

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

# MUSIC WEEK

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

## NEW CHARTS SECTION LAUNCHED

A NEW *Music Week* reader service makes its bow this week. We have brought together in one handy centre section all the weekly information needed by the busy record shop manager or company executive. Turn to the centre pages now and you will find . . .

- A brand new, easy-to-read guide to airplay action. Replacing our old needletime time lists, this grid system layout helps you to spot the most-played record of the week at a glance.
- The Top 50 singles and albums charts, normally at the back of the magazine, re-designed to serve as counter-top order forms for the record dealer.
- News of what's happening in the American charts; a potted analysis of airplay action; background to a chart newcomer; international chart news.
- Check lists of new singles and albums releases.
- And, as usual, your pull-out poster charts — unique to *Music Week*.

And apart from being more convenient, having all this information packed into one section, by moving the full-page charts into the centre we have been able to juggle with printing schedules to make it possible to publish an album chart reflecting the previous week's sales. (This new up-to-date chart will start in a few week's time).

## 'Abandon archaic RRP system now' says Polygram's David Fine

By RODNEY BURBECK  
AN URGENT call for the British record industry to abandon recommended retail prices has been made this week by David Fine, recently appointed managing director of Polygram Leisure Services (UK), the umbrella company which controls Polydor and Phonogram.

In an exclusive interview published in *Music Week* (see page 35), Fine describes the RRP system as "lunacy . . . archaic . . . a bogey from a bygone age which does not belong in the contemporary record business".

And while Fine would prefer any move away from RRP to be a decision taken by the industry as a whole, he hints that he would be prepared to go it alone. "I doubt if it will be long before I am inclined to publish only dealer prices and make no reference to recommended prices at all," he says.

Fine advocates selling to the dealer at a wholesale price upon

which the dealer adds his own mark up and sets his own retail price according to his needs. Royalties at present based on retail prices, would instead be calculated on the wholesale price and an average of the prices being asked by a cross section of shops.

"It is nothing revolutionary," says Fine. "Similar systems operate successfully in Germany, France, Spain, Portugal, Switzerland, Sweden, Denmark and South Africa. I would love to believe that a lot of the trade here believe the same way as I do."

At the same time, Fine would like to see the industry giving dealers "functional discounts" in return for dealers accepting bulk deliveries, or deliveries to a central warehouse, or seven day settlement, or absorbing faults. Independent dealers could form co-operatives for bulk buying therefore qualifying for discounts. Specialist dealers unable to compete on these terms would have to charge higher prices for giving the public a personal service.

fluctuating dealer prices."

Retiring BPI director general Geoff Bridge, however, was in favour of abolition: "I believe it would be a help to the independent dealer against the multiple and once contractual problems were sorted out would be in the best interests of the industry," he said.

WEA managing director John Fruin would also welcome the change: "I would like to see it happen and we are looking at ways of making it possible in the least disruptive way. It would mean price leading in shops rather than the super discounting we have now."

But CBS chairman Maurice Oberstein voiced doubts: "It would not solve the dealers' problems. Having a RRP is a useful gauge for the dealers to base prices on and being able to offer so much off is a merchandising tool."

- Should Britain abandon recommended prices? Join the debate and express your views through *Music Week's* columns. Write to Letters, *Music Week*, 40 Long Acre, London WC2.

## RCA's Glancy tips video

by DAVID DALTON

THE INTRODUCTION and marketing of video discs and tape will provide the same stimulus to the music industry as the LP has done in its time. That was the confident prediction of RCA UK managing director Ken Glancy at his company's annual sales meeting, and he revealed that RCA was only a year away from producing a video disc at an economic price — not much more expensive than that of the current album.

Reflecting the industry's current state, the Gatwick get-together was less grand than in previous years, billed simply as the "RCA Annual General Meeting — 1979". The meeting came just a week after the announcement of 30 redundancies in the UK company, yet Glancy's message was one of "careful optimism".

He said in his many years in the industry he had seen and survived several periods of recession. He feels the business is already moving in technological terms towards a marriage with video and that this should provide an exciting future.

Despite the current recession, companies are still investing in and developing new talent, and the introduction of video technology would, he said, provide a whole new area of creativity in which new talent could be marketed.

While the first RCA videodisc release remains a thing of the future, the first digital recording from the company was unveiled at the meeting; and set for release on October 12 on the company's classical Red Seal label is Bartok: Concerto For Orchestra (RC 13421) by The Philadelphia Orchestra conducted Eugene Ormandy.

BRITISH MUSIC companies wishing to take a stand at Midem under the auspices of a Board of Trade subsidy are reminded by Midem's London office that applications for the subsidy must be made to either the MPA or BPI by no later than the end of September. Stand bookings should be made through Midem's UK representative, Liz Sokoski, on 01 439 6801.

## We shall overcome— Tom Parkinson

By JIM EVANS

ON THE final morning of Polydor's sales conference at Bournemouth, deputy managing director Tom Parkinson was in fighting and determined mood as he gave the salesmen their final "pep talk".

Referring to the upcoming partial merger of Polydor and Phonogram — with Parkinson himself heading the new commercial division — he stated categorically: "1980 marks the beginning of a new era for us as a major record company. 1980 will be the birth year of THE record group in the British Isles. The industry is not dying. It is going through a recession period just like every other industry in the country and the world.

"Our industry at trade prices is worth in the region of £350,000,000. Singles have never been so strong; LPs are only weaker than in 1974 and 1975 when everyone — including ourselves — were heavily into promoting monster TV albums; cassettes in 1978 were the highest



TOM PARKINSON

ever and will be higher in 1979, despite home taping.

"No way is our industry dying. we have problems, but they can be overcome."

TO PAGE 4

*I am a matchmaker*

ROCKBURGH RECORDS

YOUR SLAMESE FRIENDS ARE COMING

To All Dealers

Album: ROC 107-Cassette: ROCC 302

## NEWS

## Industry has lost personal touch—Baldwyn



TIM RICE presents Peter O'Cain with the Music For Pleasure salesman of the year award — a fortnight's holiday for two in Los Angeles — at the company's sales presentation last week. O'Cain is area manager for Scotland and was only promoted from salesman recently. Other area winners were Richard Tilney (Yorkshire), John Heaton (Lancashire and North Midlands), Graham Starkey (Midlands), Tim Davies (Wales and West), Barry Foster (London), John Handford (South East) and Pat Murray (Home Counties) who all receive a week's holiday for two in Torremolinos. Roger Woodhead (Scotland) was area manager of the year.

A WARNING that many companies within the music business are growing to an unhealthy size was given by Richard Baldwyn, managing director of Music For Pleasure, at the budget company's autumn repertoire presentation in London last week.

Baldwyn said that he believed relationships in the industry, involving everyone from management and salesmen to retailers, had deteriorated in recent years and communication had become bad.

"In my view the fault has lain mainly at the doors of management and that is why at MFP we have always tried — and I believe succeeded in — having a good relationship with everyone."

He continued: "There is no doubt that size and bureaucracy does detract from an industry which should operate very much on a personal and individual basis."

Baldwyn also warned of record companies gearing themselves too much towards young record buyers.

"The hierarchy of the industry have seemingly become mesmerised by that section of the record-buying public, but it is a dangerous practice. As a result of what is happening, there could well be a shortage of back-catalogue in a few years' time."

MFP has 34 album and tape releases between now and November, with a total national press advertising budget of £100,000. Imminent MFP titles include product by Burt Bacharach, Neil Diamond, The Hollies, Charles Aznavour, Ike and Tina Turner, Andy Fairweather Low, Diana Ross and The Supremes and Crystal Gayle. In addition there will be three compilations — Motown Disco Magic, Stiffs — Live, featuring recordings from Stiff Records, and Magnet Disco Magic, and a new

recording of the Andrew Lloyd Webber-Tim Rice musical, Joseph And The Amazing Technicoloured Dreamcoat.

Classics For Pleasure releases include Sibelius' Symphony No. 2, Mussorgsky's Pictures At An Exhibition, Handel's Coronation Anthems and Favourite Organ Masterpieces by Jane Parker-Smith. Listen For Pleasure's schedule includes Let Sleeping Vets Lie/Vet In Harness read by James Herriot, Winnie The Pooh, Macbeth by Alec Guinness and members of the Old Vic, Letters From America with Alistair Cooke and Doctor Zhivago read by Paul Scofield.

All the releases will be backed up by national press advertising, posters on the London Underground, consumer catalogues and point of sale material.

## BPI launches tape warning campaign

A NEW campaign to make the public more aware of the law regarding home taping is to be launched this autumn by the BPI, partly financed by a "substantially increased" MCPS licence fee.

As first revealed in *Music Week* last week, the campaign will include national advertising. In addition, BPI member companies are being asked to start using a public warning about in-home taping on all future album sleeves and cassette inlays, plus a notice about the licence on inner bags and inlay cards.

The possibility of extending this public warning copyline to include press and TV advertised records and point-of-sale material is under discussion.

But the BPI says that it does not anticipate that the licence will yield any compensation for the losses they are suffering — the proceeds of the licence fee will be used to finance

their publicity campaign and create a 'fighting fund' to protect copyright owners' rights. The licence will be re-named the Home Taping licence.

These measures are seen as short-term initiatives until national legislation is passed to solve the problem, such as a levy on sales of blank cassettes which operates in Germany.

"We feel that there is still a large section of the general public who do not realise that taping music at home for private use is illegal. There is an even larger section unaware of the availability of the licence," says BPI director general John Deacon.

Reports published by the Economist Intelligence Unit have shown that an estimated 12 million consumers are making taped copies of copyright product illegally and that even if home taping declines there will be almost no growth in the record market.

## Grantham leaves Pye

PYE RECORDS' senior director Tom Grantham is to leave the company after 20 years service, but will become a consultant to the company's special projects division which he set up in 1971. This division will now be headed by Roy O'Dwyer, previously Grantham's assistant.

Paying tribute to Grantham's long service, Pye chairman Louis Benjamin said: "He was one of the pioneers of direct distribution in 1959 and was also highly involved in launching the Golden Guinea line, Britain's first pop budget label. He also actively participated in the first ever television campaign for records 20 years ago."

The company now manufacturing Cadac Audio recording consoles and other studio equipment, C.A. Audio Systems Ltd, has appointed Geoffrey Sore as marketing manager. He was previously with Rupert Neve and Co, as sales manager responsible for E. Europe, the Middle and Far East and Japan. Malcolm Flanagan, formerly Pye sales manager, now director of sales and distribution. Marvin Howell, previously in promotion at Pye, now appointed label manager, with special charge



of promotion for Casablanca ..... Morgan Khan, previously in Pye disco division, now label manager for Buddha and Hi-Cream labels ..... Kenny MacPherson, who was promotion man and personal tour manager for Harvey Goldsmith Entertainments will now work exclusively for Manhattan Transfer ..... Ian Dewhurst leaves his job as Decca's Northern promotions assistant to form his own independent A&R company in the USA ..... Joanna Kochen, formerly disco promotions manager at Magnet has moved to a career in leather goods and is replaced by Sue Lavan who was a Magnet receptionist ..... Colin Davey has joined CBS Records as product promoter for associated labels, previously a musician with Ronnie Lane.

## Schroeder's new label

A NEW label has been launched by veteran producer John Schroeder. Called Harbor, it will be distributed by Pinnacle and pressed by Damont.

You will want the Nolan Sisters

## Spirit Body &amp; Soul



A new single from

## The Nolan Sisters

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The Letters Page is now opposite Dooley's Diary on page 46.

# Morris confident about Polygram's future

POLYDOR MANAGING director A. J. Morris opened his company's sales conference at the Dormy Hotel, Ferndown, by telling the salesmen: "This must be the most important Polydor conference ever held". But later he gave the salesmen "16 good reasons why you don't really need a conference", and listed 16 albums giving them sales success.

These albums were by: Jean Michel Jarre, the Bee Gees, Charlie, John Stewart, Roger Whittaker, Atlanta Rhythm Section, Siouxsie and the Banshees, Jack Jones, Ian Matthews, Pat Travers, Peaches and Herb, Olympic Runners, Sham '69, Rainbow, Roxy Music and the Quadrophenia album.

On a sombre note, Morris read out the crisis headlines from recent trade press stories and predicted that the next headline would refer to a



major downturn in the album market.

"Who, a year ago, would have forecast EMI being partially taken over?", he asked. "Who, a year ago, would have forecast WEA cutting its sales team? Who would have predicted that in the second quarter of 1979 the album market would be down by 16 per cent?"

Morris went on to defend and explain the reasons behind his decision to cut dealer margin (already reported in *MW*) and reminded salesmen of the various discount schemes to benefit dealers.

He also touched on the new Polygram service division which will operate a joint sales force with Phonogram in the new year and predicted that there would be "very few redundancies".

"Phonogram and Polydor are partners — we are two strong pillars," he said. "The new joint venture will lead to a more potent Polydor and the back up facilities will be of great benefit to both companies."

After the product presentations Morris told delegates: "Last year we re-wrote the Guinness Book of Records with the mega albums (Grease and SNF) and this year we will aim to re-write it again and also re-write the Polydor book of records."



A. J. MORRIS

## Acts galore promise from Jim Cook

POLYDOR'S A & R director, Jim Cook, told the conference that in the future they would be "continually reviewing the size and content of our roster," he added: "I foresee a quicker turnover in our roster in the 80's."

"There can be no let-up in the signing of acts which can stimulate our business, but if the raw talent doesn't blossom we will have to make room for more. I am sad that the pressures of today's business make it impossible to go on nurturing talents such as Chris Rainbow or Dave Lewis, but I am happy that we are still in there fighting with Charlie after four years. Fight Dirty will go gold in the U.S. and we will break them here."

Polydor, according to Cook, "is uniquely placed this autumn to take advantage of the only street level movement going — The Mod revival. We have signed The Chords to Polydor, Chris Parry has signed the Purple Hearts and Back To Zero to Fiction and we have the reason for it all in Quadrophenia and The Jam."

"Depressed market or not, we are well-equipped for the rest of 1979 and 1980 to sell a lot of records."

## Connolly's Riotous Assembly

THE NEW Billy Connolly album, *Riotous Assembly*, which includes his current hit, *In The Brownies*, is to be backed with a big campaign. There will be a consumer competition on the sleeve and Connolly himself will be featured on the Post Early for Christmas TV ads.

The *Quadrophenia* soundtrack album, released September 4 will be backed with TV ads in the Granada and ATV areas, a nationwide radio ad campaign following the film round the country, heavy rock press advertising and extensive point-of-sale and display material.

Sham 69's final studio album,

*Hersham Boys*, is released on September 14 and will be backed by "a massive advertising campaign, taking in *NME*, *MM*, *Sounds* and *Record Mirror*. In addition there will be 5,500 display posters and 500 logo cards. The first 75,000 copies of the album will include a free 12" single.

Ian Matthews new album, *Siamese Friends*, on the Rockburgh label and released September 14 will be the subject of a six-week campaign, with extensive advertising including the *Guardian*.

On the EG label, there will be a follow-up to the Roxy Music *Manifesto* LP early next year and

the new UK album, *Night After Night*, will be backed by badges, window displays and press advertising.

On Beserkley, The Jonathan Richman Songbook, including the hits, *Egyptian Reggae* and *Road Runner*, will be released in November, as will the new Earthquake album.

On the disco front, Polydor will be re-launching its *Steppin' Out* series with trade and consumer ads and special disco evenings. Upcoming disco album releases include Isaac Hayes, Olympic Runners, Peaches & Herb, Millie Jackson and Roy Ayers.

## UK the tops for talent says Hutson

BRITAIN IS the number one talent source in the world, RSO managing director, Mike Hutson, told the Polydor sales conference. "There is more innovative music here than anywhere else and RSO is going to sign more artists. We have faith in the business, faith in you and faith in the artists in this country."

Detailing forthcoming RSO product, Hutson revealed that Andy Gibb's long awaited new album, produced by Barry Gibb, should be out by the year end, and Andy and Olivia Newton-John would soon start work on *Grease 2* with a score written by the Bee Gees.

RSO has the soundtrack of the new John Travolta film *Moment By Moment* featuring Stephen Bishop, Dan Hill, 10cc, and Yvonne Elliman

and will be out with the film in November.

Other upcoming soundtracks include *Meatballs*, a film about American summer camps with numbers by Mary McGregor and David Morton, due next February; and *Star Wars 2 — The Empire Strikes Back*, with music by John Williams, due next May.

John Stewart is to play his postponed Venue dates later this month (17 and 18) and Hutson said that promoters have been "clamouring" for Stewart to make a major UK tour.

Other upcoming RSO product albums by Curtis Mayfield, Linda Clifford, Gavin Christopher, Sweet Inspirations, Leroy Hutson, Yvonne Elliman, Robert Kraft, the Headboys, and The Rockets.

### Bee Gees

A DOUBLE Bee Gees album featuring their greatest hits is to be released by RSO through Polydor in October. It will draw on material from *Main Course* to *Spirits Having Flown*.

It will not be TV advertised, but Polydor and RSO are readying a mammoth campaign for the release. The Bee Gees are currently on a sell-out American concert tour and will be playing shows in the UK in the spring.

KEVIN GODLEY and Lol Creme, former members of 10cc have signed to Polydor. An album, *Freeze Frame*, is to be released in November. Announcing the signing in his A & R presentation, Jim Cook stated that Polydor planned to "re-establish Godley and Creme in a big way." A single, *An Englishman In New York*, will be released before the album.

## DG's mid-price label

HAVING TOLD the delegates that DG was, despite the current crisis situation, "in an incredibly strong position and ready to overtake EMI and Decca" as classical market leaders, Peter Russell announced details of a new mid-price classical label.

The *Accolade* series will retail at £3.50 and feature re-releases of top DG artists, starting with Karajan's Complete Beethoven.

And the releases will be backed with advertising, displays, posters and leaflets.

Russell modestly described *Accolade* as "The finest mid-price series in the world."

Polydor Conference reports by  
JIM EVANS



PETER RUSSELL

## MUSIC WEEK

Incorporating Record and Tape Retailer  
A Morgan-Grampian Publication

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US Charts courtesy Billboard

SUBSCRIPTION/YEARBOOK

ENQUIRIES

Jeanne Henderson, Morgan-Grampian

House, 30 Calderwood Street, London

SE18 6QH. Tel: 01 855 7777.

Subscription rates: UK £23.00, Europe

\$52.00, Middle East and North Africa

\$77.00, USA, South America, Canada,

Africa, India and Pakistan \$90.00

Australia, Far East and Japan \$106.00

Published by Music Week Ltd.

40 Long Acre, London

WC2E 9JT. Tel: 01 836

1522. Telex: 299485

Printed for the publishers by Pensord

Press Ltd., Gwent. Registered at the Post

Office as a newspaper. Member of

Periodical Publishers Assoc. Ltd., and

Audit Bureau of Circulation.

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## NEWS

# Industry must not hide its faults, warns Lopez

by NIGEL HUNTER

THE FUTURE is bright, but things will never be the same as before. This was the essence of UK managing director Ramon Lopez's closing address to the EMI Records sales and marketing conference in Coventry last Friday evening and in an interview with *Music Week* during the conference.

The record industry can no longer disguise or ignore its own inefficiencies or seek relief from them by increasing prices.

"The record market is a growth market, although it suffers ups and downs," said Lopez. "Expansion is not as buoyant as it used to be or rapid enough to hide the inefficiencies as before."

He believes there is too much hysteria about the present state and future evolution of the business, with some people suddenly unduly alarmed by what has been evident for some time. He detailed three factors which must be borne in mind constantly — increased competition in the leisure industry, the quality of the product, and the vulnerability to which the record business has lately become exposed in relation to the economic climate.

"The competition for leisure money among the leisure industry is increasing and becoming more acute," warned Lopez. "The quality of our product must be the best artistically and technically. We lose sight on occasion of the fact that we're an industry with a creative

base. The record industry is also now so large that it is subject to fluctuations in the national and world economies."

Lopez pledged increased commitment to the quality of EMI's product, and instanced the forthcoming LRD division label and EMI's classical recording activities as examples of that commitment.

"We must also seek increased efficiency now that we are faced by slim margins and cost pressures from all sides. The only way we can finance our artistic commitment is by eliminating inefficiency in the way we operate. In the past we could transfer some of our negligence to the consumers in higher prices, but that time has gone."

On the subject of what is happening with the proposed deal between EMI and Paramount, Lopez said that there would be an announcement in mid-September and at present it seems that the deal will go through.

"They are complex negotiations, but the lines of contact of EMI Records would not change, whatever the outcome. We carry on doing our



RAMON LOPEZ

jobs to the best of our ability as any shareholder will expect.

"We're not going to mimic anyone," Lopez declared. "We have decided our policies which gravitate around our overriding artistic and product orientation. We are looking into the future and preparing for it by developing a range of options on a number of fronts."

## IN BRIEF...

THE WORLD Records presentation by that company's marketing manager Brian Tyrell emphasised the WR claim to be the brand leaders in nostalgia by concentrating on an album compilation featuring dance music from the years of the Second World War.

The bands featured are Joe Loss, Carroll Gibbons, Sydney Lipton, Louis Levy, Geraldo, Nat Gonella and Harry Roy, and among the evergreen tunes included are White Cliffs Of Dover, A Nightingale Sang In Berkeley Square, Lili Marlene, Over The Rainbow, White Christmas and As Time Goes By.

## BPI swoops down on Bowie bootlegger

CHARRED PAPER in the grate of a house in Wallasey, Merseyside, attracted the attention of BPI anti-piracy investigators when they tracked down a suspected bootlegger. They were looking for illegal David Bowie LPs, as part of the five-month detective job which has led to the smashing of a big bootleg/pirate syndicate. They found no LPs, but the burnt paper was still just legible in places — and it proved to be documentary evidence of a link with the bootlegged Bowies.

At the High Court last week, Trevor Lesley Hughes, of Trafalgar Road, Wallasey, trading as Magical Mystery Store and Zephyr Records, joined the list of people who have now given undertakings to cease bootlegging or pirating activities (or selling such illegal product) pending a trial of the BPI's actions for damages and permanent injunctions.

On the same day and in the same court Leslie Smith, of Washway Road, Manchester (owner of the Paramount Book Exchange, Manchester) also gave

## RCA launches Blue Chip discount scheme

RCA AIMS to boost back catalogue sales this autumn with a dealer campaign tagged Blue Chip which links a discount scheme with extended credit.

The campaign will operate for three months until the end of November in two stages and will cover all back catalogue. Extended credit will run throughout — subject to individuals approved by credit control managers — and will mean that approved dealers could have a breathing space of up to 120 days. The aim is to allow shops to stock in depth for the Christmas period.

The first stage runs until October 31 and discount depends on the quantity ordered. On orders of 75 units and over dealers will receive a discount of seven per cent and a half per cent, on 150 units and over a discount of 10 per cent, on 300 units and over a discount of 12½ per cent and on 400 units and over a discount of 15 per cent.

In the third month, these discount figures will be reduced by two and a half per cent so that orders of 75 units and over will receive a discount of five per cent, up to a maximum discount of 12½ per cent.

## Logo unveils Superdeal

LOGO RECORDS unveiled a new Superdeal campaign at the RCA sales meeting designed to give dealers the opportunity of buying unlimited quantities of two forthcoming albums at half dealer price during the pre-sell period, with RRP set at £2.49 — half the normal retail price.

The two albums featured in the scheme are from The Tourists and Duncan Browne, and dealers will be able to obtain Superdeal albums at the special price up to the release date — October 12. Orders received after the release date will be supplied at normal dealer price and will retail at £4.99.

Logo is eager to stress that Superdeal is not a one-off marketing exercise but a continuing campaign featuring various new release albums in coming months as one solution to current problems.

The scheme will be supported by a press ad campaign and all albums

involved will carry Superdeal stickers.

Other Logo product set for October release and previewed at the RCA meeting were The Best Of The McCalmans, Live In Hamburg by The Pasadena Roof Orchestra, plus the launch of a new mid-price Best Of series on the Black Lion jazz label, starting with Stephane Grappelli.

And planned for November are the second album from Streetband, Dilemma, and an album from Tax Loss, the artist who had a chart single as Driver 67.

## New albums from Starship and AWB

PRODUCT FROM various US labels, including the domestic RCA company, was showcased by international A&R manager Sean Greenfield at the RCA annual sales meeting. New albums will be coming from Jefferson Starship, Richard T. Bear, Waylon Jennings, Average White Band and Helen Schneider.

There will be two mid-price Elvis Presley albums — a re-issue of the Christmas album plus a double LP to tie in with Elvis, The Movie. A John Denver album will feature material taken from a TV special he recorded with The Muppets.

Greenfield also featured the first release from new talent Ellen Shipley on a new label, New York International, formed by the management of Hall and Oates and Doctor Buzzard's Savannah Band.

Director of creative development, Derek Everett, announced that RCA had signed a production deal with Kingsley Ward, giving him the brief to find, produce and develop new British rock talent for release on his own label Active Records.

Everett aired tracks from Gerard Kenny's new album, currently being mixed in London, and included the forthcoming release by Ken Elliott, whom he described as a "synthesiser genius".

Bill Kimber, UK A&R manager, previewed product from new UK signings including Stonebridge McGuinness, The Drill, The Tommy Band, Jerome and Alex Harvey.

## Gem show

THE GEM Video presentation at the RCA sales meeting made by Gem general manager Clifford Gee covered product over the next nine months from Gardner and Boulton, Patrick Hernandez, Eddie Howell and new signings, The Movies.

The video focused on imminent album product from UK Subs — Another Kind of Blues, released on September 21 — and reggae artist Jimmy Lindsay — Where Is Your Love. Heavy marketing campaigns are being mounted for both discs and the UK Subs will be touring extensively during the autumn.

## The new Bronze age...

NEW ALBUMS by Motorhead and Sally Oldfield were the centrepiece of the Bronze presentation introduced by marketing manager Robert Lemon. Both will be released on October 12.

