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MUSIC WEEK

Europe's Leading Music Business Paper · A Morgan-Grampian Publication · 65p

Dealer Tour: it's a success

OH WHAT a success! That was the reaction of visitors and exhibitors alike as *Music Week's* first-ever Dealer Tour travelling trade exhibition got under way in Southampton last week.

Several dealers were queuing at the doors of the Polygon Hotel when the exhibition opened at 2.0 p.m. and from then on a steady stream of visitors milled around the stands right through till closing time at 10.0 p.m.

The idea behind the tour is to bring together retailers and record companies so that they can talk out their problems face to face and dealers can hear and see new autumn product before placing orders. And the philosophy became reality at Southampton when Ariola, for instance, scooped an order from juke box buyer Bill Dodswell-Smith for the new Three Degrees single; while dealers Kay and Richard Woodward from Woody's, Ferndown, Dorset said: "We've been able to sort out a lot of problems by talking to record company people direct when telephoning did not seem to get us anywhere."

Dealers travelled to Southampton from a wide catchment area to visit the show, including Jerry Morris from Brighton who found it so

by **RODNEY BURBECK**
and **TERRI ANDERSON**

useful he intends to make the trip to London on October 16 for the Kensington Town Hall venue. Chris and Ethel Burden, of the Music Stores, Swanage, Dorset said they hadn't seen a company rep for several years and therefore thought the Dealer Tour a particularly good idea: "This is a very good way to meet the companies."

Also from Dorset, Roger and Rosemary Holman of Holman Radio, Wimbourne, found the show useful because they picked up ideas for a new records-only shop they are opening soon. "We were impressed by the video promotions and we have decided to instal one ourselves," they said.

The multiples were there too — Judy Green of W.H. Smiths, Winchester and Debbie Neale, record buyer for Woolworths in Brighton who said: "I've had a marvellous time being able to talk to record company people and other dealers."

The company men were pleased too. Stephen James, managing director of DJM, was there in person and pronounced the show a great success; Pye's Trevor Eyles thought it "fantastic"; and Virgin Records' sales manager Ann Green added: "It's been very successful for us. It is very well run and we are looking forward to the rest of the tour."

Mike Peyton of GTO Records thought it particularly useful for the small record company to meet dealers whom under normal circumstances they would never meet; and Electric/Cube's Paul Kale found it "very interesting and worthwhile."

The tour is at Glasgow's Royal Stuart Hotel this week (20) and continues to Birmingham (25), Liverpool (27), Newcastle (October 2), Sheffield (4), Bristol (9) and London (16).

● See photo coverage in page 10.



HAPPIEST MAN at the Southampton Music Week Dealer Tour was Steve Gibbs, manager of the Virgin store in Bargate, Soton, who won the Record Dealer Of The Year award for the area. Steve's prize is a long weekend for two in the South of France next January to visit Midem and he will also be a guest of honour at Music Week's gala awards dinner next February. Seven more Dealers of the Year are to be selected in each area visited by the Dealer Tour (see lead story this page). Steve, third from left, is pictured with Music Week's staff Rodney Burbeck (editor), Louise Fares (editorial co-ordinator), Terri Anderson (features and retailing editor), Brian Batchelor (Spotlight Publications promotion manager) and Avril Barrow (MW promotion manager).

Dealers speak their mind

TOP RECORD buyers from the country's three giant multiple chains have frankly admitted that their music selling policy is inevitably making life hard for the independents, and forcing some of them out of business.

And Woolworths chief record buyer Bob Egerton followed up with strongly expressed views that RPM should have been kept on records, and discounting should be particular, not general; it should be used for in-store promotion not regular, across the board price-cutting.

He also reveals that Woolworths will be moving closer to the role of the independent soon, by introducing and promoting new release stocks experimentally in 50 of the chain's biggest stores.

These comments and revelations were contained in a series of interviews, given by some of the biggest operators in record wholesale and retail, to EMI GRD general sales manager Peter Hulm for an audio visual sales presentation first seen at the GRD conference. It was repeated for the trade representatives and the press last week.

● See full report in page 4.

Exclusive Rocket signs to Phonogram

ROCKET RECORDS has signed a new distribution deal with Phonogram International following the decision not to renew with EMI.

The deal is for the world except the USA, Canada and South Africa and first release will be Elton John's new album *A Single Man*, scheduled for October 20 release, catalogue number TRAIN 1.

And Rocket's managing director David Croker this week negotiated to buy the Rocket catalogue from EMI, contrary to the announcement last week that the back catalogue would remain with EMI until 1980. Croker is also negotiating for the Elton John back catalogue.

"We are on the brink of a hit with Judy Tzuke's *For You* single and we simply felt it would stand a better chance with Phonogram," Croker told *MW*. "It will be rush released immediately via Phonogram."

All Rocket singles released through Phonogram will carry the prefix XPRES and Tzuke's single will be XPRES 2. Cassettes will be prefixed SHUNT, and albums TRAIN.

The negotiations for the Phonogram deal took place between Aart Dalhuisen, vice president for pop product in Baarn, Rocket's chairman, John Reid, and Croker.

Commented Reid: "We at Rocket are all very enthusiastic about the new association between ourselves and Phonogram International. We believe that the alliance of this European-based organisation, with its aggressive marketing expertise, and our own promotional activities will be of mutual benefit to both our companies."

THIS WEEK *Music Week* includes a 20-page pull-out Supplement **Focus on Germany** as part of our widening international coverage of what is now an intensely international industry. It looks at the aspects and the problems of the flourishing West German music industry, and is required reading for all progressive music people who wish the world to be their oyster. Also this week: WEA sales conference 6. The conferences on camera 8. Dealer Tour on camera 10. Tipsheet 12. International 14. Publishing 16. Broadcasting 18. Feature: 10cc 20. Talent 22. Album reviews 32. Classicscene 33-36. International charts 38. Singles releases 43. Top 60 albums 47. Top 75 singles 49. Performance 50. Dooley's Diary 51.

Prince crowned at Motown

PETER PRINCE is to be the new Motown International vice-president and managing director following the departure of Ken East to his new post as joint managing director with Leslie Hill of EMI Music Operations.

The appointment was confirmed this week by Motown chief Barney Ales.

Peter Prince has been at Pye Records for nine years. His connection with Motown dates from the mid-Sixties, when he was EMI's promotion manager and the label's product was released in the UK on Stateside, then distributed through EMI.

No starting date has been given, though East will be taking up his new duties on October 1 and Prince is expected to leave Pye towards the end of October.

● Prince joins Motown at a time of increased activity for the company, with several new signings earlier this year, and hit singles and albums by The Commodores.

STOP PRESS
DAVID BOWIE's long-awaited double album *State* (PL 02913, rrp £5.70), first scheduled for release in July, is being rush-released into RCA's September 27 release date.

CHART ACTION

THE **COMMODORES** relinquish the No. 1 spot to 10cc with *Dreadlock Holiday* but **Abba's** *Summer Night City*, which reaches No. 7 in its second week, must be a strong contender for top spot next week. Four other new entries last week make all the running this week with **John Travolta's** *Summer Nights* leaping 45 places from 56 to 11, followed by **Leo Sayer's** *I Can't Stop Loving You* (66 to 29), **Love Don't Live Here Anymore** by **Rose Royce** (46 to 17) and **Manhattan Transfer's** *Where Did Our Love Go* (63 to 40).



'Time Passages' Al Stewart's first album since 'Year Of The Cat'. It's the same Al Stewart. But better than ever.

Record: PL 25173. Cassette: PK 25173.
Telephone orders: 021-525 3000.



NEWS

£250,000 Transfer fee

PROMOTION PLANS for the new Manhattan Transfer album will include a TV campaign costing £250,000, WEA director David Clipsham revealed last week.

The campaign was described as "the next stage in a total marketing project, which this group has been since its first try-out appearance in the UK". Added Clipsham: "You will not be able to get away from Manhattan Transfer on TV this autumn". The group is doing a BBC2 spectacular, and is booked as residents on the high-rating Two Ronnies Show.

To capitalise on this heavy exposure WEA is going with the quarter-million-pound TV ad campaign, aimed to

reach 87.5 per cent of all UK homes, between October 25 and November 10. The 19 track album being pushed is Manhattan Transfer Live; it contains all past hits, and was recorded on the last two nights of their Hammersmith Odeon shows.

Clipsham also pointed out that at 56 minutes the album is as long as an LP can possibly be without losing quality of sound. Dealers will receive from the WEA reps a sales presenter giving details of the LP and the campaign, merchandising back-up, and a single with soundtrack of the TV ad on one side (songs featured are Tuxedo Junction, Chanson D'Amour, Walk In Love and Turn Me Loose) and four more cuts from the LP on the flip.

Bonus 45 in Ash LP

MCA is mounting a strong marketing campaign on the Wishbone Ash album, No Smoke Without Fire (MCG 3528), the October 6 release of which coincides with the band's first UK tour in over a year.

Initial pressing of the LP will contain an extra two-track live single and albums will be stickered to this effect. The bonus single will not be sold separately from the album.

The LP track, You See Red, is released as a single this month and the first 15,000 copies are available on 12" pressings.

Advertising will include full pages in *MM*, *RM*, *NME* and *Sounds* and radio ads will be taken in most of the areas that the band visits on tour. Full colour posters will also be available and there will be 400 window displays nationwide starting October 9.

PROMOTION FOR *Bronze's* three main album releases, *Resolving Contradictions* by Andy Mackay (*Bron 510*), *Sally Oldfield's Waterbearer* (*Bron 511*) and *Uriah Heep's Fallen Angel* (*Bronze 512*), all released on October 6, will include 500 display units for shops throughout the UK.

In addition, the *Heep* album — issued in a gatefold sleeve — will be advertised on local radio including *Capital*, *BRMB*, *Piccadilly*, *City*, *Clyde*, *Forth*, *Metro*, *Victory* and *Trent*. All three LPs will receive press advertising and there will be back-up promotional material including posters.

THE TENTH anniversary album from Black Sabbath, *Never Say Die* (Vertigo 9102 751) is released September 29 along with the purple vinyl single, *Hard Road*. Extensive advertising in the rock press, fly-posting and in-store displays back up the release.

CAMEL'S NEW album, *Breathless*, released by Decca (TXS 132), will be given advertising in all the major pop papers. The LP ties in with the band's current UK tour.

JOAN ARMATRADING has her new album, *To The Limit*, released by A&M on September 29. It includes ten new compositions and

was produced by Glyn Johns at immediately after her appearance at The Picnic at Blackbushe with Bob Dylan. The singer hopes to make concert appearances in the New Year.

VIRGIN RECORDS' marketing plans for the new XTC album *Go 2*, released on October 6, involve an explanatory theme which will be reflected in all the merchandising surrounding the album.

The inner sleeve and sleeve notes describe their respective purposes, as do the advertisements. There will also be window displays, streamers stickers and T-shirts, plus press advertising (which will read This Is An Advert). A single, *Are You Receiving Me*, will be released in a blank white bag with a white question mark on one side and an exclamation mark on the other.

A new Virgin signing, the Skids from Scotland, followed up their London dates by joining the current Strangers tour, which finishes on September 30, immediately followed by the Vibrators tour. Skids' first single for Virgin was out at the beginning of this month, titled *Sweet Suburbia* and was on white vinyl. Wilco Johnson, whose debut LP *Solid Senders* was out on September 8, will tour from the end of this month, mainly for university and college gigs and finishing at the London Lyceum on October 15.

THE FIRST 20,000 copies of the new Rainbow single, *LA Connection* have been pressed in red vinyl and come in full colour bag backed with extensive advertising. A promotional film is available and the band plans a UK tour later this year.

THE DODGERS' debut Polydor album, *Love On The Rebound* (Polydor 2383 513) is released September 22. To tie-in with the release and support tour dates with Renaissance, ads have been taken in *MM*, *Sounds*, *NME* and *Record Mirror*. The band will also be supporting the Kinks at Hammersmith Odeon on October 1.



DAVID CLIPSHAM, WEA's director of creative services presents the new live album from Manhattan Transfer which is to be the subject of a massive TV campaign.

MARKETING

THE NATIONAL exposure of the film, *The Last Waltz* is giving a boost to product by The Band, and the group is featured in the Capitol Capack campaign. Four LPs are being put into two double-ups — CAPACK 1 being The Band (EST

132) and Northern Lights, Southern Cross (EST 11440) and CAPACK 2 being Music From Big Pink (EST 2955) and Islands (EST 11602). RRP for the sets is £5.99. The other Capack campaign is for Renaissance to capitalise on the hit single, Northern Lights, with promotion work around their UK tour. CAPACK 4 comprises the albums *Prologue* (SVNA 7253) and *Ashes Are Burning* (SVNA 7261).

The Chart: BMRB replies

I AM writing on the subject of the letter printed in last week's issue of *Music Week* from Mr. Louis Benjamin of Pye. While you have already rightly pointed out that the matter has already been discussed exhaustively with Pye, both by us and within the BPI, I feel further comment is necessary.

Mr. Benjamin's imputations of inaccuracy are based on his assertion that "a drop in the charts does not necessarily reflect a drop in actual sales". This point is not new to us and our response is not new to Mr. Benjamin; however, I think it is worth restating.

It is important to clarify what is meant by "actual sales". The BMRB chart is based on sales "over-the-counter" to members of the public, not record company ship-outs to dealers. There is obviously a relationship between the two, but it is a very complex variable and a lagged one and there is no reason why an increase in ship-outs in a given

LETTERS

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

week should always produce an increase in over-the-counter sales in that same week.

It is also important to stress that the chart is a ranking of records in terms of sales. As such a record's position depends not only on its own sales over the counter, but also on the sales of other records. Because of this it is often the case that a record achieves a small increase in sales over the counter on the previous week, but falls in position because a number of other records have overtaken it.

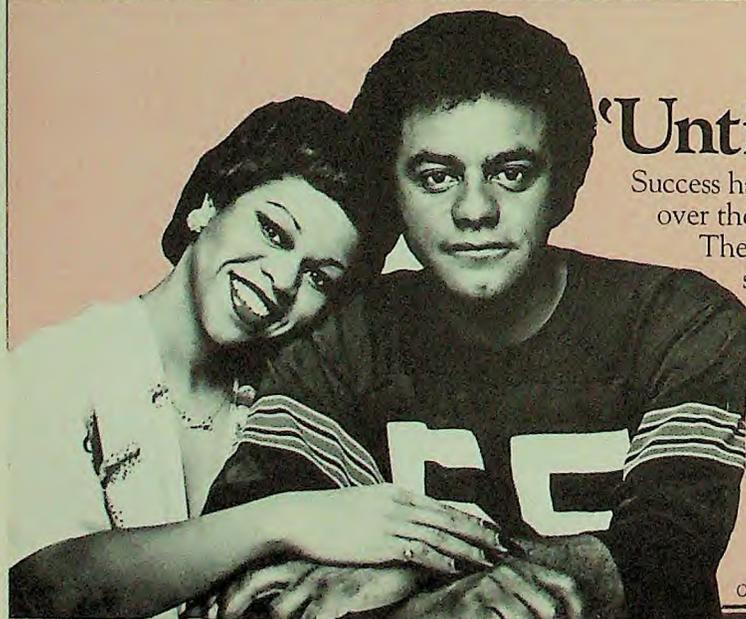
I hope this letter has helped further to dispel the veil of concealment Mr. Benjamin appears to feel has been drawn over the subject of the accuracy of the charts.

Guy Sutcliffe, Director, British Market Research Bureau.

Buzzcocks' second bite

THE BUZZCOCKS release their second album, *Love Bites* (UAG 30197) on September 22. A single, *Ever Fallen In Love (With Someone You Shouldn't've)* (UP 36455) was released earlier this month. Full page ads for the album have been taken in the consumer rock press and MW, and will cover the period of the band's 33-date tour from Sept 15 to Oct 30. 250 window displays, extensive fly-posting, badges and stickers are also planned.

The same period sees a strong advertising/marketing campaign for the new Dr Feelgood album, *Private Practice* (UAG 30184). As well as extensive trade and consumer paper advertising, 800 full colour double crown posters have been placed in the London underground and 300 window displays are being installed nationwide. Foyer displays will appear at all of the group's tour venues. A radio promotion tour, further posters, stickers and badges will also back up the album and tour.



'Until You Come Back To Me'

Success has gone hand in hand with Johnny Mathis & Deniece Williams over the past few months.

The beautiful album 'That's What Friends Are For' and its hit single 'You're All I Need To Get By' make up only part of their success story. A story that continues with the release of 'Until You Come Back To Me'

The new single from

Johnny Mathis & Deniece Williams

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Simon signed to CBS

NEW SIGNINGS to Warner Bros. and Elektra/Asylum were announced at WEA's sales conference. Warner's label chief Ian Mannering-Smith gave the news that Paul Simon has finalised his move from CBS and that his first release on Warners will be available next August. Also, Steely Dan has confirmed signing with Warners "after long negotiations," but will deliver one more LP to ABC before leaving.

New signings to Elektra/Asylum, announced by Stuart Hornall are Grover Washington, and Jerry Lee Lewis. E/A has also signed the Planet label, set up by producer Richard Perry, and the first release is the Pointer Sisters LP.

TOP BIRMINGHAM band Ricky Cool & The Icebergs have signed an agency deal with Big Bear Records, the Birmingham recording and agency company run by Jim Simpson.

ARNAKATA MUSIC has concluded a sub-publishing deal with Bleu Disque Music, the publishing arm of Sire Records, for the UK rights to US band, Flamin'

MUSIC DEALS

Groovies. Their latest album Flamin' Groovies Now is released by Sire on September 22, as is the debut album by Radio Birdman which is also included in the Arnakata/Bleu Disque deal.

SINGER-WRITER Ian Orr has signed to Weekend Records and is currently cutting tracks for a single release with producer Eamonn Sherlock who also manages the artist.

MANCHESTER-BASED Recording Plant Management has signed three new acts to management agreements. They are synthesiser specialist Paul Brookes, keyboard player David Bristow and writer Steve Turner. All three will be personally managed by David Rees.

REAL RECORDS has signed Tommy Morrison to an exclusive world-wide deal. Morrison, from Sunderland, releases his first single, When This Pub Closes, early in October. An album will follow in a couple of months.

CAROL DOUGLAS' new single, Burnin', issued September 29, will

be the first single to be issued in this country on the Midsong label through Polydor. The song is taken from her forthcoming album of the same name and will be available on 12" chocolate brown vinyl and as a normal 7". Catalogue numbers are BURN 12 and BURN 7 respectively.

TWO IRISH artist acts are amongst the first to have product released through Rebel Records, the independent record label started just over a year ago by songwriters and producers, Gavin Dare and Dave Howman. The company's first UK release will be Ecstasy by Irish band Rascal (Rebel 1), which has already been a number one hit in Ireland, followed by I'd Give It All Away by singer-songwriter Jamie Stone (Rebel 2).

Directors Dare and Howman have had numerous successes in the UK and Europe, writing and producing for such names as Jesse Green (Nice 'N' Slow), Joe Dolan (Crazy Woman), The Drifters, Gene Later and Kelly Marie. The company has a UK distribution deal with Spartan Records. In addition to the Rascal and Stone singles, there will be a third record issued later this month — Ballerina by Scene Stealer.

Promotions manager Fiona Taylor said: "All releases will be backed up by national advertising, merchandising and wherever possible concert and local radio tours."

MUSICAL CHAIRS

Tony Kenley from WEA to Tandem, the joint Chrysalis/Arista sales force as a London display person Barbara Salisbury to Phonogram press office working on a roster which includes Status Quo, British Lions, Rush, Black Sabbath, Lindisfarne, Stylistics, Ohio Players, and Mountain and Lollipop product; Ms Salisbury previously worked with a number of record companies and as an independent PR John Burrows to deputy managing director of the Mervyn Conn Organisation from same position at the theatre/publishing group, Howard & Wyndham Ltd Andrea Jackson, former press relations officer of Mecca Agency International, has left to establish her own promotions company, but retains her association with the agency by continuing to work on behalf of Koffee N Kreem Andrew Bunker from Satril Records to Trumps Leisure Services as marketing executive responsible for regional promotion services, reporting to md Alan Wright.

Three new directors at WEA

IN RECOGNITION of WEA's efforts in the UK, Tony Muxlow, Ed Byrnes, and David Clipsham have been made company directors, and John Fruin announced at the company's sales conference last week. David Clipsham also extends his responsibilities to become director of creative services.

In order to achieve closer co-ordination between marketing, promotion and a&r, says Fruin, all the label heads will now report to Clipsham.

With the development of the record plant at West Drayton, and with Tony Muxlow, distribution director, being involved in helping WEA's overseas companies in building up their self-contained distribution services, sales director Mike Hitches takes over responsibility for activities out of the depot at Alpert. Clive Hudson, now becomes deputy for all Alpert commercial services; Hitches will work closely with him, and will be reporting to Muxlow.

Citing the need for increasing direct links with overseas companies, Fruin announced that Nigel Molden, would now be totally devoting his efforts to international matters, both selling and promoting WEA product abroad, and offering reciprocal exploitation of overseas companies' product in the UK. Molden is now based in Alpert,

and reports to Hitches. Molden relinquished his responsibilities for associated labels to Geoff Grimes, formerly promotions manager under Bill Fowler. Grimes now becomes associated labels chief, reporting to Clipsham.

ADRIAN SHAUGHNESSY to Pickwick International as art director, replacing Brian Leaman who has left the company to live in Norwich Nigel Morton, freelance journalist and band manager to Wigmore Artists Management as personal assistant to agency head David Betteridge



John Burrows, new deputy m.d. Mervyn Conn organisation

Briefs...

CREOLE RECORDS has announced several price rises. Seven-inch singles increase from 80p to 90p, while 12 inch ones go up from £1.25 to £1.49. Full-price albums are up 50p to £4.49 and Raw LPs increase from £2.49 to £2.99. Albums in the Dynamic range go from £4.29 to £4.79. Joint-managing director of Creole, Bruce White also revealed that the company had terminated its tape licensing deal with Precision. "In future we will do our own manufacturing and marketing — it is much more sensible for the sales force to be able to sell tape product alongside the record."

• CHARLY RECORDS has also announced price increases. New RRP's as follows: CYS (singles) 90p,

CEP (EP's) 99p, CRM £2.50, CR £3.60, CRL £4.50, AFF £4.50, CDX £5.35.

COLSON FRAME, the publicity company run by Glen Colson and Pete Frame has moved to a new permanent address: 47 Frith Street, London W1. Telephone: 01-734 3007. At present, their roster comprises: Elvis Costello & The Attractions, Nick Lowe, Doctor Feelgood, Dave Edmunds and Rockpile, Graham Parker and the Rumour and Vivian Stanshall.

JUSTIN DE Villeneuve has moved and will be sharing offices with Susie Deyong. Justin, who now manages Lynsey De Paul, will continue his management consultancy company but will also team up with Ms Deyong on certain projects. Telephone numbers: 01-262 9366 or 262 9607.

Satellite rock from Jethro Tull

JETHRO TULL will be seen playing live by what is being claimed as the world's biggest ever rock audience when their Madison Square Garden concert is broadcast by satellite on TV around the world.

The potential audience for Tull's concert is estimated at 400 million people. BBC2, Radio One, Intervisio Australia TV, Globo TV of Brazil and many other TV companies are taking up options on the show which goes out on October 9.

The concert is being produced by Tull's record company, Chrysalis. The band's first ever live album, Bursting Out, is released worldwide September 29 and features 18 songs with a playing time of over an hour and a half.

FBI adds salt to Pepper piracy

LOS ANGELES: The Federal Bureau of Investigation is co-operating in a drive to stamp out the wave of pirated and bootleg discs and tapes of compositions by John Lennon and Paul McCartney prompted by the Sergeant Pepper film and the continuing success of the Beatlemania stage presentation.

Sam Trust, president of the ATV Music Group here which owns the Maclen Music catalogue containing the Lennon-McCartney works,

MOR division for Different

DIFFERENT RECORDS, which until now has specialised in reggae product, has formed an MOR division. Initial product is an album and single by the Richard Austrian Orchestra featuring disco versions of Strauss waltzes, which will be released in November. This will be followed by a set of albums for Christmas release, details of which will be announced shortly. Says Lynton Guest of Different, "We have been fortunate in obtaining top-rated commercial product which we see as being part of the major record growth market in the UK."

stated: "This popularity has stepped up the release of unauthorised versions, both in recorded form and on stage. A large amount of our profits is being set aside for the pursuit and prosecution of the producers of these versions. We have retained attorneys throughout the US and are working with the FBI to close down these operations."

Trust estimates that over the past 10 years illegal stage and film productions and recordings have defrauded Maclen Music of more than \$1 million.

Galway LP goes silver

THE JAMES Galway album Songs For Annie has gone silver after only three weeks on release, making it the UK's fastest-selling classical album, claims RCA. Though there are one or two Irish songs on the album, the remainder of the pieces are classical.

The disc (RL 25163) was rush-released to cash in on his single hit with Annie's Song and advertising back-up included The Radio Times, national press and music papers. Display and P.O.S. was aimed at both classical and general dealers.

• SALES OF the Darts' single, It's Raining, have now exceeded 500,000 copies and the record has been certified gold.

Velvelettes re-issue

AN OLDIE by the Velvelettes is to be re-issued for the third time on Motown to cash in on interest from northern discos. Sales of a 1972 re-issue (TMG 806) are claimed to have reached 10,000 over the past seven months. The single, Needle In A Haystack, was first released in 1964 on the Stateside label here through EMI. The B side was Should I Tell Her. In 1967 it was re-issued on Motown backed with He Was Really Saying Something, and again in 1972, with the B side, this time, I'm The Exception To The Rule. This 1972 release will be deleted on October 20.

Motown is re-issuing the 1964 version, re-cut from the original master as this is considered the best quality and best title pairing. The number will be TMG 1124, and both tracks were produced by Norman Whitfield.

FROM THE HOUSE OF

Creole RECORDS

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CR161

NEWS

Dealers: use your power

THE INDUSTRY'S leading multiple buyers, wholesalers, rack jobbers and an independent dealer have revealed their attitudes and policies towards record retailing in a remarkably frank series of interviews put together by EMI GRD.

Introducing the audio-visual presentation of interviews to an audience of dealers in London last week, GRD's general sales manager Peter Hulm said he believed 1978 would prove to be a turning point in the relationship between the industry and the retailers — a year when the retail trade, now selling over £300 million worth of product annually, realised its power and started to use it — and a year in which the record industry realised it had to talk with and listen to the retailers.

Hulm sought the views of Woolworth's Bob Egerton, of Brian Austin, record merchandise manager of W. H. Smith; and of Boots chief record buyer Wilf Price. The three multiples they represent together account for 35 per cent of EMI GRD turnover. Generally they felt that retail discounting was getting out of hand. Austin said he was "adamant that we will not increase the percentage of records on which we price cut".

Representing a chain which has been forced to start discounting only recently, David Wilde, general manager of HMV shops, was unimpressed by any multiple's good intentions, and warned the manufacturers: "I don't think the multiples have realised the power they have got. EMI should certainly reconsider the role of the independent record dealer and support him, on new releases and back catalogue he carries. I think giving all this promotional money to the multiples is not beneficial to the future of record retailing". Still in grim mood he went on to say: "The independent — unless he has an established specialised business through which he has probably built up over the years a staff with a very comprehensive product knowledge — I'm afraid will go to the wall".

Egerton, Austin and Price however insisted that the multiples pull in a particular kind of consumer, and that the multiple wants and needs the independent, with his specialist knowledge and in-depth stock.

The greatest contribution made by the independents was generally agreed to be in shifting catalogue, and the three multiples men led a chorus of assertions that catalogue is not dead, and that it can and will sell better — but only if it is more aggressively marketed. Wilde, like Egerton and other interviewees, wanted better terms from the record companies on catalogue to encourage the dealer to market it. Hassan Akhtar, Record Merchandisers md later suggested that there should be less discount on

by
TERRI ANDERSON

new releases but better arrangements for returning unsold stock when a dealer had taken a gamble to help break a new artist.

Austin felt that the retail margins were at present "a strait-jacket". He wanted the record companies to be more flexible about doing individual deals with retailers.

Price wanted the record companies to push catalogue harder: "Shout more about it to the public, and give the retailers some security for keeping it in stock."

On the always vexed matter of how new artists are to be broken Egerton visibly stretched his neck before remarking: "As far as I'm concerned a record is a can of baked beans". But he did reveal that Woolworths would soon experiment with new artist releases.

"It is possibly true that multiples don't help new artists," Austin agreed, "and that is something we have got to tackle more vigorously — but if things don't sell we are left with overstocks which have to be disposed of, usually at a cost." Price said certain artists were difficult for Boots shops, especially small branches, to stock. "But in bigger stores we do positively promote new artists — but not many."

Tony Relf, of The Long Player, Canterbury, spoke for the independent: "Independent dealers should be thinking up new techniques of selling records, not moaning about what the multiples are doing to us. Now they have a job to do and we also have an important part to play in selling records, and we should get down to looking at our own end, being more professional... selling back catalogue at full price — it can be done."

He had one plea to EMI (and presumably other record companies) which was "I would like to see fewer releases; some of the stuff that's released I cannot see rhyme or reason for."

One of the hardest-hitting interviewees was Colin Reilly md of the big Manchester-based distributor/one-stop, Wynd Up.

He denounced the whole race of record buyers within the retail trade — those who decide what will be stocked. "We don't cherry pick, we carry the entire catalogue of every company we are involved with... All I'm doing is selling pieces of plastic, and if you (record companies) come to me and say we're putting X thousand pounds behind this artist, this material, then I as a wholesaler must carry that line."

Harding, promising bravely that Pickwick would "be the biggest buyer of records in the UK in five years time", suggested there was room, with RM, for another rack jobber, and invited the record companies to place the thousands of barely profitable small accounts they have with such a company, i.e. with Pickwick.

One piece of honesty worth quoting as thought-provoking for all concerned seemed to be the admission by Bob Egerton: "We are not perfect by a long way, and we do believe that we lose a considerable amount of money by our lack of expertise."

Round the clock radio

MORE MUSIC — that is the outcome of the BBC Radio changes announced last Thursday.

The speculation was ended as BBC Radio managing director Aubrey Singer confirmed that Radio Two will start 24 hour broadcasting from November 23 — the date of important wavelength changes and twelve days after the complete separation of Radios One and Two. The changes, costing an estimated £1 million, are made possible by an additional 30 hours of needletime secured from PPL.

Derek Chinnery becomes controller of Radio One (he is currently head of the station's production department), while Charles McLelland continues as controller of Radio Two. Piccadilly Radio dj Andy Peebles has been recruited to present a new nightly rock programme on One.

Power Exchange owes £435,000

POWER EXCHANGE Ltd and Power Exchange International Ltd which went into liquidation last month, have assets that can be valued at £5,500 and debts of £435,000, a creditors' meeting was told last week.

A spokesman for the official liquidators, Harris Kafton & Co (01-491 3966), told *Music Week*, "Certain assets such as master tapes and royalties cannot as yet be ascertained."

Among those owed money are Blackwood Music — £36,000, Island Records — £55,000, Decca — £16,000, Bright Music — £16,000 and MCPS — £6,500.

Power Exchange was started by American Paul Robinson four years ago. Four of Robinson's American companies put a total of £173,000 into Power Exchange. The spokesman for the liquidators added: "There may be further substantial claims."

CBS goes on TV with soul, Essex

CBS GOES ON TV this autumn with two major compilation albums, both scheduled for release at the end of September.

They are *Satin City — Music For The Midnight Hour*, a 20-track soft-soul collection at £4.49, and a 16-track *David Essex* compilation, which includes all his CBS chart titles such as *Rock On*, *Hold Me Close* and *Lamplight*.

Satin City advertising will start in the Granada region on September 28 and then roll around the regions, with retail back-up including window displays and posters following the TV campaign around the country. Titles on this set (10010) which is aimed at the soul/crossover market, include *Deniece Williams' Free*, the *Emotions' Best Of My Love* and the current *Herbie Hancock* hit *I Thought It Was You*.

The Essex album (10011), also £4.49, is released at the same time but advertising does not start until mid-October, with ATV the first region. This will also be supported by dealer back-up. The *David Essex* release is timely, with a Phonogram hit single, *Oh, What A Circus*, a follow-up due later in the year, the *Evita* cast album expected next month and a UA single, now held back until January.

● The annual CBS stockcount is carried out over next weekend, September 29 and 30, and October 1. Orders received by noon on the Thursday (28) will be despatched before the stockcount — those received afterwards will be despatched on Monday, October 2. As in previous counts, CBS will also inform customers through telephone sales and credit control.

hour earlier at 7am with children's programmes from David Rider and Ed Stewart, followed by three hours of Peter Powell and then Adrian Juste who returns to the network with an hour-long comedy-based programme.

On Sundays Simon Bates will be playing the Top 40 on an extended chart show between 5pm and 7pm and then in *Star Special* at 8pm an international personality will introduce his own two hour record programme.

George Hurst

WE REGRET to report the death of George Hurst, sales director of Direct Tapes (Leeds) following a heart attack while playing squash. He was 41. The funeral took place last Friday. He will be sadly missed by his many friends and contacts in the record and tape industry.



AN HISTORIC photograph which includes some of the men with the biggest budgets in the record retail and wholesale trade — seldom if ever all seen together. Attending a special screening of the EMI GRD sales division presentation — given originally at the GRD conference by general sales manager Peter Hulm and repeated at the Churchill Hotel, London for the benefit of the retailer interviewees and the press — were (left to right, standing) Pete Stone, Virgin marketing manager; Dave Wilde, general manager of HMV shops; Brian Austin, W. H. Smith record merchandising manager; Colin Reilly, md of Wynd Up Records; Hassan Akhtar, md of Record Merchandisers; and Bob Egerton, chief record buyer of Woolworths. Seated (left to right) are Roger Stubbs, EMI Records business planning manager; Tony Relf, The Long Player record store, Canterbury; Peter Hulm; and Wilf Price, Boots' chief record buyer.

MUSIC WEEK

Incorporating Record and Tape Retailer

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

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Subscription Rates: UK (£20.75), Europe (US \$46.00), USA, S. America, Canada, Africa, India, Pakistan (US \$79.00), Middle East & North Africa (US \$69.00), Australasia, Far East, Japan (US \$95.00)

Published by Music Week Ltd., 40 Long Acre, London, WC2 and printed for the Publishers by Pensord Press Ltd., Gwent Registered at the Post Office as a newspaper.

Member of Periodical Publishers Assoc. Ltd., and Audit Bureau of Circulation

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Deep in all of us, there's a little piece of Purple



Since the band's demise, two maxi singles of their finest work have rocketed straight into the top thirty. "New, Live & Rare Vol 2" is the new Purple EP, containing, as the name suggests, three of the band's classic recordings, each remarkable for a different reason. Even without the special edition in a full-colour sleeve, "New, Live & Rare" represents a chunk of Heavy History no collector can afford to ignore.



LIMITED EDITION IN
FULL COLOUR SLEEVE



SALES CONFERENCES WEA: 'building for 1980'

JOHN FRUIN promised, and delivered, a sales conference very different from "last year's Brighton bonanza", writes Terri Anderson.

The packed agenda ensured that business and business only was the order of the day. He added that the form of the WEA annual conference would change every year "to keep your interest in terms of presentation".

While delighted to point to "some quite remarkable short-term successes" Fruin emphasised that the UK company's aim, with full backing from the States, is to "build for 1980" — with long term investment in artists, staff and in such projects as the factory in West Drayton.

"The conscious decision at the beginning of 1977", Fruin went on, "was to work as hard as possible on existing American repertoire and break major, or otherwise, US acts which had not succeeded to the levels that they deserved in the UK". This, he said, remained the company's policy.

However, Fruin stressed, WEA's past successful year had passed without releases by any of the classic major American acts which could be confidently expected to do

around half a million sales. "We have made our business on what we have created ourselves from new American acts to this country, or acts which we've signed and are developing."

Fruin also talked about WEA's new sales promotion force, noting that EMI had disbanded a similar force of its own on the grounds that "promoters want to promote and salesmen want to sell and you can't mix the two". The mixture, as national sales promotion director Mike Heap later reported, had been achieved at WEA.

He stressed that WEA's target for the coming year has been set at £30 million — only six million less than the combined target for all divisions of its largest competitor, EMI.

In closing Fruin recalled three of the most important moves of the past year — the setting up of WEA's Sound Generator scheme for selling catalogue into and out of the independents; "the flyer of the year", the Nolan Sister's TV campaign, which had — after much worried apprehension — paid off handsomely; and the launch of Sire in the UK.

TV promos to continue

"FIGURES WE can be proud of" was how David Clipsham opened his marketing report. In the first nine months of this year five million LPs have been shipped, as against three million in the same period two years ago. For singles the figures were a great contrast, indicative of years ago. For singles the market generally — 8.1 million this year the boom in the singles market had been 8.3 million units in 1976 and against 3.3 million. Turnover had been 8.3 million units in 1976 and profit for 1978 so far was 51 per cent up on last year's figure.

In the coming year, he said, marketing strategy would continue to make good use of TV "to which we are all committed, and from which the worst we have achieved is a gold album". 12-inch colour vinyl discs would also continue to be used for promotion, but Clipsham laid much emphasis on the line for dealers: "We are not interested in selling many thousands of 12-inches. They are for promotion only, we want to sell millions of the black seven-inch versions".

The number of available selections in the Sound Generator scheme has now been brought up to 21, which will be sold in through the rest of the year, and backed up with special SG merchandising displays. There would also be a general catalogue advertising campaign in the press to create demand — the first time WEA has ever done this kind of advertising.

M&S voucher scheme

EXTRA DISCOUNT is not a feature of the WEA's dealer incentive scheme, titled "Spend Christmas with WEA". This, national sales manager John Porter told the conference, is because discount on catalogue is already being given through the Sound Generator scheme. Instead, the incentive is a straight offer of a £10 Marks and Spencer voucher for every 100 units ordered.

"We feel the average record dealer is inundated with booze at Christmas, so we think he would prefer a voucher to buy gifts or clothes," Porter said.

The three-month-old Sound Generator scheme, he reported, had enrolled 25 per cent of independents, the latest being the HMV chain. Porter was looking to 600 dealers in the scheme by the end of its first year.

Where the reps are concerned, he went on, the intention is to concentrate on training next year. "Too many salesmen are sent into the shops to stitch the dealer up," Porter said. WEA's training would emphasise consideration for the dealer, particularly important in a company which was determined to offer no s-o-r whatever.

