

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

# MUSIC WEEK

MUSEXPO SPECIAL

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

## Optimism as TV campaigns go back on screen

WITH THE return of ITV to the small screen last Wednesday, the UK record industry, particularly the companies geared to TV album promotion, swung into action again in the hope of making up for lost time and sales during the 10-week strike.

Their mood is generally optimistic, bearing in mind the trade is now entering the pre-Christmas period when — in theory, at least — the public is prepared to indulge in a spending spree, followed by the encashment of gift tokens after the long Christmas break.

The stoppage has taken its toll in terms of realising targets set before the dispute and with regard to premiums and "loadings" being charged without the option now the network is back in action. One TV marketing company executive told *Music Week* that a campaign

budgeted at £125,000 before the strike would now cost £200,000.

K-tel, which seems to have suffered most as far as postponed campaigns are concerned, lost no time in launching a £2 million autumn drive. It hit the screen on the first evening of transmission with the Hot Tracks compilation album NE 1049 on a two-week national schedule, which is being followed immediately by spots for Out Of This World by the Moody Blues (NE 1051) to link with the band's forthcoming UK tour.

This latter campaign is being mounted on what K-tel terms a "half and half" basis starting in the South at the same time as one in the North for New Horizons by Don Williams (NE 1048). The placings will then be switched to give both albums eventual national exposure.

Two K-tel albums, Italian Serenade by Toni Dalli (NE 1047)

TO PAGE 4



*EVEN BEFORE the album was actually released, Rod Stewart was presented with a platinum disc to acknowledge sales of his new album, Rod Stewart Greatest Hits Vol. 1, in excess of 300,000 units. The LP is not actually released until this Friday (2) but has the biggest shipment WEA Records has ever accomplished in the UK.*

*Pictured left to right are David Clipsham, WEA sales and marketing director, Milton Marks, Riva Records director, Stewart and Bill Stonebridge, Riva director.*

## WEA 'buying out Radar'

WEA'S 50-50 partnership with Radar Records which has developed hit acts Elvis Costello and Nick Lowe appears to be floundering and the major is likely to take over the label.

A statement made jointly by both sides announces that Radar directors Andrew Lauder and Martin Davis are "involved in comprehensive negotiations with a view to WEA acquiring the total equity in Radar Records". These negotiations are not expected to be completed for a few weeks and a further statement is promised then.

There has been industry speculation that Radar may have financial difficulties and WEA's reluctance to put more money into the company is suggested as a factor which may have brought about the end of Radar's independence.

## Now Boots gets into video

By SIMON HILLS

BOOTS HAS followed Woolworths into using custom-made video product in their 60 top stores in an agreement with Topic Displays and Millaney-Grant Production who have formed a new company, Videad.

Topic is the major competitor to Realmhealth, which introduced in-store video to Woolworths recently, as well as the already established Captain Video which has an in-store service in 300 shops in Britain.

The first Boots film is launched in the middle of this month and will be updated every month. It coincides with a move by Boots to promote its video hard and software and is likely to be linked with special displays by Topic.

"We have been thinking about video and its in-store use for a year and a half," said Topic co-director Malcom Parry. "The opportunity came with Boots, which asked us to co-ordinate its video."

"We started talking to Boots about six months ago. What we've done is to amalgamate two companies, us and Millaney-Grant which is involved with promotional films. They have joined us in the new company with four directors."

Duration of the programme is 30 minutes, with a guaranteed showing 36 times a week in all 60 stores — which include 77 monitors to assist hard and software promotion. Unlike the Realmhealth film, slots fall into three different categories at different prices to the record companies who pay for time on the film.

## Midland indies wave the flag

WEST MIDLANDS dealers went to Birmingham last week for a meeting which its chairman, Joyce Bailey of Pied Piper, described as "waving the independent dealers' flag". It was the first dealer meeting in the area for more than two years.

MTA secretary, Arthur Spencer Bolland, and GRRC chairman, Laurie Kreiger, attended and both soon came under fire from Jack Ainley, of Ainley's in Leicester, who had crossed from the East Midlands to be at the meeting.

Known for his opposition to the five per cent returns system, he once more made his points against it and suggested that the recent MTA ballot of dealers, which resulted in a clear majority in favour of five per

cent, had not given a true picture of opinion.

He thought that chains, such as Laurie Kreiger's Harlequin shops, would have made a ballot return for each shop, all reflecting the opinion of the MD. Spencer Bolland replied that Ainley could visit the MTA offices in London and check the ballot papers himself whenever he wished and Kreiger added that he had submitted only one vote for the whole Harlequin chain.

To check on opinion, Mrs Bailey asked for a show of hands from the 30 or so dealers, after which it seemed that, in the Birmingham area at least, the majority in favour of five per cents was even higher than it was nationally.

The meeting, which had brought retailers from the city and suburbs, Evesham, Shrewsbury, Bromsgrove and other nearby towns, discussed the work and membership of the MTA and GRRC. The general feeling was that while more could be done by them, very little which had been agreed between record companies and independents in the past few years could have been done without them.

Spencer Bolland and Kreiger were asked to take to the MTA council the meeting's suggestion — that because the MTA might be more effective if it had bigger funds — membership should be paid for in proportion to the size of the business. At present, chains with over a certain number of shops pay a fixed maximum membership fee.

Several of the dealers present had only been in the record trade for a year or less and they felt that — possibly because of this — they were at times discriminated against when orders were being sent out, with better established businesses receiving their stocks first.

Two other points made, were on the continuing high incidence of faulty pressings and the fact that CBS continues with its policy of not sending back deleted records, even though they do not credit dealers for returns which are deleted. As the chairman summed up, "CBS has no right to throw away those deleted returns, because if they give us no credit for them they are still our records and not CBS's property."

## UBN station crumbles

THE UNITED Biscuits Network — the industrial radio station that has been the proving ground for so many of today's top DJs — is to close.

The closure is a cost-cutting exercise by the biscuit manufacturer which is looking into ways of replacing the service with local radio. UBN has fed music to 10,000 employees in the company's five main factories in London (2), Liverpool, Manchester and Glasgow since September, 1970.

No firm date has yet been fixed for ending the present service which is provided by Sound Developments, but it will probably mean the loss of

jobs for programme director Alan King, his secretary, a librarian, and the seven presenters.

There are about 30 radio DJs across the country who first cut their teeth at UBN. Capital, for instance, contains five ex-UBN presenters in Adrian Love, Roger Scott, Graham Dene, Nicky Horne and Peter Young.

Alan King also freelances for LBC and says: "That will continue, though I am also looking for a programme directorship with one of the new ILR stations. I feel sorry for the other presenters, especially the ones who joined this year who will find it difficult to get a job."

**INSIDE** Retailing 8 • Dealer tour 10 • International 12 • Classical 14 • Country 16 • Singles chart 21 • Singles releases 34 • Album releases 35 • Albums chart 36 • Feature 39 • Talent 40 • Disco 42 • Performance 44 • Broadcasting/LP reviews 46.

NEWS

**Armatrading  
A&M  
settlement**

A DISPUTE between Joan Armatrading and A&M Records has been resolved, it was revealed in the Court of Appeal last week.

Last December the Wolverhampton-born singer was barred by the High Court from making records for any other company but A&M, and the label in a pending action had claimed damages for breach of contract.

The Appeal Court judges were told that the matter had now been settled by consent and the injunction of last December was discharged, with Ms Armatrading's and A&M's actions being dismissed. No order was made for costs. The singer is currently in Australia recuperating from an operation necessary during her tour there which will keep her out of singing action until the New Year, when she will record again.

**EMI's no to Faithfull's  
Broken English album**

COLLOQUIAL REFERENCES to parts of the human anatomy contained in the lyrics of a song called Why D'Ya Do It have caused EMI to decline to issue Marianne Faithfull's album, Broken English (Island M1), due for release on Friday (2).

Instead, Island will use independent distributors, including Terry Blood, Lightning, Lugton's, One-Stop and Wynd-Up. EMI will, however, handle the Marianne Faithfull single, Ballad Of Lucy Jordan (WIP 6491), also set for release on Friday.

"We regret EMI's decision not to be involved with this album," commented Island managing director Tim Clark. "We nevertheless feel that the track (Why D'Ya Do It) in question has absolute artistic integrity and is thus a vital part of the album."

Island is taking the opportunity afforded by EMI's refusal to be associated with the LP to release it at what is termed "the right price for a top quality album". The LP will retail at £5, with cassettes priced at £3.50.

"We respect EMI's right to decide its own prices policy, but we feel that £3.50 is a realistic price for cassettes," Clark explained. "It's also a more attractive price for those people who might otherwise illegally tape the album at home."

"We didn't feel it was right that our albums should go out at £5.69 — EMI's price category for LPs with our quality of packaging — especially as most of our competitors are so much lower in price."

"We disagreed with EMI's price increase when it was introduced in July and we are grateful to them for keeping our prices down to £5 for the past three months. We recognised, however, that some compromise had to be made, and now EMI has agreed to release our albums at £5.29 retail from November 1."

Dealer price excluding VAT on the Faithfull album Broken English will be £2.61 for albums and £1.82 for cassettes and dealer margin will be 40 per cent, believed by Island to be the highest ever offered on an album in the UK.

SEE  
PAGE 10  
FOR  
DEALER TOUR  
PICTURES

**Wynd-Up's  
special  
discount**

TO MARK the beginning of its Scottish operation, Wynd-Up is offering a special discount to dealers this week. Orders made by telephone with an invoice value of £200 or more will receive an extra 2½ per cent discount.

Personal callers at Wynd-Up's Glasgow premises will receive the 2½ per cent extra discount when making orders, and any callers ordering more than £200 of stock will be presented with a bottle of whisky.

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IT'S DOUBLE  
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**splat/  
twat**



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splat/twat:  
a twin grooved single recorded live at the marquee and messed about with a mairne



EPC 7982



THE SPARTA Florida Music Group has signed Gem hit paraders UK Subs to an exclusive long-term publishing agreement, covering most of the material on the band's Another Kind Of Blues album and their new single. Doing some signing is Subs' Charlie Harper, surrounded by (from left) fellow members Paul Slack and Peter Davies, Sparta Florida managing director Hal Shaper and his partner Mike Berry, and Nick Garratt of Subs. The band starts its first US tour of 25 dates at Hurrah's in New York on November 25 and can be seen here in the movie short Punk Can Take It being shown in selected cinemas with Scum.

**News in brief...**

WORLD RECORDS is releasing a follow-up album to its Pennies From Heaven and More Pennies chart LPs last year. Called Happy Days Are Here Again (World Records SH 337) and retailing at £3.25, the album has 20 tracks and includes such favourites as Henry Hall's Teddy Bears Picnic, Jack Hylton and Happy Days Are Here Again and Geraldo's Two Sleepy People.

Promotion for the release includes national advertising and dealer displays carrying the slogan: If You Liked Pennies From Heaven Then You'll Like This.

In addition World Records' producer Chris Ellis will be undertaking promotional radio spots. WR marketing manager Bryan Tyrrell commented: "With the current revival of interest in the 1930's through films, television, books and fashion, we are confident that this album will repeat the chart success of its two predecessors."

THE SECOND single from Sheffield teenage heavy metal band, Def Leppard, is released by Vertigo (6059 247) this week. The first 25,000 copies will be available in a picture bag. The band is currently playing support on the AC/DC tour.

Also released on Vertigo is a re-make of the old Van Morrison hit Gloria by the Blitz Brothers (Blitz 001), a new signing to Phonogram. The initial 10,000 copies will all be specially bagged. The song is not to be confused with the current Jonathan King single of the same name.

MIDLANDS-BASED soul specialists Inferno Records has released Compared To What? by Mr Flood's Party — previously on Ember and Jeffrey Kruger's Bulldog Records. The first 2,000 copies are in clear vinyl and distribution is by Pinnacle. And the label is to release Out On The Floor Tonight shortly, which features 16 Northern Soul classics.

MARIE PIERRE has a new single released on Trojan on November 2 entitled Choose Me. It is available in both seven and 12-inch form and comes from her forthcoming album Love Affair. It was produced by Dennis Bovell of Matumbi who produced Janet Kay's Silly Games and the Slits album Cut. The company is also releasing Evolutionary Rockers by Jamaican DJ Mikey Dread.

## NEWS

## Music Deals

BARE RECORDS and Quirk Music Publishing have been formed by Anthony Forrest and Stuart Francis, both with extensive experience in the music and film industries.

The first Bare signing is Jamie Wilde, described as a progressive new wave artist, who makes his disc debut with *Heaven Is In You*.

**BRIGHTON-BASED** band *The Piranhas* have signed a deal with *Virgin Records*, and a single entitled *Space Invader* will be released on November 30.

FIRST SIGNING for the newly established Hook Line 'n' Sinker Records is Essex band *The Accidents*, and its debut single will be *Blood Spattered With Guitars* 67" Curtains For You on December 1.

GAFF MANAGEMENT has hired the services of Howlin' Promotions to work on all radio and TV promotion for the group of companies which include Riva Records, GM Records, Riva Music and GH Music. Howard Marks will still be based at his home number (508 4564) and also via air-call on 828-5621, code 1970. WEA's regional promotion team will continue to represent Riva and GM Records on all local radio and TV activities.

EPIC RECORDS has signed the Psychedelic Furs, and the band's debut single, *We Love You*, is released this week. They are currently on a British tour.

**RADAR/GENETIC** Records has signed *Visage*, a new band headed by Steve Strange, which have their first single released on November 2. Entitled *Tar*, it includes musicians on loan from other bands including *Dave Formula*, *John McGeoch* and *Barry Adamson* from *Magazine*, *Midge Ure* and *Billie Currie* from *Ultravox* and *Rusty Egan*. An album is expected to be released in January.

STATE RECORDS and Music has signed Joe and Tricia Holland to a five-year recording and publishing deal.

# Roxy Music in wrangle over Angel Eyes rights

A LEGAL wrangle over Roxy Music's September hit single, *Angel Eyes*, has led to Bryan Ferry's music publishers EG Music and Polydor giving an undertaking in the High Court not to dispose of or deal with 50 per cent of the royalties from the disc.

The undertaking is effective until judgement or further court order in an action brought by Andy MacKay Songs and Heath Levy Music, who claim to own a half-share of the copyright and exclusive recording licence of the song, which also appears on the Roxy Music album *Manifesto*.

Mr Michael Crane, counsel for Andy MacKay Songs

and Heath Levy, said the song, which reached number four in the *Music Week* singles chart, had been composed jointly by MacKay and Ferry.

The record label, said Mr Crane, showed them as joint composers, but showed EG as the exclusive owner of the copyright. EG and Polydor had failed to honour the half-interest in the royalties claimed by Andy MacKay Songs and Heath Levy.

Mr John Mummery, for Polydor, said the record company had been "caught in the middle" of the dispute, but had now accepted an indemnity offered by EG Music against any claims.

## Two new labels launched

**CAMBRIDGE STUDIO** — Spaceward — and Jigsaw Music are launching their own labels.

Spaceward's first product is an album — *The Englishman* — from Mick Stevens. The Englishman is described as acoustic, jazz-influenced rock, though the studio is best known for new music, with the debut albums from *Tubeway Army* and *Stiff Little Fingers* having been recorded there.

Distribution is through Spartan, and advertising back-up for Stevens in the music press centres on his current tour supporting Richard and Linda Thompson.

The Jigsaw label's debut single is an instrumental, *Rainbow Waters* by Driftwood, which contains former members of the Straws.

The disc is produced by Jigsaw head, Dave Williams, who in the past has produced Ike and Tina Turner, Camel, Phil Cordell and Gary Benson.

Williams is concentrating on the new record venture now that the Jigsaw studio is established and the music publishing arm of the company is being administered by Ron McCreight's RMO Music.

## Decca releases 'Blondie single'

DECCA IS releasing a single recorded by Blondie in Los Angeles last year on the London Label—although no one is admitting to the fact that it is actually the band with Debbie Harry featured on the disc. Entitled *Little GTO (HLZ LO574)* and released under the name, *The New York Blondes Featuring Madame X*, the recording has been licensed from Bomp! Records on the West Coast.

Decca is being very coy about whether it is Ms Harry and band under a fictitious name.

"All I can say is that the record is being released, through London Records' licensing deal with Bomp! As far as I know it won't be released in the US and it was strictly a one-off thing," commented Graham Baker, who is responsible for London label product here. "You could say this was a fun record."

## Graham Parker rumours

GRAHAM PARKER'S contract with Phonogram expires this week and will not be renewed, fuelling

speculation that he will sign for Stiff.

Parker remains with Phonogram for Australia and New Zealand, and with Arista for North America, but will now be free for the UK and the rest of the world outside these territories.

The Rumour, Parker's backing band, are already signed to Stiff, though Stiff managing director Davie Robinson, who is also the singer's manager, says it is too early to say which company will sign him.

Parker soon embarks on an Australian tour, and an album is expected in the New Year.

## Berg deal signed

IVAN BERG Associates has concluded an agreement with Houghton Hughes of Music World, New Zealand, whereby Hughes will handle the Berg spoken word recordings in New Zealand and Australia through a division of his organisation being specially established for that purpose.

# Mackenzie named as Tay MD



broadcasting experience in Canada, and also has a sound working knowledge of Independent Local Radio in Britain."

CHRIS YOULE has resigned from the company he set up two years ago. He has been succeeded as Acrobat Records chief by Geoff Baker, who has been in promotions until now, and David Stewart, who has been deputy managing director for the past six months. Youle will be retained as a consultant. He told *MW* that he did not want to expand on this announcement of his resignation.

Acrobat is currently having chart success with Ian Gillan, and Dollar (licensed to Carrere for the UK).

ROB DICKINS has become at 29 one of the youngest members of the board of any of the Warner Communications companies with his appointment as vice president of Warner Brothers Music, announced by WB Music president Ed Silvers.

Dickins, managing director of WB Music in the UK, joins the American board and the global management team of the music publishing operation, and will be responsible for the direction of all the WB overseas publishing companies, supervising a closer liaison and interchange of product and ideas.

TAY SOUND Broadcasting, the successful applicant for the Dundee/Perth ILR franchise, has appointed Allen Mackenzie, pictured above as chief executive and managing director.

Mackenzie, who was until recently programme director of Woverhampton-based Beacon Radio, takes up his appointment on November 1, although the station will not be on air until next year.

Tay Sound's chairman, James Pow, says of Mackenzie, who has also broadcast for LBC and Capital: "We are very lucky to have found in Allen a Scot who had his early



"I will also be in a position to achieve a push behind international signings in America itself," said Dickins, "and this is particularly opportune with the new acceptance of British and other international music in the USA."

Ken Griggs has been appointed business affairs manager at WEA Records and responsible for all aspects of business affairs linking A&R, marketing, finance and the company's solicitors... Jan Martin, previously with *Record Business*, joins the Virgin press office, replacing Linda Gamble who will be managing Virgin studios... Sue McCreddie to assistant editorship of *Guitar* magazine in place of John Dalton, who leaves to pursue freelance career from his Wiltshire home... Pat Stead becomes head of press at Liberty-United Records following the departure of Geoff Dean.

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## NEWS

## News in brief...

GRANT SANTINO and The Family have been dropped from BBC TV's Roadshow Disco following "a major shift in the editorial content of the programmes" in the words of a BBC spokesman, who added that the decision was no reflection on the quality of the group's work.

Santino and The Family had originally been booked for the complete 12-show run of the programme. Santino recently made his disc debut for Polydor with L.O.V.E.

**ADDRESS CHANGE:** Sphere Management (Robin Greetorex and Camilla Hellman) has moved to temporary office accommodation at 4 West London Studios, Fulham Road, London S.W.6, 01-385 1330.

MARIANNE FAITHFULL returns to the scene with a new album on Island Records released on November 5 entitled Broken English. Island is also releasing the new Gibson Brothers single Que Sera Mi Vida which comes in a picture bag on both 12 and seven inch versions.

And Linton Kwesi Johnson has Sonny's Letter from his Forces Of Victory album released, again on 12 and seven inch. Island also releases a Lee Perry compilation called Scratch On The Wire, plus Can We Still Be Friends from Robert Palmer's Secrets album and a 12 inch version of Third World's The Story's Been Told.

THE ZOO label from Liverpool will now be manufactured and distributed by Rough Trade Records. It applies to all Zoo catalogue, apart from Touch by Lori and the Chameleons, which was recently licensed to Sire Records.

# Tour tie-in for Big Bear's blues legend bonanza

BIG BEAR, the Birmingham-based label, known best for its US blues catalogue, is running what MD Jim Simpson claims is the biggest-ever promotion for a blues LP in this country.

To back the American Blues Legends 79 album (BEAR 23) released on October 19, Big Bear in association with *Living Blues* magazine of Chicago (where Simpson went to record the LP earlier this year) has brought over all six artists on the album for a 27-date tour of the UK.

This takes in universities and some provincial theatres, with one sell-out London date at The Venue already played and a second, at the 100 Club, scheduled for later.

The package also headlined at Camden Arts Festival last weekend. Dealers in the tour cities have been provided with posters for the concerts and for the LP, and been invited to the performances.

The artists featured on the album are Eddie C. Campbell, Good Rockin' Charles, Billy the Kid Emerson, Lester Davenport, Chico Chism and Nolan Struck.

**MANAGEMENT COMPANY,** WKLG, will be promoting a special Spring Cruise tour in conjunction with the ITB booking agency next February and March, to showcase three bands — Bluesband, The Dance Band and Stonebridge and McGuinness.

Bluesband feature ex-Manfred Mann lead singer Paul Jones and a single produced by Jones and Tim Rice will be released on RSO in the



near future. The Dance Band are being produced by Lou Stonebridge and Tom McGuinness and will have their first record released on a new label, as yet to be announced.

WKLG's Ray Williams explained: "The Sea Cruise tour is designed to be a showcase appealing to universities and colleges and will take in 28 dates. There are also plans for Paul Jones and Tom McGuinness to have a special nostalgia spot in the show, featuring tracks on the new Manfred Mann EMTV album, *Semi Detached Suburban*.

Gas Songs and Heath Levy Music have signed a deal for worldwide publishing rights to the new musical, *Barnardo*, due to open in the West End next spring. A cast album is set for release by a major record company.

RELEASED EXACTLY a year after their Greatest Hits LP, Showaddywaddy's new album, *Crepes And Drapes* (ARTV 3), comes out on Friday November 2, and will be backed by TV and dealer window displays. Two weeks of TV in the Stags, Border, Trident, Granada and ATV areas starts on

November 19, with the clear aim of putting the new LP where its predecessor was — at No 1 — by Christmas. There will be 200 window displays featuring a 20-inch by 30-inch 3D design and day-glo window streamer, and posters. The LP coincides with a four week tour, starting November 10.

RAK REPORTS that the special dealer price on the recently-released debut album from Racey has been so successful that the offer has been extended.

The original RRP of £3.99 was due to run until November 1, but dealer reaction has apparently been so good that Smash And Grab will be available at that price until December 1.

A single from the album, *Such A Night*, is released on November 9, and is backed by window and in-store displays as well as radio and press advertising.

MCA RECORDS is rush-releasing a disco record which has been stimulating considerable reaction from disc jockeys and disco fans since it was issued in September on the small independent Elite label.

The record, *Dancin'* In Outer Space by Atmosfear, sold over 3,500 12-inch copies through specialist disco retail outlets and general record shops throughout the country.

The disc is an instrumental lasting over eight minutes, and has appeared consistently in specialist disco charts and playlists since its release. It will be available from MCA from Friday (2) in unedited 12-inch form or edited seven-inch version (MCAT 543), and supported by disco and trade press advertising.

ELECTRIC RECORDS is releasing a special disco version of *How High* by Cognac featuring the Salsoul Orchestra.

This version has been mixed by New York disc jockey Larry Levin, and will be available in mid-November in 12-inch form (LWOTD 41, £1.80). The already issued seven-inch version is in the disco charts.

JILTED JOHN, who had a hit earlier this year with a single of that title, reverts to his real name, Graham Fellows, for his second single release on EMI International.

While he continues drama studies in Manchester, Men Of Oats and Croosters (EMI INT 598) will be released on November 2.

## MCA goes it alone in Germany

MCA RECORDS is to go independent in Germany, with licensing deals in other parts of Europe through Ariola as from January next year.

The deal, negotiated with Ariola President, Montli Lueftner, means that MCA Germany will use Ariola's sales, pressing and distribution services and product will be available as from January 1 under licence until the company is "fully operational" in June 1980.

Product will also be available in Austria and Switzerland. At the same time, MCA will be licensed to Ariola under a long-term deal in Benelux, France, Spain, Mexico and Brazil, where Ariola has its own companies.

But Infinity Records has still to finalise any deals and is currently negotiating with Ariola for licensing agreements in the same countries, excluding Brazil.

MCA president, Roy Featherstone said: "It has been our intention to become independent in the important German market for some time and I am particularly pleased that the new company will use the services of Ariola's excellent German operation.

"This is the first stage of a planned expansion programme for MCA's international operation."

## Infinity's first UK signing soon

THE ONE year old Infinity label has realigned responsibilities of its London based staff to create a UK A & R department under Gary Davison who told *Music Week* this week that he is close to announcing the label's first direct UK signing.

Ray Still is now Infinity label manager, and Annie Benson continues as press officer for the team which works out of MCA's London offices.

"After the success we have had with acts from our US parent company we have decided it is now time to get into signing local acts," said Davison.

## Football

LEAGUE LEADERS Gas Songs/Heath Levy retained their unbeaten record at the weekend beating Ice Records 2-1 after having been one down. More results in Dooley and league table next week.

EMI has allocated £800,000 for its pre-Christmas national TV drive, which will focus on 20 Golden Greats by Diana Ross (EMTV 21), a three-week campaign from November 5; All Aboard, the children's compilation (EMTX 101), December 3 until Christmas Eve; The Last Dance, a Motown compilation (EMTV 20), a three-week Christmas campaign, and Semi-Detached Suburban by Manfred Mann (EMTV 19), running from late December into early January and also featured on ILR. WEA's entry in the TV promotion stakes is Riva's Rod Stewart's Greatest Hits, Vol. 1 (RODTV 1) with a budget of £300,000 and a national TV campaign from November 21 in addition to the ILR boost which begins this Wednesday (31). Phonogram is concentrating on 10cc's Greatest Hits (Mercury 9102 504) with a three-week drive budgeted at £250,000.



THE PSYCHEDELIC Furs squeeze themselves into the High Wycombe Nags Head dressing room to celebrate their signing to Epic Records. Pictured L to R are: Howard Thompson, CBS UK A&R; David Betteridge, CBS MD; John Ashton Furs; Muff Winwood, UK A&R director; and Furs Les Mills, Vince Ely, Tracey Collier, Tim Butler Rep, Roger Morris and Duncan Kilburn. Their debut single for Epic, *We Love You*, is released this week and they are undertaking a British tour at the moment.

## TV ads

FROM PAGE 1

and an MOR ballad compilation *Love And Understanding* (NE 1061), were being tested in the Harlech area last week, and the Harry Nilsson album *Harry And ...* (NE 1050) began a schedule this week which will eventually reach national coverage.

K-tel managing director, Colin Ashby, told *Music Week* that he is hoping to bring forward *Love Songs* by Elvis Presley (NE 1062) to November 12 for a national campaign, together with two compilations, *Together* (NE 1053) and *Night Moves* (NE 1065), which were already slated for half and half national campaigns early this month.

The London Symphony Orchestra three-LP box set, *Encore* (NE 1055), breaks with a national radio

campaign this week, with a TV equivalent commencing on November 26. The LSO's *Rhapsody In Black* (NE 1063) also goes national on TV early this month.

K-tel's first campaign for the New Year will centre on national coverage for the A&M compilation album, *Seasons* (NE 1060), and Ashby pointed out that the £2 million budget allocated does not include a 10 million door-to-door drop exercise costing £150,000. (See *MW*, October 27, Page 1).

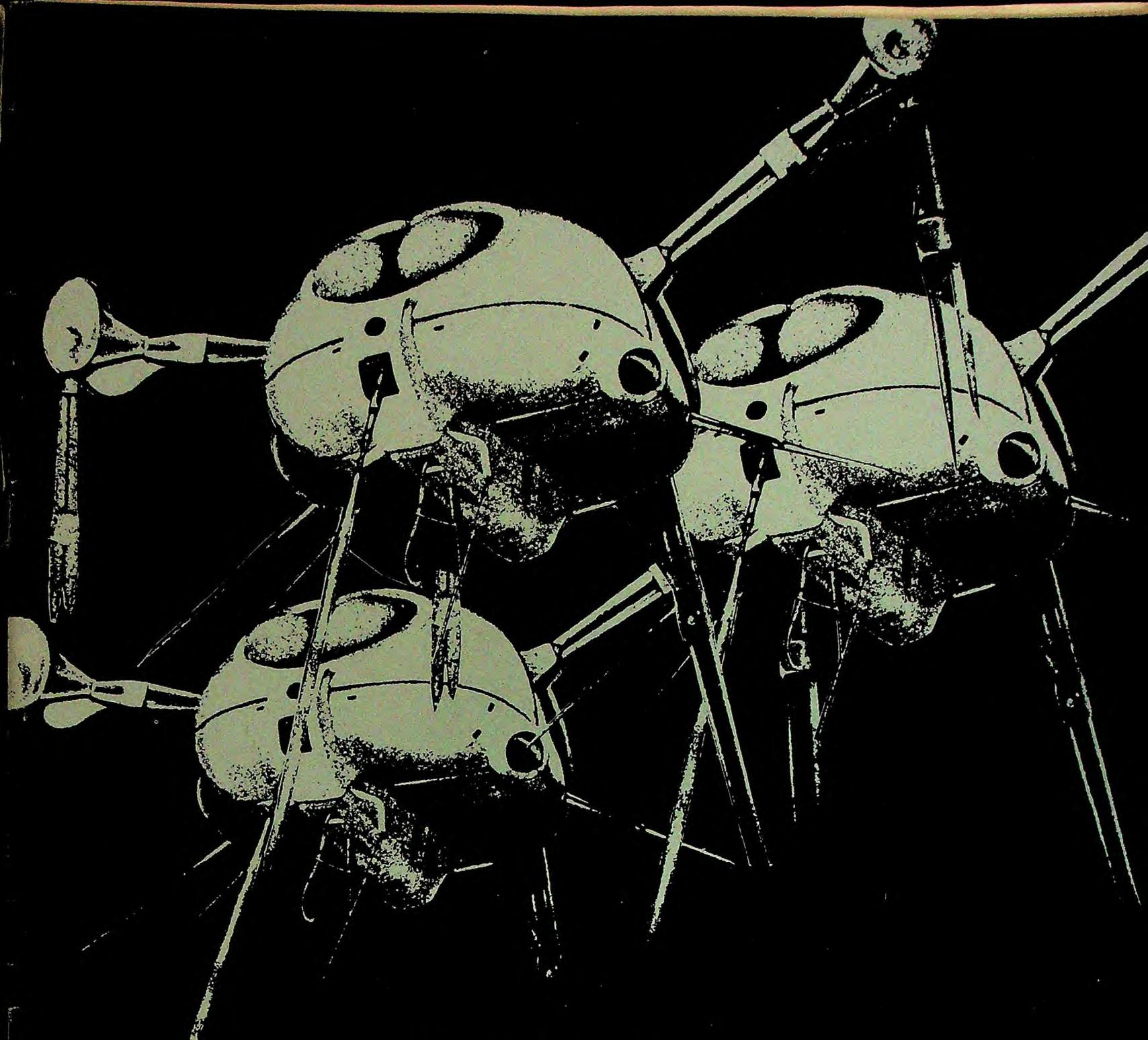
Ronco, whose relative inactivity during the period of the dispute was described by managing director Barry Collier as "fortuitous", also hit the screen last Wednesday evening with *Rock 'n' Roller Disco* (RTL 2040), a compilation including Buggles, B.A. Robertson, Boomtown Rats and Heatwave, on a minimum three-week national schedule. A Ronco spokesman told *Music Week* that 75,000 of the

albums were shipped last week, and re-orders had already pushed this total to 130,000.

Tommy Steele's Family Album (RTD 2041) starts in Anglia on November 7, and goes national on November 28. Other November 28 national campaigns are planned for *Cheers!* by Kenny Ball (RTL 2039); *Military Gold*, a four-LP box set of military and brass band music (RTD 2042); *Classical Gold, Vol. 1* (RTD 2020) and *Vol. 2* (RTD 2032), and a seasonal religious compilation, *Peace In The Valley* (RTL 2043).

Multiple Sound Distributors has £2.1 million earmarked for TV promotion between now and Christmas, according to managing director Ian Miles, to boost the following repertoire: Mantovani's *Golden Collection* (WW 5067); *Echoes of Gold* by flautist Adrian Brett (WW 5062), and *The Bitch* soundtrack (JWW 5061), all on national scale. Johnnie Ray (PR

5065), Harlech and Westward; 20 *Golden Greats* by Guy Mitchell (PR 5066); Trident; *The Bachelors* (WW 5068), national from November 5; *Rockabilly Dynamite* (WW 5060), South from November 5, North and Scotland from November 12; *Des O'Connor* (WW 5071), ATV from November 12 with other areas following; *Country Guitar* (WW 5070), Anglia, Westward and Harlech from November 12; *Tranquility* by Mary O'Hara (WW 5072), national from November 19; *Bless This House* by Harry Secombe (WW 5052), national from November 26; 100 *Greatest Scottish Songs* by Andy Stewart (WW 5043/4), Scottish, Border and Trident from December 3; *Yesterday's Hero* soundtrack (WW 5975), London and South from November 26, and *Two Highland Lads* by the Alexander Brothers (WW 5056), Scottish, Border and Tyne Tees from December 10.

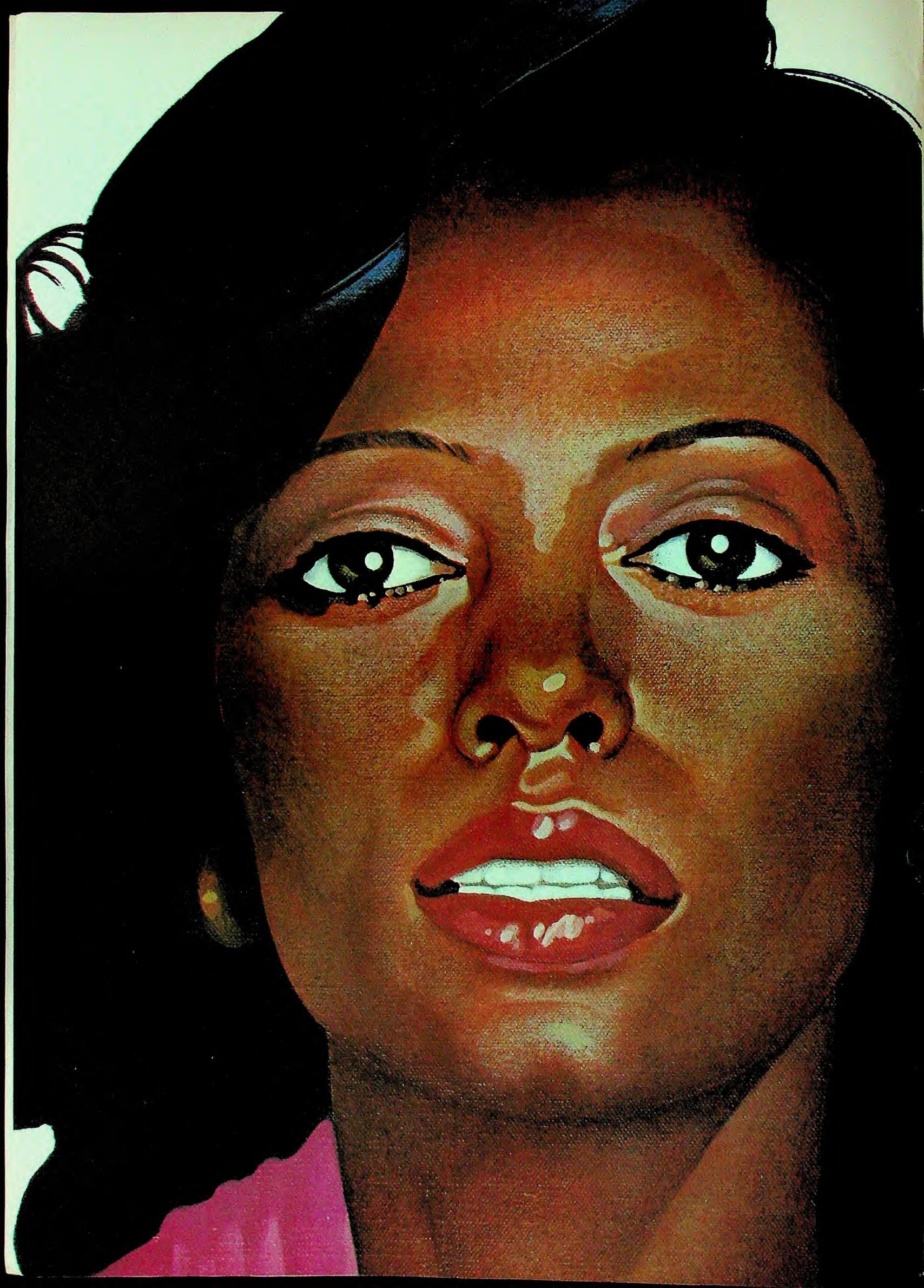


## First the album.

Jerry and Jeff Wayne are pleased to announce that by arrangement with Paramount Pictures, a major motion picture will be made, based upon their internationally best selling double album "The War Of The Worlds".

Original CBS double album...  
Written by Doreen Wayne.  
Lyrics by Gary Osborne.  
Composed, arranged, conducted and  
produced by Jeff Wayne.  
Executive producer Jerry Wayne.

JEFF WAYNE'S MUSICAL  
VERSION OF  
**THE WAR OF THE WORLDS**



# Lady sings the Golds.

On November 2nd, EMI are releasing Diana Ross's 20 Golden Greats.

A collection of some of her finest songs, including 'I'm Still Waiting', 'Ain't No Mountain High Enough', Theme From Mahogany 'Do You Know Where You're Going To', 'Love Hangover' and 'Remember Me'.

