

RECORDS · TAPE · RETAILING · MARKETING · RADIO &amp; TV · STUDIOS · PUBLISHING

# MUSIC WEEK

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

## Elvis seance album is rushed out

AN ALBUM recorded at a seance in which an attempt was made to contact Elvis Presley is being rush released this Friday (16) on the second anniversary of the singer's death.

The Elvis Presley Seance (Shadow Records SHA LP101) carries an RRP of £2.99 and is distributed by Selecta. It was put together by Shadow Records' Barry Murray who set up the seance in July with respected medium Carmen Rogers. Among those also present were Radio 1 disc jockey Stuart Colman, who acts as commentator, and Theresa Currie representing the official Presley UK fan club.

"We simply let the tapes roll and recorded everything as it happened," says Murray. "Nothing has been added. The proviso for releasing a record was that something genuinely unique and interesting happened."

In his sleeve notes for the album Murray says: "You will hear all the questions and answers from the spirit world of Elvis Presley."

## Chart action

**BELLAMY BROTHERS'** If I Said You Had Beautiful... moves 33 places to 33, followed by Frantique's Strut Your Funky Stuff (72 to 44), Gone Gone Gone by Johnny Mathis (61 to 35) and Sister Sledge's Lost In Music (58 to 32). In the Top 30 B. A. Robertson's Bang Bang goes from 21 to 11, chased by Roxy Music's Angel Eyes (32 to 13). Ten new entries led by Stranglers' Duchess at 48.

## Polydor and Phonogram sales teams are merged

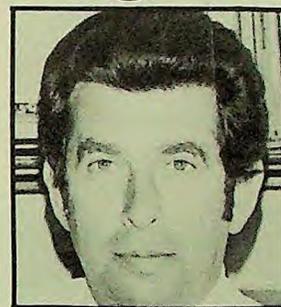
ANTICIPATED rationalisation of Polydor and Phonogram is to reduce the two companies to A & R/marketing units with each sharing central services including sales, display, advertising, TV merchandising, exports, imports and special projects.

The new service operation will be headed by Tom Parkinson — currently deputy managing director of Polydor — and its nub will be a sales force larger than the individual teams it replaces.

Resultant redundancy will be in

the region of 10 per cent of the combined Phonogram/Polydor headcount of 320. The new structure becomes effective on January 1, 1980, although integration of departments involved will begin immediately.

The changes are the result of a feasibility study carried out by South African David Fine who was appointed managing director of Polygram Leisure Services (UK) six months ago. And announcing his plan last week he admitted that he had considered merging the two companies but had ruled this out completely.



DAVID FINE

"In lesser countries it is advantageous to trade as Polygram, but for the major markets such as the UK it would be ludicrous," he said. "But we do have two parallel, rather than competitive, record companies and it is not realistic in 1979 to maintain separate business functions in certain areas." Stressing that Tony Morris (Polydor) and Ken Maliphant (Phonogram) will continue as managing directors of their respective companies, Fine added that the new structure would enable them to "concentrate more fully on the creative and marketing aspects of their business".

Among the functions which will continue to operate separately will be the two companies' individual sales promotion strike forces.

Fine revealed that he is looking at the possibility of bringing both companies under one roof.

## Meeting fails to move the manufacturers' stance

DEALERS FOUND three major record companies in an entrenched position when they met last week in the first emergency committee meeting spawned by the dealers' protest gathering in London last month.

The meeting polarised on EMI, WEA and Polydor as the three major manufacturers "whose policies are causing the real uproar in the trade at the moment". But while their talks were "long and frank", GRRC secretary Harry Tipler reported afterwards that the overall feeling of the dealers present had been one of disappointment.

In effect, the dealers' protestations fell on deaf ears. The new trading terms and prices which have triggered dealer discontent will stay. The manufacturers welcomed the protests as a sign of life and energy in the dealers but, they regretted, their decisions must stand.

The only entirely new

TO PAGE 4

## Thain quits

GREG THAIN has resigned as managing director of Needletime Music Ltd., which publishes *Radio & Record News* and *Dealer*, having relinquished his shareholding in Needletime Music to Jesse Ward Investments Ltd., the parent company of the *Croydon Advertiser* group.

Thain will continue to publish the *Radio Report* and will act as consultant to Needletime for the next three months. Needletime sales and marketing manager Alan Godfrey has joined the board and been appointed publisher and general manager.

## Fruin brings back the rep. . .

RADICAL CHANGES in WEA's sales, promotion and merchandising departments will result in redundancies and the merging of the three teams into a new force of representatives. The reorganisation is aimed at cutting WEA's costs and increasing effectiveness in what MD John Fruin foresees as "very difficult trading conditions for the next 18 months to two years".

He has coupled his announcement of the new streamlined force with a pledge: "To give considerable support and time to working with the industry federation and the retailers' association, to revitalise the music industry in this country."

Last summer WEA introduced three field forces — a sales promotion team, working on priority product and calling on radio stations and dealers in their areas; a general sales force; and a field merchandising force which took care of all displays. The structure is felt to have worked successfully, but has in the last nine months become less and less viable.

"A combination of our salesmen's time, the dealers' time, the cost of providing the service and the overall result obtained in these areas is frankly no longer viable to either the retailer or ourselves," Fruin states.

As a result, the role of the WEA rep is being recreated and should satisfy the large number of retailers who have

been asking for calls from only one company rep, not three. The reps in the new combined force will promote "with considerable aggression" to radio, TV and the dealers; will sell in new releases and work on marketing campaigns; and will handle displays and merchandising.

The new structure means some 15 jobs are being "phased out" and a number of retailers will no longer receive a personal call from salesmen. WEA is balancing the reduction in personal calls with an improvement in the telephone sales operation and normal mail servicing will continue.

Summing up, Fruin comments: "In my opinion the UK record industry has not had to face a trading period so full of problems as in the immediate future."

The new WEA field operation comprises six regional sales/promotion/display areas, each controlled by an area manager. Three additional specialist display personnel will cover tours etc, and a field training manager will cover the display and merchandising side of the work. Mike Heap becomes general manager of sales and promotion; Jeff Beard is now national sales promotion manager; John Smith is now field sales promotion manager, with special responsibility for TV and Northern Ireland; and Jim Bench is field training manager.

## Reasons to be cheerful

WHILE NOT diminishing the very real difficulties facing the music industry at present, Music Week also believes that not all is doom and despondency and this week launches a new series of items giving us, to coin Ian Dury, reasons to be cheerful . . .

THE CLOUD over the American record industry, currently experiencing depressed trading conditions, could hold a silver lining for the British industry as A & R men there look with new favour on British made product.

Apart from viewing the more mainstream of our new wave bands as a refreshing change from unrelenting, unimaginative disco — which has not spawned desperately needed album sales — Americans are also attracted to the made-in-Britain label because it comes ready recorded and does not require to draw on their own depleted A & R investment resources.

This week there is news that a whole package of new wave product is to be distributed through A & M in America (see page three), and this autumn a number of CBS UK acts get US releases.

Among the CBS releases are a 15-track Greatest Hits compilation by The Clash who also undertake a six week US tour later this year; and The Only Ones, Sinceros, Star Jets and Judas Priest all get releases there to tie in with tours.

Last week there were 17 albums by British acts in the American Billboard top 100, eight of which were in the Top 30.

**Rainbow**

**DOWN TO EARTH**

ALBUM POLD 5023 · CASSETTE POLD C 5023

Polydor

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## LETTERS

# Are you looking after the pennies, Polygram?

I HAVE been in the record retailing business for only six years, but during that time I have been very aware of the decline in the relationship between some manufacturers and dealers. Two small incidents that have occurred this week illustrate the sort of thing that irritates.

Mr Morris of Polydor is to reduce the profit margins to the dealer to save his company expense and make it more profitable. I am wondering if he is aware that the credit control department of Polygram sent me seventeen envelopes with seventeen individual invoices in them? The postage was £1.19 in total — £1 of which could have been saved by putting all the invoices in one envelope.

I do not know how many dealers experience this, but if it is several hundred it does not take anyone very long to calculate that up to £20,000 per annum is being wasted in one department alone. (I should be fair to Polygram and say that 17 is unusual — it's usually between 11 and 14!).

Mr. G. Durban of CBS Records

sent me a "Dear customer" letter explaining that over the last two months CBS has been charging the wrong price for some products. He goes on to tell us: "... do not worry, we are charging or crediting you for our mistake and it will show up on invoices and credit notes ending July 31, 1979". Thanks Mr Durban, but what's missing in that letter? Not one word of an apology.

Some companies would do well to employ dealer relations officers who can act as trouble shooters to complaints either way between manufacturer and retailer. A really good one who has the backing and confidence of the managing director could improve matters within days.

If he fails then both he and the managing director can be replaced. Only a much greater involvement by

manufacturers and dealers will bring about improvements. R. J. Pratt, Sound of Music, West Market Place, Cirencester, Gloucestershire.

## LETTERS

## Ode to Dooley

Dear Mr Dooley, your remarks I have read  
About my Rolls Royce for which I have bled,  
But the cash for petrol is getting scarcer,  
And as record margins shrink,  
I'll soon be cycling — I think!  
Laurie Krieger, Harlequin Record Shops, Kenton Lane, Middlesex.

## The DJs' dilemma

I WOULD like to express my disgust at certain record companies' attitude towards their disco and radio mailing lists. I have been a disc jockey for six years, working local clubs, pubs and mobile venues and also presenting programmes on a hospital radio. During that time I have applied for promotion records to almost every record company in Britain and the majority don't even reply.

I appreciate that there are over 30,000 disc jockeys in this country and that record companies cannot supply product to each one. But how do they go about selecting which ones to add to their lists? I know several dee-jays who receive product and don't even listen to it — let alone promote it.

I feel very bitter about this when, along with hundreds of other genuine dee-jays, I play to hundreds of people a week and don't even get a reply from the companies.

What does warrant a place on their lists? Record companies please reveal how you decide — I'd dearly like to know! Tony Pound, Rock Close, Hastings, Sussex.

## Apologies required

MOST RETAILERS have probably by now received recorded delivery letters from WEA and CBS. These are warnings to all dealers concerning imports.

I am a dealer who does not stock imports, although I am tempted to do so because of the price. Yet I have still been given a warning which makes no exception and gives no apology to non-import selling dealers like myself.

When I contacted Mike Hitches, the author of the WEA letter and asked him for a public apology in *Music Week* he replied "no way" and I got the same reaction from CBS.

Are record companies now run by directors or dictators? Name and address supplied.

# BLUE OYSTER CULT are going to chart.

It's all done by  
**'Mirrors'**  
the new single

First  
15,000  
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clear vinyl in  
special  
mirror bag.

The new single, 'Mirrors,'  
the title track from  
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7783

Album  
CBS 86087  
Records

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## Double standard?

I HAVE just received a letter from CBS Records headed "Unlawful Imports". CBS appears to expect high standards of dealers in matters of the law where this affects its profits.

Its letter would carry more weight if it was not at the same time distributing records which I believe promote degeneracy (Sex Pistols' LP Some Product), and others which bring about a diminishing respect for the law. For example the cover of the Sex Pistols' latest single states: "Punk rock's cause is to create as much fuss, havoc, excitement as possible — CRIME PAYS US!" R. Morgan, A to Z Records, Tarring Road, West Worthing.

## Let's scrap RRP

WITH MOST record companies expecting to be subsidised by dealers and adjusting their margins in order to maintain more or less fictitious RRP, the time is now ripe for a radical change in pricing policies.

The only sensible answer is to scrap RRP altogether allowing businesses to work with realistic margins and make a reasonable profit, instead of pursuing the short-sighted policy of trying to put everybody else out of business.

It must by now be obvious to everyone — even those company executives and accountants who are hidden from the real world in their air-conditioned offices — that no-one can win in the end.

It is in all our interests to act now and put the record business back on its feet before it is too late. And before this letter is dismissed as more ramblings from another prophet of doom, just look what has happened to EMI.

It can happen to a company as huge and apparently secure as EMI, are you all as safe as you think? P. J. Seaman, Castle Records, Castle Circus, Torquay.

## Winning tip

THANKS TO Sue Francis' Tipsheet in *Music Week* (May 26) I have got a booking at Maunkberry's Club. I read that Robin Sutherland was looking for acts, applied and while driving with him to the club for an audition I played a cassette of jazz violin music. He said if I played like that I'd get a booking. I replied that it was me and consequently I appear at Maunkberry's on August 21, 22 and 23.

Now maybe some record producers would like to pop along to the club to see me (accompanied by Ike Osaacs, Martin Taylor and Sam Bass on guitars and bass)? Johnny Franks, Heronslea Drive, Stanmore, Middlesex.

## Captain's salute

I FEEL I must pay tribute to the excellent service provided by the Captain Video in-store TV promotion company. The quality of the show is excellent and fits into any store with an across-the-board image and the results are astonishing. We have been with Captain Video from the very start and would like to salute them for supplying a service which actually helps dealers to sell records! Rob Wheeler, Mere Green Records, Lichfield Road, Four Oaks, Sutton Coldfield.

*Music Week* welcomes letters on all subjects relating to the music industry. If you've got something to say, write to The Editor, 40 Long Acre, London WC2. Note: the editor reserves the right to shorten or edit letters.

# Wings' New Single is a Double Baby's Request/Getting Closer



JOHNNY STORM, one of the stars of the Oh Boy TV series, has signed to Pye Records and his first release, *Let's Go, Let's Go* (TP 128) has gone out to press and DJs with a specially limited Kit consisting of hair cream, a comb, sunglasses and a copy of the single. Pictured with Johnny (seated) are (l to r) Brian Gibson (group press officer Pye Records), Peter Summerfield (Pye promotion head), Ros Toland (Oh Boy publicity), Paul Northcote (Rocket Music exploitation) and Eric Hall (Rocket Music).

## A&M signs deal with Copeland for America

FOLLOWING THE success of new wave bands Police and Squeeze on A&M, the label has concluded a distribution deal for the States with Miles Copeland of the International Record Syndicate who also manages the two bands.

### XTC single

THE NEXT single from XTC, *Making Plans For Nigel*, is to have "one of the most elaborate sleeves ever produced for a British single." Released on September 7, it is preceded by the album, *Drums And Wires* on August 17. An extensive marketing campaign is planned and the band will be touring through September.

Under the agreement A&M will press and distribute product from Illegal Records, Rough Trade Records, Industrial Records, Step Forward Records, Deptford Fun City Records and Fashion Music. John Cale's independent American label, Spy Records, is also included in the pact with IRS, which continues its UK operation under the corporate name of Faulty Records.

First American LP releases next month will be The Singles by Buzzcocks, Product Perfect by Fashion, Zoom by Rootboy Slim and the Sex Change Band, Live by John Cale's Sabotage, and Things Aren't Right by Wazmo Nariz and the Cramps. Pilot product in maxi single and EP form with picture sleeves by these and other artists are being released this month.

"A&M has exclusive distribution rights in the States but no creative control," Faulty spokesman Nick Jones told *Music Week*. "They will have first option on signing any act or label that breaks there for release on A&M, but the IRS labels will meanwhile retain their own identity under the distribution agreement."

Look out for the Classical autumn product supplement in the August 25th edition of *Music Week*.

## AIRC appoints its first director

THE ASSOCIATION of Independent Radio Contractors — trade association for the 19 local commercial stations — has appointed Tony Stoller as its first director. He will take over as chief executive later this year on the departure of Cecilia Garnett who has been secretary of the organisation since 1975 and announced her resignation a short while ago.

Stoller is currently head of programming at the IBA.

In the past some people have expressed frustration at AIRC's lack of cohesion and John Whitney, chairman elect of the organisation, comments: "AIRC is responding to the new stations coming on stream and the expansion of revenue that will mean. AIRC will be a significant trade association of the future and, as director, Tony Stoller will be involved in planning strategy and will act as a spokesman. He will also provide a cohesive platform for the new ILR station and is well qualified to do so."



### Gibas turns to Bronze

GEOFF GIBAS has been appointed international manager of Bronze Records, effective immediately. Responsible for all spheres of Bronze worldwide activities, Gibas will report to Gerry Bron and maintain close liaison with international director Lilian Bron. Gordon Simpson, reporting to Gibas, continues as export marketing manager.

Gibas was previously international marketing and

repertoire co-ordinator for EMI Music, prior to which he was general manager at EMI Records.

ANDREW SHELTON replacing Kay Rowley who left the company last month. His assistant will be Lucy Hanbury-Tenison... Bob Clifford, at one time with Polydor marketing department to Arista as label manager, after running own Frog label for 18 months... Pete Winkleman, formerly doing regional promotion for Jet, to Arista as Midlands and South West regional promotion man... Tony Williams from *Girl About Town* magazine to marketing manager of the Mervyn Conn Organisation, responsible for all marketing aspects of the country music promoter's operation.

### Capitol signs the Motels

CAPITOL RECORDS has signed Los Angeles based five piece rock 'n' roll band The Motels to a worldwide contract. Formed in January this year the band is currently finishing their debut album.

Also now signed direct to Capitol in America is Australia's Little River Band and the group's latest album — *First Under The Wire* — co-produced by LRB and John Boylan in Australia — will be released here at the end of August. A single, *Lonesome Loser*, is set for August 24.

### New Horizon

HORIZON STUDIOS, the Coventry studio where the Specials recorded their current hit, *Gangsters*, are launching their own label, Horizon Records Ltd.

First release, scheduled for August 17, is *Music Maker* by Carey Duncan. Sales and distribution will be handled by Pinnacle and promotion by Magnum Associate Promotions. Further releases are planned for the near future.

## Top 40 for Blackburn

CHANGES ANNOUNCED by Radio One finally resolve the mystery surrounding the broadcasting future of BBC mainstay Tony Blackburn.

He relinquishes his afternoon show to relative newcomer Andy Peebles and from September 2 will take over the Sunday Top 40 show. The following Saturday morning he will also begin a regular show from 10am to 1pm and Radio One Controller Derek Chinnery comments: "He is going to continue to play a leading part in the output for some time to come. His unique style of presentation is ideal for Saturday mornings and his enthusiasm for the Top 40 is widely known."

Blackburn himself adds: "I have been presenting a daily show, with only breaks for holidays, for 12 years, and I think it is time for a change. I am looking forward to the opportunity of doing other things during the week."

Peebles has been a success during his stint as evening rock show presenter and it is common knowledge at Egton House that Radio One has wanted to utilise his talents in daytime programming. He has been presenting the breakfast show during Dave Lee Travis's summer break and Mike Read, Peebles' current deputy, will continue to host the 8pm to 9.50pm slot from Monday to Thursday. A new show will be scheduled for Friday evening.

Also involved in the moves is Peter Powell who will switch to Saturday evenings (7.30pm to 10pm) and continue to be the main deputy for weekday DJs.

## MUSIC WEEK

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# WANTED

## A Promotions Manager

To join Pinnacle Records 'Phase Two' Drive.  
Must have boundless energy and enthusiasm and be currently working in the London area.  
Good basic salary & 2,000 c.c.  
Vauxhall Cavalier provided  
Contact Tony Berry-01 734 4543

## Boots bans Polydor salesmen

THE RETALIATORY measures being used by some dealers against record companies imposing new trading terms took on a more threatening tone this week with news that Boots has banned Polydor salesmen from calling on its 250 record departments.

The store company has taken its action in answer to Polydor's proposed reduction of margin from 33½ per cent to 30 per cent. It is negotiating with Polydor, "but until we get a satisfactory solution the ban stands," said Boots spokesman, Ridley Thompson.

"We have not banned Polydor records — these are now being ordered and stocked by our central buying department. What we have done is to take away a privilege which record reps have but which we do not give to any other trade," he added. "And since Polydor is treating us this way, taking away part of our profit, we are no longer extending that privilege to its salesmen."

Polydor managing director, A. J. Morris, said at the time of the announcement of his plans to reduce the margin that he would be adamant in applying the cut to all record outlets including the multiples.

## looking afternies, Polygram?

The deal with Virgin is long term, for licensing, marketing and distribution in the UK, and the first single Walking On Sunshine will be released through Virgin on August 24 — a week after it was due to come out through

WEA MD John Fruin did not wish to comment but added: "We are extremely sorry, but I am consulting my lawyers before making any further statement — if we do so at all."

## Factory expansion for MSD

RECORD FACTORIES in London and Wales have been bought by MSD, and will — when the original plant in Leicester is re-equipped after the recent fire there — give the group the biggest privately-owned pressing facility in the country.

Multiple Sound Pressings, MSD's manufacturing company, has acquired the entire business of Immediate Sound Services. After a

period during which Warwick and other MSD product has had to be pressed by CBS, the two ISS factories in North London and Caerphilly are now producing records and cassettes for those labels, and for MSD's third party customers such as K-tel, Pickwick and Readers Digest.

The North London plant is fully

## The DJs' dilemma

I WOULD like to express my disgust at certain record companies' attitude towards their disco and radio mailing lists. I have been a disc jockey for six years, working local clubs, pubs and mobile venues and also presenting programmes on a hospital radio. During that time I have applied for promotion records to almost every record company

from the A&M Records catalogue entitled Seasons with a TV campaign beginning in the Granada area next Monday (20).

The campaign will roll out a week later into the Trident, Stags, Border and ATV regions, followed by London, Harlech, Southern, Westward and Channel on September 3.

The compilation, assembled by K-tel's Don Reedman in association with A&M, includes tracks by Rita Coolidge, the Carpenters, Joan Armatrading and Elkie Brooks and newer talent exemplified by Chris de Burgh and Peter Allen.

"I feel this is an important step in that we are applying our marketing ability in conjunction with a major record company to showcase jointly the depth of its artists' talent," commented K-tel managing director Colin Ashby.

## Charisma's value for money

CHARISMA IS revising its price categories in an attempt to keep their product "at reasonable prices." In a five-point plan announced this week by managing director Brian Gibbon, the company "offers a new structure which gives better value for money to purchasers."

The £3.99 CLASS prefix is to be reactivated to allow Charisma to price debut albums by new signings at what it considers to be a "fair market price." The first product under this scheme is the Dazzlers' album, Feeling Free (CLASS 7) released on October 12.

The CDS Deluxe range will be

maintained at £4.99 for selective LPs, but with the majority of acts appearing on the CAS prefix at £4.65.

A new budget label will be introduced later in the year priced at £2.99. Full details of this new series are to be announced shortly.

Charisma is to introduce a programme of price-cutting on selected items of back catalogue. Singles, CB 7" series will be maintained at 95p.

A spokesman added, "Charisma will continue its policy of keeping its prices down below those of our distributors, Phonogram."

ISS was acquired for about £700,000 and of the three major shareholders two have joined MSD.

## Yes to five per cent

YES, WE do want five per cent returns. That is the clear message from Britain's record dealers who responded to a poll on the subject with a resounding 67 per cent voting in favour of the returns facility.

The poll questions, posed by the MTA and printed in the trade press, gave dealers the opportunity of voting for returns only, for discounts instead of

returns or for an option to choose between the two. Eleven per cent voted for discounts and 22 per cent for the optional system.

"That is a clear expression of the opinion of the trade," GRRC secretary Harry Tipple told MW: "We were surprised by the response. Obviously people felt very strongly about the subject."

## Supersellers



## SKYY

The album "SKYY" SSLP1516 includes the hit single "First Time Around" SSOL119 12" Version 12SSOL119

## CANDIDO

The album "DANCIN' & PRANCIN'" SSLP1517 includes the single "Dancin' & Prancin'" SSOL121 12" Version 12SSOL121



## DOUBLE EXPOSURE

Their great new single "Ten Percent" SSOL120 First time on UK. 12" 12SSOL120



## Meeting

FROM PAGE ONE

announcement from the industry side concerned WEA's new arrangement for settlement discount. From September 3 WEA will be offering three per cent for payment received within 14 days of invoice and two per cent for payment within 25 days.

John Fruin, WEA MD later commented: "We are giving more than ever before on payment within 14 days and less for any other settlement." He added that he thought the meeting had been a good one and that the manufacturers had heard from the dealers "constructive and sensible suggestions". These the trade could expect to see acted on in some ways in the near future.

Representing the companies were EMI sales manager Clive Swan and PR chief Brian Southall, WEA and WEA sales director Mike Hitches and Polydor's sales manager Alan King and A&R director Jim Cook.

There were 14 dealers present and, said Tipple, they made it quite clear that "all the aggravations imposed by the various companies had culminated in the protest meeting and, while appreciating that manufacturers had their own problems, it was generally agreed that all the measures announced so far would only add to the retailers' burden".

