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MUSIC WEEK

Europe's Leading Music Business Paper · A Morgan-Grampian Publication · 65p

8% UP!

MUSIC WEEK'S circulation continues to climb the circulation charts — with a bullet! According to official figures announced by the Audit Bureau of Circulations, Music Week showed an eight per cent increase in the last six months of 1977 compared to the same period the previous year.

Music Week's circulation rises consistently month after month and now stands at 10,770 paid subscriptions.

NEXT WEEK

The Don Kirshner Story

In London for the first time in over five years, DON KIRSHNER spoke exclusively to *MW* editor Rodney Burbeck and talked frankly, candidly and revealingly about his life. Read the full interview in next week's *Music Week* — and see Dooley's Diary (page three) this week for a tantalising taster!

THIS WEEK

Inside this week's 100 page paper: COUNTRY MUSIC FESTIVAL 10th Anniversary twenty-page pull-out section.

THE SWEET — ten year anniversary special.

PLUS

MARKETING: Two pages of campaign news (pages 6, 8)

TIPSHEET: page 10

RETAILING: exclusively for the dealer (page 12)

BROADCASTING: Page 14

INTERNATIONAL: Pages 16, 18

FACT SHEETS: Singles and albums tips (page 20)

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CHARTS: Disco, Juke Box, Sheet Music etc. (page 75)

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ALBUM CHART: Page 95

SINGLES CHART: Page 97

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MUSICAL CHAIRS / DEALS / LETTERS Page 99



EVEN BEFORE the premiere of the film, RSO's soundtrack album of *Saturday Night Fever* had qualified for a silver disc, with sales over £150,000. Polydor's md Tony Morris presented the disc to Brian O'Donoghue, RSO Records md and Charles Negus-Fancey, md of Robert Stigwood Group of Companies. Morris said, "Never have I been more certain of platinum when presenting silver." Full marketing details of the album: page six.

Now it's discs on approval

by JIM EVANS

A REVOLUTIONARY idea in selling records is being pioneered by Island Records in conjunction with the Virgin chain of shops with a scheme called Buy One, Try One which makes UK retailing history.

Customers buying any one of Island's top four albums — *Kaya* and *Exodus* by Bob Marley and the Wailers, *One World* by John Martyn and *Life On The Line* by Eddie & The Hot Rods — will be able also to buy Robert Palmer's new album,

Double Fun (ILPS 9476), with the option of returning the album within seven days and obtaining a full refund.

All the albums will be sold with £1 discount; thus customers will be buying two for £6.20. Receipts will be stamped and dated and those customers returning the Palmer album to the shop within a week will receive a £3.10 refund. The scheme lasts for a month, and all Virgin shops will be involved.

"We believe this scheme will introduce a significant new audience to Robert's music," commented John Knowles, sales manager of Island Records. "It is also pioneering a new way of retailing in this country, and that has to be good for the industry as a whole. We've

investigated all the potential problems involved with Buy One, Try One, and we believe the additional sales will more than compensate for any losses — obviously the albums brought back to the shops cannot be offered for sale again.

"We're giving consumers a chance to sample an album properly, before they commit themselves and, I'm sure, they'll appreciate this opportunity. And for Virgin, it means extra sales of course. Everyone gains with this scheme."

Buy One, Try One will be backed up with in-store displays in all the Virgin shops and advertising in *NME*, *Sounds*, *The Sun*, *Time Out* and the *New Manchester Review*.

Len Wood receives his CBE



LEN WOOD, EMI Parent Board Director and Chairman of the BPI, outside Buckingham Palace after receiving his CBE from the Queen for services to export, last week.

Chevy plans 'Midem for dealers'

from HENRY KAHN

PARIS — Midem founder and commissaire general Bernard Chevy is seriously considering organizing a second disc industry market — this time involving dealers.

Under the title Discom, it would be of international status, and would cover areas of promotion, sales and distribution with a main aim of bringing the retail side of the business into close contact with wholesale distribution.

Though still in the project stage, Chevy says it would be a "complement" to Midem. It would probably be held in September and run for four days. The venue has not been decided, but Deauville has been mentioned.

Chevy points out that there is no similar market in existence. Narm in the US has local connections, but Discom would essentially be fully international.

Park sets Forth for challenge

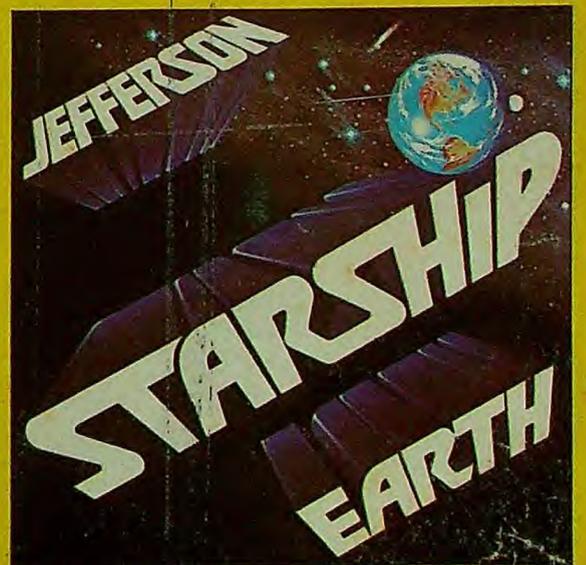
by NIGEL HUNTER

ANDY PARK is resigning as head of entertainment at Radio Clyde to become programme controller at the Edinburgh-based ILR station, Radio Forth.

This surprise news broke last Friday, and Park agreed when I put it to him that the new post was a challenge as he will be leaving an ILR station which has been successful from the outset and lies second only to London's Capital Radio in profitability, to join one which has recently become profitable.

Park has been with Clyde since August 1973, and will take up his Forth appointment on April 1 after a short holiday in Majorca. He will move from Glasgow to Edinburgh when he finds suitable accommodation for his wife and three children.

"I was promoted to md of Radio Forth last June from programme controller," said Forth md Richard Findlay, "and I've been doing both jobs since then. It's not a one-man show and we need a programme controller, and we've found the best man. The post will give Andy wider responsibilities than those he had at Clyde as head of entertainment. I've known him for years, and I'm absolutely delighted he's joining us. With Tom Steel as head of news, we now have one hell of a strong team here." (See Dooley's Diary story on page 3)



Jefferson Starship: Earth

Backed by 45-second radio... double- and single-page ads... point-of-sale packs. It's going to sell and sell and sell.

Record: FL 12515
Cassette: FK 12515
Includes the single, 'Count On Me', FB 1196
For telephone orders ring: 021-525 3000



Kate's success — how EMI did it. p22

NEWS

No tv for K-Tel mid-price

K-Tel has launched a mid-price series, believed to be the first by a tv merchandiser. The new range, called Highlight On, kicks off with five new releases, all featuring 16 recordings by original artists, and each album will retail at £1.99.

Normally, the tv merchandisers concentrate solely on full-price product, because the profit margins from such albums have to be sufficient to pay for the high cost of

television advertising. K-tel md Tony Johnson told *Music Week* that no tv advertising was envisaged for the Highlight On series, and the producer would be treated in the normal way that other mid-price material is marketed; there will be no sale-or-return terms.

Johnson said: "It seemed that there was a serious gap in the market for this product. There is plenty of budget product around, and a lot of

cover-version LPs, but K-Tel believes that there is a need for a well-presented label in the mid-price range. We have been talking about this for almost a year now."

First five albums are Lady Rock (FRO 624), Swinging Sixties (FRO 625), Rock 'N' Roll (FRO 628), Golden Country (FRO 629) and A Classical Selection (FRO 630). In many cases the albums feature artists such as the Chiffons, Mary Wells, the Troggs, Swinging Blue Jeans, Sandy Posy and Del Shannon with re-recordings of their original hits.

Johnson added: "There will be more mid-price releases. These first albums have all been specially compiled — for the most part the repertoire is from catalogues that K-Tel has been obtaining over the years. The rights to the recordings featured on these initial releases were acquired through K-tel in Canada. Obviously the fact that the LPs retail at mid-price excludes us from being able to do tv promotion but there will be the regular in-store marketing — and initial reaction from the trade has been very good."

Rapid launch for rock band

A COLCHESTER rock band has formed its own mail-order record label called Rapid Records. After The Fire, alias Peter Banks, Andy Piercy and Ivor Twidell, and their manager Jonathan Cooke, are claiming to have sold more than 2,500 copies of the debut LP.

Cooke told *Music Week*: "The idea to start our own company resulted from the indifferent attitudes of record companies — although they admitted that After The Fire was a very good band, they always used to say that as a

recording unit they were unfashionable. It was frustrating because After The Fire is a regular gigging outfit and after the concerts, fans were always asking whether there was any product they could buy."

Rapid has its own logo: the first LP, called After The Fire, retails at £3.25 (RR 001) and is available direct from the company at Fox House, Moor Road, Langham, Colchester in Essex. Cooke added: "There will be other signings to the label."



TIM CLARK, managing director of Island Records presented the EMI LRD with a silver disc for Bob Marley and The Wailers' *Kaya* album. The LP received the highest advance sales in Island's history. The Wailers' previous album, *Exodus*, is still in the *Music Week* chart, nine months after release. At the presentation were, left to right, Doug Johnson (national sales manager EMI LRD), Clive Swan (general manager sales and promotion EMI LRD), John Knowles (sales manager Island), Tim Clark (md Island) and Roger Upright (regional promotion manager EMI LRD).

Total launched internationally

A TRANSATLANTIC link has been forged with the formation of Total Entertainment, an international recording production and publishing enterprise.

The operation is an alliance between Paul Robinson, chairman of Power Exchange International and Jimmy Bishop, formerly vice president and general manager of the CBS music publishing subsidiary April/Blackwood. Bishop, who will head the American end of Total, is president of the group, and Robinson, heading Power Exchange in the UK, is chairman.

Total Entertainment Inc. has formed the Omni record company, which has set a long-term licensing deal in the States with Island Records, which is distributed there by Phonodisc. This arrangement was negotiated between Bishop and

Robinson and Chris Blackwell, Tom Hayes and Charlie Nuggio, Island Records president, and Island US will play a key role in the marketing and distribution of Omni product and promotion of its artists. Omni product will be released in the UK on Power Exchange.

A Total Entertainment branch has been established in Kingston, Jamaica, with Rupert Cunningham as director which will acquire and record West Indian repertoire for release here and in the US. Licensing deals for Total product have also been concluded with Nippon Phonogram, Arabella France and to Power Exchange for EMI, its licensee for Australasia.

Power Exchange has licensed Total Entertainment product for the rest of Europe through the Power Exchange label, which is licensed to Phonogram for all Europe except France and Omni Records will shortly announce its Canadian distributor. Releases by the Imperials, Main Ingredient and Roundtree are set for most world territories. Roundtree is being produced by Kenny Lehman and his Aria Productions company, which scored a major success with Dance Dance by Chic and is under contract to produce two more topline acts during 1978 for Omni.

Bishop recently fixed a long-term co-publishing arrangement in the UK for his Terra Firma Music and Katja Music with Carlin Music vice president Paul Rich, and worldwide representation for these two catalogues will be announced soon.

Mansfield to film ELO

MIKE MANSFIELD Enterprises Ltd will be recording the Electric Light Orchestra's first UK concert for two years at Wembley on June 2. There are four additional dates.

The guest of honour is Princess Margaret, President of The Invalid Children's Aid Association. Tony Curtis is flying over from the States to present ELO on stage. The film of the charity concert will be for worldwide distribution.



GOLD AND silver albums were presented by MCA to Andrew Lloyd Webber for the UK sales of *Variations* at a small gathering in London last week. The album is based on the theme from Paganini's *A Minor Caprice* for violin and members of Colosseum II. Pictured left to right: Stuart Watson MCA, Roy Lloyd Webber, Rod Argent.

The O'Jays 'I Love Music'

special limited edition 12" single
9 min 35 sec disco version



taken from their forthcoming album

The O'Jays: Collectors Items

6093



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DOOLEY'S DIARY

Candid Kirshner here for Kansas

THE DESK clerk at the Grosvenor Hotel said no, Mr Kirshner was definitely not booked in. Which was ironical really because Don Kirshner was there all right in his suite on the fourth floor drinking tea and making a big point of the fact that this was his first visit to Britain in over five years and the only reason he was here was to add to his not inconsiderable reputation to the European launch of his latest proteges **Kansas**.

Kirshner has an obsessive fear of flying and is therefore not in the usual music business league of jet set travellers, so his willingness to leap on a plane and rush around Europe indicates his total belief in the band. And with reason because their album *Leftover* has sold over two million in the US and their latest *Point Of Know Return*, just released here, is bulleting up the US Top 10.

They make their UK debut at Manchester Apollo on March 24 followed by the Hammersmith Odeon the following night.

Kirshner, or Donnie to his friends, was in town being looked after with a certain amount of awe by Warner Bros. Music who administer his Kirshner Warner catalogue, and was shown around CBS — which has his Kirshner label — by **Maurice Oberstein**.

Talking to *Music Week* for an exclusive interview to be published next week, Kirshner was in expansive and remarkably candid mood. He is, of course, always happy to talk at length about his rise from impoverished basketball player to the man who launched a thousand (well almost) hits which have sold over 250 million records, according to his biography.

But his career has had its troughs as well as peaks and one of his darkest hours was when he was fired from Colgems, the company he started for Columbia Pictures, after signing new ten year contracts for Neil Sedaka and Carole King.

"I had a slight problem,"

Kirshner said with masterly understatement, "I was over successful. I had 30 per cent of the profits of the Monkees . . . I was earning about one and a half million dollars a year as a company employee which was about four or five times as much as the president of Columbia Pictures.

"Anyway I was fired. I got the biggest settlement in the history of Columbia Pictures, the amount of which couldn't be published at the time as part of the settlement. They have now paid me in full over the years."

As his departure from Colgems was back in 1967 that must have been some hefty hire purchase payoff, and Kirshner hinted that he might be telling how much in his autobiography which he is currently writing. "It's about my past and a whole bunch of things."

As is often the case, Kirshner's enforced departure from Colgems was his making because he went on to form his own Kirshner Entertainment Corporation, looked around for another Monkees, and came up with the Archies.

HIGH RIGHTS: More than £27,000 in royalties was collected by the Performing Rights Society last year from the use of music in aircraft based in PRS territory.

THE ANNOUNCEMENT last Friday of Andy Park's departure from Radio Clyde (see page one) to become programme controller of Radio Forth came as a total unexpected shock to his staff at Clyde. Only the night before he had been hobnobbing with them at a reception for (yet another) World Cup record and mentioned not a word.

But there has been speculation in the past that he might have taken various plum jobs. His name was linked with the positions of Radio Luxembourg programme controller, head of light entertainment for STV, and head of BBC Radio Scotland.

Now he moves from one of the country's most successful commercial radio stations to one of the last to go into profit — and ironically his new boss Richard Findlay is an old friend from the days when he was gigging as a keyboards musician and composer.

Park is a former art teacher and a musician of no mean ability and one of his arrangements is on the new album by the Swingle Singers.

SATURDAY NIGHT Fever hits London this week with the premiere of the box office-breaking film in London tonight (22) with guests including Robert Stigwood, stars **Robin Gibb** and **John Travolta**. Afterwards they are hosting what will go down in history as one of the most spectacular after-the-premiere parties London has ever seen.

More than 1300 guests are invited to a discotheque in Tottenham Court Road which has been totally redecorated for the occasion to make it look exactly like the disco which features heavily in the film. Designers and builders have been working for weeks to create "extravagant lighting effects", and the club is being re-named 2001 Odyssey for the evening.

A **PRESS** release which didn't stop the front page: "Moir Anderson, Scotland's foremost lady of song, is to make her first appearance in Warrington . . ."

GUESTS OF John Fruin at Manhattan Transfer Palladium first night were **Ken East**, **Cliff Busby** and **Roy Featherstone** — all former EMI colleagues and all now heading their own companies with EMI pressing and distribution deals Easter came early this week with Barclay Records' international division sending their Welsh promo man **Martin Davies** over from Paris with a suitcase full of white chocolate eggs each containing a promotion tape for **Tim Blake** (ex Gong) album on their **EGG** label But we preferred **Jennie Halsall's** two Playboy bunny girls who delivered Easter eggs on behalf of **Child** while the group did likewise to children at Great Ormond Street Hospital.

NOVEL AFTER-the-gig party for **Billy Joel** had CBS guests treated to a display of boxing at Grosvenor House Hotel during the prawn cocktail and steak pie. Knock-out idea Spoil sport London Palladium banned the Queen's lookalike **Jean Charles** from sitting in Royal Box during **Darts'** concert Freelance writer **Stan Britt** working on new book about Sinatra and his music **Ronco** putting £200,000 behind launch of The Stud film soundtrack with disco music by **Biddu**, a sort of British Saturday Night Fever.

REQUIRED VIEWING on Easter Monday BBC2: **The Rutles**, Eric Idle's superb parody of the Beatles made with the willing help of some fellow Monty Pythoners, George Harrison and the Jaggars, previewed by WEA last week to tie in with release of album of the show **Private Stock** say not their fault nobody was at MTA Awards Dinner to pick up **David Soul** award — they didn't get invitation until two days after the event **Vernon Presley** accepting gift of nine-foot white flowering dogwood tree to be planted near Elvis' grave sent by Sunderland branch of fan club.

RECORDING OF new ATV pop series brought together **Mickie Most**, **Peter Cook**, **Kate Bush**, **Rich Kids**, **Boomtown Rats**, **Generation X**, **John Dowie**, **Steel Pulse** and **XTC** in Birmingham last Sunday But **Paul Burnett** pulled out of the show at last minute Surprisingly large number of music business people turned out for special 9 a.m. Sunday morning screening of *Close Encounters* — but a few crept in late having forgot to put clocks forward **Alan Bown** to return to recording while continuing as head of A & R at Fuse Music.

POLYGRAM's **Steve Gottlieb** donated £1,300 Chappell piano to runners-up in Capital Radio's ILEA schools award A baby boy to producer **Barry Leng's** wife Sue **Geoff Deane** leaving Keith Altham PR to assist Michael Gray in United Artists press office EMI's **Vic Lanza** and Noel Gay's **Richard Armitage** attended Paris funeral of **Claude Francois**.



DURING HIS recent visit to Brazil, The Prince of Wales unveiled a plaque to inaugurate EMI's new recording studio in Rio de Janeiro. In the picture is top Brazilian recording artist **Clara Nunes** who is seen teaching Mr P.A.D. ("Paddy") **Duffell**, md EMI's international operations, how to do the *Flamenco Handclap* (he hasn't quite got the right idea) while **HRH** appears to be more interested in the *Senorita's* feet which are doing something fascinating off the picture.

YESTERDAYS

10 YEARS AGO
March 27 1968

RR PRINTS its first full-colour page advertisement — Major **Minor's** The Dubliners and **David McWilliams** albums . . . record industry in a furore over Budget increase of Purchase Tax on discs and tapes to 50 per cent, and on record and tape players to 33½ per cent — **GRRA** lobbies Chancellor of the Exchequer **Roy Jenkins** on the topic as dealers already concerned over 50 per cent increase in S.E.T but budget labels expect to increase sales . . . Three versions of Eurovision song *Congratulations* released as **Cliff Richard's** makes Number 8 in Top 50 . . . **Decca's** *Sound Of Music* soundtrack LP celebrates three years (152 weeks) in the album chart, at Number 5 this week with sales well over two million, while **MFP** has sold 500,000 copies of its budget version . . . the Beatles' *Lady Madonna* hits Number One after two weeks in singles chart.

5 YEARS AGO
March 24 1973

PHONOGRAM BECOMES first major to join merchandisers in tv compilation stakes with a £200,000 promotion for 20 Original Chart Hits, while **K-Tel's** first time link with **Polydor** is aimed at building *Sha Na Na* into major act — **Ronco** to promote **David Essex** movie soundtrack *That'll Be The Day* on small screen . . . minimum order for **David Bowie's** *Aladdin Sane* LP is 25, and artist's concerts are first to be organised by **RCA Record Tours** . . . **EMI** rushes *Wings' My Love* single . . . **DJM** reflects trend of smaller firms and sets up independent sales team . . . **Roger Easterby** and **Des Champ** set up **Santa Ponsa** label . . . **Columbia** vice-president **Goddard Lieberman** goes back to production for cast LP of *A Little Night Music* . . . **Alice Cooper's** *Billion Dollar Babies* enters album chart at Number One as **WEA** runs short tv campaign.



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Cheap Trick
Cheap Trick
Cheap Trick

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NEWS

Ready-made radio for movie album

A READY-MADE radio programme based on United Artists' new Golden Age of Hollywood Stars double album is being offered free to radio stations as a unique promotional aid for the package.

Compiled by UA's Alan Warner in Los Angeles the half-hour programme has the same title as the album and includes excerpts from it plus an exclusive new interview with Bette Davies looking back over 50 years of Hollywood life.

The album includes music and dialogue from Warner Bros Studios films made between 1926 and 1949, and is being backed by a number of other promotional and marketing aids.

The radio show has already been picked up by Thames Valley for Easter Sunday and Birmingham's BRMB the following day.

A collection of film clips relating to the album — including *The Jazz Singer*, *Casablanca* and *The Big*

Sleep — will be shown on ATV's *Tiswas* on Saturday (25) and will be shown later on *Tyne Tees*.

Other promotional aids include reprints of the original Hollywood studio publicity posters and a special single album for promotional use only.

For dealers the UA campaign features a photo-montage poster mailed to 5,000 shops with a back-up distribution by the UA sales force and selected displays in central London sites. Media space is booked in *Music Week*, *Radio and Record News*, *Time Out* and other press.



ON THE hot line to *Boots of Darlington* is David Coverdale, ex-lead vocalist with *Deep Purple*. The picture was taken while David was on a conducted tour of the EMI Factory at Hayes. He spent some time in the telephone sales department with good reason — his new album *Northwinds* has just been released on the Purple label. David and his band are now engaged in a UK tour, with plans to visit the United States and Japan in the near future.



CELEBRATING THEIR deal, Terry Oates (left) enjoys a beer, while Carl Davis toasts their success with tea.

Oates and Davis link in publishing company

THE MUSIC from the award-winning tv series *Marie Curie* is included in the catalogue of mainly theme music from successful television series in a new publishing company — *Sundergrade Music* — formed last week.

The company links publisher Terry Oates and composer Carl Davis and will represent all future compositions and Davis' hitherto unpublished works. It will be administered on a worldwide basis by Oates' company *Eaton Music Ltd*.

Copyright represented by *Sundergrade* includes the music for the BBC tv series *Marie Curie* which won the BAFTA award for best tv series and the following tv music: *The Mayor of Casterbridge*, *In The Looking Glass*, *The Naked Civil Servant*, *Shades of Greene* and *Destination America*. Previous works also represented by the new

company are BBC tv's *The Long Search*, *Our Mutual Friend*, the rock opera *Orpheus In The Underground* and recent acclaimed musical version on radio of Lewis Carroll's *Alice's Adventures In Wonderland* — negotiations are in progress for the London West End Stage production.

Davis has written two ballet scores for Lynn Seymour and Wayne Sleep, both principals of the Royal Ballet, and is currently working on a new piece for Scottish Opera's *Opera-Go-Round*, based on Aristophanes' *The Peace*.

Oates is about to finalise a recording deal for Davis which will include a compilation album of the forthcoming series *Hollywood* for Thames tv which is to be shown in 1979. This is a 13-part series on the history of Hollywood from its start to the arrival of the talkies. Davis will compose all the music.

Big royalty rise on tv music

AN AGREEMENT which will increase by about 400 per cent the annual payment by independent television companies to the Mechanical Rights Society has been signed, and all arrears paid up.

Bob Montgomery, managing director of the Mechanical Copyright Protection Society — the sister association to the MRS which is responsible for collecting and distributing royalties which the MRS negotiates on the behalf of publishers and composers — told *MW* that work on the new agreement had taken a year.

The money paid by the ITCA for music re-recorded by tv companies for use in programmes has stood at £144,000 since 1972; the new agreement puts the 1977 figure at £600,000, and allows for increases to £650,000 in 1978 and £700,000 in 1979. Royalties from radio and tv are distributed only once a year by the MCPS, in the middle of the succeeding year, so publishers and composers will feel the considerable benefits of this new agreement (one which Montgomery feels is realistic rather than generous) when their 1977 payments are made this summer.

The MRS agreement with BBC Television is still under negotiation.

DJM's price rises

DJM HAS made a number of price rises with effect from April 1. DJH full-price albums go up from £3.99 to £4.29, while DJM albums go from £3.60 to £3.99. DJE double-albums remain the same at £5.75, although DJD 2LP product increases by 24p to £3.49. Mid-price product, including cassettes and cartridges, goes up from £2.25 to £2.49. Singles will retail at 80p (from 75p) and DJR extended-plays remain at 99p.

Three more signed to Front Line

VIRGIN'S Front Line label — launched earlier this month with records by *The Gladiators* and *I-Roy* — has signed three top Jamaican artists to long-term recording contracts.

Tapper Zukie, one of Jamaica's best known djs has his first Front Line album, *Peace In The Ghetto*, released on March 31. Virgin has also acquired the rights to Tapper Zukie's back catalogue and will release his albums, including the famed *MPLA LP*, during the next few months. He begins a British tour on March 25 and dates include two shows at the London Rainbow supporting *Patti Smith*.

Also signed to Front Line are *The Abyssinians* and *Culture* whose *Two Sevens Clash* album was one of last year's best-selling Jamaican imports. Both bands will have albums released soon. Further signings to the label can also be expected soon.

TV booster for Buddy

BOOSTER TV advertising aimed at pushing sales of this week's top LP, *Buddy Holly's 20 Golden Greats*, well over the million mark is being taken this week by EMI. Brian Berg, special projects director, told *Music Week* that the extra campaign for this week's No. 1 album was designed to take advantage of the holiday period.

Thirty-second spots are being taken between today (Wednesday) and Good Friday in every area, at a rate of about three per area, and it is hoped the results will be felt in the record shops on Easter Saturday.

Mava wins Flack case

LEGAL WRANGLING over who should have paid Roberta Flack for a London concert in 1976 ended in the High Court last week with a decision against *Danny O'Donovan Enterprises* and for *Mava Music Ltd* — joint promoters of that concert.

The dispute was over the New Victoria concert in November 1976, with Mava, of Baker Street, London, claiming that *O'Donovan Enterprises*, of Dolphin Square, London, owed them 9,030 dollars after failing to pay the singer her agreed full fee of 10,000 dollars.

Judge Edgar Fay said that *O'Donovan* had told the court that *Miss Flack* owed his company the withheld sum of 9,030 dollars in expenses for an Australian tour of a

few years earlier. Mava, however had paid the artist the disputed sum after she refused to go on with the European tour that the company was promoting, unless she got the money.

The judge ruled that there was no agreement authorising *O'Donovan* to withhold the money owed, because the debt was not to the English company but to the California-based *Danny O'Donovan Enterprises Inc*. So the English company did owe Mava the outstanding fee, and by consent judgement was given in the sum of £5,520 (sterling equivalent of the debt with interest) and *O'Donovan* was ordered to pay Mava's legal costs.

PRS question in Parliament

A DEMAND that the Performing Right Society should be required to provide its members' with the list of the Society's voting members was made in a question in Parliament to Trade Under Secretary Clinton Davis.

Correction

DUE TO a clerical error the number two and three positions became transposed in the Top 50 singles charted printed on page 65 of last week's *Music Week*. The positions should have read: No. 2 *Denis* by *Blondie*, No. 3 *Take A Chance On Me* by *Abba*. The positions were printed correctly in the pull-out chart. We apologise to anyone inconvenienced by this error.



GEOFFREY BRIDGE Director General of the BPI presented *Brotherhood of Man* with Gold discs for U.K. sales of "*Figaro*" and the group are pictured with their manager Tony Hiller (centre) at the Cafe Royal reception.

Country Seminar plans

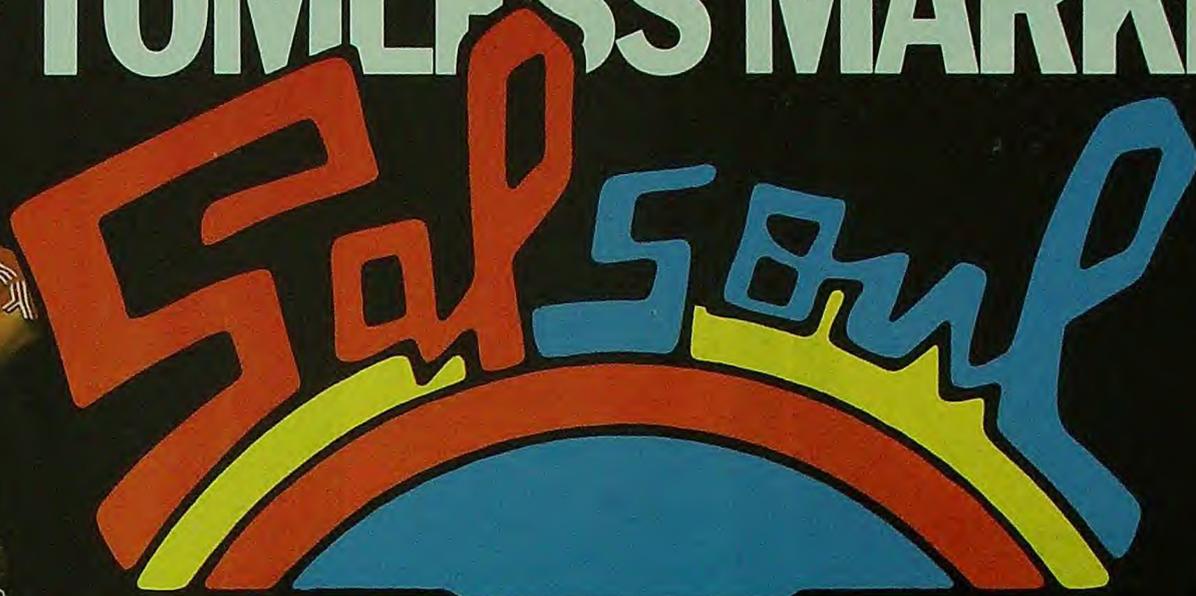
THE COUNTRY music radio and tv seminar to be held at Wembley for the first time this year, will tackle a range of subjects relating to country music and the media. Chairing the panel will be Peter Felstead of the Mervyn Conn Organisation and speakers will include Dennis Knowles, marketing manager *United Artists Records*, journalist and CMA (GB) chairman *David Sandison*, *Radio Luxembourg* programme director *Tony Prince*, *Westwood* tv programme director *Paul Bernard*, *LBC* producer *Jim Keltz*, *BBC* tv producer *Douglas Hespe* and recording artist *B. J. Cole*.

as whether specialist country music programmes encourage or alienate the growth of the music; do record companies formulate the media's ideas by the product they present thereby treating it as a minority appeal and inhibiting its advancement and should record companies encourage more live appearances by American country acts here which in turn would help the media to expand its coverage?

The seminar, a joint venture between *Music Week* and the Mervyn Conn Organisation, is on Sunday, March 26, in the Severn Suite, Wembley Conference Centre from 10 a.m. to 1.0 p.m. Enquiries to Peter Felstead (01 836 7255).

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HOW TO SELL TO A BOTTOMLESS MARKET.



Salsoul is gonna set their feet dancing 'Up the Yellow Brick Road'.

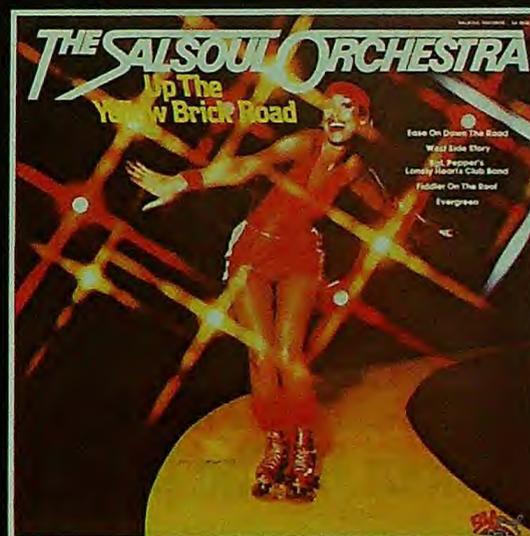
Stock Salsoul's superb stateside disco sounds and you take a step in the direction of big money, with the big names in disco dynamics.



Right now, here's 'Up the Yellow Brick Road' from the Salsoul Orchestra, but we've got chart topper Bunny Sigler, First Choice and Charo, coming your way, with simultaneous UK/US releases keeping you bang up to date with what's happening stateside.

And finally, Salsoul comes in at regular prices, not import prices.

So what sounds so good looks great when you balance the books.



It'll make 'em dance their asses off.



LICENSED REPERTORY DIVISION, EMI Records Limited, 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 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1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 1601, 1603, 1605, 1607, 1609, 1611, 1613, 1615, 1617, 1619, 1621, 1623, 1625, 1627, 1629, 1631, 1633, 1635, 1637, 1639, 1641, 1643, 1645, 1647, 1649, 1651, 1653, 1655, 1657, 1659, 1661, 1663, 1665, 1667, 1669, 1671, 1673, 1675, 1677, 1679, 1681, 1683, 1685, 1687, 1689, 1691, 1693, 1695, 1697, 1699, 1701, 1703, 1705, 1707, 1709, 1711, 1713, 1715, 1717, 1719, 1721, 1723, 1725, 1727, 1729, 1731, 1733, 1735, 1737, 1739, 1741, 1743, 1745, 1747, 1749, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1765, 1767, 1769, 1771, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1787, 1789, 1791, 1793, 1795, 1797, 1799, 1801, 1803, 1805, 1807, 1809, 1811, 1813, 1815, 1817, 1819, 1821, 1823, 1825, 1827, 1829, 1831, 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2497, 2499, 2501, 2503, 2505, 2507, 2509, 2511, 2513, 2515, 2517, 2519, 2521, 2523, 2525, 2527, 2529, 2531, 2533, 2535, 2537, 2539, 2541, 2543, 2545, 2547, 2549, 2551, 2553, 2555, 2557, 2559, 2561, 2563, 2565, 2567, 2569, 2571, 2573, 2575, 2577, 2579, 2581, 2583, 2585, 2587, 2589, 2591, 2593, 2595, 2597, 2599, 2601, 2603, 2605, 2607, 2609, 2611, 2613, 2615, 2617, 2619, 2621, 2623, 2625, 2627, 2629, 2631, 2633, 2635, 2637, 2639, 2641, 2643, 2645, 2647, 2649, 2651, 2653, 2655, 2657, 2659, 2661, 2663, 2665, 2667, 2669, 2671, 2673, 2675, 2677, 2679, 2681, 2683, 2685, 2687, 2689, 2691, 2693, 2695, 2697, 2699, 2701, 2703, 2705, 2707, 2709, 2711, 2713, 2715, 2717, 2719, 2721, 2723, 2725, 2727, 2729, 2731, 2733, 2735, 2737, 2739, 2741, 2743, 2745, 2747, 2749, 2751, 2753, 2755, 2757, 2759, 2761, 2763, 2765, 2767, 2769, 2771, 2773, 2775, 2777, 2779, 2781, 2783, 2785, 2787, 2789, 2791, 2793, 2795, 2797, 2799, 2801, 2803, 2805, 2807, 2809, 2811, 2813, 2815, 2817, 2819, 2821, 2823, 2825, 2827, 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3161, 3163, 3165, 3167, 3169, 3171, 3173, 3175, 3177, 3179, 3181, 3183, 3185, 3187, 3189, 3191, 3193, 3195, 3197, 3199, 3201, 3203, 3205, 3207, 3209, 3211, 3213, 3215, 3217, 3219, 3221, 3223, 3225, 3227, 3229, 3231, 3233, 3235, 3237, 3239, 3241, 3243, 3245, 3247, 3249, 3251, 3253, 3255, 3257, 3259, 3261, 3263, 3265, 3267, 3269, 3271, 3273, 3275, 3277, 3279, 3281, 3283, 3285, 3287, 3289, 3291, 3293, 3295, 3297, 3299, 3301, 3303, 3305, 3307, 3309, 3311, 3313, 3315, 3317, 3319, 3321, 3323, 3325, 3327, 3329, 3331, 3333, 3335, 3337, 3339, 3341, 3343, 3345, 3347, 3349, 3351, 3353, 3355, 3357, 3359, 3361, 3363, 3365, 3367, 3369, 3371, 3373, 3375, 3377, 3379, 3381, 3383, 3385, 3387, 3389, 3391, 3393, 3395, 3397, 3399, 3401, 3403, 3405, 3407, 3409, 3411, 3413, 3415, 3417, 3419, 3421, 3423, 3425, 3427, 3429, 3431, 3433, 3435, 3437, 3439, 3441, 3443, 3445, 3447, 3449, 3451, 3453, 3455, 3457, 3459, 3461, 3463, 3465, 3467, 3469, 3471, 3473, 3475, 3477, 3479, 3481, 3483, 3485, 3487, 3489, 3491, 3493, 3495, 3497, 3499, 3501, 3503, 3505, 3507, 3509, 3511, 3513, 3515, 3517, 3519, 3521, 3523, 3525, 3527, 3529, 3531, 3533, 3535, 3537, 3539, 3541, 3543, 3545, 3547, 3549, 3551, 3553, 3555, 3557, 3559, 3561, 3563, 3565, 3567, 3569, 3571, 3573, 3575, 3577, 3579, 3581, 3583, 3585, 3587, 3589, 3591, 3593, 3595, 3597, 3599, 3601, 3603, 3605, 3607, 3609, 3611, 3613, 3615, 3617, 3619, 3621, 3623, 3625, 3627, 3629, 3631, 3633, 3635, 3637, 3639, 3641, 3643, 3645, 3647, 3649, 3651, 3653, 3655, 3657, 3659, 3661, 3663, 3665, 3667, 3669, 3671, 3673, 3675, 3677, 3679, 3681, 3683, 3685, 3687, 3689, 3691, 3693, 3695, 3697, 3699, 3701, 3703, 3705, 3707, 3709, 3711, 3713, 3715, 3717, 3719, 3721, 3723, 3725, 3727, 3729, 3731, 3733, 3735, 3737, 3739, 3741, 3743, 3745, 3747, 3749, 3751, 3753, 3755, 3757, 3759, 3761, 3763, 3765, 3767, 3769, 3771, 3773, 3775, 3777, 3779, 3781, 3783, 3785, 3787, 3789, 3791, 3793, 3795, 3797, 3799, 3801, 3803, 3805, 3807, 3809, 3811, 3813, 3815, 3817, 3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 3855, 3857, 3859, 3861, 3863, 3865, 3867, 3869, 3871, 3873, 3875, 3877, 3879, 3881, 3883, 3885, 3887, 3889, 3891, 3893, 3895, 3897, 3899, 3901, 3903, 3905, 3907, 3909, 3911, 3913, 3915, 3917, 3919, 3921, 3923, 3925, 3927, 3929, 3931, 3933, 3935, 3937, 3939, 3941, 3943, 3945, 3947, 3949, 3951, 3953, 3955, 3957, 3959, 3961, 3963, 3965, 3967, 3969, 3971, 3973, 3975, 3977, 3979, 3981, 3983, 3985, 3987, 3989, 3991, 3993, 3995, 3997, 3999, 4001, 4003, 4005, 4007, 4009, 4011, 4013, 4015, 4017, 4019, 4021, 4023, 4025, 4027, 4029, 4031, 4033, 4035, 4037, 4039, 4041, 4043, 4045, 4047, 4049, 405

MARKETING

Polydor soundtrack Fever

FOLLOWING THE phenomenal success of the movie Saturday Night Fever and the RSO soundtrack album in America, and coinciding with the London premiere of the film, Polydor has embarked on a mammoth promotion and marketing campaign, to bring the album (RSO 2658 123) similar success in Britain.

The album, already high in the *Music Week* chart, is still Number One in America, having sold over seven million copies, while seven singles taken from it feature in the American Top 100.

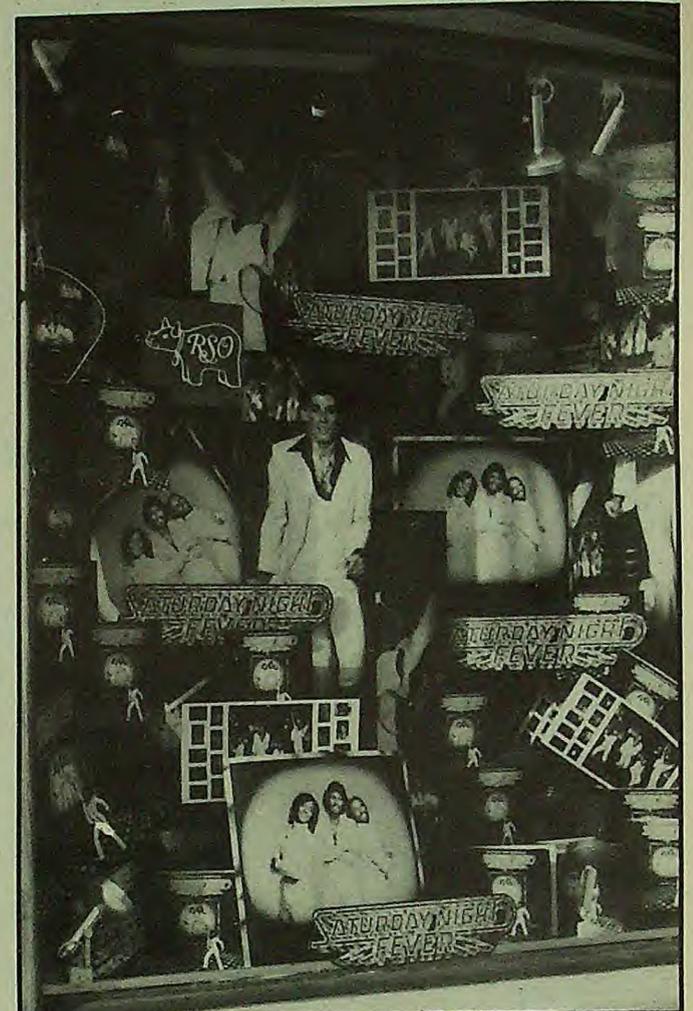
The campaign, master-minded by Pop Marketing Manager Lionel Burdge, includes radio and media advertising, posters, window and counter displays. Promotional aids include badges, patches and T-Shirts, plus a growing number of manufacturing tie-ins. First of these is Torra, a shoe manufacturing company which is importing Saturday Night Fever shoes.

Already completed is the first phase of music paper media advertising, advance trade and press screenings of the film, and a four week tele-guide advertising a phone-in for a selection of tracks from the LP.

The radio campaign starts this week, linked to the film's movements. It encompasses weeks on Capital, BRMB, Piccadilly, Beacon, City and Clyde. The 60-second commercials vary in content and have been specially brought from America.

Window displays — in an anticipated 500 stores — will feature four-colour blow-up pictures of the Bee Gees, a five foot poster of John Travolta, the film's logo and album sleeves (see photo).

Chappells in Bond Street, London is to carry a special display, with mock disco floor and lights and other special effects. Display pieces have been made for cinema installation. Future media



FIRST OF the Saturday Night Fever store displays, installed at Earfriend, Cheam, Surrey.

advertising will run through April and include fashion and teen magazines as well as the regular outlets.



ONA WATSON
Take This Job
& Shove It
Creole CR 152

GORILLAS
It's My Life
RAW 14

HONKY
Give it all you've got
C/w Can't sit down
Creole CR 151

THE UNWANTED
Secret Police
RAW 15

**Watch These
Shoot Up The Charts**

MANUFACTURED AND MARKETED BY
CREOLE RECORDS LTD.,
HIGH STREET, HARLESDEN,
LONDON N.W. 10.
Telephone: 01-965 9223
Distributed by CBS 01-960 2155

GTO turns on Central Heating

GTO IS planning a big drive for Heatwave's new album, Central Heating, released on April 7. Promotional material sent to retailers will include posters and stickers. 250 window displays are hoped for nationwide. 30 second ads have been taken on Capital, BRMB, Piccadilly, Clyde, City and Metro both at peak times and during specialist programmes, starting April 15. Fly-posting — 1,000 per city — will be carried out in the areas where the ads are heard. A further 1,000 posters will be put up in London underground stations and at major Inter City British Rail stations. Full page ads have been taken in *Melody Maker*, *Record Mirror*, *Black Echoes*, *Black Music* and *Blues and Soul*. Heatwave will tour the UK at the end of May and through June.

Alternative Boys campaign

THE NEW album from The Boys, Alternative Chartbusters (NEL 6015) is released by NEMS on March 17, backed by extensive ads in the trade and consumer press, on Capital, BRMB, Clyde and Piccadilly from March 24, window and in-store displays in 120 HMV, Virgin and Harlequin stores and a Captain Video of the track Brickfield Nights. Press and public relations is being handled by the independent company, Shaboodle.

