ECORDS TAPE RETAILING MARKETING RADIO & TV STUDIOS PUBLISHING

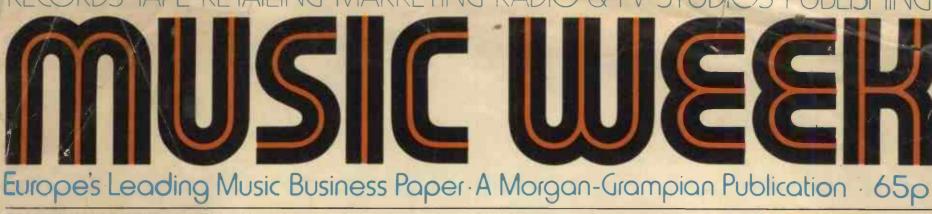


Chart to take in Saturday sales

HANGES IN the chart returns system or Music Week's Top 75 singles chart ill, in the words of A. J. Morris, airman of the BPI Charts Committee, Consolidate the Music Week chart's position as being the best."

The return period is, thanks to a arther injection of capital, to be witched from Monday to Saturday as pposed to Saturday to Friday.

The introduction of a special Saturday ourier collection service will make Music Week's Top 75 singles chart more immediately responsive to sales patterns and so of much more use to the dealer.

Instead of chart returns being posted to BMRB on Friday evenings, the diaries

Osborne: war of the words

SONG WRITER Gary Osborne is suing CBS (United Kingdom) Ltd alleging that they have wrongly attributed songs on the album War Of The Worlds to another writer. In a High Court writ, Osborne

alleges that songs written by him and included in the double album have been wrongly attributed by CBS to Jeff Wayne. He claims damages for wrongful

He claims damages for wrongful attribution of a composition of the original lyrics in statements, advertisements, films and videotapes since May.

He also seeks injunctions to stop CBS attributing composition of the lyrics on the records to anyone other than himself, an order that they publish a statement to the effect that he is the composer of the lyrics, and costs.

Temporary injunctions are expected to be sought this week.

Inside...

Black Sabbath 10th anniversary special: 35-38.

Tipsheet 8. Retailing 10 & 12. Broadcasting 14. International 16 & 18. Talent 20. Studios 22. Classical 24. Publishing 40. Disco charts 6.

Dealer fact sheets: Album reviews 42. Singles releases 44. Album and single Fact Sheets 46. Top 75 singles chart 53. Top 60 albums 51. Pull-out charts: centre.

TWO WEEKS to go to the start

record companies to the dealers

Liverpool, Newcastle, Sheffield,

in a travelling trade exhibition

Bristol and London. Personal

invitations are being mailed out

now and additional admission

telephoning Avril Barrow on

visiting Southampton,

Birmingham, Glasgow,

cards can be obtained by

So far, 350 dealers have

(01) 836 1522.

of Music Week's first Dealer

Tour of Britain, bringing the

will be collected by couriers on Saturday afternoons, with BMRB aiming for an average collection at no earlier than 4pm.

This means that the important Saturday sales will now be included in the following Wednesday's chart. The target date for starting the new system is September 16.

The changes in the chart returns period and the introduction of the courier service have been made possible through provision of considerable extra funds from both the BPI and Music Week.

Tony Morris commented, "It has long been the wish of both the **BPI** and the **BMRB** to include Saturday's sales in the following week's chart. "The courier collection will mean that more definitive statistical information will be collected and delivered to BMRB than was possible through using the postal system.

"Undoubtedly the *Music Week*/BMRB chart is, in the opinion of the council of the British Phonographic Industry, the most accurate in the world.

"Adding Saturday returns will consolidate Music Week chart's position as being the best."

• Until 1974, the Music Week chart was based on a Monday to Saturday inclusive basis, but the discontinuation of weekend postal collections forced a change to the Saturday to Friday basis. THE COMMODORES' Three Times A Lady stays at number one. Darts move up one place to the number two slot, Jilted John to 7, 10cc to 4 and David Essex to 6. In pursuit are Blondie whose Picture This leaps 38 places to 23, Siouxsie and the Banshees (49 to 25) and Frankie Valli's Grease (58 to 31). Leading the new entries is Status Quo, straight in at 39 with Again And Again (Vertigo QUQ 1) followed

SEPTEMBER 2, 1978

the new entries is Status Quo, straight in at 39 with Again And Again (Vertigo QUO 1) followed by Patrick Juvet (55), the Doolcys (62) and Dee D Jackson. And Winker's Song from Ivor Biggun (Beggars Banquet BOB 1) makes its first appearance at 68.



BHASKAR MENON, newly-appointed chief executive of EMI Worldwide Music Operations, made his first UK public appearance last week in his new role. He met Elaine Paige, London's Evita, backstage after her performance at the Prince Edward Theatre. Menon wished her luck with her first EMI single, for release on September 15, titled Don't Walk A way Till I Touch You.

Court names importer

order.

THE IDENTITY of the London wholesaler/importer raided at the end of June by the Fraud Squad assisted by the BPI, (MW July 1 1978) was stated in a High Court hearing last week.

Scarlet Band Records of West London and directors Geoffrey Collins, Michael Collins and Jonathon Jennings were the defendants in a contempt of court case taken by 29 record companies. They were alleged to have failed to

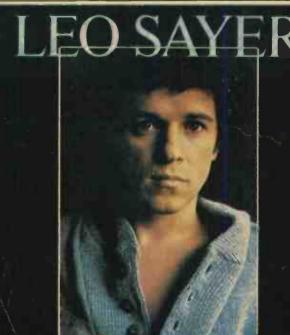
reveal the source of their supplies of counterfeit tapes, as they had been instructed to do in an earlier court

MW Dealer Tour two weeks to go

nominated themselves for the

None of the defendants were in court and their counsel explained that the company was closed for summer holidays. The case was adjourned after counsel for the defence denied the company had wilfully failed to comply with the court order, adding that the police had seized the necessary information.

Counsel for the record companies mentioned 90,000 imported counterfeits, including Saturday Night Fever, copies of which had reached unknowing retailers.





Dealer Of The Year competition. The winners from each of the eight areas visited on the Dealer Tour will get a free trip to Midem in the south of France next January. The Exhibition opens at the Polygon Hotel, Southampton on September 13. Dealers will be able to hear the autume product, see

the merchandising material and place orders on the spot with the record company representatives. • To avoid clashing with other events and certain holidays, some dates in the MW dealer tour have been changed. All exhibitors have been notified of the new dates, which are: Birmingham: September 20

Glasgow: September 25 London: October 16.

These are late changes and readers are asked to disregard these venues' dates which appear on page 44.

The Dealer Of The Year Contest rules and conditions of entry are printed this week on page 2.

Pages 25-32 are missing.

EMI-Motown drive for Big Wheels TV LP

by VAL FALLOON

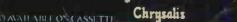
MOTOWN UK's first TV launch this year goes into top gear on September 18 with a national, peaktime advertising campaign costing £250,000. The 20-track album, titled The Big Wheels Of Motown, is released on September 15 and is on full s.o.r. until October 31, with a retail price of £4.40 (cassette/ cartridge £4.60). Minimum order 25.

This new drive brings EMI's total TV advertising expenditure for the year over the £1 million mark, though accompanying costs on such as radio spots and dealer back up plus press advertising would add almost a quarter of a million.

The campaign will roll for three

weeks and as usual there will be shop display back-up, posters and trade press support. The last Motown tv album was Diana Ross' 20 Golden Greats, almost exactly one year ago. This, incidentally, will be the first EMI LRD TV campaign under the restructuring which three weeks ago brought Jim Howell into the Business Development seat, though the Commercial Development Division headed by Brian Berg now responsible for GRD activities — instigated the package.

Thirteen top Motown artists are represented, and some of the tracks, which date from 1964-71, have appeared on other Motown compilations.



CDL 1179

MENNS Pye product for release by MfP

by CHRIS WHITE

FOR THE first time in its history, Music For Pleasure has issued product originating from Pye which usually channels its back-catalogue through Pickwick International, MFP's close rival.

The latest release supplement features three MFP/Pye albums, The Hits Of Lonnie Donegan, Sugar And Spice — Hits Of The Sixties, and Scotland The Brave by the Alexander Brothers.

MFP sales and marketing director Ted Harris explained: "Apparently these titles had been turned down by Pickwick and so we got the second

Pickwick and a set of the deal with "Pickwick, under the deal with Pye, has first refusal on any back-catalogue. We decided to go along to the major company and see what they had to offer, and that is how we have come up with these three releases."

To avoid confusion between the MFP albums and Pickwick's Marble Arch releases, the former albums have the Piccadilly logo on the cord sleeves. Harris added: "There are no

immediate plans for releasing further product originating from Pye, but hopefully the way will remain clear, if all parties are happy with the situation."

Music For Pleasure's new releases Music For Pleasure's new releases also include two albums specially recorded for the company — The Magic Of Billy Daniels (MFP 50388) and Piano Magic by Wayne King (MFP 50379). Daniels is currently appearing in the West End musical, Bubbling Brown Sugar, and it is his first new recording for some time

Further that the second state of the second st outfit was different from the present-day one.

'Makin' All The Right Moves' is the knockout new single from Tina Charles. With her classy, soulful voice plus a faultless production job from Biddu, 'Makin' All The Right Moves' has all the right ingredients for yet another chart topping hit.

> And if you make the right moves you could get Tina into your store. Just pick up the phone and order her single now.

6594

Record

Order from CBS Order Desk, Tel: 01-960 2155 CBS Distribution Centre, Barlby Road, London W10 AGE 2

Where will it all end? WHERE OH Where have all

WHERE OH Where have all the good days gone when singles were all 7" in plain white bags and black when received? We scour the pages of *Music Week* every week for special 12" colour singles; we order two weeks in advance. Invoices come back O/S or N/R. When we order the following week we get no more in stock. It has to be a different colour vinyl, 12" and a picture sleeve or the public don't want to know — which shows that it's the prettys that go with the records and not the artists they are interested in. How do record companies expect

How do record companies expect to prosper now that LPs retail now for nearly $\pounds 5.00$ and as stated in *MW*, LPs are on the decline. I do not wish to be critical as we all try in one way or another to sell our goods -- but where will it all end? Radar (Record Shop), Clarence Road, Gravs. Essex.

"IT WAS with regret that after 18 years in the record industry I have left because of ill health. I should like to thank all my colleagues at Pye and the many friends in the business for their kindness and co-operation

during during my employment in the industry, and would like to mention in particular, Messrs. Roy O'Dwyer, Tom Grantham and Trevor Eyles Ron Scott, Brantham, Manningtree, Essex.

I SHOULD like to comment on the letter by D. G. Grosby of Birkenhead. I am one of those idiot dealers with about 23 years of inexperience behind me. I do agree with him that manufacturers make unnecessary hard work regarding returns but I can think of only three reasons for his other remarks

1. He orders a record only after he has taken a deposit from a customer for it.

2. He is the only retailer within a 20

mile radius. 3. He is perfect. This latter suggestion is however open to debate.

I wonder how he would fare if his main opposition had *always* sold half the market's records at 25 per cent discount. Then sold *all* makes of records for the next 7 years at 25 per cent discount and for the last 2½ upper celd half the market's records years sold half the market's records at $47\frac{1}{2}$ per cent discount and the other half at dealer prices. I feel certain that in those circumstances he would be looking for a 50 per cent

return. J. A. Rowley, Rowleys Electrical Ltd., 10-11 Broadway Parade, Haves Colharbour Lane, Hayes, Middlesex.

REGARDING YOUR feature in *Music Week*, August 19 — we, as a chart return shop would like to make a few comments about the 12" situation.

To start with we would like to put Mr Simon Charlton right about his opinion that chart return shops get preferential treatment and are well stocked up with new release 12" singles. This is not so as after placing initial orders by phone for the new Herbie Hancock 12" we were told Herbie Hancock 12" we were told that they were out of stock for three weeks running. We ended up not getting a copy of the 12" or the 7". If that's getting preferential treatment, we don't want it. Another instance recently was the new Hi Tension 12" which we

placed three orders for in the space of three weeks, and were told "out of stock" or "new release" — we only received the 7" but HMV had copies by the plenty and they are not a chart return shop.

a chart return shop. Another point that aroused our interest was the question of availability of the Rolling Stones' 12" that Mr Shewering was only allowed 50 copies of. He was the lucky one. We only received ten as the girl on the phone at EMI told us that was all we were allowed to have We realise that most \$2" editions are subject to availability, but

are subject to availability, but makes our blood boil when we fin out that we are only allowed ten 15 of a certain record and one of big multiples receives 50 or Even worse, when we receive 7" and another shop is selling 12" like there is no tomorrow. To conclude this letter, all we

asking for is a better system distribution to ensure that even smallest dealer gets a finger in t pie. Jerry Morris, Brighton.

Phonogram pressed tor pressing

WITH THE Phonodisc factory and distribution plants currently working at full capacity, pressing Phonogram and Polydor product, Phonogram has again been forced to go outside to have two new singles pressed.

pressed. The company's singles marketing manager, Tony Powell, said: "During September we have singles scheduled from two major acts, City Boy and Black Sabbath, but with the factory currently working all-out to cope with demands, we have been forced to take these singles outside the company for pressing. The only factory we could find who were willing and able to produce discs for us at present only deal with coloured winyls so the Black Sabbath record will initially be pressed in mauve and the City Boy single in blue."

the City Boy single in blue." Powell added that Phonogram was currently having product shipped in from all over the world to cope with demand in both the singles album markets. (see and MW August 26).

RULES & CONDITIONS DEALER OF THE YEAR

This competition is open to all record dealers throughout the United Kingdom. Record Companies and record dealers are asked to nominate record shops to be judged by representatives of Music Week visiting each of the contestants. The competition is not open to employees and their of the contestants. The competition is not open to employees and their families of SPOTLIGHT PUBLICATIONS LTD, MORGAN GRAMPIAN LTD, and any subsidiary or associated company and the services of any company employed by them are not eligible to enter or nominate in the competition.

The shops will be judged on the following attributes: --

1. Current window display or display within shop

- 2. Shop layout and stock
- 3. Staff attentiveness
- 4. Helpfulness
- 5. Product availability

The winner will be announced at each venue of the Music Week Record Dealer Tour and will be notified in writing. Music Week reserves the right to change, alter in any way, dates and times and arrangements of prizes. The decision of the Editor in all matters of this competition is final and legally binding.

(Dealers who have not already entered the contest can phone Music Week for an entry form 1

Telephone: Avril Barrow on 01-836 1522.

Tour and TV for Leo Sayer

LEO SAYER undertakes his most extensive British tour to date in October. Using the American musicians who backed him on his recent eight-week sell-out tour, the show is going to cost over a quarter of a million pounds to put on the road. Further, Sayer will be playing six Christmas shows on consecutive nights at the Apollo Manchester

nights at the Apollo Manchester starting December 26. The tour — which opens on October 11 — follows the release of Sayer's sixth album, Leo Sayer, produced by Richard Perry. It features his new single, I Can't Stop Loving You, (released September 1) and four new conce written by and four new songs written by

Sayer. In late September, he will be filming his six-week TV series, to be screened by BBC2 in November.

EMI Imports

EMI IMPORTS' new sales operation comprises two separate sales forces, not one as implied in a MW news story last week. Mike Boddy as international sales manager is running the three-man international car sales force, while Syeed Rahim is managing the new three-man force which is concentrating on Asian product only.



MODERN PUBLICITY, company run by Alan Edwards moves to 147 Oxford Street, London W1 (01-437 9353) as of August 29. W1 (01-437 9353) as of August 29. JOE STANLEY who recently left Phonogram has started his own company, Mettle Music Publishing and Mettle Music Record Co. Address is 10 Barley Mow Passage, Chiswick, London W4 4PH. (Tel: 994 6477. Telex: 8811418).



BARRY MURFET to Phonogram as artist and tour liaison officer, previously with Artists Services as freelance tour manager where he worked with Elkie Brooks, Nana Mouskouri, Thin Lizzy and Shirley Bassey ... Bob Nolan, product manager with Phonogram, to international product manager at the company's head office in Baarn Holland, where he will have responsibility for Vertigo artists including 10cc and Steve Miller After a re-organisation of the CBS After a re-organisation of the CBS sales force, new appointments have been made: Joe Redmond from Midlands sales representative to regional manager; Gordon Birchall from Midland office assistant to spearhead salesman; Brian Whitby, previously with DJM, to Midlands office assistant; and Nigel Walmsley from Midlands spearhead salesman to area sales representative. Other appointments incude Geoff Robson to area sales representative. Other appointments incude Geoff Robson who becomes spearhead salesman for Scotland, Philip Day, spearhead salesman for the North, Barry Stearns, Midlands sales representative; Leslie Salter, Southern sales representative; and Nick Rowe, London sales Nick Rowe, London sales representative ... Kate Russell, previously assistant to Sally Shackleton, CBS manager, international licensing, to international a&r co-ordinator ... Nick Sande from head of promotion Nick Sands from head of promotion at Power Exchange to similar post at

EMI signs Chiswick CHISWICK RECORDS

signed a long term licensing agreement with EMI's Licensed Repertoire Division. Chiswick was started in early 1976 by r&b fanatics Ted Carroll

and Roger Armstrong as a sideline to their chain of specialist record

shops. Said Carroll, "We have a small but very talented roster of artists – Radio Stars, The Bishops, Whirlwind, Radiators and Sniff 'n' The Tears and although we have had chart success we decided to license the Chiswick label to EMI as we intend concentrating all our efforts into breaking our acts and feel that LRD's sales and promotion teams will add just the muscle we need."

The first album release is Radio Stars Holiday Album (CWK 3001) which will be supported by an extensive Radio Stars tour plus full advertising and promotion campaigns.

ROCKET RECORDS has signed Lulu to a worldwide, long term recording contract. Lulu's first single release will be on Rocket America and is titled Don't Take Love For Granted, a song written by Neil Harrison. This will be followed by an album which she is currently recording with producers Mark London and Lem Lubin.

FRONT LINE has signed Vivian Weathers to a single and album deal. Vivian's debut album, Bad



A WELL attended signing ceremony, which brings Chiswick into the EMI LRD fold. In the picture a few Bishops, some Radiators, a Sniff (and possibly a Tear) a Whirlwind or two; Ted Carrol, Trevor Churchill and Roger Armstrong of Chiswick; Colin Burn, Roger Upright, Paul Minnett, Phil Presky, Didy Lake and Annie Metcalf, all of EMI LRD.

RADAR SIGNS ROCK BI and have been added to the forthcoming Dr Feelgood UK tour,

RADAR RECORDS has signed a

RADAR RECORDS has signed a licensing agreement with American rockabilly label Rollin' Rock Records, formed in the early Seventies by Ronny Weiser. The deal is a seemingly strange departure for a label founded on new and innovative material, but Radar's Andrew Lauder told MW that it was still aimed at the young that it was still aimed at the young

buyers. "Due to the increased interest in

"Due to the increased interest in real rockabilly from a young audience, we feel that this deal will be particularly successful," he said. "Rollin' Rock was founded on the principle of making new recordings with the spirit and sound of the original Fifties material. The Ray

Creole...David Hannon's successor as managing director of Downtown Radio in Belfast is Ivan Tinman, currently assistant general manager and commercial controller at the station . . . As part of its expansion plans, Metro Radio at Newcastle has taken on three new members of staff. Stuart St Paul, previously with EMI LRD's promotion department, has joined as a presenter. John has joined as a presenter. John Coulson returns as features producer, and Jacqueline France, previously with the Hexham Courant, joins news ... Fiona Taylor to UK and European Promotions manager at Rebel Records who launch with three singles and two albums this month, previously acted as Rebel's foreign previously acted as Rebel's foreign liaison officer when the label confined its activities solely to European product prior to setting up European product prior to setting up British distribution recently ... Shirley Clark to copyright manager CBS Records from being copyright and royalties manager at Interworld Music... DJM Records business affairs manager Nick Hampton has left the comany. His duties henceforth are being shared between managing director Stephen James, marketing manager Graham Moon and Chris Burley of the legal department. department.

Campi recordings are particularly interesting as they represent a mixture of youth and experience." First product arising from the deal is a double A-sided single — Teenage Boogie/Rockabilly Rebel (ADA 15) — from Ray Campi and his Rockabilly Rebels issued on Sentember 1 September 1. There is a limited edition 12 inch

pressing and seven inch discs will be released in a picture sleeve.

The group toured here last year



S P E A R H E A D I N G PHONOGRAM'S massive push on the new Peter Skellern album, Skellern (Mercury 9109 701) is this window display in Chappells, Bond Street, London. Three will be 200 were displayed There will be 200 more displays of this nature mounted in record shops throughout the country Skellern is his second album for Phonogram and it was released to tie in with some of the massive radio and television exposure the artist has been receiving over the past few weeks. The rose motif past few weeks. The rose molify used throughout the campaign refers to Skellern's origins — he's from Lancashire and their emblem is the red rose.



Weathers, is set for release on October 27. A single, Hip Hug, taken from the album is to be released a month earlier.

ISLAND RECORDS has signed country rock singer Charlie Dore. She is recording her new album in Nashville at present.

TREVOR RABIN, a&r director of the newly formed Blue Chip Music and a Chrysalis recording artist, has concluded a deal with Chrysalis to produce for them on a non-exclusive basis. One of Rabin's first productions for the company is the House Of The Rising Sun disco album by Hot RS which has already been a chart hit which has already been a chart hit in France. A single will be rush released, "reflecting Chrysalis' bid to break into the disco market in a major fashion'', said a spokesman.

MAYFAIR SOUND Studio has signed Stiletto to its in-house production company Power Music Production company power Music Productions for a worldwide production deal. Main writer members of the group are Dave Codling and Tony Fried. First record will be produced by Trevor

CHUCK BRUNICARDI from New York is a new signing to Charisma Records and his first single for the label is due for release later this year.

which starts on September 22 and goes through to the end of October. An album is scheduled for release

An abum is scheduled for release at the end of September. The rest of the Rollin' Rock catalogue, which includes Matt Curtis, Johnny Carroll, Tony Conn, Charlie Feathers and Jimmie Lee Maslon, will continue to be available on import through David Harris and

on import through David Harris and

Rollin' Rock UK.

First Degree from Ariola MARKETING ARIOLA RELEASES its first single from The Three Degrees this week. Called Giving Up, Giving In, it's a track from the forthcoming LP, New Dimensions, written and produced by Giorgio Moroder. The

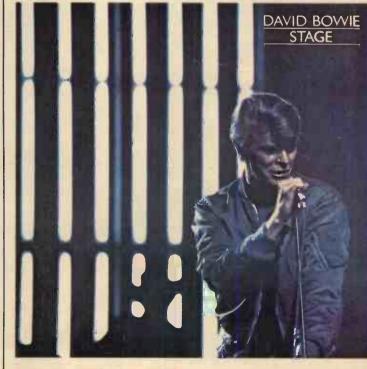
NEWS

produced by Giorgio Moroder. The campaign for the single consists of heavy trade and music paper advertising, an extensive disco promotion, point of sale material incuding full colour posters and a promotional TV film. The Three Degrees are flying in for press, radio and TV. A limited edition of 10,000 red vinyl 12" singles in a full colour bag are available to dealers. The 7" will be in a standard Ariola bag.

TO PROMOTE Charlie's new single, She Loves To Be In Love, Polydor will be distributing badges, taking full page trade ads, followed by a teaser campaign and full pages with spot colour in Melody Maker, Sounds and NME. The recent album, Lines, is currently being reactived.

TOPIC RECORDS is offering a free copy of Vin Garbutt's Tossin' a Wobbler LP for every ten albums ordered from their top sellers list. The scheme will operate throughout the month of September exclusively through Selecta reps and point of sale material such as posters. streamers and handouts will be available. Other October releases from Topic are Almost A Gentleman, a collection of songs and recitations from Billy Bennett and Vin Garbutt's Eston California.

YVONNE KEELEY, who had YVONNE KEELEY, who had a major hit earlier this year with If I Had Words, has a new singing partner and single released. Keeley's last hit was made with Scott Fitzgerald and has sold two million copies worldwide; however she has now teamed up with Steve Flanagan from the US and their first single from the US, and their first single, We Got Love, penned by Peter Shelley is released by Ariola. Fitzgerald recently signed a recording deal with United Artists Records Records.



DAVID BOWIE: STAGE THE LIVE DOUBLE ALBUMOF THE 1978 TOUR. ONLY £5.70 (rrp). TELEPHONE ORDERS: 021-525 3000. ALBUM: PL 02913(2). CASSETTE: PK 02913.

