



## NEWS

## Train Robbers LP in legal hitch

THE GREAT Train Robbers' bid for recording honours has been challenged by W. H. Allen, publishers of the Piers Paul Reid book about the gang.

Virgin Records has completed a production deal with producer Tom Newman for release of an album of songs performed by seven of the robbers, and written by one of them — Tom Wisbey, in collaboration with "some of his ex-colleagues" who were not involved in the train robbery.

## Pye Jazz LPs

PYE RECORDS is conducting a campaign this month centred on the jazz resources of the Vogue, Vanguard, Ronnie Scott and Roulette labels which it distributes. Fifty window displays and 50,000 leaflets are among the logistics.

The campaign highlights 12 albums, including a double Louis Armstrong set with book, double albums by Duke Ellington, Count Basie, Bud Powell and Django Reinhardt, and two three-record sets by Charlie Parker and Clifford Brown.

Newman approached the men after seeing their appearance on television following release from prison. They agreed to make the album, and it was recorded in Newman's own studio, on a barge moored at London's Little Venice. Virgin has the LP tapes, and was about to go ahead with pressing when a letter from the chairman of W. H. Allen arrived, claiming that as publisher the company owns exclusive rights on every form of public reminiscence or comment — even in the form of songs — which any or all of the gang might make about the robbery; even to the extent of preventing photographs being taken of the men without their publisher's permission. There is a possibility of legal action, but a spokesman for Virgin said, "We are trying to sort it out amicably".

The album features Wisbey, Jimmy White, Buster Edwards, Gordon Goody, Roger Cordrey, Bobby Welsh and Roy James. It is a musical account of the planning and execution of the robbery, the robbers' time on the run, and their trial and imprisonment, with song titles including, The Plan, Let Me Out, The Judge, Thirty Years, and

Don't Rob A Train. W. H. Allen's claim to rights over the songs rests on the fact that such titles obviously indicate that the songs are a form of personal memoir, and as such fall within the contract the Robbers have with the publisher.

## Dave Brookes quits Creole Records

DAVE BROOKES, head of promotion at Creole Records for the last three years, has left the company to pursue his own career. Previously head of promotion at State Records, Brookes has been involved with such acts as Barry Biggs, Judge Dread, Ruby Winters, Honkie, Ronnie Hill and Boney M during his time with Creole.

He said this week: "At the moment I am bidding my time but I have plans — the parting with Creole was amicable but I could see that I was heading in a different way to the company." Brookes can be contacted at 749-2250.

## Television campaign for Nolans

WEA IS planning a major national TV campaign surrounding a new album by the Nolan Sisters entitled 20 Giant Hits. The LP contains the Nolans' interpretations of numbers such as Muff Of Kintyre, Chanson D'Amour, Bridge Over Troubled Water and Money Money Money. As a start to the campaign WEA has just released a single for the album, Don't It Make My Brown Eyes Blue, which appears in a coloured bag.

The campaign is worth £200,000 and three weeks of national TV advertising begins on July 12 with commercial breaks in programmes such as Crossroads and Coronation Street.

20 Giant Hits will be seen on average of five times in ninety per cent of homes, which is the same weight as used in WEA's highly successful Sound Of Bread TV campaign.

Posters, display boxes, centre pieces, streamers, browser cards and mobiles are planned for in-store use. Also, for all orders of 25 or more units, the first 25 LPs will be despatched in special browser boxes.

General support includes TV appearances by the Nolan Sisters on major shows like The Two Ronnies, extensive press interview coverage, personal appearances and live concert dates including a summer season in Blackpool.

20 Giant Hits was produced by Roger Greenaway and appears on the Target label. RRP is £3.79.

## MPA seeks alternatives

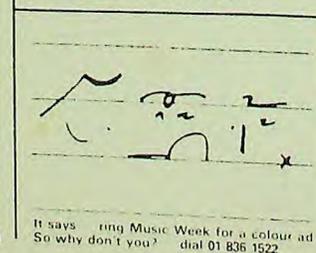
THE MUSIC Publishers Association council has requested the Mechanical Copyright Protection Society to rescind its recently released new contract (*Music Week* June 17) and produce some alternative proposals.

Four resolutions were passed at the MPA council meeting on June 15. These were a request to MCPS to rescind the contract; a request to the MCPS board to come up with alternative proposals or contract; a request for the minutes of MCPS board meetings to be made available to the MPA council, and a pledge on behalf of the MPA council to draw up new terms of reference for the MCPS board.

The council decided not to call an extraordinary general meeting of MPA members at this stage, pending a reply from the MCPS on the points of the resolutions detailed above.

The situation now on the controversial MCPS contract is that the MPA council has neither advised its members to accept or reject, although the first two resolutions mentioned above reflect the overwhelming opinion expressed by the MPA members who attended the open forum on the subject three weeks ago.

A further complication is that 700 MPA members have already signed the MCPS contract in its new form and returned it, confirming the misgivings of Bob Newby of Marylebone Music expressed in the *Music Week* report (June 17).



It says... ring Music Week for a colour ad  
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## LETTERS

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

IN LAST week's issue, Michael Freegard, General Manager of the Performing Right Society, denied that he had dropped his libel action against me "practically on the eve of the trial". He stated that: "the case would not have come up until later this year or even next year". However, according to the Clerk of the Lists, as confirmed by Messrs Oswald, Hickson Collier & Co. on June 21st the Jury trial would probably have started on the very day Mr Freegard dropped the suit or on the day following. Oswald Hickson Collier stated "there can certainly be no doubt that the hearing would have started sometime this week". Mr Freegard also stated that: "The heart of the matter, of Mr Lyttleton's accusations, was that the Society was not being run in accordance with the Companies Act". However I have examined Mr. Freegard's own Statement of Claim and note (as has been reported elsewhere) his claim that my accusations suggested that he "had acted improperly, dishonestly and secretly in and about the discharge of his responsibilities".

Mr. Freegard further claims that he was "vindicated" by Trade Minister Stanley Clinton Davis's reply to John Cockcroft MP of 10th March 1978. Mr. Cockcroft had asked whether in view of the PRS Council's continued failure to provide all members with details of amounts loaned to certain of the Society's officers at less than the market interest rate, he would investigate PRS's affairs under Section 165 of the Companies Act 1948. The Minister replied: "In the light of the evidence which has been supplied I have concluded that an investigation of the Performing Right Society under the Companies Acts is not called for".

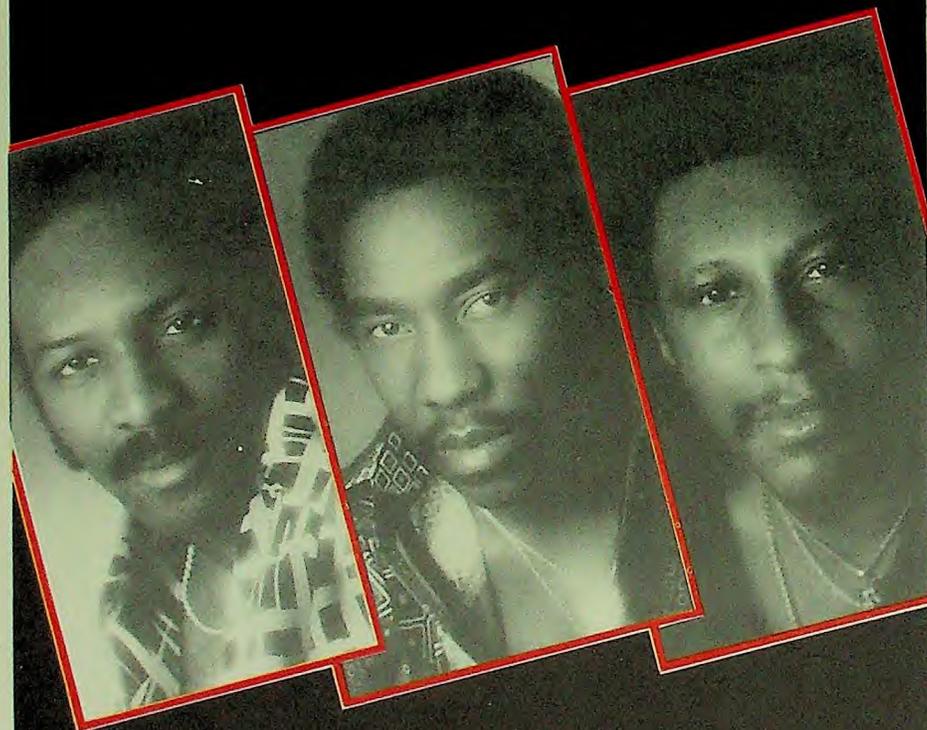
Mr. Freegard's claims to have been "vindicated" by that reply must now be judged in the light of the Minister's confirmation of June 19 that his reply: "was intended no more and no less than to conclude my reply to John Cockcroft's Parliamentary Question... That question invited me to comment on the case for an investigation under s.165 of the Companies Act and made no reference to the merits of the libel proceedings to which you refer."

Trevor Lyttleton, 33 Bryanston Square, London W1H 7LR.

WILL SOMEONE please explain how voting members of the PRS are going to put up their hands to vote at next week's A.G.M., without revealing who they are and, according to the Council, their highly "secret" earnings from the PRS? Peter Murray, 85 Robinson Road, Loudwater, High Wycombe, Bucks.

WHAT IS the matter with Stiff? Admittedly, their recent chart success deserve a degree of acknowledgement but I, for one consider them too much of an enigma to take seriously. Perhaps someone at Stiff could enlighten me as to why certain titles in their repertoire mysteriously disappear from circulation after only a couple of months. Surely a better understanding would develop and greater respect would be earned if they were to take a more positive direction. They could begin by making available the celebrated Ian Dury single, "Sex & Drugs & Rock & Roll", in the form of a 12-inch unlimited edition. P. Lake, Record Sales, W. J. Taylor (Music), 126-130 Hawthorn Road, Kingstanding, Birmingham.

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## MUSICAL CHAIRS

### Staff changes follow Damont expansion

ON THE anniversary of WEA's acquisition of Damont Records, John Fruin and Monty Presky were able to announce the completion of an extremely successful first year. Damont is going to increase its production capacity and marketing activities during the course of this year. In line with this development, the following appointments have been made: **Frank Pearce** from General Manager to Director... **Keith Gilson** from Record Merchandisers to Distribution Manager... **Brendan Lambe** from WEA accountant to Financial Controller Damont.

**Phil Long** to the newly created post of Promotion Manager at Chrysalis Music after spells as Northern Promotion Manager and more recently Promotion Manager LRD for EMI... Following **Tim Chacksfield's** departure to UA, there are two changes in Polydor's Product department: **Dennis Munday** from Pop and American product to take over Chacksfield's rock area... **John Perou** whose responsibilities covered the RSO Barn and Ring'O licensed labels takes over from Munday, both appointments effective immediately. **Mike Hill** to MCPS after nearly four years as Sunbury Music administration manager and a spell with Burlington Music before that... **Tim Simms** transferring from EMI Music accounts department to become personnel manager in succession to Roy Jubb, who has left, and **Ronald Robertson** transferring from EMI Records to replace **Robin Cooper** as EMI Music Business affairs manager. Both Simms and Robertson report to director of administration **Peter Smits**. **Andy Childs** from EMI pop press office, where he had responsibilities for Harvest product, to Harvest label manager; he is replaced by **David Brown**, currently a writer for *Sounds*...

### Zig Zag sold to Phoenix Magazines

ZIG ZAG, probably the best-known of the new wave music magazines, has been sold, and its new publishers plan an expansion in circulation through record shops.

Phoenix Magazines, of 118 Talbot Road, West London, bought the title from Graeme Andrews, beating other rumoured bidders like *Time Out* and less believably, certain pillars of the Conservative party. Phoenix has been a distributor of Zig Zag and a number of other small pop papers, fanzines and graphics magazines for some years. Its distribution through some chains of record shops — including Virgin, and Bruce's in Scotland — made the company realise the potential for selling such a paper through dealers, and the July issue will be the first to be seriously pushed in disc shops.

Plans for the magazine are broadly to leave it in its present, popular, form, but as it is identified with new wave music "it will broaden as the music broadens".



AFTER SEVERAL years with CBS, David Essex has signed a long-term recording contract with Phonogram for the world, outside of the US and Canada. Essex is currently starring in the West End production of *Evita*, playing the narrating role of Che — he plans to go into the recording studios at the end of the summer. At the signing are, left to right: David Baker (Phonogram's director of business affairs), Essex, his managers Mel Bush and Derek Bowman, and Phonogram creative director, Peter Bond.

### Quiet Records licensed to Virgin

VIRGIN RECORDS has signed a licensing deal with Quiet Records, a label run by Darrol Edwards who was previously marketing manager for Virgin and until recently has been running Pepper Records. First single to be released on July 7 will be *Angel Street* by Sheffield group Double Life (SCH 1). Edwards will also be in charge of the new Virgin Venue to be opened at the end of the year. (See *MW* June 24).

STIFF has signed Jona Lewie, founder member of Brett Marvin and the Thunderbolts and also featured on Terry Dactyl And The Dinosaurs' disc *Seaside Shuffle*. His first release *The Baby, She's On The Street* (BUY 30) is available on June 30.

EX-INCREIBLE String Band member Robin Williamson has his first European release in four years under a new deal with Criminal Records signed last week. The album, entitled *American Stonehenge* is a fusion of Celtic and American acoustic music performed by his new Merry Band founded in California in June 1976 and comprising the talents of Americans Sylvia Woods, Chris Caswell and Terry McMillan. The release date for the LP is set for July 14 with a British tour planned for November — Williamson's first UK appearance since 1974.

AUSTRALIAN ENTERTAINER Greg Bonham has signed a recording deal with Telemu Music, the company jointly run by Ken



PHONOGRAM HAS signed a licensing deal for production and distribution with Lollipop Records for the UK and Eire. Lollipop is based in Munich and records such artists as Claudia Barry and Ronnie Jones. First two singles released under the new deal are *Me And Myself* (LOLLY 2) by Ronnie Jones and *Claudia Barry's Dancin' Fever* (LOLLY 1) — albums by both artists will be released in August. Left to right: Ken Maliphant, Phonogram managing director; Alan Phillips, product manager; David Baker, Phonogram's director of business affairs and (sitting) Jurgen Korduletsch, managing director of Lollipop Records.

## Rare Fifties tracks on Oh Boy album

THE FIFTIES' television pop programme, *Oh Boy!*, produced by Jack Good and ranked along with 6.5 Special as one of the pioneering series of its kind, is the subject of the latest NUT release from EMI. Among the artists featured are Cliff Richard, performing seven numbers, the Vernon Girls, John Barry Seven, Vince Eager, the Dallas Boys, Cuddley, and Neville Taylor And The Cutters.

The NUT series has built a reputation during the last 12 months for re-issuing pop recordings from the Fifties and early Sixties, many of which have not been available for several years. The latest release, called *Jack Good's Oh Boy!* (NUTM 13), has been out of catalogue for some 18 years — the packaging is identical to the original and includes Jack Good's sleeve notes.

The actual recording was made in October 1958 and the Cliff Richard tracks are among the earliest of his career — his first single, *Move It*, was issued in September of that year. *Oh Boy!* was an ABC Television presentation and responsible for introducing such artists as Richard — it was after his debut on the show that *Move It* became his first hit. The NUT album features a studio version of the programme, produced by Norman Newell, and with original

introductions by Jimmy Henney.

According to EMI, original copies of the LP have been changing hands for more than £10. The NUT album, with 24 titles, retails at £2.50.

Colin Miles, who has compiled most of the series' albums, is currently working on future releases — they will include a Cliff Bennett and The Rebel Rousers' compilation. Current titles include *Gerry And The Pacemakers*, Billy J. Kramer, Freddie and The Dreamers, *Hits Of The Mersey Era*, and a Jimmy Cliff collection. Miles has also added another title to the NUT EP series — *Tommy Bruce And The Bruisers' Ain't Misbehavin'* (EMI 2808) which is available in a special sleeve with sleeve notes written by Derek Johnson of the *New Musical Express*.

### Phonogram price rises

PHONOGRAM HAS announced several price increases, effective from July 1. Singles go up 5p to 85p while full-price albums increase from £3.50 and £3.99 to £3.99 and £4.35 respectively. Mid-price album product remains the same at £2.45. Double albums also go up in price, from £3.99 and £5.50 to £4.50 and £5.99. Full-price classical LPs increase from £4.50 to £3.99. In all cases, the tape price is 15p higher than the equivalent record price.

### Boyfriends sign

THE BOYFRIENDS has signed a recording deal with United Artists. *I'm In Love Today*, their debut single, will be released on July 14. Their plans for July include a number of live appearances and work on their new album with producer Martin Rushent.

DOOLEY'S DIARY  
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### Evita goes platinum

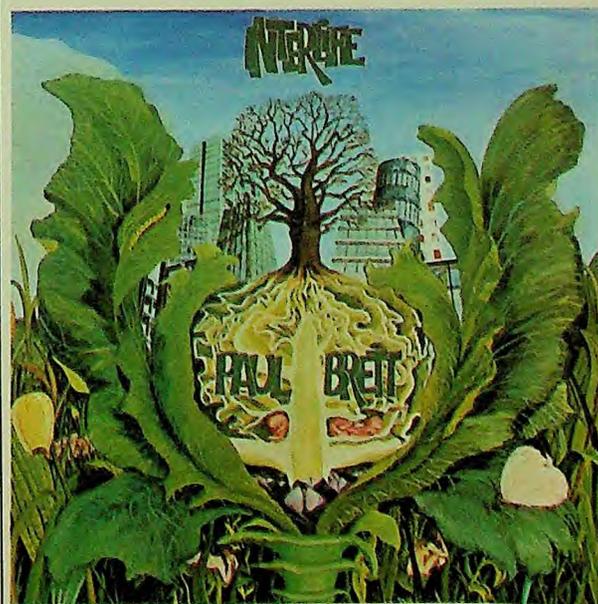
THE DOUBLE album of *Evita* (MCA), written by Tim Rice and Andrew Lloyd Webber attained platinum status for UK sales on the eve of the stage show opening in London.

An original cast album from the show, which features David Essex as Che, Elaine Paige as Evita and Joss Ackland as Peron, will be recorded at the end of June for release as soon as possible. The album will be packaged in a silver gatefold sleeve and will retail at £4.10.

JUNIOR WALKER has been signed to a long-term exclusive recording contract by the Warner Brothers distributed label, Whitfield.

During his long association with Motown Records, Walker and his Allstars were responsible for a string of hits including *Shotgun*, *Road Runner*, *What Does It Take To Win Your Love For Me* and *How Sweet It Is*.

Norman Whitfield, who announced the signing himself was associated with Motown for many years as a staff producer. Walker and Whitfield plan the first Junior Walker release on Whitfield in the near future.



### INTERLIFE

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RCA

Paul Brett is appearing at the Royal Festival Hall on July 15th.

## NEWS

## ILR reaches 17 million: JICRAR

by DAVID DALTON  
THE ASSOCIATION of Independent Radio Contractors this week released encouraging audience research figures which contrast sharply with BBC figures released last week.

While BBC statistics paint a grim picture of the ILR network's competitiveness with the Corporation's musical spearhead — a meagre 3,750,000 average daily listenership for ILR compared with 9,150,000 for Radio One and 7,600,000 for Radio Two — the independent network's JICRAR survey claims a total weekly audience for ILR of almost 17 million. Radio One is claiming 35 per cent of the total daily listening audience, Radio Two 28 per cent, with ILR on 15 per cent.

One firm conclusion which may be drawn from the JICRAR figures is that they are almost all up on those issued last April which were compiled on the same basis. The only difference in the sample surveyed was the addition of children (aged 5-14) as a category and the audience for ILR in this group is estimated at 3 million.

The main features of the JICRAR survey are:

- Total weekly audience for ILR now 17 million.
- Another 940,000 ILR listeners each week.
- Average listening up by 48 minutes per listener each week.
- 11 per cent increase in total listening hours (up by 17.8 million).
- Now reaching 50 per cent of the potential audience — a gain of three per cent.
- ILR gains three brand share points and increases brand leadership position with one third of the potential radio audience.
- Increases across all age, sex and class groups. ILR now reaches 72 per cent of 15-24s and two thirds of 15-35s.
- Consistent increases across daytime programme segments, though small decrease at Sunday lunchtime and at some points in the evenings.

In JICRAR comparison of total

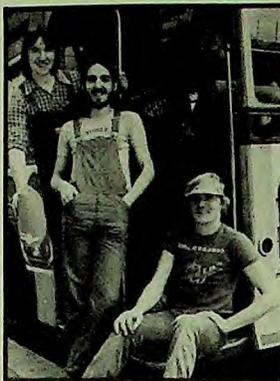
hours for each station Radio One (25 per cent) and BBC Local Radio (5 per cent) are down by one point on last April's figures, with Radio Four (13 per cent) down two points. Radio Two (20 per cent), Radio Three (two per cent) and Luxembourg (one per cent) are given the same share as last year. These compare with an increase of three points to 32 per cent for the share attributed to ILR as a whole.

The seeming conflict of results achieved by the different surveys, which may lead to people believing that statistics can be made to prove anything, arises from the fact that completely different methods of collecting and presenting the two sets of figures are used. In the JICRAR survey, conducted by Research Surveys of Great Britain Ltd at a cost of over £100,000, over 12,500 adults and 3,000 children were asked to complete personal diaries recording their radio listening for a period of one week during April this year, the same period as was used in 1977. BBC statistics, released last week undoubtedly as a pre-emptive gesture, are collected in a series of personal interviews recording people's listening habits on a day by day basis. The current BBC figures were collected during May.

Another major difference between the two sets of research is that while the BBC analysis relates to the whole country, the JICRAR analysis relates only to the regions where there is an ILR station.

The JICRAR figures are generally better than ILR station chiefs expected and they are very happy with the results as a whole. This will undoubtedly lead to increases in advertising rates on the station network. While the overall results are good, it has been suggested that some individual results for the smaller stations are not quite so healthy. The individual results are due to be released later this week.

One safe conclusion in comparing the JICRAR figures with those of the BBC is that conflicting claims will continue to rage while the broadcasting bodies employ totally different methods of audience evaluation. It is not expected that this problem will be solved in the near future.



RESPONDING SWIFTLY to chart entry by the new Raydio single *Is This A Love Thing*, Arista hired a bus to tour dealers in the Greater London area, giving away the red vinyl singles and promotional goodies and placing album stock in the shops. Dealers were invited to the upper deck for liquid refreshments while passers by were treated to Raydio plays over the sound system... The bus then wended its way to Manchester and Birmingham, where the band had concerts, stopping on the road at Nottingham, Leicester, Liverpool and Blackpool.

## 'Substantial' subscription rise from insolvent BPI

THE COSTS of fighting piracy mean that subscriptions to the BPI are to be considerably increased as of this year.

"We are now £45,000 in the red," stated chairman L. G. Wood, at last week's AGM. "Bluntly, we are insolvent. There is no question of the BPI going under, but we have to pull out of this situation with all possible speed. To this effect, the council has decided there will be a substantial increase in subscriptions from January 1 1978."

The increased subs are: Group A membership, from £1,500 pa to £7,500; B £750 to £1,500; C £300 to £500; D £75 to £100.

"This will produce an additional income of £49,800 in this year," continued Wood. "We will still be in the red at the end of the year and next year we anticipate there will be need to a further increase in subscriptions. We are faced with escalating costs. In my view the subscriptions are low and are first class value for money. For example

we are up against piracy and the new menace of counterfeiting. We need the people and the money to do it. We need a senior lawyer on the permanent staff.

"We have to get the extra income. If we don't, we can kiss goodbye to the record industry as a major operation in this country within five years."

"The fight against the cancer that is attacking our industry needs money. We need at our disposal £200,000 for this current year and need to know that we have your authority for a further £200,000 as we go into 1979."

The need for extra monies to fight piracy was carried unanimously. Winding up his speech, Mr Wood passed a second vote of thanks to Geoffrey Bridge and "his very excellent staff". He added that he would be withdrawing somewhat from his operational activities, "Though still remaining on the Board of EMI and being deeply involved in international business. In this respect, we are appointing a vice-chairman to the BPI — John Fruin (md WEA)."

In the election, Monty Lewis of Pickwick was voted onto the council. Re-elected were David Betteridge (Bronze), Ken Glancy (RCA), Steve Gottlieb (Polygram), Maurice Oberstein (CBS) and Bill Townsley (Decca).

## Competition to break Manilow

ARISTA IS continuing to attempt to break Barry Manilow in this country. While he is of superstar status in the United States, he is yet to become established here.

Coinciding with the release on July 7 of a new double A sided single, *Somewhere In The Night* c/w *Copacabana* (ARIST 196), will be a Barry Manilow competition in *The Sun* on the same day offering two prize winners the chance of seeing Manilow in concert in New York.

Both songs on the single — packaged in a special colour sleeve — are taken from Manilow's latest LP *Even Now* (SPART 1047), US sales of which have now exceeded three million.

*The Sun* competition winners will see Manilow in concert in front of an audience of 13,000 at New York's Forest Hills Tennis Stadium on July 29.

A special dealer mailing is taking place this week notifying all dealers of the competition — dealers will be supplied with packs of counter handbills publicising the competition.

Charles Levison, Arista md commented, "With each new release awareness of Barry Manilow in this country is increasing. I feel sure this new single should achieve the chart breakthrough and the attractive competition will be a significant further step towards our goal, stimulating even greater record buying traffic into the record stores."

## Pickwick bids for more growth

IN A bid to accelerate its budget record growth, Pickwick International is planning an autumn advertising campaign which will involve more than £100,000 being spent in two weeks promoting a new range of budget records and tapes. Managing director Monty Lewis claimed this week that the product and campaign combined would represent a "significant breakthrough in budget marketing."

Lewis told *Music Week*: "It is still early days yet, and at the moment, we cannot give full details of either the releases or the advertising campaign. However the promotion will begin in late October and it will involve the use of several types of media, some of which have not been used before. All Pickwick's previous promotions have been successful, but I am convinced that this one will be the best."

He added that the promotion was part of a programme embarked upon by Pickwick to increase its sales of budget product in the UK market. "Already we have had several company changes including the strengthening of the marketing department and the appointment of a new advertising agency, Haddons Wpt, to handle the autumn campaign. The head of marketing is a newly-created position and we have brought in Jon Elkon to handle the division; there will also be other appointments made in the near future, in time for the autumn promotion."

Lewis continued: "The last 12 months have seen a continued expansion in our business and we have broadened our catalogue, particularly in the contemporary pop and rock areas. Tape business has been growing particularly rapidly and we are gaining distribution in new retail outlets. Our aim is not just to maintain this growth but to accelerate it."

## Dramatic piracy raid

FROM PAGE 1

Since April there have been 23 raids against counterfeiters and in one case a girl was actually caught at work in a "factory".

Hoffman continued, "Unscrupulous wholesalers are buying large quantities of counterfeit cassettes of American, Canadian Portuguese, French, Spanish and Dutch material. And we will not hesitate to launch writs for damages and costs against dealers buying counterfeit imports."

(From the floor, John Fruin, new vice-chairman of the BPI asked for the full co-operation of the press on this angle, pointing out that two months ago advertisements were taken in the trade press to warn dealers that all imports were not legal, and that prosecutions might follow).

Hoffman then added that in order to check out suspected counterfeiters, the BPI investigators needed to have samples of the original genuine recording — whether it be Dutch, Portuguese or whatever — as quickly as possible, as soon as they asked for it.