It was indicated that if they did not see some moves toward a resumption of normal trading, dealers would continue to take their own individual action against the offending companies.

The meeting finally put a number of specific questions to the manufacturers present, which Music Week reproduces here together with a summary of the replies:

Is the 30 per cent Polydor discount open-ended or can retailers expect a return to full margin in the near future?

Polydor expressed the point originally stated by Polydor MD A. J. Morris of the absolute necessity for their decision. They reiterated the package deal stated and explained that it was possible that it would be reviewed in six or 12 months.

Is the two per cent settlement discount from EMI absolutely firm or is EMI prepared to return to full 2½ per cent?

EMI stated that this was not a hastily conceived idea but a carefully planned decision. This will still allow dealers to borrow money and settle their accounts with the company and still make a profit.

Will WEA reconsider its action against retailers who, it claims, are returning excessive faulties?

The actions taken by WEA against offending retailers whose faulty returns were in their opinion too high would continue.

Are EMI and WEA prepared to consider the 99p single?

Neither WEA nor EMI would agree to a reduction of singles RRP.

Are all the companies prepared to re-examine the deleted faulties position as expressed by their terms of trading?

Polydor said that it accepted faulty deletions up to 12 months old and was prepared to deal with individual cases on their merits when the period exceeded 12 months. WEA said that six months was the period stated in its terms of trading, but it was prepared to examine this if it caused problems for the trade. EMI agreed to examine it as well, but would not give any fixed comments where records were no longer handled by EMI under a distribution deal (eg MCA).

What recommendations are manufacturers prepared to give retailers who have imports in stock?

Despite the fact that all companies were adamant in their determination to prevent their copyright being infringed they did say that they would seek legal guidance on the problem of imported stock.

# Wings' New Single is a Double 'A' Side. Baby's Request/Getting Closer



**Baby's Request**



**Getting Closer**

"A double 'A' side from Wings? If you think we've done it because we couldn't make up our minds— you'd be dead right. We believe in both.

Listen to them and you'll see what we mean."

## TIP SHEET

# Good times roll at Rock City

DURING THE dark days of the British film industry, Shepperton Studios almost went under, saved only by the free enterprise of individuals who rented space to build their own projects.

Among those were music people like The Who and two ex-Manfred Mann's Earth Band members, Colin Pattenden and Chris Slade. These latter two artists, along with administrator Brian Adams, have built up a workshop complex to turn out product and suitable to encourage any artist to thrive.

They started from scratch some 18 months ago with an idea for a recording studio, Rock City Sound Studios, which quickly mushroomed into a fully comprehensive 24 track studio. Besides being beautifully equipped, it boasts the advantage of being able to link up with The Who's huge acoustically designed sound stage rehearsal theatre, thus creating in effect the largest sound recording studio available in the UK.

In a joint project with The Who, bands rehearsing in this mammoth facility can also decide, almost on the spur of the moment, that they want a "live recording through a 32 channel panel link. Video facilities are also available.

"We have been immensely popular since opening in January with such artists as Danny Laine, Sham 69, Steve Holly, Bruch Lynch, Bob Young, etc. What our unique thing seems to be is a good bass and drums sound which seems to have been very difficult to get from many UK studios," the team claims. Rock

City Sound Studios also have of course, easy access from main motorways, the airport, plenty of parking space, room for loading and unloading and a peacefulness, hard to find for a studio so close to town.

However, the studio was only the beginning for this team. Since opening the studio, the two musical directors (Pattenden and Slade) have formed their own band, Terra Nova, and with Brian Adams and David Paramor on the publishing side (Performance Music) are signing acts to their production, management and publishing companies.

For artists being taken into the fold, the team have already signed a product label deal with Robot Records (part of the Mountain Group of Companies) who will be taking six singles from the following artists already signed: Paul King, Drew McCulloch, Katie Humber, Jackie Lynton, JoJo Laine and Raffles. There will also be releases from Terra Nova and Five Hand Reel.

Leaving no stone unturned the complex is their own PA Hire Service, Dale PA. Rock City Sound Studios, Rock City Management, Performance Music, Dale PA, Shepperton Studio Centre, Shepperton, Middlesex. 09328 66531/2.



**CHRIS DENNING**, above, writes to report he is now concentrating on doing independent promotion and production, combining his experience into directions that should be profitable to both him and his music clients.

Denning began his career at 16, by giving a series of talks on BBC Radio about his adventures when travelling along all over Europe. Since then his list of credits include work as a BBC 2 TV announcer; Radio Luxembourg DJ; Radio London pirate DJ; BBC Radio 1 DJ; promotion director, Decca Records; head of promotion and marketing, Bell Records and vice president in charge of creative affairs, Ember Records. And as a record promoter, Chris has been involved in the launch of such as Gary Glitter, 10CC, The Bay City Rollers, Golden Earring, The Rubettes, Dawn, The Delfonics and David Cassidy.

In 1978 his first production, (You're) Fabulous Babe, by Kenny Williams became a hit in Britain and in several other countries. Now his first record as an independent, after the closing of Ember Records, is with Barry Murray and Harry Simmonds' new Shadow Records working on Bless You by the Jay Twins. Contact Chris Denning, 114 Maytree Close, Oliver's Battery, Winchester Hants., SO22 4JF. (0962) 62554.

# Big names line up for Ulster open air festival

PROMOTER EAMON McCann has put together Northern Ireland's open air festival, Causeway Coast Festival, for August Bank holiday weekend August 24-26. Headlining this year's event are Loudon Wainwright III, Tom Paxton, John Martyn and Paul Brady and McCann is already looking for interested artists for the event in 1980 and plans to make the event annual.

The site for the festival, the Kells Complex, Golf Links Hotel Portrush, County Antrim, Northern Ireland, offers a recently-extended indoor venue, but McCann plans to stage at least 60 per cent of the acts in the open air.

McCann's fellow organisers, Denis Desmond, James Kelly and Michael Kelly have pulled off something of a coup, having persuaded the Strawbs to reform especially to play at the festival and 20 other artists and bands will make up the remainder of the bill. Weekend tickets costing £8 entitle the holders to attend five concerts over the three days and can be obtained from ticket agencies and record shops in the north of Ireland

Edited by  
**SUE FRANCIS**  
Tel: 439 9756

and Dublin or by writing the organisers.

"This is just the beginning of what we believe will become an important musical event," says McCann. "With the likes of Wainwright and Paxton heading the bill we are assured of a good draw and the excitement has been such that we are actively seeking names, contacts and artists who would be interested in appearing at the Causeway Coast Festival next year." Contact: Michael J. Kelly, Publicity Officer, 29 Burnside Park, Belfast 8, Ireland. Tel. Belfast (0232) 640529.

**NERISSA WOOD**, left, is a young singer, managed by Roscoe Deane, who is seeking a recording deal.

Says Deane: "At 19, Nerissa has already toured all the major theatres and clubs including two long seasons at the London Palladium. On the recording side, she has cut several singles and is about to record a new song, Little Girl Lost, which we hope will be the magic song for her to hit the charts. Nerissa has several masters recorded and we are now looking for record company interest." Contact Roscoe Deane Promotions, 116 Shaftesbury Avenue, London W1. (01)437 9983.



# "AIN'T NO STOPPING US NOW!.."

McFaden & Whitehead

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## HIT AFTER HIT AFTER....

**Donna  
Summer**



"DIM ALL THE LIGHTS"  
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TAKEN FROM THE CHART ALBUM  
"BAD GIRLS" CALD 5007  
AND FOLLOWING UP TWO RECENT  
SMASH HIT SINGLES.

**KISS**



"SURE KNOW SOMETHING"  
CAN 163

TAKEN FROM THE CHART ALBUM  
"BYNASTY" CALH 2051  
FOLLOWING UP THE CHART ACTIVITY OF  
"I WAS MADE FOR LOVING YOU"

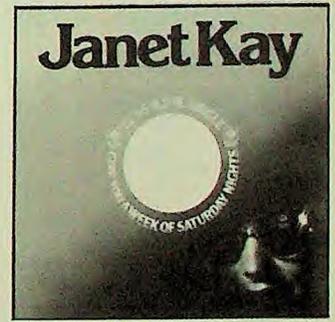
*John  
Williams*



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"TRAVELLING" HIFLY 27  
AND FOLLOWING UP THE PHENOMENAL  
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CHART ACTIVITY ON THIS ONE.



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## RETAILING

SPONSORSHIP OF records by (wealthy?) insurance companies, etc. could be one worthwhile approach to help meet costs of new recordings. After all, this approach has been used to great effect with a well-known classical budget label. Indeed, we might even get shops sponsored by wealthy companies!!

Diligent and knowledgeable dealers would retain their independence, of course, but would utter memorable phrases every time they sell a record or tape, e.g.: "And be sure you get home in one piece by wearing a Thick-head Plus Crash Helmet (£19.00 from well-known suppliers) and Graspem Seat Belts, which come in three sizes, junior, adult and straight-jacket, and by driving on Grinnunbear road holding plus performance tyres.

Naturally, the dealer will be expected to wear a sandwich board as he walks up the road to get his quick sandwich. The sandwich board will have on the front the magical words, No VAT increase this week and on the back. The end is still nigh.

## Sponsorship ponderings

Maybe we could get a slimming diet manufacturer to sponsor a recording of Falstaff looking very thin on the cover and a matrimonial agency to sponsor The Merry Wives of Windsor. I can think of a car repairer who might well sponsor The Unfinished.

If anyone gets into the act, it's almost certain to be our Japanese friends. They already supply a radio with the car: it's just a matter of time before Datsun or Honda present the buyer with a set of pre-recorded cassettes, too. Repeat orders from the record store, of course, as long as dealers are ready to test the tyres and fill the battery with distilled water at the same time.

Well, it's better than talking to reps., isn't it?

Instead of customers rushing in and expecting you to know the name of the record they played on local radio last night (with no other details) such bewildered folks will pop over and say: "I heard ever

such a lovely tune in my friend's car last night. Can you tell me what it was?"

"Did it have four wheels, madam?"

"Yes, and a string section."

### SHOP TALK by Dave Lazell

"In that case, it was the Datsun Symphony Orchestra playing the James Last arrangement of Pacific 231."

I know that some record retailers also sell equipment — which can be a mixed blessing, especially when the new lad on the hi-fi counter keeps coming over and asking you why Mrs.

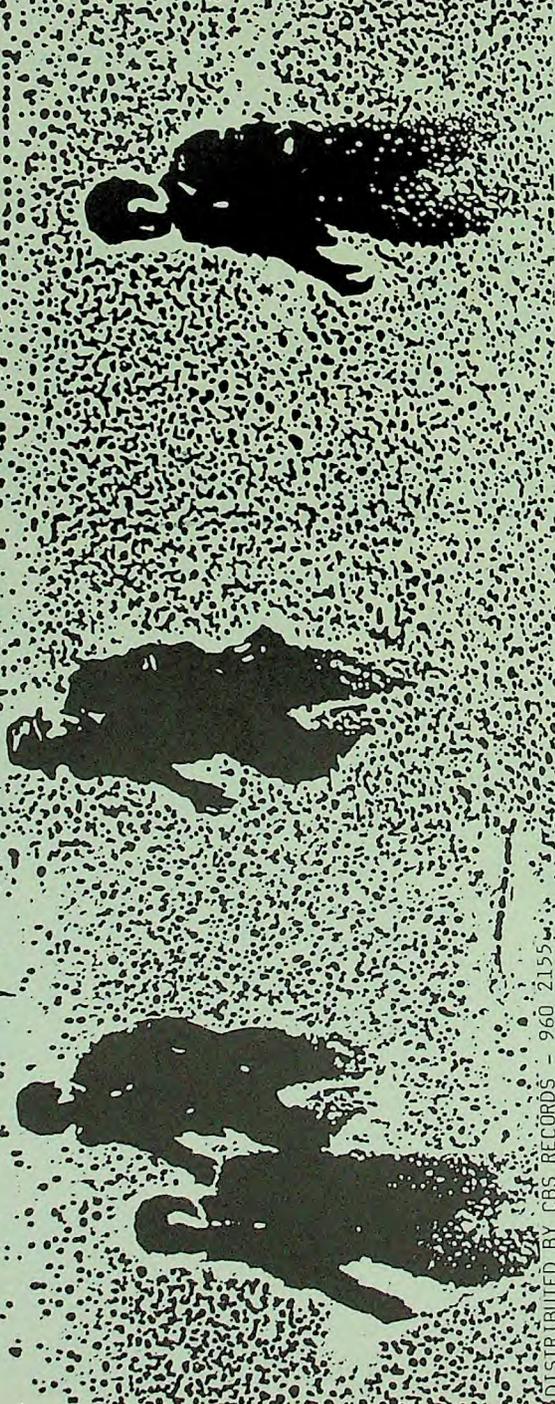
Humdinger's radiogram caught fire, etc. There was a time when His Master's Voice brand name was used by EMI sales and service at Hayes. Way back in 1959, when I was writing for Amateur Tape Recording His Master's Voice produced a rather useful tape recorder for a mere £50. HMV audio is made by Thorn Consumer Electronics these days and I have sold a great deal of it in my career.

Now, as so many record-buyers are at the beginning of their audio career, they often have modest equipment. For example, I know that some purchasers of pre-recorded cassettes have quite small battery/mains cassette recorders, which hardly do justice to the tape and I have often pointed this out. Maybe a useful promotion could tie in records with equipment, e.g. with HMV and Decca, especially; and maybe Philips, too. Why not, for example, offer special-line prices on a range of equipment using coupons, stamps, etc. given with records? Why not, for example, offer a special pre-recorded cassette for 99p, giving a good assortment of orchestral music on Side A, with a general introduction to hi-fi equipment, music centres, stereo cassette equipment on Side B (made by an appropriate genius at EMI, Decca,

Phillips, etc)? I get the general impression that one way to stimulate record business is to persuade customers to get better equipment.

The best salesmanship is always done by a satisfied customer telling a neighbour and when I hear some of the pre-recorded cassettes I have sold played on a twenty-two quid machine, I get the general impression that, while it may satisfy the owner, it does nothing to persuade the casual listener to go into tapes. Similarly with records, of course. So, if I were managing a record store right now, I would try to persuade the MD to install a decent listening booth, with headphones, or restricted listening facilities (bearing in mind the recent ruling that playing records openly in a store constitutes public performance!) And I would also organise some kind of special competition and promotion this autumn, offering some decent record players at a reduced price, and maybe offering one or two free in a customer competition. In short, I would focus the shopper's attention on the potential of records and tapes on reasonably good equipment. One would hope that the audio manufacturers with brand names associated with records and tapes, would join in. Remember: a good sound brings the customers around. You'd be surprised how quickly even youngsters start buying LPs once they have moved up to better equipment!

**PENETRATION** COME INTO THE OPEN  
 The New Single OUT NOW ON *Virgin* VS268



## Video-disc potential

Edited by  
TERRI ANDERSON

THE MOST serious discussions of Polydor's dealer margin cut having been talked out in the three-way discussion hosted by *Music Week* recently — or reached a stage of currently irreconcilable difference — MD A. J. Morris, and GRRC chairman and secretary Laurie Krieger and Harry Tipler turned to other industry topics.

One clearly of interest to industry (especially companies like Polydor which have close connections with companies researching and developing new forms of recording) is the next decade of recording techniques.

Many UK dealers are aware that the MCA developed video-disc is being test marketed in parts of the US (apparently with some success, according to US dealers over here recently, although there are also reports of video-disc hardware gathering dust on stockists' shelves, which would indicate that early enthusiasm among consumers has rapidly waned).

At the Jet Records conference earlier this year visiting American dealers disagreed on the prospects of the video disc becoming a commercial success and, whether, if it did, the record retailers could expect to sell them, in preference to the hi-fi stores which will be selling the hardware.

Looking to the UK trade's future involvement with the new medium, Krieger asked: "Will the video-disc bring anything substantial to this business, bearing in mind that it cannot be recorded on at home? Or

will it just be a flash in the pan, like the picture disc?"

Morris replied that he had seen the video-disc and was "very impressed" with it. He added: "I think, because of its quality, it will be something which, unlike quad, will take off. But before that I think there is another form of sound carrier which will become dominant. That is the compact disc. These four-inch diameter discs have superb sound quality and durability and give an hour's playing time on each side."

"I am convinced," Krieger asserted, "that the only real chance of survival that the High Street dealer has is to get another product, whatever it may be, to take the pressure off the record turnover. He needs something else — and bearing in mind how much room we need to display the range of stock we carry because we are specialists — it is very difficult to find that thing. If dealers thought that something technologically advanced was on the horizon it would encourage a lot of people to hang on by their fingertips."

In Tony Morris's opinion "that thing is the compact disc." He emphasised, "The sound quality is fantastic and I don't think it could be recorded by home pirates (although I'm not sure about that aspect) except perhaps through a microphone."

## More time for taping

MORE PLEASING to the consumer than most of the music retail news he has been hearing for a while should be the announcement from Agfa-Gevaert that their new line in blank cassettes has an extra six minutes playing time overall.

The Agfa Superchrom has three minutes more time per side on the entire range of C60 and C90 tape. They are also re-launching the cassette range in new packing designs and colours.

The Superchrom is a highly sophisticated dual-layer chrome tape which, it is claimed overcomes the common weakness of similar types of tape in the middle to lower frequencies.

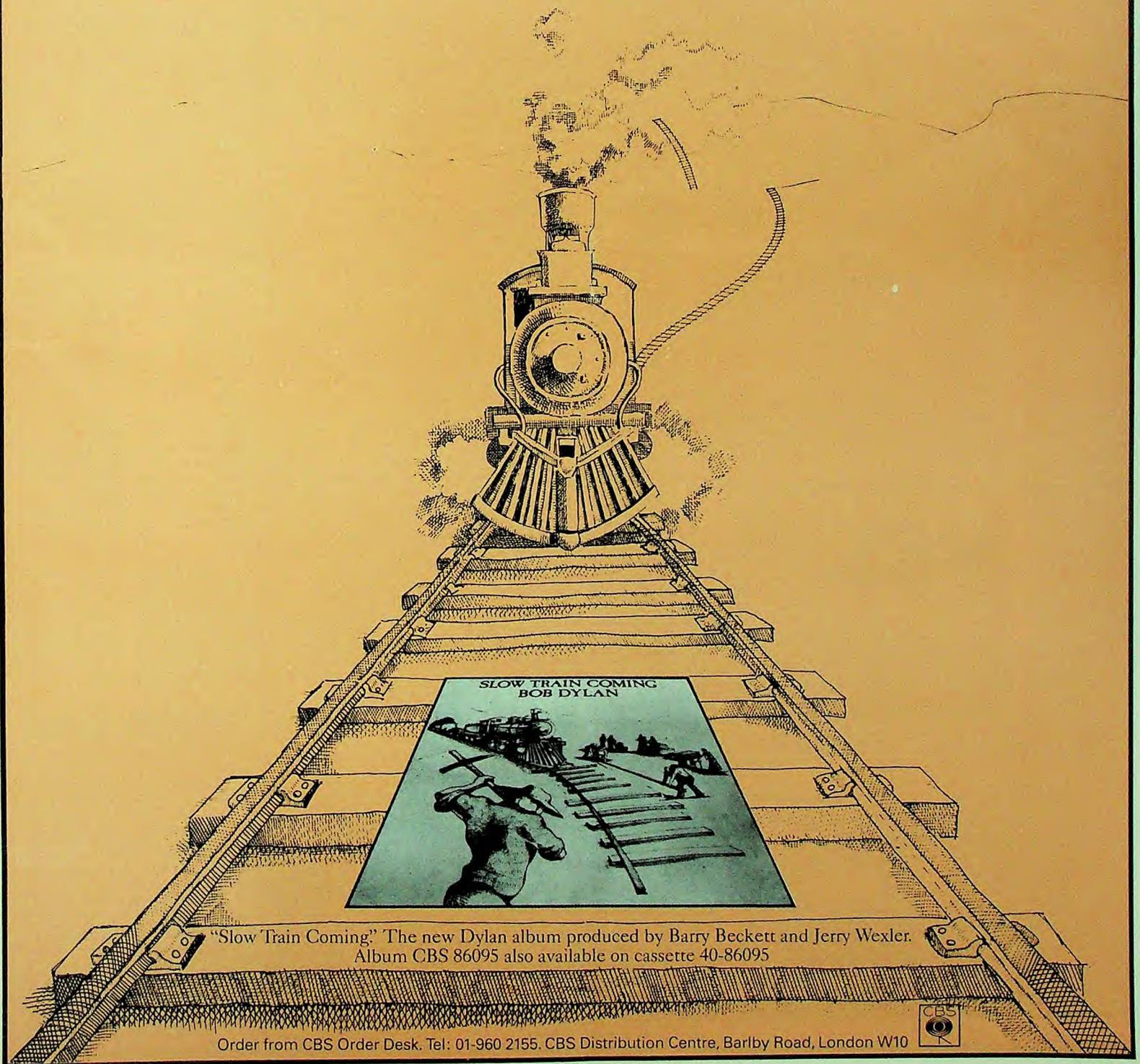
It has been produced for machines with CRO2 switching, but the selling point of which Agfa is clearly most proud is the extra playing time for the length and price.

# "SLOW TRAIN COMING"



## BOB DYLAN

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Album CBS 86095 also available on cassette 40-86095

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## INTERNATIONAL

# After the merger—life at MCA following ABC deal

ONE OF the major events in the international record industry this year was the acquisition by MCA of the ABC catalogue. Inevitably, it brought redundancies in its wake, not least in the London office of Anchor Records, but it also made available a considerable weight of artistic talent to MCA's existing roster. *Music Week's* Los Angeles correspondent MIKE REYNOLDS, talked to MCA Records president BOB SINER about the first 100 days of the merger and its ramifications.

BOB SINER claims no credit for MCA's acquisition of the ABC catalogue. It was general knowledge in the music business for months that ABC was in the doldrums and up for grabs, with Polygram a favourite contender for its acquisition, and Siner had little warning that his company had won the prize.

"I first heard about ABC coming into the MCA fold on a Sunday morning and knew for sure on the Monday morning when the acquisition was made," Siner recalled. "I really had nothing to do with it personally. It was corporations talking to corporations and financial people talking to financial people."

"During the first two weeks of the acquisition there was a whole lot of animosity," he continued. "A lot of things were said like MCA came in and fired everyone at ABC — 325 people — which was not the case. ABC sold the assets of ABC Records. They didn't sell the people and we didn't buy the people."

Siner took some of his staff to ABC Records the day the acquisition became official to talk to as many ABC staffers as possible, and see what could be done in terms of offering some of them employment.

"Our philosophy from that Monday was to treat whatever ABC product was out as MCA product," Siner explains. "Anybody who was in the studio would have their full shot. It's their career, and there are certain compassions you have to undertake. It would probably have been a whole lot easier to go in and say 'we're going to take the cream of the crop and that's it,' but everyone has had a full opportunity, we have released the product, worked it as hard as we could — whether 'old' MCA artists or 'new' ABC acquisitions. Yes, we do make cuts in the artist roster — every company does — and we've made some for both MCA and ABC/MCA, but I

Edited  
by  
NIGEL HUNTER

think we've been very fair in the process."

Siner pointed out that it's impossible to carry a huge artist roster, and unfair not only to the artists but also to the people who have to work the product. The policy must be selective.

"When we do put out a piece of product, we are committed to it. We don't take on a lot of artists, but those we do we are fully committed to, and we do a great job! If it doesn't work, we will say so, and at least we'll have given it a good shot instead of saying that it didn't stick against the wall, wasn't in the grooves and all the other nonsense that goes on in this business."

Siner disclosed that his MCA staff were working up to 20 hours a day for five weeks, contacting artists, agents, managers and attorneys following the ABC takeover, and inviting them to come in to discuss their contracts and the future. And he emphasised the success recently enjoyed by former ABC acts such as Poco and Barbara Mandrell.

"Poco have been around for 12 years, and you can argue that Legend was in the grooves before we took over. But you have to keep in mind that the action needs to be maintained, and there's a lot of work being put into it since they came to us, and they now have their

first gold record. We are happy to give it to them, we are currently on their second top 20 single and hope for a third. Barbara Mandrell has had her first ever Top 40 crossover, and I think these two examples speak for themselves."

But Siner questions the philosophy that the industry should stand by artists for years in the belief that their talent will eventually win through, particularly in the light of present economic circumstances and problems.

