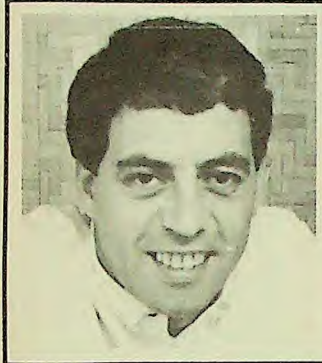


RECORDS · TAPE · RETAILING · MARKETING · RADIO & TV · STUDIOS · PUBLISHING

MUSIC WEEK

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



Derek Green promoted—seeks new MD for UK company

DEREK GREEN, managing director of A & M Records (UK), has been elevated to senior vice-president of A & M Records Inc., USA, and also assumes a newly created position of director of artist development and talent acquisition, Europe.

Green expects to announce the appointment of a new managing director of the UK company "in the near future". He continues to report to A & M chairman Jerry Moss and his main responsibilities will be acquiring and developing new artists and maximising the potential of the existing roster.

"I shall be based in London, but I shall of course spend a lot of time travelling in Europe and to the United States," Green told *MW* this week. "This won't mean a drastic change in my life-style as I have already been spending three or four months out of a year in the States.

"Naturally I shall miss the direct involvement with the UK company but I feel I can now play a more effective role in the development of the

global company."

Under Green's direction, A & M has had more success than most UK companies in selling UK acts in America in recent years — particularly in spearheading the acceptance of new wave there — and he expects to develop these activities in his new role.

Green's appointment should help stem recent speculation about the future of A & M — industry observers have been predicting for some time that Jerry Moss and Herb Alpert will succumb to an offer to sell out.

• In Los Angeles last Friday, Jerry Moss issued an emphatic denial that the company was up for sale: "It is my hope that talk of any sale will fade into the ionosphere where it belongs. I believe the rumours are either being circulated by so-called sources with nothing else to talk about, or by some of our competitors in an attempt to undermine our acquisition of artists and our aggressive position in the marketplace."

CBS—the dealers' friend

by Rodney Burbeck

WITH OTHER companies drawing the fire of angry dealers, CBS Records made a strong pitch to be regarded as the good boys of the industry at the company's annual conference in London last week.

Managing director David Beteridge spoke of CBS'

"dignified" attitude during the current squabbles, pledged that his company had no intention of cutting margins or altering settlement discount, and stressed that "some of my best friends are retailers".

Meanwhile, marketing director Peter Robinson emphasised the need to co-operate with the dealer.

"More than ever we have to help him sell our product over the

counter," he said and revealed that CBS would mount more co-operative advertising campaigns involving independent dealers.

Sales director John Mair gave salesmen details of the company's autumn discount offers for dealers, although in line with CBS' coy policy of keeping its campaigns secret, these were not revealed to the trade press.

During the two-day conference, which was combined with CBS Records International presentations and meetings, the UK salesmen heard nearly nine hours of music, including a stunning audio-visual presentation of the new Mike Batt concept album, *Tarot Suite*.

CRI president Dick Asher revealed that his division was having its best year ever and "already this year CRI will deliver one-half of Walter Yetnikoff's billion dollar projection for the CBS Records group".

But he warned that the record industry must face the "unsettling realisation" that pre-recorded music is no longer the obvious best entertainment value for the consumer.

And as disco music begins to fade, Asher made a personal prediction of "a return to song-oriented music as a major part of the future".

• Full conference reports in pages 4 and 6.



MAURICE OBERSTEIN donned dapper bowler and pin stripes to open the 1979 CBS sales conference.

THE BPI is to launch a new initiative this autumn to combat home taping. An increase in the licence fee from £1.50 to as much as £8 is considered and a campaign — possibly taking the form of national press advertising — is being mooted to explain why taping is illegal.

Tandem expands sales team

AT A time when most companies are being forced to make cut-backs, Chrysalis and Arista have decided to expand their joint Tandem sales force, by adding five extra reps and a new area sales manager. This move comes after an experiment which lasted three months, when an extra salesman was added in one region and the call-pattern of the reps re-organised.

This was so successful, says Tandem sales manager Peter Battershill, "that both Chrysalis and Arista decided that the new scheme should be carried through to the rest of the country."

An extra five territories have been added, giving Tandem a sales force of 17 under the three area sales team covering London, Central and Southern England; David McWilliam (formerly rep in the North West) covers the North West, Wales and the West Country, which is the area where the original experiment started; Mike Fay is in charge of Scotland and the East.

The new reps have been taken on as follows: Scotland is divided into two with Dave Moore looking after the East side. In the North West Chris Williams takes on Dave McWilliam's old territory, which has been divided into two with a new rep yet to be appointed for Liverpool, Cheshire and North Wales. Dave Terry, previously the West Country rep, has been given a new territory based in Bournemouth and moving north taking in Bath, Salisbury and Reading — Rodney Walsom takes on his old area. London has now got three reps with Tony Alexander covering the West End and City, Nick Hill the East End, south east postal districts and Croydon, while newcomer Bill Simmons will look after Kent and East Sussex. The new man in East Anglia is Pete Gildon.

Commented Battershill: "Reps will now have much more time to spend with dealers and we also hope to get dealers that we haven't been calling on to use Tandem's facilities. Our other objective is to give them the chance to take on more marketing-related activities."

Chart action

A SLUGGISH week with no change among top three and only four records in Top 20 making any upward movement, but Gary Numan's Cars enters at 20 for Beggars Banquet leading 11 new entries. Billy Connolly's In The Brownies marches on from 74 to 42.

'Biggest UK bootleg ring' smashed—BPI

ONLY HINTS of the wealth of evidence collected by BPI investigators during their longest and costliest operation yet against bootlegging and piracy emerged at last week's High Court hearing.

The details of undercover work — including that of one investigator who infiltrated the illegal recordings syndicate by posing as a bootleg disc presser — were heard in camera when the BPI applied for the search and seize powers (Anton Piller court orders) which allowed 40 investigators to raid suspect addresses.

The judge, Mr. Justice Vinelott, referred to "a secret panel" at one address, behind which quantities of bootleg records were hidden, but otherwise the BPI anti-piracy division's dossier in this case was not discussed in open court.

The BPI raids in London, Manchester, Newcastle and St Helens last Monday (August 20) resulted in the seizure of recording equipment and large quantities of bootleg LPs by artists including Bob

Dylan, David Bowie, Elton John, Led Zeppelin and Fleetwood Mac. The result is the smashing of what is believed to have been the biggest bootleg ring in Britain.

The court orders were served against the London independent distributor/wholesaler Rough Trade, of Kensington Park Rd; David Grant of Gainsborough Terrace, Newcastle; David Lawson Hattam, of Whorton Grange, Westerhope, Newcastle; Michael Jones, of Clegg Street, Manchester; John Miller, of Millwood Avenue, Eccleston, St. Helens; David Daniels, of Beaton Walk, Ancoats, Manchester; Ann Bentley, of Selby Street, Beswick, Manchester; David Edward Britton, trading as Bookchain, of Peter Street, Manchester; and Michael Corrie, of Oak Road, Withington, Manchester.

All, except Grant and Hattam, appeared at court; all those who were present, except Corrie, gave

TO PAGE 4

JOAN ARMATRADING 'STEPPIN' OUT'



A LIVE ALBUM FEATURING PREVIOUSLY UNAVAILABLE MATERIAL

INSIDE

SPECIAL SUPPLEMENT ON RETAILING — see centre pages. Also: Tipsheet 8 • Retailing 10 • International 12 • Publishing 16 • Broadcasting 18 • Disco 20 • Classical 25 • Album reviews 28 • Singles releases/factsheet 32.

NEWS

Pickwick launches its 18 double LP bonanza

PICKWICK HAS allocated a £200,000 promotion budget for its autumn package of 18 Double Limited Edition albums. Of this total £120,000 is being spent on ILR network airtime with a series of 45-second commercials beginning on September 13 for 2½ weeks, a period which may be extended if the results are favourable.

Pickwick chief, Monty Lewis, described the package to *Music Week* as "the most phenomenal ever offered" with an RRP of £2.99 (cassette £3.99) for each double album containing 40 tracks. Recalling that the single Limited

Edition LPs released by Pickwick last year sold 1,500,000 within nine weeks, Lewis disclosed that this year's package has achieved the company's largest ever sell-in at 500,000 albums and just under 200,000 cassette packs within the first week of its availability.

"They've all been pressed in the UK," he added. "The original price was £2.75, which went to £2.99 after the Budget, and we'll hold it there until the end of the year."

The repertoire range is broad and involves many famous star names. There are two country albums with Johnny Cash, Hank Locklin, Carl Perkins, Jeanie C. Riley and Sleepy LaBeef among the participants; a

Black Magic soul compilation with Otis Redding, Ray Charles, Wilson Pickett, the Drifters and Roberta Flack; Rock Heroes with Status Quo, Elton John, David Bowie and Gala Performances from Gene Pitney, Dionne Warwick and others.

Others in the release include two disco albums, 40 Solid Gold Hits, two compilations from the 50s and 60s, 40 Classical Masterpieces, 40 Brass Band Favourites, 40 Walt Disney Originals, 40 Guitar Greats by Bert Weedon, 40 Folk Favourites, Non-Stop Party Hits and an MOR compilation entitled 40 Unforgettable Memories featuring Acker Bilk, Cleo Laine, Sounds Orchestral and Millican and Nesbitt among others. About three-quarters of the repertoire involved has not been released previously by Pickwick.

The Double Limited Edition is guaranteed in-store displays in over 7,000 retail outlets and will be available in nearly 20,000 racks exclusive to Pickwick product in major retailing groups' premises.

Dumper bins have been manufactured for in-store use, and other promotional material includes banners, stickers, and window displays. There will be specialist press advertising in addition to the ILR campaign.

A special competition for the public is being organised with a top prize of a holiday in Greece for two. Lewis remarked that the public did not have to buy one of the albums to enter the competition, but would have to know the repertoire involved to answer the questions.

AS REVEALED in *Music Week* last week Virgin has formed Dindisc and Dinsong as a means of continuing the expansion of the company's recording and publishing interests without overloading the existing companies Virgin Records and Virgin Music.

The new companies have arisen from Virgin's music publishing operation and Carol Wilson — head of Virgin Music — is managing director.

She heads an executive staff of four which comprises Nicki Davies — previously London promotions manager Island Records — as marketing manager, Donna Thomson — from Virgin Music — as promotions manager, Dave Fudger — also from Virgin Music — as A&R manager, and Eugene Manzi — previously at Beserkley — as press officer.

Nick Garnett who was professional manager at Virgin Music becomes general manager of the new publishing company Dinsong, while Rob Gold, former managing director of Logo Music, will replace Carol Wilson as managing director of Virgin Music.

Virgin's Dindisc venture

Retail outlets in the UK will be serviced by the Virgin salesforce and distribution is through CBS. Dindisc will be handled in the US by Virgin's independent operation and worldwide by Virgin's licensees.

First signings to the new label are The Revillos, formed by ex-Rezillos Fay Fife and Eugene Reynolds. Their first single — Where's The Boy For Me (DIN 1) — is released on September 7 on the Revillos' own label — Snatzo Records — which is licensed to Dindisc. All pressings of the single will be in picture bags and the band make their London debut on September 6 at the Notre Dame Hall in Leicester Square.

Dindisc and Dinsong are currently located at the Virgin offices in Vernon Yard, but at the end of September they will move to nearby premises at 61-63 Portobello Road, W11.

DUE TO pressure of news, Letters To The Editor have had to be held over but will be back as usual next week.

EMI's childrens' treat

EMI IS releasing on September 7 a compilation of 44 original all-time children's favourites called All Aboard (EMTX 101) with an RRP of £3.99. It will also be available in cassette form.

The LP includes well-known songs such as Nellie The Elephant, Ugly Duckling, Robin Hood and Laughing Policeman, and a test campaign will be run in the Granada area from September 10 — ITV dispute permitting — and rolling out into a full national campaign before Christmas if the test results are favourable.

The Manfred Mann compilation Semi Detached Suburban (EMTV 19) begins its ILR campaign this week, and TV promotion plans will be implemented if the dispute is resolved without great delay.

VIRGIN IS providing a push for the latest album from Penetration who are touring extensively in October and November. Released on September 14, the LP, titled Coming Up For Air (V 2131), will be featured in full page ads in *Music Week*, the music papers and *Time Out* — also

MARKETING

in shop displays and posters.

The promotional push also includes badges, stickers, T-shirts and T-dresses.

THE FIRST album from Eddie Grant through his Ice label's licensing arrangement with Virgin is released on October 5. Titled Walking On Sunshine (ICE 4) it will be backed by ads in *Music Week*, the music papers and *Black Echoes* and a quantity of posters and badges will also be available.

Kate Bush EP

A SOUVENIR EP commemorating her successful UK tour earlier this year entitled Kate Bush Live On Stage (EMI MIEP 2991) will be released on September 7.

The record comprises four tracks — Them Heavy People, Foot On The Heart Brake, L'Amour and James And The Cold Gun.

The EP will be sold in a special gatefold container showing live action photos from Kate Bush's stage appearance, and has an RRP of £1.50.

Rogers TV push

RADIO 1 disc jockey and singer Al Matthews has been signed as an artist to Salsoul Records for North and South America in a deal negotiated by Electric Records general manager Jeremy Thomas. His first release there under the agreement will be *You Without Me* early in September, which was the B-side of his UK success *I Can't Face The Music*.

BIL appointment

BOURNEMOUTH INDEPENDENT Radio has appointed local radio personality John Piper as programme controller. He presented Piper's Tune on BBC Radio Solent for six years from 1972 and for the past year has fronted Viewpoint, the station's morning current affairs programme.

BIR — awarded the Bournemouth franchise by the IBA a month ago — is due to begin broadcasting towards the end of the year to an area from Lulworth to Lymington along the coast and north to Blandford and Fordingbridge.

The BEACH BOYS

'SUMAHAMA'

Their new single is a winner in any language.

'Sumahama' is from The Beach Boys' successful 'LA—Light Album'.

Single: CRB 7846
Album: CRB 86081



POINT OF VIEW
WALLS
C/W PRETENDER

12RIC101

**A CRISP NEW
12" DISCO 45**

ALSO ON 7"

Both sizes available in special bags.

By Arrangement with Stoll Productions Limited and the Cambridge Theatre Company Limited

JACK GILL
presents

NSPL 18609

- ☐ AN ORIGINAL CAST RECORDING
- ☐ FROM THE HOTTEST MUSICAL HIT IN TOWN
- ☐ STARRING ANTON RODGERS, GEMMA CRAVEN, DIANE LANGTON, ANDREW C. WADSWORTH & DAVID HEALY
- ☐ INCLUDES THE GREAT NEW SINGLE BY DIANE LANGTON "CLIMBIN'" AVAILABLE IN 7" & 12" FORM 7P 134 & 12P 134
- ☐ 22 TRACKS OF WORDS, MUSIC & SONG
- ☐ BRILLIANT REVIEWS

"THIS STUNNING OCCASION. THE BEST BRITISH MUSICAL OF THIS YEAR AND A FEW GONE BY". FINANCIAL TIMES

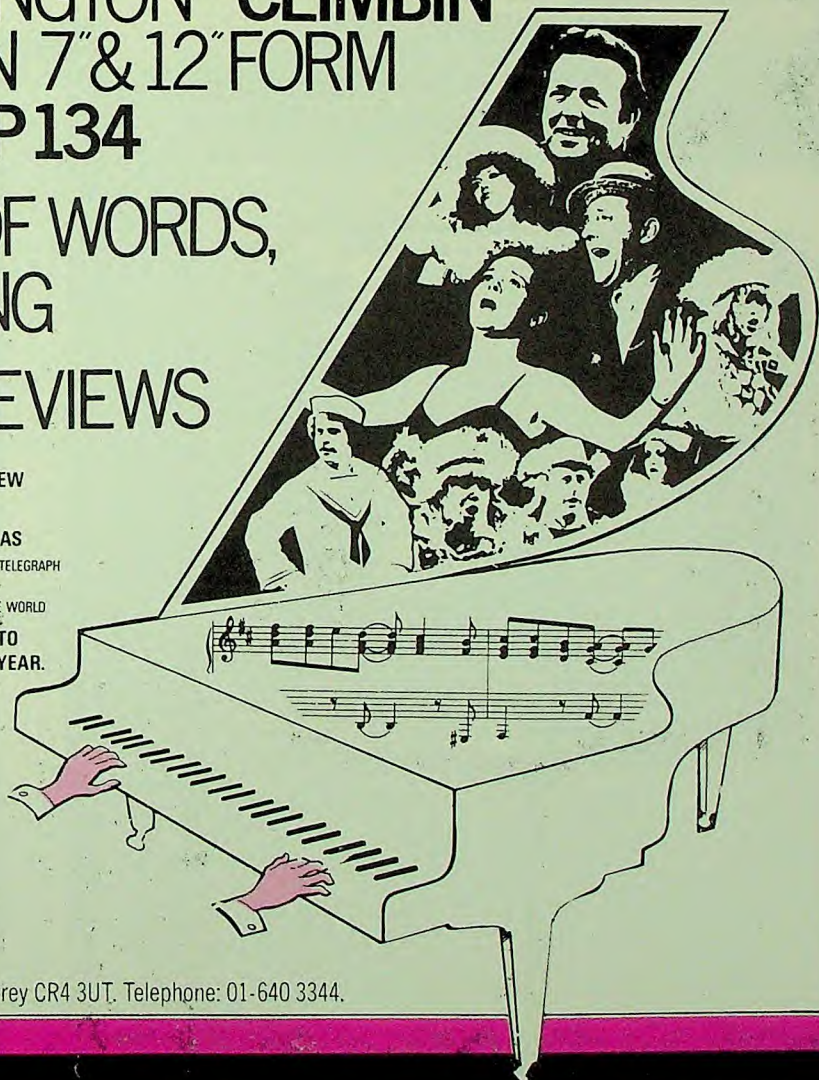
"AS BRIGHT AND INGENIOUS A MUSICAL AS WE HAVE SEEN FOR A LONG TIME". SUNDAY TELEGRAPH

"A TOUCH OF MUSICAL MAGIC". NEWS OF THE WORLD

"SONGBOOK IS THE PLEASANTEST THING TO HAVE HAPPENED IN THE WEST END THIS YEAR. THE PERFORMERS ARE SUPERB". THE OBSERVER

"THE CAST IS BRILLIANT". EVENING NEWS

"VERY FUNNY. OFTEN HILARIOUS. RECEIVED WITH DELIGHT". EVENING STANDARD



RECORDS

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

TIP SHEET

Norwegian touch for football 45

NOTTINGHAM FOREST fans could hardly have expected help from a more unlikely source than a Norwegian writer/singer/producer when it came to finding a new song to chant on the terraces in the coming season. But Njaal Hella, who declares himself a Nottingham Forest supporter from a distance, has produced a master with two such songs — Nottingham Forest (Is My Rock and Roll), A-side and Nottingham Forest (Is In My Soul), a disco B-side — which he would like to place with a UK record company for distribution.

The record was recorded in Oslo soon after Nottingham Forest had their victory in the European Cup in Munich. In fact the A-side includes a short 'spurt' of BBC Radio Nottingham's sports commentator, Mick Wormald, describing the vital first goal in the match against Malmo of Sweden.

Hella, has been in Nottingham to see his favourite team in action and while there got the single played on Radio Nottingham. Says Wormald: "We got quite a few calls after the play asking where they could buy the record. I would think it would certainly sell well locally."

Talent Productions is releasing the single on its label in Norway next month for the novelty/disco market.

Contact Njaal Hella, Talent Productions, Oslo, Norway. 02 67 95 40.

Studio Import-Export looking to Europe

THE SUBJECT of imports is a sensitive one these days, but London-based Studio Import-Export is a company which picks up on records the majors ignore — and it is seeking to contact more European labels with a view to bringing in their product to the UK.

Set up by George Magdassian a year ago, it moved into its first small office off Tottenham Court Road. Now it has premises in Kensington and is ready to spill over into a warehouse/office situation to house the labels it services.

"What I want to do is to make contact with more independent record labels in Europe and let them know there is a market in the UK on an import basis for their product," says Magdassian.

"In the beginning I wanted to import from America, but instead decided to concentrate on the European market which was not so

crowded, but where a definite demand existed."

Magdassian's background is classical music. After graduating from the Royal Academy, specialising in piano and classical singing, he found the road to Sadler's Wells and Covent Garden was extremely difficult. Instead he began his career as many music men have, in a record store. HMV on Oxford Street was his choice.

Edited by
SUE FRANCIS
Tel: 439 9756

"From there I learned my trade and saw first-hand what was in demand, could and could not sell, be promoted, etc."

His first label, after going independent, was Love Records from Denmark which boasts several UK bands which resides in that Country.

"No one seemed able to get this

product in the UK. Virgin Records released two or three albums and that was all. So I went directly to Love in Denmark. They took a chance on me and I on them, and the label, which included the famous Wigwam LPs began selling."

Studio Import-Export now handles product direct from record companies in France — CBS, Discodisc, Musidisc, RCA, Phonogram, Polydor, Vogue and WEA; Italy — Dischi Ricordi, Durium, Ri-Fi; Germany — Phonogram, Polydor and they are the sole distributors of the Europe label in the UK.

"Import records are not always cheaper than home product. I am not here to undercut the UK manufacturer, but to provide product from other countries that the majors do not believe in."

Contact: George Magdassian, Studio Import — Export, 9/11 Kensington High Street, London W8. (01) 937 9801.

Barham back for production assignments

ARRANGER/PRODUCER John Barham, after a year of hibernation in Scotland, is back and available for both arranging and production work.

Barham's experience is extensive and includes, after studying theory and composition at Trinity College of Music, working with Ravi Shankar, Yehudi Menuhin and Andre Previn and the LSO. Then began a period of collaboration with George Harrison on the score of the Wonderwall film, and All Things Must Pass. He has been arranger/music director on such releases as Kiki Dee's Amoureuse and I've Got The Music In Me; Chris Rainbow's Give Me What I Cry For; Gene Pitney's Pitney 75; Ronnie Spector's Try Some, Buy Some; Russ Ballard's and Roger Daltrey's first solo albums.

Contact John Barham through Richard Armitage, Noel Gay Artists, 24 Denmark Street, London WC2. (01) 836 3941.

GT's picked up after demo debut

THREE RECORD companies began bidding for a new London band, The GT's, immediately after hearing their material played on BBC Radio London. The band was one of a dozen whose demo tapes were broadcast in a new special music edition of Stuart Colman's Echoes programme. "The standard of the demos was really so impressive," said Colman, "we intend to run another special programme of new bands. The next can be heard September 2."

The current batch of tapes was "evaluated" in the studio by a panel of record company executives from

Phonogram (Johnny Staines), Magnet (Brian Reza) and Stiff (Sonnie Rae). Said Geoffrey Hobbs from Radio London: "Previous demos played on the station led to recording contracts for Dire Straits, Darts, Lene Lovich, Chas and Dave and Elvis Costello."

For future programmes, London artists/bands are invited to send their tapes to David Carter, music programme organiser, or presenter, Stuart Colman at BBC Radio London, 35A Marylebone High Street, London W1A 4LG. (01) 486 7611.

SUPREME RECORDS is a Belgium record company which has a thriving compilation line and its managing director, Jean Meussen, would like to hear from UK record companies who have hits that have yet to be exploited in Belgium on a budget album basis.

Contact Jean Meussen at Supreme Records, Greinstraat 74, 2000 Antwerp, Belgium. Tel. 03/32 24 85 — 31 60 60.

U.K. SUBS

1 2 4 5 6 7 9

TOUCHDOWN SINGLES U.K. SUBS

NEW SINGLE released Aug. 31

1 Tomorrows Girls

2 GEM

3 c/w

4 SCUM OF THE EARTH

5 TELEPHONE NUMBERS

6 7" BLUE VINYL Limited Edition

7 FULL COLOUR PICTURE BAG

8 RCA

9 see music press for details of

10 THE AUTUMN TOUR

11 Order from your RCA Salesman or Tel: 021-525 3000

12 GEMS 10 marketed by GEM Records

26 PAUL SLAG SACKED

27 NICK GARR SACKED

28 PETER DAVI SACKED

29 GEM

30 CHARLIE H SACKED

31 SACKED

32 SACKED

33 GEM

34 FIRED

35 FIRED

36 FIRED

37 FIRED

38 FIRED

39 FIRED

40 FIRED

41 FIRED

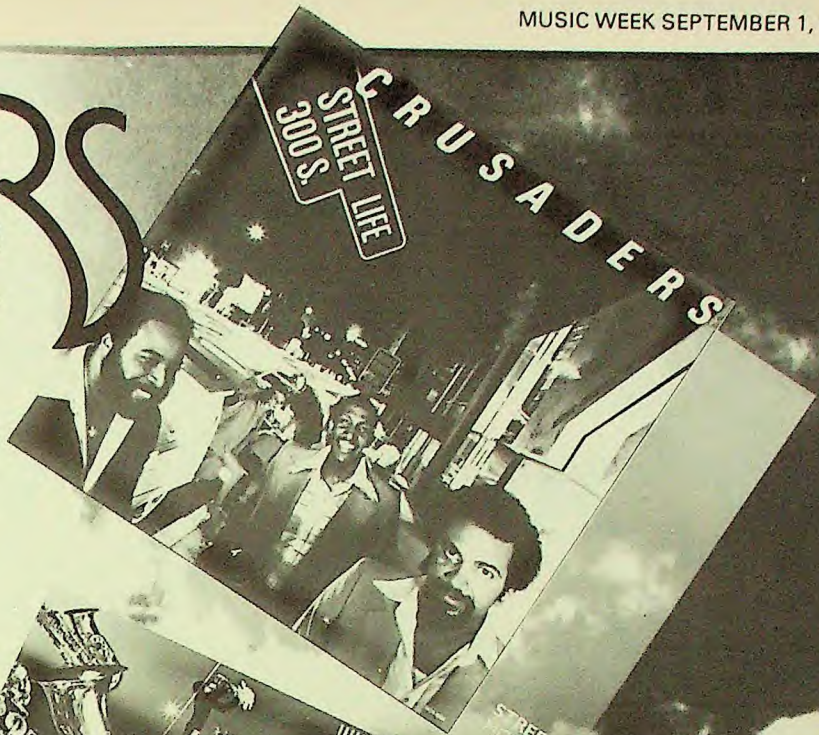
42 FIRED

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CRUSADERS

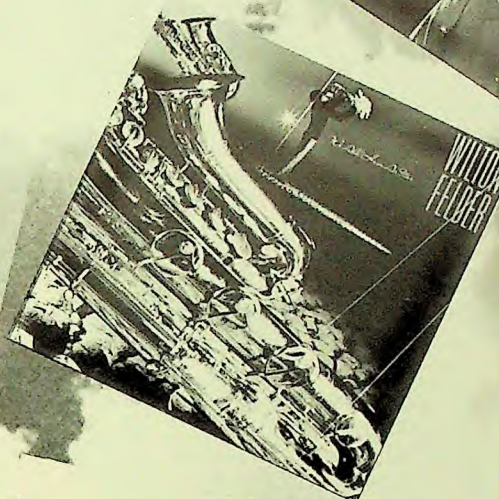
THE STORY SO FAR...