It was also stressed that great care

should be taken of master tapes, art work and other relevant material so that it should not fall into the wrong hands. The BPI is to prepare a list of "Do's and Don'ts" for member companies to help stamp out counterfeiting.

Problems of investigation are becoming more and more as the counterfeiters reproduce inlay cards so true to the originals, including trade marks and company logos. On display were a number of such cassettes and in most cases it was impossible to tell the difference between the counterfeit and the real thing.

The whole operation to fight piracy and associated problems will now be run from a newly established Anti Piracy Control Centre. The address and telephone number of the Centre are not being released, but contact can be made through the BPI or their solicitors. Tony Hoffman is in overall control of the Centre, but will be working closely with Geoffrey Bridge. Facilities at the Centre include a small forensic laboratory and the services of a forensic scientist.

•BPI: "We are £45,000 in the red" — see story page 4.

## MUSIC WEEK

Incorporating Record and Tape Retailer

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# RACING They say it's a long road to the top. But how fast you get there depends on what you've got under the hood. TUNED.

Racey has it all. Four musicians who look good, write better, and play pure magic. Their debut single, 'Baby It's You', is one great tune from starting grid to chequered flag.



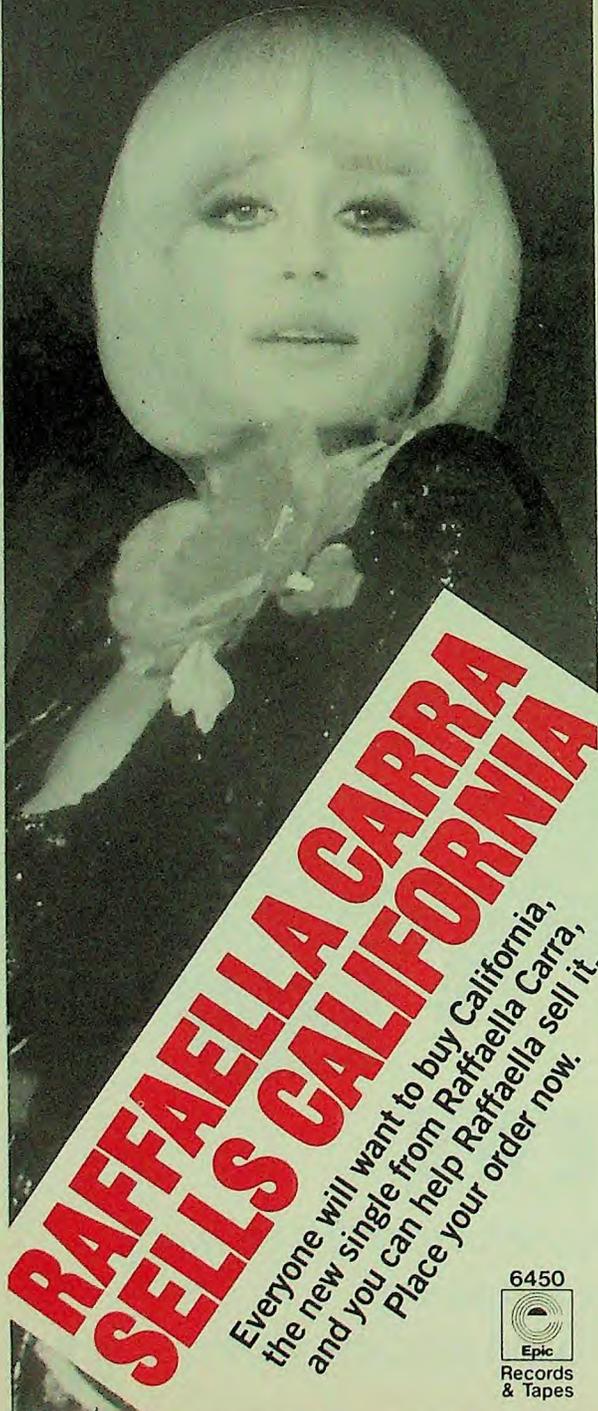
## RACING NEWS

Already 'Baby It's You' RAK 277 is the 208 Powerplay and is receiving airplay on twelve local commercial stations. Racey also fills Radio One's new featured band spot this week.



raffaella

Hot on the heels of her chart single 'Do It Do It Again' comes 'California', a guaranteed sunshine hit for Raffaella Carra.



**RAFFAELLA CARRA SELLS CALIFORNIA**  
 Everyone will want to buy California, the new single from Raffaella Carra, and you can help Raffaella sell it. Place your order now.

6450



Records & Tapes

MARKETING

Clouseau thanks Heaven...

UNITED ARTISTS is releasing a single by Chief Inspector Jacques Clouseau — alias Peter Sellers — featured in the latest UA film, *Revenge Of The Pink Panther*.

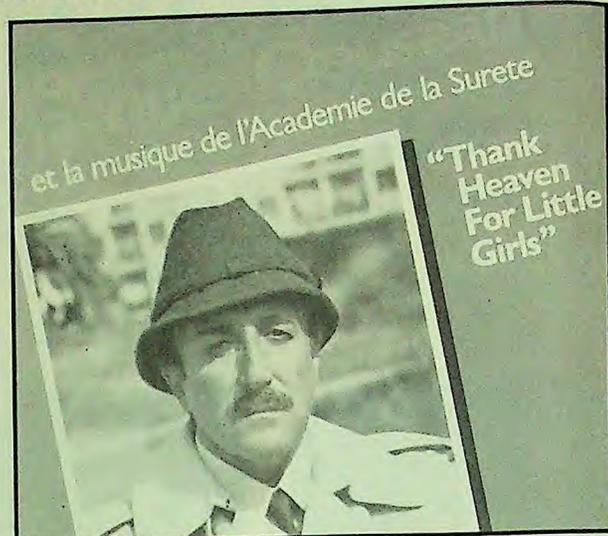
The song is the old Maurice Chevalier classic, *Thank Heaven For Little Girls*, and has been produced by Ken Barnes, the recording is credited to Chief Inspector Jacques Clouseau Et La Musique De L'Academie De La Surete.

The single will be available in a special picture bag (right) and UA is sending out disguise kits to promote it. There will also be press advertising, and radio commercials for the film, which premieres in July, will link up with the single.

The soundtrack album is being rush-released in mid-July. Catalogue number of the Clouseau single is UP 36406.

...as more pennies fall

WORLD RECORDS' follow-up to the recent Pennies From Heaven album success is being promoted via a national press advertising campaign. The new LP, called *More Pennies From Heaven* (SH 276), has 18 tracks and includes such names as Jack Payne, Ambrose, Jack Hylton and Jack Jackson. Advertising will promote both that release and the original *Pennies From Heaven* LP, as well as other items from the World Records catalogue; the campaign will run through June and July. In addition, dealers are being supplied with posters and counter display cards. The new LP has already charted this week at 25 — the first time in the history of World Records that the company has had two such concurrent chart albums.



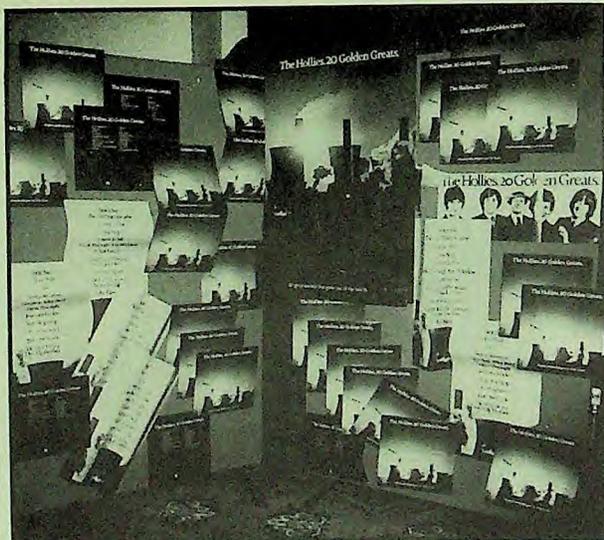
News in brief...

**SNAKEBITE**, A rock film starring David Coverdale's Whitesnake Band is to support the new David Hamilton film, *Bilitis*, which will go on general cinema release shortly. In the film, Coverdale and the band perform all four tracks from the *Snakebite* EP currently in the charts.

POLYDOR HAS finally launched its debut single from Patti Boulaye, winner of the New Faces Gala Final. The song, *Memories Don't Leave Like People Do* is written by Johnny Bristol and is backed with full-page ads in *Music Week* and *Radio and Record News*. In addition there will be a special mail-out followed by a streamer mail-out.

RAW RECORDS releases its second single by new wave band *Some Chicken* on July 14 and has allocated two catalogue numbers to suit superstitious prospective buyers. The single, *Arabian Daze/Number Seven* should have been RAW 13. It will in fact still have this number, but will also be available on RAW 17. A new three-track *Lockjaw* single (RAW 19) including *Journalist Jive* is released on the same date. Both singles will be in 12" form for the first 2000 copies before reverting to 7". Raw boss, Lee Wood flies to New York on June 30 to tie up a US record distribution deal and also to pave the way for a three week summer US tour involving three Raw acts, *Unwanted*, *Lockjaw* and *Some Chicken*.

Hollies Greats display



PICTURED ABOVE is display material for *The Hollies — 20 Golden Greats* (EMTV 11). The campaign starts on July 3. Track listing posters, 3D window displays and album sleeves are available to dealers for in-store promotion. Retailers are also being offered full SOR terms until August 25 and albums ordered in June will not be invoiced until August. RRP for the album is £3.99, with the cassette and cartridge at £4.20.

Bands buckle up

BELT UP Promotions (15-15a London Road, Bromley, Kent, 01-464 3198/9) are importing a new series of crystal enamel belt buckles featuring twenty designs of well known groups including ELO, Kiss, Bee Gees and Ted Nugent. The high class buckles — many of them especially commissioned from legendary rock artists Gene Tamura and Rod Hirano are luminous and

are fired to a super high-gloss. Interested retailers should contact the firm at the above address. To showcase the buckles, a special counter display has been designed. Said a spokesman, "This display is offered as an integral part of our buckle programme and when positioned properly should provide the shop with a gleaming focal point of unsurpassed profitability."

A NEW single by Levinsky/Sinclair, their second since signing long-term to Charisma Records has just been released. Titled *Love On The Line* (CB 316), the single is a taster for their debut album which has been scheduled for Autumn release.

LEADING NEW York rock band, *The Shirts*, who appeared at *Dingwalls* earlier this year, are set to return for a full tour at the beginning of July. Coinciding with their visit, *The Shirts'* debut album, *The Shirts* (SHSP 4089) will be released on the Harvest label. The LP was recorded in London earlier this year and was produced by Mike Thorne. Extensive media advertising can be expected as back-up.

SOME COPIES of Nazareth's new single *A Place In Your Heart* (Mountain) have reached the shops with the wrong B side. Instead of *Kentucky Fried Blues*, some purchasers have found the Bee Gees singing *Down The Road* (the flip of *Saturday Night Fever*). This is due to a pressing error at Phonodisc — who manufactures both Mountain and RSO product. Customers wishing to exchange a faulty copy can do so by writing to Customer Services, Phonodisc, Grove Road, Chadwell Heath, Romford, Essex.

NEXT PETER Skellern album from Phonogram, scheduled for August release but as yet untitled, is linked with his appearances in the BBC 2 series, *Best Of Brass*. Skellern will be the regular featured guest star on the programmes which start a 13-week run from August 1. He recorded the LP with Grimethorpe Colliery Band and a single from the album, *You And I*, has just been released. Overall theme behind the single and album stresses the fact that Skellern is from Lancashire, and the red rose motif is being used extensively in the album advertising campaign.

# It's what dreams are made of...

## Crystal Gayle's new single "Talking In Your Sleep"

Available now on United Artists Records  
UP 36422



ORDER NOW from your UA Salesman or EMI Records Distribution Centre.  
Tel. (01)759 4532/4611 & 848 9811

# INTERNATIONAL

## New authors' right society for Finland

HELSINKI: Authors' organisations in Finland have set up a new copyright society, Kopiosto, representing around 10,000 writers, journalists, composers, performers and photographers from 24 national groups, all aimed at giving protection from illegal copying.

According to Pekka Kallio, chairman of Kopiosto, around \$1.5 million is lost annually here to creators through unauthorised usage of their work. Schools alone are estimated to copy in excess of 275 million pages of material every year.

Finnish copyright law, revised in 1961, is now considered out of date and a new one has been worked on since 1976. It is expected a committee report will be ready by the end of the year, with a separate unit investigating an update on types and volume of illegal copying.

EDITED  
by  
NIGEL HUNTER

### EMI reissues

COLOGNE: Encouraged by excellent sales figures and a generally good response from the public to its Remember The Golden Years reissue series, EMI Germany is to release product by American and British artists who rose to prominence in the Sixties.

Among them are Shirley Bassey, the Swinging Blue Jeans, the Drifters, the 5th Dimension, the Beach Boys, and a compilation album entitled From The Liverpool Era.

Big band enthusiasts are also being catered for with some swing reissues featuring Glen Gray, Van Alexander, Artie Shaw, Woody Herman, Les Brown, Benny Goodman and Jimmie Lunceford.



JOHANNESBURG: David Toff, consultant to the MPA and State Music, and his wife Barbara (left) at the wedding of Miriam Stockley of the hit-parading Stockley Sisters duo to their musical director Erwin Keiles (right). The other Stockley sister, Avryl, was bridesmaid (centre). While in South Africa the Toffs renewed acquaintance with Ronnie Munro, Eve Boswell and former London disc retailer and World's Fair music columnist Joe Bronkhorst.

## Piracy law proposal

LISBON: The Portuguese Government has been authorised by Parliament to legislate in favour of phonographic copyright through the proposal of a law put forward by the local Socialist party.

This is regarded as a vital first step to fight high figures of tape and record piracy in Portugal and to give protection to the nation's music and record industry.

Jose Niza, Parliament deputy, a former director of television programming and a lyricist himself, said this permission gives the Government to lay down law in this field also gives Portugal a chance to become an affiliate of the international agreements and conventions from which it was previously excluded as "an isolated nation" before the fall of the dictatorship.

Niza outlined several important reasons why his party was in favour of legislation. First, he talked of the "phonographic jungle" in Portugal where three million pirate cassettes, some 85 per cent of the market, were produced last year, with a revenue loss to the government of around \$2.5 million.

He also stressed the need for "cultural protection" because pirated product had poor sound quality, so contributing to a general degradation of the industry. Niza demanded industrial and commercial justice because of the size of illegal competition in relation to legal producers and editors — "something which no democracy should ignore."

There was, he said, another problem whereby copyright royalties were not handed over to national or foreign collection societies.

## DG signs student orchestra

HAMBURG: Polydor International has signed an exclusive contract with the Junge Deutsche Philharmonie, first product being a recording of Schoenberg's 1937 version of Brahms' Piano Quartet in G Minor conducted by Hans Zender.

The orchestra was originally founded in 1974 as the Federal Students' Orchestra, set up on the initiative of the students themselves. Two years later it gained first prize in the competition organised by the Herbert von Karajan Foundation.

There are some 140 players in the orchestra, the elite of students at German music schools. They meet during the vacations for "working phases" when they rehearse repertoire.

This year the orchestra plays at Berlin and Ghent and already arranged for 1979 are festival appearances in Berlin, Lucerne and Salzburg.

## Little River Band award

EDMONTON: Australia's Little River Band, which opened its Canadian tour here recently as special guest of Boz Scaggs, is repeating its home sales success in the Canadian market.

The band's Diamantina Cocktail album, already double platinum in Australia, has been certified platinum in Canada, while their new LP Sleeper Catcher has shipped gold. The same album has shipped 350,000 in the US, and Capitol expects it to qualify for a gold award there (500,000).



### LETTER FROM WASHINGTON

## Foreign tax treaty

by JOANNE OSTROW  
WASHINGTON, D.C.: A tax treaty between the US and Britain has been approved by the Senate Foreign Relations Committee and needs a two-thirds vote of the senate to be ratified. The treaty endorses the "arm's length" method of taxing the income of foreign subsidiaries.

The effect of the treaty is to give low-earning performers and musicians a tax break, but none to the bigger, higher-paid touring stars. Performers, therefore, call it discriminatory. Multi-national companies like EMI-Capitol Records, however, like the terms of the treaty for the taxes it will save them.

There are some fairly standard components to the treaty: like other mutual agreements between the US and other countries, it would avoid double taxation on incomes of visiting artists (including athletes and other professionals besides performers), and would close some existing tax loopholes. But union spokesmen for performers on both sides of the Atlantic have argued that the treaty discriminates against lower-paid musicians and actors by providing an exemption only if costs and income together total less than \$15,000.

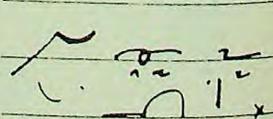
A visiting British artist would find the entire amount of his earnings taxed if his fee and expenses go above \$15,000. Agents, promoters, salespeople or other non-performers would be exempt from the visitor income tax entirely, if they remain fewer than 183 days and have no fixed base of operation.

The \$15,000 cut-off point would be in effect regardless of how long or short a time is spent in the host country. That total includes

expenses incurred before, during or after a performance.

The primary opponent of the treaty is California. The state claims it will lose \$120 million a year in tax money. There is one provision in the treaty that would prohibit individual states from requiring a company like Capitol Records to include, in its tax base, profits from other enterprises (outside the recording industry) of parent British firm, EMI. The treaty would mean states could only require reporting of the income generated by the resident company in the state, and this "arm's length" approach is strongly supported by the US Treasury Dept.

At present, California, Oregon and Alaska require combined reporting of all monies earned by a multi-national firm with subsidiary operations in their state. This form of "unitary" taxation would be outlawed under the proposed tax pact. Until there is a decision from Congress, however, California's State Franchise Board has threatened a 25 per cent penalty if Capitol Records does not produce a complete list of parent EMI's total revenues.



It says - ring Music Week for a colour ad  
So why don't you? - dial 01 836 1522

# STEELY DAN



FM

(No Static At All)

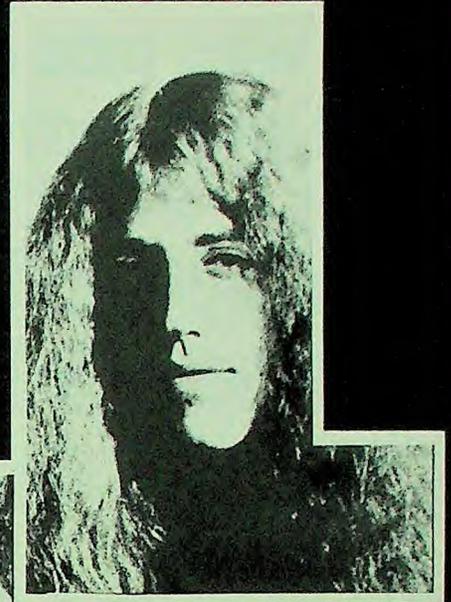
The single from the album 'FM'

Released Friday 30th June

MCA 374

MCA RECORDS

MCA Records, 1 Great Pulteney Street, London W1.



# REAL KIDS

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ALBUM THE REAL KIDS BY THE REAL KIDS / BRON 509  
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## PUBLISHING

## MPA wins case on illegal photocopying

ACTION BY the Music Publishers Association to combat the unauthorised photocopying of printed music has resulted in the conductor of a leading north midlands choir paying agreed damages and costs of £150 to music publishers for making illegal photocopies of their music.

In a statement, the MPA, which investigated and acted on behalf of the publishers concerned, says it regards the case as "an important example" to all who photocopy copyright music.

"Generally speaking, photocopying without the copyright owner's permission is an infringement of the law and liable to prosecution. It should not be thought of as an easy or cheap way to obtain music — often it is neither. It deprives the composer of royalty income, and by adding to publishers' lost sales of printed

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NIGEL HUNTER

music, makes it more likely that some music will become completely unobtainable in a few years' time."

The MPA adds that already choral leaflets have been so hard hit by photocopying that the number of new publications has declined sharply, and the number of publications in print has also been affected.

The total scale of music photocopying in the UK is unknown, but if individual examples could be added together they would probably amount to more than a million copies per year, with schools and amateur groups being among the worst offenders.

## Bradford songs to Heath Levy

TERRY BRADFORD, a number of British Eurovision group Co-Co, has signed a deal with Heath Levy Music whereby his Bradford Music publishing company will be represented by Heath Levy on a worldwide basis.

Bradford co-writes all Co-Co's material with Nat Kipper, who is signed exclusively to Heath Levy as a writer for the world, and the group's current single I Can't Talk Love On The Telephone Line is jointly published through Kipper Music and Bradford Music.

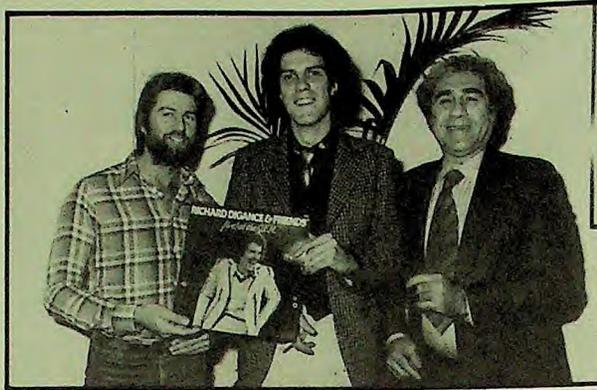
Heath Levy has also concluded a deal for UK representation of Bill Withers' publishing company, Golden Withers.

## Street Music signs Lewie

STREET MUSIC, the publishing company in which Clive Calder and Stiff chief Dave Robinson are partners, has signed singer-songwriter-producer Jona Lewie to an exclusive worldwide songwriting agreement.

Lewie has also signed a recording deal with Stiff Records, and his debut single The Baby, She's On The Street coupled with Denny Laine's Valet is set for release this month.

He has had several hits over the past two years in Europe, and he wrote, produced and performed the UK chart success Seaside Shuffle by Terry Dactyl and The Dinosaurs last year.



GRINS ALL round to mark the release of Richard Digance And Friends At The QE, Digance's first Chrysalis album, the signing of a long-term agreement between Jo Lustig's Bee Bee Music and Digance, and a worldwide link between Bee Bee and Chrysalis Music. Digance is flanked by Chrysalis Music general manager Chris Stone (left) and Jo Lustig.

## Goldstein's Far Out to Leeds

LEEDS MUSIC has concluded a deal to represent Jerry Goldstein's Far Out Music in the UK, Australia, South Africa and France. The pact was initiated at Midem, and the Far Out catalogue includes copyrights by War, Tanya Tucker, Eric Burdon, Jimmy Witherspoon, and Linda Creed. The latter writer penned I'm Stone In Love With You and I'm Coming Home, although these will not be controlled by Leeds.

Due for midsummer premiere in the UK is the film Young Blood

featuring War, whose recording of the theme song Living In The Streets will be released by United Artists Records.

Leeds administers the publishing companies of the respective members of the Moody Blues, who share the publishing credits on their latest Octave album released by Decca. Leeds will also publish the material on a forthcoming Led Zeppelin LP, and among its pending soundtrack music interests are FM and Jaws 2, which Leeds UK chief

Cyril Simons says "eats more" than its predecessor.

Another potentially enormous moneyspinner is Evita, which has won undiluted praise in a series of stage previews before its official London premiere last Wednesday at the Prince Edward Theatre in Old Compton Street. The music and lyrics by Andrew Lloyd Webber and Tim Rice are published through their Evita Music company administered by Leeds, and a London cast album is planned for release on MCA.

## UA in joint deal

A NEW joint operating company called EMI/Music Sales has gained exclusive UK distribution rights to all United Artists publications in an arrangement concluded "to use the production and distribution expertise of both companies".

The deal covers all UA printed titles in this country, including its extensive film material and artists and writers such as Don McLean and ELO. The agreement was worked out by Herman Steiger, managing director of Big Three Publications in America, Ray Walters, managing director of UA

UK and Roger Welch of the same company, Pat Howgill of EMI and Bob Wise of Music Sales.

Commented Walters: "The combination of two of the largest publishers-distributors in the UK producing and merchandising United Artists material will benefit the dealer through fast service and quality production of sheet music and folios. In future, music shops and departments throughout the UK can use either EMI or Music Sales. Either way they know they will receive first-class service."

## Worth a trip

SONGWRITER-PRODUCER John Worth went to Holland recently to record Texan songstress Lucy Steymal at the MCR Studios in Amersfoort.

Worth's WW Music company is publishing her songs in the UK, where the results of the Amersfoort sessions will be released later.

Worth took a British rhythm section with him comprising Roy Babbington (bass), Ray Russell (guitar), Chris Parren (keyboards) and Pete van Hook (drums). The recording deal and date were set up by Peter Knight Jnr. of Catalyst Music Consultants.

## Steve Colyer goes back to songwriting

STEVE COLYER has known most facets of the music business, both as a performer and as a record company man; now with several of his songs already recorded by various artists this year, including Twigg and Barry Biggs, he has entered stage three of his professional life — as a songwriter. His publishing company, called Colyer Music, run jointly by him and David Essex, has recently signed a deal with April Music in Germany and is currently looking for worldwide publishing.

Colyer first became actively involved with pop music at the age of 15 when he played in a variety of semi- and fully professional groups, trying to find success as a singer and guitarist. One of the bands with

which he was involved was The Misunderstood, which had a lot of radio support from dj John Peel, and was booked to support the Rolling Stones on an European tour. At the last moment, Colyer was unable to get the necessary work permit while the rest of the band members — Americans — were sent back because their permits had expired.

Later Colyer joined Decca's promotion department as a pluggler and he remained at the company for five years, working with Jonathan King and Chris Denning. It was there that he first met David Essex, then still a relatively unknown quantity but soon to become well-known through the West End musical, Godspell. Colyer says:

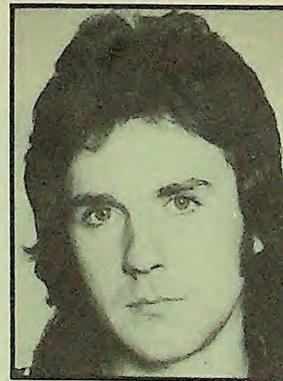
by  
CHRIS WHITE

"Although we became friendly, we lost contact with each other when David went into Godspell and then films; it was when I was working at CBS, as head of promotion, that we met again and since then we have become close friends, as well as working together professionally."

Three years ago, Essex was instrumental in launching Colyer on a solo recording career. "I had taken him some of my songs and the suggestion was that I should pursue a solo career as an artist — that obviously meant giving up my job at CBS, but the result was that I was co-managed by David Essex and his manager Derek Bowman. I was also signed to Polydor and released three singles," Colyer adds.

"David also produced my records and at the time there was a lot of publicity about me being his protege, and the fact that we looked very much alike. People were calling me another David Essex and I suppose that the comparisons were rather inevitable."

After touring with Essex, and appearing at venues like the mammoth Earls Court, Colyer decided to return to his first love — songwriting "It was good fun being



Steve Colyer

an artist and going on the road, but I felt that I needed a change. I had also spent at least six years working in promotion, latterly with Magnet Records where I had been a director of the company. It was important to go back to my writing."

Colyer had had some minor success several years earlier when he co-wrote the Casuals' follow-up to Jesamine — "Our song made number 51!" He started writing with Essex who included a couple of numbers on his Gold And Ivory album — and he started writing material on his own. Earlier this year Twigg released an Essex/Colyer number, Falling Angel, which was

also backed by another of their songs, Virginia (And The Circus Side Show). She has just recorded a third Colyer song; Barry Biggs currently has on release a Colyer composition, Give Me A Call, which is Tony Blackburn's Record Of The Week.

