

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

MUSIC WEEK

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

RETAIL REASONS TO BE CHEERFUL

WE BELIEVE there are reasons for Britain's record retailers to be cheerful and *Music Week* is determined to seek them out. We start this week with news of two newly-opened shops and talk to their enthusiastic owners. This is the first of a series of articles on the optimistic side of the industry and if you have just opened a shop or have found ways of doing good business despite the problems, call *MW's* retailing editor Terri Anderson — we'd like to hear from you! See page 39.

SPOKEN WORD

CHRISTMAS IS coming and with it the traditional boost in sales of spoken word and specialist records. This year there is more product available than ever before in this small but lucrative area and a *Music Week* supplement spotlights some of the companies marketing it. See pages 47 to 53.

DEALER DIALOGUE

BRITAIN'S RECORD dealers are to be invited to participate in a unique dialogue with Phonogram next year via a live video talk-in linking the company's executives in London and dealers in major cities throughout the country. The subject will be a proposed new flexible margin scheme. See page 2.

SITUATION VACANT

WANTED: A manager to administer the business affairs of one of Britain's major recording artists. Turn to page 55 now for news of this once-in-a-lifetime opportunity.

'Dirty tricks' accusation in row over Gloria cover

AN UNPRECEDENTED slanging match broke out last week between Jonathan King and CBS over their respective versions of the Continental hit song Gloria, with King claiming that CBS was indulging in "dirty tricks" and CBS retorting by besmirching King's past attempts at covering foreign hits.

The song has been a summer hit in its original Italian by co-writer Umberto Tozzi and was picked up by King during an Italian holiday. He wrote new English words and recorded it for Ariola. But Tozzi then re-recorded the song for CBS using King's English lyrics. Both records were released two weeks ago.

Last week, King telephoned *Music Week* and claimed that CBS had been telling radio stations that there was a publisher's block on his version and they should not play it. "This is simply untrue and Essex Music, the publishers, will back me on this," he said. "I believe CBS is

using 'dirty tricks' methods of preventing my record getting airplay."

King said he also believed that CBS had "planted" an item in a trade paper gossip column which suggested that King "didn't rate his chances now that CBS was in the running".

And he instructed lawyers to send a letter to CBS threatening legal action on the grounds of "malicious intent to defraud".

All this brought an astonishing counter attack from CBS which issued a press release headed "King Tozzi v Jonathan King", which stated: "Italian superstar Umberto

Tozzi, who with the success of his new single Gloria has made himself king of Europe, is presently engaged in a battle royal with the crown prince of cover recording, Jonathan King".

The release went on to pour scorn on King's "unimpressive track record of covering big Continental hits and recording them in England for the English market".

CBS quoted Tozzi as saying: "Jonathan King sounds a worried man to be doing the things he is doing. If he thinks he is such a good singer I want to hear him singing Gloria in Italian".

The row even brought forth a response from CBS chairman Maurice Oberstein who viewed the affair with typical good humour: "I know nothing of any so-called 'dirty tricks' on our behalf, but I am grateful to King for diverting our attention from the industry's gloomy introspection.

"If I were King I would be delighted with all the publicity this has brought him."

The last word came from King, slightly mollified by the news that his version of Gloria was a Radio One record of the week, but still ruffled by CBS' alleged activities. "I will admit that Tozzi sings it better in Italian than me, but I do it better in English — and that is what this is all about."

Video firms in patents pact

by SIMON HILLS
A SIGNIFICANT step in the development of the video disc took place last week with the announcement that Sony and Philips are to exchange patents on a wide range of products including the optical audio and video disc systems.

Both Sony and Philips have been researching the optical system which uses a laser beam to read signals encoded on a disc for both video and audio applications.

The new agreement, which permits either company to use the other's patent rights, means that both will now channel their expertise into producing one interchangeable system rather than decimating the market — as in the video tape field — with different systems.

"We are both nearly compatible anyway," said a Philips spokesman, "but this agreement shows a desire on both sides to achieve a completely compatible format for the optical video disc."

There are now only two video disc systems lined up to do battle in the 1980s — the Sony/Philips optical disc and the RCA system which uses a sapphire pick up. This is simpler, and therefore cheaper, but is prone to the problems of wear and surface damage associated with the traditional audio playback system. The Sony/Philips agreement is also likely to speed the introduction of the optical audio disc.



MCA RECORDS International president Roy Featherstone usefully occupied himself at the Music Week Dealer Tour Manchester venue by plugging the MCA autumn sampler album and is pictured with Julie Birch and Jacqui Horsfield of Hyde Music, Hyde, Cheshire. More Dealer Tour photographs on pages 4, 8, 10 and 55.

Dealer Tour hits London

NEARLY THREE thousand people have so far visited the *Music Week* Dealer Tour and this week hundreds more dealers are expected to flock to the Kensington Town Hall when the Tour hits London on Wednesday and Thursday.

Most successful venue so far has been Glasgow where nearly 600 visitors packed the Albany Hotel, but at every venue exhibitors have been impressed by the numbers of dealers circulating the stands and staying on to talk over a drink in the central patio bar area.

Wide area

The Tour has attracted dealers from wide areas around each venue with many travelling considerable distances. A full report on the dealers' and exhibitors' reactions to the Tour — and many more pictures — will appear in next week's *Music Week*.

Singles given away!

THOUSANDS OF singles by leading pop artists have been imported from Italy and are currently being given away as part of a promotion for Feudor Stick disposable cigarette lighters.

Confectioners and tobacconists stocking Feudor lighters have been supplied with counter display boxes containing the selection of singles. These are by artists on Pye, WEA, Ariola and CBS, and have all been imported from CBS Italy.

The titles include Mary's Boy Child (Boney M), Dr Love (Tina Charles), Revelations (Santana), What I Did For Love (Three Degrees), Getaway (Earth, Wind and Fire), Best Of My Love (Emotions) and Cool Out Tonight (David Essex).

The total number brought in for the promotion was 400,000 and Geoffrey Frankcom of Weston Frankcom and Partners, Feudor's promotion company, reports that the scheme has proved such a success that sales of the lighters have already risen by 100 per cent over September's figures.

BILLY CONNOLLY
his new Album
RIOTOUS ASSEMBLY

featuring "In The Brownies"

ALBUM 2383 543 · CASSETTE 3170 543

NEWS

Challenge of the Eighties



THE CHALLENGE of the Eighties was the theme adopted by Phonogram managing director Ken Maliphant, above, at the company's annual sales convention held in Ferndown, Dorset, last Thursday and Friday.

Maliphant told the delegates that Phonogram was intent on a policy of aggression and a degree of selectivity more intense than ever before.

"We are undergoing fundamental changes in our industry and it is important that Phonogram should not only recognise that, but also anticipate its implications and adapt its policies and organisation to suit," Maliphant said. "Next year will be one of pure uncomplicated survival and the building of new foundations for the future."

He added: "The setting up of the new Phonogram sales and commercial division will allow the company to concentrate its resources more aggressively in the area of creativity in the context of the world market."

CHARISMA CHAIRMAN Tony Stratton-Smith unveiled forthcoming releases at the conference — amongst them Bill Lovelady's follow-up to Reggae For It Now called One More Reggae For The Road, released on November 2, and The Word's new single, The Naz.

Stratton-Smith also announced the biggest ever tour by Steve Hackett and his band, a new album and tour by Gabriel in January, a 42-date tour by Genesis and a new album from the band in the spring.

Future plans from Charisma also include an anthology series to be launched in the New Year.

Evans announces new flexible dealer margins

THE MERGING of the Phonogram and Polydor sale forces would not necessarily result in both companies adopting the same pricing and margin policies, marketing director Barry Evans told the Phonogram sales conference.

In fact, Phonogram will continue to have its own policy in these areas which, in the context of running its own business efficiently, it feels is both fair to the dealers and flexible in response to changed market conditions.

Evans also told the delegates that January 1980 would see the start of a new flexible dealer and product-orientated margin system which will take account of and avoid the pitfalls of the current rigid structure.

"As soon as the details of the new scheme are finalised, Ken Maliphant and I intend, by using a live video

link-up with major cities, to discuss the new scheme with as many dealers as wish to participate in such a dialogue at the city centre venues," he added.

Evans said that he was totally optimistic regarding the future of Phonogram over the next few years.

"The record market may in general be marking time, but it has in no way collapsed and died. On the contrary, there is a strong creative groundswell which, combined with a welcome return to commercial sanity, as regards marketing and taking care of the business by record companies, gives full support to my optimism."

He continued: "In the context of

my commitment to increase liaison and communication between the dealer and Phonogram, I will be asking a considerable number of Phonogram marketing and promotion staff to regularly communicate with a group of dealers drawn from a wide area so that immediate feedback as to campaigns and dealer requirements in different areas of the country can be gathered and discussed."

Evans added: "In this way I hope that the service which Phonogram offers to the dealer will be even more relevant and efficient, and additionally that dealers will have greater awareness of the day to day problems of record companies."

Price rises

CHANGES IN the Phonogram price structure were announced. From November 19 the standard pop LP price will increase from £4.65 to £4.99 and the deluxe LP price from £5.30 to £5.65 with the current cassette price differentials being retained. Singles will rise from £1.05 to £1.15.

The Phonogram Convention 1979

Mail-order worth £40m last year

THE IMPORTANCE of mail-order was emphasised by Chris Deadman who heads up the Phonogram/Polydor direct market division which was formed just over a year ago. Main aim of the division is to sell product to areas outside the record retail trade, particularly by record mail-order and premium work.

Deadman pointed out: "In the UK last year, more than £40 million worth of records at the dealer price were sold through mail-order. Our department aims its sales at the armchair buyer, that is people who will not walk into a record shop and purchase product, but rather order it through the post."

"It is an entirely different market from that of people who buy from shops and it is essential that we continue to sell to this growing area."

Stewart Coxhead, head of regional activity, told the conference that he was currently organising the formation of a new regional promotion team, to be known as regional promotion co-ordinators. They will operate as one team but with specific functions including dealer-only promotion, dealer and media promotion, and media-only promotion.

"We are currently recruiting four new members of this team and full details of personnel and specific areas will be announced upon completion," he added.

Forthcoming singles

SINGLE PRODUCT from the Ritchie Family, Def Leppard and new signing the Blitz Brothers were played at the conference. Singles marketing manager Tony Powell also announced the signing to Phonogram for the world, excluding the US and Canada, of Ray, Goodman and Brown, formerly known as The Moments and who scored several hits.

A new Demis Roussos single, a ballad produced by Dave Mackay, was unveiled. In addition, John Waller (disco promotions manager) presented new product from Kool And The Gang and Village People.

Conference reports by CHRIS WHITE

ADDITIONS TO Phonogram's classical catalogue were announced by classical manager Quita Chavez. Two operas will join the six already in catalogue — Verdi's Stiffelio which marks the Philips debut of Sylvia Sass, the Trovatore conducted by Colin Davis.

Also scheduled for release next year is Handel's Ariodante, conducted by Raymond Leppard and featuring Janet Baker, Norma Burrows, James Bowman and Samuel Ramey. 1980 will also see a new recording of Massenet's Werther.

Recently signed to Phonogram were the Boston Symphony and their music director Seiji Ozawa who recently appeared at the Edinburgh Festival, in August.

THE LATEST album project from Rocket will be a 14-track album by 12 new wave bands, released under the title 499 2139 — the telephone number given in advertisements that the company placed in two music papers and which resulted in 200 tapes being sent in to Rocket.

The 14 bands included on the album were selected from the bands who sent in demo tapes. All have been contracted to Rocket for the album only and are still free to sign with other record companies.

A&R manager Sally Atkins also told the conference that there would be a new Elton John album in the spring, featuring his own material. In addition there will be an LP from Judie Tzuke at the same time, and she will also be headlining her first major tour.

THIS IS THE ONE THEY'VE BEEN WAITING FOR

'ROMEO'S TUNE'
The new single from
STEVE FORBERT

It's been a big year for Steve Forbert. An album, a single, an EP and a European tour all met with enthusiastic critical acclaim and created a hard core of fans eager for more. And Steve is about to satisfy — in a big way.

'Romeo's Tune' is his brilliant new single, taken from the forthcoming album 'Jackrabbit Slim'.

Steve Forbert fans have been waiting for it. Don't you wait to stock it.



Single: 'Romeo's Tune' EPC 7945
Album: 'Jackrabbit Slim'
Also available on cassette.

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



LATEST IN MW's bizarre contract signing competition are Nightmare, who have just had their first single, *Great Balls of Fire* released on PVK Records. Pictured at the ceremony are (l to r) Bill Stewart of PVK Records, Ronnie "Spook" Dickson and Ron Lee of Le Matt Music.

Big Bing campaign

MCA IS mounting a big marketing campaign for the November 9 release of Bing Crosby's 20 Golden

Greats, plans for which had originally included television advertising.

Radio and press advertising will now form the basis of the campaign, with ads in the *Daily Telegraph*, *Daily Star*, *Daily Mail*, *Guardian*, *Sunday Express* and *Observer*, the London evenings, *Glasgow Herald*, *Scotsman* and seven major regional evening papers.

There will also be a half-page ad in every London theatre programme during December and ads in *Woman* and *Woman's Own*.

Extensive ILR ads will tie in with the press campaign and there will be a national window display campaign in November and point of sale material will feature the front cover shot plus a track listing. A single, *Gone Fishin' / Moonlight Bay* will be released on November 2.

Donna Summer compilation

PYE RELEASES a Best Of Donna Summer compilation LP next month, including all her singles other than those released on GTO. Titled *On The Radio (CLAD 5008)*, the tracks include *No More Tears (Enough Is Enough)* where she duets with Barbra Streisand.

Marketing plans include music press ads, London Underground poster campaign, provincial poster campaign, national and Sunday paper ads and extensive ILR advertising.

Lynton goes into production

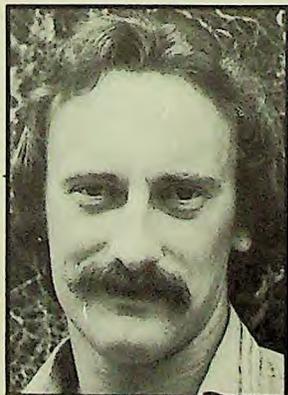
PAUL LYNTON, the former general manager of Pinnacle Records, is planning to set up his own independent production company aimed at acquiring available masters for placing on the overseas record markets. Lynton is currently recuperating after an accident in Corfu in May and can be reached at offices at 6 Townshend House, 22/25 Dean Street, London W1 (01 437 0189).

Lynton is also managing director and a part shareholder in Tycho Musical Productions and Lynton/Muir Music, two companies which were responsible for supplying product for the Pinnacle label.

Two of these releases are currently major hits in Europe and are Peggy Scott's "You've Got It All" (Disques AZ) and The Nick Staker Band's "A Walk In The Park" (Teldec).

Trott to CBS plant director

BOB TROTT has been appointed CBS Record Plant director, responsible for the new record plant at Rabans Lane. As operations are started in the new plant and transferred to it from existing facilities, they will become Bob's responsibility. Accordingly, for matters concerning the new factory, he will have responsible to him Alan Archer (manufacturing manager), David Nokes (engineering services manager), Jack Patching (purchasing manager), Roger Green (administration manager) and Keith Pulford (acting warehouse manager).



JIM HOWELL has been appointed marketing manager for EMI's LRD, responsible to LRD's general manager Mike Harvey. Reporting to Howell will be label managers Martyn Barter, Bob Fisher, Paul Minnet and Dave Rose who between them are responsible for the *Bronze*, *Chiswick*, *EMI International*, *Hurricane*, *MAM*, *Fantasy*, *Stax*, *Salsoul*, *RAK* and *Island* labels. Previously Howell was responsible for LRD TV advertised albums, an area now covered by the newly integrated commercial development department under Brian Berg.

CBS booster for mid-price LPs and tapes

CBS IS planning for the autumn a major expansion of its mid-price album and tape range by issuing product from well-known rock and contemporary artists at the retail price of £2.79 for both albums and tapes.

The range is spearheaded by the

October 19 release of the very first EW & F album, *Last Days and Time*, originally released in the USA in 1973 and previously only available in the UK on import. Other releases include albums by David Essex, Colin Blunstone, Nils Lofgren, Southside Johnny, Shel Silverstein and Dave Brubeck. The Beach Boys' *Surf's Up LP* is to be released in December in its original packaging.

The mid-price range will receive full marketing back-up, heavily concentrating on ads in the music press, and "in certain situations" the albums will be advertised and promoted in conjunction with major multiple retail outlets, such as Smiths and Boots, in addition to the independent retail trade.

Commercial marketing manager, Dave Adams, commented: "Our aim is to develop and promote a mid-price range as major product. Every full-price album will have its equivalent in the mid-price range and we intend to enter into major promotions in conjunction with the retail trade in order to develop the line into the major mid-price line in the marketplace. There is a wealth of material in the vaults of our US company which we intend to exploit."

So far, product planned for early next year includes releases from Dorothy Moore, Peaches and Herb, Poco, Santana/McLaughlin, Kris Kristofferson, Johnny Nash and The Byrds.

Solo crusader

FOLLOWING THE success of the Crusaders' *Street Life* album, MCA is hoping for considerable demand for the solo album from drummer Stix Hopper. Titled *The World Within*, it is released on November 9 and will be backed with ads in the music papers and in store displays. A single, *Cordon Bleu* is released October 24.

AmEx sues Virgin

VIRGIN RECORDS is being sued by giant credit firm American Express over the cover of the latest *Sex Pistols* single *The Great Rock 'n' Roll Swindle*.

At time of going to press, the Chancery Division of the High Court was due to hear an application on behalf of American Express alleging breach of copyright, breach of trademark and injurious falsehood, according to a Virgin spokesman.

The cover features a mock credit card which American Express feels resembles their own card too closely.

This case follows similar problems involving sleeves for Sex Pistols records *Never Mind The Bollocks* and *Holidays In The Sun* and a Virgin spokesman said that the company was "preparing contingency plans" to prevent supplies being interrupted as a result of the court case.

JEFF GILBERT has re-joined CBS as general manager, CBS Label — marketing division. Reporting to him will be senior product manager Peter Evans, head of national promotion Louis Rodgers and manager of press and public relations, Elly Smith . . . Bess Coleman to deputy publicity director, music department Rogers & Cowan, Inc . . . Lynne Peake to Magnet as marketing assistant and print buyer, replacing Melody Lee. Peake was previously production manager at Logo . . . Alan Smith to Magnet as financial controller replacing Tom Bradley who has gone to A&M. Smith previously held similar positions at Bell and GTO . . . Richard Fitzgerald to Polydor as sales administration manager.

Pye pop post

RICHARD ZUCKERMAN, formerly A&R manager at Pye promoted to division head of the commercial pop department, reporting directly to John B House, director of A&R . . . Richard Jones to Cherry Red Records as head of A&R working alongside Ian McNay who up until now has been the company's only full-time employee. Previously Jones worked in the retail trade as manager of Bubbles Records . . . Pat Willey, Harvey Goldsmith's assistant for two and a half years, has left to join Tours Unlimited . . . Virgin press officer Linda Gamble is taking over responsibility for managing the company's studios from the end of November. Virgin press chief Al Clark is still seeking a replacement press officer.

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NEWS

English entry wins Castlebar Song Contest

CASTLEBAR: England won the 14th Castlebar International Song Contest here on October 6 with a song entitled Talkin' To A Stone written by Zack Laurence and Paul Ferguson and sung by Kim Goody. The song is published by Josef Weinberger & Co.

The first prize was £5,000, and Kim Goody also received awards as singer of the winning song and best female vocalist presented by the Travellers Friend Hotel and Cashin's Printing Service respectively.

Second place went to Israel with a song called I Want To Tell The World About You written by Nurit Hirsh, who wrote the 1978 Eurovision Song Contest winner, A-Ba-Ni-Ba, and performed by 23-year-old Israeli singer Avi. He received £1,000 and Nurit Hirsh was presented with a medallion for the best arrangement in the contest.

England also took third place with Who Gets The Lovin' written by Mike Redway and sung by Johnny Peters, with a prize of £500. Other

cash prizes of £200 each went to Shay Healy as best Irish composer, Valerie Avon as best UK composer and Kristian Lindeman of Norway as best composer from the rest of the world.

England also triumphed in the instrumental section with a piece called Juli's Theme written by Jerry Lanning which took the first prize of £1,000. Lanning also accepted the offer of a recording and publishing contract from the international De Wolfe organisation.

English song winner Kim Goody is an actress-singer who spent five years at the Royal Academy of Ballet, toured with the Paper Dolls and spent six months in the role of Sheila in the touring production of Hair.

Free gigs go ahead

THE APOLLO Centre intends to press ahead with plans to give new acts exposure, despite protests from the Musicians' Union.

Bob Saville, manager, has plans to start a series of Saturday morning shows on November 3, with young unknown acts playing for free, and the audience allowed in for free. The Apollo would provide lighting and PA.

However, Saville was told by the MU that they wanted assurances that the groups would be paid.

"That just made it impossible," said Saville. "If that was the case we would hire name bands and charge at the door. The idea was to make use of the hall when it would otherwise be lying empty, to give new acts a chance. We had already received 43 applications from bands to appear before the MU contacted us."

Saville said he was "sick" about the Union's stand, but after initially saying he was scrapping the plan, he told *Music Week* that he was working on an alternative and postponing the shows until February.

Jack Jenkins, MU Glasgow branch organiser, said that the Apollo should have written asking for a dispensation, although they were unlikely to get one.

"The Apollo makes a lot of money out of the business, but I don't think it is unfair to ask them to put something back in by paying these acts," he said. "I don't believe their motives were entirely altruistic."



A LIVING display for his own album, Ian Gillan is pictured on the Arista stand at the Music Week Dealer Tour Manchester venue together with John McDonald of B. J.'s Records, Macclesfield, Arista sales promotion manager Gary Shoeield and Paul Quirk of Quirk's Record Centre, Formby. Gillan's album, Mr Universe is on the Acrobat label, distributed by Arista/Tandem.

CBS P&D deal for Stiff

STIFF HAS moved further into line with its fellow independent Virgin by signing a production and distribution deal with CBS, ending its association with EMI through Island.

From this week dealers will receive product sold in by the recently-formed Virgin/Stiff joint sales team from the same distributor, CBS. One exception to the deal is the latest Lene Lovich single, Bird Song (BUY 53), which will remain available through the EMI distribution service to maintain supplies to dealers.

Any dealer experiencing difficulty with the new arrangement should telephone the Virgin sales department at 01-727 8070.

Commenting on the deal, Stiff general manager Paul Conroy says: "We are pleased to renew Stiff's association with David Betteridge which started at his time with Island."

First product under the new agreement comes from recently-signed group Madness. A single and album, both entitled One Step Beyond, are released this week.

The album (SEEZ 17) will retail at £3.99 for the first 10,000 copies, after which it will revert to Stiff's normal retail price of £4.78. There will be 12 inch and seven inch versions of the single and both come in colour bags. The seven inch version is catalogue number BUY

56, while the extended play, with an additional track on the B side, carries the new Stiff prefix BUYIT — changed from the old 12 inch prefix 12 BUY.

Advertising to back the release includes double page spreads in *Sounds* and *NME* plus trade press ads. The marketing push also takes in 200 window displays installed by the Virgin display team and other material for dealers will include 5,000 posters, leaflets, 10,000 stickers, T-shirts to dealers in selected areas, 200 stand up point of sale Madness logos in three different colours and finally 50 "enormous" stand-ups of the band.

Other new product from Stiff comes from new signings The Duplicates, I Want To Make You Very Happy (BUY 54); Canadian-based band The Pointed Sticks with their first single — Out Of Luck — released in 12 inch (BUYIT 59) and seven inch (BUY 59) on October 26; and the Michael O'Brien single, Germany (BUY 58), is released on November 2 in an unlimited picture sleeve.

Singles are also expected from Kirsty MacColl and Rachel Sweet.

Imports victory for Polydor

POLYDOR has won another round in its continuing battle against "illegal" imports. Simons Sales Stores Ltd has given the court an undertaking not to import or offer for sale copies of the LP Who Are You? manufactured in Canada.

Further, Simons undertook not to "deliberately or recklessly seek by unlawful means to interfere with Polydor's business by importing into this country, selling, distributing for the purposes of trade or by way of trade offering or exposing for sale in this country copies of any records manufactured in the US or Canada embodying one or more sound recordings in respect of which Polydor are the owners of the copyright."

Polydor's action against Simons and others in regard to Spirits Having Flown albums manufactured in Portugal is still pending.

News in brief...

TO COINCIDE with the October 19 release of the new Matumbi album, Point Of View, EMI will be taking ads in the main music and trade press during late October and early November. But main focal point of the campaign will be window displays. A quantity of badges will also be distributed and the band tours the UK during November.

AURA RECORDS, in association with distributor Pye, has launched a marketing campaign for its October releases — The Perfect Release by Annette Peacock (AUL 707) and Trapeze Hold On (AUL 708). There will be ads in the trade and consumer press and *Time Out*, four-colour posters for each album and window displays.

JET IS to release a Britt Ekland single, Do It To Me (Once More With Feeling) in three versions: A 7" picture disc, a 12" single in gatefold sleeve and a 7" single in gatefold sleeve. In each case, the pictures of Britt will be different and are "of a very revealing nature". Release date is November 2.

KEN PICKETT and Eddie Phillips have signed an exclusive contract worldwide with Aviation Music. The duo were founder members of the Creation band, Pickett co-wrote hits such as Grandad and Our World, and jointly they scored a major success with Painter Man recorded by Boney M. They have a production deal with Jet Records, and a single entitled Is There Life On Earth? by Kennedy Express is released this month.

Football results

THE RESULTS so far in the Music Industry League co-sponsored *Music Week* and Adidas. (A league table will be published next week):

Chappell	DJM 2
Our Price 2	Chappell 2
CBS 2	Ice 6
DJM 1	Gas 2
Ice 6	Different 0
CBS 11	EMI 0
Chappell 0	Gas 1
CBS 0	Our Price 6
Pye 3	Chappell 0
Gas 3	Ice 2

Retailers incensed by Virgin 'cuts'

RETAILERS HAVE reacted strongly against an apparently disguised cut in dealer margin on certain recent Virgin products.

Their disapproval became apparent at the Liverpool and Manchester *Music Week* Dealer Tour dates, and Mike Davison of Ali Baba Records in Liverpool said that he and other local dealers he had talked to had received no warning of the margin being cut to 25 per cent on new albums by The Ruts, Penetration and The Skids until they were invoiced for them.

These albums carry a £3.99 RRP for the initial selling period and Davison commented: "We accept that the lower RRP means a cut in our normal profit in money terms, but we would like an explanation as to why the percentage mark up has been cut on these, which are not being TV promoted and do not have SOR arrangements."

According to Virgin, its sales reps would have told retailers at the time of selling in of the reasons for the RRP of £3.99 and dealer price of £2.60.

A Virgin spokesman added: "Our motives in introducing this price level was to bring a positive aspect to

a business full of overpriced LPs.

"The £3.99 tag applies for an initial run only anyway and covers some debut albums in order to create business for the future."

On the subject of returns, Virgin continues to reject calls for a five per cent system as used by most other record companies but the company is expected to make a policy decision on the subject within a few months.

Leslie Grade dies

THE UK and international show business world was shocked by the sudden death early on Monday morning of the well-known agent and impresario Leslie Grade. Grade, a diabetic, had been making what was believed to be a good recovery from a blood infection, and had told his friends and colleagues that he would be back in action by Christmas. In his sixties and younger brother of Lord Lew Grade and Lord Bernard Delfont, he was a director of the Red Bus group of companies.