CRUSADERS
STREET LIFE
MCA 3008



JOE SAMPLE
RAINBOW SEEKER
ABCL 5245



WILTON FELDER
WE ALL HAVE A STAR
ABCL 5265



SOUTHERN COMFORT
ABCD 607



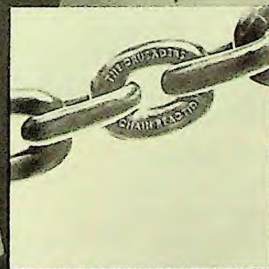
JOE SAMPLE
CARMEL
ABCL 5285



IMAGES
ABCL 5250



THOSE SOUTHERN
KNIGHTS
ABCL 5164



CHAIN REACTION
ABCL 5144



SUNG HEROES
ABCL 5180



BEST OF
ABCD 612



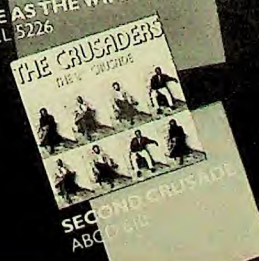
FREE AS THE WIND
ABCL 5226



CRUSADERS I
ABCD 609



SCRATCH
ABCL 5181



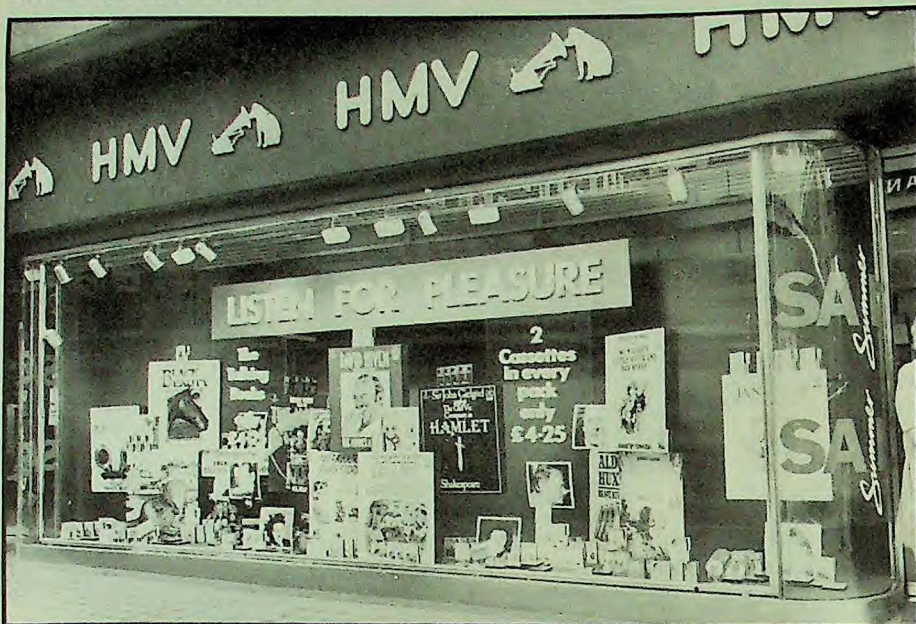
THE CRUSADERS
THE INSIDE
ABCL 5141

CRUSADERS TOUR ITINERARY
THURSDAY, SEPT 6 - DUNSTABLE, Queensway Hall
FRIDAY, SEPT 7 - BIRMINGHAM, Odeon
SATURDAY, SEPT 8 - HAMMERSMITH, Odeon
SUNDAY, SEPT 9 - HAMMERSMITH, Odeon
MONDAY, SEPT 10 - HAMMERSMITH, Odeon
TUESDAY, SEPT 11 - BRISTOL, Colston Hall
WEDNESDAY, SEPT 12 - LIVERPOOL, Empire
THURSDAY, SEPT 13 - MANCHESTER, Apollo

MCA RECORDS
A Division of Polygram Records, Inc. W.B. & T.
Distributed by CBS 1969 3277

STOCK UP NOW
coming soon the new album from Stix Hooper
THE WORLD WITHIN

RETAILING



FOR THE first time the spoken word has earned itself a window display in a big London store — emphasising the growing commercial importance of this area of the market. Listen for Pleasure talking books were featured for a week by HMV in Oxford Street, and the Topic display created great interest with West End shoppers.

Nigel Parents

- Parents insist you spend your pocket money on a suit for Sundays. Back 3 spaces (yawn).
 You sell Dad's old bike without him being told. Bit of money for the pictures. Have another throw (ting ting).
 Parents phone up for a job in bank and Dad drives you to the interview. No escaping. Miss a turn (zzzzz).
 Your girlfriend offers to take you on holiday to Spain for a week. She'll pay for everything. Move on 4 spaces (olé).
 Mum and Dad decorate your room one day while your out. Mum rips up all your pop posters. Go back to 22 (a whole lot of shredding going on).
 Dad asks your advice on something (about time they listened to you — a good sign). Go on 2 spaces.
 Big argument with parents. They refuse to keep you any more, unless you accept the job they found for you in the steel factory. Go back to 36 (swear).
 Parents decide to go on holiday to Butlins without you (great eh!). Go on 4 spaces.
 You fall in love with a girl who expects nothing of you other than to be yourself (how nice). Throw again.
 You get in a real low mood and you need money to repair your scooter. The factory gates seem to loom nearer (gloom).
- Nigel spends his pocket money on a scooter. Back 3 spaces (vroom).
 You find cigarettes in Nigel's coat. You confiscate them (chuckle). Have another throw.
 Nigel ill on day of job interview. He doesn't particularly want to go anyway (drat!). Miss a turn.
 A friend of the wife's says she can get Nigel a job in her factory (respectable like). Move on 4 spaces.
 Nigel brings home weird hippy girl for tea (too far out for the boy). Go back to 22.
 You spot Nigel parting his hair (a good sign). Go on 2 spaces.
 Big argument with Nigel. He refuses to accept the job you've found for him in the steel factory. Back to 36 (cuss!).
 Nigel agrees to take a Saturday job in a supermarket. Go on 4 spaces (stack stack).
 Nigel announces his engagement to a very nice young girl, who makes him take a nightshift job to save for their mortgage (poor Nigel). Throw again.
 Wake up to find a note from Nigel. "Dear Mum and Dad, I've gone to sea. No factories for me (gasp)." Go back to 50.

Making Plans for Nigel

THE NEW GAME FROM XTC.

Out now on Virgin Records. VS282.

First 20,000 singles include a free game.



Virgin Records distributed by CBS. 01-960 2155.

Background to the Merseyside blacking action

FEAR OF the declaration of all-out war between trade and business decided Merseyside dealers to tone down some of their original suggestions for retaliatory action.

And the proposition that GRRC members in the Liverpool area should refuse to stock Polydor product and refuse to see reps from WEA, CBS and EMI, was voted out by the dealers at last week's meeting, because dealers felt it possible that if they attacked more than one company at a time it would produce all-out battle. The record manufacturers could start acting together to give the retailer no chance to get any of his or her wishes met.

Determination to tackle the major manufacturers had, however, been the overriding factor throughout the Merseyside GRRC meeting. It was never in any doubt that some sort of action would be taken, and there was a strong hint that the dealers present felt somewhat let down by the results of the recent protest meetings in London.

Edited by
TERRI ANDERSON

Representatives of HMV and W. H. Smith branches did attend the meeting, but neither could offer any commitment on their company's behalf as regard future policy. They admitted that they personally thought Polydor's action in cutting dealer margin to 30 per cent was counter productive. HMV, it was said, is expected to be taking unco-operative action against that company.

David Crosby of Rox Records indicated that he preferred EMI's policy of raising RRP and leaving dealer margins untouched to Polydor's, and would like to see Polydor restore dealer mark-up and make the public pay more. Like most of his fellow dealers, he felt that the real trouble is that records are not sold at a realistic price, because of price cutting.

When the meeting did vote its decision it was unanimous, but this followed much debate, including ideas put forward for defending the price of records by refusing to discount on product from all record companies. On that point Alan Taylor of Phoenix disagreed, suggesting that retaliation should be less general — eg the blacking of a huge seller like a Bee Gees album, or of other specific product which is selling well. Paul Quirk of Crown Records nominated Andy Williams on CBS as a suitable victim.

Chairman Mike Davison then asked: "Do I take it that we don't buy anything from Polydor and refuse to see WEA, CBS and EMI?" In that extreme form the motion was rejected, and as reported in *Music Week* last week it was decided to confine action to refusing to stock Polydor product.

Discussion followed on how separate orders could be cancelled, and it was decided that it would be best to cancel all outstanding orders at Polygram and re-order those on non-Polydor labels.

The meeting ended in an atmosphere of unity, and all those present seemed geared for immediate action, approving Davison's announcement: "As from 9 a.m. tomorrow we cancel all orders." It was decided to call a progress meeting on September 19.

● SINCE THE discussion reported here Virgin's Liverpool store (which was a likely participant in the Merseyside dealers' action, pending consultation with Virgin Retail head Steve Mandy) has acquired a new manager, and it has been decided that it will not join the militant plan.

Main issues

The two main issues at the Liverpool meeting were what sort of action should be and how to persuade other dealers to follow any moves they decided to make against manufacturers. Committee secretary David Rushworth commented that the manufacturers were putting the trade under pressure for four reasons — bad home sales, bad European trade, bad exports (because of the relative strength of the pound now), and, as a result of that, more attractive imports.

"For these reasons they have each tried a particular aspect of our business," he said. "If this goes on, and we're not fighting, they are all going to do the same things. It's all a big political move and if we are in an apathetic mood, it will slip through."

Discussion was lively, with brief and to-the-point contribution from most people present. The biggest problem was, inevitably, "how to sting the manufacturer without stinging ourselves". It was clearly accepted that dealers who refuse to sell product from any one company are losing out on their share of profits. But this consideration had to be seen in the light of the need to maintain a united front.

Colin Hiron, of Music Shop (North West) demanded: "I'd like to know who we are fighting — the manufacturers or ourselves. Can you blame the companies for doing this sort of thing when Boots is charging only 79p per single? They are making 5p from CBS."

Hiron was cautious on suggestions for action, however. "I feel strongly, but I'm not happy about taking action. I'm not happy about the 'guy down the road'. I feel it's no good us doing anything because the guy down the road won't do it."

Price cutting

Another problem the meeting dealt with was the ever-contentious question of how the indies can fight the multiples, which can afford to price-cut heavily because they rely on high turnover. Ada Newman from Rushworth's Music House emphasised that this difficulty was increased further for dealers operating in the centre of towns.

The biggest problem was, inevitably, 'how to sting the manufacturers without stinging ourselves'

NEW ALBUM

TAROT SUITE

Mike Batt & Friends
TAROT SUITE



The latest album from Mike Batt and his friends is his own musical interpretation of the Tarot Cards. Written, produced and arranged by Mike, it features many famous vocalists and guitarists plus the sophisticated sound of the L.S.O. A single 'Run Like The Wind' featuring Roger Chapman* is due for release this week in a special full colour bag. A major promotional campaign will ensure this new album from the highly talented Mike Batt receives the massive exposure it deserves.

TAROT SUITE Mike Batt

Single 'Run Like The Wind'

*Roger Chapman appears courtesy of Acrobat Records



Single EPC 7725

Tarot Suite EPC 86099

also available on cassette - EPC 40/86099

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

INTERNATIONAL



NEW YORK: Celebrating the signing to Polydor for America of new Ensign artist Roy Sundholm (centre, seated) are in the front row. Polydor Inc. president Freddy Haayen (left) and Ensign managing director Nigel Grainge, and, back row from left, Polydor promotion vice-president Dick Kline, business affairs VP Ekke Schnabel, Sundholm's manager Alan Parsons and Polydor A&R VP Rick Stevens. Sundholm's debut album *The Chinese Method* will be released simultaneously in the US and UK next month.

Disquaires defence

PARIS: French record retailers now have their own organisation, the Syndicat Automne Pour La Defense et L'Information des Disquaires, aimed at countering what they call "abuse" which might come from record companies or the Government itself.

According to syndicate officials, several committees are being set up to study specific problems. A national congress is being organised, to which record companies will be invited to answer queries. And a fiscal and administrative committee will work on ways of gaining greater recognition for record retailers as a trading arm and similar concessions extended to other trades.

Urgent attention is to be given to copyright organisation SACEM's demand for performance rights to be paid by retailers for the in-store use of music, said by the society to be

"background" entertainment. Says the syndicate: "Our role is not to provide background music but solely to sell discs."

SADID, as the new organization is to be known, plans a regular news bulletin, plus the setting up of a research group to study problems on the packaging of discs, general advertising and in-store thefts.

And the syndicate will also join in the fight against the existing 33½ per cent Value Added Tax on records and cassettes. It is also opposed to the recent freeing of price controls in the French retail trade, a move followed by steep price increases.

The immediate strength of the organisation will be judged at the first congress, planned for November, but its establishment is seen here as a matter of key importance.

Revamped Pathe Marconi ready for business

Dateline: Paris

From GERARD WOOG
PARIS: The restructuring of Pathe Marconi EMI France has now been completed. President Philip Brodie will return to London to become director of manufacturing and distribution resources with effect from October 1, but in the meantime remains administrator of the company here, looking after the development of the new computer and the technical reorganisation of the factory.

After Brodie's departure, Michel Bonnet will be in charge of the general management of the company and Francois Minchin as regional manager for Latin Europe will co-ordinate and supervise the EMI Group companies in France, with the general managers of each company — EMI, Sonopresse, Sodie and publishing, reporting to him.

Gilles Petard, ex-Motown label manager, has been appointed manager of the international department, but will retain the management of Motown. The French department will be run by a triumvirate comprising Michel Bonnet, Jean Maurice Klein, budget manager and Gerard Woog, who will co-ordinate all contracts and repertoire from independent producers.

Pathe Marconi has distributed 25,000 free sample singles since the beginning of July, mostly on the

holiday beaches. They contain 40 seconds each by promising French and foreign acts such as Julien Clerc, Telephone, Starshooter, P. Groscolas, Wings, Peter Tosh, Tom Robinson, GQ, Lavelle and M.

TO MARK the 20th anniversary of Johnny Hallyday's singing career, Phonogram has released a picture disc in a 100,000 limited edition and with a price of 48 francs.

Phonogram is conducting a summer sales campaign covering reggae, disco, French and international repertoire, with a prize for the best record shop display judged by a jury including record retailers.

Edited by
NIGEL HUNTER

K-TEL FRANCE is now being distributed by Carrere, but there will be no internal changes in the Carrere staff as a result, according to Jean Marc Bel, recently confirmed in the position of general manager of K-tel.

"Carrere is an extremely dynamic company," he remarked, "and its structure suits our type of activity perfectly well. Our prices remain the same too."

PATRICK VILLARET is very happy with progress at Barclay's new publishing offshoot. Starmania has sold over 160,000 and the children's song, Tonton Mayonnaise, over 200,000. Veronique Sanson and Michel Berger have been re-signed and Barclay also publishes One Way

Ticket by Eruption, I (Who Have Nothing) by Sylvester and Moi Je Voyage by Marie Laforet. The company has signed an exclusive contract with Daniel Balavoine.

RCA RECORDS Belgium, which came into independent being on May 1 this year, has signed a distribution deal with Discodis AZ for Belgium with effect from June 1, and is now distributing AZ and BAM artists such as Michele Torr, C. Jerome, Mouloudji and Andre Verchuren.

RIVIERA LM, the new Leo Missir label distributed by Barclay, is releasing two LPs by Daniel Balavoine and the original soundtrack of Costa Gavras' last film, *Clair De Femme*. This stars Yves Montand and Romy Schneider and its music was composed by Jean Musy.

SHORTS: Nicoletta has been signed by Sonopresse, with a single planned for September release . . .

Telephone has received a gold disc for its new LP *Crache Ton Venin* . . . an unpublished recording by Jacques Brel has been discovered in Belgium, and is part of an album released by Barclay including the movie soundtrack *Belgium Seen From The Sky* . . . RTL still topping radio audience ratings with 25.5 per cent, followed by Europe No. 1 with 24.8 per cent, France Inter 16.5 and Radio Monte Carlo 11.3 . . . Vogue vice president Jacques Wolfsohn left the company last month . . . Dominique Negroni has left the promotion department of Baboo Vogue Publishing . . . Claude Pupin has joined A&M to work on promotion in France.

South African 'safari'

From JOE BRONKHORST

JOHANNESBURG: British promoter Robin Courage has been on a fact-finding mission to South Africa and returned to London with a favourable impression of the local show business scene.

Having observed the tremendous reception accorded Wilson Pickett during his tour, Courage, who has close ties with international artists such as Sammy Davis, Shirley Bassey, Count Basie and Lena Horne, is going to recommend them strongly to tour South Africa.

Commented Courage: "The stars should share their talents with their black brothers. If white South Africans want to come along to the concerts, let them!"

Dateline:
Johannesburg

TRUTONE RECORDS received a disc from Germany of Chilly in October last year, and Trutone promotion man, David Porter, has maintained his belief in it for nine solid months.

Chilly was originally aimed at the white disco market, but also found great favour in the huge black marketplace. Germany has now invited a Trutone representative to visit that country as a result of the disc going gold.



RIO DE JANEIRO: EMI Music's Latin American A&R men, seen at their recent conference here, are, from left: Jose Ribamar (A&R co-ordinator, Brazil); Patricio Vega Lopez (local repertoire A&R manager, Argentina); Jaime Ortiz Pino (local repertoire A&R manager, Mexico); Moacyr Machado (A&R and marketing co-ordinator for Latin America); Jorge Onate (local repertoire A&R manager, Chile); and Luiz Roberto Boaventura (international A&R co-ordinator for Latin America). EMI Music's Latin American regional director Hans Beuger commented: "EMI Music places tremendous importance upon local talent in Latin America. There is a wealth of creativity in this territory and we are determined to lead in the exploitation of that creativity, and to follow up the decisions taken at the A&R meeting to give our talent men complete backing in the implementation of a common A&R policy for Latin America."

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One for t

On September 1 The Shadows hit the road again.
One month of concerts in main cities
from Scotland to the South Coast,
playing tracks from their new album
'String Of Hits.'

The Shadows own recordings of today's biggest hits,
including:

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You're The One That I Want
Baker Street

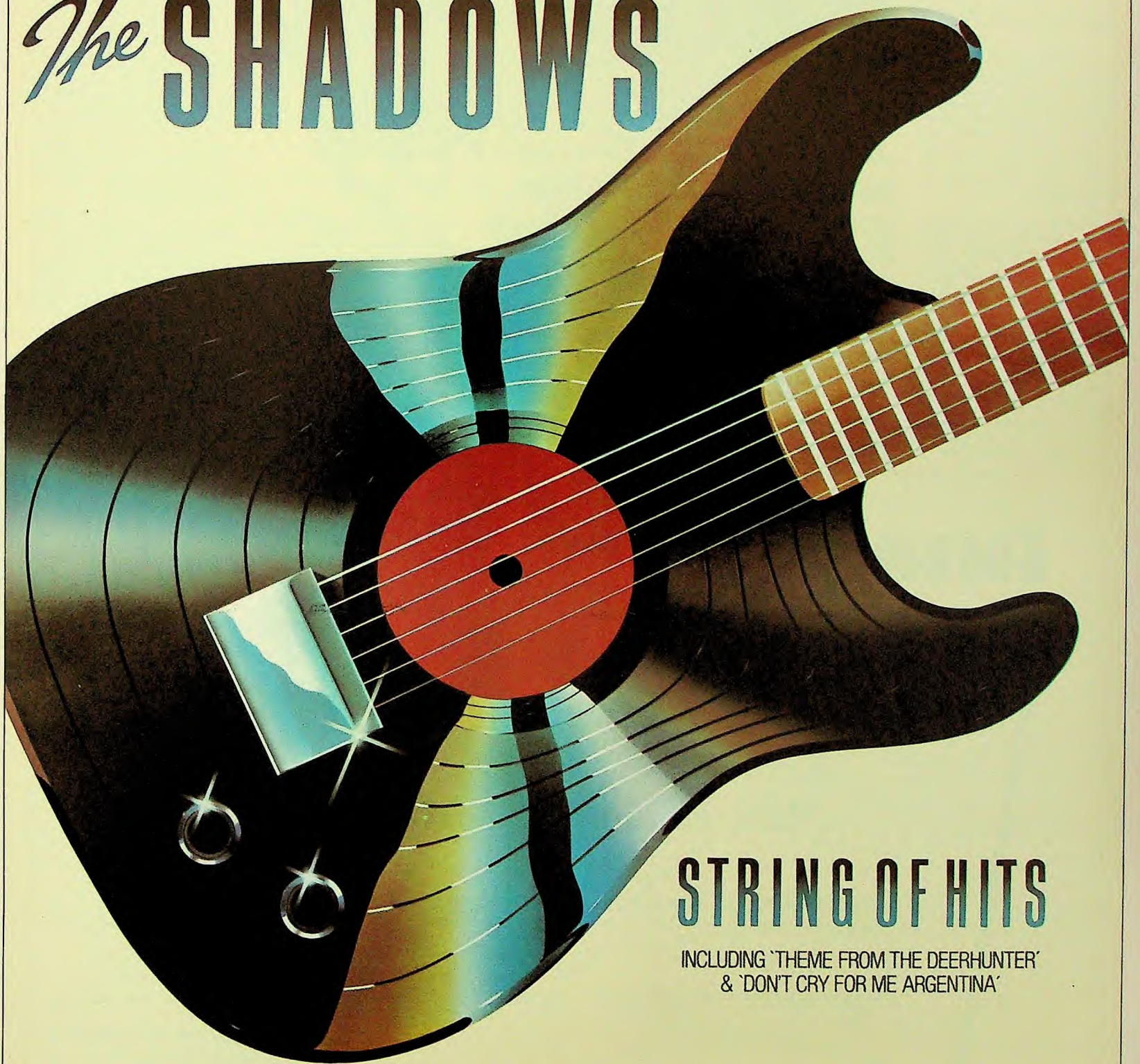
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2 & 3 Sept **Croydon**, Fairfield Halls
7 & 8 Sept **Oxford**, New Theatre
9 Sept **Birmingham**, Odeon
10 Sept **Bristol**, Colston Hall
11 Sept **Leicester**, De Montfort Hall
12 Sept **Derby**, Assembly Hall
15 Sept **Blackpool**, ABC
16 Sept **Manchester**, Apollo
17 Sept **Glasgow**, Apollo
18 Sept **Newcastle**, City Hall
19 & 20 Sept **Stoke-on-Trent**, Jollees Club
21 & 22 Sept **Wakefield**, Theatre, Club
24 Sept **London**, Hammersmith Odeon
26 Sept **Portsmouth**, Guildhall
28 Sept **Southend**, Cliffs Pavilion
29 Sept **Southampton**, Gaumont

the road.

The SHADOWS



STRING OF HITS

INCLUDING 'THEME FROM THE DEERHUNTER'
& 'DON'T CRY FOR ME ARGENTINA'

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Also available on cassette
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PUBLISHING

Songbook hits the right note

LENDING A happier atmosphere to the theatre world in the West End at present is Songbook, the musical written by Monty Norman and Julian More. The show has survived the first crucial weeks when lukewarm critics and an uncertain public can combine to ring the death knell of many a promising production and seems set for a healthy and profitable run.

ATV Music is closely involved in Songbook, in addition to publishing the music. It represents the first theatrical venture by chairman Jack Gill in entrepreneurial terms and ATV Music managing director Peter Phillips worked closely with Norman and More in the co-ordination of the Pye London cast album (NSPL 18609) from the actual recording to supervision of the sleeve artwork.

Climbing, one of the major songs in the show which stars Anton Rodgers, Gemma Craven, Diane Langton, Andrew C. Wadsworth and David Healey, is being released as a seven- and 12-inch single sung in disco style by Diane Langton.

● ATV Music financial director Tony Curbishley leaves at the end of this week to move to the ATV Music Group in America based in Hollywood, where he will fulfil a similar capacity. Curbishley, 61, has been with ATV Music since January 1975, and previously was financial director at the Independent Broadcasting Authority from its inception in 1954.



THE ANNUAL meeting for the Chappell companies involved in the printed music aspect of publishing was held this year at Chappell Music's Publications Division at Ilford, hosted by Chappell International chief Nick Firth (third from right). The delegates are, from left, Ingemar Hahne (Sweden), Robin Wood (London), Wolfgang Jacoby (Germany), Ken Stuart (Canada), Dave Bolden (London), Jan de Winter (Holland), Joseph Behar (France) and Arnold Broido (USA).

Jacobson joins B&H

BERNARD JACOBSON has joined the staff of Boosey & Hawkes Music Publishers as deputy director of publication, reporting to David Drew.

He will be responsible for the promotion of the company's serious music catalogue in France, Belgium, Spain, Portugal, Italy, Greece, French-speaking Switzerland, and Holland, working in close collaboration with the Boosey & Hawkes subsidiary companies and agents in these countries.

Jacobson worked in the record industry from 1960 to 1964 with Philips in Holland and EMI International in London.

Directory mandate

THE MUSIC Publishers Association reminds all members that it has become "an urgent matter" to update the distributors' directory.

This guide to the trade staff, terms and catalogues of music publishers is an invaluable tool for sheet music retailers and the MPA receives requests for up-to-date information virtually every day.

The association has distributed blank forms to members it considers qualify for inclusion and these forms must be completed and returned by the end of this week. Any member who believes their company should be included and has not received a form, should contact Louise Barber (01-580 3399).

New name for guild

THE PROPOSAL published in the spring issue of *Guild News*, the official journal of the Songwriters' Guild of Great Britain, that the guild should adopt the new name of British Academy of Songwriters, Composers and Authors (BASCA), has been "overwhelmingly" endorsed by guild members, with only five votes opposing the change.