WB: going for the big ones

THE WARNER Brothers label presentation highlighted artists who have already broken very big in the US, but have so far met consumer resistance here. On these WEA UK is to work particularly hard in the near future. They include Shaun Cassidy — whose sales here are expected to lift when the BBC starts screening the US-made Hardy Boys TV series soon. A new Cassidy LP is scheduled for the new year.

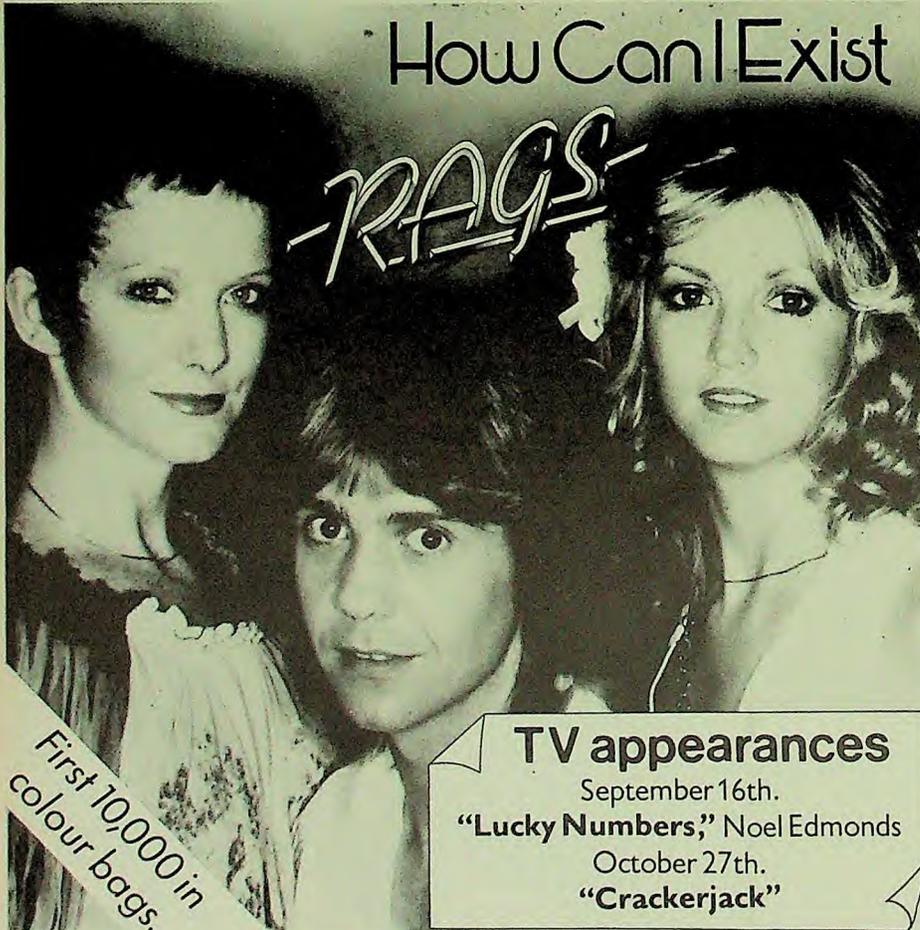
Debbie Boone's first LP here did only a fraction of its US three million sales. The new album, *Midstream*, is due for release, but WEA UK is looking for a hit single with *When You're Loved First*.

There are high hopes for Rose Royce's new LP *Strikes Again*, and also for new releases from Liar — an English band on Bearsville — and for the new Van Morrison LP, *Wavelength*; also for Al Jarreau's *All Fly Home* LP, and Alice Cooper's 12th Warners album, *From The Inside*. Fleetwood Mac is to deliver a new album in February.

Elektra/Asylum highlighted LPs by the Pointer Sisters, Joe Cocker (debut LP on B/A), Linda Ronstadt, Warren Zevon, Eddie Rabbitt (LP called *Variation*), Carol Bayer Sager, and The Cars — which was a single and an LP in charts in the US, and will be promoted with a special singles package here on October 6, and was on BBC's *Old Grey Whistle Test* on September 19.

Roger Holt's Atlantic presentation, included news of an AC/DC tour in October and November; a new Leif Garrett LP in January; an LP campaign for Chic; a new LP, *If Ever I See You Again*, from Roberta Flack; and the new single *Hot Blooded* from Foreigner, who are to tour here in the New Year. Yes's new album *Tormato* is to be supported by three Wembley dates by the band on October 26, 27 and 28.

The new year will also herald LPs from ELP; Bad Company, which has moved from Island to Atlantic worldwide, and Led Zeppelin.



TV appearances

September 16th.

"Lucky Numbers," Noel Edmonds

October 27th.

"Crackerjack"

"How Can I Exist" by Rags MCA 381

Their first single on MCA Records

MCA RECORDS

MCA Records, 1 Great Pultney Street, London W1

Success for Nolan sisters

INTERNATIONAL AND licensed presentations included Harry Barter and Roger Greenaway presenting the TDS history, with the band *Tonight* moving downwards from a very big start but hoping for an upturn with a new single; a new single expected soon from *Tonight* producer Andy Arthurs, and his new band *The Rock Along Combo* (AA and the RAC); and the success story — to the tune of 200,000 sales so far — of the Nolan Sisters.

RAYMOND LAREN, Lightning director, appeared dressed as the company's Groovy character (used in MW ads) to talk about the future of a label which started with a number one single from *Althea and Donna*, but has had to undergo some rethinking and reorganisation. An upturn in the label's fortunes was confidently predicted, with several new additions to the *Old Gold* series soon, and high hopes for the band *Bilbo*, and its follow up to its current chart single.

PETER VERNON Kell's RVK label had, in his own words "not a lot to report really". The Peter Green LP was being "rethought" after disappointment over the single's performance, and he previewed new signings *Ziggy Byfield* and a band called *Hamburger*.

REAL RECORDS, which has only just signed to WEA was described by its director Dave Hill as "a small label with four quality acts which we shall build on, without increasing the roster at the moment". An LP from *Johnny Thunders, So Alone*, is out on October 6, and the *Chrissy Hinds* band is to tour here soon, before release of its first single.

ANDREW LAUDER, of Radar, said that his label would be concentrating much of its effort on the beginning of 1979, because the



Raymond Laren

label will be launched in the US then, and there would be a number of simultaneous releases on both sides of the Atlantic. Among the artists it would be introducing to the UK would be some on "an obscure label in Texas" called *International Artists*.

Radar has also done a catalogue deal with *Rolling Rock* label, acquiring some rockabilly material. *Elvis Costello* and *Nick Lowe* are both finishing singles and LPs in the studio. A new Radar signing is *The Pop Group*, a "highly experimental" band from Bristol.

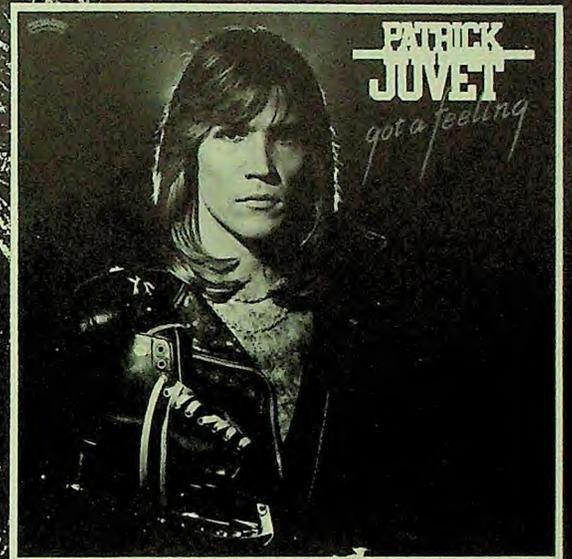
STATE RECORDS director Wayne Bickerton previewed first releases on his new *Prima* mid-price series — which is aimed at releasing product outside the expected pop and rock run of State product, but not any one style of music. The first releases includes three classical LPs (see *classicscene*, this issue) and marches by the *Band of the Royal Marines*. State's own mid-price range will have several new releases, including an LP of Christmas carols, and a brass band LP featuring *Harry Mortimer*.

PATRICK JUVET

TAKES THE WHOLE
NEW YORK DISCO SOUND
ONE STEP FURTHER
WITH HIS NEW ALBUM

'Got A Feeling'

CAL 2028



Includes the chart single



34 40 3

GOT A FEELING Casablanca CAN 127 (A)
Patrick Juvet (J. Morali) Gas Songs/Heath Levy

MUSIC WEEK, SEPTEMBER 16, 1978

plus a 13.55 mins
version of
'LOVE AMERICA'



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WISHBONE ASH

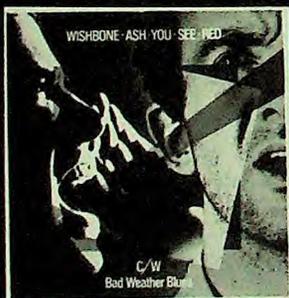
NEW SINGLE

YOU SEE RED

B/W

BAD WEATHER BLUES

In the space of 3 years Wishbone Ash played to a total of 150,000 people in this country: 'Bad Weather Blues' is featured in their live performance and has always been in considerable demand. Now for the first time, this track is available as a 10 minute 'live' version (recorded live at Sheffield last year).



LIMITED EDITION IN COLOUR SLEEVE
MCA 392

15,000 copies of this record will be available on 12", which include the full-length album version of 'You See Red'

12 MCA 392

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

SALES CONFERENCES



TONY ROWE, CBS salesman of the year was presented with a special award for his achievement in the past year. Left to right: Bob Lewis, national sales manager; Tony Rowe and sales director John Mair.



"THIS IS the Captain of your ship . . ." — Admiral Oberstein addresses his crew as he launches the good ship CBS into autumn.



A LOOK of studied concentration on the faces of John Preston, Ian Groves and Brian Southall during EMI's Group repertoire Division pop presentation.



M. RICHARD Asher, president CBS Records International, deep in conversation with Mike Batt on the final evening of the CBS conference at Eastbourne.



THE EMI LRD conference in Killarney coincided with the announcement of Motown International vice president Ken East's return to EMI as joint MD of EMI Music Operations. From the left, LRD MD Alan Kaupe, East Motown president Barney Ales and Motown general manager David Hughes.



THE SPEAKERS at RCA's Maidenhead conference: Left to right, standing: Ray Crick, classical manager, Ken Glaney, UK managing director; John Howes, national sales manager; Derek Everett, manager creative marketing; Chris Loten, product manager. Sitting: Dave Machray, product manager; Steve Weltman, product manager; Sally Ormsby, product manager.



THE UA (UK) Records Staff on the steps of the Turnberry Hotel Ayrshire at the end of their annual sales conference. Front row centre shows Buzzcocks' producer Martin Rushent.

OUT OF THE DARKNESS UK TOUR

- SEPTEMBER 21 BOURNEMOUTH VILLAGE BOWL
- 22 BRISTOL COLSTON HALL
- 23 OXFORD NEW THEATRE
- 24 CARDIFF TOP RANK
- 25 BIRMINGHAM ODEON
- 26 LEICESTER DE MONTFORD HALL
- 27 NEWCASTLE CITY HALL
- 28 EDINBURGH ODEON
- 29 GLASGOW APOLLO
- 30 BRADFORD ST GEORGES HALL
- OCTOBER 1 MIDDLESBROUGH TOWN HALL
- 3 STOKE VICTORIA HALL
- 4 SHEFFIELD CITY HALL
- 5 MANCHESTER APOLLO

- 6 LIVERPOOL EMPIRE
- 8 LONDON HAMMERSMITH ODEON
- 9 LONDON HAMMERSMITH ODEON
- 10 READING UNIVERSITY
- 11 COLCHESTER ESSEX UNIVERSITY
- 12 AYLESBURY FRIARS
- 13 ABERYSTWYTH UNIVERSITY
- 14 DUBLIN COLLEGE
- 15 BELFAST UNIVERSITY
- 16 COLERAINE UNIVERSITY
- 18 COVENTRY WARWICK UNIVERSITY
- 19 EXETER UNIVERSITY
- 20 BRIGHTON TOP RANK
- 21 CANTERBURY KENT UNIVERSITY



POWER IN THE DARKNESS-ALBUM

AVAILABLE ON CASSETTE

EMC3226

RETAILING



A RARE, if not unique, meeting of retail trade, sales, and record company, people, on the Arista/Chrysalis Tandem sales force stand — (left to right) Judy Green, of W. H. Smith in Winchester; Dave Terry and Steve Foord, of Tandem; Stuart Elson, of Sound of Music, Havant; and Robbie Hart, of Chrysalis.



VISITORS TO the Ariola-Pye Records-Cube Electric stand, to the left, are Southampton dj Steve Orpin; Debbie Neale, buyer in the records department of Woolworths in Brighton and her guest Andre Harvard. On the music of Ariola; business side are (left to right) Andrew Pryor, marketing director of Ariola; Trevor Eyles, Pye national sales manager; James Fleming, head of marketing and sales for BBC Records and Tapes; and Jeremy Thomas, general manager of Electric Cube.



THREE GROOVERS on the Lightning stand; (left to right) Terry Atkins, Raymond Laren, and Keith Yershon.



ON THE Virgin stand with Mike Lawrence, South West area rep (left) are Violet Hambidge and John Norris of Owen Owen, Bargate, Southampton.

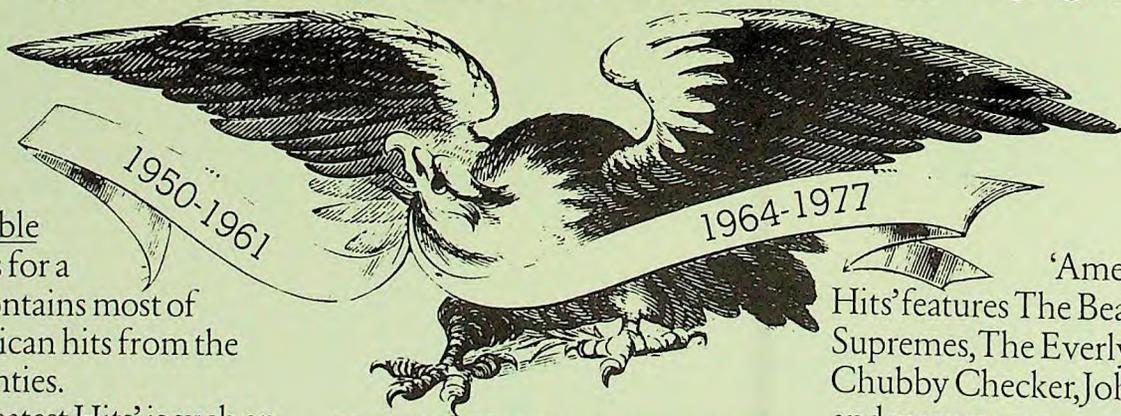
VISITING THE EMI stand are recently-signed singer/songwriter Sarah Bryan and her producer Phillip Goodhand-Tait. With them are Gary Martin, regional manager (left) and Dave Symondson national multiples controller, both from EMI.

Dealer Tour on camera in Southampton



PICTURED DURING one of the few quiet moments on the GTO stand are (left to right) Paul Clark, promotions manager; Jill Anderson, promotions assistant; and Mike Peyton, Head of marketing and promotion.

Watch it soar.

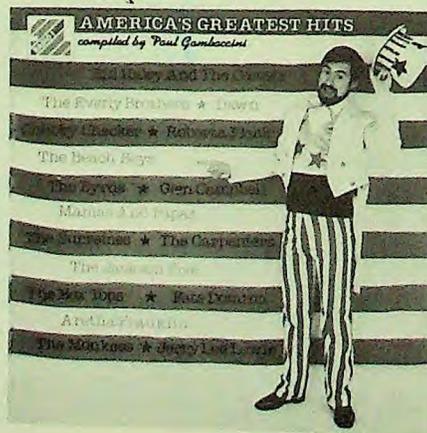


Imagine a double album that retails for a mere £4.95 yet contains most of the biggest American hits from the fifties to the seventies.

'America's Greatest Hits' is such an album. 34 Singles that got the highest and lasted the longest in the American charts. Paul Gambaccini, the Radio 1 authority on American rock music who compiled the album, probably sums it up best..... "One of the ten best compilation albums ever made."

'America's Greatest Hits', a complete history of American popular music. Release date now October 13. Distributed by Pye Records

'America's Greatest Hits' features The Beach Boys, The Supremes, The Everly Brothers, Chubby Checker, Johnny Mathis and many more...



SIDE 1 1950-1957

- 1 1950 - GOODNIGHT IRENE - Gordon Jenkins And His Orchestra
- 2 1951 - CRY - Johnny Kay
- 3 1953 - WAVE GOODBY (MAY GOD BE WITH YOU) - Les Paul and Mary Ford
- 4 1955 - ROCK AROUND THE CLOCK - Bill Haley And The Comets
- 5 1955 - MEMORIES ARE MADE OF THIS - Dean Martin
- 6 1955 - THE GREAT PRETENDER - The Platters
- 7 1956 - BLUEBERRY HILL - Jan Domino
- 8 1956 - SINGING THE BLUES - Guy Mitchell
- 9 1957 - IT'S NOT FOR ME TO SAY - Johnny Mathis

SIDE 2 1957-1961

- 1 1957 - LOVE LETTERS IN THE SAND - Pat Boone
- 2 1957 - RYE BYE LOVE - The Everly Brothers
- 3 1957 - WHOLE LOTTA SHAKIN' GOIN' ON - Jerry Lee Lewis
- 4 1958 - AT THE HOP - Danny And The Juniors
- 5 1958 - IT'S ALL IN THE GAME - Tommy Edwards
- 6 1959 - BATTLE OF NEW ORLEANS - Johnny Horton
- 7 1960 - THEME FROM A SUMMER PLACE - The Terry Family Orchestra
- 8 1960 - THE TWIST - Chubby Checker
- 9 1961 - TOSSIN' AND TURNIN' - Bobby Lewis

SIDE 3 1964-1969

- 1 1964 - I GET AROUND - The Beach Boys
- 2 1964 - WHERE DID OUR LOVE GO - The Supremes
- 3 1965 - MR. TAMBOURINE MAN - The Byrds
- 4 1966 - CALIFORNIA DREAMIN' - Mamas And Papas
- 5 1966 - I'M A BELIEVER - The Monkees
- 6 1967 - RESPECT - Aretha Franklin
- 7 1967 - THE LETTER - The Box Tops
- 8 1968 - THE ARBID THROUGH THE GRAPEVINE - Marvin Gaye
- 9 1969 - RAIN/DROPS/KEEP FALLING ON MY HEAD - B J Thomas

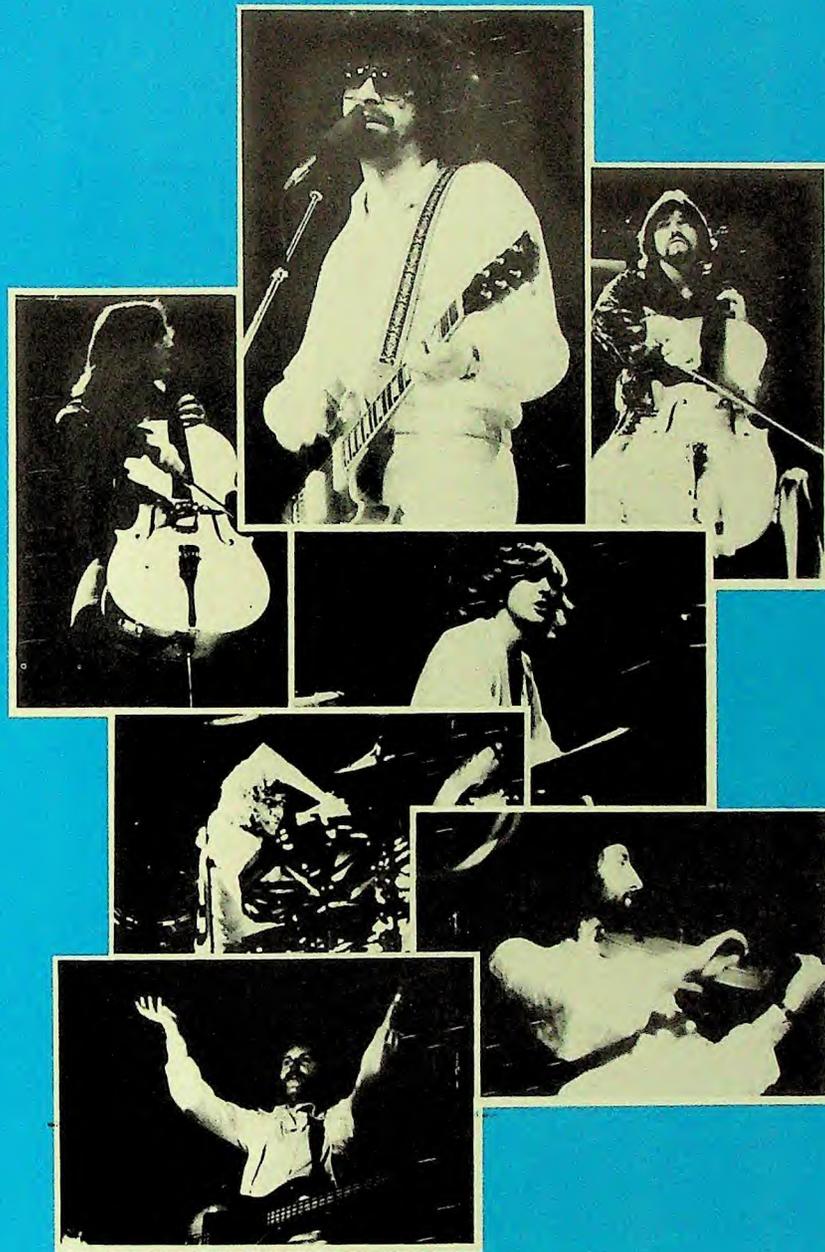
SIDE 4 1970-1977

- 1 1970 - CLOSE TO YOU - The Carpenters
- 2 1970 - I'LL BE THERE - The Jackson Five
- 3 1972 - THE FIRST TIME EVER I SAW YOUR FACE - Roberta Black
- 4 1973 - THE YELLOW RIBBON (ROUND THE OLD OAK TREE) - Dinos
- 5 1975 - LOVE WILL KEEP US TOGETHER - Captain And Tennille
- 6 1975 - RHINESTONE COWBOY - Glen Campbell
- 7 1977 - YOU LIGHT UP MY LIFE - Debbie Boone

BBC records & tapes
Cat. No: BEDP 013. Cassette ZCD 013.

Electric Light Orchestra

Sweet Talkin' Woman



Their new single out this week
b/w 'Bluebird Is Dead'

Produced by Jeff Lynne



Limited quantity
counter display

Jet
RECORDS
JET 121

First 250,000 in clear lilac vinyl

Order from CBS Order Desk: Tel. 01-960 2155 CBS Distribution Centre, Barlby Road, London W.10

TIP SHEET

Ringo's looking for a deal

RINGO STARR's Ringo Records' distribution deal with Polydor ran out at the end of August and the label has been adapted to a production company called Able Label Productions, and is seeking deals for its artists.

Managing director Terry Condon explains: "We are retaining our artists and placing them with suitable record companies. We are in various stages with different companies for our artists who include Suzanne, Stormer, Johnny Warman, Rab Noakes and Carl Groszman. Dirk and Stig are already signed to EMI. We are happy to talk to all record companies."

Contact: Terry Condon, Able Label Productions, 17 Berkeley Street, London W1 (01 409 1401).

Disco Miracle from Gull

"IF IT'S a hit, it's a miracle" is the slogan that will launch Gull Records' new disco label Miracle later in the month.

First single on the label will be Riviera's Well Seasoned, an 11-minute Four Seasons medley featuring such favourites as Big Girls Don't Cry, December '63, Sherry and Opus 17.

Says new promotions manager at Gull, Ken Street, "This new label will be primarily for disco product and we want to hear the best that is around. Miracle records will come in 7" and 12" singles.

"David Howells, md of Gull/Miracle Records is now in Japan concluding a deal there and advising them of the labels product. Upon his return he will be listening to new masters, artist etc. for Miracle Records".

David Howells, Gull Records/Miracle Records, 169 High Road, Willesden, London NW10. 01 459 8657.

Musexpo seminars go on

MUSEXPO '78 in Miami Beach November 4-8 will continue the workshop seminars that were so successful last year.

The radio programming and the record industry seminar on November 5th does not yet have a participant from the UK according to president Roddy Shashoua.

This year the moderator of the seminar is Claude Hall, Editor and President of Claude Hall's International Radio Report. Other panel members are Jack Thayer, President of NBC Radio; Jim Maddox, station manager, KMJQ; George Burns, Present of Burns Media Consultants and Lee Abrams, Burkhart/Abrams Associates.

Shashoua would like to here from interested members or the radio industry who like to participate on this panel.

Contact: Musexpo's London representative, Peter Knight at (01) 794-7640.

High Noon success

SINCE TERRY Noon (pictured below) wrote his book How To Succeed in Songwriting, which he sold by mail order for £1.00 (plus 30p postage) he has had to have a second printing. Copies are now available from Noon Music for those who missed it the first time around.

The success of the book has brought other benefits. Says Noon, "As you can imagine, I get something like 15 to 20 tapes a week. This



MUSIC WEEK apologises to regular readers of TipSheet for the non-appearance of the column last week due to pressure of space.

is fine because I am really looking for material and will listen to everything. I am looking both for home grown product and European."

Besides his producing and publishing companies, Noon has gone into management as he explains, "I was so impressed with the band Quint, whom I publish and produce, when I placed them with RCA I decided to continue to look after their interests myself."

Noon also has Pussycat's follow up single to Mississippi called A Wet Day in September out on Sonet this month and is taking a new band C.G.A.S. 5, into the studio.

Contact: Terry Noon, Noon Music, 29 Maddox Street, London W1R 9LR. (01) 409 2924.



Waiting for Tonight

the first little monster from SNIPS
JET 118

SNIPS ON TOUR WITH THE RAMONES

- | | |
|--|---|
| 21 Sept. - PLYMOUTH, Metro | 30 Sept. - BIRMINGHAM, Odeon |
| 23 Sept. - BELFAST, Ulster Hall | 2 Oct. - LONDON, Hammersmith Odeon |
| 24 Sept. - DUBLIN, State Cinema | 3 Oct. - CARDIFF, University |
| 26 Sept. - BRISTOL, Locarno | 5 Oct. - COVENTRY, Warwick University |
| 28 Sept. - NEWCASTLE, City Hall | 6 Oct. - EDINBURGH, University |
| 29 Sept. - MANCHESTER, Free Trade Hall | 7 Oct. - GLASGOW, University
Queen Margarets Union |

'Waiting for Tonight' taken from the album
'Srips - Video King' - Released October - JETLP212
STOCK UP NOW!



distributed by CBS records

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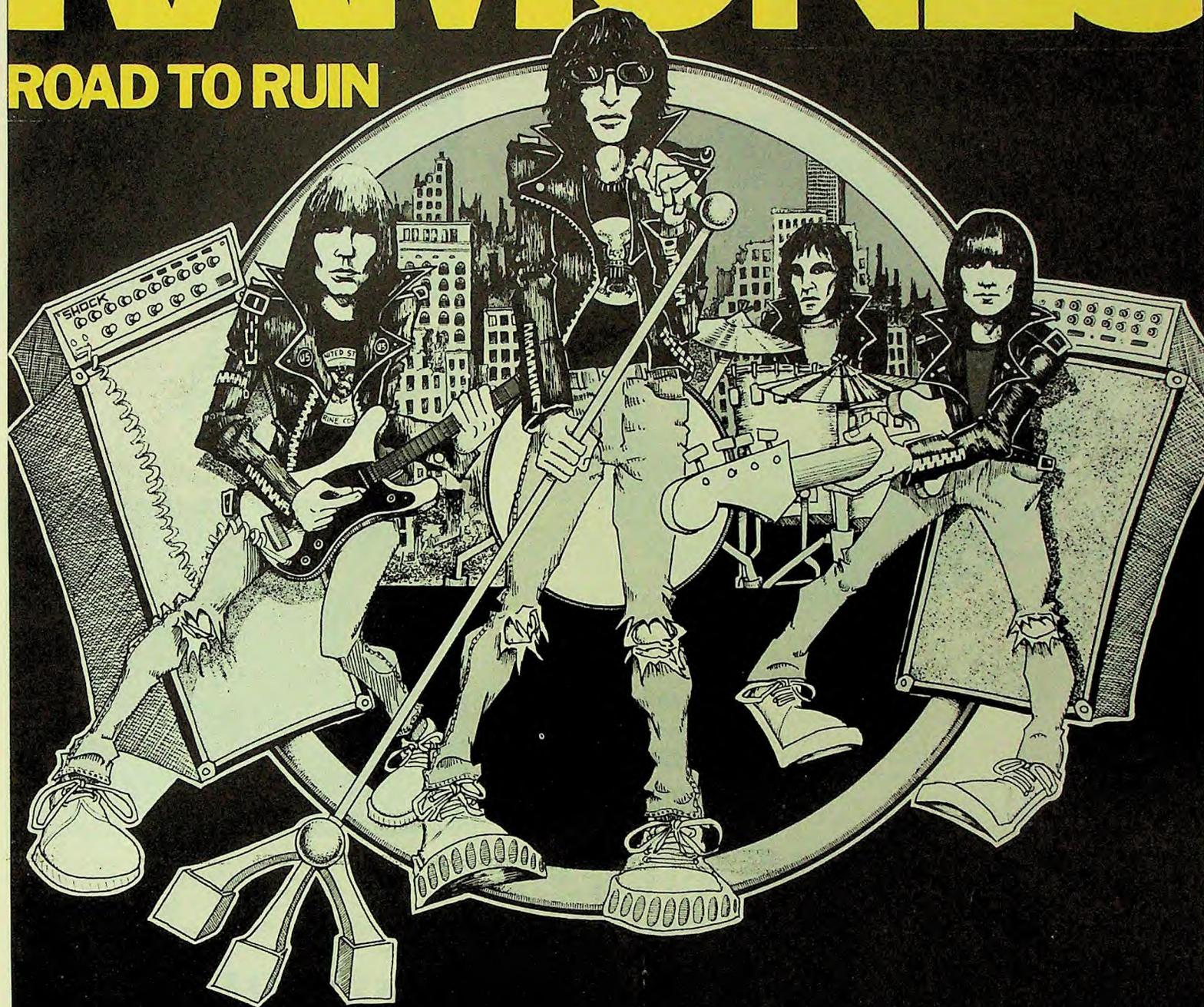
GROOVY SAYS:—

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|-----------|------------------------|--------------------------|
| 1 [1] | Electric Chairs | Blatantly Offensive |
| 2 [2] | Dave Goodman & Friends | Justi... Homicide |
| 3 [3] | Fall | Bingo Master's Breakout |
| 4 [16] | Punishment of Luxury | Puppet Life |
| 5 [5] | Patrick Fitzgerald | Safety Pin in my Heart |
| 6 [4] | Patrick Fitzgerald | Back Street Boys |
| 7 [15] | ATV | Action Time Vision |
| 8 [8] | Ivor Biggun | Winker's Song |
| 9 [7] | Leyton Buzzards | 19 and Mad |
| 10 [9] | Snifters | I Like Boys |
| 11 [18] | Dole | New Wave Love |
| 12 [11] | Nasty Media | Spiked Copy |
| 13 [29] | White SS | Mercy Killing |
| 14 [13] | Klark Kent | Don't Care |
| 15 [23] | Stoat | Up To You |
| 16 [19] | Krypton Tunes | Limited Vision |
| 17 [14] | Snatch | Stanley/IRT |
| 18 [26] | Landscape | Worker's Playtime |
| 19 [27] | Blitzkreig Bop | U.F.O |
| 20 [21] | Bullets | Girl On Page 3 |
| 21 [*] | Bratz | ... Are Coming |
| 22 [*] | Raped | A Cheap Night Out |
| 23 [17] | Destroy All Monsters | Bored |
| 24 [32] | VIP's | Music For Funsters |
| 25 [24] | Push | Stomp |
| 26 [*] | Muscles | Smooth Side/Rough Side |
| 27 [*] | Nipple Erectors | King Of The Bop |
| 28 [*] | Molesters | Plastic |
| 29 [*] | Filth | Don't Hide Your Hate |
| 30 [25] | Horrorcomic | I Don't Mind |
| 31 [31] | Jilted John | Jilted John |
| 32 [10] | Lurkers | I Don't Need To Tell Her |
| 33 [30] | Ed Banger | Kinnel Tommy |
| 34 [*] | Gyro | Central Detention |
| 35 [*] | Rich Kids | Ghosts |
| 36 [28] | 101ers | Keys To Your Heart |
| 37 [38] | Pop | Hit And Run Lover |
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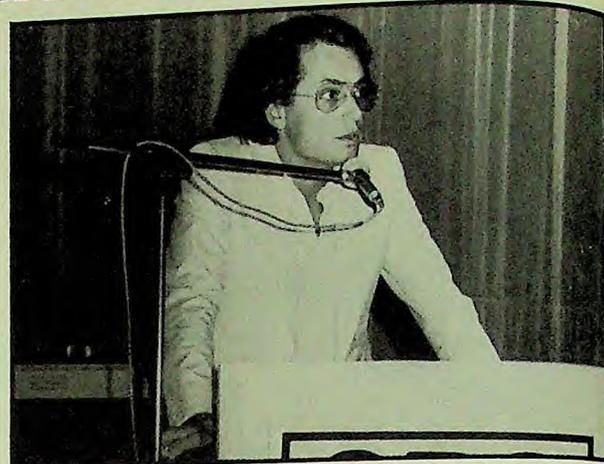
BRAUNLAGE: CBS Schallplatten GmbH, the German subsidiary of CBS Records International, celebrated its 15th anniversary with its annual convention here at the Hotel Maritim. During those 15 years the staff has risen from 50 to 300 and sales have increased by 1,500 per cent.

Attention was focused on developments for future expansion such as the new distribution centre recently opened at Dietzenbach near Frankfurt, connected to an equally new data processing system. The computer handles everything from incoming orders to outgoing bills, simultaneously serving as a communications centre for all departments of the CBS Germany organisation. The on-line system provides instantaneous information through video readout terminals.

While acknowledging the importance of innovations like the distribution centre in the achievement of future goals, CBS Germany managing director Rudolf Wolpert stressed the primary role still played by the individual. "The quality of CBS depends on our people," he declared.

Sales for the year ending October 31 will be between 15 and 20 per cent up on 1977, largely due to big pop album business by artists such as Neil Diamond, Supertramp and Santana. The latter group attained the rare distinction of a platinum award for 500,000 units sold on Santana's Greatest Hits.

1978 has been a year of



MARKETING AND sales director Gerhard Maurer addressing the CBS Germany annual convention.

consolidation in the marketing sector of CBS, with a restructuring of the sales department by new sales manager Michael Anders plus the opening of regional sales offices, and a reorganisation of the centralised customer service under assistant sales manager Gerd Hiltzbrich.

"We'll now be able to devote

ourselves completely to expanding the sales potential of our superstars and helping new artists break through in the German market," explained marketing and sales director Gerhard Maurer. "Special attention will be paid to building up our domestic artist roster, applying completely new methods of marketing and promotion."

EDITED
by
NIGEL HUNTER

Best year ever for DGG

HAMBURG: Deutsche Grammophon has enjoyed the most successful year of its 80-year history, according to results announced by managing director Richard Busch and deputy managing director Richard Stehn.

For the business year ending next month, DGG has achieved a 25 per cent increase in sales compared with 1977 in a market which has expanded by 15 per cent compared with that year. DGG will reach a 20-per cent share of the German market in 1978, representing sales worth DM 400 million.

German music industry sales figures announced for the first half of 1978 show WEA registering a 26 per cent rise on the corresponding period last year, CBS 15 per cent and Ariola-Eurodisc a massive 51.1 per cent. Average overall increase in the German music business is 17 per cent over the first half of 1977, with cassettes scoring an impressive 39 per cent rise and LPs 14 per cent.



EAST BERLIN: A gold album marking sales in excess of 200,000 of the Rak LP Smokie's Greatest Hits was presented here to Hans Koltzsch (left), director of VEB Deutsche Schallplatten, EMI's East German licensee, by EMI Eastern Europe co-ordinator Chris John.

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Foreign News

P42

NO CHOICE

love bites

• BUZZCOCKS •

new album



UNITED ARTISTS RECORDS ©

album UAG 30197

cassette TCK 30197

"Beating-

- OCTOBER
- OXFORD NEW THEATRE 1
 - LEICESTER DE MONTFORT HALL 2
 - NORWICH ST ANDREWS HALL 3
 - CHELMSFORD ODEON 4
 - MIDDLETON CIVIC HALL 5
 - LIVERPOOL EMPIRE 7
 - BIRMINGHAM ODEON 8
 - SWANSEA TOP RANK SUITE 9
 - CARDIFF TOP RANK SUITE 10
 - TAUNTON ODEON 11
 - PLYMOUTH TOP RANK SUITE 13
 - TORQUAY TOWN HALL 14
 - SHEFFIELD TOP RANK SUITE 15
 - HANLEY VICTORIA HALL 16
 - MALVERN WINTER GARDENS 19

- 20 BLACKPOOL TIFFANYS
- 21 GLASGOW APOLLO
- 22 ABERDEEN CAPITOL
- 23 EDINBURGH ODEON
- 24 NEWCASTLE CITY HALL
- 26 BRADFORD ST GEORGES HALL
- 27 MANCHESTER APOLLO
- 28 DERBY KINGS HALL
- 29 COVENTRY THEATRE
- 30 BRISTOL COLSTON HALL
- 31 PORTSMOUTH GUILDHALL

- NOVEMBER
- 3 CANTERBURY ODEON
 - 4 HAMMERSMITH ODEON
 - 6 HEMEL HEMPSTEAD PAVILLION
 - 8 BRIGHTON TOP RANK SUITE
 - 9 GUILDFORD CIVIC HALL

Hearts"

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THE NEW ALBUM FROM

STRETCH

ON HOT WAX H.W.1.



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CBS

PUBLISHING

£3,000 prize at Shrewsbury fest

WHAT IS termed the first British International Song Festival and Orchestral Composition Contest will be staged in the Shrewsbury Music Hall from March 12 to 16 next year under the auspices of the Shrewsbury and Atcham Borough Council.

The contests are open to all composers, amateur and professional, throughout the world. The composer of the best overall song in the festival will receive a cash prize of £3,000 and a trophy, and there will be a second and third prize of £1,000 and £500 respectively. The composer of the best overall composition will receive a cash prize of £1,000 and a trophy, and there will be a second prize of £500. The trophies are being provided by *Melody Maker*, and further awards in both categories may be made at the discretion of the organising committee.

