

MUSIC WEEK

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

Ralfini to quit at end of year

IAN RALFINI, founder and managing director of Anchor Records, has decided to end months of rumour in the music business by officially announcing his resignation.

Knowing that the future of Anchor and his part in it has for some time been a matter of speculation in the industry, Ralfini has this week stated that he will leave the company at the end of the year, when his contract with ABC expires.

He told *MW*: "Officially I leave here on December 31; what happens between now and then is up to ABC. If they decide they want to do things I will accommodate them, but I will go on running the company. I think I have tied up all the loose ends already — the Christmas campaigns are all ready and so on — and I am leaving feeling proud of what I have done with Anchor. We have run this business with, in real terms, worldwide profit over the past three years, and I am leaving it in that healthy state."

Ralfini was firm in a denial that he has decided on his next step, or even that he has been negotiating with any other company. "For sure I'm not going to leave the record business. But I have told ABC that I will not use my remaining time at Anchor for discussions with others about my own future, and I intend to leave exploring the possibilities until after I leave. We will see in January what I can put together."

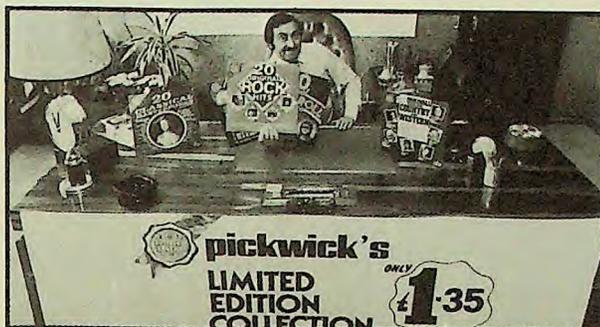
Ralfini's decision follows on what he describes as the realisation that ABC and Anchor (under his managing directorship) were trying to operate with very different philosophies; these precluded Anchor receiving the understanding and support which he felt was necessary for a successful international operation. "I don't just want to be the marketing end for the US company; I want to be a creator as well. I continue to have faith in the UK as a talent source."

It is expected that Steve Diener, ABC Records president, will come to the UK within the next few weeks to announce his future plans, but he has been quoted as saying already that he intends to continue with the UK operation.

In the same week that Ralfini has announced his resignation, Anchor, in association with K-tel, has earned its first platinum album — for the Don Williams LP Images. See picture page three.

CHART ACTION

THE JAM'S David Watts single plummets out of the chart from 30 to oblivion but the follow-up, *Down In The Tube Station*, is rapidly in at 25 to take its place. Virgin has the highest new entry at 21 with *Public Image* and among the 12 new entries is Elton John's *Part Time Love* (60) and Elaine Paige's first for EMI, *Don't Walk Away Till I Touch You* (74). Fastest riser of the week is Marshall Hain's *Coming Home* (66 to 39) followed by *Olympic Runners' Get It While You Can* (64 to 38) and *Andrew Gold's Thank You For Being A Friend* (72 to 53).



MONTY LEWIS, managing director of Pickwick International, showing some of the albums from Pickwick's new range of albums and tapes, the Limited Edition Collection.

Pickwick's limited edition

PICKWICK INTERNATIONAL is launching a new range of budget-price 20-track albums and tapes during November supported by a £120,000 radio promotion campaign. Called The Limited Edition Collection, the new line is designed to appeal to young record buyers as well as the usual budget record-buying public.

The first 20 album releases will each be available in a limited-edition of 250,000 (tape configuration — 70,000). Each album will include original recordings by original artists. Titles include 20 Super Hits, 20 Original Rock Hits, Star Performances, Rock And Roll Classics, Classical Masterpieces, Walt Disney Super Soundtrack Originals, Bert Weedon's 20 Greatest Hits and Disco Dancin'.

Pickwick managing director Monty Lewis said that the aim of the series was to let the public know that there is no difference between the quality of full-price and budget product. "The fact that we sold more than 15 million units last year proves that a lot of people are aware of the value for money that budget records offer, but there are still a lot of people, particularly youngsters, who think that budget must mean something is inferior," he said.

Altogether there will be a total of 2,000 radio commercials spread over 14 days, each commercial lasting 45 seconds. There will also be full-page advertising in *The Sun* and *Radio Times*, and other consumer papers, plus full dealer aids.

Booking now for '79!

AS THE *Music Week* Dealer Tour closed its doors at the Kensington Town Hall in London on Monday exhibitors were already re-booking stands for next year.

As Mike Peyton, GTO marketing and promotion manager, said: "It's been a great opportunity for us to continue our successful relationship with retailers and we hope it will go on for years to come. We will definitely be back next year — and we should have first option as we were first to book this year!"

Dealers from the London area thronged the exhibition area at Kensington Town Hall, the last venue on the tour which visited eight centres throughout Britain, bringing together record companies and dealers. Reaction from dealers is represented in *MW*'s Letters Page this week (see page two), and exhibitors too were fulsome in their praise for the tour:

Ann Kelly, sales manager Virgin said: "It's been very good. I'm sure it will be even better next year — and we will be there."

Annie Benson, Arista sales promotion manager: "I've really enjoyed it and I'm looking forward to next year. Now we have to go back to the office and put the requests we've had into practice."

Alan Davison, Lightnig Records' director: "The PR for us has been tremendous, meeting dealers all round the country. Next year all the record companies will be involved, definitely including us."

Robbie Hart, Chrysalis sales co-ordinator: "We've treated it as a PR exercise at each venue and it's worked. I'm very glad that Norwich is being planned in next year's tour as East Anglia is a must."

Bill Groves, sales director A & M: "It's been great. I've been able to meet lots of dealers every evening. It's been a good form of PR campaign. Yes we're going on it next year."

Paul Kale, marketing consultant to Electric/Cube: "I am very pleased and we will definitely be there next year."

Ron Gale, London area sales manager Pye: "Very very worthwhile. It needs something like this on a regular basis to bring the dealers closer to the companies and I hope we will be back next year."

Bruce Higham of Captain Video: "Magic. We have just about doubled the number of stores we had."

● Dealer Of The Year winner at Bristol last week was Neil Pearce of Rival Records, Bristol, and the London area winner was the Our Price store in Kensington High Street. See *Dealer Tour photo special in MW next week*.

Phonogram to move deeper into TV

THE BEST year for business, an even higher target for 1979 and a hint about a substantial involvement in TV-marketed albums were three major points made by managing director Ken Maliphant at Phonogram's one-day sales convention at the Gatwick Park Hotel last Friday.

"The company's in pretty good shape," he declared. "We've broken its previous best of 28 chart records in a year by making it 32 this year — and there's still three months to go. When I joined Phonogram in 1971, the target was £4 million. In September this year we did £1.8 million, and we'll do £17 million by the end of December. In 1979 the target is £22 million."

Amplifying Maliphant's comment that Phonogram would be increasing its involvement in TV marketing, advertising manager Brian Baird pointed out that one in every five albums sold in the UK is advertised on TV. An earlier test exercise in this sector centred on a Platters album had resulted in 105,000 sales and was not considered worthwhile extending on a national scale. However, the Demis Roussos compilation LP *Life And Love* had sold 34,000 after 10

days on the screen in two test areas, "and we will be getting into TV marketing more next year".

In his closing address, Maliphant said he was fed up with the previous boring reputation that Phonogram had, and fed up that if "ipso facto your company is American, it will be successful". He was also tired of Phonogram being considered a serious threat to the so-called majors.

"Phonogram is successful because it has a good and skilful staff and artist roster. We don't have to feel inferior to anyone, and we can wear the Phonogram logo with pride. We're a large small company, and that's the best philosophy."

● Full report — Page 4.

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NEWS

Dealers say thanks for tour

CONGRATULATIONS to Music Week on getting it together with the record companies for the Dealer Tour. We attended the first venue at Southampton and were very impressed. Let's have more! A good time was had by all and a lot of useful information was gained by dealers and record companies.

But I expect, like us, other dealers noticed the absence of the larger record companies — CBS, WEA, Polydor and Phonogram. They could all have benefited by the opportunity to communicate with the dealers and learn a thing or two.

The record dealers represent the best possible team of market

researchers in the business — and our advice is free! But by not seeking and using the information we have to offer they cause frustration through lack of communication — and eventually frustration at customer level.

CBS in particular could have benefited by being at the dealer tour and talking to the dealers about the problems we have in obtaining their 12" singles. They could have put forward their views and got a lot of things sorted out. I'm sure other dealers feel the same way we do. **Jerry Morris and Kathy, Kennylyn Music Centre, York Place, Brighton.**

I WOULD like to say thank you, on behalf of the management of staff of Rox Records, for electing us Dealer

LETTERS

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

Of The Year (north west area). I would like to take this opportunity to say thank you to the display teams — particularly Paul and Peter Kelly (Virgin) for the superb job they do in making the shops look as good as they do.

We were very impressed by the Dealer Tour exhibition in Liverpool, but we were disappointed that four of the majors failed to have stands or representatives to whom we could talk.

However, those companies who were represented were excellent. The reps etc were great and did a great

job. Everybody was very friendly and I felt the event was a complete success.

So once again thank you and here's to next year and I hope you are even more successful.

CBS/Polydor/Phonogram/WEA take note! You don't know what you missed!

Miss Sheila Smith, manageress, Rox Ltd., Borough Road, Birkenhead, Merseyside.

MAY I congratulate you on the wonderful dealer show which I attended in Glasgow. It was great to be able to speak to the people who count and air our problems which they all promised would be overcome.

My only criticism is this: if I could afford to take two days away from my shop and spend the fare to Glasgow, what was wrong with Messrs RCA, CBS, Decca, WEA, Polydor and Phonogram? Maybe they would like the dealers to

organise a flag day for them so that they can afford the rent of a booth at the next exhibition?

Once again, thank you for a wonderful time. **Roy Millings, The Record Shop, Gresham Street, Belfast.**

I WOULD just like to say how pleased we were to receive the support of Music Week's dealer tour in this area last week. We thought the idea was marvellous and are looking forward to next year. The event was most useful to retailers.

However, I have one small complaint: we were all bitterly disappointed by the lack of support from major record companies, with the notable exception of EMI, also by the lack of appearance of senior company executives. Apart from this I would say the Dealer Tour was a great help to us.

DAVID RUSHWORTH, Rushworths Music House, Liverpool.

Lyttelton replies

AS YOU have published (MW 14 October) the full text of PRS's letter to me from which you quoted in your last issue, I will be most obliged if you will kindly publish the full text of my statement in reply which is as follows:— "At the recent PRS AGM the membership, by a massive 77% vote, mandated the Council to reveal who the voting members were. Despite this the PRS Council have now decided, through a new device, to conceal from the members where the true voting strength lies by denying this information to everyone except the Council.

"Some two years ago when I started my campaign for corporate democracy in PRS, only 14 per cent of the members had the vote and their identity was concealed from their fellow-members. Only the Council knew who the voting members were, and only the Council could campaign for election or re-election to the Council or for any resolutions they desired. After severe Press and Parliamentary pressure the PRS Council gave the vote to 54 per cent of the members last November. The 'weighted voting' formula adopted meant that some members had 1, some 10 and 20 votes. But the Council still refused to reveal who these people were, and it remained impossible to campaign effectively without knowing who had the vote.

"After almost a year of costly litigation and mounting public criticism the PRS Council agreed to put on last July's AGM agenda a resolution whereby the members would determine whether or not they wished to have the identity of the voting members revealed. 77 per cent of those who voted said 'Yes'. Make the list available to us". Such was the mandate forced upon a reluctant Council.

"Under the 'weighted voting' system approximately 10,000 out of a total of some 20,000 votes will carry any issue or elect or re-elect members to the Council. At this time 412 members each have 20 votes; thus a mere 4 per cent of the members have 8000 votes, 80 per cent of the votes necessary to carry any issue.

"The PRS Council, although forced to reveal the names of the voting members, have now refused to reveal who those 412 members are.

"The clear intent of the membership to instil some corporate democracy into PRS continues to be

thwarted by the Council's desire to perpetuate itself in office. It appears that the members' desires still count for nought. Pressure for an independent enquiry into the PRS is now being increased." **Trevor Lyttelton, Bryanston Square, London W1.**

Promo men welcome at 210

I WAS saddened to read Derek Green's account of the 'deteriorating relationship' between record companies and radio stations (MW October 14). Here at Radio 210 we have always welcomed the record men and tried hard to develop what Derek describes as "satisfying personal and professional relationships" with them. Unfortunately in A & M's case this has recently not been so easy. Nobody from A & M has dropped by to see us all summer... **Neil French Blake, programme controller, Radio 210, Reading, Berks.**

'Worth weight in gold'

AS AN ex-social secretary and part-time hospital radio jock, I read Derek Green's letter on the "vicious circle of promotion" (MW October 14) with great interest. I find the attitude of radio stations rather hard to believe, apart from being bad business practice they appear to be trying to totally isolate themselves.

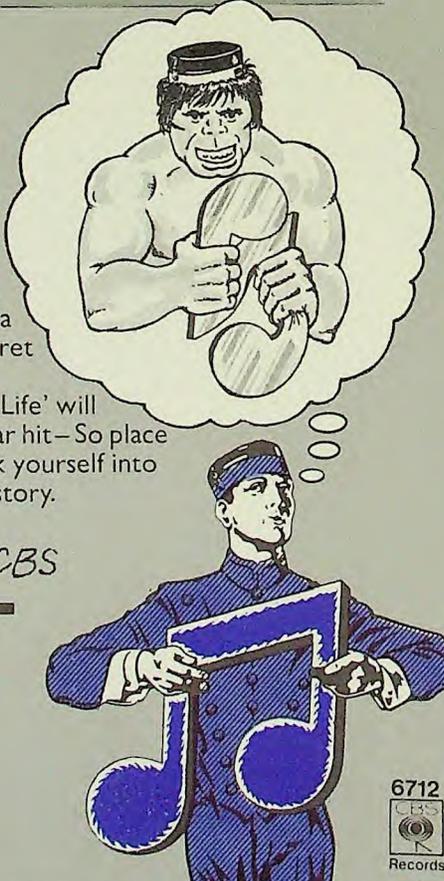
Logically one would assume a promotion man would be worth his weight in gold, if only from an information point of view. Maybe the record companies should cut the stations off from their mailing lists for a while — that might bring them to their senses.

We at Hospital Radio Mayfield aren't really important enough to warrant visits from promotion people, consequently we have to make the efforts ourselves and I can't help but feel that our programmes are better for it. But some record companies do give us help and information and I would particularly like to thank Andrew Bailey at Arista, Sandra Fiaser at Phonogram, Colin Finn at EMI and the promotion departments at CBS, GTO, UA, WEA and DJM. Our programmes would not be so well informed or up to date if it wasn't for you.

Mike "The Captain" Atkey, Hospital Radio Mayfield, Edinburgh.

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PICTURED AT the presentation by K-tel to Anchor Records of a platinum record for sales of Don Williams' compilation album, *Images* are (left to right): Tom Johnson (K-tel md), Ian Ralfini (md Anchor), Don Reedman (a & r director K-tel), Sunny Dingley (deputy md Anchor) and Alan Jones (Marketing manager K-tel). Anchor Records has just released the new Don Williams' LP, *Expressions*. Commented Ralfini, "With the *Images* album now reaching platinum, it shows the importance of country music in the UK today."

Re-structure changes at Phonogram

FOLLOWING THE departure of Terry Bartram and Peter Bond, managing director Ken Maliphant has announced details of a restructuring of responsibilities at Phonogram.

David Baker becomes director of business affairs. Glyn Williams becomes commercial and financial director and reporting to him will be Neil McEwan, general manager finance, and David Scoppie, commercial manager. Williams will have special responsibility for classical, tape and back catalogue.

Roger Bain continues as head of a & r, while Stewart Coxhead becomes head of regional promotion, reporting directly to Maliphant on all field activities, TV promotion and singles promotion and will continue to run the Leeds Office. Nick Wright becomes albums marketing manager, with Tony Powell in charge of singles marketing.

STEVE STEVENSON joins EMI GRD as commercial development manager, to work with Brian Berg, general manager of that department, on TV-promoted

Spartan: bigger is quicker

DISTRIBUTION OF product by Pure Hell, claimed to be the first black punk band, on Curtis Knight's Golden Sphinx label has been secured by Spartan Records, the new Wembley based sales and distribution service specifically handling independent labels. This is one

CBS Disco Pool

CBS LAUNCHES a new disco promotion department this week under the banner CBS Disco Pool. Set up by disco promotion manager Greg Lynn, who joined the company from RCA, the department will "integrate disco promotion within the total marketing strategy of CBS".

Inviting every professional disco jockey in the country to write to him, Lynn says: "We will do more for the disco dj than has ever been done before."

New label gets into gear with Dr Who

A NEW independent label, Motor Records, has been set up by Don and Colin Gallacher, and Chris Blackburn — directors of the production and publishing company Vehicle music.

They are aiming for product which is "wide ranging in style" and the first release, on October

MUSICAL CHAIRS

product... Rachel Kinn to Jenny Halsall PR company specifically to handle the Ariola Records account... Stewart Gray promoted to head of national and regional promotion at Magnet, taking over from Marilyn Ford who will now be working on a freelance basis. Stewart was previously regional promotion representative for Scotland and north east England

... Martin Brown from professional manager Essex Music Australia to director with general responsibilities including a & r at Mettle Records and Mettle Music (Publishing)... Angela Lavey promoted to press officer at Polydor replacing Janice Hague who has resigned... Patricia Feldman to the newly created position of manager, legal administration and contracts

... David Loder to sales and general manager of Caroline Exports from chief accountant, where he is succeeded by newcomer Ian Macarthur, assisted by Matthew Baker, who recently joined from City firm Scott Train & Co. Charles Pritchard has rejoined Caroline and is opening the company's office in Lagos, Nigeria, as the initial step in establishing a recording, pressing and distribution complex there.

of the latest deals secured by Spartan which is constantly adding new labels to its catalogue.

In its first dealer mail out sales and marketing director David Thomas has this advice regarding-

BJH album poster missing

OWING TO "technical difficulties", 15,000 Barclay James Harvest albums were sent out without a poster insert. Dealers who have received stock that doesn't contain the poster should order their supply from the Phonodisc order desk. All subsequent copies of the album will contain the poster.

EMTV boogies into disco

EMI's NEXT TV-merchandised album — EMTV 13 — will be a disco, album, described by GRD's commercial development general manager Brian Berg as "our first real compilation".

It features big disco hits of this year, from artists including Taste of Honey, Shelia B. Devotion, Clout, Marshall Hain and Sylvester — who appears on the LP by arrangement with EMI LRD division. There are also some classic disco releases from

MARKETING

1977, including the Tom Robinson Band's 2-4-6-8 Motorway, which has never appeared on any album before.

The LP is titled Don't Walk Boogie, and has 20 tracks, of which 16 are hits. The remaining titles are new material, including cuts from Matumbi, Gonzales, and Gloria

Jones. These, it is hoped, will widen the potential audience.

The release date is October 27, and the £250,000-budget campaign of 45-second commercials starts in the Midlands ATV area on October 30 for three weeks, going national after that. There will also be a countrywide promotion in discos, plus press and radio ads. Although the campaign on TV only becomes national from the middle of November, window displays will be available to all dealers who want them, from the release date.

Mobbs signs his first

THE FIRST signing to Nick Mobbs' Automatic Record Company has now been announced. The deal is a long-term world wide one with London-based band Doll by Doll. Recording of a debut LP starts this month for release early next year. Mobbs, who has been some time in seeking his first signing, said he had been waiting for "artists who are going to change the world". Doll by Doll is currently playing club and concert dates around Britain.

Automatic product will have its own logo in the UK through WEA, but is on the Warner Brothers label for the rest of the world.

MUSIC DEALS

STIFF RECORDS has signed a licensing deal with Victor Musical Industries in Japan, the last major territory to be reached by the company. The deal represents a three year contract for the entire Stiff catalogue. Victor intends to establish Stiff in Japan using many of the company's unusual marketing methods already employed here.

A&M HAS signed David Kubinec to a worldwide record deal. His debut album, *Some Things Never Change*, has been produced by John Cale. The title track will be released as a single in November.

IN A deal announced this week, Magnet has signed a three year worldwide recording contract with Australian singer/songwriter Gary Shearston. He will debut on the label on October 20 with his arrangement of the traditional Scottish folk song *Wild Mountain Thyme*, produced by Hugh Murphy. Gary previously had an enormous hit in the UK with his version of *I Get A Kick Out Of You*.

Davies, Beer found Brum PR

PILSNER PUBLICITY is a new Birmingham based press and promotion organisation under the auspices of freelance writer Mike Davies and freelance photographer Eugen Beer. The company is essentially geared towards handling regional press and promotion and the music weeklies for Midlands based acts, but is also able to offer a regional service for London companies/artists. Interested parties can contact Pilsner on 021 454 4666.

Charisma aims at US

TO SPEARHEAD an assault on the US market, UK based independent Charisma Records is sending senior product manager Bob Barnes to New York to take over marketing and promotion after the launch of its own label through Polydor in the US in November. Charisma is aiming to capitalise on annual sales of more than one million albums in that territory.

The Barnes move — he will join current general manager Nancy Lewis at the end of the year — is part of a concentrated effort by Charisma to market and promote UK acts on the other side of the Atlantic and the company seeks the same identification of Charisma as in the UK. The deal finalised between Charisma chief executive Tony Stratton-Smith and Polydor president Freddy Haayen was confirmed this week by Charisma's managing director Brian Gibbon.

The new arrangements calls for several albums to be released in the first nine months of an initial one year contract and after the first year, it is hoped to set up a long term pressing and distribution contract. While certain artists such as Peter Gabriel and Genesis will remain on Atlantic in America, most other product will appear under Charisma's own label.

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NEWS

THE FIRST David Essex album for Phonogram, the return of Magna Carta and Paul Mauriat to the Philips label, the impending breakthrough by Peter Skellern with Love Is The Sweetest Thing, the reunion of Lindisfarne, the introduction of the Back To Back reissue double albums and a 14-track Steve Miller compilation were highlights of the one-day Phonogram sales convention held last Friday at the Gatwick Park Hotel.

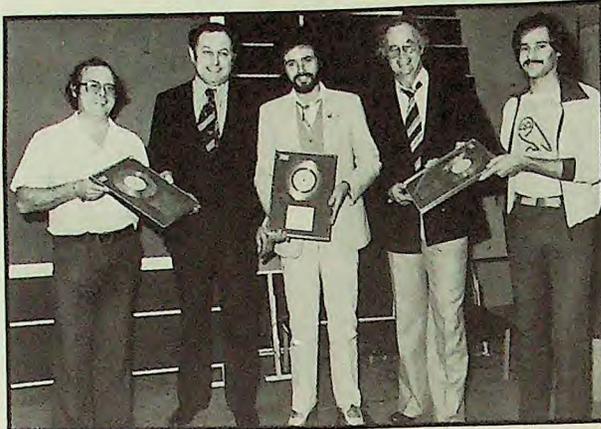
The event was a more informal follow-up to the north and south sales conferences held in August, and offered a preview of the November and December product and a pep session exhorting the sales force to even greater efforts as Phonogram's best trading year ever draws to its close.

David Essex attended the event in person with his managers Derek Bowman and Mel Bush. He thanked the sales force for the gold status of his Oh What A Circus single, and introduced three cuts from his first Phonogram album due out in the New Year which will probably be named after one of the examples, Imperial Wizard.

Tony Powell recapped on some of the company's single successes this year, and played forthcoming product by Crown Heights Affair, Mariyn Ford (Mountain), new US signing the Stumble Bunnies, and the Village People, which would be the first release following the deal with Can't Stop Productions. Also on the way are singles by 10cc, Status Quo, David Essex and Dusty Springfield.

Utopia chief Phil Wainman thanked the Phonogram team for its efforts on behalf of his artists, and urged them to stay with Treat Me Like A Woman by Linda Vertue, formerly with 5,000 Volts. He also

'Best year yet' — Phonogram



DAVID ESSEX (centre) displays his gold award for Oh What A Circus with from left Phonogram managing director Ken Maliphant, manager Derek Bowman, business manager Mel Bush and Phonogram product manager Rick Blaskey.

played the debut single Beggin' by new signing UK Upstarts.

Charisma head Tony Stratton-Smith reported an upsurge in sales since May, 20 per cent up on last year's figure, 22 per cent over the sales budget and achieving a 2.9 per cent market share for the label. He played product by new signings Darling, a four-strong girl group with a debut LP set for early next year and a single Looking Kinda Rock 'n' Roll for November release, and the Dazzlers, a four-piece London band with a debut single this week called Phonics with the first 5,000 copies available in "an optically dazzling bag".

Bob Barnes of Charisma played cuts by the Blue Max, a four-piece pop band whose debut album is due

next month, and an extract from the third LP by Patrick Moraz, who has succeeded Graham Pinder in the Moody Blues line-up, and who recorded the album in London, Geneva and Rio de Janeiro. Barnes also spotlighted a new Steve Hackett LP, the October 19 premiere of the Watership Down film which could spark interest in Bo Hansen's album, new Welsh singer-songwriter Steve Joseph, and The Sound Of Edna album by Edna Everidge, alias Barry Humphries, who will be starring in An Evening With Edna at the Piccadilly Theatre in December.

Elton John LP

Dave Croker of Rocket Records played cuts from Kiki Dee's new LP,

re-signed to a long-term contract and his new LP is called Portrait, containing the Max Boyce composition Swansea Town which he will sing for the Queen Mother.

John Burnham enthused about Bethnal, whose second LP Crash Landing will be released on November 17 and who start a tour of major cities this week. Their next single Nothing New will be pressed in blue vinyl for the first 15,000. Airwaves make their album debut on November 17 with New Day and the title track sung accapella is tipped by Burnham as a contender for the Christmas market single of the year.

Lindisfarne

Rick Blaskey gave details of the re-formed Lindisfarne's activities, with a 19-track double album Magic In The Air of their live concert last Christmas which persuaded them to get together again. They are playing a 43-date tour including Wembley and culminating in their native Newcastle at Christmas, and have been recording their new single Brand New Day at Gus Dudgeon's Mill studio in Berkshire. This will be advertised in the music press and in 45-second ILR commercials in the appropriate areas coinciding with their concert tour, and there will be 400 nationwide poster displays.

Leon Campadelli explained the Back To Back two-LP set formula of linking similar works or artists a la Siamese twin at the sleeve spine. There are three November releases which are the Missa Luba and Missa Criolla, Sarah Vaughan and Billy Eckstine's Passing Strangers and Dinah Washington and Brook Benton's The Two Of Us, and Jerry Lee Lewis live concert recordings entitled The Greatest Live Show On Earth and More Of The Greatest Live Show On Earth. The three releases will be supported by advertising in the TV Times, Music Week and the classified columns of the Sunday Times, Sunday Telegraph and Observer.

Advertising manager Brian Baird heralded TV marketing plans on Demis Roussos's Life And Love album, and added that Rod Stewart, Vol 1 & 2 now had a combined sales total of over 200,000 and would be further supported with "a low level ad" before Christmas in the London, ATV, STV, Granada and Grampian areas.

Charly's autumn albums

CHARLY RECORDS has announced its "strongest LP package so far this year" for November 17 release. Included are four Affinity albums from contemporary jazz musicians, Wes Montgomery, John Coltrane, Anthony Braxton and Don Cherry. In his letter to Pye area managers and sales reps, Charly md Joop Visser says "These four jazz albums are not albums to hide from any dealer. They present essential jazz of the highest calibre." The albums are: Impressions by Wes Montgomery, Coltraneology Vol 1 by John Coltrane, Anthony Braxton and Mu — Pt 2 by Don Cherry.

The National Health LP, Of Cueses And Cures is being tipped by Visser as Charly's first contemporary chart

entry. A 12-date December tour by the band plus heavy advertising is planned.

Retail price for Here And Now's Give And Take LP is set at £2.25. A massive six week club, college and university tour during November and December will be backed by advertising, posters and intensive promotion.

Other Charly albums are Blue Whale from blues drummer Aynsley Dunbar, Rockabilly Originals from Steve Bloomfield and The Essential Jerry Lee Lewis, 20 hits from the artist's Sun era. RRP is £2.50 and Lewis has upcoming concert appearances in London, Manchester and Margate.

Newcomers' course from MTA

A SPECIAL course on record and tape retailing for newcomers to the trade is being held by the MTA next week. The two-day seminar will cover the size of the market and recent developments; the components of successful retailing; a visit to the EMI factory; a lecture from the BPI's anti-piracy investigator Bill Hood, and a final discussion session. The course takes place at the White Hall Hotel, Bloomsbury Square, London W.1. on October 24 and 25.

• MTA members have just learned that the BPI has agreed to contribute £1,000 towards record- and tape-oriented courses set up by the association's Training Centre. This will help in the organisation of courses both in London and other parts of the country.

Covington's first for Virgin

JULIE COVINGTON'S long-awaited first album for Virgin is released on November 10. The release of the LP, titled Julie Covington, is preceded by a single, (I Want To See The) Bright Lights c/w A Little Bit More on October 20. Musicians featured on the LP include Richard Thompson, John Cale, Steve Winwood, Trevor Lucas, Simon Nicol, Chris Spedding, Ray Cooper. John Kirkpatrick and Russ Titelman.

London's Venue opens

LONDON'S NEW music club, the Venue in Victoria, opens on November 1 with Graham Parker and The Rumour, followed by The Alex Harvey Band. Each band will appear on three consecutive nights and give two performances at 8.30 and 12.30. Other names confirmed so far include Dean Friedman, Marshall Hain, Magazine, Fairport Convention, John Otway and Wilko Johnson's Solid Senders.

45p single promo from EMI

A 45 for 45p! That's the scheme being used by EMI to put Coventry band The Flies on the map. The first 15,000 copies of their new single, Waikiki Beach Refugees, will be pressed in banana yellow vinyl and will retail for 45p. Thereafter the disc reverts to black vinyl and the standard rrp of 90p.

An EMI spokesman explained, "There are two reasons behind this. First, so far the band have only played a few isolated gigs since the beginning of the year and this will get their name over before they start touring at the end of this month. Secondly, the single serves as a taster for the album of the same name.

"Both the artists and the record company are making contributions which make the scheme viable." Full tour dates for The Flies are expected to be announced shortly.