Consequently a resolution will now be put forward at the guild's next annual general meeting to the effect that, as from January 1, 1980, the guild will adopt the new name, with its present designation incorporated as the subsidiary name.

Piano course details

THE INTERNATIONAL Piano Teachers Consultants association is organising a residential course in collaboration with the Ipswich and Norwich centres of the Incorporated Society of Musicians to be held from January 4 to 6 next year.

IPTEC honorary secretary Meriel Jefferson, recalling that the association's last one-day conference at London's Waldorf Hotel was well attended by MPA members, added in a letter to the MPA that next January's course "would be enhanced by the presence of publishers' exhibitions and we should again much appreciate the showing of piano music".

She recommends January 5 as likely to be "the most profitable day" for publishers and there will be a 90-minute publishing forum.

The course itself is entitled Piano Teaching — A Planned Approach, with lectures and lecture-recitals by Carol Barratt, Meggie Teggins, Ruth Harte, Phyllis Palmer, Alexander Kelly and John Yorke.


Topics will include Young Beginners, Repertoire, Exam Preparation and College Entrance.

Any publishers interested in exhibiting at the course workshop should contact Mrs. Ann Livett, 35 Ipswich Road, Stowmarket, Suffolk, IP14 1BY (Tel: 04492 3453).

DATES FOR YOUR DIARY:

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

Forum '79

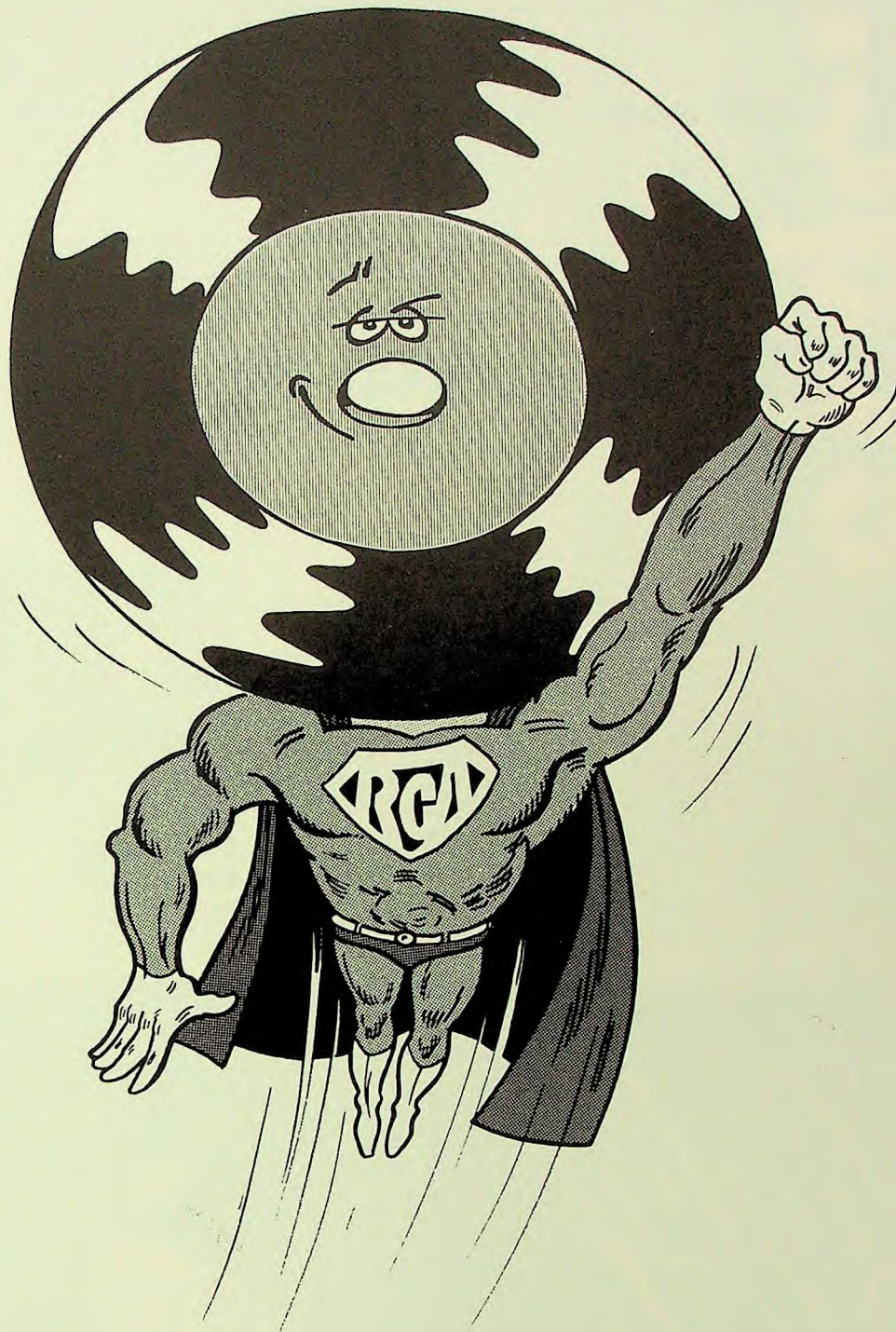


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			VIDEO (continued)	TEA	IMPORT/EXPORT ROYALTIES (WHAT CAN BE DONE)	CLOSE
TUESDAY 25TH SEPTEMBER	9.30 P I R combined presentation BPI and IFPI					
WEDNESDAY 26TH SEPTEMBER	9.30 a.m. NEW TECHNOLOGY & THE FUTURE OF PUBLISHING SATELLITE AND CABLE	11.00	COFFEE	11.15 a.m.	M.P.A. 'ON THE SPOT'	5 p.m.
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BROADCASTING

News in brief...

MIKE READ will broadcast from the Radio One Fun Day at Brands Hatch set for September 2. Making appearances at the race circuit will be David Essex and The Magnificent Seven motorcycle stunt team.

EXPERIENCED BROADCASTER and well-known voice in the North West Peter Wheeler is joining BBC Radio Manchester to present the station's early morning programme, *Up And About*. He takes over the re-vitalised programme which goes out from 6.30 am to 9 am every weekday, on September 10.

THE SECOND *Capital Fun Book* is published this month and contains up-dated information on the presenters and some of the station activities on and off-air. The text of this £1.50 offering is balanced by an equal amount of pictures in colour as well as black and white and includes pictures of the winners of *Capital's 1979 Music Awards*.

BBC RADIO London is mounting a two day outside broadcast, master-minded by David Carter, from the *Brent Show* in North London. Among programmes to be broadcast live from the showground are the *Robbie Vincent Show* (11.30am to 2pm) and *The Brent Show* (3pm to 6pm) on Saturday. Sunday's live output from Brent includes Jessica Mayer's *A Little Light Music* (11am to noon), Stuart Colman's rock and roll show *Echoes* (noon to 1.30pm), followed by *Reggae Rockers* (1.30pm to 3pm).

Capital names sales and marketing men

AFTER INTERVIEWING more than 80 applicants Capital Radio has announced the appointment of a marketing manager and four sales group heads who will be taking over the station's national sales from October 1.

The same date also marks Capital's split from sales house BMS, when the former will become the first ILR station to handle its own national business.

Keith Reynolds, marketing manager at Bowater Scott, becomes Capital's marketing manager. The sales group heads are Peter Lawrence, deputy group head with News International; David Lees, with AIR Services for six months and previously with Luxembourg; Peter Stuart, marketing manager at British Posters and previously with both *Radio* and *TV Times*; and David Taylor, field manager at Express Newspapers.

Tony Vickers, Capital's sales director, comments: "We have achieved the exact blend for which we were looking and feel confident that this new sales force will help the development of Independent Local Radio." He believes that the establishment of the station's own national sales department will increase revenue to the whole network.

210 DJs swop slots

A NEW name on the breakfast show at Thames Valley is John Hayes. As part of the autumn schedule changes the former UBN DJ takes over the slot left by Steve Wright on his departure to Radio Luxembourg.

Mike Matthews, who has been on the Morning Show (9.30am to 1pm) ever since Radio 210 opened three and a half years ago, moves to the afternoon show (1.20pm to 4.30pm). Prized for his interviewing technique, Matthews will carry over to the afternoon many of the features of his Morning Show.

Gavin McCoy will be taking over from Matthews. McCoy has been with 210 for two years after spells with *Beacon* and *Voice of Peace*. And on his return from his sojourn in Ibiza, Bob Harris is back at the weekends, to be followed by a new acquisition — Roy North, the former TV stooge for Basil Brush.

Other moves at 210 see Tony Fox take on a new late night strip show and Howard Pearce host the weekend early morning shows.

Commenting on the changes, programme controller Neil French Blake says: "After a 35 per cent hike in total listening hours and yet

another broadcaster stolen by luxury, it's hard to know what more you can do. Still, the answer's simple — More listeners and (through my tears) more broadcasters achieving national fame from Radio 210."

● A CALL on the expertise of the 210 presenters has come from an unexpected source.

The Austrian Radio Service (state owned but partly financed by advertisements) has opened an English speaking radio station in Vienna called *Blue Danube Radio/03 International*. The new station aims to provide six hours a day of topical news, information and entertainment for the thousands of English speaking visitors and residents in Austria's capital, and Thames Valley broadcasters have been borrowed to start off the service.

Paul Hollingdale has opened the station and next to be seconded to Vienna will be Stephen Crozier.

Edited by
DAVID DALTON



CHAS AND Dave have been taking their distinctive sound of "Rockney" around the country, and on a recent visit to Birmingham's BRMB Radio studios they were interviewed by late night presenter Graham Knight.

Tri-lingual news on Nova

RADIO NOVA International, the FM station aimed at tourists on the French Riviera, has added a round-the-clock multi-lingual news service to its normal daily diet of music.

RNI now puts out news bulletins on the hour in three languages — English, French and Dutch — and at the end of August two daily bulletins in German are to be broadcast. The two-and-a-half-minute English news transmission is presented by Guy Starkey, who also hosts four hours of music each day.

RNI is based at Via Monte Fontane, 18033 Camposso, Italy. The company's London address is c/o Contemporary Music, 97 Buckingham Palace Road, London, SW1. (Tel: 01-828 0276/1467).

Ruby Winters

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MUSIC WEEK

ALBUMS CHART

TOP 75

ALBUMS

WEEK ENDING SEPTEMBER 1 1979

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2	DISCOVERY Electric Light Orchestra Jet JETLX 500	36	DIRE STRAITS Dire Straits Vertigo 9102 021
3	BREAKFAST IN AMERICA Supertramp A&M AMLK 63708	37	LAST THE WHOLE NIGHT LONG James Last Polydor PTD 001
4	VOULEZ VOUS Abba Epic EPC 86086	38	WAR OF THE WORLDS Jeff Wayne's Musical Version CBS 96000/WOW 100
5	I AM Earth Wind & Fire CBS 86084	39	LODGER David Bowie RCA BOW LP 1
6	DOWN TO EARTH Rainbow Polydor POLD 5023	40	RUST NEVER SLEEPS Neil Young and Crazy Horse Reprise K 54105
7	SOME PRODUCT CARRI ON SEX PISTOLS Sex Pistols Virgin VS 2	41	BOP TILL YOU DROP Ry Cooder Warner Brothers K 56691
8	PARALLEL LINES Blondie Chrysalis CDL 1192	42	GO WEST Village People Mercury 9109 621
9	OUTLANDOS D'AMOUR Police A&M AMLH 68502	43	NEW DRUMS AND WIRE XTC Virgin V 2129
10	HIGHWAY TO HELL AC/DC Atlantic K 50628	44	LOOK SHARP Joe Jackson A&M AMLH 64743
11	MORNING DANCE Spyro Gyra Infinity INS 2003	45	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols Virgin VD 2510
12	THE BEST OF THE DOOLEYS The Dooleys GTO GTTV 038	46	MIRRORS Blue Oyster Cult CBS 86087
13	NIGHT OWL Garry Rafferty United Artists UAK 30238	47	TONIC FOR THE TROOPS Boomtown Rats Ensign ENVY 3
14	REPLICAS Tubeway Army Beggars Banquet BEGA 7	48	5 J. J. Cale Shelter ISA 5018
15	LIVE KILLERS Queen EMI EMSP 330	49	RUMOURS Fleetwood Mac Warner Brothers K 56344
16	EXPOSED Mike Oldfield Virgin VD 2511	50	EDDIE COCHRAN SINGLES ALBUM Eddie Cochran United Artists UAK 30244
17	WELCOME TO THE CRUISE Judie Tzuke Rocket TRAIN 7	51	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols Virgin V 2086
18		52	NEW BOOTS AND PANTIES Ian Dury & The Blockheads Siff SEEZ 4
19		53	BACK TO THE EGG Wings Parlophone PCTC 257
20		54	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire CBS 83284
		55	SKY Sky Ariola ARLH 5022
		56	TUBULAR BELLS Mike Oldfield Virgin VR 2001
		57	PLASTIC LETTERS Blondie Chrysalis CHR 1166
		58	RICKIE LEE JONES Rickle Lee Jones Warner Brothers K 56628



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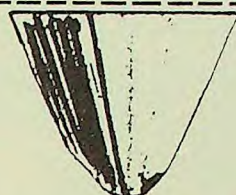
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M96A

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SUPPLIERS TO THE RECORD RETAILERS SINCE THE TURN OF THE CENTURY

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RETAILING SUPPLEMENT

Putting faith, hope—and money— into pop paraphernalia

THE SLUMP in record sales is encouraging new ideas from businessmen who have until now, been involved with the music business in other ways. Like the dealer, they naturally want to tap

customers were browsing, developed the idea. They are Disco Dazzlers and Communication Vectors.

The man behind Communication Vectors, which started as a badge

Jimmy Pursey and so on. "We have just test marketed them for the past four months," says Small, "In our own London shop in Old Compton Street we've been selling about 150 a week, and a shop in Birmingham had four of each of the 24 designs — that's 96 posters — and they sold 62 on the first Saturday.

but we do recommend that they initially stock one of each. People did try taking just a few subjects, with the badges, and we found it didn't work; we think they are all best sellers. The price for retailer is 45p plus VAT and they retail at 99p."

Like all products, these cannot be called sure-fire sellers, but the test marketing has been very successful. And the sort of investment people like Peter Small

"There are agents throughout the country, but we can do an initial order from here. For the

Someone may not want to splash out on an album, but may well browse and buy a piece of paraphernalia

any new potential market. The thinking behind it follows one very basic principal — that whereas a young person buying pop product might not be able to afford an album, or will not splash out on one so readily, he might well be prepared to buy a single and a piece of paraphernalia to go with it.

Two companies which thought along these lines and believed while

company two years ago, is Peter Small, who has developed a range of "rock art" posters which retail at under £1 and offer a 100 per cent mark up. Like Charmdale, Small takes the market seriously, and the investment in the product, launched this week, has run to over £75,000 with the emphasis on rock-related product.

Until now, Communication

"We've now found a product, which from our experience in dealing with companies, we think will sell," says Peter Small. "And we are experienced in selling this type of product. We also have contacts in the comic book field, which we noticed was the largest expanding business in the Western world."

It is those comic book artists who have been used to do the posters; these are a much smaller size than most posters, which Small reckons have already reached their potential. Communication Vectors are working on new artists all the time, but have a comprehensive range of top acts like the Sex Pistols, Kate Bush, Bob Marley,

The sort of investment being made shows how seriously businessmen take the market

display rack we charge a nominal sum of £10 which is way below the price it costs to make. The dealers get roughly a 100 per cent mark up

are putting in to paraphernalia indicates how much faith people with a lot of experience in the industry are putting in anticipation of the boom.

In print and in the money!

PERHAPS THE simplest of all the ideas comes from Anabas Products Ltd., which deals in black and white prints of mainly punk and New Wave artists. At one time the company sold T-shirts and badges, but with increasing competition in this market it finally moved into a more original line.

The idea was introduced a couple of years ago with prints on a cardboard backing, but the retail price was too high to make a good sale at 75p. But with a new marketing system by which the dealer can return 25 per cent of stock and with prints carrying a retail price of 40p, Anabas now hopes to make a big impact on the market.

Although the product seems almost too simple to be true, a lot of thought has gone into the marketing and packaging, as well as the acts covered. Anabas' manager Ray Asarati is quick to point out that the product appeals more to the younger end of the market — and the range is planned accordingly.

"There's a lot of money to be made"

"We retail to the trade at 20p with a starter pack which consists of 150

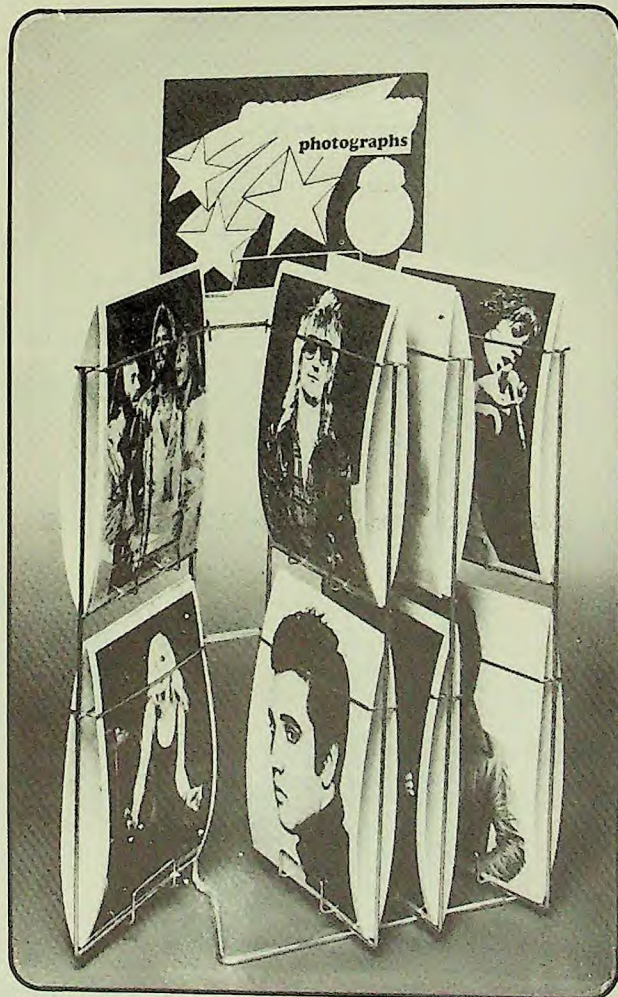
different photographs," says Asarati. "And we have a display rack with 50 subjects in the range — mainly punk stuff, it's that what's selling well. The whole pack costs £30 with the rack as well, and that's got a retail value of £60 — plus the 25 per cent exchange policy.

"It's been going for three to four months now, and it's very successful because colour posters are around £1.50. We probably sell to about 300 to 400 dealers at the moment, but that's increasing all the time. And we've got a couple of reps now."

Anabas stopped selling the T-shirts which it imported from America, because, as the peak of sales was reached and went down, it found this method too expensive. But with artists such as the Boomtown Rats, Blondie, the Sex Pistols and Sid Vicious, the Clash, Jam and the Bee Gees on their photos, Asarati believes this line will be more successful.

"There's that whole new generation which is not being catered for," he says. "So there's a whole new range of artists and there's a lot of money to be made there. We're bringing out 10 to 15 new subjects and some new ones of some bands we've already got."

"Dealer response is very, very good, and people are contacting us. They see our name on the back of the photographs stocked by others. We can never be exclusive, but as long as you are the equivalent to car firms like Ford and General Motors who were in there first — you're OK."



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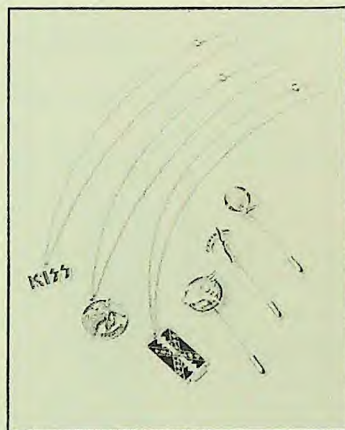
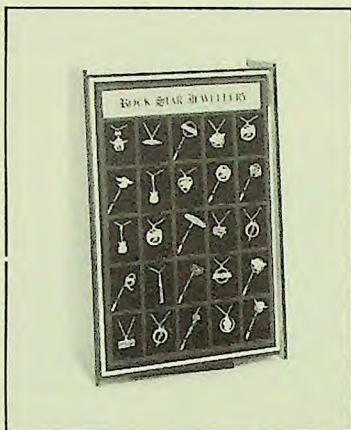
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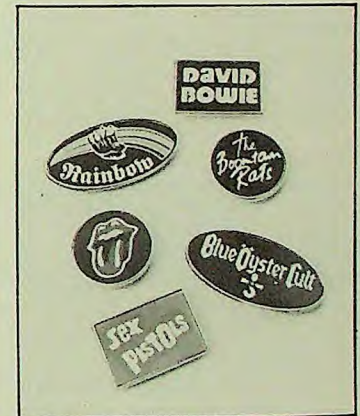
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RETAILING SUPPLEMENT

How Modeprint's material became more marketable

MANUFACTURERS ARE always looking for ways of satisfying the dealer who can shift their product. As one director says, a lot of shops are in high street positions, and as long as the display is right, have the potential to sell anything.

Conflict

And this is where the conflict lies for the dealer. Traditionally, he has run a record-only shop, and has managed to make a fair mark-up on this product. The only extra items he has sold have been the odd styl and occasional badges with no thought to their display or marketing. Mostly

they have been small time firms, in to make a quick buck on a current trend. But as we move into the Eighties manufacturers and distributors are looking for more stable product which they can market over a long period of time. Inevitably, that means high investment in a quest for product that is not only new but marketable in the rock-related business. But it also means manufacturers are updating existing products.

Modeprints is a company formed as a split-off from the badge and T-shirt transfer company Permaprints. Based in North London it has found that Prismatic material — a metallic reflecting material — has boosted

badge sales.

Bob Lange, the managing director, took the idea from using the material for car stickers. He had been manufacturing straightforward badges but found the market was being flooded and sales were inevitably suffering. Since he started putting the badges out a year ago he has expanded the range to framed pictures, keyrings and a new line of pendants which will be introduced this autumn as a lead-up to Christmas.

Holiday sales

"The turnover works out to an

average of four to five thousand pounds a week," he says. "And about 75 per cent of our product goes to record dealers. At the moment we have a good time on sales to holiday resort people, though."

"On average the badges retail at 45p to 50p, and with a minimum order of 60 we sell them to the dealer at 16p. With an order of 5,000 that would come down to 12½p. When they first came out they went out at 22p, but we buy in such large quantities now, that's it's come down. Turnover-wise, it's hard to tell how well we've done because we've split the companies over the past year, but I would say it's

doubled since we brought them in.

A big choice

"We haven't had much trouble starting and stopping a range. One hundred badges is our minimum initial order, and after that, dealers can dictate their own terms as to what they want and how much. Everyone we deal with is on our mailing list and we send samples of anything new. Where we differ from a lot of other companies is that we give any customer a choice and a display free of charge. Plus we exchange anything in the first three deliveries."

Belt-up buckles down to business

THE DEALER is soon to be confronted with an ever-increasing choice of product to enhance his sales. A choice that is going to mean looking very closely at the sort of back-up facilities companies and distributors offer — whether stands are supplied for product, whether reps call regularly, and most important, the sort of mark up and turnover rate he is likely to get.

But it also presents a problem the manufacturers are very aware of. And inevitably they have looked to the US market as a gauge to how well a product might do. Because the market is so big there, two companies have got exclusive rights in marketing top products in the UK and Europe.

Selection

Belt Up Promotions has been in business for two years producing high-quality belt-buckles which were

selling well in America, and has moved into enamel badges. Initially it was in the record export business, but a visit to America prompted it to drop the album line.

"The record shops there only have 60 per cent of their stock as records," explains director Stuart Alexander. "And the other 40 per cent is made up of other items. We picked up a couple of lines over in the States, and got exclusive rights to them in Europe," he adds.

"If you spent £100 you would get a very good selection of merchandise. The mark-up on belts is 50 per cent, and over 100 per cent

on badges. When we first started two years ago buckles weren't known. Now we aren't the only ones who are selling them, but we are the ones who have got the quality. They are all coated with non-scratch crystal coating."

High mark-up

Belt Up has managed to capture a range that sells at a price under the cost of an album, while still expensive enough to offer a high mark-up. The cost of one buckle to the retailer is £1.80 and he will sell that for £3.50 plus VAT and like many other cases a stand is offered on a "loan basis".

"I should say about 80 per cent of buckles go to dealers and about 50 per cent of the badges. We have a few reps on the road. At the moment we have half a dozen in England and one in Scotland. We could get someone out within a week. We must do about 100,000 buckles in a year and I should imagine that on current sales we expect to sell 1,000,000 badges a year — they're flying out."



BELT-UP: quality in quantity

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Robinson recalls...

OF THE smaller suppliers, one is Robinson's Records. Richard Cooper, MD, talked about his business: "We've been stocking records for about 20 years. About a year ago we started stocking singles sleeves, and then we moved into the badges for the pop groups and things."

"The retailers that buy badges from us tend to spend £50 out of £200 — up to a quarter of the total they spend on everything, including records. They just don't take accessories that easily. They think badges don't sell because they haven't had them before. But once they've stocked

them, they tend to buy more.

"We sell locally — to about 400 accounts on our books. I would say about 15 to 20 per cent of our stock aren't records. We started off selling a few sleeves (1,000 at a time) and since then it's been expanding. Probably when we reach Christmas we shall sell more — things like record and cassette cases. Most of the accounts we've got are from an agent; the badges we buy direct."

"We send lists out and have a showroom. I think people must stock more accessories, as record sales are going down."

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	Marble	Fluor.		
014	36	36	0.31	0.65
018	36	36	0.48	0.99
024	72	72	0.21	0.43
028	36	36	0.31	0.65
033	12prs	12prs	0.33pr	0.69pr
049	6	6	0.22	0.46
051	12	12	0.48	0.99
052	6	6	0.48	0.99
053	6	6	0.48	0.99
061	6	6	0.48	0.99
062	6	6	0.48	0.99
071	6	6	0.31	0.65

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RETAILING SUPPLEMENT

Badge group branching out

WITH THE MARKET still booming, another manufacturing company is introducing its range of lines that have traditionally been sold to the record industry.

The Pin Badge Company specialised in making product for the record and music industry, but has started to acknowledge the potential in selling to record shops direct, as director Ian Pearson explained.