NEWS **Band royalty cut on double 45**

RETAIL DEMAND for the Logo Albertos Y Lost Trios Paranoias double single has outstripped all advance estimates, and the company now thinks it has hit on the successor to the much-discussed 12-inch 45 as promotional ploy. But Olav Wyper, joint Logo md, has revealed that the cost of this package (two singles in a 2LP-type picture sleeve, with a 75p RRP) is so high that this

MUSIC WEEK is published one day later this week because of the Bank Holiday **Break**

Weekend **Grease** cover

WEEKEND RECORDS is planning to have promotion for its cover of Summer Nights from Grease well into its stride before the Travolta/Newton John cut from the LP is released as a single. Weekend is able to tie in considerable tv exposure with release of Summer Nights by Chris Blake and Honey Brown. Blake has become well known through the Love for Lydia and Mixed Blessings TV series, and he will be seen in the new set of Mixed Blessings programmes in October. The single will also be featured in one of the early LWT Bruce Forsyth shows also in October. The single is in a colour bag, and music trade press ads start next week, after which Blake will be doing a local radio and TV tour for promotion.

promotion has only been made viable through a unique agreement between record company and artists.

Like the 12-incher the double single is, Wyper explained, "purely a promotional tool, which we hope will sell enough copies quickly enough to chart the record." Also like the 12-incher it cannot be sold

except at a loss. "Such a promotion can only be done with the full agreement of the artists concerned, and in what we believe is 'an industry first', the group has agreed to a royalty reduction on these singles'', continued Wyper. "We have been supported all along in our marketing plans for the Albertos by their manager Andrew King. He is looking to their future; faith is being shown by both sides in a band which has so far not meant much commercially."

In answer to dealer demand Logo

has had to increase the number of its limited edition of the double single from 20,000 to 30,000. To follow up trade enthusiasm by creating public awareness of the group and the record, a poster and trade paper campaign starts this week, with publicity efforts concentrated in London and the Albertos' home city of Manchester.

At a time when the latest round of price increases has taken RRP for most company's singles up to 90p. the company is pushing hard on the angle that the Albertos' release offers two records for the price of one (Logo RRP on 45s is still 75p). One single is a bonus of two cuts which do not appear on any LP, while the main title - which will be sold alone as normal when the doubles are exhausted - is Heads Down No Nonsense Mindless Boogie b/w Thankyou, off the forthcoming album Skite.

GRIZZLES OVER BEAR LOGO

A TALE of two bears is puzzling in the trade. The Birmingham-based Big Bear Records has been told by local dealers that they have received a questionnaire obviously aimed at testing dealer recognition of the logos for Big Bear and for the US label Bearsville.

Big Bear md Jim Simpson (who gave his company its name because dj John Peel had nickenamed him "big bear") told MW that he wanted the matter cleared up quickly.

Grant & Co, trade mark agents who sent out 75 questionnaires around the country, said that Bearsville was objecting to the Big Bear "trucking bear" logo. If returned forms showed that dealers were not confused by the two bear trademarks, Bearsville would be told this, and the dispute

would probably be dropped. Big Bear first registered its name in November 1968, using a grizzly

bear logo. This changed in 1971 but it was only last year decided to register the guitar-carrying trucking bear officially as a trade mark. The Patent Office accepted the design, and it was advertised in Trade Marks Journal, which allows a month for objections to be raised.

Bearsville (first distributed here in 1971, now through WEA) objected, and has since been granted time extensions to prepare its case.

The questionnaire illustrates a number of designs using bears including the original Big Bear design, the Bearsville bear-face, and the current Big Bear bearwith-guitar.



massive hit You're The One That I Want, but for Olivia Newton John read Hylda Baker, and for John Travolta read Arthur Mullard. Pye refuses to budge from its description of the single as "a straight version of the song". It is already picking up airplay in London. Pictured at Pye studio during recording are (left to right) Rob Boughton, producer; Eric Hall of ATV Music; Miss Baker and Mr Mullard; and Kenny Lynch, co-producer. At the same time, Weekend Records releases a cover version of Summer Nights from Grease. (See story, column 1).

Rollin' Rock rolls out rockabilly

THE ROCKABILLY music trend continues to gather momentum, with a Newport, Salop, record company this week releasing its 16th album of such product. Rollin' Rock Records (Tel: 0952 810870), started in California, is issuing an LP, Rock Me, to tie in with the UK tour of American rockabilly artist, Mac Curtis.

The company's British operation was started some 18 months ago by David Harris, although the parent US company is now four years old. Harris told Music Week: "Rollin' Rock was started initially by Ronnie Weisser who, like myself, is a rockabilly fanatic. He found a lot of the rockabilly stars of the Fifties and his enthusiasm was such that he persuaded them to make new recordings in the small garage studio he has at his home. Since then the catalogue has increased to 16 albums and about 40 singles and EPs." Weisser and Harris decided to

product. Since then it has signed a distribution deal with Lightning, and also has its own direct-to-theshops network. In addition, Harris is about to sign an agreement with another major record label for licensing material.

Among the Rockin' Roll artists are veterans Ray Campi, Jackie Lee Cochran and Mac Curtis, and upand-coming names, Jimmy Lee Maslon, Tony Conn and Johnny Legend. Curtis' latest tour — it is claimed that he is the only rockabilly artist to tour the UK a second time will include two dates at the

Royalty Theatre in North London. Harris added: "Last December I promoted a ten date Rollin' Rock Roadshow and the audience attendance and reaction convinced me that rockabilly is increasing in popularity. Already several of Mac Curtis' latest dates are sold out. We have also found that our product is not just selling in specialist outlets but also major stores like HMV and Harlequin are stocking Rollin' Rock records, and even local shops."

Polydor prices

OWING TO "certain confusion in the industry regarding the retail price of 12" singles," Polydor wishes to state that the price of their 12" black vinyl singles is £1.25 and £1.49 for coloured vinyl.

MCA HAS put back the release of the six-album set The Complete Buddy Holly (MW August 26) from this month to December because of packaging problems.

News in brief ...

TWO ALBUMS released this month will both have the same titles although they are totally unconnected. Following the signing of Midlands based band Speed Limit to Satril, the company is issuing the group's debut album, First Offence (SATL 4011), on September 8. By co-incidence, Rebel Records, release an LP of the same name by another Midlands band, Scene Stealer, later in the month. A Satril spokesman "Test pressings and artwork said: have already been completed by both companies and the releases are to go ahead as planned."

INDEPENDENT LOCAL Radio revenue for July 1978 amounted to £2,309,023 bringing the total for the first seven months of the year to £15,427,419.

This compares with £12,112,844 for the first seven months of 1977.

MORE COLOUR bags to tempt the singles buyer, this time from Polydor and Motown. John Otway's first single with his new band, out on September 8, is Baby's In The Club with Julie, Julie Julie — both popular concert numbers, and both previously unrecorded. (Polydor 205 9060). Motown is releasing the first 5,000 of Junior Walker's double A side in a colour bag. Titles are Walk In The Night/I Need You Right Now (TMG 118) for release on September 1. Both are taken from the August album Smooth Soul (STML 12089) and the second single title features Thelma Houston on lead vocals.

RORY GALLAGHER re-opens the Glasgow Apollo this Friday with a new band line-up featuring numbers from his forthcoming album.



Incorporating Record and Tape Retailer

A Morgan-Grampian Publication 40 Long Acre, London, WC2

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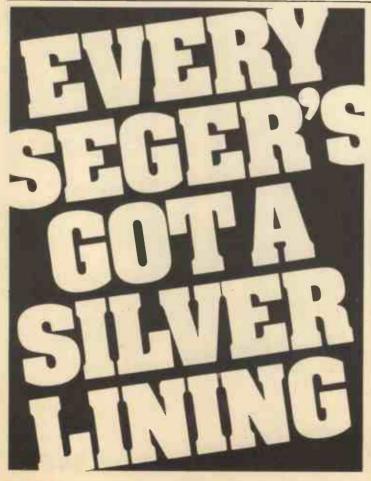
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facilitate better distribution of the

start a UK company in order to

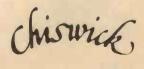


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CHARTS US

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in	igle	S	1 2
	(1)	GREASE, Frankie Valli	
	(2)	THREE TIMES A LADY,	3
		Commodores	
	(4)	BOOGIE OOGIE	4
		OOGIE, A Taste Of	-
		Honey	5
	(5)		
	(7)	Foreigner HOPELESSLY DE-	
	(7)	VOTED TO YOU, Olivia	6
		Newton-John	0
	(3)	MISS YOU, Rolling	7
	(0)	Stones	1
	(11)	KISS YOU ALL OVER,	
		Exile	8
	(9)	AN EVERLASTING	
		LOVE, Andy Gibb	9
	(8)		
		Walter Egan	10
	(12)	SHAME, Evelyn	11
	1401	Champagne King	
	(13)	GOT TO GET YOU INTO MY LIFE, Earth Wind &	12
		Fire	13
	(6)		13
	(0)	WAY, Pablo Cruise	14
	(16)		15

CITY, Nick Gilder FOOL IF YOU THINK

IT'S OVER, Chris Rea

CHART COMMENTARY

15 (21) SUMMER NIGHTS,

(1) GREASE, Soundtrack

NATURAL

DOUBLE

Foreigner

LONELY

Soundtrack

Bullet Band

CLUB

Cruise

BUT

Joel

LIFE

BLAM,

Johnson

SHADOW

Andy Gibb

LIFE IS WORTH

Albums

(2)

(3)

(4)

(5) SGT

(6)

(7)

(8)

(9)

(12)

(14)

(15)

(10)

15 (11)

Stones

John Travolta/ Olivia Newton-John

SOME GIRLS, Rolling

Commodores Commodores VISION,

WORLDS AWAY, Pablo

STRANGER IN TOWN,

Bob Seger & The Silver

SATURDAY NIGHT

THE STRANGER, Billy

A TASTE OF HONEY, A

A

Teddy Pendergrass

FOLKS, Joel Walsh

FEVER, Soundtrack

BOSTON, Boston

Taste Of Honey

SERIOUSLY

Brothers

DANCING,

SINGING,

SONG

HIGH,

PEPPER'S

HEARTS BAND,

As usual you can assume that all titles not already in the Top 75 are happening mainly in the South-East unless specified otherwise. Bros Johnson (9), still charted as the whole LP although the main Ain't We Funkin' Now is just out on Funk America AMSP 7379 12in, spreads especially to Merseyside. Sweet Thunder (10) evidently not out here on 12 in as EMI are too busy pressing Commodores hits - spreads well especially to West Country/Midlands/NE, and is joined by Don Ray (36) and Patrick Juvet (39) both in provincial pop venues — as the only non-hits with a hit-like national spread pattern. Wilbert Longmire (12) explodes as the South-East's hottest import, while spreading to other areas from the SE are Cissy Houston (14) and Samona Cooke (16 — both to N/Scotland), Emuir Deodato (15) and both to Norma Jean (18 — both to W Country/Midlands), Ronnie Jones (17 West Country/Midlands), Ronnie Jones (17 – to E Anglia), Stargard (23 – to NW), War (24 – to West/Merseyside), and Slave (33 – to Midlands/NW). Samona Cooke (16), Ronnie Jones (17), Norma Jean (18), Real Thing (27) and Slave (33) have all been serviced to some DJs on promo 12in. Finally, A&M have goofed by not including Atlantic Starr's Stand Un (22) on the service's Constantiation of the service o Up (22) on the group's Funk America 12in, and (as of writing) are now three weeks late with Gap Mangione (32), which still charts from its import action.

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O TOP

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

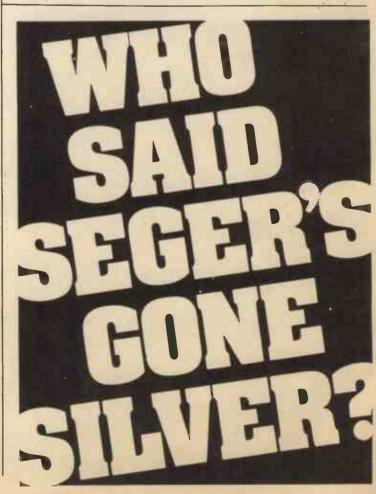
- GALAXY OF LOVE, Crown Heights Affair (Mercury 9199832, 12in)
- STUFF LIKE THAT, Quincy Jones (A&M AMS 7367, 12in) HOT SHOT, Karen Young (Atlantic K 11180, 12in) (1)
- YOU MAKE ME FEEL (MIGHTY REAL), Sylvester (Fantasy 12FTC 160 (6) 12in)
- I THOUGHT IT WAS YOU, Herbie Hancock (CBS 12-6530, I2in) (5)
- YOU AND I, Rick James (Motown 12TMG 1110, 12in) (7)
- LET'S START THE DANCE, Hamilton Bohannon (Mercury 9199830, 12in) LET THE MUSIC PLAY, Charles Earland (Mercury 9199831, 12in) BLAM!! (LP), Brothers Johnson (A&M AMLH 64714, LP) EVERYBODY'S SINGIN' LOVE SONGS, Sweet Thunder (Fantasy WMOT (10)10 (11)
 - D-103, US import 12in) COPACABANA, Barry Manilow (Arista ARIST 12-196, 12in) BLACK IS THE COLOUR, Wilbert Longmire (Columbia Tappan Zee JC (13) (17)
 - 35365, US import LP)
 - SHAME, Evelyn 'Champagne' King (RCA PB 1122, 12in) THINK IT OVER, Cissy Houston (Private Stock PVDD 6, 12in) (12)(18)
 - (16)
 - WHISTLE BUMP, Eumir Deodato (Warner Bros K 17190, 12in) ONE NIGHT AFFAIR, Samona Cooke (Mercury 6167670) (14)
 - ME AND MYSELF, Ronnie Jones (Lollipop LOLLY 2) SATURDAY, Norma Jean (Bearsville K 15541) (19) (20)
- 16 17 18 19 (15) (32) 20 21
 - NIGHT FEVER, Carol Douglas (Gull GULS 61-12, 12in) HOW DO YOU DO, Al Hudson (ABC 4229, 12in) CAN'T YOU SEE ME/GET ON UP GET ON DOWN, Roy Ayers (Polydor (23)
 - PD 16159, US import LP)
 - STAND UP, Atlantic Starr (A&M SP 4711, US import LP) WHAT YOU WAITIN' FOR, Stargard (MCA 12MCA 382, 12in) (28)
 - (21)
 - (22)
 - (24) (29)
- 24 25 26 27 28 29
- YOUNGBLOOD, Warring FOR, Stargard (MCA 12MCA 382, 12m) YOUNGBLOOD, War (UA 1213/UALA 904-H, US import 45/LP) ONLY YOU, Teddy Pendergrass (Philadelphia PIR 82555, LP) YOU GOT ME RUNNING, Lenny Williams (ABC 4228, 12m) RAININ' THROUGH MY SUNSHINE, Real Thing (Pye 7N 46113) NO GOODBYES, Curtis Mayfield (Curtom CUK 5022, US import LP) GIMMIE THAT FUNK, Dennis Coffey (Westbound WT 6105), US import LP) (34) (36)
 - (30) MAGIC MIND, Earth Wind & Fire (CBS 6490)
 - BETTER THINGS TO COME, Nigel Martinez (State STAT 81, 12in) MELLOW OUT/TIME OF THE SEASON, Gap Mangione (A&M AMLH (33) (27)
 - 64694, LP) STELLAR FUNGK, Slave (Cotillion K 50512, LP) COME ON DOWN BOOGIE PEOPLE, David Williams (AVI 6040, US (-)
 - import LP) KEEP ON JUMPIN'/IN THE BUSH, Musique (Prelude PRL 12158, US (38)
- import LP) 36 37 (35) GOT TO HAVE LOVING, Don Ray (Polydor 2001799/2310610, 45/LP)
- (26)38
- GET OFF, Foxy (TK TKR 6040) RASPUTIN/PAINTER MAN, Boney M (Atlantic K 50498, LP) GOT A FEELING, Patrick Juvet (Casablanca CANL 127, 12in) (37)
 - LOVE WON'T BE DENIED, Len Boone (Chrysalis CHS 12-2227, 12in)

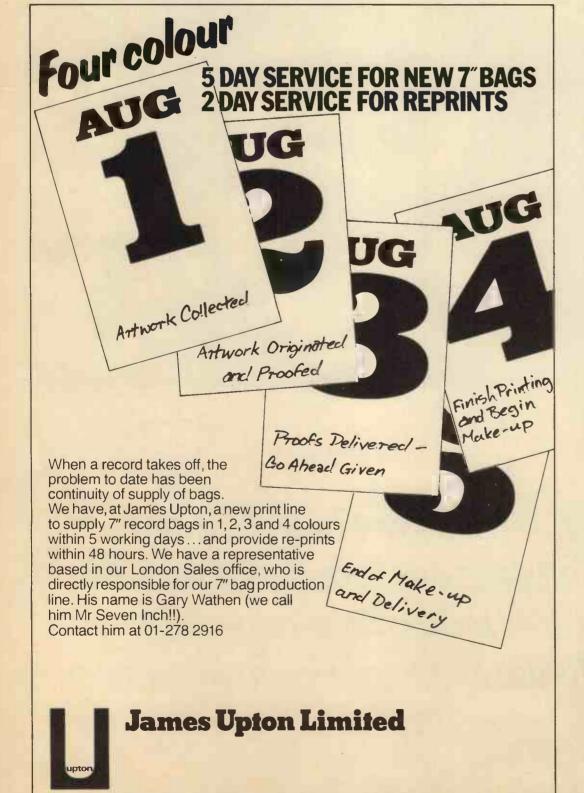
Michael Zager's Music Fever (Private Stock PVDD 5, 12in), Ohio Players' Jus-Ay-Lay-Dee (Mercury SRM 13730, US LP), Phil Hurtt's

BREAKERS

Giving It Back (Fantasy FT 546, LP/US 12in), Tyrone David's Mind Blowing Decisions (D-Roy PF 009), Gato Barbieri's Poinciana (A&M AMLH 64710, LP), Teri De Sario's Ain't Nothing Gonna Keep Me From You (Casablanca CAN 128 -Midlands/NW/Scotland), Platinum Hook's Standing On The Verge (Motown 12TMG 1115, 12in -SE/Merseyside/N), Grace Jones' Do Or Die (Island 12WIP 6450, 12in), Switch's We Like To Party

. Come On (Gordy G 7980R1, US LP), Bobby Caldwell's Down For The Third Time (Clouds 8804, US LP), Passport's Loco-Motive (Atlantic K 50456, LP/US 12in promo remix), Phil Upchurch's Strawberry Letter 23 (TK TKR 82542 LP), Sugar Cane's Montego Bay (Ariola Hansa AHAD 524-12, 12in — pop venues), Loleatta Holloway & Bunny Sigler's Only You (Salsoul SSOL 111), Gary Bartz' Shake Your Body (Capitol CL 15999 - esp. NW/NE), Ashford & Simpson's It Seems To Hang On (Warner Bros WBS 8651, US 45), Frankie Valli's Grease (RSO 012 — Scotland/Midlands).





98-138 BARFORD STREET, BIRMINGHAM.

Gladys Knight & the Pips...on Stage and on Record



TIP SHEET **UA Music to build up stable**

ARTISTS Music is always in the market place for new and exciting writers'', says UA Music MD Ray Walters.

UA Music is owned by Transamerica, which also owns UA Films. However it is now independent of a record company. (UA Records in America is owned by Jerry Rubinstein and Artie Moguli).

United Artists Music's connection with the film company means that it owns almost all the music from UA films. Says Walters: "One way this experience has worked for us is that we have acquired the music to the new Rank film, the remake of The 39 Steps. When we realised the music was available and knew that Rank had no involvement with that side of the business, we invited Rank Leisure Services chairman Ed Chilton to visit us. He was obviously impressed with our knowledge and gave us all rights to the music, including the soundtrack." Walters points out that deals such

Walters points out that deals such as this can open up opportunities for their contract writers. In this case, Ed Welch had written The 39 Steps music under his non-exclusivity for

film rights. Walters then gave the writing of the lyrics for the score to their newly-signed lyricist Jeremy Nichols. An album was recorded with the Walters-suggested name The Rank Concert Orchestra. Rank is now interested in using the name on other projects. Smiles Walters: "The idea is so unoriginal, it is original." The album from the soundtrack was re-recorded and he then placed the master, coincidentally with UA Records.

"Naturally we would offer it to them first," says Walters. "They have the most experience with this type of product." Walters has been a keen watcher

of the changing publishing scene. He ran Screen Gems Music from 1970 until it was sold to EMI and prompted his move to UA Music. Prior to that he was in South Africa and Australia running Carlin Music from 1962 to 1970. He says: "I really practised the same policy at Screen Gems of getting away from just the writer/performer aspect. There is simply a limitation of placing material. Opportunities are getting more and more limited as people like Biddu and Tony Eyres

55

KE PS

have their own production label deals and John Schroeder who has publishing and his own label."

As an additional attraction for writers, UA is half way through building a recording studio. Declares Walters: "We had this facility at Screen Gems and found that writers really appreciate this and being closely involved in what they are doing. But in order to work together to make a song saleable, the studio must be on the premises."

service for artists, publishers producers, a&r men, managers, agents and talent seekers. Contact:

439 9756 or through MW 836 1522

TIPSHEET is a Music Week

SUE FRANCIS on

to the Greek section up until November 30, 1978. Limit: one work per composer and up to six works per publisher by different composers. Orchestral works should not

require more than four percussionists and should not include organ. Where possible, a tape or cassette of a performance should accompany any score, along with a short biographical note, the date of composition and its duration.

ISCM event

The 1979 International Society

for Contemporary Music (ISCM)

Music Days will be held in

Athens from September 11 to 20

A British jury will select up to

six works for submission to the International Jury. Independent submissions may be sent directly

1979

Submissions to the British jury (deadline November 1) and enquiries to: The Secretary, British Section, ISCM, 105 Piccadilly, London W1V 0AU. (01) 629 9495.

Tiny Epic offers pop film services

JOHN DOMINIC is a name from the past. Remember The Bow Street Runners, hit group of the early Sixties? John spent three years as lead singer with the Runners and then went into film production working in commercials, cinema, shorts and music films shorts and music films.

Now he's back in the music Now he's back in the music business with a new company, Tiny Epic Picture Company, in partnership with Luke Jeans, a former film editor with LWT. Tiny Epic offers "ideas and experience on how to get music on to the visual media".

They have their own studio, cutting rooms, video playback facilities and artwork studio in Covent Garden, and are in exclusive association with film directors Tony Bell and Robert Dowling.

Contact: Tiny Epic Picture Company, 5 Langley Street, London WC2 (01 836 2322/6895).

Cherry ripe for a deal

SINCE LONDON-BORN Cherry Roland appeared as the female lead in Just For Fun along with Bobby Vee, Kenny Lynch, Pete Murray, Mark Wynter and other personalities, she has done theatre, TV and cabaret in many countries including Germany, South Africa, Malta, Gibraltar and the UK. (Cherry is pictured right). In South Africa she recorded for EMI, picking up five gold records for sales there.

Back in the UK, she won on New Faces in 1977. On October 2 of this year she is performing at the Castlebar International Song Contest in Ireland. She will sing a new number, Surround Me With Your Love, written for her by Kevin Carlsen Flynn who is published by Bullseye Music.

John Wray, director of the Bullseye record and publishing companies is looking for a record deal for Cherry Roland, who sings blues and soul.

Contact: John Wray, Bullseye Records, AIR House, Spennymoor, Co. Durham DL16, England. (0388) 814632.



Unsigned artists

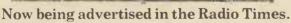


JONESY 11 has just embarked on another tour of Scandinavia starting with the Tivoli Open Air Concert in Copenhagen to an expected audience of 40,000. But the band has no management.

Jonesy II is the re-formed version of Jonesy whose album, Growing, won the Montreux Diamond Award for best rock album of 1974. The band had three albums out on Pye. Jonesy II has been self-managed and self-financed. During a summer

tour of Europe and Scandinavia, there were only five free nights in 20 weeks. The datesheet is fairly well planned for the rest of the year.

Naturally there has been some record interest and as Jonesy 11's John Jones puts it: "We are in need of strong management for the band to pursue current record company interest in our activities. We have reached the usual impasse of subjective or objective decision making. We have a selection of demo tapes available and we are interested in talking to large and small management companies alike. We have adequate original material for a new album and singles, all of which has been well-blooded and objectively appraised during our heavy gigging schedule. Contact: John Jones, 34 Byron Avenue, Margate, Kent. 0843 (Thanet) 26702.



INCLUDING OTHER MUSIC BY YANNIS MARKOPOLICO

Yannis Markopoulos's "Who pays the Ferryman?" 10 million people are currently watching the series on BBC 1. The single reached number 11. Here's the LP.

Eight more vivid tracks by the same composer. Be sure you're well stocked up.