"I don't think we or the marketplace have the time for artists to make it eventually," he says. "There used to be a notion that the third album was the album, but we have re-done albums or thrown them out because the 'third album' must be the first in view of the time and money involved."

"We do like some kind of commitment from an artist, and if we work hard and break them, we like their support for the record company, rather than go off to another record company. I think that's fair."

## Ice pact with Disques AZ

PARIS: Ice Records, the Independent Caribbean label established in the UK two years ago and headed by Guyanese artist Eddy Grant, has reached agreement with Disques AZ whereby the latter's international division will distribute Ice product in France and Belgium.

Grant's Caribbean and Nigerian hit *Walking On Sunshine* will be the first release under the pact in both seven- and 12-inch form. Releases by Lord Kitchener and the Equals will follow on September 7.

Disques AZ is organising an appearance by Grant's Front Line Orchestra at the Parisian discotheque known as Le Palace at the end of next month.



WELLINGTON: Pam Ayres was presented with a platinum disc in the form of a 12-inch circular mirror complete with label to mark New Zealand sales of her album *Some Of Me Poems And Songs*. The presentation took place at a party at EMI New Zealand managing director Peter Jamieson's home during Pam's recent sell-out tour. Seen with her, from left, are Jamieson, Ayres' manager, Dudley Russell; EMI Records marketing manager, Noel Muller and impresario Christopher Cambridge.

## SACEM income rises

PARIS: Income for French copyright society SACEM, the Societe des Auteurs, Compositeurs and Editeurs de Musique, was up last year by 16 per cent to around \$200 million (approximately £100 million) compared with the 1977 returns.

But if that result, allied to increased membership and a registration of 65,000 new works, was a satisfactory statistic, the society accepts cause for concern in the marked increase in use of foreign music, mostly US and UK, in France.

This, according to Jean-Loup Tournier, SACEM director-general, was barely compensated for by wider use of French repertoire abroad. In three years, he said, the French balance of payments credit had dropped from 20 million francs (around \$5 million or £2,500,000) to just one million (£200,000). At this rate, he anticipated the old favourable trading balance turning into a deficit.

This growth of foreign music usage in France has long been a problem. Record companies, along with radio and television authorities, have been accused of showing too much bias for what is called "Anglo-Saxon" music here, but the fact is that French youth generally prefers it to local product.

Tournier told delegates at the SACEM annual general meeting that musical production generally in France was doing well, "but the problem is that it really doesn't get enough outlets," he said. "There is too little contact between the public and the creators of music."

He particularly deplored the fact that programming of works on French radio was restricted to some 15 major local performers.

However, the SACEM statistics spelled out success. Membership in 1978 rose by 2,454, bringing the total to 43,000, with 2,000 publishers and the rest songwriters, lyricists and composers. And in 1978 a total 65,000 new works were registered, with 45,000 of them songs.

On distribution, 13,000 members had been paid an average of \$750 (£375) each in rights; 800 had received more than \$2,000 (£1,000); 60 took more than \$100,000 (£50,000) each; and "a few" took more than \$250,000 (£125,000) each.

Tournier added that the 33 per cent VAT on records, "extremely high," made the disc market fragile, and that situation had been exacerbated by an increase in private taping and piracy, all leading to a decline in sales overall, but notably in the cassette field.

Rights demanded from discotheques in France had finally been settled, he said, following prolonged negotiations. Reduced payments would be made in return for disco help in events like song festivals which would provide positive aid to French music and musicians.

## Argentina: changes in airplay law?

From JORGE ALBERTI (Prensario)

BUENOS AIRES: There are several indications that the Government here will once again enforce a regulation dating from 1972 establishing percentages of needletime for local and foreign music.

Although an old law exists dating from the mid-1940s, seven years ago a strict control was instituted, permitting radio stations to play only one foreign record in four, with the other three devoted to tango, folk and local pop.

The idea was to promote tango and folk music, but the results were very disappointing, and it was abandoned in 1976. However, now it is scarcely possible to listen to a single tango or folk song on radio, and there is strong pressure from artists and composers regarding this point.

The record companies are not getting involved at this stage since

### Dateline: Buenos Aires

the 75 Per Cent Law (as it was called in 1972) didn't bring any increased record sales, and no advantages are foreseen now, unless pop music (which could become once again the backbone of the market) receives the same privileged treatment as tango and folk.

Since the production of pop music is much higher than the rate of tango and folk recordings, the 25 - 25 - 25

per cent ruling affected the careers of pop artists, and gave a lot of exposure to tango and folk groups and soloists, some of whom were actually dead and others who no longer recorded.

Some experts believe it would be very hard to establish a percentage of local content on radio in accordance with the record market as it is today.

Previously, when a 24-hour check was considered, the radio stations used to air tango and folk music from 11 p.m. to 5 a.m., explaining that advertisers didn't like it and that their audience research called for more pop music.

# VCL

VCL Video Services, best known for music productions on video cassette have now opened a new video studio in the heart of London, combining full studio facilities and production services.

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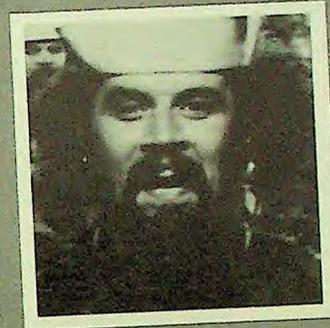
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# BILLY CONNOLLY

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Village People  
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## PUBLISHING



A TRIO of smiles after Sandy McLelland (centre) signed his publishing contract with Carlin Music vice president Paul Rich (left). Also present was Phonogram A&R manager David Bates.

## UK leads the field at Castlebar contest

THE UNITED Kingdom leads the field in this year's Castlebar International Song Contest in terms of entries which have qualified for the final, which will be held from October 1 to 6 at the Traveller's Friend Hotel in Castlebar, County Mayo.

Eight UK songs will be contending for the first prize of £5,000 and a further £5,000 of other awards.

Ireland has seven songs in the final, the USA has four, and there are one each from Austria, Bulgaria, Hungary, Israel, Norway, Poland, Sweden and Switzerland.

Composers from 28 countries in all submitted more than 1,000 entries.

The orchestral section, for which there is a first prize of £1,000, drew entries from 12 countries and this year international publisher and record producer James de Wolfe will

Edited by  
NIGEL HUNTER

offer a recording and publishing contract and worldwide exploitation to the winning composer among the nine finalists.

The UK song finalists are Why Don't You Teach Me To Dance? by M Lavinsky and P Sinclair; In Your Eyes by Phil Wainman and Richard Myhill; You Make Me Love You by Valerie Avon and Dave Mellor; Now The Darkness Has Begun by Ray Davies and Clive Cook; Talkin' To

A Stone by Zack Laurence and Paul Ferguson; Touch And Go by Robin Slater and Nick Ryan; Who Gets The Loving by Mike Redway, and (Living In A) World Of Fantasy by Johan Levy.

There are four UK entries in the orchestral final, which are Shangri-La by Zack Laurence; Lee's Tune by Lee El-Hakim; Juli's Theme by Jerry Lanning, and Arcadia by David Whitaker.

The Castlebar contest is sponsored by Berger Paints, the Irish Tourist Board, Radio Telefis Eireann, the MCPS and the PRS. The final night on October 5 will be covered live by RTE TV and radio.

## Carlin Music's mighty six

FOLLOWING THE recent extension of its association with Mighty Three Music, Carlin Music is busily engaged in the promotion of another crop of releases from the Philadelphia-based company.

Among them are Just Can't Get Enough by Bell & James (A & M), and Do You Want To Dance? by McFadden & Whitehead, a follow-up to their hit Ain't No Stopping Us Now; Turn Out The Lights by Teddy Pendergrass; Strut Your Funky Stuff by Frantique; This Time Baby by Jackie Moore, and Time Will Take Care Of Everything by Lou Rawls, all on the Philly International label.

Carlin has obtained successful cover recordings on Mighty Three copyrights such as Now That We've Found Love by Third World, Get Your Love Back recorded by Amii Stewart, and You Never Know What You've Got by Me & You on the Laser label. Another cover job due for release by RSO is Share My Love For You by D'Elegance.

Carlin has signed singer-songwriter Sandy McLelland to a worldwide publishing deal over three years. McLelland, who records for Phonogram, begins a month's UK tour on October 3, including a London date at the Venue on October 18.

## MTA/MPA try to clear up forwarding costs

TWO MAJOR points which emerged at a recent meeting of the Music Trades Association/Music Publishers Association liaison committee were that music retailers wish publishers to include forwarding costs in the price of their publications and they do not wish publishers to give priority to direct mail orders before the trade.

MPA representatives agreed that both requests warranted serious consideration, but pointed out that in some individual cases it might not be possible to co-operate.

Retailers explained that customers resent being asked to pay for carriage in addition to the price of the music they have ordered and would prefer to pay an all-inclusive price notified at the time of ordering, even if it was higher than the catalogue price specified.

On the question of direct selling by mail, MTA members commented that however efficient they may be, if publishers supply customers with music more quickly by post, both publishers and dealers will suffer. They added that book publishers rarely if ever supplied the public by direct mail and they saw no reason why music publishers should.

## MS sets up EMI deal

MUSIC SALES is to represent EMI Publications in Germany, Austria and Switzerland through its German subsidiary. The exclusive agreement was recently signed by Hal Peters and Dietbert Scharf, joint managing directors of Music Sales GmbH and EMI publishing director Pat Howgill.

EMI's publications will be warehoused in Cologne and distributed to over 1,000 music dealers and book shops in the territories specified. Among the titles are books on Blondie, Kiss and Kate Bush, plus the entire back catalogues of EMI Publications.

Radio  
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200

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Britain's only National commercial radio station

208m Medium Wave 1439 KHz.



LOS ANGELES: Jo Allen (centre) has signed an exclusive songwriting contract with Island Music for the world. Manchester-born Allen has two songs, Jealous and Woman You're Beautiful, on the Secrets hit album by Robert Palmer. He is seen after signing the deal at Island Music's headquarters here with Island Music president Lionel Conway (right) and general manager Allan McDougall.

ALBUM

# Get The Knack

No.1 with a bullet BILLBOARD

No.2 with a bullet CASHBOX

WORLD

No.1 with a bullet RECORD WORLD

# THE KNACK

featuring  
the hit single  
'MY  
ARONA'

**X.T.C. ON SEPTEMBER TOUR**

- 11th MANCHESTER Apollo
- 12th SHEFFIELD Top Rank
- 13th WOLVERHAMPTON Civic Hall
- 14th PETERBOROUGH Wirrena Club
- 16th GUILDFORD Civic Hall
- 17th LONDON Rainbow
- 18th BRISTOL Colston Hall
- 20th EDINBURGH Odeon
- 21st NEWCASTLE Mayfair

Drums and Wires



NEW ALBUM V21X - CASSETTE TCV2129  
INCLUDES FREE SINGLE IN A LIMITED EDITION

# PUBLISHING



A TRIO of smiles after Sandy McLelland (centre) signed his publishing contract with Carlin Music vice president Paul Rich (left). Also present was Phonogram A&R manager David Bates.

## UK leads Castlebar

THE UNITED Kingdom leads the field in this year's Castlebar International Song Contest in terms of entries which have qualified for the final, which will be held from October 1 to 6 at the Traveller's Friend Hotel in Castlebar, County Mayo.

Eight UK songs will be contending for the first prize of £5,000 and a further £5,000 of other awards.

Ireland has seven songs in the final, the USA has four, and there are one each from Austria, Bulgaria, Hungary, Israel, Norway, Poland, Sweden and Switzerland.

Composers from 28 countries in all submitted more than 1,000 entries.

The orchestral section, for which there is a first prize of £1,000, drew entries from 12 countries and this year international publisher and record producer James de Wolfe will

## Carlin Music's mighty six

FOLLOWING THE recent extension of its association with Mighty Three Music, Carlin Music is busily engaged in the promotion of another crop of releases from the Philadelphia-based company.

Among them are Just Can't Get Enough by Bell & James (A & M), and Do You Want To Dance? by McFadden & Whitehead, a follow-up to their hit Ain't No Stopping Us Now; Turn Out The Lights by Teddy Pendergrass; Strut Your Funky Stuff by Frantique; This Time Baby by Jackie Moore, and Time Will Take Care Of Everything by Lou Rawls, all on the Philly International label.

Carlin has obtained successful cover recordings on Mighty Three copyrights such as Now That We've Found Love by Third World, Get Your Love Back recorded by Amii Stewart, and You Never Know What You've Got by Me & You on the Laser label. Another cover job due for release by RSO is Share My Love For You by D'Elegance.

Carlin has signed singer-songwriter Sandy McLelland to a worldwide publishing deal over three years. McLelland, who records for Phonogram, begins a month's UK tour on October 3, including a London date at the Venue on October 18.

## DISCO TOP 50

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

- 1 (1) GOOD TIMES, Chic (Atlantic K11310)
- 2 (3) SPACE BASS, Slick (Fantasy FTC 176)
- 3 (2) BAD GIRLS, Donna Summer (Casablanca CAN 155)
- 4 (7) BORN TO BE ALIVE, Patrick Hernandez (Gem GEMS 4)
- 5 (14) STRUT YOUR FUNKY STUFF, Frantique (Philadelphia Int'l PIR 7728)
- 6 (6) SILLY GAMES, Janet Kay (Scope SC2)
- 7 (9) OOH! WHAT A LIFE, Gibson Bros (Island WIP 6503)
- 8 (29) AFTER THE LOVE HAS GONE, Earth, Wind & Fire (CBS 7721)
- 9 (17) THE BOSS, Diana Ross (Motown TMG 1150)
- 10 (5) GET ANOTHER LOVE, Chantal Curtis (Pye 12P 5003)
- 11 (4) I'M A SUCKER FOR YOUR LOVE, Teena Marie (Motown TMG 1146)
- 12 (15) MORNING DANCE, Spyro Gyro (Infinity INF 111)
- 13 (13) BOOGIE DOWN (GET FUNKY NOW), Real Thing (Pye)
- 14 (—) LOOKING FOR A LOVE TONIGHT, Fat Larry's Band (Fantasy STC 79)
- 15 (8) BOOGIE WONDERLAND, Earth, Wind & Fire and The Emotions (CBS 7292)
- 16 (12) AIN'T NO STOPPIN' US NOW, McFadden and Whitehead (Philadelphia Int'l PIR 7365)
- 17 (11) WE ARE FAMILY, Sister Sledge (Atlantic K11293)
- 18 (16) RING MY BELL, Anita Ward (TK TKR 7543)
- 19 (33) STREET LIFE, Crusaders (MCA 513)
- 20 (24) GROOVIN' YOU, Harvey Mason (Arista ARIST 12 270)
- 21 (21) SUNNY SIDE OF THE STREET, Savoy (EMI 2951)
- 22 (10) I'VE GOT THE NEXT DANCE, Deniece Williams (CBS 7399)
- 23 (19) LIVING ON THE FRONTLINE, Eddy Grant (Ensign ENY 26)
- 24 (31) YOU NEVER KNOW WHAT YOU GOT ME, Me & You (Laser LAS 8)
- 25 (19) BRING THE FAMILY BACK, Billy Paul (Philadelphia Int'l PIR 7456)
- 26 (23) HEAVEN MUST HAVE SENT YOU, Bonnie Pointer (Motown TMG 1145)
- 27 (21) MOTOWN REVIEW, Philly Cream (Motown)
- 28 (28) THE BITCH, Olympic Runners (Polydor POSPX 62)
- 29 (25) LA BAMBA, Antonia Rodriguez (Magnet 12 MAG 149)
- 30 (27) H.A.P.P.Y. RADIO, Edwin Starr (20th Century TC 2408)
- 31 (26) MAKIN' IT, David Naughton (RSO 32)
- 32 (—) FIRST TIME AROUND, Skyy (Salsoul SSOL 119)
- 33 (—) BEAT THE CLOCK, Sparks (Virgin VS270)
- 34 (18) LIGHT MY FIRE, Amil Stewart (Atlantic/Hansa K11278)
- 35 (50) EARTHQUAKE, Al Wilson (RCA FC 9399)
- 36 (—) GONE, GONE, GONE, Johnny Mathis (CBS 7730)
- 37 (—) THIS TIME BABY, Jackie Moore (CBS 7722)
- 38 (49) GIRLS, GIRLS, GIRLS, Candidate (RAK 295)
- 39 (39) CRANK IT UP, Peter Brown (TK TKR 7545)
- 40 (42) WHY LEAVE US ALONE, Five Special (Elektra/Asylum K12368)
- 41 (30) DANCE WITH YOU, Carrie Lucas (Solar FB 1482)
- 42 (38) MAKE YOUR MOVE, Joe Thomas (TK TKR 7544)
- 43 (46) WOT WE GOT ITS HOT, Central Line (Mercury 6007/225/9198)
- 44 (—) CONSCIOUS MAN, The Jolly Brothers (Ballistic UP 36415)
- 45 (34) MAKE MY DREAM A REALITY, GQ (Arista ARIST 12 263)
- 46 (—) FEEL THE REAL, David Bendeth (Inter-Global)\*
- 47 (—) GOING THROUGH THE MOTIONS, Hot Chocolate (RAK 296)
- 48 (—) WE ALL NEED LOVE, Domenic Trolanot (Capitol 16090)
- 49 (44) YOU GONNA MAKE ME, Jones Girls (Philadelphia Int'l PIR 7361)
- 50 (50) MIDNIGHT GROOVIN', Light of the World (Ensign ENY 29)

\*Denotes import

## Disco hot shots on this week's schedule

IMPORTANT DISCO releases scheduled for this Friday (17) include the following: Kleer's Magic/Tonight's The Night/Keep Your Body Working (instrumental version) (Atlantic LV 33); Foxy's Headhunters/Lady Of The Streets (TK TKR 7550), Theo Vaness Sentimentally It's You/Love Me Now (Epic EPC 7792), Bonnie Boyer Got To Give In To Love/Never Never (CBS 7779) with the hot import version of Archie Bell's Strategy on Philadelphia International still awaiting a release date from CBS. Phonogram is preparing to release a remixed 6:25 mins version of Van McCoy's The Hustle on 7" and 12" in early September but in the meantime release ConFunkShun's Chase Me/I Think I Found The Answer (Mercury 9198 319/6167/815) and Bette Noir's Forget It/You Are The Sun (Ensign ENY 32) on the

17th and finally come with the Gap Band's big selling Baby Baba Boogie on 7" and 12" (Mercury 6167 824/9198 316) two weeks later. Polydor rush release Star Generation from James Brown's Original Disco Man album to coincide with the veteran's early September concerts at the Venue — available on 12" backed with Let The Boogie Do The Rest. Also due are Tamiko Jones' Can't Live Without Your Love 12", Carole Douglas' I Got The Answer/We're Gonna Make It (Midsong 2001 904) and Billy Connolly's Village People spoof In The Brownies (Polydor 2059 160) — again this Friday. Three from RCA to watch for are Ofanchi's Makin' The Best Of A Bad Situation/Gonna Do My Best To Love You, Triple S Connection Ma Cherie Amour/Back In Your Arms Again and Baccara Body Talk/By 1999 on 7" and 12".

Al Hudson & The Partners

**YOU CAN DO IT**

special US Disco Mix 7.5 C/W

**HAPPY FEET**

MCAT 511

both tracks taken from the forthcoming album Happy Feet

**MCA RECORDS**  
1 Great Pultney Street, London W1R 3FW  
Distributed by CBS

ALSO AVAILABLE ON 12" CRUSADERS' 'STREET LIFE' Special U.S. disco mix MCAT 513

SINGLE

# My Sharona

No.1 with a bullet BILLBOARD

No.2 with a bullet CASHBOX

No.1 with a bullet RECORD WORLD

ALBUM

# Get The Knack

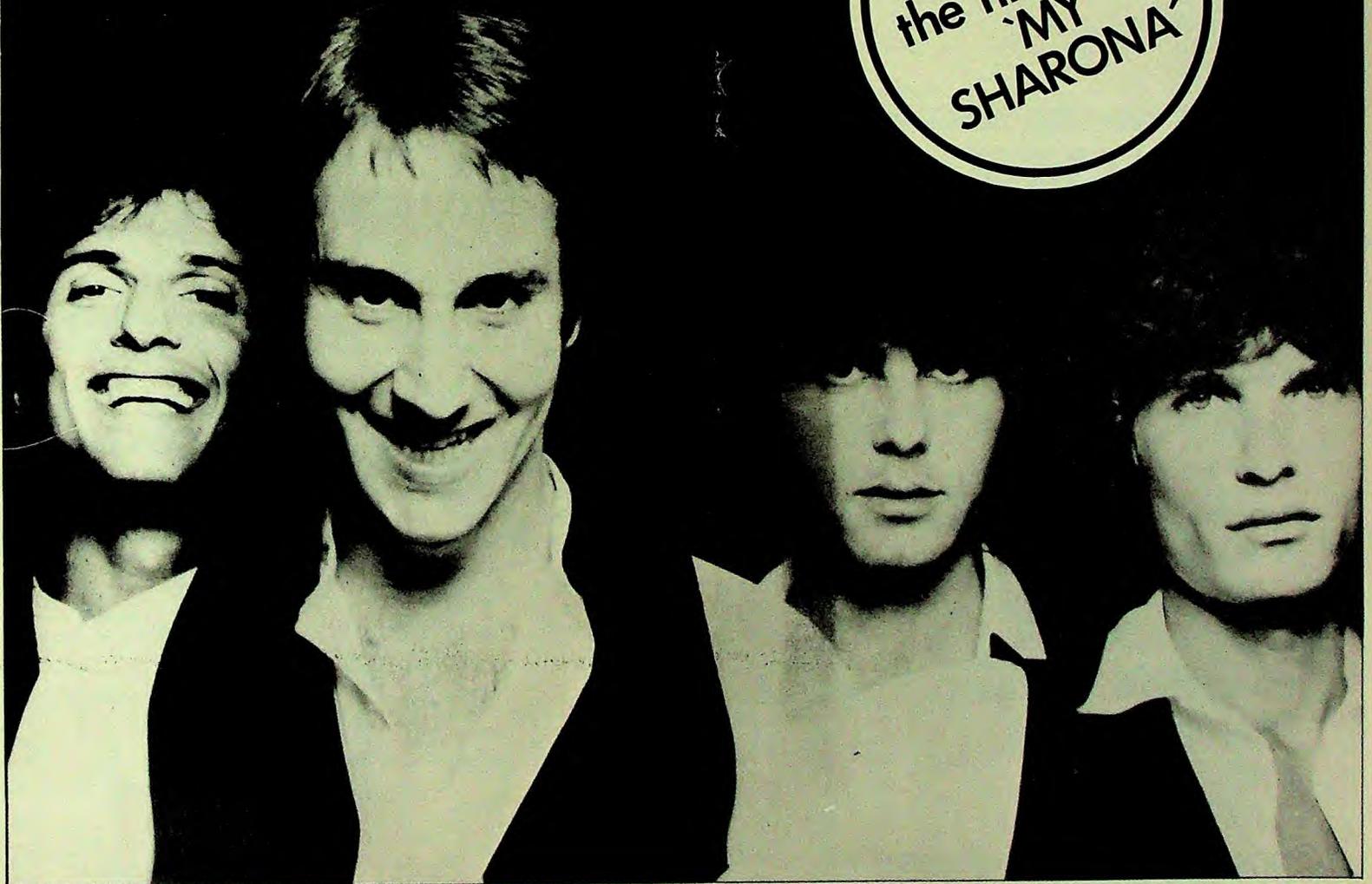
No.1 with a bullet BILLBOARD

No.2 with a bullet CASHBOX

No.1 with a bullet RECORD WORLD

# GET THE KNACK

featuring  
the hit single  
'MY  
SHARONA'



# Have you got it yet?

# TALENT

## A stretch of luck for Bovelle

IT TOOK a prison sentence to finally make producer Dennis Bovelle — the man behind Silly Games — enter the music business professionally, although he already had a wealth of experience behind him.

Bovelle is probably known to a small section of the public as he plays in the reggae group Matumbi, which has been his overriding interest since he was at school when the group formed. But in the music business he is in high demand as a producer. He produced Janet Kay's Silly Games single (written by his wife) and has worked with bands as diverse as the Pop Group, the all-girl punk group the Slits and reggae poet Linton Kwesi Johnson.

The prison sentence occurred when Bovelle was one of the "Cricklewood 13" who were arrested after a raid on a Cricklewood nightclub where he was a DJ.

