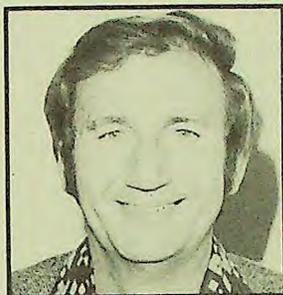


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MUSIC WEEK

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Featherstone to MCA Int'l president



ROY FEATHERSTONE.

AS MCA Records went independent in Britain this week under a new pressing and distribution deal with CBS, its MD, Roy Featherstone, was appointed president of a new company, MCA International Record Operations, with responsibilities extending throughout the world, excluding North America and Canada.

Featherstone continues as MD of the UK company, re-named MCA International Distribution Co. Ltd., and he revealed that at least two European territories will follow Britain towards independence by 1980.

"All of our licensing arrangements — with the exception of Japan and Australia — are up on December 31 this year and in the last year we have travelled to every territory to see whether we can do more than just a licensing deal," Featherstone told *MW*.

In the UK, Featherstone said he planned to build a "mini WEA" with label units controlling the MCA and Infinity labels and the ABC catalogue within the umbrella of the new holding company.

Staff still to be appointed include label managers, an A&R manager, disco promotion manager and business affairs manager as well as administration personnel. Extra office accommodation is being sought to cope with the expansion.

● Roy Featherstone reveals more of his plans for MCA in an exclusive *Music Week* interview — see page 28.

Bring down prices says record company boss

A CALL for cheaper records is made this week — not by a consumer or dealer, but by a record company boss. Chris Blackwell, chairman of Island Records, is also putting action to his words and has forced

licensor EMI to lower the price of Island pop albums to a flat £5 from the £5.69 announced two weeks ago.

In effect, Island prices do not go up along with EMI's own and other licensed labels this week and

Blackwell would like to see other companies following his lead and bring down prices to no more than £5.

"I firmly believe that record prices have now reached — and gone beyond — the peak at which we can fairly ask the public to pay," Blackwell told *MW*: "Quite simply, £5.69 is too much and after hearing my arguments, Ramon Lopez respected my wish not to set Island records at this price."

Admitting that Island had, in the past, always priced its records highly as a matter of policy, Blackwell said that he had now had a complete change of view and would rather see prices coming down.

"£5 is enough for an album and Island will be staying at that level. We will be absorbing increased costs ourselves instead of passing them on to the public and I urge the British record industry as a whole to take a very serious look at its pricing policy and, for its own sake, take action to lower prices now."

● Virgin has re-considered its post-budget price increases and singles are now to be upped from 99p to £1.05 instead of the previously announced £1.10, from July 1.

● CBS Records will be raising its prices by 4.5 per cent across the board from July 15. Its last increase was in September last year. Singles go from 99p to £1.15, standard pop from £4.49 to £4.99 and de-luxe pop from £4.79 to £5.29.

EMI unifies sales force

EMI'S LICENSED labels, whose product will now be sold alongside group repertoire output by a new amalgamated sales force, were generally in favour of the move this week in the belief that it will lead to a more efficient operation.

The decision to merge the GRD and LRD sales forces — resulting in "a number" of redundancies — was implemented on Monday this week

when the new 35-strong sales force took to the road under the control of Clive Swan, formerly LRD general sales manager, who now reports directly to EMI Records UK MD Ramon Lopez.

Just how many staff have lost their jobs was unclear this week, with the company discounting speculation within EMI that as many as 120 people could be involved. And, although the two divisions will continue as repertoire/marketing/promotion units, the respective managing directors, Bob Mercer (GRD) and Alan Kaupe (LRD) must be considering their futures.

The new sales force comprises a "merchandising team" of 17 handling singles and selected albums and a supplement sales force of 18, and Lopez promises that one of the first results of the merger will be a re-examination of releases "to achieve greater selectivity".

Lopez went on: "This is a further

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RS boost for Woolworths

STUNG BY criticism that the multiples only sell chart discs and determined to back up his own call for solidarity between multiples and indies, Woolworth's record departments chief Bob Egerton has put 112 of his stores onto the Record Sales promotion list for new singles.

Egerton went to the RS sales meeting last week to explain what amounts to an important change in Woolworth's buying policy, arranged between himself and RS director Alan Wade. RS reps will from this week be calling on 100 Woolworths and 12 Woolco stores around the country, promoting new product. Record department managers in these stores will decide which records they will stock, but

by TERRI ANDERSON

the scheme should bring an appreciable rise in the amount of new releases available through this giant multiple.

"I have resisted for 18 months," Egerton told the promo force, "but we believe that the development of our larger stores, and the criticism from the trade that we only sell chart records, have reached a point where we are willing to use Record Sales in an advisory capacity on new product."

He emphasised that there would be no clash of interests between the RS reps and the Record Merchandisers reps who will be in the same stores. RM reps having been until now the only salesmen

permitted into Woolworths record departments.

Woolworth's continuing close association with RM is underlined by the fact that David Buckley, assistant buyer at RM, will have the power of veto. Of the records available, those which RM agrees that RS should take into the multiple's branches will then be stocked in depth by RM.

Alan Wade told *MW* that he was anxious that the independent dealers to whom RS has until now exclusively devoted its attentions should understand the company's new move. "To complete our effectiveness the addition of selected Woolworths stores was the final link in the chain. Our loyalty is still to the independent dealer, but we believe we must promote to stores right across the trade."

Coinciding with the addition of the 112 Woolworths stores to the call list of 1,000 indies, RS has created new areas (Wales, Glasgow and district, and Lincoln and district) on its reps' map, and taken on three new reps to cover them.

Legal action on imports

TWO MAJOR record companies, Polydor and Phonogram, are threatening injunctions against importers and retailers if any product for which they own the rights is imported from outside the EEC.

The companies' action, under a clause of the 1956 Copyright Act, is aimed at preventing cheap albums arriving from across the Atlantic. In recent weeks, the Bee Gees album, Spirits Having Flown and Dire Straits' Communique have been imported "in vast quantities".

Because of EEC regulations,

companies are powerless to prevent imports from countries within the Common Market.

MTA secretary Arthur Spencer-Bolland told *Music Week*: "These are rather unfortunate and particularly unfair circumstances. We are taking legal advice on the situation and will issue a statement to our members as soon as we have that advice."

Clive Fisher, Polydor's legal adviser, said: "We have to protect our own copyrights and that is why we are taking legal action where necessary."

Fisher added: "There have been some problems with the Bee Gees and Dire Straits albums and we anticipate that there may well be problems with the new Who LP, The Kids Are Alright. In most cases the albums are being offered for sale at the same retailing price as UK-pressed albums, so the dealers are making the profit."

Ales to Rocket

BARNEY ALES, former president of Motown Records, has been appointed president of the Rocket Record Company in America. He will be based at the company's Los Angeles office.

Chart action

LOW TOTAL sales for the second week running. Janet Kay jumps twenty places to No. 3 and the great rock and roll swindle continues with the Sex Pistols up to No. 9 and Public Image's Death Disco heading the ten new entries at No. 34.

YELLOW MAGIC ORCHESTRA

THE ALBUM AMLH 68506

THE SINGLE AMS 7447

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IS THE record industry on a collision course to bankruptcy and extinction? Marketing consultant PAUL KALE argues that with continuing price rises and reliance on gimmickry rather than artistic quality, the business is losing sight of the need to plan and invest in talent for the future. Another in *Music week's* series of Page Two Opinion articles.

WHY DOESN'T the record industry act like an industry? The British record industry should be girding its loins and combining its resources to investigate and develop ways of expanding the record market and encouraging the public to buy more records. It is, instead, fighting among itself like megalithic gladiators in an ever decreasing Roman arena to the cheers of a diminishing crowd.

With the continuing collapse (or major company purchase) of successful independent record companies — once the breeding and incubation ground for new talent — the life blood of the industry is being drained by profit-hungry Draculas (the multi-national corporations who own the major record companies) intent on making hay while the sun shines and not planning or investing in tomorrow.

Achievement

It used to be an achievement for a band to have a record released. It meant that they had served a long, often arduous apprenticeship of one night stands in small clubs from John O'Groats to Lands End with barely an omission or time lapse in between. These days with the 'throw-enough-mud-against-the-wall-and-hope-some-of-it-sticks' policy practised by the majors along with the law of diminishing returns, almost any band with a gimmick or a clever manager can be signed up to a record contract within days of their being formed.

You can practise the law of diminishing returns (for every increase in price there is a corresponding drop in volume) and the 'mud' policy at the same time without them being contradictory. Every major record company has a massive A & R budget — usually about 12 per cent of turnover, which is used to sign anything that comes into A & R with a recommendation. It need not be by any special

Profit of doom and despondency

recommendation. A & R decisions, to my knowledge, have been made and tens of thousands of pounds committed on the word of a passing window cleaner (who incidentally later became an unsuccessful A & R man).

Whatever is signed or produced by the so-called 'men with the ears' is then passed to the marketing department. They have to make 8 per cent of turnover stretch over man, many artists; and marketing is always the first area to come under the economy axe. With a rolling budget, one based on the current turnover/success of the company (it started the year as a percentage of last year's turnover) the company always has to be profitable, no matter what economies have to be made. So staff, artists and budgets are cut back more and more. The bands are often picked up by other companies whether good, bad or indifferent — at least they now have a "track record". The company, by the law of averages and the 'mud' policy, keeps having occasional hits usually in the singles market or with its old established "stars" but never with enough success to warrant the investment small independents put into their acts.

Dedication

Independents have operate on a 'unless-I'm-seventy-percent-sure-I-don't-sign' basis because they don't have massive amounts of cash to pour into anything dubiously recommended. They have to believe. And it is that belief, coupled with



Paul Kale

the energy and dedication of their staff that grooms, moulds and develops an artist for success in the album market.

This, at the same time, produces 'poaching fodder' for the major companies who can only keep buying up successful independents and "hit" artists (eg RSO, Casablanca and 10CC, Mud etc) while fostering and encouraging the climate in which they grow. David Betteridge, while at Island, was often heard to say "We like to sign one artist at a time and work our balls off until we break them". That's the stuff that the legends of this industry are founded upon.

If the industry continues to fight among itself, putting more emphasis on greater and more ridiculous gimmicks with each poor quality, not believed in release, and putting

up prices almost every month, isn't it surely going the way of ancient Rome under Nero, to ultimate bankruptcy and then extinction?

Why aren't we as an industry, shown the way by our most successful members, utilising some of the profits to expand the market for the good of the business as a whole? We all appreciate the swings and roundabouts syndrome and I hope are adult and mature enough to appreciate that an expanding industry will be beneficial to everyone.

Not five years ago you had close friends in other record companies with whom you swapped records and information. It was how we progressed. Granted everyone exaggerated their daily sales but it was a swift division by ten to arrive somewhere near the right figure and

know how things were shaping. Was there not friendly rivalry about competing in a growing market with more than enough for all?

Today, every detail is a closely guarded secret, every battle a matter of prestige and maintaining your place in a decreasing industry where creative skills are fast being replaced by figure juggling, book balancing and price rise. The day is not far away when the accountants of multi-national corporations (WEA, Polygram, CBS and maybe — if it is still independent of these three — EMI) are the only members of staff running still profitable record companies, draining the last drops of blood out of the catalogue corpses they control. Will they then desperately wish they had continued planning for the future by investing in real creative talent both on and off the record?

Where do we start?

Drastic

It has to be fast, drastic and effective to turn a declining market into an expanding one. It would take a 50 per cent cut in the price of records effective immediately to stop the rot and start the growth. OK, so you do not break even after 20,000 units any more, it will take 50,000. Won't the marketing department become a little more cost effective in its promotion and packaging? Won't the sale force enjoy working harder on good and excellent product, than trying half-heartedly to sell anything, to get everything in stock just to make the sales target? Won't we stop treating the public like vinyl junkies rapidly mainlining to suicide (stopping buying)? Will we start caring about the quality — in every sense of the word — of the product? Might this not then encourage everybody, (from post-boys to chairmen) to regain their enthusiasm, job-satisfaction and ego because the business will be a revitalised and fun industry once again?

It will — so let's do it — now ... before it's too late.

The Jones Girls new single
'You're Gonna Make Me Love Somebody Else'

From the hitmaking Philadelphia International label come The Jones Girls with a great new single — "You're Gonna Make Me Love Somebody Else". Already it's making the action in discos, crossing over to the national charts and is playlisted on major radio stations.

Keep up with the Joneses, make sure that "You're Gonna Make Me Love Somebody Else" is in your store!

THE JONES GIRLS
 "YOU'RE GONNA MAKE ME LOVE SOMEBODY ELSE"
 A GAMBLE AND HUFF COMPOSITION
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Philadelphia International

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

MCPS sets up services division

THE MECHANICAL Copyright Protection Society has set up a new members services division as part of its current reorganisation programme.

The division will be under the overall control of Dorothy Jarvis with a recent MCPS recruit, Arthur Cook, as manager reporting to her. Cook has had a long career in the music industry, having worked for Decca, EMI Records and EMI Songs. In his new position at MCPS he will be responsible for combining the areas of investigation, royalty research and membership.

The new department will handle all queries from members, both writers and publishers, other than the questions regarding specific distribution statements, which should be sent to distribution manager Gordon Holland.

Mary Abbott and Pam Sadler will be included in Cook's team, which is aimed at improving contact with members and increasing the speed with which queries are answered.



PETE TOWNSEND and his new signing Rikki Sylvan — formerly of Rikki and the Last Days — in the new Marcus Studios. Musician/writer/engineer Rikki has been signed to Townsend's Eel Pie Productions and Publishing for a three-year worldwide contract. They are both producing a forthcoming single *What's That Sound* and working on album tracks. Sylvan is also spending more time in Marcus to engineer Tubeway Army's second album following *Number One* success with *Are Friends Electric*.

Evans leaves EMI for Phonogram

BARRY EVANS, previously general manager of EMI's group repertoire division, has been appointed Phonogram marketing director. Evans, 31, and a graduate from Liverpool University, has been with EMI for the past six years.

His appointment as director comes with the departure from Phonogram of business affairs director, David Baker. Other directors on the board are managing director Ken Maliphant and financial director, Glyn Williams.

Ken Maliphant commented: "I am very excited about the new appointment. It is part of the Polygram group policy to solidify and strengthen its management talent. Evans' appointment will allow me to be freer to concentrate on artist acquisition and development policies, and leave the



day to day running of the company in the hands of himself, Glyn Williams and the excellent teams that report to them."

GORDON COLLINS, EMI Records (UK) assistant director of operations at Uxbridge Road, joins EMI Music this month as director of distribution resources, based at the new EMI Music HQ in London's Gloucester Place and reporting to Roy Matthews, director of manufacturing and distribution resources. Collins joined EMI in 1955, and ran EMI Music companies in Greece and South Africa before returning to the Uxbridge Road factory as general manager of distribution, becoming assistant director 2½ years ago. Roger Shenton replaces him at Uxbridge Road, and will be responsible for distribution operations, record tokens, production and stock control and site industrial relations, also reporting to Roy Matthews.

MARTIN ADAMS, Polydor regional sales manager has been promoted to national sales manager following the departure of Ray Jenks. David Tweed becomes the new regional sales manager.

Polydor signs Jack Jones

POLYDOR HAS announced the signing to a worldwide contract — through the Ken Barnes and Chris Harding Vistastar company — of American singer Jack Jones.

Polydor will be launching an album, *Nobody Does It Better* with a strong publicity and promotional campaign during September.

A single, *I Could Have Been A Sailor* (2059 154) taken from the LP is being rush-released on July 6. Jones will be visiting London for promotional purposes from September 24 to 30.

ONE OF country music's most revered labels, Starday, becomes available once again in Britain following an exclusive distribution deal between its U.S. outlet, Gusto Records, and the Midland Record



Company here.

The initial importation order of 50,000 albums, featuring over 300 different titles, is now being sent out to retail outlets.

"We are very pleased with the response for the Starday-Gusto catalogue," comments Peter Riley, director of Midland Records, who tied up the deal earlier in the year at NARM. "Our initial order from

Gusto was based upon response received from specialist retail outlets and we have already put through an order for a second shipment."

Also tied up in the deal is distribution of the Powerpack, Federal, King and Hollywood labels, all now owned by Gusto Records in Nashville.

A catalogue featuring the full listing of the album releases is available from the Midland Record Company, 115 Gunnersbury Lane, Acton, London W.3. (tel: 01 993 2134/5).

FOLLOWING A & M's deal with Alpha Records of Japan, A & M has released an album by the Yellow Magic Orchestra in this country. The release is being backed with extensive press advertising plus a two-week radio campaign. And following negotiations between Derek Green, Neil Warnock and Alpha in Tokyo last week, a UK tour for the Yellow Magic Orchestra has been arranged for the autumn.

EMI LRD has signed Manchester band the Salford Jets. Their first single under the new deal, *Manchester Boys*, is released on July 6.

New import section

POLYGRAM RECORD Operations has announced plans to set up a new division, Import Music Service, which will be based at Polydor for marketing and sales and at Chadwell Heath for warehousing and order taking. Trading will start later this year.

Barry Griffiths has been appointed general manager of Import Music and will report to Polydor MD AJ Morris, who has overall responsibility for imported product for Polygram Record Operations. Commented Griffiths, "With the growth of the UK import record market and the fact that worldwide, Polygram has the rights to so much interesting, but minority taste product, it seemed logical for the group to move into this important market."



AFTER THE second of three sell-out Hammersmith Odeon gigs, Dire Straits were guests at a Phonogram celebration party held at the San Lorenzo restaurant in Chelsea — and were presented with gold discs for the two albums, *Dire Straits* and *Communique*, by Phonogram MD, Ken Maliphant.

DEATH DISCO

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Tape marketing survey

MORE THAN half the people who buy blank tape admit that they technically infringe copyright by recording from friends' or library records, but the amount of blank cassettes sold in the past two years has actually dropped. These facts emerge from a highly detailed survey of the UK tape market by the Economist Intelligence Unit. The complete survey costs over £500, but it is selling well to the music business and tape industry.

Well over half the value of cassette sales in the UK last year was accounted for by blank tape, but in unit terms, the 19.6 million pre-recorded cassettes sold are heavily outweighed by the 33 million blanks. That figure, however, is three million lower than that for the peak year of 1976.

The survey covers blank and pre-recorded tape sales separately. The EIU notes with approval that all UK record companies (and therefore producers of pre-recorded cassettes) are BPI members and make returns which keep that body informed of the market. Membership of the European blank tape manufacturers' association (ETIA) is lower, however, and only a small number of these make statistical returns to the association each year.

To compile its reports on blank tape, the EIU has used information

from the industry, from NOP and from other sources including Government reports.

Among the many trends apparent from the statistical charts and analyses is that of price — the value of the market in money terms having roughly trebled since 1973 while the unit sales have only doubled.

Imports have risen to account for 86 per cent of the UK market in 1978 (mostly from West Germany, US and Japan for the better quality product and Hong Kong and SE Asia for "cheapies"), but the only British based manufacturers of blank tape, EMI and Pyral, make a good showing in the exports table.

Although blank cassette sales dropped in 1977 and 1978, this is "not thought to be indicative of a long-term trend" and the temporary fall can be explained as "typical of a more mature market trading up and

beginning to approach saturation point".

The top three uses to which blank tape is put prove, with unhappy predictability for the music industry, to be recording from radio, TV or friends' records; recording owned records for playback on in-car equipment; and recording library records.

The dealers' apparent reluctance to stock accessories is mirrored by the public's reluctance to use them — where tape hardware is concerned the report shows that 39 per cent of users never clean record or playback heads.

The report sees the market growing from 33 million units in 1978 to 36 million in 1980 and 42 million in 1983, with the biggest increases being at the top quality end while cheap tape remains fairly stable.



MUSIC THERAPY celebrated its fourth year with the Silver Clef luncheon which took place at the Intercontinental Hotel last week. Hair was obviously the subject of conversation as Princess Michael of Kent and Elton John conversed with Led Zeppelin's Robert Plant. The luncheon raised £25,000 for the charity.

PRS receipts up 15%

GROSS REVENUE collected by the Performing Right Society for the year ended December 31, 1978, was £28,678,225, a 15.2 per cent increase of £3,782,999 over the equivalent figure for 1977.

The total gross licensing revenue collected by the society in the UK and Ireland was £17,526,004, a 20.4 per cent increase of £2,971,311, and revenue from overseas territories totalled £10,028,566, a 7.8 per cent increase of £725,067.

The latter chiefly represents revenue received from foreign affiliated societies for performances and broadcasts in their territories of administration, but £653,562 was collected by the PRS through Music Copyright (Overseas) Services Ltd. in Commonwealth countries where there is no indigenous society operating as yet or where the local society still relies to a substantial extent on assistance from the PRS.

As in 1977, the rise in the society's domestic licensing receipts was not matched by the increase in its income from abroad, mainly due to the continued fall in the value of the US dollar against the pound sterling. The PRS Yearbook 1979 adds that the society's foreign receipts have continued to be "adversely affected by the emigration abroad — chiefly to countries with less punitive fiscal arrangements than those of the UK — of some of its most successful writer members".

The 65th annual general meeting of the PRS is being held this Thursday (July 5) at the London Hilton at 2.30 p.m.

LP sales show 'downward trend'

THE ALBUM market, the most profitable area of operation for the record companies, continues to show signs of sluggishness in the British Phonographic Industry production and sales statistics covering the first quarter of this year.

LP deliveries decreased by 3.5 per cent compared with January-March 1978 (17,062,000 this year as opposed to 17,673,000 last year, which in turn represented a nine per cent drop compared with the first quarter of 1977). BPI director general John Deacon comments: "This latest figure regrettably indicates a substantial downward trend".

The value of LP sales for the first quarter of this year was £33,161,000 compared with £31,691,000 in 1978, an increase of almost five per cent, and the average value of each LP delivered to the trade was about eight per cent higher.

The fortunes of the cassette were also rather mixed in the first quarter. Deliveries increased by 30 per cent from 4,067,000 in 1978 to 5,277,000, but their value rose by only 23 per cent from £8,156,000 to £10,046,000, and for the first time the average value of cassette deliveries has fallen below the average value at trade prices of LPs. Deacon believes the modest increase in value can be attributed to the "substantial extension at the budget end of the market".

The singles sector showed better results in the first quarter. Deliveries by the major marketing companies totalled 23.3 million, an increase of 25 per cent over last year's total of 18.6 million. Their value climbed steeply by 72 per cent from £8.6 million to £15 million, "undoubtedly due to the proliferation of 12-inch singles," says Deacon.

Manufacturers' revenue in the UK was £58.2 million in the first three months of 1979, an increase of 19 per cent from £48.7 million, and in the same period the mean value of the Retail Price Index rose by just under 10 per cent.

An ominous note was sounded by Deacon on the subject of imports. He points out in his report to BPI members that the statistics committee has not adjusted these figures as in the case of UK trade deliveries, "and the committee wishes to emphasise that its calculation of import figures is incomplete. There seems to have been a dramatic increase in the amount of product coming into the country, and this volume is not entirely reflected in the analysis".

Pinnacle distribution

TONY BERRY, in his first fortnight as operations manager with overall responsibility for Pinnacle's record division, has tied up a number of distribution deals, with more "pending".

The deals are with the Bludgolin Riffola label/MSB management for the Def Leppard 3-track 45; Rabid Records for Gordon The Moron's Fit For Nothing; Fried Egg Records of Bristol for the debut disc from shoes for Industry; Broly Records — first release Only Love Can Break Your Heart by Rafoot; Rollercoaster Records and Kingsley Sound & Vision (KSV).

Broadcasting returns

GROSS RECEIPTS from the licensing of radio and television in Great Britain and Ireland exceeded £10,000,000 for the first time in 1978, representing an increase of 16.7 per cent. Two thirds of that revenue came from the BBC, while ITV provided £2,285,618 and Independent Local Radio £1,290,330.

The PRS Yearbook notes that the BBC has exercised its option to extend the blanket-licensing agreement negotiated in 1977 until July 31, 1980. This allows the broadcasting of copyright PRS musical works in return for 2 per cent of the Corporation's income from TV licence fees and the grant-in-aid it receives from the Government for its external services.

The Society has not been able to reach agreement with the Association of Independent Radio Contractors which represents ILR stations and while the matter is yet to be heard by the Performing Right Tribunal, stations whose initial five-year agreements have expired will continue to pay royalties at the rates negotiated in 1972. The Yearbook also says that AIRC has also referred to the Tribunal the licensing terms of Phonographic Performance Ltd. for the broadcasting of copyright gramophone records.

Euro disco

EUROPE IS to get a disco trade fair in Paris this October staged by the Midem organisation. Called Discom, the show will take place within the framework of CISCO — the third international biennial fair for cinema, theatre and concert hall equipment — at the Parc des Expositions from October 22 to 26.

Discom will be a show-place for the manufacturers and distributors of disco equipment, and music publishers and record manufacturers are also being invited to take advantage of promoting to the many hundreds of disc jockeys and disco operators who are expected to attend from all over Europe. There will be auditorium stands for music business companies to demonstrate new releases.

EMI changes

FROM PAGE ONE

step in seeking internal rationalisation to help face increased costs and more hostile market conditions in a general economic climate which is anticipated to deteriorate very rapidly in the immediate future and stay at a low level of activity for some time."

Welcoming the news this week, Lilian Bron, international director of the Bron Organisation whose Bronze label is represented by EMI LRD, said: "Ramon Lopez is a superb managing director. He is doing what has to be done in a constructive and forward thinking way." But Ms Bron admitted that the change in the set-up of LRD "could be a factor" in deciding

whether to renew Bronze's deal with EMI next March.

Magnet Records chief, Michael Levy, also paid tribute to Lopez and added: "If I was sitting in his chair I would probably make the same decision. He has also promised to prune his own releases so the sales force will not be overloaded. And, assuming he has taken the cream of both teams for the new force, it should be a very efficient operation."