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MUSIC FROM THE MOTION PICTURE Featuring

C.W. McCall Convoy (new version) Kenny Rogers Lucille Crystal Gayle Don't It Make My Brown Eyes Blue Glen Campbell Southern Nights Billy Jo Spears Blanket On The Ground

with : Gene Watson, Billy ."Crash'' Craddock, Merle Haggard, Doc Watson, Anne Murray

WP. O

''Mercy's sakes alive
- looks like we've got us a convoy''

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1	[1]	Electric Chairs Blatantly Offenzive
2	[3]	Jilted John Going Steady/Jilted John
3	[2]	Ivor Biggun Winkers Song
4	[5]	Klark Kent Don't Care
5	[15]	Dave Goodman & Friends Justi Homicide
6	[6]	Punishment of Luxury Puppet Life
7	[11]	Patrick Fitzgerald Back St. Boys
8	[7]	Human League Being Boiled
9	[9]	Snifters I Like Boys
10	[18]	Snatch Stanley
11	[8]	Stiff Little Fingers Suspect Device
12	[13]	Landscape Workers' Playtime
13	[4]	Patrick Fitzgerald Safety Pin
14	[12]	Normal T.V.O.D
15	[14]	Krypton Tunes Limited Vision
	[*]	Siouxie & Banshies Hong Kong Garden
	[23]	Dickies Eve Of Destruction
	[16]	Leyton Buzzards 19 and Mad
	[31]	Devo Be Stiff
	[17]	Lurkers I Don't Need To Tell Her
	[21]	Nasty Media Spiked Copy
	[19]	Sore Throat Complex
	[26]	Fall Bingo Master's Breakout
	[22]	Bullets Page Three
	[24]	
	[25]	Destroy All Monsters Bored
	[*]	Keith Armstrong Amazing Grace
	[29]	Dole New Wave Love
	[34]	Nipple Erectors King Of The Bop
	[38]	Demon Preacher Little Miss Perfect
	[32]	Zones Sign Of The Times
	[30]	Johnny G. Hippies Graveyard
	[*]	White S.S. Mercy Killing
	[★]	V.I.P's. Music For Funsters
	[33]	No Entry Band Cold and Lonely Lives
	[40]	Roma Shaving Cream
	[36]	Ed Bangor Kinnel Tommy
	[37]	
	[35]	Tubeway Army Bombers
40	[39]	Pop Hit And Run Lover
Stan	dard	Single Price except where marked

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RETAILING The fall and rise of Scotland's Bruce

WITH A loan of £1,500 from an aunt and uncle, Bruce Findlay and his brother Brian set up their first record shop in Falkirk eleven years ago. In that time the Findlays have experienced the excitement of rapid expansion, the ego-boosting knowledge that Bruce's record shops were welcomed as an unconventional phenomenon in Scottish retailing — and the humiliation of near bankruptcy followed by take-over.

But looking back, Bruce Findlay believes their business helped to change the face of record retailing in Scotland. Not only have other independents grown up in the trendsetting Bruce's image ("and they are as good as us, or better in some cases," Findlay candidly admits); but manufacturers have been forced to abandon the traditional idea that Scotland is a somnolent backwater where retailers and record buyers are content to have minimal service and late deliveries.

They weren't exactly born in a masterbag, but the Findlay brothers were involved in record retailing from an early age. Their mother (quite a personality and well-known in the business as Miss Shearer) worked in the early Fifties in a radio retailers, Angus MacDougall & Co., in Falkirk and her sons used to help behind the counter.

Brian decided to do an apprenticeship in radio electronics and stay with MacDougalls, while Bruce left school at the earliest opportunity and set off to gain experience of record retailing and other aspects of the music business in various places, including a spell in London.

Bruce's senior by seven years, Brian had been at MacDougalls' for 15 years, rising to become general manager of the company, when he decided to strike out on his own.

The brothers became partners in the first shop, called Findlay's, in Falkirk. "It became a sort of cult place," Bruce recalls, "but what we did wasn't slick or hypocritical, or calculated. We had a colourful, hand-painted shop because we couldn't afford to have professional decorators and shopfitters; and we sold the records we liked."

Those records happened to be right in the van of underground taste. The good citizens of Falkirk found that they could still buy the Alexander Brothers, but their offspring could for the first time easily buy Led Zeppelin, Ten Years After, Pink Floyd, Jethro Tull and all the psychedelia their senses could embrace. The Findlays also brought in imports, and began to attract customers from a wide area, although the shop was small and out of the town centre. Early efforts were crowned by a piece in IT, telling Scottish punters that Findlay's was the place to go. Go they did, even from the big cities of Glasgow and Edinburgh."

The Findlays decided to open a second shop in Rose Street, Edinburgh. Brian was to stay at Falkirk and Bruce to run the new shop, so it was called Bruce's. With the new name went the slogan "I found it at Bruce's"; the red bags carrying that legend became minor status symbols for Scottish record buyers.

Expansion was rapid. "It seemed logical to expand, but expansion became a bit of a monster."

The beginning of all the Bruce's shops' troubles was cut pricing. "My philosophy was that it was a capitalistic thing; only the big chains AN INDUSTRY which has London as its nerve centre needs constant reminders that business is often lively and profitable elsewhere. The Bruce's Scottish dealer chain set out to do just that. Co-director Bruce Findlay talks here to Terri Anderson.

could afford to do it, and make even more money out of doing it. Anyway, I believed it was a passing fad, and that the customers would stay with full-price indies to have the service they could give. I was wrong.

"The underground died — or rather, became the overground with those records available everywhere — and cut pricing went on. Virgin came to Scotland, and more young dealers (younger than ourselves by then) opened shops. Our rate of growth really slowed down, and we had to join in with the price-cutting because we saw our business being whittled away."

The Findlays then opened two big, sleek upmarket shops in Dundee and Edinburgh, which were based on ideas gleaned from the sophisticated Lido Musique in Paris.

The idea was to prove that a

defeat. Bruce's was price-cutting, but it had joined in late, and found that it was merely selling to the same number of regular customers but at a 10 per cent discount. Profits dropped dramatically.

By the time Guinness stepped in to buy a controlling interest, and cut the number of shops from nine back to five ("Seeing the Rose Street shop close nearly broke my heart") bankruptcy was imminent and the Findlays were more than ready to give up the attempt to carry all the financial responsibility themselves. "Guinness act like bankers for us, and they are very good; they let us get on with running the company but obviously they control the purse strings."

One thing Bruce then felt free to do was follow up an idea he had been cherishing for some time — to start a record label. "I resented the fact that there was no street music and had been delighted when punk came along. It was not going to cost much just to put out one record our first release by the Valves cost less than $\pounds1,000$, and it sold well." More releases followed, but as publicity and enthusiasm apparently mounted sales mysteriously waned.

The reason, Bruce discovered, was that the independent punk product



BRUCE FINDLAY (left) and his brother Brian cut a record at the Edinburgh party to launch the Zoom label deal with Arista, watched by two admiring fans, and by Willie, guitarist of the Zoom band The Skids.

Scottish record shop would be as good, and as well thought of as any in London, Paris, Rome or any major swinging city. Bruce's had fought hard to earn Scottish retailers service equal to that offered to dealers in London and the prosperous South of England.

"I know that pride and excitement in having a record first, buying it the day it is released — I'm a vinyl junkie myself, and I wanted our record fans to have the same chance as Londoners, not to be told the latest Moodies or Floyd or whatever was on order and they would have to wait four or five days."

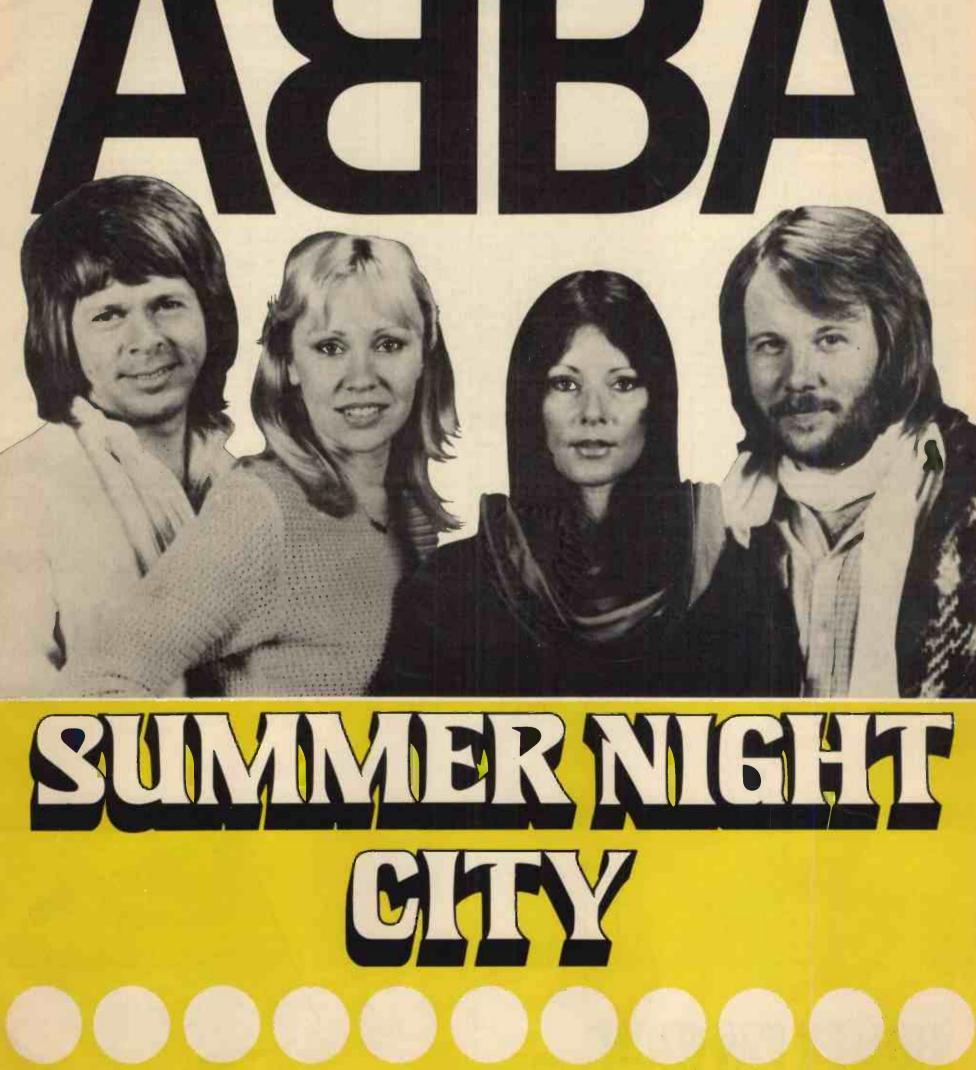
Arguments, persuasion, downright rudeness, and finally action (a reciprocal arrangement between Findlays and Musicland in London whereby the London dealer bought in extra stock on release date and immediately despatched it to Bruce's, greatly to the annoyance of other Scottish retailers and the embarrasment of record reps north of the border) won for Scotland equal terms with the south.

However, if there were victories, there was looming the one big explosion was quickly dying, and dealers (himself included, he admits) became very wary of taking big stocks. "A lot of garbage was coming out from those who thought there was a quick buck to be made. So the more astute men in the punk business got deals with record companies. They were accused of selling out, but I don't think it was that."

Bruce began to consider placing his Zoom label with a bigger company for distribution. He turned to Arista.

All the Zoom bands, including Night Shift, the Questions and Mike Heron, are local to Bruce's HQ. He is constantly surprised at the quality of bands who come to his "tiny" label rather than trying their luck down South straight away. Zoom is staying a "local" label for the moment, because Bruce has learned his lesson from the miniature South Sea Bubble which the retail business so nearly became. "If I expand I will do so (at least on the business side) with my eyes open. On the creative side I am, of course, still in uncharted territory. But I like that."

RELEASED NEXT WEEK THE NEW SINGLE FROM





RETAILING Free sherbet with every disc

"THE FIRST ten thousand copies of this record are being pressed in green vinyl and will have a full colour wrapper," breathed the record rep (who had a slight touch of green vinyl about his cheeks even as he spoke). Having long since found customers unmoved with such promises, I countered with an even better idea

"Why don't you put a free sherbet dab in the first ten thousand? Or even a Popeye face mask? That's the kind of idea that used to sell The Dandy and The Knockout in my

day. The rep was obviously not a man of culture, since the mention of those two august comics didn't even evoke a smile. Instead he explained that sherbet dabs would probably damage the disc, and that, as designers work today, Popeye funny masks would turn out looking like something weird from Star Wars. Sometimes, I get the impression that reps are immunized against good ideas

Frills like colour sleeves, coloured



RAYDO

vinyl and labels printed in Hindi do not sell an indifferent tune or an obscure group: but that's not to say that indifferent tunes and obscure groups never succeed. The record buying public is still a mite unpredictable — though if I were marketing chief at one of the big record makers, I might well try something really new. How about the smell of new mown hay, scrumpy and fertilizer on a Wurzels single, pressed in a nice horse manure colour vinyl?

Summing up

EXPLAINING to a customer the other day how hard it was to get staff who can add up in their head, I was astonished by his comment. He suggested that the repetitive nature of much pop, worked against the kind of concentration essential for mental processes. The decline of education began with rock and roll.

"On that basis," I replied, "you might say that literacy began to go downhill with the advent of the LP, since it's much harder to read a record label spinning at 78 rpm than a record label spinning at 33 rpm. And it's a known fact that teenagers do much of their basic reading from record labels going round the turntable."

I decided to ask one of the young ladies working in a nearby plush record emporium what she made of the decline of mental arithmetic. "It doesn't affect me. I always insist

customers give me the correct money. "But suppose they haven't got

it?'' At once the young lady looked stern and uncompromising. "They always give me the correct money. Or so they claim.

Wombling off

IT WAS GOOD to get away from the stresses of life on holiday in South Wales, where I began my wild career in music - sifting through the 78s in a record store in Bridgend. I used to lend records to one of the local cinemas, a mild protest against the scratched discs they had been using - so I used to go to the pictures to hear my records, you might say. Those were the days all right! I had a lovely plum label Esquire single by Eddie "Piano" Miller, Fifi (and then they all shout, 'Bring her round again').

One recent night in Porthcawl windswept, wet and wild - reflected the changes in public taste. In Woolworths, I found a copy of the first-class Womble Collection on Warwick; reduced to 95p - and that was on a cassette, too. I had to be led, weeping, from the store. I realize that public taste changes, much as I get weary of the fruit pies purchased by Little Nell (the junior) on her errands up the road. But who would have imagined, in those halcyon days when Wombles singles came and went in the space of an hour or two, that they would be sold off, in bulk, for 95p?

Problems

HAVE YOU SEEN the number of weeklies now devoted to pop and contemporary music? They are spread across the floor of my local

Square eye on thieves

CLOSED CIRCUIT television is an increasingly popular method preventing shoplifting of particularly in the big city stores which are crowded with visitors who like serving themselves but have trouble finding the till on the way out.

Remarkable savings on stock losses are claimed by one company offering installation of monitors in shops. TV Securivision Ltd quotes the case of the Virgin Record Shops. At just one branch (admittedly in the shoplifters' paradise of London's West End) an organised gang stole around £20,000 worth of stock in three months, despite a sophisticated anti-theft bleeper system. Virgin investigated alternatives, and finally chose a combination of closed circuit TV and a simple security check. This requires someone to check in bags, which have to be left at the door, and someone always watching the monitor screen. The clear view this gives apparently surprised managers. On the first day after the system was installed at the Plymouth Virgin branch the manager saw and caught a customer who had concealed six records down his trousers. Securivision says it can tailor

newsagents like dead seagulls on Thursdays. With trembling hands, I peer through the pages, and am still amazed by the painstaking journalism. To say nothing of the vast amount of chart information. To absorb such information must be rather like learning the London Telephone Directory during lunch hour (a book with a thin plot but a massive cast, I am informed).

systems to suit the layout of any shop, and rental starts at £4 a . The company is based at week Rectory Lane, Prestwich, Manchester (061 236 8757).

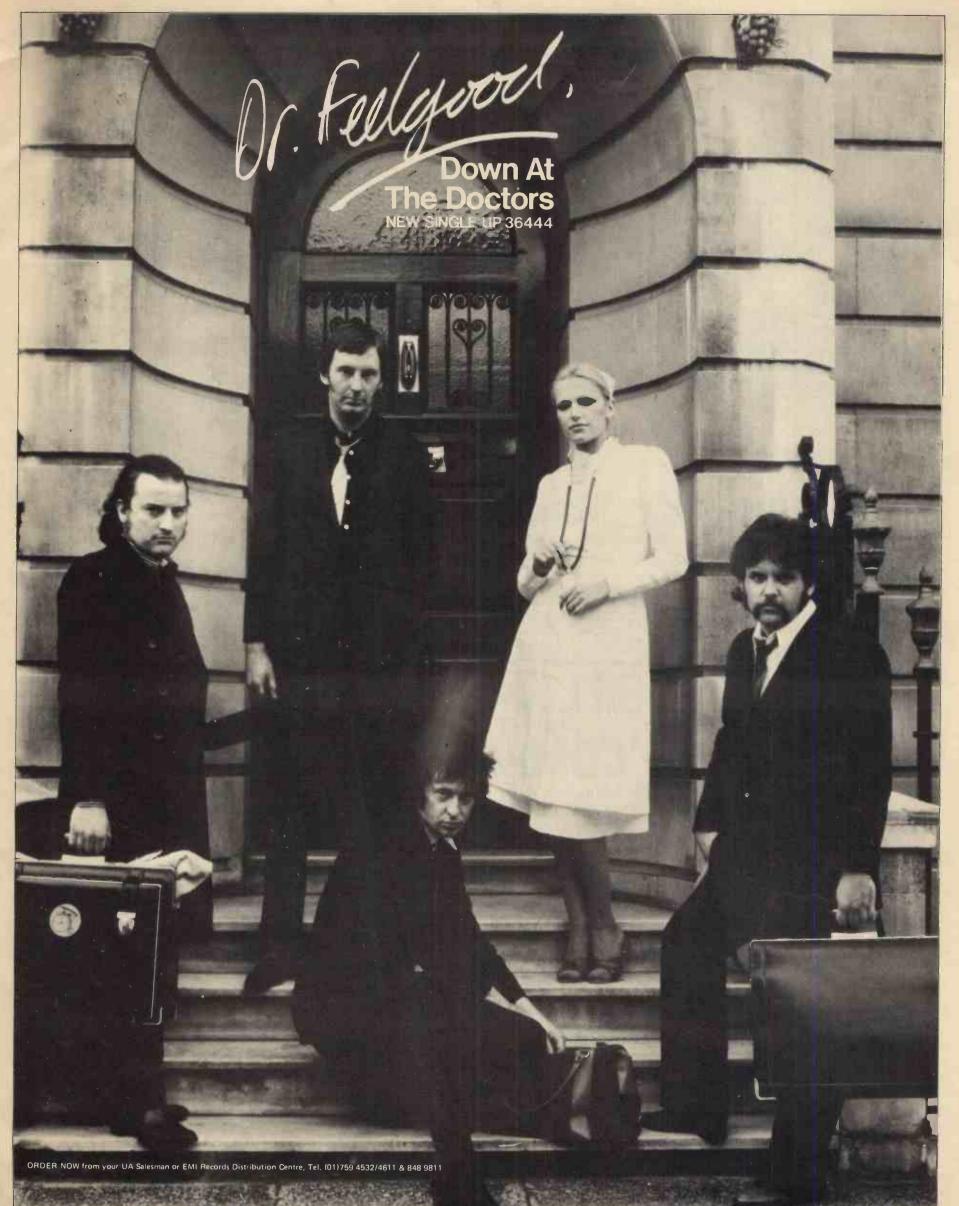
SHOPLIFTING IS a problem for every dealer, but Lois Pink, of Sounds Ideal, in Wallington, Surrey has a much greater acquaintance with criminals than she would like. She has good reason to feel victimised - her shop has just been burgled for the third time in less than 18 months. On the weekend of August 19-20 her shop was cleared of about £3,000 worth of stock. This was only three months after the previous raid, and that followed one in March 1977. "No other shop in this area has suffered so badly," she said, adding that she would like dealers in the area who may be offered small lots of cheap stock to let the police know. She is currently trying for the third time, to completely re-stock a shop quickly. On an understandably sad note she concluded, "I've only had the shop for three years. I was thinking of opening a second one - but now I've gone right off the idea!"

I asked one of the young ladies in the store if she was aware that so

many papers existed. "Never buy them," she said. "They haven't got horoscopes."

How about a problem page? I doubt that Mary Grant would be available, but there must be many competent artists in the business who would be the perfect "ready ear and sympathetic heart"

HONEY PN RICH Arist 183 Another Smash Single On The Way From The Album Raydio SPARC 1041 Which Includes The Hits. 'Is This A Love Thing' & 'Jack And Jill' Order from y P.O. Box. 36



The Doctor On Tour

- September 22 PLYMOUTH Top Rank 22
- 23 24
- TORQUAY Town Hall TAUNTON Odeon MALVERN Winter Gardens 25 26
- DERBY Assembly Rooms NORWICH St Andrews Hall 27
- CHELMSFORD Odeon 28 29 CAMBRIDGE Corn Exchange 30 COVENTRY Theatre
- October 1
- LEICESTER De Montfort MANCHESTER Free Trade ABERDEEN Capitol 35
- **DUNDEE** Caird Hall EDINBURGH Odeon NEWCASTLE City Hall LIVERPOOL Empire SHEFFIELD City Hall 11 BRADFORD St Georges Hall 13 BRIGHTON Top Rank

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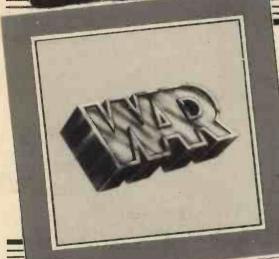
4 HASTINGS Pier
15 HEMEL HEMSTEAD Pavillion
16 READING Top Rank
18 BOURNEMOUTH Winter Gardens
19 PORTSMOUTH Guild Hall
20 CANTERBURY Odeon
21 BIRMINGHAM Odeon

22 BRISTOL Colston Hall
24 CARDIFF Top Rank
25 SWANSEA Top Rank
26 OXFORD New Theatre
27 ILFORD Odeon
28 HAMMERSMITH Odeon
29 HAMMERSMITH Odeon

SINGLES NOW AVAILABLE

STARGARD "What You Waitin' For" **MCA 382**

LIMITED EDITION (U.S. Disco Mix) available on 12" In the top 3 add-ons last week.



THE SAINTS ROCK 'N' ROLL CALDONIA R-O-C-K PICCADILLY ROCK

HOTTEST SOUNDS AROUND Recorded in Barbad

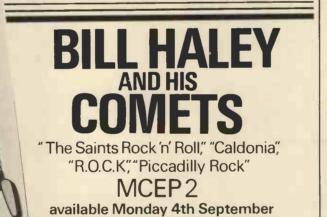
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MCA APOL

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MONO





10" Shipping - Tuesday 29th August

AFFETUOSOS

OF ST. VINCENT

"Children of

The Caribbean"

MCA385

Released to coincide with

the Notting Hill Carnival

ESE RECORDS

NGISE FOR DEL

BROADCASTING **PPL denies need for** radio music cuts JOHN HERBERT general manager case and asserts that BBC local

of PPL, has dismissed as "utter nonsense" recent trade press nonsense" recent trade press assertions that a new agreement between the BBC and PPL for increased local radio needletime could actually mean drastic cuts in music output.

The agreement allows an increase by two hours to three hours a day for London, Manchester and Birmingham, while the remaining 17 BBC local stations, plus any new ones, have their one hour allowance According to Herbert, this is as much as the BBC asked for. In the past a misguided impression

was that the stations were able to supplement their needletime allowances by playing records as review or illustrative material. Herbert reiterates that this is not the

One man's music

MUSIC PROGRAMMES on television continue to be slotted into late night spots while they remain tagged "minority interest" shows. The latest example of this — One Man's Music broadcast this Friday at 11pm on BBC-1 South — admittedly arises more from the fact that BBC regional slots restricted than from unadventurous programming.

The half-hour programme directed by Bob Cousins focuses on singer/songwriter Phillip Goodhand-Tait, who two years ago committed what is often regarded as commercial suicide by leaving London for the tranquility of Blashford in the New Forest. He came to the attention of BBC South through his friendship with Radio Solent dj Richard Cartridge. After a brief look at Goodhand-

management has always been aware of that fact. PPL has monitored broadcasts and its findings indicate that such use of records could easily be absorbed in the extra needletime allowance. "BBC local stations have been 15-20 minutes over the limit and we told them about this. Local radio management have now put that in order and have got all the needletime they asked for." Herbert explained further his irritation at what he described as

constant misuided criticism of the PPL's role in restricting needletime. "It's absolutely untrue to say that PPL won't allow increases in needletime. Ultimately every time the BBC has come to us with a request we have granted the addition in full."



Goodhand-Tait - low profile

Tait at his piano composing, One Man's Music concentrates on his songs. Backed by local musicians of the Shack Band he performs quality material such as Jewel, Miles Go By and Leon in his characteristically sincere manner. His most recent album on Chrysalis is the Muff Winwood-produced Teaching An Old Dog New Tricks and Oceans Away.