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MIDNIGHT MAGIC. THE NEW ALBUM FROM THE COMMODORES.

NEWS

Petty in Back street deal

NEW MCA company Backstreet Records has signed Tom Petty and the Heartbreakers to a worldwide contract with a new album *Damn The Torpedoes* rush-released by MCA on November 8. The company is headed by 27 year-old American Danny Bramson who ran the company's Universal Amphitheatre in Los Angeles for seven years. Negotiations for the band began when they played at the Amphitheatre earlier this year.

LIBERTY/UNITED has signed Guildford-based band the Vapours and release their first single *Prisoners* on October 26. They support the Jam on their November tour.

CRIMINAL RECORDS release a single from their new signing Shazam this week called *Ooh Sha La La Lady*.

ALTHOUGH CHARLY Records has switched distribution from Pye to Spartan, it will still be handled by the independent wholesalers Lugtons and Irish distributors Solomon and Peres.

GLASGOW GROUP Berlin Blondes have been signed by EMI Records, and will record their first single in mid-November. The deal guarantees two singles and an album in the first year.

Harry Connachan, who has been



Get Me Into Studio 54, for UK release from Midsong.

Soho Records snap up The Nips

SOHO RECORDS has signed "punkabilly" group, The Nips, to a long-term recording deal. The group — formerly known as the Nipple Erectors — is also involved, through production company Rocks Off productions, in a licensing deal with Chiswick Records.

First product through the new deal is the single Gabrielle c/w Vengeance and the first 2,000 will be released on Soho with a special Nips label. Thereafter the single will be available through Chiswick.

INFINITY RECORDS has signed an exclusive, long-term recording agreement with singer/song-writer/producer Rupert Holmes, whose first album for the label will be *Partners In Crime* — scheduled for release in January. First single is *Escape* (the Pina Colada song).

handling the group in Scotland, last week signed an agreement to co-manage the band with Brian Adams of Rock City. They also signed the publishing deal with Performance Music Ltd.

Adams said that they were negotiating a spot as an opening act on a "major tour" set for late November. The band recently played a lunch time gig at the LSE, and will open for the Revillos at the Glasgow Pavillion in a one-off concert on October 21. Their latest single will be produced by Mike Thorne.

PINNACLE HAS signed Birmingham band *Dansette Damage* and a first single will be released shortly. Pinnacle has also done a deal with Trevor Rabin's *Blue Chip for Disco Rock Machine* who release a new version of *Living For The City* in the near future. And from New York, Pinnacle has picked up the *Dana* and *Gene* single, *Daril Can You*



First direct US signing for Charisma

CHARISMA RECORDS has signed its first ever American direct signing, picking up Los Angeles based *Vivabeat* on a five year worldwide contract.

First product from the band is a single, *Man From China (CB 346)* produced by Jeffrey Lesser, to be followed in the new year by a debut album.

Vivabeat were formed last year and discovered by Charisma recording artist Peter Gabriel.

Pictured above at the signing are (back row, l to r) David Hitchcock, head of Charisma A&R, Alec Murphy, *Vivabeat*, a *Vivabeat* roadie, Jeffrey Lesser, producer; (front row, left to right) Consuela de Silva, *Vivabeat* synthesizers, a friend of the band, Doug Oriolo, *Vivabeat* drummer, Mick Muhlfriedel, *Vivabeat* bass, Terrance Robay, *Vivabeat* vocalist, Marina Del Ray, *Vivabeat* keyboards, and Tony Stratton Smith, Charisma chairman.



DinDisc manoeuvres

LATEST SIGNINGS to the newly set up DinDisc record company and DinSong music publishing company are *Orchestral Manoeuvres In The Dark*. Their current single — *Electricity* — was originally on Factory Records but was recently re-released on DinDisc.

The deal was sealed in Brighton just before the band's gig at the Dome where they were supporting Gary Numan and pictured (left) with "Winston", their backing tape recorder are (left to right) Paul Humphreys, Carol Wilson, managing director DinDisc, and Andy McCluskey.



DRUMMER COZY Powell has signed to Ariola Records and is pictured above with Ariola general manager Andrew Pryor (left) and MD Robin Blanchflower. The first records from the deal — which includes Japan and the US — are the single *Theme . . .* and album *Over The Top*, released this week.

VCL

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

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PICTURED AT the signing of the Rialto label to Pye in a licensing deal — not pressing and distribution as stated in MW last week are Tim Heath (seated), Nick Heath, John B House (director of A and R Pye) and Richard Zuckerman (division head of commercial pop department Pye).



MIDLAND RECORD Company has signed a long-term distribution deal with the Nashville based *Gusto Record Corporation*, which deals mainly in country music. It will entail *Gusto* pressing special records for the British market, and the first singles under the agreement are *Bloodshot Eyes* by Wynonie Harris, *Seventeen* by Royd Bennett and *Colorado Cool-Aid* by Red Sovine — all released on November 9. Pictured left to right are: Mo Lytle, *Gusto* president; Peter Riley, *Midland* director and Lee Trimble, *Gusto* sales agent.

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*BARBRA STREISAND COURTESY OF CBS RECORDS.

RETAILING

Out of the shadows at last

SEVERAL THOUSAND people were queuing before 9 a.m. outside Record Scene in Ashford when Cliff Richard arrived to spend the day signing copies of his latest album, and his book *Which One's Cliff*.

Not only was the event a huge success — with a good time had by all and a round 400 each of book and LP being sold and signed — but it marked the continuation of a long established connection between Cliff, the Shadows, and John Friesen, owner of the shop.

The shop has been going for about 10 years, but it started to specialise in Cliff Richard and Shadows product in the early Seventies. Friesen, who has been a faithful and enthusiastic fan of these artists since they started their careers, read a piece in *Disc* bemoaning the fact that the Shadows had split up, and encouraging them to reverse that decision. Friesen organised a

Edited by
TERRI ANDERSON

petition through his shop and sent it to the pop paper. In his letter he mentioned that he had three imported Shads albums in stock, which earned him some editorial coverage.

Enquiries from other fans resulted in his starting to import Cliff and Shadows product from all over the world — going through EMI's Imports division where the records were on EMI.

He also brings in product associated with the artists in some other ways, such as records on which Hank Marvin has worked as producer. The stock now runs into hundreds of titles, some obviously varying very little in contents from others, but produced by different countries and so having different sleeves. All currently available, and

a number of deleted, UK releases are there for the fans who can make it to Ashford to browse through, but mail order takes care of those who can't. Part of the mail order business is in picture sleeve singles, and Friesen reports that he sends a lot to US fans, even though the artists never really broke through there.

Friesen's own collection of Cliff and the Shadows product is huge, numbering about 300 and 110 albums respectively. In the shop he is able to carry about 100 titles of each, and thinks that is probably as much as anyone would be able to lay their hands on.

Friesen is happy to report that he is given much help and encouragement by Cliff's manager, Peter Gormley, and his own knowledge as a fan, collector and dealer has led to being involved in sleeve note writing and picking tracks for compilations.

New direction for cassettes

A NEW approach to the retailing of cassettes is being tried by Direction, a London classical specialist shop, giving cassettes maximum comparison space with records, while solving, to some extent, the headache of security problems.

Special LP-sized white plastic cards have been prepared to which the cassettes are fixed firmly with sellotape. The cassettes are then placed in the racks with the records, so that a performance of a Beethoven symphony for instance, can be immediately seen to be available in both cassette and disc version.

If this does result in dramatically improved cassette sales, Direction will go ahead with ordering thousands of specially designed fibre-glass boards of cassette thickness but of record size into which the cassette can be slotted and locked, while still remaining easily seen among the records. And secondly, Direction will start to import cassettes into the UK, which, the managers think, will be the first time this will have happened on a regular basis in this country.

Getting away with merger!

I TRY to keep up with the events in Recordsville, USA, where, according to one financial paper, "major companies are being forced into mergers they would not have considered a year or so ago".

This enigmatic statement leaves unsaid the possibilities. Will Wheeler-Dealer Discs amalgamate with Captain Tum's Hamburger Stands, so that you only get mustard on your hot dog if you buy a disco 12 inch single at the same time? When the unsuspecting gent sits himself in the posh leather chair at the Barber's Emporium, will he be pressed to purchase the LP set of Barber-Shop Festivals 1923-73 issued by Lather Records?

"It's only \$25," wheezes the tonsorial artist as he prepares to attack your cheek with an open razor. "I would be quite upset if you said 'No'..."

If our Japanese friends decide to launch discs in the UK, heaven help us. The purchaser of the latest Japanese car will be given three hundred complete LP sets of all classics ever written by anyone

SHOPTALK
by
DAVE LAZELL

(abridged three-minute versions of each, of course).

I'm not sure what all these US amalgamations will mean to the hard-pressed British retailer. As a colleague fervently hoped: "as long as they don't issue new ordering codes for records we already stock."

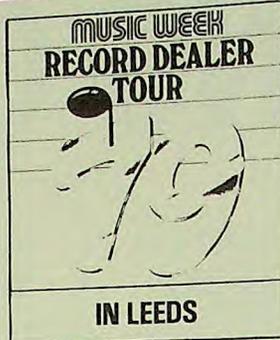
HMV Brighton re-opens

HAVING DOUBLED its size by taking over the premises next door, the HMV shop in Brighton threw a re-opening party, for which they were able to claim a world exclusive. Among the guests at the event were Wishbone Ash, who arrived direct from a recording session. With them they brought a tape of a track from their forthcoming album, and were able to give a preview of this rough mix to a shopful of potential buyers.

The shop's redevelopment includes the installation of two video systems for record promotion, and this HMV branch is now using Captain Video cassettes — as well as those put out by record companies. The store has also now gone into selling accessories, with a good and soon to be expanded stock of posters, T-shirts etc.

Apart from Wishbone Ash, guests at the party included Rocky Sharpe and the Replays, and Radio One DJ Kid Jensen.

PHONE BILLY ON
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Before 6.00 p.m. and find out about Charlie



FANTASY RECORDS' Fat Larry was a visitor to the Leeds Queens Hotel dealer date. Left to right are: Madeline Ackroyd, buyer for the 15 branches of Vallances in the West and South Yorkshire area, Fat Larry, Robert Huggins from the WMOT label in Philadelphia for whom Larry records, Linda Berry of Scene And Heard in Halifax, and Mark Greenhalgh of EMI Merchandising.

LEARNING ALL about the Music Trades Association and the GRCC — Perry Hunt and Jean Menzies of Barkers in Leeds, Celia Durnan and Colin Durnan of Celia's Records in Castleford, and Adrian Barrie of Schofields, Leeds.



DIANNE WILKINSON and Derek McHugh, both of Stardisc in Hull, learn all about "the sound of profit" from Gerald Burns and Dave Bolden (left) at the Chappell stand.



GTO RECORDS executives Paul Clark and Mike Peyton (third and fourth from left) meet representatives of Woolworth in Barnsley, including Lynne White and Jean John, Colin Harrison (floor manager) and Ray Ledger (deputy manager).



THE CULTURE Shock stand proved to be a popular attraction for five representatives from Virgin Records' Leeds branch, seen appropriately admiring tee-shirts. Left to right: Karent Kent, Martin Tindall, Ian De Whytall, Craig Adams and Paul Ryan.



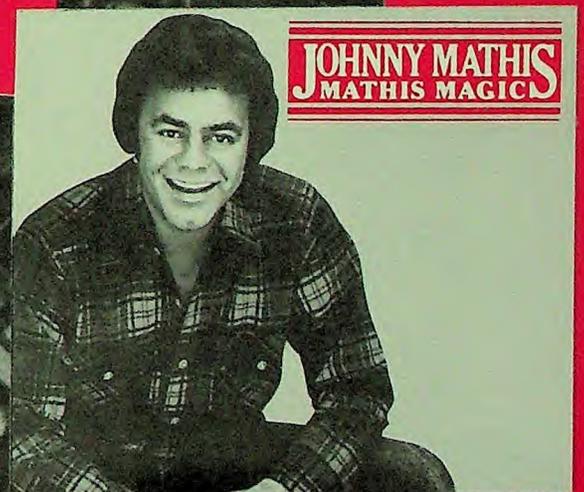
VISITORS TO the Warwick Records/Multiple Sound Distributors stand included Barbara Holstead of Selective Music (second from left) and Jackie Simpson, also of Selective. They are pictured with Ben Godbolt, general manager Warwick sales and marketing, David Pearson, northern area representative and Paul Halliwell, field manager.



The Magic of Mathis

'Mathis Magic' is Johnny's new album. Produced by Jack Gold, it contains a wealth of new material including 'She Believes In Me', Billy Joel's 'New York State of Mind' and the new single 'No One But The One You Love' - all sung in the magical Mathis style.

**Stock it and
watch it
disappear.**



including
'No One But The One You Love'

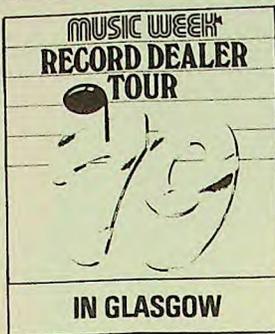


Single: CBS 7935 Album: CBS 86103
Cassette: CBS 40-86103 Both single and album
will be released on Friday, October 19th.

RETAILING



THE BITCH soundtrack album is an eye-catcher on the Warwick Records stand and Les Tomlin (right) never misses a chance to promote it. He is with (l to r) David Campbell of T.T. Stores, Renfrew, Ian Campbell (Warwick), Maureen Watson of Moffats, Lockerbie, and Paul Halliwell (Warwick).



A GENTLEMAN with a famous name, Ian Gillan of Fiesta Records, Glasgow, pictured with Tandem sales rep Ian Lyn.



EXPLAINING RCA's autumn campaigns is Scottish area salesman David Thom with Liz Grady and Sandra Brough of Casa Cassettes, Glasgow, an attentive audience.



VIRGIN RECORDS' Ann Kelly (left) and Bron Palmer (second from right) meet with Norma and Ian Bonner of I & M Records, Dundee.



STIX HOOPER of The Crusaders, who has his own solo album out in November, visited the MCA stand in Glasgow and is pictured with (l to r) national sales manager John Porter, north east and Scotland promotion manager Stewart Gray and northern regional sales manager John Bickley.



IAIN HAMILTON (second right) of Woolworth's, Glasgow, surrounded by DJM staff, (l to r) Steve Bott, Wincey Willis and Stephen James.



EMI WAS raffling Max Boyce books and taking a chance with Robert Cumming of The Music House, Glasgow (left) and Sandy Muir of A. Muir and Sons, Dunfermline, who also manages The Skids (second right). In the splendid kilt is EMI's Andy Wait. Far right is EMI's Jim Parminter.

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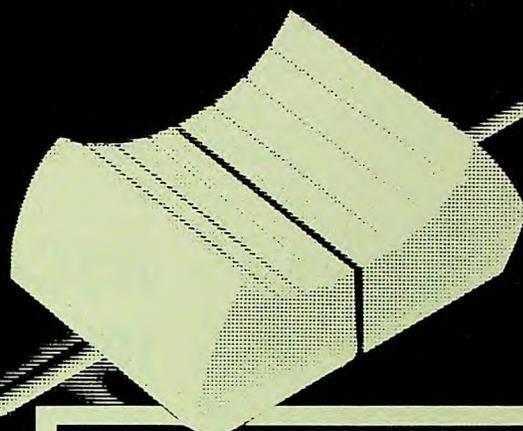
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INTERNATIONAL

New Ariola operation names commercial and creative heads

PARIS: The new Ariola operation here under the direction of Michel Poulain has established its creative and commercial departments.

Christian Herrgott heads the creative department, and the commercial manager is Jacques Duchaussoy, who previously held a similar position at Phonogram. Jacquie Perryman, formerly international manager at Pathe Marconi EMI, is assistant to Poulain, and will assume wider responsibilities as French Ariola develops.

A promotion department will be recruited in coming weeks, and Ariola is setting up its own sales department in readiness for the expiry of its distribution contract with WEA Filipacchi.

The label's primary objective is to achieve a 70 per cent share of its turnover with new product, particularly of domestic origin, and with this in mind Ariola is seeking to reinforce its local repertoire with several top French stars as and when available.

A CONTRACT covering three years has been agreed between Francis Dreyfus and Motors and CBS, whereby the latter company becomes the exclusive distributor for France

FROM GERARD WOOG

Dateline: Paris

of all the Dreyfus and Motors repertoire.

The deal follows the expiry of the Dreyfus/Motors agreement with Polydor, and is purely a distribution arrangement, with Dreyfus maintaining autonomy in matters of creativity, production and marketing.

The new pact starts in auspicious circumstances with a further 100,000 copies of the Equinoxe album and 80,000 Oxygene LPs sold since Jean Michel Jarre's famous open-air concert at the Place de la Concorde on Bastille Day. Oxygene has now topped the eight million sales mark, and Equinoxe has achieved half that figure.

Another big hit for Dreyfus is the re-release of Aline, a 14-year-old number recorded by Christophe, which charted the first time around, and has now sold another 300,000. Dreyfus' turnover last year was 50 million francs representing two million LPs and 1½ million singles.

WITH EFFECT from this month, the Pathe Marconi EMI and Sonopresse sales teams have been merged under the direction of Y. Crevoisier, with some redundancies involved at Sonopresse.

It is emphasised that this decision will not affect the efficiency of the service to the wholesale and retail trade, and Sonopresse retains its independence in matters of creativity, promotion and marketing.

EMI has also established a section to specialise in the promotion of French rock talent under the co-ordination of Alain Maneval. This innovation will overcome what was deemed to be some lack of close liaison and dialogue with such talent in the past, and rock releases will carry on their own logo.

PHONOGRAM STAR Serge Gainsbourg will appear on stage after a long absence when he plays Le Palace here from December 1 till 10.

Gainsbourg, whose current album has passed the 200,000 sales mark, decided to do this season following the success of his one-song contribution in Phonogram's last rock concert when he sang Bijou.

A challenge to SACEM?

PARIS: There is a court action pending here that calls into question the French copyright society's right to exist.

It has been brought by a group of discos and nightspots, the Societe Generale de la Ferme, that claim SACEM's demands for performance royalties make it impossible for them to stay in business.

Their case is based on the Treaty of Rome, the cornerstone of Common Market legislation, which does not permit monopolies. The plaintiffs claim SACEM is not only a monopoly, but an abusive one, and are asking the courts to decide whether it has any legal right to exist under the European treaty. If not, all its contracts are null and void.

Charles Basset, organiser of the action, has made it clear his group is not opposed to paying royalties, only to the monopoly that can impose any royalty it pleases, only part of which goes to writers and composers.

He wants to know where the money goes. And this is not a difficult question to answer. SACEM makes important contributions to all kinds of musical works, aids talent, and organises numerous prizes. In the past — and complaints against the society have always been frequent — this argument has proved successful.

Now, however, the opponents of SACEM appear to have found a solid argument. Other nightspots are showing interest, and top Parisian club Regine has also decided to take action. Its argument, like the others, is based on monopoly and abuse. All insist, though, that they do not wish to destroy SACEM — they are simply asking for clarification of its position.



BUENOS AIRES: Happy smiles as top Italian star Umberto Tozzi (right) arrives here with CGO international manager Adelfo M. Forni during his Latin American tour which took him to Chile, Argentina, Colombia and Mexico.

Italy leads WEA group

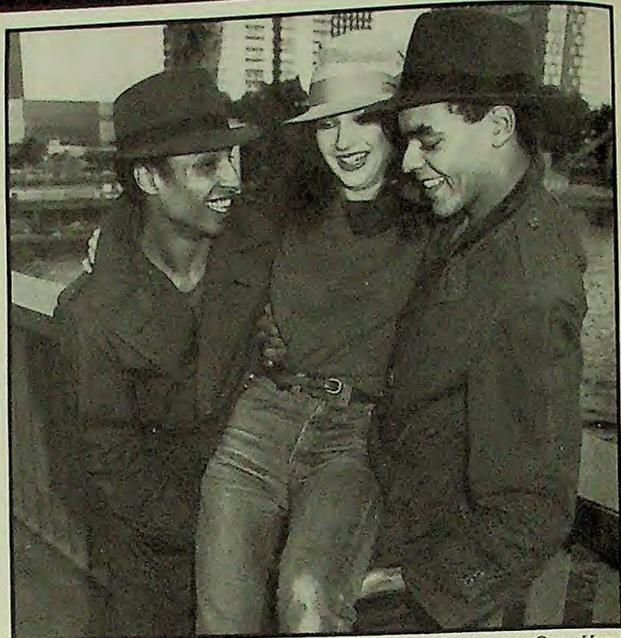
CALA'MPISO: WEA Italiana posted sales for the first half of 1979 123 per cent up on last year, delegates to the company's recent annual sales conference were told. This performance makes it the fastest-growing member of the WEA International group.

Two hundred and fifty salesmen, artists, wholesalers and others attended the event, held September 1-4 in the Sicilian village of Cala'mpiso. Welcoming them, managing director Giuseppe Velona said expansion of WEA International's interests in cable and satellite TV, movies, records and publishing had generated 12 per cent growth in turnover.

Sales development manager Gabriele Pasquale later amplified these remarks. Market share in 1978 reached 3.7 per cent nearly doubling in the later part of the year when the company, formerly distributed by CGD-MM, started operating its own distribution service.

Statistical comparison between second half 1978 and first half 1979 showed singles sales rising from 480,000 to 1,242,000; tapes 66 per cent up; albums 40 per cent up.

Pasquale added: "As things stand, we expect to exceed our 1979 budget by 26 per cent, which means we should reach sales worth \$11 million and join the top five Italian companies with a market share around 7.5 per cent."



PARIS: Kate Bush recently made a flying visit here with dancers Gary Hurst and Stewart Avon Arnold to perform *Them Heavy People* from her live EP on the French TV programme *Guy Lux*. Not being a heavy person, Kate was easily supported for the camera by Gary and Stewart on one of those Seine bridges.

ASCAP: the fight for royalties drags on

from MIKE REYNOLDS

LOS ANGELES: The American Society of Composers, Authors and Publishers (ASCAP), which celebrates its 60th anniversary this year, held its annual general meeting at the Beverly Hilton Hotel here on September 19.

Members attending were told that the problems concerning people wishing to use copyright music but refusing to pay the requisite royalties for the privilege still exist. Recent examples include an Alaskan radio station which flatly refused any payment until taken to court, the Gap clothing store chain with 400 branches across the US, and several religious stations, which effectively declared that it was against their religion to pay performance fees on the music they broadcast.

One legal action initiated on New Year's Day 1969, against a Maine radio station is still unresolved. The court found for ASCAP, and fined the station, but the latter has consistently refused to take out a licence since then and is facing a count of 58 infringements, each carrying a \$1,000 fine. Users of music brought to court by ASCAP and fined frequently continue to ignore the requirement of a licence after the action.

The jukebox sector of the entertainment business, a major user of music in America, is another prominent offender in resisting requests for taking out performance licences. Such a licence costs only \$8 per machine per year, but the ASCAP meeting was told that an estimated two-thirds of the total number of jukeboxes in use are still unlicensed.

Receipts by ASCAP this year up to July 31 were described as "healthy" nonetheless. The total was \$70,893,000 (approximately £35,446,500), comprising \$68,295,000 from licensees, \$272,000 interest, \$320,000 in membership dues, and a total of \$8,927,000 from foreign sources.

This latter income represented money from five countries, including the UK (\$4,176,000) and Germany (\$2,335,000). ASCAP anticipates a total of \$10,800,000 from foreign sources comprising 18 countries in December, including Iron Curtain payments from Russia, Poland and Hungary. The society's administration costs took 18.97 per cent of its income.

The ASCAP meeting was told that the society's executive committee is seeking appropriate agreements for

Edited by NIGEL HUNTER

music used in the new fields that modern entertainment technology has developed such as video discs and cable TV, either using the basis of existing systems or devising a totally new method of assessment.

ASCAP employs a total of 691 people, 511 of them in New York, with the remainder in the society's 17 branch offices across the US. The balance to be distributed domestically from the first half of 1979's receipts is \$55,895,000 (approximately £27,947,500).

JET RECORDS and CBS have mounted a promotional campaign in conjunction with the Odyssey Records retail store chain, around ELO's current album, *Discovery*, involving 21 cities in 10 Western US states including Hawaii and Alaska.

A total of 39 Odyssey stores participated, as well as radio stations in 12 of the 21 cities. Ten clues were given to customers and listeners enabling them to trace the whereabouts of a figurative magic lantern in one of the 21 cities, and the first person to deduce the correct location from the clues wins a free trip for two to the city in question. Other prizes include ELO jackets, T-shirts and autographed sets of ELO albums and the *Discovery* LP.

Jet and CBS have also organised a nationwide merchandising competition for the retail trade with a van worth \$20,000 as the first prize to the dealer whose photo of his in-store display featuring the *Discovery* album is judged the best.

ALTHOUGH ABBA are released here by Atlantic, CBS International stepped in to offer tickets for their concert dates to British journalists working in the States. The first three Abba concerts in San Francisco, Los Angeles and San Diego played to full houses and virtually unanimous critical acclaim, and if this standard persists for the rest of their American tour, they should break big into the US music market.

Motels

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PUBLISHING

Where things keep swinging

DESPITE a bit of despondency and gloom in some quarters, one part of the music publishing scene which is definitely swinging is the Pendulum Music Group.

As its name implies, and in common with general practice, music publishing is not the sole extent of its activities. Pendulum Management and Pendulum Records are also lively parts of its integral scene.

Pendulum was founded seven years ago as a publishing company by Johnny Stirling. Lawyer Jim Beach joined in August 1978, and the enterprise was restructured to concentrate mainly on management and publishing, plus record production. Stirling, Beach and Norman Mackenzie (Canada) are the principals of the Pendulum Music Group, and on August 1 this year Stuart Newton joined as joint managing director of Pendulum Music with Stirling.

Newton was an obvious choice because of his experience and time at Chappell, which administers Pendulum's publishing on a worldwide basis, and with whom he is maintaining close links and co-operation.

Management and publishing often overlap, as the trio pointed out, and

with the expansion of activity involving Pendulum writers and artists currently going on, the group intends to establish independent status in the UK at least in 1980. It already has US representation in the form of a management company, which recently moved from New York to 6255 Sunset Boulevard in Hollywood.

Newton was brought into the Pendulum scene to give strength to work in obtaining covers on the song output of Pendulum writers and to acquire new writing talent. The writing roster is already impressive, including Bugatti and Musker, Peter Skellern, Neil Innes, Florrie Palmer, Tony Ashton, Brian Hodgson, John Hetherington, Paul Travis, Billy Ocean and Phil Pickett.

"We've had success with all of them in terms of cover versions," said Newton, "Among those who have covered Pendulum copyrights are the Four Tops, Harry Secombe, the Three Degrees, Noosha Fox, Bette Midler and Bonnie Tyler."

And Johnny Stirling added: "We are finding that producers such as

Dave Mackay, Philip Swern and Chris Neil are ringing us about songs. Dave was looking for songs for Demis Roussos recently, and we sent three, which produced a telephone call saying he's interested. One problem about this good all-round reaction is that we need more good coverable material from other writers."

Newton said that Pendulum was employing the old publishing style of playing the songs with the writers and producer in the office. He and Stirling rely on their gut reaction to what Pendulum writers offer them.

