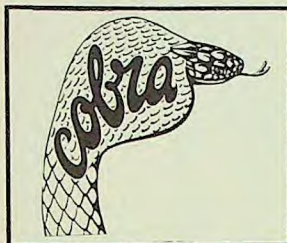


RECORDS · TAPE · RETAILING · MARKETING · RADIO & TV · STUDIOS · PUBLISHING

MUSIC WEEK

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



LRD debuts Cobra label

THE HOUSE label of EMI's Licensed Repertoire Division is to be called Cobra and makes its debut on September 21 with the release of a single by Little Bo Bitch entitled It's Only Love (COB 1).

The band's debut album will be issued on October 26 (COB 1002), preceded by a single, Blind Man (COB 2), and an album, Premiere (COB 1001), by Screen Idols on October 12. The RRP for Cobra singles is £1.15 and for albums £5.29.

Cobra has an initial staff of six, comprising head of A & R Tony Squire, his assistant Simon Davies, marketing manager Julian Moore, head of press and artist relations Bernadette Kilmartin, and two secretaries.

LRD managing director Alan Kaupé explained the formation of the label as a measure to restore the balance between in-house and third-party repertoire in line with EMI's global strategy over the past two years.

"LRD is still very much part of EMI, but has a separate existence and building," he said.

Preparation for the launch has been going on over the past seven months since Tony Squire was appointed head of A&R, bringing with him two acts from WEA, Screen Idols and Tony Etoria. Squire told *Music Week* that Cobra had signed six acts to date, with one more to be announced shortly. The artist roster would be small, but he is always interested in good new acts and "realistic deals".

The other signings are singer-songwriter Les Lavin; the Electrotunes, a pop band with reggae undertones, and Craze, a "futuristic" band whose Motions will be the third Cobra single release. Producers already working on Cobra product include Pete Townshend, Chris Rainbow and Patrick Adams, who is recording Tony Etoria in New York.

BBC investigates 'rip-offs'

A BBC programme investigating "rip offs" in the music business, broadcast on Radio 4 last Sunday, contained an astonishing recorded telephone interview with Jet Records boss Don Arden who told reporter Roger Cook: "I believe you have a tail on me and if I find him I'll break his neck".

In the programme, Roger Cook Reports, Cook referred to Arden as "one man whose name came up more than any other during the course of our investigations". Artists in the programme who complained of being "ripped off" included Lynsey de Paul who said she hoped Arden "rots in hell".

Cook referred to Arden as "this so-called devil" and said that Arden had called the BBC investigators "blood-sucking pimps". At the end of the programme Arden told Cook: "I am leaving this in the hands of my lawyers and the head of the BBC."

Take more care of costs says City music report

A NEW financial report published this week analyses the profit and loss accounts of 99 music industry companies and retailers and comes to the conclusion that "performances from this creative industry have not been inspired".

And it goes on to slam the companies for not taking care of controllable costs.

"The music industry has been hit by rapidly rising costs, some of which are totally beyond the industry's control. There are others,

however, which are controllable and which the industry seems either unaware of, or unwilling to do anything about," it says.

The report cites in particular credit periods extended to customers "which have increased time and again". It adds: "In the manufacturing sector none of the major companies has produced a consistent pattern of increased profitability."

Compiled by ICC Business Ratios (81 City Road, London, EC1. Price £60), the report covers the three year period ending October, 1978, and

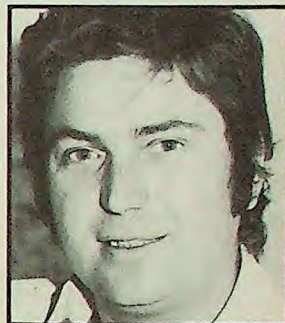
looks at record and tape manufacturers, distributors and retailers, musical instrument manufacturers, wholesalers and retailers and music publishers.

It concludes that, taken as a whole, the industry's average profit margin fell to 5.6 per cent as sales growth slowed up and return on total assets declined to an average 10.1 per cent.

The report analyses individual company results in a ratio format illustrating profitability as a percentage of assets and sales, sales as a ratio of assets, profit as a percentage of capital etc, but it is perhaps most fascinating in more general terms for its insight into the profit and loss figures of a number of companies which do not usually publish detailed financial results.

WEA Records, for instance, is shown to have made just over £1 million profit before tax in 1977/78 compared to £16,000 in 1975/76, and CBS Records is shown to have made a profit of £7,456,000 in 1977/78 — nearly double the previous year.

United Artists, Pickwick International, Music for Pleasure and Virgin all show increased profits — Virgin dramatically turning round a loss in 1976/77 of £125,000 to a profit of £200,000. On the other hand Phonogram appears to have made a drastic loss of £988,000 in 1977/78 after a profit of £126,000 in the previous year.



Simmons to A&M MD

FOLLOWING THE announcement of Derek Green's promotion to A&M senior vice president, Glenn Simmons has been appointed managing director of the UK operation.

Simmons has been with A & M for four years. During the past year he has been deputy managing director responsible for all areas of the company's activities.

Pye's Blueprint for a new label

A NEW Pye label, Blueprint, was unveiled at their sales conference at Heathrow last week. Label manager is Brian Justice and the operation will be run from Great Cumberland Place, but autonomous from Pye. First product will be from The Crooks, B. B Gabor and Karel Firlka.

● See more Pye conference reports on Page Four.



THE MILLIONTH copy of Blondie's album *Parallel Lines* was sold by a Boots shop and to celebrate the occasion Chrysalis directors Terry Ellis and Doug D'Arcy presented Kingsley Grimble, a Boots buyer, with a special platinum disc. The new Blondie album, *Eat To The Beat*, is released September 28 and a single, *Dreaming*, precedes it next week.

The album will be backed by window displays, press and radio advertising including joint advertising selected dealers.

TV blackout gives leeway to dealers

AS THE ITV blackout continued last week, record companies were busy re-thinking their campaigns.

EMI's £250,000 launch of the Manfred Mann EMTV 19 LP—Semi Detached Suburban—has been put back to the end of the year and in a letter to dealers EMI Records managing director, Ramon

Lopez, explains that "all initial orders on EMTV 19 will enjoy delayed invoicing until December." This effectively means that dealers will not have to pay for orders of the Manfred Mann album made during the pre-Christmas period until January, when the TV advertising is expected to be underway.

Already 125,000 units have been shipped and EMI is willing to consider accepting returns from dealers who feel they are overloaded with stock. The company has backed the release with a one week radio ad campaign, press advertising and a promotional tour by original Manfred Mann members Paul Jones and Tom McGuinness.

Of the majors EMI seems to have been most severely hit by the blackout with the re-promotion of the Beach Boys 20 Golden Greats also being affected. Brian Borg,

TO PAGE 4

"But two years ago, I'd never heard of them."





LIONEL RICHIE, Commodores singer and writer of *Three Times A Lady* and current hit, *Sail On* visited Radio 1 last week to make a guest appearance on Kid Jensen's Roundtable show. The Commodores were in the UK to play sell-out concerts at Wembley Arena and to promote EMI's current biggest selling album *Midnight Magic*. Taking the opportunity to pose with the star are, left to right: Kid Jensen, (Lionel Richie), Roundtable producer Mike Hawkes, Motown/EMI Head of Promotions, Les Spaine and promotions manager Chris Marshall.

Kruger launches TKO

FOLLOWING THE demise of Ember Records in May this year, blamed by chairman Jeffrey Kruger on the "era of the super powers" in the record business, Kruger has launched a new music company, The Kruger Organisation (TKO), to continue his activities in concert promotion, record production, music publishing, management and video distribution.

The new company is backed by his own "vast personal resources" says Kruger and includes reactivating the Bulldog record label via a licensing deal with President Records.

The label is headed by Leslie Lewis who doubles as director of International business affairs and has Howard Kruger as head of promotion and creative affairs.

First releases will be a series titled "20 Golden Pieces Of . . ." retailing at £2.50, each with 20 tracks and featuring artists Lena Horne, Vic Damone, Bill Haley, Fats Waller, Louis Armstrong and Johnny Cash.

"Production deals are also being discussed by Kruger with three major British companies to supply current product on a per artist basis," a statement says.

The Kruger Organisation will continue concert promotion under the banner "Jeffrey S. Kruger presents . . ." with a European tour by Barry White and the Love Unlimited Orchestra already slated.

Also continuing is Kruger's music publishing company, Florida Music, and management and agency activities under Ember Management and Agency.

Chinnichap turns into Dreamland

CHINNICHAP, THE production and publishing company set up by Mike Chapman and Nicky Chinn eight years ago and responsible for many hits by names like Suzi Quatro, Sweet, Mud and Smokie, will change its name to Dreamland Records from the New Year.

Mike Chapman, who now lives permanently in Los Angeles and has had five American number one singles in 12 months, said: "It is a logical step for Nicky Chinn and myself to start our own label, although we haven't considered the time right until now."

"Chinnichap has had a great run of success, with more than 60 hit records to its credit. The time has come for a change however, and what better time than the beginning of the Eighties?"

First release from Dreamland Records will be a single and album by Chapman's latest act, a rock band called Nervous Wrex.

"We haven't fixed a distribution deal, for either Britain or the US but talks are going on," Chapman added. "In effect from December 31, the company Chinnichap will be



NICKY CHINN

no more and its activities will be taken over by Dreamland Records."

It is unlikely that some of the names Chapman currently produces will be on Dreamland — his biggest act, Blondie, is tied to Chrysalis worldwide, although other bands may transfer to the company when existing recording deals expire.

● For more news about Mike Chapman's activities, turn to page 37.

THE SECOND album from Siouxsie and The Banshees, *Join Hands*, is being backed by a massive Poldor campaign. Five thousand display posters will appear after September 10 and fly-posting will take place in London, Birmingham, Glasgow and Manchester. Badges and logo cards will also be distributed and there will be extensive advertising in the rock press and radio ads linked with Virgin Record stores. The band is currently on tour.

IAN MATTHEWS new album, *Siamese Friends*, released

September 14, will be backed with in-store and window displays, extensive press advertising and advertising linked with Virgin and Our Price stores. A single, *You Don't See Me* (ROCS 214) was released on August 31.

WHITESNAKE RELEASE their new album, *Love Hunter* (UAG 30264) on September 21, their first album for Liberty-United. A substantial marketing/advertising campaign is being launched to promote the album and a 19-date tour. 200 nationwide window



displays and spot colours ads in the rock press are included. The band will undertake a press and promotion tour which will be advertised with fly-posting. Other

marketing aids include belt buckles and satin jackets.

THE RASSES' second album, *Experience* (UAG 30259), released September 7 is being backed with window displays, fly-posting and press ads. The band plays its first ever British tour starting September 24.

The Buzzcocks' third album, *A Different Kind Of Tension* (UAG 30260) released September 14 will be backed with rock press ads, fly-posting and window displays. The band starts a UK tour on October 2 in Liverpool.

LBA RECORDS of Farnborough (0252-43429) is to release the single *Speedway Rider* (LBA 104) by England and Reading speedway star John Davis on September 21. Distribution is through LBA.

ARISTA UK is rush releasing the new Barry Manilow LP *One Voice* (SPART 1106) in this country to make it simultaneous with the US release date of September 28. To ensure that the record will be available in Britain for that date the initial release stock is being imported.

Crystal Gayle

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is her new single.

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BPI report on piracy

A NEW and growing threat to the record industry is highlighted in the BPI's annual review of its anti-piracy activities — the appearance "on a considerable scale" of pirated and counterfeit ethnic repertoire.

"This umbrella term includes the music of various nationalities but the majority are currently Indian and Greek," says the report. It reflects the demand of immigrant areas of the country for access to music of their traditions and cultures.

The report adds: "The music industry is in no doubt that the ethnic pirate of today will become the international pop pirate of tomorrow and it is therefore essential that it is halted as soon as possible."

The BPI's anti-piracy squad has carried out several successful actions against ethnic pirates and reveals that it expects to receive "special financial contribution" from overseas record companies most affected by this form of piracy.

New Horizons

HORIZON RECORDS, a new label launched by Horizon Studios in Coventry, has scheduled as its first release a single by Carey Duncan entitled Music Maker. Sales and distribution for this and other Horizon output are through Pinnacle, and promotion by Magnum Associate Promotions.

Interpop losses—Neubert slams industry apathy

INTERPOP 79 ended last Friday with a loss of £15,000, a long list of delegates and participants who paid but didn't turn up at the Connaught Rooms, and some scathing comments from Interpop organiser Nikolaus Neubert on the British music industry.

"It's been a very depressing experience," he admitted to *Music Week*. "The conference sessions made money, but the trade fair

section lost it. As many as 80 UK people didn't come, although they were fully paid up to attend and I'm totally at a loss to understand this."



A PASTORAL scene provides the setting for the signing of Ronnie Lane to a management contract with Eel Pie M.D. Mafalda Hall. Mafalda will manage him under the auspices of Eel Pie Productions for whom Ronnie is currently recording.

Neubert mentioned "absentee companies" contributing to what he described as the "ghost town" atmosphere of the virtually deserted trade fair.

"One company sent some decorators in on the first day to put up some posters and stickers and a couple of plants. Then nobody came from that company until Thursday and it was the same decorators sent in to remove the posters and plants," he said.

Neubert considers the UK music trade associations to be "incredibly apathetic" with no support from the BPI or MPA for the Interpop event.

"It's not a question of money, but simply some moral support. Foreign journalists I've spoken to during the week tell me that the European trade organisations are much stronger and more involved than those here."

He is assessing the situation with regard to future activities and plans. One possibility is to concentrate on the conference aspect, another to angle the trade fair side to hardware rather than software and a third to involve the public in a festival format during the school holidays with bands, presentations, star appearances and autograph signing in co-operation with a radio station.

"I said in the brochure that trade fairs are made by those who partake in them," Neubert pointed out. "If participants don't turn up, then there is nothing that we as the organisers can do."

Buckler to Ariola, Hales to A&M

KIT BUCKLER has been appointed head of publicity at Ariola UK. Buckler has over nine years experience in the music business and was most recently head of publicity at A & M. He will be appointing a press officer and secretary shortly.

A statement from Ariola, while welcoming Buckler to the company, paid tribute to the publicity work done for them by Jennie Halsall PR

Consultants who will continue to work, on an independent basis, on five Ariola acts.

Meanwhile, Mike Hales has been appointed publicity director of A & M Records. Hales, formerly director of pop music at Polydor International and recently managing director of Chas Chandler's Barn Records has of late been working as a freelance journalist Morris

Goodwin to sales administration manager, Ariola Records. He was formerly with Polydor UK and now reports to Ray Jenks, sales director and will be responsible for co-ordinating the sales force's work. Initially he will be based at the company's Regent Street office (01-491 3270) Two senior sales appointments resulting from the elevation of John Howes to commercial marketing manager were announced at the RCA sales meeting. David Harmer, field sales manager, has been made national sales manager and will report to Howes, while Ken Rowlands, area sales manager, has been promoted to field sales manager Tony Chadwick to stock control manager WEA, reporting to Mike Hitches, director of operations at Alpertone with responsibilities for finished stock control and product origination. Also at WEA, Alan Pritchard, as procurement manager, will bring together under his control all 'parts ordering' currently done in Alpertone and West Drayton. This activity will eventually become part of the manufacturing responsibility under Clive Hudson. Pritchard is based at West Drayton Julia Collins to marketing administrator/coordinator at Charisma, reporting to Mike Watts Bob Graham Productions is now located at 20 Beedell Avenue, Westcliff-on-Sea, Essex (0702 41588).

Vandisc pledge

VANDISC SALES Ltd, trading as Inferno Records of Birmingham, has promised a High Court judge not to sell copies of the Roxy Music album, Manifesto, allegedly illegally imported from Canada.

Their interim undertaking was given in a copyright action against them by E. G. Records and Polydor. Vandisc also agreed to file an affidavit naming known suppliers and customers of the records.

Video discs promise

PHILIPS INDUSTRIES plan to have the first commercial video discs on the market by the beginning of 1981. They will retail at between £7.50 and £15.00, depending on the content. The hardware necessary to play them will retail at around £450.

At a presentation at Interpop, Phillips stated there would be two sizes of disc — one having 36 minutes on each side, the other 60 minutes on each side. They hope to launch the project with a catalogue of 200 titles.

Label's defractor disc

THE LABEL releases on September 14 a compilation album, the label Sofa which they claim to be the world's first "translumar defractor disc".

Mod package

ARISTA'S NEW four series which retails at £4.00, but gives dealers the full 33½ per cent margin, is launched with the release of the album Mods Mayday '79 on September 21. An anthology featuring Mod bands Secret Affair, Beggar, Small Hours, The Mods and Squire, it was recorded at The Bridge House Canning Town on May Day this year.

The release will be supported with trade and consumer advertising, including fanzines such as *Maximum Speed*. A two-colour poster will be distributed to dealers.

The disc features an exotic picture of Medusa's head which is sandwiched between the two playing surfaces.

The Label believes that this new development could lead to personalised picture discs by Christmas.

Distribution is through Pinnacle and The Label and there will be a substantial advertising campaign to back the release.

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NEWS

WEA—'tough but fair' says Fruin

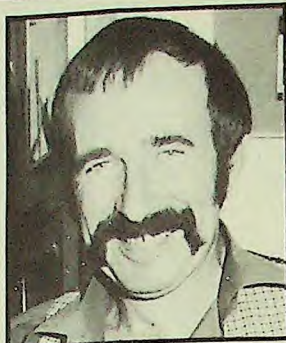
WEA INTENDS to be tough but fair in its business relationships with retailers in the coming months as the industry struggles through its present difficulties. That was the message of managing director John Fruin at the company's conference at Cheltenham last week.

In an oblique reference to CBS Records' declaration to be the "dealers' friend" at its conference two weeks back, Fruin said: "There is no way that WEA is going to be able to be friends on a company basis with either our competitors or the retailers because we are far too aggressive in what we are trying to achieve."

"We are far too conscious of the need to have a commercially viable company and far too honest to pretend to be something which we are not."

Fruin added that WEA would be "as fair as the market will let us be; as aggressive as ever, and endeavour to ensure that both our customers and ourselves make a reasonable return against every pound invested".

Earlier, Fruin warned other companies that WEA intended to achieve its objectives for the year "at the expense of some of our competitors" and "because we have had to take some harsh cost reduction exercises within the company". And he gave an



JOHN FRUIN

assurance that it was not the company's intention to reduce any further, but quite possibly expand again in 18 months or two years' time.

On the product front, Fruin said the company was now moving into the next stage of its A & R development, having spent the past 12 months signing label and production deals, and would not be actively signing new talent directly to the WEA label.

"We are not looking to sign many more label and production deals but to build two or three acts only during this next year," he said.

Product in the pipeline

UPCOMING PRODUCT from Pye includes albums from Vera Lynn, Lena Martell, Max Bygraves and Paul Jabara.

From the newly formed R & B division there will be LPs from Michael Henderson, Phyllis Hyman, Norman Connors and Black Ivory.

An early Mary O'Hara album heads the new releases from Hammer Records who will also be releasing an early Bob Marley & The Wailers LP, licensed from Beverley Records of Jamaica, and Elvis The King, recorded at a 1961 press conference.

Response Records with support from the *Daily Mirror* is to release The Perishers Sing LP.

From Monarch there will be new product from Eden Kane and Peter Sarsted. And Sonet has a new Bill Haley LP, a compilation album entitled Southend Rock and a Hank C. Burnette LP.

From Ronco there will be albums by Tommy Steele and Kenny Ball and His Jazzmen plus a four-album box-set, Military Gold. And Aura Records has an album by Annette Peacock.

In brief. . .

BBC RECORDS presented a strong variety of product at Pye's sales conference. Upcoming are a Dr Who LP, Genesis Of The Daleks; The Good Show Classics Vol VI, a compilation album, 15 Years Of Top Of The Pops, and The Magic Of Dance featuring Dame Margot Fonteyn.

ELECTRIC RECORDS revealed its schedule of releases for the next few weeks including albums by The Pirates, Quantum Jump, Writz and Foodband. In addition the company will be particularly concentrating on two singles, Mirror Mirror by Jude, and How High by Cognac which features the Salsoul Orchestra.

The Pirates are a new signing to the company from Warner Brothers and their album, Happy Birthday Rock 'n' Roll, is released on October 12. The band are starting a UK tour and Electric is printing 25,000 special programmes and there will also be extensive advertisement for the LP. A single, Golden Oldies, is released on September 27.

A Quantum Jump LP, Mixing, will feature re-mixed tracks from two earlier albums by the band, including Lone Ranger and the new single, American Starship.

Date set for new Fleetwood Mac LP

BIGGEST ANNOUNCEMENTS at the WEA conference product presentations were new, and long-awaited, albums from The Eagles (The Long Run, K52181) and Fleetwood Mac (Tusk, K66088). A Fleetwood Mac single, also called Tusk, is due on September 21; the LP is out on October 15; and the band will be touring the Far East and Europe between February and June next year.

Other product presented included albums from Foreigner (Head Games, K50561) Manhattan Transfer, the LP, Extensions heralds almost total change of the band's image — Bette Midler, Charles Mingus, Neil Young, Rose Royce, Sister Sledge (LP produced by Chic members Nile Rogers and Bernard Edwards), and Yes, who are for the first time working with an outside producer, Roy Thomas Baker.

Items of news emerging from the various presentations included the announcement that the re-activation of the Atlantic-linked label Atco will be officially marked in the New Year with the release of a solo LP by Pete Townshend, who was recently signed to the label by its MD Doug Morris, who expects to have "other major signings" to announce soon. The conference also heard that Chic have become Atlantic's biggest ever international sellers.

More indies on Council

A POSITIVELY docile BPI annual general meeting last week unanimously voted to admit two more members representing independent companies — Stephen James (DJM) and Monty Presky (Damont) — to serve on the council.

The indies now wield a slightly bigger stick within the council and not a word was spoken of plans, which earlier this year threatened to split the BPI, to virtually give the major companies majority voting power.

The meeting, well represented by members, went about its business strictly to the letter of the agenda. The only dissenting voice was that of Sonet's Rod Buckle concerned that a resolution to ask PPL for a further £200,000 in 1980 and 1981 to help the anti-piracy fund might mean they were spending artists' money without permission.

Buckle withdrew his objection

after chairman L. G. Wood assured him that "we won't spend any money that doesn't belong to us".

Four council members due to retire were re-elected — John Fruin, A. J. Morris, Chris Wright and Walter Woyda — and Derek Green and Charles Levjson, who had been co-opted to the council, were also re-elected.

At the close of the meeting, L. G. Wood paid tribute to director general Geoff Bridge who retired that day. "Geoff made an enormous contribution to the undoubted success of our trade association," said Wood.

Norrie Paramor dies

THE MUSIC industry has been saddened by the death on Sunday from cancer of Norris Paramor, one of its most prominent musicians and producers in the postwar years.

Paramor, 65, started his music career as a pianist during wartime service in the RAF and on demobilisation he joined Harry Gold's Pieces of Eight.

Paramor began a long association with Columbia in 1949, becoming its main musical director with Ray Martin in 1952. He produced hits by Ruby Murray, Eddie Calvert, Cliff Richard, Frank Ifield, The Shadows and Helen Shapiro and foreign artists including Judy Garland, Al Martino and Kay Starr. Paramor scored 11 gold disc and 43 silver awards and composed music for several films, including The Frightened City, Expresso Bongo and The Young Ones.

Paramor leaves a wife, Joan, two daughters Caroline and Jane, and a son John. His brother Alan has been prominent in music publishing for many years.

TV strike problems FROM PAGE 1

general manager of the commercial development division, estimates that 20 per cent of total airtime for that album has been lost through the blackout.

Other albums affected are All Aboard (EMTX 101), a compilation of 24 well known children's songs due to begin a TV test campaign in the Granada area, and The Learning Tree, already released and connected with the Granada TV series of the same name. EMI is, however, going ahead with the September 28 release and subsequent advertising for the Motown compilation The Last Dance (EMTV 20).

Phonogram is sticking to plans for a £250,000 TV campaign for the new 10cc Greatest Hits compilation (Mercury 9102 504) due for release on September 21 with RRP set at £4.99. The three phase campaign for the LP — which features earlier hits on UK Records as well as Phonogram material — will be spread over nine weeks, starting in the Granada and Westward areas from September 24 to October 12. Next are London and Southern (October 15 to November 2), followed by Stags, Trident and ATV (October 29 to November 16).

If the campaign is not allowed to

start on schedule because of the blackout, the company intends to tack on to the end whatever time is lost at the beginning.

UA is keeping its TV plans "fluid" and product currently affected is The Kenny Rogers Singles Album and the Slim Whitman LP which has been put back to September 24.

It is certain that airtime will be more expensive and oversubscribed when the TV companies get back on the air and EMI's Berg predicts: "There will be a snowballing effect with advertisers who have held back paying high rates for poor airtime. Lack of availability will be a real problem."

And gloom was gathering last week among the TV album companies. The Bitch soundtrack album from Warwick Records (WW 5061) was due to start its national TV campaign to coincide with the September 18 premiere of the film.

Ronco managing director Barry Collier commented that the company had decided to stay out of the market this September based on last year's experience. That decision was "fortuitous" in the light of the blackout.

Ebullient Benjamin

LOUIS BENJAMIN, while quoting Pye Records' recently announced disappointing trading figures, was in determined mood at this year's sales conference.

While mentioning the five problems common to the industry as a whole — home taping, piracy, imports, margins and manpower, Benjamin urged the salesmen on with the message that Pye "could and would pull through."

"We have seen it all before," he stressed, "we have been aware of the problems before and done something about them, and survived."

"And the simple message here is that we are going to do it again, and I believe you, and your management team, at all levels, are more than capable of achieving this."

Successful changes

A STRONG, committed, tight company is how Trevor Eyles described Pye Records at last week's sales conference. He explained that during the last six months a lot of changes had been made in order to "increase commitment to the company and job satisfaction for all."

Eyles said that the first company change was the integration of the sales promotion and display force six months ago. And he claimed that at least two other major record companies had made similar moves since then.

He went on to explain that the concept of territory managers was aimed at "totally involving the people on their territories with all aspects of sales, promotion and marketing".

The early signs, he added, were that this move had been extremely successful. The senior management at Pye had extended this philosophy with the result that the A & R and promotion departments had been integrated and this meant that in future, promotion men would be involved in product from its early stages and not suddenly have a piece of black vinyl thrown at them and told to get it play-listed.

Pye Conference reports by CHRIS WHITE

Honey: Time for action

"THIS IS not the time to sit back and cry into our beer and blame everyone else. We must take positive action and aggressive action now." That was the determined message of managing director Derek Honey at Pye's sales conference.

"We at Pye have appreciated the problems in our industry for some time," he stated, "The causes of these problems and the ways in which we think we can extricate ourselves from the current situation are diverse and complex and various solutions have already been aired at length by the executives of other record companies, so there is no point in dwelling on them."

"However, I would like to say to you that we at Pye intend not only to emerge from the current difficulties quickly, but we are determined to come out ahead of our competitors."

"Pye Records has always had the reputation of being flexible and able to adjust very quickly to changing situations and that is exactly what we intend to do and, in fact, have been doing for some months."

"But, in order to do this, it will need the utmost effort, co-operation and dedication from all of us, whether it be on the factory floor, in distribution, in selling, in A & R or in International. We all need to be totally committed to solving the problems facing us. There is no one division within the company that can do it alone."

Zephyr Records

IN OUR report headed "BPI swoops down on Bowie bootlegger" last week, we referred to charred paper in the grate of a house in Wallasey, Merseyside, providing evidence of a link with bootlegged records. We should have stated that this paper was a document believed to relate to Bowie bootlegs. Also, Trevor Hughes, of Zephyr Records, Wallasey, asks us to point out that no "charred paper" was taken away by BPI investigators and that although he has given undertakings to cease bootlegging activities pending trial, he is denying allegations and is entering a defence to the BPI charges.

KATE BUSH

On Stage



Side One

Them Heavy People

*Don't Push Your Foot
on the Heartbreak*

Side Two

*James and
the Cold Gun*

*L'Amour Looks
Something Like You*

*Four tracks capturing a magical 16 minutes of
Kate Bush on stage
recorded live during the most electrifying debut tour of '79*

*This 33 $\frac{1}{2}$ r.p.m. E.P. is presented in a limited edition
four colour souvenir gatefold sleeve*

only £1.50 r.p.p.



MIEP 2991

NEWS

COMMERCIAL TV companies in London, and commercial radio in general, each collected a rap on the knuckles for different reasons at the advertising seminar of Interpop.

Record companies were warned against spending too much on London; as chairman Alan Rich, media business director, pointed out, the London TV contractors only reach 21 per cent of homes, but could cost an advertiser 35 per cent of his national budget.

"You have a right to ask why," Rich advised, "because London may not be worth it. And you should look at the smaller regional companies, who can be particularly useful as test markets."

Denis Knowles, Arista marketing director, dealt a blow to commercial radio's unending efforts to have record companies use its cheaper time for major record advertising campaigns. Asked why he, and so

TV albums now nearing overkill—Alan Rich

By TERRI ANDERSON

many other record industry marketing chiefs, spent their budget on TV rather than radio, he replied: "I find it very hard to believe but in my experience sound does not sell sound." Companies he has worked for, he added, have used "highly sophisticated" radio ads in campaigns, and the response has been anything but encouraging. He hit out at TV rate cards — "these are extortionate, with the companies taking advantage of a supply and demand situation" — but was forced to conclude: "I'm sorry to have to say that I still believe I am

getting more value for money from TV than from radio."

Rich had opened the seminar by demonstrating "the sheer size of the medium". Figures showed that the 12 independent TV companies reach 20 million homes and that the growth in advertising revenue for the UK between 1970 and 1978 had taken it from £94.7 million to £363 million. Record companies were shown to be consistently high spenders on TV commercial time,

and Rich emphasised that they must use their money more wisely, and take better advantage of the fact that TV is "a very flexible and controllable mass medium as far as region, month, day, time, programme choice and expenditure weight are concerned".

Brian Baird, general manager of Polygram (UK) TV merchandising unit, reminded the seminar that the use of TV by record companies had created a new record buying public — which would never otherwise have gone into a record shop; and had created a new kind of record.

the specially compiled TV album.

Referring to the theme of the seminar, Rich remarked that record company use of TV time had apparently reached a stage of "overkill". After use of TV to advertise LPs had built slowly for a number of years — and proved very effective in selling — it had exploded. "Now everyone is so concerned to buy airtime that they are not apparently worried about the returns they get on what they spend." With time allowed for album ads strictly controlled, Rich revealed that there are numerous contenders for every available spot. Counting only national campaigns, in the period between September 1978 and February 1979 there were as many as 22 albums on TV at one time (during November) with 20 in December and 10 to 14 in September, October, January and February Rich suggested that there were too many album campaigns in those months of the year.

September TV albums?

