

DISCO SPECIAL

MUSIC WEEK

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

Lux moves into daytime broadcasting

By DAVID DALTON
RADIO LUXEMBOURG is expanding its English language service in Europe in what is seen as the first move by the company towards daytime commercial radio in the UK.

From May 7 Luxembourg's British DJs will be on the air each weekday afternoon from 2pm to 5.30pm and on Saturdays from 2pm to 5pm, broadcasting on Channel 18 FM (92.5MHz) to Luxembourg and parts of Germany, France and Belgium. The new station is called RTL-Community. Tony Prince, Stuart Henry, Barry Aldis, Bob Stewart, Rob Jones and Mark Wesley will feature in new shows less oriented to disco than the evening format on 208.

Alan Keen, managing director, Radio Luxembourg (London), explains: "Our programming policy will be less aggressive than the evening service British listeners have become familiar with and we will be including easy listening contemporary pop, along with news, weather, traffic reports and magazine features such as film previews."

The service is aimed at the growing English speaking community living in central Europe and it is hoped that the transmitter will reach a population of around 500,000. Keen added: "This new daytime programme marks the first step in the expansion plans for Radio-Tele-Luxembourg's English Language Service."

These plans include beaming programmes to the UK by satellite after the launch of the EBU satellite, scheduled for 1982.

Chart action

GARFUNKEL stays at the top and Racey at No. 2, but hot in pursuit are Boney M who jump fifteen places to No. 4, Abba who come straight in at 19 and David Bowie, straight in at 31. Included in the 16 new entries is Get Dancin' by Bombers (56), the first release on the Flamingo label.

A BIGGER and better Dealer Tour '79, expanded to include more stand space and more venues in more strategically placed towns, was being unveiled to potential exhibitors this week.

Organised and sponsored by Music Week, the second annual Dealer Tour will kick off at Bristol's Holiday Inn on Monday September 24 and call at Brighton (Metropole Conference Centre, September 26), Newcastle, (Centre Hotel, October 3), Glasgow (Albany Hotel October 4), Leeds (Queens Hotel, October 8), Manchester (The Forum, October 10),

Woolies' man urges joint action on price cutting

By TERRI ANDERSON

UNITED ACTION by multiples and indies to end the price cutting battle which is harming both has been called for by the record buyer of one of the country's biggest multiple chains.

Speaking at the Jet Records International conference on Sunday, Bob Egerton of Woolworths asserted: "We are not, as a company, in the business of putting the independent retailers out of a job. I am able to say — and so is my company — that they are a vital part of the industry and I believe that if you did away with them the record industry in the UK would probably disappear within five years."

And talking to an audience which included UK, American and European dealers Egerton revealed that before its agreement with Record Merchandisers, Woolworth's had been thinking of closing down its record retailing operation as insufficiently profitable.

Egerton went on: "I do want to emphasise that ourselves and our competitors among the major chains are not in it for a price cutting war. Staffing and margin problems in our stores are just as great as in the independents".

Making the most straightforward and urgent public appeal yet for an all-trade policy on retail discounting, Egerton added: "I am desperately concerned about price cutting. It's in our own interests that

we stop slashing prices on top products and aim for price cutting only on back catalogue. Margins are dropping and we have all got to do something about it."

Urging not just a truce but active alliance, he went on: "The small retailers need the multiples as much as the multiples need the small indies. We must get together. There is money in the business for us all; there are opportunities for expansion, provided they are exploited."

Agreement for Egerton's stance came from the other two speakers at the seminar — Harlequin Records chief and chairman of the GRRC Laurie Krieger, and John Cohen boss of the Ohio-based US chain Disc Records and Tapes and outgoing president of NARM. Cohen said that the problem of cutting prices on new product — which was most likely to sell at full price — was causing the US retailers the same kind of problems as those in the UK. He and his fellow panellists felt that dealers should try and reach agreement on pricing, so that the public was given no option but to pay a fair price for what is wanted and the retail margins were not eroded further.

BPI to lobby on taping

IN THE week that Britain goes to the polls, the music industry — through the last of Music Week's Election Specials — has three strident messages for the next government:

- Action now on home taping and piracy
- Abolition or reduction of VAT on records and tapes.
- Cuts in the higher rates of income tax to tempt the superstars back to this country.

The MW poll among a cross section of the industry's leaders revealed a common concern that legislation to combat the losses through home taping is long overdue, and BPI director general John Deacon said that Parliament will be the subject of intense industry lobbying in the coming months.

It is not two years since the Whitford Committee findings on piracy called for legislation in the form of a levy on tape hardware — but the industry is demanding a levy on blank tape as well, in an attempt to compensate copyright owners. • See Election Special — page 12.



BRITT EKLAND presented Jet sales personnel with gold disc boxed sets for their achievements with the recent ELO triple-album boxed set, *Three Light Years*.

Pictured with Britt Ekland at the gala dinner at the Jet Convention are (standing l to r): George Logan (area manager Scotland), Mike Robertson (London area manager), John Young (Manchester area manager), Bob Lewis (general sales manager accepting the award on behalf of Steve Ayres), David Arden, Joe Redman (Birmingham), Jim Evans (Southampton) and Ray Cooper (Jet UK sales manager).

Kneeling at the front are John Aston (North of England sales manager) and Neville Summers (field sales manager for the South).

Disco special

AS THE avalanche of disco continues to swamp the release sheets and charts throughout the world, Music Week presents an exhaustive look at this musical phenomenon of the Seventies.

IN A 16 page special supplement JERRY GILBERT and JIM EVANS chart the rise of disco in Britain.

• See centre pages.

SQUEEZE
for
AT'S
THE NEW ALBUM
Featuring The Hit Single



Liverpool (Adelphi Hotel, October 8), Birmingham

(Albany Hotel, October 15) and finally London's Kensington Town Hall (October 17 and 18).

This year's Dealer Tour will consist of 28 stand units and will provide video facilities for exhibitors and free catering for exhibitors and visitors. Full details and invitations will be mailed to all UK record dealers during August and September. Potential exhibitors are urged to contact Brian Batchelor (Spotlight Publications' publicity/promotions director) or Avril Barrow (Music Week promotions manager) on 01 836 1522 immediately.

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LETTERS

Sifting stocks takes too much time!

WHILE NOT entirely disagreeing with Jon Raven's letter concerning returns, I would point out as an individual working within the record distribution business that if dealers were to visually check every one of the vast quantities of records I see ordered they would still be working their way through last year's Saturday Night Fever stocks!

However, many retailers do get away with "murder" as Mr Raven suggests. Pen and coin marks on records (to mention but two of the various types of "pressing faults") can be spotted you know. We can even tell which brand of pen was used — "Yes, definitely a Parker, such a smooth mark" — or which type of coin! R. Breslin, Quebec Road, Ilford, Essex.

A flaw in the faulties row

THE PROBLEM of faulty records continues to concern MW's correspondents and this week we have more replies to the suggestion by Jon Raven of the independent Broadside Records label that dealers should visually check all records for faults before selling them . . .

HERE WE go again! First we record dealers are told that we are all running places of public entertainment, and now Jon Raven calls us "murderers" to boot! I assume he exaggerates, but I would remind him that the whole problem of faulty records emanates from the record factories who send them to us. If they didn't, we'd have none to return. So before he castigates us still further, would it not be better if he were to look to his own quality control department?

But accepting that, even with the best quality control, some faulties will slip through, let us look at his contention that all record shops should inspect records on delivery and it takes only 10 seconds!

If any dealer managed to do it in that time, I doubt if any of the records would end up fit for sale. My own experience is that visual inspection takes 1½ minutes per record; that is the average time allowing for surface inspection, checking for warp, and testing audibility of faults where the appearance is doubtful.

What Mr Raven does not seem to appreciate is that, while many faults

are not visible on inspection, so it is that many visible flaws are in fact harmless.

I do not inspect my deliveries for faults for the following reasons:—

- Being a small dealer buying about 500 LPs per week, I cannot afford to give up 12½ hours of skilled time to quality control that ought not to be necessary.

- It would be a waste of time anyway because it would not reveal the invisible faults.

- The acceptable standard varies from one customer to another, and if I have to decide on what is acceptable, it must be the standard that will satisfy the most demanding

customer. That means I would have to return at least 50% of all deliveries.

Now, it may be that amongst us "murderers" there are a few rogues who return some records irresponsibly. Would Mr Raven prefer that rogues and honest dealers alike relied absolutely on visual inspection and returned 50% regularly? Mark Moore, Richmond Records, Richmond, Surrey.

Thumbs down to inspection

JON RAVEN'S ideas about on-receipt visual inspection of records are nonsense. Any large record shop handling several thousand of items each week would need a full time staff member to carry out the inspection. No, quality assurance is the job of the manufacturer!

In any case, only a small proportion of "visual" marks cause playing faults.

I doubt whether the record companies would be too happy with Mr Raven's suggestions either. Faulty returns would be in far greater numbers and with increased frequency. An associate of mine tried on-receipt quality checking recently and returned over 30% of product.

On the matter of home tapers subsequently damaging and returning records, I don't find this a problem; but I never refund money and always offer an exchange — subject to careful inspection. Martin Anscombe, Pop Inn, Harvey Street, Watton, Norfolk.

LETTERS

Now for the facts

IN REPLY to E.D. Fearn's letter (MW April 21) on the silver discs given to Woolworth's and Record Merchandisers for sales of the Shadows' Don't Cry For Me Argentina single, I would have thought Mr Fearn would have got his facts correct before putting pen to paper.

The majority of Woolworth's record departments, received stock of the Argentina single approximately four to six weeks prior to it entering the MW chart. And just in case we receive any more disc awards, Mr Fearn might care to note that we also had in stock both the Shadows' Theme From Deerhunter and Boney M's Hooray It's A Holi Holiday before they charted this week . . . to mention but two! Mr M. S. Swift, Audio manager, Woolworth, College Street, Rotherham, Yorks.

Plaid Cymru comment

I READ your first Election Special (MW April 21) with great interest and look forward to further trade comments. From Wales we have some of the clearest statements of policy for small business in the manifesto of Plaid Cymru.

Apart from general comments such as the wish to "create the environment in which small businesses, so suitable to Wales, can flourish and expand", they go on to say they will press for:—

1. A new Companies Act which will differentiate between large and small companies, and reduce the bureaucracy imposed on small companies.

2. Press for Government to take over the redundancy responsibilities of the Employment Protection Act for companies employing less than 12 persons.

3. Ensure that the self-employed get the full social security benefits currently available for employees.

4. Raise the threshold of VAT to £50,000; pay an allowance to businessmen to compensate for the cost of collecting this tax; and amalgamate the 8% and 12% rates into a standard 10% rate.

While the politics of Wales may be of interest to only a small section of your readership, the influence of Plaid Cymru MPs in another "hung Parliament" could be crucial to reforms in the field of small business. Terence O'Neil, The Playtime Shop, Crwys Road, Cathays, Cardiff.

British Equity's explanation

IN YOUR edition of March 17 you quote Billy Daniels as blaming British Equity for the fact that he did not remain with the hit musical "Bubbling Brown Sugar" on the grounds that Equity opposed an application for an extension of his permit to work in Britain. This is untrue. It is of course up to any management to apply on behalf of any foreign artist should they wish. We received no application for an extension of Billy Daniels' work permit.

Billy Daniels goes on to allege that British Equity turned down (which we didn't) because American Equity had turned down a British artist. If our attitude was based on so childish a spirit of pique there would not be already this year 42 American artists working in the West End alone.

Monica Foot, Press Officer, British Actors Equity Association, Harley Street, London W1.

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- ...Music Press
- ...Listen to Radio
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because Steve Forbert's debut album "Alive On Arrival" is getting impressive reaction from all quarters of the music press — Radio One has playlisted his music and the album is top five in the Rock Show airplay chart, and BBC 2 showcase Steve on the Old Grey Whistle Test next week. Just to round things off, there is a one-off show at 'The Venue' in London next week on Wednesday 9th May.

Now you know Steve Forbert — the rest is up to you!

STEVE FORBERT'S NEW ALBUM "ALIVE ON ARRIVAL"

83308

MUSIC WEEK YEARBOOK '79 UPDATE

We are preparing an update of the 1979 Music Week Yearbook. Anyone with corrections, amendments or additions is requested to contact Louise Fares, Yearbook, 40 Long Acre, London WC2.

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

NEWS

Green returns to record scene after 7 years

PVK RECORDS, which is licensed to Creole and distributed by CBS, is releasing the first album in seven years from Peter Green, guitarist with Fleetwood Mac until he left the band in 1970, and who wrote such hits as Albatross, Man Of The World and Black Magic Woman.

Called In The Skies (PVLS 101) and retailing at £4.79 (cassette £4.99), the LP features such names as Van Morrison, Joan Armatrading, 10cc's Rick Fenn and Santana's Lennox Langton in the musicians' line-up.

Promotion for the album includes 500 window displays, fly-posting and advertising on 200 London Transport buses.

In addition there will be local radio advertising. A limited quantity of green vinyl records have been specially pressed. Green, who now lives in the US, will be returning to Britain for promotion.

WKLK, THE management company headed by Ray Williams and Fraser Kennedy has signed singer/songwriter Charlie Fawn to an exclusive long term management contract. Fawn came to WKLK's attention via the talent search that Hansa/Gas Songs/Heath Levy held last year. He is now signed to Hansa Productions for records, Gas Songs for publishing. First product is to be a single produced by Tom McGuinness and Lou Stonebridge and set for May 25 release. An album is to follow in the autumn.

PYE HAS signed a long-term contract with Elvis impersonator Heathcliffe — otherwise Gary Heathcliffe Wilson. The Clacton-based singer has been touring for eight months with his Tribute to Elvis roadshow. His debut single with Pye, will be released later this month, titled, Big Hunk of Love, and then Heathcliffe will tour with his band and backing singers.

ROCKABILLY BAND Matchbox, to be seen later this year in the film Blue Suede Shoes, has signed to Magnet and is already in the studio with producer Peter Collins. The band will continue to play one-nighters while recording and a single and LP are scheduled for mid-summer, to tie in with a concert tour.

Exposure for Fripp

ROBERT FRIPP'S first solo album, Exposure (EGLP 101) is the subject of an extensive Polydor marketing campaign, which takes in full-page ads in *Music Week*, *MM*, *NME*, *ZigZag*, *Blank Space* and *Time Out*, plus smaller ads in *Private Eye*. A week of commercial radio ads has been planned. The campaign will be supported by extensive fly-posting of a four-colour poster.

The Roxy Music Manifesto campaign continues with flyposting in the towns included on the upcoming tour. Spot red full page ads in *MM*, *NME* and *Sounds* will announce the tour under the banner "Welcome Back Roxy Music".

Ads for the Gloria Gaynor LP, Love Tracks (2391 385) including the I Will Survive full-length version are being taken in the *Daily Mail*, *The Sun*, *Mix London* and *Gay News*.

Polydor's Burdge promoted

LIONEL BURDGE, formerly senior product manager at Polydor has been appointed advertising manager in succession to Gareth Harris. Before joining Polydor, Burdge worked for RCA... Brian Munns to EMI GRD as press officer for the EMI/Harvest labels reporting to EMI/Harvest general manager John Cavanagh. Munns was previously with WEA Records... Geoff Morris to professional manager at the



Robert Kingston Organisation from United Artists artist development manager. He replaces Geoff Wilkins who is moving into another area of the



LIVE WIRE became A&M's first British signing of the year last week when they put their names on a worldwide recording deal with the company. Live Wire are currently in Rockfield Studios producing their debut album which is due for release in the summer. Pictured at the signing are (l to r): Johnny Sterling (manager), Mike Pela (engineer), Mike Noble (A&M head of A and R), Joe Shuys (bass), Chris Cutler (guitars), Mike Edwards (vocals), Derek Green (A&M managing director), Michael Cole (personal manager), German Gonzales (drums).

Tyneside disco test

CBS RECORDS is test marketing a compilation album of 20 disco tracks in the Tyne Tees area only. The album is available in shops in this area only and those retailers stocking the album are featuring displays.

The album, entitled This Is It (CBS 10014) includes four licensed tracks — two from Polydor and one each from Pye and DJM. Depending on the outcome of the test marketing CBS plans to issue the album nationally from May 12. RRP is £4.49.

Artists on the LP include Gloria Gaynor, Village People, Herbie Hancock, Real Thing, The Jacksons, Voyage and Earth Wind & Fire.

K-TEL IS test marketing a Ruby Winters album in the Midland TV area with effect from May 14. The LP is entitled Songbird (NE 1045, £4.49; cassette NE 2045, £4.69), and there are no plans for extending its TV marketing prior to the Midland test run.

EMOTIONAL TRAFFIC, the new single from The Rumour — currently touring the US with Graham Parker — comes in for the colour treatment from Stiff. The first 15,000 copies are pressed in coloured vinyl — 5,000 red, 5,000 amber and 5,000 green — and that limited edition will come in a picture sleeve designed by Barney Bubbles.

Also in a colour sleeve from Stiff is the new single — Say When — from Lena Lovich released on May 4. Although on her current LP the song has been re-recorded and a 12 inch version (Stiff 12 BUY 46) features two new songs — Only Lonely Heart and Big Bird — with a price set at £1.40. The seven inch version (BUY 46) has only One Lonely Heart on the B side and RRP is set at 90p. The discs will be backed by full page ads in the music consumers, plus trade press advertising, while posters and a leaflet are being mailed to dealers.

MARKETING

FOR THE release this week of the first LP from Sire artists the Undertones, WEA is mounting a campaign which includes full page ads in a selection of trade and consumer papers, radio commercials and 300-plus in store displays featuring posters and record sleeves. Merchandising for the LP, which is titled The Undertones and released on May 5 as the band sets out on a 31 date tour, includes flyposting in the bigger tour cities (Glasgow, Manchester, Liverpool, Leeds, Bradford, Sheffield, Birmingham, Bristol, Cardiff and London).

The Undertones' single, Jimmy Jimmy, has initially been released in green vinyl, in a clear bag, with an insert detailing tour dates. The black vinyl version will be in a picture bag.

BLONDE ON Blonde (Jilly Johnson and Nina Carter) release their debut single for Pye this week. Titled Whole Lotta Love, it will be available on 12" and also as a limited edition picture disc.

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AND:
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MUSIC WEEK

Incorporating Record and Tape Retailer
A Morgan Grampian Publication

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US Charts courtesy Billboard.

SUBSCRIPTION/YEARBOOK ENQUIRIES:

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Subscription rates: UK £23.00, Europe \$52.00, Middle East and North Africa \$77.00, USA, South America, Canada, Africa, India and Pakistan \$90.00, Australia, Far East and Japan \$106.00.

Published by Music Week Ltd.

40 Long Acre, London WC2E 9JT. Tel: 01 836 1522. Telex: 299485

Printed for the publishers by Pensord Press Ltd., Gwent. Registered at the Post Office as a newspaper. Member of Periodical Publishers Assoc. Ltd., and Audit Bureau of Circulation.

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NEWS

Jet outlines strategy

By JIM EVANS

SUSTAINED SINGLES hits, major chart albums and strong back catalogue are the three ingredients that Jet believes are vital for success. This was stressed by Jet UK sales manager Ray Cooper as he introduced the company's product presentation at their international conference on Saturday. Cooper added that close contact with dealers and feedback from dealers were also vital factors.

"Singles are no longer simply promotional items for albums", he said, "and all future Jet singles will be issued in colour sleeves." Looking at the company's success in the singles market, delegates were reminded of the company's success with the rectangular single, Rollin' On and Alan Price's heart-shaped single.

Jet product presented at the conference included:

- Louis Clark's new album (Per-Spek-Tiv) (Jet LP 218), backed with in-store displays plus consumer and trade press ads. (Clark is the man responsible for the sweeping strings on most of the recent ELO albums).
- Violinski's debut album, No Cause For Alarm (Jet LP 219) has a bizarre album sleeve which features in trade

press ads and store displays. The video of Violinski playing the hit single, Clog Dance, went down particularly well with the overseas delegates at the conference.

- Adrian Gurvitz's new LP, Sweet Vendetta, is released this week, backed with ads and an in-store campaign.

- Alan Price's new single is England My England, the title track from his current LP.

- The new single from Los Angeles band, Slow Children, is Staring At The Ceiling and will be released in fluorescent vinyl. An album will follow later this year.

- Trickster's second album is on the way and set for a late summer release backed with a sustained promotion campaign.

- Two new rock acts to be unveiled later this year are Sheppard & Campbell and a band called Bliss.

The audio-visual presentation finished with the message: "Success and the retail industry go hand in hand. Jet Records is just a phone call away. We like to think we are more than just friends."



THE BBC will be screening an hour-long Abba special on Monday May 7 at 11am. Pictured above at the recording session are (l to r) Judd Lander (manager Epic Promotion); Benny, Agnetha, Bjorn, and Frida of Abba and Paul Williams and Richard Skinner (Radio 1), who flew out especially for the session.

ELO all out on new LP

DISCOVERY, THE new album from the Electric Light Orchestra is set for worldwide release by Jet Records on May 31 and was previewed at Jet's international conference last weekend. The album will be packaged in a gatefold sleeve and the single, Shine A Little Love (released May 11), will be in a full-colour bag depicting the album sleeve.

Paul Gross, of Jet Records, Los Angeles, presented the mass of in-store, window and promotional aids that will be available to back the album. Point-of-sale material includes two 24" x 36" colour posters, album cubes, logos, mobiles, album chests with flickering electric logos, a 5 1/2 ft stand-up cut-out of the guard featured on the reverse of the LP sleeve, smaller such figures for counter displays. Gross pointed out that Jet was providing "every

possible merchandising tool" for this LP.

A promo film has been made by Mike Mansfield. Giveaways include hats and badges; 70ft ELO balloon with album logo on it will be taken round the country; on June 7/8, the balloon will be over London for a spectacular laser show; Jeff Lynne to do a two-hour TV spectacular for networking on ITV; Bev Bevan to do some personal LP promotion with radio stations.

Companies sue over VAT

TWO LONDON record companies have issued High Court writs claiming they are owed a total of over £56,000 VAT repayments because of industrial action by VAT computer personnel.

The companies, Pacific Records Ltd and Caroline Exports Ltd issued separate writs claiming repayment of excess tax for accounting periods between December 1978 and February 1979.

Both companies are engaged in overseas export of records and seek declarations against the Customs and Excise Commissioners alleging breach of statutory duty. Pacific seeks repayment of £25,793 and Caroline £31,179.

News in brief...

ERIC HALL has been appointed managing director of Rocket Publishing. Hall will shortly be leaving his current position as creative manager at AT Music to take up the appointment which was officially confirmed this week.

In addition to his Rocket Publishing responsibilities, Hall will also be associated in a new management venture with John Reid Enterprises. Commenting on the appointment Reid said, "This is a highly important appointment to this company. I am very proud to have Eric Hall joining our team."

EX-WIZZARD Roy Wood has signed to Nick Mobbs' Automatic label, and the first single (We're) On The Road Again — written, arranged and produced by Wood — is out on Friday May 4. Mobbs was previously associated with Wood when both were with EMI Harvest. The two have been working together for several months prior to this signing announcement, and Wood has a new LP near completion. He has also been producing Darts for Magnet and preparing plans for his new group, Roy Wood's Rock Brigade.

BARN RECORDS, previously with Polydor, has completed a sales and distribution deal with Pinnacle. The agreement ties in with the relaunching of Barn after a period of non-activity on the record front.

First releases under the deal will be three singles: Coconut Shuffle by Stavelly Makepeace (Barn 001), All Or Nothing by Nick Van Eede (Barn 003) which will be pressed in yellow vinyl and released May 25.

PINNACLE DISTRIBUTION

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Arsenal Cup Final Souvenir
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Rowan
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BOB DYLAN AT BUDOKAN



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Album CBS96004. Cassette CBS40-96004

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DISCO MOTION ALBUMS

	ARTIST	TITLE	CAT. No.
1	PLAYERS ASSOCIATION	Turn The Music Up!	Album VSD 79421 Cassette ZCVS 79421
2	POUSSEZ!	Poussez!	Album VSD 79412 Cassette ZCVS 79412
3	PATRICK JUVET	Lady Night	Album CAL 2049 Cassette ZCCAN 2049
4	REAL THING	Can You Feel The Force?	Album NSPH 18601 Cassette ZCP 18601
5	EDWIN STARR	Clean	Album BT 559 Cassette ZCBT 559
6	CHER	Take Me Home	Album CAL 2047 Cassette ZCCAN 2047
7	ULTIMATE	Ultimate	Album CAL 2048 Cassette ZCCAN 2048
8	BARRY WHITE	The Man	Album BT 571 Cassette ZCBT 571
9	PHYLLIS HYMAN	Sing A Song	Album BDLP 4058
10	GENE CHANDLER	Get Down	Album BT 578 Cassette ZCBT 578

Donna Summer
'BAD GIRLS'
 DOUBLE ALBUM CALD 5007/CASSETTE ZCCAD 5007



GIVE YOU A WEEK OF SATURDAY NIGHTS!
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DISCO MOTION SINGLES

	ARTIST	TITLE	CAT. No.
1	PLAYERS ASSOCIATION	Turn The Music Up!	7" VS 5011 12" VSL 5011
2	GIORGIO MORODER	Chase	7" CAN 144 12" CANL 144
3	DADDY DEWDROP	Nanu Nanu (I Wanna Get Funky Wich You)	7" 7N 25803 12" 7NL 25803
4	CHER	Take Me Home	7" CAN 147 12" CANL 147
5	DONNA SUMMER	Hot Stuff	7" CAN 151 12" CANL 151
6	PLAYERS ASSOCIATION	Ride The Groove	7" VS 5012 12" VSL 5012
7	AIR POWER	Be Yourself	7" AVIS 102 12" AVISL 102
8	ULTIMATE	Ritmo De Brazil	CAN 148
9	BARRY WHITE	Sha-La-La Means I Love You	7" BTC 1041 12" BTCL 1041
10	BLONDE ON BLONDE	Whole Lotta Love <small>Picture Disc 7" 7NPX 46189</small>	7" 7N 46189 12" 7NL 46189



PATRICK JUVET	Viva California	7" CAN 150 12" CANL 150
JIMMY JAMES	If You Think That Funk Is Junk Your Drunk	7N 46195
EDWIN STARR	Storm Clouds On The Way	BTC 1044
MARTIN CIRCUS	Disco Circus	7" 7N 25806 12" 7NL 25806
CARTE BLANCHE	Get Up Get On Your Feet	7" 7N 46193 12" 7NL 46193



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TIP SHEET

Song sought for Soviet singer

UNITED ARTISTS Records have been working closely over the last 18 months with the state-run record industry in the Soviet Union developing and exploiting the pop side of their repertoire as well as their classical artists.

Ronnie Bell, head of international promotions, tells us of a female singer in Moscow of major status. "We are trying to find a song to launch this gifted ballad singer. In the Eastern block she is comparable to our biggest star. We need a romantic song but with a good beat. She has qualities and the power of a Connie Francis or a Shirley Bassey.

"There is a market there as in America," explained Bell. "It is of course differently structured, but is becoming more and more Western-oriented."

CONTACT: Ronnie Bell, United Artists Records, Mortimer House, 37-41 Mortimer Street, London W1. 01 636 1655.

Simons surveys the market

TONY SIMONS is a member of the growing breed of business managers. "My role is to give good practical creative business advice through my company Pure Management to my clients." He also speeds around setting up deals in diverse aspects of the entertainment industry.

For some time, he has administered for Nigel Grainge, the Ensign Record's publishing company Dizzy Heights Music and was celebrating the chart entry of 'Swingin' By Light Of The World on Ensign Records when he spoke to us.

"Dizzy Heights Music publishing is available for licensing deals worldwide. It includes writers and artists — all of which have albums scheduled in the UK and internationally. We are talking to, and looking for, publishers who can offer a good exploitation service. We are not interested in just one worldwide deal but principally want to do deals by territories as America and Canada, certain European

blocks etc. The catalogue includes material by Ray Tissier, Robert Rosenberg, Light of the World (including the new hit), Helen Henderson, Roy Sundholm and Kevin Brown."

Tony represents three acts: Angletrax, whom he has placed with Ariola. Their first single Things To Make And Do, produced by Geoff Calver, is due out on May 11.

T and T is a group signed to Polydor, produced by Hugh Murphy, and their first release will be the end of the month.

"And I've just returned from America discussing my third band, FM, a seven-piece Earth Wind and Fire type group who we're just signing with a major international company.

"I also look after the affairs of Peter Sills who as co-writer with Mike Alison, had such hits as Every Face Tells A Story, I'm Nearly Famous and When Two Worlds Drift Apart. I'm interested to talk to publishers regarding a new publishing deal for Peter. He was with Bruce Welch Music. Obviously,



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

Peter writes coverable material and I think he writes very country-oriented songs so we may have to look to an American deal as I am not sure a publisher here would know how to handle him most advantageously."

Robert Lee is another of Tony's clients. Lee records with John Sinclair on Charisma Records. Robert, in early days, wrote with Nicky Chinn. He got together with Sinclair who had just co-produced a Foreigner album in America. They had just finished their first album.

"Robert has written a musical," tells Tony. "It is good contemporary pop and we are currently talking to two major record companies and a theatrical production company with a view to putting it on in the West End towards the end of the year. I'm

also involved in setting up two animated film ideas — one which was conceived by Heath Robinson." He's also awaiting the release here of the film Agatha for which he compiled the music with Howard Black.

Tony grew up in the music business with patriarch Cyril Simons naturally giving him a good grounding in the business. He has worked with Webber and Rice setting up Stigwood's early publishing department as he did with Paul McCartney's companies. Tony was with Jeff Wayne at the conception of the War of the Worlds idea and brought Richard Burton from America and Justin Hayward into the project.

"What I really enjoy is packaging artists or ideas and seeing that they grow — like for instance a producer in a feature film. As a business manager I suppose basically I function as a negotiator — between client and lawyer, accountant, record company and sometimes management. I'm there to count and watch the pennies for myself and my clients."

CONTACT: Tony Simons, 475 Eagle Street, London WC1. (01) 242 3898.

PHIL CORDELL

Hearts on Fire
RELEASED 11th MAY
7" AND LIMITED EDITION 12"



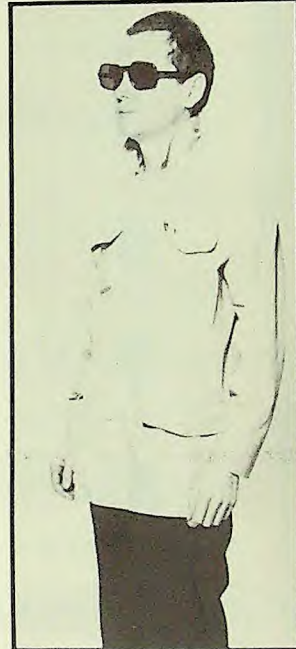
VINYL	SIZE	SPECIAL FEATURES	EDITION
BLACK <input type="checkbox"/>	7INCH <input type="checkbox"/>	SMELL 'N' SCRATCH <input type="checkbox"/>	LIMITED <input checked="" type="checkbox"/>
CERISE <input type="checkbox"/>	10INCH <input type="checkbox"/>	QUADRUPLE GROOVE <input type="checkbox"/>	UNLIMITED <input type="checkbox"/>
PUCE <input type="checkbox"/>	12INCH <input checked="" type="checkbox"/>	SENSURROUND <input type="checkbox"/>	ONE OFF <input type="checkbox"/>
BURNT UMBER <input type="checkbox"/>	24INCH <input type="checkbox"/>	EDIBLE VINYL <input type="checkbox"/>	
WHITE <input checked="" type="checkbox"/>		SIX INCH LABEL <input checked="" type="checkbox"/>	
SALES POTENTIAL	RELEASE DATE	ORDER	ORDER FROM
MASSIVE <input checked="" type="checkbox"/>	11 MAY 1979 <input checked="" type="checkbox"/>	NOW <input checked="" type="checkbox"/>	MEI <input type="checkbox"/>
COLOSSAL <input checked="" type="checkbox"/>	2 SEPT 1666 <input type="checkbox"/>	IMMEDIATELY <input checked="" type="checkbox"/>	RAC <input type="checkbox"/>
GROSS <input checked="" type="checkbox"/>	1 JUNE AD68 <input type="checkbox"/>	ASAP <input type="checkbox"/>	CBS <input checked="" type="checkbox"/>
RIDICULOUS <input checked="" type="checkbox"/>	5 NOV 1605 <input type="checkbox"/>		

12" CAT No VS24612 7" CAT No VS246

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Ian Trimmer



Billy Jenkins

Duo looking for a label

SMALL IS beautiful is the philosophy of Ian Trimmer and Billy Jenkins.

Demonstrating their faith in the small concept, the two have forsaken their positions as front men for the five-piece band Burlesque (on Arista), and are going it as a two-some and seeking the backing of an interested record company.

Their unusual lineup is tenor sax (Trimmer), guitar (Jenkins) and two part harmonies. The two are long-time friends and music associates having first recorded an album's worth of material in one day, six years ago.

Their idea that two musicians can perform live with a minimum of equipment has been very successful.

"We struggled financially within Burlesque but are now happily reaping it in doing support work."

Trimmer and Jenkins have been performing mainly in the Kensington and Islington areas where their combination of music, unusual sense of humour and movement on stage are big hits with the public. See them May 18 at the Nashville. Or for further information contact their manager, Pete Hawkins, at (01) 240 1605.

Patrick goes it alone

ENGINEER TONY Patrick is going independent after running Ken Hensley's private studio near Reading. He has worked on Hensley's solo album and on demos for Ulah Heep and Bad Company.