The Motorhead LP is called Bomber, and the first 25,000 will be pressed in blue vinyl. There will be extensive promotion and marketing aids, including full colour, fly and vacuum formed posters, T-shirts and bomb badges. The band will tour the UK from November 10 to December 5, including two nights each at Newcastle City Hall and the Hammersmith Odeon. Motorhead's track record to date is three Top 75 singles and a chart album called Overkill.

Sally Oldfield's album, Easy, will

be her second for Bronze, written and produced by her and with session musicians including Kevin Peake and Herbie Flowers from Sky backing her own multi-instrumental work. She will play six selected gigs around the country with a band of top sessioners, and promotion and marketing back-up includes full colour posters and special jars of pure honey. Bronze is also considering radio and press deals with major accounts.

There will be trade and consumer press advertising to support both albums.

## 'We shall overcome'

FROM PAGE 1

Parkinson then outlined how they could overcome the problems facing the record industry.

"The future is exciting as well as difficult. Our roster is strong and largely home grown, unlike others. We are part of a worldwide group that leads from the front and consolidates for the years ahead.

"We will lead with video discs and concept discs. In this field we are five years ahead.

"Our plans to be the greatest are not as a result of recent press speculation. Our plans were on the drawing board at a time when this company and group were achieving the highest turnover figures ever recorded.

"We can plan more professionally; we can work more effectively; we can cut our waste; we can merchandise. We can move into the autumn of 1979 and the year of 1980 with the determination to succeed in the knowledge that we are a front carriage of the biggest music train in the world — so let's hear a little less from the faint hearts and a little more of that bulldog spirit that overcame a few other objections and recessions of yesteryear."

• The theme for Polydor's autumn

campaign will run under the banner "Dealers Choice 1979 — Every dealer can benefit with Polydor."

The main feature of the campaign is that the main list of 42 LPs and 37 tape equivalent "drivelines" will carry special bonuses, ranging from 2½ per cent extra of £5 bonds to 10 per cent extra of £35 bond, depending on quantities ordered.

Further, from September 3 to December 31, there is an additional scheme, designed to sell the whole Polydor range and allowing every dealer to operate on an increased margin. Again, this scheme depends on titles and quantities ordered. The salesforce will be explaining the full details of both schemes to retailers this week.

Parkinson concluded: "You have the tools and the product, now let both manufacturer and dealer get together and capture some of the additional millions that will be around courtesy of Mrs Thatcher and the taxman in October/November.

"If between us we recognise the problems and share the load, retail prices will not go through the roof, and the entire industry will begin to benefit."

\*Full details of the Polydor conference on page 3.

MIKE CLARKE · PHIL COLLINS · JOHN GOODSALL · JOHN GIBLIN  
ROBIN LUMLEY · PERCY JONES · PETER ROBINSON · MORRIS PERT

NEW ALBUM

# Brand X

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**SOHO (CB 340 12)**  
**B/W NODDY GOES  
TO SWEDEN  
& POOL ROOM BLUES**  
*(not featured on album)*

*7" version*

**SOHO (CB 340)**  
**B/W NODDY GOES TO SWEDEN**

*Major campaign supported by live  
appearances as follows:-*

*September 12th - The Civic Hall, Guildford  
September 14th - The Porterhouse, Retford  
September 15th & 16th - The Venue, London*



*Order from  
Polygram Record  
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## NEWS

# Swan spells out success formula

IN HIS opening speech to the EMI Records sales conference at the De Vere Hotel, Coventry, last Thursday, sales manager Clive Swan emphasised that the company was not about to try anything out. Policy decisions had been made about how to approach the current marketplace, and the task now was to make it work. The Coventry assembly was a brief, to-the-point and positive declaration of intent to that end.

"We accept that we live in an inflationary society," Swan said, "but on the other hand, sharp increases in prices will temporarily restrict consumer demand. We accept that our margins are tight, but we need the independent retailers to survive and prosper."

Explaining how the company has reconciled these apparent differences, Swan detailed the Pound Smashers scheme which has elicited "exceptional" response from both sales force and retailers.

"We have broken new ground in boosting dealer margins at a difficult time. This is in sharp contrast to our major competition. We are the only major to demonstrate that we understand the market — not just talk about it."

The August results of the scheme were being analysed, and depending on the conclusions, the campaign would be continued or, if necessary, amended. "The principle is right, the practice may require some adjustment before continuation."

The second point Swan made was rationalisation. He said EMI has led the way in the industry in reducing its sales overheads.



CLIVE SWAN, leader of the EMI Records sales force: "We need independent retailers to survive and prosper."

"Our sales organisation which started in July is not only the best that EMI has ever had, it is without doubt the best in the UK industry,

# Magnet's new attractions

MAGNET IS launching two new bands this autumn, Brakes this month and Matchbox in October, and sales manager Graham Mabbutt gave the conference marketing and promotion details.

The Brakes album, *Why Are You Kicking My Donkey*, will be supported by point-of-sale material, window and in-store displays, badges, stickers and teaser ads in the music press. A single, *The Way I See It*, will be released on September 14 in a picture bag bearing an ad for the album on one side.

Matchbox, described by Mabbutt as a rock 'n' roll/rockabilly band, will have a single entitled *Rockabilly Rebel* released in October, also in a picture bag with an ad for the parent album. Matchbox will be touring in the autumn, and Brakes have four dates at London's Marquee Club on September 17 and 24 and October 8 and 15.

and I am proud to lead it. The coming months are going to be the most competitive we have yet seen in the UK industry, and I am proud to lead it. The coming months are going to be the most competitive we have yet seen in the UK — a great opportunity to demonstrate our worth."

Swan gave the formula for success as concentration, catalogue and improving singles success. Clear priorities must be established and clear direction towards major volume opportunities.

"These priorities, once set, will be worked to by our whole organisation from press room through promotion through to us. Inevitably we shall have large releases in the coming months. The priorities will be identified to you, through you to the retailers, and even more importantly, through them to the customers."

Swan reminded the conference

that this is the traditional time of year for massive, hard-sell "dealer loaders" in terms of catalogue, and predicted that EMI's major competitors will be launching into theirs very soon, "asking dealers to take massive stocks of unattractive repertoire in return for a bottle or two".

"I believe the days of the traditional Christmas stock campaign are past. We have in Music Centre and its Pound Smashers offshoot a unique opportunity for dealers to earn substantial margins as they order."

"These will form the basis of our catalogue campaign for the peak season. Around each major release we shall have catalogue activity, and at some point before Christmas, we shall offer an opportunity to order our broad catalogue to prevent our distribution system being tied up at the critical period with small orders or relatively unimportant titles."

The new Darts album has already shipped silver, and is the band's first for 18 months, containing its Duke Of Earl hit single. A new single, *Can't Get Enough Of Your Love*, will be released at the end of this month in a picture bag with an ad for the album.

Darts are doing a 45-date UK tour between September 10 and November 2, and over 750 window and in-store displays are planned, plus London Transport advertising.

A new girl trio called Flirt, managed by the same company which handles Darts, will debut with a single entitled *The Kind Of Buy You Can't Forget*, and there are two new singles coming on the Flamingo label in Don't Fall In Love by Alma Faye and Mr DJ by Match. Both will be in the form of 12-inch limited editions.

Mabbutt also mentioned that Chris Rea is currently in the studios completing a new LP to be called *Tennis*.

## What's out on Island...

BOB MARLEY, Slits and I Jah Man were among the Island artists with albums due dealt with in the Island presentation by marketing manager John Knowles.

The Marley LP is entitled *Survival*, the Slits' LP is released this week and I Jah Man's reggae album is called *Are We A Warrior*.

Other new Island product on the way is *Broken English* by Marianne Faithfull at the end of October, *Man From New Guinea* by In Crowd and *Scratch On The Wire* — *The Best Of Lee Perry*.

## The pop package

THE EMI pop presentation was a joint effort by GRD general manager John Cavanagh and label manager John Preston. They played extracts from new LPs by Steve Harley (*The Candidate*), Gang of 4 (*Entertainment!*), a disco LP by Heat Exchange, a US singles compilation on the Nut label called *It's Only Rock 'n' Roll* and a re-issued LP featuring Roy Wood, Jeff Lynne and Bev Bevan in pre-ELO days when they were known as *The Move*.

Cavanagh talked about Pink Floyd, who are recording a double album called *The Wall* which he hopes will be available before Christmas, an October album released by the Shirts entitled *Streetlight Shine*, and played an excerpt from the next Kate Bush album due out early next year, plus the James And The Cold Gun track from her EP released this week. There was also a taped message of thanks from Kate for the EMI sales force.

Preston drew attention to a new single from Queen called *Crazy Little Thing Called Love* which will be released before Christmas, and gave details of the band's UK tour in November and December. He also introduced the electronic music of German musician Eberhardt Schoener to the sales force as a prelude to the forthcoming LP by this artist.

## Conference briefs...

MOTOWN GENERAL manager David Hughes presented extracts from the label's autumn releases, including 20 Golden Greats by Gladys Knight and the Pips and the Jackson 5, *Motown Chartbusters Vol. 10* and Mary Wilson, all scheduled for October release, and showed videos of the Commodores performing *Sail On* and *Teena Marie*.

GEOFF KEMPIN, general manager of the Associated Repertoire Division, introduced albums by Matumbi, a disco LP by David Bendeth, *Beatles Rarities*, and reggae by Burning Spear.

He revealed the possibility of a Wings tour, and introduced the Olivia Newton-John/Andy Gibb single debut and Janet Kay's follow-up to *Silly Games* entitled *Clear To You*.

LICENSED Repertoire Division general manager Mike Harvey presented new product by Suzi Quatro, *Smokie*, and *Kandidate* from LPs to be released before Christmas and by the Broughtons, *Racey*, *Sniff 'n' the Tears*, *Bread & Roses* and *High Wind*.

EMI's Licensed Repertoire Division has one major album scheduled for TV promotion this autumn, and marketing manager Jim Howell revealed details to the conference.

It is a Motown compilation entitled *The Last Dance* comprising 20 love songs. Among the artists involved are the Commodores (*Three Times A Lady*, *Easy*); Diana Ross (*All Of My Life*, *Theme From Mahogany*, *I'm Still Waiting*); Jackson 5 (*I'll Be There*); Four Tops (*It's All In The Game*), and Stevie Wonder (*My Cherie Amour*, *He's Misstra Know It All*).

French band Telephone is to be released here singing in English on a single called *Fait Divers*, with a telephone shape attached to the bag-

**You made the music. Now film it.**

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**EMITEL**

# Donna Summer

The new chart single

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CAN 162

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DANCIN' AT THE DISCO - Lax  
CAN YOU FEEL THE FORCE - Real Thing  
THE RUNNER - Three Degrees

THE LONE RANGER - Quantum Jump  
DON'T HOLD BACK - Chanson  
PEG - Mike Mandel  
GET ANOTHER LOVE - Chantal Curtis  
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WHOLE LOTTA LOVE - Blonde On Blonde  
SAVE YOUR LOVE FOR ME - Space  
FROM EAST TO WEST - Voyage  
AIN'T THAT ENOUGH FOR YOU -  
John Davis & The Monster Orchestra

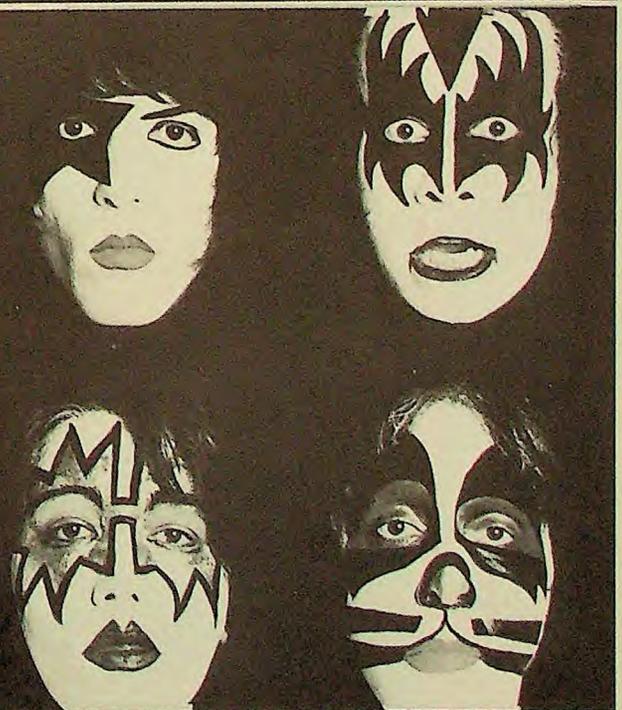
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# NEWS

## What TV promotion?

A BLANK TV screen provided a mute but effective comment on the current frustration caused by the ITV dispute during the commercial development presentation by Brian Berg, general manager of that division.

He featured extracts from the All Aboard compilation of 24 well-known children's songs and The Learning Tree album, already released, connected with the Granada TV series of the same name.

Berg also showed the commercial made for the Manfred Mann album *Semi Detached Suburban*, which it is still hoped can be used providing the ITV blackout is ended soon.

Also shown were edited highlights from a film shot at the London Palladium last year during

the successful season by Cliff Richard and the Shadows. The movie in the form of a documentary will be given a major screening on TV here later in the year.

Berg also drew the conference's attention to the forthcoming feature film *The Minder* starring Dennis Waterman by means of a clip. Waterman plays the part of a bodyguard with a heart of gold in a story with the same tough image established by *The Sweeney*.

There will be an album by Waterman, his first for EMI, around the time of the film's premiere, plus a single of its theme written by Waterman with Gerard Kenny, all produced by Chris Neil. A single called *Love's Left Me Bleeding* by Waterman was released last Friday.

## Classics get the 12" treatment

THE DEBUT of a series of 12-inch classical 45 RPM discs was an unusual ingredient in the EMI classical presentation given by classical general manager, John Patrick, and classical marketing manager, Mike Letchford.

To be released in the HMV Classics series, the discs will have an RRP of £1.99 and cover a repertoire which can be broadly classified as pop classics.

Among the first release are marches by Elgar and Eric Coates played by the Royal Liverpool

Philharmonic Orchestra conducted by Sir Charles Groves; Tchaikovsky's 1812 Overture and *Caprice Italien* by the Bournemouth Symphony Orchestra under Constantin Silvestri; Mozart's *Eine Kleine Nachtmusik* and overtures by the Philharmonia and Royal Philharmonic Orchestra conducted by Clive Davis; Ravel's *Bolero* and *La Valse* by the New Philharmonia under Lorin Maazel, and Johann Strauss Viennese music conducted by Willi Boskovsky.

The series is emphasised as "a spectacular new listening experience" of previously acclaimed



JOHN PATRICK, EMI Records classical general manager.

releases at 33 1/3 RPM now available "with the extra technical advantages of 45 RPM disc cutting" offering greater dynamics and overall level.

The presentation also focused on 10 assorted albums to be released during the remaining months of this year. Among them are *A Festival Of Lessons And Carols* from King's College, Cambridge; Mahler's 5th and 10th symphonies played by the London Philharmonic Orchestra conducted by Klaus Tennstedt; Tchaikovsky's violin concerto featuring Itzhak Perlman; Beethoven string quartets played by the Alban Berg Quartet; Parry orchestral music conducted by Sir Adrian Boult in probably his last recording before retirement, and Verdi's *Don Carlos* opera conducted by Herbert von Karajan at Salzburg.

The presentation also featured brief references and descriptions of five other albums, comprising Mozart's *Requiem* conducted by Carlo Maria Giulini; Schumann's cello concerto played by Paul Tortelier and 3rd symphony; Mendelssohn's 4th symphony conducted by Andre Previn and incidental music from *Hassan* by Delius conducted by Vernon Handley.



"DR" VIC Lanza about to dispense MOR goodies scheduled for the autumn season.

## MOR 'medicine for the masses'

THE MOR division chose a medical theme suggested by its September release of *The Pink Medicine Album* for its conference presentation. Division chief, Vic Lanza, appeared in doctor's guise and MOR became the initials for Medical Operations Reviewed and he took a light-hearted look at various aspects of anatomy and physiology and their effect on MOR entertainment.

The new album by Swingle, *Skyliner*, re-creates the sound of the big bands and due for November release is Roger Whittaker's *Live In Vienna*, containing many of his hits and the most requested songs from his concerts.

The second LP release by organist Franz Lambert, *Latin Pop Hits*, will

tie-in with an extensive UK tour later this year and there are new albums coming from Tom Jones (*Do You Take This Man*) and the Morrison Orpheus Choir (*We'll Keep A Welcome*).

### EMI Conference Commentary

A tribute by Tito Burns to the many artists with whom he has been associated during his career as bandleader, broadcaster and impresario will be released under the title of *Bubbles* and some live performances by the legendary Edith Piaf are becoming available for the first time in the UK as a boxed set of

four LPs.

Three *Goon Shows* not previously available on one LP are to be issued in that form, and there are albums from the Band of the Royal Marines (*Imperial Echoes*) and the late Victor Silvester (*Let's Have A Party*).

A special highlight of the presentation featured *Winds of Change*, a saxophone quartet, who make their debut with *Illusions*, an album containing music by Mendelssohn, Debussy, Frank Zappa and the Brecker Brothers and conceived and produced by Jeff Wayne.

The new Max Boyce LP, *Not That I Am Biased*, will be supported by a nationwide tour and TV appearances by the Welsh comedian.

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FOR  
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ALBUM

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HUGE CAMPAIGN HUGE CAMPAIGN

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# RETAILING

**THERE ARE 1,250,000 small businesses in Britain employing a quarter of the total workforce of the country. How many will survive the next decade? As the current recession in the record industry begins to bite this is a question being asked by many independent record retailers. But the answer — from a man who should know — is a resounding yes! ALAN BALDWIN is public relations officer of the National Chamber of Trade and as such represents many thousands of small businesses.**

*Music Week* asked him for his opinion on the survival of the independent and his views will be of interest to all of our retail readers.

A WISER and older colleague tells of his first visit to a local chamber of trade meeting almost 30 years ago, at which a prophet of doom forecast that within 20 years there would be no small independent traders left in the country except for a few back street corner shops. This pessimist died a few years ago, leaving a chain of shops to his heirs. While nobody could deny that there are fewer small independent businesses 30 years later, they are far from extinct.

For me, a brief glance at the evolution, (or even revolution) of trading habits since the Second World War proves two things. First, the independent businessman is determined to survive as an individual, and second, he needs to be a member of a strong trade association and chamber of trade and commerce which will look after the common interests of traders.

## Development

After patching up battle-scarred Britain in the immediate post-War era, by the early 1960s the property developers and local authorities began to turn their attentions to grandiose plans to modernise town centres. Traders, whose families had built up the commercial areas of town centres over the years, were faced with heart-breaking Compulsory Purchase Orders as a prelude to the arrival on site of the bulldozer.

There was no place for many of them in the new town centre. The new rents were astronomical, five, six or even seven times those paid before redevelopment. Many could not envisage increasing trade sufficiently to be able to afford the new rents demanded; others who

were willing to have a go were refused leases, preference being given to large department stores and multiples in the belief that they were more likely to draw in the crowds and so make a greater success of the planners' dreams.

Now we are on the threshold of the 1980s. Hypermarkets, cash-and-carries and superstores continue to grow in profusion. The ironic twist is that many believe that these giants will syphon most of their trade from the major multiples and supermarket type stores in the redeveloped town centres. It is felt that the smaller independent will suffer less on this occasion.

Government, both national and local, has played its part in either killing or stunting the growth of small businesses by legislation and intervention. The rot really set in when the Government hit on the idea of employers acting as unpaid tax collectors; PAYE, National Insurance and VAT collections make demands on the valuable time of the small business man because of the detailed documentation which has to be kept. Larger firms can often justify employing staff to look after these chores and can more easily absorb the costs incurred.

Tax collecting is only a small part of the demands the law makes upon the valuable time of the businessman. The last 10 years have seen government interference increase to epidemic proportions. Consumer protection, employee protection, price control, wage control, visits by VAT inspectors,

health inspectors, form filling — need I go on?

When on the opposition benches, David Mitchell, MP for Basingstoke, the present Minister responsible for small firms, took into the House of Commons a great stack of documents, which he told the House was just a sample of the voluminous laws and regulations affecting the business community in Britain.

This brief glimpse into post-War history does seem to paint a black picture: the cards have been stacked against the survival of the smaller business for nigh on three decades.

## Casualties

Of course, there have been casualties, and there always will be, but the United Kingdom can still boast one and a quarter million small businesses employing almost a quarter of the total workforce of the country. Not a force to be written off lightly!

When in opposition, the present Government said many fine words in defence of the small businessman. Let us hope that their fine rhetoric will be translated into reality now that those orators have the reins of Government firmly in their hands. One thing which can be safely predicted is that the next five years will see less new legislation to restrict business than the previous five years.

But whatever the Conservative Government does, I am confident that the independent, smaller business will survive. The reason is simple. This the sector where the best ideas come from; this is the innovative sector; this is the garden where the big businesses of tomorrow are grown. The true entrepreneur is never deterred by

competition or obstacles put in his path. Indeed, he thrives on it. He is the character who has faith in his ability and working capacity and will back it with his money.

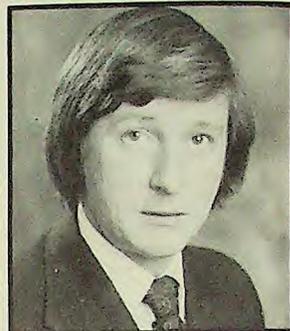
However, the business community needs a strong, united voice to represent it both to Parliament and to the public. If 100 businessmen were asked for their opinion on a given topic, it is likely that 100 different answers would be forthcoming.

The reason is that each of the 100 businessmen is an individualist — that is precisely why each one is a businessman in his own right. But, 100 differing views on one subject is not the way to impress our legislators or the public. There must be a forum for those hundred views to be aired and a united, majority view put to the outside world.

For views of a specific trade, what better forum is there than the specialist trade association. For the broader spectrum, what better forum is there than the National Chamber of Trade. With years of knowledge and experience behind them, they are respected in the "corridors of power". One of the first priorities of the new Small Firms Minister was to invite the senior representatives of the National Chamber of Trade to meet him and have a frank discussion on what should be done by Government to improve the lot of the small businessman.

The reputable trade associations, such as the National Chamber of Trade have convinced the politicians of the need to safeguard the smaller independent although we must not overlook the fact that all business, great or small, will suffer from time to time according to political expediency. However, the general attitude in Westminster is that small is beautiful; and we must capitalise on that.

# We will survive!



ALAN BALDWIN

Even in the competitive field, there is an air of hope. We have persuaded the planners that out-of-town centres, such as hypermarkets, are not necessarily the answer to problems in distribution. More applications for establishing such centres are refused than granted.

## Personal touch

Individually, the independents must do as they have always done — study the market and cater for the needs of the customers. That is where they score over the giants, because the giants have to impose their choice on the customers in order to make their bulk-buying facilities pay off. The independent can allow the customer to exercise personal taste and judgement, and be able to back this up with personal service.

Collectively, independents must relinquish just a little of their independence by sharing their problems with fellow traders.

By linking together in specialist trade associations, and also in community based chambers of trade and commerce, they can defend their right to survive.

Will the independent survive? Has he a future to look forward to? I believe the answer to both questions is YES, but only he can prove it.

## FRESH FROM



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## Buyers air grievances at Harrogate show

HAVING BROUGHT, set up, tested and adjusted hi fi equipment to a peak of sound reproducing excellence, the music lover looks around for perfect records to play on it. There, as ADRIAN HOPE who attended the Harrogate Hi Fi Festival recently points out, he can and does meet some very irritating problems.

THE INCREASINGLY bitter attitude of record buyers to the record industry was confirmed during the course of two question and answer sessions held at the festival.

Usually, the sessions revolve around esoteric hi fi questions put to a panel of technical press and trade visitors to the show. But this year a well of discontent over record pressing quality over-flowed, and both the public and the press found themselves joining forces to castigate the record companies for their lazy attitude to quality control.

Instances were cited of customers waiting nine months for a satisfactory pressing, and of shops returning faulty pressings so many times that in the end the customer had to be given a cash refund. Dealers were quoted as returning up to 50 per cent of their stock as faulty. "Why don't the record companies send their PR men to these hi fi shows?" asked one

Edited by  
TERRI ANDERSON

member of the audience. "Then they would know why their financial trouble is as it is."

A yawning communications gap exists between firms who make hi fi record players and the firms that make records to play on them. Ironically, some firms such as EMI and Decca have feet in both camps. In fact, although no pop record reps were to be found at Harrogate there was a rep from Enigma, the WEA-owned classical record label, which has involved with the hi fi loudspeaker demonstration at the show.

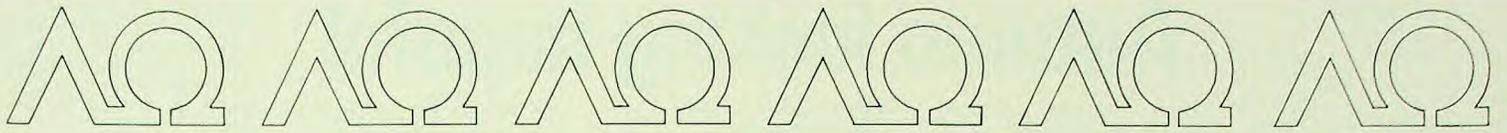
## Hi fi for the fastidious!

ONE OF the most difficult disc cutting jobs Pye has had to cope with must be the new hi fi test LP which has been produced by Response Records in conjunction with *Hi Fi for Pleasure* magazine.

Cunningly entitled *Hi Fi for Pleasure* Test Disc (TEST 123), Side One has a series of sounds — signals of different and sometimes alarming dynamic range, which gives the enthusiast a chance to test speaker resonance/room resonance, noise colouration, and trackability.