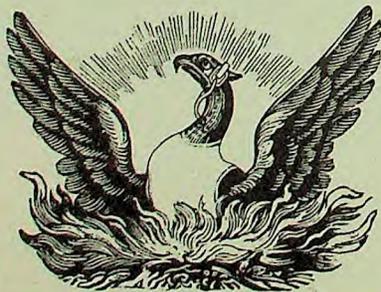
Colyer adds: "I have had eight or nine song covers since the New Year and although David Essex usually records only his own songs, he is considering doing some of the numbers that we 'have written together. I recently concluded a deal with Volker Spielberg who runs April Music in West Germany, and I will be writing material specifically for the German market, as well as placing my other songs there as well. Spielberg will give a directive and hopefully I will come up with the goods."

Colyer has other interests at the moment. He is also writing with Steve Glenn of Rags, the harmony group which recently won a major Japanese song contest; in addition he is hoping to place Colyer Music on a sub-publishing basis. "Either we will do territory by territory deals, or if there is one company which can offer a good worldwide deal then I should like to sign. At the moment I'm having talks with a couple of companies about going back into recording but the publishing side is more important to me for the time-being."

## Kiki Dee to record Legacy title

SONGWRITERS MICHAEL LEWIS and Gary Osborne are in Los Angeles with David Japp, managing director of The First Composers Company Ltd., to record the Lewis-OSborne song Another Side Of Me with Kiki Dee.

The song is the theme for the The Legacy, a forthcoming movie starring Katherine Ross and Sam Elliott produced by David Foster and directed by Richard Marquand. The songwriters are both clients of First Composers, and Lewis has also penned the incidental music for the film. Carlin Music is publishing the soundtrack score.

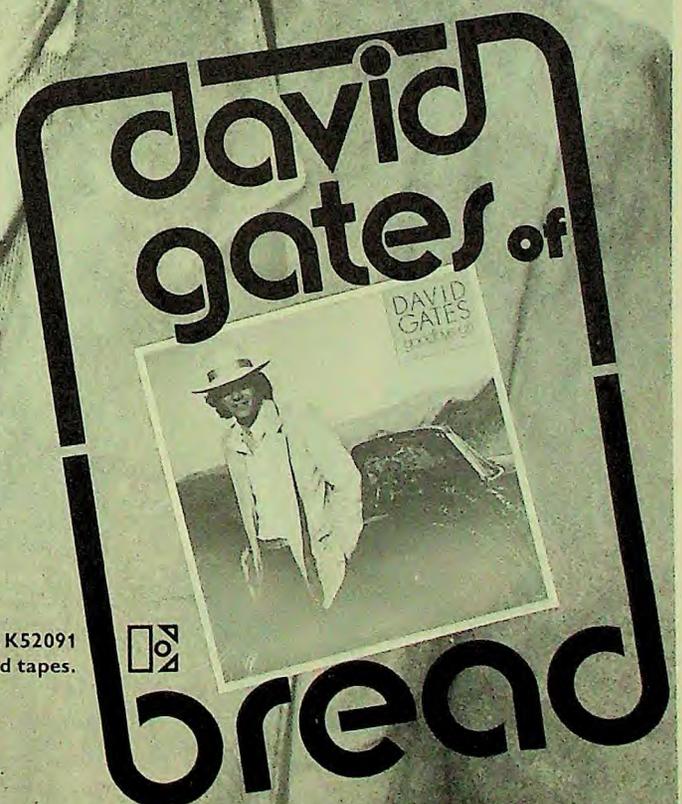


# Following the sell-out British tour and the Sound of Bread, comes David Gates' new album Goodbye Girl.

David Gates, writer of Bread's most unforgettable hits (Guitar Man, Baby I'm A-want You, Make It With You), does it again with the new album Goodbye Girl, featuring the new single Took The Last Train. (K12307).

A sell-out tour, and a massive national radio advertising campaign has told your customers that Goodbye Girl is here, and it's also the theme music to the Oscar-winning film Goodbye Girl. So if there's one album that's not going to be left on the shelf, it's this one. Stock up now.

David Gates. K52091  
Available on Elektra records and tapes.



# BROADCASTING

## Radio 1 focus on new artists

BBC RADIO One is launching a drive to discover and promote new recording talent.

This week sees the first of the regular feature Radio Ones To Watch, which showcases up to three fresh artists each week. Artists featured this week are Racey (Baby It's You — RAK), Michael Johnson Bluer Than Blue — EMI America) and Headline (1999 — Mercury). Each is guaranteed at least five spots during the week on the daytime shows. The accent will be on the artist rather than just current product and DJs are to give some background information as well as playing the singles.

The artists to be featured will be decided by the playlist committee at its regular weekly meeting, and they can expect to find themselves ending up on the Featured 40 list. "We will be promoting new artists rather than new records," says Derek Chinnery, head of Radio One. "It has always been our policy to showcase new talent and as far as we can say, this idea will run forever. I hope one of

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by  
DAVID DALTON

the spin-offs will be that it shows our willingness to co-operate with the record industry."

In addition to this new feature, the new spin spot will continue.

More than 1,000 applications, with more still coming in, have been received for the Radio One competition to find promising bands without a recording contract and who have not appeared on either TV or radio.

The competition culminates in a show at the London Palladium at which the top three groups will perform. Prizes include a recording contract and a PA system. Manchester producer Tony Hale is handling the applications.



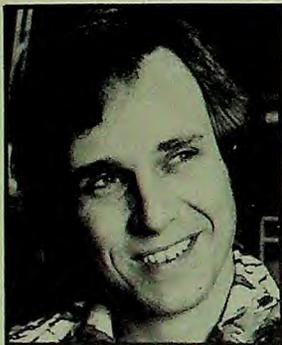
RADIO ONE DJ Simon Bates and his producer Ron Belchier received a silver disc from RCA for their part in helping Odyssey's Native New Yorker to six in the charts and a silver disc. Bates picked the single as his record of the week in November and it was a top ten hit by January. Seen at the presentation are (left to right) Malcolm Buckland (London promotion manager RCA), Bates, Ken Bruce (head of promotion RCA) and Belchier.



COUSIN JOE from New Orleans was a guest at a recent BRMB Brummies speedway meeting when he was presented to the 6,000 crowd by BRMB's Nicky Steele. The 70-year-old singer is here to promote his Big Bear single You're Never Too Old To Boogie.

Below, *Music Week* looks at two Radio One DJs — one well established, the other a newcomer whose BBC future is uncertain.

# Lunchtime 'best spot of the day'



Paul Burnett

PAUL BURNETT has just celebrated four years with Radio One but still feels something of a new boy working for the establishment. He still finds it difficult not to talk about his lunchtime slot as the Johnny Walker show.

His six and a half years at Luxembourg seem to him to have finished just a few months ago. Looking further back his radio background consists of time spent with the RAF broadcasting unit in Aden, plus spells with the pirates and Manx Radio. Now he is firmly entrenched in the lunchtime spot on Radio One providing music and entertainment for the many people taking a break at that time of day.

Burnett enjoys the format worked out to cater for that audience. "When the Breakfast Show is up for grabs it's obviously the great prize but I think the lunchtime show is the best spot of the day. It's more of a show people can sit down and listen to, with features such as Newsbeat and the Fun at One spot. Also the music is a little different — more adventurous. Chris Lycett, the producer, is responsible for that. I like new sounds and I've had Dury and Costello for my records of the week because they are good ones. The important thing about a record of the week is that it has got to be different, like Kate Bush."

Burnett defends the strict format

system and method of playlist selection by countering that it is the only way that all records will get a fair hearing, allowing the good ones from unknown artists to surface. "I listen to singles at home but not as conscientiously as I might. I think if DJs had more say in programme content we would listen more diligently but even so, after 20 records, I find I'm not listening any more and a good record might easily slip through my fingers. The playlist meeting is made up of a cross section of opinions from people who do listen to the records sent in."

Burnett is as much a champion of Top Of The Pops as Radio One, even though he has appeared a mere half a dozen times on the TV show. "People tend to forget that it gets the biggest viewing audience for any pop show. And, as with Radio One, it is there for the many people who

by  
DAVID DALTON

never buy a record or go to a disco in their lives. On the daytime shows on radio we are in the business of entertaining people, not just promoting records. Many just want to have a pleasant background noise — that is where someone like Tony Blackburn scores with his chatty, friendly voice."

Burnett recently turned down the opportunity to become a TV personality when at the last minute declined a part in ATV's new pop show Revolver. He felt it would not be the right move for him at the moment, so it remains an enjoyable diet of Radio One and evening discos for the time being.

# Juste a new boy...

by STEVE ORME

A TWO-hour show on the UK's premier station one week, out of work the next. That's the possibility facing Adrian Juste.

Juste is the new Radio 1 dj whose Saturday morning show has already earned him comparisons with Jack Jackson and Kenny Everett.

The programme was scheduled for a six-week run but it has now been extended to 13 weeks. However, Noel Edmonds has to fit in somewhere now he has given up the breakfast show and current speculation is that he could get a couple of weekend spots — which would leave Juste redundant again.

Juste says he lives for the present. "All I'm concerned with at the moment is the Saturday morning show. It's received favourable reviews which is of course pleasing, but I never set out to emulate Everett. I used to do the same jingles

simply because I wanted to find out how he recorded them. Now I suppose I'm saddled with this 'zany' tag. I developed my own style over the years and in the same way this show has evolved. What you're hearing now is really me."

The Juste formula of inserting clips from comedy albums and television series started on his BBC Radio Leicester show and was carried on when he moved to BRMB in Birmingham. "I had to get up at 3.30am to do the breakfast show and I could not function so early. Then I did the afternoon show which suited me better before I got two weekend spots."

Juste is critical of the management of independent local radio. "The djs have to work 20 or 24 hours a week, then they are replaced with someone else."

"It's completely different at the BBC. I've been told I'm working too hard on my show and should slow

# MUSICAL CHAIRS

RICHARD MACDONNELL moves from the IBA's London headquarters to become the Authority's regional executive in Bristol. He succeeds Clare Mulholland who was appointed regional officer in the Midlands in March.

David Waine, station manager of BBC Radio Bristol, has been appointed regional television manager of the BBC in Plymouth, succeeding Tom Salmon who retires in August after 25 years with the Corporation.

# BBC to film Welsh rock

CONTEMPORARY WELSH rock will be captured by the cameras of BBC Wales on July 1 when John Peel introduces a festival from the 5,000-seater Welsh National Eisteddfod Pavilion.

The Welsh musical contingent includes Racing Cars, playing material from their forthcoming album, Cardiff-based Budgie making its final British appearance before returning to the American circuit, plus Tony Eton and his band from Newport producing their brand of black funk.

# French pirates to carry on

PARIS — Despite new government legislation to impose fines of £18,000 and prison sentences from one month to one year on those who infringe the state radio monopoly in France, the existing pirate stations have indicated they will carry on.

However, prison sentences are not imminent, for though the French Assembly has voted in the new penalties they still have to go to the Senate. The debate was not so much concerned with broadcasting matters as with politics. The opposition accused the government of insisting on the monopoly just to suit its own politics.

But both sides want to avoid the kind of radio station mushrooming chaos that exists today in Italy. There is a constant fear that radio could fall into the wrong hands, such as unscrupulous financial organizations or revolutionary bands.

Despite all the talk, and all the controversy, it seems certain that the monopoly in radio remains solid and is likely to remain that way for a long time.

down a bit. Commercial people often knock Radio 1 but you can bet the djs send their tapes in double-quick whenever there's a vacancy."

It takes Juste four days a week to work out the 37 links for each programme and get through all the paperwork which includes logging every single piece of music used for the drop-ins.

Before the magic call from Radio 1 boss Derek Chinnery, Juste was doing trailers for the BBC and filling in with a few commercials and the odd shift at Radio Leicester.

What's left for 31-year-old Juste now? A strip show on Radio 1? "I don't think so," he says. "I've done it all really as I had a strip show on commercial radio. I'm quite content recording at home, then going down to London on Saturday morning to do the show. But when it finishes I suppose I'll have to wait for the phone to ring again. That's what I've always done."



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# RETAILING

## References and dismissal laws

IN THE course of any business activity, those in any position of responsibility may be called upon to give a reference. This may be in respect of an employee who has left and who is seeking another job, or it may be in connection with the trustworthiness or creditworthiness of a business colleague or acquaintance.

Because of changes in the law, it is important to take care in what you say since you could find yourself landing up with quite a financial liability.

First, let us take the case of an employee. You are under no legal obligation to give a reference in respect of a former employee and you are within your rights in saying absolutely nothing.

If you do give a reference, however, you should remember that your employee may at some time take you to a Tribunal for unfair dismissal. It is no good claiming that you dismissed him for misconduct, if he has obtained a copy of a kindly reference that you have written for him which says that you were satisfied with his work and was giving him notice, say, merely on the grounds of "economic re-organisation".

If you give a reference for a business acquaintance it is no use saying to a supplier that your acquaintance is creditworthy if it can be shown that you knew he had

by  
**PAUL  
HILDEN**  
a Barrister

defaulted on a number of bills.

You could then be liable to compensate the person to whom you supplied the reference if he suffers any loss from the person you have recommended.

Having said that, references are to some extent protected by law in that they have what is known as "qualified privilege". This means that if you do say anything derogatory, you cannot be sued for libel if you have given an opinion in good faith.

In view of all this, make sure that in any reference you give for whatever purpose, your facts are correct and that any opinion you may express is an honest one.

This might lose you some friends but at least you will be protected as far as the law is concerned.

Ever since unfair dismissal laws came into being the legal traps into which anyone can fall where dismissals of staff arise, have multiplied beyond belief.

Recent decisions of Industrial Tribunals now seem to be placing more and more emphasis on the procedures that an employer follows

when he dismisses one of his employees.

You find however fair a reason an employer has for carrying out a dismissal, he will still have to pay compensation if he has not acted reasonably in all the circumstances of the individual case.

Acting reasonably includes following a procedure prior to actually going through the process of dismissal and although there is a Code of Practice issued by the Department of Employment which gives guidance, each business, however small, is expected to follow certain principles.

In general terms before a dismissal takes place an employee is expected to be given a warning where appropriate and also given an opportunity to state his side of the case.

How this is done will depend on the reason for the dismissal and the size and structure of the business concerned. In a small undertaking with a couple of employees all that is necessary is for the employer to speak to the employee concerned about say, his bad work, and make it clear that unless the work improves dismissal will take place. This should



**THE LAW  
AND THE DEALER**

be followed by a firmer warning in writing (a copy of the note or letter should be kept). At the same time the employee concerned should be invited to give his side of the story.

In the case of misconduct, the same procedure should be followed although, of course, in serious cases (eg finding an employee in the course of a theft) you can afford to dispense with these formalities.

However, it is always wise to make sure that you give the employee the opportunity of saying anything he wishes to say in defence. Where there is a doubt, it would be better to suspend the employee pending further enquiries.

In the larger firm, the employee's opportunity to put his case might be given through the form of procedures whereby he can appeal to someone higher up in the management ladder.

It should be pointed out that under the Contracts of Employment provisions, you are expected to give employees details of any disciplinary procedures that you may have introduced into your business — and if you have set out such procedures then these must be followed in any moves which might lead to a dismissal.

Although verbally warning an individual is supposed to be an informal arrangement to make sure that the employee knows that there may be trouble ahead, it is worthwhile making a note yourself of the date on which you actually gave this warning and what it was about.

This may prove valuable to you if you ever have to justify to an Industrial Tribunal that you acted fairly and reasonably in dismissing an employee.

## Cash aid for training

DEALERS WHO need junior staff, or who would like to employ young assistants but must keep their wages bill down, will be interested in a new grant now being offered.

To encourage the employment and training of extra school leavers into retailing, a total of 4,500 Premium Grants worth £1,210 each is being made available by the Distributive Industry Training Board and the Manpower Services

Commission. Retailers who are employers can qualify for a grant for each school leaver they employ between June 1 this year and May 31 1979.

Conditions are that the new staff must be aged 19 or under, they must be taken on as full timers, and must be given planned training or day release. Full details of the conditions attached to the grant are given in a leaflet produced by the DITB.

## What price singles?

**BOTH IN** sorrow and in anger Paul Horowitz, director of Music Machine, 8 Parson Street, Hendon, North London, has written to ask why the record companies are apparently edging the small dealers among their account holders towards buying from one-stops, and why recommended retail price increases keep being made — when the public will simply not buy records at those prices. He has two particular grievances.

"First of all, with regards to RCA Records. The new David Bowie Live LP is due out soon, and RCA has squeezed the independent dealer really hard this time. What is it all about? The minimum order is 20 albums and 10 tapes — and no sor! How many independents can afford to stock — or want — so many copies of this album? I want six LPs and two tapes and wrote to RCA and said so. They replied that unless we order their minimum quantities we will not get the albums on day of release but later. Is this the way they do business, or are they trying to push us towards the one-stops? I seem to remember just before Elvis Presley died they were screaming for business; now the tides have changed is this what we get?"

Secondly — UA is about to increase its prices. The new LP prices I think we can just about handle, but — singles at 85p rrp? Whose joke is that? It appears that the company has lost touch with the retail side of the business. I've asked UA many times in the past for a window display and have heard no more, so its costs obviously don't go into promotion. So where does the money go and how can UA warrant these increases? Another dealer in this area has told me that he put similar queries to UA, and was told that as UA had not had a price increase for a while it was thought best to put them up ahead of other companies. It was thought certain that other companies would soon also raise their singles rrp to 85p.

Well, it's about time something was done. There's certainly not enough noise being made about these scandalous price increases I wonder what UA would do if dealers started to boycott its new releases; it is time the company realised that we have got to stop subsidising them.

Norman Stone of the Record Parlous in Kingsbury has also complained about UA price rises and the Bowie minimum orders.

## QUESTIONS AND ANSWERS

*Brian Hall national sales and export director for RCA made two points in reply. First, he pointed out, the minimum order has not risen — it is, as it has been in the past for Bowie albums, set at 20 LPs OR (not and) 10 tapes. Secondly, the smaller orders, which the company reps are taking now on their rounds, will be despatched as promptly as the larger ones.*

Hall commented: "This is the sixth time we have used this method of sending out pre-printed, pre-paid postcards to dealers asking for orders of boxes of albums or tapes when a big selling release is due. All the previous times we used this marketing method (and it has always been very successful) were for Bowie albums, except for the Perry Como and Presley in Concert LPs.

"The aim is to get orders for full boxes in early, mainly so that we have an idea of how many the factory should press initially. Using the cards allows us to collect this information much more quickly than the reps' monthly call cycle would, on a potentially very big selling LP. Those dealers who crossed out the pre-printed figures for full boxes and inserted smaller orders will not have their orders ignored."

*UA sales manager Mike Edwards remarked that criticism of this kind was usually levelled at the first company to take prices to a new level, and the same specific complaints had been made at every price rise since the days of 65p rrp.*

Speaking for UA he added, "In the 11 months since our last price increase basic production costs have risen appreciably. Pressing, sleeves and labels cost more, putting about 2p onto production costs; and royalty rates within the company have changed, increasing appreciably for some acts, to a stage where these too add about 2p to the costs of making a single. There has also been an increasing demand for picture bags as a selling incentive, and a picture bag put around 4p on the cost of a 45.

In view of all this I think a 5p increase on dealer price is really quite reasonable. A lot of companies have price rises twice a year, in January and September. We have only ever done it once a year. This latest increase occurs now because our financial year has changed since the company left the Transamerica corporation. It now runs from July, so it seemed sensible to make the increases at the beginning of our new financial year.

"I'd like to add that I'm afraid the 90p single is not out of the question. We sell 12-inch singles at 99p, when they really should be priced over £1, and we lose 2p or 3p on each as they come off the presses. So all that must be considered in the overall pricing of ordinary singles."

## Chris Barber presents a new slant on Jazz and Blues

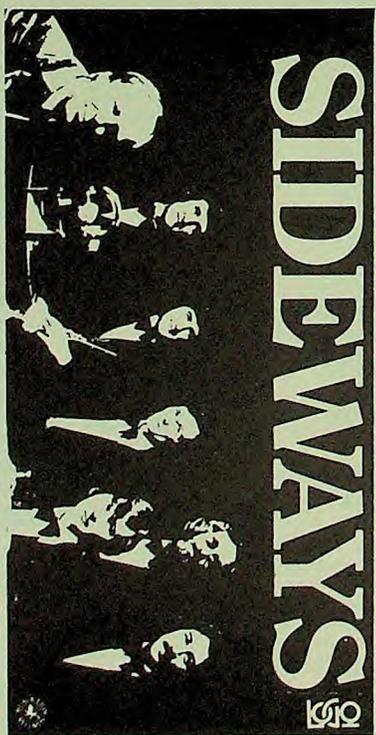
"Sideways" features an admirable sample of the varying styles and sounds of the Barber Band. It's impossible in two sides to really get to grips with many facets of what Wild Bill Davis described as "The Jazz Show Band." But here's a basin of country blues, original compositions, a superb splash of Ellington a bit of — would you believe a Macedonian gypsy song and of course plenty of the powerhouse sound of today's Barber Band in full cry.

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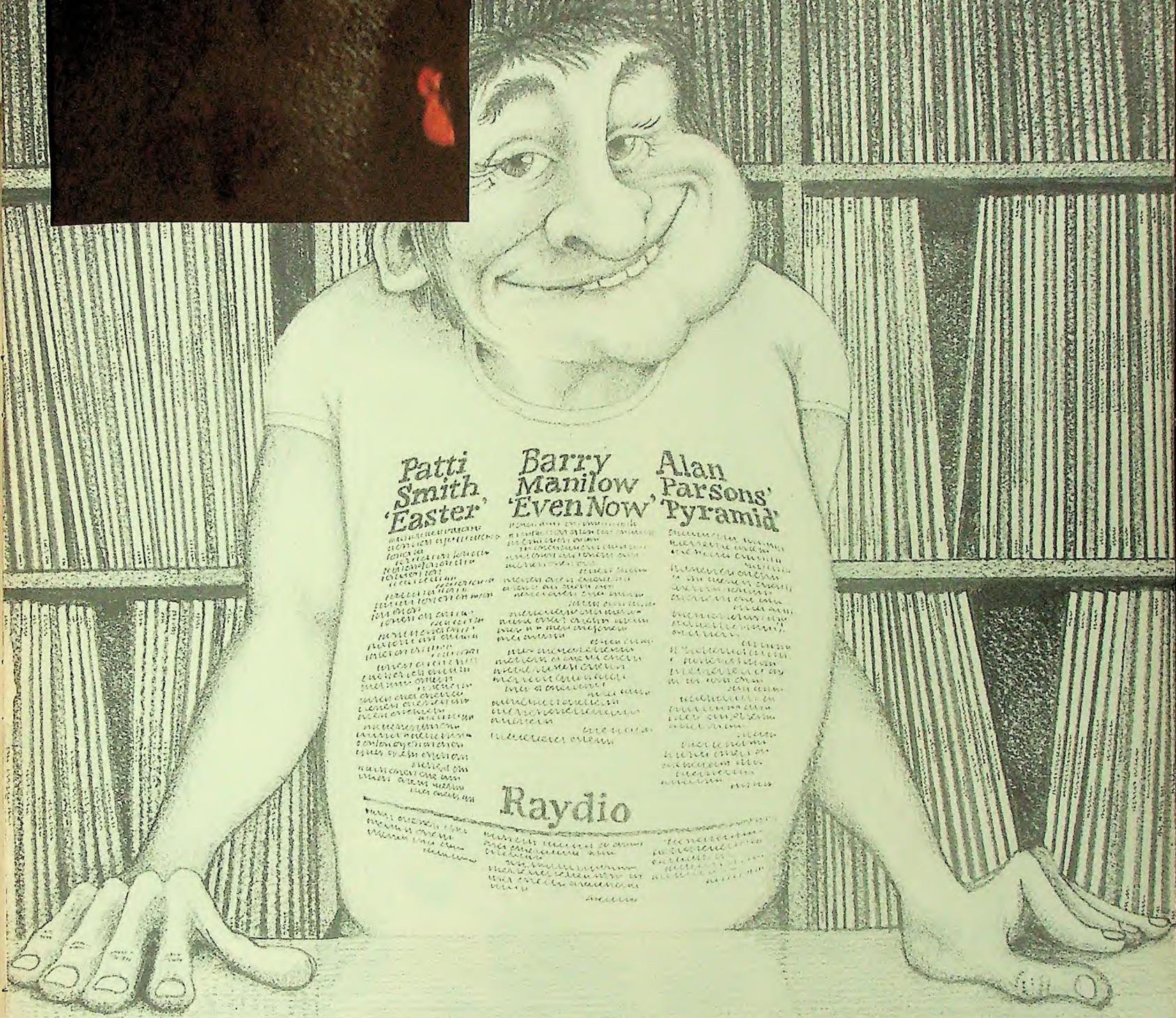
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# JAZZ

## The Bracknell '78 line-up

BRITISH BORN, U.S. based record producer Patrick Boyle will shortly see the fruits of a deal clinched with Pye Records some time back. Pye will release his label PBR International in the UK, Eire, France, the Benelux countries and Scandinavia. Already in the bag are deals for S. Africa, Canada, Mexico and Portugal, while arrangements for distribution in Germany, Austria, Switzerland and Japan should be signed shortly. PBR Int. albums ready for release include cuts by tenor saxophonist Jay Migliori of Supersax fame (PBR 5), Leroy Vinnegar (PBR 6), and trumpeter Don Rader (PBR 10). Also ready for release in the near future will be a second by Migliori and one by Frank Sinatra's guitarist, Al Viola.

● The fourth Bracknell Jazz Festival will be staged at South Hill Park on July 8 and 9. Already signed to appear on a bill to which additions are still being made are the Ornette Coleman Sextet, Elton Dean's Ninesense, Stan Tracey/John Surman, Chris McGregor, Trevor Satts/Barry Guy/John Stevens, Strange Fruit, Windjammer, Earth Transir, South of the Border, Edge, Pat Metheny Quartet, Ronnie Scott Quintet, Joe Lee Wilson, John Taylor Octet, Great Jazz Solos Revisited, Lennie Best Quartet, Howard Riley, Gordon Beck, Mike Westbrook and Keith Tippett. The festival is presented by the South Hill Park Arts Centre in association with the Jazz Centre Society and organised by John Cumming.

Other JCS activities include Goose Sauce, described as "a weekend of cabaret and music" featuring the Mike Westbrook Brass Band at the Open Space Theatre, in

Euston Rd, London NW1 on July 4-9 at 8pm, and a two week Jazz course to be held at Pimlico School from the July 31 to August 11. Tutors for this enterprising undertaking are Kathy Stobart, Olaf Vas, Alan Wakeman, Jimmy Hastings (reeds); Mick Collins, Paul Nieman (Brass); Gary Boyle, Jeff Green, (guitars); Geoff Castle, Roy Babington and Alan Jackson (piano, bass and drums). Curriculum includes individual and group tuition, practical playing, ear training, reading and special classes in harmony, arranging and composition. Fees are £35 (under 21), £40 (over 21). Applications to Barbara Ind at the JCS office, Third Floor, 35, Great Russell St., London WC1. Some early July attractions at

EDITED  
by  
PATRICK SULLIVAN

the various JCS-run clubs are: SME plus Evan Parker and Trevor Watts, (The Phoenix, July 5); Redbrass, (The Half Moon, Putney, July 2); The London Jazz Big Band, (The 100 Club, July 3).