To back up the release, we're spending £300,000 on national TV with a real tear-jerker of a commercial that's going to bring out the handkerchiefs of 75% of the adult population at least 4 times.

Along with, of course, a complete package of in-store display material to really make the message sing out.

Recommended retail price is £5.29 for discs, cassettes and cartridges.

So order it. And display it.  
Because we'd hate to see you end up with the blues.

Side One: Theme From Mahogany 'Do You Know Where You're Going To', Touch Me In The Morning, Stop, Look, Listen (To Your Heart), No One Gets The Prize, Ain't No Mountain High Enough, Love Hangover, All Of My Life, I'm Still Waiting, Lovin', Livin' And Givin', The Boss.

Side Two: You Are Everything, Sorry Doesn't Always Make It Right, Last Time I Saw Him, Love Me, Remember Me, Surrender, Reach Out And Touch (Somebody's Hand), Gettin' Ready For Love, Doobedood'ndooobe, Doobedood'ndooobe, Doobedood'ndoo, I Thought It Took A Little Time (But Today I Fell In Love).



EMTV21 available on disc and tape from: EMI Records (UK),  
Sales and Distribution Centre, 1-3 Uxbridge Road, Hayes, Middlesex.  
Telephone: 01-561 4646 area A. (North & Scotland), 01-848 9811 area B  
(Wales & N. Midlands), 01-573 3891 area C. (E. Midlands), 01-561 4422  
area D. (South West), 01-561 2888 area E. (South East)



## RETAILING

## A full sales-force for Music Centre

AFTER TEN years of operating either without a sales force at all, or acting as a training ground for EMI's main body of reps, the Music Centre now has a full sales force of its own. This can be taken as an acknowledgement of the successful development of the Music Centre Scheme, and a measure of how firmly established it is as a part of EMI, and as a feature of so many record shops.

Manager Mike Gardener recalls that since it was launched in July 1969 the Music Centre has not needed to change radically, because it worked.

"It is more sophisticated now perhaps," Gardner says, "The flexibility which was there from the beginning has allowed us to make any necessary changes as we went along. About 1,250 dealers are involved, and that number has been fairly static for several years.

**Bad move**

"We went and sold the scheme into about quite a few thousand outlets 10 years ago, which was probably the only thing we've ever done wrong — many of the shops involved then were too specialist or had too small a turnover for Music Centre to work for them. And since then the kind of dealer only interested in stocking chart records has also gone. The ones who do

Edited by  
TERRI ANDERSON

really well out of Music Centre are the dealers who work to bring people into the store to browse, and once they are in there this gives them something to remind them about what is available."

With its purpose being to give the dealer a stock "building block" Music Centre has over the years created a very big variety of packs (around 400 at the last count) which the sales team can offer to suit the permutations of requirements in individual shops. Depending on the number of units taken, dealers can earn up to 10 per cent extra discount through Music Centre.

When Gardener was appointed, Music Centre was into its third year, having already satisfactorily proved its worth. We did not have a sales

force, although we took on EMI trainee reps who, by working on the scheme were taught what the catalogue had in it and when they went into an area they would not put their foot in it with experienced dealers!

"Then things changed over the years and the people who were working on Music centre were moved, for example onto the new singles sales force, and one way or another Music Centre began to suffer a bit. After the split into LRD and GRD Music Centre was taken on by MFP, because that covered both sides, and the MFP salesmen did the physical stock checking on Music Centre. Last year, however, MFP grew to be a very successful record company in its own right, so the salesmen were pressured as to time.

**Bread and butter**

"So now, for the first time, Music Centre has its own force of



THE MUSIC Centre team (left to right) Northern area manager Ian McMinn; salesmen Peers Rhodes (Manchester, Liverpool etc) and Andrew Skinner (North London, Herts, Beds and West End); manager Michael Gardener; salesman Colin Johnston (Scotland); admin assistant Betty Brooklyn; salesman Brian Flynn (West Country); Southern area manager Eric Smith; salesmen Keith Mossman (West Midlands and South Wales) and Keith Hill (East Coast) and Ted Maxon, national liaison manager. Latest addition to the force, not pictured, is Neil Smith, covering South London, Kent, Surrey and Sussex.

experienced salesmen, going out to do the stock checks negotiate with dealers, and work on the 'guts' bit of the business — the dealers' bread and butter."

There are two area managers — Ian McMinn (North) and Eric Smith (South). Each will eventually have four salesmen, but one remains to be appointed to cover the Cambridge, Norfolk, Suffolk, Essex area.

Gardener concludes: "I hope this

will achieve a very professional edge on the catalogue selling side of the company; EMI is a catalogue company, with a superb catalogue created over many years, and we now have reps going out who know about it and can talk about it. They will try and build a dealer so that we can give him the 10 per cent discount as soon as possible. We believe there is definitely room for growth in catalogue sales."

## Wynd-Up prepares to launch its Scottish operation

PLANS FOR the former Solomon and Peres wholesale operation in Glasgow are, according to its new directors, "to knock it into Wynd-Up shape", and repeat the success that Wynd-Up has achieved, on a smaller scale appropriate to its position in Scotland.

The current turnover there of around £1 million is achieved through a manual ordering system, but within a year Wynd-Up — which is buying a new £50,000 computer for the Manchester operation so the number of terminals for ordering can be doubled to 20 — expects to computerise its new Scottish operation.

Another likely development in that time is that Wynd-Up's UK-wide distribution system will polarise, with Northern and Scottish dealers being serviced by Glasgow, and the Midlands and South by Manchester, although there would be no rigid diversion. Appointment recently of a Southern area rep shows Wynd-Up's interest in expanding to cover the whole of England properly, and the acquisition of S&P Glasgow at the other end of the UK completes the picture.

Talking about the new venture, Bernard Patchett, distribution director, and Alasdair Ogilvie (who will initially be most closely involved in running the Glasgow depot, although MD Colin Reilly will maintain the same level of energetic personal control there as he does at Manchester, and sales director Leslie O'Meara will also help supervise.) pointed out that Wynd-Up already has some Scottish accounts, which were a little difficult to distribute to because of geographical location. Using Securicor out of Glasgow will make distribution to these, and the new accounts which will be very actively sought, much easier.

Patchett and Ogilvie feel that for quite some time past Scotland has been neglected as a marketplace.

"There is room for another

wholesaler in Scotland, and there is room for one which asks the right prices," they say. "We charge the normal dealer price, with no surcharge (except for orders under our minimum of £50 worth of product) and no delivery charge.

The Wynd-Up directors, with the enthusiasm which is a well-known feature of the staff (who are all happy to point to their MD as a constant source of professional inspiration), regard the move into Scotland as an exciting project.

Jim Milne, who joined Wynd-Up as a rep for Scotland to take particular interest in selling accessories and who is based in Edinburgh, will be extending his duties to look for, and after, existing and new Scottish accounts. With its policy of stocking everything available Wynd-Up expects the Scottish operation to take off fairly quickly. As Ogilvie points out: "It is easier for us to get an order up to a point where it is profitable to us than for a record company — only offering its own product — or a wholesaler who stocks a smaller range than Wynd-Up."

The Wynd-Up directors are particularly pleased with the fact that the Glasgow depot is already well fitted out and, unlike the Manchester operation, was from the start in a purpose built warehouse (at 5,000 or so square feet it is relatively small) on an industrial estate. Expansion may eventually be necessary but it is quite sufficient for Wynd-Up's purposes initially.

Wynd-Up in Glasgow is now in operation, having closed on October 27 and 28 for preparation, and reopened for business on October 29.

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# Stix

## HOOPER



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- |    |                         |                    |              |
|----|-------------------------|--------------------|--------------|
| 1  | THE WORLD WITHIN        | Six Hooper         | MCA          |
| 2  | LADIES NIGHT            | Kool And The Gang  | De-Lite      |
| 3  | LOWRELL                 | Lowrell            | AVI          |
| 4  | BIG FUN                 | Shalamar           | Solar        |
| 5  | UNCLE JAM WANTS YOU     | Funkadelic         | Warner Bros  |
| 6  | EMPHASISED              | Wayne Henderson    | Polydor      |
| 7  | RISE                    | Herb Alpert        | A&M          |
| 8  | SPECIAL TREATMENT       | Jakob Magnusson    | Warner Bros  |
| 9  | DAZZ                    | Kinsman Dazz       | 20th Century |
| 10 | A SONG FOR THE CHILDREN | Lorrie Ligon Smith | US Columbia  |
| 11 | KEEP LOVE ALIVE         | Cleveland Eaton    | Ovation      |
| 12 | CLIMBIN' HIGHER         | 7th Wonder         | Parachute    |
| 13 | WATER SIGN              | Jeff Lorber        |              |
| 14 | STRATEGY                |                    |              |

SHIPPING MON NOV 5th

#### MCA RECORDS

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Distributed by CBS (960 2155)

# RETAILING

Music Week's triumphant 1979 Dealer Tour reached an outstanding climax with two crowded dates at London's Kensington Town Hall on October 17 and 18. These are some pictures of the events, plus some opinions from dealers and buyers who attended.



**GETTING CLUED** in on latest MCA product are Gerry Byrne (extreme left) and George Holder (second left) of Selfridges and showing off a Tom Petty album are John Porter, sales manager, Stuart Watson, marketing manager, John Bickley, northern sales manager, and Roy Featherstone, international president.



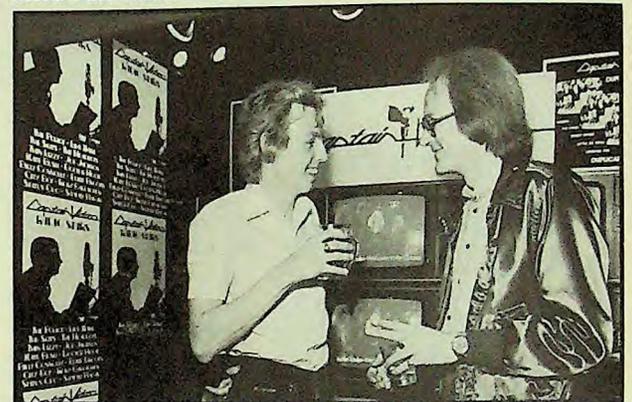
**AS IF** to prove he is not All Washed Up, ex-Bay City Roller Les McKeown visited the MSD/Warwick stand to sign copies of his latest album of that title. He is pictured signing for the wife of W.H. Smith's Mike Vickers (extreme right), watched by MSD's Ben Godbolt, Rex Walton, Paul Halliwell, David Rose and Les Tomlin.



**TO SHOW** dealers the face behind the voice on recent hit Reggae For It Now, Bill Lovelady (second from left) visited the Charisma stand and is pictured talking with (left) Dave Buckley, product manager and buyer at Record Merchandisers, Sue Wilkinson, Boots, and Kingsley Grimble, Boots.

**SIMON KEARNS**, proprietor, Page 43 Records (three branches), Brixton Road, London, S.W.9: "Socially it was very pleasant, and I met a lot of people again I've known in different places at different times. I was able to discuss with Virgin the problem we have here in this area of getting their official reggae releases sometimes nine months behind copies appearing on the street, but I would have liked to have seen people from majors like CBS and WEA as well."

**PETE BARNETT**, manager, Cloud 7, (one of five branches) Broadway, London, S.W.19: "One of the most useful things about it was seeing things like T-shirts, badges and Captain Video. We realise these commodities are available, of course, but it was good to talk to the people concerned about their products without the interruptions that can happen in the shop. I certainly enjoyed it, and I'll definitely go again for both business and social reasons."



**IAN COLLETT** of Captain Video explains the benefits of in-store video to Steve Green of the Harlequin store in Oxford Street.

**RITA KING**, co-manager, R&B Record Shop, Stamford Hill, London, N.16: "It's a very good idea, and very useful for information and for being able to express opinions direct in person to record company people whom I sometimes think tend to ignore dealers. If we're still alive and kicking, we'll be back next year."

**BOB EGERTON**, chief record buyer, Woolworth: "We've asked the branches what they thought about the tour — and to those who didn't go along, we suggested that they should next time — and the general opinion we have is that it was a case of excellent presentation all round."



**PETER FENTON** of Culture Shock displaying one of the T-shirt wares which attracted much attention during the Tour.



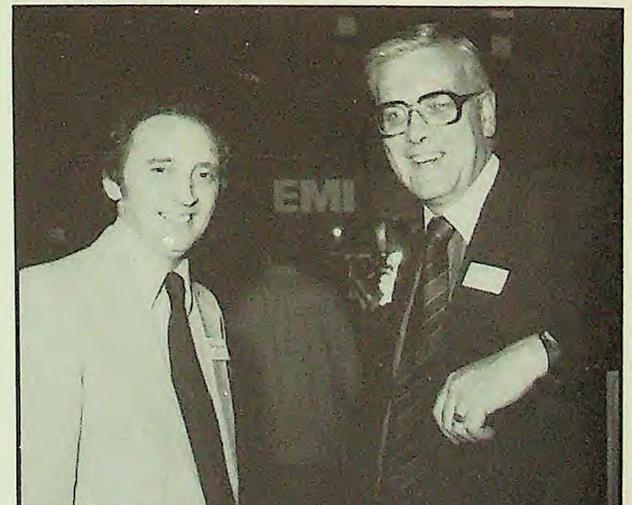
**AN EXCHANGE** of views between record company and dealers at the MTA stand brings a smile to the faces of (left to right) Ken Glancy, RCA managing director, Laurie Krieger, Harlequin Records managing director and chairman of the GRR, and Harry Tipple, secretary of the GRR.



**FIVE GOOD** reasons for being cheerful and attending the London dates of the Dealer Tour in the shapes of Music Week's ladies. Top, from left, Fel Watkins, Avril Barrow, Louise Fares, and, seated, Janet Yeo and Sandra Mysal.



**WILLIAM SMITH**, of Badge Sales, shows some of his company's wares to Richard Ansell of the Chelsea Drug Store.



**A CHEERFUL** outlook from Polydor managing director A. J. Morris (right) and his deputy Tom Parkinson after braving virtually all the Dealer Tour dates.

# Streisand

Barbra Streisand's new album and Cassette 'Wet' features the duet single with Donna Summer 'No More Tears (Enough is Enough)'

Supporting the release of this album through to the end of the year will be a major national press advertising campaign, 16 sheet posters and a comprehensive P.O.S. campaign.

Remember Barbra Streisand's last album was No. 1 in the UK for 4 weeks.... so stock the new album 'Wet' now.

Barbra Streisand  
new album  
(Album CBS 86104  
Cassette CBS 40-86104)

## Wet

includes the duet with Donna Summer  
'No More Tears (Enough is Enough)'



(Donna Summer appears through the courtesy of Casablanca Record and Filmworks Inc.)

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

## INTERNATIONAL

# Two companies crash as bankruptcies rock Canada

from RICHARD FLOHIL

TORONTO: The Canadian music industry has been rocked by the second major record company bankruptcy in a month. Following the collapse of Interglobal Music and a variety of associated companies in September, GRT Records of Canada declared bankruptcy on October 16, with a loss of 40 jobs.

While the dust has yet to settle, it appears that major creditors will include pressing plants and members of the Canadian Musical Reproduction Rights Agency, believed to be owed some \$600,000.

A number of Canadian recording acts are now without labels, including Dan Hill (contracted to 20th Century in the US), Prism (whose last album sold well over 200,000 copies in Canada), and FM, already released on Passport in the US and whose second album had already received advance orders of 65,000 when the collapse came. Other Canadian artists on the label include Ian Thomas, jazz musician Moe Koffman, Touche (a three-woman disco group from Vancouver), Craig Matthews, Diane Hetherington and Dogstar — the latter three with finished albums that were awaiting release.

Attempts to buy GRT were made by WEA Canada, whose vice-president, Ross Reynolds, was formerly president of GRT Canada. Unfortunately for WEA, most of the artists contracted to GRT, under the terms of their contracts, were free to seek new deals in the event of the collapse of the firm, which meant, in effect, that WEA would have had to negotiate with each and every one of them on a separate basis.

For Dan Hill, who has been

seeking a follow-up to his smash hit *Sometimes When We Touch*, and for FM, the collapse has come at a serious time.

Hill has been in the studios (in Toronto and Los Angeles) with producer Roy Halee, but his contract in the US with 20th Century has not been completed, although it is common knowledge that a settlement between the two

Edited by  
NIGEL HUNTER

might be concluded. Hanging above the negotiations for a new deal with a single company in Canada and the US is a complex lawsuit involving a dispute with Fred Mollin and Matthew McCauley, the singer's former producers.

For FM, a three-man electronic rock group whose first album, *White Noise*, went gold, the collapse came only days before their second record was due to be released in Canada. It is already out in the States and Canadian advance orders guaranteed that the LP would have been released gold (50,000 copies). Now Passport does not have a Canadian distributor — and the band has just started a tour to promote an album which, at present, seems unlikely to be released.

The collapse of GRT came following the bankruptcy of Interglobal Music, Black and White Sales and Thunder Sound, a conglomerate owned by entrepreneur Gary Salter. Salter's companies were deeply involved in exporting records from Canada to foreign markets in Europe and the USA.

Thanks to the relative weakness of the Canadian dollar, it was possible for the company to land Canadian-made records in US

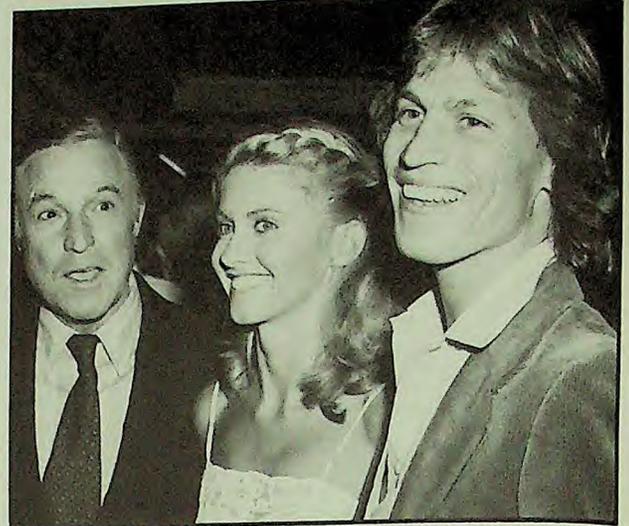
markets at prices competitive — and, in some cases, rather more than competitive — with US-manufactured product. Needless to say, this caused a considerable degree of uneasiness and the parent companies of several Canadian firms clamped down on sales by their subsidiaries to Salter's companies. Major creditors included CBS Canada — and GRT.

GRT's problems were compounded by the failure of GRT in the US a month previously. Although the Canadian company had a large degree of autonomy and financial independence, suppliers demanded cash up front when GRT US collapsed. And the serious effects of the loss of the distribution of ABC Dunhill — which accounted for nearly half GRT's billings — put the writing on the wall. MCA now handles the ABC line in Canada.

The failure of two major companies in Canada comes at a time when retail sales are booming. In fact, Canadian record sales have not sagged as they have in the US and most sources agree that retail results are well ahead of 1978, with a stronger than ever Christmas season forecast.

Sales are so strong that GRT had orders for more than one million units when it declared bankruptcy. Capitol-EMI reports sales some 75 per cent ahead of last year at the same time, and A&M is riding high with Supertramp's *Breakfast In America* album (more than one million sold in Canada), and the new release by Styx.

WEA is doing particularly well with the Led Zeppelin LP, which some people forecast would not do well in Canada. CBS, meanwhile, has a variety of hot product, and its pressing plant (which also handles custom work) has at least three weeks' worth of back orders.



HOLLYWOOD: Olivia Newton-John in happy mood at a Beverly Hills party celebrating the start of production on her new film *Xanadu*, described as a musical fantasy film. With her are her co-stars Michael Beck (left) and Gene Kelly.

## Muppets score a first

From JOE BRONKHORST  
JOHANNESBURG: A video cassette has been used commercially for the first time in this country for promotional purposes. The company behind it is Ster Kinacor, a leading South African film distributor.

It sent a tape entitled *The Muppets Go Hollywood* to most of the leading TV retail outlets to create interest in the forthcoming full-length movie of the Muppets, whose TV series has yet to be shown here.

As one TV salesman remarked: "It was a great little show which should stimulate tremendous interest and from my point of view, it's certainly better than watching the test card all day."

THE MUCH-neglected MOR market is the target for a major new record and tape sales company being launched by the Gallo group to cater for this type of material in

## Dateline: Johannesburg

the mid-price range.

Gallo group chief, Peter Gallo, stated that within the next few months a large range of records and tapes "would explode on the South African market" under the blanket name of Supertrax.

Apart from local acts such as Bobby Angel and Four Jacks And A Jill, November will see the release on the Supertrax label of stars of the calibre of Elvis Presley, Neil Diamond, Elton John, Jim Reeves and Donna Summer.

In charge of launching the Supertrax series is Tommy Lennon, formerly with Disc Jockey Music which specialises in discount albums through supermarket outlets.

POLYGRAM DISTRIBUTION, handling Casablanca, Classics International, Phonogram/Mercury, Polydor, RSO and (the late) Capricorn, has followed the CBS lead in announcing returns ceilings and minimum order requirements for its accounts.

Returns will be determined on a per-label basis and will range from 18 to 22 per cent, including defective merchandise. Singles, Christmas project and LPs by "developing artists" are not affected and remain 100 per cent returnable, but a \$125 minimum order for LPs and tapes has been initiated, effective this month, as well as a 25-piece minimum box order on singles.

The returns allowance will be computed based on a percentage of the customer's purchases in the three prior months, with unused balances forwardable as far as February of a New Year. The 18-22 per cent is scaled according to the percentage of retail volume the given customer does. All accounts will now receive monthly statements detailing the amount charged against monthly allowances, along with prior and current balances broken down label by label.

THE NATIONAL Association of Record Merchandisers (NARM) has obtained guaranteed Visa and Master Charge credit card rates of 2 1/4 per cent and lower for participating retailers and estimates savings of \$250,000 for

## Returns ceiling returns

those retailers over the next year.

Credit card purchases generally account for about 50 per cent of retail trade here, while the figure is a mere 10 per cent for record outlets. As reported here previously, NARM research indicated that average record cash sales are \$11, whereas average record credit card sales are \$17. The potential for the programme, if embraced, would appear to be enormous.

Through the Commerce Bank of New Jersey, NARM members will receive a guaranteed lower rate (some are paying as high as five per cent now), and those with gross revenues in excess of two million dollars annually will be eligible for a rate as low as 1 3/4 per cent.

Additionally, through the bank, chains will have the option of sending in sales slips from individual locations or from a centralised branch and will receive weekly or monthly breakdowns by store, if desired. The bank will also work with NARM and its members to promote credit card buying and will offer retailers additional discounts for bringing in new credit card accounts through their stores.

RCA HAS restructured its record division into "four distinct quarters", all reporting to

From IRA MAYER in New York

president Robert Summer. They are RCA Records USA, headed by Bob Fead; music-service (record and tape club operation and custom sales), headed by Rodney Starmer; RCA Records International, headed by Arthur Martinez, and manufacturing, headed by Joseph J. McHugh. Also recently announced was the appointment of Don Burkholder to the post of division VP, marketing and talent acquisition, RCA International.



WITH THE sale of Arista to Bertelsmann now completed, the rumour mill heated up once again, suggesting that the American Ariola label and Arista would eventually be combined with Clive Davis at the helm. Both Davis and Ariola's Jay Lasker deny such rumours flatly and regularly. Insiders at Arista generally seem to feel they will get more co-operation from the parent company now than they did from Columbia Pictures.

ABOUT THE same time the Arista deal was finalised, former Columbia Pictures president Alan Hirschfield was named vice-chairman and chief operating officer of 20th Century Fox Film Corporation. Since his departure as Columbia chief, Hirschfield has been a full-time consultant to Warner Communications. While at Columbia, though, Hirschfield had been a major corporate link between the film company and Arista.

WITH VIRTUALLY the entire city at a standstill watching and listening to Pope John Paul II's two-day stop in New York, Infinity succeeded in getting the first copies of the Pontiff's album into stores in the five cities he visited — New York, Philadelphia, Chicago, Des Moines and Washington DC — in time for his arrival. Initial reports from New York dealers, however, showed almost no sales movement on the disc.

NON-COMMERCIAL use of home video recorders to record television broadcasts was deemed lawful by a Federal District judge in California. Universal and Walt Disney, which instituted a suit against Sony three years ago, claim they will appeal the decision, but most observers feel that the ruling will open the way

for significant expansion of the home video market. With record piracy already a major problem internationally, the implications of this decision will be far-reaching, both in terms of the monitoring of "non-commercial" and commercial uses and in terms of the future of videodiscs.

THE RECENT Musicians United for Safe Energy concerts at Madison Square Garden grossed approximately \$1.5 million, about a third of which should make it to anti-nuke organisations. Much of the potential profit was eaten up in union overtime for Garden staffers, who manned the nightly 5 1/2-hour concerts. CBS reportedly has first rights on the concert albums.

NEIL YOUNG'S *Rust Never Sleeps* film, reportedly cost a mere \$190,000 to produce, which was its approximate box office take in its first week of showing in Los Angeles alone. Though by normal standards, the movie isn't doing especially well in its selected runs, all proceeds since that first week are, the story goes, essentially profits.

SOCCER IMPRESARIO Peter Rudge and New York concert promoter Ron Delsener have formed a corporation together whereby Rudge will pursue new ventures for Ron Delsener Enterprises. Both will also continue their independent activities.

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## CLASSICAL

# The dual life of Norman Bailey

IT IS not easy for a singer who spends much of his time in the powerhouse of Wagnerian opera to readjust his voice and attitude to the more intimate medium of the song recital.

But the baritone Norman Bailey has consciously made an effort to maintain contact with Lieder and English song despite the major successes he has had with the roles of Hans Sachs and Wotan in productions of *Die Meistersinger* and *The Ring Cycle* all over the world.

"It has not been easy because you do need some days — sometimes as much as five days — to get your voice back into the state with which you can then give a song recital," he explains.

"Perhaps it is more difficult for someone like me because I do such dramatic roles all the time," adds Bailey, who has recently returned from South Africa where he had sung in a performance of Verdi's *Nabucco*, and is about to sing the *Ring* in Düsseldorf.

The challenge is to keep a strong, characteristic mezzo-voice which is not so often used in dramatic baritone roles.

But a few years ago, Bailey made a couple of recital discs for L'Oiseau Lyre (one of which was a record of *Warlock Songs*) and more recently he has been recording for Saga, with the pianist John Constable.

The first record, issued last year,

included Beethoven's *An die ferne Geliebte* and some Brahms and Schumann songs including *Ich Grolle Nicht*, has now been re-issued on German pressings.

And it is accompanied by a new issue, a volume of Wolf songs, including *Anakreon's Grabe* and the *Michelangelolieder*, the mini-cycle which is not recorded complete on any other disc.

The selection is one made by the singer himself. "I have sung quite a bit of Hugo Wolf — I studied many of the songs with Julius Patzak," Bailey remarks. And it was with some of these songs that he appeared with success in a Schubert/Wolf competition back at the beginning of his career in 1959 in Vienna. "I sang many more recitals at that time," he recalls.

"But now I know I am not a lyrical singer, but a dramatic singer, and I probably develop a recital programme from the more dramatic works in the repertoire — though I like to show I can sing a lyrical song as well."

Bailey is now 46 and hoping to expand his repertoire to take on many more of Verdi's roles, such as *Iago*, though he will continue the great Wagnerian and Strauss characters. "I have been careful not



NORMAN BAILEY

to over use the voice, and I want to keep on doing song recitals as well — I would like to record something like *Die Winterreise* next," he says.

The *Saga* recital, which also includes *Fussreise*, *Der Freund* and *Der Jager*, is issued on 5468 and retails at £2.75.

The other new release from *Saga* is *Music for Kings and Courtiers* by *The Camerata of London* (5467). The ensemble, led by singer Glenda Simpson and lutenist Barry Mason, perform Italian and English music of the 17th century by *Coperario*, *Johnson*, *Lawes*, *Bull* and others.

*Saga* is also continuing the re-issue on German pressings of the best of its massive back-catalogue. This month, the re-releases include the highly acclaimed two-record set of *Complete Harpsichord Music* by *Henry Purcell* (5458) played by *Robert Woolley*, and *David Wilde's* performance of *Liszt's Sonata in B minor* coupled with the *Schumann Fantasie in C* made after access to the original manuscripts (5460). They all retail at £2.75.

## More honours for the Turner/PCA partnership

THE PRIZE-winning Early Music combination of conductor Bruno Turner and Pro Cantione Antiqua now has yet another distinction to its credit.

Turner was presented with an Edison Prize by the Dutch Society of Producers and Importers of Records, Music Cassettes and Video Cassettes at a presentation ceremony preceded by a banquet at The Hague last month.

The award was made for *Archiv's* recording of sacred works by the 15th century composers *Gilles de Binchois* and *Antoine Busnois* (2533 404), released earlier this year, one of the final discs in a 10-record survey of works by *Burgundian Court composers* from the 14th century to the 16th.

*Pro Cantione Antiqua* is a group of distinguished solo singers, including such artists as *Paul Eastwood*, *James Griffett* and *David Thomas*, who specialise in Renaissance works as a group. They are currently celebrating their 10th anniversary. And although Turner is only one of their guest conductors, his work with them has produced a string of *Grands Prix du Disques*, *Edison Prizes*, *Deutsche Schallplattenpreise* and a *Japan Festival Award*.

Their work has been particularly well received in Japan, and *Enigma* recently issued a *PCA/Turner* recording of works by *Palestrina* there complete with Latin texts and sleeve notes translated into Japanese. "I have even been informed that our recording of an *Ockeghem Mass* is used as background music in a restaurant in Japan," says Turner.

*Enigma* is following up that success with the release on these

Edited by  
NICOLAS SOAMES

shores of a recording of the *Lamentations of Jeremiah* by *Thomas Tallis*, coupled with *William Byrd's Four-Part Mass*, and it is likely that the label will follow that up with recordings of works by *Victoria* and *Lassus*, to complete its survey of the Renaissance's choral "greats".

Another recording from the partnership, settings of *Holy Week Responsories* by *Victoria*, has just been released by *German Harmonia Mundi* (065 99 800) and the group claims to have scores more releases lined up with a variety of labels for the next two years.

*PCA* freely admits that its booking fee — equivalent to that for anything from six to 16 solo singers — makes concert bookings in this country rare, but demand from more affluent Continental audiences for live appearances seems endless.

Turner, who also researches and publishes Early Music manuscripts and runs a factory producing luxury wall coverings, these days restricts his appearances with *PCA* to recording sessions.

But he said he was particularly pleased with this latest award, which underlines the universal critical acclaim for the 10-record *Archiv* series. The recordings, which was a group are unique, were made over five years.

## New opera out on Argo

AN OPERA for children and adults, commissioned by an Oxfordshire village, is the subject of a very unusual release from Argo next month.

The work is *Sir Gawain and the Green Knight*, an opera in 6 scenes by the 25-year-old English composer *Richard Blackford*.

After the performance of *Britten's Noyes Fludde* in the village church of *Blewbury* in Oxfordshire, a few years ago, members of the local music society hunted round for a similar production to mount which would again involve all the villagers, young and old.

They found nothing suitable, and so instead it was decided to commission *Blackford*, who had studied with *Elisabeth Lutyens* and worked with *Hans Werner Heze*. With a libretto by the poet and children's novelist *John Emlin Edwards*, he composed an opera based on the 14th century tale of *Sir Gawain*.

And now the opera has been recorded, but using the chorus and orchestra of the *Royal College of Music Junior Department*, and members of the *Handel Opera Chorus*, conducted by the composer himself.

The part of *Sir Gawain* is taken by *Colin Huehns* (treble); *King Arthur* by *Joseph Spooner*, alto; *Queen Guinevere*, *Susannah Hitching*, (treble); the *Green Knight*, *Roderick Farle*, bass; and *Lady Bertilak*, *Kate Flowers*, soprano.

The instrumentation calls for an unusual section, including tuned wine glasses and bamboo organ as well as more conventional instruments. *Sir Gawain* is on Zk 85, £3.50.

## New releases...

Quartets Opus 18 Nos 3 and 4. Beethoven, The Lindsay String Quartet, Enigma, K 53587 £5.

This is the second of the complete Beethoven cycle launched this year by *Enigma* and the *Lindsay quartet* (the first British-born Quartet to attempt it) which is now celebrating its 10th anniversary year. The D major is a very lyrical work, and the Quartet allows this character to unfold quite naturally, making what drama it can out of the odd moments. The real positive quality of this Quartet comes out much more in the C minor, No 4, which demands a greater musical insight. The playing throughout is neat, and displays a sensitive use of tone colour.

Clarinet Quintet, Sonata for bassoon and cello, Mozart, Collegium Aureum, Deutsche Harmonia Mundi, 065 99 764-1 £4.99.

What with the growing interest in the performance of classical music on period instruments, this is, potentially, less of an esoteric recording than it might first appear. *Hans Deinzer* plays on an Austrian copy of a 1790 clarinet, and the rest are all on 17th or 18th century instruments. Yet, like most of the *Collegium Aureum* records, there is very little evidence of authentic performance style, and that makes as much difference, if not more, than the mere fact on playing an old instrument. Having said that, and having a lot of time for the purists, this is one of the most musical, beautiful performances of the Quintet I have ever heard. *Deinzer* takes enormous risks, taking the *Larghetto* very slowly, for instance, but by superb control and musicianship, brings it off. Though the string players are not short on vibrato, *Deinzer* uses it very sparingly, and the effect is magical. This is a recording to be reckoned with the greats. If you stock two versions, this should be one of them.

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## COUNTRY

## Midland signs deal with Gusto

A SUBSTANTIAL new avenue for country record sales is revealed with the recent deal between the London import/export company Sounds Express — a wing of Midland Record distribution company — and Nashville's Gusto Records.

Set into motion at the NARM Convention in Miami last spring, the deal is unique in that the Gusto product — which takes in a number of different label catalogues including Starday, Federal, King and Hollywood — is not licensed for British manufacture and distribution. Instead, the U.S. albums are being imported directly into Britain by Sounds Express and sold out to the retail outlets and specialist mail order companies.

The initial order was for the importation of 50,000 units, and this has been followed up with 3 further orders for Gusto product, the latest being placed in Nashville in September when Midland Record director Peter Riley visited the Gusto offices.

Prior to the establishment of the Gusto deal, Midland Record's main area of activity rested with the retailing of cutouts and deletions.

"Although we hadn't specifically dealt with country music, we had always noted a strong response to the country product on our lists and, over the years, had built up a good business with the country dealers," explains Peter Riley. "So, at NARM, when we were informed that the Gusto catalogue was available we were



PETER RILEY, director of Midland Record Co., pictured centre, concludes the deal for exclusive distribution of Gusto Records' product in Britain. Looking on are Moe Lytle (right) Gusto president, and Lee Trimble, Gusto sales agent.

very interested in importing their product."

The most instant selling point of the Gusto catalogue — which contained over 300 different albums — was the product from the Starday label, a recording outlet that was almost a revered name to the country enthusiasts.

Originally formed in Belmont, Texas, in 1953 by "Pappy" Daily and Jack Starnes, Starday Records started off by recording local artists like George Jones before becoming more prominently known through the efforts of Don Pierce who took over the company operations in 1958.

It was Pierce who established the

worldwide Starday Record Club and, besides recording many of the country acts of the day, also took a number of the music's old timers into the studios. After disappearing from the scene in the early 1970s, and resting inactive in the hands of a succession of lawyers, the Starday catalogue was reactivated four years ago when bought by former retailer and club owner Moe Lytle as part of an impressive new Nashville industry complex. The new company was to be known as Gusto Records, and among the other labels acquired was the King catalogue, formerly owned by Sid Nathan in Cincinnati but merged with Starday in the late

'60s. Among the biggest successes on King was the R&B artist James

Brown, and country acts the Delmore Brothers, Hawkshaw Hawkins and Cowboy Copas.

"Of course the Starday and King names gave us an immediate opening into Britain with the country music buyers, and our initial order was based upon talking with the specialist dealers and seeing which artists were the most popular," says Riley.

"Once the first shipment arrived in our warehouses the country outlets soon started buying the stock and, within three weeks, we had placed a second order." Riley adds that Moon Mullican, Cowboy Copas, George Jones, Skeeter Davis and the bluegrass and truck driving compilations are among the fastest selling items.

"In addition, the current demand for rockabilly product has created an exceptionally large demand for the Federal-Dixie albums which contain tracks by such artists as Groovey Joe Poovey, Sonny Fisher, Bill Mack and Link Davis.

"In fact, one of the main reasons for meeting with Moe Lytle in Nashville — apart from ensuring that Gusto would not do a licensing deal with any other British company — was to discuss the possibility of preparing album releases for the British market specifically, taking note of the rockabilly market and the most popular country acts as well as reissuing other material that had not been available for many years."

Among the forthcoming projects discussed by Riley and Lytle was the issuing of tracks by much revered rockabilly figure Charlie Feathers and the further packaging of truck driving songs.

Plans were also made for the occasional release of singles within Britain, with the promotional expenses on such releases to be shared jointly by Midland Record Co., and Gusto Records. Most likely the first single release will be material by current Gusto recording artist Red Sovine, an entertainer already well known to British buyers through regular tour appearances and releases over the years.

"We will be only looking for singles product that stands a chance with both country and pop buyers and the British promotion on such releases will be handled by our own staff and independent promotion people", says Riley. In the meanwhile Midland have imported a quantity of singles from such artists as Grandpa Jones, Boyd Bennett and Wynonie Harris — all available because of a specialist demand.

Other new product from Gusto this month include a number of R&B double album releases and a collection of albums from familiar country names. The country releases are: Mel Tillis — The Great Mel Tillis (GT0047); Mac Wiseman — Golden Classics (GT0049); Larry Sparks & The Lonesome Ramblers — Ramblin' Bluegrass (GT0010); Dorsey Burnette — Golden Hits (GT0050); Johnny Darrell — Greatest Hits (GT0048); and Ben Colder — Golden Hits (GT0051). All, with the exception of the Mel Tillis release, are new recordings of many of the artists' most famous songs.