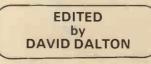
FANTASY ARTIST Sylvester (right), currently in the chart with his single You Make Me Feel (Mighty Real), is seen here with Greg Edwards at Capital's Best Disco In Town show at the Lyceum and he was Edwards' guest on his Soul Spectrum show on Saturday.

DJ

BOTH RADIO Luxembourg and Radio London have found winners for their dj competitions.

Luxembourg winner, 13-year-old Shirley Clark from Seaford, Sussex, became d) for the day last Friday and was presented with a £1,000 holiday in Greece by Peter Cook

The Radio London competition, organised with Disco Dancing magazine, was won by 15-year-old Rhona Johnson from Reading. She took over Track Record presenter Malcolm Laycock's programme.



Hallam live

RADIO HALLAM'S most extensive outside broadcast of the year will be at the Sheffield Show this weekend. Hallam will be presenting three concerts. The main event will be a Saturday night show cast Inv in stereo in which Keith Skues will present Catherine Howe, Peter Sarstedt and Child.

On Friday evening Roger Moffat will present local singing talent and this concert, as with Saturday afternoon's appearance by Bitter Sweet, will be recorded for later transmission.

• Hallam has published a second book — Radio Hallam, Your Friendly Set — which traces the growth of the South Yorkshire station.

MCA RECORDS MCA Records, 1 Great Pulteney Street, London W1.

THESE MEN HAVE CRIMINAL RECORDS DE L'ALTER THE EAST WAY

HereReinster

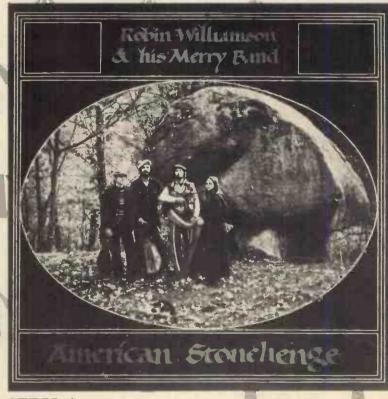
STEAL 2 "Playing Guitar – The Easy Way." Michael Chapman. An album featuring 12 instrumental tracks and a beautifully produced 16 page booklet with simple tablature and diagrams giving a mprehensive guide to open tuning techniques.

STEAL 3

"The Man Who Hated Mornings' Michael Chapman. Michael's latest studio L.P. Featuring Rick Kemp, Keef Hartley, Mick Ronson, B. J. Cole and Peter Wingfield. 'He's one of the most individual and original musicians in Britain, and general recognition of this is long overdue' Melody Maker.

The Man Who Hated Mornings Michael Chapman

Michael Chapman on Tour with Camel Sept. 7th-Oct. 14th



MICHAEL CHAPMAN

STEAL 4

'American Stonehenge. Robin Williamson and his merry Band. Since the demise of the 'Incredible String Band', Robin Williamson has moved to America and formed a new group. This is their first album released on Criminal Records.

Robin Williamson U.K. Tour Nov. 1978.



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CBS expects to top the billion

THE CBS Records Group expects to surpass the one *billion* dollar net this year (if their mail order business is taken into account). Group president Walter Yetnikoff told 1400 representatives attending the company's annual convention here.

Yetnikoff said the company was ahead of schedule: in London last year he called for the billion dollar figure to be attained by 1980.

And Dick Asher, head of CBS Records International, said that figures for 1977 were 20 per cent up and 1978 looked even better. He promised to deliver "half or more of that one billion dollars and you won't have to wait until 1980." He also said that the domestic arm of CBS must do more towards breaking foreign artists in the US.

Yetnikoff also stated that the company had increased its staff by some 2000 in the past couple of years, and was committed to spending \$200 million in capital expenditure including a \$50 million some for a new production plant in Georgia.

Meanwhile the Polygram Group (records, music publishing and films) reports 1977 revenues of \$900 million, a major portion from its partnership with the Robert Stigwood Organization. Global production plants pressed 225 LA NOTES from LITA ELISCU IN LOS ANGELES

million units last year, a six per cent increase from 1976, and 39 million tapes, a 25 per cent increase. Some 300 djs working in the disco field have banded together to form the International Union of Programmers and Technicians, based in Chicago and claiming to be the first trade union for the disco dj. Already it has met four times since June, and is actively seeking national membership. Branch national membership. offices have been started already in 17 states, including New York, and the new organisation expects to have several thousand new members on their books within the next two months. Dues are 15 dollars annually. They are aiming to set a minimum pay scale of 50 dollars a night (average per night payment now is thought to be around 35 dollars) and also setting up a test for djs who want to join the union.

EDITED by NIGEL HUNTER



HAMBURG: Arcade Records international a&r director Sylvia Curd was here recently to present Klaus Ebert (left) and Rudi Gassner of Metronome Records with a gold disc for the chart-topping Buddy Holly's Greatest Hits album.

Voyage launch

NEW YORK: A new independently distributed record label named Voyage has been launched here by record and show producer Stan Vincent. Lou Ragusa has been named executive vice president, coming to Voyage from the post of CBS International music publishing vice president and previously North American general manager of DJM Records.

Vincent, who has produced hits for Connie Francis, the Edwin Hawkins Singers and Cher among others, sees Voyage as "a mini A&M". The first LP release is by Supermax, 11-strong German group which has charted in France, Germany and Italy.

Teal plans three new budget lines

From JOE BRONKHORST JOHANNESBURG: Teal Records is preparing the launch of three new budget lines. The series names have not yet been revealed, but the repertoire covered will be children's material retailing at a recommended price of £1.85, jazz from the Stax catalogue (£2.50), and Greatest Hits compilations (£3.15).

Meanwhile the South African music industry has revised its disc price structure, and the recommended retail prices now are £1.15 for a single, £5.20 for an LP and £5.50 for a cassette.

Hamburg notes

From MICHAEL HENKELS

HAMBURG: EMI announces distribution deal with the Sunburst label founded by ex-Deep Purple managers John Coletta and A. Tribe. Artists contracted to Sunburst are ex-Deep Purpler David Coverdale and his group White Snake and British band Grand Theft

... Kate Bush's The Kick Inside has exceeded 100,000 German sales ... Munich publisher Hans Beierlein has fixed a promotion contract between his Edition Montana company and German songstress Ingrid Caven, an idol of the haute monde in Paris. The music of her current LP was composed by Peer Raben with lyrics penned by Reiner Maria Fassbinder, regarded as an enfant terrible of the contemporary theatre and film world. Beierlein is well known for publishing and promoting Udo Juergens, Heino and other stars. Black Forest-based MPS label reveals that George Shearing will tour with Stephane Grappelli from November 18 till December 6. There

Black Forest-based MPS label reveals that George Shearing will tour with Stephane Grappelli from November 18 till December 6. There will be concerts in Australia and New Zealand and two in the UK, Edinburgh (December 10) and London (12) . . . US Sire label to be distributed by Ariola-Eurodisc here, including artists such as the Ramones, Flamin' Groovies and Rezillos . . . Global Music gratified by success in US of Blame It On The Boogie by Britain's Mick Jackson, Special campaiens for music-

Boogie by Britain's Mick Jackson. Special campaigns for musicorientated films continue here. The latest include Polydor/DGG push on John Travolta via a dancing contest in collaboration with teeny magazine *Rocky* and a similar scheme by Bellaphon for Thank God It's Friday with *Musik Joker*.

Frank Patterson on Thames Television 30th August

HALF HOUR SHOW FEATURING IRELAND'S NO.1 TENOR.

Be prepared – Frank Patterson also appearing in "Stars on Sunday", September/October.



L.P. 9500 218 Also available on cassette.

Available from Phonodisc Ltd. Clydeworks, Grove Road, Romford, Essex 4M6-4 QR. Tel: 01-590-7766 and in Ireland from Polygram Records Ltd, J.F. Kennedy Road, Dublin 12. Tel: 01-508256. Telex: 30434.



Ale.



THE ABYSSINIANS Hey You/ This Land Is For Everyone FLS113 Released on 8th September. From the forthcoming album— Arise. To be released on 29th September.



THE MOTORS Forget About You/ Soul Redeemer VS222 From the amazing album— Approved by The Motors V2101 Come ball jonge ...



DEVO Come Back Jonee/ Social Fools VS223 First 15,000 in steel grey vinyl. Taken from their first album– Q:Are We Not Men? A:We Are Devo! V2106



SKIDS Sweet Suburbia / Open Sound VS227 First 15,000 on white vinyl.



ALTHEA AND DONNA Going To Negril/ The West FLS110 Released 1st September. 12" version out now. VOLE7

Virgin Records distributed by CBS. Telephone: 01 960 2155

INTERNATIONAL **EUROPE'S TOP SELLERS Belgium** Holland

9

- SINGLES YOU'RE THE ONE THAT I WANT, John Travolta, Olivia Newton-John, (RSO) WINDSURFIN', The Surfers,
- (CNR) YOU'RE THE GREATEST 3
- LOVER, Luv, (Philips) LAY LOVE ON YOU, Luisa 4
- Fernandez, (Warners) ARABIAN AFFAIR, Abdul Hassan and Orch., 5 (Mercury)
- TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis/Deniece Williams, 6 (CBS)
- FOLLOW 7 ME, Amanda Lear, (Ariola) ONE FOR YOU ONE FOR
- 8 ME, La Bionda, (Fleet) WET DAY IN SEPTEMBER, 9
- Pussycat, (EMI) DANCING IN THE CITY, 10
- Marshall Hain, (Harvest) LPs
- GREASE, Soundtrack, 1 (RSO) SATURDAY NIGHT FEVER, 2
- Soundtrack, (RSO) WAR OF THE WORLDS,
- 3 Various Artists, (CBS)
- SUPER SCHLGARES, 20
- Various Artists, (Arcade) NIGHT FLIGHT TO VENUS, 5 Boney M, (Hansa)
- SANTANA GREATS, 6 25
- Santana, (CBS) BEACH PARTY, Various Artists, (K-Tel) 7
- 8 **DIRE STRAITS, Dire Straits,**
- (Vertigo) 30 GOLDEN GUITAR HITS, 9
- Various Artists, (Arcade) 10 SOME GIRLS, Rolling
- Stones, (Rolling Stones)

- YOU'RE THE ONE THAT I WANT, John Travolta/ Olivia Newton-John, (Polydor)
- WINDSURFIN', The Surfers, 2 (Barclay) ARABIAN AFFAIR, Abdul 3
- Hassan and Orchestra YOU'RE THE GREATEST LOVER, Luv', (Phonogram) LAY LOVE ON YOU, Luisa 4
- 5 Fernandez, (WEA)
- ONE FOR YOU ONE FOR ME, La Bionda, (Ariola) TOO MUCH TOO LITTLE
- TOO LATE, Johnny Mathis Deniece Williams, and (CBS)
- LET'S ALL CHANT, Michael
- Zager Band, (EMI) DANCING IN THE CITY, Marshall Haine, (Harvest)
- 10 FOLLOW ME, Amanda Lear, (Ariola)

New Zealand

- 1 RIVERS OF BABYLON, Boney
- 2 YOU TOOK THE WORDS **RIGHT OUT OF MY MOUTH,**
- Meat Loaf 3 GREASE, Frankie Valli
- NO NUMBER FOUR
- **FLOWERS**, Emotions 5 6 SHADOW DANCING, Andy
- Gibb WHICH WAY IS UP, Stargard
- 7 FLASHLIGHT, Parliament 8 9
- **Eruption/Precious Wilson** I HAD WORDS, Scott 10 IF
- Fitzgerald/Yvonne Keely

New Sherbet deal

SYDNEY: recording A new agreement has been concluded between Sherbet and Festival Records, whereby the latter exclusively distributes Sherbet and Darryl Braithwaite records in Australia and New Zealand. The band has been associated with Festival for nine years now.

Sherbet is starring in a current nationwide Australian tour titled Another Night On The Road after completing their new album in Los Angeles. The LP, the band's 11th, was released here on August 18, and is being issued by RSO in the US, where Sherbet return again for promotion after their tour.

KAMAHL has signed a contract worth two million Australian dollars with Phonogram, continuing an association with the company which has spanned 11 years. During that time Kamahl has been awarded over 100 gold and platinum discs, plus a special diamond trophy for The Elephant Song presented to him by Phonogram Sweden for the highest selling record in the history of that country.

A recent special compilation album named after the singer reached the No. 1 spot in New Zealand, dislodging Saturday Night Fever and gaining triple platinum status in the process. Kamahl's 18th album entitled Around The World will be released here in October.

ATV MUSIC is restructuring its Australian activities, and the name of Northern Songs Pty is being changed to ATV/Northern Songs

Pty. The renamed company will henceforth be the Australian publisher for the British and American companies, which are ATV Music, Northern Songs, Lawrence Wright, ATV Music Corporation and Welbeck Music Corporation.

Chris Gilbey has been named managing director of the renamed company with effect from September 1. Formerly vice president of Albert International Music, Gilbey was responsible for the development of Australian artists John Paul Young and AC/DC, and more recently he launched the career of Australian new wave band the Saints as director of Together Enterprises.

ATV/Northern Songs will be based here in Sydney, and in addition to its sub-publishing function, will be actively engaged in signing and developing local talent and acquiring Australian representation for other international catalogues.

AUGUST has witnessed a Salute to Satchmo tour of Australia in tribute to the late Louis Armstrong and featuring a stellar line-up of Anglo-Australian jazz talent.

The UK contingent comprises Humphrey Lyttelton, Alex Welsh, Roy Williams and Bruce Turner, and they are working with a ninestrong Australian jazz unit assembled and led by Graeme Bell. The tour has been organised by Universal Attractions by arrangement with Ronnie Scott Directions Ltd. (England), and takes in Perth, Adelaide, Newcastle, Sydney and Melbourne.

In brief. .

AMSTERDAM: Kate Bush has won the Edison trophy for best single of the year with Wuthering Heights, and will receive her award at a special presentation later this year.

Other Edison awards, decided by jury comprising leading music critics and disc jockeys in Holland, went to Gerry Rafferty and Elvis Costello (Best LP), Abba (Best Vocal Group) and Billy Joel (Best Singer/Songwriter).

SAO PAULO: RCA Brazilian star Maria Creuza recently completed a

three-country Latin American tour which took her to Chile, Argentina and Uruguay. In Chile she made a special for

Channel 7 tv and appeared in concert at the Hotel Bauem in Santiago. She starred in another special for Argentina's Channel 11, and played to a sell-out audience at the Solis Theatre in the Uruguayan capital of Montevideo.

AMSTERDAM: An agreement singed here between Sandy Roberton of Rockburgh Records and Anton Witkamp of Ariola has led to the release of Stealin' Home, the new album by Ian Matthews, in Holland, Belgium, Germany, Austria and Switzerland.

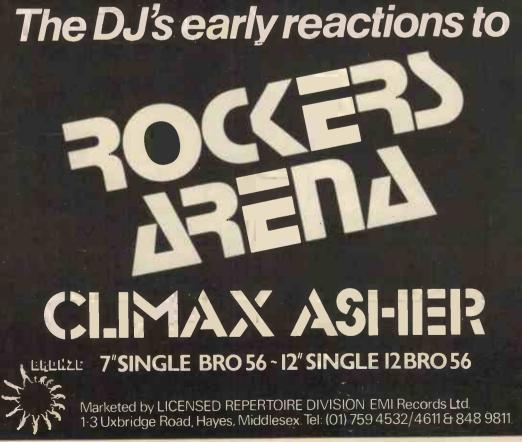
International News every week in Music Week -Contact Nigel Hunter, International Editor, Music Week, 40 Long Acre, London WC2 (01-836-1522).



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REACTION SHEET CROWD REACTION DUCK to water shuff this, first time Derayed it you could it see the dame froot for delightful gyrading bodies. - hovery. IS IT BEING REQUESTED Jes. PERSONAL FEELINGS D'ue veuer been a great laver of reggae Pop or aquesure but despite nyperf I really like it add this to the fact that the punchers Your it than I'm as happy as the proverbial pig KEVIN JOHN (LYTHAM ST. ANNES) PERSONAL FEELINGS I love it - maker a change from N York disco ALAN RHODES (YORK) EARLY PLAY, LATE PLAY, ANYTHE PLAY, I TRIED THIS ONE OUT THURS, FRI, SHIT, NITE IT WENT DOWN, SO WEL THAT I MUST DO AN BARLY REACTION SHEET ON THIS ONE NO PROBLOMS AT ALL, BIG HIT RECORD IN FACT AND SAY CROSSOULLE RECORD, AND IT'S REGGAE. BIG HIT MICKY DEE (OSCARS, ILFORD) PERSONAL FEELINGS Very infectious, I like it more everytime I give it a play. Infact, I started humming this while on my way to a gig last night ! Catchy eh ?



TALENT



Child: learning fast and growing up

by DAVID DALTON "THE BUSINESS has a lot to answer for in the last two years and it serves them right if the market has never been so slack." Thus speaks the strong principled and equally strong willed Mike Devere, manager of Child, a group of good looking boys with teen appeal currently enjoying single success on Ariola Hansa with the old Conway Twitty hit, It's Only Make Believe.

Although a comparative novice in the music business — until three years ago he was a comsmetics rep — he has been keen to learn and has quickly evolved a strict set of rules for his boys to follow. They are "his boys" in the same way that the Bay City Rollers were Tam Paton's boys and the comparison is a reasonable one as Devere is an admirer of Paton's guidance of the Rollers at their peak.

The members of Child understand and comply with this discipline, if lead singer Graham Bilbrough's reaction is anything to go by. "We've done it all together. He's totally right in everything he's said." The other band members who, I am assured, have similar faith in their manager are 19-year-old twins Tim and Keith Atack, and Mick McKenzie, the daddy of the group at 23.

Devere feels that the record business has taken a wrong turning in the past two years veering towards punk and new wave and the key words he uses to convey what he wants to re-introduce into music are "emotion and fantasy". He feels that he can provide both these through Child. "No-one at the moment is giving the kids anything to be happy about. When I first heard Child, I don't know why I didn't walk straight out they were so bad. But I suppose I thought they could reflect my ideas — given some discipline. My band must have my values and my motivation. We have a set of rules and try to keep them. Obviously sometimes its very hard with the temptations there are. We have a meeting every evening to discuss everything we're done and everybody from the music business we've met during the day."

Recognising Devere's strong determination to guild Child to the top, it comes as no surprise to learn that Tam Paton is one of the figures he most admires and he has modelled some of his ideas for the

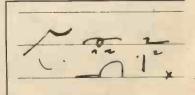
group on the Bay City Rollers. Devere has learned many lessons from various sources during his early days of management. One important point brought home to him very starkly was not to get overconfident or complacent. "After a little bit of success we made the mistake of thinking we'd made it," he says. "We were soon brought down to earth when we played in front of 72 people at Preston Guildhall. Happily we've got over that now and the last time we played in Manchester, there were 2,000 fans inside with 1,000 locked out."

Child's live performances have been few, Devere following a deliberate policy concentrating on television and press exposure. The next tv date planned is a Seaside Special appearance, while future live dates include the Manchester Apollo and Sheffield. Another promotion feature has been the Child Funbus, which has enabled the group to appear before 80,000 fans at seaside resorts around the country.

An album nearly completed is scheduled for Chirstmas release on Ariola Hansa. Looking further into the future both Devere and the group are realistic in looking beyond the two or three years success they can hope for as a teens pop group. "We will form a Child promotion company as a unit, handling other teeny groups as we'll know the market." I get the impression that Devere is hoping to mature in the music business along with his Child.



Mike de Vere: re-introducing emotion and fantasy



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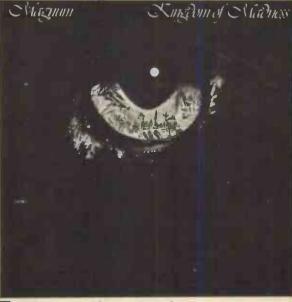
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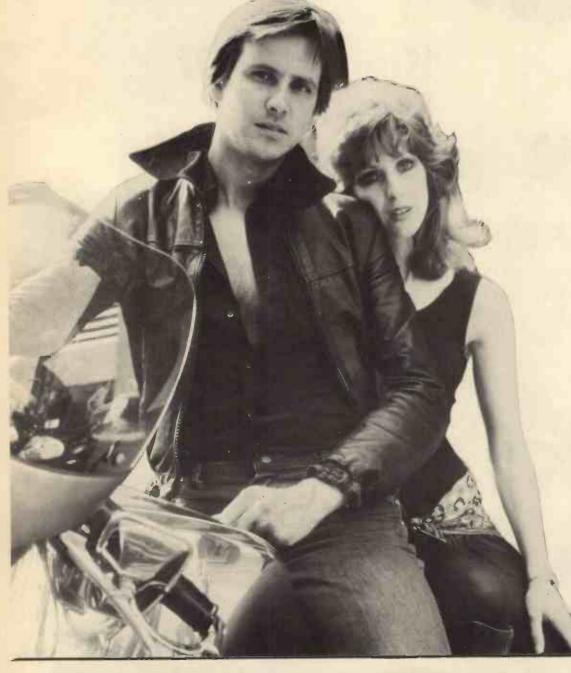
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PAGE 21



Chris Blake, star of LWT's networked T.V. show 'Mixed Blessings', sings another hit song from "Grease".



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STUDIOS Long View sends Substitute to US

SUBSTITUTE, THE serendipity single of the year which caught the music industry in a state of complete but pleasant surprise, will find itself with a rival in America. Epic has signed Clout for the US, and is to release Substitute there, but a new small label already has its own version out, and is picking up some interested reaction. Long View Farm (featured in Studioscene last month) has started its own label, and has managed to pip Epic with a version by home-grown artist Joanne Barnard.

SEPTEMBER BOOKINGS at Utopia include Jonathan King, Dana, and Steve Gould and Phil Lynott — who will be recording there — while the cutting room will deal with product from Flintlock, Marshall Hain, Charles Aznavour, Lindisfarne and Suzie Quatro.

ALTHOUGH IT launched its new recording complex with a party last month Pluto, in Granby Row, Manchester, is still developing, and intends to upgrade to 24-track facilities by the end of this year. Pluto started almost 10 years ago as a two-track demo outfit owned by ex-Hermans Hermit Keith Hopwood. With the help of co-director Malcolm Rowe it grew slowly but steadily to 16-track status, and now boasts a handsome air-conditioned complex which has a voice-over studio and a large music studio with separate control rooms, kitchen, lounge and recreation area — and a 1,000 square foot rehearsal studio is now being added.

ESCAPE STUDIO, the away-fromit all studio in the heart of Kent's most beautiful countryside, may never open its oast house doors again. Following the shock of finding that it had been totally stripped by burglars (who left nothing but a few severed wires trailing' across the control room floor) while it was unoccupied and unsupervised for a couple of days, it is likely that any idea of reopening as a country studio will be dropped. The new Escape, if it ever appears, will probably be in London, or at least in a more populated area where, it is hoped, a gang of thieves dismantling a studio EDITED by TERRI ANDERSON

would be noticed by someone with enough sense to mention it to the police.

A DIGITAL delay unit which attracted considerable interest at the Los Angeles AES exhibition because of its extraordinarily low price tag and more than adequate performance is now to be available here through Scenic Sounds Equipment. SSE has concluded a representation agreement with Deltalab Research Inc. of Massachusetts which covers the DL-1 digital delay unit and other forthcoming products. The DL-1 offers, for a price of £726 (UK professional user nett) delay from 5ms to 160ms in 5ms steps; full 20-15 Khz frequency response on all delay settings, dynamic range greater than 80 dB (broadband) on long delay settings, greater than 85dB on short delay.

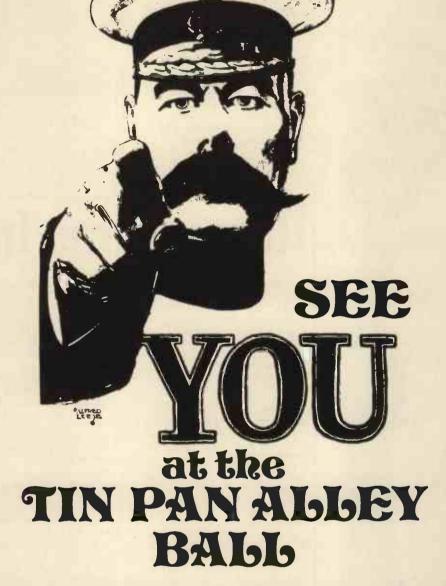
DAVID HARRIES, manager of Air London has now gone to Monserrat for a year to see the new Air Monserrat studio, of which he is a director, through birthpangs and teething troubles. Any regrets he may have voiced about leaving England's pleasant land fell upon unsympathetic ears at his recent farewell party; everyone thought about all the points in favour of a year in the West Indies while torrential UK summer rain fell outside.