MUSIC WEEK

Incorporating Record and Tape Retailer

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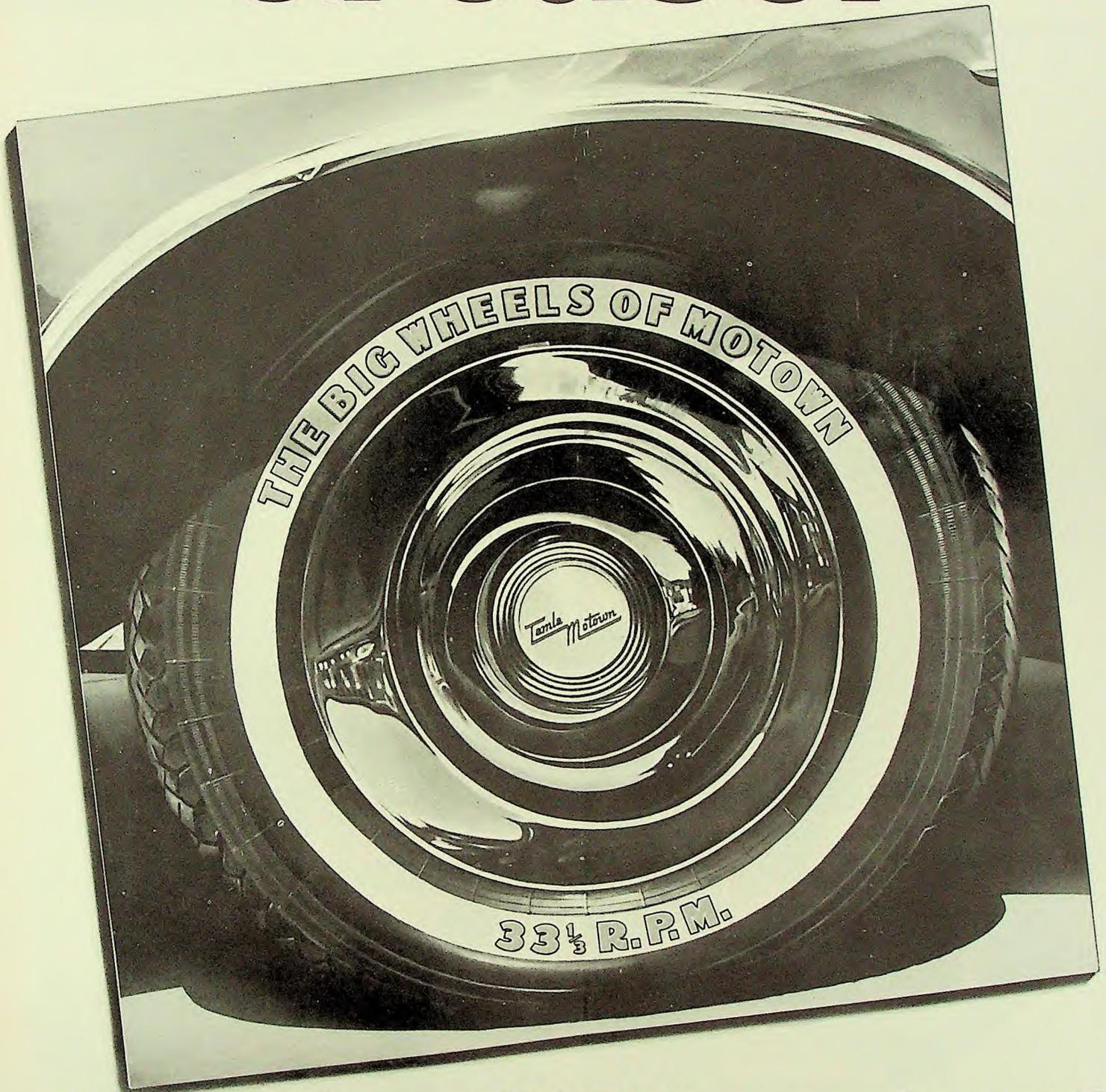
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Will it remove Grease?



**Last week no.3. This week no.2.
Next week who knows?**

TIP SHEET

Voyage is looking for acts

IN NEW York Stan Vincent's new, independently distributed record company Voyage Records is looking for acts.

Voyage's first album Supermax by the eleven-man German group of the same name, reveals their accessibility to international acts. Supermax has made the top ten in France, Germany and Italy while

Supermax's single Love Machine made number one on Canadian disco charts for four weeks.

Other signings are Doo, Aikens and Shields; Citadel, a classically-trained AOR-oriented rock group and Pat Mercer, ex-Brenda and the Tabulations and who toured as back-up vocalist with Elton John.

Says Vincent, "Voyage Records will be a mini A&M. We plan to work with only eight artists in our first year. Rather than signing established acts, we will build careers for new talent, giving our artists everything they need to take them over the top".

Contact: Voyage Records at 1700 Broadway, New York, NY.

Eurovision reminder

A REMINDER to music publishers that song entries for Eurovision/Song for Europe 1979 must be in the MPA office before 5pm Wednesday, November 15, 1978.

Submitted songs must not have been released for sale in sheet music nor records nor publicly performed prior to the Song For Europe performance. Both song writers and performers must be British or

Commonwealth citizens or have been resident in the UK for at least three years prior to March 31, 1979.

The MPA selection committees will select 30 songs to be passed to the BBC selection committee which consists of two MPA nominated members, two by the Songwriters Guild and four by the BBC.

MPA 73-75 Mortimer Street, London W1N 7TB. (01) 580 3399 or (01) 636 6027.

JEFF CHEGOIN, the EMI producer and contemporary m.o.r. A&R man is in the market for a variety of material and acts.

He says: "We are looking for fresh, new unrecorded acts of any description. It does not matter what the tapes are; I want to hear anything. I know the pop division receives lots, but we want to hear them too. I want to know what is out there."

Chegoin produces True Brit and Ken Hollow among others. Contact Jeff Chegoin at EMI, 20 Manchester Square, London W1. (01) 846-4488.

TIPSHEET is a Music Week service for artists, publishers, producers, a&r men, managers, agents and talent seekers.

Contact:

SUE FRANCIS on 439 9756 or through MW 836 1522

Automatic signings

AUTOMATIC RECORD Company's managing director Nick Mobbs is looking for a couple more acts for the label over the next 7 months.

Having just signed their first act, London-based Doll by Doll, whom he describes as "the first British act in the last year who are capable of changing the world", Mobbs spells out his requirements...

"I want acts that other acts will get compared to — the kind you just can't quite compare to any other act. Image? Contemporary rock and roll. This is broad but it is meant to be."

Because of the American connection with Warner Bros. Mobbs will commute back and forth, pushing his signings. Product will be on a special label in the UK with logo identity on the Warner Bros. label for the rest of the world.

Mobbs' three year plans calls for signing about six acts.

Contact Nick Mobbs in Automatic Records' new offices, 5 Avery Row, London W1X 9HA. (01) 493 9744.

Night Flight

FARNHAM BASED Flight Music are very keen on a new disco song, Move Me Through The Night, written by Tony McDonald.

Interested record, production or management companies can hear a demo by contacting Chris Wyld, Flight Music, 49 Downing Street, Farnham, Surrey. (025 13) 26739.



YAN STYLE (left) and George Nash.

Master with Style

YAN STYLE, guitarist and co-writer in Kenny, has a solo, disco-oriented master ready to be placed.

Yan is writing with George Nash who also writes with M J Williams, who is produced by Biddu. In fact the B-side of Williams' new single on Ariola was written by Style, Nash and Williams.

The master to be placed called This Is Where I Came In, written by Style and Nash, was produced by Andrew Titcombe and Style. Titcombe manages Williams and looks after Yan's interests.

Says Titcombe, "Basically we are looking for a deal for the single. Of course we'll go further with the company if all goes well and there is mutual interest. We see this disco record as establishing him and then moving into the pop field. Yan has an unusual commercial voice."

A related tip — Kenny's contract with Polydor has expired. The group — with Yan who has recovered from his motorcycle accident — will be seeking a recording contract soon. However Style will also pursue his solo career. Style is free for recording and publishing and Nash is also free for publishing. Contact Andrew Titcombe at no. 3 Elsham Road, Kensington, London W14. (01) 995 6225.

SWEDEN'S SAFIR Music has more than 100 newly written songs by American chart-hogging writers Boudleaux and Felice Bryant. Their songs recently charting in the States are Raining In My Heart with Leo Sayer; Devoted To You by Carly Simon and James Taylor; Penny Arcade by Christy Lane.

Safir's Stefan Nordin recently signed a publishing agreement with The House of Bryant in Nashville and is now offering the duo's songs to producers and artists. Nordin believes their material contains even more hits.

Contact: Stefan Nordin, Safir Music, Box 228, 124 02 Bandhagen, Sweden, Stockholm 99 11 91.

THE FOUR TOPS LATEST SINGLE PUT IT ON THE NEWS

A LITTLE MORE GOOD NEWS FROM ANCHOR/ABC RECORDS ABC 4235 ALSO 12" LIMITED EDITION ABCT 4235



ON TOUR

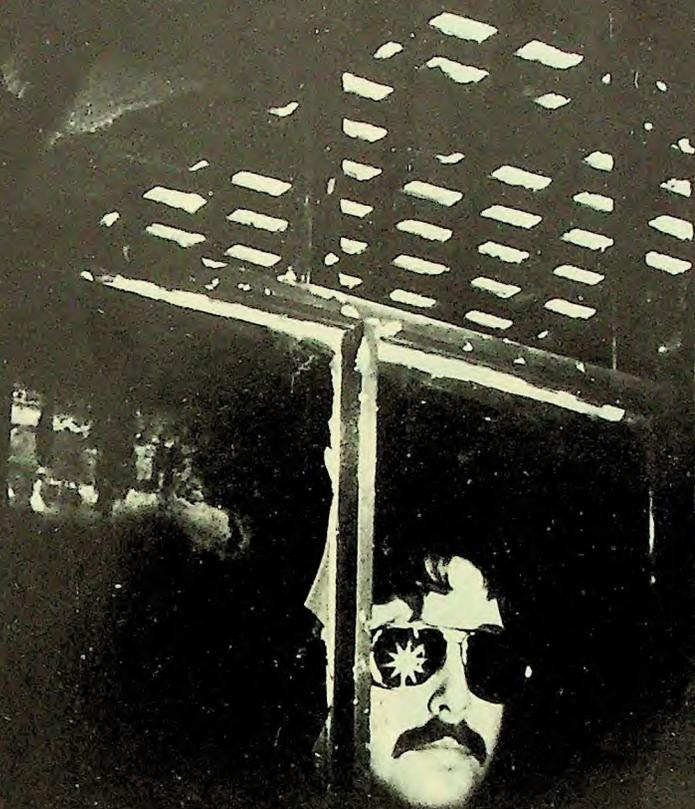
- 8th-21st OCT. PURFLEET CIRCUS, PURFLEET
- 22nd OCT. CONGRESS THEATRE, EASTBOURNE
- 23rd OCT. GAUMONT, IPSWICH
- 25th OCT. TOWN HALL, MIDDLESBROUGH
- 26th OCT. COMMODORE SUITE, NOTTINGHAM
- 27th OCT. CENTRAL HALL, CHATHAM
- 28th OCT. CALIFORNIA BALLROOM, DUNSTABLE
- 29th OCT. FAIRFIELD HALL, CROYDON
- 30th OCT. KELSEY KERRIDGE HALL, CAMBRIDGE
- 1st NOV. ARTS CENTRE, POOLE
- 2nd NOV. HIPPODROME, BIRMINGHAM
- 3rd NOV. ODEON, HAMMERSMITH



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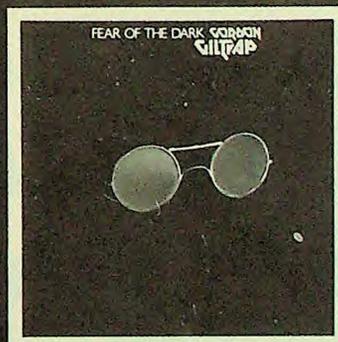


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RETAILING

Crossing the great divide

ONE SOMETIMES reads of MPs crossing the floor of the House to join the Opposition party, and at times like this one wonders what goes through their thoughts — as they make friends with old adversaries. It must be a difficult time, and while the record industry is not regarded in such terms (the manufacturers and the retailers being "in opposition" to each other) there is a dividing line, which is bridged only by the Great God Product.

Having spent some eight years on the manufacturing side with various record companies, medical reasons decreed that my travelling had to stop. (Or, as my eminent specialist remarked: "Death could be Nature's way of telling you to slow down"). What was I to do? My whole being revolved around records, tapes, release schedules, chart shops, point-of-sale material, gigs, targets, budgets,

achievement, and above all dealers . . . of all sizes, wholesale and retail, efficient and inefficient.

In the middle

I was running around the record world when it suddenly struck me why not be the hole in the middle? Let the record world run around me. If I became retailer I would still be in the middle of things (more or less), all the factors that made life worth living would still be there, but the 5000 miles a month in the car would not!

I must be serious and say that I thought about the switch for a long time before finally deciding to enter the retail side. (I did not, I hasten to add, do so on my own account — the very idea would make my bank manager fall about — but I started working for a long established Midlands group of record stores).

The first, and very forcible, impression I gained was of the involvement — eyeball to eyeball, at

KEN SMITH, now sales manager for the record and tape division of the Chesterfield-based retailers, Hudsons Music Centres, is one of a number of people on the retail side who previously worked for a record company. Here he gives his thoughts on making the change from selling records to dealers, to selling them direct to the public.

the "sharp end" of the industry, with customers who varied from minute to minute and in every respect. Most of them are really great, but I wondered how dealers had kept their cool in the face of extreme trials and tribulations with customers who can't, or won't, understand why: they should have

been singled out to receive a warped copy of a million-seller; when they hum, or sing painfully out of key, their version of a melody while not knowing the title or the artist who performed it, we are somehow unable to help them; everything that is played on local radio is not available on a single.

However, despite everything and helped by a staff who really took every interest in keeping the customer satisfied, my initial feeling that my world had gone mad was quickly dispelled.

Blancmange

I have now learned once again to juggle with a ton of loose soot whilst trying to nail a blancmange to the wall. Fellow dealers and friends made while I was on the road have been more than helpful, and have my gratitude.

A mountain of paper daily appears on my desk from the record companies — and not only on my desk but on those of the other managers in the retail group. I had over 100 pieces of paper last week, in the form of release sheets, price changes, deletions lists, posters, stickers etc. etc. Sometimes two or three envelopes daily from the same company. This to me seems like communication gone mad, and to be honest a lot of the information could be rationalised to a single sheet. Come on gentlemen, cut the cackle and cut the costs; where have all the Organisation and Method men gone, who used to lurk in dark corners of the company offices advising on cost efficiency. Gone to British Rail or Leyland I suppose.

Salvation

Moving on from the topic of paper, I must mention one-stops. There was a time when I could see them being the salvation of the independent, with their self-selection of product over a good range, cash and carry terms, sensible opening

hours — in fact, everything that a lot of dealers had ever wanted.

But will someone tell me, whither one-stops of late? Mentioning no names, but caps are made to fit and recent service from some one-stops leads me to think that they are losing interest in the very people they were set up to service. With the competition hotting up, certain steps have been taken which must be to the detriment of the very principles embodied in the idea of one-stopping.

Deliveries

For example: you can't self-select as you used to, but if you phone your order (it is claimed) "we'll have it ready when you come". Like hell you will; Top 50 selections fail to appear in a delivery; and the reason given is "administrative error"; own-van deliveries are being reduced despite successful operation for some considerable period of time; there is pre-selling of product not yet in the warehouse ("extended" they cry); telephone selling operation is creaking at the seams, with increased frequency of non-arrival until Tuesday of goods ordered on Friday for Saturday.



Ken Smith: Decided to be the hole in the middle instead

Not all one-stops are like this, but one of these days someone is going to come along, take all their best points, concentrate on the independent dealer, give a good, efficient and reliable service . . . and make himself a packet. Where are you, Sir Freddie Laker?

QUESTIONS AND ANSWERS

A CRY FOR help from a Stafford dealer poses a question to which MW's enquiries have not yet been able to come up with an answer, so we are challenging the music business and trade to do better.

Miss A. Greenaway, of T. A. Rowney and Son Ltd, in Stafford, writes: Please help me! For several weeks now I have been interrogated by a customer as to the whereabouts of a certain album called Don't You Wish You Were Here, by Rustic Parts. I have tried every source I know, but as yet had no luck.

Would any catalogue mastermind out there who knows where or if this LP can be ordered contact MW, or ring Miss Greenaway at 0785 58284.

Dealer tour

WINNING DEALERS in the MW Dealer of the Year contest have been invited by EMI to tour the pressing, sleeving and distribution plants in Hayes, and to be the company's guests at lunch on the day of their visit to London for the Music Week Awards dinner next February.

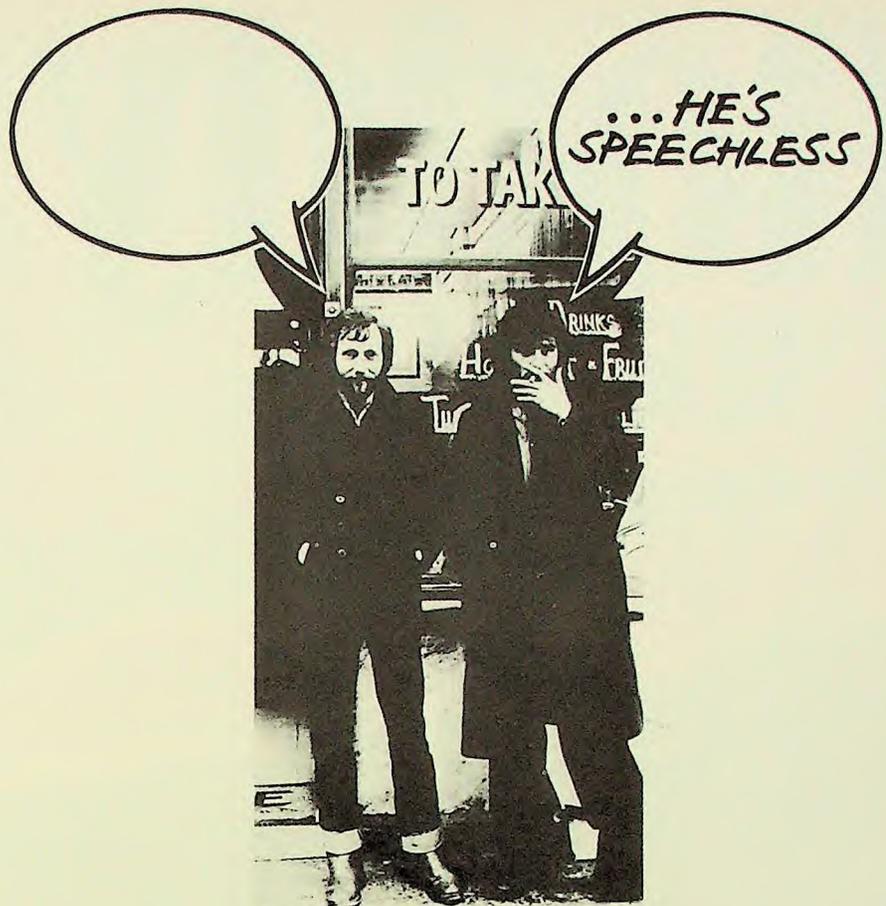
The invitation came in response to a revelation by Sheffield area winner, Cyril Charles of the Sound of Music, Rotherham. When he said that he had never, in many years of record retailing, had the opportunity to visit a record factory, Judd Blackburn, EMI CRD national sales controller offered to give him a tour of the Hayes operation. The project was very quickly extended to include all the winners and their guests, who will now spend most of Tuesday February 13 at Hayes, returning to the Dorchester in time for the Awards dinner.

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“He sings in a pleasant husky tuneful way. Much stronger than you would imagine. Very relaxed and easy to listen to.”

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“The album is a skilfully chosen collection of songs that portray him as MR. ROMANCE.

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EVENING NEWS

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Album 9109 227 Cassette 7108 189

RETAILING

Sound Generator incentives

WEA IS offering more incentives in its Sound Generator back catalogue drive. As well as the existing discount structure, which is related to stock holdings, dealers will be given points vouchers for each selection bought. Points will accumulate and various gifts will be available from WEA at the end of November.

This is in addition to the Christmas sales incentive scheme already announced.

EDITED
by
TERRI ANDERSON



THE POWER of the personal appearance — Harrods record department filling up with eager record buyers when Mary O'Hara marked the start of her UK tour and the release of her latest LP on Chrysalis by appearing at the store to sign copies of Music Speaks Louder than Words.

The cost of price rises

IT'S BAD enough returning to the store after a holiday that has been as big a wash-out as the Wurzels recording of Belshazzar's Feast. But to be hailed by the greeting, "prices have gone up again" before you have had time to compose the excuses for not bringing back sticks of rock (for all the staff) hardly sets up for the toil in store.

Why, it seems only the other week that I was wondering if anyone would fork out £2.50, for a pre-recorded cassette, and considering a special display for the then new World Of series from Decca (at the time just 99p). The owner of the store, a veteran of pre-war record business, came in with the salaries every Friday and invariably commented on what he considered to be high prices.

I left that particular neck of the woods a year or two ago. I wonder what that dear old gent has to say now.

I have been trying to discover what colleagues in the record business have to say about the latest increases: I don't have the courage to put up the new prices until I am fairly sure that others have taken the plunge. After all, our store way out West continued to charge 50p for singles long after they had exceeded 60p in recommended retail price. We just did not believe that kids would fork out the full whack.

A record salesman reprimanded me for failing to move with the times. "People are learning to live with inflation," he said cheerfully. "They don't mind paying higher prices."

I asked him when he had last worked in a record store.

Diploma

"Oh, I've never worked in a record store," he said. "I did a Diploma in Business Studies. But it's a known fact that people don't mind price increases when they realize it's due to inflation."

Such a fancy piece of logic could come only from a record rep who has never worked behind the counter.

When I asked him to offer justification for the £4 LL, he snorted, "You can't expect the London Philharmonic to live on bread and jam."

"Why not?" said I. "Bread and jam, with real butter, is in the luxury bracket as far as many record dealers are concerned."

He then offered the rationale that records should be compared with books, and that, as a decent book costs £5.95, we should be grateful that a long-playing record hasn't yet reached that pinnacle.

"You might compare the price of an LP with a book," I said. "But my customers compare the price of

SHOP TALK

by
Dave Lazell

an LP this month with what it cost last month."

Ah, well, it's a lost cause, this trying to get some of our record rep friends to understand life as it is lived in the store. But I suspect that they know about hard times. Have you noticed how record reps go pale and tremble, when you suggest that they take you out for a bite to eat (which may be the only chance you'll have, this side of pay day, for something more substantial than a borrowed biscuit)?

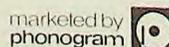
I raised the prospect of a mid-day snack with a couple of reps who came into the store, just the other day. Why they chose to come in to see me at half-past twelve, when dealers all suffer from empty tummies rumble in quadrasonic sound, escapes me. Naturally, I assumed that they wanted to take me out for a bite. When I raised the topic, they blanched, and declared that they never went for lunch, being far too busy. The fact that they both looked well fed in the extreme was neither here nor there. For men who had no lunches, they must have had extended tea-breaks and four courses with their coffee.

However... I haven't had much of a chance to discuss the latest increases with these reps, but I know what they will say.

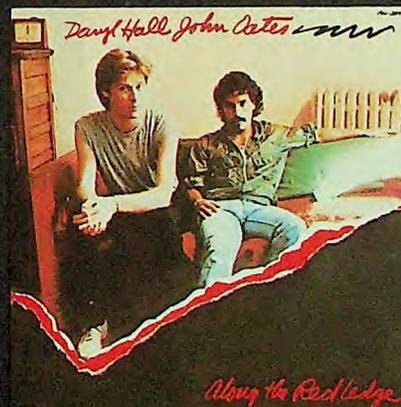
"Even five quid for an LP isn't much when you compare it with the price of getting a car serviced... Or a hair transplant, or having a new set of dentures. There are various favourite comparisons lined up for such occasions.

MTA seminar date set

A DATE has now been set by the MTA for the seminar on price-cutting and discounting in the music industry — originally to have been held this year but at the last meeting of the MTA Council deferred until early 1979. The seminar will now take place on January 29, at the Cafe Royal in London's Regent Street. The programme is currently being formulated by the GRCC and will soon be announced.



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INTERNATIONAL Interpop 79 date and venue set

LONDON: Interpop intends to stage another convention for the international music publishing and record industries here next year — but this time the venue will be the Connaught Rooms and not the London Hilton, where Interpop's inaugural event was held last month.

Very enthusiastic

Managing director Nikolaus Neubert stated that the participants from overseas had been very enthusiastic and "amazed at its friendliness" and intended to return next year. He was disappointed by the lack of interest from the UK record and publishing companies, which *Music Week* believes stemmed from a mixture of a wait-and-see attitude about the first event and the fact that it coincided with the end of the busy and expensive annual sales conference season.

Interpop 79 will take place in the Connaught Rooms from September 3 till 7, and the brochure and contract form will be distributed at the end of this month. Neubert said that the company has engaged the services of "an international network of representatives" to take care of international sales and information.

Storyville revived in Sonet expansion

STOCKHOLM: Sonet Grammofon AB has acquired the majority of shares in the Danish record company Sonet/Dansk Grammofon A/S. Among the company's best-known Danish artists are Papa Bue's Viking Jazz Band, Clausen & Pedersen and Troels Trier.

As in the case of Swedish Sonet, Sonet/Dansk represents several leading UK independent companies such as Chrysalis, Island, Pve, Bronze and Virgin.

The internationally famous Storyville jazz and blues label is part of Sonet/Dansk, and this label will now be reactivated. Some of the star jazz and blues names in the catalogue are Bud Powell, Archie Shepp, Sonny Boy Williamson, Lonnie Johnson, Chris Barber and Champion Jack Dupree.



LONDON: Logo Records hosted a convention here recently for some of its European licensees to introduce them to new signings and forthcoming releases, and also to welcome two new licensees, which are Gramophone Elektra representing Logo in Scandinavia and Radio Producoes Europa Elektra representing Logo in Portugal. Shown from the left are Detlev Kroemiker (Meironome Germany), Harald (Logo managing director), Harald Kristiansen (RCA Norway), Ugo de Clerck (IBC Belgium), Bengt Svan (RCA Denmark), Peter Misson (Logo sales manager), Fernando Maia (Radio Producoes Europa Portugal), Klaus Burling (Grammofon Elektra Sweden), Geoff Hannington (Logo managing director), Kari Larsen (RCA Norway), and Anne Branson (Logo international co-ordinator).



Edited by
Nigel Hunter

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Open-air concert boom in Germany

HAMBURG: The summer open-air concert scene in Germany has been outstandingly successful this year. More than 250,000 people paid DM8m (£2m) to see and hear American and British artists such as Bob Dylan, Joan Baez, Genesis and Status Quo.

Two agencies, Lippman & Rau in Frankfurt and Mama Concerts in Munich, accounted for the bulk of the business, but the Sunrise agency of Hamburg encountered trouble with its plans for an open-air event at the Lorelei by the Rhine when Grace Slick failed to appear because of sickness. Furious fans set the stage alight.

Open-air concerts and attendances between July 1 and September 9 were as follows: Nuremberg (70,000); Ulm (45,000); Saarbrücken (38,000); Cologne (20,000); Pforzheim (17,000) and Wuerzburg (10,000).

Chrysalis London meets LA office

LONDON: Senior executives from the London and Los Angeles offices of Chrysalis Records gathered in

strength at Ascot's Royal Berkshire Hotel recently for a series of meetings to co-ordinate international promotion plans for the company's autumn releases and to settle plans for new product in the first six months of 1979. Product released before Christmas this year includes albums from Jethro Tull, Richard and Linda Thompson, Racing Cars, Robin Trower, Rory Gallagher, Nick Gilder, Steeleye Span, Mary O'Hara and Trevor Rabin.

Chrysalis joint chairmen Chris Wright and Terry Ellis presided over the meetings and pictured here (above left to right) are Wright; Keith Lewis, UK director of marketing and promotion; Doug D'Arcy, UK managing director; Nigel Butterfield, UK financial director; Des Brown, director of international; Billy Bass, US vice president of promotion; Terry Connolly, UK deputy group managing director; Royston Eldridge, UK director of A&R and artist development; Paul Hutchinson, US vice president and controller; Roger Watson, US A&R manager; Peter Caisley, UK company secretary; Ellis; (front, left to right) Sal Licata, US senior vice president; Russ Shaw, US vice president of artist development and publicity.

Johnny O'Keefe

SYDNEY: Johnny O'Keefe, one of the pioneers of rock 'n' roll in Australia, has died aged 43. Recording mostly for Festival, though with some discs also on Lee Gordon's Leedon label, O'Keefe had 29 singles in the national chart — more than any other artist — starting with *Wild One* in 1958 and ending with *Mockingbird*, his last hit, in 1974. Five of them were No. 1 singles.

BARCELONA: Three TV performances here by Bob Marley and the Wailers, plus his show in Ibiza and a back-up promotion campaign by Ariola in discos and on radio has triggered a major interest in reggae music throughout Spain. Marley's *Is This Love* single and the *Kaya* album are selling hugely so that all his earlier albums have been re-released here, with special interest in *Exodus*. Now virtually all Spanish record companies are looking for their own reggae performer.

Jail term for Spanish pirate

BARCELONA: In a major court case involving disc piracy here, Arturo Mas Aguado has been sentenced to six years in jail for fraud, plus lesser terms for falsification of trademarks and for infringement of authors' rights.

He has also been ordered to pay compensation, adding up to around two million pesetas, to the record companies involved and to the Spanish copyright society for royalty loss.

Aguado had made several cassette duplications without the permission of the authors or record companies. The case, settled after a long judicial battle, means that the fight against phonographic piracy has really got under way in Spain.

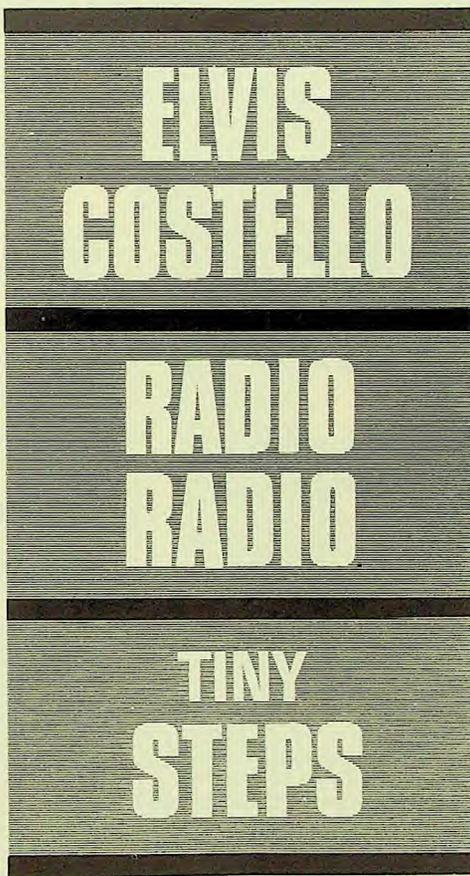
Danish disco fever

COPENHAGEN: Disco "fever" is running high in Denmark with various promotions and competitions attracting consumer interest. Latest is by the Starbox company, launching the new group Love Fever's debut album through key discotheques.

The promotion is linked with the cosmetics firm Pierre Robert, with records and cosmetics as gifts for the public. The group itself is making 50 live appearances in discos, helping build sales for the LP, produced by songwriter Horst Lubitz in Hamburg, with German musicians, a deliberate ploy by Johnny Reimar, Starbox chief, to capture the hit German sound.

ADA
24

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PUBLISHING

Castlebar at the crossroads

by NIGEL HUNTER
 THE SUPERSTITION about 13 being an unlucky number happily proved unfounded in the case of the 13th Castlebar International Song Contest between October 2 and 6. In general terms the event passed off smoothly and pleasantly without major hitches, and would have done credit to a similar occasion presented in much more lavish and metropolitan surroundings than a small County Mayo town in the West of Ireland.

The general air of competence and efficiency is perhaps the most remarkable aspect of the Castlebar contest — and that is not intended as another allusion to the legend of Irish vagueness and disorientation. A contest inaugurated on a small, essentially local scale in an optimistic bid to put the town on the tourist map at least as far as the rest of Ireland was concerned, has grown



GISELA O'CONNOR (centre), international relations officer of the Castlebar contest, receives cheques from PRS Dublin manager Pat Condon (fourth from left) and MCPS Dublin manager David Buskell (fourth from right) before the contest began. With them from the left are the performers of the Irish entries, Tina, Lisa Love, Gloria, and Trinity.

over 13 years into one of the major events in the international song contest calendar with its first prize of £3,000 being the highest European award available.

Local atmosphere

Despite this considerable increase in size and stature, Castlebar retains

its local atmosphere as a contest. The director of the event, Sean Horkan, runs a Castlebar supermarket and gardening equipment store, and the international relations officer, Mrs. Gisela O'Connor, is the Dusseldorf-born wife of a Castlebar architect now living in Dublin. She took up her duties as a hobby seven years ago

while still resident in Castlebar and continues them from her Dublin home, still on an expenses-only basis.