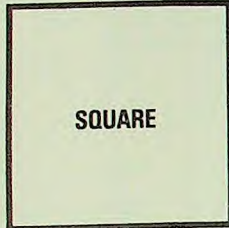
"We specialise in making special badges in plastic where there is no limit to the shape as long as you can get a pin on the back. About 25 per cent of

our output goes to the music trade as promotional stuff. We also do a lot of stuff to order.

"We are just starting to try and set up a direct to dealer link. We haven't got any wholesalers as such — we will try to go straight to dealers so they can have a good mark up.

At the moment I would say we go to under 50 — but we have no minimum order and they have all come back for more."

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Make an impression

INEVITABLY, there is a trade race developing with manufacturers trying to make sure they get their slice of the market. As trends in rock music move fast, they are desperately trying to be in there first, while at the same time making a product that the customer and the dealer will be familiar with.

Not only do the ideas have to be new, but so do the artists, and it is imperative to establish an act or field where there is evidence of vast expansion — like the punk rock movement, for example, where a majority of the badge and poster lines get their inspiration — particularly with acts like Blondie and the Sex Pistols.

But traditional ideas are still able to reap large profits if they are marketed carefully with proper investment. One firm who have captured a large share of the iron-on transfer market is Imagine Transfers which turned over £1.5 millions' worth of stock last year —



compared to £1.1 million the year before.

All this started eight years ago when managing director Tony Merrington's partner used to play in a rock band and they used to sell T-shirts at cost price. Then they started charging a bit more until they found the T-shirt business was more profitable than the band. Now, their turnover speaks for itself and their export business, like that of so many other companies, is booming.

"We sell to all sorts of retailers, but T-shirts are almost synonymous

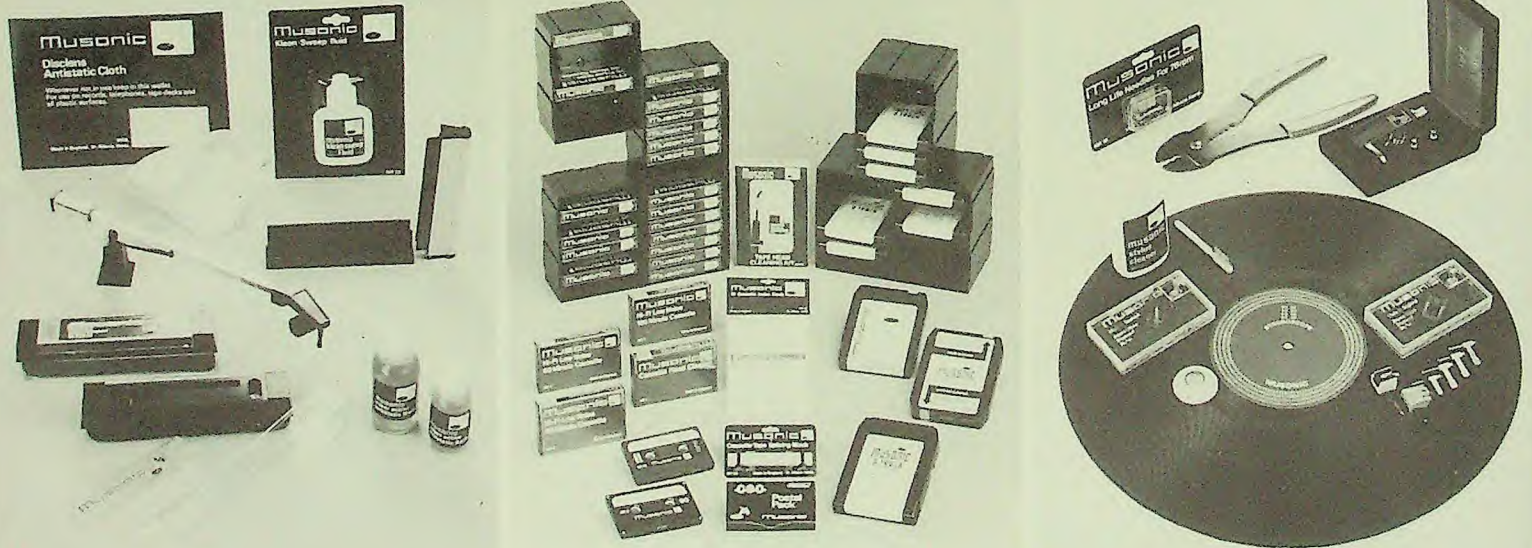
with the record business. I would say that in the last two years sales have gone up in record shops. Before that, if one of our reps happened to drop in we might sell them.

"Last year we went into the larger chain stores and nine times out of ten they put us near the record departments. I've got five reps on the road and we do 10 trade shows in this country — always aimed at the retailer.

"The heat transfer machine costs £195 and then you just buy some transfers. You can buy ready-printed T-shirts, but we don't recommend that, it isn't as profitable, and certainly not as popular. I reckon you can be in business for £500. The T-shirts cost £1 and the transfers cost between 12p and 25p."

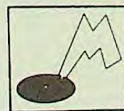
The sort of mark-up Tony Merrington reckons you get is about 40 per cent, if a T-shirt sells at £2.50 to £3.00, there are some fair pickings. Although the initial outlay seems quite large, there hasn't been a dealer who has pulled out of the T-shirt game.

"Although the initial outlay seems quite large there hasn't been a dealer who has pulled out of the T-shirt game."



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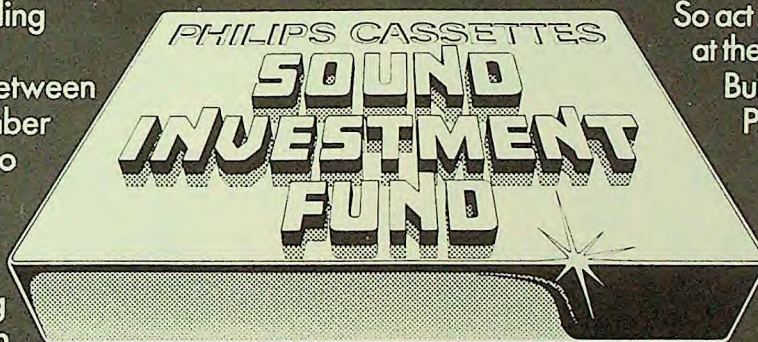
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RETAILING SUPPLEMENT

Finding success by the book

THERE WAS a time when record shops used to sell instruments and song books, with records taking only a portion of sales.

The big boom in sales for rock-related products has probably been most felt in the publishing industry. And two major companies, Chappells and Music Sales, are both boasting vast increases in profit and turnover. Both are scrambling for the extra custom of record retailers — who traditionally stocked their product.

The dealers have been keen to take up the offer, especially when they can complement album sales of top-selling artists. Because of the sheer size of the companies, and because they have been established for such a long time, they have the facilities to offer an ultra-fast delivery service as well as expanding stock.

It is easy to see why books have become so popular. A customer who buys a record of his favourite artist would often never dream of going into an instrument shop, yet wants more information on the music, whether they want to learn to play it — or simply get extra information on the words or the artist.

Both Music Sales and Chappells have their own racks which take up a small amount of space and produce full-back up facilities with posters, stickers and extensive advertising. Music Sales is quick to point out that it can tailor stocks according to what is selling in a particular area, while Chappells has developed a rack that can be adapted to varying shapes

and sizes according to need. Not only that, it has been estimated that a high street record shop can turn over several thousand pounds worth of stock in a year, with booms at Christmas and around the coast in the summer.

"We are opening up accounts in record stores at a very satisfactory rate," said Music Sales' Neil Hamilton. "And the real impetus has been since we started advertising earlier this year, consistently to the record retailers. From that moment on record shops started getting interested and it's been very successful. Our product helps as we have artists like the Clash, Ian Dury, and Blondie.

"We are a youth-orientated company and a substantial percentage of our sales are to the 15-24 age group. And there are still traditional products which the dealers like. We have opened several hundred accounts. The music industry is saying nobody is going to pay £1.50 for a single. In book publishing people said nobody would pay 2/6 for a paperback and I pay £1.50 for a book now. I believe that if you've got a good product people will pay for it."

Using computers to work out sales trends and Securicor to distribute their product, Music Sales has a formidable organisation. Yet most dealers will also be looking to the equally famous Chappells to boost



CHAPPELLS: so much to offer

sales. Like Music Sales, Chappells use Securicor for distribution while, it is pointed out, many smaller publishers charge for delivery. At the same time, being a Polygram company, they are able to use sales techniques similar to those of the record industry. Chappell's general manager, Robin Wood, sees two reasons why their sales are expanding.

"Firstly it's easier to sell, because before they didn't have any display facilities. Now with the rack pack we can give dealers something which is in keeping with the rest of their surroundings. Secondly, we are part of the Polygram group, we have contacts and we can see the increasing gloom in the record market.

"The book market is a market which is free from discounting, it's an expanding market and Chappells are not reducing their dealer discount at all. With Chappells, on orders with a retail value of £200 or more they get 35 per cent mark up and anything smaller they get 30 per cent. We have three full-time salesmen on the road and two tele-sales girls. And we have a team of managers including myself who can deal with specific problems."

The state of play at Pace-Minerva Posters

THE Pace-Minerva Posters company is split into two sections — Pace, which is concerned with the rock acts, and Minerva which handles the country scene and similar pictorial subjects, but company trades and markets the two together.

It deals with the retail business rather than the promotional and has a large export business. The prices offer a good work-up, being for Pace 70p retail, selling at £1.30 min RRP; and for Minerva 78p retail, selling at £1.50. They also do giant posters at £1.08 dealer price selling at £1.99 with special promotion and dumper racks.

Pace-Minerva offers a special rack on a loan basis, with an order of a minimum of 540; it holds 60 titles and with a smaller order of a

minimum of 340 you get one that holds 340. There is a 25 per cent SOR arrangement.

Turnover is about £3 million a year, but some of that is from sales abroad, in Europe and the US. The company does 240 titles but as director Charlie Brown admits: "Like the record industry, we're going through a rough patch at the moment," although, he adds optimistically that sales look like picking up again.

Selecta sales—the other side of Decca

APART FROM its many other products — notably records — Decca produces an accessory range. Eric Packham, general manager at Leicester said business is increasing every year. "Our sales are 22.5 per cent up on the previous year; 36 per cent of our sales are record and cassette cases, 40 per cent are plastic record bags, and 24 per cent are styli, record and cassette care kits, and blank tapes. That's the percentage of sales. We sell nationwide, including the Channel Islands, the Isle of Man, the Hebrides and even The Orkneys. But there must be 2,000 ways of cleaning your records and cassettes. With our Selecta brand, we've thrown so much out and still get a 22.5 per cent increase. One of the huge markets is in these empty boxes (Decca cassette racks) — yet all we're doing is shipping round air in reality. We distribute our product with our records where we can. We're rather fortunate in that we can deal with 4,000 record accounts at the same time."

No.1 in display

**To obtain our
catalogue of Record
Retail Furnishings
Please ring (02434) 2430**

**BPA Design Associates Ltd
94a New Brighton Road
Emsworth, Hampshire**

Music Book News

News on the music book trade from Music Sales Limited, 78 Newman Street, London, W1P 3LA

6 WAYS TO INCREASE PROFITS FROM MUSIC SALES

The following six displays and promotional items will not only increase sales but they will make life a lot easier too!



1

ILLUSTRATED CATALOGUES

Music Sales Illustrated Catalogues "the best selling tools ever" for dealers, fully describe and picture every Music Sales publication. Specially printed with space for you to rubber stamp. No mention is made of Music Sales.

2

SERVICE

Order any time — round the clock answering service.

Guaranteed turn-round of all orders within 24 hours.

5 reps with second to none experience of the printed music trade.

Regular mailings.

Music Book News — opens out to full colour poster of latest music and books about music.

Phone-Out Service — we call you every fortnight with up-to-date news of best selling titles.

Best service of all — finest selection of best sellers in printed music and books about music. Over 70 U.K. and U.S. publishers represented under one roof.

3

IN-STORE AIDS

Display fixtures designed by experts in retailing. These fixtures will help you sell more, faster.

BROWSER UNIT 350

For sheet music and books. Free standing, allows you to display up to 350 titles in individual pockets. Designed and patented by Music Sales, the browser unit is beautifully constructed of walnut board and contains heavy duty metal pockets which allow you to stock and keep track of your best sellers.

THE MUSIC SALESMAN

This spinning rack stands in only 3 sq. ft. of floor space,

holds up to 250 Music Sales albums and tutors, is an important source of attraction to customers coming into your shop, completely self-service.

WALL SHELVES

By applying simple wall struts to any location in your shop you can install these heavy duty shelves which display, face out, as many as 100 books in one running metre. The shelves come in varying depths and are sprayed in a high gloss white lacquer. They are completely adjustable.

BROWSER UNIT 1000

Double-sided browser unit which allows you to display your best sellers like records. Storage compartment below and a display area above. The Browser 1000 is finished in a high gloss walnut and engineered to hold 1,000 titles.



4

POINT OF SALE

Music Sales Value Packs are the easiest way ever to making extra profit. Each Value Pack consists of best sellers which you order at specially discounted price. Now Value Packs come to you in specially designed counter display units. Placed on your counter, these units attract your customers' attention and do a big selling job for you — especially when situated near the cash register.

5

PROMOTION PIECES

Designed to keep your customers coming back to your store. For example, Kenny Baker's 'The Teachers' Guide to the Complete Organ Player' is designed to specially promote the immensely popular 9-part Kenny Baker instructional course.

6

IDEAS THAT SELL MUSIC

Published by Music Sales, the only book of its kind specially written for the printed music dealer. It is packed with easy to use ideas for bringing customers to your shop, selling more and building a fund of goodwill. This informative book is sent to you free.

INVESTIGATE TODAY

Today's competition calls for constant awareness of new ways to make profits. With Music Sales to back you up, your chances of making money from music books are more than bright.

Outlay is low compared to the above average profit margins. Selling is easy when you offer outstanding Music Sales titles at value for money prices.

It is worth your while to investigate more fully. Write today. Better still, for fast action 'phone 01-636 9033.



RETAILING SUPPLEMENT

ANOTHER INDUSTRY that is not doing much complaining in the economic hardships of today is hi-fi. Luxury goods are still selling; also whether you have one or 1,000 records, you are still going to have to clean them and replace your stylus.

Most people buy their styli from a record dealer. Yet it is only now that hi-fi firms have realised just how big the potential is for selling their accessories through the record dealer. While styli are usually hidden in a drawer at the back of the shop and record wipe-offs piled in a box at the end of the counter, manufacturers are realising that a bit of aggressive marketing can make sales soar. Like a lot of other accessories these offer a higher mark up than records and can provide a valuable extra source of income.

Buying hi-fi accessories can be a more complicated business — with the larger companies using agents, a higher number of imported products and there is a grey area between what is hi-fi specialist material and what will shift in sufficiently large quantities to be of any benefit to the dealer. What complicates matters more is that many agents sell the same product from the same firm. However, there are certain groups who are much more interested in that end of the market than others.

Display important

S&B Trading, who manufacture their own Musonic range, as well as doing labelled brands for companies like Virgin, are moving into record dealers at an ever-increasing rate. Managing director Brian Blank said: "As far as the UK is concerned

about 80 per cent of our sales are to dealers, and 80 per cent of those are to record dealers. Most dealers who seem to be stocking our product are becoming a little more adventurous about what they stock.

The company now does record cleaning cloths, styli, blank tapes and have realised that the majority of people expect record dealers to stock styli. One of the problems, though, is that the dealer isn't aware of what sort of styli a customer might want, making display very important. "As far as the styli range is concerned we have tried to make our literature error-proof, because dealers have to sell them because the profit margin is so good. And people always go into a record shop and ask for a stylus. There is about 300 per cent mark up on them; they start at 48p, trade price and would sell at £1.55 and go up to 80p with a £2.76 retail price. There are only certain dealers who emphasise the fact that they stock them and they sell large quantities. One record shop I know makes a point of telling people and they sell thousands a year."

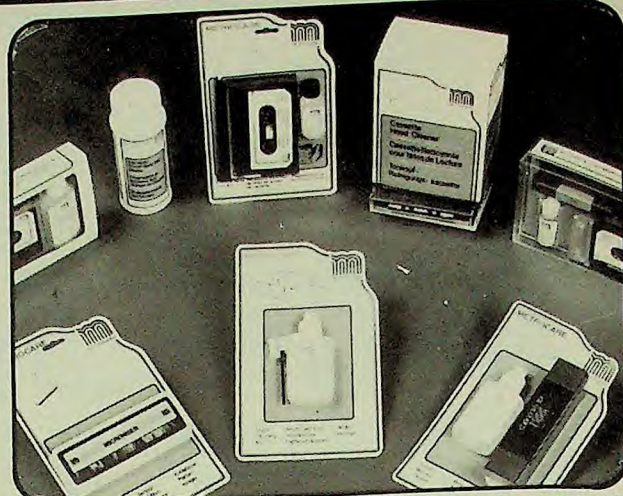
Musonic is a relatively small manufacturer, with a turnover of about half a million pounds a year. But it has the advantage of keeping track of dealers demands and what sells and why. Very large companies like Sure, Bib and Metrosound often seem a long way off from the man in the street, but those companies, too, are realising that the record shop is frequented by people who want their product.

"At the moment we deal more in hi-fi distribution," said Bib advertisement manager, John Dickson. "But there are facilities here that we have, like display stands, for virtually anybody who wants to use them. These things are to display a whole range of general products. Although 80 per cent of our product goes through hi-fi chains we have a market under our banner at W.H. Smiths and Woolworths. Could record dealers push harder? It all comes down to whether we have the products they want to buy. They don't want to get caught with a pile of stock.

"We try and help by letting the public know of our activities, so the media can tell them. The American approach is different what they pay for advertising is phenomenal — the agency bill for one ad, there is half our budget!" Yet there is no doubt about it — their traditional product record dust-offs, anti-static equipment and tape editing kits can provide extra profit for dealers, and it is only now that it has occurred to hi-fi manufacturers, who are applying the American principle now that they have seen record sales falling.

Merger

Metrosound, another one of the accessory giants, has also started to move into the lower end of the market, with a merger with Cambra this month who sell a lot of



A SELECTION of record care equipment, this selection supplied by Metrosound, that can add to record shop profits because of high mark-ups.

miscellaneous items like record cases and so on.

Product manager David Bell explained why Metrosound has not gone into the dealer market before: "It hasn't really been possible before, and we've really waited until now as we must be the largest in Europe with this merger. We haven't done very much in the past, but at the moment there is a sales conference and with the merger we will have a lot more reps."

And even the larger, expensive hi-fi manufacturers are trying to push into the lower end of the market, mainly with styli and record cleaning software. Goldring have started a campaign of special display stands of their styli and a shop poster campaign offering checkpoint facilities where the customers' styli can be checked, while at the same time pushing their EXstatic record cleaning wear.

Again, it is difficult for Goldring to keep tabs on how much it is selling to the record dealer because it sells its product mainly through wholesalers, but sales manager Jerry Sharp has high hopes of their new product winning in record stores. "Yes, the stylus checkpoint has been particularly designed to go through the dealer. It is a promotion we did earlier this year and one which we will continue.

"We're specifically doing the accessories like the EXstatic brush and we're bringing out some new products. There is turntable lamp which we think would really be an ideal thing for a record shop. The standard discount a dealer gets is 33 1/3 per cent, but he can get a potential 50 per cent. Because we supply through wholesalers we don't determine the prices, but if he chooses his wholesaler he will get a good mark-up."

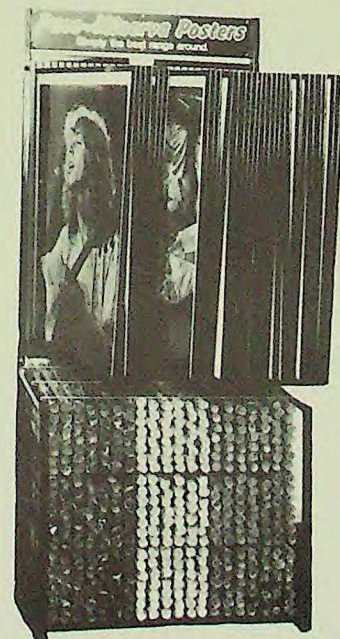
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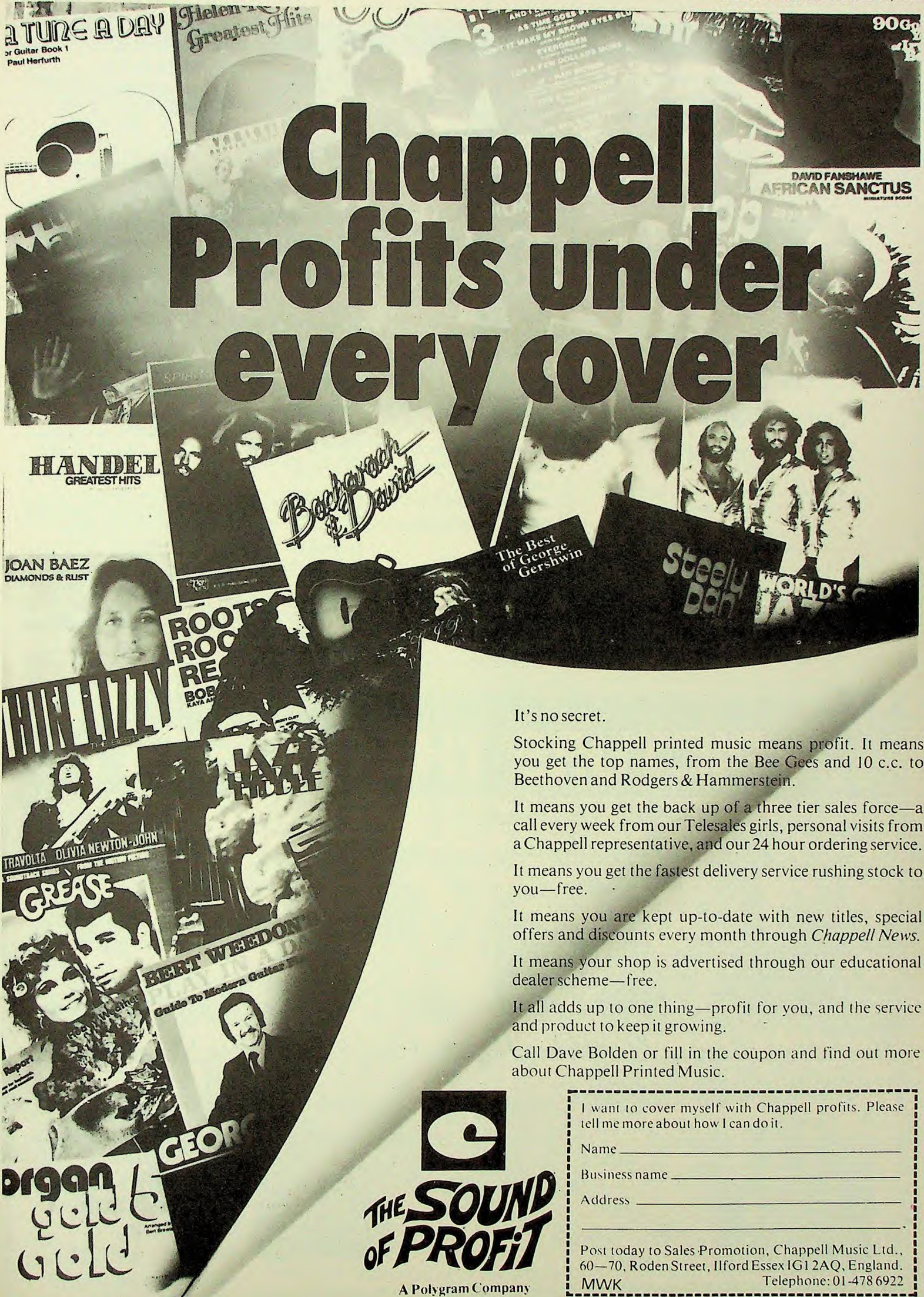
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Station Approach
Tweedy Road
Bromley, Kent
TEL: 01 464 9995

BPA Design
Osborne House
92a Elm Grove
Hayling Island
Hants.
TEL: 07016 3935

Chappells
60/70 Roden Street
Ilford, Essex
TEL: 01 478 6922

Charmdale Promotions
182 Acton Lane
Harlesden
London NW10 6NF
TEL: 01 961 3133

Communications Vectors Ltd
10 Barley Mow Passage
London W4 4PH
TEL: 01 994 6477

Goldring Products Ltd
Anlian Lane
Bury St Edmunds
Suffolk
TEL: 0284 64011

Imagine Transfers Ltd
21 Broomhills Estate
Rayne Road

Braintree Essex
TEL: 0376 20354

Lugton & Co
PO Box 182
Cross Lane, Hornsey
London N8 7SB
TEL: 01 348 9122

Mode Prints
96 Newington Green Rd,
London N1
TEL: 01 359 7255

Music Sales Ltd
78 Newman Street
London W1P 3LA
TEL: 01 636 9033

Pace Minerva
Allander House
137-141 Leith Walk
Edinburgh EH6 8NS
TEL: 031 554 9444

PB Company
PO Box 22
Banbury
Oxfordshire
TEL: 0295 57321

Philips
129 Park Street
London W1Y 3FA
TEL: 01 491 4600


Plastic Sales
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Record Craft
30 Queens Road
Bradford, Yorks
TEL: 0274 47823

Robinsons Records
26 Blackfriars Street
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TEL: 061 823 2701

S&B Trading
Stylus House
34-38 Verulam Road
St Albans
Herts AL3 4DF
TEL: 56 60611

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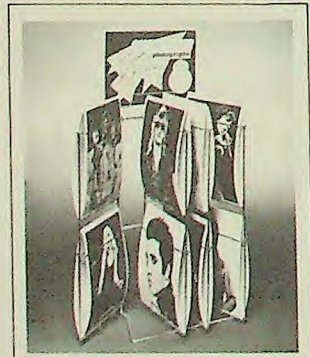
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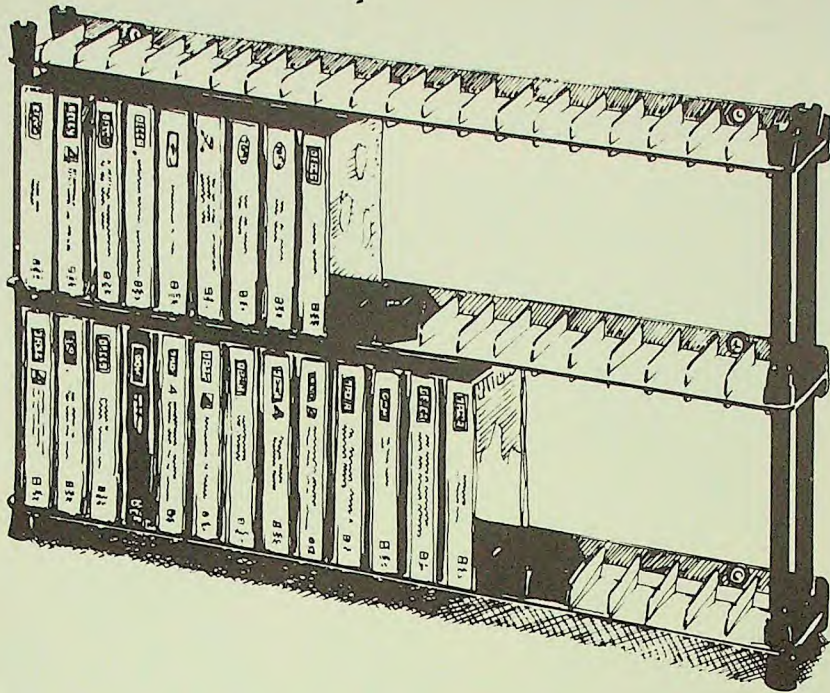
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DECCA CASSETTE RACK

The Cassette Rack, which is supplied in kit form and holds 40 cassette tapes, comes in a colourful outer box.