THE 1978 APRS engineers course at Surrey University takes place later this month, in its now week-long form. Topics on the agenda include location recording, acoustics of musical instruments, disc cutting, a workshop on limiters and compressors, use of effects units, automation, and a closing session on the role of the record producer with a panel of studio managers to lead a general discussion. Some sweet and sour opinions are likely to be aired at that session.



AN OLD Copenhagen warehouse, with the thick walls and 14-inch wooden beams which the builders of 1810 favoured, is now the home of a young recording studio. Sound Track has acoustic design by Eddie Veal, and is of generous

Veal, and is of generous proportions — the control room is 40 square meters and the studio is 100. Equipment includes a new Trident TSM 40-in, 32-out console, Lyric 24-track machine, and four JBL 4350s for monitoring. The conversion job on the building has been done with considerable taste — at the considerable cost of £160,000 — but rates are temptingly low, at £40 per hour with no overtime charge. The studio is near the Kings Palace and the harbour, and accommodation can be arranged for visitors from abroad. Picture shows a working session at Sound Track, with the band choosing to use the live parquet flooring area.



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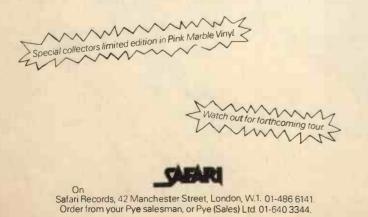
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SPECIALLY APPROVED FOR RADIO



CLASSICAL EMI Brahms cello sonatas by Tortelier

VIEWERS WHO enjoyed Paul Tortelier's Master Classes on BBC TV in July could well be tempted to buy the 'cellist's new HMV release on which he plays the two Brahms Cello Sonatas, accompanied by his daughter, Maria de la Pau. The F major was one of the works covered in the Master Classes and Tortelier's reputation as a performer and his personal appeal would make this a definite stock item. The TV appearances should compensate for the fact that there are rival versions of these works in the catalogue.



LESLIE HILL, EMI Records chairman and EMI's director, group music, welcomed to visitors from the Soviet Union at a Melodiya reception last week. Here Hill (Left) presents a box of EMI pop product to the Melodiya team, Messrs Shmelev (director of the MK records division) and Shabanov (directorgeneral of Melodiya). They were also given a box of the current UK releases on the Melodiya label. Hill commented that this was the third year in which August has been Melodiya month at EMI and congratulated John Pattrick and his team for the success of the recent Russkaya campaign.

Rare operas from MDC

by NICOLAS SOAMES

PERFORMERS such as Maria Callas, Josef Szigeti, Edwin Fischer and Dinu Lipatti have focussed new interests on the Cetra and Discocorp labels which carry numerous recordings by these and other artists.

This renewed interest follows the formation of the new company —MDC Distribution — which took over the distribution of these two labels from Peerless earlier this year, with the intention of adopting a more agressive marketing policy.

adopting a more agressive marketing policy. Both the Italian Cetra and the American Discocorp are specialist labels. They carry historic recordings of live performances mainly from the Fifties featuring special performers.

The Cetra range currently covers 64 titles. All are operas, ranging from Cherubini's Medea right through the popular repertoire to Wagner's Ring with Knappertbusch conducting a 1957 performance from Bayreuth, as well as Puccini, Massenet, and many Verdi works.

Not surprisingly, the most popular are such classics as Donizetti's Lucia di Lammermoor, with Herbert von Karajan conducting Callas, and Di Stefano in a 1955 Stadtische Opera, Berlin, performance (LO 18, 3 records, £10.50) and a La Traviata, also with Callas, conducted by Giulini at La Scala, Milan in 1955 (LO 28, 2 records, £7.20). But even lesser-well-known operas, such as Medea (another La Scala performance, this time with Leonard Bernstein conducting in 1953, LO36, three records £10.50p) are also doing well according to Bernard Pallut, sales manager of MDC.

Discocorp covers a wider range, with Adolf Busch, Gieseking and Schnabel among the list. But there are also some interesting operas, including the only recorded performance — for the moment of Strauss's Daphne, conducted by Kleiber in 1948 (IGI 295 £7.00).

The world premiere performance of another rarelyheard Strauss opera, Due Liebe der Danae, conducted by Clemens Krauss in 1952 is also available on RR 464, at £10.50.

There is no doubt that these recordings are extremely interesting, but the big question mark is the standard of recording, on one record (Maria Callas, Live from Mexico City 1950-42, Cetra LO62) the recordings vary enormously from the abysmal to the acceptable. Recording techniques were, at times, basic, especially live.

But there are such gems as Callas singing Ah, fors'e lui Sempre libera, from La Traviata. She was at her best on stage, and here one is carried away along with the original audience cheering madly on its feet, after she has soared with such ease to a top E flat. Such is the stuff that legends are made of.

Mr Pallut explained that MDC recognises that Cetra and Discocorp are for collectors rather than the general public. To this end, the company is to concentrate on a handful of box sets each month, seeking reviews in record magazines as well as taking supporting advertising in The Gramophone and Opera.

"Even we are surprised with the way things have been going since we took over," remarked Mr Pallut.

Those selected for special attention in September include three Callas operas, include being Bellini's La Sonnambula (Bernstein 1955 LO 32, Three Records, 50p) and Verdi's Un Ballo in Maschera (Gazvazenni LO 55, 3LPs £10.50p).

55, 3LPs £10.50p). Wagner also features with a 1952 Bayreuth performance of Tristan und Isolde with Modl, Malaniuk, Vinay, Stolze, Hotter and Weber, conducted by Karajan (LO 47, 5LPs £17.50). And there is the complete version (18 records) of the 1957 Bayreuth Ring with a edittering

And there is the comfifte version (18 records) of the 1957 Bayreuth Ring, with a glittering cast including Nilsson, Hotter, Neidlinger and Windgassen (LO 58-61) for £63, though the four operas are available separately.

The Cetra boxes, are issued with either a libretto in Italian, or a special booklet containing photographs of the original production.

ln brief. .

TWO TITLES for September from Saga are Guitar Music Of Torroba and Mozart String Quartets. Eric Hill is the guitarist on SAGA 5462 and plays various airs, short pieces and a suite among other works. The Fine Arts Quartet plays Mozart's quartets in D Minor (KV 421) and C Major (KV 465). Both retail at £1.75.

THE ITALIAN conductor Gaetano Delogu has recently signed a contract with Supraphon Records to record a number of popular works over the next three years which will be distributed in this country by Rediffusion Records. The works include Verdi's Requiem, Sibelius' Fifth Symphony and Stravinsky's Jeu de Cartes and Firebird Suites.

All recordings will be with the Czech Philharmonic Orchestra.

Popular waltzes on Greensleeves label

THREE POPULAR choices come on EMI's midprice Greensleeves label this month. Walter Susskind conducts the Bournemouth Symphony Orchestra in a programme of waltzes which, as well as popular Viennese pieces by Strauss and others (eg, The Skaters' waltz), includes works by

> CLASSICAL NEWS weekly in MUSIC WEEK edited by Val Falloon

Tchaikovsky, Lehar and Weber, such as the waltz from The Merry Widow (ESD 7056). Liszt's Hungarian Rhapsodies Nos 2, 3 and 5 and the Mephisto Waltz (No.1.) are played by the LPO conducted by Willi Boskovsky (ESD 7039). This is a follow-up to a previous Hungarian Rhapsodies LP (ESD 7039).

The late tenor Owen Brannigan can be heard on his second Greensleeves release of, Handel and Mozart Arias. (ESD 7059) Charles Farncombe conducts the Philomusica of London (the Mozart arias are with the RPO, conducted by Susskind). The arias are sung in English. The previous Brannigan release on this label was Songs Of Britain and this latest LP demonstrates his classical side. The recordings date from the Fifties.

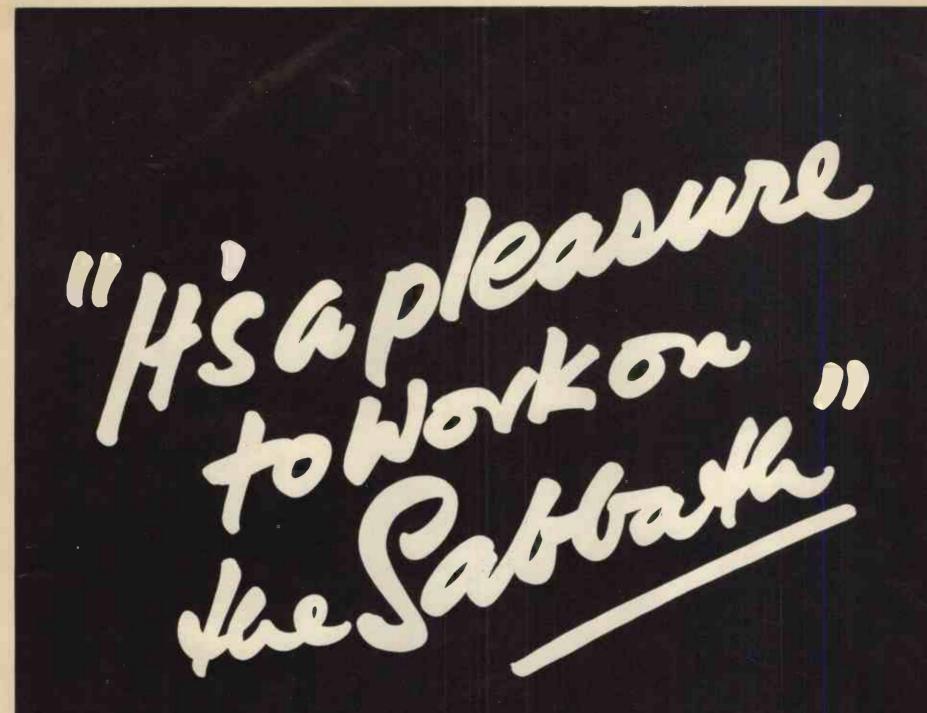
Black Sabbath have been flying high for ten years. Here's to the next decade.

J. Lis

VERTIGO

PAGE 33

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ADVERTORIAL **BLACK SABBATH TENTH ANNIVERSARY**

YEARS. That's 3,650 days give or take a Leap Year or two. Or 87,600 hours. Or 5,256,00 minutes. Or 315,360,000 seconds .

In other words, one hell of a long time.

It's perhaps somewhat surprising, given the megawatt musical madness that Black Sabbath are prone to induce, that the four members of the band haven't progressed into subtler, less demanding fields by now. After ten years of pile-driving powerchords, thunderous riffs, banshee wail vocals, devastating drumming and hammer down bass playing - in other words, sheer VOLUME - the various Sabs must surely now be yearning for a simpler, softer life. Well, mustn't they? No sir

Black Sabbath, today, are as strong as they've ever been. After a good year away from the spotlight, the band have re-emerged with new riffs, fresh lyrics and raw, pounding rhythms . . . simply, even after a varied, eventful decade, the Sabs' mind-mangling power is undiminished.

The Black Sabbath story has been chronicled many times, although it is not generally known that their second album was originally to be called 'War Pigs', (hence the cover) but it was changed at the last minute to capitalise on the success of Paranoid as a single. Similarly, the Volume Four LP was first named Snowblind, but various pressures were brought to bear and the band were forced to think again about the drug-orientated title. When the band formed in 1968 they called themselves Earth. In those early days they kept body and soul together playing interminable German night club gigs.

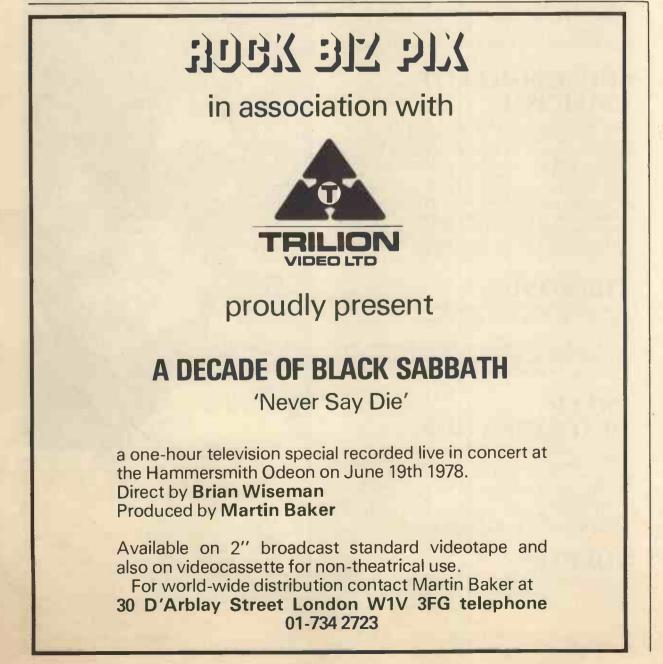
In 1969 the band changed their name to BLACK SABBATH because they discovered there was a pop band called Earth in existence, and they had no wish to be confused with their eponymous rivals. Their name change came from the band's composition Black Sabbath, the title track of their first album, which smashed its way into the British charts and stayed there for 13 weeks. In September 1970, a single and album, both titled Paranoid, really established the band. The single made number four in the charts and the album rocketed to the number one slot.



Left to right: Bill Ware, Ozzy Osbourne, Geezer Butler, Tony

Around this time Black Sabbath made their first foray into the United States where the dynamism and professionalism of their live performances was greeted with wild enthusiasm. Since then, they have been touring the States regularly maintaining a very strong following.

The year of '71 saw the release of Master of Reality, which made number three in the album charts, plus an intensive programme of touring throughout the world. Black Sabbath Vol 4, the band's most technically complex album up to that time, was released in September 1972, and it proved an interesting taster for the band's blockbuster "Sabbath Bloody Sabbath" which hit the streets the following year. It was heralded in the music press as " a heavy metal masterpiece" and it proved that Sabbath had finally burst into the big league.



Iommi.

In July 1975, with the release of Sabotage, Black Sabbath began yet another American tour which climaxed with their first ever appearance at Madison Square Garden, New York. It was a sell-out and the concert so successful that it has become an annual event on their touring programme.

In January 1976, a compilation album titled We Sold Our Souls For Rock And Roll was released -- an excellent representation of the band's work so far. On October 1976, Black Sabbath released their best album to date, Technical Ecstacy, and subsequently embarked on a successful and massive world tour.

On the British tour, perhaps an indication of the band's following is that they sold out London's Hammersmith Odeon on four consecutive nights. Their albums illustrate the undying strength and appeal of the heavy metal genre when in the hands of the undisputed masters.

Black Sabbath's recent UK tour was reported to be one of the fastest selling tours. All 29 dates were sold old. It's interesting to note that some of the fans were only 10, 11 and 12 years old. "It's funny to think they were just babies when we started ten years ago" says lead singer Ozzy Osbourne. On tour Ozzy told the capacity audiences that Black Sabbath would go on "another ten years, and another ten years".

To celebrate Black Sabbath's Tenth Anniversary here are perhaps the ten most important factors in the band's success . . .

THE LYRICS

The Sabs are often scorned for their lyrics — but the fact is, the words, originating as they do from the collective mind of the Sabs, have undoubtedly contributed greatly to the band's success.

The scene was set as early as the first album, with the sleeve notes would you believe. Bleak, macabre and vaguely unsettling, phrases like 'young rabbits born dead in traps' and 'the dead, black swan floats upturned in a small pool' left you in no doubt that Black Sabbath were a far from ordinary band.

The second album Paranoid explored the fields of doom-laden Brumrock still further with tracks like War Pigs and Hand of Doom, but the band made their most definitive statements on Master of Reality, their third LP. Lord Of This World paints a terrifying picture of planetary domination, souls in torment etc., while Into The Void tells the rather more hopeful tale of 'freedom fighters' escaping a dying Earth to search for a new, happier world.

Sabbath lyrics may not rhyme in the right places, they may not possess the right poetical timbre to satisfy purists . . . but they're honest, sincere and above all powerful.

BIRMINGHAM

Crumbling flyovers, confusing ring roads, concrete 'n' glass office blocks, a once-startling contrast between old and new (only now the new constructions have grown so scruffy so quickly that some of them are beginning to look more ancient than buildings dating back to before the war)...

TO NEXT PAGE

ADVERTORIAL



Sabbath live

FROM PAGE 35

America has Detroit, Britain has Birmingham — and there's no doubt that the city has had a tremendous influence on Black Sabbath's music.

All four of the band were born in the city and to this day, despite numerous world tours, they still retain their thick Brum accent. Although they ridicule 'Crossroads', splitting their sides whenever loudmouth Jim Baines appears on the screen, they nonetheless possess a definitive affinity with the hyper-industrial, working class Birmingham way of life.

DISCOGRAPHY

The Black Sabbath album selection is as powerful a representation of the heavy rock genre as you could wish for.

'Black Sabbath' (1970), 'Paranoid' (1970), 'Master Of Reality' (1971), 'Volume Four' (1972), 'Sabbath Bloody Sabbath' (1973), 'Sabotage' (1975), 'Technical Ecstasy' (1976) and a couple of compilations along the way — 'We Sold Our Souls For Rock 'N' Roll' (1976) and 'Black Sabbath Greatest Hits' (1977) — that's the full list, each one a titanic testimony to the sensesshattering Sabbath sound. Singles: 'Evil Woman' (1970), 'Paranoid' (1970), 'Tomorrow's Dream' (1972), 'Sabbath, Bloody Sabbath' (1973), 'Am I Going Insane?' (Radio) (1976), 'Never Say Die' (1978). This month sees the release of the new album, 'Never Say Die' — the single from this LP is already well-known and charted at No. 21.

FANS

The Black Sabbath fan is a much maligned figure, a 'Child Of The Grave', Popularly portrayed as a longhaired, great-coated, loon panted individual of minimal intelligence, to be an aficionado of the band you have to be prepared to take a lot of stick not only from the media but from your 'highbrow' friends who are into the likes of Yes and ELP, as well.

Whatever... one glimpse at the sea of peace signs at any Black Sabbath concert, and preconceptions and critical viewpoints are immediately shattered. So what if the two-fingered salute is old hat — at a Sabgig you get conviction, bandcrowd interaction like nowhere else on the planet, and *loyalty*.

RIFFS

There isn't anything like a good riff, and in Tony Iommi Black Sabbath have the riff merchant supreme.

It's a basic, apparently limited idea, is a guitar riff ... you'd think that by this time all possible combinations would have been tried, the field would have been exhausted. But Iommi keeps coming up with the goods — he says that he's got an incredible number of riffs buzzing around in his head.

PARANOID

'Paranoid', as well as being the name of Black Sabbath's second album, is the title of the band's most successful single release. Exactly why it gained Top Twenty status as it did in 1970 is difficult to ascertain, heavy music never usually makes any kind of inroad into the usually ultra-bland 45 listings, and when it does it's undoubtedly some kind of major achievement. Especially with the case of 'Paranoid', a grinding, menacing number with harsh, uncompromising words: 'Did it with my woman 'cos she couldn't help me with my mind'. However, the mood at the turn of the decade was such that the Sabs were given the opportunity to appear on Top Of The Pops and be played on, of all things, the Tony Blackburn show. And such was the exposure that they enjoyed, their barely two years' old career took a sudden, unexpected upsurge. In many ways 'Paranoid' was a major turning point

In many ways 'Paranoid' was a major turning point ... Indeed so 'unexpected' was its chart entry that Black Sabbath's second album had to be hastily retitled.

SUCCESS DESPITE CRITICISM

Black Sabbath have not been helped along the road to success by favourable attitudes or outstanding reviews. No, from the outset, the band have thrived on a word-of-mouth following — a following which has since snowballed into a vast, fanatical army.

The band's first album entered the charts with no airplay and precious few mentions in the music press.

Many people now regard Black Sabbath to be the last true underground band and in many ways that's a fair label with which to tag them. But probably more accurate would be the title 'people's band'.

THE BOND

Talking to the Sabs, it becomes obvious that now, more than ever, a special *bond* exists between the four of them.

Funnily enough, Ozzy Osbourne's brief period away from the band and his subsequent rejoining seems to have strengthened the band spirit still further.

SHEER DETERMINATION

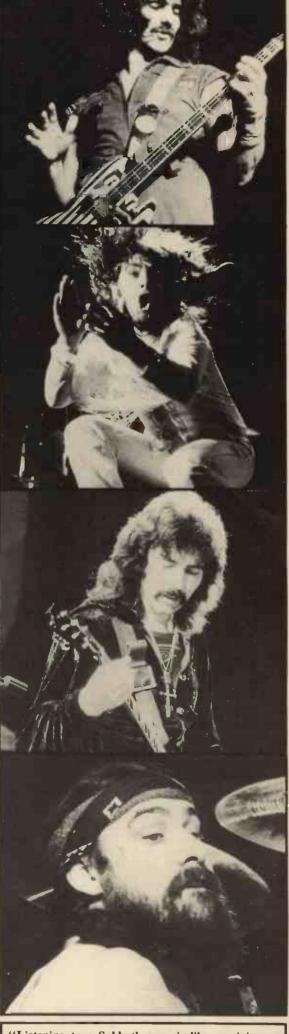
Outside pressures have inevitably left their mark on the band, and perhaps lesser outfits would have gone under years ago . . . but to their credit the Sabs just keep on plugging away, touring, recording, touring, recording, cementing their reputation.

Even in 1978 there's no sign of a let up — this British tour being but the first leg of a world excursion.

VOLUME

The most important factor left until last . . . sheer, unadulterated amplified ecstasy, Sab-metalik mayhem thundering out of the PA like a rhinoceros on heat. The essence of the band, the be all and end all.

And this is the tenth good reason why you shouldn't want it any other way.



"Listening to a Sabbath song is like surviving an earthquake only to be run over by Concorde". Jonathan Grun South Wales Argus (May '78).

Last word from one witty Sabbath fan, who was full of admiration for the ear-blasting volume of Sabbath's hard rock.

"In the Guiness Book of Records they tell you the loudest rock bands measure in decibels" he confided to a friend.

"Sabbath aren't in that league. They're on the Richter scale — the one that measures earthquakes." David Gritten, Birmingham Evening Mail (June, 1978). PRESS RELATIONS: MAGGIE WELLS

'It's been a piece of cake'

From all at

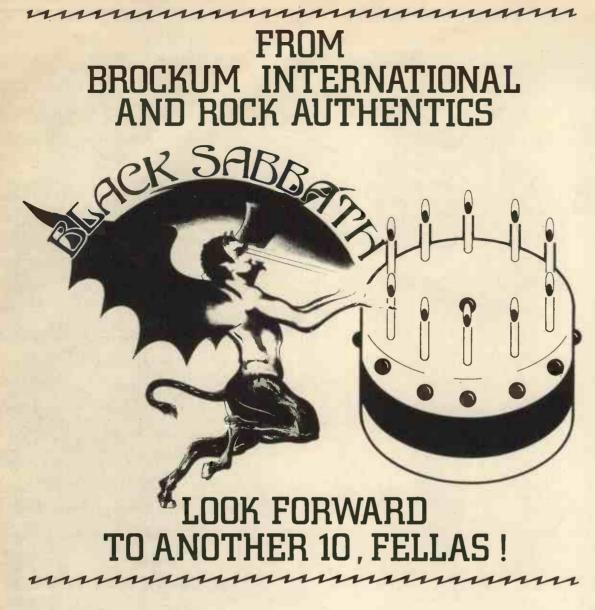
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PUBLISHING State fixes new international deals

STATE MUSIC has concluded several international sub-publishing deals to strengthen its representation around the world. The pacts are with Editions Claude Pascal (France), Attic Music (Canada), Air Music (Scandinavia), New Dayglow Music (Holland), Hans Kusters Music (Belgium), Intro Music (Germany, Austria, Switzerland), and Yackamo Music (South Africa).

Winstone's Gingersnaps

A NEWCOMER on the publishing scene is Gingersnaps Music, formed by Terry Winstone, who previously has been general manager of Beanstalk Music, director of Helter Skelter Music, the UK representative of UFA/Discoton (the Bertelsmann Munich-based music publishing subsidiary) and Bospel Music, the publishing division of Holland's Dureco Records.

Gingersnaps has obtained UK representation of the Belgian Multi-Sound Music and is administering Cuda Music, headed by British composer-producers Michael Dan and Tony Cummings. Multi-Sound is a soundtrack library organisation with over 200 titles, some of which are to be used as background music for UK TV commercials.

Gingersnaps is interested in representation or sub-publishing deals with overseas publishing and record companies not yet linked with UK firms and is also looking for good writers and artists and catalogues for administration. "As each of our international subpublishing deals has expired, we have taken our time deciding whether to renew or go to someone else in each territory," explained State Music deputy managing director Brian Oliver. "Ideally-we have tried to ally ourselves with small, aggressive independent publishers with similar ideas to ourselves. We have been purposely signing and developing writers with international potential, and consequently we have gone with the sub-publishers whom we feel can offer our writers plenty of activity in each territory".