MULTIPLE SOUND Distributors goes on television — strikes permitting — with five albums during September. Titles are: Country Guitar by various artists (Warwick WW 5070); The Bitch (WW 5061) which is the soundtrack from the film of the same name; Johnnie Ray — 20 Golden Greats (PR 5065); The Bachelors (WW 5068); and Guy Mitchell — 20 Golden Greats (WW 5066).

The albums will all be released and advertised in regional areas, and the campaigns rolled according to consumer reaction. MSD also has two other albums released during September, The Military Musical Pageant 1979 and The Band Of The Metropolitan Police.



PICTURED HERE are two of the first clients for John Adrian's recently formed promotion company, Softly Enterprises. Adrian is flanked by Utopia Records managing director Phil Wainman (currently enjoying success with the Boomtown Rats and B. A. Robertson) and Utopia's general manager Lisa Denton. The first product they will be working on is The Film Stars' new single, L.A. The promotion company is one of three concerns being set up by Adrian who recently resigned from A & M after five years as promotions director. The other two companies are Palm Productions and Lornhill Publishing.

US companies in move to cut royalties

THE MECHANICAL Copyright Protection Society has disclosed that certain American record companies are attempting to reduce their royalty payment commitments by restricting the number of tracks paid for to 10 per LP and a maximum of \$0.275 (i.e. 23¢ cents per work).

MCPS international relations executive Peter Simpson has checked the position with Al Berman of the Harry Fox Agency, who informed him that it is within the option of any American record manufacturer to place any ceiling they wish on the copyright royalties they pay on an LP record.

Likewise, they can include as few or as many tracks on an LP as they wish. If, however, they include more than 10 works on an LP or if the total running time of these compositions is such that the statutory rate is over 27½ cents, then they cannot force a ceiling on anyone if they insist on using more music.

"A further suggestion," commented Simpson, "was that where the composer and artist are one and the same person (or group) and if the number of tracks exceeds 10, then the artist royalties are reduced by the amount of copyright royalties which would legally be payable."

"On this particular point, Mr Berman states that the record companies are similarly free to negotiate with anyone who has the authority to negotiate concerning the top royalties that they would pay on any LP. Here it becomes a question of the bargaining position of the parties concerned. If it is a top artist and this artist has a control over the works utilised, he may not wish to co-operate with the record company. However, as usual, the lesser known artists are relatively helpless in such negotiations."

Simpson added that one important point to be stressed to all parties involved is that an artist obviously cannot give away or negotiate terms where he does not legally have a control over the right involved. If an artist is using material which he has not composed, or, if he has composed it but assigned it under contract to a publisher, he is not the legal owner, and cannot himself bargain over the copyright royalties payable.

"In the event the artist writes his own songs and has not previously given these under control to a publisher, then of course the artist/composer can make whatever arrangement he wishes, and this becomes legally binding. If a publisher subsequently acquires the copyrights, he would most probably be bound by the pre-existing agreement."

"There is a term in the US that covers the above," Simpson concluded, "and it is called a 'controlled' copyright."

Pressing plant launched

A NEW custom pressing plant is being opened in South London this autumn — despite the slump in the industry. Called PR Records Ltd., it is headed by managing director Phil Race, previously with Island and CBS and general manager Ray Young who comes from Orlake Ltd. and Pye.

It has been opened primarily to press high-quality product for classical recordings and to serve the many independents with little access to presses. Full production will start this October and the company is expected to expand by 60 per cent over the following year.

The plant, based in Wimbledon, has an area of 6,500 square feet and will be equipped with Alpha Delta automatic presses, plus processing facilities using AB Europa Film high-speed plating equipment.

"I think the industry is going through a slump, but I don't think it is the end of the industry," said Race. "It is not easy money at the moment, and we will generally have to be better and produce a first class product."

"I have got confidence in the industry myself and on the technological side will be ready to move with that, whether it be the video disc or the laser cut disc."

But the company intends to remain small, with an expected maximum of 12 to 20 people.

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

For all your promotional film enquiries, contact Paul Rutherford at Emitel on 01 437 8651

Racey LP price cuts

RAK IS slashing the retail price of the new Racey album — Smash And Grab — to £3.99 in an effort to stimulate sales and bring the LP back into the price range of youngsters.

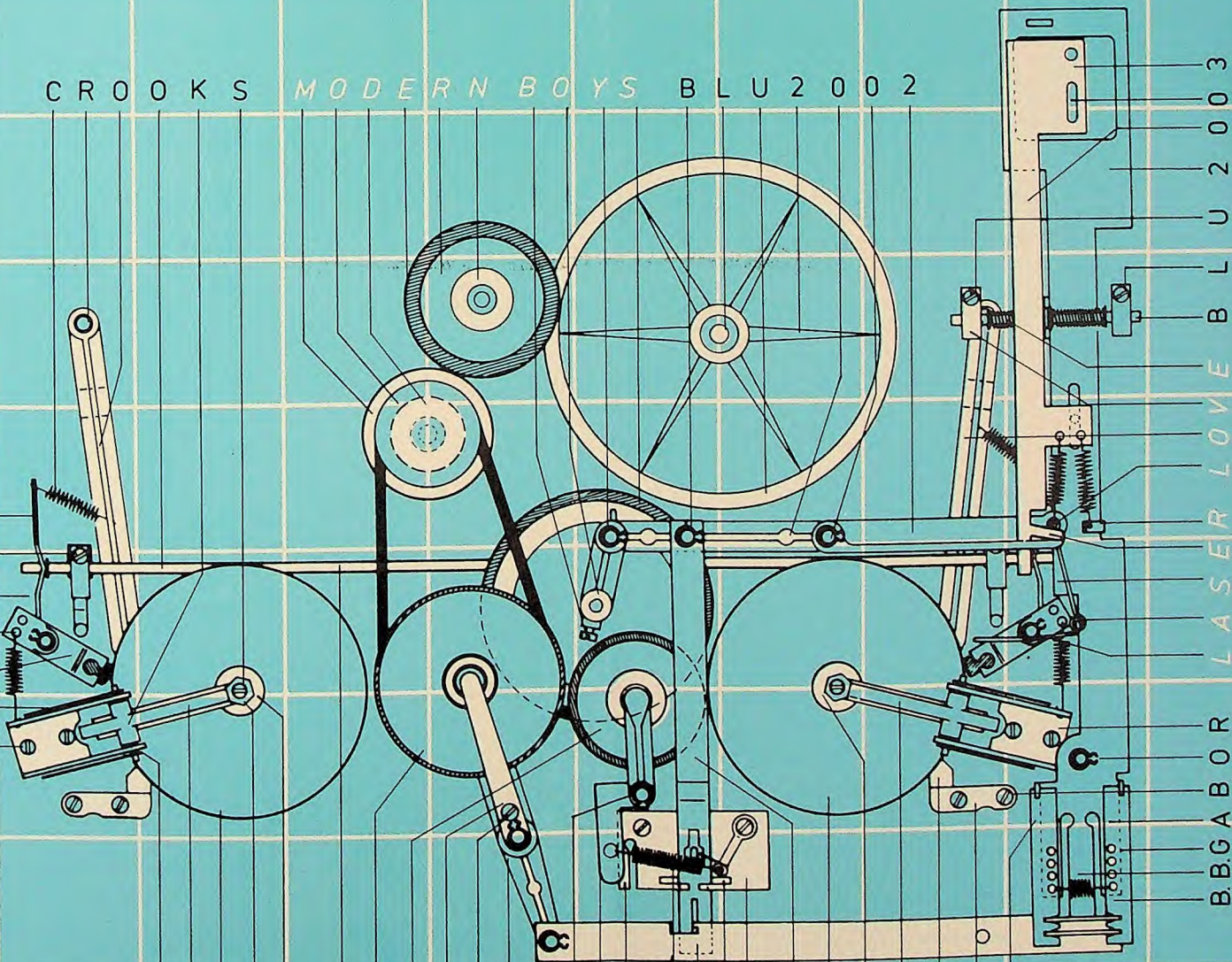
The experimental price, which lasts until November 1, was arrived at after meetings between RAK managing director Mickie Most, marketing manager Dave Crowe and EMI, to which RAK product is licensed.

blueprint

MAKING A CRUST FROM A CRISIS

CROOKS MODERN BOYS BLU 2002

SINGLES



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RETAILING

An easy life— with frills!

THE SPECIAL retailing Supplement on accessories as a source of new income for record retailers was read with particular interest by one dealer. Lois Pink, of Sounds Ideal records and tapes in Wallington, Surrey, had already decided to "diversify". However, the new items she chose to sell are unlikely ever to be included in a *MW* dealer page. But her experience in opening a new kind of business has led her to think even harder about her position as a record retailer.

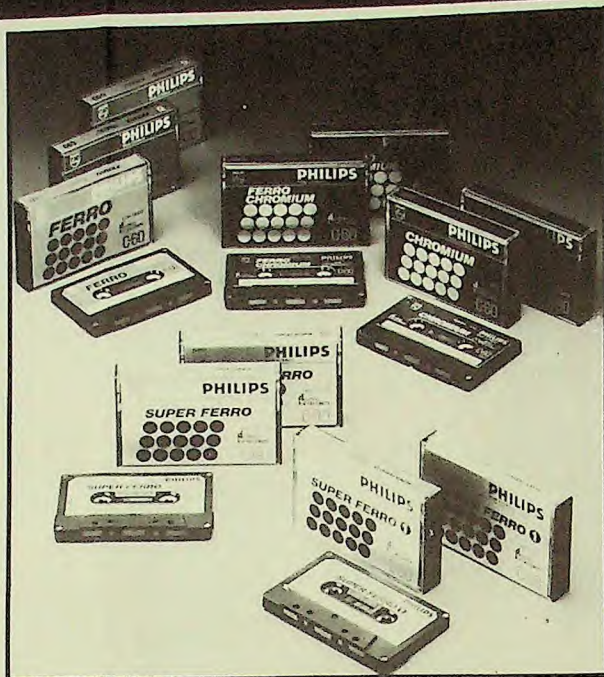
Ms Pink writes: "I read the September 1 Retailing Supplement with interest. I have recently taken a step out of the record business into a far less competitive market — namely the lingerie business! As I'm lucky enough to have two adjoining shop units with separate front doors it was an easy conversion.

Not only was the change of one unit into a lingerie shop easy, it was an eye-opener on just how difficult it is to compete in the record trade. There is no comparison between the two trades — different level of mark up, better attitude of manufacturers, supply of display stands, easy returns etc are all an accepted part of the lingerie business. RRP does not exist, cheques are not lodged with the manufacturers for an opening order, stands are supplied free of charge, goods which are not selling are *willingly* taken as returns for credit, joint advertising is a pleasure — to name but a few of the benefits of this trade. There is no gloom and

Edited by
TERRI ANDERSON

despair about the state of this industry, and for my part I can only say that it is refreshing to find such enthusiasm from the manufacturers.

I now keep a very open mind as to whether I wish to remain in a record market which is prophesying despair for itself in the 1980s with profit margins falling, industrial disputes, unreliable service and an attitude which is not aimed at helping the smaller dealer.



Feeling lucky?

RETAILERS WHO stock Philips audio cassettes pictured above, are receiving numbered tickets from their wholesalers which could win them a share in £32,000-worth of prizes being offered by the manufacturer. This nationwide promotion scheme, called the Philips Cassettes Sound Investment Fund, is aimed at broadening the distribution of these tapes, and winning numbers (which have already been randomly selected by computer) will be published in the relevant trade journals during the next few months.

WIGAN-BASED RK Records is promoting its latest single release, Come On Alice by Bernie Brooks (RK 1020), via a dealer competition which offers as first prize a weekend in Paris for two. Participants must answer three questions. The six runners-up will receive bottles of champagne. Entry forms are available from the company at 3 Pennington Street, Hindley, Wigan. In addition, the single is being promoted by press advertising and fly-posting.

News in brief...

BACKING UP his declared intention of working as closely as possible with retailers and their trade association, John Fruin, WEA ND, will be attending the GRRC meeting scheduled for October 31 at the Greyhound, Park Lane, Croydon (at 7.30 p.m.). The GRRC is hoping to increase its membership in the South East.

RISING COSTS and increased services to members have forced the MTA to put up its subscription fees, but the association hopes "that all members feel they receive very good value for money".

From October 1, new members will pay £15; shops employing up to three people continue to pay £25; up to six staff the fee is now £40, and more than six — £65. All fees are plus VAT.

Corrections

THE INDEX of advertisers in *MW's* Retailing Supplement (September 1) contained the registered address of BPA Design Associates Ltd, rather than the business address. This is 94a New Brighton Road, Emsworth, Hampshire (telephone 0434 2430). Also, the telephone number for S & B Trading of St Albans was incorrectly given. It is 56 50611.

Richard Cooper was described as MD of Robinsons Records, Manchester. His correct title is wholesaling manager, and joint MDs are Arthur and Edna Robinson.

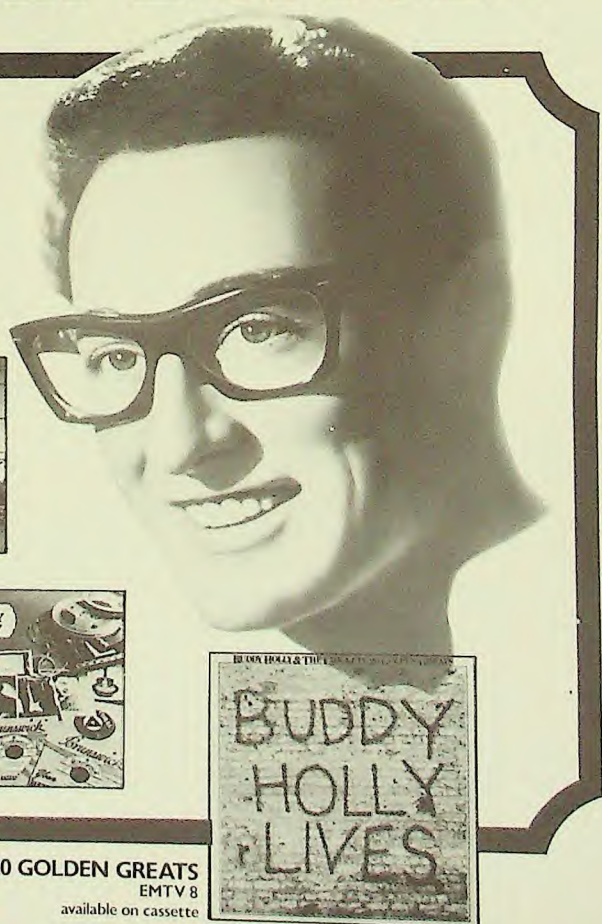
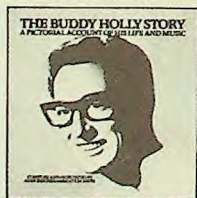
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INTERNATIONAL

Interpop forum looks at Euro-laws' effects

LONDON: The first business session of Interpop '79 held here at the Connaught Rooms last week was devoted to an examination of the effect of European Economic Community law on the law of copyright and on publishing and distribution activities among the nine member nations.

The panel, chaired by Denis de Freitas, comprised Mrs Diana Guy, partner of Theodore Goddard & Co; Jean Francois Bellis of the EEC Court of Justice; Dr Stephen Stewart, director general of the IFPI; Bryan Harris, head of the Intellectual Property Division of the EEC Commission and Professor Francis Jacobs, barrister and Professor of European Law, King's College, University of London.

Bryan Harris addressed the delegates on the scope of the effect of EEC law on copyright and current problems resulting from traditional hazards such as copying, imitating and reproducing and newer issues posed by the advent of the audio-visual era.

Harris said that the EEC Commission was interested in the protection, promotion and transfer of intellectual property rights and the introduction of any necessary legislation for the protection of patents and trademarks.

The cultural aspect of the copyright field was another source of interest and the EEC institution felt strongly that it should evolve a cultural policy as well as an effective competitive policy in terms of anti-trust legislation and the free movement of goods within the Community.

"We receive hundreds of complaints every year," Harris revealed. "Those in the copyright field are limited in number so far, but growing. We're interested in the general law of copyright and seeing

if there is a specific Commission role in the harmonisation of copyright law between the member EEC countries."

The Commission was also studying the economic implications of the introduction of audio-visual recording methods with particular reference to the German measure of imposing a levy on the producers of audio-visual material for distribution to copyright owners. There was some concern that the proceeds of such a levy might be too small and the matter had not yet been quantified.

Implications

Harris said that broadcasting nowadays also carried implications with regard to cable and satellite diffusion.

"There is a good deal of cross-frontier broadcasting, mostly in mainland Europe, but also between Northern Ireland and the Irish Republic," he added, "but much more analysis will be necessary before the Commission can make any proposals on this subject."

The role of the collecting societies were also under consideration. Given the growth of these societies, one had to look at them as potential monopolies in their fields but one of the principal means by which justice can be done to authors and composers.

"They could become too powerful and arbitrary, but they can also give

Edited by
NIGEL HUNTER

much greater effect to the copyright laws."

Harris stated that the Commission was primarily concerned with conducting thorough studies and research before proposing legislation on any matters, and it would be premature to expect any draft legislation from it over the next two years.

He cited two current cases as illustrations of the operation of the EEC laws and the involvement of the Commission in such cases.

One was the GEMA case against the EEC Commission in which the German collection society complained that the Commission has failed to take action against alleged anti-competitive activities by

Radio Luxembourg companies which GEMA claims as being in breach of article 86 of the EEC Treaty by constituting a monopoly.

The other is the Cogitel versus Cine Vogue Films, two Belgian companies. Cine Vogue had the exclusive rights to a film in Belgium for seven years, but in January 1971 the German TV 1 channel transmitted a German version of the film which extended throughout Belgium as well.

Cine Vogue, considering that the transmission had compromised the commercial future of the film in Belgium, complained of the failure to observe the exclusivity of contract, and accused Cogitel of re-diffusing without authority.

Harris revealed that the EEC Commission had submitted an aide-memoire in this case giving its views, but he could not give the conference specific details because it was confidential.

In general terms he said that the

Commission was in favour of the proposition that broadcast material should be regarded as services whose free availability is governed by Article 59 of the Treaty. It would be wrong to prohibit broadcasting, but the owners of the works concerned should be compensated for the use of those works.

Discussion

In a general discussion by the panel at the conclusion of Harris's address, chairman, Denis de Freitas, remarked on the subject of German levies in connection with audio-visual material and devices that he believed the levy yield in 1977 was 18 million Deutschmarks.

Harris retorted that the UK Whitfield Committee had expressed doubts in its report about the yield of such levies. Whether 18 million DM were a substantial sum when distributed is another matter.

IFPI director general, Dr Stephen Stewart, declared that he didn't care for the word levy and preferred the word royalty.

"The German figure started at three million, rose to 18 million in 1977 and is now up to 20 million," he said. "Statements that amounts will be small made by those who have to pay are a time-honoured argument since copyright began."

The cultural aspect of the copyright field is one particular area of stormy interest

10 20 30 40 50 60

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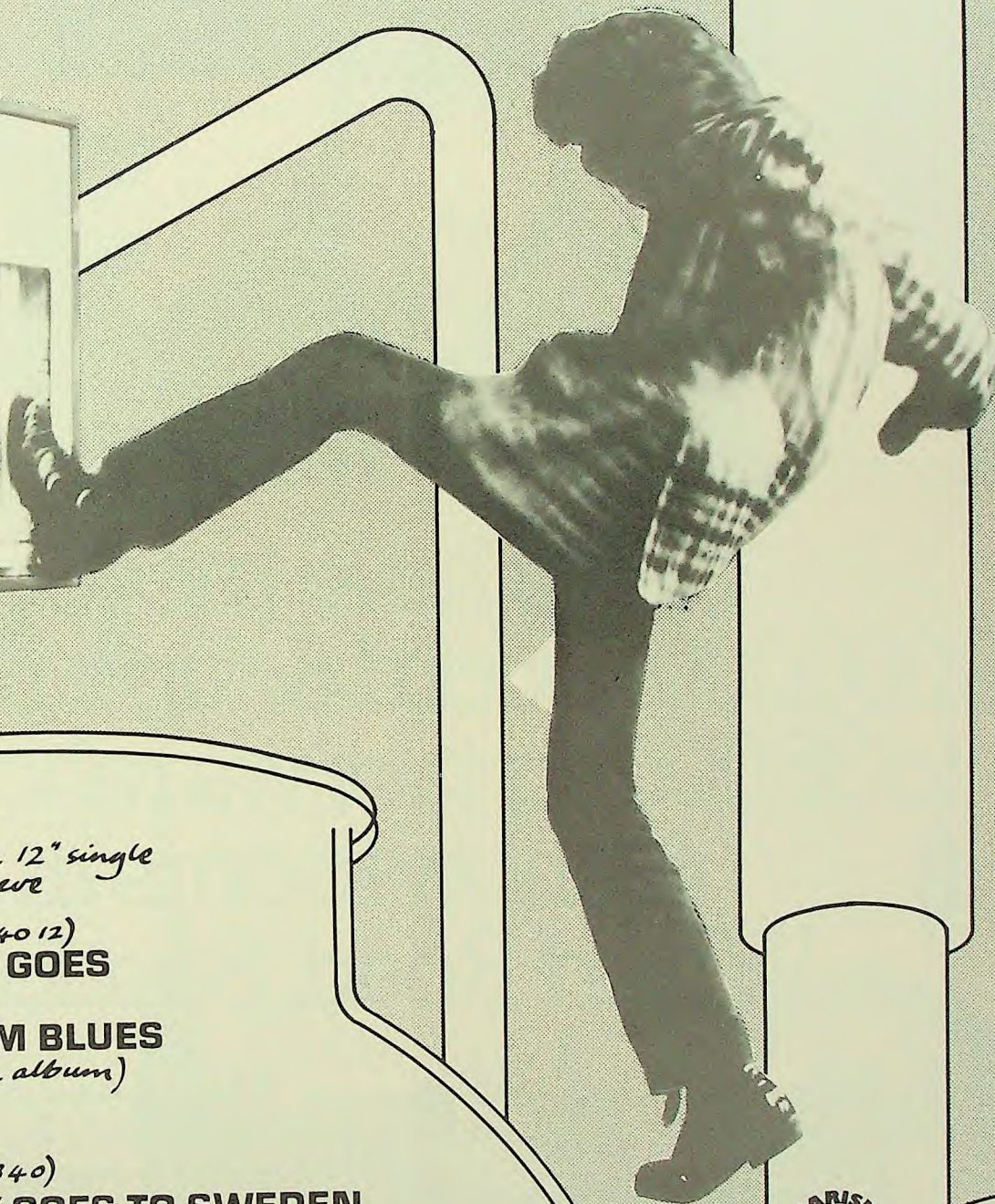
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PUBLISHING

How Fred made his mark at EMI

by PHILIP PALMER

THERE ARE quite a few executives in the music industry with the same name. John Reid of the Rocket group of companies is often described as "Little John Reid" while his near namesake, Sir John Read of EMI, is referred to as "Big John".

Edited by
NIGEL HUNTER

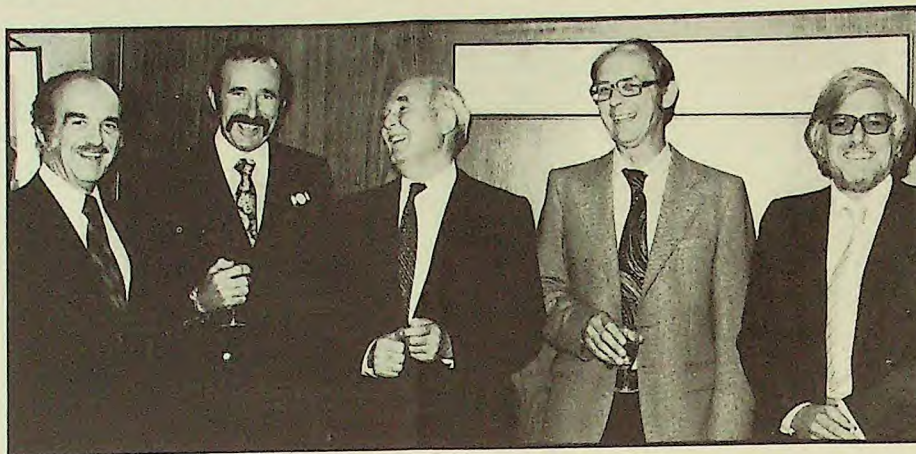
Most people are aware that Fred Marks, a one-time record company boss is now head of UK and European operations for *Billboard*, and that there's another Fred Marks over at EMI Music Publishing.

The latter has just celebrated his 40th anniversary with EMI, having joined the company as a lad of 14 way back in 1939. He's now international manager, and responsible to managing director Ron White for all the company's overseas publishing activities.

Marks started at Hayes as an office boy handling record orders for the export department, and then moved to EMI's offices in Great Castle Street, working on statistics.

After several years in various departments, he became personal assistant to Ron White, then HMV sales manager, and on the departure of Roland Rennie to work for EMI in America, was seconded to L. G. Wood, then managing director of EMI Records.

Marks looks back on those days with obvious affection. "It was the



HELPING TO celebrate the 40th anniversary of Fred Marks (second from right) with EMI were (from left) Ron White, John Fruin, L. G. Wood and Roland Rennie.

day of the Beatles and the breakthrough of British pop throughout the world," he recalls.

During the mid-1960s EMI began to increase its involvement in music publishing, and Marks was transferred to the company's Ardmore & Beechwood subsidiary as administration manager and then in charge of its international activities.

"At this time I was involved with Bob Crewe's Saturday Music catalogue and in the signing of a young writer called Neil Diamond, who had his own Talleyrand Music company."

Towards the end of the 1960s,

EMI purchased the KPM Music group, and the Ardmore & Beechwood operation was absorbed into KPM, with Marks at the helm of international matters. He was instrumental in the acquisition of a number of important American catalogues for KPM, so it was not really surprising that when EMI purchased the old Affiliated Music Publishers, comprising Francis Day & Hunter, Feldman & Co. and Robbins Music Corporation, that Marks was asked to take over responsibilities for the entire international department of the EMI Music Publishing group.

With his staff of eight, Marks has

been involved in a number of overseas deals — most recently the songs of such writers as Mick Jagger and Keith Richard, Elton John and Paul McCartney.

A recent party was attended by nearly 90 music industry executives to celebrate Marks' 40 years with EMI. Among them were L. G. Wood, Ken East, John Fruin and "Little John Reid", whom Marks once hired as an office junior.

Why has he stayed so long with the same company?

"I suppose you can say that once an EMI man, always an EMI man, and I believe that EMI is such a good company to work for."

Men on the move at EMI

WITH EFFECT from last week, a restructuring of the popular repertoire division of EMI Music Publishing brings Brian Hopkins, formerly Screen Gems general manager, to the post of director and general manager of the division, reporting to Roy Tempest.

Reporting to Hopkins is Brian Freshwater, who assumes responsibility for the acquisition and exploitation of all pop material from the UK, heading a team including David Ambrose and Phil Sharp.

And responsible to Hopkins for selection and exploitation of international repertoire is Des McCamley, assisted by Martin Pursey, Allen Jacobs and Simon Cowell. The repertoire available to them include Screen Gems, Tree, Combine, Gallico and other US catalogues contracted to EMI Music Publishing. The department will also exploit repertoire from EMI's worldwide publishing companies.

International manager Fred Marks and his deputy Ellis Rich retain responsibility for international repertoire administration including contract fulfilment, liaison with foreign licensors and the licensing of EMI Music Publishing product abroad.

Roy Tempest continues as director and general manager of the company, but with overall responsibility for the new Popular Repertoire Division, the international department, the KPM Recorded Music Library and Recording Studio. MOR director and general manager Kay O'Dwyer's activities remain unchanged, and creative director Terry Slater continues talent scouting and liaising with major contracted composers.

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GET BROOD MINDED



Melody Maker 4th August

HOLLAND'S first bona fide rock'n'roll star is very much an outsider wanting in. But, unlike others, he disguises his weren't-born-an-American complex rather well, mainly because his language and life-style are so steeped in the myths into which he wants to write himself that ultimately he is the authentic article.

Not that this, his first English album (but the second of three Wild Romance records to be released in his native Holland), is without the occasional charming quirks of Kelly/Go for her jelly/She's handling mine/Sitting with Sally/Ridin' with Smelly/Fillin' my belly/With a bottle of wine" ("Hit").

Those lines make it only too clear that Brood is willing to be a martyr, but he's too tough to go under and, as long as he continues to portray his nastiest romantically, he's going

Record Mirror 11th August

Herman's most definitive statement is 'Saturdaynight', a slow burning celebration of one of the more enjoyable times of the week, complete with uncredited lady vocalists, whose harmonies cleverly counterpoint his own harsher tones.

As the man says, it's a hit on the head and a knock on the knuckles, which can't be bad. But it's much more than that — it's also a touch of stained class from the first rock 'n' roll singer-songwriter to have emerged from the continent in years. + + + + +

MIKE NICHOLSON

Sounds 28th July

Brood's music is simple and hard, very derivative but only in the sense that Derby winners are generally born of previous Derby winners. He pounds a Little Richard piano as he has since his first spell as a star in Holland in the early '60s while the Wild Romance, though only a trio, establish their gut-grinding credentials alongside the Rumour and Springsteen's and. Though the themes are all urban sleaze, the fuzzy edge is in a mind of Little Feat, as a few polyrhythms, more than the Red/Pop tunes which...

includes FREE live album



HERMAN BROOD & HIS WILD ROMANCE

Album: "Herman Brood & his Wild Romance" ARL 5029 limited edition with FREE live album.
7" Single: "Saturday Night" ARO 173.
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Orders to: Pye Records (Sales) Ltd., 132 Western Road, Mitcham, Surrey CR4 3UT. Tel: 01-640 3344.



CLASSICAL

The secret behind Enigma

JOHN BOYDEN, Enigma's managing director, displayed almost aggressive confidence at the record label's first national sales conference and display, held at the South Bank's Waterloo Room.

"Through its policy of recording the widest range of music from the Middle Ages to the 20th Century) and classical artists (from Pro Cantione Antiqua to Angela Rippon) Enigma is arguably the only label now offering the musically literate listener and the hi-hi perfectionist a superior record at an acceptable price with any degree of consistency," he said.

A light-hearted audio-visual display highlighted many of the 30-odd discs Enigma has produced in its three-year history and gave glimpses of what is to come — first recordings from the Orchestra of St John's, Smith Square, more early music from Pro Cantione Antiqua and some slightly changed emphases from the Lindsay String Quartet and James Loughran with the Halle.

Boyden said he had mixed feelings about the new policy

of having pressings made by Teldec in West Germany under the Supercut logo. He regretted having to shift the pressing work out of this country, but felt it an essential move to maintain top standards.

And he added that the problems of British pressings exemplified the difficulties all large corporations seemed to face in seeking efficiency, while small firms like Enigma blazed the trail.

Enigma would not "knock" rival companies but concentrate on charting its own course.

Boyden concluded: "Enigma has shown a complete disregard for the commercial cynicism which has been so overplayed in recent years and has demonstrated that a combination of great artists, honest sound recording, superb packaging, hard-hitting promotion and the ultimate in record pressing is enough to produce success in a Britain that is at last prepared to admit that elitism in the arts merely means a standard the public expects to receive. The slovenly seventies are finished."