All entries must be received before December 2, and there are preliminary heats on March 12, 13 and 14 from which nine songs and three orchestral compositions will be selected for the finals on March 16.

Seb Craig, the festival organiser, told *Music Week* that 2,000 entry forms had already been despatched and a further 3,000 have just been delivered for distribution. Many enquiries had been received from America, and some were now coming from Germany. Craig added that another participant in sponsoring the event is the National Westminster Bank.

Entry forms with full details of the contests and how to enter plus information about financial grants available to those selected for the final are available from Seb Craig, British International Song Festival, Music Hall, The Square, Shrewsbury SY1 1LH (Tel: 0743 52019).



A THREE-year sub-publishing deal for the world excluding the UK, USA and Canada has been concluded by Ron Solleveld of Intersong International with Song Music, which publishes the compositions of the multi-racial London-based group Bethnal, now completing its second album for Phonogram. Watching Solleveld's penmanship are from left Frank Sansom and Chris Warren of Song Music.



ISLAND MUSIC has completed the re-structuring of its creative team with the addition of Dinky Diamond (centre) as the company's new professional manager. Formerly the drummer with Sparks, Diamond joins Island Music from State and will be working with Keith Aspden who joined at the beginning of the year and Island Music MD Peter Cornish (right). Denise Smith now assumes responsibility for Island Music's international liaison with overseas sub-publishers and Billy Lawrie, recently appointed international a&r manager Island Records, still remains a director of Island Music.

Satril signed

THE SATRIL Music catalogue, administered by Carlin, has been signed on a three-year sub-publishing basis to Discorama Music for Spain and Portugal.

Other current international links for Satril Music are Musik-Edition Discoton GmbH for Germany, Austria and Switzerland; Sonet Music AB for Sweden; Nippon Television Music Corporation for Japan; Leeds Music Pty Ltd. for Australia and New Zealand, and Nada Music BV for Holland.

Overseas Comment



PROMISES
by
ERIC CLAPTON

The new single 'Promises' by Eric Clapton c/w
'Watch out for Lucy' is available now on
RSO Records. Catalogue No RSO 21.



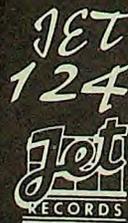
The Record Breaking Record Company

Order from: Phonodisc Ltd., Clyde Works, Grove Road, Romford, Essex RM6 4QR. Telephone: 01-590 7766.

'I love you too'

Alan Price

From the forthcoming album
'England My England'



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

BROADCASTING Metro and Hallam go 24-hour

METRO RADIO and Radio Hallam have been given the go-ahead by the IBA to begin 24 hour broadcasting. Each station will extend its broadcasting throughout the night on a permanent basis from October 1. The starting date coincides with Hallam's fourth birthday.

Both the Sheffield based Hallam and Newcastle based Metro point to audience research as evidence that an extension of hours will be welcomed in each area and give assurances that the quality of daytime programmes will be maintained during the night.

Keith Skues programme director of Hallam, intends to seize the opportunity to bring live music by local artists to listeners and also record them for daytime use. After listening to 200 audition tapes Skues has added two presenters as well as a newsman and a producer.

BBC-2 blasts off with Whistle Test

ROCK RETURNS to BBC-2 this week with the new Old Grey Whistle Test (Tuesday) and Rock Goes To College (Friday), a new series featuring contemporary British and American bands recorded before an audience of students.

Radio One dj Anne Nightingale joins Bob Harris to co-present the OGWT and the format of the show will be broadened. Says producer Michael Appleton: "This time we're going to be looking at books, films, art exhibitions — in fact anything related to rock music."

Rock Goes To College will be introduced by Pete Drummond and the first programme shows The Boomtown Rats in concert at the Middlesex Polytechnic, Hendon, says director Tom Corcoran: "Taking a top rock band to a university environment not only provides an opportunity to do something more for rock music but also offers enthusiastic student audiences the chance to see the best in rock free of charge. And the bands themselves relish the idea. Most of them started out by playing at colleges and with touring and recording commitments few have been able to spare the time to go back."

Medway's music in the air

EVENINGS GET a fresh look this autumn from BBC Radio Medway with a new nightly series, Music In The Air, from 8pm to 10pm. Says the programme's producer Jimmy Mack: "The programme will be a sequence of virtually uninterrupted music of broad popular appeal."

Research has indicated that the station's specialist music shows — covering rock, soul, pop and country — reach their peak audience between 10pm and midnight, while in the earlier part of the evening there is room for music aimed at a wider audience.

Playing for pleasure

THE NATIONAL Rehearsal Band Competition swings into its fourth year with some alterations to the rules. The competition, organised by BBC Radio Two with local radio and regional broadcasting centres, has a revised handicap system that boosts the marks for bands entered by the small local stations. As before organiser and Radio Two producer, Ray Harvey, will be expecting entries of bands which play mainly for their own pleasure.

Briefs...

EDDIE BLACKWELL has been appointed managing director of AIR Group Ltd, with overall responsibility for the development of ILR as a national advertising medium. Taking his place as md on the AIR Services board is Gerry Zierler and Mike Goodrich becomes sales director.

RADIO LUXEMBOURG is organising a 14 week season of disco shows and started last Friday (17) at the Hammersmith Palais with Tony Prince introducing soul bands the Olympic Runners and Candidate.

RADIO FORTH Edinburgh Festival fringe music awards presented to Dr David Johnson (Best Original Music Score) for The Cow, The Witch and The Schoolmaster and to Mike Westbrook Brass Band (Outstanding Musical Performance) for his jazz cabaret Goose Sauce.

NEW JINGLES on Capital written, produced and sung by Mike Smith of Dave Clark Five fame and arranged through Sue Manning.

Winning bands and soloists will be chosen by a jury chaired by head of Radio Two, Geoffrey Owen, from recordings submitted and will be invited to London to record a concert for later transmission on the station.

The success of the Gwent Youth Band last year in winning the Dankworth Trophy has prompted the organisers to include a new youth band category.

Special Report

P42

John Paul Young

Brand New Single

The Day That My Heart Caught Fire



Taken from his forthcoming album 'Love Is In The Air'. Produced by Vanda and Young.

Available from Pye Records (Sales) Ltd., 132 Western Road, Mitcham, Surrey CR4 3UT. Telephone: 01-640 3344.





SORE THROAT

ZOMBIE ROCK

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"I DON'T WANNA GO HOME"

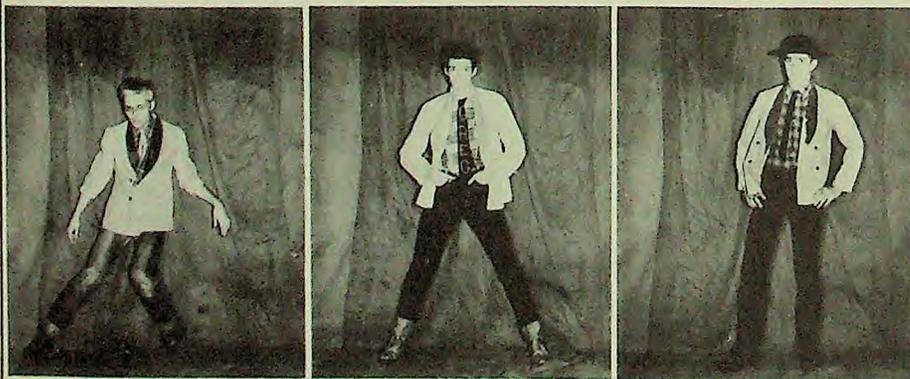
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FEATURE

Marketing 10cc

AN INTRIGUING marketing concept lies behind the September 8 release of *Bloody Tourists* from long-established, respected hit makers, 10cc.

Phonogram is experimenting with a co-ordinated, worldwide approach. Conditions are right. 10cc has scored some success in most of the world touched by Western recording product, and this month the group begin a major world tour which will take it through Europe, the Far East and Americas.

Strategy has been agreed via international meetings of area marketing directors in Holland, in close liaison with Phonogram here. Many ideas have come from the groups's own management, and experienced publicist Forbes Cameron.

10cc's album promotion plan will be seen in each world territory with identical record cover, posters, streamers, badges, T-shirts, and theatre programmes. Basic pictorial content is based on the West Indies and features among other things the lush tropical background of that area.

Two members of the group, Eric Stewart and Graham Gouldman spent a recent holiday in the area and were thrilled with the sights. Some of their experiences are enshrined in the album's opening cut (and current hit single) *Dreadlock Holiday*.

Marketing material has been prepared in Britain and will be flown out to every territory. The minimal use of words on promotional material overrides difficulties which might be experienced from language. Terse, bold statements will tell the group's name and give the title of the album.

Uniformity

Although there was general agreement on this experiment in worldwide uniformity, Phonogram UK stresses there is room if desired for flexibility. However, it is felt to be a major development in the strategy of marketing, and something Phonogram would like to elaborate upon if this particular exercise should prove successful.

Phonogram is well aware that sometimes an album with world release can suffer in particular territories, due to lack of funds or poor creative concept. In this instance the company has utilised the efforts of Hipgnosis Design, and the work is adjudged: "very good, meticulous. Sometimes you have to wait but they always come up with results."

Gouldman and Stewart say they feel pleased with this marketing strategy for it gives them considerably more control over what

is or is not said about them, and their material. They also know what has been said about them before they land in new territory for concerts or personal promotion.

They believe in meticulous attention being given to their recordings and this attitude extends to a lavish 38-page programme for the current tour. The band is equally meticulous about live appearances. In these, it is often stressed by 10cc itself, everything is live and not as is sometimes assumed elsewhere — partly on synchronised tape.

Confidence

Gouldman and Stewart express confidence in the product which will be receiving this world marketing. They believe they have produced one of their best albums and indeed see their work constantly advancing in merit: they believe the band is now much more of a cohesive outfit, and applaud the musicianship of their fellow-members. But they do find it gets harder producing and finding new material. They rely on a keen sense of what is happening around them, and keep a careful eye on the daily papers for little human stories which become songs.

Like many successful artists now burdened with vast amounts of equipment and stage props both feel they would relish a more intimate, less vast audience. But this remains unlikely. One unexpected event did occur during a European date where they found themselves in a school hall with an audience of only 600. Somehow the show went ahead and musicians and audience almost held hands.

Gouldman says a group must never lose the sense of knowing how an audience feels, nor must it cease appreciating the warmth and praise of an audience, even though such an event might be seen as something to which the band are accustomed. They must also be aware of audience pre-concert "buzz".

Stewart and Gouldman say foremost in their minds is that the music they record stimulates them, that they enjoy it. Their pleasure is furthered when record sales suggest others enjoy music the way they do.

Phonogram, busy with worldwide marketing strategy, must devoutly trust that where *Bloody Tourists* is concerned such sentiment will be global. The world marketing strategy may possibly be used for the next *Status Quo* LP, issued in October. As to whether the operation is cheaper than the usual way (each territory developing its own concept). Phonogram says there is probably little difference. But finance is just one of many considerations involved.

GROOVY SAYS:—

(COME AND TALK TO ME ABOUT OUR UNIQUE GOLDEN OLDIES CLUB ON STAND 13 at the MUSIC WEEK RECORD DEALERS SHOW)

Lightning



That's Millie Jackson,
the temptress of soul.

And her new single—
'Sweet Music Man.'

Taken from her hit album
'Get it out'cha system,' it's
a warm seductive ballad that
just begs radio play.

Millie Jackson, she's
going to make sweet music
with 'Sweet Music Man.'

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Don't "Blame It On The Boogie" blame it on Mick Jackson. He wrote it. He sings it.

Blame It On The Boogie Mick Jackson's new single. (K11102)
However, with it receiving full airplay on all stations, when the rush comes
on this single, you won't want to blame anybody.



Available on Atlantic Records

TALENT

Autographs stamp their signature



THE COMBINATION of Rak Records and one of the UK's currently most successful production teams are two factors which augur well for the future of Autographs, a five-piece band who have become one of the most regular gigging outfits on the London club circuits.

The group's signing to Rak followed an appearance several months ago on Mickie Most's Revolver TV show, and the teaming of Autographs with producers Tommy Boyce and Richard Hartley (responsible for Darts' success) came at the suggestion of Most himself.

Autographs comprises Chris Gent on vocals and saxophone, Raggy Lewis playing rhythm guitar, Jim Ward, lead guitar and vocals, Dave Spicer, bass guitar and vocals, and drummer Paul Tully. Ward is the most recent addition to the band, having auditioned less than 48 hours before Autographs were due to record their spot for Revolver; Gent, Spice and Lewis were previously with another well-known London gigging band, The Stukas.

Lewis says: "We had begun to realise that the future didn't lie with The Stukas — the problem was that the band had reached its plateau and couldn't get beyond. The reviews had been good, and gigs were sell outs and we had played everywhere possible. Unfortunately the record companies just hadn't shown the

Autographs

necessary interest. We had a very different group in mind, one that would perform commercial songs with strong vocals and melodies, but at the same time with a lot of guts underneath. The result was Autographs."

Lewis and Gent feel that the band's future lies principally in the singles market, although they are hopeful that the band will also sell albums. The fact that they are working with producers Boyce and Hartley could indicate success in both fields. Gent continues: "Chris Tookey, who was working on Revolver, had originally seen one of our gigs, and he suggested to Mickie Most that we should do the show. Mickie came down to see us the following day, and said that not only would we do the show, but he wanted to sign us to Rak too. We went into the studio with him to record the first single, and after a couple of attempts, Mickie said: 'You've got a hit song, but I haven't made a hit record'. That was when he decided to bring in Tommy Boyce and Richard Hartley."

The result is the band's debut single, released by Rak on September 29, and an album to follow in the New Year. Autographs who are managed by Jazz Summers, who also looks after Decca's The Late Show, write all their own material. Until now they have not played any gigs outside of London, excluding a successful appearance at the EMI LRD's conference in Killarney, but they are planning more live dates.

EDITED
by
CHRIS WHITE



Braun

DIFFERENT BANDS have different approaches towards attaining success, and whereas Autographs have made a solid name for themselves on the London gigging circuit, it has been a case of the opposite with new Magnet signings, Braun. The four-piece band, who debut with a single Itchy Goo, have yet to make their first professional appearance in the London area.

Line-up of Braun is Andrew McIlivray on guitar and vocals, Kevyn Braun on drums, Ashley Turner, bass guitar and vocals, and Nigel Tinsdale, keyboards and vocals. The average age of the outfit is 19; all four met while studying at the Hurstpierrepont College in Sussex and it was there that most of their early gigs were played. The band also made their first record, dedicated to James Dean, while still at college.

Itchy Goo has been written by McIlivray who is the songwriting talent within the group, and the record was produced by Bob

Keeping two strings to their bows

Bloomfield. However Braun have no plans for going fully professional, or even for live work. Recording commitments aside, they have continued with their respective studies.

Kevyn Braun says: "Circumstances will dictate when we are ready to turn fully professional — if that time does come. So far as we are all concerned, we intend completing our studies so that if our career as Braun fails, then we have something else to fall back upon."

Itchy Goo has already been picking up airplay and featured on Tony Blackburn's pop panel. In addition the band have been visiting local radio stations.

PATRICK JUVET

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LYRICS & MUSIC BY JEAN-MICHEL JARRE & PATRICK JUVET



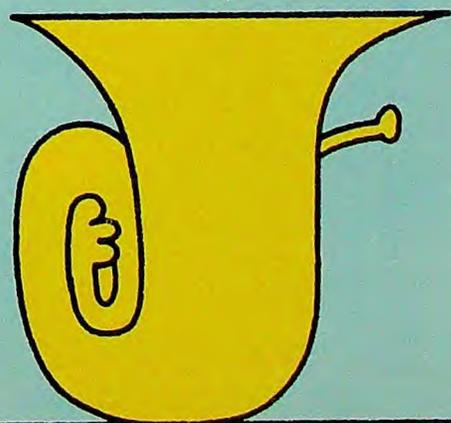
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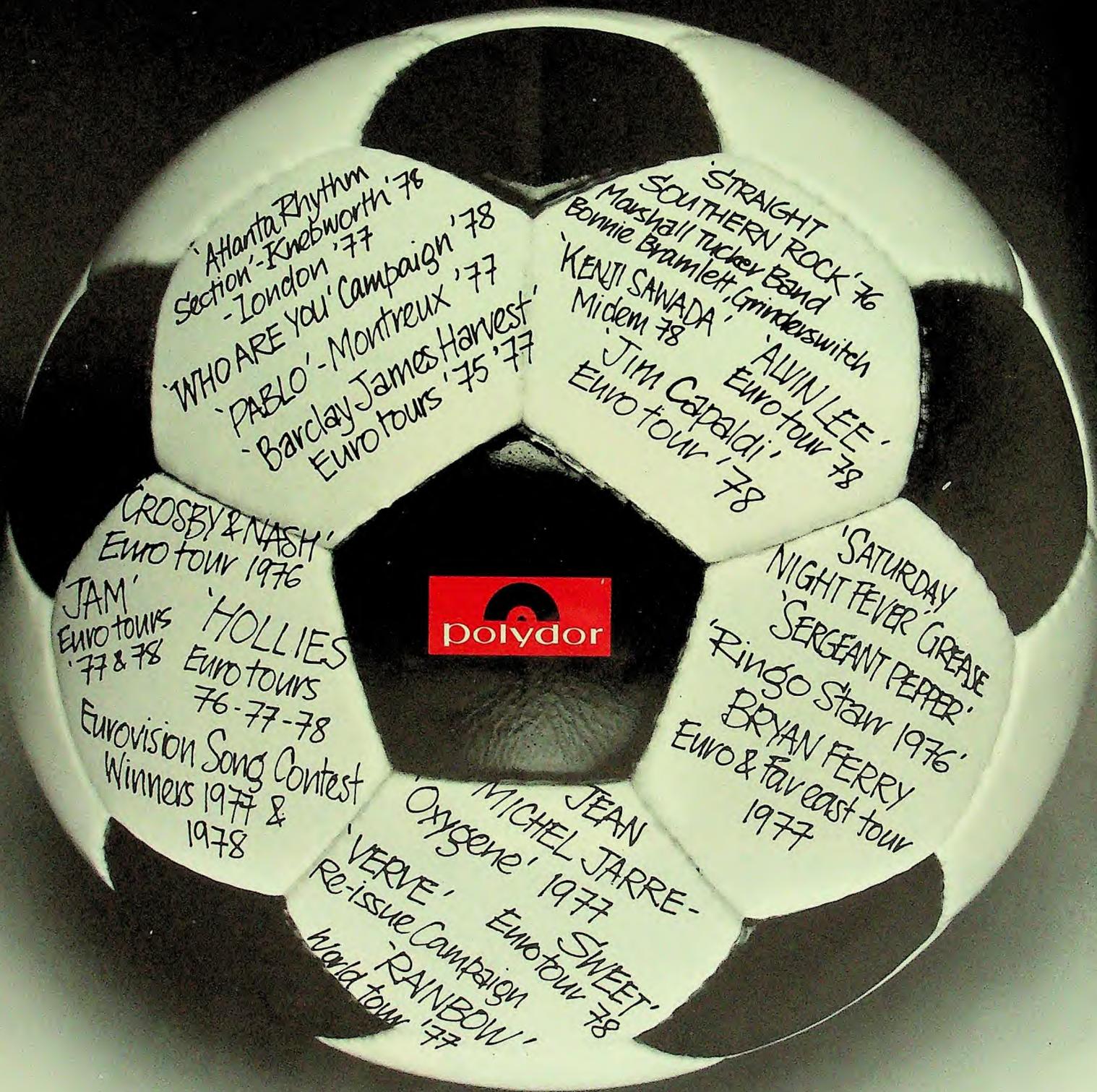
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MUSIC WEEK

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FOCUS ON GERMANY

Problems in the German miracle

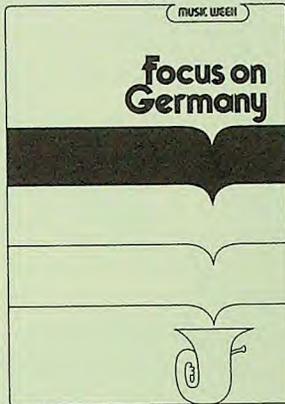
THE FEDERAL Republic of Germany — generally known elsewhere as West Germany — is already famous for its economic miracle. In the 33 years since the end of the Second World War, West Germany has re-built its shattered economy and flattened cities and is now a world leader in industry and prosperity, with the Deutschmark one of the strongest currencies in the world.

West Germany has also distinguished itself of late in the world's music markets. Boney M, Baccara, Eruption, and Donna Summer are just four names which are now international in fame and fortune, and all West German in production origin.

This new constellation of stars and producers is by no means German in origin, but it has emerged and melded in West Germany. The studio staff and accompanying musicians similarly are not exclusively German in origin, but West Germany is where they live, work and get financed.

West Germany's population numbered 61.4 million in 1976 according to the official census, and a glance at the graph on this page will indicate that the country's recorded music market is healthy, although while turnover is up, profits are decreasing, LPs and cassettes have made striking progress over the past six years, and singles are showing signs of recovery from the sales slump they suffered in 1975.

But there are problems, as the ensuing features and subsequent ones to be published in *Music Week* reveal. Dr. Norbert Thurow, general manager of the German branch of the IFPI, the Bundesverband der Phonographischen Wirtschaft e.V.



(Germany's BPI) and also Gesellschaft zur Verwertung von Leistungsschutzrechten (GVL), the society for the rights and royalties of artists and record producers in terms of performance and broadcasting, is busily engaged in combat against

GERMAN RECORD AND CASSETTE SALES

(Figures denote millions)	1972	1973	1974	1975	1976	1977
Single	44.8	43.7	38.7	38.6	39.2	39.8
LP	56.2	57.6	70.0	78.6	82.5	96.6
Cassette	6.1	7.8	12.2	19.0	28.6	39.2

Supplied by Bundesverbandes der Phonographischen Wirtschaft e.V. and covering sales through retail outlets, record clubs and mail order companies.

RECORD AND CASSETTE SALES VALUE

(Figures denote Deutschmark millions)	1974	1975	1976	1977
	1,270.0	1,500.0	1,700.0	1,870.0

Exchange rate at September 12, 1978. At 14.06 DM to the £.

piracy and in the quest to counter the looming menace of home taping.

West Germany already imposes a levy on the purchase of hardware tape recording equipment, and GVL is making representations to the Minister of Justice for an amendment to the copyright law to provide for the imposition of a similar levy on the sale of blank tape.

Domestic taping

GVL's case is strengthened by research which has been carried out by Gesellschaft für Marktforschung, a Hamburg organisation. Two thousand German households were sampled, and it transpired that 82.5 per cent of their domestic taping was copying on to blank tape of material for which they had paid nothing.

Further statistics reveal that 71 per cent is copying from radio or TV and 12 per cent from borrowed records or cassettes, with the remainder comprising copying from purchased records or tapes and a small percentage of personal recording within the family using a microphone. International pop music is the subject for 39 per cent of this home taping, 43 per cent affects German pop and folk music, and just over five per cent classical music.

It is estimated that 62 per cent of West German households own a tape recorder and player and 63 per cent have a record player, but cassette units greatly outnumber record players because many households have more than one cassette unit. A total of 88 million blank cassettes were sold in West Germany last year.

Dr. Thurow puts the figure lost to the German music industry annually through piracy at 100 million Deutschmarks. The IFPI office (Deutsche Landesgruppe der IFPI) employs a full-time lawyer and a full-time investigator, and the German police are giving full co-operation. But a prosecution order must be obtained from a judge to bring a case and this is a lengthy process. Thurow added that fines imposed so far have been lenient, and judges seem not to rate the offence as being very bad.

"German law is good," he said, "but its implementation is not."

To summarise, the German music industry is elated about the steady and increasing flow of creativity percolating wider and wider into the international markets. Remarks

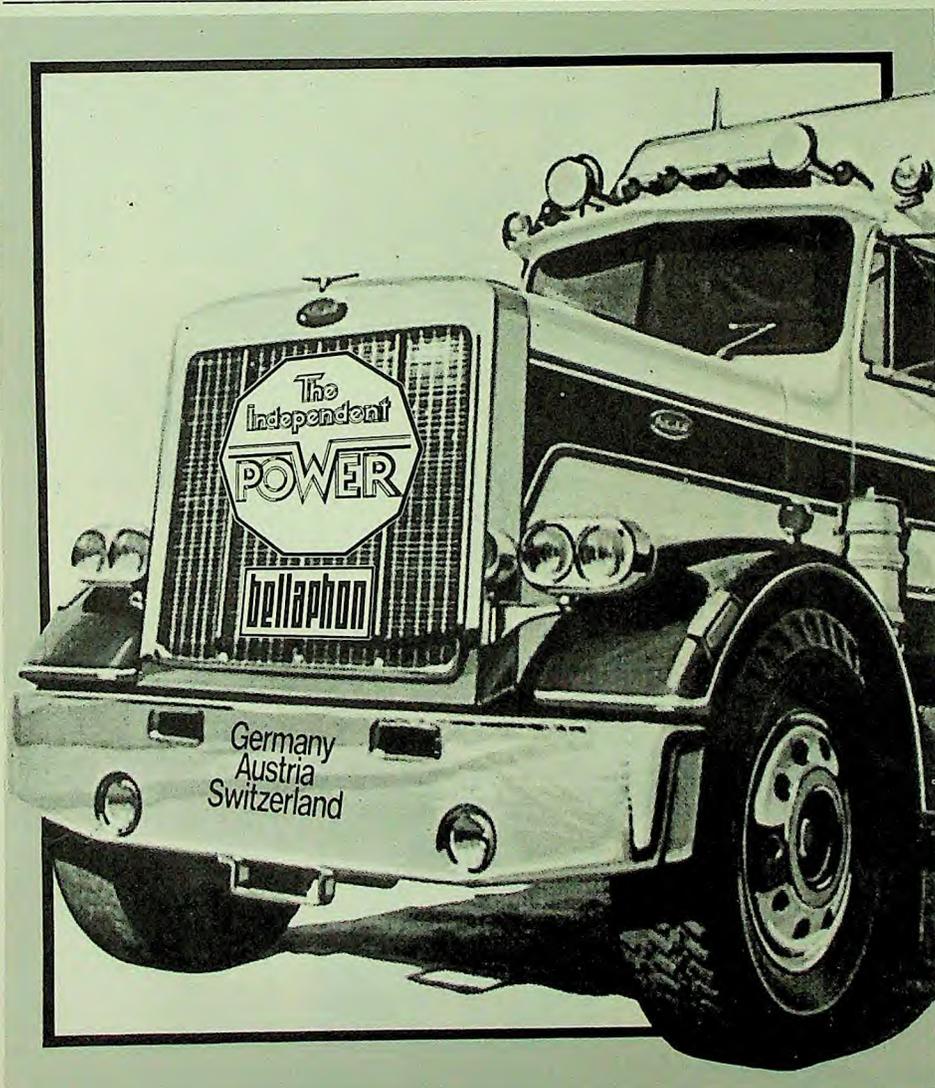
designating Munich as another New Orleans and Greenwich Village in terms of cosmopolitan conglomeration of musical, recording and production talent reveal that Germany is fully aware of its growing importance and significance throughout the music world and that its successes to date have not been mere geographical accidents or flukes.

Progressive

The country is not neglecting its domestic market in the wake of its international success, and is striving for a formula whereby it finds and records artists and music which will appeal at home and abroad. English is the key factor, with a large proportion of the younger generations fluent in speaking and understanding it thanks to outward-looking and progressive education policies.

At the same time the German industry shares worries generally experienced in the western world. Sales are increasing but profit margins are shrinking, and price levels must be held as constant as possible, irrespective of escalating costs.

The remedy for this lies in the realisation of the Common Market countries of what some of the present EEC rules such as open frontier trading mean in actual terms of damage to constituent members, but with the high incidence of disagreement already evident in other areas among EEC governments, there seems little hope of relief and improvement in the foreseeable future.



FOCUS ON GERMANY CONTENTS

- Problems in the German miracle — introductory feature — and sales statistics Page 3
- The record companies — facts, figures and opinions Page 4, 6, 8, 9
- No pints, but plenty of creativity by Gibson Kemp Page 9
- Problems in broadcasting — extract from the GEMA report by Professor Doctor Erich Schulze Page 12
- Music publishing — facts, figures and opinions Page 14, 15
- Ariola — a sale a second by Monti Lueftner Page 16
- The German charts in focus Page 18
- Rock independence at last by Gunter Ehnert Page 18

Focus Editor: NIGEL HUNTER. Production Editor: TONY BRADMAN. German Correspondent: MICHAEL HENKELS.

FOCUS ON GERMANY

WEA puts local needs first

WEA GERMANY began operations on January 1, 1971, with a staff of 60. Now the payroll is 400, including those working at the pressing plant at Alsdorf near Aachen which is known as Record Service and opened on July 1, 1976. The ultimate aim of this part of WEA's German presence is to supply discs and cassettes for all the group's Continental mainland companies.

Managing director of WEA Germany is Siegfried Loch, who has been with the company since its 1971 inception. He is ardent in his belief in Germany's role in today's international music scene and keen on increasing WEA's commitment to local talent.

"We're trying to build up our German repertoire, and we've increased our a&r staff to five by signing our first in-house producer Gibson Kemp, a former member of the Paddy, Klaus and Gibson act. About 18 per cent of our total sales volume is local product over the first half of this year, and we don't feel this is sufficient."

Loch pointed out that the amount of German vocal repertoire in the German language is decreasing, but at the same time product recorded in Germany is becoming internationally accepted.

"The UK used to be the major product supply centre for 10 years, but the situation has changed as good musicians and engineers leave that country for tax reasons when they start making money."

"Munich has become the New Orleans of the Seventies — a melting pot of recording and producing talent. The world still finds it a little difficult to accept that Germany is becoming a very important product supplier for the world market."

"The only way for young European musicians and artists to get worldwide acceptance is to concentrate on internationally



WEA STAR Luisa Fernandez with the company's German managing director Siegfried Loch at a party celebrating her chart success with *No Love On You*.

orientated music," continued Loch. "They must not limit themselves to the local market and language, and the competition for English-speaking artists is getting enormous anyway."

Loch demonstrated WEA's awareness and capability on hits with the example of Luisa Fernandez and her *No Love On You* success. Produced by Scotsman David Parker in Hamburg, the disc made the German top 10 within four weeks, and was accordingly released in 21 countries around the world, including major markets.

"This is the advantage of being part of a great international organisation," he remarked.

"Germany's problem so far is that all English language hits made here were hits in other markets before happening here, which is symptomatic of the ignorance of our media. It took three years before Donna Summer charted here, Kraftwerk didn't happen here till a year after their American hit."

"Some of our radio people blame the artists, and say that if they want their records played, they should sing them in German. Others hate German music, and only play Anglo-American music. Either way German artists have a hard job on their hands. We're trying to find material suitable for Germany and internationally in that order."

GERMANY: THE RECORD COMPANIES

EMI ELECTROLA profile by managing director Friedrich E. Wottawa.

EMI ELECTROLA'S history is as old as the gramophone record itself, although we had to start from the beginning again in 1952 after the Second World War. Today we are one of the leading companies in Germany again.

In terms of domestic talent, we have 75 artists in our roster, and through our international connections we release 300 artists and 200 classical ones. We believe we have the most successful international catalogue, and we have achieved considerable success with German rock music. Our catalogue of classical recordings is famous throughout the world.

Among our biggest sellers have been the Beatles (two albums selling over 1.6 million each); German pop artist Heino, whose *Grosse Erfolge* 3 album sold 720,000 LPs and cassettes; British rock band Pink Floyd, whose *Dark Side Of The Moon* album sold 900,000; jazz artist Vince Weber, whose sales have topped 40,000, and the *Pumuckl*

CBS specialises in pop and rock

CBS GERMANY profile by managing director Rudolf Wolpert.

CBS GERMANY was founded in 1963 with 50 employees. Our staff is now 300 strong, and CBS Germany is a fully established branch of the CBS world tree with our own production, manufacturing and distribution facilities.

Our artist roster comprises 74 German acts and 302 international ones. The repertoire comprises 50 per cent pop, 30 per cent rock, three per cent jazz, three per cent German folklore, eight per cent classics, and six per cent general folk and singer-songwriter material.

Pop and rock are our main specialities, and among our biggest sellers are Simon & Garfunkel's *Greatest Hits* (800,000), Santana's *Greatest Hits* (700,000), Benny Goodman's *Carnegie Hall Concert* (80,000) and Leonard Bernstein's *Rossini Festival* (80,000).

Our market share in 1975 was four per cent, which has doubled to eight per cent this year, and we are fifth in



RUOLF WOLPERT, managing director of CBS Germany.

order of market share in the German record business.

CBS Germany has played a leading role in popularising international pop and rock repertoire in the German market with major campaigns since the end of the Sixties, and we will continue to do so in the future. We are also strengthening our activities in terms of domestic repertoire with our own productions and marketing efforts to establish our own artists.

Electrola tops the LP market

children's series which has sold 2.2 million.

In the classical sector, the Beethoven Triple Concert album with Oistrakh, Rostropovich, Richter, von Karajan and the Berlin Philharmonic Orchestra sold 200,000 copies and the Mozart piano concertos by Daniel Barenboim and the English Chamber Orchestra sold 900,000 LPs and 75,000 cassettes. Our comedy album *Oh Otto* has sold 580,000.

We estimate we have a little over 20 per cent of the German market, and over the last three years we have increased our share well above the average industry rate. Judging by the charts over the last six months,



FRIEDRICH WOTTAWA, managing director of EMI Electrola.

we are No. 1 in the LP/cassette field and No. 2 in singles.

We are the first company to employ our own investigator, and we sue each known case of piracy in the courts. We have co-operated very closely with the big magazine publishers and audio-visual companies, and this co-operation will continue.

Bellaphon bounces on

BELLAPHON PROFILE by managing director Branco Zivanovic.

Bellaphon was founded in Germany in 1961, followed by Austria (1972), Switzerland (1974) and the establishment of the Bellaphon import service in 1974,



BRANKO ZIVANOVIC, president of Bellaphon.

which has developed under Winfried Merkle to become one of Europe's most successful and largest import operations. In 1976 we took over the Interpress record factory, which has an annual capacity of three million, and early last year we opened a classical department.

We have enjoyed considerable success with artists such as CCR, Flippers, Wolfgang, Daniel Boone, Kinkade, recently Donna Summer and Leroy Gomez plus potent labels like Casablanca, Stax and Direction. Our artist breakdown comprises 50 per cent pop, 40 per cent jazz and 10 per cent classical, with a total of about 1,000 artists.

We are the only record company independent of German or foreign conglomerates, and we are in the top 10 of Germany's disc companies. Our market share has increased over the last two years from 2.5 per cent to the current figure of four per cent.

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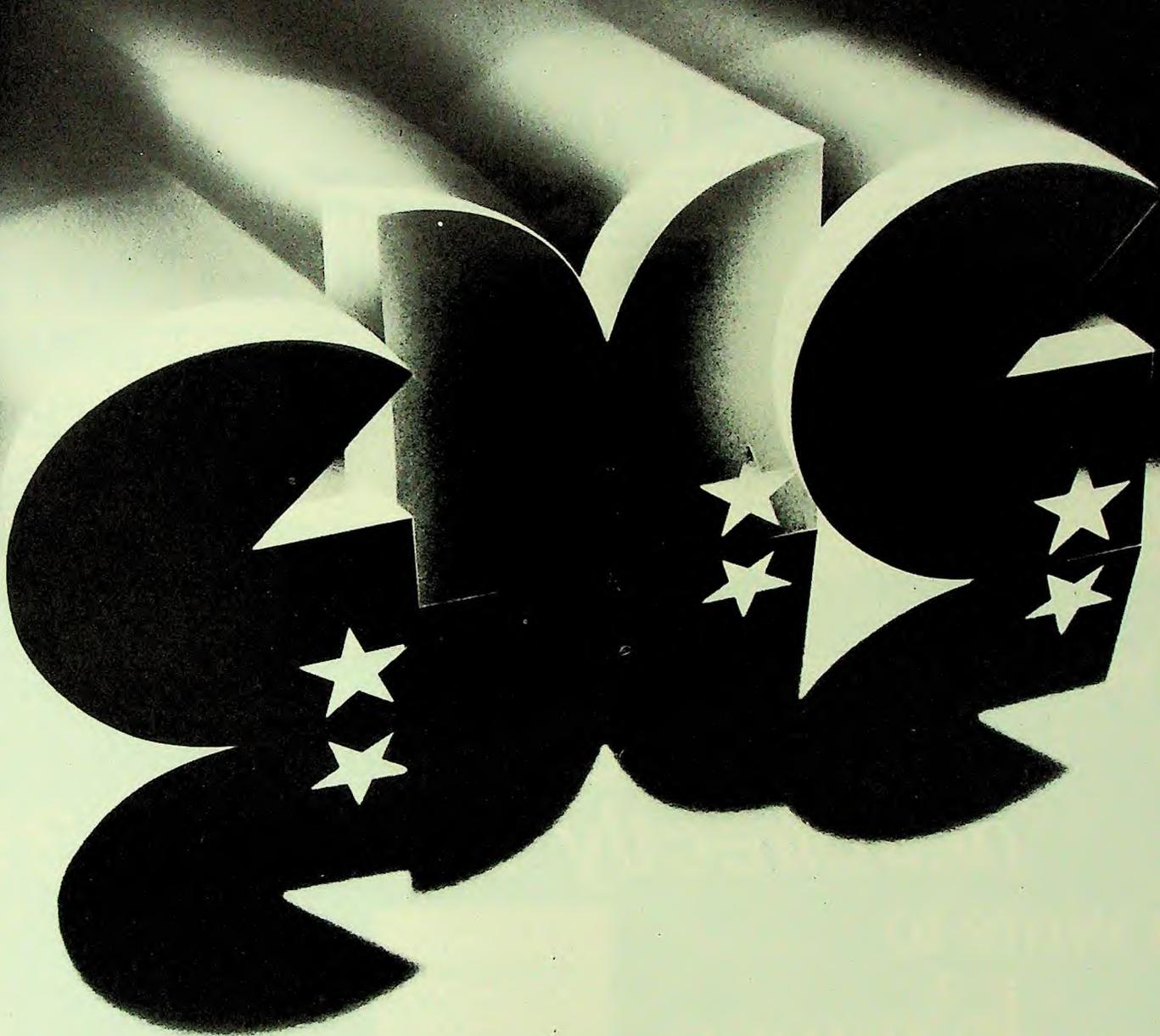
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FOCUS ON GERMANY

THE GOOD Doctor of the German music business is Werner Vogelsang, now heading Polydor International and also Polygram vice-president and member of the executive management of Polygram Records operations. Everywhere one goes in Germany, one hears compliments and appreciative remarks about Dr. Vogelsang, who has an enviable avuncular status that enables him to impart good advice and counsel to everyone, irrespective of where they work or for whom.