"I went to see some friends at Ladbrooke Grove and everyone was saying 'what are you doing here man, the police are looking for you?'" he explains. "I just went to the police station and asked what I had done, and they nicked me. I was put into prison and done for incitement to riot. I was put down for three years and they had me in Wormwood Scrubs for six months until my appeal came up."

He was released straight after that, and has tried to forget the whole incident. But it brought about the important change from being an amateur to a full — and now a very successful — professional musician.

"It was Wormwood Scrubs that

gave me time to think and write songs. If I wasn't a musician I would have gone crazy," he recalls. "When I got there it was just total concentration on music."

But before all that, music was still Bovelle's overriding hobby. When he arrived in this country from Barbados at the beginning of the 1960s Bovelle found himself playing with new-found English friends and turned to music by Cream and other bands that were hitting the scenes at that time.

He went on to form Matumbi because "I'd always had ska and rhythm and blues in the back of my mind." And not only that, he was also lucky enough to have a two-track mixing desk at his school.

Learning the trade "by ear" takes a fair amount of perseverance and Bovelle believes this was vital to his work, for it was that perseverance that got him going at the age of 13 and 14 at school and with Matumbi and it was the group that helped him get into production.

"The first thing I did was with the Pop Group. I was doing a Kid Jensen Show next door to John Peel who was doing the Pop Group. When I went in my first reaction was to burst out laughing, it was over the top. But not in a novice fashion — they were doing it deliberately," he recalls.

"With Janet Kay I was



DENNIS BOVELLE

engineering on a session and she was a singer. A little after that my wife had written this song, Silly Games. And I thought, well I'll get someone to sing it — and Janet did. We did it over about three months, again and again. We were even going to do another mix, but I really dug it and said — 'put it out'."

There is no particular secret to producing as far as Bovelle is concerned, other than a sympathy with the artist. And he claims that money is not his main motivation — as long as he's making a living although he says he has enough offers to keep him in work for about two years, Matumbi is still his primary consideration.

Production for him is a way of keeping his hand in, a way to keep working ("if I take more than a week off I get bored") he says, and an outlet for things he wants to do outside the band.

"When I produce I want to capture the idea. You've got to be a mediator for what to say. Producing is not having someone who's going to tell you what to do. That's not producing, that's dictating — and I don't want to do that. You've first of all got to get the songwriter to say what they want to say."

## Magnus jazz giants

OSCAR PETERSON is to head the bill at the forthcoming Magnus Records Jazz Festival, 'A Salute to Ronnie Scott', at Wembley Conference Centre, with strong support from such top class attractions as the Louis Bellson Big Band, Art Blakey's Jazz Messengers, Pharoah Sanders and Gerry Mulligan's Concert Big Band.

The festival which takes place on October 16-21, will also act as a showcase for some of the best British jazz players with young bands such as Semuta, NYJO and Velvet sharing the limelight with the more established outfits of Humphrey Lyttleton, Chris Barber, Alex Welsh, Tony Lee and the man whose club the whole thing honours, Ronnie Scott. And also in the home contingent will be Bill LeSage, and singer Otilie Patterson, making her first UK appearance with Chris Barber's band in seven years, and the fusion team of Morrissey/Mullen.

The festival which kicks off at 7.30pm on Tuesday October 16 with the Ronnie Scott Quintet, Morrissey/Mullen, Chris Barber's Jazz Band with Otilie Patterson. The 17th features Velvet, Ronnie Scott Quintet, Oscar Peterson. The 18th, Alex Welsh Band, Tony Lee Trio with Bill LeSage, Oscar Peterson. The 19th, Semuta, Pharoah Sanders, Art Blakey's Jazz Messengers and ends on the 20th

Edited by  
SIMON HILLS

with two concerts featuring the Magnus Big Band Bonanza with the NYJO, Louis Bellson's Big Band and Gerry Mulligan's Concert Big Band — 7.30; Ronnie Scott Quintet, Humphrey Lyttleton's Big Band and once again Gerry Mulligan's Big Band. Compares will include Ronnie himself and Peter Clayton.

The conference centre bar will be open between 6.30pm to midnight (Saturday 12.00-midnight), and there is parking for 3,000 cars and 1,000 coaches in the centre car park. There will also be dining facilities for 200 people at every concert. Ticket prices range from £21 (includes meal) — £3 and season tickets for 6 concerts are available. All ticket enquiries should go to Magnus Jazz Festival Box Office Tel: 01-240 1234 or to the Wembley Conference Centre, Wembley HA9 0DW. All other festival enquiries to DVC Ltd., 5 Dryden Street, London WC2E. Tel: 01-902/1234.

## News in brief...

VIRGIN RECORDS is making its first bid to gain some headway in America with the Records who undertake a two month tour there starting on August 15. They will be Virgin's first band out on Atlantic with whom they have a licensing deal, as they release their Starry Eyes single originally released on the Records own Record label.

CHRIS WHITE IS ON HOLIDAY

# MCA/INFINITY AIRPLAY GUIDE

## THE HAPPENING SINGLES

MCA RECORDS



	RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CLIDE	PICCADILLY	BRMB	CITY	DOWNTOWN	METRO	HALLAM	FORTH	BEACON	TEFS	TRENT	VICTORY	PENNY	SWANSEA	ORWELL	Z10	PLYMOUTH	DISCO CHART	ALBUM CHART
1 MORNING DANCE SPYRO GYRA	F 40	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	15	14	INFINITY INF 111
2 BETTER NOT LOOK DOWN B. B. KING	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•			MCA 515
3 STREETLIFE CRUSADERS	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	33	17	MCA/ MCAT 513
4 EVERYBODY NEEDS SOME MUSIC ORLEANS	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•			INFINITY INF 114
5 RADIO GIRL JOHN HIATT	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•			MCA 502
6 DON'T EVER WANNA LOSE YA NEW ENGLAND	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•			INFINITY INF 113
7 YOU CAN DO IT AL HUDSON	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•			ABC/ ABCT 4256

# MUSIC WEEK

# ALBUMS CHART

# TOP 75

## ALBUMS

### WEEK ENDING AUGUST 18 1979

1	1	THE BEST DISCO ALBUM IN THE WORLD	Warner Brothers K 58062
2	2	DISCOVERY Electric Light Orchestra	Jet JETLX 500
3	3	BREAKFAST IN AMERICA Supertramp	A&M AMLK 63708
4	7	VOULEZ VOUS Abba	Epic EPC 86086
5	8	I AM Earth Wind & Fire	CBS 86084
6	11	THE BEST OF THE DOOLEYS The Dooleys	GTO GTTV 038
7	4	REPLICAS Tubeway Army	Beggars Banquet BEGA 7
8	NEW	HIGHWAY TO HELL AC/DC	Atlantic K 50628
9	9	OUTLANDOS D'AMOUR Police	A&M AMLH 68502
10	5	PARALLEL LINES Blondie	Chrysalis CDL 1192
11	NEW	DOWN TO EARTH Rainbow	Polydor POLD 5023
12	6	SOME PRODUCT CARRI ON SEX PISTOLS Sex Pistols	Virgin VS 2
13	10	LIVE KILLERS Queen	EMI EMSP 330
14	22	MORNING DANCE Syrro Gyra	Infinity INS 2003
15	15	MANILOW MAGIC Barry Manilow	Arista ARTV 2
16	25	EXPOSED Mike Oldfield	Virgin VD 2511
17	17	STREET LIFE Crusaders	MCA MCF 3008
35	NEW	MIDNIGHT MAGIC Commodores	Motown STMA 8032
36	67	BOP TILL YOU DROP Ry Cooder	Warner Brothers K 56691
37	34	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOV 100
38	27	RICKIE LEE JONES Rickie Lee Jones	Warner Brothers K 56628
39	27	SKY Sky	Arista ARLH 5022
40	53	MANIFESTO Roxy Music	Polydor POLH 001
41	23	BACK TO THE EGG Wings	Parlophone PCTC 257
42	42	AT BUDDOKAN Bob Dylan	CBS 96004
43	36	BLACK ROSE - A ROCK LEGEND Thin Lizzy	Vertigo 9102 032
44	31	THE KIDS ARE ALRIGHT The Who	Polydor 2675 179
45	24	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols	Virgin VD 2510
46	47	SPIRITS HAVING FLOWN Bee Gees	RSO RSBG 001
46	57	IN THE SKIES Peter Green	Creole 1PVK PVL5 101
48	39	REPEAT WHEN NECESSARY Dave Edmunds	Swansong SSK 59409
49	41	MINIGUS Joni Mitchell	Asylum K 53091
50	54	FATE FOR BREAKFAST Art Garfunkel	CBS 86082
51	65	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	CBS 83284
52	-	THE BOSS Diana Ross	Motown STML 12118
53	NEW	MIRRORS Blue Oyster Cult	CBS 88087
54	NEW	TEENAGE WARNING Angelic Upstarts	Warner Brothers K 56717
55	46	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols	Virgin V 2086
56	48	SONGBIRD Ruby Winters	K-Tel NE 1045
57	38	THE WORLD IS FULL OF MARRIED MEN Original Soundtrack	Ronco RTD 2038
58	NEW	RISQUE Chic	Atlantic K 50634



## THE POLICE

ALBUM

INCLUDES THE HIT SINGLES  
ROXANNE  
& CAN'T STAND LOSING YOU

## OUTLANDOS D'AMOUR

NUTTY NEW SINGLE FROM  
**MADNESS**  
 'THE PRINCE'  
 OUT NOW ON  
**2**  
 TONE  
 MANUFACTURED BY CHRYSALIS RECORDS

## THE CONTINENTAL

## THE THIN LIZZY

## CLASSICAL

# Soundtrack set for 'smash hit'

"LOSEY WAS terribly nervous when he took me to see the film," says the sparkling New Zealand-born soprano Kiri te Kanawa of Joseph Losey's film of Mozart's *Don Giovanni*. "He said: 'You have to have a glass of wine before you see it.'"

"When I came out, I told him that I thought it was the greatest thing I had ever seen, and that it doesn't look like opera, and that I couldn't ask for anything better. I think it is going to be a smash hit."

Most people who have seen private showings of the film share Ms. te Kanawa's enthusiasm — for it is certainly going to make a major impact when it is finally released in this country.

To date, no screenings have yet been fixed, but the soundtrack, recorded separately of course, is being released in September by CBS with the glittering cast gathered together by Lorin Maazel. Ms te Kanawa as Donna Elvira, Ruggero Raimondi in the title role, and Edda Moser as Donna Anna with the Paris Opera Chorus and Orchestra, (79321, 3LPs £14.09).

Ms te Kanawa herself was immensely pleased with the musical result, even though it was all recorded in rather a rush because of Maazel's other commitments. But it all points to be an enduring seller, especially when the film finally comes out.

The soundtrack is one of eight box sets being released by CBS next month, and Maazel also features on another, the Complete Beethoven Symphonies with the Cleveland Orchestra (79800), an eight-LP set. Some of the symphonies have been

Edited by  
**NICOLAS SOAMES**

available for some time, but Nos 1, 2, 4, 8 and 9 are all new versions.

The box is issued now to coincide with the European tour Maazel and the Cleveland are undertaking in September — which includes a performance of Brahms' Symphonies Nos 2 and 3 at the Royal Festival Hall on September 28.

However, there are other notable operatic issues. There is a new version of Humperdinck's evergreen *Hansel and Gretel* with Frederica von Stade and Ileana Cotrubas in the title roles with the Gurzenich Orchestra of Cologne conducted by John Pritchard (79217 2LPs £9.59).

And there is a new, authentic production of Handel's *Xerxes* with Carolyn Watkinson in the title role and Barbara Hendricks and Paul Esswood also in the cast with the Grande Ecurie de La Chambre du Roi conducted by Jean-Claude Malgoire (79325, 3LPs, £14.09).

The orchestral releases vary. Rafael Kubelik has conducted a complete cycle of Schumann Symphonies with the Bavarian Symphony Orchestra (79324 £14.09) in a 3 LP set; Andrew Davis continues his work with the Toronto Symphony Orchestra, producing a



*KIRI TE Kanawa: immensely pleased.*

Complete *Nutcracker* on 2LPs (79222 £9.59); and Boulez conducts the orchestral music of Ravel most of which is re-issue material, though there are a couple of new items including a *Bolero*, which should be interesting (79404 4LPs £16.99).

This releases is very characteristic of CBS' autumn product as a whole. There are many other good things on the way, including some Mahler Lieder from von Stade, a performance of Elgar's First Symphony by Barenboim and a Brahms Symphony No 2 from Zubin Mehta.

## Liszt awards

**TWO PHONOGRAM artists are to receive special Grand Prix du Disque, from the Liszt Society in Budapest.**

The awards go to Claudio Arrau for his recording of Liszt's *Transcendental Studies*, coupled with the three *Concert Studies* on 6747 412, and Alfred Brendel for his Liszt recital record on 9500 286 which includes *Weinen, Klagen, Sorgen, Sagen*.

## A tribute to Kempe

**Rudolf Kempe: Pictures of a Life** (Springwood Books £6.95).

From the start of his conducting career in 1935, after several years as a professional oboist, Rudolf Kempe established himself as one of the leaders of the German school of conductors. He maintained this pre-eminence until his death, at the relatively early age of 65, in 1976.

This book is an excellent memorial to him. Compiled and written by his wife, Cordula Kempe-Oettinger, it consists equally of text and photographs and briefly describes Kempe's career, going on to analyse the reasons for his outstanding success as a conductor in an occasionally opaque literary style.

The photographs, which form the foundation of this book, are well chosen, and range from those showing Kempe's early days as an oboist in the Leipzig Gewandhaus Orchestra to the heights of his international conducting career.

Kempe's art as a conductor is also recalled in a recent series of releases on the German import label, Acanta. These include a complete set of the Brahms symphonies, and a rare work by the contemporary German composer Othmar Schock, *Of the Fisherman and his Wife*, all with the Munich Philharmonic Orchestra.

Together the records and book reveal the true nature of Kempe's greatness — above all there stands his uncompromising respect for the composer's stated wishes. Kempe always insisted with firmness and tact on an accurate rendering of whatever score he might be conducting and the results were often a revelation.

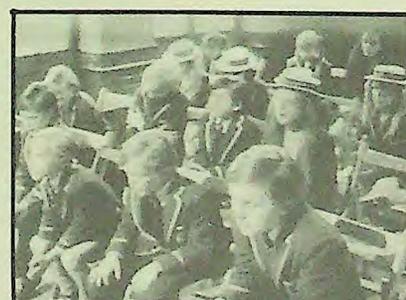
Kempe's second great achievement as a conductor was his unrivalled ability to overview a work as a whole, and to transmit to an audience the sense of the precise point reached in a piece of music at



any one time. As a result, he was able to give to the great Austro-German symphonies, a sense of shape which completely banished any feeling of excessive length and it is tragic that Kempe only recorded three Bruckner symphonies. Two of these recordings of the Fourth and Fifth symphonies, are available in Germany on the Acanta label, and would be well worth distribution over here.

For a conductor of Kempe's talents, his recordings, although wide-ranging, are relatively few in number. He was never one to hog the limelight, and many of his recordings have been overshadowed by those directed by less talented but more highly promoted conductors. Despite this, now his recordings of both repertory works and the unusual are quickly becoming collectors' items, snapped up by the discerning few. It is good that Acanta is making available once again some of Kempe's best performances. They, and *Pictures of a Life* will do much to keep alive the memory of a great musician.

DAVID PATMORE



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If it's the last thing you need, ask us . . .

**JON ROSEMAN PRODUCTIONS**

Los Angeles: Chris Pye (213) 464-7188 London: Lexi Godfrey (01) 439-8241

# DEALER GUIDE TO AIRPLAY ACTION

## Radio 1

### FEATURED FORTY

AFTER THE LOVE HAS GONE — Earth Wind and Fire (CBS 7721)  
ANGEL EYES — Roxy Music (Polydor POSP 67)  
BACK OF MY HAND — Jags (Island WIP 6501)  
BANG BANG — B. A. Robertson (Asylum K 13152)  
BEAT THE CLOCK — Sparks (Virgin VS 270)  
BOOGIE ALL SUMMER — Dan Hartman (Sky 7741)  
BOOGIE DOWN — Real Thing (Pye 7P 109)  
BORN TO BE ALIVE — Patrick Hernandez (RCA GEMS 4)  
CAN'T STAND LOSING YOU — Police (A&M AMS 7384)  
CONSCIOUS MAN — Jolly Brothers (United Artists UP 36415)  
DUKE OF EARL — Darts (Magnet MAG 147)  
GANGSTERS — Specials (Two Tone TT 1)  
GET IT RIGHT NEXT TIME — Gerry Rafferty (United Artists BP 301)  
GETTING CLOSER/BABY'S REQUEST — Wings (Parlophone R6027)  
GIRLS GIRLS GIRLS — Kandidate (RAK 295)  
GOING THROUGH THE MOTIONS — Hot Chocolate (RAK 296)  
GOTTA GO HOME — Boney M (Atlantic Hansa K 11351)  
I DON'T LIKE MONDAYS — Boomtown Rats (Ensign ENY 30)  
IF I HAD YOU — Korgis (Rialto TREB 103)  
IS SHE REALLY GOING OUT WITH HIM — Joe Jackson (A&M AMS 7549)  
JUST WHEN I NEEDED YOU MOST — Randy Vanwarmer (Island WIP 6506)  
KID — The Pretenders (Real ARE 9)  
LADY WRITER — Dire Straits (Vertigo 6059 230)  
LINES — Planets (Rialto TREB 104)  
LOST IN MUSIC — Sister Sledge (Atlantic K 13377)  
MORNING DANCE — Spyro Gyra (Infinity INF 111)  
OOH WHAT A LIFE — Gibson Brothers (Island WIP 6503)  
REASONS TO BE CHEERFUL — Ian Dury (Stiff BUY 50)  
ROCK AROUND THE CLOCK — Telex (Sire SIR 4022)  
STAY WITH ME TILL DAWN — Judie Tzuke (Rocket XPRES 17)  
SUNSHINE HOTEL — Richard T. Bear (RCA PB 1470)  
SWEET LITTLE ROCK 'N' ROLLER — Showaddywaddy (Arista ARIST 278)  
THE BOSS — Diana Ross (Motown TMG 1150)  
THE DIARY OF HORACE WIMP — Electric Light Orchestra (Jet 150)  
VOULEZ VOUS/ANGEL EYES — Abba (Epic EPC 7499)  
WANTED — Dooleys (GTO GT 249)  
WE DON'T TALK ANYMORE — Cliff Richard (EMI 2975)  
WHEN WILL YOU BE MINE — Average White Band (RCA XB 1096)  
YOU NEED WHEELS — Merton Parkas (Beggars Banquet BEG 22)  
YOU NEVER KNOW WHAT YOU'VE GOT — Me and You (Laser LAS 8)

### RECORDS OF THE WEEK

Andy Peebles: WHEN WILL YOU BE MINE — Average White Band (RCA XB 1096)  
Simon Bates: BOY OH BOY — Racey (RAK 297)  
Paul Burnett: SEASIDE WOMAN — Suzy and The Red Stripes (A&M AMS 7461)  
Tony Blackburn: LOST IN MUSIC — Sister Sledge (Atlantic K 13377)  
Paul Gambaccini: CRUEL TO BE KIND — Nick Lowe (Radar ADA 43)

## Radio 2

### ALBUM OF THE WEEK

David Hamilton: OAKRIDGE BOYS HAVE ARRIVED — Oakridge Boys (ABC ABCL 5270)

## Radio Luxembourg

### BULLETS

SAIL ON — Commodores (Motown TMG 1154)  
SATURDAY NIGHT — Herman Brood (Ariola ARO 173)  
DUCHESS — Stranglers (United Artists BP 308)  
BABA BABA BOOGIE — Gap Band (Mercury 6167 824)  
IF I SAID YOU HAD A BEAUTIFUL BODY — Bellamy Brothers (Warner Brothers K 17405)  
WHEN YOU'RE NUMBER ONE — Gene Chandler (20th Century TC 2411)

### POWER PLAY

LAS VEGAS — American Echoes (Mercury Blue Port BLU 4)

## TOP ADD ONS

- 1= LASER LOVE — After The Fire (CBS 7769) C, D, H, M, SC, T, TV, RC, RL.
- 1= YOU SET MY GIPSY BLOOD FREE — Sally Oldfield (Bronze BRO 79) H, M, SC, U, S, T, TV, Bb, Md.
- 3 SAIL ON — Commodores (Motown TMG 1154) RL, C, D, RT, TV, RC, RL.
- 4= DUCHESS — Stranglers (United Artists BP 308) RL, C, F, H, RC.
- 4= GET IT RIGHT NEXT TIME — Gerry Rafferty (United Artists BP 301) B, PR, TV, Md, 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 Humberside; **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

LOVE'S GOTTA HOLD ON ME — Dollar (Carrere CAR 122)  
ANGEL EYES — Roxy Music (Polydor POSP 67)  
JUST WHEN I NEEDED YOU MOST — Randy Vanwarmer (Island WIP 6506)  
GET IT RIGHT NEXT TIME — Gerry Rafferty (United Artists BP 301)

## Capital Radio

LONDON

### CLIMBERS

DO IT OR DIE — Atlanta Rhythm Section (Polydor 2095 081)  
EASY AND FREE — Lindisfarne (Mercury NEWS 1)  
STRAIGHT LINES — New Musik (GTO GT 255)  
LOVE WILL MAKE YOU FAIL IN SCHOOL — Rocky Sharpe (Chiswick CHIS 114)  
BABY'S REQUEST/GETTING CLOSER — Wings (Parlophone R6027)

## Radio Clyde

GLASGOW

### HIT PICKS

Dave Marshall: LET ME TAKE YOU DANCING — Brian Adams (A&M)  
Richard Park: WHEN YOU'RE NUMBER ONE — Gene Chandler (20th Century BTC 2411)  
Dougie Donnelly: SAIL ON — The Commodores (Motown TMG 1154)  
Jeff Cooper: HEART OF THE NIGHT — Poco (MCA 509)  
Tim Stevens: WE GOTTA GET OUT OF THIS PLACE — Gilla (Ariola Hansa AHA 544)

### CURRENT CHOICE

CRUEL TO BE KIND — Nick Lowe (Radar ADA 43)

### ADD ONS

THE SIDEBORD SONG — Chas and Dave (EMI 2983)  
THIS TIME BABY — Jackie Moore (CBS 7722)  
DUCHESS — Stranglers (United Artists BP 308)  
TEENAGE WARNING — Angelic Upstarts (Warner Brothers K 17426)  
LASER LOVE — After The Fire (CBS 7699)  
STREET LIFE — Crusaders (MCA 513)  
HOT NIGHTS IN PARIS — Sandy McLelland (Mercury HOT 1)

## Radio City

LIVERPOOL

### HIT PICKS

Kevin Curtis: KEEP ON RUNNING AWAY — Lazy Racer (A&M AMS 7453)  
Phil Easton: JULIE BITCH — Export (Atlantic K 11344)  
Johnny Jason: SUSPICIONS — Eddie Rabbitt (Elektra K 12375)  
Dave Eastwood: CRUEL TO BE KIND — Nick Lowe (Radar ADA 43)  
Norman Thomas: WE ALL NEED LOVE — Domenico Troiano (Capital CL 16090)  
Billy Bunter: DIY — Cut Outs (EMI 2984)  
Simon Tate: SHINE SILENTLY — Nils Lofgren (A&M AMS 7455)  
Mark Joenz: SAIL ON — Commodores (Motown TMG 1154)

### ADD ONS

GANGSTERS — Specials (Two Tone TT 1)  
LASER LOVE — After The Fire (CBS 7769)  
AMANDA — Waylon Jennings (RCA PB 1596)  
YOU NEED WHEELS — Merton Parkas (Beggars Banquet BEG 22)  
WORLD'S APART — Sinceros (Epic EPC 7758)  
DUCHESS — Stranglers (United Artists BP 308)  
EASY AND FREE — Lindisfarne (Mercury NEWS 1)

## Downtown Radio

BELFAST

### HIT PICKS

John Paul: WITH ONE BOUND HE WAS FREE — Bunk Dogger (Victor PB 5171)  
Trevor Campbell: BACK STREET BAND — Geraldine (Coma CUT 3)  
Michael Henderson: LASER LOVE — After The Fire (CBS 7769)  
Eddie West: STREET LIFE — Crusaders (MCA 513)  
Lynda Jayne: SAIL ON — Commodores (Motown TMG 1154)

### ADD ONS

CHARLENE — Wallenstein (RCA GEMS 8)  
EVERYBODY NEEDS MUSIC — Orleans (Infinity INF 114)  
BETTER NOT LOOK DOWN — B.B. King (MCA 515)  
PEPPERMINT TWIST — Late Show (Decca F 13851)  
KISS YOU ALL OVER — Millie Jackson (Polydor 2059 091)  
LET'S SPEND THE NIGHT TOGETHER — Roger Chapman (Acrobat BAT 9)  
THE LITTLE GIRL IN ME — Judy Cheeks (Ariola ARO 164)  
WAR STORIES — Starjets (Epic EPC 7770)  
AIN'T NO WAY TO TREAT A LADY — Gonzalez (Sidewalk SID 111)  
AIN'T NO KINDA STAR — T.J. Thorpe Band (EMI INT 594)  
YOU NEVER HEARD ANYTHING LIKE IT — The Freshmen (Release RL 971)

## Radio Forth

EDINBURGH

### HIT PICKS

Mike Scott: AIN'T NO KINDA STAR — T.J. Thorpe (EMI INT 594)  
Steve Hamilton: SUSPICIONS — Eddie Rabbitt (Atlantic K 12375)  
Bill Torrence: THE MAIN EVENT — Barbra Streisand (CBS 7714)  
Brian Ford: WHEN YOU'RE NUMBER ONE — Gene Chandler (RCA TC 2411)  
Jay Crawford: DUCHESS — The Stranglers (United Artists BP 308)

### ADD ONS

OOH WHAT A LIFE — Gibson Brothers (Island WIP 6503)  
TEENAGE WARNING — Angelic Upstarts (Atlantic K 17426)  
MORNING STAR — Zones (Arista ARIST 286)  
TIME WILL TAKE CARE OF EVERYTHING — Lou Rawls (Philadelphia PIR 7500)  
STREET LIFE — Crusaders (MCA 513)  
AE FOND KISS — Peter Mallan (KLUB 19)  
LET'S SPEND THE NIGHT TOGETHER — Roger Chapman (Acrobat BAT 9)  
MONEY — Flying Lizards (Virgin VS 276)  
LONG DROP — Pix Pickford (United Artists UP 36536)





# MUSIC WEEK

IN THE CHARTS  
NOW!