US digital imports

WHAT WITH Decca producing one a month, Unicorn having tested the waters with one double album, and RCA producing its first next month, the world of digital records is, as predicted, continuing to expand.

Metrosound Audio Products, which so far has specialised in the direct-cut imports from companies such as Crystal Clear, has just imported a couple of American digital records. They are Aspen Gold by The Kingston Trio (NR2D) produced by Nautilus, a Californian-based company, plus Copland's Appalachian Spring Suite and Ives' Three Places in New England played by the Saint Paul Chamber Orchestra conducted by Dennis Russell Davies.

The latter, on S80 101, is produced by the Minnesota company, Sound 80 Records, and has already received some very good

Edited by
NICOLAS SOAMES

reviews from American magazines. The first few records are only now going out to English reviewers, but no matter what the verdict, the price may be the stumbling block.

While English digital retail at just a few pennies over normal retail price, these two discs, because of import costs, retail at £7.75p, and even that is a considerable reduction from the £11 that they cost in the States.



HIS EXCELLENCY, the Italian Ambassador, Roberto Ducci, right, presents Salvatore Accardo with a pre-release copy of the violinist's latest recording, The Complete Works for Violin and Orchestra by Max Bruch. The presentation took place at a reception held in Edinburgh by Phonogram International to mark the release of the artist's recording and his participation in the Festival.

Kondrashin contract

THE DISTINGUISHED Russian conductor Kyril Kondrashin, who now lives in Amsterdam, has signed a new contract with Decca involving a series of records of specific repertoire to be made with various orchestras, including the Vienna Philharmonic.

The two records Kondrashin made for Decca (Rachmaninov's Piano Concerto No 2 with Ashkenazy and Mozart's Sinfonia Concertante with the Oistrakhs) remain in the catalogue, even though they were released in 1964.

INTERNATIONAL

The condition of Musak

From IRA MAYER

NEW YORK: international background music firm Muzak is currently readying to launch a contemporary music service that will utilize original artist material — i.e. "the hits" and more — in cassetted on-location units.

According to Muzak director of programming Rod Baum, the company has been considering instituting such a service for over a year.

"Muzak's main channel," he told *Music Week* at the company's New York headquarters, "has as many locations as all the other background music services combined and we expect this new service to equal that within a year."

The on-site hardware will allow Muzak a flexibility it has never had before. They will be able to cater to specific location needs, and in addition to programming mainstream pop, will make ethnic, classical, light jazz and "country-politan" tapes available to subscribers.

"We're not doing well," said Baum by way of explaining the call for the new service, "in jean shops in suburban shopping centres, for example." And so, in order "to maintain our present stature in the industry as the leading background music company in this hemisphere and also to get more competitive in specific locations," the contemporary service will be launched, hopefully, this fall.

At present, according to Baum,

agreements have been made with the Harry Fox Agency and the American Federation of Musicians covering mechanical and performance royalties, respectively. Blanket agreements for use of "recorded and distributed material, excepting any holdouts that they so advise," are being negotiated with record manufacturers one-by-one. Several majors, says Baum, have already signed such agreements.

While the Muzak main channel has utilized satellite and wired feeds, the new service will use two standard-sized cassettes in a

"We can't take 20 tunes and play them over and over again because that changes weekly and we envision replacing tapes once a month. So we'll follow the charts but we will also be able to give exposure to material that wouldn't otherwise be heard.

"In that sense this is possibly the world's largest radio station. It'll be a great promotion vehicle, and that's the key to it on the record side. They're interested in this new promotion thrust." Handling the actual programming of the contemporary tapes is Baum's assistant, Ralph Smith.

"There are a handful of people who don't want their music heard in 'watered down' Musak versions . . ."

...

specially designed two-cassette player. The player operates at a slower than normal speed, in mono, while the cassette configuration allows for eight-hours of music per tape.

The machine will be programmable to play the two tapes in succession or to alternate between them at regular intervals so as to make for a variety of possible formats within every 16-hour playback period from any given unit.

"Our program will be different than an ordinary radio station because we need more music," claims Baum, himself a veteran disc jockey and programmer who has been with Muzak ten months.

of our discussions because we're not after that. Should we decide to do that we'll go back and renegotiate.

"It might not be a bad idea to assemble packages. We could likely get them into places where records are not currently being sold. And the whole idea of creating a new field of endeavor, a new product to sell, is to reach an audience that isn't being reached."

"As director of programming for the company, Baum is also concerned with the evolution of the main channel which, in his words, is currently undergoing another one of its "skin-sheddings."

"There are a handful of people who don't want their music heard in 'watered down' Musak versions," he says, mentioning Joni Mitchell as one example. "When they say that, they haven't listened to what we do with their songs lately. I'd like to convince them that we don't destroy their songs."

And in addition to continuing efforts to improve the general quality of Muzak arrangements, equipment and effectiveness, the company will be digitalizing all of its new main channel recordings beginning next year.

Says Baum of his Muzak role, "In a sense it's a negative function I perform. I'm not out to please anybody. I'm out to try to avoid offending as many as possible. That's one aspect of Muzak that people inside the music industry tend to laugh at. But if they ever tried to do it, they'd realise how difficult it is."

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Sept 24th
Leicester
De Montford Hall
Sept 25th
Hanley Victoria Hall
Sept 26th
Preston Guildhall
Sept 27th
Glasgow Apollo
Sept 28th
Aberdeen Capital
Sept 29th
Edinburgh Usher Hall

OCTOBER

Oct 1st
Newcastle City Hall
Oct 2nd
Liverpool Empire
Oct 3rd
Chester ABC
Oct 4th
Manchester
Free Trade Hall
Oct 5th
Sheffield City Hall
Oct 6th
Stratford Royal
Shakespeare Theatre
Oct 8th
Bristol Colston Hall
Oct 9th
Brighton Dome
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BROADCASTING

Interpop Seminar '79

Brighton ILR bid

A COMPANY called Regency Radio Company has been formed to lobby for an Independent Local Radio station for the Brighton area and seek the franchise if it becomes available.

Chairman of the new company is Henry Cohen who backed the Brighton Marina project and feels a town with Brighton's amenities deserves a commercial radio station. Regency has approached a number of business concerns in the area and intends to offer shares to small local investors.

THE SECOND session of the Interpop spotlight on radio turned the delegates' attention to the subject of "Declining record industry budgets for radio advertising, and does radio advertising sell records?"

The panel, again chaired by Greg Thain, comprised David Robson, a director of national airtime sales house BMS, Malcolm Grant, sales director of national airtime sales house RS&M, and Chris Yates, managing director of Thames Valley Broadcasting.

At the risk of offending the few record company people present, Robson's audio visual presentation began with the slogan "The record

THE FIRST session of the spotlight on radio at the Interpop music trade fair focused on the changing role of the promotion man.

Representing the promotion man's view on the panel of speakers chaired by former *Radio and Record News* publisher Greg Thain were Oliver Smallman of Carrere and Garry Farrow of Chinnichap, while Tony Prince, programme director at Radio Luxembourg, and David Carter, music programme organiser at BBC Radio London, represented the radio stations' view.

It was thought that the expansion of local radio would provide an increased burden on the promotion man and Garry Farrow added: "It's hard for a regional promotion man to build up credibility with radio stations when he's carrying 15 records under his arm. What I try to do is to concentrate on a small number of releases."

"It's not possible for a small company such as ours to have a regional promotion team and so I am based in London."

Developing that point, Tony Prince said: "With the expansion of ILR I can see an increase in the number of small promotion companies based in the regions which will be used more and more by the smaller London based record companies."

"It is a PR job and is a question of building up good relationship with the radio stations."

"Once that relationship has been established, they are able to make us listen to a record a second time and then even when it's been turned down again, their real value is in persuading me to listen to it for a third time. That can be very important."

David Carter agreed: "A promotion man must get to know his radio station and build up a personal relationship with the people there."

Greg Thain made the point that as the multiple stores tended to take only proven hit records, the only way for a record company to break a new artist was through the independent dealers and the radio stations.

Farrow agreed, citing The Knack as an unknown band that was broken through airplay.

But the views of the panellists diverged when the topic of corruption in record promotion was raised. Simply, Prince and Carter believe that it happened, while Smallman and Farrow protested that it did not.

Prince reported that he had been approached on two occasions during his two years as a programme director with cash offers to playlist a record. Needless to say he turned them down and said that he never entertained the idea of Luxembourg's programmes content being influenced by inducements.

However Smallman retorted dramatically: "I am a six foot luncheon voucher. I have sold persian carpets in America and also cigarettes and my experience has taught me that our business is not unique."

"In the cigarette trade we used to give a tobacconist free cigarettes without pressuring him to buy, then we would visit him a few weeks later and try to get him to buy some in. It's a PR exercise."

"Stories of corruption of radio stations are totally fictitious," he added. "We take people out to lunch because it means we have three hours clear plugging time in which to get our message across. At Carrere we certainly don't get involved in corrupting radio stations."

It was suggested that one of the reasons for the current industry malaise was because too many companies were going in for minority areas of music, while ignoring mainstream pop songs which have most radio appeal and sell in vast quantities. "We've got to get back to good pop songs if we're going to improve the situation," said Smallman.

He finished off the discussion on an optimistic note, however, with a quote from an unnamed record company executive: "Bad record business is much better than good window cleaning."

'ILR is extremely healthy'

industry is sick", although he was quick to point out that this was not a quote coined by himself but by the press.

Just as boldly Robson followed with the contrasting slogan "ILR is extremely healthy" and proceeded to guide the audience through the latest JICRAR results which showed the gains generally made by the ILR network.

And he drew particular attention to the statistics that indicated 63 per cent of all under 35s listen to an ILR

station — "Which *must* be important to record companies," he said.

Malcolm Grant took the record company bashing further, stating: "We believe we have something to offer the record companies. We, rather than the record companies,

creative work is abysmal.

"There is only one network campaign scheduled for this month and a K-Tel man said recently: 'If the TV men don't go back soon, we could go out of business.' I find that staggering when there is radio as an alternative. And I believe we have a medium that can help the record industry."

Grant thought that record companies should do more to back retailers throughout the country. He also suggested testing product in the regions through radio, something record companies do not practise at the moment but which has been found successful by other industries.

He impressed upon the record companies not always to think of the whole ILR network in the same light with the message: "Be more aware of individual stations' strengths."

Turning back to the creative quality of record ads on radio, Chris Yates played several examples to emphasise his point about what makes a good commercial.

The four he considered were examples of poor quality were Abba's Greatest Hits, Status Quo's Blue For You, Manilow Magic, and

a Sex Pistols ad. He followed these with what he considered were examples of good quality ads — ELO's Out Of The Blue, Alan Parson's Project's Tales Of Mystery And Imagination, Beach Boys Twenty Golden Greats and Stevie Wonder's Songs In The Key Of Life.

The "good" ones tended to be longer — up to 90 seconds — and two were voiced by Kenny Everett. The basic point he wanted to put across was that some thought as well as money should go into the making of each commercial and that a longer commercial is likely to get the point across much better.

Replying to the suggestion that it would take £10,000 to mount a reasonable ad campaign on radio, Yates cited the case of W. H. Smith which recently did a specialist campaign across all stations of 60 second commercials in B time for between £400 and £500.

Yates also revealed that from October 1, by agreement among all ILR stations, they would be offering 60 second commercials for less than the price of two 30 second ads to encourage the buying of longer time.

Yates also advocated record companies getting to know station schedules better, making more use of specialist shows for advertising particular product.

Edited by
DAVID DALTON

have something to look forward to."

With slides showing probable transmission areas, he forecast that the additional commercial stations announced would bring the population coverage by ILR up to possibly 83 per cent.

Continuing his attack on the record companies for their treatment of radio as an advertising medium, he criticised the "hastily put together" nature of record ads. "The music industry is supposed to be a creative medium, but their

RTE plays host to Nordring creative radio festival

RTE IN Dublin played host this year to the nine radio organisations competing at this year's Nordring Festival designed "to stimulate creativeness in the field of musical entertainment radio programmes with the widest possible listener appeal."

Each radio organisation from Belgium, UK, Denmark, Holland, Sweden, Norway, Finland, Germany and Ireland presented a "live" programme with its own team of soloists, conductor and producer, with an orchestra provided by the host organisation. This year's orchestra was the RTE Concert Orchestra, leader Audrey Park.

An international jury, under the neutral chairmanship of Alfonso Gallego, head of light music at RNE, Madrid, monitored the programmes during the week and awarded four prizes.

George Waters, director general of RTE presented prizes to Jerry Van Rooyen from nos Holland as best arranger, Maija Hapuoja a singer from YLE Finland as best performer, Aren Domnerus a saxophone a clarinet player from SR Sweden also as best performer, and Johnny Devlin of RTE as producer of the best programme.



DURING THE 1979 Nordring Festival MCPS and IFPI (Eire) co-hosted a lunch for participants. Pictured together are (standing, left to right) Charles McLelland, head of BBC Radios One and Two; Brian Willey, producer of the United Kingdom entry; Kevin Roche, Nordring Festival director and deputy director of music at RTE; Geoffrey Owen, controller of BBC Radio Two. (Seated, left to right) Bob Montgomery, managing director of MCPS; Alfonso Gallego, Spanish chairman of the Nordring International Jury; John Woods, chairman of IFPI (Eire).

Advertisement

MIDEM NEWS

REGISTERED COMPANIES SINCE JULY 11 1979

Australia, ATV Northern Songs. Australia, All Round Music. Belgium, Hans Kusters Music. Brazil, Companhia Industria Discos. Canada, ATV Music Canada Trade & Commerce. Denmark, Popular Music. France Bagatelle, Carlo Ferrari, Francis O'Neill Organisation, Grouard et Associés, Groupe I, Marison Productions, Roger Lopez Productions, Vogue PIP. Germany Ost, Veb Deutsches Schallplatten. Germany West, Ariola Eurodisc, Edition Montana, Funktionelle Music, Global Music, Hans Gerig Music, Hans Schmid Music, Hans Sikoski, Heino Ilesman, Heinz Hulm Music, Intercord, Karma, Mediaphon, Melodie der Welt, Oasis, Quint Music, Rimplo Tontrager, Roba Music, Schacht Musik, Siegel Music, Sugarmusic, Zorro Musikverlage. Greece, Music Box. Israel, Eastronics Ltd. Italy, Bixio Cesma, Franton Music, Panarecord, Yep Records. Jamaica, Berkly Air Services. Japan, Discamate Records, Victor Musical Industry. Luxembourg, Radio Music International. Monaco, Radio Azur 102. Portugal, Radio Trunco Ltda. Spain, Discos Columbia. Sweden, AB Ess Rosling, Polar Music, Safir Music, Scandinavis Press AB. Switzerland, Edition Helbling AG, Gold Records, Metronome Records. United Kingdom, Aura Records, BBC Records, Bron Organisation, Coombe Music Ltd, Creole Music Ltd, Criminal Records, Desert Songs Ltd, Din Disc, Din Songs, Dynamite Records, Fast Western Ltd, Fuse Musci Ltd, Herbert Oppenheimer Nathan — Vandyk, The Hush Music/Production group of companies, Joseph Weinberger, Leonsong Copyright,

Logo Records, Martin Coulter, M.C.I., Performing Right Society Ltd., Ritual Production, RMO Music Company, Robert Kingstom, Ronco Teleproducts, Safari Records, Sarm Songs, Tinsley Robor Group Ltd, United Artist Ltd, Virgin Music Publishers Ltd, Virgin Records Ltd, Wedge Music, Whitsett Churchill. U.S.A., Ala Enterprises, Ampro Productions, ATV Music Group, Bonneville Broadcast Consultants, Fantasy Prestige, Jem Records, MF Distribution, Morton Dennis Wax & Associates, Promo Records, Pryor Cashman, Walter Hofer Law Office. U.S.S.R., V/O Medjdounarodnaia. Yugoslavia, Jugoton Records.

CHARTS AND AIRPLAY ACTION

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

Cliff continues to rule airwaves



This is the first of a new regular Music Week feature in which broadcasting editor DAVID DALTON will analyse the trends in airplay, spotlight the turntable hits and pinpoint regional break-outs.

THERE IS no sign of Cliff Richard losing his popularity on the airwaves just yet with a single of almost universal appeal designed to fit into any format.

Two cuts which would not at first seem to be natural programming material — The Beach Boys' Sumahama and Gary Numan's Cars — are proving that quality releases will still find their way on to the playlists. Bill Lovelady's Reggae For It Now, on the other hand, is a perfect radio sound and yet the massive airplay it has been getting right across the board has been slow to convert into heavy sales.

Another contrast is provided by the Starjets single War Stories which has sold well despite fairly sparse coverage on radio so far.

Dana is managing strong airplay across the BBC locals, regionals and

Hot Air

national networks for I Can't Get Over Getting Over You, though ILR has been less responsive. The opposite seems to be true for the new Rose Royce disc I Wonder Where You Are Tonight.

Nick Lowe seems destined for higher things with continued radio support for Cruel To Be Kind and Luxembourg is pinning its faith in Michael Jackson's Don't Stop 'Til You Get Enough — the 208 Powerplay.

Currently providing a mouthful for DJs across a broad spread of stations is Video Killed The Radio Stars by Buggles.



MADNESS: The Prince (2 Tone CHSTT 3)

FOLLOWING IN the footsteps of Secret Affair are Madness, another band to have their own record label as part of their recording contract. The six-piece line-up debut in the chart with The Prince, a tribute to Prince Buster, on 2-Tone Records which goes through Chrysalis.

As with Secret Affair, Madness' music draws many of its influences from the pop music of the Sixties including Tamla Motown, rock and roll, R&B and reggae. The band also admits to influences by Kilburn And The High Roads.

Chart Newcomer

The nucleus of Madness was formed in 1976 when it was then known as Morris And The Minors. In September last year the group changed its name to Madness, the title of a Prince Buster song. Members of Madness are Suggs on lead vocals, Mike Barson keyboards, Lee Thompson sax, Chris Foreman guitar, Mark Bedford bass and Woods on drums.

CHRIS WHITE

Supertramp climb in Japan

TOKYO: Tommy Schneider new in single chart at 74 with Marine Express, Supertramp climbing with Breakfast In America to 51 from 70 and the album up from 25 to 16. Blondie's Heart of Glass slipped from 42 to 60, but the spectacular move of the week is I Was Made For Lovin' You by Kiss bulleting up from 81 to 7.

US Action

NEW YORK: Led Zeppelin, long-awaited to break the sales slump, appeared at whopping No. 10 with probability high they'll unseat the Knack next week at No. 1. Bob Dylan also made strong entry at 57.

Major jumps made by Michael Jackson (48-23), Talking Heads (84-47), Randy Newman (94-62), and watch B-52's at 91 who are generating considerable press and FM interest and touring extensively with Talking Heads and on their own.

The Knack's second single, Good Girls Don't, made the highest jump from 82 to 61 while My Sharona continued to hold its own at No. 1.

Interesting new entries on hot 190 by Charlie, formerly on CBS and now getting a heavy push from Arista, debuting at a healthy 84, Carolyne Mas at 85, first time out with extensive trade and promotion activity from Mercury and long-time folk rockers (but with only moderate chart success) Pousette Dart Band at 89 for Capitol.

SINGLES SYMBOLS

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

NEW new entry

DOBIE GRAY

NEW SINGLE
SPENDING TIME,
MAKING LOVE AND
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INF 115

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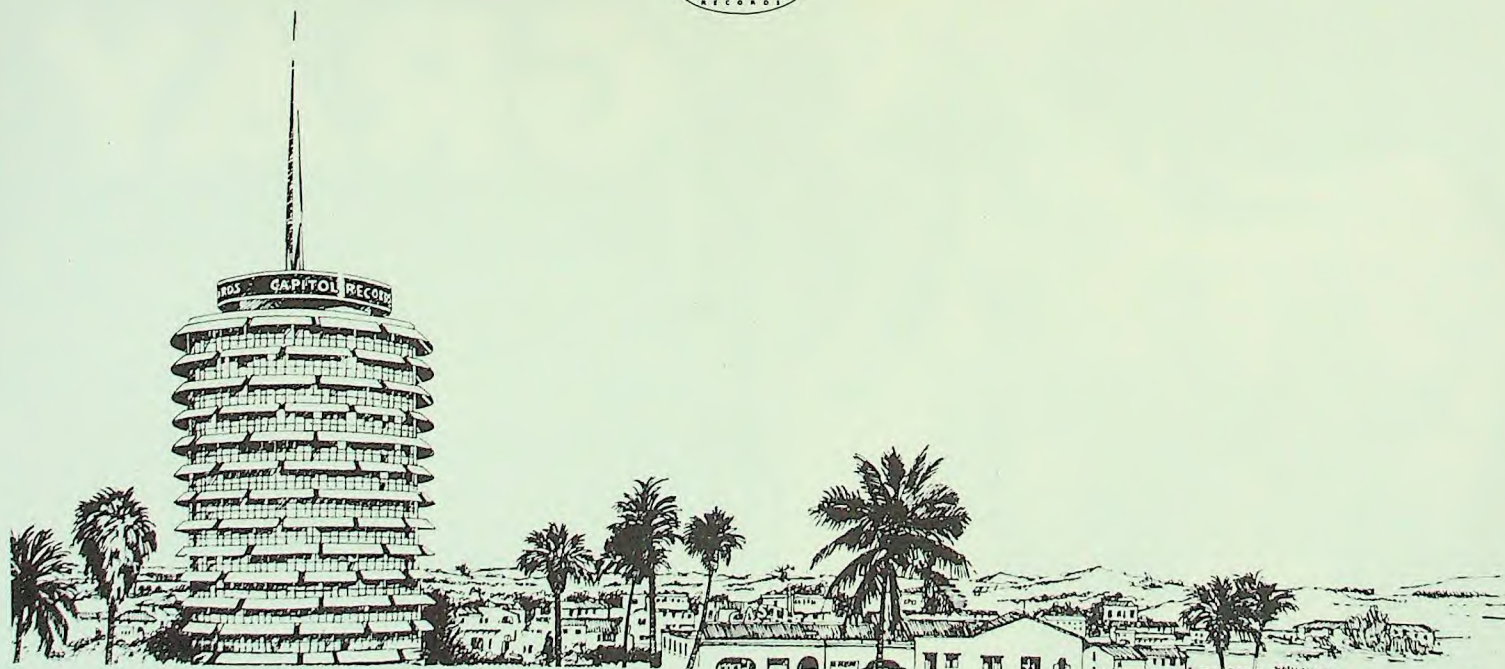
Capitol Records welcome Little River Band with their first album on the label 'First Under the Wire'

EAST 11954



featuring their brand new single
'Lonesome Loser'

CL 16095



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ORDER FORM CHART

TOP 75 SINGLES

A-Z (TOP WRITERS)

American Hearts (Bugatti/Musker)	54
Angel Eyes/Voulez Vous (Anderson/Ulvaeus)	40
Angel Eyes (Ferry/McKay)	6
After The Love Has Gone (Foster/Graydon/Chapman)	15
Back Of My Hand (Walkington/Alder)	42
Bang Bang (Britten/Robertson)	3
Beat The Clock (Ron & Russel Maell)	66
Born To Be Alive (P. Hernandez)	61
Boy Oh Boy (G. Macari/R. Ferris)	25
Breakfast In Bed (C. King)	75
Can't Stand Losing You (Spring/Copeland)	72
Cars (G. Numan)	2
Cruel To Be Kind (N. Lowell/Gomm)	26
Day The Earth Caught Fire (Mason/Thomas/Slamer)	71
Dim All The Lights (Donna Summer)	46
Don't Bring Me Down (J. Lynne)	4
Don't Like Mondays (Geldof)	16
Don't Stop 'Til You Get Enough (Jackson/Phillanges)	51
Duke Of Earl (E. Dixon)	19
Duchess (Stranglers)	14
Feel The Real (Benedth/Boyer)	48
Gangsters (J. Dammers)	11
Get It Right Next Time (G. Rafferty)	30
Getting Closer (McCartney)	60
Girls Girls Girls (Most/Glenn/Burns)	74
Gone Gone Gone (Russell Brown/Haywood)	21
Gotta Go Home (Farlan/Huth/Jay)	12
Hersham Boys (Purse/Parsons)	34
Highway To Hell (Young/Young/Scott)	56
If I Said You Had A Beautiful (D. Bellamy)	7
In The Brownies (J. Morali/H. Balolo/V. Willis)	38
Is She Really Going Out With Him (J. Jackson)	20
Just When I Needed You (Most/R. Vanwarmer)	9
Kate Bush Live On Stage (Kate Bush)	35
Laser Love (Piercy/Banks)	62
Lost In Music (Love's Gotta Hold On Me)	17
Love's Gotta Hold On Me (D. Vandart/Bazay)	9
Love Will Make You Fail In School (Cornel Midru)	70
Lookin' For Love Tonight (L. & D. James)	64
Lines (Lindsay)	41
Making It (D. Fekaris/F. Perren)	47
Money (E. Gordy Jr./J. Bradford)	10
Morning Dance (J. Beckenstein)	43
Nights In White Satin (J. Hayward)	57
OOH What A Life (Francis/Jangarde)	13
Reasons To Be Cheerful (Dury/Payne/Jenkell)	39
Reggae For It Now (Lovelady/Cash)	18
Rock & Roll High School (Ramones)	67
Sail On (L. Ritchie Jnr)	24
Sexy Cream (Ingram/James/James)	63
Since You've Been Gone (Ballard)	33
Something That I Said (Owen/Jannings/Fox/Ruffey)	29
Slap and Tickle (Difford/Tillbrook)	32
Spiral Scratch (Devoto/Shelley)	31
Strut Your Funky Stuff (Savoy-Robinson/Bolden)	23
Stay With Me (Tzuke/Paxman)	68
Street Life (Sample/Jannings)	5
Sweet Little Rock 'N' Roller (Yellowstone/Danova/Howdar)	36
Switch (Delo/Kesterman/Goffray)	69
Teenage Warning (Hensforth/Cowie)	58
The Diary Of Horac Wimp (Jeff Lynne)	52
The Prince (Lee Thompson)	37
The Sideboard Song (Hodges/Peacock)	55
This Time Baby (James/Bell)	73
Time For Action (D. Cairns)	27
Tomorrow's Girls (Harper)	28
The Loneliest Man In The World (P. Coombes)	50
Wanted (Fondin/Myers/Puzey)	53
War Stories (L. Strange/Martin/Sharpe)	59
We Don't Talk Anymore (Torney)	1
When You Are Young (P. Waller)	22
When You're Number One (Thompson/Dickson)	45
When Will You Be Mine (Gorrie/White)	49
You Can Do It (Alicia Myers/McCord)	65
You Never Know What You've Got (L. Ball/C. James)	44