Made in smoke-grey perspex with supporting columns in black, it is supplied complete with numbered, silver spine labels and index book.

The unit can be used free standing or wall mounted.

Extension kits, adding further shelves each holding twenty cassettes, are available.

R.R.Price £4.25 inc. VAT

Other record care accessories available including:—

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DECCA Record Brushes and Cleaners:
DECCA Blank Tapes:

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*Shine
Silently*

18	25	WHEN YOU ARE YOUNG Jam	Polydor POSP 69	59	47	SILLY GAMES Janet Kay	Scope SC 2
19	10	THE DIARY OF HORACE WIMP Electric Light Orchestra	Jet 150	60	72	LOVE WILL MAKE YOU FAIL IN SCHOOL Rocky Sharpe & The Replays	Chiswick CHIS 114
20	NEW	CARS Gary Numan	Beggars Banquet BEG 23	61	NEW	WHEN YOU'RE NUMBER ONE Gene Chandler	20th Century TC 2411
21	17	MORNING DANCE Spyro Gyra	Infinity INF 111	62	52	ARE FRIENDS ELECTRIC Tubeway Army	Beggars Banquet BEG 18
22	33	IF I SAID YOU HAVE A BEAUTIFUL ... Bellamy Brothers	Warner Brothers K 17405	63	63	LADY WRITER Dire Straits	Vertigo 6059 230
23	55	LOVE'S GOTTA HOLD ON ME Dollar	Carrere CAR 122	64	NEW	DIM ALL THE LIGHTS Donna Summer	Casablanca CAN 162
24	30	LOST IN MUSIC Sister Sledge	Atlantic K 11337	65	NEW	HIGHWAY TO HELL AC/DC	Atlantic K 11321
25	26	DUCHESS Stranglers	United Artists BP 308	66	NEW	THE SIDEBORD SONG Chas & Dave	EMI 2986
26	16	WANTED Dooleys	GTO GT 249	67	NEW	TIME FOR ACTION Secret Affair	I-Spy SEE 1
27	20	STAY WITH ME TILL DAWN Judie Tzuke	Rocket XPRES 17	68	58	LET'S DANCE Bombers	Flamingo FM 4
28	29	GONE GONE GONE Johnny Mathis	CBS 7730	69	73	LOVEDRIVE Scorpions	Harvest HAR 5188
29	31	TEENAGE WARNING Angelic Upstarts	Warner Brothers K 17426	70	NEW	GETTING CLOSER/BABY'S REQUEST Wings	Parlophone R 6027
30	35	REGGAE FOR IT NOW Bill Lovelady	Charisma CB 337	71	NEW	AMERICAN HEARTS Billy Ocean	GTO GT 244
31	32	YOU NEVER KNOW WHAT YOU'VE GOT Me & You	Laser LAS 8	72	50	ROCK AROUND THE CLOCK Telex	Sire SIR 4020
32	14	BEAT THE CLOCK Sparks	Virgin VS 270	73	54	THE BOSS Diana Ross	Motown TMG 1150
33	28	GIRLS TALK Dave Edmunds	Swan Song SSK 19418	74	NEW	THE PRINCE Madness	2 Tone CHSTT 3
34	44	BOY OH BOY Racey	RAK 297	75	-	I WANNA BE YOUR MAN/I CAN'T STAND MY BABY Rezillos	Sensible FAB 1

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)

Top 75 compiled for Music Week and BBC based upon 260 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.

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BLUE ÖYSTER CULT

chart single 'MIRRORS'

7783



AIRPLAY ACTION

Radio Orwell

IPSWICH

HIT PICKS

Andy Archer: SATURDAY NIGHT — Herman Brood (Ariola)
Keith Rogers: DON'T BRING ME DOWN — Electric Light Orchestra (Jet 153)
Greg Bance: PEPPERMINT LUMP — Angie (Stiff BUY 51)
Bernard Mulhern: OUT ON THE ROPES — The Shirts (Harvest HAR)
Tony Valence: DIM ALL THE LIGHTS — Donna Summer (Casablanca CAN 162)
Tony Gillham: THE LITTLE GIRL IN ME — Judy Cheeks (Ariola ARO 164)
Nigel Rennie: WE SHOULD BE TOGETHER — Crystal Gayle (United Artists)
Patrick Eade: CARS — Gary Numan (Beggars Banquet BEG 23)

ADD ONS

IN THE BROWNIES — Billy Connolly (Polydor 2059 160)
ROCK 'N' ROLL HIGH SCHOOL — Sire
THE SIDEBORD SONG — Chas & Dave (EMI 2986)
EASY AND FREE — Lindisfarne (Mercury NEWS 1)
LET ME TAKE YOU DANCING — Bryan Adams (A&M AMS 7460)
YOUNG BLOOD — Rickie Lee Jones (Warner Brothers K 17445)
HEART OF THE NIGHT — Poco (MCA 509)
DIRTY WATER — Inmates (Radar)
WALKING ON SUNSHINE — Eddy Grant (Ice/Virgin GUY 27)
DON'T STOP 'TILL YOU GET ENOUGH — Michael Jackson (Epic EPC 7763)
MAKIN' IT — David Naughton (RSO 32)

Radio Tees

TEESSIDE

ADD ONS

BOY OH BOY — Racey (RAK 297)
AMERICAN HEARTS — Billy Ocean (GTO GT 244)
WHEN YOU'RE NUMBER ONE — Gene Chandler (20th Century TC 2411)
DIM ALL THE LIGHTS — Donna Summer (Casablanca CAN 162)
FEELING FREE — Dazzlers (Charisma CB 338)
WE SHOULD BE TOGETHER — Crystal Gayle (United Artists UP 604)
I DON'T WANT THE NIGHT TO END — Sylvie Vartan (RCA PB 1578)
FALLING — Gerald Masters (Pye 7P 124)
WORLD — David Essex (United Artists UP 605)
COME ON ALICE — Bernie Brooks (RK 1020)
DON'T STOP 'TILL YOU GET ENOUGH — Michael Jackson (Epic EPC 7763)
DON'T BRING ME DOWN — Electric Light Orchestra (Jet 153)

Radio 210

THAMES VALLEY

ADD ONS

SETTING ME UP — Albert Lee (A&M AMS 7468)
SEASIDE WOMAN — Suzy & The Redstripes (A&M AMS 7461)
DIM ALL THE LIGHTS — Donna Summer (Casablanca CAN 162)
TOO MUCH COLOURED VINYL — Gimmix (Elektra/Asylum K 12377)
SPY — Carly Simon (Elektra K 12380)
FOUND A CURE — Ashford & Simpson (Warner Brothers K 17422)
DON'T BLAME IT ON LOVE — Steve Gibb (Epic EPC 7781)
LOVIN YOU — Janet Kay (Pye)
CRUEL TO BE KIND — Nick Lowe (Radar ADA 43)

BBC Blackburn

HIT PICKS

Jude Bunker: CARS — Gary Numan (Beggars Banquet BEG 23)
Nigel Dyson: WE SHOULD BE TOGETHER — Crystal Gayle (United Artists UP 604)
Kath Dutton: SUSPICIONS — Eddie Rabbit (Elektra K 12375)
Phil Scott: LOVING YOU — Janet Kay
Trevor Hall: WORLD — David Essex (United Artists UP 605)
Gerald Jackson: DISCO VAMPIRES — Mike Harding (Philips)
Ken Snowdon: SETTING ME UP — Albert Lee (A&M AMS 7467)
Simon Johnson: YOUNG BLOOD — Rickie Lee Jones (Warner Brothers K 17445)

BBC Leicester

HITPICKS

Dennis Coath: DON'T BRING ME DOWN — Electric Light Orchestra (Jet 153)
Lee McCarthy: GENEVE — Morgan-Fisher (Cherry Red CHERRY 5)
Colin Webb: WHEN YOU'RE YOUNG — The Jam (Polydor POSP 69)

BBC Medway

PRESENTER PICKS

Brian Faulkner: ONE DAY AT A TIME — Lena Martell (Pye 7N 46021)
Don Durbidge: GONNA GET ALONG WITHOUT YOU NOW — Viola Wills (Ariola/Hansa AHA 546)
John Thurston: THE FAR PAVILIONS — Peter Sarstedt (Monarch MON 2)
Mike Brill: PEPPERMINT LUMP — Angie (Stiff BUY 51)
Dave Brown: DIM ALL THE LIGHTS — Donna Summer (Casablanca CAN 162)
Ian Pearson: I DON'T WANT THE NIGHT TO END — Sylvie Vartan (RCA PB 1578)
Tony Valence: BACK TO THE LOVE — Ruby Winters (Creole CR 174)

ADD ONS

THE TOPICAL SONG — Barron Knights (Epic EPC 7791)
EASY AND FREE — Lindisfarne (Mercury 9109 626)
FEAR OF FLYING — Charlie Dove (Island WIP 6486)
DO NOT DISTURB MY CROCODILE — Peter Xanten's Ragtime Band (Intersound 155106)
AIR ON THE 'G' STRING — John Williams (Cube BUGA 83)
SOFT SPOT — Kenny Dykayne (Ariola ARO 178)
THE FOOL — The Softrock (Monarch MON 1)

BBC Wales

BBC RADIO WALES

Mike Flynn: DIFFERENT WORLDS — Maureen McGovern (Warner Brothers)
Dan Danon: CARS — Gary Numan (Beggars Banquet BEG 23)
Claire Vincent: WAR STORIES — Starjets (Epic EPC 7770)
Richard Rees: PRECIOUS ANGEL — Bob Dylan (CBS)

ADD ONS

LOST IN MUSIC — Sister Sledge (Atlantic K 11337)
GIRLS GIRLS GIRLS — Candidate (RAK 295)
GET IT RIGHT NEXT TIME — Gerry Rafferty (United Artists BP 301)
LOVE'S GOT A HOLD ON ME — Dollar (Carrere CAR 122)

BBC Ulster

ADD ONS

SWEET LITTLE ROCK 'N' ROLLER — Showaddywaddy (Arista 278)
GET IT RIGHT NEXT TIME — Gerry Rafferty (United Artists BP 301)
DON'T BRING ME DOWN — Electric Light Orchestra (Jet 153)
DIM ALL THE LIGHTS — Donna Summer (Casablanca CAN 162)
YOU SET MY GYPSY BLOOD FREE — Sally Oldfield (Bronze BRO 79)
THE FAR PAVILIONS — Peter Sarstedt (Monarch MON 4)
EASY AND FREE — Lindisfarne (Mercury NEWS 1)
YOUNG BLOOD — Rickie Lee Jones (Warner Brothers K 17445)
COME ALL YE FAIR AND TENDER LADIES — Spud (Mulligan LUNS 728)

BBC Scotland

Tom Ferrie: I DON'T WANT THE NIGHT TO END — Sylvie Vartan (RCA PB 1578)
Jimmy Mack: SOFT SPOT — Kenny Dukayne (Ariola ARO 178)
Rhythm & News: SPY — Carly Simon (Elektra K 12380)
Nightbeat: DON'T STOP 'TILL YOU GET ENOUGH — Michael Jackson (Epic EPC 7763)
Single of the Week: DON'T BRING ME DOWN — Electric Light Orchestra (Jet 153)

ADD ONS

SAIL ON — The Commodores (Motown TMG 1155)
SETTING ME UP — Albert Lee (A&M AMS 7467)
HEARTS IN TROUBLE — The Dukes (Warner Brothers K 17453)
BABY'S REQUEST — Wings (Parlophone R 6027)
AIN'T NO KINDA STAR — T.J. Thorpe & The C.B. Band (EMI International INT 594)
BLACK SLACKS — Matchbox (Magnet MAG 152)
DIM ALL THE LIGHTS — Donna Summer (Casablanca CAN 162)
LOVE IS ON THE WAY — Sweet Inspirations (RSO 41)
ONE DAY AT A TIME — Lena Martell (Pye 7N 46021)
FALLING — Gerald Masters (Pye 7P 124)
I'M SATISFIED — Trickster (Jet 149)

Radio Clyde

HIT PICKS

Dave Marshall: LOVE AIN'T EASY — Barry White (Unlimited Gold ULG 7778)
Richard Park: WALKING ON SUNSHINE — Eddy Grant (Ice/Virgin GUY 27)
Dougie Donnelly: YOUNG BLOOD — Rickie Lee Jones (Warner Brothers K 17445)
Jeff Cooper: CARS — Gary Numan (Beggars Banquet BEG 23)
Bill Smith: HEARTS IN TROUBLE — The Dukes (Warner Brothers K 17453)
Tim Stevens: MUNICH BOOGIE — Cream & Chocolate (EMI)
Dave Jamiesson: IN THE BROWNIES — Polydor 2059 160)

CURRENT CHOICE

COME ON — Wishbone Ash (MCA 518)

ADD ONS

DIM ALL THE LIGHTS — Donna Summer (Casablanca CAN 162)
STRAIGHT LINES — New Musik (GTO GT 255)
MEMPHIS TENNESSEE — Silicon Teens (Mute 3)
SWITCH — Benelux & Nancy Dee (Scope SC 4)

New
releases

Piano Concerto No 1, Chopin, Krystian Zimerman, Los Angeles Philharmonic Orchestra, Carlo Maria Giulini, 2531125 £5.06.

This is the concerto debut on record of Zimerman who won the Chopin Competition. The strings have a nice singing tone and Zimerman plays with all the clarity and sensitivity that one would expect. That said, I can only remark that it is one of those records which is nice and yet does not add anything in essence to the catalogue. It will probably sell because Zimerman's name is on the ascendant, and his visits here are becoming more frequent which makes him a commercial proposition for record companies and retailers alike.

Symphony No 4, Academic Festival Overture, Brahms, Cleveland Orchestra, Lorin Maazel, SXL 6836, £5.25.

This is the second Brahms 4 to come out on Decca in a fairly short space of time and must, therefore, invite comparison with the version by Solti and the Chicago Symphony Orchestra. Maazel takes a less satisfying approach to the work — his phrases have less poise and assurance than the sweeping majesty that Solti draws from the CSO, and in the battle of these super orchestras, the CSO wins again and again by its superior detail and smoothness. The Maazel has the advantage of a fill-up which is a bonus, but the Solti must take priority for those shops who will stock one version, but not two.

CFP continues quest for
quality with new releases

CFP's DETERMINATION to balance records of high turnover with records of high quality and a certain amount of classical prestige is visible in its details of the two major releases planned for this autumn.

There are two new discs in the first batch, which came out on August 28. There is a new recording of Tchaikovsky's Symphony No 5 with the LPO under Norman del Mar (CFP 40317 £1.85) which is the third record made by del Mar in the Lambert and Butler Master series.

And CFP has rush-released a record made earlier this summer, Halle Encore! the first recording made by Maurice Handford in this country, including some tunes made popular by radio and TV, (CFP 40320 £1.85).

Hamish MacCunn's Land of the Mountain and the Flood is better known as the theme tune to Sutherland's Law, Katchaturian's Adagio of Spartacus Phrygia is again better known as the theme to the Onedin Line which is enjoying a fresh series, and Copland's Fantare of the Common Man has been popularised by Emerson Lake and Palmer.

These are the two new records and the rest of the autumn product is re-issue material, though some are very worthwhile indeed. The 1973 recording of Elgar's Violin Concerto made by Hugh Bean and the Royal Liverpool Philharmonic Orchestra under Charles Groves becomes the only version of the work at budget price in stereo (CFP 40322 £1.85), and Menuhin appear as conductor in Handel's Coronation anthems, Zadok the Priest and other works (CFP 40321 £1.85) which originally

was a 1970 EMI release.

Also worth noting is a re-issue of the Favourite Organ Masterpieces, with Bach's Toccata and Fugue in D minor, etc, played by Jane Parker-Smith (CFP 40324 £1.85) which was her first record when it came out in 1973.

Edited by
NICOLAS SOAMES

Plucking the harp
from obscurity

MARISA ROBLES is an exuberant vivacious harpist who is consumed with a passion for her instrument, and is determined that it should be accepted as an important element in Western music.

"For years, the harp was kept just because it was a beautiful piece of furniture," she told me. "But it is a complete instrument, with a tremendous amount of colour and texture, far more variety really than the harpsichord," she added, a note of partisan pride coming into her voice.

Robles argues that the instrument is currently undergoing a rebirth: "This time will be regarded as the golden era of the instrument in the centuries to come," and if that is the case, much of the championing work has been done by her.

A number of harp records have been issued by Decca and are selling well — The World of the Harp is approaching the 20,000 sales mark — and now Argo is issuing a new album entitled Pieces of My Childhood (ZK 61 £3.50 also on cassette). The disc contains "some of the pieces that have lived with me the longest and have been important to me for different reasons," she says.

There are 11 works, with music from Handel and Bach and Dussek to the popular Brahms Lullaby, and La Desirade by Salzedo.

LUCIANO PAVAROTTI stars in a new recording of Rossini's William Tell . . . Joan Sutherland sings in Massenet's first opera Le Roi de Lahore in a production conducted by her husband Richard Bonynge.

CRD is recording music by Tudor composers including Byrd and Taverner's Western Wynd Mass sung by the Choir of New College Oxford which is celebrating its 600th anniversary . . . the conductor is Edward Higginbottom.

RAYMOND LEPPARD conducts the English Chamber Orchestra in Grieg's Incidental Music to Peer Gynt for Philips . . . Salvatore Accardo and friends record Paganini's String Quartets and members of The Academy of St Martin-in-the-Fields record Mozart's Clarinet/Horn Quintets, and the Oboe Quartet, all for Philips.

For the same company, Claudio Arrau records Chopin's Waltzes and Debussy's Preludes Book II, and Alfred Brendel plays piano works by Haydn and Liszt . . . Bernard Roberts records more Beethoven Sonatas for Nimbus.

Correction

IN AUGUST 18's edition of Music Week we mistakenly reported that there was no UK distributor for Acania Records. This is, however, untrue, Harmonica Mudi distributes the label in this country.



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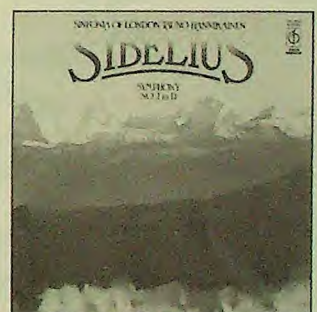
*CFP 40320 HALLE ENCORE! Halle Orchestra, MAURICE HANDFORD. A superb compilation of popular short orchestral pieces that will be a sure-fire winner this Autumn. Included: ADAGIO by Khachaturian (the theme from BBC TV's THE ONEDIN LINE), Copland's FANFARE FOR THE COMMON MAN, MacCunn's LAND OF THE MOUNTAIN AND THE FLOOD (the theme from BBC TV's SUTHERLAND'S LAW), GYMNO-PEDIES I and III by Satie.



*CFP 40319 Mussorgsky: PICTURES AT AN EXHIBITION. Prokofiev: CLASSICAL SYMPHONY London Philharmonic Orchestra. JOHN PRITCHARD, ARTHUR DAVISON. One of the world's most popular classical masterpieces; — PICTURES is here presented in a superb performance with spectacular Hi-Fi sound.



*CFP 40317 Tchaikovsky: FIFTH SYMPHONY. London Philharmonic Orchestra. NORMAN DEL MAR. A brand new recording of an ever popular symphony. NORMAN DEL MAR is an acknowledged expert in nineteenth century romantic music, and this fine performance will win many friends amongst the critics and the public alike.



*CFP 40315 Sibelius: SECOND SYMPHONY. Sinfonia di London. TAUNO HANNIKAINEN. A classic recording of a great symphony. TAUNO HANNIKAINEN was a friend and propagandist of Sibelius and his music. This famous recording, made shortly after the composer's death can make every claim to be definitive.

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CFP 40322 ELGAR: Violin Concerto. HUGH BEAN. Royal Liverpool Philharmonic Orchestra. Sir Charles Groves.
CFP 40323 RAVEL: Daphnis & Chloe (complete Ballet). Paris Conservatoire Orchestra. Andre Cluytens.
CFP 40324 FAVOURITE ORGAN MASTERPIECES: Jane Parker-Smith at the Westminster Cathedral Organ. Including BACH: Toccata & Fugue in D minor. WIDOR: Toccata from the Organ Symphony No. 5.

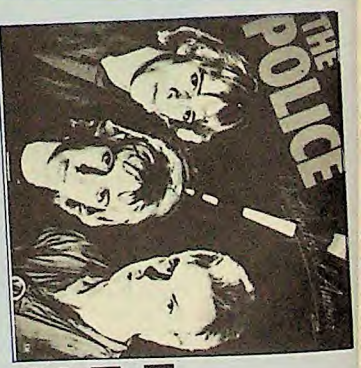
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23	COMMUNIQUE Dire Straits	Vertigo 9102 031
24	MANILOW MAGIC Barry Manilow	• Arista ARTV 2
25	THE VERY BEST OF LEO SAYER Leo Sayer	• Chrysalis CDL 1222
26	MANIFESTO Roxy Music	• Polydor POLH 001
27	20 ALL TIME GREATS Roger Whittaker	Polydor POLTV 8
28	BAT OUT OF HELL Meat Loaf	• Epic/Cleveland International EPC 82419
29	B-52's B-52's	Island ILPS 9580
30	TEENAGE WARNING Angelic Upstarts	Warner Brothers K 56717
31	RISQUE Chic	Atlantic K 50634
32	MIDNIGHT MAGIC Commodores	Motown STMA 8032
33	OUT OF THE BLUE Electric Light Orchestra	• Jet JETDP 400
34	AT BUDDOKAN Bob Dylan	• CBS 96004

35	Electric Light Orchestra	Jet JETLP 200
60	MINIGUS Jon Mitchell	Asylum K 53091
61	THE KIDS ARE ALRIGHT The Who	• Polydor 2675 179
62	IN THE SKIES Peter Green	Crede 1PKV PVL5 101
63	SPIRITS HAVING FLOWN Bee Gees	• RSO RSBG 001
64	REPEAT WHEN NECESSARY Dave Edmunds	Swansong SSK 59409
65	TAKE IT HOME B. B. King	MCA MCF 3010
66	52ND STREET Billy Joel	• CBS 83181
67	FOUR SYMBOLS Led Zepplin	Atlantic K 50008
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69	FATE FOR BREAKFAST Art Garfunkel	• CBS 86082
70	BLACK ROSE - A ROCK LEGEND Thin Lizzy	• Vertigo 9102 032
71	THE WORLD IS FULL OF MARRIED MEN Various	Ronco RTD 2038
72	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway	• Red Seal RL 25163
73	WE ARE FAMILY Sister Sledge	Atlantic K 50587
74	THE UNDERTONES Undertones	• Sire SRK 6071
75	DARK SIDE OF THE MOON Pink Floyd	• Harvest SHVL 804

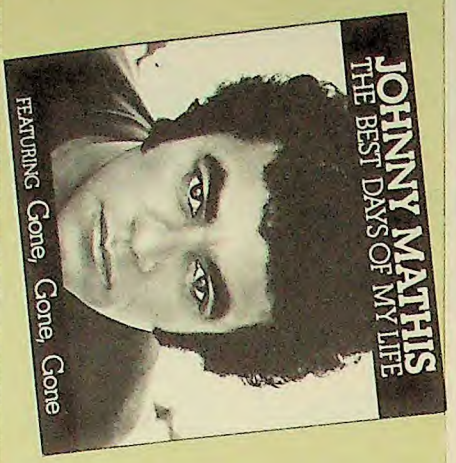


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ALBUM REVIEWS



Siouxsie and the Banshees

Banshees follow up Scream success

SIOUXSIE AND THE BANSHEES

Join Hands. Polydor Deluxe POLD 5024. More metallic rock art from Siouxsie and the boys that will undoubtedly shoot into the charts after its September 7 release. It includes their single *Playground Twist* and the original (it says here!) version of the *Lord's Prayer* which they first performed at the first punk festival at London's Kings Road with the intention of playing until they were forced off the stage. It's caught on and it looks as if their brand of punk has struck a chord somewhere in the minds of the young buyers. Will probably be preaching to the converted and therefore sell about the same as their last offering, *The Scream*.

ORIGINAL SOUNDTRACK

The Muppet Movie. CBS 70170. Producer: Paul Williams. The film is doing well enough, although it was judged generally disappointing by adult Muppet aficionados. However, children seem keen on movie and album and anything with the word *Muppet* on it has a head start commercially. One or two outstanding tracks of the quality often shown by music on the TV shows, but mostly pleasantly forgettable stuff.

ROSE ROYCE

Rainbow Connection IV. Whitfield K56741. Producer: Norman Whitfield. While it is true that the band has moved on and upward from instantly identifiable disco format, this album does not really show them at their best. While some tracks, like the single *I Wonder Where You Are Tonight*, have the impact and interest of their past singles hits, others are no more than average. Still a big enough name to be able to count on airplay and public recognition.

CITY BOY

The Day The Earth Caught Fire. Vertigo 9102 036. Producer: Robert John Lange. Sounding mostly rather like a younger version of Queen, they take the songs — which are all fairly strong, particularly the title track, *New York Times*, and *Up In The Eighties* — at a frantic but controlled pace, with much use of falsetto harmonies in the vocals. Good chance of useful radio exposure.