# REALITY

## 'BOOGIEDOWN'

(GET FUNKY NOW)

12" 12P109 7" 7P109



INMATES Radar ADA44  
 Dirty Water  
 THE COOL NOTES Scope SC3  
 My Tune

DOLLAR  
 Love's Got A Hold On Me  
**CARRERE**  
 RECORDS  
 (A&M)

# SINGLES CHART

# TOP 75

SINGLES

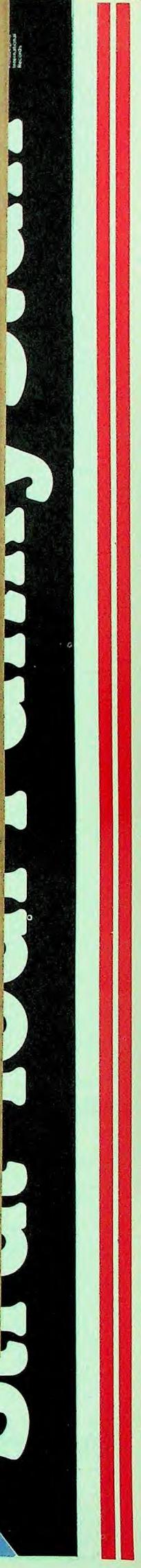
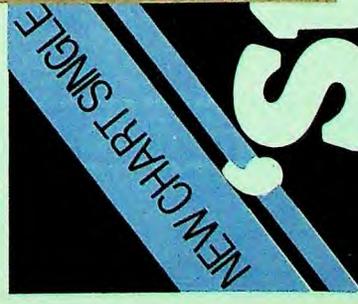
WEEK ENDING AUGUST 18 1979

1	DON'T LIKE MONDAYS	Boombtown Rats	Ensign ENY 30
2	WE DON'T TALK ANYMORE	Cliff Richard	EMI 2975
3	REASONS TO BE CHEERFUL	Ian Dury & The Blockheads	Stiff BUY 50
4	AFTER THE LOVE HAS GONE	Earth Wind & Fire	CBS 7721
5	ANGEL EYES/VOULEZ VOUS	Abba	Epic EPC 7499
6	HERSHAM BOYS	Sham 69	Polydor POSP 64
7	CAN'T STAND LOSING YOU	Police	A&M AMS 7381
8	WANTED	Dooleys	GTO GT 249
9	DUKE OF EARL	Darts	Magnet MAG 147

35	GONE GONE GONE	Johnny Mathis	CBS 7730
36	YOU NEVER KNOW WHAT YOU'VE GOT	Me & You	Laser LAS 8
37	ROCK LOBSTER	B52's	Island WIP 6506
38	ARE FRIENDS ELECTRIC	Tubeway Army	Beggars Banquet BEG 18
39	ROCK AROUND THE CLOCK	Telex	Sire SIR 4020
40	YOU NEED WHEELS	Merton Parkas	Beggars Banquet BEG 22
41	HARMONY IN MY HEAD	Buzzcocks	United Artists UP 36541
42	BOOGIE DOWN	Real Thing	Pye 7P 109
43	THE BOSS	Diana Ross	Motown TMG 1150
44	STRUT YOUR FUNKY STUFF	Frantique	Philadelphia PIR 7728
45	KID	The Pretenders	Real ARE 9
46	LADY LYNDA	Beach Boys	Caribou CRB 7427
47	C'MON EVERYBODY	Sex Pistols	Virgin VS 272
48	DUCHESS	Stranglers	United Artists BP 308
49	THE BITCH	Olympic Runners	Polydor POSP 63
50	LIGHT MY FIRE/137 DISCO HEAVEN	Amii Stewart	Atlantic/Hansa K 11278

LED ZEPPELIN  
IN THROUGH  
THE OUT DOOR

THE ALBUM AVAILABLE ON SWANSONG RECORDS AND TAPES SSK 59410  
DISTRIBUTED BY WEA RECORDS





**SCORPIONS**  
**THE DAY THE EARTH  
 CAUGHT FIRE**  
 Produced by Robert John Lange  
 Single 6059 328  
 HEMPHIS  
 The Phonogram Group

**SCORPIONS**  
 NEW SINGLE  
**LOVEDRIVE**  
 HAR 5188  
 From the chart album  
**LOVEDRIVE**  
 SHSP 4087  
 on Harvest  
 Records and Tapes

<b>18</b>	10	BORN TO BE ALIVE Patrick Hernandez	Gem/Aquarius GEM 4	<b>59</b>	NEW	LOVE'S GOTTA HOLD ON ME Dollar	Carrere CAR 122
<b>19</b>	25	OOH WHAT A LIFE Gibson Brothers	Island WIP 6503	<b>60</b>	49	PARANOID Dickies	A&M AMS 7368
<b>20</b>	23	MORNING DANCE Spyro Gyra	Infinity INF 111	<b>61</b>	50	BABYLON BURNING Ruts	Virgin VS 271
<b>21</b>	16	IF I HAD YOU Korgis	Riaiko TREB 103	<b>62</b>	28	CHUCK E'S IN LOVE Rickie Lee Jones	Warner Brothers K 17390
<b>22</b>	39	GOTTA GO HOME Boney M	Atlantic/Hansa K 11351	<b>63</b>	NEW	LOOKIN' FOR LOVE TONIGHT Fat Larry's Band	Fantasy FTC 179
<b>23</b>	30	IS SHE REALLY GOING OUT WITH HIM Joe Jackson	A&M AMS 7459	<b>64</b>	NEW	LINES Planets	Riaiko TREB 104
<b>24</b>	13	BREAKFAST IN AMERICA Supertramp	A&M AMS 7451	<b>65</b>	52	SPACE BASS Slick	Fantasy FTC 176
<b>25</b>	12	MY SHARONA Knack	Capitol CL 16087	<b>66</b>	62	I'M A SUCKER FOR YOUR LOVE Teena Marie	Motown TMG 1146
<b>26</b>	15	GOOD TIMES Chic	Atlantic K 11310	<b>67</b>	65	LET'S GO Cars	Elektra K 12371
<b>27</b>	31	JUST WHEN I NEEDED YOU MOST Randy Vanwarmer	Island WIP 6516	<b>68</b>	NEW	BOY OH BOY Racey	RAK 297
<b>28</b>	21	BAD GIRLS Donna Summer	Casablanca CAN 155	<b>69</b>	57	I WILL SURVIVE Billie Jo Spears	United Artists UP 601
<b>29</b>	44	TEENAGE WARNING Angelic Upstarts	Warner Brothers K 17426	<b>70</b>	D.J. David Bowie	RCA BOW 3	
<b>30</b>	47	MONEY Flying Lizards	Virgin VS 276	<b>71</b>	NEW	I WANNA BE YOUR MAN/I CAN'T STAND MY BABY Rezillos	Sensible SAB 1
<b>31</b>	20	SILLY GAMES Janet Kay	Scope SC 2	<b>72</b>	59	NIGHT OWL Gerry Rafferty	United Artists UP 36512
<b>32</b>	58	LOST IN MUSIC Sister Sledge	Atlantic K 11337	<b>73</b>	NEW	LET'S DANCE Bombers	Flamingo FM 4
<b>33</b>	66	IF I SAID YOU HAVE A BEAUTIFUL... Bellamy Brothers	Warner Brothers K 17405	<b>74</b>	63	SINCE I DON'T HAVE YOU Art Garfunkel	CBS 7371
<b>34</b>	41	GIRLS GIRLS GIRLS Kandidate	RAK 295	<b>75</b>	64	DEATH DISCO Public Image Ltd	Virgin VS 274

● 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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**FRANTIQUE**

**Strut Your Funky Stuff'**

NEW CHART SINGLE

7728

# AIRPLAY ACTION

## Radio Hallam

SHEFFIELD

### HIT PICKS

Keith Skues: LASER LOVE — After The Fire (CBS 7769)  
Roger Moffat: YOU SET MY GIPSY BLOOD FREE — Sally Oldfield (Bronze BRO 79)  
Johnny Moran: CRUEL TO BE KIND — Nick Lowe (Radar ADA 43)  
Colin Slade: THINGS AIN'T WORKING OUT — Thin Lizzy (Decca LIZZY 1)  
Ray Stewart: WHEN YOU'RE NUMBER ONE — Gene Chandler (20th Century BTC 2411)  
Bill Crozier: MAKIN' IT — Bill Naughton (RSO 32)  
Martin Kelner: DUCHESS — Stranglers (United Artists BP 308)  
Maggie Mash: LET'S SPEND THE NIGHT TOGETHER — Roger Chapman (Acrobat BAT 9)

### ADD ONS

IS SHE REALLY GOING OUT WITH HIM — Joe Jackson (A&M AMS 7549)  
ANGEL EYES — Roxy Music (Polydor POSP 67)  
BANG BANG — B. A. Robertson (Asylum K 13152)  
GOTTA GO HOME — Boney M (Atlantic K 11351)  
JUST WHEN I NEEDED YOU MOST — Randy Van Warmer (Island WIP 6516)  
GIRLS GIRLS GIRLS — Kandidate (RAK 295)

## Metro Radio

NEWCASTLE

### ADD ONS

AS LONG AS I'VE GOT YOU — Sutherland Brothers (CBS 7746)  
WORLDS APART — Sinceros (Epic EPC 7758)  
GONNA GET ALONG WITHOUT YOU NOW — Viola Wills (Ariola AHA 546)  
LASER LOVE — After The Fire (CBS 7769)  
SON OF A SONG AND DANCE MAN — Gerard Kenny (RCA PB 5172)  
YOU SET MY GIPSY BLOOD FREE — Sally Oldfield (Bronze BRO 79)

## Piccadilly Radio

MANCHESTER

### ADD ONS

GANGSTERS — The Specials (Two Tone TT 1)  
BREAKFAST IN AMERICA — Supertramp (A&M AMS 7451)  
GOTTA GO HOME — Boney M (Atlantic Hansa K 11351)  
LOST IN MUSIC — Sister Sledge (Atlantic K 13377)  
IF I SAID YOU HAD A BEAUTIFUL BODY — Bellamy Brothers (Warner Brothers K 17405)  
THE LONELIEST MAN IN THE WORLD — Tourists (Logo GO 360)  
GONE GONE GONE — Johnny Mathis (CBS 7730)  
GET IT RIGHT NEXT TIME — Gerry Rafferty (United Artists BP 308)  
BETTER NOT LOOK DOWN — B. B. King (MCA 515)

## Radio Tees

TEESSIDE

### ADD ONS

HOT HEAD HANDSHAKE TREMBLE — Charlie Fawn (Warner Brothers/Hansa K 17430)  
REASONS TO BE CHEERFUL PART 3 — Ian Dury (Stiff BUY 50)  
WORLDS APART — Sinceros (Epic EPC 7758)  
THE LIFE OF RILEY — Zipper (Virgin VS 283)  
REGGAE FOR IT NOW — Bill Lovelady (Charisma CB 337)  
AMANDA — Waylon Jennings (RCA PB 1596)  
GONNA GET ALONG WITHOUT YOU NOW — Viola Wills (Ariola ARO 546)  
SATURDAY NIGHT — Herman Brood (Ariola ARO 173)  
YOU SET MY GIPSY BLOOD FREE — Sally Oldfield (Bronze BRO 79)  
SON OF A SONG AND DANCE MAN — Gerard Kenny (RCA PB 5172)  
LASER LOVE — After The Fire (CBS 7769)  
SEASIDE WOMAN — Suzy and The Red Stripes (A&M AMS 7461)

## Radio 210

THAMES VALLEY

### ADD ONS

SWEET LITTLE ROCK 'N' ROLLER — Showaddywaddy (Arista ARIST 278)  
THE SIDEBORD SONG — Chas and Dave (EMI 2983)

TIME WILL TAKE CARE OF EVERYTHING — Lou Rawls (Philadelphia PIR 7500)  
YOU SET MY GIPSY BLOOD FREE — Sally Oldfield (Bronze BRO 79)  
SAIL ON — Commodores (Motown TMG 1154)  
BOY OH BOY — Racey (RAK 297)  
ANGEL EYES — Roxy Music (Polydor POSP 67)  
COME BACK WITH THE SAME LOOK IN YOUR EYES — Barbara Dickson (Epic EPC 7713)  
LASER LOVE — After The Fire (CBS 7769)  
ROCKING MY LIFE AWAY — Jerry Lee Lewis (Elektra/Asylum K 12374)  
B.S.U.R. — James Taylor (CBS 7773)  
AIN'T NO WAY TO TREAT A LADY — Gonzales (Sidewalk SID 111)  
HOLLYWOOD HECKLE AND JIVE — England Dan & John Ford Coley (Atlantic K 11334)  
SEPTEMBER WHEN I FIRST MET YOU — Barry White (20th Century BTC 1045)  
GET IT RIGHT NEXT TIME — Gerry Rafferty (United Artists BP 301)  
BOTTLE OF GIN — Brian and Michael (Pye 7P 112)

## Swansea Sound

SWANSEA

### HIT PICKS

Dave Bowen: HEART OF THE NIGHT — Poco (MCA 509)  
Jon Hawkins: B.S.U.R. — James Taylor (CBS 7773)  
Stuart Freeman: THE AMERICAN WAY — John Glover (Electric WOT 36)  
Alan Mann: LOST IN MUSIC — Sister Sledge (Atlantic K 11337)  
Steve Dewitt: YOU SET MY GIPSY BLOOD FREE — Sally Oldfield (Bronze BRO 79)

### ADD ONS

LINES — Planets (Rialto TREB 104)  
AIN'T NO KINDA STAR — T.J. Thorpe Band (EMI INT 594)  
AQUARIUS/LET THE SUN SHINE IN — Disco Spectacular (RCA PB 9413)  
EVERYBODY NEEDS MUSIC — Orleans (Infinity INF 114)  
RADIO GIRL — John Hiatt (MCA 502)  
YOU NEED WHEELS — Merton Parkas (Beggars Banquet BEG 22)  
WHEN WILL YOU BE MINE — Average White Band (RCA XB 1096)

## BBC Ulster

### ADD ONS

DUKE OF EARL — Darts (Magnet MAG 147)  
OOH WHAT A LIFE — Gibson Brothers (Island WIP 6503)  
BANG BANG — B.A. Robertson (Asylum K 13152)  
ROCK AROUND THE CLOCK — Telex (Sire SIR 4020)  
GOTTA GO HOME — Boney M (Atlantic Hansa K 11351)  
LOST IN MUSIC — Sister Sledge (Atlantic K 11337)  
YOU SET MY GIPSY BLOOD FREE — Sally Oldfield (Bronze BRO 79)  
THE SIDEBORD SONG — Chas and Dave (EMI 2986)  
BOY OH BOY — Racey (RAK 297)  
DEDICATING — Loredana Berté (CBS 7755)  
BOOGIE WOOGIE DANCING SHOES — Sandie Jones (Spider WEB 6)  
WHERE HAVE ALL MY FRIENDS GONE — Richard Henry Dee (Pye 7P 119)

## BBC Blackburn

### HIT PICKS

Jude Bunker: SHIPS — Ian Hunter (Chrysalis CHS 2346)  
Nigel Dyson: YOU SET MY GIPSY BLOOD FREE — Sally Oldfield (Bronze BRO 79)  
Kath Dutton: HEART OF THE NIGHT — Poco (MCA 509)  
Phil Scott: GONNA GET ALONG WITHOUT YOU NOW — Viola Wills (Ariola ARO 546)  
Gerald Jackson: HOLLYWOOD HECKLE AND JIVE — England Dan and John Ford Coley (Atlantic K 11334)

## Radio Trent

NOTTINGHAM

### ADD ONS

JUST THE WAY YOU ARE — Grover Washington (Motown TMG 1153)  
BOOGIE ALL SUMMER — Dan Hartman (SKY 7741)  
ROCK LOBSTER B'52's (Island WIP 6506)  
SEASIDE WOMAN — Suzy and The Red Stripes (A&M AMS 7461)  
EASY AND FREE — Lindisfarne (Mercury NEWS 1)  
BETTER NOT LOOK DOWN — B.B. King (MCA 515)  
CRUEL TO BE KIND — Nick Lowe (Radar ADA 43)  
CAN'T SLEEP — Rockets (RSO 36)  
ROCK ON — Raydio (Arista ARIST 285)  
SAIL ON — Commodores (Motown TMG 1154)

## Manx Radio

### MANX RECORDS

JUST WHEN I NEEDED YOU MOST — Randy Vanwarmer (Island WIP 6506)  
ANGEL EYES — Roxy Music (Polydor POSP 67)  
GOTTA GO HOME — Boney M (Atlantic Hansa K 11351)  
LOST IN MUSIC — Sister Sledge (Atlantic K 11337)  
GONE GONE GONE — Johnny Mathis (CBS 7730)

### RECORDS OF THE WEEK

Mike Reynolds: GET IT RIGHT NEXT TIME — Gerry Rafferty (United Artists UP 301)  
Su Richardson: FALLING IN LOVE — Florence Warner (Chrysalis CHS 2348)  
Tony Myles: SORRY SEEMS TO BE THE HARDEST WORD — Denise Nolan (Pye 7P 126)  
Andy Mac: BOOGIE ALL SUMMER — Dan Hartman (Sky 7741)  
Dave Eager: SON OF A SONG AND DANCE MAN — Gerard Kenny (RCA PB 5172)  
Stu Lowe: WASN'T IT GOOD — Cher (Casablanca CAN 156)

## BBC Medway

### PRESENTER PICKS

Don Durbridge: GOTTA GO HOME — Boney M (Atlantic K 11351)  
John Thurston: YOU SET MY GIPSY BLOOD FREE — Sally Oldfield (Bronze BRO 79)  
Mike Brill: SATURDAY NIGHT — Herman Brood (Ariola AROP 123)  
Dave Brown: THE STORY'S BEEN TOLD — Third World (Island WIP 6519)  
Ian Pearson: BODY TALK — Baccara (RCA 5635)  
Richard Masters: SON OF A SONG AND DANCE MAN — Gerard Kenny (RCA PB 5172)

### ADD ONS

COME BACK WITH THE SAME LOOK IN YOUR EYES — Barbara Dickson (Epic EPC 7713)  
LONELY LADY — Alliance (Pye 7P 114)  
FEAR OF FLYING — Charlie Dore (Island WIP 6486)  
IN THE BROWNIES — Billy Connelly (Polydor 2059 160)  
BACK STREET BAND — Geraldine (Coma CUT 3)  
GET IT RIGHT NEXT TIME — Gerry Rafferty (United Artists BP 301)

## BBC Leicester

Lee McCarthy: SAIL ON — Commodores (Motown TMG 1154)  
Dennis Coath: THE SIDEBORD SONG — Chas and Dave (EMI 2983)  
Colin Webb: LASER LOVE — After The Fire (CBS 7769)  
Mick Smith: BANG BANG — B.A. Robertson (Asylum K 13152)

## BBC Scotland

### HIT PICKS

Jimmy Mack: SON OF A SONG AND DANCE MAN — Gerard Kenny (RCA PB 5172)  
Tom Ferrie: THE SIDEBORD SONG — Chas and Dave (EMI 2986)  
Rhythm & News: YOU SET MY GIPSY BLOOD FREE — Sally Oldfield (Bronze BRO 79)  
Nightbeat: LONGTIME — Kim Clark (CBS 7749)

### ADD ONS

COME BACK WITH THE SAME LOOK IN YOUR EYES — Barbara Dickson (Epic EPC 7713)  
B.S.U.R. — James Taylor (CBS 7773)  
STREET LIFE — The Crusaders (MCA 513)  
TIME WILL TAKE CARE OF EVERYTHING — Lou Rawls (Philadelphia PIR 7500)  
BOOGIE ALL SUMMER — Dan Hartman (SKY 7741)  
SORRY SEEMS TO BE THE HARDEST WORD — Denise Nolan (Pye 7P 126)  
ISLAND IN THE SUN — The Warriors (Pye 7P 118)  
LOVE WILL MAKE YOU FAIL IN SCHOOL — Rocky Sharpe (Chiswick CHIS 114)  
ROCK AND ROLL SLAVE — Lynda Hayes (EMI 2982)  
AMANDA — Waylon Jennings (RCA PB 1596)  
BOY OH BOY — Racey (RAK 297)  
LASER LOVE — After The Fire (CBS 7769)  
MOONLIGHT DANCING — Aiki (Epic EPC 7768)  
HOT NIGHTS IN PARIS — Sandy McLelland (Mercury HOT 1)

## Radio Wales

### HIT PICKS

Mick Flynn: LOVE'S GOT A HOLD ON ME — Dollar (Carrere CAR 122)  
Claire Vincent: SECRET LOVE AFFAIR — Madleen Kane (Pye 7P 5007)  
Dan Damon: HERSHAM BOYS — Sham 69 (Polydor POSP 64)

# Country—if the cap fits, wear it, says T J Thorpe

BY TONY BYWORTH

T J THORPE possesses an almost sublime faith in country music — and he doesn't mind gaining a reputation as a British country singer, although he does have his reservations concerning tags and music classifications.

"I think the 'British country singer' tag is an awful tag anyway," he explains. "I must admit that it's gone through my mind a thousand times. I was brought up in North London and here I am singing with an American accent — it almost feels like it's got to be wrong. Yet, when I'm singing, it feels perfectly right.

"That's the trouble with tags," he adds. "The one real problem with definitions is that as soon as you call anything anything, it automatically categorises what it isn't. The only reason that I call myself a country singer is because a basic feel in me, which I can't help, is country".

## Compromise

Thorpe, former member of the Rubettes, made his solo debut four months ago with *Girl (How Am I Gonna Win You)*, a single which says he compromised his country leanings somewhat by being slated towards the pop market. Last week, he gained his first public showing as a performer headlining his own BBC-2 TV special, *T J Thorpe Sings Country*. This week sees the release of his second single, another original song, *Ain't No Kinda Star*.

Strangely enough, although he now likes to think of the Rubettes as part of his past experience, Thorpe acknowledges that the group helped

to steer him towards country — or, rather, resurrect a past interest in the music.

"It was due to Mick Clark in the group," TJ explains, "as soon as I joined the Rubettes he was on to me to hear Jerry Reed and, once I started listening to his records, I became aware of other records and music that I had been listening to a few years earlier.