It all works very well, judging by experience from the 13th event, but the size and quality of that event indicates that Castlebar is approaching a crossroads where it must decide its future direction and intent. The Royal Ballroom of the Traveller's Rest Hotel, where the contest is staged, has a regal name, but is a barn-like structure built for the heyday of the show bands, and has appalling acoustics.

With the annual contest attracting an increasing amount of international attention and participation, the organisers must seriously consider the question of sound quality or lack of same — particularly in light of the high professional standard of material and performance at the 13th event. Participants of this calibre deserve a better aural showcase, and so do the viewers of Radio Telefis Eireann, which screened the final night live.

Weakness

Identifying this weakness is much easier than suggesting a practical, viable remedy. But perhaps if Castlebar could find a third sponsor with the resources and commitment of the two existing ones, Berger Paints and the Irish Tourist Board, and the willingness and wherewithal to build a modern concert hall with appropriate amenities and facilities within the environs of Castlebar, this particular problem would be solved. The hall could be used for the benefit of the local community and the west of Ireland generally throughout the rest of the year, and might also attract other musical events to the area.

Sarah Bryan was a worthy winner this year with her own novelty song Union, original in conception and clever in lyric and imagery. With a little luck and the right promotion, it could make an impact internationally, and give Castlebar its first record hit. The song is right out of the ordinary with its Grappelli-like obbligato, and far removed from the rumpy-tumpy Eurovision rut.

Professional

The Castlebar organisers have been shrewd in ensuring a high standard for the 27 final contenders by enlisting some highly professional assistance for the selection committee which whittles down the large number of entrants. With organisations like the Performing Right Society, the Mechanical Copyright Protection Society, the Irish Federation of Musicians, the International Songwriters Association, RTE and the Songwriters Guild of Great Britain involved, standards and integrity will continue to be of the highest level, and the Castlebar business community is generous in terms of hotel accommodation and provision of the numerous trophies.

In short, there's a whole lot going for Castlebar in the international song contest stakes. The basic community is generous in terms of hotel accommodation and provision of the numerous trophies.

In short, there's a whole lot going for Castlebar in the international song contest stakes. The basic gingerbread is sound (unlike the Royal Ballroom), but some more gilt, particularly where acoustics are concerned, is still necessary for the event to realise its full potential.

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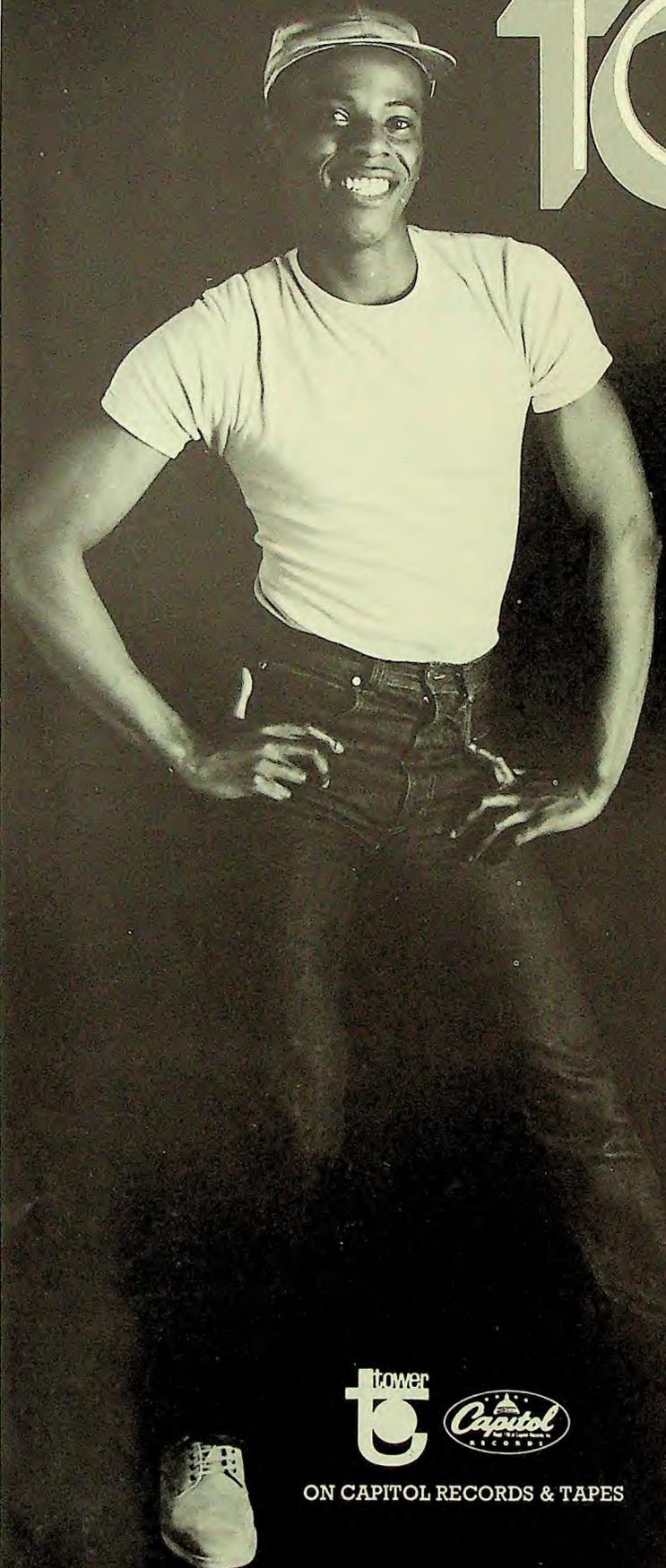
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ON CAPITOL RECORDS & TAPES

PUBLISHING

Nisbet and Beck-together again

A REUNION between two old hands from the days of Feldman Music has taken place with the formation of Nisbet Beck Music. Ben Nisbet was managing director and Ronnie Beck director of creative activities, and they were colleagues at Feldman for 12 years before the firm became part of the EMI Music Group.



BEN NISBET (left) and Ronnie Beck.

Nisbet in fact endeavoured to buy Feldman at that stage and raised £3 million to that end, but lost the battle to EMI. He did a deal with Artie Mogull, and formed Sovereign Records, whose artists have included Flash and Renaissance, and Big Ben Music, which handles copyrights by Bob Dylan and Wishbone Ash among others.

Beck remained with Feldman for four years after the EMI takeover in 1972, during which he signed Queen for three years for £2,000 and also secured the publishing rights of bands like Be Bop De Luxe and Medicine Head. He left to join State

Publishing for a while, and then went to Intersong for 18 months.

"I got fed up with memos and meetings," Beck said. "I played golf for a month, and then met Ben for lunch. He said let's do something together again, so we formed Nisbet Beck Music."

Besides their vast publishing

experience and outstanding track record (Nisbet signed Deep Purple for publishing among others, which like Beck's Queen deal earned well over £1 million), the two of them have an identical outlook and modus operandi.

"The whole world has changed over recent years," smiled Nisbet wryly. "We're trying to revive simplicity by publishing songs, making records and getting some hits. Everybody's at meetings these days, it seems. I can understand the necessity for regular meetings for the marketing and distribution people, but the other day the secretary of the managing director of a major record company told me he was too busy going to meetings to listen to product."

"We get enthusiastic about things and try and pass it on, but they're at meetings. After you've rung 15 times, your enthusiasm starts waning."

"We're offering £5 reward to anyone who rings us up and finds us at a meeting," grinned Beck.

Initially the duo are operating without further assistance (apart from the services of Margaret Brace's Copyright Bureau and an answering service) from a mews house near Lancaster Gate. Nisbet is the admin man and main negotiator and Beck will be bringing his well-proven promotional powers of persuasion into play again where the airways are concerned as well as talent scouting.

Nisbet Beck has a free recording facility at the Delben studio complex at Wembley through Nisbet's connection there, and one of the company's first proteges is Mr. Nicholas Moore, formerly known as Nicky Moore and an ex-member of Ace and Hackensack.

The two of them are interested in anything that is good. As Beck expressed it: "From rock to the B side of a Vera Lynn record."

PRS tops CISAC poll

THE PERFORMING Right Society and its Canadian equivalent (CAPAC) topped the poll to determine which societies should serve on the administrative council of the International Confederation of Societies of Authors and Composers (CISAC) for the next two years. The poll was conducted at the recent CISAC congress held in Toronto and Montreal.

PRS and CAPAC polled 300 votes, the Italian society SIAE was third with 296, France's SACEM fourth with 295, the USA's ASCAP fifth with 291 and West Germany's GEMA sixth with 290. These six societies, together with 18 others, make up the 24-strong administrative council of CISAC, which also includes the other main American performing right organisation, BMI, and societies administering performing rights in 15 other countries.

The new president of CISAC is American lyricist Stanley Adams

(president of ASCAP) who replaces German composer Werner Egk, and the new vice-president is Soviet composer Rodion Shchedrin, who replaces the Portuguese dramatist Luiz-Francisco Rebello.

PRS general manager Michael Freegard was re-elected to serve for a further term on the CISAC executive bureau (of which he was chairman from 1972 to 1975). The new chairman is John Mills QC, general manager of CAPAC who takes over from Jean-Loup Tournier of SACEM.

The congress was attended by authors, composers, publishers and technicians from over 60 societies around the world.

EDITED
by
NIGEL HUNTER

Gas signs Charlie Fawn

GAS MUSIC has signed new wave writer Charlie Fawn, member of the Battersea band whose version of Always Something There To Remind Me has been released by Anchor.

Gas is also publishing Tonight sung by Mel Gray and released last Friday (13) by Decca. It was written by Sha Na Na member Chico Ryan. The company also has I Love America by Patrick Juvet (out on Casablanca on October 27) and all the tracks on Juvet's current album.

Jacques Brel

THE DEATH of Jacques Brel in Paris last week from lung cancer aged 49 removes one of the most successful and colourful singer-songwriters from the European scene.

Born in Flanders and the son of a successful industrialist, Brel chose the Bohemian existence writing and singing songs on the Parisian Left Bank instead of the comfortable bourgeois life that could have been his in Belgium. His big break came when he stood in for Marlene Dietrich at the Paris Olympia, and he wrote a string of successes

including Ne Me Quitte Pas (a hit for Shirley Bassey as If You Go Away) and Mathilde, a success for Scott Walker as well as its author, and Brel became equated with Charles Aznavour and Georges Brassens as a chansonnier.

He achieved considerable success as a film actor as well, but in 1970 departed to the same remote Pacific island where the painter Paul Gauguin had earlier gone into voluntary seclusion. Brel's comeback LP and his last, released by Barclay last year, caused controversy in Belgium because of an outspoken song about the Flemish and Walloon situation in that country.

Santana.



BROADCASTING

A COMMON criticism of record companies is that they are chary of advertising on radio stations — or at least restrict their patronage to a few of the larger stations. The record companies find an unusual defender in Eddie Blackwell, whose company serves ten ILR stations.

Though he has one or two reservations, he does not agree that record companies have largely ignored radio as an advertising medium. "That's not really true — they have been tremendous supporters of ILR, often without proof of its benefit. In the beginning instinct told them that it was worthwhile. Now they are much more sophisticated and are looking much more closely at the individual stations. In fact, other advertisers have taken a leaf out of the record companies' book and local salesmen are keeping in touch with the radio service in the area and, having become aware of local success of stations, firms are supporting retail outlets with repeats of national business."

Moving on to his reservations, he says: "One criticism is that some of them regard advertising as secondary to airplay, when in fact they shouldn't be compared. It should not be of concern that the music on a station is not identical to that being possibly advertised. I've had it said to me that 'We don't advertise there because they don't play our records', and that sort of attitude closes peoples minds. What they should actually say is: 'If it is reaching the C2 or B1 groups of people, then we will go for that station.' I must argue that as a marketing man. At the moment the big three or four stations get most of the record company business but the smaller ones reach the rest of the

A breath of fresh AIR

EDDIE BLACKWELL (pictured right) was recently elevated from managing director of national radio sales company AIR Services to the md's post with previously dormant holding company AIR Group, with overall responsibility for ILR as a national advertising medium, while Gerry Zierler (md) and Mike Goodrich (sales) moved on to the AIR Services board. He has been involved in commercial radio since the very beginning and has been an advertising man for much longer. Here, talking to **DAVID DALTON**, he explains the reasons behind the moves and outlines the company's future. He also makes some interesting observations on the record companies' role in advertising on radio and on the future of ILR.

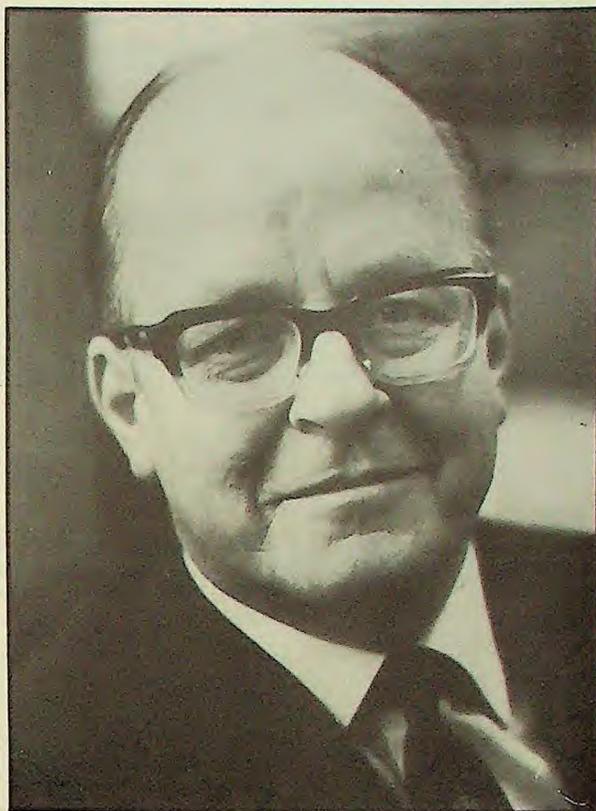
audience. The will to use the smaller stations must come first and the only arbiter should be cost efficiency."

Like others in commercial radio, Blackwell laments the fragmentation of the ILR network but faces that fact with his own proposal to entice advertisers. "They look at the alternatives in each area for cost efficiency and should never compare

Capital with Southend, for example. When they look at Capital, space buyers compare the station with Thames TV, LWT and the Evening newspapers. If ever it is to be attractive as a medium, it has got to be sold collectively, otherwise three or four stations will continue to get the money. I feel it is a good idea to combine them into groups of stations and sell them as a package, such as a West Country package of Plymouth Sound, an Exeter station etc. These would be marketing links as I know the authorities would not allow editorial ties." AIR Services already provides a 'Yorkshirates' package combining Pennine, Tees and Hallam.

As well as his new responsibility at AIR Group, Blackwell sits on at least half a dozen industry committees and is very much involved with the expansion of the ILR network — When the Local Radio Association was re-formed recently, Blackwell was elected to a working party to look at the future of the medium. Of the future he predicts: "Cardiff will almost certainly be the next local station, followed by one at Aberdeen or somewhere in Scotland, and then probably another in Northern Ireland. After that it's anyone's guess. I only hope that they find room for the big areas of marketing coverage. Since the White Paper the IBA has become aware of about 70 possible franchise groups and we have talked to about 30 to 40 of them."

To cope with the inevitable



expansion of the commercial radio network Air Services will be enlarging its operation to maintain its pre-eminence alongside Broadcast Marketing Services. "Other sales companies will appear," predicts Blackwell, "and so we must not coast along. AIR Services is expanding its sales force

dramatically and a computer sales system for all stations is a possibility for the future. We are soon moving to much larger premises at Leicester Square where we will have much better in-house presentation facilities. We will also be hiring a full-time research/statistical person."

Moonflower goes platinum.

88272



TALENT

Birmingham goes pop

THE MIDLANDS will soon have one of the largest rock music venues in the country with the news that the National Exhibition Centre in Birmingham is to open its doors to pop concerts in December.

Until now, the centre — which has a potential seating capacity of between 16-17,000 — has been used mainly for trade exhibitions, but pop promoter Harvey Goldsmith plans to set the ball rolling when he presents Rory Gallagher in concert on December 9.

Goldsmith saw the potential of the exhibition centre as a rock venue when it first opened, but early proposals to stage pop concerts were rejected. But since then the organisers have had a major re-think. One of them, Barry Cleverdon, commented: "We are very keen to work closely with Goldsmith as he is one of the top rock music promoters, and already there

have been enquiries from other promoters and managers, not just in the UK but from abroad too."

The NEC organisers are budgeting £500,000 to make conversions to the centre; initially they are catering for an audience ranging between 5-12,000, and plans include 8,000 tiered seats, and the installation of lighting and acoustic baffling.

Currently, the Midland's main rock venue is Bingley Hall in Stafford, but the NEC organisers are hoping that the accessibility of Birmingham to London will result in major acts playing one-off gigs at the Exhibition Centre. In addition, they are also keen to stage classical music events at the venue.

Apart from Rory Gallagher, one of the first rock artists to play the Exhibition Centre could be Rod Stewart. Dates for his December tour are currently being finalised but a Riva Records spokesman said that there was a possibility of him playing the venue.

Pub venue starts label

THE BRIDGEHOUSE, the well-known Canning Town, East End, pub-rock venue, has started its own record label, Bridgehouse Records, and the first album released this month features several London bands recorded live at the pub. Amongst those included are Chris Thomas (former Manfred Mann's Earthband vocalist) and The Filthy McNashy Band, Gerry McAvoy who was previously in Rory Gallagher's band, Salt, The Roll-Ups, Remus Down Boulevard and Jackie Lynton's Happy Days.

The album, retailing at £3.50, will be sold at the Bridgehouse and will also retail through local record shops and Virgin stores. It is believed to be the first time that a pub-rock venue has taken the step

of releasing such a record on an independent basis. The person behind the venture is Terry Murphy who is based at 23 Barking Road, E.16 (476-2889).

Meanwhile another well-known London pub-rock venue has decided to close its doors to such music, and switched to a policy of m-o-r artists and groups. The Greyhound in West London has been a breeding ground for young

and upcoming pop and rock talent for more than ten years; amongst bands who made their earliest live appearances there were Roxy Music (who were paid £20 for a one-night booking in 1972) and Vinegar Joe, with Elkie Brooks and Robert Palmer.

Duncan Ferguson, who has been the man behind the Greyhound's musical policy for the last decade, has spent several thousands of pounds converting the interior of the Victorian pub, and has lined-up such names as Acker Bilk, Mud, Georgie Fame, The Wurzels, Stefan Gossman, Chris Barber, Alvin Stardust, Humphrey Lyttleton and Madeline Bell to appear at the Greyhound during the next few months.

Edited by
Chris White



Essex heads Great British Music event

DAVID ESSEX, (picture left) fresh from his triumph in the West End musical *Evita*, headlines the bill on the last night of the Great British Music Festival, in December. The event, the second such, is being promoted by Mel Bush and will be held at the Wembley Empire Pool between November 27 and December 2.

Bands so far booked to appear include The Jam, Slade, The Pirates, Generation X and Patrick Fitzgerald (29); Lindisfarne, John Miles, Frankie Miller and Chris Rea (30); and Essex and The Real Thing (2). Bush described it as "a showcase of the best British talent" — "After the success of the first festival held at Olympia in December 1976, we are hoping to run this as an annual event, and expand upon ideas for future years. We are also looking at the possibilities of taking the show to Europe and the US during 1979," he said.

The festival organisers are hoping that there will be record company participation for the event which is expected to draw a total of 48,000 people. Merchandise will be on sale during the six day event. Tickets are £3, £4 and £5.

Footnote: Essex leaves *Evita* on November 4 and immediately starts rehearsing his new band before starting a tour of major UK towns. A single featuring the singer is released by CBS this Friday (6) — *Brave New World*, a track from the *War Of The Worlds* concept album, currently high in the charts.

Parliament in session

THE OUTRAGEOUS American "funk review", Parliament/Funkadelic, is to be seen in Britain. After lengthy speculation on when and if this big-scale show would appear here, Straight Music has confirmed that it is promoting four dates in the UK in December.

The first will be at the Kings Hall, Belle Vue, Manchester, on December 10. The remaining three are at Hammersmith Odeon on December 11, 12 and 13, and for these a 60 foot by 50 foot stage will be built out over the orchestra pit to accommodate all the special props and equipment which are being brought over from America. These include flying saucers and assorted sci-fi effects.

Included in the review are the Horny Horns, the girl duo the Brides of Funkenstein, and the lady backing trio Parlet.

To coincide with the concerts WEA is releasing on December 1 Funkadelic's Warner Brothers LP *One Nation Under A Groove*, and the title track appears as a single in November 17. The Brides of Funkenstein's *Funk Or Walk* single is released on Atlantic on December 1.

Performance
on page 20

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Disarmingly frank Farren

by David Dalton

"TOO CHEAP, too much thrown together, just four good tracks, with too many fillers." The sort of dismissive critical album review you might expect from a writer on one of the 'comics' such as Mick Farren, a contributor to the *NME*. Except that that particular comment comes from Farren about his own recent Logo album *Vampires Stole My Lunch Money*.

Continuing his disarmingly frank assessment of the LP which marks his comeback to serious recording after being part of the sixties underground scene with The Deviants, Farren says: "The four good tracks should have been left for a while but then the album would probably never have been done. My main complaint is that it sounds cheap. I'm sorry now that Larry Wallis, the producer, and I didn't spend £80,000 and make a good job of it. I have listened to it for more than four months now and I can hear all the holes. It should have been done in 16 tracks instead of eight tracks for a start. The cost of the album was £3,000 and more money has since been spent on promotion than on the actual making. We gave Wilko a pair of tickets to see Bob Dylan as he would have been insulted if we'd offered him £20." Wilko Johnson on guitar and former Curved Air vocalist Sonja Kristina are the two 'name' contributors to the album.

At 34 Farren would admit to being in the senior generation of

rock writers and sees himself as part of a dying breed. "It seems like my generation of people like Nick Kent and Charlie Murray is pulling out of the 'comics' and the new generation seems to have a destructive attitude and indulges in a sort of self flattery. The first function of a rock'n'roll writer should be to tell the story — If there are four people in a room with only one Bob Dylan ticket, they should logically send the most articulate one so he can tell the others what it was like. A writer should look upon himself as having the responsibility of that person with the only ticket."

His serious comments on music journalism spill over into the state of radio in this country. He is concerned that there is not enough room for the wide range of music which falls outside the Top 40 singles category and the concern does not merely stem from the fact that airplay opportunities for his own current single — *Half Price Drinks* — are limited to evening rock shows. "It's not a complaint," he stresses, "it's a dilemma. There are John Peel and a few provincial people playing non chart material and that's wrong. Where would Patti Smith be if she hadn't had a singles hit with *Because The Night*? And someone like Charlie Parker would have been a warehouseman if he had been born in this country."

There is a great likelihood of songs from his next "inevitable" album as he intends to include some love songs and a further project which interests him is setting up a song hit factory along the lines of Phil Spector's with producer and co-writer Larry Wallis.

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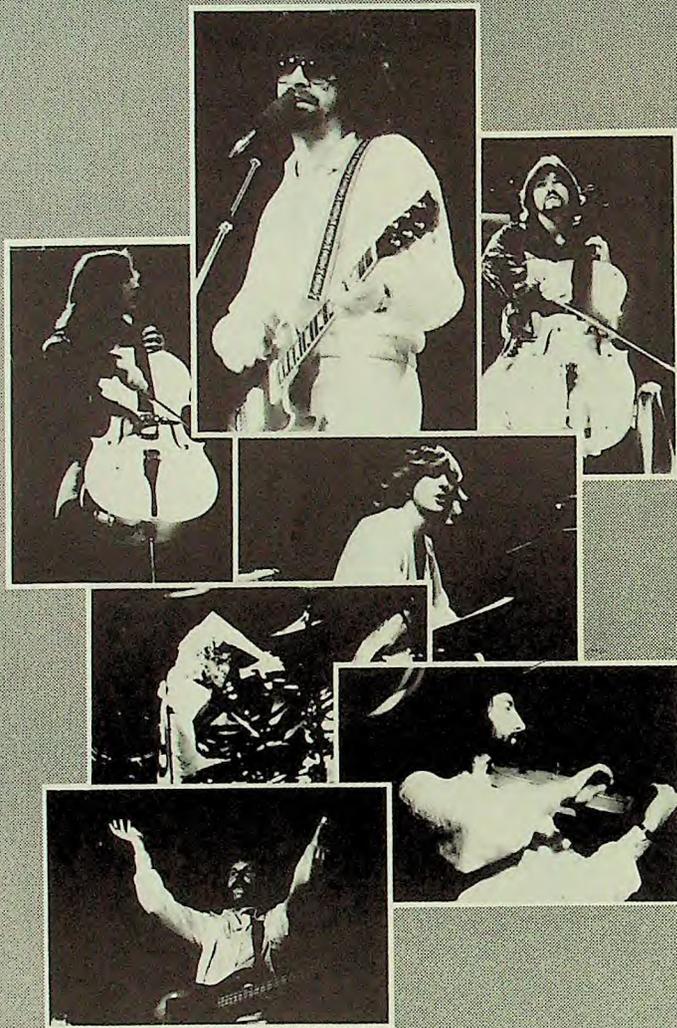
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PERFORMANCE

Manilow has finally made it



Barry Manilow

HE FINALLY made it — Barry Manilow, America's current biggest-selling male singer, arrived in London last week and conquered sell-out audiences at the London Palladium. It wasn't surprising either as he follows in the tradition of Hollywood stars like Garland, Crosby and Jolson who always believed in giving the customer full value for his money.

Until now Manilow's record sales in the UK have been good if not exactly startling; following the exposure he has received from this visit however, Manilow must be in line for major stardom here too. Onstage he is the effervescent showman, bouncing about and displaying a boyish exuberance. When it comes to singing, he puts his own personal seal on the songs, and shows why he reached such an incredible popularity peak back in the US.

A Bandstand medley of songs revealed that Manilow is just as adept at handling vaudeville material as

he is a contemporary love ballad; Copacabana provided moments of fun before the show climaxed with the singer's best-known hits, Mandy and I Write The Songs. He was given a well-deserved standing ovation, which could be interpreted as an open invitation to return to Britain anytime he likes. Hopefully Manilow won't take too long before he accepts.

CHRIS WHITE

A band to watch out for

IT'S AN unusual and possibly over-ambitious idea to launch an unsigned band at a small, exclusive London niterie. Such occasions are frequent when a band has a new LP to promote, but in TCOJ's case there was no vinyl on offer, only good music and an excellent talent in front man Tony "Little Anthony" Todd.

Such was the response of the invited portion of the audience — a&r men, publishers and media persons — that TCOJ will probably be able to announce a record deal within the next few weeks.

The chosen venue was Maunkberry's, that popular small-hours club for the entertainment world, and last week's show was repeated at Bangs, a West End disco, with a reprise at Maunkberry's on Tuesday.

So what is TCOJ? Mostly Tony Todd, whose talent is so original it

defies categorisation. Mix a little Leo Sayer with a fledgling Joel Gray, an amazingly flexible voice with a range from falsetto to funky soul bass, complete stage confidence and a magic way of moving and you would have an idea of Todd's talents.

His band is good enough for one that's only been together nine months, but the posturing dancing girls, though amusing, could disappear without affecting the show. Only a third of this was seen on the small club stage, but there are promises of pyrotechnics galore, much dry ice, flashing strobes, light bombs *ad infinitum* for the real thing. At least two of the band-written songs had chart potential with the right producer. Watch this space.

VAL FALLOON

IT IS something of a strange experience to be sitting amongst a rather large crowd of people all of whom are screaming the seemingly mindless anthem 'Gabba Gabba Hey' at the tops of their voices. A disorientating scene which, fortunately, could be brought into some kind of perspective by the realisation that this was in fact the Hammersmith Odeon and we were nearing the close of a relentlessly paced Ramones concert.

Straight, powerhouse rock was the order of the evening and the Ramones provided this from the moment they came on a stage, and launched into Rockaway Beach.

The audience were on their feet from the first note and stayed there to hear an energetic set which featured numbers of the new album, Road To Ruin, including the current single Don't Come Close and a version of Needles and Pins. The remainder of the set gave a chance to hear some of the old singles and the classic Sheena Is A Punk Rocker, in particular, was greeted with wild applause and frenzied audience participation.

Such response was, however, very much the par for the evening and gave ample evidence of the Ramones' growing popularity. Indeed, together with their recent TV appearances this successful, well timed live appearance will have done much to consolidate the position of a band who are rapidly becoming chart regulars.

DAVID PIERS

The Peddlers

DURING THE Sixties, The Peddlers were one of the most under-rated groups around. Fronted by Rox Philips, who played keyboards and possessed a very distinctive voice in the mould of Ray Charles, they toured consistently and made several albums for Fontana. Then the band split up, and vocalist Philips disappeared from the music scene completely.

Today The Peddlers are back, still fronted by Philips but with a new drummer, Ed Spevak, and bass player, Pete Dennis. And appearing at the Mayfair night spot Gulliver's last week, they proved that their absence has been a cause of regret for their fans. Philips' vocals are still as strong as ever and his musical colleagues provide a solid backcloth, both for the material which mainly consists of ballads like My Way, and Philips' performance.

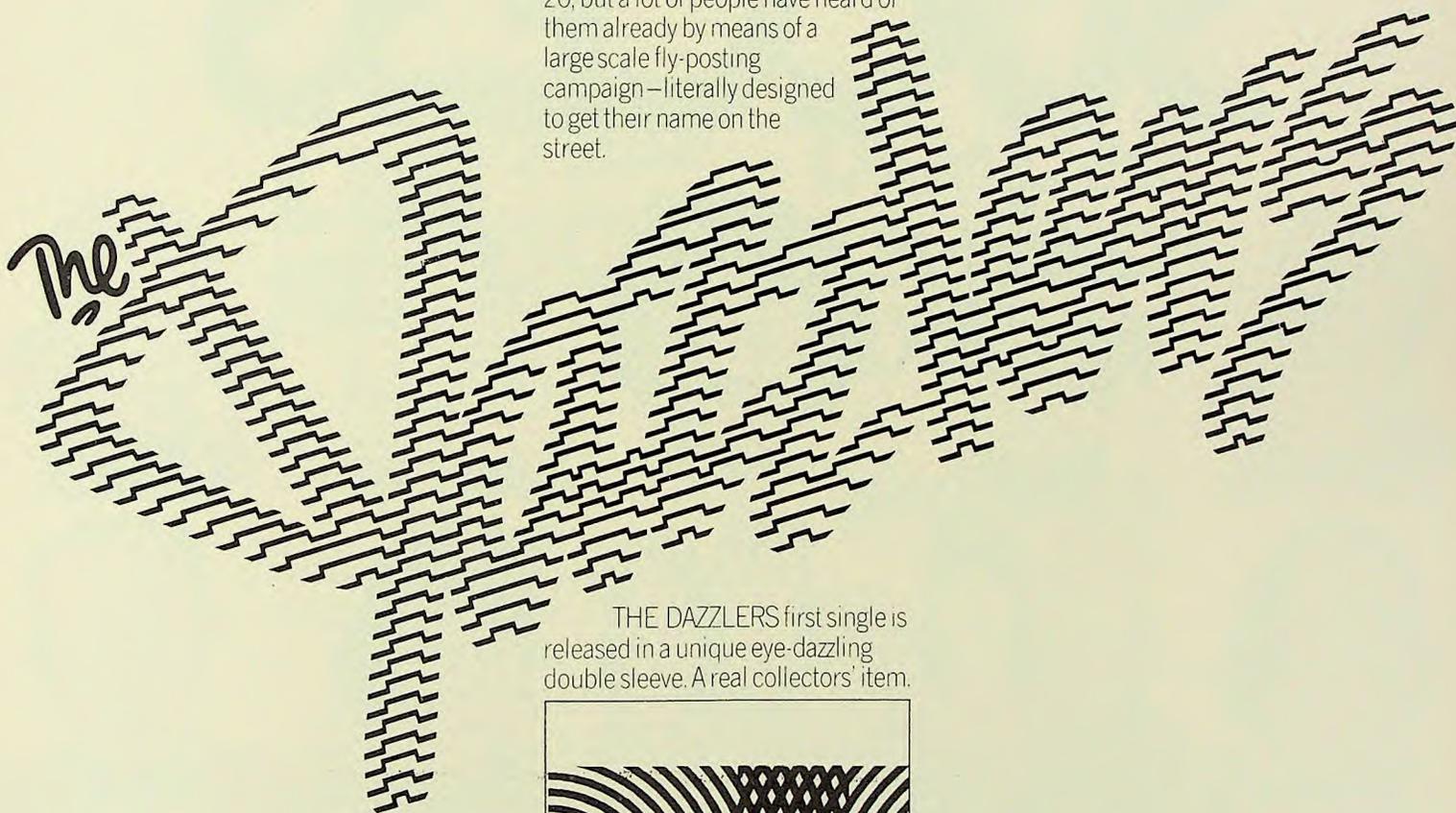
Hopefully this time around The Peddlers will achieve more widespread success than before. With a new recording contract in the pipeline and several TV dates lined up, the chances are that they will appeal to a whole new generation of record buyers and concert fans, while retaining their old admirers. It could be argued that the group's music hasn't changed at all in ten years but that is exactly why they will succeed again. It is the kind of music that transcends all age barriers, and has timeless appeal.