Peter Riley views the whole Gusto project with utmost enthusiasm and, besides taking out advertisements in the trade and specialist publications, has hired "Waxie Maxie" Neadham as an independent publicist.

CMA (GB)  
annual  
awards  
nominations

BRITAIN'S COUNTRY music trade organisation, the Country Music Association (Great Britain), has announced the nominations for its annual awards. The winners will be revealed when the CMA (GB) stages its Awards Dinner at London's Hilton Hotel on Monday, November 26.

## Nominations are:

**Album Of The Year:** Don Williams — Images (K-tel); Boxcar Willie — Daddy Was A Railroad Man (Big R Records); George Hamilton IV — Reflections (Lotus); Boxcar Willie — Boxcar Willie (Big R Records); Billie Jo Spears — Singles Album (United Artists).  
**Single of the Year:** Bellamy Brothers — If I Said You Had A Beautiful Body (Warner Brothers); Eric Clapton — Tulsa Time (RSO); Conway Twitty — Don't Take It Away (MCA); Crystal Gayle — Talkin' In Your Sleep (United Artists).

**British Artist:** Poacher: Little Ginny & Room Service; Mustang; The Hillside; Jenny Speller & Country Shack.

**International Artist:** Boxcar Willie; George Hamilton IV, Johnny McEvoy; Bobby Bare; Carroll Baker; Kenny Serratt.  
**Country Music Journalist:** Don Ford; Tony Byworth; Spencer Leigh; Pete Smith; Alan Cackett.

**British Songwriter:** Brian Maxine; Terry McKenna; Mel Hague; Terry Fletcher & Alan Crookes; Stuart Ross.

**Music Publisher:** Skirling Music; EMI Music; Acuff-Rose Music; Sunbury Music; Burlington Music.

**Marketing Campaign:** David Anthony Promotions for Poacher; Drew Taylor Organisation for Boxcar Willie; United Artists Records for Billie Jo Spears' Singles Album; K-tel Records for Don Williams' Images; EMI Records for the Country Life album.

The nominations, and voting, for the Disc Jockey and Founder Chairman's Award to be determined by the CMA (GB) committee.

Tickets for the CMA (GB) Awards Dinner, which will feature cabaret spots by Boxcar Willie and Raymond Froggatt, are available from the Country Music Association (Great Britain), 1a Montagu Mews North, London W1. (tel: 01-935 0413).

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# CHARTS AND AIRPLAY ACTION

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

## Chart Newcomer . . . by Chris White

**IRIS WILLIAMS** He Was Beautiful (Columbia DB 9070).

IRIS WILLIAMS does not wish to be compared in any way with a certain other lady singer — despite that the two of them have several things in common. Not least being that they were both born in Wales, are both coffee-coloured, have more than paid their dues prior to achieving recording success, and have recorded — or in Iris' case, does record — for EMI's Columbia label.

Ms Williams says that such comparisons have held her career back for too long and now, with her own success with He Was Beautiful (Cavatina), it looks like she will finally emerge as a fine singer/performer in her own right. Indeed, her success with the record is a major triumph as Cleo Laine also did a single version of He Was Beautiful last year and failed to chart despite a lot of airplay and of course there have been two instrumental versions of Cavatina in the Top Ten this year.

Iris Williams became a professional singer eight years ago and has played club dates the length and breadth of the UK, as well as singing in the US and several European countries. She has had her own BBC Wales television series and was also a regular singer on the Bernard Braden Show. In addition she has appeared at the London



IRIS WILLIAMS: Doesn't want to be compared with Shshh you know who . . .

Palladium.

It comes as something of a surprise then to learn that she only recently signed with EMI and it is her first major deal with a record company. Iris is currently working on an album with veteran producer Wally Ridley — who has also produced the single — and will be doing live dates later.

## Australia

THE KNACK hold the No. 1 single and album spots. Fast singles are *Hot Summer Nights by Night* (15 to 7), *We Don't Talk Anymore* by Cliff Richard (36 to 23), *I Don't Like Mondays* by Boomtown Rats (50 to 25) and *Goose Bumps* by Christie Allen (86 to 49). Album movement on *Slow Train Comin'* by Bob Dylan (18 to 3).

## Japan

IN SINGLE chart *Boney M's Gotta Go Home* at 68 with bullet, *Cheap Trick by Dream Police* up to 79, *No No Sheriff* by Emily Star Explosion up to 80, *Born To Be Alive* by Patrick Hernandez up to 81. Going down are *Earth Wind & Fire/Emotions' Boogie Wonderland* (72 to 90) and *Bad Girls* by Donna Summer (71 to 96). *Eagles* maintaining long LP chart run and *Yellow Magic Orchestra* moved up fast to 20.

### SINGLES SYMBOLS

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

**NEW** new entry

## Hot Air ... by David Dalton

TOO MODEST to claim any credit for Lena Martell's success, but some must go to current Top Of The Pops producer Phil Bishop who featured the number heavily in the recent Lena Martell TV series he made for BBC Scotland.

The lady certainly has not got to the top on Radio One backing for *One Day At A Time* is only just in the Additional-list. And the single has relied even less on support from Britain's premier pop station than Art Garfunkel's *Bright Eyes*, the last

number one to gain airplay mainly from Radio Two and the locals.

By contrast Abba are getting the sort of across the board airplay that denotes a major hit and Cliff Richard — hitpicked or instantly playlisted on most stations — should confirm he really is a Hot Shot with another track from *Rock'n'Roll Juvenile*.

Bob Dylan's latest — *Man Gave Names To All The Animals* — has gone down well with London-based disc pickers, even rating a Record Of The Week from Radio One's Simon Bates, but has not met with such a hot reaction in the provinces.

## US Action

HERB ALPERT remains at No. 1 with his hit single *Riso*, with M's Pop Muzik and Michael Jackson's *Don't Stop 'Til You Get Enough* at 2 and 3. Barry Manilow's *Ships* climbs from 35 to 20, and Barbra Streisand and Donna Summer are doing well with their unique duet *No More Tears*, which goes from 59 to 33. Next at 34 is *Kermit the Frog* with *Rainbow Connection*, climbing from 40. New entries include *England Dan* and *John Ford Coley* with *What Can I Do With This Broken Heart* at 78, *Don't Let Go* by Isaac Hayes at 81 and *Wait For Me* by Daryl Hall & John Oates at 87.

The race for the biggest Christmas season record seems to have been kicked off by Bryan And Michael who are hoping for as sympathetic a reaction from programmers for *Pinocchio* as they got for *Matchstalk Men*. Programmes seeking a disc with that seasonal flavour should also listen out for *I Love Parties* by Trimmer and Jenkins.

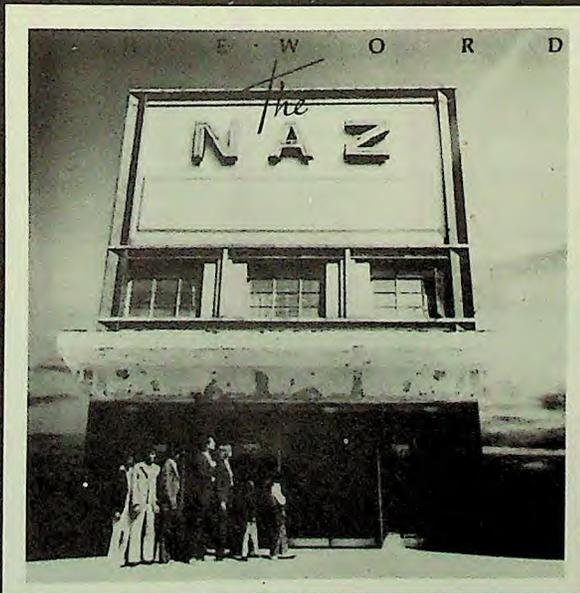
The Quads on Birmingham's Big Bear label can expect similar star treatment from John Peel for their new single — *There's Never Been A Night* — but will it gain enough general support to improve on the last disc's lower end chart rating?

Listen out also for new cuts from Anita Ward, *Madness* and *Martha And The Muffins* — a name to conjure with.

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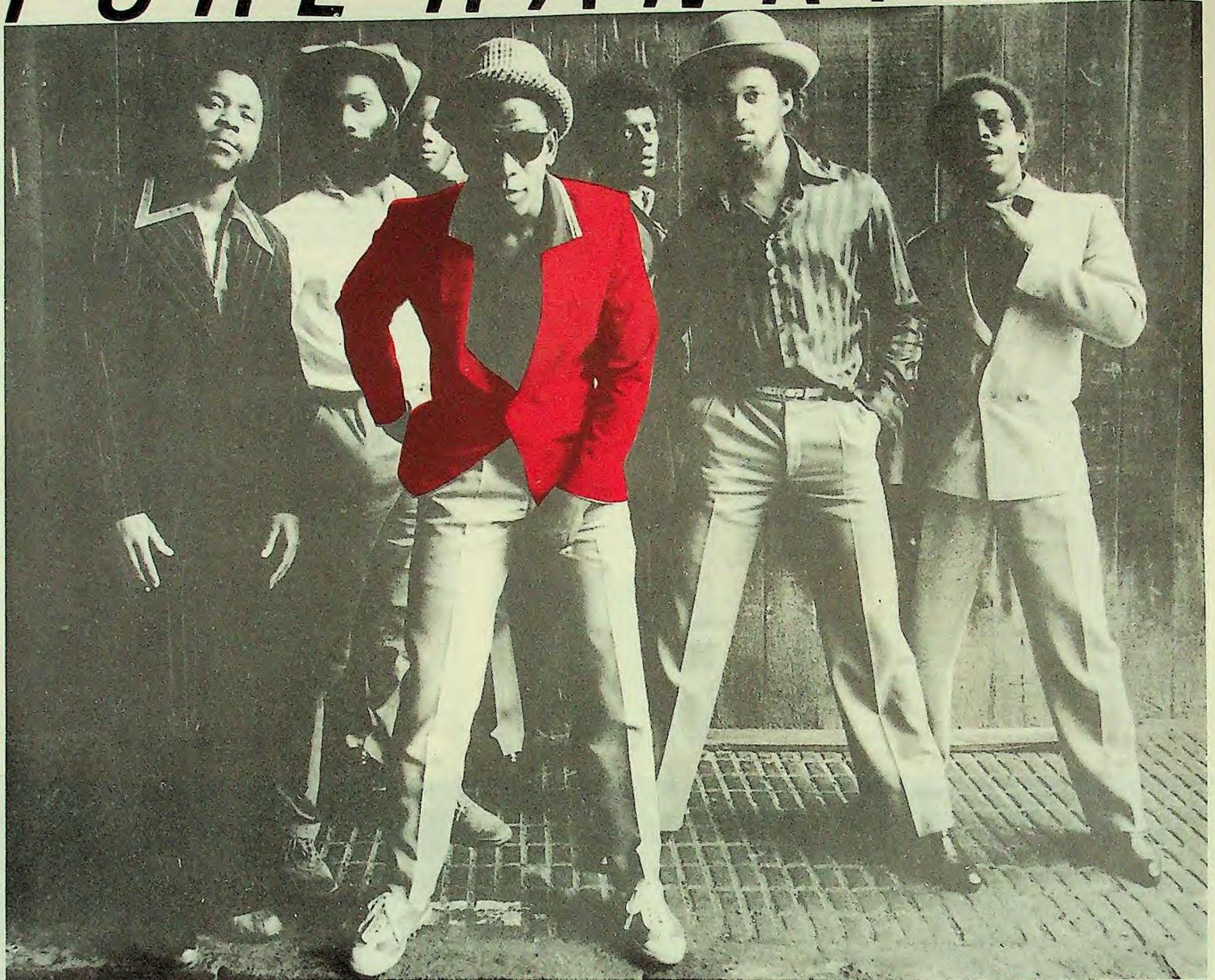
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ORDER FORM CHART

# TOP 75 SINGLES

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This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Publisher	Label number
£ 1	6	1	ONE DAY AT A TIME Lena Martell (G. Eirick) Valentine		Pye 7N 46021 (A)
£ 2	3	7	WHEN YOU'RE IN LOVE Dr Hook (Ron Hasskine) ATV		Capitol CL 16039 (E)
£ 3	5	7	EVERY DAY HURTS Sad Cafe (Eric Stewart) St Anne's		RCA PB 5180 (R)
£ 4	6	3	GIMME GIMME GIMME Abba (B. Andersson/B. Ulvaeus) Bocu		Epic EPC 7914 (C)
5	2	7	VIDEO KILLED THE RADIO STAR Buggles (Buggles) Carlin/Island		Island WIP 6524 (E)
6	4	8	DON'T STOP 'TIL YOU GET ENOUGH Michael Jackson (Quincy Jones) Carlin		Epic EPC 7763 (C)
7	7	7	CHOSEN FEW Dooleys (Ben Findon) Blacksheep		GTO GT 258 (C)
£ 8	9	5	TUSK Fleetwood Mac (Fleetwood Mac/Dashut/Calliat) Bright		Warner Bros K 17468 (W)
▲ 9	16	5	GONNA GET ALONG WITHOUT YOU NOW Viola Wills (J. McCabe) Francis Day & Hunter		Ariola/Hansa AHA 546 (A)
▲ 10	21	3	CRAZY LITTLE THING CALLED LOVE Queen (Queen) EMI		EMI 5001 (E)
11	11	7	O.K. FRED Erroll Dunkley (Aussie Hibbert) Good Music		Scope SC 6(W/L)
12	8	7	MESSAGE IN A BOTTLE Police (Police/Nigel Gray) Virgin		A&M AMS 7474 (C)
13	10	6	DREAMING Blondie (M. Chapman) EMI		Chrysalis CHS 2350 (F)
£ 14	15	7	THE DEVIL WENT DOWN TO GEORGIA Charlie Daniels (J. Boylan) April		Epic EPC 7737 (C)
£ 15	18	4	MY FORBIDDEN LOVER Chic (Edwards/Rodgers) Warner Brothers		Atlantic K 11385 (W)
▲ 16	27	5	STAR Earth Wind & Fire (M. White) Rondor		CBS 7902 (C)
17	14	7	QUEEN OF HEARTS Dave Edmunds (Dave Edmunds) Heath Levy		Swan Song SSK 19419 (W)
18	12	8	SINCE YOU'VE BEEN GONE Rainbow (R. Glover) Island		Polydor POSP 70 (F)
19	13	7	WHAT EVER YOU WANT Status Quo (Pip Williams) Shawbury/Eaton/EMI		Vertigo 6059 242 (F)
£ 20	22	3	SHE'S IN LOVE WITH YOU Suzi Quatro (Mike Chapman) Chinnichap/RAK		RAK 299 (E)
▲ 21	26	4	ON MY RADIO Selector (Roger Lomas) Copyright Control		Two Tone CHSTT 4 (F)
£ 22	23	4	THE GREAT ROCK 'N' ROLL SWINDLE/ROCK AROUND... Sex Pistols/Ten Pole Tudor (Cook/James) Warner Brothers		Virgin VS 290 (C)
23	17	7	MAKING PLANS FOR NIGEL XTC (Steve Lillywhite) Virgin		Virgin VS 282 (C)
24	20	9	BACK OF MY HAND Jags (Astley/Chapman/Humphries) Warner Brothers		Island WIP 6501 (E)
25	19	10	YOU CAN DO IT Al Hudson & The Soul Partners (Camp/McCord/Robertson) ATV		MCA 511 (E)
▲ 26	29	4	THE SPARROW Ramblers (K. Parrott) EMI/St. Annes		Decca F 13860 (S)
27	24	5	LUTON AIRPORT Cats UK (Curtis/Worsley) Curtis/Carlin/A-Z		WEA K 18075 (W)
▲ 28	41	2	MESSAGE TO YOU RUDY/NITE KLUB Specials/Rico (Elvis Costello) Copyright Control		2 Tone TT 5 (F)
29	NEW		ETON RIFLES Jam (Vic Coppersmith—Heaven/Jam) And Son		Polydor POSP 83 (F)
▲ 30	48	2	HE WAS BEAUTIFUL (CAVATINA) Iris Williams (W. Ridley) Robbins		Columbia DB 9070 (E)
£ 31	33	4	RISE Herb Albart (Albert/Badazz) Rondor		A&M AMS 7465 (C)
32	NEW		STILL Commodores (Commodores/J. Carmichael) Jobete		Motown TMG 1166 (E)
▲ 33	49	2	LADIES NIGHT Kool & The Gang (Eumir Deodato) Planetary Nom		Mercury KOOL 7/12 (F)
£ 34	39	3	YOU'VE GOT MY NUMBER Undertones (R. Behchiran) Warner Brothers		Sire SIR 5024 (W)
£ 35	42	3	I DON'T WANT TO BE A FREAK Dynasty (Leon Sylver/Dick Griffey) Rondor		Solar FB 1694 (R)
£ 36	34	5	SPIRIT BODY & SOUL Nolan Sisters (Findon) Blacksheep		Epic EPC 7796 (C)
37	32	5	LET ME KNOW (I HAVE A RIGHT) Gloria Gaynor (Dino Fekaris) ATV		Polydor STEP 5 (F)
38	46	3	SAD EYES Robert John (George Tobin/Mike Piccirillo) Careers/Chrysalis		EMI American EA 101 (E)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Publisher	Label number
39	36	3	NUCLEAR DEVICE (WIZARD OF AUS) Stranglers (Stranglers/Winstanley) April/Albion		United Artists BP 318 (E)
40	30	13	IF I SAID YOU HAVE A BEAUTIFUL BODY Bellamy Brothers (M. Lloyd) Famous Chappell		Warner Brothers K 17405 (W)
41	35	3	SMASH IT UP Damned (Damned/Armstrong) Rock		Chiswick CHIS 116 (E)
£ 42	58	2	KNOCKED IT OFF B. A. Robertson (T. Britten) Myaxe/United Artists/Kongridge Mews		Asylum K 12396 (W)
43	43	3	SARAH Thin Lizzy (T. Visconti/Thin Lizzy) Chappell/Pint		Vertigo LIZZY 5 (F)
44	37	10	CARS Gary Numan (G. Numan) Andrew Heath/Beggars Banquet		Beggars Banquet BEG 23 (W)
£ 45	74	2	TRYOUTS FOR THE HUMAN RACE Sparks (Moroder) Heath Levy/Island		Virgin VS 289 (C)
46	52	3	BIRD SONG Lene Lovich (R. Behchiran) Street		Stiff BUY 53 (E)
47	59	2	IF YOU REMEMBER ME Chris Thompson (R. Perry) Chappell		Planet K 12389 (W)
£ 48	70	2	SPOOKY Atlanta Rhythm Section (B. Buie) Lowrey/Chappell		Polydor POSP 74 (F)
49	40	4	HEARTACHES TONIGHT Eagles (B. Szumczyk) Warner Brothers		Asylum K 12394 (W)
50	55	3	CAN'T GET ENOUGH OF YOUR LOVE Darts (Roy Wood) Magnet		Magnet MAG 156 (E)
51	44	6	POINT OF VIEW Matumbi (Matumbi/Thompson) EMI		Matumbi RIC 101 (E)
52	25	8	KATE BUSH LIVE ON STAGE Kate Bush (Kelly/Bush) Kate Bush/EMI		EMI MIEP 2991 (E)
53	28	13	THE PRINCE Madness (A. Clanger Prod.) Warner Brothers		2 Tone CHSTT 3 (F)
54	67	2	YOU'RE A BETTER MAN THAN I Sham 69 (J. Pursey/P. Wilson) Mann		Polydor POSP 82 (F)
55	54	7	SHAPE OF THINGS TO COME Headboys (Peter Ker) EMI		RSO 40 (F)
56	67	3	SO MUCH TROUBLE IN THE WORLD Bob Marley & The Wailers (Bob Marley & The Wailers/Alex Sadkin) Rondor		Island WIP 6510 (E)
57	38	12	LOVE'S GOTTA HOLD ON ME Dollar (C. Neill/Oscar) Arnakata/Warner Bros.		Carrere CAR 122 (W)
58	68	3	FREEDOM'S PRISONER Steve Harley (S. Harley/J. Horowitz) Rocket/U.G.H.		EMI 2994 (E)
£ 59	73	2	GOODBYE STRANGER Supertramp (Supertramp/Peter Henderson) Rondor		A&M AMS 7481 (C)
60	56	10	TIME FOR ACTION Secret Affair (I. Page) Brian Morrison		I-Spy SEE 1 (F)
61	NEW		NUNC DIMITTIS (THEME FROM TINKER TAILOR...) Paul Phoenix (Barry Rose) J&W Chester/Editions/William Hanson		HAVE 20 (S)
62	50	6	SING A HAPPY SONG O'Jays (Gamble/Huff) Lighty Three/Carlin		Philadelphia PIR 7825 (C)
63	53	5	STRAIGHT LINES New Musik (Tony Mansfield) April		GTO GT 255 (C)
64	65	3	BABY BLUE Dusty Springfield (D. McKay) Eaton		Mercury DUSTY 4 (F)
65	NEW		ROCKABILLY REBEL Matchbox (P. Collins) Magnet		Magnet MAG 155 (E)
66	NEW		JEALOUSY Amii Stewart (B. Long) ATV		Atlantic/Hansa K 11386 (W)
67	31	11	CRUEL TO BE KIND Nick Lowe (N. Lowe) Rock/Albion		Radar ADA 43 (W)
68	63	3	BRIGHT SIDE OF THE ROAD Van Morrison (Van Morrison) Martin/Coulter		Mercury 6001 121 (F)
69	60	6	CHARADE Skids (B. Nelson) Virgin		Virgin VS 288 (C)
70	NEW		NEVER 'AD NOTHIN' Angelic Upstarts (J. Pursey) Singatune		Warner Brothers K 17476 (W)
71	NEW		GLORIA Jonathan King (J. King) Essex		Ariola ARO 198 (A)
72	NEW		NO MORE TEARS (ENOUGH IS ENOUGH) Casablanca/CBS CAN 174/Donna Summer/Barbra Streisand (Klein/Moroder) Sunbury/Cop Con CBS 8000 (A/C)		
73	NEW		HOT SHOT Cliff Richard (Richard/Ritten) Mews/Kongridge/United Artists/Myaxe		EMI 5003 (E)
74	NEW		IT'S A DISCO NIGHT (Rock Don't Stop) Isley Brothers (Isley Brothers) Carlin		Epic EPC 7911 (C)
75	59	2	FOUND OUT TOO LATE 999 (V. Malle) Albion		Radar ADA 46 (W)

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

A-Z (TOP WRITERS)

Baby Blue	64
Downs/Horn/Walley	24
Back Of My Hand	46
(Walkington/Alder)	68
Bird Song (Lovich/Chappell)	50
Bright Side Of The Road	50
(Van Morrison)	44
Can't Get Enough Of Your Love	69
(J. Dunner)	59
Cars (G. Numan)	10
Chariade (Jobson/Adamson)	67
Chosen Few (Findon)	75
Crazy Thing Called Love	58
(Mercury)	71
Cruel To Be Kind	47
(N. Lowe/J. Gomm)	59
Don't Stop 'Til You Get Enough	13
(Jackson/Phingans)	29
Dreaming (Harry/Stein)	3
(S. Harley/J. Horowitz)	4
Eton Rifles (P. Waller)	71
Every Day Hurts (Toung)	58
Stimpson/Emerson)	75
Found Out Too Late	4
(Cash/Days)	71
Freedom's Prisoners	58
(S. Harley/J. Horowitz)	4
Gimme Gimme Gimme	71
(Andersson/Uvaeus)	59
Gloria	58
(King/Tozzi/Bigazzi)	4
Goodbye Stranger	71
(R. Davis/R. Hodgson)	59
Gonna Get Along Without You	58
Now (Kallera)	58
Hot Shot (Brittan/Robertson)	4
Don't Want To Be A Freak	58
(H. Beard)	35
If You Remember Me	47
(Bayer-Sager/Hamlich)	49
Heartache Tonight (Henley)	47
Frey/Sager/Souther)	30
He Was Beautiful (Cavatina)	30
(Myers)	40
If I Said You Had A Beautiful	66
(D. Bellamy)	66
Jealousy	74
(Lang/May/Morris)	74
It's A Disco Night	52
(Rock Don't Stop)	52
Isley Brothers	33
Kate Bush Live On Stage	42
(Kate Bush)	37
Ladies Night	57
(Brown/Kool & The Gang)	27
Knocked It Off	23
(Britten/Robertson)	12
Let Me Know	12
(Fekaris/Perron)	12
Love's Gotta Hold On Me	27
(J. Vanda/T. Bazar)	27
Luton Airport	27
(Curtis/Worsley)	23
Making Plans For Nigel	23
(C. Moulding)	12
Message In A Bottle	12
(Sting)	12
Message To Your Rudy	28
(R. Thompson)	18
My Forbidden Lover	18
(Edwards/Rodgers)	61
Nunc Dimittis (Theme from Tink	61
Taylor/Burgon)	70
Never 'Ad Nothin'	70
(Mansforth/Cowie)	72
No More Tears (Enough Is	72
Enough) (Jabara/Roberts)	39
Nuclear Device (Wizard Of Aus)	39
(Stranglers)	39
O.K. Fred (J. Holt)	1
One Day At A Time	1
(Wilkin/Kristofferson)	21
On My Radio (Davies)	21
Point Of View (Pagan/Davis)	51
Queen Of Hearts (Redazz)	17
Rise (A. Arma/A. Redazz)	31
Rockabilly Rebel	65
(S. Bloomfield)	65
Sad Eyes (Robert John)	43
Sarah (Lynott/Moore)	43
Shape Of Things To Come	55
(Headboys)	55
She's In Love With You	18
(Nicky Chin/Mike Chapman)	18
Since You've Been Gone	62
(Ballard)	62
Sing A Happy Song	41
(Gamble/Huff)	41
Smash It Up (Scabies/Van	41
Ward/Sensible)	56
So Much Trouble In	56
The World (Bob Marley)	56
Spirit Body & Soul	48
(Findon/Myers/Puzey)	48
Spooky (Blau/Cobb/	16
Shapiro/Middlebrooks)	32
Star (M. White/M. Dal-	32
Berio/A. Willis)	14
Still (L. Richie Jr.)	14
Straight Lines	13
(Tony Mansfield)	22
The Devil Went Down	22
(Various)	53
The Great Rock 'N' Roll Swindle	53
(Temple/Cook/James)	26
The Prince (Lee Thompson)	26
The Sparrow (Jordan)	26
Time For Action (D. Cairna)	45
Tryouts For The Human Race	45
R&R Mae/Giorgio Moroder)	8
Tusk (L. Buckingham)	17
Video Killed The Radio Star	17
(Woolley/Horn/Downes)	19
What Ever You Want	19
(Parfitt/Brown)	2
When You're In Love	2
(Even/Stevens)	25
You Can Do It	25
(Alicia/Myers/McCord)	54
You're A Better Man Than I	54
(Hug/Hugg)	34
You've Got My Number	34
(J. O'Neill)	

**TOM PETTY AND THE HEARTBREAKERS**

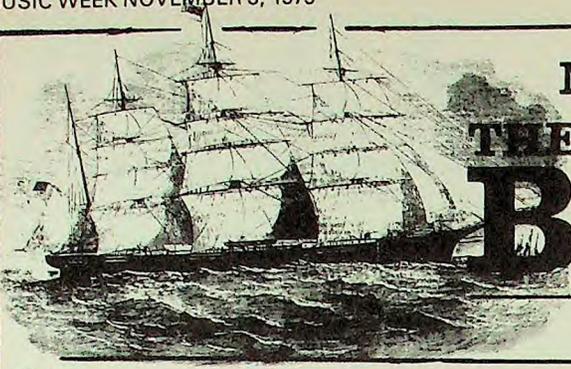
New single available now  
**HERE COMES MY GIRL** c/w **DON'T BRING ME DOWN** (recorded live in Boston) MCA 539

Available soon 12" single MCA 539  
**HERE COMES MY GIRL** (full length version) c/w **DON'T BRING ME DOWN** (recorded live in Boston)

and additional studio track **CASA DEGA** Limited edition of both pressings in special bags

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MCA RECORDS  
Distributed by CBS (360 285)

NEW SINGLES FOR NOVEMBER 2nd



# THE BACHELORS

## 'TRAVELLIN'

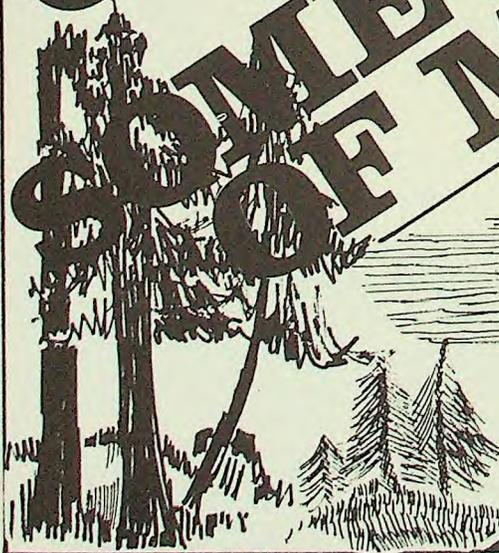
GALAXY RECORDS GY 161

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OF MACON**

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# MUSIC WEEK

# ALBUMS CHART

# TOP 75 ALBUMS

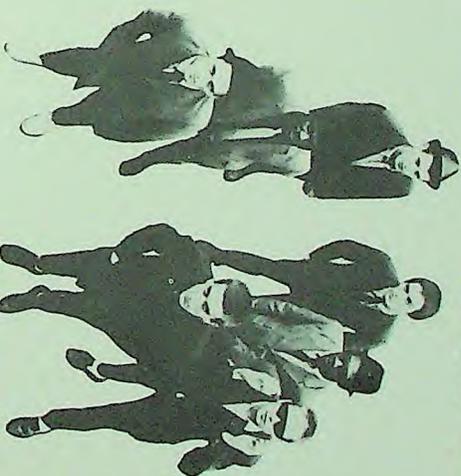
WEEK ENDING NOVEMBER 3 1979

1	REGGATA DE BLANC Police	A&M AMLH 64792
2	TUSK Fleetwood Mac	Warner Brothers K 66088
3	EAT TO THE BEAT Blondie	Chrysalis CDL 1225
4	SPECIALS Specials	2 Tone CDL TT 5001
5	LENA'S MUSIC ALBUM Lena Martell	Pye N123
6	OFF THE WALL Michael Jackson	Epic EPC 83468
7	THE FINE ART OF SURFACING Boontown Rats	Ensign ENROX 11
8	THE LONG RUN Eagles	Asylum K 52181
9	WHATEVER YOU WANT Status Quo	Vertigo 9102 037
10	GREATEST HITS 1972-1978 10cc	Mercury 9102 504
11	ROCK 'N' ROLLER DISCO Various	Ronco RTL 2040
12	BOMBER Motorhead	Bronze BRON 523
13	I AM Earth Wind & Fire	CBS 86084
14	PARALLEL LINES Blondie	Chrysalis CDL 1192
15	DISCOVERY Electric Light Orchestra	Jet JETLX 500
16	ONE STEP BEYOND Madness	Stiff SEEZ 17
17	OUTLANDOS D'AMOUR Police	A&M AMLH 68502

35	UNDERTONES Undertones	Sire SRK 6081
36	VOULEZ VOUS Abba	Epic EPC 86086
37	MANILLOW MAGIC Barry Manilow	Arista ARTV 2
38	BAT OUT OF HELL Meat Loaf	Epic/Cleveland International EPC 82419
39	FACADES Sad Cafe	RCA Victor PL 25249
40	ROCK 'N' ROLL JUVENILE Gift Richard	EMI EMC 3307
41	DAVS IN EUROPA Skids	Virgin V 2138
42	LOVE HUNTER White Snake	United Artists UAG 30264
43	SLOW TRAIN COMING Bob Dylan	CBS 86095
44	THE CRACK Ruts	Virgin V 2132
45	I CAN SEE YOUR HOUSE FROM HERE Camel	Decca TXS 137
46	REPLICAS Tubeway Army	Beggars Banquet BEGA 7
47	PLEASURE & PAIN Dr. Hook	Capitol EAST 11859
48	LIVE AND LEARN Elkie Brooks	A&M AMLH 68509
49	LAST THE WHOLE NIGHT LONG James Last	Polydor PTD 001
50	UNLEASHED IN THE EAST Judas Priest	CBS 83852
51	RUMOURS Fleetwood Mac	Warner Bros. K 56344
52	NOT THAT I AM BIASED Max Boyce	EMI MAX 1002
53	WELCOME TO THE CRUISE Judie Tzuke	Rocket TRAIN 7
54	VICTIM OF LOVE Eton John	Rocket HISP 125
55	LIVE KILLERS Queen	EMI EMSP 330
56	THE ADVENTURES OF THE HERSHAM BOYS Sham 69	Polydor POLD 5025
57	THE KICK INSIDE Kate Bush	EMI EMC 3223
58	RISQUE Chic	Atlantic K 50634

## SPECIALS

### THE ALBUM



**2 TONE**

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The incredible new **CAMEL** album!