Hensley has now moved to America and sold his studio, but Patrick has a trump card to win the hand. It is Bad Company's new album Desolation Angels (Swan Song Records) that he engineered which is top 10 both here and in the States. Those interested in capitalising on this experience contact: Tony Patrick, Box Fido Productions, Daniel Cottage, Mill End, Henley on Thames, Oxfordshire 049 166 477.

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RETAILING

Picture discs—a new twist

"I've brought this picture record back," sniffed the slightly thick youth on Monday morning. "It doesn't work."

"What do you mean?" I enquired in my best 'must you come in first thing Monday voice'.

"Well," he said. "The picture doesn't stop still when the record goes round."

"It's not supposed to stop still," I explained. "Naturally, it goes round, at about 45 revs per minute."

"But how can I see the picture?" he asked aggressively.

There followed a long discussion and several demonstrations of other illustrated vinyls, before he was persuaded that his purchase was quite normal — insofar as any purchase of such records can be called normal.

"I wouldn't have bought it if I'd known I couldn't see the picture when the record was going round," he wailed.

I'm surprised he did not bring consumer protection into it. It's only a matter of time before a customer does and we will have long-winded letters from sociologists declaring

ALONG WITH all the current discussion of gimmick records their promotional value and the impact they are having on the (occasionally not too discriminating) public, *MW*'s behind the counters spy DAVE LAZELL brings you what could be the last word on the picture disc.

that the industry should spend a million or two in order to make the picture stop still when the record goes round. Then, after we have done that, we will have customers complaining that the pictures stop — when they — the ever-right customers — would prefer the pictures to go round. Why didn't we keep to that lovely *black vinyl*?

I've also been doing some research among local record store employees about customer reactions to increased prices. Surprisingly, I find that there is relatively little comment. What little complaint there is, usually refers to singles.

If, as is proposed, the burden of taxation moves from income (PAYE, etc) to purchases (VAT) we will see higher record prices quite soon, unless we can persuade the Government that LPs count as culture, like books. We could promise the Chancellor of the Exchequer that, if he abolishes VAT on records, we will put his picture on all the colour vinyl picture records — with the certainty that none of our customers will want to see *him* stationary when they put the disc on the turntable. It could be the biggest gimmick in the record business since record store managers had respect!! And the feeling that they were saving for their old age.

My only fear is that, when I reach retirement age, the chief will present me with all the unsold LPs I have ordered over the years. I mean, where could I rent a lorry that big?



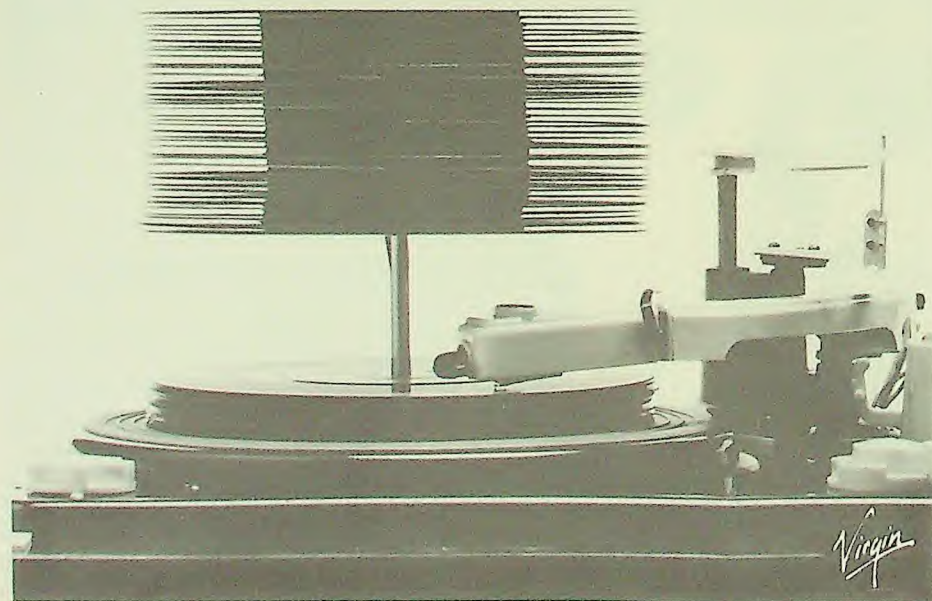
IN-BUS MUSIC could become a new way to promote records and the shops which sell them, if the idea which has recently involved HMV's Oxford Street Store with London Transport spreads to other areas. LT's new Shoplinker scheme, whereby 16 specially-designed buses are running on a West End route past all the major stores from Regent Street to Knightsbridge, includes an HMV bus which plays music to its passengers and advertises the store. Pictured with "their" bus are (left to right) James Tyrrell, EMI Records Shops Ltd MD; David Wilde, general manager of HMV Oxford Street; Richard Baker, sales group executive for London Transport; Ian Gray, HMV Shops marketing manager and George Varnika, assistant manager of the Oxford Street store.

First 30,000 come in clear vinyl with their own record players. Release date 4th May.

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MTA training courses go on the road

DEALERS WHO have in the past complained about centralisation of MTA activities will have a chance to demonstrate their support for a regional scheme. The MTA training centre chief, Ann Foster, has organised record management conferences in three out-of-London venues during June — at Bristol (13), Leicester (21) and Wakefield (28).

The format for the conferences will be much the same as for the one-day courses which have been held until now only in London. Sessions for the touring conference will include a look at TV promotion, with Ian Miles and Ben Godbolt of MSD as guests; and discussion of the future of one-stops, with Colin Reilly of Wynd Up and Terry Blood as speakers. Peter Scaping and Bill Hood of the BPI will deal with the piracy (home and commercial) problem and other speakers will include legal expert Bill Hood and David Fox of Fox's in Doncaster, talking about in-store marketing.

MTA secretary, Arthur Spencer Bolland, said that it had been decided to take the training conferences on tour because those held in London had been successful, and it was thought provincial dealers wanted to attend but found it difficult. Also, the MTA felt that taking the training to the provinces

Edited by
TERRI ANDERSON

would be an appropriate way of using the financial contribution made to the training scheme by the BPI.

"If we find the idea is successful there is no reason why we should not run courses wherever there is a need, in Scotland and Northern Ireland if necessary," Spencer Bolland added.

The three conferences already arranged will each be in the Post House Hotel in the city concerned, and the MTA is asking dealers who wish to attend to register as soon as possible. The MTA training centre can be contacted at 01-836 2059, and MTA members will be receiving the latest training centre brochure detailing the tour next week.

Torquay plays host to industry conference

THE SECOND Music Industry Conference, organised by the Music Trades Association, is to be held at

Torquay's Imperial Hotel from May 20 to May 22. Items on the agenda include a talk on how the Government can help the smaller businessman, by MP John Cope (vice-chairman of the Small Business Committee); a look at current legislation affecting the music retailer; films as staff training aids, presented by Video Aids Ltd; and a look at the Employment Protection legislation — described by a dealer in *MW* last week as "a thorn in retailers' sides for some time."

The second day will start with a music industry forum and include a talk on European legislation, as it affects the UK businessman.

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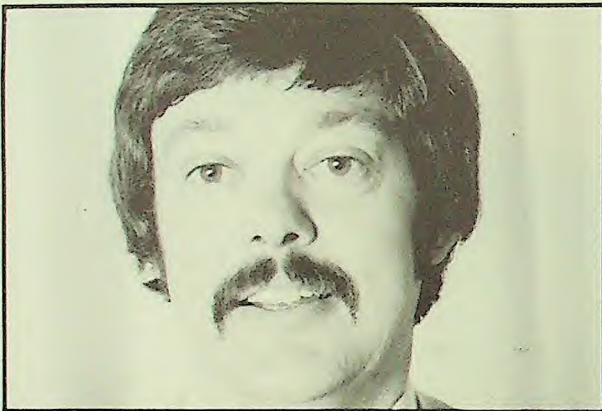
FEATURE

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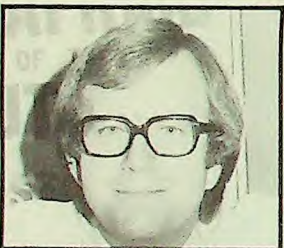
MDs outline what they want



KEN MALIPHANT, MD, PHONOGRAM: "I am looking for a government which can give us a stable industrial and economic climate — stability plus economic growth. We also need incentives for independent investors to generate growth. My ideal government would pay more concern to the quality of life and the economics of leisure. The importance that music and the record industry plays in people's lives should be recognised by a government department and steps taken to protect our industry from home taping and piracy. Finally, it would be nice if a government could acknowledge the enormous invisible earnings that the music business brings into the country."



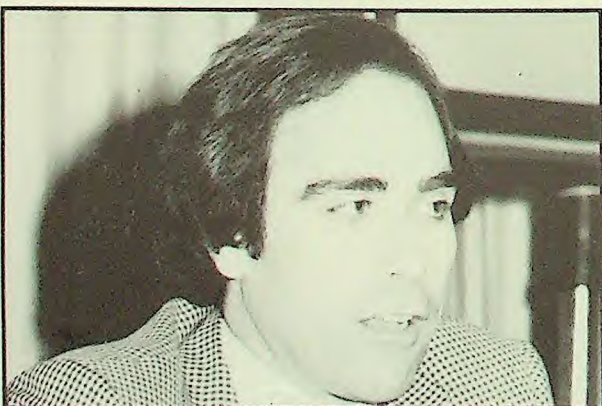
COLIN ASHBY, MD K-tel UK: "It might be regarded as a flippant attitude, but isn't it time the government recognised that music is now almost a necessity of life in these troubled times, and shouldn't therefore VAT be taken off records? More realistically, I would like to see a reduction in personal income tax in order to generate more spending. And I would like tax exiles to be encouraged to return to this country because we need these people to develop the music business. And to be completely outrageous, I would suggest that the burden of the BBC's losses be lifted from the shoulders of the licence payers and the whole organisation handed over to a commercial enterprise."



JOHN DEACON, DIRECTOR GENERAL, BPI: "The primary consideration should be to introduce legislation to compensate copyright owners affected by home taping. We will be making a submission to the

Board of Trade; assuming that there is a clear majority for the winning party, which means that the next Parliament is going to last a reasonably long time, the industry as a whole will be lobbying to get a Bill passed — and we would hope the government will sponsor such a Bill. The Whitford Report has been out two years now, so there must be a Paper on it soon. The report recommends a levy on hardware, and we will be lobbying the Commons for a levy on blank tape too.

The BPI would also like to avoid having VAT tampered with — different levels of VAT are always terribly confusing for everyone."



RAMON LOPEZ, MD, EMI MUSIC: "I would ask which ever party gets in not to touch VAT; to provide sufficient tax breaks for major artists to stay in the UK — which is now a supplier of talent to the world and not a nest of talent as it should be; and to manage the economy in the most pragmatic way possible to stimulate industry and achieve a rise in personal income."

MICHAEL LEVY, CHAIRMAN AND MD OF MAGNET: "Naturally, it is essential that the new government does not feel tempted to push up VAT on records and tapes into the luxury goods category. There have been periodic rumours to this effect in the past, but it would obviously be quite wrong to penalise records in this way. I would like to see the next government look very deeply into the twin problems of piracy and home taping, both of which so seriously threaten the long term future of our industry. It is time strong legislation was introduced to cope with these problems. I would also like to see something positive done to provide employment for



school leavers. So many young people in that category account for a very significant segment of the overall record market, and their present unemployment problems must be affecting the growth of this segment of the market."



MAURICE OBERSTEIN, CHAIRMAN, CBS RECORDS UK: "I want to see records zero rated for VAT, like books; and immediate action on a blank tape levy in order to protect musicians, writers and the record industry against the scourge of home taping."



DEREK HONEY, Joint MD, Pye Records: "We would like to see governmental support for measures to stamp out home piracy, which constitutes a real threat to our industry."



BILL TOWNSLEY, DECCA RECORDS DIRECTOR: "I would like to see a government with some sympathy towards the record industry and a change in the attitude that records are luxury goods. The industry as a whole must also work towards lobbying the next government for some positive steps to end home taping and piracy. We must get across the message that this is illegal and is robbing the authors and writers. And of course a government which can improve the economy putting more disposable income into the customers' pockets would be most desirable!"



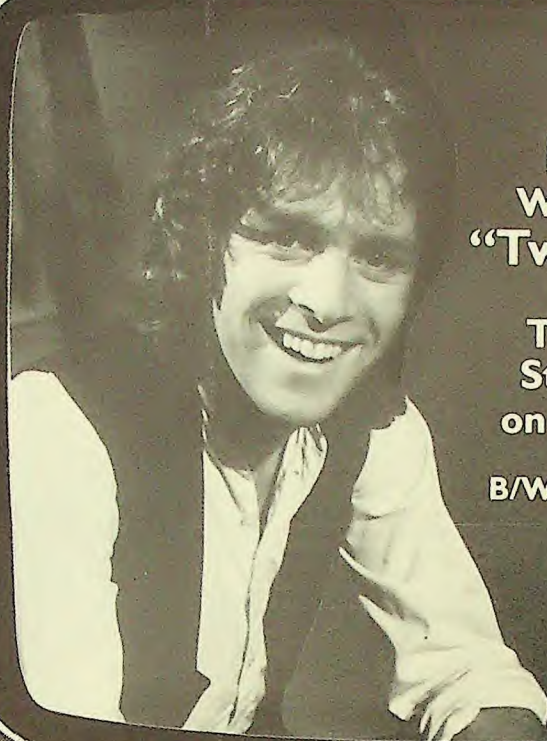
DOUG D'ARCY, MD, CHRYSALIS RECORDS: "If the next government would recognise the real and significant contribution made to our economic and cultural life by the record industry, then there would be three specific areas where they could give us immediate and well justified assistance: 1. By not increasing VAT records, or even better remove it altogether as in the case of books. 2. To put an immediate levy on blank tape as an opening shot in the home-taping war. 3. I am sure a speedy decision on the fourth TV channel would help us by creating more avenues of exposure for our artists and records."



RICHARD ROBINSON, DEPUTY MD, WEA: "A priority for the next government must be a levy on blank tape to offset the effects of home taping and to safeguard the future of artists, writers and the industry. There must also be a change in the higher rate tax position to allow our superstars to spend more time performing in this country."



CHARLES LEVISON, MD ARISTA UK: "As far as business in general is concerned I think there must be more incentives given to increase productivity. For the music industry I would like to see immediate legislation imposing a levy on blank tape and tape duplicating equipment; and more measures to control piracy."



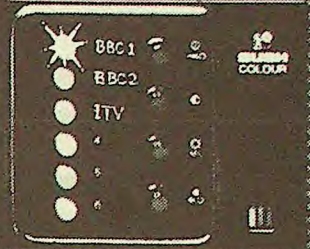
Paul Nicholas
With The Theme From
"Two Up, Two Down"

The New BBC1 Series
Starring Paul Nicholas
on Fridays from May 11th

B/W "Dancing In The Moonlight"



RSO 29



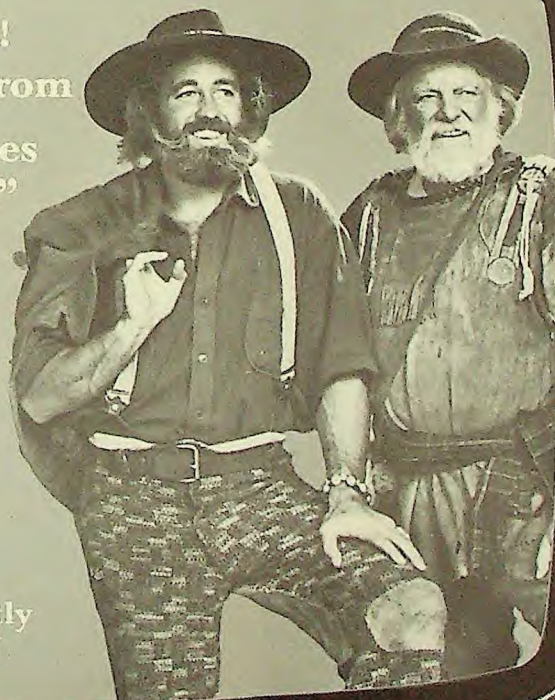
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by Tom Pace
B/W "Friends"



RSO 34

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INTERNATIONAL

New Aussie radio starts with a bang

SYDNEY: Sydney's newest radio station, 2WS, has entered the listening ratings in style. It captured a mighty 10.3 per cent of the total listening audience, eclipsing even the entry of 3MP in Melbourne, which scored 10 per cent in its first rating.

2WS has made significant inroads in the afternoon and drive-time sessions, and came No. 2 in the under 40's listening segment. Market leader station 2SM has suffered most as a consequence, losing 6.3 per cent of its audience.

South Pacific Entertainment Corporation has announced a May tour of New Zealand for the Coasters, to be followed by Australian dates in June. Also mooted through SPEC is a June/July Australasia tour by the Stylitics.

ATV Northern Songs has signed Alan Caswell to a long-term writing contract. Caswell, who penned the theme for the 0-10 TV network series *Prisoner* entitled *On The Inside*, has also been signed to a three-album contract by Polygram.

A new organisation called the Australian Music Makers Association has just been formed here with five objectives in view. These are the introduction of the 30

From
PETER CONYNGHAM

per cent quota for Australian records on commercial radio as recommended by the Australian Broadcasting Tribunal and accepted by the Federal Cabinet; annual increases in the quote of two per cent per year for the next five years until a level of 40 per cent is reached; promotion of Australian talent at consumer level to win greater acceptance and status throughout the nation; influence and negotiate with TV producers to engage more Australian performers, and produce "specials" featuring established and new artists, and approach Government authorities and community leaders to support certain of the Association's campaigns that will be designed to encourage and nurture Australian musical talent.

EDITED
by
NIGEL HUNTER

Canadian-Nashville deal signed

MISSISSAUGA: Morning Music has acquired the Canadian rights to a couple of major Nashville publishing houses, Southern Writers and Pix Russ-Music.

The Southern Writers group consists of 10 publishing companies owned by writers such as Buzz Cason, Steve Gibb, Jimmy Buffett and Freddy Weller.

Hits from the group include *Bluer Than Blue* by Michael Johnson on EMI America and the new UA single by Kenny Rogers called *She Believes In Me*.

The deal with Pix-Russ covers standards by Bobby Russell such as *The Night The Lights Went Out In Georgia*, *The South* and *Saturday Morning Confusion* and new material by session musician Michael Snow.

Other current copyrights handled by Morning Music in Canada are singles by Don Williams, Crystal Gayle, Ronnie Milsap, Bobby Bare and Narvel Felts.

Which music publication do dealers spend the most time reading?

Music Week	78%
Record Business	6%
Radio and Record	
News	4%

(Source: NOP Market Research)

SEE PAGES
6 and 7
FOR THE
DISCO
Motion
CHART

RACK SALES in "middle America" are the potent point which keeps the Bee Gees ahead in the sales race, according to the chart analysis of the Musicvision section of *Radio & Records*.

All of the trade publications here claim that they have a good idea of what actual over-the-counter sales are, but, as Lenny Beer, the research consultant to *Radio & Records* (and a partner in the Musicvision promotion and marketing firm headed by Dennis Lavinta), puts it: "I have the sales numbers, but when that day ever comes when we present it, the place is going to go crazy because people are then going to realise that records aren't selling the way people now think that records are selling."

"The No. 20 record in the country isn't selling 50,000 pieces like all the companies report and ship out. The No. 20 record in today's market may only be selling 15 or 20,000."

Beer is right about the place going crazy if actual sales figures started appearing for general consumption. At the retail level there are too many co-operative advertising dollars to be had from inflated orders. A point of interest is that Warner recent announced that, in an effort to curb advertising expenditure, it would insist on approving all local buys.

Then there are the gold and platinum certifications to be had (why not ship out the last 30,000 or 100,000 discs even though the record's already peaked?), and a very necessary need from a practical standpoint of a company not having every manager and/or artist knowing just what every other manager and/or artist is getting. I recall one instance of a major label doing all within its power to keep the

AMERICAN COMMENTARY

From IRA MAYER
in New York

high-pressure manager of a new act from discovering the company had pressed (let alone shipped) all of 5,000 copies of his latest big push.

The market at present is indeed weak. General consensus opinion attributes this to the lack of superstar product to lure people into the stores and higher list prices that make customers less likely to be multiple purchasers.

There are, of course, other intangibles which make this uniquely the record business. Disco, for example, is not the kind of listening music for which you buy albums for the most part and the non-disco singles market is very strong on new artists whom, one supposes, people are going to want to hear more of before putting down six or seven dollars for an LP. And there is always the possibility that the incredible volume of the last two years really saturated (and satiated) the market, and we may now be in a cooling-out period.

The US Supreme Court ruled unanimously that the blanket licensing system utilised by ASCAP and BMI to cover broadcast rights for copyright music does not constitute illegal price fixing.

The court, however, also ruled that the case initiated by CBS against BMI 10 years ago be sent back to the Federal Appeals Court for further enquiry as to whether the blanket system violated other aspects of the American anti-trust laws.

CBS has indicated it will continue to pursue the matter in hopes of establishing a system whereby the network would be able to negotiate directly for the use of extremely popular material and to allow for a modified blanket system to cover other works.

Jazz impresario George Wein recently leased Paul Anka's jet in order to hold nine press conferences in as many cities in three days. The purpose was to announce the upcoming Kool Jazz Festivals to be held this summer.

Wein will produce nine stadium festivals in Oakland, Milwaukee, San Diego, Houston, Kansas City, Atlanta, Cincinnati, New Orleans and New York. This is in addition to the Newport Jazz Festival, which will again be based in New York and which begins in the third week of June.

The third T.J. Martell memorial annual dinner in aid of leukaemia research held in New York's Waldorf Hotel raised \$542,000 (approximately £271,000), which is believed to be a music industry record for a charitable fund-raising event. However, A&M president Gil Friesen, in accepting the Humanitarian Award presented to him at the occasion, made the sobering point that this sum was about the amount devoted by any major record company to the advertising, promotion and marketing of a major album.

New Orion Pictures of Hollywood will film the Woodstock 2 festival (*Music Week*, April 21, page 4). A site has yet to be fixed for the event, and the possibility has been raised that should New York State prove to be inhospitable to the idea, the festival would be moved out west.

Finland introduces mail-order law

HELSINKI: The Consumer's Protection Law, which came into operation here in September last year, has had a major beneficial effect on mail-order business by weeding out dubious marketing methods.

That is a consensus of opinion among local mail-order companies and record club operators, until then in a position to use various free gifts, slogans or offbeat tactics almost at will, even if some companies avoided them as a matter of principle.

One industry spokesman opines: "We'd pre-judged the coming situation some years back, so the law itself produced no real surprises or shocks. Sweden has had a similar law since 1971 and we also followed in the wake of marketing mail-order trends in West Germany and the US."

"Additionally the Federation of Finnish Mail Order and Direct Advertising Companies worked hard to spread the word of acceptable marketing."

The Consumer Protection Law here and in Sweden, is much

concerned with sales at reduced price, free gifts, club regulations, contractual obligations and the "week of repentance", the latter making possible return of product and full refund in the event of the customer being dissatisfied. The law generally tries to sort out all possible misunderstandings and false beliefs.

Gerhard Schulten, a "consumer agent" operating the law, normally deals with mail-order firms retailing records and tapes. But recently he intervened in a case in which linen wall calendars were offered as free gifts for buyers of discs and tapes.

His decision: "There is no pertinent relationship between records and calendars." And the company involved quickly took out the calendar offer.

New status IFPI

LONDON: The International Federation of Producers of Phonograms and Videograms (IFPI) is to be incorporated as a Swiss association in Zurich, which will henceforth be the location of its head office.

At the same time the organisation will assume the simple identity of IFPI. In anticipation of these changes, there will be an ordinary general meeting preceding the board meeting in Majorca on May 14 to elect the new president and the board.

IFPI spokesman, Peter Albu, told *Music Week* that by registering as an association the IFPI will gain a legal status necessary in its forthcoming plans to combat disc and tape piracy, counterfeiting and bootlegging on a worldwide basis. Its present London office will continue as before, but will become known as the IFPI secretariat.



FRANKFURT: Sven Witt (right), manager of the Frankfurt Montanus book and record shop, received a picture disc presentation from Bryan Ferry (left) in recognition of his special efforts in selling the Roxy Music album *Manifesto*. In the centre is Deutsche Grammophon Gesellschaft area sales manager Herbert Falk.

Travolta tops in Austria

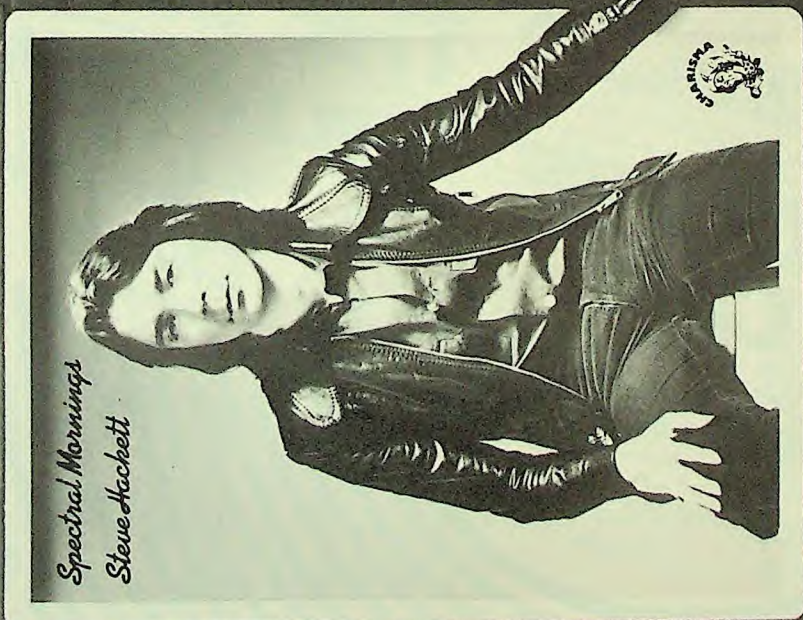
VIENNA: John Travolta is the most popular foreign singer among Austrian pop fans, according to a poll conducted by the music magazine *Hit*. He is followed in the voting roster by the Bee Gees, Boney M, Smokie, Abba, Bonnie Tyler, Supermax, Neil Diamond, Richard Clayderman and Wings.

Top Austrian favourites were Waterloo and Robinson, Ganymed and Georg Dancer. Clayderman received a special mention as "newcomer of 1978". All winners receive a golden *Hit* microphone.

STEVE HACKETT SPECTRAL MORNINGS

The flawless new album from the man whose guitar playing gave so much to Genesis. Featuring Steve himself on vocals, Steve's first ever permanent band, Spectral Mornings and Clocks, two of the songs that made his last British tour into a sell-out. Spectral Mornings is an album full of excellence. And it's supported by six weeks' music press, national windows, a full-scale radio campaign and a twelve date concert tour. Spectral Mornings. From Steve Hackett. Order it yesterday.

Released on May 11th.
Available through Phonodisc. CDS4017.



PUBLISHING

ALTHOUGH THE music business is currently virtually "wall-to-wall disco" as it was described at Midem, there has been surprisingly little specific action in this field as far as the music publishing fraternity is concerned.

Obviously the hit disco numbers are being published, but it seems that a lot of them are happy and profitable coincidences stemming from catalogue deals rather than cases of publishers mounting operations to obtain disco records of their material.

This inactivity, masterly or otherwise, is much to the liking of the few publishers who are actively involved in the disco boom. *Music Week* talked to three of them — Mike Collier of Peterman & Co in the Carlin group, Martin Costello of Panache and Larry Page, who owns Page Full Of Hits.

"I went to the recent *Billboard* Disco Forum in New York and Mike Stewart of Interworld was the only other publisher I saw there," commented Collier. "I'm not knocking it — it's marvellous. I don't mind the majority of publishers not being directly involved with disco. If they do get involved with anything, they spend too much money on inferior product, and when it doesn't work it damages the whole business."

Collier reckons he spends 80 per cent of his time nowadays working on disco material, and, like Costello and Page, attributes the boom to the fact that it's basic, honest-to-goodness dance music. He believes it will find its own level and survive when the boom subsides for the same reason.

"Think about dance music over the years," he said. "The waltz, swing, rock 'n' roll — they all had their boom and they've all survived."

Surprisingly little disco publishing action



Mike Collier

Collier is rightly pleased about the disco fever, as a pioneer who was singing its praises long before the trend took off.

"I've always been a black music buff since I was a kid, and disco is a natural progression. For four years I was galloping off to Midem saying 'disco, disco' to everybody and thinking from their reaction that I must have had breath. I was leaping about with material which I'm glad to say subsequently became hits."

"I became a disco publisher because I love it. I'm out at discos late four nights a week and that's why I've got these gigantic bags under my eyes. Another reason I'm into disco is because I absolutely hate punk and don't understand it."

Collier pays high tribute to Ian Levine as "a major reason for our disco success". Levine is a former

disco deejay whom Collier signed and who has richly repaid Collier's faith in his writing and producing talent. One of his big disco successes last year was *My Claim To Fame* by James Wells and *24 Hours A Day* by Barbara Pennington is another Levine effort.

"He knows about things before they happen," declared Collier. "He's really a hit in the States and is a tremendous help in many ways. I've been trying to steer my writers into disco. They usually bring a piano and voice demo to me and I put up the money for a full session and what could be an eventual master. All my writers are producers as well."

Edited by
NIGEL HUNTER

Among the Peterman writing roster are Biddu and Ron Roker working as a team and Chris Rae and Frank McDonald, who are also top disco session musicians. The latter duo are working with Match, whom Collier describes as "five young kids from Aylesbury. They're unbelievable and I thought they must be an American act when I first heard them".

Collier now has a record label called *Flamingo* for the release of disco material through *Magnet*. The first single was *Get Dancin'* by the *Bombers* on April 6, *Match* will provide the second, and the third will be a group called the *Happy*



Martin Costello

People including singer Polly Brown.

"You've got to have an ear to spot a good disco number and, where I'm concerned, it has to make me want to get up and boogie. Disco hasn't reached its peak yet. Some incredibly inventive things are coming out now — even classical string fills."

Martin Costello, professional manager at *Panache Music*, goes along with all that. *Panache* has brought a piquant Continental touch into current disco with its French connection and other sources.

The company publishes pieces recorded by *Cerrone*, *Herbie Hancock*, *Patrick Juvet* and the *Players Association* and also what Costello terms "crossover material" by artists such as drummer *Alphonse Mouzon* and keyboard musician *Mike Mandell* of *Larry Coryell* fame and association.

"We've found all our jazz people are crossing over into disco," said Costello, "and *Herbie Hancock* is a prime example."

He's not perturbed about any overkill peril where disco is concerned. Like Collier, he's also enthused about the general musical standard of the product.

"A lot of people are trying to get on the bandwagon," Costello conceded, "but it's found its own level now and won't be spoiled. The scene is always open to a good song and that's what we listen and look out for every time. We're well up to standard over here and I think there's a sort of UK feel coming through, although there's not much homegrown disco around so far."

Larry Page, of *Rampage Records* and *Page Full Of Hits*, didn't start in the business yesterday, of course, but isn't far away when a new trend manifests itself in which he feels at home. Disco is one of them.

"It's been here all the time," he said. "Even though it hasn't been called disco until quite recently. If you can dance to it, it's in with a chance."

Page is conducting a twin assault on the market via his *Larry Page Orchestra* and *Blackwell* on records and through his *Page Full Of Hits* publishing enterprise. The *Page Orchestra* has scored in the States and elsewhere with *Erotic Soul* and *Slinky Thighs*, and *Blackwell* (headed by writer-musical director *Charles Blackwell*) has done likewise with *Move Your Ass*, *Gringo* and *Boogie Down*.

"It's all kick drum" said Page in advancing a disco sound formula, "but it's changing all the time. Some of the early stuff — including mine — sounds old-fashioned and square now. I'm writing a lot with *Brian Bennett* — it's good to write with a drummer for disco — and I'm expecting to crack the UK market this year."

"I'm producing a lot in the States and here, and I've noticed that melody is coming back, which is beautiful."

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- 21st - PLYMOUTH, Hoe Theatre
- 22nd - PORTSMOUTH, Guildhall
- 23rd - CAMBERLEY, Civic Hall
- 25th - NEWCASTLE-ON-TYNE, City Hall
- 27th - HAYES, Alfred Beck Centre
- 29th - OAKENGATES, Town Hall
- 30th - WARRINGTON, Parr Hall

**JUNE
1st - HORSHAM, Capitol Theatre**



DISCOS

Imports—does the public lose out in the end

ALTHOUGH THE first 12" singles — limited life acetates — can probably be traced back to Kingston, Jamaica, the modern phenomenon of the 12" disco disc is very much of American origin.

But although it has now become a way of life, there is still no standardisation and the dilemma faced by DJs and dealers alike seems to be ever present. The same can be said for that other bi-product of the disco boom — the import — which is now as commonplace in the average record shop as the 12" disco disc.

While more and more record companies are starting to acknowledge the fact that a healthy import sale prior to UK release is preferable to a rush-release since the fact that imports cream off a sizeable chunk of potential UK sales is largely a myth, there is a marked reluctance to press up unlimited 12" releases.

Today, a British record company needs to monitor two crucial periods in a record's sales development — its movement on import, which will determine whether or not to release the product in the UK, and if so when, and secondly the quantity of 12" promotional copies to press up and the splitting up of that limited edition among dealers prior to the record contracting into 7" form for the mass market.

At this point dealers, already aware of spiralling costs of imports

and 12" discs, are left wondering whether their orders are likely to be fulfilled and, if so, when. If they manage to keep face with their customers there is a secondary problem of the sudden unannounced arrival of a slightly different mix of the same record with a different B side, and as records are such collectable items, disgruntled customers (and DJs) often feel duty bound to re-buy.