HIGHWAY

Highway One. Epic EPC 83760. Producer: Daryl Braithwaite. Australian group which gained international recognition with the success of the pop number *Howzat*. With the new name comes a new image — a heavier sound akin to American heavy metal — and in the UK they are likely to face the same problem they faced as a pop group — namely, that they are not sufficiently original to suggest strong sales.

VARIOUS

Street To Street — A Liverpool Album. Open Eye OELP 501. Producer: Noddy Knowler. A compilation of new music from the city that spawned so much talent in the sixties but the artists featured here are more representative of a time and attitude to music than of a particular location. Unhoned tracks may be but there are some individual gems — such as *Match Of The Day* by Big In Japan, *194 Radio City* by Jaqui and Jeanette and *I Don't Want To Go Bald* by The Moderates that show promise for the future. Entertaining sleeve notes by John Peel are sometimes informative. Open Eye is apparently part of a non-profit making organisation dedicated, encouraging new music and distribution at the moment is through several wholesalers.

ROBIN WILLIAMS

Reality . . . What a Concept. Casablanca CALH 2053. Producers: Brooks Arthur and Neil Bogart. Sleeve pic will have Mork and Mindy fans in fits of purchase-mad delight, but what's in the grooves may leave them bemused. Williams is a very funny man — on TV, but most importantly he is a funny American — many of the gags just don't travel — and he needs to be seen rather than just heard. Has some hilarious moments, should sell pretty well but unlikely to become a UK comedy favourite.

BETTY WRIGHT

Travellin' in the Wright Circle. TK TKR 83352. Producer: Artist. Seventh class LP from a singer who is much bigger in her home territory, America, than here — but who still has a sizeable and adoring following in the UK. Being very much in her own, well-known, vein it is unlikely that this album will pull a new audience.

RONNIE MILSAP

Images. RCA PL 13346. Steady and fairly strong contender in the country-crossover stakes for a number of years, Milsap makes nice work of titles including *I Really Don't Want To Know*, *Hi-Heel Sneakers*, *Delta Queen* and *Get It Up*. With country tipped as the new MOR, should do reasonably well.

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What else is happening

MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION/ARTIST BIOGRAPHY	COMMENTS
CHANTEL CURTIS Get Another Etc Disc 02 (Pye)	August 24	Get Another Love 151, 3 wks, entering July 14.	Blockbuster of marketing concept with release of 2 x 12, 45 with total playing time, 40.20, as second disc in presumed series with first Discovain (DISC 01) containing among others Real Thing, Players Association. Extra push from recent expanded Pye disco division now known as RBB Division. Colour bag for Curtis 45s with artist pics. AB: From States, whirlwind charts entry on last single, TOTP - interviews, equally rapid exit but lady favourite in discos.	Six numbers form four sides with each tailor made for floor action. Obvious plus in basic concept. Strong rhythmic numbers, good back-up vocals plus fine instrumentation. Contrast supplied for instance with slowie 'I'm Burnin'. Should join stable-mate When You're Number 1, Gene Chandler (TC 2411, Pye) in disco, probably general chart.
THE DUKES Hearts In Trouble Warner K 17453 (WEA)	August 17	None	Basic company servicing with 45 in special bag. Early airplay pick-up from Radio One (Breaker), Meiro. AB: From September album. The Dukes (K56710). Five piece band with recent permanent addition of drummer Nick Trevisick. Formerly guesting on drums, Stuart Elliott.	One or two awkward music lines tend to hinder what is basically very commercial number. Has immediacy from opening bars but rather runs down by four fifths of behind slightly heavy vocals. Kind of 45 which should attract general media attention with possibly minor chart placing although piano accompaniment might latch itself solidly into consumer listening, buying consciousness.
TCOJ (I Found) Love Dancing On A Disco Floor Mercury TANGO 9 (Phonodisc)	August 24	None	Extensive press biog, mail-out. Recent weighty press coverage with numerous full-page features. Among press copy, <i>Daily Star</i> (March 6, p 19), <i>Record Mirror</i> (March 17, p 34), <i>Blues & Soul</i> , <i>Gay News</i> (Number 160), <i>Black Music & Jazz Review</i> (August), <i>The Stage And Television Today</i> (August 2). Early tip for stardom, <i>Music Week</i> , <i>Performance</i> (October 21, 1978), <i>Management Symes-Walker</i> . Much gigging with August 29 - September 1 inclusive, Newcastle; 2, Salford; 3, Oldham (Radio Piccadilly Promotion), 4, Coventry; 6, Bradford; 7, Halifax; 8, Barrow-In-Furness; 9, Hawick; 10, Carlisle; 15, Martletwy.	Immediacy lies with disco-club play rather than appearing obvious airplay 45. Not particularly original in basic song but possesses zest with a familiar but grower of a hook in title line. Flip described as tribute to Joan Collins. With band creating phenomenal club buzz this or next 45 should see group as more than a UK answer to Village People
ANGIE Peppermint Lump Stiff BUY 51 (EMI)	August 24	None	Attracted consumer music press with Who mentor Pete Townshend featured on record (colour) cover plus producing, arranging disc. Caught eye of T Zers, NME, August 18. Young girl artist - fact also attracting interest of dailies. AB: 11 years, stage school, found by Townshend, has appeared on <i>Crossroads</i> .	Maybe nearest to Who with girl, albeit young, lead singer! Driving Townshend guitar with grit. Seems backing track laid down with thought of adding vocal. Whatever, it comes off with surprising ease, success. Writer James Asher now signed with Townshend's, Eel Pie Publ. Ltd.
EDDY GRANT Walking On Sunshine Ice GUY 27 - 12 (Virgin) - 12" Ice GUY 27 (Virgin) - 7"	August 31	With the Equals 8 hits from 1968-1970. As solo artist, Living On The Front Line (Ensign label, entry June 2, 1979, HP: 11, 11 wks).	Recent major hit; TOTP; magazine - dailies press coverage; considerable press particularly trade papers with recent linking of label with WEA, then Virgin. AB: One-time influence in UK, male vocal-instrumental band Equals with chart topper Baby Come Back (charting from May, 1968). Owns own record label.	12" should give initial chart push with 7" no hasty edition of longer version. Has basic reggae/disco pulsating beat with excellent repetitive title line. Good use of brass for colour. Grant's vocals ideal for this material. Hit.
THE INVADERS Best Thing I Ever Did (New Future) Polydor 2059 157 (Phonodisc)	August 24	None	Multi-coloured bag. Press information mail-out. Previous 45, Girls In Action, Kid Jensen's record of the week. Production by Jimmy Pursey of Sham 69 lame should give reason for extra notice from new wave orientated consumer music press. AB: Four piece from Yorkshire, now into second 45. Major tour in progress with August 27, Bradford; 29, Newport; 30, Port Talbot; 31, Birmingham, September 1, Dudley; 2, London; 3, 4, 5, unannounced at copy time; 6, London; 7, Scarborough; 8, Leeds; 9, Chester. 11, 12 still unannounced; 13, Bristol; 14, Burton-on-Trent; 15, Liverpool.	Cracking up-tempo 45 with lots of guts in vocal and guitar work. Not too much variation until late in disc when vocals split between channels. As with Polydor/RSO disc The Shape Of Things To Come from Headboys (RSO 40) this deserves chart place with it contributing to growing company strength in more contemporary styled sound.
GARY NUMAN Cars Beggars Banquet BEG 23 (WEA)	August 24	Are Friends Electric under name Tubeway Army (1, 1979), with album <i>Replicas</i> recently number one, LP charts	Endless coverage, radio, TV (including TOTP), national - provincial, fanzine, new wave consumer press in recent weeks with artist face adorning various teen, music journals front covers. This new 45 to be followed by album <i>The Pleasure Principle</i> , for September release. First nationwide tour this autumn under Numan's own name with backing musicians virtually same as on recent Tubeway Army TV appearances. AB: From London, early material for Beggars Banquet before tie-up of two companies, very much into synthesizer. Become cult figure, popular with girls.	No doubt of chart placing. Another synthesized hypnotic riffed single with Numan retaining dead-pan vocals. Sounds like tambourine in general musical texture giving play-off against more heavy chords. Considerable repetition of main line with lyric expressive of how one can escape in a car with windows, doors closed etc.
BONNIE TYLER It's A Heartache EP RCA PC 5165 (RCA)	August 17	Lost In France (9, 1976), More Than A Lover (27, 1977), It's A Heartache (4, 1977), Married Men (35, 1979, six wks).	Part of series, Super Value 4 Track EP's (others Scorpions, All Night Long, Fly To The Rainbow, Speedy's Coming, In Trance PC 9402); Dolly Parton (Heartbreaker, Baby I'm Burnin', Hero You Come Again, Two Doors Down, PC 9401), 12" form, pic on front sleeve. AB: Welsh girl, found fame '76. Lost In France. Previous club work, now international artist, recent hit single was theme of film <i>Married Men</i> , success Stateside but until last mentioned surprising lack of success here, from 77-79.	Three hit singles on EP; others, More Than A Lover. Lost In France with non-chart inclusion for Heaven. Certainly considerable RCA catalogue for series with this particular choice possessing sales potential.
ROBERT PALMER Jealous Island WIP 6515 (EMI)	August 17	Every Kinda People (53, 1978, 4 wks), Bad Case Of Loving You (61, 2 wks, from July 7, 1979).	Immediate follow-up to promising but eventually disappointing charting of Bad Case Of Loving. Basic company promotion with track from recent promoted LP, <i>Secrets</i> (ILPS 9544). AB: Born Batley, Yorkshire, Alan Bown Set as Id vocalist, With Dada, then Vinegar Joe where played rhythm guitar, sharing vocals with Elkie Brooks. First solo LP, New Orleans, The Meters plus Lowell George guested. Very popular US but not met deserved success in home country.	Much more heavy than some recent 45s, hard edged, throbbing guitar work with vocal accent on title. Variation mainly confined to pause effect at end of some lines but otherwise remorselessly hits home.

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GET BROOD MINDED



Record Mirror 11th August

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

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

MIKE NICHOLSON

Sounds 28th July

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

Melody Maker 4th August

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

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

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

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JAZZ

JOHN COLTRANE
On A Misty Night — RCA Prestige PR 24084 mono. A fine double set of 1956 tracks from the Prestige catalogue. Four pitch Coltrane in with fellow tenorists Al Cohn, Zoot Sims and Hank Mobley plus rhythm while the remaining six find 'Trane in the company of composer/arranger/pianist Tadd Dameron, whose subtle melodic lines bring out the best in his playing. Wholly satisfying and the finest liners I have ever come across, written by Andrew White.

PAT METHENY
New Chautauque. ECM 1131. Produced by Manfred Eicher. A highly talented guitarist, Metheny has recorded with the likes of Gary Burton and Eberhard Weber as well as laying down three previous albums for ECM. Here he goes solo, backing his own lead lines by the magic of over-dubbing and producing a gently rocking set of originals. Traces of country and down home rock are blended into a very personal style and there is evidence that considerable thought has gone into the preparation of this intriguing set. Title track, Daly break and the engaging Sueno Con Mexico are perhaps the best and sound quality is up to the usual ECM high standard.

STANLEY TURRENTINE
Blue Note BND 4006. Before producing fusion albums like his minor hit Another Fine Mess, Turrentine was noted for his man-sized jazz tenor. This super Blue Note re-issue double features some of his very best work and the mixture of bigish band and quintet tracks finds him in the excellent company of people such as Pepper Adams, Hank Jones and the late Blue Mitchell. Vigorous work out on Duke Pearson's, Flying Jumbo and

Another Trane coming

some beautiful band bossa nova on a trio of Jobim tunes. Could have a wider than usual appeal this one.

LOUIS BELLSON
Matterhorn. Pablo 2310 834. Produced by artist. A 22-piece band is big by any standards and this one, with Bellson firmly in control, roars along like an express train. Best kept secret is that the "other drummer" referred to by Bellson in the liners is none other than Billy Cobham who, for contractual reasons, is never mentioned by name at all on the album. Everything centres around Bellson's Suite For Drums which takes up five of the six tracks and soloists include trumpeter, Conte Candoli and tenorist, Pete Christlieb. Good for big band addicts, drum freaks and annoying the neighbours.

BUD POWELL
The Genius of Bud Powell. Verve 2632 051. Originally produced by Norman Granz. Reissue prepared by Robert Hurwitz. Powell the high priest of bop piano, influenced a whole generation of pianists and these superb sides recorded during 1949-51 give many of the reasons why. Powell's prodigious technique was used to express his wide ranging imagination rather than simply to impress, hence one can admire the mental as well as physical prowess of one of the most important figures in jazz history. Tracks include Tea For Two, Parisian Throughfare and the stride influenced version of The Last Time I saw Paris.

HERBIE HANCOCK/CHICK COREA
In Concert. CBS 88329. Produced by Hancock and Daivid Rubinson.

The two pianists have made a success of the switch from jazz to fusion and here they are caught in the midst of one of their most popular experiments yet. Their duo recitals are sell outs wherever they care to stage them and this beautifully recorded double set, taped at three 1978 Californian dates, faithfully captures the kind of atmosphere they never fail to generate. Included are Hancock's, Maiden Voyage and Corea's, La Fiesta and if the music sounds a little glib at times, their many fans will lap this up without noticing.

altoist of the Jazz Messengers and Miles Davis bands in days gone by, now turns his hand to the fusion scene and makes a pretty fair stab at it. He retains at least some credibility by simply soaring over the top of his assorted singers, strings and people shaking, scratching or thumping things. Album includes Doctor Jackyll and Mister Funk, which eventually roused a few people on the disco scene and there is no reason why the rest of the album should not do likewise.

COLEMAN HAWKINS
The Real Thing. RCA (Prestige) PR 24083. Reissue produced by Orrin Keepnews. Nice compilation of 50s and 60s tracks by the man who invented the art of jazz sax playing. Issued originally as At Ease, sides three and four are a showcase for the ballad side of the great man's personality perfectly assisted by Tommy Flanagan, Wendell Marshall and Osie Johnson. Sides one and two find Hawk on more familiar ground, burning it up on Red Beans. Best tracks are Poor Butterfly and a stunning Until the Real Thing Comes Along. A little uneven overall but Hawkins at half pace was usually better than almost anyone else at full stretch.

TOMMY FLANAGAN
Something Borrowed Something Blue. Galaxy GXY 5110. EMI Imports. Produced by Ed Michel. If the first batch of Galaxy albums is anything to go by then EMI Imports deserves to do very well indeed with them. Flanagan is the immensely talented cat usually to be found peering our round the bulk of Ella Fitzgerald. Thankfully over the past

few years he has laid down a few albums of his own and this is one of the best yet. Flanagan has an excellent touch, a fine two-handed attack and likes to play bebop. Check out Tadd Dameron's Good Bait, Monk's Friday The Thirteenth and Tommy's out, Something Borrowed Something Blue. A wholly-satisfying and invigorating set by a man who constructs his solos with the true flair of an artist. Super stuff.

SEMUTA
Lee Lambert LAM 101. Produced by Howard Lambert. This young band cemented an already-growing reputation by the quality of its performance at the Fulham and Hammersmith Jazz Festival where it played support to Art Pepper and the Peter Ind Trio. The level of musicianship is extremely high, the tunes, all penned within the band, are pleasing and well written and vibist Ian Ballentine is a find by any standards. Hard to pin the band down to any particular bag other than good and the whole album has a refreshing lucidity about it. Semuta's modern approach and youthfulness should find a ready market with younger jazzers while the obvious skills and a refusal to join in the overblowing and freak out movement will endear it to the older cats. The brightest hope on the home scene for many a long day.

BY PATRICK SULLIVAN

MILT JACKSON
Soul Believer. Pablo 2310 832. Produced by Ray Brown. With this collection Milt Jackson has come about as far from the MJQ as is possible. "Bags" sings and plays his vibes through 10 numbers in which tunes like Roll 'Em Pete and Parking Lot Blues are lightened by his own tearjerker Heartstrings and I've Grown Accustomed To Her Face. Heavy faces in the band include producer Ray Brown on bass, pianist Cedar Walton and a welcome appearance by guitarist John Collins. Can't see this one moving in the usual Pablo fashion, though it has some oddity value.

JACKIE McLEAN
Monuments. RCA PL 13230. Produced by Mitch Farber. McLean, the intense, passionate

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SINGLE/ALBUM RELEASES

INDEX

- BATT, Mike/Francis/Roger Chapman.....R
- BEACH BOYS.....S
- BOO, Betty/Popcorn/Mohawks.....S
- BUGGLES.....V
- DANA.....I
- DANIELS, Charlie.....T
- DRIFTERS.....P
- DUCANN, John.....D
- DYLAN, Bob.....P
- EVANS, Brian.....S
- FLASH & The Pan.....H
- GLAXO BABIES.....C
- GRINDER SPIDERMAN.....F
- GRINGO.....B
- HACKETT, Steve.....C
- KING, Ray & Cimande.....P
- LAUGHING DOGS.....G
- LERAY, Ken.....L
- MATHEWS, Ian.....Y
- McCAFFERTY, Dan.....W
- McCLEAN, Alton/Destiny.....C

- MOSIAH.....R
- NIFE, Jack.....W
- PASSENGER.....S
- PLAYTHINGS/Val McKenna/Brad Stevens.....S
- POCO.....H
- PRESTON, Billy/Syreete.....W
- QUANTUM JUMP.....N
- RAINBOW.....S
- RAMANOS, Carlos.....A
- RUNNAWAYS.....R
- THRILLS.....S
- TOMMY BAND.....I
- TOTAL ECLIPSE.....Y
- UK SUBS.....T
- WELLS, Bobby.....B
- WHITE, Barry.....I

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

HEY, ST. PETER, Walking In The Rain, FLASH & THE PAN. Ensign ENY 1 (F).

- I CAN'T GET OVER GETTING OVER YOU, Every Night, DANA. GTO GT 256 (C).
- I LOVE TO SING THE SONGS I SING, Oh Me Oh My, BARRY WHITE, 20th Century TC 2416/TCD 122416 (R).
- I WONDER WHAT SHE'S DOING TONIGHT, Tell Me That You Love Me, THE TOMMY BAND. RCA PB 5182 (F).

- LN**
 LET'S MAKE LOVE, Let's Make Love Instr., KEN LERAY. Pye 7P 132 (A).
- NO AMERICAN STARSHIP, Love Crossed (Like Vines In Our Eyes), QUANTUM JUMP. Electric WOT 37 (A).

- P**
 PHAROAH'S KINGDOM, A Woman That Understands, RAY KING & CIMANDE. Big Bear BB 22 (P).
- POUR YOUR LITTLE HEART OUT, Pour Your Little Heart Out Instr., DRIFTERS. Epic EPC 7737 (C).
- PRECIOUS ANGEL, Trouble In Mind, BOB DYLAN. CBS 7828 (C).

- R**
 RIGHT NOW, Black Leather, THE RUNNAWAYS. Cherry Red CHERRY 8 (SP).
- RUMOURS OF WAR, Channel Dub, MOSIAH, Big Sold 6 (RT/Graduate).
- RUN LIKE THE WIND., Plain Song, MIKE BATT AND FRIENDS/ROGER CHAPMAN. Epic EPC 7725 (C).

- S**
 SAY IT AIN'T SO, Say It Ain't So Instr., BETTY BOO/POPCORN AND THE MOHAWKS. Grapevine GRP 125 (R).
- SAVE THE CHILDREN, Bring On Back The Night, BRIAN EVANS. EMI INT 596 (E).
- SHOW THE WORLD WHERE IT'S AT, What Can Go Wrong, THE THRILLS. Grapevine GRP 126 (R).
- SINCE YOU'VE BEEN GONE, Bad Girls, RAINBOW. Polydor POSP 70 (F).
- SOMETHING ABOUT YOU I DON'T LIKE, The Lovers, PASSENGER. Epic EPC 7830 (C).
- SUMAHAMA, Angel Come Home, BEACH BOYS. Caribou CRB 7846 (C).
- SURROUNDED BY A RAY OF SUNSHINE, Love Feeling/I'm Your Number One, THE PLAYTHINGS/VAL MCKENNA/BRAD STEVENS. Casino Classics CC 12 (A).

- WHAT 'SHA GONNA DO ABOUT IT, Boots Of Spanish Leather, DAN McCAFFERTY Mountain TOPS 47 (F).
- WITH YOU I'M BORN AGAIN, Sock-It, Rock-It, BILLY PRESTON/SYREETE. Motown TMG 1159 (E).
- YOU DON'T SEE ME, Heatwave, IAN MATHEWS. Rockburgh ROCS 214 (F).
- YOU GOT THE COOTIES, Song From The Book Of Astrology, TOTAL ECLIPSE. Island WIP 6523/12X WIP 6523 (E).

INDEX

- ARMATRADING, Joan.....1
- AVON CALLING.....5
- DYLAN, Bob.....2
- GATLIN, Larry.....6
- JACKSON, Michael.....4
- KANE, Madleen.....3
- POINTER SISTERS.....7

LISTINGS

- 1 A&M**
 STEPPING OUT
 Joan Armatrading AMLH 64789
- 2 CBS**
 SLOW TRAIN COMIN'
 Bob Dylan 86095095
- 3 DISC O (PYE)**
 CHERI
 Madleen Kane DSC03
- 4 EPIC (CBS)**
 OFF THE WALL
 Michael Jackson EPC 83468
- 5 HEARTBEAT (SPARTAN)**
 AVON CALLING
 Various HB 1
- 6 MONUMENT (CBS)**
 LARRY GATLIN' GREATEST HITS
 Larry Gatlin MMT 83665
- 7 PLANET (WEA)**
 PRIORITY
 Pointer Sisters K 52161

LISTINGS

- A**
 ARE YOU READY, Are You Ready (Instrumental) CARLOS ROMANOS PVK PV 26 (C/CR).
- B**
 BE'S THAT THE WAY SOMETIMES, The Recipe For Love, BOBBY WELLS. Grapevine GRP 124 (R).
- BY SURPRISE AGAIN, Sinking Away, GRINGO. PVK PV 27 (C/CR).
- C**
 CHRISTINE KEELER, Nova Bossanova, GLAXO BABIES. Heartbeat PULSE 5 (SP).

- CLOCKS**, Acoustic Set, STEVE HACKETT. Charisma CB 341 (F).
- CRAZY LOVE**, God Said "Love Ye One Another", ALTON McLEAN AND DESTINY, Polydor POSP 72 (F).
- D**
 DON'T BE A DUMMY, If I'm Makin', JOHN DUCANN. Vertigo 6059 241 (F).
- F**
 FURRY DICE, Other People, GRINDER SPIDERMAN. Wax EAR 2 (RT).
- GH**
 GET 'IM OUT OF TOWN, Get Out Of My Way, LAUGHING DOGS. CBS 7811 (C).
- HEART OF THE NIGHT, The Last Goodbye, POCO. MCA 509 (C).

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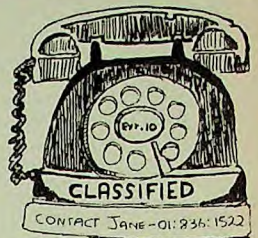
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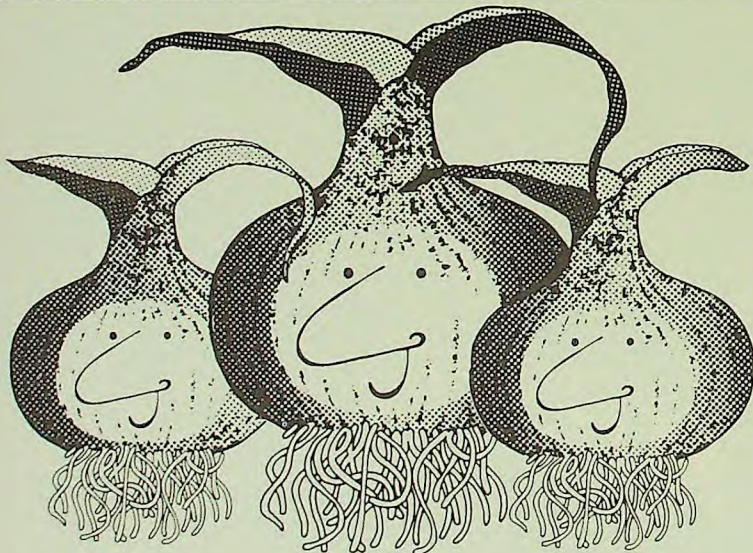
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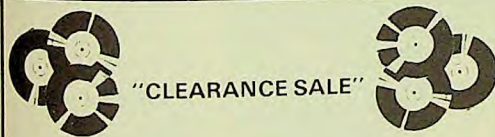
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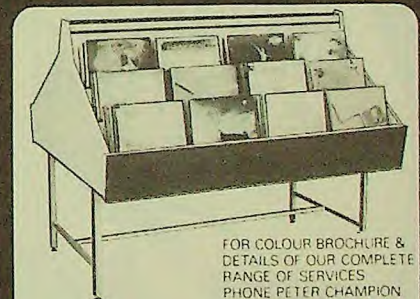
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SEPTEMBER

10th CARDIFF, Sapphire Gardens
 11th SWANSEA, Brangwyn Hall
 12th BRISTOL, Colston Hall
 14th TAUNTON, Odeon
 15th BRIGHTON, Dome
 17th BIRMINGHAM, Odeon
 18th BRADFORD, St. George's Hall
 19th SLOUGH, Fulcrum Theatre
 20th OXFORD, New Theatre
 21st OXFORD, New Theatre
 23rd CROYDON, Fairfield Hall
 24th IPSWICH, Gaumont
 25th IPSWICH, Gaumont
 26th NORWICH, Theatre Royal
 27th NORWICH, Theatre Royal
 28th STOKE, Victoria Hall

30th PETERBOROUGH, A.B.C.