Motown International's Peter Prince also welcomed the change and MAM Records MD Geoffrey Everitt added: "It's a rational move in present circumstances and I'm in favour of it."

News in brief...

EX-BAY City Roller Leslie McKeown, has his first solo album released by Warwick Records, and the LP will be subject to TV promotion in various regions. Entitled, All Washed Up (EGO 001), the album will be subject to a full-scale press launch and a radio campaign due to break on all commercial radio stations from July 16 for three weeks.

A television campaign will follow up once the album and single (EGO S7) are in full distribution and gaining recognition. According to Multiple Sound Distributors, McKeown has "conceived and created a selection of new rock music — the styles are varied and will undoubtedly appeal to a wide and appreciative audience".

THE ST Pierre Publicity group of companies has moved to larger offices at 17 Nelson Road, Greenwich, London SE10 (01-858 8892/3/4/5) to tie in with expanded operations which include the setting up of a Radio One promotion service.

Nick Sands, formerly with CBS, UA and Creole, has joined the company to head the radio division and take over the Funk Funktion disco promotion service from Sally Ormsby who is now working on a freelance basis.

FOLLOWING THE country music distribution deal between Solomon & Peres and WEA, S & P has appointed Bryan Chalker as head of its English sales and promotional operation. Initially, Chalker will set about creating a sales force. S & P will shortly be establishing a central London office.

Diana's the Boss



'The Boss' is the brand new album from Diana Ross. Written and produced by legendary Motown songwriters Nick Ashford and Valerie Simpson.

Backed by an extensive national press campaign.

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TIP SHEET

Nola gives up DIY approach

AS SINGER/songwriter Nola Fontaine discusses her career and desire to find a producer, she often laughs at herself and at what she has decided was the mistake of trying to do it alone. She is a singer who is hard to categorise. That's fine as she seems able to swing, belt and handle ballads. "I don't want to be just labelled as a soul artist. I also write what I believe are commercial ballads."

After studying at Birmingham Repertory School, Nola joined a black song and dance company in London. Soon she began touring Europe as a solo artist doing some related television and a smattering of recording. In the UK she produced a master of her own song, Do It In The Name of Love, which was released on Fresh Air Records. Her latest release on RCA in France, Can't Explain It, was out last November.

What Nola has now decided she needs is someone to take her career and talents underwing. She has no contractual commitments. On the publishing side, her songs have gone out title by title. "I have what I consider about 25 strong songs and am in London now doing some new demos. I have steady work in clubs in Europe but would like to concentrate on the British market." Contact Nola Fontaine, 115 St. George's Square, London SW1. (01) 821 8266.

Radio opportunity opens



ART FAILURE, pictured above, is a five-piece Nottingham-based band which has self-financed a single with the intention of distributing it on the band's own label, Vogue Records by Rough Track.

The band plays regularly at the Sandpipers in Nottingham and also has had recent gigs in London, Birmingham, Leeds, Sheffield and half a dozen other venues around the country. Their music is self-penned and they do not have a publishing contract.

Manager Steve Baker would like to speak to publishers about Art Failure and would be interested in placing the single with a major label.

Contact Steve Baker, 49 Rutland Road, Westwood near Jacksdale, Notts. (077 384) 5950.

Shoals convention

THE THIRD Muscle Shoals Music Association convention to be held early next spring is represented in Europe by Leo Songs Copyright Service Bureau. Of particular interest to the UK music industry at the recent three day gathering, held in the Joe Wheeler State Park on the banks of the Tennessee River, was the number of American independent record producers who attended. Many presented their latest product, much of which was available for overseas territories.

Says Ray Ellis of Leo Songs: "Several hundred people attended the seminar and various workshops which covered such subjects as the effect of the conglomerates on the music industry, use of video, aspects of international music publishing, etc. The convention is certainly to be recommended, we suggest, for any English record company representatives, publishers or managers wishing to meet the principals of some of the top independent production houses in America."

Contact David Simmons or Ray Ellis, Leo Songs Copyright Service Bureau Ltd., 28 Bolton Street, London W1Y 8HB. (01) 491 3966.

RADIO STEREO 103 service the French and Italian Rivas and is eager to complement its music format with artists and record promotions.

Transmitting from San Remo, Italy, since 1975, Radio Stereo 103 is a 24-hour commercial station, in the FM format, with an audience of some 950,000 listeners in the area from Marseilles on the west, Genoa on the east and Corsica on the south.

Patrick Duclos of the station's advertising department describes their music as 80 per cent Anglo-Saxon sound while the rest is Italian/French/Brazilian/jazz music. DJ programmes are from 0800 to 2100 while the rest of the night is non-stop musical programming.

Duclos is open for airplay and promotion deals to tie in with retail record distribution in the two Rivas and other promotions such as live interviews. They can produce their own commercial jingles (both in Italian and French) but also accept already taped commercials if recorded in those languages.

For rates for the various kinds of commercial sponsorship and programming available contact: Patrick R. Duclos, Radio Stereo 103, Residence Le Roc, 39 Avenue Dr. R. Picard, 06400 Cannes, France. Tel. (93) 47,46,52.

DATES FOR YOUR DIARY:

September 24 to October 18
The Music Week Dealer Tour '79



Teddy Ruster

SEA HORSE Records is looking for two bands, one pop and one rock, preferably London-based.

Teddy Ruster, Sea Horse chief, is limiting himself to just two bands at the moment in order to be able "to be 100 per cent involved with the artists," he says.

"Unlike most small labels, we have our sights set on the international market as well as the



Tipsheet is edited by SUE FRANCIS Contact her on 01 439 9756

home one. Having lived in South and North America, Paris, Germany, Spain and Sweden, I feel I have a well-developed sense of what contributes to an international hit than does a producer with a more insular background."

Contact Teddy Ruster, Sea Horse Records, 2 Lambolle Place, London NW3. (01) 435 7765.

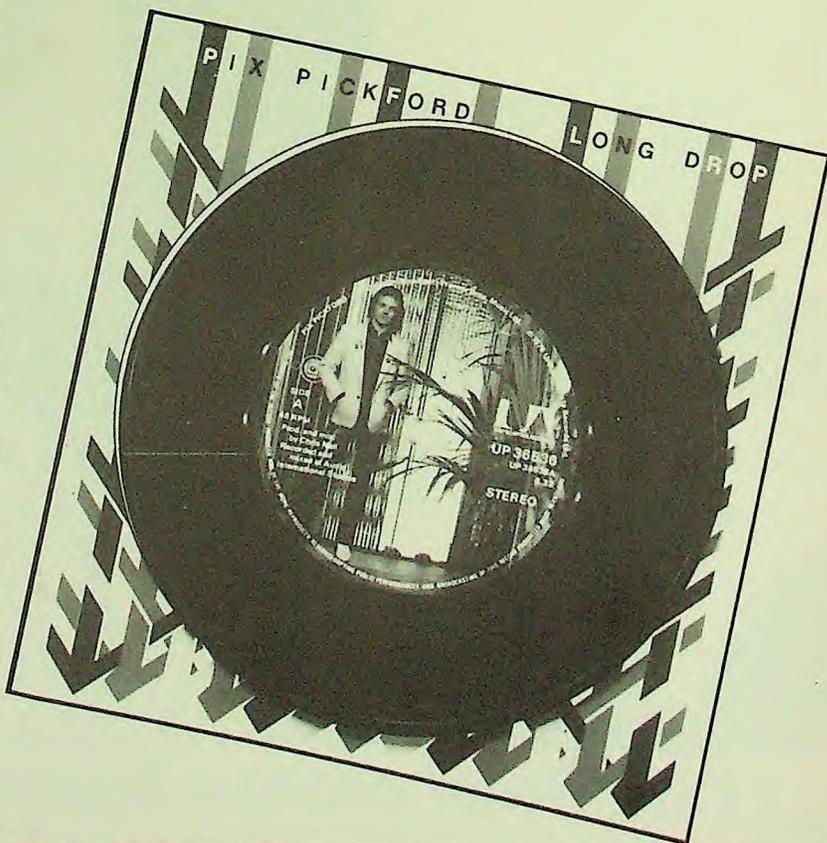
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LINDA LEWIS
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ARO 166

AND...

DONNA SUMMER
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7" CAN 155

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Whole Lotta Love
12" 7NL 46193
7" 7N 46193
7" 7NPX 46193 (picture disc)

THE ENID
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7" 7P 5003

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PATRICK JUVET
Lady Night
12" CANL 150
7" CAN 150

MARTIN CIRCUS
Disco Circus
12" 12P 5001
7" 7P 5001

LAX
Dancing At The Disco
12" 12P 5002
7" 7P 5002

THE RING
Savage Lover
12" VSL 5013
7" VS 5013

MUSIC MACHINE
Music Machine
12" 7NL 46199
7" 7N 46199

Orders To: Pye Records Ltd., 132 Western Road, Mitcham, Surrey CR4 3UT. Telephone: 01-640 3344.



RETAILING

VAT now — what next?

I HAVE been trying to console record store staffs hither, thither and yon with Sir Geoffrey Howe's immortal words, "This a once-for-all increase." Ah! but does he know the record business?

On the day of the VAT increase, I discovered record retailers in my neck of the woods more than normally aghast. Record dealers, it those who sign the cheques and see the price lists, are usually aghast, as we all know. Indeed, they are so good at looking aghast that EMI might yet consider renting the services of record dealers for horror movies. One sombre-looking fellow put it to me (with a rating of 99 on the aghast-o-meter, as used by reps for registering the consternation of dealers on hearing the latest purple vinyl), "I expect the manufacturers will use the VAT increase as a timely opportunity for putting up their prices."

Well, everyone knows the manufacturers would not do an unkind act like that. Not without at first trying other economies.

I must admit that I have had my doubts about the VAT business. For example, I was gazing fondly at a stereo cassette deck only a few days before the increase, and noted

its price was £93.80. Post VAT: over £111. And, when I went for a bar of chocolate this morning, the haggard store proprietor sighed that all the bars were getting soft through all the handling they were getting in being re-priced. I ask you . . . sticky chocolate and a VAT increase!! Surely Kate Bush could record a suitable wail (top C) to express our thoughts at the present moment.

IT SEEMS that the accountants have too much influence in the major record companies — as everywhere else — and that the high costs of launching a group make these financial wizards smirk: "Oh, we couldn't lay out money on that. Why not try a safe, sure record of something that everyone likes?" When you ask the accountant for an example, he cannot tell you, of course, not knowing anything about music, records or even what colour vinyl is going well in Prestonpans. As one of the BBC DJs commented the other day, a lot of local groups/singers are making their

by DAVE LAZELL

own records, developing their own (usually very local) marketing and enjoying themselves muchly.

"I get these records sent to me from all over the country," said the BBC chap (I believe it was John Peel, him with the fox stuffed on the wall). "And they are very good."

SHOP TALK

Well, we have had local small magazines in Britain for a whole decade, produced at low cost, people doing something they like. 'obviously, the same development has hit the record business. Now, if I were one of those highly-paid gents running the establishment record companies, I would want to offer some elementary advice, circulation, even distribution service, maybe even sponsor a

low-cost newspapers on "community records", etc. If nothing else, it would add a whole lot of interest to the scene. And maybe raise some spirits as proof that the kids still actually like records.

As I have said on other occasions, eg hanging from the chandelier at a well-known discoloree for gents who have their GCE, the record business has tended to lose its sparkle, its identity as part of show business. We could use some bright character, with a sense of style, to go round the record shops and, aided by various promotions from the companies, actually put some life into the business again. I'd suggest Frankie Vaughan, but I know he has more than enough to handle (say, Frankie, when is EMI going to release that old 78 rpm Cloud Lucky Seven I had in 1954?) I worked with Clinton Ford at Butlins some years ago. He looks rather swell in a top hat: why not use him as "Mr Record Business" for a few months? I don't know his agent, and this is a sweet, uninspired suggestion.

"THERE USED to be a time," sighed a chum in the trade. "when youngsters queued up to work in a record shop. Those able to read and write, I mean." He obviously referred to a classy clientele. "Can't keep anyone sensible now," he ruminated. "They get fed up with all the messing about." And by messing about he was not referring to the naughtiness that goes on in the rest room when the record rep calls. (I know what causes that giggling, and I shall tell one of these days).

A very competent young lady in a record store down the road confided to me, the other day, that she was soon departing. "Still in the trade?" I asked. "Going into a tyre factory," she said.

Now, in these odd days, I was not sure if some entrepreneur, having exhausted the coloured vinyls available, was about to produce a tyre shaped rubber record of a Beatles re-issue (Rubber Soul?)

However, I was relieved when the young lady explained that she was leaving the task of running a record shop for about 40 quid a week for more serene, better paid prospects. "Won't you miss all those reps?" I enquired. "Why do I think I'm going?" she sniffed.

Fitting in with fashion

IF YOU agree that it is necessary to "meet the rapid changes demanded in shoplifting schemes by contemporary taste and fashion", you will be interested in the new modular system being exclusively distributed by a Dorset-based firm.

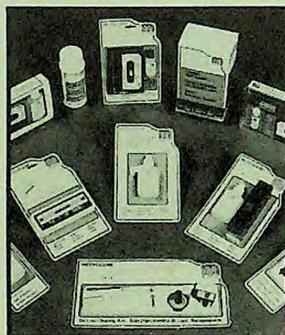
Hampshire Shopfitters Ltd of Butts Pond, Sturminster Newton describe the International MZ as a system which will enable store managers, wholesalers and dealers to "keep abreast of international trends in shop interior design".

With no fewer than 1,500 different components to choose from (allowing for displays to be built and rebuilt to suit individually designed interiors), it seems likely that most tastes and needs could be catered for. And aiming for cost effectiveness, the manufacturers point out that it can be adapted to serve as space dividers, merchandisers, shelving, furniture

Edited by
TERRI ANDERSON

and cubicles, as well as display units. Being modular in design, the system obviously has completely interchangeable components and no special tools are needed to put it all together.

The system is manufactured in Frankfurt, and further details can be obtained from Hampshire Shopfitters on 0258 72521.



SPORTING NEW silver and black box livery, the recently introduced Bib Audiophile Edition range of record and tape care accessories, above left, have been packaged in permanent storage boxes and can be fairly eye-catchingly displayed, as shown here. Some in the range have been specially developed with the hi-fi enthusiast in mind to cater for demands for high quality products to maintain expensive audio equipment. Metrosound has also re-designed packaging for its range of accessories, above middle. The items selected for the new look are the most popular of the existing Metrocare range, including the Ioniser record cleaner which now comes in a pack with a bottle of the correct cleaning fluid. Cassette head cleaners are now available from counter dispensers such as are now used by some blank tape companies. This special applicator and cleaner/lubricant solution, above right, comprise the new Clean Sound system now being distributed in the UK by EMI, carrying an RRP of about £5.

Making sure the price is right

DEALERS who burned the midnight oil changing the price labels on all stock when VAT went up overnight on the last occasion, knew only too well that they would have to do it again. They were even mildly grateful that the present Chancellor had allowed them a weekend in which to do the job.

However, some dealers, particularly those who are fairly new to the trade and have not had to deal with a VAT rise before, are uncertain of just what their legal obligations on displaying new prices are. A query from The Record Parlour in Kingsbury, North London, is about the necessity or otherwise of changing price labels immediately.

For future information, the official answer is that, in law, a dealer cannot charge more for an item than the

price marked on it. So if a dealer intends to claim the new VAT rate (and it seems unlikely that any dealer will do otherwise), he must re-label every record. However, pricing laws are administered by local Trading Standards offices, and it may be possible to come to an arrangement with them on a suitably-worded notice for display in the shop.

This would — but only if the Trading Standards officers agree — be an acceptable way of giving dealers some breathing space. but it is most important to remember that such an arrangement must be discussed with the authorities first, and basically the rule is, as ever, that you cannot charge more for any item than the price marked on it.



Positive Vibes linger on

ANYONE WHO thought that the independent label started by Vibes record shop in Bury had quietly faded away should note that VR 003 has finally appeared. It is a follow up to the debut single last year from The Reducers, left, (the now-deleted Things Go Wrong VR001 — a possibly ironically accurate title . . .) and it is called Man With A Gun. Vibes reveals that interest has been shown in the band by several companies, and they hope to have "a major contract" soon.

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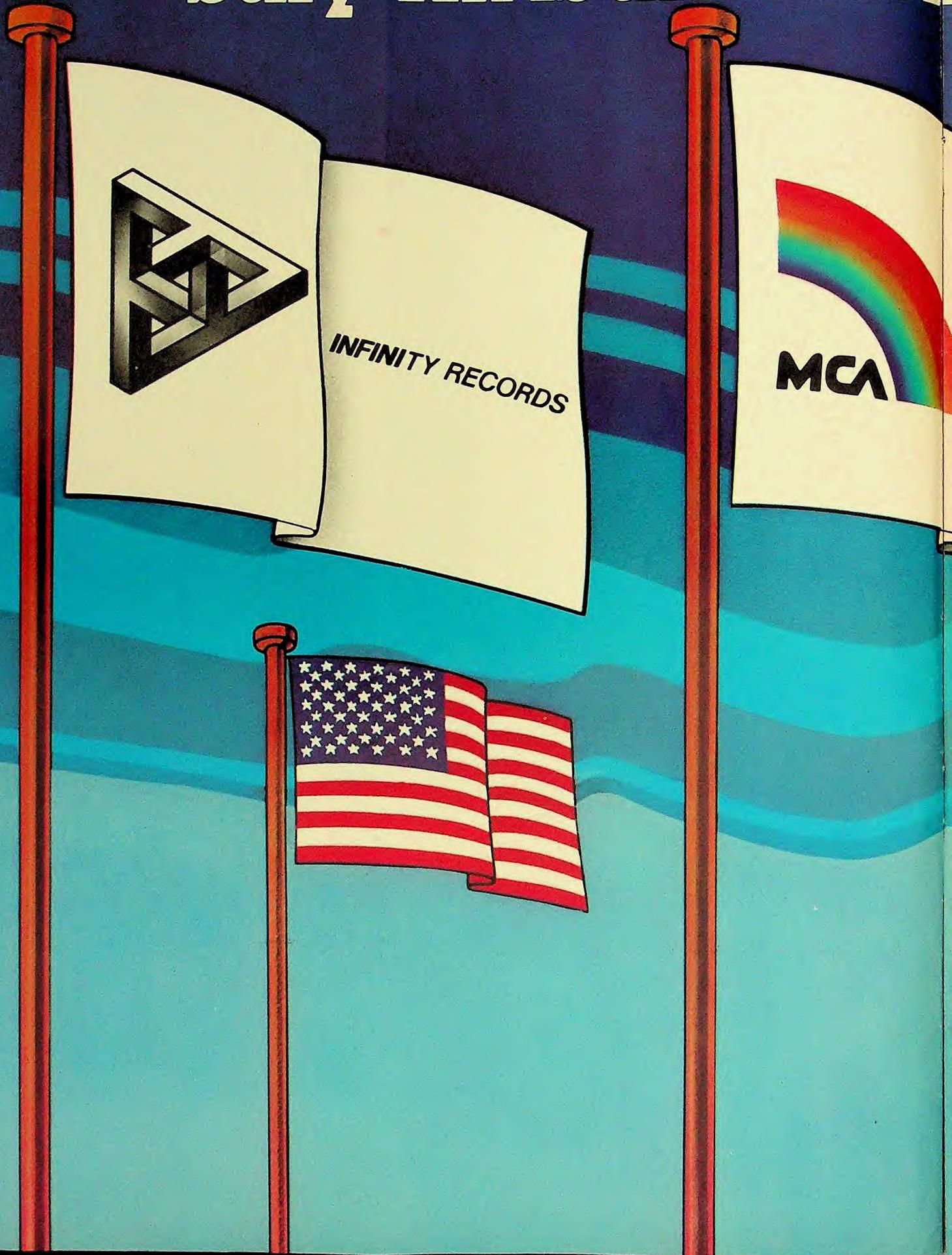
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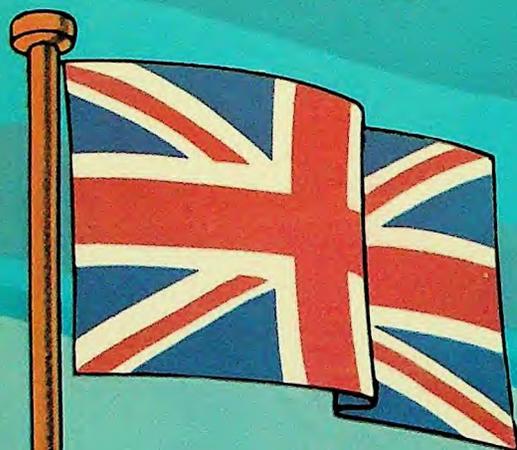
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New Single

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INTERNATIONAL



Folk marathon

From IRA MAYER in New York
IN ITS 19 years, the Mariposa Folk Festival, held on an island off Toronto, has served to introduce the likes of Joni Mitchell, Gordon Lightfoot, Neil Young, Leon Redbone, the McGarrigles and many others to North American audiences.

Mariposa has come to be the largest and longest-running folk festival on this continent. Although the Philadelphia Folk Festival may have a few more than the approximate 20,000 patrons that Mariposa attracts, the latter festival features more than 200 performers annually.

Six stages run from 11 a.m. to dusk over a three-day weekend (June 15-17 this year) and most performances are given in workshop situations where three or four artists and/or groups spend an hour trading songs and discussing their music.

There are mini-concerts, too, offering a given performer for a maximum of 30 minutes. All this affords one the opportunity to sample an enormous range of musical styles and cultures, and keeps artistic competitiveness to a minimum.

At this year's festival there were only two generally known artists — Tom Paxton and John Hammond — both of whom gave strong performances in this setting. Paxton in particular had sounded bored with himself in recent New York appearances, but seemed to be re-energised by the musical and physical environment at Mariposa.

As usual, however, the most interest at Mariposa is generated by the newcomers. They play for union scale because the exposure is good, the atmosphere conducive to the best music-making and, as one second-timer Ken Bloom put it: "I could book myself for the rest of the year as a result of this festival alone."

As well as Bloom, notable acts appearing at Mariposa were Claudia Schmidt, Sneezy Waters (Canada's answer to Ramblin' Jack Elliott) and Jim Post.

Bloom, with one foot in a variety of international folk traditions and the other in studio work, production and singing-songwriting, was among the most versatile personalities at Mariposa. He plays everything from guitar to zither to Northumbrian pipes to clarinet with all the authority, joy and professionalism of a Don McLean. He has recorded one album for the Flying Fish label.

Israel's first German hit

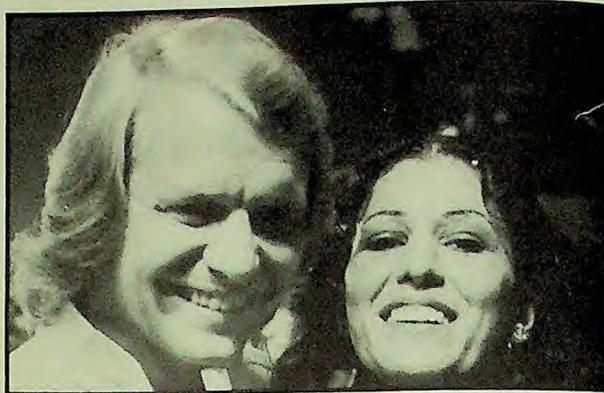
From BENNY DUDKEVITCH
JERUSALEM: Dschinghis Khan and the song of the same title, Germany's 1979 Eurovision entry, is a runaway hit here in the country that provided the winner of the contest.

The Jupiter disc has been released by CBS, and reached No. 1 on the Kol Yisrael airplay charts — the first time a German language song has been broadcast in Israel.

DISENGOFF 99, a new Israeli film set to be the best box office draw in the cinema this summer, should also score well on record sales. The film, produced by Aharon Milchen, of The Medusa Touch fame, and David Shapira, stars Gali Atari, lead singer of Eurovision '79 winners Milk & Honey, and Anat Atzmon, star of Lemon Popsicle.

Two albums accompanied the release of Dizengoff 99. The first, a Hebrew language soundtrack, includes a contribution by Gali Atari as well as other leading Israeli pop stars, and the second is an English language LP called Disco Dizengoff 99 written and performed by Eric Rodick. Pre-release airplay on Israeli radio for both LPs was massive and the albums are distributed here by CBS.

HAGAI PINSKER, until recently the director general of the Voice of Israel radio station, has resigned after four years to take up a senior position with CBS Records Israel. Pinsker has been closely involved in broadcasting over 24 years, and among other posts was managing director of Israel Television.



TOKYO MUSIC Festival winner Rita Coolidge smiles happily for the camera with actor-singer David Soul, one of the judging panel. Photo by Dezo Hoffmann.

Rita's 3M Yen triumph

From ELISE KRENTZEL

TOKYO: Rita Coolidge won the Grand Prize worth three million yen (£6,700) at the eighth Tokyo Music Festival held here at the Budokan Hall with a song entitled Don't Cry Out Loud.

In second place, winning the Gold Prize with Do It!, was another American act, A Taste of Honey with one million yen (£2,500) in prize money; joint third were Raffaella Carra, of Italy, singing Drin Drin Drin and Al Jarreau, of the USA, with All, each receiving 600,000 yen (£1,400).

Three Bronze Prizes went to Sergio Mendes and Brasil '88 for Magic Lady (Brazil); Judy Ongg for Miserere (Japan); and The Brothers Four for As Time Goes By (USA). Each act received 300,000 yen (£700).

The best composer's award went to Takao Horiuchi for the Brothers Four song As Time Goes By; best arranger's award to Mario Patron, of Mexico, for Senor Amor sung by Dulce; best singer's award to Junko Ohashi (Japan) for the performance of Beautiful Me.