● Booking forms are now available for the Jazz Festival at Ayresome Park, Middlesbrough on July 21, 22 and 23 (see details MW May 27). Tickets are priced £5, £3.50, £3 for seats and £1 standing for all concerts except the Sunday afternoon Ella Fitzgerald gig for which the prices are £8, £6 and £4 for seats and £2 standing. Apply to Jazz Festival, Cleveland County Leisure and Amenities Dept., Gurney House, Gurney St., Middlesbrough, Cleveland TS1 1JL.

● Hep Records honcho, Alistair Robertson is off to the States this month hoping to lease or buy some tasty material for European release. At present Alistair is the sole importer of the US Golden Era albums, which can boast sides by the bands of Tommy and Jimmy Dorsey, Buddy Rich, Al Donahue and Lois Prima, as well as putting out his own Hep label. For the future look out for an album by the Eddie Thompson Trio on his contemporary 2000 series and issues in the older style include cuts by Artie Shaw (1940), Vic Lewis, with Tubby Hayes (1954) and Gene Krupa (1944-6). Recent Hep's have featured a new design showing the Thomas B. Allen drawing of Lester Young on the label.



Pat Metheny



John Surman — see him at Bracknell.

● News from the States of the death of organist Larry Young at the age of 38. Young, a native of Newark, New Jersey, worked with many r&b groups before hitting the jazz trail around 1960. He worked with many famous jazz players including Lou Donaldson, Donald Byrd, Kenny Dorham, Tommy Turrentine and Hank Mobley and recorded the album Groove Street for Prestige switching to Blue Note in 1965 to make his best recording, Into Something Later he spent two months in France and one in Germany where he recorded with a quintet led by American reed man Nathan Davis (Happy Girl, Saba SB 15025 ST). In 1969 he and guitarist John McLaughlin joined Tony Williams' Lifetime band and were also together on the groundbreaking Miles Davis LP Bitches Brew.

Also from the States comes news of the formation of the Luv You Madly Orchestra by Stephen James,

However, it is always wise to make sure that you give the employee the opportunity of saying anything he wishes to say in defence. Where there is a doubt, it would be better to suspend the employee pending further enquiries.

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nephew of Duke Ellington. Mr. James is vice president of Tempo Music, an organization which owns all compositions, major works, ballets, theatre productions, TV shows and anything else, written by Duke and Billy Strayhorn. The new orchestra will perform and record Ellington and Strayhorn pieces in the styles and trends of today. Their first album, on Salsoul, includes Take The A Train, Satin Doll, Moon Maiden, Soda Fountain Rag, Mood Indigo and Fleurette Africaine. More information from Caytronics, 240 Madison Avenue, New York, N.Y. 10016, USA.

● Brian Case and Stan Britt have combined to produce The Illustrated Encyclopedia of Jazz (Salamander Books, hard back £6.95) with biographies and selected discographies of over 400 musicians. Chock full of photographs and a fascinating section of four colour reproductions of rare album sleeves.

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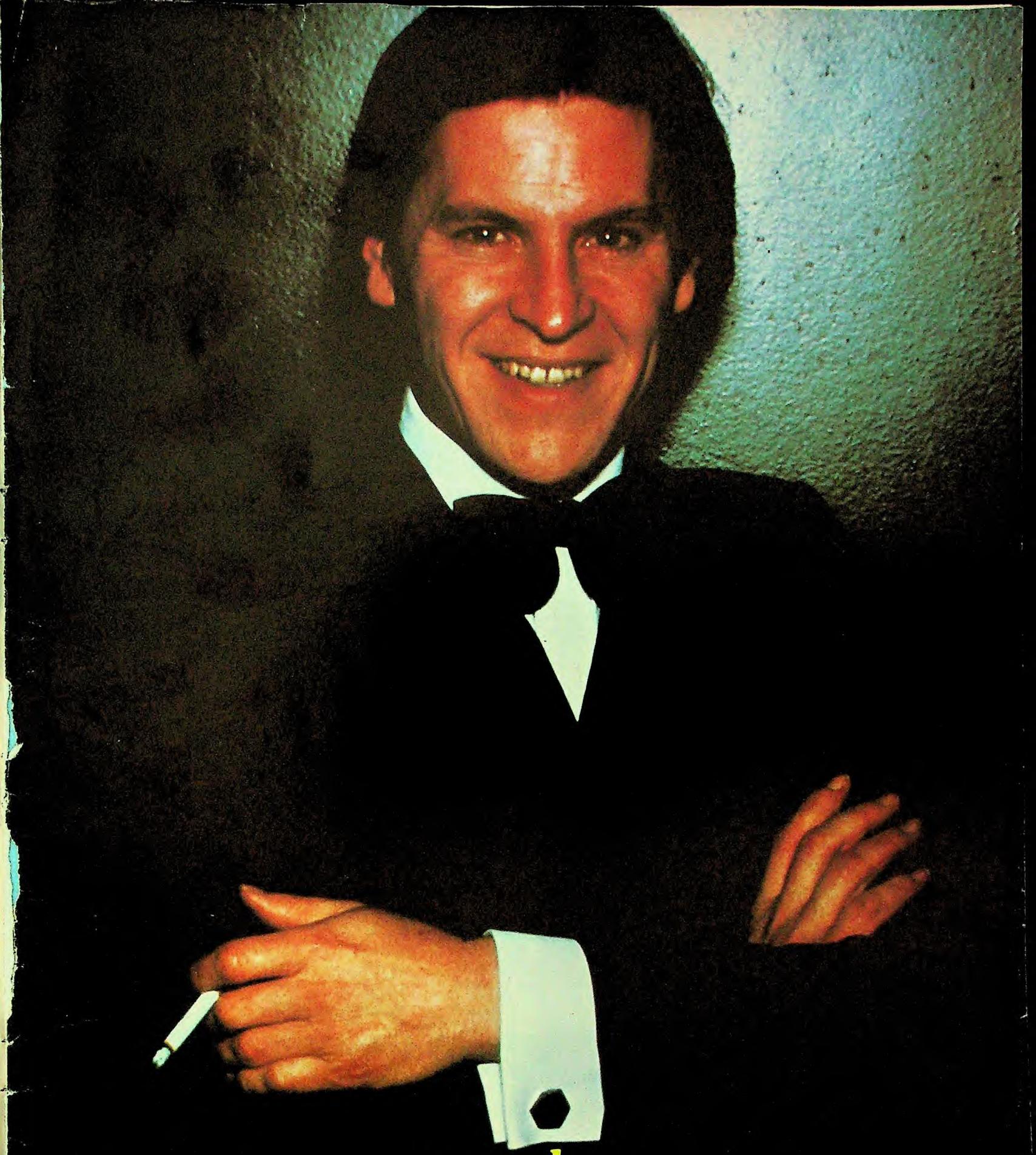
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## TALENT

# Coverdale: I want to get on with it

by JIMEVANS

"I DON'T want a race with other ex-members of Deep Purple. I don't want to be judged against Ritchie Blackmore's success. I am a rock and roll singer who just wants to get on with it." Thus speaks David Coverdale who only three and a half years ago achieved instant international recognition when he joined Deep Purple as vocalist.

The demise of Deep Purple (The band finally called it a day in summer 1976) surprised a lot of people since Purple were one of the most successful and popular bands in heavy rock history. But it didn't surprise Coverdale.

"It got to the stage where it was five egomaniacs fighting for the spotlight. The vibes in the band were split into social camps. It came to a head after the album, Come Taste The Band. By then I thought I'd done as much as I could with Deep Purple. It was like a marriage that's breaking up — either you stay together for the sake of the kids, or you get a divorce. I chose the latter."

Divorces require settlements and these often give rise to problems and



David Coverdale

## Debut disc reaps harvest for Rye

THE DEBUT single from EMI's Marshall, Hain — alias Julian Marshall and Kit Hain — has also given them their first hit, *Dancing In The City*. The two, who have known each other since their days at Dartington Hall School, have been writing together for some two years and were signed to the Harvest label after taking a demonstration tape to Mark Rye, who worked in a&r.

Such is Rye's faith in the duo that he has since left Harvest and set up his own management company, called Piranha, which will initially handle just Marshall and Hain. Julian Marshall says: "It was really the usual story when it came to getting a recording contract. Kit and myself had made a demo tape of some of our songs and took them

disputes . . . "I was left out in the cold, it was a bit like being castrated musically. It got to a ridiculous state. Eventually I decided to ignore contractual problems and get a band together."

So Coverdale embarked on his solo album, *Whitesnake*, with Roger Glover (also ex-Purple) producing and a session band including Micky Moody, Tim Hinkley and Simon Phillips, the album was completed at Munich's Musicland Studios. He was further convinced that he should continue with his solo career after appearing on stage at the Royal Albert Hall in Gower's Butterfly Ball.

A second solo album, *Northwinds* (TPS 3513) was released in March this year. "This is really a collection of songs," explains Coverdale, "Not really a 'where he's at' album" — The EP, *Snakebite* is the first taste of where we, the band are at, where we are going. I haven't felt this excitement since the Burn album."

Coverdale feels his current band has much going for it. The line-up is Micky Moody (guitar), Bernie Marsden (guitar), Neil Murray (ex-Coliseum bass) and ex-Streetwalkers member David Dowell on drums. A special film featuring all four tracks on the EP is to go on release supporting the new David Hamilton film, *Bilitis* which opened in London's West End on June 22.

"The band is just two months old," adds Coverdale, "All we can do is get better. There are no prima donnas in this band, no tantrums. I've never known it like this before. Bernie and Micky complement each other, like Beck and Page were in the Yardbirds. We're all on the same wavelengths. And having played alongside Ian Paice, I was running out of superlatives for drummers until I played with David Dowell."

To become established, the band have been playing a series of dates in smaller venues. "Having an ex-member of Deep Purple playing a 300 seater watering-hole might seem strange. But this means more to me than playing Madison Square Garden — more intimate. You must keep in contact with what's going on at street level. The buzz about Whitesnake is getting bigger all the time."

Coverdale means business and means to succeed. "I got that Purple gig on the strength of my talent. Nobody did me a favour. These cats wanted me to work. I've got the goods to do it, and up to now people have heard only one facet of my talent."

around the companies. We were determined not to just send off the tape and wait for a reaction — the only way was to see the a&r men in person, and get their immediate reaction. When we played Mark Rye the tape, he just sat there for half an hour and tapped his foot — we were amazed when we were offered a contract."

Although Marshall and Hain were at the same school together, and both involved with school bands, they had actually little to do with each other. Later Hain went to Durham University while Marshall attended the Royal College of Music in London. The two met again after Kit moved to London. Two years ago they started playing and writing together, and made the



Pasadena Roof Orchestra

# Pennies from Heaven for Pasadena comeback

by CHRIS WHITE

THE SUCCESS earlier this year of the BBC tv series *Pennies From Heaven* also resulted in a revival of interest in music of the Thirties period, and now appropriately that title song paves the way for the recording comeback of the Pasadena Roof Orchestra, the eleven-man band which recently signed a new deal with CBS after four years with Transatlantic. The Orchestra's debut single is nostalgic in another way as the first 10,000 copies were available in a ten-inch 78rpm version!

The PRO was first formed by leader Johnny Arthey in 1969 and he was joined at that time by John "Pas" Parry whose vocals have highlighted all the orchestra's albums for Transatlantic. However it wasn't until four years ago that the outfit made the decision to go fully pro. Arthey explains. "It really all began as a hobby and most of the members were in the precarious position of having families to support as well, so when decision time arrived several decided to leave and the others chose to remain with the band and work on a fully professional basis."

Although the PRO has always sold records reasonably well in the UK, its main market has been West Germany. "We went over to play some of the small clubs in places like Hamburg and Munich and the music went down really well with the Germans," Arthey adds. "I think

that we had the reputation of being eccentric old Englishmen but since then we've returned to Germany frequently, undertaking several tours over there, and the LPs have been big sellers."

The Pasadena Roof Orchestra is probably one of the busiest musical outfits of its kind — last year alone, its members undertook 250 concerts, many of them in Europe. Vocalist Parry points out: "We have to perform regularly because that is where most of our income comes from — it certainly doesn't come from record royalties. Even then, touring is very expensive."

Both Arthey and Parry are pleased with the first results of their new alliance with CBS Records: apart from the *Pennies From Heaven* single, which was also packaged in one of the old-style 78 bags, there is a new album called *A Talking Pictures*, including such titles as *Back In Your Own Back Yard* and *Looney Tunes* (a collection of well-known comedy themes including *Popeye's Song* and *Laurel and Hardy's music*). Producer/songwriter Mike Batt has also contributed a song — *It Seemed Like A Good Idea*.

Arthey says: "Following the PRO's signing to CBS, we sat down with Nicky Graham, CBS senior a&r UK producer, and discussed just what the format of the album was going to be. It was his feeling that the material should be as much across the -board as possible so that the LP would appeal to a wide

audience rather than just the purists. It is a similar parallel to Manhattan Transfer who do numbers from the Forties but don't stick exclusively to the original arrangements and interpretations — they add their own brand of magic as well.

"We also wanted to make an album of numbers that we perform onstage. There were 24 songs on the last two LPs we made for Transatlantic but only three or four of those were actually ever performed live — this new album is much more representative of what we do in concert, and in fact ten of the 12 numbers are performed live."

The various members of the PRO spend a lot of time looking for suitable material, and no stone is left unturned when it comes to getting the right song. One song on the LP, *On Her Doorstep*, took a lot of tracking down. Parry says: "Alan Dell had played the song on one of his radio shows but it was taken from an old BBC radio broadcast and had never been put on record. Enquiries to the Performing Right Society couldn't establish who owned the copyright to the song. Eventually we found out that it had been co-written by Tolchard Evans who ironically enough had died only several weeks earlier. We found the publisher, Kassner Music, and for the first time the song was commercially recorded; previously it had only been an acetate in the BBC library. It became a very strong contender for the single."

## TOP 50 NEWCOMERS

demonstration tape which was later to bring them an EMI contract.

Their first Harvest album, *Free Riding*, released on July 7, will be a fusion of Marshall's jazz interests and Hain's love for folk music. "There is quite a mixture of material included on it, I don't think that *Dancing In The City* is too representative of our music — it is just one facet," Kit Hain says. "The next single will give much more indication about our capabilities."

Meanwhile Marshall and Hain are busy getting together a backing band so that they can go on tour in September and October — they also expect to have another album finished before the end of the year. Currently their manager, Rye, is looking for the duo to have their own publishing identity.



Marshall and Hain





# DEALER GUIDE TO AIRPLAY ACTION

## Radio 1

### RADIO ONE FEATURED FORTY

AIRPORT — Motors (Virgin VS 219)  
 A LITTLE BIT OF SOAP — Showaddywaddy (Arista ARIST 191)  
 ANTHEM — New Seekers (CBS 6413)  
 CALIFORNIA — Raffaella Carra (Epic EPC 6540)  
 CARRY ON WAYWARD SON — Kansas (Kirsner KIR 4932)  
 COME BACK AND FINISH WHAT YOU STARTED — Gladys Knight & The Pips (Buddah BDS 473)  
 DANCING IN THE CITY — Marshall Hain (Harvest HAR 5157)  
 DAVY'S ON THE ROAD AGAIN — Manfred Mann's Earth Band (Bronze BRO 52)  
 DISCO CRAZY — Jesse Green  
 (DON'T FEAR) THE REAPER — Blue Oyster Cult (CBS 6333)  
 (DON'T LET ANOTHER) GOOD DAY GO BY — Jim Rafferty (Decca F 13779)  
 5705 — City Boy (Vertigo 6059 207)  
 FLYIN' HIGH — Commodores (Motown TMG 1111)  
 FROM EAST TO WEST — Voyage (GTO GT 224)  
 HOW CAN THIS BE LOVE — Andrew Gold (Asylum K 13126)  
 IS THIS A LOVE THING — Raydio (Arista ARIST 193)  
 IT SURE BRINGS OUT THE LOVE IN YOUR EYES — David Soul (Private Stock PVT 137)  
 I'VE HAD ENOUGH — Wings (Paralophone R6020)  
 JUST LET ME DO MY THING — Sine (CBS 6351)  
 LAST DANCE — Donna Summer (Casablanca TGIFS 2)  
 LIKE CLOCKWORK — Boomtown Rats (Ensign ENY 14)  
 MAKING UP AGAIN — Goldie (Bronze BRO 50)  
 MANY TOO MANY — Genesis (Charisma CB 315)  
 MIND BLOWING DECISIONS — Heatwave (GTO GT 226)  
 MISS YOU — Rolling Stones (EMI 2802)  
 MOVIN' OUT (Anthony's Song) — Billy Joel (CBS 6412)  
 NORTHERN LIGHTS — Renaissance (Warner Brother K 17177)  
 OH CAROL — Smokie (RAK 276)  
 RUN FOR HOME — Lindisfarne (Mercury 6007 177)  
 SATISFY FOR HOME — Lindisfarne (Mercury 6007 177)  
 SATISFY MY SOUL — Bob Marley & The Wailers (Island WIP 6440)  
 STAY — Jackson Browne (Asylum K 13128)  
 STILL THE SAME — Bob Seger (Capitol CL 15990)  
 SUBSTITUTE — Clout (EMI Carrere 2788)  
 THE MAN WITH THE CHILD IN HIS EYES — Kate Bush (EMI 2806)  
 TURN ON LADY — Detroit Emeralds (Atlantic K 11155)  
 USE TA BE MY GIRL — O'Jays (Philadelphia PIR 6332)  
 WARM RIDE — Rare Earth (Prodigal PROD 9)  
 WILD WEST HERO — Electric Light Orchestra (Jet 109)  
 WILL YOU TAKE MY LOVE — Harvey Mason (Arista ARIST 12188)  
 YOU'RE THE ONE THAT I WANT — John Travolta & Olivia Newton John (RSO 006)

### RECORDS OF THE WEEK

Dave Lee Travis: IS THIS A LOVE THING — Raydio (Arista ARIST 193)  
 Simon Bates: WARM RIDE — Rare Earth (Prodigal PROD 9)  
 Paul Burnett: LIFE'S BEEN GOOD TO ME — Joe Walsh (Asylum K 13129)  
 Tony Blackburn: I NEED TO KNOW — Tom Petty & The Heartbreakers (Island WIP 6426)  
 Kid Jensen: MANY TOO MANY — Genesis (Charisma CB 315)

## Luxembourg

### BULLETS

GUY THE GORILLA — David Dundas (Chrysalis CHS 2236)  
 THE RADIO — Dr. Hook (Capitol CL 15992)  
 SHELIA — Rosetta Stone (Private Stock PVT 158)  
 MARY SKEFFINGTON — Gerry Rafferty (Logo GO 314)  
 MEMORIES DON'T LEAVE — Patti Bolaye (Polydor 2059 045)  
 A LITTLE BIT OF SOAP — Showaddywaddy (Arista 191)  
 A LITTLE PIECE OF MY HEART — Etta James (Warner Brothers K 17173)  
 LOVE BURNS — Grand Theft (EMI International 557)  
 GIVE ME A CALL — Barry Biggs (Dynamic DYN 143)

### POWER PLAY

BABY IT'S YOU — Racey (RAK 277)

### TWIN SPIN

DON'T LET ME SEE YOU CRY — Quint (RCA PB 5098)

## TOP ADD ONS

- 1 THE RADIO — Dr. Hook (Capitol CL 15992) RL, PR, RC, H, F, O, P, V, Hb, Bb, U.
- 2 MARY SKEFFINGTON — Gerry Rafferty (Logo GO 314) RL, C, BR, D, N, T, RT, O, P, U.
- 3 IS THIS A LOVE THING — Raydio (Arista ARIST 193) RL, C, RC, RT, O, P, V, Ms.
- 4=I'VE HAD ENOUGH — Wings (Parlophone R 6020) BR, D, M, T, B, P.
- 4=GUY THE GORILLA — David Dundas (Chrysalis CHS 2236) RL, C, BR, F, V, Bb.
- 6 A LITTLE BIT OF SOAP — Showaddywaddy (Arista ARIST 191) RL, M, T, B, S.
- 7=SHEILA — Rosetta Stone (Private Stock PVT 158)
- 7=BABY IT'S YOU — Racey (RAK 277) RL, PR, M, H.

Station abbreviations: RI Radio One; B Beacon; BR BRMB; Bb BBC Blackburn; CR Capital; C Clyde; RC City; D Downtown; F Forth; H Hallam; Hm BBC Humberside; L BBC London; RL Luxembourg; M Metro; Md BBC Medway; Mr BBC Merseyside; O Orwell; P Penning; PR Piccadilly; PS Plymouth Sound; S Swansea Sound; T Tees; RT Trent; TV Thames Valley; U BBC Ulster; V Victory.

## Beacon Radio

WOLVERHAMPTON/  
BLACK COUNTRY

### ADD ONS

BOOGIE OOGIE OOGIE — A Taste Of Honey (Capitol CL 15988)  
 I'VE HAD ENOUGH — Wings (Parlophone R6020)  
 ARGENTINE MELODY — San Jose (MCA 369)  
 A LITTLE BIT OF SOAP — Showaddywaddy (Arista ARIST 191)  
 LIKE CLOCKWORK — Boomtown Rats (Ensign ENY 14)  
 ROSALIE — Thin Lizzy (Vertigo LIZZY 2)  
 NEVER SAY DIE — Black Sabbath (Vertigo SAB 001)  
 WHERE WILL I BE NOW — Chris East (GTO GT 227)

## BRMB

BIRMINGHAM

### ADD ONS

LIKE CLOCKWORK — Boomtown Rats (Ensign ENY 14)  
 FLYING HIGH — Commodores (Motown TMG 1111)  
 BLOODY MARY — David Coverdale (EMI International INEP 751)  
 I'VE HAD ENOUGH — Wings (Parlophone R6020)  
 GUY THE GORILLA — David Dundas (Chrysalis CHS 2236)  
 MARY SKEFFINGTON — Gerry Rafferty (Logo GO 314)  
 FOREVER AUTUMN — Justin Hayward (CBS 6368)  
 MY FAVOURITE FANTASY — Van McCoy (MCA 370)  
 IT'S ALL OVER NOW — George Chandler (RCA PB 5092)  
 TOMORROW — Kate Robbins (Anchor ANC 1054)

## Radio City

LIVERPOOL

### HIT PICKS

Roger Blythe: THE RADIO — Dr. Hook (Capitol CL 15992)  
 Phil Easton: TROPICAL LOVE — Tyla Gang (Beserkley BZZ 15)  
 Mark Joenz: IS THIS A LOVE THING — Raydio (Arista 193)  
 Brian Cullan: WHERE WILL I BE NOW — Chris East (GTO GT 227)  
 Johnny Jason: ONE LOOKS OVER MY SHOULDER — Average White Band (RCA PB 9270)  
 Dave Eastwood: WHOOPS A DAISY — Humphrey Ocean & Hardy Annuals (Stiff BUY 29)  
 Norman Thomas: DON'T LET ME SEE YOU CRY — Quint (RCA PB 5098)

### ADD ONS

THE SMURF SONG — Father Abraham (Decca F 13759)  
 THE RACE IS ON — Suzy Quatro (RAK 278)  
 JUST LET ME DO MY THING — Sine (CBS 6351)  
 IF I EVER SEE YOU AGAIN — Roberta Flack (Atlantic K 11165)  
 PRODIGAL SON — Steel Pulse (Island WIP 6449)  
 LET THE MUSIC PLAY — Dorothy Moore (Epic EPC 6366)

## Radio Clyde

GLASGOW

### HIT PICKS

Dave Marshall: SHEILA — Rosetta Stone (Private Stock PVT 158)  
 Steve Jones: GUY THE GORILLA — David Dundas (Chrysalis CHS 2236)  
 RICHARD PARK: IS THIS A LOVE THING — Raydio (Arista 193)  
 Tom Ferrie: PEOPLE ARE PEOPLE — Al Matthews (Electric WOT 23)  
 Brian Ford: CARRY ON WAYWARD SON — Kansas (Kirsner KIR 4932)  
 Bill Smith: YOU AND I — Rick James (Motown TMG 1110)  
 Dougie Donnelly: BEEP BEEP LOVE — Gruppo Sportivo (Epic EPC 6454)

### CURRENT CHOICE

MARY SKEFFINGTON — Gerry Rafferty (Logo GO 314)

### ADD ONS

RUN FOR HOME — Lindisfarne (Mercury 6007 177)  
 I NEED TO KNOW — Tom Petty & The Heartbreakers (Island WIP 6426)  
 LIFE'S BEEN GOOD TO ME — Joe Walsh (Asylum K 13129)  
 DON'T BE CRUEL — Elvis Presley (RCA PB 9265)  
 COME DANCE DANCE — Saturday Night Band (CBS 6367)

## Downtown Radio

BELFAST

### HIT PICKS

John Paul: YOU CRAZY FOOL — Alan Grooner (Anchor ANC 1053)  
 Candy Devine: FLYING HIGH — Commodores (Motown TMG 1111)  
 Michael Henderson: THE SWITCHING YARD — Warren Zevon (Asylum K 13124)  
 Eddie West: GEORGIA ON MY MIND — Willie Nelson (CBS 6452)

### ADD ONS

DON'T BE CRUEL — Elvis Presley (RCA PB 9265)  
 I'M A LONESOME FUGITIVE — Brian Harkin (Calease RL 927)  
 MARY SKEFFINGTON — Gerry Rafferty (Logo GO 314)  
 LIFE'S BEEN GOOD TO ME — Joe Walsh (Asylum K 13129)  
 WILL YOU STILL LOVE ME TOMORROW — Dave Mason (CBS 6467)  
 WHAT A LOVELY DAY — John Joliffe (Rocket ROKN 542)  
 WOMAN PIABBA — Meditations (United Artists UP 36413)  
 I'VE HAD ENOUGH — Wings (Parlophone R6020)

## Radio Forth

EDINBURGH

### HIT PICKS

Mike Scott: I GO TO RIO — Peter Allen (A&M AMS 7363)  
 Steve Hamilton: RUNAWAY — Jefferson Starship (Grunt FB 1274)  
 Bill Torrance: GUY THE GORILLA — David Dundas (Chrysalis CHS 2236)  
 Mike Gower: BEEP BEEP LOVE — Gruppo Sportivo (Epic EPC 6454)  
 Tom Bell: DAYS OF PEARLY SPENCER — Trade Mark (RSO 010)

### ADD ONS

LOVE IS IN YOU — Giorgio & Chris (Oasis 4)  
 NORTHERN LIGHTS — Renaissance (Warner Brothers K 17177)  
 COME BACK AND FINISH WHAT YOU STARTED — Gladys Knight & The Pips (Buddah BDS 473)  
 GIVE ME SOME NEWS — John Kay (Mercury 6167 683)  
 WILL YOU STILL LOVE ME TOMORROW — Dave Mason (CBS 6467)  
 THE RADIO — Dr. Hook (Capitol CL 15992)  
 CALIFORNIA GIRLS — Beach Boys (Capitol CL 15991)

# MUSIC WEEK

## NEXT IN LINE

"How Can This Be Love"	K13126	
ANDREW GOLD		
"Stay"	K13128	
JACKSON BROWNE		
"Bootzilla"	K17196	
BOOTSY COLLINS		
"Life's Been Good"	K13129	
JOE WALSH		