"When I was working semi-pro in the Tilbury, Grays and Southend areas 10 years or more back, there was this big thing among the musicians to listen to Chet Atkins' records. And, if you could play *Windy And Warm*, then you were like God in the area. So I started listening to Chet Atkins and then, in turn, Merle Travis. And all of my rock 'n' roll records were the white Southern singers like the Everly Brothers and Jerry Lee Lewis — the country side of the music rather than artists like Fats Domino and Little Richard. So I was listening to country without really knowing that it was country."

## Solo career

So with his interest reactivated, somewhat influencing some of the group's recordings with a country feel on the way, he eventually quit 18 months ago, despairing of "the putrid state of rock 'n' roll" and

began concentrating on songwriting and recording solo tracks with the Rubettes co-producer Alan Blaikley.

Thorpe also found a strong ally in Tony Walbroom who, after an introduction through a mutual friend, subsequently took on the role of manager.

## Acceptance

"It didn't worry me at all that he was interested in working as a country act," says Walbroom, who past involvement included a spell with Derek Block booking British and American country acts on the road. "Whether a person sings country music or not is not terribly important — it all depends on the talent and the product. But I've always believed that one day a 'British country artist' will break through and be accepted on the same terms that an American country act is accepted".

But the pathway wasn't that easy. After forming their own production company, *Mixcrest*, Walbroom started knocking on the doors but found that no one was interested in releasing the product. Eventually, the first single, *Girl*, came out on their own label and was backed with the gimmick that the record was shaped like a 50p piece — and sold for 50 pence.

"The song, itself, was a



TJ THORPE: "The only reason I call myself a country singer is because of a basic feel in me . . ."

compromise," says Walbroom, "I don't think we could have started off with an out and out country thing because it wouldn't have come across in Britain. It had to be pop with a country feel. And, as we had what was essentially a new artist, we thought the best way to bring him across to the public was with an odd and heavy marketing campaign. That's how the gimmick came into it".

The follow-up single, *Ain't No Kinda Star*, isn't a compromise to any particular market though Walbroom is reluctant to call it country in the strictest sense of the word. Thorpe also feels far happier the second time around, adding that the finished result — in a style that's not too far removed from one of Jerry Reed's more exuberant offerings — presents his natural musical feelings.

If the single is successful the next stage in Thorpe's new career will include the release of an album, already completed, and appearances on the road.

And, back to an Englishman singing country music, Thorpe feels that it all fits together legitimately.

"No one's ever criticised Alexis Korner, the Rolling Stones, the Beatles or whoever for being British r 'n' b bands," he says, "but, in a way, that music is more foreign to us than country music is. After r 'n' b is from an entirely different culture — it's black African in root — whereas country music is European, having stemmed from English, Scottish and Irish reels and jigs. So, as you can't really knock the Beatles or the Stones for being an English rhythm and blues band, you certainly can't knock any English act for singing country music".

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26	14	LODGER David Bowie	• RCA BOW LP 1	67	59	TRIBUTE TO THE MARTYRS Steel Pulse	Island ILPS 9568
27	18	RUST NEVER SLEEPS Neil Young and Crazy Horse	Reprise K 54105	68	58	THE WARRIORS Original Soundtrack	A&M AMLH 64761
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29	29	LAST THE WHOLE NIGHT LONG James Last	• Polydor PTD 001	70	-	TONIC FOR THE TROOPS Boontown Rats	• Ensign ENVY 3
30	26	THE VERY BEST OF LEO SAYER Leo Sayer	• Chrysalis CDL 1222	71	71	TUBULAR BELLS Mike Oldfield	• Virgin V 2001
31	30	DIRE STRAITS Dire Straits	• Vertigo 9102 021	72	50	THE BILLIE JO SPEARS SINGLES ALBUM Billie Jo Spears	• United Artists UAK 30231
32	32	OUT OF THE BLUE Electric Light Orchestra	• Jet JETDP 400	73	61	52ND STREET Billy Joel	• CBS 83181
33	33	BAT OUT OF HELL Meat Loaf	• Epic/Cleveland International EPC 82419	74	-	GET THE KNACK The Knack	• Capitol EST 11948
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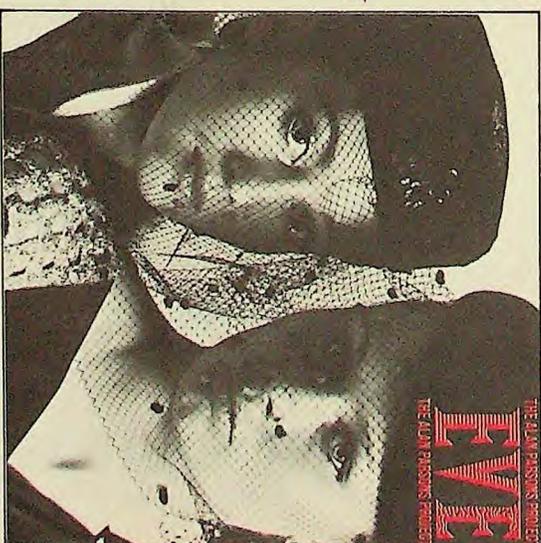
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# ALBUM REVIEWS

## Diamonds—a cut above the rest



### MIGHTY DIAMONDS

**Deeper Roots (Back To The Channel).** Virgin Front Line FLD 8001. **Producer Joseph Hookin.** *Virgin's Front Line have done well in establishing a range of reggae artists and making them available to the general record buying public as opposed to those who are able to visit London specialist shops. The Mighty Diamonds are by no means an unknown quantity in the reggae world—in fact they're almost veterans now and their experience comes over strong on this album. Basically it is heavy pop crossing over between roots and pop material in the same sort of way as Dennis Brown works. Look out for Reality, Dreadlocks Time and 4,000 Years for those ol' clichés. Probably a limited seller, but deserves to sell well initially with a free dub album of all the tracks—almost better than the LP itself.*

### WILLIE NELSON AND LEON RUSSELL

**One For The Road.** CBS 88461. **Producers: Artists.** Specially-priced double album from two of the biggest artists in America should pick up large sales. Nelson's unique country approach blends well with Russell's delta blues piano and there is additional aid from Maria Muldaur, Bonnie Raitt. The first side contains near rockabilly tracks, while the second contains mostly

ballads sung by Nelson against Russell's piano accompaniment.

### ANGELIC UPSTARTS

**Teenage Warning.** Warner Bros. K56717. **Producer: Jimmy Pursey.** With the title track already in the single charts showing the band has a largish following, there is no reason why the album should make its impact in that category. Standard high-power punk.

### CHAS AND DAVE

**Don't Give A Monkey's.** EMI EMC 3303. **Producers: Artists and Tony Ashton.** It gets off to a good start with the self-styled "Rockney" duo's big hit Gertcha and includes In The Sideboard Here, one of their best loved live numbers. Also featured is some live material recorded at Abbey Road studios which almost manages to capture the unique atmosphere they evoke in a pub setting. It also contains a free EP of more live material and the record should be lapped up by their fans.

### AMERICA

**Silent Letter.** Capitol E-ST 11950. **Producer: George Martin.** The teaming up of the considerable talents of George Martin with Gerry Beckley and Dewey Bunnell seems to be a highly successful one. There seems to be more power and variety in this material, though the distinctive blend of voices—best exhibited on And Forever and All Around—is still there. Difficult to imagine that they still have a strong following in this country, but a successful single could easily rekindle interest.

### CAROLE KING

**Touch The Sky.** Capitol EA-ST 11953. **Producers: Artist and Mark Hallman.** That distinctive nasal voice carries the same charm, but there does not seem to be the same fascination these days for female singer/songwriters as there was during Carole King's second heyday.

### MICK TAYLOR

**Mick Taylor CBS 82600.** **Producer: Mick Taylor.** The first solo LP from one-time Rolling Stone has been a very long time in the making—and it shows in the polished non-spontaneity of it all. So many

different music ideas have been worked on that the final impression is of a kind of meticulous still life. Music, almost all by Taylor, varies from dreamy instrumental, through sweet rock, ballad, a little blues, a little jazz and a couple of red blooded attention grabbing rocker cuts. Bound to create interest because of who the artist is, but only time and promo will tell as far as commerciality goes.

### TIM CURRY

**Fearless.** A&M AMLH 64773. **Producers: Dick Wagner and Michael Kamen.** More music in the

Bruce Springsteen vein, unfortunately lacking the latter's potency in both the musicianship and lyrics, although the arrangements are good. The best tracks are the ballads S.O.S. and Something Short Of Paradise, where his voice takes on a more distinctive tenor. The worst is I Do The Rock where he bellows through an endless list of cultural names insisting he does the rock at the end of each batch. An album that will probably stay on the racks for a couple of months before disappearing into obscurity.



### STARJETS

**God Bless.** Epic EPC 83534. **Producers: Pip Williams, David Batchelor, Rhett Davies and Starjets.** The debut album from a promising Belfast band has been spoilt by poor production on some tracks. The first single, Run With The Pack, fell by the wayside, but the latest, War Stories, also taken from the album, was chosen as Peter Powell's record of the week and received the thumbs up from a recent Juke Box Jury so airplay must be guaranteed.

### SAMMI SMITH

**Mixed Emotions.** Elektra 7E-1108. **Producers: Jim & David Malloy.**

### MELBA MONTGOMERY

**Don't Let The Good Times Fool You.** Elektra CM-2. **Producer: Pete Drake.**

Two country ladies from the Warner/Elektra stables and available in the UK through Solomon & Peres. They point up the main division in country music today, with Sammi Smith crossing over easily and convincingly into broader pop territory and Melba Montgomery adhering to more traditional forms of country fare. Sammi Smith has a distinctive voice just oozing with sensuality, and is particularly good in rollicking All I Ever Need Is You, You Got The Power with a very un-country naughty word, and Hallelujah For Beer, which Billy Carter should seriously consider as a signature tune. Melba tends to be more mournful and self-pitying in much of her material, one of the deterrents surrounding country music for most of us apart from confirmed country fans and those who like being mournful and self-pitying.

### PRINCE JAMMY

**Kamikazi Dub Trojan TRLS 174.** With the large amount of reggae and dub material now flooding the market, this album is neither different nor good enough to ensure a chart entry and will have to take its chance along with the rest. A particularly cheap and nasty album cover will not endear itself to the casual rack browser either.

### VARIOUS

**Intensified! Original Ska 1962-66.** Island IRSP 2. With the expected Mod boom, Island has reissued this album from a nucleus of musicians producing raw unadulterated reggae who became known as the Skatalies, The Karl Bryan Orchestra, Rolando Al and the Soul Brothers, The Don Drummond All Stars and Tommy McCook and his Supersonics. It brings out the roots of commercial reggae and sounds as if it has been recorded on two tracks in somebody's living room. Of course, it becomes very samey, but listen for Duck Soup and Teenage Ska by Baba Brooks, John and James by the Maytals and Housewife's Choice

by Derrick and Patsy. Should shift a few copies for its sentimental value and for people who claim they were first in. And there are some flashes of phrases that have been used in pop ever since.

### THE TRAMMPS

**The Whole World's Dancing.** Atlantic. K 50599. **Producers: Baker, Harris and Young.** Slick disco music from a polished band. Charting will depend largely on the amount of play it gets in discos.

### BOOTSYS RUBBER BAND

**This Boot Is Made for Funk-n.** Warner Brothers K56615. **Producers: Starr-Mon and Dr. Funkenstein.** The title says it all—uncompromising, outrageous funk which sends aficionados into transports of delight and leaves others dazed with boredom after three tracks. Bootsy knows his market and his market knows him—the album sleeve can be seen from across a pretty big shop.

### ST PARADISE

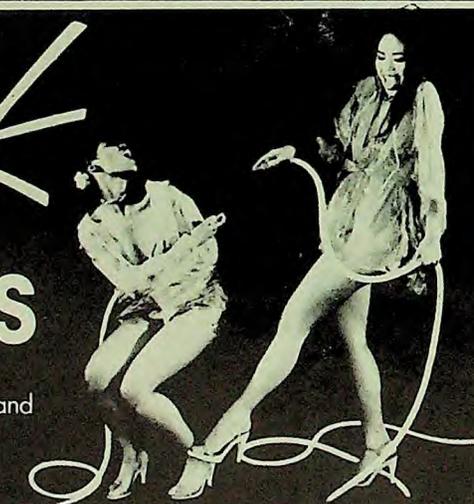
**Warner Brothers. K56689.** **Producer: Mike Flicker.** Debut from three musicians with impressive pedigrees. Rocks along convincingly with lead guitar to the fore—should appeal to hardcore rock fans of the Led Zep camp.

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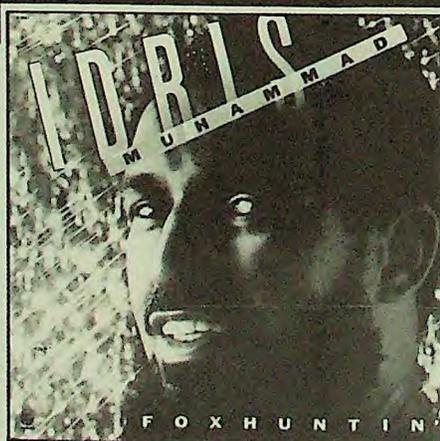


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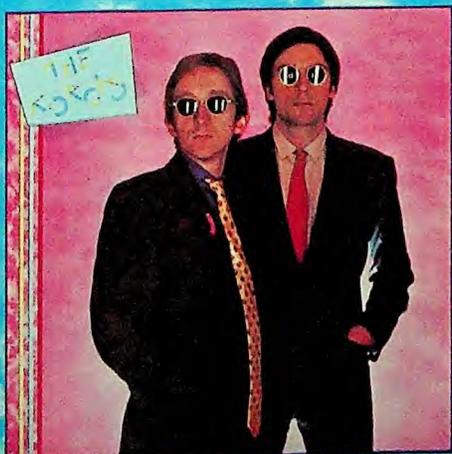
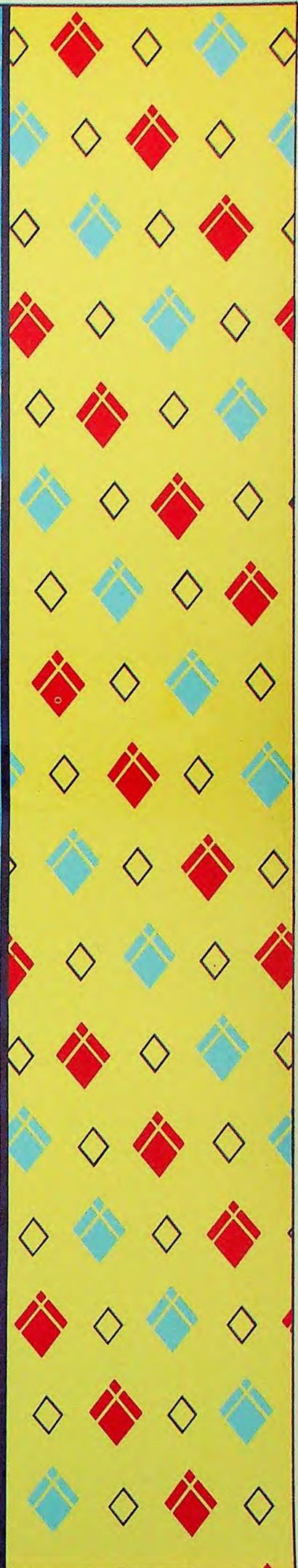
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## MUSIC WEEK FACT SHEETS

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## SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION/ARTIST BIOGRAPHY	COMMENTS
SALLY OLDFIELD You Set My Gypsy Blood Free Bronze BRD 79 (EMI)	August 10	Mirrors (19, 1978-9, entering December 9, 12 wks).	TOTP on last hit, considerable music paper coverage, press material. Special bag in colour, artist pictured with only flip from album Water Bearer (BRON 511). AB: Sister to Mike Oldfield, born Dublin but moved to England early years. Bristol University graduate, deal with Transatlantic. Part of The Sallyangie. Signed to Warners but no results from three years. Success late '78. Bronze.	Considerably better follow up than last release to Mirrors. Style remains similar, again quaint almost throw away charm. Rich title line chorus which possesses 'groovy' hypnotic qualities. Well arranged. Worth staying with if no immediate media response.
NEW MATH Die Trying Reliable GUM 002 (India Dist)	June 28	None	Second release of small London indie (01 444 5277), picture label, special black/white catchy design, pull-off wrapping. Some delay in first promotion due to sleeve production problems. Attracting considerable interest clubs, media. AB: Cult status New York area, US. Opened for Ramones, Damned, supported for John Cale, Joe Jackson, Ultravox, 99.	Both sides cut Rochester NY studios, production Howard Le Canard with engineering Dwight Glodell. A 'major' must pick up this pounding packer, propelled by drums, given thick driving vocals. Lyric tribute to Shuangi La who died from narcotic overdose. Best indie for weeks.
COMMODORES Sail On Tania Motown TMG 1155 (EMI)	August 17	8 entries, 1974 onwards with major activity 1978, 4 hits including Three Times A Lady (1, entering August 5)	Picture bag. Four UK dates August, two prestigious Bank Holiday appearances Wembley. With new album Midnight Magic (STMA 8032), press ads, double pages MM, Black Echoes. Page ads, Sounds, Record Mirror, Blues & Soul, also again MM, Black Echoes. Ads, Music Week, Record Business. Radio ads end of August, PA's from band, tour jackets, badges. AB: Legendary US, soul band, nine Motown albums, 14 singles. Six guy group, own Commodores Entertainment Corporation. Played almost 200 dates past year. All university graduates from Tuskegee.	Piano accompaniment in basically ballad style number with late increase in tempo. Not the strength of Three Times A Lady but more potential than last Just To Be Close To You (62, 1978, four weeks) although lyric theme of 'leaving' might deter. From new album with flip, Captain Quick Draw located on LP, Hor On The Heels (STML 12031), from August 1976.
MARIE PIERRE Walk Away Trojan TRO 9057 7" (CBS) Trojan TROT 9057 12" (CBS) CAPITAL LETTERS UK Skanking/Run Run Run Greensleeves SHANK 1 7" (Spartan) Greensleeves GRED 16 12" (Spartan)	August 10	None	Disco - club push, both 12" with Capital Letters disc in special picture bag, special press - dealer sheet with considerable airplay claimed including Radio One. Pierre disc former national three week number one reggae chart disc, 1978, then on Horse. AB: Marie Pierre, 24, from Guyana, has supported on tour Stylistics, Billy Ocean.	Two reggae releases with chart potential. Marie Pierre disc produced Dennis Bovell (behind Janet Kay hit), simple charm, catchy title line, best in 12" but no hurried run-down on 7". Capital Letters: two good sides from September 30 album, Headline News although early Rasta comment in lyric may hinder general buying before catchy title line of Run Run Run.
SISTER SLEDGE Lost In Music Atlantic K 11337 (WEA)	August 3	3 hits, 1975 onwards. Mama Never Told Me (20, 1975), He's The Greatest Dancer (6, 1979, 11wks), We Are Family (8, still charting at review time)	Recent hits with TOTP, particular disco - black music coverage but music appeals outside of floor context. Basic company servicing for record with recent LP ads. AB: Girls from Philadelphia, came to fore as teen outfit 1975, then toured UK, attracted music paper buzz but further success sadly denied until recent revival with Chic Organization Ltd plus Rodgers' Edwards production team.	Third major chartbuster for '79. Has written across it from first bars. Driving, insistent beat. Lead vocals excellent with ear-catching lengthening of words as for instance early play on 'temptations'. Chorus back-ups have major hook with total combination irresistible.
LINDA VIRTU Warm Night Mercury TANGO 8 (Phonodisc)	August 10	None. With 5,000 Volts, Dr Kiss Kiss (8, 1976).	Basic Utopia - Phonogram media activity. AB: Short but successful lead vocals with 5,000 Volts. Solo intro on Utopia with unusual Treat Me Like A Woman (Tango 4), released September 29, 1978. Adopted new style face, corresponding clothes with considerable general press coverage at time.	Well crafted 45 which by end emerges with considerable charm but may suffer from somewhat ordinary beginning. Vocals breathe sensuality with touch of husky on title words. Well paced disc, good instrumentation, intelligent production, particularly pleasing in total sound texture ever lurking sax, organ plus for contrast but still retaining disc strength almost Spanish style guitar break. Sleeper, grower category which needs continuous promotion.
CHER Wasn't It Good Casablanca CAN 156 (Pye) 7" Casablanca CANL 156 12"	August 10	6 hits, 1965-1974 with last Dark Lady (36, then label MCA). Other successes under Sonny & Cher (9, 1965-1972)	7" normal bag, 12" colour sleeve which reproduces recent album packaging (Take Me Home, CAL 2047). Special press sheet. AB: Odd press remark, "already a superstar US, certain to become one here" for already good track record though little joy in last few years. Sang back up on Du Doo Ron Ron. Worked with Sonny as Caesar And Cleo. Even Stones slept on their floor. Current US hit success.	Gives lady best chance for recovering chart status. Better in 12" but shortened version retains pace, drive with lady's vibrato holding well in strength, conviction. Flip, Take Me Home, top 10 US hit, remix, in this form not previously issued UK.
ROOT BOY SLIM & the Sex Change band with the Rootettes Dare To Be Fat Illegal ILS 0014 (Faulty)	August 6	None	Colour bag with pic of Root Boy Slim plus numerous eye-catching details. Fanzine, new wave orientated music press coverage. UK tour from July 2 until August 15 with among cities covered, Leicester, Birmingham, Manchester, London (9 dates), Edinborough, Oxford. Special press sheets. AB: Main artist from North Carolina; bluesy, sometimes humorous material, known for raw stage energy. Band with WEA, US, issue but oddly outside of import presumable option not exercised here.	Dr John, Jim Morrison (particularly on shout vocals from halfway) influences in Root Boy with similarities to Tom Robinson on flip World War 111 (but then did Robinson catch the US artist first?). Catchy rhythmic number in praise of being fat with more imagination, drive, verve than recent Queen hit on same theme. Like arrangement, particularly hard driving sax.
RACEY Boy Oh Boy RAK 297 (EMI)	August 6	Lay Your Love On Me (3, 1978-9, 13wks) Some Girls (2, 1979, 11wks, entering March 31)	Company plus EMI, LRD, picture sleeve with group pic front back. With recent hits, TOTP plus consumer music press, teen, features. AB: First hit provided biggest ever seller for producer, RAK MD, Mickie Most. Together five years, four guy group with expected UK, autumn tour.	Usually bouncy, jolly feel. Lyric theme again simple, direct with title line and its musical hook providing top ten potential. No frills production. Quality pop with no pretensions.

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# SINGLE RELEASES

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HARRIOT, Derrick	B
HODGES, James & Smith	D
HOLSTER, David James	C
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I.O.U.	N
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MCGOVERN, Maureen	D
MCLEAN, Alton/Destiny	C
MYERS, James	R
NOIR, Bette	F
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OYSTER	S
PALMER, Robert	J
PAN'S PEOPLE	C
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RADIATORS	K
SILICON TEENS	M
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TEENBEATS	I
THIN LIZZY	T
TRIPLE S CONNECTION	M
VANESS, Theo	W
WINGS	G
WINTERS, Ruby	B
WISHBONE ASH	C

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A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, P - Pinnacle, RT - Rough Trade, SH - Shannon, Q - Charmdale, G - Lightning, SP - Spartan.

CLUB LIDO, Club Lido (Instr.), PAN'S PEOPLE, Riva/GM GMS 9052 (W).  
 COME ON, Fast Johnny, WISHBONE ASH, MCA 518 (C).  
 COME ON ALICE, Hanging On, BERNIE BROOKS, RK 1020 (A).  
 CONSTANT LOVE, Candlelight Satin Gown, DAVID JAMES HOLSTER, CBS 7774 (C).  
 CRAZY LOVE, God Said Love Ye One Another, ALTON MCLEAN AND DESTINY, Polydor 2095 092 (F).  
 CRUEL TO BE KIND, Endless Grey Ribbon, NICK LOWE, Radar ADA 43 (W).

DANCING IN THE STREET, Ain't That Peculiar, JAMES HODGES AND SMITH, London HLU 10573 (S).  
 DIFFERENT WORLD, Carolina Moon, MAUREEN MCGOVERN, Warner Brothers K 17437 (W).

DON'T BLAME IT ON LOVE, She Believes In Me, STEVE GIBB, Epic EPC 7781 (C).