Meet Aznavour prize in MAM competition

MAM RECORDS is promoting a Meet Charles Aznavour competition, tying in with the release of his first album for the label, Esquire (MAMS 006) out this week. Each customer buying the album will also be given a competition leaflet, offering a trip for two to Paris, to see Aznavour in concert and to have dinner with him after the show. The dealer who originally sold the LP to the winner will also be invited on the trip along with a

guest. Entrants will have to answer six questions about Aznavour's career and write in no more than 25 words the reason why they would like to meet him. Closing date is May 31. Aznavour arrives in the UK after Easter for a concert tour and tv appearances. The new album will be supported by p-o-s material and there will be advertising in the *Daily Mail*, *Harper's & Queen*, *Women's Own*, *Observer Magazine*, the *Evening Standard* and *Tune-In*.

Weedon 16 RCA Cherry

GENERAL MEDIA advertising, posters and stickers form the main marketing campaign on the latest Bert Weedon album, 16 Country Guitar Greats (Polydor 2384 102) released this week.

Media advertising embraces *The Sun*, *Titbits*, *Weekly News*, *Weekend*, *Country Music Round-Up*. Guitar shaped stickers and posters will be available, with sleeves, for in-store and window displays.

This is part of Polydor's relaunch of its Special line of albums and cassettes, and the main catalogue items are to be repromoted through Polydor Salesforce with posters, streamers, leaflets and presentation folders. In addition to the Bert Weedon album, March sees Specials (£2.45) from Cream, Eric Clapton, Billy Daniels, Esther Phillips and the Zabriskie Point soundtrack.

RCA IS mounting a comprehensive campaign for their first Cherry Vanilla album, Bad Girl (PL 25122). Prior to the April 7 release date, teaser ads will appear for two weeks in *MM*, *NME* and *Sounds*. 11 whole page ads are planned for April and May in trade papers and *MM*, *Sounds*, *NME*, and *RM*. Further ads will appear in the first two weeks of May in London's *Evening News*. In support there will be extensive fly-posting, full colour posters, window displays and banners, point of sale material and badges.

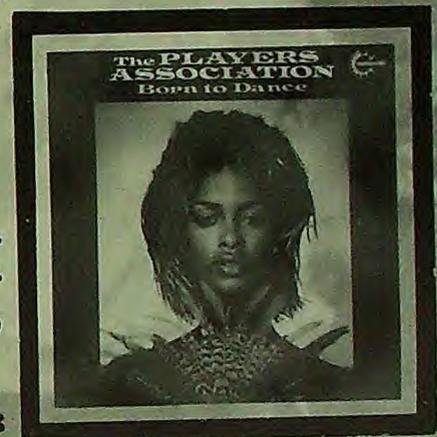
Cherry Vanilla will be featured in a series of 60 minute local radio specials to coincide with a UK tour at the end of April. Venues and dates have yet to be finalised, but will probably include Birmingham, Manchester, Liverpool and London.

• More marketing p8.

THE PLAYERS ASSOCIATION

ALBUM 'BORN TO DANCE'

ALBUM VSD 79389 CASSETTE ZCVD 79398



THIS ALBUM IS SURE TO BE ONE OF THE TOP DISCO ALBUMS FOR A VERY LONG TIME, WATCH!

SINGLE

'DISCO INFERNO'

The 12" version is already a Hot Disco favourite as a cut from the "BORN TO DANCE" album (and is supplied in a special Disco Bag)

A 7" version has been specially edited and is a must for radio airplay.

12" Version VSL 5006

7" Version VS 5006



RECORDS
GROUP

**...let your hair down,
build your sales up.**



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

MARKETING

Rocket Ego boost for Elton John 45

ROCKET RECORDS and EMI (LRD) are planning a major marketing campaign for the forthcoming single by Elton John, the first new material to be released since the double album *Blue Moves* which was recorded in Toronto in 1976. Titled *Ego*, the single is a John/Taupin composition coupled with *Flintstone Boy*, composed solely by John. Release date is March 31.

The first 100,000 singles will be packaged in a full colour sleeve, featuring new photographs of Elton John, taken by Norman Parkinson. There will be *Ego* badges available, distributed through EMI representatives. Full-colour browser boxes, each containing 25 singles,

will be supplied to dealers.

The advertising campaign also uses Parkinson pictures, and spans three weeks. Full page ads have been taken in trade papers and *Record News*, *Record Mirror*, *Melody Maker*, *NME* and a dealer window streamer in *Music Week*.

There will also be a four day radio campaign concentrating on the six major commercial stations, and John will be visiting London's Capital Radio on Saturday March 26, to assist Kenny Everett with the *Help A London Child* appeal.

The new single is produced by Elton John and Clive Franks, and is the first new material after the end of Elton's production association with Gus Dudgeon.

All stops out for Commodores

MOTOWN IS launching one of its most comprehensive marketing campaigns to support the release of the Commodores Live album (TMSP 6007) which ties in with the band's UK tour. (*MW*, March 11). The tour begins on April 13 at Bristol and takes in eight cities and two London dates; aim of Motown's campaign is to break the Commodores in the UK — back in the States they are among the top five working bands, and have several gold and platinum discs to their credit.

First part of the promotion includes special kits which will be supplied to the salesforce, multiples and record dealers, and which will contain the new LP, a special 12-

inch single, earlier catalogue items, catalogue information, and promotion items such as sweat shirts and badges. Part two will feature an incentive scheme whereby dealers will be able to get boxes of ten albums, six copies of *Live*, and any four back-catalogue items, and retailers in those areas where the group will be performing will be able to have ten units on s-o-r. There will be prizes of specially engraved watches to the two top salesman and top shop manager.

Back-up promotion involves window displays, posters, venue displays and heavy press and radio advertising. In addition Motown is having a series of special evenings when dealers, local media and disc-

Emotion over the airwaves

PRIVATE STOCK is rush releasing Samantha Sang's debut LP, *Emotion* (PVLP 1039), on March 17, following the success of her hit single *Emotions* and her recent PA tour around the country. A special 60-second radio commercial has been designed using two voices — a sexy lady and a romantic male — to emphasise the concept of the album. Two spots per day have been taken on nine radio stations over the week following release. 6000 full colour posters are being mailed to retailers. Commented Martin Darwood, Head of Marketing at Private Stock, "It is a unique commercial in that a concept of mood and music is being promoted as opposed to just promoting the sound."

jockeys will be able to meet the group and the sales people. Motown's James Fisher said: "The marketing aspects of the Commodores' new album is communal in that all the various Motown offices in Europe will be doing exactly the same kind of things.

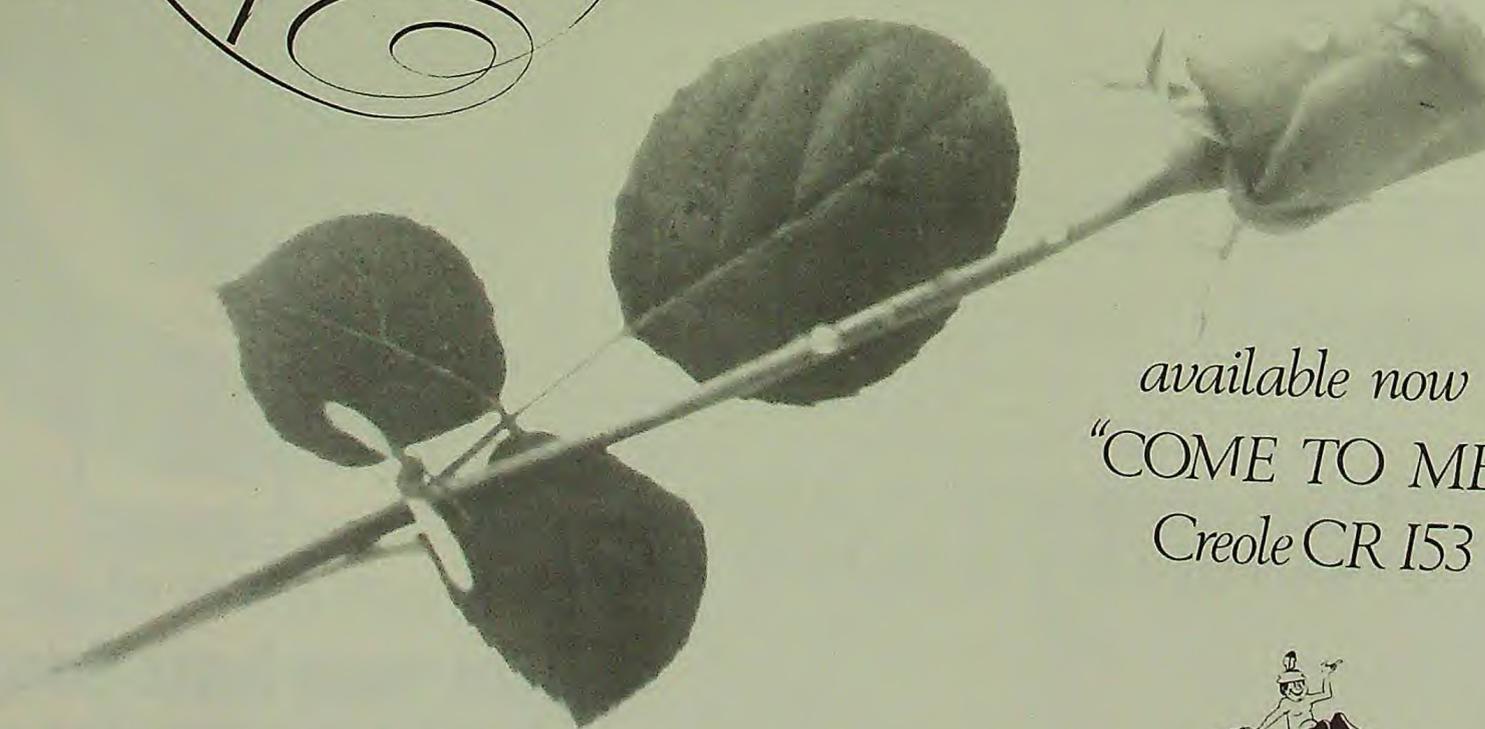
"The box-office reaction to the Commodores' UK dates has been phenomenal, and it has nearly all been due to word of mouth. With the success record that they have, the Commodores must become huge in the UK and Europe too."

• More marketing news p6.



POLYDOR IS taking full page music and trade paper ads and a four-week dealer mailer shot to publicise *Geneve* (Polydor 2059 001), John Otway's follow-up to (*Cor Baby That's Really Free*). In addition to the regular trade mail out, dealers and journalists throughout the country have been sent an eight page comic, drawn by Otway's girlfriend, and tracing his life story in cartoon form.

Ruby Winters



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TIP SHEET

Band wanted for Biddu production

BIDDU WANTS a good group for his production company; his publishing company's arrangement with Chappell expires in eight months; and he's also available for further film scoring.

Biddu has just completed his first complete film score for the film *The Stud*. Ronco will release the album from the film with a £200,000 promotion. Though the pressures usually found in film scoring — only five days to write, record and mix the music after seeing the rough cut out of the film — were strenuous, Biddu enjoyed the work so much, he says, "I hope someone will want me to do another film." For *The Stud*, he wrote, produced and made good use of the artists signed to his production company. The theme was recorded by the Biddu Orchestra, the song *Fire Down Below* by Tina Charles, *Let's Go Disco* by The Real Thing, *It's Good* by Linda Lewis and *Almost* by Bill Fredericks.

Meanwhile Biddu is "very surprised" by the quality of songs from his wife Sue and partner Sue Shifrin (wife of Ray Walters). They have formed their own company, *Suzie Q Songs*, and Heath Levy is in the process of signing them for publishing.

Biddu has put one of their songs, *With My Head In The Clouds* on the B-side of Tina Charles' new *Fire Down Below* single from the *Stud*. "They write very good ballads and their songs have a very American feeling," opines Biddu. "It will be easier for their kind of songs in America where there is a big ballad market." And as for the UK, one of

their first songs made it into the last 30 for Eurovision.

Now that Biddu has completed his film job he is thinking more about his production company. "I would love to find a good group", he says. "Something like *The Real Thing* or a group like *Heatwave*, a young group who can play and sing. Otherwise I have to use session singers who don't have the advantage and experience of rehearsing together. They do the best they can but have only a certain amount of time".

Artists already signed to the production company are Jimmy



Biddu

James (Pye), Tina Charles (CBS) and M. J. Williams (Ariola) and Biddu is producing Scott Fitzgerald for UA.

Of his publishing company, Biddu says, "The company is me and my songs really." His administration deal with Chappell expires in eight months and he expects to be talking to "interested companies".

Knowing what a disciplined writer Biddu is — at least two hours a day starting at 9 am — and looking around at all his gold records there should be a lot more goodies in the catalogue by then. Contact: Biddu, 10 Chepstow Crescent, London. 01-229 4798.

TIPSHEET is a Music Week service with opportunities for a&r men, artist, publishers and producers. Contact Sue Francis on: 439 9756 or through Music Week: 836 1522.

CBS seeks songs, acts

JEREMY ENSOR, new a&r coordinator at CBS Records is in the market for material for certain artists, as well as looking for new people to sign.

Ensor, after two years at CBS, was promoted from National Field Scout. He and Nicky Graham now work with a&r chief Dan Loggins. Jamie Rubinstein has come in from EG Music to assist.

Before CBS, Ensor began in music by playing bass in Principal Edward's Magic Theatre. He moved on to sound engineering and co-produced two albums for Greenslade, then into tour-managing bands like Manfred Mann, McGuinness Flint and Ground Hogs.

Now he is responsible for twelve bands, of which a goodly number are new wave type sets. Of these twelve Ensor "discovered" for CBS five; Judas Priest, New Hearts, Flying Squad, Next, Vibrations and a sixth, *The Only Ones*, who are Dan Loggins' responsibility.

So how did these discoveries come about? Mostly as the result of much phoning of local radio and recording studio contacts and arranging auditions in local halls, sometimes ten in an afternoon. At any sign of out-of-the-ordinary talent, Ensor would make a point of seeing them before an audience.

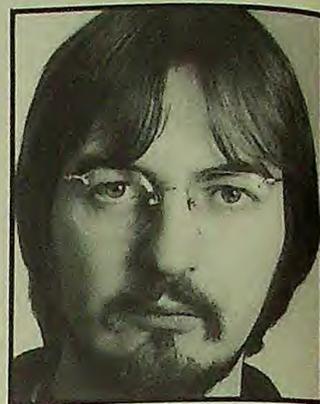
Speaking of the wave signings, Ensor says,

"We do like to sign artists who write their own stuff, have their own identity and can sell themselves in live performances." He went on to say, "But if we see anything we think is good and we believe in it and think they have a future, we will sign them, be it m-o-r, jazz, punk rock, a&r or whatever. We like to sign worldwide, artists we believe will make a go in Europe, America, and Japan. As examples he cites the *Cafe Jacques* album, the *Crawler* album and *Judas Priest*.

Ensor points out that while CBS does not specialise in one type of music, their diversity often puts off the odd-ball or off-the cuff acts "that feel they should get the individual time and attention that say a small independent can give by concentrating on them and their brand of music".

Recalling Dave Dee's words that 99 per cent of tapes are rejected, Ensor says, "I believe in getting out to see bands as much as possible. You sit in this office listening to tapes and often you're worrying about other things. Live, you can see what type of stage charisma they have. Of course, tape is necessary too, to get the idea of recording potential."

Ensor says, "I am always looking for hit records and album songs for all my artists. Of particular urgency now is material for the Scottish band, *The Dead End Kids*. They had



Jeremy Ensor

a hit in '77 with *Have I The Right?* They fell into the Top Twenty format but in fact they are more raunchy or boogie than straight schmaltz bubble-gum pop. Material for them should be more towards *Slade* or *Status Quo*.

"And for *Noel McCalla* (formerly with *Moon*), we are looking for black soul type songs and r&r."

As far as publishing is concerned, Ensor explains, "Obviously if a band is unsigned for publishing, we introduce them to our company April Music and would like them to commit themselves."

Contact: Jeremy Ensor, CBS Records, 17/19 Soho Square, London W1. 01 734 8181.

Rod McQueen ready with 24-track for productions

ROD McQUEEN is looking for writers, singers and groups in Scotland to produce in his new 24-track studio, claimed to be the first in Scotland.

Rod McQueen, composer, producer and music publisher was responsible for songs like *Did You Boogie With Your Baby In The Back Row Of The Movie Show*, *Beautiful Sunday*, and *Blue is the Colour*, as well as many radio and television jingles for Rod McQueen Productions.

McQueen's 24-track studio (the first in Scotland to his knowledge), is near completion and it will then be possible to write, publish and record music in Scotland without the pressures and distractions that are to be found in London, or any large city.

McQueen's companies are represented in all the major territories throughout the world and he spends much of his time travelling overseas fixing song deals and producing for his partners.

The next few months will see him travelling throughout the whole of Scotland in search of writers, groups, and singers, and anybody wishing to take advantage of the above facilities should make contact with Rod McQueen.

Contact: Rod McQueen, Flemington House, Gollanfield, Inverness, Scotland. (06676)2304. Telex 75209

RK looks for songs to broaden label style

THE ROBERT Kingston Organisation, with its RK Records, production and publishing companies, is looking for a variety of songs for their artists and for good lyric writers for a special project.

Says Kingston, "We are geared to northern soul. But we have everything from pop to disco northern soul to northern comedy." This attention to northern sound reflects the Kingston success there when running *Spark Records* which had a tremendous amount of hits and exposure.

The artists whom Kingston represents on his label include *Poacher*, a Warrington-based group. They will be singing their single *Darling* on *New Faces* (April 2). They are sponsored by that other Warrington-based outfit, *Vladimir Vodka*. This deal was set up by *Poacher's* agency, *David and Anthony Promotions*, of whom Kingston speaks highly.

John Lord is another *New Faces* graduate who has recorded his self-penned song *Image of a Star*, a tribute to *Neil Sedaka*.

The *Great Big Pickled Gherkin* was written and recorded by *Stan Holden*, a Yorkshire schoolteacher from *Opportunity Knocks*. Says Kingston, "It is hilarious by northern standards and the switchboards have been jammed asking about release dates."

Come On My Son written by *Geoff Williams* and *Harold Spiro*



Bob Kingston

and recorded by *Horse Power* is geared to the horse and dog racing gentry and will coincide roughly with *Grand National* time.

Wigan's Ovation, which Kingston developed at *Spark*, will have a new RK single *After Loving You* out in mid-April.

Then there is the *Band of the Black Watch* and *Tony Hart*. And a single *At the Top of the Stairs*, a disco-oriented number by three American black girls called *Wild Honey* and an instrumental disco, *Dynamite Dragster*, acquired as a master from a French producer.

Says Kingston, "We are interested to hear from anyone who writes songs for these types of artists and records and at all times are interested to hear material and product that other companies have rejected. We have the facilities to attract product and get enough sales to get them into the charts."

The Kingston publishing company is active and has acquired three major catalogues from Mexico. One of them, *Branbale*, has some 20,000 copyrights including international successes not yet exposed here.

But they do not have English lyrics and Kingston is looking for good lyric writers to work on the catalogue with them.

Contact: Robert Kingston Organization, 34 Windmill Street, London W1. 01 636 9242.

NEW ALBUM

-IVOR- CUTLER

IVOR CUTLER'S LIFE IN A SITTING ROOM VOL II

"Bloody poignant and funny" Ivor Cutler

SHSP 4004 available on cassette

The first label on the big records!

Briefs...

MANHATTAN TRANSFER, who have just completed a triumphal week at the London Palladium and are now touring the UK, are in the market for contemporary, nostalgic, commercial songs to which they can add their own particular flavour. Contact through their manager Brian Avnet, c/o WEA, 20

Broadwick Street, London, W1 01-434 3532.

DONALD O'CONNOR, one of the great talents of Hollywood's golden age of musicals, tells me he is always looking for material. O'Connor is currently in London to co-star with *Ginger Rogers* at the London Palladium and can be contacted through *Stagestruck Management*, 57 Duke Street, London W1, 01 629 8608.

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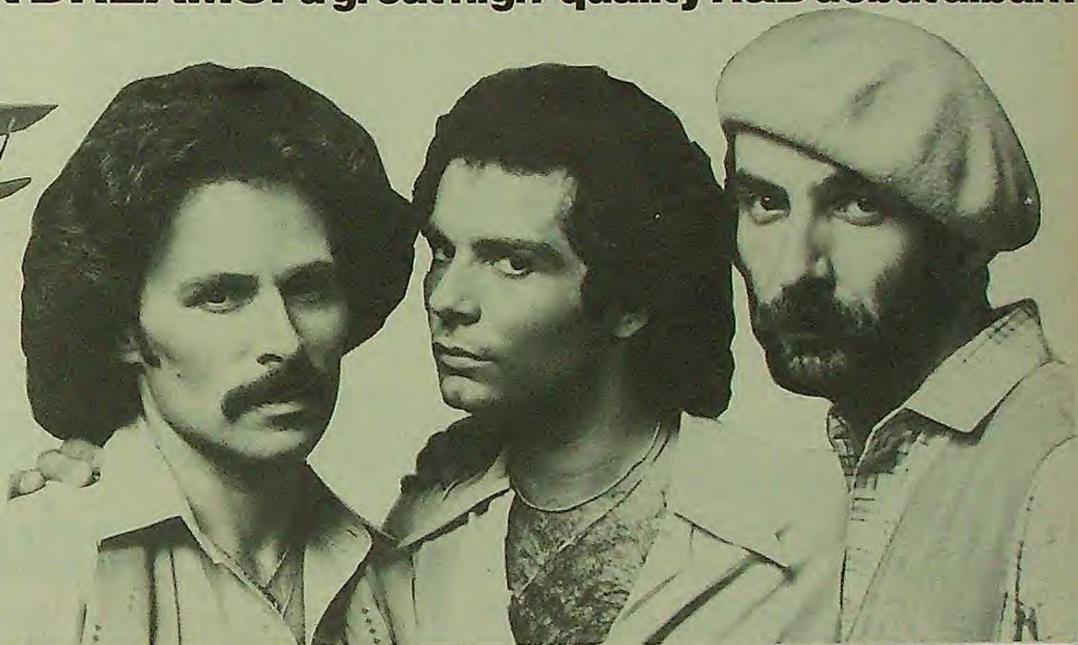
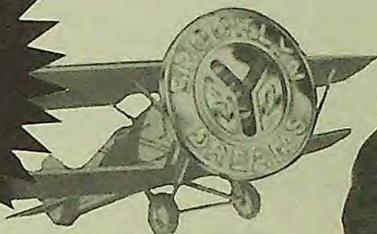
Record: XL 13050. Cassette: XK 13050. Single: XB 1039.

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New group, new album— with the much-played hot single, Music Harmony And Rhythm.

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RETAILING

MW scheme gets results

MUSIC WEEK'S new Retailing Page dealer scheme offering a go-between service between dealers seeking to exchange obscure deletions (see MW March 11) had an immediate success.

Dick Houghton of Turntable Record Centre, Fore Street Bottom, Saltash, Cornwall, was able to help out

Lewes Record Centre in Sussex, at whose suggestion the scheme was started.

Now Mr Houghton in turn is looking for two deleted cassettes: Frank Sinatra's Watertown (K4 44017), and the Original Cast Recording of Finian's Rainbow starring Petula Clark (label and catalogue number unknown).

Anyone who can help please contact Mr Houghton direct, and any other requests for deletion swaps please write to Terri Anderson, Retailing Editor, Music Week, 40 Long Acre, London WC2.

● Incidentally Mr. Houghton asks if our service includes singles — it does.

Lost Chord strikes a new note with reggae

LOST CHORD records which was opened last April by Gordon MacKee in the West End of Glasgow, has changed its base of operations from second hand to new product writes Ian McFadden.

So popular was the shop at one time that MacKee had to import second-hand records. Now he has gone full catalogue on new material with a special emphasis on new wave and reggae. "We have been lucky all along," MacKee admits. "In the beginning the novelty of the shop attracted people, and just as we opened the students — the shops being round the corner from Glasgow University — got their grants, so we did a heck of a lot of business. Then along came the new wave thing, and we moved into that, and eventually decided that we should open accounts with all the majors."

Scotland has never been a particularly good area for reggae, not having a large West Indian population, but MacKee finds that now reggae has been adopted by young whites who have developed the taste either from new wave, or from what used to be called progressive music. "We have great contacts with the tiny independents who produce reggae, as well as the majors, and so we are not only able to supply some rare material, but are in fact supplying a couple of other shops."

Retailing every week in Music Week



GORDON AND Joan MacKee outside their Glasgow shop, Lost Chord.

Good Vibes from diversification?

VIBES IS the name of a record store, a magazine, and now a record label, all the idea of the shop's owner, Tony Andrew, and his associate, Paul Cox.

The shop, in Princess Parade, Bury, Lancashire had been managed by Andrew for about five years, when he entered into a partnership, and later brought the business outright. He changed the name to Vibes Records and Tapes, and aware of the potential in new wave product began to specialise in it — stocking in depth and spreading this policy to include reggae. Cox was a keen observer of the shop's progress and development, but was not involved in the business at that point.

Hot Wacks and Penetration in 1974, and was well aware that only Andrew's shop would stock them. The two came to know each other well, and when the shop was divided in two in mid-1977 for Andrew to start Vibes as a separate business specialising in records, Cox suggested starting a magazine called similarly, Vibes.

Andrew liked the idea of a magazine for and about the shop; Cox had five weeks to produce the first issue, to co-incide with the re-opening of the shop under its new name. When the shop opened on September 1 last year the magazine was on the counter.

The magazine is sold for 10p, and to keep production costs to an absolute minimum the form to date has been a printed picture front cover, and typed and photocopied inner pages. Cox describes the third issue, of January this year, as "the nearest yet to what I want the magazine to be — publicity and exposure for local bands and musicians." Featured in it are the Dirty Shirts and the Reducers, and there is a piece about a PA by the Pirates at Vibes.

Now assured of local demand, Vibes magazine is to have a new and more up-market look for its fourth issue — printed throughout, with a new layout, and with a guest contribution from a music press new wave writer. There are also plans to make it a monthly, and to break out of the exclusively new wave image — as more and varied contributors offer their services as writers. It will remain local in content and outlook, benefiting the Vibes shop, which is being so strongly identified with musicians and aspiring recording stars in the Manchester area; and entertaining and informing the shop's customers. Readership may well become wider, as Cox is going to try and place copies for sale in newsagents; the shop will certainly not suffer from such publicity for its name either.

Out of shop and magazine has now come the Vibes record label, another example of a growing trend for the new generation of record retailers to expand into other areas of the music business. The label was set up because there seemed to be a need for it. After the Bury Nosebleeds concert, at which a Manchester band, Fastbreeder, was impressive in support Andrew and Cox started to discuss a label to put out material of the kind that band was playing; a label along the lines of Zoom (belonging to Bruce's of Edinburgh) and Chiswick (Rock On).

Popularity

The idea looked like a stillbirth when Fastbreeder decided to go for a long-term contract with an established company. It was revived in late January, with the Reducers — whose appearances locally had brought them considerable popularity in Bury. By early February the band was ready to record.

Vibes — The Label, did a deal with Steve Foley of Smile studio in Sale, Cheshire for recording, and for production, editing, mastering and arrangement for pressing at Pye.

Andrew and Cox arranged for picture bags to be made, and release is scheduled for April, with distribution through Lightning, Bonaparte and Wynd Up.

Plans go no further than that date as yet, but it seems unlikely that Vibes will keep still. To do so would be to become a paradox — which is another good name for a new wave shop, magazine and label.

Underground

Recalling the store's early days he describes it as a double-sized shop, with sections for records, books, cards & toys as well as newspapers and magazines.

"It became obvious to me, as a customer, that Tony Andrew was an astute gentleman — as this was the only shop this side of Manchester to stock such items as for example, underground magazines like Oz, and It."

Cox was writing for magazines like

Edited by Terri Anderson

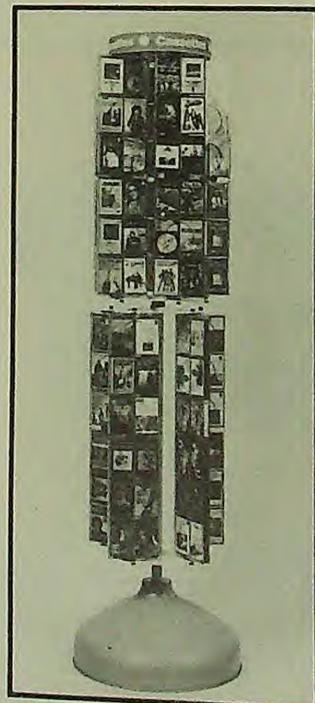
Dealer idea goes into production

LAUNCHED IN *Music Week* four years ago an idea for a cassette storage and display rack, thought out by Urmston retailer John Pennington, has finally gone into production. It was shown for the first time at the Discatex exhibition accompanying last week's MTA conference.

In a *MW* feature Pennington had laid out what — as a dealer who was "trying to cope with mountains of cassettes in stock which everybody put into their pockets thinking they were free" — he felt was the perfect theft proof display system. He confidently expected hoards of manufacturers to beat a path to his door, asking for a licence to produce the racks.

Nothing happened, and on the advice of Maurice Mindel, md of Arrowtabs, he went ahead with trying to manufacture the design himself. He says that the complicated and worrying process of doing so made him understand why inventors are usually mad. The injection moulding tool was made for him by Rolinx, an ICI firm, but it took a year to develop. Pennington's company, Scope Cassette Display, had to design and have made the simple but unique lock which keeps each transparent storage unit pilfer-proof until unlocked by the dealer's key.

Pennington emphasised the ease with which the unlocking could be done — opening up the section along its full length in a couple of seconds and making the removal of a cassette for sale much quicker than in other cassette security racks. To dispel ideas of easily-shattered plastic the inventor jumped on his rack, and it did not even mark. Later in his long



The Cassette Scope Display storage, and display, theft-proof rack, fully stocked.

progress to production Pennington put together by the Government-backed disabled employment agency, Remploy.

Information about the new racks can be obtained from Pennington at Scope Cassette Productions Ltd, 100 Flixton Road, Urmston, Manchester M31 3AL.



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Lightning Review



Editor: GRAHAM COLLINS Design: MARTIN STUDIOS

THIS WEEKLY INFORMATION PAGE IS JUST ONE OF LIGHTNING'S SERVICES TO THE RECORD RETAILER

LIGHTNING'S WEEKLY NEW WAVE CHART

Last Week	This Week	Artist	Track
1	1	SNATCH	All I Want
2	2	ELECTRIC CHAIRS	Fuck Off
4	3	ELTON MOTELLO	Jet Boy Jet Girl
3	4	PATRICK FITZGERALD	Safety Pin In My Heart
6	5	MIDNITE CRUISER	Striker
9	6	D-EVOLUTION	Jocko Homo
12	7	MARTIN + BROWNSHIRTS	Taxi Driver
**	8	GARBO'S CELLULOID HEROES	Only Death is Fatal
10	9	MIRRORS	Cure For Cancer
19	10	DIRTY DOG	Let Go Of My Hand
6	11	CHINA STREET	You're a Ruin
14	12	SQUEEZE	Take Me I'm Yours
15	13	PATTI SMITH	Hey Joe
21	14	WIRE	I Am The Fly
16	15	GLORIA MUNDI	Fight Back
13	16	WRECKLESS ERIC	Reconnex Cherie
30	17	ULTRAVOX	Retro
18	18	BLITZKREIG BOP	Let's Go
**	19	JOHNNY MOPED	Let's Have Another Baby
24	20	WASPS/MEAN STREETS	Live at the Vortex
26	21	JERKS	Get Your Woofin' Dog Off Me
**	22	LANDSCAPE	U2 x ME1 x 2MUCH
**	23	2 - 3	All Time Low
27	24	TUBEWAY ARMY	That's Too Bad
25	25	SLAUGHTER + DOGS	Quick Joey Small
**	26	IGGY POP + JAMES WILLIAMSON	Kill City
**	27	PUGGIE BRIGGS BAND	Punk Rocking Grannie
**	28	TITS	Daddy Was My Pusher
**	29	ROOGALATOR	Zero Hero
30	30	MEKONS	Never Been In A Riot

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THE HEAT	If You Don't Do The Business

To receive stock send remittance to:
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GIL 513

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 B/W
ANOTHER TIME, ANOTHER PLACE IS TOO MUCH



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FOLLOW THE EXPLOITS OF GROOVY EVERY WEEK ON THIS PAGE
 by Martin

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BROADCASTING

Forth revenue up by 49 per cent

RADIO FORTH'S recent third birthday has been cheered considerably by the results of the station's first quarter in its new financial year.

The October-December period last year attained an increase of 49 per cent on local sales revenue and 39 per cent on national sales, and St. Cuthberts Co-op has signed a continuous campaign contract with the station, making it the largest single local advertiser. Sandy Penman and Pat Munroe have joined Forth's local sales team, the former being responsible for Edinburgh and the latter handling out of town advertising.

Pennine's Easter parade

PENNINE RADIO is holding a large-scale free event at Odsal Stadium in Bradford on Easter Sunday under the title of Pennine Superstars.

Four of the station's personalities will be featured as well as four local sporting celebrities, and other entertainment will include brass bands, five-a-side sponsored football in aid of spina bifida research funds, and hot-air ballooning.

Bill Torrance, the Solid Gold Sunday presenter, has taken over the noon-3pm lunch-time show on Mondays to Fridays. Torrance has deputised on strip programmes previously when the regular presenters were on holiday, but this is his first daily assignment on a permanent basis.

Forth's country music presenter Gerry Ford has recently completed his second LP, produced as before by Forth's Chris Worrall. Ford did a link-up during one of his shows last month with RTE in Eire, where he is very popular in country music circles, and he was voted last year's top country presenter in the UK.

Ethnic show for Barry Alldiss

BARRY ALLDIS, veteran personality of Radio Luxembourg's British service, is beginning a series of programmes for 208's domestic wavelength on April 1.

The shows will be broadcast on Saturdays between 1.30 and 2 pm on the FM service, and Alldiss will present a selection of the latest discs in Luxembourgish, the language of the Grand Duchy. He is to appear on RTL's TV service to promote the new series.

EDITED BY NIGEL HUNTER

Live acts in Hallam's 24hr trial

RADIO HALLAM is utilising its six-week experiment in 24-hour broadcasting which begins on Friday (24) to give local musicians the opportunity to demonstrate their skill.

Between 11 pm and 5 am local musicians are being invited to Hallam's Sheffield studios to play live on air. Eight solo artists and duos were selected following a day of auditions on March 5, and another audition is being held this week to find more instrumentalists and singers.

The six-week experiment is being held to discover whether listeners in Hallam's transmission area want a 24-hour service from Hallam. If the trial period is a success, the station hopes to start permanent round-the-clock broadcasting in the late summer or early autumn.

Dealer Guide to Airplay Action Pages 41-60

New names for Beacon's nights

BEACON RADIO has strengthened its presentation staff by two to cover the extra hours of broadcasting since it went on a 24-hour schedule (*Music Week* March 4). They are Peter Quinn, 26, and Bob Snyder, 30, and will operate a split week system hosting Beacon's 1am to 6am night show.

Quinn presented the breakfast show for United Biscuit Networks during 1974 and 1975 and the Radio

Trent mid-morning show from 1975 until last year.

Snyder's radio experience began in 1966 with the pirate Radio 270 off the Yorkshire coast, followed by Radio Antilles in Montserrat (1967-69), Piccadilly Radio (1971-74), United Biscuit Network (1974) and Radio Trent (1975-77) where he was programme director and breakfast show presenter.



BEACON'S two new voices (left) Bob Snyder and (right) Peter Quinn.

Piccadilly to poll listeners for Top 200

PICCADILLY RADIO is beginning a phone-in poll next Sunday (26) to find the top 200 hits preferred by its listeners. A telephone team will take details of the top three favourites phoned in by listeners up to March 31, and the top 200 computed from the results will be broadcast in a series of four programmes lasting three hours during April.

Piccadilly's last poll was held at the end of last year to discover the top disc of 1977, which proved to be Mull of Kintyre by Wings.

The station is broadcasting from the Manchester Ideal Home Exhibition at the CIS Hall on

Tuesday this week, and presenter Ray Terret was interviewing Ken Dodd during the three-hour show.

Gay tribute

RADIO CLYDE broadcast a tribute to the Noel Gay Organisation last Friday evening at 9pm, in recognition of its 40th anniversary. As well as surveying the numerous well-known artists associated over the years with the firm, the programme included an interview with its present chief Richard Armitage, son of the founder Noel Gay.

Kenny Everett—limited edition for child charity

KENNY EVERETT has recorded another limited edition disc, for sale in the Capital Radio foyer over the Easter period, in aid of the Help A London Child Fund. One side features further adventures of the redoubtable Captain Kremmen and the other has extracts from Conversations with Kenny, the Capital interviews with Everett conducted by Jonathan King.

The minimum charge for the album is £2, and purchasers can pay what they like for their copies to benefit the fund. During the last

occasion when an Everett disc was on sale for charity, one buyer paid £3,000 for a copy.

Elton John will be the special guest of Everett and Michael Aspel on Easter Sunday, and will auction 100 autographed copies of his new single Ego over the air.

Capital's Countdown programme on Saturday mornings is now being based on the new Gallup chart instead of the station's playlist. The latter continues to be used as a programming guide for the presenters.

THE BOOMTOWN RATS
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LOVE IS ALL YOU NEED

High Energy



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INTERNATIONAL

Quo break big in Germany

HAMBURG: The current 21-date tour of Germany by Status Quo is the most successful rock schedule ever set up by Phonogram here, according to Gibson Kemp, the company's international chief.

Status Quo, with 60 tons of equipment, two container trucks, two Range Rovers and a road crew of 18, is now at the top of the list of big-money German concert draws. This comes after three years of concentrated marketing efforts in

Germany by Phonogram.

Kemp is convinced that the Rockin' All Over the World album and the two-record Live package will go gold by the end of the tour. The visit was supported by 300 shop displays and it will be followed by a promotion campaign based on the tag: "Can 130,000 German concertgoers be wrong?"

Similar marketing will be used to promote April and May tours here by Genesis and Jethro Tull.

Anglo-Saxon rock still leads for French youth

PARIS: The French magazine Music Media has published results of market research concerning the disc market, an investigation which was confined to young people up to the age of 22 in 10 big French cities and covering a wide spectrum of areas, including radio and television, records and concert-going.

One striking feature of the enquiry was that 19 percent of the young folk were keen on making their own music, an aspect which would not necessarily affect record sales but which could well reduce concert attendances.

The research also showed an impressive growth in popularity of folk and pop and gave a direct warning to record retailers that their clientele is very well informed these days. Many of those questioned found there are still salesmen in shops who know little about music and whose main interest lies in making a quick sale.

The importance of catering to this young market is emphasised by statistics which show that an average annual expenditure on discs is just

over \$70 per person, with some eight to 10 albums bought each year. If the present high Value Added Tax level could be reduced, then sales would surely rise further.

Research also showed opposition to the industry moves to shrink-wrap albums so that they generally have to be bought without first being heard. Though the reasons for this trend are well-known and are strong, the fact is that this young end of the market is knowledgeable and therefore doubly anxious to hear first, buy later.

The Music Media research confirms the accepted pattern that US and UK pop music continues to lead the field in personal preference terms among the young. Some 70 percent of those questioned put it top, well ahead of French-produced pop.

Also confirmed was the influence of radio in sales terms. More than 5 percent admitted being often tempted to buy discs heard on radio. Additionally some 87 percent said they owned their own sets as apart from the "family" radio receiver.



AUCKLAND: BBC received gold awards for their Telephone Line single and their double album Out Of The Blue and a platinum trophy for their New World Record for New Zealand sales during their recent tour of this country. Seen with them (far left) is Festival Records national promotions manager Kevin Williams and (right kneeling) David Arden of Jet Records.

EDITED by
NIGEL HUNTER

Rocket's Dutch interest

AMSTERDAM: UK record company Rocket, headed by Elton John and John Reid, has shown interest in "Heavy Days Are Here Again," the solo album of Frank Vandenkloot, one of Holland's most talented hard-rock guitarists.

The LP was released here on the Poker label of local company Basart, with one of the tracks Hipshakin' Daddy, released as a single.

Vandenkloot has re-formed pop group Fontessa, which has started an extensive Dutch tour. Yde de Jong, for many years manager of Dutch band Focus, is also handling the management of Fontessa.

Soccer 45 to conquer?

AMSTERDAM — Argentina, debut single of Dutch instrumental trio Conquistador, released here by Phonogram to link with the upcoming world soccer championships in South America, promises to become an international hit.

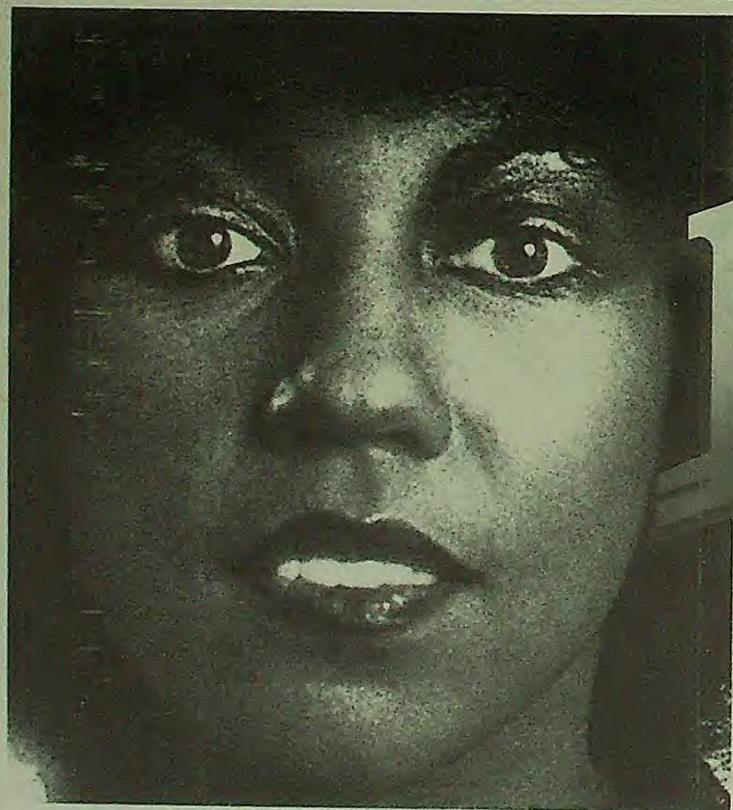
According to a Phonogram International spokesman, the single will soon be released in Canada, Australia, Finland, Norway, Sweden, Denmark, Germany, Austria, Switzerland, Belgium, France and Ireland. Further negotiations are going on over releases in Mexico, Venezuela and Argentina itself.

The group comprises session musicians Rolf van Marle (guitar), Bob Heiligers (conga drums) and Robert de Kok (flute). The number was written by producer Piet Souer, who is featured as guest guitarist on the 45.

NOS, Holland's biggest television station, has decided to make "Argentina" the theme for all programmes on the world championships. Conquistador is currently recording a debut album, also to be called Argentina.

In the meantime, Barry Hughes, English coach of Dutch soccer club FC Haarlem, has recorded a single for Ariola which also is linked to the World Cup finals in Argentina (June 1 — 25).

More
International
news
page 18



LINDA LEWIS

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SIT DOWN AND
TALK IT OVER'

ARIST 170

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ALBUM UAS 30121
CASSETTE TCK 30121



INTERNATIONAL

Reynolds leads Celtic invasion of Germany

By KEN STEWART
AN IMPORT company called Celtica has been established in Freiburg, West Germany, by Brian Reynolds to channel Irish recorded product into the German market.

Reynolds, whose background includes 14 years in Irish radio and three years of broadcasting experience in Germany, has concluded that if Irish music is to have any chance as a significant export to West Germany, where he rates the interest in it as the strongest in Europe, two essentials must be fulfilled.

Firstly, the present distribution system must be bypassed, and secondly the product must be demonstrated in the retail outlets. Dublin-born Reynolds, who speaks fluent German, says that German buyers don't know the potential of the Irish product's market there, and carry some in their catalogues without promoting it in any way. He also regards the distribution and delivery system as faulty.

Reynolds regards Celtica's service as a completely new way of selling. It is geared to meet a market and able to develop that market, and he has won over all but one of the Irish record companies to take part in the scheme.

Celtica selects three significant Irish discs every six weeks, and mails leaflets to the German retail trade. The top price is Deutschemark 17.50, and there are mid and low prices at DM 15.50 and DM 12.95.