POLYDOR INTERNATIONAL president Dr. Werner Vogelsang.

He joined German Phonogram in October 1968, and has been involved with Polydor International since July 1971. He has an overseeing brief for the various national operations within that chain, which produce and market their own pop product, and also collaborate on acts of international potential.

"There is a complete exchange of recorded product throughout the Polydor International chain," said Vogelsang. "Acts with international potential are given international campaigns."

James Last is one of Polydor's

The avuncular Dr Vogelsang

greatest international assets over the years, and Vogelsang admires his staying power and the fact that he keeps his old fans while recruiting new ones.

"Thirteen years ago he started his Party Sound series, which attracted people between the age of 15 and 35. They're not that much older, but they're still buying his records. He can produce a lot of standards and also hits of the day in his own personal style, and people like it in many parts of the world."

Vogelsang is particularly interested in Polydor's activities in the USA, and travels there regularly in his overseeing capacity. He's watching the activities of Polydor Inc. with his friendly but discerning avuncular eye.

"Freddy Haayen is in New York as president of Polydor Inc., and he's also running the international pop department from there. The first signs are that this is a good step. Freddy is very talented, and gets on well with artist managers and lawyers. He knows the needs of artists and how to develop them, and accordingly he can sign acts for the States and worldwide. Freddy's in the right spot because he's mature enough to take heavy responsibility and young enough to be totally involved in pop music."

Vogelsang is an ardent admirer of Robert Stigwood, whose Saturday Night Fever has created a multi-million selling epidemic throughout the world under Polydor International auspices.

"Besides his creativity, knowledge and experience of the past, Robert Stigwood is the true innovator of the musical show film, starting with Jesus Christ Superstar, then Tommy and now Saturday Night Fever, which is a goldmine disc."

He sees a worldwide trend taking shape from the States, whereby big artists are becoming bigger and small artists and catalogues are being less successful.

"Hits are selling more over the last three years, but they take money

away from back catalogue buyers, and it's increasingly difficult to break new acts. If you pay too much money in an advance to a newcomer, you don't have the right money to promote him, and a new act needs a lot of investment. Polydor International's philosophy is that we must always find the balance between investment and paying advances for a new act."

Asked about a rather abnormally high exodus rate from Polydor's UK staff earlier this year, Vogelsang rejected any idea that it was an unhappy, discontented ship.

"It's a result of your Government's pay policy limitations," he declared. "If the only way to improve your income in the UK is to leave and go elsewhere for a job, then that is what people will do."

He views the Common Market in its present condition as rather helpful in terms of developing trade and potential.

"It creates difficulties because there is no common currency or fixed exchange rates, and laws and taxes are different from country to country. A truly united Europe would have great advantages for the music industry, but in the meantime we have to suffer the difficulties resulting from these differences."

RCA: English language is the key

RCA GERMANY was founded on March 15, 1973, and swung into full operation early the following year. Its managing director, Hans-Georg Baum, joined in May 1974 when there was a staff of 16, and now heads a team 120 strong.

"Relatively we've been the most successful company in the German record business over the past year, and our 1977 domestic sales equalled our total 1974 turnover," he disclosed.

Baccara sold 15 million units worldwide last year, and RCA's m-o-r outfit called the Anthony Ventura Orchestra — described by Baum as "easy listening" — sold two million units domestically.

"Forty per cent of our turnover is domestic repertoire, and 25 per cent comes from the UK. The rest is American in origin. We broke Bonnie Tyler here before she happened in the UK, and she received her first gold award from here for 250,000 LP sales. We have achieved an overall 28 per cent increase in business during the first six months of 1978 compared with the equivalent period last year."

RCA has taken over the classical Erato catalogue after prolonged negotiations, and its classical business

increased by 61 per cent as a result, giving it a 15 per cent share of that market, according to Baum. The world-famous Vienna Boys Choir is exclusively signed to RCA.

"There are three big problems — direct imports, especially from the UK and Italy, blank cassettes used for home taping and piracy. We try to be quick in releasing hit product to combat the importing situation, and we decrease our price for international repertoire. The profit situation is not good.

"The retailing side of the business suffers to some extent from low quality staff. Some shops are very good, but there's not many. It's difficult to break new artists, and our lack of a commercial radio system is a big handicap."

Baum is enthusiastic about the producing talent now working in Germany because they have learned to think internationally from the Dutch example and the English language is the key. Helen Schneider won good reaction from her German appearances, Dolly Parton is quite popular, and John Denver is expected in person soon. Baum rates this as vital in terms of an act's prospects in the German market.

"Artists must come here in person to get established."

GERMANY:

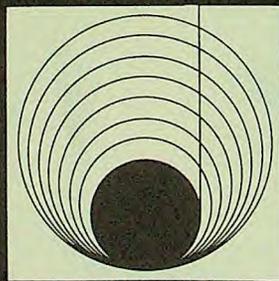
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Report

1st Half-Year 1978

Record turnover

Deutsche Grammophon Gesellschaft mbH has succeeded in further strengthening its No. 1 position in the German market. In the first half-year of 1978 a 39% increase in turnover was achieved compared with the same period last year.

Hits...large

More than a million copies were sold of the Saturday Night Fever Bee Gees double album (1st place in the Top 50) in the half-year since its release. This means that four Gold Records have been won; they will be awarded in August.

...and small

In the last week of June our company had nine records in the 'Music Market' Top 50 singles best-seller list. This represents almost 20% of the Top 50.

Distinctions for artistes...

The songwriter Konstantin Wecker, the cellist Heinrich Schiff and the training orchestra Deutsche

Junge Philharmonie were named 'Artistes Of The Year' by the jury for the 1978 German Record Prize. Egberto Gismonti (ECM) and Peter Herbolzheimer received the Great German Record Prize. A further nine of the 1978 German Record Prizes went to the Deutsche Grammophon company. We also consider it an honour that Gotthilf Fischer and his Choir were received by Jimmy Carter and that James Last achieved a spectacular success in London at the Royal Albert Hall, which was sold out six times over.

...and covers

Ten jurors of the musical trade journal 'Rundy' have selected the best German record cover. Among the twenty best there were three sleeve designs from our company: Carlos Kleiber's complete recording of Weber's 'Freischütz,' Franz Josef Degenhardt's "Wildledermantelmann" and Roger Daltrey's "One Of The Boys."

World star exclusive

Another world star, the pianist and conductor Daniel Barenboim has signed an exclusive contract with Deutsche Grammophon. This too is an honour for our company.

We should like to express our gratitude to all our partners.



DEUTSCHE GRAMMOPHON GESELLSCHAFT MBH Est. 1898

A polygram Company

Quality Has A Name

FOCUS ON GERMANY

DEUTSCHE GRAMMOPHON is the market leader in Germany according to 1976/77 results, a gratifying status for the old-established company. It is comprised of Deutsche Grammophon classical recordings on the famous yellow label and other lighter repertoire issued under the name of Deutsche Grammophon Gesellschaft which anywhere else would be under the Polydor name banner.

"But it would be silly to change the name here after 80 years," deputy managing director Wolfgang Arming pointed out.

"There is very healthy rivalry between us and our sister company Phonogram. We're both completely free with regard to our artist policy and sales stratagems, and we cooperate on TV promoted repertoire. We're friendly competitors, and we'd never take an artist away from Phonogram any more than they would take one from us."

Arming named James Last as DGG's biggest seller, with the Bee Gees second and Abba third. The company's international turnover has been increasing over the last three years, and Arming put the split as being 60 per cent domestic, 25 per cent international and 15 per cent classical for 1977. The international share has risen sharply for this year to an estimated 40 per cent.

"It's very difficult for commercial songs in the German language to succeed," Arming admitted, "although the more traditional material known as *liedermacher* still commands a good market. There's also a chance for German rock with German lyrics."

"As a market leader, we have the obligation to cover the full area of repertoire. We're like a department store which has something for

DGG arming for the future

everybody — jazz, pop, classics, soft and hard rock, disco and m-o-r."

Arming anticipates that the coming year will be a good one for DGG and its 277 staff. A 15 per cent increase over 1977 is anticipated for this year, and he sees "a positive trend" in the singles market and improving album sales, particularly in the top price range and cassettes. DGG has learned its lesson about the necessity to improve its service and pricing structure and delivery to combat the formidable menace of parallel imports.

"We have a new generation of producers who grew up with the blues and rock from America and the Beatles sound of England. They are going to be Germany's production strength, and our



WOLFGANG ARMING, deputy managing director of Deutsche Grammophon.

product will be comparable with any from elsewhere, and will continue to make progress internationally."

ECM has the courage of its convictions

ECM RECORDS is small in size but has scored some beautifully high marks in Germany and abroad, particularly America, with its specialised, eclectic and jazz-orientated catalogue.

It was founded in 1970 by Manfred Eicher, and its initials stand for Editions of Contemporary Music. Eicher's background was a bass player with the Berlin Philharmonic Orchestra, freelance jazzman and independent producer working with Deutsche Grammophon, EMI Electrola and other companies involved in

classical music.

His colleague at ECM, Thomas Stoewsand, has a similar musical background as a cellist, and described the company's repertoire to *Music Week* as "jazz and contemporary music and improvised music". There are 139 items in ECM's combined catalogues, and there have been no deletions in its 8½ years of history. The first LP released featuring Mal Waldron is still in the catalogue.

ECM is run from offices on the outskirts of Munich by six people, which is four more than its staff strength for the first two years of its

CASSETTES MAY well be the paperbacks of the music market in the future in Germany and elsewhere. That's the opinion of Dr. Gerhard Weber, deputy managing director of Phonogram.

"We have to find a way to offer cassettes at a lower price, and make them more attractive," he declared. "One hundred million blank tapes were sold last year, and it is estimated that one third of the total possible volume of the market was lost through home taping."

Blank tape levy

"That problem can't really be solved, but any step to mitigate it must be taken such as a levy on blank tape. And we must make the cassette a better proposition for the public. Why should someone pay 20 marks for a pre-recorded

Coping with and the piracy

cassette when he can copy it on blank tape for six marks? If it was available at 12 marks, it would help to counteract blank taping."

Phonogram has a staff of 240 including the sales force, but excluding the factory and warehouse employees who constitute the Polygram Record Service catering for the Polygram companies of which Phonogram is one, having been founded on October 9, 1939. Weber is quite convinced that the independent status of the constituent Polygram companies is the right formula for their continuing success.

"There are two reasons why we

GERMANY— THE RECORD COMPANIES

existence. It is distributed by DGG in Germany, and Eichner and Stoewsand retain absolute control over the company's policy and destiny.

"Our first concern is the music, even though we made no money during the first two years," Stoewsand said. "The 20-34 age group are our main customers, but the audiences are getting younger in the States. We keep control over everything and export direct. It's more complicated this way, but we can keep control. We have about 20 artists recording for us, and sometimes they have too many ideas

for future releases. We release about four to six records every two months, and take on two or three new artists each year."

ECM stars include Keith Jarrett, Pat Metheny (whom Stoewsand defines as "jazz-rock and a very intelligent musician"), Gary Burton, Chick Corea, Jack DeJohnette, Kenny Wheeler, Jan Gabarek and Paul Motian, and the company is regularly prominent in the jazz polls with awards for its artists, its sleeve designs and for Eichner's production work.

It has the courage of its convictions, and quite often releases

Asona was founded in 1950 and has produced compact-cassette duplicating equipment for 12 years. During this time, more than 50 plants have been installed in more than 45 countries.

Now a brand new fully automated winder is in construction working together with a new cassette-packaging system, which will be shown first during and after Midem 1979, as well as a new half-inch loop-bin.

Asona is also building up key-ready production plants from the cassette mouldes to the packaged pre-recorded ones.

ALF KUERZEDER
AUVIS-ASONA MUENCHEN

cassettes y problem

shouldn't combine Phonogram, DGG and Metronome. We'd lose flexibility in promotion and the individual treatment of artists, and we're all convinced we'd lose money because we would become far too big. We would lose personal contact, and the combined catalogue would be too big to be sold."

Like the rest of the German music industry, he is concerned about the problems of parallel imports and piracy.

"I'm convinced a lot of the parallel imports are in fact pirated copies," stated Weber. "We lose in two ways — directly in not selling



THOMAS STOEVSAND of ECM Records.

material which even the most enthusiastic jazz critics and aficionados fear will fail, but it hasn't so far. In October, for instance, there is a 10-LP set of five solo concerts by pianist Keith Jarrett recorded in Japan, which will retail at 150 marks (about £35.40).

the product and in the undercutting of the price. We must take more action or we'll be on the losing side.

"Pre-releasing will counteract parallel imports, and we're absolutely determined to pursue piracy cases. For instance, some time ago we discovered that a big department chain store was selling pirated product of ours. They said they didn't know it was pirated, and they were surprised when we prosecuted them. We felt we should do so as a warning to other people. Things are still building up in the anti-piracy cause, and PR work has resulted in the judiciary realising that piracy of records and tapes is theft."

Pricing structure

Weber regards the German record pricing structure as a major problem. Prices cannot be increased because that would inevitably encourage and increase parallel importing, but there is an annual rise in costs to the order of eight or 10 per cent, and retail prices have actually gone down since 1972.

"We have to be economy-minded all the time and take every chance of rationalising our operation. As things are at present, the industry might well be bankrupt by 1982."

Reviewing Phonogram product and results, Weber pointed out that the company had 10 LPs in the chart during the month of June. Eight of them were international in origin and only two were domestic repertoire.

Big sellers for Phonogram include Genesis, Status Quo, Jethro Tull and the incredible Father Abraham of Smurf fame who has 1,200,000 singles sales and a gold LP to his credit.

No pints, but plenty of creativity

ON FRIDAY nights, an overpowering feeling for "a pint with the lads" comes over me, but there's no pint and no lads. What makes the business different here?—

I've been on the management side of the industry here for just over four years. The business here differs in many ways. There is an excess of apparent German efficiency, but a scarcity of overall awareness in terms of artists and management.

The music industry is not recognised as a fully fledged member of the economic community, and suffers by not attracting young people and therefore not developing management potential. This results in a rather hit-and-miss situation in recruiting staff, and most companies do not have any form of trainee course.

Artists encounter similar difficulties because of the lack of facilities to develop to the same level of sophistication as their UK and US counterparts. They are denied personal management and a healthy club-pub-concert circuit, and their destiny usually lies in the hands of the record companies concerned, whose support for newcomers eats large holes in their financial budgets.

English managements seem to have the same attraction to the Deutschemark as the moth to the flame. Some of the comments and arguments you get from managers, usually concerning the financial side of things, make me fall off my chair laughing. They sit in their untidy, disorganised offices yelling over the 'phone at you if you don't do 10,000 single sales in the first week, and you find out later they only sold 372 copies in their own patch of the world.

If more of my countrymen would

GIBSON KEMP is a British musician who has been living and working in Germany for some considerable time. He played drums for the Les Humphries Singers and was a member of Paddy Klaus and Gibson before moving into the administrative side of the music business just over four years ago. He recently left Phonogram, where he was international product general manager, and is now staff producer and a&r man at WEA Germany. Here he gives some personal impressions of a UK expatriate working and living in West Germany's music industry.

move away from the major administrative industry leaders to smaller creative cells, leaving the music majors to administer and distribute and the small cell to create.

But it's easy to be generally negative about a country that is paying you your bread and butter. There is a huge amount of creativity present, and I'm deluged with tapes by all manner of artists and songs. After all, German music has spearheaded the invasion of the USA and UK markets of Continental music, and when you sit back listening to demos, you really could be sitting anywhere.

This is a big country, largely under-developed in show business terms, and the possibilities to expand musically and economically in all directions is great. Some companies like my present one are returning to the old formula of establishing a creative entity within their own four walls.

Well, England, even though I pine for a pint on Fridays, the beer isn't so bad here. Get yourselves over the Channel and check it out.

take the trouble to travel and do a bit of homework on foreign territories, it would save a lot of 'phone calls and aggravation.

The tendency will be in Germany as it has been in the UK recently for the creative source and power to

MPS — assured future

THE JAZZ specialist label MPS based in the Black Forest has released 83 different artists, six of whom are under exclusive contract.

MPS is distributed through Metronome in Germany, and has overseas arrangements with Teichiku, in Benelux, France, Italy and the UK with EMI, in Switzerland with Metronome, in Austria with Amadeo, in the USA with Capitol, in Australia with Carinia and in Brazil with Som Industria.

MPS sees jazz as having a small-scale but assured future in the disc market, but is concerned about the degree of piracy and bootlegging which is prevalent.

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D-2000 Hamburg 19

JOHN... KINGS... LUMINA

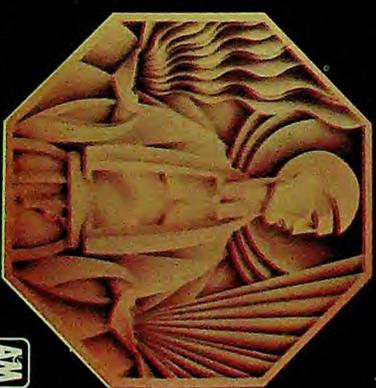
TOP 60 Albums

WEEK ENDING SEPTEMBER 23 1978

1	NIGHTFLIGHT TO VENUS Boney M	• Atlantic/Hansa K 50498
2	IMAGES Don Williams	K-Tel NE 1033
3	CLASSIC ROCK London Symphony Orchestra	• K-Tel ONE 1009
4	SATURDAY NIGHT FEVER Various	• RSO 2658 123
5	GREASE Original Soundtrack	• RSO RSD 2001
6	WAR OF THE WORLDS Jeff Wayne's Musical Version	• CBS 96000
7	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway	• Red Seal RL 25163
8	WHO ARE YOU The Who	• Polydor WHOD 5004
9	DON'T LOOK BACK Boston	• Epic EPC 86057
10	NATURAL HIGH Commodores	• Motown STML 12087
11	STAR PARTY Various	• K-Tel NE 1034
12	ARE WE NOT MEN? NO WE ARE DEVO Devo	• Virgin V 2106
13	PARALLEL LINES Blondie	• Chrysalis CDL 1192
14	STREET LEGAL Bob Dylan	• CBS 86067
15	LIVE AND DANGEROUS Thin Lizzy	• Vertigo 6641 807
31	LENA MARTELL COLLECTION Lena Martell	• Ronco RTL 2028
32	THE KICK INSIDE Kate Bush	• EMI EMC 3223
33	EVITA Various	• MCA MCX 503
34	SOME GIRLS Rolling Stones	• EMI CUN 39108
35	SHADOW DANCING Andy Gibb	• RSO RSS 0001
36	DARK SIDE OF THE MOON Pink Floyd	• Harvest SHVL 804
37	LEO SAYER Leo Sayer	• Chrysalis CDL 1198
38	TONIC FOR THE TROOPS Boyz n the Doo	• Ensign ENVY 3
39	A SONG FOR ALL SEASONS Renaissance	• Warner Brothers K 56460
40	DREAM WORLD Grown Heights Affair	• Philips 6372 754
41	EVEN NOW Barry Manilow	• Arista SPART 1047
42	ITCHY FEET Johnny Cash	• CBS 10009
43	WHEN I DREAM Crystal Gayle	• United Artists UAG 30169
44	DOUBLE VISION Foreigner	• Atlantic K 50476
45	LONDON TOWN Wings	• Parlophone PAS 10012

QUINCY JONES

SOUNDS... AND STUFF LIKE THAT



Album AMLH64685 Cassette CAM64685

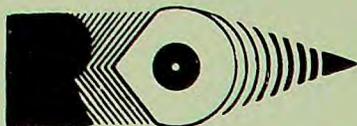
Feelgoods Lynchpin in debut album Sensation Solid Senders promise deliver -ance for the masses on Virgin V2105

THE NEW ALBUM FROM MARY O'HARA

Mary O'Hara
Music Specials Limited

NEW ROOTS AND DANTIES

GREATEST HITS

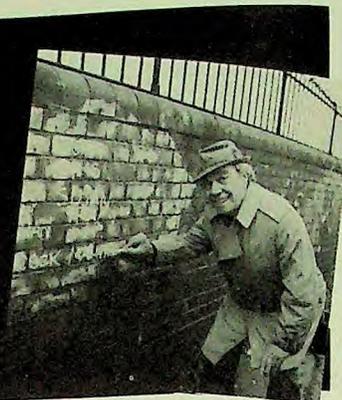


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The Title Theme From The Thames Television Series

BORN & BRED

written and arranged by RON GRAINER by
BATTERSEA
Now Available (RK 1013)



TOMMY HUNT

His first Incredible Single on RK

'STOP THE BUS' c/w SUSANNA BABY (RK 1012)

JUST RELEASED — ALREADY A DISCO SMASH!
(Don't miss Tommy's Current Nationwide Tour)

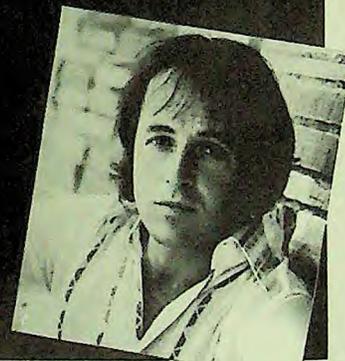
FROM CALIFORNIA

we proudly present the first superb single
on RK from the sensational singer-songwriter

MICHAEL DEES

**MAYBE — YOU'RE NEVER GONNA BE
MY BABY**

c/w On My Own Again (RK 1011)



POACHER

THE LONG AWAITED FIRST ALBUM
NOW AVAILABLE (RKLP 5002)

Plus their new single just released

ONE MORE FOOL

— c/w Heartaches and Promises (RK 1014)

GET INTO POACHER COUNTRY — STOCK UP NOW!



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DEALER GUIDE TO AIRPLAY ACTION

Radio 1

RADIO ONE FEATURED FORTY

AGAIN AND AGAIN — Status Quo (Vertigo QUO 1)
 AN EVERLASTING LOVE — Andy Gibb (RSO 15)
 BABY FACE — War (MCA 385)
 BLAME IT ON THE BOOGIE — Jacksons (Epic EPC 6683)
 BLAME IT ON THE BOOGIE — Mick Jackson (Atlantic K 11102)
 BRITISH HUSTLE — Hi Tension (Island WIP 6446)
 COMING HOME — Marshall Hain (Harvest HAR 5168)
 DAVID WATTS — Jam (Polydor 2059 054)
 DAYLIGHT KATY — Gordon Lightfoot (Warner Brothers K 17217)
 DOWN AT THE DOCTORS — Dr. Feelgood (United Artists UP 36444)
 DREADLOCK HOLIDAY — 10cc (Mercury 6008 035)
 FOOL (IF YOU THINK IT'S OVER) — Chris Rea (Magnet MAG 111)
 FORGET ABOUT YOU — Motors (Virgin VS 222)
 GALAXY OF LOVE — Crown Heights Affair (Philips 6168 801)
 GOT A FEELING — Patrick Juvet (Casablanca CAN 127)
 Grease — Frankie Valli (RSO 12)
 HONEY I'M RICH — Raydio (Arista 183)
 HONG KONG GARDEN — Siouxsie & The Banshees (Polydor 2059 052)
 I CAN'T STOP LOVING YOU — Leo Sayer (Chrysalis CHS 2240)
 I THOUGHT IT WAS YOU — Herbie Hancock (CBS 6530)
 IT'S THE FALLING IN LOVE — Carole Bayer Sager (Elektra K 12314)
 KISS YOU ALL OVER — Exile (RAK 279)
 MOVE IT — Flamin' Groovies (Sire SIR 4002)
 NOW THAT WE'VE FOUND LOVE — Third World (Island WIP 6457)
 OH WHAT A CIRCUS, David Essex (Mercury 6007 185)
 PICTURE THIS — Blondie (Chrysalis CHS 2242)
 PLEASE REMEMBER ME — Cliff Richard (EMI 2832)
 SHAKIN' ALL OVER — Pirates
 SUMMER NIGHT CITY — Abba (Epic EPC 6595)
 SUMMER NIGHTS — John Travolta/Olivia Newton John (RSO 18)
 TALKING IN YOUR SLEEP — Crystal Gayle (United Artists UP 36422)
 THREE TIMES A LADY — Commodores (Motown TMG 1113)
 TO BE ALONE — Goldie (Bronze BRO 59)
 TOO GOOD TO BE TRUE — Tom Robinson Band (EMI 2847)
 TOP OF THE POPS — Rezillos (Sire SIR 4001)
 WHAT YOU WAITING FOR — Stargard (MCA 382)
 WHO ARE YOU — The Who (Polydor WHO 1)

RECORDS OF THE WEEK

Dave Lee Travis: IT'S THE FALLING IN LOVE — Carole Bayer Sager (Elektra K 12314)
 Simon Bates: HOLLYWOOD NIGHTS — Bob Seger (Capitol CL 16004)
 Paul Burnett: DON'T COME CLOSE — Ramones (Sire SRE 1031)
 Tony Blackburn: LUCKY STARS — Dean Friedman (Lifesong LS 402)
 Kid Jensen: COMING HOME — Marshall Hain (Harvest HAR 5168)

Radio 2

RADIO 2 ALBUM OF THE WEEK

LAST OF THE ROMANTICS — Engelbert Humperdinck (EMI EMC 3257)

Luxembourg

LUXEMBOURG BULLETS

I DON'T WANT TO BE ALONE TONIGHT — Dr. Hook (Capitol CL 16013)
 TRANQUILLO (MELT MY HEART) — Carly Simon (Elektra K 12514)
 LUCKY STARS — Dean Friedman (Lifesong LS 402)
 UNTIL YOU COME BACK TO ME — Johnny Mathis/Deniece Williams (CBS 6700)
 COMING HOME — Marshall Hain (Harvest HAR 5168)
 WHAT GOES UP — Alan Parsons (Arista 213)
 IT'S A BETTER THAN GOOD TIME — Gladys Knight & The Pips (Buddah BDS 478)
 JUKE BOX GYPSY — Lindsifarne (Mercury 6007 187)
 YOU'RE THE ONE — Seals & Crofts (Warner Brothers K 17211)
 LITTLE GODS — Yellow Dog (Virgin VS 224)
POWER PLAY
 WIN A FEW LOSE A FEW — Monty Carlo (Sonet SON 2157)
TWIN SPIN
 FLYING — Prism (Ariola ARO 135)

BRMB

BIRMINGHAM

ADD ONS
 LOVE DON'T LIVE HERE ANYMORE — Rose Royce (Whitfield K 17236)

TOP ADD ONS

- 1 **BLAME IT ON THE BOOGIE** — Jacksons (Epic EPC 6683) C, D, M, T, S, RT, O, P, V, Bb.
- 2= **NOW THAT WE'VE FOUND LOVE** — Third World (Island WIP 6457) PR, C, BR, D, M, H, P, Bb, U.
- 2= **LITTLE GODS** — Yellow Dog (Virgin VS224) RL, PR, D, F, RT, O, P, V, U.
- 2= **HOLLYWOOD NIGHTS** — Bob Seger (Capitol CL 16004) R1, PR, C, RC, D, F, P, V, Md.
- 2= **MIDDLE OF THE NIGHT** — Brotherhood Of Man (Pye 7N 46117) PR, RC, N, H, F, TR, O, P, Md.
- 6= **COMING HOME** — Marshall Hain (Harvest HAR 5168) R1, RL, C, BR, RC, T, H, O.
- 7= **JUKE BOX GYPSY** — Lindsifarne (Mercury 6007 187) RL, C, D, F, S, TV, RT.
- 7= **DIPPETY DAY** — Father Abraham (Decca FR 13798) C, D, H, F, O, P, Md.
- 9= **FOOL (IF YOU THINK IT'S OVER)** — Chris Rea (Magnet MAG 111) PR, C, BR, D, F, P.
- 9= **I DON'T WANT TO BE ALONE TONIGHT** — Dr. Hook (Capitol CL 16013) RL, D, T, F, O, P.

Station abbreviations: R1 Radio One; B Beacon; BR BRMB; Bb BBC Blackburn; CR Capital; C Clyde; RC City; D Downtown; F Forth; H Hallam; Hm BBC Humberstone; L BBC London; RL Luxembourg; M Metro; Md BBC Medway; Mr BBC Merseyside; O Orwell; P Pennine; PR Piccadilly; PS Plymouth Sound; S Swansea Sound; T Tees; RT Trent; TV Thames Valley; U BBC Ulster; V Victory.

SUMMER NIGHTS — John Travolta & Olivia Newton John (RSO 18)
 MEXICAN GIRL — Smokie (RAK 283)
 LUCKY STARS — Dean Friedman (Lifesong LS 402)
 FOOL (IF YOU THINK IT'S OVER) — Chris Rea (Magnet MAG 111)
 NOW THAT WE'VE FOUND LOVE — Third World (Island WIP 6457)
 DON'T PITY ME — Thelma Houston (Motown TMG 1117)
 JUST ONE MINUTE MORE — Mike Finnigan (CBS 6656)
 COMING HOME — Marshall Hain (Harvest HAR 5168)
 STAND BY ME — Chosen Few (Ariola Hansa AHA 526)
 TAKE IT TO THE LIMIT — Etta James (Warner Brothers K 17224)
 BACK HOME ONCE AGAIN — Renaissance (Warner Brothers K 17012)
 BLAME IT ON THE BOOGIE — Mick Jackson (Atlantic K 11102)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

I CAN'T STOP LOVING YOU — Leo Sayer (Chrysalis CHS 2240)
 LOVE DON'T LIVE HERE ANYMORE — Rose Royce (Whitfield K 17236)
 A ROSE HAS TO DIE — Dooleys (GTO GT 229)
 YOU'RE THE ONE THAT I WANT — Hylda Baker/Arthur Mullard (Pye 7N 46121)
 DON'T KILL THE WHALE — Yes (Atlantic K 11184)
 EVE OF THE WAR — Jeff Wayne (CBS 6496)
 MAKIN' ALL THE RIGHTS MOVES — Tina Charles (CBS 6594)
 TO BE ALONE — Goldie (Bronze BRO 59)
 HONEY I'M RICH — Raydio (Arista 183)
 AND THE BAND PLAYED ON — Flash & The Pan (Ensign ENY 15)
 DOWN AT THE DOCTORS — DR. Feelgood (United Artists UP 36444)

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: COMING HOME — Marshall Hain (Harvest HAR 5168)
 David Lincoln: I WILL STILL LOVE YOU — Stonebolt (Parachute RRS 504)
 Phil Easton: HOLLYWOOD NIGHTS — Bob Seger (Capitol CL 16004)
 Norman Thomas: MEXICAN GIRL — Smokie (RAK 283)

ADD ONS

YOU'RE THE ONE THAT I WANT — Hylda Baker/Arthur Mullard (Pye 7N 46121)
 UNTIL YOU COME BACK TO ME — Johnny Mathis/Deniece Williams (CBS 6700)
 MOVE IT — Flamin' Groovies (Sire SIR 4002)

MAKIN' ALL THE RIGHTS MOVES — Tina Charles (CBS 6594)
 LOOKING FOR THE RIGHT ONE — Stephen Bishop (ABC 4232)
 MIDDLE OF THE NIGHT — Brotherhood Of Man (Pye 7N 46117)
 FOR YOU — Judie Tzuke (Rocket ROKN 541)
 BRITISH HUSTLE — Hi Tension (Island WIP 6446)
 GOT TO GET YOU INTO MY LIFE — Earth Wind & Fire (CBS 6553)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: DIPPETY DAY — Father Abraham (Decca FR 13798)
 Steve Jones: FLYIN' — Prism (Ariola ARO 135)
 Richard Park: COMING HOME — Marshall Hain (Harvest HAR 5168)
 Tom Ferrie: NOW THAT WE'VE FOUND LOVE — Third World (Island WIP 6457)
 Bill Smith: BLAME IT ON THE BOOGIE — Jacksons (Epic EPC 6683)
 Dougie Donnelly: HOLLYWOOD NIGHTS — Bob Seger (Capitol CL 16004)
 Tim Stevens: HIGHWAY AFFAIR — Garry Bennett (DJM DJS 10872)

CURRENT CHOICE

HOLD ON — Ian Gomm (Albion ION 2)

ADD ONS

WHERE DID OUR LOVE GO — Manhattan Transfer (Atlantic K 11182)
 LOUIE LOUIE — Motorhead (Bronze BRO 60)
 SUMMER NIGHTS — John Travolta/Olivia Newton John (RSO 18)
 WHEN A MAN LOVES A WOMAN — Burton Cummings (Portrait PRT 6655)
 FOOL (IF YOU THINK IT'S OVER) — Chris Rea (Magnet MAG 111)
 JUKE BOX GYPSY — Lindsifarne (Mercury 6007 187)
 IT'S THE FALLING IN LOVE — Carole Bayer Sager (Elektra K 12314)
 A ROSE HAS TO DIE — Dooleys (GTO GT 229)

Downtown Radio

BELFAST

HIT PICKS

John Paul: DON'T LOOK BACK — Boston (Epic EPC 6653)
 Trevor Campbell: IT'S A BETTER THAN GOOD TIME — Gladys Knight & The Pips (Buddah 478)
 Candy Devine: BLAME IT ON THE BOOGIE — Jacksons (Epic EPC 6683)
 Michael Henderson: SOUL TWIST — Mink Deville (Capitol CL 16005)
 Eddie West: ONE FOR YOU ONE FOR ME — Jonathan King (GTO GT 237)

ADD ONS

POST WAR GLAMOUR GIRL — John Cooper Clarke (CBS 6541)
 DON'T PITY ME — Thelma Houston (Motown TMG 1117)
 LITTLE GODS — Yellow Dog (Virgin VS 224)
 I DON'T WANT TO BE ALONE TONIGHT — Dr. Hook (Capitol CL 16013)
 JUKE BOX GYPSY — Lindsifarne (Mercury 6007 187)
 CALIFORNIA SUN — K. K. Black (Aura AUS 105)
 SWEET MUSIC MAN — Millie Jackson (Spring 2066 973)
 NOW THAT WE'VE FOUND LOVE — Third World (Island WIP 6457)
 HOLLYWOOD NIGHTS — Bob Seger (Capitol CL 16004)
 STRAWBERRY LETTER 23 — Brothers Johnson (A&M AMS 7379)
 DIPPETY DAY — Father Abraham (Decca FR 13798)
 YOU'RE THE LOVE — Seals & Crofts (Warner Brothers K 17211)
 LOOKING FOR THE RIGHT ONE — Stephen Bishop (ABC 4232)
 FOOL (IF YOU THINK IT'S OVER) — Chris Rea (Magnet MAG 111)
 MY BOYFRIEND'S BACK — Bette Bright & The Illuminations (Radar ADA 18)

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: I DON'T WANT TO BE ALONE TONIGHT — Dr. Hook (Capitol CL 16013)
 Steve Hamilton: THE OTHER WOMAN — Cilla Black (EMI 2840)
 Bill Torrence: FOOL (IF YOU THINK IT'S OVER) — Chris Rea (Magnet MAG 111)
 Mike Gower: SEPTEMBER GIRLS — Big Star (STX 504)
 Brian Ford: HOLLYWOOD NIGHTS — Bob Seger (Capitol CL 16004)
ADD ONS
 BEACH BOY GOLD — Gidea Park (Sonet SON 2167)
 MIDDLE OF THE NIGHT — Brotherhood of Man (Pye 7N 46117)
 LITTLE GODS — Yellow Dog (Virgin VS 224)

MUSIC WEEK

NEXT IN LINE

"Blame It On The Boogie"	K11102
MICK JACKSON	
"Deborah"	SSK 19413
DAVE EDMUNDS	
"Move It"	SIR 4002
FLAMIN' GROOVIES	
"Back Home Once Again"	K17012
RENAISSANCE	

SINGLES CHART

TOP 75

WEEK ENDING SEPTEMBER 23 1978

1	2	DREADLOCK HOLIDAY 10cc	Mercury 6008 035
2	1	THREE TIMES A LADY Commodores	Motown TMG 1113
3	5	OH WHAT A CIRCUS David Essex	Mercury 6007 185
4	6	JILTED JOHN Jilted John	EMI International INT 567
5	3	RIVERS OF BABYLON/BROWN GIRL IN THE RING Boney M	Atlantic/Hansa K 1120
6	10	KISS YOU ALL OVER Exile	RAK 279
7	21	SUMMER NIGHT CITY Abba	Epic EPC 6595
8	4	IT'S RAINING Darts	Magnet MAG 126
9	19	GREASE Frankie Valli	RSO 12
10	7	HONG KONG GARDEN Siouxie & The Banshees	Polydor 2059 052
11	56	SUMMER NIGHTS John Travolta/Olivia Newton John	RSO 18
12	13	PICTURE THIS Blondie	Chrysalis CHS 2242
13	14	AGAIN AND AGAIN Status Quo	Vertigo QUO 1
14	8	BRITISH HUSTLE/PEACE ON EARTH Hi Tension	Island WIP 6446
15	16	FORGET ABOUT YOU Motors	Virgin VS 222
16	11	AN EVERLASTING LOVE Andy Gibb	RSO 015
17	46	LOVE DON'T LIVE HERE ANYMORE Rose Royce	Whitfield K 17236
18	12	YOU'RE THE ONE THAT I WANT John Travolta/Olivia Newton John	RSO 006

35	34	GOT A FEELING Patrick Juvet	Casablanca CAN 127
36	NEW	LUCKY STARS Dean Friedman	Lifesong LS 402
37	29	BOOGIE OOGIE OOGIE A Taste Of Honey	(Tower) Capitol CL 15988
38	31	SUBSTITUTE Clout	Carrere EMI 2788
39	44	WHAT YOU WAITING FOR Stargard	MCA 382
40	63	WHERE DID OUR LOVE GO/JE VOULAIS TE DIRE Manhattan Transfer	Atlantic K 11182
41	NEW	NOW THAT WE'VE FOUND LOVE Third World	Island WIP 6457
42	53	EVE OF THE WAR Jeff Wayne's War Of The Worlds	CBS 6496
43	42	SHE'S GONNA WIN Bilbo	Lightning LIG 548
44	36	DON'T KILL THE WHALE Yes	Atlantic K 11184
45	43	AIN'T WE FUNKIN' NOW Brothers Johnson	A&M AMS 7379
46	35	NORTHERN LIGHTS Renaissance	Warner Brothers K 17177
47	39	HOT SHOT Karen Young	Atlantic K 11180
48	55	METEOR MAN Dee D. Jackson	Mercury 6007 182
49	NEW	HAVE YOU EVER FALLEN IN LOVE Buzcocks	United Artists UP 36455
50	58	IDENTITY X-Ray Spex	EMI International INT 563
51	48	DON'T WANNA SAY GOODNIGHT Kandidate	RAK 280
52	NEW	BLAME IT ON THE BOOGIE Jacksnons	Epic EPC 6683
53	49	SHAME Evelyn 'Champagne' King	RCA PC 1122
54	51	RAININ' THROUGH MY SUNSHINE Real Thing	Pye 7N 46113
55	52	AIN'T NOTHING GONNA KEEP ME FROM YOU Terri De Sario	Casablanca CAN 128
56	45	SMURF SONG Father Abraham	Decca F 13759
57	47	SIGN OF THE TIMES Bryan Ferry	Polydor 2001 798
58	57	DANCE, GET DOWN/HOW DO YOU DO AI Hudson	ABC 4229
59	59	I WON'T MENTION IT AGAIN Ruby Winters	Creole CR 160

Now climbing the UK charts

Teri De Sario
Ain't Nothing Gonna Keep Me From You
CAN 128
WRITTEN & PRODUCED BY **BARRY GIBB**

S Y L V E S T E R

"YOU MAKE ME FEEL (MUSIC CITY DEATH)"

FEEL (MIGHTY REAL)TM FTC 160

The nation's No. 1

Disco Record!