In this category is Graham Canter, DJ at Gulliver's in Mayfair and a frequent guest on Robbie Vincent's Radio London Saturday show.

Edited by
JERRY GILBERT
of Disco International

"I spend £40 a week just on import 12" and albums. Some records you just have to buy — and then you realise they're rubbish. Let's face it, for a DJ in my position six or seven albums and five or six 12" a week aren't much to buy when your public is demanding new releases but the quality of LPs is largely the problem and I undoubtedly waste a lot of money on records."

Graham's supplier is Chris Palmer at Groove Records, 52 Greek Street, London W1, and he also services the needs of other disco/radio DJs such as Greg Edwards and Mike Allen. His import prices of £2.75 (12") and £4.95 (albums) are cheaper than

most shops — such as HMV for instance where you'll pay £5.99 or £6.15 for an import album. To give this a perspective, if you bought the same records in New York you'd expect to pay no more than £1.20 and £2.10 respectively. Chris argues his import price against current UK prices — such as Island's RRP of £4.70 and says that places like Groove are a great test bed for monitoring consumer interest.

"Dave Yeats, for instance, is always picking up stuff here with a view to bringing it out in the UK", Chris says. "Some companies are trying to bring product out too quickly in the UK and I don't think that's a good idea. It doesn't matter how many import copies we all sell collectively, it still won't have an adverse effect on UK sales."

"As far as I'm concerned once a record is out, UK people might as well go to Our Price because they'll get it much cheaper — but still we find people prefer to have the American copy!"

Sometimes, however, interest does die once a record hits the UK schedules.

"We sold hundreds of Players Association import albums but interest seemed to drop when it came out here", Chris says. "Usually, particularly with jazz funk, one track will sell the album and in that instance if it's on 12" people will go for that because of the sound. With Wilbert Longmire, it was Black Is The Colour and now Anita Ward is

TO PAGE 20

DISCO TOP 30

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

- 1 (7) HE'S THE GREATEST DANCER, Sister Sledge (Atlantic K 11257)
- 2 (3) TURN THE MUSIC UP, Players Association (Vanguard VSL 5010)
- 3 (10) SHAKE YOUR BODY (DOWN TO THE GROUND), Jacksons (Epic EPC 7181)
- 4 (1) I WILL SURVIVE, Gloria Gaynor (Polydor 2095 017)
- 5 (2) IN THE NAVY, Village People (Mercury 6007 209)
- 6 (5) I WANT YOUR LOVE, Chic (Atlantic LV 16)
- 7 (6) KEEP ON DANCING, Gary's Gang (CBS 7109)
- 8 (14) HAVEN'T STOPPED DANCIN', Gonzalez (Sidewalk SID 102)
- 9 (9) CUBA, Gibson Brothers (Island WIP 6483)
- 10 (8) CAN YOU FEEL THE FORCE, Real Thing (Pye 7N 46147)
- 11 (4) DISCO NIGHTS (ROCK FREAK), GQ (Arista ARIST 12245)
- 12 (13) DANCE LADY DANCE, Crown Heights Affair (Mercury 6168 004)
- 13 (16) I DON'T WANT NOBODY ELSE, Narada Michael Walden (Atlantic K11266)
- 14 (17) SWINGIN', Light Of The World (Ensign ENY 22)
- 15 (18) THE RUNNER, Three Degrees (Ariola ARO 154)
- 16 (11) CONTACT, Edwin Starr (20th Century BTCL 2396)
- 17 (12) BOOGIE TOWN, FLB (Fantasy FTC 168)
- 18 (15) KEEP YOUR BODY WORKIN', Kleeer (Atlantic LV 21)
- 19 (—) AIN'T NO STOPPING US NOW, McFadden & Whitehead (Philadelphia International)
- 20 (—) DANCERdance to dance, Gino Soccio (Warner Brothers LV)
- 21 (21) I (WHO HAVE NOTHING), Sylvester (Fantasy FTC 171)
- 22 (19) LIVIN' IT UP (FRIDAY NIGHT), Bell & James (A&M AMSP 7424)
- 23 (23) BY THE WAY YOU DANCE (I KNEW IT WAS YOU), Bunny Sigler (Salsoul SSOL 117)
- 24 (24) POP MUSIC, M (MCA 413E)
- 25 (—) ONE WAY TICKET, Eruption (Atlantic/Hansa K 11266)
- 26 (—) A-FREAK-A, Lemon (CBS 7219)
- 27 (27) DISCO JUNCTION, Side Effect (Fantasy FTC 170)
- 28 (—) JAMMIN' AT THE DISCO, Philly Cream (Fantasy FTC 173)
- 29 (20) GET DOWN, Gene Chandler (20th Century BTCL 1040)
- 30 (26) MONEY IN MY POCKET, Denis Brown (Lightning LIG 554)
- 30 (28) LOVE AND DESIRE, Arpeggio (Polydor POSPX 40)

Another 18 good reasons for Salsoul's disco success.



EMI

Salsoul

Bunny Sigler

"By The Way You Dance" 12SSOL 117.
From the album "I've Always Wanted To Sing"
SSLP 1512
In Top 20 in all disco charts
Capital and Luxembourg Disco Chartmaker

SKYY

"First Time Around" SSOL 119.
From the forthcoming album "SKYY"
SSLP 1516
Released 18.5.79. 7" only.
Showing on all disco charts.

Instant Funk

"Crying/Dark Vader" 12SSOL 118
From the album "Got My Mind Made Up"
SSLP 1511
Released April 20
Playlisted Clyde & Tees.

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AND THE STARSHIP TROOPERS

THE PETER JACQUES BAND

CHANSON

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Ariola Records, 48 Maddox Street, London W1R 9PB



DISCOS

The import phenomenon

FROM PAGE 18

selling heavily because of a track called Ring A Bell on the Juana label. Another one is the Sky album — but sales of that will be killed with the UK release — and the Lonnie Smith album on TK import, although again there's nothing else really on it apart from Do It."

Chris now buys his stock from around six different sources and lays claim to helping get the popular Randy Crawford album away via Mike Allen and Greg Edwards.

"I reckon we can sell ten copies of just about everything we order", he says, "but one thing I don't agree with is the recycling of records — reappearing with different mixes. It's a rip off."

Sometimes, the predictable big import seller never arrives — because of the speed at which UK companies act.

"The last Herbie Hancock album was released here a week before it was in the States so we lost out, and George Benson's Living Inside Your Love and the new Michael Zager Band albums — we never saw those."

Chris maintains that his profit margins are less a retailer selling English product at full price.

"You have to consider freight and duty and that bumps the price up a lot," he says.

But if Groove service the hipper end of the market, out in the provinces a different pattern emerges regarding 12" and import records. Richard Triscott, a DJ and owner of Sloopy's Records and Tapes in Plymouth, serves most of the area's DJs, selling import 12" at £2.50 but dispensing with albums almost entirely. His big markets are 7" singles and Northern Soul.

"Import wise, it's hard getting the right stuff and I haven't bothered with albums since Contempo packed it in. We get most of our stuff from Lightning and because of the lack of competition around here it's a case of 'if we haven't got it, people go without.' We don't profess to keep up with London.

"Delivery wise, we only suffer with CBS and their restricted quantities. We did 50-60 copies of Gary's Gang before it was released and we were then allocated five copies of the UK 12" — then we were back to selling import copies again. Try explaining that to your customers."

Both punters and DJs are becoming disillusioned with the 12" concept, says Richard. "Now it has to be good to sell and DJs just can't be bothered to carry 12" records around. There's a thriving market for 7" records and Northern Soul is becoming lucrative. We buy from Neil Rushton and we're selling boxfuls of the Del Capris' Hey Little Way Out Girl and also old Chairman of the Board stuff . . . and when summer arrives we'll start selling a lot of reggae."

Also finding enormous success with the Del Capris is Soul Survivor Derek Howe, at HMV in Manchester.

"There's a lot of 12's that get a lot of action on import when they come out here they do absolutely nothing.

"Inner Circle was a prime example and also Paradise Express' Dance was the same — people didn't want to know.

"The other thing that's confusing is the prices structure. Island sells at £1.99 and the EMI licensed labels seem to have categories of £1.99,

£1.79 and £1.40 — very confusing.

"Another thing I'm against is short albums — like the Linda Clifford album, 21 minutes and two tracks . . . it's very bad. My LP racks are really crammed with unsold records and with the prices being what they are it's hardly surprising. Also people get very pissed off when they have to buy what amounts to the same 12" twice."

Derek Howe specialises in deep soul and retails 12" imports at £3.10 and 7" releases at £1.15 while import albums are £5.99-£6.15.

"There's a whole lot of places wholesaling imports now — there's too many in competition, but Record Corner seem to be the best."

Derek laments the fact that there is no soul scene anymore. A die hard who produces his own magazine Deeper And Deeper and lines up alongside Black Grape, Soul Bowl and Ebony Sounds as the country's leading suppliers of soul, he says: "It's all pure disco now and that makes me a bit sad but it's just like rock and roll in that it's blended into the pop format that's to say it won't be hip in four or five years' time but it'll still be there. It's like Northern Soul, which has never gone away and is still a big seller."

Ultimately, of course, the market will dictate the future of both the 12" disco disc and the import record, but the current state of play seems to be that while supply of imported records is starting to outweigh the demand, the supply of popular 12" commercial records will never be sufficient to cater for customers who will eagerly pay the asking price — as much for the collector's value of the record as anything else.



AMII STEWART, pictured above, currently riding high in the UK charts with *Knock On Wood*, has topped the American charts with the same single. Her first album, *Amii Stewart* is in the US Top 20 albums and went gold two weeks after release.

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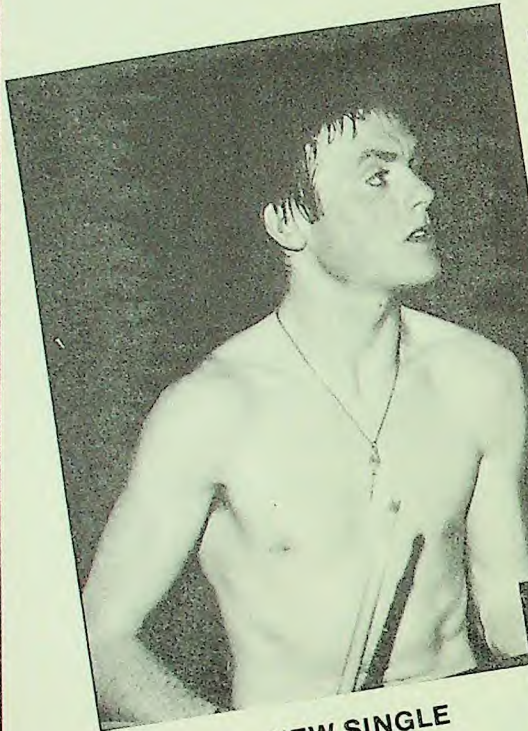


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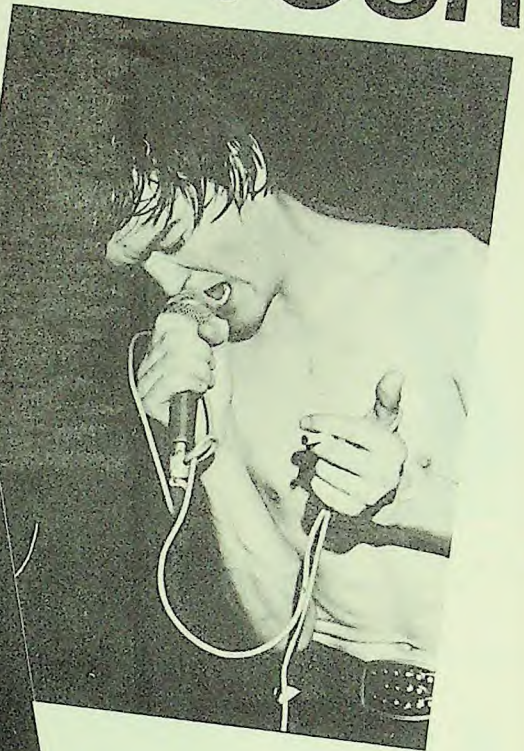
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- MAY 3 Thurs. HULL - University
- 4 Fri. WOLVERHAMPTON - Lafayette
- 5 Sat. MANCHESTER - Factory
- 6 Sun. BRIDGEND - Drones
- 8 Tues. SWANSEA - Circles
- 9 Weds. SWANPORT - Stowaway
- 10 Thurs. HANLEY - Victoria Hall
- 11 Fri. NEWPORT - Village
- 12 Sat. LIVERPOOL - Erics - 2 shows

PLUG 2

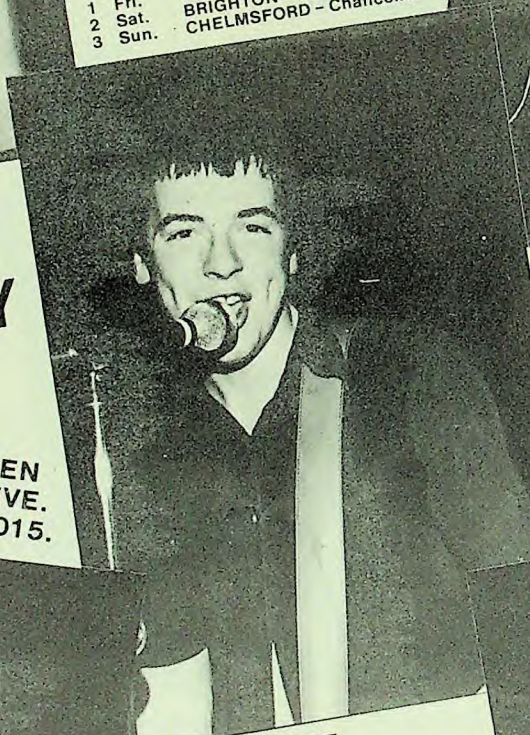
- 18 Fri. CAMBRIDGE - Corn Exchange
- 19 Sat. GLOUCESTER - Leisure Centre
- 20 Sun. LONDON - Lyceum
- 21 Mon. YORK - Pop Club
- 22 Tues. MIDDLESBOROUGH - Rock Garden
- 23 Wed. KEELE - University
- 24 Thurs. LEEDS - Poly
- 25 Fri. OXFORD - Poly
- 26 Sat. AYLESBURY - Friars
- 27 Sun. GUILDFORD - Civic
- 28 Mon. BRISTOL - Locarno
- 29 Tues. PLYMOUTH - Fiesta
- 31 Thurs. COVENTRY - Tiffanys

- JUNE 1 Fri. NORWICH - St. Andrews
- 2 Sat. BRIGHTON - Poly
- 3 Sun. CHELMSFORD - Chancellor

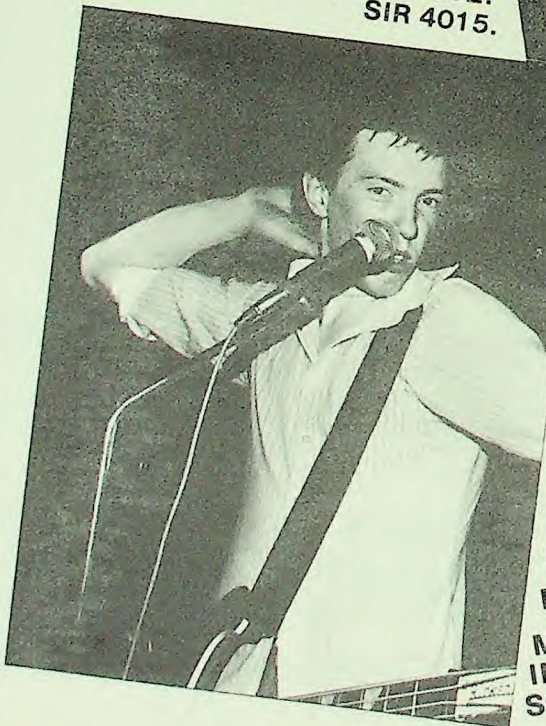


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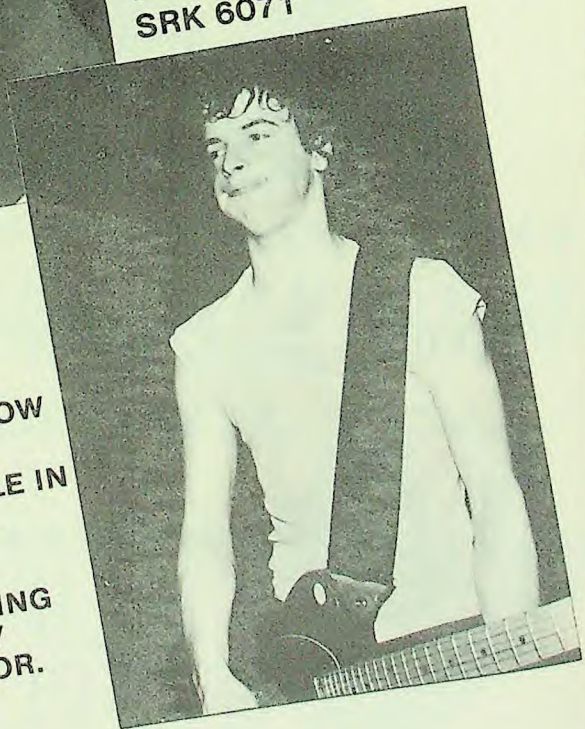
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Photos: Nigel Bullen.

MUSIC WEEK

ALBUMS CHART

TOP 75

ALBUMS

WEEK ENDING MAY 5 1979

1	THE VERY BEST OF LEO SAYER Leo Sayer	Chrysalis CDL 1222
2	COUNTRY LIFE Various	EMI EMTV 16
3	BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand	CBS 10012
4	BREAKFAST IN AMERICA Supertramp	A&M AMLK 63708
5	BLACK ROSE - A ROSE LEGEND Thin Lizzy	Vertigo 9102 032
6	LAST THE WHOLE NIGHT LONG James Last	Polydor PTD 001
7	DIRE STRAITS Dire Straits	Vertigo 9102 021
8	SPIRITS HAVING FLOWN Bee Gees	RSO RSBG 001
9	PARALLEL LINES Blondie	Chrysalis CDL 1192
10	COLLECTION OF THEIR 20 GREATEST HITS Three Degrees	Epic EPC 10013
11	CEST CHIC Chic	Atlantic K 50565
12	MANILOW MAGIC Barry Manilow	Arista ARTV 2
13	FATE FOR BREAKFAST Art Garfunkel	CBS 86082
14	LION HEART Kate Bush	EMI EMI 787
15	DISCO INFERNO Various	K-Tel NE 1043
16	ARMED FORCES Elvis Costello and The Attractions	Radar RAD 14
17	OUT OF THE BLUE Electric Light Orchestra	Jet JETDP 400
35	BLONDES HAVE MORE FUN Rod Stewart	Riva RVL P 8
36	L.A. (LIGHT ALBUM) Beach Boys	Caribou CRB 86081
37	LIFE IN A DAY Simple Minds	Zoom ZULP 1
38	PLASTIC LETTERS Blondie	Chrysalis CHR 1166
39	SCARED TO DANCE Skids	Virgin V 2116
40	LIVIN' INSIDE YOUR LOVE George Benson	Warner Brothers K 66085
41	EQUINOXE Jean Michel Jarre	Polydor POLD 5007
42	EUROMAN COMETH Jean Jacques Burnel	United Artists UAG 30214
43	IMPERIAL WIZARD David Essex	Mercury 9109 616
44	SQUEEZING OUT SPARKS Graham Parker and The Rumour	Vertigo 9102 030
45	HI ENERGY Various	K-Tel NE 1044
46	SECOND HAND DAYLIGHT Magazine	Virgin V 2121
47	SONGS OF A LIFETIME Bing Crosby	Philips 6641 923
48	RUMOURS Fleetwood Mac	Warner Brothers K 56344
49	LIVE (X CERT) Stranglers	United Artists UAG 30224
50	STATELESS Lene Lovich	Stiff SEEZ 7
51	NEW DIMENSIONS Three Degrees	Ariola ARLH 5012
52	VAN HALEN II Van Halen	Warner Brothers K 56616
53	CARS Cars	Elektra K 52088
54	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	CBS 83284
55	NIGHTFLIGHT TO VENUS Boney M	Atlantic/Hansa K 50498
56	RAINBOW DOMIE MUSIC Steve Hillage	Virgin VR 1
57	20 GOLDEN GREATS Neil Diamond	MCA EMTV 14
58	LOVEDRIVE Scorpions	Harvest SHSP 4097



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DAVID ESSEX

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Radio 1

RADIO ONE FEATURED FORTY

ARE YOU READY FOR LOVE — Elton John (Rocket XPRES 13)
 BLONDES HAVE MORE FUN — Rod Stewart (Riva 19)
 BOOGIE WONDERLAND — Earth Wind and Fire/Emotions (CBS 7292)
 BRIDGE OVER TROUBLED WATER — Linda Clifford (RSO 30)
 CHAINS — The Late Show (Decca F 13835)
 COOL FOR CATS — Squeeze (A&M AMS 7426)
 DANCE AWAY — Roxy Music (Polydor POSP 44)
 DIAMONDS — Chris Rea (Magnet MAG 144)
 DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316)
 EASY COME EASY GO — Sutherland Brothers (CBS 7121)
 GOODNIGHT TONIGHT — Wings (Parlophone R6023)
 GUILTY — Mike Oldfield (Virgin VS 245)
 HALFWAY HOTEL — Voyager (Mountain VOY 1)
 HALLELUJAH — Milk and Honey (Polydor 2001 870)
 HERE COMES THE NIGHT — Beach Boys (Caribou CRB 7204)
 HOORAY HOORAY IT IS A HOLI HOLIDAY — Boney M (Atlantic K 11279)
 HOW COULD THIS GO WRONG — Exile (RAK 293)
 KNOCK ON WOOD — Amii Stewart (Atlantic K 11214)
 LONG LIVE ROCK — The Who (Polydor WHO 2)
 LOVE BALLAD — George Benson (Atlantic K 11214)
 LOVE COMES TO EVERYONE — George Harrison (Dark Horse K 17284)
 LOVE YOU INSIDE OUT — Bee Gees (RSO 31)
 MINDLESS BOOGIE — Hot Chocolate (RAK 192)
 ONE WAY TICKET — Eruption (Atlantic K 11266)
 PARISIENNE WALKWAYS — Gary Moore (MCA 419)
 PICK ME UP I'LL DANCE — Melba Moore (Epic EPC 7234)
 POP MUZIK — M (MCA 413)
 PRIME TIME — Tubes (A&M AMS 7423)
 REUNITED — Peaches and Herb (Polydor POSP 43)
 ROXANNE — Police (A&M AMS 7423)
 SATURDAY NIGHT — T Connection (TK TKR 3536)
 SHAKE YOUR BODY — Jacksons (Epic EPC 7181)
 SOME GIRLS — Racey (RAK 291)
 SWEET LUI LOUISE — Ironhorse (Atlantic K 11271)
 SWINGIN' — Light Of The World (Ensign ENY 22)
 THE LOGICAL SONG — Supertramp (A&M AMS 7427)
 TILL IT SHINES — Bob Seger (Capitol CL 16073)
 VALLEY OF THE DOLLS — Generation X (Chrysalis CHS 2310)
 WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110)
 YOU AND ME — Liner (Atlantic K 11285)

RECORDS OF THE WEEK

Dave Lee Travis: PICK ME UP I'LL DANCE — Melba Moore (Epic EPC 7234)
 Simon Bates: YOU AND ME — Liner (Atlantic K 11285)
 Paul Burnett: AS LONG AS THE PRICE IS RIGHT — Dr. Feelgood (United Artists UP 36)
 Tony Blackburn: ARE YOU READY FOR LOVE — Elton John (Rocket XPRES 1312)
 Kid Jensen: FREDERICK — Patti Smith (Arista ARIST 264)

Radio 2

RADIO 2 ALBUM OF THE WEEK

SONGS OF A LIFETIME — Bing Crosby (Philips 6641 923)
 David Hamilton: NEW KIND OF FEELING — Anne Murray (Capitol E-ST 11849)

Radio Luxembourg

'A' LIST

DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316)
 AIN'T NO STOPPING US NOW — McFaddon and Whitehead (Philadelphia PIR 7365)
 GET DANCING — Bombers (Magnet SM 1)
 LOVE YOU INSIDE OUT — Bee Gees (RSO 31)
 RITMO DE BRAZIL — Ultimate (Casablanca CAN 148)
 GOODNIGHT TONIGHT — Wings (Parlophone R6023)

POWER PLAY

BOOGIE WONDERLAND — Earth Wind and Fire/Emotions (CBS 7292)

STARPLAYS

H.A.P.P.Y. RADIO — Edwin Starr (RCA TC 2408)
 RAZZLE DAZZLE — Heatwave (GTO GT 248)
 FLASHBACK — Ashford and Simpson (Warner Brothers K 17345)

TOP ADD ONS

- 1 WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110) R1, BR, D, M, F, B, TV, V, Bb
- 2 ARE YOU READY FOR LOVE — Elton John (Rocket XPRES 13) R1, C, BR, RC, M, T, O, Bb
- 3= RAZZLE DAZZLE — Heatwave (GTO GT 248) RL, C, RC, M, O, V, Ms
- 3= BOYS KEEP SWINGING — David Bowie (RCA BOW 2) C, BR, D, F, RT, V
- 5 I FOUND LOVE — Barry White (Unlimited Gold ULG 7319) C, TV, V, Md, Hb, Sc

Station abbreviations: R1 Radio One; B Beacon; BR BRMB; Bb BBC Blackburn; CR Capital; C Clyde; RC City; D Downtown; F Forth; H Hallam; Hm BBC Humberstone; L BBC London; RL Luxembourg; M Metro; Md BBC Medway; Mr BBC Merseyside; O Orwell; P Pennine; PR Piccadilly; PS Plymouth Sound; S Swansea Sound; T Tees; RT Trent; TV Thames Valley; U BBC Ulster; V Victory; SC Scotland; MX Manx.

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

DIAMONDS — Chris Rea (Magnet MAG 144)
 DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316)
 LONG LIVE ROCK — The Who (Polydor WHO 2)
 DANCE AWAY — Roxy Music (Polydor POSP 44)
 FEEL THE NEED — Leif Garrett (Scotti Brothers K 11274)
 ONLY YOU — Child (Ariola Hansa AHA 536)
 QUESTIONS AND ANSWERS — Sham 69 (Polydor POSP 27)
 VALLEY OF THE DOLLS — Generation X (Chrysalis CHS 2310)
 GOING THROUGH THE MOTIONS OF LOVE — Gene Cotton (Ariola ARO 149)
 WHEN I DREAM — Crystal Gayle (United Artists UP 36503)
 WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110)
 WALK ON BY — Average White Band (RCA 1087)

BRMB

BIRMINGHAM

ADD ONS

BOYS KEEP SWINGING — David Bowie (RCA BOW 2)
 AS LONG AS THE PRICE IS RIGHT — Dr. Feelgood (United Artists UP 36506)
 EASY COME EASY GO — Sutherland Brothers (CBS 7121)
 I'D BE SURPRISINGLY GOOD FOR YOU — Linda Lewis (Ariola ARO 166)
 ARE YOU READY FOR LOVE — Detroit Spinners (Warner Brothers K 11286)
 THIS IS MY LIFE — Shirley Bassey (United Artists UP 36502)
 SOMEONE OUGHTA WRITE A SONG ABOUT YOU BABY — Spooky (Decca F 13830)
 EMOTIONAL TRAFFIC — Rumour (Stiff BUY 45)
 STOP BREAKING MY HEART — Inner Circle (Island WIP 6488)
 WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110)
 ARE YOU READY FOR LOVE — Elton John (Rocket XPRES 13)

Capital Radio

LONDON

CLIMBERS

HOW COULD THIS GO WRONG — Exile (RAK 293)
 HAPPINESS — Pointer Sisters (Planet K 12350)
 EMOTIONAL TRAFFIC — Rumour (Stiff BUY 45)
 HOT STUFF — Donna Summer (Casablanca CAN 151)
 FREDERICK — Patti Smith (Arista ARIST 264)
 EASY COME EASY GO — Sutherland Brothers (CBS 7121)

Radio City

LIVERPOOL

HIT PICKS

Johnny Jason: RAZZLE DAZZLE — Heatwave (GTO GT 248)
 Norman Thomas: CHAINS — The Late Show (Decca F 13835)

Billy Butler: THIS IS MY LIFE — Shirley Bassey (United Artists UP 36502)
 Dave Lincoln: THROUGH THE EYES OF LOVE — Melissa Manchester (Arista ARIST 256)

ADD ONS

I'LL SUPPLY THE LOVE — Elton John (Rocket XPRES 13)
 WALK ON BY — Average White Band (RCA XB 1087)
 NICE LEGS SHAME ABOUT HER FACE — Monks (Carrere CAR 104)
 ALISON — Linda Ronstadt (Atlantic K 13149)
 DANCING FOOL — Frank Zappa (CBS 7261)
 BOYS KEEP SWINGING — David Bowie (RCA BOW 2)
 BOOGIE WONDERLAND — Earth Wind and Fire/Emotions (CBS 7292)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: GOING THROUGH THE MOTIONS OF LOVE — Gene Cotton (Ariola ARO 149)
 Richard Park: MINDLESS BOOGIE — Hot Chocolate (RAK 292)
 Dougie Donnelly: ALISON — Linda Ronstadt (Elektra K 13149)
 Jeff Cooper: RUN FOR YOUR LIFE — The Runner (Acrobat BAT 2)
 Bill Smith: DANCER — Gino Soccio (Warner Brothers LV 23)
 Tim Stevens: BOYS KEEP SWINGING — David Bowie (RCA BOW 2)

CURRENT CHOICE

ARE YOU READY FOR LOVE — Elton John (Rocket XPRES 13)

ADD ONS

ONLY YOU — Child (Ariola Hansa AHA 536)
 NUMBER ONE SONG IN HEAVEN — Sparks (Virgin VS 244)
 THEME FROM THE DEER HUNTER — Shadows (EMI 2939)
 GET DANCING — Bombers (Magnet SM 1)
 PICK ME UP I'LL DANCE — Melba Moore (Epic EPC 7234)
 PARISIENNE DAZZLE — Heatwave (GTO GT 248)
 I FOUND LOVE — Barry White (Unlimited Gold ULG 7319)

Downtown Radio

BELFAST

HIT PICKS

John Paul: MILES AWAY — No Smoking (OD 1)
 Trevor Campbell: SOMEONE OUGHTA WRITE A SONG ABOUT YOU — Spooky (Decca F 13830)
 Candy Devine: BUCKETS OF RAIN — Bette Midler (Atlantic K 11260)
 Michael Henderson: CHAINS — Late Show (Decca F 13835)
 Eddie West: RUN FOR YOUR LIFE — The Runner (Acrobat BAT 2)
 Lynda Jayne: WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 104)

ADD ONS

JIMMY JIMMY — Undertones (Sire SIR 4015)
 DON'T YOU WRITE HER OFF — McGuinn Clarke and Hillman (Capitol CL 16077)
 LOVE COMES TO EVERYONE — George Harrison (Dark Horse K 17284)
 HAPPINESS — Pointer Sisters (Planet K 12350)
 HAZELL — Maggie Bell (SSK 19412)
 SATURDAY NIGHT — T Connection (TK TKR 7536)

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110)
 Steve Hamilton: BUCKETS OF RAIN — Bette Midler (Atlantic K 11260)
 Bill Torrence: THE LAMBETH WALK — Dalida (EMI 2937)
 Brian Ford: BOYS KEEP SWINGING — David Bowie (RCA BOW 2)
 Jay Crawford: HALFWAY HOTEL — Voyager (Atlantic VOY 001)

ADD ONS

PARISIENNE WALKWAYS — Gary Moore (MCA 419)
 I'LL BE SURPRISINGLY GOOD FOR YOU — Linda Lewis (Ariola ARO 166)
 YOU AND ME — Liner (Atlantic K 11285)
 CHAINS — The Late Show (Decca F 13835)
 AS LONG AS THE PRICE IS RIGHT — Dr. Feelgood (United Artists UP 36506)

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Parker
& the Rumour*




*Discovering Japan
& Local Girls*



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SINGLES CHART

TOP 75

SINGLES

WEEK ENDING MAY 5 1979

1	BRIGHT EYES Art Garfunkel	●	CBS 6947
2	SOME GIRLS Racey	○	RAK 291
3	POP MUZIK M		MCA 413
4	HOORAY HOORAY IT'S A HOLI HOLIDAY Boney M		Atlantic/Hansa K 11279
5	GOODNIGHT TONIGHT Wings		Parlophone R6023
6	SHAKE YOUR BODY (DOWN TO THE GROUND) Jacksens	○	Epic EPC 7181
7	HALLELUJAH Milk & Honey		Polydor 2001 870
8	COOL FOR CATS Squeeze	●	A&M AMS 7426
9	THE LOGICAL SONG Supertramp		A&M AMS 7427
10	KNOCK ON WOOD Amii Stewart		Atlantic/Hansa K 11214
11	I DON'T WANNA LOSE YOU Candidate		RAK 289
12	THE RUNNER Three Degrees	○	Ariola ARO 154
13	LOVE YOU INSIDE OUT Bee Gees		RSO 31
14	HE'S THE GREATEST DANCER Sister Sledge		Atlantic K 11257
15	HAVEN'T STOPPED DANCING YET Gonzalez		Sidewalk SID 102
16	SILLY THING/WHO KILLED BAMBI Sex Pistols/Ten Pole Tudor		Virgin VS 256
17	WOW Kato Bush		EMI 2911

35	I'M AN UPSTART Angelic Upstarts		Warner Brothers K 17354
36	SULTANS OF SWING Dire Straits		Vertigo 6059 206
37	SOMETHING ELSE/FRIGGIN' IN THE RIGGIN' Sex Pistols	○	Virgin VS 240
38	QUESTIONS AND ANSWERS Sham 69		Polydor POSP 27
39	FEEL THE NEED Leif Garrett		Atlantic K 11274
40	THE NUMBER ONE SONG IN HEAVEN Sparks		Virgin VS 244
41	HERE COMES THE NIGHT Beach Boys		Caribou CRB 7204
42	THEME FROM DEER HUNTER Shadows		EMI 2939
43	IN THE NAVY Village People	○	Mercury 6007 209
44	LOVE SONG The Damned	NEW	Chiswick CHIS 112
45	BRIDGE OVER TROUBLED WATER Linda Clifford	NEW	RSO 30
46	HIGHLY INFLAMMABLE X-Ray		Spex EMI International INT 583
47	I WILL SURVIVE Gloria Gaynor	●	Polydor 2095 017
48	WALK ON BY Average White Band		RCA XC 1087
49	PRIME TIME Tubes		A&M AMS 7423
50	UNTIL THE NIGHT Billy Joel		CBS 7242
51	STRANGE TOWN Jam		Polydor POSP 34
52	LONG LIVE ROCK The Who		Polydor WHO 2
53	DANCER Gino Soccio		Warner Brothers LV 23
54	OFFSHORE BANKING BUSINESS Members		Virgin VS 248
55	AS LONG AS THE PRICE IS RIGHT Dr. Feelgood	NEW	United Artists UP 36506
56	GET DANCIN' Bombers	NEW	Flamingo FM 1
57	SATURDAY NIGHT T Connection	NEW	TK TKR 7536
58	FEAR OF THE DARK Gordon Gibby	72	Electric WOT 29

Disco

MUSIC WEEK
SPECIAL
SUPPLEMENT

DISCO

BROADLY SPEAKING, the disco boom in Britain began two and a half years ago.