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number
£ 1	1	9	WE DON'T TALK ANYMORE Cliff Richard (B. Welch) ATV	EMI 2975 (E)
▲ 2	3	3	CARS Gary Numan (G. Numan) Andrew Heath/Beggars Banquet	Beggars Banquet BEG 23 (W)
3	2	8	BANG BANG B. A. Robertson (Terry Britten) My Axel/Mews/United Artists/Kongridda	Asylum K 13152 (W)
▲ 4	11	3	DON'T BRING ME DOWN Electric Light Orchestra (J. Lynne) Jet/United Artists	Jet 153 (C)
£ 5	7	6	STREET LIFE Crusaders (Felder/Hooper/Sample) Rondor/Leeds	MCA 513 (C)
£ 6	4	6	ANGEL EYES Roxxy Music (Roxxy Music) Copyright Central	Polydor POSP 67 (F)
▲ 7	19	6	IF I SAID YOU HAD A BEAUTIFUL... Bellamy Brothers (M. Lloyd) Famous Chappell	Warner Brothers K 17405 (W)
£ 8	9	7	JUST WHEN I NEEDED YOU MOST Randy Vanwarmer (Del Newman) Warner Bros.	Island WIP 6516 (E)
£ 9	16	5	LOVE'S GOTTA HOLD ON ME Dollar (C. Neill) Arnakata/Warner Bros	Carrere CAR 122 (E)
10	5	7	MONEY Flying Lizards (D. Cunningham) Dominion United Artists	Virgin VS 276 (C)
11	6	7	GANGSTERS Specials (The Specials) Plangent Vision	2 Tone TT1 (F/SP)
£ 12	13	6	GOTTA GO HOME Boney M (Frank Farian) Hansa/ATV	Atlantic/Hansa K 11351 (W)
13	12	9	OOH WHAT A LIFE Gibson Brothers (D. Van Gardel) Blue Mountain	Island WIP 6503 (E)
14	14	5	DUCHESS Stranglers (Stranglers/A. Winstanley) April/Albion	United Artists BP 308 (E)
15	10	8	AFTER THE LOVE HAS GONE Earth Wind & Fire (Maurice White) Rondor	CBS 7721 (C)
16	8	9	I DON'T LIKE MONDAYS Boomtown Rats (P. Wainman) Sewer Fire/Zomba	Ensign ENY 30 (F)
£ 17	24	6	LOST IN MUSIC Sister Sledge (Edwards/Rodgers) Warner Brothers	Atlantic K 11337 (W)
£ 18	27	5	REGGAE FOR IT NOW Bill Lovelady (Crawley/Lovelady/Dufaura) Louvigny/Low Whale/Charisma CB 337 (F)	
19	18	9	DUKE OF EARL Darts (R. Wood) Carlin/Tollia	Magnet MAG 147 (E)
20	15	7	IS SHE REALLY GOING OUT WITH HIM Joe Jackson (D. Kerahenbaum) Albion	A&M AMS 7459 (C)
£ 21	25	6	GONE GONE GONE Johnny Mathis (J. Gold) ATV	CBS 7730 (C)
22	17	4	WHEN YOU ARE YOUNG Jam (V. Coppersmith/Hunken/Jam) And Son	Polydor POSP 69 (F)
£ 23	26	6	STRUT YOUR FUNKY STUFF Frantique (J. Robinson) Carlin/Peterman	Philadelphia PIR 7728 (C)
▲ 24	34	4	SAIL ON Commodores (J. Carmichael/Commodores) Jobete	Motown TMG 1155 (E)
▲ 25	28	5	BOY OH BOY Racey (M. Most) RAK	RAK 297 (E)
▲ 26	32	4	CRUEL TO BE KIND Nick Lowe (N. Lowe) Rock/Albion	Radar ADA 43 (W)
▲ 27	40	3	TIME FOR ACTION Secret Affair (I. Page) Brian Morrison	I-Spy SEE 1 (F)
£ 28	69	2	TOMORROWS GIRLS U.K. Subs (John McCoy/UK Subs) Famous Chappell	Gems GEM 10 (R)
▲ 29	45	2	SOMETHING THAT I SAID Ruts (Mick Glossop/Ruts) Virgin	Virgin VS 285 (C)
£ 30	33	5	GET IT RIGHT NEXT TIME Gerry Rafferty (H. Murphy/G. Rafferty) Belfern/Island	United Artists BP 301 (E)
£ 31	37	5	SPIRAL SCRATCH Buzzcocks (Martin Zaro) Virgin	New Hormones ORG 1 (SP)
£ 32	53	2	SLAP AND TICKLE Squeeze (Squeeze/Wood) Rondor/Deptford Songs	A&M AMS 7466 (C)
33	NEW		SINCE YOU'VE BEEN GONE Rainbow (R. Glover) Island	Polydor POSP 70 (F)
34	22	7	HERSHAM BOYS Sham 69 (J. Pursey/P. Wilson) Singatune	Polydor POSP 64 (F)
35	NEW		KATE BUSH LIVE ON STAGE Kate Bush (Kelly/Bush) Kate Bush/EMI	EMI MIEP 2991 (E)
36	21	8	SWEET LITTLE ROCK 'N' ROLLER Showaddywaddy (Showaddywaddy) Red Bus	Arista 278 (F)
£ 37	52	3	THE PRINCE Madness (A. Clanger Prod.) Warner Brothers	2 Tone CHSTT 3 (F)
£ 38	38	4	IN THE BROWNIES Billy Connolly (Phil Coulter) Zomba	Polydor 2059 160 (F)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number
39	20	7	REASONS TO BE CHEERFUL Ian Dury & The Blockheads (Chaz. Jankell) Blackhill/Andrew Heath	Stiff BUY 50 (E)
40	29	10	ANGEL EYES/VOULEZ VOUS Abba (Andersson/Ulvaeus) Bocu	Epic EPC 7499 (C)
41	36	5	PLANETS S. Lindsey/M. Gallagher/C. Charles/J. Turnbull/Heath/Warner Brothers	Rialto TREB 104 (S)
£ 42	70	2	BACK OF MY HAND Jags (Astley/Chapman/Humphries) Warner Brothers	Island WIP 6501 (E)
43	23	9	MORNING DANCE Spyro Gyra (Beckenstein/Calandra) Leeds	Infinity INF 111 (E)
44	35	8	YOU NEVER KNOW WHAT YOU'VE GOT Me & You (D. Brown/C. Brown) Mighty Three/Carlin	Laser LAS 8 (W)
▲ 45	50	3	WHEN YOU'RE NUMBER ONE Gene Chandler (Carl Davis) Cachand/Gaetana (Leo Song) 20th Century TC 2411 (R)	
£ 46	47	3	DIM ALL THE LIGHTS Donna Summer (Moroder/Bollotte) Copyright Control	Casablanca CAN 162 (A)
47	44	4	MAKIN' IT David Naughton (F. Perren) ATV	RSO 32 (F)
£ 48	58	2	FEEL THE REAL David Bendeth (Caddy) Heath Levy	Sidewalk SID 113 (E)
£ 49	56	4	WHEN WILL YOU BE MINE Average White Band (Average White Band/G. Paul) Island	RCA XB 1096 (R)
£ 50	72	2	THE LONELIEST MAN IN THE WORLD Tourists (D. Stewart) Arnakata/Warner Brothers	Logo GO 360 (C)
51	NEW		DON'T STOP 'TIL YOU GET ENOUGH Michael Jackson (Quincy Jones) Pye	Epic EPC 7763 (C)
52	31	9	THE DIARY OF HORACE WIMP Electric Light Orchestra (Jeff Lynne) Jet/UA	Jet 150 (C)
53	39	14	WANTED Dooleys (Bon Findon) Blacksheep	GTO GT 249 (C)
£ 54	60	3	AMERICAN HEARTS Billy Ocean (Ken Gold) Chappell	GTO GT 244 (C)
£ 55	59	3	THE SIDEBOARD SONG Chas & Dave (Chas Hodges/Dave Peacock) Chas & Dave	EMI 2986 (E)
£ 56	57	3	HIGHWAY TO HELL AC/DC (Robert John Lange) Zomba	Atlantic K 11321 (W)
57	NEW		NIGHTS IN WHITE SATIN Dickies (R. Geoffries) Tyler	A&M AMS 7469 (C)
58	30	6	TEENAGE WARNING Angelie Upstarts (Jimmy Pursey) Singatune	Warner Brothers K 17426 (W)
£ 59	64	2	WAR STORIES Starjets (D. Batchelor) Beauty/April	Epic EPC 7770 (C)
£ 60	61	3	GETTING CLOSER/BABY'S REQUEST Wings (McCartney/Thomas) ATV	Parlophone R 6027 (E)
61	41	14	BORN TO BE ALIVE Patrick Hernandez (Jean Van Loo) Evensound/Leosongs	Gem/Aquarius GEM 4 (R)
£ 62	74	2	LASER LOVE After The Fire (Muff Winwood) Heath Levy	CBS 7769 (C)
63	NEW		SEXY CREAM Slick (B. Ingram) Bocu	Fantasy FTC 182 (E)
64	46	5	LOOKIN' FOR LOVE TONIGHT Fat Larry's Band (L. James) Bocu	Fantasy FTC 179 (E)
65	NEW		YOU CAN DO IT Al Hudson & The Soul Partners (Camp/McCord/Robertson) ATV	MCA 511 (E)
66	42	9	BEAT THE CLOCK Sparks (G. Moroder) Island	Virgin VS 270 (C)
£ 67	71	2	ROCK & ROLL HIGH SCHOOL Ramones (Ed Stasium) Warner Brothers	Sire SIR 4021 (W)
68	43	10	STAY WITH ME TILL DAWN Judie Tzuke (J. Punter) ConsortWay/United Artists	Rocket XPRES 17 (F)
69	65	4	SWITCH Nancy Dee (F. Van Swoll/D. Springer) George Gluck/Heath Levy Panache	Scope SC 4 (W)
70	63	4	LOVE WILL MAKE YOU FAIL IN SCHOOL Rocky Sharpe & The Replays (M. Vernon) Sunbury	Chiswick CHIS 114 (E)
71	NEW		DAY THE EARTH CAUGHT FIRE City Boy (Robert John Lange) Zomba	Vertigo 6059 238 (F)
72	48	11	CAN'T STAND LOSING YOU Police (Police) Virgin	A&M AMS 7381 (C)
73	NEW		THIS TIME BABY Jackie Moore (B. Eli) Mighty Three/Carlin	CBS 7722 (C)
74	54	7	GIRLS GIRLS GIRLS Kandidate (Mickle Most) Stavel/Nickelodeon/Intersong/RAK	RAK 295 (E)
75	NEW		BREAKFAST IN BED Sheila Hylton (H. Johnson) EMI/April	United Artists BP 304 (E)

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

Rainbow

SINCE YOU BEEN GONE POSP 70

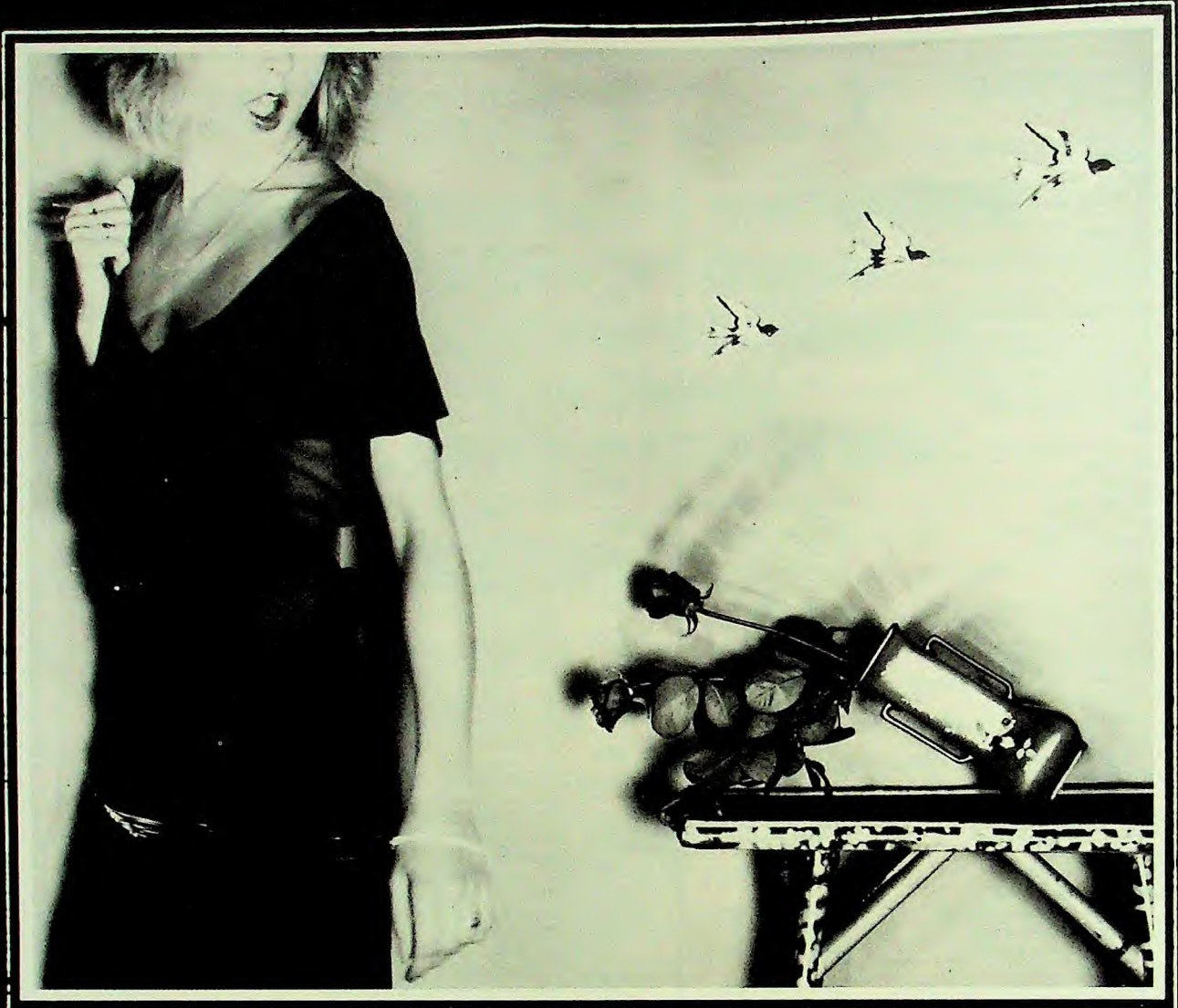
Taken From The Album 'DOWN TO EARTH' - Album POLD 5023 - Cassette POLD 5023

c/w BAD GIRLS

(Previously Unreleased - Will Not Be Available on any Rainbow Album)

Available Now in Limited Edition Colour Bag





John Stewart

'Midnight Wind'
RSO 42

the new single

appearing at

THE
Venue

September 17th / 18th
single taken
from the album
'bombs away
dream babies'
RSO 6



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SPECIAL PLAYS

RADIO TWO: ALBUM OF THE WEEK
 ENGELBERT SINGS... Engelbert Columbia SCX 5614 (E)
RADIO TWO: DAVID HAMILTON'S ALBUM OF THE WEEK
 SEASONS Various K Tel NE 1060 (K)
CAPITAL: PEOPLE'S CHOICE
 MESSAGE IN A BOTTLE, Police
CLYDE: CURRENT CHOICE
 MESSAGE IN A BOTTLE, Police
DOWNTOWN: MUSIC MOVER
 WHEN THE MONEY RUNS OUT, Leo Sayer CHS 2361 (F)
FORTH: STATION HIT
 RUN LIKE THE WIND, Mike Batt
LUXEMBOURG: POWERPLAY
 AIN'T THAT A SHAME, Cheap Trick
TEES: PEOPLE'S PIC
 COME INTO THE OPEN, Penetration
BEACON: BEACON BALLOT

BBC SCOTLAND: SINGLE OF THE WEEK
 RUN LIKE THE WIND, Mike Batt
MANX: ALBUM OF THE WEEK
 WE SHOULD BE TOGETHER, Crystal Gayle
PENNINE: PENNINE PIC
 WONDER WHERE YOU ARE TONIGHT, Rose Royce



DANTE'S INFERNO
 THE SINGLE
 COULD IT
 BE MAGIC

Playlisted on radio city, (breaker)
 Hallam (hitpick), Luxembourg,
 Swansea sound (hitpick)



AL HUDSON
 THE SINGLE
 YOU CAN
 DO IT

featured on Radio One,
 Downtown, Radio Forth,
 Orwell, 210

MCA RECORDS
 1 Great Portland Street, London W1P 3JW

AIRPLAY ACTION

NEW ENTRY

- ABBA Angel Eyes/Voulez Vous Epic EPC 7499 (C)
- ADDRISI BROS Ghost Dancer Scotti K 11361 (W)
- AFTER THE FIRE Laser Love CBS 7769 (C)
- ANGIE Peppermint Lump Stiff BUY 51 (E)
- ASHFORD AND SIMPSON Found A Cure Warner Bros K 17422 (W)
- ATLANTA RHYTHM SECTION Do It Or Die Polydor 2095081 (F)
- AVERAGE WHITE BAND When Will You... RCA PB 1096 (R)
- BARRON KNIGHTS Topical Song Epic EPC 7791 (C)
- BEACH BOYS Sumahama Caribou CRB 7846 (C)
- BATT, MIKE Run Like The Wind Epic EPC 7725 (C)
- BELLAMY BROS If I Said... Warner Bros K 17405 (W)
- BENEATH, DAVID Feel The Real Sidewalk SID 113 (E)
- BERRY, CHUCK Ooh What A Thrill Atlantic K 11354 (W)
- BLUE OYSTER CULT Mirrors CBS 7783 (C)
- BONEY M Gotta Go Home Atlantic K 11350 (W)
- BOOMTOWN RATS Don't Like Mondays Ensign ENY 30 (F)
- BROOD, HERMAN Saturday Night Ariola ARO 173 (A)
- BUGGLES Video Killed The Radio Star Island WIP 6524 (E)
- BUZZCOCKS Spiral Scratch New Hormones ORG 1 (SP)
- CATS UK Luton Airport Warner Brothers K 18075 (W)
- CHANDLER, GENE When You're No. 1 RCA TC 2411 (R)
- CHARLES, TINA You Set My Heart On Fire CBS 7784 (C)
- CHAS AND DAVE Sideboard Song EMI 2986 (E)
- CHEAP TRICK Ain't It A Shame Epic EPC 7839 (C)
- CHICAGO Close To You CBS 7822 (C)
- CITY BOY Day The Earth... Vertigo 6059 238 (F)
- CONNOLLY, BILLY In The Brownies Polydor 2059 160 (F)
- COMMODORES Sail On Motown TMG 1154 (E)
- COODER, RY Little Sister Warner Brothers K 17460 (W)
- CRUSADERS Street Life MCA 513 (C)
- DANA Can't Get Over... GTO 256 (C)
- DANIELS, CHARLIE Devil Went Down... Epic EPC 7737 (C)
- DANTE'S INFERNO Could It Be Magic Infinity INF 48 (C)
- DARTS Duke Of Earl Marget MAG 157 (E)
- DETROIT SPINNERS I Love The Music Atlantic K 11347 (W)
- DICKIES Nights In White Satin A&M AMS 7469 (C)
- DOLLAR Love's Got A Hold Carrere AR 122 (W)
- DOOBIE BROTHERS Open Your Eyes Warner Brothers K 17461 (W)
- DUKES Hearts In Trouble Warner Bros K 17453 (W)
- DURY, IAN Reasons To Be Cheerful Stiff BUY 50 (E)
- DYLAN, BOB Precious Angel CBS 7078 (C)
- DRIFTERS Pour Your Little Heart Out Epic EPC 7806 (C)
- EARTH WIND AND FIRE After The Love CBS 7721 (C)
- EDMUNDS, DAVE Queen Of Hearts Swan Song SSK 19419 (W)
- EDMUNDS, DAVE Girls Talks Swan Song SSK 19418 (W)
- ELO Don't Bring Me Down Jet 153 (C)
- ESSEX, DAVID Worlds United Artists UP 605 (E)
- FLASH & THE PAN, Hey St. Peter Ensign ENY 1 (P)

	RADIO ONE	RADIO TWO	BBC SCOTLAND	BBC WALES	BEACON	BEACON BALLOT	BEACON	BIRMINGHAM	CAPITAL	CITY	CLYDE	DOWNTOWN	FORTH	HALLAM	LUXEMBOURG	MANX	METRO	ORWELL	PENNINE	PICCADILLY	PLYMOUTH	SMANSEA	TEES	TRENT	VALE	THAMES	DOWNTOWN	
ABBA																												
ADDRISI BROS																												
AFTER THE FIRE																												
ANGIE																												
ASHFORD AND SIMPSON																												
ATLANTA RHYTHM SECTION																												
AVERAGE WHITE BAND																												
BARRON KNIGHTS																												
BEACH BOYS																												
BATT, MIKE																												
BELLAMY BROS																												
BENEATH, DAVID																												
BERRY, CHUCK																												
BLUE OYSTER CULT																												
BONEY M																												
BOOMTOWN RATS																												
BROOD, HERMAN																												
BUGGLES																												
BUZZCOCKS																												
CATS UK																												
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CHARLES, TINA																												
CHAS AND DAVE																												
CHEAP TRICK																												
CHICAGO																												
CITY BOY																												
CONNOLLY, BILLY																												
COMMODORES																												
COODER, RY																												
CRUSADERS																												
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DRIFTERS																												
EARTH WIND AND FIRE																												
EDMUNDS, DAVE																												
EDMUNDS, DAVE																												
ELO																												
ESSEX, DAVID																												
FLASH & THE PAN																												

MUSIC WEEK

ALBUMS CHART

TOP 75

ALBUMS

WEEK ENDING SEPTEMBER 15 1979

1	IN THROUGH THE OUT DOOR	•	Swan Song SSK 59410
2	DISCOVERY	•	Jer JETLX 500
3	SLOW TRAIN COMING	•	CBS 86095
4	THE BEST DISCO ALBUM IN THE WORLD	•	Warner Brothers K 58062
5	I AM	•	CBS 86084
6	BREAKFAST IN AMERICA	•	A&M ANMLK 63708
7	VOULEZ VOUS	•	Epic EPC 86086
8	PARALLEL LINES	•	Chrysalis CDL 1192
9	OUTLANDOS D'AMOUR	•	A&M AMMLH 68502
10	STREET LIFE	•	MCA MCF 3008
11	REPLICAS	•	Beggars Banquet BEGA 7
12	MANILOW MAGIC	•	Artista ARTV 2
13	NIGHT OWL	•	United Artists UAK 30238
14	TUBEWAY ARMY	•	Beggars Banquet BEGA 4
15	DOWN TO EARTH	•	Polydor POLD 5023
16	SOME PRODUCT CARRI ON SEX PISTOLS	•	Virgin VR 2
17	MIDNIGHT MAGIC	•	Motown STMA 8032
18	DO IT YOURSELF	•	Siff SEEZ 14
19	DIRE STRAITS	•	Vertigo 9102 021
20	THE VERY BEST OF LEO SAYER	•	Chrysalis CDL 1222
21	STRING OF HITS	•	EMI EMC 3310
22	EDDIE COCHRAN SINGLES ALBUM	•	United Artists UAK 30244
23	LAST THE WHOLE NIGHT LONG	•	Polydor PTD 001
24	NEW BOOTS AND PANTIES	•	Siff SEEZ 4
25	B-52's	•	Island ILPS 9580
26	TEENAGE WARNING	•	Warner Brothers K 56717
27	THE GREAT ROCK AND ROLL SWINDLE	•	Virgin VD 2510
28	WAR OF THE WORLDS	•	CBS 96000/WOW 100
29	RISQUE	•	Atlantic K 50634
30	LOOK SHARP	•	A&M AMMLH 64743
31	AT BUDDOKAN	•	CBS 96004
32	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	•	Virgin V 2086
33	RICKIE LEE JONES	•	Warner Brothers K 56628
34	RUMOURS	•	Warner Brothers K 56344
35	WE ARE FAMILY	•	Atlantic K 50587
36	20 ALL TIME GREATS	•	Polydor POLTV 8
37	BLACK ROSE - A ROCK LEGEND	•	Vertigo 9102 032
38	BACK TO THE EGG	•	Parlophone PCTC 257
39	TONIC FOR THE TROOPS	•	Ensign ENVY 3
40	RUST NEVER SLEEPS	•	Reprise K 54105
41	CITY TO CITY	•	United Artists UAS 30104
42	BOB TILL YOU DROP	•	

JOAN ARMATRADING



'STEPPIN' OUT'

A LIVE ALBUM FEATURING PREVIOUSLY UNAVAILABLE MATERIAL



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LEO SAYER

NEW SINGLE

When The Money Runs Out

CBS 7381



Take from the forthcoming album 'Leo Sayer' (not available from Chrysalis)

THE CONTINUING SAGA OF THE AGING CAPTAINS

THIN LIZZY

MUSIC WEEK FACT SHEETS

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION/ARTIST BIOGRAPHY	COMMENTS
THE TOMMY BAND I Wonder What She's Doing Tonight RCA PB 5182 (RCA)	August 31	None	Special badges, leaflets, press information sheets, photos. Known producer AB. Formed by Tommy Boyce, songwriter of countless hits for artists like Fats Domino, Monkees etcetera.	Very much "teen" style with various production tricks, vocal gymnastics (reminding of Simon Dupree), on pushy, aggressive number which basically thumps out title line. Slightly shrill girl back-ups, organ keyboards with mostly one insistent note are extras for general effect. Somewhat over-powering. Is there though any longer traditional teen market, music?
JOHN STEWART Midnight Wind RSD 42 (Phonodisc)	September 7	Gold (six wks, entry June 30, 1979)	Heavy airplay on last should have familiarised public with artist with that 45 touted by wide cross-section of DJs, music programmes. Usual company servicing with expected good airplay reaction. AB: Special London, Venue presentation gigs, September 17, 18. American. Formerly signed Capitol, Warners.	Never thought last 45 would make major hit. This is much more commercial with greater all-round insistence. Immediacy established via drums, girl back-ups, engaging guitar lines before artist vocal entry which has his usual urgency. Infectious chorus, inter-twining of lead, back-up vocals. Hit.
CARLOS ROMANOS Are You Ready PVC PV 12-26, 12" (Creole/CBS) PVC PV 26 - 7" (Creole/CBS)	September 7	None	Artist well-known for Latin-American music, BBC programmes, limited 12" in-view of disco nature of disc. AB: Born India, youngest of four. 1970's established himself in music business, worked via six groups. Latin-American music become hallmark with media exposure.	Fresh sounding pacy disco floor killer with great sing-a-long chorus, title line. Good instrumental colouring aids general liveliness. No classic but good basic fare.
LEO SAYER When The Money Runs Out Chrysalis CHS 2361 (Phonodisc)	August 31	10 hits, 1973 onwards with most recent Raining In My Heart (21, 1978, entering November 25, leaving January 27).	Known name incentive, colour bag, major UK tour this autumn, numerous TV appearances, past tours, features. Early airplay pick-up Luxembourg, Clyde, City. AB: From Shoreham, managed by Adam Faith, immediate success once with contract but previously small bands. Recorded by Richard Perry. Household name thanks to chart-topper When I Need You. Good live performer.	Most surprising artist release for some time. Hard driving rocker with Leo Sayer adopting much thicker vocal tones to ally with tune. Sounds convincing as performance but have doubts whether song has strong enough hook. Makes interesting speculation whether this is hit material and whether another more recognisable Leo Sayer single is immediately ready if this fails.
BLOOD SISTERS Ring My Bell Ballistic 12 - BP 314 - 12" (EMI) Ballistic BP 314 - 7" (EMI)	August 31	None	12" limited edition, yellow sleeve with pic of girl trio, given early airing Capital Radio (London), consequent demand, picked up Ballistic - United Artists. AB: Three London sisters, aged 17-20. No more available information.	Vocals have amateurish, almost nervous charm for reggae, dub version (on flip) of recent Anita Ward chart-topper. Needs 12" version to gather real momentum, for there is gradual build of pace, atmosphere with long extended instrumental, floor paced, breaks. Already in some disco charts, reggae listings. Attractive.
DAVE EDMUNDS Queen Of Hearts Swan Song SSK 19419 (WEA)	September 7	5 hits, 1970 onwards with most recent I Knew The Bride (26, 1977), Girls Talk (4, 1979, entering June 30).	Immediate follow-up before previous 45 out of 75. From promoted LP, Repeat When Necessary (SSK 58499). Known name artist, liked by music press, recent UK tour. AB: Born Cardiff, member of Love Sculpture (Sabre Dance, 5, 1968), own studios Rockfield, debut LP - Rockpile, produced numerous artists including Flamin' Groovies.	Not so instantly commercial as Girls but has good mid-paced rocking feel, fair hook line, with extra push from several guitar outings. Surprised if it beats Girls HP in 75 but looks set for Top 40.
SHORT PEOPLE Why'd You Put It To Me Baby Heat 22 (Indie)	August 31	None	Initial servicing Northern club-disco scene with one-time import demand. Marketed Neil Rushton Records, Walsall (0522 31363). Several other Northern soul labels in chase for US permission to release UK. AB: Band officially called AKA Secret Weapons but Short People for seeming baffling reasons became used on disc and stuck. No other info available.	A '78 release which stomps at 45, tailor-made for clubs/disco. Driving beat, right hook line, with extra push from unexceptional but catchy hook title line.
TAM I Want You To Love Me Hawk HSP 007 (Indie)	August 15	None	Servicing of reviewers, programmers with special press hand-out. AB: Second on Hawk under own name with first Maybe, released February, 1978. Born London, half of Ram and Tam duo.	Roughish old '78 sound, whether intentional or merely due to financial considerations, gives extra charm to engaging blues (could easily suit trad-jazz girl vocalist) and reggae based beat number. Moves along at brisk pace with artist's vocals expressive. Also worth noting on same label Ram And Tam's, Miss Goose (20.8.78, HSP 6).
SQUEEZE Slap & Tickle AGM AMS 7466 (CBS)	August 31	Take Me I'm Yours (19, 1978), Bang Bang (49, '78), Goodbye Girl (63, '78), Cool For Cats (2, 1979), Up The Junction (2, 1979).	Represented by Modern Publicity (Alan Edwards), (01.437.9353). Information on band to media. Basic company servicing, TOTP, features on band, gigs, with immediate spotlight thanks to major hits, '79. AB: Often seen under umbrella 'Depford sound', from South London. Recent LP, Cool for Cats (AMHL 68503)	Seems rather lazy release when very strong material necessary to maintain momentum. Remixed version of song from their LP, with lines reminiscent of early hits, due to production overlay lacking usual clear-cut hook. For all that should chart but next one cannot rest in retreat record territory.
THE DICKIES Nights In White Satin AGM AMS 7469 (CBS)	August 31	Silent Night (47, '79/79), Banana Splits (7, 1979), Paranoid (45, '79)	Reviewed Radio One, Roundtable (August 31), expected good coverage consumer music press. AB: AGM, UK signing but band American. Five guys. LP due Oct 5. Tour later.	Dickies frantic via their through the red lights new wave orientated style turn majestic Justin Haywood song (hit for Moody Blues, 19, 1967; 9, 1972) into something different, aided by insistent, hard-edged girl back-up vocals. Result should see Dickies charting but airplay as with previous releases seems doubtful for programmers do not appear to like their 'assault the sacred' antics.
THE O JAYS Sing A Happy Song Philadelphie PIR 8 7825 (CBS)	September 7	7 hits from 1972 onwards with most recent Brandy (21, 1978)	Company servicing, disco emphasis, from promoted LP, Identify (PIR 83666). AB: From Canton, Ohio. Major US act with mid-1960s contract Imperial. Brief outing Bell, then Mint before career turn with Gamble Huff Productions contract 1968. US hits followed from '69, One Night Affair etcetera. First UK hit, 1972. Once called The Mascots.	Signs of success US soul charts but song has rather jaded air, predictable lines with expected chorus, not enough joy considering title. None-the-less sheer professionalism battles it way through leaving consequent feeling that band may enjoy minor hit.

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(Block Capitals please)

MUSIC WEEK

Donna Summer

LATEST SINGLE

'DIM ALL THE LIGHTS'

CAN 162

TAKEN FROM THE CHART ALBUM 'BAD GIRLS' (CALD 5007) AND THE FOLLOW UP TO TWO RECENT SMASH HIT SINGLES

Summer just never ends!



SHOOTING UP THE CHARTS



Steve Harley
NEW SINGLE
IRREIDONS PRISONER
EMI 2994
From the album 'The Candidate'
Produced by Jimmy Horowitz and Steve Harley

Better than I ever thought it'd be

The first single from the forthcoming LP **DANCING WITH A SMILE**

SINGLES CHART

TOP 75 SINGLES

WEEK ENDING SEPTEMBER 15 1979

1	WE DON'T TALK ANYMORE	Cliff Richard	EMI 2975
2	CARS	Gary Numan	Beggars Banquet BEG 23
3	BANG BANG	B. A. Robertson	Asylum K 13152
4	DON'T BRING ME DOWN	Electric Light Orchestra	Jet 153
5	STREET LIFE	Crusaders	MCA 513
6	ANGEL EYES	Roxy Music	Polydor POSP 67
7	IF I SAID YOU HAD A BEAUTIFUL...	Bellamy Brothers	Warner Brothers K 17405
8	JUST WHEN I NEEDED YOU MOST	Randy Vanwarmer	Island WIP 6516
9	LOVE'S GOTTA HOLD ON ME	Dollar	Carrere CAR 122
10	MONEY	Flying Lizards	Virgin VS 276
11	GANGSTERS	Specials	2 Tone TT 1
12	GOTTA GO HOME	Boney M	Atlantic/Hansa K 11351
13	OOH WHAT A LIFE	Gibson Brothers	Island WIP 6503
14	DUCHESS	Stranglers	United Artists BP 308
15	AFTER THE LOVE HAS GONE	Earth Wind & Fire	CBS 7721
16	I DON'T LIKE MONDAYS	Boombtown Rats	Ensign ENY 30
17	LOST IN MUSIC	Sister Sledge	Atlantic K 11337

35	NEW	KATE BUSH LIVE ON STAGE	Kate Bush	EMI MIEP 2991
36	21	SWEET LITTLE ROCK 'N' ROLLER	Showaddywaddy	Arista 278
37	52	THE PRINCE	Madness	2 Tone CHSTT 3
38	38	IN THE BROWNIES	Billy Connolly	Polydor 2059 160
39	20	REASONS TO BE CHEERFUL	Ian Dury & The Blockheads	Stiff BUY 50
40	29	ANGEL EYES/VOULEZ VOUS	Abba	Epic EPC 7499
41	36	LINES	Planets	Rialto TREC 104
42	70	BACK OF MY HAND	Jags	Island WIP 6501
43	23	MORNING DANCE	Spyro Gyra	Infinity INF 111
44	35	YOU NEVER KNOW WHAT YOU'VE GOT	Me & You	Laser LAS 8
45	50	WHEN YOU'RE NUMBER ONE	Gene Chandler	20th Century TC 2411
46	47	DIM ALL THE LIGHTS	Donna Summer	Casablanca CAN 162
47	44	MAKIN' IT	David Naughton	RSO 32
48	58	FEEL THE REAL	David Bendeth	Sidewalk SID 113
49	56	WHEN WILL YOU BE MINE	Average White Band	RCA XB 1096
50	72	THE LONELIEST MAN IN THE WORLD	Tourists	Logo GO 360
51	NEW	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson	Epic EPC 7763
52	31	THE DIARY OF HORACE WIMP	Electric Light Orchestra	Jet 150
53	39	WANTED	Dooleys	GTO GT 249
54	60	AMERICAN HEARTS	Billy Ocean	GTO GT 244
55	59	THE SIDEBORD SONG	Chas & Dave	EMI 2986
56	57	HIGHWAY TO HELL	AC/DC	Atlantic K 11321
57	NEW	NIGHTS IN WHITE SATIN	Dickies	A&M AMS 7469
58	30	TEENAGE WARNING	Angelic Unstarts	Warner Brothers K 17426

Warner Brothers K 1/8/26
Angelic Upstarts
Atlantic K 1/33/
Shelby Steele
W

“But two years ago, I’d never heard of them.”