The judging panel of 13 included FIDOF president Augusto Alguero from Spain, MCA Music Inc. president Salvatore Chiantia, actor-singer David Soul, French actress Sylvia Kristel, and arranger-musical director Nelson Riddle. The foreign judges' award went to Kenji Sawada (Japan) who sang Oh Gal.

Carter will attend Country show

from MIKE REYNOLDS

LOS ANGELES: October is scheduled to be Country Music Month with the Cates company telefilming a Washington concert tagged The 1970s — Explosion of Country Music, which will be attended by President Jimmy Carter and high-ranking Government officials.

Cates is also preparing a Country Christmas Carol show starring Mel Mandel, Norman Sachs and Aaron Schroeder.

Edited by
NIGEL HUNTER

Italian
Abba tour
finalised

ROME: Bob Greenberg, vice-president and general manager of Atlantic Records, West Coast, and Paul Cooper, national publicity director of Atlantic-Atco, visited here to sound out local product and finalise plans for Abba's September tour of the US with group manager Stig Andersen.

Also involved were talks about the release of Abba's new album Voulez Vous in the US.

Cooper said: "I've always been partial to the Italian market both as a showcase for US product and as a source of material likely to sell in the US. I think the emergence of a multitude of independent FM stations, after years of monopoly by RAI, the State network, has done a lot to develop the tastes of the Italian public.

"The gap between the US and Europe, more specifically Italy, no longer exists, just as musicians like Cerrone, Abba and the others have broken the barriers between European and American popular music."

CBS/SONY invited 40 Japanese record retailers to the US to show them how the American record retailing scene operates without Government price fixing as pertains in Japan.

The 10-day schedule included visits to San Francisco and Las Vegas and a well-known import company in Van Nuys, and addresses by Russ Solomon, president of the Tower record store chain and CBS Los Angeles branch manager Dennis Hannon.

CAPITOL MAGNETIC Products of Wilmington, Virginia, a subsidiary of Capitol Records, is claiming a much-improved lacquer disc, according to a statement by president Edward C. Khoury. The company's Q1 process in operation since January offers lower noise, "greatly reduced ticks and pops" and "a tightening in tolerance". Khoury said much testing remained to be done before total success, and EMI's Central Research Facility in London is helping in trying to clear the remaining problems on the lacquer master production process.

PEE WEE HUNT, who scored international success with his Dixieland recording of Twelfth Street Rag for Capitol in 1948, has died in Plymouth, Massachusetts, aged 72. The Ohio-born trombonist played for Paul Whiteman and Glen Gray before starting his own band, and his Twelfth Street Rag hit sold more than three million copies.

Radio
Luxembourg

208

presented

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yesterday

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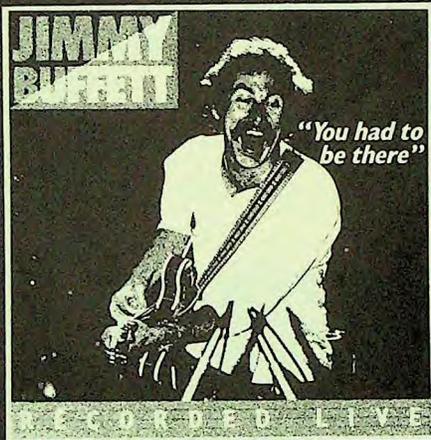
JIMMY BUFFETT

"You had to be there"

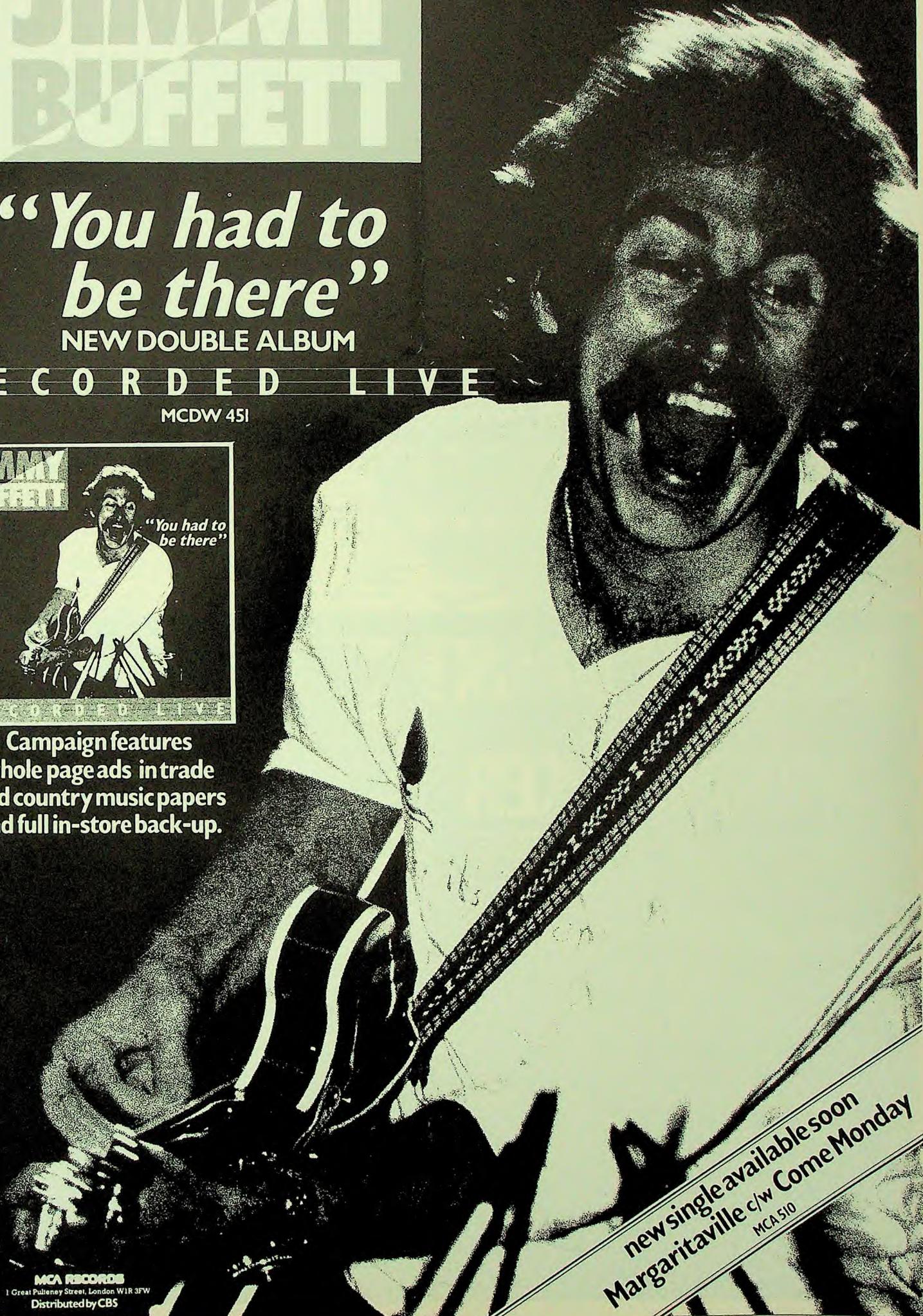
NEW DOUBLE ALBUM

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MCDW 451



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TALENT

Success on the brain

AN INTEREST in madness might seem appropriate for anyone contemplating a career in the music business, but this interest was quite incidental when Fischer-Z vocalist John Watts set up his first band with keyboard player Steve Skolnik while they were studying psychology at Brunel University.

The concern with the troubles of the mind is still evident — the group's name and the title of their current album on United Artists are both terms used in psychology. Yet the often quirky lyrics, a hallmark of the Fischer-Z sound, have not deterred Rondor Music from signing the group to a three-year worldwide publishing agreement.

"We held off signing a publishing deal until now and I must admit we were taking a gamble, but I think it's been very much worth it," says Watts. "And Rondor can see what they're gambling with now that we've had a record in the chart."

The single success is *The Worker*, a catchy number with a white reggae beat, which UA pressed up initially as a picture disc. The current album *Brain Salad* has also made a brief impression on the chart. The band has also been touring solidly, gaining experience in support of Wilko Johnson, and now on their own they have tightened up considerably recently. Future work will involve further gigging and recording another album for release in the autumn.

Watts is happier with the songs he is writing now than at any time before: "If anything, the old stuff was a bit twee and the new material is more direct," he explains.

The next single — *First Impressions*, one of the highlights of the live act — certainly is not twee. Originally called *Pretty Paracetamol* on the album, the title has been changed so that the number will not come up against problems with radio playlisting.



UNITED ARTISTS band, Fischer-Z, have just signed a worldwide publishing deal with Rondor Music and their manager, Tony Fraser, comments: "We are pleased to have signed with Rondor because they have one of the most contemporary catalogues among music publishers."

Pictured at the signing are (seated, left to right) Dave Graham, bass player; John Watts, vocalist and guitarist; Steve Liddle, drummer; Bob Grace, managing director, Rondor Music; (standing, left to right) Steve Skolnik, keyboards; Tony Fraser, manager, Fischer-Z; Irving David, band's solicitor.

News in brief...

CHELSEA GIRLS from Simple Minds' first album, *Life In A Day*, on Zoom Records, is being released as a single. *Flipside is Garden of Hate*, a number from the band's live set which has not previously been available. Simple Minds are about to start on their first solo tour. Included is a date at the Nashville, West London, this week (7).

TABITHA MUSIC, the management and publishing company run by Graham Selater in Exeter, has signed Urchin who were previously with DJM Records. Line-up of the band is Andy Barnett, Barry Tyler, Alan Levett

and Adrian Smith. Urchin are currently playing dates in Holland before starting a series of nationwide gigs.

MADDY PRIOR returns to live appearances after an absence of nearly a year with two gigs at the Cambridge Folk Festival on July 27 and 28. Band line-up will be Rick Kemp on bass and Nigel Pegrum on drums, both ex-Steeleye Span members, with John O'Connor on guitar, and Andy Richards on keyboards. O'Connor played on Maddy's last *Chrysalis* album, *Changing Winds*, and Richards has recently been playing with Michael Chapman.

And the beat goes on

THE BARRIERS between popular and classical music continue to fade with the new EMI album, *The Beatles Concerto*, exemplifying music which can transcend all musical frontiers. Pianists Peter Rostal and Paul Schaefer were the two behind the original concept which was aimed at bridging the gap.

For years, the duo have appealed mainly to classical and MOR audiences. They have recorded seven albums, for Pye and latterly EMI, and toured extensively. This year alone they will have done 150 concerts by December, and spent four months touring the US. With the release of the *Concerto* album, they are hoping that a new generation and section of record buyers will come to appreciate their music.

"A couple of years ago I called Peter in the middle of the night, and said 'I've got a great idea'," explains Schaefer. "He replied that it had better be a good one, after waking him up at that time. My idea was that we commission someone to write a concerto for two pianists and orchestra, in strictly classical form, but that every tune should be a Beatles song."

Edited by
CHRIS WHITE

"Peter thought that it was a great idea and we contacted John Rutter, a friend and work colleague from old days, about the possibility."

One thing led to another. Rostal and Schaefer performed Rutter's work at a concert in Munich and a reasonable-quality tape was made. They took it to Ron Goodwin, who liked what he heard. Goodwin, in turn took the tape to Vic Lanza, general manager of EMI's MOR division who decided to bring in George Martin, the Beatles' ex-producer, to record an album with the Royal Liverpool Philharmonic Orchestra in Liverpool.

Peter Rostal says: "I have always felt that most people close their minds to certain areas of music and as a result most of them lose out for enjoying new musical experiences. However the music of Lennon and McCartney lends itself beautifully to an experiment like this. I can't honestly see the Rolling Stones' material having the same result when performed as a romantic concerto, in the style of Greig or Tchaikovsky."

Next big concert date for Rostal and Schaefer is July 4 — when with the London Symphony Orchestra, and Ron Goodwin conducting, they perform the *Beatles Concerto* at a Royal Festival Hall Performance.

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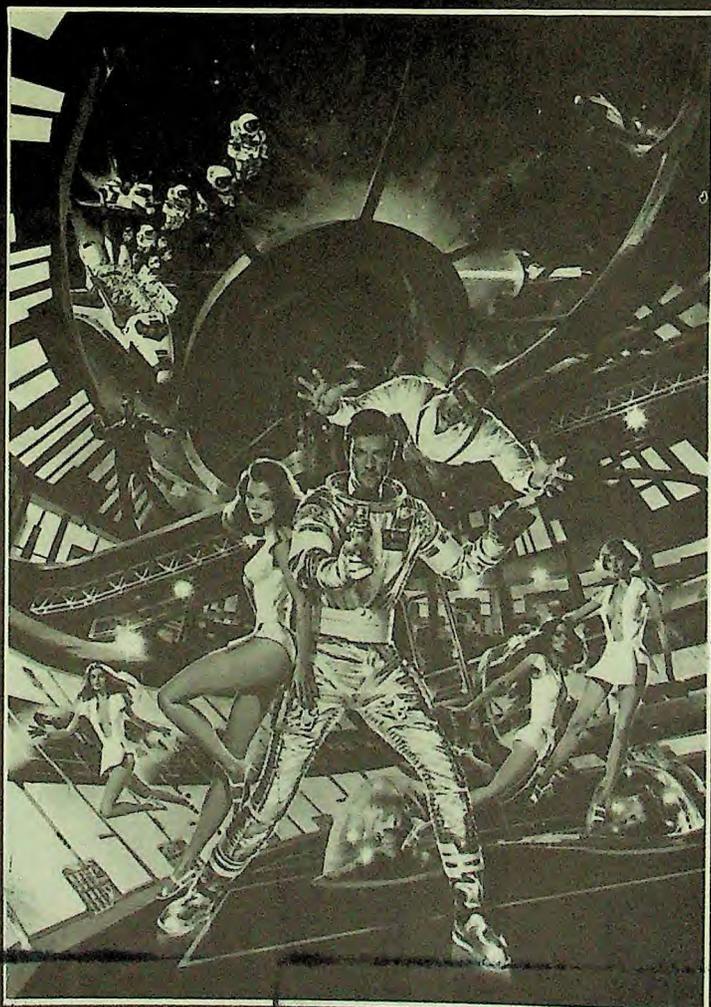
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SHIRLEY BASSEY

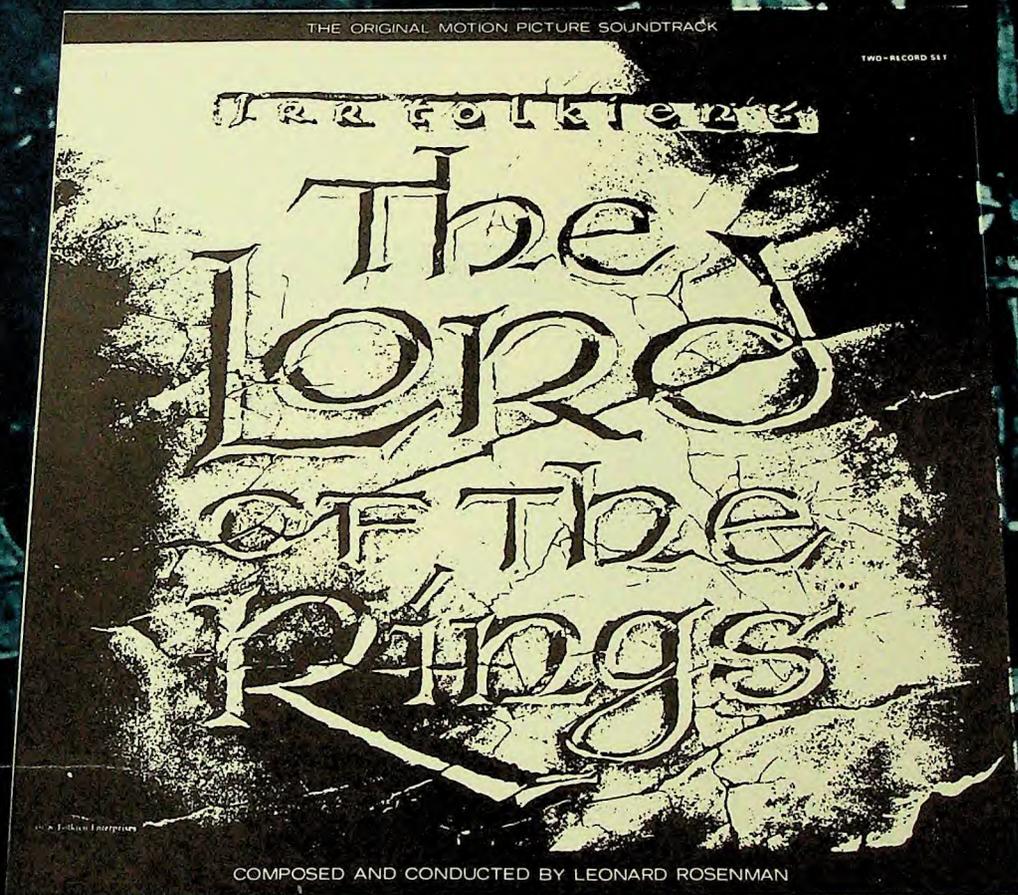
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LYRICS BY HAL DAVID

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ALL OTHER AREAS JULY/AUGUST



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Two record set. Album: LOR 1. Cassette: TC-LOR 1.

'The Lord Of The Rings' film opens in London on July 5th and is showing at holiday resorts throughout the summer.

Album backed up by poster, window and in-store displays.



BROADCASTING

Singer outlines Auntie's efforts

IN HIS keynote address to the International Music Industry Conference at Monte Carlo recently, managing director of BBC Radio, AUBREY SINGER, laid out the facts and figures on the musical content of BBC Radio. He also highlighted the Corporation's contribution to the music industry in terms of money and employment. Here are some extracts from his speech.



AUBREY SINGER

"IN RADIO the BBC has never gone as far as American broadcasting in relying mainly on news and gramophone records for its programming. We believe in our own efforts.

"For instance, the BBC still produces some 1,200 hours of Radio drama in a year. The BBC maintains 11 orchestras: four Symphony Orchestras and seven Light and Popular Music Orchestras — some 550 musicians on the permanent payroll. We still produce feature and documentary programmes. We also have one of the finest news gathering organisations in the world.

"The breakdown of our radio programming is as follows: music 56.2 per cent of our total airtime (14,118 hours per year); current affairs, features and documentaries 14.7 per cent (over 3,500 hours per year); news 6.5 per cent; drama 4.8 per cent; sport 3.6 per cent; comedy and light entertainment 2.3 per cent; schools 1.9 per cent; religion 1.8 per cent; further education 1.3 per cent; children's programmes 0.9 per cent; continuity between programmes 2.1 per cent.

"Of course, broadcasting over 14,000 hours of music each year we

use gramophone records to a large extent, especially on Radio 1 — our pop music network, and Radio 2 — our MOR and light music channel. For instance, in Radio One's output of 4,363 hours of music per year, 90 per cent of that output is predominantly gramophone records.

"At the moment our four national networks use records in the following quantities: Radio 1 — the pop channel — uses 51 hours a week; Radio 2 — the MOR network — 46 hours; Radio 3 — our classical outlet — 26 hours; Radio 4 — the mainly speech network — 4 hours.

"A total of 6,600 hours of commercial records a year on our national outlets, plus a further 3,800 hours on our regional and local services. The income paid to PPL is well in the seven-figure bracket.

"One might well ask why, when we guarantee the Musician's Union £5,000,000 a year on the employment of live musicians, we cannot have unlimited needletime.

Let me return to the needletime question in a minute. Let me first pursue the theme of the Public Service Broadcaster as sponsor of the arts. We are perhaps the largest patron of the arts in Britain, if not the world. I have already touched on the number of musicians we employ. The same could be said for writers and composers.

"We promote concerts. The Promenade Concerts, for instance, are the biggest annual classical music festival in the world. This year the 52nd successive season of the Proms to be organised by the BBC, will consist of 54 concerts, involving 44 conductors, 118 soloists, 16 choirs and 28 orchestras and ensembles. All 54 concerts will be broadcast on Radio, 9 will be seen on television, including 3 simulcast with Radio 3.

"We also have a Light Music Festival with five major concerts featuring international artists and orchestras and on Radio 1 we recently relayed live by satellite an Elton John concert from Moscow.

"We commission unknown composers and relatively little-known performers, and the music publishers in your midst might like to know that we also make an

annual payment of 2 per cent of our gross licence income to the Performing Right Society in respect of Music Copyright, whether it is held by the composer or the music publisher. The current payment is around £6 million a year, which the PRS distributes to its members in proportion to the way its members' works are broadcast by the BBC. So when we play a record, not only PPL, that is you, but the composer and publisher get their share.

"In most other countries where a similar system operates, the payment of performance income is based on a sampling system. On the BBC's

national networks all performed music is logged and when a piece of music is played a performance payment is automatically paid. The total performance income for a three minute airplay on a national network is currently around £22.

"Why tell you all this? Partly to dispel rumour, but also to show that we try to replace something of what we remove from the culture. The whole point about public service broadcasting, indeed perhaps the whole *raison d'être* for its survival is that it is in the game of nurture — more than it is in the game of exploitation."

News in brief...

BOTH BBC entries in the European Broadcasting Union competition for new music for brass have won first prizes and can be heard in Listen To The Band on July 11 on Radio Two. The pieces were specially commissioned for Radio Two, written by Gordon Langford and recorded in Manchester by the BBC Band of the Year 1978, *Besses O' Th' Barn*. Roy Newsome was the conductor. *Leviathan* was chosen from 11 entries in the March category and *A Foxtrox Between Friends* was judged best of seven entries in the competition for solo instruments and band. The panel of judges for this fifth annual competition met in Sarajevo, Yugoslavia.

TWO MORE ILR stations are extending their coverage of classical music. Radio Piccadilly has formed its own 35-piece orchestra, the Piccadilly Radio Concert Orchestra, and Sheffield's Radio Hallam is sponsoring the Hallam Sinfonia.

The Piccadilly Orchestra will be giving summer concerts at various parks in the Manchester area and will give performances at the Manchester Free Trade Hall later this year. The Hallam Sinfonia perform an "eighteenth century drawing room concert" next month.

RADIO CAROLINE is understood to be planning broadcasting through the night again in the near future. At the moment it has been closing down at 10pm to save fuel. It also hopes to increase power from the present three kilowatts to 10 now that they have resolved their fuel problems. And another pirate station is back on the air as reported in MW (June 23). Radio Delmare, whose personnel was arrested last autumn is now broadcasting on 192 metres medium wave. But power is only 500 watts, and reception is poor in this country. It broadcasts in Dutch and there are no plans for an English service.

CLASSICAL

Fenby renews his Delious link

Edited by NICOLAS SOAMES

DESPITE THE fact that Eric Fenby has championed the music of Frederick Delius ever since those six incredible years between 1928 and 1934 when the young Yorkshireman acted as amanuensis to the ailing composer, there are very few Fenby/Delius records available.

Last year being the 50th since Fenby originally left for Grez-sur-Loing and Delius' house, however, prompted a handful of recording sessions, including an unusual disc of Delius' music arranged by Fenby.

The Five Little Pieces, originally written for solo piano, have been arranged for orchestra, and are

played here by the Bournemouth Sinfonia conducted by Fenby himself.

But the disc (ASD/No TC 3688 £4.40) also contains three works, *Dance and Two Pieces for Flute and Strings* arranged for flute (Elena Duran) and orchestra at the suggestion of James Galway.



ERIC FENBY and Elena Duran.

Recalling those years in Grez-sur-Loing, Fenby remarks: "Delius was a very difficult man. He was a loner and inately solitary man who hated to talk about music and at the beginning he was very sceptical about my offer of help.

"But it became very much a father and son relationship. We went through some very intimate experiences, inevitable in such a situation. When works like *Songs of Farewell* were being written."

Honours for Sir Georg Solti

SIR GEORG Solti has added another doctorate to his collection. An honorary doctorate of music was conferred on him by Harvard University — at the same time as doctorates were given to Helmut Schmidt, Jacques Cousteau and Isaiah Berlin.

His citation read (in translation from the original Latin: "To his masterly interpretation he brings intelligent concern for the composer's purpose; to a worldwide audience, he quickens the universal appeal of music."

New releases

THE LAST Three Quartets, No 13, A minor, No 14, D minor (Death and the Maiden) No 15, G major, Schubert, Chilingirian String Quartet, Nimbus Records 2301-3. £9.60.

FROM A straight commercial view this is an excellent proposition — bringing together these three great works in one box for just £3.20 per disc. But this is not just a glib package. The Chilingirian Quartet is, to my mind, the best English quartet to appear in the 1970s. Each player is a confident, purposeful musician in his own right and together they play with urgency and real commitment. These are not by-the-fireside readings, but performances, particularly in the case of the Death and the Maiden quartet, of power and vision. Like all Nimbus productions, the recording aims for real natural sound, not an artificially-warmed string ambience, so you should feel that someone has plonked a string quartet in your living room. People (and not just hi-fi enthusiasts), either like it or they don't. I do, because, as in their live performances, these players manage to balance the strong approach with a gentler poetry when required — which can be heard in the opening of the A minor Quartet.

STRING QUARTETS, Volume II, K155-158, Mozart, Dimov Quartet, Cadenza, UAFL 10008. £2.99.

THIS IS one of a series brought out in this country by United Artists, though the tapes originally stem from a 1973 Bulgarian recording. That, however, should in no way

deter the buyer. The series covers the early Mozart Quartets which, while they don't approach the maturity of the last great 10 pieces, contain much that is worth hearing; not only are they generally light and charming, but they occasionally contain truly inspired moments, when Mozart (as in the slow movement of K 156) quite unexpectedly raises the tone above the level of a divertimento. What's more, the works are given clean buoyant performances by the Dimov Quartet. The price makes it a bargain.