Taken from the album

STEP II

FT 549

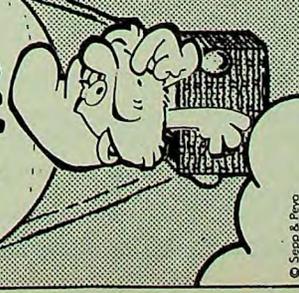


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WE'RE SMURFING OUR WAY UP AGAIN!

DIPPETY DAY

THE NEW SINGLE FROM FATHER ABRAHAM AND THE SMURFS



FR.13798

© Sapp & Papp

18	YOU'RE THE ONE THAT I WANT John Travolta/Olivia Newton-John	RSO 006
19	I THOUGHT IT WAS YOU Herbie Hancock	CBS 6530
20	YOU MAKE ME FEEL (MIGHTY REAL) Sylvester	Fantasy FTC 160
21	SUPER NATURE Cerrone	Atlantic K 11089
22	TOP OF THE POPS Rezillos	Sire SIR 4001
23	YOU'RE THE ONE THAT I WANT Hylda Baker/Arthur Mullard	Pye 7N 46121
24	IT'S ONLY MAKE BELIEVE Child	Ariola Hansa AHA 522
25	DAVID WATT'SIA BOMB IN WARDOUR STREET Jam	Polydor 2059 054
26	GALAXY OF LOVE Crown Heights Affair	Philips 6168 801
27	A ROSE HAS TO DIE Dooleys	GTO GT 229
28	TALKING IN YOUR SLEEP Crystal Gayle	United Artists UP 36422
29	I CAN'T STOP LOVING YOU Leo Sayer	Chrysalis CHS 2240
30	WHO ARE YOU The Who	Polydor WHO 1
31	WINKER'S SONG Ivor Biggin	Beggars Banquet BOP 1
32	BABY STOP CRYING Bob Dylan	CBS 6499
33	FOREVER AUTUMN Justin Hayward	CBS 6368
34	TWO OUT OF THREE AIN'T BAD Meat Loaf	Epic/Cleveland EPC 6281

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)
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.

59	I WON'T MENTION IT AGAIN Ruby Winters	Creole CR 160
60	LONDON TOWN Wings	Parlophone R 6021
61	DAYLIGHT KATY Gordon Lightfoot	Warner Brothers K 17214
62	IF THE KIDS ARE UNITED Sham 69	Polydor 2059 050
63	WALK ON BY Stranglers	United Artists UP 36429
64	BAMA BOOGIE WOOGIE Cleveland Eton	Gulf GULS 63
65	STUFF LIKE THAT Quincy Jones	A&M AMS 7367
66	SOMEWHERE IN THE NIGHT/COPACABANA Barry Manilow	Arista 196
67	YOU GOT ME RUNNING Lenny Williams	ABC 4228
68	MEXICAN GIRL Smokie	RAK 283
69	AND THE BAND PLAYED ON Flash & The Pan	Ensign ENV 15
70	SWEET SUBURBIA Skids	Virgin VS 227
71	5-7-0-5 City Boy	Vertigo 6059 207
72	HEADS DOWN NO NONSENSE MINDLESS BOOGIE Logo Y Lost Trios	Logo GO 323
73	HOLDING ON L.T.D.	A&M AMS 7378
74	GIMME YOUR LOVIN' Atlantic Starr	A&M AMS 7380
75	COME BACK JONEE Devo	Virgin VS 223

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'The Eve Of The War'

a new single from

THE WAR WORLDS



6496

AIRPLAY ACTION

BLAME IT ON THE BOOGIE — Mick Jackson (Atlantic K 11102)
WHENEVER I CALL YOU FRIEND — Kenny Loggins (CBS 6551)
LOUIE LOUIE — Motorhead (Bronze BRO 60)
DIPPETY DAY — Father Abraham (Decca FR 13798)
IT'S THE FALLING IN LOVE — Carole Bayer Sager (Elektra K 12314)
JUKE BOX GYPSY — Lindisfarne (Mercury 6007 187)
SUMMER NIGHTS — John Travolta/Olivia Newton John (RSO 18)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: MIDDLE OF THE NIGHT — Brotherhood of Man (Pye 7N 46117)
Roger Moffat: COMING HOME — Marshall Hain (Harvest HAR 5168)
Johnny Moran: NEVER LET HER GO — David Gates (Elektra K 12318)
Colin Slade: MY BOYFRIEND'S BACK — Bette Bright & The Illuminations (Radar ADA 18)
Ray Stewart: GOT TO GET YOU INTO MY LIFE — Earth Wind & Fire (CBS 6553)
Bill Crozier: DIPPETY DAY — Father Abraham (Decca FR 13798)

ADD ONS

NOW THAT WE'VE FOUND LOVE — Third World (Island WIP 6459)
DO YOU FEEL ALRIGHT — K. C. & The Sunshine Band (TK TKR 6050)
BOOGIE FUND — Solar Flare (RCA PB 1334)
POINT ZERO — Voyage (GTO GT 235)

Metro Radio

NEWCASTLE

ADD ONS

VICTIM — Candi Staton (Warner Brothers K 17221)
BLAME IT ON THE BOOGIE — Jacksons (Epic EPC 6683)
LUCKY STARS — Dean Friedman (Lifesong LS 402)
HOPELESSLY DEVOTED TO YOU — Olivia Newton John (RSO 17)
BACK HOME ONCE AGAIN — Renaissance (Warner Brothers K 17012)
LOVE DON'T LIVE HERE ANYMORE — Rose Royce (Whitfield K 17236)
NOW THAT WE'VE FOUND LOVE — Third World (Island WIP 6457)
MIDDLE OF THE NIGHT — Brotherhood of Man (Pye 7N 46117)
DANCE YOU OUT OF YOUR PAIN — Gary Portland (Capitol CL 15995)

Radio Orwell

IPSWICH

HIT PICKS

Andy Archer: HOLD ON — Ian Gomm (Albion ION 2)
Anthea Clarke: DIPPETY DAY — Father Abraham (Decca FR 13798)
Keith Rogers: BLAME IT ON THE BOOGIE — Jacksons (Epic EPC 6683)
Greg Bance: NEVER LET HER GO — David Gates (Elektra K 12318)
Bernard Mulhern: YOU NEVER DONE IT LIKE THAT — Captain & Tennille (A&M AMS 7384)
Tony Valence: BABY I'M YOUR FOOL — The Pips (Casabalanca CAN 130)
Nigel Rennie: LUCY AIN'T YOUR LOSER LOOKIN' GOOD — Ronnie Sessions (MCA 377)

ADD ONS

IT'S OVER — Boz Scaggs (CBS 6493)
VICTIM — Candi Staton (Warner Brothers K 17221)
LITTLE GODS — Yellow Dog (Virgin VS 224)
DON'T COME CLOSE — Ramones (Sire SRE 1031)
CAN'T GET NO BOOTY — Stephen Stills (CBS 6662)
COMING HOME — Marshall Hain (Harvest HAR 5168)
HOLLYWOOD NIGHTS — Bob Seger (Capitol CL 16004)
MIDDLE OF THE NIGHT — Brotherhood of Man (Pye 7N 46117)
I DON'T WANT TO BE ALONE TONIGHT — Dr. Hook (Capitol CL 16013)

Pennine Radio

BRADFORD

HIT PICKS

Julius K. Scragg: BOOGIE FUND — Solar Flare (RCA PB 1334)
Peter Levy: I DON'T WANT TO BE ALONE TONIGHT — Dr. Hook (Capitol CL 16013)
Stewart Francis: FOOL (IF YOU THINK IT'S OVER) — Chris Rea (Magnet MAG 111)

PENNINE PICK

MIDDLE OF THE NIGHT — Brotherhood of Man (Pye 7N 46117)

ADD ONS

DIPPETY DAY — Father Abraham (Decca FR 13798)
LITTLE GODS — Yellow Dog (Virgin VS 224)

NOW THAT WE FOUND LOVE — Third World (Island WIP 6457)
BLAME IT ON THE BOOGIE — Jacksons (Epic EPC 6683)
VICTIM — Candi Staton (Warner Brothers K 17221)
HOLLYWOOD NIGHTS — Bob Seger (Capitol CL 16004)
WHENEVER I CALL YOU FRIEND — Kenny Loggins (CBS 6551)

Piccadilly Radio

MANCHESTER

ADD ONS

NOW THAT WE'VE FOUND LOVE — Third World (Island WIP 6457)
FOOL (IF YOU THINK IT'S OVER) — Chris Rea (Magnet MAG 111)
LITTLE GODS — Yellow Dog (Virgin VS 224)
WORLD OF TODAY — Supermax (Atlantic K 11108)
WHAT GOES UP — Alan Parsons (Arista 213)
HOLLYWOOD NIGHTS — Bob Seger (Capitol CL 16004)
VICTIM — Candi Staton (Warner Brothers K 17221)
MIDDLE OF THE NIGHT — Brotherhood of Man (Pye 7N 46117)
MELODY — Jon Kennett (RCA PB 5112)
BLAME IT ON THE BOOGIE — Mick Jackson (Atlantic K 11102)

Swansea Sound

SWANSEA

HIT PICKS

Colin Mason: BLAME IT ON THE BOOGIE — Jacksons (Epic EPC 6683)
Jon Hawkins: LET'S SPEND THE NIGHT TOGETHER — Melanie Harrold (DJM DJS 10876)
Phil Fothergill: JUKE BOX GYPSY — Lindisfarne (Mercury 6007 187)
John Sachs: YESTERDAY EVENING — Candi Staton (Warner Brothers K 17221)
Peter Quinn: POST WAR GLAMOUR GIRL — John Cooper Clarke (CBS 6541)

ADD ONS

THESE BOOTS ARE MADE FOR WALKING — Happy Cats (Grapevine GRP 110)
BOOGIE FUND — Solar Flare (RCA PB 1334)
BLAME IT ON THE BOOGIE — Mick Jackson (Atlantic K 11102)
GOT TO QUIT LOOKING AT YOU BABY — Dave & Sugar (RCA PB 1251)
A ROSE HAS TO DIE — Dooleys (GTO GT 229)
IT'S OVER — Boz Scaggs (CBS 6493)
LOVE DON'T LIVE HERE ANYMORE — Rose Royce (Whitfield K 17236)

Radio Tees

TEESIDE

ADD ONS

LOVE DON'T LIVE HERE ANYMORE — Rose Royce (Whitfield K 17236)
MAKING ALL THE RIGHT MOVES — Tina Charles (CBS 6594)
WHENEVER I CALL YOU FRIEND — Kenny Loggins (CBS 6551)
DISCO TECH — Carole King (Capitol CL 16009)
YOU'RE THE ONE THAT I WANT — Hylda Baker/Arthur Mullard (Pye 7N 46121)
SUMMER NIGHTS — John Travolta/Olivia Newton John (RSO 18)
BLAME IT ON THE BOOGIE — The Jacksons (Epic EPC 6683)
RIGHT TIME OF THE NIGHT — Jennifer Warnes (Arista 92)
I DON'T WANT TO BE ALONE TONIGHT — Dr. Hook (Capitol CL 16013)

Radio 210

THAMES VALLEY

ADD ONS

YOU'RE THE ONE — Seals & Crofts (Warner Brothers K 17211)
IT'S THE FALLING IN LOVE — Carole Bayer Sager (Elektra K 12314)
I CAN'T STOP LOVING YOU — Leo Sayer (Chrysalis CHS 2240)
JUKE BOX GYPSY — Lindisfarne (Mercury 6007 187)
I'LL BE WAITING — Santana (CBS 6520)
BACK HOME ONCE AGAIN — Renaissance (Warner Brothers K 17102)
TRANQUILLO (MELT MY HEART) — Carly Simon (Elektra K 12514)
BODY TALK — Grand Theft (EMI International INT 566)
WHENEVER I CALL YOU FRIEND — Kenny Loggins (CBS 6551)
IT'S A BETTER THAN GOOD TIME — Gladys Knight & The Pips (Buddah BDS 478)
BROKEN LADY — Larry Gatlin (Monument MNT 5142)

Radio Trent

NOTTINGHAM

ADD ONS

A ROSE HAS TO DIE — Dooleys (GTO GT 229)
MIDDLE OF THE NIGHT — Brotherhood of Man (Pye 7N 46117)
BLAME IT ON THE BOOGIE — Jacksons (Epic EPC 6683)
GIVIN' UP GIVIN' IN — Three Degrees (Ariola ARO 130)
LITTLE GODS — Yellow Dog (Virgin VS 224)
JUKE BOX GYPSY — Lindisfarne (Mercury 6007 187)

Radio Victory

PORTSMOUTH

HIT PICKS

Chris Pollard: NEVER LET HER GO — David Gates (Elektra K 12318)
Nicky Jackson: LITTLE GODS — Yellow Dog (Virgin VS 224)
Andy Ferriss: CAN'T GET NO BOOTY — Stephen Stills (CBS 6662)
Chris Rider: VICTIM — Candi Staton (Warner Brothers K 17221)
Anton Darby: WHENEVER I CALL YOU FRIEND — Kenny Loggins (CBS 6551)
Jack McLaughlin: BLAME IT ON THE BOOGIE — Jacksons (Epic EPC 6683)
Dave Carson: HOLLYWOOD NIGHTS — Bob Seger (Capitol CL 16004)
Station Special: ONE FOR YOU ONE FOR ME — La Bionda (Mercury 6198 227)

BBC Blackburn

BBC BLACKBURN — HIT PICKS

Jude Bunker: NOW THAT WE'VE FOUND LOVE — Third World (Island WIP 6457)
Phil Scott: HONEY I'M RICH — Raydio (Arista 183)
Trevor Hall: BACK HOME ONCE AGAIN — Renaissance (Warner Brothers K 17102)
Pat Gibson: BLAME IT ON THE BOOGIE — Jacksons (Epic EPC 6683)
Gerald Jackson: IT'S NOT SO EASY/SUNDAY — Chris Kelly (United Artists UP 36451)
Nigel Dyson: DON'T PITY ME — Thelma Houston (Motown TMG 1117)

BBC Humberside

PERSONAL PICKS

Barry Stockdale: DORSET JUGGERNAUT — Yetties (Decca F 13796)
Margaret Garbett: I CAN'T STOP LOVING YOU — Leo Sayer (Chrysalis CHS 2240)
Pam Gillard: IT'S A BETTER THAN GOOD TIME — Gladys Knight & The Pips (Buddah 478)
Dave Sanders: YOU'RE THE LOVE — Seals & Crofts (Warner Brothers K 17211)

BBC Medway

PRESENTER PICKS

David Cornet: MIDDLE OF THE NIGHT — Brotherhood of Man (Pye 7N 46117)
Jimmy Mack: MEXICAN GIRL — Smokie (RAK 283)
John Thurston: DIPPETY DAY — Father Abraham (Decca FR 13798)
Mike Brill: HOLLYWOOD NIGHTS — Bob Seger (Capitol CL 16004)
Dave Brown: DANCE BALLERINA DANCE — Blue Haze (A&M AMS 7382)
Tony Valence: SWEET MUSIC MAN — Millie Jackson (Spring 2066 973)

BBC Ulster

ADD ONS

MEXICAN GIRL — Smokie (RAK 283)
WASHING MACHINE BOOGIE — Hotfoot Gale (Charly CYS 1044)
LITTLE GODS — Yellow Dog (Virgin VS 224)
EVER FALLEN IN LOVE — Buzzcocks (United Artists UP 36455)
NOW THAT WE'VE FOUND LOVE — Third World (Island WIP 6457)
CAN'T STOP DANCING — Chanter Sisters (Safari SAFE 10)

Radio Bristol

Tim Manning: THANK YOU FOR BEING A FRIEND — Andrew Gold (Elektra K 13135)

MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

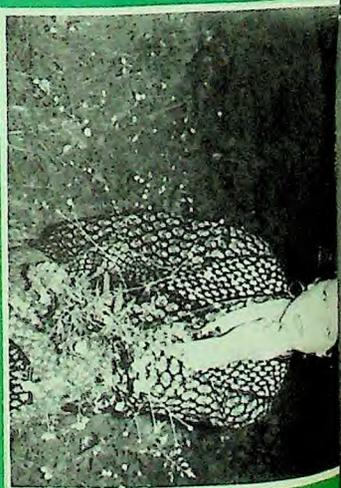
SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
CHRIS BLAKE & HONEY BROWN Summer Nights DJM/Weekend DJs 10875 (DJM)	SEPT 1	None	Song from Grease, already charting Olivia Newton-John & John Travolta but Blakey of TV, Love for Lydia, Mixed Blessings TV series with later October showing. Will appear Bruce Forsyth show October. Music, trade ads. PR tour. Colour bag.	Held over from last week's sudden space problem with other version also reviewed now charting. Pity if this does not find chart place for greater sensitivity than original, less obvious vocal reading with good Ray Monk production.
DR FEELGOOD Down At The Doctors United Artists UP 36444 (EMI)	SEPT 1	She's A Windup (34, 1977).	Colour bag with pic depicting theme. Frequently adorning music press.	Another good single from band deserving more popular success than achieved. Rolling tune, tasty instrumental break. Should make 75.
VOYAGE Point Zero GTO 235 (CBS)	SEPT 8	From East To West/Scots Machine (13, 1978)	Quick follow-up to last, with record still in charts early this month. Disco reaction must be good for success although signs promising from album play.	
ALBERTOS LOS TRIOS PARANOIAS Heads Down No Nonsense, Mindless Boogie Etc., Logo GO (D) 323 (RCA)	SEPT 1	None	Double-record set, gate-fold sleeve with spine, four tracks, recommended mp 75p. Music press, trade ads, dealer material. Frequent gigging with particular popularity University-college scene, North of England.	One way of attempting mass outbreak of popularity for cult group. Expected sideswipes including dialogue presumably featuring presumed Bob Harris with Rodney Lewellyn.
THE BISHOPS I Want Candy 10" 10 CHS 101 7" NS 37 6" NS 376 (EMI) (EMI) (EMI)	SEPT 8	None	Three sizes of disc, although 10" said for media; posters. First EMI promotion concentration through new link of companies.	Strong lively version of old standard with impact resting on repetitive title line.
FATHER ABRAHAM Dippety Day Decca FR 13798 (Selecta)	SEPT 15	Smurf Song (2, 1978)	Decca say, "To help avoid confusion for dealers and public alike the record will be available in an unlimited edition pressing in black vinyl with plain white paper sleeves." Frequent daily teen paper features. TV advertising via a petrol company advert.	Previous 45, now excess 750,000 sales, forecasted hit S/F, March 25, chart placing June three; Same fare, catchy tune, chorus, interplay of Smurfs with their musical creator. From expected Christmas release LP. Will Smurfs achieve Womble success/sales? This 45 suggests possibility.
THIRD WORLD Now That We've Found Love Island WIP 6457 (EMI)	SEPT 8	None	From promoted LP, Journey To Addis (1LPS 9554); features, black music press.	Familiar Philly number, penned Gamble-Huff, here given rugged vocal treatment, ever-present reggae feel without actually being the real thing. Tailor-made arrangement for lengthy mid-record instrumental break which never comes but even without, infectious disc, worth record company staying with it no immediate success forthcoming.
SMOKIE Mexican Girl RAK 283 (EMI)	SEPT 8	Hits, 1975 onwards with first two under group name spelt Smokey. Most releases, Top 20	Special press letter, constant group touring, TV appearances, press features.	Included here since first release penned by two members of band, Chris Norman, Pete Spencer with possible suggestion of failure away from familiar Chinn-Chapman fold, however this unlikely. Musical feel in title, usual harmony sing-a-long type chorus with suggestion writers have learnt from usual songwriters.
THE THREE DEGREES Giving Up, Giving In Ariola ARO 130 (Pye)	SEPT 8	Six, top 50 hits from 1974 onwards with last, Toast Of Love (36, 1976), including chart-topper, 1974, When Will I See You Again.	Concerts. Trade, consumer press ads extensive disco promotion, promotional TV film, point of sales material including full colour posters. Limited edition, 10,000 red vinyl 12" singles, full-colour bag - 7" standard company bag, PA, press, radio, TV. PR: Jennie Halsall (01-839 6338).	Popular, though hardly hot chart act with familiar vocal sighs, forceful vocals on up-tempo number for debut Ariola disc after former hits, albums released, Epic/Philadelphia International. Brave choice of song for almost come-back when more romantic, girly style number might have been more obvious. Possibilities.
ETTA JAMES Take It To The Limit Warner K 17224 (WEA)	SEPT 15	None	Recent UK, PA's, special live appearance for media, several London club dates with promised Autumn return.	Inspiring version of Eagles hit (12, 1976) with gospel feel in choir sounding vocal back-ups, occasional piano touches. Lady hit US, Chess artist early Sixties with blues ballads, later success R&B before personal problems caused withdrawal. From Jerry Dexter produced LP, Deep In The Night (see album file, August 12, p 27). Good for charts but programmes might think opening too slow.
CHRIS REA Fool (If You Think It's Over) Magnet MAG 111 (EMI)	Re-issue, SEPT 8	None. Disc charting US, Canada, Australia	Previous lengthy folder, media interviews, pics. Repeat bio, addition of considerable sheaf of copied pages from US trade music papers etc., which wax positive. Repeat UK radio concentration with apparent good response.	Not hard to see why US success, very much car radio with floating tune, tasteful laid-back vocals, given Gus Dudgeon production. Disgrace no chart certainly not ours.

ALBUMS

ARTIST/TITLE LABEL/Number/ Distributor	RELEASE DATE/ BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
BRAND X Masques Charisma CAS 1138 (Phonodisc) PETER HAMMILL The Future Now Charisma CAS 1137 (Phonodisc)	Both September 8 Artists tour from September 22 - October 1 with Hammill performing live for the first time as solo artist. Formerly appeared with Van der Graaf.	Brand X: Unorthodox Behaviour, Moroccan Roll, Livestock, Hammill: Only two still in catalogue, Silent Corner: And The Empty Stage. With Van Der Graaf, recent double live recorded Marquee, London, Vital. Among extensive catalogue most popular sellers, Still Life, World Record.	Brand X: Various accolades from US record press with member Percy Jones, top jazz player, 1977, Record World. Band voted No. 1 Jazz/Rock outfit, Record World, 1978. Appeared UK, Knebworth, June 1978. Hammill: With Van Der Graaf, piano, guitar, vocals, founded Manchester University, 1967. Various solo records, known with, without group, for rather doom laden themes. Considerable cult following.	Both giving interviews, press, radio. Both tour with Brand X heading dates. September 22, Bristol Hippodrome; 24, City Hall, Newcastle; 25, Odeon, Edinburgh; 26, Apollo, Manchester; 28, Dome, Brighton; 29, Hippodrome, Birmingham. October 1, Rainbow, London. Fly-posting, press ads with expected airplay with other possibilities being considered at copy deadline.	Hammill: Intense, almost detached air with artist once more working through his feelings, perceptions. Tracks have common feel of intense weight, almost doomy, partly intensified (as usual) by spoken-singing style of artist with variation and relief coming from often subtle changes in backing play. Second side even more intense than first with best illustration Medea/ell, like other tracks, hymn-like in music, given choral backing, preserving mystery with always throughout lyrics which need hearing. Album good, should be stocked in gig areas, particularly also by college, university town stores. Brand X: Third studio LP, band changes since last. Robin Lumley out for Peter Robinson, formerly Suntrader. Chuck Bergl from Al D'Mola instead of Kenwood Donnard. Recorded UK, Trident, all instrumental, modern jazz with up-tempo number first cut good for in-store demonstration. Two long developed tracks close both sides with particularly attractive, slow-building, title cut. Like Hammill, stock if gig, further education store location.
SOLID SENDERS Solid Senders Virgin V2105 (Virgin)	SEPT 8 Ties in with major band appearance, September 5, Knebworth. Concert, album led to group member Wilko Johnson gaining considerable media exposure in telling band story, its future, the album.	Debut album of group. For Wilko Johnson, Dr Feelgood material; for member, Steve Lewis, Count Bishop. Single: Walking On The Edge/Dr Dupree.	Formed Wilko Johnson, left Dr Feelgood during recording of that band's fourth album, March 1977. Johnson waited the time, then formed band with Southend pianist John Potter, bass player Steve Lewis, drummer Alan Platt. Potter now departed with replacement awaited.	Wilko Johnson interview BBC, Radio One, Rock On; Kid Jensen's, Roundtable with album cuts featured. Band at Knebworth, Radio Ads on main stations. Trade, consumer press ads. Posters, Selected window displays. Badges, stickers with former only available, Knebworth.	Note: inclusion of live album only with first 15,000 copies otherwise merely studio recorded material. Live set contains band at best with extremely fine versions of songs associated with stage set including excellent version of Dylan's, Highway 61. Also commended Walking On The Edge. Live sides, less than 15 minutes per side. Studio set good but lacking some of bonus LP's grit, drive, excitement. Tends to drone on, sometimes too laid-back, with guitar attack often missing. None-the-less, particularly compared with other current albums, far from poor. Note: some copies originally lacked Shop Around but Virgin state this should only apply to review albums. In-store play: if one of 15,000 with both records in-stock, suggest material already named, otherwise S175, First Thing In The Morning. Worth pushing, particularly if Feelgood LP's popular.
JANIS IAN Janis Ian CBS 8270 (CBS)	SEPT 1 Material issued in America with subsequent release scheduled in UK, although arrival slightly later than official date.	Stars (CBS 80224), released 16/8/74; Between The Lines (CBS 8065), 11/4/75; Afternoon (CBS 69220) 1/2/76; Miracle Row (CBS 81879) 18/7/77.	Less than 5ft tall, well adjusted Brooklyn girl who hit charts when teenager with Society's Child. Proceeded for time to drop out of scene but returned early part of Seventies writing with first CBS record 1975. Major star Stateside. Recently engaged to Portuguese writer-producer Timo Sargo.	Basic company servicing of album with particular attention toward media where sympathetic hearing to artist's material given. Artist in Britain each of last two years for some concerts, TV work, radio interviews with considerable press coverage. Although not a major star in UK, artist is well known with considerable airplay received on several recent singles including haunting, well-written number Seventeen.	However original, honest some, if not all, her songs, artist does possess moments of self-indulgence where in particular melody becomes sacrificed for general self-analysis over plodding piano notes, although on this album more irritating much of drumming contribution. Intropective, often punishing words, performed in usual artist mould with little relief in music, arrangement but rather found in lyric lines. In-store play gives problems, as will much of album for general day-time programming, with many songs possessed of low notes, taking time to develop. For all strictures given, artist has magnetism, as evidenced by cult following but on this LP unlikely to penetrate beyond faithful. Among best cuts, Do You Wanna Dance, S175 plus the excellent Hopper Painting S275. Women determined to re-live or become who they are will find much on I Need To Live Alone Again, S274.
THE SUPREMES ... At Their Best Tamla Motown STML 12091 (EMI) VARIOUS The Big Wheels Of Motown EMTV 12 (EMI)	Supremes: AUG 25 Motown Various: SEPT 8 Material compliments previous volume of Supremes hits when Diana Ross lead singer. Various Motown compilation selected as latest EMI TV marketing promotion with Motown catalogue lending itself to strong track selection.	Original group from Detroit, hit scene mid-1960's with contract signed 1961. Early R&B chart success until national top 20 with Where Did Our Love Go, Baby Love, with then constant success. LP in question picks up post Diana Ross, early 1970 era, from hit Someday We'll Be Together. Motown Various LP too many hit artists to cover but now Isley Brothers, Martha Reeves, Jackson 5 (now Jacksons) no longer on Motown.	Supremes album ads, special servicing black magazines, radio programmes orientated toward group. Motown Various, EMI TV album with high promotion budget with major trade, music press (particularly disco, black press) ads, posters. Special mail-out, information sheets, bios for writers, producers.	Supremes: Album title can be deceptive to unaware since material picks up group post 1970. With only 7 hits, one of which re-issue Baby Love (12, 1974), plus no hits for four years title seems rather tarnished. Hence album includes non-chart tracks, an odd inclusion of 1978 recorded The Sha-La-Bandit (press bio has group dead, buried 1977). Among hit cuts, Up The Ladder To The Roof (6, 1970); Stoned Love (3, 1971); Nathan Jones (5, 1971); Floy Joy (5, 1972); Automatically Sunshine (10, 1972); Bad Weather (37, 1973). Baby Love, not included was in 1974 hit golden oldie release with lead, Diana Ross. Motown Various: Although cuts issued on numerous Motown compilations this particular gathering virtually free from blamish. Stain on non-stop hit character lies in selection of Martha Reeves & Vandellas track, Jimmy Mack, (21, 1967, re-issue 21, 1970), only non Top 11 cut chosen. Obviously fine value for money, unlike Supremes can be consumer recommended without real question. Supremes appeal for those wanting complete collection of hit singles.	

16	23	Ian Dury	•	Stiff SEEZ 4
17	14	20 GIANT HITS Nolan Sisters	•	Target TGS 502
18	21	B FOR BROTHERHOOD Brotherhood Of Man	□	Pye NSPL 18567
19	27	BAT OUT OF HELL Meat Loaf	□	Epic/Cleveland Int EPC 82419
20	20	THE ALBUM Abba	◉	Epic EPC 86052
21	31	EVERYONE PLAYS DARTS Darts	□	Magnet MAG 5022
22	25	WHO PAYS THE FERRYMAN Yannis Markopoulos		BBC REB 315
23	16	20 GOLDEN GREATS The Hollies	•	EMI EMTV 11
24	18	RUMOURS Fleetwood Mac	◉	Warner Brothers K 56344
25	22	THAT'S WHAT FRIENDS ARE FOR Johnny Mathis/Deniece Williams		CBS 86068
26	15	AND THEN THERE WERE THREE Genesis	•	Charisma CDS 4010
27	26	OCTAVE Moody Blues	□	Decca TXS 129
28	39	SUNLIGHT Herbie Hancock		CBS 82240
29	24	CAN'T STAND THE REZILLOS The Rezillos		Sire K 56530
30	17	OUT OF THE BLUE Electric Light Orchestra	◉	Jet JETDP 400
40	36	Abba	◉	Epic EPC 69218
47	28	BUT SERIOUSLY FOLKS Joe Walsh		Asylum K 53081
48	38	HANDSWORTH REVOLUTION Steel Pulse		Island ILPS 9502
49	-	PASTICHE Manhattan Transfer	•	Atlantic K 50444
50	50	THEIR GREATEST HITS 71-75 Eagles	◉	Asylum K 53017
51	59	20 GOLDEN GREATS Beach Boys	◉	Capitol EMTV 1
52	60	ARRIVAL Abba	◉	Epic EPC 86018
53	-	A TRICK OF THE TAIL Genesis		Charisma CDS 4001
54	45	THE SOUND OF BREAD Bread	◉	Elektra K 52062
55	48	BLAM Brothers Johnson		A&M AMLH 64714
56	37	A NEW WORLD RECORD Electric Light Orchestra	◉	Jet JETLP 200
56	-	SKELLERN Peter Skellern		Mercury 9109 701
58	-	I KNOW COS I WAS THERE Max Boyce	□	EMI MAX 1001
59	NEW	SOLID SENDERS Solid Senders		Virgin V 2105
60	43	BLACK AND WHITE Strangers	•	United Artists UAK 30222



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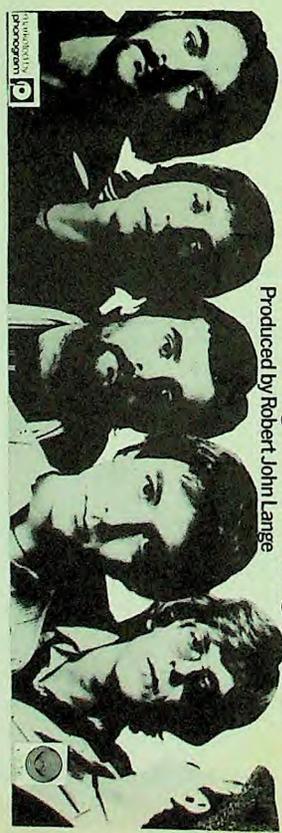
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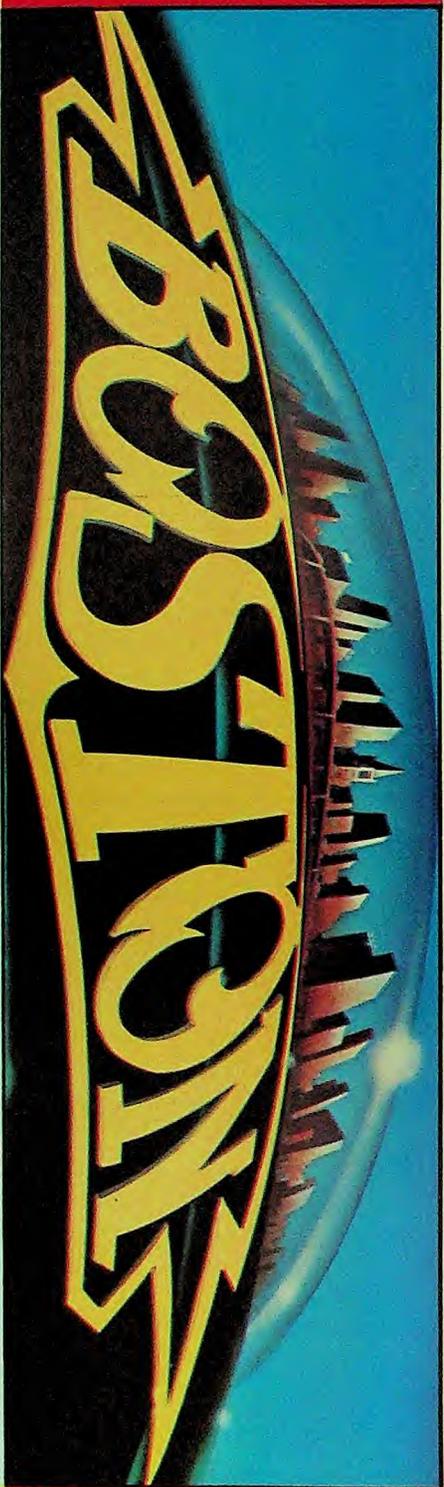
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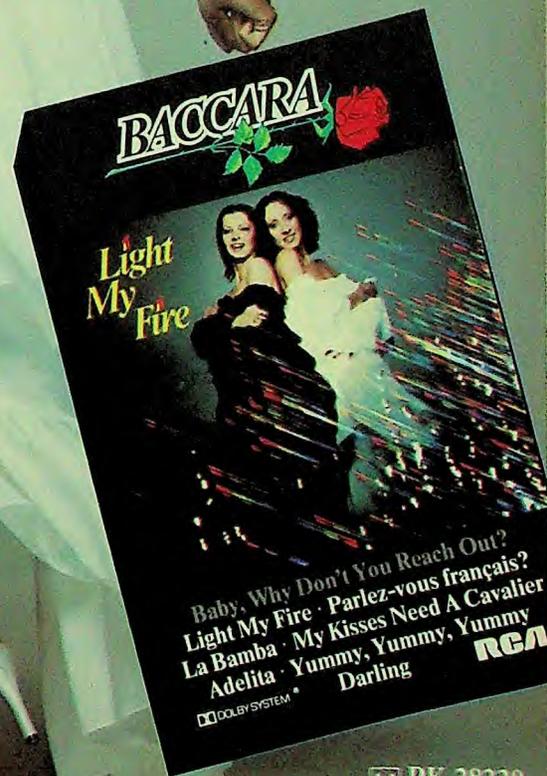
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FOCUS ON GERMANY

Problems in broadcasting

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SEVENTY-FIVE years ago, on January 14, 1903, the Genossenschaft Deutscher Tonsetzer (GDT) was founded. On July 1 of the same year the Institute for Musical Performing Rights (AFMA) opened its doors. We shall not, however, be celebrating the actual anniversary until autumn, and at that time we will remember with special gratitude two men whose names are very closely linked with the development of the German Copyright Society: Richard Strauss and Werner Egk.

Whereas, as early as 1870, composers and publishers were able to protect their scores against unauthorised performance by appending the words "Performing Rights Reserved", it was not until the "Law Governing Copyright for Musical and Literary Works" passed on to the statute books in 1901 that the groundwork was laid for establishing and exploiting the society in 1903.

Total receipts for 1977 increased by DM 25.9 millions vis-a-vis 1976. Total receipts for the 1977 trading year rose by DM 25.9 millions from DM 329.9 to DM 355.8 millions.

The previous 50:50 share of industrial sound carriers is to become the exception and the 60:40 participation between authors and publishers the rule. Even if every member of GEMA may not feel fully satisfied, I hope they will bear with me if I recall the words of Wilhelm Busch:

"The wish fulfilled gives birth to others".

Sound Broadcasting

The question of naming composers in radio and TV broadcasts has, in the meantime, once again been the subject of discussion.

It has once again been recommended that broadcasting services in future give the names of composers and lyricists whenever the names of interpreters and other collaborators are mentioned in the credit titles of a TV broadcast or preceding and closing announcements of a radio programme.