For those who actually want to listen to music, Side Two gives some fine examples of that art — which knobs can be moved a fraction and other infinitesimal adjustments aimed at improving on the perfect can be made.

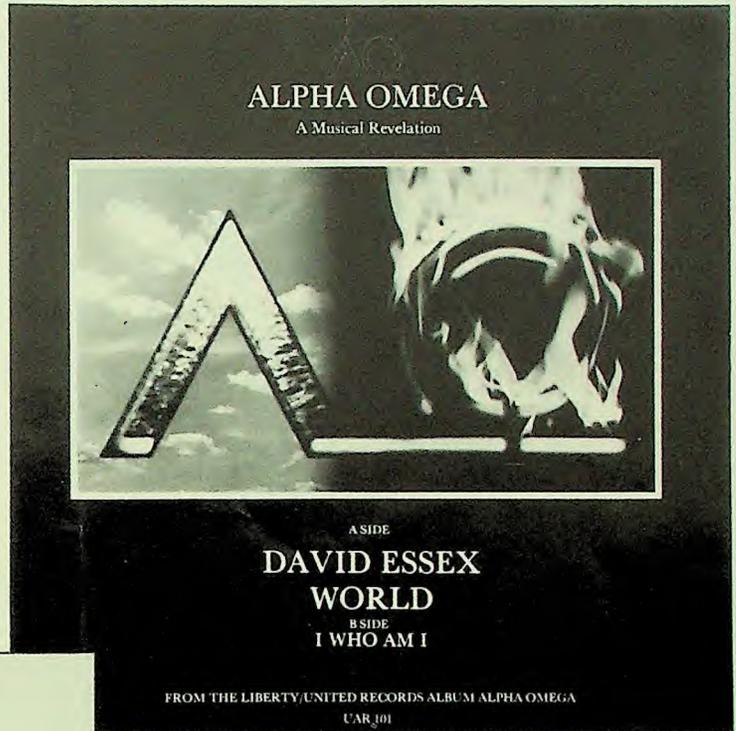
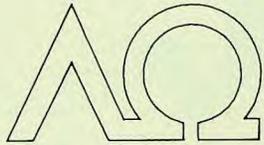
The album is a beautifully produced and packaged recording work of art, with an RRP of £4.49. Available through Pye, or can be ordered from Brian Batchelor, promotions manager, Spotlight Publications, 40 Long Acre, London W.C.2.



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ALBUM OF THE  
WEST END MUSICAL

# ALPHA OMEGA

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CASSETTE TCK 101



DAVID ESSEX IS AN EXCLUSIVE PHONOGRAM ARTIST

# DAVID ESSEX

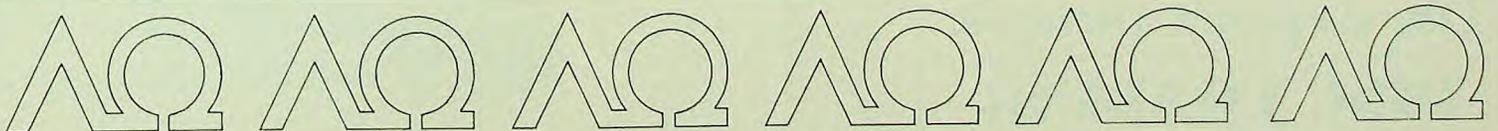
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# WORLD

SIDE 2  
I WHO AM I



ORDER NOW FROM YOUR U.A. SALESMAN  
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## INTERNATIONAL

From IRA MAYER  
in New York

WITH SOME strong autumn product — Led Zeppelin and Bob Dylan are out, Fleetwood Mac and Eagles are coming — renewed strength in album-selling hard rock and some serious internal reorganisations that extend beyond the laying off of personnel, the record industry is settling down to reassess itself both realistically and with the intent of alleviating some of the long-term problems facing it.

A recent National Association of Record Merchandisers meeting in Los Angeles addressed such questions as the continuing high returns rate, drastically reduced catalogue sales, poor fill (especially with regard to cassettes, currently the biggest retail growth area) and problems of artist control over release schedules.

NARM executive vice-president, Joe Cohen, also outlined two programmes the trade association is pursuing specifically to aid retailers: obtaining a reduction of the processing fee charged to retailers by bank credit cards (average cash sales, according to Cohen, are \$11 while average credit card purchases are \$17), and an industry-wide promotional campaign built around a "record as a gift" theme.

The returns problem continues to be the stickiest and probably the

# Autumn looking hopeful

hardest to solve, given the structure of the industry and the "great expectations" of recent years.

"How can anyone absorb three million returns of a \$15.98 album and not be affected?" asked Clive Davis in an open letter to Joe Smith and referring to the Sgt Pepper soundtrack. "Or three million individual albums of the same group, at any price?" (referring to the solo Kiss LPs).

"If \$1 million an album is paid to an artist and 300,000 are sold," Davis continued, "or if \$2.5 million an album is paid to another artist and one million units at greatly reduced profit margins are sold, one must expect write-offs to be taken or lay-offs eventually to be made."

The key for Davis is that "the health and vitality of today's contemporary music are not in question." The public's interest in our music is still there. It's just that the business leaders went astray.

In theory few would disagree with Davis's reasoning. The call for a more realistic shipping attitude is often enough made. But so is the point (often stressed by Davis himself) that when you have confidence in an act, that confidence has to be made known and feeding large numbers of a given record into the marketplace

is the most emphatic way a record company can do that.

Consider the not atypical (except for its honesty) announcement from infinity that it was shipping an additional 100,000 Spyro Gyra records in order to gain gold certification for the fusion group and one can see how status sometimes blurs the bottom line.



That is the very problem that plagued the aforementioned Sgt. Pepper and Kiss LPs and brought on the current industry ills.

The emphasis among record executives continues to be on caution — in signings, marketing plans, and promotional activities.

"We still have to break new acts" goes the common litany, "or where will we be in the 80s? We just have to be more selective and more attentive to the development of each individual act."

WITH THE appointment of Bob Fead to the position of division vice-president, RCA Records

USA, rumours of RCA president Robert Summer's corporate ascent have been allayed for a while at least. Insiders continue to suggest that both Fead and international VP Arthur Martinez are being groomed as possible successors to Summer.

Fead plans extensive changes in the domestic operation immediately, following a significant loss in the first half of 1979 attributed largely to the general industry problem of huge returns. Marketing VP Dick Carter and East and West Coast album promotion managers Lee Arnold and George Taylor Morris both left the company shortly after the first-half reports were released by the parent conglomerate.

CBS IS enforcing its 18 per cent one-stop and rack 13 per cent retail returns ceiling first announced in 1974 with selected customers and demanding advance payment on orders from some. In other situations, regional credit managers have requested security agreements from CBS customers. In addition, both Phonogram and CBS have asked for current-financial statements from their customers.

DON'T TRY reaching anybody at the Macon, Georgia-based Capricorn Records offices. All

lines have been disconnected and one label band, trying to find out what was going on, flew down to the home office to find no-one in. Rumoured to be interested in buying the company are Polydor and Snuff Garrett.

JIM TYRELL's T-Electric Records debuts to the tune of a \$5 million initial funding package under the auspices of the Minority Enterprise Small Business Investment Company. Principal investors: MCA New Ventures (the label will be distributed via MCA/Infinity), Equico, North Street Capital Corporation and the Minority Equity Capital Corporation.

Provisions of the financing plan include start-up and second and third year operation. Tyrell's daughter Cheryl will serve as label creative director, and singed acts so far are male quartet Love Committee and vocalist Patrice Banks.

THE 10-DAY Chicago Festival 1979, featuring 425 musical acts including Chicago, Shaun Cassidy and the Atlanta Rhythm Section, drew an estimated 690,000 patrons and netted the city approximately \$500,000.

Held on a navy pier, the last-day crowd swelled to 120,000 for the closing Chicago performance. Plans are afoot for a repeat next year with expanded facilities and for a possible autumn festival. The organisers were the Milwaukee-based Festivals Inc.



LONDON: There was a French element in the celebrations after Joe Egan's solo concert debut at the Queen Elizabeth Hall recently. Egan (third from right) is seen with (from left) Jacques Chabriand (Ariola France international representative), Catherine Howe, John Briley (Ariola UK international A & R manager), Robin Blanchflower (Ariola UK managing director) and Christian Hergott (Ariola France marketing director).

## Leber & Krebs open Japan office

From  
ELISE KRENTZEL

TOKYO: Leber & Krebs, one of the world's largest management firms with hit acts like Aerosmith, Ted Nugent and Mahogany Rush on its books, will open its Tokyo branch office late this year or in early January.

"We have marketing plans for the US and we will have a separate one for Japan as we do for Germany and the Spanish-speaking countries," explained Steve Leber on a recent visit here for the opening of the Beatlemania multi-media production. "What has to be considered these days is that the US is having its problems and the world market is holding its own. The real bottom line is that American music empires have to learn to sell records in new ways. They can't just sit back and wait for radio to play records and expect them to sell."

He commented that if some of his groups have to spend 30 days in Japan as opposed to four on tour, then that is what they will do, bearing in mind that there are over 110 million people in Japan but the largest selling disc by an act like Abba or Billy Joel will only hit 500,000. Another important factor is that Japanese youth have more money to spend than their Western

speaking to Seibu, the department chain with the possibility of distributing an album direct. It's easier to cover Japan as a country than America due to the size. We haven't yet decided the firm with which we'll work."

With regard to Beatlemania, FM Tokyo sponsored the show, a first for radio stations in Japan. Leber hopes that FM Tokyo will sponsor a

Edited by  
NIGEL HUNTER

huge outdoor stadium two-day concert festival in the near future on the same basis of co-operation which Leber & Krebs has with American radio stations in joint promotion.

CHRYSALIS RECORDS, the only overseas record company to hold annual conventions in Japan, premiered some more new product, artists and marketing plans recently at Tokyo's Hilton Hotel in conjunction with its affiliate, Toshiba-EMI.

The audio-visual presentation cost over \$75,000 (approximately £37,500) to produce and transport to Japan and previous showings in Hong Kong and Sydney, but "was well worth it", according to Chrysalis international director Des Brown.

Special attention was focused on Blondie, whose next LP, Eat The Beat, is due for release here on September 15 and Atomic by The Specials.



CHRISTCHURCH: Maybe it's because they're all down-under, but this is an example of the recent window display competition held by New Zealand's largest mass-marketing budget company, Music World. The winning dealer out of the entrants will win \$500, and the promotion, in the words of Music World managing director Hoghton Hughes: "was to boost sales and add some excitement to a normally quiet period. It worked because sales were up 67.3 per cent over July 1978 and our Christmas in July will probably become an annual event".

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## Dateline: Tokyo

counterparts, but no real merchandising plans are made for Japan alone.

Leber plans to launch a joint venture in the music business here, hiring someone to handle the Leber & Krebs publishing catalogue and obtain record covers and originals.

"What we'll do in the case of an Aerosmith or Rex Smith album is have one song on the LP using Japanese instruments and/or lyrics. We might re-record the song in Japan for local release.

"We have to go out and push this market, which takes expertise, time and co-operation. We've been



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**RCA** **GERARD KENNY**  
 SON OF A SONG AND DANCE MAN  
 7" PB 5172

**GENE CHANDLER**  
 WHEN YOU'RE NO. 1  
 7" TC 2411 12" TCD 2411  
 COLOURED SLEEVE 

**RCA** **AVERAGE WHITE BAND**  
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**RCA**

# BROADCASTING

## MCR sets spring 1980 as date for launch

HAVING MADE its senior executive appointments, Midland Community Radio — awarded the Coventry franchise by the IBA — has now also outlined its plans for financing the station, locating the studios and offices and announced its estimated transmission area.

Joining chief executive, John Bradford, and programme controller, Ian Rufus, is Ian Pettman who leaves the BBC to become chief engineer.

Bradford takes up his appointment on September 1, but

the company does not expect to begin broadcasting until the late spring of 1980 when a studio centre should be completed. Midland Community Radio will be converting to studios and offices a working men's club at Hertford Place, Coventry.

The AM transmission area — taking in Coventry, Nuneaton Bedworth, Kenilworth, Warwick, Leamington Spa, Rugby and Hinckley — is estimated to cover 690,000 people, with some reduction during the hours of darkness. The FM transmission will be made simultaneously and it is predicted

will cover 440,000 people.

The directors have decided to raise most of the finance for the company by the issue of 600,000 ordinary shares of £1 each, half of which will be allocated to the underwriters. The other half will be available to the public, though residents and those who have their places of business in the transmission area will receive preferential treatment in the event of oversubscription. The underwriters will receive no commission but will be entitled to an allotment of one half of the ordinary shares which they have underwritten and the ultimate shareholders will need the approval of the IBA.

## Noyes Thomas goes independent

PETER NOYES Thomas — commercial production manager at Beacon Radio — has left the station to concentrate on freelance activities including consultancy, jingle writing and voice work.

With the expansion of ILR he sees the role of radio consultant becoming increasingly important and says: "Very soon there will be something like 45 or 50 groups of businessmen all around the country, interested in setting up consortia and looking for guidance."

"Having no allegiance to any particular broadcasting company, I'll be able to work alongside prospective groups offering full-time, confidential and completely unbiased professional advice."

"Smaller stations will have smaller budgets but they will still be expected to maintain high standards of presentation and production."

"London prices will be out of the question and the industry will come to rely more upon efficient outside services."

Noyes Thomas will remain based in Wolverhampton and is still doing some work for Beacon.

"Based slap bang in the centre of the UK I can be almost anywhere in just a couple of hours," he says.

Beacon is not expected to appoint a new commercial production manager until a new chief executive has been named.

Noyes Thomas can be contacted at 18 Fellows Street, Wolverhampton WV2 4ND (Tel: 0902 26873).



PETER NOYES THOMAS

BBC EXTERNAL services are expected to have to cut their budget by £4,000,000 pending a Government White Paper due to be released in two to three weeks.

It will mean they will have to cut 28 of the 38 foreign language programmes currently broadcast because programmes go out under five main blocks which in many cases use the same transmitters.

Some of the broadcasts work on very low budgets, with Japanese programmes running for only one hour a day. But the World Service, which broadcasts in English is unlikely to be affected.

It comes at a time when world purchases of radio sets have increased by 400 per cent, from 250 million sets in 1955 to the recent figure of one billion sets. And while Russia and America broadcast 2,000 hours of foreign

### BBC trims budget

services a week, the BBC has reduced its output to 700 hours — a loss of 50 hours broadcast and 200 engineering and technical staff over the past seven years.

The cuts are also expected to mean a reduction in the amount of music broadcast, although it is not known where those cuts might lie until the publication of the white paper.

"Music will not be such a good buy as it might have been," a spokesman said. "It will probably have its wings clipped. We have to pay Radio One to do programmes for us and these might be cut."

### News in brief...

TWO MORE senior staff have been appointed to BBC Radio Norfolk following the appointment as manager a short while ago of Michael Chaney. Peter Glanville — currently education producer at BBC Medway — become programme organiser, while Ian Hyams — currently on attachment to the Norwich BBC regional newsroom — is made news editor. Radio Norfolk — the BBC's newest local radio station — is due to begin broadcasting next year from Norwich.

Edited by  
DAVID DALTON

### Batt talk-in

SONGWRITER AND producer Mike Batt took part in the Brian Hayes Show on LBC last Wednesday to talk about songwriting and he compared present day composers to the likes of Cole Porter and Hoagy Carmichael. Also featured were tracks from Batt's new album, Tarot Suite.

**ROBO RHYTHM**  
On ROBO-BEATING

**Hi-Fi HARRIS**  
On GUITARRING

**FAY FIFE**  
On SINGING

**EUGENE REYNOLDS**  
On SINGING

**FELIX**  
On BASSING

**BABS & GABRIE**  
On BACKING SINGING

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22 LIVERPOOL  
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# CHARTS AND AIRPLAY ACTION

TWENTY PAGES OF ORDER FORM CHARTS, POSTER CHARTS, AIRPLAY ACTION GUIDE, NEW RELEASES

## Welcome to the centre section!

THIS IS page one of *Music Week's* new centre section bringing you all the information that you need to know about charts, airplay and new releases.

Designed to help both the record dealer and the record company executive, this section contains *MW's* unique poster pull-out charts, re-prints of the charts re-designed to enable dealers to write in their order requirements, and a totally new airplay action chart, replacing the needletime page, showing airplay at a glance for 150 current singles.

We have also given our singles release information page a new look and will also feature album releases on a weekly basis.

On this page you will find background to a newcomer to the charts, analysis of what's happening on the American chart, and in coming weeks we will be taking similar looks at chart movement in Europe and Japan. *MW* broadcasting editor David Dalton will also be contributing a new feature Hot Air, which he describes in an adjacent column.

*Music Week* has always been the dealers' paper — 99 per cent of Britain's record retailers read it according to an NOP survey — and this new information section just reinforces *Music Week's* leadership in music trade press journalism.

It's all part of the service!

## Aussie analysis

SYDNEY: Australian song Up There Crazy No. 1 single while Knack bullets to No. 4. Major moves by John Stewart with Gold, Hit And Run by Jo Jo Zep, The Nips Are Getting Bigger by Mental As Anything, and Bad Case Of Lovin' You by Robert Palmer. ELO retain No. 1 album place, LRB's First Under The Wire No. 2, and English History by John English No. 5.

## US ACTION

A STUDY OF THE US CHARTS

NEW YORK: Seven new wave/power pop singles in the Top 100 this week suggest that that form is finally gaining commercial acceptance, certainly at the radio level, but with retail beginning to follow suit via selected corresponding albums.

Among the new power pop singles are Ian Gomm (81), Dave Edmunds (86) and the Knack (82) while My Sharona still holds the starred No. 1 slot.

Nick Lowe also continues to demonstrate strong growth, with a move from 30 to 27, while the Cars inched up from 17 to 15 and the Rockets moved from 33 to 30.

Related album sales are spearheaded by the Knack (also still a starred No. 1), Lowe (43) and Edmunds (86). The Cars' Cando-O remains at No. 3, but their year-old debut album has started a new accent at 21.

Singles newcomers France Joli (Disco On Prelude, 90) Pat Travers (87) and New England (85) bear watching as none have singles track records here. More familiar are Abba (80) and about to embark on their first North American tour; Chicago (83); Rita Coolidge (84) and Kiss (88).



## HOT AIR

HOT AIR is a new *Music Week* feature which will set out to analyse airplay action around the country — picking up on what is being played where.

Airplay is an important guide to chart potential and this column will spotlight the singles most likely to make it. This will rely not only on the assessment of your columnist, but will also take in the valuable predictions of programmers and disc jockeys.

The extent of the promotional push behind a disc often gives an indication of a record company's faith in a new release or new artist and we will try to tip where the next big push is coming from, also highlighting some of the most effective promotion ideas.

NEWCOMER TO THE CHARTS: BILL LOVELADY: Reggae For It Now (Charisma CB 337). Lovelady is definitely a new solo talent — Reggae For It Now marks his first ever release, and from week one has been picking up massive airplay. His musical pedigree however is not quite so new.

Lovelady has worked in backing bands for several US R&B stars including Memphis Slim, Ben E. King, Bobby Hendricks and Clarence Frogman Henry. He reads music and plays classical guitar and recently composed a piece called London Rhapsody which will have its debut at London's Wigmore Hall in October, performed by American guitarist Laurie Randolph.

### SINGLES SYMBOLS

- △ forecast to rise
- £ sales increase over week
- silver disc (250,000 sales)
- gold disc (500,000 sales)
- NEW new entry



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ORDER FORM CHART

# TOP 75 SINGLES

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This Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number
1	1	8	<b>WE DON'T TALK ANYMORE</b> Cliff Richard (B. Welch) ATV	EMI 2975 (E)
2	3	7	<b>BANG BANG</b> B. A. Robertson (Terry Britten) My Axe/Mews/United Artists/Kongrde	Asylum K 13152 (W)
3	20	2	<b>CARS</b> Gary Numan (G. Numan) Andrew Heath/Beggars Banquet	Beggars Banquet BEG 23 (W)
£ 4	4	5	<b>ANGEL EYES</b> Roxy Music (Roxy Music) Copyright Central	Polydor POSP 67 (F)
£ 5	8	6	<b>MONEY</b> Flying Lizards (D. Cunningham) Dominion United Artists	Virgin VS 276 (C)
6	6	6	<b>GANGSTERS</b> Specials (The Specials) Plangent Vision	2 Tone TT1 (F/SP)
£ 7	16	5	<b>STREET LIFE</b> Crusaders (Felder/Hooper/Sample) Rondor/Leeds	MCA 513 (C)
8	2	8	<b>I DON'T LIKE MONDAYS</b> Boomtown Rats (P. Wainman) Sewer Fire/Zomba	Ensign ENY 30 (F)
9	11	6	<b>JUST WHEN I NEEDED YOU MOST</b> Randy Vanwarmer (Dal Newman) Warner Bros.	Island WIP 6516 (E)
10	5	7	<b>AFTER THE LOVE HAS GONE</b> Earth Wind & Fire (Maurice White) Rondor	CBS 7721 (C)
11	38	2	<b>DON'T BRING ME DOWN</b> Electric Light Orchestra (J. Lynne) Jet/United Artists	Jet 153 (C)
12	10	8	<b>OOH WHAT A LIFE</b> Gibson Brothers (D. Van Garde) Blue Mountain	Island WIP 6503 (E)
13	15	5	<b>GOTTA GO HOME</b> Boney M (Frank Farian) Hansa/ATV	Atlantic/Hansa K 11351 (W)
£ 14	25	4	<b>DUCHESS</b> Stranglers (Stranglers/A. Winstanley) April/Albion	United Artists BP 308 (E)
15	13	6	<b>IS SHE REALLY GOING OUT WITH HIM</b> Joe Jackson (D. Kershbaum) Albion	A&M AMS 7459 (C)
£ 16	23	4	<b>LOVE'S GOTTA HOLD ON ME</b> Dollar C. (Neil Arnakata/Warner Bros.	Carrere CAR 122 (E)
17	18	3	<b>WHEN YOU ARE YOUNG</b> Jam (V. Coppersmith/Heaven/Jam) And Son	Polydor POSP 69 (F)
18	7	8	<b>DUKE OF EARL</b> Darts (R. Wood) Carlin/Tollie	Magnet MAG 147 (E)
£ 19	22	5	<b>IF I SAID YOU HAD A BEAUTIFUL...</b> Bellamy Brothers (M. Lloyd) Famous Chappell	Warner Brothers K 17405 (W)
20	9	6	<b>REASONS TO BE CHEERFUL</b> Ian Dury & The Blockheads (Chaz. Jankel) Blackhill/Andrew Heath	Stiff BUY 50 (E)
21	17	7	<b>SWEET LITTLE ROCK 'N' ROLLER</b> Showaddywaddy (Showaddywaddy) Red Bus	Arista 278 (F)
22	12	6	<b>HERSHAM BOYS</b> Sham 69 (J. Pursey/P. Wilson) Singetone	Polydor POSP 64 (F)
23	21	8	<b>MORNING DANCE</b> Spyro Gyra (Baconstein/Calandra) Leeds	Infinity INF 111 (E)
£ 24	24	5	<b>LOST IN MUSIC</b> Sister Sledge (Edwards/Rodgers) Warner Brothers	Atlantic K 11337 (W)
£ 25	28	5	<b>GONE GONE GONE</b> Johnny Mathis (J. Gold) ATV	CBS 7730 (C)
26	35	5	<b>STRUT YOUR FUNKY STUFF</b> Frantique (J. Robinson) Carlin/Peterman	Philadelphia PIR 7728 (C)
27	30	4	<b>REGGAE FOR IT NOW</b> Bill Lvalady (Crawley/Lovelady/Dufaura) Louvigny/Low Whale/Charisma	CB 337 (F)
£ 28	34	4	<b>BOY OH BOY</b> Racey (M. Most) RAK	RAK 297 (E)
29	14	9	<b>ANGEL EYES/VOULEZ VOUS</b> Abba (Andersson/Ulvaeus) Bocu	Epic EPC 7499 (C)
30	29	5	<b>TEENAGE WARNING</b> Angelie Upstarts (Jimmy Pursey) Singetone	Warner Brothers K 17426 (W)
31	19	8	<b>THE DIARY OF HORACE WIMP</b> Electric Light Orchestra (Joff Lynne) Jet/UA	Jet 150 (C)
32	44	3	<b>CRUEL TO BE KIND</b> Nick Lowe (N. Lowe) Rock/Albion	Radar ADA 43 (W)
£ 33	40	4	<b>GET IT RIGHT NEXT TIME</b> Gerry Rafferty (H. Murphy/G. Rafferty) Ballern/Island	United Artists BP 301 (E)
34	48	3	<b>SAIL ON</b> Commodores (J. Carmichael/Commodores) Jobete	Motown TMG 1155 (E)
35	31	7	<b>YOU NEVER KNOW WHAT YOU'VE GOT</b> Me & You (D. Brown/C. Brown) Mighty Threel/Carlin	Laser LAS 8 (W)
36	37	4	<b>LINES</b> Planets (S. Lindsey/M. Gallagher/C. Charles/J. Turnbull) Warner Brothers	Rialto TREB 104 (S)
37	36	3	<b>SPIRAL SCRATCH</b> Buzzcocks (Martin Zero) Virgin	New Hormones ORG 1 (SP)
38	42	3	<b>IN THE BROWNIES</b> Billy Connolly (Phil Coulter) Zomba	Polydor 2059 160 (F)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number
39	26	13	<b>WANTED</b> Dooleys (Ben Findon) Blacksheep	GTO GT 249 (C)
40	67	2	<b>TIME FOR ACTION</b> Secret Affair (I. Page) Brian Morrison	I Spy SEE 1 (F)
41	41	13	<b>BORN TO BE ALIVE</b> Patrick Hernandez (Jean Van Loo) Evesound/Leosongs	Gem/Aquarius GEM 4 (R)
42	32	8	<b>BEAT THE CLOCK</b> Sparks (G. Moroder) Island	Virgin VS 270 (C)
43	27	9	<b>STAY WITH ME TILL DAWN</b> Judie Tzuke (J. Punter) Consortway/United Artists	Rocket XPRES 17 (F)
44	45	3	<b>MAKIN' IT</b> David Naughton (F. Parren) ATV	RSO 32 (F)
45	NEW		<b>SOMETHING THAT I SAID</b> Ruts (Mick Glossop/Ruts) Virgin	Virgin VS 285 (C)
46	51	4	<b>LOOKIN' FOR LOVE TONIGHT</b> Fat Larry's Band (L. James) Bocu	Fantasy FTC 179 (E)
£ 47	64	2	<b>DIM ALL THE LIGHTS</b> Donna Summer (Moroder/Bollotte) Copyright Control	Casablanca CAN 162 (A)
48	39	10	<b>CAN'T STAND LOSING YOU</b> Police (Police) Virgin	A&M AMS 7381 (C)
49	43	5	<b>ROCK LOBSTER</b> B52's (R. Ash/C. Blackwell) Boo-Fant Tunes	Island WIP 6506 (E)
£ 50	61	2	<b>WHEN YOU'RE NUMBER ONE</b> Gene Chandler (Carl Davis) Cachand/Gaetana (Leo Song)	20th Century TC 2411 (R)
51	33	11	<b>GIRLS TALK</b> Dave Edmunds (D. Edmunds) Plangent Vision	Swan Song SSK 19418 (W)
£ 52	74	2	<b>THE PRINCE</b> Madness (A. Clanger Prod.) Warner Brothers	2 Tone CHSTT 3 (F)
53	NEW		<b>SLAP AND TICKLE</b> Squeeze (Squeeze/Wood) Rondor/Deptford Songs	A&M AMS 7466 (C)
54	46	6	<b>GIRLS GIRLS GIRLS</b> Kandikate (Mickie Most) Stave/Nickelodeon/Intersong/RAK	RAK 295 (E)
55	47	12	<b>IF I HAD YOU</b> Korgis (Korgis) Heath/Warner Brothers	I Rialto TREB 103 (S)
56	49	3	<b>WHEN WILL YOU BE MINE</b> Average White Band (Average White Band/G. Paul) Island	RCA XB 1096 (R)
£ 57	65	2	<b>HIGHWAY TO HELL</b> AC/DC (Robert John Lange) Zomba	Atlantic K 11321 (W)
58	NEW		<b>FEEL THE REAL</b> David Bendeth (Caddy) Heath Levy	Sidewalk SID 113 (E)
£ 59	66	2	<b>THE SIDEBORD SONG</b> Chas & Dave (Chas Hodges/Dave Peacock) Chas & Dave	EMI 2986 (E)
£ 60	71	2	<b>AMERICAN HEARTS</b> Billy Ocean (Ken Gold) Chappell	GTO GT 244 (C)
£ 61	70	2	<b>GETTING CLOSER/BABY'S REQUEST</b> Wings (McCartney/Thomas) ATV	Parlophone R 6027 (E)
62	55	7	<b>THE BITCH</b> Olympic Runners (Mike Vernon) Brent Walker	Polydor POSP 63 (F)
63	60	3	<b>LOVE WILL MAKE YOU FAIL IN SCHOOL</b> Rocky Sharpe & The Replays (M. Vernon) Sunbury	Chiswick CHIS 114 (E)
64	NEW		<b>WAR STORIES</b> Starjets (D. Batchelor) Beaudy	Epic EPC 7770 (C)
65	52	3	<b>SWITCH</b> Nancy Dee (F. Van Swoll/D. Springer) George Gluck/Heath Levy Panache	Scope SC 4 (W)
66	57	6	<b>YOU NEED WHEELS</b> Merton Parkas (Beggars Banquet) Beggars Banquet/Andrew Heath	Beggars Banquet BEG 22 (W)
67	53	11	<b>GOOD TIMES</b> Chic (B. Edwards/N. Rogers) Warner Brothers	Atlantic K 11310 (W)
68	58	10	<b>BAD GIRLS</b> Donna Summer (Giorgio Moroder/Pete Bellotte) Intersong/Copyright Control	Casablanca CAN 155 (A)
69	NEW		<b>TOMORROWS GIRLS</b> U.K. Subs (John McCoy/UK Subs) Famous Chappell	Gems GEM 10 (R)
70	NEW		<b>BACK OF MY HAND</b> Jags (Astley/Chapman/Humphries) Warner Brothers	Island WIP 6501 (E)
71	NEW		<b>ROCK &amp; ROLL HIGH SCHOOL</b> Ramones (Ed Stasium) Warner Brothers	Sire SIR 4021 (W)
72	NEW		<b>THE LONELIEST MAN IN THE WORLD</b> Tourists (D. Stewart) Arnakata/Warner Brothers	Logo GO 360 (C)
73	50	7	<b>CONSCIOUS MAN</b> Jolly Brothers (Jolly Brothers) April	United Artists UP 36415 (E)
74	NEW		<b>LASER LOVE</b> After The Fire (Muff Winwood) Heath Levy	CBS 7769 (C)
75	59	14	<b>SILLY GAMES</b> Janet Kay (Arawak Prod.) Arawak/Tinkerbell/Heath Levy	Scope SC 2 (W)