A VISION of Aeroplanes and other choral works, Vaughan Williams, BBC Northern Singers, Gillian Weir, organ, Stephen Wilkinson, conductor, Abbey Records, LPB 799 £3.49.

A VISION of Aeroplanes opens with a furiously exciting organ cadenza played with great flourishes by Gillian Weir before the work settles down to the Vaughan Williams we expect. Written in 1956, it is rarely heard now — a fate reserved for most of the works on this disc, though the tide of fashion is beginning to turn back in favour of post-War choral repertoire. It is the kind of record that Abbey does really well and this choir, under Wilkinson, really revels in the dissonances and the marvellously effective contrasts inherent in all Vaughan Williams' choral music. It's a disc that is worth having not just for A Vision, but also for the beautiful unaccompanied motet *The Souls of the Righteous* and the popular group of the Five English Folksong Arrangements.

Operatic adverts give Decca a hit

AN OPERATIC single has been released by Decca containing the music used as the background to the peak viewing time Fiat advertisements in the "Built by robot, styled by laser beams" series.

The music — *Largo Al Factotum* — is from Rossini's *Barber of Seville* and is sung by the American baritone Sherrill Milnes (F 13849), £1.06.

Decca reports "phenomenal" orders from dealers and has therefore decided to support the release with window stickers, under the "Built by robot" title, and cardboard cut out displays for dealers.

"We think we may have a hit on

our hands, especially as Fiat is carrying another run of peak viewing screening during the end of July and the beginning of August," says John Kehoe, press officer.

Decca has in the past released a number of classical singles including the Pearl Fishers' Duet and the patriotic Jubilee Year release, *The National Anthem*, coupled with *Pomp and Circumstance No 4*, but this operatic single is expected to outstrip the others in sales.



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Carrie Lucas DANCE WITH YOU 
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Patrick Hernandez BORN TO BE ALIVE 
(7") GEMS 4 (12") GEM 12 4

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GEMS 5

Jackie McLean DOCTOR JACKYLL & MISTER FUNK 
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MUSIC WEEK

ALBUMS CHART

TOP 75

ALBUMS

WEEK ENDING JULY 7 1979

1	DISCOVERY	Electric Light Orchestra	Jet JETLX 500
2	PARALLEL LINES	Blondie	Chrysalis CDL 1192
3	LAST THE WHOLE NIGHT LONG	James Last	Polydor PTD 001
4	REPLICAS	Tubeway Army	Beggars Banquet BEGA 7
5	I AM	Earth Wind & Fire	CBS 86084
6	VOULEZ VOUS	Abba	Epic EPC 86086
7	BACK TO THE EGG	Wings	Parlophone PCTC 257
8	BRIDGES	John Williams	Lotus WH 5015
9	COMMUNIQUE	Dire Straits	Vertigo 9102 031
10	NIGHT OWL	Gerry Rafferty	United Artists UAK 30238
11	BREAKFAST IN AMERICA	Supertramp	A&M AMLK 63708
12	DO IT YOURSELF	Ian Dury	Siff SEEZ 14
13	LODGER	David Bowie	RCA BOW LP 1
14	SKY	Sky	Artoia ARLH 5022
15	MANILOW MAGIC	Barry Manilow	Arista ARTV 2
16	THIS IS IT	Various	CBS 10014
17	MANIFESTO	Roxy Music	Polydor POLH 001
18	THE BILLIE JO SPEARS SINGLES ALBUM	Billie Jo Spears	United Artists UAK 30231
36	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland International EPC 82419
37	BARBRA STREISAND'S GREATEST HITS VOL. 2	Barbra Streisand	CBS 10012
38	GREATEST HITS	Creedence Clearwater Revival	Fantasy FT 558
39	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	Sex Pistols	Virgin V 2086
40	THE KIDS ARE ALRIGHT	The Who	Polydor 2675 179
41	WAR OF THE WORLDS	Jeff Wayne's Musical Version	CBS 96000/WOW 100
42	SPIRITS HAVING FLOWN	Bee Gees	RSO RSRG 001
43	LABOUR OF LUST	Nick Lowe	Radar RAD 21
44	THE GREAT ROCK AND ROLL SWINDLE	Sex Pistols	Virgin VD 2510
45	WE ARE FAMILY	Sister Sledge	Atlantic K 50587
46	SPECTRAL MORNINGS	Steve Hackett	Charisma CDS 4017
47	COUNTRY LIFE	Various	EMI EMTV 16
48	SONGBIRD	Ruby Winters	K-Tel NE 1045
49	DUTY NOW FOR THE FUTURE	Devo	Virgin V2125
50	THE UNDERTONES	The Undertones	Sire SRK 6071
51	NEW BOOTS AND PANTIES	Ian Dury and The Blockheads	Siff SEEZ 4
52	RUMOURS	Fleetwood Mac	Warner Brothers K 56344
53	KNUCKLE SANDWICH	Various	EMI International EMTV 18
54	IN THE SKIES	Peter Green	Creole 1PVK PVL5 101
55	RHAPSODIES	Rick Wakeman	A&M AMLX 68508
56	ARMED FORCES	Elvis Costello and The Attractions	Radar RAD 14
57	CEST CHIC	Chic	Atlantic K 50565
58	COOL FOR CATS	Squeeze	A&M AMLH 68503

NICK GILDER
(You Really) **ROCK ME**

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Chrysalis

THE KINGS

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TENOR 10 (R) (Cassette)

TOPS 124 & CASSETTE TT0PS 124

DISCOS

Young, gifted and white!

COULD WE be seeing the dawning of a new wave of white British disco bands? Following the success of Flamingo band Match, Day 2 recently became the first live band to be presented at London's exclusive Embassy club.

Previously, they had cut their teeth at another exclusive London discotheque, Maunberry's — and as a result, London's latest disco band are building up quite a following. A and R men should note that the band are a present unsigned, and that they return to the Embassy on July 10.

In the meantime, the Olympic Runners have completed their new album titled *It's A Bitch*. Recorded at Chipping Norton Studios and produced by Mike Vernon, the album features their current single, *The Bitch*, taken from the soundtrack of the movie of the same name.

Surprise

But probably the most surprising success of any new white disco band is that of Liquid Gold's *My Baby's Baby*, which made Top Five on the *Billboard* Disco Charts and crept into the national Top 50.

In Britain, too, they scored a large disco (and minor sales) hit with their Creole debut *Anyway You Do It* (peaking at 41), and look like emulating it with a new picture disc 7" and limited 12" of *Mr. Groovy*. All this despite the fact that the band came together no more than a year ago.

"We're the only white English disco band to make it in the States," beams drummer Wally Rothe. And he credits the American remix by Richie Rivera and Joe Long, plus the fact that it appears on the Casablanca label for the success of *My Baby's Baby*.

Wally Rothe is one of the founder members of the band along with guitarist Sid Twynham and bass player Ray Knott, but it was after the band moved from Oxfordshire up to Ealing that they recruited lead singer Ellie Hope. "We are a disco band," Wally affirms. "That's what we do onstage and that's where we play up and down the country."

Liquid Gold arrived at Creole via a production deal with Adrian Baker, who has also written the group's singles and come up with a truly international sound. "We've had success in Holland and done TV shows in Germany," Wally continues. "As for America, I just can't believe it. To get the record on the national chart is like a dream — it was mixed for American audiences and it sounds really good — totally different from the original."

By remixing the record, he means extending it of course... "stretching it out and bringing the strings right out so all you can hear is the strings and the beat."

But why is it that British records



LIQUID GOLD: "We're the only white English disco band to make it in the States"

invariably sound better once they've been subjected to the American remix machine? I'm thinking particularly of *Can You Feel The Force* and *I Haven't Stopped Dancing Yet*.

Next single

Whether Liquid Gold will be a one hit wonder in the States will soon be determined, for Messrs Rivera and Long have now remixed *Anyway You Do It* as the next single — and the band will be across the Atlantic to promote the record with a series of promos and live appearances.

"Then there's the new album," Wally adds. "We've tried to make it full of good singles which we hope will go down well in discos. We're great believers in playing live — there's four strong personalities in the band and now we're looking forward to getting to the States. That's probably where our future is ultimately although I'm not disappointed at the way it's gone in the UK... better to start by bubbling under and then build up than to have a massive hit first time around."

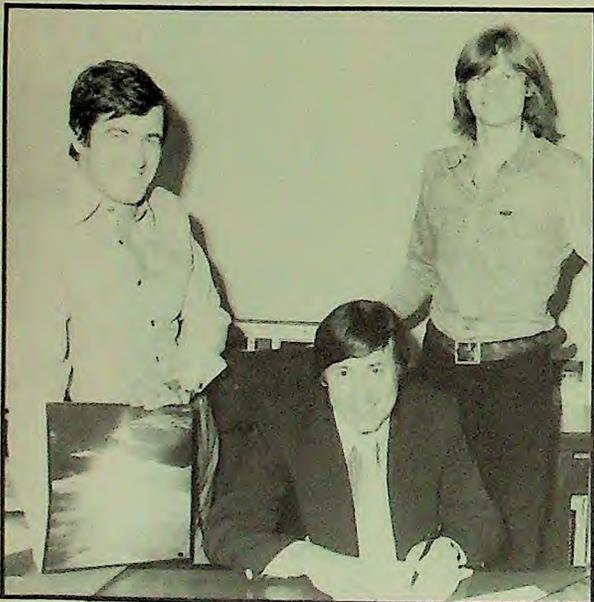
DISCO TOP 30

Compiled by *Disco International* for *Music Week* and based on returns from disco DJs throughout Britain.

- 1 (1) RING MY BELL, Anita Ward (TK TKR 7543)
- 2 (3) BOOGIE WONDERLAND, Earth Wind and Fire and the Emotions (CBS 7297)
- 3 (2) AIN'T NO STOPPING US NOW, McFadden and Whitehead (Philadelphia Int'l PIR 7365)
- 4 (4) WE ARE FAMILY, Sister Sledge (Atlantic K 11293)
- 5 (6) HOT STUFF, Donna Summer (Casablanca CANL 151)
- 6 (10) HAPPY RADIO, Edwin Starr (RCA TC 1408)
- 7 (5) SPACE BASS, Slick (Fantasy FTC 176)
- 8 (11) LIVING ON THE FRONTLINE, Eddie Grant (Ensign ENY 26)
- 9 (9) LET'S LOVEDANCE TONIGHT, Gary's Gang (CBS 73236)
- 10 (7) GET ANOTHER LOVE, Chantal Curtis (Key)
- 11 (12) TRIP TO YOUR MIND, Hudson Bros (Ensign ENY 27)
- 12 (8) I'M A SUCKER FOR YOUR LOVE, Teena Marie (Motown 12 TMG 1146)
- 13 (15) WHEN YOU WAKE UP TOMORROW, Candi Staton (Warner Bros K 17370)
- 14 (14) DANCE AWAY, Roxy Music (Polydor POSP 44)
- 15 (—) BORN TO BE ALIVE, Patrick Hernandez (Gem)
- 16 (13) SUNDAY GIRL, Blondie (Chrysalis CHS 2320)
- 17 (16) GET IT UP FOR LOVE/I JUST KEEP THINKING ABOUT YOU BABY, Tata Vega (Motown 12 TMG 1140)
- 18 (17) SHAKE YOUR BODY, The Jacksons (Epic EPC 7181)
- 19 (18) DANCE TO DANCE/DANCER, Gino Soccio (Warner Bros RFC K 17357)
- 20 (19) FEVER, Roy Ayers (Polydor POSP 53)
- 21 (21) KNOCK ON WOOD, Amii Stewart (Atlantic Hansa K 11266)
- 22 (20) SATURDAY NIGHT, T Connection (TK TKR 7544)
- 23 (30) YOU GONNA MAKE ME LOVE SOMEBODY ELSE, Jones Girls (Philadelphia International)
- 24 (22) POP MUSIK, MCA 413)
- 25 (23) MAKE YOUR MOVE, Joe Thomas (TK TKR 7544)
- 26 (25) ONE WAY TICKET, Eruption (Atlantic Hansa K 11266)
- 27 (24) PICK ME UP I'LL DANCE, Melba Moore (Epic EPC 7234)
- 28 (—) MAKE MY DREAM A REALITY, GQ (Arista)
- 29 (27) (EVERYBODY) GET DANCING, Bombers (Flamingo 12FM1)
- 30 (29) TELL EVERYBODY, Herbie Hancock (CBS 7229)

Edited by
JERRY GILBERT
of Disco International

PUBLISHING



CHAPPELL MUSIC has signed Peter Green to a long-term publishing arrangement for the world excluding North America in a deal negotiated by Chappell International repertoire co-ordinator Hein van der Ree (right) and Green's brother Mike (seated), a director of Tashman Music. On the left is newly-appointed Chappell Music chief operating officer Jonathan Simon. The pact covers exclusively all future material written by Peter Green, including all but one of the tracks on his PVK album *In The Skies*, his first major album since leaving Fleetwood Mac in 1970.

Andrews joins St Annes

ST. ANNES Music has signed a worldwide publishing agreement with singer-songwriter Harvey Andrews. It is the first such pact that the company, part of the Kennedy Street group, has offered a writer apart from artists managed by Kennedy Street such as 10cc, Godley & Creme and Sad Cafe. Andrews,

recently touring Germany, will shortly record an album featuring his songs like *The Soldier* and *Friends Of Mine*, and will star in his own BBC Birmingham TV special for screening during August as well as appearing at leading folk festivals in Cambridge (July 28 and 29) and Fylde (September 2).

EMI's Russian quest

EMI MUSIC Publishing is organising a major effort to establish a two-way trade in songs and music between the UK and the Soviet Union.

EMI Music Publishing managing director, Ron White, and deputy-international manager, Ellis Rich, recently visited Moscow and Leningrad on a fact-finding mission. EMP has a contract with VAAP, the copyright agency of the USSR, for handling Russian pop music in the UK and certain other territories and Boosey & Hawkes has a similar arrangement concerning Russian classical music.

White told *Music Week* that his visit was mainly inspired by the need to discover why nothing suitable for Western consumption had been received from Russia since EMP had signed the agreement with VAP in January 1977.

"We were looking for pop music from Russia," he said, "but most of what we received was about 30 years old in style and with Russian lyrics. The problem was the definition of pop. To the Russians, whose composers and songwriters are all classically trained and qualified, pop means everything which isn't classical, including folk music, circus music, ballads, the lot."

White and Rich spent long hours Eurovision Song Contest-style listening to tapes and explaining to their Soviet hosts which were promising and which were not. White believes he has found four writers with considerable potential, including Sasha Zatsepin, who has over 60 film scores to his credit.

A key factor in tailoring some Russian musical output for Western

Edited by
NIGEL HUNTER

consumption will be producer-lyricist Norman Newell, a frequent visitor to the USSR, who will be writing English lyrics for suitable Soviet material. To this end EMI Music Publishing is forming a joint company with him and Stanley Laudan to be called EMI Mandalay.

"The younger Russians are very aware of what rock and pop is," added White. "I attended the Elton John concert in Leningrad and the audience was applauding within a few bars of each number as they

recognised it. Sasha Zatsepin has written a sort of medieval rock opera which has a lot of possibilities with a suitable adaptation of the book and lyrics.

"As far as our pop music in Russia is concerned, there is a big market there if we can break it. I'd advise anyone in the business who is interested to go over and see for themselves. It will be slow and it will need a lot of patience and understanding.

"We now understand what they want too and what they will find acceptable. Their requirements are different to ours. Next year's Olympics could be very important in opening things up."

Stigwood success

LOS ANGELES: Stigwood Music has set a new record for the most awards ever received by one music publishing company during a single year by capturing the unprecedented total of 16 citations of achievement presented by Broadcast Music Inc. (BMI) at a ceremony held here at the Beverly Wilshire Hotel on June 5.

Included amongst the 16 awards was 'Night Fever', named most performed BMI song for 1978. Special engraved glass plaques were presented to writers Barry Robin and Maurice Gibb as well as to Stigwood Music. Accepting on behalf of Stigwood Music was vice president Eileen Rothschild together with Barbara Gibb, mother of the Bee Gees, and their younger sister Bernice.

Barry Gibb was the top writer-award winner with 11 citations,

Robin Gibb won seven awards and Maurice Gibb got six. Other multiple writer-award winners were Eric Clapton, John Farrar and Andy Gibb with two each.

Stigwood songs cited for the second time were *How Deep Is Your Love* (pop award 1977) written by Barry, Maurice and Robin Gibb, and *Baby Come Back* (pop award 1977) written by Peter Beckett and John Crowley. Stigwood Music is administered worldwide by Chappell.

DATES FOR YOUR
DIARY:
September 24 to October 18
The Music Week
Dealer Tour '79

DEALER GUIDE TO AIRPLAY ACTION

Radio 1

AIN'T NO STOPPING US NOW — McFadden and Whitehead (Philadelphia PIR 7365)
BABYLON'S BURNING — Ruts (Virgin VS 271)
BAD GIRLS — Donna Summer (Casablanca CAN 155)
BOOGIE WONDERLAND — Earth Wind and Fire/Emotions (CBS 7292)
BREAKFAST IN AMERICA — Supertramp (A&M AMS 7541)
CAN'T STAND LOSING YOU — Police (A&M AMS 7384)
CHUCK E'S IN LOVE — Rickie Lee Jones (Warner Brothers K 17390)
COUNTRY BOY — Albert Lee (A&M AMS 7443)
CRACKIN' UP — Nick Lowe (Radar ADA 34)
DANCE WITH ME — Carrie Lucas (Solar FB 1482)
DO ANYTHING YOU WANT TO — Thin Lizzy (Vertigo LIZZY 4)
GIRLS GIRLS GIRLS — Candidate (RAK 295)
GIRLS TALK — Dave Edmunds (Swan Song SSK 19418)
GOLD — John Stewart (RSO 35)
GOOD TIMES — Chic (Atlantic K 11310)
GO WEST — Village People (Mercury 6007 221)
HALFWAY HOTEL — Voyager (Mountain VOY 1)
IF I HAD YOU — Korgis (Rialto TREB 103)
KID — The Pretenders (Real ARE 9)
LADY LYNDA — Beach Boys (Caribou CRB 7427)
LIGHT MY FIRE/137 DISCO HEAVEN — Amii Stewart (Atlantic K 11278)
LIVING ON THE FRONT LINE — Eddy Grant (Ensign ENY 26)
LOVE IS THE ANSWER — England Dan and John Ford Coley (Atlantic K 11296)
MINUTE BY MINUTE — Doobie Brothers (Warner Brothers K 17411)
MY SHARONA — The Knack (Capitol CL 16087)
NIGHT OWL — Gerry Rafferty (United Artists 36512)
NOTHING TO LOSE — UK (Polydor POSP 55)
OLD SIAM SIR — Wings (Parlophone R6026)
OOH WHAT A LIFE — Gibson Brothers (Island WIP 6503)
RING MY BELL — Anita Ward (TK TKR 7543)
ROCK AROUND THE CLOCK — Telex (Sire SIR 4020)
SHINE A LITTLE LOVE — Electric Light Orchestra (Jet 144)
STARS — Sylvester (Fantasy FTC 177)
STAY WITH ME TILL DAWN — Judie Tzuke (Rocket XPRES 17)
SUNDAY GIRL — Blondie (Chrysalis CHS 2320)
THE LONE RANGER — Quantum Jump (Electric WOT 33)
THEY DON'T KNOW — Kirsty McColl (Stiff BUY 47)
UP THE JUNCTION — Squeeze (A&M AMS 7444)
WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110)
ROCK ME — Nick Gilder (Chrysalis CHS 2332)

RECORDS OF THE WEEK

Dave Lee Travis: RENEGADE — Styx (A&M AMS 7446)
Simon Bates: GAME, SET AND MATCH — P.T. And The Plimsolls
Paul Burnett: CHURCH — Bob Welch (Capitol CC 16086)
Tony Blackburn: THE BOSS — Diana Ross (Motown TMG 1150)
Kid Jensen: THINKIN' — Steve Forbert (Epic EPC 7491)

Radio 2

RADIO 2 — ALBUM OF THE WEEK

THE '56 SESSIONS — Elvis Presley (RCA PL 42102)

Radio Luxembourg

'A' LIST

LADY LYNDA — Beach Boys (Caribou CRB 7427)
ONE RULE FOR YOU — After The Fire (CBS 7025)
BREAKFAST IN AMERICA — Supertramp (A&M AMS 7541)
OLD SIAM SIR — Wings (Parlophone R6026)
ARE FRIENDS ELECTRIC — Tubeway Army (Beggars Banquet BEG 18)
FOUR HUNDRED DRAGONS — The Thieves (Arista ARIGV 226)
BOOGIE WONDERLAND — Earth Wind and Fire (CBS 7292)
NIGHT OWL — Gerry Rafferty (United Artists UP 36512)

POWER PLAY

BANG BANG — B.A. Robertson (Asylum K 13152)

STAR PLAYS

CHELSEA GIRLS — Simple Minds
ROCK ME — Nick Gilder (Chrysalis CHS 2332)
I CAN'T STAND IT NO MORE — Peter Frampton (A&M AMS 7449)

TOP ADD ONS

- 1 BAD GIRLS — Donna Summer (Casablanca CAN 155) R1, PR, C, D, RC, H, F, RT, U
- 2 SWEET LITTLE ROCK 'N' ROLLER — Showaddywaddy (Arista ARIST 278) D, H, F, B, TV, Md, Bb, U
- 3 BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451) R1, RL, B, Mx

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; 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, SC Scotland; MX Manx.

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

GIRLS TALK — Dave Edmunds (Swan Song SSK 19418)
BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451)
MINUTE BY MINUTE — Doobie Brothers (Warner Brothers K 17411)
I WAS MADE FOR LOVING YOU — Kiss (Casablanca CAN 152)
THEY DON'T KNOW — Kirsty McColl (Stiff BUY 47)
FOR YOUR LOVE — Chilly (Polydor POSP 54)
NOTHING TO LOSE — UK (Polydor POSP 55)

Capital Radio

LONDON

CLIMBERS

GOING MY WAY — Driver 67 (Logo GO 355)
CONSCIOUS MAN — The Jolly Brothers (Ballistic UP 36415)
TRUE ROMANCE — Andrew Matheson (Ariola ARO 161)
KID — The Pretenders (Real ARE 9)
I'LL NEVER LOVE THIS WAY AGAIN — Dionne Warwick (Arista ARIST 276)

Radio City

LIVERPOOL

HIT PICKS

Roger Blyth: BABY IT FEELS SO RIGHT — Peter Sheeley (CBS 7475)
Johnny Jason: VENGEANCE — Carly Simon (Elektra K 12362)
Norman Thomas: WE DON'T TALK ANY MORE — Cliff Richard (EMI 2975)
Billy Butler: HERE COMES SUMMER — Child (Ariola ARO 545)
Kevin Curtis: GIRLS GIRLS GIRLS — Candidate (RAK 295)
Mark Joenz: BAD GIRLS — Donna Summer (Casablanca CAN 155)

ADD ONS

ARE FRIENDS ELECTRIC — Tubeway Army (Beggars Banquet BEG 18)
RING MY BELL — Anita Ward (TK TKR 7543)
UP THE JUNCTION — Squeeze (A&M AMS 7444)
NIGHT OWL — Gerry Rafferty (United Artists UP 36512)
LADY LYNDA — Beach Boys (Caribou CRB 7437)
OLD SIAM SIR — Wings (Parlophone R6026)
THEME FROM THE DEER HUNTER — Shadows (EMI 2939)
DEEPER THAN THE NIGHT — Olivia Newton-John (EMI 2954)
THE LONE RANGER — Quantum Jump (Electric WOT 33)
WE ARE FAMILY — Sister Sledge (Atlantic K 11293)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: DON'T MAKE ME OVER — Jennifer Warnes (Arista ARIST 273)
Richard Park: WE DON'T TALK ANY MORE — Cliff Richard (EMI 2975)
Dougie Donnelly: MORNING DANCE — Spyro Gyra (Infinity INSAM 1)
Jeff Cooper: DRIVER SEAT — Sniff & The Tears (Chiswick CHIS 105)
Bill Smith: THE BITCH — Olympic Runners (Polydor POSP 63)
Tim Stevens: BANG BANG — B.A. Robertson (Asylum K 13152)

CURRENT CHOICE

BAD GIRLS — Donna Summer (Casablanca CAN 155)

ADD ONS

MAYBE — Thom Pace (RSO 34)
C'MON EVERYBODY — Sex Pistols (Virgin VS 272)
D.J. — David Bowie (RCA BOW 3)
STARS — Sylvester (Fantasy FTC 177)
NOTHING TO LOSE — UK (Polydor POSP 55)
FOUR HUNDRED DRAGONS — The Thieves (Arista ARIGV 226)
HOT SUMMER NIGHTS — Nights (Atlantic K 12367)

Downtown Radio

BELFAST

HIT PICKS

John Paul: I AIN'T GETTING ANY — Monks (EMI 2972)
Trevor Campbell: HERE COMES SUMMER — Child (Ariola ARO 545)
Michael Henderson: HOLD ME — Rubinoos (Beserkley BZZ 26)
Eddie West: DON'T MAKE ME OVER — Jennifer Warnes (Arista ARIST 272)
Lynda Jayne: I WRITE THE SONGS Barry Manilow (Arista ARIST 280)

ADD ONS

GOOD TIMES — Chic (Atlantic K 11310)
MAYBE — Thom Pace (RSO 34)
SWEET LITTLE ROCK 'N' ROLLER — Showaddywaddy (Arista ARIST 278)
BRING THE FAMILY BACK — Billy Paul (Philadelphia PIR 7456)
GET ANOTHER LOVE — Chantal Curtis (Pye 7P 5003)
I'M A SUCKER FOR YOUR LOVE — Teena Marie (Motown TMG 1146)

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: BAD GIRLS — Donna Summer (Casablanca CAN 155)
Steve Hamilton: AFRICAN SHUFFLE — Flash and The Pan (Ensign ENY 28)
Bill Torrence: QUIETLY AND SOFTLY — Catherine Howe (Ariola ARO 174)
Brian Ford: DJ — David Bowie (RCA BOW 3)
Jay Crawford: RENEGADE — Styx (A&M AMS 7446)

ADD ONS

MORNING DANCE — Spyro Gyra (Infinity INSAM 1)
C'MON EVERYBODY — Sex Pistols (Virgin VS 272)
SILLY GAMES — Janet Kay (SC 2)
GOLD — John Stewart (RSO 35)
MARRIED MEN — Bonnie Tyler (RCA PB 5164)
GOOD TIMES — Chic (Atlantic K 11310)
I AIN'T GETTING ANY — Monks (EMI 2972)
SWEET LITTLE ROCK 'N' ROLLER — Showaddywaddy (Arista ARIST 278)

The new single from

THE MONKS

Their follow-up to
'NICE LEGS,
SHAME ABOUT HER FACE'

EMI 2972

Limited Edition available in full colour picture bag

Chris
Rainbow
New Single

Runaway

available in limited edition full colour sleeve.