CHRYSALIS MUSIC has signed a long-term publishing deal with Randy Newman's Hightree Music for the UK and Eire. The exclusive agreement includes his high-selling album Little Criminals and the controversial single Short People.

single Short People. The pact was completed during Newman's recent sell-out British tour, which received one of WEA's largest marketing campaigns this year.

campaigns this year. Chrysalis Music general manager Chris Stone commented: "We are extremely proud to have acquired the representation of such an important songwriter, and the success of Little Criminals suggests that Randy's full potential has yet to be realised."

Newman recently completed the follow-up single to Short People entitled Rider In The Rain.



CHAPPELL HAS signed an agreement whereby it will represent Barry Manilow's Kamikazi Music Corporation exclusively in the UK and other PRS territories. Seen after the signing are (from left) Arista UK managing director Charles Leveson, Chappell Music Division chief Tony Roberts and Chappell professional manager Stuart Newton. The deal also includes all back catalogue items assigned to Kamikazi.

BOCU EXPANSION

BOCU MUSIC, known mainly to date for its publishing of Abba material, is expanding its catalogue together with that of Prestige Music, another company handled by the Bocu team of John Spalding and Carole Broughton. The repertoire scope has been widened to include country, pop, disco, mor, jazz and rock.

The most active sector is disco, and Bocu and Prestige now have a crop of singles in this idiom, among which are Come On Dance Dance by Saturday Night Band, I Love New York by Metropolis, and Everybody's Singin' Love Songs by Sweet Thunder.

In the country field there are songs by Ed Bruce, Mac McAnally, Linda Hargrove, Peter Drake, Waylon Jennings, the Willie Nelson Music catalogue, and a current single called The Door Is Always Open by Kelvin Henderson, which was originally recorded by Dave and Sugar.

Other singles of Bocu copyrights are You Light Up My Life by Loleatta Holloway and a cover of Abba's Thank You For The Music by Gillian Burns. Among artists covering Bocu material recently have been Johnny Mathis, Engelbert Humperdinck, Liberace and Darts.

The local element is not being overlooked, and a recent signing was singer-songwriter Kevin Kitchen, who formerly recorded for Anchor.



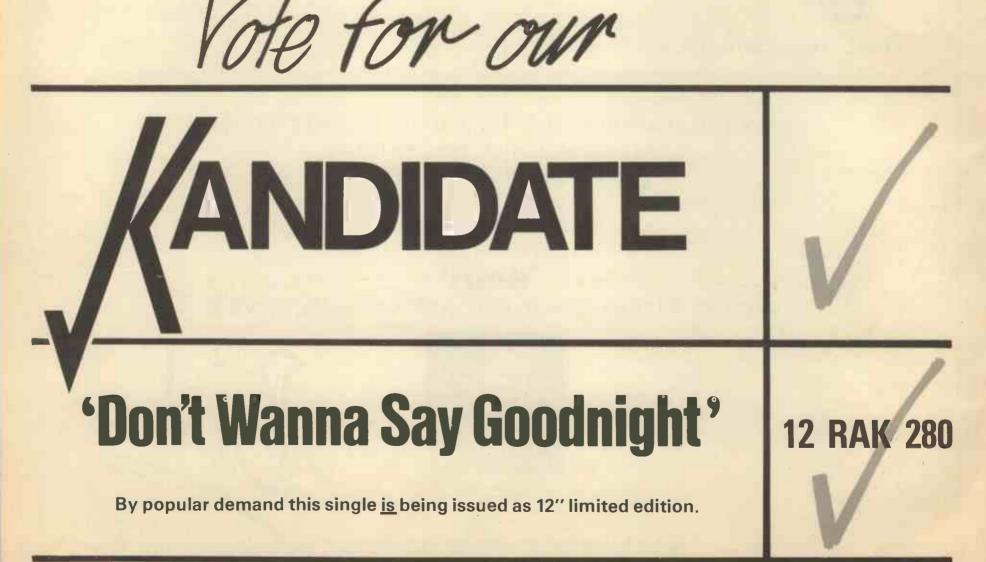
- YOU'RE THE ONE THAT I WANT — Famous Chappell SMURF SONG — Burlington
- 3 ANNIE'S SONG Winterhill 3 SUBSTITUTE — ATV

1

- 5 RIVERS OF BABYLON Far
- Musikverlag/Blue Mountain 6 RUN FOR HOME – Crazy/Chappell 7 DANCING IN THE CITY –
- 7 DANCING IN THE CITY --Intersong 8 NORTHERN LIGHTS --
- Warner Bros/Andrew Heath 9 A LITTLE BIT OF SOAP -Sherwin
- 10 LIFE'S BEEN GOOD --Warner Bros.
- 12 THREE TIMES A LADY Jobete
- 13 STAY Lorna 14 WILD WEST HERO —
- Jet/United Artists 15 (DON'T FEAR) THE REAPER,
- Carlin 16 5705 — Zomba City Boy/Channell
- Boy/Chappell 17 ANTHEM, Mam 18 BOOGIE OOGIE OOGIE —
- Carlin 18 LIKE CLOCKWORK – Sewer Eine With (Zamaka
- Fire Hits/Zomba 20 FINISH WHAT YOU STARTED — United Artists Courtesy MPA

EDITED by NIGEL HUNTER

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PAGE 40

Che Heptones

CHEHEBEORES BECERDAYS

Che Heptones BECCER DAYS

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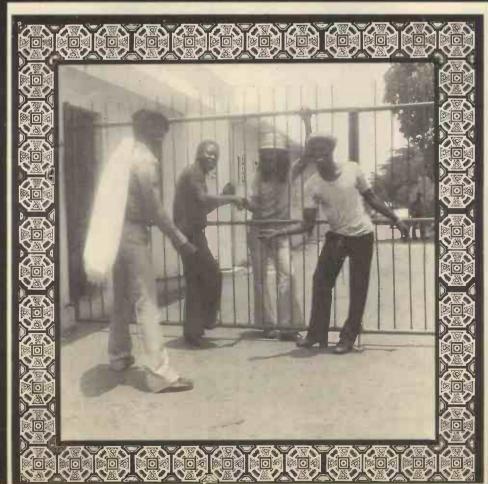
STEREO

BECCER DAYS

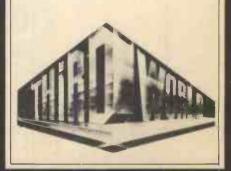
us Mind (3:45) 2) Crystal Blue Persuasion (3:40) 3) Lond of Love (3:14) 4) No Bread On My Table (4:10) 5) Better Days (3:32)

1) God Bless The Children (4:15) 2) Ready Ready Baby (2:53) 3) Every Day Life (3:44) 4) Mr. Do Over Song (3:28) 5) Key To The Heart (3:12)

Sebastian Clarke Black Echoes



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ALBUM REVIEWS

DAVID DUNDAS Vertical Hold. Air. CHR 1197. Producers: Dundas, Jon Kelly, Graham Preskett. A medium-strong cocktail of 50 percent proof ingredients which goes down easily without touching the sides but is unlikely to knock anyone out. Dundas, a competent songwriter with a pleasant voice, is still having trouble finding a style of his own strong enough make people forget Jeans On. Worth stocking a few just to see how it goes, because the past single hit means the name is not unknown.

NYCC

Make Every Day Count. RCA PL 12782. Producer: Warren Schatz. First album released in UK by the New York Community Choir, though previous album and singles have filtered through on import. A suggestion of gospel message with titles like A Song Can Reach Your Heart and Rejoice, Rejoice and the massed voices enhance that effect but the beat is more up tempo than, say, the Edwin Hawkins Singers. Tracks like the World Is Waiting For A Change will go down well in the discos but the album will need a single success to help it to cross over.

SERGIO MENDES

Brasil 88. Elektra K52074. Producer: Sergio Mendes. Mendes has journeyed through Brasil 66 and 77 already in nomenclature for his band, and is now looking a long way ahead with this album. The music is very much '78 however, with a strong disco influence well spiced by his Latin percussion team and the customary excellent lady lead voices (Marietta Waters and Carol Rogers). Standout track is Milton Nascimento's song Bridges, and the LP is a good proposition for



BOSTON

Don't Look Back. Epic EPC 86057. Producer: Tom Scholz. Good strong commercial rock, forgivably pop here and there, from a CBS promo project of the moment. First 2LP in 1976 eventually sold over six million worldwide, and this neatly produced and packaged offering has the record company's large calibre guns behind it. Dealers should prepare for possible take-of but avoid panicking.

TUFF DARTS

Tuff Darts. Sire SPK 6048. Producers: Tony Bongiovi, Lance Quinn, and Bob Clearmountain. New York new wave band who played a lot at CBGB's. There is originality in tracks like Rats and

FOR MOR

FANS

Just You And Me Together Love. RCA PL 12362. Producer: Joe

Reisman. An interesting and unusual project, with Mancini

conducting his own music between

and behind narration by Australian TV personality John

both mor and disco browsers.

HENRY MANCINI

Phone Booth Man, though presumably songs with titles such as (Your Love Is Like) Nuclear Waste no longer shock people. Tommy Frenzy has a strong individual voice but the band will need to gig here to really break. **

Laws reading his own poems about love's pleasures and disappointments. The poetry doesn't bring any new insights or angles to the relationship of man and woman, but Laws, who has an interesting, lived-in face in his sleeve photograph, has a rather naive simplicity which is quite endearing, and Mancini's music is as distinguished and melodic as one expects from him. A mor stocking proposition, but unlikely to sell heavily without airplay assistance which will be difficult to obtain. **



VARIOUS

Reggae Dance Party. RCA PL 25 162. If reggae/disco fusion were not such a pretentious term for such a lightweight, mindlessly jolly sound as this, it would apply here. A 16track collection of nice little numbers, including reggae versions of Don't It Make My Brown Eyes Blue, I Love To Love and even Gershwin's Summertime, which fits comfortably into the pop reggae section of the market where identity matters less than predictability of sound.

BARRY DRANFIELD

Bowin' and Scrapin'. Topic 12TS Producer: Nic Kinsey. 386. Accepting that everyone comes in some distance behind the virtuoso Swarbrick in the folk fiddlers' stakes, Dransfield still rates as good rather than great. His playing is neat and careful rather than inspired, but this LP is a very pleasant sub-hour's worth of beloved traditional pieces like Fiddlers Progress, Rattling Roaring Willie, Bushes and Briars and the lilting, evergreen O'Carolan's Concerto. Artist is well known and much liked on folk scene, should notch up fair sales in that specialist market.

DEAD BOYS

We Have Come For Your Children. Sire SRK 6054. Producer: Felix Pappalardi. More product through American label's deal with WEA. A bunch of new wave strummers who would need to gig here extensively to build up a following.

DMZ

DMZ. Sire Records. SRK 6051. Producers: Flo and Eddie. With Mark Volman and Howard Kaylan, former vocalists with both Zappa and The Turtles, taking the production credits on this album it's not too surprising to find the music of DMZ a little difficult to categorize. Side one is straight powerhouse rock with the band sounding like a cross between Led Zeppelin and early Stooges. Turning the album over, however, reveals far more closely where DMZ are coming from with the accent on updated Sixties r&b. Although the material here cannot be faulted it remains to be seen whether WEA can break this band on the British rock/heavy metal market, and with no live appearances scheduled the prospects don't look too hopeful.

TERRY CALLIER

Fire On Ice. Elektra K52096. Producer: Richard Evans. Jazz/rock and quite a lot of soul from artist who is little known in UK, but who is an experienced pro and has, among others, Eddie Harris on sax and Sonny Burke on piano as back-up. Nice classy stuff for fusion fans.

LARRY GATLIN Oh! Brother. Monument MNT 82984. Producers: Fred Foster and Artist. Fourth album from this American singer/songwriter who has had his songs recorded by Johnny Cash and Kristofferson among others. Gatlin's reputation in his field has been steadily growing, with his last LP including a Cashbox rated top country single. Appearances at the last two Country Music Festivals in Britain can only help sales of this album which shows Gatlin as an artist who can write and handle material not exclusively country.

AMERICAN RAM JAM

Portrait Of The Artist As A Young Ram. Epic EPC 82628. Produced by Kasenetz-Katz. American Ram Jam have chart successes with Black Betty and also with the album from which it was taken. Now a five piece, they produce powerful but discordant sounds that seem to lack any direction.

Short takes

MISCELLANEOUS Original London Cast Records — The Student Prince/Wildflower. World Records SH 279. Sales appeal must be very restricted. Both recordings are 52 years old and feature names long forgotten. Maybe someone, somewhere has been waiting half a century though to be able to obtain them again!

VARIOUS

Sun Sound Special - Raunchy Rockabilly. Charly Records. CR 30147. Continuing with its major rockabilly promotion, Charly has issued this 16-track collection which features Sun masters that were not issued at the time of their recording in the Fifties. They have recently become available to Charly in the UK and the company claims that they represent some of the best Memphis rockabilly music. Artists include Hayden Thompson, Don Hosea, Junior Thompson, De Sonny Burgess.

JEANNIE C. RILEY The Best Of. Charly CR 30146. Which of course has to include Miss Riley's only major British hit, Harper Valley PTA. The 16 tracks here are the results of the singer's work with producer Shelby Singleton, and also include Am I That Easy To Forget, There Never Was A Time and The Girl Most Likely.

ORIGINAL SOUNDTRACK

The Swarm. Warner Brothers K56541. The film is one of the latest disaster movies to emerge from the US, and is currently showing around the UK. The music has been composed and arranged by Jerry Goldsmith. This album will probably appeal to some of those who have actually seen The Swarm but, as with most other original soundtrack LPs, sales must be very restricted.

MASS PRODUCTION

Three Miles High. Atlantic K 50510. Producers: Ed A Ellerbe and Artists. An undistinguished soft funk sound from this ten-piece outfit who haul from Richmond, Virginia. One track, the silky smooth Slow Bump, saves the album and could well attract attention if released as a single. Nevertheless, with two previous albums and no chart success to date, it seems unlikely that Mass Production will be making much impact with this album.

MICHAEL WHITE

The X Factor. Elektra Kk2095. Producer: George Duke. An unsatisfying marriage of jazz, funk, soul, rock, avant-garde material in which White's occasionally brilliant electric fiddle playing fights for a hearing over a fine but under-exploited rhythm section — and under layers of treacly, cliched disco vocals which deserve to be backing someone (well to the back). Someone should have decided what White was going to do, and then let him do it properly.

NEW OVATION

New Ovation. Neptune NA 110. Producer: Black Gold Production Co Ltd. New Ovation play easy listening m-o-r pop with a predilection for c/w arrangements and this album is a pleasant enough example of their style. On the other hand most of these songs, with the exception of the odd traditional standard such as Old Kentucky Home, are not particularly memorable and one can't really imagine them standing up to the test of time. Difficult to envisage any great sales without some fairly hefty promotional back-up.

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DEX

CHARLES, Tina.... CHIPPA FAIRGROUND ORGAN/

BAYER SAGER, Carole

BIG STAR

BOSTON

BOSE, Miguel

CAMPI, Ray CBS ROCKABILLY

LEONARD BROOKS. **CLEVELAND EATON**

CUMMINGS, Burton

EARTH AND STONE

ELLIMAN, Yvonne . . FLAMIN' GROOVIES.

FRIEDMAN, Dean. GABRIEL, Peter GAMMON, Patrick GOMM, Ian

HAGAR, Sammy HIT AND RUN.

HUNT, Tommy. JACKSON, Mick

De MAZZIO, Harry

DR FEELGOOD

TUOSOS OF ST VINCENT

RELEASES MUSIC WEEK JUNIOR WALKER

KING'S SINGERS LITTLE RIVER BAND

MARSHALL HAIN

MARTELL, Lena. . . MUNICH MACHINE

NEW VAUDEVILLE BAND

LINDISFARNE

O'JAYS

PRISM

RAYDIO

SKIDS

YES

VOYAGE

Shannon,

C

PLEASERS

POACHER

PUSSYFOOT

RIGBY, Robert

ROSE ROYCE SINE

WARNES, Jennifer

SA

Charmdale, G - Lightning

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FLYING, Crime Wave, PRISM. Ariola ARO 135 (A). (FLY ME HIGH) DANCING SHOES, Don't Let The Sun Go Down, PATRICK GAMMON. Response SR 251 (A).

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GO WAY HOUND DOG/I'M COMING HOME, Beatle Bug Bop/Death Of Rock & Roll, CBS ROCKABILLY. CBS 6495 (C).

H

- HAPPY IS THE ONLY WAY, Chimi SINE. CBS 6583 (C). HARRY, De Mazzio, Nothing To You, HARLOW. United Artists UT 36452
- (E) Y YOU, This Land Is For Everyone, HEY ABYSSINIANS, Front Line FLS 113
- (C). HOLD ON, Chicken Run, IAN GOMM. Albion ION 2 (E).
- HONEY I'M RICH, Me, RAYDIO. Arista ARIST 183 (F).

IT'S THE FALLING IN LOVE, There's Something About You, CAROLE BAYER SAGER. Elektra K 12314 (W).

I'VE DONE EVERYTHING FOR YOU, Bad Motor Scooter, SAMMY HAGAR.

Capitol CL 16010 (E).

LUCKY STARS, Company, DI FRIEDMAN, Lifesong SL 402 (C). DEAN

Μ

- MAKING ALL THE RIGHT MOVES, Love Me Now, TINA CHARLES. CBS 6594 (C)MOVE IT, When I Heard Your Name, FLAMIN' GROOVIES. Sire SIR 4002
- (W)

0

ONE MORE FOOL, Heartaches & Promises, POACHER. R.K. 1014 (A). 8

Ρ

POINT ZERO, Latin Odyssey, VOYAGE GTO GT 235 (C).

R

- RAINDROPS, She Want It, EARTH AND STONE. Different HAVE 6 (S). REMINISCING, Take Me Home, LITTLE RIVER BAND. EMI 2839 (E). RIGHT TIME OF THE NIGHT, Daddy Don't Go, JENNIFER WARNES.
- Arista ARIST 92 (F).

- SAVANNAH, Up To The Man In You, YVONNE ELLIMAN. RSO 4 (F). SEPTEMBER GIRLS, Mod Lang, BIG
- STAR. Stx 504 (E). SOMEWHERE IN MY LIFETIME, Time To Say Goodbye, LENA MARTELL. Pye 7N 46116 (A).
- TOP THE BUS, Susanna Baby, TOMMY HUNT. R.K. 1012 (A). STRAWBERRY FIELDS FOREOVER, Disney Girls, THE KING'S SINGERS. EMI 2851 (E).

SWEET SUBURBIA, Open Sound, THE SKIDS, Virgin VS 227 (C).

Т

TEENAGE BOOGIE, Rockabilly Rebel, RAY CAMPI. RADAR ADA 15 (W). THANK YOU FOR THE MUSIC, Penny For Your Thoughts, THE NEW VAUDEVILLE BAND, Dansan SDS 005 (L).

W

- WALKING IN THE NIGHT, I Need You Right Now, JUNIOR WALKER. Motown TMG 1118 (E). WHEN A MAN LOVES A WOMAN, Roll
- With The Punches, BURTON CUMMINGS. Portrait PRT 6655 (C). WHITER SHADE OF PALE, It's All Wrong But It's Alright, MUNICH MACHINE. Oasis 5 (C). WILLY BULLY, Hold On, HIT AND RUN. Ariola Hansa AH 4 520 (A)
- Ariola Hansa AHA 520 (A).

Y

YOU DON'T KNOW, Billy, T PLEASERS, Arista ARIST 209 (F). THE

TOTAL ISSUED

Singles notified by major manufacturers for W/E 1st September 1978

	This Week			'his onth	This Year	
EMI	5	(7)	5	(5)	184	(348)
EMI (LRD)	3	(2)	3	(3)	169	(-)
DECCA	0	(0)	0	(0)	40	(68)
PYE	3	(3)	3	(3)	167	(103)
POLYDOR	1	(3)	1	(1)	156	(165)
CBS	7	(6)	7	(7)	208	(188)
Phonogram	2	(2)	2	(2)	115	(118)
RCA	0	(2)	0	(0)	89	.(131)
WEA	6	(2)	6	(6)	265	(15)
Others	18	(13)	18	(18)	521	(541)
Total	45	(40)	45	(45)	1914	(1818)

Dealer Phoer the MUSIC WEEK



A NIGHT TO REMEMBER, Gotta Move On, PUSSYFOOT. EMI 2825 (E) ANNA, Lucky Guy, MIGUEL BOSE. CBS 6293 (C).

B

BAMA BOOGIE WOOGIE, The Funky Cello, CLEVELAND EATON. Gull GULS 63/GULS 6312 (A). BLAME IT ON THE BOOGIE, All Night

- Bopping, MICK JACKSON. Atlantic K 11108 (W).
- BLUE STAR, The Man I Was Gonna Be, ROBERT RIGBY. Flight ETA 1
- (Rediffusion). ANDY, Take Me To The Stars. BRANDY. O'JAYS. Philadelphia PIR 6658 (C).

CHILDREN OF THE CARIBBEAN, Where Does A Man Go, ASSETUOSOS OF ST VINCENT MCA 385 (E). CHRISTMAS CAROLS, Christmas Carols, CHIPPA FAIRGROUND ORGAN/LEONARD EROOKS.

Saga Cream, Q

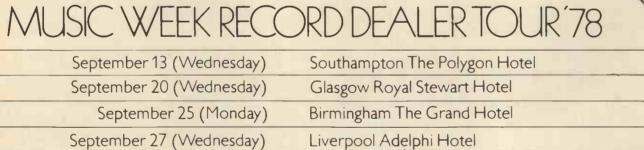
Response SR 522 (A). COMING HOME, Different Point, MARSHALL HAIN. Harvest HAR 5168 (E).

DISTRIBUTORS CODE A – Pye, C – CBS, W – WEA, E – EMI, F – Phonodisc, H – H. R. Taylor, L Lugtons, R – RCA, S – Selecta, X – Clyde Factors, Z – Enterpise, CR – Creole, P – Pinnacle, T – Transatlantic, SH – Shannon, SA – Saga Cream, Q –

D

D.I.Y, Mother of Violence/Teddy Bear PETER GABRIEL. Charisma CB 319 (F). DON'T KILL THE WHALE, Abalene,

- YES. Atlantic K 11184 (W) DON'T LOOK BACK, The Journey, BOSTON. Epic EPC 6653 (C). DOWN AT THE DOCTORS, Take A Tip, DR FEELGOOD. United Artists UP
- 36444 (E)



J

October 2 (Monday) Newcastle Centre Hotel

October 4 (Wednesday) Sheffield Hallam Tower Hotel October 9 (Monday) Bristol Holiday Inn

October 11 (Wednesday) London Kensington Town Hall

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LOVE DON'T LIVE HERE ANYMORE, Do It Do It, ROSE ROYCE. Warner Brothers K 17236 (W).

JUKE BOX GYPSY, When It Gets The Hardest, LINDISFARNE. Mercury 6007 187 (F).