“They worked as hard on my last album as I did.”

“They seem to have a genuine understanding of the retail side.”

“I had to push them for a job. They push me now and I enjoy it.”



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ARIOLA ADVERTORIAL

ARIOLA RECORDS UK has now been in existence for over two years. In that short time it has established itself as a force to be reckoned with in the British music business.

This autumn, with the acquisition of its own sales force, a general expansion and a move into bigger London premises, sees the company expanding even further and moving into the big time. Robin Blanchflower, as managing director, has been at the helm since the start. Here, in an extensive interview, he tells of the birth, early development and future plans of Ariola UK.

How did it all start?

"It was July 1977. I was director of A & R for CBS here. I got a phone call from Monty Lueftner, the President of Ariola. He was in London and asked me to go to see him. I had met him some years ago when I was with A & M and they were licensed to Ariola in Germany, so I'd seen him at conventions and so forth. He had obviously been watching my career development carefully, told me he wanted to start a UK operation and offered me the job the same day."

Did you have to think twice about accepting?

"I had to think about it obviously. It was something I'd had in mind because when you reach a certain position within the British record business — and I was a director of a major company — if you're ambitious, you start to think of what your next move is going to be.

"I knew I wasn't going to be made managing director of CBS because they very rarely put creative people in top positions. So I had to give Monty's proposition considerable thought. It was an exciting offer. I thought about it a lot over that weekend, talked to a lot of friends in the business about it. By Monday, in essence, I'd decided that I wanted the job.

"But obviously I wanted all the terms and conditions to be right. I phoned Monty on that Monday and told him I liked the idea. I went to Germany on the Wednesday, spent two days there and was very impressed with the company and the people. They were willing to give me everything I wanted; I got all the right answers and came back with my letter of intent on the Thursday night. On the Friday night I went to CBS and resigned."

So, within seven days Ariola UK was born?

"Yes. When I think back to two years ago when I was sitting in a London apartment, all Ariola had in this country was me. Those were exciting days — starting to set up the company, to hire staff and so on."

Did Ariola give you a completely free hand?

"Obviously they had a policy — what size they wanted the company to be, how they envisaged it being run. But one of the great strengths of Ariola — and I think this emanates from



ONE OF the more recent signings to Ariola is singer April Love, pictured on the line here with Robin Blanchflower and Ray Jenks, Ariola's new sales director.

Monty Lueftner — is that the number one priority is people. Monty gets the right person for a particular job and leaves that person alone to get on with it. In the two years he's done exactly that with me."

Your first move was to set up a licensing deal?

"We negotiated a deal with Pye. But it wasn't an ordinary type of licensing deal where you make the records, deliver them to the major company and then virtually everything else is done by them. Our deal gave us a lot of freedom and control. From the off, we intended to do a certain amount of our own promotion and marketing. It was a good licensing deal. We eventually started releasing records around the end of September 1977."

How did you launch the company?

"We launched the company with four records, two on Ariola and two on Ariola/Hansa with whom we had a contract for 13 acts. The first four were The Money Song by CoCo, Goodbye City Lights by Scoundrel, I'm Counting On You by Shady and Onyx by Space Art.

"It was an exciting time — to see the first records released and the first advertisements appear in the papers, getting the first



LINDA LEWIS notched up a Top 40 hit single with I'd Be Surprisingly Good For You and an album produced by Mike Batt is to be released by Ariola in November. Linda is pictured here with Robin Blanchflower and Mike Batt.

airplay. But really, it takes you the first few months to realise that there is a great deal more to starting a brand new company. There's far more to it than just having the right record in the groove and relying on it happening. Obviously we thought we had the right records, but in those early days we weren't really equipped to co-ordinate all the activities needed to make a hit record.

"In the first six months, although we came close with Onyx by Space Art which had been a big European hit that summer, I was very shocked when it didn't make it out of the breakers, into the Top 50 and take off. Now, however, I can see why it didn't — We didn't really know what to do.

"Between our first releases and that Christmas, we came close several times. We got airplays, but no hits. After Christmas I sat down and thought about it, about where we were at, and I started to realise in what areas we really weren't efficient. And I realised I was really taking on too much. I was trying to do the A & R, the

TO PAGE 4

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ARIOLA ADVERTORIAL

FROM PAGE 2

marketing, everything. It was then I decided to get someone in to take over the marketing side. This is where Andrew Pryor came in. He joined us in February 1978. Between that date and now, our success rate has been amazing."

IN Andrew Pryor you got the man you wanted?

"I went for the best marketing man in the business and was very pleased when Andrew agreed to join us. He had been marketing manager at CBS and I'd known him for over ten years; I knew him before he came into the record business. One of the reasons for our success has been that we have been able to attract people of such calibre.

"From this time on, everything clicked — the co-ordination of radio play, advertising, sales happened."

What gave you your first breakthrough?

"Our first breakthrough came with CoCo's Eurovision entry, Bad Old Days. That was a tremendous boost. You need a bit of luck in this business and as far as I was concerned, that was our

little bit of luck, that was our lucky break. When you put a song into the Song For Europe, it goes in with 500 other songs. You've got to get into the final 12 and then win that. The fact that we did made us believe that luck was on our side.

"Everybody had said to me — because I was beginning to get frustrated at not having hit singles — 'It'll come, and when it does you'll score two or three.' Sure enough, it did. On top of CoCo, we followed with Child's first hit, When You Walk In The Room and Love Is In The Air by John Paul Young. Suddenly we had three records in the Top Fifty. And since, I'd say we've averaged a hit single per month. In terms of the Top 75, we've had 16 hit singles so far."

To start with were you looking for hit singles rather than long term prospects?

"I must admit my priorities at that time were to establish the new company and a new label. To do that was a very difficult job and the best way of doing it was to get singles into the charts. When you start a new record company, the biggest thing you suffer from is lack of credibility. Until you've had the hits, the name doesn't mean a thing, whether it's to the press, media people, dealers or whoever. But once you get that hit, you start to get credibility. So to start with, most of the deals I did were singles deals — they weren't immediate album acts.

"It's only been from having had a year of singles success that we've been able to move into stage two — getting into more long-term album acts. In the past six months, the deals I've been doing have been much more that way inclined. The policy now, one year on, is much more different."

Perhaps the success of supergroup Sky must be one of the most pleasing aspects of Ariola's development?

"With Sky, we have quite a unique situation. There can't have been many times in recent years when a new act has come out with an album and met with such immediate success. The album went gold within five weeks. All the members of the group were well known, but it was still a newly comprised act. We have sold over 130,000 albums in the UK since the release in May.

"And we have sold those albums during a period that is traditionally low in sales. And this particular year is one of the worst. This must show the strength of the act. Being our first gold album, it was, of course, a tremendous breakthrough for the company.

"Much credit must be given to Andrew Pryor and the marketing team for the way the whole Sky campaign was put together. Sky are a professional act who have done everything we've asked them to do, they have a professional manager and the tour was a great success. We, now, are a professional company.

"I think that before Christmas we will double the sales. This autumn Sky undertake a major tour under the banner Sky At Night and there will be another campaign backing the album and the tour. I strongly believe Sky are going to become a very big album selling act internationally."



OF THE enigmatic Amanda Lear, Blanchflower says: "I'm absolutely convinced she'll be a success here."

The Three Degrees have done well for you?

"I believe that the Three Degrees are also on the brink of huge international success. So far, we've sold over a million of their singles and the album's approaching 100,000 in the UK and 500,000 worldwide. They can't really be more successful than they are already in this country, but I think the next album will do even better than the last one.

"Unfortunately, what happens when you sign an act or an artist that has been with another record company, and you make them successful again, out comes the compilation from the former company. We did get hurt by CBS putting out the 20 Golden Greats Three Degrees album. In fact it didn't have that many hits on it, but it was still a TV-promoted album with 20 titles on it. We would have sold more if it hadn't been for this compilation. The same thing applies to Sky. Despite the incredible success we've had, we've had to compete with John Williams' solo album on Cube/Electric and the hit single Cavatina taken from it. However, I'm not complaining about the success of either act. I believe that as we go on, we are going to do even better.

"The new Three Degrees album, which we're just completing,

IN GERMANY, Ariola has become established as one of the leading record companies. Their show in the singles and albums charts for 1978 in Musikmarkt were as follows: Singles: Ariola 33.45%; Albums: Ariola 17.27%. These figures made them leading singles company and second to EMI in albums.

is tremendous and there's a single on it that I think is going to be the big worldwide single breakthrough for them. In the next six months, we're going to see them become a truly huge international act. I should add that I think we've been lucky to work with Georgio Moroder, one of the world's top producers."

John Paul Young gave you an early hit?

"Love Is In The Air was a good record for the company because it did a great amount for the company's image. People in this business care a lot about images. This was a strong pop record, but classy at the same time. It was a talking point record, and a lot of peoples' favourite record of 1978."

Herman Brood from Holland has been the subject of a recent Ariola campaign?

"If one looks at the Ariola roster now, compared to a year ago, you will see that there are a lot more album acts. We've recently released here the first album, by Herman Brood and His Wild Romance. He's a Dutch rock 'n' roll artist who comes to us from Ariola Holland where he's already sold more than 150,000 albums. He is without doubt, a star. It's started to happen for him in America too, he's toured with The Cars and The Kinks and hit the charts with both his album and single. Here, we've already had good press and radio reaction to him."

You have access to acts from Ariola companies in other countries?

"Yes, for example Gene Cotton comes to us through Ariola America. He is a well respected performer and has had some previous success here with ABC. We've put out a couple of singles and an album and had good reaction. For us, he's a long-term artist. Also from America, we have Chanson and Deborah Washington — Both acts have albums released this autumn.

"Delegation's a new act we've signed. A sort of black soul disco art. I don't like making analogies, but I suppose you could say they come in the same category as Sister Sledge or Chic. Again, we've got a good combination — a classy act, a good producer. All their material is being written by Ken Gold and Micky Denne who both wrote and produced Real Thing's hits. There will be a single and album from Delegation before Christmas."



SARAH BRIGHTMAN, whose single *I Lost My Heart To A Starship Trooper* (recorded with *Hot Gossip*) has given Ariola UK its biggest selling single to date — 600,000 copies in the UK and a million worldwide.

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ARIOLA

FROM PAGE 4

One of the most recent signings to Ariola is young girl singer, April Love. George Kajunus of Sailor fame — he wrote such hits as *Girls Girls Girls* and *Glass Of Champagne* — and Brian Robertson are writing material for April and George is also producing. This is a case of what Blanchflower describes as the "right creative combination."

And Catherine Howe?

"We've released two or three singles from Catherine and an album. I think she's an amazingly talented girl and a tremendous writer. I find it frustrating that so far we haven't been able to break her. Every time I see her in concert I feel the same frustration. But we really want to break her."

How about Amanda Lear?

"What can one say about Amanda Lear? She's a complete enigma. It's very hard when you have an artist that sells the number of records that she has in Europe. We've been trying to break her here for 18 months. She's had everything going for her and has probably had more press than any other artist we've got — she's of great interest to the media, she crosses all borders — she has articles about her in *Weekend* and *Melody Maker* at the same time. Basically she's a star. She has huge record sales in other countries, and now we are really looking at the situation very closely. She herself seriously wants to break in England and America and I'm absolutely convinced she's going to be a success here eventually."

And what about your most recent signings?

"We've just completed a deal for Cozy Powell's solo album to be released in October. He's been famous in recent times for being with Ritchie Blackmore's Rainbow, but he has had singles success in his own right, including the No. 1, *Dance With The Devil*. The LP features Rainbow's Don Airey on keyboards and guest musicians include, Jack Bruce and Gary Moore. It's a very exciting album."

"A band called Touch also come to us through a deal with Bruce Payne of Thames Directions in New York. Payne also manages Rainbow. Touch's music is very tight harmony rock 'n' roll and their first album for us will be released here in early 1980."



JOE EGAN



JOHN PAUL YOUNG

What about the Hansa Connection?

"Hansa has been a very important part of the development of Ariola Records, particularly with regard to the joint Ariola/Hansa label. Peter and Trudi Meisel are two of the most respected people in the record business today, they are very talented people. Their relationship with Ariola goes back over many years and a very close and successful business partnership has been built up. Their product is released in all countries where Ariola has a company."

"There have been quite a few changes made to the Ariola/Hansa roster since we first started. Together with Peter Meisel we worked closely on pruning the roster. It's still very interesting and varied. For instance, we have Angletrex who, for want of classification, fall into the new wave bracket, but are very exciting and totally unique."

"Peter is always interested in something new, something different. Like Sarah Brightman. Her single, *I Lost My Heart To A Starship Trooper*, has been our most successful to date, with over a million sales worldwide. She is one of Hansa's priority artists and there'll be an album here before Christmas."

"And again with Japan. They're so different. Peter has proved himself right. They have sold well in other countries and it can only be a matter of time before we break Japan here."

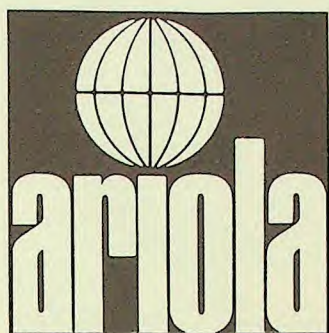
This month, you launch your own sales force, why?

"The most ideal situation is to have your own salesmen. I'm sure that over the years all the companies that have progressed like we have, have found it a tremendous advantage to have their own sales force."

"We have been planning this move for some time. You can motivate your own people so much more easily and work closely together. From this month (September) we'll be doing everything ourselves except pressing and distribution."

Ariola operates in ten countries across the world as ten wholly owned companies in Germany, Austria, Switzerland, France, Spain, Belgium, Holland, United Kingdom, Mexico and the USA. The UK and Mexico operations both started at the same time in mid 1977. A new Brazil company will be opening in 1980. Ariola was started in Germany 20 years ago and now competes with EMI as the number one company there.

STAND BY



**WISH THEM ALL
GOOD LUCK...**



**...AND
CUE THE MUSIC!**

ARIOLA ADVERTORIAL

ARIOLA UK has now completed the expansion moves announced in July. These moves include establishing its own sales force and increases in staffing. And negotiations are under way to move to larger premises.

Says Andrew Pryor, recently promoted to senior director: "These moves come at a time of temporary depression in the UK record market and express our belief in the creative talent that exists in the UK and our ability to expand successfully in the medium and long term."

Ariola has re-signed with Pye for pressing and distribution and from this month has its own sales team on the road. Added Pryor: "While having full confidence in Pye Records, we believe in the necessity of artists and product concentration that can only be achieved through our own sales force."

"There is not going to be a dramatic increase in the quantity of product we put out. The purpose is to work our product more effectively, particularly with regard to albums."

Teamwork has been, and will continue to be the key to Ariola's success.

"In this respect," explained Pryor, "I must pay due credit to the company staff for the team work and successful integration of all our efforts — And this will be even more essential in the future. We have a hand-picked and professional team in all areas. I am very happy with the creative and industrious atmosphere throughout the company."

Total commitment and all-round artist development are other vital keys to the Ariola philosophy.

"We are not in the baked beans business," explains Pryor, "We are talking about artists and music. Everyone in the company must understand this. Artist development is not an on/off event. It must be continuous."

"We aim to become involved in every aspect of our artists' careers, working closely with the artists themselves, managers, their visual images, touring, developing their potential to the full."

"At Ariola, we don't believe in giving up. If we don't have



PICTURED WITH Sky and some celebratory champagne are Andrew Pryor (centre) and Robin Blanchflower (far right). This Autumn the "supergroup" undertakes a UK tour under the banner, Sky At Night.

immediate success, we don't suddenly drop the record or artist, but explore every avenue.

"The big artists in the world are known not just for their records, but also for visual and live appeal and personality. It is as much the record company's job to develop this side of artists' potential as well as releasing and marketing the records."

Ariola's new sales director is Ray Jenks who has a wealth of experience in this field, including spells with Polydor and EMI.

Says Pryor: "We are totally delighted that Ray Jenks has joined us — He is one of the most experienced and dynamic sales directors in the business. I would like to stress that Ray will be involved in all sides of the company's creative activities. The sales force is an integral part of Ariola, not a separate wing."

So how did Ray Jenks come to move to Ariola from Polydor . . . ?

"I had been at Polydor for ten years and had worked my way through many departments when Andrew (Pryor) phoned me and asked me over to discuss the sales side of Ariola. Having just spent ten days with Polygram, being truthful, I came over to Ariola as an ego-massage."

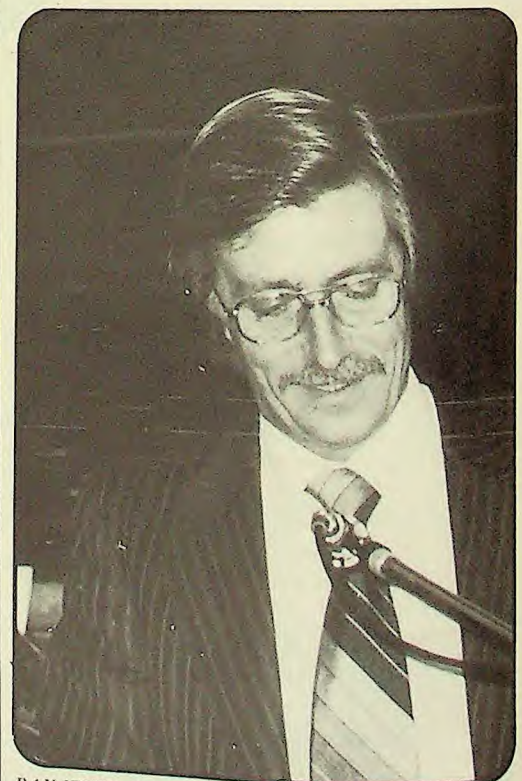
"We sat down and discussed the business for some 18 hours and there was no doubt that a lot of our ideals were similar. I was most impressed with the importance Ariola attached to total marketing and sales promotion."

Sheer size

"The sheer size of Polydor meant there were problems, with so much product, maybe 60 or 70 releases at a time, it was a problem to do justice to the majority of artists. But with Ariola it is different. The promise was there. After being played a few tapes and a few projects had been outlined to me, what I thought was going to be a difficult decision turned out to be a relatively

TO PAGE 10

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ARIOLA ADVERTORIAL

FROM PAGE 8

easy one. One of the first projects outlined to me was Sky — and that really started the adrenalin flowing.

"Like everyone else at Maddox Street, I feel totally immersed in the music business proper. Unlike most of the major record companies, we can concentrate on every piece of product, everything that we have coming out.

"Looking at the planned schedule of releases, it gives us time to do justice to every artist. And a major point to me, like it must be to every big-company man, is that one can't help but reflect, in hindsight, on what might have been — on the albums and artists that should have come through.

"The chart success that Ariola has enjoyed so far reads like a roll of honour. I now believe that the company is getting to the stage where we are looking to convert this success into solid album sales.

"For this to be achieved, it is absolutely essential that we have the right people out in the field — and as with everyone else in Maddox Street, the sales promotion people are literally hand-picked. We went for the best and got the best. It was not as difficult as it may seem. Ariola's image is such that the depth and quality of the applicants was a sales director's dream."

Both Jenks and Pryor appreciate that, at the present time, the British record industry is not at its healthiest. But, together they

state: "We totally recognise that the market is difficult. The decline in sales is painful to all sides of the business.

"There is no guarantee that there will be a resurgence to 1978 levels this autumn. We just can't be sure. In face of that situation, we would ask all sides of the business to appreciate that, in terms of our general expansion, we are showing faith in the British market, faith in British talent. We will be giving maximum support. The sales force will be helping dealers in many ways. In return, all we ask is for the same degree of co-operation. Expansion can only be healthy at this time with such co-operation.

"We will not be offering silly deals to the retail trade, but meaningful help that will help sales. All we ask for is the same in return."

Ray Jenks has strong feelings about the ways and means certain record companies go about registering sales, viz gifts to dealers and chart hyping.

"Currently it's horrific," says Jenks, "Some of the activities by certain companies must be totally uneconomic and, in the end, detrimental to every side of the business.

"We feel that people have lost sight of the fact that what we're all about is developing artists. One of the reasons why the market has fallen off is that the business has forgotten that we're about breaking and building artists. The business seems to have lost direction. At Ariola we haven't."



THE THREE Degrees, pictured here with manager Richard Barratt, are a good example of Ariola's artist development success, a side of the business that Andrew Pryor considers most important.



GIRLS SKWAAD, whose records are released here through Ariola/Hansa.



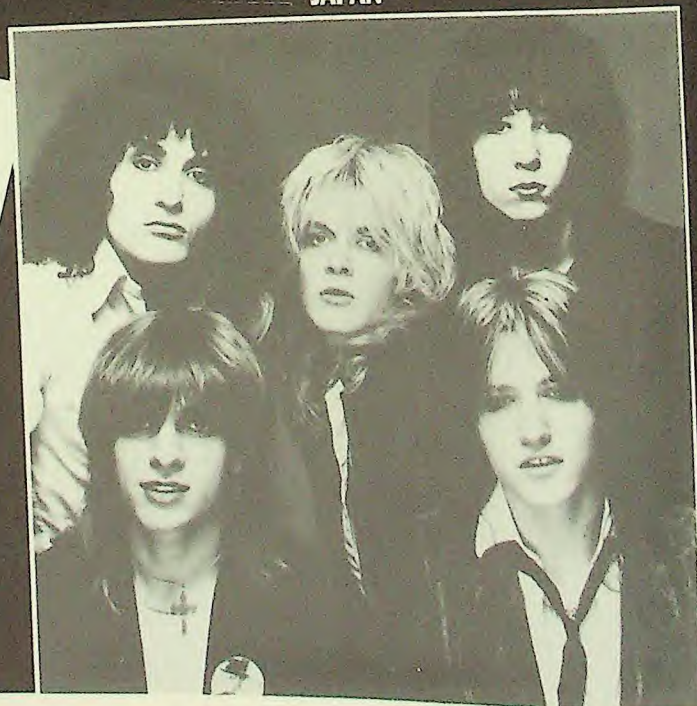
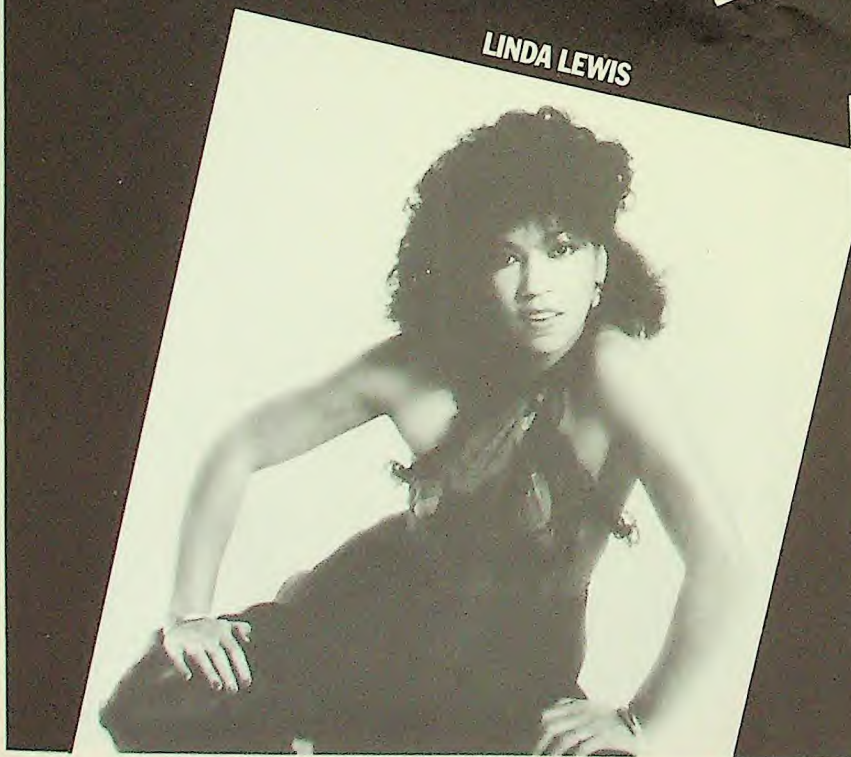
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 Joe Egan
 Kim Goody
 Catherine Howe
 April Love
 Peter Jacques Band
 Mireille Mathieu
 Yvonne Keeley

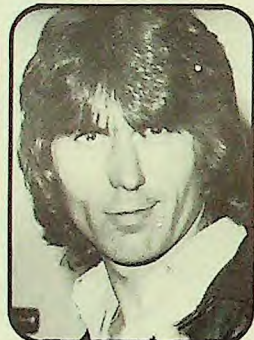
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 Linda Lewis
 Andrew Matheson
 Cozy Powell
 Portraits
 Prism
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 Shabby Tiger
 Sky
 Mary Stavin
 Stephanie De Sykes
 Taka Boom
 Three Degrees
 Touch
 Deborah Washington
 Uncle Sam
 John Paul Young



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COZY POWELL



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 Craig Pruess
 Pat Rhoden
 Sugar Cane
 Viola Wills
 Gilla
 Oyster
 Girl Skwaad



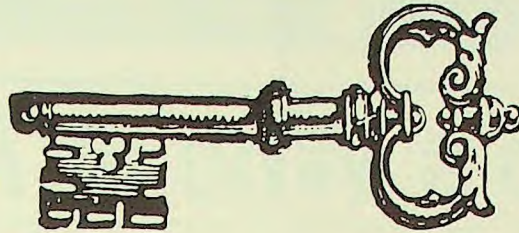
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Gary Moore
Gordon Lightfoot
Heatwave
Herbie Hancock
James Taylor
Jean Luc Ponty
John Mayall
John McLaughlin/Billy Cobham/Jack Bruce
Joni Mitchell

Judie Tzuke
Kansas
K.C. & The Sunshine Band
Kenny Loggins
Kiki Dee
The Kinks
Leif Garrett
Linda Ronstadt
The Lurkers
Magnum
Marseille
Marshall Tucker Band
The Merton Parkas
Neil Sedaka
Neil Young
Nina Hagen*
The Only Ones
Original Mirrors

Poco
The Ramones
Randy Newman
Reg Laws
Rickie Lee Jones*
Rose Royce
Rufus featuring Chaka Khan
Saxon
Slade
Stargard
Stephen Bishop
Steve Hackett
The Steve Gibbons Band
Ted Nugent
Trickster
Violinski
Voyager
Whitesnake

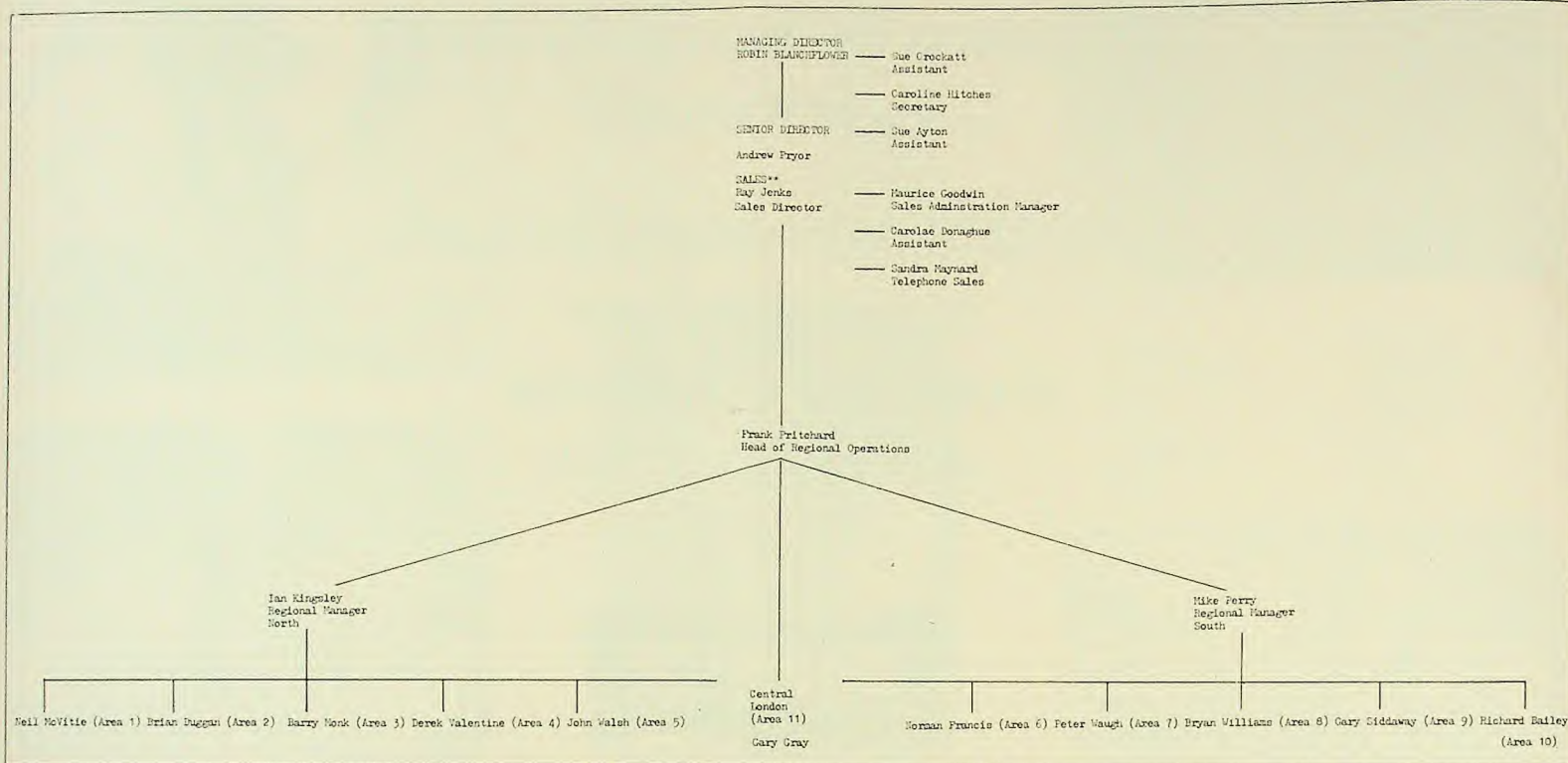
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Regional Promotion**

Head of Regional Operations is Frank Pritchard. His secretary is Joanna Page. Ian Kingsley is regional manager North, with Colin Finn regional promotions executive for Scotland and North. Mike Perry is regional manager South, with Richard Moore regional promotions executive South and Geoff Lester regional promotions executive for S.W. and W. Midlands & Wales.