"If Johnny and I don't like a song, we can't give it 101 per cent push and enthusiasm, and we ask the writers to rewrite it."

Jim Beach, being on the legal and management side of Pendulum, views the general publishing and music scene with some detachment but a lot of objectivity.

"Publishing hasn't developed like records," he asserted. "Far too few publishers work on records, although they make as much from them. Too many publishing companies have become bankers, providing front money to artists who need it in return for collecting later. It's a service, but it's not like Johnny developing a song with its writers and suggesting alterations."



THREE PENDULUM smiles from, left to right, Johnny Stirling, Stuart Newton and Jim Beach.

"We want writers to come to us because we will work their songs, and get covers rather than just pay them £30,000. Publishing is not about chucking a large amount of money up front."

"Some publishers are just signing people because they're frightened someone else might get them," commented Stirling. "We won't sign people we don't like even although it might be commercially mad."

Pendulum, in fact, is like a club where its writers and artists are concerned. Beach, Stirling and Newton like them to come into the West End offices and use the music room as a sort of studio workshop as well as discussing their work informally with each other and the

Pendulum people.

Beach believes it's "a wonderful time" now in the music business, and subscribes to EMI representative Bob Musel's view that "the time to build a business is in a recession".

"The music industry did far too well for far too long," Beach declared. "The wastage and inefficiency is mind boggling. All that's really happening now is that the industry can no longer support the inefficient, and from now it must be profitability rather than gross turnover."

"My biggest bugbear being on the business side of the industry is that there are too many groupies — some people running the companies are bigger than the stars."

The winning beat!

THE WINNER in the Chappell/*Evening News* Metropolitan Police march competition was Allen Street, 69, with his composition *Metroforce*. He received the trophy from Metropolitan Police Commissioner Sir David McNea before a large audience and the adjudicating panel at Croydon's Fairfield Halls two weeks ago.

Street, a former Nottingham lecturer and musical adviser to Boosey & Hawkes, also won a cheque for £250 presented by Chappell Music chairman Stephen Gottlieb, and a voucher for a holiday for two in Greece given by Holiday Villas of Croydon and presented by *Evening News* editor Louis Kirby. He then conducted the Metropolitan Police and Hampshire Constabulary Bands in a performance of his winning entry.

Runner-up was John Markland, 52, of Wigan with his march *The Commendation*, and he received a Chappell cheque of £150 and a weekend for two in Paris. Third was Philip Hall, 30, an Army sergeant musician, with his composition *The*

Edited by
NIGEL HUNTER

London Beat, which won £100 and an evening out for two at the London Room Restaurant, Drury Lane.

The judging panel comprised Patrick Moore (chairman), Harry Mortimer, Ron Goodwin, Louis Kirby and Commander John Thornton of the Metropolitan Police. Chappell is publishing the marches by the six finalists, and the winner, *Metroforce*, is being scored at once for military and brass band performance.



Essex signs with April

DAVID ESSEX prepares to christen the contract between his Wizard Songs company and April Music for a worldwide co-publishing deal. Some of the first material involved will be the songs Essex wrote for *Silver Dream Racer*, a film about a motorbike fanatic played by Essex, with a soundtrack album forthcoming. Seen behind Essex are from left, his personal manager Derek Bowman, April Music business affairs executive Gary Casson, Essex's business manager Mel Bush, April professional manager Paul Bessell and April managing director Len Beadle.

Neon takes the plunge

NEON MUSIC, recently formed by Brian Oliver and Shadows guitarist and record producer Bruce Welch, has fixed an exclusive co-publishing agreement with Deep End Music.

Deep End is owned by Colin Forsey and his wife Sue, and the pact renews the working relationship developed between Oliver and Forsey when they were both at CBS/UK, with Forsey heading promotion and Oliver general manager of April Music.

The Deep End catalogue includes songs such as *Can't Take The Hurt Anymore* recorded by Cliff Richard, and *I'll Never Love Anyone Anymore*, with which Laurie Andrew scored some success on Arista. Another Deep End copyright, *Give It To Me*, has recently been recorded by disco dancing champion Grant Santino on Polydor.

RIVA MUSIC has signed a long-term worldwide publishing agreement with Tony Chapman's Y-Not Music. Chapman was previously general manager of Nems Publishing and agent for acts such as Genesis, Lindisfarne, Ace, Pink Floyd and Rare Bird. Among writers exclusively contracted to Y-Not are

Music Deals

Dave Brooks, Michael Brassington, John Hughes and jingle specialist Dan Lacksman, and the agreement also encompasses Chapman's association with Nashville songwriting duo Allen Reynolds and Bob McDill, whose work has been recorded by Crystal Gayle, Don Williams and Waylon Jennings among others.

WILSON PICKETT has signed a publishing agreement for all territories outside the US and Canada between his Erva Music company and Chappell International. The deal covers his existing catalogue and new compositions, including those on his forthcoming *Big Tree* album. One of his major successes is *In The Midnight Hour*.

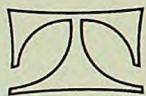
CHAPPELL MUSIC has set a deal with Ian Gillan's publishing companies, Pussy Music and Clear Air, for the world on a long-term basis and including all previous material written by Gillan for the LPs *Live At The Budokan, Vols 1 & 2*, *Scarabus*, *Clear Air Turbulence*

and Gillan. The first album under the agreement is the newly released *Mr Universe on Acrobat*, and ex-Deep Purple lead singer Gillan, popular in Germany and Japan as well as the UK, will receive the benefit of Chappell's international resources in exploiting his copyrights. Chappell has also signed Patrick Moore, and is publishing the tracks of his *Pye* album.

HIT SONGS has signed songwriter Pete Mahon to a worldwide deal concluded for Hit Songs by Sydney Bron and Bron Publishing general manager Rod Duncombe. Belfast-born Mahon is expected to announce a recording contract soon, and is the first Hit Songs signing since Frank Zappa last year.

PHONOGRAM BAND Def Leppard have placed their publishing company Def-Lepp Music with Marksmen Music for administration and exploitation.

PARIS: Francis Dreyfus Music general manager Stan Witold has acquired the master and publishing rights of new American star France Joli for France, Benelux, Scandinavia, Germany, Austria, Switzerland, Italy, UK and Eire, Spain, Portugal, Greece and Israel. The deal was set with France Joli's producer Tony Green, based in Montreal, and her first hit American album and single *Come To Me* are being rush-released.



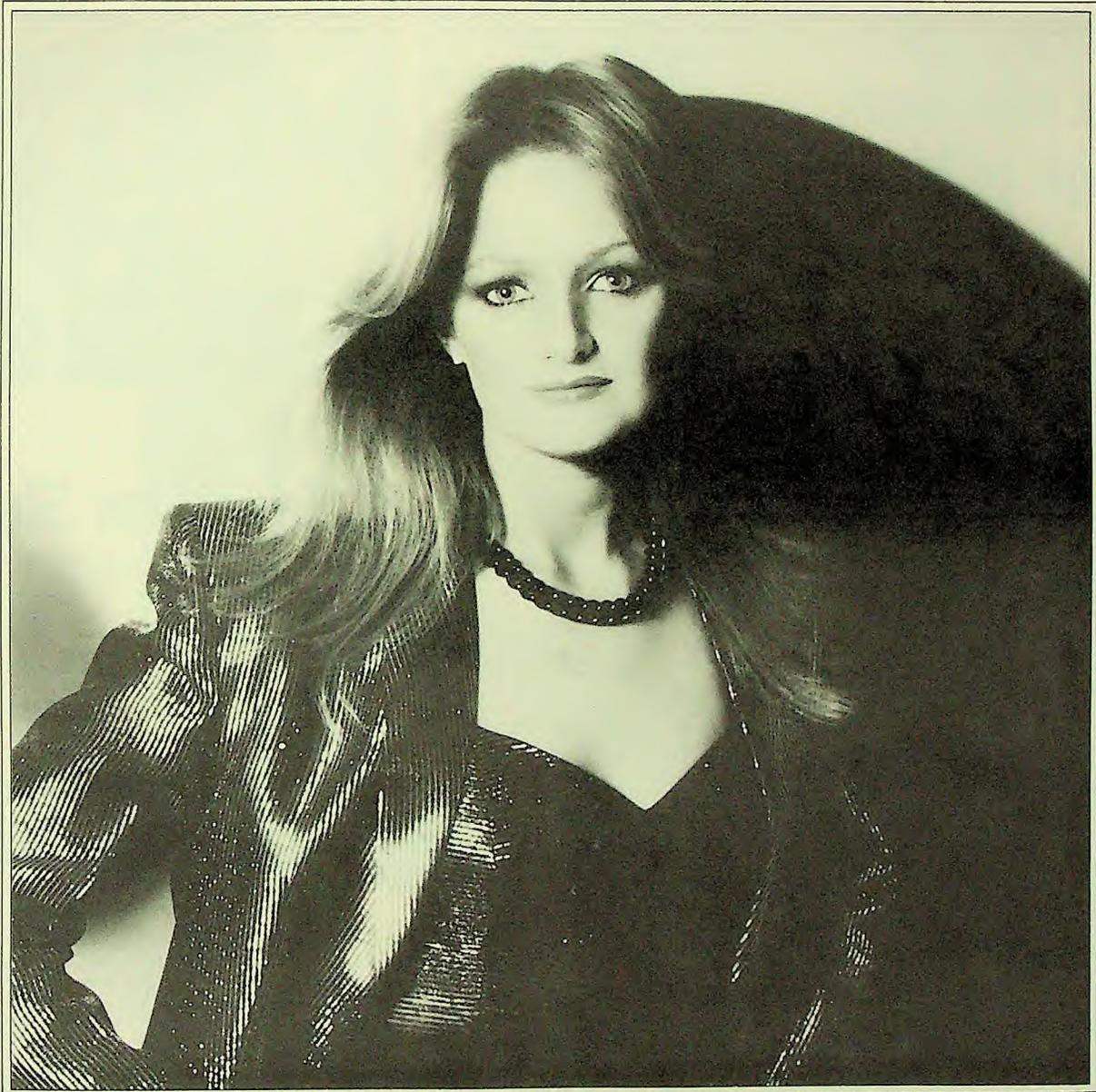
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BROADCASTING

Question mark over ITV?

WITH LEGISLATION on broadcasting expected before the end of the year, the future of commercial television remains uncertain.

A lot of ballyhoo can be expected to surround applications from new consortia hoping to oust the present contractors. There is currently much speculation in the industry about who might be involved in attempts to reshape the face of ITV in the UK but a report in the quarterly review on Entertainment, Catering and Leisure from Vickers da Costa UK Research concludes that there will be little change in the status quo.

"We believe that in the end there will be no major upheavals and that the main incumbent contractors will remain unchanged," it says. "Changes which may arise could centre on minor alterations to area borders (to be decided this year), which might possibly concern the well rehearsed cases of ATV's East Midlands, Trident's Tyne-Tees and a re-grouping in Scotland, or possibly the reduction of dominant shareholdings, for example in Southern TV or Thames.

"We consider, though, that the IBA will want to illustrate that the network has performed its function well and needs no major overhaul, but rather needs long term

stability. After all, the five main programming network companies can be seen to be functioning well; their job is to produce programmes and their main source of revenue is advertising. Advertisers buy in relation to audience ratings and ratings depend on supplying the programmes that the public wants. Advertising is booming; the rest follows logically."

The report also provides an illuminating insight into the real effect on the contractors of the TV blackout.

Referring to the widely quoted £1,000,000 a day losses the report says: "It must be remembered that the £1,000,000 refers to net revenue of all 15 ITCA companies against which costs of about 70 per cent (leaving £300,000) would normally be incurred, leaving a net subject to the exchequer levy of 66.7 per cent. In practice this would probably leave £110,000 (and further subject to Corporation Tax, which at 52 per cent would reduce the figure at the earnings level to £50,000). So, if a seven-week strike lost £50,000,000 revenue, the net pre-tax loss to the network would be around £5,500,000 or, for a contractor with, say, 10 per cent of the total, such as LWT, £500,000 plus, of course, the costs not incurred during the shutdown added back."

Greater classical coverage at Hallam

RADIO HALLAM will continue to increase its classical commitment when the Salzburg Mozarteum Orchestra is recorded by the station's OB unit at Sheffield City Hall on December 6.

The Orchestra, performing Idomeneo by Mozart, Schubert's Symphony No. 3 and Beethoven's Symphony No. 4, will be broadcast on Hallam MD Bill MacDonald's Concert Classics programme.

Moving into 1980, there will be a programme featuring the South Yorkshire Opera presenting popular music on January 13, where the event sponsored by the Midland will be recorded from the Crucible Theatre, Sheffield. And on April 21 the Franz Liszt Chamber Orchestra will be recorded for Concert Classics.

"Other major provincial cities have their own municipal symphony orchestra inevitably calling heavily on public funds," says MacDonald. "Sheffield, not having such a local musical establishment can more readily finance major orchestras from outside, both British and from overseas."

AIR man on the way up

CONSOLIDATING HIS position at AIR Services, Tony Logie has been appointed to the board of the company. He joined the national airtime sales house as sales director last January from Radio Luxembourg.

The appointment is in recognition of the contribution he has made since his appointment, says AIR's managing director Gerry Zierler, who adds: "His hard work and expert leadership has meant skilful maximisation of effort on behalf of our client stations."

The way to Wales

RADIO ONE moves down to south Wales this year in its annual visit to the regions — and, based there from October 21 to 28, it will be the biggest outside broadcast from the area.

The anchor studio will be at the Cardiff Centre Hotel, but the daily presenters will be at shop window studios in both Cardiff and Swansea, while the event kicks off with a charity football match at Ninian Park.

DJs, including Noel Edmunds, Tony Blackburn, Dave Lee Travis, John Peel and Andy Peebles will also be visiting local places of interest. Simon Bates visits Cardiff Arms Park and Cardiff Castle while Andy Peebles will call at Swansea University radio station and Swansea Football Club.

And there will be discos held across the region to raise money for the Variety Club Sunshine Coach project, along with the collection of records, where a DJ will make a personal collection for quantities over 500.

Derek Chinnery, Radio One controller, says: "The purpose of our stay is threefold — to inform our 10 million listeners about some of the aspects of life in the region; to raise money for the Variety Club Sunshine Coach project; and to say a personal thank you to the station's many fans." This will be the sixth Radio One visit into the regions.



ANNIE NIGHTINGALE went to Los Angeles to meet The Pop who appeared on the Old Grey Whistle Test recently and have their debut album for Arista, Go, released on October 26. She is pictured in LA with David Swanson (right) and Roger Prescott, founder members of the band.

A Sangit for Sheffield

BBC RADIO Sheffield is organising what it describes as "the biggest Sangit seen or heard in this part of the world".

A Sangit is an Asian festival of song and dance and in association with South Yorkshire County Council the station has organised such an event to take place in the Big Top Theatre in Sheffield's Norfolk Park on Saturday, October 27. It will be recorded and broadcast within the local station's Asian programmes.

Top of the bill is Nahid Niazi, a singer who is accompanied by her husband, Mosley Uddin, on electric organ and harmonium. Other participants include Farida Ali, Asif Bhatti and "Baby" Shaheda Syed, a nine year-old girl who is known as the Shirley Temple of Asia. Producer of the event is John Leonard.

News in brief...

RADIO ONE'S Derek Chinnery has notched up a year as station controller.

MISSING FROM the new BBC Radio London schedules is afternoon show host Paul Owens, who has also been involved in production, phone-ins and a morning magazine programme during his time with the station. He is currently freelancing with some standby duty for Radio One coming up, but is keen to get back on air full time. Owens can be contacted at 0296 661526.

PETER DEELEY becomes deputy head of news at Beacon Radio after joining the news staff 18 months ago. Deeley also hosts Beacon's phone-in programme, Topic. As a result of the promotion Peter Brookes becomes chief reporter/local news organiser.

KERRY JUBY, Capital's weekend Breakfast Show presenter, joins Maggie Norden as co-presenter of Hullabaloo (Sundays 4pm to 6pm) from October 28. Current co-presenter David Briggs will now be able to devote more time to his role as producer of such programmes as Mummy's Weekly, London Today and the forthcoming series of monthly programmes presented by Anna Ford.

SINGERS JIMMY Pursey and B.A. Robertson will deputise for Radio One's Mike Read on his weekday programme. Pursey takes over the Monday to Thursday 8pm to 9.50pm slot from October 29 to November 1, while Robertson will host the show the following week.

JOHNNY MORAN'S Soft Rock programme on Radio Hallam moves to Thursday as a result of a new sport and music programme taking over the Tuesday afternoon slot. The new show, Stuart Linnell's Sportsbeat, hosted by Hallam's sports editor follows a similar format to his successful Saturday afternoon Sportacular.

TOGETHER FOR Children charities — UNICEF and Oxfam — will benefit from the proceeds of the sale of more than 100,000 discs at Alexandra Palace by Radio One who are tagging it "The Biggest Record Sale In The World."

A TRAINING course for transmitter engineers, which is part of the first nationally-recognised Diploma in Broadcasting Engineering has been introduced by the IBA in conjunction with Newcastle Poly.

Students will receive specialist training at the IBA's Harman Engineering College and gain practical experience in their transmitter stations.

There are plans to recruit 20 students each year and it is hoped that the course will run for at least five years.

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CLASSICAL

Union threat to Decca series

WHEN IS a director not a director? This is the crucial question being discussed at the moment by The Academy of Ancient Music, its director Christopher Hogwood, and the Musicians Union.

And the whole future of Baroque and Classical music played in authentic style hangs in the balance — not to mention the more immediate concern of Decca's trail-blazing series of Mozart's Complete Symphonies.

The situation is complex. Up until a few weeks ago, union members generally turned a blind eye by to what was happening in the world of authentic music, and the involvement of a number of leading musicians who were not union members.

Christopher Hogwood, for instance, is not a member of the Musicians Union. Neither is Jaap Schroder, the Dutch violinist and Baroque specialist who has been involved in the massive Mozart project from the start.

But they have existed in a grey area, for, ostensibly, they both take the role of directors of the Orchestra, directing either from the violin or the keyboard.

Yet unlike Mozart's Piano Concertos, which are classified as soloist plus orchestra, even if the performance is directed from the keyboard, the symphonies do not call for solo playing. Nor do they call for a conductor. So unless a

new, clear ruling is made by the Union, neither will be allowed to continue on the project as they have done.

Schroder may have to go, and Hogwood may have to wave his arms in the traditional conductor's style (that, however, did not happen in Mozart's day) and get someone else to play the harpsichord.

Ironically, the whole matter blew up over another work, the immensely successful performance of Handel's Messiah given at the Proms.

The Academy had been joined by a harpsichordist who turned out to be non-union. During a rehearsal, there was a disagreement with a cellist who was smoking while playing, and the smoke was getting in the harpsichordist's eyes.

After asking a couple of times for the cellist to desist (which he refused despite moving further away) the harpsichordist got up and stubbed the cigarette out. At which point the cellist leapt to his feet and asked to see a union card.

Great consternation followed — especially when it appeared that not only was the harpsichordist non-union, but also Messrs Hogwood and Schroder, and the first oboeist.



CHRISTOPHER HOGWOOD: regrets bitterness.

The mess nearly drew complex recording sessions and concerts to a halt, but the status quo was allowed to continue until a formal meeting took place.

At the time of going to press, this has not yet occurred.

But in the meantime Hogwood has had to compromise on a few Mozart sessions and become conductor proper and hire another harpsichordist.

Yet he and most of the players are glad that the whole question of the position of the director in Baroque performances has been officially aired — and can be sorted out before player/directors like Harnoncourt or Kuijken come over from the Continent as part of the impending BBC scheme. He only regrets the bitterness of the original scene.

First fruits for new Enigma 'variation'

THE FIRST fruits of the new partnership between John Boyden's Enigma Records and John Lubbock's Orchestra of St John's, Smith Square, will shortly be in the shops — a disc of Stravinsky's Ballet Music, and Mendelssohn's Hebrides Overture and Scottish Symphony.

And such was the success of the working relationship — at least during the recordings — that plans are now afoot for sessions going well into 1981.

It is an important move for both parties. Enigma needed a chamber orchestra for its label and the St John's Orchestra fitted in perfectly with the general policy of using British musicians with an active touring commitment.

And though the Orchestra has recorded in the past — with Oryx some years ago, but more latterly with Pye — Lubbock wanted a company which would be able to plan ahead, enabling him to tie in much more closely records and concert programmes.

"It seems to have worked out very well," says Lubbock, who has been the guiding light of the Orchestra since it was founded in 1968 as the Camden Chamber Orchestra.

"We only wanted to record under certain circumstances — we wanted to do things that we chose and we wanted enough time to do them properly. And this is exactly what has happened.

"I had no idea how relaxed things could be in a studio, even towards the end of a session when time was pressing. And it is much better using just two mikes which are so unobtrusive than being intimidated by dozens of wires and mikes in front of the players' noses," he adds.

The Orchestra has a varied repertoire, but one that fits in with the music it has played over the last few years, particularly since it became the resident band at St John's, in 1973.

Apollo and Orpheus comprise the first disc, and Pulcinella will be the second. But two more popular compilations will be released in time for Christmas — Classical Favourites (including Faure's Pavane, Handel's Entry of the

Queen of Sheba, Grieg's Holberg Suite, and Pachelbel's Canon) and Hayden's Toy Symphony plus Mozart's German Dances with Angela Rippon reading *Barbar the Elephant* on the other, with Poulenc's piano accompaniment.

There are also plans for the Orchestra to record some of the string music for which it developed such a reputation in those early days, as well as acting as an accompanying band for concertos.

The partnership, however, seems flexible despite the fact that for the moment at least, only about six records will be made each year.

And that is very much the way the Orchestra itself grew, when a group of students came together merely for the job of playing through the best chamber orchestra repertoire.

It is noticeable that most of the players who formed the core of the Camden Chamber Orchestra are still there — Richard Deaking, Marcia Crayford, violins, Christopher van Kampen, cello, Nicholas Kraemer, harpsichord, and others.

They have remained loyal to the band and seen it survive the hard times, enjoyed the success of the first Royal Albert Hall Prom in 1976, and now this latest move into the Enigma stable.

These players too have taken the Orchestra all around Europe. This year alone they have visited Norway, Spain, Germany, Belgium and Holland and are shortly to go to Scandinavia again.

The hardest thing has been organising on a freelance basis something which should be a permanent group — to get the same players all the time is a monumental achievement, but it is the players that make the Orchestra," Lubbock remarks.

"It has never been a machine for churning out concerts. We want to play music."

45 rpm LPs on Nimbus and EMI

THE FIRST long playing classical 45 rpm discs are now on the market with a re-issue programme of classical pops from EMI and a more earnest series of new recordings from Nimbus.

But while it is too early to gauge consumer reaction, the earliest indications are that this will not simply exist as a gimmick.

At the moment, of course, this new approach should stimulate a lot of interest and comment not just in the hi fi and music magazines, but also in the general media — a favourable reaction has already come from BBC's Kaleidoscope programme during a consideration of Nimbus's recording of Chopin's

Edited by
NICOLAS SOAMES

Four Scherzi played by Marta Deyanova.

It is an intriguing business altogether. Nimbus came to the conclusion that 45 rpm gave a markedly better dynamic range at the same time as reduced surface

noise when pressing some 12 inch disco singles at its own pressing plant.

But the Reynolds Brothers and Namu Libbin have not only utilised this advantage, but decided to combine it with the use of a higher recording speed on the analogue tape itself.

And, after experimenting and modifying the cutting lathe, the company pronounces itself happy with the result and has planned a programme of 45 LPs, releasing its first three, "SAM 45s" (SAM standing for Super Analogue Master) now.

It points out that the Four Scherzi (2124) have been easily contained on one disc, as on more conventional records, and that the recital of Soler's Harpsichord Sonatas played by Gilbert Rowland (Nimbus 2123) includes one side which runs for 29 minutes.

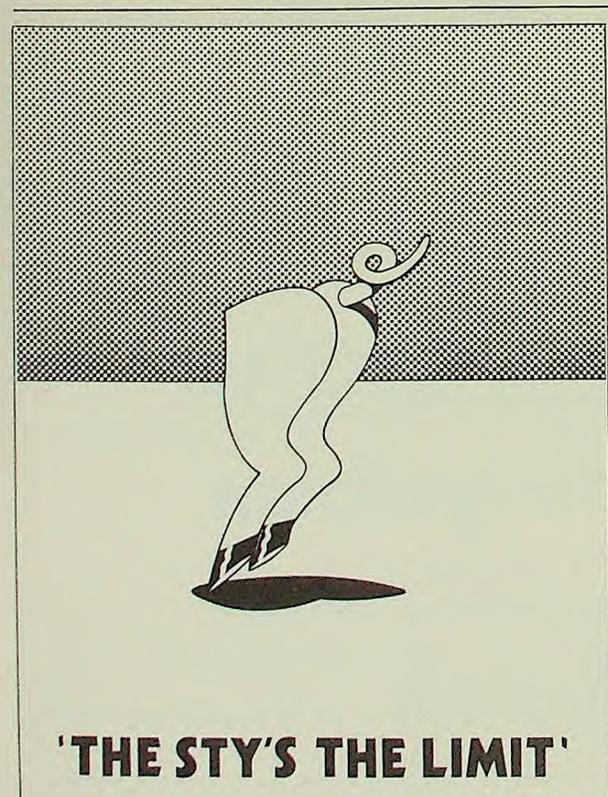
Both these single releases retail at £4.85.

The third release is a box set of four records featuring the bass Shura Gehrman and the pianist Nina Walker in songs by Schubert (including the *Schwanengesang*), Schumann (*Dichterliebe*) Brahms, Faure and Gounod. This retails at £15.20.

Nimbus argues that this is not the last word in the improvement of the conventional vinyl process, but it is a significant advance, and the three directors feel that the hi fi results outstrip the digital records made so far.

EMI's 45 rpm releases are obviously aimed at the pop end of the market (the records retail at £1.99), so perhaps what will be interesting there will be to see if it works as a straight marketing idea.

But the Nimbus records raise the question whether improved quality (and certainly the Chopin disc I heard has a marvellous freshness and immediacy of sound to it) will make the classical buyer break his ingrained habit of playing everything at 33½.



New releases

SONATE POUR Piano, Jean Barraque, played by Roger Woodward, UNS 263.

Barraque (1928-1973) is one of these idiosyncratic compositional figures in music, who, despite a relatively small output, maintained a reputation as a formidable composer. Singleminded and painstaking, he worked alone, fuelled by a mystic attitude towards music and produced works of unmistakable presence and power. This solo sonata is one of them, a huge pianistic canvas couched in post-Webern language but dramatic and exciting for all that. A live performance of it is an overwhelming experience and there is no-one better to perform it than Woodward. This recording dates from 1973, and it was originally issued on RCA when this wayward Australian pianist was more of a wild young man than he is now. The performance has all the flavour of the crusader about it, full of the vigour and drama I remember in the performance he gave in the Round House six years ago. Those days have passed, but not completely — for this is a faithful record.

QUARTET IN D minor, *Death and the Maiden*, String Quartet in C minor, (*Quartetsatz*), Schubert, Allegri String Quartet, Argo ZK 77.