18	21	GO WEST Village People	Mercury 6007 221	SUNBURN Graham Gouldman	Mercury SUNNY 1
19	12	THEME FROM DEER HUNTER (CAVATINA) Shadows	EMI 2939	62 NEW CAN'T STAND LOSING YOU Police	A&M AMS 7381
20	26	MAYBE Thom Pace	RSO 34	61 NEW BAD CASE OF LOVIN' YOU Robert Palmer	Island WIP 6481
21	22	BABYLON BURNING Ruts	Virgin VS 271	62 CRACKIN' UP Nick Lowe	Radar ADA 34
22	53	GOOD TIMES Chic	Atlantic K 11310	63 NO CLASS Motorhead	Bronze BRO 78
23	19	SAY WHEN Lene Lovich	Stiff BUY 46	64 DEEPER THAN THE NIGHT Olivia Newton John	EMI 2954
24	20	GERTCHA Chas & Dave	EMI 2947	65 BRIGHT EYES Art Garfunkel	CBS 6947
25	16	MASQUERADE Skids	Virgin VS 262	66 POP MUZIK M	MCA 413
26	29	DO ANYTHING YOU WANT TO Thin Lizzy	Vertigo LIZZY 4	67 BOYS KEEP SWINGIN' David Bowie	RCA BOW 2
27	31	WANTED Dooleys	GTO GT 249	68 NOTHING TO LOSE UK	Polydor POSP 55
28	27	LADY LYNDA Beach Boys	Caribou CRB 7427	69 NEW DR. JACKYLL & MR. FUNK Jackie McClean	RCA PB 1575
29	58	GIRLS TALK Dave Edmunds	Swan Song SSK 19418	70 FRIDAY'S ANGEL Generation X	Chrysalis CHS 2330
30	34	BORN TO BE ALIVE Patrick Hernandez	Gem/Aquarius GEM 4	71 I FOUGHT THE LAW/GROOVEY TIME Clash	CBS 7324
31	30	SPACE BASS Slick	Fantasy FTC 176	72 NEW STARS Sylvester	Fantasy FTC 177
32	51	BREAKFAST IN AMERICA Supertramp	A&M AMS 7451	73 GOLDEN LADY The Three Degrees	Ariola ARO 170
33	37	STRANGLE HOLD UK Subs	Gem GEM 5	74 BLIND AMONG THE FLOWERS Tourists	Logo GO 350
34 NEW		DEATH DISCO Public Image Ltd	Virgin VS 274	75 TALK TO ME Third World	Island WIP 6496

* MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ○ 1/4 MILLION (SILVER)
 Top 75 compiled for Music Week and BBC based upon 250 from a panel of 450
 conventional record outlets by the British Market Research Bureau Ltd.

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BILLY JOEL

chartbound single 'HONESTY'

7422
CBS
Records

AIRPLAY ACTION

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: ANGEL EYES — Abba (Epic EPC 7499)
Roger Moffat: YOU'RE THE ONLY ONE — Dolly Parton (RCA PB 5177)
Johnny Moran: DRY CLEANER FROM DES MOINES — Joni Mitchell (Elektra/Asylum K 13154)
Colin Slade: MIDNIGHT — GROOVING — Light Of The World (Ensign ENY 29)
Ray Stewart: BAD GIRLS — Donna Summer (Casablanca CAN 155)
Bill Crozier: GIRLS GIRLS GIRLS — Candidate (RAK 295)
Martin Kerner: PLAYGROUND TWIST — Siouxsie and The Banshees (Polydor POSP 59)
Maggie Mash: SWEET LITTLE ROCK 'N' ROLLER — Showaddywaddy (Arista ARIST 278)

ADD ONS

HOW LONG — J.J. Barnes (Casino Classics CC 9)
THE BEST BEAT IN TOWN — Switch (Motown TMG 1148)

Metro Radio

NEWCASTLE

ADD ONS

KID — The Pretenders (Real ARE 9)
GIRLS GIRLS GIRLS — Candidate (RAK 295)
WE DON'T TALK ANY MORE — Cliff Richard (EMI 2975)
FEAR OF FLYING — Charlie Dore (Island WIP 6476)
THE LITTLE GIRL IN ME — Judy Cheeks (Ariola ARO 164)
NOTHING DOING — Cowboys International
GIRLS TALK — Dave Edmunds (Swanson SSK 19418)
CRY MYSELF TO SLEEP — Comic Romance (Warner Brothers K 17418)

Radio Orwell

IPSWICH

HIT PICKS

Andy Archer: ABSOLUTELY SWEET MARIE — Flamin' Groovies (Sire SRK 4018)
Keith Rogers: FEAR OF FLYING — Charlie Dore (Island WIP 6476)
Greg Bance: THINGS TO MAKE AND DO — Angletrax (Ariola/Hansa AHA 541)
Bernard Mulhern: I AIN'T GETTING ANY — The Monks (EMI 2972)
Tony Valence: THE BITCH — Olympic Runners (Polydor POSP 63)
Tony Gillham: FOUR HUNDRED DRAGONS — The Thieves (Arista ARIGV 266)
Nigel Rennie: YOU'RE THE ONLY ONE — Dolly Parton (RCA PB 5177)
Patrick Eade: HOW LONG — J.J. Barnes (Casino Classics)

Piccadilly Radio

MANCHESTER

ADD ONS

BAD GIRLS — Donna Summer (Casablanca CAN 155)
STAY THE NIGHT — Judie Tzuke (Rocket XPRES 17)
MORNING DANCE — Spyro Gyra (Infinity INSAM 1)
YOU BRING OUT THE BEST IN ME — Gladys Knight (CBS 7455)
FIVE FOOT ONE — Iggy Pop (Arista ARIST 274)

Radio Tees

TEESSIDE

ADD ONS

SAVE ME — Violinski
CAN'T STAND LOSING YOU — Police (A&M AMS 7384)
FEAR OF FLYING — Charlie Dore (Island WIP 6476)
DAMBUSTERS MARCH — The Enid (Pye 7N 106)
CHELSEA GIRLS — Simple Minds (Zoom ZUM 11)
ANIMAL SHOWDOWN — Rick Wakeman (A&M AMS 7436)
ENGLAND MY ENGLAND — Alan Price (Jet 143)
ENGLAND — Brian Farrell (Warner Brothers K 16360)
CRY MYSELF TO SLEEP — Comic Romance (Warner Brothers K 17418)
KID — The Pretenders (Real ARE 9)

Radio 210

THAMES VALLEY

ADD ONS

RING RING — Chris Rainbow (EMI)
I WILL SURVIVE — Billie Jo Spears (United Artists UP 601)
GOOD TIMES — Chic (Atlantic K 11310)
HERE COMES SUMMER — Child (Ariola Hansa AHA 5454)
DAMBUSTERS MARCH — The Enid (Pye 7P 106)
LOCOMOTION — Ritz (Epic EPC 7457)
SWEET LITTLE ROCK 'N' ROLLER — Showaddywaddy (Arista ARIST 278)
I WRITE THE SONGS — Barry Manilow (Arista ARIST 280)
MAKE LOVE TO ME — Helen Reddy
HALFWAY HOTEL — Voyager (Mountain VOY 1)

Radio Trent

NOTTINGHAM

ADD ONS

MARRIED MEN — Bonnie Tyler (RCA PB 5164)
GIRLS GIRLS GIRLS — Candidate (RAK 295)
DESIRE WIRE — Cindy Bullens (United Artists UP 36515)
WANTED — Dooleys (GTO GT 249)
MINUTE BY MINUTE — Doobie Brothers (Warner Brothers K 17411)
BAD GIRLS — Donna Summer (Casablanca CAN 155)
HONESTY — Billy Joel (CBS 7422)
LET'S GO — Cars (Elektra/Asylum K 12371)
GOING MY WAY — Driver 67 (Logo Go 355)
THE BOSS — Diana Ross (Motown TMG 1150)

Radio Victory

PORTSMOUTH

ADD ONS

ANGEL EYES — Abba (Epic EPC 7499)
THINKIN' — Steve Forbert (Epic EPC 7491)
OOH WHAT A LIFE — Gibson Brothers (Island WIP 6503)
KISS YOU ALL OVER — Millie Jackson (Spring 2095 091)
GIRLS GIRLS GIRLS — Candidate (RAK 295)
THE BITCH — Olympic Runners (Polydor POSP 63)
KID — The Pretenders (Real ARE 9)
WE DON'T TALK ANY MORE — Cliff Richard (EMI 2975)
BAD GIRLS — Donna Summer (Casablanca CAN 155)

BBC Blackburn

HIT PICKS

Nigel Dyson: MOONRAKER — Shirley Bassey (United Artists UP 602)
Kath Dutton: DISCO MATILDA — Dame Edna Everage
Phil Scott: SWEET LITTLE ROCK 'N' ROLLER — Showaddywaddy (Arista ARIST 278)

BBC Medway

PRESENTER PICKS

Brian Faulkner: MOONRAKER — Shirley Bassey (United Artists UP 602)
Don Durbridge: ANGEL EYES — Abba (Epic EPC 7499)
John Thurston: COOL WATER — Windsor Davies/Don Estelle (United Artists UP 36534)
Mike Brill: RING RING — Chris Rainbow (EMI 2966)
Dave Brown: SWEET LITTLE ROCK 'N' ROLLER — Showaddywaddy (Arista ARIST 278)
Ian Pearson: I WRITE THE SONGS — Barry Manilow (Arista ARIST 280)
Tony Valence: OOH WHAT A LIFE — Gibson Brothers (Island WIP 6503)

ADD ONS

HONESTY — Billy Joel (CBS 7422)
TAXI — Brotherhood Of Man (Pye 7P 110)
MY LOVE — Joe Dolan (Pye 7N 46186)
THE GOLDEN LADY — The Three Degrees (Ariola ARO 170)
CELLO CAPRICE — Andre Dudek (Laser LAS 4)

Radio Wales

Dan Damon: UNTOUCHABLE AND FREE — Adrian Gurvitz (Jet 147)
Richard Rees: CHURCH — Bob Welch (Capitol CL 16086)
RING MY BELL — Anita Ward (TK TKR 7543)
DANCE AWAY — Roxy Music (Polydor POSP 55)
ARE FRIENDS ELECTRIC — Tubeway Army (Beggars Banquet BEG 18)
SUNDAY GIRL — Blondie (Chrysalis CHS 2332)

BBC Scotland

Jimmy Mack: ANGEL EYES — Abba (Epic EPC 7499)
Tom Ferrie: BANG BANG — B.A. Robertson (Atlantic K 13152)
Rhythm & News: LOVE YOU'RE MAKING ALL THE FOOLS — Ted (Epic EPC 7177)
Nightbeat: CHURCH — Bob Welch (Capitol CL 16086)
WANTED — Dooleys (GTO GT 249)
BORN TO BE ALIVE — Patrick Hernandez (Gem 4)
MARRIED MEN — Bonnie Tyler (Victor PB 5164)
ONE RULE FOR YOU — After The Fire (CBS 7025)

BBC Ulster

ADD ONS

BAD GIRLS — Donna Summer (Casablanca CAN 155)
IF I HAD YOU — Korgis (Rialto TREB 103)
THEY DON'T KNOW — Kirsty McColl (Stiff BUY 47)
STAY THE NIGHT — Jane Olivor (CBS 236)
SWEET LITTLE ROCK 'N' ROLLER — Showaddywaddy (Arista ARIST 278)
I CAN'T STAND IT NO MORE — Peter Frampton (A&M AMS 7349)

Manx Radio

Andy Mac: YOU'RE THE ONLY ONE — Dolly Parton (RCA PB 5177)
Su Richardson: I WILL SURVIVE — Billie Jo Spears (United Artists UP 601)
Mike Reynolds: MINUTE BY MINUTE — Doobie Brothers (Warner Brothers K 17411)
Tony Myles: STAY THE NIGHT — Jane Olivor (CBS 7236)
Dave Eager: I WRITE THE SONGS — Barry Manilow (Arista ARIST 280)
Stu Lowe: IT MUST BE LOVE — Alton McLean Destiny
GOOD TIMES — Chic (Atlantic K 11310)
GERTCHA — Chas and Dave (EMI 2947)
BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451)
DEEPER THAN THE NIGHT — Olivia Newton John (EMI 2954)

BBC Leicester

HIT PICKS

Mike Smith: STAY WITH ME TILL DAWN — Judie Tzuke (Rocket XPRES 17)
Lee McCarthy: I CAN'T STAND IT NO MORE — Peter Frampton (A&M AMS 7449)
Dennis Coath: I HEARD IT THROUGH THE GRAPEVINE — Creedence Clearwater Revival
Colin Webb: BABYLON BURNING — The Ruts (Virgin VS 271)

A big catch in Poacher

By TONY BYWORTH

THE SUCCESS of the Warrington-based group, Poacher, during the past 18 months has rested upon a number of factors — not least of all the support and backing of an aggressive management/agency company, David Anthony Promotions.

Dave Warwick, a partner in David Anthony Promotions, admits that the right product and marketing potential of the group also counts in any act's success, but lays particular emphasis upon the forceful promotional approach. It's an attitude that all too seldom raises its head within the British country scene and, undoubtedly, a reason why Poacher are now well known among audiences outside of country and other, longer established acts aren't. "The business does need promoting," agrees Warwick. "I think too many people tend to sit down and say 'why hasn't it happened for us'. It hasn't happened for them because they haven't been aggressive and, unfortunately, it's an aggressive business.

Faith

The signing of Poacher to David Anthony Promotions displays the faith the company had in the group in the first instance. Up until that time, the Warrington-located company, which had been around for six years, had not handled any country acts but, rather, had built the majority of their business upon the representation of a number of television personalities.

"I had known the lads in Poacher before they had ever joined up to form the group," Warwick explains. "Once the group was formed I realised that there was something very saleable there and I asked them to give me 12 months to see what we

could get together as a team rather than as a 'them and us' type situation. And within 12 months it worked."

Although the group first came into the national spotlight as the result of an appearance on ATV's New Faces, the 6 piece band — by that time — had already received a certain amount of regional recognition.

Formed by Tim Flaherty, who had come into the country by way of a background of traditional Irish and Scottish music, Poacher had already proved themselves successful with a slot on BBC-TV North's We'll Call You and the locally organised a Star Is Born competition.

With a New Faces victory under their belt — and an appearance set for the All Winners' Show — a recording deal was then set up with Bob Kingston's newly formed RK label. Perhaps a little strange that a new recording outlet would sign a British country band, but Warwick believes that Kingston, like himself, saw the group's potential far outstretching the basic country market.

Another reason for Poacher's continual success since the beginning of '78 has been Warwick's resourcefulness in bringing in outside companies group's workings, a move that has helped Poacher not only to get themselves known in Britain but also in many overseas areas.

The enlisting of "outside" aid first came via the assistance of the Vladivar vodka company.

"Vladivar vodka is a company in Warrington which has got a sense of

fun and a sense of promotion. I just walked into its office and said 'we're from Warrington, you're from Warrington — we're signing a recording contract and I would like to sign it in your vodka factory'. We did it on February 14, we threw a Valentine day's party for all the staff.

Active backer

Although Vladivar is still an active backer, Dave Warwick has subsequently sought out other sponsors and, currently, has another half dozen companies — including a worldwide deal with Randall Amplification as well as the Premier Drum Company and Hohner Instruments — in support of the group: "Currently, I'm talking to a major vehicle company which brings the total up to 7 major sponsors which, I think, makes Poacher the first band ever to do that."

The international sponsorship has helped the group achieve ambitions outside of the UK, just one being an appearance at Tulsa's International Music Festival, organised by Oklahoma manager/agent Jim Halsey last November.

Dave Warwick believes in the American market as an important stepping stone for further establishment in Britain and, besides future concert appearances, is also trying to tie up a Stateside recording deal. At the time of the group's Tulsa appearance, their single Darling — via a one off deal with Nashville's Republic label — had received extensive airplays and secured a Top 80 position in



POACHER: the next step comes in September

Billboard's Country Singles Chart.

Warwick, nevertheless, is not put off by Poacher being known as a country band although he does acknowledge that the musical classification can often be a drawback.

"I certainly don't mind the country tag, but the problem exists that once you say 'country' some people start thinkin of country and western, bacon and beans, and cowboys . . . they don't think of country-rock or progressive country music."

Poacher aren't deserving of such classification. With a line-up featuring Tim Flaherty (lead vocals, rhythm, guitar); Peter John Frampton (lead guitar); Alan Crookes (bass guitar); Peter Longbottom (steel guitar and banjo); Adrian Hart (guitar) and Stan Bennett (drums), the group are able to tackle Commander Cody's extroverted Hot Rod Lincoln with as

much ease as the original, sing-a-long styled ballads like Darling and One Faded Photograph.

And, once seen by audiences other than the basic country devotees, Poacher gathers the acclaim. Dave Warwick illustrates the point by noting that the group has regularly filled the Barcelona in Leeds — a disco that holds 1,000 people. "There we're finding people coming up to us and saying that they don't like country but they like Poacher," he explains.

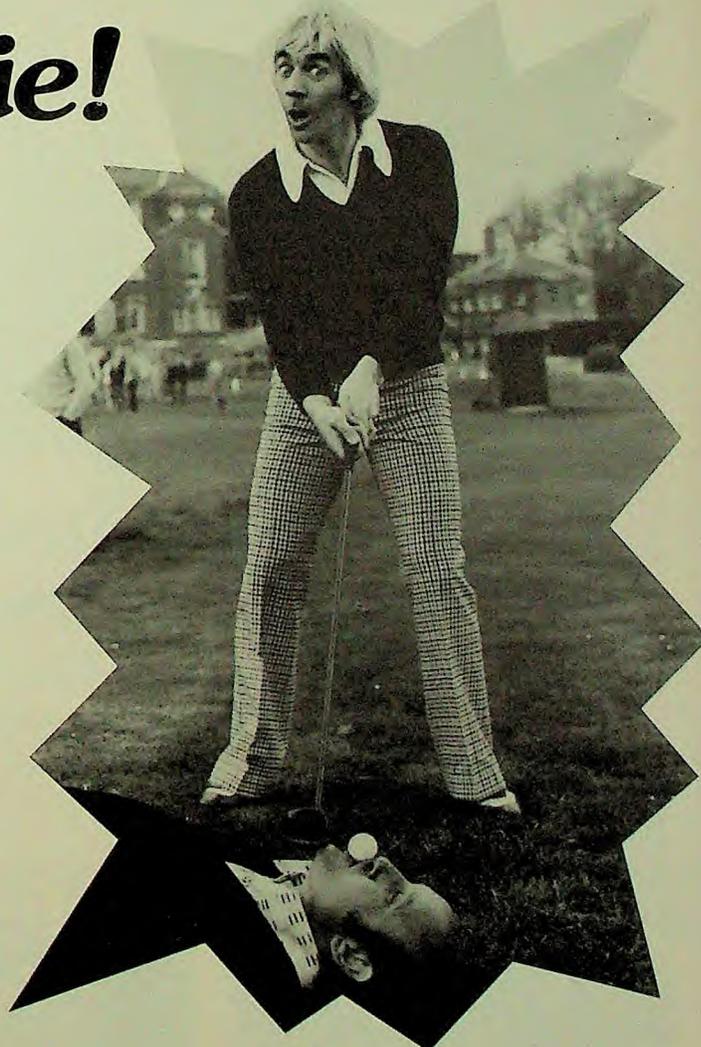
Undaunted by the prejudices that may exist for country, Poacher continues to make strides far greater than the majority of other acts on the British country scene. And the next important step happens in September when the 6 piece group will be seen as a support act to Don Williams on tour. And that's guaranteed to attract a great many new followers to the Warrington brand of country music.

Watch the birdie!

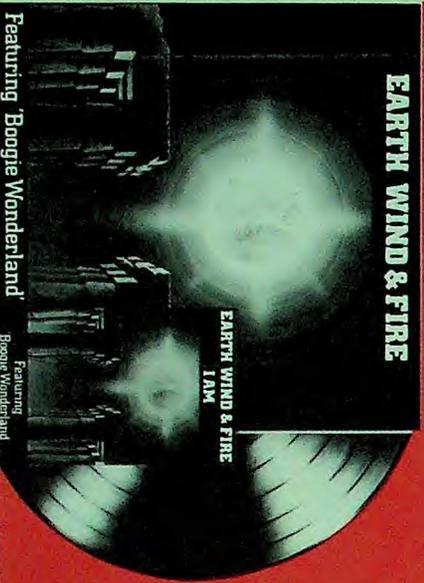
The Phonogram & MUSIC WEEK Quaich

Celebrity Pro-Am Golf Tournament
Sunday 5th August 1979
The R.A.C. Country Club
Woodcote Park, Epsom

For anyone interested in playing "ball"
or sponsoring a hole please contact
Sandie Meikle at Phonogram on 491 4600



18	30	The Dooleys	GTO GTTV 038
19	13	THE VERY BEST OF LEO SAVER	Chrysalis CDL 1222
20	21	RICKIE LEE JONES	Warner Brothers K 56628
21	26	FATE FOR BREAKFAST	CBS 86682
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23	22	DIRE STRAITS	Vertigo 9102 021
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25	16	AT BUDDOKAN Bob Dylan	CBS 96004
26	24	OUTLANDOS D'AMOUR Police	A&M AMILH 68502
27	29	BAD GIRLS Donna Summer	Casablanca CALD 5007
28	23	A MONUMENT TO BRITISH ROCK	Harvest EMTV 17
29	41	GO WEST Village People	Mercury 9109 621
30	35	BOOGIE BUS Various	Polystar 9198 174
31	NEW	CANDY O Cars	Elektra K 52148
32	56	THE WORLD IS FULL OF MARRIED MEN Original Soundtrack	Ronco RTD 2038
33	27	IT'S ALIVE Ramones	Sire SRK 26074
34	32	OUT OF THE BLUE Electric Light Orchestra	Jet JETDP 400
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65	-	TUBULAR BELLS Mike Oldfield	Virgin V 2001
66	53	PLASTIC LETTERS Blonde	Chrysalis CHR 1166
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68	61	52ND STREET Billy Joel	CBS 83181
69	67	THE BEST OF EARTH WIND & FIRE VOL. 1	CBS 83284
70	NEW	DYNASTY Kiss	Casablanca CALH 2051
71	-	AT THE BUDDOKAN Cheap Trick	Epic EPC 86083
72	50	REPEAT WHEN NECESSARY Dave Edmunds	Swansong SSK 59409
73	-	COLLECTION OF THEIR 20 GREATEST HITS Three Degrees	Epic EPC 10013
74	72	INFLAMMABLE MATERIAL Stiff Little Fingers	Rough Trade ROUGH 1
75	42	LEMON POPSCICLE Various	Warwick WW 5050



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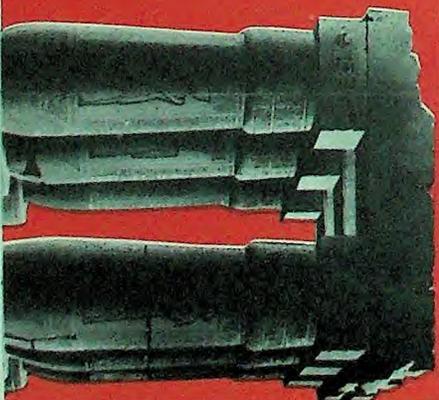
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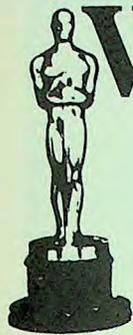