FORGET IT, You Are The Sun, BETTE NOIR, Ensign ENY 32 (F).

GET OUT AND TAKE YOUR MOTHER WITH YOU, Give Me A Can Of Spray Paint, AIRSHIP, Decca FR 13856 (S).  
 GETTING CLOSER, Baby's Request, WINGS, Parlophone R6027 (E).  
 GOT TO GIVE IN TO LOVE, Never Never, BONNIE BOYER, CBS 7779 (C).

HEAD HUNTERS, Lady Of The Streets, FOXY, TK TKR 7550 (C).  
 HEARTS IN TROUBLE, Who's Gonna Tell You, DUKES, Warner Brothers K 17453 (W).

I CAN'T CONTROL MYSELF, I'll Never Rain, THE TEENBEATS, Safari Safe 17 (SP).

IT'S MAGIC, Tonight's The Night/Keep Your Body Working, KLEEEER, Atlantic LV 33 (W).

JEALOUS, Woman You're Wonderful, ROBERT PALMER, Island WIP 6479 (E).

KATY KOOL LADY, Juarez Blues, J.J. CALE, Island WIP 6521 (E).  
 KITTY RICKETS, Ballad Of The Faithful Departed, RADIATORS, Chiswick CHIS 115 (E).

LOVE IS ITS OWN REWARD, War Games, STEVE KIPNER, Ice K 12376 (W).

LOVELY LADIES, It's My Life, ALLNIGHT BAND, Contact CON 5 (A).  
 LOVING ON THE LOSING SIDE, Love Is Getting Stronger/Stop, TOMMY HUNT/JACKSON KNIGHT/SAMANTHA JONES, Casino Classics CC 11 (A).

MAKING THE BEST OF A BAD SITUATION, Gonna Do My Best To Love You, OFANCHI, RCA PB 5174 (R).

MEMPHIS TENNESSEE, Let's Dance, SILICON TEENS, Mute 003 (RT/SP).  
 MIRRORS, Lonely Teardrops, BLUE OYSTER CULT, CBS 7783 (C).  
 MY CHERIE AMOUR, Back In Your Arms Again, TRIPLE S CONNECTION, RCA TC 2413 (R).

NO ENTRY, Hot Blood, I.O.U. DJM DJS 10922 (C).

ONE LAST NIGHT, Television Girl, THE ATLANTICS, MCA 506 (C).

POINT OF VIEW, Pretender, MATUMBI, RIC 101 (E).  
 PULL BACK THE NIGHT, Sail Away, T & T, Polydor, 2095 155 (F).

ROCK AROUND THE CLOCK, Rock Around The Clock Cha Cha, JAMES E. MYERS, President PT 476 (ZLHR).

SALT AND VINEGAR, Salt and Vinegar, AUSTIN VAN DRIVER, Pye 7P 127 (A).

SAN TROPEZ, San Tropez Instrumental, OYSTER, Ariola Hansa AHA 547 (A).  
 SENTIMENTALLY IT'S YOU, Love Me Now, THEO VANESS, Epic EPC 7792 (C).  
 SHINE BABY SHINE, I've Got A Treat, MARTIN CIRCUS, Pye 12P 5009 (A).  
 SHOT, Respectable/Tell Me Who, ISLEY BROTHERS, 12 PC 9411 (R).  
 SPOTLIGHT, Lights Out, PUMPHOUSE GANG, Splash SP 001 (A).  
 SPY, Pure Sin, CARLY SIMON, Elektra/Asylum K 12380 (W).

TELL IT ALL ABOUT) BOYS, Jerry, DOLLY DOTS, WEA K 18048 (W).  
 THE DAY THE EARTH CAUGHT FIRE, Ambition, CITY BOY, Vertigo 6059 238 (F).  
 THE TOPICAL SONG, Evolution, THE BARRON KNIGHTS, Epic EPC 7791 (C).

THERE MUST BE THOUSANDS, You've Gotta Jive, THE QUADS, Big Bear BB23 (P).  
 THINGS AIN'T WORKING OUT DOWN ON THE FARM, Rocker/Little Darling, THIN LIZZY, Decca THIN 1 (S).

TOO MUCH (COLOURED VINYL), Testing Testing 123, GIMMIX, Elektra/Asylum K 12377 (W).

UNITY, Shanghai Shuffle, CHEQUERS, Big Bear BB21 (P).

WHAT A THRILL, California, CHUCK BERRY, Atlantic K 11354 (W).  
 WHEN YOU'RE YOUNG, Smithers-Jones, JAM, Polydor POSP 69 (F).  
 WILD MAN, Jus' Can't Stop Me, J. GEILS BAND, EMI America EA 102 (E).  
 WON'T YOU TAKE ME BACK, Thank You All, FANTASY BAND, 12 BP 307 (E).

## LISTINGS

BABY SIGN HERE WITH ME, Making Love With My Wife, HENRY BADOWSKI, Deptford Fun City DFC 11 (FP).  
 BACK TO THE LOVE, I've Had My Share Of Broken Hearts, RUBY WINTERS, Creole CR12 174 (C, CR).  
 BODY TALK, By 1999, BACCARA, RCA PB 5635 (R).  
 BORN TO LOVE YOU, Dean Frazier and The Chariot Riders, DERRICK HARRIOT, Laser LAS 15 (W).

CHASE ME, I Think I've Found The Answer, CONFUNKSHUN, Mercury 6167815/9198 319 (F).

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 Merle Haggard MCF 3002  
 SLUG LINE  
 John Hiatt MCF 3005  
 MOODS  
 Barbara Mandrell MCF 3011  
 SOUNDTRACK  
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# MARKET PLACE

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Effective 13th May, 1978, Music Week Classified Advertisement rates are:  
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 The per word rate is discontinued.  
 The copy deadline is Bookings Wednesdays, Artwork Thursday 5pm, one week prior to publication. Advertisements may be submitted as flat artwork or typed copy for typesetting. Payment in full must accompany each advertisement.  
 For further information contact Jane Bartlett. Tel: 01-836-1522. 40 Long Acre, Covent Garden, London WC2.  
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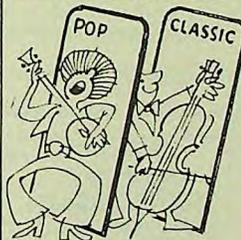
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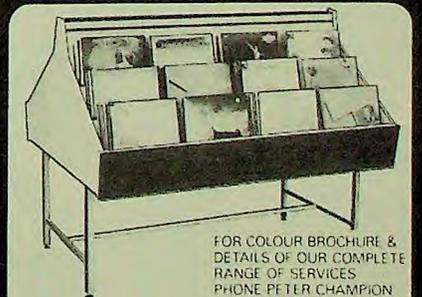
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# MARKET PLACE

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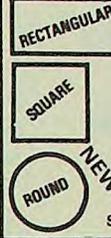
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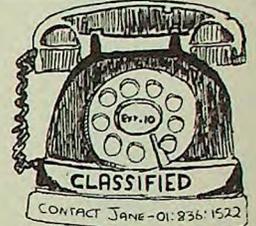
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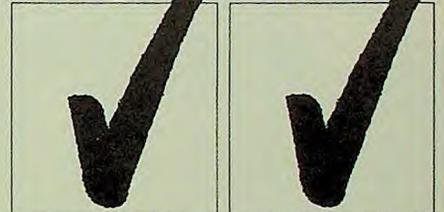
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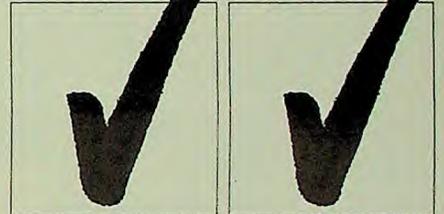
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**CHART FOR PERIOD JULY 30-AUG 4**

# 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	5	<b>THE BEST DISCO ALBUM IN THE WORLD</b> Various	Warner Bros K 58062 (W)
2	2	10	<b>DISCOVERY</b> Electric Light Orchestra (Jeff Lynne)	Jet JETLX 500 (C)
3	3	21	<b>BREAKFAST IN AMERICA</b> Supertramp (Supertramp/Peter Henderson)	A&M AMLK 63708 (C)
4	7	14	<b>VOULEZ VOUS</b> Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86086 (C)
5	8	9	<b>I AM</b> Earth Wind & Fire (M. White/A. McKay)	CBS 86084 (C)
6	11	7	<b>THE BEST OF THE DOOLEYS</b> The Dooleys (Ben Findon)	GTO GTTV 038 (C)
7	4	11	<b>REPLICAS</b> Tubeway Army (G. Numan)	Beggars Banquet BEGA 7 (W)
8	8	2	<b>HIGHWAY TO HELL</b> AC/DC	Atlantic K 50628 (W)
9	9	18	<b>OUTLANDOS D'AMOUR</b> Police (Police)	A&M AMLH 68502 (C)
10	6	47	<b>PARALLEL LINES</b> Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)
11	11	2	<b>DOWN TO EARTH</b> Rainbow	Polydor POLD 5023 (F)
12	6	2	<b>SOME PRODUCT CARRI ON SEX PISTOLS</b> Sex Pistols	Virgin VR 2 (C)
13	10	7	<b>LIVE KILLERS</b> Queen (Queen)	EMI EMSP 330 (E)
14	22	6	<b>MORNING DANCE</b> Spyro Gyra (Beckstein/Calandra)	Infinity INS 2003 (C)
15	15	25	<b>MANILOW MAGIC</b> Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)
16	26	2	<b>EXPOSED</b> Mike Oldfield	Virgin VD 2511 (C)
17	17	5	<b>STREET LIFE</b> Crusaders	MCA MCF 3008 (C)
18	16	9	<b>COMMUNIQUE</b> Dire Straits (J. Wexler/B. Beckett)	Vertigo 9102 031 (F)
19	20	4	<b>20 GOLDEN GREATS</b> Beach Boys	Capitol EMTV 1 (E)
20	12	8	<b>BRIDGES</b> John Williams	Lotus WH 5015 (K)
21	13	11	<b>NIGHT OWL</b> Gerry Rafferty (H. Murphy/G. Rafferty)	United Artists UAK 30238 (E)
22	40	3	<b>WELCOME TO THE CRUISE</b> Judie Tzuke	Rocket TRAIN 7 (F)
23	21	12	<b>DO IT YOURSELF</b> Ian Dury	Stiff SEEZ 14 (E)
24	43	3	<b>20 ALL TIME GREATS</b> Roger Whitaker	Polydor POLTV 8 (F)
25	35	3	<b>B'52's</b> B'52's	Island ILPS 9580 (E)
26	14	11	<b>LODGER</b> David Bowie (Tony Visconti/David Bowie)	RCA BOWLP 1 (R)
27	18	6	<b>RUST NEVER SLEEPS</b> Neil Young and Crazy Horse (Young)	Reprise K 54105 (W)
28	37	12	<b>BAD GIRLS</b> Donna Summer (Moroder/Bellotte/Summer/Koppers)	Casablanca CALD 5007 (A)
29	29	19	<b>LAST THE WHOLE NIGHT LONG</b> James Last (James Last)	Polydor PTD 001 (F)
30	26	15	<b>THE VERY BEST OF LEO SAYER</b> Leo Sayer	Chrysalis CDL 1222 (F)
31	30	23	<b>DIRE STRAITS</b> Dire Straits (Muff Winwood)	Vertigo 9102 021 (F)
32	32	91	<b>OUT OF THE BLUE</b> Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)
33	33	33	<b>BAT OUT OF HELL</b> Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)
34	19	13	<b>GO WEST</b> Village People (Jacques Morali/N. Belolo)	Mercury 9109 621 (F)
35	35	2	<b>MIDNIGHT MAGIC</b> Commodores	Motown STMA 8032 (E)
36	67	2	<b>BOP TILL YOU DROP</b> Ry Cooder	Warner Brothers K 56691 (W)
37	34	59	<b>WAR OF THE WORLDS</b> Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)
38	27	12	<b>RICKIE LEE JONES</b> Rickie Lee Jones (L. Waronker/R. Titelman)	Warner Brothers K 56628 (W)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
39	27	10	<b>SKY</b> Sky (Sky/Clarke/Hayden)		Ariola ARLH 5022 (A)
40	53	22	<b>MANIFESTO</b> Roxy Music (Roxy Music)		Polydor POLH 001 (F)
41	23	9	<b>BACK TO THE EGG</b> Wings (Paul McCartney/Chris Thomas)		Parlophone PCTC 257 (E)
42	42	13	<b>AT BUDOKAN</b> Bob Dylan (D. De Vito)		CBS 96004 (C)
43	36	16	<b>BLACK ROSE - A ROCK LEGEND</b> Thin Lizzy (Tony Visconti/Thin Lizzy)		Vertigo 9102 032 (F)
44	31	8	<b>THE KIDS ARE ALRIGHT</b> The Who (J. Entwistle)		Polydor 2675 179 (F)
45	24	24	<b>THE GREAT ROCK AND ROLL SWINDLE</b> Sex Pistols (Various)		Virgin VD 2510 (C)
46	47	37	<b>SPIRITS HAVING FLOWN</b> Bee Gees (Bee Gees)		RSO RSBG 001 (F)
46	57	11	<b>IN THE SKIES</b> Peter Green (Peter Vernon-Kell)		Creole 1PVK PVLS 101 (C/CR)
48	39	9	<b>REPEAT WHEN NECESSARY</b> Dave Edmunds (Nick Lowe)		Swansong SSK 59409 (W)
49	41	6	<b>MINGUS</b> Joni Mitchell (Mitchell/Lewy)		Asylum K 53091 (W)
50	54	18	<b>FATE FOR BREAKFAST</b> Art Garfunkel (Louie Shelton)		CBS 86082 (C)
51	65	34	<b>THE BEST OF EARTH WIND &amp; FIRE VOL. 1</b> Earth Wind & Fire		CBS 83284 (C)
52	-	1	<b>THE BOSS</b> Diana Ross		Motown STML 12118 (E)
53	53	2	<b>MIRRORS</b> Blue Oyster Cult		CBS 86087 (C)
54	54	2	<b>TEENAGE WARNING</b> Angelica Upstarts		Warner Brothers K 56717 (W)
55	46	12	<b>NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS</b> Sex Pistols (Chris Thomas/Bill Price)		Virgin V 2086 (C)
56	48	9	<b>SONGBIRD</b> Ruby Winters (Shulman)		K-Tel NE 1045 (K)
57	38	8	<b>THE WORLD IS FULL OF MARRIED MEN</b> Original Soundtrack		Ronco RTD 2038 (B)
58	58	2	<b>RISQUE</b> Chic		Atlantic K 50634 (W)
59	49	7	<b>RUMOURS</b> Fleetwood Mac (Fleetwood Mac/Caillat/Dashut)		Warner Brothers K 56344 (W)
60	60	2	<b>LOOK SHARP</b> Joe Jackson		A&M AMLH 64743 (C)
61	61	2	<b>EDDIE COCHRAN SINGLES ALBUM</b> Eddie Cochran		United Artists UAK 30244 (E)
62	66	23	<b>BARBRA STREISAND'S GREATEST HITS VOL. 2</b> Barbra Streisand (Various)		CBS 10012 (C)
63	51	14	<b>THE UNDERTONES</b> The Undertones (Roger Bechirian)		Sire SRK 6071 (W)
64	73	31	<b>LIVE AND DANGEROUS</b> Thin Lizzy (Thin Lizzy/Tony Visconti)		Vertigo 6641 807 (F)
65	64	3	<b>CAVATINA</b> John Williams		Cuba/Electric HIFLY 32 (A)
66	56	3	<b>PLASTIC LETTERS</b> Blondie (Richard Gottehrer)		Chrysalis CHR 1166 (F)
67	59	6	<b>TRIBUTE TO THE MARTYRS</b> Steele Pulse (Karl Pitterson)		Island ILPS 9568 (E)
68	58	4	<b>THE WARRIORS</b> Original Soundtrack		A&M AMLH 64761 (C)
69	68	2	<b>A NEW WORLD RECORD</b> Electric Light Orchestra (Jeff Lynne)		Jet JETLP 200 (C)
70	-	1	<b>TONIC FOR THE TROOPS</b> Boombtown Rats		Ensign ENVY 3 (F)
71	71	3	<b>TUBULAR BELLS</b> Mike Oldfield		Virgin V 2001 (C)
72	50	14	<b>THE BILLIE JO SPEARS SINGLES ALBUM</b> Billie Jo Spears (L. Butler)		United Artists UAK 30231 (E)
73	61	38	<b>52ND STREET</b> Billy Joel (Phil Ramone)		CBS 83181 (C)
74	-	1	<b>GET THE KNACK</b> The Knack		Capitol EST 11948 (E)
75	56	2	<b>NIGHTFLIGHT TO VENUS</b> Boney M (Frank Farian)		Atlantic/Hansa K 50498 (W)

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# TOP 75 SINGLES

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer) Publisher	Label number
1	5	1	<b>DON'T LIKE MONDAYS</b> Boombtown Rats (P. Wainman) Sewer Fire/Zomba	Ensign ENY 30 (F)
£ 2	5	2	<b>WE DON'T TALK ANYMORE</b> Cliff Richard (B. Welch) ATV	EMI 2975 (E)
£ 3	6	3	<b>REASONS TO BE CHEERFUL</b> Ian Dury & The Blockheads (Chas. Jankel) Blackhill/Andrew Heath	Stiff BUY 50 (E)
£ 4	14	4	<b>AFTER THE LOVE HAS GONE</b> Earth Wind & Fire (Maurice White) Ronder	CBS 7721 (C)
5	6	5	<b>ANGEL EYES/VOULEZ VOUS</b> Abba (Andersson/Uvassus) Bocu	Epic EPC 7499 (C)
6	7	3	<b>HERSHAM BOYS</b> Sham 69 (J. Pursey/P. Wilson) Singatune	Polydor POSP 64 (F)
7	4	7	<b>CAN'T STAND LOSING YOU</b> Police (Police) Virgin	A&M AMS 7381 (C)
8	5	10	<b>WANTED</b> Doolleys (Ben Findon) Blacksheep	GTO GT 249 (C)
£ 9	17	5	<b>DUKE OF EARL</b> Darts (R. Wood) Carlin/Tollie	Magnet MAG 147 (E)
10	8	5	<b>THE DIARY OF HORACE WIMP</b> Electric Light Orchestra (Jeff Lynne) Jet/UA	Jet 150 (C)
11	27	4	<b>BANG BANG</b> B. A. Robertson (Terry Britten) My Axe/Mews/United Artists/Kongrude	Asylum K 13152 (W)
12	11	5	<b>BEAT THE CLOCK</b> Sparks (G. Moroder) Island	Virgin VS 270 (C)
13	32	2	<b>ANGEL EYES</b> Roxy Music (Roxy Music) E.G.	Polydor POSP 67 (F)
£ 14	24	4	<b>GANGSTERS</b> Specials (The Specials) Plangent Vision	2 Ton TT1 (F/Spartan)
15	9	8	<b>GIRLS TALK</b> Dave Edmunds (D. Edmunds) Plangent Vision	Swan Song SSK 19418 (W)
16	18	6	<b>STAY WITH ME TILL DAWN</b> Judie Tzuke (J. Punter) Consortwary/United Artists	Rocket XPRES 17 (F)
17	29	4	<b>SWEET LITTLE ROCK 'N' ROLLER</b> Showaddywaddy (Showaddywaddy) Red Bus	Arista 278 (F)
18	10	10	<b>BORN TO BE ALIVE</b> Patrick Hernandez (Jean Van Loo) Evensound/Leosongs	Gem/Aquarius GEM 4 (R)
19	25	5	<b>OOH WHAT A LIFE</b> Gibson Brothers (D. Van Gardel) Blue Mountain	Island WIP 6503 (E)
£ 20	23	5	<b>MORNING DANCE</b> Spyro Gyra (Beckenstein/Calandra) Harlem/Cross-Eyed Bear	Infinity INF 111 (C)
21	16	9	<b>IF I HAD YOU</b> Korgis (Korgis) Heath/Warner Brothers	Rialto TREB 103 (S)
22	39	2	<b>GOTTA GO HOME</b> Boney M (Frank Farian) Hansa/ATV	Atlantic/Hansa K 11351 (W)
23	30	3	<b>IS SHE REALLY GOING OUT WITH HIM</b> Joe Jackson (D. Kerstenbaum) Albion	A&M AMS 7459 (C)
24	13	8	<b>BREAKFAST IN AMERICA</b> Supertramp (Supertramp/Henderson) Ronder	A&M AMS 7451 (C)
25	12	8	<b>MY SHARONA</b> Knack (M. Chapman) 80's Music/Small Hill	Capitol CL 16087 (E)
26	15	8	<b>GOOD TIMES</b> Chic (B. Edwards/N. Rogers) Warner Brothers	Atlantic K 11310 (W)
£ 27	31	3	<b>JUST WHEN I NEEDED YOU MOST</b> Randy VanWarmer (Del Newman) Warner Bros.	Island WIP 6516 (E)
28	21	7	<b>BAD GIRLS</b> Donna Summer (Giorgio Moroder/Pete Bellotte) Intersong/Copyright Control	Casablanca CAN 155 (A)
29	44	2	<b>TEENAGE WARNING</b> Angelic Upstarts (Jimmy Pursey) Singatune	Warner Brothers K 17426 (W)
30	47	3	<b>MONEY</b> Flying Lizards (D. Cunningham) Dominion United Artists	Virgin VS 276 (C)
31	20	11	<b>SILLY GAMES</b> Janet Kay (Arawak Prod.) Copyright Control	Scope SC 2 (W)
£ 32	58	2	<b>LOST IN MUSIC</b> Slater Sledge (Edwards/Rodgers) Warner Brothers	Atlantic K 11337 (W)
£ 33	66	2	<b>IF I SAID YOU HAD A BEAUTIFUL...</b> Bellamy Brothers (M. Lloyd) Famous Chappell	Warner Brothers K 17405 (W)
34	41	3	<b>GIRLS GIRLS GIRLS</b> Kandidate (Mickie Most) Stave/Nickelodeon/Intersong/RAK	RAK 295 (E)
£ 35	61	2	<b>GONE GONE GONE</b> Johnny Mathis (J. Gold) ATV	CBS 7730 (C)
36	48	4	<b>YOU NEVER KNOW WHAT YOU'VE GOT</b> Me & You (D. Brown/C. Brown) Mighty Three/Carlin	Laser LAS 8 (W)
£ 37	55	2	<b>ROCK LOBSTER</b> B2's (R. Ash/C. Blackwell) Boo-Fant Tunes	Island WIP 6506 (E)
38	19	14	<b>ARE FRIENDS ELECTRIC</b> Tubeway Army (G. Numan) Beggars Banquet/Andrew Heath	Beggars Banquet BEG 18 (W)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer) Publisher	Label number
39	34	5	<b>ROCK AROUND THE CLOCK</b> Telox (Telox) Ed Kassner	Sire SIR 4020 (W)
40	43	3	<b>YOU NEED WHEELS</b> Merton Parkas (Beggars Banquet) Beggars Banquet/Andrew Heath	Beggars Banquet BEG 222(W)
41	33	5	<b>HARMONY IN MY HEAD</b> Buzcocks (M. Rushent) Virgin	United Artists UP 36541 (E)
42	37	5	<b>BOOGIE DOWN</b> Real Thing (J. P. Illesco/Chris & Eddie Amoo) Open Choice	Pye 7P 109 (A)
43	42	5	<b>THE BOSS</b> Diana Ross (Ashford/Simpson) Warner Brothers	Motown TMG 1150 (E)
£ 44	72	2	<b>STRUT YOUR FUNKY STUFF</b> Frantique (J. Robinson) Carlin	Philadelphia PIR 7728 (C)
45	35	6	<b>KID</b> The Pretenders (Chris Thomas) Hyndesight/Desert Songs/ATV	Real ARE 9 (W)
46	22	10	<b>LADY LYNDA</b> Beach Boys (Johnston/Beach Boys/J. Geurico) Carlin	Caribou CRB 7427(C)
47	26	8	<b>C'MON EVERYBODY</b> Sex Pistols (Cook/Jones) Burlington	Virgin VS 272(C)
48	NEW		<b>DUCHESS</b> Stranglers (Stranglers/A. Winstanley) April/Albion	United Artists BP 308 (E)
49	38	4	<b>THE BITCH</b> Olympic Runners (Mike Vernon) Brent Walker	Polydor POSP 63 (F)
50	36	10	<b>LIGHT MY FIRE/137 DISCO HEAVEN</b> Amil Stewart (B. Leng) Ronder/ATV	Atlantic/Hansa K 11278 (W)
51	46	4	<b>CONSCIOUS MAN</b> Jolly Brothers (Jolly Brothers) April	United Artists UP 36415 (E)
52	NEW		<b>GET IT RIGHT NEXT TIME</b> Gerry Rafferty (H. Murphy/G. Rafferty) Belfern/Island	United Artists BP 301 (E)
53	51	4	<b>LADY WRITER</b> Dire Straits (Jerry Wexler/Barry Beckett) Ronder/Straight Jacket	Vertigo 6059 230 (F)
54	NEW		<b>STREET LIFE</b> Crusaders (Felder/Hooper/Sample) Ronder/Leeds	MCA 513 (C)
55	53	4	<b>GOING THROUGH THE MOTIONS</b> Hot Chocolate (Mickie Most) Chocolate/RAK	RAK 296 (E)
56	40	14	<b>MAYBE</b> Thom Pace (D. Perry) Standard	RSO 34 (F)
57	NEW		<b>REGGAE FOR IT NOW</b> Bill Lovelady (Crawley/Lovelady) Louvigny/Low Whale	Charisma CB 337 (F)
58	45	5	<b>HERE COMES THE SUMMER</b> Undertones (J. Bachirian) Warner Brothers	Sire SIR 4022 (W)
59	NEW		<b>LOVE'S GOTTA HOLD ON ME</b> Loverly (C. Neill) Arnakata/Warner Bros.	Carrere CAR 122 (E)
60	49	5	<b>PARANOID</b> Dickies (Hewlett/Lee/Mankey) Essex	A&M AMS 7368 (C)
61	50	10	<b>BABYLON BURNING</b> Ruts (M. Glossop) Virgin	Virgin VS 271 (C)
62	28	9	<b>CHUCK E'S IN LOVE</b> Rickie Lee Jones (Lennie Waronker/Rus Titelman) Eaton	Warner Bros K 17390 (W)
63	NEW		<b>LOOKIN' FOR LOVE TONIGHT</b> Fat Larry's Band (L. James) Bocu	Fantasy FTC 179 (E)
64	NEW		<b>LINES</b> Planets (S. Lindsey/M. Gallagher/C. Charles/J. Turnbull) Warner Brothers	Rialto TREB 104 (S)
65	52	10	<b>SPACE BASS</b> Slick (James/Berry/Rubens) Bocu	Fantasy FTC 176 (E)
66	62	7	<b>I'M A SUCKER FOR YOUR LOVE</b> Teena Marie (Rick James) Jobete	Motown TMG 1146 (E)
67	65	4	<b>LET'S GO</b> Cars (Roy Thomas Baker) Carlin	Elektra K 12371 (W)
68	NEW		<b>BOY OH BOY</b> Racey (M. Most) RAK	RAK 297 (E)
69	57	5	<b>I WILL SURVIVE</b> Billie Jo Spears (L. Butler) ATV	United Artists UP 601 (E)
70	56	5	<b>D.J.</b> David Bowie (D. Bowie/T. Visconti) Bewley Brothers/Fleur/E.G./100mph.	RCA BOW 34H
71	NEW		<b>I WANNA BE YOUR MAN/I CAN'T STAND MY BABY</b> Rezillos (T. Pillej/Rezillos) Virgin	Sensible SAB1 (Scotland/Bonaparte)
72	59	13	<b>NIGHT OWL</b> Gerry Rafferty (H. Murphy/G. Rafferty) Island/Belfern	United Artists UP 36512 (E)
73	NEW		<b>LET'S DANCE</b> Bombers (Pat De Sario/G. Lagos) Carlin	Flamingo FM 4 (C)
74	63	7	<b>SINCE I DON'T HAVE YOU</b> Art Garfunkel (Louise Shelton) Southern	CBS 7371 (C)
75	64	7	<b>DEATH DISCO</b> Public Image Ltd (Public Image Ltd) Warner Bros/Copyright Control	Virgin VS 274 (C)