Among our members we have 195 broadcasting staff who are in permanent employment and among whom use is made of a total of 182 pseudonyms. As every broadcast of a work belonging within the GEMA repertoire is credited and, from this income, in turn, the GEMA members receive their proportional share in accordance with the distribution plan, the broadcasting personnel exert a considerable influence upon the amount of income of every member.

Through their key position, they are able, by selection of music titles, to show preference to some members and to virtually disregard others. In this connection, it is significant that these same broadcasting personnel are able to decide their own extra income if they select compositions for broadcasts in which they themselves participate as composer, administrator or publisher. It is painfully obvious that this extraordinary scope for decision-making on programme format and its economic consequences is wide open to abuse.

Every example of abuse in radio broadcasting is, owing to this dependence on the industry, today more serious than ever before. I quote from *Funkschau* (No. 13/1978, Page 46):

"In the light music sector (pop, hit parade, etc.), the radio broadcasting industry in the Federal Republic today is in a position of total dependence on the music

THE SOCIETY for Musical Performing and Mechanical Reproduction Rights (GEMA) is the German equivalent of our PRS and MCPS, and one of the most famous copyright protection and collection organisations in the world. GEMA's chairman and general director, Professor Doctor ERICH SCHULZE, has made the following special precis for *Music Week's Focus on Germany* of the report of GEMA's meeting of members held in Munich on July 4/5 1978.

industry. Only 9 per cent of this music sector is from internal sources, so that 91 per cent is supplied from record companies. In the case of serious music, including choral and folk music, the internal production still accounts for 25 per cent."

Increasing problems forced the broadcasting chiefs in 1976 to initiate more stringent controls and revised instructions to ensure that the use of music is governed solely by programming needs.

Obviously this tightening up is regrettable from the aspect of those broadcasting personnel not involved in the abuses. But, until such time as the situation has been cleared up and the guilty parties identified, those persons who are not involved should display some understanding for these measures, the more so since it is in their own best interests.



GEMA PRESIDENT Professor Doctor Erich Schulze.

In a letter to the Bavarian Broadcasting Authority dated March 17, 1978 the Bavarian Minister for Education and Cultural Affairs, Dr Kreile, Member of the Bundestag, commented:

"The ARD and ZDF principles on the use of music titles are intended to obstruct the abuse whereby programme creators in salaried positions and who are also composers are making unduly frequent use of their own works or those of their similarly-placed colleagues with other broadcasting bodies; the object of those principles and our own objective is to keep open an access to the broadcasting bodies for freelance composers who are not in a salaried position."

The Minister added that this guideline is practical and convincing. Consequently this matter is receiving his persistent support.

The appeal proceedings which have been in progress before the EEC Commission in Brussels since 1971 against Radio Luxembourg for breach of the EEC Cartel Regulations have not yet been concluded. As the Federal Supreme Court has suspended the civil proceedings which have also been in progress since 1971 pending a legally valid decision by the EEC Commission and, owing to its inactivity, the progress of both cases has been blocked, GEMA has filed

an action for inactivity against the Commission before the European Court of Justice.

This penetration by Radio Luxembourg into the music publishing business merely in order by this means to gain some share of the proceeds of the exploitation societies is highly undesirable and falsifies the competitive situation.

Piracy of Sound Carriers

Piracy of sound carrier media has become increasingly prevalent in the Federal Republic of Germany, so that composers, lyricists and publishers are being subjected to increasing financial losses. The Members' Meeting offered an opportunity, within the framework of an exhibition, to show members the various methods of sound carrier piracy on a basis of display material.

According to estimates by IFPI, London, already two per cent of LPs and nine per cent of cassettes in the overall turnover on the West German sound carrier market is taken up by pirated products. In other countries the ratio is even less favourable, more particularly in the case of cassettes — for example the share in Italy is 55 per cent in Greece 80 per cent and in Indonesia 99 per cent.

To combat this piracy more effectively, GEMA works in close collaboration with the Federal Association of the Phonographic Industry. Measures to combat sound carrier piracy can be sub-divided into:

(a) criminal proceedings through formal summonses;

(b) enlightening the general public through press releases and dealer bulletins;

(c) special training courses.

At the present time 13 preliminary investigations are pending against sound carrier pirates, in connection with which GEMA has filed charges.

There has been a favourable attitude on the part of the public prosecutor's offices to launch criminal proceedings for breach of copyright pursuant to Sec. 106 of the West German Copyright Act. The increasing awareness of the criminal prosecution authorities of sound carrier piracy as a commercial crime rather than a mere offence justifies the hope that in future further success is to be anticipated in combating piracy.

Successes Overseas

Foreign receipts rose from DM 24.1 to DM 26.4 millions. It is certainly a pleasure to be able to report something on the spread of German music in foreign countries.

Some developments are also apparent in the light music field. The two US exploitation societies (ASCAP and BMI) created awards and also confer them on foreigners if a certain popularity becomes evident in the relevant broadcasts.

For example the following Citations of Achievement were awarded by the BMI: 1952: Paul Lincke RN for Glow Worm. 1965: Horst Jankowski for a Walk in the Black Forest. 1968: Bert Kaempfert for Spanish Eyes and Strangers in the Night. 1970: Bert Kaempfert for Danke Schoen. 1970: Klaus-Günter Neumann for Wonderland by Night. 1976: Henry Mayer and Georg Buscher for My Melody of Love. 1976: Peter Bellotte for Love To Love You Baby.

BMI conferred the Special Citation of Achievement for more than one million broadcasts in 1978 to Leon Jessel RN for Parade of the Tin Soldiers and Lotar Olias for You, You, You.

A Country Music Award by ASCAP was made in 1973 to James Last for When The Snow Is On The Roses.

The International Record-Family

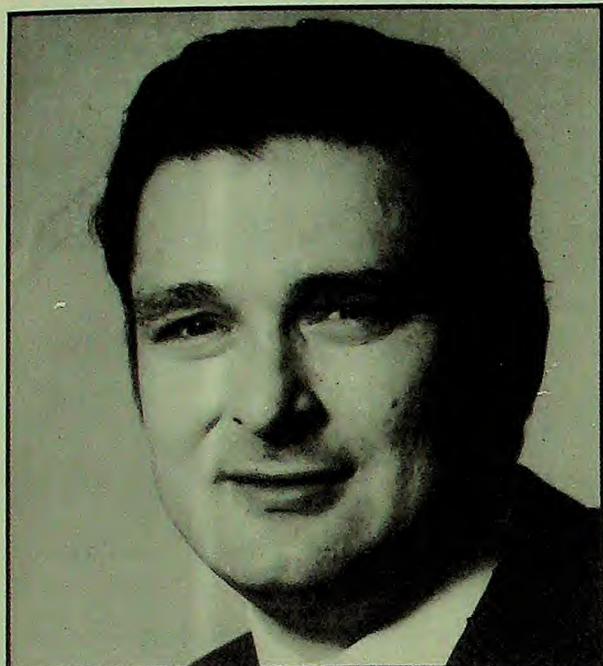


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FOCUS ON GERMANY



JOSEF BAMBERGER, general manager of the UFA Music Publishing Group.

Domestic talent is needed

THE UFA Music Publishing Group is the music publishing arm of the Bertelsmann Holding Company conglomerate, which is active in book and magazine publishing, book and record clubs, the Ariola-Eurodisc record companies, television production companies and modern printing and pressing facilities in Germany, Austria, Italy, Spain and Portugal.

UFA (Universum-Film-Aktiengesellschaft) comprises Musik-Edition Discoton, Ufaton-Verlagsgesellschaft, Dreiklang-Dreimasken Bühnen- und Musikverlag, Wiener Bohème Verlag and Bavariaton-Verlag. These catalogues are exploited by means of printed music and its distribution, motion pictures, television, stage performances, radio and records as well as through selective advertising and promotion activities in the media. Its general manager is Dr. Josef Bamberger, who has been with the UFA group since 1971 after several years' service with other Bertelsmann companies.

Discoton was formed in 1959 and specialises in German and international repertoire. Prominent composers with whom Discoton is working include Joachim Heider, Igal Bashan, Leo Leandros and

among the hits scored in Germany are Brand New Key, The Young New Mexican Puppeteer, Delta Queen and most recently Ca Plane Pour Moi. Discoton represents the Interworld catalogues in German-speaking territories.

Ufaton was founded as the sister company to the Universum-Film-Aktiengesellschaft in Berlin in 1929, and represents nearly all the music from the old UFA motion pictures, consequently controlling a large amount of German evergreens in German-speaking territories such as Lola and Fallin' In Love Again from The Blue Angel.

Since January 1977, Ufaton represents in German-speaking territories the Walt Disney catalogues and could already score a big success with The Rescuers which will be certainly equalled by the upcoming Pete's Dragon. "We are very proud to celebrate this year Mickey's 50th Birthday," says Dr. Bamberger.

Dreiklang-Dreimasken Bühnen und Musikverlag was founded in Munich in 1910, and affiliated to UFA together with its subsidiaries Alrobi, Alberti and Charivari in 1964. The catalogue covers all aspects of light music, particularly theatrical plays, partly as complete works (stage rights) and partly in the exploitation of individual titles from well-known musical plays. Among its writers are Ralph Benatzky, Nico Dostal, Leo Fall, Emmerich Kalman, Mischa Spoliansky, Robert Stolz and Oscar Straus, and among its famous publications are White Horse Inn, Madame Pompadour and international evergreens such as Beyond The Blue Horizon, Isn't It Romantic, When I Take My Sugar to Tea and Just One More Chance.

"Standard and evergreen music is very important in Germany, and nostalgia is on a high level with its earnings increasing every year," Bamberger pointed out.

Wiener Bohème Verlag is one of the oldest music publishing companies on the European mainland, and will celebrate its 60th anniversary in 1979. It was formed in 1919 in Vienna by music publisher Otto Hein with world-famous operetta and light music composer Robert Stolz, who died in June 1975.

Wiener Bohème was affiliated to UFA in 1931, bringing with it many of the most popular songs from the Roaring Twenties, and was subsequently converted into a film music publishing company controlling titles not owned by UFA. Worldwide hits in its catalogue include When Day Is Done, Just A Gigolo and Yes We Have No Bananas.

Bavariaton-Verlag was founded in 1932, and affiliated to UFA in 1964. The principal contents of its

MUSIC PUBLISHING in Germany covers the entire gamut of music from the classics to folklore, and includes a strong and thriving light music and operetta sector. A cross-section of activity and views is presented in this Focus and will be continued in subsequent editions of Music Week.

catalogue are the soundtrack music of Bavaria motion pictures, but it has extended its scope since 1974 by the acquisition of other catalogues such as Edition Folklore Musikverlag containing Bavarian and Alpine folk songs.

"One of the Bavariaton writers, Franz Grothe, is very successful in both East and West Germany," said Bamberger. "Also one of his compositions, Midnight Blues, is very popular in Japan, from where we get a good royalty cheque every year."

Bamberger runs UFA from its Munich headquarters with a staff of 22. "Bertelsmann has a very good principle that every managing director throughout the group has his own freedom within certain rules, and he's responsible for his results. If I have a good act or song, we go for the best deal."

UFA is introducing full computerised documentation of its catalogue this year through a DATA terminal. "This management administration information system seemed expensive at the beginning, but it will be well worth it over many years," declared Bamberger. "Manpower with the essential special knowledge of copyright and accounting is very rare and hard to find. We now have thousands of additional copyrights to look after from international sources."

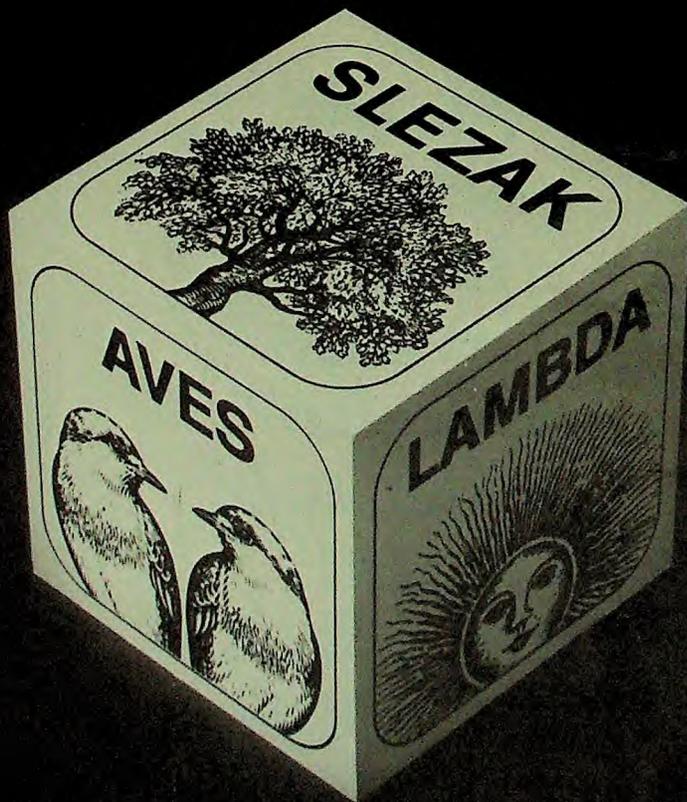
The bulk of UFA's income derives from standards, in which repertoire area it is a market leader in German-speaking territories. Robert Stolz still is its No. 1 standard writer.

Bamberger, who has a degree in economics from the University of Cologne for which he wrote a thesis on the record industry, is not yet satisfied with the progress of German music at home or abroad.

"We do not have enough German acts and German writers in the charts. There is no great help from the Government or official institutions to help German talent and music. I would like the Government to encourage our music industry to export.

"This doesn't mean we're looking for subventions, but there should be fair competition in the European Economic Community. Everybody knows that, for instance, UK participants at Midem only pay half their costs, while German participants have to pay 100 per cent, although these are tax deductible expenses."

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FOCUS ON GERMANY

THE FRANCIS Day & Hunter music publishing operation in Germany is 50 years old. It began in Berlin, was then administered by Melodie der Welt in Frankfurt, and moved to Hamburg in 1970. It staff total 18, including five engaged on promotion and four on copyright.

FD&H assistant general manager is Gerd Mueller, who has been with the company for six years, and he emphasised its motivating principle of proving that it is independent, productive and forward-looking and not merely existing on UK and American material.

"When placing songs, we don't have any pressure from the Electrola side," he commented, referring to FD&H's membership of the EMI Music Group and Electrola's status as the EMI record operation in Germany. "We've got to earn money for EMI, and we must place songs where they are most suitable."

FD&H is planning its own disc label, a development which Mueller regards as logical and necessary in the company's progress.

"It's not settled yet, but we're working on it with Electrola, who like the idea. They've been looking for an a&r outlet in Hamburg because the 450 kilometres between here and Cologne, where they are based, is a problem.

"I'm not suggesting that every publisher should have a record label, and obviously different companies have different situations. It's certainly a necessity to have a studio at least which artists and songwriters can use. A good demo studio is sufficient if it's combined with a deal with a good professional recording studio."

Mueller sees a revival in the fortunes of sheet music in Germany. At one time only the standard publishers did well in this sector, but he believes people now want to play music again, and they are attracted to well-produced folios with original ideas in presentation and good photos of the artists associated with the music.

A German sheet music revival?



GERD MUELLER of Francis Day & Hunter.

"Publishers and independent producers are the creative source in Germany these days," said Mueller. "There are some problems on the sub-publishing side of the business. I'm not keen on cover versions unless they can do well. They're not necessarily a good thing, and often they produce less if they're bad. A cover version doing better than the original is a very rare case."

He is not enthusiastic about the change in mechanical royalties which takes effect on January 1 next which will give a 60-40 per cent split between publishers and writers in

favour of the latter. The present division is 50-50.

"Foreign writers can collect their 60 per cent through GEMA," Mueller commented. "If I invest money and build an artist, which is considerably more than mere publishing, then the rate should be 50-50."

Despite matters like this, FD&H is doing well and facing the future with confidence and enthusiasm.

"Our problem is to continue the good work," smiled Mueller, "but we have to be selective. Expansion can lose the original family feeling."

INTERSONG HAMBURG is enjoying its best year ever with its wide span of catalogues ranging from copyrights of the Fifties and Sixties recorded by artists such as Elvis Presley through West Coast rock exemplified by Fleetwood Mac to the best of British and American new wave music featuring acts like Boomtown Rats and Blondie.

Writers achieving particular success include Genesis, Peter Gabriel, Jeff Lynne, Chick Corea, Jean Michel Jarre and Sweet.

One of Intersong's most important recent acquisitions from England is the Magnet Music deal involving material written and recorded by super group Darts, Guys 'n' Dolls and Chris Rea.

From France Intersong has the Cezame Music catalogue containing contemporary rock, folk and educational music, with records being distributed in Germany by Membran. From Holland comes Argentina with three cover versions by

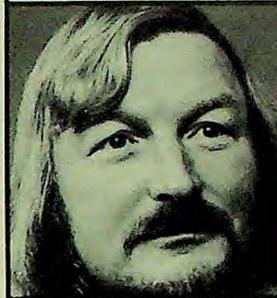
Intersong's best year ever

Conquistador, Francis Goya and Ricky King, and Arabian Affair, an Oriental sound recording by the Abduhl Hassan Orchestra which made the Dutch top 10.

From Italy there has been Amore Mio by El Pasador and covered by Roland Kaiser, both versions making the German chart, and Soito I Segno Dei Pesci written and recorded by Antonello Venditti, which was a No. 1 in Italy, while from the USA there are copyrights on the Raydio LP.

On the domestic original copyright side, James Last is outstanding, and has celebrated 10 years of successful co-operation with Intersong by extending his contract. Exclusively signed Drafti Deutscher contributed a substantial number of copyrights, recorded by established artists, and German rock lady Inga Rumpf attracted international attention with her RCA album My Life Is A Boogie. As well as gaining European releases, Inga is the focus of interest among several prominent American music people.

Intersong's production activities are prospering, and the current roster of artists and their record outlets comprises Jannette Kania (Phonogram), Hilda (CBS), Karen Heywood (CBS), Shirley Kim (DGG), Karin Anders, Sandy Mills (Phonogram), and Luis Rodriguez (Aladdin/EMI).



James Last — "Outstanding".

We're Growing In Many Ways



CBS Germany



Boston (Epic)



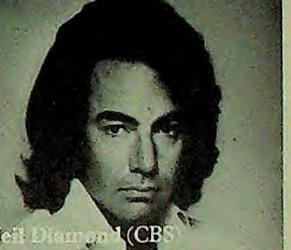
Chicago (Epic)



Leonard Cohen (CBS)



Costa Cordalis (CBS)



Neil Diamond (CBS)



Bob Dylan (CBS)



ELO (Jep)



Heart (Portrait)



Ticky King (Epic)



Lake (CBS)



Vicky Leandros (CBS)



Meat Loaf (Epic)



Santana (CBS)



Supertramp (A&A)



Umberto Tozzi (CBS)

FOCUS ON GERMANY

by MONTI LUEFTNER
President, Ariola-Eurodisc

DURING THE first half of 1978, Ariola Germany achieved the biggest sales growth in its history. Sales for the period January-June showed an increase of 51.1 per cent compared with the same period in 1977. This rate of expansion is far above the German industry growth rate (17 per cent), and strengthens Ariola-Eurodisc's important share of the market.

These high sales were reflected in the German charts. Performance analysis for singles during the first half of 1978, according to the German trade magazine *Musikmarkt* on July 15, gives Ariola the leading share of almost 32 per cent. Or, in other words, almost every third single to reach the German chart was distributed by Ariola.

We are also very satisfied with our sales of LPs and cassettes, and Ariola commanded 18 per cent of chart album performance, the best in Germany.

Ariola's annual balance for the fiscal year from July 1, 1977 to June 30, 1978, far exceeded our expectations. The sales increase for this period was 31.2 per cent in comparison with the previous year, far above the industry growth rate which I estimate to be about 13 per cent during this period. Ariola thus continued its extraordinary sales growth of the last five years.

During the fiscal year 77-78, 30 million Ariola-distributed recordings were sold. A statistician figured out that, for every second around the clock for the entire year, an Ariola record was sold in Germany. To make this achievement possible and to satisfy distribution requirements of the retailers, an

Ariola—a sale a second

ultra-modern computerised warehouse and distribution facility was opened in September 1977.

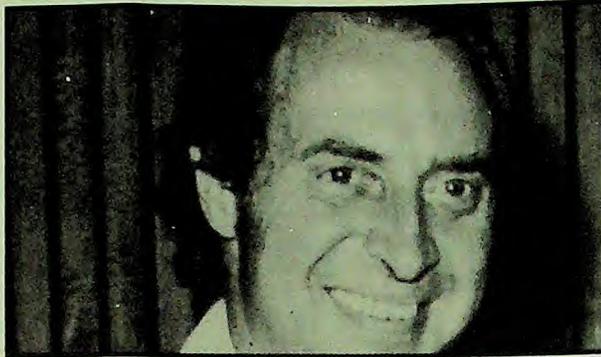
Pre-requisites for our success are, of course, on the one hand, the creativity of our artists and producers and their writers, and on the other hand a highly qualified management team and staff who miss no opportunity to make a hit or break a new artist.

Leading the way for us this year have been Boney M and Udo Jürgens. Over 1.5 million Boney M singles and over one million albums and cassettes have been sold within the space of weeks, and Udo Jürgens and the German national football team won gold and platinum records for over one million units sold of their *Buenas Dias*, Argentina recording. Don't ask me how many records we could have sold if our kickers in Argentina had played as well as they sang in the studio!

In addition to these two acts, we were able to obtain outstanding results for other established artists like Manfred Mann's Earth Band, Uriah Heep, Cat Stevens, Emerson Lake and Palmer, Steely Dan and ELO, to name just a few.

More new acts

What really made the difference this year, though, was our ability to break more new acts than ever before, both in English and in their native language. For example, there was Amanda Lear, John Paul Young, Eruption, Plastic Bertrand, Gerry Rafferty, La Bionda, Dee Dee Jackson, the Teens, Andrea Jürgens, Benny and Bernard Brink,



Monti Lueftner

and our most recent charters, Motors with Airport.

Another reason for our strong performance is that Ariola is playing its part like Jupiter and Hansa in the trend towards Continental productions in English which are exerting a tremendous impact on international sales. Right now in Germany you can see the strong connection between the domestic music scene and the international music market, where Germany has become a source of creativity and new impulse.

As the German market with its considerable rate of sales increase could become the second largest music market this year, it might be interesting to see where the productions which have had chart success in the first half of 1978 originated.

Forty of all charted singles and 45 of charted albums are being produced in Germany. Of the remaining international chart positions, English product takes the

biggest share ahead of US material. Also making the charts with increasing frequency are productions from other European countries such as France, Holland, Italy and Sweden.

Although we are talking mostly about Ariola development in Germany, one shouldn't forget the similar results achieved recently by Ariola companies in Holland, France, Belgium, Switzerland, Austria, and also in Spain, where general market conditions have had a negative influence on recent sales.

Sensational

The three newest Ariola companies — in Mexico, England and Switzerland — have had what I think is a sensational start. I am confident that in the not too distant future, Ariola UK, supported by co-operation with Hansa Records London, will be one of the most important sources of product for

Ariola companies around the world. In the USA, following the initial development stages, we intend to shift into a higher gear, and an expanded team of marketing and production specialists will build up a much larger artists roster than was previously possible.

The Ariola group is constantly growing. It will not be long before Ariola is producing and distributing music in all important countries of the world. As we keep growing, our two most important aims will be as follows.

1. *To have individual management and staff in each country working from a broad base of independence. All our people in the Ariola group will have a great opportunity for self-realisation and exercising their own creativity. In this way I hope they can identify with the goals of the company and enjoy their jobs.*

2. *To stay an artist-orientated family going for optimum growth, not maximum growth, so that we always have time to talk to our artists, producers and partners, and to take care of their needs and problems.*

Reaching an optimum size also means that you can always make quick decisions, and that you have more flexibility when market conditions are changing, considering that in each market there are certain limits to the amount of promotion possibilities. For example, where the playlists of radio stations are concerned, if a record company gets too big, the competition within it gets stronger, making it nearly impossible to represent properly the interests of all artists and partners who give you their product. Somebody is going to come out on the short end.

I am sure that adhering to the two principles stated above has been an essential basis of Ariola's successful development so far.

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FOCUS ON GERMANY

The German charts in focus

THE TWO German music trade papers, *Musik Informationen/ Der Automatenmarkt* and *Musikmarkt*, publish charts on a fortnightly basis.

Musik Informationen/ Der Automatenmarkt, which specialises in the jukebox sector of the music business, publishes "Aktuelle 50" for singles, Top 50 for LPs, a Disco 40 and Eurocharts. The information and data on which the charts are based comes from sampling 650 jukebox licensees, wholesalers and retailers who are picked and sampled by the staff of Sigbert Verlag GmbH, which publishes the paper.

The data for single and LP sales plus a popularity sampler of jukebox plays are used to compute the charts, which are also published in some organs of the consumer press, and used for some radio station hit parades. The charts are used as a guide for ordering by the jukebox industry and some record retailers and chain stores.

11m readers

Musikmarkt publishes a chart for singles and one for LPs and musicassettes. These charts are widely consulted by retailers and chain stores for ordering purposes, and are reprinted in magazines and newspapers with a total readership of about 11 million.

Since September last year, the *Musikmarkt* charts have been compiled by Media Control, a unique service team in the world of

music charts based in Baden-Baden. The costs of the chart computing are shared by *Musikmarkt* and Bundesverband der Phonographischen Wirtschaft, the record business trade organisation, and the second German TV channel contributes to the cost of the singles chart as well.

Retailer pool

Media Control was founded by Karlheinz Koegel, 32, a former radio journalist who is president of the organisation. It uses an IBM 32 computer system, and has a pool of 1,640 record retailers supplying sales information, from which 800 are selected at random for the compilation of each set of charts to minimise the risk of hyping. Koegel believes the Media Control system is superior to the UK method because the sampling is bigger and the participating retailers are not mainly concentrated in the urban conurbations.

Three years ago another specialised service company appeared in the German music industry in the shape of Taurus Press. It publishes "documentations of popular music" in paperback form such as *Hit Records*, including 2,100 British chart singles; *Hit Bilanz* containing all German chart singles since 1959 plus the radio chart, and *Hit Bilanz LP* with a similar compilation for the album chart based on the *Musikmarkt* lists.



Tangerine Dream

Rock independence at last

by GUNTER EHNERT
Author of
Rock In Deutschland

IT HAS been an extremely long road to the goal of independence and self-awareness for German rock.

The first signs of a German rock scene happened in the early Sixties when the Beatles were living off their gigs at Hamburg's Star Club. Groups like the Rattles, the Rivets and the Lords appeared, but mostly imitated American rock 'n' roll idols, whom the German media concentrated upon rather than local talent. Foreign acts were the

yardstick by which local bands were judged, and the latter responded by copying the Claptons, Emersons and Pink Floyds of the world.

In 1969 a revolt began against this blatant imitation and lack of originality. Several German groups came upon the scene refusing to be local echoes of overseas bands, and although their musical quality was sometimes indifferent, they paved the way for the birth of the German rock movement.

Today early recordings by Amon Duul, Can, Guru Guru, Popol Vuh, Kraftwerk, Ash Ra Tempel, Faust, Tangerine Dream, and Agitation Free are valued and sought after as collector's items and evidence of the so-called "underground scene" which marked the start of German rock.

Worldwide

The latter is far more than just something for freaks and aficionados, as is proven by recording contracts granted by big foreign companies in the cases of Klaus Schulze (Island), Michael Hoening (Warner), Popol Vuh (Barclay), and Tangerine Dream and Ash Ra (Virgin) on a worldwide basis.

There are also several German rock bands signed by German record companies which have scored six-figure sales successes abroad.

Among them are Birth Control, Jane, Passport, Can, Kraftwerk, and Lake, whose total exceeds 400,000. A good commercial future can be predicted for bands that achieve 50,000 album sales in Germany such as Eloy, Triumvirat, Scorpions, Kran, and Amon Duul.

Wide basis

In recent years the German rock scene has developed a wide basis with musicians of both artistic and commercial interest. Prominent among them is the internationally constituted band Between with its sensual meditative music, the electronic Cluster, which has worked with Brian Eno, the jazz-rock group of Volker Kriegel, jazz-rock pianist Joachim Kuhn, Embryo, which has worked with Charlie Mariano, Lucifer's Friend, which specialises in orchestral rock, Holderlin with its folk rock, the Release Music Orchestra, Snowball, Carsten Bohn's Bandstand, and Ougenweide, which appeared at the Cambridge Festival this year.

Deserving special attention is Eberhard Schoener, the multi-talented leader of the Munich Chamber Orchestra, who works regularly with Jon Lord and has succeeded in building bridges between many musical worlds from Asian folk to the electronic on his solo albums.

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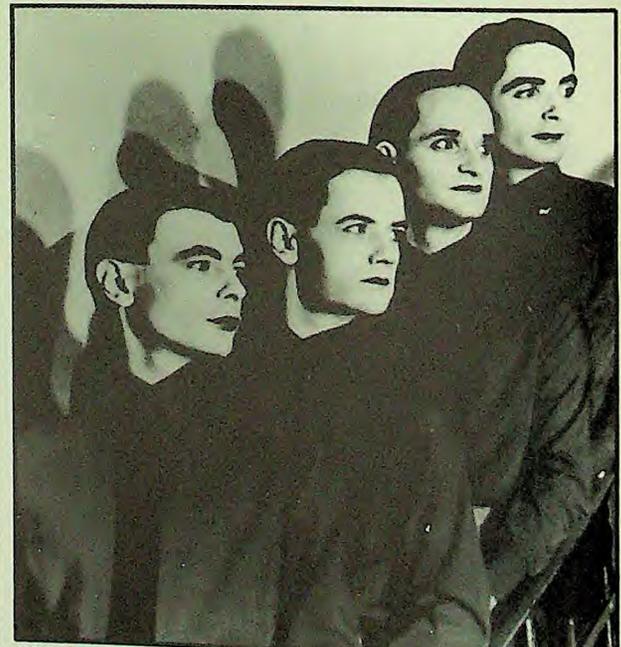
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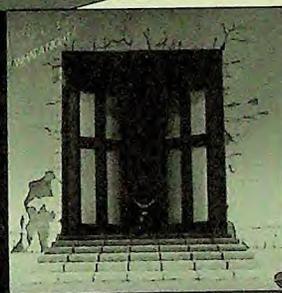
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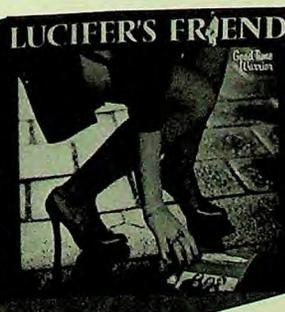
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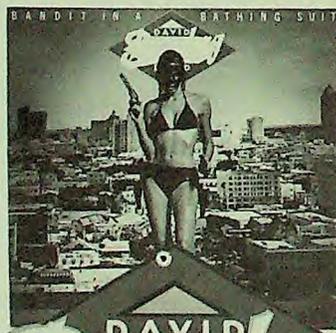
Bromberg has played with stars of the calibre of Bob Dylan, Tom Paxton and Ringo Starr.

This rare London appearance is timed to coincide with the release of his third fantasy album, "Bandit In A Bathing Suit".

David Bromberg on stage with his band at the Theatre Royal. Drury Lane, Oct 1st.

BANDIT IN A BATHING SUIT
FT 548

"HOW LATE'LL YA
PLAY 'TIL?"
FTSP 53



"RECKLESS
ABANDON"
FT 536



ANOTHER FANTASY

URNS TO FACT



ALBUM REVIEWS



DR FEELGOOD
Private Practice. United Artists UAG 30184. The sixth album from the Feelgoods and a much stronger offering than the fifth, *Be Seeing You*. Richard Gottelher (Blondie, Richard Hell etc) is in the producer's chair. This LP, while retaining the raunchy r n b feel that has always been the band's trademark since early days shows both that they have matured musically and completely settled since the departure of guitarist Wilko Johnson. The band are touring currently; the track, *Down At The Doctor's* has been released as a single; UA are already well into a heavy marketing campaign for the LP. Verdict: a quality album that must sell. ●

Ex-Feelgood boy makes good

SOLID SENDERS
Virgin V 2105. Producer: David Batchelor, Probably Wilko Johnson's (pictured right) best effort since the Feelgoods split — really fine rock which is much closer to its r&b and boogie origins than new wave can ever hope to be. Credit to everyone, but John Potter's keyboards, particularly the boogie piano stuff, is a special joy. Johnson gives both the raucous side and the harmonic in his vocals. Strong enough and initial limited edition with free live LP (not a patch on the studio disc) should considerably help it to chart.



SMALL FACES
78 in the Shade. Atlantic K50468. Producer: Kemastri. Artistically the band's brave return to gigging and recording after eight years has justified itself proudly in this LP rather than the first they did. Return to r&b roots, no concessions to the hit gimmicks of the past, plenty of soul. McLagen's keyboards work is great, and Marriott's vocals get earthier and more interesting as he gets older. Might build slowly, but could find a much wider audience than old SF fans, and do pretty well. ***

THE KINKS
20 Golden Greats. Ronco RRL 2031. Compilation producers: Gordon Smith and Neil Palmer. All the favourites are there from *You Really Got Me*, a hit in 1964, to *Apeman*, in 1971, taking in *Dead End Street*, *Waterloo Sunset* plus Dave Davies' solo singles. A national TV campaign will assure chart entry. ●

Rose Royce roller

ROSE ROYCE
Strikes Again. Whitfield K 56527. The band, currently in the singles chart with *Love Don't Live Here Anymore* (featured on the album) tour the UK this month and in October and will be featuring the excellent funk music from the LP, their second for Whitfield. ●

VARIOUS
Emotions. K-tel NE 1035. Sweet pop/rock compilation, with tracks by recent or regular charters such as Nilsson, Billy Joel, Elkie Brooks, Johnny Mathis, and Gladys Knight and the Pips. Aimed at big, steady market. ***

JANIS IAN
Janis Ian. CBS 82700. Miss Ian's fifth album for CBS, and one of her best to date. The LP is her first for some considerable period but the material proves that the singer-songwriter has not been inactive. *I Need To Live Alone Again*, *Hotels And One Night Stands* and *That Grand Illusion* reveal that she is reaching a new creative peak. This is an album to please all her fans. ***

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CLASSICS SCENE

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Mid-price push by majors

FOUR MAJORS are aiming autumn product solidly at the mid-price market next month. Apart from the obvious benefits of repackaging strong-selling full price material most companies indicate that they are aiming at a new type of buyer, one who feels that newly-acquired hi-fi equipment demands better product than is, with some notable exceptions, available on budget, but does not wish to spend almost £5 on a classical record.

The additional attraction of this market is the booming sales of music centres which include stereo cassette players. A mid-price tape — either classical or pop — is often a better investment for a casual home pirate than a blank tape on which to copy a new disc. This also applies to cassette player owners. And to some buyers, a mid-price tape is better value for money than a discounted full-price one, as most shops will cut tape prices less than they do record prices when discounting.

This month CBS launches a new drive on its Embassy classical product, under the banner Embassy Classics, and RCA mounts a re-launch for its Gold Seal mid-price range. (See MW, Sept 16)

Through WEA, on State's new mid-price Prima series, to retail at £3.79, will be November releases of popular classical works performed

by Capital Radio proteges the Wren Orchestra, newly signed to the label. The first is Haydn's Symphony No. 92 and Mozart's Symphony No. 40; the second is the classic m-o-r choice of Tchaikovsky's 1812, Sleeping Beauty and Swan Lake; the third is Gershwin's American in Paris, with two pieces by Aaron Copland — Appalachian Spring and Fanfare for the Common Man.

Philips is launching a new mid-price range which will replace the existing Univero (records) and Sonic (cassette) titles. These two areas will be merged under the Festivo banner, the name revived from a decade ago when the company, for a short time, issued budget product under that logo.

Back product on Univero and Sonic will be deleted over a period, and the company emphasises that the new Festivo titles have never been available in the UK at mid-price. The best Univero titles will, eventually, appear on Festivo.

The logic of this launch will be to ensure simultaneous releases on disc and tape. Previously, Univero and Sonic releases were not always matched, and different numbering systems were thought to cause unnecessary confusion. Now, both disc and cassette will carry the same number and the prefix 6570 for disc and 7310 for cassette.

Press back-up for Williams Collection

CBS' JOHN Williams Collection, for release in mid-October, will be backed by national press advertising, scheduled to start about three weeks after the LP's release.

This is designed to follow-up strong retail support, which includes national window displays, in-stock cards and posters. Space will be booked in papers such as the Sunday Express and the Daily Telegraph.

Williams will also receive exposure, at least in London, in the short film *How To Score*, showing the making of the soundtrack for the film *Stevie*. The short will be shown in two London cinemas at the end of this month. Williams performs the soundtrack music by Patrick Gower.

The John Williams Collection (CBS 73784) includes the *Adagio from the Rodrigo Guitar Concerto*, *Paganini's Caprice No 24* (on which Rachmaninov based his



Guitarist John Williams with CBS MD Maurice Oberstein after being presented with a sculpture to mark sales over £1m worth of discs.

famous *Rhapsody* and Andrew Lloyd-Webber his *Variations*) Mozart's *Turkish Rondo*, Bach's *Jesu Joy Of Man's Desiring*, and many other works. All tracks have been recut for this collection, which is priced at £4.39 (cassette £4.59). The inner bag will list Williams' previous discs.

Edited by VAL FALLOON

Ten titles are in the initial launch, which will be backed by music press advertising, 200 window displays, posters and counter leaflets plus browser cards. The product will be aimed at both classical and across-the-board shops. There will also be sleeves for additional display purposes and all promotional and sleeve artwork will be basically cream and brown, to maintain a series identity.

For release in October, Festivo will retail at £2.45 (£2.60 for cassette). Said Roy Wilkins, Classical and tape marketing manager, "We are planning five more releases in November, then more in February and after that monthly releases of about half a dozen, always on LP and tape. All works will reflect the quality of our full-price product, and will be popular artists and popular works."

'Authentic' Handel by Harnoncourt

by NICOLAS SOAMES
IN ANOTHER bumper bag of 30 releases for October, Decca has included a half-dozen choral records varying from a long-awaited Kathleen Ferrier re-issue to "authentic" Handel conducted by Harnoncourt.

One of the most significant additions to the catalogue, is Haydn's *Mariazell Mass* which has not been available on record for 25 years, although it is an important large-scale mass.