OCTOBER

1st PETERBOROUGH, A.B.C.
 2nd LEICESTER, De Montfort Hall
 3rd WOLVERHAMPTON, Civic
 4th DERBY, Assembly Rooms
 5th LIVERPOOL, Empire
 6th LIVERPOOL, Empire
 8th GLASGOW, Apollo
 9th DUNDEE, Caird Hall
 10th ABERDEEN, Capitol
 12th CARLISLE, Market Hall
 13th PRESTON, Guildhall
 14th HALIFAX, Civic Hall
 15th NEWCASTLE, City Hall
 16th BRIDLINGTON, Spa

17th MIDDLESBROUGH, Town Hall
 18th MIDDLESBROUGH, Town Hall
 20th LEEDS, University
 21st MANCHESTER, Apollo
 22nd SHEFFIELD, City Hall
 23rd HAMMERSMITH, Odeon, London
 24th HAMMERSMITH, Odeon, London
 26th COVENTRY, Theatre
 27th NOTTINGHAM, University
 28th EASTBOURNE, Congress
 29th BOURNEMOUTH, Winter Gardens
 30th PORTSMOUTH, Guild Hall
 31st PORTSMOUTH, Guild Hall

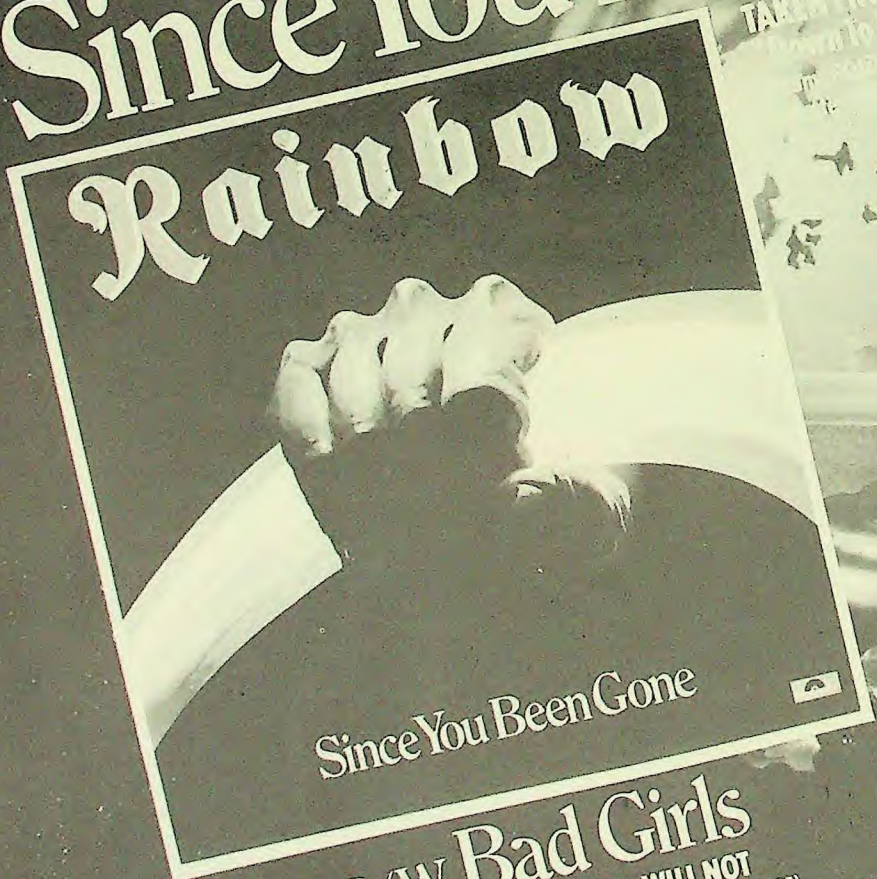
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CHART FOR PERIOD AUGUST 13-AUGUST 18

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 (50,000 units as of Jan '79)
 RE ENTRY

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1	7		THE BEST DISCO ALBUM IN THE WORLD Various Warner Bros K 58062 (W)	
2	12		DISCOVERY Electric Light Orchestra (Jeff Lynne) Jet JETLX 500 (C)	
3	23		BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson) A&M AMLK 63708 (C)	
4	4	16	VOULEZ VOUS Abba (B. Andersson/B. Ulvaeus) Epic EPC 86086 (C)	
5	5	11	I AM Earth Wind & Fire (M. White/A. McKay) CBS 86084 (C)	
6	7	3	DOWN TO EARTH Rainbow Polydor POLD 5023 (F)	
7	6	4	SOME PRODUCT CARRI ON SEX PISTOLS Sex Pistols (J. Varnon) Virgin VR 2 (C)	
8	10	49	PARALLEL LINES Blondie (Mike Chapman) Chrysalis CDL 1192 (F)	
9	9	20	OUTLANDOS D'AMOUR Police (Police) A&M AMLH 68502 (C)	
10	11	3	HIGHWAY TO HELL AC/DC (Robert John Lange) Atlantic K 50628 (W)	
11	16	8	MORNING DANCE Spyro Gyra (Beckstein/Calandra) Infinity INS 2003 (C)	
12	12	9	THE BEST OF THE DOOLEYS The Dooleys (Ben Findon) GTO GTTV 038 (C)	
13	15	13	NIGHT OWL Gerry Rafferty (H. Murphy/G. Rafferty) United Artists UAK 30238 (E)	
14	8	13	REPLICAS Tubeway Army (G. Numan) Beggars Banquet BEGA 7 (W)	
15	19	9	LIVE KILLERS Queen (Queen) EMI EMP 330 (E)	
16	17	4	EXPOSED Mike Oldfield (Newell/Oldfield) Virgin VD 2511 (C)	
17	20	5	WELCOME TO THE CRUISE Judie Tzuke (J. Punter) Rocket TRAIN 7 (F)	
18	14	7	STREET LIFE Crusaders MCA MCF 3008 (C)	
19	21	10	BRIDGES John Williams (S. Myers) Lotus WH 5015 (K)	
20	13	6	20 GOLDEN GREATS Beach Boys Capitol EMTV 1 (E)	
21	22	14	DO IT YOURSELF Ian Dury Stiff SEEZ 14 (E)	
22	39	2	TUBEWAY ARMY Tubeway Army Beggars Banquet BEGA 4 (W)	
23	23	11	COMMUNIQUE Dire Straits (J. Wexler/B. Beckett/J. Jankel) Vertigo 9102 031 (F)	
24	18	27	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow) Arista ARTV 2 (F)	
25	26	17	THE VERY BEST OF LEO SAYER Leo Sayer Chrysalis CDL 1222 (F)	
26	33	24	MANIFESTO Roxy Music (Roxy Music) Polydor POLH 001 (F)	
27	24	5	20 ALL TIME GREATS Roger Whitaker Polydor POLTV 8 (F)	
28	34	35	BAT OUT OF HELL Meat Loaf (Todd Rundgren) Epic/Cleveland International EPC 82419 (C)	
29	28	5	B'52's B'52's (Chris Blackwell) Island ILPS 9580 (E)	
30	25	3	TEENAGE WARNING Angelic Upstarts Warner Brothers K 56717 (W)	
31	29	3	RISQUE Chic (Edwards/Rodgers) Atlantic K 50634 (W)	
32	45	3	MIDNIGHT MAGIC Commodores (Carmichael/Commodores) Motown STMA 8032 (E)	
33	37	93	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne) Jet JETDP 400 (C)	
34	27	15	AT BUDOKAN Bob Dylan (D. De Vito) CBS 96004 (C)	
35	32	14	BAD GIRLS Donna Summer (Moroder/Bellotto/Summer/Koppers) Casablanca CALD 5007 (A)	
36	36	25	DIRE STRAITS Dire Straits (Muff Winwood) Vertigo 9102 021 (F)	
37	35	21	LAST THE WHOLE NIGHT LONG James Last (James Last) Polydor PTD 001 (F)	
38	42	61	WAR OF THE WORLDS Jeff Wayne's Musical Version CBS 96000 'WOW 100 (C)	

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
39	67	3	LODGER David Bowie (Tony Visconti/David Bowie) RCA BOW LP 1 (R)		
40	43	26	RUST NEVER SLEEPS Neil Young and Crazy Horse (Young) Reprise K 54105 (W)		
41	63	3	BOP TILL YOU DROP Ry Cooder Warner Brothers K 55691 (W)		
42	57	3	GO WEST Village People (Jacques Morali/N. Belolo) Mercury 9109 621 (F)		
43			DRUMS AND WIRES XTC Virgin V 2129 (C)		
44	51	2	LOOK SHARP Joe Jackson A&M AMLH 64743 (C)		
45	49	9	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols (Various) Virgin VD 2510 (C)		
46	63	3	MIRRORS Blue Oyster Cult CBS 86087 (C)		
47	30	13	TONIC FOR THE TROOPS Boomtown Rats Ensign ENVY 3 (F)		
48	38	8	5 J. J. Cale Shelter ISA 5018 (E)		
49	44	4	RUMOURS Fleetwood Mac (Fleetwood Mac/Caillet/Dashut) Warner Brothers K 56344 (W)		
50	31	15	EDDIE COCHRAN SINGLES ALBUM Eddie Cochran (Cochran/Cophart) United Artists UAK 30244 (E)		
51	41	14	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Price) Virgin V 2086 (C)		
52	59	2	NEW BOOTS AND PANTIES Ian Dury & The Blockheads Stiff SEEZ 4 (E)		
53	48	11	BACK TO THE EGG Wings (Paul McCartney/Chris Thomas) Parlophone PCTC 257 (E)		
54	61	36	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire CBS 83284 (C)		
55	40	12	SKY Sky (Sky/Clarke/Hayden) Ariola ARLH 5022 (A)		
56			TUBULAR BELLS Mike Oldfield (Oldfield) Virgin VR 2001 (C)		
57	71	5	PLASTIC LETTERS Blondie (Richard Gotthehr) Chrysalis CHR 1166 (F)		
58	46	14	RICKIE LEE JONES Rickie Lee Jones (L. Waronker/R. Titelman) Warner Brothers K 56628 (W)		
59	72	4	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne) Jet JETLP 200 (C)		
60			MINGUS Jonie Mitchell (Lewi/Mitchell) Asylum K 53091 (W)		
61	62	10	THE KIDS ARE ALRIGHT The Who (J. Entwistle) Polydor 2675 179 (F)		
62	54	13	IN THE SKIES Peter Green (Peter Vernon-Kell) Creole 1PVK PVLS 101 (C/C/R)		
63	62	39	SPIRITS HAVING FLOWN Bee Gees (Bee Gees) RSO RSBG 001 (F)		
64	58	11	REPEAT WHEN NECESSARY Dave Edmunds (Nick Lowe) Swansong SSK 59409 (W)		
65	75	2	TAKE IT HOME B. B. King (S. Levine) MCA MCF 3010 (C)		
66	64	40	52ND STREET Billy Joel (Phil Ramone) CBS 83181 (C)		
67	74	2	FOUR SYMBOLS Led Zeppelin Atlantic K 50008 (W)		
68	66	16	THE BILLIE JO SPEARS SINGLES ALBUM Billie Jo Spears (L. Butler) United Artists UAK 30231 (E)		
69	50	20	FATE FOR BREAKFAST Art Garfunkel (Louie Shelton) CBS 86082 (C)		
70	47	18	BLACK ROSE - A ROCK LEGEND Thin Lizzy (Tony Visconti/Thin Lizzy) Vertigo 9102 032 (F)		
71			THE WORLD IS FULL OF MARRIED MEN Various Ronco RTD 2038		
72			JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway (Ralph Mace) Red Seal RL 25163 (R)		
73			WE ARE FAMILY Sister Sledge (Edwards/Nile) Atlantic K 50587 (W)		
74			THE UNDERTONES Undertones Sire SRK 6071 (W)		
75			DARK SIDE OF THE MOON Pink Floyd (Pink Floyd) Harvest SHVL 804 (E)		

ARTISTS

ABBA	4
AC/DC	10
ANGELIC UPSTARTS	30
B 52's	29
BEACH BOYS	20
BEETLES	63
BLONDIE	8,57
BLUE OYSTER CULT	46
BOOMTOWN RATS	47
BOWIE, David	39
CALE, J. J.	48
CHIC	50
COCHRAN, Eddie	50
COMMODORES	32
COODER, Ry	41
CRUSADERS	18
DIRE STRAITS	23,36
DOOLEYS	12
DURY, Ian	52,21
DYLAN, Bob	34
EARTH WIND AND FIRE	5,54
EDMUNDS, Dave	64
ELECTRIC LIGHT ORCHESTRA	2,59,33
FLEETWOOD MAC	69
GALWAY, James	72
GARFUNKEL, Art	69
GREEN, Peter	62
JACKSON, Joe	44
JOEL, Billy	66
JONES, Rickie Lee	40
KING, B. B.	65
LAST, James	37
LED ZEPPELIN	67
MANILOW, Barry	24
MEAT LOAF	28
MITCHELL, Jon	60
OLDFIELD, Mike	16,56
PINK FLOYD	75
POLICE	9
QUEEN	15
RAFFERTY, Gerry	13
RAINBOW	69
ROXY MUSIC	26
SAYER, Leo	25
SEX PISTOLS	7,45,51
SISTER SLEDGE	73
SKY	55
SPEARS, Billie Jo	68
SPYRO GYRA	51
SUMMER, Donna	35
SUPERTRAMP	3
BEST DISCO ALBUM	1
THIN LIZZY	70
TUBEWAY ARMY	14,22
TZUKE, Judie	17
UNDERTONES	74
VILLAGE PEOPLE	42
WAYNE, Jeff	38
WHITAKER, Roger	27
WINGS	53
WORLD IS FULL OF WHO	51
XTC	43
YOUNG, Neil	40

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TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
£ 1	1	7	WE DON'T TALK ANYMORE Cliff Richard (B. Welch) ATV	EMI 2975 (E)
2	2	7	I DON'T LIKE MONDAYS Boontown Rats (P. Walzman) Sewer Fire/Zomba	Ensign ENY 30 (F)
£ 3	3	6	BANG BANG B. A. Robertson (Terry Britten) My Axel/Mews/United Artists/Kongrida	Asylum K 13152 (W)
£ 4	12	4	ANGEL EYES Roxy Music (Roxy Music) E.G./Andy Mackay/Heath Levy	Polydor POSP 67 (F)
5	5	6	AFTER THE LOVE HAS GONE Earth Wind & Fire (Maurice White) Rondor	CBS 7721 (C)
6	8	5	GANGSTERS Specials (The Specials) Plangent Vision	2 Tone TT1 (F/SP)
7	6	7	DUKE OF EARL Darts (R. Wood) Carlin/Tollie	Magnet MAG 147 (E)
£ 8	18	5	MONEY Flying Lizards (D. Cunningham) Dominion United Artists	Virgin VS 276 (C)
9	4	5	REASONS TO BE CHEERFUL Ian Dury & The Blockheads (Chaz. Jankel) Blackhill/Andrew Heath	Stiff BUY 50 (E)
10	11	7	OOH WHAT A LIFE Gibson Brothers (D. Van Garde) Blue Mountain	Island WIP 6503 (E)
11	27	5	JUST WHEN I NEEDED YOU MOST Randy Vanwarmer (Del Newman) Warner Bros.	Island WIP 6516 (E)
12	7	5	HERSHAM BOYS Sham 69 (J. Pursey/P. Wilson) Singatune	Polydor POSP 64 (F)
13	13	5	IS SHE REALLY GOING OUT WITH HIM Joe Jackson (D. Kershbaum) Albion	A&M AMS 7459 (C)
14	9	8	ANGEL EYES/VOULEZ VOUS Abba (Andersson/Uvæus) Bocu	Epic EPC 7499 (C)
£ 15	22	4	GOTTA GO HOME Boney M (Frank Farlan) Hansa/ATV	Atlantic/Hansa K 11351 (W)
£ 16	23	4	STREET LIFE Crusaders (Felder/Hooper/Sample) Rondor/Leeds	MCA 513 (C)
17	15	6	SWEET LITTLE ROCK 'N' ROLLER Showaddywaddy (Showaddywaddy) Red Bus	Arista 278 (F)
£ 18	25	2	WHEN YOU ARE YOUNG Jam (V. Coppersmith-Heaven/Jam) And Son	Polydor POSP 69 (F)
19	10	7	THE DIARY OF HORACE WIMP Electric Light Orchestra (Jeff Lynne) Jet/UA	Jet 150 (C)
20	NEW		CARS Gary Numan (G. Numan) Andrew Heath/Beggars Banquet	Beggars Banquet BEG 23 (W)
21	17	7	MORNING DANCE Spyro Gyra (Beckenstein/Calandra) Leeds	Infinity INF 111 (C)
22	33	4	IF I SAID YOU HAD A BEAUTIFUL... Bellamy Brothers (M. Lloyd) Famous Chappell	Warner Brothers K 17405 (W)
£ 23	55	3	LOVE'S GOTTA HOLD ON ME Dollar (C. Neil) Arakata/Warner Bros.	Carrera CAR 122 (E)
24	30	4	LOST IN MUSIC Sister Sledge (Edwards/Rodgers) Warner Brothers	Atlantic K 11337 (W)
25	26	3	DUCHESS Strangers (Strangers/A. Winstanley) April/Albion	United Artists BP 308 (E)
26	16	12	WANTED Dooleys (Ben Findon) Blacksheep	GTO GT 249 (C)
27	20	8	STAY WITH ME TILL DAWN Judie Tzuke (J. Punter) Consortway/United Artists	Rocket XPRES 17 (F)
28	29	4	GONE GONE GONE Johnny Mathis (Russell Brown/Haywood) ATV	CBS 7730 (C)
£ 29	31	4	TEENAGE WARNING Angelic Upstarts (Jimmy Pursey) Singatune	Warner Brothers K 17426 (W)
£ 30	35	3	REGGAE FOR IT NOW Bill Lovelady (Crawley/Lovelady/Dufaure) Louvigny/Low Whale/Charisma CB 337 (F)	
31	32	6	YOU NEVER KNOW WHAT YOU'VE GOT Me & You (D. Brown/C. Brown) Mighty Three/Carlin	Laser LAS 8 (W)
32	14	7	BEAT THE CLOCK Sparks (G. Moroder) Island	Virgin VS 270 (C)
33	28	10	GIRLS TALK Dave Edmunds (D. Edmunds) Plangent Vision	Swan Song SSK 19418 (W)
£ 34	44	3	BOY OH BOY Racey (M. Most) RAK	RAK 297 (E)
£ 35	39	4	STRUT YOUR FUNKY STUFF Frantique (J. Robinson) Carlin/Peterman	Philadelphia PIR 7728 (C)
36	43	2	SPIRAL SCRATCH Buccocks (SP) (Martin Zero) Virgin	New Hormones ORG 1 (SP)
37	46	3	LINES Planets (S. Lindsey/M. Gallagher/C. Charles/J. Turnbull) Warner Brothers	Rialto TREB 104 (S)
38	NEW		DON'T BRING ME DOWN Electric Light Orchestra (J. Lynne) Jet/United Artists	Jet 153 (C)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
39	19	9	CAN'T STAND LOSING YOU Police (Police) Virgin	A&M AMS 7381 (C)
40	36	3	GET IT RIGHT NEXT TIME Gerry Rafferty (H. Murphy/G. Rafferty) Belfern/Island	United Artists BP 301 (E)
41	21	12	BORN TO BE ALIVE Patrick Hernandez (Jean Van Loo) Evensound/Loosongs	Gem/Aquarius GEM 4 (R)
£ 42	74	2	IN THE BROWNIES Billy Connolly (Phil Coulter) Zomba	Polydor 2059 160 (F)
43	37	4	ROCK LOBSTER B52's (R. Aah/C. Blackwell) Boo-Fant Tunes	Island WIP 6506 (E)
44	65	2	CRUEL TO BE KIND Nick Lowe (N. Lowe) Rock/Albion	Radar ADA 43 (W)
£ 45	62	2	MAKIN' IT David Naughton (F. Perren) ATV	RSO 32 (F)
46	34	5	GIRLS GIRLS GIRLS Kandidata (Mickie Most) Stave/Nickelodeon/Intersong/RAK	RAK 295 (E)
47	24	11	IF I HAD YOU Korgis (Korgis) Heath/Warner Brothers	Rialto TREB 103 (S)
48	59	2	SAIL ON Commodores (J. Carmichael/Commodores) Jobete	Motown TMG 1155 (E)
£ 49	56	2	WHEN WILL YOU BE MINE Average White Band (Average White Band/G. Paul) Island	RCA XB 1096 (R)
50	48	6	CONSCIOUS MAN Jolly Brothers (Jolly Brothers) April	United Artists UP 36415 (E)
51	49	3	LOOKIN' FOR LOVE TONIGHT Fat Larry's Band (L. James) Bocu	Fantasy FTC 179 (E)
£ 52	68	2	SWITCH Nancy Dee (F. Van Swoll/D. Springer) George Gluck/Heath Levy	Scope SC 4 (W)
53	40	10	GOOD TIMES Chic (B. Edwards/N. Rogers) Warner Brothers	Atlantic K 11310 (W)
54	38	10	BREAKFAST IN AMERICA Supertramp (Supertramp/Henderson) Rondor	A&M AMS 7451 (C)
55	53	6	THE BITCH Olympic Runners (Mike Vernon) Brent Walker	Polydor POSP 63 (F)
56	41	10	MY SHARONA Knack (M. Chapman) 80's Music/Small Hill	Capitol CL 16087 (E)
57	42	5	YOU NEED WHEELS Merton Parkas (Beggars Banquet) Beggars Banquet/Andrew Heath	Beggars Banquet BEG 22(W)
58	45	9	BAD GIRLS Donna Summer (Giorgio Moroder/Pete Bellotte) Intersong/Copyright Control	Casablanca CAN 155 (A)
59	47	13	SILLY GAMES Janet Kay (Arawak Prod.) Arawak/Tinkerbell/Heath Levy	Scope SC 2 (W)
£ 60	72	2	LOVE WILL MAKE YOU FAIL IN SCHOOL Rocky Sharpe & The Replays (M. Vernon) Brand New	Chiswick CHIS 114 (E)
61	NEW		WHEN YOU'RE NUMBER ONE Gene Chandler (Carl Davis) Cachand/Gaetana (Leo Song)	20th Century TC 2411 (R)
62	52	16	ARE FRIENDS ELECTRIC Tubeway Army (G. Numan) Beggars Banquet/Andrew Heath	Beggars Banquet BEG 18 (W)
63	63	6	LADY WRITER Dire Straits (Jerry Wexler/Barry Beckett) Rondor/Straight Jacket	Vertigo 6059 230 (F)
64	NEW		DIM ALL THE LIGHTS Donna Summer (Moroder/Bellotte) Copyright Control	Casablanca CAN 162 (A)
65	NEW		HIGHWAY TO HELL AC/DC (Robert John Lange) Zomba	Atlantic K 11321 (W)
66	NEW		THE SIDEBORD SONG Chas & Dave (Chas Hodges/Dave Peacock) Chas & Dave	EMI 2986 (E)
67	NEW		TIME FOR ACTION Secret Affair (I. Page) Brian Morrison	I-Spy SEE 1 (F)
68	58	3	LET'S DANCE Bombers (Pat De Sario/G. Lagios) Carlin/Peterman	Flamingo FM 4 (C)
69	73	2	LOVEDRIVE Scorpions (Dieter Dierks) Heath Levy	Harvest HAR 5188 (E)
70	NEW		GETTING CLOSER/BABY'S REQUEST Wings (McCartney/Thomas) ATV	Parlophone R 6027 (E)
71	NEW		AMERICAN HEARTS Billy Ocean (Ken Gold) Chappell	GTO GT 244 (C)
72	50	7	ROCK AROUND THE CLOCK Telex (Telex) Ed Kessler	Sire SIR 4020 (W)
73	54	7	THE BOSS Diana Ross (Ashford/Simpson) Warner Brothers	Motown TMG 1150 (E)
74	NEW		THE PRINCE Madness (A. Clander Prod.) Warner Brothers	2 Tone CHSTT 3 (F/SP)
75	1		I WANNA BE YOUR MAN/I CAN'T STAND MY BABY Rezillos (Scotia/Bonaparte) (T. Pilley/Rezillos) Virgin	Sensible FAB 1

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

A Z (TOP WRITERS)

American Hearts	71
(Bigatti/Musker)	
Angel Eyes/Voulez Vous	14
(Anderson/Uvæus)	
Angel Eyes/Ferry/McKay	4
After The Love Has Gone	
(Foster/Graydon/Chaplin)	5
Are Friends Electric (Numan)	62
Bad Girls (Summer/Sudano)	
Hokanson/Esposito)	58
Bang Bang	
(Britten/Robertson)	3
Beat The Clock	
(Ron & Russel Mael)	32
Born To Be Alive	
(P. Hernandez)	41
Boy Oh Boy	
(G. Macari/R. Ferris)	34
Breakfast In America	
(R. Davies/R. Hodgson)	54
Can't Stand Losing You	39
(Spring/Copeland)	
Cars (G. Numan)	20
Conscious Man	
(Edwards/Miller/Gordon)	50
Cruel To Be Kind	
(N. Lowe/J. Gomm)	44
Dim All The Lights	64
(Donna Summer)	
Don't Bring Me Down	
(J. Lynne)	38
Don't Like Mondays (Geldof)	2
(N. Dixon)	7
Duchess (Strangers)	25
Gangsters (J. Damms)	6
Get It Right Next Time	
(G. Rafferty)	40
Getting Closer (McCartney)	70
Girls Girls Girls	
(Most/Glen/Burns)	46
Girls Talk (E. Costello)	18
Gone Gone Gone	
(J. Gold)	28
Good Times	
(B. Edwards/N. Rogers)	53
Gotta Go Home	
(Farian/Huth/Huth/Jay)	15
Hersham Boys	
(Pursey/Parsons)	12
Highway To Hell	
(Young/Young/Scott)	65
If I Had You (A. Davis)	47
If I Said You Had A Beautiful	
(D. Bellamy)	22
In The Brownies (J. Morali)	
(H. Belolo/V. Willis)	42
Is She Really Going Out With	
(Him/J. Jackson)	13
I Wanna Be Your Man	
(Lennon/McCartney)	75
Just When I Needed You	
(Most/R. Vanwarmer)	11
Lady Writer (M. Knopfler)	63
Let's Dance (Jones/Simon)	68
Lovedrive (Sherker/Maine)	69
Love's Gotta Hold On Me	
(D. Vandat/B. Bazar)	23
Love Will Make You Fail	
(Cornel Midru)	60
Lookin' For Love Tonight	
(L. & D. James)	51
Lines (Lindsay)	37
Making It (D. Fekaris/F. Perren)	45
Money (B. Gordy Jr.)	8
(J. Bradford)	
Morning Dance (J. Beckenstein)	21
My Sharona	
(D. Fieger/B. Averre)	56
OOH What A Life	
(Francfort/Vangarde)	10
Reasons To Be Cheerful	
(Dury/Payne/Lenkell)	9
Reggae For It Now	
(Lovelady/Cash)	30
Rock Around The Clock	
(Freedman/De Knight)	72
Rock Lobster	
(Schneider/Wilson)	43
Sail On (L. Ritchie Jr.)	48
Silly Games (D. M. Bovell)	59
Spiral Scratch (Davoto/Shelley)	36
Strut Your Funky Stuff	
(Savoy-Robinson/Bolden)	35
Stay With Me (Tzuke/Paxman)	27
Street Life (Sample/Jennings)	16
Sweet Little Rock 'N'	
(Roller/Yellowstone)	17
Donna/Howard)	
Switch (Delo Kesterman)	
(Geffrey)	52
Teenage Warning	
(Hensforth/Cowie)	29
The Bitch (Biddu/Black)	55
The Boss (Ashford/Simpson)	73
The Diary Of Horace Wimp	
(Jeff Lynne)	19
The Prince	
(Lee Thompson)	74
The Sideboard Song	
(Hodges/Peacock)	66
Time For Action	
(D. Cairns)	67
Wanted	
(Findon/Myers/Pursey)	26
We Don't Talk Anymore	
(Torney)	1
When You Are Young	
(P. Weller)	61
When You're Number One	
(Thompson/Dickson)	18
When Will You Be Mine	
(Gorrie/White)	49
You Need Wheels	
(D. & N. Talbot)	57
You Never Know What	
You've Got (L. Bell C. James)	31

BILLY CONNOLLY

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2059 160



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PERFORMANCE

Reading Festival

FRIDAY

THERE ARE three basic factors that usually decide whether a day at Reading is going to be a success or not: the weather, the quality of the opening groups, and the mood of the audience.