If one wonders why another recording of *Death and the Maiden* has appeared, the answer becomes apparent on listening. The Allegri String Quartet have evolved a very positive approach to this popular work that is distinctive and satisfying. The Allegri String Quartet have evolved a very positive approach to this popular work that is distinctive and satisfying. The Allegri is a good example of the depth of string quartet playing in this country now — there are many with similar good qualities — yet few would be able, I think, to produce such a freshly thought and individually styled account. Much of the musical phrasing are surprisingly unpredictable but in the end are justified. This is above all an intensely musical performance. It does, however, lack an equally high level of technical skill. There are times when notes are slightly muffed and one or two moments when the Quartet is not quite together. I am nit-picking a bit, but it is a great pity, because were it not for these little faults, it would be a very great record indeed.

CHARTS AND AIRPLAY ACTION

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

Chart Newcomer . . . by Chris White



NEW MUSIK: Straight Lines (GTO GT 255)

THE BAND are the first new act to have been broken by GTO since Dean Friedman last year so their chart debut with Straight Lines has naturally brought smiles to everyone in the company's Soho Square office — particularly as the single has been released for some two months now. New Musik consists of Tony Mansfield (writer, producer, vocals, keyboards and guitar), Clive Gates on keyboards, Phil Turner drums, Cliff Venner drums and Tony Hibbert bass. The band are currently in the recording studios putting down tracks for an album. The single finally charted after being playlisted by just about every major radio station in the country.

LENA MARTELL: One Day At A Time (Pye 7N 46021)

LENA MARTELL is one of a breed of MOR singers who have frequent television series and guest spots, plus regular cabaret and theatre bookings, and big-selling albums, yet always fail when it comes to singles success. In this particular lady's case, her reading of Kris Kristofferson's One Day At A Time has finally broken the taboo for her.

Lena Martell has a recording career spanning 15 years now. Originally from Glasgow, she has toured frequently both here and abroad. A Pye artist for several years, her albums produced by manager George Elrick have all been big sellers and won her several silver and gold discs.

US Action

INSTANT SMASH for A&M with latest Styx album in at 21, while the single Babe jumps from 72 to 42. A&M founder Herb Alpert also scoring with his first big hit for 13 years with Rise a No. 2 single and the album coming in at 55. Big single jumps by Eagles (52-15), and Fleetwood Mac (64-40), and among new entries are Barry Manilow (57), Dr. Hook (68) and Supertramp (75), plus Riva's John Cougar (73) whose album failed to generate any interest despite intensive advertising and promotion.

Holland

THE WIZ stars remain at 1, with Dutch band Massada jumping from 7 to 2. Michael Jackson at 4 from 10, and Ellen Foley from 18 to 10. High risers are Eagles with Heartache Tonight at 26 and their album jumping from 32 to 5 in the LP top 50. Highest new entry is the Police with their second album at 19.

SINGLES SYMBOLS

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

Hot Air . . .



ABBA ARE inevitably gaining great airplay support for their latest single without having to plead "Gimme Gimme Gimme" but topping even that Swedish supergroup for action on the airwaves are Chic for their irresistible disco sound on My Forbidden Lover, boosted by recent acclaimed concert appearances.

Barry Manilow can be expected to ship heavily after being extensively hit picked last week and playlisted this week and perhaps a less familiar name, Ian Gomm, will become better known as he picks up support for Hold On on Albion.

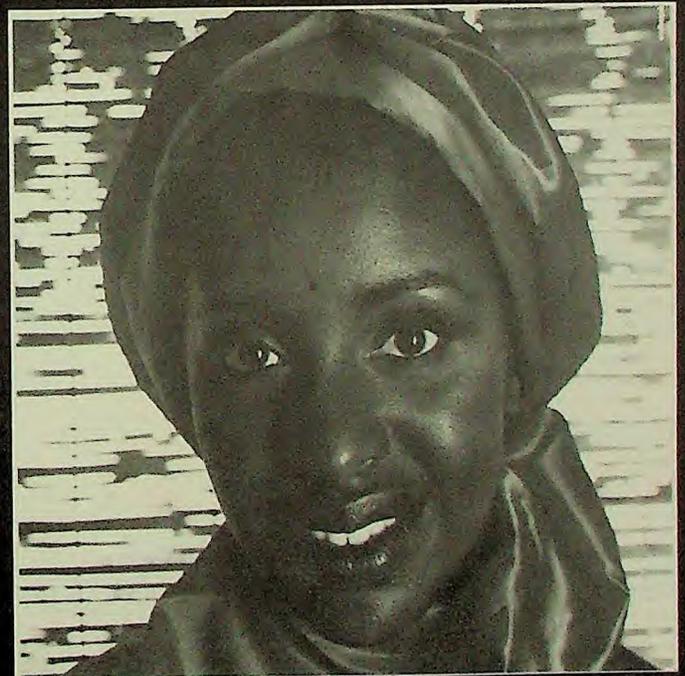
The Dooleys seem to be favourite with BBC locals and regionals across the country, but by contrast the Sex Pistols are doing it their way in the chart — with little, if any, radio support — for The Great Rock 'n' Roll Swindle/Rock Around The Clock.

One artist with an immaculate pedigree — Herb Alpert — is seeing a strong promotional push pay off for Rise, his aptly titled single, giving a boost to his own label, A&M.

The Village People can be expected to consolidate recent success with latest offering Sleazy, while DLT on Radio One is not alone in fancying Tarney and Spencer to take Cathy's Clown to the top. Another new single to watch is The Wolf from Tax Loss — a band which had a hit as Driver 67.

“I've just recorded my latest single, 'Closer to you,' as my follow up to Silly Games. Hope you like it.”

Janet Kay



Janet Kay's latest single 'Closer to you'

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- Oct. 4. COLCHESTER Essex University
- Oct. 5. BIRMINGHAM Aston University
- Oct. 7. HEMEL HEMPSTEAD Pavilion
- Oct. 8. BRISTOL Romeo & Julietts
- Oct. 9. PORTSMOUTH Locarno
- Oct. 11. WOLVERHAMPTON The Civic Centre
- Oct. 12. NEWCASTLE Mayfair Ballroom
- Oct. 13. MANCHESTER Factory
- Oct. 14. REDCAR Coatham Bowl
- Oct. 16. LEICESTER University
- Oct. 20. NORTHAMPTON Cricket Club
- Oct. 21. POOLE The Arts Centre
- Oct. 23. CANTERBURY Odeon
- Oct. 24. SHREWSBURY Music Hall
- Oct. 26. GUILDFORD Surrey University
- Oct. 27. WEST RUNTON Clones
- Oct. 29. PLYMOUTH Routes
- Oct. 30. EXETER Technic
- Oct. 31. SHEFFIELD Polytechnic
- Nov. 1. HULL University
- Nov. 2. DUNDEE University
- Nov. 3. GLASGOW Strathclyde University
- Nov. 4. DUNFERMLINE Kinema
- Nov. 5. EDINBURGH Tiffany's

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ORDER FORM CHART

TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE / Artist (producer) / Publisher	Label number
£ 1	2	5	VIDEO KILLED THE RADIO STAR Buggles (Buggles) Carlin/Island	Island WIP 6524 (E)
2	1	5	MESSAGE IN A BOTTLE Police (Police/Nigel Gray) Virgin	A&M AMS 7474 (C)
£ 3	4	6	DON'T STOP 'TIL YOU GET ENOUGH Michael Jackson (Quincy Jones) Carlin	Epic EPC 7763 (C)
4	3	4	DREAMING Blondie (M. Chapman) EMI	Chrysalis CHS 2350 (F)
▲ 5	9	4	ONE DAY AT A TIME Lena Martell (G. Elrick) Valentine	Pye 7N 46021 (A)
▲ 6	11	5	EVERY DAY HURTS Sad Cafe (Eric Stewart) St Anne's	RCA PB 5180 (R)
7	6	6	SINCE YOU'VE BEEN GONE Rainbow (R. Glover) Island	Polydor POSP 70 (F)
8	5	5	WHAT EVER YOU WANT Status Quo (Pip Williams) Shawbury/Eaton/EMI	Vertigo 6059 242 (F)
▲ 9	26	5	WHEN YOU'RE IN LOVE Dr Hook (Ron Hasskine) ATV	Capitol CL 16039 (E)
£ 10	16	5	CHOSEN FEW Doolays (Ben Findon) Blacksheep	GTO GT 258 (C)
£ 11	18	5	QUEEN OF HEARTS Dave Edmunds (Dave Edmunds) Heath Levy	Swan Song SSK 19419 (W)
▲ 12	23	5	O.K. FRED Erroll Dunkey (Aussie Hibbert) Sparta Florida	Scope SC 6(W/L)
13	10	6	KATE BUSH LIVE ON STAGE Kate Bush (Kelly/Bush) Kate Bush/EMI	EMI MIEP 2991 (E)
14	7	8	CARS Gary Numan (G. Numan) Andrew Heath/Beggars Banquet	Beggars Banquet BEG 23 (W)
15	15	8	YOU CAN DO IT Al Hudson & The Soul Partners (Camp/McCord/Robertson) ATV	MCA 511 (E)
16	8	11	IF I SAID YOU HAVE A BEAUTIFUL BODY Bellamy Brothers (M. Lloyd) Famous Chappell	Warner Brothers K 17405 (W)
▲ 17	28	7	BACK OF MY HAND Jags (Astley/Chapman/Humphries) Warner Brothers	Island WIP 6501 (E)
▲ 18	30	3	TUSK Fleetwood Mac (Fleetwood Mac/Dashut/Callait) Bright	Warner Bros K 17468 (W)
19	14	9	CRUEL TO BE KIND Nick Lowe (N. Lowe) Rock/Albion	Radar ADA 43 (W)
£ 20	27	5	THE DEVIL WENT DOWN TO GEORGIA Charlie Daniels (J. Boylan) April	Epic EPC 7737 (C)
▲ 21	36	2	THE GREAT ROCK 'N' ROLL SWINDLE/ROCK AROUND... Sex Pistols/Ten Pole Tudor (Cook/James) Warner Brothers	Virgin VS 290 (C)
22	19	11	THE PRINCE Madness (A. Clanger Prod.) Warner Brothers	2 Tone CHSTT 3 (F)
£ 23	51	2	MY FORBIDDEN LOVER Chic (Edwards/Rodgers) Warner Brothers/Chic	Atlantic K 11385 (W)
24	21	8	TIME FOR ACTION Secret Affair (I. Page) Brian Morrison	I-Spy SEE 1 (F)
▲ 25	34	3	STAR Earth Wind & Fire (M. White) Rondor	CBS 7902 (C)
26	12	10	LOVE'S GOTTA HOLD ON ME Dollar (C. Neil/Oscar) Arnakata/Warner Bros.	Carrera CAR 122 (E)
▲ 27	47	3	GONNA GET ALONG WITHOUT YOU NOW Viola Wills (J. McCabe) Francis Day & Hunter	Ariola/Hansa AHA 546 (A)
▲ 28	37	5	MAKING PLANS FOR NIGEL XTC (Steve Lillywhite) Virgin	Virgin VS 282 (C)
£ 29	54	3	LUTON AIRPORT Cats UK (Curtis/Worsley) Curtis/Carlin/A-Z	WEA K 18075 (W)
30	NEW		GIMME GIMME GIMME Abba (B. Andersson/B. Ulvaeus) Bocu	Epic EPC 7914 (C)
▲ 31	42	4	CHARADE Skids (B. Nelson) Virgin	Virgin VS 288 (C)
32	26	7	SLAP AND TICKLE Squeeze (Squeeze/Wood) Rondor/Deptford Songs	A&M AMS 7466 (C)
33	NEW		CRAZY LITTLE THING CALLED LOVE Queen (Queen) Queen/EMI	EMI 5001 (E)
34	17	11	STRUT YOUR FUNKY STUFF Frantique (J. Robinson) Carlin/Peterman	Philadelphia PIR 7728 (C)
▲ 35	40	3	SPIRIT BODY & SOUL Nolan Sisters (Findon) Blacksheep	Epic EPC 7796 (C)
36	20	8	DON'T BRING ME DOWN Electric Light Orchestra (J. Lynne) Jet/United Artists	Jet 153 (C)
£ 37	41	3	LET ME KNOW (I HAVE A RIGHT) Gloria Gaynor (Dino Fekaris) ATV	Polydor STEP 5 (F)
38	13	9	SAIL ON Commodores (J. Carmichael/Commodores) Jobete	Motown TMG 1155 (E)

This Week	Last Week	Wks on Chart	TITLE / Artist (producer) / Publisher	Label number
£ 39	39	4	SING A HAPPY SONG O'Jays (Gamble/Huff) Mighty Three/Carlin	Philadelphia PIR 7825 (C)
40	NEW		NUCLEAR DEVICE (WIZARD OF AUS) Stranglers (Stranglers/Winstanley) April/Albion	United Artists BP 318 (E)
41	29	8	DIM ALL THE LIGHTS Donna Summer (Moroder/Bellotte) Copyright Control	Casablanca CAN 162 (A)
42	33	5	DON'T BE A DUMMY John Du Cann (R. Bond) Bond/Andrew Heath	Vertigo 6059 241 (F)
43	NEW		SMASH IT UP Damned (Damned/Armstrong) Rock	Chiswick CHIS 116 (E)
£ 44	63	2	I DON'T WANT TO BE A FREAK Dynasty (Leon Sylvest/Dick Griffey) Chappells	Solar FB 1694 (R)
£ 45	52	5	SHAPE OF THINGS TO COME Headboys (Peter Ker) EMI	RSO 40 (F)
46	NEW		SHE'S IN LOVE WITH YOU Suzy Quatro (Mike Chapman) Chinnichap/RAK	RAK 299 (E)
£ 47	64	2	ON MY RADIO Selector (Roger Lomas) Copyright Control	Two Tone CHSTT 4 (F)
48	35	4	POINT OF VIEW Matumbi (Matumbi/Thompson) EMI	Matumbi RIC 101 (E)
49	24	11	STREET LIFE Crusaders (Felder/Hooper/Sample) Rondor/Leeds	MCA 513 (C)
£ 50	58	2	HEARTACHES TONIGHT Eagles (B. Szymczyk) Warner Brothers	Asylum K 12394 (W)
£ 51	73	2	THE SPARROW Rambles (K. Parrott) EMI	Decca F 13860 (S)
£ 52	66	2	RISE Herb Albert (Albert/Badazz) Rondor	A&M AMS 7465 (C)
53	32	7	THE LONELIEST MAN IN THE WORLD Tourists (D. Stewart) Logo Songs Arnakata/Warner Brothers	Logo GO 360 (C)
54	31	10	REGGAE FOR IT NOW Bill Lovelady (Crawley/Lovelady/Dufaire) Louvigny/Low Whale/Charisma CB 337 (F)	
55	48	4	JUMP THE GUN Three Degrees (Moroder/Faltermeyer) Heath Levy	Ariola ARO 183 (A)
56	45	4	SUMAHAMA Beach Boys (Johnston/Beach Boys/Guercio) Carlin	Caribou CRB 7846 (C)
57	44	5	STRAW DOGS Stiff Little Fingers (-) Rigid Digits	Chrysalis CHS 2368 (F)
58	NEW		SARAH Thin Lizzy (T. Visconti/Thin Lizzy) Chappell/Pint	Vertigo LIZZY 5 (F)
59	22	14	WE DON'T TALK ANYMORE Cliff Richard (B. Welch) ATV	EMI 2975 (E)
60	NEW		MEMORIES Public Image Ltd (Public Image Ltd) Virgin	Virgin VS 299 (C)
£ 61	67	3	STRAIGHT LINES New Musik (Tony Mansfield) April	GTO GT 255 (C)
62	NEW		SO MUCH TROUBLE IN THE WORLD Bob Marley & The Wailers (Bob Marley & The Wailers/Alex Sadkin) Rondor	Island WIP 6510 (E)
63	60	2	TYPICAL GIRLS/I HEARD IT THROUGH THE GRAPEVINE Sits (Dennis Bovell) Virgin	Island WIP 6505 (E)
64	NEW		YOU'VE GOT MY NUMBER Undertones (R. Bechirian) Warner Brothers	Sire SIR 5024 (W)
65	38	11	GOTTA GO HOME/EL LUTE Boney M (Frank Farian) Hansa/ATV	Atlantic/Hansa K 11351 (W)
£ 66	72	2	GOOD GIRLS DON'T The Knack (Mike Chapman) Eighties/Smallhill	Capitol CL 16097 (E)
67	NEW		BIRD SONG Lene Lovich (R. Bechirian) Copyright Control	Stiff BUY 53 (E)
68	57	3	GHOST DANCER Addrial Brothers (F. Parren) Musicways Inc./Flying Addrial	Scotti Brothers K 11361 (W)
69	NEW		BABY BLUE Dusty Springfield (D. McKay) Eaton	Mercury DUSTY 4 (F)
70	NEW		FREEDOM'S PRISONER Steve Harley (S. Harley/J. Horowitz) Rocket/G.H.	EMI 2994 (E)
71	NEW		CAN'T GET ENOUGH OF YOUR LOVE Darts (Roy Wood) Magnet	Magnet MAG 156 (E)
72	59	3	NO ONE GETS THE PRIZE Diana Ross (Ashford/Simpson) Warner Bros.	Motown TMG 1160 (E)
73	NEW		BRIGHT SIDE OF THE ROAD Van Morrison (Van Morrison) Martin/Coulter	Mercury 6001 121 (F)
74	NEW		SAD EYES Robert John (George Tobin/Mike Piccirillo) Careers/Chrysalis	EMI American EA 101 (E)
75	50	11	ANGEL EYES Roxy Music (Roxy Music) Copyright Central	Polydor POSP 67 (F)

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

A-Z (TOP WRITERS)

Angel Eyes (Ferry/McKay)	75
Baby Blue (Downes/Horn/Wolley)	69
Back Of My Hand (Walkington/Alder)	17
Bird Song (Lovich/Chappell)	67
Bright Side Of The Road (Van Morrison)	73
Can't Get Enough Of Your Love (J. Dunner)	71
Cars (G. Numan)	14
Charade (Lobson/Adanson)	31
Chosen Few (Findon)	10
Crazy Little Thing Called Love (Mercury)	33
Cruel To Be Kind (N. Lowe/J. Gomm)	19
Dim All The Lights (Donna Summer)	41
Don't Be A Dummy (Bond/Wilkinson)	42
Don't Bring Me Down (J. Lynne)	36
Don't Stop 'Til You Get Enough (Jackson/Philinanes)	3
Dreaming (Harry/Stein)	4
Every Day Hurts Young/ Stimpson/Emerson)	6
Freedom's Prisoners (S. Harley/J. Horowitz)	70
Ghost Dancer (D. & D. Addrial)	68
Gimme Gimme Gimme (Andersson/Ulvaeus)	30
Gonna Get Along Without You Now (Kellern)	27
Good Girls Don't (D. Fieger/B. Averre)	66
Gotta Go Home (Farian/Huth/Jay)	65
I Don't Want To Be A Freak (H. Beard)	44
Heartache Tonight (Henley/Frey/Seger/Souther)	50
If I Said You Had A Beautiful Day (D. Bellamy)	16
Jump The Gun (Faltermeyer/Forsy)	55
Kate Bush Live On Stage (Kate Bush)	13
Let Me Know (Fekaris/Parren)	37
Love's Gotta Hold On Me (J. Vanda/T. Bazar)	26
Luton Airport (Curtis/Worsley)	29
Making Plans For Nigel (C. Moulding)	28
Memories (Public Image Ltd.)	60
Message In A Bottle (Sting)	2
My Forbidden Lover (Edwards/Rodgers)	23
No One Gets The Prize (Ashford/Simpson)	72
Nuclear Device (Wizard Of Aus)	40
O.K. Fred (J. Holt)	12
One Day At A Time (Wilkin/Kristoferson)	5
On My Radio (Davies)	47
Point Of View (Fegan/Davis)	48
Queen Of Heart (Devito)	11
Reggae For It Now (Lovelady/Cash)	54
Rise (A. Armar/A. Redazz)	52
Sad Eyes (Robert John)	74
Sail On (L. Ritchi Jnr)	38
Sarah (Lynott/Moore)	58
Shape Of Things To Come (Headboys)	45
She's In Love With You (Nicky Chinn/Mike Chapman)	46
Since You've Been Gone (Ballard)	7
Sing A Happy Song (Gamble/Huff)	39
Slap And Tickle (Difford/Tillbrook)	32
Smash It Up (Scabies/Vanlan/Ward/Sansible)	43
So Much Trouble In The World (Bob Marley)	62
Spirit Body & Soul (Findon/Myers/Puzey)	35
Star (M. White/M. Dal-Bari/A. Willis)	25
Straight Lines (Tony Mansfield)	61
Straw Dogs (Fingers/Ogilvie)	57
Street Life (Sample/Jennings)	49
Strut Your Funky Stuff (Savoy-Robinson/Boldan)	34
Sumahama (M. Love)	56
The Devil Went Down (Various)	20
The Great Rock 'N' Roll Swindle (Temple/Cook/James)	21
The Prince (Lee Thompson)	22
The Sparrow (Jordan)	51
The Loneliest Man In The World (P. Coombes)	53
Time For Action (D. Cairns)	24
Tusk (L. Buckingham)	18
Typical Girls (Sits)	63
Video Killed The Radio Star (Woolley/Horn/Downes)	2
We Don't Talk Anymore (Tarney)	59
What Ever You Want (Paritt/Brown)	8
When You're In Love (Even/Stevens)	9
You Can Do It (Alicia/Myers/McCord)	15
You've Got My Number (J. O'Neill)	64



Gary Moore

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- OCTOBER 23rd - BOURNEMOUTH DORSET INSTITUTE OF HIGHER EDUCATION
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- OCTOBER 25th - WARWICK UNIVERSITY
- OCTOBER 26th - BRISTOL UNIVERSITY
- OCTOBER 27th - WOLVERHAMPTON POLY
- OCTOBER 29th - TIFFANYS BLACKPOOL
- OCTOBER 30th - READING UNIVERSITY
- OCTOBER 31st - BIRMINGHAM POLY
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- NOVEMBER 2nd - OXFORD POLY
- NOVEMBER 3rd - NORTHAMPTON CRICKET CLUB
- NOVEMBER 4th - LYCEUM LONDON
- NOVEMBER 5th - PLYMOUTH WOODS CLUB
- NOVEMBER 6th - EXETER ROUTES
- NOVEMBER 7th - SEAL HAYNE COLLEGE DEVON
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MUSIC WEEK

ALBUMS CHART

TOP 75

ALBUMS

WEEK ENDING OCTOBER 20 1979

1	REGGATA DE BLANC	Police	A&M AMLH 64792
2	EAT TO THE BEAT	Blondie	Chrysalis CDL 1225
3	WHATSOEVER YOU WANT	Status Quo	Vertigo 9102 037
4	THE LONG RUN	Eagles	Asylum K 52181
5	OFF THE WALL	Michael Jackson	Epic EPC 83468
6	THE PLEASURE PRINCIPLE	Gary Numan	Beggars Banquet BEGA 10
7	OCEANS OF FANTASY	Boney M	Atlantic/Hansa K 50610
8	DISCOVERY	Electric Light Orchestra	Jet JETLX 500
9	OUTLANDOS D'AMOUR	Police	A&M AMLH 68502
10	STRING OF HITS	Shadows	EMI EMC 3310
11	DOWN TO EARTH	Rainbow	Polydor POLD 5023
12	PARALLEL LINES	Blondie	Chrysalis CDL 1192
13	IN THROUGH THE OUT DOOR	Led Zepplin	Swan Song SSK 59410
14	GREATEST HITS 1972-1978	10cc	Mercury 9102 504
15	THE RAVEN	Stranglers	United Artists UAG 30262
16	THE CRACK	Ruts	Virgin V 2132
17	I AM	Earth Wind & Fire	CBS 86084
18	BREAKFAST IN AMERICA		
19			
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25	NIGHT OWL	Gerry Rafferty	United Artists UAK 30238
26	LAST THE WHOLE NIGHT LONG	James Last	Polydor PTD 001
27	WE ARE FAMILY	Sister Sledge	Atlantic K 50587
28	VOULEZ VOUS	Abba	Epic EPC 86086
29	THE ADVENTURES OF THE HERSHAM BOYS	Sham 69	Polydor POLD 5025
30	ONE VOICE	Barry Manilow	Arista SPART 1106
31	ANOTHER KIND OF BLUES	UK Subs	Gem GEMLP 100
32	RISQUE	Chic	Atlantic K 50634
33	WELCOME TO THE CRUISE	Judie Tzuke	Rocket TRAIN 7
34	LIVE AND LEARN	Eddie Brooks	A&M AMLH 68509
35	SLOW TRAIN COMING	Bob Dylan	CBS 86095
36	LOVE HUNTER	White Snake	United Artists UAG 30264
37	STORMWATCH	Jethro Tull	Chrysalis CDL 1238
38	RUMOURS	Fleetwood Mac	Warner Bros. K 56344
39	THE UNRECORDED JASPER CARROT	Jasper Carrott	DJM DJF 20560
40	MANIFESTO	Roxy Music	Polydor POLH 001
41	SHOOTING STARS	Dollar	Carrere CAL 111
42	SKY	SKY	Ariola ARLH 5022
43	THE VERY BEST OF LEO SAYER	Leo Sayer	Chrysalis CDL 1222
44	OUT OF THE BLUE	Electric Light Orchestra	Jet JETDP 400
45	THE KICK INSIDE	Kate Bush	EMI EMC 3223
46	STREET LIFE	Crusaders	MCA MCF 3008
47	DREAM POLICE	Cheap Trick	Epic EPC 83522
48	VICTIM OF LOVE	Eton John	Rocket HSPD 125
49	DART ATTACK		
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PERFORMANCE

Elkie Brooks: Dominion Theatre

WITH THE exception of Dusty Springfield, Elkie Brooks is the finest female pop singer to have emerged from Britain during the last two decades. And evidence was there for all to see when the lady from Manchester appeared in four concerts at the Dominion Theatre, Tottenham Court Road, part of her current UK tour.

It has taken something like 15 years for Elkie to hit the "big-time", for want of a better expression, and now that she has reached that mark, she is not letting her fans down. Unlike certain other lady singers who, once they have achieved a measure of success, seem content to "retire" from the scene, Brooks believes in keeping her fans happy, and she frequently plays live dates the length and breadth of the UK, as well as being a regular visitor to the recording studios.

Having seen her perform three times before, it is hard to criticise her act. Let it be enough to say that she possesses a voice which is capable of conveying any emotion, she dominates the entire theatre without detracting from the great backing musicians she has, and should she want it, stardom is hers forever.

Numbers like the stunning Lilac Wine, He Could Have Been An Army and Pearl's A Singer give only a small indication of the talent that is Elkie Brooks. She's someone you have got to discover for yourself, but when you do... well, you'll know what I'm writing about.

CHRIS WHITE

Writz: Music Machine

THERE'S a class or rather a description of music that I can only call '80s music and so far there has only been one band that has made me use that term, the B.52s, but now I am pleased to add to this list the band hailed by the name of Writz. Their music is inventive as is their stage presentation.

The stage at the Music Machine was rather too small to give their show justice but after the first couple of numbers this all became irrelevant because if you took your attention away from the band members for more than a few seconds many of their underlying mime performances could easily be missed.

The six piece at first glance could appear bizarre (especially with lead guitarist Jules Hardwick wearing a very plain white lace number which nearly reached the floor) but these people know how to play their instruments and perform to an audience at the same time — especially considering the Music Machine was virtually empty which is soul destroying for any band to play to but nothing seemed to deter them.