CHRIS WHITE

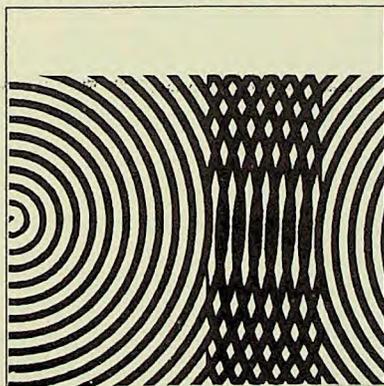


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The Dazzlers, a young four piece band from London are a major new signing to Charisma. A band we firmly believe in. THE DAZZLERS are releasing their first single, "PHONIES," on FRIDAY OCTOBER 20, but a lot of people have heard of them already by means of a large scale fly-posting campaign—literally designed to get their name on the street.



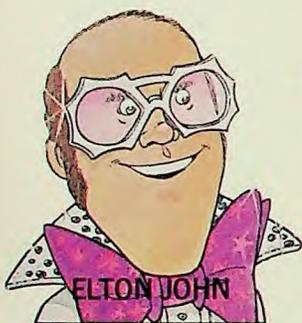
THE DAZZLERS first single is released in a unique eye-dazzling double sleeve. A real collectors' item.



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PHONIES/Kick out
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Release Date: October 20
Distributed by Phonodisc.
CB 325



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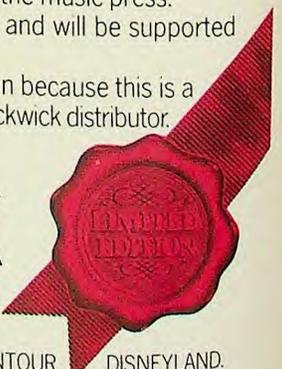
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CLASSICAL

THE START of the Network reflects the general state of play regarding early music in this country.

Those closely involved in the field vary in their views, with some saying that we have not yet reached the kind of boom times that existed at the height of David Munrow's popularity, while others feeling that we are nearly there.

But early music is still a real growth area, partly because, without being blindly patriotic, this country produces some of the best scholar/players in the world; and partly because the early music audience is a predominantly young one which cuts across classical/folk/rock boundaries.

The term Early Music is a highly confusing one as it seems to cover loosely music from the year dot to Mozart, Haydn and even when played on authentic instruments, Beethoven and later. But the Network itself covers a smaller range from the 13th and 14th centuries to the Baroque world of Monteverdi, Froberger, Purcell and Couperin.

Not surprisingly, however, the tour's music is almost exclusively secular, because sacred music has hardly been neglected in comparison with the song and dance music of early centuries.

Funded by the Arts Council and organised by the Early Music Centre in London, the Network shows the depth of sheer talent in this country.

Some are well known, such as the Academy of Ancient Music and the Consort of Musicke, both of which record for Decca's Florilegium series. Others, such as Quadro Hotteterre (basically a Baroque group) and the Extempore Siring Ensemble which specialises in English Renaissance music, are hardly known outside a small circle.

The Network will therefore be of double benefit — giving well-organised tours to groups yet to reach a wider audience, and bringing music of a wider range than the handful of early music pops to audiences outside London.

The Early Music Network runs right through to April, though it concentrates mainly on the Eastern Arts and Yorkshire Arts Associations areas for this premiere run.

A detailed list of exactly where and when the Network comes to your town, if it does, can be obtained from Jennifer Eastwood, Early Music Centre, 62 Princesdale Road, W11 (01-229 5568) or from the regional Arts Association.

Boost for early music as first network tour concerts given

The recorded face of early music is as varied as the music itself, with again one universal element — growth.

Companies have, of course, produced several records using authentic instruments and authentic performance techniques for some years now, with labels such as DG's Archiv and Telefunken's Das Alte Werk paving the way, particularly in Baroque choral music.

But most of the major companies, and even the smaller ones, have now some kind of established early music policy. One of the best examples of a creative recording policy comes from the Florilegium series.

Concentrating on music from the Renaissance to the Romantic, though attempting to be fairly rigorous with authenticity, Florilegium has given a high level of support and encouragement to specific groups, enabling them to further studies and establish themselves as ensembles.

Early music policy

The investment has certainly paid off with groups such as the Academy of Ancient Music and the Consort of Musicke, which in turn have helped considerably to make Florilegium a particularly successful label, financially as well as artistically.

RCA is concentrating its investment on the London Early Music Group run by the lutenist and guitarist James Tyler, with a couple of box sets out already, and more on the way.

Tyler's group specialises in Renaissance instrumental and vocal music and, in general terms, is the

ELLEN OF the top early music groups are giving nearly one hundred concerts throughout the country over the next six months in the first Early Music Network ever to be established.

Part of a three year pilot project, emulating the seven year old Contemporary Music Network, the scheme already appears a success after just the opening 12-date tour by the Landini Consort.

Should the encouraging response continue, it is presumed that the Early Music Network will become a regular feature of Britain's music, which will inevitably have a stimulating effect on record sales. Nicolas Soames reports on the record industry involvement in early music.

successor to the Early Music Consort of London which was so successful until Munrow's death two years ago.

But the Munrow records continue to sell well, and EMI, putting all its early music eggs into one basket, is re-issuing the box sets such as the Art of Courtly Love as single discs. In November, EMI release an album of Late 14th Century Avant-Garde, as part of these re-issue plans.

Of the smaller labels, CRD has produced consistently highly praised records of Baroque instrumental music, notably featuring Trevor Pinnock as harpsichord soloist, and as director of the English Concert.

A completely new concept in the presentation of early music, and one that is proving popular, is Enigma's Tapestry series.

There is A Tapestry of Music for Robin Hood and his Kind, for Christopher Columbus and his Crew, and, most recently, a Tapestry of Music for the Black Prince and his Knights.

They are all played by St George's Canzona, a long-established group using, naturally, authentic instruments, and the discs come attractively packaged. Altogether, this is an original market idea that really works.

Inevitably, the Renaissance and the Baroque periods are receiving most of the attention, though various projects are extending the recorded range of music on authentic instruments.

There is the milestone of the Academy of Ancient Music's authentic Mozart Symphonies starting to be released next year; and Decca's series of Beethoven Piano Sonatas played on instruments of the period by Malcolm Binns.

Saga is another small company regularly producing little gems of early music, such as the lute and guitar recitals by James Tyler, Purcell's Harpsichord Music played by Robert Wooley; as well as vocal and instrumental music by The Camerata of London and the Hilliard Ensemble.

Neither of these groups feature in this year's Network, though they are likely to appear next year. Yet this gives an indication of the early music performing strength in this country.

But the New London Consort,



CHRISTOPHER HOGWOOD, Director of the Academy of Ancient Music. This ensemble, which records for Decca's Florilegium label, can be seen on the Early Music Network and recently announced a recording of the complete Mozart symphonies on authentic instruments.

which tours between November 2 and November 15 has made two records for the small label Tactus, covering 17th century Italian music as well as the 13th century music from the Carmina Burana collection which it will play next month.

Tactus was founded last year by Bernard Thomas, (who is himself a flute player with the London Pro Musica) in order to cater specifically for early music needs.

Control of repertoire and of recording techniques — Thomas insists on natural balance — were the two main reasons for the launch of this new label, which also has made two discs featuring the London Pro Musica. They play French music of the early 16th century, as well as some Italian music, from the same period.

The London Pro Musica, incidentally, tours from November 16 to November 27.

The Extempore String Ensemble, which tours from November 29 to December 14, has also made a record of the kind of music to be played on tour, Consort Music of the English Renaissance, on the Meridian label.

This year-old label, run by Ted Perry, is also bringing out a new

record of Consort Music by John Jenkins to mark the Tercentenary, played by Ars Nova, directed by Peter Holman.

Naturally, this is only a cursory glance at the range of early music records available. There are other small enterprises produced by specialists but not necessarily for specialists only.

One of these is a charming disc of 12th and 13th century medieval secular music played by Goliard on instruments built by the group members, which has come out on the Wolverhampton-based folk label Broadside.

The future looks bright. Though it is genuinely felt that there is nowhere near enough early music on Radio 3 — a fact which was reflected in this year's proms — many feel also that not even the Beeb will be able to ignore the demand for very much longer.

"I am convinced that early music will continue to expand, particularly as scholars are continuing to open up new territory," said John Thompson, editor of Early Music. "It is a very interesting and exciting field."

Coming in November

ALTHOUGH THE Autumn deluge of classical product has not quite become a trickle, companies are slowly reducing the number of the releases towards the end of this year.

There are, however, several important issues lined up for November. EMI is planning a special promotion for its Green-sleeves releases and has some excellent opera recordings scheduled, including a Callas re-issue, a new Turandot, with Caballe, a Gigli recital and Hansel and Gretel. Sir Adrian Boult, at 90, is still recording and in November EMI issues two new discs by this much admired British conductor, and has news of his new ventures. Philips will be marketing two specials: a Tippett "sampler" and Mozart Live, which includes label stars such as Jessye Norman. RCA, whose November and December product will be marketed together, now has the results of its dealer contest for the Gold Seal mid-price label relaunch.

CBS has promotion lined up to support the soundtrack for the Glenda Jackson movie Stevie while DG — still concentrating on its October product which includes the much-praised Carmen, has a new Michaelangieli release — his first recording since 1971, which is certain to be well-received DG also plans 14 Privelege re-issues.

Christmas records make their appearance in November and apart from the traditional type of disc. EMI is aiming its recording of Benjamin Britten's The Little Sweep firmly at this market.

Lively interest is expected in all LSO recordings especially those with Previn, as that team takes off on its 75th anniversary tour.

**FOR FULL DETAILS: SEE
CLASSICSCENE, MW OCT. 28**

CLASSICAL NEWS EVERY WEEK IN MUSIC WEEK

Gold Seal winners

THE WINNERS of RCA's Gold Seal contest were announced last week at a special draw held at the company's Curzon Street offices.

First prize of three double tickets for extended weekend in Milan go to: HMV Records in Stratford, London E.15; Tribro Distribution of Grangemouth, Scotland, and Dickens and Jones of Regent Street, London W.1. Included in the prize are tickets for

three Monteverdi operas at La Scala: Orfeo, The Return of Ulysses and The Coronation of Poppea.

Twelve other dealers won gold bracelets and there were 12 third prizes of 18 carat gold-plated Waterman pens.

Consolation prizes were 36 complete packs of the Gold Seal initial release of 12 discs.

From the chart album, 'Time Passages'

Al Stewart

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A new single

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Single: PB 5121
Album: PL 25173
Cassette: PK 25173



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15th
16th

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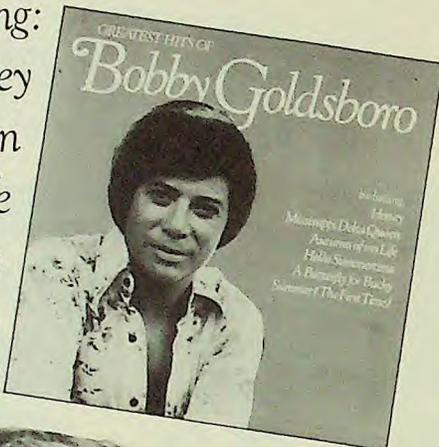
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SLS 50421 SUNSET

FEATURE

Sales resistance is low for Ellie

by NIGEL HUNTER

FEMALE SALES persons on the road persuading the retail trade to order their record wares are not yet so numerous that they fail to attract attention. Particularly when they have long blonde hair like Ellie Stokeld.

She has been covering the Tyne-Tees-Cumbria area for the Licensed Repertoire Division of EMI Records for the last six months, and at that time was the first lady sales rep to be appointed by EMI. She now has company in the shape of Kathy Leppard, former secretary to LRD national sales manager Doug Johnston, who is repping in Surrey and west London.

Ellie (Eleanor in full) was born in a Durham pit village, and has been engaged in some kind of selling all her working life. She was a guide at Durham Castle — "selling it to American tourists" — has done promotion work, been a hotel receptionist, was part of ICI's Novamura wallpaper campaign, and joined EMI LRD from the selling side of Robertson's Jams.

Women in the music business

"I saw an advertisement for the job, applied and got an interview," she recalled. "I felt I didn't have a chance anyway so I was really relaxed and natural. I was amazed when they told me I had the job."

Ellie is based in Middlesbrough, and is married to a composer on the *Middlesbrough Evening Gazette*. Her average weekly mileage is around 700, but when the Cumbria trip is involved it rises to 1,200.

"I like driving and meeting people," she said, "and I can always get home to Middlesbrough every night, although when I do the Lake District journey I have to start at 6 a.m. and probably don't get back before 9 or 10 at night."

She has found no sales resistance among her customers because she is a female. This is not due to the obvious conclusion that will be drawn — male retailers like ordering their stock from a blonde sales person — but because she is talking most of the time to other women.

"90 per cent of the people I sell to are women. For instance, most of the Boots and Smith buyers are women. I get on very well with them, and they all say there should be more women on the road. So do the men."

Ellie did find some surprise on her initial visits, but again not because she is a woman "but because I could carry the case". She finds a wide range of repertoire is in demand in her area, ranging from soul in Newcastle to country, new wave and m-o-r in other districts.



ELLIE STOKELD, EMI's first lady sales representative.

Critic

"If one of our acts is playing anywhere in my area, I like to go along. I know then what I'm talking about and can sell it better. My husband's my critic. He plays all the record samples I get and gives me his verdict, and he loves to come along to the shows with me."

Ellie is finding new aspects and vistas opening up in her job all the time, and would like to spend a couple of weeks at LRD headquarters in Heron Place "to see exactly what happens in each department". She is happy in her work, and highly appreciative of her colleagues.

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- 6th. Warrington—Padgate College
- 7th. Lincoln—AJ's Club
- 12th. Swansea—Circles
- 13th. Scarborough—Penthouse Club
- 14th. Birmingham—Barbarellas
- 15th. Newbridge, Gwent—Memorial Hall
- 16th. Liverpool—Eric's
- 19th. Nottingham—Sandpipers
- 20th. Birmingham—Aston University
- 22nd. St. Andrews, Scotland—St. Andrews University
- 25th. Aberdeen—Ruffles Ballroom
- 27th. Dundee—College of Technology
- 28th. Edinburgh—Herriot Watt University
- 29th. Loch Maben, Dumfries—Balcastle Hotel

NOVEMBER.

- 2nd. Sheffield—Limit Club
- 4th. Leicester—Leicester Poly.
- 5th. Jacksdale, Nottingham—Grey Topper Club
- 10th. Blackpool—Norbeck Hotel
- 11th. Warrington—The Lion

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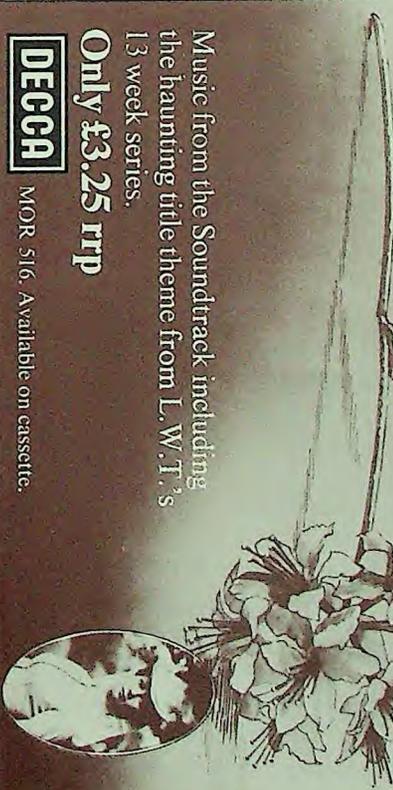
Order from Polydor's own distribution company: Phonodisc Limited, Clyde Works, Grove Road, Romford, Essex, RM6 4QR. Telephone: 01-590 7766.

TOP 60 Albums

WEEK ENDING OCTOBER 21 1978

1	GREASE Original Soundtrack	•	RSO RSD 2001
2	THE BIG WHEELS OF MOTOWN Various		Motown EMTV 12
3	IMAGES Don Williams	•	K-Tel NE 1033
4	NIGHTFLIGHT TO VENUS Boney M	•	Atlantic/Hansa K 50498
5	WAR OF THE WORLDS Jeff Wayne's Musical Version	•	CBS 96000
6	CLASSIC ROCK London Symphony Orchestra	•	K-Tel ONE 1009
7	STRIKES AGAIN Rose Royce		Whitfield K 56527
8	BLOODY TOURISTS 10cc	•	Mercury 9102 503
9	SATURDAY NIGHT FEVER Various	•	RSO 2658 123
10	STAGE David Bowie	•	RCA PL 02913
11	YES TORMATO Yes	•	Atlantic K 50518
12	NEVER SAY DIE Black Sabbath		Vertigo 9102 751
13	BROTHERHOOD OF MAN Brotherhood of Man		K-Tel BML 7980
14	TO THE LIMIT Joan Armatrading		A&M AMLH 64732
15	LOVE BITES Buzcocks		United Artists UAG 30197
31	NEW BARCLAY JAMES HARVEST XII Barclay James Harvest		Polydor POLD 5006
32	DON'T LOOK BACK Boston	•	Epic EPC 86057
33	NEW BOOTS AND PANTIES Ian Dury	•	Siff SEEZ 4
34	RUMOURS Fleetwood Mac	•	Warner Brothers K 56344
35	NEW LIVE AND MORE Donna Summer		Cashlanca CALD 5006
36	THE ALBUM Abba	•	Epic EPC 86052
37	THE KICK INSIDE Kate Bush	•	EMI EMC 3223
38	SOME GIRLS Rolling Stones	•	EMI CUN 39108
39	NEW TIME PASSAGES Al Stewart		RCA PL 25173
40	THAT'S WHAT FRIENDS ARE FOR Johnny Mathis/Deniece Williams	•	CBS 86068
41	LIVE AND DANGEROUS Thin Lizzy	•	Vertigo 6641 807
42	BAT OUT OF HELL Meat Loaf	•	Epic/Cleveland Int EPC 82419
43	TONIC FOR THE TROOPS Boontown Rats	•	Ensign ENVY 3
44	PRIVATE PRACTICE Dr. Feelgood		United Artists UAG 30184
45	NEW WELL WELL SAID THE ROCKING CHAIR Dean Friedman		Litesong LSLP 6019

Illie



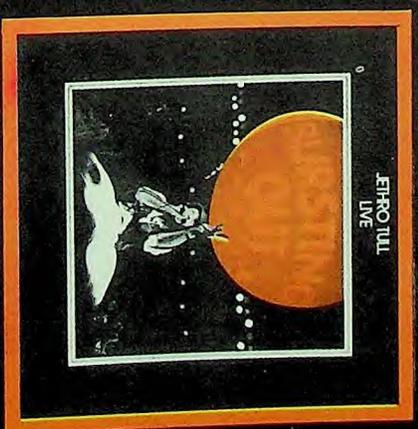
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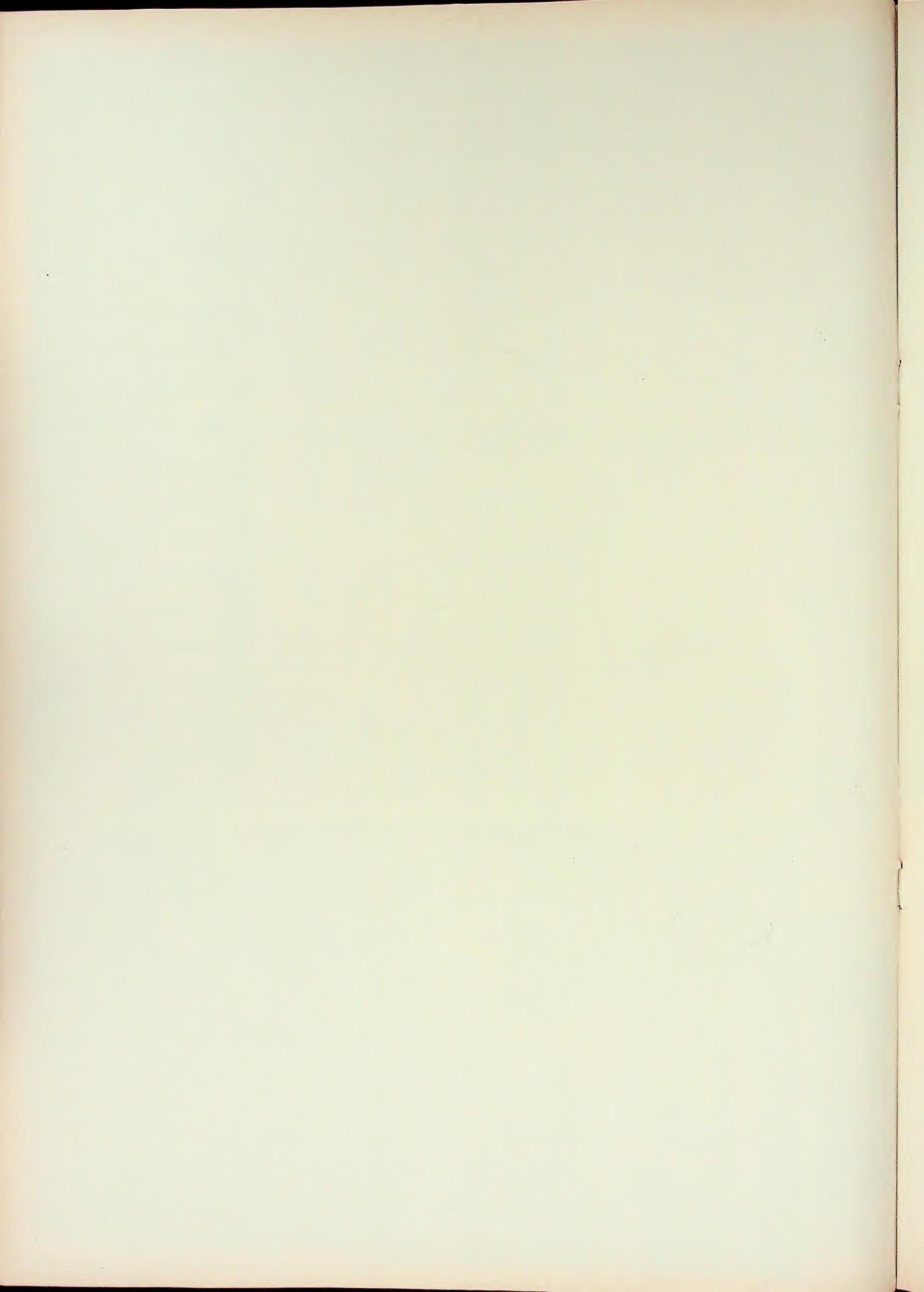
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Radio 1

RADIO ONE FEATURED FORTY

BLAME IT ON THE BOOGIE — The Jacksons (Epic EPC 6683)
 BLAME IT ON THE BOOGIE — Michael Jackson (Atlantic K 11102)
 BRANDY — O'Jays (Philadelphia PIR 6658)
 COMING HOME — Marshall Hain (Harvest HAR 5168)
 DARLIN' — Frankie Miller (Chrysalis CHS 2255)
 DON'T COME CLOSE — Ramones (Sire SRE 1031)
 DRIFTWOOD — Moody Blues (Decca F 13809)
 EAST RIVER — Brecker Brothers (Arista ARIST 211)
 EVER FALLEN IN LOVE WITH SOMEONE YOU SHOULDN'T VE — Buzzcocks (UP 36455)
 GIVIN' UP GIVIN' IN — Three Degrees (Ariola ARO 130)
 GOT TO GET YOU INTO MY LIFE — Earth Wind and Fire (CBS 6553)
 GREASE — Frankie Valli (RSO 12)
 HOLLYWOOD NIGHTS — Bob Seger (Capitol CL 16004)
 I CAN'T STOP LOVING YOU — Leo Sayer (Chrysalis CHS 2240)
 INSTANT REPLY — Dan Hartman (SKY 6706)
 LOVE BROUGHT ME BACK — D. J. Rogers (CBS 6664)
 LOVE DON'T LIVE HERE ANY MORE — Rose Royce (Whitfield K 17237)
 LOVE I NEVER HAD IT SO GOOD — Quincy Jones (A&M AMS 7385)
 LUCKY STARS — Dean Friedman (Lifesong LS 402)
 MACARTHUR PARK — Donna Summer (Casablanca CAN 131)
 MEXICAN GIRL — Smokie (RAK 283)
 MY BOYFRIEND'S BACK — Bette Bright and The Illuminations (Radar ADA 18)
 NOW THAT WE'VE FOUND LOVE — Third World (Island WIP 6457)
 ONE FOR YOU ONE FOR ME — La Bionda (Mercury 9199 895)
 ONE FOR YOU ONE FOR ME — Jonathan King (GTOGT 237)
 PROMISES — Eric Clapton (RSO 21)
 RASPUTIN — Boney M (Atlantic/Hansa K 13135)
 RAT TRAP — Boomtown Rats (Ensign ENY 16)
 RESPECTABLE — Rolling Stones (EMI 2861)
 RIGHT DOWN THE LINE — Gerry Rafferty (United Artists UP 36445)
 SANDY — John Travolta (Polydor POSP 6)
 SHINE ON SILVER MOON — Marilyn Mcoo/Billy Davis Jr. (CBS 6684)
 SUMMER NIGHTS — John Travolta/Olivia Newton-John (RSO 18)
 SWEET TALKIN' WOMAN — Electric Light Orchestra (Jet 121)
 TALKING IN YOUR SLEEP — Crystal Gayle (United Artists UP 36422)
 TEENAGE KICKS — The Undertones (Syre SYR 4007)
 THANK YOU FOR BEING A FRIEND — Andrew Gold (Asylum K13135)
 THE DAY THAT MY HEART CAUGHT FIRE — John Paul Young (Ariola ARO 134)
 UNTIL YOU COME BACK TO ME — Johnny Mathis/Deniece Williams (CBS 6700)
 WHAT A NIGHT — City Boy (Vertigo 6059 211)
 YOU NEVER DONE IT LIKE THAT — Captain and Tennille (A&M AMS 7384)
 YOU'RE A PART OF ME — Gene Cotton/Kim Carnes

RECORDS OF THE WEEK

Paul Burnett for D.L.T.: IT'S FOR YOU — Robin Trower (Chrysalis CH2256z7)
 Simon Bates: DRIFTWOOD — Moody Blues (Decca F 13809)
 Peter Powell: WHAT A NIGHT — City Boy (Vertigo 6059 211)
 Tony Blackburn: SOMEBODY TO LOVE — Neil Lancaster
 Kid Jensen: BICYCLE RACE — Queen (EMI 2870)

Radio 2

RADIO 2 — ALBUM OF THE WEEK

I'M COMING HOME — Tom Jones (Lotus WH 5001)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

RAT TRAP — Boomtown Rats (Ensign ENY 16)
 GET IT WHILE YOU CAN — Olympic Runners (Polydor RUN 7)
 PART TIME LOVE — Elton John (Rocket XPRES 1)
 THE DAY MY HEART CAUGHT FIRE — John Paul Young (Ariola ARO 134)
 LOVE I'VE NEVER HAD IT SO GOOD — Quincy Jones (A&M AMS 7385)
 SHINE ON SILVER MOON — Marilyn Mcoo/Billy Davis Jr. (CBS 6684)
 SOUL TWIST — Mink Deville (Capitol CL 16005)
 EAST RIVER — Brecker Brothers (Arista ARIST 211)

TOP ADD ONS

- 1 DRIFTWOOD — Moody Blues (Decca F 13809) R1, BR, RC, H, S, TV, RT, V, HO, U.
- 2 RAT TRAP — Boomtown Rats (Ensign ENY 16) R1, BR, B, S, RT, U.
- 2= WHAT A NIGHT — City Boy (Vertigo 6059 211) R1, BR, M, T, TV, V.
- 4 HOT BLOODED — Foreigner (Atlantic K 11167) C, RC, M, T, S
- 5 PART TIME LOVE — Elton John (Rocket XPRES 1), B, S, TV; Md.
- 5= CALYPSO — Roger Whittaker (Columbia DB 9054) RC, RT, V, Md.
- 5= BICYCLE RACE — Queen (EMI 2870) PR, RC, H, RT.

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 Humber-side; 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.