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

A-Z (TOP WRITERS)

American Hearts (Bugatti/Musker)	60
Angel Eyes/Voulez Vous (Andersson/Ulvaeus)	29
Angel Eyes (Ferry/McKay)	4
After The Love Has Gone (Foster/Graydon/Champlin)	10
Back Of My Hand (Walkington/Alder)	70
Bad Girls (Summer/Sudano/Hokenson/Esposito)	68
Bang Bang (Britton/Robertson)	2
Beat The Clock (Ron & Russel Maell)	42
Born To Be Alive (P. Hernandez)	41
Boy Oh Boy (G. Macari/R. Ferris)	28
Can't Stand Losing You (Spring/Copeland)	48
Cars (G. Numan)	3
Conscious Man (Edwards/Miller/Gordon)	73
Cruel To Be Kind (N. Lowe/J. Gomm)	32
Dim All The Lights (Donna Summer)	47
Don't Bring Me Down (J. Lynne)	11
Don't Like Mondays (Goldof)	8
Duke Of Earl (E. Dixon)	18
Duchess (Stranglers)	14
Feel The Real (Bendeth/Boyer)	58
Gangsters (J. Dammers)	6
Get It Right Next Time (G. Rafferty)	33
Getting Close (McCartney)	61
Girls Girls Girls (Most/Glenn/Burns)	54
Girls Talk (E. Costello)	17
Gone Gone Gone (Russell Brown/Haywood)	25
Good Times (B. Edwards/N. Rogers)	67
Gotta Go Home (Farian/Huth/Huth/Jay)	13
Hersham Boys (Pursey/Parsons)	27
Highway To Hell (Young/Young/Scott)	52
If I Had You (A. Davis)	55
If I Said You Had A Beautiful (D. Bellamy)	19
In The Brownies (J. Morali/H. Bolofo/W. Willis)	38
Is She Really Going Out With Him (J. Jackson)	15
Just When I Needed You Most (R. Vanwarmer)	9
Laser Love (Percy/Banks)	74
Love's Gotta Hold On Me (D. Vanda/T. Bazar)	16
Love Will Make You Fail In School (Cornel Midru)	63
Lookin' For Love Tonight (L. & D. James)	46
Lines (Lindsay/Fekaris)	36
Makin' It (D. Bellamy)	44
Money (B. Gordy Jnr./J. Bradford)	5
Morning Dance (J. Backenstien)	23
OOH What A Life (Francfort/Vangarde)	12
Reasons To Be Cheerful (Dury/Payne/Jenkell)	20
Reggae For It Now (Lovelady/Cash)	27
Rock & Roll High School (Ramones)	71
Rock Lobster (Schneider/Wilson)	49
Sail On (L. Ritchie Jnr.)	34
Silly Games (D. M. Bovell)	75
Something That I Said (Owen/Jannings/Fox/Ruffey)	45
Slap and Tickle (Difford/Tilbrook)	53
Spiral Scratch (Devoto/Shelley)	37
Strut Your Funky Stuff (Swey/Robinson/Baldon)	26
Stay With Me (Tzuke/Paxman)	43
Street Life (Sample/Jennings)	7
Sweet Little Rock 'N' Roller (Yellowstone/Danova/Howdar)	21
Switch (D. Kesterman/Geffrey)	65
Teenage Warning (Hensforth/Cowley)	30
The Bitch (Biddu/Black)	62
The Diary of Horace Wimp (Joff Lynne)	31
The Prince (Lee Thompson)	52
The Sideboard Song (Hodges/Peacock)	59
Time For Action (D. Cairns)	40
Tomorrows Girls (Harper)	69
The Loneliest Man in the World (P. Coombes)	72
Wanted (Findon/Myers/Puze)	39
War Stories (L'Estrange/Martin/Sharpe)	64
We Don't Talk Anymore (Torney)	1
When You Are Young (P. Waller)	17
When You're Number One (Thompson/Dickson)	50
When Will You Be Mine (Gorrie/White)	56
You Need Wheels (D. & N. Talbot)	66
You Never Know What You've Got (L. Bell/C. James)	35



**WISHBONE ASH**  
THE NEW SINGLE  
**'COME ON'** MCA 518

Playlisted on: Clyde, Pennine, BRMB, Beacon. Receiving airplay on: Forth, Metro, Pennine, Swansea, Victoria, Orwell.

MCA RECORDS  
1 Great Portland Street, London W1B 9W

Distributed by CBS 1969 3277

# DOLLAR BACKING



\$40,000 is being spent on a national radio advertising campaign to back Dollar's new album, Shooting Stars. The two week campaign in September, will consist exclusively of peak time spots.

## SHOOTING STARS

CAL III and cassette CAC III



# SPECIAL PLAYS

**RADIO TWO: ALBUM OF THE WEEK**  
**NEW HORIZONS**, Don Williams K-Tel NE 1048 (K)  
**RADIO TWO: DAVID HAMILTON'S ALBUM OF THE WEEK**  
**SHOOTING STAR**, Dollar Carrere CAL 111 (W)  
**CAPITAL: PEOPLE'S CHOICE**  
**I WONDER WHERE YOU ARE TONIGHT**, Rose Royce Whitfield  
**CLYDE: CURRENT CHOICE**  
**FOUND A CURE**, Ashford and Simpson Warner Bros K 17422 (W)  
**DOWNTOWN: MUSIC MOVER**  
**SINCE YOU BEEN GONE**, Rainbow  
**FORTH: STATION HIT**  
**TIME FOR ACTION**, Secret Affair Arista SEE 1 (F)  
**LUXEMBOURG: POWERPLAY**  
**DON'T STOP TILL YOU GET ENOUGH**, Michael Jackson  
**TEES: PEOPLE'S PIC**

**BEACON: BEACON BALLOT**

**BBC SCOTLAND: SINGLE OF THE WEEK**  
**DIFFERENT WORLDS**, Maureen McGovern WBK 17437  
**MANX: ALBUM OF THE WEEK**  
**WE SHOULD BE TOGETHER**, Crystal Gayle  
**PENNINE: PENNINE PIC**

# SCORPIONS



## The Single 'LOVEDRIVE'

From the Album and Tape of the same name  
 HAR 5188  
 SHSP 4097

# AIRPLAY ACTION

### NEW ENTRY

- ABBA** Angel Eyes/Voulez-Vous Epic EPC 7499 (C)
- AC/DC** Highway To Hell Atlantic K 50628 (W)
- AFTER THE FIRE** Laser Love CBS 7769 (C)
- ANGIE** Peppermint Lump Stiff BUY 51 (E)
- AMERICAN ECHOES** Las Vegas Blue Port BLU 4 (F)
- ANGELIC UPSTARTS** Teenage Warning Warner Bros K 56717
- ATLANTA RHYTHM SECTION** Do It Or Die Polydor 2095 081
- AVERAGE WHITE BAND** When Will You Be Mine RCA XB 1096R
- B 52's** Rock Lobster Island WIP 6506 (E)
- BADOWSKI HENRY** Baby Sign Here DFC 2 (FP)
- BARRON KNIGHTS** Tropical Song Epic EPC 7791 (C)
- BEACH BOYS** Sumahama Caribou CRB 7846 (C)
- BELLAMY BROS** If I Said You Had . . . Warner Bros 17405 (W)
- BENDETH, DAVID** Feel The Real Sidewalk SID 113 (E)
- BONEY M** Gotta Go Home Atlantic K 11351 (W)
- BOOMTOWN RATS** I Don't Like Mondays Ensign ENY 30 (F)
- BUSH, KATE** Those Heavy People EMI EMEP 2991 (E)
- CENTRAL LINE** What We Got Mercury HOT 1 (F)
- CHANDLER, GENE** When You're No. 1 20th Century TC 2411 (R)
- CHAS AND DAVE** Sideboard Song EMI 2986 (E)
- CHEEKS, JUDY** Little Girl Ariola ARO 164 (A)
- CHIC** Good Times Atlantic K 11310 (W)
- COMMODORES** Sail On Motown TMG 1154 (E)
- CONNOLLY, BILLY** In The Brownies Polydor 2059 160 (F)
- CRUSADERS** Street Life MCA 513 (C)
- CUT-OUTS** DIY EMI 2984 (E)
- DANA** Can't Get Over Getting Over GTO GT 256 (C)
- DANIELS, CHARLIE** Devil Went Down Epic EPC 7737 (C)
- DARTS** Duke Of Earl Magnet MAG 147 (E)
- DIRE STRAITS** Lady Writer Vertigo 6059 230 (F)
- DOLLAR** Love's Got A Hold Carrere CAR 122 (W)
- DOOLEYS** Wanted GTO GT 249 (C)
- DURY, IAN** Reasons To Be Cheerful Stiff BUY 50 (E)
- DUKES** Hearts In Trouble Warner Bros K 17453 (W)
- DYLAN, BOB** Precious Angel CBS 7278 (C)
- EARTH WIND AND FIRE** After The Love CBS 7721 (C)
- EDMUNDS, DAVE** Girls Talk Swansong SSK 19417 (W)
- ELECTRIC LIGHT ORCHESTRA** Diary Of Horace Wimp JET 150 (C)
- ELECTRIC LIGHT ORCHESTRA** Don't Bring Me Down JET 153 (C)
- ESSEX, DAVID** Worlds United Artists BP 605 (E)
- FLB** Looking For Love Tonight Fantasy FTC 179 (C)
- FISCHER Z** First Impressions United Artists BP 305 (E)
- FLYING LIZARDS** Money Virgin VS 276 (C)
- FRANTIQUE** Strut Your Funky Stuff Phil. PIR 7728 (E)
- GIBSON BROTHERS** Ooh What A Life Island WIP 6503 (E)
- GAYLE, CRYSTAL** We Should Be Together UA UP 604 (E)
- HARTMAN, DAN** Boogie All Summer SKY 7741 (C)
- HERNANDEZ, PATRICK** Born To Be Alive RCA GEMS 4 (R)
- HIATT, JOHN** Radio Girl MCA 502 (C)
- HYLTON, SHEILA** Breakfast In Bed Ballistic 304 (E)

	RADIO ONE	RADIO TWO	BBC SCOTLAND	BBC MAJES	BBC CLUSTER	BEACON	BIRMINGHAM	CAPITAL	CITY	CLYDE	DOWNTOWN	FORTH	HALLAM	LUTHERBURG	MANX	METRO	ORWELL	PENNINE	PICCADILLY	SOUND	SOUND	TEES	TRENT	VALLEY	VICTORY	
ABBA																										
AC/DC																										
AFTER THE FIRE																										
ANGIE																										
AMERICAN ECHOES																										
ANGELIC UPSTARTS																										
ATLANTA RHYTHM SECTION																										
AVERAGE WHITE BAND																										
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BARRON KNIGHTS																										
BEACH BOYS																										
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BENDETH, DAVID																										
BONEY M																										
BOOMTOWN RATS																										
BUSH, KATE																										
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CHEEKS, JUDY																										
CHIC																										
COMMODORES																										
CONNOLLY, BILLY																										
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DANA																										
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FRANTIQUE																										
GIBSON BROTHERS																										
GAYLE, CRYSTAL																										
HARTMAN, DAN																										
HERNANDEZ, PATRICK																										
HIATT, JOHN																										
HYLTON, SHEILA																										



# MUSIC WEEK

# ALBUMS CHART

# TOP 75

ALBUMS

## WEEK ENDING SEPTEMBER 8 1979

1	<b>NEW</b>	IN THROUGH THE OUT DOOR Led Zeppelin	Swan Song SSK 59410
2	<b>NEW</b>	SLOW TRAIN COMING Bob Dylan	CBS 86095
3		DISCOVERY Electric Light Orchestra	Jet JETLX 500
4		THE BEST DISCO ALBUM IN THE WORLD Various	Warner Brothers K 58062
5		VOULEZ VOUS Abba	Epic EPC 86086
6		I AM Earth Wind & Fire	CBS 86084
7		BREAKFAST IN AMERICA Supertramp	A&M AMLK 63708
8		PARALLEL LINES Blondie	Chrysalis CDL 1192
9		OUTLANDOS D'AMOUR Police	A&M AMILH 68502
10		DOWN TO EARTH Rainbow	Polydor POLD 5023
11		REPLICAS Tubeway Army	Beggars Banquet BEGA 7
12		THE BEST OF THE DOOLEYS The Dooleys	GTO GTTV 038
13		HIGHWAY TO HELL AC/DC	Atlantic K 50628
14		WELCOME TO THE CRUISE Judie Tzuke	Rocket TRAIN 7
15		SOME PRODUCT CARRI ON SEX PISTOLS Sex Pistols	Virgin VR 2
16		TUBEWAY ARMY Tubeway Army	Beggars Banquet BEGA 4
17		STREET LIFE Crusaders	MCA MCF 3008
18		NIGHT OWL	
35		BAD GIRLS Donna Summer	Casablanca CALD 5007
36		DIRE STRAITS Dire Straits	Vertigo 9102 021
37		BAT OUT OF HELL Meat Loaf	Epic Cleveland International EPC 82419
38		THE VERY BEST OF LEO SAYER Leo Sayer	Chrysalis CDL 1222
39		BOP TILL YOU DROP Ry Cooder	Warner Brothers K 56691
40		J. J. Cale	Shaker ISA 5018
41		RUST NEVER SLEEPS Neil Young and Crazy Horse	Reprise K 54105
42		AT BUDOKAN Bob Dylan	CBS 96004
43		WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100
44		DRUMS AND WIRE XTC	Virgin V 2129
45		LAST THE WHOLE NIGHT LONG James Last	Polydor PTD 001
46		RISQUE Chic	Atlantic K 50634
47		EDDIE COCHRAN SINGLES ALBUM Eddie Cochran	United Artists UAK 30244
48		LODGER David Bowie	RCA BOW LP 1
49		BLACK ROSE - A ROCK LEGEND Thin Lizzy	Vertigo 9102 032
50		LOOK SHARP Joe Jackson	A&M AMILH 64743
51		NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols	Virgin V 2086
52		THE KIDS ARE ALRIGHT The Who	Polydor 2675 179
53		THE GREAT ROCK AND ROLL SWINDLE Sex Pistols	Virgin VD 2510
54		TONIC FOR THE TROOPS Boombertons	Ensign ENVY 3
55		RUMOURS Fleetwood Mac	Warner Brothers K 56344
56		MIRRORS Blue Oyster Cult	CBS 86087
57		BACK TO THE EGG Wings	Parlophone PCTC 257
58		PLASTIC LETTERS Blondie	Chrysalis CHR 1166

NEW SINGLE BY  
*The Bizzards*  
WE MAKE A NOISE  
CHR 33360  
Chrysalis

THE ALAN PARSONS PROJECT

# EVE

THE ALAN PARSONS PROJECT

THE ALAN PARSONS PROJECT  
**EVE**  
THE ALAN PARSONS PROJECT

The Alan Parsons Project. EVE. The trilogy is complete. EVE. Album: SPART 1100. Cassette: TCART 1100. **ARISTA**

THE CONTINUING SAGA OF THE AGENT O'NEILL

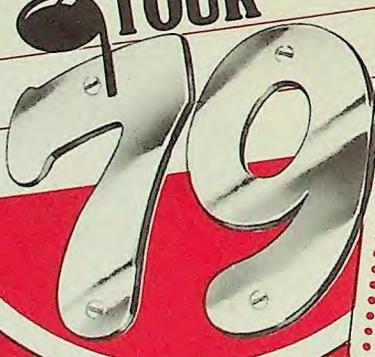
# THIN LIZZY

MUSIC WEEK FACT SHEETS

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION/ARTIST BIOGRAPHY	COMMENTS
GALLAGHER & LYLE Missing You Mercury 6007 233 (Phonodisc)	August 24	Four hits, A&M label, from 1976 including two which reached position 6, I Wanna Stay With You, Heart On My Sleeve.	Trade press on signing with Phonogram, bulky press hand-out with biog, pics. Association in press material linking band with Boomtown Rats for both have tours - duo's from October 27 - December 3 with 33 gigs taking in major cities, towns including Ireland. AB: Scottish writers performers, considerable past success with at one time membership McGuinness Flint (wrote, sang When I'm Dead And Gone, 2 1970). Of late, little success.	Pleasant melodic song which lacks immediate impact and even in its basic tunefulness does not appear to carry strength to make into hit single rather than presumed good album cut. Title line does haunt and if considerable airplay to ram home that riff then there may in fact be some success for talented duo.
JIGSAW Sky High Splish SP 002 (Pye) - 7" Splish SPL 5001 (Pye) - 12" JEFF WAYNE The Eve Of The War CBS 12 7731 (CBS) - 12"	August 31 September 7	Jigsaw - Sky High (9, 1975), II I Have To Go Away (36, 1977). Wayne: The Eve Of The War (36, 1978).	Both 12", both former hits on non disco 7". Wayne disco part of CBS Disco Pool action, servicing several wks before release to clubs, DJs on mailing list AB: Wayne known arranger, involved with numerous David Essex recordings, orchestrated musical version of H. G. Wells' War of the Worlds. Jigsaw: brief pop career after successful run with above 45.	Two examples of growing catalogue of previous hits given disco attention. Jigsaw, basic disco beat with lengthy instrumental passage on 12", tune still retains with good vocal interpretation sense of freshness. Lots of percussion, new synthesizer work, space effects for Wayne.
BOB DYLAN Precious Angel CBS 7828 (CBS)	August 31	16 from 1965 onwards with highest chart record, Like A Rolling Stone (4, 1965). Five hits since 1971 including two, 1978.	Accompanies album, Slow Train Coming (CBS 86095) with ads, heavy airplay, extensive review coverage consumer music press with reviews radio stations both general, religious programmes. AB: Legendary artist, real name Robert Zimmerman, born May 24, 1941. Fame amidst folk-protest scene of early 1960s, endless million selling LPs. Several vocal styles over years, inaccessible periods, author of Tarantula, in movie Pat Garrett and Billy the Kid, brief period US Asylum but otherwise CBS.	With Christian conversion, religious expression on new LP, renewed Dylan interest from many quarters. LP is extremely good. Single second cut from LP, side one. Has more immediacy there than as 45 but like many Dylan songs it grows on renewed hearing. Religious dimension in lyric. Basically artist until late girl back-ups on chorus.
THE ISLEY BROTHERS Shout Etc RCA 12" PC 9411 (RCA)	August 24	11 hits from 1963 onwards with most successful, This Old Heart Of Mine (3, 1968, label Tamala Motown).	12" original release sleeve with extensive sleeve notes, four track 45 mono with three cuts second side. AB: From Cincinnati, mid 1950s sang with gospel groups before RBG late '50s, heard by RCA executive Howard Bloom, recording session with single Shout outcome, earned gold disc for brothers, Left RCA for Wand around 1962. Now CBS roster, spells with other companies including Motown.	Other cuts. Respectable from original single version, also same song from album which was one assumes Shout, issued January, 1960, plus Tell Me Who. Shout off with vibrant immediacy and whilst it picks up this freshness later in disc there is early period where initial catchy impetus becomes lost. Has warm feel, floats along, no surprise at noting producer as Freddie Perren. Should make for good programming.
ADDRISI BROTHERS Ghost Dancing Warner K 11361 (WEA)	August 31	None	Basic standard company mail out, general promotional activities. AB: Various US gold, platinum records particularly Never My Love, We've Got To Get It On Again, Slow Dancin', Don't Turn Me On, 1977 Grammy for Dorothy Moore's, I Believe In You. Estimated world sales 100 million units. Recent signing Scotti Brothers Records, this 45 first for label.	Close relation to recent Bee Gees recordings, in tune and vocal harmonies. Starts off with vibrant immediacy and whilst it picks up this freshness later in disc there is early period where initial catchy impetus becomes lost. Has warm feel, floats along, no surprise at noting producer as Freddie Perren. Should make for good programming.
POLICE Message In A Bottle AGM AMS 7474 (CBS)	September 7	Roxanne (entry April 28, 1979, 12), Can't Stand Losing You (October 7, 1978, 42), re-issue (July 7, 79, 4).	Expected heavy airplay in view of recent hits, general company servicing, AB: Formed 1977 by drummer, US exile Stewart Copeland, he had left Curved Air. Lead singer, Sting, from Newcastle. With guitarist Henry Padovani made single Fall Out for Illegal Records. Foursome with Andy Summers but trio when Padovani left. Copeland also Clark Kent. Sting plays Ace the king mod in film Quadrophonia. Found enormous success Stateside, here slow start, now revving fast.	Surely set for Top five. Intricate well layered disc with more immediate pace than previous releases, has engaging back-beat with effective key changes from early first chorus verse. Repetition of chorus after instrumental break near end good plus factor. Has cross-over appeal, should please all markets.
BILL HOUSE Better Than I'd Ever Thought It Could Be Decca FR 13858 (Selecta)	August 24	None	Attracting airplay particularly Alan Freeman Show, Capital, London. Basic servicing of relevant DJs, reviewers, producers. Press biog. AB: Canadian born, aged 28, ability to play acoustic - electric guitars, synthesizers, bass, percussion. Has LP forthcoming, Dancing With A Smile (TXS R 136).	A slightly unusual voice allied to a song which has some attraction. Disc seems over arranged with a number of competing elements which hinders identification of any one major plus factor which might suggest charting record. None the less, stands as reasonable pointer to album which might be above average.
RUTS Something That I Said Virgin VS 285 (Virgin)	August 31	Babylon Burning (entry June 16, 79, 7).	Colour bag with band logo on disc. AB: Four guy group, formed 1977, early gigs RAR events, first single hit in cult, small label charts. Considerable help via John Peel airplay with sessions for that show, also Kid Jensen.	Similarities with last classic hit, emphasis upon vocal - guitar thrust with no let-off in basic pace. Should chart on this side alone but flip Give Youth A Chance favourite from JP show, Radio One, quite different with reggae overtones plus basic lyric message which should find sympathy from some groups.
IAN MATTHEWS You Don't See Me Rockburgh ROCS 214 (Phonodisc)	August 31	None but with Matthews Southern Comfort, Woodstock (1, 1970).	With Polydor, major ad campaign, posters, special record mail out, biog, pics. Artist arrives from US, October 1 for wk of heavy promotional activity. AB: Began with Pyramid, one 45 for Deram, joined Fairport Convention 1967; signed UNI records, first solo LP, 1970; assembled Matthews Southern Comfort, contract with Vertigo, formed Plainsong with last solo LP issued Mooncrest. Recent years resident Stateside, Various LPs with last 'Stealin' Home, 500,000 copies worldwide, Shake It, Top 10 45, US.	Solid drum push with catchy number in which artist's vocals might have had more positive thrust. Chorus important, it receives final flourish after tuneful instrumental break late in disc. Nearest current comparison, Cliff Richard's chart topper. Disc might well generate considerable airplay with flowing, melodic feel. LP: Siamese Friends, September 14.
NEW MUSIK Straight Lines GTO 255 (CBS)	August 24	None	Basic company promotional activities with immediate airplay pick-up from Capital, Clyde, Piccadilly, BRMB, Metro, Orwell, Plymouth. AB: Six-piece band, formed by Tony Mansfield with TM writing, arranging, producing disc: himself guitarist, singer, keyboards skills. GTO call band "totally new thing."	Immediate ear-catching qualities with strength in chorus and verse. Former chanted over strong drum beat, latter with more rhythmic qualities but near end of disc reversal of these associations gives extra engaging quality. Good varied use of vocals throughout. Should pick-up chart action.