**"I Can See Your House From Here"**

Including the future Top Ten single

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Album TXSR 137 Casette KTXC 137  
Single FR 13879



# Lenas Music Album

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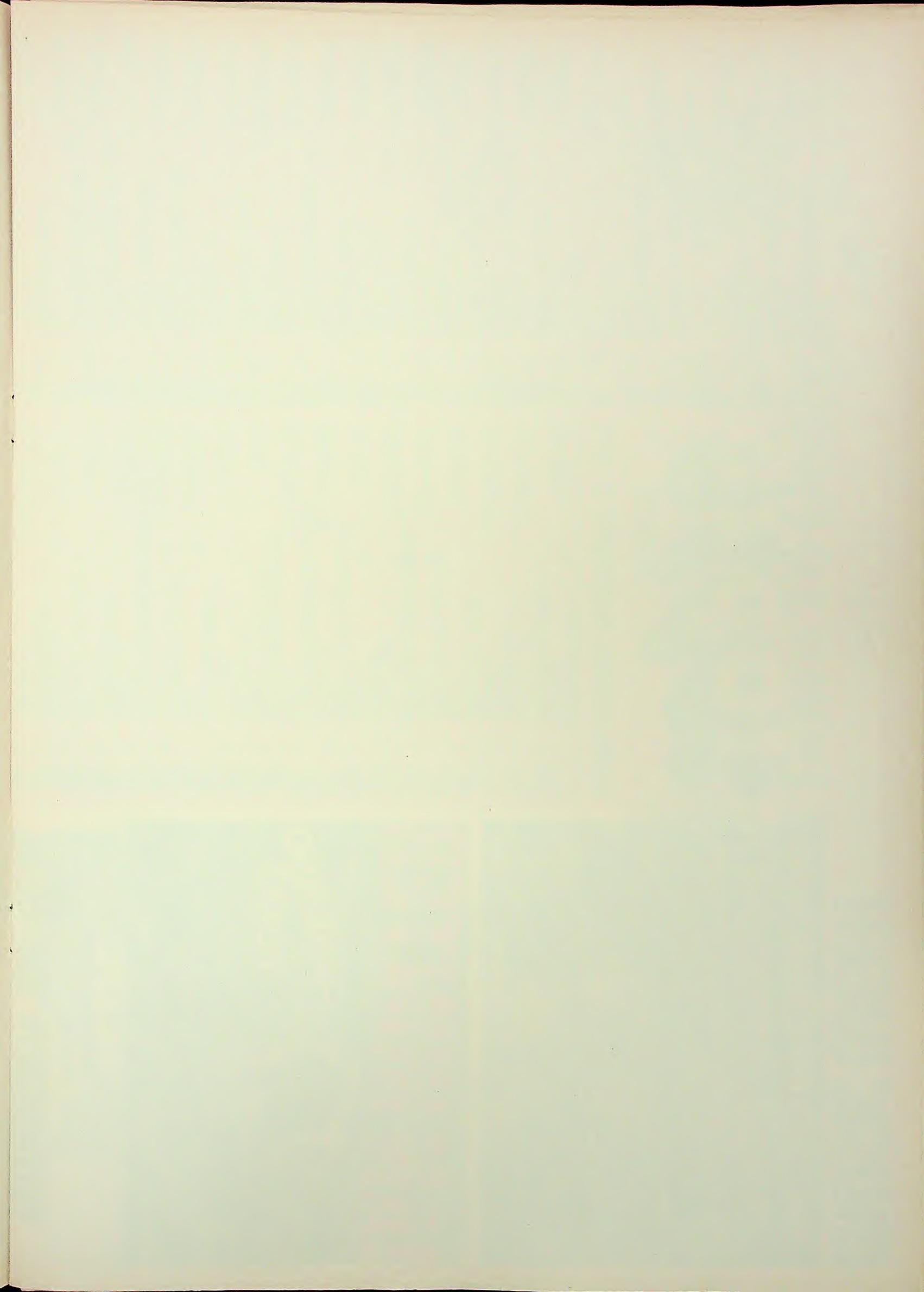
*Lenas Music Album*

THE ALBUM

A MESSAGE TO YOU  
RUDY  
DO THE DOG  
IT'S UP TO YOU  
NITE KLUB  
IT DOESN'T MAKE IT  
ALRIGHT  
CONCRETE JUNGLE  
TOO HOT

MONKEY MAN  
(DANNING OF A)  
NEW ERA  
BLANK EXPRESSION  
STUPID MARRIAGE  
TOO MUCH TOO  
YOUNG  
LITTLE BITCH  
YOU'RE WONDERING  
NOW





# MUSIC WEEK

**TWO GIRLS WITH N°1 IN MIND!**

**Donna Summer & Barbra Streisand**  
together for the first time on  
**'NO MORE TEARS (ENOUGH IS ENOUGH)'**



**Capitol Records**  
RECORDS GROUP  
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**IAN HUNTER**

NEW SINGLE  
**CLEVELAND ROCKS**  
GHS 2390

ONE AND ONLY APPEARANCE  
**Thurs 22nd Nov. HAMMERSMITH ODEON**  
Tickets from Best Office or Your Agent

Claycoats

**A Chart-Wrecker from Decca!**

**MONDRIAN**

# SINGLES CHART

# TOP 75 SINGLES

**WEEK ENDING NOVEMBER 3 1979**

1	ONE DAY AT A TIME Lena Martell	●	Pye 7N 46021
2	WHEN YOU'RE IN LOVE Dr. Hook		Capitol CL 16039
3	EVERY DAY HURTS Sad Cafe		RCA PB 5180
4	GIMME GIMME GIMME Abba		Epic EPC 7914
5	VIDEO KILLED THE RADIO STAR Buggles	●	Island WIP 6524
6	DON'T STOP 'TIL YOU GET ENOUGH Michael Jackson	●	Epic EPC 7763
7	CHOSEN FEW Dooleys	○	GTO GT 258
8	TUSK Fleetwood Mac		Warner Bros K 17468
9	GONNA GET ALONG WITHOUT YOU NOW Viola Wills		Ariola/Hansa AHA 546
10	CRAZY LITTLE THING CALLED LOVE Queen		EMI 5001
11	O.K. FRED Errol Dunkley		Scope SC 6
12	MESSAGE IN A BOTTLE Police	●	A&M AMS 7474
13	DREAMING Blondie	○	Chrysalis CHS 2350
14	THE DEVIL WENT DOWN TO GEORGIA Charlie Daniels		Epic EPC 7737
15	MY FORBIDDEN LOVER Chic		Atlantic K 11385
16	STAR Earth Wind & Fire		CBS 7902
17	QUEEN OF HEARTS Dave Edmunds		Swan Song SSK 19419

35	I DON'T WANT TO BE A FREAK Dynasty		Solar FB 1694
36	SPIRIT BODY & SOUL Nolan Sisters		Epic EPC 7796
37	LET ME KNOW (I HAVE A RIGHT) Gloria Gaynor		Polydor STEP 5
38	SAD EYES Robert John		EMI America EA 101
39	NUCLEAR DEVICE (WIZARD OF AUS) Stranglers		United Artists BP 318
40	IF I SAID YOU HAVE A BEAUTIFUL BODY Belkamy Brothers	○	Warner Brothers K 17405
41	SMASH IT UP Damned		Chiswick CHIS 116
42	KNOCKED IT OFF B. A. Robertson		Asylum K 12396
43	SARAH Thin Lizzy		Vertigo LIZZY 5
44	CARS Gary Numan	●	Beggars Banquet BEG 23
45	TRYOUTS FOR THE HUMAN RACE Sparks		Virgin VS 289
46	BIRD SONG Lene Lovich		Stiff BUY 53
47	IF YOU REMEMBER ME Chris Thompson		Planet K 12389
48	SPOOKY Atlanta Rhythm Section		Polydor POSP 74
49	HEARTACHE TONIGHT Eagles		Asylum K 12394
50	CAN'T GET ENOUGH OF YOUR LOVE Darts		Magnet MAG 156
51	POINT OF VIEW Matumbi		Matumbi RIC 101
52	KATE BUSH LIVE ON STAGE Kate Bush		EMI MIEP 2991
53	THE PRINCE Madness		2 Tone CHSTT 3
54	YOU'RE A BETTER MAN THAN I Sham 69		Polydor POSP 82
55	SHAPE OF THINGS TO COME Headboys		RSO 40
56	SO MUCH TROUBLE IN THE WORLD Bob Marley & The Wailers		Island WIP 6510
57	LOVE'S GOTTA HOLD ON ME Dollar	○	Carrere CAR 122
58	FREEJOM'S PRISONER Steve Harley		EMI 2984

by

# The COVERS

Now up for grabs on



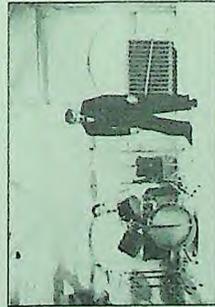
FR 13880

## WHITE ROOM

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THE FORTHCOMING ALBUM  
**Nosferatu**  
ALBUM UAG 30251  
CASSETTE TCK 30251

BP 320  
LVA  
LONDON

18	12	SINCE YOU'VE BEEN GONE Rainbow	○	Polydor POSP 70	A&M AMS 7481
19	13	WHAT EVER YOU WANT Status Quo	○	Vertigo 6059 242	I-Spy SEE 1 Secret Affair
20	22	SHE'S IN LOVE WITH YOU Suzi Quctro		RAK 299	NUNC DIMITTIS (THEME FROM TINKER TAILOR...) Paul Phoenix Different HAVE 20
21	26	ON MY RADIO Selector		Two Tone CHSTT 4	SING A HAPPY SONG O'Jays Philadelphia PIR 7825
22	23	THE GREAT ROCK 'N' ROLL SWINDLE/ROCK AROUND Sex Pistols/Ten Pole Tudor		Virgin VS 290	STRAIGHT LINES New Musik GTO GT 255
23	17	MAKING PLANS FOR NIGEL XTC		Virgin VS 282	BABY BLUE Dusty Springfield Mercury DUSTY 4
24	20	BACK OF MY HAND Jags		Island WIP 6501	ROCKABILLY REBEL Matchbox Magnet MAG 155
25	19	YOU CAN DO IT Al Hudson & The Soul Partners		MICA 511	JEALOUSY Amii Stewart Atlantic/Hansa K 11386
26	29	THE SPARROW Rambliers		Decca F 13660	CRUEL TO BE KIND Nick Lowe Radar ADA 43
27	24	LUTON AIRPORT Cats UK		WEA K 18075	BRIGHT SIDE OF THE ROAD Van Morrison Mercury 6001 121
28	41	MESSAGE TO YOU RUDY/NITE KLUB Specials/Rico		2 Tone TT 5	CHARADE Skids Virgin VS 288
29	NEW	ETON RIFLES Jam		Polydor POSP 83	NEVER 'AD NOTHIN' Angelic Upstarts Warner Brothers K 17476
30	48	HE WAS BEAUTIFUL (CAVATINA) Iris Williams		Columbia DB 8070	GLORIA Jonathan King Ariola ARO 198
31	33	RISE Herb Alpert		A&M AMS 7465	NO MORE TEARS Casablanca/CBS CAN 174/CBS 8000 Donna Summer/Barbra Streisand
32	NEW	STILL Commodores		Motown TMG 1166	HOT SHOT Cliff Richard EMI 5003
33	49	LADIES NIGHT Kool & The Gang		Mercury KOOL 7/12	IT'S A DISCO NIGHT (Rock Don't Stop) Isley Brothers Epic EPC 7911
34	39	YOU'VE GOT MY NUMBER Undertones		Sire SIR 5024	FOUND OUT TOO LATE 999 Radar ADA 46

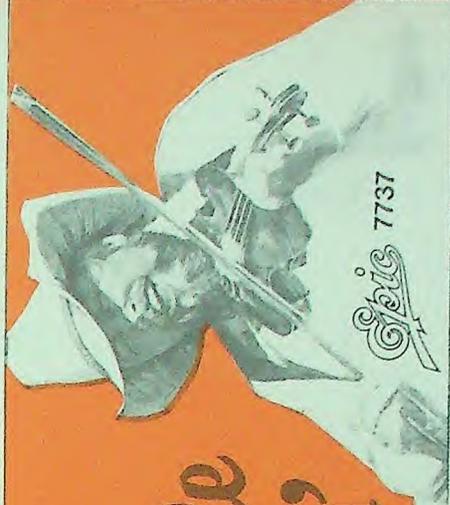
○ MILLION (PLATINUM) ● ½ MILLION (GOLD) ● ¼ MILLION (SILVER)

Top 75 compiled for Music Week end BBC based upon 260 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd

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# THE CHARLIE DANIELS BAND

## with single 'The Devil Went Down To Georgia'



7737





18	13	Boney M	Atlantic/Hansa K 50610	59	Don Williams	K-Tel NE 1048
19	15	STRING OF HITS Shadows	EMI EMC 3310	60	NEW REALITY EFFECT Tourists	Logo 1019
20	10	THE PLEASURE PRINCIPLE Gary Numan	Beggars Banquet BEGA 10	61	49 ANOTHER KIND OF BLUES UK Subs	Gem GEMLP 100
21	11	MR. UNIVERSE Gihan	Acrobat ACRO 3	62	NEW THE CHOSEN FEW Dooleys	GTO GTLP 040
22	23	BREAKFAST IN AMERICA Supertramp	A&M AMLK 63708	63	NEW 20 GOLDEN GREATS Manotvani	Warwick WW 5067
23	19	THE UNRECORDED JASPER CARROTT Jasper Carrott	DJM DJF 20560	64	55 THE BEST OF THE DOOLEYS The Dooleys	GTO GTTP 038
24	27	SKY Sky	Ariola ARLH 5022	65	HOT TRACKS Various	K-Tel NE 1049
25	28	QUADROPHENIA OST	Polydor 2625 037	66	OUT OF THE BLUE Electric Light Orchestra	Jet JETDP 400
26	21	A CURIOUS FEELING Tony Banks	Charisma CAS 1148	67	53 THE VERY BEST OF LEO SAYER Leo Sayer	Chrysalis CDL 1222
27	18	ONE VOICE Barry Manilow	Arista SPART 1106	68	50 NIGHT OWL Gerry Rafferty	United Artists UAK 30238
28	52	MARATHON Santana	CBS 86098	69	59 THE BEST DISCO ALBUM IN THE WORLD Various	Warner Brothers K 58062
29	14	DOWN TO EARTH Rainbow	Polydor POLD 5023	70	66 MANIFESTO Roxy Music	Polydor POLH 001
30	48	MIDNIGHT MAGIC Commanders	Motown STMA 8032	71	NEW PARITIES Beatles	Parlophone PCM 1001
31	24	SURVIVAL Bob Marley & The Wailers	Island ILPS 9542	72	DRUMS & WIRES XTC	Virgin V 2129
32	20	THE RAVEN Stranglers	United Artists UAG 30262	73	NEW MATHIS MAGIC Johnny Mathis	CBS 86103
33	31	IN THROUGH THE OUT DOOR Led Zeppelin	Swan Song SSK 59410	74	NEW CORNER STONE Slyx	A&M AMLK 63711
34	30	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100	75	NEW MODS Mayday 79 Various	Arista FOUR 1

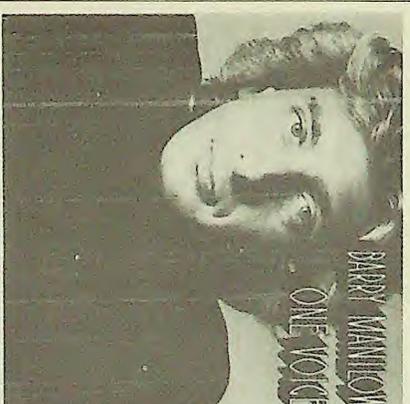
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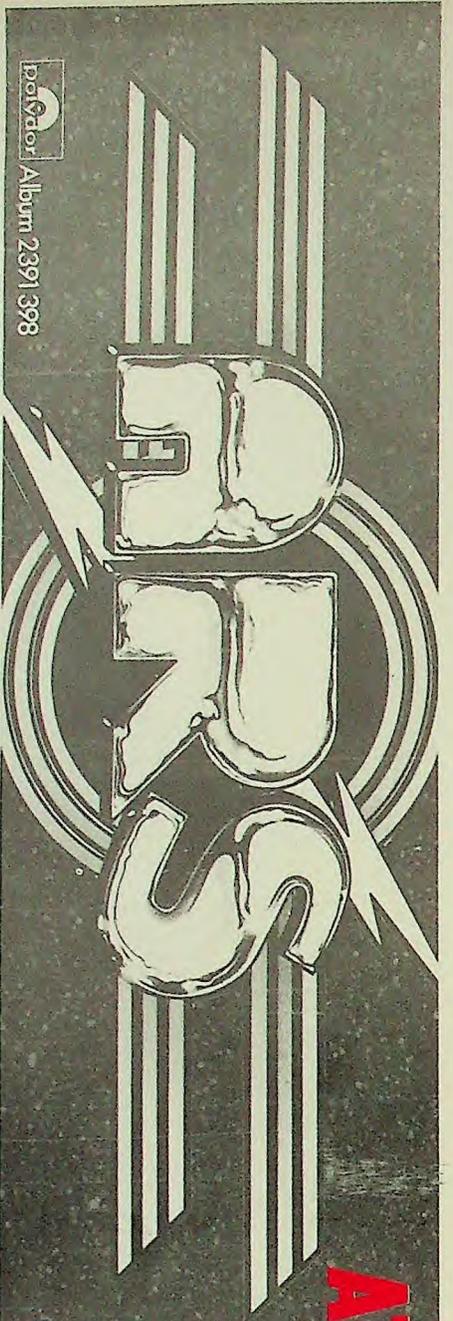
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# RELEASES

## SINGLE INDEX

AC/DC ..... G  
 AD 1984 (Nineteen Eighty-Four) ..... C  
 ALEX HARVEY — THE NEW BAND ..... S  
 BACHELORS ..... T  
 BIZARRE ..... L  
 BLITZ BROTHERS ..... G  
 BROWN, James ..... P  
 BURNS, Byron ..... T  
 CAMPBELL, Dougie ..... E  
 CATCH ..... R  
 COOPER-CLARKE, John ..... M  
 COVERS ..... S  
 CROSBY, Bing ..... G  
 CULT HERO ..... I  
 CYCLONE ..... P  
 DUPLICATES ..... I  
 ELECTRIC CHAIRS ..... S  
 FORCE ..... T  
 FOTOMAKER ..... L  
 GALWAY, James ..... S  
 GAMMA ..... S  
 GAYLE, Crystal ..... T  
 GENOCIDE ..... G  
 GIBSON BROTHERS ..... Q  
 GODLEY AND CREME ..... A  
 GOLDIE ..... H  
 HAYES, Isaac/Millie Jackson ..... F  
 HOOPER, Stix ..... C  
 HUDSON PEOPLE ..... B  
 INMATES ..... T  
 JONES, Freddie ..... G  
 KING, B.E. ..... M  
 LEWIS, Ramsey ..... S  
 LION, Sandy ..... S  
 LLOYD RYAN'S EXPRESS ..... J  
 LOWRELL ..... M

MARTIN, Patrick ..... I  
 MENALIA, Katie ..... C  
 MOVE ..... F  
 NATURE'S DEVINE ..... I  
 O'BRIEN, Michael ..... M  
 OLDFIELD, Sally ..... T  
 PETTY, Tom ..... H  
 PIERRE, Marie ..... C  
 PIRATES ..... L  
 POINTED STICKS ..... W  
 PSYCHEDELIC FURS ..... O  
 RAFFERTY, Jim ..... S  
 RAY, GOODMAN AND BROWN ..... L  
 RICH, Charlie ..... S  
 RECORDS ..... S  
 RITCHIE FAMILY ..... P  
 ROSE ROYCE ..... I  
 RUTS ..... J  
 SANTANA ..... B  
 SAXON ..... Y  
 SCHERRIE AND SOUSAYE ..... L  
 SOUTHER, J.D. ..... Y  
 STARGARD ..... W  
 STARJETS ..... S  
 STREISAND/Barbra/Donna Summer ..... N  
 TEENA ..... A  
 TEENBEATS ..... S  
 THIRD WORLD ..... C  
 VANE, James ..... J  
 VAPORS ..... P  
 VISAGE ..... T  
 WILD HORSES ..... C  
 ZAVARONI, Lena ..... S  
 ZOOTOALORS ..... S

**DISTRIBUTORS CODE**  
 A — Pye, C — CBS, W — WEA, E — EMI, F — Polygram, H — H. R. Taylor, L — Lugtons, R — RCA, S — Selecta, X — Clyde Factors, Z — Enterprise, CR — Creole, P — Pinnacle, RT — Rough Trade, SH — Shannon, Q — Chermdale, G — Lightning, SP — Spartan, FP — Faulty Products.

CHOOSE ME, Somebody Else's Man, MARIE PIERRE. Trojan TRO 9060 (C)  
 CHOOSE ME, Somebody Else's Man, MARIE PIERRE. Attack TACK 12 (C)  
 CLOCKWORK GENERATION, 1984, Adage 1984 (Nineteen Eighty-Four). VOYAGE VOY 009/0010 (P)  
 CORDON BLEU, African Spirit, STIX HOOPER, MCA 536 (C)  
 CRIMINAL TENDENCIES, The Rapist, WILD HORSES. EMI International INT 599 (E)

**EF**  
 ENOUGH TO MAKE YOU MINE, Steam'n', DOUGGIE CAMPBELL. Dindisc DIN 3 (C)

FEELS LIKE THE LAST TIME, Sweet Music, ISAAC HAYES AND MILLIE JACKSON Polydor POSP 87 (F)  
 FLOWERS IN THE RAIN, Blackberry Way, THE MOVE. Electric BUG 85 (A)

### GH

GENOCIDE, Genocide, GENOCIDE Safari SAP 2 (SP)  
 GET UP AND BOOGIE, Get Up And Boogie (Edit.), FREDDIE JONES. Warner Bros K 17478 (W)  
 GIRLS GOT RHYTHM, If You Want Blood/Hell Ain't A Bad Place To Be/Rock 'N' Roll Damnation, AC/DC. Atlantic K 11406 (W)  
 GLORIA, Songs and Records, BLITZ BROTHERS. Vertigo BLITZ 1 (F)  
 GONE FISHIN', Moonlight Bay, BING CROSBY. MCA 538 (C)  
 HERE COMES MY GIRL, Don't Bring Me Down, TOM PETTY. MCA 539/MCAT 539 (C)  
 HOW MANY TIMES, Can't Get Through, GOLDIE. Bronze BRO 82 (E)

### IJ

I JUST CAN'T CONTROL MYSELF, Nature Devine, NATURE'S DEVINE. Infinity INF 118/INFT 118 (C)  
 I LIKE LECTRIC MOTORS, Time, PATRICK MARTIN. Deram DMR 432 (S)  
 I'M A CULT HERO, I Dig You, CULT HERO. Fiction FICS 006 (F)  
 IS IT LOVE YOU'RE AFTER, You Can't Run From Yourself, ROSE ROYCE. Whitfield K 17456 (W)  
 I WANT TO MAKE YOU VERY HAPPY, Call Of The Faithful, DUPLICATES. Stiff BUY 54 (C)  
 JAH WAR, I Ain't Sophisticated, RUTS. Virgin VS 298 (C)  
 JUDIE'S GONE DOWN, Jung Lovers, JAMES VANE. Island WIP 6538 (E)  
 JUNGLE ANTHEM, Sold To The Devil, LLOYD RYAN'S EXPRESS. Playback PBR 7001 (SP)

### LM

LADIES (PUT THE LIGHT ON ME), Lemonade, PIRATES. Electric BUG 86 (A)  
 LEAVING ME WAS THE BEST THING YOU EVER DID, When The Day Comes, SCHERRIE AND SOUSAYE. Motown TMG 1167 (E)

LET ME FILL YOUR WORLD WITH LOVE, You're A Fantasy, BIZARRE. Polydor 2059 178 (F)  
 LIFE GOES ON, Standing Tall, CHARLIE RICH. United Artists UP 608 (E)  
 LOVE ME FOREVER, Fooled Again, FOTOMAKER. Atlantic K 11393 (W)  
 MADE IN GERMANY, The Queen Likes Pop, MICHAEL O'BRIEN. Stiff BUY 58 (C)  
 MELLOW MELLOW RIGHT ON, You're Playing Dirty, LOWRELL. Avi AVIS 108 (A)  
 MODERN GIRLS, Head Out On The Road, COVERS. Decca FR 13880 (S)  
 MUSIC TRANCE, This Is Love, BEN E KING. Atlantic K 11407 (W)

### NP

NO MORE TEARS (ENOUGH IS ENOUGH); Wept, BARBRA STREISAND/DONNA SUMMER. CBS 13 8000 (C)  
 PALLISADES P/RK, Mad Rush, CYCLONE Magnet MAG 159 (E)  
 PAPA'S GOT A BRAND NEW BAG, Outa Sight/I Got You, JAMES BROWN. Fiction FICS 5 (F)  
 PRISONER, Sunstroke, VAPORS. United Artists BP 321 (E)  
 PUT YOUR FEET TO THE BEAT, Where Are The Men, RITCHIE FAMILY. Mercury 6007 239 (F)

### QR

QUE SERA, Heaven, GIBSON BROTHERS. Island WIP 6525/12 6525 (E)  
 RADIO STATION, Throwing My Love, CATCH. Atlantic K 11409 (W)

### S

SAD EYES, All Sold Out Of Love Hearts, SANDY LION. Laser LAS 13 (W)  
 SCHOOL DAYS, Oh What A Life, STARJETS. Epic EPC 7986 (C)  
 SEND ME A POSTCARD, It's A Crime, ZOOTOALORS. Decca F 13874 (S)  
 SHAKIN' ALL OVER, Wake Up Davis, ALEX HARVEY — THE NEW BAND. RCA PB 5199 (R)  
 SO MANY WAYS, J'Attends Les Marines, ELECTRIC CHAIRS. Safari SAFE 18 (SP)  
 SOMEWHERE SOUTH OF MECON, Little Things Mean A Lot, LENA ZAVARONI. Galaxy GY 160 (C)

SONG OF THE SEASHORE, Cherry Blossom Time, JAMES GALWAY. Red Seal RB 5190 (R)  
 SPACE INVADERS, Innocent, GAMMA, Magnet MAG 158 (E)  
 SPACE SHIPS, Space Ships Dub, TEENA. Carrere CAR 126 (W)  
 SPECIAL LADY, A Part Of You, RAY, GOODMAN AND BROWN. Mercury 6008 800 (F)  
 SPLAT, Sleepwalk, JOHN COOPER CLARKE. Epic EPC 7982 (C)  
 SPRING HIGH, Tequila Mocking Bird/All The Way, RAMSEY LEWIS. CBS 8007 (C)  
 STARRY EYES, Another Star, THE RECORDS. Virgin VS 305 (C)  
 STEPPING OUT, Saturday Night, JIM RAFFERTY. Decca FR 13878 (S)  
 STRENGTH OF THE NATION, I'm Gone Tomorrow, THE TEENBEATS. Safari SAFE 19 (SP)

### T

T.A.R., Frequency 7, VISAGE Radar/Genetic ADA 48 (W)  
 THAT'S WHEN YOU KNOW, Here We Go Again, BYRON BURNS: Splash SP 004 (A)  
 THE DIRTY DOG, Rock Your Baby, THE FORCE. Philadelphia PIR 7928 (C)  
 THE EYES OF THE SUN, Answering You, SALLY OLDFIELD. Bronze BRO 83 (E)  
 THE STORY'S BEEN TOLD, Always Around, THIRD WORLD. Island 12 WIP 6534 (E)  
 THE WALK, Talkin' Woman, THE INMATES. Radar ADA 47 (W)  
 TOO DEEP FOR TEARS, Your Old, Cold Shoulder, CRYSTAL GAYLE. United Artists UP 607 (E)  
 TRAVELLIN' HOME, We Don't Have Those Feelings (Anymore), THE BACHELORS, Galaxy GY 161 (C)

### WY

WE LOVE YOU, Pulse, PSYCHEDELIC FURS. Epic EPC 8005 (C)  
 WEAR IT OUT, Instr., STARGARD. Warner Brothers K 17475 (W)  
 WHAT DO YOU WANT, Out Of Luck, POINTED STICKS/Somebody's Mom. Stiff BUY 59 BUYIT 59 (C)  
 YOU KNOW THAT I LOVE YOU, Aqua Marine, SANTANA. CBS 7971 (C)  
 YOU'RE ONLY LONELY, Songs Of Summer, J.D. SOUTHER. CBS 7878 (C)

# MODROPHENIA

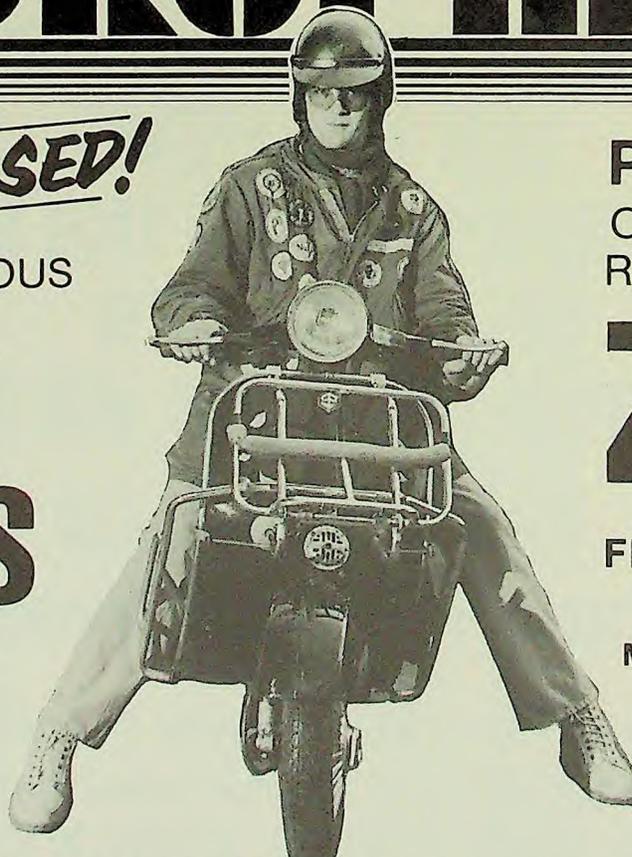
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# ALBUM INDEX

ABRAHAMS, Mike . . . . . 19	ALPERT, Herb . . . . . 1	BASSEY, Shirley . . . . . 9	BEATLES . . . . . 17	BLACK, Stanley . . . . . 8	BOHN, Rudi . . . . . 8	BOTTICELLI . . . . . 8	CANDLER, Norman . . . . . 8	CARLTON MAIN FRICKLEY COLLIERY BAND . . . . . 8	CRAWDADDY'S . . . . . 13	DREAD, Mikey . . . . . 20	DRUMBEAT . . . . . 9	DUROCS . . . . . 6	ELLINGTON, Duke & His Orchestra . . . . . 23	ENGLISH NATIONAL OPERA NORTH . . . . . 14	FLANDERS, Michael/Donald Swann . . . . . 10	FOGGY . . . . . 14	FOORT, Reginald . . . . . 23	GLADIATORS . . . . . 11	HAGUE, Mel . . . . . 14	HALL, Frieda . . . . . 14	HEATH, Ted . . . . . 8	HOOPER, Stix . . . . . 16	IKE & TINA TURNER . . . . . 21	JACKSON, Charles . . . . . 6	JAY & The Americans . . . . . 21	JODIMARS . . . . . 5	JOHNSON, Michael . . . . . 21	LEE, Christopher/Bill Mitchell/Hammer City Orchestra . . . . . 9	LOSS, Joe . . . . . 7	LYNN, Vera . . . . . 9	MATUMBI . . . . . 15	MERSEYBEATS . . . . . 14	METEORS . . . . . 9	MOLDGREEN JUNIOR FOLK CHOIR . . . . . 14	MOTELS . . . . . 6	MOTORHEAD . . . . . 4, 21	MULLER, Werner . . . . . 8	OLDFIELD, Sally . . . . . 4	PIERRE, Marie . . . . . 20	POP . . . . . 3	QUATRO, Suzi . . . . . 18	RACEY . . . . . 18	ROBESON, Paul . . . . . 9	ROLLING STONES . . . . . 9	ROS, Edmundo . . . . . 8	SHAND, Jimmy & His Band . . . . . 22	SHEPPARD, Jean . . . . . 21	SHOWADDYWADDY . . . . . 3	SORE THROAT . . . . . 12	SPINK, Arthur . . . . . 8	SPINNERS . . . . . 9	ST. CLAIR, Isla . . . . . 8	SPEED-O-METORS . . . . . 2	THREE BY VIVIAN ELLIS . . . . . 23	TREORCHY MALE CHOIR . . . . . 7	TURNER, Tina . . . . . 21	UP YER KILT . . . . . 22	WHITTAKER, Roger . . . . . 9	WHO PUT THE BOMP . . . . . 13	WINTER, Johnny . . . . . 21	WURZELS . . . . . 9	YORKE, Peter & His Orchestra . . . . . 23	SPAIN Stanley Black DGS 11 (KDGC 11) LATIN FAVOURITES Edmundo Ros DGS 12 (KDGC 12) PERCUSSIVE COMPAH Rudi Bohn DGS 13 (KDGC 13) CANDLER BY CANDLELIGHT Norman Candler DGS 14 (KDGC 14) TIE A YELLOW RIBBON Botticelli DGS 15 (KDGC 15) TANGOS FOR LOVERS Werner Muller MOR-R 522 (KMORC-R 5221)	CARLTON MAIN FRICKLEY COLLIERY BAND Carlton Main Frickly Colliery Band SB 339 (KBSC 339) ARTHUR SPINK'S COUNTRY BOX Arthur Spink GES 1210 (KGEC 1210) AT THE DANCIN' Bobby MacLeod & His Band GES 1211 (KGEC 1211)	THE BEGINNING Ted Heath DDV 5015/6 THE YEARS OF FAME Ted Heath DPA 3077/8	9 EMI STICKY FINGERS Rolling Stones CUN 59100 (TC-CUN 59100) GOATS HEAD SOUP Rolling Stones CUN 59101 (TC-CUN 59101) IT'S ONLY ROCK 'N' ROLL Rolling Stones CUN 59103 (TC-CUN 59103) MADE IN THE SHADE Rolling Stones CUN 59104 (TC-CUN 59104) BLACK & BLUE Rolling Stones CUN 59106 (TC-CUN 59106) EXILE ON MAIN STREET Rolling Stones CUNSP 69100 (TC2-CUNSP 69100) LOVE YOU LIVE Rolling Stones CUNSP 69101 (TC2-CUNSP 69101) THE BEST OF PAUL ROBESON Paul Robeson NTS 181 (TC-NTS 181) DRACULA Christopher Lee Bill Mitchell/Hammer City Orchestra NTS 186 (TC-NTS 186)	20 GOLDEN SHOWSTOPPERS Shirley Bassey NTS 187 (TC-NTS 187) LIVE IN VIENNA Roger Whittaker NTS 188 (TC-NTS 188)	GOLDEN MEMORIES Vera Lynn NTS 189 (TC-NTS 189) GREATEST HITS The Wurzels NTS 190 (TC-NTS 190) 29 GOLDEN FOLK SONGS The Spinners NTS 193 (TC-NTS 193) DRUMBEAT Various NUTM 20 TEENAGE HEART Meteors EMC 3315	10 ENCORE (EMI) THE BESTIARY OF FLANDERS & SWANN Michael Flanders & Donald Swann ONCR 527 (TC-ONCR 527)	11 FRONT LINE (VIRGIN) SWEET SO TILL Gladiators FL 1048	12 HURRICANE (EMI) SOONER THAN YOU THINK Sore Throat FLAK 101 (TC-FLAK 101)	13 LONDON/BOMP (DECCA) CRAWDADDY EXPRESS The Crawdaddys HA-Z 8541 WHO PUT THE BOMP Various DHS-Z 3/4	14 LOOK (PINNACLE) MERSEYBEATS GREATEST HITS Merseybeats LK/LP 6160 PHANTOM FINGERS OF FRIEDA HALL Frieda Hall LK/LP 6255 OLD GRAVEL BOOTS Mel Hague LK/LP 6270 JAMES SHEPHERD VERSATILE BRASS Colne Valley M.V.C. LK/LP 6343 MEL HAGUE LIVE Mel Hague LK/LP 6364 LAST SONGS TOGETHER Moldgreen Junior Folk Choir LK/LP 6380 IT'S FOGGY AGAIN Foggy LK/LP 6385 CHORUS IN CONCERT English National Opera North LK/LP 6398	15 MATUMBI (EMI) POINT OF VIEW Matumbi RDC 2001	16 MCA THE WORLD WITHIN Six Hooper MCG 4006	17 PARLOPHONE (EMI) BEATLES RARITIES The Beatles PMC 2001	18 RAK (EMI) SUZI . . . . . AND OTHER FOUR LETTER WORDS Suzi Quatro SRAK 538 (TC-SRAK 538) SMASH & GRAB Racey SRAKX 537 (TC-SRAKX 537)	19 SRT (LUGTONS/H.R. TAYLOR/PINNACLE) HAVE FUN LEARNING THE GUITAR Mike Abrahams SRT 73313	20 TROJAN (CBS) DREAD AT THE CONTROLS Mikey Dread TRLS 178 LOVE AFFAIR Marie Pierre TRLS 177	21 UNITED ARTISTS LAUGH EXPLOSION Tina Turner UAG 30267 THE VERY BEST OF JAY & THE AMERICANS Jay & The Americans LBR 1000 THE PROGRESSIVE BLUES EXPERIMENT Johnny Winter LBR 1001 SOUL SELLERS Ike & Tina Turner LBR 1002 THE VEST BEST OF JEAN SHEPPARD Jean Sheppard LBR 1003 ON PAROLE Motorhead LBR 1004 DIALOGUE Michael Johnson ANL 3006	22 WAVERLEY (EMI) THE NEW SOUND OF JIMMY SHAND & HIS BAND Jimmy Shand & His Band GLN 1012 (TC-GLN 1012) UP YER KILT — A SCOTTISH PARTY SINGALONG Various GLN 1013 (TC-GLN 1013)	23 WORLD (EMI) MOOD FOR LOVE Peter Yorke & His Concert Orchestra SH 334 (TC-SH 334) KEEP SMILING Reginald Foort SH 338 (TC-SH 338) THREE BY VIVIAN ELLIS Various SH 339 HOT FROM HARLEM, 1927-1930 Duke Ellington & His Orchestra SHB 58 (TC-SHB 58)
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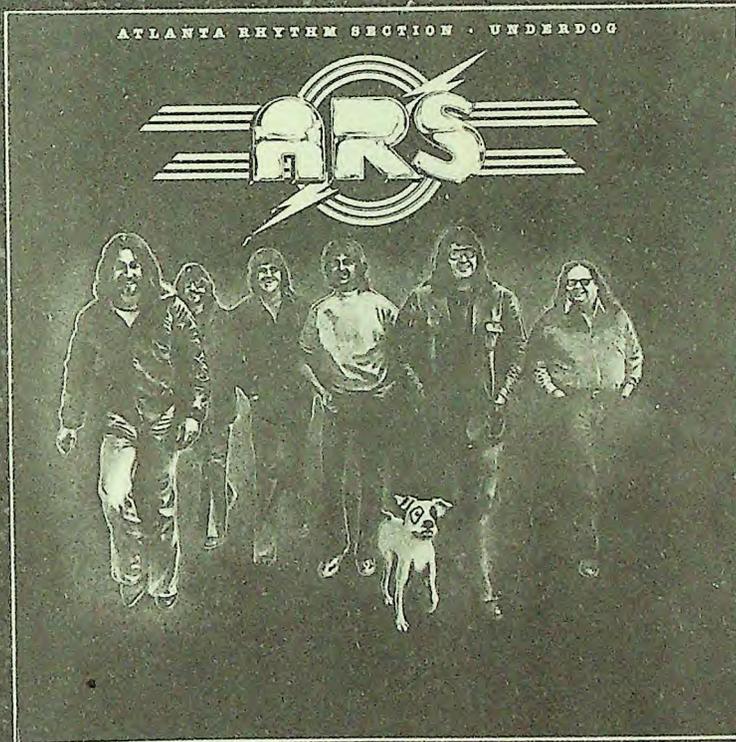
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# Anything but Spartan...

by DAVID DALTON

**HARDLY** a week seems to go by without news of another independent label sealing a distribution pact with Spartan Records, the Wembley-based company set up in May last year by Tom McDonnell, David Thomas and Pran Gohil.

Charly, Rockburgh and Oval are among the most recent companies to see the advantage of channelling product through an independent, yet national, distribution outlet, and have swelled the ranks of around 100 labels now handled by Spartan.

Managing director McDonnell and marketing director Thomas first teamed up at Record Merchandisers and have long nurtured the idea of building up a record company designed specifically to cater for the needs of independent labels.

McDonnell recalls: "We started off with just a couple of singles and now have a range of product covering the whole spectrum of music from folk to New Wave.

"The company took six months planning and we set up the distribution service before getting any deals with record companies. We haven't canvassed labels — that has been our strict policy — but a lot of people have come to us with deals.

"The main point we want to get across is that we're not just another one stop in Wembley. We aim to provide a complimentary service to that of the majors."

Spartan believes that it fills a gap that developed in the last few years.

"Dealers were frustrated at not being able to get hold of some product easily," explains Thomas, "and that's where we came in.

"Everyone is taking notice of new music now — even the radio. With small catalogues involved in new music, dealers have been wary in the past but are now taking large amounts of that sort of product.

## Important bands

"The proof that there was a gap in the market is that Siouxsie and The Banshees and Stiff Little Fingers whose product we handled, have become important bands."

The success of Cherry Red catalogue was Spartan's initial achievement, but perhaps the most satisfying accomplishment so far was the first important impression on the chart made by the Stiff Little Fingers album. It was, they feel, a point proved.

"The question companies ask when they come to us is 'Can you handle a hit?', whereas what they should be asking us," says McDonnell, "is 'Can you get us a hit?', and we think we can."

The advantage Spartan feels it has over the ordinary wholesaler is that they are able to hit the High Street with the product they distribute. They reckon they have a few advantages over the large record company distribution services.

"We're obviously looking to ship large quantities, but our attitude is a little different from the majors," explains McDonnell. "We realise that we're handling independent labels.

"First and foremost we are a sales and distribution company. We are not a record company with a distribution arm. We have an aggressive sales force, which is not always the case found by licensees. Although aggressive, we prefer a personal approach and aim to build up a good working relationship from the top downwards.



DAVID THOMAS AND TOM McDONNELL

"Other things might seem to be back to front in a way. For instance, as far as credit control is concerned, the majors have application forms, whereas we think our salesmen should be able to sum up dealers. We may be taking some risks but you've got to get that catalogue into the shops."

Spartan is concerned to promote the success of every label it handles and so its criteria for taking on new business remains high, as expressed by Thomas.

"We are looking for the A&M, the Island and the Chrysalis of tomorrow," he proclaims. "It's got to be a label that we feel we can do something with. We are willing to do anything for a label in the way of help and advice and can arrange pressing facilities, for we believe that independent labels are the labels of the future.