# Gladys Knight & the Pips

LATEST SINGLE

## 'COME BACK AND FINISH WHAT YOU STARTED'

'BDS473

FROM THE ALBUM

THE ONE AND ONLY

Album BDLP 4051 Cassette ZCBDS 4051



ASIMON BATES  
RECORD OF  
THE WEEK



Whatever's Written  
In Your Heart

# SINGLES CHART

# TOP 75

WEEK ENDING JULY 1 1978

1	YOU'RE THE ONE THAT I WANT	John Travolta/Olivia Newton-John	RSO 006
2	SMURF SONG	Father Abraham	Decca F 13759
3	ANNIE'S SONG	James Gayway	Red Seal RB 5085
4	MISS YOU	Rolling Stones	EMI 2802
5	AIRPORT	Motors	Virgin VS 219
6	RIVERS OF BABYLON	Boney M	Atlantic/Hansa K 11120
7	MAN WITH THE CHILD IN HIS EYES	Kate Bush	EMI 2806
8	DANCING IN THE CITY	Marshall Hain	Harvest HAR 5157
9	DAVY'S ON THE ROAD AGAIN	Manfred Manns Earth Band	Bronze BRO 52
10	MAKING UP AGAIN	Goldie	Bronze BRO 50
11	OH CAROL	Smokie	RAK 276
12	MIND BLOWING DECISIONS	Heatwave	GTO GT 226
13	LIKE CLOCKWORK	Boomtown Rats	Ensign ENY 14
14	CA PLANE POUR MOI	Plastic Bertrand	Sire 6078 616
15	NIGHT FEVER	Bee Gees	RSO 002
16	BEAUTIFUL LOVER	Brotherhood Of Man	Pye 7N 46071
17	BOY FROM NEW YORK CITY	Darts	Magnet MAG 116
18	(DON'T FEAR) THE REAPER		

35	ON A LITTLE STREET IN SINGAPORE	Manhattan Transfer	Atlantic K 11136
36	WILD WEST HERO	Electric Light Orchestra	Jet JET 109
37	MORE THAN A WOMAN	Tavares	Capitol CL 15977
38	FROM EAST TO WEST/SCOTS MACHINE	Voyage	GTO/Hansa GT 224
39	HI TENSION	Hi Tension	Island WIP 6422
40	PUMP IT UP	Elvis Costello and Attractions	Radar ADA 10
41	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH	Meat Loaf	Epic/Cleveland EPC 5980
42	MOVIN' OUT (ANTHONY'S SONG)	Billy Joel	CBS 6412
43	ANGELS WITH DIRTY FACES	Sham 69	Polydor 2059 023
44	FLYING HIGH	Commodores	Motown TMG 1111
45	LET'S GO DISCO	Real Thing	Pye 7N 46078
46	BECAUSE THE NIGHT	Patti Smith Group	Arista 181
47	COME BACK AND FINISH WHAT YOU STARTED	Gladys Knight & The Pips	Buddah BDS 473
48	DON'T BE CRUEL	Elvis Presley	RCA PB 9265
49	FUNK THEORY	Rokotto	State STAT 80
50	SHAME	Evelyn 'Champagne' King	RCA PC 1122
51	IF MY FRIENDS COULD SEE ME NOW	Linda Clifford	Curton K 17163
52	COME ON DANCE DANCE	Saturday Night Band	CBS 6367
53	HOW CAN THIS BE LOVE	Andrew Gold	Asylum K 13126
54	COME TO ME	Ruby Winters	Creole CR 153
55	WOMAN OF MINE	Dean Friedman	Lifesong LS 401
56	HONEST I DO LOVE YOU	Candi Staton	Warner Bros. K 17164
57	DANCE WITH ME	Peter Brown	TK TKR 6027
58	STAY	Jackson Browne	Asylum K 13128
59	LOVING YOU HAS MADE ME BANANAS		

# GERRY RAFFERTY'S

NEW SINGLE FROM THE ALBUM  
**CITY TO CITY**

Album US\$ 8.99 / Canada US\$ 9.99

**LA**

**REGA**

# More Spinners

**Evelyn 'Champagne' King: Shame**  
PC 1122 (12 in), PB 1122 (7 in).

**Mud: Drift Away**  
PB 5096

**Elvis Presley: Don't Be Cruel/Hound Dog**  
PB 9265

**Dolly Parton: Two Doors Down**  
PB 1240

**Charley Pride: Someone Loves You, Honey**  
PB 1201



<b>18</b>	28	(DON'T FEAR) THE REAPER Blue Oyster Cult	CBS 6333
<b>19</b>	12	IT SURE BRINGS OUT THE LOVE IN YOUR EYES David Soul	Private Stock PVT 137
<b>20</b>	13	IF I CAN'T HAVE YOU Yvonne Elliman	RSO 2090 266
<b>21</b>	21	NEVER SAY DIE Black Sabbath	Vertigo SAB 001
<b>22</b>	32	USE TA BE MY GIRL O'Jays	Philadelphia PIR 6332
<b>23</b>	16	LOVE IS IN THE AIR John Paul Young	Ariola ARO 117
<b>24</b>	46	BOOGIE OOGIE OOGIE A Taste Of Honey	Capitol CL 15988
<b>25</b>	72	A LITTLE BIT OF SOAP Showaddywaddy	Arista 191
<b>26</b>	43	ARGENTINE MELODY San Jose	MCA 369
<b>27</b>	25	WHAT A WASTE Ian Dury	Stiff BUY 27
<b>28</b>	33	ROCK & ROLL DAMNATION AC/DC	Atlantic K 11142
<b>29</b>	38	RUN FOR HOME Lindsfarne	Mercury 6007 177
<b>30</b>	37	SATISFY MY SOUL Bob Marley & the Wailers	Island WIP 6440
<b>31</b>	20	ROSALIE Thin Lizzy	Vertigo LIZZY 2
<b>32</b>	45	(WHITE MAN) IN HAMMERSMITH PALAIS Clash	CBS 6383
<b>33</b>	35	JUST LET ME DO MY THING Sine	CBS 6351
<b>34</b>	48	SUBSTITUTE Clout	Carrere 2788

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

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

<b>59</b>	40	LOVING YOU HAS MADE ME BANANAS Guy Marks	ABC 4211
<b>60</b>	51	LAST DANCE Donna Summer	Casablanca TGIFS 2
<b>61</b>	NEW	GET UP JALN Band	Magnet MAG 118
<b>62</b>	23	OLE OLA Rod Stewart	Riva 15
<b>63</b>	61	SNAKE BITE EP David Coverdale's White Snake	EMI Int. INEP 751
<b>64</b>	42	DO IT DO IT AGAIN Rafaella Carra	Epic EPC 6094
<b>65</b>	NEW	I'VE HAD ENOUGH Wings	Parlophone R 6020
<b>66</b>	47	ONLY LOVE CAN BREAK YOUR HEART Elkie Brooks	A&M AMS 7353
<b>67</b>	74	DISCO INFERNO Trammps	Atlantic K 11135
<b>68</b>	63	LET'S GET FUNKIFIED Boiling Point	Bang BANG 1312
<b>69</b>	62	BANG BANG Squeeze	A&M AMS 7360
<b>70</b>	73	JUDY SAYS Vibrators	Epic EPC 6393
<b>71</b>	54	(I'M ALWAYS TOUCHED BY YOUR) PRESENCE DEAR Blondie	Chrysalis CHS 2217
<b>72</b>	56	IT MAKES YOU FEEL LIKE DANCIN' Rose Royce	Warner Bros. K 17148
<b>73</b>	NEW	DRAGON POWER JKD Band	Satril SAT 132
<b>74</b>	NEW	CARRY ON WAYWARD SON Kansas	Kirshner KIR 4932
<b>75</b>	66	MATCHSTALK MEN & MATCHSTALK CATS & DOGS Brian & Michael	Pye 7N 46035

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# the new single from **BILLY JOEL**

# 'Movin' Out'

6412



# AIRPLAY ACTION

## Radio Hallam

SHEFFIELD

### HIT PICKS

Keith Skues: **BOOTSZILLA** — Bootsy Rubber Band (Warner Brother K 17196)  
Roger Moffat: **THE RADIO** — Dr. Hook (Capitol CL 15992)  
Johnny Moran: **BERUIT** — Peter Sarstedt (Ariola 'Hansa AHA 517)  
Colin Slade: **IT'S ALL OVER NOW** — George Chandler (RCA PB 5092)  
Ray Stewart: **BEND ME SHAPE ME** — Gilla (Ariola 'Hansa AHA 518)  
Bill Crozier: **BABY IT'S YOU** — Racey (RAK 277)

## Metro Radio

NEWCASTLE

### ADD ONS

**DAYS OF PEARLY SPENCER** — Trade Mark (RSO 010)  
**I'VE HAD ENOUGH** — Wings (Parlophone R6020)  
**MARY SKEFFINGTON** — Gerry Rafferty (Logo GO 314)  
**BABY IT'S YOU** — Racey (RAK 277)  
**MEMORIES DON'T LEAVE** — Patti Boulaye (Polydor 2059 045)  
**A LITTLE BIT OF SOAP** — Showaddywaddy (Arista 191)  
**(DON'T LET ANOTHER) GOOD DAY GO BY** — Jim Rafferty (Decca F 13779)  
**DISCO INFERNO** — Tramps (Atlantic K 11135)  
**DON'T BE CRUEL** — Elvis Presley (RCA PB 9265)  
**FLYIN HIGH** — Commodores (Motown TMG 1111)

## Radio Orwell

IPSWICH

### HIT PICKS

Andy Archer: **WILL YOU STILL LOVE ME TOMORROW** — Dave Mason (CBS 6467)  
Anthea Clarke: **MARY SKEFFINGTON** — Gerry Rafferty (Logo GO 314)  
Keith Rogers: **THE RADIO** — Dr. Hook (Capitol CL 15992)  
Greg Bance: **TOMORROW** — Kate Robbins (Anchor ANC 1054)  
Bernard Mulhern: **THANK HEAVEN FOR LITTLE GIRLS** — Peter Sellers (United Artists UP 36406)  
Tony Valence: **YOU AND I** — Rick James (Motown TMG 1110)  
Patrick Eade: **IS THIS A LOVE THING** — Raydio (Arista 193)

## Pennine Radio

BRADFORD

### HIT PICKS

Julius K. Scragg: **SHENNA IS A PUNK ROCKER** — Paul Jones (RSO 003)  
Ian Scott: **BLUER** — Michael Johnson (EMI America AMI 501)  
Mike Hurley: **ONE LOOK OVER MY SHOULDER** — Average White Band (RCA PB 9270)  
Peter Levy: **MAN OF THE WORLD** — Fleetwood Mac (Epic EPC 6466)  
Stewart Francis: **THE RADIO** — Dr. Hook (Capitol CL 15992)

### PENNINE PICK

**I'VE HAD ENOUGH** — Wings (Parlophone R6020)

### ADD ONS

**THE RACE** — Suzi Quatro (RAK 278)  
**DISCO INFERNO** — Trammos (Atlantic K 11135)  
**IS THIS A LOVE THING** — Raydio (Arista 193)  
**LOVER** — Kris Kristofferson & Rita Coolidge (Monument MNT 6474)  
**MARY SKEFFINGTON** — Gerry Rafferty (Logo GO 314)  
**ANTHEM** — New Seekers (CBS 6413)  
**(DON'T LET ANOTHER) GOOD DAY GO BY** — Jim Rafferty (Decca F 13779)

## Piccadilly Radio

MANCHESTER

### ADD ONS

**BABY IT'S YOU** — Racey (RAK 277)  
**FILL MY LIFE WITH YOU** — Richard Tate  
**THE RADIO** — Dr. Hook (Capitol CL 15992)  
**WHAT A LOVELY DAY** — John Joliffe (Rocket ROKN 542)  
**PRODIGAL SON** — Steel Pulse (Island WIP 6449)

## Plymouth Sound

PLYMOUTH

### HIT PICKS

Brian Day: **SHEILA** — Rosetta Stone (Private Stock PVT 158)  
John Coates: **CALIFORNIA GIRLS** — Beach Boys (Capitol CL 15991)  
Carmella McKenzie: **TOMORROW** — Kate Robbins (Anchor ANC 1054)  
Ian Calvert: **MAN OF THE WORLD** — Fleetwood Mac (Epic EPC 6466)

## Swansea Sound

SWANSEA

### HIT PICKS

Dave Bowen: **SHEENA IS A PUNK ROCKER** — Paul Jones (RSO 003)  
Jon Hawkins: **IF EVER I SEE YOU AGAIN** — Roberta Flack (Atlantic K 11165)  
Stuart Freeman: **HOW CAN THIS BE LOVE** — Andrew Gold (Asylum K 13126)  
Phil Fothergil: **WHAT A LOVELY DAY** — John Joliffe (Rocket ROKN 542)  
Mike Mener: **LIFE'S BEEN GOOD TO ME** — Joe Walsh (Asylum K 13129)  
**ADD ONS**  
**STARDANCER** — Paul Brooks (State STAT 65)  
**I'M NOT GONNA LET IT BOTHER ME TONIGHT** — Atlanta Rhythm Section (Polydor 2066 937)  
**FROM EAST TO WEST** — Voyage (GTO GT 224)  
**A LITTLE BIT OF SOAP** — Showaddywaddy (Arista 191)  
**LOSING CONTROL** — Jay Ferguson (Asylum K 13127)  
**BEND ME SHAPE ME** — Gilla (Ariola 'Hansa AHA 518)  
**CARRY ON WAYWARD SON** — Kansas (Kirsner KIR 4932)  
**FOREVER AUTUMN** — Justin Hayward (CBS 6368)  
**AIRPORT** — Motors (Virgin VS 219)  
**IF MY FRIENDS COULD SEE ME NOW** — Linda Clifford (Curton K 17163)

## Radio Tees

TEESIDE

### ADD ONS

**ANTHEM** — The New Seekers (CBS 6415)  
**TURN ON LADY** — Detroit Emeralds (Atlantic K 11155)  
**WHATEVER HAPPENED TO BENNY SATINI** — Chris Rea (Magnet MAG 121)  
**5705** — City Boy (Vertigo 6059 207)  
**A LITTLE BIT OF SOAP** — Showaddywaddy (Arista ARIST 181)  
**I CAN'T TALK LOVE ON THE TELEPHONE LINE** — Coco (Ariola 'Hansa AHA 521)  
**MARY SKEFFINGTON** — Gerry Rafferty (Logo GO 314)  
**SLOW DANCING** — Unicorn (Harvest HAR 5159)  
**LIFE'S BEEN GOOD** — Joe Walsh (Asylum K 13129)  
**I'VE HAD ENOUGH** — WINGS (Parlophone R6020)

## Radio Trent

NOTTINGHAM

### ADD ONS

**MY FAVOURITE FANTASY** — Van McCoy (MCA 370)  
**DAYS OF PEARLY SPENCER** — Trade Mark (RSO 010)  
**MARY SKEFFINGTON** — Gerry Rafferty (Logo GO 314)  
**ARGENTINE MELODY** — San Jose (MCA 369)  
**SHEILA** — Rosetta Stone (Private Stock PVT 158)  
**IS THIS A LOVE THING** — Raydio (Arista 193)  
**MANHATTAN SKYLINE** — Orchestra 88 (Polydor 2066 921)

## Radio Victory

PORTSMOUTH

### HIT PICKS

Chris Pollard: **GUY THE GORILLA** — David Dundas (Chrysalis CHS 2236)  
Nicky Jackson: **THE RADIO** — Dr. Hook (Capitol CL 15992)  
Dave Christian: **SUBSTITUTE** — Clout (EMI Carrere 2788)  
Andy Ferriss: **WHITE TRASH** — Steve Cash (A&M AMS 7366)  
Chris Rider: **THE RACE IS ON** — Suzi Quatro (RAK 278)  
Anton Darby: **RUNAWAY** — Jefferson Starship (Grunt FB 1274)  
Howard Pearce: **MY FAVOURITE FANTASY** — Van McCoy (MCA 370)  
Jack McLaughlin: **STAY** — Jackson Browne (Asylum K 13128)  
Dave Carson: **IS THIS A LOVE THING** — Raydio (Arista 193)

### STATION SPECIAL

**MARY SKEFFINGTON** — Gerry Rafferty (Logo GO 314)

## BBC Blackburn

### HIT PICKS

Jude Bunker: **(WHITE MAN) IN HAMMERSMITH PALAIS** — the Clash (CBS 6283)  
Nigel Dyson: **THE RADIO** — Dr. Hook (Capitol CL 15992)  
Kath Dutton: **COME BACK AND FINISH WHAT YOU STARTED** — Gladys Knight & The Pips (Buddah BDS 473)  
Trevor Hall: **BEND ME SHAPE ME** — Gilla (Ariola 'Hansa AHA 518)  
Pat Gibson: **GUY THE GORILLA** — David Dundas (Chrysalis CHS 2236)  
Gerald Jackson: **WHAT A LOVELY DAY** — John Joliffe (Rocket ROKN 542)  
Phil Scott: **NORTHERN LIGHTS** — Renaissance (Warner Brothers K 17177)

## BBC Humberside

### RECORDS OF THE WEEK

Barry Stockdale: **EVERYBODY NEEDS A RAINBOW** — Fran Jennings (EMI 2812)  
Pam Gillard: **LOVER** — Kris Kristofferson & Rita Coolidge (Monument MNT 6464)  
John Howden: **THE RADIO** — Dr. Hook (Capitol CL 15992)

## BBC Medway

### PRESENTER PICKS

Rod Lucas: **LAY LOVE ON YOU** — Luisa Fernandez (Warner Brothers K 17061)  
Tony Valence: **BOOTSZILLA** — Bootsy's Rubber Band (Warner Brothers K 17196)  
John Thurston: **I CAN'T TALK LOVE ON THE TELEPHONE LINE** — Coco (Ariola 'Hansa 521)  
Brian Faulkner: **I'VE NEVER BEEN TO ME** — Marti Caine (Pye 7N 46090)  
Mike Brill: **BACK TO SCHOOL** — Andy Lloyd (Ariola 'Hansa AHA 519)

## BBC Merseyside

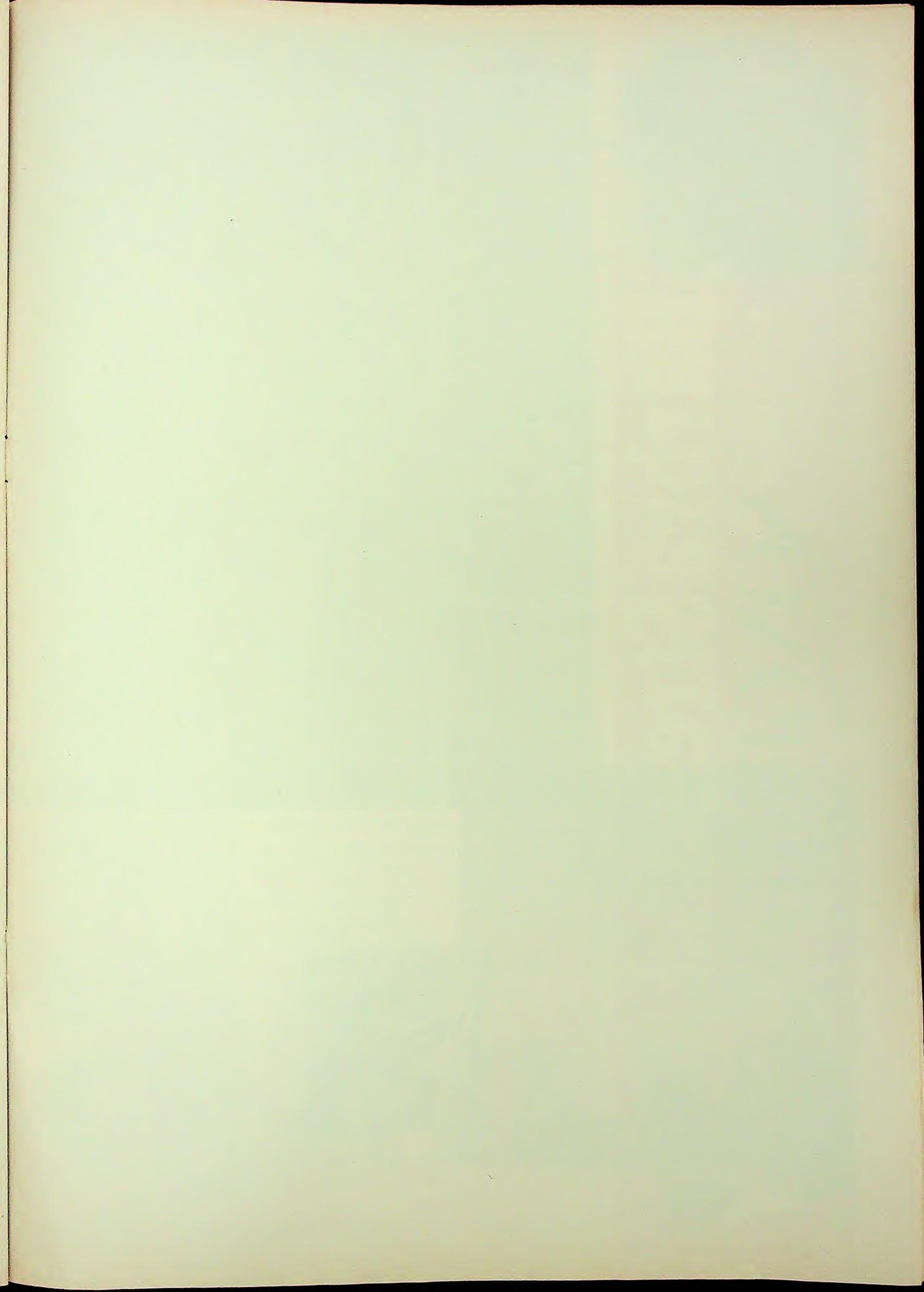
### PERSONAL PICKS

Billy Butler: **MY FAVOURITE FANTASY** — Van McCoy (MCA 370)  
Dave Porter: **ONE LOOK OVER MY SHOULDER** — Average White Band (RCA PB 9270)  
Terry Lennaine: **IS THIS A LOVE THING** — Raydio (Arista 193)

## BBC Ulster

### ADD ONS

**CALIFORNIA GIRLS** — Beach Boys (Capitol CL 15991)  
**SPEND THE NIGHT WITH ME** — Silver Convention (Magnet MAG 122)  
**THE RADIO** — Dr. Hook (Capitol CL 15992)  
**THANK HEAVEN FOR LITTLE GIRLS** — Peter Sellers (United Artists UP 36406)  
**TRAVELLING** — John Williams (Cube BUG 78)  
**WILD WEST HERO** — Electric Light Orchestra (Jet 109)





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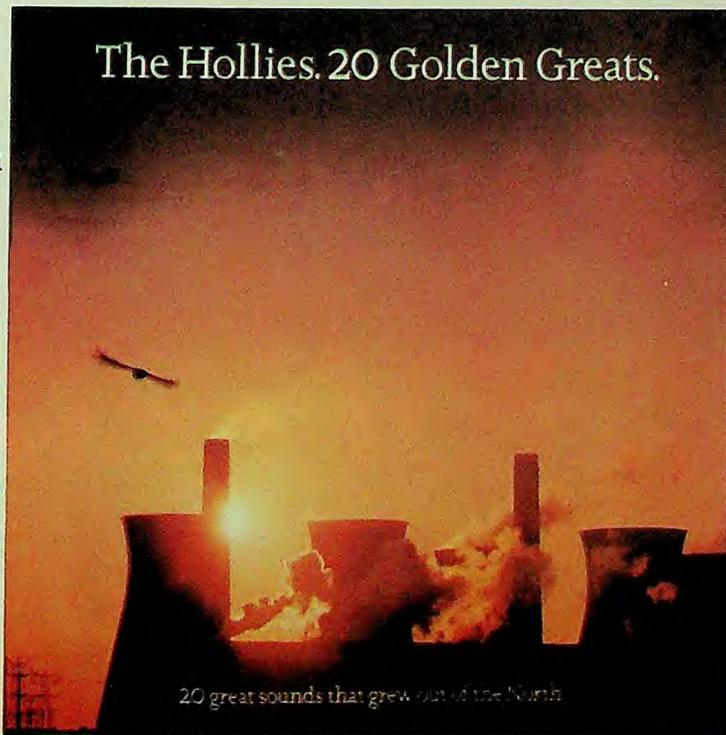
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SIDE ONE The Air That I Breathe, Carrie Anne, Bus Stop, Listen To Me, Look Through Any Window I Can't Let Go, Long Cool Woman In a Black Dress, Here I Go Again, I Can't Tell The Bottom From The Top, I'm Alive.  
SIDE TWO Yes I Will, Stay Sorry Suzanne, Gasoline Alley Bred, We're Through, Jennifer Eccles, Stop Stop Stop, On A Carousel, Just One Look, He Ain't Heavy He's My Brother.



# CHARTS

## US TOP SELLERS

### Singles

- 1 (2) **BAKER STREET**, Gerry Rafferty
- 2 (1) **SHADOW DANCING**, Andy Gibb
- 3 (3) **IT'S A HEARTACHE**, Bonnie Tyler
- 4 (5) **TAKE A CHANCE ON ME**, Abba
- 5 (7) **USE TA BE MY GIRL**, O'Jays
- 6 (6) **YOU BELONG TO ME**, Carly Simon
- 7 (9) **STILL THE SAME**, Bob Seger
- 8 (8) **LOVE IS LIKE OXYGEN**, Sweet
- 9 (10) **DANCE WITH ME**, Peter Brown
- 10 (11) **THE GROOVE LINE**, Heatwave
- 11 (4) **YOU'RE THE ONE THAT I WANT**, Travolta/Newton-John
- 12 (12) **TWO OUT OF THREE AIN'T BAD**, Meat Loaf
- 13 (13) **BECAUSE THE NIGHT**, Patti Smith Group
- 14 (25) **MISS YOU**, Rolling Stones
- 15 (17) **BLUER THAN BLUE**, Michael Johnson

### Albums

- 1 (1) **SATURDAY NIGHT FEVER**, Soundtrack
- 2 (3) **CITY TO CITY**, Gerry Rafferty
- 3 (2) **FEELS SO GOOD**, Chuck Mangione
- 4 (7) **NATURAL HIGH**, Commodores
- 5 (5) **FM**, Soundtrack
- 6 (6) **SO FULL OF LOVE**, O'Jays
- 7 (8) **STRANGER IN TOWN**, Bob Seger & The Silver Bullet Band
- 8 (10) **DARKNESS AT THE EDGE OF TOWN**, Bruce Springsteen
- 9 (23) **SHADOW DANCING**, Andy Gibb
- 10 (11) **BOYS IN THE TREES**, Carly Simon
- 11 (12) **FANTASY LOVE AFFAIR**, Peter Brown
- 12 (13) **THANK GOD IT'S FRIDAY**, Soundtrack
- 13 (4) **LONDON TOWN**, Wings
- 14 (17) **GREASE**, Soundtrack
- 15 (19) **BUT SERIOUSLY FOLKS**, Joe Walsh

## SHEET MUSIC

- 1 **RIVERS OF BABYLON**, Far Musikverlag/Blue Mountain
- 2 **LOVE IS IN THE AIR**, EMI
- 3 **OH CAROL**, Chinnichap/RAK
- 4 **NIGHT FEVER**, Chappell/RSO
- 5 **MISS YOU**, EMI
- 6 **IF I CAN'T HAVE YOU**, Chappell/RSO
- 7 **YOU'RE THE ONE THAT I WANT**, Famous Chappell
- 8 **MORE THAN A WOMAN**, Chappell/RSO
- 9 **DO IT DO IT AGAIN**, Sugar
- 10 **BECAUSE THE NIGHT**, Heatside/Intersong
- 11 **BOY FROM NEW YORK CITY**, Carlin
- 12 **JUST FOR YOU**, Jarrow Music
- 13 **MATCHSTALK MEN**, Gt Northern Songs/EMI
- 14 **YOU LIGHT UP MY LIFE**, Bocu
- 15 **TOO MUCH**, Heath Levy
- 16 **ANNIE'S SONG**, Winterhill
- 17 **THE LOVE IN YOUR EYES**, Macaulay/Cookaway
- 18 **A BA NI BI**, Heath Levy
- 19 **FEEL LIKE DANCING**, WB
- 20 **PRESENCE DEAR**, EMI

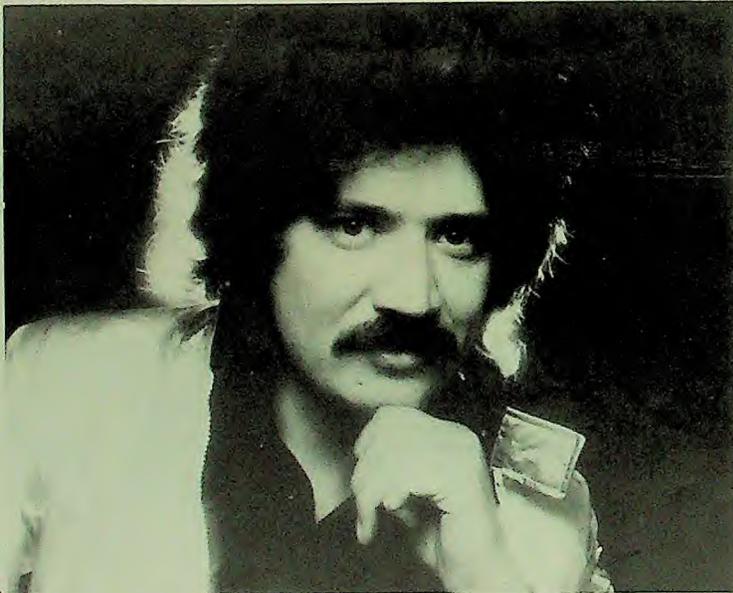
## DISCO TOP 40

Compiled from nationwide disco DJ returns, but excluding any titles which have previously appeared in Music Week's Top 30.