MUSIC WEEK RECORD DEALER TOUR



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- Wednesday 26 September BRIGHTON Metropole Conference Centre
- Wednesday 3 October NEWCASTLE Centre Hotel
- Thursday 4 October GLASGOW Albany Hotel
- Monday 8 October LEEDS Queens Hotel
- Wednesday 10 October MANCHESTER The Forum
- Thursday 11 October LIVERPOOL Adelphi Hotel
- Monday 15 October BIRMINGHAM Albany Hotel
- Wed/Thurs 17/18 October LONDON Kensington Town Hall

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Auril Barrow, Promotion Manager, Music Week, 40 Long Acre, London, WC.2.

Name \_\_\_\_\_  
Address \_\_\_\_\_

Please state venue you will attend \_\_\_\_\_  
I will require \_\_\_\_\_ of invitations.



# MUSIC WEEK

**Loving You**  
*the new single from*  
**Janet Kay**  
 Only available on Pye Records  
 Also available on a double topper 12" single 12P131

7P131  


**NILS LOFGREN**



THE HIT SINGLE  
*Shine Silently*

AM RECORDS

**LEO SAYER**  
 NEW SINGLE  
 When The Money Runs Out

CHS 3351

# SINGLES CHART

# TOP 75 SINGLES

WEEK ENDING SEPTEMBER 8 1979

1	1	WE DON'T TALK ANYMORE	Cliff Richard	EMI 2975
2	3	BANG BANG	B. A. Robertson	Asylum K 13152
3	20	CARS	Gary Numan	Beggars Banquet BEG 23
4	4	ANGEL EYES	Roxy Music	Polydor POSP 67
5	8	MONEY	Flying Lizards	Virgin VS 276
6	6	GANGSTERS	Specials	2 Tone TT 1
7	16	STREET LIFE	Crusaders	MCA 513
8	2	I DON'T LIKE MONDAYS	Boombtown Rats	Ensign ENY 30
9	11	JUST WHEN I NEEDED YOU MOST	Randy Vanwarmer	Island WIP 6516
10	5	AFTER THE LOVE HAS GONE	Earth Wind & Fire	CBS 7721
11	38	DON'T BRING ME DOWN	Electric Light Orchestra	Jet 153
12	10	OOH WHAT A LIFE	Gibson Brothers	Island WIP 6503
13	15	GOTTA GO HOME	Boney M	Atlantic/Hansa K 11351
14	25	DUCHESS	Stranglers	United Artists BP 308
15	13	IS SHE REALLY GOING OUT WITH HIM	Joe Jackson	A&M AMS 7459
16	23	LOVE'S GOTTA HOLD ON ME	Dollar	Carrere CAR 122
17	18	WHEN YOU ARE YOUNG	Jam	Polydor POSP 69
18		DUKE OF EARL		

35	31	YOU NEVER KNOW WHAT YOU'VE GOT	Me & You	Laser LAS 8
36	37	LINES	Planets	Rialto TREB 104
37	36	SPIRAL SCRATCH	Buzzcocks	New Hormones ORG 1
38	42	IN THE BROWNIES	Billy Connolly	Polydor 2059 160
39	26	WANTED	Dooleys	GTO GT 249
40	67	TIME FOR ACTION	Secret Affair	I-Spy SEE 1
41	41	BORN TO BE ALIVE	Patrick Hernandez	Gem/Aquarius GEM 4
42	32	BEAT THE CLOCK	Sparks	Virgin VS 270
43	27	STAY WITH ME TILL DAWN	Judie Tzuke	Rocket XPRES 17
44	45	MAKIN' IT	David Naughton	RSO 32
45	NEW	SOMETHING THAT I SAID	Ruts	Virgin VS 285
46	51	LOOKIN' FOR LOVE TONIGHT	Fat Larry's Band	Fantasy FTC 179
47	64	DIM ALL THE LIGHTS	Donna Summer	Casablanca CAN 162
48	39	CAN'T STAND LOSING YOU	Police	A&M AMS 7381
49	43	ROCK LOBSTER	B52's	Island WIP 6506
50	61	WHEN YOU'RE NUMBER ONE	Gene Chandler	20th Century TC 2411
51	33	GIRLS TALK	Dave Edmunds	Swan Song SSK 19418
52	74	THE PRINCE	Madness	2 Tone CHSTT 3
53	NEW	SLAP AND TICKLE	Squeeze	A&M AMS 7466
54	46	GIRLS GIRLS GIRLS	Kandidate	RAK 295
55	47	IF I HAD YOU	Korgis	Rialto TREB 103
56	49	WHEN WILL YOU BE MINE	Average White Band	RCA XB 1096
57	65	HIGHWAY TO HELL	AC/DC	Atlantic K 11321
58	NEW	FEEL THE REAL	David Bendeth	Sidewalk SID 113
59		THE SIDEBORD SONG		



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19	22	IF I SAID YOU HAVE A BEAUTIFUL... Bellamy Brothers	Warner Brothers K 17405	AMERICAN HEARTS Billy Ocean
20	9	REASONS TO BE CHEERFUL Ian Dury & The Blockheads	Stiff BUY 50	GETTING CLOSER/BABY'S REQUEST Wings
21	17	SWEET LITTLE ROCK 'N' ROLLER Showaddywaddy	Arista 278	THE BITCH Olympic Runners
22	12	HERSHAM BOYS Sham 69	Polydor POSP 64	LOVE WILL MAKE YOU FAIL IN SCHOOL Rocky Sharpe & The Replays
23	21	MORNING DANCE Spyro Gyra	Infinity INF 111	WAR STORIES Starjets
24	24	LOST IN MUSIC Sister Sledge	Atlantic K 11337	SWITCH Nancy Dee
25	28	GONE GONE GONE Johnny Mathis	CBS 7730	YOU NEED WHEELS Merton Parkas
26	35	STRUT YOUR FUNKY STUFF Frantique	Philadelphia PIR 7728	GOOD TIMES Chic
27	30	REGGAE FOR IT NOW Bill Lovelady	Charisma CB 337	BAD GIRLS Donna Summer
28	34	BOY OH BOY Racey	RAK 297	TOMORROWS GIRLS U.K. Subs
29	14	ANGEL EYES/VOULEZ VOUS Abba	Epic EPC 7499	BACK OF MY HAND Jags
30	29	TEENAGE WARNING Angelic Upstarts	Warner Brothers K 17426	ROCK & ROLL HIGH SCHOOL Ramones
31	19	THE DIARY OF HORACE WIMP Electric Light Orchestra	Jet 150	THE LONELIEST MAN IN THE WORLD Tourists
32	44	CRUEL TO BE KIND Nick Lowe	Radar ADA 43	CONSCIOUS MAN Jolly Brothers
33	40	GET IT RIGHT NEXT TIME Gerry Rafferty	United Artists BP 301	LASER LOVE After The Fire
34	48	SAIL ON Commodores	Motown TMG 1155	SILLY GAMES Janet Kay
59	66	THE SIDEBUARD SONG Chas & Jave		
60	71	AMERICAN HEARTS Billy Ocean		
61	70	GETTING CLOSER/BABY'S REQUEST Wings		
62	55	THE BITCH Olympic Runners		
63	60	LOVE WILL MAKE YOU FAIL IN SCHOOL Rocky Sharpe & The Replays		
64	NEW	WAR STORIES Starjets		
65	52	SWITCH Nancy Dee		
66	57	YOU NEED WHEELS Merton Parkas		
67	53	GOOD TIMES Chic		
68	58	BAD GIRLS Donna Summer		
69	NEW	TOMORROWS GIRLS U.K. Subs		
70	NEW	BACK OF MY HAND Jags		
71	NEW	ROCK & ROLL HIGH SCHOOL Ramones		
72	NEW	THE LONELIEST MAN IN THE WORLD Tourists		
73	50	CONSCIOUS MAN Jolly Brothers		
74	NEW	LASER LOVE After The Fire		
75	59	SILLY GAMES Janet Kay		

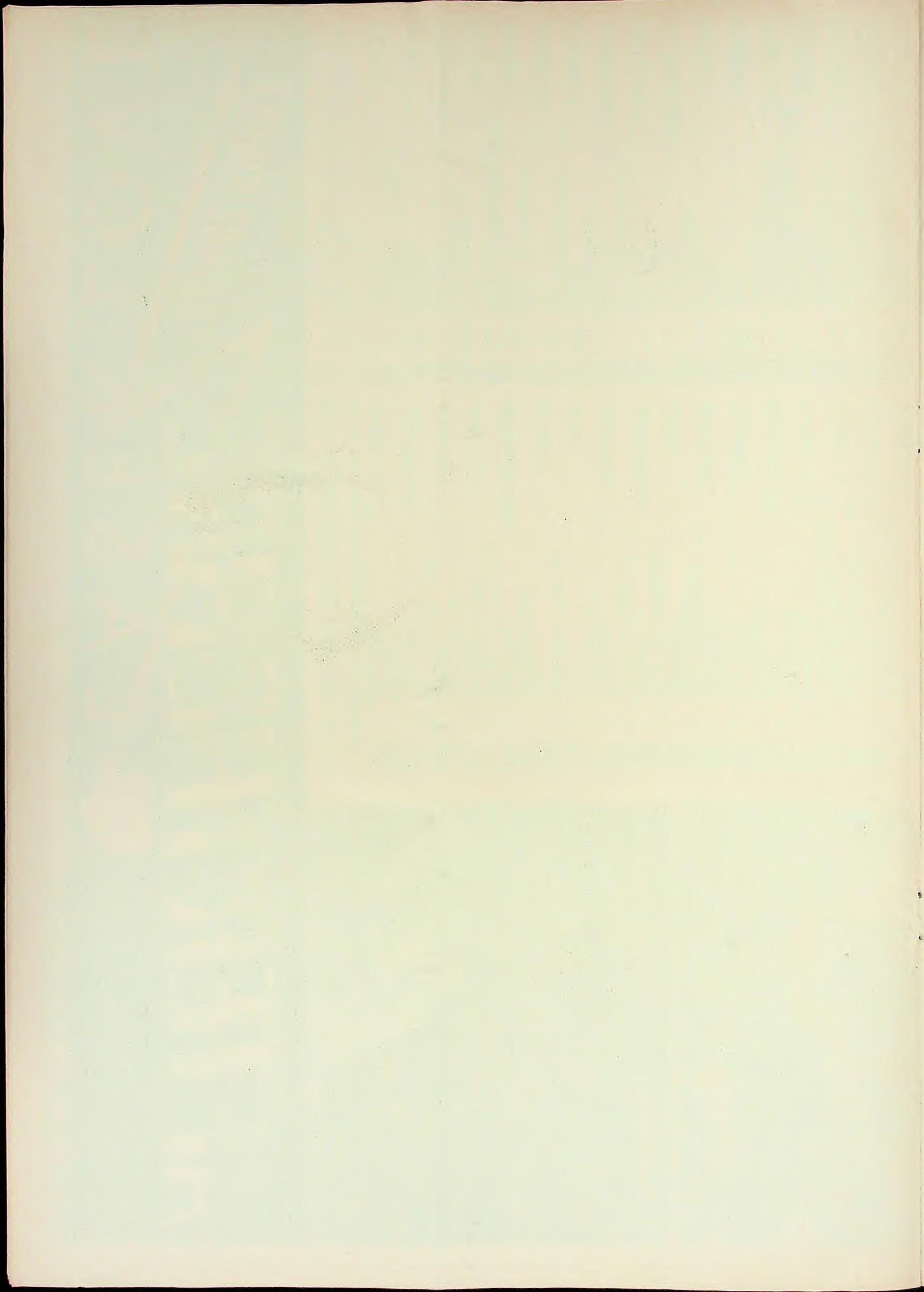
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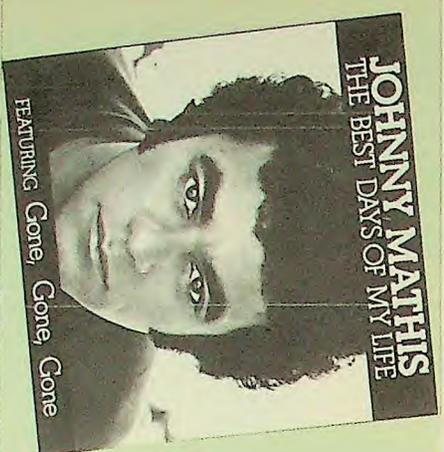
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10	13	Gerry Rafferty	•	United Artists UAK 30238
19	11	MORNING DANCE Slyro Gyra		Infinity INS 2003
20	16	EXPOSED Mike Oldfield	□	Virgin VD 2511
21	19	BRIDGES John Williams		Lotus WH 5015
22	24	MANILOW MAGIC Barry Manilow	•	Arista ARTV 2
23	26	MANIFESTO Roxy Music	•	Polydor POLH 001
24	15	LIVE KILLERS Queen	•	EMI EMSP 330
25	21	DO IT YOURSELF Ian Dury	•	Stiff SEEZ 14
26	32	MIDNIGHT MAGIC Commodores		Motown STMA 8032
27	20	20 GOLDEN GREATS Beach Boys	○	Capitol EMTV 1
=28	23	COMMUNIQUE Dire Straits		Vertigo 9102 031
=28	NEW	INTO THE MUSIC Van Morrison		Vertigo 9102 852
30	30	TEENAGE WARMING Angelic Upstarts		Warner Brothers K 56717
31	29	B-52's B-52's		Island LLPS 9580
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33	27	20 ALL TIME GREATS Roger Whittaker	□	Polydor POLTV 8
34	58	RICKIE LEE JONES Rickie Lee Jones		Warner Brothers K 56628
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60	42	GO WEST Village People	•	Mercury 9109 621
61	-	BARBRA STREISAND'S GREATEST HITS VOL 2 Barbra Streisand	○	CBS 10012
62	64	REPEAT WHEN NECESSARY Dave Edmunds		Swan Song SSK 59409
63	54	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	•	CBS 83284
64	65	TAKE IT HOME B. B. King		MCA MCF 3010
65	55	SKY Sly	•	Ariola ARLH 5022
66	67	FOUR SYMBOLS Led Zeppelin		Atlantic K 50008
67	63	SPIRITS HAVING FLOWN Bee Gees	○	RSO RSBG 001
68	68	THE BILLIE JO SPEARS SINGLES ALBUM Billie Jo Spears	•	United Artists UAK 30231
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71	-	NIGHTFLIGHT TO VENUS Boney M	○	Atlantic Hansa K 50498
72	59	A NEW WORLD RECORD Electric Light Orchestra	○	Jet JETLP 200
73	NEW	NUMBER ONE IN HEAVEN Sparks		Virgin V 2115
74	-	20 GOLDEN GREATS The Shadows	○	EMI EMTV 3
75	-	THE WARRIORS Original Soundtrack		A&M AMLH 64761



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- SUMMER, DONNA** Dim All The Lights Casablanca CAN 162 (A)
- TAYLOR, JAMES** B.S.U.R. CBS 7773 (C)
- TELEX** Rock Around The Clock Sire SIR 45020 (W)
- THORPE, T. J.** Ain't No Kinda Star EMI INT 594 (E)
- TOURISTS** Loneliest Man In The World Logo GO 360 (C)
- TZUKE, JUDIE** Stay With Me Till Dawn Rocket XPRES 17 (F)
- VANWARMER, RANDY** Just When I Needed You Island WIP 6516 (E)
- WAR** I'm The One Who Understands MCA 514 (C)
- WARNER, FLORENCE** Falling In Love Chrysalis CHS 2348 (F)
- WHITE, BARRY** Love Ain't Easy . . . ULG 7778 (A)
- WILLS, VIOLA** Gonna Get Along Without You Now AHA 546 (A)
- WINGS** Baby's Request/Getting Closer Parlophone R6027
- WINTERS, RUBY** Back To The Love Creole CR 174 (C/CR)
- ZIPPER** Life Of Riley Virgin VS 283 (C)

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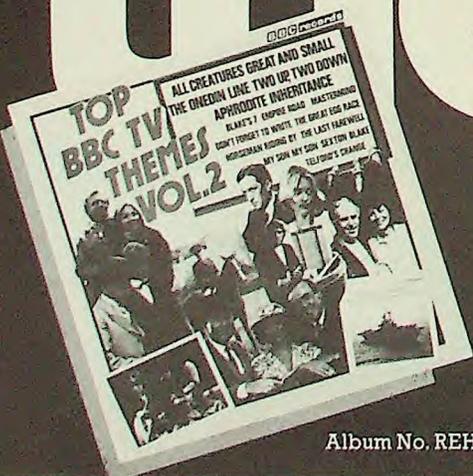
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## IJK

I WALK THE LINE/ROCK ISLAND/PRISON BLUES, Born To Lose, Wreck Of The Old '97, Ballad Of A Teenage Queen, JOHNNY CASH. Hammer HB 606 (A)  
 IF THIS ISN'T LOVE (I DON'T KNOW WHAT LOVE IS), Love Don't Grow On Trees, STEVE HAYNES. Harbor HRB 1 (P)  
 I'M A CASANOVA, Meateater, THE THRILLERS. Elektra Asylum K 12379 (W)  
 I'M GONNA GET MARRIED/THREE LITTLE PIGS/JUST BECAUSE, Questions, Personality, Stagger Lee, LLOYD PRICE. Hammer HB 608 (A)  
 I'M THE ONE WHO UNDERSTANDS, Corns And Callouses, WAR. MCA 514 12514 (C)  
 INTRODISCO, Introdisco, DISCOTHEQUE 6007 231 (F)

MIDNIGHT WIND, Somewhere Down The Line, JOHN STEWART. RSO 42 (F)  
 MILLION LIKE US, Beat That, PURPLE HEARTS. Fiction FICS 3 (F)  
 MY HERO, Don't Try To Love Me Tonight, JACKIE LYNTON. Rubber ADOB 14 (SP)  
 NEW YORK JETS, Alligator Man, EMMIT TILL. Decca F 13895 (S)  
 OH BOY, Josephine, NIKKI RICHARDS (W)  
 ONE CALL TOO LATE, Run My Love, NICK SHERRIF. Carrere CAR 125 (W)  
 ONLY YOU/MY PRAYER/THE GREAT PRETENDER, Smoke Gets In Your Eyes, Harbour Lights, Twilight Time, THE PLATTERS. Hammer MB 601 (A)  
 PARTY PIECE, Dodo's Dream, GORDON GILTRAP BAND. Electric WOT 38 (A)  
 PATCH ME THROUGH, I Should've Seen It Coming, ROTOR. Ariola ARO 186 (A)

## QRS

QUEEN OF HEARTS, Creature From The Black Lagoon, DAVE EDMUNDS. Swansong SSK 19419 (W)  
 RED RIVER ROCK/REVEILLE ROCK/BEATNIK FLY, Crossfire, Thunderbolt, Storm Warning, JOHNNY AND THE HURRICANES. Hammer HB 605 (A)  
 RICH AND NASTY, Summer In Russia, THE WALKIE TALKIES. Sire SIR 4023 (W)  
 ROLL OVER BEETHOVEN/JOHNNY B. GOODE/SWEET LITTLE SIXTEEN, Maybeline, Carol, Memphis Tennessee, CHUCK BERRY. Hammer HB 604 (A)  
 SCHOOL DAYS/ROCK 'N' ROLL MUSIC/SWEET LITTLE ROCK 'N' ROLLER, Reelin' and Rockin', Back In The USA, Thirty Days, CHUCK BERRY. Hammer HB 610 (A)  
 SMILES, I Belong To You RANCE ALLEN. Stax 506 (E)  
 SO JAH SAY, So Jah Say Instrumental, DENNIS BROWN. Laser LAS 16 (W)  
 SOMEONE TOUCHED ME ON THE HEART, In His Songs, DIGBY RICHARDS. Victor PB 5184 (R)  
 SPENDING TIME MAKING LOVE AND GOING CRAZY, The In Crowd, DOBIE GRAY. Infinity INF 115 12 115 (C)

STAR GENERATION, Let The Boogie Do The Rest, JAMES BROWN. Polydor STEP 2 SPEPX 2 (F)  
 STARWALK, Boogie Baby, LARRY GRAHAM. Warner Brothers K 17451 (W)  
 SURE KNOW SOMETHING, Dirty Living, KISS. Casablanca CAN 163 (A)

## T

TALES OF THE UNEXPECTED, Theme From Malice Aforethought, RON GRAINER ORCHESTRA. R.K. 1021 (A)  
 THANK YOU FOR THE MUSIC, I Sing The Songs, VERA LYNN. Pye 7P 133 (A)  
 THE DEVIL WENT DOWN TO GEORGIA, You Can't Catch Me, YOUNG AND MOODY. Fabulous JC 1 (P)  
 THE WORLD IS MOVING ON, Just Another Flirt, DAPHNE. My Records MY 12 (P)  
 THERE'S A REASON, If It Moves You, HI TENSION. Island WIP 6393 12XWIP 6493 (E)  
 TIME TO KILL, Busy Signals, CLIVE CULBERTSON. Logo GO 364 (A)  
 TONIGHT FOR ME, Eerie Ites, THIRD WORLD. 12XWIP 6519 (E)  
 TWENTY FOUR HOURS A DAY, Your Magic Put A Spell On Me, L. J. JOHNSON. AVI AVIS 107 12 107 (A)

## VW

UNDER HYPNOSIS, Keep It On Ice, CROISSETTE. AVI AVIS 106/AVIS 12 106 (A)  
 VOICE ON THE RADIO, Save Me, DARLING. Charisma CB 342 (F)  
 WARSAW, Six O'Clock In The Morning, CECIL B DEVINE. Logo GO 362 (A)  
 WHAT I WANT, Four Letters, THE DONKEYS. Deram DM - R 431 (S)  
 WHEN I FALL IN LOVE, If I Had To Love Somebody, JANICE HOYTE. United Artists BP 312 (E)

## YZ

YOU GOTTA HAVE LOVE (JAH LOVE), Humanity, THE RASSES. Unitec Artists BP 315 (E)  
 ZERO ZERO, Cell 101, SUZIE HENDRIX. Radio Records RR002 (P)

## LISTINGS

## ABC

A WOMAN IS FREE, Symphony Just For Me, FRANCOISE PASQUALE. RCA PB 5176 12PC 5176 (R)  
 BETWEEN YOU BABY AND ME, You've Been So Good To Me, CURTIS MAYFIELD/LINDA CLIFFORD. RSO Curton 43 (F)  
 BLUEBERRY HILL/ I'M WALKING/WHOLE LOTTA LOVING, Walking To New Orleans, I'm In Love Again, I Want To Walk You Home, FATS DOMINO. Hammer HB 603 (A)  
 BOOGIE AIRLINES, Lifting Off, DESIREE. Carrere CAR 124 (W)  
 BRIDGET THE MIDGET, Everything Is Beautiful, RAY STEVENS. Old Gold OG 9033 (SP)  
 BRIGHT SIDE OF THE ROAD, Rolling Hills, VAN MORRISON. Mercury 6001 121 (F)  
 BUFFALO BILL, Stardance, DEALER. MCA 517 (C)  
 COP AN ATTITUDE, My Song In G, PATRICK GAMMON. Motown TMG 1161 (E)