There had been a thriving discotheque scene in this country up to a decade ago, but efforts to project the industry into the future with a series of exhibitions, a publication for DJs and the National Association of Disc Jockeys founded badly.

Even today there is a real reluctance to let the industry grow organically towards the kind of boom business that the Americans have created.

Two and a half years ago, several notable developments took place. Largely through the efforts of Theo Loyla and his "Banana Republic" in Herne Bay, the Disc Jockey's Federation (GB) was inaugurated, and slowly but surely its manifesto has won over the ribbon of regional associations strung across the country.

Union structure

A comparison with America doesn't really work. An association has recently been formed in Southern California, but the whole DJ structure is different as DJs subscribe to record pools, which are used by record and promotion companies as marketing tools. Thus, the only real benefit is to receive product in exchange for your subscription fee, and although there have been conscientious efforts to unite the pools over the past couple of years, they have largely been unsuccessful. But more of the DJs' unions later.

At the same time as the DJF was getting things moving, so the British Association of Discotheque Equipment Manufacturers was pioneered by key industry figures like Roger Squire, Jim St. Pier at Dave Simms Music, Dave Durie at Optikinetics and Geoff Hood (Futuristic Aids Ltd).

Equipment manufacture had long ceased to be a cottage industry — the volume of mobile operators in the UK was swelling at such an alarming rate that there was a healthy living to be made from the supply of bread and butter sound, lighting (projection and controllers) and discotheque systems domestically while boosting export lines for hungry European dealers whose sights were on the robustness and efficiency of British manufacture, coupled with the attractive looking trade terms which enabled them to implement a hefty mark up.

Quickly recruiting some 50 companies, BADEM was set to organise its first sound and lighting exhibition in the summer of 1977, and its presented Discotec 77 very successfully at the Bloomsbury Hotel in September that year and established it as an annual event. In the same year, incidentally, *Music Week* also took an active role in the disco industry by sponsoring DJ 77 — a search for the country's leading DJ.

United voice

The third significant development in the final months of 1976 was the arrival of a new publication for the industry. *Disco International*, of which I am co-founder and editor, also did its bit to give the industry a united voice after a succession of DJ magazines had come and gone.

The predominant mood at the end of 1976 was nevertheless one of despondency and suspicion. DJs were suspicious of each other and even more wary of industry bodies set up for their benefit — publications asking for their subscriptions, associations requesting the same and exhibitions requiring their patronisation. Too many people had forfeited too much money for magazines that had closed down, deposits for exhibitions that didn't transpire and

Will disco really stand up this side of the Atlantic?

JERRY GILBERT, editor and co-founder of *Disco International*, traces the history and progress of the British disco industry.

unions which had dissipated. They were happy with whatever freebies they could pick up by virtue of being on record company mailing lists.

The old joke about mailing lists was that there was one master list which had done the rounds, metamorphosing slightly before being sold off to the next person down the line — but already forward thinking people had begun to take a serious look at the cause and effect of discotheque promotion.

Hot among these was Nigel Grainge at Phonogram and Dave McAleer at Pye, the latter creating Pye's Disco Demand. And Alex Hughes donned his alter persona as Judge Dread to take a series of bawdy records high into the charts — purely on the strength of sloggling up and down the country doing discotheque PAs.

One of his disciples during the early days of B&C was Pete Dyos, now disco promotions manager at EMI, and he adopted the theory that the best place to promote was in person — out at the discotheques.

His predecessor at EMI was Greg Lynn, but the latter only really emerged during the second phase of in-house discotheque promotion by creating RCA's Disco Direction — a project which was never really put to the test since the company's two strongest licensed disco labels — TK and Salsoul — were soon to move, to CBS and EMI respectively.

Record companies have slowly come around to the idea that disco promotion — as part of an overall campaign — is worth investing in and yet rarely have they set up a department or allowed the voice of their disco person to be heard in A&R meetings, product meetings, scheduling meetings — and yet in many cases he/she is their only like with the record buying public. John Waller, Theo Loyla and Pete Dyos can now bring some influence to bear, but it is doubtful whether Lynn will ever have the same freedom to operate and interact with other departments at CBS as he was able during his short term at RCA.

Promotion in America is without doubt far more high powered. But to what effect? One of the great mysteries to me (and if someone can answer the question I'll gladly stand them lunch) is why the American DJ is such a sought after promotional tool.

American DJs fall into two categories — air personalities and spinners (or operators) programming a continuous evening's entertainment.

"The reason people who go to discotheques don't want to hear the DJ talk is because they are constantly being talked at by high pressure media," one visitor to London told me recently.

But my question is this. What purpose can 15 seconds' worth of unannounced disco music segued between two other items of similar BPMs do for record company sales? How can the record buyer know what he/she is dancing to? They sure as hell can't ask the DJ because he is generally unapproachable.

In this country we avidly watch the US disco tip sheets, and when something hot emerges we wonder what magic ingredients it contains and its suitability to the UK market. It's a little depressing to find out that it is being tipped because the record is "easily programmable." But how is this converted into sales?

Ironically, during the days before Saturday Night Fever, the people

that became most hip to where disco was at in the UK were the Musicians Union and Phonographic Performance Ltd.

The granting of performance licences based on the percentage of live music presented by the clubs irked some owners who felt that their basic freedom to present music in whatever form they chose was being impeded.

The result was a series of regional "raids" on clubs to try and correct a situation where Musician's Union members' job opportunities were being taken away by record spinners. Some owners even admitted to hiring bands in order to keep the peace (and their licences) and then pay them *not* to appear. It's a perennial problem and since it has yet to rear its ugly head this year I don't want to be the person to reopen old wounds.

To a large extent, the discotheque has grown out of the economic depression of the early 70s when pubs could no longer afford to pay the spiralling fees asked by bands — and many bands were put out of work as a result. They found that DJs were cheaper and bar takings proved greater, and on top of everything else, the trouble quotient was less. The *cri de coeur* from the disco industry was "where would the musicians be without the disc jockeys?" and to the musicians who weren't recording artists it was felt that many were sheltering under the MU's skirts in any case. But since the whole problem of completing PPL and PRS forms is such a thorny one, it would seem to make sense for everyone if a standard, annual licence fee was levied.

Demarcation

In 1977, before Saturday Night Fever took its stranglehold on the business, the real pity was disco was already beginning to come pre-packaged, and record companies were dictating (often wrongly) what fell into the demarcation zone of "disco".

As a result, they precluded the playing of some of the very fine new wave music that was as much the battlecry of the working class disco goers as the punk fans. The punters created a visual identity *en masse* that they have never been able to do in discos and although Chris Hill will argue that the true disco underground does create uniformity in the behaviour habits of these legions of funk followers, who flock tribelike to All Day Soul Festivals and venues such as the Canvey Island Goldmine and Southgate Royalty, sadly they are few and far between. Up North, these predominantly southern conventions are seen as little more than a spin off of glorious Northern Soul All Nighters and days gone by.

It is perhaps rather sad that disco has now become synonymous with a certain style of music — often faceless and studio created but with a high degree of pop crossover as a result of its strong melodic content. Broadly speaking, the "pop disco" scene of Europe was superceded in the best possible way by the Bee Gees and Saturday Night Fever.

But the role of the disco is now changing. "In America we now distinguish between discotheques and single bars," says New York DJ Tom Lewis. "You used to go to discotheques to meet a girl but now you generally go to bars for pick ups

aware, I think it's often down to age, taste, experience and a lack of willingness to try," says promotion man Garrell Redfeare. "Almost all these people were brought up in a white, rock oriented working environment."

In England, disco has become neither a phenomenon nor particularly a big business for the record companies, and whereas in the States it has been precisely this phenomenon that has inspired *Time*, *Newsweek*, the *New York Sunday Times* et al to run cover spreads on the disco boom, we have had to suffer the obligatory centre spreads from their popular dailies, who have succeeded only in mirroring the artificial "boom" by measuring the growth from the crass, consumer end.

Financial risk

I have heard very few accurate perspectives levelled on disco in Britain this past year and too few record companies who have put their best foot forward in terms of real disco commitment. In some cases the reasons are easy to understand — the financial risk of buying in from America at inflated prices rather makes it prohibitive practice for the indies, whereas the majors, already confronted with a flood of product from their American companies have something confused careful selection with over caution.

And what of the DJs? Many still reap lean pickings but if they want to be part of an association they have at least been given the confidence to go ahead and join.

There is still no established Disco Fair, however, outside BADEM's successful, but strictly trade, convention, and thus, no real record company involvement on a national level with the DJ.

Floodgates

Roller disco, disco franchising, disco marketing may be spin offs that will never take a foothold here but if, as has been predicted, bands like Light of the World are opening the floodgates for British funk to take off in the latter part of this year, record companies would do well to develop an understanding of what is happening at the present before driving headlong into future investment waving their chequebooks (as they did with punk).

There are some people who feel that New York's disco days are numbered for the very reason that punk was written off so prematurely in the UK — overkill!

Personally, I prefer to remain optimistic about the British disco industry, believing that the last two years of measured circumspection will presage a new era when British bands come from the streets and not the studios — and we can see and hear then and even remember their names.

It is rather sad that disco has now become synonymous with an often faceless, studio created sound

Disco supplement edited by
JIM EVANS and JERRY GILBERT
Production: DANNY VAN EMDEN
Front cover design: PAT DOYLE

THE STEPPIN' OUT COLLECTION

THE CROWN JEWELS OF DISCO

Artist	Title	7 Inch	12 Inch
		Cat No	Cat No
ROY AYERS/WAYNE HENDERSON	HEAT OF THE BEAT	POSP 16	POSPX 16
OLYMPIC RUNNER	SIR DANCEALOT	POSP 17	POSPX 17
GREGG DIAMOND, BIONIC BOOGIE	CREAM (ALWAYS RISES TO THE TOP)	POSP 18	POSPX 18*
MIQUEL BROWN	SYMPHONY OF LOVE	POSP 19	POSPX 19
ISSAC HAYES	ZEKE THE FREAK	POSP 23	POSPX 23
JAMES BROWN	SEX MACHINE	POSP 24	POSPX 24
PEACHES & HERB	SHAKE YOUR GROOVE THING	POSP 25	POSPX 25*
JOE SIMON	LOVE VIBRATION	POSP 26	POSPX 26
SEA LEVEL	SNEAKERS 54	POSP 28	POSPX 28
MILLIE JACKSON	MY MAN'S A SWEET MAN	POSP 29	POSPX 29
GLORIA GAYNOR	I WILL SURVIVE	2095 017	POSPX 31*
DON RAY	GOT TO HAVE LOVING	POSP 33	POSPX 33
PATTI BOULAYE	YOU STEPPED INTO MY LIFE	POSP 37	POSPX 37
ARPEGGIO	LOVE & DESIRE	POSP 40	POSPX 40*
WARDELL PIPER	CAPTAIN BOOGIE	POSP 42	POSPX 42*
ALTON McCLAIN & DESTINY	IT MUST BE LOVE	2095 026	Not Available
PEACHES & HERB	REUNITED	POSP 43	Not Available
ALICIA BRIDGES	BODY HEAT	POSP 38	POSPX 38
ROY AYERS	FEVER	POSP 53	POSPX 53

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DISCO

Ariola

ARIOLA'S DISCO commitment has intensified heavily this year with its recent series of gold vinyl packagings. This helped bring artists to the fore such as Deborah Washington, The Winners, Chanson, John Paul Young and Linda Fletcher, and with successes from Sarah Brightman and Hot Gossip, the Three Degrees and the indomitable Amanda Lear, the source of their product can truly be described as international.

The company has experimented successfully not only with 12" coloured vinyl pressings, but also special disco mailings through selective independent mailing lists.



AMANDA LEAR

Disco co-ordination is handled by regional promotions manager Frank Pritchard while press officer, Jennie Halsall, says: "A lot of our strength has come from disco promotion — particularly in breaking Sarah Brightman, Chanson, Three Degrees and John Paul Young."

It's less than two years since the German company set up base in the UK and now it is set to continue its disco success with the already successful American hit Fire Night Dance by the Peter Jacques Band.

A-Z company reports

CBS

THE CBS Disco Pool has been operating for one year this month and Greg Lynn, CBS discotheque promotion manager is happy with the way things have gone.

"We've achieved what we set out to do in the first year," he says, referring to a news release that was sent out at the time CBS Disco Pool was launched.

"We said we would establish a closer working relationship with the disco fraternity, especially the disco DJ in order to increase sales of the already extensive catalogue of dance orientated product available through CBS Records. Well we've done this and the charts are full of our disco releases, many of them crossing over to become big pop hits.

"The Prelude label has delivered to us some classic dance records during the past 12 months — Just Let Me Do My Thing Saturday Night Band Come On And Dance Dance, Musique's In The Bush, and more recently Lorraine Johnson's Feed The Flame and A Freak A from Lemon."

This injection of new material from a new label has helped CBS' showing in the clubs and has strengthened its roster to boost the immensely strong directly-owned product. Philadelphia International is still giving many hits as well as the CBS and Epic labels.

Greg is assisted by Lorraine Trent who has quickly established a good understanding of the disco world and is the front line contact with the DJs on the mailing list, and those that aren't but want to be. And through recent visits out into the wild, namely Manchester and



Liverpool, DJs are being treated to the face at the other end of the phone!

Greg and Lorraine's work ensures a good awareness within the company of what is going on with disco product. Greg is a firm believer in the passing on of information, and sees it as a very necessary function within any large organisation.

"Disco is something very many

people find hard to understand. You can't unless you spend a lot of time with DJs, in clubs, and in record shops, so I endeavour to keep my work associates aware of what's going on with current releases and hot imports. I'm in daily contact with the product managers and A&R."

Lynn, who masterminded The American DJ Service at EMI's Licensed Label Division and Disco Direction at RCA, believes disco promotion departments need a separate identity with a record company so that DJs can identify with a person or persons.

"Jocks don't relate to a company, but to their contact within it and they enjoy being part of a team, a pool, a list, whatever it may be called. It makes them feel less than just a person who is sent records and more of an individual who is important to a record company."

One of the most significant promotional items of the past 12

months within the disco industry has been the two volumes of The Disco Pool Album. The first, Instant Replays came out at the time mixing and sequencing was becoming popular and it quite literally, as Lynn puts it, "blew peoples' minds".

In March, Hot Numbers was sent out to the mailing list and was received equally as well. The extra play it gave CBS on those 18 tracks was invaluable.

And with that much product coming over the next few weeks it seems as though the CBS Disco Pool is going to have its hands very full.

Lynn sums it up by pointing out that, "It's great to be able to present so much good product to DJs and the disco media; our biggest concern is trying to ensure they all get a fair crack of the whip. I hate seeing classy records not getting as far as they deserve. We're just going to have to work harder to ensure they all do."

GTO



HEATWAVE

MIKE PEYTON, marketing director at GTO, has been with the company for five years and believes GTO has built up a very strong relationship with DJs around the country. "We have a good day to day working relationship and rely on them feeding us back information. They are very instrumental in creating greater awareness of our records.

"As to the future, it's difficult to assess, we don't have a lot of strong disco material at present, but when the occasion is right, we will supply the discos with the necessary product." On the product front, GTO has the Voyage single in the charts and this week releases the new Heatwave single, Razzle Dazzle, with an album, Hot Property for release on May 25.

DJM.

DJM'S DISCO output is sporadic indeed — which is strange when you consider that a year ago it had one of the strongest promo teams in Andy Stinton and Sally Dyer. The latter is still with the company but she admits that despite controlling a mailing list of 400 there is no full time disco job and the company prefer to enlist the services of St. Pierre Publicity to handle disco promotion.

"I think disco is a fad that has outworn its welcome," comments managing director Stephen James, in explaining his company's disco policy. "DJM thinks in the long-term for its artists and disco is a bandwagon we are not prepared to jump on. However, if the right product comes along and the two coincide — for instance with the forthcoming Geno Washington single, then we will be fully committed to it."

Decca

"THE DISCO market has certainly expanded dramatically over the last year and there are more opportunities to break disco-orientated records," says Decca's Michael McDonough.

Decca's biggest disco hit recently was John Miles' Slowdown, but on their roster they also boast Zulena, Eddie Horan, DD Sound, Hodges, James & Smith, Spookie, The Saragossa Band and the Beck Family.

"We've been quite successful with 12" singles such as Big Blow by

Manu Dibango," adds McDonough, "and will obviously continue to release disco product on 12" in cases where it would seem to help. But at the same time we have to be conscious of rising costs and all records will not necessarily be released in this form. We're continually on the lookout for new disco product and are currently excited by the Beck Family, currently doing well in the States."

Decca's disco promotion is handled by Robert Blenman in the South and by Ian Dewhurst in the North.

EMI.

EMI'S GENERAL Repertoire Division has been well served in discos by Pete Dyos and his assistant Laura Sudnik. With a revamped disco department and a 300 strong mailing list, Dyos probably spends more time out in the clubs than most, promoting product from the EMI label (UK and US), Capitol, Harvest, Tammi and Sidewalk.

With seven years of promotion work behind him, Pete is one of the most experienced promo men in the business and it is he, through liaison with the various product managers, who decides whether a record is worth working through discotheques. "A successful disco promotion person has to be on the road and get involved further than the actual records themselves," considers Pete. "At one time I was the only person constantly on the road."

"At EMI I think we're going into discos more sensibly than other companies because disco isn't going to sell in such volume as your average pop hit. EMI will never go all-out disco — the priority is to hit the charts with its major artists."

Nevertheless, he can point to personal successes with Taste of Honey's Boogie Oogie Oogie, La Belle Epoque's Black Is Black and Gonzalez' Haven't Stopped



GONZALEZ: a personal success for Pete Dyos

Dancin', which he first began working on 18 months ago — when it was released first time around.

The other key person at Manchester Square is Geoff Kempin, general manager of the International Repertoire Dept. He was responsible for instigating the disco-oriented Sidewalk label and ensuring that it got off to a first time hit with Gonzalez.

"We will be releasing on a fairly selective basis, picking those records that will not necessarily be attracted immediately to radio", he says.

"We needed a label to give all the EMI disco product identity. I had

the Sidewalk project in mind after being involved in Capitol's launch of the Tower series and seeing how successful that became as a product split."

Kempin maintains that Sidewalk product will be worked through discos and disco media, and as such will probably take longer to break than the average pop hit. In view of that he can scarcely have envisaged such speedy results to his label launch.

In addition, Kempin will control the US-based R&B label, Tammi.



THE BROTHERS JOHNSON

A&M.

A&M'S DISCO output is centred on FUNKA&MERICA, a scheme launched in August 1978. So far a number of 7" and 12" singles have been released under the FUNKA&MERICA banner, backed with strong marketing and special evenings at discos around the country. The next project is to be a compilation album of FUNKA&MERICA product. Artists include The Brothers Johnson, (pictured here) L.T.D. and Atlantic Starr.

Arista: 'we are fully committed'

OF ALL the companies that have changed a rather half-hearted flirtation into a total disco commitment, Arista has certainly come out on top. Despite operating without an in-house disco department since the departure of Lettice, it is embarking on its heaviest campaign with a roster of artists which includes Raydio, Breakwater, Bobby Womack, Nona Hendryx and the Ohio Players.

"We are fully committed to disco," says managing director Charles Levison. "We believe it's still a growing thing musically, but I don't think it's going to take over from everything and we are more concerned with artist development than one-off records. For instance GQ are really substantial artists and their quality would have been shown off if we'd had video on them." The same, he says, applies to Raydio and Breakwater.

"We have considered strengthening our staff in the A&R and promotion areas," Levison adds, "but it's difficult combining the two roles." So as a temporary measure he is using the services of independent company MIF, having previously worked with the other indie, St. Pierre Publicity. "I've known Garrell Redfern who runs MIF for some time and he was in the team that broke Raydio's Jack And Jill."

Levison believes that discos are influential in breaking records onto the Top 75 and even Top 50: "After that it's clearly a question of whether the record picks up radio play."

He is pleased that the English company signed Nona Hendryx, whom they see as having the same crossover potential as Gloria Gaynor, but are disappointed that their research into the disco market has thus far proved inconclusive. "We test marketed a record, playing it solidly on pre-release to great dancefloor reaction in a disco, and supplying copies to a local dealer... but the results were devastatingly negative because no-one bought it."

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DISCO

LRD's beat goes on

ANOTHER COMPANY whose disco department has contracted while the success ratio has increased is EMI (LRD). Bob Fisher is label manager of most of the black product as it appears on the Fantasy, Salsoul and Stax labels, and in the past few months he has seen the disco department of Steve Turner and Lorraine Lewis disappear during the EMI staff cutbacks, to be replaced by the inexhaustible Ray Edwards, who is doubling on disco and radio promotion.

EMI's success in the disco is proven, although its three tier 12" price structure sometimes seems confusing to dealers. "We did a couple of unlimited 12" at £1.99 but they didn't really work because I think the choice of material was wrong," Fisher admits. The records were Dance from Paradise Express and Sing Sing from Gaz. "Paradise Express was just a little bit too late and the success level of Gaz would not have been any greater at a £1.40 price," he says.

Fisher commands respect from his American licensors, who trust his decisions on when and what to release — and what form the release takes. He believes in giving a US record four weeks to make its mark in the import shops before committing himself to a decision on a UK release.

"Even if you get something out the week before the US, people still want to buy the import copy," he believes. "The Imports market is here to stay."

He admits that a lot of great disco product is flooding onto the market, but believes that companies must now seek crossover potential before releasing and he is pleased that Fantasy in particular is aware of the UK market requirements. "Internationally it is having the most success since the heyday of Creedence Clearwater while Salsoul,

although having a difficult time in the first year when its product was geared to American disco, is now providing us with more commercial material by acts such as Instant Funk, Salsoul Orchestra and Skyy."

Fisher's recent experiments lead him to believe that making a 12" record unlimited simply means that dealers don't order it, but he realises the need to do something to stimulate sales. "If you take away the Village People, Chic and Sylvester what have you got? Radio stations are still very anti-disco and despite the volume of disco on their playlist it's obvious that they're not taking risks.

"I think we're all pretty disappointed with sales... I wrongly thought Side Effect's Disco Junction was going to go, and brought in 10,000 copies."

But the fact that he is able to come before the US with such artists as Phil Hurtt and Fat Larry means that the States have confidence in him although he was somewhat irked that his decision to release Instant Funk's Got My Mind Made Up after it had been turned down in the US, resulted in a late remix coming back from the States after seeing the UK success, to eat away at his sales. Now Bob Fisher is pinning his hopes on another Instant Funk remix — Dark Vader.

Magnet

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MCA MCA IS in the fortuitous position of having an embarrassment of riches in present product available to it from the Infinity and ABC catalogues. Marketing manager Stuart Watson has enlisted two outside consultants/promotions companies — MIF to work on MCA product and St. Pierre Publicity (through Sally O's Funk Funktion) for ABC and Infinity.

"In the not too distant future we may bring someone in to look after disco solely on its own," he says. "In July, for instance, all ABC product will come under the MCA banner and we will be thinking about in-house promotion then."

In the meantime, MCA is currently looking strong with War, the Keane Brothers, M, The Floaters, Chromium and Battlearstar Galactica.

"Unfortunately at the moment we can't work everything and we must set priorities," Watson adds. "We have to wait for a buzz on import and if you look at the stuff we haven't yet gone with... the Dells, Joe Sample, the Dramatics, Al Hudson and the Soul Partners. As a general rule MCA will be importing US copies of records for quick circulation prior to UK release, using UK pressings only when they can get material sufficiently in advance.

Another standardisation in line with the ABC/MCA merger will be that of 12" bags. "There will be a full-colour standard MCA bag and ABC product will probably go over to that. It's important to have a special MCA disco bag to establish label identity because racking of 12" records in shops is now so important."

Island — Everything is Great!

A COMPANY for whom artist development and disco promotion have worked is Island, and since the reorganisation of the disco department by Erskine Thompson and Eon Irvine they have scored decisively with Inner Circle's Everything Is Great and the Gibson Brothers' Cuba.

Thompson rejoined Island a year ago, having previously worked for the company in 1974 before joining CBS. "My deejaying and radio experience with BRMB meant that when I came back to Island, most of the things I was looking after were disco oriented — now I'm working in the A&R department and anything to do with disco comes under my direction," he reports. "I still get around the country when possible and at the moment Eon is just looking after London clubs."

With a 300-strong mailing list of DJs, Thompson affirms: "We've been committed to disco for a long time, and disco is a market that we understand — we are just trying to relate to a market which has always been there, on a realistic level. We will only pick up product we know we can relate to, we don't want to get into disco for the sake of it."

"Take Hi Tension — they were a major signing and an important part of our family — the same with Inner Circle and Third World. We try to get totally involved with our acts and give them direction. Third World were with us a long time before they broke, and the important thing is that everyone here has faith and understands disco."

Island's 12" policy in the past has been a little confusing but now it is committed to pressing limited editions at £1.99 where it feels it is necessary rather than simply for the sake of it.

"Of course I'd like to see 12" records cheaper, but in keeping



GRACE JONES: back in the studios once again

with everything else it's a realistic price — and that's why we have to be choosy."

Erskine attributes Island's success rate with disco records on total company commitment and an awareness of what's happening at street level. "It worked exceptionally well with Cuba where we had a limited number of white labels and started a buzz going in the London clubs."

His other roles include processing tapes that come into Island. "I hear a lot of good music, but a lot of it I can't pick up for one reason or another — then you have to look at sales possibilities. But we're always interested in picking up good catalogue material."

Forthcoming disco product includes a Third World single, Two To One from USA and Carabia from French West Indies percussion band Tumbalac. In addition, Grace Jones is now back in the studios with disco mix master Tom Moulton.

Phonogram

WHEN JOHN Waller moved from his position of assistant marketing services manager at Phonogram to head up the disco department just over a year ago, it was to mark the start of a new era for the company's in-club promotion.

"There wasn't really a disco department as such. Before I arrived, Yvonne Marville's function was to mail out records and information, receive information back, and get out whenever possible. That was fine as far as it went but with the expansion of disco I've taken on various other responsibilities — including helping in the selection and scheduling process and some A&R involvement," Waller explains.

He believes in using DJs to their fullest potential and test marketing certain records by circulating import copies selectively. "I have several

lists — a general pop list, a soul list — and then I have a special list of hip DJs who are most influential in playing new releases and that includes the "London Mafia" and people like Ian Dewhurst, Colin Curtis and Paul Schofield up north as well as specialist DJs on the regional stations."

UK release depends on the results of his test-marketing through these 50 or so DJs.

In addition to working product on the Philips, Vertigo, Mercury, Rocket, Ensign, All Platinum and H&L labels, Lollipop and Mountain, Waller is effectively product manager of the Can't Stop Productions output (including Village People). But taking on company duties — such as suggesting the acquisition of Rhani Harris's disco biggie Six Million Steps — has meant that he now gets less time than he would like to be on the road.

Polydor

JOHN WALLER is often to be seen promoting his product alongside Polydor's Theo Loyla under the corporate Polygram banner, and now, with the formation of the Polystar label and the TV promoted disco segue album Boogie Bus, the company forges stronger links in the disco field.

Loyla joined Polydor at about the same time as Waller took over the disco job at Phonogram, and immediately stamped his mark on the company by taking up the American Steppin' Out concept and developing it into a series along with John Perou, label manager for Overseas Product.

Loyla's label responsibilities include RSO, Curtom, Spring, Karma, Midsong, Beserkley and from this country Fiction and Roxborough.

"The idea for Boogie Bus was Brian Baird's," Loyla explains. "He thought we should compile it and

then we brought in Graham Carter to segue it and cook up a tasty number. We're now anticipating a multi-platinum album."

There are now indications that healthy album sales will show up for Gloria Gaynor and Roy Ayers although by contrast he is disappointed at the failure of Gregg Diamond's Bionic Boogie. The company's 12" policy is strict limited edition, "and when we say a figure we mean it," says Loyla.

Loyla emphasises that the company's fortunes for the first quarter of the year are the best in Polydor's history. "2.9 million singles of which 1.2 million were from the Steppin' Out series," he says proudly. With a mailing list of 500 DJs and a new assistant, Lydia Jacobi, Loyla says Alicia Bridges' I Love The Nightlife hit has given him most satisfaction.

"I'm very fortunate in that I get consulted a great deal by the product and A&R people and I attribute our success to the fact that we work as a team," he says.



THEO LOYLA

Loyla, who is also chairman of the DJF, is currently working Alton McClain and Destiny, Boogie Bus, Linda Clifford and Peaches & Herb's Reunited which he's tipping as a future Number One in a year when Polydor's market share looks set to break all records.

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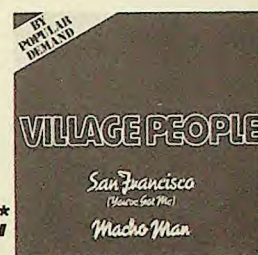
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DISCO

DISCO

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DISCO PINNACLE

ITS DISCO Department was set up prior to the New Phase launch.

The fact that Pinnacle's new singles policies meant that there would be increased penetration in the UK disco market. This warranted an active department and new mailing lists. Pinnacle now mails to 800 carefully selected DJs throughout the UK and the emphasis is on the club DJs, who are considered to be more suited to breaking new sounds to their club audiences than the mobile jocks, as many mobile jocks base their operation on one night stands.

In addition to Phil Smith's contribution as disco promotion manager the appointment of Tony Berry as marketing and operations manager resulted in further expertise in this area. Tony was regional promotions manager with Arista for three years and one of his responsibilities was to build up Arista's disco department during the period when Raydio's Jack and Jill charted.

Until recently, Pinnacle's DJ reactions were coming back to

Pinnacle on pre-paid post cards but this was altered. A brand new form has been designed to allow DJs to be more informative and increase the standard of feedback. This form is not pre-paid but already the returns have doubled which as far as Pinnacle is concerned, proves that the club DJs are keen to reach a certain level of professionalism. And the DJ Unity Campaign launched recently by Tony Berry around the "Boogie Woman" single by Tuesday's Children proved extremely successful.

Pinnacle's disco policies since the 'New Phase' launch began, has tended to fall in line with the current trends and all of Pinnacle's disco releases have been available in 12" form and various colours of vinyl have been used. Many of the releases have also been packaged in picture bags.

Pinnacle is about to launch its first 7" picture disc in the form of "A Walk In The Park" by the Nick Straker Band (Pin 1) which is an infectious pop/disco release that should meet with instant reaction. This record will also be available in 12" form.

Magnet

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As a DJ himself, Tilly recognises the need for 12" pressings, and now he's using coloured vinyl on all product — despite the extra costings involved — and retailing at £1.99.

An independent front

ON THE independent promotion side, two companies lead the way. The long established MIF, headed by Garrell Redfern, is now active again while at St. Pierre Publicity, Sally O, with no less a pedigree than Garrell, operates her Funk Funktion.

Formerly at B&C/Trojan before setting up the notorious RCA Disco Direction operation with Greg Lynn, Sally joined Roger St. Pierre's Publicity company six months ago.

"I left RCA because I wanted to be in the position of working independently with bands like the Olympic Runners and Kandidate at the level of PR and disco promotion," she says. And with her activities extending into the field of consultancy and generally recommending companies when and what to release, she plans to introduce an assistant shortly.

Current consultees include Handle Artists, A&M, MX ABC, Infinity, RAK and Solar. "The first thing I did was bring in the Solar account and we picked that up direct from Dick Griffey in the States," she says proudly. "I'd like to pick up more on my contacts in the States whilst in this country the important people to keep in touch with are the import dealers — such as Record Corner in Balham and All Ears in Harlesden."

Sally is acutely aware of the general lack of understanding shown towards disco from within the record industry. "People are now jumping on the bandwagon, but it's the fact that they think they know it all that annoys me — eventually they'll kill it for everybody."