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MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
STARGARD What You Waitin' For MCA 382 (EMI) August 18	August 18	Love Is So Easy (45, 1978, one week); Theme From Which Way Is Up (19, 1978).	Extensive advertising trade, consumer music press. Basic servicing of disco, clubs, related magazines.	Sounds re-take of Which Way Is Up, same chugging, infectious beat with sharp, incisive vocals pushing things along. Could well be in 75 soon.
TAMMY WYNETTE Nomanhood Epic EPC 6565 (CBS)	September 1	Stand By Your Man (1, 1976); D.I.V.O.R.C.E. (12, 1975); 1 Don't Wanna Play House (37, 1976)	PAs in UK, tour, music and general press interviews.	Message song over military sounding beat which sounds grotesque to these ears but for others milk and honey. Lady could be back in big time with another heart rending story designed for handkerchief song fans.
TOMMY HUNT Stop The Bus TK 1012 (Pye)	September 1	Crackin' Up (39, 1975); Loving On The Losing Side (28, 1976); One Fine Morning (44, 1976).	Pre-release servicing of discos produced great response. Nationwide PA tour, Discos, tv, radio stations.	One-time Flamingos member, solo for Scepter-Wand, original record of I Just Don't Know What To Do With Myself, always popular with Northern disco fans, here with lively number, disco "floor-filler" which thanks to title riff at right moment mostly disguises basic flab in song. Chances good for crossover from disco chart into Top 75.
THE PONITAILS Born Too Late ABC 4223 (Anchor/CBS)	August 18	With song above (5, 1958); Early To Bed (26, 1959).	Special press release, normal company servicing of media.	Must for stock, gorgeous oldie which flows with benign innocence. Organ, tenor-sax lie behind Toni, LaVerne and Patti's story of love which might have been. No hyphen in group name in label credit. From LP, At The Hop (ABCL 5175), as flip, also given A, Black Slacks from Joe Bennett & The Sparkletones, Top 20 US hit, end of Fifties. Good double-sider.
RICH KIDS Ghosts Of Princes In Towers EMI 2848 (EMI)	August 18	Rich Kids (24, 1978, five weeks).	Numerous articles consumer music press, frequent gigs, previous TOTP on single, forthcoming album with ads of this, title track, released September 8.	Mick Ronson arranged, bears benefit of several plays with its slightly contrived but ultimately successful layer of building sound. Lyric becomes less clear as record progresses but given media attention should find further chart placing for group headed by Glen Matlock.
COUNT GIOVANNI DI REGINA Just One Cornetto Magnet MAG 127 (EMI)	August 11	Artist hits under variety of musical flavours including 53 & 3rd, Shag, 100 Tons & A Feather, Bubblerock.	Presumably no Radio One airplay unless by default for extended version of Walls "Cornetto" to commercial but from latter, extensive airing.	Neopolitan sound from delights of wafer-thin vinyl with production from London's own heart-throb, Jonathan King who might just be mystery artist. Apparently many enquiries to dealers whether commercial on disc – which sounds promising for peach melba of a record which for me at any rate will find way not into freezer but bonfire.
JOHN COOPER CLARKE Post-War Glamour Girl CBS 6541 (CBS)	August 25	None	Picture bag, extensive interviews, particularly more new wave oriented music press plus some provincials. Features in music press long before this 45. Numerous gigs including backing on national tours of other artists.	Destined for top ten or nowhere world. New wave world poet with disco backing to contemporary style reading of modern verse which sounds great. Sales in home area, Manchester, plus new wave quarters; if radio programmers latch, then who knows. Naturally already featured by John Peel.
MUSIQUE Summer Love CBS 6579 (CBS)	August 25	None	Usual company servicing of outlets.	Fresh, summer, light disco feel to record which captures world of Seaside Special, "Fun-programming" syndrome. With airplay, continuation of sunshine from August 18 weekend, could make chart.
RONNIE HARWOOD Baby I Love You RCA PB 5013 (RCA)	August 11	None	Basic company servicing.	Not title associated with Are tha Franklin, Ronettes, Dave Edmunds.Penned by artist, who has associations with Screaming Lord Sutch, Paul Nicholas, Graham Bonnett, Steve Marriott, Jimmy Page. Song itself deserves charting, perhaps vocals slightly too thin, could have done with girl chorus but good, well constructed pop song with excellent, catchy title riff.
DEVO Come Back Jonee Virgin VS 223 (Virgin)	August 18	None	Colour bag, lyric on back-sleeve, gray vinyl in limited edition. Considerable artist coverage in new wave oriented music press.	Not surprisingly Brian Eno production. Off-beat, infectious, "hanging in the air" style number which should find good sales from new wave circles. Other than with deserved airplay, chances very limited, although coloured vinyl plus bag might give vital push into very lower regions of 75.
ULTRAVOX Slow Motion Island WIP 6454 (EMI)	August 7	None	Group recipients of considerable music press coverage, colour bag, limited 12", transparent vinyl limited edition. London's Marquee, August 19 – 23. Reading Festival Expected September tour.	Kraftwerk, Eno style association, cut from expected third LP, gradually builds, unfolds into head grabbing number but unlikely to grab much airplay, from band who once centre of attraction have in recent suffered interest eclipse.

ALBUMS

ARTIST/TITLE LABEL/Number/ Distributor	RELEASE DATE/ BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT		
VARIOUS ARTISTS California Jam 2 CBS 88318 (CBS) RRP £5.99 (Sept 1)	August 25 Album already issued US with some import demand suggesting UK release necessary.	Too many listed artists for individual coverage but albums from Santana, Dave Mason, Ted Nugent, Mahogany Rush (CBS); Jean- Michel Jarre (Polydor); Heart (Portrait, previously Arista).	Santana recording since 1969, many albums, famous for Latin, jazr, rock styles — merging with 1977 hit, She's Not There, HS 12 reclaiming some recent lost popularity; Mason, once member, Traffic, first solo LP 1973, increasingly becoming, MOR; Nugent, guitarlst with style, Amboy Dukes, solo LPs, own band; Heart, major US band, generally ignored here but have following. Aerosmith, current US hit snigle, Come Together from Sgt. Pepper's Lonely Hearts Club Band, heavy band, Many others on disc.	Initial import Interest from UK music press. Some airplay already. Ads in relevant journals with servicing of dis, programmes with interest in kind of material featured.	Double-record set, might have been better as single. Name-list impressive, debatable whether any exonerated from view that their tracking here much a mixture. If album has base, then perhaps lies in heavy musical nature of groups chosen. Analysis Santana's playing Jugando means third LP running with cut while live Moonflower album also contain Danice Slster Dance. Mahogany Rush two tracks, Johnny B. Goode, I'm A King Bee, numbers found on their live album, Like all live albums problems of atmosphere, crowd-nolse makes for apparent authenticity but at home can pall — represented at most annoying on this set during Ted Nugent cuts. Arista, now Portrait recorded. Heart — perhaps suprise for competence in non-studio setting. Dave mason leaves the enquiring soul in reseted in his future in despair. The Jean- Michael Jarre version of Oxygene (Part 5) recorded, sticking out like a sore thumb, presumably at time 'fill-in' music. Record cover with sticker attempts dramatising event.		
BLONDIE Parallel Lines Chryselis CDL 1192 (Phonodisc) RRP £4.19	September 8 Gurtently group here on tour with popularity high particularly from recent hit parade success, Denis (2, 1978): (I'm Always Touched By Your) Presence Dear (10, 1978).	Blondie (Private Stock); Plastic Letters (Chrysalis, released February, 1978) containing two hit singles, Denis and Presence, Dear.	First band with name, 1973 but present line-up basically evolved 1975, Record contract, October 1976, first single Sex Offender (X Offender in UK), found on debut LP, Blondie. Known for Sixties sound then, also on second album. Gold for album two, Plastic Letters; hit singles, UK tours. Band much featured in all music papers, general press, partly from performing and photogenic qualities of lead singer, Debbie Harry.	Group heavily featured music press including specialist monthlies like Zig-Zag. Lead singer Debbie Harry won for group acres for press copy. Several UK tours extensively covered, followed by press. Various radio, press interviews since Chryselis association with pre-UK summer tour media coverage. Special reception in London for some oddly chosen press, radio personnel. Current UK tour with major radio play of new single, Picture This. Ads trade, music press; shop display material. Expected that promotion will adapt itself to rapidly changing situation as single expected to chart producing continued TOTP, other radio, tw bookings.	Dealer's dream, every track sounds potential hit single, very much in mould of recent hits, (present one which is culled from this LP) with artists achieving feat of preserving their own integrity yet providing what the trade would define as the "real goods." Spanking pace throughout with endless catchy openings, thythms, with production from the well-known British gentleman, Mike Chapman, Each and any cut will find way into radio programming, indeed to this reviewer's mind chasen single not the strongest cut. Expected short tracking, preserving Staties touch but group cannot be put into total time bag. Although lead singer Debbie Harry shones, noticeable improvement, placing of group instrumental work, some splendid bass, mixing with drums. Dealers into making money should selurate their store with pics, posters, album sleeves for this should sell: Excellent pop.		
DOLLY PARTON Heartbreaker RCA PL 12797 (RCA) RRP £3.99: Cassette PK 12797 £4.10	August 25 Second 1978 LP from lady, continued effort to maintain popularity shown by sell-out Auturn of 1977, degree of success with previous record releases, particularly Jolene (7, 1977).	Albums from Jolene onwards, available RCA including two compilations, The Best of Dolly Parton, The Best Of Dolly Parton Volume 11.	With Porter Wagoner Show, US, went solo 1974 with Jolene hit single (later here), album. Transcended slowly limitations of country, moving Into rock, with several compositions recorded by other luminaries like Linda Ronstadt, Emmylou Harris, Maria Muldaur, Various US hit LPs, singles with latter suffering comparative eclipse here since '76, Jolene.	Much copy in recent years on lady's career, singing talents, with also considerable coverage of lady's upper region. Noticeable in fush album sleeve that latter played down, attempted diversion to right leg! Unfortunately no tour to co-incide with LP release but expected copy, ads in country music magazines and relevant places elsewhere. LP receiving good initial plays on all kinds of programmes.	RCA rightly believe album represents continuation of artist move toward more mainstream pop sound blended with country roots. Shows songwriting ability in numbers like Baby I'm Burnin', Nickels And Dimes, The Man plus rather slow funk, disco styled number I Wanna Fall In Love. For this reviewer, The Man, S2T3, most interesting artist penned song, best cut on album with its rather off-beat edge, interesting use of pause, intelligent arrangement. Though some of musical backing seems unsympathetic to song and vocals, instanced by overdone, strident, jarring brass S2T1 whist elsewhere sudden musical intrusions away from basic melody seem often unwarranted. Listenable without exactly excling. Reasonable sales predicted, Interesting whether The Man would make UK hit single if issued.		
THE KING'S SINGERS 10th Anniversary Concert (Album 2LP set with classical on 1) EMI KS 1002 (EMI) RRP £4.40	August 25 Quick meeting of demand for album only recorded May 1 of this year from live concert at London's, Royal Festival Hall.	Filed under classical, MOR EMI catalogue. In latter: Out Of The Blue (EMC 3023); Keep On Changing (EMC 3076); Lollipops (EMC 3033); King Singer's Swing (EMC 3157); Contemporary Collection (EMD 5621); On One-Up series, King Singers (OU 2118). In October; Tempus Fugit (EMI 2851).	Formed ten years ago, Cambridge based, found early, general popularity for interpretation of traffic report in song. Now over 250 songs in repertoire with current popularity largely owing to appearances in BBC-tv series featuring Nana Mouskouri. Early style represented on 10th anniversary concert LP with opening cuts, recalling choral scholar background of members but known these days for interpreting all kinds of song. Summer 1978, recorded alburn, German folk songs which awaits release.	Numerous tv appearances in past years, particularly Nana Mouskouri show. Current tour. Otherwise basic company sell-in to shops. September 1, new single; Strawberry Fields Forever (EMI 2851), record in strawberry vinyl with record bag possessing strawberry flavour, Produced by EUP's Greg Lake. Single is from next album, Tempus Fugit but obviously sales will draw attention to current release, back catalogue.	Evergreens, folk songs, contemporary pop material, novelty songs, constitute fare. Record captures second half of 10th Anniversary Concert. For long-time followers of this singing ensemble album tracking faithfully documents varying singing skills with their uniqueness in dismanting, rebuilding songs to suit their harmonies. Although rock fans hardly listen there is version of Young's After The Gold Rush plus Lennon-McCartney composition, Ob-La-Di, Ob-La-Da. Hardly though interpretation of "current" material.		



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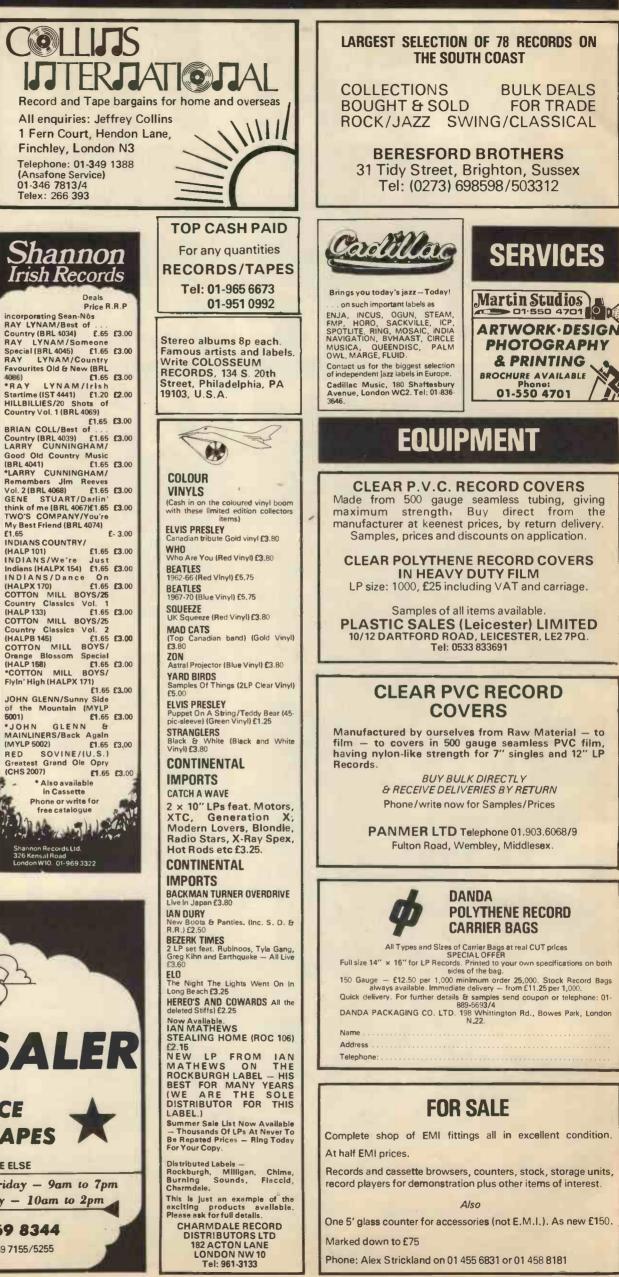
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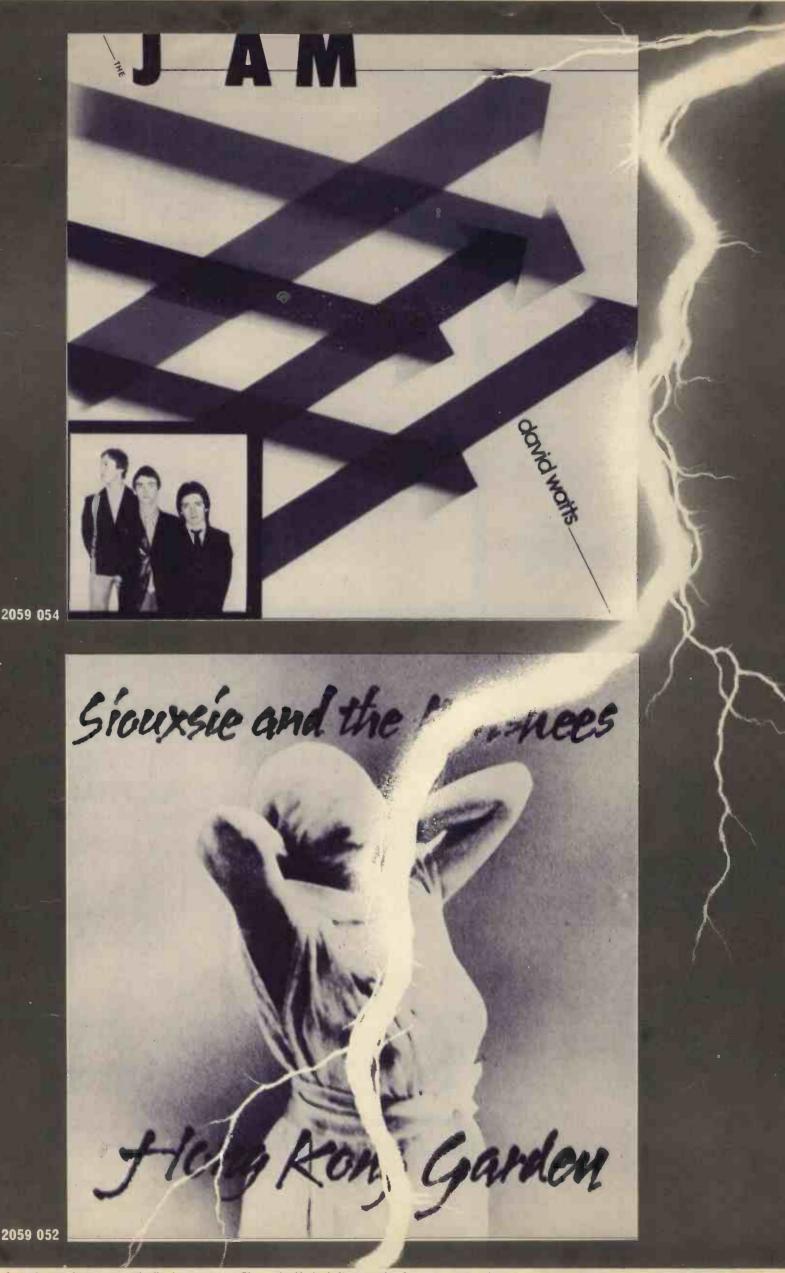
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MUSIC WEEK, SEPTEMBER 2, 1978

CHAI	т								= NEW ENTRY
FOR	PERIOD 12-18					L			(£ million sales) GOLD LP (£300,000 on or
									after 1st Jan. '77) = SILVER LP (£150,000 on or
_					~ `				after 1st Jan. '77)
	Last Week		TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week		Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	26	O SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)	31	30	7	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)	Jet JETLP 200 (C)
2	2	6	NIGHTFLIGHT TO VENUS Boney M (Frank Farian)	Atlantic K 50498 (W)	32	45	3	SHADOW DANCING Andy Gibb (Albhy Galuten/Karl Richard	RSO RSS 0001 (F) Ison)
3	6	9	GREASE Original Soundtrack	RSO RSD 2001 (F)	33	59	2	• NEVER MIND THE BOLLOCKS Sex Pistols (Chris Thomas/Bill Price)	S, HERE'S THE SEX PISTOLS Virgin V2086 (C)
4	4	3	STAR PARTY Various	K-Tel NE 1034 (K)	34			DOUBLE VISION Foreigner	Atlantic K 50476 (W)
5	9	9	CLASSIC ROCK London Symphony Orchestra (Jeff .	K-Tel ONE 1009 IK) Jarratt/Don Reedman)	35	43	3	A SONG FOR ALL SEASONS Renaissance (David Hentschel)	Warner Brothers K 56460 (W)
6	3	6	• 20 GIANT HITS Nolan Sisters (Roger Greenaway)	Target TGS 502 (W)	36	-		ITCHY FEET Johnny Cash	CBS 10009 (C)
7	8	10	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000 (C)	37	49	10	O 20 GOLDEN GREATS Beach Boys	Capitol EMTV 1 (E)
8	12	13	NATURAL HIGH Commodores (James Carmichael/C	Motown STML 12087 (E) Commodores)	38	-	1	DIRE STRAITS Dire Straits (Muff Winwood)	Vertigo 9102 021 (F)
9	7	10	STREET LEGAL Bob Dylan (Don DeVito)	CBS 86067 (C)	39	40	5	SHOOTING STAR Elkie Brooks (David Kershenbaum)	A&M AMLH 64695 (C)
10	5	7	20 GOLDEN GREATS The Hollies	EMI EMTV 11 (E)	40			LEO SAYER Leo Sayer (Richard Perry)	Chrysalis CDL 1198 (F)
11	10	5	IMAGES	K-Tel NE 1033 (K)	41	35	2	EVERYONE PLAYS DARTS	Magnet MAG 5022 (E)
12	13	11	Don Williams (Don Williams /Gaph F	Vertigo 6641 807 (F)	42	60	3	C EVITA	MCA MCX 503 (E)
12	20	31	Thin Lizzy (Thin Lizzy/Tony Visconti NEW BOOTS AND PANTIE	S Stiff SEEZ 4 (E)	12	36	56	GREATEST HITS	Epic EPC 69218 (C)
10			Ian Dury (Peter Jenner/Lauria Latha SOME GIRLS	m/Rick Walton) EMI CUN 39108 (E)	43			SGT. PEPPERS LONELY HEAI	
14	14	11	Rolling Stones (Glimmer Twins)	Decca TXS 129 (S)	44		1	Peter Frampton/Bee Gees (George Mar OBSESSIONS	tin) A&M AMLZ 66600 (C) Chrysalis CDL 1182 (F)
		11	Moody Blues (Tony Clarke)	.OS Sire K 56530 (W)		-		UFO (Ron Vevison)	Atlantic K 50444 (W)
16	19	5	The Rezillos (Bob Clearmountain/To THE KICK INSIDE	eny Bongiobi) EMI EMC 3223 (E)	46	43	28	Manhattan Transfer (Tim Hauser)	Warner Brothers K 56470 (W)
17	17	26	Kate Bush (Andrew Powell) BATOUT OF HELL	Epic/Cleveland Int. EPC 82419 (C)	47	-	1	Van Halen (Ted Templeman(BACK AND FOURTH	Mercury 9109 609 (F)
18	27	24	Meat Loaf (Todd Rundgren)		48	38	11	Lindisfarne (Gus Dudgeon)	Island ILPS 9517 (E)
19	15	5	Steel Pulse (K. Pitterson/P. King) BUT SERIOUSLY FOLKS	Asylum K 53081 (W)	49	47	23	Bob Marley & The Wailers (Bob Marley TV SPECIAL	& The Waiters)
20	18	13	Joe Walsh (Bill Szymckyk)		50	-		Elvis Presley	RCA PL 42370 (R)
21	25	79	RUMOURS Fleetwood Mac (Fleetwood Mac/Da	The second	51	29	7	ROCK RULES Various	K-Tel RL 001 (K)
22	11	42	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne		52	42	6	O DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
23	21	21	AND THEN THERE WERE T Genesis (David Hentschel)		53	28	19	• YOU LIGHT UP MY LIFE Johnny Mathis (Jack Gold)	CBS 86055 (C)
24	24	9	DOMIC FOR THE TROOPS Boomtown Rats (Robert John Lang	a glorige and a sufficie to a gloring data to a strain strain and go would date the Article And States and got a strain and strain strain and strain a	54	34	22	O 20 GOLDEN GREATS Nat King Cole	Capitol EMTV 9 (E)
25	26	2	THAT'S WHAT FRIENDS A Johnny Mathis/Deniece Williams (.		55	56	2	TELL US THE TRUTH Sham 69 (P. Wilson/J. Persey)	Polydor 2383 491 (F)
26	23	4	B FOR BROTHERHOOD Brotherhood of Man (Tony Hiller)	Pye NSPL 18567 (A)	56	41	4	SIMON & GARFUNKEL'S GRE Simon & Garfunkel	CBS 69003 (C)
27	22	31	O THE ALBUM Abba (B: Andersson/B. Ulvaeus)	Epic EPC 86052 (C)	57	54	3	BLAM Brothers Johnson (Quincy Jones/Broth	A&M AMLH 64714 (C) ers Johnson)
28	37	2	WHO PAYS THE FERRYMA Yannis Markopoulos	AN BBC REB 315 (A)	58	-	1	O ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)
29	31	2	LENA MARTELL COLLECTI Lena Martell	ION Ronco RTL 2028 (B)	59	-	1	O THE SOUND OF BREAD Bread (David Gates)	Elektra K 52061 (W)
30	32	14	BLACK AND WHITE Stranglers (Martin Rushent)	United Artists UAK 30222 (E)	60	-	1	LONDON TOWN Wings (Paul McCartney)	Parlophone PAS 10012 (E)
	_	BE	ACH BOYS	ECTRIC LIGHT ORCHESTRA . 22,31 MARTE	Y, Bob & The LL, Lena		29	SAYER, Leo	
1:1	r kt	BC	DOMTOWN RATS	/ITA	Ś, Johnny S, Johnny/De	niece W	/illiams . 25	SHAM 69 55 SIMON & GARFUNKEL 56 STAR PARTY 4	MW ALBUM CHARTS ARE COMPILED BY
-1-1-1	アン	BF	ROOKS, Elkie	RAMPTON, Peter/Bee Gees 44 MEAT L ENESIS	OAF.		15	STEEL PULSE 19 STRANGLERS 30 THIN LIZZY 12	BMRB ON RETURNS FROM 450 CONVENTIONAL RECORD OUTLETS. SALES
	272	BU CA	JSH, Kate	REASE	Y, Elvis		52 50	UFO	THROUGH OTHER THAN REGULAR SHOPS AND DEPARTMENTS ARE NOT INDICATED.
		CC	MMODORES 8 LI	NDISFARNE	OS SSANCE RULES		35	WAYNE, Jeff	CHART COVERS LPS RETAILING AT £1.49 AND UPWARDS.
DIS	TRIBUTOR	DI	RE STRAITS	ANHATTAN TRANSFER 46 ROLLIN	DAY NIGHT F	EVER .	14		ay 0 - Charmdala
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MUSIC WEEK, SEPTEMBER 2, 1978