Production***

John O'Toole is Production Manager.

Marketing***

Brian Yates is head of marketing. Gale Barber is his secretary and reporting to him are David Shortt, product manager and Barbara Lodge, marketing co-ordinator.

National Promotion**

Promotion managers Diana Warren and Richard Evans are assisted by secretary Sally Ayres.

Publicity**

Ki Buckler is head of publicity. A press officer and secretary are soon to be appointed.

International A & R*

John Briley is international A & R manager, Stella Clifford his secretary.

- * Reports to M.D.
- ** Reports to Sen. Dir.
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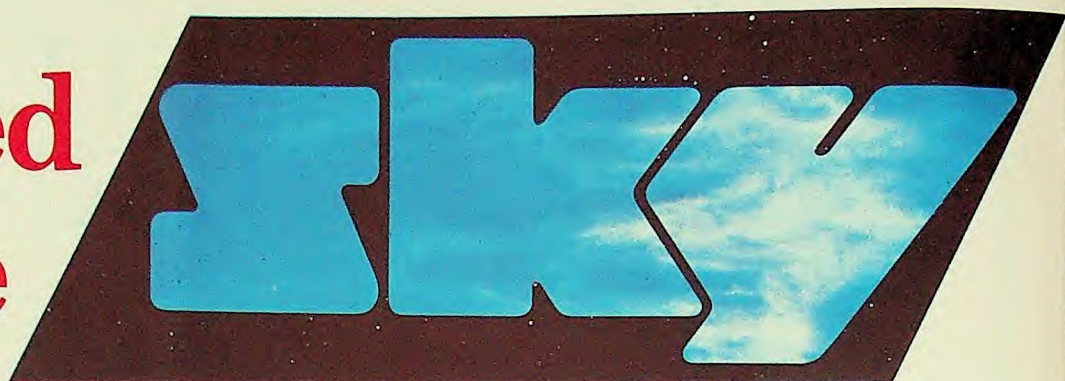
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18	27	REGGAE FOR IT NOW Bill Lovelady	Charisma CB 337	59	WAR STORIES Starjets	Epic EPC 7770
19	18	DUKE OF EARL Darts	Magnet MAG 147	60	GETTING CLOSER/BABY'S REQUEST Wings	Parlophone R 6027
20	15	IS SHE REALLY GOING OUT WITH HIM Joe Jackson	A&M AMS 7459	61	BORN TO BE ALIVE Patrick Hernandez	Gem/Aquarius GEM 4
21	25	GONE GONE GONE Johnny Mathis	CBS 7730	62	LASER LOVE After The Fire	CBS 7769
22	17	WHEN YOU ARE YOUNG Jam	Polydor POSP 69	63	SEXY CREAM Slick	Fantasy FTC 182
23	26	STRUT YOUR FUNKY STUFF Franticue	Philadelphia PIR 7728	64	LOOKIN' FOR LOVE TONIGHT Fat Larry's Band	Fantasy FTC 179
24	34	SAIL ON Commodores	Motown TMG 1155	65	YOU CAN DO IT Al Hudson & The Soul Partners	MCA 511
25	28	BOY OH BOY Racey	RAK 297	66	BEAT THE CLOCK Sparks	Virgin VS 270
26	32	CRUEL TO BE KIND Nick Lowe	Radar ADA 43	67	ROCK & ROLL HIGH SCHOOL Ramones	Sire SIR 4021
27	40	TIME FOR ACTION Secret Affair	I-Spy SEE 1	68	STAY WITH ME TILL DAWN Judia Tzuke	Rocket XPRES 17
28	69	TOMORROWS GIRLS U.K. Subs	Gems GEMS 10	69	SWITCH Nancy Dee	Scope SC 4
29	45	SOMETHING THAT I SAID Ruts	Virgin VS 285	70	LOVE WILL MAKE YOU FAIL IN SCHOOL Rocky Sharpe & The Replays	Chiswick CHIS 114
30	33	GET IT RIGHT-NEXT TIME Gerry Rafferty	United Artists BP 301	71	DAY THE EARTH CAUGHT FIRE City Boy	Vertigo 6059 238
31	37	SPIRAL SCRATCH Buzzcocks	New Hormones ORG 1	72	CAN'T STAND LOSING YOU Police	A&M AMS 7381
32	53	SLAP AND TICKLE Squeeze	A&M AMS 7466	73	THIS TIME BABY Jackie Moore	CBS 7722
33	NEW	SINCE YOU'VE BEEN GONE Rainbow	Polydor POSP 70	74	GIRLS GIRLS GIRLS Kandikate	RAK 295
34	22	HERSHAM BOYS Sham 69	Polydor POSP 64	75	BREAKFAST IN BED Sheila Hython	United Artists BP 304

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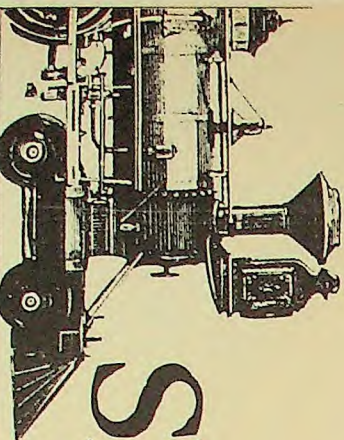
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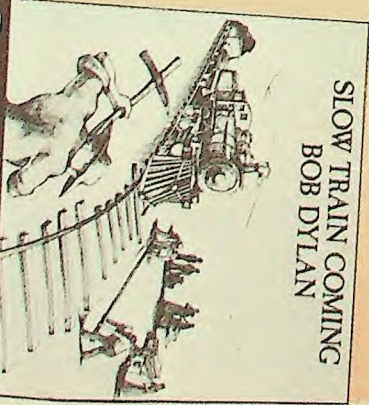
19	13	SPYRO Gyra HIGHWAY TO HELL AC/DC	Infinity IMS 2003	60	40	5 J. J. Cale	Warner Brothers K 56691
20	14	WELCOME TO THE CRUISE Judie Tzuke	Atlantic K 50628	61	67	SPIRITS HAVING FLOWN Bee Gees	Shafter ISA 5018
21	28	INTO THE MUSIC Van Morrison	Rocket TRAIN 7	62	58	PLASTIC LETTERS Blondie	RSO RSBG 001
22	21	BRIDGES John Williams	Vertigo 9102 852	63	63	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	Chrysalis CHR 1166
23	23	MANIFESTO Roxy Music	Lotus WH 5015	64	48	LODGER David Bowie	CBS 83284
24	12	THE BEST OF THE DOOLEYS The Dooleys	Polydor POLH 001	65	-	DARK SIDE OF THE MOON Pink Floyd	RCA BOW LP 1
25	20	EXPOSED Mike Oldfield	GTO GTTV 038	66	60	GO WEST Village People	Harvest SHVL 805
26	37	BAT OUT OF HELL Meat Loaf	Virgin VD 2511	67	66	FOUR SYMBOLS Led Zeppelin	Mercury 9109 621
27	24	LIVE KILLERS Queen	Epic/Cleveland International EPC 82419	68	64	TAKE IT HOME B. B. King	Atlantic K 50008
28	35	BAD GIRLS Donna Summer	EMI EMSP 330	69	72	A NEW WORLD RECORD Electric Light Orchestra	MCA MCF 3010
29	NEW	ROCK 'N' ROLL JUVENILE Giff Richard	Casablanca CALD 5007	70	56	MIRRORS Blue Oyster Cult	Jet JETLP 200
30	28	COMMUNIQUE Dire Straits	EMI EMC 3307	71	NEW	SEMI-DETACHED SUBURBAN Manfred Mann	CBS 86087
31	27	20 GOLDEN GREATS Beach Boys	Vertigo 9102 031	72	65	SKY Sky	EMI EMTV 19
32	32	OUT OF THE BLUE Electric Light Orchestra	Capitol EMTV 1	73	52	THE KIDS ARE ALRIGHT The Who	Ariola ARLH 5022
33	NEW	FEAR OF MUSIC Talking Heads	Jet JETDP 400	74	-	THE UNDERTONES Undertones	Polydor 2675 179
34	44	DRUMS AND WIRE XTC	Sire SRK 6076	75	NEW	SHOOTING STARS Dollar	Sire SRK 6071
			Virgin V 2129				Carrere CAL 111



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PLANETS, LINES	Rialto TREB 104 (S)																									
POCO	Heart Of The Night RCA 509 (C)																									
POLICE	Message In A Bottle A&M AMS 7474 (C)																									
POLICE	Can't Stand Losing You A&M AMS 7481 (C)																									
QUANTUM JUMP	No American Starship Electric WOT 37 (A)																									
RACEY	Boy Oh Boy RAK 297 (E)																									
RAFFERTY, GERRY	Get It Right Next Time UA BP 308 (E)																									
RAINBOW	Since You've Been Gone Polydor POSP 70 (F)																									
REZILLOS	I Wanna Be Your Man Sensible FAB 1																									
RICHARD, CLIFF	We Don't Talk Anymore EMI 2975 (E)																									
ROBERTSON, B.A.	Bang Bang Asylum K 13152 (W)																									
ROSE ROYCE	Wonder Where You Are Whitfield K 17463 (W)																									
ROXY MUSIC	Angel Eyes Polydor POSP 67 (F)																									
RUTS	Something That I Said Virgin VS 285 (C)																									
SAD CAFE	Everyday Hurts RCA PB 5180 (R)																									
SAYER, LEO	When The Money Runs Out Chrysalis CHS 2361 (F)																									
SECRET AFFAIR	Time For Action Arista ARIST SEE 1 (F)																									
SHOWADDYWADDY	Sweet Little Rock . . . Arista ARIST 278 (F)																									
SHARPE, ROCKY	Love Will Make You Fail Chiswick LL4 (E)																									
SILICON TEENS	Memphis Tennessee Mute 003																									
SIMON, CARLY	Spy Elektra K 12380 (W)																									
SISTER SLEDGE	Lost In Music Atlantic K 11337 (W)																									
SKY	Carillon Ariola ARO 182 (A)																									
SPYRO GYRA	Morning Dance Infinity INF 111 (C)																									
SQUEEZE	Slap and Tickle A&M AMS 7466 (C)																									
STARJETS	Warstories Epic EPC 7770 (C)																									
STRANGLERS	Duchess United Artists BP 308 (E)																									
STEWART, JOHN	Midnight Winds RSO 42 (F)																									
STEVENS, STU	If I Heard You MCA 507 (C)																									
STREISAND, BARBRA	Main Event CBS 7714 (C)																									
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SUZY AND THE RED STRIPES	Seaside Woman A&M AMS 7461 (C)																									
T. FORD	Just Keep It Up Splash SP 003 (A)																									
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THORPE, T. J.	Ain't No Kinda Star EMI INT 594 (E)																									
TOURISTS	Loneliest Man Logo GO 360 (C)																									
TRIPLE S CONNECTION	Cherie RCA TC 2413 (R)																									
TZUKE, JUDIE	Stay With Me Till Dawn Rocket XPRES 17 (F)																									
TRICKSTER	I'm Satisfied Jet 149 (C)																									
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WAYNE	Jeff Eve Of The War																									
WHITE, BARRY	I Love To Sing RCA TC 2411 (R)																									
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WILLS, VIOLA	Gonna Get Along . . . Ariola/Hansa AHA 546 (A)																									
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ZIPPER	Life Of Riley Virgin VS 283 (C)																									

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1 A&M	4 BULLDOG (PRESIDENT)	5 CAPITAL (EMI)	6 COLUMBIA (EMI)
THE REDS	20 GOLDEN PIECES OF JIMI HENDRIX	FIRST UNDER THE WIRE	AT ATLANTIC BRIDGE
The Reds	Jimi Hendrix	Little River Band	The King's Singers
AMLH 64772	BDL 2010	EA-ST 11954 (TC-EA-ST 11954)	SCX 6615 (TC-SCX 6615)
STEPPIN' OUT	20 GOLDEN PEICES OF RAY CHARLES	RECKLESS LOVE	
Joan Armatrading	Ray Charles	Crimson Tide	
AMLH 64789	BDL 2012	E-ST 11939 (TC-E-ST 11939)	
PICK IT UP	5 CAPITAL (EMI)	SERVED 'LIVE'	
Live Wire	FIRST UNDER THE WIRE	Asleep At The Wheel	
AMLH 64793	Little River Band	E-ST 11945 (TC-E-ST 11945)	
AMERICAN BOY & GIRL	RECKLESS LOVE	RUNNIN' TO YOUR LOVE	
Garland Jeffreys	Crimson Tide	Eddie Henderson	E-ST 11984
AMLH 64778	E-ST 11939 (TC-E-ST 11939)		
2 ARISTA	5 CAPITAL (EMI)	9 EMI AMERICA	
NATIVE	FIRST UNDER THE WIRE	HOLLYWOOD	
Native	Little River Band	Carl Davis	INA 1504 (TC-INA 1504)
NEW 2	EA-ST 11954 (TC-EA-ST 11954)		
3 BALLISTIC (UNITED ARTISTS)	RECKLESS LOVE		
BALLISTIC BREAKOUTS	Crimson Tide		
Various	E-ST 11939 (TC-E-ST 11939)		
SAM 102	SERVED 'LIVE'		
	Asleep At The Wheel		
	E-ST 11945 (TC-E-ST 11945)		

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 (P)

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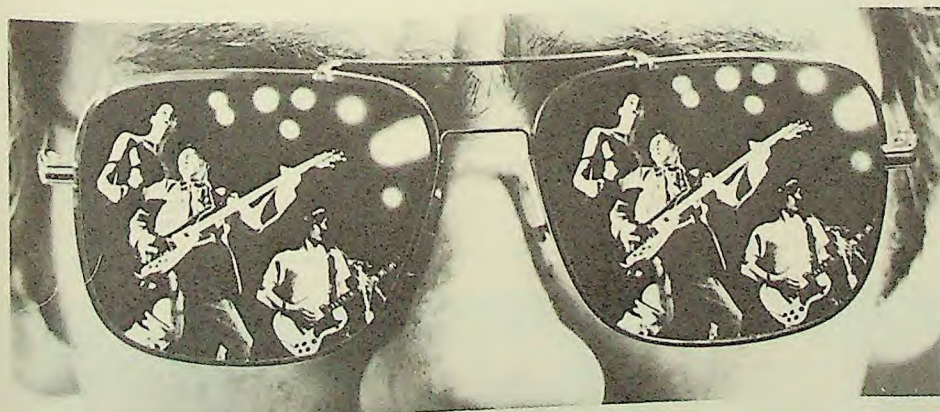
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This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Publisher	Label number
1	1	2	IN THROUGH THE OUT DOOR Led Zeppelin (J. Page)	Swan Song SSK 59410 (W)	39	47	17	EDDIE COCHRAN SINGLES ALBUM Eddie Cochran (Cochran/Cophart)	United Artists UAK 30244 (E)	
2	3	14	DISCOVERY Electric Light Orchestra (Jeff Lynne)	Jet JETLX 500 (C)	40	45	23	LAST THE WHOLE NIGHT LONG James Last (James Last)	Polydor PTD 001 (F)	
3	2	2	SLOW TRAIN COMING Bob Dylan	CBS 86095 (C)	41	89	4	NEW BOOTS AND PANTIES Ian Dury & The Blockheads	Stiff SEEZ 4 (E)	
4	4	9	THE BEST DISCO ALBUM IN THE WORLD Various	WEA K 58062 (W)	42	31	7	B-52's B-52's (Chris Blackwell)	Island LPS 9580 (E)	
5	6	13	I AM Earth Wind & Fire (M. White/A. McKay)	CBS 86084 (C)	43	30	5	TEENAGE WARNING Angelic Upstarts	Warner Brothers K 56717 (W)	
6	7	25	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)	A&M AMLK 63708 (C)	44	53	11	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols (Various)	Virgin VD 2510 (C)	
7	5	18	VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86086 (C)	45	43	63	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)	
8	8	51	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)	46	46	5	RISQUE Chic (Edwards/Rodgers)	Atlantic K 50634 (W)	
9	9	22	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)	47	50	4	LOOK SHARP Joe Jackson	A&M AMLH 64743 (C)	
10	17	9	STREET LIFE Cruaders	MCA MCF 3008 (C)	48	42	17	AT BUDOKAN Bob Dylan (D. De Vito)	CBS 96004 (C)	
11	11	15	REPLICAS Tubeway Army (G. Numan)	Beggars Banquet BEGA 7 (W)	49	51	16	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Price)	Virgin V 2086 (C)	
12	22	28	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)	50	34	16	RICKIE LEE JONES Rickie Lee Jones (L. Waronker/R. Titelman)	Warner Brothers K 56628 (W)	
13	18	15	NIGHT OWL Gerry Rafferty (H. Murphy/G. Rafferty)	United Artists UAK 30238 (E)	51	55	6	RUMOURS Fleetwood Mac (Fleetwood Mac/Caillet/Dashut)	Warner Brothers K 56344 (W)	
14	16	4	TUBEWAY ARMY Tubeway Army	Beggars Banquet BEGA 4 (W)	52	59	3	WE ARE FAMILY Sister Sledge (Edwards/Nile)	Atlantic K 50587 (W)	
15	10	5	DOWN TO EARTH Rainbow	Polydor POLD 5023 (F)	53	33	7	20 ALL TIME GREATS Roger Whittaker	Polydor POLTV 8 (F)	
16	15	6	SOME PRODUCT CARRI ON SEX PISTOLS Sex Pistols (J. Varnon)	Virgin VR 2 (C)	54	49	20	BLACK ROSE - A ROCK LEGEND Thin Lizzy (Tony Visconti/Thin Lizzy)	Vertigo 9102 032 (F)	
17	26	5	MIDNIGHT MAGIC Commodores (Carmichael/Commodores)	Motown STMA 8032 (E)	55	57	13	BACK TO THE EGG Wings (Paul McCartney/Chris Thomas)	Parlophone PCTC 257 (E)	
18	19	10	MORNING DANCE Spyro Gyra (Beckstein/Calandra)	Infinity INS 2003 (C)	56	54	15	TONIC FOR THE TROOPS Boomtown Rats (Robert John Lange)	Ensign ENVY 3 (F)	
19	13	5	HIGHWAY TO HELL AC/DC (Robert John Lange)	Atlantic K 50628 (W)	57	41	28	RUST NEVER SLEEPS Neil Young and Crazy Horse (Young)	Reprise K 54105 (W)	
20	14	7	WELCOME TO THE CRUISE Jodie Tzuke (J. Punter)	Rocket TRAIN 7 (F)	58	70	2	CITY TO CITY Gerry Rafferty	United Artists UAS 30104 (E)	
21	28	2	INTO THE MUSIC Van Morrison	Vertigo 9120 852 (F)	59	39	5	BOP TILL YOU DROP Ry Cooder	Warner Brothers K 56691 (W)	
22	21	12	BRIDGES John Williams (S. Myers)	Lotus WH 5015 (K)	60	40	10	J. J. Cale J. J. Cale	Shelter ISA 5018 (E)	
23	23	26	MANIFESTO Roxy Music (Roxy Music)	Polydor POLH 001 (F)	61	57	41	SPIRITS HAVING FLOWN Bee Gees (Bee Gees)	RSO RSBG 001 (F)	
24	12	11	THE BEST OF THE DOOLEYS The Dooleys (Ben Findon)	GTO GTTV 038 (C)	62	58	7	PLASTIC LETTERS Blondie (Richard Gottehrer)	Chrysalis CHR 1166 (F)	
25	20	6	EXPOSED Mike Oldfield (Newell/Oldfield)	Virgin VD 2511 (C)	63	63	38	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	CBS 83284 (C)	
26	37	37	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)	64	48	5	LODGER David Bowie (Tony Visconti/David Bowie)	RCA BOWLP 1 (R)	
27	24	11	LIVE KILLERS Queen (Queen)	EMI EMSP 330 (E)	65	-	1	DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 805 (E)	
28	35	16	BAD GIRLS Donna Summer (Moroder/Bellotte/Summer/Koppers)	Casablanca CALD 5007 (A)	66	60	5	GO WEST Village People (Jacques Morali/N. Belolo)	Mercury 9109 621 (F)	
29	■	■	ROCK 'N' ROLL JUVENILE Cliff Richard	EMI EMC 3307 (E)	67	66	4	FOUR SYMBOLS Led Zeppelin	Atlantic K 50008 (W)	
30	28	13	COMMUNIQUE Dire Straits (J. Wexler/B. Beckett/J. Jankel)	Vertigo 9102 031 (F)	68	64	4	TAKE IT HOME B. B. King (S. Levine)	MCA MCF 3010 (C)	
31	27	8	20 GOLDEN GREATS Beach Boys	Capitol EMTV 1 (E)	69	72	6	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)	Jet JETLP 200 (C)	
32	32	95	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)	70	56	5	MIRRORS Blue Oyster Cult	CBS 86087 (C)	
33	■	■	FEAR OF MUSIC Talking Heads	Sire SRK 6076 (W)	71	■	■	SEMI-DETACHED SUBURBAN Manfred Mann	EMI EMTV 19 (E)	
34	44	3	DRUMS AND WIRES XTC	Virgin V 2129 (C)	72	65	14	SKY Sky (Sky/Clarke/Hayden)	Ariola ARHL 5022 (A)	
35	25	16	DO IT YOURSELF Ian Dury	Stiff SEEZ 14 (E)	73	52	12	THE KIDS ARE ALRIGHT The Who (J. Entwistle)	Polydor 2675 179 (F)	
36	36	27	DIRE STRAITS Dire Straits (Muff Winwood)	Vertigo 9102 021 (F)	74	-	1	THE UNDERTONES Undertones	Sire SRK 6071 (W)	
37	38	19	THE VERY BEST OF LEO SAYER Leo Sayer	Chrysalis CDL 1222 (F)	75	■	■	SHOOTING STARS Dollar	Carrera CAL 111 (W)	
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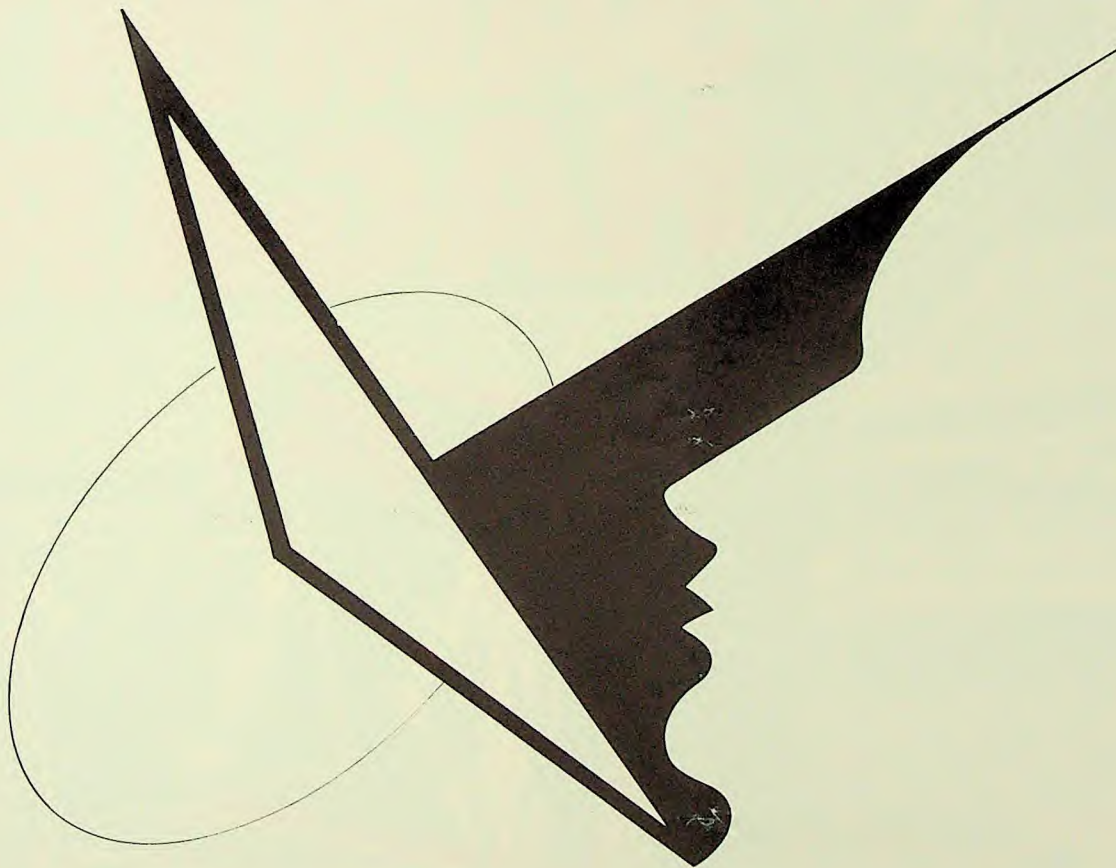
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CONQUERING AMERICA has been a long, uphill battle for Chapman, one half of the Mike Chapman/Nicky Chinn partnership, one of the UK pop industry's most enduring and successful pop teams which has lasted for almost nine years.

In the early 1970s Chinnichap was responsible for a stack of hits by such names as Sweet, Mud and Suzi Quatro. Four years ago, however, Chapman decided to settle in Los Angeles where he heads the US Chinnichap operation begun last January. Meanwhile in London, partner Nicky Chinn continued to look after the Clarges Street, W.1., offices.

While Chinn and Chapman have continued their songwriting partnership, Chapman has preferred to take more of a production seat than Chinn — and there is no doubt that it is a decision which has paid dividends. Last year he scored two consecutive American number one hits with Exile's Kiss You All Over and Nick Gilder's Hot Child In The City (the latter took over the top spot from the former). This success has been further consolidated by Blondie's Heart Of Glass and Sunday Girl topping the American charts and The Knack's My Sharona. An amazing feat when one considers that until Kiss Me All Over, which was penned by Chinn and Chapman, the only successes Chinnichap had enjoyed in the US were with Smokie's Living Next Door To Alice, and Sweet's Little Willie and Ballroom Blitz.

Mike Chapman's new-found success fills him with a certain amount of satisfaction and he feels that he has paid his dues so far as the American market is concerned. Although Chinnichap now has plush offices on Hollywood's famous 'Sunset Strip' and record companies and artists are queuing up for his services, that has not always been the picture.

He admits: "I have lived in the US for about four and a half years now and for three years no one took much notice of me. It was always the same; people would tell me: 'It's no good, you have been making records in the UK for too long. It will never happen for you now in the States'."

Depressed by these comments, but determined, Chapman spent every available minute listening to American radio, reading all the American music trade magazines, analysing the charts and finding out

He has been described as the man with the Midas touch and certainly few would disagree that 1979 in rock music history will be remembered as being the year of producer Mike Chapman. With a total of five number one singles in the USA within the space of 12 months — most recently with The Knack's My Sharona which co-incided with the band's Chapman-produced album, The Knack topping the album chart — Chapman has finally come in from the cold so far as the American recording business is concerned. CHRIS WHITE reports from Los Angeles.

what was happening on the live rock music scene.

"It took me a couple of years to understand the American market and I must have heard just about every single to be released, but I was determined to succeed. What kept me going was the resolve that the record business needed someone who knew what he was talking about — I felt that there were, and still are, only a handful of people who could justly be said to understand the industry."

The breakthrough came with Exile and Kiss Me All Over. He and Chinn had been working with the Kentucky-based band for some three years but Chapman was determined not to release anything until he felt that the time and the ingredients were right.

"I'd actually cut some material with the band but wasn't satisfied with the results. Originally someone had heard them playing in Kentucky and sent me a tape. The band had been around for years, but I liked what I heard."

Right record

"We waited until we figured that we had the right record but even then it didn't happen overnight. The single, Kiss Me All Over, was recorded in November 1977, but it was another six months before it was released. It was finally issued in April last year and hit the number one spot in the September. At the same time, Nick Gilder was climbing the charts with Hot Child In The City and at one point they held first and second positions in the Top Ten."

Kiss You All Over was a



MIKE CHAPMAN

worldwide hit, although Gilder's record failed to register in the UK. Chapman is philosophical about that: "Well, obviously it would have been nice for it to have been a hit in Britain, but it wasn't right for the market. It was a good record, though, and deserved its American success."

Three years ago Terry Ellis of Chrysalis asked Chapman if he would like to work with a band called Blondie.

"I kept putting him off for various reasons, but then one evening I was watching the band at the Whisky-a-Gogo in Los Angeles, just about the time that Ellis was signing them to Chrysalis. He asked me again and shortly afterwards I made the decision to record Blondie."

Chapman produced the two albums, Parallel Lines and Plastic Letters and the number one singles (both sides of the Atlantic), Heart Of Glass and Sunday Girl. He has recently finished making a third album with the band in New York which is scheduled for autumn release.

He says confidently: "I think it contains three or four potential number ones for the British market. We're all very happy with the way that it has turned out. I don't think that it will be a disappointment to the fans, although it is very different from Parallel Lines... more abstract, loose and aggressive."

Good friends

Chapman continues: "Blondie is a group that will go on and on, and in a lot of different directions. They will continue to change — they have in the 18 months that I have been working with them. Most of the songs we actually write in the studio. It's a fun relationship and we are very good friends which is important."

While the Chinnichap team continues to have successes in the UK — several of their songs have been made hits by Racey — Mike Chapman admits that he is now more interested in the lucrative American market.

"The English music scene is so confusing at the moment, although there are two or three artists I would love to work with — unfortunately they are all tied up contractually. I think both Rachel Sweet and Lene Lovich are great talents and I'd like

to work with them in the studios. Nick Lowe is another artist I have a lot of admiration for."

"I still keep a close eye on what is happening in the UK and I like some of the records that come out there. However, the British market doesn't change very much whereas in the US it is changing all the time. The British music scene is still too involved in aggressive politically-motivated rock whereas the American's look for something very different. They want to listen to pop music and be entertained and not be faced with political problems."

The American breakthrough of Suzi Quatro, after hits everywhere in the world except her homeland, has pleased him. The lady finally charted in the US with If You Can't Give Me Love, which was also her UK comeback and has followed up with Stumblin' In, the duet with Chris Norman of Smokie.

Hit singles

"We've done a new album which is the real Suzi Quatro — all Rock 'n' Roll — and the previews have been fantastic. My philosophy is as long as you have two hit singles on an album then you're okay and this LP definitely has them."