Her biggest achievements to date have been working product by Shalamar and GQ and co-ordinating the successful Olympic Runners dealer tour. Currently she is working on Chromium's Fly On UFO, Keane Bros' Dancing In The Moonlight and Hi Voltage's Smile for Black Bear.

Garrell Redfern, on the other hand, has reactivated his MIF company, to great effect. "Things have been in abeyance largely because my assistant has been in America for two months and it's simply been a question of time, with other projects intervening," he explains. "Now it looks like we've got a hit with M's Pop Music, while we've entered into an agreement with Arista which amounts to consultancy on disco releases."

MIF came together at the beginning of 1975 and Garrell justifiably claims a longer run in the disco field than anyone else. Prior to that, he was handling disco promotion at Polydor for



SALLY O

nine months, flexing his muscles at the birth of the disco boom with Johnny Bristol's Hang On In There and Gloria Gaynor's Never Can Say Goodbye.

"Since then," he says, "I've worked with almost every record company with the exception of WEA, and looking at the whole development of disco I suppose the record I'm most proud of working was the Bee Gees' Jive Talking — a bit of a milestone in view of subsequent developments. Then there were all the hit singles from Car Wash, Bob Marley's Exodus, Elvis Costello's Watching The Detectives.

"It makes sense for companies to use independent consultants — I'm getting so much information coming back all the time that not being able to put it to the disposal of record companies would be a pity."

Garrell's mailing list comprises 700 names — and that includes radio, press and selected shops as well as disco DJs. "Virtually anyone at a radio station is likely to programme disco these days," he says, but at the same time, he feels that his most successful role is detecting crossover potential in records.

Although he hasn't been getting out as much as he would have liked this past year he concedes that the most important thing is to "keep your ears to the ground and keep your ears generally tuned in. If you don't go to discos pretty frequently listening to disco records in the office becomes more and more of an academic exercise and you lose yardsticks for judging things."

Currently revising his schedule of charges, MIF will continue to be choosy about its product, says Redfern, and will work on a maximum of four records at any given time.

is Great!



EDWIN STARR: following up Contact.

RCA.

RCA's ROSTER of disco artists has been increased now that the company is to act as UK licensee for the 20th Century label. As from now, all new 20th Century product in this country will be released through RCA.

First release under the agreement is the Edwin Starr single H.A.P.P.Y. Radio, the follow-up to Contact. The single is to be released in both 12" and 7" form and RCA's David Yates believes the 12" single is here to stay. "But it's the way you sell them that counts. Releases and marketing have to be timed so very carefully. Gloria Gaynor topped Tragedy off the top of the charts earlier this year because there was no 12" of Tragedy available."

Other RCA disco artists include Garre Lucas. The Whispers, Shalamar and Odyssey (all via the Solar label), Evelyn Champagne King, Bill Summers, Sylvia Love, Brooklyn Dreams, Enchantment and Inner City Express.

Phonogram

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MCA IS in the fortuitous position of having an embarrassment of riches in present product available to it from the Infinity and ABC catalogues. Marketing manager Stuart Watson has enlisted two outside consultants/promotions companies — MIF to work on MCA product and St. Pierre Publicity (through Sally O's Funk Funktion) for ABC and Infinity.

"In the not too distant future we may bring someone in to look after disco solely on its own," he says. "In July, for instance, all ABC product will come under the MCA banner and we will be thinking about in-house promotion then."

In the meantime, MCA is currently looking strong with War, the Keane Brothers, M. The Floaters, Chromium and Battletar Galactica.

"Unfortunately at the moment we can't work everything and we must set priorities," Watson adds. "We have to wait for a buzz on import and if you look at the stuff we haven't yet gone with... the Dells, Joe Sample, the Dramatics, Al Hudson and the Soul Partners. As a general rule MCA will be importing US copies of records for quick circulation prior to UK release, using UK pressings only when they can get material sufficiently in advance."

Another standardisation in line with the ABC/MCA merger will be that of 12" bags. "There will be a full-colour standard MCA bag and ABC product will probably go over to that. It's important to have a special MCA disco bag to establish label identity because racking of 12" records in shops is now so important."

lists — a general pop list, a soul list — and then I have a special list of hip DJs who are most influential in playing new releases and that includes the "London Mafia" and people like Jan Dewhurst, Colin Curtis and Paul Schofield up north as well as specialist DJs on the regional stations."

UK release depends on the results of his test-marketing through these 50 or so DJs.

In addition to working product on the Philips, Vertigo, Mercury, Rocket, Ensign, All Platinum and H&L labels, Lollipop and Mountain, Waller is effectively product manager of the Can't Stop

WEA.

WEA IS far from unhappy with its chart and sales success as far as disco material is concerned, but Fred Dove comments: "We aim in the long term to develop into more than just disco; to a more solid kind of black music. Meanwhile however, when we see a chance to sell records, we sell records."

He accepts that not all the large flock of disco artists are suitable for the kind of development and building his department has in mind.

Quoting just one example, he says: "I'm thinking of people like Ashford and Simpson — proven songwriters who sell a lot of records in America — which is the kind of act we want to break through into the adult soul market!"

Much of what now comes under the heading "disco" is, Dove admits, "disposable music"; he feels that unless record companies think about consolidation, and widening the audience to include more mature record buyers (who want a brand of disco which can be listened to rather than just danced to) "this kind of music has nowhere to go".

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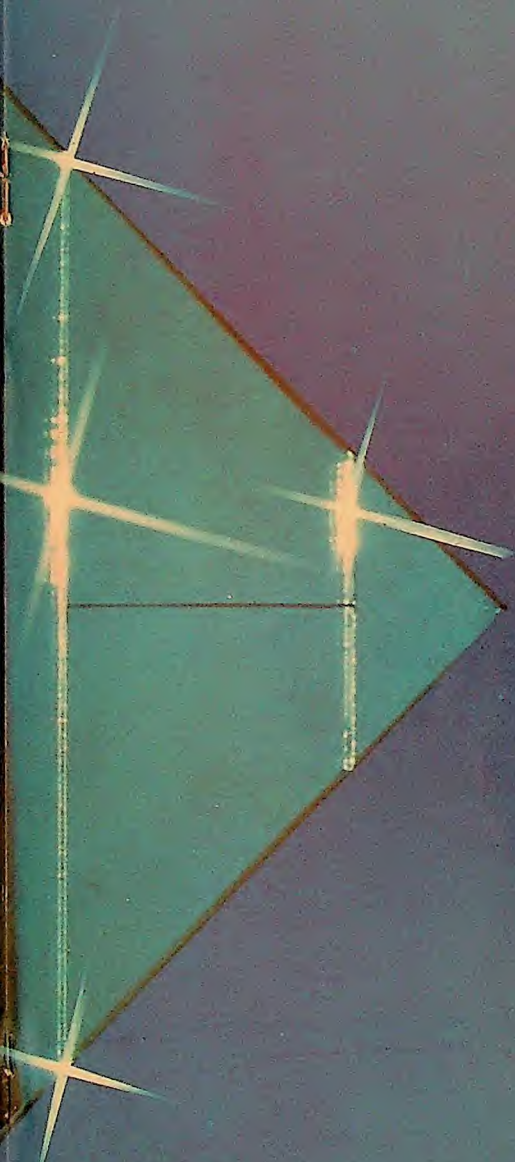


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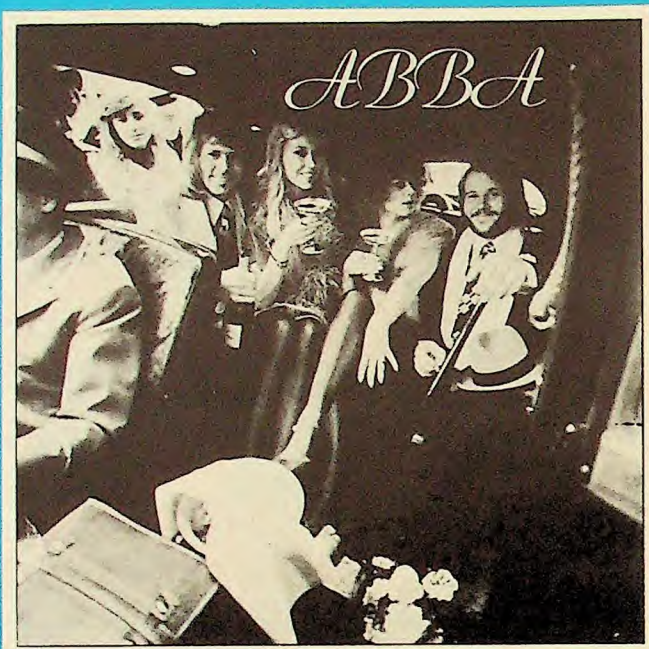
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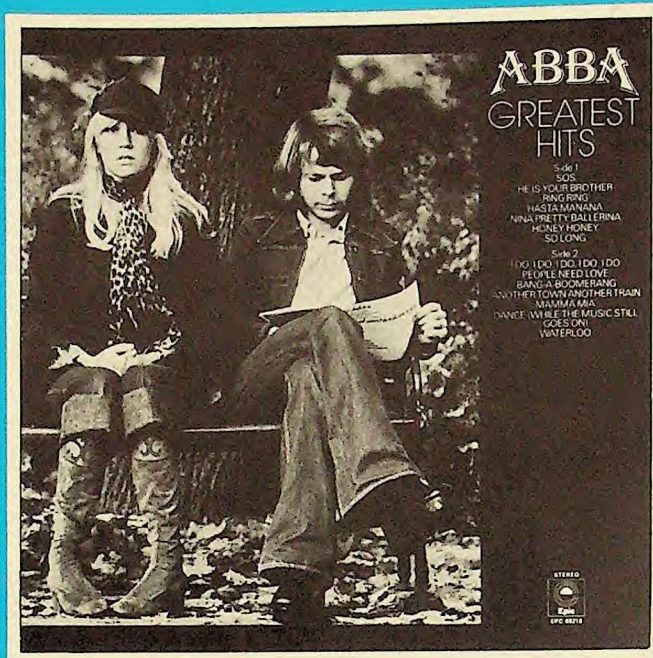


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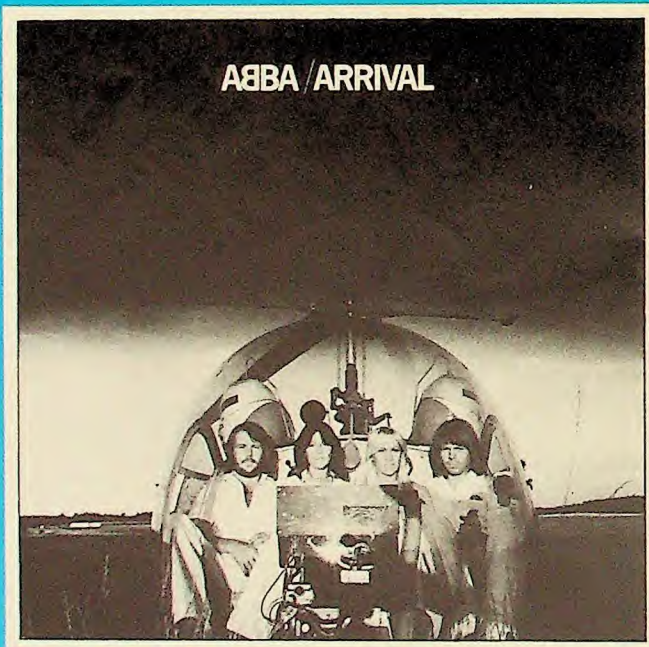
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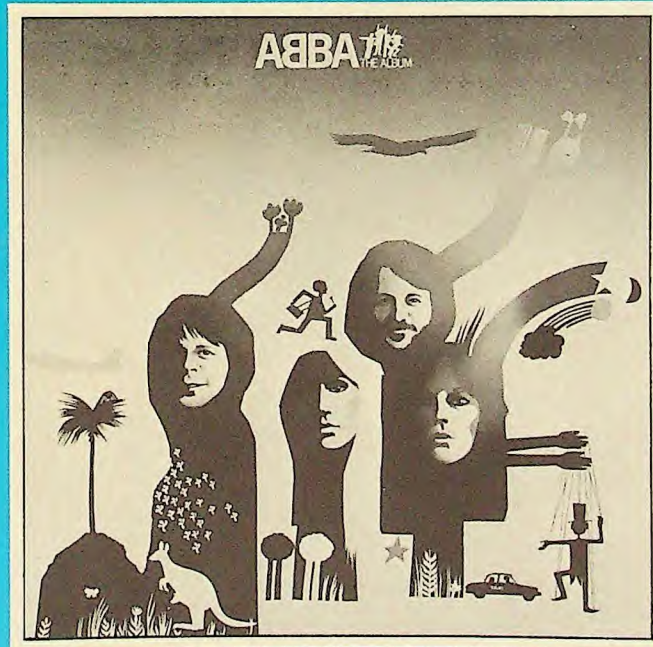
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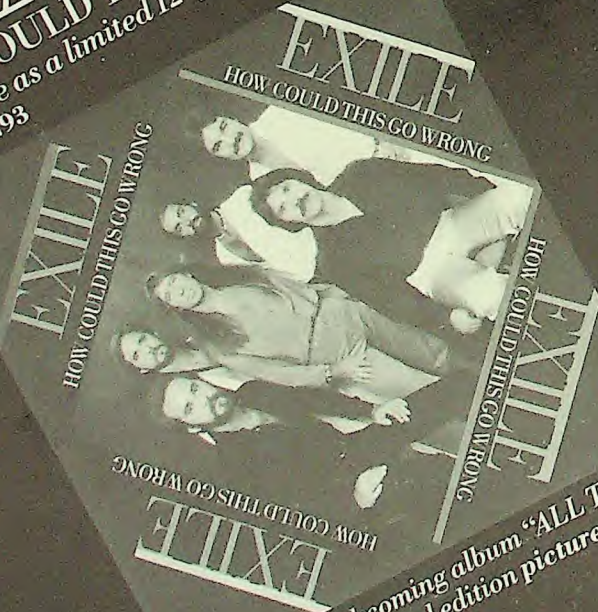


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DISCO US discos — the great escape

THOSE WHO want to affirm where disco really started will tell you that the industry in the States would be nothing without the efforts of Bill Wardlow — and that he discovered discotheques while in London. Others will add, somewhat cynically, that America has developed a British idea which they are now selling back to us. That is such a generalisation that it does nothing to show the true perspective of sophistication in which the industry conducts its affairs.

In the US, disco is estimated to generate \$4 billion annually. Discos, far from being the few scattered dance halls that existed a few years ago, are now lavish sound and lighting extravaganzas.

Converted roller rinks have given birth to one of the more secular spin offs, roller disco dancing, while FM radio stations that have undergone the conversion policy to total disco — stations such as WKTU in New York and KIIS in Los Angeles — have found their ratings rocketing.

Formalised disco dancing took off in such a big way largely because of the media exposure it received. Pop music has always been afforded far better television coverage in the States than in the UK, and disco music, as it is applied to America, is a total misnomer for it is simply danceable pop music which crosses over by virtue of its appeal to disco audiences.

Ritzy scene

One can argue that whereas the British disco is an extension of the pub — a Friday night rendezvous for the working classes and a chance to "pull a bird" — there is a certain *elan* about the chic American clubs and even outside the ritzy expensive clubs, there is a fundamental desire to save up and dress up for the weekend disco and move into a world of total escape — much as was portrayed by Tony Manero in Saturday Night Fever. Hence disco boutiques have been springing up as part of the overall sub-culture.

The future of American disco now is one of total overkill — on radio and record certainly, but more important, by the franchising which is now starting to take place.

The first 2001 Club, for example, opened in 1974, and by the end of 1978 had given 10 franchises. There are reported to be hundreds of applications on file for the six franchises that will be granted this year.

Investment

Other developments can be seen by the belated acknowledgement of discos by the major companies, after independents such as Casablanca, TK and Salsoul have had it their own way for the past few years. Warner Bros considered the investment was worth \$6 million — for that's what it is reported to have given Ray Caviano, a hitherto whizz kid promotion man, to become a 28-year-old executive running his own RFC label. However, the small production and independent record companies will continue to take a fair slice of the cake.

Then there is programming sophistication, and given that operators will work equipment of a much higher quality than their counterparts in the UK, they are encouraged to artistically mix in and

out of sections of each record and this "continuous mix" format is designed to keep the dancefloor filled by virtue of subtle changes. The spin offs from this have been the formation of companies such as Disco Beats which provide a catalogue of records continually updated, with a listing of Beats Per Minute alongside, a company called Disconet, who mix 20 minute long programmes of forthcoming disco records for its subscribers — and use the East Coast's top mixing DJs for the purpose: hence the birth of the mechanical DJ.

Disco mix

Finally, there is the trend of the disco remix, with club DJs encouraged to exercise their talents in remix studios by taking a new product and giving it a "disco mix". In this instance the DJ's role is somewhere between that of the producer and the engineer but with the advantage of knowing exactly what elements need to be highlighted judged from the reactions of his audience. Top remix merchant is Jim Burgess — and he expects to earn \$350,000 this year.

And so back to *Billboard* where 150 exhibitors and over 2,000 operators, owners and general entrepreneurs congregated last February for Disco Forum V.

This concept is about to become bi-annual, and whether the industry can stand two major US disco exhibitors a year is questionable. But as the argument as to whether English DJs/sound/lighting is/are better than the Americans rages indeterminately, the best advice we can offer of gauging how much the industry can change in six months and whether the American disco business is about to cross one bridge too far, is to attend *Billboard's* Disco Forum VI which will again be held in New York this July.



JOHN TRAVOLTA and partner.

There is a fundamental desire to dress up for discos and move into a world of total escape

How Gull's offspring hatched a whole Miracle

RAPIDLY ESTABLISHING itself as one of the important disco labels around, Miracle Records — a division of Gull Records in Willesden High Road, London NW10 — was begun by managing director David Howells because, "quite simply, there was no one catering exclusively for the disco market, and the time seemed right for a purely disco label."

That was all last year, when many record companies were still delving into the possibilities of new wave music and its future, but for Howells and his team it was a gamble that paid off. The company has already had several disco hits, and established itself both with dealers and the public as a label which believes in quality.

Miracle's first two single successes were Two Man Sound's Que Tal America and John Davis & The Monster Orchestra's Ain't That Enough For You. Since then there has been the Glass Family's Crazy, a US disco hit, Blair's Night Life and Brainstorm's Loving Is Really My Game. Albums include Cleveland Eaton, John Davis & The Monster Orchestra, the Love Symphony Orchestra and Patsy Gallant.

The right time

Howells explains: "I had wanted to get involved in disco music before but frankly I didn't feel we had the right people around us — in the end it is down to the people involved, and it seemed better to wait until the time was right. Then, round about last summer, Peter Waterman brought me Carol Douglas' version of the Bee Gees' Night Fever and we decided to release it on the Gull label. People said to me, 'If it's a hit, it's a miracle' — the old cliché — and in fact it was a hit! We started looking for other masters and tapes then.

"Our first release on Miracle should have been Cleveland Eaton, but instead that also came out on Gull. We went ahead with Two Man Sound's Que Tal America, which originated from Belgium, and followed through with Ain't That Enough For You by John Davis, who had worked with the MFSB Orchestra in Philadelphia."

"The basic reason why Miracle was started," Howells explains, "was because myself and Peter Waterman felt that the time was right for an exclusively disco label.

We started looking around but everyone was still absorbed with new wave music. What was really happening at grass level though was discotheque music, I've always believed that the working class music in the UK is black music. We went round the import shops listening to all the disco product that we could, and then phoned up various people asking if the music was available for the UK. Surprisingly, in a lot of cases, no one had picked up on the British release rights.

"We got a lot of feedback from the import shops, no one else was bothering with them. Initially, Miracle was treated as a very low-key project and we told few people about what we were doing, the first records were released very quietly. Some people even thought that Miracle was a label that Gull had picked up in the States! A lot of people react better if they think that a label is American rather than British."

Howells feels that disco product allows the independent dealers to strike back at the multiples, because of the very specialised nature of the product. With a lot of disco records, he believes that it is important that the retailer should have a knowledge of the product he is selling, and of catalogue generally.

"A lot of suggestions for releases come to us from the shops, they'll call up and suggest that we look into a particular master because they have had a lot of positive reaction for the import copies," he says.

"It is important to build up good relationships with people. We have an excellent mailing-list to disc jockeys, and keep strong contacts with record shops and the general disco marketplace. Ken Street does our radio and TV promotion, and has succeeded in getting airplay for the product which is no mean achievement for music which is primarily aimed at the discotheques. When you are dealing with people who buy disco records you are dealing with a very knowledgeable public. There's an amazing grapevine in the disco world —

people actually ring up and say, 'Oh I hear you're releasing so-and-so . . .' How they get to know about such things so quickly never ceases to amaze me."

Overkill risk

Miracle naturally releases its singles in both seven and 12-inch formats. "The 12-inch single is a great marketing tool, one of the best things to happen in several years," says Howells. "It has opened up tremendous opportunities but of course now there is the risk of overkill. A lot of records don't deserve to be on 12-inch. There is a section of people in the marketplace who are interested in gimmicks which have nothing to do with the music, an another section are into collectors items. The latter appeals very much to the disco music fraternity. The disco public are very discerning and will not buy rubbish."

Howells feels that one of the strengths of Miracle Records lies in its compactness. There are exactly four people, including himself, involved in the operation (along with Gull Records).

"We are prepared to pick up on a single record and break an act, and that is something only a small label can do. We can take a song and do a

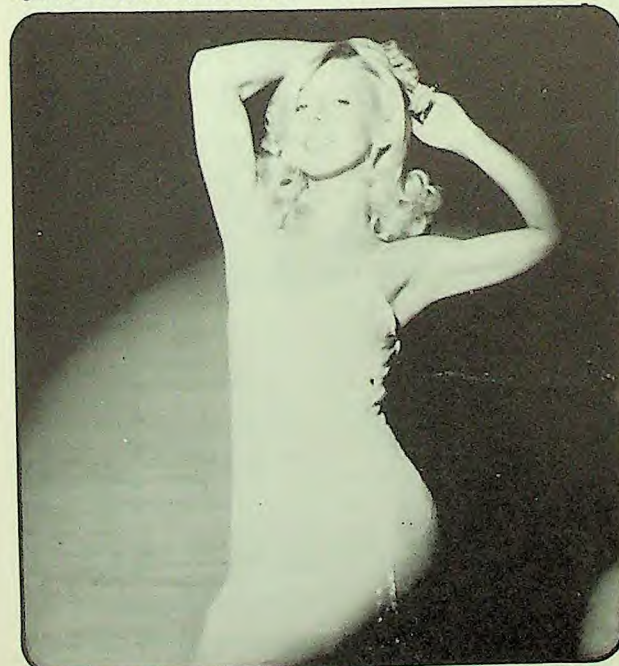


David Howells: he believes that disco material allows the independent dealers to strike back at the multiples

big number on it. I believe that we have built up a good reputation for ourselves."

Although most of his masters to date have been picked up from overseas, Howells has recently finished his first UK disco productions. The first Since I Don't Have You by Riviera, a British act, although in Howells words, "We prefer to keep an air of secrecy surround them".

"I don't know why the British haven't yet developed their own distinctive disco sound. People bring me master tapes all the time, which have originated from the UK, but frankly so many of them are disappointing. Disco records have an excitement, an energy that a lot of people find hard to capture. The music of Real Thing and the Hi-Tensions is a step in the right direction."



PATSY GALLANT: one of the many artist working miracles for Howells

KNOCK ON WOOD
 PAT YOUR BOOTY
 STOMP YOUR FEET
 CLAP YOUR HANDS
 POP YOUR FINGERS
 BEAT YOUR CHEST
 DO THE FREAK
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DISCO

And in the beginning there was Motown Records...

The disco phenomenon from the viewpoint of the label that brought you dance music over 10 years ago — Motown Records companies.

PROBABLY THE most significant development in the establishment of disco as an easily definable market has been the change in attitude towards it by first the media and then, inevitably, the record companies.

But to say disco itself is a new phenomenon would be a mistake, it may never have reached the giddy heights of mass media attention before but the concept of young audiences dancing to custom made records in purpose built surroundings — surely nobody would argue there is anything new about that?

Dance history

Motown Records has something of a history of producing dance music. Ever since the beginning of the 1960s, Americans and then Europeans have danced to the music of Tamla Motown. Records like *Dancing In The Street*; *Road Runner*; *Jimmy Mack*; *Baby Love*; *Reach Out (I'll Be There)* and literally hundreds of other songs were popularly danced to a long time before we all latched onto this "new" fad, disco!

Two years ago, when disco was already developing into big business in the US, the British corporations began to pay more than just cursory attention to what was, they could see, developing into a lucrative new area of the popular music market.

But the teething problems they

experienced then are only now beginning to dwindle, and most of them surround that peculiar device once exclusive to "disco product", the 12 inch single. Once the simple decision to go with a 12 inch single has been made, that's really when the problems begin.

Such decisions are being made more and more often as artists respond to what they too see as a trend in public tastes and orientate their material accordingly (Motown itself has six singles scheduled between April 20 and May 11 and they are all 12 inchers) that's when the problems really start.

There is still, for example, a lot of soul searching going on as to whether a 12 inch single should be available only as a limited edition, thus making it a legitimate collectors' item, or whether they should be unlimited, the pros and cons on this are many and varied.

Presenting and packaging 12 inch singles has also raised a few problems, most of them arising from two associate problems. The price of 12 inch singles seems to vary considerably from company to company, and this is sometimes reflected in the packaging.

Cardboard sleeves damage records and don't always look good in shop racks, while more

extravagant sleeves can cost so much that the already narrow profit margin on 12 inchers is eroded even further. Most labels seem to have opted for soft, shiny paper, although some are sticking with a harder outer cover, but using an inner bag as with a normal LP package.

Strong range

Motown itself has two various permutations, but in the end favours a £1.40 price, a basically limited edition, and a good strong range bag, though its earlier releases carried individually designed sleeves. All disco product now carries the Beats Per Minute information on both 12" and 7" and all 12" and Disco "Eye-Cued" a phrase that the company has copyrighted in America.

Of course, with the disco scene being attuned to a very fast turn around, ie a track can be lifted from an import album and begin a buzz which rapidly spreads among the top DJs. Now, if the record company doesn't respond and get the hot track scheduled as a 12 inch single as quickly as possible, the buzz can fade and the chance of getting a



THELMA HOUSTON: *Saturday Night, Sunday Morning* single raised an interesting problem for Motown UK

really big disco pop chart crossover can be lost.

Lately, Motown has come up against another interesting problem which also affects other UK licensee's of disco producing American labels. Motown in the USA released a Thelma Houston single, *Saturday Night, Sunday Morning* from her album, *Ready To Roll*. That was in December, and, as is normally the case, Motown in the UK followed its lead and released the same cut in January.

The record reached the lower areas of the UK charts here but by the middle of February it was beginning to fade, while in the States, where for obvious reasons of size and variety of radio and TV stations, the record took longer to pick up. *Saturday Night, Sunday Morning* was still a disco play and potentially a crossover pop hit right up until the end of February and into March.

Heavier cut

Motown in the States then went back into the studio with Thelma and cut a much longer, much heavier disco cut of that same song and put it out very quickly. The result was the sought-after climb into the pop charts, where, at the time of this being written, the record is now somewhere in the 60s and still climbing.

Motown-UK then faced the perplexing problem of having what is apparently a superior version of a song already released, and having to decide whether to re-release it. In this case promo copies only were put out to DJs, Motown having decided

it was too late to re-work the single. With the US companies able to go into the studio and have a record on the street just two days later, it's a problem UK licensees will almost inevitably face again, but obviously it isn't insurmountable.

More frequent, and closer communications with the American mother company is the obvious answer, and Motown-UK, like Fantasy and others, is already tackling the situation in this way.

New decisions

Of course, as the market continues to flourish, then record company people become more adept at dealing with the new problems they are faced with. Remember, a great many record executives may not have spent a great deal of time recently in or around the disco floor! Experiments and hunches are slowly giving way to ideas and decisions based on newly learned facts as record company people from the factory's to the carpeted offices verse themselves in the ways of producing disco hits without forgetting other areas of the market.

Reputation

Motown historically has always held a reputation for breaking and building artists and consequently has held back as the computerised electronic disco area. Even today, with the company firmly abreast of the music, the accent is on the artist, and all releases are part of long-term projects rather than short-term money-spinners.

Ever since the early sixties, Motown Records has been producing dance music and the advent of disco has now served to broaden its horizons

Distributed by CBS

DJs—'they're not doing anything revolutionary'

THE CURRENT disco boom, whatever else it has done, has been responsible for perpetrating a number of myths. The size of the DJ market is not one of them, however, since there is variously reported to be between 30,000 and 50,000 club and mobile operators in the UK. But the percentage of full time professionals is still surprisingly low, despite a continuous effort to raise standards by the Disc Jockeys Federation (GB) of whom the chairman is Polydor promotions man, Theo Loyla.

DJs have been encouraged to band together into associations at local level, adopt a formal constitution as laid down by the DJF, and eventually become affiliated to the DJF. But while some swear by having the protection of a body, and all the professional advice that it can offer, other DJs say that in a profession which is riddled with backstabbing and undercutting, it is impractical to represent the interests of a group of 30 or 40 DJs, most of whom are competing for the same job opportunities in an area.

Another popular chestnut is that the average DJ is a hip, import buying, trend-setting character. He is not. Mr. Average will play the Top 50 and carry with him a liberal selection of popular oldies and strict tempo dances.

Trend setters

In London and the South East there are a collection of super hip DJs, affectionately known as the Funk Mafia, who turn their noses up at union involvement and are in turn snubbed by DJs across the country who claim that when it comes to disco, London is not the be all and end all.

Through the success of the Funk All Dayers at places like Frenchies in Camberley and Tiffany's in Purley, and of course their own reputations, Robbie Vincent, Chris Hill, Graham Canter, Greg Edwards, Chris Brown, Sean French, Froggy, Tom Holland and one or two others belong to an elite clique and are undoubtedly far more influential in setting trends nationally than would-be peers at local level in other parts of the country.

Scotland's best known disco DJ is probably Dougall Dee Jay, who is treasurer of the DJF, was runner up in *Music Week's* DJ'77 competition, and has been a working DJ covering the West of Scotland for nearly 14 years.

"People living midway between Glasgow and Edinburgh are more likely to go to Edinburgh where there is a very hip and healthy import scene," says Dougall. "This has seemed to be unmatched on the West Coast although there are two very successful associations — Clyde Coast and Strathclyde.

"In the West of Scotland, we find that the people who go to the discos dictate what is played. There are one or two good import shops and places you can go to hear imports but I agree with Theo Loyla's view that the bulk of DJs are mainline DJs who play the music of now and are not creating any trends. They play the new releases and like to think that they are helping to promo them but they're not doing anything revolutionary.

"I don't think that's a bad thing because I don't feel it needs the whole country to do that in order to create a good healthy disco scene — I mean the public has been more or less brainwashed into what to buy. When people see our charts at Strathclyde they find it hard to understand how Rocky Sharpe and the Replays can be in the disco chart but the big fallacy of all time is that disco music is soul music. You should be able to hear a whole range of music and the man playing strict tempo is just as much disco as Chris Hill at an All Dayer. As far as Northern Soul goes there's always been a healthy scene in Aberdeen, Dundee and Perth. But Scotland," he concludes, "will always be different — whether it's because we're behind or not it's difficult to say but we do have the power to break product. We work closely with the Radio Clyde jocks and we all picked up on Alicia Bridges first and helped get that one away." Meanwhile over in South Wales a similar pattern seems to emerge — a healthy disco scene and a flourishing South Wales DJ Association.

Fifteen DJs work for Phil Evans, who runs his Sam's Incredible Wax

Collection Roadshow from Bridgend.

"There's more and more localisation with discos now — a few years ago you would book your DJ from Cardiff, but now every little village has got its own DJ," he says. "Because there's so much disco music in the Top 50 teenage audiences are quite happy to hear the Top 50. Aside from that, you get slight pockets of Northern Soul in Milford Haven, Blackwood and Porthcawl — but as far as I'm concerned if you can dance to it, then it's disco and that includes Squeeze's *Cool For Cats*, which is crossing over because girls can dance to it. Obviously Blondie and Ian Dury also crossed over.

"Down here, people want a personality DJ — I can use segues at the start of the evening and I have worked out some BPMs but then I'll have to go back to a vocal spiel.

"As far as imports go I buy the odd one, such as the YMCA remix, and I take up some of the offers from Fred Dove at WEA and have had good reactions . . . but there is the scope here to break records regionally. We're getting involved in the stuff that's coming out of Rockfield Studios.

Standard levy

A professional DJ for seven years, Phil would prefer to see any changes to be focused in the area of licences — such as a standard Phonographic Performance levy imposed on all discos yearly instead of the present discrepancies of liability for performance rights in public places.

Nevertheless, there are still the DJs who believe their *raison d'être* is solely to entertain by education, and thereby create new trends. Among the DJs who have been pushing jazz-funk from the nation's capital is Graham Canter, and he sees the market ever changing.

"The New York scene will never



Dougall Dee-Jay: "The public has been more or less brainwashed into what to buy."

catch on here," he predicts, "... or only to a limited degree. Things must revert back to a more soul/ethnic foundation with more R&B, reggae, Latin — and people are wanting to get back to more soul and romantic music such as the McFadden & Whitehead record.

"Most good records have got crossover potential anyway although I suppose Deep Soul, with the exception of Misty Blue, won't necessarily cross over. Eurodisco/pseudo disco are dying; jazz-funk, too, is in danger of overkill and people are starting to play artists like Grover Washington and Hubert Laws just because they are new rather than look for out and out disco cuts."