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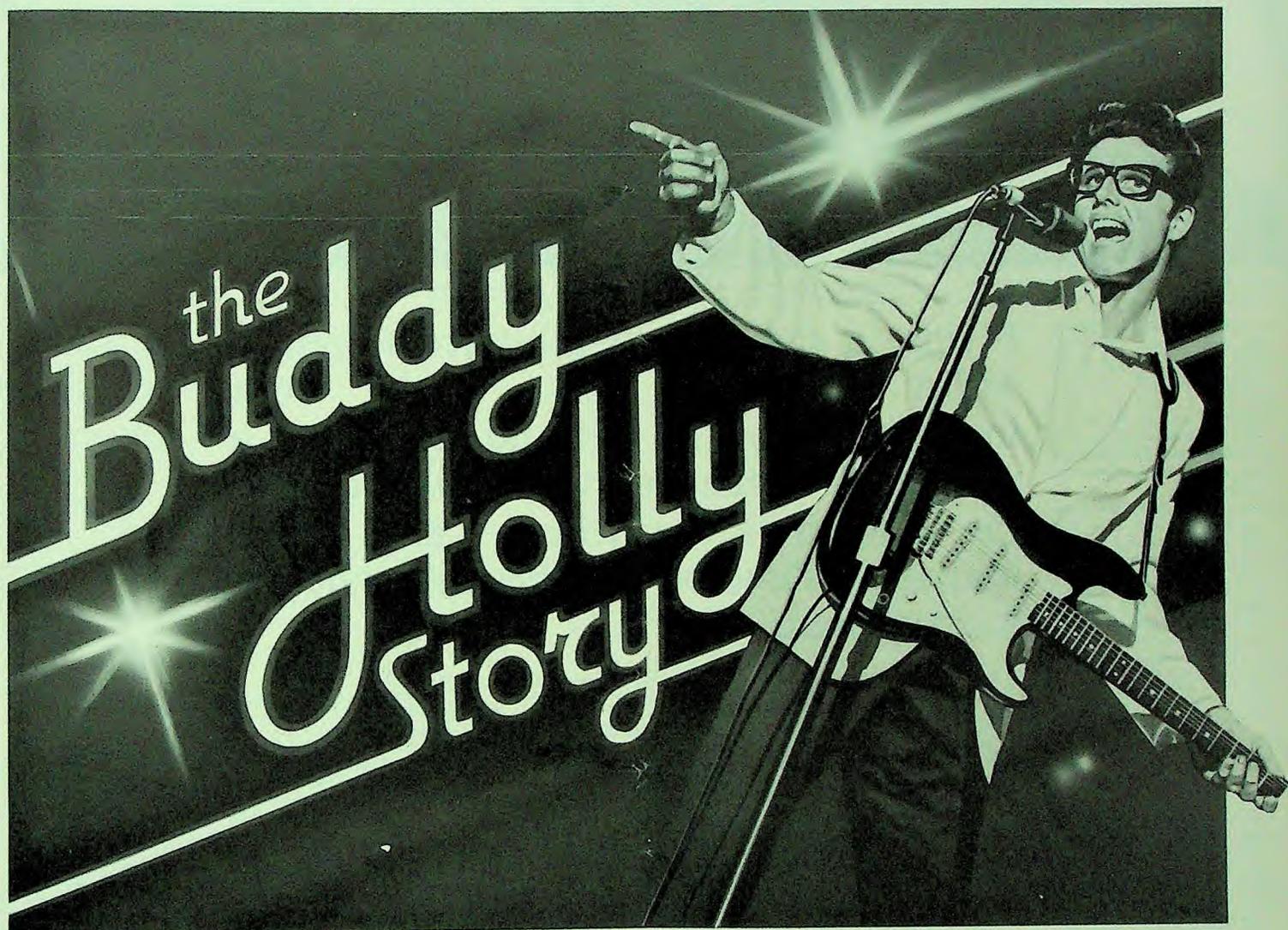


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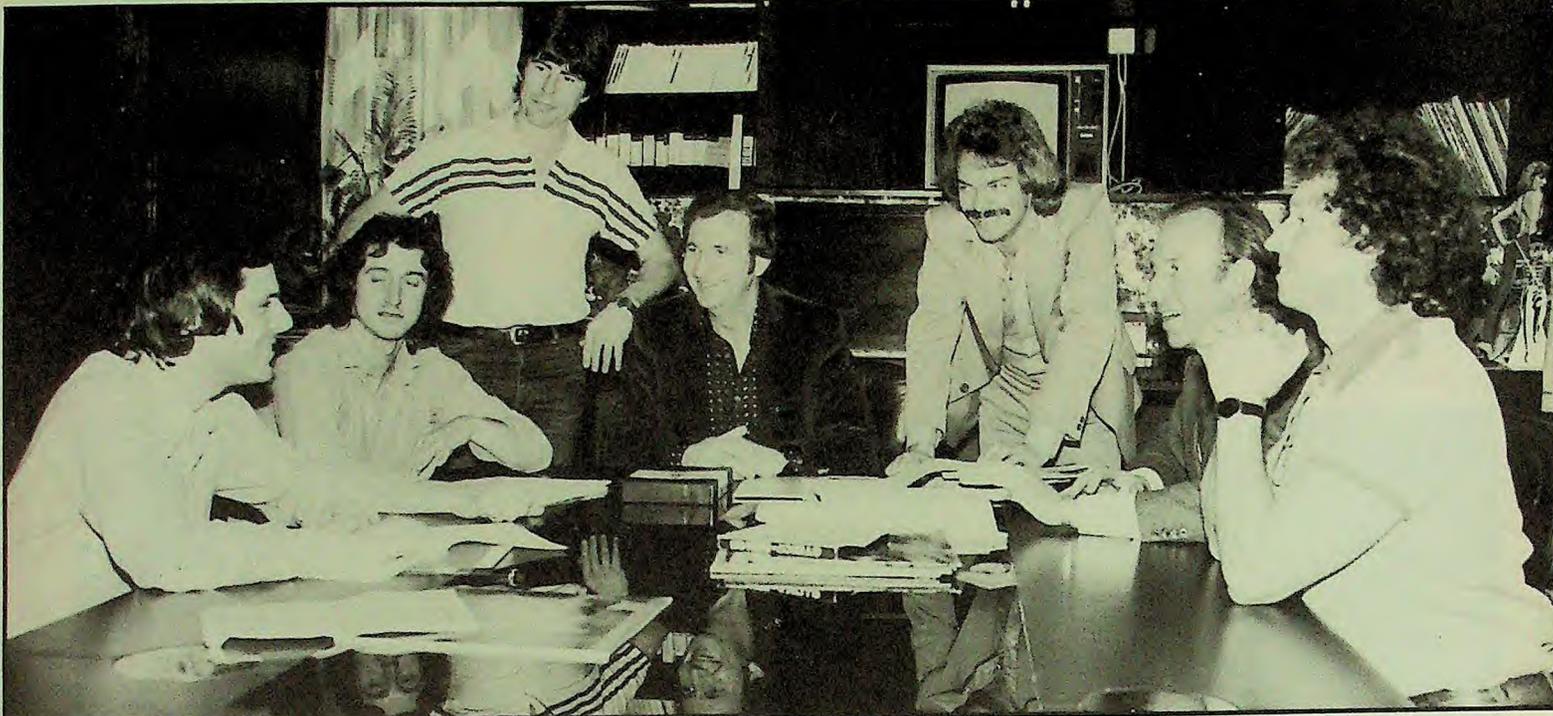
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FEATURE



PART OF the MCA/Infinity team planning their future as new-born independents, (l to r) Gary Davison (UK manager, Infinity), Ray Still (Infinity promotion), John Gould (MCA promotion), Roy Featherstone, Stuart Watson (marketing manager), John Wilkes (international manager) and Dave Brown (MCA promotion).

Flying in the face of all current trends, MCA Records this week went independent in the UK and set out on a policy of expansion which will double the company's workforce — and, hopes managing director Roy Featherstone, its market share.

development outside of North America and Canada, and with all their licensing deals (except Japan and Australia) coming up for renewal on December 31 this year, they have been looking at their territories with a view to future independence.

"We will be setting up something other than licensing deals in at least two European territories before the end of the year," says Featherstone.

All this expansionism has been accelerated, of course, by MCA's acquisition earlier this year of ABC Records and its vast catalogue and the courageous decision last year to invent an entirely new record company, Infinity, under the presidency of American Ron Alexenburg.

With the help of a brand new pressing and distribution deal with CBS which clicked smoothly into action on July 1, MCA UK is taking all this in its stride, but is at the same time determined not to lose sight of the qualities that have given the company its past successes — selective A & R policy and carefully planned marketing.

"We will continue to be open minded about product mix," said Featherstone. "I believe our strength comes from an ability to

handle a broad base of artists through country, pop, rock, soundtrack, cast albums and cellists with rock bands!"

Featherstone is now carefully structuring the company — newly named the MCA International Distribution Company Ltd — as they grow into a fully fledged independent. Label managers will be appointed and Featherstone will encourage an atmosphere of friendly competition within the company.

By RODNEY BURBECK and TERRY ANDERSON

"I see ourselves as a mini WEA," he said. "The labels will be given a degree of autonomy within the holding company and they will draw on the central services of sales, administration and international."

One label manager will develop the rich MCA and ABC back catalogues, another will handle more contemporary product and a third will look after Alexenburg's Infinity label. "Ron (Alexenburg) has entrusted us with the task of breaking his label and we are not going to let him down," says

Featherstone.

For the time being CBS will handle MCA's direct selling, although sales manager John Porter will look after the wholesalers and one shop himself.

"The wholesalers now represent about 20 per cent of the market," says Featherstone, "and because of the discounts wholesalers are currently asking I believe we have to deal with them ourselves."

Eventually, MCA will add its own sales force ND Featherstone sees this as inevitable.

"Competition is so fierce at dealer level we cannot afford not to be there ourselves. And CBS has kindly given us the option of switching to our own sales team whenever we feel we are ready."

Other additional staff will include an A & R manager — at the moment everyone in the company act as unofficial A & R men recommending acts and Featherstone himself has a pretty discerning pair of ears — a business affairs manager and a disco promotion person as well as various administrative people.

And although Featherstone is determined that the company will not outgrow its manageable proportions, he is, needless to say, keeping both ears open for

talent acquisition in this country or internationally.

"I would like a good singer songwriter in the Billy Joel, Dean Friedman mould, someone to write for other artists in the company; and of course a young, contemporary female singer on the lines of Lene Lovich."

"And if anyone knows of a nice, new English rock band . . .," added Stuart Watson, "tell them to call us!"

Although Featherstone expresses confidence in developing his company in the current uncertain economic climate, he is disturbed by the recent price rises, and the whole pricing structure of the UK industry.

"I decided to simply add on the VAT increase and then to do three months trading before making any decision on increasing our prices. It would have been immoral to have put up our prices alongside the VAT increase and I am not sure that some of my industry colleagues have gone about applying increases in the right way.

"If in three months we find there are substantial changes in the levels of catalogue sales, for instance, we will think again. But I believe there is a need for a complete rethink on prices. The German industry faced the same problem some three years ago and they threw out the traditional full price/mid price/budget lines and introduced pricing according to A & R and marketing investment. Superstars should be sold at top price and lesser known artists at lower prices."

Long term, Featherstone sees MCA at least doubling its current two to two and a half per cent market share and still keeping the company's "small is beautiful" philosophy — any more than that and he will have to think again and he will be on the way to dropping the "mini" from his "mini WEA" description.

"We have come this far with a handful of people by comparison to some companies," he added. "And it is gratifying that most of the original staff are still with me. I must pay tribute to their loyalty and dedication which I think has been unusual in this business of 'musical chairs'."

"They have stuck with us and now we are all going to reap the benefits as we move into the Eighties standing on our own feet."

"I have absolutely no qualms about going independent at this particular time" — MCA's MD, Roy Featherstone.

Featherstone — and his international manager John Wilkes — now also control the company's international

Welcome to our world



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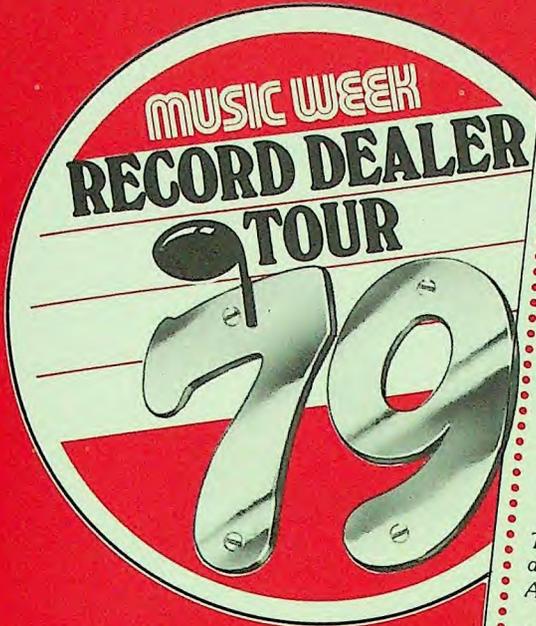
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Thursday 11 October	LIVERPOOL Adelphi Hotel
Monday 15 October	BIRMINGHAM Albany Hotel
Wed/Thurs 17/18 October	LONDON Kensington Town Hall

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ASHTON, Mark	D
ATLANTA RHYTHM SECTION	D
BADFINGER	L
BRIDGEWATER, Dee Dee	B
BROWN, Dennis	S
BROWN, James	I
CARS	L
COCKNEY REJECTS	F
COMIC ROMANCE	C
CRAMPS	H
DAVIS, John	L
DIO, Ronny	N
EDWARDS, Jimmy	N
ELDORADO	F
EUROPEANS	I
FATAL MICROBES	V
FINISHED TOUCH	T
FORBERT, Steve	T
FRESHMEN	Y
FRUIT	B
48 CHAIRS	S
GARRETT, Leif	N
GENGHIS KHAN	G
GLORIA MUNDI	Y
GORDON THE MORON	L
HAREEM	F
HEARTBREAKERS	G
HEDDA	M
HI INERGY	S
HUGHES, Glenn	I
HULL, Alan	A
HUNNIFORD, Gloria	A
IRONHORSE	G

JAGS	B
KERMIT	R
KIDDA BAND	F
KOMINOWSKI, Bogdan	B
L'ECLIPSE	I
LEPPARD, Def	R
LOVE, Sylvia	E
LOVELADY, Bill	R
MITCHELL, Joni	E
MOLESTERS	E
MONITORS	T
NAZARETH	S
NUGGETS	N
OLYMPIC RUNNERS	S
POISON GIRLS	H
POTTER, John/Clay	T
PRESTON, Billy/Syreeta	G
PLANETS	L
PURE ECSTASY	L
RA BEARS	S
RAISIN	T
RICHARDS, Digby	T
ROBERTS, Brian	B
SALFORD JETS	M
SAXON	B
SIEVEY, Chris	B
SIMON, Carly	V
SKYY	F
SUSSEX	T
TUMBLACK	C
WEATHER REPORT	B
WRECKLESS ERIC	H

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LISTINGS

AB

A WALK IN THE SEA, Corporation Rock, ALAN HULL, Rocket XPRES 19 (F)
 ANGEL EYES, Voulez Vous, ABBA, Epic EPC 7499(C)
 BACK OF MY HAND, Double Vision, THE JAGS, Island WIP 6501 (E)
 BAD FOR ME, Back Of Your Mind, DEE DEE BRIDGEWATER, Elektra/Asylum K 12370 (W)
 BAISER, Last, CHRIS SIEVEY, Rabid TOSH 109 (P)

BANANAS, I Don't Want No Plastic Lover, FRUIT, Aura AUS 110 (A)
 BANG BANG, B Side C Side, BRIAN ROBERTS, Elektra/Asylum K 13152 (W)
 BIG TEASER, Stallions Of The Highway, SAXON, Carrere CAR 118 (W)
 BIRDLAND, The Remark You Made, WEATHER REPORT, CBS 7701 (C)
 BLUE ANGEL, Something She's Said, BOGDAN KOMINOWSKI, Decca F 13845 (S)

CDE

CARIEBA, Invocation, TUMBLACK, Island 12 WIP 6500 (E)

CRY MYSELF TO SLEEP, Cowboys and Indians, COMIC ROMANCE, Warner Brothers K 17418 (W)
 DANCING IN THE STREET, Stand By My Side, MARK ASHTON, Anola ARO 175 (A)
 DO IT OR DIE, My Song, ATLANTA RHYTHM SECTION, Polydor 2095 081 (F)
 END OF CIVILISATION, Girl Behind The Curtain, MOLESTERS, Small Wonder SMALL 18 (SP)
 EXTRATERRESTRIAL LOVER, Extraterrestrial Lover, SYLVIA LOVE RCA PB 5168/PC 125168 (R)

FGH

FAST FRIENDS, French Breath, ELDORADO, Anola ARO 165 (A)
 FIGHTING MY WAY BACK, Saturday Night Fever, KIDDA BAND, Carrere CAR 119 (W)
 FIRST TIME AROUND, Disco Dancing, SKYY, Salsoul 12S SOL 119 (E)
 FIT FOR NOTHING, Sold On You, GORDON THE MORON, Rabid TOSH 111 (P)
 FLARES 'N' SLIPPERS/POLICE CAR, I Wanna Be A Star, COCKNEY REJECTS, Small Wonder SMALL 19 (SP)
 GENGHIS KHAN, Desert Land, GENGHIS KHAN, CBS 7317 (C)
 GET OFF THE PHONE, I Wanna Be Loved, THE HEARTBREAKERS, Beggars Banquet BEG 21 (W)
 GIVE THE CHILDREN BACK THEIR CHILDHOOD, In The Gloaming, GLORIA HUNNIFORD, Release RL 960 (I)

GO FOR IT, Go For It (Instrumental), BILLY PRESTON/SYREETA 12 Motown TMG 1139 (E)
 GO FOR IT, With You I'm Born Again, BILLY PRESTON/SYREETA Motown TMG 1139 (E)
 GOT WHAT IT TAKES, Childrens Islands, AMERICAN STANDARD BAND, Island WIP 6499 (E)
 HEX, Hex, POISON GIRLS, Small Wonder WEENY 4 (SP)
 HIT AND MISS JUDY, Let's Go To The Pictures/I Need A Situation WRECKLESS ERIC, Siff S12 BUY 49 (E)

HUMAN FLY/THE WAY I WALK/DOMINO, Surfin' Bird/Lonesome Town, THE CRAMPS, Illegal ILS 12013 (FP)

ILM

I FOUND A WOMAN, L.A. Cutoff, GLENN HUGHES, Safari SAFE 14 (SP)
 IN THE SUMMERTIME, And Should You Leave Me Now, L'ECLIPSE Pye 7P 111/12P111 (A)
 IT WASN'T ME, It Wasn't Me, EUROPEANS, Rialto TREB 105 (S)
 ITS TOO FUNKY IN HERE, Are We Really Dancing, JAMES BROWN, Polydor POSP 68 (F)
 LEAP IN THE DARK, Summer Ice, NEIL ARDLEY, Decca FR 13847 (S)
 LET'S GO, That's It, CARS, Elektra/Asylum K 12371 (W)
 LINES, Further Down, THE PLANETS, Rialto TREB 104 (S)
 (LOOK OUT) FOR THE BOOGIE MAN, Mama Don't Boogie No More, HAREEM, Creole CR 172 (C/CR)
 LOVE IS ALL SITTING IN A DREAM, Little Chalk Blue/Homeward, RONNY DIO/JOHN LAWTON & GUESTS AT ROGER GLOVER'S BUTTERFLY BALL, Safari SAFE EP1 (SP)
 LOVE IS GONNA COME AT LAST, Sail Away, BADFINGER, Elektra/Asylum K 12369 (W)
 LOVE MAGIC, Holder, JOHN DAVIS AND THE MONSTER ORCHESTRA, CBS 7479 (C)
 MANCHESTER BOYS, The Last Bus, SALFORD JETS, EMI International INT 590 (E)
 MORNING LOVERS LIVE FOREVER, Carrie, HEDDA, Pye 7P 113 (A)

NOR

NEW YORK CITY LIGHTS/ONCE A FOOL, Special King Of Girl, LEIF GARRETT, Scottie K 11316 (W)
 NEW YORK HARLEM SESSION, Proud Mary, NUGGETS, Mercury 6027 010 129198 277 (F)
 NORA'S DIARY, Call Me A Fraud, JIMMY EDWARDS, Warner Brothers K 17415 (W)
 ONE AND ONLY, She's Got It, IRON HORSE, Atlantic K 11319 (W)
 RAINBOW CONNECTION, I Hope That Something Better Comes Along, KERMIT, CBS 7496 (C)
 REGGAE FOR IT NOW, Reggae For Strings, BILL LOVELADY, Charisma CB 337 (F)

RIDE INTO THE SUN, Getcha Rocks Off/The Overture, DEF LEPPARD, Bludgeon Rifola MSB 001 (P)

STV

SHOULD I, Cassandra, DENNIS BROWN, Laser LAS 7 (W)
 SHOULD A GONE DANCIN', Peace Land, HI INERGY, Motown TMG 1142/12TMG 1142 (E)
 SNAP IT AROUND, Psyche Sluts, 48 CHAIRS, Absurd A3 (RT)
 SPAIN, Artists, RA BEARS, Release RL 970 (Outlet)
 SPEEDING ON, Down The Line, JOHN POTTER'S CLAY, Nighthawk HOT 3 (FP)
 STAR, Born To Love, NAZARETH, Mountain TOPS 45 (F)
 SUBSTITUTE, Ghetto Nation, RICHARD ACE, Blue Inc INC 6 (W)
 TELEGRAM, Compulsory Fun, MONITORS, RSO 39 (F)
 THE BITCH, Energy Beam, OLYMPIC RUNNERS, Polydor POSP 63/POSPX 63 (F)
 THE DOWN SOUND PART ONE, The Down Sound Part Two, FINISHED TOUCH, Motown TMG 1151 (E)
 THE DRY CLEANER FROM DES MOINES, God Must Be A Boogie Man, JONI MITCHELL, Elektra/Asylum K 13154 (W)
 THE MAN THAT I LOVE IS IN, I Wanna Go Dancing, RAISIN, Contact CON 3 (A)
 THINKIN', You Can't Win If You Do Not Play, STEVE FORBERT, Epic EPC 7491 (C)
 THROUGH THE NIGHT, Let Me Discover You, PURE ECSTASY, Rampage RAM 43 (I)
 TIME TO GO TO BED, Losing You, DIGBY RICHARDS, RCA PB 5166 (R)
 TREAT ME KIND, What's The Point, SUSSEX, Genetic/Radar ADA 40 (W)
 VENGEANCE, I Love You By Heart, CARLY SIMON, Elektra/Asylum K 12362 (W)
 VIOLENCE GROWS, Beautiful Pictures Cry Baby, FATAL MICROBES, Small Wonder SMALL 20 (SP)
 Y.Y., Do You Believe? GLORIA MUNDI, Victor PB 5169 (R)
 YOU AIN'T NEVER, A Bombing Run, FRESHMEN, Release RL 971 (Outlet)