"We don't work with Smokie anymore, of course, although their manager Bill Hurley came into the Hollywood office to play me some of their new stuff. The band haven't made much impression on the American market and the new LP is a big change for them. Like all the other bands we have worked with, and with whom we have split, they have gone in a completely opposite direction musically. I hope that Smokie continue to be successful in their own markets, but I doubt that they will succeed here — they just don't understand the US music scene."

Chapman and Nicky Chinn still write together occasionally.

"Only when it's necessary, however," he points out. "It is pointless releasing an album if it doesn't have a hit included, so that is usually where we come in. Recently we have written new material for Suzi and Tanya Tucker, but our output has been low. The funny thing with Racey, who have had several hits with our songs for Rak, is that they have recorded songs which were all originally meant for other artists and bands."

The next step in the Mike Chapman/Nicky Chinn story is the launch of a new company, Dreamland Records, in January.

"We don't know as yet who will be distributing the label, but it is an important step for us," Chapman says. "We have had the idea for a long time but have waited until now to see it materialise. The Eighties seemed an opportune time to launch a new company and from next January the present company, Chinnichap, will be no more."

First release from Dreamland Records will be a single and an album by Chapman's latest recording find, a band called Nervous Wrex.

"I reckon that by now I have reached saturation point so far as producing is concerned. The other night I actually went out and saw a gig, which is the first such occasion for a long time."

"I've no time to produce anybody else and if I did happen to see an artist or band that I would like to work with, then it would be very frustrating. I try to listen to all the tapes that I have sent in, but it gets difficult finding the time to play them all."

Work together

"One solo artist I will be working with is Tanya Tucker, the American singer whom I've wanted to produce for four years. I kept sending messages to her management but no one ever took any notice, then somebody overheard me talking about her. The next thing was that her agent had sent her into my office and we decided there and then to work together."

"Tanya's one of the best singers in the world and very easy to work with. There won't be a big change of style with her next album, but it should hopefully win her a platinum disc which is something that she has never had before."

Another of Chapman's ambitions for the near future is to build his own recordings studios. Most of his work is done in studios in Glendale, Los Angeles, and although he has in the past also worked a lot in West German studios, he has gradually been phasing that out. Chapman travels to New York for his recording sessions with Blondie.

"I've really achieved everything that I have wanted to achieve — making hit records is the only thing I know that I can do well. I guess I would like to be remembered as a major influence on the rock music scene, just as much as Elvis Presley, The Beatles and Phil Spector are all recalled. I know, though, that I don't have a particular sound; the only sound I have is the sound of the groups that I produce. Nobody could ever listen to one of my records and say: 'Ah yes, that's definitely a Mike Chapman production.'"

Chapman also says: "Years ago a writer from a well-known English pop music paper interviewed me and the printed piece was very snide and suggested that the success of Nicky Chinn and myself could not last. The writer suggested that our string of hits with people like Mud, Sweet and Suzi Quatro would soon be exhausted and that would be the end of Chinnichap."

Conveyor belt pop

"That attitude was typical of what so many other people were also thinking about that time. They considered Nicky and myself as manufacturers of conveyor-belt pop music which would be forgotten overnight. Well, in the last nine or ten years I have been involved with something like 63 hit records and I want another one hundred before it all comes to an end. I'm determined to do it and I know that I shall succeed."

"My artists believe in me and trust me and I don't ever want to let anybody down. It hurts me if I see any of them fail, and I feel it very personally if a record dies. In a way, my attitude makes life very tough because I want to see them all succeeding."

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"My artists believe in me and trust me and I don't ever want to let anybody down."

ALBUM REVIEWS

The Slits cut down to size

GARY NUMAN

The Pleasure Principle. Beggar's Banquet BEGA 10. Producer: Artist. Numan has the sort of haunting repetitive style people either love or loathe and judging on the performance of Are Friends Electric and current single Cars — which is on the album — there are more than enough fans to ensure a strong chart performance. His autumn tour will also boost sales.

VARIOUS

Hot Tracks. K-Tel NE 1049. Producers: Various. A 20-track compilation of recent hits for those with a very catholic taste. The musical mix takes in artists such as Village People, Boomtown Rats, Eddie Grant, Chas & Dave, Mike Oldfield and XTC. One of the albums affected by the ITV blackout, but should still sell heavily.

SOUNDTRACK

The Bitch. Warwick WW 5061. A 20-track compilation of which 19 numbers are featured in the film of the same name. Artist line-up includes Herbie Hancock, Gloria Gaynor, Leo Sayer, Blondie and The Three Degrees, singing their most recent hits, while there is original material from Don Black and Biddu performed by Linda Lewis, The Stylistics, Drifters and Olympic Runners. A sizeable seller, in view of the film's box office ratings.

TALKING HEADS

Fear Of Music. Sire SRK 6076. Producer: Brian Eno and Talking Heads. The New York combo have enjoyed some success with their "cultured" rock from the East Coast. Along with Television and Patti Smith they seem to have been labelled as "art" rock, and Brian Eno's presence on the album confirms this. His keyboard work seeps through most strongly on Memories Can Wait and he co-wrote the opener Zimbra. A free single containing a live version of their hit single Psycho Killer should help sales.

VARIOUS

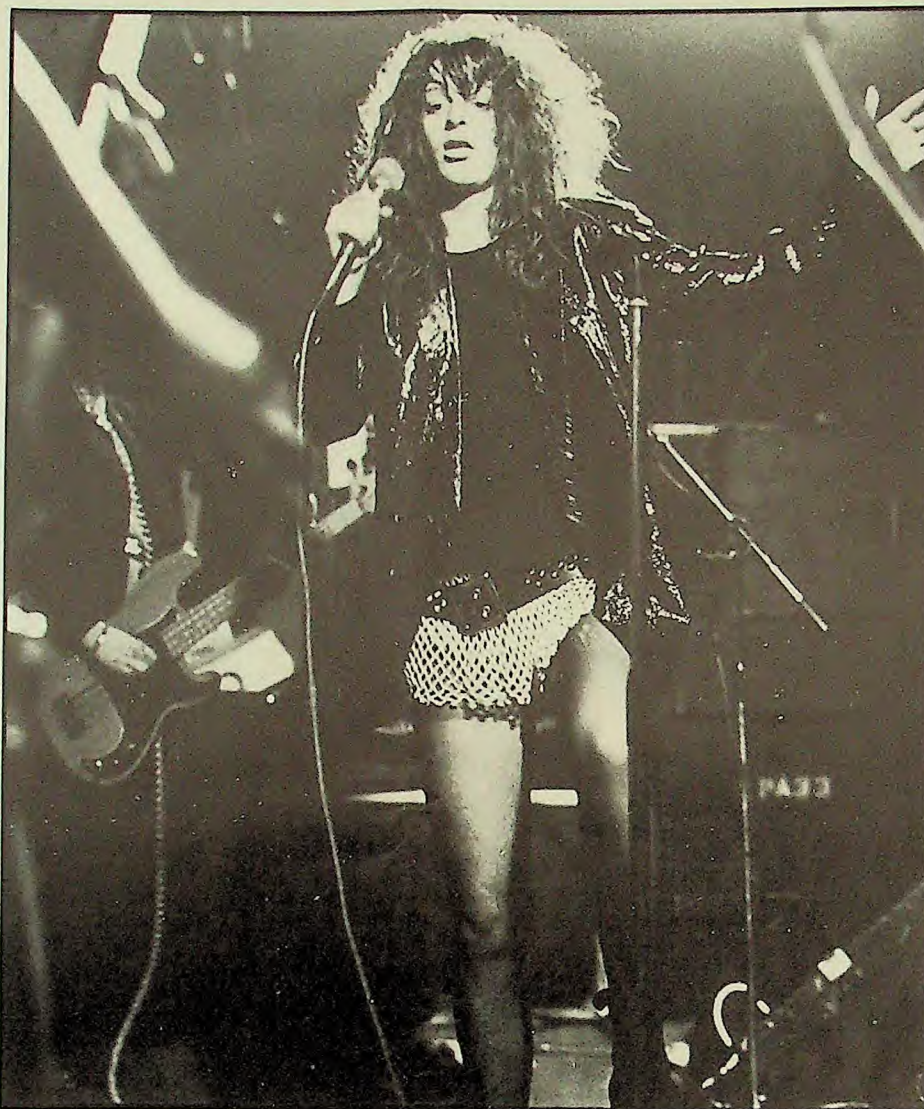
Burt Bacharach — In Concert. Music For Pleasure MFP 50442. Stiffs — Live (MFP 50445). Burl Ives — Junior Choice (MFP 50446). Motown Disco Magic (MFP 50448). Neil Diamond (MFP 50449). Hollies — Long Cool Woman In A Black Dress (MFP 50450). Six impressive budget albums which spearhead Music For Pleasure's autumn release plans, and they're among the strongest that the company has released to date.

The Bacharach album is self-explanatory and includes many of the composer's greatest hits recorded in concert in Japan; Stiffs Live features Nick Lowe, Wreckless Eric, Elvis Costello And The Attractions and Ian Dury And The Blockheads, and should attract many of the younger record buyers.

The Burl Ives compilation features MCA recordings many of which are still firm family favourites while Motown Disco Magic is a strong compilation of music from Diana Ross, Tata Vega, The Commodores and Thelma Houston amongst others. The Diamond LP has three hits, Cracklin' Rosie, Sweet Caroline and Mr. Bojangles which alone will sell it; and The Hollies' album includes no less than seven Top 10 hits. All represent excellent value for money and should be big money spinners between now and Christmas. *** (each album)

THE BAND OF THE METROPOLITAN POLICE

The Band Of The Metropolitan Police. Parade PRD 2001. Parade is a new label, but it comes under the wing of the much more familiar Multiple Sounds Distributors. The



THE SLITS

Cut. Island ILPS 9573. Producer: Dennis Bovell. Bovell said he couldn't resist the Slits because they are so over the top. That seems a much more honest reason than the meandering superlatives in the consumer press, hailing it as significant art. Bovell's influence is strong and obviously infectious as all the tracks use a rock steady dub reggae type bass, holding down primeval/ordal wailings from Ari. The cover of the three girls covered in mud confirms the impression. Should get good airplay on John Peel and similar.

accent will be on military and ceremonial music, and Parade's first release features a band which has been going now for more than 50 years. Promotion will be via the specialist media and although this is hardly a chart album, there must be steady sales potential.

MISCELLANEOUS

Military Musical Pageant 1979. Parade PRD 2002/3. A double album featuring music from the Massed Bands Of The Army playing at the military music pageant at Wembley Stadium. More than 1,600 bandsmen from 51 bands took part and even if only their families buy this, then the album will have been well worth releasing. Attractive packaging will attract additional consumer interest.

RAY CHARLES

Ain't It So. London SH-L 8537. Producer: Artist. The Ray Charles market must be as well known to the dealer as is that rich, distinctive voice. Delightful treatments of One Of These Days and Some Enchanted Evening with classy orchestration.

VARIOUS

Flute And Gamelan Of West Java. Tangent TGS 137. Producer: Mike Steyn. As the title explains this LP features recording of traditional

flute and percussion based orchestral music from West Java with titles such as Mupu Kembang (Collecting Flowers) and Srimpi Jakarta (Girl Dancers of the Court). If sometimes repetitive, the music is some of the most soothing and somnolent that can have been recorded.

JERRY LEE LEWIS

Jerry Lee Lewis. Hammer HMB 7002.

JOHNNY CASH

Johnny Cash, Hammer HMB 7001.

Two Everest Records productions picked up by Hammer. Tracks on the Lewis album include Long Tall Sally, Johnnie B. Goode, Hound Dog and Maybelline. The Cash LP includes I Walk The Line and Folsom Prison Blues. Both cuts up to standard.

ANITA O'DAY

The Big Band Sessions. Verve 2632 083. Producer: Norman Granz. A double album containing recordings by this stylish lady singer from the 1959-61 era, backed by bands arranged and directed by Gary McFarland, Jimmy Giuffrè, Johnny Mandel and Billy May. As usual with Ms O'Day, there is a cool, calm and totally collected atmosphere, with lots of atonality in the accompaniments, and crystal clear diction, perception and delivery by the star. She's worked on the road

with bands led by Gene Krupa and Stan Kenton, so she's paid her dues, as the trite saying has it, and it shows in her completely professional approach to excellent songs from the pens of Cole Porter, Richard Rodgers, Jerome Kern and Harold Arlen among others. First-class singing and sobering inasmuch as one reflects that there's nobody around today like her recording songs like these in this manner.

ORIGINAL SOUNDTRACK

Voices. Planet K 52158. Producers: Various. Jimmy Webb's first venture into soundtracks with one track — Anything That's Rock'n'Roll — from Tom Petty and the Heartbreakers. The MGM film, which centres on an aspiring singer and his deaf girlfriend who wants to be a dancer, is due for release later this year and will benefit sales. The Webb skill and style shines through.

JOHNNIERAY

20 Golden Greats. Warwick PR 5065. Given the TV exposure it is not currently getting, this collection of hits from a pre-rock legend who is unforgettable — and is touring UK cabaret venues again now — stands a good chance in an easily defined market. The man and the songs are all well-enough known so in-store promotion could get it moving without TV.

STEFAN GROSSMAN

Bottleneck Serenade. Transatlantic TRA 293. Producer: Artist. Like a rock in an ocean of changing musical fads this prolific and masterly guitarist stands for melodic and technical skill, and is here again demonstrating his ability to play bottleneck. Must sell to those who know him; also a good bet for in-store play.

LEO KOTTKE

Balance. Chrysalis CHR 1234. Producer: Kenneth Buttrey. Probably still thought of first as a great 12-string guitar player, Kottke has moved more and more towards putting himself across as a singer. This LP which comprises mostly his own songs brings him closest yet to complete acceptance as such, but the lovely big thrashing guitar sound is given the limelight on several tracks, to happy good effect.

THE JONES GIRLS

The Jones Girls. Philadelphia PIR 83831. The three sisters from Detroit have supported on tour names such as BB King, Little Richard and The Four Tops, but their first album for Philadelphia is something of a disappointment. While the overall result is very polished, professional and tuneful, one cannot help but think that they have been groomed to take over from previous Philadelphia record stars, the Three Degrees. Most of the material is from the experienced pens of Gamble and Huff, who saw the trio (surprise surprise) performing in a club, and The Jones Girls give spirited renditions. Something a little more substantial next time however might attract the record-buying public.

MERLE HAGGARD

Serving 190 Proof. MCA MCF 3002. Haggard knows his public and his public know him. This album therefore should be a steady seller. Producers are Fuzzy Owen and Jimmy Bowen and many of the songs have been written by Haggard himself — Driftwood, Footlights and Sing A Family Song. An LP that will keep the fans happy.

CINDY AND ROY

Feel It. WEA K58053. Producer: Walter Kahn. Can You Feel It was a recent disco hit, and it is included here in the full-length version. The attractive looking duo have been the subject of much promotion by WEA and hopefully that can be converted into hard album sales. Pleasant listening — both at home or in the discotheques. Producer Kahn was responsible for the recent Karen Young hit, Hot Shot.

TEDDY PENDERGRASS

Devotion. Philadelphia PIR 83656. Former Blue Notes lead singer Teddy Pendergrass is not unlike Barry White in his gravelly, seductive voice style, so this is an album that will go down particularly well as late-night listening. Gamble and Huff, and McFadden and Whitehead, have helped with the songs, and the result is an album that should reach a wide audience, given the necessary exposure. Includes the latest single, Turn Off The Lights.

L.T.D.

Devotion. A&M AMLH 64771. For the unenlightened, LTD stands for Love, Togetherness And Devotion, and the group's history dates back as long as 11 years, although there have been various changes in personnel. Devotion is LTD's third album for A&M and includes Stand Up LTD, Dancin' 'N' Singing, Share My Love and the ballad Stranger. They're not quite in the Earth, Wind & Fire league yet but it took that band six or seven albums to break through commercially, so perseverance is probably the keynote here.

C H R I S R A I N B O W

NEW ALBUM
**WHITE
TRAILS**
EMC 3305

Class, quality and superb musicianship—
the hallmark of any Chris Rainbow record.
And this album is certainly no exception.
It highlights his unique songwriting talents
in a showcase of light vocal harmonies,
outstanding instrumental playing and
exquisite production.
The surfing sound of the "Eighties"

National Press Campaign
in Honey, She & Mayfair
plus London Bus Posters.

TALENT



PROMOTER ROBERT Paterson, above: "I have never seen a French performer who has so much in terms of audience communication."

Stiff handles 45's single

STIFF HAS taken over distribution of *Couldn't Believe A Word* by the 45's on Chopper Records. The company's staff heard the song on Mike Read's *Radio One* show and after finding it impossible to buy a copy from various retail outlets, decided to help out by releasing the record themselves.

Members of the 45's are Paul Metcalfe, John Warrener, Jamie Woods and Phil Johnstone. The band have been together for two years, originally calling themselves *The Famous Five*. *Couldn't Believe A Word* is their first record and sold out of its initial pressing by Chopper, when each single retailed for 45p.

Serge Lama—the latest cross-channel hopeful

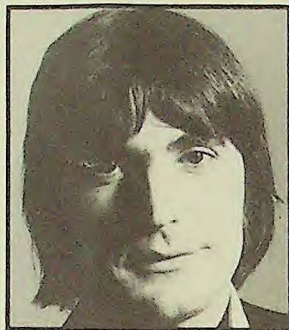
ONE OF the bravest music business gambles of the year will take place at the Royal Albert Hall in London on October 22 when British concert promoter Robert Paterson presents French pop singer Serge Lama before a British Audience for the first time.

It will not be the first time that Paterson has literally put his money where his mouth is. Several years ago he introduced Demis Roussos to the British public at a time when the singer was virtually unheard of here. The result was a sell-out concert subsequently followed by a UK tour and big-selling albums and singles.

Now Paterson is taking the chance again and with a French artist who is following a well-trodden path. Recent years have seen a number of major singing stars from France arriving in Britain for the obligatory TV spots and London concerts. Few, however, have actually managed to sustain UK success over a period of time.

The two who succeeded — for a time — were Charles Aznavour and Sacha Distel. The ones who didn't include Gilbert Becaud, Francoise Hardy, Juliette Greco, Mireille Mathieu and the late Claude Francois. Significantly, France's best-known performer, Edith Piaf, never set foot in England, although she has always had big album sales.

Lama's backers claim that in France he has sold more records than the Beatles ever did and in the



SERGE LAMA

earlier part of this year he played for three months at Paris' famous Palais de Congress to a packed house of 3,700 each night. He writes the lyrics to all his material, has had several hundred songs published and many cover versions, including Shirley Maclaine's show-stopping *She's A Star*.

Edited by
CHRIS WHITE

Cracking other markets isn't new to Serge Lama. He is a great favourite in Canada — among the French population — and he was a great success in Russia. He acknowledges the difficulties of the UK market: "The language barrier is the main difficulty and there is a big gulf between French and English

songs", he says. "The French people can be conquered by the sheer chemistry onstage, or just by a great personality. With the British you have to conquer the language first."

He says that it is an earnest attempt to break in the UK market and if reaction to the RAH concert is good, then he will be back for more dates. In the meantime, Phonogram is busy importing copies of his latest French album.

Robert Paterson admits: "It is a massive commitment in terms of time and money, but I am sure that we will succeed. In my view Serge Lama takes over where the other French singers like Aznavour and Becaud left off..."

"I have never seen a French performer who has so much in terms of audience communication and merely meeting him gives no indication of what he can do onstage. I have seen him ten times on stage in Paris and they have had to literally haul him off the stage. His performances are electrifying — I would put him in the same class as people like Billy Joel, Neil Diamond and Sammy Davis."

Paterson added: "Lama is determined to succeed which is important. And whether the Albert Hall is empty or full on October 22 — and I can tell you from advance bookings that it is going to be the latter rather than the former — there will be other plans for his career here in Britain. Everyone is determined to break him as an artist in the UK."

News in brief...

MARY WILSON, one of the founder members of the Supremes and now signed to Motown as a solo artist, starts her first solo tour of the UK during September. The dates coincide with the release of her debut album on Motown, Mary Wilson, and a single, *Red Hot*.

FIFTIES IDOL Johnny Ray returns to the UK for a two-month tour which includes seven dates at a London West End club. He will also be appearing at the Talk Of The Midlands in Derby, the Lakeside Country Club and Bournemouth Winter Gardens. Warwick Records has just released a compilation album, *Johnny Ray: 20 Greatest*, which will be promoted on television.

MAGNET HAS signed Brakes, a London-based band whose first album and single are released during September. The LP is called *For Why You Kick My Donkey* and the single is entitled *The Way I See It*. Co-inciding with the releases, Brakes play a series of dates at London's Marquee Club.

FISCHER Z start a headlining UK tour this month, following a series of successful dates in Holland, Belgium and Germany. The band plan to return to Europe in October for promotion of their album, *Word Salad*, which has gained release via United Artists Records in 23 different countries. Fischer Z's current British single is *First Impressions*, taken from the LP.

TIP SHEET

Walking back to happiness—again

HELEN SHAPIRO is returning to the recording studios after a two-year absence. And Tony Barrow, her personal manager, says: "I do not want to identify the parties involved in Helen's new recording deal as yet, but I hope she will be ready to get into the studios within the next few weeks. We want to hear the widest possible range of suitable, original numbers before those first sessions. For instance she would be interested to hear anything that might suit Gladys Knight."

One reason for the time gap was her determination to wait for a fresh recording deal that would offer Helen "an appropriate amount of artistic freedom", says Barrow.

"It is not the most difficult thing in the world to walk out and sign a basic recording contract. I have looked beyond the fundamentals, beyond the percentage and the advance in Helen's case because I think it is most important that our deal is done with recording people who are sympathetic musically as well as adventurous commercially. The last thing she needs is the type of pop corn she sang when she was a 14-year-old chart topper in the early 1960s."

Helen Shapiro did make one album in 1977, *All For The Love Of Music*, which was a steady seller in Germany, Holland and elsewhere in Europe. Two singles from that album, *Can't Break The Habit*, and *Every Little Bit Hurts*, were issued in Britain under a now obsolete Arista deal. For several years in cabaret, Helen has been working with her own funky little four man band and the accent has been on jazzy soul-based material. "This is the sort of material and direction I am now

Edited by
SUE FRANCIS
Tel: 439 9756

going in," says Helen.

This year Helen got the chance to combine her vocal and acting talents in the financially unsuccessful West End show, *The French Have A Song For It*. Since then she has been doing theatrical work including a revival of *How To Succeed In Business Without Really Trying* at the Churchill Theatre, Bromley and later this month she takes over the meaty West End role of Nancy in *Oliver*.

Barrow explains: "With a show like *Oliver* the obvious inclination is to update Nancy's *As Long As He Needs Me* for a single but we may easily finish up making this a strong B-side to a completely new A-side". Contact Tony Barrow at Tony Barrow Management, 51 Derwent Avenue, Kingston Vale, London SW15.



HELEN SHAPIRO looking for a song.

Stanya up for sale?

ROD MCKUEN is reportedly considering the sale of his large U.S. mail-order record distribution company, Stanya Records, so that he can base himself in Brazil and concentrate on his new recording and television activities.

McKuen recently said that he originally got into the record business out of frustration because certain record companies were not promoting his records the way he wanted them to and was now getting out because of the same frustration — that of having so many records on the label to supervise and being unable to devote energies to being an artist, composer and performer.

The company which is the second largest mail-order in America, has some 200 albums, owned or leased, which includes some of McKuen's own, plus vintage soundtracks, jazz and MOR *Stanya Records Co., 8440 Santa Monica Blvd., Los Angeles 90069, California. (213) 656 7311.*

The search for the perfect sound

THE BROTHERS JONES are a band tailor-made for today's market and are now ready to approach selected record companies for a tape lease deal. But this state of readiness is by no means haphazard: "Instead," says John Jones, "we initiated extensive market research, the result of which quite simply revealed that there are certain ingredients that, if injected into certain music, will make a hit single."

Intrigued, *TipSheet* discovered that the band has been doing this research since January, examining the best selling singles from 1963 to 1976 and all platinum singles thereafter. During this time, coincidentally, material was published based on a similar study by Professor Voss of IBM, New York. Both studies agreed that we have a subconscious longing to observe change. Just as we admire a fast moving story in a novel, so in good music the notes must be unpredictable but closely related said Voss.

Jones' study further elaborated that there are certain note sequences, intervals, chords and harmonic components which can achieve this similarity.

Bearing this information in mind, the band decided to move in the direction of disco "with strong

emphasis on crossover potential. "Actually our initial impression was that our disco/dance material was being greeted more enthusiastically than any other," says Jones. "Disco held around 8 per cent of the world market and was improving despite the UK's involvement with new wave and the States involvement with AOR. The sole object of the exercise was not science but music and to combine all relevant information into producing hits and particular platinum singles."

For the past seven months, The Brothers Jones have been based in Jersey rehearsing and writing material for their debut record release. After a European tour this month, interested record companies or those curious for specifics on the research can reach John E. Jones at "Tama", 37 Lore Lane, Faversham, Kent. Tel. Faversham 5293.

New to the network...

PHONOGRAM ACT, Network, is looking for management backing. The five-piece band consists of Gary Pickford Hopkins (vocals), John Gosling (keyboards), Graham Foster (guitar), Andy Pyle (bass) and Ron Berg (drums). The band's experience ranges from *Blodwyn Pig*, *Savoy Brown*, *Wild Turkey*, *Rick Wakeman*, *The Kinks*, *Foster Brothers* to *Marshall Hall*. Currently they are recording their first album, scheduled for winter release, with a single due out in the near future. For further information contact Dennis Collopy at Riva Music Ltd., (01)731 4131.



Caroline needed a shrink. Kempner wrapped up the problem.

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SEPTEMBER

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DISCOS

Casablanca branches out

A PERSONNEL reshuffle in the hierarchy of Casablanca Records could result in a broadening of musical policy for the top American disco oriented record company.

Marvin Howell, recently appointed Casablanca label manager from his position in the promotion department at Pye, replaces Michael Hemmings, who is now Artist Liaison/Promotion Executive, acting in a co-ordinating capacity.

"I'm going to try and take away the emphasis that Casablanca has right now on disco and broaden its base," Howell told *MUSIC WEEK*. "There's a lot of product on Casablanca that wouldn't normally see the light of day over here and I want to make room for that. Disco has now peaked and a lot of people associate Casablanca just with disco."

"Obviously we'll keep up our disco image because we

have so much good talent — Donna Summer and lots more — but there will be more varied releases."

Howell reckons that Casablanca has "more potential than any other label" and h sets out to prove his point by releasing Cameo's Find My Way on 7" and 12" on September 14, David Castle's Hold Me Just A Little Bit Closer and Patrick Juvet's Swiss Kiss (21st). He also has product coming from Terri DiSario, the Sylvers and new albums from Donna Summer (a possible double before Christmas), Parliament and Cher (who will be in Britain at the end of September).

Marvin Howell has a hard task ahead, however, since Casablanca's fortunes, under the various supervision of Matt Heywood, Robin Taylor and Michael Hemmings, have been spasmodic in the UK.

Your way out to the Forum

A SEVEN-DAY excursion trip to the *Billboard* Disco Forum in Los Angeles next February, is being planned by Showstopper Promotions.

The all-in excursion cost is £350 with an additional registration cost of £110, although operations director, Adrian Webb says that costs may change.

Excursion fare includes air fare from London to LA and back, seven nights' accommodation in a hotel and return transfers from the airport.

Full details from Adrian at the *Royalty Nitespot*, Southgate, London N14. Tel: 01-886 8141/4112.

More power from Pye

POWERPLAY — 18 Big Ones From 208 is the title given to Radio Luxembourg's disco link up with Pye.

The album, on the Pye Popular label, is now in the shops, and since the only disco albums that seem to sell in reasonable proportions are samplers and compilations, this one looks a good bet.

Tracks featured are Get Down (Gene Chandler), Ride The Groove (Players Association), Come On And Do It (Poussez), Que Tal America (Two Man Sound), Disco Circus (Martin Circus), Nanu Nanu (Daddy Dewdrop), Dancin' At The Disco (LAX), Can You Feel The Force (Real Thing), The Runner (Three Degrees), Side Two: The Lone Ranger (Quantum Jump), Don't Hold Back (Chanson), Peg (Mike Mandel), Get Another Love (Chantal Curtis), Turn The Music Up (Players Association), 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).

Edited by JERRY GILBERT of Disco International

Go South!

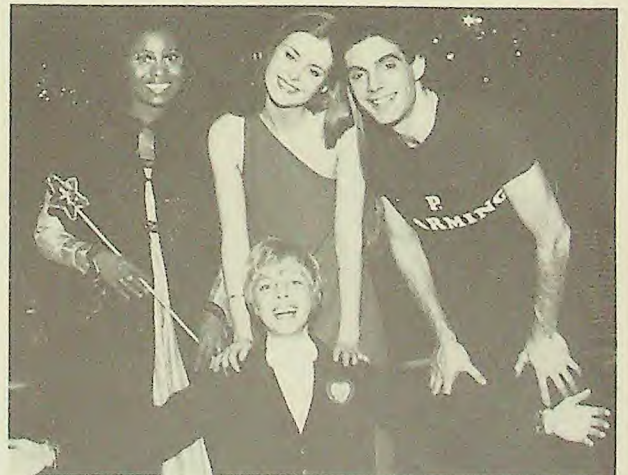
SOUTH COAST disco people should note that Chic have added the following dates to their forthcoming tour: Bournemouth Winter Gardens (October 5) and Brighton Conference Centre (7). Tickets for both concerts are priced at £5, £4 and £3.

And Billy Paul is playing a one-off concert at London's Hammersmith Odeon on September 7 with Billy Preston.