Their songs are all written by Steve Fairnie and Steve Rowles and each member contributes to the whole set without detracting from each other. Bev Sage has an incredible voice and as they went through numbers like Private Lives, Night Nurse, TV Times, Luxury even Downtown and I Want To Go To The Movies (I think) I was really impressed with the range and scope of the voices, instruments and the story behind it all.

Their new album, Writz, is now out on Electric — a must for

anybody interested in inventive but melodic music — and they are at present touring round the country so don't take my word for it — go and see them.

JUDY WILLANS

Sore Throat: Dingwalls

THIS BAND are too cynical for their own good. While they are committed to their brand of music, there isn't an equal commitment to any one sound which means the band's 'punk/R&B/'pure musicianship' doesn't come over that strongly.

They do try hard, but it was annoying to see them expect reaction from an audience, and get angry when they didn't get it.

However tracks like the opener Wonder Drug and the hilarious Beryl The Peril certainly deserved more with keyboards player Matt Flowers excellent in both.

As a focal point, the lanky Flowers could be used more, with wide emotive eye gleaming with delight at their more tasty hooks — and there were a lot. But they got lost in more academic ideas making both getting lost with the unlikely combination.

On numbers like Routine Patrol, Thought Music and British Subject, the band try to keep a basic feel but get too clever and end up alienating the audience somewhat. Off The Hook highlighted the malaise their sound evokes simply coming across as pseudo punk.

Sore Throat are good, and have improved musically since I last saw them eight or nine months ago. But they must find a stronger direction if they are to go any further.

SIMON HILLS

Camel: Hammersmith

CAMEL, RENOWNED for being progressive and open to change with the years proved at this concert that they have certainly gone in the right direction.

Surprisingly enough, the Odeon was not full. But those that did go were treated to a fine performance complemented by a very imaginative lightshow, designed and engineered, so I'm told, by Jim McCarthy of Rainbow Lighting. His *piece de resistance* came at the end of a 10-minute medley of the Snow Goose culminating in a Close Encounters half circle set of lamps and a blinding white flash.

The band then changed the mood complete with Rainbow's End followed by two tracks from their new album, I Can See Your House From Here, entitled From Him to Her and Ice. They are both fairly long numbers but the rhythm changes and lead make them anything but boring. Finishing with Never Let Go Camel were foot stomped onstage for an encore.

JUDY WILLANS

Lindisfarne: Hammersmith

LINDISFARNE ARE a professional band at all times, and this concert at the Odeon confirmed this. Congratulations should also go to the lighting engineer for his handling of the set and the sound. It was all excellent.

With Ray Jackson — lead vocals/mandolin, Alan Hull — guitar/piano/vocals, Ray Laidlaw — drums, Simon Cowe — lead/vocals and Rod Clements —

bass, fiddle Lindisfarne have survived many years intact and judging by the reaction of audience and music critics alike will survive a few more yet.

Combining tracks from their new album, The News, and obvious favourites like Lady Eleanor, Run For Home and Fog On The Tyne which had the Odeon on its feet and smiling.

All in all it was a good evening marred slightly by the suspect performance of the comedian who supported the band.

JUDY WILLANS

Tommy Steele: Prince of Wales

AN EVENING with Tommy Steele, which opened last Friday, should pack the Prince of Wales indefinitely. The show is one of those rarities — one the whole family can attend without fear of being bored or offended.

Steele's cheerful Cockney grin and humour is unimpaired by the onset of his fourth decade, and he hoofs it with his chorus line like an expert dancer half his age.

Highlight of the evening is his hilarious impression of Don Quixote, galloping along some country lanes on a pantomime-type horse with the aid of some superb back projection and narrowly missing oncoming cars and other obstacles in one of the slickest sequences seen on the West End stage.

Over two non-stop hours of varied entertainment and high quality pop music, which restores one's faith in the present health and future prospects of show business while talented veterans like Steele remain in action.

NIGEL HUNTER

MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION/ARTIST BIOGRAPHY	COMMENTS
FREDA PAYNE Band Of Gold Inferno HEAT 17 (Pye)	October 5	3 hits, 1970 — 1 with above (1, 1970), Deeper & Deeper (33, 1970), Cherish What Is Dear To You (46, 1971).	Gold vinyl, much wanted single with formerly at least one of the most popular orders from deletion sources. Private PR, St. Pierre Publicity engaged for single promotion. AB:	Two versions of the same song with extended version on flip. Despitether tiny sounding backing disc still possesses its own peculiar charm with strength lying in title. Obvious for 'golden oldies' box but could well make the charts once more.
THE MOTELS Closets & Bullets Capitol CL 16107 (EMI)	October 5	None	Colour bag with group on front. Cult US band, LA interest, Old Grey Whistle Test filmed group in concert at San Diego for screening October 16. Debut LP issued October 19, Motels (EST 11936). Number of UK dates. For 45. LP release, 500 window displays, four sheet fly posting in Concert towns, full-page consumer music press ads. AB: LA based, five in group including lead girl, Martha Davis who other than also being a guitarist penned 45.	Strong debut single from driving on this platter promise good things. Has basic insistent, relentlessly driving beat which grows in intensity. Vocals given answering lines from guitar instrumentation. Has good feel and though in rock mould has commercial softness for general charting.
THIN LIZZY Sarah Vertigo LIZZY 5 (Polygram)	October 5	8 hits from 1973 onwards with recent Waiting For An Alibi (9, 1979, 8 wks), Do Anything You Want To (14, 1979, 9 wks, entry June 16).	Colour bag with leader Phil Lynott pictured on front. Major UK hit band with considerable, regular, consumer music press copy. AB: Formed Dublin, 1970. Hit charts 1973 via Decca release Whiskey In The Jar. As four-piece became more hardrock band. From 1976, The Boys Are Back In Town 45, LP Jailbreak, steadily rose to top league.	Third cut from top selling LP, Black Rose (9102 302). As last LP cut, side one, pleasant but though retaining this in single form seems now less attractive. Seems same as LP with only initial 123 count-in made clearer than muddy LP take. Pity album cut, Without Love, lost earlier as B-side since much stronger song in all ways. Doubtless hit but might find problems even if seemingly slightly slow running backing attracts some.
B.A. ROBERTSON Knocked It Off Asylum K 12396 (WEA)	October 12	Bang Bang (2, 1979, entry July 28).	Current hit single, TOTP, interviews consumer music press, British tour. AB: Has written for many known names including Clout, Cliff Richard, Sarah Brightman. Hosts Mike Read. Radio One show, November 5-9.	Another catchy, somewhat saucy sounding title should attract attention. Considerable mix of various commercial pop single elements. Driving drums provide solid base for vocal lines often spoken in style of John Cooper-Clarke. Should see artist carry on chart action with this his third single. Non-charting title was Goosebumps.
CHARLIE DORE Pilot Of The Airwaves Island WIP 6256 (EMI)	September 28	None	Andy Peebles, R1 pick. Extensive airplay R1. AB: UK artist, once had E. Costello as support. Recorded LP Nashville, re-mixing of 45 track in UK.	From album Where To Now? (ILPS 9559). Becomes increasingly hit sound from repeated hearing with disc fetching considerable Radio One airplay. Country sounding vocals with tone purity tell another, but above average, radio — DJ story. Acapella opening, good instrumental flourishes positive factors. Basic Production, arrangement another deserved triumph for Bruce Welch (credited with Alan Tarney) following recent Cliff Richard chart-topper.
MANHATTAN TRANSFER Briland Atlantic K 11387 (WEA)	October 12	7 hits, 1976 onwards with most success, Chanson D'Amour (1, 1977). Recent hit Who What Where When Where Why (49, entry December 23, five wks charting).	UK tour from October 3 — October 19 covering Oxford, Bournemouth, Southampton, Brighton, Coventry, Southport, Manchester, Birmingham, London. Colour bag with group pics in one of their stage outfits, make-up on flip. AB: Talented foursome, from States, recent group change with Cheryl Bentyne replacing Laurel Masse. Capable of most musics, interpretation. Class outfit with commercial appeal as shown in hits.	Version of Joe Zawinul's contemporary jazz anthem with recently penned lyrics from Jon Hendricks. Production, as flip Wacky Dust from Jay Graydon, producer for Earth, Wind And Fire. Synthesized backing provided on A-side by Greg Matheson. Mix of rock and jazz in backing with some gorgeous acapella vocal passages. Flip is song recorded by Ella Fitzgerald when she was 18.
CLOUT Under Fire EMI 2995 (EMI)	October 5	Substitute (2, 1978).	Colour bag with girls front/back, special press mail-out. AB: Claimed as four girl, two guy group though not apparent from record sleeve. From South Africa with current residency elsewhere. At time of hit and follow-up UK, TV appearances, features.	Surprisingly no hit follow-up after 1978 major chart success. This 45 possesses hit attributes. Driving number giving girls vocal work-out in style of only hit. Repeating three times of title line word 'fire' followed by drums, guitar utilised for effective build-up. Needs airplay.
THE WHO 5.15 Polydor WHO 3 (Polygram)	October 5	25 hits including re-issue Substitute with recent Long Live Rock (48, five wks, entry April 28).	Endless Who publicity, features in general plus consumer music press. Recent major London Wembley concert plus films The Kids Are Alright and Quadrophenia. AB: Daltrey, Townshend, Entwistle once The Detours. Became The High Numbers, as The Who adopted by The Mods. Major band since '65 hit, I Can't Explain with worldwide success.	Previously song hit from October, 1973 (20), taken from Quadrophenia album (2625 037, original LP cat. number 2657 013). Standard Who fare with long instrumental break reserved for end with only brief vocal lines preventing complete play-out. Presumably this number released to add publicity for film but braver choice of 45 might have been under-rated Bell Boy.
JOAN JETT You Don't Own Me! Love Rock 'n' Roll. Import Mercury 6198 264 (Holland)	No UK release as yet set.	None	Colour bag with artist featured front. Private PR Modern Publicity (01-379-3585). AB: Long-time associated with US girl group, The Runaways as rhythm guitarist, vocalist, with releases Phonogram. Always attracted considerable interest some sections consumer music press.	Two contrasting but hit sounding sides. You Don't Own Me, re-make with few changes in arrangement, vocal style (though less certain in upper registers than original) of Lesley Gore hit (Stateside) and recorded on debut Dusty Springfield LP. I Love Rock 'n' Roll biting hand-clapping beat, solid rock riffs, thickening of vocals make for floor stomper. Good song for Suzi Quatro.
ANITA WARD Don't Drop My Love CBS TKR 7662 — 7 (CBS) CBS 13 — 7652 — 12 (CBS)	October 26	Ring My Bell (1, 1979).	Selected Disco Pool 45, advance club-DJ copies with limited 12". TK Disco release. AB: American lady with instant hit with debut UK single, ex-scholarship, singer-songwriter considerable media buzz, general coverage, TOTP on visit to promote her chart-topper.	This 45 should redress the undoubted feeling amongst many that lady is one-hit artist, a view which had its roots in lack lustre album plus weak follow-up to her number one. This cut not from that debut LP. Has relentless hook in title line, and in 12" form has catchy floor instrumentation with added effect in hypnotic back-up vocals.

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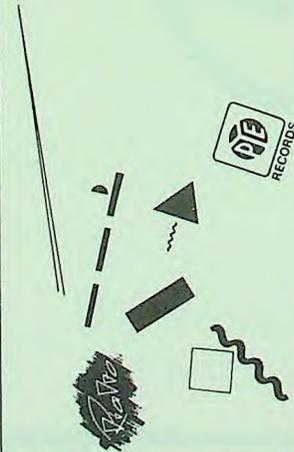
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SINGLES CHART

TOP 75 SINGLES

WEEK ENDING OCTOBER 20 1979

1	2	VIDEO KILLED THE RADIO STAR	Island WIP 6524
2	1	MESSAGE IN A BOTTLE	A&M AMS 7474
3	4	DON'T STOP 'TIL YOU GET ENOUGH	Epic EPC 7763
4	3	DREAMING	Chrysalis CHS 2350
5	9	ONE DAY AT A TIME	Pye 7N 46021
6	11	EVERY DAY HURTS	RCA PB 5180
7	6	SINCE YOU'VE BEEN GONE	Polydor POSP 70
8	5	WHAT EVER YOU WANT	Vertigo 6059 242
9	26	WHEN YOU'RE IN LOVE	Capitol CL 16039
10	16	CHOSEN FEW	GTO GT 258
11	18	QUEEN OF HEARTS	Swan Song SSK 19419
12	23	O.K. FRED	Scope SC 6
13	10	KATE BUSH LIVE ON STAGE	EMI MIEP 2991
14	7	CARS	Beggars Banquet BEG 23
15	15	YOU CAN DO IT	MCA 511
16	8	IF I SAID YOU HAVE A BEAUTIFUL BODY	Warner Brothers K 17405
17	28	BACK OF MY HAND	Island WIP 6501

35	40	SPIRIT BODY & SOUL	Epic EPC 7796
36	20	DON'T BRING ME DOWN	Jet 153
37	41	LET ME KNOW (I HAVE A RIGHT)	Polydor STEP 5
38	13	SAIL ON	Motown TMG 1155
39	39	SING A HAPPY SONG	Philadelphia PIR 7825
40	NEW	NUCLEAR DEVICE (WIZARD OF AUS)	United Artists BP 318
41	29	DIM ALL THE LIGHTS	Casablanca CAN 162
42	33	DON'T BE A DUMMY	Vertigo 6059 241
43	NEW	SMASH IT UP	Chiswick CHIS 116
44	63	I DON'T WANT TO BE A FREAK	Solar FB 1694
45	52	SHAPE OF THINGS TO COME	RSO 40
46	NEW	SHE'S IN LOVE WITH YOU	RAK 299
47	64	ON MY RADIO	Two Tone CHSTT 4
48	35	POINT OF VIEW	Matumbi RIC 101
49	24	STREET LIFE	MCA 513
50	58	HEARTACHE TONIGHT	Asylum K 12394
51	73	THE SPARROW	Decca F 13860
52	66	RISE	A&M AMS 7465
53	32	THE LONELIEST MAN IN THE WORLD	Logo GO 360
54	31	REGGAE FOR IT NOW	Charisma CB 337
55	48	JUMP THE GUN	Ariola ARO 183
56	45	SUMAHAMA	Caribou CRB 7846
57	44	STRAW DOGS	Chrysalis CHS 2368
58	NEW	SARAH	Vertigo LIZZY 5

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18	TUSK Fleetwood Mac	Warner Bros K 17468
19	CRUEL TO BE KIND Nick Lowe	Radar ADA 43
20	THE DEVIL WENT DOWN TO GEORGIA Charlie Daniels	Epic EPC 7737
21	THE GREAT ROCK 'N' ROLL SWINDLE/ROCK AROUND Sex Pistols/Ten Pole Tudor	Virgin VS 290
22	THE PRINCE Madness	2 Tone CHSTT 3
23	MY FORBIDDEN LOVER Chic	Atlantic K 11385
24	TIME FOR ACTION Secret Affair	I-Spy SEE 1
25	STAR Earth Wind & Fire	CBS 7902
26	LOVE'S GOTTA HOLD ON ME Dollar	Carrere CAR 122
27	GONNA GET ALONG WITHOUT YOU NOW Viola Wills	Ariola/Hansa AHA 546
28	MAKING PLANS FOR NIGEL XTC	Virgin VS 282
29	LUTON AIRPORT Cats UK	WEA K 18075
30	GIMME GIMME GIMME Abba	Epic EPC 7914
31	CHARADE Skids	Virgin VS 288
32	SLAP AND TICKLE Squeeze	A&M AMS 7466
33	CRAZY LITTLE THING CALLED LOVE Queen	EMI 5001
34	STRUT YOUR FUNKY STUFF Frantique	Philadelphia PIR 7728

◆ MILLION (PLATINUM) ● ½ MILLION (GOLD) ○ ¼ MILLION (SILVER)
Top 75 compiled for Music Week and BBC based upon 260 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.

59	WE DON'T TALK ANYMORE Cliff Richard	EMI 2975
60	MEMORIES Public Image Ltd	Virgin VS 299
61	STRAIGHT LINES New Musik	GTO GT 255
62	SO MUCH TROUBLE IN THE WORLD Bob Marley & The Wailers	Island WIP 6510
63	TYPICAL GIRLS/I HEARD... Slits	Island WIP 6505
64	YOU'VE GOT MY NUMBER Undertones	Sire SIR 5024
65	GOTTA GO HOME/EL LUTE Boney M	Atlantic/Hansa K 11351
66	GOOD GIRLS DON'T The Knack	Capitol CL 16097
67	BIRD SONG Lene Lovich	Stiff BUY 53
68	GHOST DANCER Addrisi Brothers	Scotti Brothers K 11361
69	BABY BLUE Dusty Springfield	Mercury DUSTY 4
70	FREEDOM'S PRISONER Steve Harley	EMI 2994
71	CAN'T GET ENOUGH OF YOUR LOVE Darts	Magnet MAG 156
72	NO ONE GETS THE PRIZE Diana Ross	Motown TMG 1160
73	BRIGHT SIDE OF THE ROAD Van Morrison	Mercury 6001 121
74	SAD EYES Robert John	EMI America EA 101
75	ANGEL EYES Roxy Music	Polydor POSP 67

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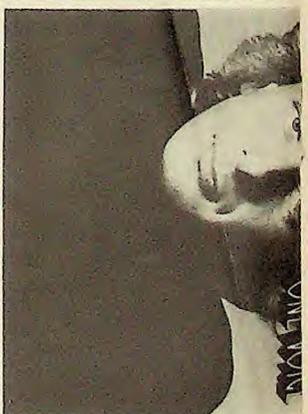
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18	14	Supertamp	A&M/AMLK 63708	59	30	Darts	Magnet MAG 5030
19	NEW	MR. UNIVERSE Gillian	Acrobat ACR0 3	60	71	ENTERTAINMENT Gang Of Four	EMI EMC 3313
20	34	SURVIVAL Bob Marley & The Wailers	Island ILPS 9542	61	-	UNDERTONES Undertones	Sire SRK 6081
21	12	UNLEASHED IN THE EAST Judas Priest	CBS 83852	62	70	JOE'S GARAGE ACT 1 Frank Zappa	CBS 86101
22	NEW	A CURIOUS FEELING Tony Banks	Charisma CAS 1148	63	44	HERE Leo Sayer	Chrysalis CDL 1240
23	39	I'M THE MAN Joe Jackson	A&M AMLH 64794	63	62	LIVE KILLERS Queen	EMI EMSP 330
24	NEW	LENA'S MUSIC ALBUM Lena Martell	Pye N123	65	49	BAD GIRLS Donna Summer	Casablanca CALD 5007
=24	32	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100	66	75	CITY TO CITY Gerry Rafferty	United Artists UAS 30104
26	13	ROCK 'N' ROLL JUVENILE Chiff Richard	EMI EMC 3307	67	63	MORNING DANCE Spyro Gyra	Infinity INS 2003
27	66	NOT THAT I AM BIASED Max Boyce	EMI MAX 1002	68	71	INTO THE MUSIC Van Morrison	Vertigo 9102 852
28	27	MIDNIGHT MAGIC Commanders	Motown STMA 8032	69	55	COMING UP FOR AIR Penetration	Virgin V 2131
29	17	REPLICAS Tubeway Army	Beggars Banquet BEGA 7	70	47	THE BEST OF THE DOOLEYS The Dooleys	GTO GTTV 038
30	41	FACADES Sad Café	RCA Victor PL 25249	71	48	TUBEWAY ARMY Tubeway Army	Beggars Banquet BEGA 4
31	23	QUADROPHENIA OST	Polydor 2625 037	72	28	THE BEST DISCO ALBUM IN THE WORLD Various	Warner Brothers K 58062
32	42	KENNY ROGERS SINGLES ALBUM Kenny Rogers	United Artists UAK 30263	73	53	NIGHTFLIGHT TO VENUS Boney M	Atlantic/Hansa K 50498
33	35	BAT OUT OF HELL Meat Loaf	Epic/Cleveland International EPC 82419	74	58	BRIDGES John Williams	Lotus WH 5015
34	26	MANILLOW MAGIC Barry Manilow	Arista ARTV 2	75	-	NEVER MIND THE BOLLOCKS Sex Pistols	Virgin V 2086



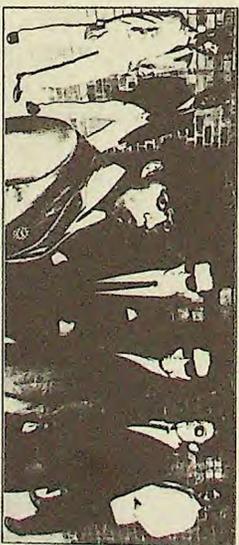
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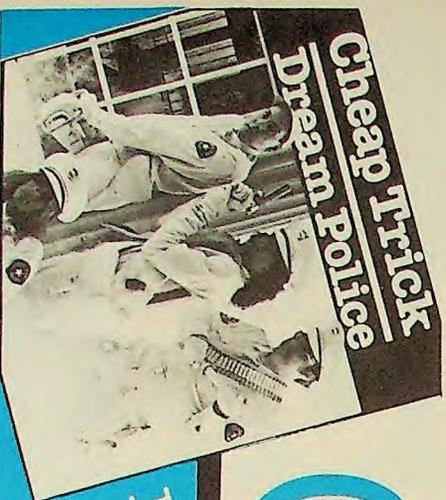
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CHS 774



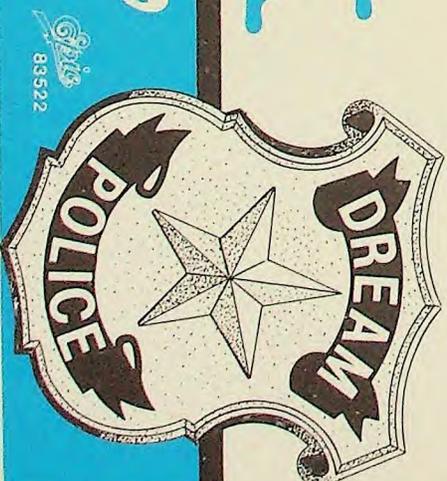
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DANNY'S ALLNIGHT JOINT, Night Train, RICKIE LEE JONES. Warner Brothers K 17477 (W)
 DON'T YOU LIKE THE MUSIC, The Night Brings Only Tears, TIM LESLEY. Pye 7P 141 (A)

EF
 ESCAPE INTO THE DARK, Besides, ATMOSPHERE. Pye 7P 138 (A)
 ESCAPE (PINA COLADA SONG), Drop It, RUPERT HOLMES. Infinity INF 120 (C)
 FEELING GOOD, BEING BAD, Headline News, MARY STAVIN. Ariola ARO 179 (A)
 FINE TIME, Heart To Heart, STONEBRIDGE MCGUINNESS. RCA PB 5189 (R)

GH
 GIVE A LITTLE, ROXY, JULIAN LITTMAN. Harbor HRB 6 (P)
 GLORIA, Ana Di Lei, UMBERTO TOZZI. Epic EPC 7415 (C)
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 HANDS DOWN, Hands Down (Hands Up), DAN HARTMAN. Sky 7896 (C)
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 HOLD ON, Chicken Run, IAN GOMM. Albion DEL 7 (F)
 HOLIDAY, All In One Night, KRIS RYDER. Decca FR 13869 (S)

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 IMAGINE ME WITHOUT YOU, Your Goal, My Goal, SCREAMS. Infinity INF 119 (C)
 I'M A CULT HERO, I Dig You, CULT HERO. Fiction FICS 6 (F)
 IT'S A DISCO NIGHT, Ain't Giving Up, ISLEY BROTHERS. Epic EPC 7911 (C)
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 LAY IT DOWN, Warm Spot Hot, ROY ORBISON. Elektra/Asylum K 12391 (W)

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MN
 MAMA TAKE, Window Dreamin', CHICAGO. CBS 7991 (C)
 MAN GAVE NAMES TO ALL THE ANIMALS, When He Returns, BOB DYLAN. CBS 7970 (C)
 MEXICAN DREAM, Sinking Away, GRINGO. PVK PV 29 (C/CR)
 MOTION, Spartans, GRAVE. Cobra COB 3 (E)
 NINE TIMES OUT OF TEN, Extended Version, SHELLY WINTERS. Inferno HEAT 24
 1979 IT'S DANCING TIME, Music Man, REVANCHE. Atlantic K 11355 (W)
 NOBODY KNOWS, What Do I Get, DESTROY ALL MONSTERS. Cherry Red CHERRY 9 (SP)
 NO-ONE BUT THE ONE YOU LOVE, New York State Of Mind, JOHNNY MATHIS. CBS 7935 (C)
 109 JAMAICA HIGHWAY, Beggars and Kings, LINDA LEWIS. Ariola ARO 181 (A)

OP
 ONE DAY AT A TIME/HOW GREAT THOU ART, He Gave Me A Mountain/Why Me, SYDNEY DEVINE. Philips SCOT 3 (F)
 PUT A LITTLE LOVE ON ME, Welcome To My World, DELEGATION. Ariola ARO 188 (A)

RST
 REASONS, Too Much Too Little Too Late, SEVENTH EXTENSION. Scope SC 5 (W)
 ROCK IT, Instrumental, LIPPS INC. Casablanca CANL 172 (A)
 RUPERT THE BEAR, Happy To Be With You, MARIA MORGAN. President PT 480 (ZLHR)
 SHE SAID GO, Private Dicks, PRIVATE DICKS. Heartbeat PULSE 6 (SP)

SHE WEARS MY RING, I Get That Feeling Over You, SOLOMON KING. Old Gold OG 9044 (G)
 SHIPS, Sunday Father, BARRY MANILOW. Arista ARIST 307 (F)
 SIGN OF THE TIMES, Not Tonight Josephine, SLADE. Barn 010 (P)
 SLEEZY, Save Me, VILLAGE PEOPLE. Mercury 6007 237 (F)
 SOME KIND OF WOMAN, Rock And Roll Respectable, PHILIPP D'ARROW. Polydor POSP 81 (A)
 SPANISH GUITAR, Spanish Guitar Instr., GARY MOORE. MCA 534 (C)
 SUNNY'S LETTAR, Iron Bar Dub, LINTON KWESI JOHNSON. Island WIP 6528 (E)
 TAKE IT HOME, Same Old Story, B.B. KING. MCA 515 (C)
 THE LULL, The Rounds/Fetch Mr. Clifford. RELUCTANT STEREOTYPES. Oval OVAL 1013 (C)
 THE TWO LOVERS, Love Fades, PASSENGERS. Epic EPC 7967 (C)
 THE STUFF DREAMS ARE MADE OF, Loving You The First Time, TERRI DE SARIO. Casablanca CAN 171 (A)
 THEME ONE, Over The Top, COZY POWELL. Ariola ARO 189 (A)

WY
 WHAT'S THE MATTER BABY, Hideaway, ELLEN FOLEY. Epic EPC 7999 (C)
 WHAT'S YOUR SIGN GIRL, Surely, BARRY BIGGS. Dynamic DYN 150 (C/CR)
 WHO YOU TRYING TO FOOL, I Want You Tonight, LOWRY HAMMER AND THE CRYERS. Mercury 6167 839 (F)
 YOU, Downtown Ladies, STEVE COOKE. Decca F 13873 (S)
 YOU AND I, A Man and A Woman, MIREILLE MATHIEU/PAUL ANKA. Ariola ARO 190 (A)
 (YOU BRING OUT) THE BEST OF THE WOMAN IN ME, T.C.L.B., CHRISTY LEE BAND/JEAN ANDERSON. President PT 478 (ZLHR)
 YOU TOOK MY BREATH AWAY, You're Never Too Old To Rock 'N' Roll, REX SMITH. CBS 7451 (C)
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CHART FOR WEEK-ENDING OCT. 20