- 1 (1) **BOOGIE OOGIE OOGIE**, A Taste Of Honey (Capitol 12 CL 15988, 12in)
- 2 (2) **SHAME**, Evelyn 'Champagne' King (RCA PB 1122, 12in)
- 3 (4) **YOU AND I**, Rick James (Motown TMG 1110)
- 4 (5) **LET'S GO DISCO**, Real Thing (Pye 7N 46078)
- 5 (8) **JUST LET ME DO MY THING**, Sine (CBS 6351, 12in)
- 6 (3) **LET'S GET FUNKTIFIED**, Boiling Point (Bang 1312, 12in)
- 7 (6) **FROM EAST TO WEST**, Voyage (GTO GT 224/GTLP 030, LP)
- 8 (7) **IF MY FRIENDS COULD SEE ME NOW/RUNAWAY LOVE**, Linda Clifford (Curton K 17163, 12in)
- 9 (9) **DISCO INFERNO**, Tramps (Atlantic K 11135)
- 10 (13) **USE TA BE MY GIRL**, O'Jays (Philadelphia PIR 6332)
- 11 (11) **SATURDAY NIGHT FEVER (LP)**, Various (RSO 26558123, LP)
- 12 (14) **COME TO THE TOP**, Idris Muhammad (Kudu 943/KU 38, LP)
- 13 (21) **BOOGIE ON DANCE DANCE**, Saturday Night Band (CBS 822887, LP)
- 14 (21) **SATISFY MY SOUL**, Bob Marley (Island WIP 6440)
- 15 (19) **AIN'T NO SMOKE WITHOUT FIRE**, Eddie Kendricks (Arista ARIST 12182, 12in)
- 16 (10) **WHATEVER IT TAKES**, Olympic Runners (RCA PC 5078, 12in)
- 17 (26) **FLYING HIGH**, Commodores (Motown 12 TMG 1111, 12in)
- 18 (16) **I LOVE NEW YORK**, Metropolis (Salsoul SSOL 107)
- 19 (17) **SUN IS HERE**, Sun (Capitol CL 15979)
- 20 (38) **DANCE WITH ME**, Peter Brown (TK TKR 6027, 12in)
- 21 (20) **GET UP (& LET YOURSELF GO)**, Jain Band/Magnet 12 MAG 118, 12in
- 22 (15) **TAKE ME TO THE NEXT PHASE**, Isley Bros (Epic EPC 6292, 12in)
- 23 (18) **EYESIGHT**, James Brown (Polydor 2066915)
- 24 (24) **LAST DANCE/WITH YOUR LOVE**, Donna Summer (Casablanca TGIF5 2)
- 25 (36) **FUNK THEORY**, Rokotto (State STAT 80, 12in)
- 26 (28) **WHISTLE BUMP**, Eumir Deodato (Warner Bros K 17190)
- 27 (31) **TEN PER CENT**, Double Exposure (Salsoul 12D-2008, US import 12in)
- 28 (30) **CAPTAIN CONNORS/STELLA**, Norman Connors (Arista AB 4177, US import LP)
- 29 (—) **LET THE MUSIC PLAY/OVER AND OVER**, Charles Earland (Mercury SRM 1-3720, US import LP)
- 30 (40) **RISKY CHANGES**, Bionic Boogie (Polydor 2066895)
- 31 (—) **LET'S START THE DANCE**, Hamilton Bohannon (Mercury SRM 1-3728, US import LP)
- 32 (35) **L.O.V.E. GOT A HOLD OF ME**, Demis Roussos (Mercury Promo 12in)
- 33 (33) **LOVIN' YOU IS GONNA SEE ME THRU**, Tower Of Power (CBS 6318)
- 34 (39) **MORE HOT FUN**, Stanley Clarke (Epic EPC 6353)
- 35 (27) **DISCO REGGAE**, Maytals (State STAT 78, 12in)
- 36 (25) **LET YOURSELF GO**, T-Connection (TK TKR 6024, 12in)
- 37 (—) **THANK GOD IT'S FRIDAY (LP)**, Various (Casablanca TGIF 100, LP)
- 38 (23) **ALL NIGHT LONG**, Dexter Wansel (Philadelphia PIR 6255, 12in)
- 39 (—) **THREE TIMES A LADY**, Commodores (Motown STML 12087, LP)
- 40 (—) **I'M FIRED UP/GET OUT ON THE DANCE FLOOR/SNAKE**, Fatback (Spring/Polydor 2391351, LP)

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## Chart commentary

In the master chart now only Hi-Tension and Bee Gees top A Taste Of Honey (1), which has been commercially 12-inched ..... Voyage (7) and Linda Clifford (8) are actually moving up ..... Idris Muhammad (12), DJ-serviced on promo 12in, hits South East/South West, less in North ..... Eddie Kendricks (15) stays biggest in South Coast/Scotland/North ..... Bionic Boogie (30) has especially SE/Scotland, Commodores LP (39) has SE/East/North, Demis Roussos (32) has SE/Scotland/North ..... Saturday Night Band (13), Deodato

(26), Fatback (40) and imports Double Exposure (27), Norman Connors (28), Charles Earland (29), Bohannon (31) hit funky venues mainly in SE.

### BREAKERS

Moving up are: Ubiquity's *Midnight After Dark* (Elektra K 12305, 12in), Loleatta Holloway's *Hit And Run* (Salsoul SSOL 108, 12in), Luisa Fernandez' *Lay Love On You* (Warner Bros K 17061), Bobbi Humphrey's *Sunset Burgundy/Home Made Jam* (Epic EPC 6416), Love Committee's *Law And Order* (Salsoul SSOL 109).

## Disco picks

**SATURDAY NIGHT BAND** *Come On Dance, Dance* (CBS 82887) 12:48 LP sidelong version rushed out ahead of schedule \*\*\*  
**GILLA** *Bend Me, Shape Me* (Ariola Hansa AHA 518) Europop revival from the Boney M stable \*\*\*  
**LUISA FERNANDEZ** *Lay Love On You* (Warner Bros K 17061) phonetically-sung Europop smash in Baccara style \*\*\*  
**LOVE COMMITTEE** *Law & Order* (Salsoul SSSLP 1506) far superior 8:42 LP version, specially imported \*\*  
**SUGAR** *Manhattan Fever* (Power Exchange PX 275) tailor-made funky groover \*\*  
**FATBACK** *Fired Up 'N' Kickin'* (Spring/Polydor 2391351) hot funk LP with three tracks already hitting

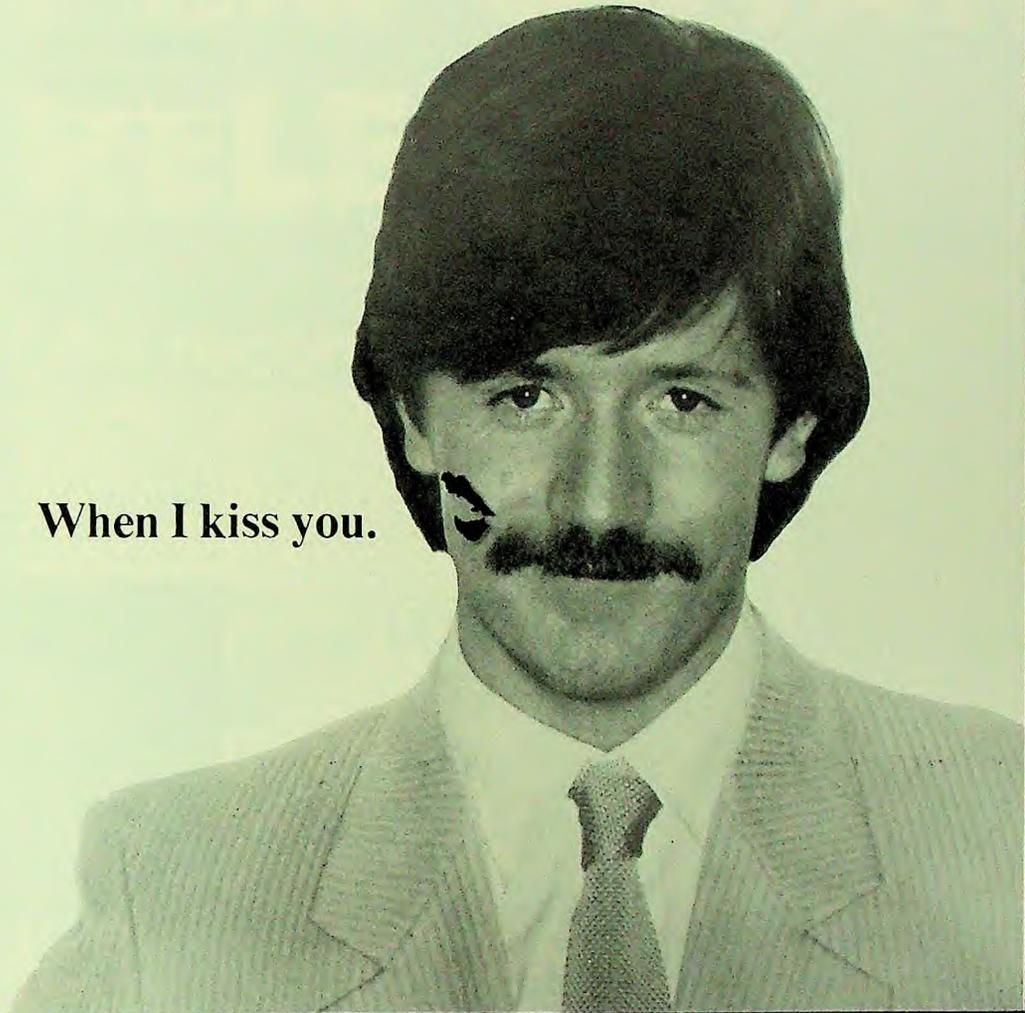
at number 40 \*\*  
**RAYDIO I** *This A Love Thing* (Arista ARIST 193) strictly disco funk, already popular on LP, pressed in sec-thru red vinyl \*\*  
**WALTER MURPHY** *A 5th Of Beethoven* (Private Stock PVDD 3) 1976 hit featured in the Fever film, now on 3-track 12in \*\*  
**MICHAEL ZAGER & THE MOON BAND** *Do It With Feeling* (Bang 007) remixed old stomper from 1976 \*\*  
**BONEY M** *Baby Do You Wanna Bump* (Creole CR 12119) pre-hit 1975 bumper now on 12in \*  
**BOOTSZY'S RUBBER BAND** *Boozilla* (Warner Bros K 17196) specialist funk for his concert fans, on yellow-pressed 7in or limited 12in \*  
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# CLASSICAL

## Copland launches CBS Meet The Composer LPs

CBS THIS month releases the first two in a series of Meet The Composer recordings on the midprice range. First is the only recording of Aaron Copland's Piano Concerto, conducted by Leonard Bernstein with the New York Philharmonic with the composer as soloist. It is paired with Benny Goodman's performance of the Clarinet Concerto, commissioned by Goodman in 1948.

A good selling point is the inclusion of Copland's famous Fanfare For The Common Man (the ELP pop version was a substantial hit last year) — the first time this has appeared on a midprice LP. All the music is conducted by Copland, except for the piano concerto. There is only one other version of the clarinet concerto available (by Gervase de Peyer).

CBS us expecting great interest in the LP (61837, £2.79 RRP).

The second release is Poulenc's

Mouvements Perpetuels I and II, Nocturne in D Major and Suite Française, coupled with Satie works. Francis Poulenc plays piano. Both composers are recognised as humourists, and Poulenc's music is flavoured with jazz. This LP contains the only known recording of the nocturne and an amusing piece by Satie called Sketches and Enticements Of A Fat Wooden Man. (61838, £2.79 RRP).

## Stokowski

ONE OF the last recordings made by Stokowski was the Brahms Symphony No 2 in D. It is released next month on CBS occupied with the Tragic Overture — an unusual combination. Made in April last year, the disc is on CBS Masterworks (76667, £4.29). Stokowski conducts the National Philharmonic Orchestra.

## McCormack special from RCA

FOLLOWING THE success of Caruso, A Legendary Performer last year, RCA is releasing the second in its nostalgia series using the Stockham Soundstream system.\*

The record features John McCormack singing 15 popular tenor works and Irish ballads, including Bizet's Mi Par D'Udir Ancora, and Donizetti's Per Viver Vicino A Maria. The Irish songs include The Bard Of Armagh. (RL 12472)

The Caruso disc, which reviewers at the time found true to life, has sold over 10,000 units. One of the songs on the McCormack disc has never been issued before. It is Schumann's A Singer's Consolation.

\*The Stockham system uses a computer which corrects imperfections in old recordings to produce a more faithful sound.

## HMV re-issues by Segovia and Beecham

RE-ISSUES from EMI this month include a 1949 recording made by Segovia of a selection of fine composition for guitar by Castelnuovo-Tedesco, Crespo, Turiana, Villa-Lobos and Torroba. Priced at £2.85, the disc is one of the Treasury Series and is, of course, mono. Titled after the main work, the Castelnuovo-Tedesco Concerto No 1, the record was one of the first Segovia made following his debut

UK concerts in 1948. Historians may like to note that at the time, John Williams was 8 years old and Julian Bream 16. Segovia was 56, and his devotion to the guitar was such that he persuaded contemporary composers to write music for the instrument, much of which is on this record. (HLM 7143)

In the Concert Classics series, Sir Thomas Beecham conducts the French National Radio Orchestra in Franck's Symphony in D Minor (SXL P 30256). This interpretation was much praised on its original release and Beecham fans should jump at it.

Also back in the catalogue is Otto Klemperer's version of Brahms' Symphony No 3, with the Philharmonia Orchestra. Three previous releases in this series are still available (Nos 1, 2, and 4).

## Chyme tape series via Charmdale

CHYME HAS launched a new series of budget cassettes, to be distributed through Charmdale. With dealer price of 60p plus VAT, the tapes will retail at 99p. Charmdale reports retail interest already, as many of the titles are taken from the core of popular classical repertoire.

The first release of nine titles includes Verdi's Highlights from La Traviata (CHC 2002) Strauss' Rendezvous in Vienna (CHC 2001), Tchaikovsky's Pathétique Symphony (2005) Rimsky Korsakov's Scheherazade (CHC 2003) and the Tchaikovsky Violin concerto. The best known among the orchestras, all of them Continental, is the Vienna State Opera, conducted by Lindenberg. The others include the Nuremberg Symphony, Sinfonia Franconia, and the Vienna Ball Orchestra.

## PERFORMANCE

### Luisa Miller

THE GALA first night of Verdi's Luisa Miller at Covent Garden last week should do much to arouse interest in this neglected work; though recordings are available, it has not been seen in London for almost 100 years.

It is classic opera story in many ways; a melodramatic plot with a needless suicide and murder in final scene; a wicked count plotting to win the pretty lady; a treacherous father thwarting his son's plans to marry said lady, an amusing one-sided duel and plenty of sentiment.

To save costs, most of the costumes were borrowed from other operas, causing some curious clashes of era but mainly backdating the action by about 100 years. Missing from the otherwise excellent sets is the sense of grandeur that most opera-goers love as part of the general atmosphere, but the superb performances and some beautiful arias made up for that. The orchestra, too was in top form, under the stringent baton of Lorin Maazel making his Covent Garden debut.

Also in his debut was Leo Nucci, a last-minute replacement as Luisa's father, and what a superb choice he was. A perfect Verdi parent, a marvellous voice and a deserved standing ovation which obviously amazed him. Then there was Luciano Pavarotti, who, once he had warmed up, was a marvellous hero, his usual slightly stilted acting forgotten as he poured himself into his grandly romantic role as the doomed lover. In a small role as a peasant girl Patricia Payne shone; hopefully she will be given better opportunities in future productions.

There were six "stars"; Robert Lloyd, standing in for Gwynne Howell, was an excellent father of the hero; his coice of a daughter in law, a smaller role than expected was sung by Elizabeth Connell.

And then there was Luisa. Katia Ricciarelli could not have been better; she threw herself into the drama, was convincing throughout and sang magnificently, winning the hearts of the audience and critics alike. Her performance and Pavarotti's — plus Nucci's — should spread the word about this neglected opera. Interested record buyers could be pointed in the direction of the RCA Italia set or the Decca recording, with Pavarotti, Caballe and Milnes, with the NPO conducted by Peter Maag (SET 606-8). Because of the cost Luisa Miller may not be performed again for many years.

VAL FALLOON

## More early music on Decca, EMI

THE EARLY music market continues to be buoyant, and this month Decca releases several items on the L'Oiseau Lyre label apart from the piano collection, The Broadwood Heritage (MW, June 10). In The Florilegium series comes a first pairing: the Academy of Ancient Music and the choir of Christchurch, Oxford, performing two Haydn Masses and Nicolai's Missa Brevis (DSLO 538). The London Cornet and Sackbut Ensemble, directed by Andrew Parrot performs Gabrieli's

Symphoniae Sacrae II on DSLO 537, with the Taverner Choir.

From EMI, comes the Early Music Consort of London, directed by David Munrow with a disc titled Guillaume de Machaut and His Age (HMV ASD 3454). Complete with leaflet, this record — originally part of a boxed set called The Art Of Courty Love — should be of great appeal to the early music lovers as de Machaut was a leading composer in the 14th Century, apart from the strong reputation of the late Munrow whose recordings are

always in demand. Other composers featured are de Lescaurel, de Molins and Andrieu.

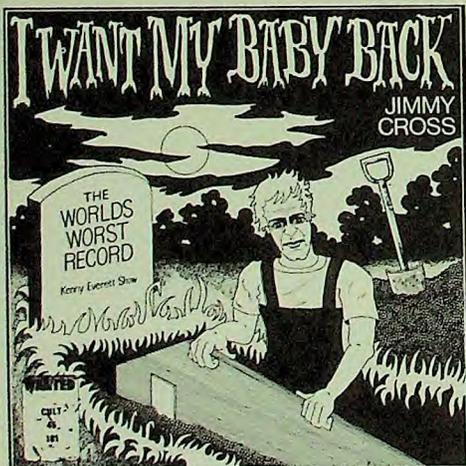
Among the numerous Vivaldi issues this month, which will continue throughout the year, a DG release is worth noting — Rostropovitch performing various cello concertos by Vivaldi, Boccherini and Tartini. This is an unusual and excellent combination (2530 974/3300 974). Also of interest is the Jean Malgoire/Chambre du Roy release of The Four Seasons on CBS.

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## DG signs Barenboim

POLYDOR INTERNATIONAL has signed conductor and pianist Daniel Barenboim to a long-term recording contract for DG, it was announced this week. The artist has made several recordings for the DG label during the past six years as well as numerous discs for EMI's HMV label.

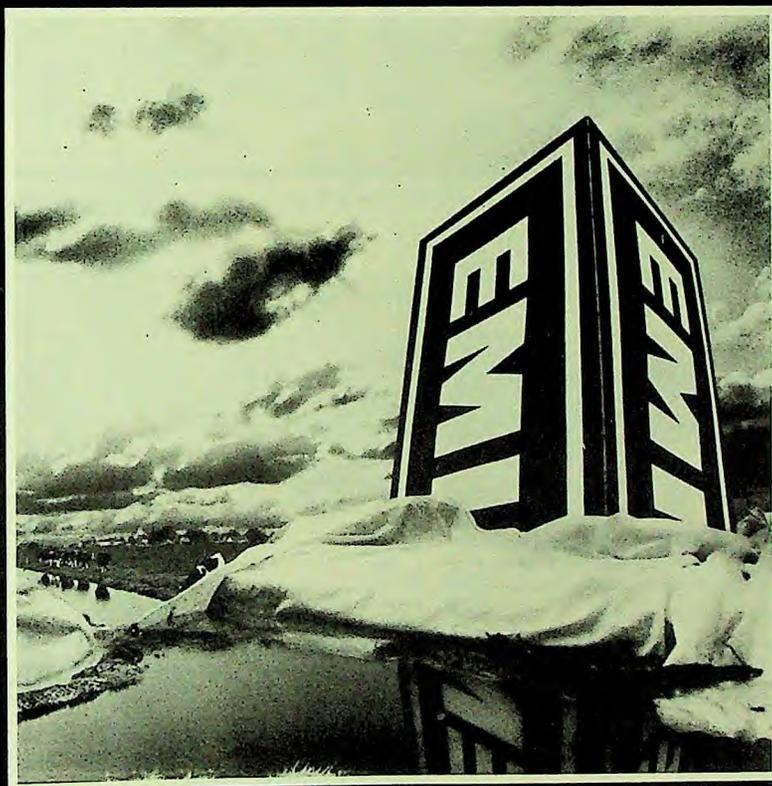
The new DG contract is designed to take full advantage of Barenboim's versatility. He will concentrate on the romantics and has recently completed a Schubert symphony in Chicago and will continue with his Bruckner series. He has extended his engagement with L'Orchestra de Paris by five years where he will record several works including Samson and Delilah with Placido Domingo. As a pianist, Barenboim will record works by Debussy and Schumann and Mendelssohn and Beethoven piano concertos.

Several chamber works are also planned, and a first is scheduled with Dietrich Fischer-Dieskau — the complete recording of Liszt compositions for the male voice. The two will continue the popular series of Lieder, including the Brahms cycle.

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# MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

## SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
PATTI BOULAYE Can't Go Back Polydor 2059 045 (Phonodisc)	JUNE 23	None	1978 winner, New Faces, countless TV shows, cabaret here, abroad. Only artist in New Faces marking to score maximum points. Special press release, bio. Ads in relevant press.	Appeared in Hair, with Flirtations, TV, The Fosters series, other acting roles. At least 48 repeats of album. Must be some kind of all-time record for repetitive riff. Gives little chance for vocal skills. Record though definite commercial appeal; with name, promo, good hook, chart chance.
SHIRLEY ELLIS The Clapping Song EP MCA MCEP 1 (EMI)	JUNE 23	The Clapping Song (6, 1965).	12", 10,000 copies (12 MCEP 1). Full-colour bag, biography of artist. Retail price 99p.	Other cuts: The Name Game, The Nitty Gritty, Have You Ever Seen A Diver Kiss His Wife While The Bubbles Bounce Above The Waters. Hardy comparative value with Island odds where all tracks hits - here, just one, although some demand for other material. Hopefully future releases in new series will have hit-filled material. Major track may give second chart outing.
TAPPER ZUKIE She Wants A Phansic Front Line FLS 109 (Virgin)	JUNE 16	Reggae album, single charts.	Part of Virgin, Front Line promotion. Legendary recording with shown demand from original JA release on Stars.	Zukie currently hot UK reggae artist with LP, Peace In The Ghetto (Front Line FL 1009) number one, album charts <i>Black Echoes</i> . In singles listing has New Star at 15. Viego at 17 with above new entry W/E June 17, number 30. Above single not on Virgin LP, is set to Ride On Girl (Johnny Clarke), and current reggae rave with general possibilities were it not for title.
LOVE COMMITTEE Law And Order Salsoul SSOL 109 (EMI)	JUNE 23	None	Extensive servicing of disco market. Press interviews.	Strong melody, strong vocals with well contained but powerful orchestration. Album featuring eight minute version of song due August. Group led by Ron Tyson, writer of numerous hit songs. Disco charts with strong crossover strength.
TELEVISION Glory Elektra K 12306 (WEA)	JUNE 16	Marquee Moon (30, 1977), Prove It (25, 1977), Foxhole (36, 1978).	Recent tour, press coverage, radio including Radio 1, Rock On. From already chart album.	Opening cut, LP, Adventure (K 520272), useful guitar intro offsets deliberate languid tones of vocalist Verlaine, show programme airplay being good seagway disc. Strength rests in hymn-like chorus which could become burnt at street level if enough airplay. Singles have only charted for brief times but this might do better.
JEFFERSON STARSHIP Runaway Grunt FB 1274 (RCA)	JUNE 16	None	Knebworth, June 24 festival. Extensive advertising continuous since March, then around Earth album, single of Count On Me. Major press coverage, <i>Sounds</i> , June 10, <i>NME</i> , <i>Melody Maker</i> , <i>W/E</i> June 17, <i>OGWT</i> , radio interviews.	Legendary US band, mother being Jefferson Airplane. Single charting Hot 100 in succession to countless million US singles, albums. Given sun, good Knebworth, Starship could chart first time with warm, relaxed, romantic flowing song with lyric stress on "throw my arms around you syndrome". Lead vocalist Balm sounds like John Sebastian - "Lovin' Spoonful" of late sixties at points.
THE CLASH (White Man) In Hammersmith Palais CBS 6383 (CBS)	JUNE 16	White Riot (38, 1977), Complete Control (28, 1977).	Special designed label, green record sleeve with black lettering naming group. UK tour, dates June 28-July 15 with other dates in offering. Often in news, including national press for incidents surrounding group. Major multi-page feature, <i>Sounds</i> , <i>W/E</i> June 17.	Strummer/Jones group penned composition, popular stage number. Relies on driving drums, basic guitar riffs, frantic vocals which largely incomprehensible. Strong number but since first hit had three weeks in 50, second but two, unlikely this very new wave, somewhat dated, sounding 45 will achieve more. Second LP currently being recorded, producer Blue Oyster Cult famed Sandy Pearlman.
ALAN GROONER You Crazy Fool (The DJ Song) Anchor ANC 1053 (CBS)	JUNE 16	None	In bag with cassette machine frontage.	Issued on obscure label, some reviewers, DJs would be falling over themselves to play. Sad story of Ricky, DJ who enjoys job until his demise. Delightful horn section colours basic simplicity of tune, plus girle chorus which might have been more emphasized. Deserves attention.
NEVILLE WANKER AND THE PUNTERS (Sing A Little Song For) The Boys On The Dole Lightning GIL 536 (Lightning)	MAY 20	None	Extensive servicing of North West discos over past weeks. Picture bag of DJ and group.	Although out for some weeks now showing well in North East, Wanker is popular Liverpool DJ, who has appeared regularly BBC, Radio Merseyside. Special promotion from NDPS company should help. Good basic sound, lively instrumental break; happily not 'preaching' record on unemployment and officialdom.
DENNIS REID Land Of The Rising Sun Greensleeves GRE 6 (EMI)	JUNE 16	Original Jamaican version, UK reggae chart lists.	In-direct spin-off from popular record on pre-release Jamaican availability end of 1977 which became unavailable even though popular. Option bought up with disc released to meet reggae demand.	Tailor-made for hot streets and summer days. Easily become national break-out of Albatross stature if given airplay. In-view of radio station antipathy toward reggae, event unlikely, A pity.
TYLA GANG Tropical Love Beserkley BZZ 15 (Selecta)	JUNE 6	None	Ads for record; for tour, record, UK dates, June 10-July 7. Picture sleeve bag. Other tour dates seem likely in July. Posters, display material incorporating single, new album, independent promo, Hit (01-580-2170).	From forthcoming LP, Moon-Proof. Thumping bass, drums. Lead singer announces title line in Bryan Ferry style, otherwise sounds mixture of Dylan, Springsteen. Cult interest with vocalist Sean Tyla once with Ducks De Luxe Previous band recording with Stiff.