"The importance of this scheme is that the retailer is helping develop the market," stated Reynolds, "and is at long last able to compete with

the mail order operations as far as price is concerned as well as being able to give a service."

The potential value of Irish disc exports to Germany per annum has been estimated at £1,536,000, and Reynolds points out that many people in West Germany have a serious interest in Irish music, ranging from Irish rock through ballads, drinking, rebel and folk songs to the oldest traditional Irish music.

"There is no doubt that consumer interest for Irish product is significant, and that the potential market is even greater, but the service to the customer is just not there. Apart from the unsuitable marketing structures and insecure conditions, the root problem is the inability of the German buyers to evaluate Irish music, inability to gather and pass on information, promotional or otherwise, as well as serious underestimation of the depth and degree of interest in Irish music."

Reynolds states that the Celtica operation combines the advantages of a mail order service for the customer with those of professional advice from the qualified and informed retailer. The customer can choose between buying on the spot from the retailer or ordering from Celtica at low prices for a specialised product.

Celtica's three titles for promotion every six weeks are supported by leaflets which include the history of the groups, singers or instrumentalists, as well as a short description of the tracks on each disc.



NEW YORK: Judging by this photograph, it's a pity the local WBLS FM station isn't a TV operation as well when it's got Princess LaMarr Renee on its presentation staff. The situation features contemporary black music, and LaMarr is on air six days a week between noon and 4 pm.

Platinum discs for St Martin-in-the-Fields

AMSTERDAM U.K. string ensemble the Academy of St. Martin-in-the-Fields has been awarded two Dutch platinum discs

Dutch police swoop

ROTTERDAM: In the areas of Spijkenisse and Papendrecht, near Rotterdam, Dutch police have confiscated some 3,000 counterfeit cassettes, containing product from UK band Smokie ("Greatest Hits"), UK group Fleetwood Mac ("Rumours"), Neil Diamond ("Greatest Noise") and Donna Summer ("Greatest Hits"). Five arrests were made.

for sales of more than 37,000 copies of the Decca double album 12½ Years Academy. This is the first time in Dutch record industry history that a classical album has gone platinum.

The awards were made by Willem Barents, managing director of Phonogram, Holland, to two prominent members of the Academy, Stephen Shingles and first violinist Iona Brown. The presentation was at a party at the Phonogram headquarters in Amsterdam.

This year new recorded product of the Academy will include various Haydn symphonies, Bach's Hoha Messe, and Handel's Acis and Galatea. Since the group was founded in 1957, more than a million albums by the Academy have been sold worldwide.

Bjorn Skifs for Swedish Eurovision

By LEIF SCHULMAN

STOCKHOLM: The Swedish representative for this year's Eurovision Song Contest, to be held in Paris (April 22) is Det Blir Alltid Varre Framat Natten, performed by former Blue Swede lead singer Bjorn Skifs. Blue Swede had a 1974 number one in the US with Hooked On A Feeling.

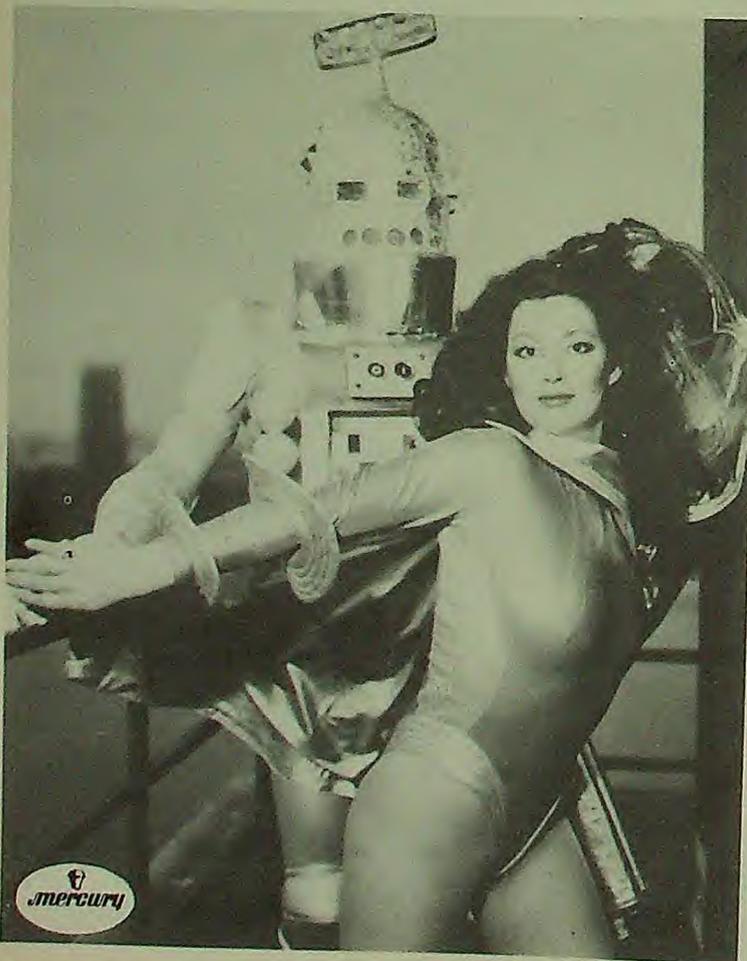
The Swedish find-a-song contest started with 58 compositions, narrowed down to just 10 for the finals, staged by Swedish TV-1. Abba composing team Andersson-Ulvaeus-Stig Anderson could not take part because of heavy commitments.

Skifs, signed by the EMI-Ear European network which has the major EMI countries. This month he stars in his first solo restaurant show at the Hamburger Boers here.

He has a new album Split Version out in April, which includes his Eurovision song translated into English as When The Night Comes. Ben Palmers, who produces Skifs and Harpo, arranged the song and will conduct for Skifs in the Eurovision final.

The Swedish winner was composed by Peter Hillestrand, a journalist. He has his own record production company with its own studio, and has produced and composed songs for the past 10 years. He wrote the 1968 Swedish Eurovision entry, Banne Mej, performed by Claes-Goran Henderstroem, placed number five in the final held in London.

'AUTOMATIC LOVER'



Dee D. Jackson's close encounter with the future of love

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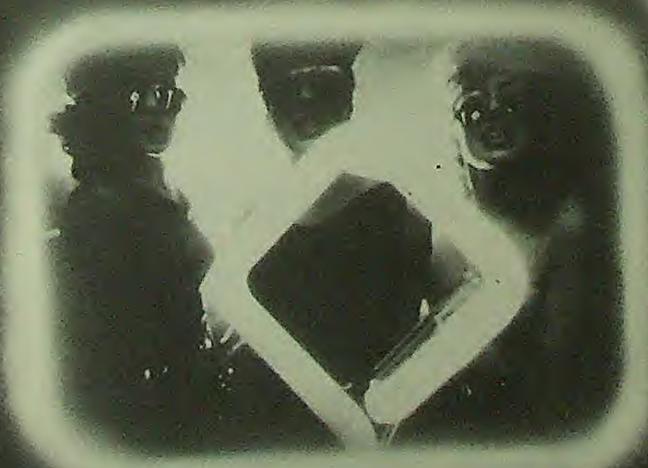


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MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
RICHARD MYHILL It Takes Two To Tango Mercury, Tango 1 (Phonodisc)	March 17	None	Launched as square 7" with retailing price of 90p but after 20,000 limited edition reverts to normal 45 at 80p. Extensive publicity with special market on disc 'Beware... ITS SQUARE: Do not adjust turntable' should cause interest. Music paper coverage.	High falsetto vocalist given basic catchy disco scale riff. Sparks-Queen repetitive piano not otherwise ordinary song which at minimum needs special promotion. Obviously some will buy on "collectors" basis.
JEFFERSON STARSHIP Count On Me RCA RB 1196 (RCA)	March 10	None	As part of heavy campaign centred around album, Earth. Single performed on Old Grey Whistle Test, BBC 2, April 4.	B-side, Show Yourself from Earth (FL 12515). Starship grew out of legendary Jefferson Airplane, have become FM, major successes in America along with Fleetwood Mac, Eagles and Elton John. Previous excellent singles been ignored but large ad/media campaign could be necessary push. Another tight, together but single with chart chance.
PALEY BROTHERS Ecstasy (EP) Sire 6078 613 (Phonodisc)	March 10	None	First 15,000 in 12" with full colour picture sleeve. Also 7" with picture bag featuring faces of duo. American import copy available but with two tracks, two tracks.	Although brothers have played with likes of Jonathan Richman and Patti Smith main single cut is well into normal pounding pop ballad style. Perhaps slightly too heavy back for a shadeless number. Glam-rock survivors and make-up for men evangelists should enjoy front sleeve.
CHILD When You Walk In The Room Aniela AHA 511 (Pye)		None	Radio One playlist. Featured on Muriel Young Show (March 21), teen-bop mag interviews, on front-cover of Mates and Pink. Participants in recent radio, child exploitation discussion.	Yet another old Searchers hit resurrection (3, 1964). Fresh tingling sound with vocals following established pattern of oldie. Unfortunate lack lustre ending which calls for attacking vocals might deter what would have been instant hit. Nevertheless should do well.
RUBY WITHERS Come To Me! Creole CR 158 (Creole/CBS)	March 17	I Will (4, 1977/78)	People's Choice, Capital: Bullet - Luxembourg. Immediate plays on Radio 1 and 2. Consumer trade advertising, commercial radio station advertising with further pick-up near album release.	Should ensure lady is no one-hit artist. Ballad with strong appeal in title words. Multi-tracking on chorus adds strength. Disc gradually gather pace. B-side, Treat Me Right in disco mould and in Germany issued as A-side.
SCOTLAND SONS Hey Argentina EMI International INT 551 (EMI)	March 10	None	Lengthy servicing of media until the football event is over.	Group is Dunbarton Football Club in partnership with musicians associated with Slik. Tune is Osibisa's, The Warrior with new but predictable lyrics by ex-Slik vocalist Midge (now with The Rich Kids) who also produced record. Song is tribute to Scotland World Cup Squad and doubtless one of many before June World Cup in Argentina. Usual football team performance.
JOHNNY PAYCHECK Take This Job And Shove It Epic EPC 6171 (CBS)	Both, March 10	Both, none.	Paycheck's, Paul Burnett's Record of the Week, Radio One.	Paycheck has US country hit, Watson, US R&B charting. Difference in versions with Paycheck instantly into title riff whilst Watson slower build-up with almost spoken vocal before picking up disco feel. Many harassed workers will indulge in fantasy with either record!
DONNA WATSON Take This Job And Shove It Creole CR 152 (Creole/CBS)				
DEE D JACKSON Automatic Lover Mercury 6007 171 (Phonodisc)	March 10	None	Trade press ads. Impromptu interview and good crowd reaction. Paul Burnett show, Radio One in Scotland. Hawking special 7 feet tall battery fired non-human figure around media. Radio station interviews by lady but not robot. Disco servicing Good initial airplay.	Kraftwerk style backing and flat voices changing plus delightful tones of Dee D Jackson, Oxford born but latterly involved with Munich disco scene. Extremely catchy. Good-sized hit or unfortunate chart miss. Already continental disco smash.
PATTIE SMITH Because The Night Arista ARIST 181 (Phonodisc)	March 1	None	Radio One, Rock On interview. Old Grey Whistle Test. Interviews in music press. London, Rainbow concerts (April 1/2). Consumer press advertising. Special new-wave fanzine press conference. 4-colour bag.	Following outside of new-wave rock fans will be interested in number co-written with Bruce Springsteen, from LP, Easter (SPART 1043). Usual Smith vocal bite on fair rock number. Ill-balanced early drum will send radio levels sky-high. Good riff on title line. Sales from new wave/rock fans, little chance of crossover. Lower end of chart possible.
ASHFORD & SIMPSON Don't Cost You Nothing Warners K 17096 (WEA)	March 17	None	Record already serviced in discos and received considerable reaction.	Well-known duo on verge of hit with many releases. Could do so with this. Catchy back allied with snappy vocals, tailor-made for discos. Duo hit-makers and arrangers of such hits as Diana Ross' Reach Out and Remember Me plus Ain't No Mountain High Enough for Marvin Gaye & Tammi Terrell.

ALBUMS

ARTIST/TITLE LABEL/Number/ Distributor	RELEASE DATE/ BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
GENERATION X Generation X Chrysalis CHR 1169 (Phonodisc)	March 17 Group has first major British tour during March and into April.	First LP for band but available are past singles, Your Generation, Wild Youth and current Ready Steady Go which is popular stage number of band and mock tribute to Swinging Sixties of tv-pop and fashion.	Came out of London's now legendary Roxy Club with style called "pure pop frenzy, decked out in slick poster colour primary chic". Music axis lies in lead singer Billy Idol and bass player Tony James. Debut single Your Generation taken by media as 1970's group claiming mantle of The Who and My Generation from 1965. Popular gigging band with their overdrive rock and heard by the famous rockstars.	With Clash, The Jam, ex-Pistols and Stranglers (if called new wave punk), in media, popular stakes for press coverage and airplay. Current 23 date tour spans country. Four spot colour pages music papers, three back pages. PAs at Virgin and Our Price, for shops 30" by 20" posters, 4ft window banner. Top of the Pops, BBC TV.	Contains 11 Idol/James compositions with mixture of familiar, as Youth Youth Youth, Ready Steady Go and late '77 penned The Invisible Man and Kiss Me Deadly. Rasping guitar, throat stretching vocals on mostly up-tempo numbers. Most interesting cut is minor sociological treatise, Day By Day, opening track, side two with musical enterprise for a plus. Album for now - can this sound survive? Good sales forthcoming if store new wave, punk orientated, no apparent cross-over possibilities.
THE ALBION BAND Rise Up Like The Sun. Harvest: SHSP 4082 (??)	March 10 Album release coinciding with short British tour and theatre commitments.	As present name, The Prospect Before Us (SRSP K59). Previous Ashley Hutchings band named Albion Country Band with releases through Island.	The band formed 1975 by Ashley Hutchings with purpose of spreading tradition English Dance Music. Horizons now extending into successful fusion of folk and rock worlds. Hutchings founder member of Fairport Convention and Steeleye Span and major figure on electric folk scene over past ten years.	Short British tour which ended March 16. Press interviews in music press and paper like Guardian (plus album review). Ads in Melody Maker, Sounds, new Musical Express and Folk News with further advertising several weeks later in Sunday Times Review, Guardian, Observer Review. Trade papers, plus radio ads. Press attention, including The Stage, to band playing music and being seen on stage for National Theatre production of Lark Rise, adapted by Keith Dewhurst, (March-April).	Presumably folk-rock flag carries with recent demise of Steeleye Span. Amazing list of LP helpers, including Kate McGarrigle, Julie Covington, Richard & Linda Thompson, Martin Carthy and Andy Fairweather-Low. Production by ace US man, Joe Boyd assisted by John Tams. Should attract, as Steeleye, wide market cross-section from this often beautifully executed collection. For melody, play Ampleforth, last cut, side one; for country dance, The Primrose, side 2, track 3 and for rock, middle development of haunting Gresford Disaster, the final cut. Next single not from album.
JOE ELY Honky Tonk Masquerade MCA MCF 2802 (MCA)	March 10 Artist has UK tour and major appearance at Festival of Country Music, Empire Pool, Wembley.	Joe Ely (MCA MCF 2808), artist's first LP, released 1977.	From Lubbock, Texas, frequently booked at town's historic Cotton Club. Plays country music and some say his band best in American Southwest. Rock 'n' roll slight colouring of his country.	Festival of Country Music, Wembley (March 27). UK tour with Merle Haggard, Southampton (1), April 1, Brighton, Coventry (2), Dublin (4), Belfast (5), Ipswich (8) and Liverpool (9). Widespread praise from press including MW's, Tony Blyworth. Provincial-National advertising, local radio/TV interviews, Radio London. Features and advertising, major country music magazines.	Well-paced country album with potential hit single in Boxcars, side 1, track 3, if MCA care to release. That track has haunting riff plus gritty vocal. Album title cut plus final track, Honky Tonkin' best examples of honky-tonk music. For ballad play, try Tonight I Think I'm Gonna Go Downtown (S 1, 5) and for in-store good-time feel, West Texas waltz (S2, 4).
THE BOYS Alternative Chartbusters NE 6015 (Pye)	March 17. For various reasons album delayed and now ties in with continued band touring and heavy demand from fans for album product.	Previous, first album, The Boys (NEL 6001). Singles, I Don't Care, First Time (EP) and present, Brickfield Nights (NES 116) enclosed in colour bag with group pic on front.	Derivation from Casino Steel and London punk bands. Singles in punk-alternative charts. Toured with John - Cale, few support gigs with The Jam. Good notices from NME, Melody Maker and Sounds. Style is hard rock of new wave idiom, flavouring of brash and pugnacious but constantly expanding.	Advertisements in trade and consumer press from March 17 for four weeks. Commercial radio ads on Capital, BRMB, Piccadilly, Clyde for two weeks from March 24. Window displays & In-Store over 4 weeks with 2 weeks per store. "Captain Video" - in store video screening of new single for one month commencing April 1. Records available on sale or return. Independent press/promotion based on individual percentage increase over pre-release sales commencing first week of sale, March 20 to end of April.	Basic music, three chords, lots of energy and tireless drummer. Little variation save for rather pedestrian, though amusing Sqay (Queen Sera) and mix of Queen and almost Floyd on final track, Cast Of Thousands. (Floyd's footballing adventure, Fearless, LP - Meddle). Album mainly for considerable fan following who have seen and will visualise when playing. Produced. Cover and both sides of sleeve have well-done group shots in colour, b/w, which must add sales possibilities.

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Smurfs

You can
Smurf
too....
....now



Debut British single

The Smurf Song by Father Abraham

B/W The Magic Flute Smurf

After 20 years of success in Europe, Decca bring the Smurfs to Britain with a marketing campaign including cartoon bunting, press advertising, first 10,000 singles in a coloured bag, stickers, keyrings.

FR13759



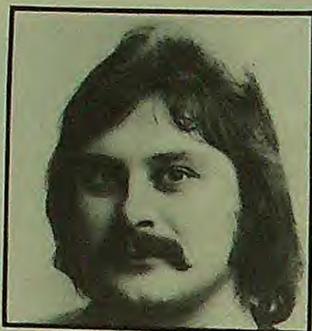
TALENT

Kate Bush's path to the Heights

THE RAPID emergence of Kate Bush has already been decided by some pundits as the appearance of the most exciting new talent in the last ten years. Only eight weeks ago her name was hardly known outside of EMI House in Manchester Square — today she is at the top of the charts with *Wuthering Heights*, which is already approaching the half million sales mark, while her album *The Kick Inside* is currently number four in the LP listing.

The emergence of Kate Bush is no overnight success story however, but rather the results of a careful fostering of the 19-year-old singer's talents spread over a three year period. It is a success story which every record company dreams about. Bob Mercer, managing director of EMI Group Repertoire Division, and Kate Bush told *MW* how it all came about.

Bush comes from a family of musicians and has been playing the piano and writing music for the last eight years. For the last two years she had been training as a dancer with Lindsay Kemp.



Two of the men behind Kate Bush's success — Ian Groves (above left), and Paul Watts.

Spring 1975: Bush's talents come to the attention of Dave Gilmour of Pink Floyd. He was scouting for new talent but mainly in the bands area; after being introduced to the young singer, he asks her to make a demo.

Late 1975: Pink Floyd are in Abbey Road Studios completing their *Wish You Were Here* album,



when Gilmour decides to play the completed tape to Bob Mercer, then general manager of EMI's pop division. Mercer now says: "There were three songs on it, *Child*, *Berlin* and *Maybe* and I was immediately impressed when I heard the tape. Dave Gilmour had produced it in conjunction with Andrew Powell — my reaction immediately was to sign

Chris White looks at the Kate Bush phenomenon

Kate to the company."

In fact, although Bush and Gilmour had talks with Mercer and EMI, it was some time before she actually signed a deal with the company. Bob Mercer: "We were not looking at it in terms of getting a single out as soon as possible — in fact two years and nine months elapsed before we did precisely that."

July 1976: Bush actually signs to EMI but during the first year of the deal does no more than two demo recordings. She says: "I just used the time for writing songs, and learning mime and dance. There was no pressure from EMI at all, either to go into the studios and record, or to write lots of songs. They didn't say, 'Go away and write, and come back with lots of material,' and that helped to give me a lot of security of mind."

Bob Mercer: "Kate had written many songs then, but we felt at the time that she needed to work on a lot of them and develop her writing. This wouldn't come as a result of putting pressure on her and pushing her into the recording studios. It was important that she have time and freedom. It is maybe an unusual situation but then Kate Bush is an unusual artist. With a working band a record release is a good way for increasing that outfit's following, but that wasn't right for Kate."

August 1977: Bush goes into the recording studios to put down songs planned for her first album. Dave Gilmour and Andrew Powell are chosen as producers because of their early work for the singer. The sessions take place over a series of weeks. In the meantime Bush continues with her dance and mime lessons but does no live performances.

Autumn 1977: Work on the LP is completed.

November 1977: Details are worked out for the marketing campaign for both a single and the album. Various EMI people have been closely involved with Kate during the 15 months since signing including John Bagnall, head of artist development, Ian Groves, then senior label manager, Paul Watts, general manager of the pop division, and Brian Southall working from the press office. Kate Bush frequently visits Manchester Square, usually just to chat to various people there about her music and various other aspects of her career.

Bob Mercer: "Initially we planned to realise a single before Christmas — *Wuthering Heights* was Kate's

first choice but we had three or four different songs in mind. The more we listened to *Wuthering Heights* however we realised it was an obvious choice for the single. The release date of the record was postponed however because there's a hell of a problem with promoting any new artist immediately before the Christmas period. It would have been like throwing Kate into a cauldron, and we knew that her record would have to be given everybody's full attention.

"The marketing of Kate Bush was very much on a visual line — because of her training with Lindsay Kemp, her ability to perform songs was much increased. We were looking very much towards the TV and film media. The graphics of the campaign were based on Kate's visual appeal. Obviously the promotion of the album was very much tied-in with that of the single.

"There was no doubt in anyone's mind at EMI that we had signed a very talented and special performer, but there was a real fear that maybe it was a win or lose situation. Everybody was quite prepared to have an uphill fight in order to break Kate. It was a real team effort, Kate worked closely with everyone in the company. Often she just visited for a chat and a drink of coffee; it wasn't even a matter of discussing her music all the time but rather allowing her to get to know everybody and vice versa. We didn't want a voice-on-the-end-of-the-phone situation."

January 1978: Kate's first single is released by EMI. Around the same time she makes her first public performance at a three day conference attended by EMI's international delegates; for many people it was the first chance to hear her voice. Bob Mercer predicts that she will be one of the major talents of the future. The press and promotion departments move into action — particularly involved are Terry Walker, national promotions manager, Tom Nolan in the press office, and radio plugger Malcolm Hill.

February 1978: The single comes into the Top 50 at number 42 after receiving extensive Capital Radio airplay. Moves to 27 the following week, then 13, 5 and finally number one. Similarly the album is released at the time that the single charts — on March 11 it jumps in at 16 and goes to number eight the following week.

Now: The single is taking off in various European territories, and EMI is submitting the singer for the Tokyo Song Festival. In the US the situation is interesting in that although the LP has been released by Capitol, no single release is yet planned. The intention there is that the record company monitor FM airplay and let that decide the final choice. Bob Mercer: "We'd rather let Capitol promote the album and single in the way that they think best. It doesn't follow that *Wuthering Heights* will automatically be a single choice there, but it is getting known over there on imports alone."

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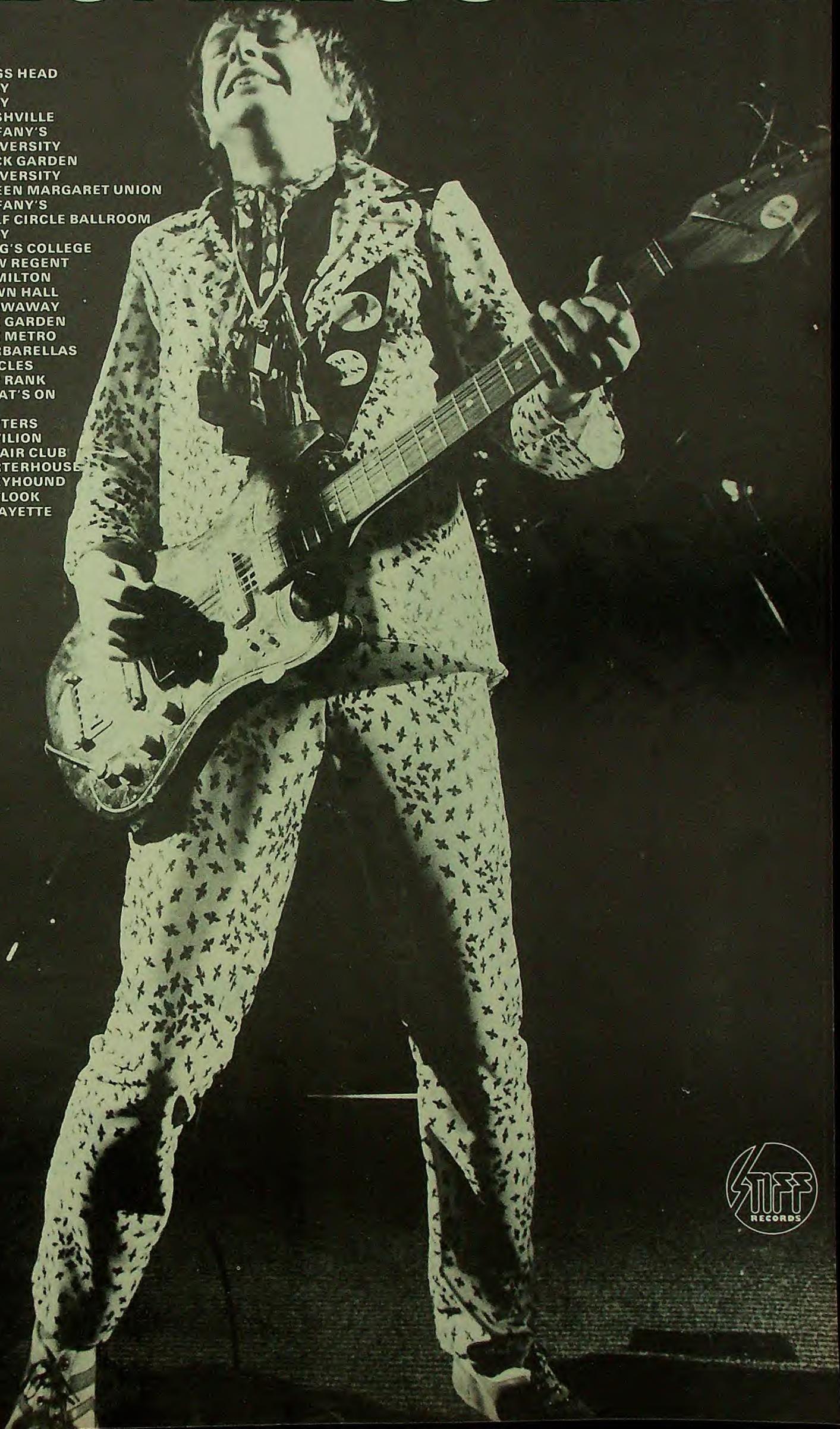


BOB MERCER and Kate Bush — two years and nine months of groundwork.

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4TH MAR	BRISTOL	NASHVILLE
5TH MAR	LONDON	TIFFANY'S
6TH MAR	HULL	UNIVERSITY
7TH MAR	LEICESTER	ROCK GARDEN
9TH MAR	MIDDLESBROUGH	UNIVERSITY
10TH MAR	STIRLING	QUEEN MARGARET UNION
11TH MAR	GLASGOW	TIFFANY'S
13TH MAR	EDINBURGH	HALF CIRCLE BALLROOM
14TH MAR	BURNT ISLAND, FIFE	POLY
16TH MAR	LEEDS	KING'S COLLEGE
17TH MAR	LONDON	NEW REGENT
18TH MAR	BRIGHTON	HAMILTON
20TH MAR	BIRKENHEAD	TOWN HALL
21ST MAR	LOUGHBOROUGH	STOWAWAY
22ND MAR	NEWPORT	THE GARDEN
23RD MAR	PENZANCE	THE METRO
24TH MAR	PLYMOUTH	BARBARELLAS
25TH MAR	BIRMINGHAM	CIRCLES
27TH MAR	SWANSEA	TOP RANK
28TH MAR	CARDIFF	WHAT'S ON
30TH MAR	GRANADA TV	
31ST MAR	AMSTERDAM	RAFTERS
1ST APR	MANCHESTER	PAVILION
2ND APR	HEMEL HEMPSTEAD	AFFAIR CLUB
3RD APR	SWINDON	PORTERHOUSE
7TH APR	RETTFORD	GREYHOUND
9TH APR	CROYDON	OUTLOOK
10TH APR	DONCASTER	LAFAYETTE
14TH APR	WOLVERHAMPTON	



TALENT

Joel: I don't want to be a retired rock star at 30

by JIMEVANS

BREAKING AN American act in the UK can take a long time. Witness the singles chart and the appearance of Just The Way You Are, the first British chart entry for New York singer/songwriter Billy Joel.

Prior to this single release, Billy has had four albums released over here — four albums that have been largely ignored by the record buying public. But now, the tide could be turning.

Brought over here by his record company, CBS, Joel is playing a couple of concerts and doing general promotion — here being not only in Britain, but Holland and Germany as well. He is anxious to establish himself outside the States. But even in the States he is not as established as certain sectors of the pop press would have us believe.

"Success has only come recently in the States," he says. "And that success was built on a foundation of solid touring. Piano Man was a top ten US single, but the album didn't go gold until about a year later. And the following albums (Streetlife Serenade, Turnstiles and The Stranger) did not — despite what the biography tells you — emulate that

earlier success."

So how keen is he to break himself in Britain? "So many of my idols come from Britain, I want to do well here. It's a rock 'n' roll mecca as far as I'm concerned. Paul McCartney must be my greatest influence — he has to be the best contemporary songwriter. Stevie Winwood and David Bowie too — I don't like to be pinned down, I draw my influences from many spheres. Black music too, James Brown, Hendrix, jazz classical — I had piano lessons, so I suppose it comes through that.

"This is called a promotion tour, but I'm over here to play a show — that's what rock n roll is all about. Seeing us play. Yes, I'd like to do a full concert tour, play all around the country. Maybe next time. We're playing London, but I wonder what sort of audience will be there? Will it be mostly music business? A paper house audience? How many people will actually be coming off the streets and paying to see us? That's what I worry about — I mean, how true will the reaction be?"

In Billy Joel, CBS has an artist, it must push along gently. He has great integrity and won't be forced. Promotion, and campaigns must be

handled with care. For a start, he's not over-fond of television. "I don't like doing tv, it's very restricting. You can't do your usual live show; you don't know who your audience are. If there's another band on before you, it becomes like an assembly line. It's not spontaneous, it's too clinical."

And when he plans an album — The Stranger took five months to write — he takes his time. "I feel like an artist or a painter, you have your moments of inspiration, and your downs as well. That's why I'll never do two albums a year."

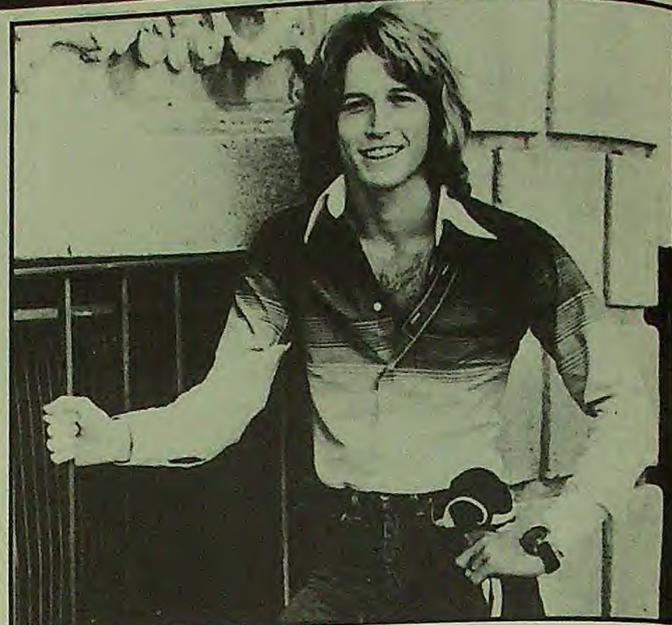
Billy, who always had his eyes on a rock music career — "I didn't graduate from High School, you don't need a diploma to take to Columbia" — signed up with Just Sunshine Records, a small company run by one of the Woodstock organisers, at the age of 20. He made his first solo album, Cold Spring Harbour, in 1971. After six months promoting the album and seeing little return, Joel determined to vanish.

After a spell playing piano in bars to pay the rent, he signed with CBS and his first album for them, Piano Man, was released in the States in 1973. Due to contractual problems, it did not appear over here until two years later. While the title track was a big success in the States, the delay meant it had little impact here. Likewise, the album failed to take off in the UK.

The follow-up album, Streetlife Serenade, didn't figure here either. Joel was still a relative unknown, though developing in some areas as a cult figure. The same thing happened with Turnstiles (1976) and The Stranger (1977).

Joel has been compared to the likes of Elton John and Harry Chapin and CBS has plans to make him as big over here as the two latter mentioned names. Certainly the hit single is no fluke. It should generate interest in the albums and must make an excellent platform for further chart success.

And he remains close to his cause — rock n roll. "Money is not the motivation. I'm told I have a lot coming to me, but it won't change me, I don't want to be a retired rock star at 30. I'd rather pay the band a bit more and plough the money back into production."



Andy Gibb

More than just a younger brother

WITH TWO Number One singles in the US to his credit, 20-year-old Andy Gibb has two major ambitions for the future — to break through in his native country, the UK, and to overcome the current label of teenybop idol. And considering the combined forces behind him and his career, namely the Robert Stigwood Organisation and his elder brothers the Bee Gees, it seems likely that he will achieve both within a short period of time.

The success of young Gibb in the States has been rapid; his first single for RSO, I Just Want To Be Your Everything, reached number one last summer and remained there for three consecutive weeks, before returning to the top spot a month later. The single sustained a top ten position for a further 16 weeks. His second and latest single, Love Is Thicker Than Water, has also topped the charts and been certified a million-seller. Here in Britain, however, the picture has been different and although the former record was a minor hit, Gibb has still to achieve mass breakthrough.

He remains philosophical about it. "Of course it means a lot to me to be a major recording artist in the UK, after all I was born in

Manchester and my brothers, the Bee Gees, had a lot of their early success here. I think the answer is to be seen a lot by the public, either by tv appearances or concerts, and my schedule in the US just doesn't allow me to spend much time in England.

"There won't be any live dates at all until early in 1979. Robert Stigwood, my personal manager and I sat down and discussed a strategy — we decided that it would be best during 1978 for me to just concentrate on records, tv shows and radio, while I establish myself, then next January we will embark upon a world tour. That will probably kick off in the US, and from there we will come to Europe, and then the Far East and take in Australia as well."

He also admits to reservations about his teenybop image in the US. "I never thought that I would fall into the image trap and I always liked to imagine that my songs would appeal to an older audience. When I Just Want To Be Your Everything was a hit, there was a survey made and it revealed that my main fan following was in the eight to 13 years age bracket! Since then I have had another hit in the States and I am now apparently selling mainly to people aged between eight and 24.

Gibb adds: "Anyway it may be good to be a teen idol, but I have seen David Cassidy come and go, and it has happened to so many other people too. I think that they all had one common factor — none of them had an individual writing style, and they were at the mercy of their songwriters. I hope that I can bridge the gap into adult appeal."

His rapid rise to success has been awesome, Gibb admits, but his family connections have helped keep his feet firmly on the ground. "I was always aware of pop music, after all with parents who had been involved with music, and brothers who were big pop stars when they were even younger than I am now, I was bound to grow up with it, and accept it. I don't think that there was ever a time when I imagined I could be anything other than a performer."

Gibb's new single has just been rush-released in the UK — called Shadow Dancing it is a track from his second album, recorded in Miami, and the UK release of the single has preceded its American release. The singer is now writing a lot with his brother Barry, and one of their songs will feature on the next Bee Gees album.



Billy Joel

Another side of Hank Marvin

AFTER THE winning singer-producer teamings of Cliff Richard and Bruce Welch, and Olivia Newton John and John Farrar, a third former Shadow, Hank Marvin, is now attempting to breathe new life into the recording career of singer/comedian Des O'Connor.

The result of their teamwork is a new album for Pye called Des O'Connor — Another Side, and the LP is probably the most adventurous made by O'Connor in his long recording career. Not only does it feature him performing songs by contemporary writers but O'Connor's usual lush orchestral backings have disappeared to be replaced by a small tight-knit rhythm group.

O'Connor says: "During the last ten years I have sold more than six million albums and singles worldwide, and despite the jokes about my singing you can't argue against sales figures like that. In one year I had three consecutive Top Five hits, Careless Hands, I Pretend

and One-Two-Three O'Leary — however during the last five years I have not had a hit single and I thought that maybe some sort of rejuvenation was required along the way."

O'Connor and Marvin have known each other for almost 20 years — in fact Cliff Richard and the Shadows and the comedian appeared on the same London Palladium bill in 1960. "Since signing with Pye I have been producing my own albums, such as Feelings and What I Did For Love, which were right for my kind of m-o-r image. I suggested to the record company that maybe I could work with a producer who was more into the contemporary music scene of today. Someone suggested Hank Marvin and when he was approached he said that he would be delighted to do it."

One condition of Marvin's acceptance to record O'Connor was that he should have complete control over the choice of material

and the actual music. "He told me that I tried too hard with my singing and should be a bit more laid back. In fact this is the first LP I can play to friends, and not cough nervously when I come to a duff note!" O'Connor adds. "Bruce certainly took over all the way and I think that he has given me a clean break as a recording artist. We are already planning doing two more albums, one for autumn release, and an LP of Christmas material."

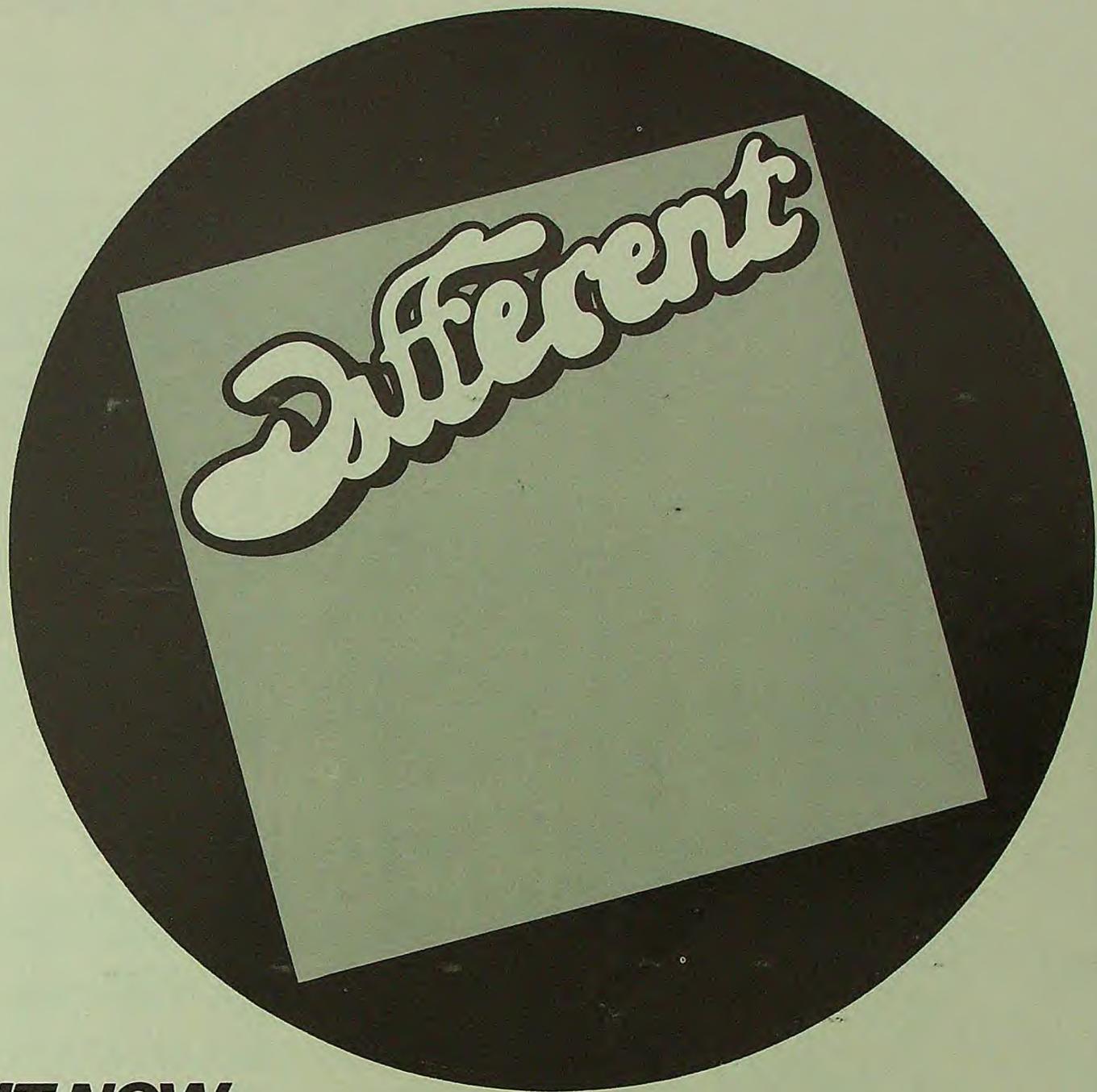
Last year O'Connor took the unusual step of approaching Pye and asking if he could record an album specifically for budget release. "The management threw their arms up in horror — they weren't too keen on the idea, but in the end they gave way and we did an album for Pickwick. It retailed for just over £1 and the result was that it sold more than 400,000 copies whereas if it had been released at full-price then we would have been lucky to have done 40,000. I don't know if Pye would be prepared to do

the same again, but I do know that lots of fans at my concerts, when they brought LP sleeves backstage to be signed, used to say that they couldn't afford to spend £3 or £4 on an album."

O'Connor's record success has extended to other parts of the world too — he has had three Top Ten hits in Australia recently including a number one with Remember; What I Did For Love was also a hit there and in Canada. A major disappointment for the entertainer has been the cancellation of an Australian tour because of a torn leg ligament. He was due to play concerts in 7,000-seater stadiums in Sydney and Melbourne, all of which had sold out.

O'Connor adds: "Another Side seemed an appropriate title for the LP — one of the numbers is called It's Almost Like A Song. Somebody suggested we call the album, It's Almost Like An Album — can you imagine what Morecambe and Wise would have made of that!"

SELECTA HAS DIFFERENT



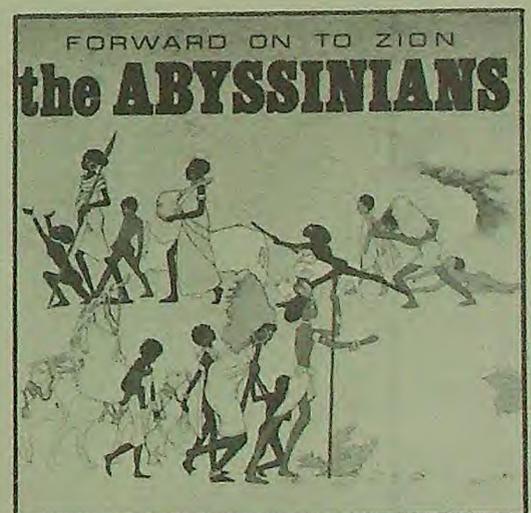
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PUBLISHING

Money isn't a rhyme with honey

THE TRUTH is that most songwriters, including some of the best, have little idea of the implications of the financial side of their craft. They can read a royalty cheque, but not a balance sheet. For most, "money" is a word that rhymes with sunny, funny or possibly honey.

So ATV Music UK which, with Pye Records, is part of the ATV Corporation, decided to give some 30 contract roster writers a few financial facts of life, choosing Marbella, Spain, as the setting for the seminar (*Music Week*, March 4). With specialist experts on hand to give advice and answer queries, the conference proved a great success.

Peter Phillips, organiser and ATV managing director, said of the air-lift: "It worked outstandingly well and hit its target of giving our writers a better understanding of the business side of publishing."

"But there was more to it than that. We wanted our writers to get together in the right environment and hopefully lasting new partnerships will come out of it. Writers are creative people and love to talk shop, we were able to give them an insight into the financial and copyright aspects of the business."