ORDER FORM CHART

TOP 75 ALBUMS

NEW ENTRY
 PLATINUM LP (300,000 units as of Jan '79)
 GOLD LP (100,000 units as of Jan '79)
 SILVER LP (60,000 units as of Jan '79)
 RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
1	2	1	REGGATA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C)	39	22	5	THE ADVENTURES OF THE HERSHAM BOYS Sham 69 (Jimmy Pursey)	Polydor	POLD 5025 (F)
2	3	1	EAT TO THE BEAT Blondie	Chrysalis CDL 1225 (F)	40	—	—	ONE VOICE Barry Manilow (Ron Dante/Barry Manilow)	Arista	SPART 1106 (F)
3	—	—	WHATEVER YOU WANT Status Quo (Status Quo/Pip Williams)	Vertigo 9102 037 (F)	41	21	3	ANOTHER KIND OF BLUES UK Subs	Gen.	GEMPL 100 (R)
4	4	3	THE LONG RUN Eagles	Asylum K52181 (W)	42	67	2	RISQUE Chic (Edwards/Rodgers)	Atlantic	K 50634 (W)
5	10	5	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C)	43	31	13	WELCOME TO THE CRUISE Judie Tzuke (J. Punter)	Rocket	TRAIN 7 (F)
6	3	6	THE PLEASURE PRINCIPLE Gary Numan (Gary Numan)	Beggars Banquet BEGA 10 (W)	44	37	3	LIVE AND LEARN Elkie Brooks	A&M AMLH	68509(C)
7	5	5	OCEANS OF FANTASY Boney M (Frank Farian)	Atlantic/Hansa K 50610 (W)	45	24	8	SLOW TRAIN COMING Bob Dylan (Wexler/Beckett)	CBS	86095 (C)
8	7	20	DISCOVERY Electric Light Orchestra (Jeff Lynne)	Jet JETLX 500 (C)	46	29	3	LOVE HUNTER White Snake	United Artists	UAG 30264 (E)
9	28	1	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)	47	4	5	STORMWATCH Jethro Tull (I. Anderson/R. Black)	Chrysalis	CDL 1238 (F)
10	8	7	STRING OF HITS Shadows	EMI EMC 3310 (E)	48	16	12	RUMOURS Fleetwood Mac	Warner Bros.	K 56344(W)
11	15	11	DOWN TO EARTH Rainbow (Roger Glover)	Polydor POLD 5023 (F)	49	—	—	THE UNRECORDED JASPER CARROTT Jasper Carrott	DJM DJF	20560 (C)
12	11	57	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)	50	30	32	MANIFESTO Roxy Music (Roxy Music)	Polydor	POLH 001 (F)
13	16	8	IN THROUGH THE OUT DOOR Led Zeppelin (J. Page)	Swan Song SSK 69410 (W)	51	45	7	SHOOTING STARS Dollar (Christopher Neil)	Carrere	CAL 111 (W)
14	19	4	GREATEST HITS 1972-1978 10cc (10cc)	Mercury 9102 504 (F)	52	38	20	SKY Sky (Sky/Clarke/Hayden)	Ariola	ARLH 5022 (A)
15	6	4	THE RAVEN Stranglers (Stranglers/Winstanley)	United Artists UAG 30282 (E)	53	57	3	THE VERY BEST OF LEO SAYER Leo Sayer	Chrysalis	CDL 1222 (F)
16	54	2	THE CRACK Ruts	Virgin V 2132 (C)	54	61	101	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet	JETPD 400 (C)
17	18	19	I AM Earth Wind & Fire (M. White/A. McKay)	CBS 86084 (C)	55	51	4	THE KICK INSIDE Kate Bush (Andrew Powell)	EMI EMC	3223 (E)
18	14	31	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)	A&M AMLK 63708 (C)	56	33	15	STREET LIFE Crusaders (Crusaders)	MCA MCF	3008 (C)
19	—	—	MR. UNIVERSE Gillan	Acrobat ACRO 3 (F)	57	46	4	DREAM POLICE Cheap Trick (Tom Werman)	Epic EPC	83522 (C)
20	34	2	SURVIVAL Bob Marley & The Wailers (Bob Marley & Wailers/Alex Sadkin)	Island ILPS 9542 (E)	58	—	—	VICTIM OF LOVE Elton John	Rocket	HISPDP 125 (W)
21	12	8	UNLEASHED IN THE EAST Judas Priest (T. Allen)	CBS 83852 (C)	59	56	4	DART ATTACK Darts (Roy Wood)	Magnet	MAG 5030 (E)
22	—	—	A CURIOUS FEELING Tony Banks	Charisma CAS 1148 (F)	60	71	2	ENTERTAINMENT Gang Of Four	EMI EMC	3313 (E)
23	39	2	I'M THE MAN Joe Jackson	A&M AMLH 64794 (C)	61	—	—	UNDERTONES Undertones	Sire	SRK 6081 (W)
24	—	—	LENA'S MUSIC ALBUM Lena Martell	Pye N 123 (A)	62	70	2	JOE'S GARAGE ACT 1 Frank Zappa	CBS	86101 (C)
=24	32	68	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)	63	44	3	HERE Leo Sayer	Chrysalis	CDL 1240 (F)
26	13	7	ROCK 'N' ROLL JUVENILE Cliff Richard	EMI EMC 3307 (E)	=63	62	17	LIVE KILLERS Queen (Queen)	EMI	EMSP 330 (E)
27	66	2	NOT THAT I AM BIASED Max Boyce (Bob Barratt)	EMI MAX 1002 (E)	65	49	22	BAD GIRLS Donna Summer (Moroder/Bellotte/Summer/Koppers)	Casablanca	CALD 5007 (A)
28	27	11	MIDNIGHT MAGIC Commodores (Carmichael/Commodores)	Motown STMA 8032 (E)	66	75	2	CITY TO CITY Gerry Rafferty (Gerry Rafferty/H. Murphy)	United Artists	UAS 30104 (E)
29	17	21	REPLICAS Tubeway Army (G. Numan)	Beggars Banquet BEGA 7 (W)	67	63	15	MORNING DANCE Spyro Gyra (Beckstein/Calandra)	Infinity	INS 2003 (C)
30	41	3	FACADES Sad Cafés	RCA Victor PL 26249 (R)	68	71	8	INTO THE MUSIC Van Morrison (Van Morrison)	Vertigo	9120 852 (F)
31	23	5	QUADROPHENIA OST	Polydor 2825 037 (F)	69	55	3	COMING UP FOR AIR Penetration (S. Lillywhite)	Virgin	V 21 31 (C)
32	42	4	KENNY ROGERS SINGLES ALBUM Kenny Rogers (Various)	United Artists UAK 30283 (E)	70	47	17	THE BEST OF THE DOOLEYS The Dooleys (Ben Findon)	GTO	GTTV 038 (C)
33	35	33	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)	71	48	10	TUBEWAY ARMY Tubeway Army (Gary Numan)	Beggars Banquet	BEGA 4 (W)
34	26	33	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)	72	28	15	THE BEST DISCO ALBUM IN THE WORLD Various	WEA	K 68062 (W)
35	25	21	NIGHT OWL Gerry Rafferty (H. Murphy/G. Rafferty)	United Artists UAK 30238 (E)	73	53	6	NIGHTFLIGHT TO VENUS Boney M (Frank Farian)	Atlantic/Hansa	K 50498 (W)
36	36	29	LAST THE WHOLE NIGHT LONG James Last (James Last)	Polydor PTD 001 (F)	74	58	18	BRIDGES John Williams (S. Myers)	Lotus	WH 5015 (K)
37	5	9	WE ARE FAMILY Sister Sledge (Edwards/Nile)	Atlantic K 50587 (W)	75	—	—	NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS Sex Pistols	Virgin	V 2088 (C)
38	20	24	VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86086 (C)						

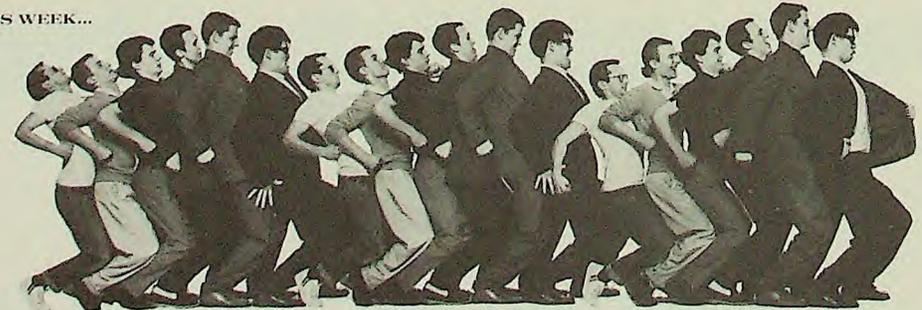
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ATTITUDES IN retailing may appear to be uniformly rather depressed at the moment and the record companies and their representatives have come in for considerable criticism from dealers who feel their livelihood is threatened by unsympathetic attitudes on "the other side". However, two businesses where unexpected ways of thinking — both with regard to record companies and the public — are to be found, are recently-opened London shops. Retailing editor TERRI ANDERSON went to look at pop and rock dealers who like reps, and classical editor NICHOLAS SOAMES visited a classical specialist shop where any old ideas of keeping a rarified atmosphere, with traditionally high prices that go with it, are discarded.

IF THE cornerstones of the record industry's selling policy are promotion, publicity and marketing, a retail business can also be built on them. This is the thinking of two former record shop assistants, who have now set up their own business in West London.

When Graham Jones and Andy Phippin opened their Record and Disco Centre in Rayners Lane recently they organised a week of events to attract attention and customers, including personal appearances by Capital Radio DJ Greg Edwards and artists Randy Crawford, Chas and Dave, and Billy Ocean — all of which ensured a very useful amount of coverage in the local papers.

The intention is clearly to go on as they have begun, using all available techniques of in-store promotion and marketing. Both partners are keen to take advantage of anything the record companies offer them and their attitude towards reps would warm the cockles of any salesman's heart — and his often bruised ego.

"We welcome reps and always talk to them, listen to what they've got, and take any useful deal which is being offered," Jones explained. "Next week's profit could be in any one of those salesman's cases!"

THE DISCOUNT business is generally so geared to the popular end of the market, whatever the merchandise, that a discount shop geared towards the specialist end is almost a contradiction in terms.

But this is the direction taken by the latest off-shoot of the Music Discount Centre. MDC, itself one of the first and most successful classical discount businesses operating from a retail base, has now opened Direction, a bright red shop at 97-99 Dean Street, Soho, London.

It will be the first of its kind to specialise in the discounting of classical imported records, and even records of experimental music, though it will also carry a wide selection from the domestic catalogue.

Direction is the product of three people, Alan Goulden of MDC, and Sally Rettig and Colin Butler who both previously worked for Henry Stave and now assume general responsibility for the running of the shop.

"One of the most basic principles behind Direction is that we felt that too often the record companies were being blamed for the drop in trade," said Sally Rettig. "Retailers were all screaming at the companies to do something different, but we felt that it was about time that we tried a different approach to retailing," she added.

All the records will, of course, be discounted, with the domestic stock matching prices available elsewhere — at about 25 per cent discount. But the most interesting aspect is the discount of imported records which, up to now, have been marked up to the level the retailers think the market will bear, according to Butler. In other words, Butler and Rettig feel that imports have provided a nice little income more or less free of more stringent market controls, at the expense of the consumer.

This, they hope, will now come to an end gradually, with the advent of Direction and more competitive prices. There is a big consignment from DG Germany, for instance, with full price albums retailing at the



CHAS AND Dave, (left) with appropriate refreshment for hard-working artists on personal appearances) with Record and Disco Centre owners Graham Jones and Andy Phippin

The business used to be based in another shop — a very small one — also in Rayners Lane. Under its original owner it made one move to larger premises and then, when that owner — for whom Phippin and Jones worked — decided to retire he was bought out and the new shop opened in much bigger premises across the road.

"It was a record shop only, originally," Phippin recalled. "But because of the DJ clientele we had, a business involving providing disco equipment began to build up. The shop has always specialised in disco music and reggae and so on and we still do. Our customers include many DJs and we cater for their needs when they may want some of the

harder-to-get records. We keep our stock level very high."

Record and Disco is arranged with the record and tape shop on the ground floor and the basement stocking and displaying a wealth of dissonalia — turntables, speakers, lights, desks, microphones.

In the record shop the aim has clearly been to keep the background interesting to the eye, with album sleeve and poster arrangements on all the walls and the window boasting displays for several companies' current LP releases. But the browsers are laid out as simply as possible to make finding what you are looking for temptingly easy.

In line with their specialisation a lot of browser space is given to soul, funk, reggae and disco albums, with an impressive list of artists represented. One section is full of imports and 12-inch singles in those musical categories.

The business has accounts with all the majors, but uses Lightning one-stop to supplement and top up their weekly orders to the manufacturers.



MAURIZIO POLLINI signs albums for customers at Direction the new classical specialist shop with a very pop attitude to retailing. Co-manager of the shop, Sally Rettig, supervises the civilities.

Direction price of £4.50p rather than the £5.25 which is the price elsewhere; or £3.20p for the budget labels instead of the more usual £3.75. The entire Fricisay Edition, for instance, is available now off the shelf from Direction at £3.20p and many regard these 1950's recordings of everything from the mainstream to Gliere as unsurpassed performances.

"The sky is the limit with import records," remarked Rettig. There are a number of discs, like Tucker and Merrill which she thinks should be imported and which she is convinced will sell. Philip Glass's Einstein on the Beach, a 4-LP set, for example, will appear for the first time in this country towards the end of this month.

Direction intends, too, to make an attempt at wiping out the classification boundaries between jazz and some experimental music.

Though Direction is essentially classical, certain artists will be available, like Peggy Lee, whom Rettig and Butler feel are classical performers in the broadest definition of the term.

The question that arises, however, is — will it work? Rettig and Butler, and Alan Goulden, are convinced it

will. They have chosen a spot which is right in the middle of a number of established record shops — Henry Stave is opposite, Virgin's Megastore is just around the corner, the other way is the reggae shop Daddy Kool and further down is a noted soundtrack specialist shop.

"We believe that it is a good idea to have shops in more or less the same business together — we will all buzz off one another," said Butler. But all three are also convinced that shops like theirs, and discounting generally, will benefit the industry as a whole, not harm it. "It is garbage to say that discounting is going to ruin the record business," argued Goulden emphatically. "It increases the overall size of the business. The standard of retailing in this country is appalling, and what we are doing is helping to increase the market."

"I believe that if there hadn't been the development of businesses like Norris and Tandy and us, then the record companies would have been forced to drop their production because they couldn't have afforded to continue with such a small turnover. In any case, we started with no track record and to put it basically, we have put our money where our mouth is."

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TIP SHEET

FOR THE next three weeks TIPSHEET will be in America. SUE FRANCIS would very much like to hear from anyone who has some useful information for the British or international music industry. And she can be reached in Los Angeles via Carl Schaefer Productions, (213) 874 2324 (October 19-26); in New York via Mike Vaughan at London Wavelength (212) 682 5390 (October 29-November 3) in Miami at the Konover Hotel (305) 865 1500 (November 4-9) during Musexpo.



Squire heading towards a hit

SQUIRE IS a mod band whose first single, Walking Down the Kings Road, has been Radio 1's Roundtable record of the week and is receiving the initial radio air play and sales that could give this band their first chart success.

Squire at present have only a one-off arrangement with Secret Affair's I-Spy (distributed through Arista) and while having a potential hit on their hands, are naturally interested in talking to a record company with a view to a long-term deal.

The single, produced by Dave Cairns and Ian Page of Secret Affair, is the label's follow up to the latters' Time For Action hit. The song was first heard on the Bridgehouse venue's own live compilation album, Mods' Mayday. This featured what the Bridgehouse considered were the best of the bands of the new genre and Squire contributed three tracks to it. Walking Down the King's Road seems to have been recognised as one of the albums' highlights, bringing the band to the attention of the Secret Affair and their label. The

song was then re-recorded for release.

Squire's music is planted solidly inside the 1960's — and is especially reminiscent of The Beatles, The Stones and The Who. But what marks them apart from the rest, besides their stripey blazers, is their writing talent and their fresh, lightweight, highly danceable sounds. The band is bass-player Enzo, guitarist and writer Tony Meynell and his brother Kevin on drums.

You can check more of their product on the Bridgehouse album, but they would rather suggest a check of the airplay list and hopefully a look at the charts to establish their commerciality.

Contact manager Clive Solomon, (01) 858 8892/3/4/5.



THE E.F. Band call themselves the "other" Swedish group, as two of the members are from Sweden. "We are heavy rock going into heavy metal and have recently made two master recordings of songs written by us and are touring all over Europe," the band reports. "We are looking for top management interest. We are very visual and are getting re-booked everywhere." Contact Dave Dufont: (01) 582 2957.

Koffee break songs!

KOFFEE 'N' Kreme, the sophisticated boy/girl singing duo once "discovered" on New Faces are now in the market for suitable songs for cabaret or recording.

They haven't touched ground after that eventful television intro and have just completed a week at Aphrodites in London. Their credits include a Royal Command Performance, a nationwide tour, numerous guest spots on major TV and stage shows with Marti Caine, Frankie Vaughan, Bob Monkhouse and Dickie Henderson, Tom O'Connor, Cilla Black and others.

Earlier this year, the two had their own 30-minute TV special and have since been chosen to appear at the new MGM Grand Hotel, Reno, and at the Casino in Monte Carlo.

"Their talent could be featured in almost any direction but they have built up an outstanding cabaret act," Andrea Jackson of the Mecca Agency reports. "Their natural magnetism and warmth reaches out to audiences to put a stamp of individual originality on every song they sing." Suitable material should be sent to: Ivor Rabin, Joint MD, Mecca Agency International, 14 Oxford Street, London W1N 0HL (01) 637 9401.

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Boogie Down - The Real Thing
Ain't No Sunshine - Jimmy Lindsay

Amadeus Theme - Jasmin
Video Killed The Radio Star - The Buggles
Bang, Bang - B. A. Robertson
I Don't Like Mondays - The Boomtown Rats
Beat The Clock - Sparks
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TALENT

Gillan returns as inflation fighter

FORMER DEEP Purple vocalist Ian Gillan returns to the rock music forefront this month with his first album for Acrobat records, a new single and a nationwide tour which goes through until the end of October. And as a general stand against soaring costs and inflation, the first 10,000 copies of the LP are being reduced in price while the tour ticket prices are also being held down.

The LP, Mr. Universe (Acrobat ACRO 3), released this Friday, is Gillan's first for almost two years. The first 10,000 copies are available to the public at £3 after which the album reverts to its normal full-price of £5. Similarly, ticket prices for Gillan's tour — with the exception of the London Rainbow Theatre date — are being held at £2.80 maximum.

Gillan himself explains: "I think that it is very important for rock artists to keep within reach of the fans, and that is why the initial copies of the album are being sold at £2 below the usual price. So far as the tour is concerned, I think that we can compete strongly with any other rock show that is on the road at the moment."

Supporting Gillan on tour will be American guest Randy California, plus two new bands, The Speedometers and Samson, who will take it in turns to play different gigs. Gillan has also taken an unusual step for a "name" rock artist. Instead of choosing one of the big London promoters to handle the dates, he has elected three regional

promoters, Paul King of Outlaw Concerts who will promote the Rainbow gig, Phil McIntyre who will look after the dates in the North West, and Barrie Clarke of St. Alban's

The reduction in the price of the album resulted from talks between Gillan and his record company. "I suggested that if I were to take a half cut in royalties that they should do the same. It was a legitimate ploy because they were hardly in a position to refuse.

"Hopefully the arrangement will help all concerned including the record dealer who is faced with so many difficulties at the moment."

The line-up of the Gillan band features John McCoy (producer of the UK Subs) on base, Colin Towns keyboards, guitarist Bernie Trome and drummer Mick Underwood. They are unlikely to get back into the recording studios before next Easter. Between now and then the band will be touring Japan, Australia and the US, as well as Poland, Bulgaria and Yugoslavia.

A Household name-to-be?

BILL HOUSE is not all that well-known a name in the UK at the moment, and most people could be excused for saying "Who?" if they heard his name mentioned. However, if Essex Music's belief in him, is justified — and in the past its managing director, David Platz, has been responsible for discovering such names as producer Tony Visconti and the late Marc Bolan — House will soon be familiar to everyone in the music business.

Californian-born House has his first album for Decca Dancing With A Smile (TXSR 136), released this month, although his very first solo LP was issued on Terry Melcher's Equinox Records label in 1975.

Now working within the Essex group and spending his time between the UK and California, House is also spending time working on other acts including Rocky Burnette, son of the late American performer Johnny Burnette, whose debut single 'Toein' The Line was recently released on EMI's Harvest label. Both that song and the flip-side, 'Clowns From Outer Space', were produced by Bill House in Los Angeles.

Also working with him have been The Pirates who recently switched from Warner to Electric Records, part of the Essex group. Their new album and single were produced by House at Rockfield Studios in Wales. The single, 'Goldie Oldies', released three weeks ago is picking up airplay while the LP, 'Rock Happy Birthday Rock 'n' Roll', has also been attracting attention.

After graduating from high school, House followed the familiar music business trail to Los Angeles and was in a group called Sarah



BILL HOUSE: enthusiastic about UK scene.

Edited by
CHRIS WHITE

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"I also knew Bert Berman who is involved with Essex publishing, and he is so dedicated to the job that I knew it would be a good step to make," House says. "The British music market is very interesting, it is small and in a lot of ways it reminds me of Nashville. Because of its very

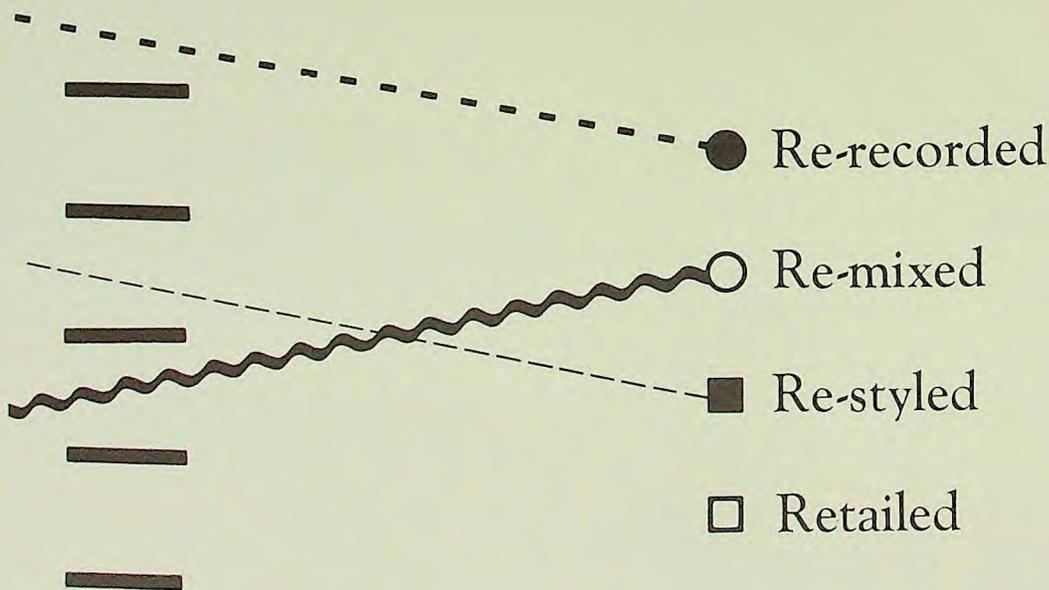
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House adds: "If you can get a hit in Britain then you can really get a hit anywhere else because the UK is the gateway to the world so far as pop music is concerned. The American market is too big and it is so difficult breaking a record there."

He is also enthusiastic about British rock music and intends recording more UK bands in the future. "The Pirates of course have been around a long time but I was pleased to get the chance to work with them."

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Orchestral Manoeuvres in the Dark

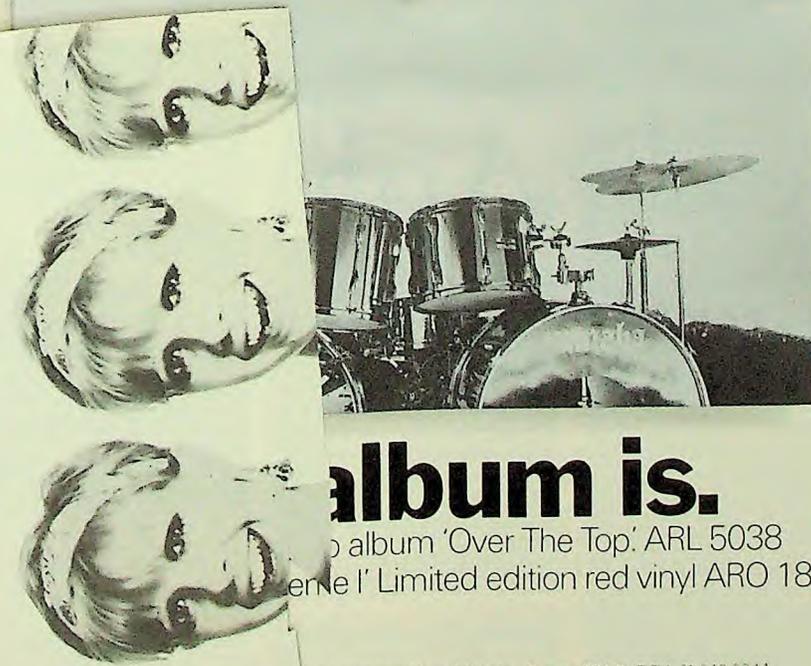
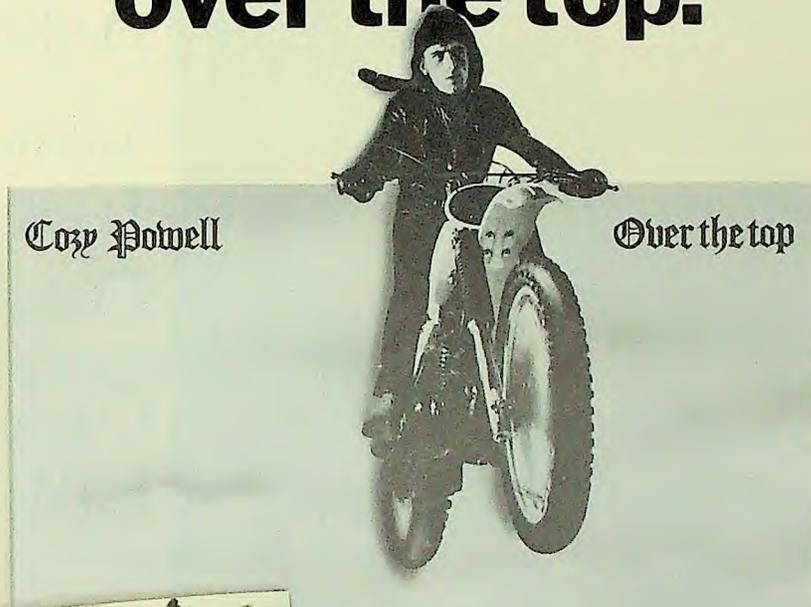


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TALENT

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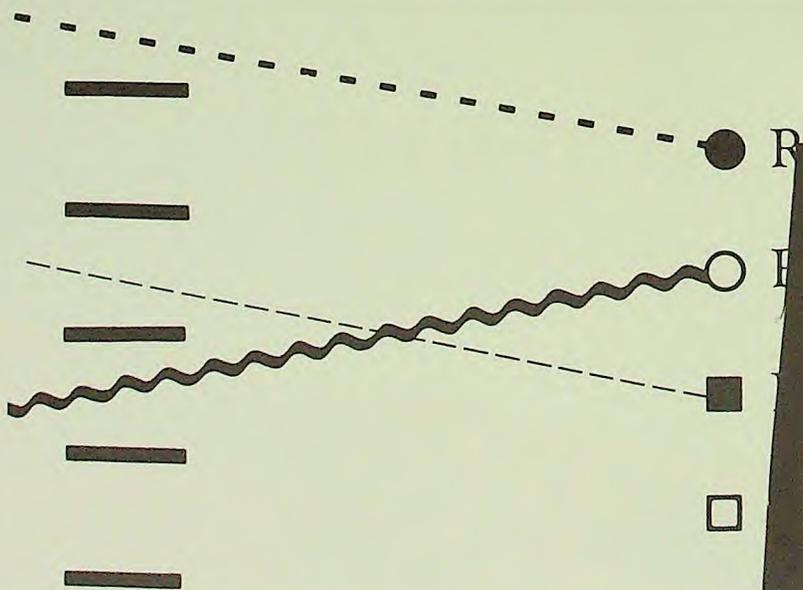
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Orchestral Manoeuvres in the Dark



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ROLLER-DISCO a storm in a teacup? Roller Disco Supplies & Promotions of Alton don't think so. In fact they are holding a national dance contest with the first prize a solid gold pair of skates. Heats are currently being held in discos, to be followed by area finals and then the grand final on January 1. In the professional class the first and second prizes are a solid gold and solid silver pair of skates and in the non-professional class the skates will be plated gold and silver. There are 25 runner up prizes of season tickets to local discos. Further information from the company at Chawton Suite, Westbrook House, High Street, Alton, Hants.