CAN'T LIVE WITHOUT YOUR LOVE, Let It Flow, TAMIKO JONES. Polydor STEP 1 STEPXI (F)  
 CARILLON, El Cielo, SKY. Ariola ARO 182 (A)  
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## DEH

DANCIN' ON A SATURDAY NIGHT, School Love, BARRY BLUE. Old Gold OG 9031 (SP)  
 DANCING LADY, Feel The Heat, BILL SUMMERS. Prestige PRS 103 (R)  
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 DON'T LOOK BACK, I'm Gonna Have My Cake And Eat It Too, TINA MARIE. Motown TMG 1158 (E)  
 ENDLESSLY, I've Got Myself A Happy Song, RANDY CRAWFORD. Warner Brothers K 17457 (W)  
 HARLEM SHUFFLE, The Duck, BOB AND EARL. Old Gold OG 9032 (SP)  
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 HITCHIN' A RIDE, Early In The Morning,

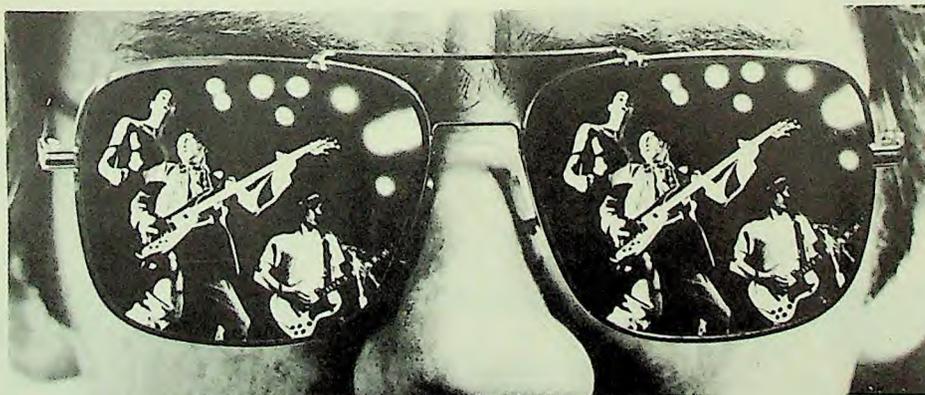
IT'S CALLED THE ROCK, Patiently, EDWIN STARR. RCA TC 2420 12CD 2420 (R)  
 JAPAN, Japan, LANDSCAPE. Victor PB 5183 (R)  
 JUST IN LOVE WITH YOU, You (You Are The Star In My Life), SONIA JONES. Creole CR 175 (C CR)  
 JUST KEEP IT UP, Mama's Rock And Roll, T. FORD. Splash SP 003 (A)  
 JUST MIGHT HAPPEN AGAIN, Who The Hell Are You, VIDEO. Logo GO 344 (A)  
 KANSAS CITY/HEART BREAK HERE/JAMBALAYA, Ain't That A Shame, My Blue Heaven, When The Saints, FATS DOMINO. Hammer HB 609 (A)

## LMNOP

LONG TALL SALLY/BREATHLESS/HERMAN THE HERMIT, Roll Over Beethoven, Flip Flop and Fly, I Believe In You, JERRY LEE LEWIS. Hammer HB 607 (A)  
 LOVE IS ALL ROUND, Any Way That You Want Me, TROGGS. Old Gold OG 9038 (SP)  
 LOVING OUT OF TURN, Loving Out Of Turn, LAURA KING. Contact CON 6 (A)

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 RE-ENTRY

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Publisher	Label number
1			<b>IN THROUGH THE DOOR</b> Led Zeppelin (J. Page)	Swan Song SSK 59410 (W)	39	41	4	<b>BOP TILL YOU DROP</b> Ry Cooder	Warner Brothers K 56691 (W)	
2			<b>SLOW TRAIN COMING</b> Bob Dylan	CBS 86095 (C)	40	48	9	<b>J. J. Cale</b>	Shelter ISA 5018 (E)	
3	2	13	<b>DISCOVERY</b> Electric Light Orchestra (Jeff Lynne)	Jet JETLX 500 (C)	41	40	27	<b>RUST NEVER SLEEPS</b> Neil Young and Crazy Horse (Young)	Reprise K 54105 (W)	
4	1	8	<b>THE BEST DISCO ALBUM IN THE WORLD</b> Various	WEA K 58062 (W)	42	34	16	<b>AT BUDOKAN</b> Bob Dylan (D. De Vito)	CBS 96004 (C)	
5	4	17	<b>VOULEZ VOUS</b> Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86086 (C)	43	38	62	<b>WAR OF THE WORLDS</b> Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)	
6	5	12	<b>I AM</b> Earth Wind & Fire (M. White/A. McKay)	CBS 86084 (C)	44	43	2	<b>DRUMS AND WIRES</b> XTC	Virgin V 2129 (C)	
7	3	24	<b>BREAKFAST IN AMERICA</b> Supertramp (Supertramp/Peter Henderson)	A&M AMLK 63708 (C)	45	37	22	<b>LAST THE WHOLE NIGHT LONG</b> James Last (James Last)	Polydor PTD 001 (F)	
8	8	50	<b>PARALLEL LINES</b> Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)	46	31	4	<b>RISQUE</b> Chic (Edwards/Rodgers)	Atlantic K 50634 (W)	
9	9	21	<b>OUTLANDS D'AMOUR</b> Police (Police)	A&M AMLH 68502 (C)	47	50	16	<b>EDDIE COCHRAN SINGLES ALBUM</b> Eddie Cochran (Cochran/Cophart)	United Artists UAK 30244 (E)	
10	6	4	<b>DOWN TO EARTH</b> Rainbow	Polydor POLD 5023 (F)	48	39	4	<b>LODGER</b> David Bowie (Tony Visconti/David Bowie)	RCA BOW LP 1 (R)	
11	14	14	<b>REPLICAS</b> Tubeway Army (G. Numan)	Beggars Banquet BEGA 7 (W)	49	70	79	<b>BLACK ROSE - A ROCK LEGEND</b> Thin Lizzy (Tony Visconti/Thin Lizzy)	Vertigo 9102 032 (F)	
12	12	10	<b>THE BEST OF THE DOOLEYS</b> The Dooleys (Ben Findon)	GTO GTTV 038 (C)	50	44	3	<b>LOOK SHARP</b> Joe Jackson	A&M AMLH 64743 (C)	
13	10	4	<b>HIGHWAY TO HELL</b> AC/DC (Robert John Lange)	Atlantic K 50628 (W)	51	51	15	<b>NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS</b> Sex Pistols (Chris Thomas/Bill Price)	Virgin V 2086 (C)	
14	17	6	<b>WELCOME TO THE CRUISE</b> Judy Tzuke (J. Punter)	Rocket TRAIN 7 (F)	52	61	11	<b>THE KIDS ARE ALRIGHT</b> The Who (J. Entwistle)	Polydor 2675 179 (F)	
15	7	5	<b>SOME PRODUCT CARRI ON SEX PISTOLS</b> Sex Pistols (J. Vernon)	Virgin VR 2 (C)	53	45	10	<b>THE GREAT ROCK AND ROLL SWINDLE</b> Sex Pistols (Various)	Virgin VD 2510 (C)	
16	22	3	<b>TUBEWAY ARMY</b> Tubeway Army	Beggars Banquet BEGA 4 (W)	54	47	14	<b>TONIC FOR THE TROOPS</b> Boomtown Rats (Robert John Lange)	Ensign ENVY 3 (F)	
17	18	8	<b>STREET LIFE</b> Crusaders	MCA MCF 3008 (C)	55	49	5	<b>RUMOURS</b> Fleetwood Mac (Fleetwood Mac/Caillat/Dashut)	Warner Brothers K 56344 (W)	
18	13	14	<b>NIGHT OWL</b> Gerry Rafferty (H. Murphy/G. Rafferty)	United Artists UAK 30238 (E)	56	46	4	<b>MIRRORS</b> Blue Oyster Cult	CBS 86087 (C)	
19	11	9	<b>MORNING DANCE</b> Spyro Gyra (Beckstein/Calandra)	Infinity INS 2003 (C)	57	53	12	<b>BACK TO THE EGG</b> Wings (Paul McCartney/Chris Thomas)	Parlophone PCTC 257 (E)	
20	16	5	<b>EXPOSED</b> Mike Oldfield (Newell/Oldfield)	Virgin VD 2511 (C)	58	57	6	<b>PLASTIC LETTERS</b> Blondie (Richard Gottferrer)	Chrysalis CHR 1166 (F)	
21	19	11	<b>BRIDGES</b> John Williams (S. Myers)	Lotus WH 5015 (K)	59	73	2	<b>WE ARE FAMILY</b> Sister Sledge (Edwards/Nile)	Atlantic K 50587 (W)	
22	24	28	<b>MANILOW MAGIC</b> Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)	60	42	4	<b>GO WEST</b> Village People (Jacques Morali/N. Belolo)	Mercury 9109 621 (F)	
23	26	25	<b>MANIFESTO</b> Roxy Music (Roxy Music)	Polydor POLH 001 (F)	61	-	1	<b>BARBRA STREISAND'S GREATEST HITS VOL 2</b> Barbra Streisand	CBS 10012 (C)	
24	15	10	<b>LIVE KILLERS</b> Queen (Queen)	EMI EMSP 330 (E)	62	64	12	<b>REPEAT WHEN NECESSARY</b> Dave Edmunds (Nick Lowe)	Swan Song SSK 59409 (W)	
25	21	15	<b>DO IT YOURSELF</b> Ian Dury	Stiff SEEZ 14 (E)	63	54	37	<b>THE BEST OF EARTH WIND &amp; FIRE VOL. 1</b> Earth Wind & Fire	CBS 83284 (C)	
26	32	4	<b>MIDNIGHT MAGIC</b> Commodores (Carmichael/Commodores)	Motown STMA 8032 (E)	64	85	3	<b>TAKE IT HOME</b> B. B. King (S. Levine)	MCA MCF 3010 (C)	
27	20	7	<b>20 GOLDEN GREATS</b> Beach Boys	Capitol EMTV 1 (E)	65	55	13	<b>SKY</b> Sky (Sky/Clarke/Hayden)	Ariola ARLH 5022 (A)	
=28	23	12	<b>COMMUNIQUE</b> Dire Straits (J. Wexler/B. Beckett/J. Jankel)	Vertigo 9102 031 (F)	66	67	3	<b>FOUR SYMBOLS</b> Led Zeppelin	Atlantic K 50008 (W)	
=28	28		<b>INTO THE MUSIC</b> Van Morrison	Vertigo 9120 852 (F)	67	63	40	<b>SPIRITS HAVING FLOWN</b> Bee Gees (Bee Gees)	RSO RSBG 001 (F)	
30	30	4	<b>TEENAGE WARNING</b> Angelic Upstarts	Warner Brothers K 56717 (W)	68	68	17	<b>THE BILLIE JO SPEARS SINGLES ALBUM</b> Billie Jo Spears (L. Butler)	United Artists UAK 30231 (E)	
31	29	6	<b>B-52'S</b> B-52's (Chris Blackwell)	Island ILPS 9580 (E)	69	52	3	<b>NEW BOOTS AND PANTIES</b> Ian Dury & The Blockheads	Stiff SEEZ 4 (E)	
32	33	94	<b>OUT OF THE BLUE</b> Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)	70	-	1	<b>CITY TO CITY</b> Gerry Rafferty	United Artists UAS 30104 (E)	
33	27	6	<b>20 ALL TIME GREATS</b> Roger Whittaker	Polydor POLTV 8 (F)	71	-	1	<b>NIGHTFLIGHT TO VENUS</b> Boney M (Frank Farlan)	Atlantic Hansa K 50498 (W)	
34	58	15	<b>RICKIE LEE JONES</b> Rickie Lee Jones (L. Waronker/R. Titelman)	Warner Brothers K 56628 (W)	72	59	5	<b>A NEW WORLD RECORD</b> Electric Light Orchestra (Jeff Lynne)	Jet JETLP 200 (C)	
35	35	15	<b>BAD GIRLS</b> Donna Summer (Moroder/Bellotte/Summer/Koppers)	Casablanca CALD 5007 (A)	73	-	1	<b>NUMBER ONE IN HEAVEN</b> Sparks	Virgin V 2115 (C)	
36	36	26	<b>DIRE STRAITS</b> Dire Straits (Muff Winwood)	Vertigo 9102 021 (F)	74	-	1	<b>20 GOLDEN GREATS</b> The Shadows	EMI EMTV 3 (E)	
37	28	36	<b>BAT OUT OF HELL</b> Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)	75	-	1	<b>THE WARRIORS</b> Original Soundtrack	A&M AMLH 64761 (C)	
38	25	18	<b>THE VERY BEST OF LEO SAYER</b> Leo Sayer	Chrysalis CDL 1222 (F)						

## ARTISTS' 1-2

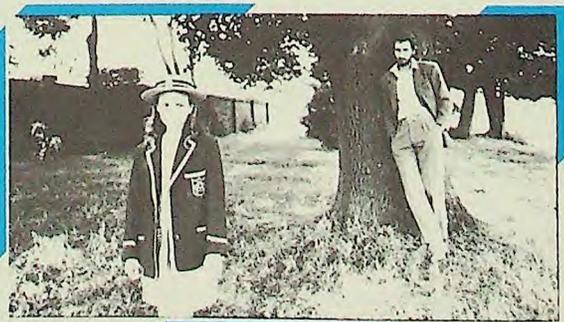
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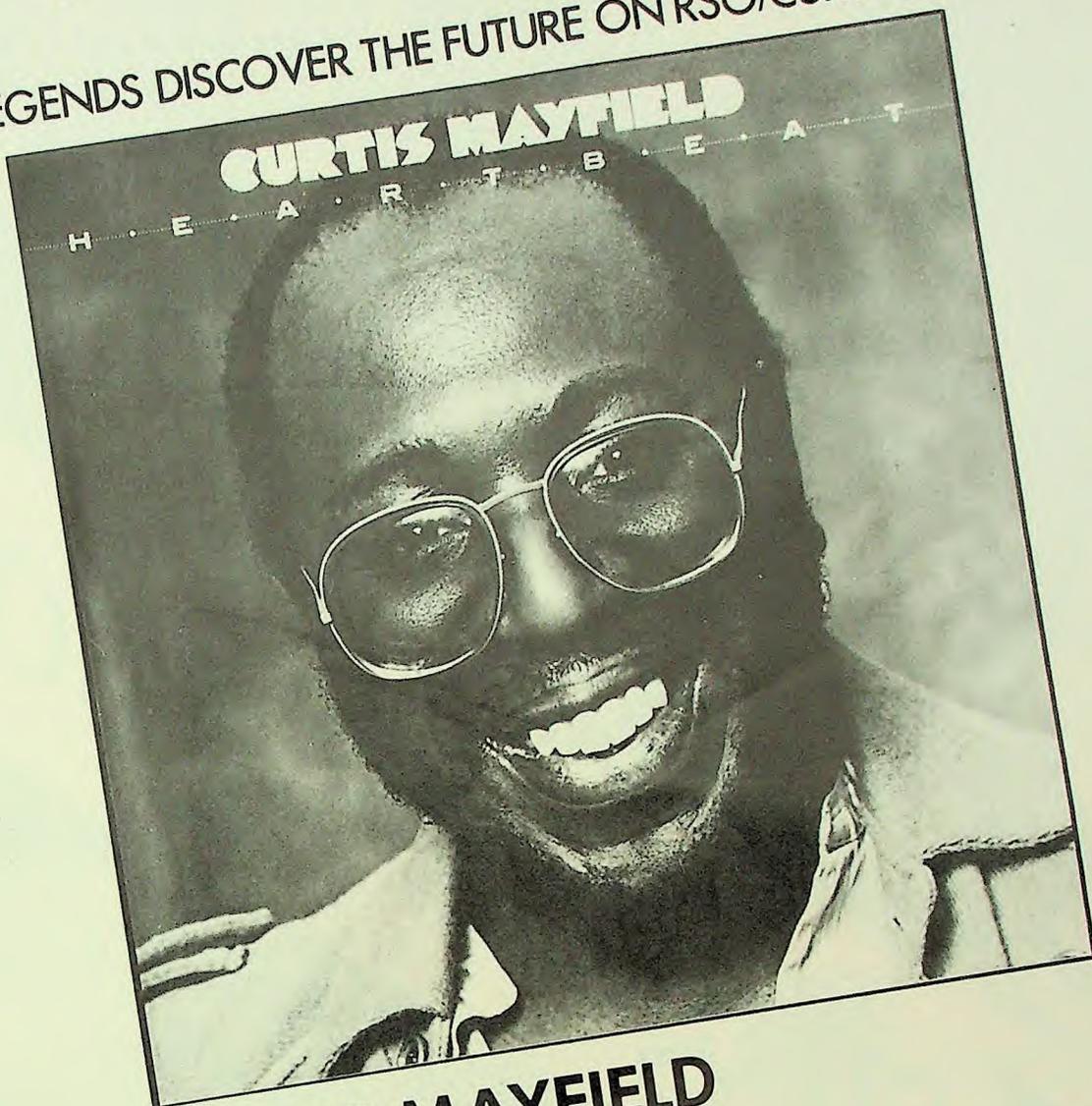
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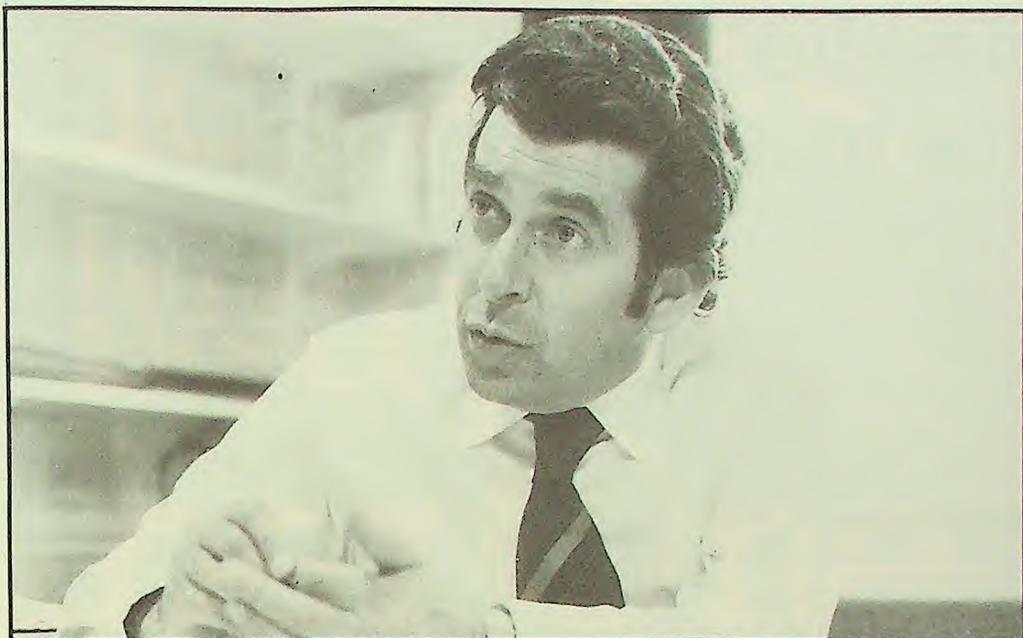


# BARRY WHITE I LOVE TO SING THE SONGS I SING

T-590



**IN HIS first interview since coming to this country from South Africa six months ago, DAVID FINE pulls no punches as he takes an outsider's look inside the British record industry. He does not like all that he sees and in particular calls for the abolition of recommended retail prices. He talks with remarkable and refreshing candour to *Music Week* editor RODNEY BURBECK.**



THERE ARE, perhaps, a dozen men in whose hands lies the real power controlling Britain's biggest record companies. Six months ago a newcomer joined this select band, but until a couple of weeks ago he retained a remarkably low profile, considering the image-consciousness of most of our industry leaders.

Now, David Fine, managing director of Polygram Leisure Services (UK), is beginning to make his presence felt. Fine was brought to this country by Polygram from his native South Africa where he had enjoyed 28 successful years in that small but profitable record market, latterly running the Gallo company.

So during his first few months spent familiarising himself with the Polydor/phonogram set up preparatory to making the rationalisation moves announced last month, Fine was also taking an outsider's view of the inner workings of the British record industry.

Fine's views on what is wrong and what should be done to put things right are firmly held and refreshingly candid in our industry where official pronouncements are usually PR-smooth and euphemistically castrated of any real meaning.

His typically South African bluntness, easily mistaken for conceit, will probably initially ignite a few fuses as he treads through a minefield of contentious topics. After several hours



*'It is lunacy to have recommended prices'*

conversation with him all I can say is that much of what he says makes a hell of a lot of sense — some of it probably doesn't and is possibly a result of his, admitted, ignorance of certain areas of our market.

But one thing David Fine is absolutely certain — recommended retail prices must go.

"I find that Britain is one of the very few countries in the world where there is a suggestion of a recommended retail price," he told me. "I think it is lunacy. It is an archaic system — a bogey: I doubt if it will be long before I am inclined to publish only dealer prices and make no reference to recommended prices at all.

"RRP belongs to a bygone age. The era where a man bought at 'less a third' or alternatively marked up by 50 per cent doesn't belong to the contemporary record business.

"I have no doubt my colleagues in Polygram UK totally support what I'd like to do. It is nothing revolutionary — similar systems operate successfully in Germany, France, Spain, Portugal, Switzerland, Sweden, Denmark and South Africa. I would love to believe that a lot of the trade here believes the same way as I do."

Fine advocates a standard wholesale price upon which the dealer adds his own mark up and sets his own retail price according to his needs. Royalties, at present based on retail price lists, would instead be calculated on the wholesale price plus an average percentage of the prices being asked by a cross section of retail outlets.

"What happens is that a dealer buys a record at a dealer price which has no bearing to a 'discount-off' a theoretical list price as at present," he explained. "This discount (or margin) system is quite absurd and it has given Britain an artificial and almost immoral basis for price cutting.

"Shops advertise £1 off — but off what? A bit of paper which says this is a recommended retail price. The public get told, almost conned, that £1 off is a marvellous deal. But in a lot of countries you would have to prove how good your deal was."

So how does the dealer then determine his selling price?

Fine's answer is that prices would vary according to type of outlet, position, traffic flow etc. A specialist independent would charge for his knowledge and personal service. "A customer who wants personal service must be prepared to pay for the service and a dealer offering it will get his price," he said.

"A full stockist offering a full service is entitled to a full price. That price is whatever that dealer needs to run his business properly."

The mass market store with no service would price by comparison to other stores — "By how much you can have the edge, not by £1 off a mythical list price". The hypermarket would offer "good value at keen price," said Fine, "Because he can work on much lower mark-up as he moves a lot of goods."

What of the independent dealer's undoubted plea that he has to fight hard now to survive against the multiples discounting, let alone in a free market? "I believe we exaggerate comparative shopping," said Fine. "People don't rush round the corner for a cheaper record. There is a lot convenience and impulses in shopping."

"Surely the smaller dealer is better off if there is no RRP? He has bought wholesale and he's slotted that record into whatever price category he believes is right for his store."

For its part, added Fine, the industry must be prepared to give what he calls "functional discounts". These would be given in return for dealers accepting box lots, or pallet lots, or deliveries to a central warehouse, or seven day settlement, or absorbing his own faults.

"He can do lots of functional things which say I'm deserving a better deal because I do these things. He can then say to his customer, 'I can offer you the best deal in the market place because I trade well.'"

As he has said, Fine is prepared to go it alone and sell Polygram group records at wholesale price only, and he'll do it by negotiating his own royalty agreements with his artists. But he would naturally prefer the industry to be with him.

"That is where the BPI has a role to play," he told me. "BPI could give a stamp of authority to a desire to move away from one method of royalty accounting to another which is more in line with the times we live in."

But apart from his views on pricing, Fine has other opinions about the way in which Britain's record dealers go about their business — despite the current sensitivity over Polydor's reduced margin plan.

"Speaking as David Fine rather than as a Polygram man, I have watched the Tony Morris altercation and it seems to me that all the dissention, argument and unhappiness revolves around the fact that a dealer is being sold a record for 15p more than usual.

"Now I would have said that in any normal trade that would just have been part of a normal inflationary process. I don't believe Polydor should change its policy and I think it is a shame we have reached this sort of acrimony. Again, I don't think this would have happened if there was no RRP."

Fine pointed out that in America recently several record



*'Are dealers enterprising enough?'*

companies raised their dealer prices without raising retail prices — "and there has been no outcry there".

On the more general subject of retailing in this country, Fine admits that "I don't know enough about the British retail structure to know why dealers struggle so hard".

And he asks a few pertinent questions: "Do independent dealers get together as a buying cooperative? Do they do enough to develop their businesses? Do they add allied lines to help sales? Are they merging, doing central buying, possibly having less staff or introducing turnstile operations?"

"One is forced to ask whether dealers have done enough for themselves. So many shops seemed to be badly positioned thereby limiting their progress. Are they afraid to open a second shop? Do they face up to changing times — are they enterprising enough?"

*'One of the biggest disappointments on arriving here from South Africa was to discover that the market which I had respected from a distance was not the well-disciplined, well-ordered music market I had anticipated'*

"I would be naive to think that you can have a record industry without the specialist dealer, but on the other hand we have to have the multiple also. It's a free trade society. But the independent must compete by giving high quality service and discreet and careful discounting with a selected part of his range."

But Fine is equally critical of the manufacturing side of the industry and indeed his own company, admitting that the pre-invoice system which infuriates many dealers (a subject aired recently in *MW's* Letters Page) is unwieldy and is planning to put his own house in order by replacing it with a new system which will send an invoice and simultaneous credit note in the same envelope.

And he says that one of his biggest disappointments on arriving here from South Africa six months ago "Was to



*'A customer will pay for personal service'*

discover that the market which I had respected from a distance was not the well-disciplined, well-ordered music market I had anticipated."