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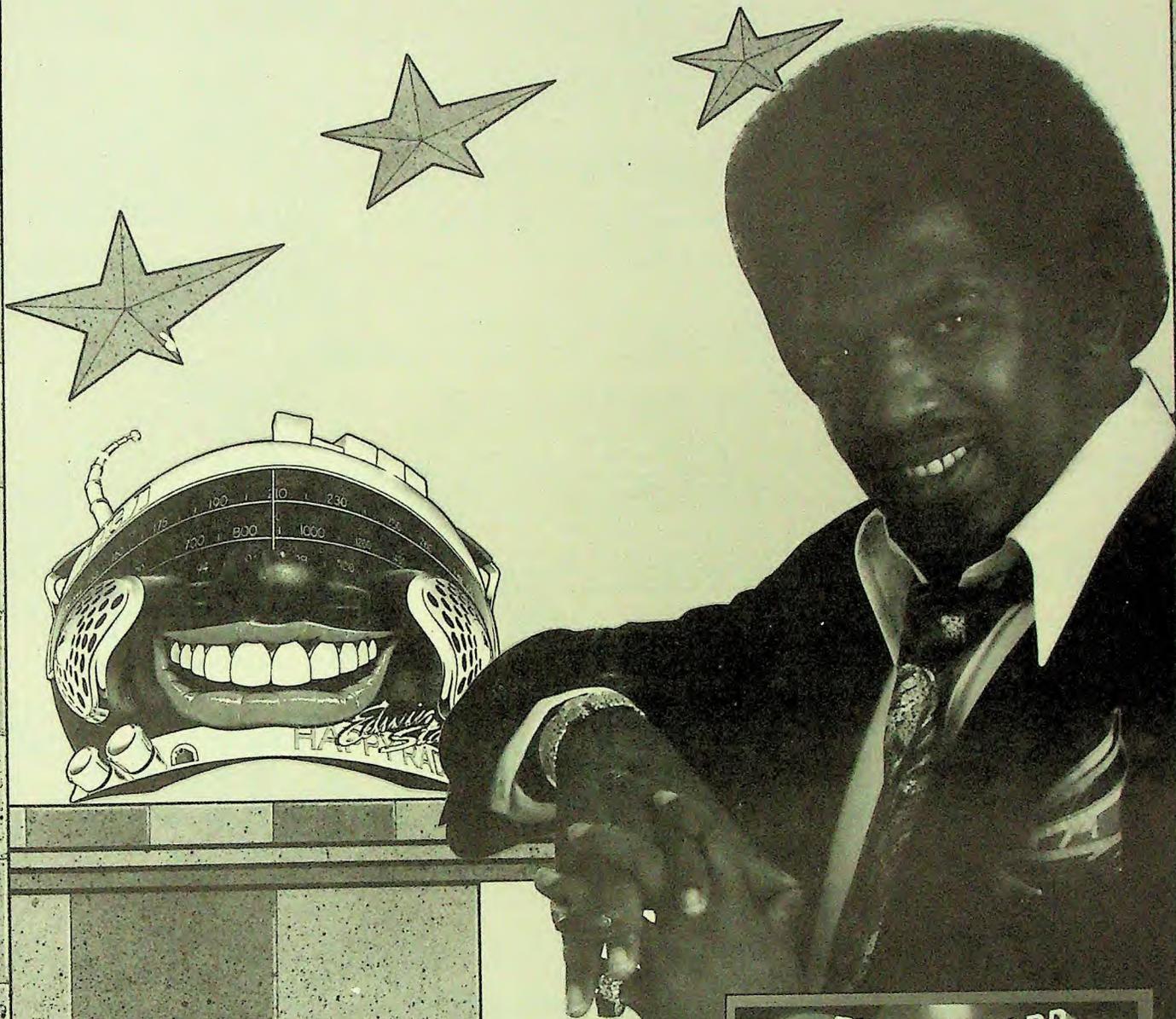
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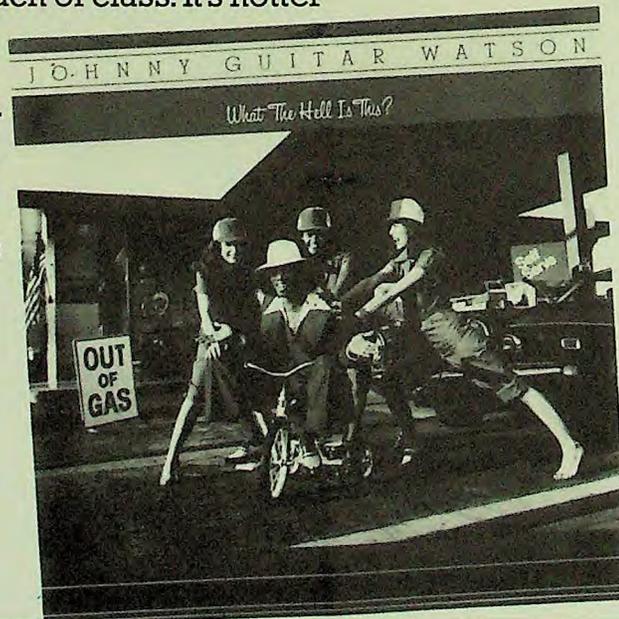
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SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
PUBLIC IMAGE Death Disco Virgin VS 274 (Virgin) - 7" Virgin VS 27412 (Virgin) - 12"	June 29	Public Image (9, 1978, eight weeks charting, entering October 21).	12" limited edition with same basic sleeve design for 7", 12". Band with expected large review coverage in new wave consumer music press, fanzines, monthlies with airplay on selected programmes. AB: Formed with duo noise, ceremony after demise of active Sex Pistols, attracting considerable media coverage, charted strongly with first single, album.	Less a tune than repetitive, remorselessly grinding 'death' beat. Vocals laid back, drums plus bass very much to fore. Unlikely ever to adorn general playlists of stations but cult status of band plus their own uniqueness will chart record. Interesting to see Legs & Co dance to this one.
MAX WEBSTER Let Go The Line Capitol CL 16088 (EMI)	June 29	Paradise Skies (43, entering May 19, three weeks charting, picture disc).	Follows recent brief hit, band tour; massive publicity - including press, radio interviews, ads in trade - consumer, special press mail-outs, radio concentration for what was at time unknown band, support act for UK tour. Tour with Rush ran from April 23-May 15 with previous 45, 7", 12", full colour bag, with radio slots on eight ILR stations. 60,000 flimsy disco album tasters given away at concerts. New 45 part of this general build-up with colour sleeve, back announcing album A Million Vocations (EST 11837). Front somewhat blurred, indistinct pic of group. AB: Unknown (to UK) Canadian band, four guys with variety of musical style.	Only real classic song could salvage something for band from seemingly poor consumer response to barrage of promotion on recent single, album, tour. This number not that but certainly cut above general run of 45 releases. Shines particularly for intelligent arrangement, subtly of pace, use of piano, organ drums plus overhaul ever present soothing, affective working of strings. Vocals more than adequate, content to let song speak for itself, with particularly delightful compression of lines mid-way through disc. Deserves chart on merit.
ABBA Angel Eyes/Voulez Vous Epic EPC 7499 (CBS)	July 6	14 hits from 1974 onwards with recent Chiquitita (2, entering 3.2.79 with 9 week run). Does Your Mother Know (4, entering May 5).	Major name act, continuous succession of hits, in album charts with attendant publicity, recent TOTP, general television, radio interviews. AB: Swedish foursome, came to prominence for winning Eurovision via Waterloo (1, 1974), hit albums, tours followed once uncertain 12 months following over for then Ring Ring (32, 1974), I Do I Do I Do I Do (38, 1975). SOS heralded better chart fortune. Girls sing, so too guys but they also produce, songwriter.	Some might question release of yet more cuts off already monster selling LP, Voulez-Vous (EPC 86086) but that withstanding both A sides possess hit single ingredients with extra plus to Voulez-Vous. This cut possesses more mystery, intrigue with longer build-up before richness of chorus riff revealed, girl harmonies, trumpet scoring. Angel Eyes fast paced disc with girl vocals slightly shrill, less imagination in production.
CHANTAL CURTIS Get Another Love Pye 7P 5003 - 7" (Pye) Pye 12P 5003 - 12" (Pye)	June 29	None	P.A. tour of discos. Special press release, servicing of relevant club, disco outlets with import version (Key K5100) in various disc charts. AB: Unknown artist, disc touted around Maida by French manager Claude Ebrard. Picked up by small New York outfit, Keylock label. Remixed in 12" form, Peter Rodriguez, assistants, Glen Blacks, Gerry Rachel, Via Roan Wynter, Dave McAleer signing deal with Ebrard, Pye rush released disc here.	Only 7" received for review, from that difficult to see why excitement, seems basically pleasant disco. 124 bpm outing. Competent vocals allied to funky instrumentation which give no unexpected moments. Doubtless 12" has extra lift. Lady has vocal feel of say current Anita Ward performance but lyric alith in story line with no immediacy of Ring My Bell. Expect sales but airplay vital.
CHIC Good Times Atlantic CL 11310 (WEA)	June 29	Dance, Dance, Dance (6, 1978), Everybody Dance (12, '78), Le Freak (7, 1978/9, leaving chart 10th week of year), I Want Your Love (4, 1979, entering February 24, 11 week run).	Basic servicing of club, discos, DJs with group now well established regular hit artists with 12" available. AB: US disco group, 15 months. U.K. visits. Own style.	113 bpm, less attractive than previous hits, no real charm but possessed with infectious beat with 12" featuring four minutes plus clapping offbeat, long bass run, insistent piano. 7" gives opening lines, vocal attack very similar to Sister Sledge, We Are Family. Presumable major chart record but next one needs more attention from all angles lest the downward spiral begins.
THE DOOBIE BROTHERS Minute By Minute Warner K 17411 (WEA)	June 29	Three hits, Listen To The Music (29, 1974), Take Me In Your Arms (29, 1975), What A Fool Believes (31, 1979, entering February 17) 11 weeks with one week break between chart positions 69, 72).	Recent group hit, popular band with more success in LP field than singles, usual company servicing of media, featured Radio One, Roundtable. AB: Originally called Pud, formed California 1970, hard rock band then gospel-orientated, signed Warners 1971. Known for horn scoring, hit LP's sell-out UK gigs early 1974, joined by Steely Dan guitarist Jeff Baxter though Baxter recently out of band. Revival here with recent transatlantic hit which deserved more success.	Quality outing follow-up. Begins with captivating run up the scale with accentuation of volume before drums. Jazz feel, fine back-up vocals with title line over against lead vocal sung verse. Lovely use of stereo, initial scoring into left before chords on right with eventual mix. Title line given repetitive treatment near end of disc. Might be too good for really high chart placing for not so immediate as last.
CHINA BURTON You Don't Care Logo GO 111 354 (RCA) 12" Logo GO 354 (RCA) 7"	June 29	None	12" limited edition, black vinyl with long version one side, instrumental on other. PR, Sall "O", special newsletter with extra mail-out plus press release from Logo. Usual servicing of media. AB: First solo, debut single for Logo by Burton, American born, writer of successful songs for Tina Charles, Biddu, Jimmy James. Recorded Sussex.	Lively disco outing with good arrangement, mix, vocals - instrumentation. Opens with conventional strings, handclapping with 12" giving long extended percussion breaks, later vocals plus trumpet scoring, handclaps. Although good riff question though whether strong enough but basically good release with chart chance.
COWBOYS INTERNATIONAL Nothing Doing Virgin VS 267 (Virgin)	June 29	None	Red Shadow PR, Nancy Steel (01-228-8715), headlining dates around country including London's, Nashville, expected consumer press reviews, band coverage in live review columns. Full consumer, trade ads, store posters, wall posters, badges. Black vinyl in full colour bag with free transparent flexi-disc of Many Times. AB: Gradual acceptance of band with recent major festival gig, Loch Lomond, first album due for recording. Lead singer Ken Lockie recent victim pleurisy, virus pneumonia.	Ideal song for Russell Mael of Sparks, similarities in vocal inflexions here with his, arrangement in parts reminds of The Number One Song In Heaven. Catchy up-the-scale riff with thickening of arrangement at this point but even if, which it is, good sounding disc, nevertheless mysterious killer ingredient missing. Not easy to remember after hearing. With promotion plus media memories of fairly well aired last 45, this might well be reasonable chart hit.
THE JOLLY BROTHERS Conscious Man Ballistic 12 - UP 36415 (UA) 12" UP 36415 (UA) - 7"	June 29	None	12" colour sleeve disco 45 mix. Servicing of clubs with particular attention toward black market, maps, programmes, reggae clubs. AB: Jamaican artists two in number, from Kingston. Recorded Lee Perry studio.	With reggae providing hits via Dennis Brown, Eddy Grant no reason why media (though not noticed) shouldn't increase reggae coverage - certainly this ideal for general audience with its delicious funky air. Is captivating with pleasing freshness. On 12" engaging instrumental break but also good use of vocals with at points one voice, others featuring combined forces of brothers. Dramatic ending with very late change into single word explosions plus accompanying musical instrumentation. Deserves big airplay, should in no way be shunted into specialist corners.

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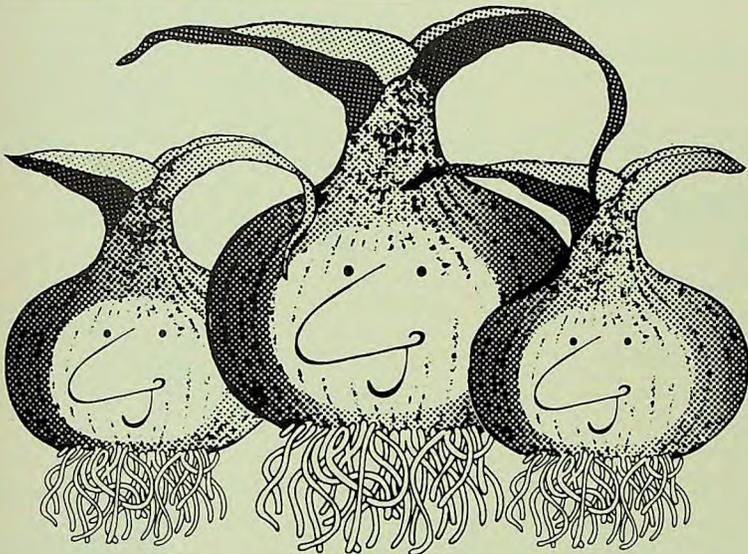
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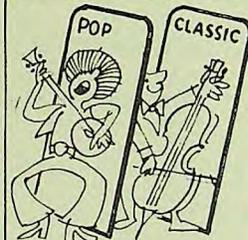
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ANNOUNCEMENT

ATTENTION all Record Retailers

You are already using *Music Week* as an advertising medium for your company. Have you ever thought about using it for yourself?

Music Week Market Place has already proved that it can sell flats, motor cars and even houses. For example, a recently placed classified ad. from Joe Stanley of Mettle Records selling a 1971 Rolls Royce Corniche resulted in a massive response and an immediate sale.

As a result of this and other successful property/automobile ads we are creating a new section which will give you access to this valuable market at a highly competitive rate.

You will be reaching 67,000 readers (*NOP research January 1979) all of whom could be interested in your car, flat, house, dog or palace.

Copy date for classified advertisements is 10 days in advance of issue date.

For further information or bookings please contact me on the following number Dave Pinnington 8361522.

COPY DEADLINE

Music Week would like to remind *Market Place* advertisers that the copy deadline for all classified advertisements is the Wednesday 10 days before issue publication date and that this deadline applies to advertisements that have already had their insertion confirmed.

While it may well be possible to obtain advertising space on the deadline day itself this is not always the case and clients are advised to book as early as possible.

POSITIONS

SECRETARY

Record Company W.1.

WEA Records Ltd., a division of Warner Communications, require an experienced Secretary to provide secretarial support and general assistance to the Director of Sales and Marketing.

This interesting position is best suited to an organised person who can work on own initiative.

Preferably aged 25+, the successful applicant should have a good standard of education, preferably to 'A' level or equivalent; Maths. and English 'O' levels are essential. We also require speeds of 100/60 wpm and a good telephone manner. A driving licence would be an advantage.

In return we can offer a good starting salary and first class company benefits including four weeks' holiday, discount record scheme and the use of our sauna, solarium and gym.

Please contact:

Virginia Barnes,
Personnel Assistant,
WEA Records Ltd.,
20 Broadwick Street,
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01-434 3232 ext 273.

WEA A Warner Communications Company



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3 Lookwood Walk, Romford, Romford (0708) 24038

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Bob Dylan-Live at Budokan (trade £4.63) our price £4.10.
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Classic Rock - Vol 1 (K-Tel) our price £1.85.
Slim Whitman - Ghost Riders our price £1.20.
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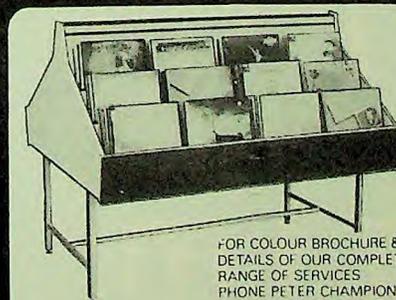
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CHART FOR PERIOD JUNE 18-23

TOP 75 ALBUMS

NEW ENTRY
 PLATINUM LP (300,000 units as of Jan '79)
 GOLD LP (100,000 units as of Jan '79)
 SILVER LP (60,000 units as of Jan '79)
 RE-ENTRY

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number
1	1	3	DISCOVERY Electric Light Orchestra	Jet JETLX 500 (C)
2	3	41	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)
3	2	13	LAST THE WHOLE NIGHT LONG James Last (James Last)	Polydor PTD 001 (F)
4	10	5	REPLICAS Tubeway Army	Beggars Banquet BEGA 7 (W)
5	7	3	I AM Earth Wind & Fire	CBS 86084 (C)
6	4	8	VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86086 (C)
7	6	3	BACK TO THE EGG Wings (Paul McCartney/Chris Thomas)	Parlophone PCTC 257 (E)
8	25	2	BRIDGES John Williams	Lotus WH 5015 (K)
9	5	3	COMMUNIQUE Dire Straits	Vertigo 9102 031 (F)
10	14	6	NIGHT OWL Gerry Rafferty (H. Murphy/G. Rafferty)	United Artists UAK 30238 (E)
11	19	15	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)	A&M AMLK 63708 (C)
12	9	6	DO IT YOURSELF Ian Dury	Stiff SEEZ 14 (E)
13	8	5	LODGER David Bowie (Tony Visconti/David Bowie)	RCA BOWLP 1 (R)
14	12	6	SKY Sky	Ariola ARLH 5022 (A)
15	17	19	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)
16	15	6	THIS IS IT Various	CBS 10014 (C)
17	11	16	MANIFESTO Roxy Music (Roxy Music)	Polydor POLH 001 (F)
18	30	2	THE BEST OF THE DOOLEYS The Dooleys (Ben Findon)	GTO GTTV 038 (C)
19	13	9	THE VERY BEST OF LEO SAYER Leo Sayer	Chrysalis CDL 1222 (F)
20	21	4	RICKIE LEE JONES Rickie Lee Jones	Warner Brothers K 56628 (W)
21	26	12	FATE FOR BREAKFAST Art Garfunkel (Louie Shelton)	CBS 86082 (C)
22	22	1	LIVE KILLERS Queen (Queen)	EMI EMSP 330 (E)
23	22	18	DIRE STRAITS Dire Straits (Muff Winwood)	Vertigo 9102 021 (F)
24	20	10	BLACK ROSE - A ROSE LEGEND Thin Lizzy (Tony Visconti/Thin Lizzy)	Vertigo 9102 032 (F)
25	16	7	AT BUDOKAN Bob Dylan (D. De Vito)	CBS 96004 (C)
26	24	12	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)
27	29	6	BAD GIRLS Donna Summer	Casablanca CALD 5007 (A)
28	23	7	A MONUMENT TO BRITISH ROCK Various	Harvest EMTV 17 (E)
29	41	9	GO WEST Village People (Jacques Morali/N. Belolo)	Mercury 9109 621 (F)
30	35	8	BOOGIE BUS Various	Polystar 9198 174 (F)
31	31	1	CANDY O Cars	Elektra K 52148 (W)
32	56	2	THE WORLD IS FULL OF MARRIED MEN Original Soundtrack	Ronco RTD 2038
33	27	3	IT'S ALIVE Ramones	Sire SRK 26074 (W)
34	32	85	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)
35	18	8	THE BILLIE JO SPEARS SINGLES ALBUM Billie Jo Spears (L. Butler)	United Artists UAK 30231 (E)
36	40	27	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)
37	47	17	BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand (Various)	CBS 10012 (C)
38	43	2	GREATEST HITS Creedance Clearwater Revival (J. Fogarty)	Fantasy FT 558 (E)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Publisher	Label number
39	64	6	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Price)	Virgin V 2086 (C)	
40	31	2	THE KIDS ARE ALRIGHT The Who (J. Entwistle)	Polydor 2675 174 (F)	
41	46	53	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)	
42	28	31	SPIRITS HAVING FLOWN Bee Gees (Bee Gees)	RSO RSBG 001 (F)	
43	51	3	LABOUR OF LUST Nick Lowe (Nick Lowe)	Radar RAD 21 (W)	
44	52	18	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols (Various)	Virgin VD 2510 (C)	
45	36	9	WE ARE FAMILY Sister Sledge (Bernard Edwards/Nile Rodgers)	Atlantic K 50587 (W)	
46	59	8	SPECTRAL MORNINGS Steve Hackett (S. Hackett/J. Acock)	Charisma CDS 4017 (F)	
47	33	12	COUNTRY LIFE Various	EMI EMTV 16 (E)	
48	34	3	SONGBIRD Ruby Winters	K Tel NE 1045 (K)	
49	49	3	DUTY NOW FOR THE FUTURE Devo	Virgin V 2125 (C)	
50	39	8	THE UNDERTONES The Undertones	Sire SRK 6071 (W)	
51	57	27	NEW BOOTS AND PANTIES Ian Dury and The Blockheads (P. Jenner/L. Latham/R. Walton)	Stiff SEEZ 4 (E)	
52	1	1	RUMOURS Fleetwood Mac	Warner Brothers K 56344 (W)	
53	38	6	KNUCKLE SANDWICH Various	EMI International EMTV 18 (E)	
54	58	5	IN THE SKIES Peter Green	Creole 1PVK PVLS 101 (C/CR)	
55	44	6	RHAPSODIES Rick Wakeman	A&M AMLX 68508 (C)	
56	37	26	ARMED FORCES Elvis Costello and The Attractions (Nick Lowe)	Radar RAD 14 (W)	
57	54	23	C'EST CHIC Chic (N. Rodgers/B. Edwards)	Atlantic K 50565 (W)	
58	55	2	COOL FOR CATS Squeeze	A&M AMLH 68503 (C)	
59	62	2	PXR 5 Hawkwind (Hawkwind)	Charisma CDS 4016 (F)	
60	75	30	BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd)	Riva RVL P 8 (W)	
61	48	5	THAT SUMMER Various	Arista SPART 1088 (F)	
62	68	3	MIGHTY REAL Sylvester	Fantasy FTA 3009 (E)	
63	45	31	LION HEART Kate Bush (Andrew Powell)	EMI EMA 787 (E)	
64	60	29	WINGS GREATEST Wings (Paul McCartney)	Parlophone PCTC 256 (E)	
65	1	1	TUBULAR BELLS Mike Oldfield	Virgin V 2001 (C)	
66	53	5	PLASTIC LETTERS Blondie (Richard Gottehrer)	Chrysalis CHR 1166 (F)	
67	71	25	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)	Vertigo 6641 807 (F)	
68	61	32	52ND STREET Billy Joel (Phil Ramone)	CBS 83181 (C)	
69	67	28	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	CBS 83284 (C)	
70	1	1	DYNASTY Kiss	Casablanca CALH 2051 (A)	
71	1	1	AT THE BUDOKAN Cheap Trick	Epic EPC 86083 (C)	
72	50	3	REPEAT WHEN NECESSARY Dave Edmunds	Swansong SSK 59409 (W)	
73	1	1	COLLECTION OF THEIR 20 GREATEST HITS Three Degrees	Epic EPC 10013 (C)	
74	72	2	INFLAMMABLE MATERIAL Stiff Little Fingers	Rough Trade ROUGH 1 (RT)	
75	42	2	LEMON POPSICLE Various	Warwick WW 5050 (M)	

ARTISTS

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DISTRIBUTORS CODE: A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, R - RCA, S - Selecta, Z - Enterprise, K - K-Tel, D - Arcade, B - Ronco, M - Multiple Sound, Y - Relay, Q - Chardale, SP - Spartan.

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SPY
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Elektra K52147

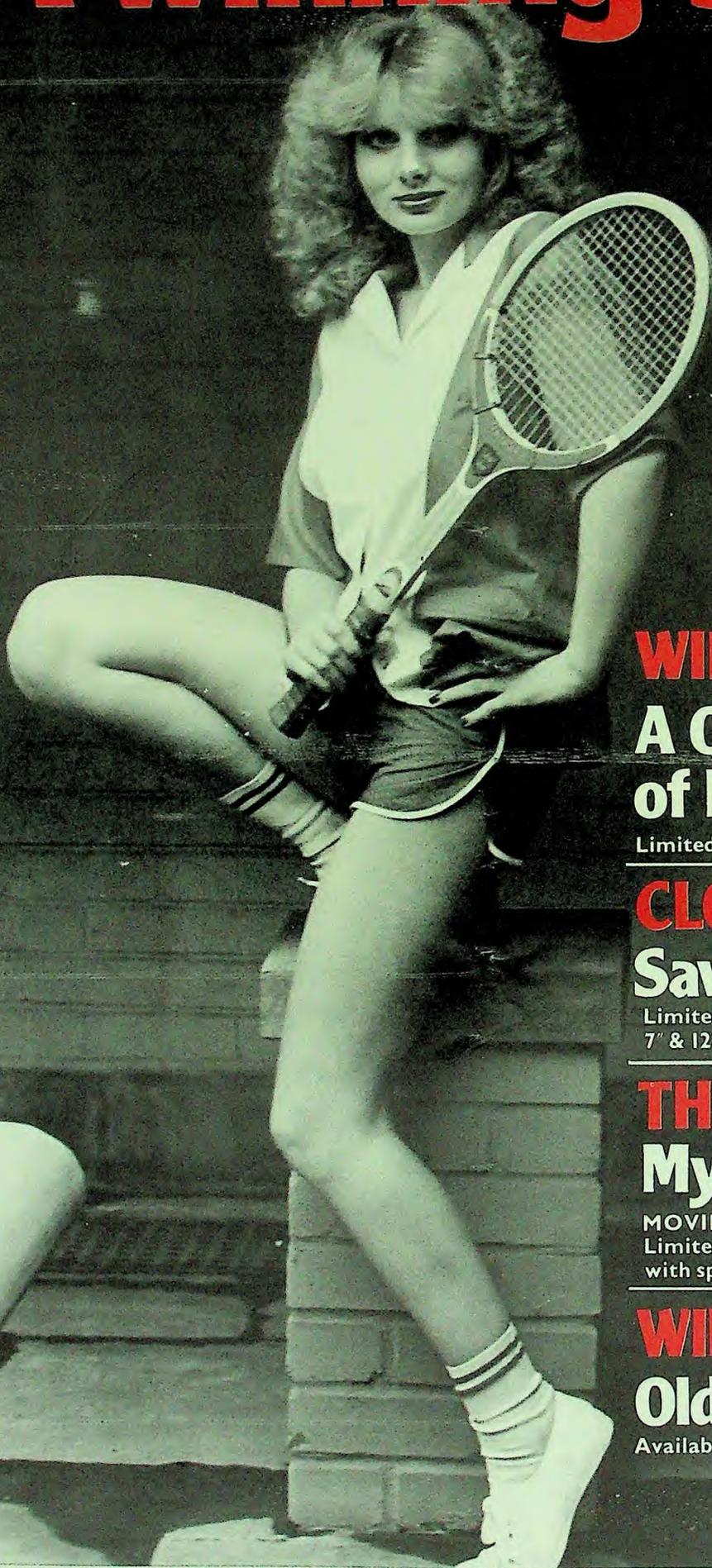
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Neil Young
Reprise K54105