## ALBUMS

ARTIST/TITLE LABEL/Number/Distributor	RELEASE DATE/BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
CAROLE KING Her Greatest Hits CBS 86043 RRP £3.99 Welcome Home Capitol EAST 11785 RRP £3.89 (CBS)	Greatest Hits: June 16 Welcome Home: June 23 Welcome Home, current US release of artist's new material, CBS release date seems to pre-empt, to gain mileage.	Considerable, with main LPs being Tapestry (A&M), Carole King Music (A&M), Wrap Around Joy (A&M) employing jazz influences; Thoroughbred (A&M) where lady aided by Crosby, Nash, James Taylor, First LP, 1977, Capitol, Simple Things.	Successful American singer-songwriter. As recording artist best known here for Tapestry LP (A&M), whilst US made eight of last nine LPs, gold. Tapestry in America, sales over 14 million, 250 plus consecutive weeks, <i>Billboard</i> charts. Played on various artist's albums. Not particularly known as concert performer. Last single hit in Britain 1972 with most successful, same record on first release. It Might As Well Rain Until September (3, 1962).	CBS album; music trade, consumer press ads. Capitol, initial in-store full-colour display units, blow-ups with further extension into Ads and other ideas later date. Felt album will pick up considerable airplay since stronger material than last. NOTE. UK Capitol not following US single release Main Street Saturday Night. Decision taken after response to airplay since belief that other tracks might be stronger releases.	"Greatest Hits" must mean in artist or record company eyes - lady may be celebrated but famous but not UK hit prone. Here, It Might As Well Rain Until September (3, 1962-42, 1972 re-issue) It's Too Late (6, 1971). Only latter appears on "hit" LP. Stateside: Jazman (2, 1974). So Far Away coupled with Smackwater Jack (14, 1971) plus Seasons (9, 1972) found on album, charted. Another cut, I Feel The Earth Move coupled It's Too Late (US, 1, 1971). Even although Stateside choice, not exactly brimming with hits. None-the-less, shows artist competency during good times in career. But why no inclusion of You've Got A Friend (major for James Taylor), That Old Sweet Roll (hit, BSB112) New LP, mostly uptempo, plenty of song books, including Disco Tech in current musical mould; Beatle memories in Venusian Diamond. Main cut, Main Street Saturday Night. Change from recent dull introspective looks. With good marketing, artist can regain diminishing market of last few years.
TOM PETTY & THE HEARTBREAKERS You're Gonna Get It Island ISA 5017 RRP £4.10 (EMI)	JUNE 16 Simultaneous release with US. Artist here for Knebworth (June 24).	One album, Tom Petty & The Heartbreakers (Island). Hit singles available, Anything That's Rock 'n' Roll (36, 1977), American Girl (40, 1977).	Petty comparative newcomer. US artist discovered, recorded by famed Danny Cordell. First album, 1977, immediate UK visit, extremely successful, stealing much press coverage from bill toppers.	Building upon cult following, several minor hit singles, recent tours of UK, with Nis Lofgren, Boomtown Rats (London's Rainbow, special concert). Full colour posters, ads in basic consumer music press, interviews with press and radio. Some trade ads. Special in-store display material available. Expected heavy airplay on new album with hoped charting for I Need To Know (see singles fact sheet, <i>MW</i> , June 17). Knebworth festival with consequent reviews in music press.	Album already showing US, so too single. There, expected major breakthrough for artist. Here, with radio as it is, less immediate chance with perhaps this album one before real success. However album strong enough to make instant leap. Very much in mould of single, hard driving sound with catchy hypnotic riffs which stay in head allied with Petty's rough, distinctive vocal tones well suited to backing, arrangement. Attractive use of 6, 12 string guitar in rock context. For in-store play, single opens side 2 but most tracks suitable. For consumers who like a well laid down driving beat, strident guitar, hard vocals. Good record.
UFO Obsessions Chrysalis CHR 1182 RRP £3.79 (Phonodisc)	JUNE 23 Simultaneous with US release. Band with current British tour.	First two, Decca label - UFO, Flying (Deletod). On Chrysalis, Phenomenon, Force II, No Heavy Petting, Lights Out.	British band, now living States. Formed 1970. Debut album ignored UK, acclaimed France, Germany, Japan. Cord, TYA Check Churchill augmented latter LP. In America some recognition, here still gaining converts.	Full colour posters, trade and music press ads with pre-album ads via current British tour which continues through June. Concentration on <i>MM</i> , <i>NME</i> , <i>Sounds</i> but some locals where gigs arranged. Among remaining centres, Bristol, Colton, June 21; London, 28; Liverpool, Empire 29; Edinburgh, 30; Glasgow, Apollo, July 1.	Last album reached 21 US charts, achieving band further notice, respect here. Very much hard driving album although not in blanket sound do force of Kiss, even Aerosmith. Reliance on heavy bass, drums but vocals never lost. Mostly up-tempo but some quieter moments, albeit briefly, as Arbory Hill, SIT3. Couple of slow pieces, for instance Looking Out For Number One which reminds of material Scott Walker enjoyed with less heavy backings years back. Track found SIT6. Further slow, finale, Born To Lose on side 2. With lack of material from Zeppelin, comparative weakness of US heavies here (though not from lack of releases), only average showing from Budgie (A&M) door still open for another band breakthrough. Beware confusing album banding which makes finding tracks hard.
JOHN OTWAY & WILD WILLY BARRETT Deep And Meaningless Polydor 2383 501 RRP £4.35 (Phonodisc)	JUNE 16 Constant gigs, material available to maintain considerable momentum built around group past year.	Single, Really Free charted (27, 1977), still available. LP: John Otway & Wild Willy Barrett, Polydor 2383 453 (Phonodisc).	Duo constantly attracting media coverage for supposed break ups, always eventually united. Been on road for many years. Helped release own initial records, attracted attention of Pete Townshend, The Who which gave publicity, also championed by John Peel. Found brief UK chart success, 1977. Constantly gigging separate or together. Has large cult following, particularly student scene.	Trade advertising, commercial radio, posters. Free single enclosed with first 10,000 copies, mentioned in Ads. Spots on Metro, Capital, Clyde, BRMB, Piccadilly, Beacon, Arts, <i>Sounds</i> , <i>MM</i> , <i>RM</i> , <i>NME</i> . Expected press, radio interviews.	Begins with ideal in-store cut Place Farm Way, mandatory clapping, very commercial, will not entirely please fans. Cult followers might enjoy Josephine S211 or I wouldn't Wish It On You S214 as best examples of duo interacting to produce distinctive, pleasing material. Not unexpectedly moments when styles jar rather than blend. Some will criticise attempt at sound excesses, as The Alamo S114 where 1812 overture syndrome seems inspiration for effects. Several very popular live stage numbers included, particularly Beware Of The Flowers, S113. Duo rest on own brand of somewhat wild (when seen live) but thought-through humour, so lyrics important with this LP. For most part interesting but times where diffuseness rules day and night. For fans basic LP debate whether attempts at big sound succeed, for general consumers album deserves warm recommendation plus news, if they're lucky, of enclosed single. Should generate food sales. Useful cover for audience band has mainly reached, makes duo on front cover look like sociology students.

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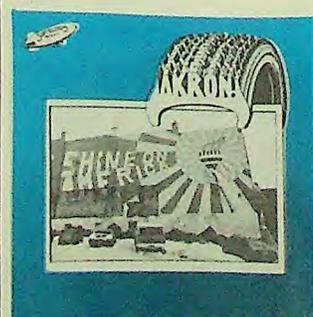
NEW ENTRY  
 PLATINUM LP (£ million sales)  
 GOLD LP (£300,000 on or after 1st Jan '77)  
 SILVER LP (£150,000 on or after 1st Jan '77)  
 RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	17	SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)	31	20	7	20 GOLDEN GREATS Frank Sinatra	Capitol EMTV 10 (E)
2	30	2	SOME GIRLS Rolling Stones (Glimmer Twins)	EMI CUN 39108 (E)	32	24	19	CITY TO CITY Gerry Rafferty (Hugh Murphy/Gerry Rafferty)	United Artists UAS 30104 (E)
3	2	3	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)	Vertigo 6641 807 (F)	33	-	1	WATCH Manfred Mann's Earth Band (Manfred Mann's Earth Band)	Bronze BRON 507 (E)
4	3	10	YOU LIGHT UP MY LIFE Johnny Mathis (Jack Gold)	CBS 86055 (C)	34	27	4	RUBY WINTERS Ruby Winters (Stan Shulman)	Creole CRLP 512 (CRC/C)
5	4	22	THE ALBUM Abba (B. Andersson/B. Ulvæus)	Epic EPC 86052 (C)	35	26	9	CENTRAL HEATING Heatwave (Barry Blue)	GTO GTLP 027 (C)
6	52	2	OCTAVE Moody Blues (Tony Clarke)	Decca TXS 129 (S)	36	28	4	BUT SERIOUSLY FOLKS Joe Walsh (Bill Szymczyk)	Asylum K 53081 (W)
7	5	11	THE STUD Various	Ronco RTD 2029 (B)	37	-	1	THE SOUND OF BREAD Bread (David Gates)	Elektra K 52062 (W)
8	6	6	I KNOW COS I WAS THERE Max Boyce (Bob Barratt)	EMI MAX 1001 (E)	38	-	-	MORE PENNIES FROM HEAVEN Various	World Records SH 276 (E)
9	8	22	NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)	39	25	15	THE STRANGER Billy Joel (Phil Ramone)	CBS 82311 (C)
10	14	17	THE KICK INSIDE Kate Bush (Andrew Powell)	EMI EMC 3223 (E)	40	33	4	NATURAL HIGH Commodores (James Carmichael/Commodores)	Motown STML 12087 (E)
11	7	5	BLACK AND WHITE Stranglers (Martin Rushent)	United Artists UAK 30222 (E)	41	-	-	YOU'RE GONNA GET IT Tom Petty & The Heartbreakers (Tom Petty/Denny Cordell/Noah Shark)	Island ISA 5017 (E)
12	15	19	PASTICHE Manhattan Transfer (Tim Hauser)	Atlantic K 50444 (W)	42	31	14	KAYA Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9517 (E)
13	12	4	DISCO DOUBLE Various	K-TEL NE 1024 (K)	43	-	1	PARKERILLA Graham Parker (Robert John Lange)	Vertigo 6641 797 (F)
14	16	3	DARKNESS ON THE EDGE OF TOWN Bruce Springsteen (Bruce Springsteen/Jon Landau)	CBS 86061 (C)	44	-	-	DEEP AND MEANINGLESS John Otway & Wild Willy Barrett (Wild Willy Barrett)	Polydor 2383 501 (F)
15	11	15	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C)	45	-	1	TRAVELLING John Williams (Stanley Myres)	Cube HIFLY 27 (A)
16	13	3	20 GOLDEN GREATS Nat King Cole	Capitol EMTV 9 (E)	46	42	14	THIS YEARS MODEL Elvis Costello & The Attractions (Nick Lowe)	Radar RAD 3 (W)
17	17	5	EVERYONE PLAYS DARTS Darts (Tommy Boyce/Richard Hartley)	Magnet MAG 5022 (E)	47	32	11	EASTER Patti Smith Group (Jimmy Lovine)	Arista SPART 1043 (F)
18	9	5	POWER IN THE DARKNESS Tom Robinson Band (Chris Thomas)	EMI EMC 3226 (E)	48	29	18	PLASTIC LETTERS Blondie (Richard Gottehrer)	Chrysalis CHR 1166 (F)
19	23	70	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)	49	36	9	LONG LIVE ROCK 'N' ROLL Rainbow (Martin Birch)	Polydor POLD 5002 (F)
20	10	3	PETER GABRIEL Peter Gabriel (Robert Fripp)	Charisma CDS 4013 (F)	49	44	5	DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
21	18	12	AND THEN THERE WERE THREE Genesis (David Hentschel)	Charisma CDS 4010 (F)	51	38	13	20 CLASSIC HITS The Platters	Mercury 9100 049 (F)
22	-	-	STREET LEGAL Bob Dylan (Don DeBito)	CBS 86067 (C)	52	49	4	PYRAMID Alan Parsons (Alan Parsons/Eric Woolfson)	Arista SPART 1054 (F)
23	53	2	BACK AND FORTH Lindisfarne (Gus Dudgeon)	Mercury 9109 609 (F)	53	-	1	MAGIC FLUTE OF JAMES GALWAY James Galway (George Korngold)	Red Seal LRLI 5131 (R)
24	-	-	WAR OF THE WORLDS Various	CBS 96000 (C)	54	51	3	VAN HALEN Van Halen (Ted Templeman)	Warner Brothers K 56470 (W)
25	21	13	PENNIES FROM HEAVEN Various	World Records SH 266 (E)	55	39	17	20 GOLDEN GREATS Buddy Holly & The Crickets	MCA EMTV 8 (E)
26	41	32	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)	56	-	1	20 GOLDEN GREATS Beach Boys	Capitol EMTV 1 (E)
27	22	4	DAVID GILMOUR David Gilmour (David Gilmour)	Harvest SHVL 817 (E)	57	-	-	FULHAM FALLOUT Lurkers	Beggars Banquet BEGA 2 (E)
28	35	12	LONDON TOWN Wings (Paul McCartney)	Parlophone PAS 10012 (E)	58	45	7	POWER AGE AC/DC (Vanda/Young)	Atlantic K 50483 (W)
29	19	14	ANYTIME ANYWHERE Rita Coolidge (David Anderle)	A & M AMLH 64616 (C)	59	34	10	HEAVY HORSES Jethro Tull (Ian Anderson)	Chrysalis CHR 1175 (F)
30	46	2	REAL LIFE Magazine (John Lockie)	Virgin V 2100 (C)	60	-	-	THE MAN WITH THE GOLDEN FLUTE James Galway	Red Seal LRLI 5127 (R)

ABBA	5	ELECTRIC LIGHT ORCHESTRA	26	MANHATTAN TRANSFER	12	RAINBOW	49
AC/DC	58	FLEETWOOD MAC	19	MARLEY, Bob & The Wailers	42	ROBINSON BAND, Tom	18
BEACH BOYS	56	GABRIEL, Peter	20	MATHIS, Johnny	4	ROLLING STONES	2
BLONDIE	48	GALWAY, James	53, 60	MEATLOAF	15	SATURDAY NIGHT FEVER	1
BOYCE, Max	37	GENESIS	21	MOODY BLUES	6	SINATRA, Frank	31
BREAD	8	GILMOUR, David	27	MORE PENNIES FROM HEAVEN	38	SMITH GROUP, Patti	47
BUSH, Kate	10	HALEN, Van	54	OTWAY, John & Wild	44	SPRINGSTEEN, Bruce	14
COLE, Nat King	16	HEATWAVE	35	WILLY BARRETT	43	STRANGLERS	11
COMMODORES	40	HOLLY, Buddy & The Crickets	35	PARKER, Graham	52	THE STUD	7
COOLIDGE, Rita	29	JETHRO TULL	39	PARSONS, Alan	52	THIN LIZZY	3
COSTELLO, Elvis & The Attractions	46	JOEL, Billy	23	PENNIES FROM HEAVEN	25	WALSH, Joe	36
DARTS	17	LINDISFARNE	23	PETTY, Tom & The Heartbreakers	41	WAR OF THE WORLDS	24
DISCO DOUBLE	13	LURKERS	57	PINK FLOYD	49	WILLIAMS, John	45
DURY, Ian	9	MAGAZINE	30	PLATTERS	51	WINGS	28
		MANFRED MANN'S EARTH BAND	33	RAFFERTY, Gerry	32	WINTERS, Ruby	34

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# TOP 75 SINGLES

↑ = FORECAST  
 ● = MILLION (PLATINUM)  
 ○ = 1/2 MILLION (GOLD)  
 ○ = 1/4 MILLION (SILVER)  
 £ = SALES INCREASE OVER LAST WEEK

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number
£ 1	7	1	<b>YOU'RE THE ONE THAT I WANT</b> John Travolta/Olivia Newton-John (John Farrar) Famous Chappell	RSO 006 (F)
£ 2	2	5	<b>SMURF SONG</b> Father Abraham (Pierre Kartner) Burlington	Decca F 13759 (S)
£ 3	5	6	<b>ANNIE'S SONG</b> James Galway (Ralph Mace) Denver	Red Seal RB 5085 (R)
4	4	5	<b>MISS YOU</b> Rolling Stones (Glimmer Twins) EMI	EMI 2802 (E)
5	11	4	<b>AIRPORT</b> Motors (Kor/Garvey/McMaster) Island	Virgin VS 219 (E)
6	3	10	<b>RIVERS OF BABYLON</b> Boney M (F. Farian) Hansa/ATV/Blue Mountain	Atlantic/Hansa 11120 (W)
7	17	4	<b>MAN WITH THE CHILD IN HIS EYES</b> Kate Bush (Andrew Powell) EMI	EMI 2806 (E)
8	19	5	<b>DANCING IN THE CITY</b> Marshall Hain (C. Neil) Copyright Control	Harvest HAR 5157 (E)
9	6	7	<b>DAVY'S ON THE ROAD AGAIN</b> Manfred Manns Earth Band (Manfred Mann's Earth Band) Island/Earthly	Bronze BRO 52 (E)
10	7	6	<b>MAKING UP AGAIN</b> Goldie (Tab Martin) Essex	Bronze BRO 50 (E)
11	10	7	<b>OH CAROL</b> Smokie (M. Chapman) Chinnichap/RAK	RAK 276 (E)
12	22	5	<b>MIND BLOWING DECISIONS</b> Heatwave (B. Blue) Copyright Control	GTO GT 226 (C)
13	26	3	<b>LIKE CLOCKWORK</b> Boomtown Rats (R. J. Lange) Sewer Fire Hits/Zomba	Ensign ENY 14 (F)
14	8	8	<b>CA PLANE POUR MOI</b> Plastic Bertrand (L. Deprijck) ATV/Hansa	Sire 6078 616 (F)
15	14	12	<b>NIGHT FEVER</b> Bee Gees (Gibb Brothers/Richardson/Galuten) RSO/Chappell	RSO 002 (F)
16	15	6	<b>BEAUTIFUL LOVER</b> Brotherhood Of Man (Tony Hiller) ATV/Tony Hiller	Pye 7N 46071 (A)
17	9	9	<b>BOY FROM NEW YORK CITY</b> Darts (T. Boyce/R. Hartley) Carlin	Magnet MAG 116 (E)
18	28	7	<b>(DON'T FEAR) THE REAPER</b> Blue Oyster Cult (Krugman/Pearlman/Lucas) Carlin	CBS 6333 (C)
19	12	6	<b>IT SURE BRINGS OUT THE LOVE IN YOUR EYES</b> David Soul (Tony Macaulay) Macaulay/Cookaway	Private Stock PVT 137 (E)
20	13	9	<b>IF I CAN'T HAVE YOU</b> Yvonne Elliman (Freddie Perren) RSO/Chappell	RSO 2090 266 (F)
21	21	5	<b>NEVER SAY DIE</b> Black Sabbath (Black Sabbath) Essex	Vertigo SAB 001 (F)
22	32	3	<b>USE TA BE MY GIRL</b> O'Jays (Gamble/Huff) Carlin	Philadelphia PIR 6332 (C)
23	16	10	<b>LOVE IS IN THE AIR</b> John Paul Young (Vanda & Young) EMI	Ariola ARO 117 (A)
24	46	3	<b>BOOGIE OOGIE</b> A Taste Of Honey (F. & L. Mizell) Carlin	Capitol CL 15988 (E)
25	72	2	<b>A LITTLE BIT OF SOAP</b> Showaddywaddy (Showaddywaddy) Sherwin	Arista 191 (F)
26	43	3	<b>ARGENTINE MELODY</b> San Jose (Andrew Lloyd Webber) Steam Power/Chappell	MCA 369 (E)
27	25	10	<b>WHAT A WASTE</b> Ian Dury (Dury/Blockheads/Jenkel/Jenner/Lathan) Blackhill	Stiff BUY 27 (E)
£ 28	33	4	<b>ROCK &amp; ROLL DAMNATION</b> AC/DC (Vanda/Young) EMI	Atlantic K 11142 (W)
£ 29	38	5	<b>RUN FOR HOME</b> Lindisfarne (G. Dudgeon) Crazy Music	Mercury 6007 177 (F)
£ 30	37	4	<b>SATISFY MY SOUL</b> Bob Marley & The Wailers (Bob Marley & The Wailers) Rondor	Vertigo LIZZY 2(F)
31	20	8	<b>ROSALIE</b> Thin Lizzy (Thin Lizzy/Tony Visconti) Warner Brothers/Pippin/Chappell	
32	45	2	<b>(WHITE MAN) IN HAMMERSMITH PALAIS</b> Clash (Clash) Nineden/Riva	CBS 6383 (C)
33	35	4	<b>JUST LET ME DO MY THING</b> Sine (P. Adams) Leeds/Carlin	CBS 6351 (C)
34	48	3	<b>SUBSTITUTE</b> Clout (G. Beggs) ATV	Carrere 2788 (E)
35	34	7	<b>ON A LITTLE STREET IN SINGAPORE</b> Manhattan Transfer (Tim Hauser) Francis Day & Hunter	Atlantic K 11136 (W)
36	31	4	<b>WILD WEST HERO</b> Electric Light Orchestra (Jeff Lynne) Jet/UA	Jet JET 109 (C)
37	18	19	<b>MORE THAN A WOMAN</b> Tavares (Freddie Perren) RSO/Chappell	Capitol CL 15977 (E)
38	44	3	<b>FROM EAST TO WEST/SCOTS MACHINE</b> Voyage (R. Tokarz) Louvigny Music	GTO/Hansa GT 224 (C)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number
39	30	9	<b>HI TENSION</b> Hi Tension (Chris Blackwell/Kofi Ayivor) Screen Gems	Island WIP 6422 (E)
40	29	8	<b>PUMP IT UP</b> Elvis Costello (Nick Lowe) Plangent Vision	Radar ADA 10 (W)
41	39	7	<b>YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH</b> Meat Loaf (T. Rundgren) D.I.M	Epic/Cleveland Int EPC 5980 (C)
42	75	2	<b>MOVIN' OUT (ANTHONY'S SONG)</b> Billy Joel (Ramone) April	CBS 6412 (C)
43	24	8	<b>ANGELS WITH DIRTY FACES</b> Sham 69 (Parsey/Parsons) Singature	Polydor 2059 023 (F)
44	53	2	<b>FLYING HIGH</b> Commodores (Carmichael/Commodores) Jobete UK	Motown TMG 1111 (E)
45	41	4	<b>LET'S GO DISCO</b> Real Thing (Biddu) Peterman/Quartet	Pye 7N 46078(A)
46	27	10	<b>BECAUSE THE NIGHT</b> Patti Smith Group (Jimmy Lovine) Heathsides/Intersong	Arista 181 (F)
47	67	2	<b>COME BACK AND FINISH WHAT YOU STARTED</b> Glady's Knight & The Pips (McCoy/Kipps) United Artists	Buddah BDS 473 (A)
48	65	2	<b>DON'T BE CRUEL</b> Elvis Presley (-) Carlin	RCA PB 9265 (R)
49	52	4	<b>FUNK THEORY</b> Rokotto (Shury/Roker) Rondor/Geronimo/Roker/Bluey Tunes/ATV	State STAT 80 (W)
£ 50	59	8	<b>SHAME</b> Evelyn 'Champagne' King (Warren Schatz) Sunbury	RCA PC 1122 (R)
51	50	4	<b>IF MY FRIENDS COULD SEE ME NOW</b> Linda Clifford (Gil Askey) Campbell Connolly	Curton K 17163 (W)
52	NEW		<b>COME ON DANCE DANCE</b> Saturday Night Band (J. Boyce/M. Dillard) Bocu	CBS 6367 (C)
53	68	2	<b>HOW CAN THIS BE LOVE</b> Andrew Gold (Gold/Walsh) Warner Brothers	Asylum K 13126 (W)
54	36	10	<b>COMET TO ME</b> Ruby Winters (S. J. Prod) Dobkins/Bluebook/Acoustic/Buttercreek	Creole CR 153 (C/CR)
£ 55	60	5	<b>WOMAN OF MINE</b> Dean Friedman (R. Stevens) Sweet City/Heath Levy	Lifesong LS 401 (C)
56	49	5	<b>HONEST I DO LOVE YOU</b> Nani Heston (C. Crawford) Warner Bros.	Warner Bros. K 17164 (W)
£ 57	64	3	<b>DANCE WITH ME</b> Peter Brown (C. Wade) Sunbury	TK TKR 6027 (C)
58	NEW		<b>STAY</b> Jackson Browne (J. Browne) Lorna	Asylum K 13128 (W)
59	40	8	<b>LOVING YOU HAS MADE ME BANANAS</b> Guy Marks (Peter De Angelis) Copyright Control	ABC 4211 (C)
60	51	2	<b>LAST DANCE</b> Donna Summer (N. Bogart) ATV Music	Casablanca TGIF2 2 (A)
61	NEW		<b>GET UP</b> JALN Band (P. Smith/T. Rutherford) Magnet	Magnet MAG 118 (E)
62	23	6	<b>OLE OLA</b> Rod Stewart/Scottish W. C. Squad (T. Dowd/J. Horowitz) Interworld	Riva 15 (W)
63	61	2	<b>NAKED BITE EP</b> David Coverdale's White Snake (M. Birch) Various	EMI Int. INEP 751 (E)
64	42	12	<b>DO IT TO IT AGAIN</b> Raffaella Carra-Sugar	Epic EPC 6094 (C)
65	NEW		<b>I'VE HAD ENOUGH</b> Wings (P. McCartney) McCartney/ATV	Parlophone R 6020 (E)
66	47	5	<b>ONLY LOVE CAN BREAK YOUR HEART</b> Elkie Brooks (D. Kereshbaum) Warner Bros.	A&M AMS 7353 (C)
£ 67	74	2	<b>DISCO INFERNO</b> Tramps (Baker/Harris/Young) Famous Chappell	Atlantic K 11135 (W)
68	63	6	<b>LET'S GET FUNKTIFIED</b> Boiling Point (C. Howard) Web Four/Brown Sugar	Bang BANG 1312 (F)
69	62	4	<b>BANG BANG</b> Squeeze (Squeeze) Rondor	A&M AMS 7360 (C)
70	73	3	<b>JUDY SAYS</b> Vibrators (V. Maille) April/Momentbest	Epic EPC 6393 (C)
71	54	9	<b>(I'M ALWAYS TOUCHED BY YOUR) PRESENCE DEAR</b> Blondie (Richard Gottehrer) EMI	Chrysalis CHS 2217 (F)
72	56	9	<b>IT MAKES YOU FEEL LIKE DANCIN'</b> Rose Royce (Norman Whitfield) Warner Bros.	Warner Bros. K 17148 (W)
73	NEW		<b>DRAGON POWER</b> JKD Band (H. Hadaway) Satril/Carlin	Satril SAT 132 (W)
74	NEW		<b>CARRY ON WAYWARD SON</b> Kansas (G. Qlixman) Kirshner/Warner Brothers	Kirshner KIR 4932 (W)
75	66	19	<b>MATCHSTALK MEN &amp; MATCHSTALK CATS &amp; DOGS</b> Brian & Michael (Kevin Parrot) Gt. Northern Songs/EMI	Pye 7N 46035 (A)