"Since we started our phones have never stopped ringing with calls from dealers and even the public asking if we stock certain product. They often assume that if it's on a small label, it must be distributed by us."

Spartan hopes to cover the whole of Great Britain, reaching a minimum of 2,000 dealers. There is a telephone service and there are seven salesmen on the road, plus an additional salesman who handles more specialist product. Expansion has not harmed their system for dealing with orders, they maintain, and they are proud of the speed with which they are able to turn an order into a delivery. Delivery is almost all by Courier Express.

## Optimistic

Expansion led to a turnover of £1,000,000 in Spartan's first year, an enviable position which leads McDonnell to say: "We spent a lot of money setting up this operation and even our accountants are happy."

They are even more optimistic about the future, providing further reasons to be cheerful.

"We don't feel bound by any particular type of music," says McDonnell, "and are willing to expand into any area required by any label we sign."

As the range of stock grows the company is utilising more of its premises at Wembley London Road premises at Wembley and recently moved its offices upstairs to make more warehouse space on the ground floor.

# Local label makes good!

by SIMON HILLS

GRATITUDE towards the bands that played there was what led to the Bridgehouse pub in East London to release its first record — and now it hopes to become a chart-topping label.

The latest release is the Mods Mayday album now pressed and distributed through Arista, which has already shifted 12,000 copies, but the first was A Week At The Bridgehouse, which featured all the bands that played there for a typical week.

"It was just a thank-you to all the bands we were having at that time," says manager Terry Murphy, "although I knew it wouldn't last!"

The Bridgehouse was simply a music pub when he joined in 1975, but as he says, just playing Country and Western every so often doesn't bring in large audiences. He soon adopted a more catholic policy, and now there is a different type of group featured every night — "who can afford to go out every night and watch their type of music?" he asks.

As he saw the Week At The Bridgehouse album move out in fair quantities (5,000, so far) Murphy decided to move into records in a bigger way, and now it looks as if those working on the Bridgehouse label are in a position to establish themselves as independents. Arista gave the label a fair advance to work with, and it now owns the mobile hired to record the album.

The publishing royalties from the Mayday album are helping out, too. Although a publishing company in its own right, Bridgehouse Music has a deal with Martin Coulter's Mews Music, where they use their expertise and split profit on a 50/50 basis.

"We sent a letter to *Music Week*," Murphy recalls, "and Richard Gillinson phoned up. They administered the company, and themselves do the pushing. They can open doors where we can't even see the secretary — they are very professional.

"We get a 50/50 deal, and until we learn the game we can't expect everything," he admits.

Bridgehouse Records is currently negotiating a deal with a major record company for distribution — all other releases have been distributed on a one-off basis — and it looks as if it will sign with the Phil Coulter label, Coma, through Phonogram.

With other independents breaking into the charts —

notably Ensign and Beggars Banquet — Bridgehouse Records sees its future as very promising and feels that the time is right for a deal. "We want to get into the charts, of course," says Murphy with a grin. "We're working on it, so that in five years we can be a major company. We are going to get some hits this year (oh, all right, in the New Year), and we are confident that before next Christmas we are going to have two hit singles. Our strength is the Bridgehouse pub, where we get to see the new bands live on stage. Apart from Virgin, we are the only record company with a venue. Every night there's at least one A&R man in the Bridgehouse because we try new things, as well. Monday is a Mod night, Wednesday is a heavy night, Thursday blues, and so on."

By being on the spot, the Bridgehouse staff — Murphy is assisted by music director John McGeady — don't suffer from the most common A&R man's malaise, there is living evidence every night of how popular a band is, and instant comparisons can be made.

It is still easy to be cynical about the sort of success the label might have — it refused Dire Straits a second appearance when they played there under the name of Cafe Racers. But they have hosted such names as Tom Robinson, Squeeze and the Vibrators, and with 14 bands appearing every week, there is the potential to sign very hot talent. John McGeady cites the example of Secret Affair and The Jags playing on the same bill this Easter.

"The first single was the Warm Jets' Sticky Back and they have got their first single out on RSO, which is what it's all about," says Murphy. "Record companies get inundated with tapes, yet with a bit of plastic you've got a better chance.

"We've got a few thousand records round us that anyone can have if someone wants to make an offer: but we have managed to break level with the Mods Mayday through Arista — which will make money."

That money has given the Bridgehouse confidence to go on. Now they are in a position to use equipment like the Ronnie Lane mobile to record the Mods and Dogwatch, while putting smaller bands like Roll Ups into the studio. It is a game that they have got to take slowly, and which they admit they are still learning. At the same time big Terry Murphy is confident that they will make it, and put the East End on the map.

# New highs for Pinnacle

by JIM EVANS

PINNACLE RECORDS has, over the last few months, been expanding at an amazing rate. Tony Berry, who had previously worked with WEA and as Arista promotions manager, originally joined Pinnacle as number two to Paul Lynton. Lynton left the company some months ago and Berry is now general manager with responsibilities that include A&R.

Since Berry took over, the number of labels signed to Pinnacle for distribution has shot up to 68. "We like to think of ourselves as a personal company," explains Berry. "We're not just looking for the quick buck situations. We get very involved with the labels we handle and are always ready to help out with pressing and other label problems that occur.

"We are not just a clearing house for records. We went out and found the deals, we didn't wait for people to come to us. We have built up an image and people like that image.

"We have a telephone sales team at Orpington and a sales force of 18 guys out on the road. We are putting a lot of energy into the distribution side."

Recent signings to Pinnacle distribution include GG and Hit And Run, both reggae labels with acts like Gregory Isaacs and Prince Hammer; Sea Horse Records; the Fresh label; Object Records from Manchester; Ignition Records; Rola/Avada Records from Cheltenham.

"Berry adds: "SRT has decided to place its Big V label with us as well. We will be releasing Frankie Vaughan's new album, Moonlight & Love Songs. There will also be product from the New Vaudeville Band through this deal."

And to show Pinnacle's intention of representing music across the board, a deal has been signed with Southern TV personality Jim



CLIVE PIG

Montgomery and his MOR album, September Albums, is being released."

As well as re-vitalising the distribution side, Berry is also working hard on re-establishing the Pinnacle label.

"Like the distribution," explains Berry, "the label will be more contemporary — and there will be innovative releases. The first three single releases are Happy Birthday Sweet Sixteen by Clive Pig and the

Hopeful Chinamen, C.I.D. — the first UK Subs single picked up from the City label — and Fireball by Cyanide."

Pinnacle has also signed Birmingham band Danette Damage and "an innovative single will be released from them in the near future."

Further — and bigger — deals are currently being negotiated by Berry and announcements can be expected shortly.

# TALENT

## News in brief...

DR FEELGOOD return to the UK during November to undertake a headlining tour encompassing 26 different venues. Co-inciding with the visit, United Artists will release a new LP, *Let It Roll*, produced by Mike Vernon, and a single, *Put Him Out Of Your Mind* co-written by John Mayo and Vernon.

QUEEN WHOSE new single, *Crazy Little Thing Called Love* has just been released, play UK concert dates at the end of next month and into December. The tour opens at Birmingham National Exhibition Centre on the 24th, Brighton 11th. London dates still have to be announced.



THE BOGEY Boys are a three-piece from Ireland and have signed worldwide to Chrysalis Records with their first album *Friday Night* released this week. Pictured L to R are: back row: Doug D'Arcy, Chrysalis MD; Roy Eldridge, A&R director; Chris Wright, joint chairman Chrysalis; Brian Kennedy, Bogey Boys manager. Front row: Donal Nagle, Jimmy Smith and Paul Moran, the band.

# Temperton's Heatwave skills not cooling off

ROD TEMPERTON started his professional life in pop music playing in bands in the Hull area. At the same time, two other up-and-coming musicians — Robert Palmer and Mick Ronsen — were also in bands in the same part of the world.

Nearly a decade later all three have aspired to international success, not the least being Temperton with his work for disco/boogie band Heatwave — as a member of the group, as a

songwriter and also as musical arranger.

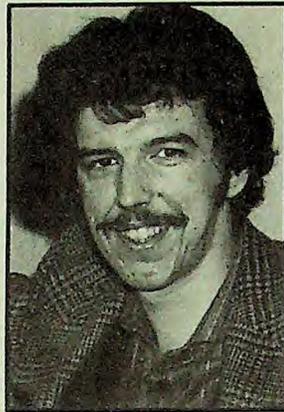
Temperton's role with Heatwave started when he saw a *Melody Maker* advertisement for a keyboards player.

"Until then I had never thought of playing in a soul band, it was completely different from anything that I had done before musically. It never occurred to me that it was a strange move to make."

Temperton became a successful member of the Heatwave line-up and then became responsible for writing some of their biggest US success — *Always And Forever* (which he wrote three years before joining the band), *Super Soul Sister* and *Boogie Nights*.

Eventually Heatwave moved from Germany to the US and Temperton now spends his time between the latter and his home in Worms, West Germany. The band had never even been to the States until their second album was released and became a two-million seller.

About 18 months ago Temperton left Heatwave to concentrate on writing and song arranging. Other commissions began to come in... he was responsible for arranging several tracks on the new Michael Jackson album, produced by Quincy Jones. He will also be working with Chaka Khan and Rufus, the Brothers Johnson for A&M, and a solo album with Karen Carpenter for which he has



ROD TEMPERTON

written two songs.

"Quincy Jones had apparently heard some of the arrangements I had done for Heatwave and called me from New York, saying that he would like me to work for him. I was an offer I couldn't refuse and which obviously flattered me very much," Temperton adds.

On the future of disco Temperton says: "It will eventually take its place alongside rock and roll, but it is inevitable that some other musical trend will come along and overshadow it. I think the whole disco trend has now reached a peak and it must begin to level out."

## Maunkberry's boost for Charlie

MAUNKBERRYS IS rapidly establishing itself as one of the better of the new rock/pop nightspots which have mushroomed during the last 12 months, presenting acts which often benefit from the club's small intimate atmosphere.

Charlie Dore is one of Island Records' brightest new hopes, a lady about whom much has been said and written in recent months. Her latest single, *Pilot Of The Airways*, is picking up airplay around the country. So it was good to witness her appearance at the Jermyn Street night club.

Ms Dore writes songs of strength and character and performs them in a rather straightforward way. Maybe it was nerves, or just her general stage manner, but the overall impression was that she wasn't quite feeling at home before the audience — and indeed it wasn't until near the end of her 45 minute set that she visibly relaxed and began to let the real Charlie Dore show through.

Her songs are based on various themes — *Pilot Of The Airways* is based on hero worship, there was another song about meeting a stranger on a train — and reveal that her songwriting talents are no flash-in-the-pan. Charlie could become one of the lady performers of the Eighties.

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## DISCOS

## Discom set to go it alone

THE SEASON of discotheque conventions is seemingly endless. As we went to press, Discom, part of the Cisco Trade Fair in Paris, was winding up after a highly successful week. The good attendance seemed to suggest that by next year it will have become entirely autonomous rather than being run under the Cisco umbrella.

In the meantime, plans have been announced for Disc-A-Fair 80, a large scale exhibition which is due to take place at the Southport Convention Centre early next year.

Organisers Churchtown Accommodators are staging the Fair from February 11 through 16 as a trade exhibition aimed at discotheque operators, DJs, sound and lighting manufacturers, record companies, gaming

and vending machine manufacturers and associated club and leisure businesses.

Subjects in line for discussion at the seminars include record sales, record pools and DJ associations, sound mixing demos, promotion, BPM and presentation and other important topics affecting the discotheque industry.

Registration fees include a £75 earlybird rate (applicable before December 10), £100 (regular rate) and £60 for professional disc jockeys (before November 10).

Details and application forms are available from the organisers at Victoria House, 20 Hoghton Street, Southport PR9 0NX. Tel: (0704) 30861.



ALREADY HOT in discotheques is *I Just Can't Control Myself* from Nature's Devine, on *Infinity 12*". The record's release is officially scheduled for Friday (November 2). The 10-piece band has just signed a long-term deal with *Infinity* and their first album, produced by Michael Stokes, and entitled *In The Beginning* will be released early in 1980. Pictured with the band at the signing are (above) *Infinity* President, Ron Alexenburg (centre) and Michael Stokes (centre right).

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## DISCO TOP 50

- 1 (1) DON'T STOP TILL YOU GET ENOUGH, Michael Jackson (Epic EPC 7763)
- 2 (2) YOU CAN DO IT, Al Hudson & The Soul Partners (MCA/MCAT 511)
- 3 (3) STRUT YOUR FUNKY STUFF, Frantique (Phil Int PIR 7728)
- 4 (5) STAR, Earth Wind & Fire (CBS 7902)
- 5 (8) LADIES' NIGHT, Kool & The Gang (Mercury KOOL 7)
- 6 (7) I DON'T WANT TO BE A FREAK, Dynasty (Solar FB 1694)
- 6 (24) MY FORBIDDEN LOVER, Chic (Atlantic)
- 8 (9) RISE, Herb Alpert (A&M AMS 7465)
- 9 (4) DIM ALL THE LIGHTS, Donna Summer (Casablanca CAM 162)
- 10 (6) HOW HIGH, Cognac (Electric WOT 41)
- 11 (13) GONNA GET ALONG WITHOUT YOU NOW, Viola Wills (Ariola/Hansa AHA 546)
- 12 (10) DEJA VU, Paulinho Da Costa (Pablo Today STEP 3)
- 13 (—) OK FRED, Erroll Dunkley (Scope SC6)
- 14 (11) STREET LIFE, The Crusaders (MCA MCAT 513)
- 15 (12) CAN'T LIVE WITHOUT YOUR LOVE, Tamiko Jones (Polydor STEP 1)
- 16 (14) JUMP THE GUN, Three Degrees (Ariola ARO 183)
- 17 (18) IT'S CALLED THE ROCK, Edwin Starr (20th Century T 2420)
- 18 (17) COME ON AND DO IT, Poussez (Vanguard VS 5015)
- 19 (25) SING A HAPPY SONG, O'Jays (Phil Int PIR 7825)
- 20 (19) SAIL ON, Commodores (Motown TMG 1155)
- 21 (31) BABY BABA BOOGIE, Gap Band (Mercury 6167 824)
- 22 (35) IT'S A DISCO NIGHT, Isley Bros (Epic EPC 7911)
- 23 (28) THE HUSTLE, Van McCoy (H&L 6105 092)
- 24 (27) GROOVE ME, Fern Kinney (WEA K 79101)
- 25 (20) LOOKING FOR A LOVE, Fat Larry's Band (Fantasy FTC 179)
- 26 (22) SHAKER SONG, Spyro Gyra (Infinity INF 117)
- 27 (29) WHEN YOU'RE NO 1, Gene Chandler (20th Century TC 2411)
- 28 (46) BOOGIE ARMY, Chosen Few (Ariola AHAD 548)
- 29 (16) OOH! WHAT A LIFE, Gibson Bros (Island WIP 6503)
- 30 (15) SEXY CREAM, Slick (Fantasy FTC 182)
- 31 (39) FEELING GOOD, BEING BAD, Mary Stavin (Ariola ARO 179)
- 32 (—) SWEET TALK, Robin Beck (Mercury Import)
- 33 (—) WHEN YOU'RE IN LOVE, Dr Hook (Capitol CL 16039)
- 34 (33) CORDON BLEU, Stix Hooper (MCA Import)
- 35 (26) THIS TIME BABY, Jackie Moore (CBS 7722)
- 36 (37) I WANNA DO THE DO, Bobby Rush (Phil Int PIR 137)
- 37 (32) GET UP AND BOOGIE, Freddie James (Warner Bros Import)
- 38 (23) FEEL THE REAL, David Bendeth (Sidewalk SID 113)
- 39 (36) POINT OF VIEW, Matumbi (Matumbi RIC 101)
- 40 (34) MELLOW MELLOW RIGHT ON, Lowrell (AVI Import)
- 41 (—) HOLD ON I'M COMING, Precious Wilson (Atlantic K 11372)
- 42 (—) BABY BLUE, Dusty Springfield (Mercury DUSTY 4)
- 43 (—) LET ME KNOW (I HAVE THE RIGHT), Gloria Gaynor (Polydor STEP 5)
- 44 (—) EXPANSIONS, Lonnie Liston-Smith (RCA PB 9450)
- 45 (21) LOST IN MUSIC, Sister Sledge (Atlantic K 11837)
- 46 (30) FIND MY WAY, Cameo (Casablanca CAN 166)
- 47 (43) WEAR IT OUT, Stargard (Warner Bros K 11745)
- 48 (45) SWISS KISS, Patrick Juvet (Casablanca CAN 165)
- 49 (41) THE IVER DRIVE, Jupiter Beyond (AZO Import)
- 50 (38) GONE, GONE, GONE, Johnny Mathis (CBS 7730)

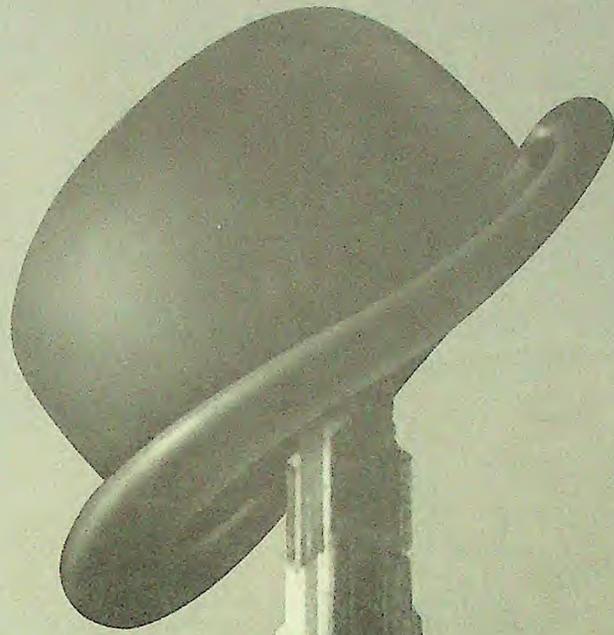
Edited by  
JERRY GILBERT  
of Disco International

## SHORT SPINS...

IF IMPORT sales are a pointer towards UK success, then Pye is in an enviable position. It is scheduling two of the biggest import sellers of the past month, namely Jupiter Beyond: The River Drive, and Lowrell: Mellow Mellow Right On. The former comes in 7" and 12" configurations (Cat. 7P/12P 5012) and comes from Azo Records, while the latter is also available on 7" and 12" (AVI AVIS/L 108) with an instrumental on the 'B' side of the 12" and You're Playing Dirty on the B side of the 7". The record is released November 2 and The River Drive is rush released a week later.

BRITAIN'S MOST successful retailer, Roger Squire's, is sponsoring a disco exhibition in Bristol next month to be known as Disco West. It will be held on the weekend of November 17 and 18 at the luxurious Ashton Court Country Club complex, from 12am until 8pm on both days. The full range of Squire equipment will be on display and the weekend will be highlighted by a Saturday night disco and a 45 minute lighting extravaganza.

PINNACLE HAS picked up the rights to Dana & Gene's Dario, Can You Get Me Into Studio 54, from Midsong International, and it will be rush released within the next three weeks (cat. numbers PIN 26 and PIN 26-12). The record was brought to the attention of Pinnacle by Edinburgh DJ Tom Wilson. Another unusual release from Pinnacle is Living For The City by Disco Rock Machine, featuring René Arnell. The record was picked up on license from Blue Chip in South Africa and the catalogue number is PIN 24m, with the 7:20 mins 12" numbered PIN 24 — 12.



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# PERFORMANCE

## Selecter, Madness, Specials: Stateside Centre, Bournemouth

THESE THREE bands are about the most successful on the circuit at the moment — all have (or have had) singles in the charts and the 2-Tone tour has sold out for all its 40 dates and, judging by the queues outside this substantial venue, it looks like a lot more records will be sold yet.

Selecter had a lot of problems with the sound, although that didn't stop the people thronging at the front dancing as if there was no tomorrow. But the vocals sounded horrifically out of tune for much of the time and it really took the single On My Radio to redeem the terrible sound prominent on Danger Zone which it followed.

Madness had no such problems. They took to the stage like a duck to water and churned out a fine set, with Mark Bedford doing a particularly good job on bass, rhythmic, of course, but with a certain tangy sound so rare with live reggae groups.

It was a weak gig for the Specials and a great one at the same time. While some numbers fell into a tinny, indistinct mess, plagued by unfortunate sound (two roadies held up the organ speaker throughout the set) others were pure magic — unadulterated good time rock and roll, reggae style.

New Era kicked the set into action at a terrific pace with the slower Too Hot allowing the harmonies to break through properly, while a cover version of Guns Of Navarone turned the whole auditorium, with a humidity rating above that of a Turkish bath, into a seething indistinguishable mass.

SIMON HILLS

## Billie Jo Spears, Bobby Bare: Gaumont, Southampton

ALTHOUGH THE coupling of star country names did not attract a full house, the audience never let its enthusiasm slacken off at any time throughout the two hour concert and both Billie Jo and Bobby had a substantial repertoire of material to draw from in order to delight their followers.

Of course, Billie Jo Spears' acceptance has well spread beyond the country fraternity and currently, in singles terms, she holds the exalted position of being the music's most successful exponent in Britain. Ms. Spears just went through her paces easily, adding her highly distinctive, husky vocals to a succession of hit titles that included What I've Got In Mind, '57 Chevrolet and — naturally — Blanket On The Ground.

Whereas Billie Jo Spears' set was a little too familiar, Bobby Bare's 40 minute stage act was completely fresh and unexpected. He has a natural stage presence and — backed by 20 years experience and a catalogue of songs from such writers as Shel Silverstein, Tom T. Hall, Bob McDill and Billy Joe Shaver — quickly showed why he's always been regarded as an innovator within country circles.

TONY BYWORTH

## Sutherland Bros: The Venue

THERE ARE at least three great mysteries of the seventies: Why Concorde can't make money, why Spurs can't win the cup and why the Sutherland Brothers can't quite make it.

Back home for a short tour, the Sutherlands' visit to the Venue reinforced their reputation as the British Everly Brothers. Close harmonies, thoughtful lyrics and biting delivery are Sutherland hallmarks, yet brothers Gavin and Iain have only known singular glory (remember In The Arms of Mary?). Rod Stewart had to score with Sallin'.

Both hits were revived in concert as were When the Train Comes, a steaming legacy from their now ended 'marriage' with Quiver, When the Night Comes Down, the title track from their last CBS collection and the new single First Love, both products of their Atlantic crossing earlier this year.

Much appreciated were support act Live Wire, celebrating a debut album on A&M and some impressively dextrous drumming behind a solid but otherwise basic three guitar attack.

HARVEY LEE

## Cool Notes: Bouncing Ball, Peckham

THE COOL Notes are a young black band that have been gigging together in their current line up for about six months and from their set it looks as though with a little time and effort they could well have a chart record and the sort of fame that goes with it.

The main criticism is that the band hasn't really decided on its direction. Leader and keyboardman Chubby pulls towards what he calls "Western reggae", while guitarist Tosh seems to see himself in a Bob Marley mould and the two girl vocalists, Pinky and Perky, are in their element on disco numbers.

Luckily for the band they carry off all three types very well and deserved a lot more encouragement than they received from the dour audience at the Bouncing Ball.

Their set included all their singles, It's My House, My Tune and the current release Billy The Kid — all of which sounded like chartworthy material plus No More Wars, Natural Mystic and Book Me. It's all down to the band to keep trying and a record company to put a bit of faith in them.

DANNY VAN EMDEN

## Lou Reed: Hammersmith Odeon

THE WORDS were the same — but could these really be the songs that seemed so exciting a few years ago?

This was the question that must have been running through a lot of minds as Lou Reed went through the first half of his long set for it really seemed as if he had forgotten the tunes of most of the classic songs he covered from the early part of his career and he churned out very disappointing renditions of Walk on the Wild Side, Heroin, Sweet Jane and Perfect Day.

The turning point came when Reed backed, incidentally, by a good

tight band, began to sing his more recent songs — and they are as good if not better than the old material.

After electrifying versions of All Thru The Night and Street Hassle from the Bells album, the evening really took off. It's a shame it took so long, but it was well worth it in the end. Lou Reed is more than just the over-the-hill star that some see him as being — and his best work could still be yet to come.

DANNY VAN EMDEN

## Marti Caine: Talk Of The Town

IT WAS, maybe, the surprise London cabaret debut of the year. Marti Caine, the former New Faces winner from Sheffield, opening at London's Talk Of The Town — her first such season before a cabaret audience in the capital — indicated that she could well be Britain's answer to the early Barbra Streisand.

Ms Caine has a strong, individual voice which shines through on numbers like Just The Way You Are, I Believe In You and Mr. Bojangles. She complements it with a sense of humour which puts her in a class of her own as far as British female entertainers are concerned. She is the natural successor to Gracie Fields and takes over where Cilla Black left off.

Which might, of course, lead one to believe that Marti Caine is a concoction of several other female stars, which maybe she is, but she also has the individuality to make it on her own.

Her opening at The Talk was the finest I have seen for a relatively new artist in five years. Now if Pye, her record company, can do for her what they have done for Lena Martell, the foundations will be laid for Ms Caine's transition to becoming one of Britain's top stars.

CHRIS WHITE

## Chet Atkins: Theatre Royal, Drury Lane

TO FIND Chet Atkins — guitarist, record producer, starmaker and RCA vice-president — on the road is a rare enough occasion; to find him playing a London date is a major musical event and certainly not to be missed.

Who goes to see Chet Atkins perform, one wonders... country fans, guitar buffs, musicians? Undoubtedly there was representation from all quarters at this kickoff of a two week European tour, although it was the musicians who most likely applauded the loudest whenever the master picker amazed/dumbfounded them time and time again with a technique that originated from listening to Merle Travis but developed into a very unique thumb and three fingers style of playing. Such a styling has made Chet Atkins into one of the world's most accomplished, and acclaimed, guitarists.

The 70 minute performance, which defied musical classification, started off quietly — but immediately impressed — with a solo acoustic rendition of Cheek To Cheek. Then he started introducing his fellow Nashville musicians: guitarist Paul Yandell, percussionist Randy Houzer and finally piano and bass — Tony Machioli and Steve Wariner, the latter being Atkins' latest recording protegee who displayed a powerful voice with his latest U.S. single I Don't Want

Anybody Beside Me.

The rest of the set, which saw Chet Atkins swapping between acoustic and amplified Gretsch guitars, presented a whole range of musical settings included an incredibly delicate arrangement of Variations On A Theme By Mozart and a Beatles medley which saw Atkins playing lead and rhythm at the same time.

TONY BYWORTH

## Dean Friedman: The Venue

THE TOUR has been described as low profile, and when Friedman sauntered on stage, as solo as the day he was born, even that seemed like hyperbole. He then made a superb job of doing what very few artists could bring off successfully — performing alone material which last time round was performed with a band.

He already had the full attention, support and admiration of his audience, both for his songs and his singing of them, but he went ahead and worked to earn it anyway.

He is one of that elite corps of singer songwriters (Jackson Browne, James Taylor, Billy Joel leap to mind for comparison) whose lyrics are so fine, so sharply observant and so unpredictable that they insinuate themselves into your life and end up being quoted in conversation simply because they express some feeling or idea better than you can spontaneously manage yourself. They are light years away from the repetitive, computerised words of disco music, yet manage to achieve at least some of the commercial success such creativity deserves.

As well as new songs there were some of the best known from both albums — Woman Of Mine, Lydia — and the wistfully romantic mood frequently gave way to the cynically amused, the zany (a lullaby for baby sitters who loathe their little charges) or one of pleasantly wallowing in self pity ("who's gonna greet you when you get home?"). Saturday Fathers is probably the best song ever about divorce, and VD Blues is enjoyably revolting.

A line in one song went "I'd rather lose a hand of hearts than win at solitaire," but, like it or not, by the end of the concert that was what he had done.

TERRI ANDERSON

## Serge Lama: Royal Albert Hall

IT WAS difficult to understand the whole point of this exercise. Serge Lama is allegedly France's current male singing idol and in an attempt to broaden his appeal to the British record buying and concert-going public, promoter Robert Paterson brought him over to London to do this one-off performance at the RAH.

Which is all well and good, excepting that for what good was achieved, Lama might just as well stayed in Paris and entertained the masses there. For a singer who is apparently keen to become a known name in the UK, it is strange that he found it impossible to sing at least some songs in English and his English-spoken introductions were virtually non-existent.

What made this particularly frustrating was the undoubted fact that Lama is a great talent. He possesses a power-house voice, has a dramatic stage manner and his songs (all of which he co-wrote himself)

would appear to be heavyweight material. Excepting that if you happened to be English and with no understanding of the French language at all, then the whole thing began to float over your head within the first 30 minutes of Lama's two hour act.

The predominantly French audience loved every minute of it and the performer was rewarded with standing ovations and flowers galore. For the British ticket-holders, however, it was all rather an eerie experience — almost as though you were a stranger in your own backyard.

CHRIS WHITE

## Screen Idols: Hammersmith Odeon

AS ONE of the first signings to the new EMI Cobra label and with an album Premiere (CBR 1001) and single, Blind Man, already in the marketplace, it was inevitable that Screen Idols would attract a lot of attention on their first major tour, playing support to Darts.

The nucleus of the band is drummer Woody Woodmansey — whose last band U-boat recorded for Bronze Records — and Tony Smith known for his work with CBS band, Lone Star. They are joined by guitarist Ched Chessman and bassist Geoff Appleby, and vampish looking singer Michelle Nieddu.

It is early days yet with Screen Idols, of course, and the fact that collectively they are new to gigs like Hammersmith showed through in parts of their 45-minute set. Nevertheless, the overall impression was that this is a band who must be serious contenders for success during the early 1980s.

In Nieddu, Screen Idols have a lead singer who possesses an incredibly powerful voice. Ignore her you can't.

Woody Woodmansey continues to dazzle everyone with an energetic and musically display of drumming. Solid support comes from Smith, Chessman and Appleby. Overall there is a sufficient blend of talents to guarantee that, break-ups apart, Screen Idols have a guaranteed future, both as a live act and as a recording band.

CHRIS WHITE

## Judie Tzuke: The Venue

ELTON JOHN himself has described her as the most promising new female singer since Kate Bush and put his money where his mouth is by signing the lady in question to Rocket Records.

Ms Tzuke possesses a voice which is more powerful than her recordings usually suggest. Her stage presentation owes much to the influences of the folk club circuit — either she stands by the mike adopting the stance of the more ethnic folk artist or during the vocal breaks she positions herself towards the back of the stage and allows the spotlights to go on her musicians.

Her material is self-penned and therein lies one of her strengths. It was a pity, therefore, that at times it was not always possible to hear her lyrics, either through a 'foggy' sound system or general inaudibility.

The two Venue performances were Ms Tzuke's first important London appearances and it is quite possible that nerves were somewhat to blame for this state of affairs. However she displayed an originality of style and music which must augur well for the future. Ms. Tzuke is one of the more original singing talents around at the moment.

CHRIS WHITE

# FROM CHAMPAGNE ILLINOIS TO WEST RUNTON PAVILLION...

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screams  
screams



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- SAT NOVEMBER 17th RETFORD - The Porterhouse
- TUES NOVEMBER 20th LONDON - Marquee
- THURS NOVEMBER 22nd BRISTOL - The Granary
- FRI NOVEMBER 23rd SHEFFIELD - The Limit Club
- SAT NOVEMBER 24th BIRMINGHAM - The Underworld
- TUES NOVEMBER 27th MANCHESTER - The Manchester Poly
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INS 2007

## BROADCASTING



**PICCADILLY RADIO** decided to investigate Manchester's latest recording phenomenon — *The Ramblers* — whose single *The Sparrow* is currently climbing the chart. *The Ramblers* are members of *Abbey Hey Junior School* in Gorton, Manchester, and despatched to interview the children were *Tim Grundy* and *Abe Ginsberg*.

## Time Lord is here

A DIGITAL automatic time control unit for recorders and other hi-fi equipment has been developed to make it possible to choose and record in one's absence any radio programme within a 24 hour period.

Called *Time Lord*, it has been designed by the Derby based company *Sensors and Systems* in conjunction with *Robert Buckman* of the TV programme *Don't Just Sit There*, who is to donate 50 per cent of his royalties to cancer research.

About the size of a portable radio it will switch to a maximum of 750 watts and has the following switching facilities: *Auto On*, *Auto Off*, *Manual On/Off*. This last feature enables equipment to be permanently connected through the *Time Lord*.

The *Auto Off* facility allows equipment to be switched off at any



**TIME LORD**: a digital automatic time control unit which will aid cancer research.

preset time up to 59 minutes, thereby switching off a recorder precisely at the end of a programme.

## Stevie's wonderful world of jingles

**STEVIE WONDER** — subject of a two hour interview by *Capital's Nicky Horne* in *Mummy's Weekly* last Friday — did not spend quite so much time making some jingles as he did making his latest album, *The Secret Life Of Plants*.

While *Horne* was in *Los Angeles* recording the interview, *Wonder* rattled off more than half a dozen jingles for the station.

**DAVID LUCAS** has returned to *Capital Radio* — but not to work. The *Swansea Sound* programme controller who was once a *Capital* man went back to the station to marry *London Today* presenter *Sarah Mills*.

**TOP OF THE POPS** producer *Dave Hillier* has left the *BBC* to produce and direct programmes on a freelance basis. Showing impeccable timing — as *ITV* has returned to the screens — his first assignment is with *ATV*. He is likely to put together a *Leo Sayer* special before Christmas which should prove easy as he put together the *Leo Sayer* series for the *BBC*. He will be based at *ATV's Elstree Studios* and says he hopes to educate promotion people in the route to *Elstree*.

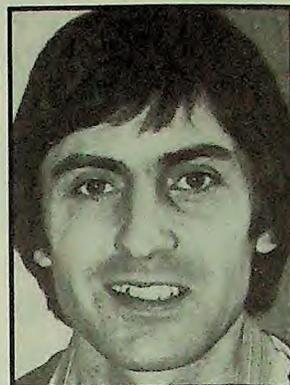
**TOMMY VANCE'S Friday Rock Show** (10pm to midnight) on *Radio One* is featuring sessions by new young British bands. *Def Leppard* were featured in the first session last Friday and in future weeks *Samson*, *Praying Mantis* and *Iron Maiden* will be among the bands showcased.

**BOTH BRMB** and *Capital* have forged further links with educational establishments. With the *ILEA Capital's Wren Orchestra* will introduce schoolchildren to the

## News in brief...

pleasure of concert going, while *Collection* presenter *Peter James* will tell the audience about the instruments and composers. The *Open University* is joining forces with a commercial radio station — *BRMB* — for the first time.

**RADIO LUXEMBOURG** has re-started its *Sunday Night Dances* at *London's Hammersmith Palais* from *October 28*, with programme director *Tony Prince* hosting.



**ROGER DAY** — former head of music at *Piccadilly Radio*, who left the *Manchester* station recently — has joined *Birmingham based BRMB* as a presenter. From this week he will host the mid-evening show, playing two and a half hours of easy listening music from 7.30pm. From this Sunday he will also take over the *Sunday morning show* (10am to 2pm), providing a link between local families and relatives in hospital or abroad.

## Dankworth premiere

**CAPITAL RADIO** is to record the *London* premiere of *John Dankworth's* latest composition — *Fairoak Fusion* — for a future broadcast.

The piece — commissioned by the *Fairoak Festival* — was written for *Julian Lloyd Webber*, the *Myrah Saxophone Quartet* and *Dankworth* himself and also features *Paul Hart* on bass, violin and keyboards and drummer *Kenny Clare*.

*Fairoak Fusion* was given its first performance at the open air festival which is held annually on *Lord Rosehill's* estate at *Rogate in Hampshire*. The work is described as "an exciting blend of styles, instrumental textures and intricate techniques."

The *London* performance takes place at the *Queen Elizabeth Hall* on *November 7*.

## ALBUM REVIEWS

## MOODY BLUES

**Out of This World**. K-tel NE 1051. Long awaited compilation made in collaboration with *Decca* arrives just in time for the return of commercial TV and the beginning of the Christmas season. Good track choice, including *Ride My See Saw*, *The Story In Your Eyes*, *I'm Just A Singer*, *Melancholy Man* and the all-time classic *Nights In White Satin*. Marvellous wallow in nostalgia, even if the publicity still of the band is a worrying reminder of time's relentless forward march.

## ALL ABOARD!

**EMI EMTX 101**. A chart tip in view of *EMI's* extensive TV promotion plans, hitherto thwarted by the blackout. These 24 tracks will win a lot of custom with Christmas coming and the public looking for suitable gifts for the kids. There are some kiddie classics present such as *The Laughing Policeman* (*Charles Penrose*), *The Ugly Duckling* (*Danny Kaye*), *Hippopotamus Song* (*Ian Wallace*) and *Sparky's Magic Piano* (*Henry Blair & Ray Turner*), plus contributions by *Pinky & Perky*, *Arthur Askey*, *Burl Ives*, *Charlie Drake* and *Clive Dunn* among others. *Dick "Robin Hood"* *James* rides again, and *Stan Freberg* does his hilarious send-up on the *Banana Boat Song*. The tracks will be used for ever by *Stewpot* and you should stock this one liberally so that you'll be ready when customers ask what they can buy for the nippers.

## VARIOUS ARTIST

**20 Reggae Blockbusters**. *Trojan TRIS 176*. Twenty tracks that all made the *Top Twenty* — and a few, including *Desmond Dekker's* legendary *Israelites*, that made it to *Number One*. The chart record of these songs, by such artists as

*Ken Boothe* (who must surely have the perfect reggae voice), *Bob and Marcia*, *John Holt* and *Dave and Ansil Collins*, really speaks for itself. A really excellent pop-crossover album and one that should sell by the cartload.

## VARIOUS

**Rock 'N' Roller Disco**. *Ronco RTL 2040*. With TV promotion, this should be a sizeable seller between now and Christmas. All recent chart hits by a line-up which includes *Buggles*, the *Flying Lizards*, *Boombtown Rats*, *Real Thing* and *Dollar*. An ideal party record.