**Putting Cozy Powell,
Jack Bruce, Don Airey,
Dave Clempson,
Bernie Marsden,
Gary Moore
and Max Middleton
together in one studio
might be called
over the top.**



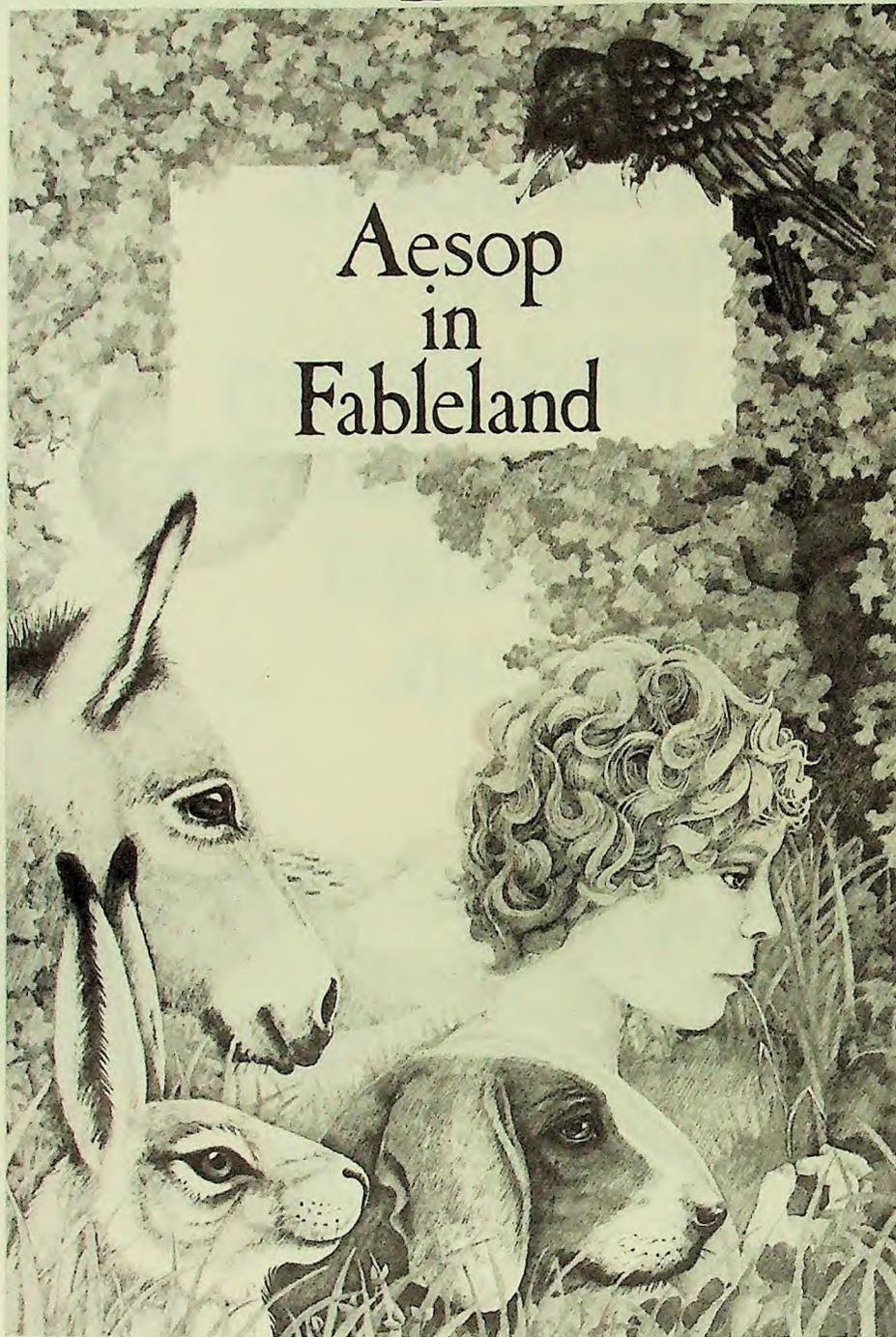
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Aesop in Fableland



Aesop in
Fableland

Written by
Andrew Bailey

Music by Ed Welch

Narrated by
Arthur Lowe

with the
London Symphony
Orchestra

Conducted by
Ed Welch

Narrated by Arthur Lowe



For 2,500 years Aesop's Fables have cast their magical spell across the world.

And now these everlasting stories come alive as never-before in a wonderful words-and-music interpretation.

The story, with its truly fabulous characters, is richly narrated by the much-loved Arthur Lowe.

The breathtaking score, an original by Ed Welch, is played with cinematic breadth by the entire London Symphony Orchestra. The result is as enchanting and as timeless as the Fables themselves.

The release of the album on October 18 will be accompanied by a full marketing campaign, including extensive national and regional press coverage, a local radio competition, an outstanding POS device, a good-value £4 price tag and the release of a single of "Aesop's Theme" ARIST 317 by the LSO.

A paperback of Aesop In Fableland is being published simultaneously by W. H. Allen.

"Aesop in Fableland". Album: FOUR 2. Cassette: TC FOUR 2. Available On Arista Records & Tapes.

SPOKEN WORD

SPECIAL SUPPLEMENT

AS CHRISTMAS looms on the horizon, one section of the recorded music industry can at least rub its hands with glee — the spoken-word tape and record market which traditionally always fares well at this time of the year but which generally is going through a major 'growth' period.

A quick look around the marketplace generally reveals that more and more spoken-word product is finding its way to public acceptance. The sales emphasis is on tape product rather than record — because of the sheer versatility of the configuration — and record companies are prepared to increase their promotional budget for spoken-word material.

And the whole range of subjects to be found on such product is probably wider than at any time before — children's stories,

Future looking healthy

historical material, comedy, English and American literature classics and theatre. The scope is enormous and the public generally is realising that there is 'something for everyone' on a spoken-word tape.

Richard Baldwin, managing director of Listen For Pleasure, Music For Pleasure's spoken-word tape series, commented: "The market has opened up and I'm very confident for the future. The only limitation is the lack of hardware — the bulk of sales go to motorists who have in-car cassette players. The important aspect is that the cassette is the only medium with which you

can play what you like, when you like and where you like'.

Harley Usill, head of Argo Records, Britain's longest-established spoken-word company agreed: "The spoken-word market is moving towards cassette — from our own experience, some titles have sold better on cassette than on record. That is why we recently switched to a policy of cassette-only releases from this autumn."

Usill pointed out one major danger facing the spoken-word market, however: "We have been affected by home-taping as much as the recorded music market, and that is one reason why we have adopted a tape-only policy. It is harder for people to copy that way. The introduction of the music centre is gradually killing the market."

TO PAGE 51

And here is a story...

TELEVISION NEWSREADERS Anna Ford and Reginald Bosanquet head the star line-up on a new range of double-pack children's cassettes, released this month by Chiron, Ivan Berg Associates' tape-only label.

Ford reads from Elizabeth Clarke's *Stories To Tell*, while Bosanquet's release relates to Oscar Wilde's *The Happy Prince* (BS65), among a series of releases aimed directly at the Christmas market.

The new range features a choice of 18 titles in double-cassette packs — nine of the titles will include

four-colour illustrated booklets.

Prices will range from £3.20 to £4.15. The complete Chiron range will be available at branches of W. H. Smith, Boots and other record stores.

Further titles in the series include Susannah York reading from her own book, *Lark's Castle* (BS53), Simon Ward and *Biggles Learns To Fly* (BS66), Richard Briers and Felicity Kendal together in *Once Upon A Time* (BS64), Penelope Keith reading *The Terribly Plain Princess* (BS62) and Joss Ackland reading *Moby Dick* (BS67).

Putting your cards on the fable

ARISTA RECORDS makes its first venture into the spoken word market this month, with the release of an album based on Aesop's Fables, narrated by Arthur Lowe of *Dad's Army* fame and featuring the London Symphony Orchestra.

Retailing at £4 and the second release on the Four series (Four 2), the album is the brain-child of former A&R/artist development director Andrew Bailey, Ed Welch and Stuart Taylor who were responsible for the RCA Snow Goose album three

years ago.

Bailey, who now works freelance, first thought of an Aesop's Fables concept album some 12 months ago.

"The fables have survived for some two thousand years so their popular appeal goes without saying," he commented. "I think that we have hit on a proven formula. Arthur Lowe will relate some of the fables and the London

Symphony Orchestra will provide a musical backdrop." Hopefully, it will be the type of spoken-word record that people want to listen to time and time again."

The music for the album has been composed by Ed Welch and Stuart Taylor, who between them have their own company, Exaggeration Music. Their previous ventures into the concept market includes the *Snow Goose* and *Velveteen Rabbit*. Bailey himself has written a book based on the fables, published by W. H. Allen at the same time as the release of the LP.

Niven heads Enchanted Orchestra

BARRY O'KEEF, head of Maiden Music, one of the chief producers of children's spoken word material, has announced his biggest release to date — *The Enchanted Orchestra* which features actor David Niven as narrator and the entire London Philharmonic Orchestra.

Work on the project has taken almost 18 months and the album will finally be released later this month. Retailing at £4.99, the LP comes complete with libretto and full-colour illustrations.

O'Keef estimates that he will be spending £100,000 on its promotion and there have been talks about the possibility of making a film based on the album.

For more information about Maiden, see page 51.

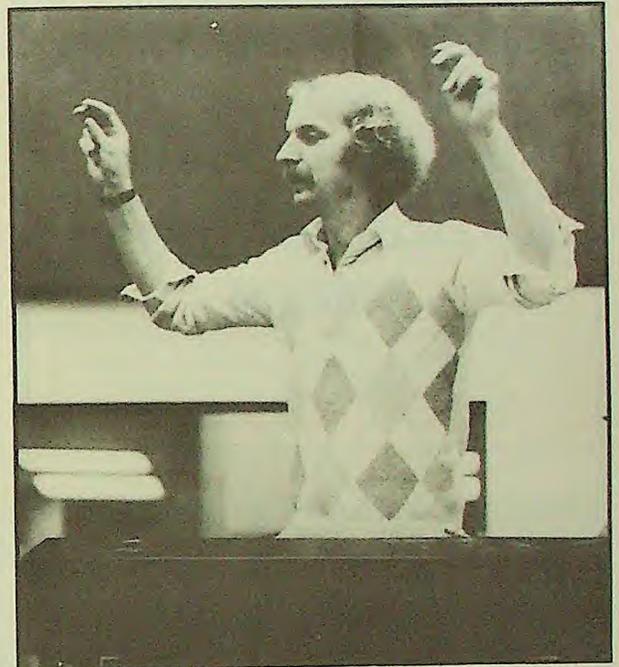
Mountbatten story re-issued 10 years on

PYE RECORDS is re-issuing the three-album spoken word set, *The Life And Times Of Lord Mountbatten*, which was originally released ten years ago to tie in with the television series of the same name. A portion of the royalties from the LP sales will go to the recently set-up Mountbatten Trust Fund.

Retailing price of the set will be £8.99 (catalogue number LM 101). The three albums will be issued in a triple sleeve featuring illustrations from the TV series and a text. Although there are currently no plans to re-show the programme in the UK, the series is being repeated in the US from November 16.

Apart from featuring Lord Mountbatten, the albums will also include speeches and interviews with the Duke of Edinburgh, Countess Mountbatten of Burma, General Eisenhower, Pandit Nehru, the Earl of Avon, the Duke of Windsor and Churchill. The three albums cover Lord Louis' career during the Second World War and his role as Viceroy and Governor General of India.

The Mountbatten Trust Fund, which will benefit charities still to be decided or sponsor young people, is being chaired by Prince Charles and administered by the Mountbatten family.



ED WELCH conducting the London Symphony Orchestra for Arista's debut into the realm of Spoken-Word market, *Aesop's Fables*. Welch, with Andrew Bailey and Stuart Taylor was responsible for RCA's *Snow Goose* album three years ago.



Lord Mountbatten — his life on record

Important Announcement

The Original Record & Tape Company
Following the acquisition of ORTC by Music Sales Limited, the Company's name has been changed to **Record & Tape Sales**.

A new catalogue now in preparation and available shortly, will contain details of over 1000 best-selling recordings of the spoken word, many exclusive to **Record & Tape Sales**.

All enquiries and orders, please, to **Record & Tape Sales**
78 Newman Street,
London W1P 3LA
Telephone 01-636 9033 Telex 21892

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SPOKEN WORD CASSETTES



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- THE MOST COMPETITIVE •

CHIRON

Double cassette pack range featuring an 18 title all star series for children. Storytellers include: REGINALD BOSANQUET, ANNA FORD, VALERIE SINGLETON, SUSANNAH YORK, PENELOPE KEITH, SIMON WARD, JOSS ACKLAND, RICHARD BRIERS, FELICITY KENDAL, KENNETH WILLIAMS and TOM CONTI. Other titles include EDGAR LUSTGARTEN on crime and VALENTINE DYALL on the Supernatural. The special paperback size packs have four colour laminated covers and are eye-catching and attractive on display. (Full list and prices from Spartan Records)

IVAN BERG

Reasonably priced range of superbly produced double play cassettes dramatised with music and sound effects. 68 titles covering a wide range of interests: biographies, battles, disasters, crime, mystery and classic and modern children's stories. (Full list and prices from Spartan Records)

TIMES

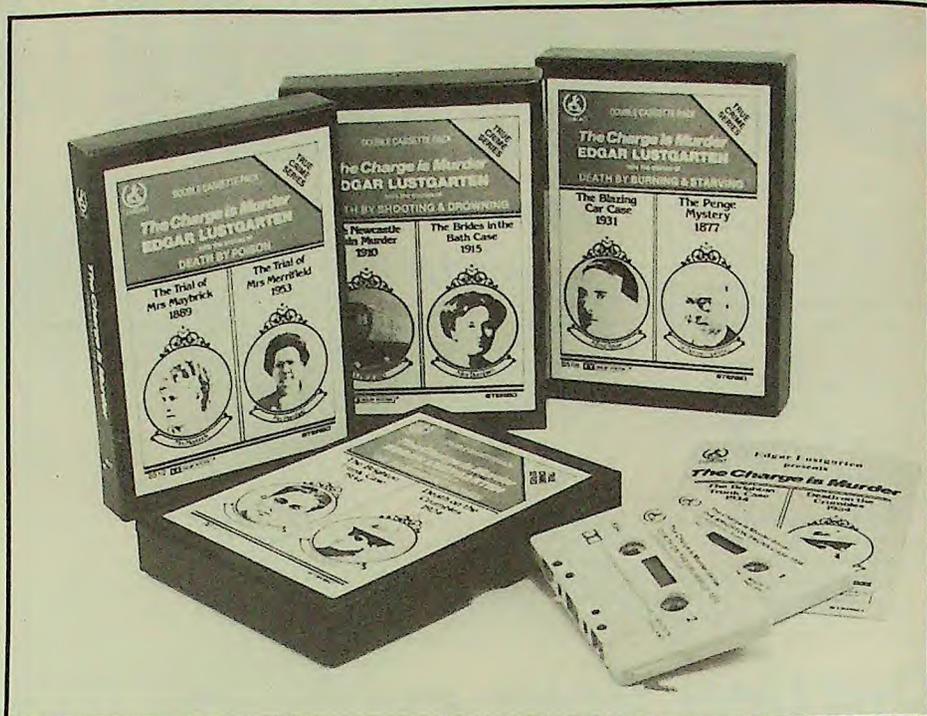
An excellent series produced by Times Newspapers covering drama, literature, children's stories and leisure. The range features eight of Shakespeare's best known plays, the short stories of Poe, Runyan and O. Henry as well as an evocative cassette for Christmas, 'The Sounds of Christmas'. (Full list and prices from Spartan Records)

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DOUBLE CASSETTE PACK.
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SPOKEN WORD



TOP OF the cassette ranges offered by Ivan Berg Associates is *The Crime Is Murder* by Edgar Lustgarten in the True Crime series.

Commando tactics pay off

WHEN IT comes to being a company in the spoken-word market, Ivan Berg Associates is rather in a 'David and Goliath' situation. Operating from a Hampstead address and with a total staff of five, it has still managed during the last six years to have made a healthy impression among buyers of spoken-word tape products.

Indeed, the company was one of the first in its field — back in 1973 Ivan Berg Associates worked with *The Times* to produce the spoken-word cassette range, Keeping Fit — Commando Style, which amounted to about 20 titles. Later Berg launched *The History Makers*, a series of cassettes which featured dramatised biographies of the men and women who have become legendary figures.

Today the range is still amongst the most popular that Berg produces and the many titles include biographies on Napoleon, Lenin, Hitler, George Washington, Elizabeth I, Amy Johnson and Florence Nightingale.

Other subjects to be found on spoken-word from Ivan Berg include science and technology, literature and drama, Shakespeare (eight of the Bard's best known works specially adapted for *Times Cassettes*), music featuring the biographies of great composers, children's stories, mystery tales, dramatisations of disasters... You name it, Ivan Berg seem to have the subject somewhere in their catalogue.

Berg himself says: "Back in 1973 I realised the potential of the spoken-word market but what I did underestimate was the time-scale for its development. We realised that we were not going to sell vast quantities straight away and so our policy became to sell smaller quantities but over a wider range of subjects."

"Unfortunately in the beginning some companies tried to treat spoken-word as if it was the pop music market and of course it just wasn't like that. However, the market is constantly developing and I am happy for the future."

Berg is able to produce the majority of his spoken-word recordings in-house — the company is based in a house formerly owned by Walt Disney and boasts a small recording studio with excellent facilities. The actors' union, Equity, has reason to be happy with Berg — somewhere in the region of 200/300 actors have been used on various recordings and Berg has his own Equity agreement.

Distribution of the company's product in recent months has been through Spartan.

"That was a good move for us because it helped get our product into outlets like Boots and W. W. Smith, as well as many other record shops. In addition we sell direct to public libraries and schools through educational distributors, and we export small quantities to places like South Africa, New Zealand, Australia and Scandinavia."

"We do some press advertising including *The Times* when it is printed and *The Observer*. A lot of our success has come through word of mouth promotion though," Berg adds. "A lot more shops are stocking our product now than they were 12 months ago. In addition I think our price structure is very attractive — we range between £2.99 at the lower end to £4.15 for two-cassette packs."

"In a curious way the public feels that it should not have to pay as much for spoken-word product as it would for recorded music. Each of our tapes has at least 60 minutes playing time so I feel that we do offer good value for money."



ANNA FORD tells stories from *One Thousand And One Nights* in the Chiron children's tape series.

Argo switches to cassette to beat the pirates

ARGO RECORDS, based in London's Fulham Road, can justifiably claim to be the longest-running company specialising in spoken-word product.

Started by Harley Usill as a private venture back in 1950 and becoming a limited company a year later, Argo released the first album of spoken-word poetry, Robert Speight reading *The Wasteland*, some 25 years ago.

Usill is justifiably proud of the company's success and points to highlights during the last 30 years. In 1954 the company released *Under Milk Wood* by Richard Burton and it is still the biggest-selling spoken-word record of all time. Two years ago the recording won a Britannia Award for the best such record in the last 25 years.

First stereo

In 1957 the company joined with Decca — the following year it released its first stereo recording, *Alice In Wonderland*. Between 1957 and 1964 Argo recorded 37 Shakespearean plays, 16 of which are also available on cassette.

These recordings won Argo an Edison Award in 1964. In addition the company got MTA awards for spoken-word product three years running, in 1974, 1975 and 1976, and has been runner-up twice.

Usill says: "The spoken-word market is moving towards cassette. I know from our own experience that some releases have actually sold far more on cassette than on record. A lot of spoken-word product is used for in-car entertainment, motorists often find it more relaxing to listen to than music."

For this reason, Argo recently decided to switch to a policy of cassette-only releases from this autumn. First releases under the new policy will be Stella Gibbons' *Cold Comfort Farm*, read by Prunella Scales, and three Shakespeare plays produced for the educational market and designed as study aids.

Usill adds: "Our competitors concentrate on a much narrower range of product than Argo — in particular they largely neglected the educational market. The pricing policy of our main competitor is a cause of concern which is well understood. However, it would be a mistake to compete on price for product which is not susceptible to mass-market selling. For this reason, although we have plans to approach the educational market in a competitive way early next year, we will continue to price educational recordings at similar prices to those current."

Usill points to the dangers of home-taping. "It has affected the spoken-word market as much as the normal music, and that is another reason why we have changed to a tape-only policy — it is harder for people to copy that way. The

introduction of the music centre is gradually killing the record market."

Nevertheless, he remains optimistic for the future of the spoken-word market.

"It used to be very institutionalised until Listen For Pleasure arrived on the scene and opened up the market. Far more people are now aware of spoken-word product and of what is available."

The entire Argo catalogue now runs to several hundred titles many of which have been transferred from record to cassette. New titles are added at the rate of about 20 or 30 a year, although the deletion rate is more frequent now than it was.

Expensive process

"It is more difficult to keep titles in catalogue nowadays. It is all down to how well something sells. It is an expensive process re-pressing and re-printing sleeves," Usill says.

He also points out that the sky's the limit so far as future spoken-word subjects are concerned.

"Many of the classics from English literature have been recorded in one way or another but there is still a lot of material which has not been recorded. In addition, like LFP, we are also looking at the selling potential of the modern-day classics as well."

A wealth of material from the Beeb

SPOKEN WORD is big business so far as BBC Records and Tapes is concerned. And with a wealth of material from television and radio shows during the last three decades to choose from, combined with the public's current craving for nostalgia, the company is in a better position than most to cater for the spoken-word collector's needs.

Some of the greatest names from comedy are included in BBC Records' spoken-word catalogue, and their sales appeal is perennial... the cast of Monty Python's *Flying Circus*, Tony Hancock, The Goons, Kenneth Horne, Frankie Howerd, Morecambe and Wise and Ronnie Corbett and Ronnie Barker. Programmes which can also be found on record and tape include *Take It From Here*, *Hello Cheeky*, *Round The Horne*, *Porridge* and *The Two Ronnies*.

On the more serious side of spoken-word, BBC Records has several religious titles including David Kosoff's *Have You Got A Minute Lord?* *Keep-fit fanatics* have made an album by Eileen Fowler into a long-term seller, while various historical compilations including *50 Years Of Royal Broadcasts*, *Vivat Regina* and *50 Years Of Broadcasting* have also been successes.

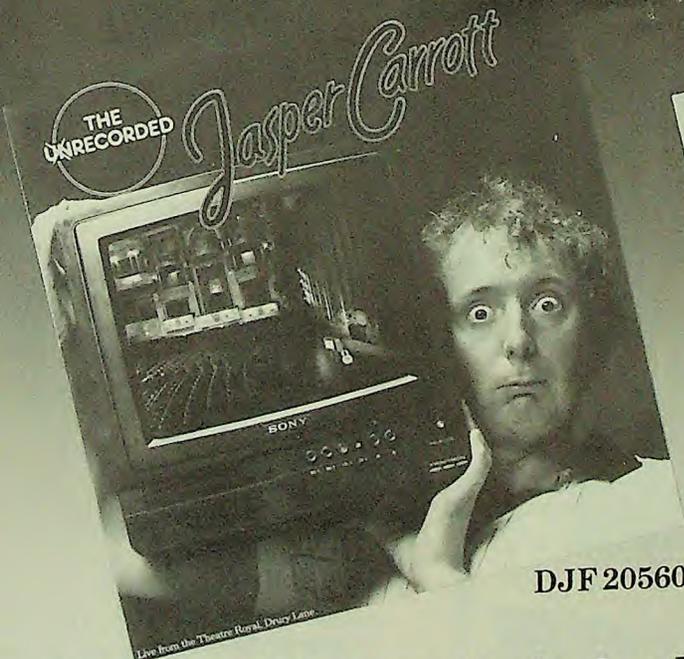
BBC Records' James Fleming explains: "Of course with a lot of our spoken-word titles, they prove to be long-term sellers rather than overnight hits. The appeal of people like Tony Hancock is perennial and whenever there is a repeat of his TV or radio shows then we are guaranteed to sell albums."

"Similarly, other names like Monty Python and The Two Ronnies always sell well whenever they have a television series, and spoken-word packages like *50 Years Of Broadcasting* or *Vivat Regina*, which was issued in Jubilee Year, are guaranteed to sell very well, too, because of the general publicity."

A new departure for BBC Records recently has been the launch of a new label, *Artium*, which features famous celebrities talking about their lives with musical illustrations.

Among the first releases have been Sir John Gielgud in *His Greatest Roles (REGL 351)*, introduced by Sir Ralph Richardson and which includes excerpts from his most famous performances, and Sir Thomas Beecham (*REGL 350*) which is introduced by John Amis. Three more *Artium* album releases focus on Kathleen Ferrier, Dennis Braine and Dame Maggie Teyte. All retail at £4.75 each.

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SPOKEN WORD

The market is growing

IN THE two years since budget record company Music For Pleasure went into the spoken word-market via the Listen For Pleasure cassette-only range, more than 300,000 two-cassette packs have been sold.

In the words of MFP managing director Richard Baldwin: "Proof indeed that the market for such product is holding up, indeed growing at a very satisfying rate."

In fact, at a time of general recession, Baldwin reports that sales of MFP product have continued to grow faster than those of MFP's other budget tape and record lines.