Among the writers present were the members of Brotherhood of Man, along with their writing partner and manager Tony Hiller, Stephanie de Sykes, Simon May, Vincent Edwards, Kenny Lynch, Gerald Watkiss, Johnny Hawkins, Richard Hill and Miki Anthony.

Expert advice came from Tony Lucas, of ATV Corporation legal department, Stephen Goldberg, who is a tax and business adviser, and Fred Stuart, from the Performing Right Society.

Pye Records were represented by

a&r director Peter Prince, and head of promotions Peter Summerfield.

Also present was Jack Gill, chairman of ATV Music, and he also enthused about the idea. "Our policy of creating a writers' workshop at ATV Music has proved of great value to the company and, I'm sure, to the writers themselves. My hope is that we'll be able to repeat this kind of get-together."

"Our attitude as a business house is that the writers should be brought fully into the picture of what publishing is all about. And I agree it works on two levels: opening up lines of thought about aspects of publishing normally outside the writers' creative orbit and the stimulation of an exchange of musical ideas."

Warnings were given about contractual loopholes, guidance was given about tax saving (as opposed to tax evasion, of course) and a background provided to the collection of royalties at international and local level.

Simon May, contract writer and with a big hit *Summer Of My Life* last year, who provides a lot of material for television, said: "The whole thing was worthwhile and I can only say I wish it had happened to me three years or so ago. If you don't get the right guidance early on, you can land in a whole heap of financial trouble. But this kind of meeting, with so many professionals giving proper advice on the business side, gave me a chance to learn a lot."

"There were so many things I just was not aware of. Now I'm better equipped to cope."

The "workshop-for-writers" approach is not a new one but this is believed to be the first one organized on an air-lift operation.

April Music signs Billy Joel worldwide

APRIL MUSIC has signed, through CRI in the US, a worldwide exclusive deal with singer-writer Billy Joel. (See talent feature, page 24.)

April managing director Len Beadle sees the signings as: "proof of our intentions to build and develop our publishing operation."

Produced by Colin Griffin, of April Music, the band has an exclusive five-year recording deal with Magnet.

Also newly-signed to April, again on a worldwide exclusive deal, is the group Stadium Dogs.

Castlebar prize money raised

THE CASTLEBAR Song Contest, held October 2-7 this year in the Irish centre, will have another increase in prize money. First prize will again be £3,000 for the best overall song, and the runner-up will receive £1,000, with £300 going to the third place entry.

Increases in the "place" sections will be matched in the section for orchestral compositions, with a £1,000 prize for the winner, double the amount of last year.

The 1978 contest will be staged at the Traveller's Friend Hotel, under the auspices of the Castlebar Chamber of Commerce. Main sponsors are the Irish Tourist Board and Berger Paints.

Entries close on June 15, and queries should go to Gisela O'Connor, international relations officer, Castlebar Song Contest, 10 St. Helen's Road, Booterstown, County Dublin, Ireland.

Best selling Sheet Music see charts, P.75)

Variations folio for Chappell

CHAPPELL PUBLISHING is currently working on the production of a 56-page folio linked with Andrew Lloyd Webber's album chart success *Variations*, the music based on Paganini's *A Minor Caprice* for Violin, written for his brother cellist Julian Lloyd Webber.

This follows a deal between Chappell and Steampower Music Ltd., under which Chappell acquired the worldwide publishing of *Variations*.

Action in sales terms on the album was immediate. It first moved into the *Music Week* chart at 22, then went to No. 2 and No. 3 in successive weeks and has been awarded silver and gold discs.

On signing the publishing deal, Tony Roberts, Chappell director and general manager of the music division, who negotiated the contract, said: "We're delighted to welcome a writer of such distinction. We look forward to further involvement in the promotion of this wonderful property on a worldwide basis."



PICTURE shows the ATV group at a celebration party. Tony Hiller is in the light suit in the centre, with Peter Phillips over his right shoulder. ATV's Eric Hall is front of picture.

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Original music is composed and performed by the Bee Gees, including their current chart smash "Staying Alive," plus "How Deep Is Your Love" and other Bee Gees hits.

And Fever features so many more of the biggest talents around - Yvonne Elliman, Tavares, Trammps, K. C. & The Sunshine Band, M.F.S.B. are just some - you'd think it was a compilation album.

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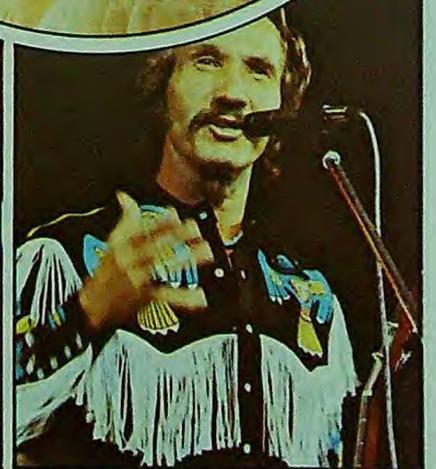
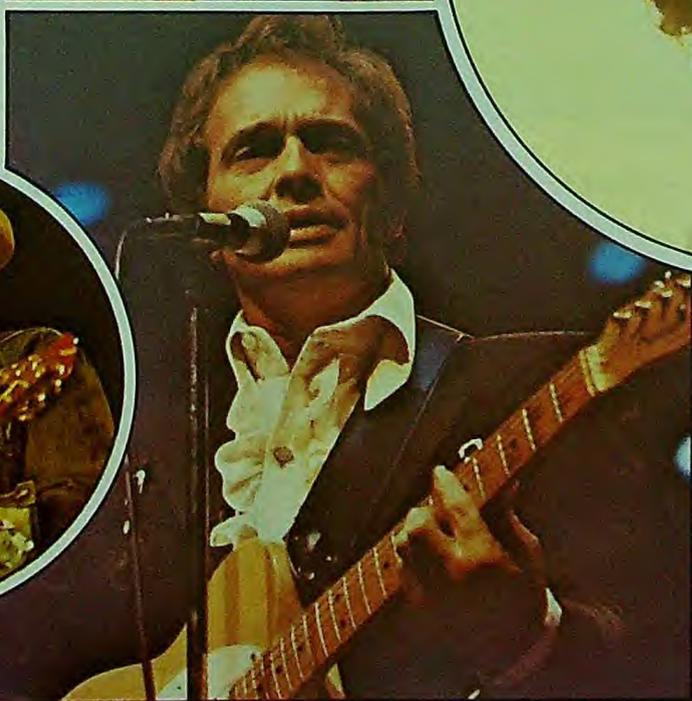
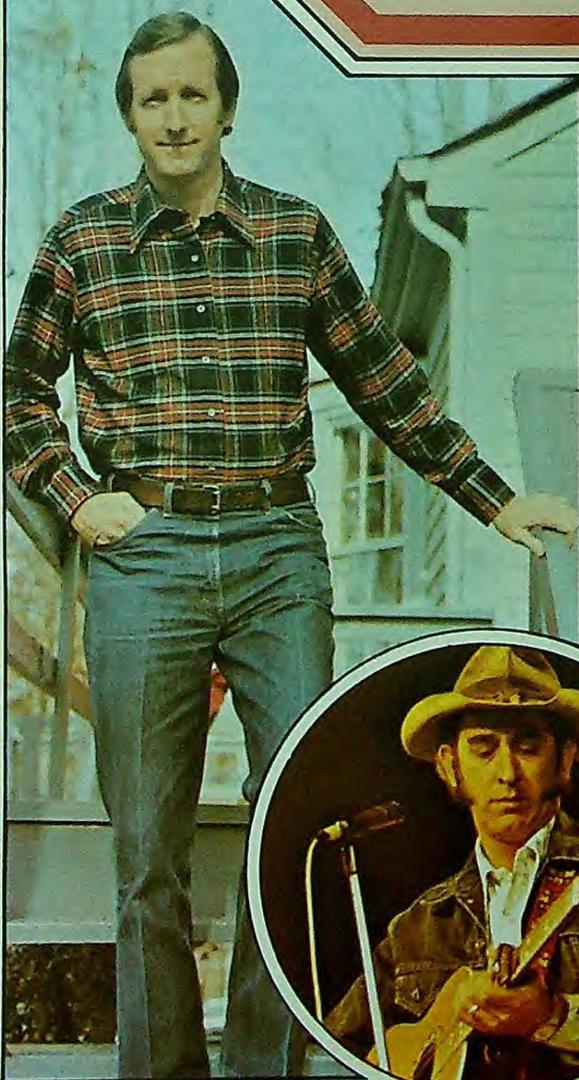


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This special souvenir magazine is published by Music Week, a Morgan Grampian Publication, 40 Long Acre, London WC2, and printed for the publishers by Pensord Press Ltd, Gwent.

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WEMBLEY '78 is undoubtedly something special for its promoter, Mervyn Conn. It is the tenth anniversary of the mammoth country music event and marks the conclusion of the first decade, which has seen the Festival emerge from a one-day concert to a major international operation.

It has also catapulted Mervyn Conn into the position of foremost figure on the British country music scene, and has, in addition, expanded his reputation worldwide.

And, in the wake of its own success, The International Festival has become a vital focal point in the development of the country music industry in Britain.

"The Festivals have increased the awareness for country music here," explains Conn, and further stresses the point that only a handful of artists — such as Johnny Cash, Jim Reeves and Slim Whitman — were known to the general public prior to the Festival's creation.

"I feel that the establishment of the Festivals, and the growing media attention given to them each year, has made the public aware of country music. Not necessarily as country music only but rather as easy listening/m.o.r music, which has instant appeal to mass audiences. The television coverage has been a major factor, and the music's popularity is clearly seen by the high ratings that the Festival's transmissions have received."

Conn adds that 1975 was the year that country music finally broke through. "That year the ratings went up considerably and proved to everyone that country music really meant entertainment."

However, in the late Sixties it was a gamble, though Mervyn Conn, freshly established with his own organization, believed that an audience existed for the music. Prior to the debut Festival making its mark on the map, Conn had just moved into independent operations following an association with promoter Joe Collins and had gained initial country music experience through the promotion of three tours with Johnny Cash.

"At that time I hardly knew anything about country music but I was impressed with the interest that surrounded it by the enthusiasts," he states. "My first experience of meeting a lot of people with a real interest in the music came with a meeting at the Russell Hotel in London, when the British Country Music Association was in its formative stages. I was immediately struck by the dedicated enthusiasm for a music that was hardly drawing any attention from the industry. I like to keep my ear to the ground, and it seemed to me that here lay a potential market that wasn't being exploited at all."

Shortly afterwards, following discussions and advice from a number of Nashville's leading executives including the late Hubert Long, PR lady Emily Bradshaw and the CMA's Joe Walker, Conn revealed his plans for the initial Festival.

For Mervyn Conn the Festival was a £20,000 gamble, and most of the industry quickly predicted that it was doomed to failure.

He admits: "The Empire Pool is the biggest indoor stadium in England and, at the time, everyone thought I was completely insane because pop concerts were at their lowest ebb — and here I was taking a chance on country music, which was a completely unknown quantity."

"But I am not one of those promoters who will jump on a bandwagon. I'm not saying that the other promoters are wrong, but I'm one of those people who like creating things and, to me, I saw a great possibility of a commercial opening here of a part of the music industry which had never been fully exploited."

"I could have fallen flat on my face and, at the time, 99 per cent of the people around me said that I would fall flat on my face. But I just had that feeling that it was all going to happen."

And, on April 5, 1969, and with a bill that included US acts Conway Twitty, Loretta Lynn, Bill Anderson and George Hamilton IV and British artists the Hillsiders, Phil Brady & The Ranchers and Orange Blossom Special, the doors of the International Festival of Country & Western Music opened up. Some 12 hours later, after the crowds had packed the Exhibition area during the day and applauded wildly at the evening concert, even the novice country promoter was amazed at what had taken place.

"To be absolutely honest I was taken aback by the results," admits Mervyn Conn. "I did expect people to turn up for the Festival but I was surprised at the number of country fans who supported the event."

During the subsequent ten years the Festival has grown. In 1971 it expanded into a two day event and, five years later, it developed into its present three day format. Possibly the most unsuccessful aspect of the Festival over the years was in 1976 when Conn introduced the third day and aimed it at the country-rock market, with such artists as the Ozark Mountain Daredevils, The Dillardards, Buffy St. Marie, Andy Fairweather Lowe and John Hartford. Good as the artists were, the venture fell between two stools. It did not add up to a strong enough bill for the rock market — or there was reluctance to attend an event that was titled "country" — and the country market viewed the newly-created day with uncertainty.

This year, though, Mervyn Conn has kept the third day to the already well established, winning formula. "This year the Festival will cater more to the modern country music enthusiasts rather than to the country rock fans," he announced, and made sure that tickets for the Monday (27) would sell fast, by assembling a lineup that included Merle Haggard, Kenny Rogers, Moe Bandy, Larry Gatlin and Tompall Glaser.

And, as the Festival gathered success and media attention over the years, Mervyn Conn was setting his sights on fresh horizons and planned his entrance into the European market. That occurred in 1976 when a second Festival was staged at the Scandinavium, in Gothenburg, Sweden.

This year, in addition to the three day event at Wembley's Empire Pool, many of the visiting acts will also be playing dates in Sweden, Finland, Holland and Norway.

Today the International Festival of Country Music is possibly the most successful country event in the world, and Mervyn Conn explains its success as due to the size of the market.

"It has more impact that any other country event. After all a Festival staged at any location in the United States has only regional impact because there is a huge country market over there. However, in Britain, when the International Festival of Country Music is staged it immediately becomes the focal point of attention simply because Britain is a far small country, the industry is far smaller and there is nothing going on like it anywhere else."

Today, on the eve of his Tenth Anniversary of his International Festival of Country Music, Mervyn Conn can look back and feel justly proud. The successes of the Festivals — and all of their interlinked operations — has made the promoter a leader in his own field but, perhaps even more important, it has clearly proven that country music is a music for all audiences rather than merely a very specialist market.

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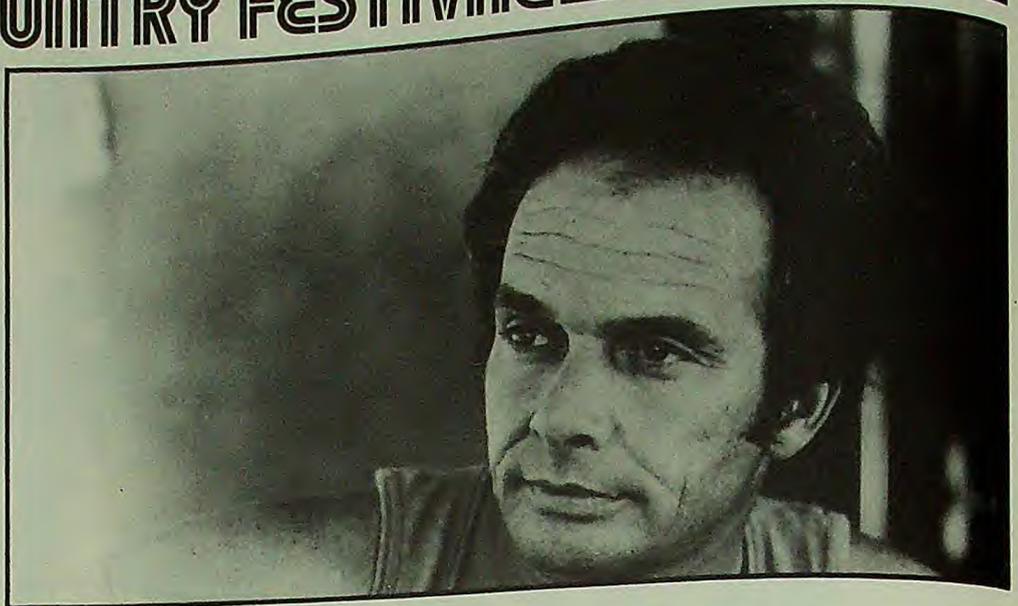
An International Festival of Country Music.

George Hamilton IV	Jim Ed Brown	Mac Wiseman
Jessi Colter	and Vernon Oxford	George Owens
John Wesley Ryles	The Gems	Mickey Newbury
Charlie Walker	Kitty Wells	Dolly Parton
The Hillsiders	Jimmy Payne	Dave Hall
Don Gibson	Connie Smith	John D. Loudermilk
Jim Glaser	David Houston	Jeanne Pruett
The Stonemans	Red Sovine	The Waylors
Hank Snow	Dottie West	and Johnny Gimble
John Hartford	The Johnny Young	Skeeter Davis
Carroll Baker	Four	Bill Monroe and
Tex Withers	The Mercey Brothers	the Bluegrass Boys

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TENTH WEMBLEY COUNTRY FESTIVAL

Merle Haggard: a triumph for the Festival, and a legend in his own time



AMONG the many top ranking acts scheduled for appearances at the Tenth International Festival of Country Music, promoter Mervyn Conn has undoubtedly scored his biggest triumph by securing Merle Haggard as the headlining act for the event's closing night.

Haggard is the artist whom British country fans have been waiting eagerly for many years to see. He is one of the music's real superstars but, more than that, his songs, recordings and lifestyle have already established him as a legend within the music's modern times.

At first — when Haggard first moved into the public limelight during the mid Sixties — recognition came through his recordings, most of which spotlighted original songs that well matched up to the qualities of other classic country writers like Jimmie Rodgers and Hank Williams. His material, more often than not, reflected his own poor past and immediately struck a sympathetic note with his Southern listeners.

Already many of his songs have established themselves as standards, at first winning out with the country fraternity and then gaining recognition from other audiences, in particular the rock market. Mama

Tried tells of his early childhood, a period of drifting when he didn't want to be a burden to his widowed mother; *Hungry Eyes* recalls images of the Californian labour camps; *Sing Me Back Home* and *Branded Man* are just two out of a collection of titles that reflected life in prison; and *Okie From Muskogee* spoke up for the silent majority, a much revered flag-waving statement that subsequently was revealed to be more a caustic, humorous

Tracing roots and paying tributes

comment of the Vietnam era. And there are many, many more songs.

Then, later, he proved his skills as a musical historian, tracing roots and recording albums that paid faithful and loving tributes to such pioneers as Jimmie Rodgers (*Same Train, A Different Time* — Capitol Records import: SWBB 223) and Bob Wills (*A Tribute To The Best Damm Fiddle Player In The World* — Capitol import: ST 638), while the live concert album *I Love Dixie Blues* (Capitol E-ST 11200) finely traced the closely paralleled

pathways of country music and dixieland jazz.

More recently, with his current album *My Farewell To Elvis* (MCA MCF 2818), Merle Haggard has brought the musical roots into a more contemporary setting. Commencing with his best selling tribute *From Graceland To The Promised Land*, the album continues with faithful renditions of familiar Presley titles such as *Jailhouse Rock*, *Blue Suede Shoes* and *Are You Lonesome Tonight*. As with his other concept albums Haggard never tries to stamp the release with his own individual mark but, rather, let it stand as a simple tribute to the artist and his music.

His background, like his recordings, is well known to his countless devotees. The son of a dustbowl migrant, Haggard spent his earliest childhood days confronted with the harsh realities of the labour camps, where the thousands of unemployed and fellow migrants were subsisting in cardboard shacks and on dirt farms, surrounded by oil and cotton fields.

By his own admission Haggard grew up too fast. When his father died he first displayed an open hostility towards the restrictions of authority and, five years later, at the age of 14, had run away from his Bakersfield home. By the time he reached his 23rd birthday he had spent seven years in reform schools and jail — including a three year stretch in San Quentin for attempted robbery — and decided to change his ways.

"I was a pretty wild kid," he later admitted. "I loved excitement but I'm not proud of what I did. But I do believe that I benefited from my experiences."

Haggard drifted into country music, his only serious interest which has been bred into him through his father and grandfather, both honky-tonk fiddle players back in their native Oklahoma, and the time spent listening to Jimmie Rodgers, Bob Wills and Lefty Frizzell on the radio. Bakersfield was beginning to evolve into a west coast country music centre (primarily through the work of Wynn Stewart and Buck Owens) and, after a short spell at digging ditches, he started playing the local saloons and dancehalls that catered for the ranch hands and oil workers.

He started recording for the small Tally label but it wasn't until his fourth release — (*My Friends Are Gonna Be*) *Strangers*, penned by Liz Anderson — that he made real impact in the national country charts and was offered a contract by Capitol Records.

Merle Haggard's subsequent recording career has been impressive. Making his Top five debut with *Swinging Doors* in 1966,

and following up with *The Bottle Let Me Down* and *The Fugitive* (his first number one single), he has now scored over 35 singles success in the country charts and released around 40 albums.

1969 saw him gain national prominence outside. It was the year of college violence and anti-war demonstrations and Haggard — who, until that time, had established himself as both a hero to the working class and as a symbol to the

A spokesman for the working man

growing youth movement that saw him as a rebel — received an upsurge of publicity centering around *Okie From Muskogee*. Then, on its heels, came another bout of patriotic flag waving with *The Fightin' Side Of Me*, a song underlined by its strong pro-Vietnam message.

Suddenly he was accused of "selling out" by the youth movement, supporting a cause admired by the redneck community.

But Merle Haggard was not and is not, a politically motivated artist. *Okie From Muskogee* was conceived as a joke during the course of a bus ride from one gig to another, although Haggard later conceded that he had more than a song on his hands. Rather he is a spokesman for his people, and his songs reflect the emotions of the people, taking in their feelings, frustrations and pride.

Consequently his songs are frequently about the working man, a theme similarly reflected in many of his concept albums, which cross the spectrum from railroads to churches.

"Even though the songs of Jimmie Rodgers were about the Depression era, they still fit now," he comments. "There's no depression but people still have hard times. I feel more comfortable today with a Jimmie Rodgers' song than anybody else's I know."

A major change in his career occurred at the beginning of 1977 when, after a 12-year association with Capitol Records, he switched labels and joined MCA. It also brought about a new base for his recording activities, moving from Bakersfield to Nashville and using the town's musicians instead of prominently featuring his backing group *The Strangers*. The debut album for the new label was *Ramblin' Fever* (MCA MCF 2805) followed, four months ago, by his tribute album to Elvis Presley.

Haggard's appearance at Wembley on Monday (27) is sure to be a show stopping event, with his performance presenting a catalogue of songs that has been high on the list of British enthusiasts' favourites for many years. Moreover, though, with the media attention that's bought to surround Merle Haggard's concert debut — and his subsequent tour — it's quite likely that he'll also be making inroads into chart regions.

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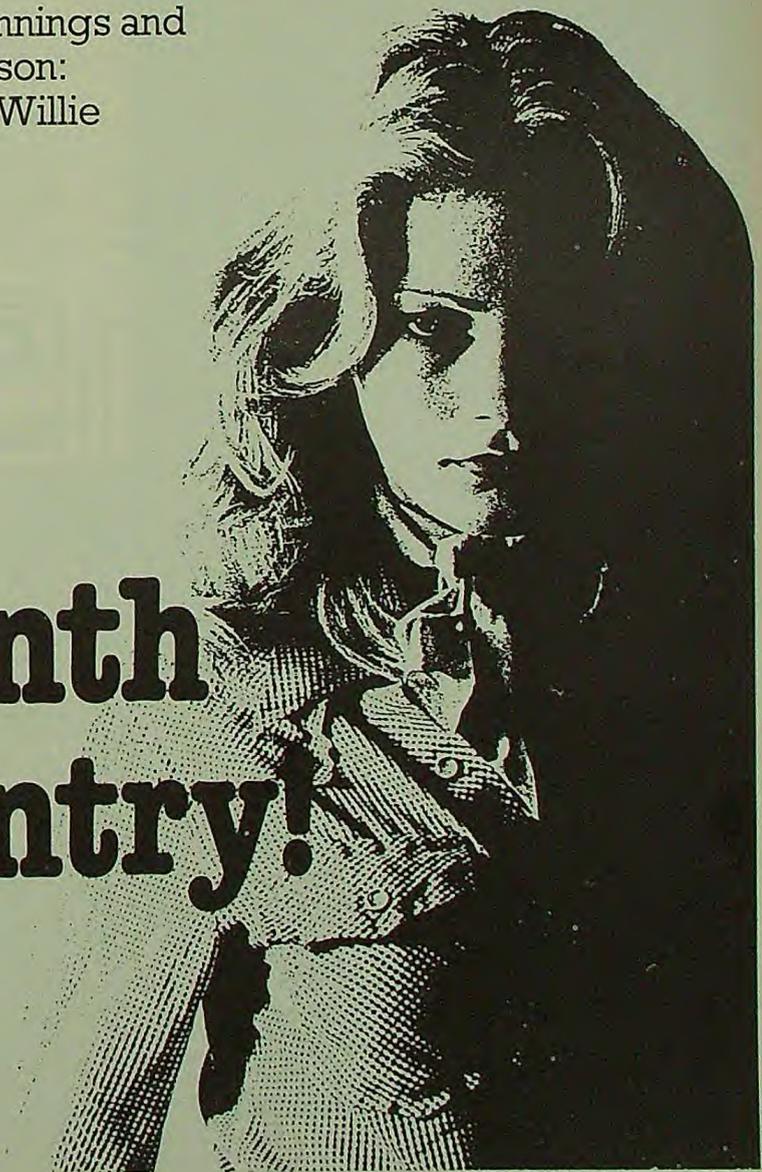
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TENTH WEMBLEY COUNTRY FESTIVAL

Tuning in to the sound of country

RADIO IN the UK is a particularly important medium for the propagation of country music, and the accompanying list of stations and their country programmes demonstrates the impressive extent of country coverage around the land on a regular basis.

Although a minority music in the general pattern and scale of entertainment, country music has been making giant strides both in winning airtime and in the number of record releases which fall into the broadening country category.

Radio 1's contribution to the cause is the five-year-old Country Club co-presented by David Allan and Wally Whyton.

"I remember back in 1966 in the days of pirate radio, there were about two country LPs released a month," said Allan. "Now it's unbelievable. The industry has accepted that country music sells, and local radio and commercial radio have all helped."

Allan is not totally happy with the present scene, however. He sees some grey areas on the fringes of what purports to be country music, and regards a lot of it as "crossover stuff" which he doesn't rate as country.

"The responsibility of a country programme is to feature country and not play pop and rock, which is catered for elsewhere. Tanya Tucker, for instance, began in great country form, but now is in Los Angeles on the rock scene. Dolly Parton is also in danger of falling between two stools, and I'm worried about the future if people like her go after the pop scene away from their roots.

"Country music in America is geared entirely to making money, and they'll add strings and anything else with that end in mind. Still, Joe Ely seems to keep within country bounds, and there are always reliable stars like Merle Haggard."

Like most BBC shows, Country Club has needletime problems — not enough needletime to play the number of records it would like to feature each week. There are occasional rumblings of discontent from British country artists about the alleged paucity of British country discs programmed. Allan has a simple if blunt answer.

"Only a handful of our groups compare with American standards, and a lot of others suffer from laziness. They don't work at it, and are content to produce imitations of American country acts. To be fair,

it's not entirely their own fault. Most of the gigs they play here want nothing more than American imitations, and if they try to do something original, they'd probably get booted off. Anyway, to settle the matter, we recently asked the listeners whether they wanted to hear British or American country records in the show, and the

by NIGEL HUNTER

popular local radio show. The first is Arnold Loxham Presents, an organ programme."

Greenwood gets relatively little mail in view of his audience size, but is inundated every time he runs a competition.

"The main essence of the show is



RADIO 1's David Allan (left) with Johnny Cash, one of the many star guests on Country Club.

overwhelming majority asked for American."

The longest-running local radio country show is 271 Country on BBC Radio Leeds presented by Goff Greenwood which is in its 10th year. It goes out live for 45 minutes every Tuesday evening, and commands a startling average listening figure of 240,000, according to Greenwood citing IBA statistics.

"It reaches a wide area," he disclosed. "We've got listeners as far away as Humberside, Nottingham, Ipswich, Kendal, Darlington, Doncaster and Sheffield, and it's the second most

local acts like Stu Stephens, Tony Goodacre, Nick Strutt, Hugo McGill, the James Donaldson Band, and Jeannie Denver, who's appearing at Wembley this Easter.

"We run a sort of radio calendar of who's on where, and if we miss anything out, somebody will always ring us up to tell us so while we're still on air. We have 15 minutes of needletime each week, and I always play some new stuff and have a feature spot for a different artist."

Greenwood always has a studio full of convivial country people for each Christmas broadcast, and averages two or three live broadcasts

from country clubs each year.

"I structure the programme carefully according to the audience I know we reach, which includes a lot of housewives. I always start with an uptempo number, and work through the show interspersing news and comment with the music. I use very few slow numbers because you have to keep it pacy for a three-quarter-hour show."

Northern Ireland is a prime country catchment area, and Downtown Radio broadcasts two country shows each week called Downtown Country between 8 and 10 pm on Tuesday and Thursday hosted by Trevor Campbell.

"It's a massive country area in terms of interest and appreciation," Campbell remarked. "The taste is pretty exclusively for the traditional type of country music as represented by artists like Don Williams, Charley Pride, Marty Robbins and Merle Haggard, although Crystal Gayle has become popular here."

Campbell has been to Nashville to establish useful country contacts, and will be at this week's Wembley's concerts and festivities. His programming is circumscribed by the uncompromising traditional preferences of his audience, which averages 146,000 per show, but this restriction does not bother him in the least.

Up in Sheffield in Radio Hallam territory, music organiser Beverley Chubb is in charge of Country Wednesday transmitted every Wednesday evening between 8 and 10pm. Her predecessors were Martin Kelner and Frank Carpenter, and the show has moved around a bit in previous schedules before settling in its current slot.

"I cover virtually the whole sphere from Hank Williams right through to Joe Ely, Nitty Gritty Dirt Band, Emmylou Harris and Linda Ronstadt," said Beverley. "There's a strong country feeling in this area,

and I do a local round-up of the country music on the various clubs each week. We're hoping to include some live sessions on the show later in the year.

"We get a lot of mail about Country Wednesday, and I know from the letters that if we broadcast artists like Don Williams, John Denver, Slim Whitman and Merle Haggard 24 hours a day, most of the audience would be quite content!"

Beverley readily admits that she is not the world's greatest expert on country music.

"That's why I occasionally invite some of the local aficionados in to present an hour of their kind of country music on the show."

Radio 290 Thames Valley is in the heart of another UK stronghold of country music appreciation, and acknowledges that fact by broadcasting Town And Country each Saturday night between 9 pm and 1 am introduced by Gavin McCoy, who believes it is the longest country show on British radio.

"I joined 290 last November, and took over Town And Country just over a month ago," he said. "There's a great response from the public, and we have a late-night phone-in between 12.45 and 1 am with messages for people."

"I try to present a wide-ranging variety of music without being too academic or trying to 'educate' the listeners in any way. I'm hoping to arrange for some local groups to broadcast in the show soon. Lee Williams, a local expert, does local news and new releases in the show. A good quarter of the albums on the station's playlist are country."

Radio Luxembourg introduced a country series on Saturday nights last June on the strength of a listener survey which revealed country music to be high on the audience's list of entertainment they wanted to hear. It's called the Big L Country Show, and the host is Bob Stewart.

"I pushed for a show like this two years ago," he declared, "and the results of the survey bore out what I thought. The reaction is phenomenal, and the programme pulls the biggest Saturday night audience. I go for a contemporary country sound, and we're going to include the best of the English and Irish country scene."

Stewart hopes to visit Nashville later this year, and meanwhile is busily contacting American country labels and producers to ensure a prompt and direct supply of new product.

COUNTRY MUSIC ON THE AIR

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BBC Stations

STATION	TITLE	TIME	REPEAT	PRESENTER (PRODUCER)
BBC RADIO 2	Country Club	Thursday 7-9 pm		David Allan/Wally Whyton (Colin Chandler)
RADIO BIRMINGHAM	Sounds Country	Wednesday 9.30-11 pm		Ken Dudney
RADIO BRIGHTON	South Coast Country	Saturday 11.30 am-noon	Monday 11.03-11.33	Neil Coppendale (Jim Marshall)
RADIO HUMBERSIDE	Country Music Time	Sunday 11 am-noon		Tex Milne (Barry Stockdale)
RADIO LEEDS	271 Country	Tuesday 6.30-7.15 pm	Saturday 2-2.45 pm	G. Greenwood/M. Storey (Barry Davenport)
RADIO LEICESTER	188 th Moonshine Special	Tuesday 6.30 pm		Mick Smith/Peter Hawk (Paul Cobley)
RADIO LONDON	London Country	Saturday 2-4.30 pm		Bob Powell (Margaret Tschirren)
RADIO MANCHESTER	Country North Western	Wednesday 5.30-7.15 pm		Bob Kelly
RADIO MEDWAY	Whole Lotta Country	Friday 10 pm-midnight		Larry Adams/Paul Davis (Geoff Leonard)
RADIO MERSEYSIDE	Sounds Country	Saturday noon-1 pm		Billy Butler (Bill Holt)
RADIO MERSEYSIDE	Sounds Country	Tuesday 8.05-9 pm		Kenny Johnson (Billy Butler)
RADIO NOTTINGHAM	Orange Blossom Special	Saturday 1.05-2 pm		Peg Cooper
	Orange Blossom Special	Sunday 1.05-2 pm		Peg Cooper
	Country Pie	Sunday 1.05-2 pm		Graham Rowe
RADIO OXFORD	Deep South	Tuesday 6.45-7.30 pm	Saturday 1.15-2 pm	Mel Hague (C. Hughes/J. Firminger)
RADIO SHEFFIELD	Sounds C'try, Sounds W'stern	Tuesday 6.05-6.40 pm		Tom Butler (Geoff Link)
RADIO SOLENT		Saturday 1.45-2.45 pm		Hugh Walker

Commercial stations

STATION	TITLE	TIME	REPEAT	PRESENTER (PRODUCER)
RADIO LUXEMBOURG	Big L Country Show	Saturday 11 pm-1 am		Bob Stewart
BRMB (Birmingham)	Country Jamboree	Sunday 1-3 pm		Brian Savin
CITY (Liverpool)	Country Style	Saturday noon-2 pm		Joe Butler
CITY (Liverpool)	Country Style	Monday 10-11 pm		Joe Butler
CLYDE (Glasgow)	Country Sounds	Sunday 2-4 pm		Bill Black
DOWNTOWN (Belfast)	Downtown Country	Tuesday 8-10 pm		Trevor Campbell
DOWNTOWN (Belfast)	Downtown Country	Thursday 8-10 pm		Trevor Campbell
FORTH (Edinburgh)	Forth Country Special	Sunday noon-2 pm		Gerry Ford
HALLAM (Sheffield)	Country Wednesday	Wednesday 8-9.55 pm		Beverly Chubb
MANX (Isle of Man)	Country Music Show	Saturday noon-1 pm	Saturday 8-9 pm	David Callister
METRO (Newcastle/Tyne)	Country Jamboree	Wednesday 10-11 pm		Marc Paul (Frank Baron/Mike Duffy)
ORWELL (Ipswich)	Orwell Country	Monday 8-10 pm		Nigel Rennee
ORWELL (Ipswich)	Orwell Country	Friday 8-10 pm		Nigel Rennee
PENNINE (Bradford)	Pennine Country	Saturday (Fortn'y) 10-11 pm		Stuart Coxhead
PICCADILLY (Manchester)	Country Cousins	Friday 8-11 pm		Pete Baker (Joe Fish)
PLYMOUTH SOUND	B. Measures Sound of C'try	Sunday 2-3 pm		Brian Measures
SWANSEA SOUND	Country Stage	Sunday 10 pm-midnight		Lloyd Coles (Colin Mason)
RADIO TEES (Stockton)	Country Stage	Sunday 7-9 pm		Peter John Bergg
THAMES VALLEY (Reading)	Town & Country	Saturday 9 pm-1 am		Gavin McCoy/Lee Williams
TRENT (Nottingham)	C & W with Dale Winton	Tuesday 8-9 pm		Dale Winton
VICTORY (Portsmouth)	Southern Comfort	Tuesday 7.30-9 pm		Robin West

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Barbara Fairchild
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Carroll Baker
Don Everly

INTERVAL

Carl Smith
Freddie Hart
Vernon Oxford
Jody Miller

INTERVAL

Don Williams

SUNDAY March 26

Saskia & Serge
Kelvin Henderson
Lynch & Lawson
Skeeter Davis
Ronnie Milsap
Marty Robbins

INTERVAL

Dave & Sugar
Lloyd Green
Charlie McCoy
Hargus 'Pig' Robbins
Carl Perkins
Donna Fargo

MONDAY March 27

Dick Damron
Raymond Froggatt
Barbi Benton
Ronnie Prophet
Tompall Glaser

INTERVAL

Marlboro Winner & Presentation
Larry Gatlin
Joe Ely
Dottie West
Kenny Rogers

INTERVAL

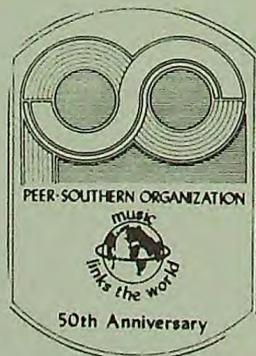
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TENTH WEMBLEY COUNTRY FESTIVAL

WEMBLEY HAS been a uniting force for the country music industry in Britain. One needs only look back ten years to the time that International Festival of Country Music was launched for the instant proof.

"The Festivals have opened up the business where, before, it was centered around a lot of dedicated amateurs, and the professionals weren't really involved at all," states Mervyn Conn, the annual Festival's founder and promoter.

"Even the hits of Jim Reeves were not regarded as synonymous activities with country music. Before Wembley, activities in the areas of publications, country clubs, radio and television were practically zero."

And the same applied, almost, to the recording industry. Ten years ago the country acts known to the general public were few and far between and — as Conn commented — were possibly not even known as country. Johnny Cash, Jim Reeves and Slim Whitman were the biggest names, though Whitman's real chart success had occurred a decade earlier and he was not destined to return to Britain's best selling lists until the Seventies had got well underway.

Albums for the real country fans, however, were even more limited and mainly consisted of releases from artists well established over the preceding years. Hank Snow, Jean Shepard, Hank Thompson and Buck Owens headed a fairly selective list and all were steeped in country music traditions, appealing to the hard core country buyer.

But the debut Festival — at the time christened The International Festival of Country and Western Music (though the term western was dropped the second year around to dispel any possible "hick" images) was to provide the turning point.

At Wembley, the record companies had an instant marketing

How the Festival helps put artists on the map

place for their country product. With around 11,000 country fans in one spot during the course of one day, the potential for selling country records immediately increased. The first year the event was treated with some degree of scepticism and, although records were released to coincide with the Festival, the quantity of releases increased considerably in the years that followed.

In addition — as Wembley quickly established itself as a major festival on the British musical calendar, growing into a three-day event in 1976 — it began picking up greater media attention. And that, in turn, states Mervyn Conn, provided a gateway for acts to make their impression in the British charts.

"At first the festivals were the periods when a lot of new albums and singles found their way on to the market", he explains, "but the initial interest has now spread to more regular releases throughout the year."

"I'm sure that Wembley, through



Three of the artists whose careers have benefitted from their appearances at the Wembley Festival — Crystal Gayle, Don Williams and Dolly Parton.



the increased media activity — press, radio and television exposure — has led to artists getting into the charts. For instance, in 1976, both Don Williams and Dolly Parton got their first British chart record after appearing at Wembley."

The role of Wembley as a chart breaking force is arguable, although no record company executive would overlook the fact that it is a contributing factor to chart success.

"No one person, or event, can perform miracles," comments Dennis Knowles, United Artists marketing manager. "I don't think anyone can honestly state that a Wembley appearance, backed with a television slot, can break a record in the charts, but a record company can certainly make use of the exposure."

"There has always been a very ready market for country music and Wembley allows the record companies to draw the benefit from that market. Let's us say that if a company is doing its job properly, then the International Festivals will prove a positive force for the sale of country records."

Although United Artists has achieved considerable success in the British country music stakes with artists such as Slim Whitman, Kenny Rogers and Billie Jo Spears, none of the chart entries have been directly derived from a Wembley slot. The nearest connection, however, came last year with Crystal Gayle, an artist who, prior to her appearance, had already been gathering considerable media attention. The British visit collected her even more radio and press coverage and culminated, following her October tour with Kenny Rogers, with a chart record in Don't It Make My Brown Eyes Blue.

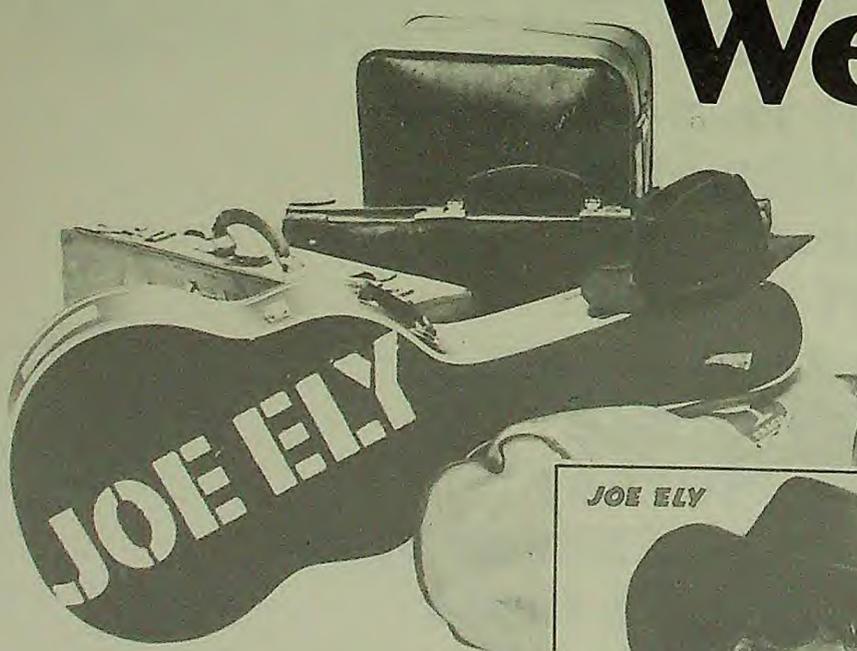
Dennis Knowles' comments are echoed by Shaun Greenfield, a&r album co-ordinator at RCA Records, who cited the case of Dolly Parton who made her debut chart appearance with Jolene, some two months after her second appearance at the Wembley Festival in 1976.

"Dolly's success was certainly enhanced by her appearance at the Festival," says Greenfield. "It was a contributing factor, but one mustn't overlook the strong legion of fans

that already existed for her."

And those fans most certainly played a vitally important role in Don Williams' Top 50 entry with I Recall A Gypsy Woman that same year. Williams' success most certainly started off at a roots level with the country fans buying the artist's albums through the import dealers following plays on specialist radio shows. A standing ovation greeted his debut British performance and, following Gypsy Woman's success, he was back in the charts — four months later — with You're My Best Friend, a song now regarded as his theme tune.

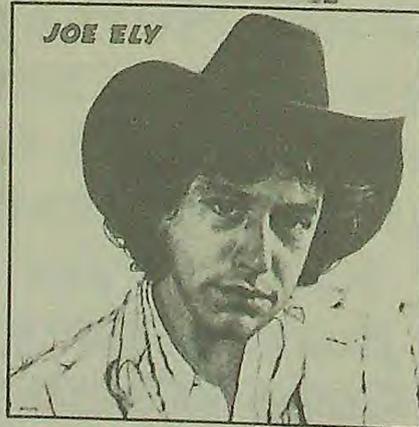
The International Festivals of Country Music's success over the years has been twofold. On one hand it has provided the goods for the Britain's basic country market but secondly — and more important — it has proved that country music does exist for a greater audience than the already converted. As Mervyn Conn stated, it has emerged as a uniting force for the industry and that, in the long run, has played its part in getting records into the charts.