## ROD STEWART

**Greatest Hits**. *Riva ROD TVI*. A massive seller and maybe *The Christmas album* — *Riva* and *WEA* are spending in the region of £300,000 on TV promotion, the largest such campaign the major company has been involved in. However, the very track listing here would be guaranteed to shift several hundred thousand albums without the aid of TV promotion. No less than five number ones are included and all ten tracks have been *Top Five* hits. Cuts include *Sailing, Do Ya Think I'm Sexy, You're In My Heart, Maggie May* and *The Killing of Georgie*.

## JOHNNY MATHIS

**Mathis Magic**. *Producer: Jack Gold*. Usual impeccable offering from *Mathis* which incorporates the familiar *Mathis* ballad style and several lucrative disco offerings. A fine blend of material including the oldies *That Old Black Magic* and *Cole Porter's Night And Day*, along with *She Believes In Me* and the new single, *No One But The One You Love*.

## COLIN BLUNSTONE

**I Don't Believe In Miracles**. *CBS 31760*. Excellent mid-price repackaging which brings together *Blunstone's* *Top 30* hits and the best of his first three albums. *I Don't Believe In Miracles*, *Say You Don't Mind*, *How Could We Dare To Be Wrong* and *Wonderful* represent the hits. *Blunstone* possesses one of the most unusual voices in the music business and it is put to good use on the material here.

## DAVID ESSEX

**Hold Me Close**. *CBS 31763*. Mid-price album which features a variety of recordings from *Essex's* recording years with *CBS*, including *Gonna Make You A Star*, *Lamplight*, *Cool Out Tonight* and *If I Could*. A total of 14 tracks which should have wide appeal.

## EARTH WIND &amp; FIRE

**Last Days And Time**. *CBS 31761*. This is an interesting release of *CBS's* mid-price *Embassy* range which allows *EW&F* fans in this country the chance to have the soul/funk band's first ever album. The LP has never been available in the UK but has been in demand as an import item. The band's breakthrough in the last 18 months must guarantee a lot of consumer interest in this earlier offering which gives an insight into *EW&F's* work before they went commercial.

## GLORIA GAYNOR

**I Have A Right**. *Polydor 2480516*. *Ms Gaynor* scored heavily with *I Will Survive* earlier this year — a record destined to become an all-time classic — but the album which that was included on was hardly one of the runaway hits of the year. This new LP offers *Let Me Know (I Have A Right)*, her latest *Top 30* disco offering in its full-length version, and an elongated disco version of

the *West Side Story* tune *Tonight*. Pleasant, if rather unexceptional disco music.

## IAN MATTHEWS

**Siamese Friends**. *Rockburgh Records ROC 107*. *Producer: Sandy Robertson*. *Matthews* has been a long-time favourite in this country with a section of various *Matthews Southern Comfort* and *Fairport Convention* fans — with something like a dozen solo albums to his credit in the last decade, there can be few doubts that he is capable of consistent album sales. The last year has seen him return to the limelight on both sides of the Atlantic and *Siamese Friends* is set to consolidate his new-found position. It is laid-back restful music from a variety of composers including *Matthews* himself, *Stevie Nicks* of *Fleetwood Mac* and *John Martyn*. *Matthews* has some excellent backing musicians and it is obvious a lot of care has gone into making this album.

## SALLY OLDFIELD

**Easy**. *Bronze BRON. 522*. *Producers: Sally Oldfield and Ashley Howe*. Second album from *Ms Oldfield* and this offering finds her surrounded by musicians of the calibre of *Herbie Flowers*, *Graham Jarvis* and *Kevin Peek*. The nine numbers, all composed by the lady herself, include the new single, *The Sun In My Eyes* which is picking up airplay. The lady apparently has live dates planned for the *New Year* or maybe this album is rather premature. Should be a good seller however, and achieve the same success as her first LP, *Water Bearer*.

## MERTON PARKAS

**Face In The Crowd**. *Beggars Banquet. BEGA 11*. *Producers: The Merton Parkas*. The first single from

the purist mod revival bands, *You Need Wheels* sold, it seems, partly because it was the first and partly because the *Merton Parkas* are a mod band and sell on that merit. The single's included here, along with a tearaway version of *Smokey Robinson's Tears Of A Clown* — which doesn't do justice to the original and a cover of the *Monkees' Steppin' Stone*. Otherwise, predictable stuff, will no doubt get good initial sales but the sound, particularly the vocals, need strengthening for lasting success.

## GEOFF LOVE

**Classic War Themes**. *Music For Pleasure MFP 50452*. *Love* conducts the *London Philharmonic Orchestra* in a selection of well-known war themes including (part of) the *1812 Overture*, *Mars (from The Planets)*, the *Colonel Bogey March* and the *Warsaw Concerto*. Excellent recording which should have immediate sales success as well as becoming a good MFP catalogue item.

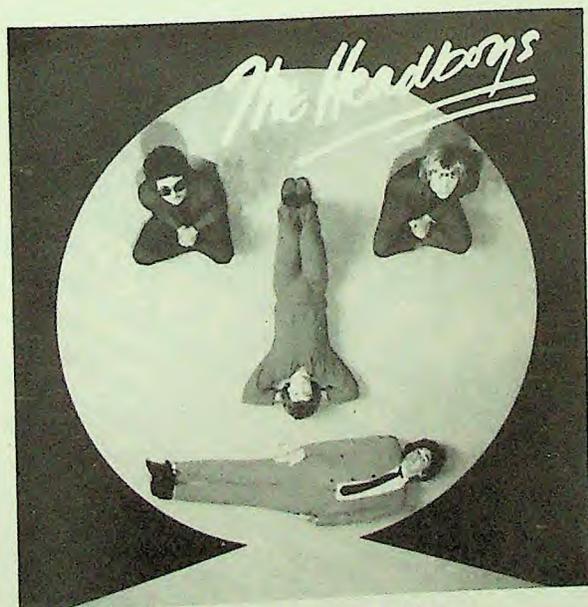
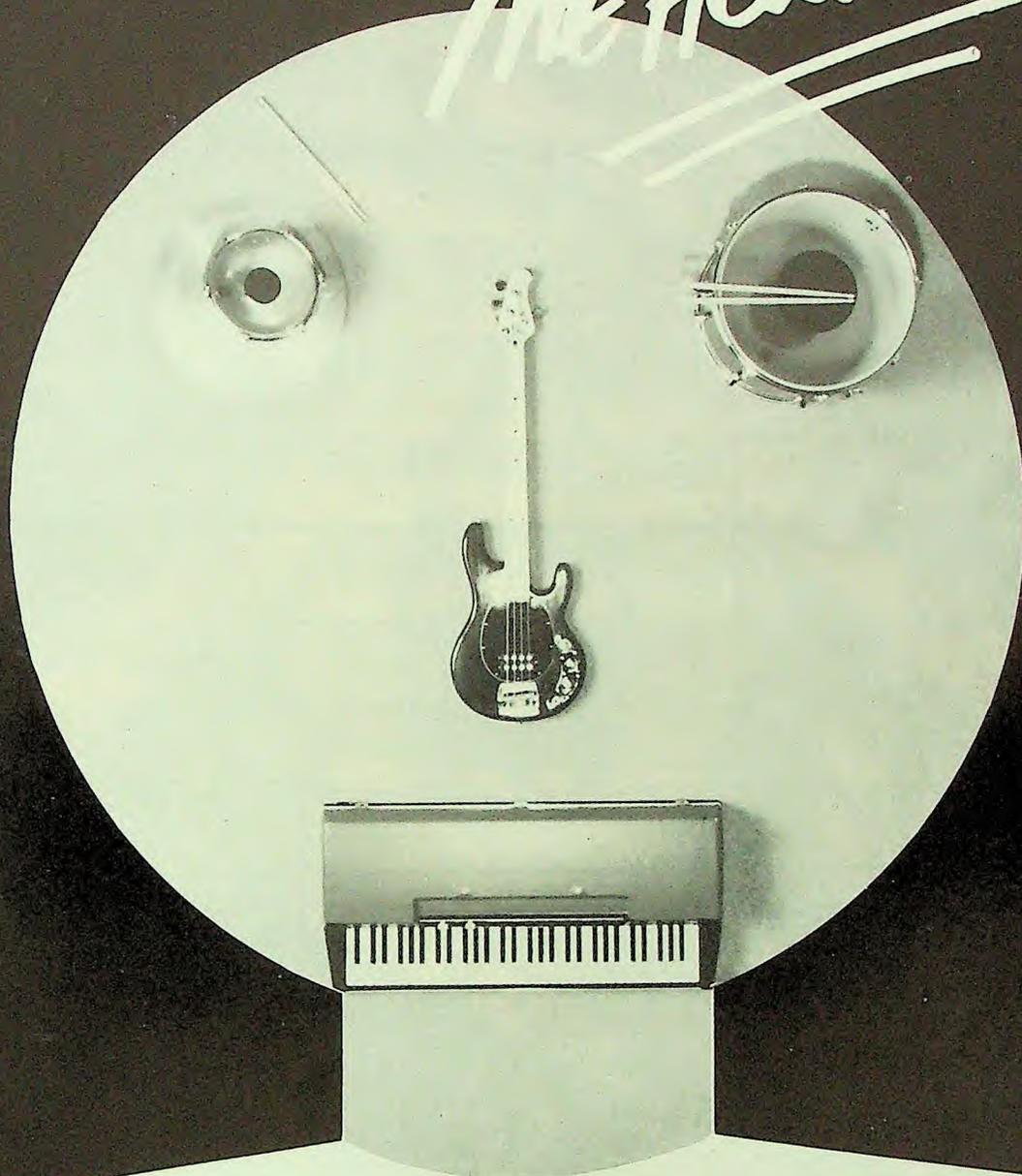
## BROTHERHOOD OF MAN

**Golden Hour Presents The Greatest Hits Of . . . Golden Hour GH 681**. A budget compilation which features all the harmony group's biggest hits including *Save Your Kisses For Me*, *Angelo*, *My Sweet Rosalie* and *Figaro*. Plenty of mums and dads' favourites here and 60 minutes of very pleasant music.

## THE DOOLEYS

**The Chosen Few**. *GTO GTLP 040*. *Producer: Ben Findon*. Another selection of easy-going pop numbers, tunelessly sung by *The Dooleys*. Titles include *One Kiss Away*, *Wanted* and *You Bring Out The Best In Me*. The group continue to have chart hits and are firm TV and cabaret favourites so sales should be favourable.

# The Headboys



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# MUSIC WEEK FACT SHEETS

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## SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION/ARTIST BIOGRAPHY	COMMENTS
THE DOLL Cinderella With A Husky Voice Beggars Banquet BEG 26 (WEA)	October 26	Desire Me (28, 1979, 8 wks, entry: January 13).	Debut hit early this year. Colour bag with lead lady Marion Valentine featured both sides. From promoted LP, Listen To The Silence (BEGA 12). AB: Five piece outfit basically masterminded by Marion Valentine, singer/guitarist, songwriter.	Not best cut for 45 release from album, much stronger cut in my opinion is driving, infectious You Used To Be My Hero. This 45 cut has interesting lyric but no really clear shape although some interesting musical lines plus basic arrangement which is also very much integral to other album cuts. Will be pleasantly surprised if it makes too much headway in charts, though presumed 75 appearance in-view of cult following.
THE NAZ The Word Charisma DB 345 (Polygram)	October 26	None	Colour sleeve with general pic on front with band name displayed similar to film display on cinema front, flip pictures John and Belinda Sinclair, apparently no relation. Also push from Sarm Productions Limited, AB	This reviewer suggested major charting for Madness or correspondingly disaster. Those extremes not so obvious in this record but basic surprise elements could well, provided these take fancy of major jock, lead to novelty style hit. Antics of John Sinclair remind of DLT whilst against his deep voice, half-talk/sing vocals there is played a melodic musical line which is given initial burst before always hinting presence in background. Second play against male lead is presumably Jill Sinclair's 1960s recording style vocalisation which is compulsive, albeit corny.
RICH WILDE This Lady Wants To Be Alone Dead Good DEAD 5 (Indie)	October 26	None	Black and white sketch drawn sleeve with artists known particularly in Lincoln area for musical innovations. AB: A sound engineer by profession. Records at home.	Begs for major — has current Gary Numan feel but distinctive enough in own right not to be seen as pale shadow of current hit-maker. Sounds promising at beginning with A plus lift in imaginative, knock-out mix of synthesizer into general sound. Synthesizer riffs then hover around with delicacy whilst other sounds travel from left to right channels with more finesse than Iron Butterfly tried in the late 1960's. Vocals more than adequate. Best indie heard for some time.
TOURISTS I Only Want To Be With You Logo GO 370 (RCA)	October 19	Blind Among The Flowers (52, 5 wks, 1979), The Loneliest Man In The World (32, 1979, entry: September 8).	From advertised new album, Reality Effect (LOGO 1019), group much featured consumer music press, plus general dailies, monthlies, more often than not revolving around intelligent, talkative lead girl Annie Lennox, as for instance Playground, Radio One. AB: Lead girl from Aberdeen, classically trained. Other members from various UK towns. Considerable gigging South-East. Vaguely in new wave syndrome with group style, dress drawing attention.	One of few LP tracks where Annie Lennox mixed above instrumentation for much of album features up-front backing with vocals of lady plus male members providing solid texture. Version of debut hit for Dusty Springfield (4, 1963) with here extra push from drums, strident guitar riffs which accelerate in pace plus force as record runs its course. Handclapping beat almost penetrates mix, as back-up vocals. Interesting version. Might be popular across the board hit following two rather sad though good 45s.
JANIS IAN Fly Too High CBS 7936 (CBS)	October 12	None	Kid Jensen, Radio One, Record of the Week. Reviewed Roundtable, RI. Basic company servicing accompanied by selling in of album, Night Rains (83802) from which comes 45, AB: Star from teen days in US thanks to Society's Child. Initial contract Verve/Forecast. Debut for Capitol, Present Company. Later CBS. Sadly still wanting UK chart debut.	Lady with New dress and tailored by producer Giorgio Moroder. No sell-out to disco territory but rather a delightfully arranged, scored piece from Harold Faktermeyer with Moroder giving crystal clear sound. She sounds comfortable in up-tempo, breezy number. Pity line suggesting lighting another cigarette left in for may deter play from some quarters, otherwise class, quality material. For the Record of the Week award on their show Kid Jensen — Dave Tate. Deserve a medal and for critics of DJs-producers, take notice of this choice. Lovely if it charted. Good flip, Night Rains.
STATISTICS Dumb Tiger TYG 4 (Indie)	October 26	None	Interesting visually designed cover which illustrates main record side. Label associated with One Productions, promotions and management. AB: Four guy group from Uxbridge area of London, have nationwide tour lined up for November. Produced by Bob Morgan.	Fourth release for '79 on Tiger label. Both sides have solid, aggressive drumming. Main side lays short guitar riffs over drum beat before vocal comes over top in fine style. Later vocal comes over drums with guitars silent. Has rock sounding fairground organ with Madness coming to mind in general record orientation. Basic hook line involving title slightly jaded with mix, as flip, slightly rough. Promising cut and worth hearing.
MADNESS One Step Beyond Stiff BUYIT 56 (EMI) — 12" Stiff BUY 56 (EMI) — 7"	October 19	The Prince (16, 1979, entry: September 1, 1979).	7" plus 12" (E1.49) with latter containing two tracks on B side, Mistakes and Nutty Theme. Neither B sides on new album. Band part of 2-Tone Tour with own headline dates following 2-Tone Tour from October 19 to November 14. AB: North London Band with chart debut this year via 2-Tone (then Chrysalis distribution etcetera). Seven in band with hit single leading to TOTP, consumer press	Bluebeat — Ska '79 style and superb, along with another excellent band Selector, and giving 2-Tone image of brightest hope for immediate lethal start to Eighties. Catchy down the scale vocal shout opens disc before lively catchy instrumental feel takes over. Later thrustful vocals, Big hit. Single title cut off fine debut LP (Stiff SEEZ 17) which for £3.99 not less RRP must be a winner. Should also see Stiff hitting even higher in company quarterly record percentage ratings.
WILSON PICKETT Groove City UA-EMI America EA 104 (EMI)	October 26	7 hits from 1965-1969 withing since.	DLT, Record of the Week, Radio One; General company servicing of relevant quarters. AB: Legendary US soul artist who surprised many late 1960's by recording Beatie song Hey Jude (UK, 16, 1969). Born Alabama, small-town gospel church background, signed CorrectOne Record 1963, along with Lloyd Price. Eventually contract purchased by Atlantic with 1965 R&B, chart-topper In The Midnight Hour. From the onwards success.	Very strong rhythmic number with strident backing allied to good powerful vocals. Lyrics basically simple with not unfamiliar idea of clubs and streets purveying atmosphere of good musical things. Might see Pickett with first hit for ten years. Good DLT — Dave Atke choice.
ELLEN FOLEY What's A Matter Baby Epic EPC 7999 (CBS)	October 19	None	Current darling of consumer music press copyists, features plus pics. PR tour of UK by lady including press, radio (BBC/LRI), Roundtable. Much trumpeting of artist as next overnight sensation. AB: US lady known already for vocals with famed artist Meatloaf. Has had long musical pedigree with current music produced by-UK partnership of Ian Hunter — Mick Ronson.	Much better production from previous 45 where Hunter-Ronson did not really veer away from the production they recently gave themselves. Retention of 1960's Spector feel but solid '70s use of back-ups, guitar work plus country sounding slide and piano outings for added texture. Lady's vocals here sound much less in the bathroom recorded giving much greater play for undoubted vocal skills and ability to sell a song. Possible success.
LINDA LEWIS 109 Jamaica Highway Ariola AR0 181 (Pye)	October 26	Three hits, 1973 onwards with most successful It's In His Kiss (6, 1975)	From promoted LP, Hacienda View, colour bag with artist pic front and back. Usually attracts good media response with lady in recent weeks introducing new TV disco show. Has had considerable TV exposure in past with generous press of all kinds. AB: From London, once in Ferris Wheel, much more talented than meagre three hits suggest, has had involvement with several different vocal styles such is range of voice, possible interpretation.	Produced by Mike Batt with his usual clear, defined sound and shape. Early acoustic guitar merely brief prelude before more punchy sound involving lots of good brass. Punchy back-ups never dominate a very assertive, authoritative Lewis who phrases lines well and his some hard title line. Not a pronounced reggae beat, rather one that lurks. Disc grows on hearing.

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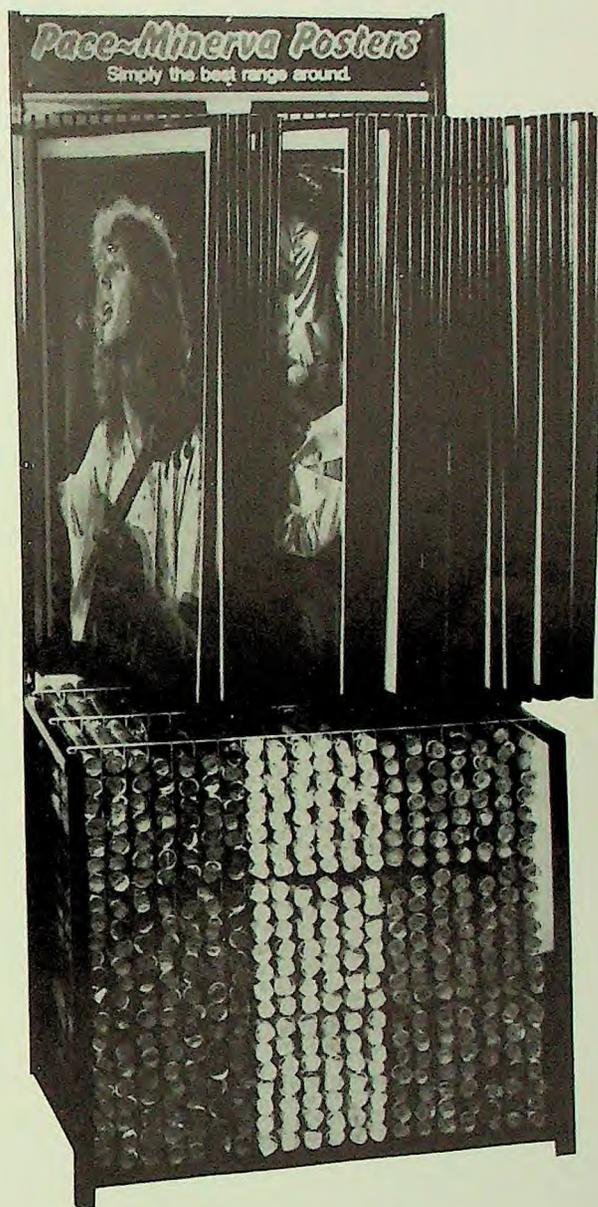
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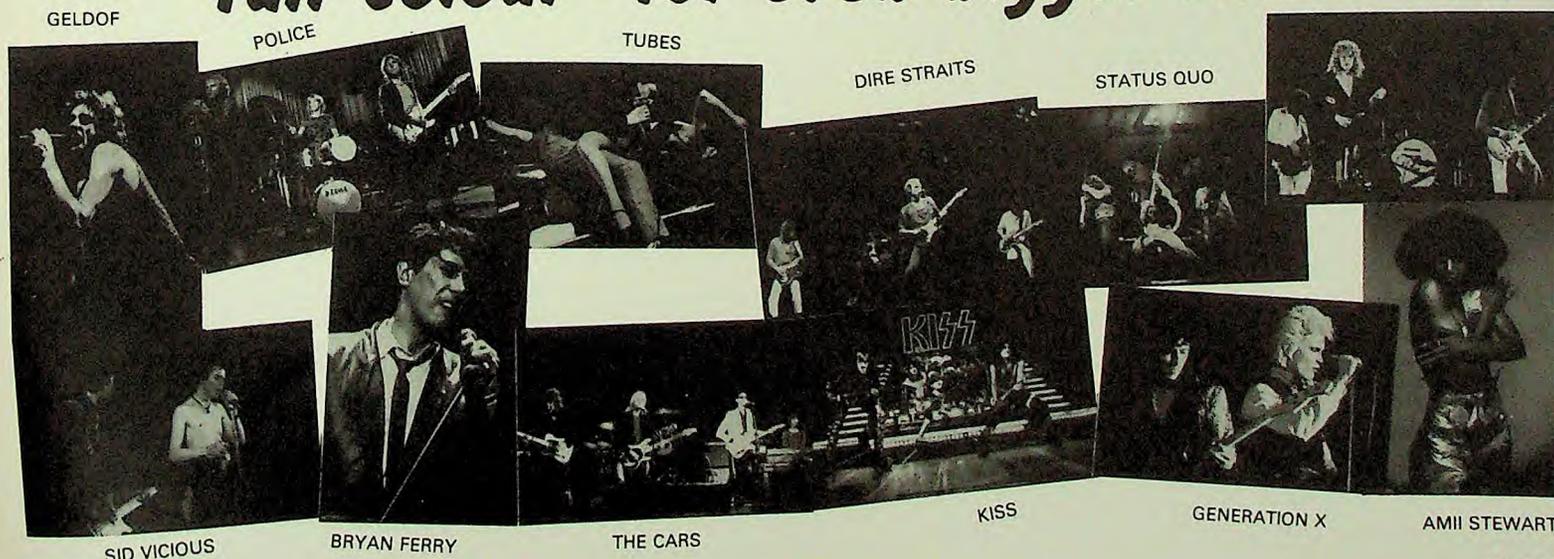
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Barbara Rotterova, Personnel Department,  
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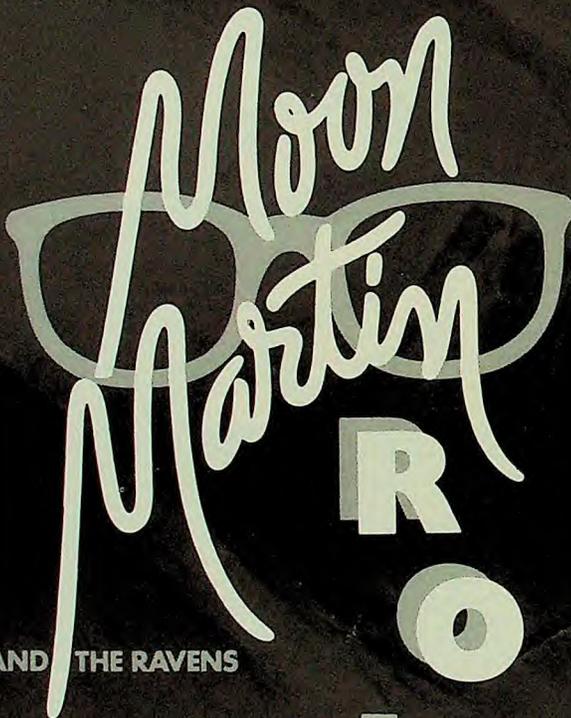
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## OPINION

The Music Week Opinion page is open to all to express their views on the music industry and this week we give space to long-established independent dealer E. D. FEARN of Jack Hobbs Records, Eastleigh, Hants., who makes a plea for a return to music with melodies and merchandising without the gimmicks.

# Get back to grass roots

WHY IS the record industry in such a sorry state today? Why are record companies fighting for survival?

Like the oil companies, record companies have grown and expanded alarmingly since the end of the last war and like the oil companies they are dealing with a product which must eventually run out. One day there will be no more oil; already there are no new melodies.

Thankfully, music, unlike oil, can be used over and over again. Record companies waste millions of pounds trying to break new artists, trying to find new sounds, with what result? How many of this year's chart entries will be remembered this time next year and how many one-hit wonders hit the charts, to sink back into oblivion again?

We have to get back to grass roots — timeless melodies put over in a way that pleases the discerning ear. Today's youth must be re-educated to appreciate real music. As I write, I am listening to a Nat King Cole LP and my eighteen-year-old son, a confirmed rock 'n' roll fan, is humming along with it.

There has to be a moral there. There are too many clever young men with no musical experience and wild ideas in the record industry today. Good music does not die, but all too often it is buried by these bright young men who think that the public needs change. We are not dealing with the same old public all the time. With each new year, we are presented with another generation of record-buyers, a large proportion of whom would be happy to buy the music their predecessors bought — if

it were available. How often do we dealers have to shake our own heads regretfully and say: "Sorry, Sir, I'm afraid that one is deleted."? On my counters I keep a pile of 'Golden Oldies' catalogues and I order 70 to 100 oldies a week from my supplier.

Every record listed in the Guinness Book of singles, that lists top twenty entries over a period of twenty-five years, should be available again. There is plenty of mileage left in all of them. As for falling profit margins, the record companies should look more closely at their overheads, particularly on the promotion side. How often are we told that thousands of pounds are being used to promote an LP that turns out to be the flop of the

**'One day record companies may have to sell by direct mail order!'**

year or an American artist whose product fails to win favour with the British music lover? Surely a good product sells itself and needs no promotional bally-hoo? Why employ promotion companies to send reps around handing out handfuls or even boxfuls of records to radio stations, DJs and record shops? I receive hundreds of free singles every year and 90 per cent of these are sheer wasted vinyl. They end up in my 50p and 10p bargain box or in the nearby Oxfam shop. They don't make the charts and they don't make money for the record companies. Why so many salesmen and so many phone-outs? "Like to

mention four singles" — "Go ahead — yes we've got them all, we're not asleep on the job down here you know" — another 50p phone call wasted! Waste, waste and more waste! Recover some by knocking off ½ per cent settlement discount. Squeeze the dealer — the public expect him to cut prices — the record companies force him to accept less; one day the record companies may have to sell their product by direct mail order!

Improve mail-outs on new release information. Let us know in advance what's coming out, not in retrospect, like at least four majors are doing at the moment. It is humiliating when your customer knows of a new record before you do. Other than that, just one monthly call from a knowledgeable rep. Don't sack the man with fifteen years experience because he's too old, then send us a twenty-three year old in a sweat shirt and jeans who thinks music dates back to his teens. Age is immaterial; it's what's in the mind. I have run a successful business for 33 years and if I wasted money on unnecessary gimmicks and super smart decor, my story would be a different one. With thought of the festive season approaching, I can do my own stocking up, without offers of 7½p in the pound to bulk buy two thousand back catalogue LPs and I can afford a bottle of whisky or a crate of wine when I want it. The main theme of my outpouring seems to spell it out; stop the waste and pick out the bright boys who think out the gimmicks. Plain straightforward merchandising of what the customer wants, not what's dreamed up for them.

# A single, major complaint. . .

WE ARE thoroughly pissed off with the attitude of all major record companies regarding new releases. Over the past six months the receipt of new release material — ordered via the reps well in advance in the normal manner — has become a joke.

The majority of multiple shops — Boots, Smiths etc — are receiving some new releases in our area approximately one week in advance of us and despite many heated and lengthy telephone calls to record company offices the situation seems to be getting worse.

We now find that we are able to get new releases on time via the one stops. Do you really want us to deal direct or would you prefer us to deal with the one stops!? We are by no

## LETTERS

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

means a small shop and one wonders as to the outcome of this crazy situation in the future.

We all realise only too well the various problems that the industry is suffering, but surely there is no need for what appears to be preferential shipping of new releases to multiples.

We wonder if the multiples change their policy and start selling whatever else takes their fancy whether the major companies will then take the negative approach they seem to be taking at the moment. They will most certainly need our and other independents full support should that happen.

It is not surprising from this attitude of the major companies that things are not as they should be. They would do well to take an example from the smaller companies like A & M and Chrysalis whose first class efforts and attitude do not go unnoticed even in these difficult times.

**DUNCAN HANDS & MIKE BUTLER, Record and Tape Centre, Out Street, Evesham, Wores.**

# Spoken word—the missing giant

CHRIS WHITE'S otherwise excellent feature on spoken word recordings neglected to mention among others, the true giant of the medium, Caedmon Records. With over 1600 titles currently available in both record and cassette versions, Caedmon has been a world leader for over 25 years.

I am happy to report that as Britain's only specialist

distributor of spoken word recordings we handle both labels plus those of a number of other smaller companies.

Interested dealers might like to know that our latest catalogue is just coming off press and copies will be available to the trade from early next month.

**NEIL HAMMERTON, Record and Tape Sales, 78 Newman Street, London W1.**

## EMI praise for Dealer Tour

I WOULD like to pass on my thanks to all those dealers and Music Week staff who combined to make your Dealer Tour such a positive occasion.

I was particularly impressed with the large turnout at the majority of the venues. As long as such quantities of dealers are prepared to give up their evenings to come and talk to us we are more than prepared to listen — and learn!

**CLIVE SWAN, general manager, EMI Records, Manchester Square, London W1.**

## DIARY

## Isla's Christmas album

ISLA ST. CLAIR is best known these days as being Larry Grayson's assistant without the twirl in The Generation Game, but the pretty Scottish lass is no newcomer to the show business scene. She's been singing since "before I could talk", and made her first singing appearance when she was 12.

Traditional songs were her singing repertoire in the days of the folk revival, and they still occupy a prominent place in her affections. Now Isla has returned to the recording scene after an absence of eight years, and Decca is releasing an LP of Christmas-orientated songs called simply, Isla, this month (SKL 5317) and a single cut, Mid-Winter Song, on November 16.

A discerning music journalist financed her first recording session resulting in her first LP on Tangent Records. *Hi-Fi News* voted it Traditional Record of the Month and the *New Musical Express* nominated her as the most promising newcomer of 1971.



Although she intends her return to recording to be a permanent and regular part of her activities, she acknowledges the rather narrow limits of singing traditional folk songs, and is grateful for the opportunities in other directions coming her way.

"I shall be doing some documentaries with a difference for the BBC next year," Isla disclosed. "It will mean being out of the country for a month or two, I'm also hoping to do some concerts and maybe a folk club or two if the chance comes along, but never cabaret. That's about the worst thing that can happen to an artist."

## Success on your doorstep!

WHILE A&R men are scouring the country for tomorrow's stars, it might be more worthwhile searching closer to home — even in your own office, judging by the example of **Jacquie Cambria**, personal assistant to **Mike Smith**, general manager at GTO.

She is to make her debut soon on Monarch Records with *A Song For All Feelings*, one of her own instrumental compositions. She plays piano and is backed by a 40 piece orchestra on the disc which will be followed

in January by an album of her own numbers, described **Bob Halfin**, MOR manager at her publisher Campbell Connelly, as "Johnny Pearson-type songs".

The promotional push for Ms Cambria kicks off with a reception at this Sunday at Twickenham Rugby Club and the single should get a boost later this month when the tune is used as the theme of an Anglia TV series.

If the record is a success, it seems that Mike Smith might not only be losing a PA but also a potential star.

## Keeping up with Kruger

ONE MAN who was delighted with the news of Thorn's bid for EMI was concert impresario **Jeffrey Kruger** who found his share holding in EMI stock suddenly upped in value by a further £36,000.

Kruger cheekily tells us that with his profit he immediately put in a bid for the Casablanca Studios in Monte Carlo advertised in *Music Week* a couple of weeks ago.

And because he spends so much time out of the country — six months or more working in the United States — Kruger says he is considering an offer exceeding £230,000 from the Sheik of Dubai for his "chic" London home.

Kruger can probably afford to live without his London pad as he also owns a ranch-style home in California and an ultra modern place down in Brighton complete with indoor swimming pool in the shape of a piano plus sauna, cinema and disco.

Crisis? What crisis?



TWO OLD blowers from these swinging trad jazz days of the 1950s limber up for their date at London's 100 Club on November 14 with their quintet. Left is **Cy Laurie**, now mostly a farmer in Essex, and his partner is **Eggy Ley**, an executive with the British Forces Broadcasting Service in London.

## Tape One champers won by Bob Clifford

THE MAGNUM of champagne promised by Tape One studio for the first LP cut on its new lathe to reach the Top 30 has been presented to Arista for Barry Manilow's *One Voice*. Label manager **Bob Clifford** went to New York, received the still-warm masters, flew them back to London, took them to Tape One direct from Heathrow, and within 2½ hours had got two sets of lacquers to Phonodisc for pressing. If a man ever earned a magnum of champagne . . .

## A battle brewing?

A FREE corkscrew is being offered by Ariola Records to people in the music business, in the latest round of the **Jonathan King** versus **Umberto Tozzi**/CBS battle over their respective versions of the Continental hit song Gloria.

"Having heard that bottles of Italian wine are being distributed to promote another version of Gloria we have decided to enter the off-licence trade ourselves and offer a free corkscrew to anyone from the record business who can return to us a label from the said bottle of plonk," said an Ariola spokesman.

As an added incentive, Ariola will be putting all the returned labels into a suitable dustbin and a label will be drawn out, the lucky winner of which will receive a jeroam of champagne.

Empties should be sent to Ariola Records (Wine Dept).

## YESTERDAYS

**TEN YEARS AGO**  
ONLY THREE months after going to bi-monthly album releases, EMI reverts to a monthly release cycle . . . . . Mel Collins forms tape distribution company, Active Records and Tapes, to meet demands of burgeoning tape market . . . . . Mike Gill appointed executive director of KayGee Publicity . . . . . Bee Gees planning own label, possibly to be called Gee Gee . . . . . Simon Dee hired by LWT head of variety programming Tito Burns to host own chart show . . . . . Polydor installing stereo record players in selected shops to help in-store promotion of stereo products.

**FIVE YEARS AGO**  
WEA REPORTING "fantastic success" for sell-in of its new mid price label, Midi . . . . . The independent American label, Casablanca, acquired as a third party deal by EMI for Europe . . . . . CBS relents on its get-tough policy over faulty returns and agrees to give credit for returns . . . . . Jerry Gilbert joins B & C/Charisma in charge of special projects . . . . . Larry Page resigns the Troggs to Penny Farthing . . . . . Moves afoot to set up a Music Industry Council bringing together the BPI, MTA, and musical instrument and piano organisations.

**THE RESPONSE** to the announcement in *Music Week* (see October 20) that **Mike Oldfield** is seeking a manager is described by **Linda Gamble**, who is handling the replies at Virgin, as "huge". She continues: "There have been dozens and dozens and all terribly big time, one of whom was **Richard Branson**." No decision has yet been taken.

Dooley's Diary  
the lighter side of  
the business in  
Music Week  
every week

## DOOLEY

THE GERMAN hi fi industry appears to be openly promoting home taping and bootlegging judging by a full page colour ad in a recent pop magazine in which a blank tape with the hand written title "Barclay James Harvest — Live" is clearly shown in the cassette deck of a stacking hi fi system . . . . . *Music Week* was printed before Decca's annual general meeting, but at press time the company's singles presses were at 100 per cent capacity turning out its *The Sparrow* and *Tinker, Tailor, Soldier, Spy* hits and was turning down custom work from other majors . . . . . The enterprising **Nimbus Records** claims to have perfected a 45 RPM 12 inch record with 30 minutes 35 seconds playing time on one side using a specially adapted 12 year old cutting lathe.

**RADAR MD Martin Davis**, currently involved in the sale of Radar to WEA, has started up a "property shop" business as a means for house sellers to dispose of property without incurring estate agent fees . . . . . Without wishing to be churlish, does **Paul McCartney** really deserve his Guinness Book of Records' award as "most successful composer of all time"? . . . . . Rocket Records' American press lady **Jane Ayer**, in London having temporarily swapped jobs with **Laura Beggs**, is a granddaughter of Nat D. Ayer who wrote *Oh You Beautiful Doll* and *If You Were The Only Girl In The World* . . . . . **Mervyn Conn** collected an award as country music ambassador during recent Nashville awards season . . . . . **Lightning's Ray Laren** has paid £250,000 for the freehold of the company's building in Harlesden . . . . . Football results: Ice 3 DJM 0; Pye 7 CBS 0.

**STRONG HINTS** at last week's Local Radio Association meeting that Leeds and Leicester would be next locations to be given go-ahead by the Government for new ILR stations . . . . . Pity poor **Dave Robinson** who as both MD of Stiff and manager of **Graham Parker**, currently without a record deal, may end up negotiating with himself — although as an Irishman he will appreciate the irony of the situation . . . . . Congratulations to **K-tel** getting second commercial screened after reopening of ITV network with ad for its *Hot Tracks* album . . . . . A daughter **Melody** to **K-tel's Ian Wiener** and wife **Suzy** . . . . . The Albert Hall concert with **Ron Goodwin** conducting LSO and guest appearances by **Cliff Richard** and **Kate Bush** on November 18 sold out within hours of box office opening . . . . . Still negotiating a deal for his band **Small Hours**, manager **Tony Gourvish** blames "the music industry recession and the fact that some record companies are reluctant to offer anything more than a singles deal".