LOVE BROUGHT ME BACK — D. J. Rogers (CBS 6664)
 MY BOYFRIENDS BACK — Bette Bright (Radar ADA 18)
 THE LAST TIME — Daryl Hall/John Oates (RCA PB 9324)
 HOLD ON — Ian Gomm (Albion ION 2)

BRMB

BIRMINGHAM

ADD ONS

HURRY UP HARRY — Sham 69 (Polydor POSP 7)
 GET IT WHILE YOU CAN — Olympic Runners (RUN 7)
 WHAT A NIGHT — City Boy (Vertigo 6049 211)
 THE LAST TIME — Daryl Hall/John Oates (RCA PB 9324)
 BIRDLAND — Weather Report (CBS 6743)
 DOWN BY THE WATER — Claudia Barry (Lollipop 3)
 BURNING LOVE — Pearly Gates (Bronze BRO 61)
 DRIFTWOOD — Moody Blues (Decca F 13809)
 YOU NEVER DONE IT LIKE THAT — Captain and Tennille (A&M AMS 7384)
 RAT TRAP — Boomtown Rats (Ensign ENY 16)

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: TIME PASSAGE — Al Stewart RCA PB 5121)
 David Lincoln: DRIFTWOOD — Moody Blues (Decca F 13809)
 Phil Easton: DON'T COME CLOSE — Ramones (Sire SIR 1031)
 Norman Thomas: PRETTY LITTLE ANGEL EYES — Showaddywaddy (Arista ARIST 222)

ADD ONS

BABY I'M BURNING — Dolly Parton (RCA PB 9392)
 BRAVE NEW WORLD — David Essex (CBS 6705)
 HOT BLOODED — Foreigner (Atlantic K 11167)
 DON'T CRY OUT LOUD — Elkie Brooks (A&M AMS 7395)
 CLOSE THE DOOR — Teddy Pendergrass (Philadelphia PIR 6713)
 BICYCLE RACE — Queen (RCA 2870)
 HOT CHILD IN THE CITY — Nick Gilder (Chrysalis CHS 2226)
 CALYPSO — Roger Whittaker (Columbia 9054)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: DON'T CRY OUT LOUD — Elkie Brooks (A&M AMS 739)
 Steve Jones: SARAH SMILES — BRAM Tchaitkovsky (Criminal SWAG 3)

Richard Park: TEENAGE KICKS — The Undertones (Sire SIR 4007)
 Tom Ferrie: TELL MY TO MY FACE — Dan Fogelberg/Tim Weisman (Epic EPC 6707)
 Dougie Donnelly: FAT BOTTOMED GIRLS — Queen (EMI 2870)
 Tim Stevens: FIRCHER Z — Wax Dolls (United Artists UP 36458)

CURRENT CHOICE

HOT BLOODED — Foreigner (Atlantic K 11167)

ADD ONS

DOWN IN THE TUBE STATION AT MIDNIGHT — Jam (Polydor POSP 8)
 GIVIN' UP GIVIN' IN — Three Degrees (Ariola ARO 130)
 MY BOYFRIENDS BACK — Bette Bright and the Illuminations (Radar ADA 18)
 DON'T LOOK BACK — Boston (Epic EPC 6653)
 COMING HOME — Marshall Hain (Harvest HAR 5168)

Downtown Radio

BELFAST

HIT PICKS

John Paul: DRAGGIN' CHAINS — Max Merritt (Polydor POSP 2059 062)
 Trevor Cambell: CALIFORNIA DREAMING — Colorado (Pinnacle PIN 67)
 Candy Devine: PUT IT ON THE NEWS — Four Tops (ABC 4235)
 Michael Henderson: FUN TIME — Joe Cocker (Asylum K 13138)
 Eddie West: DRIFTWOOD — Moody Blues (Decca F 13809)

ADD ONS

YOU'RE A PART OF ME — Gene Cotton/Kim Carnes (Ariola ARO 137)
 GET IT WHILE YOU CAN — Olympic Runners (RUN 7)
 TONIGHTS THE NIGHT — Hunter (Rampage RAM 7)
 TIME PASSAGES — Al Stewart (RCA PB 5121)
 WHAT A NIGHT — City Boy (Vertigo 6059 211)
 I WANT CANDY — Bishops (Chiswick CHIS 101)
 WHILE I'M STILL YOUNG — Autographs (RAK 281)
 EVEN NOW — Barry Manilow (Arista ARIST 220)

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: MY BOYFRIENDS BACK — Bette Bright And The Illuminations (Radar ADA 18)
 Steve Hamilton: I'LL BE TRUE TO YOU — Oak Ridge Boys (ABC 4234)
 Bill Torrence — BOOGIE BRASS BAND Conway Twitty (MCA 389)
 Mike Gower: STRAIGHT ON — Heart (Portrait PRT 6704)
 Brian Ford: HOME — Rod Argent (MCA 393)

ADD ONS

FOOL — Chris Rea (Magnet MAG 111)
 HURRY UP HARRY — Sham 69 (Polydor POSP 7)
 CAN'T STAND LOSING YOU — Police (A&M AMS 7381)
 OLD ROCK N ROLLER — Mickey Jepp (Stiff BUY 36)
 DON'T COME CLOSE — Ramones (Sire SRE 1031)
 SHINE ON SILVER MOON — Marilyn Mcoo/Billy Davis Jr. (CBS 6684)
 DON'T WALK AWAY TILL I TOUCH YOU — Elaine Page (EMI 2861)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: BICYCLE RACE — Queen (EMI 2870)
 Roger Moffat: PRETTY LITTLE ANGEL EYES — Showaddywaddy (Arista ARIST 222)
 Johnny Moran: COME BACK TO ME — Uriah Heep (Bronze BRO 62)
 Colin Slade: HOT BLOODED — Foreigner (Atlantic K 11167)
 Ray Stewart: TIME PASSAGE — Al Stewart (RCA PB 5121)
 Bill Crozier: MAM WHEN'S MI DAD COMING HOME? — Bryan and Michael (Pye 7N 46130)
 Martin Kelner: TWILIGHT TIME — T. Ford and the Boneshakers (Splash CP 23)

ADD ONS

LET'S FALL IN LOVE — Zap Pow (Island WIP 6451)
 WHILE I'M STILL YOUNG — Autographs (RAK 281)

MUSIC WEEK

"My Boyfriend's Back" ADA 18
 BETTY BRIGHT & THE ILLUMINATIONS SIR 4007
 "Teenage Kicks" S
 UNDERTONES
 "Gordon's Not a Moron" (In A Picture Bag) POG 003
 JULIE & GORDON Pogo
 "It's The Falling In Love" K12314
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TOP 75

WEEK ENDING OCTOBER 21 1978

1	1	SUMMER NIGHTS	John Travolta/Olivia Newton John	RSO 18
2	3	RASPUTIN	Boney M	Atlantic/Hansa K 11192
3	4	LUCKY STARS	Dean Friedman	Lifesong LS 402
4	8	SANDY	John Travolta	Midsong International POSP 6
5	2	LOVE DON'T LIVE HERE ANYMORE	Rose Royce	Whitfield K 17236
6	7	SWEET TALKIN' WOMAN	Electric Light Orchestra	Jet 121
7	6	I CAN'T STOP LOVING YOU	Leo Sayer	Chrysalis CHS 2240
8	5	GREASE	Frankie Valli	RSO 12
9	22	RAT TRAP	Boontown Rats	Ensign ENY 16
10	9	YOU MAKE ME FEEL (MIGHTY REAL)	Sylvester	Fantasy FTC 160
11	10	NOW THAT WE'VE FOUND LOVE	Third World	Island WIP 6457
12	29	MACARTHUR PARK	Donna Summer	Casablanca CAN 131
13	14	TALKING IN YOUR SLEEP	Crystal Gayle	United Artists UP 36422
14	13	BLAME IT ON THE BOOGIE	Jacksons	Epic EPC 6683
15	38	BLAME IT ON THE BOOGIE	Mick Jackson	Atlantic K 11102
16	24	EVER FALLEN IN LOVE (With Someone You Shouldn't)	Buzzcocks	United Artists UP 36455
17	37	HURRY UP HARRY	Sham 69	Polydor POSP 7
18	11	A ROSE HAS TO DIE	Dooleys	GTO GT 229

35	44	GOT TO GET YOU INTO MY LIFE	Earth Wind & Fire	CBS 6553
36	26	JILTED JOHN	Jilted John	EMI International INT 567
37	28	RIVERS OF BABYLON/BROWN GIRL IN THE RING	Boney M	Atlantic/Hansa K 11120
38	64	GET IT WHILE YOU CAN	Olympic Runners	Polydor RUN 7
39	66	COMING HOME	Marshall Hain	Harvest HAR 5168
40	42	FOOL (IF YOU THINK IT'S OVER)	Chris Rea	Magnet MAG 111
41	46	MIDDLE OF THE NIGHT	Brotherhood Of Man	Pye 7N 46117
42	52	CAN'T STAND LOSING YOU	Police	A&M AMS 7381
43	NEW	GET ON UP GET ON DOWN	Roy Ayers	Polydor Ayers 7
44	39	DON'T COME CLOSE	Ramones	Sire SRE 1031
45	21	HONG KONG GARDEN	Siouxie & The Banshees	Polydor 2059 052
46	19	OH WHAT A CIRCUS	David Essex	Mercury 6007 185
47	50	HOLLYWOOD NIGHTS	Bob Seger	Capitol CL 16004
48	40	EVE OF THE WAR	Jeff Wayne's War Of The Worlds	CBS 6496
49	49	DOWN AT THE DOCTORS	Dr. Feelgood	United Artists UP 36444
50	23	AGAIN AND AGAIN	Status Quo	Vertigo QUO 1
51	58	BAMA BOOGIE WOOGIE	Cleveland Eaton	Gull GULLS 63
52	NEW	(YOU GOTTA WALK) DON'T LOOK BACK	Peter Tosh	EMI 2859
53	72	THANK YOU FOR BEING A FRIEND	Andrew Gold	Asylum K 13135
54	56	ONE FOR YOU ONE FOR ME	La Bionda	Philips 6198 227
55	43	DON'T LOOK BACK	Boston	Epic EPC 6653
56	51	HEADS DOWN NO NONSENSE MINDLESS BOOGIE	Alberto Y Lost Trios Paranoias	Logo GO 323
57	45	BURN	Deep Purple	Purple PUR 137
58	41	BRITISH HUSTLE/PEACE ON EARTH	H/Tension	Island WIP 6446
59	NEW	CALIFORNIA DREAMIN'	Colorado	Pinnacle PIN 67

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AIRPLAY ACTION

Metro Radio

NEWCASTLE

ADD ONS

THE LAST TIME — Daryl Hall/John Oates (RCA PB 9324)
GET IT WHILE YOU CAN — Olympic Runners (Polydor RUN 7)
DRIFTWOOD — Moody Blues (Decca F 13809)
IT'S FOR YOU — Robin Trower (Chrysalis CHS 2256)
DON'T LOOK BACK — Peter Tosh (EMI 2859)
THANK YOU FOR BEING A FRIEND — Andrew Gold (Asylum K 13135)
EVEN NOW — Barry Manilow (Arista ARIST 220)
HOLD ON — Ian Gomm (Albion ION 2)
HOT BLOODED — Foreigner (Atlantic K 11167)

Piccadilly Radio

MANCHESTER

ADD ONS

BICYCLE RACE — Queen (EMI 2870)
ALL OF THE WORLD IS FALLING IN LOVE — Bay City Rollers (Arista ARIST 212)
NEW YORK NEW YORK — Gerrard Kenny (RCA PB 5117)
STRAIGHT ON — Heart (Portrait PRT 6704)
CLOSE THE DOOR — Teddy Pendergrass (Philadelphia PIR 6713)
HOT BLOODED — Foreigner (Atlantic K 11167)

Swansea Sound

SWANSEA

HIT PICKS

Dave Bowen: HOT BLOODED — Foreigner (Atlantic K 11167)
Colin Mason: SHINE ON SILVER MOON — Marilyn Meoo/Billy Davis Jr. (CBS 6684)
Jon Hawkins: PART TIME LOVE — Elton John (Rocket XPRES 1)
Stuart Freeman: TELL ME TO MY FACE — Dan Fogelberg/Dan Weisman (Epic EPC 6707)
Phil Fothergill:
Peter Quinn: HEY GIRL — Gruppo Sportivo Epic EPC 6767)
John Sacks: DRIFTWOOD — Moody Blues (Decca F 13809)

ADD ONS

INSTANT REPLAY — Dan Hartman (SKY 6706)
MACARTHUR PARK — Donna Summer (Casablanca CAN 131)
DARLIN' — Frankie Miller (Chrysalis CHS 2255)
NEW YORK NEW YORK — Gerald Kenny (RCA PB 5117)
PROMISED LAND — Bruce Springsteen (CBS 6720)
RAT TRAP — Boomtown Rats (Ensign ENY 16)

Radio Tees

TEESIDE

ADD ONS

SANDY — John Travolta (Polydor POSP 6)
THE DANCING FOOL — Ray Sawyer Capitol CL 16006)
WHAT A NIGHT — City Boy (Vertigo 6059 211)
TEENAGE KICKS — The Undertones (Sire SIR 4007)
HOT BLOODED — Foreigner (Atlantic K 11167)
LOVING YOU WAS EASY — Gary Benson (Arista ARIST 216)
THE DAY THAT MY HEAT CAUGHT FIRE — John Paul Young (Ariola ARO 134)

Radio Trent

NOTTINGHAM

RAT TRAP — Boomtown Rats (Ensign ENY 16)
MACARTHUR PARK — Donna Summer (Casablanca CAN 131)
FOOL (IF YOU THINK IT'S OVER) — Chris Rea

LOVING YOU WAS EASY — Gary Benson (Arista ARIST 216)
THE DAY MY HEAT CAUGHT FIRE — John Paul Young (Ariola ARO 134)
LISTEN TO HER HEART — Tom Petty and The Heartbreakers (Island WIP 6445)
ALL THE WORLD IS FALLING IN LOVE — Bay City Rollers (Arista ARIST 212)
BICYCLE — Queen (EMI 2870)

Radio 210

THAMES VALLEY

(HEY YOU) YOU'RE LIKE A MAGNET — Flintlock (Pinnacle PIN 65)
MACARTHUR PARK — Donna Summer (Casablanca CAN 131)
CLOSE THE DOOR — Teddy Pendergrass (Philadelphia 6713)
TIME PASSAGES — Al Stewart (RCA 5121)
LOVE IS THE SWEETEST THING — Peter Skellern (Mercury 6008 603)
YOU'RE A PART OF ME — Gene Cotton (Ariola ARO 137)
WHAT A NIGHT — City Boy (Vertigo 6059 211)
DOWN BY THE WATER — Claudja Barry (Lollipop 3)
EXCITABLE BOY — Warren Zevon (Asylum K 13140)
EVEN NOW — Barry Manilow (Arista ARIST 220)
PART TIME LOVE — Elton John (Rocket XPRES 1)
DRIFTWOOD — Moody Blues (Decca F 13809)

BBC Medway

PRESENTER PICKS

Brian Faulkner: CALYPSO — Roger Whittaker (Columbia DB 9054)
Jimmy Mack: PART TIME LOVE — Elton John (Rocket XPRES 1)
Dave Bowen: UNTIL YOU COME BACK TO ME — Johnny Mathis/Deniece Williams (CBS 6700)
David Cornet: A HORSEMAN RIDING BY — Max Harris (BBC RESL 55)
Mike Brill: TIME PASSAGES — Al Stewart (RCA PB 5121)
Tony Valence: CALIFORNIA DREAMING — Colorado (Pinnacle PIN 67)
ulster—

ADD ONS

DRIFTWOOD — Moody Blues (Decca F 12809)
PISMONUNCIATION — Ronnie Barker (Alaska ALA 2015)
RAT TRAP — Boomtown Rats (Ensign ENY 16)
THE OTHER SIDE OF MIDNIGHT — Marsha Hunt (Magnet MAG 130)
JENNY — The Boyfriends (United Artists UP 36442)

BBC Blackburn

HIT PICKS

Jude Bunker: I WILL — Tim Curry (A&M AMS 7385)
Nigel Dyson: MAM WHEN'S MI DAD COMING HOME — Bryan and Michael (Pye 7N46130)
Rob Salvidge: CHANGE OF HEART — Eric Carmen (Arista ARIST 219)
Kath Dutton: BRAVE NEW WORLD — David Essex (CBS 6705)
PHIL SCOTT: DOWN BY THE WATER — Claudja Barry (Lollipop 3)
Pat Gibson: MISS FRISCO — Johnny Guitar Watson (DJM DJS 10880)

BBC Humberside

RECORDS OF THE WEEK

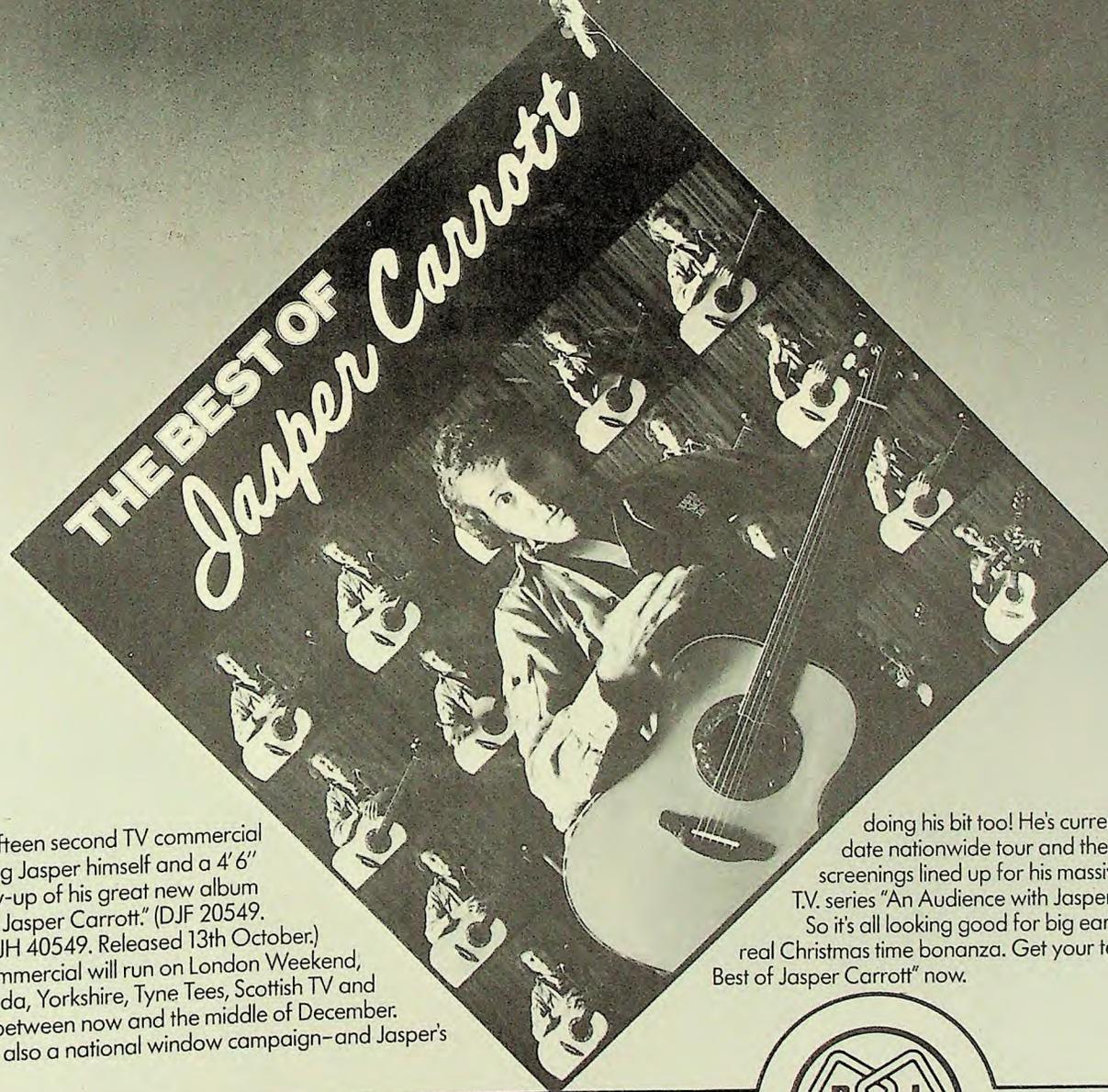
Barry Stockdale: LOVE IS THE SWEETEST THING — Peter Skellern (Mercury)
Pam Gillard: MATALA — Yannis Markopoulos (BBC Records)
John Howden: I'LL BE TRUE TO YOU (Oak Ridge Boys (ABC Records)
DRIFTWOOD — Moody Blues (Decca F 13809)

Radio Victory

PORTSMOUTH

CLOSE THE DOOR — Teddy Pendergrass (Philadelphia PIR 6713)
SARAH SMILES — Bram Tchaikovsky (Criminal SWAG 3)
PUBLIC IMAGE — Public Image Ltd. (Virgin VS 228)
INSTANT REPLAY — Dan Hartman (Blue Sky SKY 6706)
CALYPSO — Roger Whittaker (Columbia DB 9054)
DON'T CRY OUT LOUD — Elkie Brooks (A&M AMS 7395)
CHANGE OF HEART — Eric Carmen (Arista ARIST 219)
DRIFTWOOD — Moody Blues (Decca F 13809)
WHAT A NIGHT — City Boy (Vertigo 6059 211)
TAKE THE CASH (KASH) Wreckless Eric (Stiff BUY 2)

We're showing Jasper fans a very big Carrot.



It's a fifteen second TV commercial starring Jasper himself and a 4' 6" square blow-up of his great new album "The Best of Jasper Carrott." (DJF 20549. Cassette-DJH 40549. Released 13th October.)

The commercial will run on London Weekend, ATV, Granada, Yorkshire, Tyne Tees, Scottish TV and Grampian between now and the middle of December. There's also a national window campaign—and Jasper's

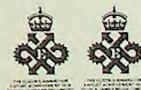
doing his bit too! He's currently on a 50 date nationwide tour and there are more screenings lined up for his massively successful TV. series "An Audience with Jasper Carrott."

So it's all looking good for big early sales and a real Christmas time bonanza. Get your teeth into "The Best of Jasper Carrott" now.

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RECORDS
AND TAPES

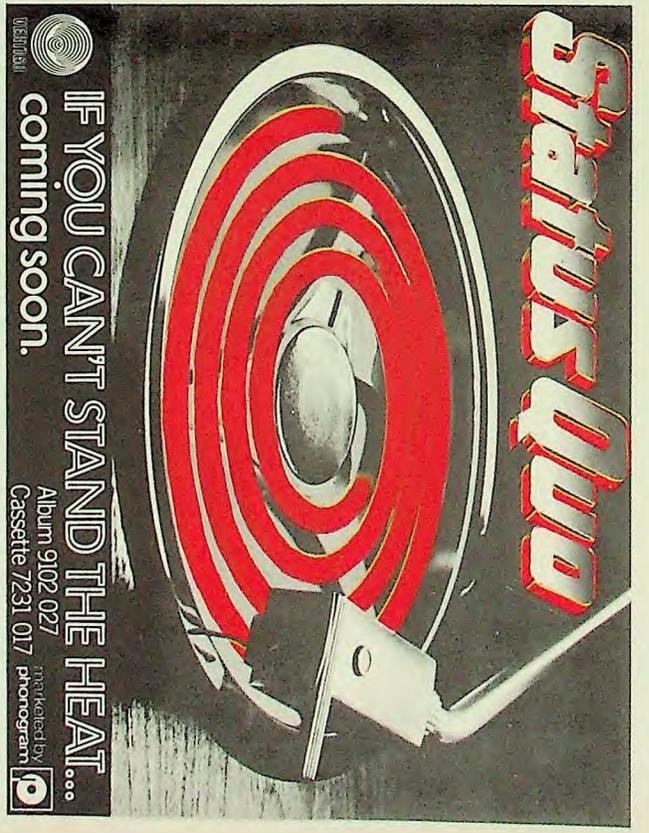


16	71	Blonde	Chrysalis CDL 1192	46	52	Pink Floyd	Harvest SHVL 804
17	17	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway	Red Seal RL 25163	47	37	20 GOLDEN GREATS The Hollies	EMI EMTV 11
18	15	LEO SAYER Leo Sayer	Chrysalis CDL 1198	48	NEW	25 YEARS ON Hawklords	Charisma CDS 4014
19	NEW	SATIN CITY Various	CBS 100110	49	39	BACK IN THE USA Linda Ronstadt	Asylum K 53085
20	36	LIVE BURSTING OUT Jethro Tull	Chrysalis CJT 4	50	44	HANDSWORTH REVOLUTION Steel Pulse	Island ILPS 9502
21	32	20 GOLDEN GREATS The Kinks	Ronco RPL 2031	51	34	EVITA Various	MCA MCX 503
22	23	OUT OF THE BLUE Electric Light Orchestra	Jet JETDP 400	52	58	ROAD TO RUIN Ramones	Sire SRK 6063
23	20	THE BRIDE STRIPPED BARE Bryan Ferry	Polydor POLD 5003	53	NEW	WAVE LENGTHS Van Morrison	Warners K 56526
24	24	STREET LEGAL Bob Dylan	CBS 86067	54	41	AND THEN THERE WERE THREE Genesis	Charisma CDS 4010
25	NEW	GREEN LIGHT Giff Richard	EMI EMC 3231	55	NEW	MUSIC FOR FILMS Brian Eno	Polydor 2310 623
26	16	WHO ARE YOU The Who	Polydor WHDD 5004	56	48	PASTICHE Manhattan Transfer	Atlantic K 50444
27	33	WHEN I DREAM Crystal Gayle	United Artists UAG 30169	57	43	OCTAVE Moody Blues	Decca TXS 129
28	19	NATURAL HIGH Commodores	Motown STML 12087	58	-	BLAM Brothers Johnson	A&M AMLH 64714
29	28	ARE WE NOT MEN? NO WE ARE DEVO Devo	Virgin V 2106	59	-	EVEN NOW Barry Manilow	Arista Spart 1047
30	NEW	JOURNEY TO ADDIS Third World	Island ILPS 9554	60	57	LENA MARTELL COLLECTION Lena Martell	Ronco RTL 2028



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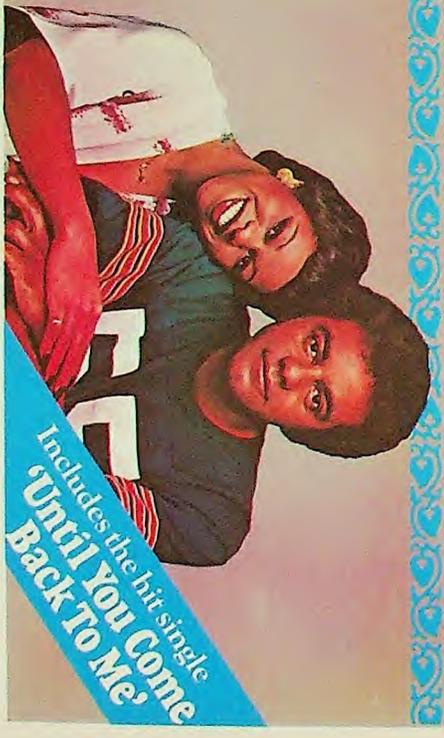
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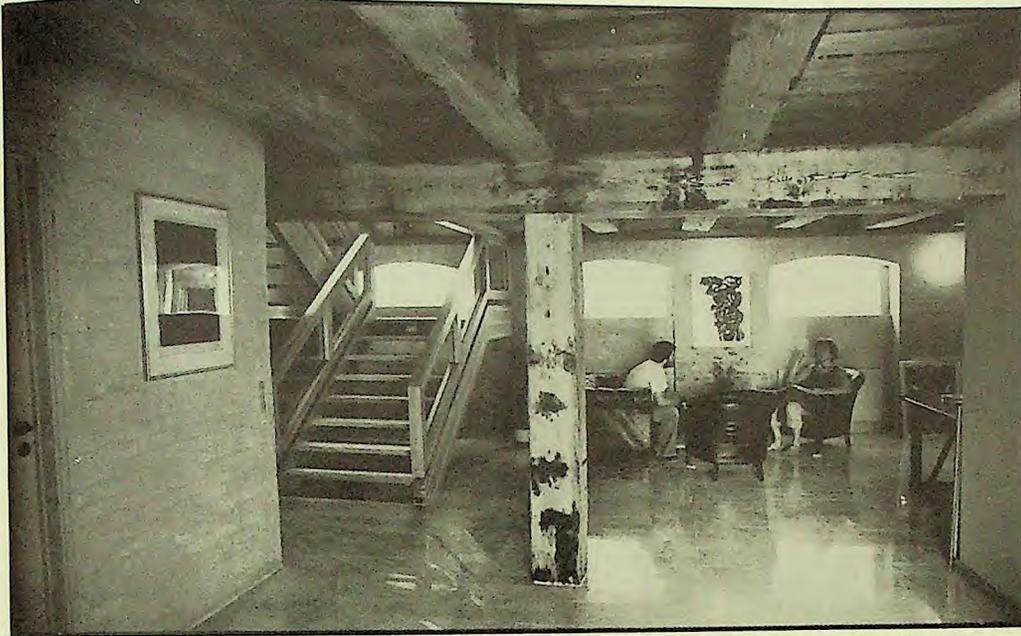
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ADVERTORIAL

SOUNDTRACK STUDIO

COPENHAGEN



THE DANES have always managed to produce the most up to date designs, well finished and, to the English, very expensive. Soundtrack is no exception to this rule. It is beautifully designed and finished and it *did* cost a lot of money.

Situated just a stone's throw from the harbour and the walking street, Soundtrack's 24 track studio is located in an 1810 storage house. Its 2 foot thick walls, 14 inch beams and general appearance have been preserved throughout, but, apart from the character being kept, a completely efficient aesthetic modernization has been completed for £150,000.

The acoustics, which were designed by Eddie Veal and completed in Denmark, cost another £40,000 and the studio area of 150 square metres incorporates every different acoustic effect desired, from parquet flooring with concave ceiling to heavily carpeted, oblique-angled corners made up from screens. Egg

boxes are back, or so it seems. The walls are made of high-density egg-box shaped, but with slightly larger pointed protrusions. The control room is 40 square metres, big enough to accommodate the new TSM Trident desk 40 in, 32 out, and Lyrec 24 track machines, with amplification by Harman and Kardon, and speakers by JBL creates the right level to fill the room accurately.

The owners are Ole Hansen, who looks after the business side and engineers occasionally, and Klaus Asmussen, son of Sven Asmussen, the famous gypsy violin player. Klaus is a member of Shubidua, the largest selling Danish pop group ever, and it was after that group's association with Ole and Klaus, in their smaller 16 track studio, that everyone decided to get together a more ambitious project.

Soundtrack Studios incorporates all the good things in a studio with very high finish and an almost



Germanic attention to detail and technical excellence, whilst being warm and charming, well designed and clean. And all this for £40 per hour.