DISCO TOP 50

- 1 (2) STRUT YOUR FUNKY STUFF, Frantique (Phil Int'l PIR 7728)
- 2 (4) LOOKING FOR A LOVE TONIGHT, Fat Larry's Band (Fantasy FTC 79)
- 3 (1) STREET LIFE, Crusaders (MCA 513)
- 4 (8) GONE, GONE, GONE, Johnny Mathis (CBS 7730)
- 5 (5) LOST IN MUSIC, Sister Sledge (Atlantic K 11837)
- 6 (3) OOH! WHAT A LIFE, Gibson Brothers (Island WIP 6503)
- 7 (11) AFTER THE LOVE HAS GONE, Earth Wind & Fire (CBS 7721)
- 8 (18) YOU CAN DO IT, Al Hudson & The Soul Partners (ABC 4256)
- 9 (40) SAIL ON, The Commodores (Motown TMG 115)
- 10 (9) MORNING DANCE, Spyro Gyra (Infinity INF 111)
- 11 (16) ANGEL EYES, Roxy Music (Polydor POSP 67)
- 12 (6) GOOD TIMES, Chic (Atlantic K 11310)
- 13 (12) REASONS TO BE CHEERFUL, Ian Dury (Stiff BUY 50)
- 14 (23) SEXY CREAM, Slick (Fantasy FTC 182)
- 15 (10) BAD GIRLS, Donna Summer (Casablanca CAN 155)
- 16 (7) BORN TO BE ALIVE, Patrick Hernandez (Gem GEMS 4)
- 17 (13) SUNNY SIDE OF THE STREET, Savoy (EMI 2951)
- 18 (17) IT IS TIME BABY, Jackie Moore (CBS 7722)
- 19 (15) BOOGIE DOWN (GET FUNKY NOW), Real Thing (Pye)
- 20 (14) SPACE BASS, Slick (Fantasy FTC 176)
- 21 (28) LET'S DANCE, The Bombers (Flamingo FM 4)
- 22 (27) WHEN YOU'RE NO. 1, Gene Chandler (20th Century TC 2411)
- 23 (36) STRATEGY, Archie Bell & The Drells (Phil Int'l)*
- 24 (22) FIRST TIME ROUND, Sky (Salsoul SSOL 119)
- 25 (20) MOTOWN REVIEW, Phyllis Cream (Motown)
- 26 (19) THE BITCH, Olympic Runners (Polydor POSP 62)
- 27 (21) GOTTA GO HOME, Boney M (Atlantic Hansa K 11351)
- 28 (—) YOU NEVER KNOW WHAT YOU GOT, Me & You (Laser LAS 8)
- 29 (24) THE BOSS, Diana Ross (Motown TMG 1150)
- 30 (35) WHAT'CHA GONNA DO, Stephanie Mills (20th Century TC 2415)
- 31 (34) LIFE IN THE CITY PART 1, The Isleys (Epic EPC 7757)
- 32 (25) I'M A SUCKER FOR YOU LOVE, Teena Marie (Motown TMG 1146)
- 33 (26) GIRLS, GIRLS, GIRLS, Kandidate (RAK 295)
- 34 (33) GANGSTERS, The Specials AKA (Two Tone)*
- 35 (43) FEEL THE REAL, David Bendeth (Sidewalk SID 113)
- 36 (44) EARTHQUAKE, Al Wilson (RCA FC 9399)
- 37 (—) CAN'T LIVE WITHOUT YOU, Tamiko Jones (Polydor STEP 1)
- 38 (41) SWITCH, Benelux & Nancy Dee (Scope SC 4)
- 39 (—) FOUND A CURE, Ashford & Simpson (Warner Bros. K 17422)
- 40 (31) GROOVIN' YOU, Harvey Mason (Arista ARIST 12 270)
- 41 (37) JINGO/DANCIN' AND PRANCIN', Candido (Salsoul SSOL 121)
- 42 (29) SILLY GAMES, Janet Kat (Scope SC 2)
- 43 (30) GET ANOTHER LOVE, Chantal Curtis (Pye 12 5003)
- 44 (—) FOXHUNTIN', Idris Muhammad (Fantasy FTC 181)
- 45 (42) WE ARE FAMILY, Sister Sledge (Atlantic K 11293)
- 46 (39) AIN'T NO STOPPIN' US NOW, McFadden & Whitehead (Phil Int'l PIR 7365)
- 47 (32) BOOGIE WONDERLAND, Earth Wind & Fire And The Emotions (CBS 7292)
- 48 (50) GOT TO GIVE IN TO LOVE, Bonnie Boyer (CBS 779)
- 49 (38) I'VE GOT THE NEXT DANCE, Deneice Williams (CBS 7399)
- 50 (46) WE ALL NEED LOVE, Domenic Troiano Capitol 16090

* denotes Imports



ONE BROADWAY disco play, Gottu Go Disco, may have had only a short run, but another, *Discoella*, is now set to open for a season at London's Embassy Club. The musical follows a Cinderella theme and crosses the Atlantic from Pix's Place at the famous New York, New York discotheque. The concept of Pix's Place — a lunchtime theatre disco for the entire family — will be adopted by the Embassy, and *Discoella* will feature West End performers. The show will be hosted by Judith Ann Abrams, who appears as Pixie Judy. Three packages will be offered at the Embassy in two separate sessions once the production is opened on November 29 by Elaine Stritch at a special Year of the Child preview. The production then opens officially on December 1. Full details of times and performances can be obtained by phoning 01-493 7391 between 11am and 6pm.

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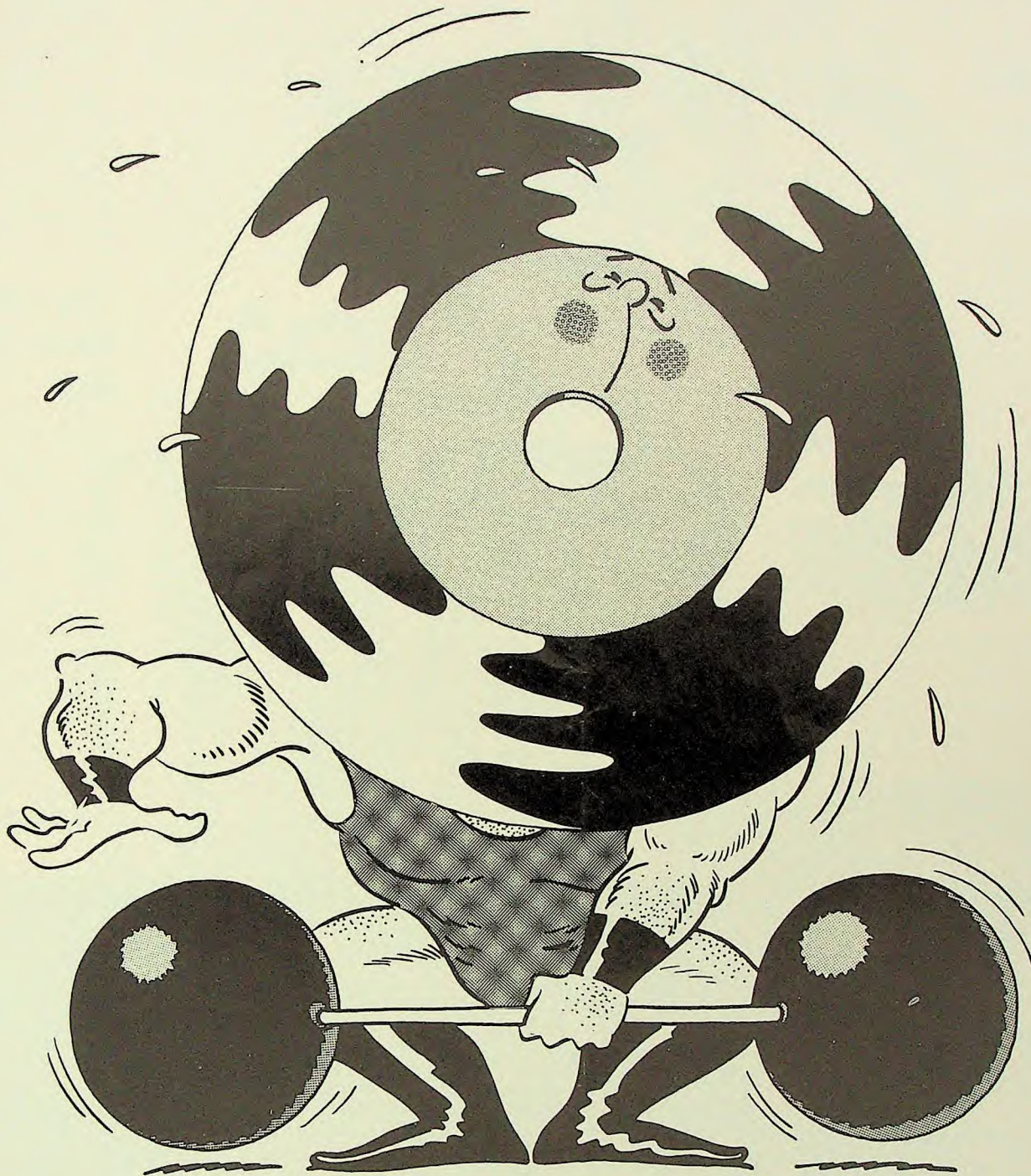
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WHEN YOU'RE NO 1
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PERFORMANCE

Evita: San Francisco

FEW BRITISH musicals have successfully transferred to the United States, so many people are at present waiting with bated breath the American fate of our home-grown Evita. Tim Rice and Andrew Lloyd Webber's previous rock opera, Jesus Christ Superstar, had a short and sweet run on Broadway — so can they now overcome the American bogey against UK musicals, and prove that Britain really can produce a box-office smash?

On the strength of the show's previews at San Francisco's Orpheum Theatre, immediately prior to Evita's opening at the Broadway Theatre, it looks like Rice and Lloyd Webber will succeed. Certainly on the night I saw the show, the packed theatre was abuzz with praise for the rock opera both in the interval and after the show had come to its poignant conclusion.

The American production is virtually identical to the West End show, except of course that the lead roles are taken by American artists following the union squabble which prevented David Essex, Elaine Paige or Joss Ackland playing their parts in the US.

And that is perhaps where the US show is weaker in comparison with its British predecessor. Bob Gunton as General Peron is a good match for Joss Ackland but Patti LuPone as Eva Peron and Mandy Patinkin as Che Guevara don't quite make the impression that Paige and Essex originally did.

True they do give highly-polished performances and are 100 per cent professionals, but LuPone's performance lacks the intensity of Elaine Paige's — particularly in

Don't Cry For Me Argentina — and Patinkin doesn't have quite the right amount of cynicism and sarcasm which made David Essex's portrayal so memorable.

That having been said however, it must also be noted that the American audience loved their performances — and the show generally.

Advance bookings for the show in New York have been very strong, and Evita opens on Broadway next week. The omens for a box-office success are good, providing that the famous New York critics don't take it into their heads to crucify the show. Whatever, it is a show that the British can be justly proud about.

CHRIS WHITE

Toyah, The Only Ones: Lyceum

FOR MOST of the people in the audience at the Lyceum The Only Ones were the reason they had come, and supporting artist Toyah was more or less an unknown quantity.

But by the time the energetic, ebullient Toyah and band had left the stage the Only Ones must have been wondering how the hell they could ever follow them. Toyah's set was dramatic, moving — even funny. The songs were probably all new to the audience but each one held them spellbound — Toyah simply has that effect.

The Only Ones, on the other hand, opened with Lovers of Today and came over as less melodic as usual, the guitar sound was blunt and Peter Perrett's voice sounded strained. They covered material as

diverse as the first song Perrett had ever written to tracks of their forthcoming album of which, The Big Sleep (which contains the typical but lovely Perrett line: "You woke me from a big sleep, I don't ever want to sleep again now I've found love" . . . particularly whetted the appetite.

The Only Ones have established themselves as one of the country's most imaginative groups, and if the Lyceum's audience was anything to judge by they have a solid dedicated following and how can you fail to warm to a band that sings: "Why can't I be happy like everyone else"? One last word about the support group — watch out Siouxsie, here comes Toyah!

DANNY VAN EMDEN

Johnnie Ray: Aphrodite's

IT IS now more than a quarter of a century since Johnnie Ray was at the height of his popularity and while the years may have dimmed his general appeal there is no doubt that he still retains a large fan following.

His first London cabaret appearance for several years, at Piccadilly's Aphrodites, was a large slice of nostalgia for most people present. It may be difficult to relate Ray and his music to today's music scene, but he still has a style uniquely his own — and Johnnie Ray is always easily identifiable as Johnnie Ray.

The oldies are there in profusion — Yes Tonight Josephine, Walkin' In The Rain, The Little White Cloud That Cried, If You Believe, Somebody Stole My Gal, Such A Night and of course the perennial Cry. All draw immediate audience

recognition and Ray still invests them with tremendous personality. He also includes newer songs like Help Me Make It Through The Night, If You Go Away and You've Got A Friend.

To today's pop fan, Ray is very much a curiosity, a relic of an era when pop music was in its extreme infancy. To the older music fans, he represents an era when such music was tuneful, simple but memorable. However, he is a leading landmark in the history of popular music, and will be remembered long after many of today's contemporary stars have been forgotten.

CHRIS WHITE

Boney M: Wembley

IN AN unashamed end-of-the-year extravaganza, the multi-million selling hit machine paraded their maker Frank Farian's collection of all-purpose and universally popular pop in a display of couturier ostentation that would not have disgraced showtime at the Paris Lido.

The presentation was as pacy as it was pretty. Passing lead mikes between Liz, Marcia and Bobby, the group worked their way good-naturedly through a string of hits, impressive in its consistency if little else: Ma Baker, Daddy Cool, Belfast, Sunny, Rasputin, Plantation Girl, Brown Girl in the Ring, It's a Holy-Holiday their last hit and its successor, Gotta Go Home from the new album, Oceans of Fantasy released this week to coincide with the tour.

Unfortunately, Liz Mitchell's solo spot, a sea shanty introduced as a gospel, only served to exercise her flat voice.

But Boney M probably know better than most their musical short-

comings and to their credit it never interferes with their undemanding approach. It also gives their family-sized followers a lot of obvious fun.

There was little chance of a bad view at Wembley. Most of the audience were little more than three feet tall. The rest appeared to be their mums, dads and, I swear, grandparents. Such universal appeal, combined with Svengali Farian's canny commercial touch, will be the key to their longevity. Even if it is more at home at the end of the pier than at a rock concert hall.

The Revillos: Notre Dame Hall

LONDON SHOWCASE concerts for newly formed bands have been known to work out more successfully. It was unfortunate that with many media people in attendance the sound quality and lighting (particularly disappointing as the band is very visual) were not good.

There was enough energy and promising new material, however, to predict a healthy future for these first signings to Virgin's new company Dindisc. The vocal attack of ex-Rezillos Fay Fife and Eugene Reynolds is never less than bitingly aggressive and the set began to come alive with Ms Fife's lead on Where Is The Boy For Me? — the first single through the new deal.

The Revillos' style — with two girl backing singers — suits well old classics such as Cool Jerk and Hippy Shake but pick of the songs at the Notre Dame were the effective and even melodramatic Jack The Ripper and The Fiend.

DAVID DALTON

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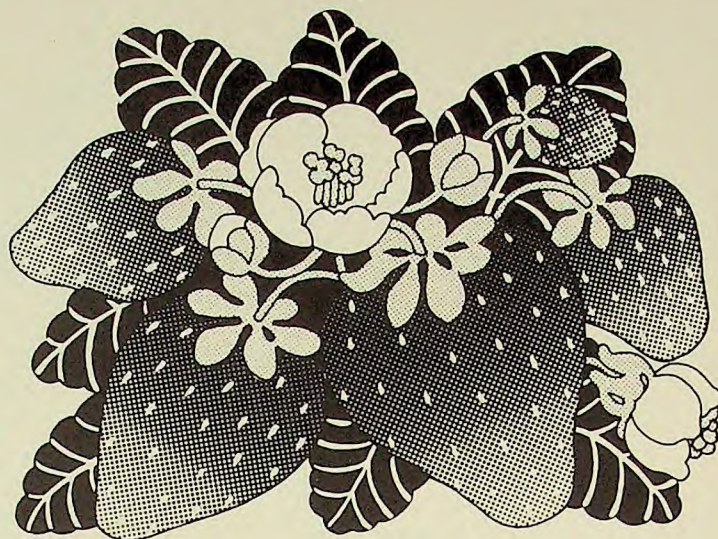
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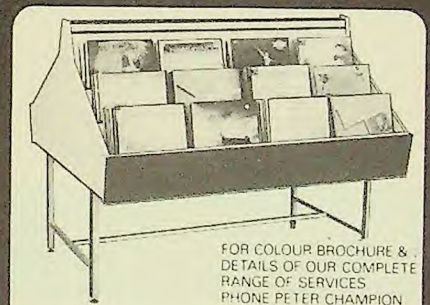
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OPINION

Business is not suffering by blacking Polydor

I FEEL I must write as a 'Merseyside militant' to explain my action and clarify the position regarding 'blacking' Polydor product, which was taken not by the GRRC here, but by individual dealers.

Decisions are taken by the manufacturers without any concern for the independent dealer and without any knowledge of the "street level" record business as we see it every day. I find it disappointing that record companies do not consult the dealer on any decision, be it marketing, release schedule, pricing, TV advertising or, in Polydor's case, margins.

I am insulted by this attitude of treating the independent dealer as a mere hot-dog salesman, making a quick buck on the latest big seller. The indie dealer, to survive, has to be enthusiastic about records, know the catalogues and understand why, when and to whom his records sell.

He has an understanding of the market much better than the costly computers and market research afforded by the companies. But still the manufacturers treat the artists as goods, the dealers as opportunists.

Polydor has a monopoly of its artists' records so I cannot change supplier, but I can decide to not stock those artists records at all. I am sure a lot of fellow dealers feel the same but are afraid to take such



action. All I can say is that after three weeks the effect on my sales is negligible.

Record companies have created so many 'superstars' that if one is not available the customer will simply choose one of the many others on the market. I have realised I can do without Polydor now and in the coming months without damaging my business.

Alone I will have no effect on Polydor's attitude, but as a point of principle I feel I should refuse to stock or advertise Polydor product. I even obliterate Polydor titles on the charts before I display them.
D. Crosby, managing director, Rox Ltd., Borough Road, Birkenhead, Merseyside.

Rep replies to Boots banning

HOW SMALL minded of Boots to ban Polydor salesmen from its shops because Polydor reduces its profit margin.

This is an issue not to be left alone and dealers must fight, but why stand the reps up against the wall and massacre them? They are not decision makers.

The salesmen's objective is to achieve targets in order to earn a living. If you wish to hit Polydor hard why not stop buying the product — or can't you survive without it?

Come on Boots, be practical, leave the reps alone. Do you want tele-sales all the time? Is it your wish to exterminate the record rep, because should you succeed your problems would not end and the companies would still continue to cut your profit margins. (I am a rep of course, but not with Polydor).
Name and address supplied.

Anger over EMI delay

AT THE time of writing I have been waiting for 14 days for delivery of an order placed with EMI. I have phoned three times and each time I have been informed, quite pleasantly, that it has not been sent due to a one-day strike.

The sales I have lost in the last fortnight and the customers I have lost permanently are my problem, but the fact that CBS, WEA, Polygram etc all seem to get over minor problems like one-day strikes by simply delivering one day late, must be a problem for EMI and their future partners Paramount.
Tom Russell, Music Centre, Bishopbriggs, Glasgow.

Williamson's good wishes

I WOULD like to send good wishes and thanks to all my good friends within various shops throughout Essex and the surrounding area, many of whom I got to know very well during my six years of selling WEA product, prior to re-organisation.

My wishes of course are for a successful weathering of the various storms alive in the record business at present, and for prosperity in years to come. Thank you all.
Steve Williamson, Burnt Ash Lane, Bromley, Kent.

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.

A FEW weeks ago Mike Hales wrote of the difficulties of doing a deal with big record companies, now JIM GODBOLT describes the frustrations of getting past protective secretaries to the man at the top.

Who is it tying up all those marketing execs?

AS ADVERTISEMENT manager (a posh euphemism for space scrounger) for *Jazz Circle News* and the house magazines of the *100 Club* and *Ronnie Scott's* my field isn't pop with its enormous financial turnover but jazz, a music of minority appeal. The majors are therefore extremely reluctant to spend money promoting it and the advertising revenue, by which all magazines, and jazz mags particularly, stand or fall, is cruelly hard to come by.

Not that I'm complaining. Nobody twisted my arm to take these nerve-racking and ulcer-inducing jobs and I own up to holding the sublime belief that people want to read about jazz music as well as listen to it. Hence this involvement in the grim economics of jazz magazine publishing and in pursuit of vital advertising I have become particularly familiar with the sayings of receptionists and secretaries.

These are a special kind of lady fiercely protective of their bosses. You don't get past those birds without a fight, by God you don't.

The following dialogue is typical.

"May I speak to Mr. Tycoon, please?"

"Who is it?"

Not "Who is it, please?" or, better, "Who shall I say is calling him?"

Heavens! What am I suggesting? Politeness? Get back to reality, Jim!

I give my name. That's always been a problem. In a tone of utter incredulity she enquires, "Jim 'Ooo'?" or "What did you say your name was?"

Sometimes she will utter a vague approximation of this — like Goldberg, Gunboat, Godlio, or Bugbolt. To which she almost automatically adds;

"He's at a meeting"; or "He's just popped out"; or "He's gone to lunch" or "He's tied up".

Record company executives seem to spend an inordinate amount of time at meetings, are always popping out, the ladies, with feminine delicacy, not stating where, those lunches are most protracted affairs. And as for them being tied up, who are these brigands who prowl around offices tying up executives? Can't the police act? Shouldn't these girls, enough of them anyway, be issued with sharp knives to free the boss from the things that bind him?

But — should Mr. Tycoon be in his office and the fact acknowledged — the next question I am asked is: "Where are you from?"

Now, I well know what that question means — what company do I represent? — but the crude phraseology just begs for the flippant riposte.

"Well, I was born in Battersea, raised in Sidcup and now live in Gosport Oak, just north of Kentish Town". Another waggish rejoinder is "N.W.5" or "Way back". Or a combination of both. You say NWSWAYBACK quickly and it sounds no less dotty than many a company name these days. In a mood of devil-may-care I tried it once.

The bird yelled out to Mr. Tycoon: "Guy here says he's from NWSWAYBACK".

"Never heard of them. Ask him what he wants."

"What's it about?"

Its, as my dear mum used to say, is something the cat brought in and the reply that now tantalises the tip of my tongue is: "If I knew what it was about, dear, I'd be sitting behind your bosses' massive desk instead of having to negotiate a virago like you merely to proffer my begging bowl but I know, in my heart of hearts, that this wouldn't endear me to either boss or virago — but one day, when my premium bond comes up . . .

To speak to my man can take up to half a dozen calls or more and to actually see him personally an achievement. To get an advert is yet another feat. I don't exaggerate.

Not that I blame the marketing executive for his reluctance to spend money. I even feel sorry for some of them. It can't be pleasant watching a space scrounger genuflecting on the kneel-worn part of the carpet in front of his desk and they don't get behind that large piece of furniture spending the company's promotional budgets on jazz, but, since the majors do release jazz records and advertise the fact, albeit haphazardly, then harry them I must.

To be fair, many of them are genuinely sympathetic, one or two of them are genuine buffs who nudge their bosses to release the gems in the archives and see them properly packaged.

I've encountered only a few really unpleasant moguls. One granted me audience but within seconds I was to be made aware that he was a busy man and it wasn't long before I was brushing past his potted palms on the way out. But — and here's the rub — and I tell no fibs — the very next morning one of the mags I represented received no less than twenty review copies from this company — all of the same record. This abundance of copies was no help to any of its reviewers. The album had nothing to do with jazz whatsoever.

Now, my faith is the simple, no doubt naive, belief that a marvellous music should have its share of the printed word, that the industry that essentially relies on profits from lesser music by H. Hardmeat and Co. should pay their mite towards this.

The jazz movement in this country is well over fifty years old. From the first release of 'hot' 78's buffs have been evangelistic in spreading the message. Up to a point they have succeeded . . . but as for the larger public . . . well, can only wish this young man, who wouldn't know Dizzy Gillespie from Horsecollar Draper, the very best of luck.

Juke Box Jury frustration

HAVING SEEN the recent Juke Box Jury series I am moved to vent my anger and frustration. The records played were of generally poor standard but were surpassed with the pathetic disco version of Max Bygraves' *Ma He's Making Eyes At Me*. It's typical of the current wave of disco madness which seems to have turned the industry into a farce.

There are thousands of us out here with good, new, original material begging for a chance, but we can't even get into a studio to show what we are capable of producing.

The time and money spent on the Max Bygraves record could have given somebody the break they have been dreaming of for years. But that, of course, would have been a gamble and heaven forbid that a 1979 superexcess should be expected to take a gamble on an unknown.

M. Andrews, Lillie Road, London SW6.

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DOOLEY'S DIARY

Nothing is ever new!



FRONT PAGE of Melody Maker, 1955 vintage.

THERE'S NOTHING new in the record business.

The seventies may have gone out on a receding tide of 12", coloured vinyl, picture bag singles, but back in 1955 *Melody Maker* was giving banner headlines to a "Record Revolution Heralded By EMI 3-D Sound".

This headline caught Dooley's eye in the vintage Magazine Shop in Earls Court, WC2, which has just acquired a boxful of old *MMs*. Some date back to 1945 (cover price 3d) and are now fetching £1.50 (news of which has had ex-*MM* editor Jack Hutton, now Spotlight Publications managing director, delving in his attic for back numbers).

These old papers make fascinating reading for anyone who has been around the music business for a few years. In September, 1945, for instance, *MM* had front page stories about Ivy Benson's all-girl band playing a gig in Berlin for Field

Marshal Montgomery and about Joe Loss landing a Mecca ballroom season. That issue also had the classic headline "Legless Rabin Saxist Fights Bandstand Blaze".

In July 1946 *MM* was writing about the war between theatres and television and about the gamble of "Hawaiian-style maestro Felix Mendelssohn staking his whole career on accepting TV bookings". Also in 1946 Geraldo made page one with his provincial tour dates, while "19 year old north London clarinetist Johnny Dankworth who has been building himself a first class swing reputation" suffers a temporary career set back by being called up.

Six years on, in January 1955, Dankworth was on the front page with news of "his famous Dankworth Seven". In that issue the page one lead was about "EMI in £3,000,000 deal to take over Capitol". And the irony of that won't be lost at Manchester Square!

THERE WAS an air of anticipation at the BPI annual meeting last week, heightened by the Mayfair Hotel's fire alarm ringing as we filed into the Mayfair Theatre and by the knowledge that gracing the stage there in the evenings is a musical about the Marx brothers but anyone expecting fireworks was disappointed as Len Wood conducted the meeting through its business with a daunting firm hand at the lunch afterwards retiring director general Geoff Bridge revealed that it was 42 years to the day since he started work as an office boy.

AT WEA conference John Fruin assured salesmen that "whatever you may have seen happen to other corporations" there was not the slightest chance of Warner Communications being taken over by anybody and Fruin revealed that former EMI plant manager Roy Matthews has been hired as a technical consultant for the West Drayton factory Meanwhile over at Pye conference, there were many tributes to retiring Tom Grantham and a present of a video cassette recorder from the company Trevor Eyles told Pye salesmen: "One company recently reduced its head office staff by 30 — if we did that we'd finish up with minus three" A & M conferring at a hotel in Killarney last weekend and K-tel gathering in Malta this weekend for autumn product presentations.

Buoyant mood at RCA meet

FOR A company that only a week previously had said goodbye to 30 employees, the RCA assembly at Gatwick Park Hotel for their annual sales meeting was in a surprisingly buoyant mood.

Several people echoed the sentiment expressed to Dooley by one staff member that they understood the necessity for the cuts and that the meeting was a chance to achieve a unity of purpose.

There was certainly no let up on the in house jokes at the last night dinner with apologies being given for David Bowie not turning up to perform as the cabaret "because a slip up in the personnel department meant he was made redundant last Wednesday."

In a raffle, MD Ken Glancy won a cookery book donated by Logo's MD Geoff Hannington. More coveted were the video recorder and the music centre.

Newly appointed commercial marketing manager John Howes announced a surprise series of sales awards which he hoped would become a regular feature of sales meetings.

Awarded gold discs were Dave Hardaker as top salesman, Trevor Charlesworth (northern area) as top area manager and Jill Wyer as top telephone sales girl.

Football season kicks off

THE MUSIC Industry Football League — co-sponsored by *Music Week* and Adidas — kicks off into its second season this Saturday (16) and also announces an innovation for 1979/80.

This year, in addition to the League Championship and knockout Cups, there will be an Invitation Cup open to any music industry teams whether they are in the league or not.

Any team wishing to compete in the invitation competition is requested to contact Ray Williams on 01 439 7731 immediately — closing date for applications is September 28 and the first round matches will start on November 11.

Meanwhile the league now comprises one division of 12 teams: CBS Records, Chappell Publishing, Different Records, DJM, EMI, Gas Songs/Heath Levy, Ice Records, Lightning Records, Magnet Records, Our Price, Pye Records, WEA.

A PLAY, claimed to be the first to have country music as its subject, opened at the ICA Theatre in London this week. Written by Alan Williams, *The White Dogs Of Texas* is set in the Silver Spurs Club, Slough, where proprietor Smiley Plowright (David Hatton) re-lives the legends of the Confederacy through its music.

With music by The Cruisers, alias The Stops whose single *Glad I'm Not A Woman* is out on the Black Bear label, the play has Steve Marshall as musical director and is directed by Ann Mitchell. It is at the ICA until September 22.



PERHAPS WISHING to prove that he has a magnetic attraction for money, Virgin chairman Richard Branson dressed up in this strange attire for a joint Virgin/Atlantic celebration for the official opening of Virgin's New York office. Pictured (left to right) are Jerry Greenberg, president of Atlantic Records which distributes Virgin product in the US; John Kalodner, West Coast A&R director, Atlantic Records; Richard Branson; Ken Berry, president, Virgin Records Inc.; Simon Draper, Kurt Nerlinger, vice-president of promotion, Virgin Records Inc.; Simon Draper, managing director, Virgin Records; Dave Glew, senior vice-president and general manager, Atlantic Records.

YESTERDAYS

FIVE YEARS AGO BILL GROVES appointed A & M sales manager Pye Records, tapes and publishing group returns record profits for year 1973/4 David Sandison leaves EMI to head CBS press office BBC launches its new Beeb label At Phonogram sales conference attacking director Tony Morris attacks price-cutting by the multiples Cathi Gibson joins Mervyn Conn Organisation to head record and publishing divisions At CBS conference managing director Dick Asher says its US parent is to invest a further £8 million in developing the UK company

TEN YEARS AGO MOTOROLA LAUNCHING massive promotion campaign to back the 8-track cartridge Noel D'Abo joins Immediate Records as press and promotion manager Terry Noon named head of Larry Page's new Page Full Of Hits publishing company In Philips staff movements Fontana label boss Jack Bayerstock quits to go freelance; Dick Leahy is appointed singles coordinator; Mike Everett albums coordinator and Philips label head John Franz becomes staff producer Robert Stigwood Organisation opens music publishing company in America

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mere hot-dog salesman, making a quick buck on the latest big seller. The indie dealer, to survive, has to be enthusiastic about records, know the catalogues and understand why, when and to whom his records sell.

He has an understanding of the market much better than the costly computers and market research afforded by the companies. But still the manufacturers treat the artists as gods; the dealers as opportunists.

Polydor has a monopoly of its artists.

Record companies have created so many 'superstars' that if one is not available the customer will simply choose one of the many others on the market. I have realised I can do without Polydor now and in the coming months without damaging my business.

Alone I will have no effect on Polydor's attitude, but as a point of principle I feel I should refuse to stock or advertise Polydor product.

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REASONS TO BE CHEERFUL
AFTER THE LOVE HAS GONE
DUKE OF EARL
GANGSTERS
ANGEL EYES
IS SHE REALLY GOING OUT
WITH HIM
MONEY
STREET LIFE
WHEN YOU ARE YOUNG
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