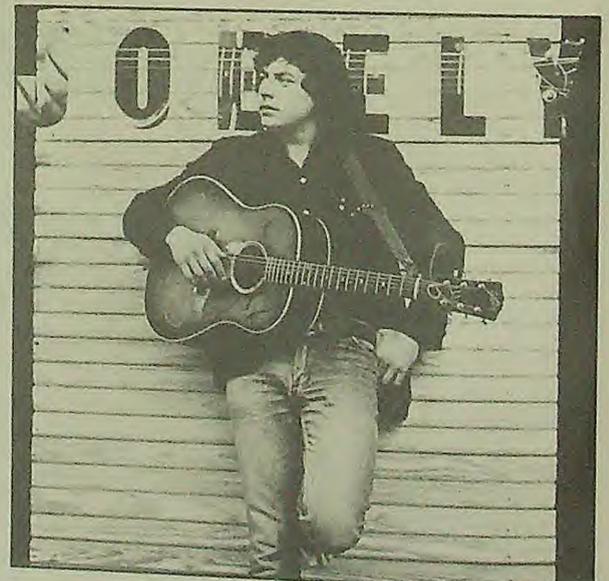
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"Joe Ely" JOE ELY
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DEALER GUIDE TO AIRPLAY ACTION

Radio 1

RADIO 1 FEATURED FORTY

ARIEL — Dean Friedman (Lifesong LS 45022)
 BABY COME BACK — Player (RSO 2090 254)
 BAKER STREET — Gerry Rafferty (United Artists UP 36346)
 BLUE SUEDE SHOES EP — Carl Perkins (Jet UP 36365)
 CLOSE ENCOUNTERS OF THE THIRD KIND — Gene Page (Arista ARIST 12171)
 COME TO ME — Ruby Winters (Creole CR 153)
 DENIS — Blondie (Chrysalis CHS 2204)
 EVERY 1'S A WINNER — Hot Chocolate (RAK 270)
 FANTASY — Earth Wind & Fire (CBS 6056)
 FOLLOW YOU FOLLOW ME — Genesis (Charisma CB 309)
 GIVE US A GOAL — Slade (Barn 2014 121)
 HIM OR ME — The Banned (Harvest HAR 5149)
 I CAN'T STAND THE RAIN — Eruption (Atlantic K 11068)
 I DON'T WANT TO GO TO CHELSEA — Elvis Costello & Attraction (Radar ADA 3)
 IF YOU CAN'T GIVE ME LOVE — Suzi Quatro (RAK 217)
 I'LL GO WHERE YOUR MUSIC TAKES ME — Tina Charles (CBS 6062)
 I LOVE THE SOUND OF BREAKING GLASS — Nick Lowe (Radar ADA 1)
 IS THIS LOVE — Bob Marley & The Wailers (Island WIP 6420)
 IT TAKES TWO TO TANGO — Richard Myhill (Mercury 6077 167)
 I WONDER WHY — Showaddywaddy (Arista ARIST 174)
 LILAC WINE — Elkie Brooks (A&M AMS 7333)
 MIGHTY QUINN — Manfred Mann's Earth Band (Bronze BRO 51)
 MORE LIKE THE MOVIES — Dr. Hook (Capitol CL 15967)
 NEVER LET HER SLIP AWAY — Andrew Gold (Asylum K 13112)
 NEW BEGINNINGS — Strawbs (Arista ARIST 179)
 RUMOUR HAS IT — Donna Summer (Casablanca CAN 122)
 SAVE ME SAVE ME — Network (Epic EPC 6150)
 SHADOW DANCING — Andy Gibb (RSO 001)
 SOMETIMES WHEN WE TOUCH — Dan Hill (20th Century BTC 2355)
 SPREAD YOUR WINGS — Queen (EMI 2757)
 STAYIN' ALIVE — Bee Gees (RSO 2090 267)
 TAKE A CHANCE ON ME — Abba (Epic EPC 5950)
 THE GHOST OF LOVE — Tavares (Capitol CL 15968)
 THE ONE & ONLY — Gladys Knight & The Pips (Buddah BDS 470)
 WALK IN LOVE — Manhattan Transfer (Atlantic K 11075)
 WHAT'S YOUR NAME WHAT'S YOUR NUMBER — Andrea True Connection (Buddah BDS 467)
 WHENEVER YOU WANT MY LOVE — Real Thing (Pye 7N 46045)
 WHEN YOU WALK IN THE ROOM — Child (Ariola Hansa AHA 511)
 WISHING ON A STAR — Rose Royce (Warner Brothers K 17060)

RECORDS OF THE WEEK

Noel Edmonds: MORNING MAN — The Joy (Fantasy FTC 153)
 Simon Bates: PROMISED LAND — Johnnie Allan (Stiff LOT 1)
 Paul Burnett: WONDERFUL TONIGHT — Eric Clapton (RSO 2090 275)
 Tony Blackburn: CAN'T WE JUST SIT DOWN AND TALK IT OVER — Linda Lewis (Arista ARIST 170)

Radio 2

ALBUM OF THE WEEK

APRIL IN PARIS — Rosemary Clooney (RCA INTS 1473)

Luxembourg

BULLETS

ALL IN IT TOGETHER — Pirates (Warner Brothers K 17113)
 NO HARD FEELINGS — John Miles (Decca FR 13757)
 WHERE YOU GONNA FIND SOMEBODY LIKE ME — Imperials (Power Exchange PX 270)
 STEEL PULSE — Ku Klux Klan (Island WIP 6428)
 SHADOW DANCING — Andy Gibb (RSO 001)
 CUT ACROSS SHORTY — Mud (RCA PB 5075)
 THUNDER ISLAND — Jay Ferguson (Elektra K 13114)
 HEART AND THE STONE — Billy Murray (State STAT 72)
 YOU BLEW IT IF YOU DO IT — Tanned Leather (Response SR 515)
 TOO MUCH TOO LITTLE TOO LATE — Johnny Mathis/Deniece Williams (CBS 6164)

POWER PLAY

MOVING LIKE A SUPERSTAR — Amadeo (Rampage RAM 1)

208 TWIN SPIN

STREET CORNER SERNADE — Wet Willie (Epic EPC 5923)

TOP ADD ONS

- 1 WITH A LITTLE LUCK, Wings (Parlophone R6019) PR, T, F, SS, RT, RS, V, Bb, RC.
- 2 I MUST BE IN LOVE, The Rutles (Warner Bros. K 17125) PR, BR, M, SS, RT, V, Bb, RC.
- 3 THE CLOSER I GET TO YOU, Roberta Flack/Donny Hathaway (Atlantic K 1109) M, H, B, O, P, V.
- 3 YOU ARE THE REASON, Fifth Dimension (Motown TMG 1101) CR, M, Bb, Hm.
- 3 CAN'T WE JUST SIT DOWN AND TALK IT OVER, Linda Lewis (Arista ARIST 170) R1, BR, F, B.
- 4* SHADOW DANCING, Andy Gibb (RSO 001) RL, PR, F, O, Mr.
- 4 CUT ACROSS SHORTY, Mud (RCA PB 5057) RL, F, SS, RT, P.
- 4 BABY HOLD ON, Eddie Money (CBS 6080) PR, BR, B, V, Md.
- 4 THUNDER ISLAND — Jay Ferguson (Asylum K 133114) RL, BR, F, B, PS.
- 4* LOVELY NIGHT FOR DANCING, Bill Withers (CBS 6193) RT, F, M.

*Indicates secor d week in Top Add Ons

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

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

THUNDER ISLAND — Jay Ferguson (Asylum K 13114)
 THIS NIGHT WON'T LAST FOREVER — Bill Labounty (Warner Brothers K 17121)
 WITH A LITTLE LUCK — Wings (Parlophone R6019)
 CAN'T WE JUST SIT DOWN AND TALK IT OVER — Linda Lewis (Arista ARIST 170)
 WE'LL NEVER HAVE TO SAY GOODBYE — Maureen McGovern (Epic EPC 6227)
 LOVE IS IN THE AIR — John Paul Young (Ariola ARO 117)
 LET'S HAVE SOME FUN — The Bar Kays (Mercury 6167 649)
 THE ONE AND ONLY — Gladys Knight & The Pips (Buddah BDS 470)
 DUST IN THE WIND — Kansas (Kirshner KIR 6205)
 THE CLOSER I GET TO YOU — Roberta Flack/Donny Hathaway (Atlantic K 11099)
 CAN'T SMILE WITHOUT YOU — Barry Manilow (Arista ARIST 176)
 GIVE US A GOAL — Slade (Barn 2014 121)

BRMB

BIRMINGHAM

ADD ONS

IF YOU CAN'T GIVE ME LOVE — Suzi Quatro (RAK 271)
 I MUST BE IN LOVE — The Rutles (Warner Brothers K 17125)
 COME SEE WHAT LOVE — Bryn Haworth (A&M AMS 7341)
 AUTOMATIC LOVER — Dee D. Jackson (Mercury 6007 171)
 WARM RIDE — Graham Bonnett (Ring 'O POSP 002)
 CAN'T WE JUST SIT DOWN AND TALK IT OVER — Linda Lewis (Arista ARIST 170)
 I CAN'T GO ON LIVING — Thelma Houston (Motown TMG 1102)
 BABY HOLD ON — Eddie Money (CBS 6080)
 I'M KNEE DEEP IN LOVING YOU — Dave & Sugar (RCA PB 1141)

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: NEW BEGINNINGS — Strawbs (Arista ARIST 179)
 Dave Lincoln: CAN'T SMILE WITHOUT YOU — Barry Manilow (Arista ARIST 176)
 Phil Easton: THE FRENCH WAY — Marseille (Mountain BON 1)
 Mark Joenz: THUNDER ISLAND — Jay Ferguson (Asylum K 13114)
 Brian Cullen: WE'LL NEVER HAVE TO SAY GOODBYE AGAIN — Maureen McGovern (Epic EPC 6227)
 Johnny Jones: IT'S STARLIGHT — Corrie Wells (A&M AMS 7337)

ADD ONS

WITH A LITTLE LUCK — Wings (Parlophone R6019)
 IT TAKES TWO TO TANGO — Richard Myhill (Mercury TANGO 1)
 SIT DOWN AND THINK AGAIN — Catherine Howe (Ariola ARO 111)
 IT MUST BE LOVE — The Rutles (Warner Brothers K 17125)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: CAN'T WE JUST SIT DOWN AND TALK IT OVER — Linda Lewis (Arista ARIST 170)
 Steve Jones: I MUST BE IN LOVE — The Rutles (Warner Brothers K 17125)
 Richard Park: BABY HOLD ON — Eddie Money (CBS 6080)
 Tom Ferrie: CUT ACROSS SHORTY — Mud (RCA PB 5075)
 Brian Ford: ROCK & ROLL RADIO — The Young Ones (Virgin VS 205)
 Bill Smith: DANCER DANCE — Pussyfoot (EMI 2755)

CURRENT CHOICE

THIS NIGHT WON'T LAST FOREVER — Bill Labounty (Warner Brothers K 17121)

ADD ONS

ARIEL — Dean Friedman (Lifesong LS 45022)
 COME TO ME — Ruby Winters (Creole CR 153)

Radio Forth

EDINBURGH

ADD ONS

CAN'T WE JUST SIT DOWN AND TALK IT OVER — Linda Lewis (Arista ARIST 170)
 HEART AND STONE — Billy Murray (State STAT 72)
 EVERYBODY DANCE — Chic (Atlantic K 11097)
 DON'T LET THIS GOOD THING GO BAD — Black Beard (Lightning LIG 517)
 CUT ACROSS SHORTY — Mud (RCA PB 5075)
 LOVELY NIGHT FOR DANCING — Bill Withers (CBS 6193)
 ON BROADWAY — George Benson (Warner Brothers K 17120)
 SHADOW DANCING — Andy Gibb (RSO 001)
 THE KIDS ARE ALRIGHT — The Pleasers (Arista ARIST 180)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: WITH A LITTLE LUCK — Wings (Parlophone R6019)
 Roger Moffat: SECRETS — Sisters (Mercury 6007 172)
 Johnny Moran: THE CLOSER I GET TO YOU — Roberta Flack/Donny Hathaway (Atlantic K 11099)
 Collin Slade: I NEED A LOVER — Johnny Cougar (Riva RIVA 14)
 Ray Stewart: DOCK OF THE BAY — Martin Griffiths (Sonet SON 2136)
 Bill Crozier: BLACKER THE BERRY — Biddu Orchestra (Epic EPC 6230)
 Martin Kelner: RECONNEZ CHERIE — Wreckless Eric (Stiff BUY 25)

MUSIC WEEK TOP 50 SINGLES

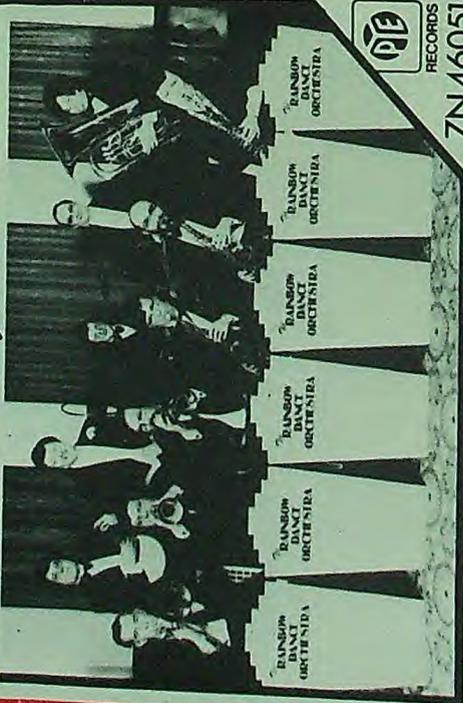
WEEK ENDING MARCH 25 1978

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EARTH BAND

1	1	WUTHERING HEIGHTS Kate Bush	•	EMI 2719
2	2	DENIS Blondie	○	Chrysalis CHS 2204
3	10	MATCHSTALK MEN & MATCHSTALK CATS & DOGS Brian & Michael Pye	•	7N 46035
4	6	BAKER STREET Gerry Rafferty	○	United Artists UP 36346
5	7	I CAN'T STAND THE RAIN Eruption	•	Atlantic/Hansa K 11068
6	5	WISHING ON A STAR Rose Royce	○	Warner Brothers K 17060
7	4	COME BACK MY LOVE Darts	•	Magnet MAG 110
8	3	TAKE A CHANCE ON ME Abba	•	Epic EPC 5950
9	8	STAYIN' ALIVE Bee Gees	○	RSO 2090 267
10	21	I LOVE THE SOUND OF BREAKING GLASS Nick Lowe	•	Radar ADA 1
11	9	MR. BLUE SKY Electric Light Orchestra	○	Jet UP 36342
12	12	EMOTIONS Samantha Sang	•	Private Stock PVT 128
13	11	IS THIS LOVE Bob Marley & The Wailers	•	Island WIP 6420
14	20	EVERY 1'S A WINNER Hot Chocolate	•	RAK 270
15	14	FANTASY Earth Wind & Fire	•	CBS 6056
16	13	ALLY'S TARTAN ARMY Andy Cameron	•	Klub 03
17	16	LILAC WINE Elkie Brooks	•	A&M AMS 7333
18	29	WHENEVER YOU WANT MY LOVE Real Thing	•	Pye 7N 46045
19	19	RUMOUR HAS IT Donna Summer	•	Casablanca CAN 122
20	42	IF YOU CAN'T GIVE ME LOVE Suzi Quatro	•	RAK 271
21	15	JUST ONE MORE NIGHT Yellow Dog	○	Virgin VS 195
22	30	FOLLOW YOU FOLLOW ME Genesis	•	Charisma CB 309
23	17	FREE EP	•	Island IEP 6
24	26	WALK IN LOVE Manhattan Transfer	•	Atlantic K 11075
25	NEW	I WONDER WHY Showaddywaddy	•	Arista 174
26	31	CHELSEA Elvis Costello and Attraxion	•	Radar ADA 3
27	35	NEWS OF THE WORLD Jimi	•	Radar ADA 3

RETHNAL

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"WE'VE GOTTA GET OUT OF THIS PLACE"

THEIR FIRST SINGLE



MUSIC WEEK

WEEK ENDING MARCH 25, 1978

1	20 GOLDEN GREATS Buddy Holly & The Crickets	•	MCA EMTV 8
2	1 THE ALBUM Abba	⊕	Epic EPC 86052
3	3 REFLECTIONS Andy Williams	•	CBS 10006
4	8 THE KICK INSIDE Kate Bush		EMI EMC 3223
5	6 OUT OF THE BLUE Electric Light Orchestra	⊕	Jet UAR 100
6	7 VARIATIONS Andrew Lloyd Webber	□	MCA MCF 2824
7	5 BOOGIE NIGHTS Various		Ronco RTL 2027
8	22 FONZIES FAVOURITES Various		Warwick WW 5037
9	9 CITY TO CITY Gerry Rafferty		United Artists UAS 30104
10	4 RUMOURS Fleetwood Mac	⊕	Warner Brothers K 56344
11	14 25 THUMPING GREAT HITS Dave Clark Five	•	Polydor POLTV 7
12	12 PLASTIC LETTERS Blondie		Chrysalis CHR 1166
13	10 DISCO STARS Various		K-Tel NE 1022
14	13 DARTS Darts	□	Magnet MAG 5020
15	11 FOOT LOOSE AND FANCY FREE Rod Stewart	⊕	Riva RVL P 5
16	19 GREATEST HITS Abba	⊕	Epic EPC 69218
17	23 PASTICHE Manhattan Transfer		Atlantic K50444
18	25 SATURDAY NIGHT FEVER Various	□	RSD 2658 123
19	17 ARRIVAL Abba	⊕	Epic EPC 86018
20	16 ALL 'N' ALL Earth Wind & Fire		CBS 86051
21	15 NEW BOOTS AND PANTIES Ian Dury		Siff SEEZ 4
22	26 THE JESUS OF COOL Nick Lowe		Radar RAD 1
23	18 IN FULL BLOOM Rose Royce		Warner Brothers K 56394
24	20 THE SOUND OF BREAD Bread	⊕	Elektra K 52062
25	- BAT OUT OF HELL Meat Loaf		Epic EPC 82419
26	31 EXODUS Bob Marley & The Wailers	•	Island ILPS 9498
27	42 WATERMARK Art Garfunkel	□	CBS 86054
28	NEW HOPE AND ANCHOR FRONT ROW FESTIVAL Various		Warner Brothers K 66077
29	31 FEELINGS Various	⊕	K-Tel NE 1006
30	28 STIFFS LIVE STIFFS Various		Siff GET 1
31	24 THE MUPPET SHOW VOL. 2 The Muppets	□	Pye NSPH 21
32	27 GREATEST HITS Donna Summer	•	GTO GTLP 028
33	33 BLACK JOY Various		Ronco RTL 2025
34	NEW ANOTHER MUSIC IN A DIFFERENT KITCHEN Buzzcocks		United Artists UAG 30159

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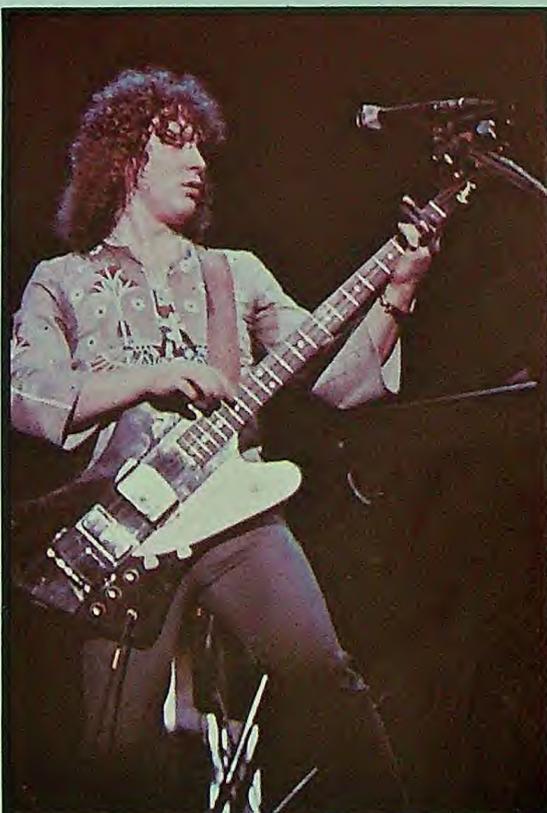
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RECORD
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IT'S OUR YEAR.

SWEET

The First Decade



STEVE PRIEST

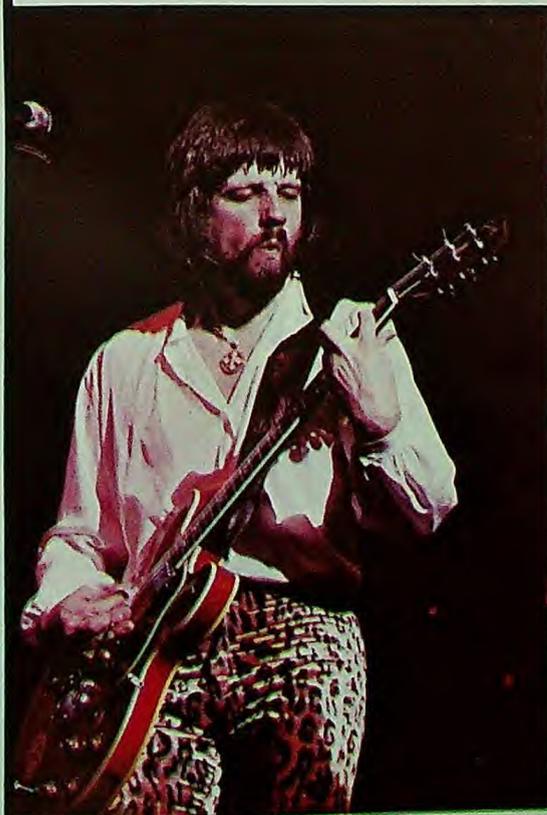
‘ I’m surprised we’re still here after 10 years; not many groups have stayed together that long, but we are sensible. The Hammersmith concert was tremendous. It was actually the first time we ever completely sold out a London gig! Even when we were at the Rainbow with recent string of hits to our name were never completely sold out. I knew that a sell-out audience at Hammersmith, even after four years, had to contain a lot of people who were on our side. It was lovely. 9

SWEET ARE:
Steve Priest: bass
Brian Connolly: vocals
Andy Scott: guitar
Mick Turner: drums

‘ Yes, we’ve been together for 10 years. Of course there have been times when we wanted to punch each other’s heads in. But there never was a time when we wanted to split up. We’ve come out of these 10 years closer friends than when we began. I don’t really want to think about the next 10 years, because it makes me feel old. Hammersmith was marvellous. It was a very emotional time for us – to get a welcome like that. From the moment we went on they were completely with us. It was the best thing that has ever happened in my life, and any praise should include the two guys who played with us, Nico Ramsden on guitar, and Gary Moberly on keyboards. 9



BRIAN CONNOLLY



ANDY SCOTT

‘ This new album has apparently caused a complete about turn in what people think about the group; it’s been a very sudden happening. I’m a little cautious about the come-back emotion; before, when we were on stage really doing our pieces with good stage set, films and all the dry ice we could muster, the fans loved it but did not really understand. And there were people who, when we achieved fame, accused us of selling out. But it was not all thrown away – I still meet fans who were at the Imperial College gig, or the Rainbow in 1973. I met one at Hammersmith. We do take life more calm now, and the music has grown in importance for me. 9



MICK TUCKER

‘ We are really nervous before the Hammersmith gig. All the people around us had worked so hard and taken a lot of kicks and criticism, but when we went on I have never seen an audience so partisan as that. We had hit Britain after four years away; we had only one gig, only one bite of

the apple with no real momentum behind the band, and we got that reaction – from an audience which was across the board, the audience we had punted for for so long. But there had never been a time in that 10 years, when I felt I did not want to go on. 9

SWEET - The First Decade

The beginning: when British folk ruled, and Funny Funny took Sweet into the charts

IT WAS a good year, 1968 — the Sixties were still swinging, British rock ruled most if not all of the time, and the first full-span r&r generation was in its happy early adult flush of virility. The only slightly shrivelled flowers were still in its hair and rose-coloured spectacles rested lightly on its youthful nose. Life — in all its musical, pop literature and media images anyway, if not always in cold fact — was sweet.

But Sweet were for no apparent reasons other than the fact that they had become fed up with trying to think of a name for themselves, called Sweetshop. Their first, short, and inglorious term under recording contract was in that name.

Individual recollections of the ten years that the band have been together vary in minor detail and in opinion on the relative importance of events, but the mixed and mellow memories result in this brief collective biography.

Mick Tucker, a drummer of no mean competence, and Brian Connolly, a lad who definitely knew how to control his vocal chords, had been playing together in a group called Wainright's Gentlemen, around 1966 and 1967. That outfit was basically interested in soul, and the time came when Tucker and Connolly wanted a change. They had heard of Steve Priest, reputedly the best bass player living in their area. They brought him in, and the group was completed by its original guitarist, Frank Torpey, with whom Tucker had been at school.

In early 1968 they began a career performing what Tucker describes as "selective pop" — numbers from the repertoire of bands like the Doors, the Byrds, Moby Grape and others, with the necessary tinge of psychedelia here and there.

In order to get work in clubs they, like many of their British and American fellow-hopefuls, borrowed liberally from the Tamla Motown songbook. They gained little materially, but over the following year or so — during which two swift changes of guitarist brought Andy Scott in to complete the line up, as it has remained to this tenth anniversary — they earned a reputation as a good, live, working band.

The first professional gig was, Priest recalls, Hemel Hempstead Pavilion in March 1968. They looked around for material, and had some songs written for

TO PAGE 4

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SWEET - The First Decade



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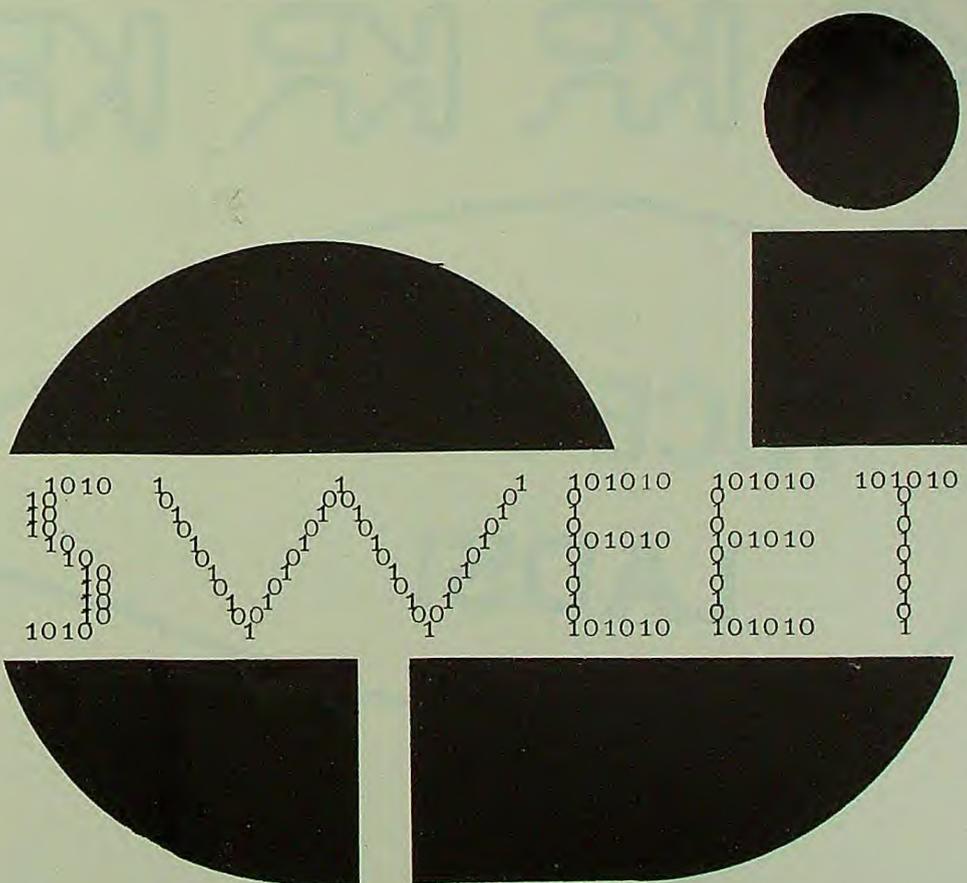
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SWEET - The First Decade

Chinn and Chapman— and the Top 50 blitz

FROM PAGE 3

them. Even though Cook and Greenaway were among the writers during the band's first couple of years, nothing was taking off. "We were", remembers Tucker, with what sounds very much like understatement, "getting a bit depressed." They were signed briefly to Philips Fontana, and after that, through a meeting with Roger Easterby, moved to Parlophone.

In mid-1970 the band met producer Philip Wainman, and he introduced them to a couple of none-too-successful songwriters named Chinn and Chapman. They had a song which in Tucker's description was "very bubblegum, commercial, right for the time and definitely not to be sneezed at". It was called Funny Funny. Priest like the rest of the group, finds it almost impossible to pull specific incidents or moments of significance out of a decade which everyone agrees was teeming with them. But one of the best and most triumphant movements he feels was the day that Funny Funny went into the charts.

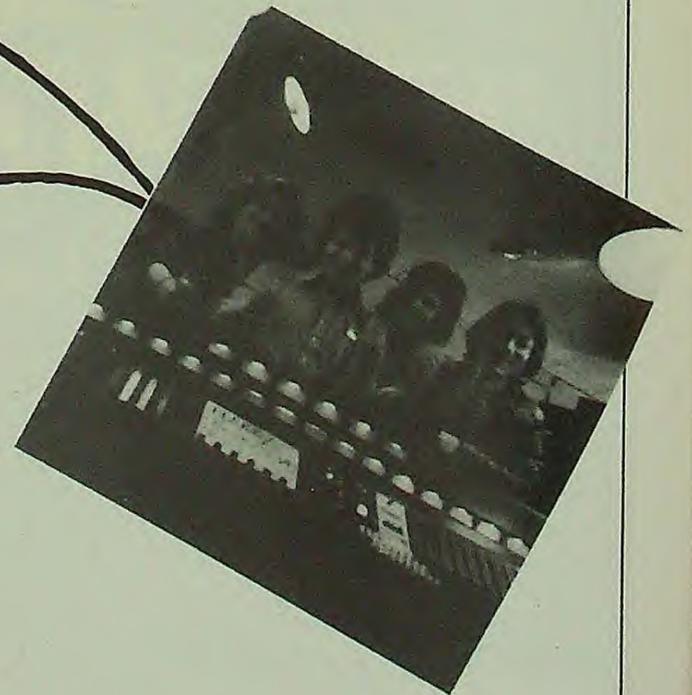
It is worth reporting at this point that Priest's own candidate for one of the band's most disappointing moments was two years later "when Ballroom Blitz went straight in at number two — and stayed there!" He appreciates the irony of such a statement; the disappointment was not in the chart entry position, but



WHAT ARROWS? Wigwam Band makes the charts in 1972.



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Phil Wainman



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SWEET - The First Decade

And now for something lasting. . .

FROM PAGE 4

in the fact that they really believed that Ballroom Blitz has to be their second number one. It went in at No 2, with Wizzard's Angel Fingers already at the top, apparently ready to gracefully surrender its position to Ballroom Blitz. But Blitz stayed at No 2, and was overtaken by the Simon Park Orchestra's version of Eye Level.

Back to the chronological account; after Funny Funny came a succession of strong commercial singles, and the partnership between Sweet and Chinn and Chapman blossomed. It was a partnership which became one of the most successful record selling teams in the decade in question. During this period the band was writing their own material, and self-penned songs were being recorded as B sides of the hit singles.

Eventually a number of factors brought the partnership with Chinn and Chapman to an end. The writers, who had been co-producing Sweet with Wainman, wanted other outlets for their songs and started to sign us other acts. At the same time Sweet, who understood why that was happening, and who appreciated the affinity between all parties concerned which had put the band and the writers on the map, decided that they wanted separate credibility and identity. Four were beginning to remarks on the songs which Sweet had written themselves, and they finally split away from the Chinn and Chapman entourage to "be more creative on our own account".

This was towards the end of 1974. "It was after a string of hit singles, but by then we were not totally reliant upon them. We could have gone on and had a lot more such hit singles, but we wanted to do something more lasting."



GLAM ROCK, Ballroom Blitz, and Brian Connolly makes the front cover of Melody Maker in THAT costume.

Andy, Mick, Brian and Steve

Here's to the next Ten Years

Lindsay Brown

—

Nigel Kerr

ROCK EXCHANGE ROCK EXCHANGE ROCK EXCHANGE
ROCK EXCHANGE ROCK EXCHANGE ROCK EXCHANGE

**NICKY CHINN
&
MIKE CHAPMAN**

**CONGRATULATE
SWEET**

**ON THEIR
CONTINUED
SUCCESS.**

SWEET - The First Decade

How Sweet developed into a fully-fledged music business

We'll Drive You Mad

BILL CHURCHMAN

DAVE YEO

ROD & JACKIE KIND

ENTERPROL

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3093

Please note that this contract should be returned to Enterprol at the above address within seven days otherwise it can be considered null and void.

AN AGREEMENT made the 4th day of March 1968

BETWEEN Mr J. Bartlett of The Pavilion, Hemel Hempstead

(hereinafter called "the Management") of the one part and The Sweetshop (4)

appearing as Known

(hereinafter called "the Artiste") of the other part

WITNESSETH that the Management hereby engages the Artiste and the Artiste agrees to appear in his usual entertainment at the venue and from the dates and for the periods and at the salary and in accordance with the other provisions set out in the schedule hereto upon and subject to the conditions mentioned overleaf.

THE SCHEDULE hereinafter referred to

Type of Function(s): Dance

Venue(s): The Pavilion, Marlowes (High Street), Hemel Hempstead, Herts.

Date(s): Saturday 9th March 1968

Time Length of Performance(s): One spot of 15 minutes and one spot of 25 minutes between 8.00, p. m. and 11.00, p. m.

Number of Performance(s): Two as above

Fee(s): £20.0.0.

Payable: To Enterprol by cheque

Commission:

Artiste(s): report to: Mr. J. Bartlett

I/we the undersigned acknowledge that I/we have read the schedule and clauses overleaf and agree that they will be adhered to in detail.

Signed by the above named Artiste(s):

Date:

Signed by the above named Management:

Date:

SWEET decided to attempt to crack America. In Tucker's word, "We knew by then we were fair musicians" and they were stars. They had been through bubblegum and "had a giggle" with glam rock. That giggle, they see with hindsight, had rebounded on the jokers; appearances on tv in flamboyant costumes and make up had created a hurdle in the mind of the UK public which the maturing band was to find impossible to leap across.

Sweet was by then something which every successful rock group becomes, a fully-fledged business and had stayed a full three-year contract term with RCA. It is a price that big time musicians have to pay — the loss of carefree troubadour status, when all that was necessary was to find a gig and play it, taking care of such itinerary and financial details as needed taking care of themselves. The price has been paid bitterly in many cases, but comfortably in many others.

The fact remains that big time and big need organising. A team of people dedicated to the interests of the band, and working to keep it working, to keep its time on the road and in the recording studio running smoothly, grows up of necessity round every big band. The results on the quality of the individuals in that

... and set

team. Through Phil Wainman had met David Walker, (md of Handle Artists, formerly Utopia) who became involved in negotiating the second three-year deal with RCA. They asked him to make the association permanent by becoming their business manager. Walker like the band realised the importance of breaking in America. Leading the artistic side of the exercise to the band's own obvious talents, he took the practical view that Sweet needed a personal manager, that personal manager should be good, and he should be an American.

He and the band met Ed Leffler, and all parties agreed to deal where by Leffler would take over personal management and look after Sweet's career in America. Proof of the success of the association is that it is still going strong. Another key number of the Sweet is Lindsay Brown, who had been the young booker at MAM when the band was with that agency. Sweet knew what they wanted in an agent, and Brown had it; they stayed with him wherever he went, and when he eventually formed an agency with Walker, working out of Handle's offices in Derby Street, Mayfair, Sweet was there, heading the list of acts being booked.

With best wishes from

THE OKER and THE DOSSER

SWEET - The First Decade



RETURNING TO Britain, and the first celebration given by Polydor for Sweet, to mark the release of *Level Headed*. At the reception are (left to right) personal manager Ed Leffler; Polydor md Tony Morris; Guitarist Andy Scott; drummer Mick Tucker; bassist Steve Priest; business manager David Walker; and singer Brian Connolly, as they looked in January this year.

about breaking in America

Congratulations from

FRED MUNT MARTIN HODGSON

JAN FREWER TREVOR GRIFFIN

ALAN BROOK CHRIS MYRING

JERRY HART JEFF BLENKINSOP

Band's which write songs need and want to have them published, and while Sweet's publishing company is administered by Carlin Music, a lady who is very much part of their back-up team at Derby Street is Cathi Gibson, who works on the band's behalf for Handle Music. Continuing with the ladies the next team member is Joy, who looks after that vital and unromantic area of book keeping; and "the girls" known always just as Melody and Jan, who keep the secretarial wheels turning. As touring becomes big business within the the big business, a tour manager becomes an important member of the team, and the man who is with the band wherever they wander, looking after the day to day touring details, is Mick Angus.

This team gradually came together behind Sweet from the time the band decided to break away from sure-fire association with Chinn and Chapman. "It was very hard to walk away from that kind of sure success and put out heads on the block.



SWEET SWEEPS the board in January 1975, with a clutch of gold and silver albums, and Golden Otto and Golden Hammer pop poll awards from Germany.

Congratulations on your 10th Anniversary

GEOFF WESTLEY

SWEET - The First Decade

ANDY SCOTT flashes a smile, as Sweet's *Fox On The Run* takes off to become the band's biggest seller.

**IT WAS NOT ALWAYS
SO SWEET,
BUT NEVERTHELESS
WE GOT IT TOGETHER.**

**CONGRATULATIONS
TO YOUR
10TH ANNIVERSARY**

**ANDY, BRIAN,
STEVE AND MICK**

**MAMA CONCERTS GMBH
MARCEL AVRAM MAREK LIEBERBERG
PATTY COLLONIA**

P.S.: THANKS ED, DAVID AND LINDSAY

Why Sweet became exiles from Britain

INTERNATIONALLY SWEET had managed to mature publicly more successful than at home. European audiences were a little older than the teeny-bop British fans, who were prepared to see and appreciate the hard rock side of the band. In the UK Sweet just could not get the audience it wanted — the older fans they were reaching for did not want to join teeny-bop concert crowds, even if they bought the records. And when the band started to put out records which showed how they were changing musically, the UK public indicated that it did not want to know.

The band was however enjoying success in Europe, America, Japan and Australia. A hard rock album which sank beneath the wave of British m-o-r and Sweet rock popularity was one of the reasons why Sweet began a self-imposed exile from the British tour circuit, although they continued to live here while gigging abroad. Accounts of how the long absence began very slightly, but the factors involved seem to be chiefly the realisation that their last UK tour, a short one of college dates, was not going to get them the wide acceptance of their new image that they wanted: damage to Connolly's voice which caused a big date to be cancelled; (this was the Who gig at Charlton football ground, at which Sweet were to have guested) a single release which coincided with a tv technicians' strike, preventing tv appearance which would have given it the exposure it needed; a decrease in acceptability to both tv and radio programmers, who came to regard the band, the think, as rebels; and, last but not least, a drop in UK sales at the time of *Turn It Down*, which neatly but rather brutally indicated the public's attitude.

Things looked up dramatically when the band went into the studio and recorded their own song, *Fox On The Run*, which proved to be their biggest seller, taking UK and European and American chart honours in the spring of 1975. An American tour followed that hit up. *Action*, the first song they had written specifically as a single was the next release, and did well. The band had split with Chinn And Chapman after *Turn It Down* failed, but even *Fox On The Run*'s huge success did not make them want to tour here on the strength of a hit single only. They went on to Europe but felt they must be "well and truly forgotten," in the UK.

They recorded *Give Us a Wink* in 1976 in Munich, producing an album for themselves completed for the first stage, and feeling the beaten the difficulties involved. Also in that year Australia and New Zealand enjoyed the presence of Sweet on tour. In the autumn of 1976 *Fox On The Run* broke in Jpana and they toured there.

*With best wishes
from*

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NICKY CREE
CATHI GIBSON
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**WE'RE ALL PROUD TO BE
ASSOCIATED WITH THE 'SWEET'
SOUND OF SUCCESS**



SWEET - The First Decade

Discography: The Sweet singles

Slow Motion (1969, Fontanna)	Wigwam Bam (1972, RCA)	Fox On The Run (1975, RCA)
All You Ever Get From Me (1969, Parlophone)	Little Willie (1972, RCA)	Action (1975, RCA)
Lollipop Man (1970, Parlophone)	Blockbuster (1973, RCA)	Lost Angels (1976, RCA)
Get On The Line (1970, Parlophone)	Hell Raiser (1973, RCA)	Lies In Your Eyes (1976, RCA)
Funny Funny (1971, RCA)	Ballroom Blitz (1973, RCA)	Fever Of Love (1977, RCA)
CoCo (1971, RCA)	Teenage Rampage (1974, RCA)	Stairway To The Stars (1977, RCA)
Alexander Graham Bell (1971, RCA)	The Sixteens (1974, RCA)	Love Is Like Oxygen (1978, Polydor)
Poppa Joe (1972, RCA)	Turn It Down (1974, RCA)	

The achievements of the past decade can be measured not only in the number and quality of the titles released, but their commercial success. Sweet are among the few bands which had had hits in every major territory in the world. They have sold in excess of 25 million singles and five million albums. And they are still selling . . .

. . . and the albums

Funny How Sweet CoCo Can Be

November 1971 (RCA)

Sweet's Biggest Hits

November 1971 (RCA)

Sweet Fanny Adams

April 1974 (RCA)

Desolation Boulevard

October 1974 (RCA)

Strung Up

November 1975 (RCA)

Give Us A Wink

February 1976 (RCA)

Off The Record

April 1977 (RCA)

Sweet's Golden Greats

October 1977 (RCA)

Level Headed

January 1978 (Polydor)

CONGRATULATIONS SWEET

AND

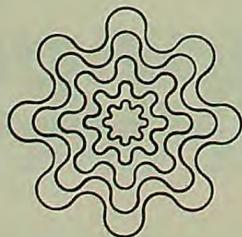
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FOR USING US FOR ALL YOUR WORLDWIDE ROADWORK

SIX YEARS

UK, EUROPE, SCANDINAVIA, USA, AUSTRALIA, NEW ZEALAND, JAPAN

HERE'S TO THE NEXT TEN!



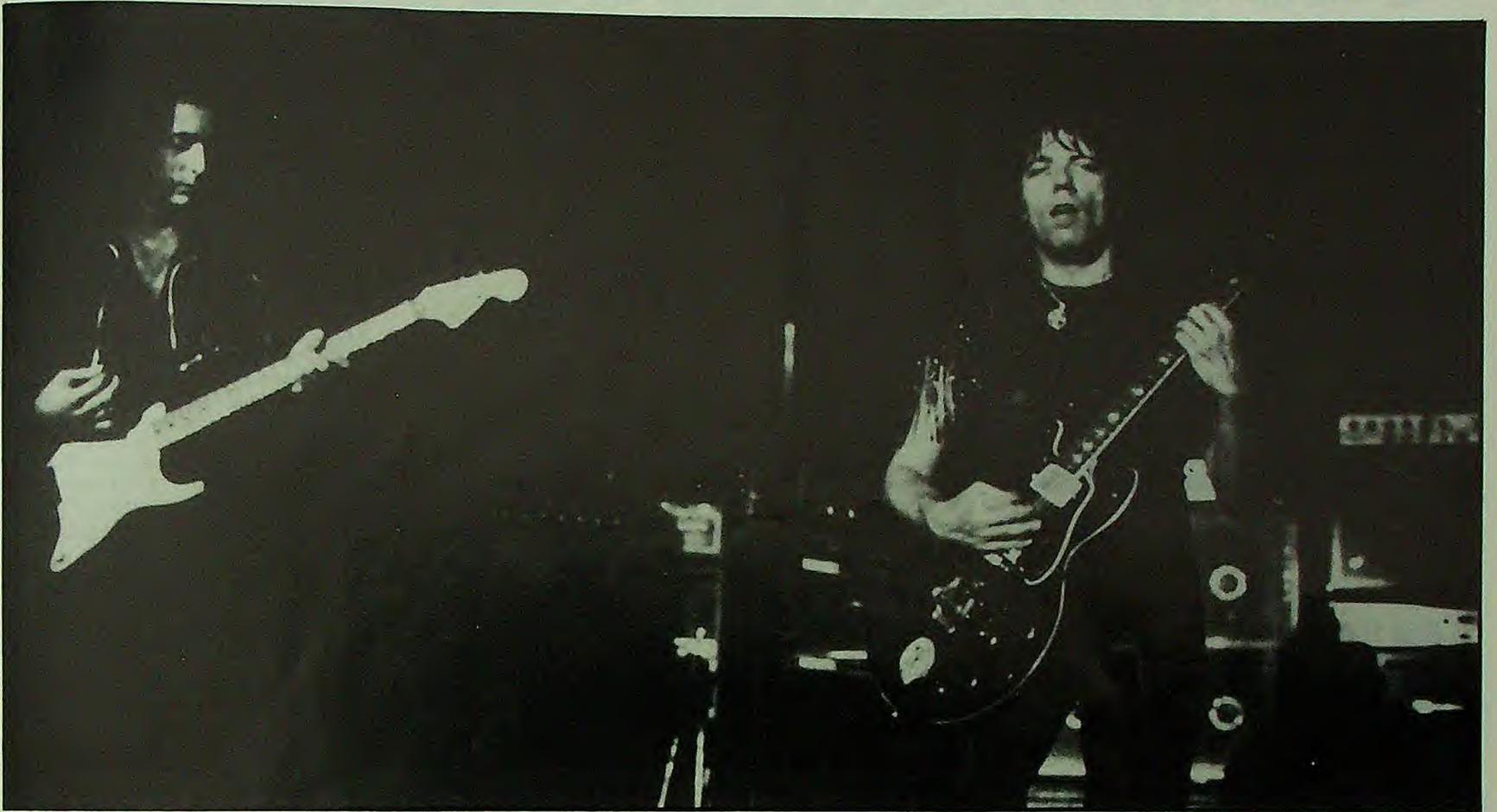
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Don't worry fellas it'll be at the next gig
MICK 'ANGUISH'
ANGUS



SWEET - The First Decade Jam at the Santa Monica Civic



SANTA MONICA Civic gig, and Ritchie Blackmore joins Sweet on stage.