Some equally profound comments on the current state of disco are offered by Robbie Vincent: "After events like the Soul Weekender, which is attracting people that are crossing over from disco dub music, and are experiencing slightly more sophisticated dub music — I feel what's happening now is only an extension of the dancehalls of the early 60s and the Motown thing."

Robbie sees the freedom for expansion manifesting itself in more sophisticated, though not necessarily non-commercial dance music. "I also see much higher standards

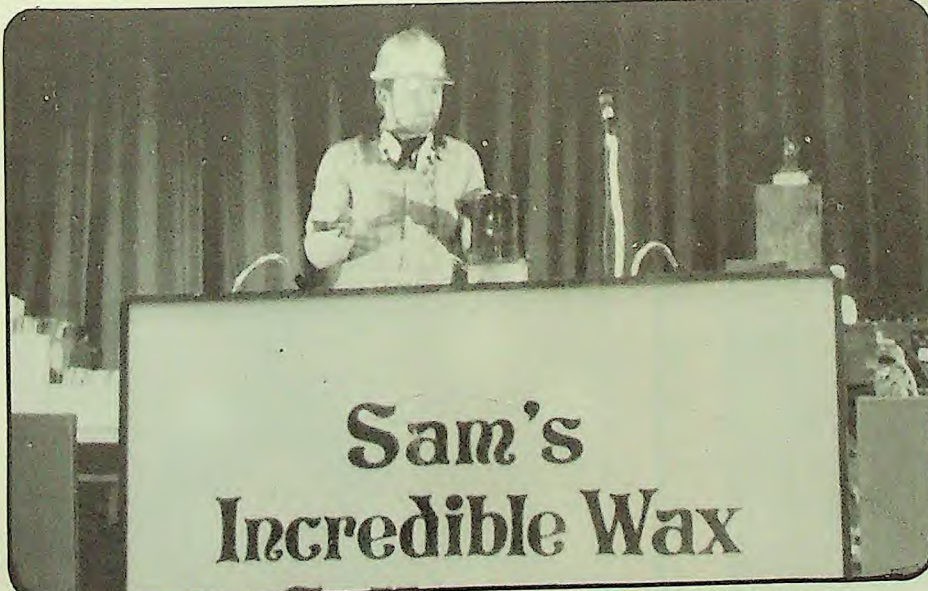
demanding by the consumer — better sound and lighting for instance — and people who promote in toilets will be on the way out.

"We've got the best jocks in this country — they are more creative and more into fun but we have lacked people appreciating the sounds and the surroundings. "I think record companies are trying harder now. I've never had so much contact with record companies and it's entirely a two way thing."

Vincent claims to have been segueing records "for years and years". He recalls mixing Kool and the Gang straight into Led Zeppelin and says he would do the same again today. "As far as my show goes, for the first hour and a half if there's good pop or rock records that wouldn't otherwise get exposure then I'll play them."

But direct contact with his audience is maintained by his Thursday residency at the trendy Flicks in Dartford — now four months old.

"I managed to get rid of a lot of people who shouldn't have been there in the first place but I have done nothing outrageous — I intend the night to sell itself on its musical content. I'm not into the conversion business but the presentation business!" he insists.



Phil Evans of Sam's Incredible Wax Collection Roadshow, Bridgend: "As far as I'm concerned, if you can dance to it, then it's disco."

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Eurodisco — the hits keep coming

ALTHOUGH TO some people, Eurodisco has become a highly dispensable fad, the result of production companies who assemble a trio of luscious ladies to help get their records off the ground, the stigma isn't altogether justified.

Since Donna Summer first committed her orgasmic groans to wax in Munich, courtesy of Giorgio Moroder, the European source has been a highly productive one.

While studios such as Musicland lured some of Britain's top session musicians across to Munich, Rome and Paris also started their own production lines, often using British musicians and British studios to create a pop crossover sound that English producers seemed unable to achieve.

"You couldn't possibly compare any French studio with Trident."

Trident Studios, tucked away in St. Anne's Court near Soho, boasts the only 48-track Studer machine in Europe and when Alec R. Costandinos, writer of Demis Roussos' major hit Forever And Ever, turned his attentions from the Greek God to the diminutive frame of a Parisian drummer called Jean Marc Cerrone, Trident suddenly became dubbed Europe's top disco studio.

Hits with Cerrone's Love In C Minor and the the Love and Kisses album put Costandinos right on the map, and he affirmed his faith in Trident by saying: "You couldn't possibly compare any French studio with Trident. It's got fantastic capabilities — I don't know any other studio in the world that can match it."

We'll largely ignore the whole Munich Machine connection, since that's covered elsewhere in this feature, but suffice it to say that Silver Convention (see pic) set a trend of girlie trios who, if they were all paraded together, would look more like a Miss World line up than an assembly of musical talent — but that should in no way reflect badly on Silver Convention's pioneering achievements.

Out of France came Cerrone, Love and Kisses, Saint Tropez (another trio who reshaped Je T'Aime courtesy of Michael Zager), the Universal Engine concept from Jean Paul Bourtrayre and Bernard Estardy, Alec Costandinos' Romeo & Juliet concept album and its successor, the Hunchback of Notre Dame... and finally Voyage, who are already looking to be the most successful of all.

While Hansa Productions and, of course, Ariola were beginning to make waves in Germany, Italy, first in the form of Milan and later Rome, also began to establish itself — notably through the large concern of Saar Records.

But the man most qualified to talk about the emergence of Italy and the introduction of Eurodisco to English discotheques, is Carrere Records' MD in London, Freddie Cannon.

Although he hails from Los Angeles, his musical route to London took him first to Munich and then to Rome, where he had two stints with EMI — first doing A & R duties and then International Repertoire.

"While in Rome I was associated with Albert Wyman on the production of La Belle Epoque's Black Is Black. But I came to England before it was released and

eventually picked it up for Harvest from Claude Carrere in France — EMI in London had already turned it down," he recalls.

The record had been made available by EMI Imports, but once Cannon had achieved the seemingly impossible feat of putting Eurodisco onto a label noted for its serious rock content, disco promotion man Pete Dyos did the rest and Black Is Black became an enormous seller.

"I think we were the first, along with Baccara, to establish the European disco sound after Donna Summer," declares Cannon. "As a result I've always had a good relationship with the small European companies and production companies — for they are always the sources of the best product: for instance it was Carrere with Sheila B Devotion, Malignator with Cerrone and the same is true with Boney M."

"Over in Rome, Freddie Niga has been working closely with the La Bionda Brothers (who wrote and recorded last year's big hit One For Me, One For You) and he's helped by the fact that he owns a lot of record stores and wholesalers.

"Italy is a very productive company. Gino Soccio is of Italian descent while Giacarlo Miao's Easy Going, a number one disco smash in that country, surprisingly hasn't done anything here. There are now a lot of independent production companies — Claudio Fabi does a lot of interesting disco stuff and also Gianni Mazda."

Today, Freddie Cannon's energies are generally directed into the development of UK rock bands, preferring to leave his head office in Paris with the task of picking up disco product. "Disco is still very interesting for us but there's not much coming from the UK — it's still mostly coming from the States and Continental Europe."

"YMCA proved that disco is just pop with a disco beat"

"When I came to England I realised that the UK needed to be awakened to disco — Donna and Boney M had already had hits on the continent before here — but not it's enormous, and I don't think it's true that Eurodisco has by and large been more successful in America... La Belle Epoque, Sheila B and Baccara never became big in America, there's more of a market here for it."

Like many people in his position, Cannon realises the importance of bands like Chic and the Village People with the perfect crossover quotient in their music. "YMCA proved that disco is just pop with a disco beat," he says — and that has always been the strength of Eurodisco whether you love it or hate it.

"The talent is everywhere and it will continue to come out of Paris, Munich and Rome," predicts Freddie Cannon. "Eurodisco is far from dead and they are still the fundamental production areas."

While some DJs may groan at the very thought of ultra-commercial electronically pulsed disco fodder swathed in strings, many more would admit that it's kept them in a job these past two years... and whatever magical qualities may be etched onto those masters, a lot of the production credit must go to Trident Studios.

Ever since the days of Robin Cable, Trident's engineers have been noted for moving on to great things



SILVER CONVENTION: pioneers of the all-girl trios that now abound

and in recent years it has been the expertise of Peter Kelsey and latterly Steve Tayler as much as the 48 track facilities that have endeared producers. Now Steve Short heads a four strong team of engineers that includes John Brand, Colin Green and Michael Donegani.

"I came to Trident 2½ years ago and four months later Cerrone came in to do Love In C Minor with Alec Costandinos, and that was the first major disco thing that we did," Steve recalls. "Now people come here because of the sound trend that it set. Peter Kelsey did the first album on his own after which I became his assistant. I did Cerrone's last album and his new one, and we'll be starting another in July or August." Sandwiched between, of course, were the sessions with Marc Chantreau and Voyage, engineered by Steve Tayler, which have found so much success worldwide.

"People tend to look on the Remix Room as the saving grace", Steve Short went on. "They come over from America and start apologising for the sound — and I must say if it's recorded here it does tend to sound a lot better. Cerrone's stuff is very well arranged and produced but a lot of disco is not so good. What happens a lot is that people come in with backing tracks wait until the product is complete, and then form a band, so we don't always know who we are doing the work for."

Generally speaking, says Short, European producers are easy to work with although there is sometimes a language problem or a lack of understanding of the full facilities available.

The UK needed to be awakened to disco music

Did he predict that the American trend of encouraging DJs to become remix engineers would catch on in the UK? "All they are doing is dispensing with the producer really", he insists. "They still need an engineer. There's definitely a market for special disco mixes but I always see the producer as being the



CHIC: The perfect crossover act.

Steve Short: "There are a million reasons why nothing much has come out of England"

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18	16	FOREVER IN BLUE JEANS Neil Diamond	CBS 7047
19	NEW	DOES YOUR MOTHER KNOW Abba	Epic EPC 7316
20	28	ONE WAY TICKET Eruption	Atlantic/Hansa K 11266
21	29	REUNITED Peaches & Herb	Polydor POSP 43
22	27	BANANA SPLITS Dickies	A&M AMS 7431
23	17	REMEMBER THEN Showaddywaddy	Arista ARIST 247
24	24	THE STAIRCASE Siouxsie & The Banshees	Polydor POSP 9
25	39	PARISIENNE WALKWAYS Gary Moore	MCA 419
26	23	VALLEY OF THE DOLLS Generation X	Chrysalis CHS 2310
27	42	ROXANNE The Police	A&M AMS 7348
28	57	JIMMY JIMMY Undertones	Sire SIR 4015
29	33	LOVE BALLAD George Benson	Warner Brothers K 17333
30	40	GUILTY Mike Oldfield	Virgin VS 245
31	NEW	BOYS KEEP SWINGIN' David Bowie	RCA BOW 2
32	43	NICE LEGS SHAME ABOUT HER FACE Monks	Carrere CAR 104
33	34	ONLY YOU Child	Ariola/Hansa AHA 536
34	41	DANCE AWAY Roxy Music	Polydor POSP 44
59	47	SWINGIN' Light Of The World	Ensign ENY 72
60	32	TURN THE MUSIC UP Players Association	Vanguard VS 5011
61	53	ADVENTURES OF THE LOVE CRUSADER Sarah Brightman	Ariola/Hansa AHA 538
62	44	DIAMONDS Chris Rea	Magnet MAG 144
63	NEW	I WANT YOU TO WANT ME Cheap Trick	Epic EPC 7258
64	NEW	SWEET LOUISE Ironhorse	Atlantic K 11271
65	NEW	COME DANCING No Dice	EMI 2927
66	52	FIRE Pointer Sisters	Planet K 12339
67	48	LET'S FLY AWAY Voyage	GTO/Hansa GT 245
68	NEW	BLONDES HAVE MORE FUN Rod Stewart	Riva 19
69	54	CUBA Gibson Brothers	Island WIP 6483
70	NEW	RIDE THE GROOVE Players Association	Vanguard VS 5012
71	NEW	RUNAWAY Elkie Brooks	A&M AMS 7428
72	-	WHAT A FOOL BELIEVES Doobie Brothers	Warner Brothers K 17314
73	NEW	REVOLT INTO STYLE Bill Nelson's Red Noise	Harvest HAR 5183
74	31	I WANT YOUR LOVE Chic	Atlantic LV 16
75	58	DANCE LADY DANCE Crown Heights Affair	Mercury 6188 804

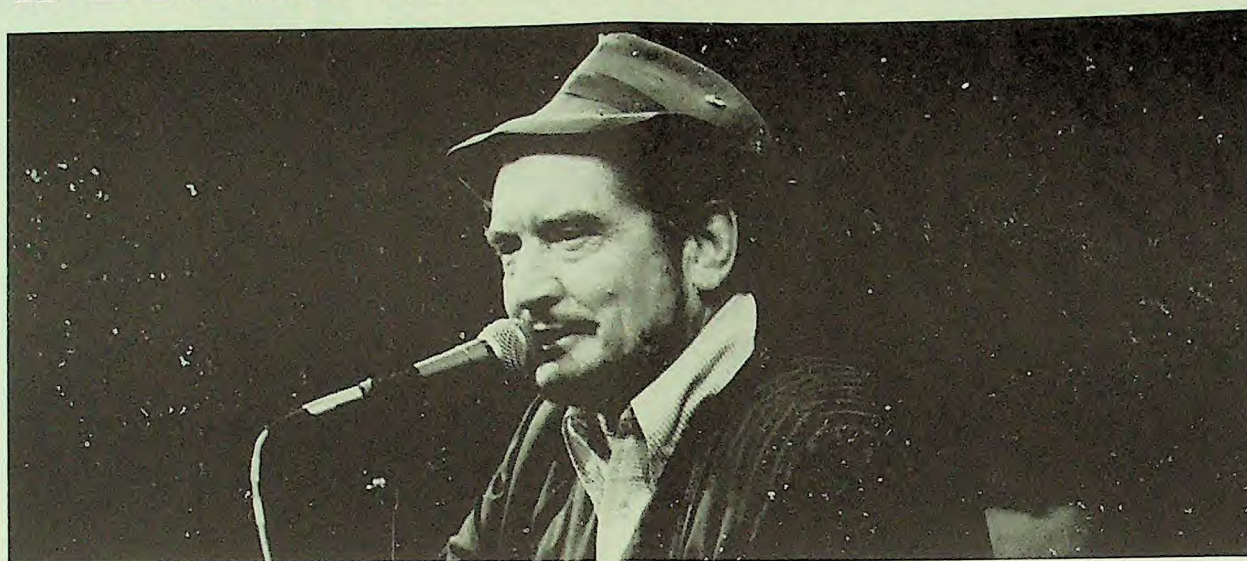
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AIRPLAY ACTION

Metro Radio

NEWCASTLE

ADD ONS

ARE YOU READY FOR LOVE — Elton John (Rocket XPRES 13)
RAZZLE DAZZLE — Heatwave (GTO GT 248)
BRIDGE OVER TROUBLED WATER — Linda Clifford (RSO 30)
I'LL SUPPLY THE LOVE — Toto (CBS 7157)
WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110)
LOVE COMES TO EVERYONE — George Harrison (Dark Horse K 17284)
KNOCK ON WOOD — Amii Stewart (Atlantic K 11214)
20 FLIGHTS UP — David Essex (Mercury 6007 220)
FLASHBACK — Ashford and Simpson (Warner Brothers K 17345)
SWEET LOUISE — Ironhorse (Scotti K 11271)

Radio Orwell

IPSWICH

HIT PICKS

Anthea Clarke: YOU AND ME — Liner (Atlantic K 11285)
Keith Rogers: ARE YOU READY FOR LOVE — Elton John (Rocket XPRES 13)
Greg Bance: ALISON — Linda Ronstadt (Atlantic K 13149)
Bernard Mulhern: AS LONG AS THE PRICE IS RIGHT — Dr. Feelgood (United Artists UP 36506)
Tony Valence: RAZZLE DAZZLE — Heatwave (GTO GT 248)
Tony Gilham: HOW COULD THIS GO WRONG — Exile (RAK 293)

Plymouth Sound

PLYMOUTH

HIT PICKS

Carmella McKenzie: OH PRETTY WOMAN — Dick Rivers (Scotia SCO 18)
Peter Greig: ROXANNE — Police (A&M AMS 7423)
Ian Calvert: WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110)
Brian Day: BOOGIE BUSINESS — Lamont Dozier (Atlantic LV 24)

Radio Tees

TEESSIDE

ADD ONS

I WOULD LIKE TO SEE YOU AGAIN — Don Williams (ABC 4251)
AS LONG AS THE PRICE IS RIGHT — Dr. Feelgood (United Artists UP 36506)
PRIME TIME — The Tubes (A&M AMS 7423)
DON'T YOU WRITE HER OFF LIKE THAT — McGuinn Clarke and Hillman (Capitol CL 16077)
ALISON — Linda Ronstadt (Asylum K 13149)
SWEET LUI LOUISE — Ironhorse (Scotti K 11271)
ARE YOU READY FOR LOVE — Elton John (Rocket XPRES 13)
BOOGIE BUSINESS — Lamont Dozier (Warner Brothers K 17364)
WHEN THE BOY'S HAPPY — Four Pennies (Ensign ENY 23)

Radio 210

THAMES VALLEY

ADD ONS

HOORAY HOORAY ITS A HOLI HOLIDAY — Boney M (Atlantic K 11279)
BRIDGE OVER TROUBLED WATER — Linda Clifford (RSO 30)
HOW COULD THIS GO WRONG — Exile (RAK 293)
CHAINS — Late Show (Decca F 13835)
WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110)
LOVE COMES TO EVERYONE — George Harrison (Dark Horse K 17284)
ONLY YOU — Child (Ariola/Hansa AHA 536)
THE HUNGRY YEARS — Neil Sedaka (Polydor 2059 113)
GOING THROUGH THE MOTIONS — Gene Cotton (Ariola)
I FOUND LOVE — Barry White (Unlimited Gold ULG 7319)
I WOULD LIKE TO SEE YOU AGAIN — Don Williams (ABC 4251)
YOU AND ME — Liner (Atlantic K 11285)
I'M GONNA LOVE YOU — Glen Campbell (Capitol)
MARIE — Justin Hayward (Decca F 13834)

I'M COMING HOME — Dusty Springfield (Mercury DUSTY 3)
WITH JUST A PIANO AND A SONG — Ian Raines (Chopper CHOP 3)
BACK IN THE WORLD AGAIN — Sweet Substitute (Decca F 13833)

Radio Trent

NOTTINGHAM

ADD ONS

NICE LEGS SHAME ABOUT HER FACE — Monks (Carrere CAR 104)
SWEET LOUISE — Ironhorse (Atlantic K 11271)
MINDLESS BOOGIE — Hot Chocolate (RAK 292)
FREDERICK — Patti Smith (Arista ARIST 264)
BOYS KEEP SWINGING — David Bowie (RCA BOW 2)
SOMEONE OUGHT TO WRITE A SONG ABOUT YOU BABY — Spooky (Decca F 13830)
STOP BREAKING MY HEART — Inner Circle (Island WIP 6488)
I'LL SUPPLY THE LOVE — Toto (CBS 7157)
PARISIENNE WALKWAYS — Gary Moore (MCA 419)
WALK ON BY — Average White Band (RCA XB 1087)

Radio Victory

PORTSMOUTH

ADD ONS

WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110)
BOYS KEEP SWINGING' — David Bowie (RCA BOW 2)
AS LONG AS THE PRICE IS RIGHT — Dr. Feelgood (United Artists UP 36506)
RAZZLE DAZZLE — Heatwave (GTO GT 248)
MINDLESS BOOGIE — Hot Chocolate (RAK 292)
EVENING STAR — Judas Priest (CBS 7312)
ALISON — Linda Ronstadt (Elektra K 13149)
I'LL SUPPLY THE LOVE — Toto (CBS 7157)
I FOUND LOVE — Barry White (Unlimited Gold ULG 7319)

BBC Blackburn

HIT PICKS

Jude Bunker: HIGHLY INFLAMMABLE — X Ray Spex (EMI International INT 583)
Nigel Dyson: ARE YOU READY FOR LOVE — Detroit Spinners (Atlantic K 11286)
Kath Dutton: WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110)
Phil Scott: NEVER HAD A LOVE LIKE THIS BEFORE — Tavares (Capitol)
Trevor Hall: DOES YOUR MOTHER KNOW — Abba EPC 7316)
Gerald Jackson: I FOUND LOVE — Barry White (Unlimited Gold ULG 7319)
Ken Snowdon: DANGER SIGNS — Penetration (Virgin VS 257)

BBC Medway

PRESENTER PICKS

Brian Faulkner: CALIFORNIA ROSE — Lynda Hayes (EMI 2896)
Don Durbridge: OH PRETTY WOMAN — Dick Rivers (Scotia SCO 18)
John Thurston: SMURFING BEER — Father Abraham and The Smurfs (Decca FR 13837)
Mike Brill: DON'T YOU WRITE HER OFF — McGuinn Clarke and Hillman (Capitol CL 16077)
Dave Brown: I FOUND LOVE — Barry White (Unlimited Gold ULG 7319)
Ian Pearson: SUNDAY GIRL — Blondie (Chrysalis CHS 2320)

ADD ONS

BRIGHT EYES — Art Garfunkel (CBS 6947)
SOME GIRLS — Racey (RAK 291)
HALLELUJAH — Milk and Honey (Polydor 2001 879)
REMEMBER THEN — Showaddywaddy (Arista ARIST 247)

DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316)
GOODNIGHT TONIGHT — Wings (Parlophone R6023)
SOMETHING'S COOKING IN THE KITCHEN — Dana (GTO GT 243)
I JUST FALL IN LOVE — Anne Murray (Capitol CL 16069)
HOORAY HOORAY IT'S A HOLIDAY — Boney M (Atlantic K 11279)

BBC Merseyside

PERSONAL PICKS

Dave Porter: RAZZLE DAZZLE — Heatwave (GTO GT 248)
Janice Long: DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316)
Chris Jones: HOW COULD THIS GO WRONG — Exile (RAK 293)
Alan Jackson: BACK IN THE WORLD AGAIN — Sweet Substitute (Decca F13833)
Steve Kaye: OH MICHEL — Patsy Gallant (Miracle M3)

BBC Scotland

HIT PICKS

Jimmy Mack: THIS IS MY LIFE — Shirley Bassey (United Artists UP 56502)
Tom Ferrie: I'M COMING HOME AGAIN — Dusty Springfield (Mercury DUSTY 3)
Rhythm and News: I FOUND LOVE — Barry White (Unlimited Gold ULG 7319)
Nightbeat: THROUGH THE EYES OF LOVE — Melissa Manchester (Arista ARIST 256)
Andy Cameron: THE LAMBETH WALK — Dalinda (EMI 2937)

ADD ONS

HOORAY HOORAY IT'S A HOLI HOLIDAY — Boney M (Atlantic K 11279)
ONE WAY TICKET — Eruption (Atlantic K 11266)
REUNITED — Peaches and Herb (Polydor POSP 43)
ONLY YOU — Child (Ariola Hansa AHA 536)
FEEL THE NEED — Leif Garrett (Atlantic K 11274)

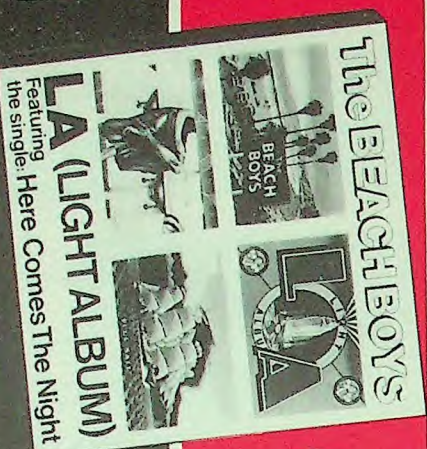
BBC Ulster

ADD ONS

ROXANNE — The Police (A&M AMS 7348)
STOP BREAKING MY HEART — Inner Circle (Island WIP 6488)
I'LL GO TOO — Kevin Coyne (Virgin VS 255)
LOVIN' IS REALLY MY GAME — Brainstorm (Miracle M5)
LOST INSIDE YOUR LOVE — Badfinger (Elektra K 12345)
ALL THAT JAZZ — Chicago Original Cast Recording (Arista ARIST 257)

18	Meat Loaf	Epic/Cleveland International EPC 82419	69	Thin Lizzy	Vertigo 6641 80/
19	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols	Virgin VD 2510	60	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway	Red Seal RL 25163
20	FEEL NO PAIN Average White Band	RCA XL 13063	61	THE INCREDIBLE SHRINKING DICKIES Dickies	A&M AMLE 64/42
21	THE KICK INSIDE Kate Bush	EMI EMC 3223	62	AT THE CHELSEA NIGHT CLUB Members	Virgin V 2120
22	COUNTRY PORTRAITS Various	Warwick WW 50507	63	INFLAMMABLE MATERIAL Siff Little Fingers	Rough Trade ROUGH 1
23	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100	64	MORE MILES PER HOUR John Miles	Decca TXS 135
24	MANIFESTO Roxy Music	Polydor POLH 001	65	TUBULAR BELLS Mike Oldfield	Virgin V 2001
25	WINGS GREATEST Wings	Parlophone PCTC 256	66	THE ALBUM Abba	Epic EPC 86052
26	MARK II PURPLE SINGLES Deep Purple	Purple TPS 3514	67	GREASE Original Soundtrack	RSO RSD 2001
27	MARTY ROBBINS COLLECTION Marty Robbins	Lotus WH 5009	68	SATURDAY NIGHT FEVER Various	RSO 2658 123
28	OVERKILL Motorhead	Bronze BRON 515	=69	ANGEL STATION Manfred Mann's Earthband	Bronze BRON 516
29	YOU DON'T BRING ME FLOWERS Neil Diamond	CBS 86077	=69	YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC Ian Hunter	Epic EPC 83200
=30	MISSION ACCOMPLISHED BUT THE BEAT GOES ON Rezillos	Sire SRK 6059	71	DESTINY Jacksons	Epic EPC 83200
=30	NEW BOOTS AND PANTIES Ian Dury and The Blockheads	Siff SEZ 4	72	MEMORIES OF ELVIS Elvis Presley	RCA Victor PL 13279
32	OUTLANDOS D'AMOUR Police	A&M AMILH 68502	73	A SINGLE MAN Eton John	Rocket TRAIN 1
33	JAZZ Queen	EMI EMA 788	74	THE BEST DAYS OF MY LIFE Johnny Mathis	CBS 88080
34	52ND STREET Billy Joel	CBS 83181	75	DESOLATION ANGELS Bad Company	Swansong SSK 59408

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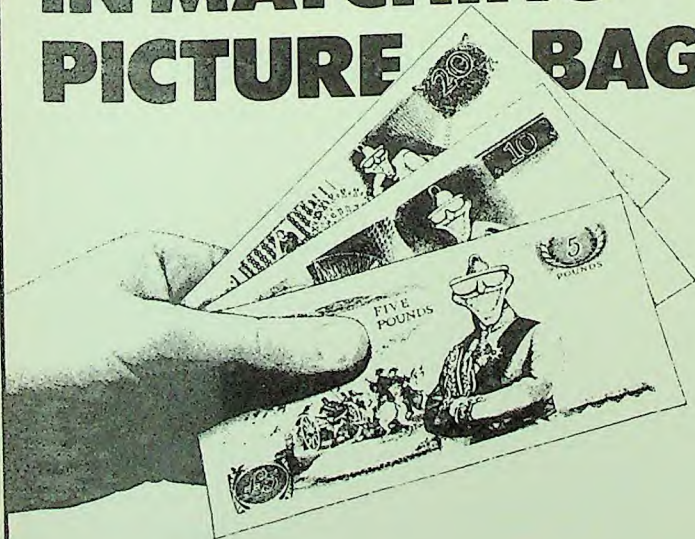
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TALENT

Wace transfers the Kinks touch to No Dice

ROBERT WACE is an unlikely looking pop manager, but 15 years ago he 'discovered' a Muswell Hill, North London, group called The Kinks and guided them through a succession of worldwide hits. Now he is hopefully that he can bring his magic touch to another British rock band, No Dice, whose second EMI album, 2 Faced, has recently been released.

Wace has been involved in the music business since late 1963 but has always managed to present a low profile to the industry generally. With his appearance one would imagine him to be more at home in The City and he admits to being nervous during interviews. Yet he has been involved on a managerial level with the successful careers of such groups as The Kinks, Sailor and Stealers Wheel.

Wace admits that when he entered the business he was a 'frustrated singer' and at one point when the Kinks played London 'deb' gigs he used to come onstage and do a ten minute singing spot with them!

"I soon worked that out of my system though, particularly after being greeted with tomatoes on one occasion," he recalls.

His career as a pop manager has been far more eventful. He originally went into partnership with Grenville Collins, after a background in advertising.

"I borrowed £500 from my father and decided to take a year off. Collins did the same and together we gave ourselves 12 months in which to make it or give up our ambitions... It was just a year later that the Kinks broke with You Got Really Got Me."

Initially the two partners hung around well-known pop business haunts in Tin Pan Alley, getting to

know various people.

"One day someone came to us and said that he had heard a great band from Muswell Hill who were looking for management. We went to see them and there was a quality there that was recognisable immediately. The group was the Kinks and it was then that they turned professional."

The Kinks at that time consisted of Ray and Dave Davies, and Pete Quaife. Apart from gigs in the Muswell Hill area, they were also popular in the Belgravia area of London, often playing at deb parties and other social functions.

"Quite a few record companies, including Philips, turned them down," Wace recalls. "Then Shel Talmy, a young American producer, did some tapes with the group. He had a deal with Pye where he took bands to the company and they gave them a contract. That was when The Kinks signed to the label and of course they had a lot of success with the company over the years."

Wace's partnership with The Kinks broke up after the band signed to RCA several years ago, although Ray Davies still rings him up occasionally to ask for advice. Shortly after the break he became involved with other pop bands including Sailor and Stealers Wheel.

Three years ago he came across No Dice and had the same gut feeling about that band that he had had more than a decade earlier with The Kinks.

"A couple of young boys turned up in the office, at the time that I



ROBERT WACE: One day someone came to us and said he had heard a great band from Muswell Hill... the group was the Kinks...

was managing Sailor. They told me about themselves and asked me to go and see them rehearse. The first three songs were okay but the fourth had such a magical quality. I made the decision there and then to sign them, it was sheer instinct but the star quality was instantly recognisable."

Wace was particularly struck with the voice of lead vocalist, Roger P. Ferris (the other band members are David Martin on guitar, Gary Strange bass and Chris Wyles, drummer).

"In addition the band was young, they had musical ability, songwriting strength, and most important of all, the right professional attitude."

The band's first album was called simply No Dice and attracted a lot of attention without becoming a hit.

"That LP was good but the band hadn't found their right direction," Wace says. "In addition it was released by EMI during the period of punk and new wave, which was a difficult time for any conventional rock and roll band."

"With the new album, the band have done a great job in tailoring it

to suit all EMI's overseas licensees and the feedback we have been getting is tremendous. The LP was planned very carefully," Wace adds.

During the last couple of years No Dice have toured extensively both in Europe and the US. They have supported among others Status Quo and Tom Robinson. Wace feels that the group's American activities have helped consolidate their position as a touring and recording band.

"It brought them together, both musically and as people, which was important. I demand 100 per cent effort from them and I get it. It is total co-operation both ways."

Since taking over No Dice's management, Wace has shed all his other acts to concentrate full-time on them.

"All my energy is going into the band because if I had other acts to concentrate on I would not be able to do them justice. They have a long-term future as a band, there is enough room for another big rock and roll band in the UK. I believe that No Dice have the potential to be able to sell ten million albums and singles on a worldwide basis."



NO DICE: Wace had the same gut feeling he had a decade earlier with the Kinks.

Ethel Merman gets disco treatment

DEPENDING UPON which reference material you view, she is 71 this year, has a film career spanning 31 years, a stage career of 60 years (including 14 Broadway shows) and has had numerous songs written for her, including a musical. Come this June, another aspect in the incredible career of Ethel Merman will surface with the release of a disco album for A&M Records.

Currently recording at A&M's Hollywood studios, Miss Merman is musically updating some of her former hit tunes from her various shows including No Business Like Showbusiness, Everything's Coming Up Roses, I Get A Kick Out Of You, Alexander's Ragtime Band and I Got Rhythm. The voice is the same, only the music has changed.

Despite her age, Merman is still actively involved in the industry, performing a series of one night stands around the US and Canada with symphony and philharmonic orchestras, something she has been involved with since 1976 when Arthur Fiedler invited her to appear with the Boston Pops. Bookings have now extended to May 1980, although Merman admits she has time allotted for any promotion of the album inbetween.

What possessed her and indeed A&M to do the album — another record company gimmick? Far from it. A&M's Kip Cohen believed that many of her old show tunes were perfectly suited to a disco treatment and told Ms Merman so, via a cable and telephone call to her New York home. Within days she was on the West Coast and choosing eight titles from the 14 selected by Cohen and producer Peter Matz.

Ethel Merman has a great following with teenagers in the US (they makeup half of her audience on the road) and is no stranger to British audiences, having appeared many times in London.

How does she feel about disco music? "I just love to listen and watch people dance to disco," she admits, "although it was only last week that I really danced it. A&M brought four top disco dancers into the studios to teach me and I had a ball."