At the first day of this year's Reading Festival the weather was fair, the opening groups were good and thus the audience was for the most part warm and responsive.

Second on after a brave warm up by *Melody Maker* competition winners, Bite The Pillow, were the Jags who produced a bouncy, boppy confident set that got a few early pogoers onto their feet. And spokesman for the band rhythm guitarist/vocalist Nick Watkinson did an admirable job stirring up reaction and their single, *Written On The Back of My Hand*, which is currently receiving its fair share of airplay, went down a bomb. The Jags ended with a number called *Double Vision* which included a good tight "Pop Musik" medley. A satisfying end to a good set. So far, so good.

Next on were the Polydor band The Cure, the first Reading band to really bear the hallmark of polish and professionalism. They started off coyly, but their confidence grew with every song and soon the links between numbers developed from "Ta, and the next one's called..." to an aggressive humorous patter which even included jokes at the expense of anti-hero Gemmy. The band played most of the songs from their current album, *Three Imaginary Boys* but explained that this would probably be the last occasion they did so which can only augur well if that means new songs in the pipeline.

The Cure showed all the signs that they're going to be big. Watch out for them headlining at Reading next year!

One of the biggest disappointments of the day was next on, Wilko Johnson backed by an anonymous band (*The Solid Benders?*). There was one vital ingredient missing from this band — Bee Brilleaux. The Wilko guitar sound is as good as ever, but it only makes you long for Brilleaux's voice to go with it. And if Brilleaux's vocals are the sublime, poor old

Wilko's must be the ridiculous — strangled and warbling.

The old magic shone through now and gain and Wilko really found his feet with old numbers such as *Back In The Night* from the *Feelgood* days and *Highway 61*. Still it's good time music, simple as that, and for the most part the audience lapped it up. **DANNY VAN EMDEN**

SATURDAY

AFTER HOURS of incoherent ineptitude, Steve Hackett brought finesse to a dull Saturday at Reading. Never content with second best, his band put in a magical performance, playing the first recognisable music of the day.

This included selections from the recent *Spectral Mornings* album including *Tigermoth* and *Clocks*, while later on we were regaled with the old Genesis hit, *I Know What I Like In Your Wardrobe*.

Throughout, just the right balance was maintained between technical proficiency and whimsy as Steve demonstrated the more humorous properties of his large battery of special effects. The band were also excellent, particularly the John Shearer/Dick Cadbury rhythm section and the distinctive Pete Hicks on vocals.

A memorable performance and a substantial main course before a dessert called *Cheap Trick*. That the megastar Americans would steal the show despite being third on the bill after *The Scorpions* and *Inner Circle* was about as inevitable as a *Bank Holiday* screening of *The Great Escape!*

Cheap Trick are bug-eyed loony Rick Nielson, who, in between flicking picks into the audience and jumping off cakewalks delivered some rapid-fire guitar, the more reserved vocalist Robin Zander who comes over as a cross between a junior Robin Gibb and an uncooler version of Tom Petty, Goofy Bunuel E. Carlos (drums) and slick Tom Petersson. The set took in *Fats Domino's Ain't That A Shame* and tracks from the forthcoming *Dream Police* album. This, according to Nielson, was ready "45 months ago" but has remained unreleased due to the major success of the live *Budokan* LP.

That *Cheap Trick* are as big in

Japan as elsewhere on the globe was justified by their energetic set, with the best saved till last when Rick introduced on stage two cats "new to the business". Dave Edmunds and Mick Ralphs! Their rendition of *Day Tripper* was, needless to say a double layer of icing on an already rich and very nutty fruit cake.

MIKE NICHOLLS

SUNDAY

FIRST BAND to really get the Sunday afternoon crowd going was Molly Hatchet with high energy hard rock and a feature of the set was a head banging version of the blues standard *Crossroads*.

A change of mood was provided by *The Members* who have achieved recent chart success on Virgin. There was a mixed reaction to their brand of what might be termed modern day fast moving protest songs, but they seemed to be winning by the time they moved into *Gang War*, *Police Car*, *Sound Of The Suburbs* and *GLC*. There is a rough edge to this brash young band which seems equally suited to the open air concert stage and the confines of a small club and there are likely to be further single hits before their appeal wears off.

By contrast, the *Climax Blues Band's* smooth flowing style of rock has had scant British chart success. There were actually vocal harmonies and slick guitar work backed by laid back sax and keyboards. Although they are a British band, their style is perhaps more oriented to the US where they were touring recently.

The band lived up to their name with a great version of *Howlin' Wolf's Evil* and had the audience clapping along by the time they rattled off their single hit from two years ago, *Couldn't Get It Right*, from the BTM album *Gold Plated*. Material from their latest album *Reel To Reel*, such as the slide guitar number *Long Distance Run*, impressed the Reading crowd but is unlikely to make as big an impression on the chart.

Pick of the evening was Peter Gabriel whose atmospheric opening was spoiled by poor sound quality which also made *DIY* and *Humdrum* sound disjointed. The mix seemed to have been transformed by the time he got to racing beaty numbers like *Animal Magic* and *Modern Love*.

As usual he had surrounded himself with quality musicians such as Joe Partridge on guitar and Dave Jackson on sax. The line up also included his Genesis colleague, Phil Collins, who joined Gabriel to sing the second encore *The Lamb Lies Down On Broadway*, which left the audience shouting for more.

Yet another change of mood was provided by hard driving *Whitesnake*, signed to UA, who kept the audience moving as the air began to chill. Judging on this performance it seems there will always be an audience for good quality hard rock.

Just as there will always be a demand for neatly crafted songs performed well and featuring dazzling guitar work such as shown by Nils Lofgren on Sunday. Not a frequent visitor to the UK, he needed to win over the large crowd and achieved just that.

Nils Lofgren: The Venue

THERE ARE great guitarists and there are masters of their instruments. Nils Lofgren is a master. What's more, he is a master of songwriting, with the majority of his compositions being tight, economical and easy to pick up while at the same time being charged with just the right amount of

emotion.

At *The Venue* that charge went up by a few amps. Lofgren ran through an hour and half's worth of material which constantly sent chills down the spine. His voice was crystal clear, silky as ever although it wavered a little when he tried to reach high notes, as it always does.

Kicking off with *Keith Don't Go*, Lofgren was in gear within seconds. *Cry Tough* raised cheers all round and, by the time he was into *No Mercy* from his latest album the reception was deafening — and it was refreshing to hear a new number sound as if it was in his repertoire for years. "Well, if you'll just hang on a little, bear with us, it'll be a long night tonight," he said.

What made the set so encouraging was the quality of his new songs — he added the single *Shine On Silently* and a superb version of the disco number *You're So Easy*, with everything taken down to bass, drums and percussion with his guitar whining over the top. The only criticism of the set lies here too. While he obviously needs to have space for his chilling solos he did two others in the same vein with *I Came To Dance* and the encore *Moon Kiss*.

It was a night charged with atmosphere. When he couldn't get his voice together to start *I Love You Like Rain* after a wild guitar introduction, Lofgren could only muster a few laughs before his voice cut through expectant silence, but it needed mistakes, though. As he kicked his legs like a 1920's cabaret through *I Came to Dance*, Lofgren looked as if he was thoroughly enjoying playing in such an intimate atmosphere.

The master of harmonies let rip at this gig, and in the main still managed to keep his songs concise. With his tour starting soon, there will no doubt be a lot more people clamouring for his albums. At *The Venue* he was preaching to the converted. And he didn't let them down.

SIMON HILLS

Helen Gelzer: Talk of The Town

ONE OF the best bubblers in *Bubbling Brown Sugar*, Helen Gelzer, is at the *ToTT* until September 15 in place of *Kamahl*, indisposed in Australia and unable to make the gig.

The lady is striking both vocally and visually and inevitably includes in her act *God Bless The Child* and *Sweet Georgia Brown*, the two numbers featured in *Bubbling Brown Sugar* which originally attracted attention to her talent. First nights are not necessarily the best to form a final judgment, but it must be said that Ms Gelzer went over the top in *Child* and several other of her songs, overdoing the emotion and soul with the aid of her two singing dancers *Chip Garnett* and *Eddie Wright* and paying as little attention to singing in tune and with the correct harmonies as the *ToTT* revue singers preceding her.

When she calms down a bit and concentrates on good singing, as in *Come Light The Candles*, Ms Gelzer is really good. Likewise her two dancing colleagues are great movers, and should put more emphasis on doing just that and less on the singing attempts.

NIGEL HUNTER

Rick Wakeman: The Venue

THE RETURN of the prodigal son was a chilly brush-off compared with the welcome given to Wakeman and his companions *The New English Ensemble* for their three

nights at *The Venue* last week.

Joyful *Wakemania* was repaid in full measure by an evening of flamboyantly-performed *Wakemabilia*. Even though the *White Knight* of the keyboards was moved to utter a few barbed references to his label's apparent inability to sell his last solo album, it was obvious that the audience knew *Rhapsodies* as well as he did. They also knew every grandiose and gentle note of *Six Wives*, *Journey to the Centre of the Earth*, *Myths and Legends*, *No Earthly Connections* and *Criminal Record*.

And if the atmosphere at the gig was as receptive as any artist could ask for, Wakeman and his hand-picked bunch of musicians worked to keep it that way. Apart from the quality of performance, which couldn't be faulted — and even if it could no-one present was in any mood to be finicky — the band's own huge enjoyment of the event combined with the audience's enthusiasm turned the whole thing into a kind of ecstatic riotous assembly.

Ashley Holt took lead vocals with masterful good humour, Bruce Lynch's bass and Frank Gibson's drumming provided the perfect foundation for Wakeman's musical gothic architecture, and Reg Brooks (sax) and Dave Caswell (trumpet) provided striking decorative detail — they even filled in with a little impromptu country dancing when given a few bars rest.

It was a time for the best kind of mutual admiration that a sometime-alltime star and his fans give each other. Carping critics could take a running jump, and even the most emotionless, commercially-minded record industry heart must have had its coekles warmed — and maybe even have heard the tinkling of cash registers echoing into the future.

TERRI ANDERSON

Commodores: Wembley

THEY HAVE style like it's going out of style, dear people, so meet and greet if you will be the *Motown International Supergroup* — the *Commodores*. That, friends, spells entertainment in the best and slickest tradition of transatlantic soul-funk music.

You will have the matching gold lame suits — cut and stitched with boogieing in mind; you will have the glitterbombs, fire crackers, lights and hydraulically raised white baby grand; you will have that neat choreography; and you will have all the meticulously-routined and charming patter. Almost as a bonus you will have the music which is superbly rehearsed, and loudly but graciously delivered. The *Commodores* gave their whooping, applauding, madly appreciative sell-out audience exactly what it came to *Wembley* for, and what everyone who can recognise a totally professional group knew they would deliver.

If the act was totally predictable, from the controlled hysteria of the building intro with each letter of the band's name lighting in turn, through the standard mix of contrasting numbers, to the sugary tributes to "such a wonderful audience" and the stilted comedy dialogue, it was exactly what the fans had come to see and hear. The singles hits almost had everyone fainting with delight, and even though the material from the latest album, *Midnight Magic*, was delightfully received, the twin peaks of the evening had to be *Easy Like Sunday Morning* and the beautiful *Three Times A Lady*.

The *Commodores* are a splendidly packaged act, but there is solid, talented substance there which deserves and will go on getting commercial success.

TERRI ANDERSON

CONGRATULATIONS

CLIFF

From Ashley and everyone at Roundhouse Studios

(P.S. Sorry about the bass!!)

DOOLEY'S DIARY

A Scotted history

BOOKS ABOUT, or b⁺, musicians have a tendency to become bogged down in breathless prose, tedious detail or pretentious pomposity, but *Some Of My Best Friends Are Blues* (W. H. Allen, £3.50) — a semi-autobiography of **Ronnie Scott's** 20 years in jazz — neatly side steps all these pitfalls by keeping the story short and funny.

Written in collaboration with *Billboard's* **Mike Hennessey**, this slimish volume manages to sketch Scott's life story, plot the rise of his jazz club, work in all of his famous one-liners and provide a potted history of jazz music — all in just 125 pages.

The secret, of course, is in Scott's own natural jazz muso's sense of the funny side of life and his mastery of

the anecdote, combined with Hennessey's own dry wit and journalistic ability to keep the story tight, to the point and moving on.

The book takes us through Scott's early life on the road, his gigs with such bandleaders as Vic Lewis, Tito Burns, Ted Heath and then his own bands and into his clubs — with Pete King — in Gerrard Street and Frith Street.

The gags get their own chapters, or interludes as the authors call them, which are worth the price of the book alone. As an added bonus there is an intro by Benny Green and a coda by Spike Milligan. One of the best books about jazz, and its characters, ever written.

Swann song

COMPOSER AND PIANIST **Donald Swann** is probably best known for his collaborations with the late **Michael Flanders**, singing their gently satirical songs in revue and on record. Now he has tackled the broader canvas of a stage musical which opens at London's fringe Cockpit Theatre next week.

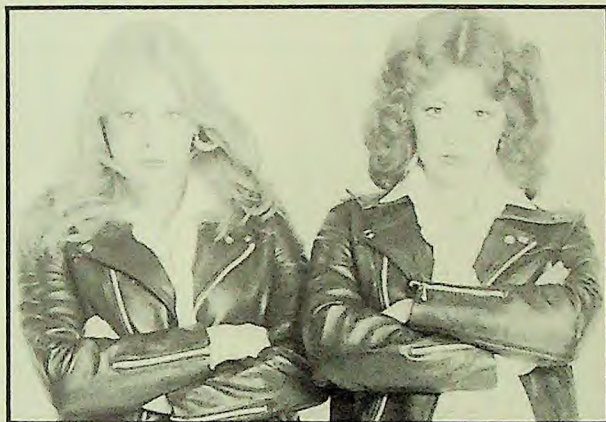
Called *The Yeast Factory* and written by the Cockpit Theatre's director **Alec Davison**, the musical is set in 1980 and centres on the story of a common-ownership company being steamrollered into the munitions business.

The Yeast Factory runs from September 3 to 22 and will be performed by a Youth Theatre company and may be worth the attention of an enterprising publisher or record company.

THE GIRL singers are getting younger and younger at Stiff.

Precociously talented **Rachel Sweet**, who celebrated her seventeenth birthday recently, must feel positively over the hill on hearing that **Angie** — vocalist on new Stiff single *Peppermint Lump* — is only 11 years old.

The song was written by Eel Pie Productions writer **James Asher** and Eel Pie boss **Pete Townshend** — who has produced and arranged the single — felt that it needed a young girl's voice. Townshend contacted the *Corona Stage School* who sent along **Angie** — reedy voiced **Angela Porter**.



THESE TWO young ladies have sold 3½ million albums — but can you name them? You may be forgiven for not recognising **Julie Harris** (left) and **Jilly Franklin** — known collectively as *Lips* — because their massive recording success has been limited so far to Soviet Russia. They recently completed 75 concerts in seven Russian cities and their record sales come from live albums recorded at Moscow concerts on the *Melodiya* label. They are proteges of songwriter/impresario **Stanley Laudan**, who has been pioneering visits to the USSR since booking **Robert Young** there in 1971, followed by **Wilma Reading**, **Peter Gordeno** and the **Dooley Family**. But *Lips* will not be smacking their lips over lots of rouble royalties — they were paid a lump sum for the recordings.

Capturing rock in pictures

THE RECORD business continues to spawn new art forms with the publication of two new books from **Roger Dean's** Paper Tiger publishing company, one a book of rock posters and album sleeve designs by **Mouse and Kelley**, the other a collection of rock concert photographs by **Laurie Lewis**.

Mouse and Kelley are San Francisco-based design artists who became involved in the influential West Coast rock movement of the mid to late Sixties and their memorable posters of that era led to album covers for, among others **Jefferson Airplane** and the **Grateful Dead**. "Images of speed, fear, death, madness and lust are their speciality," says the press release.

British photographer **Laurie Lewis** has put together live action photographs of over 100 performers in his book, *The Concerts*, including the **Rolling Stones**, the **Who**, **Iggy Pop**, **Led Zeppelin**, **Pink Floyd**, **Blondie** and **Elvis Costello**. All in full colour they capture the energy and excitement of the rock business on tour.

The *Mouse And Kelley Book* and *The Concerts* will be published by Paper Tiger during October.

CRISIS, WHAT CRISIS? Someone spent 32p postage last week sending *Music Week* — and no doubt other media people — a very large Jiffy bag containing one small pot of pink cream, labelled **Sexy Cream** promoting "Slick's *Sexy Cream* single from their forthcoming LP *on Fantasy*".

THE CBS marathon conference at the Grosvenor House hotel last week must surely be the last of the big-budget, sledgehammer style conventions Apart from the appalling cost in these straitened times, it must be impossible for the average salesman to come away with more than a fleeting impression of most of the music and hyperbole to which he is subjected Delegates reminded that the conference should have been held in Madrid, but for Basque bombings, by being given conference folder containing all their printed invitations to various presentations and banquets in the Madrid hotel Due credit should go to the CRI conference organisers **Phil Midiri** and **Bunny Freidus**, as well as CBS UK conference workers, for getting it together so quickly and efficiently less than two weeks after decision to abort Madrid venue.

WITH SO many individual business meetings taking place in the Grosvenor House, Dooley spent some time trying to find the Tarot Suite to hear the **Mike Batt** presentation until he was told it was the name of the album Every conference has to have its disaster and CBS' was to misguidedly make a classical audio-visual presentation at 8.30pm after cocktails and before dinner **Dick Asher** quote: "Business is so lousy in the United States that if you need a quiet vacation a record store is the best bet" Introducing MD **David Betteridge** at the conference, **Chairman Obie** jokingly referred to him as "the fall guy of CBS Records".

AMONG AWARDS presented at CBS conference: the "platinum passport" award for "spreading music throughout the world", to **Cheap Trick** Sales awards to **Fred Irving** (salesman of the year and top Scottish area), **Nigel Draper** (top south), **Rod Moir** (top London), **Tony Mack** (top Midlands), **Joe Fitton** (top north), **John Young** (top area manager), **Graham Lonfield** (spearhead salesman of the year), **Pauline Smith** (field display merchandiser) and **Ann Robertson** (best sales office assistant).

THE STATEMENT from **Jerry Moss** scotching all rumours about A & M (see page one) came hot on the heels of the latest which alleged that A & M had definitely sold out to RCA and that **Rondor** was being sold to **Ariola** And newly-promoted **Derek Green** had the last word on the subject: "With the fastest-selling single in the States at the moment (*Rise*), **Herb Alpert** is hardly likely to sell the label it is on!" WEA sweating on delivery of long-awaited **Boney M** album, *Oceans Of Fantasy*, in time to boost August figures **Decca** obviously not hard up — sending out sachets of brown sugar to promote **Brown Sugar's** *Our Reggae Music* single The lengths some promotion men will go to — **Carrere's** **Oliver Smallman** is naming his new baby son **Edward Oliver Robin Nash Smallman**.

Groovy initials

THE INDUSTRY gets a new set of initials with the latest recording technology — MGPS, or more grooves per side. MGPS come with the new ultra-modern Neumann cutting lathe now being operated at CBS Studios and Tape One Studios in London. And more are on order for other UK studios.

Estimates vary but it is generally reckoned that the new lathe can add up to 30 per cent increased playing time on albums. They don't come cheap, but any extra cost which may have to be passed on to the consumer will — for once — at least give the punter more value for his money.

YESTERDAYS

TEN YEARS AGO **RICHARD ROBSON** joins reporting team of *Recording Retailer* **Stan Britt** appointed press officer at A & M Records "If there was a cut of five per cent on discount half the dealers would go out of business" — **Sir Joseph Lockwood**, chairman EMI Records in a *Recording Retailer* interview With singles at 8s (40p) and budget albums at 15s (75p), an Irish pop group manager plans to put out a one sided single "to make records cheaper" **Polydor** enters the cassette market and cuts the price by 7s (35p) to 47s 6d (£2.36).

FIVE YEARS AGO **EMI PLANNING** twin sales forces to handle UK and US product **Tony Roberts** appointed managing director of Bell Records **Ronnie Fowler** appointed general manager **Elektra/Asylum Records UK** **Chris Youle** joins **RSO Records** as international label manager **Island** sells three One Stop record retail outlets to **Laurie Krieger** **Peter Knight Jr.**, named head of **Private Stock Records** **Rob Dickins** appointed general manager of **Warner Brothers Music (UK)** The High Street price cutting war may end with news that **Boots** is to return to normal prices.



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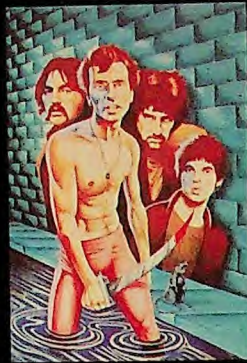
A.11 ELVIS COSTELLO



A.12 THE RAMONES



A.17 KATE BUSH



A.18 THE STRANGLERS



A.19 ELVIS PRESLEY



A.20 THE SEX PISTOLS



B.01 SIRENS OF VENUS



B.02 LOST HUMANOIDE



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B.04 FEMBOTS IN COMBAT



D.01 THE CLASH



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A.07 ELVIS COSTELLO



A.08 JOHNNY ROTTEN





A.13 KISS



A.14 DAVID BOWIE



A.15 STATUS QUO



A.16 PATTI SMITH



A.21 GENESIS



A.22 BOOMTOWN RATS



A.23 BOB DYLAN



B.05 AMAZIOD ON PHOBUS



C.01 CUDDLES



C.02 DRAGON DAYS



C.03 BRAIN SURGERY



E.01 SWORDSPELL ONE

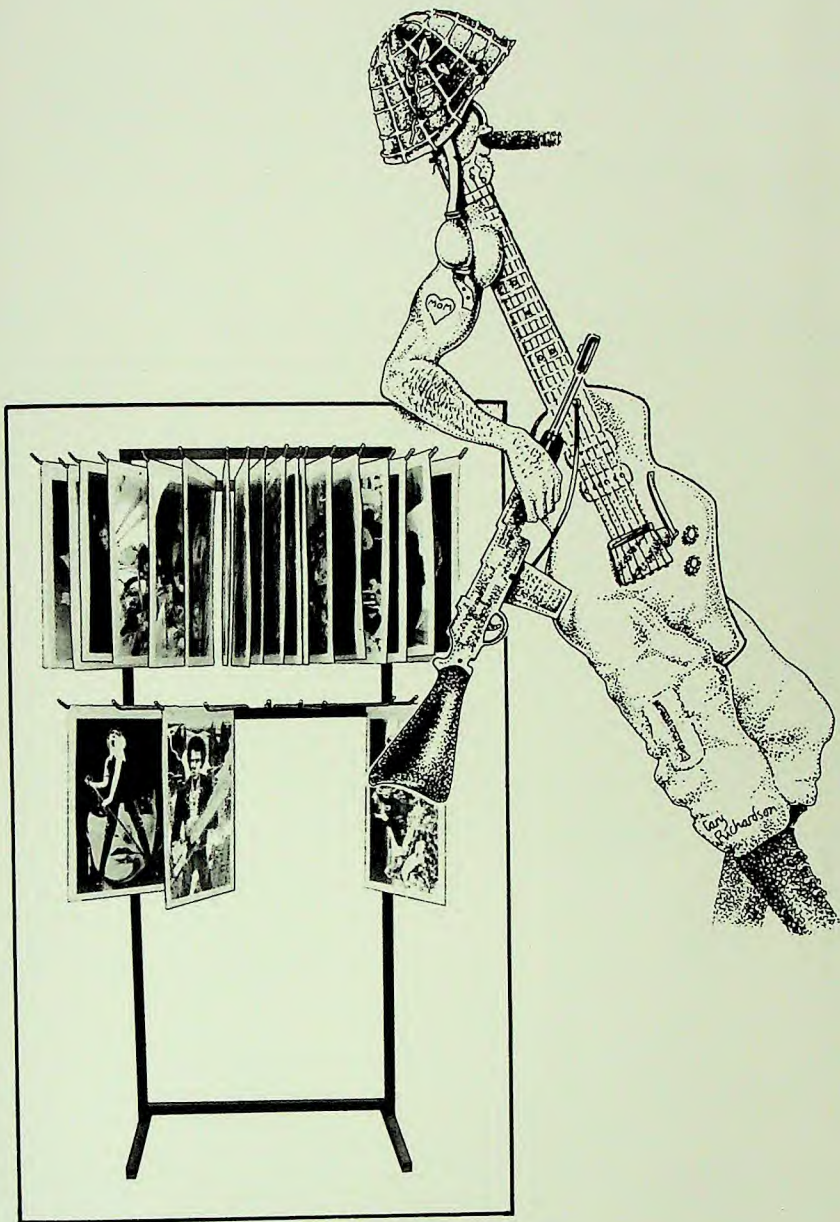


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Total £ :

+ VAT at 15% £ :

Cheque total amount £ :

I understand that I am making a trial purchase with this order. I can return these goods to you within six weeks and obtain a full refund of my money if these prints do not sell to my satisfaction. Also, I understand that any prints I have selected with this trial order I can send back for exchange.

Order number

Order signed by

Date

Send this order form to:

Communication Vectors

10 Barley Mow Passage

Chiswick

LONDON W4 4PH