10 YEARS OF SUCCESS 10 WAYS OF SAYING...

Veels Geluk - Herzliche Glückwünsche - Felicitações
Felicitationen - Gefeliciteerd - Felicidades
Rallegramenti - Ευχαρητρία - おめでとう - Gratulationer

CONGRATULATIONS, SWEET

WORLD WIDE  INTERSONG INTERNATIONAL

SWEET - The First Decade

The new Sweet sound that put them back in the charts

LAST YEAR Sweet came back to record in London, with engineers Nick Ryan and Lou Justin (who had worked with them on Fox). The resulting LP *Off the Record*, did not do as well as hoped and the band's year was rescheduled to allow them to make another LP

fairly quickly. *Off the Record* was released after the January 1977 change to Polydor, but it appeared on RCA as completion of album commitment to that company.

To prepare for the first LP on Polydor the band had to put material together quickly. They locked themselves away in Clearwell castle in Wales to write, then went to Le Chateau in France to record, taking with them Geoff Westly as keyboards player and string arranger. This marked an important change in the Sweet sound; they had previously recorded only themselves, and this was the first time they had used keyboards and strings. The title of the new album, *Level Headed* says a lot, and sums up remarks each member of the group is likely to make in any conversation these days. Suddenly the moment seemed to have arrived to come home, in the public sense. The new LP was gathering good UK reviews, and *Love Is Like Oxygen*, the single, was taking off. "People seemed to want to know what we were doing, and we were getting favourable press." They decided to add one UK date, in London, onto the end of their latest European tour, but had really no idea the type of audience they would attract here. But well before that Hammersmith date they knew they were a sell-out. The

welcome they received was for each of them the crowning moment of ten years work.

Plans for the immediate future are not yet clear, but the Hammersmith triumph has made each one of the band sure that those plans must include a number of major British venues at the end of the next European tour. It is possible that a tour in America will precede that, but Tucker, Connolly, Scott and Priest, want to get in front of UK audiences again as soon as possible.

Where would you be without us?

JAN KALEY

MELODY HOWARD

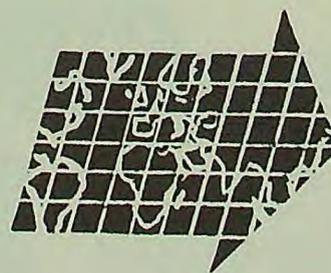
MICHELLE MARTIN

*Andy, Mick, Brian, Steve
Congratulations
on your Tenth
Anniversary*

M.L. EXECUTIVES

Here's to the next TEN YEARS

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Andy, Mick, Brian and Steve

**Congratulations
on your Tenth Anniversary**

**Here's to
The Next Decade**

David Walker

Eddie Leffler



*Sweet on Polydor.
It took us 10 years to get together
but only weeks
to hit it off.*



CHR 1169

Chrystal Ball
Recorded in Greece

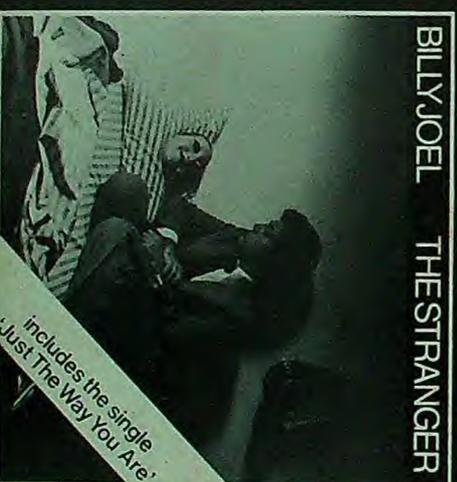
ORIGINAL MOTION
PICTURE SOUNDTRACK

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CLOSE ENCOUNTERS
OF THE THIRD KIND
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ON ARISTA RECORDS

DLART 2001
TCART 2001



Billy Joel
new album



BILLYJOEL THESTRANGER

Includes the single
'Just The Way You Are'

'The Stranger'

82311
CBS
Records
& Tapes

35	NEW	ALOHA FROM HAWAII VIA SATELLITE	Elvis Presley	RCA DPS 2040
36	NEW	THE STRANGER	Billy Joel	CBS 82311
37	55	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	•	Virgin V 2086
38	-	BACCARA	Baccara	RCA PL 28316
39	40	THEIR GREATEST HITS 1971-75	The Eagles	Asylum K 53017
40	39	BEST FRIENDS	Cleo Laine/John Williams	RCA RS 1094
40	43	LIVE AND LET LIVE 10cc	•	Mercury 6641 698
42	48	LIVE AT TROBRICHY	Max Boyce	One Up OU 2033
43	37	20 GOLDEN GREATS	Diana Ross & The Supremes	Motown EMTV 5
44	-	NEWS OF THE WORLD	Queen	EMI EMA 784
45	36	SMALL CORNERS	Giff Richard	EMI EMC 3219
46	51	A NEW WORLD RECORD	Electric Light Orchestra	JET UAG 30017
47	35	STAR WARS Soundtrack	- London Symphony Orchestra	• 20th Century BITD 541
48	29	THE BEATLES LOVE SONGS	The Beatles	Parlophone PCSP 721
49	30	FLEETWOOD MAC	Fleetwood Mac	Reprise K 54043
50	46	TELL US THE TRUTH	Sham 69	Polydor 2383 491
51	38	DISCO FEVER	Various	• K-Tel NE 1014
52	34	THE FLORAL DANCE	Brighouse & Rastrick Band	Logo 1001
53	NEW	999 999	United Artists UAG 30199	
54	32	DRASTIC PLASTIC	Be Bop Deluxe	Harvest SHSP 4091
55	-	20 COUNTRY CLASSICS	Tammy Wynette	CBS/Warwick PR 5040
56	50	THE ROAD AND THE MILES	Max Boyce	• EMI MB 103
57	59	GREATEST HITS VOL 2	Elton John	• DJM DJH 20520
58	44	MOONFLOWER	Santana	• CBS 88272
59	60	PERILOUS JOURNEY	Gordon Giltrap	Electric TRIX 4
60	54	STAINED CLASS	Judas Priest	CBS 82430

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the album City to City



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- 28 22 = JUST THE WAY YOU ARE Billy Joel CBS 5872
- 28 41 = I'LL GO WHERE YOUR MUSIC TAKES ME Tina Charles CBS 6062
- 30 37 SOMETIMES WHEN WE TOUCH Dan Hill 20th Century BTC 2355
- 31 43 THE GHOST OF LOVE Tavares Capitol CL 15968
- 32 23 LOVE IS LIKE OXYGEN Sweet Polydor POSP 1
- 33 **NEW** NEVER LET HER SLIP AWAY Andrew Gold Asylum K 13112
- 34 45 SINGIN' IN THE RAIN Sheila B. Devotion EMI 2751
- 35 27 5 MINUTES Stranglers United Artists UP 36350
- 36 33 BABY COME BACK Player RSO 2090 254
- 37 18 FIGARO Brotherhood of Man • Pye 7N 46037
- 38 47 TOO HOT TO TROT/ZOOM Commodores Motown 12 TMG/TMG 1096
- 39 **NEW** TOO MUCH TOO LITTLE TOO LATE Johnny Mathis/Deniece Williams CBS 6164
- 40 36 WE'VE GOT THE WHOLE WORLD Notts Forest/Paper Lace WB K 17110
- 41 24 GLAD TO BE GAY Tom Robinson Band EMI 2749
- 42 34 WHAT'S YOUR NAME WHAT'S YOUR NUMBER Andrea True Buddah BDS 467
- 43 49 AUTOMATIC LOVER Vibrators Epic EPC 6137
- 44 28 WORDS Rita Coolidge A&M AMS 7330
- 45 48 STAY WITH ME BABY David Essex CBS 6063
- 46 46 RHIANNON Fleetwood Mac Reprise K 14430
- 47 50 READY STEADY GO Generation X Chrysalis CHS 2207
- 48 38 CLASH CITY ROCKERS Clash CBS 5834
- 49 **NEW** MORE LIKE THE MOVIES Dr. Hook Capitol CL 15967
- 50 44 IF IT DON'T FIT DON'T FORCE IT Keelee Paterson International INT 544

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Maui Dibanogo



FR 13756

NEXT IN LINE

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Maggie Bell

DO YOU BELIEVE IN LOVE AT FIRST SIGHT K17104

Dionne Warwick

ALL IN IT TOGETHER K17113

The Pirates

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Chic



LOU RAWLS

"Lady Love"



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NEWCASTLE

ADD ONS

THE CLOSER I GET TO YOU — Roberta Flack/Donny Hathaway (Atlantic K 11099)
I WONDER WHY — Showaddywaddy (Arista ARTIST 174)
LOVELY NIGHT FOR DANCING — Bill Withers (CBS 6193)
I MUST BE IN LOVE — The Rutles (Warner Brothers K 17125)
YOU ARE THE REASON — Fifth Dimension (Motown TMG 1101)
YOUNG LOVE IS IN THE AIR — John Paul Young (Ariola ARO 1117)

Radio Orwell

IPSWICH

ADD ONS

Bernard Mulhern: SIT DOWN AND THINK AGAIN — Catherine Howe (Ariola ARO 111)
Keith Rogers: SIRIUS 111 — Duncan Mackay (Pepper UP 36369)
Andy Archer: COUNT ON ME — Jefferson Starship (Grunt FB 1196)
Anthea Clarke: SHADOW DANCING; Andy Gibb (RSO 001)
Greg Bance: WITH A LITTLE LUCK — Wings (Parlophone R6019)
Patrick Eade: THE CLOSER I GET TO YOU — Roberta Flack/Donny Hathaway (Atlantic K 11099)

Pennine Radio

BRADFORD

HIT PICKS

Julius K Scragg: I'VE GOT A WINNER — Don Williams (ABC 4208)
Mike Hurley: MR. BIG STUFF — Jean Knight (Stax 2007)
Peter Levy: LORD OF THE DANCE — Mary O'Hara (Chrysalis CHS 2215)
Stewart Francis: CRAZY HOTEL — Nevada Brown (Atlantic K 11096)
Ian Scott: THE CLOSER I GET TO YOU — Roberta Flack/Donny Hathaway (Atlantic K 11099)

PENNINE PICK

CUT ACROSS SHORTY — Mud (RCA PB 5075)

ADD ONS

DO IT AGAIN — Raffaella Carrà (Epic EPC 6094)
IT TAKES TWO TO TANGO — Richard Myhill (Mercury TANGO 1)
JACK & JILL — Raydio (Arista ARIST 161)
AUTOMATIC LOVER — Vibrators (Epic EPC 6137)
EASY — Jimmy Lindsay (Island WIP 6431)
TAKE ME I'M YOURS — Squeeze (A&M AMS 7335)
GIVE US A GOAL — Slade (Barn 2014 121)
NO HARD FEELINGS — John Miles (Decca FR 13757)

Piccadilly Radio

MANCHESTER

ADD ONS

WITH A LITTLE LUCK — Wings (Parlophone R6019)
IT TAKES TWO TO TANGO — Richard Myhill (Mercury TANGO 1)
DIARY — Bread (Elektra K 12283)
NEW BEGINNINGS — Strawbs (Arista ARIST 179)
AUTOMATIC LOVER — Dee D. Jackson (Mercury 6007 171)
YOU ARE THE REASON — 5th Dimension (Motown TMG 1101)
BABY HOLD ON — Eddie Money (CBS 6080)
SHADOW DANCING — Andy Gibb (RSO 001)
I MUST BE IN LOVE — The Rutles (Warner Brothers K 17125)

Plymouth Sound

PLYMOUTH

HIT PICKS

Ian Calvert: THUNDER ISLAND — Jay Ferguson (Elektra K 13114)
Peter Greig: PROMISED LAND — Johnnie Allan (Stiff LOT 1)
Carmella McKenzie: VALENTINO — Fresh (Sonet SON 2138)

Swansea Sound

SWANSEA

HIT PICKS

Dave Bowen: BABY HOLD ON — Eddie Money (CBS 6080)
Colin Mason: COME SEE WHAT LOVE — Bryn Haworth (A&M AMS 7341)
Jon Hawkins: LOVE IS ALL YOU NEED; High Inergy (Motown TMG 1103)
Stuart Freeman: DANCE A LITTLE BIT CLOSER — Charo & Salsoul Orchestra (Salsoul SSOL 101)
Phil Fothergill: CUT ACROSS SHORTY — Mud (RCA PB 5075)
Paul Holmes: I NEED A LOVER — Johnny Cougar (Riva RIVA 14)

ADD ONS

I MUST BE IN LOVE — Rutles (Warner Brothers K 17125)
WITH A LITTLE LUCK — Wings (Parlophone R6019)
THUNDER ISLAND — Jay Ferguson (Elektra K 13114)
I DON'T WANT TO GO TO CHELSEA — Elvis Costello and Attraction (Radar ADA 3)
WEREWOLVES OF LONDON — Warren Zevon (Asylum K 13111)
LITTLE DEUCE COUP — Beach Boys (Capitol CL 15969)
RUNNING ON EMPTY — Jackson Browne (Elektra K 13118)
WIDE STRIDE — Billy Preston (A&M AMS 7334)

Radio 210

THAMES VALLEY

ADD ONS

SENTIMENTAL LADY — Bob Welch (Capitol CL 15970)
NEW YORK CITY — Splinter (Dark Horse K 17116)
DON'T TURN YOUR BACK ON LOVE — Obie Clayton (Ebony EYE 2)
I'VE GOT A WINNER IN YOU — Don Williams (ABC 4208)
CALIFORNIA BOUND — U.S.A.U.K. (Mam MAM 173)
DUST IN THE WIND — Kansas (Kirshner KIR 6205)
LOVE MUSIC — The Regal Dewy (RCA PB 1032)
READY FOR THE TIMES TO GET BETTER — Crystal Gayle (United Artists UP 36362)
I WILL WARM YOUR HEART — Charles Aznavour (Mam MAM 174)
THE CAR SONG — Bruce Roberts (Elektra K 12281)

Radio Trent

NOTTINGHAM

ADD ONS

WITH A LITTLE LUCK — Wings (Parlophone R6019)
WHAT'S YOUR NAME WHAT'S YOUR NUMBER — Andrea True Connection (Buddah BDS 467)
IF YOU CAN'T GIVE ME LOVE — Suzi Quatro (RAK 271)
CUT ACROSS SHORTY — Mud (RCA PB 5075)
TAKE ME I'M YOURS — Squeeze (A&M AMS 7335)
LOVELY NIGHT FOR DANCING — Bill Withers (CBS 6193)
ANGELINE — Alan Davis (EMI 2759)
I MUST BE IN LOVE — The Rutles (Warner Brothers K 17125)
BLACKER THE BERRY — Biddu Orchestra (Epic EPC 6230)
VARIATIONS 1-4 — Andrew Lloyd Webber (MCA 345)
SIRIUS III — Duncan Mackay (Pepper UP 36369)

Radio Victory

PORTSMOUTH

HIT PICKS

Chris Pollard: DIARY — Bread (Elektra K 12283)
Nicky Jackson: THE KIDS ARE ALRIGHT — The Pleasers (Arista ARIST 180)
Dave Christian: WITH A LITTLE LUCK — Wings (Parlophone R6019)
Andy Ferriss: BABY HOLD ON — Eddie Money (CBS 6080)
Chris Rider: THE CLOSER I GET TO YOU — Roberta Flack/Donny Hathaway (Atlantic K 11099)
Anton Darby: COME SEE WHAT LOVE — Bryn Haworth (A&M AMS 7341)
Howard Pearce: CAN'T SMILE WITHOUT YOU — Barry Manilow (Arista ARIST 176)
Dave Carson: I MUST BE IN LOVE — The Rutles (Warner Brothers K 17125)
Jack McLaughlin: YOU BLEW IT IF YOU DO IT — Tanned Leather (Response SR 515)

STATION SPECIAL

ROCK & ROLL RADIO — Young Ones (Virgin VS 205)

BBC Blackburn

HIT PICKS

Jude Bunker: WARM RIDE — Graham Bonnett (Ring 'O POSP 002)
Wendy Howard: I MUST BE IN LOVE — The Rutles (Warner Brothers K 17125)
Kath Dutton: HAZEL — Maggie Bell (Swansong SSK 19412)
Nigel Dyson: YOU ARE THE REASON — 5th Dimension (Motown TMG 1101)
Phil Scott: I WONDER WHY — Showaddywaddy (Arista ARIST 174)
Rob Salvidge: WITH A LITTLE LUCK — Wings (Parlophone R6019)
Trevor Hall: ON BROADWAY — George Benson (Warner Brothers K 17120)

BBC Humberside

RECORDS OF THE WEEK

John Howden: THE ANGEL IN YOUR ARMS — Lyn Anderson (CBS 6122)
Dave Sanders: YOU ARE THE REASON — 5th Dimension (Motown TMG 1101)
Pam Gillard: THE LONELY SHEPHERD — Zamfir & James Last (Philips 6042 346)

BBC Medway

PRESENTER PICKS

Rod Lucas: ANGELINE — Alan Davis (EMI 2759)
Jimmy Mack: WE'LL NEVER HAVE TO SAY GOODBYE — Maureen McGovern (Epic EPC 6227)
Tony Valence: THE ONE AND ONLY — Gladys Knight & The Pips (Buddah BDS 470)
John Thurston: OLD D.J.'S PLAY NEW SOUNDS — Jonathan King (UK 201)
Brian Faulkner: WALK RIGHT BACK — Anne Murray (Capitol CL 15974)
Mike Brill: BABY HOLD ON — Eddie Money (CBS 6080)

BBC Merseyside

PERSONAL PICKS

Billy Butler: CAR SONG — Bruce Roberts (Elektra K 12281)
Dave Porter: SHADOW DANCING — Andy Gibb (RSO 001)

TENTH WEMBLEY COUNTRY FESTIVAL

The associations which work to spread the word

ONE OF the most significant indications of the popularity of country music in Britain is the existence of two well-established associations devoted to the needs of the music, and the recent formation of a third.

But, by the same token, the presence of three separate groups also underlines the inadequacies of one particular organisation dealing with the music.

All have their reasons for existing. The Country Music Association (Great Britain) came into being for promotion of the music within the trade, while the British Country Music Association tends to the needs of the consumer. The British Country Artists and Industries Association, still in its formative stages, has been created to look after the interests of the local country music scene, a factor — so claims its founders — that has been completely overlooked by both of the other organisations.

The British Country Music Association (BCMA) has been in existence longest and was founded, in 1968, by mail-order record dealer Godfrey J. Greenwood, and Mike Storey and Jim Marshall, co-editors of the now defunct tape magazine *Folk Voice*. The current membership is around 3,000 but is expected to rise, as the result of a membership drive during the Wembley festival period to 3,500.

"The association was formed because we felt there was a need to unite the activities of the enthusiasts

throughout the United Kingdom," states Jim Marshall, BCMA chairman.

"We also felt we could provide a service to the enthusiasts with regular news bulletins and other benefits for a modest membership fee." The service offered to its members, for £1.50 per annum, is a bi-monthly news bulletin, a fully-comprehensive Yearbook, and reduction on tickets at certain concerts. In addition, the BCMA stages an annual trip to the United States to attend Nashville's Fan Fair and holds an annual dinner in London.

However, in spite of the Association's growth over the years, Marshall feels that the BCMA could achieve far more with co-operation from the industry.

"In general, too little attention is paid to the consumer compared to the United States, where most labels have their own country music offices, a great deal of attention is paid to that particular market," he explains. "But the BCMA does fill that void as it works on a consumer level and we are in a position to offer advice and information. Sadly, though, few of our members actually work in the industry."

Jim Marshall claims that this lack of closeness to the music is also a weakness of the trade body, the Country Music Association (Great Britain).

The Country Music Association (Great Britain)'s annual Awards Dinner is, undoubtedly, the

highlight of that Association's year and, last November, attracted a great deal of praise for its presentation — which included a cabaret spot by Kenny Rogers — when staged at London's Grosvenor House Hotel.

On the surface the CMS's progress appears far less noticeable than those of the BCMA. Formed in December 1969, its past chairmen have included Mervyn Conn — now the CMA's president — Charles Williams, Jim Bailey, Ian Grant, Ron Randall, Andy Gray and Tony Byworth.

Currently David Sandison — a freelance journalist and author, with ten years' experience in record company public relations and a long time in country music — holds the post. The Association offers two categories of membership, Company (£50) and Individual (£15), and, at present, has around 60 members.

Answering the BCMA's criticism, Sandison comments: "The CMA (GB) is not meant to be in touch with fans ... its role is to improve attitudes towards, and understanding of, country music which, in the long run, will be beneficial for the fans. Criticism from the BCMA, and the fans, is always welcomed but rarely given because of a distrust of the CMA (GB)."

Sandison admits that the CMA (GB) hasn't made the progress that it should have done in the light of the music's growth in Britain and agrees with the BCMA comment that not



David Sandison, Chairman of the CMA(GB) whose role is to improve attitudes to country music.

enough industry personnel are prepared to back the music with a conscientious effort.

"The CMA (GB) should be making itself felt in the promotion and marketing of country but, at the moment, the membership isn't broad enough to provide an accurate representation of what's happening."

"But it's not good the BCMA criticising us when some of their members — by way of their own involvement with the scene — are not prepared to join the CMA (GB)."

It is an interest in the local scene that has caused the British Country Music Artists and Industries Association to be formed, an organisation whose sole objective is to work on behalf of the British country artist.

"The demand for British country acts has increased considerably

during recent months and many artists are now getting work outside of the normal country outlets," explains Colin Ward, director of Live Promotions, one of the initial forces behind the creation of the new association. "But the trade is either unaware of the situation, or not taking any notice of it."

"Take, for instance, a group like the Hillsiders. They have been established for many years and probably earn more money out of the scene than any other act. Currently they're selling around 1,000 copies per month of a privately produced album — and that's just on road appearances. Yet they're completely ignored by all the major labels, the major agents and the tour promoters. And there are many other acts like them, a few handled by my company and many others by companies throughout the UK. I think that really reflects the state of the industry and the care that is shown for the music by the industry."

Initial response to Ward's announcement brought around 150 replies from people involved in the British country music and, unlike the apathetic response experienced by the CMA (GB) when it tried to build a working relationship with the British scene, Colin Ward believes that the new association will succeed.

Most important, though, Ward intends the British Country Music Artists and Industries Association to employ a person for its everyday operation, at first paid out of his company's resources until the association builds up its own financial strength. And that's been the weakness of both the BCMA and the CMA (GB). At present neither organisation has any full time employees to ensure the basic hurdle is crossed successfully — and that's the essential day to day operation and all that it entails.

the country.

the Wembley festival and a 7 date British tour.



"Ramblin' Fever" MERLE HAGGARD
MCF 2805



"My Farewell To Elvis" MERLE HAGGARD
MCF 2818



Merle Haggard — new single.
"I'm Always on a Mountain
When I Fall"
MCA 358

Check with the stand for timings of public appearances.

TENTH WEMBLEY COUNTRY FESTIVAL

New country albums

BEST OF COUNTRY AMERICA VOL 3

Best Of Music Country America Vol 3. (MCA MCF 2829. Producers: Various.) Extremely strong value compilation album consisting of 20 tracks featuring best selling country acts on the MCA roster. Headlined by such tracks as Merle Haggard's From Graceland To The Promised Land, Conway Twitty's Play Guitar Play, Loretta Lynn's She Got You and Tanya Tucker's Here's Some Love, the album also features Twitty and Lynn duetting, Mel Tillis and Bill Anderson. The album adds up to some of the biggest chart successes during the past two years and, with the appearance of such star names, will be snapped up by country fans.



BEST OF Music Country America VOL III
Merle Haggard - Bill Anderson
Tanya Tucker - Mel Tillis
Conway Twitty - Loretta Lynn

REVIEWED BY TONY BYWORTH

Dave and Sugar

That's The Way Love Should Be. (RCA PL 12477) Producers: Jerry Bradley and Charley Pride.) Already well established with the country market, Dave & Sugar will be making even greater inroads into Britain during the forthcoming months with appearances at the Festival and supporting Charley Pride on his May tour. Consisting of Dave Rowlands, Vicki Hackeman and Sue Powell, the trio present an easy listening flavour to country music through the continuous swapping of lead voices and harmonies. Containing their recent hit single Knee Deep In Loving You, as well as other standout tracks like Got Leavin'



On Her Mind and I Love To Be Loved By You, the album should pick up plays in addition to the specialist shows.

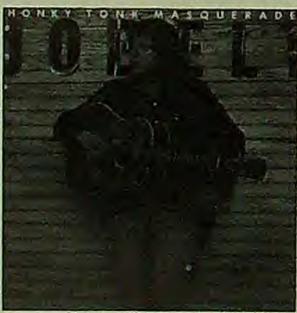
Oak Ridge Boys

Y'all Come Back Saloon. (ABC ABCL 5241. Producer: Ron Chancey.) Ranking as among the hottest of country groups in the United States, the Oak Ridge Boys have now moved away from their gospel music roots and are laying down sounds with a presentation that fully highlights their four part harmonies. Already well known to the British country enthusiasts, this album should attract interest through the inclusion of the group's recent chart topping country single, Y'all Come Back Saloon (their debut release for ABC Records in the USA) and their current offering, You're The One, Ron Chancey's production keeps it fast paced and attractive throughout.

Joe Ely

Honky Tonk Masquerade. (MCA MCF 2832. Producer: Chip Young.) Although still new on the US Country scene Joe Ely, has whipped up considerable media attention with his brand of Texas

music which takes in blues, country and rock. And the same's happening here where he's collecting rave notices in both the general and specialist media outlets. Consisting entirely of original songs (apart from a rocking version of Hank Williams' classic Honky Tonkin'), the content of Ely's second album features material from the artist himself as well as fellow Texans Butch Hancock and Jimmie Dale Gilmore. Among the outstanding tracks there's Because Of The Wind, Jericho and West Texas Waltz while the presentation — including accordion and steel guitar — makes it all sound refreshingly different, leaving the listener convinced that Ely is going to break through in Britain in a big way.



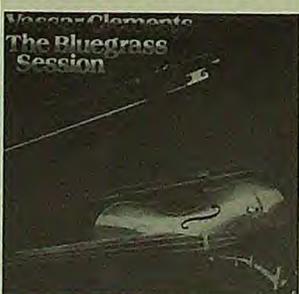
Dick Damron

A Thousand Songs Of Glory. (Westwood WRS 119. Producer: Jo Bob Barnhill.) Recently signed to RCA Records, Canadian Dick Damron has built up a considerable reputation as both a singer and songwriter as this album instantly proves. Recorded in Nashville, the release features his award winning song Susan Flowers as well as other titles which reflect aspects of both the U.S. and British scene including Charing Cross Cowboys, Waylon's T-Shirt and Just Another Rodeo Song. Voted Canada's Top Male Country Singer, Damron has still to break into the American market although the material clearly displays that he possesses the capability to do so. Watch out for his British tour in April.

Gene Autry

Focus On Gene Autry (London FOS U 45/46. Producer: Carl Cotner) On face value this album would appear to have very limited appeal — after all the singing cowboys have long disappeared from the country scene — although it could well stir up activity, if given the exposure, within the nostalgia stakes. Nevertheless the 24-tracks hardly reflect the best-known songs of Hollywood's famed singing cowboy — the real exception being the multi-million selling Rudolph The Red Nosed Reindeer — but rather take in a rather weird assortment of western ballads, a few other reminders of the Christmas season and a number of religious offerings. It will, however, appeal to the band of Autry followers whose needs have been only slightly catered for during recent years.

Vassar Clements



The Bluegrass Session. (Sonet SNTF 748) Another in the splendid set of releases by Sonet from the Flying Fish catalogue where the pick of the Nashville session players jam together. Here fiddle man Vassar Clements heads an impressive lineup that also includes Bobby Osborne (mandolin), Doug Jernigan (steel guitar), Jack Hicks (banjo) and Bob Hoban (piano). The Bluegrass Session may well be the album's title but—at times —proves itself erroneous as the music sweeps across from bluegrass with titles like Reno Shuffle and an updated version of White House Blues; through country with Hank Williams' Six More Miles; and ending up in the area of modern jazz as an album that displays skills of the highest order but one that should not be overlooked in the flood for more popular names.

Carroll Baker

Sweet Sensation. (RCA PL 42414. Producer: Don Grashey.) Another Canadian, this time the nation's Top Female Country Singer and winner of numerous other awards including an impressive string of Gold Discs for consecutive single sales. Her versatility clearly shows through here with a selection of tracks that includes revivals of Leslie Gore's It's My Party and Don Gibson's I Can't Stop Loving You as well as original composition, within a strict country framework, such as Portrait In The Window, a narrative laid down with the exacting degree or of sentimentality. Ms. Baker's debut



British appearance last year at Wembley proved itself one of the evening's highlights.

The Stonemans

Country Hospitality (Meteor SKYL 7001. Producer: Dallas Corey.) The Stonemans, long respected for their presentation of downhome, rural sounds, have their first British release in many years available with this album. Consisting entirely of original songs — penned by producer Corey — the five piece group continue to relive the country traditions by use of such instruments as dobro, guitar, banjo, bass, autoharp and mouthbow while tackling themes that centre around southern hospitality, gospel meetings, country music and coon hunting.

Vernon Oxford

A Tribute To Hank Williams. (Meteor SKYL 7002. Producer: Tony Dirizziano.) The combination of Vernon Oxford, well established with the hardcore British country market, and the songs of Hank Williams should add up to an instantly winning factor. And it's a value for money package with the inclusion of 15 famed songs including Kawliga, Your Cheating Heart, Wedding Bells, I Can't Help It, You Win Again and Jambalaya.

Tompall Glaser

The Wonder Of It All (ABC ABCL 5235. Producer: Jimmy Bowen.) Although Tompall Glaser was one of the prime motivators behind the Outlaw movement in the United States, he's sadly lagged far behind in the music's commercial success stakes as achieved by Waylon Jennings and Willie Nelson. The Wonder Of It All, however, is disappointing. Its weakness is not due to either Tompall or the presentation though, but rather to a weak assortment of tracks that are not fully capable of displaying Glaser's considerable abilities. Nevertheless, in spite of the criticism, The Wonder Of It All survives as a good country release within a contemporary setting with the bluesy Duncan & Brady and the tragic My Mother Was A Lady standing out as exceptional tracks. But Tompall Glaser's name will mean a lot to fans.

Ronnie Sessions

Ronnie Sessions. (MCA MCF 2830. Producer: Chip Young.) Completely unknown, at present, to the British market Ronnie Sessions' debut album possesses all the ingredients, if given the promotional and marketing backup, to win over to both the country and rock audiences. Sessions is one of the music's new breed, and lays down his vocals with lively excitement that instantly puts him in a class of his own. The album contains a number of his US Country Chart successes including Wiggle, Wiggle, Me And Millie (Stompin' Grapes And Gettin' Silly) and Ambush as well as strong version of Delbert McClinton's Victim Of Life's Circumstances. Chip Young's production well complements Sessions' gravel edged vocals, and is fast and furious throughout with the most set imaginative set of intros to be heard on any current album release.

THE STAR LINE-UP pp14-18

TENTH WEMBLEY COUNTRY FESTIVAL

The Wembley team behind the scenes

IT BECOMES clear that the annual International Festival of Country Music isn't a one man show once you step inside Mervyn Conn's Chandos Place offices, a stone's throw away from Nelson's column in Trafalgar Square.

A dedicated team of staffers springing into action many months before it all comes together at Easter — and then move on to spend time tying up the loose ends after the event, prior to starting all over again.

There are certainly the headaches. Trisha Walker, Mervyn Conn's Personal Assistant, can assure anyone of that. Some 16 days before the curtain was about to open up on the Tenth Festival she was on the phone to the Grosvenor House Hotel, rapidly revising — for the umpteenth time — the reservations for the artists and their respective managements, musicians and other travelling companions. Originally the reservations had been made out as 50 each single and twin rooms; currently the total was standing at 60 singles and 69 twins.

In addition Trisha Walker was also having dealings with the Grosvenor concerning the pre-Wembley banquet, a mammoth affair with 500 guests which she, singlehandedly, takes in her stride.

"The great problem always rests with the number of visitors — and who they exactly are," she comments. "At the last count there was 175 people coming over from the States, and that number comprises the artists and others in their groups, as well as assorted VIPs. The complications always arise out of additions being added to the list, or else musicians dropping out of bands and being replaced by others. And, of course, not everyone comes in on the same flight. Most arrive on Good Friday morning, but a number this year are coming in on various days during the preceding

week."

Then, of course, there are the exchange details between the Musicians' Union and the American Federation of Musicians; the dealings with Equity and the Department of Employment; radio and television contracts; transportation; and exhibitors and press/media tickets and passes.

But, whatever the frustrations and the momentary fits of desperation, Trisha Walker tackles it all with hardly a second thought. After all, this Easter marks her fourth consecutive Festival since joining the Mervyn Conn Organisation in 1975, following experience as assistant to the Sales Director at Radio Luxembourg. And, even though she briefly departed from the office for a few months during the latter part of last year, beckoning words from promoter Conn happily brought her back in the fold again.

Well established within the fold — and certainly a stalwart of the British country music scene itself — is Murray Kash. He has been working with Mervyn Conn since before the days of the initial Festival. The relationship was struck up at the time of Conn's tours with Johnny Cash during the late Sixties, and Kash has lent a valuable hand with all of the annual events.

Intermingling with his own diverse

roles — which include work as a stage, film and television actor, radio presenter and journalist — Kash's contributions to the Festival's growth over the years is considerable, having first become involved back in 1968 when the responsibilities for the event rested solely with Mervyn Conn, a secretary and himself.

Murray Kash is also in a position to assess the music's growth over the years.

"The most immediately noticeable aspect of Wembley is the number of artists who have become star names," he comments. "Prior to a Wembley appearance many acts were just known to a select few but afterwards, with the considerable media coverage that surrounds the Festival, the names have become known to a much larger public. And, artists have built upon their initial response by playing tour dates throughout the British Isles.

"British acts have also benefited through Wembley. It's given them far greater exposure. Looking back the British scene has progressed considerably over the years. We've come a long way from the days when the British scene consisted solely of acts working in the back rooms of pubs."

Kash adds that the far-reaching effects, and success, of country



Murray Kash — a stalwart of the British country scene.

music is reflected by the use of the music in many current advertising campaigns and cites such companies as Kentucky Fried Chicken, Levi's and Coca Cola while Marlboro Cigarettes — in association with Mervyn Conn — have been staging a nationwide country music talent contest, the finals to be held at the Wembley Convention Centre over the Easter weekend.

Today Murray Kash is the Festival's Director, a role that has called for active participation over a seven-month period and involving, initially, the selling of stand space within the Empire Pool's Exhibition area and advertising space in the Festival brochure, and leading up to the back stage directions at the time of the Festival's presentation.

Also well-experienced with all the immense planning, and the behind the scenes turmoils, is Malcolm Anthony, currently in his seventh year working with Conn, and a Director of Mervyn Conn Promotions.

He terms his role loosely as a "co-ordinator" and, assisted by Rob Zuradzki, tends to the Festival's technical aspects, trying to accommodate each artist with the equipment that they require.

"The days of simple country music has passed us by," Anthony states. "The music has now

broadened into pop/MOR realms and, with it, the country bands' requirements have changed. This has been especially significant during the past three years where many of the big country bands now require equipment that's almost comparable to the heavy rock acts." He adds that the equipment for the forthcoming three day event is supplied by TASCOS and is the same as was used by Elton John during his concert at the same venue several months earlier.

Besides attending to the artist's needs at the British event, Malcolm Anthony's activities also stretch over to the European market where he's termed (again loosely) as an "international co-ordinator." This year Conn is also staging Festivals in Sweden (March 25), Holland (March 28), Finland (April 1) and Norway (April 2), and, naturally, this involves even further transportation.

"Here we have local representatives to liaise with the respective record companies and to see to accommodation," Anthony explains. "But I have to inform them of each act's technical requirements, which they subsequently follow up. But the London office takes total responsibility for the final results."

Also showing considerable involvement in the British scene is Rob Zuradzki who — alternating with Murray Kash — has been present at many of the 25 regional heats of the Marlboro Country Music Talent Contest.

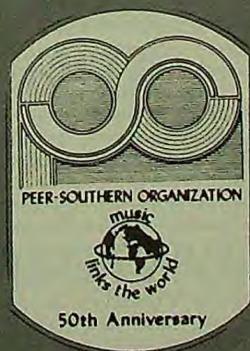
Ken Salter, the company's Financial Controller, as his position implies, is responsible for all the monies both incoming and outgoing (and can be seen rushing frantically backstage throughout all of the three days) while Peter Felstead, General Manager of the music publishing concerns, has found himself drawn into the Radio and Television Seminar.

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TENTH WEMBLEY COUNTRY FESTIVAL

THE TENTH ANNIVERSARY



CARROLL BAKER

Not to be confused with the film actress of the same name, Carroll Baker is one of Canada's most successful country acts and — during a seven year career — has collected a succession of awards including Top Country Female Singer for the past three years and five Gold Discs for single sales. Last Year she made her British concert debut, collecting a rousing audience response.
Current album: Sweet Sensation (RCA PL 42414)



MOE BANDY

Struggling to get into the limelight over a 12 year period, Moe Bandy finally cracked the U.S. charts in 1974. Subsequently this Mississippi born (though Texas bred) artist has scored over a dozen hits all fondly keeping their sounds close to the music's basic traditions, while the lyrics frequently tell of cheating, boozing and barrooms. Prior to his first British album release last year, Bandy gained a following through the import dealers and specialist airplays. It's still early days but he has already made himself a firm favourite with the country market.
Current album: Cowboys Ain't supposed To Cry (CBS 82295).
Forthcoming album: Soft Lights (CBS 82669).

DAVE AND SUGAR

Presenting a new sound to country music by way of their three part harmonies, Dave & Sugar quickly whipped up appreciation in the United States through their appearances on the Charley Pride roadshow and a succession of hit records including The Door Is Always Open and I'm Gonna Love You. Dave Rowlands — whose previous entertainment

experience saw him a member of the Stamps Quartet and touring with Elvis Presley — is the group's founding member, while Vicki Hackeman and Sue Powell are the ladies jointly known as Sugar.

Current album: That's The Way Love Should Be (RCA PL 12477). Current Single: Knee Deep In Loving You (RCA PB 1141).

BARBI BENTON

Barbi Benton's past claim to fame was through the pages of Playboy and, for a number of years, being the companion of the magazine's boss Hugh Hefner. The Hollywood-based lady has returned to her former pursuits, a career in the entertainment business. On record she's had a number of successes with country material — including Brass Buckles and Movie Magazine Stars In Her Eyes — though her current work takes in wider musical realms.



DICK DAMRON

Writer of the international hit Countrified, Dick Damron is among the most active — and successful — of the Canadian country performers and the Wembley appearance marks his second round of appearances here. A native of the province of Alberta, Damron's only departure from country came during his early teens when, after winning a talent contest, he formed a rock band. Currently he's rated as his homeland's Top Country Male Singer and is a six times winner of the BMI Certificate of Honour.
Current album: A Thousand Songs Of Glory (Westwood WRS 119)

JOE ELY

Currently making his impression on the American scene, Joe Ely started out in the same hometown as Buddy Holly and Waylon Jennings — Lubbock, Texas. But, once schooling was completed (or as much of it as he attended), Ely began hitting the road, seeking out a musical existence as he travelled throughout the United States

and, later, into Europe as a member of a multi-media show. Some three years ago, back in his native Texas, he formed his five piece band. Ely's music consists of country, western swing and blues, and he has already been tipped for success by representatives of the British media.
Current album: Honky Tonk Masquerade (MCA MCF 2832). Current single: Fingernails (MCA 352).

SKEETER DAVIS

Long time favourite with British country audiences — and also established with the pop market, (End Of The World, 1962) — Skeeter Davis' Wembley visit is one of a succession of appearances here over the years. To date she has had around 40 hits in the US Country Charts and is a popular Grand Ole Opry act.



DON EVERLY

Since splitting from brother Phil some five years ago, Don Everly has returned to the music of his roots — country — and set up a recording deal with Nashville producer Wesley Rose, laying down tracks for the Hickory label. This is Everly's second Wembley appearance.
Current albums: Brother Jukebox (DJM DJF 20501), The New Album (Everly Brothers) (Warner Bros. K56415). Current single: Brother Jukebox (DJM DJS 10846)



KELVIN HENDERSON

One of the stalwarts of the British scene, Kelvin Henderson had to travel to Sweden to gain initial popularity and recording facilities: based in Bristol, his musical tastes cut across the complete spectrum and is reflected in the presentation laid down by him and his band. He can be justly assessed as an original contributor whose style is in a contemporary vein.
Current album: Black Magic Gun (Checkmate CMLS 1016).

LYNCH & LAWSON

Peter Lynch and John Lawson, long-standing friends, have spent almost their entire lives in music, Lynch having his first break with Joe Meek and Lawson gaining initial with Gene Vincent's band The Blue Caps. They joined forces in 1974 to form a country rock duo and, with the encouragement of several industry people, arrived in Nashville where they recorded an album. In Britain they have won on New Faces and, last year, toured with Don Williams.
Current album: The First (Jet UAS 30131).

JEANNIE DENVER

Together with her outfit the J. D. Band (Stewart Barnes, Stephan Hughes, Allan Holmes and Billy Bennett), Jeannie Denver has built up a considerable following on the local scene, playing the country music clubs throughout Britain and appearing on tours alongside such artists as Slim Whitman, Marvin Rainwater and Vernon Oxford. Hailing originally from Bradford, Jeannie began her career only as recently as the summer of '74.
Current album: Live At The Spur And Saddle (Westwood WRS 105).

TENTH WEMBLEY COUNTRY FESTIVAL

SUPERSTAR LINE-UP

MORE PHOTOS → 16



BARBARA FAIRCHILD

The hits started flowing for Arkansas-born Barbara Fairchild in 1969 with *Love Is A Gentle Thing*. To date, she has scored the best part of 20 entries in the US Country Charts including, in 1976, a cover version of Pussycat's *Mississippi*. Her professional career, however, began at the age of 13 when she was notching up experience on both radio and television in St. Louis, Missouri. On this side of the Atlantic Ms. Fairchild made an impressive debut when she toured with Don Williams last September. Current album: *Greatest Hits* (CBS 82675)

LARRY GATLIN

Following his Wembley appearance last year singer/songwriter Larry Gatlin has furthered his British following with an appearance on BBC2 on Christmas Day, (with a special act for forthcoming transmission). Texas-born Gatlin first caught US attention by providing some of the soundtrack for the Johnny Cash movie *Gospel Road* and, subsequently, gained chart success. Current album: *Love Is Just A Game* (Monument MNT 82382). Current single: *Anything But Leaving* (Monument 6217).



MERLE HAGGARD

Probably the biggest country superstar of the Seventies, Merle Haggard's audiences spread right across the board in the United States, ranging from the hard core country market to the youth movement. His forthcoming appearance at the Festival is his first European concert and the response will be tremendous (see separate feature p4).

Current albums: *My Farewell To Elvis* (MCA MCF 2818); *A Working Man Can't Get Nowhere Today* (Capitol E-ST 11693). Current single:

FREDDIE HART

After some 20 years of struggling in the shadows, and turning out records on a number of labels, Alabama born Freddie Hart finally broke with the million-selling *Easy Loving* in 1971. The song then went on to be CMA Song Of The Year in both 1971 and 1972, the only time that the award has been presented to the same song on two separate occasions. Subsequently Hart has been a frequent entry in the US Country Charts. Wembley marks his British concert debut. Current album: *So Good, So Rare, So Fine* (Capitol E-ST 11724). Current single: *Easy Loving* (Capitol CL 15972).