This new recording (ZRG 867) is by the Choir of St John's College, Cambridge, The Academy of St Martin-in-the-Fields conducted by George Guest with Jennifer Smith, Helen Watts, Robert Tear and Benjamin Luxon as soloists. It is also available on cassette (KZRC 867). Both are priced at £3.99p.

Kathleen Ferrier's appeal refuses to wane which is why the re-issue, from 78s, of Pergolesi's *Stabat Mater* should prove popular, not least because Decca is going to give the disc "maximum promotion".

The recording, which was made in May 1946, also features Joan Taylor, The Nottingham Oriano Choir, and the Boyd Neel String Orchestra, and is conducted by Roy Henderson. It is the last of the Ferrier discs made for Decca to be re-issued (LXT 6907, £3.99p).

It is difficult to over-estimate the influence of Nikolaus Harnoncourt in authentic performances of Baroque music. He dominates two releases next month. Handel's

oratorio *Alexander's Feast* (EK6 35440 £8.80p), while it hardly competes with the *Messiah* (of which more later) is an important work.

It is performed here by the Bach Choir of Stockholm, The Concentus Musicus, Wien, and three young English soloists, Felicity Palmer, soprano, Anthony Rolfe Johnson, tenor and Stephen Roberts, bass, which should help sales in this country. The album is well-packaged with introduction and notes by Harnoncourt.

Bach cantatas

In addition, Harnoncourt features on a box set of *Bach Cantatas Volume 20* with Gustav Leonhardt (EX6 35362 £8.80) covering Cantatas Nos 76-79.

The musicians include the Leonhardt Consort and the Concentus Musicus, Wien, and it is worth noting that these are the only recordings of Cantatas Nos 77 and 79 now available. And authenticity rules again.

A classic performance from the early Sixties is Handel's *Messiah* by Sutherland / Bumbry / McKellar / Ward, with George Malcolm, harpsichord, and the LSO conducted by Sir Adrian Boult.

It has been in the catalogue since it was first released, but it has now been re-packaged and is available at the new price of £8.50p. The number is D104D 3, (cassette K104K 33).

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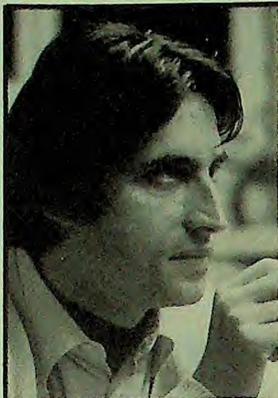
CLASSICSCENE

Peter Grimes complete and Trout from RCA

RCA IS concentrating its October marketing on 12 releases on the Gold Seal mid-price label (see *MW*, September 16). Only two full-price discs are scheduled: Britten's Peter Grimes coupled with Vaughan Williams' popular Fantasia on a theme by Thomas Tallis; and Schubert's Piano Quintet in A Major (The Trout).

The two English works are rarely coupled on disc and the orchestra is The Philadelphia conducted by Eugene Ormandy, a naturalised American. (Co-incidentally, one of the Gold Seal issues is Andre Previn conducting Walton's First Symphony). Britten's score for his opera includes the four sea interludes and a passacaglia, the pieces that are often recorded as a suite (RL 12744). Ormandy has recorded the Tallis Fantasia before, about six years ago for CBS coupled, traditionally, with music by Elgar.

The Trout Quintet is performed by Tashi, a young American ensemble formed in 1973, which has had two previous releases on RCA. The five players heard on this recording are supplemented by others when necessary up to the scale of a large chamber group, usually from other orchestras; for example, the Trout violinist is the leader of the Boston Symphony Orchestra, Joseph Silverstein. Peter Serkin, the pianist, is the son of Rudolf Serkin, who has of course, recorded The Trout Quintet himself.



Ricardo Muti

OPERA FROM EMI includes the latest in what has become a monthly Maria Callas release. October's is Bellini's *I Puritani*, recorded in 1953, with Callas heading a cast that includes Giuseppe di Stefano, Nicola Rossi-Lamini and Rolando Panerai. Tullio Serafin conducts the La Scala Orchestra and Chorus on this three-record set (also on tape) which comes, as usual, with libretto (SLS 5140). *I Puritani* was the composer's last opera. There is only one other complete version available.

The other opera set continues Ricardo Muti's excellent interpretations of Verdi, in a new recording of *Nabucco*. Renata Scotti, Matteo Manuguera and Nicolai Ghiaurov head the cast and the orchestra is of course The Philharmonia. There has long been a need for a new *Nabucco* and lovers of Muti's previous *Aida*, *Un Ballo in Maschera* and *Macbeth* will be glad to see this version (SLS 5132, and tape, three-record set, £13.10).

More Muti Verdi opera from EMI next month

Other choral works from EMI in October are Rachmaninov's *Liturgy of St. John Chrysostom*, the *Faure Requiem* and Mendelssohn's *Elijah*. Rachmaninov's first religious composition was written in 1910, and this recording, the second in co-operation with Balkanton, the Bulgarian State company, features the Chorus of the Bulgarian Radio (Sofia) plus solists. Conductor is Mikhail Milkov (SLS 5130). There are no other versions of the Rachmaninov.

Mendelssohn's *Elijah* is re-issued on Treasury, and is the 1947 version with the Royal Liverpool Philharmonic and the Huddersfield Choral Society conducted by Sir Malcolm Sargent. Soloists include Isobel Baillie and Gladys Ripley and at the time of its issue — on 78s — was highly acclaimed, the Huddersfield at that time being a top chorus, and Baillie's soprano the main attraction. (£5.70, RLS 730).

• One of today's great singers, mezzo-soprano Janet Baker, follows up her recital of French Songs with Previn conducting in October's release of Brahms. The *Four Serious Songs* and seven other songs are on ASD 3605. Included are two songs for alto and viola, here accompanied by Cecil Aronowitz. Andre Previn takes the piano part in this new release.

HOGWOOD'S WATER MUSIC FROM DECCA

by NICOLAS SOAMES
THE ACADEMY of Ancient Music follows up its highly acclaimed performance at this year's Proms with four new records, including Handel's *Water Music* in its complete version which drew such rave reviews when performed last month.

The *Water Music* (DSLO 543 £3.99p/KDSDL £3.99) is directed, of course by Christopher Hogwood, who directs them on two other discs devoted to Baroque music.

There is Purcell's *Theatre Music Volume II, Don Quixote*, (DSLO 534 £3.99) with Emma Kirkby, Judith Nelson, sopranos, James Bowman, counter tenor and David Thomas, bass.

And a Vivaldi collection, with concertos for various instruments, featuring Michael Laird, trumpet,

Anthony Pleeth, cello, Stephen Preston, flute, and Hogwood, himself on keyboards (DSLO 544 £3.99).

In addition, The Academy performs Handel's *Ode for the Birthday of Queen Anne*, and the *Anthem for the Foundling Hospital* with Nelson, Kirkby, sopranos, Shirley Minty, contralto, Martyn Hill, tenor and others, plus the *Choir of Christ Church Cathedral, Oxford*, but directed, this time by Simon Preston. That's on DSLO 543 £3.99p.

All these recordings are available on cassettes, and they mark the first major step into the more mainstream repertoire by the Florilegium label; though the recordings are of course distinguished by their "authentic" approach.

• Also see page 36.

Beethoven specials

APART FROM the launch of its Festivo Product (see separate story) Philips has few releases in October, though all are important and expected to make an impact on the market.

Two releases receiving special attention come from previously available box sets, both of them Beethoven works, and both with the LPO conducted by Haitink. They are the *Symphony No. 7* (set released January 1977) and *The Emperor Concerto* performed by Brendel (set released September 1977). The other symphonies and concertos in these sets will follow at intervals (6500 987 and 9500 234 respectively).

This series of releases will be the subject of special promotion in the form of pages in the major music papers advertising Haitink's Beethoven, building up to a concert series at the Festival Hall in November.

Neville Marriner and the Academy of St. Martin-In-The-Fields continues its popular series of Haydn "name" symphonies with the release of Nos 92 (Oxford) and 104 (London). There have been six releases so far, both single and as part of September's box sets. (9500 304). More Haydn opera, again



Bernard Haitink

continuing a series, comes on 6700 119, the fifth. This month's is *L'Isola Disabitata* and the conductor is Dorati. Soloists include Zoghby, Lerer, Alva, and Burson, with the *Orchestre de Chambre Lausanne*.

There are three more sets in October of the Vivaldi Editions, Volumes 1, 4 and 2. (these sets are not being released in numerical order). Vol 1 is 12 sonatas (Op. 1) and 12 Sonatas (Op. 2); Vol. 4 has 6 concertos (Op. 6) and *La Cetra*; Vol 2 has 6 sonatas (Op. 5), 6 sonatas (Op.13) and 6 sonatas (Op. 14). As usual, several musicians are featured, and Salvatore Accardo appears on Vols. 1 and 2.

Top names on CBS recitals

TWO IMPORTANT recital records are released by CBS in October. They are Renata Scotti and Placido Domingo's *Duets* (CBS 76732) and Frederica von Stade's *Recital* (CBS 76728). Scotti and Domingo are among the most popular opera singers of today, with Domingo constantly in demand for recordings and performances and Scotti, now at the peak of her career, recently becoming the record companies' darling.

With the National Philharmonic Orchestra conducted by Kurt Herbert Adler, they perform duets such as *Va, Jet T'ai Pardonne* from Gounod's *Romeo and Juliette*; and *Giorgio Si Batte* from Mascagni's *I Ranzau*. These are new recordings and lively interest is expected following Scotti's previous recording of Verdi pieces.

The second recital is of quite a different nature: von Stade, whose award-winning operatic recital has been one of CBS' top sellers, sings a wide variety of works from Purcell and Dowland to Debussy and Liszt, plus a modern tune titled *Jenny Rebecca*, co-incidentally, (or perhaps not) the name of von Stade's daughter. She is accompanied on the piano by Martin Katz.

More Erato available

RCA IS bringing more Erato titles into the UK in a bid to make the back catalogue of this French label more fully available here. The label recently celebrated its tenth anniversary and a limited numbers of special issue discs were imported at that time.

Now RCA is to import 57 further titles, increasing the number in the catalogue here to about 200. Page ads in the music papers will list the Erato stockists — over 60 dealers, and the advertisements will cover as many items as possible.

A new catalogue will be published which will include the October release, *Music For Two Guitars, Volume II* (STU 71092). Artists are Turibio Santos and Oscar Caceres and this follows up Volume I, which was issued in July. The new disc includes the only available recordings of three Beethoven works written for mandolin and harpsichord: *Theme and Variations in A*; *Sonatina in A minor* and *Sonatina in E*. Other works are Bartok's *Rumanian popular dances* and Falla's *Spanish Dance from La Vida Breve*.

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News in brief...

JAMES GALWAY is to premiere Rodrigo's *Concierto Pastoral*, written for him by the 75-year-old composer, on October 17 at the RFH. The concert will be broadcast live on Radio 3 and filmed by the BBC's *Lively Arts* team for a show tracing the process of the work's creation from first meeting of composer and artists earlier this year. Henryk Szeryng celebrates his 60th birthday on September 22 — Philips is giving the violin maestro a pre-birthday luncheon in Holland... newly-signed EMI artist Simon Rattle conducted the Philharmonic in the first performance outside Britain of Peter Maxwell Davies' *Symphony*, as part of this year's Flanders Festival in Ghent... Seta Tanyel, the pianist who played Scarlatti by ear at the age of 3½, makes her South Bank recital debut on September 28 performing Haydn, Beethoven, Schumann and Liszt... American flautist John Solum plays Malcolm Arnold flute concertos on EMI ASD 3487, including the No. 2, first performed at the Aldeburgh Festival in 1973... The Edward Heath ECO Christmas favourite of last year *The Joy Of Christmas*, is re-released by HMV on tape (TC-CSD 3784)... this month's Gilbert and Sullivan from HMV is *Iolanthe*.

**MORE
CLASSICAL
NEWS p 36**

Dual Rostropovitch role on EMI discs

CELLIST Mstislav Rostropovitch conducts Tchaikovsky on a new recording of the *Romeo and Juliet Overture* and *Francesca di Rimini*, available from EMI in October. The orchestra is the LPO. (The world-famous cellist's, well-known love of the composer's works was amply demonstrated last year when EMI released his complete Tchaikovsky symphonies.) These popular works are often recorded, but at the moment there is no recent disc of the two together (ASD 3567).

In his more familiar role, Rostropovitch performs Rachmaninov's *Sinfonia Concertante*, the work written for the cellist. This re-issue from the Sixties on SXLP 30266 also features the Prokofiev "Classical" Symphony. The RPO, conducted by Sir Malcolm Sargent, accompanies Rostropovitch while the Philharmonia, conducted by Kurtz, performs the symphony. There is

Berglund Sibelius set

THE COMPLETE set of Sibelius symphonies conducted by Paavo Berglund is now available from HMV. All except No. 3 are available separately, and an addition in this box, is the *Kullervo Symphony*. Also included is the *Scenes Historiques, The Bard and En Saga*. Priced at £16.95, the seven-record set is performed by the Bournemouth Symphony Orchestra (SLS 5129). (Also on tape, five cassettes, TC SLS 5129).

only one other recording available of the *Sinfonia Concertante*.

Another Russian cellist has his first solo recital on HMV next month. He is Daniel Shafran, who has appeared on Melodiya. Two of the works are transcriptions of Chopin's *Polonaise Brillante* and Schumann's *Fantasiestücke*, originally written for clarinet. The Chopin was edited by Tortelier and Feuermann. The other work is a cello piece — Schubert's *Sonata for Arpeggione and Piano* (though the arpeggione is not strictly a cello). Felix Gottlieb accompanies on the piano. (ASD 3566).

First Tennstedt UK recordings



Klaus Tennstedt

Bruch and Beethoven from CBS

BRUCH'S CONCERTO No. 1., one of the most popular violin concertos, is added to the already well-represented list of this work by Pinchas Zukerman on a CBS Masterworks release next month.

The Los Angeles Philharmonic is conducted by Zubin Mehta, a recent addition to the company's roster, and interest in the face of heavy competition may be aroused by the unusual coupling of Lalo's *Symphonie Espagnole*, also a popular violin piece. Both Zukerman and Mehta are strong sellers and the recent Elgar Violin

Concerto by the former was well-received.

Other CBS releases next month include Beethoven's *Symphony No. 7*, continuing the Lorin Maazel Beethoven cycle (Nos. 3 and 5 are on release). This is a new recording by the conductor, who has received much media attention recently (76724).

All Masterworks releases are, as usual, supported by music press advertising, window displays and point-of-sale.

CBS' mid-price Embassy Classics series is to be launched with a discount offer on the first batch of eight records. Some of the releases are *Scheherazade*, performed by the Philharmonic Orchestra (conductor Eugene Ormandy), Chopin: 14 Waltzes, played by Philippe Entremont; the 1812 Overture, Wagner's *Ride Of The Valkyries*, Beethoven's 5th, Strauss Waltzes and other across-the-board works.

EAST GERMAN conductor Klaus Tennstedt, signed to EMI last year, is long-established in his home country but is now being hailed by the West as a "discovery", a tag which must amuse him.

His introduction to the UK record buyer this month comes with two new EMI releases, the first in his Mahler cycle and, with Cuban-born soloists Horacio Gutierrez, two of the most popular piano concertos — the A minors by Grieg and Schumann.

The Mahler *Symphony No. 1* is Tennstedt's first British recording, and on ASD 3541 he conducts the London Philharmonic Orchestra. ASD 3521 marks Gutierrez' second disc for HMV (the first was the Tchaikovsky No. 1) and the orchestra is, again, the LPO. Both the concertos are widely recorded,

though of course not often together. More piano music in October is Sviatoslav Richter's performance of Beethoven's *Concerto No. 3*, which, with the Philharmonia conducted by Ricardo Muti, should prove a popular choice despite the many other versions available. Muti and Richter have worked together on several occasions but this is the first time they have recorded together. It may be remembered that when they performed the Beethoven No. 3 at the Albert Hall the reception was such that they encored the finale. (ASD 3542).

Some rarely recorded piano music can be heard on Daniel Adni's new disc of Nocturnes by John Field — one of the first composers to use this style. Eleven of these appear on this disc (ASD 3599).

On Florilegium

The Academy of Ancient Music

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The Choir of Christ Church Cathedral,
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Simon Preston
DSLO 541 (LP)
KDSLCL 541 (cassette)

PURCELL Theatre Music Vol. III
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CLASSICSCENE

Tchaikovsky ballet on Decca

By NICOLAS SOAMES

THE TWO main orchestral releases by Decca for October are both popular works. Richard Bonyngue conducts the National Philharmonic Orchestra in the complete version of Tchaikovsky's *The Sleeping Beauty* (D78D3 £9.95) cassette (K78K 33 £9.95).

He has now recorded all the Tchaikovsky ballets for Decca, the previous two having been generally well-received by reviewers.

The other release is Stravinsky's *Petrouchka* in the 1947 revised version by the Vienna Philharmonic Orchestra conducted by Christoph von Dohnanyi (SXL 6883 £3.99 KSXC 6883 £3.99).

Though von Dohnanyi is not yet a well-known name over here, Decca is pressing him to record all the Mendelssohn symphonies, after the success of Nos 1 and 5, so his is a name likely to be increasingly found in the news.

Another Decca October release reflects the fact that Christmas is not far off. The company has re-issued its disc *A Festival of Lessons and Carols* (Christmas Eve 1964) sung by King's College, Cambridge, under Willcocks on SPA 528 (£1.99) KCSP 528 (£2.35).

It includes *Once In Royal, O Come all ye Faithful, O Little Town of Bethlehem* and other hardy annuals. Incidentally, Andrew Davis is at the organ.

Among other popular re-issues is Prokofiev's *Peter and the Wolf* in the version by the RPO, Antal Dorati, and Sean Connery as

Quartets from Decca

A NEW Ravel/Debussy String Quartets disc is being released in October by Decca (ZK 46 £2.50 KZKC 46 £2.75) in a new performance by *The Aeolian String Quartet* led by Emanuel Hurwitz.

But the new record by the *Gabrieli String Quartet* also released in October should prove equally popular. It is a coupling of the two *Smetana String Quartets*, and there is only one other competing disc in the catalogue, played by the *Smetana Quartet* on Supraphon.

The *Gabrieli Quartet's* performances are available on SDD 529 £2.50, and on cassette at £2.75.

Racine.

The CBS version is coupled with *Faure's Pavane*, and features Lucia Popp and Siegmund Nimsgern with the *Ambrosian Singers* and the *Philharmonic Orchestra* conducted by popular young conductor Andrew Davis (he conducted this year's *First Night Of The Proms*).

narrator (SPA 520 £1.99, KCSP 520 £2.35).

Also, four new records of one-composer discs have been issued, bringing the Favourite Composer series up to 24. Those featured in these new compilations are Haydn (*Surprise, Clock Symphonies*, etc) Berlioz (*Overtures, Le Spectre de la Rose, Symphonie Fantastique*); Debussy (*Piano pieces, La Mer*, etc); and Liszt (*Piano Concerti, Sonata, Rhapsody*).

TWO VERSIONS of *Faure's Requiem* appear next month; one from CBS and one from EMI. On the EMI version, *Norma Burrowes* and *Brian Raynor Cook* are, with the *City of Birmingham Symphony Orchestra*, conducted by Louis Fremaux (ASD 3501). The mass has become increasingly popular in recent years. This recording is coupled with the *Cantique de Jean*

Rozhdestvensky discs

ROZHDESTVENSKY, the new BBC Symphony Orchestra's chief conductor, has been much in the news following his Proms debut. Those who want to find out how well his recordings reflect his prowess could be pointed in the direction of Melodiya imports.

Though several interpretations of Russian works have been recorded for this label, the set of *Sibelius Symphonies* could prove interesting, especially in view of the new issue of *Paavlo Berglund's* set (see separate story). The orchestra is the USSR Radio and TV. Another issue of the *Berlioz Symphonie Fantastique*, a recent recording.

Other works worth looking at are *Bizet's Carmen Suite*, orchestrated by Schedrin, *Borodin's 1st Symphony* and *Richard Strauss' Don Quixote* and *Ein Heldenleben* (tone poems) all conducted by Rozhdestvensky.

From Baroque to Sullivan —and opera

THE WORLD of Victorian and Edwardian Ballads has been dominated on disc at least by singers such as Benjamin Luxon and Robert Tear, but now the soprano Felicity Palmer, with pianist John Constable has moved into the field, writes Nicolas Soames.

Love's Old Sweet Song (ZK 45 £2.50 KZKC 45 £2.75) is a collection of songs by Arthur Sullivan, including the famous title song, and other items like *Daddy*, and *I'll Walk Beside You*.

Songs of a different era are performed by Rene Jacobs, counter-tenor and Ton Koopman, harpsichord, on *Italian Love Songs of the Baroque* (AW6 42226 £4.20).

These are taken from the period 1600 to 1639, and are by the more obscure composers, including Quagliati, D'India and Caccini, as well as Gagliano and Frescobaldi.

A compilation of some of the most popular tenor arias from Italian opera sung by Carlo Bergonzi (SPA 535 £1.99 KCSP 535 £2.35) should prove a better seller. The arias come from *Aida*, *Il Trovatore*, *La Boheme*, *La Traviata* and others.

IN THE STUDIOS

NEVILLE MARRINER, whose Haydn symphonies are being released monthly on Philips, is recording Mozart's *Symphonies Nos. 200 and 201* with the *Academy of St Martin-In-The-Fields* — the same orchestra and conductor later record 18th Century French opera arias by Gretry and Philidor with Christiane Eda-Pierre and over the same period (early October) Marriner and the Academy go back to their roots with a programme of Scarlatti and others.

Argo is recording *Spells*, Richard Rodney Bennett's huge choral work, with Jane Manning, the Bach Choir and the *Philharmonia Orchestra* under Sir David Willcocks. This will be paired with Bennett's *Aubade*, conducted by David Atherton... *Spells* is part of the Arts Council's new scheme for subsidising records of works by contemporary composers. The first was last year's BBC Records release of *Music of Anthony Payne*. Three other works were recorded in the recent sessions, but release is not expected before mid-1979. They were *Life Studies* by Nicholas Maw, a work for 15 solo strings, and *Peter Maxwell Davies' Symphony*, with Simon Rattle and the *Philharmonia Orchestra*. Each work, except for *Aubade*, was recorded in the presence of the composer.

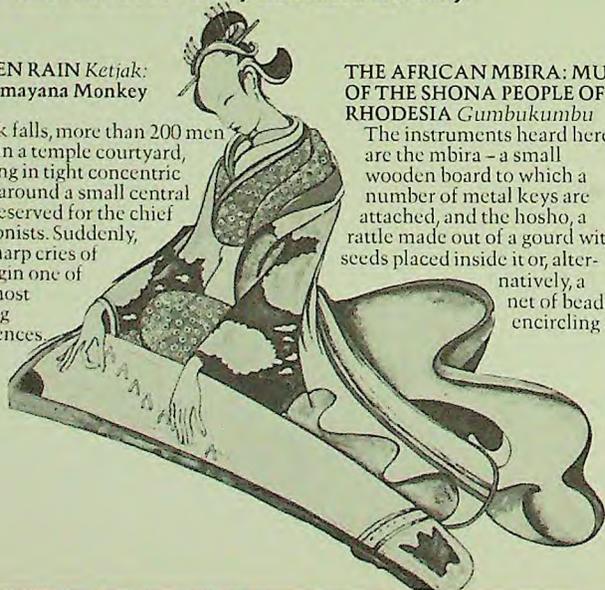
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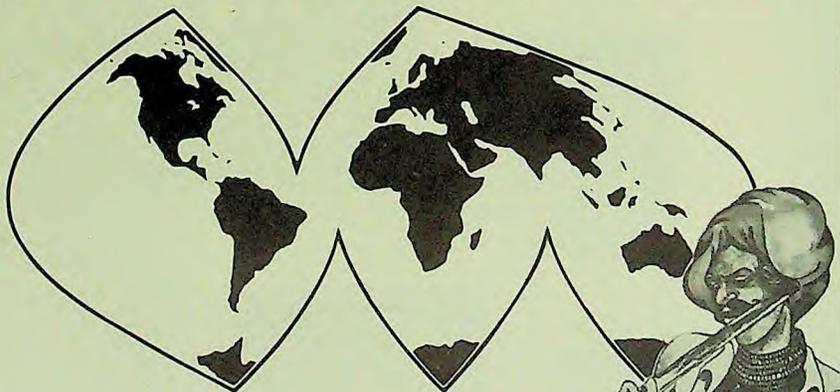
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- 6 RIVERS OF BABYLON, Far Musikverlag/Blue Mountain
- 7 IT'S RAINING, Magnet
- 7 NORTHERN LIGHTS, Warner Bros
- 9 JILTED JOHN, Sparta Florida/Kennel
- 10 OH WHAT A CIRCUS, Evita
- 11 CAPACABANA, Chappell
- 12 IT'S ONLY MAKE BELIEVE, FD & H
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- 14 SUBSTITUTE, ATV
- 15 RUN FOR HOME, Crazy/Chappell
- 16 SMURF SONG, Burlington
- 17 FINISH WHAT YOU STARTED, United Artists
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- 19 STAY, Lorna



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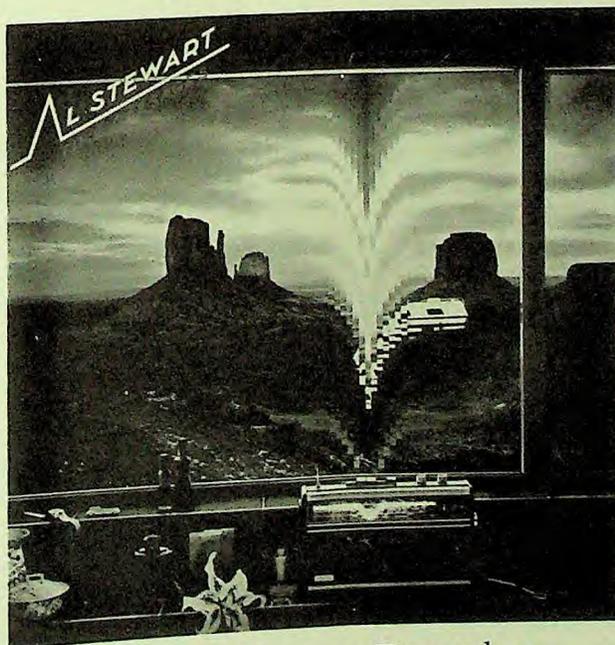
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RELEASES MUSIC WEEK INDEX

ABDUL HASSAN ORCHESTRA A
 ABYSSINIANS H
 ANDERSON BROTHERS L
 AYERS, Roy G
 BEATLES S
 BREEN, Joe W
 CAPTAIN & TENNILLE Y
 CELEBRATION C
 CLAPTON, Eric P
 COMO, Perry W
 CORCORAN, Chris Y
 COTTON, Gene Y
 CRAWLER H
 CRICKETS R
 EARTH WIND & FIRE G
 HAGGARD, Merle I
 HILL, Dan A
 JONES, Quincy L
 KELLY, Chris I
 KRAFTWERK N
 LA BIONDO O
 LA RUE, D.C. L
 MANGIONE, Gap T
 MASON, Harvey P
 MATHIS, Johnny/Deniece U
 Williams U
 MIDDLEL, Mark S

MOVIES T
 PEARLY GATES B
 QUINT N
 RADIO STARS R
 RAFFERTY, Gerry R
 RAFFERTY, Jim T
 RAZAR I
 RINDER, & Lewis E
 ROGERS, D.J. L
 ROLLING STONES R
 RUBETTES M
 SAILOR G
 SCHWARZ, Brinsley W
 SHERRILL, Billy T
 SORETHROAT Z
 TIGHTS H
 TOSH, Peter Y
 TRAVOLTA, John S
 TWITTY, Conway B
 WEATHERS, Vivian H
 XANADU L
 XTC A
 YOUNG, John Paul T

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 - Enterprise, CR - Creole, P - Pinnacle, T - Transatlantic, SH - Shannon, SA - Saga Cream, Q - Charmdale, G - Lightning

HOWARD HUGHES; China's Eternal, THE TIGHTS. Cherry Red CHERRY 2 (Spartan).
 HOW WILL YOU BREAK MY HEART, Hold On, CRAWLER. Epic EPC 6671 (C).

I
 IDLE RICH, One Room Doom, RAZAR. Charisma CB 320 (F).
 IT'S BEEN A GREAT AFTERNOON, Love Me When You Can, MERLE HAGGARD. MCA 388 (E).
 IT'S NOT SO EASY, Sunday, CHRIS KELLY. United Artists UP 36451 (E).

L
 LET HER DREAM, Man In Love, ANDERSON BROTHERS DJM DJS 10880 (C).
 LET ME BE YOUR SUNSHINE, Patch It Up, XANADU. MAM 179 (E).
 LET THEM DANCE, Nobody's Home/You Can Always Tell A Lady, D.C. LA RUE. Pye 7N 25795/7N 25795 (A).
 LOVE BROUGHT ME BACK, Love Brought Me Back Pt.2. DJ ROGERS. CBS 6664 (C).
 LOVE I NEVER HAD IT SO GOOD, Body Heat/I Heard That, QUINCY JONES. A&M AMS 7385 (C).

M
 MOVIN', San Andreas, RUBETTES. Polydor 2059 059 (F).

N
 NEON LIGHTS, Transeurope Express/The Model, KRAFTWERK. Capitol CL 15998 (E).
 NINE TO FIVE, I Called Your Number, QUINT. RCA PB 5114 (R).

O
 ONE FOR YOU ONE FOR ME, Hey Woman, LA BIONDO, Mercury 6198 227 (F).

P
 PACK UP YOUR BAGS, Funk In A Mason Jar, HARVEY MASON. Arista ARIST 208 (F).
 PROMISES, Watch Out Lucy, ERIC CLAPTON. RSO 21 (F)

R
 RADIO STARS, Accountancy Blues, RADIO STARS. Chiswick CHIS 102 (E).
 RESPECTABLE, When The Whip Comes Down, ROLLING STONES. EMI 2861 (E).
 RIGHT DOWN THE LINE, Island, GERRY RAFFERTY: United Artists UP 36445 (E).
 ROCK AROUND WITH OLLIE VEE, Cruise In It, THE CRICKETS. Rollercoaster RRC 2001 (H/L).

S
 SANDY, Can't Let You Go, JOHN TRAVOLTA. Polydor POSP 6 (F).
 SGT. PEPPER'S LONELY HEARTS CLUB BAND, With A Little Help From My Friends/A Day In The Life, THE BEATLES. Parlophone R6022 (E).
 SAD SONG, Shelly, MARK MIDDLEL. Warner Brothers K 17230 (W).

T
 THE DAY THAT MY HEART CAUGHT FIRE, Lazy Days, JOHN PAUL YOUNG. Ariola ARO 134 (A).
 THE LAST TRAIN (PT. 2) Regular Jazz, THE MOVIES GTO GT 231 (C).
 THEME FROM THE INCREDIBLE HULK. Last Kiss, BILLY SHERRILL, Epic EPC 6582 (C).
 THIS TIME, Weekend, JIM RAFFERTY. Decca F 13797 (S).
 TIME OF THE SEASONS, Mellow Out/You Can't Cry For Help, GAP MANGIONE. A&M AMS 7377 (C).

U
 UNTIL YOU COME BACK TO ME, Just The Way You Are, Johnny Mathis/Deniece Williams CBS 6700 (C).

W
 (WHAT'S SO FUNNY 'BOUT) PEACE LOVE AND UNDERSTANDING, I've Cried My Last Tear, BRINSLEY SCHWARZ. United Artists UP 36446 (E).
 WHEN THE DANCE IS THROUGH, Funny Face, JOE BREEN, Mountain TOP 42 (F).
 WHERE YOU'RE CONCERNED, Girl You Make It Happen, PERRY COMO. RCA PB 1185 (R).

YOU, Hot Day, CHRIS CORCORAN. Gold GD 012 (L/Z/H/X/Wynd-Up).
 YOU GOTTA WALK, DON'T LOOK BACK, Soon Come, PETER TOSH. EMI 2859 (E).
 YOU NEVER DONE IT LIKE THAT, D Keyboard Blues, CAPTAIN & TENNILLE. A&M AMS 7384 (C).
 YOU'RE A PART OF ME, Shine On, GENE COTTON, Ariola ARO 137 (A).

Z
 ZOMBIE ROCK, I Don't Wanna Go Home, SORE THROAT. Albion ION 3 (E).

LISTINGS

A
 ALL I SEE IS YOUR FACE, Longer Fuse, DAN HILL. Century BTC 2378 (A).
 ARABIAN AFFAIR, Desert Dance, THE ABDUL HASSAN ORCHESTRA. Decca FR 13801 (S).
 ARE YOU RECEIVING ME? Instant Tunes, XTC. Virgin VS 231 (C).

B
 BOOGIE BRASS BAND, One In A Million, CONWAY TWITTY. MCA 389 (E).
 BURNIN' LOVE, Burnin' Love Pt. 2. PEARLY GATES. Bronze BRO 61 (E).
 CRUISIN', Summer In The City, CELEBRATION. MCA 391 (E).

E
 ENVY, Lust, RINDER & LEWIS. Pye 7N 25779 (A).

G
 GET ON UP, GET ON DOWN, And Don't You Say No, ROY AYERS. Polydor AYERS 7/Polydor AYERS 12 (F).
 GIVE ME SHAKESPEARE, I Wish I Had A Way With Women, SAILOR. Epic EPC 6695 (C).
 GOT TO GET YOU INTO MY LIFE, I'll Write A Song For You, EARTH WIND & FIRE. CBS 6553 (C).

H
 HEY YOU, This Land Is For Everyone, THE ABYSSINIANS. Front Line FLS 113 (C).
 HIP HUG, Hip Dub, VIVIAN WEATHERS. Front Line FLS 114 (C).