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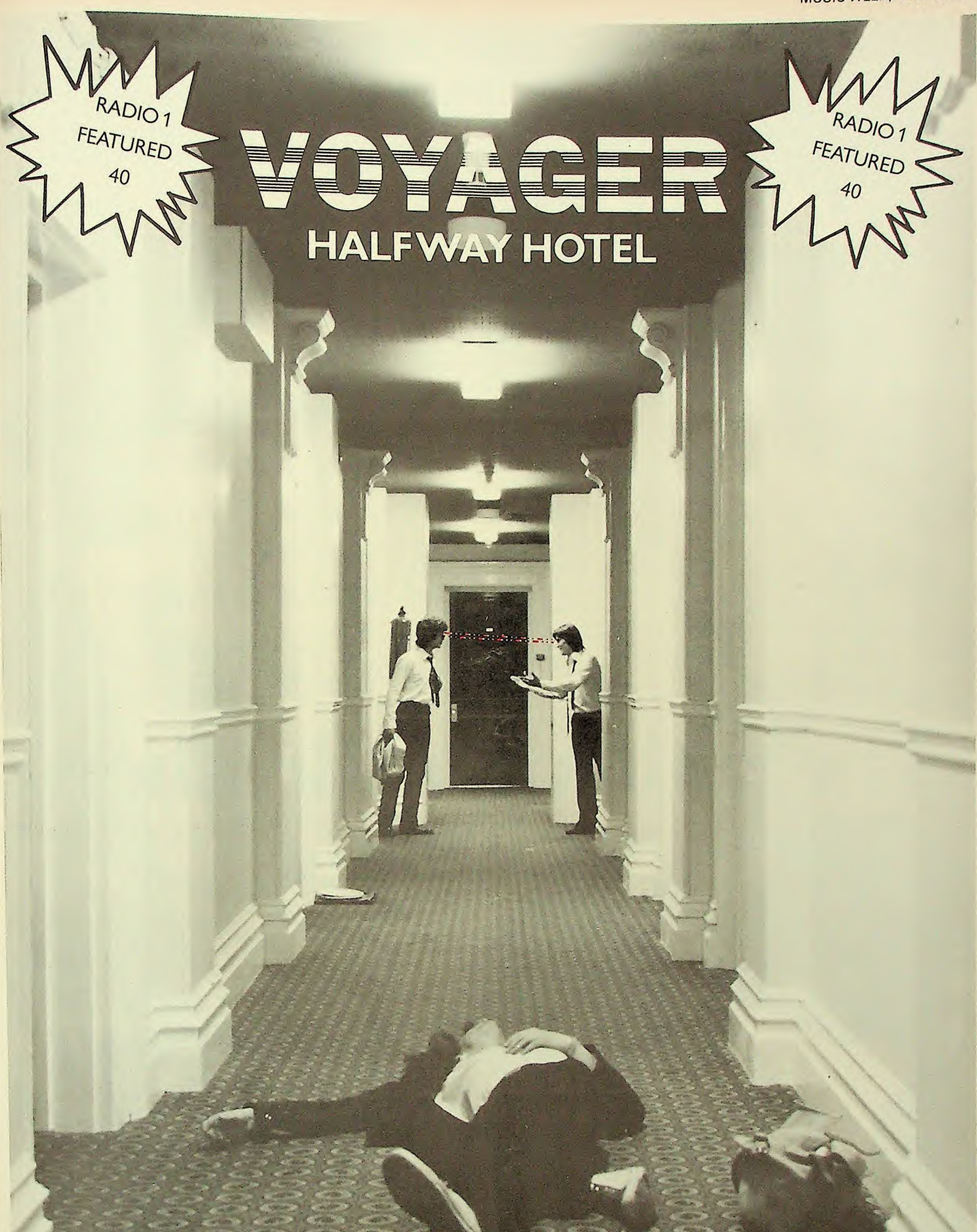
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BROADCASTING



Praise for Radio Two

RADIO TWO exposure does help to sell records. That was the assertion of BBC producers and April Music staff at a presentation by the CBS music publishing arm to Radio Two for the station's "undaunted support and belief in Mike Batt's number one single Bright Eyes," sung by Art Garfunkel.

After receiving the award, Radio Two executive producer, Chris Morgan told Music Week: "We have always believed that we have that potential, as indeed we should as a contemporary and forward thinking national MOR music network." He went on to cite Perry Como's *It's Impossible* and Sylvia's *Y Viva Espana* as further examples of records broken essentially by Two.

Len Beadle, managing director of April Music added: "I think this proves to everyone the power of Radio Two and that there is still room in the market for a top quality ballad."

Bright Eyes was first played by Radio Two — or anybody for that matter — on October 19 last year in Pete Murray's *Open House* when Watership Down writer/producer/director, Martin Rosen, was being interviewed.

Pictured at the presentation are (left to right) Len Beadle, April Music managing director; Mike Batt; David Hamilton, Radio Two presenter; Steve Allen, Radio Two executive producer; Neil Ferris, April head of promotion; Laurie Monk, David Hamilton Show producer; Stuart Hobday, David Hamilton Show producer.

Edited by
DAVID DALTON

Clyde festival

CLYDE '79 — Radio Clyde's annual festival and highlight of the Glasgow based station's musical year — is all set for May 17.

Music takes in Scottish, Irish, disco, jazz, classical and folk. Those taking part include Joe Loss and his Orchestra, Dermot O'Brien, Sydney Devine, The Chieftains, Boxcar Willie and Burl Ives.

A free music festival in Kelvingrove Park will feature Liberty Bodice, Sneaky Pete, Underhand Jones and others, while a Housewives Roadshow will be touring the Clyde listening area during the event. An old folks concert is scheduled for the Kelvin Hall, plus Jack McLaughlin with Accordion '79 and the Scottish Opera with the Scottish National Orchestra and Chorus.

Many other events are being lined up for the ten day festival which will get full coverage by Clyde.

Broadcasting briefs

BBC RADIO Manchester has dropped its mid-morning show — The Two Of Us — after four years but producer/presenter, Alec Greenhalgh, takes over a new extended programme called The Morning Show, starting at 9am on weekdays.

He will be joined by fellow presenter, Diana Stenson and station assistant, Mary Fourt and a feature of the show will be that other Manchester staff and listeners will be encouraged to come in to the studio and take part in the programme. Once a week Greenhalgh will leave the Oxford Road studios in the radio van to do some live local interviews in a 'Down Your Street' spot.

THERE IS a triple dose of music on BBC TV this Friday, though, two of the programmes are repeats. The new offering is The Fivepenny Piece Show on BBC-2, which marks the start of a four part series. On the same channel Carl Perkins Sings Country is given a repeat screening and the recording made at Snape Maltings in Suffolk features his best known song, Blue Suede Shoes. His backing group is The C.P. Express, whose drummer and bass guitarist are his sons Stan and Greg. Over on BBC-1 the first of the Leo Sayer series is repeated and guests are the Boomtown Rats and Frankie Miller.

RADIO TWO gets out and about this Friday. Terry Wogan presents his morning show from the Isle Of Man and starting at 7.30am, he will be driving around the island in a radio car. Also from the Isle Friday Night Is Music Night will be broadcast from the Gaiety Theatre. Robin Boyle will introduce the BBC Concert Orchestra and the Manx Youth Band, while Friday Night's Star Singers are Maryetta and Vernon Midgley with the Meadowside Choir. The same day Pete Murray takes his *Open House* programme to Jollee, Stoke-on-Trent.

BRMB IS to attempt one of the most complex programmes it has ever undertaken during its coverage of the forthcoming European elections. Programme one of a five part series will be a phone-in hosted by Rob Golding from the EEC studios in Luxembourg.

WINNERS OF Capital's Interview David Bowie competition get their chance on May 14 in Nicky Horne's programme.

THE BBC and UK commercial TV interests as well as the GPO will be participating in the 1979 International Radio and TV Exhibition at Berlin, set for August 24 to September 2. They will be showing existing information systems, Teletext and Viewdata. The exhibition aims to cover all aspects of hi-fi, audiovision, television and telecommunications and 450 companies from 23 countries are expected to display their latest technology.

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CLASSICAL

Elgar is first product from Cfp's McCann

Edited by NICOLAS SOAMES

THE FIRST recording made by Classics for Pleasure's new full-time producer Harry McCann — Elgar's Cockaigne Overture played by the London Philharmonic Orchestra — is released this month.

It is part of the series of English music CFP is recording with the conductor Vernon Handley, whose recent issues of Vaughan Williams' London Symphony and a Delius disc have been well received.

But it also marks the new confidence Music for Pleasure has in its classical label. Barry McCann, former assistant to Anton Kwiatkowski, himself former assistant to John Boyden, explained that CFP is keen now to venture more into home-grown recordings rather than just take issues from EMI back catalogue.

For some time, between Kwiatkowski's departure to CBC, Canada, and McCann's appointment, the few CFP recordings that were issued, during the uneasy time MFP had three years ago, were made with freelance producers such as Brian Culverhouse.

In fact, a Culverhouse-produced record is also released this month, Borodin's Night on a Bare Mountain, played by the LPO under Walter Ausskind, (CFP 40309 £1.49p).

There are also two re-issues, Stokowski conducting the Houston Symphony Orchestra and Chorus in Carl Orff's Carmina Burana (CFP 40311 £1.49p) — a 1959 Capitol recording; and Mozart's Piano Concerto Nos 17, and 26 played by Hans Richter Hanser with the Philharmonia Orchestra conducted by Istvan Kertesz (CFP 40310 £1.49p) which dates from 1962.

"We think that English music by composers such as Vaughan Williams and Elgar is an area where budget record can really score," and Barry McCann, who also looks after pop repertoire for MFP.

"It's patriotic, stirring, emotive music that seems to appeal to people — if the Proms are any indication.

"And although CFP started by bringing classical music to the High Street, we know feel that we are expanding with our own records and we are reaching the critical areas as well."

He added, however, that for the moment, at least, CFP would stick to its numbers of about 6-8 new releases each year. The next are coming in the autumn.

Davis takes over LSO podium

JOHN GEORGIADIS, the leader of the London Symphony Orchestra for the past two-and-a-half years, is leaving in July to concentrate on conducting and playing engagements here and abroad. His place is being taken by Michael Davis, the 35 year old violinist who has been co-leader of the Halle Orchestra for the past nine years. He takes up his position on July 31.

Mr Georgiadis has for some years been expanding his conducting interests. Though he has an established reputation as a solo violinist — playing numerous gypsy music recitals each year — as well as LSO leader, he has been finding conducting increasingly absorbing.

Last year he spent some time studying with Celibidache, and spent Christmas and the New Year conducting a series of concerts in New Zealand. He is now 40.

Michael Davis has followed very much in his father's footsteps — Eric Davis was himself a member of the Halle Orchestra for more than 20 years. Michael Davis won numerous prizes at the Royal College of Music and went on to study with Henry Szeryng before joining the Halle in 1967, being appointed co-leader with Martin Milner the following year.

Classical in brief...

ARTUR RUBINSTEIN is 92 this year and to mark the occasion RCA is releasing a two-record set of mixed repertoire from back catalogue of music the pianist recorded in the past two decades.

Called The Artistry of Artur Rubinstein (RL/RK £7.00p) the set contains works from the 19th and 20th Centuries, including the only recording of the authentic version of Chopin's Fantasia-Impromptu (Rubinstein obtained an autograph manuscript in 1960) and the pianist's own arrangement of Falla's Ritual Fire Dance.

Among the other composers represented are Schumann, Liszt, Faure, Chabrier, Poulenc and Villa-Lobos.

GROAN TITLE of the month goes to EMI who have collected an attractive group of pieces by Percy Grainger including Molly on the Shore to follow up two other recent HMV releases.

It's called Grainger on the Shore and includes In a Nutshell suite plus The Immovable Do, and is played by the English Sinfonia conducted by Neville Dilkes (ASD/TC 3651 £4.40p).

THREE NEW records are being added next month to EMI's new Musica Prae Classica series of Baroque music played on modern instruments aimed at a popular rather than specialist market.

Maurice Andre, the distinguished French trumpeter plays works by Michael Haydn Telemann and Bach with the Franz Liszt Chamber Orchestra, on ASD 3595/TC. There is also a disc of Vivaldi's Violin Concertos, played by Werner Grobholz and the Prague Chamber Orchestra conducted by Frantisek Vajnar (ASD 3690/TC); and Telemann's Paris Quartets Nos 7-9, played by Hans-Martin Linde, Lucy van Dael, Jordi Savall, Alan Curtis and Pere Ros, on ASD 3698/TC. All retail at £4.40p.

AFTER HIS excursion into the jazz world of Claude Bolling, Pinchas Zukerman returns to more standard repertoire on a new CBS May release — Debussy's Violin and Piano Sonata in G minor, and Faure's Violin and Piano Sonata No 1.

The disc, on which he plays with pianist by Marc Neikrug, is on 76813 and retails at £4.39p.

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ALBUM REVIEWS

Disco hit for Juvet

PATRICK JUVET

Lady Night. Casablanca CAL 2049. Producer: Jacques Morali. There are certain people who instinctively know how to create good disco music and Patrick Juvet — with the added production talents of Morali — is one of them. In fact his brand of music leaves most of the competition trailing behind. His follow-up to Got A Feelin' includes the new single Viva California, which should emulate the success of I Love America, and Swiss Kiss, while side two is devoted to a musical suite. The Juvet voice, with its falsetto tones, is as distinctive as ever and he is aided by some brilliant arrangements, while the songs are as strong as any he has ever done.

THE ALLMAN BROTHERS BAND

Enlightened Rogues. Capricorn Deluxe POLD 5016. Producer: Tom Dowd. First product from the reunited Allman Brothers, with guitarist Dickey Betts and Greg Allman seemingly having resolved their differences. It is always difficult with a "comeback" to capture the spark of past success. They could achieve it as long as there is still a market for Allman's southern fried drawl backed by Betts' dazzling guitar play, which is plentiful here.

LOU REED

The Bells. Arista SPART 1093. Producer: Artists. An interesting mixture of excellence plus material that is difficult to appreciate after just a few plays. He will always be an artist people either love or hate and expect there to be plenty of fans around eager to pick up his first offering for his new label. Interest was re-kindled by a recent UK visit and some of the more accessible

tracks, such as Disco Mystic and Looking For Love, could reach a wider public.

RUSS CONWAY

The One And Only. Music For Pleasure MFP 50426. A splendid bargain — 20 tracks for £1.49 including his biggies, Snow Coach, Side Saddle, Roulette and Pepe. A lot of Conway fans are going to buy this.

VARIOUS

16 Big Hits Of The Sixties. Music For Pleasure MFP 50405. The best tracks include Len Barry's 1-2-3, The Clapping Song by Shirley Ellis, Brenda Lee's Is It True and All Alone Am I, and Buddy Holly's Brown Eyed Handsome Man. Other familiar names include Brian Hyland, Jerry Keller, Rick Nelson and Burl Ives. A nostalgia package which will undoubtedly sell well.

BLUE

Fools' Party. Rocket TRAIN 4. Producers: Blue, Elton John and Clive Franks. An under-rated pop/rock band who deserve success with their second Rocket album. Leader and main songwriter is Hugh Nicholson, formerly with Marmalade who wrote several hits for the band during the early Seventies. The 12 songs here include the latest single, Love Sings, Strangers Town, and How Beautiful, the debut solo single from Nicholson. The group are currently touring Europe but a few live dates here wouldn't go amiss, and would help sales considerably.

EDITH PIAF

20 French Hit Singles. Columbia SCX 6606. Compiler: David Lale. They might have been French hits, but most of the songs included here are almost as well-known on this side of the Channel. The lamented Piaf sings throughout in her native language and the titles include Non Je Ne Regrette Rien, Padam Padam, Milord, Hymn A L'Amour, Les Trois Cloches and La Vie En Rose. A voice which will never be forgotten and songs that will never die...

BARCLAY JAMES HARVEST

Best of Vol. 2. Harvest Heritage SHSM 2023. A collection of tracks spanning the years from 1968 to 1972, including Early Morning, She Said, Medicine Man, Mr. Sunshine, and Breathless. One of the first classical/rock supergroups (certainly one of the notable makers of grand gestures like toting a full concert orchestra with them on one tour) and worth a retrospective which Harvest is giving them. Type and size of market is obviously most likely to be confined to old fans.

RAYDIO

Rock On. Arista SPART 1087. Producer: Ray Parker Jr. Text book black disco funk, good for dancing to but, like most of this style of product, tending to the boring for listening to. Lyrics have a little more to offer than many in the disco genre; performance and production are both neat and tight. Good cuts: Can't Change That and Rock On. Group known through previous hit, so LP should do well in its own market.

MATT MONRO

If I Never Sing Another Song. Columbia SCX 6605. Producer: John Burgess. Dorothy Squires did the definitive version of the Don Black-penned title song, but it also lends itself admirably to Monro's mellow vocals. He's decided to stick with familiar songs for his latest album and although numbers like May Each Day, The Long And Winding Road and When A Child Is Born have been sung better by other artists, Matt Monro still gives them a commendable, easy listening treatment. A good catalogue item.

JOE ELY

Down The Drag. MCA. MCG 3532. Produced by Bob Johnson. Ely is a much neglected, highly talented singer/songwriter whose third album shows him tightening up on his earlier country-rock style. Johnston has helped consolidate Ely's strong lyrics with raunchy tunes to produce an album that should bring Ely's talents to a wide audience.

TATA VEGA

Tata Vega. Motown STML 12103. Producer: Winston Monseque. The third album from Ms Vega and perhaps her best to date, although she still remains an unknown quantity in the UK. Radio exposure could focus consumer attention on the lady although without her presence in the country it will be difficult to attract consumer interest. Includes In The Morning, I Need You Now and Gonna Do My Best To Love You.

TIM HART

Tim Hart. Chrysalis. CHR 1218. Producers, artist and Davy Rohl. This is Hart's first solo album since the break-up of Steeleye Span, of which he was a founder member. It shows Hart's rock roots and will both please and disappoint his fans. Despite some rocky tunes, Hart still retains his folksy voice which at times seems out of place, but overall doesn't detract from the feel of the album.

POUSSEZ!

Poussez (Poo-Say). Vanguard VSD 79412. Produced, arranged and conducted by Alphonse Mouzon. This album features the near-eight minute version of Never Gonna Say Goodbye and the 7.58 cut of Come On And Do It both of which are picking up a lot of disco action. Those and extra songs should point to health sales in the disco marketplace.

THE BOYS FROM BRAZIL

Original Motion Picture Soundtrack. A&M SP 4731. Producer: Jerry Goldsmith. Goldsmith produced his own music for the soundtrack of this well-received film at the Anvil Studios, Denham and also conducted the National Philharmonic Orchestra. The first side is a suite of his music, including the attractive waltz-like main theme, and the second includes the song We're Home Again with lyrics by Hal Shaper and sung by Elaine Paige. The music stands up by itself away from the film's context, and the LP could pick up some reasonable sales in view of the movie's success.

NO ORDINARY ALBU

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 AS LONG AS IT'S LOVE, Love Me Now, THEO VANESS. Epic EPC 7265 (C)
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TOTAL ISSUED

Singles notified by major manufacturers for week ending 5th May 1979.

	This Week	This Month	This Year
EMI	2 (-)	2 (-)	37 (-)
EMI (LRD)	3 (-)	3 (-)	73 (-)
Decca	1 (-)	1 (-)	22 (-)
Pye	5 (-)	5 (-)	87 (-)
Polydor	4 (-)	4 (-)	63 (-)
CBS	5 (-)	5 (-)	58 (-)
Phonogram	5 (-)	5 (-)	58 (-)
RCA	2 (-)	2 (-)	52 (-)
WEA	11 (-)	11 (-)	143 (-)
Others	11 (-)	11 (-)	214 (-)
Total	49 (-)	226 (-)	842 (-)

M. NO ORDINARY JOE.

JOE EGAN "OUT OF NOWHERE"



Joe Egan hasn't exactly come out of nowhere. You'll remember him as part of the very successful Stealer's Wheel, along with Gerry Rafferty.

But then the group split and they went their separate ways. Gerry into 'Baker Street', and Joe into the country, where he spent three years reflecting on his last twenty.

The result is 'Out of Nowhere', Joe's first solo album.

It's a very special album that took a long while to write. But then Joe is not the kind of guy to rush things.

And David Courtney took just as many pains with the production.

Which is why we think, when you add it all up, that 'Out of Nowhere' will be really going somewhere.

JOE EGAN'S SOLO ALBUM. 'OUT OF NOWHERE'

Featuring the single 'Back on the Road'



Orders to: Pye Records (Sales) Ltd., 132 Western Road, Mitcham, Surrey CR4 3UT, Tel: 01-640 3344.

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5 ARISTA UNDER INFLUENCE Zones	SPART 1095
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NEWK'S TIME Sonny Rollins	BNS 40011
MOANIN' Art Blakey & The Jazz Messengers	BNS 40012
DOIN' ALRIGHT Dexter Gordon	BNS 40014
MIDNIGHT BLUE Kenny Burrell	BNS 40015
OUT TO LUNCH Eric Dolphy	BNS 40017
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GO! Dexter Gordon	BNS 40032
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10 BULLDOG (PRESIDENT) 20 GOLDEN PIECES OF VIC DAMONE Vic Damone	BDL 2001
11 CAPITOL (EMI) GENE VINCENT GREATEST VOL. II Gene Vincent	CAPS 1028 (TC-CAPS 1028)
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16 COLUMBIA (EMI) THIS MOMENT IN TIME Engelbert Humperdinck	SCX 6611 (TC-SCX 6611)
17 CORAL (EMI) THE COUNTRY HALL OF FAME Patsy Cline	CDLM 8077
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THE KING AND I Original Broadway Cast	CDL 8026 (TC-CDL 8026)
18 CTI (POLYDOR) SPACE George Benson	7085
19 DECCA FREEWAY Freeway	TXS 131 (KTXC 131)
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TOMORROW'S YESTERDAYS Ronnie Aldrich	SKL 5305 (KSKC 5305)
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THE STORY OF "KIDNAPPED" Brian Pettifer/Sound Effects	From the TV Soundtrack DPA 3067/8 (KDPC 3067/8)
20 EMI JUST LIKE A MOVIE Berni Flint	EMC 3297 (TC-EMC 3297)
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BETWEEN TWO HEARTS Sandy Contella	EMC 3299 (TC-EMC 3299)
COUNTRY LIFE Various	EMTV 16 (TC-EMTV 16)
A MONUMENT TO BRITISH ROCK Various	EMTV 17 (TC-EMTV 17)
A SOUVENIR OF MEMORIES The Fairey Engineering Works Band	NTS 167 (TC-NTS 167)
AIN'T WE GOT FUN The Mighty Marengi	NTS 169

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IT'S ONLY ROCK 'N' ROLL 1957-1964	Various
VIVA MANUEL Manuel	TWOX 1078 (TC-TWOX 1078)
21 ENCORE (EMI) THE ANNE SHELTON COLLECTION Anne Shelton	ONCM 521
22 ENSIGN (PHONOGRAM) LIGHT OF THE WORLD Light Of The World	ENVY 7
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23 EPIC (CBS) BLUE VIRGIN ISLES Ted	83653
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24 FANTASY (EMI) STARS Sylvester	FT 556 (TC-FT 556)
25 FICTION (POLYDOR) THE CURE The Cure	FIX 1 (FIXC 1)
26 FREEDOM (LOGO) PERUGIA Rowland Hanna	FLP 41010
THERE'S A TRUMPET IN MY SOUL Archie Shepp	FLP 41016
TIME ZONES Richard Teitelbaum	FLP 41037
BLUES FOR THE VIET CONG Stanley Cowell	FLP 41032
COON BID'NESS Julius Hemphill	FLP 41012
27 GTO HOT PROPERTY Heatwave	GTLP 039 (GTMC 039)
28 HARVEST (EMI) THE SAME SONG Israel Vibration	SHSP 4099 (TC-SHSP 4099)
29 ISLAND (EMI) TRIBUTE TO THE MARTYRS Steel Pulse	ILPS 9568
30 LEE LAMPERT SEMUTA Semuta	LAM 101
31 LONDON (DECCA) CAMEO-PARKWAY SESSIONS Dee Dee Sharp	HAU 8514
CAMEO-PARKWAY SESSIONS The Dovells	HAU 8515
LONDON/BIG SOUND (DECCA) HIGH 'N' INSIDE The Yankees	SHY 8531

33 MERCURY (PHONOGRAM) SANDY McLELLAND & THE BACKLINE Sandy McLelland & The Backline	9109 620
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34 MCA (EMI) DOWN ON THE DRAG Joe Ely	MCF 2879 (TC-MCF 2879)
WE'VE COME A LONG WAY Loretta Lynn	MCF 2881 (TC-MCF 2881)
A WOMAN CALLED MOSES Tammie Young	MCF 2869
35 MIDSONG (POLYDOR) WARDELL PIPER Wardell Piper	2310 664
36 MOTOWN (EMI) FROM THE VAULTS Various	STMR 9001 (TC-STMR 9001)
HIGH ON SUNSHINE Fifth Dimension	STMR 12106
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37 PARLOPHONE (EMI) HEY JUDE The Beatles	PCS 7184 (TC-PCS 7184)
38 POLYDOR GRUBBY STORIES Patrick Fitzgerald	2383 533 (3170 533)
ELECTRIC NIGHTS Jim Capaldi	2383 534
IT MUST BE LOVE Alton McClain/Destiny	2391 370
MAREK AND VACEK Marek & Vacek	2630 097 (3577 051)
THE KIDS ARE ALRIGHT The Who	2675 179 (3577 343)
CONNIE FRANCIS Connie Francis	2675 180 (3577 344)
YOU STEPPED INTO MY LIFE Patti Boulaye	POLS 1009 (POLSC 1009)
FEVER Roy Ayers	2391 396 (3177 396)
39 PRESTIGE (RCA) THE FIRST SESSIONS 1949-50 Various	PR 24081
TUNE-UP Miles Davis	PR 24077
IN GREENWICH VILLAGE Charlie Bvrd	M47049
PRE RAHSAN Roland Kirk	PR 24080
40 RADAR (WEA) EASTER EVERYWHERE 13th Floor Elevators	RAD 15
ROCKING MOTHER Mac Curtis	RAD 22
41 RAK (EMI) ALL THERE IS Exile	SRAK 535 (TC-SRAK 535)

The Legendary JOHN MAYALL

as you've never heard him before.

The musician who's been associated with some of the greatest names in English Rock—Eric Clapton, Peter Green, Mick Taylor, Mick Fleetwood and John McVie included—is back after a two year absence that must seem like a lifetime to his fans. His highly successful European tour culminates with live dates in the U.K. at the

end of May, when he'll be playing tracks from his new album 'Bottom Line' produced by Bob Johnston. People who have followed Mayall since the early 60's will discover a new dimension of his talent. 'Bottom Line' will create a new generation of Mayall fans.

He's back. Bottom Line (DJF 20556)

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MUSIC WEEK

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42 RCA
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Tom T Hall
ROCKY BILLY BOOGIE PL 13294
Robert Gordon
THE THEME SCENE PL 13052
Henry Mancini
MUSIC BOX
Evelyn 'Champagne' King PL 13033
LIVE AT ROYAL FESTIVAL HALL PL 25209
Gil Evans
NOTHING IS SACRED XL 13072
The Godz
SLEEPLESS NIGHTS XL 13071
Brooklyn Dreams
DREAMING PL 15208
James Barrie
BRAND NEW TENNESSEE WALTZ PL 13378
Waylon Jennings

43 RELEASE
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Dermot O'Brien
MUSIC MAN BRL 4104
Ray Lynam
SINGS IRISH FAVOURITES BRL 4106
Sean Dunphy
GOOD EVENING WITH GLORIA HUNNIFORD RRL 8008
Gloria Hunniford
TRAMPAS SRL 3010
Trampas

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Judie Tzuke
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Alan Hull

45 RSO (POLYDOR)
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46 SATRI (WEA)
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SPECIAL COLLECTION NL 42758
Jack Jones
GRAFFITI USA NL 42347
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49 TRANSATLANTIC (LOGO)
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THE GENIUS OF BUD POWELL 2632 051
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Peter Baumann
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SHADES IN BED V 2122
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UNDER WRAPS K56535
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COUNTRY STARTRACKS K4 58040
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ORIGINAL STARTRACKS
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Simple Minds

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CLASSICAL LISTING

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SHOSTAKOVICH: LADY MACBETH OF MTSENSK Mstislav Rostropovich/London Philharmonic Orchestra/Ambrosian Opera Chorus/Galina Vishnevskaya SLS 5157
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THE ART OF TITO GOBBI RLS 738 (TC-RLS 738)
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A MUSICAL PORTRAIT Bernard Haitink 6768 093
ARIE AMOROSE Janet Baker 9500 551
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BEETHOVEN: SONATAS Alfred Brendel 9500 540
BEETHOVEN: SYMPHONIES 8 & 9 Bernard Haitink/L.P.O. 6747 390
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3 RCA
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BACH Redel DUE 20220
BACH Paillard DUE 20216
DIE CSARDASFURSTIN Anna Moffo RL 25167
GRIEG PIANO CONCERTO Percy Grainger RL 10168
HANDEL Gardener STU 71173
HANDEL Alain DUE 20224
HANDEL MESSIAH Beecham GL 02444
LIVE J. Bream, & J. Williams RL 03090
KHACHATURIAN SYMPHONY NO. 1 Tjcknavorian RL 25203
PERCY GRAINGER WORKS Bournemouth Sinfonietta RL 25198
SCHUBERT: DUETS Queffelec/Cooper STU 71044
SIBELIUS SYMPHONY NO. 5 Ormandy/P.O. RL 12906
STRAUSS Beecham RL 42821
THE ARTISTRY OF ARTHUR RUBINSTEIN RL 02359

4 WORLD (EMI)
BEECHAM CONDUCTS OVERTURES Sir Thomas Beecham/London Philharmonic Orchestra SH 313
SHOSTAKOVICH: CONCERTO NO. 1 Andre Cluytens/Franco National Radio Orchestra/Dmitri Shostakovich/Ludovic Vaillant SH 293
A MUSICAL BIOGRAPHY Sir Thomas Beecham/BBC Symphony Orchestra/Beecham Symphony Orchestra SHB 100

MARKET PLACE

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* Unfortunately last week's Fresh Records ad contained printing errors in address and phone No. Music Week apologise for any inconvenience this may have caused

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POSITIONS

PRESS OFFICER

(Pop Repertoire Division-Hamburg)



Worldwide expansion in 31 Countries behind this global Polydor success lies the expertise of our staff who are responsible for the development of Polydor and associated labels on a worldwide basis. We now have the above vacancy in our Hamburg Head Office.

The successful applicant will be responsible for the preparation and editing of the division's weekly newsletter, which contains information about recording artists and current plans, projects and products as well as information from all the Polydor companies around the world. Additional responsibilities include the writing of press releases, artist biographies, and special reports, along with keeping all press information and material up-to-date. A close and good working relationship with the press departments of all the national Polydor Companies and with the major international music press and music trade publications is also an essential part of this challenging and exciting position.

We are looking for someone in their mid-twenties who writes good, lively English and has journalistic experience with a comprehensive knowledge of the Pop Music Scene and current repertoire.

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London

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Please write giving brief details of your education, career history and salary progression to date, stating the names of any organisations to whom your letter should not be forwarded, to:

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POSITIONS

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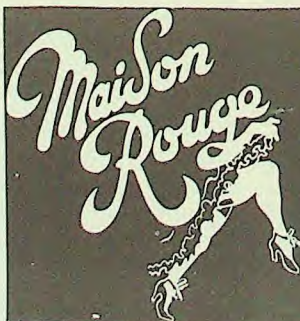
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Music Week would like to remind Market Place advertisers that the copy deadline for all classified advertisements is the Wednesday 10 days before issue publication date and that this deadline applies to advertisements that have already had their insertion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

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Thin Lizzy Hammersmith Odeon

IT IS not surprising that Thin Lizzy have avoided the boring old fart label levelled at their 'seventies rock contemporaries. They're just too good. Their show is pure energy, not one second is wasted.

The action revolves around Phil Lynott, a master with lyrics and stooping low he fires immaculate bass riffs from the hip.

Lizzy's two guitarists offer two very different styles — Gary Moore is ilash, fast and energetic, while Scott Gorham is more reserved, peering from behind that parted curtain hairstyle.

Separately the spit fire, together they build to long fluid breaks as in the title track of their new 'Black Rose' album.

The band utilises all the current tricks of the trade — flash boxes, mirror balls, dry ice etc — but all these gimmicks seem superfluous compared to their natural showmanship and playing ability.

The concert — the first of four at Hammersmith, a much warmer venue for the act than the vast acreage of Wembley — was a perfect exercise in pace.

There was one particularly frantic burst with 'Don't Believe A Word', 'Waiting For An Alibi' and 'Jailbreak' in close succession. Phew!

And when the show was all over there's the consolation of going home and recapturing some of that live magic with their Live And Dangerous set, turned up loud and never mind the equipment.

One of the best rock acts in the world had done it again.

Did I say hot? I meant steaming.

ANDREW BROWN

Tony Monopoly Talk Of The Town

IF YOU'VE got a reasonable voice and select some first-class songs for your programme, you can't go wrong in cabaret at the Talk Of The Town. And Tony Monopoly certainly didn't on his opening night on Monday of last week (April 23), but he did leave the *Music Week* contingent in his audience at least with a slight but tangible feeling that he could have been better.

It's easy to say that after being fed and watered by courtesy of the ToTT management and without suffering the tension and nerves that are part and parcel of a first night for the artist in the spotlight. But Monopoly seemed to oversell his numbers, almost literally throwing himself into each song as though his whole future depended on it.

Maybe the presence of Shirley Bassey and Susan George in his first-night audience increased the temptation for him to go over the top. Songs like You Light Up My Life, Just A Gigolo, Don't Cry For Me, Argentina and MacArthur Park certainly need some projection, but not the rah-rah variety that admittedly worked well in Rasputin, and the Neil Diamond medley was disappointing because just as you were getting into a song with Monopoly, he suddenly switched to the next.