DONNA FARGO

Donna Fargo broke to mass audiences in 1972 when she scored over a million sales with *Happiest Girl In The Whole USA*. Donna Fargo now ranks among the most successful of the modern female country entertainers.

She now records for Warner Brothers, a deal that commenced with a million-dollar signing.

Current album: *Shame On Me* (Warner Bros. K56442). Current single: *The Race Is On* (Warner Bros)



RAYMOND FROGGATT

After stirring up some activity within pop circles a few years, Raymond Froggatt is now aiming towards country. During recent months he has been spending considerable time in the United States and, following his appearance at Tulsa's International Country Music Festival last September, he is set to represent Britain at the forthcoming Nashville Fun Fair in June. He has also recorded a Nashville album, produced by Larry Butler, and contractual negotiations have just been concluded with Jet Records.

GEORGE HAMILTON IV

Now a household name, George Hamilton IV's association with Britain stretches over an 11-year period which commenced, in 1967, as a fleeting visit en route to the United States following a tour of military bases in Germany.

Subsequently he has made regular trips here; appeared more times at the Wembley Festival than any other artist (this year marks his eighth appearance, though it is in a non-singing role as compere for the three day event); and has been the star of five series for BBC2. Currently his Canadian tv series is being screened in a number of ITV regions and his latest album — *Feel Like A Million* — notched up Silver Disc status in advance sales.

Current albums: *Feel Like A Million* (Anchor ANCL 2026); *The Hits Of George Hamilton IV* (RCA PL 42335).



TOMPALL GLASER

For over 15 years as the lead man of the award winning vocal trio *Tompall & The Glaser Brothers*, Tompall Glaser commenced his solo career in 1973. Considered by many within Nashville as a true innovator of the music, Glaser's initial work received immediate acclaim from both the critics and the public and was certainly a forerunner in the Outlaw brand of country although Waylon Jennings and Willie Nelson have subsequently picked up the mass attention.

Current Album: *The Wonder Of It All* (ABC ABCL 5225).

LLOYD GREEN

Among the busiest — and most famed — of all the Nashville sessionmen, steel guitarist Lloyd Green has also built up a considerable following as an artist in his own right. Cutting around 500 sessions a year, Green still finds time to make the solo albums while, as an occasional stage performer, he's captivated the Wembley audiences on two previous appearances and is certain to again this time around in the company of fellow session players, Hargus "Pig" Robbins and Charlie McCoy.

Current albums: *Steelin' Feelin's* (Checkmate CMLS 1010); *Stainless Steel* (Pye NSPL 28249)



RONNIE MILSAP

After working in various musical realms — including recording rhythm 'n' blues for Scepter Records, produced by Huey Meaux — blind pianist Ronnie Milsap has now achieved lasting success with country music, having first broken over, in 1973, with *I Hate You and The Girl Who Waits On Tables*. Four years later he really broke into the big time by scooping the CMA Awards, voted Entertainer and Male Vocalist of the year, while *Ronnie Milsap Live* was named Top Album. He has previously toured Britain with Charley Pride and Glen Campbell.

Current album: *It Was Almost Like A Song* (RCA PL 12439). Current single: *What A Difference You Made In My Life* (RCA PB 1146).



TENTH WEMBLEY COUNTRY FESTIVAL

THE SUPERSTAR LINE-UP

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JODY MILLER

Queen Of The House — an answer to Roger Miller's King Of The Road — first brought Jody Miller to the attention of the British record buying public back in October 1965. Raised in Oklahoma, she first entered the recording scene, on Capitol Records, as a folk singer but, more recently, on Epic, she's tackled a wide range of material — including revivals of the pop hits He's So Fine and Will You Love Me Tomorrow — with producer Billy Sherrill. Current album: Here's Jody Miller (Epic EPC 81975).



CARL PERKINS

One of the father figures of rock 'n' roll, Carl Perkins shot to fame with recordings laid down alongside Elvis Presley, Johnny Cash and Jerry Lee Lewis. Now his rockin' days are getting a fresh lease of life with the recently-released album Ol' Blue Suede's Back. Current album: Ol' Blue Suede's Back (Jet UATV 30146). Current single: Blue Suede Shoes/That's All Right/Rock On Around The World (Jet UP 36365)



VERNON OXFORD

Extremely popular among the hard-core British country fans, Vernon Oxford's recent success in the States came about through the enthusiasm of the British market which prompted RCA to offer the Arkansas born artist a new contract, having earlier dropped him from the roster. Recently he achieved Country Chart success with such titles as Shadows Of My Mind and Redneck and, last October, concluded a new recording deal with the recently formed, Dublin-based company Meteor Records. Current album: A Tribute To Hank Williams (Meteor SKYL 7002).

MARTY ROBBINS

Among the most successful of all country entertainers, Marty Robbins' recording career spans almost 30 years and takes in a diverse unusual style including gunfighter ballads, Hawaiian, pop and straight country. In Britain he made the singles charts, during the early Sixties, and further consolidated his following with a number of recent stage appearances. Current album: Don't Let Me Touch You (CBS 82429). Current Single: Try A Little Tenderness (CBS 6119)



CHARLIE McCOY

Starting out as a rock 'n' roll vocalist in Florida, Charlie McCoy rapidly established himself on the session scene with his harmonica playing. One of the founding members of the progressive Area Code 615 group. He sprang to national prominence when he collected the CMA Instrumentalist Of The Year Award in 1972, and in the following year. Current album: Stone Fox Chase (Monument MNT 81886).

HARGUS ROBBINS

Affectionately nicknamed "Pig" by his Nashville compatriots, blind pianist Hargus Robbins is currently among the busiest of the session men on the music scene. A couple of years ago the US Country Music Association named him Instrumentalist Of The Year, he has further developed his career by signing to Elektra Records. Current album: Pig In A Poke (Elektra K 52071)



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RONNIE PROPHET

The third of the Canadian acts lined up for a Festival slot, Ronnie Prophet was born in Calumet, Quebec, and gained his initial entertainment experiences by playing at local neighbourhood square dances. He made his first Nashville appearance in 1969, and quickly won over the city's residents by his fast paced act which incorporates vocals, instrumental skills and humour. Today he frequently appears at his own venue, Ronnie Prophet's Carousel Club, and is making inroads into the Country Charts. Current album: Ronnie Prophet Country (RCA PL 40677).

KENNY ROGERS

The chart topping Lucille brought Kenny Rogers back into the British charts with a vengeance last year after an absence of almost a decade. His earlier successes were with country/rock realms with Ruby Don't Take Your Love To Town (1969) and Something's Burning (1970). Current album: Daytime Friends (United Artists UAS 30119). Current single: Everytime Two Fools Collide (with Dottie West) (United Artists UP 36361)



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Don Williams
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Vernon Oxford
Don Everly
Barbara Fairchild
Jody Miller
Freddie Hart
Wilburn Brothers
Carl Smith
Carrol Baker

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Ronnie Milsap
Donna Fargo
Carl Perkins
Skeeter Davis
Lloyd Green
Charlie Mcoy
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TENTH WEMBLEY COUNTRY FESTIVAL

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DON WILLIAMS

One of the biggest successes of all Wembley artists over the years, Don Williams has also made his mark with British pop audiences, reflected in singles chart entries, I Recall A Gypsy Woman and You're My Best Friend while his album Visions has achieved Gold Disc status. Commencing his career in the mid Sixties as a member of the Pozo Seco Singers, Williams started his solo efforts in 1972, first attracting the British country fans through the specialist radio shows and the import dealers. A new album is expected in May but, in the meantime, it is certain that Don Williams will once again stop the show. Current album: Country Boy (ABC ABCL 5233). Current single: I've Got A Winner In You (ABC ABC 4208).

CARL SMITH

One of the biggest country music hit makers of all time, Carl Smith has gathered over 85 Chart entries during a 27-year recording career, commencing with Columbia and continuing, a couple of years back, with ABC/Hickory. A native of Tennessee, he commenced his professional career on radio and quickly came to the attention of the powerful country station, WSM in Nashville. Shortly afterwards he started his chart onslaught, in 1951, with Let's Live A Little. In addition, for many years he was the star of his own television show. Current Album: This Lady Loving Me (DJM DJF 20540). Current Single: It's Teardrop Time (DJM DJS 10848)



THE WILBURN BROTHERS

Teddy and Doyle Wilburn started out in the business as part of a family act, and quickly picked up a following through touring the Southern States. This eventually led to featured spots on the famed Grand Ole Opry and, in turn, a recording contract with Decca. They have successfully mixed their involvement in country music and, while achieving chart status, found themselves equally successful with their own booking agency, Wil-Helm Talent. Current album: Sing Hinson & Gaither (Calvary STAV 5134 - import).

SASKIA & SERGE

Highly popular in their native Holland, Saskia and Serge won over a number of Nashville executives last year when they appeared at the annual Fan Fair, including Acuff-Rose president Wesley Rose. Debut release, on ABC/Hickory, was a revival of Hank Williams' Jambalaya.

DOTTIE WEST

A popular artist in Britain, Dottie West has been well-represented over the years with record releases, and was the recipient of the British award Top Country Female Singer in 1974. Another native of Tennessee, and continued with a string of hit titles on RCA until she changed labels, a couple of years back, and moved over to United Artists. Currently she's to be heard on record duetting with chart-topper Kenny Rogers. Current single: Everytime Two Fools Collide (with Kenny Rogers) (United Artists UP 36361). Album to follow.

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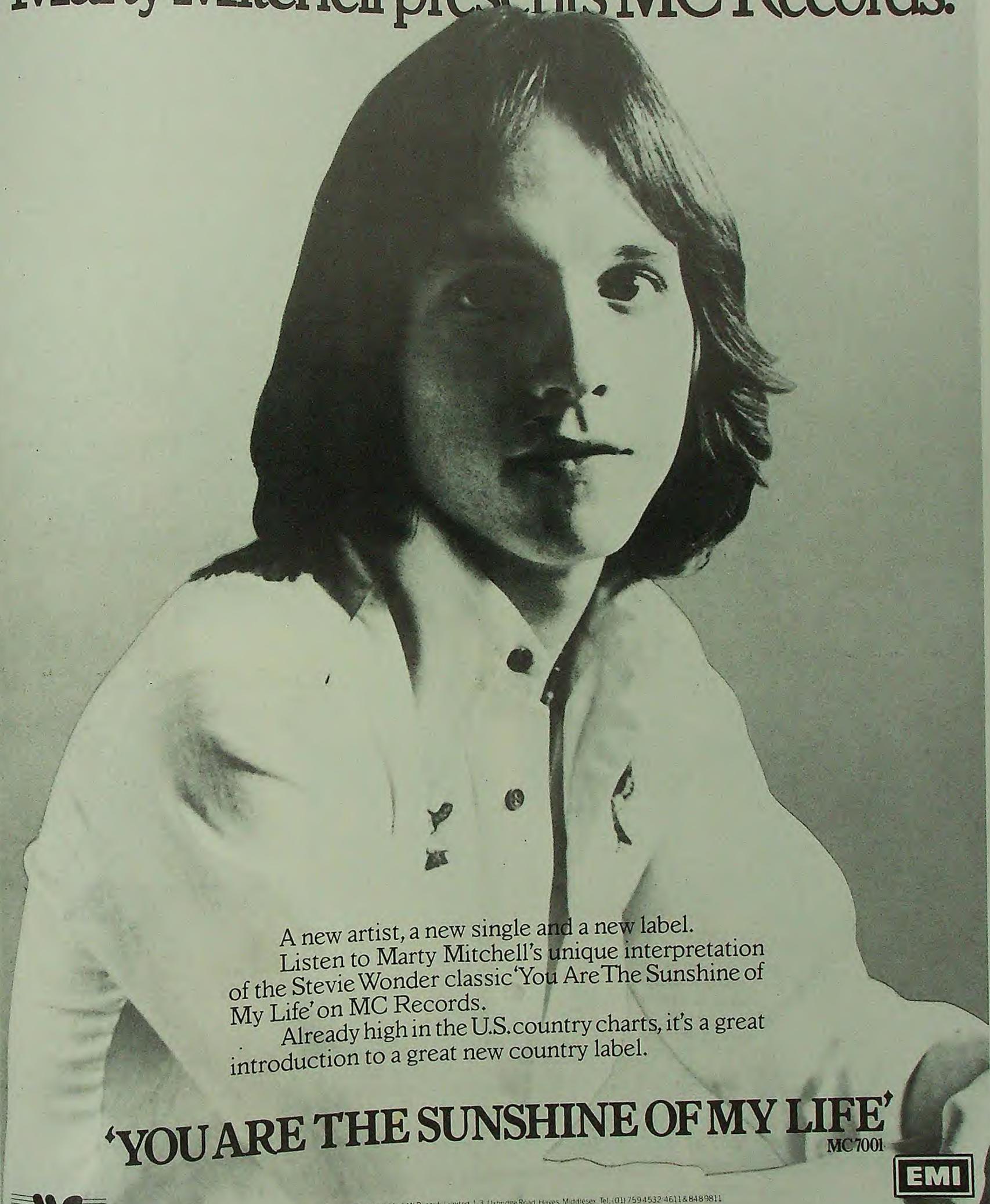
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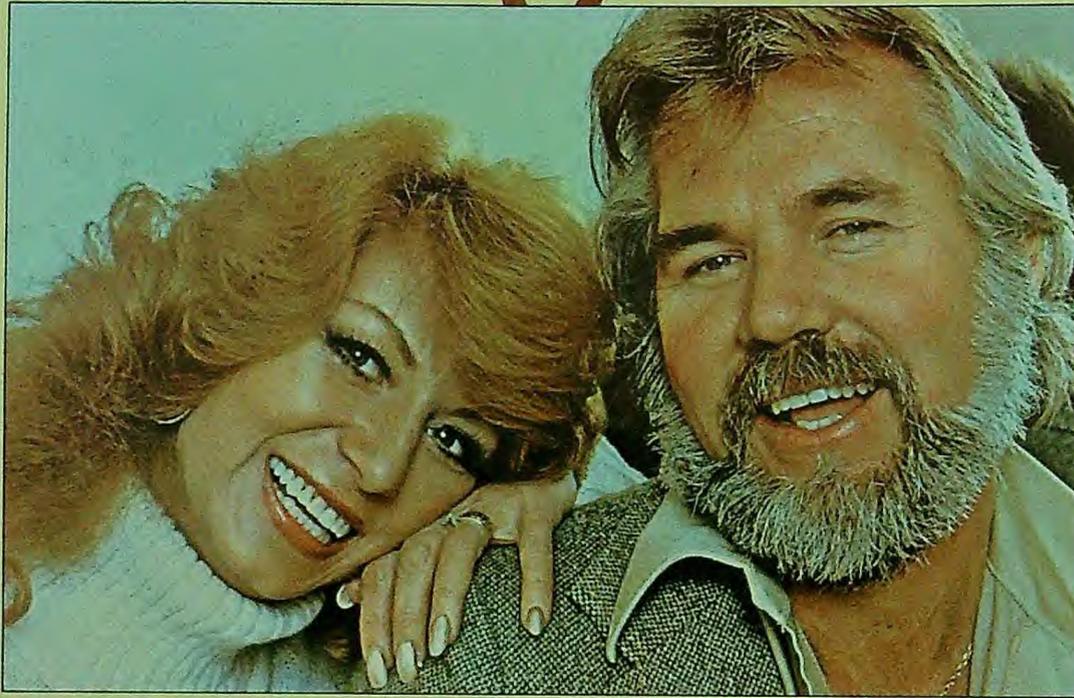
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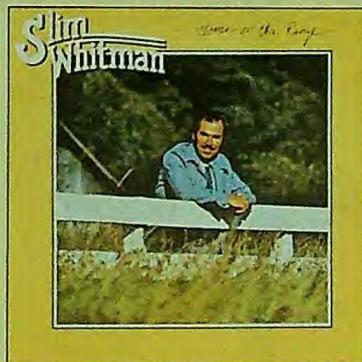


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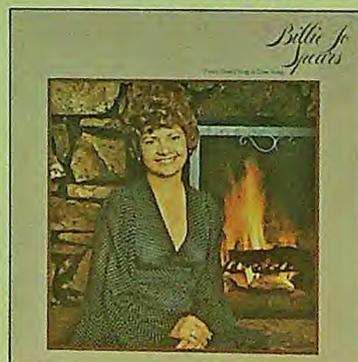
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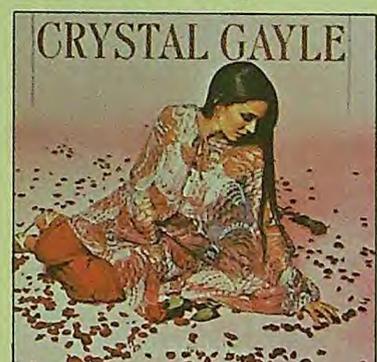
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SLIM WHITMAN
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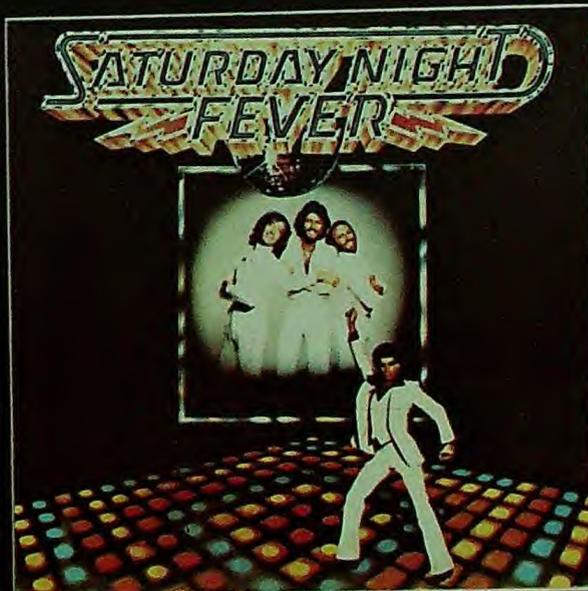


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CHARTS

International

US singles

- 1 (1) NIGHT FEVER, Bee Gees
- 2 (2) STAYIN' ALIVE, Bee Gees
- 3 (3) EMOTIONS, Samantha Sang
- 4 (4) LAY DOWN SALLY, Eric Clapton
- 5 (6) CAN'T SMILE WITHOUT YOU, Barry Manilow
- 6 (5) LOVE IS THICKER THAN WATER, Andy Gibb
- 7 (7) I GO CRAZY, Paul Davis
- 8 (8) SOMETIMES WHEN WE TOUCH, Dan Hill
- 9 (14) IF I CAN'T HAVE YOU, Yvonne Elliman
- 10 (11) THUNDER ISLAND, Jay Ferguson
- 11 (10) JUST THE WAY YOU ARE, Billy Joel
- 12 (23) DUST IN THE WIND, Kansas
- 13 (9) DANCE DANCE DANCE YOWSAH YOWSAH, Chic
- 14 (15) FALLING, Le Blanc & Carr
- 15 (19) JACK & JILL, Raydio
- 16 (18) OUR LOVE, Natalie Cole
- 17 (17) WONDERFUL WORLD, Art Garfunkel/James Taylor
- 18 (26) NEVER HAVE TO SAY GOODBYE, England Dan & John Ford Coley
- 19 (22) EBONY EYES, Bob Welch
- 20 (25) RUNNIN' ON EMPTY, Jackson Browne
- 9 LOVE IS IN THE AIR, John Paul Young (Ariola), FD and H
- 6 HEIDI, Gitti and Erica (Telefunken), Targa
- 7 UND DABEI LIEBE ICH EUCH BEIDE, Andrea Juergens (Ariola), Young/Intro
- 8 DARLING, Baccara (RCA), Magazine
- 9 I CAN'T STAND THE RAIN - Eruption (Hansaint/Ariola), Burlington/Arends
- 10 DAS LIED DER SCHLUMPFE, Vader Abraham (Philips/Ponogram), Siegel

Holland singles

- (courtesy Stichting Nederlandse Top 40)
- 1 DENIS, Blondie (Chrysalis)
 - 2 BIG CITY, Tol Hansse (CNR)
 - 3 SHE'S NOT THERE, Santana (CBS)
 - 4 STAYING ALIVE, Bee Gees (RSO)
 - 5 IF I HAD WORDS, Yvonne Keeley/Scott Fitzgerald (UA)
 - 6 I CAN'T STAND THE RAIN, Eruption (Hansa)
 - 7 RED HOT, Robert Gordon (Private Stock)
 - 8 ONLY A FOOL, Bryon Lee and Mighty Sparrow (Trojan)
 - 9 FANTASY, Earth Wind And Fire (CBS)
 - 10 WUTHERING HEIGHTS, Kate Bush (EMI)

US LPs

- 1 (1) SATURDAY NIGHT FEVER, Soundtrack
- 2 (2) THE STRANGLER, Billy Joel
- 3 (3) SLOWHAND, Eric Clapton
- 4 (4) RUNNING ON EMPTY, Jackson Browne
- 5 (5) AJA Steely Dan
- 6 (8) EVEN NOW, Barry Manilow
- 7 (7) WEEKEND IN LA, George Benson
- 8 (6) NEWS OF THE WORLD, Queen
- 9 (9) THE GRAND ILLUSION, Styx
- 10 (12) POINT OF KNOW RETURN, Kansas
- 11 (11) LIVE AT THE BIJOU, Grover Washington Jr.
- 12 (10) ALL 'N' ALL, Earth Wind & Fire
- 13 (16) WAYLON & WILLIE, Waylon Jennings & Willie Nelson
- 14 (14) RUMOURS, Fleetwood Mac
- 15 (15) FOOT LOOSE & FANCY FREE, Rod Stewart
- 16 (18) BLUE LIGHTS IN THE BASEMENT, Roberta Flack
- 17 (17) THANKFUL, Natalie Cole
- 18 (20) DOUBLE LIVE GONZO, Ted Nugent
- 19 (35) JEFFERSON STARSHIP EARTH, Jefferson Starship
- 20 (24) STREET PLAYER, Rufus/Chaka Khan

West Germany singles

- 1 MULL OF KINTYRE, Wings (Capitol-EMI Electrola), Melodie der Welt
- 2 IT'S A HEARTACHE, Bonnie Tyler (RCA), Melodie der Welt
- 3 FOR A FEW DOLLARS MORE, Smokie (Rak-EMI Electrola), Melodie der Welt
- 4 TAKE A CHANCE ON ME, Abba (Polydor), Union/Schacht

SHEET MUSIC

- 1 TAKE A CHANCE ON ME, Bocu
- 2 FIGARO, Tony Hiller/ATV
- 3 COME BACK MY LOVE, Carlin
- 4 HOT LEGS/I WAS ONLY JOKING, Riva
- 5 JUST ONE MORE NIGHT, Lazy Lizzard/Heath Levy
- 6 LOVE IS LIKE OXYGEN, Sweet/Carlin
- 7 IF I HAD WORDS, RAK
- 8 WORDS, Abigail
- 9 STAYIN' ALIVE, Chappell/RSO
- 10 MR BLUE SKY, United Artists/Jet
- 11 MULL OF KINTYRE, McCartney/ATV
- 12 WALK IN LOVE, Rondor
- 13 BLUE BAYOU, Acuff Rose
- 14 FOR A FEW DOLLARS MORE, Chinnichap/RAK
- 15 DON'T IT MAKE MY BROWN EYES BLUE, United Artists
- 16 SWEET SWEET SMILE, Campbell Connelly
- 17 DRUMMER MAN, Goal
- 18 EMOTION, Chappell/RSO
- 19 SORRY I'M A LADY, Louvigny
- 20 NATIVE NEW YORKER, Chappell

DISCO TOP 40

Compiled from nationwide disco DJ returns, but excluding any titles which have previously appeared in Music Week's Top 30.

- 1 (1) LET'S ALL CHANT/LOVE EXPRESS, Michael Zager Band (Private Stock PVT 143/PVDD 1, 12in)
- 2 (2) BIG BLOW, Manu Dibango (Decca FR 13755)
- 3 (6) SINGIN' IN THE RAIN, Sheila B. Devotion (Carrere EMI 2751, 12in)
- 4 (4) FREAKY DEAKY, Roy Ayers (Polydor 2066896)
- 5 (7) CLOSE ENCOUNTERS, Gene Page (Arista ARIST 12 171, 12in)
- 6 (18) EASY, Jimmy Lindsay (Island WIP 6431)
- 7= (5) WHAT'S YOUR NAME, Andrea True Connection (Buddah BDS 467)
- 8 (15) TOO HOT TA TROT/ZOOM, Commodores (Motown TMG 1096, 12in)
- 9 (12) IT'S SERIOUS, Cameo (Casablanca CAL 2026, LP)
- 10 (3) FUNKY MONKEY/CAN YOU GET IT, Mandrill (Arista ARIST 12 164, 12in)
- 11 (16) THE GHOST OF LOVE/BEIN' WITH YOU, Tavares (Capitol CL 15968)
- 12 (30) EVERYBODY DANCE, Chic (Atlantic K 11097)
- 13 (13) JACK AND JILL/GET DOWN, Raydio (Arista ARIST 161)
- 14 (28) IF IT DON'T FIT DON'T FORCE IT, Kellee Patterson (EMI INT 544)
- 15 (11) FEELIN' GOOD/DELIRIUM, Francine McGee (RCA KPN1-0246, Canadian import 12in)
- 16 (25) THE BEAT GOES ON AND ON, Ripple (Salsoul SG 2057, US import 12in)
- 17 (24) WE, Brass Construction (UA UP 36360)
- 18 (9) MAGIC MIND/JUPITER, Earth Wind & Fire (CBS 86051, LP)
- 19 (31) FUNK REACTION, Lonnie Smith (TK TKR 6021)
- 20 (18) SUPERNATURE/GIVE ME LOVE, Cerrone (Atlantic K 11089)
- 21 (20) I FEEL SANCTIFIED-BRICK HOUSE, Commodores (Motown TMSP 6007, LP)
- 22 (22) DO YA WANNA GET FUNKY WITH ME, Peter Brown (TK TKR 6009, 12in)
- 23 (29) YOU'RE SO RIGHT FOR ME, Eastside Connection (Creole CR 149, 12in)
- 24 (—) DON'T COST YOU NOTHING, Ashford & Simpson (Warner Bros K 17096, 12in)
- 25 (27) IF YOU FEEL LIKE DANCIN', Al Hudson (ABC 4203, 12in)
- 26 (34) THE BOOTLE/HELLO SUNDAY! HELLO ROAD!, Gil Scott-Heron (Arista ARIST 12 169, 12in)
- 27 (21) YOU LIKE IT WE LOVE IT, Southroad Connection (Mahogany M 12771, US import 12in)
- 28 (—) SAUSALITO, Grover Washington Jr (Kudu SOULD 002, LP)
- 29 (10) RISKY CHANGES, Bionic Boogie (Polydor 14450, US import 12in)
- 30 (35) LET'S HAVE SOME FUN, Bar-Kays (Mercury 6167649)
- 31 (32) MOVE YOUR BODY, Gene Farrow (Magnet 12 MAG 109, 12in)
- 32 (—) HI-TENSION, Hi-Tension (Island IPR 2007, 12in)
- 33= (—) DANCE LITTLE DREAMER, Bionic Boogie (Polydor 2066908)
- 34 (—) I LOVE MUSIC/LOVE TRAIN, O'Jays (Philadelphia PIR 6093, 12in)
- 35 (37) YOUR LOVE IS SO GOOD FOR ME, Diana Ross (Motown STMA 8031, LP)
- 36 (40) CLOSE ENCOUNTERS, Meco (RCA XB 1039)
- 37 (—) EMOTIONS/TOO MUCH, TOO LITTLE, TOO LATE, Johnny Mathis & Deniece Williams (CBS 6164)
- 38 (—) DANCE A LITTLE BIT CLOSER, Charo (Salsoul SSOL 101)
- 39 (—) SHU' DIG DANCIN', Inner City Express (Ebsony EYEC 5, 12in)
- 40 (—) DISCO LOVE BITE, Tee Cees (DJM DJ 10842)

JUKE BOX 20

- 1 (5) BREAKING GLASS, Nick Lowe
 - 2 (6) MATCHSTALK MEN, Brian & Michael
 - 3 (20) IF YOU CAN'T GIVE ME LOVE, Suzi Quatro
 - 4 (2) EVERY I'S A WINNER, Hot Chocolate
 - 5 (3) BAKER STREET, Gerry Rafferty
 - 6 (1) DENIS, Blondie
 - 7 (—) HOLE IN MY SHOE, Traffic
 - 8 (—) THE GHOST OF LOVE, Tavares
 - 9 (—) FOLLOW YOU FOLLOW, ME, Genesis
 - 10 (—) CHELSEA, Elvis Costello & Attraction
 - 11 (11) WHENEVER YOU WANT MY LOVE, Real Thing
 - 12 (13) NEVER LET HER SLIP AWAY, Andrew Gold
 - 13 (18) FANTASY, Earth Wind & Fire
 - 14 (—) WILD THING, Troggs
 - 15 (17) ALLY'S TARTAN ARMY, Andy Cameron
 - 16 (10) RUMOUR HAS IT, Donna Summer
 - 17 (—) MORE LIKE THE MOVIES, Dr. Hook
 - 18 (9) LILAC WINE, Elkie Brooks
 - 19 (—) I WONDER WHY, Showaddywaddy
 - 20 (7) RHIANNON, Fleetwood Mac
- Courtesy of Laren For Music

Chart commentary

Michael Zager (1) is beaten only by Eruption in the master chart hitting everywhere are Manu Dibango (2), Sheila B. Devotion (3), Gene Page (5), Chic (12), Raydio (13), Mathis & Williams (37), while Commodores (7) misses Scotland, Tavares (11) is low in South-East, Kellee Patterson (14) misses North promotional 12in DJ copies have helped Tavares (11), Chic (12), Commodores (21), Diana Ross (35) biggest in London area are Ripple (16), Grover Washington (28), Hi-Tension (32), Charo (38), while shared with London/South-East are Roy Ayers (4), Lonnie Smith (19) and Bionic Boogie (33) in North, Jimmy Lindsay (6) in South Wales/Scotland/Midlands, Cameo (9) in East Midlands, Francine McGee (15) in North-West, Brass Construction (17) in North/Wales, Ashford & Simpson (24) in North-East, Gil Scott-Heron (26) in North/Midlands/more, Bar-Kays (30) in North/Wales, O'Jays (33) in Scotland/Midlands Tee Cees (40) hits mainly Midlands.

BREAKERS

As the size of the contributing DJs' chart has increased from 13 to 20 places, there are many more strongly supported breakers showing up. This list continues the main Disco Top 40 in correct diminishing order, and indicates other current titles getting significant action. 41 Baby Come Back, Player (RSO 2090254), 42 My Guy, Mary Wells (Motown TMG 1100), 43 On Broadway, George Benson (Warner Bros K 17120), 44 Dance With Me, Peter Brown (TK TKR 82514 LP), 45 Shout It Out, BT Express (EMI INT 548), 46 Music Harmony And Rhythm, Brooklyn Dreams (RCA XB 1040), 47 Is This A Love Thing, Raydio (Arista SPART 1041 LP), 48 It's A Damn Shame, Johnny Guitar Watson (DJM DJ 10838), 49 Dance Fantasy, Montana (Atlantic US import 12 in), 50 Let Me Party With You, Bunny Sigler (Salsoul SSOL 102) 51 Runaround Sue, Leif Garrett (Atlantic K 11090), 52 Night Fever, Bee Gees (RSO 2658123 LP).

Disco Picks

STAR POTENTIAL: *** Pop Top 50, ** Disco Top 40, * Possibles

WILD CHERRY I Love My Music (Epic EPC 6173) catchy semi-slowie with exciting tempo shifts***
 GEORGE McCRAE Rock Your Baby LP (TK TKR 82512) now in CBS' catalogue, the full 6:20 long version remains a perennial disco classic***
 STARGARD Which Way Is Up LP (MCA 2321) full 7:00 version is in demand, but will be on limited 12in next week too**
 BIDDU ORCHESTRA Blacker The Berry (Epic EPC 6230) zingy leaper with solid rhythm breaks in T-Connection style**
 LIPSTIQUE Venus (Ensign ENY 12) Eurodisco revival of Shocking Blues oldie**
 5th DIMENSION You Are The Reason (Motown TMG 1101) happily whapping swinger**
 VARIOUS Fingerlickin' Good LP (Arista SPART 1033) patchy disco collection compiled in conjunction with Disco International magazine and the DJ Federation, the strong cuts being Mandrill's Can You Get It, Garnet Mimms' What It Is, Gil Scott-Heron's Johannesburg, Brecker Bros' Don't Stop The Music and, previously unissued in UK Aalon's Cream City**
 VOYAGE Voyage LP (GTO GTLP 030) zingy continuous two-sided trip around the world with a disco beat, imported from France and big in New York**
 ALEC R. COSTANDINOS Romeo & Juliet LP (Ibis AKLP 1521, via Lightning) Cerrone-style two-sided continuous disco pounder, also from France and big in New York*
 ISHAN PEOPLE Come To The Music (Baal BDN 38046, via Pyle) pleasant falsetto semi-reggae swayer*
 SYLVESTER Down Down Down/Over And Over LP (Fantasy FT 538) full-length fast gay fliers on a rather good soul album*
 THE VISITORS Close Encounters Of The Third Kind (Ember EMBS 356) lying a poor third in the disco battle*

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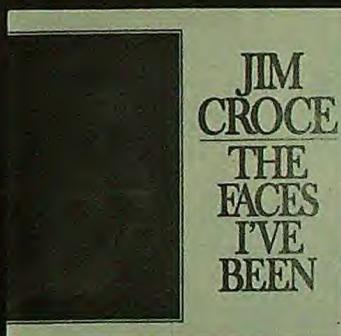
HENRY GROSS

'Release'
LSP 6002
Cassette LSMC 6002



JIM CROCE

'Photographs & Memories His Greatest Hits'
LSP 5000
Cassette LSMC 5000



JIM CROCE

'The Faces I've Been'
LSP 900
Cassette LSDC 900



CRACK THE SKY

'Animal Notes'
LSP 6005
Cassette LSMC 6005



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STUDIOSCENE

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Cadac strengthens board with new marketing chief

RUMOURS OF various kinds regarding Cadac's financial position were over-ridden by a statement made informally during the AES convention by the company chairman Adrian Kerridge.

Frankly agreeing the Cadac's recent heavy investment in research and development of its automated mixdown system had resulted in cash flow problems, although the order books are very healthy, Kerridge revealed that a major new shareholder had been taken into the company, and onto the board of directors. He is Ira D. Gale, an American with considerable experience and reputation in the

field, who now becomes financial director, with responsibility for marketing in an area where he is known well.

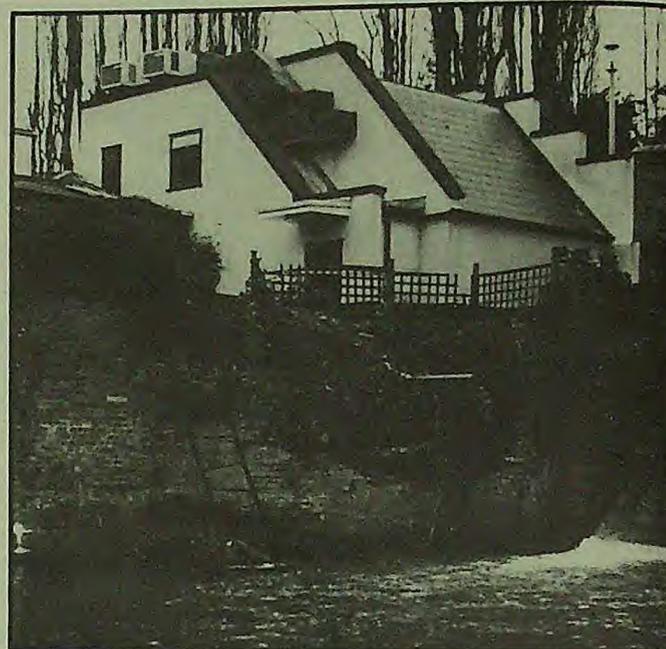
Kerridge stressed that Cadac regarded the move as a strengthening of the board, not in any way a take-over. The board members are now Clive Green, managing director; Robin Bransbury, director of engineering; Mike Blackburn, sales director; and Kerridge and Gale.

EDITED by
TERRI ANDERSON

Soundcraft Magnetics subsidiary

POST-AES news has come from Soundcraft. Although the company did not announce it in Hamburg, because it initially only involves the UK, Soundcraft has formed a subsidiary called Soundcraft Magnetics.

There has already been an interesting spinoff development. This is a 1919-inch rack mounting unit of eight channels of tape electronics, intended for replacement of existing elderly (and therefore probably noisy) electronics in otherwise very good machines. Details from Soundcraft at 5-8 Great Sutton Street, London E.C.1.



RIVALLING GUS Dudgeon's converted watermill studio in Surrey for rural good looks and pleasant surroundings is Dik Cadbury's new Millstream Record Studio, Cheltenham, Gloucestershire, Cadbury, a former bass player in the Cheltenham-based band Decameron has spent six months converting the millhouse to offer 16-track facilities. Jon Acock, who worked at De Lane Lea for several years and recently did the new Steve Hackett LP in Los Angeles, has joined as resident engineer. The studio control room is equipped with a Solid State Logic desk with built-in DQ, Dolby, Scully 16-track and Studer two-track machines, and Tannoy monitoring. The studio itself houses a Bechstein, and a choice of AKG, Leyer and Neumann microphones. Accommodation can be arranged locally, and as might be expected there is no parking problem. Millstream Recording can be contacted at Veron Place, Cheltenham (telephone Cheltenham 43243).

Quad-Eight franchise for Audio Kinetics

ANOTHER ANNOUNCEMENT which has followed the Hamburg convention is that Audio Kinetics has won for itself UK franchise for Quad-Eight's new line of pre-engineered consoles. Managing director Ian Southern points out that the means Quad had, after years of producing expensive, highly customised desks, gone into production of standard models.

Another Quad-Eight product which AK will be pushing hard is the very newly-developed CPR 16

digital reverberation system. Southern reports that the system is selling very well in America already, and sees its main advantages as being size and versatility. Because it is solid state it can offer the same kind of performance as an echo plate, which is some six feet long and correspondingly wide, in a unit which is five inches high and fits into a 19-inch rack, mounting. It is comparable in price with EMI plates.

One feature which Southern regards as of particular interest is the

"room size" control, which is pre-selectable between 1 and 8 and offers a combination of digital delay and full reverb. Reverb time can be varied from a quarter second to two seconds, giving it a competitively large range. The CPR 16 uses a microprocessor and because of this offers push buttons options, including room acoustic, simulation of echo plates, and a spare — which can be given any function the buyer wants for delay or reverb. AK is at Verulam Road, St. Albans.

Firm orders placed at 59th AES in Hamburg

THE AIR of calm and quiet which pervaded the 59th AES Convention in Hamburg seemed to indicate that the number of visitors was smaller than for previous European conventions.

If this really was the case the

British exhibitors — who comprised a record 25 percent of all stands — were not complaining. Memories of the stifling atmosphere at last year's convention in Paris were erased by this month's well-organised, air-conditioned and neatly laid out

exhibition in Hamburg's Congress Centrum. The general feeling was that the quality of visitor greatly exceeded the quantity; there were fewer casual droppers-in, long-winded eccentrics, frustrated boffins and earnest but penniless audio engineering students; there were more visitors with real spending power and the ability to make purchasing decisions. Most of the British contingent admitted that their main reasons for being present were that they had, at whatever cost, to make an appearance to keep the company's name before the eye of the studio world; and that it was a useful opportunity to meet with European agents for UK products. This year, however, the usual long-term advantages of attending were enhanced by some sizeable firm orders being placed on the spot; Klark Teknik, for example, reported 20 orders from their French agent and a likely similar number from the German agent for its new DN 70 digital time processor, the first British-made digital delay line.

Among the topics most avidly discussed were off-duty exhibitors gathered socially (apart from the various spectacles and services available on the Reeperbahn) was digital recording. Discussion centred mainly on what form the hardware will finally take, although the only information available is on the BBC/MCI machine. The other question is whether studios will buy the new technology after asking themselves whether artists and

record companies will be prepared to pay more for studio hire. The digital system will improve quality, but this may not be a commercially attractive prospect to record companies. They would find it very hard convincing the public that they should pay more for records of a higher quality which would probably be undetectably on most home hi-fi equipment.

Due to the unfortunate illness of APRS chairman Jacques Levy secretary Edward Masek was without assistance on the APRS stand, although Roger Cameron of Advision, an APRS committee member, extended his planned visit to the convention in order to help out. Masek is now preparing his report to the Board of Trade which

has subsidised British exhibitors at the last two European AES exhibitions — and for the first time at Miden this year — and, it is hoped, will continue to do so.

Compliments on the organization by the Germans abounded a happy example of people conforming to national stereotype?

The APRS booklet on British exhibitors was obviously a good promotion exercise for the UK contingent, with translations of equipment descriptions into German. Dolby's entry produced the best German portmanteau word: "the noise reduction company" became Die Rauschverminderungsfirma.

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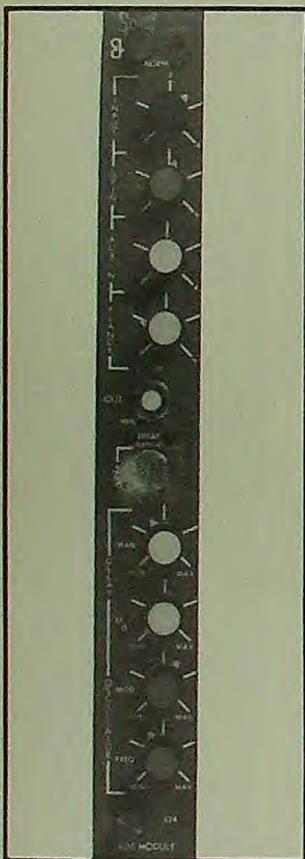
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STUDIOSCENE

AES Convention: British exhibitors win a vote of confidence for new equipment



Audio & Design's S24 time shape module

IN AN exhibition which, for once, was all within one hall — using floor and gallery space — it was evident that much of what was on display was established, well-tried equipment. The object of many of the exhibitors, including most of the biggest names in audio electronics, was to keep the brand name in the public eye, to meet contacts, to make some converts, and to show such refinements on existing models as had been added in the year since the last AES in Europe.

At the risk of an accusation of jingoism the collective British opinion was that the British exhibits were collectively rather more interesting than the rest. An unofficial poll among the UK exhibitors themselves resulted in the following clear leaders in the Interesting Inventions stakes.

There was a general inclination to agree with Calrec Audio's own description of the soundfield microphone it has developed, and was showing for the very first time at Hamburg: "the most notable development in sound transducers for at least a decade... giving unprecedented operational flexibility and accuracy of stereo recording." In the most lay of layman's terms the new microphone allows for less precise placement of mikes than normally necessary in view of the fact that the effect of tilting, panning or directing can be added *after the recording*. The odd mildly carping mutterings about "people who can't be bothered to put enough mikes in the right

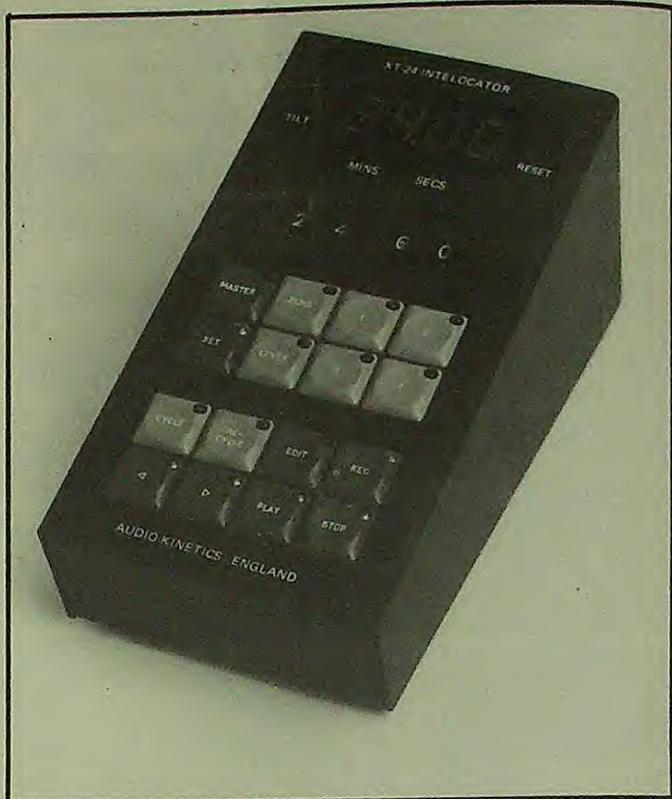
**FROM
TERRI ANDERSON
IN
HAMBURG**

places from the start... were swamped by appreciative murmurings.