"I thought the British industry was effective, but I sometimes wonder whether enough is being done to bring about stability. It is a cause of great concern to me. I have found less discipline in the UK record industry than other countries. There is a great deal of wasted expenditure; people get carried away by the euphoria of a go-go industry."

Fine would also like to see greater exchange of views at the top level of the industry discussing and planning for the future and attempting to regain stability.

"It has become so essentially and intensively competitive company-by-company that a lot of the importance of the development of the industry as a whole has been lost. We should be discussing where we are going, new art forms, video, compact discs — there are lots of reasons to talk without fear of collusion.

"The industry as we know it today is going through many changes and not enough is being done to develop or promote the industry. The BPI should be taking a platform on the present acrimony that is going on. It should be promoting the image of the record industry to the public."

Fine also has a warning for artists and their managements that the days of the huge advances are over as demands for guaranteed expenditure on TV advertising. "It's simply not there," he said. "We will have to say no to things that are unreasonable and when it is economically impossible to meet demands. Artists must accept tighter deals or be turned away. The result will be a healthier industry."

Finally, I wondered how his recently announced joint Polydor/Phonogram sales force will fare come next January 1, if some dealers are still blacking Polydor product and refusing to see salesman. The newly-merged Polygram salesman would be in a schizophrenic position.

"I hope," he said with a careful consideration, "that by next January 1 a lot of this will be history."

Time will tell, but if David Fine achieves his fervent dream of doing away with RRP in Britain he will certainly have earned his own place in record music history.

## CLASSICAL

# Another Renaissance for the music of the lute

JUST TEN years ago Anthony Rooley formed The Consort of Musicke, and began to concentrate on the rich vein of music written during the two hundred years between 1450 and 1650. At the time, early music groups would cover three or even four hundred years of music, but Rooley wanted to work within a much smaller, well-defined period, and he gradually began to narrow down even further, so that now he spends most of his time in the high Renaissance.

This was of course not least because of the mammoth recording project he has undertaken with L'Oiseau Lyre — to record the complete works by John Dowland, which will eventually cover some 21 discs.

"Dowland's songs are melancholic, lovesick and forlorn, full of marvellous images that will raise a smile because we have all been through this kind of pustinging," he says and adding "some of us are still going through it."

But the commitment of Rooley and the Consort to Dowland and the period involves more than just the notes. They are fanatically intent on achieving authenticity, which means studying not just the music, but the art and poetry of the age, number symbolism, architecture — everything. "There is such a rich tapestry to relate the music to," Rooley explains.

The work also involves careful instrumental research: "There is really a different kind of lute needed for every 50 years between 1450 and 1650, though I have about seven lutes at the moment that I am actually using," says Rooley.

"Lutes started as fairly robust instruments, with five or six courses but at the end of the 16th century, there were seven courses, and other

features were radically different.

"By the 1650s, there were 10, 11 or even 13 courses, and they had become so delicate that they were on the very verge of collapse."

The interest sparked by groups such as The Consort led to the opening of The Early Music Centre, a small shop in Holland Park, London, which is now bursting with craftsmen, musicians, and early music libraries. Set up by Rooley and other musicians four years ago, it is a focus for early music and houses evening classes and offers space for specialist lessons, and rehearsals. And much of the work there has fed the L'Oiseau Lyre/Dowland project which continues with regular issues each year.

To mark the Consort of Musicke's tenth anniversary, Decca is releasing two LPs, Dowland: A Miscellany (DSLO/K556 £5.25), which brings together a variety of pieces for counter-tenor and instruments such as the viol consort, recorder, bandura lute and lutes; and The Ladye Musicke (DSLO 559 £5.25), recital of songs by Dowland, Campion, Morley and others of the period sung by Emma Kirkby, soprano with Anthony Rooley lute. And this brings together many songs that this duo have performed together all over the world, and is, in fact, the first solo disc made by Ms

Kirkby, though she has sung on many other Consort of Musicke records.

Edited by  
NICOLAS SOAMES

## London date for Yova

AN 11 year-old girl will play the violin at the 1,000 seat Queen Elizabeth Hall in London on September 28 when the Wren Orchestra gives a concert there. The young performer is the Bulgarian-born Yova Milanova, daughter of the distinguished violinist Stojka Milanova who will be playing too. Mother and daughter will play the Vivaldi Concerto for two violins in D minor, and Yova will also play the Mozart Adelaide violin concerto on her own.

The concert, conducted by Howard Snell, will be recorded by Capital for broadcasting later in The Collection, the classical music programme on Sunday evenings presented by Peter James at 6 p.m.



PHONOGRAM'S JESSIE Norman again drew record audiences at the Edinburgh Festival, packing the Usher Hall for two nights. But she also found time to sign records for Rae Macintosh and the soprano is seen here with Macintosh's Robin Stephens who presented her with a bottle of champagne.

## Music for the flute

Sonata No 1 for Flute and Piano, Martinu, Sonata, Poulenc, Footfalls, Elisabeth Lutyens, Ann Cherry, flute, Jeremy Brown, piano, Duo DOO 10. £3.90. Available from Miss Cherry, 186, Prince Regent Lane, London, E.13.

THIS IS an interesting record made by two young players. Elisabeth Lutyens is one of the English composers unjustly neglected by the main record companies, especially since many people recognise that, though her output has always been a bit uneven, she is producing better works than ever. Footfalls is atmospheric work, which makes its effect by varying a detached flute sound placed in silence with more active passages, and while not as outstanding as Doubles for String Quartet another recent piece that should be on disc, is worth hearing regularly. The disc is also notable in that it contains the only version of the Martinu Sonata currently available. The performances are all reliable without being stunning, for instance, Miss Cherry does not vary her tone colour very much.

## TIP SHEET

# The purposeful publishers!

ROY BERRY, director of Campbell Connelly, has just signed Tim Hollier's Softrock Music for a "five figure" co-publishing deal for the UK and Europe.

Berry and his whole team within this wholly-independent UK publishing company, seem to epitomise what publishing should be about — that of representing with vigour both the professional and amateur song writers. Other recent acquisitions include a deal with J. J. Barrie and artist Graham Maitland. And they claim the door is always open at their new Soho Square offices.

"The biggest problems publishers face is having only one 'national' pop radio station," says Berry. And of his latest signing he continues: "Tim Hollier is a singer/songwriter with hundreds of recorded songs and commercials. Earlier this year he formed the group Softrock whose second single, The Fool, (their follow-up to Ciao Bambino) has just been released on the new Monarch label (distributed by Pye). We'll be involved in the promotion and exploitation of Tim's product, plus he will also be producing and writing for other Monarch artists. For instance, he co-produced a new single for Peter Sarstedt, The Far Pavillions, based on Sarstedt's successful book of the same name."

Rick Carinali, is creative pop manager for the company. *TipSheet* caught him playing a catchy ballad written by a 58 year old woman who had been submitting songs to him for two years. It was on the last track of her current half-dozen titles

that he found "the" song.

"I listen to absolutely everything that is contemporary pop and to everyone who comes to the door. We are street level and I go out most nights looking and listening for talent," he says.

"One trap, however, that I feel must be avoided is to be seduced by an over-produced demo. The magic has to be in the dots when looking for a song. With so many artists writing their own material, the song one submits to an established artist has to be just that much better to convince them to give up their own publishing revenue."

MOR professional manager is Bob Halfin. "People seem afraid to use the words ballads or MOR yet it is charting in considerable numbers here and in America," he says. "We consider this kind of material terribly valuable in creating our catalogue of music that lives. Encompassing promotion is vital for MOR material which should include radio, TV, big bands, artists, managers, etc. This is something a publishing company can excel in whereas a record company often must deal with such a multitude of product they are unable to specialize. We believe we are the best of all promotion companies."

Contact Roy Barry, Campbell Connelly, 37 Soho Square, London W1. (01) 439 9181.



ROY BERRY (left, director, Campbell Connelly) and, right, Tim Hollier.

## Heaven can't wait

A NEW musical, *Leave Him To Heaven*, written by Ken Lee, of *Happy As a Sandbag* fame, etc. has opened at the Connaught Theatre, Worthing, to good reviews and continuing packed houses.

The musical captures the 50's/Teddy Boy days with 50 musical numbers, and Jess Conrad takes the lead playing Conway Terle. Ian Milne, who has just finished *Elvis* at the Astoria Theatre, is musical director.

Edited by  
SUE FRANCIS  
Tel: 439 9756

Anyone interested in seeing this lighthearted production with a thought towards a cast album or further touring dates should contact John Howe, Connaught Theatre, Union Place, Worthing. Matinees Wednesday and Saturday at 3pm, or 8pm curtain. Tel. 0903 35334.

# Alternatives for Auntie's artists

MIKE HARDING'S latest production, *Relaxing Sounds*, must be the first album basically designed to put listeners to sleep. However, as A & R manager for BBC Records, Mike is really on the look-out for artists or masters that can make record buyers to dash out and buy Beeb product.

"As a limited company, we no longer can only sign or release material that has originated through BBC television and/or radio," Harding explains. "I'll listen to anything and anyone and either record tracks ourselves or do a tape lease deal."

But the company has had most of its success with releases of television-related series themes and Harding means to continue this practice. Singles scheduled for autumn include *Monkey* by Godiego (which has already gone to Number 1 in Japan); *Shoestring*, from a detective series; *Penmarric*, from a period drama set in Devon; *Circuit Eleven* Miami by writing team Denton and Cook who charted last year with *The Hong Kong Beat* and *the Gandhara* theme (from *Water Margin* fame of last year).

"What I now want is to hear from artists, not necessarily with recording success, who have become well known through the BBC and would be interested in making a record," says Harding. "By this I don't mean giant recording names, but successful people who have been or are tied to a BBC series — either television or radio."

"TV actor Peter Barkworth is a good example of how this works. He is now enjoying success as Philip

Turner in the West End play, *Can You Hear Me At The Back?* He has been on BBC-TV in various roles including *Edward VIII* in *Crown Matrimonial* and recently starring in *Telford's Change*. He has recorded a moving single, *Goodnight My Son*, which is released this month." This is one of our special singles, not a theme tune but a new recording by an artist who is primarily known by his appearances on BBC-TV."

Harding is also not opposed to a touch of the novelty as exemplified in the aforementioned *Relaxing Sounds* album which he produced for the BBC. The album is a series of tracks that include the sounds of a country stream, air currents, a garden in springtime, the sea breaking on a shore, a forest and gentle rain.

"The ideal reaction I'd hoped for is that the listener would fall asleep after two tracks," Harding laughs. "When I first thought of the idea I asked people I knew what were the kind of sounds that were most likely to send them to sleep." In fact, this album is Volume 23 of a unique series of sound effects released by BBC Records — a must for insomniacs. Contact Mike Harding, A & R manager, BBC Records & Tapes, The Langham, Portland Place, London W1. (01) 580 4468.

# Music Sales. Always Number One.

## MUSIC WEEK TOP 75 SINGLES

WEEK ENDING AUGUST 25 1979

1	2	WE DON'T TALK ANY MORE	Cliff Richard	(MUSIC SALES LIMITED)	EMI 2975
2	1	I DON'T LIKE MONDAYS	Boombtown Rats	(MUSIC SALES LIMITED)	FRANCO-EMMY 30
3	11	BANG BANG	B. A. Robertson	(MUSIC SALES LIMITED)	Asylum K 13152
4	3	REASONS TO BE CHEERFUL	Ian Dury & The Blockheads	(MUSIC SALES LIMITED)	STARBUCK JULY 50
5	4	AFTER THE LOVE HAS GONE	Earth Wind & Fire	(MUSIC SALES LIMITED)	CBS 7721
6	9	DUKE OF EARL DARTS	Darts	(MUSIC SALES LIMITED)	Magnet MAG 147
7	6	HERSHAM BOYS	Sham 69	(MUSIC SALES LIMITED)	Polydor POSP 64
8	14	GANGSTER SPECIALS	Specials	(MUSIC SALES LIMITED)	2 Tone TT 1
9	5	ANGEL EYES	Abba	(MUSIC SALES LIMITED)	Epic EPC 7499
10	10	THE DIARY OF HORACE	Electric Light Orchestra	(MUSIC SALES LIMITED)	Jet 150
11	19	OOH WHAT A LIFE	Gibson Brothers	(MUSIC SALES LIMITED)	Island WIP 6503
12	13	ANGEL EYES	Roxy Music	(MUSIC SALES LIMITED)	Polydor POSP 67
13	23	IS SHE REALLY GOING AWAY WITH ME	Joe Jackson	(MUSIC SALES LIMITED)	A&M AMS 7459
14	12	BEAT THE CLOUT	Sparks	(MUSIC SALES LIMITED)	Virgin VS 270
15	17	SWEET LITTLE ROCK 'N' ROLLER	Showaddywaddy	(MUSIC SALES LIMITED)	Arista 278
16	8	WANTED	Dooleys	(MUSIC SALES LIMITED)	GTO GT 249
17	20	MORNING DANCE	Spyro Gyra	(MUSIC SALES LIMITED)	Infinity INF 111
18	30	MONEY	Flying Lizards	(MUSIC SALES LIMITED)	Virgin VS 276
19	7	CAN'T STAND LOSING YOU	Police	(MUSIC SALES LIMITED)	A&M AMS 7381
20	16	STAY WITH ME TILL I AM	Judie Tzuke	(MUSIC SALES LIMITED)	Island WIP 6517
21	18	BORN TO BE ALIVE	Patrick Hernandez	(MUSIC SALES LIMITED)	Gem/Aquarius GEM 4
22	22	GOTTA GO HOME	Boney M	(MUSIC SALES LIMITED)	Island WIP 6511
23	54	STREET LIFE	Crusaders	(MUSIC SALES LIMITED)	Island WIP 6511
24	21	IF I HAD YOU	Korgis	(MUSIC SALES LIMITED)	MCA 513
25	NEW	WHEN YOU ARE YOUNG	Jam	(MUSIC SALES LIMITED)	Rialto TREB 103
26	48	DUCHES	Stranglers	(MUSIC SALES LIMITED)	Polydor POSP 69
27	27	JUST WHEN I NEEDED YOU	Randy VanWarmer	(MUSIC SALES LIMITED)	United Artists BP 308
28	15	GIRLS TALK	Dave Edmunds	(MUSIC SALES LIMITED)	Island WIP 6516
				(MUSIC SALES LIMITED)	Swan Song SSK 19418
29	35	GONE GONE GONE	Johnny Mathis	(MUSIC SALES LIMITED)	BS 7730
30	32	LOST IN MUSIC	Sister Sledge	(MUSIC SALES LIMITED)	Atlantic K 11337
31	29	TEENAGE WARNING	Angelic Upstarts	(MUSIC SALES LIMITED)	Warner Brothers K 17426
32	36	YOU NEVER KNOW WHAT YOU'VE GOT	Me & You	(MUSIC SALES LIMITED)	Island WIP 6503
33	33	IF I SAID YOU HAVE A BEAUTIFUL...	Bellamy Brothers	(MUSIC SALES LIMITED)	Warner Brothers K 17405
34	34	GIRLS GIRLS GIRLS	Kandidata	(MUSIC SALES LIMITED)	RAK 295
35	57	REGGAE FOR IT NOW	Bill Lovelady	(MUSIC SALES LIMITED)	Charisma CB 337
36	52	GET IT RIGHT NEXT TIME	Gerry Rafferty	(MUSIC SALES LIMITED)	United Artists UA 301
37	37	ROCK LOBSTER	BS2's	(MUSIC SALES LIMITED)	Island WIP 6506
38	24	BREAKFAST IN AMERICA	Supertramp	(MUSIC SALES LIMITED)	A&M AMS 7451
39	44	STRUT YOUR FUNKY STUFF	Frantics	(MUSIC SALES LIMITED)	Phonogram PH 7728
40	26	GOOD TIMES	Chic	(MUSIC SALES LIMITED)	Atlantic K 11310
41	25	MY SHARONA	Knack	(MUSIC SALES LIMITED)	Capitol CL 16087
42	40	YOU NEED WHISKY	Merton Parkes	(MUSIC SALES LIMITED)	Big Top Big Top BEG 22
43	NEW	SPIRAL SCRATCH	Buzzcocks	(MUSIC SALES LIMITED)	New Hormones ORG 1
44	68	BOY OH BOY	Racey	(MUSIC SALES LIMITED)	RAK 297
45	28	BAD GIRLS	Donna Summer	(MUSIC SALES LIMITED)	Casablanca CAN 155
46	64	LINES	Planets	(MUSIC SALES LIMITED)	Rialto TREB 104
47	31	SILLY GAMES	Janet Kay	(MUSIC SALES LIMITED)	Scope SC 2
48	51	CONSCIOUS MAN	Jolly Brothers	(MUSIC SALES LIMITED)	United Artists UP 36415
49	63	LOOKIN' FOR LOVE	Fat Larry's Band	(MUSIC SALES LIMITED)	Paradey PIC 179
50	39	ROCK AROUND THE CLOCK	Telex	(MUSIC SALES LIMITED)	Island WIP 6503
51	45	KID	The Pretenders	(MUSIC SALES LIMITED)	Real ARE 9
52	38	ARE FRIENDS ELEPHANTS	Tubeway Army	(MUSIC SALES LIMITED)	Reggae Banger BEG 18
53	49	THE BITCH	Olympic Runners	(MUSIC SALES LIMITED)	Polydor POSP 63
54	43	THE BOSS	Diana Ross	(MUSIC SALES LIMITED)	Motown TMG 1150
55	59	LOVE'S GOTTA HOLD YOU	Dollar	(MUSIC SALES LIMITED)	Island WIP 6503
56	NEW	WHEN WILL YOU BE MINE	Average White Band	(MUSIC SALES LIMITED)	Island WIP 6503
57	42	BOOGIE DOWN	Real Thing	(MUSIC SALES LIMITED)	Pye 7P 109
58	73	LET'S DANCE	Bombers	(MUSIC SALES LIMITED)	Flamingo FM 4
59	NEW	SAIL ON	Commodores	(MUSIC SALES LIMITED)	Motown TMG 1155
60	41	HARMONY IN MY MIND	Buzzcocks	(MUSIC SALES LIMITED)	United Artists UP 36541
61	47	C'MON EVERYBODY	Sex Pistols	(MUSIC SALES LIMITED)	Virgin VS 272
62	NEW	MAKIN' IT	David Naughton	(MUSIC SALES LIMITED)	RSO 32
63	53	LADY WRITER	Dire Straits	(MUSIC SALES LIMITED)	Vertigo 6059 230
64	60	PARANOIA	Dickies	(MUSIC SALES LIMITED)	A&M AMS 7368
65	NEW	CRUEL TO BE KIND	Nick Lowe	(MUSIC SALES LIMITED)	Radar ADA 43
66	46	LADY LYND	Beach Boys	(MUSIC SALES LIMITED)	Paribou CRB 7427
67	61	BABYLON BURNING	Ruts	(MUSIC SALES LIMITED)	Virgin VS 271
68	NEW	SWITCH	Nancy Dee	(MUSIC SALES LIMITED)	Scope SC 4
69	56	MAYBE	Thom Page	(MUSIC SALES LIMITED)	RSO 34
70	66	I'M A SUCKER FOR YOUR LOVE	Teena Marie	(MUSIC SALES LIMITED)	Motown TMG 1146
71	58	HERE COMES THE SUMMER	Undertones	(MUSIC SALES LIMITED)	Island WIP 6503
72	NEW	LOVE WILL MAKE YOU FAIL IN SCHOOL	Rocky Sharpe & The Replays	(MUSIC SALES LIMITED)	Chiswick CHIS 114
73	NEW	LOVEDRIVE	Scorpions	(MUSIC SALES LIMITED)	Harvest HAR 5188
74	NEW	IN THE BROWNE	Billy Connolly	(MUSIC SALES LIMITED)	Polydor 2059 160
75	50	LIGHT MY FIRE	Amii Stewart	(MUSIC SALES LIMITED)	Atlantic WIP 6503

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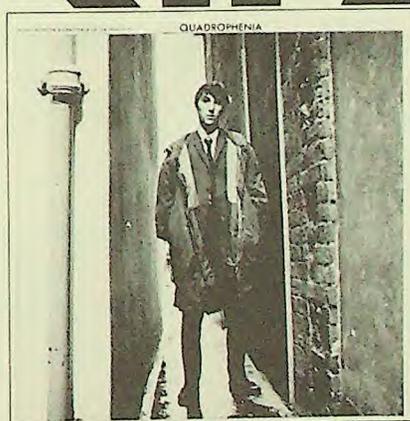
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# DISCOS

## Crossover hit triggers spate of disco releases

THE UNLIKELIEST pop success of the year, the Crusaders' *Street Life*, seems to have given rise to further allied releases.

As the band announce a third date for Hammersmith Odeon, where they now appear on September 8, 9 and 10, MCA is set to release a Joe Sample single, *Carmel* (MCA 525), on September 7. On the same day, Randy Crawford, who provides the appealing but largely uncredited lead voice on *Street Life* emerges in her own right when Warner Bros issues *Endlessly*, also on September 7 (K17457).

But still no news from Warner Bros on a possible release of the import biggie of a few weeks ago, *Groove Me* by Fern Kinney. However, it seems to have quietened down over the past couple of weeks, so perhaps import stocks are drying up.

In the meantime WEA, which says that it has not dispensed with its mailing list entirely, but has simply implemented a cutback in promotional items, is allocating 12" promos of Chic's forthcoming *My Forbidden Lover* for September 14 release, and marks the return of Wilson Pickett on Atlantic, September 21 with *Another Night*.

Hottest new items over the next couple of months could be Delores Hall's *Snapshot*, masterminded by John Luongo, which will come out through Capitol (and was originally considered for Luongo's debut on his own new Pavillion label), and Paulinho De Costa's *Deja Vu*, released on Pablo through Polydor.

Generally speaking, CBS is going

Edited by  
**JERRY GILBERT**  
of *Disco International*

to be in for the best spoils once again over the next month or so, with Archie Bell & The Drells' *Strategy* (Philadelphia International PIR 7842) leading the way when it is released this Friday (7th) alongside O'Jays' *Sing A Happy Song*.

CBS follows up with the Jones Girls' *You Made Me Love You* (Philadelphia International PIR 7843) and Deneice Williams' *I've Found Love* (CBS 7858) on the 14th, and the week after it's the turn of percussionist Ralph McDonald, whose *I Need Someone* has the added bonus of Disco Calypso revived on the B side (TK TMR 7559). Gladys Knight's *Just Want To Be With You* (CBS 7876) has the extra boost from the lady herself, who is coming to play live dates.

And while all this is going on, the CBS Disco Pool is out on the road promoting Ritz Locomotion as part of a package deal with Riccadonna vermouth and Mecca. Upcoming dates include Lyceum (September 10), Zhivago's, Southend (14), Cat's Whiskers, Streatham (16), Royal Pier, Southampton (17), Tiffany's Bath (19), Lyceum, London (24 and 31).

Other UK releases to watch for in the next few weeks are War's *I'm*

The One Who Understands/Corns and Calouses (MCA 7" and 12"), Dobbie Gray's *Spending Time Making Love/Going Crazy* (Infinity, 7" and 12", grey vinyl, picture bag, and a bonus version of *The In Crowd*), Bill Summers' *Dancin' Lady/Feel The Heat* (extending to El Barro on the *Prestige 12"*), Edwin Starr's *It's Called The Rock/Patiently* (20th Century 7" and 12"). The latter two, through RCA, are set for September 7 release.

## Show time

TWO MAJOR disco exhibitions take place over the next couple of months.

At the Bloomsbury Centre Hotel in London, the British Association of Discotheque Equipment Manufacturers stages *Disco 79*, the most respected showcase for hard and software in the disco calendar. It takes place from September 11-13, with the first half of the show trade only and the latter part open to the public (i.e. the DJs).

Greater record participation will be found at *Discom '79* at the Port de Versailles in Paris, promoted by the Miden Organisation. This will be held from October 22-26 and, unlike *Disco 79*, most of the major record companies will line up alongside leading equipment suppliers.