TOTAL ISSUED

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EMI	4	(9)	25	(21)	204	(378)
EMI (LRD)	6	(4)	13	(7)	179	(-)
Decca	2	(2)	5	(3)	45	(72)
Pye	5	(6)	19	(14)	183	(107)
Polydor	4	(2)	11	(7)	166	(175)
CBS	6	(5)	25	(19)	226	(206)
Phonogram	3	(2)	11	(8)	124	(128)
RCA	2	(2)	8	(6)	97	(134)
WEA	0	(10)	24	(24)	283	(169)
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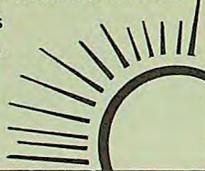
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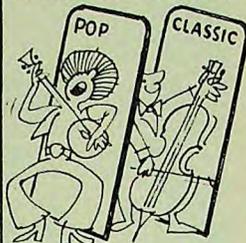
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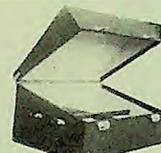
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CHART FOR PERIOD SEPT. 2-8

TOP 60 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	8	● NIGHTFLIGHT TO VENUS Boney M (Frank Farian)	Atlantic/Hansa K 50498 (W)
2	4	8	IMAGES Don Williams (Don Williams/Gaph Fundes)	K-Tel NE 1033 (K)
3	3	12	● CLASSIC ROCK London Symphony Orchestra (Jeff Jarratt/Don Reedman)	K-Tel ONE 1009 (K)
4	2	29	○ SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)
5	5	12	● GREASE Original Soundtrack	RSO RSD 2001 (F)
6	6	13	● WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000 (C)
7	7	3	□ JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway (Ralph Mace)	Red Seal RL 25163 (R)
8	9	11	WHO ARE YOU The Who (Glyn Johns/Jon Astley)	Polydor WHOD 5004 (F)
9	10	3	● DON'T LOOK BACK Boston (Tom Scholz)	Epic EPC 86057 (C)
10	12	16	□ NATURAL HIGH Commodores (James Carmichael/Commodores)	Motown STML 12087 (E)
11	8	6	STAR PARTY Various	K-Tel NE 1034 (K)
12	33	2	ARE WE NOT MEN? NO WE ARE DEVO Devo (Brian Eno)	Virgin V 2106 (C)
13	—	—	□ PARALLEL LINES Blondie (Michael Chapman)	Chrysalis CDL 1192 (F)
14	11	13	● STREET LEGAL Bob Dylan (Don DeVito)	CBS 86067 (C)
15	13	14	● LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)	Vertigo 6641 807 (F)
16	23	34	● NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)
17	14	9	● 20 GIANT HITS Nolan Sisters (Roger Greenaway)	Target TGS 502 (W)
18	21	7	□ B FOR BROTHERHOOD Brotherhood of Man (Tony Hiller)	Pye NSPL 18567 (A)
19	27	27	□ BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C)
20	20	34	○ THE ALBUM Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86052 (C)
21	31	5	□ EVERYONE PLAYS DARTS Darts (Tommy Boyce/Richard Hartley)	Magnet MAG 5022 (E)
22	25	5	WHO PAYS THE FERRYMAN Yannis Markopoulos	BBC REB 315 (A)
23	16	10	● 20 GOLDEN GREATS The Hollies	EMI EMTV 11 (E)
24	18	82	○ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)
25	22	5	THAT'S WHAT FRIENDS ARE FOR Johnny Mathis/Deniece Williams (Jack Gold)	CBS 86068 (C)
26	15	24	● AND THEN THERE WERE THREE Genesis (David Hentschel)	Charisma CDS 4010 (F)
27	26	13	□ OCTAVE Moody Blues (Tony Clarke)	Decca TXS 129 (S)
28	39	3	SUNLIGHT Herbie Hancock (Herbie Hancock/David Rubinson & Friends Inc.)	CBS 82240 (C)
29	24	8	CAN'T STAND THE REZILLOS The Rezillos (Bob Clearmountain/Tony Bongiovi)	Sire K 56530 (W)
30	17	45	○ OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)

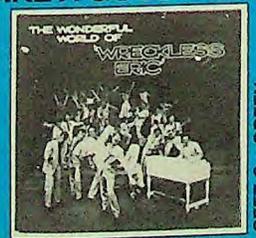
This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
31	19	5	● LENA MARTELL COLLECTION Lena Martell	Ronco RTL 2028 (B)
32	29	29	● THE KICK INSIDE Kate Bush (Andrew Powell)	EMI EMC 3223 (E)
33	35	6	○ EVITA Various	MCA MCX 503 (E)
34	30	14	● SOME GIRLS Rolling Stones (Glimmer Twins)	EMI CUN 39108 (E)
35	47	6	SHADOW DANCING Andy Gibb (Albhy Galuten/Karl Richardson)	RSO RSS 0001 (F)
36	46	9	○ DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
37	51	4	□ LEO SAYER Leo Sayer (Richard Perry)	Chrysalis CDL 1198 (F)
38	34	12	□ TONIC FOR THE TROOPS Boomtowntown Rats (Robert John Lange)	Ensign ENVY 3 (F)
39	44	11	A SONG FOR ALL SEASONS Renaissance (David Hentschel)	Warner Brothers K 58460 (W)
40	—	—	DREAM WORLD Crown Heights Affair (Nerangis/Britton)	Philips 6372 754 (F)
41	—	—	EVEN NOW Barry Manilow (Ron Dante/Barry Manilow)	Arista SPART 1047 (F)
42	42	4	ITCHY FEET Johnny Cash (Various)	CBS 10009 (C)
43	—	—	WHEN I DREAM Crystal Gayle (Allen Reynolds)	United Artists UAG 30169 (E)
44	32	4	DOUBLE VISION Foreigner (Keith Olsen/Nick Jones/Ian McDonald)	Atlantic K 50476 (W)
45	41	2	● LONDON TOWN Wings (Paul McCartney)	Parlophone PAS 10012 (E)
46	36	59	○ GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 89218 (C)
47	28	16	BUT SERIOUSLY FOLKS Joe Walsh (Bill Szymczyk)	Asylum K 53081 (W)
48	38	8	HANDSWORTH REVOLUTION Steel Pulse (K. Pitterson/P. King)	Island ILPS 9502 (E)
49	—	1	● PASTICHE Manhattan Transfer (Tim Hauser)	Atlantic K 50444 (W)
50	50	2	○ THEIR GREATEST HITS 71-75 Eagles	Asylum K 53017 (W)
51	59	13	○ 20 GOLDEN GREATS Beach Boys	Capitol EMTV 1 (E)
52	60	2	○ ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)
53	—	1	A TRICK OF THE TAIL Genesis (David Hentschel/Genesis)	Charisma CDS 4001 (F)
54	45	4	○ THE SOUND OF BREAD Bread (David Gates)	Elektra K 52062 (W)
55	48	6	BLAM Brothers Johnson (Quincy Jones/Brothers Johnson)	A&M AMLH 64714 (C)
56	37	9	○ A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)	Jet JETLP 200 (C)
56	—	1	SKELLERN Peter Skellern (Peter Skellern)	Mercury 9109 701 (F)
58	—	1	□ I KNOW COS I WAS THERE Max Boyce (Bob Barratt)	EMI MAX 1001 (E)
59	—	—	SOLID SENDERS Solid Senders (David Batchelor)	Virgin V 2105 (C)
60	43	17	● BLACK AND WHITE Stranglers (Martin Rushent)	United Artists UAK 30222 (E)

ABBA	20, 46, 52	DARTS	21	HANCOCK, Herbie	28	RENAISSANCE	39
BEACH BOYS	51	DEVO	12	HOLLIES	5	ROLLING STONES	34
BONNIE TYLER	13	DYLAN, Bob	14	LONDON SYMPHONY	3	SATURDAY NIGHT FEVER	4
BONEY M	1	DURY, Ian	16	ORCHESTRA	3	SAYER, Leo	37
BOOMTOWN RATS	38	EAGLES	50	MANHATTAN TRANSFER	49	SKELLERN, Peter	56
BOSTON	9	ELECTRIC LIGHT ORCHESTRA	30	MANILOW, Barry	41	SOLID SENDERS	59
BOYCE, Max	58	EVITA	56	MARKOPOULOS, Yannis	22	STAR PARTY	11
BREAD	54	FLEETWOOD MAC	24	MARTELL, Lena	31	STEEL PULSE	48
BROTHERHOOD OF MAN	18	FOREIGNER	44	MATHIS, Johnny/Deniece Williams	25	STRANGLERS	60
BROTHERS JOHNSON	55	GAYLE, Crystal	43	MEAT LOAF	19	THIN LIZZY	15
BUSH, Kate	32	GALWAY, James	7	MOODY BLUES	27	WALSH, Joe	47
CASH, Johnny	42	GENESIS	26, 53	NOLAN SISTERS	17	WAYNE, Jeff	8
COMMODORES	10	GIBB, Andy	35	PINK FLOYD	36	WHO	8
CROWN HEIGHTS AFFAIR	40	GREASE	23	REZILLOS	29	WILLIAMS, Don	2
						WINGS	45

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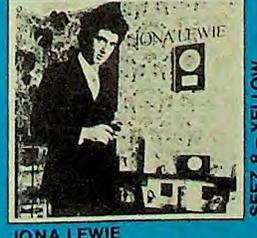
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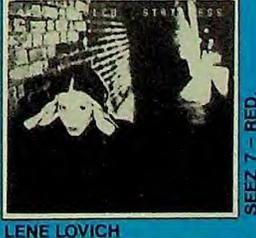
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TOP 75 SINGLES

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer) Publisher	Label number
1	2	7	DREADLOCK HOLIDAY 10cc (10cc) St. Annes	Mercury 6008 035 (F)
2	1	8	THREE TIMES A LADY Commodores (James Carmichael/Commodores) Jobete	Motown TMG 1113 (E)
£ 3	5	6	OH WHAT A CIRCUS David Essex (M. Batt) Evita/Leeds	Mercury 6007 185 (F)
4	6	7	JILTED JOHN Jilted John (Martin Zero) Sparta Florida/Kennel	EMI International INT 567 (E)
5	3	22	RIVERS OF BABYLON/BROWN GIRL IN THE RING Boney M (F. Farlan) Hansa/ATV/Blue Mountain	Atlantic/Hansa K 11120 (W)
£ 6	10	6	KISS YOU ALL OVER Exile (Mike Chapman) Chinnichap/RAK	RAK 279 (E)
↑ 7	21	2	SUMMER NIGHT CITY Abba (Andersson/Ulvaeus) Bocu	Epic EPC 6595 (C)
8	4	8	IT'S RAINING Darts (T. Boyce/R. Hartley) Magnet	Magnet MAG 126 (E)
£ 9	19	5	GREASE Frankie Valli (B. Gibb/A. Galuten) RSO/Chappells	RSO 12 (F)
10	10	5	HONG KONG GARDEN Slouxsie & The Banshees (N. Stevenson/S. Lillywhite)	Polydor 2059 052 (F) Copyright Control
£ 11	56	2	SUMMER NIGHTS John Travolta/Olivia Newton John (Louis St. Louis) Chappell	RSO 18 (F)
£ 12	13	5	PICTURE THIS Blondie (Mike Chapman) EMI	Chrysalis CHS 2242 (F)
£ 13	14	4	AGAIN AND AGAIN Status Quo (Pip Williams) Shawbury/Eaton/EMI	Vertigo QUO 1 (F)
14	8	7	BRITISH HUSTLE/PEACE ON EARTH Hi Tension (K. Ayivoli/A. Sadkin) Screen Gems/EMI	Island WIP 6446 (E)
£ 15	16	6	FORGET ABOUT YOU Motors (P. Ker/N. Garvey/A. McMaster) Island	Virgin VS 222 (C)
16	11	7	AN EVERLASTING LOVE Andy Gibb (B. Gibb/A. Galuten/K. Richardson) RSO/Chappell	RSO 015 (F)
↑ 17	46	2	LOVE DON'T LIVE HERE ANYMORE Rose Royce (N. Whitfield) Warner Brothers	Whitfield K 17236 (W)
18	12	19	YOU'RE THE ONE THAT I WANT John Travolta/Olivia Newton John (John Farrar) Famous Chappell	RSO 006 (F)
19	15	5	I THOUGHT IT WAS YOU Herbie Hancock (D. Rubinson & Friends) Panache/Wah Watson	CBS 6530 (C)
↑ 20	26	6	YOU MAKE ME FEEL (MIGHTY REAL) Sylvester (-) Carlin	Fantasy FTC 160 (E)
21	9	9	SUPERNATURE Cerrone (Cerrone) Panache	Atlantic K 11089 (W)
22	17	7	TOP OF THE POPS Rezillos (Rezillos/I. Taylor) Virgin/Bleu Disque	Sire SIR 4001 (W)
23	22	3	YOU'RE THE ONE THAT I WANT Hylda Baker/Arthur Mullard (Rob Boughton) Famous Chappell	Pye 7N 46121 (A)
24	18	10	IT'S ONLY MAKE BELIEVE Child (R. Singer) Francis Day/Hunter	Ariola Hansa AHA 522 (F)
£ 25	28	5	DAVID WATTS/A BOMB IN WARDOUR STREET Jam (Vic Smith/Chris Parry) Davray/Carlin/And Son	Polydor 2059 054 (F)
26	24	6	GALAXY OF LOVE Crown Heights Affair (Nerangis/Britton) Planetary Non	Philips 6168 801 (F)
27	25	4	A ROSE HAS TO DIE Dooleys (B. Findon) Blacksheep/Heath Levy	GTO GT 229 (C)
£ 28	32	5	TALKING IN YOUR SLEEP Crystal Gayle (Allen Reynolds) Goal	United Artists UP 36422 (E)
£ 29	66	2	I CAN'T STOP LOVIN' YOU Leo Sayer (Richard Perry) G. H. Music	Chrysalis CHS 2240 (F)
30	23	10	WHO ARE YOU The Who (Glynn Johns/Jon Astley) Eel Pie/Essex	Polydor WHO 1 (F)
£ 31	40	4	WINKER'S SONG Ivor Biggun (Mr. Big Nose) Beggars Banquet/Andrew Heath	Beggars Banquet BOP 1 (E)
32	20	9	BABY STOP CRYING Bob Dylan (D. DeVito) Big Ben	CBS 6499 (C)
33	27	12	FOREVER AUTUMN Justin Hayward (J. Wayne) Leeds/Jeff Wayne	CBS 6368 (C)
34	33	6	TWO OUT OF THREE AIN'T BAD Meat Loaf (T. Rundgren) DJM	Epic/Cleveland EPC 6281 (C)
35	34	4	GOT A FEELING Patrick Juvet (J. Morali) Gas Songs/Heath Levy	Casablanca CAN 127 (A)
36	NEW		LUCKY STARS Dean Friedman (Rob Stevens) Sweet City Songs/Heath Levy	Lifesong LS 402 (C)
37	29	15	BOOGIE OOGIE OOGIE A Taste Of Honey (F. & L. Mizell) Carlin	(Tower) Capitol CL 15988 (E)
38	31	15	SUBSTITUTE Clout (Grahame Beggs) ATV	Carrere EMI 2788 (E)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer) Publisher	Label number
39	44	3	WHAT YOU WAITING FOR Stargard (Mark Davis) Warner Brothers	MCA 382 (E)
£ 40	63	2	WHERE DID OUR LOVE GO/JE VOULAIS TE DIRE Manhattan Transfer (Tim Hauser) Jobete/EMI	Atlantic K 11182 (W)
41	NEW		NOW THAT WE'VE FOUND LOVE Third World (A. Sadkin/Third World) Carlin	Island WIP 6457 (E)
£ 42	53	3	EVE OF THE WAR Jeff Wayne's War Of The Worlds (Jerry Wayne) April/Jeff Wayne	(CBS 6496) C
43	42	5	SHE'S GONNA WIN Bilbo (Alan Blackley) Lightning/Heath Levy	Lightning LIG 548 (W)
44	36	3	DON'T KILL THE WHALE Yes (Yes) Topographic/Warner Bros.	Atlantic K 11184 (W)
45	43	4	AIN'T WE FUNKIN' NOW Brothers Johnson (Quincy Jones) Sunbury	A&M AMS 7379 (C)
46	35	12	NORTHERN LIGHTS Renaissance (D. Hentschel) Warner Bros./Andrew Heath	Warner Brothers K 17177 (W)
47	39	6	HOT SHOT Karen Young (A. Khan/K. Borosiewicz) Carlin	Atlantic K 11180 (W)
£ 48	55	4	METEOR MAN Dee D. Jackson (P. Unwin/G. Unwin) Martin-Coulter	Mercury 6007 182 (F)
49	NEW		HAVE YOU EVER FALLEN IN LOVE Buzcocks (Martin Rushent) Virgin	United Artists UP 36455 (E)
50	58	10	IDENTITY X-Ray Spex (X-Spex/Falcon Stuart) Copyright Control	EMI International INT 563 (E)
51	48	6	DON'T WANNA SAY GOODNIGHT Kandikate (Mickie Most) Island	RAK 280 (E)
52	NEW		BLAME IT ON THE BOOGIE Jacksons (Gamble/Huff) Carlin	Epic EPC 6683 (C)
53	49	20	SHAME Evelyn 'Champagne' King (Warren Schatz) Interworld	RCA PC 1122 (R)
54	51	7	RAININ' THROUGH MY SUNSHINE Real Thing (K. Gold For T. Hall) Open Choice/Carlin	Pye 7N 46113 (A)
55	52	4	AIN'T NOTHING GONNA KEEP ME FROM YOU Terri De Sarlo (B. Gibb/A. Galuten/K. Richardson) RSO	Casablanca Chappell CAN 128 (A)
56	45	17	SMURF SONG Father Abraham (Pierre Kartner) Burlington	Decca F 13759 (S)
57	47	8	SIGN OF THE TIMES Bryan Ferry (-) E.G. Music	Polydor 2001 798 (F)
58	57	3	DANCE, GET DOWN/HOW DO YOU DO Al Hudson (Soul Partners/R. Becker) Copyright Control	ABC 4229 (C)
59	59	5	I WON'T MENTION IT AGAIN Ruby Winters (S.J. Prod) Sea View	Creole CR 160 (C/CR)
£ 60	73	3	LONDON TOWN Wings (Paul McCartney) McCartney/ATV	Parlophone R 6021 (E)
£ 61	71	2	DAYLIGHT KATY Gordon Lightfoot (Lenny Warnoker/Gordon Lightfoot) Heath Levy	Warner Brothers K 17214 (W)
62	38	9	IF THE KIDS ARE UNITED Sham 69 (J. Pursey/P. Wilson) Singatune	Polydor 2059 050 (F)
63	30	7	WALK ON BY Stranglers (Martin Rushent) Carlin	United Artists UP 36429 (E)
64	NEW		BAMA BOOGIE WOOGIE Cleveland Eton (Bama Music Prod) Martin-Coulter	Gull GULS 63 (A)
65	50	5	STUFF LIKE THAT Quincy Jones (Q. Jones) Sunbury	A&M AMS 7367 (C)
66	54	9	SOMEWHERE IN THE NIGHT/COPACABANA Berry Manlow (R. Dante/B. Manlow) Rondor/Chappell	Arista 196 (F)
£ 67	72	2	YOU GOT ME RUNNING Lenny Williams (Frank E. Wilson) Copyright Control	ABC 4228 (F)
68	NEW		MEXICAN GIRL Smokie (Mike Chapman) Chinnichap/RAK	RAK 283 (E)
69	NEW		AND THE BAND PLAYED ON Flash & The Pan (Vanda/Young) EMI	Ensign ENY 15 (F)
70	NEW		SWEET SUBURBIA Skids (David Batchelor) Virgin	Virgin VS 227 (C)
71	37	12	5-7-0-5 City Boy (Lange) Zomba/City Boy/Chappells	Vertigo 6059 207 (F)
72	NEW		HEADS DOWN NO NONSENSE MINDLESS BOOGIE Alberto Y Lost Trios (Chas Jenkel) Blackhill	Logo GO 323
73	74	3	HOLDING ON L.T.D. (Bobby Martin) Rondor	A&M AMS 7378 (C)
74	67	3	GIMME YOUR LUVIN' Atlantic Starr (Bobby Eli) Friday's Child	A&M AMS 7380 (C)
75	69	4	COME BACK JONEE Devo (B. Eno) Virgin	Virgin VS 223 (C)

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

A-Z (TOP WRITERS)

Again And Again (Parfitt/Bown/Lynton)	13
Ain't Nothing Gonna Keep Me From You (B. Gibb)	55
Ain't We Funkin' Now (Various)	35
And The Band Played On (Vanda/Young)	69
An Everlasting Love (B. Gibb)	16
A Rose Has To Die (B. Findon)	27
Baby Stop Crying (B. Dylan)	32
Bama Boogie Woogie (Cleveland Eton Sr.)	64
Blame It In The Boogie (M. Jackson/D. Jackson/E. Krohn)	52
Boogie Oogie Oogie (Johnson/Kibble)	37
British Hustle (Various)	14
Come Back Jonnee (M. Mothersbaugh/D.V. Casale)	75
Dance Get Down (Soul Partners)	58
David Watts (Ray Davies/Paul Weller)	25
Daylight Katy (G Lightfoot)	61
Don't Kill The Whale (Anderson/Squire)	44
Don't Wanna Say Goodnight (R. Ballard)	51
Dreadlock Holiday (Stewart/Gouldman)	1
Eve Of The War (J. Wayne)	42
5-7-0-5 (Mason/Broughton)	71
Forget About You (A. McMaster)	15
Forever Autumn (J. Wayne/G. Osborne/P. Vibrass)	33
Galaxy Of Love (Nerangis/Britton)	26
Gimme Your Lovin' (B. Eli/J. Prusan)	74
Got A Feeling (P. Juvet/I. Morali/W. Willis)	35
Have You Ever Fallen In Love (P. Shelly)	49
Heads Down To Nonsense (Mindless Boogie (N. Sleaf)	72
Holding On (J. Osborne/J. T. McGehe)	73
Hong Kong Garden (Various)	10
Grease (Barry Gibb)	9
Hot Shot (Khan/Borosiewicz)	47
I Can't Stop Lovin' You (Bill Nicholas)	29
Identity (P. Stevens)	50
If The Kids Are United (Pursey/Parsons)	62
I Thought It Was You (Hancock/Cohen/Ragin)	19
It's Only Make Believe (C. Stain/I. Destr)	24
It's Raining (Ian Collier)	8
I Won't Mention It Again (Mullins)	59
Jilted John (J. G. John)	4
Lucky Stars (Dean Friedman)	36
London Town (McCartney/Laine)	60
Love Don't Live Here Anymore (Norman Whitfield)	17
Kiss You All Over (N. Chinman/M. Chapman)	6
Meteor Man (G. Unwin/P. Unwin/D. Cozier)	48
Mexican Girl (P. Spencer/C. Norman)	68
Northern Lights (Dunford/Thatcher)	46
Now That We've Found Love (Gamble/Huff)	41
Oh What A Circus (Rice/Lloyd/Webber)	3
Picture This (D. Harry/C. Stain/I. Destr)	12
Rainin' Through My Sunshine (C. Amoo/E. Amool)	54
Rivers of Babylon (Farlan/Reyam)	5
She's Gonna Win (B. Spence)	53
Sign Of The Times (B. Ferry)	43
Smurf Song (Kartner/Liniec)	56
Somewhere In The Night (W. Jennings/R. Kerr)	65
Stuff Like That (Q. Jones)	66
Substitute (Wilson)	38
Summer Night City (Andersson/Ulvaeus)	7
Summer Nights (J. Jacobs/W. Casey)	11
Supernature (Cerrone/Wisnack)	21
Sweet Suburbia (Jobson/Adamson)	70
Talking In Your Sleep (Roger Cook/Bobby Woods)	28
Three Times A Lady (L. Richie)	2
Top Of The Pops (J. Callis)	22
Two Out Of Three Ain't Bad (J. Steinman)	34
Walk On By (Bacharach/David)	63
What You Waiting For (N. Whitfield)	39
Where Did Our Love Go (Holland/Dozier/Holland/Zonasz/Grosz)	40
Winker's Song (Mr Biggun)	31
You Get Me Running (Drayton/Wieder)	67
You Make Me Feel (Sylvester/Wirrich)	20
You're The One That I Want (Farrar)	18
You're The One That I Want (Farrar)	23

C.W. McCall

CONVOY

2006 560

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Ian Matthews

THIS GIG was a classic example of how uncomfortable surroundings influence your enjoyment of the act on show. The Sweaty smoky atmosphere of Dingwalls would have been fine for a high energy r and b band, but for a sensitive singer-songwriter it was simply tiring. Matthews specialised in gentle West Coast melodies which are relaxing, but at the same time verge towards the blandness associated with LA easy listening. He tackled songs by Jackson Browne, Jesse Winchester and John Martyn, all of which failed to give his set the adventurous lift it so badly needed. His professional backing band didn't really help as they sounded competent but totally uninspired. Matthews himself seemed embarrassed and unsure of himself, especially when he was called back for an encore by the receptive fans. Most of those present enjoyed what remained for my young ears a nice concert devoid of excitement.

PHILIP HALL

WHEN REPLYING TO ADVERTISEMENTS PLEASE MENTION MUSIC WEEK

DISCS

Shannon Irish Records

	Deals	Price R.R.P
CHRISTY MOORE/Iron Behind Velvet (TARA 2002)	£2.00	£3.50
CLANNAD/In Concert (BLB 5001)	£2.35	£4.00
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SPUD/Smoking On The Bog (XRL 5004)	£1.65	£3.00
BARLEYCORN/For Folk Sake (DOLM 5016)	£1.65	£3.00
EMMET SPICELAND/The Album (HALP 166)	£1.65	£3.00
SEAN MCGUIRE/Trad. Fiddler (SOLP 1031)	£2.35	£4.00
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PHILOMENA BEGLEY/Irish Country Queen (TSLP 90)	£2.00	£3.50
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PHILOMENA BEGLEY/Queen Of Country Music (TSLP 71)	£2.00	£3.50
BRENDAN GRACE/Greatest Hits (SOLO 7013)	£1.65	£3.00
MICK O'SHEA/My Homeland (STAL 1068)	£1.65	£3.00
LARRY CUNNINGHAM/Irish Startime (1ST 4442)	£1.20	£2.00
RAY LYNAM/Irish Startime (1ST 4441)	£1.20	£2.00
MARGO/Toas 1 To Claddagh (ARAM 2001)	£2.00	£3.50
GENE STUART/Greatest Hits (SHARP 2)	£1.65	£3.00
JOHN MCGORMACK/Irish Songs (Boulevard 4074)	£1.65	£3.00

* Also available in Cassette

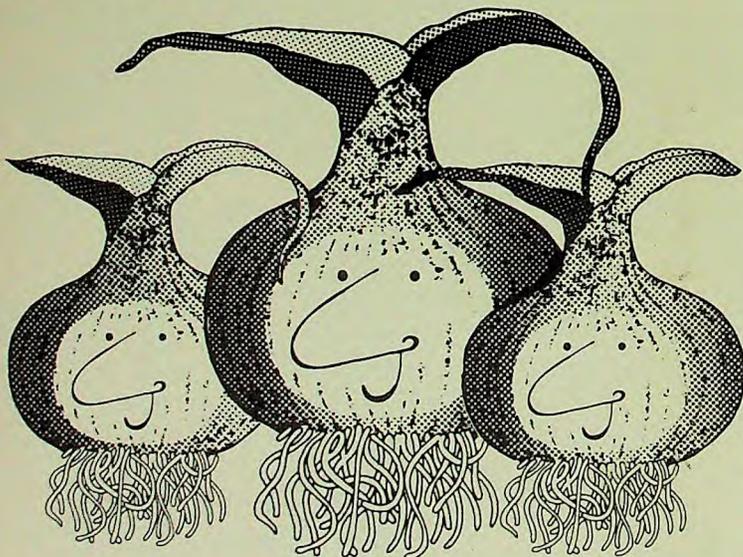
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Hi! I'm groovy and if you want to see what Lightning are up to see page 32



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SP&S RECORDS

DOOLEY'S DIAPY

A TASTY lunch was had by all at the Inn On The Park last Thursday, courtesy of Broadcast Music Inc. Occasion was the presentation of awards to 13 British songs by members of the Performing Right Society which were most performed in the US in 1977, and five more which have won the ultimate accolade of a million radio and TV performances there, thereby qualifying for BMI's top bonus performance fee of 3.8 times the normal rate.

BMI president Ed Cramer explained to the guests that the organisation held an annual thrash in either New York or Los Angeles at which everyone enjoyed themselves by "eating, drinking and being merry". BMI felt it was only fair, bearing in mind the substantial British presence in its lists, that an occasion should be held here too in recognition of UK songs and writers which helped to contribute to BMIs

BMI dishes out the awards

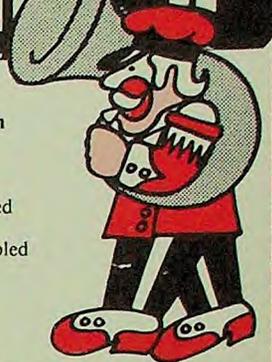
proud claim of controlling three out of every five songs broadcast last year.

The five joining the million-play roll of honour are Daniel by Elton John & Bernie Taupin (Dick James Music); If You Love Me (Really Love Me) with English lyrics by Geoffrey Parsons (no publisher credited); Penny Lane by John Lennon & Paul McCartney (Northern Songs); Smile A Little Smile For Me by Tony Macaulay & Geoff Stephens (Interworld Music), and Your Song by Elton John & Bernie Taupin (Dick James Music).

The most performed songs of 1977 by PRS members were

Crackerbox Palace by George Harrison (Ganga Publishing); Every Face Tells A Story by Don Black & Peter Sills (Air Music London & Lords Music); The First Cut Is The Deepest by Cat Stevens (Cat Music); How Deep Is Your Love by Barry, Robin & Maurice Gibb (Abigail Music); Jeans On by David Dundas & Roger Greenaway (Air Edal Associates); Living Next Door To Alice by Mike Chapman & Nicky Chinn; Livin' Thing by Jeff Lynne (Jet Music, United Artists Music); Looks Like We Made It by Richard Kerr (Rondor Music); Maybe I'm Amazed by Paul McCartney (Northern Songs); Say You'll Stay Until Tomorrow by Roger Greenaway (Dick James Music); Telephone Line by Jeff Lynne (Jet Music, United Artists Music); Things We Do For Love by Graham Gouldman & Eric Stewart (no publisher credited), and Year Of The Cat by Al Stewart (Gwyneth Music).

IN YET another ill-informed Fleet Street attack on the record industry the *Daily Mail's* Thomson Prentice writes of "greedy record companies gleefully putting up prices again" and bemoans the fact that singles prices have doubled in seven years — yet the price of the *Daily Mail* has more than doubled in seven years Expect more executive changes in EMI Music Operations Following departure of promotion man Winston Lee and international manager Eugene Moule will private Stock and Mike Beaton announce new future plans?



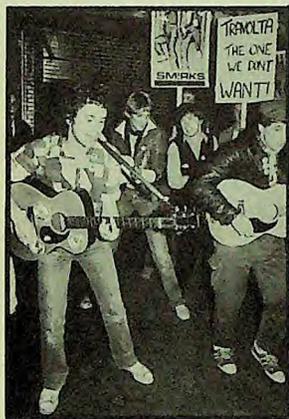
NEW MOTOWN and Peter Prince used to handle the label at EMI when, with Rex Oldfield, he started the Soul Supply series which included Motown product Ed Cohen, producer of the Buddy Holly Story movie still waiting for an offer he feels is worthy for UK distribution rights Alan Bellward of Lewis Record Centre won two bottles of champagne on Tandem stand at *MW's* Southampton Dealer Tour for his dexterity on Tandem's bus-jumping video game One week season for Cleo Laine at Palladium in November coincides with her Arcade album 20 Songs From 20 Shows A son to EMI's Leslie Hill and wife Chris A daughter to EMI LRD field sales manager Pete Rezon and wife Pat Bright Records' Martin Wyatt celebrating 20 years in the music business this week.

AT WEA sales conference Atlantic promised that forthcoming Yes concerts at Wembley "will make ELO look like a production by the Stoke Poges amateur dramatic group" Warner Bros presentation revealed that new Neil Young product still awaited and in LA "Young has been presented with Gold Acetate award for test pressings in excess of half a million units" Presentation of Gold Disc to Nolan Sisters was filmed by BBC for Nationwide so had to be done three times State announced an album debut by Barbara Cartland (80) singing love songs and some say she sounds better than Gracie Fields No new product was announced by Riva although new Rod Stewart LP expected late October.

EVELYN "Champagne" King's Shame nudging 100,000 sales in 20th chart week and RCA claims it is biggest-ever selling 12" MCA will get Evita stage album out just four weeks before David Essex leaves the cast Welcome home to Pye label manager Bryan Justice after three months absence recovering from injuries received in Rhodesian ambush in which his fiancée died In LRD conference report Ghost Train LP by Radio Stars should have read Ghost Town by Radiators, and TV budget for Big Wheels Of Motown is £250,000.

Travolta off like lightning, and

Stigwood stuck



AFTER THE riots at the Grease premiere, the party at the Lyceum later was, comparatively, a sober affair. Notable absentees were Robert Stigwood, who was aground in Corfu, and of course, the star who, bruised physically and emotionally by the first night crush of fans, reportedly took off at dawn on Thursday for Italy. But it was, after all, the sixth international premiere of the film.

The Lyceum party, organised by the film's distributors CIC, was mainly movie industry people, with a mixed selection of record

industry, celebrities and media workers, and later on, the Michael White Dracula party, which moved from its own first-night do across the road in the Savoy to the laser-lit Lyceum.

The jet-set stayed away, and the well-organised food arrangements and sensible table positioning meant that people could actually talk to each other and avoid the feverish free-for-all. Most patient man of the night was McCartney Productions' Paul Winn, who is the double of Polydor's Tom Parkinson and kept being mistaken for him.

• Grease went on release last Sunday to 250 cinemas in TV regions, to co-incide with CIC advertising campaign, which also mentions the RSO album. The film should have played "everywhere" by mid-November, say the distributors.

ALL THOSE gathered in Leicester Square for the Grease premiere were not Travolta fans. Manchester based band The Smirks, who record for Beserkeley, staged their own demo outside the cinema in protest against disco music taking over venues where they used to play. The police arrested band member Simon Milner and charged him with obstruction.

Don't count your cups, Argentina

THE MUSIC business has responded overwhelmingly to the news of an official Music Industry Football League (MW September 16) and organiser Ray Williams of Gas Songs has had a flood of enquiries. Among those who have so far signed on for the first season (starting October) are: Carlin Music, Music Sales, Heath Levy/Gas, EMI Publishing, EMI Records, Anchor Records, Essex Music/Electric Cube, Lightning Records, The Darts/Bob England, RCA Records, Caroline Exports, CBS Records, Pye Records, Ice Records.

The League, co-sponsored by Music Week and Adidas, will organise two gala charity matches during the year and is seeking affiliation with the Football Association. Anyone interested in getting a team together is urged to call Ray Williams (01 439 7731) immediately. "The League will constitute the first 16 teams to confirm by letter together with their cheques for the enrolment fee," says Williams.

HAVING HAD the ultimate in bland, m-o-r hits with the Smurf Song, Decca is now attempting to repeat the performance with one Jan Lindblad who is described as a juggler and acrobat. Mr Lindblad also whistles and imitates bird songs — he can do 118 different species, but within the limitations of a seven inch single he only manages 12 as background to whistling the traditional song Shenandoah. It's not rock 'n' roll, but as long as it sells plastic who cares?

FROM THE Letters column of *The Guardian*: "Sir — I was born in '33. This year, '78, I shall be 45. Is this a record? — Yours faithfully, Jim Badman, Somerton, Somerset."

YESTERDAYS

10 years ago

ROY GUEST joins NEMS Enterprises in newly created post of concert promotion executive Freelance journalist (now *MW* staffer) Nigel Hunter gets talk spot on new Latin Beat programme for Radio 1 and 2 Decimal coinage begins to circulate in retailers' tills At MCA's first sales conference as an indie in the UK Joe Brown is a guest promoting his debut album MCA sales and marketing manager Peter Roddis announces a new country and western series At RCA sales conference artist development manager Terry Oates announced first release by new American group The Archies and RCA's repertoire coordinator Bob Angles says a new Jim Reeves LP will include previously unreleased tracks The rock musical Hair opens at the Shaftesbury Theatre Decca signs Mike Vernon to long term contract for production services.

5 years ago

CBS pulls out of Record Merchandisers and its £20,000 stake is bought by remaining four shareholders — Polygram, EMI, Decca and Pye EMI has price increase application turned down but Decca puts up prices by average two per cent with pop album going up from £2.13 to £2.15 Fire at Tinsley and Robor sleeve printing works may seriously affect Christmas orders Pye Records' sales force flies to Majorca for sales conference and Bill Wake is top salesman A&M sales manager John Mair announce new double album budget series, Portrait Record company promotion managers meet to discuss Capital Radio's shock directive that pluggers are not welcome in their building and all records should be left at the reception desk Metropolitan Broadcasting Company wins contract for commercial radio station in Tyne-Wear.



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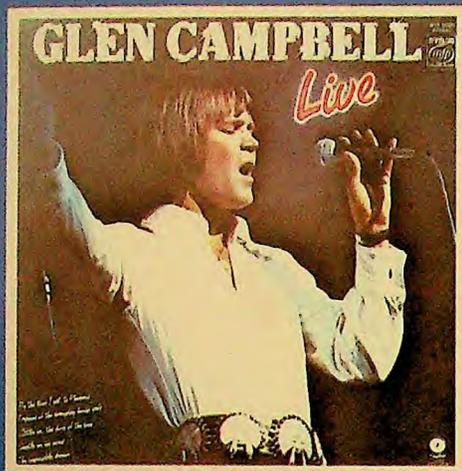
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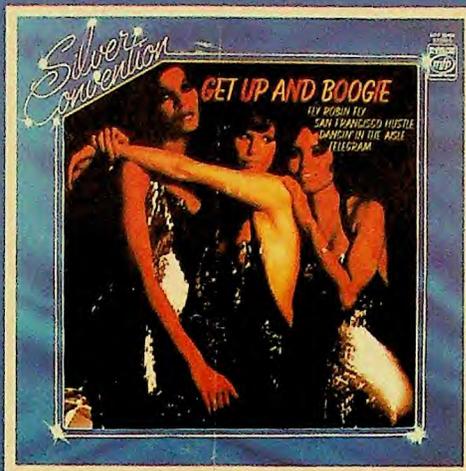
£1.49 BUYS YOU THE STARS



MFP 50393 GLEN CAMPBELL - LIVE

Recorded at the Arts Centre, New Jersey, this album combines great music with spontaneous humour and atmosphere, which only a live album can convey.

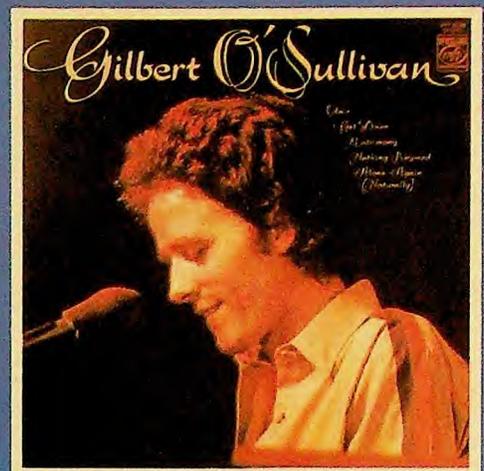
STAR NAME ON MUSIC FOR PLEASURE



MFP 50404 SILVER CONVENTION - Get Up and Boogie

At a time when disco fever seems to have overtaken the whole world, the arrival of the originators of the famed Munich Sound on M.F.P. can only be good news for both buyers and sellers.

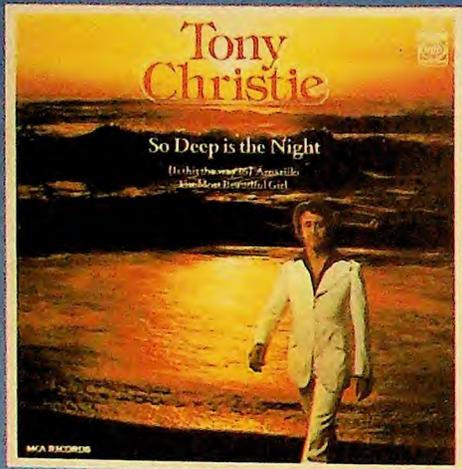
NEW STAR NAME ON MUSIC FOR PLEASURE



MFP 50399 GILBERT O'SULLIVAN

Another "First" for M.F.P. Following the tremendous success of Jones and Humperdinck, from the MAM stable, this L.P. contains huge hits like Alone Again (Naturally), Clair, Matrimony and Get Down - it's a volume seller.

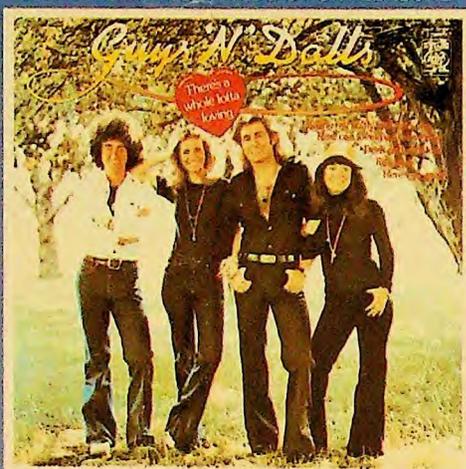
NEW STAR NAME ON MUSIC FOR PLEASURE



MFP 50396 TONY CHRISTIE - So Deep is the Night

12 "Star" tracks including Amarillo, The Most Beautiful Girl, I'm Not in Love, Feelings and The Way We Were. An exciting album that is bound to attract volume sales this Autumn.

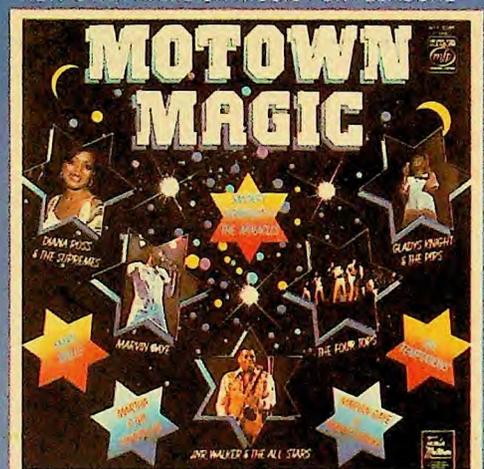
NEW STAR NAME ON MUSIC FOR PLEASURE



MFP 50394 GUYS 'N' DOLLS - There's A Whole Lotta Loving

Tracks also include Here I Go Again and Killing Me Softly With His Song. The secret of their success lies in the fact that they appeal to guys 'n' dolls of every generation everywhere and that must mean big sales for you.

NEW STAR NAME ON MUSIC FOR PLEASURE



MFP 50395 MOTOWN MAGIC

To describe this product as "The Best of Motown" would be contentious because of the wealth of such material in the Motown vaults. What is certain is that every one of the twelve tracks included here is a true classic in its own right.



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