He's at the Talk until June 2, and if he relaxes a bit in his delivery, he'll do well enough with the expert aid of his pianist MD Steve Hill.

NIGEL HUNTER

WHEN REPLYING TO ADVERTISEMENTS PLEASE MENTION MUSIC WEEK

DISCS

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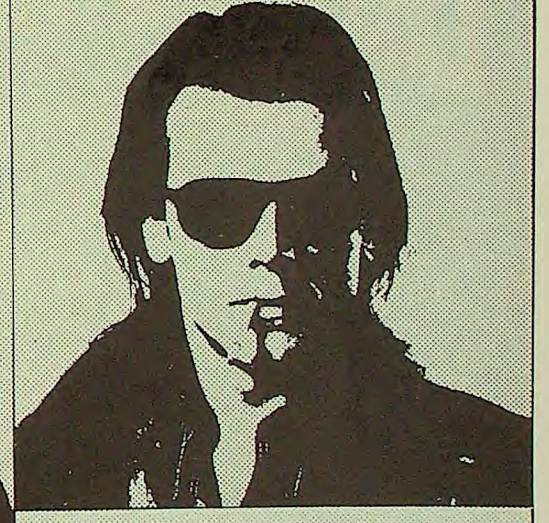
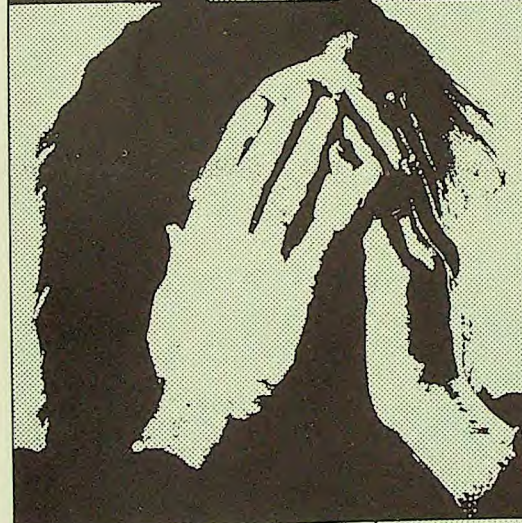
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ALBUM PTD 001
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James Last



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

CHART
COMPILED FOR
WEEK ENDING
MAY 5, 1979

TOP 75 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1	1	6	THE VERY BEST OF LEO SAYER Leo Sayer	Chrysalis CDL 1222 (F)
2	3	3	COUNTRY LIFE Various	EMI EMTV 16 (E)
3	2	8	BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand (Various)	CBS 10012 (C)
4	6	6	BREAKFAST IN AMERICA Supertramp (Supertramp and Peter Henderson)	A&M AMLK 63708 (C)
5	5	2	BLACK ROSE - A ROSE LEGEND Thin Lizzy (Tony Visconti/Thin Lizzy)	Vertigo 9102 032 (F)
6	9	4	LAST THE WHOLE NIGHT LONG James Last (James Last)	Polydor PTD 001 (F)
7	7	9	DIRE STRAITS Dire Straits (Muff Winwood)	Vertigo 9102 021 (F)
8	5	22	SPIRITS HAVING FLOWN Bee Gees (Bee Gees)	RSO RSBG 001 (F)
9	8	32	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)
10	10	10	COLLECTION OF THEIR 20 GREATEST HITS Three Degrees	Epic EPC 10013 (C)
11	4	14	C'EST CHIC Chic (N. Rodgers/B. Edwards)	Atlantic K 50655 (W)
12	11	10	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)
13	12	3	FATE FOR BREAKFAST Art Garfunkel (Louie Shelton)	CBS 86082 (C)
14	13	23	LION HEART Kate Bush (Andrew Powell)	EMI EMA 787 (E)
15	18	5	DISCO INFERNO Various	K-Tel NE 1043 (K)
16	14	16	ARMED FORCES Elvis Costello and The Attractions (Nick Lowe)	Radar RAD 14 (W)
17	23	76	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)
18	25	18	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)
19	16	9	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols (Various)	Virgin VD 2510 (C)
20	17	9	FEEL NO FRET Average White Band	RCA XL 13063 (R)
21	26	17	THE KICK INSIDE Kate Bush (Andrew Powell)	EMI EMC 3223 (E)
22	15	5	COUNTRY PORTRAITS Various	Warwick WW 5057 (M)
23	20	44	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)
24	22	7	MANIFESTO Roxy Music (Roxy Music)	Polydor POLH 001 (F)
25	21	20	WINGS GREATEST Wings (Paul McCartney)	Parlophone PCTC 256 (E)
26	24	3	MARK II PURPLE SINGLES Deep Purple	Purple TPS 3514 (E)
27	35	13	MARTY ROBBINS COLLECTION Marty Robbins	Lotus WH 5009 (K)
28	27	7	OVERKILL Motorhead (Jimmy Miller)	Bronze BRON 515 (E)
29	37	18	YOU DON'T BRING ME FLOWERS Neil Diamond (Bob Gaudio)	CBS 86077 (C)
30	44	2	MISSION ACCOMPLISHED BUT THE BEAT GOES ON Rezillos (Tim Pearce)	Sire SRK 6069 (W)
= 30	30	18	NEW BOOTS AND PANTIES Ian Dury and The Blockheads (P. Jenner/L. Latham/R. Walton)	Stiff SEEZ 4 (E)
32	48	3	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)
33	29	23	JAZZ Queen (Queen)	EMI EMA 788 (E)
34	33	23	52ND STREET Billy Joel (Phil Ramone)	CBS 83181 (C)
35	51	21	BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd)	Riva RVLP 8 (W)
36	34	3	L.A. (LIGHT ALBUM) Beach Boys	Caribou CRB 86081 (C)
37	37	1	LIFE IN A DAY Simple Minds (John Leckie)	Zoom ZULP 1 (F)
38	58	13	PLASTIC LETTERS Blondie (Mike Chapman)	Chrysalis CHR 1166 (F)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
39	38	8	SCARED TO DANCE Skids (David Batchelor)		Virgin V 2116 (C)
40	31	7	LIVIN' INSIDE YOUR LOVE George Benson (Tommy Lituma)		Warner Brothers K 66085 (W)
41	42	20	EQUINOXE Jean Michel Jarre (Jean Michel Jarre)		Polydor POLD 5007 (F)
42	40	3	EUROMAN COMETH Jean Jacques Burnel (Alan Winstanley)		United Artists UAG 30214 (E)
43	19	6	IMPERIAL WIZARD David Essex (D. Essex/M. Bart/C. Neal)		Mercury 9109 616 (F)
44	28	5	SQUEEZING OUT SPARKS Graham Parker and the Rumour (Jack Nitzsche)		Vertigo 9102 030 (F)
45	45	1	HI ENERGY Various		K-Tel NE 1044 (K)
46	53	4	SECOND HAND DAYLIGHT Magazine		Virgin V 2121 (C)
47	47	1	SONGS OF A LIFETIME Bing Crosby (Ken Barnes/Chris Harding)		Philips 6641 923 (F)
48	59	18	RUMOURS Fleetwood Mac (Fleetwood Mac/Caillat/Dashut)		Warner Brother K 56344 (W)
49	63	19	LIVE (X CERT) Stranglers (Martin Rushent)		United Artists UAG 30224 (E)
50	61	8	STATELESS Lene Lovich (Lene Lovich/Les Chappell)		Stiff SEEZ 7 (E)
51	52	5	NEW DIMENSIONS Three Degrees		Ariola ARLH 5012 (A)
52	32	4	VAN HALEN II Van Halen (Ted Templeman)		Warner Brothers K 56616 (W)
53	36	9	CARS Cars (Roy Thomas Baker)		Elektra K 52088 (W)
54	39	19	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire		CBS 83284 (C)
55	45	40	NIGHTFLIGHT TO VENUS Boney M (Frank Farian)		Atlantic/Hansa K 50498 (W)
56	56	1	RAINBOW DOME MUSIC Steve Hillage (Steve Hillage)		Virgin VR 1 (C)
57	43	28	20 GOLDEN GREATS Neil Diamond (Various)		MCA EMTV 14 (E)
58	64	3	LOVEDRIVE Scorpions (Dieter Dierks)		Harvest SHSP 4097 (E)
59	56	17	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)		Vertigo 6641 807 (F)
60	74	34	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway (Ralph Mace)		Red Seal RL 25163 (R)
61	1	1	THE INCREDIBLE SHRINKING DICKIES Dickies		A&M AMLE 64742 (C)
62	55	2	AT THE CHELSEA NIGHT CLUB Members (Steve Lilly-White)		Virgin V 2120 (C)
63	57	10	INFLAMMABLE MATERIAL Stiff Little Fingers		Rough Trade ROUGH 1 (SP)
64	69	3	MORE MILES PER HOUR John Miles (Alan Parsons)		Decca TXS 135 (S)
65	70	18	TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)		Virgin V 2001 (C)
66	1	1	THE ALBUM Abba (B. Anderson/B. Ulvaeus)		Epic EPC 86052 (7)
67	46	42	GREASE Original Soundtrack		RSO RSD 2001 (F)
68	68	60	SATURDAY NIGHT FEVER Various		RSO 2658 123 (F)
69	66	6	ANGEL STATION Manfred Mann's Earthband (Anthony Moore)		Bronze BRON 516 (E)
= 69	69	1	YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC Ian Hunter (Ian Hunter/Mick Ronson)		Chrysalis CHR 1214 (F)
71	71	1	DESTINY Jacksons		Epic EPC 83200 (C)
72	72	1	MEMORIES OF ELVIS Elvis Presley		RCA Victor PL 13279 (R)
73	1	1	A SINGLE MAN Elton John (Elton John/Clive Franks)		Rocket TRAIN 1 (F)
74	60	5	THE BEST DAYS OF MY LIFE Johnny Mathis (Jack Gold)		CBS 86080 (C)
75	47	8	DESOLATION ANGELS Bad Company (Bad Company)		Swansong SSK 59408 (W)

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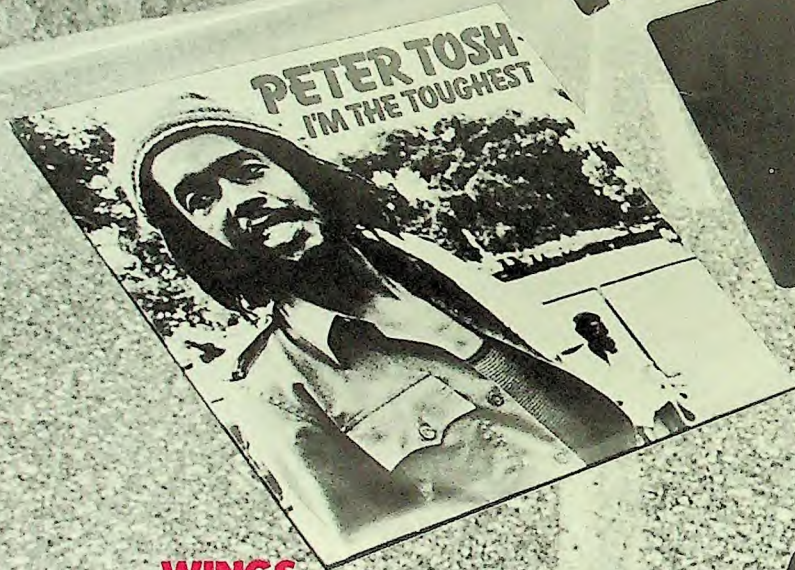
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TOP 75 SINGLES

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)/Publisher	Label number
1	10	1	BRIGHT EYES Art Garfunkel (Mike Batt) April/Watership Prod.	CBS 6947 (C)
£ 2	2	6	SOME GIRLS Racey (M. Most) Chinnichap/RAK	RAK 291 (E)
£ 3	5	5	POP MUZIK M (Midascar Prod.) Copyright Control	MCA 413 (E)
4	19	2	HOORAY HOORAY IT'S A HOLI HOLIDAY Boney M (Frank Farian) Hansa/ATV	Atlantic/Hansa K 11279 (W)
£ 5	9	5	GOODNIGHT TONIGHT Wings (Paul McCartney) McCartney/ATV	Parlophone R6023 (E)
£ 6	4	7	SHAKE YOUR BODY (DOWN TO THE GROUND) Jacksons (Jacksons) Carlin	Epic EPC 7181 (C)
£ 7	6	4	HALLELUJAH Milk & Honey (Shlomo Zack) Intersong/Britico	Polydor 2001 870 (F)
8	3	7	COOL FOR CATS Squeeze (Squeeze/John Wood) Rondor/Daptford Songs	A&M AMS 7426 (C)
£ 9	7	6	THE LOGICAL SONG Supertramp (Supertramp/Peter Henderson) Rondor	A&M AMS 7427 (C)
10	20	5	KNOCK ON WOOD Amlil Stewart (Barry Long) Warner Brothers	Atlantic/Hansa K 11214 (W)
£ 11	12	8	I DON'T WANNA LOSE YOU Kandidate (M. Most) RAK/Steve/Nickelodeon/Intersong	RAK 289 (E)
12	10	8	THE RUNNER Three Degrees (G. Moroder) Sando/Heath Levy	Ariola ARO 154 (A)
13	21	4	LOVE YOU INSIDE OUT Bee Gees (Bee Gees/Richardson/Galuten) RSO/Chappell	RSO 31 (F)
14	11	8	HE'S THE GREATEST DANCER Sister Sledge (N. Rodgers/B. Edwards) Warner Brothers	Atlantic K 11257 (W)
15	25	6	HAVEN'T STOPPED DANCING YET Gonzalez (Gloria Jones/Richard Jones) Buckwheat	Sidewalk SID 102 (E)
16	8	5	SILLY THING/WHO KILLED BAMBI Sex Pistols/Tenpole Tudor (Jones/Cook) Warner Brothers	Virgin VS 256 (C)
£ 17	14	8	WOW Kate Bush (Andrew Powell) EMI	EMI 2911 (E)
18	16	10	FOREVER IN BLUE JEANS Neil Diamond (Bob Gaudio) ATV	CBS 7047 (C)
19	NEW		DOES YOUR MOTHER KNOW Abba (B. Andersson/B. Ulvaeus) Bocu	Epic EPC 7316 (C)
20	28	3	ONE WAY TICKET Eruption (Frank Farian/Rainer M. Ehardt) Robert Mellin	Atlantic/Hansa K 11266 (W)
21	29	3	REUNITED Peaches & Herb (Freddie Perren) ATV	Polydor POSP 43 (F)
22	27	3	BANANA SPLITS Dickies (John Hewitt) Interworld	A&M AMS 7431 (C)
£ 23	17	6	REMEMBER THEN Showaddywaddy (Showaddywaddy) Ardmore & Beechwood	Arista ARIST 247 (F)
£ 24	24	6	THE STAIRCASE Siouxsie & The Banshees (Nils Stevenson) Pure Noise/Chappell	Polydor POSP 9 (F)
25	39	3	PARISIENNE WALKWAYS Gary Moore (C. Tangarides/G. Moore) Mr. Sam/Heath Levy/Pint/Chappell	MCA 419 (E)
26	23	5	VALLEY OF THE DOLLS Generation X (Ian Hunter) Chrysalis	Chrysalis CHS 2310 (F)
27	42	2	ROXANNE The Police (Police) Virgin	A&M AMS 7348 (C)
£ 28	57	2	JIMMY JIMMY Undertones (Roger Bechirian) Warner Brothers	Sire SIR 4015 (W)
29	33	6	LOVE BALLAD George Benson (Tom Lipuma) Chappell	Warner Brothers K 17333 (W)
30	40	3	GUILTY Mike Oldfield (Mike Oldfield) Virgin	Virgin VS 245 (C)
31	NEW		BOYS KEEP SWINGIN' David Bowie (David Bowie/Tony Visconti) Bowlay Brothers/Flour/EG	RCA BOW 2 (R)
32	43	3	NICE LEGS SHAME ABOUT HER FACE Monks (Nickelodeon) Arnakata	Carrere CAR 104 (E)
33	34	2	ONLY YOU Child (Ray Singer) Sherwin	Ariola/Hansa AHA 536 (A)
£ 34	41	2	DANCE AWAY Roxy Music (Roxy Music) E.G.	Polydor POSP 44 (F)
35	35	3	I'M AN UPSTART Angelic Upstarts (Jimmy Pursey) Singatune	Warner Brothers K 17354 (W)
36	13	9	SULTANS OF SWING Dire Straits (Dire Straits) Rondor/Strait Jacket	Vertigo 6059 206 (F)
37	26	10	SOMETHING ELSE/FRIGGIN' IN THE RIGGIN' Sex Pistols (S. Jones) Burlington/Warner Bros.	Virgin VS 240 (C)
38	18	7	QUESTIONS AND ANSWERS Sham 69 (Pursey/Wilson) Singatune	Polydor POSP 27 (F)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)/Publisher	Label number
£ 39	38	3	FEEL THE NEED Leif Garrett (Michael Lloyd) Carlin	Atlantic K 11274 (W)
40	50	2	THE NUMBER ONE SONG IN HEAVEN Sparks (Giorgio Moroder) Heath Levy/Island	Virgin VS 244 (C)
£ 41	37	6	HERE COMES THE NIGHT Beach Boys (Beach Boys) Rondor	Caribou CRB 7204 (C)
£ 42	61	2	THEME FROM DEER HUNTER Shadows (Shadows) Robbins	EMI 2939 (E)
43	15	8	IN THE NAVY Village People (Morali/Belolo) Zomba	Mercury 6007 209 (F)
44	NEW		LOVE SONG Average (E. S. Hollis) Rock	Chiswick CHIS 112 (E)
45	NEW		BRIDGE OVER TROUBLED WATER Linda Clifford (Gil Askey) Pattern	RSO 30 (F)
£ 46	45	3	HIGHLY INFLAMMABLE X-Ray Spex (Falcon Stuart/X-Ray Spex) Mobjack	EMI International INT 583 (E)
47	30	14	I WILL SURVIVE Gloria Gaynor (I. Fekaris) ATV	Polydor 2095 017 (F)
£ 48	46	2	WALK ON BY Average White Band (Average White Band) Carlin	RCA XC 1087 (R)
£ 49	59	2	PRIME TIME Tubes (Todd Rundgren) Rondor	A&M AMS 7423 (C)
£ 50	67	2	UNTIL THE NIGHT Billy Joel (Phil Ramone) April	CBS 7242 (C)
51	22	8	STRANGE TOWN Jam (Vic Coppersmith-Heaven) And Son	Polydor POSP 34 (F)
£ 52	56	2	LONG LIVE ROCK The Who (John Entwistle) Fabulous	Polydor WHO 2 (F)
£ 53	68	2	DANCER Gino Soccio (Mix Machine) Heath Levy	Warner Brothers LV 23 (W)
54	36	5	OFFSHORE BANKING BUSINESS Members (Steve Lillywhite) Virgin	Virgin VS 248 (C)
55	NEW		AS LONG AS THE PRICE IS RIGHT Dr. Feelgood (Martin Rushent) Street	United Artists UP 36506 (E)
56	NEW		GET DANCIN' Bombers (G. Lagios/P. Deasario) Carlin	Flamingo FM 1 (E)
57	NEW		SATURDAY NIGHT T Connection (Cory Wade) April	TK TKR 7536 (C)
£ 58	72	2	FEAR OF THE DARK Gordon Giltrap (Miller/Hand/Edwards)	Electric WOT 29 (A)
59	47	4	SWINGIN' Light Of The World (Castellano/Dark Cloud) Dizzy Heights/Pure Management	Ensign ENY 22 (F)
60	32	9	TURN THE MUSIC UP Players Association (Danny Weiss) Panache	Vanguard VS 5011 (A)
£ 61	53	4	ADVENTURES OF THE LOVE CRUSADER Sarah Brightman (Steve Rowland) ATV/Cuckoo	Ariola/Hansa AHA 538 (A)
62	44	3	DIAMONDS Chris Rea (Gus Dudgeon) Magnet	Magnet MAG 144 (E)
63	NEW		I WANT YOU TO WANT ME Cheap Trick (-) Screen Gems/EMI	Epic EPC 7258 (C)
64	NEW		SWEET LOUISE Ironhorse (R. Bachman) Screen Gems/EMI	Atlantic K 11271 (W)
65	NEW		COME DANCING No Dice (Rupert Holmes) Dynamic Cat	EMI 2927 (E)
66	52	8	FIRE Pointer Sisters (Richard Perry) Intersong	Planet K 12339 (W)
67	48	7	LET'S FLY AWAY Voyage (Roger Tokarz) Editions/Sirocco/Louvigny	GTO/Hansa GT 245 (C)
68	NEW		BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd) Rival/Warner Brothers	Riva 19 (W)
69	54	9	CUBA Gibson Brothers (D. Vangarde) Blue Mountain/Heath Levy	Island WIP 6483 (E)
70	NEW		RIDE THE GROOVE Players Association (D. Weiss) Silkie	Vanguard VS 5012 (A)
71	NEW		RUNAWAY Elkie Brooks (I. Green/E. Brooks) Rondor	A&M AMS 7428 (C)
72	-	1	WHAT A FOOL BELIEVES Doobie Brothers (Ted Templeman) Intersong/Warner Brothers	Warner Brothers K 17314 (W)
73	NEW		REVOLT INTO STYLE Bill Nelson's Red Noise (John Leckie/Bill Nelson) Arnakata	Harvest HAR 5183 (E)
74	31	11	I WANT YOUR LOVE Chic (Edwards/Rogers) Warner Brothers	Atlantic LV 16 (W)
75	58	4	DANCE LADY DANCE Crown Heights Affair (Crown Heights Affair/Nerangis/Britten) Mercury 6168 804 (F)	Mercury 6168 804 (F)

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

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Feel The Need (Abram Tilmon)	39
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ere Comes The Night (A. Jardine/M. Love)	14
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Jimmy Jimmy (John O'Neill)	28
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Only You (B. Rame/A. Bard)	33
Parisiene Walkways (Phil Lynott/Gary Moore)	25
Pop Muzik (Robin Scott)	3
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Roxanne (Sting)	27
Runaway (Gallagher/Lyle)	71
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Silly Thing (Cook/Jones)	16
Something Else (Sheeley/Cochrane)	37
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The Number One Song In Heaven (Russell & Ron Maal)	40
The Runner (Fergus/Moroder)	12
The Staircase (Sioux/McKay)	24
Turn The Music Up (L. Danni/C. Hill)	60
Until The Night (Billy Joel)	50
Valley Of The Dolls (Iddo/James)	26
Walk On By (Bacharach/David)	72
What A Fool Believes (McDonald/Loggins)	48
Wow (Kate Bush)	17

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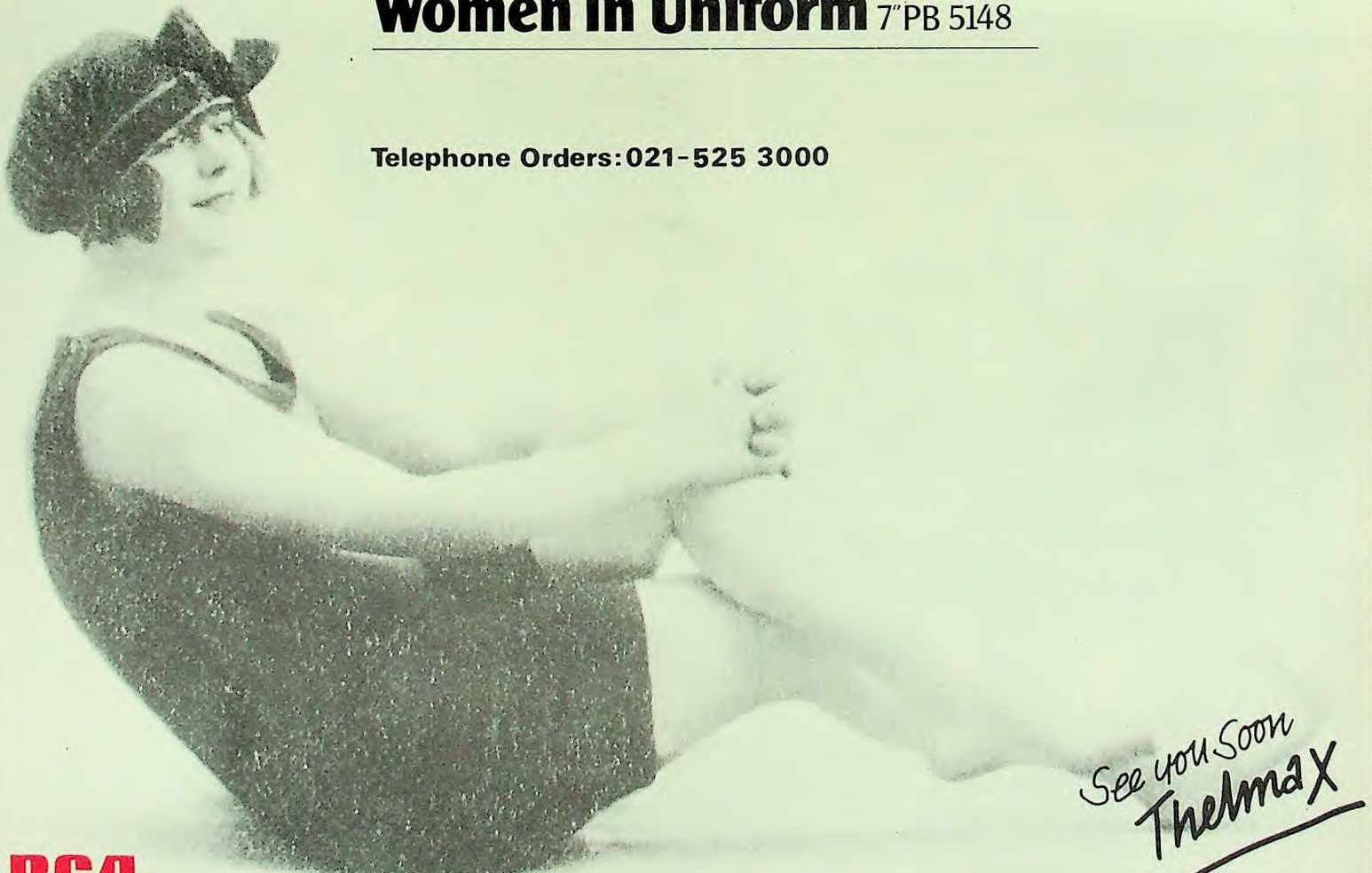
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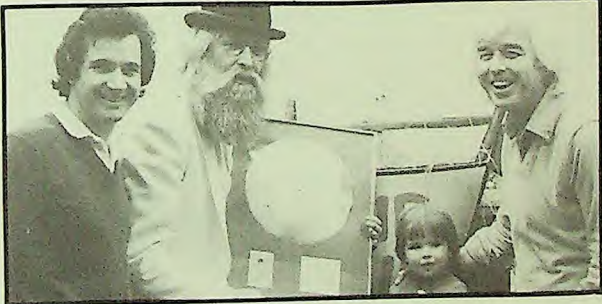
BOTH TEAMS threatened to take the game seriously when a Music Industry Football League XI took on the Dennis Waterman All Stars XI in a charity match at Tooting and Mitcham Club. So seriously that the score remained at 0-0 at half time before the team with the better "ringers", the All Stars, took over and finally triumphed at 4-0. Among the professionals were Chelsea's Ian Britton and Jim Docherty and Jimmy Greaves and Bob Wilson, but the non-pro star was Darts' manager Bob England who performed miracles in goal for the Music Industry XI. An enjoyable afternoon for the 3,000 fans who turned up and a profitable one for the four charities benefiting. Picture shows the Music Industry league in traditional line-up, (l to r back row), Phil Bodman, Hank Marvin, Keith Attack (Child), Bob England, Keiron Somers, Paul Starkins, Thump Thomson (Darts), Griff Fender (Darts), (front row l to r): Peter Powell, Ian Britton, Ray Williams, Mike McKenzie (Child), George Currie (Darts) and Jim Docherty.



ROLLERCOASTER RECORDS regret to announce that due to increased costs, partly due to the acquisition of a fleet of ex-GPO bicycles for distribution purposes, both singles and albums will be increased from May 1.
New prices are: RRC series 99p; RRCEP series £1.50; ROLL series £3.75.
Rollercoaster is also distributed by Lugtons, H. R. Taylor and Lightning as well as their own bike team (see pic) Peter Eden and John Beecher.



THE ADVANTAGE of recording for Scotia's new label is that you can celebrate your birthday at the Knightsbridge Sporting Club, which Scotia happens to own. Thus French star Dick Rivers (right, with knife) found himself cutting his cake last week in the company of another Scotia signing, Susan George (left), his lady Mouche Rivers and Scotia director Peter Frohlich during a champagne-drenched party in the small hours. Rivers' version of Oh Pretty Woman was released here last Friday.



Smurfing cheer
ONE OF The Smurf's youngest fans, Caraid McDonough, daughter of Decca press and promotion manager Mike McDonough, helped hand over a gold disc for the Smurf album, Father Abraham In Smurfland, to Father Abraham himself (Pierre Kartner) last week during production of a video promotion film for the new Smurf single Smurfing Beer. L to r: Michael McDonough, Father Abraham, Caraid McDonough, TV director Mike Mansfield.



GTO'S NEW offices in Soho Square appear to be well air-conditioned, if nothing else! Actually, this picture was taken in the middle of the square as GTO moved from its Bruton Street garret to its new home at 37 Soho Square, WI, opposite parent company CBS. Caught in the camera were (l to r) Michael Peyton (marketing director), Kathy Buckley (PA to the MD), managing director Dick Leahy, Mike Smith (general manager) and press officer/art director Jan Leary. New GTO phone number: 01-439 8971.

THE JET Records' international convention in London over the weekend was generally considered a great success in terms of involving licensees and a handpicked selection of US and UK dealers in worthwhile seminars and effective presentations The Saturday night banquet was conducted in great style by **Don Arden** and family, and **Alan Price** was a worthy bill-topping act Woolworth's buyer **Bob Egerton** told the seminar: "In the US people think nothing of buying six albums at a time — in the UK they buy one album and expect to have Security Express deliver it home!" Accessories of a different kind sold in some US record stores—"paraphernalia" for use with certain substances — is referred to euphemistically as "sound enhancing equipment", according to NARM president **John Cohen** at Jet seminar.

INFINITY PRESIDENT **Ron Alexenburg** and international VP **Bette Hisiger** in London this week interviewing for Infinity label manager's job Incidentally, if you want to see fireworks mention Alexenburg's name to **Larry Page** EMI producer **Chris Ellis** and Decca label manager **Frank Rodgers** seeking pastures new? Phonogram product manager **John Burnham** emigrating to US and hopes to stay in record business EMI promo man **Gary Farrow** leaving to join Chinnichap Pye Records' marketing director **Gary Luddington** quitting after eight months to set up own business Canary Islands conference for **Record Sales** staff later this month.

AMERICAN NUMBER one hit Knock On Wood by Amii Stewart produced by former ATV, now freelance, producer **Barry Leng** After his work with Dana, **Barry Blue** now turning his production attention to Elkie Brooks for her next A&M album And A&M celebrating company's biggest-ever selling single with **Squeeze's** Cool For Cats topping 500,000 units — surprisingly outselling even early Carpenters' singles Success of Blondie's Heart Of Glass in US gives **Mike Chapman** third number one there in nine months Concorde trip to New York for **David Essex** to discuss scripts for Broadway show.

FOOTBALL: spurred on by last week's Dooley mention that they needed to beat DJM by 13-0 this week to top West League, **Pye** did it! Other result: Gas/Heath Levy 2 Different Records 2 Apologies to **Malcolm Williamson** for confounding Ivor Novello Awards press release mistake in re-christening him John Cheeky thief walked through front door of Barn Records, picked up **Mike Hales'** Revox and walked out back door Reminder to anyone wishing to be included in *Music Week Yearbook '79* update — please write (don't phone) to Louise Fares, Yearbook, 40 Long Acre, WC2.

News on camera

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3. **Here Comes The Night**
Them
4. **Got To Get You Into My Life**
*Cliff Bennett
& The Rebel Rousers*
5. **Shakin' All Over**
*Johnny Kidd
& The Pirates*
6. **When I'm Dead & Gone**
McGuinness Flint
7. **Natural Born Bugie**
Humble Pie
8. **Wild Thing**
The Troggs
9. **Down Down**
Status Quo
10. **Out Of Time**
Chris Farlowe

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Side Two

1. **Get Back**
The Beatles
2. **Itchycoo Park**
Small Faces
3. **The Resurrection Shuffle**
Ashton, Gardner & Dyke
4. **Black Night**
Deep Purple
5. **Imagine**
John Lennon
6. **Apache**
The Shadows
7. **Make Me Smile
(Come Up & See Me)**
*Steve Harley
& Cockney Rebel*
8. **A Whiter Shade Of Pale**
Procol Harum
9. **The Hippy Hippy Shake**
The Swinging Blue Jeans
10. **See My Baby Jive**
Wizzard

Unveiled on May 4th, "A Monument To British Rock" features 20 classic tracks from the 60s and early 70s. The album covers the complete spectrum of rock/pop from ballads such as Lennon's "Imagine" and Procol Harum's "A Whiter Shade of Pale", the gutsy blues of Chris Farlowe's "Out Of Time" through the more mellow rhythm and blues of Humble Pie's "Natural Born Bugie" to the heavy metal of Deep Purple and Status Quo.

The £250,000 advertising campaign breaks NATIONWIDE on May 14th and includes three highly entertaining and original commercials with, of course, P.O.S. for both window and instore display. In addition and to fully penetrate the younger end of the market, full page ads will appear in NME, MM and Sounds.

The track listing was finally chosen with the help of extensive market research. Not surprisingly, every single track on this exceptional compilation has charted in the top six with nine of them at number one.

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