"We were due to be on the television about now, in the Thames region, promoting Listen For Pleasure. We had already sent out the cassettes when the TV strike began. I'm glad to say that we have not had to take back any stock, as a result."

The LFP catalogue now has some 50 titles which go completely across the board so far as appeal is concerned. They range from A Prime Minister On Prime Ministers, read by Sir Harold Wilson, to David Niven's reading of excerpts from his own book, *The Moon Is A Balloon*.

Other famous names appear on LFP are Sir John Gielgud, Dame Edith Evans, Ron Moody, Felicity Kendall, Sir Alec Guinness, Dame Peggy Ashcroft and Douglas Fairbanks Jr. Amongst the titles are *Kidnapped*, *Tarka The Otter*, *The Wind In The Willows*, *Hamlet*, *Upstairs Downstairs*, *Oliver Twist* and *The Odessa File*.

Baldwin looks back on the brief history of Listen For Pleasure with justifiable pride.

"We launched in October 1977 and right from the start we managed to attract some of the biggest names — most of them are delighted to do it, they feel that it adds to their prestige. In addition a lot of care went into the packaging of the cassettes. I think it would be fair to say that we would not have broken through in such a big way, had it not been for that factor."

Price was also a consideration: "Because of our sheer volume of turnover, we are in a better position than most to hold down costs. We retail for £4.25 for two cassettes and we should be able to hold that price for some time. At the time of the launch we also decided that LFP should be a cassette-only range because of the sheer versatility of the configuration—tapes can be played virtually anywhere—and, frankly, we don't want to see the MFP album racks crammed with spoken-word product."

Total mixture

While some of the LFP releases feature previously released spoken-word material, many of them are actually recorded in a small studio Music For Pleasure has within its complex. Sir Harold Wilson recorded *A Prime Minister On Prime Ministers* within a matter of hours. Other well-known people from the world of theatre and television have made the trek to Hayes to record their contributions.

"When we started Listen For Pleasure, the catalogue was a total mixture," Baldwin also says. "The

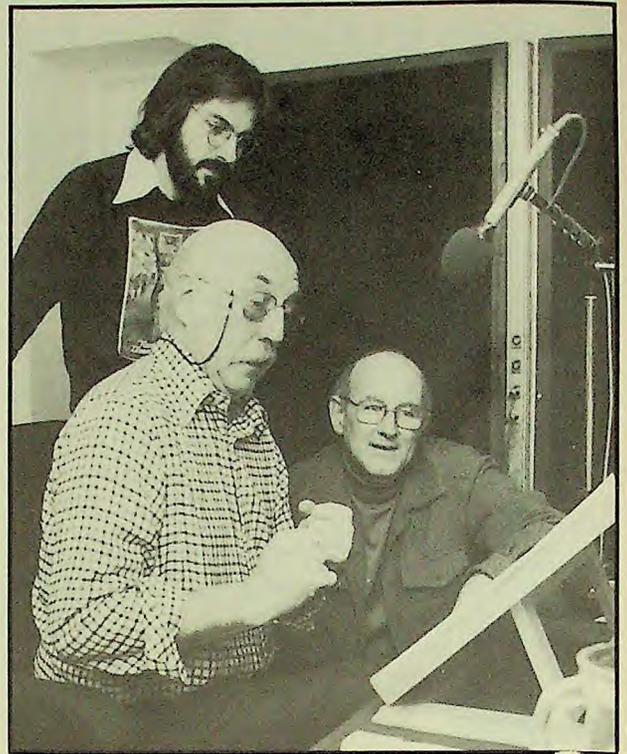
public wasn't really used to spoken-word material so in a lot of ways we were starting a precedent. Of course, other companies had specialised in spoken-word material before, but the whole point was that we were reaching out for the mass market. We weren't just aiming at schools, colleges and other such outlets.

"We started with a lot of classical spoken-word material, from books that everyone knows and loves. A lot of the titles were released with children of all ages in mind. A lot of the titles were released with children of all ages in mind. In addition we had LFP releases like David Niven reading extracts from *The Moon Is A Balloon* because they have universal appeal."

He adds: "Of course we made some mistakes, but valuable lessons were learnt and although some titles have done a lot better than others, we haven't lost money on any one release. The market for spoken-word material has to get better as more and more people become aware of it."

"Listen For Pleasure is now into between five and six thousand different outlets and yet there was a time when nine out of ten people were unaware of spoken-word recordings generally. Our theory is that if someone goes into a shop and buys a LFP tape, then there is a very strong chance that they will go back in and buy another."

"The only limitation to the market so far is the lack of hardware — the bulk of sales go to motorists who have in-car cassette players. The important thing though is that the cassette is the only medium with which you can play what you like, when you like and where you like."



REHEARSAL TIME for Lionel Jeffries in the *Music for Pleasure* studios, prior to the actual recording of *Winnie the Pooh*, one of the latest releases on *Listen for Pleasure*. Pictured with him are Barry McCann, recording manager and Richard Baldwin, managing director of *Music for Pleasure* who also produced the session.

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SPOKEN WORD

It's down to mum and what's left of the housekeeping

BARRY O'KEEF, head of Maiden Music, which claims to corner the children's spoken-word market, first realised the potential for such product four years ago during a business visit to the US.

"I had time to spare so I visited a lot of record shops there. Children's product was to be found in all of them and in other outlets as well, such as the supermarkets. I realised the potential for children's spoken-word material in the UK, it was something that had not been properly explored before."

Shortly afterwards O'Keef quit his job as an advertising executive to start Maiden Music in a one-room office. Now he employs a staff in the region of 20 and is about to move from cramped offices in Garrick Street to 1 Maltravers Street, W1, on the Embankment.

"The spoken-word market is very slow but it has always been like that," O'Keef says. "In effect you are relying on mothers buying the product. The kids never do and it is very rare father does, so it is all down to mother in the end — and it depends how much money she has left from the housekeeping."

Nevertheless, O'Keef remains super optimistic — as well he might with orders for his product rapidly accelerating.

"You have to be in the right outlets to sell children's spoken-word product and those aren't necessarily the record shops. Supermarkets like the May chain and Tesco are very important and obviously the multiples like Boots, W. H. Smith and Woolworth. It's also important to ally yourself to a premium offer — you know, buy a can of baked beans and there is a special offer for children's records. It gets the message across to a very lucrative market."

O'Keef set up his first deal with Hallmark Greeting Cards which test-marketed 152,000 Maiden Music records in a birthday card/limi-disc package. Shortly afterwards EMI International released a six-EP series under the collective title, Talking Tales, and sold out of the initial pressings of 60,000 in three months. O'Keef has also set up various European deals and many of his spoken-word records are recorded in Spanish, Portuguese, French, Italian and German for those specific markets.

His latest project is The Enchanted Orchestra featuring the London Philharmonic Orchestra, with David Niven as narrator. Retailing at £4.99, the album comes complete with libretto and full-colour illustrations. O'Keef estimates that he has already spent approaching £50,000 promoting it and expects the final figure to be double that.

Future looking rosy

Ivan Berg, of Ivan Berg Associates, which has been in the spoken-word market for some six years, emphasised the importance of consumers feeling that they had got 'value for money' with spoken-word product. "In a curious way the public feels that it should not have to pay as much for spoken-word product as it would for recorded music, and that is why all our tapes are at least an hour long."

"The spoken-word market is growing — in the beginning companies thought that they should market the product in the same way that they would pop, but that is ridiculous. We realised that we were not going to sell vast quantities of spoken-word straight away so our policy was to sell smaller quantities but over a wider range of subjects."

And so the spoken-word market continues to grow... by general acknowledgment, since MIP launched Listen For Pleasure two years ago the market has grown rapidly and many shops which would not normally stock spoken-word now do.

While spoken-word generally is increasing in sales volume, comedy tapes and records are a particularly rapid area of growth. The BBC probably started the trend, having a wealth of such material from television and radio shows available to issue on BBC Records. Monty Python's Flying Circus, The Two Ronnies, The Goon Show and Morecambe and Wise are amongst the programmes available to record and tape fans. Other big sellers include Tony Hancock, Kenneth Horne and Frankie Howerd.

Various more contemporary comedians have enjoyed chart success during the last two or three years including Jasper Carrott who

has made several big-selling comedy albums for DJM. His latest is The Unrecorded Jasper Carrott which was recorded at his live television show from the Theatre Royal, Drury Lane. Backing up its faith in the album, DJM has launched a big marketing campaign which includes television advertising (when industrial action finally permits), press advertising, football club programmes, posters and nationwide in-store promotion displays. The company is confident that Carrott's album will be one of the best-sellers of the Christmas period.

Spoken-word is not merely for the big record companies though. One of Britain's smallest record companies is Response, run by Mike Claire from his home in Surrey and distributed by Pye. Four of his biggest catalogue sellers have been LPs by TV and radio personality Jack Hargreaves, based on his regular programme Out Of Town. "We did four albums based on the theme, Know Your... and the

subjects were fish, dogs, ponies and country walking. They were designed not so much to tell people how they should do it, but rather how they could get the best out of it.

"The first LP was a particular strong seller and just missed the album chart. The others have all sold consistently well. Another LP of children's stories by Lucy Vernon has also been successful. The main difficulty is promoting such product because there is no particular outlet which is ideal for spoken-word," Claire says.

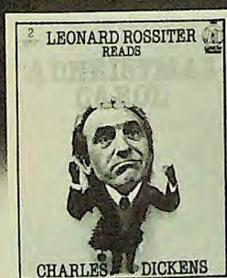
So the spoken-word market continues to grow apace. EMI has recently released a new Max Boyce album. Not That I Am Biased, while Arista releases its first spoken-word album based on Aesop's Fables. RCA's big catalogue item is the Snow Goose narrated by Spike Milligan and of course CBS has the perennial War Of The Worlds with Richard Burton.

Something for everyone — that's definitely the theme with spoken-word, and it is the theme that is going to continue in the future.

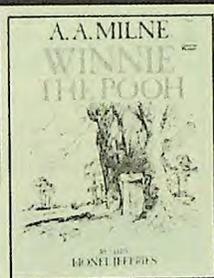


MONTY PYTHON'S Flying Circus, one of the many comedy shows available on record and tape. Pictured are some of the Pythonites studying the small print on their contract.

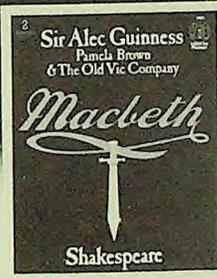
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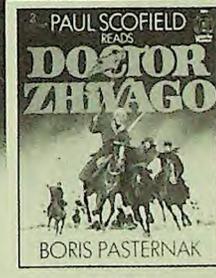
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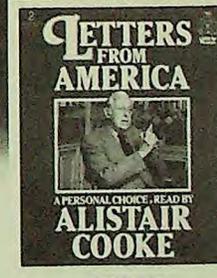
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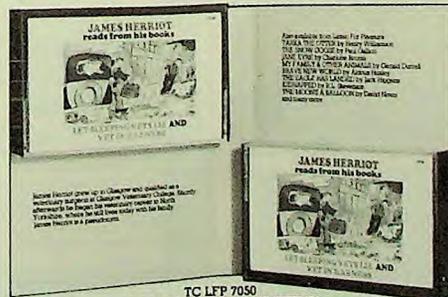


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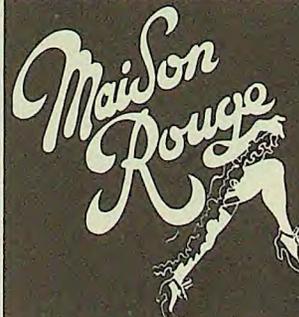
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PRODUCT MANAGEMENT IN WEST GERMANY

Polydor International GmbH, part of the international Polygram group of companies have a vacancy for a Product Manager in the Product Department of their Popular Repertoire Division. This position will be based in their head office in Hamburg, West Germany.

The responsibilities of the person appointed will include:

- The co-ordination and preparation of reports on the marketing activities of Polydor Companies throughout the World.
- The compilation of product information reports.
- The co-ordination of world-wide release schedules.
- The world-wide exploitation of Polydor and third-party repertoire.

They are looking for a young man or woman who has ideally worked in the marketing operations of a UK record company who can demonstrate a wide-ranging repertoire knowledge, organisational skills and the ability to get on with people at all levels. A working knowledge of German and French are also required.

They are offering an excellent salary in Deutschemarks, together with the usual benefits associated with working for a large, international company. To get an application form telephone or write to:

Martin Norwood,
Assistant Group Personnel Manager,
Polygram Leisure Limited, 15 St. George Street,
London W1A 2BR.
Tel: 01-499 3751.

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ANNOUNCEMENT

GRRC
in Birmingham

The next meeting of the GRRC in Birmingham will take place on Monday 22 October at:

The Grand Hotel,
Colmore Row,
Birmingham.

All members and non members are most welcome to attend.

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OPINION

Packaging appeal

BEARING IN mind the recent recession throughout the whole record industry, one can understand the lack of funds available for new product and promotion. However, the embarrassment of retailing the existing product at such exorbitant prices is only highlighted by the surprising lack of foresight which the record companies show towards the packaging.

Surely 80 per cent of the returns from dealers come under the heading of surface

Letters

noise or surface marks. To cut the number of these returns and also enhance the visual appearance of the product, it should be made standard procedure throughout the industry to market all 12" material (albums and singles) with a cellophane dust cover in addition to the inner sleeve.

This might seem a small matter, but when dealing with vast amounts of stock from day to day, it does not help to be faced with practically 50 per cent of non-usable product which the customer, as well as ourselves, maintain to be of a faulty nature due to a sad lack of intelligent packaging. ZOE, PETER AND STEVE, Earthshaker Records, Heath Road, Twickenham, Middlesex.

Don't forget the oldies

IT IS gratifying to see more record companies working together compiling albums — that is one of the good lessons learned from the K-tels of this world. But I have some suggestions for more re-releases.

For instance, it is time for a decent Bobby Darin compilation album. WEA and Capitol could get together for a Darin double album of at least 40 tracks like they did for the Linda Ronstadt hits album.

How about Chiswick re-issuing the Rockin' Rebels' Wild Weekend/Rockin' Crickets as a single on its Ace label: and will RCA and Charly get together and issue a "Sun Story" double album with one side featuring some of the Presley Sun tracks. This would be a collector's dream.

Changes please, Polygram

I HAVE just received from Polygram eight invoices in eight separate envelopes at a cost, to them, at second class post, of 81p. They were obviously despatched at the same time and one envelope would have been a simple economy with a cost saving of 72p.

With this sort of attitude to costs, the mind boggles at what other economies Polygram could make without expecting us dealers to subsidise its operation through reduced profit margin. ROY DAVID, Soundsgood, Burscough Street, Ormskirk, Lancs.

●Note: Polygram Leisure managing director David Fine acknowledged in a *Music Week* interview (September 8) that the distribution company's invoice system is unwieldy and assured dealers that a new system, which will eliminate multi-envelope mailings, is being researched.

Lightning should issue a few three and four track singles on its Old Gold label complete with picture covers and information like the EMI Nut series.

Lightning could also use a double logo system for their oldie series with their own Old Gold label on the A side and the Lease label on the B side. This should increase other labels' interest (not already involved) in putting their product on Old Gold. And from a collector's point of view, Old Gold would be better with two different series — one American and one British.

Great to see UA introducing the Silver Spotlight series — but why they did not put them on the legendary Liberty label? Again this is another series which would have been better value in three or four track format. M. HOLLINGS, Farmley Lane, Otley.

Promotion puzzler

SOME TIME ago I wrote a long diatribe, published in *Music Week*, concerning the record industry. One of the points I stressed was the diabolical waste of money by record companies, particularly on the promotion side.

Now there is another example of this with the Abba Greatest Hits Vol. II. Without doubt advance orders of this will ensure early entry into the top end of the album chart, so who on earth decided to spend £300,000 on promoting this?

The profit on the first 750,000 sales has been written off before release. Small wonder we hear reports of falling profits. Why not just cut £1 off the price of the first 300,000 and let higher sales take care of the profit? E. D. FEARN, Jack Hobbs Accessories, High Street, Eastleigh, Hants.

Au revoir from Tom Grantham

I WOULD like to thank my colleagues and friends in the industry for the many cards, telegrams and gifts received on the occasion of my retirement.

I am retaining my association with Pye, and thus with the industry, for some time, so hopefully I will still see many of my old friends from time to time.

Incidentally, as always I shall be available for parties and weddings. Au revoir, my friends. TOM GRANTHAM, Kennel Lane, Fetcham, Surrey.

A Greek tragedy?

IT'S A pity nobody asked a Greek how the title on the latest David Essex album should be spelt. The sign printed on the sleeve is not pronounced "Alpha Omega", but "Lamda Omega" because the first letter isn't the Greek A but the Greek L. JOHN DOXAS, Athens, Greece.

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.

THEY'VE PUT SOME MUSCLE INTO THEIR NEW DOUBLE ALBUM.

LP1—Live—including Macho Man, In The Navy, and YMCA.

LP2—Studio recorded—including their new single 'Sleazy.'

Live and Sleazy

Album 6641 980

Cassette 7599 464

VILLAGE PEOPLE



DIARY

Wally takes the plunge—at 66!

HE'S BEEN described as the daddy of them all, the doyen — and after 40 years with EMI, and two years after most people have officially retired, **Walter J. Ridley** has struck out for independence and announced that he's going solo!

Wally, who for so many years has almost seemed part of the Manchester Square bricks and mortar, has taken the decision to become an independent record producer and thus becomes the last

of the old EMI in-house production team, which included **Norman Newell**, **George Martin** and the late **Norrie Paramor**, to break away from the Square.

Why make such a decision only weeks before his 67th birthday? "It's not so alarming," he says. "I haven't suddenly decided at my time of life to strike out with a new career. The truth is that I much prefer to work from my home now, in Datchet near Windsor, and I don't really fancy the idea of commuting to Manchester Square during the winter."

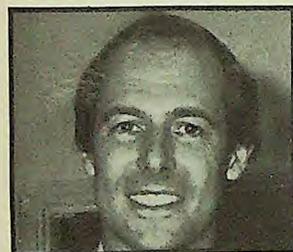
And he continues: "I've got all the facilities I need at my home — a piano, record player, tape recorder, telephone, and pens and paper. Either people can come and see me here, which they often do anyway, or I can go over to their homes. There is no need to report to an office every day."

Will his decision to go independent mean that after so many years he may actually do recording work for other companies in competition to EMI? "Well obviously it doesn't preclude that happening. If people want me to work for them, and I like the idea, then most certainly I shall do the work, whether it be for EMI or any other record company."

Meanwhile, he will continue to record **Joe Loss** (a working relationship that has endured 30 years), the **Black And White Minstrels**, **Semprini**, and his new "discovery" **Iris Williams**, currently bubbling under the charts with her version of *He Was Beautiful* (Cavatina).



IT'S NOT all hard work on the Music Week Dealer Tour — on the MCA stand sales manager **John Porter** (left) and Northern regional promotion manager **John Bickley** take time out to have a drink with one of the label's artists, country star **Barbara Mandrell**.



AT A farewell party for **Roy Matthews** (above) who left EMI last week to set up his own business, **Leslie Hill** recalled that **Matthews** had joined EMI in 1951 as a trainee fresh from Southall Tech. Noting also that EMI Music's chairman, **Indian-born Bhasker Menon** joined the company from Oxford University, **Hill** commented: "I suppose it illustrates the unique nature of EMI that we should have hired an Englishman from Southall and an Indian from Oxford." **Matthews** function as director of manufacturing and distribution resources is being taken over by **Philip Brodie**, and his other position as director of factory operations is being filled by **Roger Shenton**.

YESTERDAYS

FIVE YEARS AGO

JOHN MAIR quits EMI to join CBS as national sales manager **Gail Colson** promoted to general manager, **Charisma Records** **Mafalda Hall** joins Bell as personal assistant to **Tony Roberts** Full scale row raging between dealers and record manufacturers over escalating numbers of faults and get-tough attitude by CBS/WEA/A&M which plan to exchange rather than credit faults, and the subject is aired on **Jimmy Young** show with confrontation between dealer **Tom Newman** of Southport and BPI director general, **Geoffrey Bridge**.

TEN YEARS AGO

PHILIPS ANNOUNCES it is to launch a progressive rock label, **Vertigo** Board of Trade figures show that the music industry is dramatically increasing its export sales **Moody Blues** to launch own Threshold label via **Decca** **Mike Batt** leaves **Liberty/UA** after 18 months in the A & R department to pursue a career as an independent arranger/producer **Chrysalis** launches own label with **Jethro Tull** single **Sweet Dream** **RCA** is leading albums and singles label for third quarter.

Looking after Oldfield

ANYONE WANTING a healthy slice of a very large income is invited to telephone 01-229 8297.

The catch is that you will be required to administer the complex business affairs of **Virgin** recording artist **Mike Oldfield** who, for the first time in his highly successful career, is looking for a manager.

One of the reasons is that **Oldfield's** extravagant tour earlier this year — though very successful — made a loss for all concerned, says **Virgin**. He would also like to get more involved in writing film scores and the like and feels that having a "heavyweight" manager would allow him to concentrate full time on music.

Anyone interested can also write to **Oldfield** c/o **Linda Gamble**, **Virgin Records**, 2-4 Vernon Yard, Portobello Road, London W11.

Jack Heath dies

THE DEATH of **Jack Heath** last week aged 72 means the industry has lost a familiar, well-liked and immensely experienced personality, writes **Nigel Hunter**.

Heath was one of the old-style publishers, although always ready to listen to and follow up something completely new and contemporary. He not only sold you a song with the verbals, but he could also sit down and play it to you at the piano with a fine touch.

He began his music publishing career before the war at **Boosey & Hawkes**, moving on to **Campbell Connelly** when the war was over. Next he set up **Good Music** in partnership with the late **Ted Heath** (no relation) and the **World Music** organisation in **Brussels**, thereby inaugurating a particularly active

part of his career with hits like the **Eurovision Song Contest** winner **Sing Little Birdie**, **Splish Splash**, **A Pub With No Beer**, **Hello My Darlings** and a perennially popular standard written by a friend of his from the immediate postwar days, **George Shearing**, in the shape of **Lullaby Of Birdland**.

After **Good Music**, **Heath** launched **Strike Records** and publishing, and then began **RCA's** **Sunbury Music** operation in the UK. He was supposed to "retire" some years ago, but remained active nonetheless, advising **Mervyn Conn** on his publishing activities and helping his two sons, **Geoffrey** and **Andrew**, in their well-known and successful publishing operations.

WE ARE obliged to **Bruce's Record Shops' MD Brian Findlay** for drawing our attention to the following item in the **Dundee Courier**: "Sign spotted in the window of a second-hand record dealer — 'Sales staff required. Must have university degree, 1st or 2nd in any subject, or professional equivalent.'"

DOOLEY

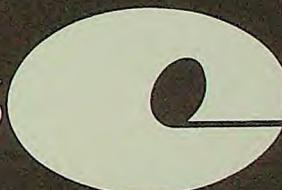
THERE WAS much talk but little action at last week's BPI council when home taping was the main subject on the agenda the 20 or so members present could come to no unanimous decision as to the right course of action now that they have officially given up researching a spoiler system a levy on tape and/or hardware is generally thought to be the answer, but how much and how to achieve it? and isn't a conflict of interest in certain major manufacturers who also market blank tape proving to be a stumbling block? all the meeting agreed on was to meet again in a couple of weeks time to continue the debate and if you think about it, all this would never have happened if the industry had opted for cartridges instead of cassettes.

EXPECT ANNOUCEMENT from **Utopia's Phil Wainman** re termination of his licensing deal with **Phonogram** Highlight of the **Phonogram** conference at **Bournemouth** was a send-up of **Village People** featuring **Henry Semence**, **Leon Campadelli**, **Alan Phillips**, **Dave Shrimpton**, **Nigel Morgan** and **John Waller** with **Campadelli** writing the lyrics for **In The Eighties** **Tony Stratton Smith** suggested that if the industry situation worsens, "we'll all be working for a holding company called **Polygrim**" Meanwhile **Polydor's George McManus** mailing cassettes of **Billy Connolly's** new album, "to cheer them up in these gloomy times".

DESPITE HIS punch-up with **CBS** over the **Gloria** record (see page one), **Jonathan King** jubilant that his version was selected by all eight presenters at **Radio Orwell** as their hit pick of the week — but is that something to boast about we ask ourselves? And despite **JK's** assurances that **Decca Records** is not for sale in last week's **MW**, aren't at least two other majors interested in taking **Decca's** music companies off **Sir Edward's** hands? The **Michael** who gets thanked on the new **Stevie Wonder** album sleeve "for being a real pain" turns out to be the producer of the **Secret Life Of Plants** film **Michael Braun**, not **Motown** chief **Michael Roshkind**.

THE THREE Degrees visibly nervous at their **Royal Albert Hall** concert last week with the **Royal Philharmonic** which was being tele-recorded for **BBC** — and how dare producer **Stewart Morris** demand a re-take half way through a number when the hall was full of paying customers? **MAM Records** **Geoffrey Everitt** on war-path about **Midem** hotel bookings unconvinced that **Cannes' top** hotels like **Carlton**, **Majestic** etc are barred to anyone not renting a stand Memorial service for the late **Leslie Boosey** at **Marylebone Parish Church**, 12 noon, **November 1** Asking price of **Super-Bear Studio** in **South of France** (**MW** studios supplement last week) is now out of date — the business and equipment are on offer for **£500,000** **Arthur Cooke** of the **MCPS** suggests that in view of the coming video age, **EMI** should patent an **HMS** logo (**His Master's Sight**), presumably with **Nipper** wearing glasses?

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His new single - available October 26

GERARD KENNY

"CRIME THAT PAYS"
b/w "Music and Words"

(RCA PB5196)

Produced by **Christopher Neil**
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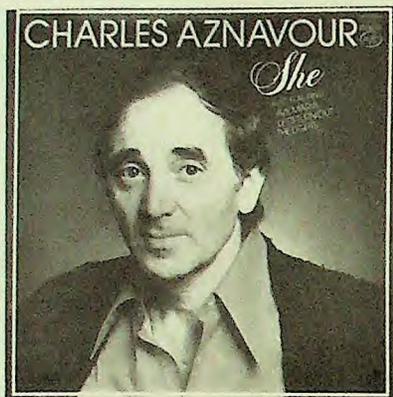
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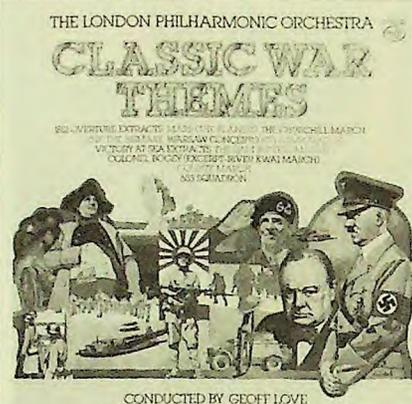
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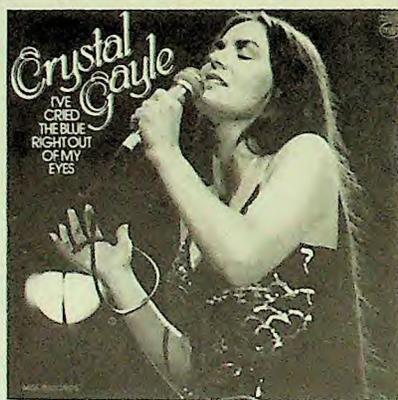
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