A-Z (TOPWRITERS)

A Little Bit Of Soap (Russell)	25
Airport (McMaster)	5
Angels (Parsey/Parsons)	43
Annie's Song (Denver)	3
Argentine Melody (A. Lloyd Webber)	26
Bang Bang (Tilbrook/Difford)	69
Beautiful Lover (Hiller/Lee/Sheridan)	16
Because The Night (Smith/Springsteen)	46
Boogie Oogie (Johnson/Kibbie)	17
Boy From NY City (Taylor)	24
Ca Plane Pour Moi (Lucombaz/Deppriek/Ward)	14
Carry On Wayward Son (K. Livern)	74
Come Back & Finish What You Started (McCoy/Cobb)	47
Come On Dance Dance (J. Boyce)	52
Come To Me (Pricel)	54
Dance With Me (Brown/Hans)	57
Dancing In The City (Hain/Marshall)	8
Davy (Simon/Robertson)	9
Disco Inferno (Green/Kersey)	67
Do It (Pace/Bacard/Colin)	64
Don't Be Cruel (Blackwell/Presley)	48
(Don't Fear) The Reaper (Rosser)	18
Dragon Power (J. Lennox)	73
Flying High (McClary/Richie)	44
From East To West (Chantareau/Dahan/Pezin/Mellie)	38
Funk Theory (Shury/Roker/Blue)	49
Get Up (JALN Band)	61
Hi Tension (Hi Tension)	39
Honest I Do (D Crawford)	56
How Can This Be Love (Safan/Goldenberg)	53
If I Can't Have You (Gibb Bros)	20
If My Friends (Coleman/Fields)	51
It Makes You Feel Like Dancing (Whitfield)	72
It Sure Brings Out (Macaulay/Stephens)	19
I've Had Enough (P. McCartney)	65
Judy Says (Carnochan)	70
Just Let Me Do My Thing (Adams/Adler)	33
Last Dance (Jabara)	60
Let's Get Funktified (Howard/Harrell/Daniels)	68
Let's Go Disco (Biddu)	45
Like Clockwork (Geldof/Briquette/Crowe)	13
Love Is In The Air (Vanda Young)	23
Loving You (Marks)	59
Making Up Again (Black/MacDonald)	10
Man With The Child (Bush)	7
Matchstalk Men (Coleman/Burker)	75
Miss You (Jagger/Richards)	4
Mind Blowing Decisions (J. Wilder)	12
More Than A Woman (Gibb Bros.)	37
Movin' Out (B. Joel)	42
Never Say Die (Black Sabbath)	21
Night Fever (Gibb Bros.)	15
Oh Carol (Chinn/Chapman)	11
Ole Ola (Stewart/Chen)	62
On A Little Street (Derose/Hill)	35
Only Love In (Young)	66
Presence Dear (Valentine)	71
Pump It Up (Costello)	40
Rivers of Babylon (Farian/Reyam)	6
Rock & Roll (Young/Young/Scott)	28
Rosalie (Seger)	31
Run For Home (Hull)	29
Satisfy My Soul (Marley)	30
Shame (Fitch/Cross)	50
Smurf Song (Kartner/Linck)	2
Stay (Williams)	58
Substitute (Wilson)	34
Use Ta Be My Girl (Gamble/Huff)	22
What A Waste (Dury/Blockheads)	27
White Snake EP (Various)	63
Wild West Hero (Lynee)	36
(White Man) In Hammersmith Palais (Strummer/Jones)	32
Woman of Mine (D. Friedman)	55
You're The One That I Want (Farrar)	1
You Took The Words (Steinman)	41

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

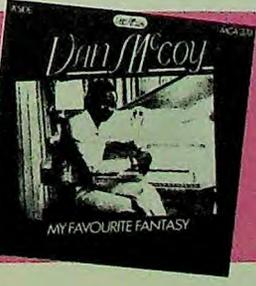


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MCEP 1

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MCA 374



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# PERFORMANCE

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## ANNOUNCEMENT

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### Evita

ENOUGH has been said about Evita for Robert Stigwood (after last week an honorary Pom) to know he has a hit on his hands. Whether Elaine Paige will emerge as the star she has been dubbed by the hysterical press remains to be seen. The show is well worth all the accolades: the lighting, sound, props, costumes, choreography and the use of historical films and stills as enlargements on stage events are all first class; the best of British theatrical and operatic design talent has been brought together and the result is a visually stunning, fast moving and brilliantly directed piece of modern theatre. Here the honours go to Hal Prince, the real — and American — star of the show, a forgotten detail amidst the acclaim of this "British" musical.

MCA has promised a cast album by the end of the month. How will it compare with the best-selling original? First Evita should be viewed as an opera. There is no dialogue, but a running commentary delivered blandly by Che (David Essex), who brings the myth down to earth at every opportunity. Elaine Paige, whose Evita is earthy apart from the few fairy princess scenes, has a clear, powerful voice and plenty of stamina. Joss Ackland's Peron is stiff and low-key, and oddly the only character portrayed with an accent. Magaldi, a cameo role, is beautifully sung by Mark Ryan while Siobhan McCarthy all but disappears with her suitcase as Peron's discarded mistress.

As for the music, there are important differences: two or three songs have been cut, others extended or repeated. Lloyd Webber uses the "symphonic" opera tradition of developing themes and gives

characters signature tunes, such as the groups of aristocrats and soldiers in their magical scenes of commentary. His harmonies are complex and the cast copes with these admirably, notably in the Goodnight and Thank You sequence.

Evita is operatic in the demands it makes on the singers (leaving, incidentally, the dancers little to do) and the way it keeps moving; as a "musical" it is unique in that the rhythm and style contrasts are reflected in the action, even the scenery, and so cleverly worked out that the audience's senses are constantly stimulated. Every piece of music has been conceived as part of the whole. If this excitement can be captured on record MCA will have a winner — if the singers and players at the Prince Edward can improve, Lloyd Webber and Rice should emerge as the only writers — apart from Brecht and Weill — to produce a successful 20th century political opera.

VAL FALLOON

### Knebworth

AN INTERESTING variety of bands were on the bill to entertain the 70,000 odd denim-clad punters at Saturday's Knebworth Festival. Despite paying five pounds to sit in the mud, despite the non-appearance of Grace Slick, despite outrageous prices for food, in terms of music they got value for money.

Early on, Brand X and Roy Harper (who was to appear again later) played through their respective sets to a mediocre reception. Opening a festival such as this is not easy for a host of reasons, not least being the fact that half the fans are still filing through the turnstiles.

First band to warm the audience up was the Atlanta Rhythm Section. Lead vocalist Ronnie Hammond was the ideal front man — "You folks are from all over the world. Get to each other, that's what we're here for, we love you" — good festival stuff; perhaps the spirit of Woodstock lives. The material from their new Polydor album Champagne Jam was well showcased, Barry Bailey showed how fine a lead guitarist he is, while Paul Goddard's bass solo on Another Man's Woman was one of the day's highs.

Devo, currently in vogue almost everywhere except at Knebworth it seems, played a tight, fast, well choreographed set to be met with general abuse and a shower of bottles and cans. A pity. If they'd been wearing denim and had long hair and played the same rhythms they'd have gone down a storm. Their playing Mongoloid twice was their comment on the crowd.

Tom Petty and The Heartbreakers, playing fast, non-stop rock and roll with numbers like Anything's Rock N' Roll, Did You Know, American Girl, Shout and Route 66 got the kids on their feet again. They are an excellent live band and adapt well to the remoteness of festival performance.

Jefferson Starship — minus lead singer Grace Slick — struggled at first but won through in the end. Slowly their solid rock material developed and flowed freely. High points were Skateboard and All Night Long, both off the recent Earth album. Also from the same LP were the gentle Love Too Good and the love song, Runaway. Light The Sky or Fire gave them their fullest sound and in the end they accomplished themselves well.

With a sky reminiscent of the sleeve of their new album and with a flourish of laser beams, smoke, Boeing 747 lights and concave mirrors, Genesis unveiled their new stage show at 10pm. It featured a fine selection of material from their decade's worth of albums. But it wasn't until the sixth number, Deep In The Motherlode, that Genesis proved why they consistently win best live categories in virtually every music poll. One For The Vine followed and signalled the unleashing of the laser beams which shot out from the stage into the

darkened Hertfordshire sky. Despite the strong wind, the sound was by now and the band excelled.

At midnight, the band encored with I Know What I Like and the audience retort to that was unanimous — Genesis.

JIMEVANS

### Mink de Ville

NEW YORK band Mink de Ville played to a less than full Hammersmith Odeon last week as one of three British dates on a European tour to promote the band's latest Capitol album Return To Magenta. It is difficult to understand why the place was not packed after the band's chart success — perhaps it is the band's diversity which explains the lack of enthusiasm. For fans like categories and Mink de Ville still continues to defy pigeonholing.

Those that stayed away missed some quality music comprising an intelligent blend of material from the band's two albums performed more slickly than on the previous visit. Opening with Venus Of Avenue D, de Ville reeled off three more strong numbers from the first album including an uptempoed version of the chart single Spanish Stroll with its catchy genuine Latin touch from bassist Ruben Siquenza. Then came Just Your Friends, the current single taken from Return To Magenta, with Willy de Ville, an excellent front man featuring on acoustic guitar and harmonica.

It is difficult to predict the future for Mink de Ville on the basis of this concert, but it seems that the band will continue to surprise and delight people with a wide range of quality material.

DAVID DALTON

### Johnny Cougar

LAUNCHED AMIDST a great deal of publicity earlier this year, American-born Johnny Cougar is currently endeavouring to prove to the industry and public alike that he does have the musical talent necessary to survive on his own account. A tour with John Miles, and now live dates in his own right, which included a Sunday gig at the London Lyceum, are all helping to establish his name.

Onstage, Cougar is a small, lively figure and not unlike Leo Sayer visually. His music, however, could not be more different. The majority of his numbers are hard rock, occasionally interspersed with quiet ballads — although on this particular occasion at the Lyceum, with its rather restless audience, Cougar could have done without the latter.

Cougar did perform material from his debut Riva Records album, A Biography, including the single I Need A Lover which was almost a hit. He has an interesting talent, and there seems little doubt that he can arise above the aura of "hype" that surrounded his second-time launch. What he does need to establish is where exactly his market lies — serious rock or lightweight teeny idol — and then concentrate specifically on that.

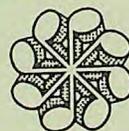
Certainly Cougar has the necessary looks and stage energy to succeed, and his music is good too. All he needs now is the time to establish himself.

CHRIS WHITE

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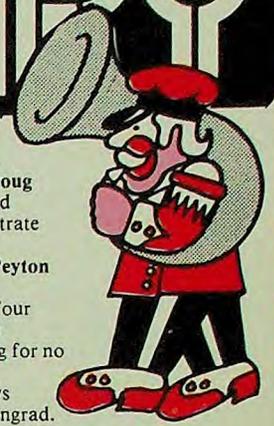
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# DOOLEY'S DIARY



ON A recent visit to London (before this week's news of his appointment as head of EMI Records worldwide) Bhaskar Menon is pictured with EMI head of a&r Brian Shepherd, Capitol recording artist Bob Welch and Terry Slater, creative director EMI Music.

## Most powerful man in music?

THE MAN who this week becomes, arguably, the most powerful man in the world's music business, joined EMI some 22 years ago on the recommendation of his Oxford University tutor. His subsequent rise from management trainee is a classic example of the way EMI recognises executive talent and allows it to develop through different areas of the company and parts of the world.

But despite being an EMI man for his whole working life, Bhaskar Menon maintains a healthy dislike of monolithic corporations and the bureaucracy that goes with it and strives to encourage a small

**"Dealing with people is, in my experience, the same in the record business wherever you are."**

company atmosphere within a large organisation. He has certainly achieved that at Capitol where he is spoken of with genuine fondness and not a little awe.

"He always seems to have time for people," said one of his colleagues last week, and others paid tribute to his "captivating personality", his "great intellect" and his abilities as a raconteur.

And his appointment as Chief Executive, EMI Music, The World (not his exact title but it amounts to that) was greeted with obviously genuine delight at Manchester Square. "I have a great regard for Bhaskar," said Leslie Hill, director, group music, who also steps up to become chairman of EMI Records UK. And Bob Mercer, Managing director, group repertoire division, added: "Everyone here is really pleased."

Despite his schizophrenic position which will take him backwards and forwards between London and Hollywood like a yo-yo, Menon himself will be glad to be able to spend more time here. When he was whisked away from Manchester Square at a day's notice back in 1971 to apply the kiss of life to Capitol, he regretted having to leave his happy social and cultural life in London.

Menon (44) was born into an influential Indian family — his father was the Secretary of Finance in the Government of India, and his uncle was Foreign Secretary and Ambassador to China and the USSR. He took a BA Honours degree in Economics at the University of Delhi then came to England and took his MA in Politics, Philosophy

and Economics at Oxford University.

He joined EMI directly from University and after a couple of years of management training he returned to India and the Far East working in the a&r, sales, marketing and promotion divisions of the EMI music companies there. In 1964 — eight years after joining the company — he became chairman and managing director of EMI's Indian company, The Gramophone Company of India.

In 1970 he was transferred to London as managing director of EMI International Services Ltd.,

**"Uncompromising excellence in what you do goes without saying. We expect more than that."**

and a year later was handed the hot potato of the desperately ailing Capitol Industries. As he puts it:

And within a year he had turned a \$15 million loss into a profit. He did it by making swinging cuts in the artist roster, dispensing with unprofitable label deals, motivating a demoralised staff, and building a new, workable — and profitable — stable of artists.

Looking back with typical candour, Menon reflects: "Considering Capitol's crashing losses, low morale and wholesale management changes enhancing people's insecurity, my own appointment at that time could have been seen as the ultimate act of insanity."

The fact that it worked is a tribute to Menon's tremendous ability to gain the confidence and loyalty of his staff, as well as the perspicacity of his Manchester Square bosses.

And while he commands respect and affection from his staff, he also expects a high degree of professionalism from them.

He once told an employee: "Uncompromising excellence in what you do goes without saying. We expect more than that."

**"AT MY first meeting with Allen Klein he diagnosed Capitol's problem as 'having too many chiefs and not enough Indians'. I quickly reassured him that with my coming we had restored the balance of Indians!" — Bhaskar Menon.**

WILL TWIGGY and Rod Stewart be among followers of St. Michael? . . . No big secret that Doug Flett and Guy Fletcher keen to shed business responsibilities to concentrate on writing and producing? . . . Congratulations to GTO's Mike Peyton — first to book stands at all eight venues on MW's autumn Dealer Tour . . . Beach Boys' Russian concerts cancelled after two years' planning for no apparent reason and promoters frantically trying to call back crews some of whom are already in Leningrad.

DEREK BOWMAN letting it be known that the contract he negotiated with Phonogram for David Essex "much better than the last one" . . . RCA press release describes single Holiday In Germany by The Krauts as "ein tongue in cheek look on der tourists dat in Chermany der holidays like to make mit eine katchy bier-trinken und disco beat" . . . Own up! Who nicked Virgin's big chocolate cake baked in shape of a train to promote Great Train Robbers record? . . . Magnet m.d. Michael Levy not too happy at being drenched in Beaujolais at Darts' party.

HANDEL MUST be turning in his grave at 78 rpm following description of him in BBC Radio London profile as "a sort of 18th century Tony Hatch" . . . Harvey Goldsmith not pleased to be asked "who are you with?" when arriving at Polydor's reception for Atlanta Rhythm Section last week . . . With apologies to Tennyson, Chappell asks was it pure hearts that won them the championship trophy in last week's music biz charity tug o'war . . . We don't doubt Radio Hallam's claim to have "invested a four figure sum" on research and production of five part series on alcoholism . . . A reminder to globetrotting executives that Alan Mayhew of Billboard is collecting any spare foreign coins in aid of buying kidney machines for children — send to him at 7 Carnaby Street, W1.

AT THIS year's Radio Luxembourg record industry promotion awards the serious prizes went to Mick Carling of WEA, Alma Warren of Leeds Music and Allan James of Rime Enterprises while Chrysalis's trip to America for the Babys was judged promotion of the year . . . The more lighthearted awards went to Paul Clarke of GTO and Chris Denning of Ember as best and worst dressed promo men respectively, and Dave Most took the "absent friend of the year" award — a framed Luxembourg visiting card with the station's address and phone number . . . David Wigg of the Daily Express working on a 60 minute documentary on Elkie Brooks for Thames . . . Decca press lady Yvonne Lupp returning to her native Australia . . . American gold disc for Bonnie Tyler's It's A Heartache.

## YESTERDAYS

10 YEARS AGO  
July 3 1968

EMI OFFERS dealers trips to Athens in huge sales drive and releases Hollies Greatest hits package . . . Noel Rogers, UA's md, now Liberty md . . . Colin Berlin to leave Acuff Rose and set up own company . . . Mike Hurst signs five year production deal with MGM with initial releases on Music Factory label . . . Saga releases first Roulette LPs from recently signed deal for Eros label . . . Strawbs signed to Sonet . . . Golden Boy starring Sammy Davis extends British run . . . Andrew Heath joins Stigwood's Abigail Music . . . Small Faces' Nut Gone Flake tops album chart . . . while Baby Come Back by the Equals is Number One single . . . Herb Alpert's This Guy's In Love a new entry at 46 . . . EMI tops LP and singles markets shares for second quarter.

FIVE YEARS AGO  
July 14 1973

IAN RALFINI resigns from WEA to be replaced by Richard Robinson, former CBS md — this follows announcement of WEA split into four companies . . . UK record industry still standing firm against s.o.r. . . publishers 6¼ per cent royalty rate to be renewed . . . promoters delighted at Government green light for rock festivals . . . Island to re-promote ten LPs as new catalogue published . . . Ronco releases first maxi-single from That'll Be The Day soundtrack which is this week's No.1 LP . . . Decca announcement awaited regarding Rolling Stones . . . Coronet announces 8 track budget series . . . Cat Stevens' Foreigner II released . . . Tubular Bells, Mike Oldfield's debut on new Virgin label, a new entry at 31 . . . Slade still top single with Skweeze Me, Please Me . . .

The legendary American rock group, steered by Alex Chilton, singer and guitarist hot from produced two classic albums of the early seventies. Original pressings and "Number 1 Record" change hands for £100.



Stax proudly presents both albums to the British public in a special, two-record commemorative set, priced at only £5.00.

**BIG STAR'S "RADIO CITY"/"NUMBER 1 RECORD"**  
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EMI



# MUSIC TREAT



Courtesy of Pickwick International • The Worlds Largest Budget Record Company

## Pickwick In World Cup Final

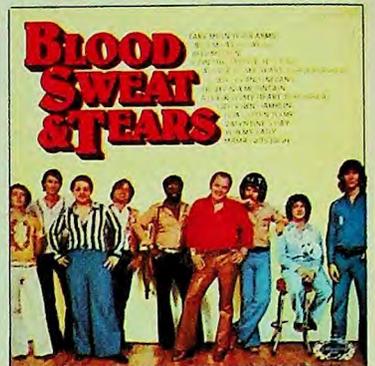
FOLLOWING SEVERAL brilliant performances, Pickwick International have qualified for the Budget World Cup Final and experts everywhere confidently predict a massive victory over their rivals.

Jack Jones, Manager and architect of the team, spent yesterday with the Press at Pickwick's ground in The Hyde discussing his selection.

The North West Nine Wanderers are fielding an attacking team which will be spearheaded by their lightning strikers Joe Blood, Ron Sweat and Fred Tears, who will be fed by the Sweet brothers on the wings, whilst Miki Griff, Millican Nesbitt and Acker Bilk provide the midfield

strength. In the unlikely event that their opponents will get within striking distance of Charley, the goalkeeper whose Pride in his ability is well known, Glenn Miller and Ralph McTell will provide all the defence that is needed. Trained by many of Pickwick's stars from the '60s, Jones' team presents an unbeatable combination.

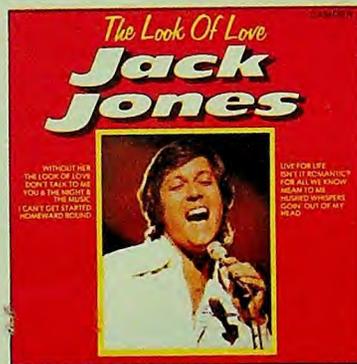
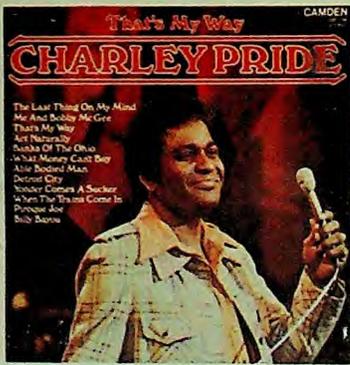
It is interesting to note that, in these days of inflation, fans can arrange for the transfer of any of these players for the all-time low fee of £1.35. Which just goes to show that world class performers do not have to cost the earth.



## Pride comes before a fall

CDS 1166

BOBBY McGEE, aged 19, fell from the upper circle of the Hammersmith Odeon last night whilst vigorously applauding Charley Pride. He landed in the midst of a somewhat astounded orchestra pit but refused all offers of medical assistance until the concert finished. Afterwards he was taken to the Hammersmith Hospital to have both legs set in plaster. He told our reporter "I'd waited three months to see Charley and I certainly wasn't going to let a little accident get in the way. Anyhow, I got a better view in the end — it was worth two broken legs."



## Jack Jones besieged at 10 Downing Street

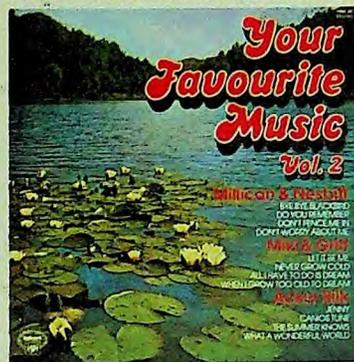
CDS 1167

HUNDREDS of devoted fans besieged 10 Downing Street this morning following a report that Jack Jones would be there. It was only when Mr Callaghan appeared to assure the fans that in fact it was the other Jack Jones incarcerated within that they dispersed, clutching copies of his new album on Pickwick 'The Look Of Love' and restoring peace once more to Downing Street.

## Ear, Ear!

HMA 261

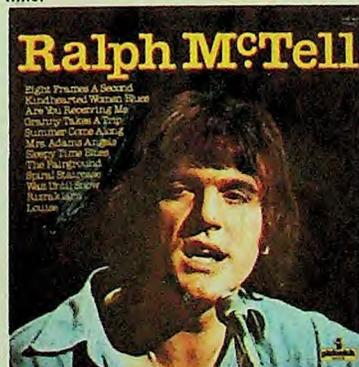
THE PROBLEM of early deafness is one which has perplexed the medical world for several years. Present at a conference last week which discussed this problem were Doctors Millican, Nesbitt, Miki, Griff and Bilk who believe they have come up with a solution. Dr A.K.R. Bilk told our reporter in hushed tones, "The cause appears to be music played at high volume. Therefore we strongly recommend a large dose of easy listening taken over a period of time. The most potent remedy of all is a volume of Your Favourite Music taken daily."



## Too many folk in the club

SHM 962

AS A RESULT of the release of Pickwick's latest Ralph McTell album, his fan club had to close their doors to hundreds of prospective new members. Secretary Mrs Adams explained, "This happens every time Pickwick release one of Ralph's albums. So many people want to join that we just cannot cope without troubling our staff. Selling the record at only £1.35 certainly doesn't help as far too many people can afford it. Enough is enough. They will have to give us advance warning next time."



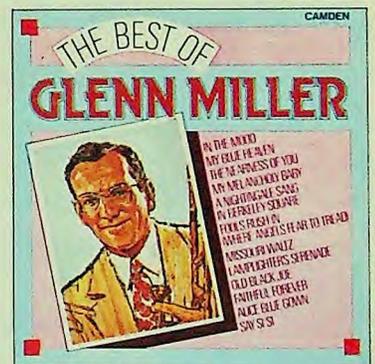
## Blood Sweat and Tears at Pickwick

SHM 963

DEMAND FOR the Pickwick Blood Sweat & Tears album is so great that the warehouse is operating round the clock in an effort to get all the orders out on time. John, the Warehouse Manager, looked pale and exhausted as he told us of the effect this had on his staff. "If this continues we'll all end up covered in Blood and Sweat and probably in Tears", he stated.

## Pickwick have it taped

THESE NEW RELEASES also available on Cassette and 8-track Cartridge for only £1.95



## Banned learner seeks reprieve

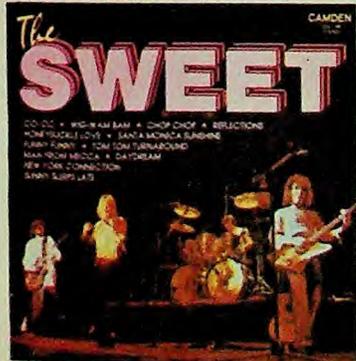
CDS 1165

JOE BLACK, an aspiring trombonist, appeared at Berkeley Square Magistrates Court today facing charges of causing a breach of the peace whilst practising in his front garden. He explained to the court that his wife would not allow him to rehearse in the house and that the garden was the only alternative. "Please do not ban me" he pleaded "as I am auditioning for a position in a band which plays Glenn Miller music. I am desperate to get in!" Mr Black was fined £1.35. The judge said that he was not 'In The Mood' and that where fools rush in without thinking they must pay the penalty.

## Just desserts

CDS 1168

Recipe of the day: A Cheep Sweet For just £1.35 you can buy all the ingredients you need for a sweet to please the whole family. All you need are four talents, twelve helpings of delight including Co-Co and Honeyuckle Love, and a turntable set to 33 1/3. Turn the volume up and allow to settle for at least one hour. It will be a sweet success.



## It's a record!

CN 2030

JULIET, Pamela and Dolly, who head the teams of tele-salesgirls at Pickwick International, have issued a formal complaint to the management asking them never to put 13 smash hits together on one record again. Orders for the Hits Of The '60s L.P. have been flooding in so thick and fast that there are now 20 girls dealing specifically with this album in an effort to satisfy the demand.