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

A-Z (TOP WRITERS)

Angel Eyes/Voulez Vous (Anderson/Uvassus)	5
Angel Eyes (Ferry/McKay)	13
After The Love Has Gone (Foster/Graydon/Chaplin)	4
Are Friends Electric (Numan)	38
Babylon Burning (Owen/Jennings/Fox/Ruffy)	61
Bad Girls (Summer/Sudano/Hokenson/Esposito)	28
Bang Bang (Britton/Robertson)	11
Beat The Clock (Ron & Russel Maell)	12
Boogie Down (Chris & Eddie Amoo) (P. Hernandez)	42
Born To Be Alive (H. Hernandez)	18
Boy Oh Boy (G. Macari/R. Ferris)	68
Breakfast In America (R. Davies/R. Hodgson)	24
Can't Stand Losing You (Spring/Copeland)	7
Chuck E's In Love (R. Lee Jones)	62
C'mon Everybody (Capehart/Cochran)	47
Conscious Man (Edwards/Miller/Gordon)	51
Death Disco (Public Image Ltd)	75
D.J. (D. Bowie/B. Eno)	70
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Duke Of Earl (E. Dixon)	9
Duchess (Stranglers)	48
Gangsters (J. Dammers)	14
Get It Right Next Time (G. Rafferty)	52
Girls Girls Girls (Most/Glenn/Burns)	34
Girls Talk (E. Costello)	15
Going Through The Motions (E. Brown)	55
Gone Gone Gone (J. Gold)	35
Good Times (E. Edwards/N. Rogers)	26
Gotta Go Home (Farian/Huth/Huth/Jay)	22
Harmony In My Head (Diggle)	41
Hersham Boys (Pursey/Parsons)	6
Here Comes The Summer (J. O'Neil)	58
If I Had You (A. Davis)	21
If I Said You Had A Beautiful... (D. Bellamy)	33
I'm A Sucker For Your Love (Rick James)	66
Is She Really Going Out With Him (J. Jackson)	23
I Wanna Be Your Man (C. Neill/Lennon/McCartney)	71
I Will Survive (D. Fekaris/F. Perren)	69
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Kid (C. Hinde)	45
Lady Lynda (A. Jardine/R. Altbach)	46
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Let's Go (Rick Ocasek)	67
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Lines (Lindsay)	64
Maybe (T. Pace)	56
Money (B. Gordy/J. J. Bradford)	30
Morning Dance (J. Beckenstein)	20
My Sharona (D. Fieger/B. Averro)	25
Night Owl (G. Rafferty)	72
OOH WHAT A LIFE (Francfort/Vangarda)	19
Paranoid (Osborne/Ward/Butler)	60
Reasons To Be Cheerful (Dury/Payne/Jenkell)	3
Reggae For It Now (Lovelady/Cash)	57
Rock Around The Clock (Freedman/De Knight)	39
Rock Lobster (Schneider/Wilson)	37
Since I Don't Have You (Beaumont/Vogel/Leicester/Verscharen/Taylor)	74
Silly Game (D. M. Bovell)	31
Space Bass (L. Barry/L. & D. James)	65
Strut Your Funky Stuff (Savoy-Robinson/Bolden)	44
Stay With Me (Tzuke/Paxman)	16
Street Life (Sample/Jennings)	54
Sweet Little Rock 'N' Roller (Yellowstone/Danov/Howard)	17
The Bitch (Biddul/Black)	49
Teenage Warning (Hensforth/Cowie)	29
The Boss (Ashford/Simpson)	43
The Diary Of Horace Wimp (Jeff Lynne)	10
Wanted (Findon/Myers/Puzey)	8
We Don't Talk Anymore (Torney)	2
You Need Wheels (D. & N. Talbot)	40
You Never Know What You've Got (L. Bell/C. James)	36

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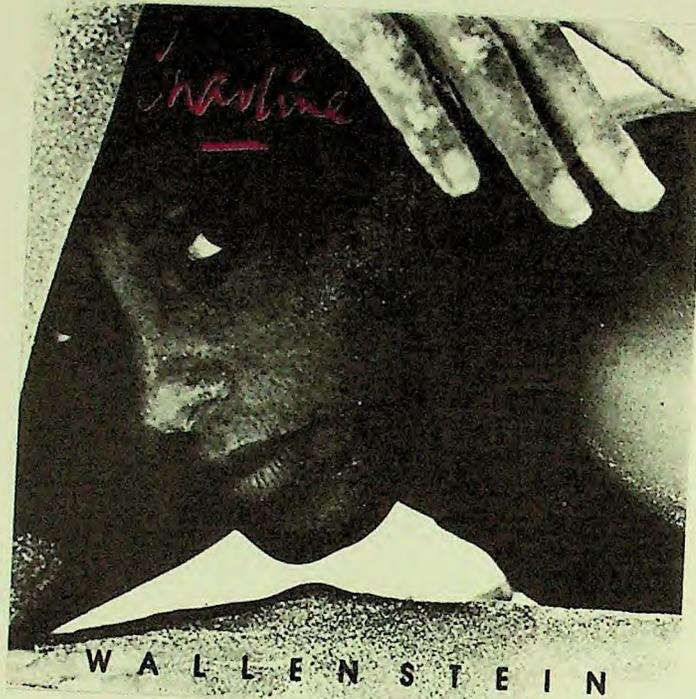
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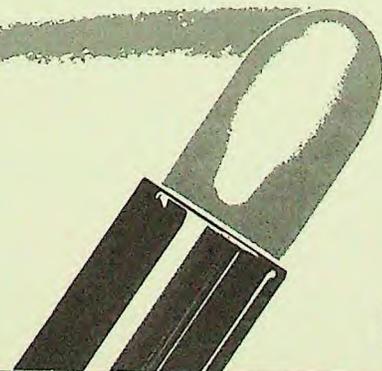
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# PERFORMANCE

## New Barbarians: Squeeze: Knebworth The Lyceum

WITH ARMS spread to balance a well-marinated body, one Knebworth reveller zigzagged homeward through the night, wailing sorrowfully. "He didn't show up — Jagger didn't show up!"

Even as the vast, relaxed and mostly peaceable crowd (I did stop a beer can with my head but didn't sense any vicious intent) showered the New Barbarians with approval, there was a strong feeling that most of us were in fact wishing that Jagger or Rod . . . or anyone who could be called a lead singer would show up.

Here was, without quibble, one of the world's most prestigious backing bands. But that was exactly what they sounded like — a superb backing band. Ronnie Wood and Keith Richards gave total satisfaction in the strutting, playing, superstar-superbrat league, but while the sound was just what every dedicated of rock and roller present wanted, there was a feeling of anticipation which was never really satisfied.

The individuals played up a storm and won out, just, in a power struggle with the sound system which was starting to show signs of stress by that point in the evening. Wood and Richards attacked the vocal harmonies enthusiastically (more gusto than tonal accuracy much of the time, but who was worrying).

Yet in the end something, someone, was missing. Again and again the thundering opening bars of some rock classic had the crowd poised for appreciative freak-out, only to have it all drain slowly away into the very average category. Honky Tonk Woman and the closer, Jumping Jack Flash, were the most noticeable examples of this, and even though these and a couple of others provided momentary lifts they were not enough to have made long wait for the band to appear seem completely worthwhile.

TERRI ANDERSON

## Ian Dury and The Blockheads: Hammersmith Odeon

IAN DURY must be one of the best-loved performers in the country at present. The Blockheads one of the best bands, and, as such, the audience at Hammersmith Odeon loved them even before a single note had been played.

Dury has managed to establish an instant rapport with his fans. "Oi oi," he greets them. "Oi oi," they dutifully and gleefully reply. It's as if they had some secret language.

Every number in the incredibly tight set received ecstatic response, but, almost inevitably, it took Hit Me With Your Rhythm Stick to bring the audience to its feet. Songs that didn't achieve this accolade included Clever Trevor, Billericay Dickie (which he introduced simply with the words, "I'm from Essex"), as if he was almost daring the audience to answer, "so what?"), Quiet, Inbetweens, This Is What We Find and his current single, Reasons To Be Cheerful Part 3.

Everybody seemed happy with Saturday night's show: the audience, The Blockheads and Ian Dury. And Stiff Records must be laughing all the way to the bank. Three cheers for the man who put Billericay on the map!

DANNY VAN EMDEN

SUPPORTING A band who have just had two hit singles in succession isn't easy — but the Yachts did it in triumphant style. For once the sound at the Lyceum on a Sunday night was crisp and clean, and the Yachts made full use of it with their driving pop songs.

Most of the material came from their debut album Yachts, with Yachting Types, Mantovani's Hits and the opener Semaphore Love coming across particularly well. Yachting Types is still their definitive number, with the audience actually using the dancefloor for its intended purpose for once and the band trying new variations with a quiet synthesizer intro from Henry Priestman.

But the new numbers stood up well too, and their songs are immediate enough for the band not to have to rely merely on familiarity. Two others which stood out were Consequences and Don't Call Us which opens with an organ/guitar duo from Priestman and lead singer (most of the time) guitarist Martin Watson.

The only criticism is that their songs can fall into a mood that sounds the same, with the summery good-time pop sounding like a formula. But with the fullness of dancefloor and the shouts for an encore, it's very hard to argue with their material.

Squeeze have more character than most bands on the road today. But they looked tired, and it took a lot of hard work to win them over in front of the stage. Chirpy keyboard player Jools Holland made very few announcements and gruff singer/guitarist Chris Difford had problems with an up-tempo version of Cool For Cats.

Normally strong numbers didn't take off at the beginning — Touching Me, Touching You, Slightly Drunk and Get Smart didn't have much effect. And not even their brilliant disco number Slap and Tickle or Up The Junction got much of a reaction.

But it was Take Me I'm Yours, from their first album that turned the tables slightly, and a brilliant rock version of their Goodbye Girl single that finally produced the sort of response that a band of Squeeze's calibre deserve. And Goodbye Girl also proved the strength of the Difford/Tilbrook writing team — a good song is a good song whatever you do with it.

Following their mammoth American and European tours (America was sold out all the way), there was little chance of seeing many new numbers — but Misadventures seemed a commendable effort on first hearing, and Jools Holland's Do The Mess Around is a fair throw-away rock 'n' roller.

Tonight was the first night I've seen Squeeze have to really fight to win an audience over, and pressure seems to be telling on the band who still have the greater potential to break with popular, but original rock.

SIMON HILLS

## Merton Parkas: Global Village

THE COMBINATION of the Merton Parkas, reputedly the best of the Mod revival bands, and their record company Beggar's Banquet, Britain's current hot independent (Tubeway Army), promised exciting times on Monday last at the Global Village.

But initially it looked like it might be amateur night — last minute change of venue, non-existent organisation etc etc. So it was all the better when the Parkas eventually

appeared, after midnight, visually and aurally sharp.

Led by the brothers Talbot, Mick on keyboards/lead vocals and Danny on lynchpin guitar/occasional lead vocals, the band's pukka Mod image and opening number, Smokey Robinson's "Tears of a Clown", brought instant approval. But as the set progressed it appeared that the Parkas are still struggling with the revival band's constant problem — how to mix old and new.

Extended Ray Charles workouts (What'd I Say) and rhythmically inventive reworks of (I'm not your) Steppin' Stone or In the Midnight Hour only served to highlight the weakness of the self-penned material which all too easily slipped into Jam-type new wave. The approval of the 300 odd devotees could not obscure the fact that the Parkas were at their best on the classic white soul interpretations.

Whether the Mod revival is just this year's Power Pop — a media ignited damp squib — remains to be seen. But with the Who at Wembley and the linked release of The Kids are Alright album and movie, renewed interest is a certainty. The Merton Parkas, with a current hit single, You Need Wheels, on their hands and an album due, could well be in a position to capitalise on it.

CHRIS NORTH

## The Monitors: Maunkberrys

WITH THE Bee Gees and Eric Clapton in its stable, it seems strange that RSO would sign a bunch of virtual unknowns from South East London. But the company still feels that new talent is important, and for that reason, the Monitors have joined the superstars' label.

Maunkberry's is a ludicrously expensive joint to feature a new band, especially for the sort of music the Monitors play, but they gradually won over the unlikely audience of upper-crust Londoners and music biz people slumped around on the club's ample settees.

On first hearing, the Monitors seem to have identified with the current mod craze, playing straightforward, unmodded songs, but what Over The Hill and Believe In You score with a great tinny lead-guitar break from Lee Wellbrook they lose in weak vocals — their main problem throughout.

Yet with the musicianship displayed here, it is a problem that will be overcome. Although the whole band obviously hold a wealth of talent, they also have the maturity to use it economically and to its best advantage. Token Gesture is a good example, with minimal, heavy drums and the excellent single Telegram with strumming guitars and fretless bass from Nigel Bidgood solid and sliding, using the instrument carefully but still retaining a looseness essential to rock 'n' roll.

There is a fair amount of diversity in the songs, too. While they finished the set with two out and out rockers, Too Many Of Us and It's A Hard Life, with a scintillating guitar intro and rock 'n' roll bass and crashing cymbals, the set was toned down in places with numbers like I Will Join The Club introduced with harmonica, which was spoilt slightly by fast phrasing in the middle.

The Monitors are a strong band. And on this showing, RSO's move is much more sensible than it first appears. You know the name . . .

SIMON HILLS

### DATES FOR YOUR DIARY:

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

# DOOLEY

SCARE-MONGERING gossip that the EMI/Paramount deal had fallen through sent the English company's shares down yet again last week, but Lord Delfont told Dooley: "The situation has not changed." . . . . . Meanwhile EMI has decided not to occupy the EMI Centre, still under construction in Tottenham Court Road, "due to changed business conditions" . . . . . The American record industry's problems are now making the heavy press with analysis reports in the *New York Times*, *Newsweek* and *New York* magazines, and in the *International Herald Tribune*, Columbia Records president Bruce Lundvall suggested that the multi-million dollar artist deal "would no longer be commonplace".

ANNOUNCING THE Polydor/Phonogram changes, Polygram Leisure MD David Fine coined a new phrase for redundancies — "a tightening up on staff" . . . . . Shock horror news for Soho restaurateurs, a major record company is about to put the block on staff entertaining each other to lunch on expenses . . . . . EMI salesmen being sent to Coventry for the company's annual sales conference there on August 30/31, and Phonogram is setting its meet for October, probably in London . . . . . Most played single in *MW* office: Billy Connolly's hilarious send-up of the Village People, In The Brownies . . . . . And expect an unusual new single from Peter Sarstedt on the Monarch label — a song inspired by the best-selling novel *The Far Pavilions*.

HIGHLIGHT OF THE United Artists sales conference was a surprise performance at the gala dinner by The Feelgoods, one of whom was heard to remark that it was the most difficult gig they had ever played . . . . . Eagle-eyed Manchester dealer M. Thorley wonders if EMI's sexy Suzi (*MW* August 11) is not the same lady gracing page five of the *Daily Mirror* (August 5) as "tropical fish breeding Carol Evans" . . . . . Rick Wakeman, more used to playing in front of 10,000 plus audiences with Yes, is to play a series of solo gigs at The Venue August 20, 21, 22 . . . . . DJ reaction has prompted WEA to release Ry Cooder's version of 18 year old Elvis Presley hit Little Sister . . . . . Twin daughters, Roxana and Amanda, for Automatic Records MD Nick Mobbs and wife Chrissie.

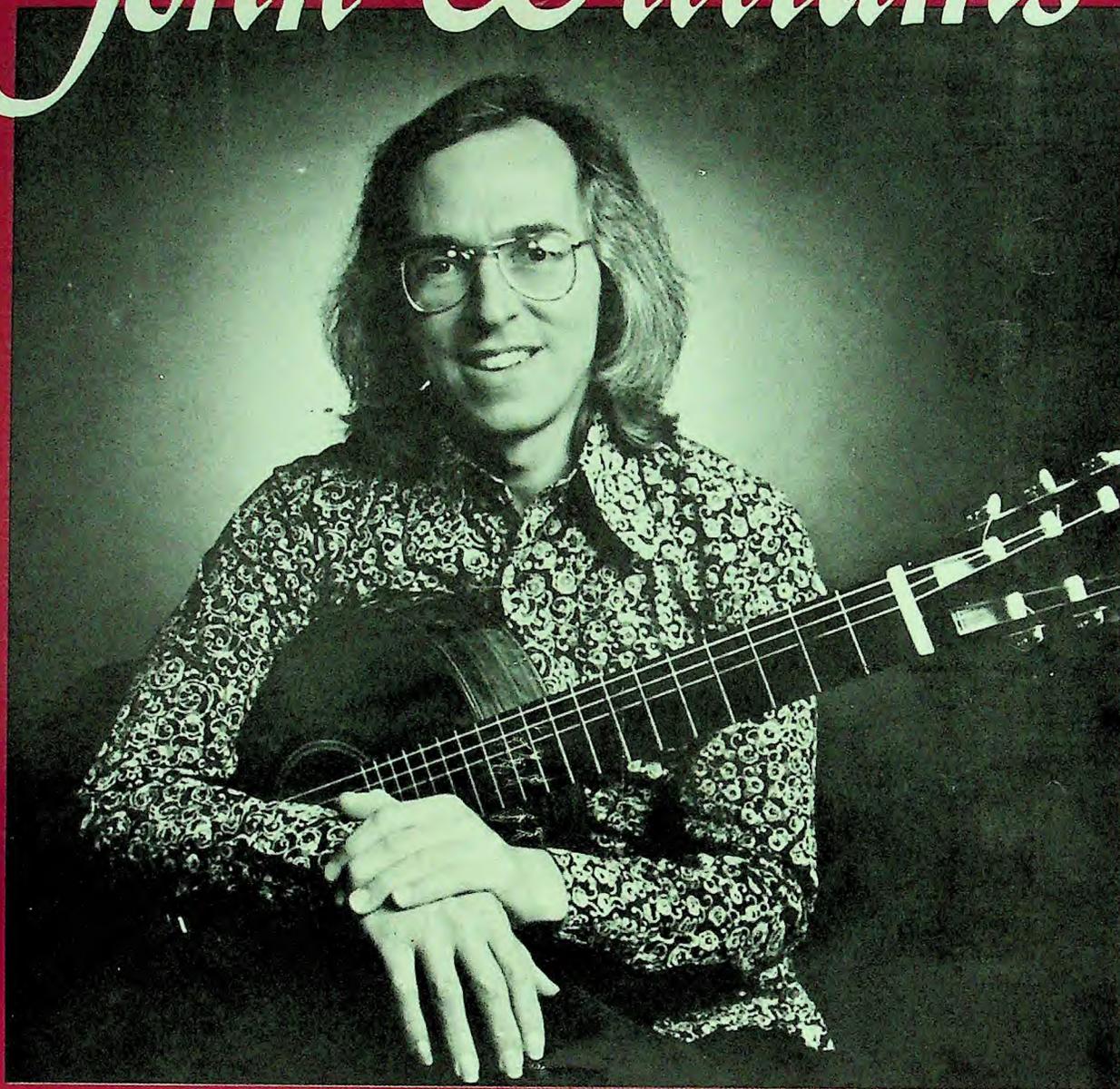
NEW CHARISMA signing Lee Curtis off to Muscle Shoals with manager Derek Bowman to record with producer Mike Daniels and returning via New York for talks with Polydor chief Freddy Haayen . . . . . Toyah single Victims Of The Riddle on Safari distributed by Spartan and not Pye as stated in fact sheets last week . . . . . New RCA signing, The Monos, played impromptu set in RCA's offices last week, "because we wanted to make the point we existed" said the band's manager Graham Watson . . . . . Phonogram hosted reception at Gosforth Park, Newcastle, for Lindisfarne's new album *The News* . . . . . Remarking that disco music has yet to prove itself with album sales, Polydor's eloquent A & R manager Alan Sizer described disco as "the goose which laid the leaden egg".

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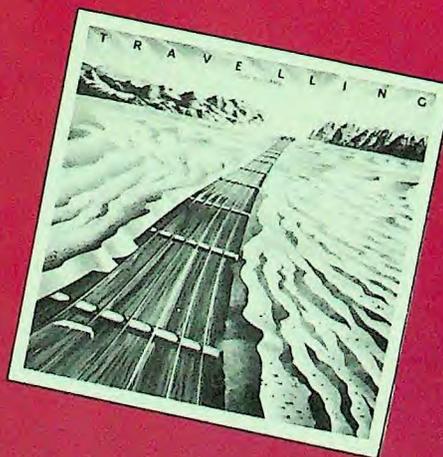


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