"Yes," Ole Hansen says, "the Danish record companies won't pay more, even if you gave them automation." **STUDIO SOUND**



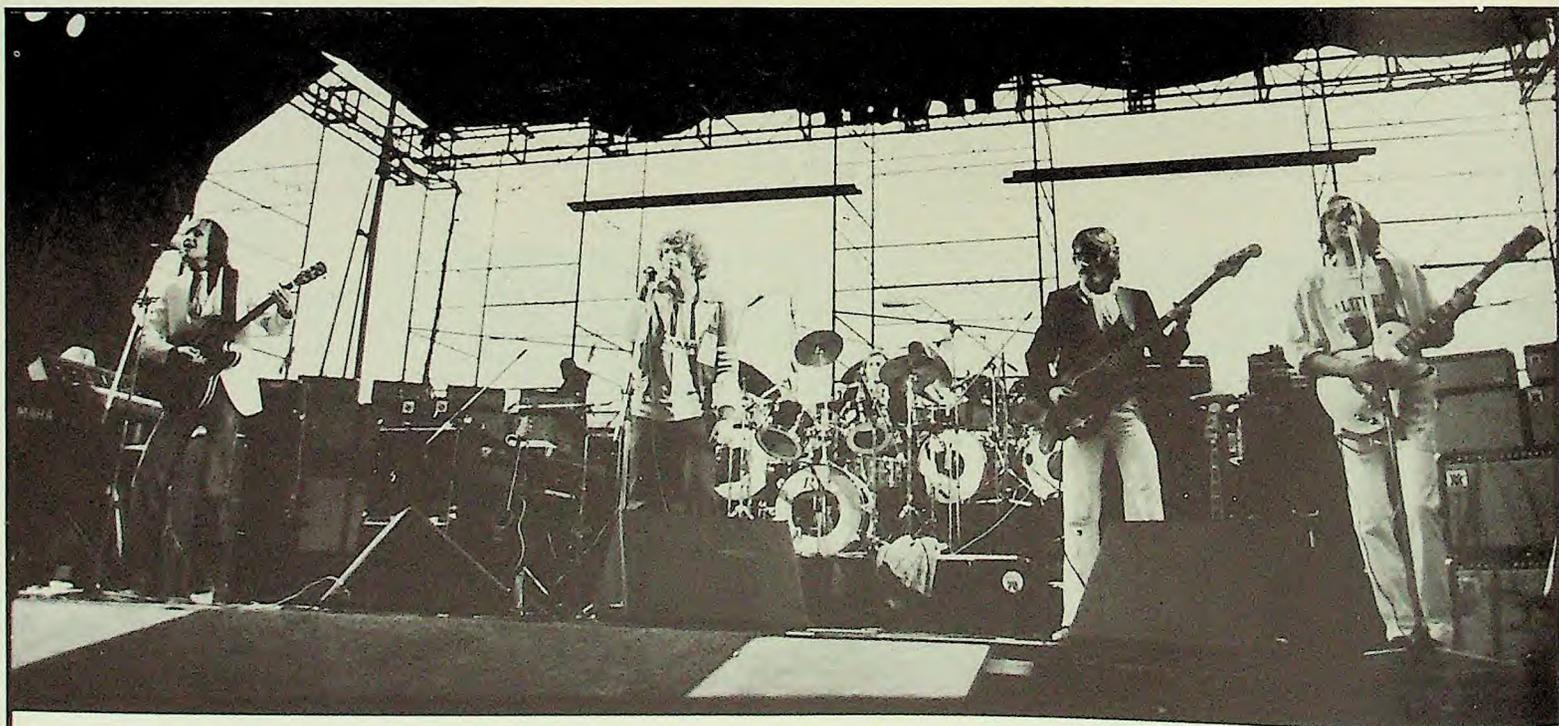
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SUCCESSFUL RECORDS IN THE
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EVEN BRIGHTER

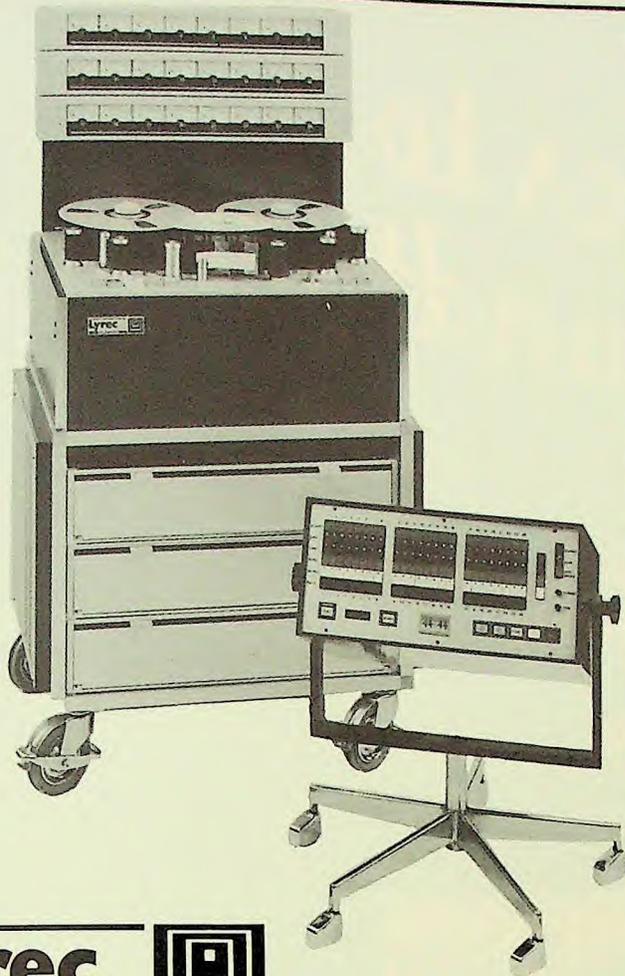
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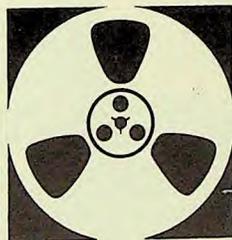
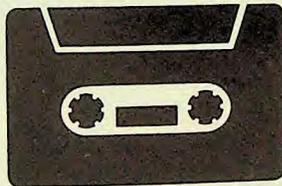
Lyrec Manufacturing A/S, Hollandsvej 12, DK-2800 Lyngby Tel. 02-87 63 22

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Grand Masters!*

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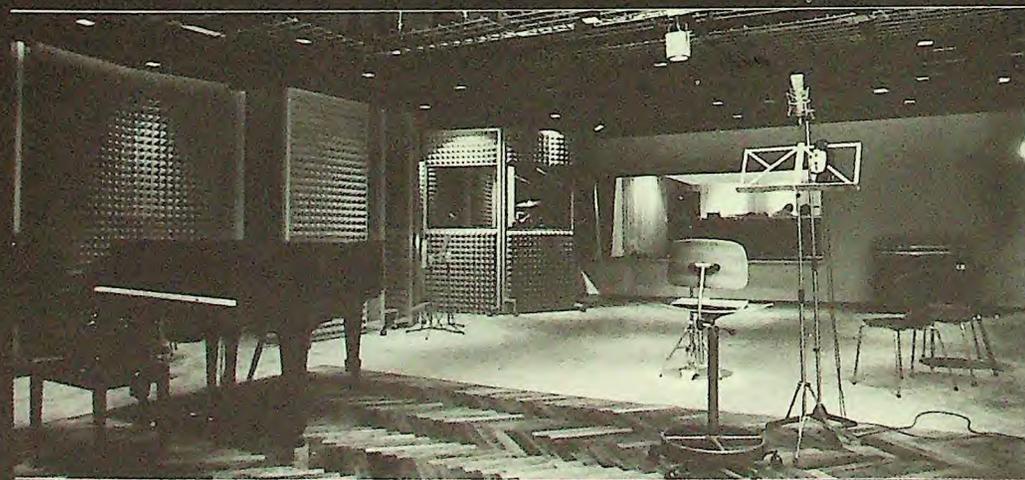
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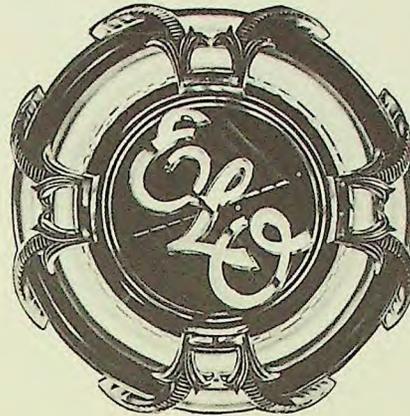
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ON TOUR

OCTOBER

30th LIVERPOOL Empire
31st EDINBURGH Odeon

NOVEMBER

1st GLASGOW Apollo
2nd NEWCASTLE Mayfair Ballroom
4th SHEFFIELD Polytechnic
6th WOLVERHAMPTON Civic

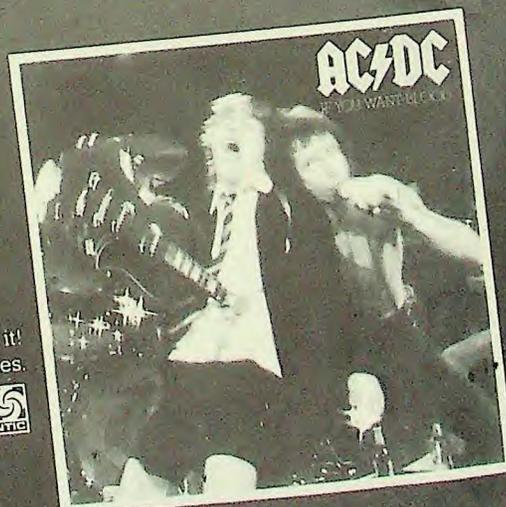
7th SOUTHAMPTON Gaumont
8th COVENTRY New Theatre
9th BIRMINGHAM Odeon
10th MANCHESTER Apollo

12th STOKE on TRENT Trentham Gardens
13th BRISTOL Colston Hall
14th DERBY Assembly Rooms
15th LONDON Hammersmith Odeon



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MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
WEATHER REPORT River People CBS 6743 (CBS)	OCTOBER 13	None	Major UK tour this month; new LP with advertising, single mention. LP, Mr Gone (CBS 82775).	Hint of vocal on class disc, jazz-funk with hand claps plus insistent bass line run which might see record do well in disco world. Kind of sound found uneasy by day-time strip show programmers save for few exceptions. Airplay ethos could do better in effecting its change than with this fine platter.
ELTON JOHN Part Time Love Rocket XPRES 1 (Phonodisc)	OCTOBER 6	20 hits from Your Song (7, 1971) to last, Sorry Seems To Be The Hardest Word (11, 1977).	Constantly in public eye from music copy to footballing activities. First cut on new Rocket-Phonogram deal following curtailment with EMI.	Follows EMI 45 failure; general feeling that perhaps artist on downward spiral but such thoughts should be brushed with this very basic, deceptively simple number with strength in extension of title lyric hook which reminds of Undisputed Truth line, You + Me = Love.
PULSE/ORIGINAL CAST The Warrior Ipi/Tombi Records IPT 15 (Spartan)	SEPT 29	None	12", picture sleeve; music from show with one side featuring original cast.	Disco mix on both sides; powerful, rhythmic, hypnotic song which if anyone played it (none heard) could become today's hit African number with memories of Sanctus (Missa Lubu) of 1969. Terrific cuts!
URIAH HEPP Come Back To Me Bronze BRO 62 (EMI)	OCTOBER 6	None	All stops-pulled-out campaign on album which includes 45 reference in posters, stickers, consumer/trade press ads.	Impressive, slow-building powerful ballad with lead voice offset by falsetto back-up vocals; good mix of drums (often up-front) organ, guitar. Groups best chance for chart for many releases but media radio programmers will need courting to effect this is commercial Hepp.
JOHNNY GUITAR WATSON Miss Frisco (Queen Of The Disco) DJM DJS 10881 (DJM/CBS)	OCTOBER 6	I Need It (35, 1976); A Real Mother For Ya (44, 1977).	Trade, consumer press on album, plus single with LP, Giant (OJF 20551). Limited 12".	Spot on drum work, Watson's fine guitar, definite disco appeal on artist's best number in 45 form for some time suggests healthy sales with chart placing.
PENETRATION Life's A Gamble Virgin VS 226 (Virgin)	OCTOBER 6	None	Gigs. Colour bag with group pics on back. Tour commences October 27. LP luminous disc, Moving Targets (V2109).	Initial hesitancy of disc may lose programming. Takes time before musical lines from previous discs become replaced by eventually attractive number which wisely repeats catchy title line hook.
THE RIVVITS Saturday Night At The Dance/The Girl Next Door Alien Records ALIX 001 (Spartan)	SEPT 29	None	First 10,000 picture bag, free six inch flexi-disc with lyrics on record flip. Posters, stickers, T-shirts, 1000 double crown size posters London. Trade, Music Week with consumer press. From September 30 people dressed in gorilla suits carrying Sandwich boards walking London streets advertising disc.	Vocals do not gel with more spirited backing, whilst musically The Girl Next Door immediately more attractive lyric theme involving fascination with apparel on washing line hardly for airplay.
THE WELTONS Call Me If You Feel The Need Decca FR 13800 (Selecta)	SEPT 29	None	Just finished summer season, Rolf Harris, David Nixon, Morecombe & Wise. Last year, regular appearances Ray Alan's Ali Cat TV show, received a Royal Variety Club Award, Blue Peter.	Lack lustre backing with vocals losing themselves in rather ordinary song penned by two normally creative, polished, writers, Greenaway, Mason.
DAN HARTMAN Instant Replay Blue Sky SKY 6706 (CBS)	OCTOBER 13	None	Major disco servicing	Although not untypical disco fare it packs necessary wallop, differential shade, which should see it repeating US disco chart success here with every chance of general pop charting but may take few weeks.
JALN BAND Universal Love Magnet MAG 131 (CBS)	OCTOBER 6	Disco Music (21, 1976), I Got To Sing (40, 1977), Get Up (53, 1978).		Peach of mix, production, lovely clear, disciplined, uncluttered interplay vocals, backing Gospel feel to less disco orientated, frantic band release. From LP, Movin' City High (MAG 5023). Love to see it chart big, certainly should make 75 unless programmers decide JALN only acceptable in usual mould.
MANKIND Dr Who Motor MTR 001/7 (One Stop)	OCTOBER 13	None	Version of theme music, Dr Who, long-running BBC TV series; 12" version, Tardis blue vinyl, special cover. Apparent acclaim from Dr Who Appreciation Society	12" accentuates basic idea of overlaying popular tune with heavy disco feel which does not have some impact in 7". Obvious appeal with TV connection; tune itself, catchy. Disco charts with crossover likely.

ALBUMS

ARTIST/TITLE LABEL/Number/Distributor	RELEASE DATE/BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
NEIL YOUNG Comes A Time Reprise K 54099 (WEA)	OCTOBER 13 Much delayed, expected late Spring - Early summer with continual change. Now, not surprisingly, making sudden appearance with disc not listed, reviewed even in WEA, October issue journal <i>What's Happening</i> .	Extensive catalogue with first solo album 1969, expected late Spring - Early summer with continual change. Now, not surprisingly, making sudden appearance with disc not listed, reviewed even in WEA, October issue journal <i>What's Happening</i> .	Emerged at end of Sixties, soon cut figure, with Stephen Stills formed Buffalo Springfield; had close musical association with US West Coast band, The Rockets; sang at Woodstock, for a time with Crosby, Stills & Nash, Buffalo Springfield. Major triple compilation, Decade, Reprise K64037, 1977.	Cult name; album talked, discussed for many months with demand already built up which should ensure initial early sale but Young product always good stock. Consumer, trade press ads expected with airplay coverage on major radio programmes, record sleeve will not help sales, even if it presumably fits in with group, and or, company image. With first 15,000 EP five disc-style alternative takes of LP songs which should compensate for cover's proliferation of pretentious words.	Folkier, country Young with mostly acoustic accompaniment, guitar, steel and fiddle, with backing musicians including JJ Cale, Ben Keith, Crazy Horse. Much more melodic than recent material with very much a plus Young's use of Nicholas Larsen's often exquisite harmony, a fact made very evident from opening LP cuts. Lady featured S274, Motorcycle Mama. Most cuts, artist penned, with inclusion Human Highway (played UK, tour 1977, title of current film project). Four Strong Winds much recorded song of fellow Canadian Ian Tyson, classic number from Sixties. Young explores self with Already, One descriptive of his divorce. Accompanied by Crazy Horse, cut Look For A Love. This kind of album with softer feel makes artist more amenable to general style programming. Although hardly expected chart blockbuster it should generate healthy sales and may accumulate above average sales over period of time. For in-store play, either of opening cuts seems reasonable choice.
XTC Go - Virgin VS 23312 (Virgin)	OCTOBER 6 Ties in with major UK, Autumn tour.	One album, for Virgin, released 1977 White Music (V2095) with singles, XTC 3D EP (VS 18812); This Is Pop (VS 201), May, 1978. Statue of Liberty (VS 201).	Formed early in 1977 with members background Star Park, The Helium Kidz with home area Swindon. Enthusiastic response from early days particularly limited 30,000 edition first single. First LP, 11 originals plus interpretation of Dylan's, All Along The Watchtower. Several singles but whilst cut following has as yet to really score.	Now embarking on second lengthy UK tour with first of 35 dates helping to establish name. Well reviewed first LP, plus several praised singles have added to growing impact. Band though need airplay or hit single to further path from cut interest into general consumer buying consideration. On tour advertising in relevant quarters. In music press, particularly <i>Melody Maker</i> , <i>Sounds</i> , already positive reviews. Band features frequently in consumer music press. Disc has enclosed pic poster of members. Dreadful record cover which looks like 12" record sleeve will not help sales, even if it presumably fits in with group, and or, company image. With first 15,000 EP five disc-style alternative takes of LP songs which should compensate for cover's proliferation of pretentious words.	Mostly short songs with lyrics important but not always completely intelligible or distinct but since one of band's highs lies in chorus lines at least these both audible and clear. Song constructions deceptively simplistic with band on this LP, as compared with first, concerned with creating clear, uncluttered music, backing, which fits well rather stark most of words. Tracks may seemingly possess basic almost disco throbbing beat but overlaying this, rich concoction of ideas. Lyric themes range from romanticism of Beethoven to Super-Toff, a song evocative of housing estate life. Difficult though to see, as some consumer music-weekly reviewers, it should generate healthy sales and may accumulate above average sales over period of time. For in-store play, either of opening cuts seems reasonable choice.
ORIGINAL ARTISTS Music For The King Buzz 2 (Kingsway) Kingsway, Lutteridge Drive, Eastbourne, E Sussex IO323 27454	OCTOBER 6 Means of making public aware of considerable catalogue now existing in popular religious music.	Artists best known in UK with among their back product, Adrian Snell, Listen To The Peace (Doveval 51); Graham Kendrick, The Breaking Of The Dawn (Dove 36); John Pantry, Empty Handed (Dove 56); Parable, Illustrations (HS 034).	20 artists, either from UK, US, where Jesus gospel music scene seemingly strongest; several artists associated with US influential Maranatha Music company, others with recently created Kingsway Music with past associations, Musical Gospel Outreach.	In growing Jesus music record world artists mostly known through considerable local radio exposure which now exists in UK regularly playing, reviewing this type of material, also on occasions BBC Radio 2, Sunday mornings, 8 a.m. Several, undertaken tours of churches, schools and in some cases, general theatre location bookings. Adrian Snell, own BBC TV programmes, also regionally featured, features in various papers, journals including The Manchester Evening News, Buzz (a successful 30,000 plus monthly for young christians), with major coming feature in New Music. Graham Kendrick, Phil Potter, John Pantry also featured Buzz, with these artists plus Snell part of recent 10,000 attended Knibworth Festival which starred Jesse Dixon Singers. General advertising for these artists, album, in religious periodicals with expected reviews, radio coverage building on already established reputation of artists particularly singled out, plus others. LP title should create interest. Unusual eye-catching cover depicts almost half an LP size disc with enough titillation for consumer to turn over sleeve.	Obvious tongue-in-cheek but good idea to credit, title LP in compilation style ranging from K-Tel to Golden Hour! For growing mostly Christian based contemporary religious market seems reasonable guide, although material only taken from small section of that market as found on Doveval, Maranatha labels. Whilst offering reasonable guide in context mentioned, when taken out of this, Warts become revealed side one 9 cuts much better than second of eleven tracks, often lightly banded and not offering DJ easy time. First side shines for Parable, Kendrick, Amos, Bethlehem, country rock, Blood, Sweat & Tears styled cuts plus above average Adrian Snell (S112) followed by crystal clear vocals, Phil Potter. Slightly negative remarks on the this side: over 10 second pause between tracks plus some untidy fading. Side 2 illustrates (although S115, S119 somewhat mediocre) weakness of some contemporary religious material with either rather puerile, school assembly standard material or artists sounding demo takes of famous, as old-time Seekers (S277) or an Elton John (S279) with lack lustre backing order, commencing with ineffective Manlow sounding Welcome To The Family.
RORY GALLAGHER Photo-Finish Chrysalis CHR 1170 (Phonodisc)	OCTOBER 13 Delayed from expected early 1978 release. With artist dissatisfied with original production, mix, material binned with consequent re-recording. Now available simultaneous with US.	Recordings available, Polydor, Chrysalis. Early Polydor material, Rory Gallagher, Deuce, Live In Europe, Blueprint, Tattoo, Irish Tour; with band Taste, Taste At The Boards, Live Taste, Taste At The Isle Of Wight. For stock, useful compilation, The Best Years (2383 414); Chrysalis, Against The Grain, Calling Card. Last LP issued 1976.	Worldwide success story with usually high placing in any guitarist polls. Born County Donegal, various groups during early youth with eventually Taste, then solo from early 1971. Formed own band, toured with disc of band, toured with disc of band, continued 12 bars all the time, ambition of playing blues well. Of late, been quite hot now after upturn on new recording has submerged with interviews, record, tour at end of 1978.	First, much awaited, release for two years. Trade, consumer advertising with steady build-up. <i>Melody Maker</i> (October 14), <i>NAME</i> (21); <i>Music Week</i> (21), <i>Sounds</i> (28), each full-page display kit, sleeves, posters for dealers. Major UK tour commences December 8 with London dates, Lewisham Odson (8) running into these nights, Hammersmith Odson (12, 13, 14) with tour ending December 15, picking up again January 9 to 17. At tour time, fresh LP impetus, with that plus tour for radio ads, posters, hypostating and so forth. Independent PR, Heavy Publicity, Joe O'Neil (01 286 9302); interview, Radio One, Rock On. Expected Old Grey Whistle Test.	Should ensure Gallagher front place once more in guitar, album, stakes. Displays well at certain points artist's own love for gutsy guitar work. Cuts most exciting in this vein found S111, a hard rocker, S115, S211, with boogie feel, S213. Lacking though is up-tempo melodic numbers like Moonchild (found on Calling Card CHR 1124) and Great Of A Wave (The Best Years, Polydor 2383 414). No cuts appear chart hit singles but good, strong LP which will gain much in continuous play this being featured live in forthcoming tour.

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Digby's overcome the setbacks

AUSTRALIAN DIGBY Richards might well face the latest stage of his musical ambitions with a degree of frustration. Happily, he doesn't. Instead he philosophically chalks it up to experience, noting that his record releases have been offset by a number of management changes, and hoping that the day will arrive when the British country music scene will overcome all of its shortcomings.

And his career has had its share of ups and downs, kicking off with initial success as the leader of a rock 'n' roll band in Australia at the beginning of the 1960s; later, recording involvement in the United States; and recently, the development of his songwriting skills in England.

Commenting that his music is equally influenced by both rock and country music, Digby Richards has been resident within these shores for a little over 2 years. For the first 7 months he worked continuously as a songwriter and then — through the



Digby Richards believes originality will pay off.

assistance of longtime friend, producer David Mackay — signed a recording deal with RCA. To date he's had a number of singles released as well as an album, *Whiskey Sundown* (RCA PL 25154).

"I like the album — and I can't say that I really liked any of my previous albums. I hadn't done an album for a while. The first year I was here I was working on singles and, as I hadn't recorded for a period of time, I tended to be striking out in a number of different directions. The album, as I see it, is more or less a statement of where I'm at... more like a summation of the past 3 or 4 years."

He adds that the track *Where There's Smoke* — released, in a remixed version, as his last single — indicates the direction in which he should be going. "It's a little more raunchy whereas the other tracks tend to be more reflective."

Where *There's Smoke*, perhaps, displays a greater association with his earliest record successes of a couple of decades back than the other tracks on the album, although the basic simplicity of rock 'n' roll has been replaced by funk.

Richards quickly established himself in the music business after leaving school. Basing himself in Sydney, he led the group The R.J.'s into the charts with *I Want To Love You* (written by his 13 year old brother) in 1959 and, during the following 3 years, followed up with around 10 subsequent chart entries. Then split from the group, moved into cabaret and began building up a routine which developed from 20 minute singing spots to 90 minute slots that combined jokes and music.

"By 1969 I had cabaret up to my ears, I had gathered together a number of materialistic things but,

really, no future... nothing to be proud of, apart from being capable of going out on stage and entertaining audiences for an hour and a half. That's when I came to England for the first time. I hadn't any definite plans, apart from sitting around, talking to a few people and see if I couldn't get back into being interested in music once again.

"So I trotted around the record companies and it quickly became apparent that, unless you wrote songs, not that many people were interested. That's when I started writing and the whole process got me revitalised."

During his year long stopover in England Richards released a couple of singles on Philips and became reunited with David Mackay, whom he had first known in Australia when Mackay was working as a member of the group The Toppers. "At the close of my time here David was just leaving EMI, going independent and had just had a success with the first New Seekers hit."

Digby Richards considers the late 1960s as most important to his musical development.

"I got off on the extremities of what was going on during that period. It was with people like James Taylor and Crosby, Stills & Nash — that's where I figure I started. Back in my early rock days I really didn't know what the hell I was doing. Suddenly I was hearing things that I liked because, in my childhood days, I lived out in the country and my brother and I would sit around, pick guitars and listen to people like the Everly Brothers. The bottom line came from a country feel of things. So, when the music started getting into my ears in '68 and '69, what I picked out of it all was the fairly country influenced rock things. That's where I guess I'm still at."

Six years later (after recording an album in Los Angeles with producer Larry Murray, and a further album in Australia as well as going on the road with his own band) Richards returned to England.

"Prior to coming back to England I had been corresponding with David Mackay, sending him the odd song (Cilla Black recorded one of them, *Bad Case Of Rock 'n' Roll*), and eventually I came across to record a few tracks with him. I had intended initially to stay for about 6 months but I'm still here."

Although he's still waiting for the breakthrough, Richards doesn't consider his present career to be in a state of limbo. "No, not actually limbo. I guess it's more of a puzzlement period in which we're waiting to see where we should be going."

Nevertheless there have been setbacks, not least of all management changes within RCA Records at the time of his last 3 single releases. There's also been the task of building of the faith within all departments of the record company.

"Compared with what was spent on the album — and the time that I've been here — the support, on the marketing end, hasn't been as great as I would have liked. But, there again, there's got to be some spark before things really get into action."

There's also the problem of getting his music across to audiences — in particular the British country music scene, an area in which he's been trying to break through to in recent months. Sadly, he observes, the scene appears not to be developing beyond the country music club circuits.

"There's a lot of good talent here — and there's millions of people

who like country music — but the British artists are not given the opportunities they deserve. It's still the Americans who get the spotlight. But the fault lies with the marketing of the British artists. There just isn't any. Basically the local scene spends its time in making records to sell to the basic audience without any consideration of aiming for a crossover. Hardly any time, it appears, is spent vetting material or any money on production and, if crossovers don't come into the reckoning, then the whole exercise appears pointless."

Nevertheless in spite of the frustrations and the problems, Digby Richards remains convinced that originality will, eventually, win out on the British scene. And that objective will be drawn closer during the forthcoming weeks when he works alongside Dolly Parton on her forthcoming round of British dates, a tour that is guaranteed to attract the maximum of audiences and media attention.

CMA (GB) Awards finalists

FOLLOWING the voting of its members, the Country Music Association (Great Britain) has announced the finalists in its annual awards categories.

The finalists in each category are:

Album Of The Year: *Southern Fried Frog* — Raymond Froggatt (Jet); *When I Dream* — Crystal Gayle (United Artists); *Everytime 2 Fools Collide* — Kenny Rogers & Dottie West (United Artists); *Quarter Moon — In A Ten Cent Town* — Emmylou Harris (Warner Bros).

Single Of The Year: *Don't It Make My Brown Eyes Blue* — Crystal Gayle (United Artists); *'57 Chevrolet* — Billie Jo Spears (United Artists); *Love Or Something Like It* — Kenny Rogers (United Artists).

Most Popular British Artist: Frank Jennings; Poacher; The Hillsiders.

Country Music Journalist: Don Ford; Spencer Leigh; Tony Byworth.

National Press Journalist: Stan Sayer; David Sandison; Tony Byworth.

British Songwriter: Terry McKenna; Raymond Froggatt; Mel Hague.

Dolly Parton tour dates set

COUNTRY MUSIC's most outrageous lady, Dolly Parton, returns to Britain this month for a series of concert dates promoted by Barry Dickens for ITB.

Riding high in the United States as one of country's most successful "crossover" acts, Ms. Parton's latest album *Heartbreaker* (RCA PL 12797) is currently at the top of the Country Charts while holding a strong position within the Top 30 Pop Album Charts.

The venues set for appearances are: Brighton Centre (November 15); Gaumont, Ipswich (16); Coventry Theatre (17); New Theatre, Oxford (18); Empire, Liverpool (19); Odeon, Hammersmith (20). In addition Dolly Parton will be taping Bruce Forsyth's Big Show for London

Edited by
TONY BYWORTH

Weekend Television on October 31. Supporting Dolly Parton on her British dates will be Australian singer-songwriter Digby Richards, whose current album for RCA Records is *Whiskey Sundown* (PL 25154). (See feature, this page).

Publisher: Mervyn Music; Burlington Music; Acuff-Rose Music.

Marketing Campaign (major company): Crystal Gayle (United Artists); Carl Perkins (Jet Records); White Mansions (A&M).

Marketing Campaign (independent company): Poacher (RK Records); Emerald Gem Series (Emerald Records); Black Magic Fun — Kelvin Henderson (Checkmate Records).

Disc Jockey (non-country specialist): Roger Scott; Terry Wogan; Jimmy Young.

Disc Jockey (country) — major stations: Peter John Berg (Radio Tees); Billy Butler (BBC Radio Merseyside); Gerry Ford (Radio Forth).

Disc Jockey (country) — minor stations: David Callister (Man Radio); Nigel Rennie (Radio Orwell); Graham Rowe (BBC Radio Oxford).

Country Music Club: Tennessee Country Music Centre, Wembleton; Banbury C&W Club, Banbury; Inverness C&W Club, Inverness; Whispering Barn CMC, Lowfield Heath; Swansea CMC, Swansea.

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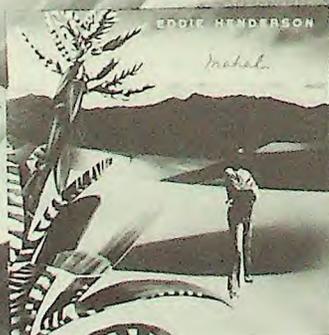
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ALBUM REVIEWS

BARCLAY JAMES HARVEST
XII. Polydor Deluxe POLD 5006.
Producers: Artists and Martin Lawrence. A dozen albums in as many years and whatever the press reaction might be, this original lineup which has gone through management and record company troubles in the past will continue to sell records in great quantities both here and in Europe. No great musical surprises here but the usual sophisticated concepts featuring mainly the keyboards of Woolly Wolstenholme. A UK tour is just coming to a close to be followed by European trek and an extensive promotional campaign will make it difficult to ignore the album.

NEIL YOUNG
Comes A Time. Reprise K 54099.
Producers: Artist, Ben Keith, Tim Mulligan, David Briggs. This latest product from this Buffalo Springfield and CSN&Y stalwart sees Young in a mellow mood. Recorded in London and at various US studios, it features a fair amount of strings and acoustic guitar among the "cast of thousands" band of musicians backing his own group Crazy Horse. The album is very even and one problem is that no track really stands out the way Southern Man and After The Goldrush have in the past. His strong following should not be underestimated.

DONNA SUMMER
Live And More. Casablanca CALD 5006.
Producers: Georgio Moroder and Pete Belotte. High chart entry this week and obviously destined to go much higher, this 2LP gives the lady a chance to display her best asset (on vinyl anyway) which is the versatility of her voice. Some of the goey stage patter on the live tracks is a little hard to take, but old and new fans will lap it up.

MANHATTAN TRANSFER
Live. Atlantic K 50540. Tracks recorded at the group's Hammersmith Odeon concert last May add up to about an hour of pure joy for Man Tran fans, although many will have a number of these titles on LP or single already. The group's big star status, a collection of well-known titles (to pull in the non-buyers in the Christmas gift season) and WEA's costly TV campaign should ensure rapid chart entry.

BETTE MIDLER
The Best Of Bette. Atlantic K 50530.
 In view of Ms Midler's recent London Palladium success, and her appearance on the Bruce Forsyth Show, this album must have big sales potential. It truly is the best of Bette with such concert favourites as Friends, Boogie Woogie Bugle Boy, In The Mood and Superstar included. Her album sales in the past have been moderate but this could be the LP to elevate her to chart status — and deservedly so.

DEMIS ROUSSOS
Life And Love — His 20 Greatest Songs. Philips 9199 873. Phonogram is taking TV time to promote this

No bounds for Maddy

MADDY PRIOR
Changing Winds. Chrysalis CHR 1203. Producer: Davy Rohl. It seems fair to echo her record company's own assessment, "The enterprise of Maddy Prior knows no bounds". The pearl in the glittering folk rock coronet that was Steeley Span has, with her first solo LP and now this second one, proved that she is in fact an artist diamond, many faceted and likely to be as indestructible commercially. Just

play the album in-store, and stock up for Christmas. Chart entry quite likely.



Roussos compilation so it goes without saying that the Greek singer has yet another chart album on his hands. Track listing includes Forever And Ever, Souvenirs, Happy To Be On An Island In The Sun and My Friend The Wind. Roussos also has a UK tour lined up so expect added consumer attention. A big seller for the Christmas market.