YOU COULD win a holiday for two in Greece, Morocco, Spain or Tunisia, a VCR or numerous TV sets and hi fi equipment in the Record Industry Ball raffle — tickets are 25p each or in books of £5 and are available from **Jocelyn Towns** at GTO/GEM . . . . . In a piece on piracy and home taping in the *Morning Star*, journalist **Barry Levene** predictably argued: "I cannot get worked up about loss of profits for big companies when ordinary folk record a borrowed album" . . . . . **Lena Martell's** No. 1 is her first major hit single in a recording career spanning 16 years.

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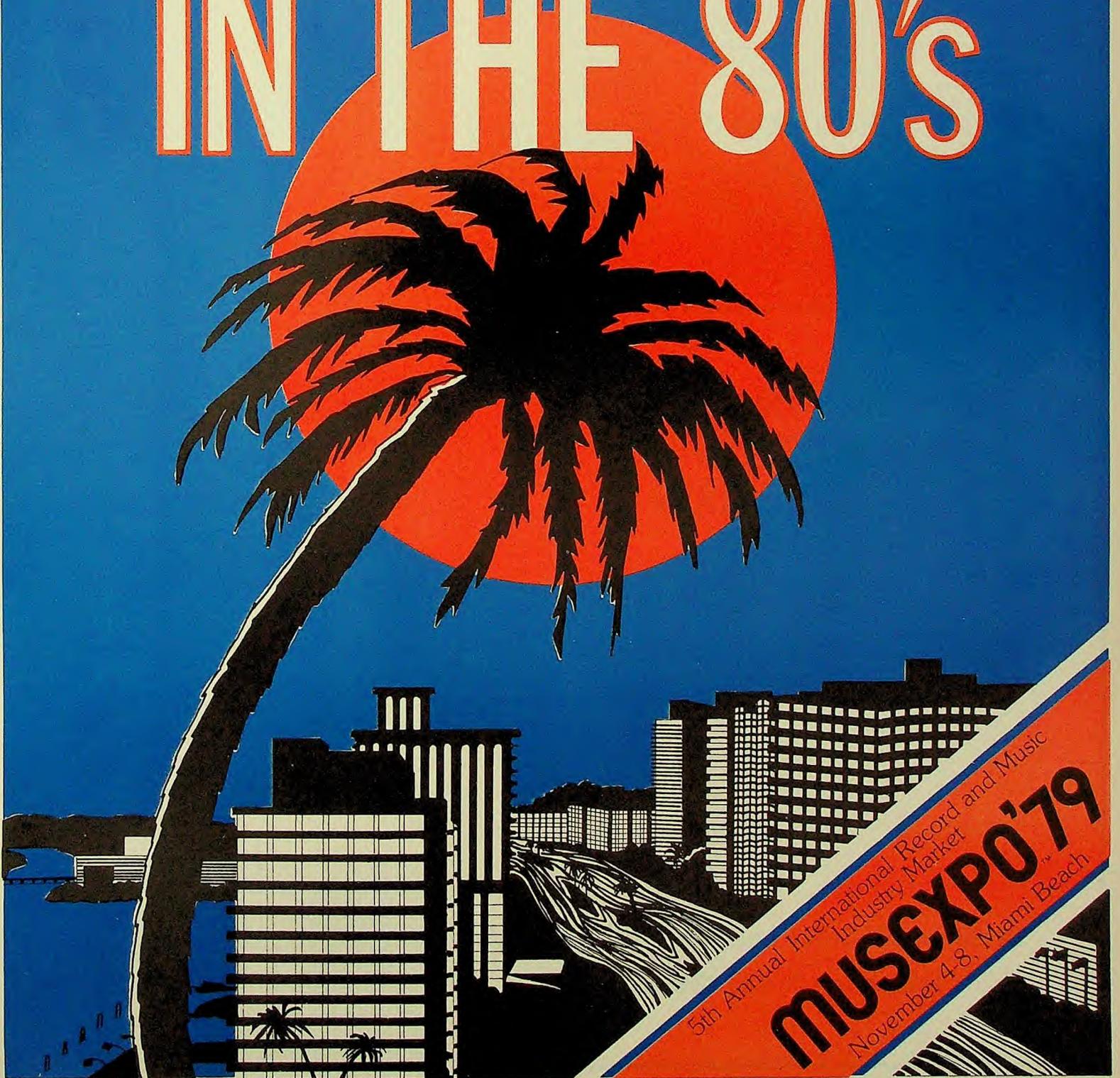
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Riva Records distributed by WEA.

# MUSIC WEEK

SPECIAL SUPPLEMENT

# PUBLISHING IN THE 80'S



5th Annual International Record and Music  
Industry Market  
**MUSEXPO'79**  
November 4-8, Miami Beach

## PUBLISHING SUPPLEMENT

# Capitalise on music is the message

*RON WHITE is managing director of EMI Music Publishing and president of the Music Publishers Association as well as being president-elect of the International Federation of Popular Music Publishers. Here he examines the present state of music publishing, and exhorts his fellow publishers to go into the 1980s with the right approach and attitudes.*

MUSIC PUBLISHING in the UK is as alive today as it has ever been, and is producing income undreamed of in the days when publishing was restricted to the printing and distribution of printed music.

Today, publishers are an essential part of the total music scene, searching for, signing and developing new composers and lyricists, many of whom are also talented performers.

Publishings have large investments in new composers, frequently paying them weekly retainers while they are developing their talents. International stars such as Elton John, Queen and many others either began their careers working in publishers' offices or their talents were recognised by publishers'

representatives.

Publishers are patient. They know that their rewards cannot be reaped overnight, and are prepared to finance, encourage and develop those creative artists in which they have faith in the belief that their ability to recognise talent will ultimately produce profits.

## Smaller rewards

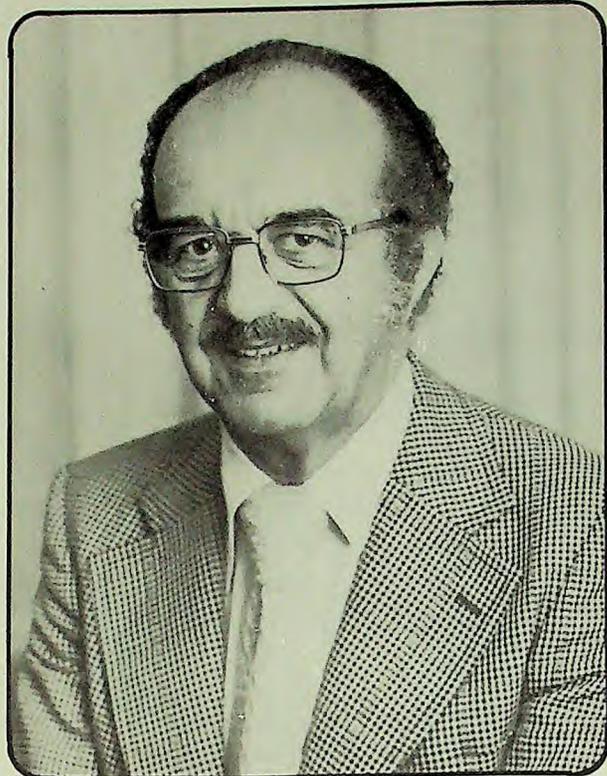
Publishing has changed dramatically during the past few years. No longer do giant record companies dismiss the contribution that can be made by publishers. However, they have failed to recognise that publishers work for much smaller financial rewards.

Many composers' managers also either refuse to face realities or are

unaware of the fact that publishers' budgets are very limited, and persist in demanding unrealistic advances and huge percentages. The good days have gone: no longer will publishers pay vast sums of money merely to sign a star name who may or may not recoup the investment, and will probably never do more than break even.

The crisis currently affecting the record business in many parts of the world is the result of a state of euphoria created by the easy life of recent years. The ill-informed, glamour-seeking whizz kids of the music business are in the process of being found out — and not before time.

The day of the industry know-all, totally lacking in self-discipline and wearing his regulation washed-



RON WHITE of EMI Publishing

out jeans or whatever is fashionable is over — thank God! Maybe sanity will return, and the old-fashioned rule of hard work and experience will prevail again. Hopefully, we shall also rediscover the basic fact of life that a good pair of ears, attuned to today's buyers, are more important than an ability to order a £50 lunch with panache.

The music business is resilient, and has always recovered from previous crises. Let us be innovative. Let us work hard again, and have loyalty to the cause of music rather than to the superficial glamour scene that has no place in the fascinating world of creative music. What can be more satisfying than to discover new writers, negotiate a record deal and help to promote this new talent to a meaningful and lasting place on the music scene?

The traditional war of the past 15 years between publishers and record companies must end. Let us all work together to discover new talent, and feed the hungry entertainment world with lasting, creative talent which can form the foundation of our business for the future.

Make your catalogues work for you. They have a huge potential if the contents are used imaginatively. Standard catalogues never die — unless you forget to nourish them with use. Compilation LPs, TV and radio commercials, new arrangements of old melodies — all these and many more are sources of increased income.

The legendary old-time publishers from Tin Pan Alley were never lost for aggressive ideas and prodigious energy. Surely today's publishers have as much "get up and go" as their predecessors?

While markets have undoubtedly changed over the years, the need for music is as great today as ever, and we must capitalise on this undisputed fact. Let us resolve to get out on the streets, and search for new talent to develop for the future while nurturing those composers in whom we have already placed our faith. It is only by taking positive action that we will build our catalogues for the future.

## A fair return

World governments *must* protect the livelihoods of composers and writers, and the publishers who help to encourage and support them. They must ensure a fair return on the huge investment in talent, time and money by introducing and enforcing laws to outlaw piracy and introduce legislation to enable realistic fees to be charged for home taping.

Wake up, publishers! Fight for your writers and for yourselves. Get down to good old-fashioned *hard work* — be creative, be innovative, be imaginative, and count the pennies for your own and your writers' benefit.

Get your fingers out *now*, and let's get back to work.

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\* Christabel Music Ltd \* Barry Collings Music Ltd

### Labels

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Telephone 01-636 9242/3/4

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## PUBLISHING SUPPLEMENT

# The pros and cons of independent publishing

*FREDDY BIENSTOCK is president of Carlin Music Corporation, whose turnover in 1978 was nine million dollars in the UK and US alone. Bienstock has the increasingly rare status of a truly independent music publisher, and is uniquely placed to comment on the publishing scene on both sides of the Atlantic. Here he discusses trends in publishing in general and Carlin in particular, gives his views on the future of his company, and comments on his much-publicised reversionary rights battle.*

ONE MAJOR advantage of being an independent publisher is that we make our own decisions. This might seem obvious, but if you think that non-independents are still dictated to by the parent companies (usually record companies) on financial and other decisions, this affects everything they do.

And, if you took away from the major publishers the copyrights handed to them by their record companies, they would not come anywhere near the Top 10. We do not have this automatic access to new artists, but Carlin is consistently at the top of the tree, and has been for many years.

## Still expanding

The disadvantage here is that it has become more and more difficult for an individual to compete with giants like Warner Brothers, EMI, CBS and so forth in the area of new, self-contained artists. At least I no longer have to compete with the individuals. This makes it a lot easier for me to operate.

And we are still expanding,

despite this competition. In a few years all our foreign administration deals will run out together, and we plan to open our own companies in all major territories. We are now in the US, Canada and the UK.

If you look at publishing in general, nowadays it makes sense for companies to do mutually beneficial deals involving their publishing and recording divisions when signing an artist. They can spread out the cost of an advance, for example, and cross-collateralise. Not many work independently of each other, and in most cases if the copyright is available, it will go to the record company-owned publisher.

But I think recording artists are becoming aware now that it is better not to have all their eggs in one basket. They might be persuaded in the beginning to give up the publishing rights to what often amounts to no more than a one-man operation purporting to be a proper publishing company. In fact, it is nothing more than a small subsidiary of a giant record company.

But important artists, after this stage, become much more aware of

their business interests. Hence so many artist-owned publishing companies administered by majors for a short period, with the copyright retained by the artist. Although we, like everyone else, do have administration deals for limited periods — the prime purpose of which is to make money — the true publisher wants to find artists early enough to be able to publish and work on songs for the term of the copyright.

We have a professional department of seven, whose aim is exactly that: to find artists and writers early in their careers. And here we have an advantage in being independent.

The image of an individual is vital in attracting artists. They need to build up a relationship with a publisher. In a big corporation an artist may not know for sure if the person he signed the deal with is going to be there next week, apart from the fact that an artist's ego cannot be massaged by a corporate image.

## A quick no

There is a strong, normal desire in creative people to deal with a personality. Our ability to make quick decisions is the key to Carlin making the deals which have contributed to its growth, particularly in the US. After all, if the answer's going to be no, at least they get a quick no!

Of course, the face of publishing has changed enormously. The power of the publisher declined in the 1960's as the great individual



FREDDY BIENSTOCK: Rare status of true independence

figures disappeared. There was the gradual sale of privately-owned companies to major corporations as Wall Street and the City became aware of leisure industries. They acquired music companies, but many of them soon found out that these new "divisions" needed specialised management, which they often didn't have.

They were, as a result, willing to get rid of them at any price. We were able to acquire these public corporations' music catalogues at a fraction of what they cost — one for less than 25 per cent of what had been paid for it! We also acquired the New York Times catalogue, which had a valuable and extensive selection of shows such as Fiddler On The Roof and Cabaret. These and many other acquisitions, plus direct signings, were the foundation of the company in the US as it is today.

What interests me infinitely more than doing short-term administration deals is publishing the score of a show, and having these songs for the term of the copyright. I am making a major effort to go further into this field. Though musical theatre and musical comedy theatre has its pitfalls, one Godspell or Cabaret can make up for 10 failures. And going into this, of course, is not at the expense of our bread and butter operations — hit records and pop standards, of which we have a great many, and signing new artists.

As for current trends in music, I believe that anyone who thinks the disco phase will pass is wrong. It will settle down eventually, but discos are not a phase — they are a way of life all over the world. As long as this lasts, as long as people want to dance, the demand for disco product will continue. Also discos are obviously valid areas for promotional purposes outside radio.

We compete in this field, and we also have a new label here, Flamingo, which I'm sure I don't need to say has had almost as many chart hits as releases this year.

Of course, owning valuable standard catalogues, as we do, is the backbone of many publishing houses. Our independence is, I feel, most attractive to the owners of reversionary rights, which has helped us to be so successful in acquiring them.

The reason I have had to fight such a long battle over reversionary rights — since 1972 — is this: I had to establish, against heavy opposition from the original copyright owners, the estates' legal rights to the songs 25 years after their creators' deaths.

I have signed the reversionary rights, which I believe exist, to the work of 186 estates, comprising around 50,000 copyrights. The battle is still going on, however, because the Court of Appeal's unanimous decision in Carlin's favour earlier this year has now been appealed to the House of Lords.

The publishers concerned are still hoping that the House of Lords will say a song, if written in distinct parts, is a collective work, and will not revert, though they now concede that a joint work will, as will instrumentals and solo authorships.

The reason I was prepared to carry on the battle for so long was my firm belief that the UK Copyright Act of 1911 meant to protect the estates of improvident creators, in which case the way a song was written becomes meaningless for the purpose for which this law was enacted. The Court of Appeal ruled that a song can never be a collective work, no matter how written.



THE CAST from Godspell.

*"Our ability to make quick decisions is the key to Carlin making the deals which have contributed to its growth . . ."*

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# WHY DO THESE NAMES KEEP TURNING UP AT RED BUS STUDIOS?

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Biddu

Alyn Ainsworth

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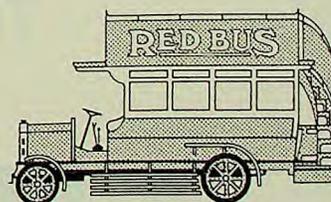
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## PUBLISHING SUPPLEMENT

TO SOME it may seem suicidal to start any kind of venture in the music industry in these depressed and troubled days. Happily for the future of that same industry, not everyone takes this pessimistic view, and they certainly don't in the music publishing sector. PHILIP PALMER talked to three bold publishing people in the persons of BOB KINGSTON (RK Records and Music), BRIAN OLIVER (Neon Music) and TONY ROBERTS (Tony Roberts Music) to find out why three such experienced people have gone out on their own limb, how they're doing and what they think of things.

BOB KINGSTON surprised the publishing business in March 1977 when he announced his departure from Southern Music after 20 years to go it alone, forming the Robert Kingston Organisation incorporating RK Music and Records (licensed to Pye).

He soon found a willing partner to back his new operation in the shape of the old-established Boosey &



BOB KINGSTON

Hawkes publishing group, and opened up his venture in premises just off Tottenham Court Road, where he now has a staff of 12 and his own 16-track recording studio capable of producing its own finished masters. A useful acquisition at the outset was Gale Music, with over 100 copyrights including charters by the Tremeloes

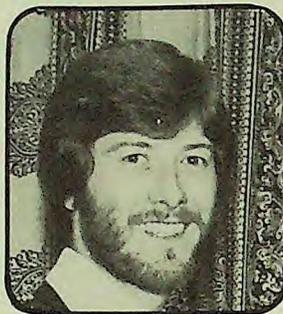
## Out on a limb—does doing your own thing really pay off?

and Christie, whose Yellow River is used regularly by the Post Office to advertise Yellow Pages and is a steady money-earner.

Kingston sees part of the current recession as being due to "the major companies who only have themselves to blame" by overpaying and overmanning. He sees the existence of RK Music as an added advantage in the necessary process of securing a hit record.

"It's been very tough since we started, hard going, hopes have been raised and dashed, but we have done as well as expected in such a short space of time. The publishing has been very good, and we have had a modicum of success with the record label. We are still looking for that monster hit, although we have sold a lot of product throughout the world."

Economy is the keynote in Kingston's opinion, which means not overstaffing, overpaying or installing "the greatest new equipment" in the RK studio.



BRIAN OLIVER

"If you have heavy overheads at the beginning, they soon get bigger at a later date. The secret is not to grow too quickly. Perhaps I'm mean-minded by instinct, but I do not believe in having a large staff. Those here are all capable of the expansion which will come later when the income from overseas starts arriving."

RK Records has had considerable success with the country band Poacher, with chart placings in the US and France and a UK hit "just around the corner". Jeff Christie, former Christie band frontman, is signed as a writer to RK Music, and is working on a new album to be licensed to a major label. Famed TV theme composer Ron Grainer has also supplied some useful MOR material for RK records.

Kingston is not unduly worried about the future, and firmly believes that, if people are careful and sensible, the economic climate will improve.

"People will have to work harder, not spend so much money, cut down on those four-hour lunches, and get back to the business they're paid for — finding and developing new talent."

NEON MUSIC is wholly owned by Brian Oliver and Shadow Bruce Welch, directly involved in music publishing for the first time in his 20 years in the business as Shadow, songwriter and latterly record producer.

Welch and Oliver have known each other for a number of years, and have similar ideas and tastes in music. Neon was born at a lunchtime meeting in the Westbury Hotel last June just after Oliver had left Infinity Music in the UK.

"I had wanted to set up my own company for quite some time," Oliver stated, "and after spending a number of years with April Music and then a time as deputy MD of State Music, I felt the time was right. I had already started negotiations with a merchant bank, and at the same time Bruce had decided to get into publishing."

Neon offers its writers a complete service, handling its own administration, and intends to maintain its fully independent status. It will operate a sophisticated computerised royalty accounting service.

Oliver feels that the present uncertain state of the music market is good for aggressive publishers with true creative ability.

"If record company margins are being reduced and recording budgets are being trimmed, this should lead to greater selectivity by A&R men in terms of the acts they sign and the product they release. Record companies are hungrier than ever, and creative publishers with their ears to the ground and good quality songs to sell should be able to capitalise on this need."

Oliver attributes the current depressed state of the music industry to various companies which tried to grow too quickly, maintain too many staff, entered into expensive deals and spent for too much on promotion.

"Our strategy is to sign writers direct, help them structure their songs properly, place and get them recorded. We want to build a catalogue for the future, and we don't want short-term licensing deals."

Aggressive exploitation of songs and writers and catalogues owned or



TONY ROBERTS

handled by Neon is uppermost in the company's plans for the future. Welch is a respected picker of songs, and apart from heading other publishing companies, Oliver has also been involved in cost accounts and financial affairs outside the music industry.

"The response from overseas publishers has been good," revealed Oliver. "We shall be at Midem next year to firm up our overseas affiliations and to acquire new material."

At present, Neon Music has relatively low overheads, and although it intends to keep costs down, it will not function on a "penny pinching" budget.

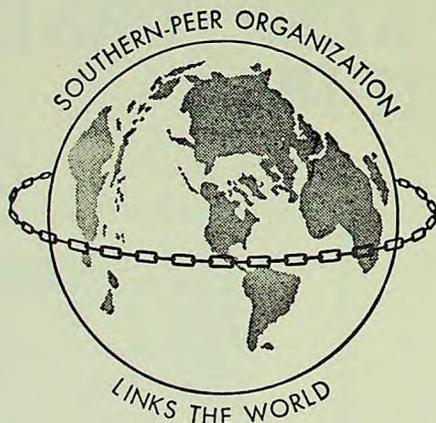
TONY ROBERTS left Chappell at the end of August to set up Tony Roberts Music, a move he had been contemplating for some time.

"I'd been thinking of setting up my own company for several years," he disclosed, "and I feel the time is right. A few years back, the industry was dominated by singer-songwriters, so publishers only signed a self-sufficient act. Now this has all changed. New artists have emerged who need new material, and there is a place for a small music publishing company which can sign writers and act as their representatives in all areas. You don't just copyright their work and pay their royalties. One must advise a writer on suitable material, manage his affairs, help place his product and, where applicable, negotiate a recording contract."

Roberts is fully aware that he has set up his own company in a year which has witnessed massive redundancies, reductions in new signings and the death of a lot of small companies. Although he has control of his company, other investors have a stake in the operation, and Roberts revealed that he is "well financed".

He believes the large conglomerates have grown too fat, and have spent far too much on the signing and promotion of acts as well as being overstaffed.

"The redundancies will have a healthy purging effect," said Roberts. "The competent staff will be retained, and I think the companies will be twice as careful in signing new acts. This will, of course, be good for the small operations because they will not have to compete with large companies."



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## PUBLISHING

**MIKE COLLIER** of Peterman & Co. is a shining light on the disco side of music publishing. He disagrees with those predicting its impending doom, explains why, and adds his observations on present and future prospects.

## Sorting the men from the boys

**NO DOUBT** lots of you have read all the pundit predictions recently. The record business is doomed, the halcyon days are gone, and so on.

When business is bad — and it is — it's scapegoat time. And, along with tight radio playlists, the price of vinyl and records, lack of superstars, VAT, and home taping, comes the latest culprit — disco.

It's boring, it has no crossover potential, it's bad for radio programming, it all sounds the same, etc etc. According to one major label A&R man, "Disco is the goose that laid the leaden egg". This, despite said label having world rights to a fairly successful album called Saturday Night Fever. Could this be the sour grapes of wrath?

There has been a disco overkill, and it has already resulted in fewer disco records making the chart compared with a few months ago. Far too many yukky records released by people jumping on the bandwagon, in other words.

But, just as you will find country, rock, new wave and reggae in the charts for a long time to come, so will the good disco discs keep selling too.

Scope and Laser have made their mark.

Sometime in 1980 the majors are going to discover that, due to their staff cutbacks, budget squeezes and so on, they are short of strong material to release. Instead of signing artists at exorbitant rates, they will have to make deals with the indies.

It's true we're going through a slump. It's surprising it's not worse, and that it took so long to arrive. There have been very few superstars since the Beatles, and no new ones at all for a couple of years. To get a record on the radio station playlists is not easy, especially if it's a new artist. The radio stations really should expand their playlists.

### A moral duty

While many radio programmers will tell you "We're not in business to sell records", a gutsy pluggler (who is prepared to leave the business) might reply: "Where would you be without our records?"

The radio stations build their audiences on our music. Tight radio playlists are partly responsible for the sad state of the business, and they have a moral duty to give new artists, new material and now labels exposure.

Record companies, having decided to go with a record, should get behind it. There is nothing more frustrating than having spent months negotiating a song or a master, and having it placed with a major, and then watching it receive the "military secret" treatment.

Record companies have got to stop releasing records for any reason other than they think it's a hit. We are slipping into the same trap that exists in the States. Over there a record is immediately classified as C&W, disco, rock, new wave or whatever. Let's establish a new category for records — hit or miss.

With all our lamentations about home taping, overheads and so forth, there's not a thing wrong about the business that a string of big selling records won't fix. Hit singles stimulate store traffic, and create album sales. They create new stars, new directions, and, at the risk of being labelled a capitalist, they make money.

The current slump is long overdue, and will sort out the men from the boys. Midem next year should be the best ever, with more hot product available at reasonable prices than ever before. The days of the giant advance are over (I hope), and it's back to reality.

### Housewife leap

Radio and the consumer press are violently anti-disco for some unknown reason. When a record is played, it sells, as Strut Your Funky Stuff has proved. I think records like Strut are more likely to make a housewife leap about while doing the ironing than a lot of stuff broadcast these days.

And disco has one very big advantage over other kinds of music. The banality of much of the lyric content is the reason why so many disco hits are worldwide smashes!

If you are German, French or Japanese and have trouble understanding English, lyrics like Boogie Up Down Under Over are not very relevant. If the record has a good hook and makes your feet move, it will sell. Chic are Atlantic's biggest ever international sellers, and artists like Donna Summer and Village People sell all over the world.

The way the majors are streamlining and rationalising — or, in layman's terms, firing people — the market is going to open up for the small, tightly budgeted indie producer who does not have a cast of thousands.

The indie publisher/producer who specialises and really knows his area of specialisation — be it disco, funk, reggae or whatever — has a huge advantage over the cumbersome giants. I think you will find a lot of new labels in the charts in 1980. Already labels such as Flamingo,

*"Disco has won very big advantage . . . the banality of much of its lyric content"*

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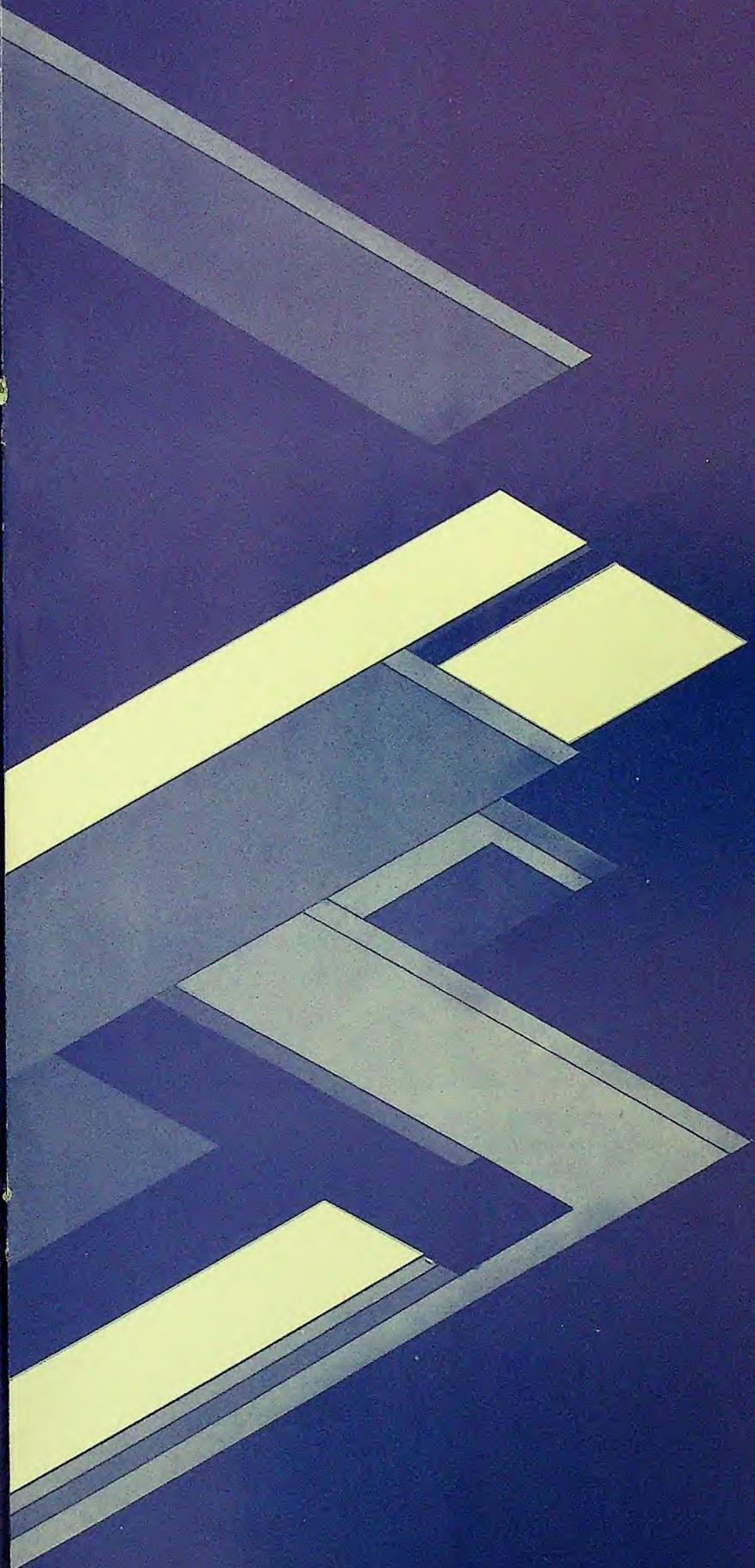
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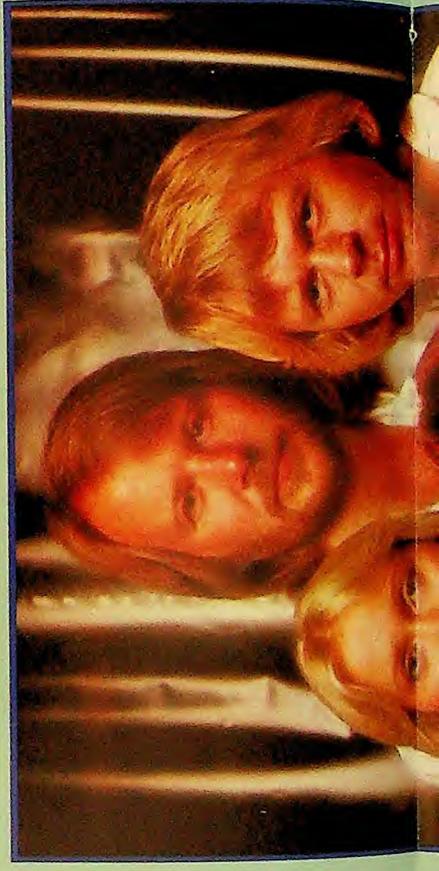


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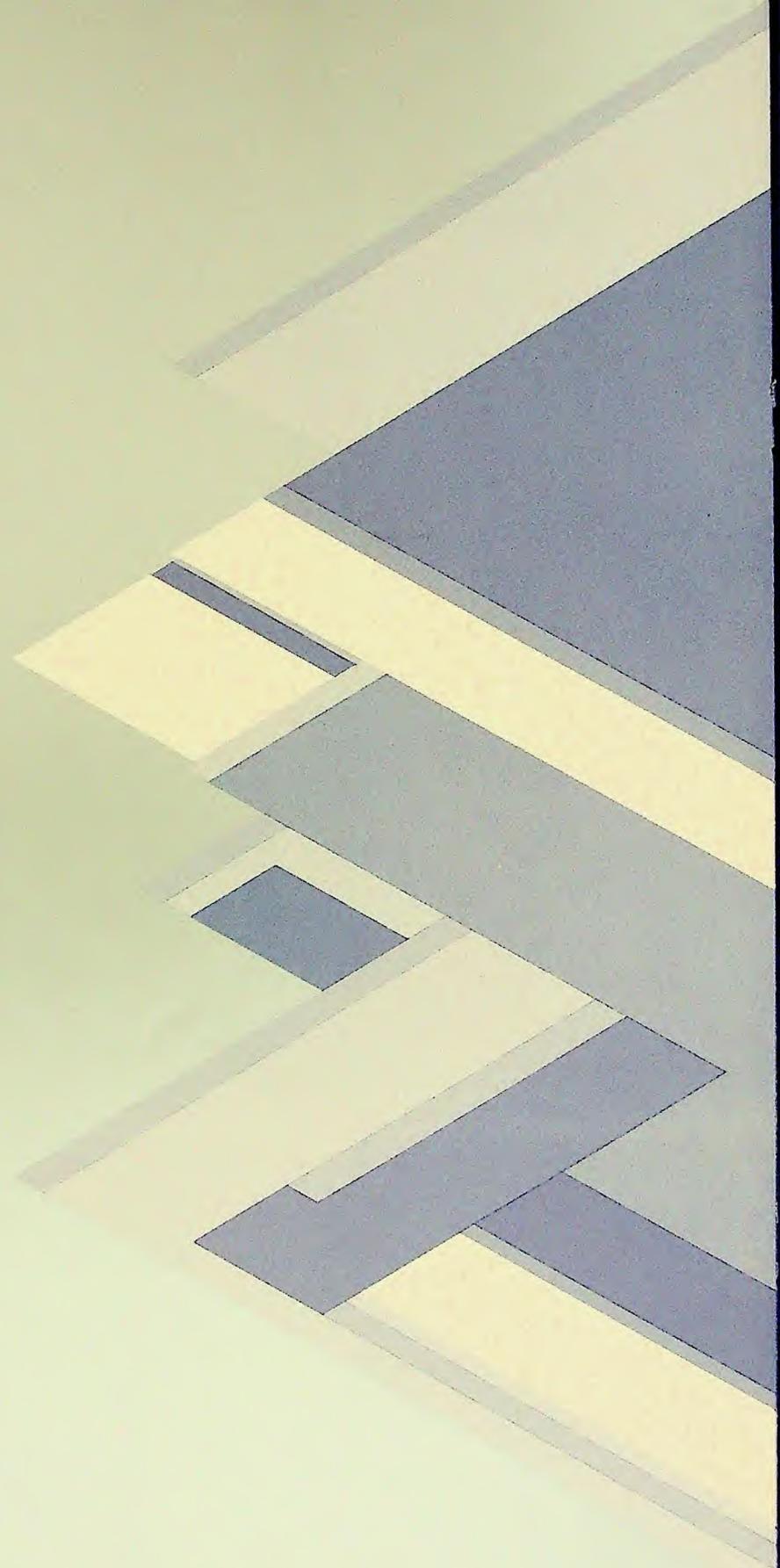
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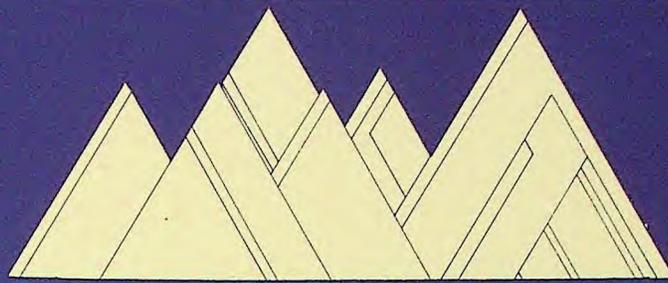
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**Money, Money, Money**  
**Dancing Queen**  
**Rock Me**  
**Eagle**  
**I Wonder**

**The Name Of The Game**  
**Chiquitita**  
**Angeleyes**  
**Does Your Mother Know**  
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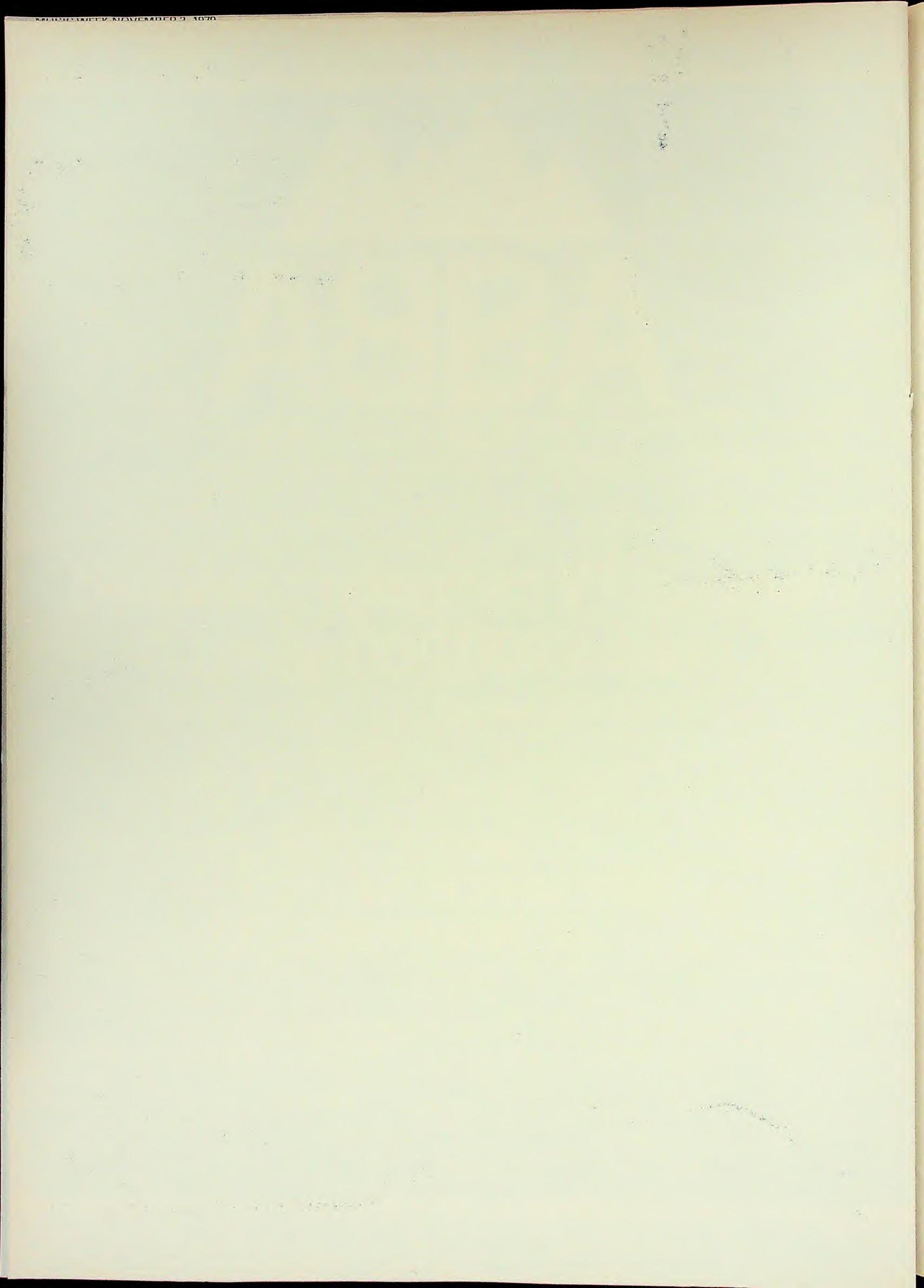
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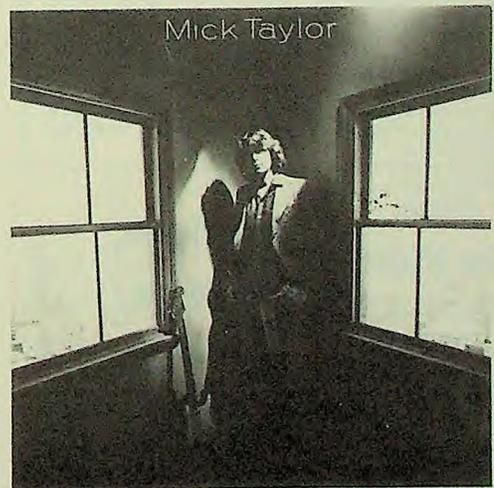
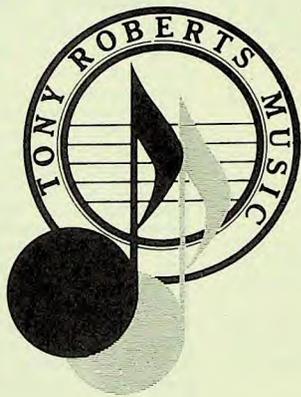
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## PUBLISHING SUPPLEMENT

Len Beadle,  
April Music

LEN BEADLE, managing director, April Music: "Publishers continue to follow the trend set by the record companies, and nowadays a deal is assessed on the basis of whether the writer has a recording contract, how good the deal is and how many records he is likely to sell. Terms and advances are computed and negotiated accordingly. While this is not necessarily a bad thing, I am concerned that publishers, particularly the youngsters, will lose the ability of judging the worth and potential of a song.