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MUSIC WEEK

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TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number
£ 1	1	8	ARE FRIENDS ELECTRIC Tubeway Army (Beggars Banquet/Andrew Heath) G. Numan	Beggars Banquet BEG 18 (W)
£ 2	3	6	UP THE JUNCTION Squeeze (Squeeze/John Wood) Rondor/Deptford Songs	A&M AMS 7444 (C)
£ 3	23	5	SILLY GAMES Janet Kay (Arawak Prod.) Arawak	Scope SC 2 (W)
£ 4	2	6	RING MY BELL Anita Ward (F. Knight) Island	TK TKR 7543 (C)
£ 5	10	7	NIGHT OWL Gerry Rafferty (H. Murphy/G. Rafferty) Island/Belfern	United Artists UP 36512 (E)
£ 6	18	4	LIGHT MY FIRE/137 DISCO HEAVEN Amil Stewart (B. Leng) Rondor/ATV	Atlantic/Hansa K 11278 (W)
£ 7	5	6	THE LONE RANGER Quantum Jump (P. Hine) Chrysalis	Electric WOT 33 (A)
£ 8	4	9	BOOGIE WONDERLAND Earth Wind & Fire/Emotions (Maurice White/Al McKay) Rondor	CBS 7292 (C)
£ 9	24	2	C'MON EVERYBODY Sex Pistols (Cook/Jones) Burlington	Virgin VS 272 (C)
£ 10	6	11	DANCE AWAY Roxy Music (Roxy Music) E.G.	Polydor POSP 44 (F)
£ 11	7	8	SUNDAY GIRL Blondie (Mike Chapman) EMI	Chrysalis CHS 2320 (F)
£ 12	15	6	LIVING ON THE FRONT LINE Eddy Grant (E. Grant) Marco	Ice/Ensign ENY 26 (W)
£ 13	8	8	AIN'T NO STOPPIN' US NOW McFadden & Whitehead (J. Faith) Carlin	Philadelphia PIR 7365 (C)
£ 14	14	8	WHO WERE YOU WITH IN THE MOONLIGHT Dollar (C. Neal) Copyright Control	Carrera CAR 110 (E)
£ 15	9	7	H.A.P.P.Y. RADIO Edwin Starr (Edwin Starr) ATV	IRCA TC 2408 (R)
£ 16	13	8	CAVATINA (Original Soundtrack from Deer Hunter) John Williams (S. Myers) Robbins	Cube BUG 80 (A)
£ 17	11	7	WE ARE FAMILY Sister Sledge (N. Rodgers/B. Edwards) Warner Brothers	Atlantic K 11293 (W)
£ 18	21	4	GO WEST Village People (J. Morali) Zomba	Mercury 6007 221 (F)
£ 19	12	11	THEME FROM DEER HUNTER (CAVATINA) Shadows (Shadows) Robbins	EMI 2939 (E)
£ 20	26	8	MAYBE Thom Pace (D. Perry) Standard	RSD 34 (F)
£ 21	22	4	BABYLON BURNING Ruts (M. Gossop) Virgin	Virgin VS 271 (C)
£ 22	53	2	GOOD TIMES Chic (B. Edwards/N. Rogers) Warner Brothers	Atlantic K 11310 (W)
£ 23	19	9	SAY WHEN Lene Lovich (Stateless Prod.) Rondor/Oval	Stiff BUY 46 (E)
£ 24	20	7	GERTCHA Chas & Dave (Chas & Dave) Big Jim/Merlin/Chappell	EMI 2947 (E)
£ 25	16	7	MASQUERADE Skids (Bill Nelson/J. Leckie) Virgin	Virgin VS 262 (C)
£ 26	29	4	DO ANYTHING YOU WANT TO Thin Lizzy (Tony Visconti/Thin Lizzy) Chappell/Pint	Vertigo LIZZY 4 (F)
£ 27	31	4	WANTED Dooleys (Ban Findon) Blacksheep	GTO GT 249 (C)
£ 28	27	4	LADY LYNDA Beach Boys (Johnston/Beach Boys/J. Geurico) Carlin	Caribou CRB 7427 (C)
£ 29	58	2	GIRLS TALK Dave Edmunds (D. Edmunds) Plangent Vision	Swan Song SSK 19418 (W)
£ 30	34	4	BORN TO BE ALIVE Patrick Hernandez (Jean Van Loo) Evensound/Leosongs	Gem/Aquarius GEM 4 (R)
£ 31	30	4	SPACE BASS Slick (James/Barry/Rubens) Bocu	Fantasy FTC 176 (E)
£ 32	51	2	BREAKFAST IN AMERICA Supertramp (Supertramp/Henderson) Rondor	A&M AMS 7451 (C)
£ 33	37	3	STRANGLE HOLD UK Subs (John McCoy/UK Subs) Famous Chappell	Gem GEM 5 (R)
£ 34	NEW		DEATH DISCO Public Image Ltd (Public Image Ltd) Warner Bros/Copyright Control	Virgin VS 274
£ 35	36	2	MARRIED MEN Bonnie Tyler (Scott/Wolfe) Pendulum/Sea Shafty/Chappell	RCA PB 5164 (R)
£ 36	41	3	CHUCK E'S IN LOVE Rickie Lee Jones (Lennie Waronker/Rus Titelman) Eaton	Warner Bros K 17390 (W)
£ 37	17	8	SHINE A LITTLE LOVE Electric Light Orchestra (J. Lynne) Jet	Jet 144 (C)
£ 38	35	4	OLD SIAM SIR Wings (McCartney/Thomas) McCartney/ATV	Parlophone R 6026 (E)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number
£ 39	NEW		BAD GIRLS Donna Summer (Giorgio Moroder/Pete Ballotte) Copyright Control	Casablanca CAN 155 (A)
£ 40	33	5	HEAD OVER HEELS IN LOVE Kevin Keegan (Chris Norman/Pete Spencer) Smokey/Chinnichap/RAK	EMI 2965 (E)
£ 41	42	2	MY SHARONA Knack (M. Chapman) 80's Music/Small Hill	Capitol CL 16087 (E)
£ 42	72	3	DRIVER'S SEAT Sniff & The Tears (Luigi Salvoni) Rockin' Music	Chiswick CHIS 105 (E)
£ 43	46	4	DANCE WITH YOU Carrie Lucas (D. Griffey) Chappell	Solar FB 1482 (R)
£ 44	28	9	HOT STUFF Donna Summer (Giorgio Moroder/P. Ballotte) Heath Levy	Casablanca CAN 151 (A)
£ 45	NEW		DON'T KILL IT CAROL Manfred Mann's Earth Band (Anthony Moore/Manfred Mann) Hit Songs	Bronze BRO 77 (E)
£ 46	45	3	LOVE IS THE ANSWER England Dan & John Ford Coley (Kyle Lehning) Warner Brothers	Big Tree K 11296 (W)
£ 47	NEW		PLAYGROUND TWIST Slouxsie & The Banshees (N. Stevenson/M. Stavrou) Pure Noise/Chappell	Polydor POSP 59 (F)
£ 48	43	4	BABY LAY DOWN Ruby Winters (S. Shulman/D. Thompson) EMI	Creole CR 171 (CICR)
£ 49	39	7	HALF WAY HOTEL Voyager (G. Dudgeon) Eiger/Panache	Mountain VOY 001 (F)
£ 50	69	2	I WAS MADE FOR LOVIN' YOU Kiss (Vinil Ponzia) EMI	Casablanca CAN 152 (A)
£ 51	32	12	REUNITED Peaches & Herb (Freddie Perrin) ATV	Polydor POSP 43 (F)
£ 52	40	5	ONE RULE FOR YOU After The Fire (R. Hine) Heath Levy	CBS 7025 (C)
£ 53	63	2	GOLD John Stewart (J. Stewart) Bugle/RSO/Chappell	RSO 35 (F)
£ 54	59	3	IF I HAD YOU Korgis (Korgie) Heath/Warner Brothers	Rialto TREB 103 (S)
£ 55	49	6	SHE BELIEVES IN ME Kenny Rogers (Larry Butler) ATV	United Artists UP 36533 (E)
£ 56	NEW		SINCE I DON'T HAVE YOU Art Garfunkel (Louie Shelton) Southern	CBS 7371 (C)
£ 57	38	11	THE NUMBER ONE SONG IN HEAVEN Sparks (Giorgio Moroder) Heath Levy/Island	Virgin VS 244 (C)
£ 58	NEW		I'M A SUCKER FOR YOUR LOVE Thom Marie (Rick James) Jobete	Motown TMG 1146 (E)
£ 59	52	3	SUNBURN Graham Gouldman (G. Gouldman) St. Anne's	Mercury SUNNY 1 (F)
£ 60	NEW		CAN'T STAND LOSING YOU Police (Police) Virgin/Island	A&M AMS 7381 (C)
£ 61	NEW		BAD CASE OF LOVIN' YOU Robert Palmer (Lee Perry) Roscan	Island WIP 6481 (E)
£ 62	44	5	CRACKIN' UP Nick Lowe (Nick Lowe) Plangent Vision	Radar ADA 34 (W)
£ 63	64	2	NO CLASS Motorhead (J. Miller) Motor/Leo Songs	Bronze BRO 78 (E)
£ 64	65	2	DEEPER THAN THE NIGHT Olivia Newton John (John Farrar) Rondor	EMI 2954 (E)
£ 65	47	19	BRIGHT EYES Art Garfunkel (Mike Batt) April/Watership Prod.	CBS 6947 (C)
£ 66	50	14	POP MUZIK M (Midascar Prod.) Copyright Control	MCA 413 (E)
£ 67	48	10	BOYS KEEP SWINGIN' David Bowie (David Bowie/Tony Visconti) Bewlay Brothers/Fleur/EG	RCA BOW 2 (R)
£ 68	67	2	NOTHING TO LOSE UK (E. Jobson/Wetton) E.G.	Polydor POSP 55 (F)
£ 69	NEW		DR. JACKYLL & MR. FUNK Jackie McClean (Mitch Farber) Distant Land	RCA PB 1575 (R)
£ 70	62	2	FRIDAY'S ANGEL Generation X (I. Hunter) Chrysalis	Chrysalis CHS 2330 (F)
£ 71	25	8	I FOUGHT THE LAW/GROOVY TIME Clash (Clash/Bill Price) Acuff Rose/Riva	CBS 7324 (C)
£ 72	NEW		STARS Sylvester (H. Fuqua/Sylvester) Carlin	Fantasy FTC 177 (E)
£ 73	56	3	GOLDEN LADY The Three Degrees (R. Blanchflower) Chappell/Aznavour/Sando Ariola	ARO 170 (A)
£ 74	54	5	BLIND AMONG THE FLOWERS Tourists (Conny Plank/Tourists) Logo Songs/Amakata	Logo GO 350 (R)
£ 75	68	4	TALK TO ME Third World (Third World) Blue Mountain/Catibo	Island WIP 6496 (E)

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)

Ain't No Stoppin' Us Now (Whitehead/McFadden) Cohen	13
Are Friends Electric (Munam) ... 1	1
Babylon Burning (Owen/Jennings/Fox/Ruffy)	21
Baby Lay Down (Danhoj/Cook)	48
Bad Case Of Lovin' You (John Moon Martin)	61
Bad Girls (Summer/Sudano/Hokanson/Exposit)	39
Blind Among The Flowers (P. Coombes)	74
Boogie Wonderland (John Lind/Allee Willis)	8
Born To Be Alive (P. Hernandez)	30
Boys Keep Swinging (David Bowie/Brian Eno)	57
Breakfast In America (R. Davies/R. Hodgson)	32
Bright Eyes (Mike Batt)	65
Can't Stand Losing You (Sping/Copeland)	60
Cavatina (S. Myers)	16
Chuck E's In Love (R. Lee Jones)	36
C'mon Everybody (Sheppard/Farber)	9
Crackin' Up (Nick Lowe)	52
Dance Away (Ferry)	10
Dance With Me (Gardner)	43
Death Disco (Public Image Ltd)	34
Deeper Than The Night (T. Snow/J. Vastano)	64
Do Anything You Want To (P. Lynott)	26
Don't Kill It Carol (Mike Heron)	45
Dr. Jackyll & Mr. Funk (Sheppard/Farber)	69
Friday's Girl (Idol/Jamaal)	70
Gertcha (Hodges/Pascock)	24
Girls Talk (E. Costello)	29
Golden Lady (Garrarentz/Ferguson)	73
Gold (J. Stewart)	53
Good Times (B. Edwards/N. Rogers)	22
Go West (Morali/Belolo/Willis)	18
Half Way Hotel (P. French)	49
H.A.P.P.Y. Radio (E. Starr)	15
Head Over Heels In Love (Norman/Spencer)	40
Hot Stuff (Bellotte/Forsay/Falterheier)	44
If I Had You (A. Davis)	54
I Fought The Law (Various)	71
I'm A Sucker For Your Love (Rick James)	58
I Was Made For Lovin' (Stanley/Ponzia/Child)	50
Lady Lynda (A. Jardine/R. Aitbach)	28
Light My Fire/137 (The Doors/B. Leng/S. May)	6
Living On The Front Line (E. Grant)	12
Love Is The Answer (T. Rundgren)	46
Married Man (Bugatti/Musker)	35
Masquerade (Jobson/Adamsen)	12
Maybe (T. Pace)	20
My Sharona (D. Fieger/B. Averre)	41
Night Owl (G. Rafferty)	5
No Class (Kilmister/Clarke/Taylor)	63
Nothing To Lose (E. Jobson/J. Wetton)	68
Old Siam Sir (P. McCartney)	38
One Rule For You (Percy/Banks)	52
Playground Twist (MacKay/Severini/Morris)	47
Pop Muzik (M. Midascar Prod.)	66
Reunited (Dino Fekaris/Freddie Perrin)	51
Ring My Bell (F. Knight)	4
Say When (J. O'Neill)	23
She Believes In Me (S. Gibb)	55
Shine A Little Love (J. Lynne)	37
Since I Don't Have You (Beaumont/Vogel/Leicester/Verscharen/Taylor)	56
Silly Games (D. M. Bovell)	3
Space Bass (L. Barry/L. & D. James)	31
Stars (Cowley)	72
Strangle Hold (Harper)	33
Sunday Girl (C. Stain)	11
Sunburn (G. Gouldman)	59
Talk To Me (Clarke)	75
Perry/Morais/Hine/Warner/Maciver	7
Theme From Deer Hunter (S. Myers)	19
The Number One Song In Heaven (Russell & Ron Maal)	57
Up The Junction (Diford/Tilbrook)	2
Wanted (Findon/Nyers/Puzev)	27
We Are Family (Rodgers/Edwards)	17
Who Were You With In The Moonlight (Courtney)	14



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'Quietly and Softly' CATHERINE HOWE

Taken from the album 'DRAGONFLY'

PERFORMANCE

The Records: The Marquee

ALL OF a sudden, there has been a deluge of bands playing honest 'pop' music. With new wave, there's been a move to the three-minute song, as opposed to rambling progressive rock tracks.

The Records were one of the first to realise the market for the single and released their excellent debut *Starry Eyes* about a year ago. As the title implies — they are a band playing teen songs with lots of harmonies, catchy hook-lines brief lead guitar breaks and sharp, simple words.

On stage they have that smart, fresh look and give those songs an extra bit of woomph. Whereas their debut album *Studies In Bed* (Virgin) lacks personality (scrawled on the free EP that comes with it is a blunt 'no message'), live the songs take on a new meaning — it's music you can dance to.

The strongest numbers were the singles: *Starry Eyes* stood out, but *Teenarama*, their latest attempt at the charts and the classic Rock 'n' Roll Love Letter were simply unforgettable. The harmonies were perfect, cutting like a razor with a blend of power and melody, interspersed with tasty, functional lad riffs by Huw Gower.

Other strong numbers were *Girl*, *Insomnia* (both from the album) and *Randy California's* 1984 featured on the EP. *Teenarama* is an excellent single, proved by the reaction it got at the Marquee. With the mod craze hitting small pockets of the record buying public — which the band preceeded but latched on to with a couple of announcements — it must only be a matter of time before a single charts.

And then, of course, the album will do well. If all their live performances are like this, then the hallowed Top Twenty must be ready to take a Records record in its lists soon. With summer coming the time is right.

SIMON HILLS

Steve Hackett: Brighton Dome

IF THERE were any doubts about the wisdom of Steve Hackett's decision when this seemingly shy, highly-skilled guitarist left Genesis at the height of that group's popularity, they must surely have been dispelled by the success of his European and UK tour.

Now that he has a settled working band playing his often-inspired material, he has been able to forge his own identity and create a following. Brighton Dome — perhaps because the college term had ended — was the only venue in the UK which did not quite sell out but the response, nevertheless, was that of an enthusiastic full house. The knowledgeable fans recognised and applauded the skilful blend of material drawn from his three Charisma solo albums and also gave approving roars of delight for reference to his Genesis days during an acoustic interlude and the rousing encore, *I Know What I Like*.

He opened the set with *Every Day*, the powerful single cut from his current chart album, *Spectral Mornings*, and also did justice to the title track and *Clocks*, two numbers which highlighted Hackett's considerable guitar talent.

The band has a nice balance with virtuosity coming not only from Steve Hackett, but also from his brother John on flute and Nick Magnus on keyboards. Pete Hicks' lead vocals slot well into the overall sound which is given solid backing by Dik Cadbury on bass and John Shearer making his way purposefully round an extravagant drum kit.

It all came together best perhaps during *Racing In A*, a final encore

for the band which had the audience rocking along with the music in a manner one would not have associated with Steve Hackett a year ago. With more performances like this and albums progressing from *Spectral Mornings*, it seems that Charisma should have a big selling catalogue artist for some years to come.

DAVID DALTON

Peter Tosh: The Rainbow

THE EVENING opened with a straight reggae set from the regulars, a competent if rather unimaginative West Indian band. Only two of their songs stood out, *Fools Game* and the finale *Friends Of Tomorrow*.

After a couple of warm up numbers, Tosh gave off the works — *Stand Up, Walk, Don't Look Back* and *I'm The Toughest* followed one another bringing the whole auditorium to its feet where it remained for the rest of the evening. Tosh only drew breath after eight numbers when he paused to introduce himself and the band. He delivered a high energy set enjoyed by the punters of whom a surprisingly high proportion were white.

Tosh came back for two encores which included the excellent *Mystic Man* but one had the feeling that people were ready to go home after the second encore.

There is no doubt that the main characteristic of Tosh's music which appeals to the listener is his clever blend of reggae rhythm and out-and-out rock, the latter ingredient being mainly provided by some superb guitar work by Daryl Thompson who during the set even treated us to some Hendrix-style mouth and behind the head picking.

A good show from a man with plenty of potential. Mick Jagger was absent.

CHARLIE JEFFREY

Van Halen: Rainbow

AN ECSTATIC Crowd greeted this Pasadena-based band on the final night of their first headlining world tour. It was apparent from the beginning that the evening would bring one of the fiercest onslaughts of heavy metal this venue would experience this year.

Despite the absence of new talent to promote, the band poured maximum effort into a powerful set which featured material from both their albums. The hard core rock fans who gave the LPs a good reception were obviously out in force for the gig, during which an elaborate stage set involving blinding spotlights, strobes and the inevitable quantities of dry ice, added to the strong Van Halen visual appeal.

Vocalist David Roth was undeniably the focal point of the action, but unfortunately his performance was somewhat marred by a ridiculously overloud sound system; it must only have been a matter of a few more dB before plaster started dropping on people's heads.

Edward Van Halen's guitar work drove the band along nicely, with brother Alex's drumming and partner-in-crime Michael Anthony's strong bass lines providing ample support.

For my money, *Light Up The Sky* and the old Kinks' standard *You Really Got Me* were standout numbers, which underlines the need for this band to develop a more trademarked sound by working up more original material. But this was a fine ending for their tour, and Roth's emphatic statement that the London audience was the most receptive they had had (as a hall full of fans playing imaginary guitars seemed to indicate) could mean that a new LP will do very well there.

DAVID JOHNSTON

DOOLEY'S DIARY



PICTURED AFTER the Music Week/Adidas Football League Championship play-off are — Gas Songs/Heath Levy and Our Price Records. In the centre, holding the trophy, are Hank Marvin and Bill, Arsenal's youth team coach, who was no doubt there to do a touch of talent spotting.

Football laurels shared

AFTER an exciting climax the Music Week/Adidas Football League Trophy was shared when Gas Songs/Heath Levy Our Price drew 2-2 after extra time in last week's championship play-off.

Our Price, playing wind-assisted, had much the best of the play in the first half and deservedly took the lead in the 35th minute with a goal scored by Harry Lidster.

But the position was reversed in the second half and within five minutes of the re-start, Gerry Robinson had equalised. The half continued with Gas/Heath Levy piling on the pressure, helped by the wind. But with four minutes left, a brilliant breakaway goal by Larry

Coles put Our Price back in front.

In injury time, Our Price conceded a penalty for handball and Kieron Summers equalised from the spot with the last kick of the game.

Extra time was full of end to end football with both teams, though extremely tired, coming close to scoring many times. But there were no further goals and at the end of a monumental struggle, it was decided to share the trophy.

Final table positions were: East: 1. Ice; 2. Gas Songs/Heath Levy; 3. Lightning; 4. CBS. West: 1. Pye; 2. Our Price; 3. Magnet/Darts; 4. DJM.

Music Week/Adidas Trophy shared by Gas Songs/Heath Levy and Our Price. Music Week Cup Winners: Ice. Runners up: Pye.

Breakfast in New York

CREDIT TO A&M press officer Kate Robinson for organising one of the most original and successful record company promotions involving local newspapers.

It all started when Kate saw the sleeve design for the latest Supertramp album, *Breakfast In America* — the back cover picture featured the four members of the international rock band, each reading an edition of their hometown local newspaper.

Why not arrange competitions through those same papers, thought Kate, offering as first prize the chance of 'breakfast in America' and seeing Supertramp in concert at New York's Madison Square Garden.

The result was that lucky readers of the *Oxford Mail*, *Glasgow Herald*, *Manchester Evening News* and *Swindon Evening Advertiser*, each with a friend, did cross the Atlantic for the breakfast with a difference and also met the Supertramp member from their own town.

Says Kate: "We left it up to each newspaper as to the exact format of the Supertramp competition but the response was very good. One newspaper really went to town on it and even sent a reporter to interview the appropriate Supertramp member's mother!"

The three day visit to New York could not have been better timed from everyone's point of view — the *Breakfast In America* album hit number one in the LP charts the same week, co-inciding neatly with the sell-out Madison Square Garden event.

YESTERDAYS

FIVE YEARS AGO

A MIDEAN-STYLE music trade show is planned for Earls Court in 1975 RCA has runaway hit record with Charles Aznavour's *She* and can't press copies fast enough EMI sets up new EMI International label Former Magnet Records director Ann Bishop joins York Records as head of A & R and promotion Ken East to leave his post as MD of EMI Australia, but no future plans announced.....BPI statistics reveal that UK sales of records and tapes during 1973 broke the £100 million mark for the first time.

TEN YEARS AGO

POSTMASTER GENERAL John Stonehouse rejects plan by Hughie Green for 100 radio stations on medium waves Thunderclap Newman's *Something In The Air* Tops singles chart Agreement announced in the legal wrangle between Beatles' Apple Corps and Triumph Investment Trust Pye press officer John Carlsen quits company Max Clifford quits Chris Hutchins' PR outfit to become Barry Ryan's personal manager In quarterly chart analysis RCA Victor and CBS tie as leading albums label and Tamla Motown is top singles label.

Old Bones!

ANYONE WHO remembers that classic hit of the 40's, *Dry Bones* ("dem bones, dem bones, dem dry bones"), is urged to suffer the Talk Of The Town assault course of incredibly awful food and tacky floor show (or better still, just turn up at 11pm) and wallow in nostalgia with the Delta Rhythm Boys.

Formed 40 years ago and with original bass singer Lee Gaines still going strong and defying the Trades Description Act as a Delta Rhythm "boy", the group recorded *Dry Bones* back in 1940 and it sounds as fresh as ever — complete with tap dance break — at the Talk.

Now resident in Europe, and particularly big in Scandinavia, the Delta Rhythm Boys are at the Talk for another three weeks.

Who was that lady?



WHO WAS that lady jamming with Manfred Mann at the Manchester Apollo last week at the end of the *Earth Band's* European tour? That was no less than Bronze international director Lilian Bron who, carried away with the emotion of the occasion, leapt on stage, grabbed Steve Waller's guitar and did her thing. "Fortunately the guitar was not plugged in," said a Bronze spokesman (fearlessly) later.

A SINGLE which plays back to front is released later this month, called *The Dictator* by Your Hero on Laser Records via Jack Stewart-Grayson's new Privilege Records who says: "I had trouble finding someone to cut a record from the centre outwards until Alan Davison found a man with a modified scully lathe working from a Nisson hut in a field in Berkshire who adapted his machine to cut the record."

PROBLEM: how to announce the dismantling of two sales forces with attendant resale redundancies? Euphemistic answer as perpetrated by EMI's smoothie PR department: announce "the launch of a new 35-strong sales force" Despite demise of his record company, Jeffrey Kruger is still in the record business with the release of Gene Autrey Live From Madison Square Garden LP on Bulldog Label licensed to President through his usual & Audio Leisure company Meanwhile creditors have been told that Ember Group companies' debts totalled £250,000 and that there is 'little or no likelihood of any funds becoming available for the benefit of unsecured creditors'.

ELTON JOHN a popular recipient of Silver Clef award at last week's annual lunch in aid of Music Therapy which raised in the region of £25,000 for the charity Elt made a very funny speech in which he mused whether a musician would rather be blind or deaf — "I decided I would rather be blind until I heard Rod Stewart's new album". Among raffle prizewinners EMI Music's Ron White won a portable radio which had been donated by Chappell Capital Radio Sales director Tony Vickers won two tickets to see Evita in Los Angeles and Elt drew a ticket which won his manager John Reid a luxury Spanish villa holiday which Reid generously gave back for auction.

ARIOLA'S Robin Blanchflower on the receiving end of a custard pie at 7.30 a.m. when he answered knock on hotel door in America last week and next day was greeted by a female flasher — both acts commissioned by persons unknown through stunt-arrangers High Pie International WEA's Mike Hitches at Hammersmith Odeon watching Status Quo and asking when Rockpile came on — they were down the road at Hammersmith Palais Which record company will be first to get Margaret Thatcher on record via talents of impressionist Janet Brown? The record industry's newest El Presidenti, MCA's recently elevated Roy Featherstone, at pains to heap praise on his hardworking staff who have stuck with the company and helped to bring it to the point of independence this week.

ALTHOUGH IT is her third James Bond film theme recording, Shirley Bassey was actually second choice to perform *Moonraker* — Kate Bush apparently turned down the chance due to pressure of work Crisis, what crisis? MSD MD Ian Miles forced to travel to Regines' launch of Leslie McKeown's solo album in his old Rolls Royce because his new one is being resprayed in his own colour after contretemps with another vehicle Virgin emphasising size of new superstore by inviting guests to "a long walk around the store" at launch party this week TV cameras in A&M offices recently filming LWT documentary on UK bands who've made it in US Closing date for Castlebar Song Festival put back to July 15 because of Irish postal strike.

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