RORY GALLAGHER
Photo-Finish. Chrysalis CHR 1170.
Producers: Artist and Alan O'Duffy. This was to be released almost a year ago after Gallagher recorded in California with American producer, Elliot Mazer. Apparently unhappy with the result he decided to re-record with a new producer and the final version has been worth the wait with the streamlined team of Gerry McAvoy on bass and Ted McKenna on drums alongside Gallagher's distinctive vocals and guitar reaching the heights of past album successes. A guitarist who is not bought as much as he is admired.

NIC JONES
The Noah's Ark Trap. Trailer LER 2091. Producer: Bill Leader. Latest from very well-known and loved folk artist, on equally well-known and respected folk label (through Transatlantic). Jones' quality and individual style continue to improve, maturing steadily — always satisfyingly close to what one expects but gradually introducing

ideas which could eventually broaden his appeal well beyond dedicated folkies. Essential to stock in folk section.

KENNY ROGERS
Love Or Something Like It. United Artists UAS 30194. Producer: Larry Butler. Rogers is one of the most-loved American country artists to visit these shores, and his albums are always eagerly awaited by fans. Love Or Something Like It will satisfy existing fans and should win him new ones too. The material is mainly original and performed in Rogers' well-known full-voiced style; his name is sufficient to sell big quantities of this release, and radio exposure plus personal appearances should add considerably to the interest.

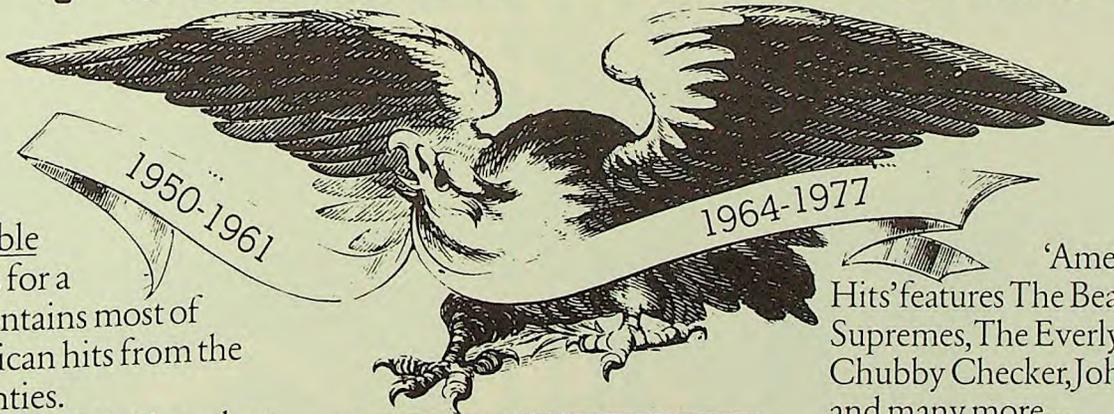
ALESSI
Driftin'. A&M AMLH 64713.
Producer: Louie Shelton. Third album from the Alessi twins and again displaying those harmonies which they specialise in. The title track, issued as a single, has been picking up considerable airplay although as yet there has been no chart reaction. However the album is the usual impeccable job one expects from the Alessi's with a selection of songs which have a lot of commercial appeal.

JOE COCKER
Luxury You Can Afford. Asylum K53087. Producer: Alan Toussaint. An unchanging, proudly rough-edge personality with inimitable gravelly vocals to match. A new Cocker LP is always welcome to his fans, and — however slowly — their number must be growing in the generation which wants something earthy, bluesy and melodic as an antidote to raw new wave of plasticised pop. Pick any track for a taster. Likely to sell steadily rather than swiftly.
 **

Not just a pretty face

LINDA RONSTADT
Living In The USA. Asylum K 53085. Producer: Peter Asher. Seems constantly to have to prove that she is not just a pretty face but there is no need to prove her commercial prowess as she is a steady album seller. Her own pleasant voice is supported by slick production from Asher and an impressive array of backing musicians and vocalists. Her strongest asset is the ability to take some great songs from other people and put her own stamp on them and on this album she adds to, among others, Chuck Berry's Back In The USA, Hammerstein and Romberg's When I Grow Too Old To Dream and Presley and Vera Matson's Love Me Tender, but the jewel is a country treatment of Elvis Costello's My Aim Is True.

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SIDE 1. 1950-1957

1. 1950 - GOODNIGHT TIRENE - Gordon Jenkins
2. 1951 - CRV - Johnny Ray
3. 1953 - YAYA COME DANCE (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 - Fats 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 - BYE 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 - Timmy Bowden
6. 1959 - BATTLE OF NEW ORLEANS - Johnny Horton
7. 1960 - THEME FROM A SUMMER PLACE - The Peaches And Cream
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 - I HEARD IT THROUGH THE GRAPEVINE - Marvin Gaye
9. 1969 - RAINBOWS KEEP FALLING ON MY HEAD - B J Thomas

SIDE 4. 1970-1977

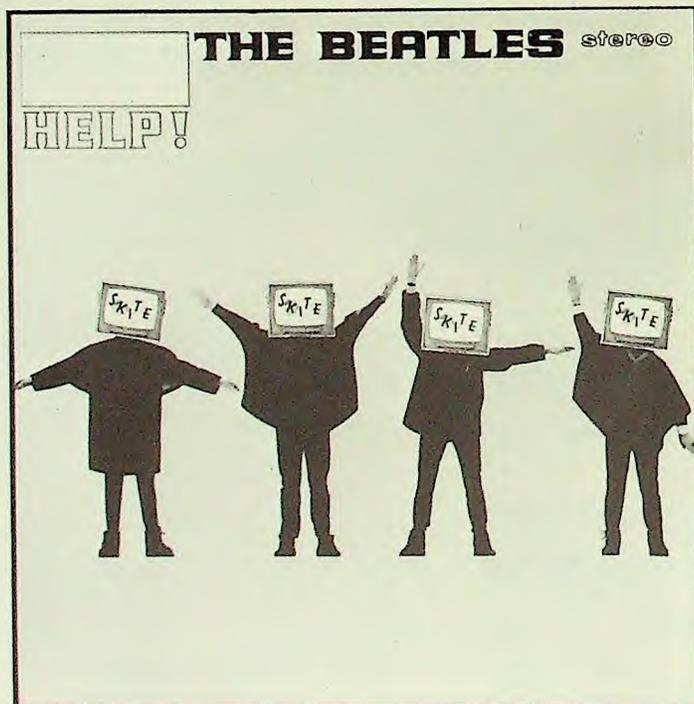
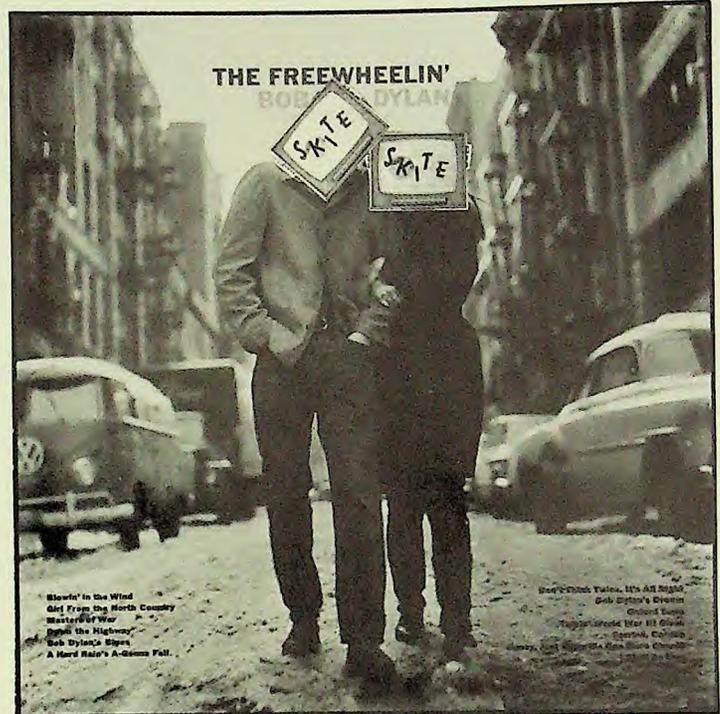
1. 1970 - CLOSE TO YOU - The Carpenters
2. 1970 - ILL BE THERE - The Jackson Five
3. 1972 - THE FIRST TIME EVER I SAW YOUR FACE - Roberta Flack
4. 1973 - TIE A YELLOW RIBBON AROUND THE OLD OAK TREE - Daves
5. 1975 - LOVE WILL KEEP US TOGETHER - Captain And Tennille
6. 1975 - RHINESTONE COWBOY - Glen Campbell
7. 1977 - YOU LIGHT UP MY LIFE - Debbie Boone

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CHARTS

International

Holland

SINGLES

(Courtesy Stichting Nederlandse Top 40)

- 1 HOPELESSLY DEVOTED TO YOU — Olivia Newton-John (RSO)
- 2 GREASE — Frankie Valli (RSO)
- 3 THREE TIMES A LADY — The Commodores (Tamla Motown)
- 4 SUMMERNIGHTS — John Travolta/Olivia Newton-John (RSO)
- 5 SUMMER NIGHT CITY — Abba (Polydor)
- 6 YOU'RE THE GREATEST LOVER — Luv (Philips)
- 7 IT'S RAINING — Darts (Magnet)
- 8 EVE OF THE WAR — Jeff Wayne (CBS)
- 9 RASPUTIN/PAINTER MAN

- Boney M (Hansa)
10 FOLLOW ME — Amanda Lear (Ariola)

LPs

- 1 GREASE — Soundtrack (RSO)
- 2 DIRE STRAITS — Dire Straits (Vertigo)
- 3 WAR OF THE WORLDS — Various Artists (CBS)
- 4 PARALLEL LINES — Blondie (Chrysalis)
- 4 PARALLEL LINES — Blondie (Chrysalis)
- 5 SWEET REVENGE — Amanda Lear (Ariola)
- 6 NATURAL HIGH — Commodores (Tamla Motown)
- 7 DON'T LOOK BACK — Boston (Epic)
- 8 WITH LUV — Luv (Philips)
- 9 ON STAGE — David Bowie (RCA)
- 20 GREATEST HITS — Fats Domino (Arcade)

- 1 THREE TIMES A LADY, Jobete
- 2 SUMMER NIGHTS, Chappell
- 3 BROWN GIRL IN THE RING, Far Musikverlag Blue Mountain
- 4 DREADLOCK HOLIDAY, St Annes
- 4 GREASE, Chappell/RSO
- 6 SUMMER NIGHT CITY, Bocu
- 7 A ROSE HAS TO DIE, Blacksheep/Heath Levy
- 8 YOU'RE THE ONE THAT I WANT, Famous Chappell
- 9 OH WHAT A CIRCUS, Evita
- 10 JILTED JOHN, Sparta Florida/Kennel
- 11 RIVERS OF BABYLON, Far Musikverlag Blue Mountain
- 12 FORGET ABOUT YOU, Island
- 13 KISS YOU ALL OVER, Chinnichap/RAK

- SHEET MUSIC
- 14 IT'S RAINING, Magnet
 - 15 AGAIN AND AGAIN, Shawbury/Eaton/EMI
 - 16 BRITISH HUSTLE, Screen Gems/EMI
 - 17 AN EVERLASTING LOVE, RSO/Chappell
 - 18 IT'S ONLY MAKE BELIEVE, F D & H
 - 18 WHO ARE YOU, Eel Pie/Essex
 - 20 SMURF SONG, Burlington

JUKE BOX 20

- 1 (4) MACARTHUR PARK, Donna Summer
- 2 (2) SANDY, John Travolta
- 3 new RAT TRAP, Boomtown Rats
- 4 (1) SWEET TALKIN' WOMAN, Electric Light Orchestra
- 5 (3) RASPUTIN, Boney M
- 6 new DARLIN', Frankie Miller
- 7 (16) FOOL (IF YOU THINK IT'S OVER), Chris Rea
- 8 new GIVIN' UP GIVIN' IN, Three Degrees
- 9 (9) BLAME IT ON THE BOOGIE, Jacksons
- 10 (14) MEXICAN GIRL, Smokie
- 11 new ONE FOR YOU ONE FOR ME, Jonathan King
- 12 (7) BRANDY, O'Jays
- 13 (18) GOT TO GET YOU INTO MY LIFE, Earth Wind and Fire
- 14 (5) CAN'T STOP LOVING YOU, Leo Sayer
- 15 new PART TIME LOVE, Elton John
- 16 (17) TALKING IN YOUR SLEEP, Crystal Gayle
- 17 (8) LUCKY STARS, Dean Friedman
- 18 new THANK YOU FOR BEING A FRIEND, Andrew Gold
- 19 (6) RESPECTABLE, Rolling Stones
- 20 (13) LOVE DON'T LIVE HERE ANY MORE, Rose Royce

Courtesy of Laren for Music

Disco Chart compiled by James Hamilton

DISCO TOP 40

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

- 1 (2) INSTANT REPLAY, Dan Hartman (Blue Sky SKY 6706, 7in/2Z, 82773-3, US import 12in)
- 2 (4) GIVING IT BACK, Phil Hurtt (Fantasy D-105, US import 12in)
- 3 (5) HOT SHOT, Karen Young (Atlantic K 11180, 12in)
- 4 (3) PRANCE ON/CYCLOPS (45 rpm), Eddie Henderson (Capitol 12CL 16015, 12in/Tower EST 11846 LP)
- 5 (8) DANCE (DISCO HEAT), Sylvester (Fantasy D-102, US import 12in)
- 6 (1) WHAT YOU WAITIN' FOR, Stargard (MCA 12MCA 382, 12in)
- 7 (6) IT SEEMS TO HANG ON, Ashford & Simpson (Warner Bros K 17237)
- 8 (7) CAN'T YOU SEE ME, Roy Ayers (Polydor 2391365, LP)
- 10 (10) LET'S START THE DANCE, Hamilton Bohannon, (Mercury 9199830, 12in)
- 11 (11) IN THE BUSH, Mustique (CBS 83173, LP)
- 12 (—) SIX MILLION STEPS, Rahni Harris (Inspirational Sounds SPL 001, US import 12in)
- 13 (19) MONTEGO BAY, Sugar Cane (Ariola Hansa AHAD 524-12, 12in)
- 14 (14) BLAME IT ON THE BOOGIE, Mick Jackson (Atlantic K 11102)
- 15 (12) BLACK IS THE COLOUR, Wilbert Longmire (Tappan Zee JC 35365, US import LP)
- 16 (—) GET ON UP GET ON DOWN, Roy Ayers (Polydor AYERS 12, 12in)
- 17 (21) TAKE THAT TO THE BANK, Shalmar (Solar BXL 1-2895, US import LP)
- 18 (25) ONLY YOU, Teddy Pendergrass (Philadelphia PIR 12-6713, 12in)
- 19 (20) DISCO DANCING, Stanley Turrentine (Fantasy F-9563, US import LP)
- 20 (17) NO GOODBYES, Curtis Mayfield (Curton CUK 5022, US import LP)
- 21 (—) No. 1 DEE JAY, Goody Goody (Atlantic DSKO 122, US promo 12in)
- 22 (—) ONE FOR YOU ONE FOR ME, La Bionda (Mercury 9199895, 12in)
- 23 (—) SUN EXPLOSION, Manu Dibango (Decca GFR 13810, 12in)
- 24 (18) PLATO'S RETREAT, Joe Thomas (TK TKR 6049, 7in/TK D 94, US import 12in)
- 25 (39) SAY A PRAYER FOR TWO/I'M GONNA LOVE YOU FOREVER, Crown Heights Affair (Mercury 6327254, LP)
- 26 (—) I'M IN LOVE/FIRST COME FIRST SERVE, Rose Royce (Whitfield K 56527, LP)
- 27 (13) AIN'T WE FUNKIN' NOW, Brothers Johnson (Funk A&Merica AMSP 7379, 12in)
- 28 (16) HOW DO YOU DO, Al Hudson (ABC 4229, 12in)
- 29 (—) TIME OF THE SEASON/MELOW OUT, Gap Mangione (Funk A&Merica AMSP 7377, 12in)
- 30 (—) I LOVE AMERICA, Patrick Juvet (Casablanca CAL 2028, LP)
- 31 (—) MIND BLOWING DECISIONS, Heatwave (Epic 28-50597, US import 12in)
- 30 (—) I LOVE AMERICA, Patrick Juvet (Casablanca CAL 2028, LP)
- 31 (—) MIND BLOWING DECISIONS, Heatwave (Epic 28-50597, US import 12in)
- 32 (24) YOU, Samuel Jonathan Johnson (Columbia 23-10798, US import 12in)
- 33 (30) SAYE SOME FOR THE CHILDREN, Howard Kenney (Warner Bros BSK 3220, US import LP)
- 34 (—) OUTSIDE LOOKING IN, Jimmy McGriff (LRC 9320, US import LP)
- 35 (28) GIMME YOUR LOVIN', Atlantic Starr (Funk A&Merica AMSP 7380, 12in)
- 36 (—) BOOGIE FUND, Solar Flare (RCA PC 1334, 12in)
- 37 (—) DOWN FOR THE THIRD TIME, Bobby Caldwell (Clouds 8804, US import LP)
- 38 (—) VICTIM, Candi Staton (Warner Bros K 17221)
- 39 (23) EVERYBODY'S SINGING' LOVE SONGS, Sweet Thunder (Fantasy WMOT D-103, US import 12in)
- 40 (27) STUFF LIKE THAT, Quincy Jones (A&M AMSP 7367, 12in)

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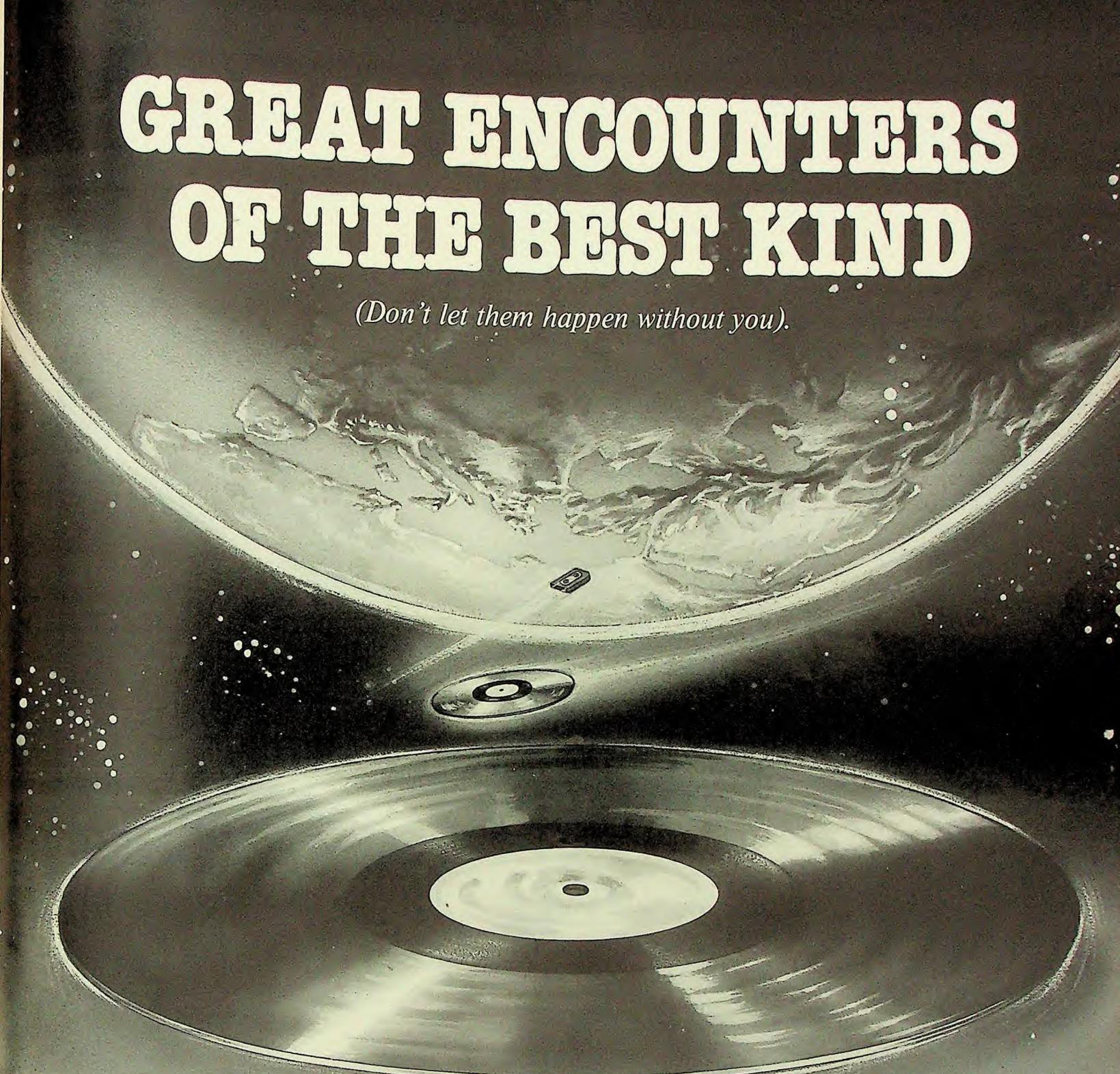


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- THE SUN Oct 27
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- DAILY MAIL w/e Oct 28
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- GLORY OF THE WORLD, Nothing To Say, GLORIA MUNDI RCA PB 5118 (R)
- GOOD CLEAN FUN, Open Sesame, FERGUS, Rondercrest ROND 2 (P)
- HANNY'S THEME, Main Theme From The Thirty-Nine Steps, ED WELCH/RANK CONCERT ORCHESTRA/CHRIS HEDDDINGTON, United Artists UP 36464 (E)
- (HEY YOU) YOU'RE LIKE A MAGNET, Another Time, Another Place, FLINTLOCK, Pinnacle PIN 65 (P)
- HOLD ON I'M COMING, Soakin' In My Shoes, FINGERS, Pye 7N 46129 (A)
- HOLLYWOOD ROMANCE, Losing The Blues For You, LINDSAY DE PAUL, Polydor 2059 066 (F)

I

- I DON'T NEED NO DOCTOR, In Trouble With The Law, CHARLIE AINLEY, EMI 2876 (E)
- II WANT TO SEE THE BRIGHT LIGHTS, A Little Bit More, JULIE COVINGTON, Virgin VS 225 (C)
- I'LL BE WAITING, Debbie's Theme, ROBERT JOHNSON, Ensign ENY 17 (F)
- I'LL STILL BE IN LOVE WITH YOU, Flamingo, FIVEPENNY PIECE, Columbia DB 9055 (E)
- I'M FIRED UP, At Last, FATBACK, Polydor 2066 975 (F)
- I'M GONNA LOVE YOU FOREVER, Say A Prayer For Two, CROWN HEIGHTS AFFAIR, Mercury 9199 918 (F)
- IT'S YOUR LIFE, Sweet Mystery, CHAMPION, Epic EPC 6756 (C)

J

- JEALOUSY KILLS, Second Hand Man, TONIGHT, TDS 5 (C)
- JOURNALIST JIVE I'm A Virgin/A Doonga Doonga, LOCKJAW, RAW 19 (C/CR)
- JUST A LITTLE TOO MUCH, The True Troggs Tapes, THE TROGGS, RAW 25 (C/CR)
- JUST ABOUT TIME, Hollywood Movie Girl, CIVVY STREET, DJM DJS 10887 (C)

KL

- KINNEL TOMMY, Baby Was A Baby, ED BANGER, EMI Int 571 (E)
- LIL' JIMMY, Ever And Ever, CARL JACKSON, Capitol CL 16025 (E)
- LILLIE THEME, Gilbert and Sullivan Selection, THE SOUTH BANK ORCHESTRA, Decca F 13811 (S)
- LOGAN'S RUN, Space Walk, SHAZAM, Bulldog BD 14 (C)
- LOVE ON A SUMMER NIGHT, Bring Back The Night, PEPPER, RCA PB 5120 (R)
- LOVE STOP, Funky Side Of Town, CRIMSON TIDE, Capitol CL 16021 (E)

MM

- MAKE A LITTLE LOVE, What Exactly Do You Want, IZHAR COHEN AND ALPHABETA, Polydor 2061 814 (F)
- MAM WHEN'S MY DAD COMING HOME?, The Man In The Subway, BRIAN AND MICHAEL, Pye 7N 46130 (A)
- MY MOTHERS EYES, Lovin' Man, CONNIE FRANCIS, United Artists UP 36463 (E)
- NEEDLE IN A HAYSTACK, He Was Really Saying Something, VELVELETS, Motown TMG 1124 (E)
- NEVER LET GO, Cloud Burst, EAST BOUND EXPRESS, Pye International INT 7NL 25798 (A)
- NOTHING NEW, Summer Wine, BETHNEL, Vertigo 6059 213 (F)

OP

- OH MANDY, Tell Me When, TOMMY PENDER, Bulldog BD 15 (C)
- OLD BILL BOOGIE, 200 Miles, DANNY AND THE WILD CATS, RAW 12 (C/CR)
- ONCE IN A LIFETIME, Hello I Love You, EYES, RAW 29 (C/CR)
- PARTY, Life Goes On, LEON HAYWOOD, MCA 390 (E)
- PEGGY SUE, Hey Little Tomboy, BEACH BOYS, Reprise K 12483 (W)
- PHONIES, Kick-Out, DAZZLERS, Charisma CB 325 (F)

RS

- RADIO RADIO, Tiny Steps, ELVIS COSTELLO, Radar ADA 24 (W)

- RAGTIME COWBOY JOE, The Chipmunk Song, DAVID SEVILLE/CHIPMUNKS, United Artists UP 36465 (E)
- RICH MAN'S CADDY, All In Your Mind, DAVID BYRON, Arista ARIST 218 (F)
- RUNNING THROUGH THE NIGHT, Lonely Android, THE SHIRTS, Harvest HAR 5170 (E)
- SECRET LIFE, Light Years Away, GRAND HOTEL, CBS 6712 (C)
- SLIPPING AWAY, Keeping In Touch, BEN MOORE, DJM DJI 10882 (C)

T

- TENNESSEE SATURDAY NIGHT, Some Kinda Earthquake, THE RIOT ROCKERS, RAW 11 (C/CR)
- THEME FROM THE INCREDIBLE HULK, Love Theme From The Incredible Hulk, JOE HARNELL, MCA 397 (E)
- THE JOY OF LOVE, Time To Say Goodbye, SCOTT FITZGERALD, United Artists UP 36466 (E)
- THEME FROM 'MOST WANTED', Rollercoaster, LALO SCHRIFFRIN, CTI CTSP 8 (F)
- THIS TIME IT'S FOR REAL, Play It Good, SACHA DISTEL, EMI 2877 (E)
- TONIGHT'S THE NIGHT (IT'S GONNA BE ALRIGHT), Oh, Child, CHARLES JACKSON, Capitol 12CL 16018/16018 (E)
- TRAVELLIN' MAN, Golden Time Of Day, MAZE, Capitol 12CL 16117/16017 (E)

WY

- WAIKIKI BEACH REFUGEES, We Don't Mind The Rave, THE FLYS, EMI 2867 (E)
- WANNA MAKE LOVE, Boogie Bopper/Sun Is Here, SUN, Capitol 12CL 16019/16019 (E)
- WELL ALRIGHT, Wham, SANTANA, CBS 6755 (C)
- WILD MOUNTAIN THYME, Billa Bong, GARY SHEARSTON, Magnet MAG 129 (E)
- YOU FOOLED ME, You Fooled Me Pt. 2, GREY AND HANKS, RCA PB 1346 (R)
- YOUNG PARISIANS, Lady, ADAM AND THE ANTS, Decca F 13803 (S)

TOTAL ISSUED
 Singles notified by major manufacturers for week ending 20th October 1978.