	MOSIC WEEK, S	EPTEMBER 2, 1978
MUSIC WEEK ® British Market Research Bureau Ltd. 1978, publication rights licensed exclusively to Music Week and broadcasting rights to the BBC. All rights reserved.	SINGLES	 FORECAST = FORECAST = MILLION (PLATINUM) = ½ MILLION (GOLD) = ½ MILLION (SILVER) £ = SALES INCREASE OVER LAST WEEK
This Last Wks.on TITLE/Artist (producer)Publisher Label number	This Last Wks.on TITLE/Artist (producer) Publisher Label number	A-Z (TOP WRITERS) Again And Again (Parfitt/
1. THREE TIMES A LADY	20 MEMAGAIN AND AGAIN	Bown/Lynton)
Commodores (James Carmichael/Commodores) Jobete Motown TMG 1113 (E)	39 Mew Status Quo (Pip Williams) Shawbury/Eaton/EMI Vertigo QUO 1 (F) 40 37 5 SIGN OF THE TIMES	(B. Gibb)
Image: Comparise of the second sec	Bryan Ferry () E.G. Music Polydor 2001 798 (F)	A Little Bit Of Soap
Boney M (F. Farian) Hansa/ATV/Blue Mountain Atlantic/Hansa K 11120 (W)	Voyage (R. Tokarz) Louvigny Music GTO/Hansa GT 224 (C)	Anthem (Peacock /Rodger) 22 A Rose Has To Die (B. Findon)
L 4 6 4 10cc (10cc) St. Annes Mercury 6008 035	42 43 4 RAININ THROUGH MY SUNSHINE Real Thing (K. Gold For T. Hall) Open Choice/Carlin Pye 7N 46113 (A)	Baby Stop Crying (B. Dylan) 13 Boogie Oogie I Johnson/Kibble)
John Travolta /Olivia Newton-John (John Farrar) Famous Chappell RSO 006 (F)	45 46 ⁶ Quincy Jones (Q. Jones) Sunbury A&M AMS 7367 (C)	British Hustle (various) 17 Cold As Ice (Jones/Graham) 45 Come Back & Finish What
L D 12 3 David Essex (M. Batt) Evita/Leeds Mercury 6007 185 (F)	f 44 50 6 SOMEWHERE IN THE NIGHT/COPACABANA Barry Manilow (R. Dante/B. Manilow) Rondor/Chappell Arista 196 (F)	You Started (McCoy/Cobb) . 20 Come Back Jonee (M. Mothersbaugh/D.V. Casale), 66
£ 7 10 4 JILTED JOHN Jilted John (Martin Zero) Sparta Florida/Kennel EMI International INT 567 (E)	45 24 8 COLD AS ICE Foreigner Atlantic K 10986 (W) (J. Sinclair/G. Lyons/M. Jones/I. MacDonald) Warner Bros	Dancing In The City (Hain [Marshall]
£ 8 6 SUPERNATURE Cerrone (Cerrone) Panache Atlantic K 11089 (W)	£ 46 63 3 LET THE MUSIC PLAY Charles Earland (Muller/Earland) East Side Mercury 6167 703 (F)	Paul Weller)
9 5 9 FOREVER AUTUMN Justin Hayward (J. Wayne) Leeds/Jeff Wayne CBS 6368 (C)	£ 47 52 3 DONT WANNA SAY GOODNIGHT Kandidate (Mickie Most) Island RAK 280 (E)	Don't Care (Klark Kent)
£ 10 16 7 Trison Ly Make Believe Child (R. Singer) Francis Day/Hunter Ariola Hansa AHA 522 (F)	48 29 14 DANCING IN THE CITY Marshall Hain (C. Neil) B ob The Dog/Intersong	(R. Ballard) 47 Dreadlock Holiday (Stewart/ Gouldman) 47
11 9 12 BOOGIE OOGIE OOGIE A Taste Cf Honey (F. & L. Mizell) Carlin (Tower) Capitol CL 15988 (E)	£ 49 60 2 TALKING IN YOUR SLEEP Crystal Gayle (Allen Reynolds) Goal United Artists UP 36422 (E)	5-7-0-5 (Mason/Broughton) 14 FM (Becker/Fagan)
12 7 12 SUBSTITUTE Clout (Grahame Beggs) ATV	50 35 13 WILD WEST HERO Electric Light Orchestra (Jeff Lynne) Jet/UA Jet JET 109 (C)	(A. McMaster)
13 15 6 BABY STOP CRYING Bob Dylan (D. DeVito) Big Ben CBS 6499 (C)	51 53 2 SHE'S GONNA WIN Bibo (Bilbo) Lightning/Heath Levy Lightning LiG 548 (W)	From East to West (various) 41 Galaxy Of Love (Nerangis/Britton)
14	52 36 12 LIKE CLOCKWORK	Got A Feeling (P. Juvet/ J. Morali/V. Willis)55 Hong Kong Garden (various)25
15 NORTHERN LIGHTS Warner Brothers K 17177 (W)	ED to 14 RUN FOR HOME	Grease (Barry Gibb)
16 II GIFTHE KIDS ARE UNITED	53 ³⁶ ¹⁴ Lindisfarne (G. Dudgeon) Crazy Music/Chappell Mercury 6007 177 (F) £ 54 72 2 DON'T CARE	If The Kids Are United (Pursey/Parsons)
Image: Figure 10 Image: Figure 10 Image: Figure 10 Image: Figure 10 f 17 27 4 BRITISH HUSTLE/PEACE ON EARTH	Klark Kent (Klark Kent) Island Adivi Alvis 7376 (C)	(R. Parker, Jnr)
Hi Tension (K. Ayivoi/A. Sadkin) Screen Gems/EMI Island WIP 6446 (E)	55 NEW Patrick Juvet (J. Morali) Gas Songs/Heath Levy Caseblance CAN 127 (A) 56 59 17 SHAME 56 59 17 SHAME	It's Only Make Believe (C. Twitty/J. Mance)10
18 18 7 The Who (Glynn Johns/Jon Astley) Eel Pie/Essex Polydor WHO 1 (F) f 19 25 4 AN EVERLASTING LOVE And v Gibb (B. Gibb/A. Gelutin/K. Richardson) RSO/Chappell RSO 015 (F)	50 59 7 Evelyn 'Champagne' King (Warren Schatz) Interworld RCA PC 1122 (R) £ 57 67 2 LET'S START THE DANCE Margure 6167 700 (E)	It's Raining (Ian Collier) 2 I Won't Mention It Again (Mullins) 60
		Jilted John (J. G. John)
20 17 11 Gladys Knight & The Pips (McCoy/Kipps) United Artists Buddah BDS 473 (A)	58 42 9 NO-ONE IS INNOCENT/MY WAY Sex Platols (Cook/Jones) Warner Brothers Virgin VS 220 (C)	Let The Music Play (Muller) 46 Kiss You All Over (N. Chinn/M. Chapman) 33
£ 21 22 4 WALKON BY Stranglers (Martin Rushent) Carlin United Artists UP 36429	59 48 11 DON'T BE CRUEL Elvis Presley (-) Carlin RCA PB 9265 (R)	Life's Been Good (J. Walsh) 30 Like Clockwork (Geldof/ Briguette/Crowe)
£ 22 23 8 ANTHEM New Seekers (D. Mackay) MAM CBS 6413 (C)	60 70 2 I WON'T MENTION IT AGAIN Ruby Winters (S.J. Prod) Sea View Creole CR 160 (C/CR)	Magic Mind (M, White/F, White/V, White/I, Dunn/P, Bailey)
f 23 61 2 PICTURE THIS Blondie (Mike Chapman) EMI Chrysalis CHS 2242 (F)	61 41 11 A LITTLE BIT OF SOAP Showaddywaddy (Showaddywaddy) Sherwin • Arista 191 (F)	Meteor Man (G. Unwin/P. Unwin/D. Cozier)65
£ 24 26 4 TOPOFTHEPOPS Rezillos/I. Taylor) Virgin/Bleu Disque Sire SIR 4001 (W)	62 NEW A ROSE HAS TO DIE Dooleys (B. Findon) Blacksheep/Heath Levy GTO GT 229 (C)	No-One is innocent (Cook/ Jones/Briggs
25 49 2 HONG KONG GARDEN Polydor 2059 052 (F) Słouxsie & The Banshees (N. Stevenson/S. Lillywhite) Copyright Control	63 55 6 YOU'RE ALL I NEED TO GET BY Johnny Mathis / Deneice Williams (J. Gold) Jobete UK CBS 6483 C)	Thatcher) 15 Oh What A Circus (Rice/Lloyd Webber) 6
26 31 3 FORGET ABOUT YOU Motors (P. Kerr/N. Garvey/A. McMaster) Island Virgin VS 222 (C)	64 54 4 MAGIC MIND Earth Wind & Fire (Maurice White/Kalimba) Chappell, CBS 6490 (C)	Picture This (D. Harry/ C. Stein/J. Destri)
27 27 2 ITHOUGHT IT WAS YOU	65 NEW METEOR MAN	(C. Amoo/E. Amoo) 42 Rivers Of Babylon (Farian/Reyam)
28 19 14 SMURF SONG	GG MEAN COME BACK JONEE	Run For Home (Hull)
28 19 14 SMURF SONG Decca F 13759 (S) E 29 32 2 Jan VID WATTS/A BOMB IN WARDOUR STREET Jan VID Smith (Chde Patric) Decca F 13759 (S) Decca F 13759 (S) Decca F 13759 (S) Decca F 13759 (S)	67 NEW AIN'T NOTHING GONNA KEEP ME FROM YOU	Shame (Fitch/Cross)
30 21 9 LIFE'S BEEN GOOD		Sign Of The Times (B. Ferry). 40 Smurf Song (Kartner/Linlec) 28 Somewhere In The Night
£ 31 58 2 GREASE 2	68 NEW VINKER'S SONG (Beggars Banquet BOP 1) Ivor Biggun (Mr. Big Nose) Beggars Banquet/Andrew Heath 69 56 12 USE TA BE MY GIRL	(W. Jenning/R. Kerr)
Frankie Valli (B. Gibb/A. Galuten) RSO/Chappells RSO 12 (F)	69 56 12 O'Jays (Gamble/Huff) Carlin Philadelphia PIR 6332 (C) 70 52 5 SHA LA LA LA LEE Variant (Sin State 1)	Stay (Williams)
Sylvester (Plastic Bertrand () Carlin/Kenny Lynch Vertigo/Sire 6059 209 (F)	Substitute (Wilson)
Exile (Mike Chapman) Chinnichap/RAK RAK 279 (E)	Brothers Johnson (Quincy Jones) Sunbury/Kodi A&M AMS 7379 (C)	Talking In Your Sleep (Roger Cook/Bobby Woods) 49 Three Times A Lady (L. Richie). 1 Top Of The Bene (J. Collic) 24
Crown Heights Affair (Nerangis/Britton) Planetary Non Philips 6168 801 (F)	72 NEW STANDING ON THE VERGE Platinum Hook (Greg Wright) Bridgeport/MCPS Motown TMG 1115 (E)	Top Of The Pops (J. Callis) 24 Two Out Of Three Ain't Bad (J. Steinman)
35 30 7 X-Ray Spex (X-Spex/Falcon Stuart) Copyright Control	73 51 9 Raydio (R. Parker Jnr.) Warner Brothers Arista 193 (F)	Use Ta (Gamble/Hurr)
£ 36 44 3 TWO OUT OF THREE AINT BAD Meat Loaf (T. Rundgren) DJM Epic/Cleveland EPC 6281 (C)	74 68 13 AIRPORT Motors (P. Ker/N. Garvey/A. McMaster) Island Virgin VS 219 (E)	Wild West Hero (Lynne)
37 20 10 STAY Jackson Browne (J. Browne) Lorna Asylum K 13128 (W)	75 NEW FM (NO STATIC AT ALL) Steely Dan Warner Brothers MCA 374 (E)	You Make Me Feel (Sylvester/Wirrich)
£ 38 45 3 HOT SHOT Karen Young (A. Khan/K. Borosiewicz) Carlin Atlantic K 11180 (W)	Top 75 compiled for Music Week and BBC based upon 250 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd	V. Simpson)



53

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Reading **Festival**

IN RECENT years Reading Festival reviews have read more like Met. Office warnings, so it is with pleasure that I report that not a single drop of rain fell on the Reading revellers over the weekend. The only dampener on the proceedings was the storming of the stage during the Sham 69 set at the climax to Friday evening and the occasional tin can battles.

Saturday boasted the strongest line up with Status Quo topping the bill. The day got off to a pacy start with Speedometer who were Speedometer who were followed by The Business. The theme for Jenny Darren's appearance was "Jenny Darren's Got Balls" and she went some way to proving it by belting out some crowd pleasing raunchy rock, featuring material from her recent DJM album. Next (the band's name) followed, opening with a moderate version of Roy Orbison's

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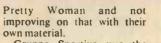
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top.

top. The crowd finally got what it wanted having chanted Quo throughout the day. Status Quo audiences — like policemen — seem to get younger and in the ten years the group has been at the top it has added a new generation of fans

added a new generation of fans with each album and tour.

The start was traditional with front men Rossi, Parfett

and Lancaster boogieing together before bursting away in different directions as they

moved into Caroline. Some sound problems seemed to dog

the performance, though the frenzied crowd did not seem to

nind as they followed a couple of old hits with a chunk of material from their last Phonogram chart album Rocking All Over The World,

ncluding the title track itself. Quo slipped in one of the tracks — Dirty Water — which departed from their usual driving rock'n'roll and the audience did not seem to object

to what was almost country rock but this was just an interlude. Quo was soon back

in the groove with the long jamming number Forty Five Hundred Times. The set was nicely rounded off with Roadhouse Blues, the old Doors number which has

Doors number which has become a feature of Quo's live

Status Quo may only get

together every now and then to gig or record, scattered as they

are all over the world, but when

they do, they prove each time

that they are indeed — as a

Phonogram press release tags them — "The Barons of Boogie". DAVID DALTON

Country Joe

BITING POLITICAL comment

and gem-cut social wit are admittedly not at their zenith in

any musical style at the moment, but that doesn't completely excuse the toothless

mumblings into which Country Joe McDonald and his sole

McDonald

act

Gruppo Sportivo was the joker in the pack — a Dutch band singing (in English) some very original material with a great many influences. Frank Zappa seems to be one of the influences evident in the often comic lwices performed by the comic lyrics performed by the two girl singers and guitarist/vocalist and the band included one Zappa number in the set featuring songs from the Epic album Ten Mistakes. A&M act Nutz included the

A&M act Nutz included the Francis Rossi produced single track No Loving Tonight amongst some neat bouncy rock. The Greg Kihn Band found itself awkwardly placed in the running order with the audience by now restless and anxious to get to the meat of

The "meat" started with a confident performance from Lindisfarne who repeated the triumphant Hammersmith Odeon show, treating the audience to old favourites such as Lady Eleanor and Meet Me On The Gerner along with Run On The Corner along with Run For Home and other cuts from their Phonogram album Back And Fourth.

American visitors Spirit now reduced to a three piece with Randy California and Ed Cassidy the only originals — must have been new to most Reading fans but had certainly won them over by the end. California seems much influenced by Jimi Hendrix reproducing the legendary guitarist's stunts of playing guitar solos behind his head and with his teeth. Cassidy, in fact, once played with Hendrix and Spirit payed tribute with exciting versions of Hey Joe and All Along The Watchtower. The best number, though, was the encore - Wild Thing — which master of ceremonies John Peel tried in vain to prevent due to lack of time. New product is Spirit Live

time. New product is Spirit Live on the Omega label. The Motors have come a long way since they appeared down the bill at last year's Reading but did not quite manage to confirm the new found status with a rather lack lustre performance. The Motors certainly presented a strong vocal front with six singers working together on their recent Virgin hit Airport

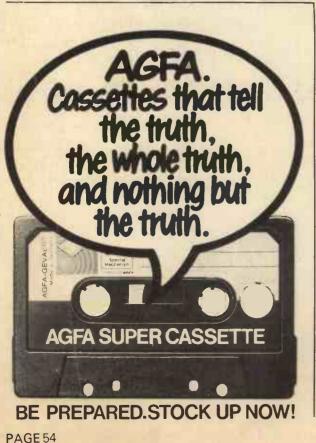
PERFORMAN plus new single Hot Love and

remaining Fish, Barry Melton Emergency, but the slower reggae number Cold Love from the first album came out on

remaining Fish, Barry Melton often lapsed at their Lyceum gig on Sunday. The mood of the Elektric Kool Aid Acid Test has, for most of the relevant generation, gently subsided into history, so the constant references to shooting up backstage, or the tut-tuting about the rising price of dope. about the rising price of dope, seemed just a little quaint. However, if it was rather hard on this particular showing to recognise the man who has been described as "one of the few musicians who survived the Sixties and actually analysed and placed the failures of the Acid Test culture in a wider American context" it was not hard to enjoy the duo's generous offering of excellent acoustic guitar playing and strong, tuneful, country-style

vocals McDonald worked hard on his partisan but rather too-wellhis partisan but rather too-well-behaved audience with his opener Holy Roller ("religion has set me free") and finally got them singing and clapping. Before handing over to the talkative Melton he demonstrated his abilities in acoustic rock, Dylanesque ballad, and drawling c&w styles. Tricky Dickie from Yorbalinda was the closest that little set came to rending the little set came to rending the curtain of political hypocrisy. Melton gave rowdy and rousing treatment to Money, and amusing Marshmallow Road, a skilfully fingerpicked guitar solo; and then the two joined forces for the finishing section of the act. This took an enjoyable look back to songs such as Here I Go Again, and Sweet Lorraine, and McDonald announced that because he was rather missing the band he would be returning next spring with an electric line up once again

Meal Ticket proved what a great, musically and lyrically inventive, band it is with a very strong opening set, • which reinforced impressions that here was a quality rock (with a nod in the direction of country) outfit which needs only the hint of a break to make it. They took a Country Joe audience from a mood of polite attention to hollering enthusiasm in the course of their set — no mean feat. TERRI ANDERSON





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DOOLEY"S D

MUSIC BUSINESS promotion persons invited to the recent screening of Grease by RSO Records UK, attired themselves – as requested – in appropriate Fifties gear. Judd Lander of CBS (front, clutching dancer Jackie Baron) won first prize, and is seen with, from left, RSO publishing chief Alexander Sinclair, dancers Joan Davis and Tony Dilson, Private Stock promotion chief Winston Lee, dancer Kathy Collins, CIC UK head of publicity Ian Freeman and Ashley Newton of RSO Records.

HAVE YOU heard the one about the promotion man, the BBC producer and the payola cheque? Chrysalis promotion manager Geoff Goy needed to tape two Blodwyn Pig albums and contacted

Jeff Griffin, producer of Radio One's In Concert and renowned for his comprehensive album collection. Griffin delivered the albums in an envelope marked "Sorry I took so long to make up my mind but I decided not to use the band". Sellotaped to the returned package



GO

the following day was a cheque from Goy for £1,000 with the added message "Hope this will make you

change your mind". Thinking nothing more of his joke, Goy was staggered to receive a call from the assistant manager of his bank informing him that his account was seriously overdrawn after £1,000 had been paid to a Mr

Griffin. Goy expressed indignation that the bank had not received the letter (which he never sent) stopping the cheque and promised to recover the money. After assurances on the phone from Griffin that he would contact his bank, Goy was still

doubting the producer's honesty. Griffin gave the game away when he phoned later calling himself Mr Rich from the bank's head office and Goy recognised the disguised voice. Goy realised he had been the victim of an elaborate hoax, with Griffin even finding out the names of the manager and assistant manager at Goy's bank. By the way Goy is not even taking

anyone to lunch any more!

Hook line

and single

THE NEW single by Yes called Don't Kill The Whale and written by band members Jon Anderson and Chris Squire is

likely to bring considerable financial benefit to Greenpeace,

the direct action environment group closely involved with the Save The Whales campaign. Yes will donate one penny for

Yes will donate one penny for every copy of the single sold to Greenpeace, and it's reckoned that should be worth several thousand pounds to the cause. Don't Kill The Whale is included in the new Yes LP Tormato, scheduled for release by Atlantic on Sontember 9

by Atlantic on September 8, which has shipped gold on advance orders — the first time

advance orders — the first time Yes has achieved this distinction in the UK.



STANLEY HOLLOWAY (right) recorded his famous monologue The Lion And Albert 46 years ago, and it's sold over 500,000 copies during the intervening period. In recognition of this and to express Blackpool's thanks for being made famous throughout the world by the recording, the 88-year-old star was presented with a gold disc by the Blackpool council. Showing the trophy to an unimpressed lion is Peter Smith, EMI Dancing managing director.

YESTERDAYS

10 YEARS AGO September 4 1968

EMI's appointment of Colin Hadley to World Record Club g.m. seen as move to increase club's business... Polydor signs Kama Sutra and will launch Buddah and Curtom labels Screen Gems/Columbia Music will have SGC logo, though first release will be under Atlantic banner ... Pye's disc and publishing profits hit all-time high of £879,000 Loftus appointed head of promotion for Philips...Saga starts campaign for 16 titles...Sandie Shaw version of Those Were The Days rushed on Pye to clash with the Mary Hopkins original on Apple while Dream A Little Dream Of Me out by Mama Cass and Anita Harris...Atlantic releases "new" Otis Redding LP — the first issue following the great soul artist's death. soul artist's death.

5 YEARS AGO

September 8 1973 GRRC TOLD that 18 per cent of dealers were placing orders three and four times a day and asks that indies collate orders to prevent burdens on depots which led to CBS introducing surcharges on orders of less than £25 Louis Benjamin planning album to feature Royal Command Performance artists . . . Bill Martin Performance artists ... Bill Martin sells his stake in Escape recording studios ... Island debut solo single by Bryan Ferry is A Hard Rain's Gonna Fall ... Air Edel m.d. Annie Farrow leaves to study law and is replaced by Bill Barringer ... Campbell Connelly promotion manager Colin Berry leaves after five years to join BBC as Radio 1 and 2 announcer ... Rolling Stones form publishing company Promopub BV based in Holland with catalogue handled by Essex Music International except US and Canada ... first title is the band's Angie ... SLP package The Angie ... 5LP package The Motown Story available again in

limited edition

ASTOR ISN'T the biggest label in Australia, but it's certainly firing on all cylinders these days. Managing director Rex Barry and newly appointed MCA label manager Barry Board were in London last week to mark the renewal of Astor's licensing deal for MCA down under, continuing an eight-year association.

Not only that, but also Barry was here to finalise the licensing deal won by Astor for the Motown catalogue in Australia which takes effect on October 1. This is a quite remarkable coup, ending an eight-year Australian licensing link between Motown and EMI. It was Barry's first visit to Britain,

and he is continuing to Los Angeles for further talks with Motown and then a vacation in Hawaii.

EMI RECORDS licensing controller Ken Butcher addressing the EMI Latin American label managers' conference in Acapulco: "A lot of you have been apologising to me for your bad English, and before I start my speech I think I should do the same."

AN APPARENT overkill in the matter of shipping out new releases was highlighted at the National Association of Broadcasters radio programming conference in Chicago last week. Arista Records president **Clive Davis** expressed the opinion that 500,000 was the optimum number to fill the States, and above that it became bravado and bad business. He was responding to a New York programme director who had drawn attention to a statement by



Grawn attention to a statement by Casablanca president Neil Bogart that the label was about to ship four million Kiss albums. How many of that four million would come back, queried the programme director, adding that he understood that of three million Sergeant Pepper albums shipped by RSO, 2½ million were coming back. Bogart replied that previous Kiss albums had a six per cent return rate, and Casablanca overall has a 17 per cent return rate. What we wonder doer oil this mean in relegion to return rate. What, we wonder, does all this mean in relation to the frequent stories about so-and-so's new album shipping gold, platinum or whatever if a large number of the shipment return unsold?

AIR-EDEL's Maggie Garrard flew to New York with jingle writer Graham Preskett to record Eartha Kitt extolling the virtues of Sparklets Soda Syphons for screening here in November former Precision Tapes manager Gary Mann has joined Hohner as marketing manager more staff shuffling news expected from EMI later this week Alan Freeman denies rumour that he is in line for Radio Trent programme enutrality's show on the road controller's chair, and is taking Saturday Rock Show on the road to nine venues beginning with Reading on September 13 announcement imminent of Radar distribution deal for US and Canada.

SURPRISING LOW profile publicity for upcoming Frank Sinatra concert dates at Royal Festival Hall EMI's mor division preparing new label launch champagne celebration last week to mark 19 years completed by Janice Cable with Music Publichers Association last week to mark 19 years completed by Janice Cable with Music Publishers Association despite his surname, Kid Jensen only just starting driving lessons UA Records stock controller Fran Burgess leaving music business to live in France R&RN editor Paul Phillips recording single for Logo this month Buddy Holly Week next week with private screening of The Buddy Holly Story movie, followed later by release of MCA's six-LP set of The Complete Buddy Holly Gem-Toby business affairs manager David Simone marrying Linda Blackhall in Las Vegas Dusty Springfield rumoured to be contemplating autumn concert dates after recording her second comeback album. comeback album



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The new album from

Bloody Tourists Bloody Tourists they're all over Britain September 15 Bridlington, Spa Pavilion

September 3 Liverpool Empire 4-5-6 Birmingham Odeon 8-9 Aberdeen Capitol 10-11 Edinburgh, Usher Hall 13-14 Newcastle City Hall 15 Bridlington, Spa Pavilion
16-17-18 Manchester Apollo
19-20 Bristol, Colston Hall
21 Southampton Gaumont
23-24 Wembley, Empire Pool
25 Brighton, New Conference Centre

Album 9102 503. Cassette 7231 303.



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