## DISCO TOP 50

- 1 (3) STREET LIFE, Crusaders (MCA 513)
- 2 (4) STRUT YOUR FUNKY STUFF, Frantique (Phil Int'l PIR 7728)
- 3 (1) OOH! WHAT A LIFE, Gibson Bros (Island WIP 6503)
- 4 (10) LOOKING FOR A LOVE TONIGHT, Fat Larry's Band (Fantasy FTC 79)
- 5 (12) LOST IN MUSIC, Sister Sledge (ATLANTIC K 11837)
- 6 (2) GOOD TIMES, Chic (Atlantic K 11310)
- 7 (5) BORN TO BE ALIVE, Patrick Hernandez (Gem GEMS4)
- 8 (13) GONE, GONE, GONE, Johnny Mathis (CBS 7730)
- 9 (7) MORNING DANCE, Spyro Gyra (Infinity INF 111)
- 10 (6) BAD GIRLS, Donna Summer (Casablanca CAN 155)
- 11 (9) AFTER THE LOVE HAS GONE, Earth Wind & Fire (CBS 7721)
- 12 (16) REASONS TO BE CHEERFUL, Ian Dury (Stiff BUY 50)
- 13 (11) SUNNY SIDE OF THE STREET, Savoy (EMI 2951)
- 14 (8) SPACE BASS, Slick (Fantasy FTC 176)
- 15 (14) BOOGIE DOWN (GET FUNKY NOW), Real Thing (Pye)
- 16 (25) ANGEL EYES, Roxy Music (Polydor POSP 67)
- 17 (29) IT IS TIME BABY, Jackie Moore (CBS 7722)
- 18 (28) YOU CAN DO IT, Al Hudson & The Soul Partners (ABC 4256)
- 19 (17) THE BITCH, Olympic Runners (Polydor POSP 62)
- 20 (19) MOTOWN REVIEW, Philly Cream (Motown)
- 21 (15) GOTTA GO HOME, Boney M (Atlantic Hansa K 11351)
- 22 (18) FIRST TIME ROUND, Skyy (Salsoul SSOL 119)
- 23 (50) SEXY CREAM, Slick (Fantasy FTC 182)
- 24 (23) THE BOSS, Diana Ross (Motown TMG 1150)
- 25 (20) I'M A SUCKER FOR YOUR LOVE, Teena Marie (Motown TMG 1146)
- 26 (26) GIRLS, GIRLS, GIRLS, Candidate (RAK 295)
- 27 (31) WHEN YOU'RE NO. 1, Gene Chandler (20th Century TC 2411)
- 28 (30) LET'S DANCE, The Bombers (Flamingo FM4)
- 29 (24) SILLY GAMES, Janet Kay (Scope SC 2)
- 30 (21) GET ANOTHER LOVE, Chantal Curtiss (Pye 12 5003)
- 31 (27) GROOVIN' YOU, Harvey Mason (Arist ARIST 12 270)
- 32 (22) BOOGIE WONDERLAND, Earth Wind & Fire and The Emotions (CBS 7292)
- 33 (36) GANGSTERS, The Specials AKA (Two Tone)\*
- 34 (37) LIFE IN THE CITY PART 1, The Isleys (Epic EPC 7757)
- 35 (47) WHAT'CHA GONNA DO?, Stephanie Mills (20th Century TC 2415)
- 36 (49) STRATEGY, Archie Bell & The Drells (Phil Int'l)\*
- 37 (38) JINGO/DANCIN' AND PRANCIN', Candido (Salsoul SSOL121)
- 38 (34) I'VE GOT THE NEXT DANCE, Deneice Williams (CBS 7399)
- 39 (33) AIN'T NO STOPPIN' US NOW, McFadden & Whitehead (Phil Int'l PIR 7365)
- 40 (—) SAIL ON, The Commodores (Motown TMG 115)
- 41 (—) SWITCH, Benelux and Nancy Dee (Scope SC 4)
- 42 (35) WE ARE FAMILY, Sister Sledge (Atlantic K 11293)
- 43 (48) FEEL THE REAL, David Bendeth (Sidewalk SID 113)
- 44 (40) EARTHQUAKE, Al Wilson (RCA FC 9399)
- 45 (41) BEAT THE CLOCK, Sparks (Virgin VS 270)
- 46 (—) WE ALL NEED LOVE, Domenic Troiano (Capitol 16090)
- 47 (45) LIGHT MY FIRE, Amii Stewart (Atlantic Hansa K 11278)
- 48 (32) RING MY BELL, Anita Ward (TK TKR 7543)
- 49 (39) H.A.P.P.Y. R.A.D.I.O., Edwin Starr (20th Century TC 2408)
- 50 (—) GOT TO GIVE IN TO LOVE, Bonnie Boyer (CBS 779)

\*denotes import

## Glittering prizes...

ALTHOUGH GENERALLY associated with record wholesaling, Charmdale has moved into a more glamorous area of disco with the supply of a range of glittering fluorescent disco jewellery, activated by ultra violet black light.

It presented its range to the disco and fashion press with a party at the Embassy Club in Old Bond Street last week, and with the help of an ultra violet display racks for dealers to show off their properties of the jewellery. Charmdale hopes to take the latest disco fashion to cross the Atlantic out of the major stores and into the boutiques, record and equipment retail shops.

## News in brief...

THE FIRST disco show to be staged on New York's Broadway found the going tough and has closed down prematurely. *Gottu Go Disco* opened for a week of previews and a week of performances before closing down... Press reviews hadn't been exactly encouraging although the disco pedigree of musical director, *Kenny Lehman* (of Chic, Lemon, Roundtree fame) is beyond doubt. He's now producing *Robin Beck* for Mercury.

MANY US disco-oriented companies cutting back product and promotion budgets, but one company not doing so is *Butterfly* which recently staged a Hottest Disco In Town campaign, celebrating its recent birthday with a whirlwind promotional tour including visits to New York, Los Angeles, San Francisco and Atlanta in the form of a travelling roadshow... Artists included *Saint Tropez*, *Tuxedo Junction*, *Destination*, *Bob McGilpin* and *Denise McCann*.

FOX LEISURE is expecting an attendance of 3,000 at its Funk, Soul & Jazz Weekender at Nodes Holiday Village on October 5-7. A star Billing of DJs has been announced including Radio Luxembourg's *Tony Prince*, *Steve Walsh* from The Lyceum, *George Power*, *Barry McCloud*, *World Fire Eating champion Darryl Hayden*, *Kelly's Roadshow*, *Alan Sullivan*, *Pepi*, *Mike B*, *Paul Clark*, *Joe Severn* and *Johnnie Walker Jnr*. Full details from Fox Leisure Enterprises on (01) 460 6352.

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# TALENT

## Secret Affair's mod approach to help new bands

IT IS OFTEN in times of crisis that the most original ideas come out — and one of the more interesting innovations of the past few weeks is Arista Records deal with mod band Secret Affair because the group have also started their own label I-Spy licensed through Arista.

The band will not only put out their own product on I-Spy, but will act as A & R men and producers for the label, funding recordings with Arista money. The idea is for unknown bands to get a chance to release one-off singles and receive royalties once the cost of recording is made up.

I-Spy Records is licensed to Arista in the same way as any other licensed label, but it is made up of lead vocalist/trumpet player Ian Page and guitarist David Cairns who will pick up royalties on a production basis for the bands they put out while receiving royalties on a normal basis for their own records.

The idea was inspired by the mod movement the band are part of, as they feel they are more in touch than record company A & R men. It is, in effect, an A & R unit within Arista which can use the recording and office facilities of a large record company, and where small bands can pick up some money once Arista is paid — while widening their future by gaining airplays.

Secret Affair are featured on the Bridgehouse Mods Mayday album, which has already shifted 3,000 copies on the Bridgehouse label

from the pub alone. It will be I-Spy's first album release with the first single being Secret Affair's Time For Action.

The Arista deal was relatively simple, as managing director Charles Levison explained.

"The A & R department came in one day and said you've got to see this band. I thought their songs were fantastic; and so was their live performance — I thought there was more than just a movement there.

"I wanted to sign them and said you've got a creative identity, and you've got to have that creative identity. Basically they are getting their recording cost paid. Because of the nature of the deal, I-Spy won't be able to pay large advances as far as their own finances are concerned. The way I would see it working is that the artists have the security of knowing they will get paid."

"To us there was a need for sympathetic handling of all these new bands," explained Ian Page. "We don't go out and scout for bands, but they will ring us up saying that they would like to have a company and will we give them a helping hand, it's not a money-making prospect. I mean, you couldn't expect Arista to know all about these acts out in the East End."

"It's a question of the movement changing with something else. Mod is an abbreviation of the word modern and it has to be contemporary, which is what it is. That Bridgehouse album will be to the mod movement what the first Roxy album is to the punk thing. It's



a good crash course in mod."

Both he and Dave Cairns are articulate and feel completely in control of what they are doing. They don't even see themselves in the same vein as small independent record companies and they sincerely lay the emphasis on helping small bands that they like and think a need a chance, rather than distributing and recording bands for a profit.

Because of their own success in the mod movement they feel they are in a position to help it — as Ian Page says, the reason they joined Arista was mainly because they let them have their own label.

## The Lizards making money

THE FLYING Lizards' hit single Money, was a one-off release in the truest sense of the term. But the man behind the group, David Cunningham, is expected to release more product on Virgin in the future.

The whole group consists of Cunningham, a girl called Deborah — who does not want her surname mentioned — and Julian Marshall, formerly of Marshall Hain. Cunningham himself gained his experience from working with a simple TEAC tape recorder at Maidstone Art College.

Later he went on to form the Musician's Collective at London's Camden Town and form his own label for avant garde music — Piano Records. The Flying Lizards came about because he used to "hang around" Virgin Records and do a little promotion for them. He started Flying Lizards with a one-off version of Summertime Blues.

"When I did my deal for Summertime Blues with Virgin I wrote in an option for a second single," he explained. "And to my surprise they took me up on it."

"Deborah genuinely means what the single says because she has a massive overdraft and needs the money. But she might not do another one — membership of the group will change from time to time and I see it as a core reality."

"Now they are offering an album deal and there will be a lot of singles involved in that."

# PERFORMANCE

## Baby Monster Tour: Music Machine

THE BABY monster tour is an apt title — three bands on different labels all hoping for success with their new signings. They are The Dazzlers on Charisma, The Roy Sundholme Band on Ensign and the more heavily-publicised Straight 8 on Pete Townsend's Eel Pie label, licensed through WEA.

The Dazzlers are a fresh-faced four piece band which played a driving series of songs that fit easily into the "power-pop" bracket that the music press arrested some two years back. In front of a thin Music Machine audience they were not very impressive, the guitar lacking bite and their stage presence rather static for this type of music.

The Dazzlers' current single, Feeling Free, is a promising cut and came over well, while Too Much Of Everything, which had hints of both rock 'n' roll and reggae, and No One Ever Knows, both rose above the other songs.

Roy Sundholme must be the strongest contender for success. Although his set was plagued with bad sound at the beginning, by the end the audience were shouting for more. Combining a mix of Bruce Springsteen and slightly lighter pop elements his songs were potent and catchy with most of the choruses instantly memorable.

Straight 8 on the other hand were disappointing. Although they are competent, they offered nothing new, just combinations of pop and heavy metal mixed into one song. But having said that, bands like ELO have found tremendous success in doing just that sort of mix and there could be a large market for it.

As the night wore on they managed to get some of the largely uninterested audience on their side, but their music did come across as being somewhat passé. On The Rebound and Change My World are both reasonable offerings, yet in trying to make their music accessible, while at the same time offer something a bit more than normal pop, they come very near to falling into the trap of sounding simply bland.

SIMON HILLS

## Virgin Christmas Party: The Nashville

CHRISTMAS CAME early at The Nashville recently as Virgin showcased three relatively unknown bands. Never stifled by convention the company decked the place out with yuletide decorations and even had its chairman — Richard Branson — dressed as Santa handing out copies of the latest singles from Local Operator, Fingerprntz and Cowboys International.

First on was Irish band Local Operator dealt in fairly basic self-penned material akin to pop of the sixties. The action centred on lead vocalist Jo Broadberry who belted and strutted effectively but whose vocals suffered as the set wore on.

Fingerprntz proved more versatile, showing a completely different style to the Fingerprntz that has been backing Rachel Sweet recently. The songwriter of the quartet Jimmie O'Neill featured in the up-tempo songs while guitarist Cha Burnz was let loose in several

catchy instrumental numbers.

The sound got more imaginative and inventive as Cowboys International — sounding at times like a British beatier version of Devo — moved through an interesting mixture of material highlighted by skilled guitar work from Alan Rawlings and ritualistic dancing from singer Ken Lockie, who punched the air more times than Gary Glitter.

All three bands are destined to build up a healthy record buying following as they put more live gigs behind them.

DAVID DALTON

## Rockers

YOU'VE HEARD the story of Robin Hood, well Rockers tells the story again, but with one difference — the lead role is played by Hood's Kingston counterpart.

Horsmouth, hero of the film, played by drummer Leroy Wallace, is a rasta salesman and sometimes-musician who is wronged by a corrupt night club owner and swears he will get his own back.

Horsey gets his revenge by stealing from the houses of the rich and depositing his booty outside the shanty homes of the ordinary Jamaicans as any self-respecting Robin Hood aspirant would. The soundtrack is provided by Burning Spear, Gregory Isaacs, Peter Tosh, Inner Circle, Dillinger and many many more. Music is much more than a background noise in this film, giving a real insight into your average Rasta's existence and providing some genuinely joyful moments.

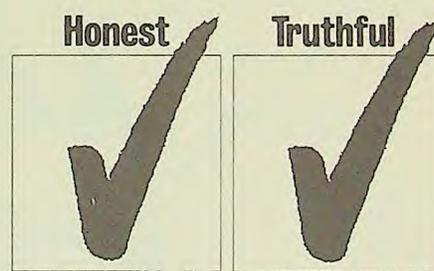
There are some wonderful cameo scenes in the film, one of the best being when a young, white, rather fey looking chap in the audience at a nightclub where Horsey and Inner Circle are getting it together turns to

his wife and wails plaintively: "It's not like calypso is it?"

Without giving too much away, Rockers is a must for any reggae fan, and if you can put up with the subtitles and occasional glimpses of the rastas' awful disregard for the

female sex, then it's almost faultless. It is released for initial screenings at Screen on the Green, Ace Upton Park and Ace Brixton on September 26 with further dates to be announced. Catch it if you can.

DANNY VAN EMDEN



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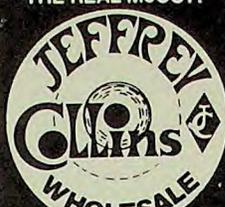
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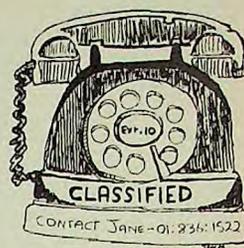
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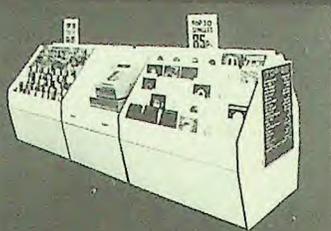
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## ANNOUNCEMENT

## COPY DEADLINE

Music Week would like to remind Market Place advertisers that the copy deadline for all classified advertisements is the Wednesday 10 days before issue publication date and that this deadline applies to advertisements that have already had their insertion confirmed. While it may well be possible to obtain advertising space on the deadline day itself this is not always the case and clients are advised to book as early as possible.

## ATTENTION

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## AGENCY

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## LETTERS

## A thank you for a 'gracious' letter

I ONLY wish that Pauline and John Tandy (*MW*, August 25) had been record dealers in the days when I was trying to run a record company! What a refreshing, gracious and eminently sensible letter. On behalf of the hard pressed manufacturers, who are struggling to keep their heads above water, thank you P & J.

Occasionally, over the years, I have met retailers who have had experience of retailing other products (e.g. groceries, confectionery, etc.) before entering the record retail business. Invariably these people are full of praise for the record manufacturers, who give them a service they had never previously enjoyed. The manufacturers are being forced to make many sacrifices; good, hard-working people in record companies are losing their jobs. Does the retailer, like some sacred cow, expect to get away untouched by current conditions?

As the Tandy's suggest,

retailers should not compare today's conditions with the old days of RPM, wholesaling and protectionism. (Anyone else old enough to remember the HMV dealer franchise?)

They should compare their lot with other retailers in other businesses up and down their high streets. We are not at war with each other: we are all in the same boat. Together we sail or together we sink. Let us all try to defuse the current explosive situation and get back to working amicably together in everyone's interest. G. N. Bridge, director general, BPI, London SW7.

## Regional sales demand recognition in the charts

I HAVE read with interest your recent correspondence regarding the charts and would like to add to the discussion, a new quirk which to my commercial cost I have just discovered.

The Damont Label has recently released a Welsh LP entitled Gateway to Song by Bryn Yemm and The Morrision Orpheus Choir. (DMT 3001). This record has been supported by an extensive (for Wales anyway) TV campaign and as a result is selling strongly throughout Wales and I have been informed by WEA, which distributes the record on our behalf, and this has been confirmed by BMRB, that the sales in Wales alone justify a chart placing.

However, if the record is only appearing in the diaries of a limited number of chart return shops it will not be included in the national charts. While, I am convinced that if our Welsh sales were multiplied to a national level we would have a No. 1 album which would be nice but absurd, I do feel strongly that if the regional sales of an album justify a chart placing it should be included in the charts.

While we rarely have regional break-outs in this

country, it can and does happen. If a TV-promoted album is successfully advertised in test areas the results of those tests are of interest to dealers inside and outside those areas. Therefore regional sales should qualify.

On behalf of the little men (and especially the Welsh little men) could we at least have some form of recognition when local activity varies from the Statistical God "National Standard". Monty Presky, managing director, Damont, Hayes, Middlesex.

● BRMB REPLIES: "Our brief from the BPI, BBC and *Music Week*, is to produce a chart representative of national record sales. In this case, sales were being returned from a very small number of shops and we have always operated a rule whereby such sales are deemed to be an invalid sales estimate when compiling a national chart. We do however provide estimates of sales for record companies wishing to analyse the effects of a regional TV campaign and this may have led to a misunderstanding between WEA and Damont."

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## Boots' ban ineffective

I HAVE read with great interest the many sanctions either imposed or suggested by various dealers and other interested parties following the decision of Polydor to reduce dealer margins.

The one which I find the most negative and intriguing is the recent decision by Boots to ban Polydor salesmen from their stores, but I wonder if Boots has really thought what its retaliatory measures will do to Polydor.

It will certainly not have the desired effect of hurting where it matters — "in the pocket". Boots stated that it has not banned or reduced the buying or stocking of Polydor product, so does it believe that simply withdrawing privileges will influence Polydor to change its position?

I would like to advise Boots that the only retaliatory measure that is really effective is the buying power at its disposal — in relative terms, cash.

Considering the reasons behind

Polydor's decisions to reduce dealers' margin would suggest that it is struggling both from turnover and profitability aspects, not to mention the tightening up on overheads with the recent drastic measure of merging its sales force with Phonogram.

If Boots is serious, the only really effective retaliatory measure would be to "put their money where their mouth is". But one wonders if this situation has more substance than is indicated. As Polydor has indicated that it will stand firm, multiples and all, one wonders what there is to negotiate?

And how long before Phonogram follows suits on margins — both companies have the same master after all. D. Allwood, *Kevin's Music*, Melton Mowbray.

## Absurd anomalies

A CUSTOMER of mine has just received two double LPs from a mail order outlet called The Classical Collector's Society at a total cost of £3.99 — less than a third of the recommended retail price, and with no strings attached.

## LETTERS

The dealer prices of these two records (SHB 52 and SXDW 3032) are given as £3.60 and £3.31 (excluding VAT) in EMI's dealer price list. Even allowing for settlement discount, but with VAT, a dealer would have to pay over £7.60 for these two items in the trade.

How can EMI possibly justify such an incredible difference in the treatment of mail order and trade outlets? It's no wonder that there is uproar about EMI's changed trading terms. While such inequitable trading practices exist there is little hope of a cure to the general malaise now so apparent in the record industry. Martin Anscombe, Pop Inn, Harvey Street, Watton Thetford, Norfolk.

## Thanks for the memories

MAY I through the columns of *Music Week* express my thanks to the many friends from all over the world who sent me their good wishes on the anniversary of my 40 years with EMI.

It was a great pleasure to meet again so many friends at the surprise celebration party so kindly given for me by EMI Music Publishing Limited.

My special thanks to Ron White and to Audrey Steckler and Johnny Gordon, who I understand were "deeply" involved in the party intrigue. Fred J. Marks, International Manager, EMI Music Publishing, Charing Cross Road, London WC2.

Music Week welcomes letters on all subjects relating to the music industry. If you have something to say write to the Editor, 40 Long Acre, London WC2. Note: the Editor reserves the right to shorten or edit letters. We cannot print anonymous letters but will withhold names and addresses from publication if requested.

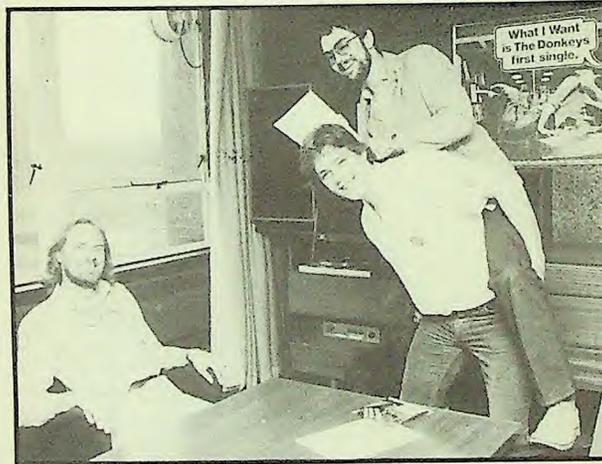


# DOOLEY'S DIARY



**VAN MORRISON** has signed to Phonogram and members of the company's staff met him for the first time last week at an informal dinner at an Oxford Hotel. Morrison was rehearsing his band for an European tour which rounded off with an appearance at the Edinburgh Rock Festival. His first album for the Mercury label, *Into The Music* (Mercury 9102 852), has just been released and he also has a new single out — *Bright Side Of The Road* (Mercury 6001 121). Pictured, left to right: John Holman (Phonogram International A&R), Lon Goddard (press officer), Sandie Meikle (artist liaison manager), Barry Murfet (artists liaison officer), Morrison, Nigel Morgan, product manager Bas Harton (international A&R, Phonogram Baarn).

**TWO CULTURES** met at the Sadlers Wells' premiere of the Scottish Ballet's trilogy *Underground Rumours* for which Jon Anderson of Yes, Ian Anderson, David Palmer and Martin Barre of Jethro Tull and Duke Ellington provided the music. Afterwards *Chrysalis*, out of the goodness of its heart and because it does not yet have any Tull product to promote right now, threw a Savoy party in their honour. This photo line-up shows three Andersons — Jon, Ian and Robin (administrator of the Scottish Ballet) together with two of the principal dancers.



**MANCHESTER BASED Rhesus Records** has signed a one-off deal with Decca for the current Donkeys single, *What I Want*. "Rhesus agreed to the deal only when Decca offered to re-activate the dormant Deram label for the release," says Rhesus managing director Chris Dixon, also manager of The Donkeys, seen here signing the deal on the back of Tracy Bennett, Decca A & R development, watched by a bemused Frank Rodgers, head of Decca A & R.

**FIRST SIGNING** to the new Blueprint label — to be launched at Pye's sales conference this week — is a band called The Crooks. A self-confessed "smart alec" idea to take a picture of the lads (who rejoice in names which any criminal would find fitting) outside the door of Wormwood Scrubs nearly misfired. They were informed quite forcibly by the un-named prison officer seen approaching indignantly from the left, that if anyone tried to take any more pictures of the prison they would find themselves doing so from inside. Pictured with this photogenic screw are Chris Brod, Michael Arthur Sparrow, Dino Dean and Jim Fingers (alias The Crooks) Bryan Justice, Blueprint label manager, and Graham Betts, Blueprint PR.



IT WILL be no consolation to those EMI staffers who have lost their jobs in the latest round of "rationalisations", but the company last week achieved No. 1 singles position on both sides of the Atlantic — with Cliff Richard in the UK and The Knack in the US . . . Could it be an omen for a successful completion of the Paramount deal, negotiations for which are now into extra time? . . . Charisma chairman Tony Stratton-Smith has been presented with a Charisma family tree chart by ex-joint MD Gail Colson, drawn by rock historian Pete Frame and covering staff comings and goings over the company's ten years . . . The Christmas monster hit this year could well be Response Records album of songs inspired by *Daily Mirror* and TV cartoon characters **The Perishers**, with spoken links by Bernard Cribbins.

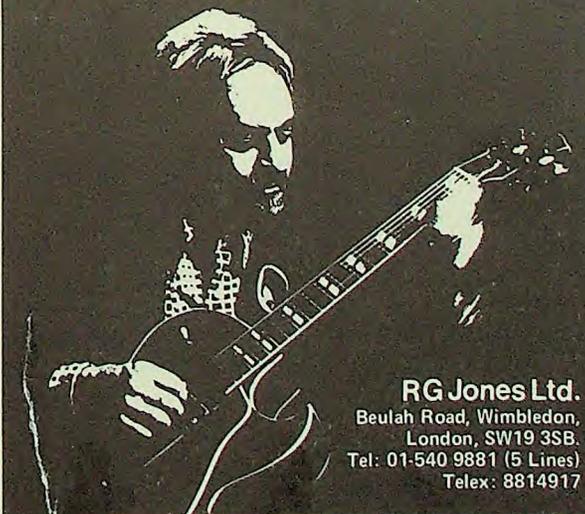
**SURPRISE APPEARANCE** of Margaret Thatcher at the RCA conference turned out to be impressionist Janet Brown whose album *The Iron Lady — The Coming Of The Leader* is released on the PM's birthday, October 13, by Logo . . . Thatcher/Brown made some reference to dealers being provided with pure gold replicas of Big Ben — can't think what she was referring to . . . Radio One, BBC 2 and Mel Bush cooperating with various charities to stage a big rock concert at Wembley on November 22 for future transmission on radio and TV . . . Gremlins in the works last week got a few names wrong on our Reading review: apologies to Wilko Johnson, the Solid Senders, Lee Brilleaux and Lemmy . . . Ice Records' Eddy Grant booked a table at the Venue for every James Brown show, both performances for each of five nights.

THE SUN shone on Polydor for once at its conference in the New Forest and completely by chance, unbeknown to both companies, Phonogram has booked the same hotel — the Dormy at Ferndown — for its conference next month . . . Overheard, the best conference quote of the year: "Being an A & R man is like making love to an elephant — if you don't make it you get trampled to death, if you do you have to wait two years for something to happen" . . . Freebies for the salesmen included a pocket camera, stick of rock with Polydor all the way through, and a fiver to spend in the bar . . . One popular conference topic: "Did RSO really pay that much for The Headboys?" . . . Albert Lee among number of surprise names in Eric Clapton's new band . . . Harvey Goldsmith in the USA discussing Bee Gees' British tour next spring . . . Conference guest Peter Schellevis, Polydor's corporate Polygram boss, revealed that Polydor UK came close to winning the group's "golden steering wheel" award which eventually went to the Canadian company . . . Radio One controller Derek Chinnery officially opened Interpop '79 at Connaught Rooms this week . . . Tony Barrow International now handling Dennis Waterman, Harry Belafonte and Garry Glitter, and Charlie McCutcheon's Box Office picked up Eric Clapton account.

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