"I believe that punk, disco and new wave have been good for the industry, and have injected the necessary 'shot in the arm' that we need every couple of years. These influences will leave their mark on music, and will have served to broaden the scope of the business. I do feel, however, that record companies have put all their eggs in one basket where new wave is concerned, and might find themselves out on a limb when the trend swings back to other forms of music.

"In general, I believe the future to be bright for music publishing. Whatever the outlet — films, records, sheet music, even a guy singing in a pub — the public will always require music, and whenever there's music, the publisher will thrive."

## Clive Calder, Zomba

CLIVE CALDER, director, Zomba Publishers: "I would love to say that publishing in the 80s will see a return to the basic essence of music publishing being the development and encouragement of songwriters and the creation of valuable long-term copyrights.

"However, I don't think that this will be the case, due to the increasing involvement of 'non-creative' advisers such as lawyers and accountants in writer/publisher relationships.

"With this trend, it is going to become increasingly difficult for publishers to maintain a healthy writer/publisher relationship with the emphasis on 'creating' long-term copyrights as opposed to 'banking and administering at virtually arm's length' the output of writers.

"I personally know of situations where the top executives of major publishing companies have not even met some of their important writers other than at press receptions or signing celebrations. This is a tragic situation when you think back to the early days of music publishing and the relationships that existed between successful writers and their publishers.

"However, being the practical people we are, our companies are meeting the challenge of the 80s by strengthening and developing our expertise in areas beyond those normally dealt with by music publishers, so that we can provide a better all-round service to the writers and publishers that we represent.

"For example, our involvement in the management of successful record producers, development of recording studio facilities, expert knowledge of the international record markets, and general expertise in the area of recording contract negotiations and tax planning. It's a far cry from the early days of music publishing, but then the 80s are the 80s and not the 20s."

Eliot Cohen,  
Red Bus Music

ELIOT COHEN, joint managing director, Red Bus Music: "There are three distinct areas in music publishing which will continue into the 80s — the singer-songwriter, old-style publishing and administration.

"In the case of the singer-songwriter, the publisher must guide his or her career, make the best recording deal, find the right musicians for the recording sessions, and generally act as a personal and business manager and earn the respect and trust of the singer-songwriter.

"By old-style publishing, I mean getting the right copyright, placing it and promoting it successfully. Administration is obtaining catalogues, registering them properly and running the business side of things efficiently. It's a banking function to an extent, and less challenging than the other two areas, but still very important."

SO WHAT'S going to happen in the 1980s in the music publishing business? Anyone knowing the answer to that right now would be en route to several millions in the bank. Instead *MUSIC WEEK* asked a random selection of publishers for their views and predictions, based on current happenings and their own experience.

## Over to you!

## Dennis Collopy, Riva Music

DENNIS COLLOPY, general manager, Riva Music: "I believe there will always be a place for the singer-songwriter, who write for themselves and also for other people. There will also be contract writers who are not artists and have no wish to be.

"The market place will widen with tremendous variety and difference between acts exemplified in our case

Rob Dickins,  
Warner Bros Music

ROB DICKINS, managing director, Warner Brothers Music: "The 80s in publishing will be geared far more towards working with the writers, nurturing talent and presenting it to the record companies in the way that independent labels have been doing in the late 70s.

"We're doing this ourselves here

by Rod Stewart and the Clash. The latter started in the punk-new wave sector, but will undoubtedly be a long-lasting act because they're progressing and expanding in what they do all the time.

"Electronic music will grow in the 80s, and in the forefront will be bands like Kraftwerk, who were the first to write music for the 80s."



at Warner with bands like the Original Mirrors who were put together here around the writers and placed with Phonogram, and Planets, who have scored a top 40 hit on Rialto with Lines. It's acting as an A&R filter for the major companies."

Eamonn Sherlock,  
Jobete Music

EAMONN SHERLOCK, above right, professional manager, Jobete Music: "Jobete Music is looking towards the 80s with quiet confidence. The catalogue that has been built on Motown's virtually never-ending stream of hits since the early 60s will continue on into the 80s with some exciting new material, beginning with Stevie Wonder's long-awaited album, *The Secret Life Of Plants*.

"I was recently appointed as Jobete professional manager by UK Motown and Jobete managing director Peter Prince, and one of my main tasks is to become actively involved in acquiring UK artists and writers, a new venture for Jobete here.

"As far as what will happen musically in the 80s is concerned, I believe that there is room for the best of everything without citing any one particular direction. I think more and more bands of all kinds will spring up and, at the same time, a strong song with a good hook and commercial lyrics will always be popular. Hopefully, we will see a crossover between the two, with the best of the bands writing material that appeals on a broad scale. Meanwhile, there are many amazing songs in our catalogue by the Commodores, Smokey Robinson and others which are going to be worked to their best advantage."

## Dick James, DJM

DICK JAMES, managing director of Dick James Music: "Publishing in the 80s is all down to quality, which is a two-edged thing. It requires music with some originality and a good commercial image.

"It ties in also with finding the right kind of artists to interpret the right songs at the right time. Timing is everything, and the Lena Martell hit demonstrates this, being a number with religious overtones which caught the tide of interest and appreciation of what the Pope has been doing.

"Overheads aren't getting less, and there must be a greater turnover and flow of income to pay for these, look after good, loyal staff, and get into the computerisation which is necessary. I'm always optimistic, and around the corner is always the next No. 1 song."

## Marjorie Murray, Southern Music

MARJORIE MURRAY, right, general professional manager, Southern Music: "The music industry has never changed overnight, and I don't see anything significant happening in the immediate future, although I hope that 1980 will bring a little more financial realism in negotiating deals with new groups and writers.

"We are very fortunate to have an excellent standard catalogue. We have tracks — at least one and, in some cases, two and three — on 46 albums issued in October, including a track on the new Inmates LP *First Offence on Radar*, plus many singles such as the current Precious Little disc *Come Outside* on DJM, and we continue to exploit our standard catalogue into the 80s.

"We are also enjoying success with our new material, and two of our signed writers, Derek Culshaw and Al Saxon, both have recordings forthcoming. Culshaw has an A-side on UA produced by Chris Neil, and Saxon has three tracks on the new Frankie Vaughan album.

"Southern continues to have an open-door policy for new writers and artists, and we're delighted with a master produced in our studio by Alex Fergusson which is arousing a



great deal of interest among the record companies.

"All branches of the Southern organisation enjoy a close working relationship, and we are fortunate to have an active parent company in the US. From there we have a lot of new product, including numerous Kim Fowley compositions. He'll write anything to order, and of course he was responsible for the Runaways, who were a great international success. Currently Kim has two LA-based bands, the Popsicles and an all-girl group, the Orchids, who are tremendous."

Jonathan Simon,  
Chappell Music

JONATHAN SIMON, chief operating officer, Chappell Music: "A basic problem of music publishing in the 80s is one of economics. There are no longer any 50-50 deals, margins are reduced, and I regret it because it makes publishing less profitable.

"Publishing has become much more competitive, and we have to give an efficient, businesslike service in addition to nurturing the important creative side. To do this, skilful personnel are necessary, and Polygram has a training scheme for potential publishing executives.

"The true role of the publisher will be re-established in the 80s, and people are becoming aware of their value again. The publisher is little different to a literary agent in placing a song to its best advantage and exploiting the copyright to the maximum."

Mike Stewart,  
Intersong Music

MIKE STEWART, president, Intersong Music: "With all the various styles that are proliferating today, whether it be rock, disco, new wave, power pop, etc, the one fact that emerges is that the song is of paramount importance.

"The primary role of the publisher is to support and develop writers and their songs. The publisher, in addition, has the role of administration, businessman, promotion man and producer. The publisher of the future who depends upon record companies totally to find the artists, develop the artists and do the promotion on his songs will find his returns diminishing.

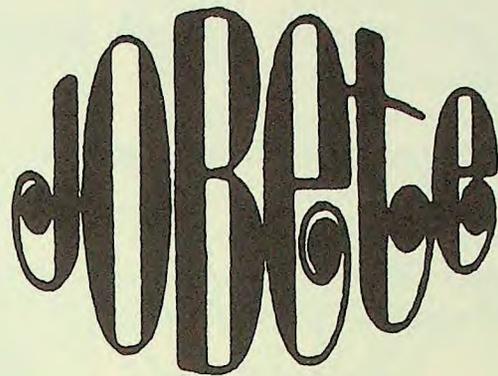
"At Intersong we are developing for the future, and currently have some 30 writers under contract, a number of artists already on labels, and others we are developing to present to labels soon.

"Also we are working with and have contractual relations with such outstanding producers as David Courtney, T. Life, Steve Barri and Al Kooper.

"We find the future is bright for the publishing business in general and certainly for Intersong."

Chris Stone  
Chrysalis Music

CHRIS STONE, director and general manager, Chrysalis Music: "In the short term, the problems besetting the record industry will filter through to publishing, and the next year or two could be a bit tough. With its usual resilience, the music business will dig itself out of its troubles, get to grips with the emergence of video in all its forms, and prosper better than ever. One factor won't change — the best asset to have now, and in the future, is a good song."

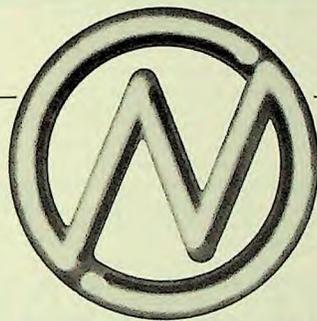


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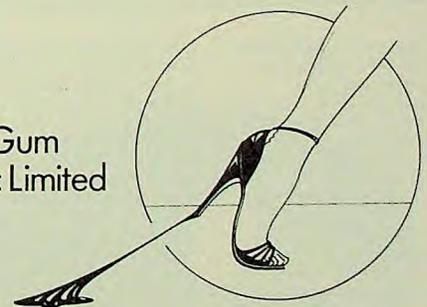


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# PUBLISHING SUPPLEMENT

**BILL MARTIN** is an internationally known songwriter with his partner Phil Coulter, is as Scottish as a Saturday night in Glasgow, and is a well-established independent music publisher with offices, overlooking the Thames, commanding what must be one of the best views in publishing anywhere. Martin, more a publisher these days than anything else, has some positive views on what the word should mean and stand for, as he reveals in this interview.

"A PUBLISHER'S personal taste is a luxury he cannot afford," declared Bill Martin. "If I indulged my own personal taste, I'd handle the Duke Ellington catalogue, spend every night at Ronnie Scott's — and probably be skint in a year."

Martin, on the mature side of 30, prides himself on moving with the times. He heartily detests most of what is described as new wave music, but listens to it nonetheless, and hears merit and promise in some of it.

"As far as the majority of new wave acts are concerned, I wouldn't sign them on the dole — leave alone as artists or songwriters. But the Strangers are great, and Bob Geldof of the Boomtown Rats is potentially one of the greatest songwriters around at the moment."

Martin is closely linked with the Bridgehouse, Canning Town, an old-style East End boozery run by Terry Murphy and a showcase for much street-level talent, not least of which are the Mods. He values the connection, and sees the venue as a barometer and early breeding ground for future trends and movements in pop music, be it punk, mod or whatever.

Martin has paid his dues and earned his place among the SODS (Society of Distinguished Songwriters), with a string of hit songs penned with his Irish partner Phil Coulter. The best-known and biggest moneyspinner is Eurovision winner Puppet On A String, and he is impervious to the general

"You can't say that a song, because it's not new wave or whatever the trend of the moment is, it won't be successful. Stig Anderson, Abba's publisher and manager, isn't involved in new wave, either. Just think how EMI would be now if they had a man like Anderson working for them."

Martin believes that too much money has been paid out in advances too soon for too little over recent years by both publishers and record companies.

"I'm not pontificating, being holier than thou or claiming I'm entirely blameless on this score," he added with a grin. "We've all got skeletons in the cupboard. There was a feeling that, if you weren't on the starting line of the money stakes, then you weren't in the race at all."

"What I call the Midem syndrome is also affecting the publishing industry to a large extent. A guy gives you a song for a weekend, and, if you get a cover on it, lets you have it for a whole month."

Martin thinks that some people are far too acquisitive when it comes to copyrights on singles and albums, wanting the whole lot, and hinting that those some people are often lawyers and accountants.

"Derek Green of A&M has a publisher's brain running a record company, and that's why A&M is successful. He builds the company and its artists like Elkie Brooks on good songs and not on in-house monopoly publishing deals."

"There's no way I would agree

his own account, Cliff Richard's next single Hot Shot and seven tracks on his album, a German hit with Clout on Under Fire and an American hit by Ian Lloyd with Goosebumps, all of them written with Terry Britten. It's ironic in a way that all this is happening for him now after trying for so long and in a year described as the worst in the industry's history."

The Martin-Coulter organisation also publishes Sky, Billy Connolly, Van Morrison outside the US, Ian Nice, material from the Bridgehouse operation, the American East Memphis catalogue and material by Canada's THP Orchestra. Martin is particularly elated to have secured Sky's publishing against a lot of heavy competition.

## Bill Martin talks to *MW* publishing editor Nigel Hunter

The organisation is a tightly run ship, comprising Martin, Richard Gillinson, Bernard Brown and promotion man Alan Crossman. There is also some secretarial talent, and someone whom Martin believes is the only old Etonian office boy in the business. He's there to learn as well as be office boy, and Martin is one of the publishing fraternity concerned about ensuring there will be qualified and accomplished staff for the future.

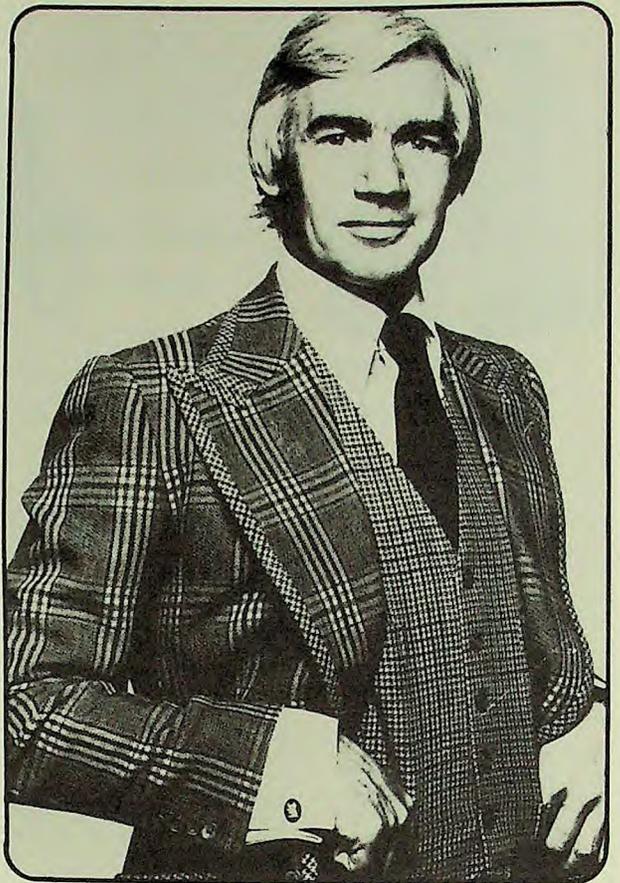
"Administration matters like royalties must be computerised for the 80s, but you can never do without the human touch," said Martin. "I'm lucky enough to have Bernard Brown, who's a human computer and enables me to be a creative publisher as opposed to an administrative one. But how many publishers are training youngsters now to handle copyright matters in the 80s?"

Martin has great admiration for several of his contemporaries on the music industry scene. He reckons Mickie Most has got platinum ears and Dick Leahy possesses golden ones. "They both have the ability to go across the board, picking the hits from Heatwave and Racey to Dana and Hot Chocolate."

Martin asserts that talent should be found and encouraged, wherever it might be and no matter what its age. He doesn't subscribe to the youth-only cult that has been evident in some sectors of the music industry over recent years.

"We must realise that it's an insult to inflict on the radio and TV stations and the press a cocky 16 or 17-year-old in tatty jeans to do the plugging. You're doing the artist, the writers and the label a disservice that way, and you're robbing the Post Office of the proceeds of what would be better sent by mail."

"Pluggers or promotion people, whatever they're called, must be personable and able to convey something interesting and useful

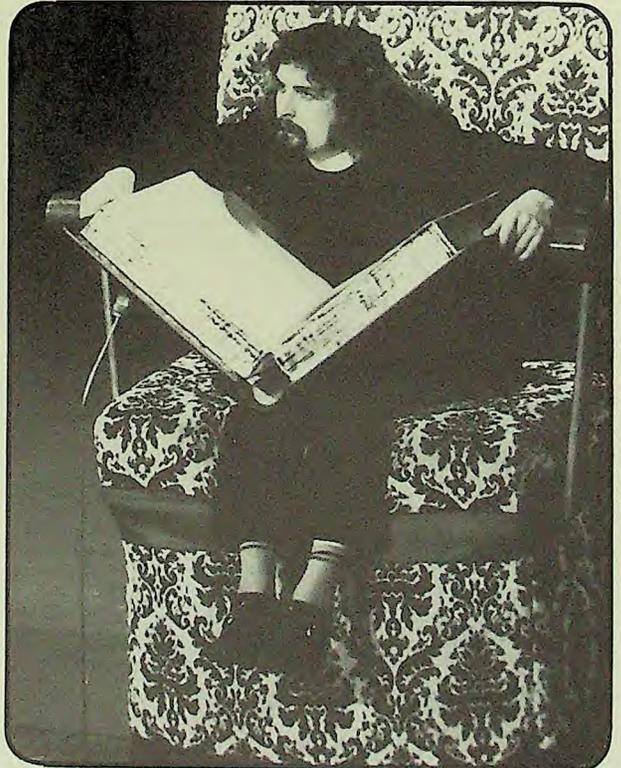


BILL MARTIN: positive views.

about what they're promoting. Promotion and plugging became bad words some time ago, and that's when things started to go wrong. Paddy Fleming of CBS is one of the best promo men in the business, and so is Howard Marks, the independent promotion man.

He doesn't just deliver — he's knowledgeable about the product and its background.

"In the 80s the surviving publishers will be those with good ears and creative people promoting for them able to convey constructive thoughts."



BILLY CONNOLLY

**"I always knew I wasn't a great songwriter. I wanted to become involved with those who are in the capacity of a publisher."**

**"As far as the majority of new wave acts are concerned, I wouldn't sign them on the dole—leave alone as artists or songwriters"**

attitude of derision prevalent where the Eurovision Song Contest and all its works are concerned.

"If you mention James Bond to Sean Connery, he won't talk to you, and Bill Simpson is the same about Dr. Finlay. I don't care about being identified — as I still am — only as the co-writer of Puppet On A String and all the scorn about Eurovision doesn't worry me at all."

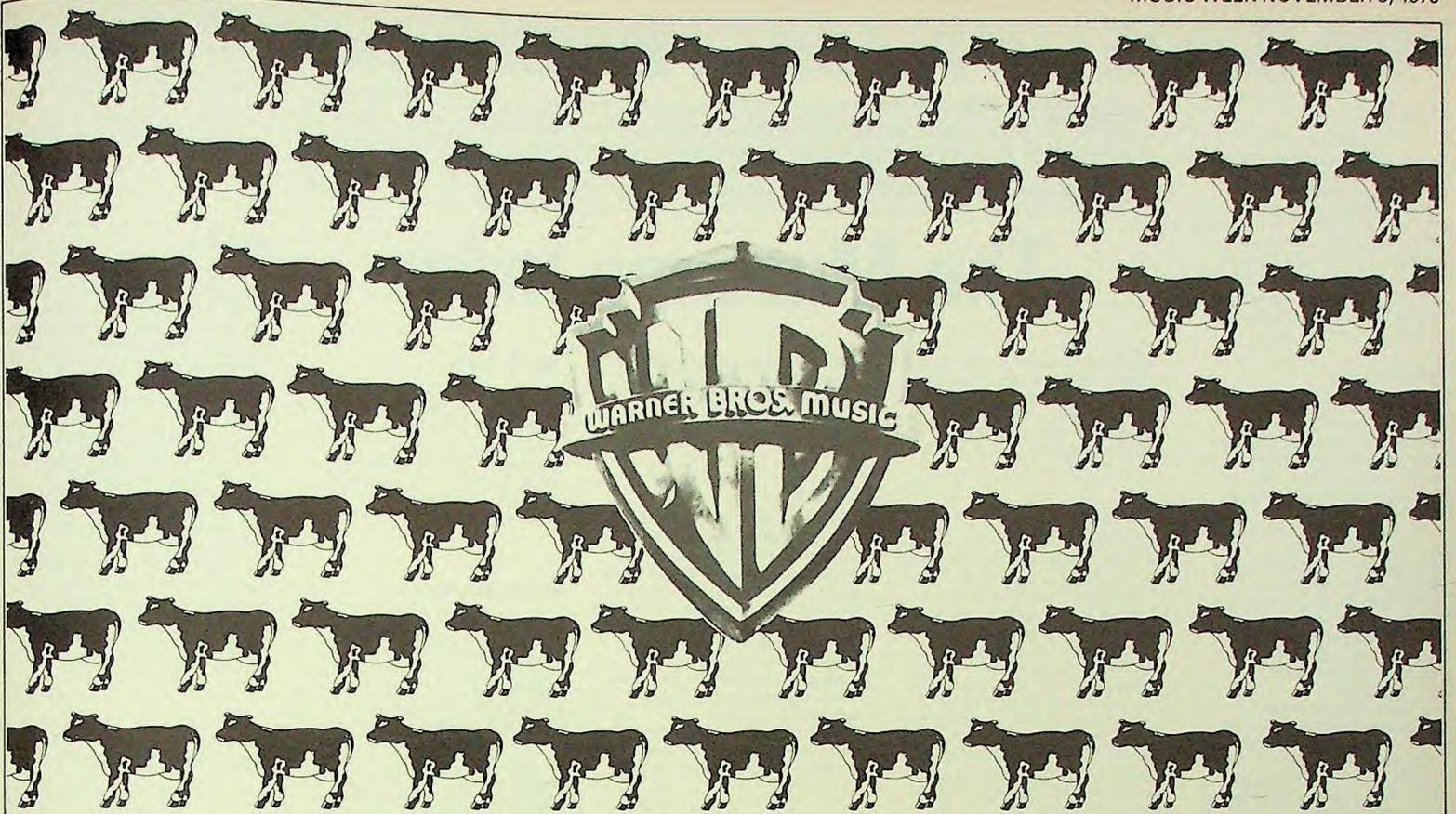
"Everybody laughed when a Swedish group sang Waterloo in the contest with their conductor dressed as Napoleon. That group, Abba, went on to become the biggest international success since the Beatles with some great hit songs."

"Modern publishing is all about moving with the times, getting involved, sifting everything for the best and knowing what's going on in the market in all areas," Martin stated. "There's no future in getting locked into one area only. Lena Martell's song isn't exactly new wave, but you will hear it sung in pubs as long as I'm around on this earth and probably a long time after."

to giving a piece of a song of ours to an artist who was willing to record it, either. I know some people think that 10 per cent of something is better than 100 per cent of nothing, but I can see no sense or value in giving away, say, 50 per cent of a song for the sake of getting it covered. If they think it's worth recording, they should do just that. I'm sure George Eirik didn't ask for 50 per cent of Lena Martell's hit before she recorded it. He's only concerned with her being No.1 in the chart."

Martin views the recent proliferation of publishers and record companies with some doubts, wondering whether this mushroom growth is likely to have any lasting future or benefit. His publishing activities are occupying all his time now, while Phil Coulter is engaged in composing music for a variety of projects.

"I always knew I wasn't a great songwriter," Martin confided. "I wanted to become involved with those who are in the capacity of a publisher. B.A. Robertson is an example, with Bang Bang a hit on



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# PUBLISHING SUPPLEMENT

## Acrobat

A NEW company to Musexpo is Acrobat Records, which controls Roger Chapman, who has recently had a much-acclaimed album issued on Arista called Chappo and The Ian Gillan Band. In attendance will be Dave Stewart, Ron Drew, Jeff Baker and Denise Simpson. Acrobat has a quantity of product to place. Acrobat Records, 37 Harley House, Marylebone Road, London NW1 01 486 2837

## Amphonic

AMPHONIC MUSIC is a name that would not easily spring to mind to most people in the music business, mainly because of the fact that 95 per cent of the company's work takes place in Europe and America.

The company is owned by Syd Dale and has had a continual rate of expansion since the days of its formation in 1970. At that time its offices were in Mortimer Street and under the general management of the late Gordon Reed. Fay Gibbs, who joined the company in 1971, is general manager.

In 1979, Amphonic had produced and recorded over 30 albums of music mainly with large orchestras. Amphonic is in the enviable position of having an owner who is recognised in the US, especially among film people, as he has been a writer and conductor for many years. This enables the company to produce all types of music from the initial budget stages to completed master tapes or master processing. Recent film work includes the complete scoring for a film produced by William P. Blatty of Exorcist fame and written by Barry De Vorzon.

The present shortage of any kind of "beautiful music" album, particularly in America, has also been one of the reasons that Amphonic Music is closely connected with the custom production recordings of this format.

Production schedules for 1980 include 30 orchestral albums to be written and produced by Dale. Both he and Fay Gibbs will be at Musexpo to meet their associates and answer any production enquiries. *Amphonic Music, Kerchesters, Waterhouse Lane, Kingswood, Surrey (01) 604 2837.*

## Arcade

DIRECTOR LARRY Levene of Arcade Records plans to make new contacts in the American record industry and will introduce new product by some of the acts managed by his company, the newly-named Tax Loss Group, East Side Band and Bogdan Kominowski. Arcade Records, 36/38 Willesden Lane, London NW6 01 328 1911.

## BBC

BBC RADIO will be represented by John Billingham, international recording manager, who is seeking an exchange of musical ideas with various stations, and generally

IN MUSIC Week's usual tradition of offering the best service to the music business, we give below a list of most of the British companies participating in this year's Musexpo event at Miami Beach, with details of company representatives attending, what they are seeking and have to offer, and their UK addresses and phone numbers. Compiled by Sue Francis and Philip Palmer.

# The Musexpo Index

observing Musexpo events. He will also be discussing new trends in broadcasting which may be suitable for local radio and BBC Radio 2. *John Billingham, BBC Radio, Broadcasting House, London W1 1AA. 01 580 4468.*

## Brace

COPYRIGHT SPECIALIST Margaret Brace will be at Musexpo as she has been every year, "successfully" placing product. She has several masters in the pop and disco field, but is particularly keen to place one called Again Tonight with a US jingles company. "This disco master was produced by Fiachra, who has worked with Wings, the Boomtown Rats, Thin Lizzy and others. I feel it has such an infectious rhythm that it would be ideal to tie up to a product — like the David Dundas Jeans On single." *Margaret Brace Copyright Bureau, 3rd Floor, 9 Dean Street, London, W.1. 01-437 3711.*

## D.I. Music

IRVING T. WILSON's D.I. Music earlier this year took exclusive control for the world (excluding Socialist countries) of the Opus catalogue from Czechoslovakia. This includes licensing for radio, background and commercial releases as well as publishing on many copyrights. "The Opus recordings feature many distinguished orchestras and artists. We have already licensed 150 non-classical titles in the US, and at Musexpo will be presenting a further 200 titles both popular and classical," says Wilson.

"So far this year, we have completed 121 orchestral recordings in the UK, all commissioned from abroad, mainly America. I will be seeking further commissions to record both in this country and Europe.

"The D.I. Music publishing companies have many copyrights in active use world-wide so in addition to attending to these, we have new music to offer and available for sub-publishing." *Irving T. Wilson, MD, DI Music, 36 John Dalton Street, Manchester M2 6LE, England. Tel. 061 834 7292/3.*

## Fuse

NIGEL HAINES, managing director of Fuse Music and international professional manager Roland Rogers, making their first visit to Musexpo, are going for a "general look around" and are looking to buy and sell new product. *Nigel Haines, Fuse Music,*

Flat D, 4 Oxford and Cambridge Mansions, Old Marylebone Road, London N.W.1. 01 723 2454.

## Gluck

PRODUCT SUITABLE for the UK and German market will be the prime objective of George Gluck, managing director of George Gluck Music represented at Musexpo for the first time. Noted for this work with Boney M for Hansa, Gluck also has product to be placed in America and Canada, and is seeking small catalogues for Gluck Music and masters for Hansa throughout Europe. *George Gluck Music, c/o Hansa Productions, 12 Bruton Street, London W1. 01 493 9766.*

## Intersong Music

BRUNO KRETCHMAR, general manager of Intersong Music, will be at Musexpo listening to talent, and *en route*, firming up deals for the publishing company in New York. Quoting from the brief that Hans Voight, Intersong's president gave him when he took over the UK post 15 months ago, Bruno says, "No deal is too big and no deal is too small".

He is still relishing the Clifford T. Ward publishing coup whereby WEA Ltd. assigned their new signings' sub-publishing rights to Intersong. Explaining this success Kretchmar says: "Whatever financial structure is offered as part of a deal, in the end, the artist's affections come into it." Clifford and I have been talking ever since I came into the company."

He says of the type of artists he is interested to sign: "I have a healthy belief in main acts or so called banking deals whereby we contribute creatively. I also appreciate the importance of developing new unknown writers which can include helping them make a record deal, doing productions, obtaining covers and mixing in all their musical affairs."

Intersong, as one of Polydor's publishing companies, certainly lacks no resources in entering into either kind of deal and Kretchmar has the authority to make decisions without the lengthy time oft found in larger companies. He has also proved himself in picking up over the last months such artists as Janet Kay, Diana Bovell, Stave, and Nickelodeon Music (Steve Glen's company which includes Kandidate). Marshal Haines, Brooks (new Polydor band) and Daini Lewinson. In fact Kretchmar signed Lewinson when he came into the office and hummed his song, Monkey Chop. They did a production and the single, out on Island Records, looks like being a hit. "It is my Christmas present," he says.

While in New York, Kretchmar will be sewing up details with Richard Gottehrer (Blondie's first producer) and discussing with him some new acts for the UK. Contact him in New York at Intersong Music (212) 399 7170 or at Musexpo. *Intersong Music, 50 New Bond Street, London W1. (01) 499 0067.*

## McKinley

COLIN HADLEY, the UK official representative of Musexpo will be seeking new accounts on a consultancy basis in the UK, especially in the marketing field. *McKinley Marketing, 601 Grand Buildings, Trafalgar Square, London WC2 01 903 0341.*

## Metropolitan

A NEW special record pressing process system called Han-O-Disc will be introduced by Mark Hanau, managing director of Metropolitan Communications. Accompanied by Keith Ashton and Deborah Makepeace, Hanau will seek new licensing agreements and wishes to showcase his new system to American companies. *Metropolitan Communications, 8a Frognall Gardens, Hampstead, London NW 01 435 8803.*

## Murray

MITCH MURRAY is a man with many strings to his bow. One such is the production of a series of documentary albums, the first being, Long Live Short-Wave. This he has been distributing world-wide through mail order, but will be at Musexpo talking to radio related or record distributors for US release.

Available on cassette and LP, Murray says of the project: "Whatever their motives in broadcasting; whether political, commercial, religious or for reasons of national prestige, these short wave radio stations provide millions of people in all countries with not only a unique source of information and entertainment but also with the cheapest and most comfortable form of world-wide travel . . . and you don't even need a passport. This album can help anyone enjoy this fabulous pastime."

Murray, for the uninitiated, is one of Britain's leading songwriters and record producers. His international hits include The Ballad of Bonnie and Clyde; Billy, Don't Be A Hero; The Night Chicago Died; How Do You Do It; I Like It; I'm Telling You Now and You Were Made For Me. Who better than Murray to be producing one on 'tips' for songwriters on his next album project. Using past masters, and present ones, he has recorded six of Britain's best, and while in Miami would be interested to make contact with US composers of international standing.

Interested radio stations, attending the conference, who would like to do an interview with this many-faceted man can contact him through Jeffrey Marks (305) 944 9100 in Miami until November 10, or through the Musexpo offices. *Mitch Murray, Trans-Island Productions, PO Box 24, Douglas, Isle of Man, British Isles. (0624) 2367 or 22660.*

## Panache

CATHY ALMOND of Panache plans to meet music publishers and generally promote the Panache Music catalogue. The Mountain-

Panache catalogue is soon to be available in most world territories. *Cathy Almond, Panache Music, 49 Mount Street, London W1 01 491 2904.*

## Red Bus

THE RED Bus presence at Musexpo is threefold, promotion of the music publishing catalogue, to secure and place product for the label and to showcase the recently opened recording studios. Joint managing directors Eliot Cohen and Ellis Elias wish to secure licensing agreements for Red Bus label artists and on the market are Carte Blanche and the Toys. Red Bus Music has recently had two major American hits with Donny and Marie Osmond's On The Shelf and Helen Reddy's Make Love To Me plus a UK hit with Showaddywaddy called Sweet Little Rock n' Roller. Studio manager Geoffrey Calver is on hand to discuss the new recording studio. *The Red Bus Group of Companies, 34 Salisbury Street, London N.W.8. 01 402 9111.*

## Rediffusion Music

REDIFFUSION'S SUBSTANTIAL library of background music for films and television will be among product on offer, especially for the American market. The company will also be seeking licensing outlets for its vast classical music catalogue which features material by many internationally famous classical musicians. *Ron Smith, Manager, Rediffusion Music International, 19 Ramillies Place, London W1 01 734 1483.*

## Satril

SATRIL RECORDS will be represented by Henry Hadaway of the Henry Hadaway Organisation, who is accompanied by administration manager Peter Wells. Satril has several masters to place, including ones by the Dance People and the J.K.D. Band., and Satril's music publishing catalogue is also available in certain territories. *Henry Hadaway, The Henry Hadaway Organisation, 444 Finchley Road, London NW2 01 435 8063.*

## Splash

AS IN previous years, the directors of Splash Records, Chas Peate, Irish Giebler, Des Dyer and Clive Scott, will be attending Musexpo to further existing relationships and meet new contacts.

The artists on the Splash label are Jigsaw, T-Ford, Byron Burns, Phil Trainer, Pumphouse Gang and Tito Simon. However, the company is interested in hearing new product and songs, and will be available at their office booth to welcome all who care to see them. *Splash Records, 38 North Row, London W.1. (01) 409 0287. Telex: 23840.*

## Valentine

JOHN NICE, managing director of the Valentine Music Group, is making his third visit to Musexpo and has a number of songs to place. Nice already supplies Muzak and Starborne Productions with "beautiful music" and hopes to be able to extend his involvement in this field. *John Nice, The Valentine Music Group, 7 Garrick Street, London WC2 01 240 1628.*

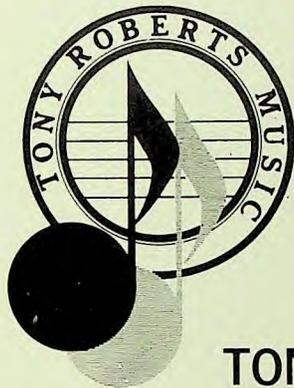
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\*Also publisher of seven of "Rod Stewart's Greatest Hits" available on Riva Records - ROD TV1.



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