	This Week	This Month	This Year
EMI	14	(6)	(25)
EMI (LRD)	9	(10)	(23)
Decca	4	(1)	(6)
Pye	3	(4)	(12)
Polydor	4	(3)	(12)
CBS	5	(7)	(18)
Phonogram	6	(4)	(14)
RCA	4	(2)	(6)
WEA	4	(9)	(22)
Others	20	(16)	(44)
Total	73	(62)	(109)

LISTINGS

- A**
 A MAN'S BEST FRIEND IS HIS DUCK, Taking My Oyster For Walkies/Rastashanty, THE GOODIES, Columbia DB 9053 (E)
 ALIVE AGAIN, Love Was New, CHICAGO, CBS 6787 (C)
 ALMOST LIKE BEING IN LOVE, Ridin' In The Sky, MICHAEL JOHNSON, A&M AMS 504 (C)
- B**
 BABY I'M BURNING, I Wanna Fall In Love, DOLLY PARTON, RCA PB 9829 (R)
 BEST FRIEND'S GIRL, Living In Stereo, THE CARS, Elektra/Asylum K 12301 (W)
 BRING IT ON HOME TO ME, C'Mon Everybody, FARONS FLAMINGOES, RAW 27 (C/CR)

- ALWAYS AND FOREVER, Ain't No Half Steppin', HEATWAVE, GTO GT 236 (C)
- ANYONE IS NO-ONE, I Never Thought I'd Wake, CARL JACKSON, Capitol CL 16024 (E)
- ARABIAN DAZE, Number Seven, SOME CHICKEN, RAW 13 (C/CR)

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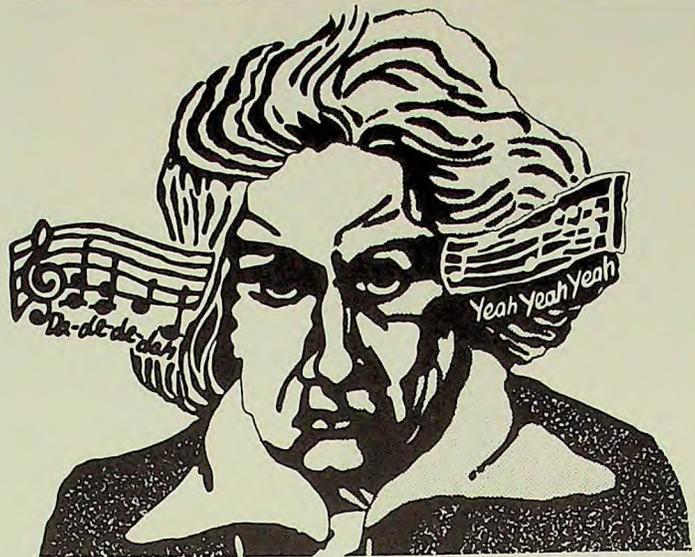
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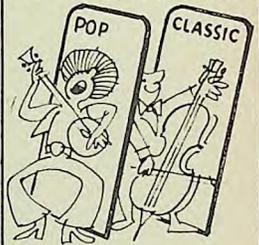
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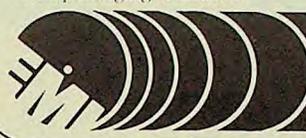
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 RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	16	GREASE Original Soundtrack	RSO RSD 2001 (F)	31			BARCLAY JAMES HARVEST XII Barclay James Harvest (Martin Lawrence)	Polydor POLD 5006 (F)
2	3	3	THE BIG WHEELS OF MOTOWN Various	Motown EMTV 12 (E)	32	18	7	DON'T LOOK BACK Boston (Tom Scholz)	Epic EPC 86057 (C)
3	2	12	IMAGES Don Williams (Don Williams/Gaph Fundes)	K-Tel NE 1033 (K)	33	31	38	NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)
4	7	12	NIGHTFLIGHT TO VENUS Boney M (Frank Farian)	Atlantic/Hansa K 50498 (W)	34	29	86	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)
5	9	17	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000 (C)	35			LIVE AND MORE Donna Summer (Georgio Moroder/Pete Bellotte)	Casablanca CALD 5006 (A)
6	4	16	CLASSIC ROCK London Symphony Orchestra (Jeff Jarratt/Don Reedman)	K-Tel ONE 1009 (K)	36	38	38	THE ALBUM Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86052 (C)
7	12	4	STRIKES AGAIN Rose Royce (Norman Whitfield)	Whitfield K 56527 (W)	37	30	33	THE KICK INSIDE Kate Bush (Andrew Powell)	EMI EMC 3223 (E)
8	6	4	BLOODY TOURISTS 10cc (Eric Stewart/Graham Gouldman)	Mercury 9102503 (F)	38	46	18	SOME GIRLS Rolling Stones (Glimmer Twins)	EMI CUN 39108 (E)
9	10	33	SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)	39			TIME PASSAGES Al Stewart (Allan Parsons)	RCA PL 25173 (R)
10	5	2	STAGE David Bowie (Tony Visconti/David Bowie)	RCA PL 02913 (R)	40	27	9	THAT'S WHAT FRIENDS ARE FOR Johnny Mathis/Deniece Williams (Jack Gold)	CBS 86068 (C)
11	8	3	YES TORMATO Yes (Yes)	Atlantic K 50518 (W)	41	22	18	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)	Vertigo 6641 807 (F)
12	14	2	NEVER SAY DIE Black Sabbath (Black Sabbath)	Vertigo 9102 751 (F)	42	25	31	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C)
13	21	3	BROTHERHOOD OF MAN Brotherhood of Man (Tony Hiller)	K-Tel BML 7980 (K)	43	40	2	TONIC FOR THE TROOPS Boomtown Rats (Robert John Lange)	Ensign ENVY 3 (F)
14	45	2	TO THE LIMIT Joan Armatrading (Glynn Johns)	A&M AMLH 64732 (C)	44	56	3	PRIVATE PRACTICE Dr. Feelgood (Richard Gottehrer)	United Artists UAG 30184 (E)
15	13	3	LOVE BITES Buzzcocks (Martin Rushent)	United Artists UAG 30197 (E)	45			WELL WELL SAID THE ROCKING CHAIR Dean Friedman (Rob Stevens)	Lifesong LSLP 6019 (C)
16	11	5	PARALLEL LINES Blondie (Michael Chapman)	Chrysalis CDL 1192 (F)	46	52	13	DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
17	17	7	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway (Ralph Mace)	Red Seal RL 25163 (R)	47	37	13	20 GOLDEN GREATS The Hollies	EMI EMTV 11 (E)
18	15	8	LEO SAYER Leo Sayer (Richard Perry)	Chrysalis CDL 1198 (F)	48			25 YEARS ON Hawklords (Robert Calvert/Dave Brock)	Charisma CDS 4014 (F)
19			SATIN CITY Various	CBS 10010 (C)	49	39	2	BACK IN THE USA Linda Ronstadt (Peter Asher)	Asylum K 53085 (W)
20	36	2	LIVE BURSTING OUT Jethro Tull (Ian Anderson)	Chrysalis CJT 4 (F)	50	44	12	HANDSWORTH REVOLUTION Steel Pulse (K. Pitterson/P. King)	Island ILPS 9502 (E)
21	32	2	20 GOLDEN GREATS The Kinks (Gordon Smith/Neal Palmer)	Ronco RPL 2031 (B)	51	34	10	EVITA Various	MCA MCX 503 (E)
22	23	49	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)	52	58	2	ROAD TO RUIN Ramones (Tommy Erdelyi/Ed Stasium)	Sire SRK 6063 (W)
23	20	4	THE BRIDE STRIPPED BARE Bryan Ferry (Various)	Polydor POLD 5003 (F)	53			WAVE LENGTHS Van Morrison (Van Morrison)	Warners K 56526 (W)
24	24	16	STREET LEGAL Bob Dylan (Don DeVito)	CBS 86067 (C)	54	41	27	AND THEN THERE WERE THREE Genesis (David Hentschel)	Charisma CDS 4010 (F)
25			GREEN LIGHT Cliff Richard (Bruce Welch)	EMI EMC 3231 (E)	55			MUSIC FOR FILMS Brian Eno (Brian Eno)	Polydor 2310 623 (F)
26	16	7	WHO ARE YOU The Who (Glyn Johns/Jon Astley)	Polydor WHOD 5004 (F)	56	48	5	PASTICHE Manhattan Transfer (Tim Hauser)	Atlantic K 50444 (W)
27	33	5	WHEN I DREAM Crystal Gayle (Allan Reynolds)	United Artists UAG 30169 (E)	57	43	17	OCTAVE Moody Blues (Tony Clarke)	Decca TXS 129 (S)
28	19	20	NATURAL HIGH Commodores (James Carmichael/Commodores)	Motown STML 12087 (E)	58		1	BLAM Brothers Johnson (Quincy Jones/Brothers Johnson)	A&M AMLH 64714 (C)
29	28	6	ARE WE NOT MEN? NO WE ARE DEVO Devo (Brian Eno)	Virgin V 2106 (C)	59		1	EVEN NOW Barry Manilow (Roy Dante/Barry Manilow)	Arista Spart 1047 (F)
30			JOURNEY TO ADDIS Third World (Alex Sadkin)	Island ILPS 9554 (E)	60	57	9	LENA MARTELL COLLECTION Lena Martell	Ronco RTL 2028 (B)

ABBA	36	DR. FEELGOOD	44	KINKS	21	ROSE ROYCE	7
ARMATRADING, Joan	14	DYLAN, Bob	24	LONDON SYMPHONY ORCHESTRA	6	SATURDAY NIGHT FEVER	9
BARCLAY, James Harvest	31	DURY, Ian	22	MANHATTAN TRANSFER	56	SATIN CITY	19
BIG WHEELS OF MOTOWN	2	ELECTRIC LIGHT ORCHESTRA	24	MANILOW, Barry	59	SAYER, Leo	18
BLACK SABBATH	16	ENO, Brian	55	MARTELL, Lena	60	STEWART, AI	39
BLONDIE	16	FERRY, Bryan	23	MATHIS, Johnny/Deniece Williams	40	STEEL PULSE	50
BONEY M	43	FLEETWOOD MAC	34	MEAT LOAF	42	SUMMER, Donna	35
BOOMTOWN RATS	43	FRIEDMAN, Dean	45	MOODY BLUES	57	10cc	8
BOSTON	32	GAYLE, Crystal	27	MORRISON, Van	53	THIN LIZZY	41
BOWIE, David	10	GALWAY, James	17	PINK FLOYD	46	THIRD WORLD	30
BROTHERHOOD OF MAN	10	GENESIS	54	RAMONES	52	WAYNE, Jeff	5
BROTHERS JOHNSON	58	GREASE	1	RICHARD, Cliff	25	WHO	26
BUSH, Kate	37	HAWKLORDS	48	ROLLING STONES	38	WILLIAMS, Don	3
BUZZCOCKS	15	HOLLIES	47	RONSTADT, Linda	49	YES	11
COMMODORES	28	JETHRO TULL	20				
DEVO	29						

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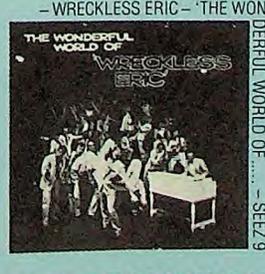
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Produced by Christopher Neil for Acrobat Records Ltd

Radio1 - One to watch



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TOP 75 SINGLES

Week	Last Week	Wks. on Chart	TITLE/Artist (producer) Publisher	Label number
1	6	1	SUMMER NIGHTS John Travolta/Olivia Newton John (Louis St. Louis) Chappell	RSO 18 (F)
£ 2	3	3	RASPUTIN Boney M (Frank Farian) Hansa/ATV/Gema Atlantic/Hansa K 11192 (W)	
£ 3	4	5	LUCKY STARS Dean Friedman (Rob Stevens) Sweet City Songs/Heath Levy Lifesong LS 402 (C)	
£ 4	8	3	SANDY John Travolta (-) Famous Chappell Midsong International POSP 6 (F)	
5	2	6	LOVE DON'T LIVE HERE ANYMORE Rose Royce (N. Whitfield) Warner Brothers Whitfield K 17236 (W)	
£ 6	7	3	SWEET TALKIN' WOMAN Electric Light Orchestra (Jeff Lynne) Jet/United Artists Jet 121 (C)	
7	6	1	I CAN'T STOP LOVIN' YOU Leo Sayer (Richard Perry) G. H. Music Chrysalis CHS 2240 (F)	
8	5	9	GREASE Frankie Valli (B. Gibb/A. Galunne) RSO/Chappells RSO 12 (F)	
9	22	2	RAT TRAP Boomtown Rats (Robert John Lange) Sewer Fire Hits/Zomba Ensign ENY 16 (F)	
10	9	11	YOU MAKE ME FEEL (MIGHTY REAL) Sylvester (-) Carlin Fantasy FTC 160 (E)	
11	10	5	NOW THAT WE'VE FOUND LOVE Third World (A. Sadkin/Third World) Carlin Island WIP 6457 (E)	
12	29	2	MACARTHUR PARK Donna Summer (Giorgio Moroder/Pete Bellotte) Eaton Casablanca CAN 131 (A)	
13	14	9	TALKING IN YOUR SLEEP Crystal Gayle (Allen Reynolds) Goal United Artists UP 36422 (E)	
14	13	5	BLAME IT ON THE BOOGIE Jacksons (Gamble/Huff) Carlin Epic EPC 6683 (C)	
15	38	4	BLAME IT ON THE BOOGIE Mick Jackson (Sylvester Levy) Carlin Atlantic K 11102 (W)	
16	24	5	EVER FALLEN IN LOVE (With Someone You Shouldn't've) Buzcocks (Martin Rushent) Virgin United Artists UP 36455 (E)	
17	37	2	HURRY UP HARRY Sham 69 (Jimmy Persey/Peter Wilson) Singature Polydor POSP 7 (F)	
18	11	8	A ROSE HAS TO DIE Dooleys (B. Findon) Blacksheep/Heath Levy GTO GT 229 (C)	
19	20	8	MEXICAN GIRL Smokie (Mike Chapman) Chinnichap/RAK RAK 283 (E)	
20	12	6	SUMMER NIGHT CITY Abba (Andersson/Ulvaeus) Bocu Epic EPC 6595 (C)	
21	NEW	1	PUBLIC IMAGE Public Image Ltd (Public Image Ltd) Warner Brothers/Copyright Control Virgin VS 228 (E)	
22	16	10	KISS YOU ALL OVER Exile (Mike Chapman) Chinnichap/RAK RAK 279 (E)	
23	15	11	DREADLOCK HOLIDAY 10cc (10cc) St. Annes Mercury 6008 035 (F)	
24	18	9	PICTURE THIS Blondie (Mike Chapman) EMI Chrysalis CHS 2242 (F)	
25	NEW	1	DOWN IN THE TUBE STATION AT MIDNIGHT Jam (Vic Coppersmith-Heaven) And Son Polydor POSP 8 (F)	
£ 26	27	4	DIPPETY DAY Father Abraham & The Smurfs (-) Burlington/Britico Decca F 13798 (S)	
27	31	4	RESPECTABLE Rolling Stones (Glimmer Twins) EMI EMI 2861 (E)	
28	34	2	DARLIN' Frankie Miller (Dave Mackay) Kingston Logo Chrysalis CHS 2255 (F)	
29	33	3	GIVIN' UP GIVIN' IN Three Degrees (Giorgio Moroder) Heath Levy Ariola ARO 130 (A)	
30	25	8	WINKER'S SONG Ivor Biggun (Mr. Big Nose) Beggars Banquet/Andrew Heath Beggars Banquet BOP 1 (E)	
£ 31	36	3	ONE FOR YOU ONE FOR ME Jonathan King (Jonathan King) Heath Levy GTO GT 237 (C)	
32	17	12	THREE TIMES A LADY Commodores (James Carmichael/Commodores) Jobete Motown TMG 1113 (E)	
£ 33	48	2	HARD ROAD Black Sabbath (Black Sabbath) Essex Vertigo SAB 002 (F)	
34	32	4	BRANDY O'Jays (Thom Bell) Mighty Three/Carlin Philadelphia PIR 6658 (C)	
£ 35	44	3	GOT TO GET YOU INTO MY LIFE Earth Wind & Fire (Maurice White) Northern Songs CBS 6553 (C)	
36	26	11	JILTED JOHN Jilted John (Martin Zero) Sparta Florida/Kennel EMI International INT 567 (E)	
37	28	26	RIVERS OF BABYLON/BROWN GIRL IN THE RING Boney M (F. Farian) Far/Hansa/ATV/Blue Mountain Atlantic/Hansa K 11120 (W)	
£ 38	64	2	GET IT WHILE YOU CAN Olympic Runners (Mike Vernon) Handle/Island/Polydor RUN 7 (F)	

Week	Last Week	Wks. on Chart	TITLE/Artist (producer) Publisher	Label number
£ 39	66	2	COMING HOME Marshall Hain (Christopher Neil) Intersong Harvest HAR 5168 (E)	
40	42	3	FOOL (IF YOU THINK IT'S OVER) Chris Rea (Gus Dudgeon) Magnet Magnet MAG 111 (E)	
41	46	4	MIDDLE OF THE NIGHT Brotherhood Of Man (Tony Hiller) Tony Hiller/ATV Pye 7N 46117 (A)	
£ 42	52	3	CAN'T STAND LOSING YOU Police (Police) Virgin A&M AMS 7381 (C)	
43	NEW	1	GET ON UP GET ON DOWN Roy Ayers (Roy Ayers) Copyright Control Polydor Ayers 7 (F)	
44	39	4	DON'T COME CLOSE Ramonas (T. Erdelyi/Ed Stasium) Warner Bros. Sire SRE 1031 (W)	
45	21	9	HONG KONG GARDEN Siouxsie & The Banshees (N. Stevenson/S. Lillywhite) Chappell Polydor 2059 052 (F)	
46	19	10	OH WHAT A CIRCUS David Essex (M. Batt) Evita/Leeds Mercury 6007 185 (F)	
47	50	4	HOLLYWOOD NIGHTS Bob Seger (Bob Seger/Punch) Warner Bros. Capitol CL 16004 (E)	
48	40	7	EVE OF THE WAR Jeff Wayne's War Of The Worlds (Jeff Wayne) April/Jeff Wayne CBS 6496 (C)	
49	49	4	DOWN AT THE DOCTORS Dr. Feelgood (R. Gottahtror) Bluebeard/Chrysalis United Artists UP 36444 (E)	
50	23	8	AGAIN AND AGAIN Status Quo (Pip Williams) Shawbury/Eaton/EMI Vertigo QUO 1 (F)	
51	58	5	BAMA BOOGIE WOOGIE Cleveland Eton (Bama Music Prod.) Martin-Coulter Gull GULS 63 (A)	
52	NEW	1	YOU GOTTA WALK) DON'T LOOK BACK Peter Tosh (Robbie Shakespeare/Peter Tosh) Rollingstones/Jobete EMI 2859 (E)	
£ 53	72	2	THANK YOU FOR BEING A FRIEND Andrew Gold (Andrew Gold/Brock Walsh) Warner Brothers Asylum K 13135 (W)	
54	56	3	ONE FOR YOU ONE FOR ME La Bionda (Baby Records) Heath Levy Philips 6198 227 (F)	
55	43	3	DON'T LOOK BACK Boston (T. Scholz) Screen Gems/EMI Epic EPC 6653 (C)	
56	51	5	HEADS DOWN NO NONSENSE MINDLESS BOOGIE Alberto Y Lost Trios Paranoias (Chas Jenkel) Blackhill Logo GO 323 (C)	
57	45	3	BURN Deep Purple (Deep Purple) Deep Purple (Overseas) Purple PUR 137 (E)	
58	41	11	BRITISH HUSTLE/PEACE ON EARTH Hi Tension (K. Ayivoli/A. Sadkin) Screen Gems/EMI Island WIP 6446 (E)	
59	NEW	1	CALIFORNIA DREAMIN' Colorado (Red Canziani) United Artists Pinnacle PIN 67 (P)	
60	NEW	1	PART TIME LOVE Elton John (Elton John/Clive Franks) Big Pig Rocket XPRES 1 (F)	
61	53	23	YOU'RE THE ONE THAT I WANT John Travolta/Olivia Newton-John (John Farrar) Famous Chappell RSO 006 (F)	
62	54	4	MONTEGO BAY Sugar Cane (Pete Bellotte) United Artists Ariola Hansa AHA 124 (A)	
63	69	3	SGT. PEPPERS LONELY HEARTS CLUB BAND Beattles (George Martin) Northern Songs Parlophone R6022 (E)	
64	65	6	DAYLIGHT KATY Gordon Lightfoot (Lenny Warnock/Gordon Lightfoot) Heath Levy Warner Brothers K 17214 (W)	
65	63	4	IT'S A BETTER THAN GOOD TIME Gladys Knight & The Pips (Tony Macaulay) Macaulay Music Buddha BDS 478 (A)	
66	NEW	1	SILVER MACHINE Hawkwind (Hawkwind/Dr. Technical) United Artists United Artists UP 35381 (E)	
67			PROMISES Eric Clapton (Glynn Johns) Virgin RSO 21 (F)	
68	62	9	I THOUGHT IT WAS YOU Herbie Hancock (D. Robinson & Friends) Panache/Wah Watson CBS 6530 (C)	
69	NEW	1	BRAVE NEW WORLD David Essex (Jeff Wayne/Gerry Wayne) April/Jeff Wayne CBS 6705 (C)	
70	68	3	JUKE BOX GYPSY Lindisfarne (Gus Dudgeon) Chappell/Crazy Mercury 6007 187 (F)	
71	57	10	GALAXY OF LOVE Crown Heights Affair (Nerangis/Britton) Planetary Non Philips 6168 801 (F)	
72	NEW	1	INSTANT REPLAY Dan Heartman (-) April Sky 6706 (C)	
73	59	4	L.A. CONNECTION Rainbow (Martin Birch) Thames Talent Polydor 2066 968 (F)	
74	NEW	1	DON'T WALK AWAY TILL I TOUCH YOU Elaine Paige (Brian Wade/Alan Winstanley) Wait/ATV EMI 2862 (E)	
75	NEW	1	TEENAGE KICKS Undertones (Undertones) Warner Brothers Sir SIR 4007 (W)	

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

A-Z (TOP WRITERS)	Count
Again And Again (Parfitt)	50
Brown/Lynton	18
A Rose Has To Die (B. Findon)	18
Bama Boogie Woogie	51
(Cleveland Eton Sni)	
Blame It On The Boogie	15
(M. Jackson/D. Jackson/E. Kröhn)	
Blame It On The Boogie	14
(M. Jackson/D. Jackson/E. Kröhn)	
Brandy (Jefferson/Simons)	34
Brave New World (J. Wayne/G. Osborne)	69
British Hustle (Various)	58
Burn (Blackmore/Lord/Paice/Coward)	57
California Dreamin' (J. Phillips/M. Gillian)	59
Can't Stand Losing You (Sting)	28
Darlin' (Dave Macay)	42
Coming Home (Hain/Marshall)	39
Daylight Katy (G. Lightfoot)	64
Dippety Day (P. Karter/Linlee)	26
Don't Come Close (Ramonas)	44
Don't Look Back (T. Scholz)	56
Down At The Doctors (Micky Jupp)	49
Down In The Tube Station At Midnight (Paul Weller)	25
Dreadlock Holiday (Stewart Gouldman)	23
Eve Of The War (J. Wayne)	40
Fool (Chris Rea)	40
Galaxy Of Love (Nerangis/Britton)	71
Get It While You Can (Wingfield/Jammer/Harper/Vernon/Chandler)	38
Get On Up Get On Down (Ayers/Fisher/Richardson)	43
Givin' Up Givin' In (C. Moroder/P. Bellotte)	29
Got To Get You Into My Life (Lennon/McCartney)	35
Grease (Barry Gibb)	3
Hard Road (Black Sabbath)	33
Have You Ever Fallen In Love (P. Shelley)	16
Heads Down To Nonsense (Mindless Boogie (N. Sleek)	56
Hollywood Nights (Bob Seger)	47
Hong Kong Garden (Various)	45
Hurry Up Harry (Persey/Parson)	17
I Can't Stop Lovin' You (Bill Nicholas)	7
Instant Replay (Dan Heartman)	72
I Thought It Was You (Hancock/Cohen/Ragin)	68
It's A Better Than Good Time (T. Macaulay)	65
Jilted John (J. G. John)	36
Juke Box Gypsy (Hull)	70
Kiss You All Over (N. Chinn/M. Chapman)	22
L.A. Connection (Blackmore/dio)	73
Lucky Stars (Dean Friedman)	3
Love Don't Live Here Anymore (Norman Whitfield)	5
MacArthur Park (J. Webb)	12
Mexican Girl (P. Spencer/C. Norman)	19
Middle Of The Night (Various)	41
Montego Bay (Barry/Bloom)	62
Now That We've Found Love (Gamble/Huff)	11
Oh What A Circus (R. Linn)	67
One For You One For Me (A&C La Bionda/R.W. Palmer James)	31
One For You One For Me (A&C La Bionda/R.W. Palmer James)	54
Part Time Love (Elton John/Osborne)	60
Picture This (Harvey/C. Stein/J. Destr)	20
Public Image (Public Image)	21
Promises (R. Feldman/R. Linn)	67
Rasputin (Farian/Reyam/Jay)	2
Rat Trap (Bob Geldof)	9
Respectable (Laggar/Richards)	27
Rivers of Babylon (Farian/Reyam)	37
Sandy Louis St. Louis/Scott Simon)	4
Sgt. Peppers Lonely Hearts Club Band (Lennon/McCartney)	63
Silver Machine (B. Calvert/S. Macmanus)	66
Summer Night City (Andersson/Ulvaeus)	20
Summer Nights (J. Jacobs/W. Casey)	1
Sweet Talkin' Woman (Jeff Lynne)	6
Talking In Your Sleep (Roger Cook/Bobby Woods)	13
Teenage Kicks (John O'Neill)	75
Thank You For Being A Friend (Andrew Gold)	53
Three Times A Lady (L. Richie)	32
Winker's Song (Mr Biggun)	30
You Gonna Walk Don't Look Back (W. Robinson/R. White)	52
You Make Me Feel (Sylvester/Wirrach)	10
You're The One That I Want (Farrar)	61



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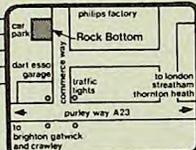
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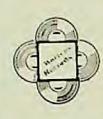
- 6 insertions 10%
- 13 insertions 15%

The new rates are a result of increased printing and production costs both of which have risen considerably in the last 12 months during which period Music Week's ABC figure has had two increases.

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WHEN REPLYING TO ADVERTISEMENTS PLEASE MENTION MUSIC WEEK

DOOLEY'S DIARY

It's my party and I'll go if I want to

THE AUTUMN party season was in full swing last week, starting at the unlikely time of Monday lunchtime in trendy Tramp club — a time of day when Tramp is not at its best — and ending Friday in the ultra exclusive surroundings of Les Ambassadeurs.

The Tramp bash to launch Roddy Llewellyn has been well chronicled by an over-excited Fleet Street press who worked themselves into a lather because a photographer doused Roddy in champagne. But Phonogram must have over-spent its budget on Roddy's bus-side advertising because the food turned out to be sandwich spread sandwiches and crisps.

That evening RCA re-launched its classical mid-price series Gold Seal with a small party at RCA House and *Music Week's* Val Falloon (a lady with catholic music tastes) went on to the Chrysalis gathering to see the Jethro Tull live concert telecast from New York and found both companies had the same caterers and had to face more platefuls of little canape nibbles.

Even later that same night Arista pushed the boat out for its superstar Barry Manilow after his Palladium debut with a sophisticated dinner and dance in the Dorchester ballroom decked out like something from a Thirties Hollywood Film. Clive Davis managed to have his photograph taken more times than Manilow himself and there was considerable excitement when a giant figure of Manilow made from ice began to melt and came crashing down on to the dining tables.

And later still, Davis and friends went partying-on to the Embassy Club.

By comparison the Polydor reception in the elegant Red Room at Les Ambassadeurs for Lynsey de Paul's new single Hollywood Romance was a very select affair with only a handful of hand-picked



ELTON JOHN with manager John Reid and Phonogram md Ken Maliphant at Elton's party for the company.



LOOKS LIKE a happy wedding group . . . in fact it's Polydor's party for Lynsey de Paul when all the guests wore white carnations. L to R: Justin De Villeneuve (Lynsey's manager), Polydor md A. J. Morris, Lynsey de Paul, a & r director Jim Cook, deputy managing director Tom Parkinson.



CONVERSATION PIECE at the Barry Manilow party — Manilow (left) with his manager Miles Loury and Arista UK managing director Charles Leveson.

media people tucking into a magnificent spread of lobster and the like.

Lynsey said she was very pleased and had never been so well looked after. Then those guests who wanted to see The Record Machine on BBC1 drifted off while those with video machines recording it for them at home carried on smugly drinking at the bar.

Also during last week, Elton John played host to a party for Phonogram executives from the company's regional offices and the factory at his Friends restaurant in Covent Garden. And each guest was presented with mementoes of Elt's other life — a Watford Football Club scarf, tie, ashtray, key-ring, pennant and book.

Sports desk

TWO MORE teams have joined the Music Industry Football League (co-sponsored by Music Week and Adidas) — the Decca Dynamoes and the Soho Cosmos (Epic Records) — and the first fixtures will be played next week:
Gas/Heath Levy Terrors v EMI Ice Records v Spotlight Publications
Lightning v Different Records
CBS v Decca Dynamoes
Pye Pirates v DJM
RCA Magpies v Magnet/Darts
WEA Wanderers v Our Price Records
Chappel Publishing v Soho Cosmos (Epic)

IS THE flamboyant Eddie

Barclay, owner of the French Barclay label, banking on going Dutch? . . . Tickets for David Essex's last night in Evita, November 4, reportedly changing hands up to £150 a time . . . EMI Records planning to cut back representation at Midem next year because new global restructuring lessens need to use Midem as an international meeting place.



HEATH LEVY has signed new 10cc man Duncan Mackay to a worldwide publishing deal . . . Songwriter Clive Westlake recovering from heart attack in German clinic — get-well-soon messages can be sent via Malcolm Forrester, Panache Music, 49 Mount Street, WI . . . Larry Page making a personal tour of regional radio stations this week with Rampage's new promo manager Peter Oakman promoting current product . . . Howard Marks' Howlin' Promotion Company has "severed any connection" with The Stranglers "following an incident at Surrey University when The Stranglers walked out on the BBC2 Rock Goes To College Show" . . . In Ecuador pop charts Grease is literally translated as "Vasalina".

OPENING OF refurbished Windsor Castle venue in Harrow Road now delayed until Friday, October 20 . . . It's A Knockout charity event for Music Therapy was won by The Music Centre studio of Wembley who receive a commemorative gold disc . . . Compiling Warwick's One Hit Wonders album was no easy task for label boss Ian Miles who had to convince record companies owning the product, who thought artists might be insulted, that "we wanted the tracks because they were really great records" . . . Eric Clapton and Alexis Korner among audience at B.B. King's Hammersmith Odeon concert.

BBC TV's Omnibus "insight" into the record business notable for a number of crass statements by people who should have known better and for the behind-the-scenes probe into the Radio One Playlist meeting which must have confirmed promotion managers' worst fears . . . Release Records man in Glasgow Eamon Lea reports regional breakout in Scotland for One Day At A Time by Gloria, a recent No. 1 in Ireland . . . At Phonogram sales conference gold disc presented to Utopia's Phil Wainman for £250,000 worth of business for Alex Harvey's Next album, and David Essex's managers Derek Bowman and Mel Bush also given gold disc for success of Oh What A Circus.

YESTERDAYS

FIVE YEARS AGO

RCA'S VICTOR label beats CBS by 0.3 per cent to be leading albums label in third quarter survey figures, with Polydor third . . . Bell retains its lead as top singles label, with CBS and RCA second and third . . . EMI is top company with 19.4 per cent of the singles market and 19.8 per cent of the albums market . . . Vertigo label manager Brian Shepherd is to become managing director of new WWA label . . . Steven Shane and Ian Walker form new management, recording and publishing company Cloud One Entertainments . . . Phil Wainman and David Walker form new management company Utopia Music . . . Due to high initial orders for new Elton John album Goodbye Yellow Brick Road, DJM has to bring in pressings from abroad . . . Simon Park Orchestra's Eye Level finally knocked off top of singles chart by David Cassidy's Daydreamer . . . CBS launches quadrophonic cassettes in Britain . . . Philadelphia International label is launched in the UK under its own logo via CBS . . . MFP launches new series called Merry-Go-Round aimed at children's market.

TEN YEARS AGO

LAWRENCE WRIGHT Music company goes up for sale . . . Carl Denker leaves CBS to be managing director of Morgan Records; Jack Florey becomes CBS sales manager; Olav Wyper assumes responsibility for sales and marketing; Ian Hockridge becomes pop product manager; Martin Humphrey becomes promotion manager . . . Elektra to launch new label, Paradox, aimed at pop market . . . President to launch the American Jay-Boy label under own logo . . . To celebrate 70th birthday year of DGG, Polydor is releasing a special sampler album at 13s 11d price . . . EMI reduces the price of its imported four-track tapes series . . . Lee Hazlewood in town with manager Marty Machat to set plans to launch own label here . . . Chris Wellard launches new label called Opportunity . . . Carroll Levis the pioneer of radio and television talent shows dies . . . One of the record industry's biggest projects — the start of Philips' Berlioz cycle on record — begins with Romeo and Juliet release.

THE WHOLE WORLD IS GOING ONIONS!

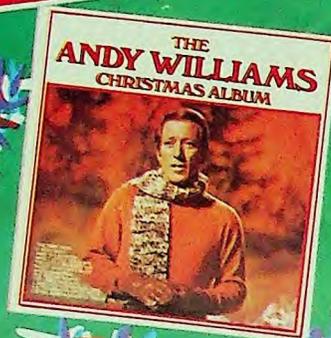
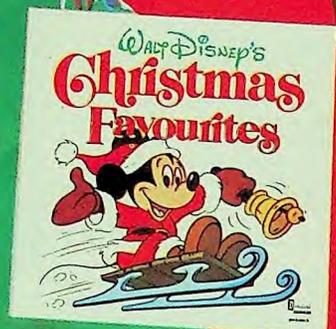
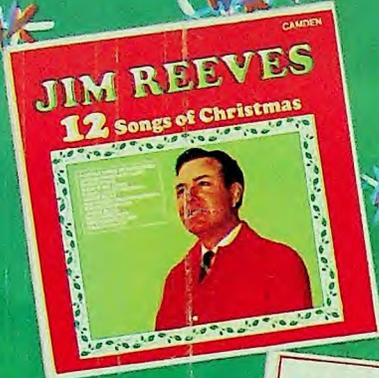
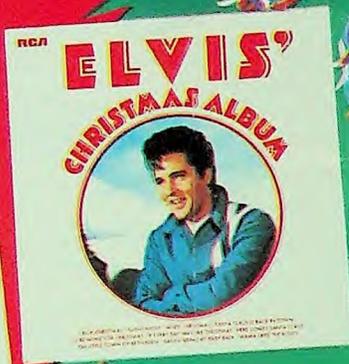
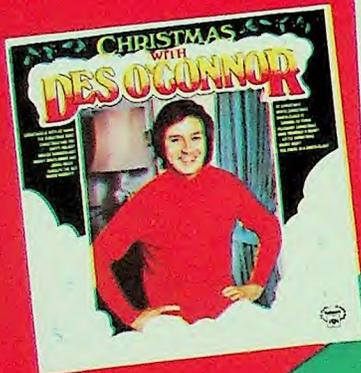
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