Audio and Design's stand was offering an impressive demonstration of its new S24 shape module (ADT/flanger effects unit and time domain processor). Again descending to the totally untechnical, this little box of tricks comes up with a very wide range of effects, from minimal echo to vocal distortion which makes the Daleks sound like Roedean prefects.

On the module are delay, in two variable ranges; positive and negative flange and spin; limiter on input; spin control for 100 per cent feedback effect; programme controlled delay/flange; built-in frequency modulation variable oscillator; stereo reverb and delay extend (with two or more S24s)

Not on show, because the prototype was borrowed by a studio and liked so much they refuse to return it until the album it is being used on is complete, was the S23 pan module, which works with stereo. A boldly (but not that boldly if one



Audio Kinetics intelligent locator — the Intellocator.

takes it very literally) leaflet was on the stand advising that where Audio and Design products were concerned "just about everything we make can be delivered ex-stock."

Tim Whiffin, who designed the programming for the new Audio Kinetics autolocate control box back up the company's brochure claim — "the first intelligent autolocator's" — by a demonstration which had the effect of making any potential customer wonder whether a polite request to make a cup of tea would not in some way be promptly answered, if only the right button were pressed. "I have tried to make it foolproof," Whiffin explained, but even if some unnecessary combination of buttons is pressed it does not lock. An illogical programme request elicit (on the display panel) the pithy comment — Huh? It can work from either end of the tap. Ian Southern, AK md who was responsible for the Intellocator's "ergonomic and aesthetics" (he refused to be budged from that phrase) said that the aim had been, with a piece of technologically very advanced but operationally simple equipment, to make life for the producer or engineer easier. For that reason the box has been kept small.

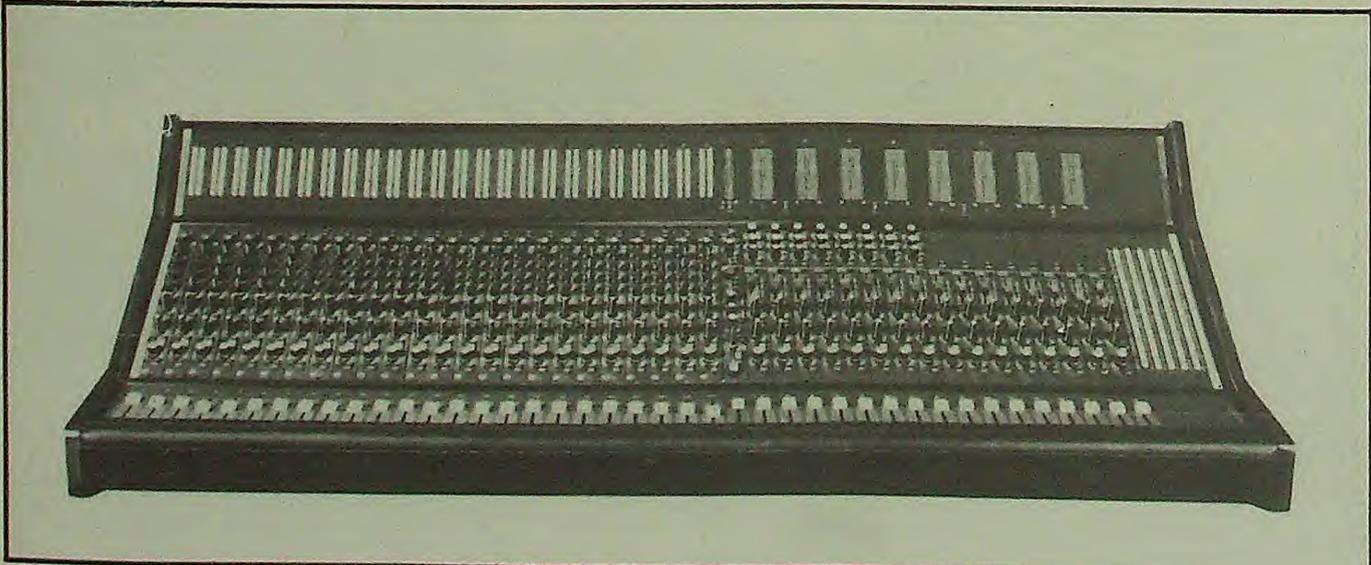
So, when technical details are fully taken into account, has the price, which is £1,300. Briefly, features are intelligence; ability to interface with 3M, M79, Studer A80, and Ampex MM 1200; two

separate counters — master and intellocate; four pre or immediate load memories, ips speedometer for varispeed reference; full standard tape transport remotes with LED indication; automatic master count freeze display, for logging, on tape runout.

The look of the new Soundcraft Electronics Series III console is definitely a selling point, and one which md Phil Dudderidge and technical director Graham Blythe are well aware. Their brochure points out that the module surfaces are painted in brown 3M Nextel "chosen because of its non-glare non absorbent soft texture which easily wipes clean." The colours chosen for controls are pleasant, autumnal and likely still to please an eye which has been staring at them for eight hours at a stretch. There is included a range of new integrated devices, and like other Soundcraft mixers the design has been created with low budget customers in mind.

Also of interest was the Solid State Logic SL400 series desk. Apart from technical specifications as a console the features drawing chattering knots of visitors around md Colin Sanders included the tiny tv screen display unit for the desk's computer. Once suitably instructed it addresses the unit for the desk's computer. Once suitably instructed it addresses the engineer by name on each printed-out message, and will give information such as the title of every track being recorded. It will also locate starts for these on the tape, with only the initial letters of the title to go by. Should it need to ask a question, it does so very politely, and it tends slightly priggishly now and then to ask the engineer if he means what he has just fed in as an instruction (the implication being that the instruction was rather daft).

Other stands attracting notice included that of the Allen and Heath/Brennel display of delay limiters and ADT units; the Raindirk desks; and Itam's low price 16-track. Also, as usual, Tom Hidley of Eastlake was besieged by parties interested in his particular brand of acoustic design. His list of completed studio projects recently includes DJM in London; Phonogram, Hilversum; Artic, Munich, Strawberry mastering in London; and under construction are Abba's studio in Stockholm, the Manor's London venture; Radio Clyde's mobile; CBS/Sony in Tokyo, and the London Palladium stage.



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FEATURE

MUSIC BUSINESS SOCIETIES

THE HISTORY of the British music business had been one of growth — in repertoire, turnover, personnel, and technical and musical sophistication. With growth inevitably comes complexity, and occasionally conflict of interests between different groups in the same business. These many facets of this business have, therefore, at different points in their existence set up societies to protect their interests, to keep their members informed, and to maintain and control professional standards. This week *MW* begins a series of in-depth articles on music business societies — looking at their histories and activities.

1. THE PRS



LAUNCHED INTO action on behalf of PRS members in January was the Society's new ICL 2960 computer. Pictured at the inauguration ceremony are (left to right) Michael Freegard, Les Cole, ICL director; Alan Frank, PRS chairman; and Leon Radford, head of PRS management services.

The PRS: fighting for the composers' right

by TERRI ANDERSON

THE QUESTION of a payment for the right to perform a composer's works was a relatively recent preoccupation of the artists and composers of the world, when the prehistoric origins of music making are considered. Even after music began to be written down as a rule rather than an exception, the only commercial prospects considered for a long time were those of selling the printed music. Even those writers who may have been ahead of their time in wanting a performing right were unable to assert any such demand for a payment because they were individuals with a weak bargaining position.

The performance of a song or instrumental piece was, in any event, regarded for many, many years as a free advertisement for the piece, which could consequently be expected to sell large numbers of copies of its sheet music. Even the profit from concert tickets for performances of his music did not in any part normally benefit the writer — such profits going to the publisher, who was usually responsible for promoting the performance and selling seats.

It was not until just before World War I that the composers began to demand some benefit from performance of their works. It took the decline and contraction of the public concert in its old variety form, and the attack on sheet music sales brought about by the birth and growth of the record industry, to force composers to band together to protect their performing right, which has rapidly become an important prospective source of income — quite justly and predictably. The 1911 amendment to copyright law encouraged them, as it made it possible for the first time for the courts to act in helping the composer in claiming his right.

The Performing Right Society was formed in 1914. Its aims and objects were then, and remain today, to protect copyright music against infringement by unauthorised public performance, and to grant permission for public performance on payment of a licence royalty. The right which the composers were protecting specifically was that of "non-dramatic performance".

The PRS, therefore, does not collect royalties on stage performances as such, but on interval music in theatres. As films are not regarded as dramatic works, the PRS does collect on music

involved in films and used incidentally in cinemas. There have been various different financial arrangements about which of the interested parties from composer or author through arranger, publisher, sub-publisher to any other person with justifiable claim, receives what percentage of the royalty, but the basic rule is that the creative parties shall never get less than half the total royalties, and the publishers or sub-publishers should never get more than half.

Membership of the PRS grew steadily, even explosively at times, between 1914 and 1939, except for a short period of decline when the popular music publishers centred around London's Charing Cross Road seceded because they still believed in the ascendancy of sheet music over recorded music; also, they were under some pressure from

When the publishers still believed in the supremacy of sheet music



MICHAEL FREEGARD, general manager of the Performing Right Society.

members of the Musicians Union — which saw PRS tariff charges as a threat to their livelihood.

The basis of these tariff charges was later altered to remove such threat and the popular publishers returned to the PRS when it became obvious that broadcasting and public performance were

increasingly depriving them of a fair return on published music.

Some publishers did remain outside for a while. One of them was Novello, and the reasons why that company did eventually join in 1936 are worth quoting as a definition of the Society's significance.

"Music of all kinds is now used in a great number of places, and for a variety of purposes, that would have been considered unlikely a decade ago. As some of these developments (eg that of music for film purposes) are clearly destined to become widespread, it is manifestly impossible for the interests of publishers and composers to be protected under the individual system that was formerly adequate. Moreover, collection of fees for performance in foreign countries is more effectively done by the PRS in concert with similar foreign bodies. Composers who have in print any substantial number of works will be well-advised to follow the example of the publishers and join the Society."

There was individual opposition — from dance hall and cinema owners and from publicans, who did not see why they had to start paying a licence fee for what had for so long been a free right — and later organised opposition from such bodies as the International Council of Music Users (in the late twenties), among whose members were the MU and the Music Trades Association.

They wished to weaken the 1911 Copyright Act, whereby the composer had the sole right to perform his work in public and to decide upon what terms his work might be given public performance by others. The ICMU proposed a Parliamentary Bill, which came to be known as the Tuppenny Bill because among other things it proposed a compulsory licence to be given by the composer, in perpetuity, for a fixed maximum royalty of 2d levied from the music user.

This would, for example, have allowed the BBC to use a piece of music repeatedly for millions of listeners at the cost of one copy of the sheet music — instead of the £60,000 in royalties which was being paid to the PRS by 1930 for broadcasting rights.

The difference between what musicians received for playing and what writers received for creating the music was already becoming a bone of contention. It continued to be so, and was one of the subjects

aired at the 1976 Mechanical Royalties Tribunal almost 50 years after this.

The Tuppenny Bill failed, but what happened made the PRS realise that there were genuine fears about its monopolistic attitude, so changes were made in policy which went a long way to alleviating those fears. The system of licensing adopted by the PRS — as by most of its foreign counterparts — is to issue blank licences to perform any and every work in its repertoire for a specific period, usually a year. Barring cancellation, renewal is automatic. The licence is issued to the proprietors of premises where the music will be played in public. Clearly this is far simpler than attempting to licence the performers themselves, and it has been of benefit to the performers.

The PRS grew in strength as

Bringing order to a confused situation — and taking care of £12m

membership in the UK became virtually unanimous, and its influence and usefulness was recognised by foreign composers, authors and publishers — of whom the PRS represented 26,000 by 1930. In the Thirties the need to secure a return for composers from radio broadcasts was a fundamental.

By 1945 almost half the Society's income came from that source, with the BBC payments having been tied to the number of listener licences issued, and later on a sliding scale charge which greatly increased the PRS broadcasting income at times.

Arbitration had one time to be used to break the deadlock between the two big organisations over what the PRS wanted to charge for a licence and what the BBC wanted to pay. The PRS emerged from that with its income from that source doubled.

Between the wars the Society had to fight many legal actions but these dropped sharply in number later, and tended to be only a way of seeking interpretation of the 1911 Act in the face of widening use of music in public.

The PRS had brought order to a confused situation, and taken long

strides towards a generally agreed attitude on what was a fair recompense to the composer and publisher from the performance of published works. The Society did, however, undergo extensive investigation in the Fifties, during the period preceding the 1956 Copyright Act, and was recently subject to much criticism and calls for an independent review of its internal workings, although this proposal found no support at its 1977 annual general meeting.

Pursuit of calls for more public administration followed in *MW* through the past year, and resolved in the Appeal Court on March 10, in the PRS' favour.

The Society today has more than 500 staff, licenses more than 100,000 premises, and analyses around 25 million performances annually, looking after the interests of about 300,000 individual copyright owners through its affiliates and sister societies abroad. Its administration and policy are governed by a general council of directors elected by the members, comprising 12 each of composers and publishers. The current president is Sir Lennox Berkeley and the general manager is Michael Feegard. Total membership is in excess of 10,000 and distribution of royalties is made quarterly. Total revenue in 1976 was over £21½ million.

The BBC remains the PRS' largest single source of income, but one of the Society's major recent tasks has been negotiating an agreement with the growing number of commercial radio stations through the Independent Broadcasting Authority. This agreement was achieved smoothly, but another recent move to enforce what it claims as a right which always existed — to require record shops to be licensed like any other place where music is heard by the public — has met considerable opposition.

High court actions are still pending between the PRS and several major chains of record dealers, including Virgin and Harlequin. In an undefended case the PRS was given judgement, but the MTA has made it quite clear that it does not regard this as setting a precedent, or as conclusive proof of the rightness of the PRS case. A full resolution of the conflict is still awaited.

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**MCA
RECORDS**

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CLASSICAL

Perry launches own label

TED PERRY, former classical a&r manager for Saga Records, is launching a new record label of his own called Meridian. He is partnered by John Shuttleworth, a recording engineer whose name has also appeared on a number of Saga productions.

Of the eight classical LPs to be

launched and distributed next week Perry said: "We shall be at pains to make our records of high quality — British quality — in recording, pressing and presentation, and we are able to do this at an attractive and economical price." The recommended VAT-inclusive retail price of Meridian discs will be £2.99.

EDITED by
NICHOLAS WEBBER

Explaining the label's philosophy, Perry told *Music Week* that the aim was to make records of the widest repertoire—"both on and off the beaten track"—from all periods, using both established and emergent artists. In particular, Meridian planned to record many outstanding young performers, and to issue records from foreign sources.

Although repertoire to be covered was principally classical, there would also be "a good sprinkling of 'middle-of-the-road' material" such as folk and light music, brass bands, and spoken word. Amongst other projects was a series of LPs by British pianists and one featuring young singers (the first of these, by the soprano Alison Pearce, appears in the opening release).

The silver on green labels of Meridian records incorporate a stroboscopic design for accurate check of replay speed. The discs themselves will be cut and pressed by Decca, with distribution by Decca subsidiary Selecta.

The first Meridian record (E77001) is of Beethoven's 'Emperor' Concerto and four of the Bagatelles, Op 33, played by the Nuremberg Symphony Orchestra under Rato Tschupp, with the young Japanese pianist Hanae Nakajima as soloist. It was previously issued with "restricted circulation" and is now made available for the first time in Britain.

E77002, performed by the Hilliard Ensemble, is entitled *The Romantic Englishman* and is a collection of 17 glees, songs and part-songs from 1750-1900. This, says Perry, is a largely forgotten period in English music—"some sentimental, many of great beauty, some of great hilarity, and all worth getting to know". Composers featured include Walmisley, Battishill, Parry, Stainer, and Sullivan of operetta fame.

Going further back into musical history, the *Extempore String Ensemble* has come up with *Consort Music Of The English Renaissance* (E77003) in what is the group's debut record. Distinguishing ESE from other similar ensembles of recent years is its custom of playing Tudor consort music in what is thought to be authentic extempore fashion, utilizing such instruments as lute, mandore, the oboe, opharion, violin and viol.

David Sanger, a former first prizewinner in the St Albans International Organ Festival, appears on E77004 as solo performer in four of Max Reger's larger-scale organ works, playing the instrument at St Jude's, Hamstead. Another soloist, Kendall Taylor, interprets Beethoven's last three pianoforte sonata on E77007—the first modern recording to collect these works together.

1978 is the bicentenary of Fernando Sor's birth, and Meridian is marking the occasion with a selection of the composer's guitar music on E77006 which includes fantasias, sonata and an étude. It is played by Alice Artz, one of America's leading exponents in the field, who will be giving a Wigmore Hall concert on April 28.

Among stockists of the Meridian catalogue in Central London are: Discurio, Gramex, Henry Stave, Mowbray's HMV, and Selfridges. Mail-order customers should write to Derek Lawson Records, 237 Kenton Lane, Harrow; Discurio, 9 Shepherd Street, W1; or Mailodise, 17 Red Lion Square, W1.

Meridian itself will be operating (other than trade orders, which are through Selecta) from PO Box 317, Eltham, London SE9 4SF (01-850 7268).



Tjeknavorian re-signs to RCA for three years

CONDUCTOR LORIS Tjeknavorian, who is to make an appearance at the Queen Elizabeth Hall on Monday week (3) with the Ambrosian Singers, has been re-signed for a three year period by RCA Records. Future recording and concert plans are to be released in due course.

Seen in the picture (above left to right) are Tjeknavorian; his lawyer P Gulbenkian; Ken Glancy, md of RCA UK; and Ralph Mace, the company's director of European marketing.

The South bank concert — one of

Tjeknavorian's comparatively rare concert appearances in the capital — is a sequence of medieval American chants recounting *The Life Of Christ*. They will be sung in the original Old American by the Ambrosian Singers under the aegis of the London-based Institute of Armenian Music.

Many of the chants will be new even to members of the 10,000-strong Armenian community in London, which has its own cathedral and bishop in the city. A great many of them have never been heard outside monasteries.

US award for Larrocha

THE PIANIST Alicia de Larrocha has been designated Musician of The Year for 1977 by *Musical America* magazine, which is published by the American Broadcasting Company. She follows a distinguished line of predecessors, including Horowitz, Rubenstein, Ormandy and Boulez.

Two of de Larrocha's recordings on Decca have already received Grammy Awards — the record industry's equivalent of an Oscar in showbusiness. The latest release of Goyescas by Grandos (SXL 6785) climbed the American Billboard charts.

Superb Szymanowski

Szymanowski: King Roger (complete opera). Hiolski, Rumowska, Nikodem, Pustelak, Dabrowski, Malewicz-Madey; chorus and orchestra of Warsaw State Opera House/Mierzejewski. Recording: Polskie Nagrania. Rediffusion Aurora AUR 5061/2 (2 records). The plot of Karol Szymanowski's King Roger — the second of the composer's two operas and the longer in gestation — is convoluted, to say the least, and the bafflement which has led to its neglect in performance is understandable. But leaving aside the often bizarre fusion of Christianity and pagan eroticism (a shepherd appears in his true guise of Dionysus just after the Archbishop has celebrated Pontifical High Mass) it remains to be said that the music is superb of its sort, and deserves wider recognition. From the strangely ominous opening to potently-orchestrated moments of dramatic intensity come sporadic pockets of extreme sweetness; for this three-act work, completed in 1925, is primarily filmic and descriptive. This orchestra deals with the subtly shifting of harmonic scheme as to the manner born, while the muted treble chorus is thoroughly professional. A good quality, thoroughly stereophonic recording, this, in well-delineated interplay of both orchestral and vocal parts.

Granados: Pianoforte Music, Volume Six. Thomas Rajna. Producer: Simon Lawman. CRD 1036.

Granados: Pianoforte Music, Volume Seven. Thomas Rajna. Producer: Simon Lawman. CRD 1037. If some mythical man-in-the-street were asked to name his Top Ten of composers for the pianoforte, it is unlikely that Enrique Granados (1867-1916) would immediately spring to mind. That is a pity, as these two new CRD

ALBUM
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records show, for the composer's delicately pungent music has a flair well transcending its period. It would be convenient to report that the idiom is "typically Spanish"; but that is simply not the case, for classical sonorities are used in an unmistakably early 20th-Century way and place Scott Joplin in true perspective. It is light music without ever being "light" in the pejorative sense. CRD's releases may be few, yet they always seem to have a great deal of trouble taken over them. This pair is no exception: the pianoforte tone is unusually well captured. Deserves steady sales to the adventurous.

Weill: Suite For Wind Orchestra (from *The Threepenny Opera*). Mahagonny-Songspiel. London Sinfonietta/Atherton. Producer: Rudolf Werner. Deutsche Grammophon 2530 897. Kurt Weill's bitchily satirical chamber style is nowhere better paraded than in these wickedly to-the-point sketches of 1928 and 1927 respectively. In their use of parodied versions of the contemporary popular repertoire and their ambivalently economical scoring they are a bird's-eye account of a troubled decade. Few ensembles could surely do Weill's idiom as much justice as the London Sinfonietta, under the direction of David Atherton, and its highly-polished attendant vocal group. Their efforts are well-served here by DG's front-ranking production.

Lyrita releases world premiere Berkeley LP

SEVEN NEW April releases from Lyrita Recorded Edition include the world premiere performance of Lennox Berkeley's Second Symphony, Op 51, in its revised version.

Coupled with the symphony on SRCS94 is Sir Lennox's B flat Piano Concerto, Op 29, which has David Wilde as soloist. The first work is

played by the London Philharmonic Orchestra and the second by the (New) Philharmonia, both of them conducted by Nicholas Braithwaite. The composer attended recording sessions.

Three of the Lyrita discs are conducted by Adrian Boult and are issued to mark his 89th birthday on April 8. On SRCS 73 Sir Adrian takes the LPO through a programme of music by Frank Bridge — the centenary of whose birth falls next year — and three of the pieces played are given their first stereo recording. As a complement to the Berkeley releases SRCS 96 features the LPO in music by Gerald Finzi, while SRCS 71 comprises marches from a variety of sources played by both LPO and NPO.

Two more discs devoted to living composers are SRCS 96 and 97, with Vernon Handley conducting the Philharmonia in Rubbra's Second Symphony and the Festival Overture, Op 62, and the RPO in David Morgan's Violin Concerto (soloist Erich Gruenber) and Contrasts. Eric Parkin is the soloist on a record of music by Ireland (SRCS 89).

Lyrita records are distributed through Selecta.

More cosmic film-score encounters

HARD ON the heels of Decca's *Close Encounters Of The Third Kind* (*Music Week*, March 11) RCA has gone into the astral business with the just-announced release of John T Williams's film score. The record (RL 12548), like Decca's, also includes the Star Wars suite.

In RCA's Classic Film Scores series, Charles Gerhardt has a close encounter of the conducting kind with the National Philharmonic Orchestra — at £3.99 cheaper than black market tickets for the Film itself, which opened on March 10.

Another current RCA release likely to attract large sales is of the Vladimir Horowitz Concerts 1977-78 (including last year's Jubilee recital). The maestro plays Liszt's B minor Sonata with Fauré's Impromptu No 5 and Nocturne No 13 (RL 12548).

Harveys pours £10,000 into Leeds

HARVEYS OF Bristol is to sponsor the prestigious 1978. International Pianoforte Competition in September with a contribution of over £10,000. It was announced last week (13). This brings the West Country vintners' arts sponsorship programme for the current year to roughly £50,000.

The Leeds competition has gained world status since the staging of its first event in 1963. It has particular significance for the record industry since winners almost invariably go on to extensive recording careers. Previous successful candidates have included Dmitri Alexeev, Murray Perahia, Radu Lupu, Raphael Orozco and Michael Roll.

Harveys has become one of the largest commercial contributors to the arts in Britain, developing strong associations with music in particular over the past three years. The company has presented the regular Bournemouth Symphony Orchestra and Bournemouth Sinfonietta series of concerts in Bristol for three seasons, and this year presents the BSO in London and other cities.

Harveys also collaborated with the Sinfonietta through the presentation of the Harveys of Bristol English Series of recordings, comprising eight records of music by English composers on the RCA label.

At a London press conference to announce sponsorship plans John Squirrel, Harveys' UK sales and marketing director, said: "We consider it highly appropriate that an intrinsically English company should be sponsoring England's most prestigious music competition."

EMI's prestige Trovatore

A NEW all-star boxed set of Verdi's opera *Il Trovatore* at £11.95 is the main April news from EMI's classical division. The company anticipates that it will become "one of the most sought-after recordings of the magnificent work".

The set (SLS 5111) includes a complete libretto, and features Leontyne Price as Leonore; Franco Bonisoli as Manrico; Ruggero Raimondi as Ferrando; Elena Obraztsova as Azucena; and Piero Cappuccilli as Il Conte. The Chorus of Deutsche Oper, Berlin, and the Berlin Philharmonic Orchestra are conducted by Herbert von Karajan. Scheduled release date is April 14.

In HMV's Treasury Series the long-awaited re-release of Kathleen Ferrier singing the part of Orfeo in Gluck's *Ofe ed Euridice* will also be made in April. Royalties from the sale of RLS 725, which is to retail at £6.25, will go to the Kathleen Ferrier Memorial Scholarship Fund in London.

As reported in *Music Week* last year, this recording of a 1951 Dutch Broadcasting Corporation transmission was only recently discovered and enables collectors and admirers of Ferrier to hear her sing the rôle in its entirety on disc for the first time. The two-record set is issued in mono.

Claude François

1939-1978



ALBUM REVIEWS

ROBERT GORDON and LINK WRAY
Fresh Fish Special. Private Stock PVLP 1038. Producers: Richard Gottelher and Robert Gordon. This duo from the States caused considerable reaction on their recent European tour. Solid rock 'n' roll, with Gordon often sounding like early Elvis. In the world of rock guitarists, Wray has become something of a legend with his own distinctive, always loud, style. Included on this album is Gordon's latest single, the Bruce Springstein tune, Fire.

BETHNAL
Dangerous Time. Vertigo 9102 020. Marketed by Phonogram. Produced by Kenny Laguna. One of the better bands to emerge from 1977's 'New Wave'. Energetic, lively rock centred around the electric violin and lead vocals of George Csapo. Includes current single We've Gotta Get Out Of This Place. A mammoth campaign for the album is in process at present.

MECO
Encounters Of Every Kind. RCA XL 13050. Producers: Various. Follow-up to the Star Wars And Other Galactic Funk LP, and probably not as good in musical content. This obviously cashes in on the Close Encounters film, and heavy publicity for that will be beneficial to the album. Theme From Close Encounters has been receiving heavy Radio 2 airplay, and discotheques are also playing an important part in promotion.

SLIM WHITMAN
I'll Take You Home Again Kathleen. Pickwick SHM 959. Older recordings by Whitman, who has proved his sustained record selling power via his last three United Artists albums. Tracks here include Hi Lili Hi Lo, I Remember You, Blueberry Hill and the title track. A budget album which should do immensely well.

FRANKIE LAINE
Life Is Beautiful. Polydor 2383 488. Producer: Ken Barnes. Laine is enjoying a resurgence of popularity in the UK and his re-packaged recordings have enjoyed consistent success; this Polydor LP was recorded in London last year and features the first new recordings by the singer for several years, disregarding his re-recorded hits album last year. Tracks include the new single, Send In The Clowns, Evergreen and If I Never Sing Another Song. Laine arrives soon for a major UK concert and cabaret tour, and will also be making tv appearances.

CHARLES AZNAVOUR
Esquire. MAM MAMS 1006. Producer: Charles Calello. Aznavour's first release since leaving Barclay, and also his first LP for some 18 months. The recordings were made in London and includes

Albums of the week



JEFFERSON STARSHIP
Earth. Grunt FL 12515. (RCA). Produced by Larry Cox and Jefferson Starship. First album for some time from the San Francisco outfit headed by Grace Slick. With the announcement that the band are to headline this year's Knebworth festival, much interest has been regenerated in Starship (formerly Jefferson Airplane). Includes current single, Count On Me and eight other tracks. Strong promotion campaign from RCA.
 ○



BOB MARLEY AND THE WAILERS
Kaya. Island ILPS 9517. Producer: Artists. With reggae currently in greater commercial favour than for some years back, and Marley probably its most consistently commercial exponent, this LP would be a surprise failure. But there are no surprises on the album, just the usual smooth classy playing and vocals, with the insistent, hypnotic, reggae beat and semi-mystical lyrics (nearly every one with a strong hook, as is Marley's wont). London-weighted promotion but a sure big seller in every urban area. Should follow other Marley LPs into the charts.
 ○

the usual pot-pourri of love songs and slight tongue-in-cheek material. The French singer is making concert and tv appearances after Easter, and has always been a consistent album seller, so expect some consumer interest in this. In addition MAM has mounted a meet-Charles-Aznavour consumer campaign incentive.

FRANKIE LAINE
American Legend — 16 Greatest Hits. CBS 31599. A mid-price Embassy release featuring Laine's major hits of the Fifties, I Believe, Jezebel, Jealousy, Moonlight Gambler, High Noon and Rawhide, padded out with other, lesser-known recordings. Good value though for his many fans, and his forthcoming concert tour will help sales considerably.

RICHIE KAMUCA QUARTET
Richie. Concord Jazz CJ-41 (available through Jazz Services unlimited, 66 West Street, Sowerby Bridge, Yorks HX6 3AP). Producer: Richie Kamuca. Kamuca died last year well short of his three score years and 10, but this is a warm and impressive legacy of a fluent and accomplished tenor-saxist. Mundell Lowe's guitar adds smooth support and some finely constructed solos in some memorable workouts on I Concentrate On You, Say It Isn't So and Flying Down To Rio amongst others. A good stock bet if you have jazz customers who like to here the

○ CHART CERTAINTY
Sales potential within respective market
 *** Good
 ** Fair
 * Poor

melody as well as the improvisations, but it is an important job, so perhaps it's advisable to *cherchez le customer*.

MANHATTANS
There's No Good In Goodbye. CBS 82567. Producers: Bobby Martin and the Mannhattans. There is always a good market for product such as this, and the Mannhattans should enjoy fair sales with their latest album. Songs include the title track, Am I Losing You, Goodbye Is The Saddest Word and Everybody Has A Dream. Good background music and not unlike the Stylistics' music in some parts.
 **

VASSAR CLEMENTS
The Bluegrass Session. Flying Fish. SNTF 748. This is vintage bluegrass from a master fiddler and full back-up band. Bluegrass is not currently in vogue but there is always a market for the big names in any field, and Clements is one of them. Impressive musicianship and tunes like Reno Shuffle, Swingin' Low, and Stompin' Grass make it worth consideration for American music browsers.
 **

VARIOUS
Shut Down. Capitol CAPS 1018. Music from the soundtrack of a film about Santa Pod drag raceway, and the titles are all Sixties pop ballad or surfing numbers from groups such as the Surfaris, the Beach Boys and the Chantays, with other less familiar (to the UK) artists like the Ghouls, The Knights and the Super Stocks. Relentlessly cheerful, lightweight and mostly meaningless songs interspersed with stereo pan sound effects of racing cars. Nostalgia sales potential for this much re-released slice of US pop (e.g. two relatively recent Beach Boys hits compilations) must be dwindling — but worth stocking this LP to test size of remaining demand.
 **

JOHN TAVENER
The Whale. Ring o' Records 2320 104. Producer: Michael Bremner. This is Tavener's fantasy on the Biblical allegory of Jonah and the Whale, with the London Sinfonietta apparently playing everything including the kitchen sink in passages and mezzo Anna Reynolds and baritone Raimund Herinx, plus Alvar Lidell delivering interesting facts about the whale species at the start of Side 2. Tavener plays organ and Hammond organ, and the album is an intricate, complex proposition quite likely to interest your contemporary classics freaks but no one else.
 **

QUANTUM JUMP
Quantum Jump. Electric TRIX 1. Barracuda. Electric TRIX 3. Both albums produced by Rupert Hine. Two re-releases from the Cube Electric catalogue. Note that Cube Electric product is now available through Pye. Powerful rock band who have yet to really make it into the big time. New product hoped for later this year.
 **

AMANDA LEAR
I Am A Photograph. Ariola ARL 5002. Producer: Anthony Monn. Imagine Marlene Dietrich performing in a slightly disco manner, and you have an idea of what Amanda Lear is all about. On the Continent she is one of the biggest record sellers and has had two massive hits with Blood And Honey and Queen Of China Town, included here. She also includes on the LP Blue Tango, I Am A Photograph and These Boots Were Made For Walking. Exposure will be important but discos have already been showing interest in Miss Lear's recordings — stock accordingly.
 **



CHI COLTRANE
Road To Tomorrow. TK Records TKR 82501. Distributed by CBS. Producer: Peter Bernstein. Third album from singer songwriter likened to Roberta Flack, Carole King and Nina Simone by US critics. Very melodic songs. Very easy to listen to. Not a well-known name over here, though she deserves to make it with material of this class. Top tracks: One Man Woman and Road To Tomorrow.
 **

Golden Nat King Cole

NAT KING COLE
20 Golden Greats. Capitol EMTV9. Compiler: Chris Ellis. A treasure-trove of recordings by the late much-loved Cole which will doubtlessly be a huge seller, both in the long and short term. It includes all his major hits — When I Fall In Love, Let There Be Love, Ramblin' Rose, etc — and with the promotion behind it, is destined to be one of the big albums of 1978. It follows closely the LRD's EMTV album featuring Buddy Holly but the difference in the musical content will not detract from either's sales.
 ○



Contemporary Clark

PETULA CLARK
Destiny. CBS 82608. Producer: Tony Evers. First new album from the singer for about two years, and the first under her current deal with CBS. Producer Evers has managed to present her in a more contemporary mood than her past offerings — material includes the disco-flavoured I'm Not In Love (which received a lot of regional airplay when issued as a single), If You Leave Me Now and Put A Little Sunbeam In Your Life, the theme from the Chrysler tv adverts. Miss Clark recently starred in her own tv special and the frequent radio



airplay she receives should help sales.

TO THE ENGLISH MUSIC COMMUNITY

I wish it to be known that the current
ABC/Anchor release,

**"Joe Walsh So Far, So Good"
(ABCL 5240)**

was initiated without my consent.
I was not involved in any phase of the
LP's release.

Best regards, Joe Walsh

ALBUM REVIEWS



THE ALBION BAND
 Rise Up Like The Sun. Harvest SHSP 4092. Producers: Joe Boyd and John Tams. Formerly the Albion Dance Band, (picture above), a vehicle for Ashley Hutchings' concept of playing traditional English dance music.

This album sees them moving away from folk towards rock. Guest vocalists include Kate McGarrigle, Julie Covington, Richard and Linda Thomson, Martin Carthy and Andy Fairweather-Low. Fine production. Excellent standard of musicianship. **

HARRY JAMES
 Harry James And His Orchestra, 1948-1949 — Volume One. Jazz Services Unlimited, SOL 501. A compilation of extremely rare James' recordings, but of a surprisingly good sound quality. The album is mainly available by mail-order from JSU, a company

specialising in archive recordings re-packaged in LP form: can be contacted direct at 66 West Street, Sowerby Bridge, West Yorkshire (0422-33750). The album is a collector's item and sales appeal will be restricted, but a worthwhile release anyway. *



SOFT MACHINE
 Alive And Well, Recorded In Paris. Harvest SHSP 4083. Producer: Mike Thorne. Jazz rock cut over four nights in Paris last

summer. No members of the original Soft Machine remain, but the sound is much the same — fine solos overlaid on varying pace of rhythm. Classy album in its field. **

JAN AKKERMAN
 Atlantic K50420 Producer: Richard De Bois. This artist has a richly-deserved reputation as a brilliant jazz rock guitarist but this album tends much more towards jazz than its predecessors, revealing artistic development and broadening of field. All tracks written by Akkerman, with best cuts being Pavane, and Skydancer. The name is well-known and respected; should do pretty well, in its own not-too-large field. **

VARIOUS
 English Sporting Ballads. Broadside. BRO 128 Producer: Jon Raven. More high quality traditional British folk from a small label which has earned notice in this minority musical category. The artist are extremely well-known and liked in folk circles — the High Level Ranters, Nic Jones and Martin Wyndham-Reid. An attractive LP for folk fans. **

HOT TUNA
 Double Dose. Grunt FL 02545(2). Marketed by RCA. Producer: Felix Papalardi. As the title suggests, a double album. Hot Tuna, featuring Jarma Kaukonen and Jack Casady, hail from San Francisco. With interest building in Grunt stablemates Jefferson Starship, this heavy rock outfit should benefit Strong Blues influences throughout the 15 tracks. Two outstanding cuts in the opener, Within' Boy Blues, and Watch The North Wind Rise. **

SIDE EFFECT
 Goin' Bananas. Fantasy FTA 3008. Producer: Wayne Henderson. A straightforward, disco-type album from a black line-up which is good enough for prancing but not so marvellous as to cause anyone to go bananas. **

Warner's seventh heaven

THE GOLDEN AGE OF THE HOLLYWOOD STARS. United Artists USD 311. Producer: Alan Warner. That indefatigable film buff and archivist Alan Warner (pictured right) is obviously in his seventh heaven following his move from London to Burbank and the heart of the Warner Brothers screen treasures. He's compiled a fascinating documentary album from 50 WB productions spanning the 1926-1949 period, and featuring dialogue and music extracts from a cavalcade of films like *The Big Sleep*, *Casablanca*, *The Jazz Singer*, *Little Caesar*, *Maltese Falcon* and *Yankee Doodle Dandy* and the voice of Hollywood greats such as *Humphrey Bogart*, *James Cagney*, *Joan Crawford*, *Bette Davis*, *Errol Flynn*, *Edward G. Robinson* and *Leslie Howard*. A collector's piece of genuine film history. ***



CARMEN McRAE
 Live. Ronnie Scott's (Pye) NSPL 18543. A very good album from one of the finest talents in music. Good intonation, verve and an attention to the meaning behind a lyric all help to make Miss McRae something special. Added to that she has an attractive voice which she knows how to use and is capable of swinging most bands to a standstill. Characteristically she has chosen her material with care, a nice blend of tried and true favourites such as *Sometimes I'm Happy* hanging in there with not so well known gems as *Tadd Dameron's* beautiful *If You Could See Me Now*. The per-

formance and hence the album, benefits by the presence of an audience which enables this self-confessed, egotist to display her many talents and make the title a particularly apposite one. A tip of the glass to whoever dreamed up the idea of sharing at least some of the dishes enjoyed by the patrons of Ronnie's and let's regard Mr. Scott's introduction here as hors d'oeuvre to the main course, which is tasty indeed. Recording quality is reasonable, packaging attractive and the sleeve notes, by Mike Hennessy informative if a little long-winded. My congratulations to the Chef. **

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- YOU THRILL ME, Don't Do It, EXILE. RAK 273 (E).

LISTINGS

- B**
 BACK IN YOUR ARMS, Hold Me Darling (Never Leave Me), LIONEL PETERSEN. DJM DJS 10836 (C).
- BLUE GUITAR, Love That Rules, GAYNOR WILD, President PT 472 (ZLHR).
- BLUES RUN THE GAME, Milk & Honey, JACKSON C. FRANK. B & C BCS 0012 (S).
- BOYS WILL BE BOYS, Wow Pow Bash Crash, THE FAST. CBS 6236 (C).
- C**
 CAN'T WE JUST SIT DOWN AND TALK IT OVER, Light Years Away, LINDA LEWIS. Arista ARIST 170 (F).

- COME ON, Darkest Night, IAN GONN, Albion ION 1 (E).
- COME TO ME, Treat Me Right, RUBY WINTERS, Creole CR 153 (C/CR).
- D**
 DANCE ALL NIGHT, Jimmy Brown Song, MAGIC. EMI 2771 (E).
- DARLING, So Afraid, POACHER. R. K. RK 1009 (A).
- DARLING, Number One, BACCARA. RCA PB 5566 (R).
- DIARY, Daughter, BREAD. Elektra Asylum K 12283 (W).
- DO I LOVE YOU, Dee Dee, DONNA FARGO. Warner Brothers K 17141 (W).
- DO YOU WANNA DANCE, It's A Long Way Back To Germany/Cretin Hop, RAMONES. Sire 6078 615 (F).
- DR. LOVE, I Love You More Than Before, FIRST CHOICE. Salsoul SSOL 104 (E).

TOTAL ISSUED

Singles notified by major manufacturers for week ending 17th March 1978.

	This Week	This Month	This Year
EMI	3 (4)	20 (17)	68 (112)
EMI(LRD)	4 (5)		71 (-)
DECCA	0 (1)	4 (4)	11 (27)
PYE	4 (8)	20 (16)	66 (41)
POLYDOR	4 (4)	18 (14)	63 (56)
CBS	6 (7)	24 (18)	92 (64)
PHONOGRAM	4 (6)	17 (13)	38 (34)
RCA	2 (5)	11 (9)	32 (48)
WEA	11 (11)	45 (34)	98 (45)
OTHERS	17 (20)	62 (45)	169 (193)
TOTAL	55 (71)	247 (192)	708 (620)

CARL PERKINS

OL' BLUE SUEDE'S BACK

L.P. ACTION

1 HOUR CRUISIN' SPECIAL

With Roger Scott, Capital Radio

L.P. OF THE WEEK

Noel Edmonds W/C 20th March

2 HOUR SPECIAL

With Bob Stewart, Radio Luxembourg

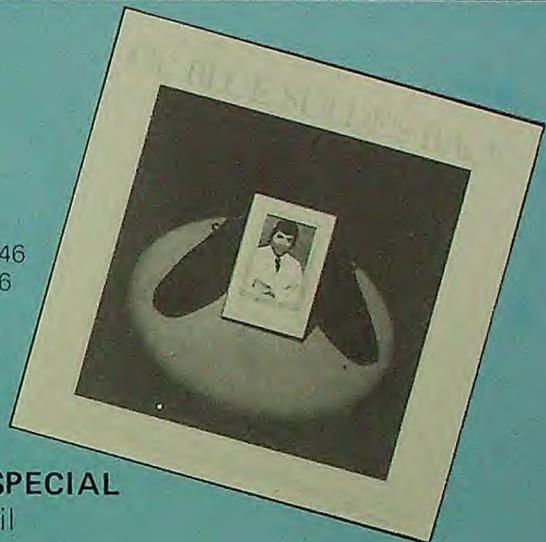
CARL PERKINS SPECIAL

Radio One, Easter Monday 4.30pm

SOUTHBANK SHOW

With Melvyn Bragg, April 1st

Album UATV 30146
Cassette TCK 30146



CARL PERKINS SPECIAL
Westward TV, April

SINGLE ACTION

RADIO ONE FEATURED FORTY
LUXEMBOURG PLAYLIST
HEAVY REGIONAL AIRPLAY

DOUBLE A SIDE MAXI SINGLE

Blue Suede Shoes/That's Alright/
Rock On Around The World

UP36365



ON TOUR APRIL

Wednesday 12th	Eden Court Theatre – Inverness
Thursday 13th	City Hall – Newcastle
Friday 14th	Apollo – Glasgow
Saturday 15th	Empire Theatre – Liverpool
Sunday 16th	Odeon Theatre – Birmingham
Wednesday 19th	Central Hall – Chatham
Thursday 20th	Royalty Theatre – Southgate
Friday 21st	Odeon – Lewisham
Sunday 23rd	Winter Gardens – Bournemouth

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COUNTRY MUSIC FESTIVAL
WEMBLEY**

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The copy deadline is Bookings Wednesdays; Artwork Thursday 5pm, one week prior to publication. Advertisements may be submitted as flat artwork or typed copy for typesetting. Payment in full must accompany each advertisement. For further information contact Felicity Briski. Tel: 01-836 1522. 40 Long Acre, Covent Garden, London WC2. MUSIC WEEK cannot be held responsible for claims arising out of advertising on the classified pages.

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required for
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Tel: 01-961 3133

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is the centre for all record retailers in the South!

Rock Bottom is a huge record and tape warehouse. We offer the trade buyer an extensive choice of all the major labels. Plus 1,000's of albums all under £1.

It is easy to reach by road and has a large car park.

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For your convenience we label the manufacturers R.R.P. on all albums.

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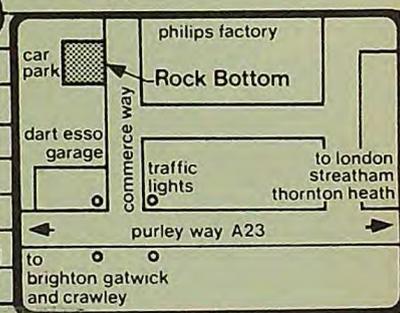
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THEY'RE HERE!

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THEY'RE HERE!

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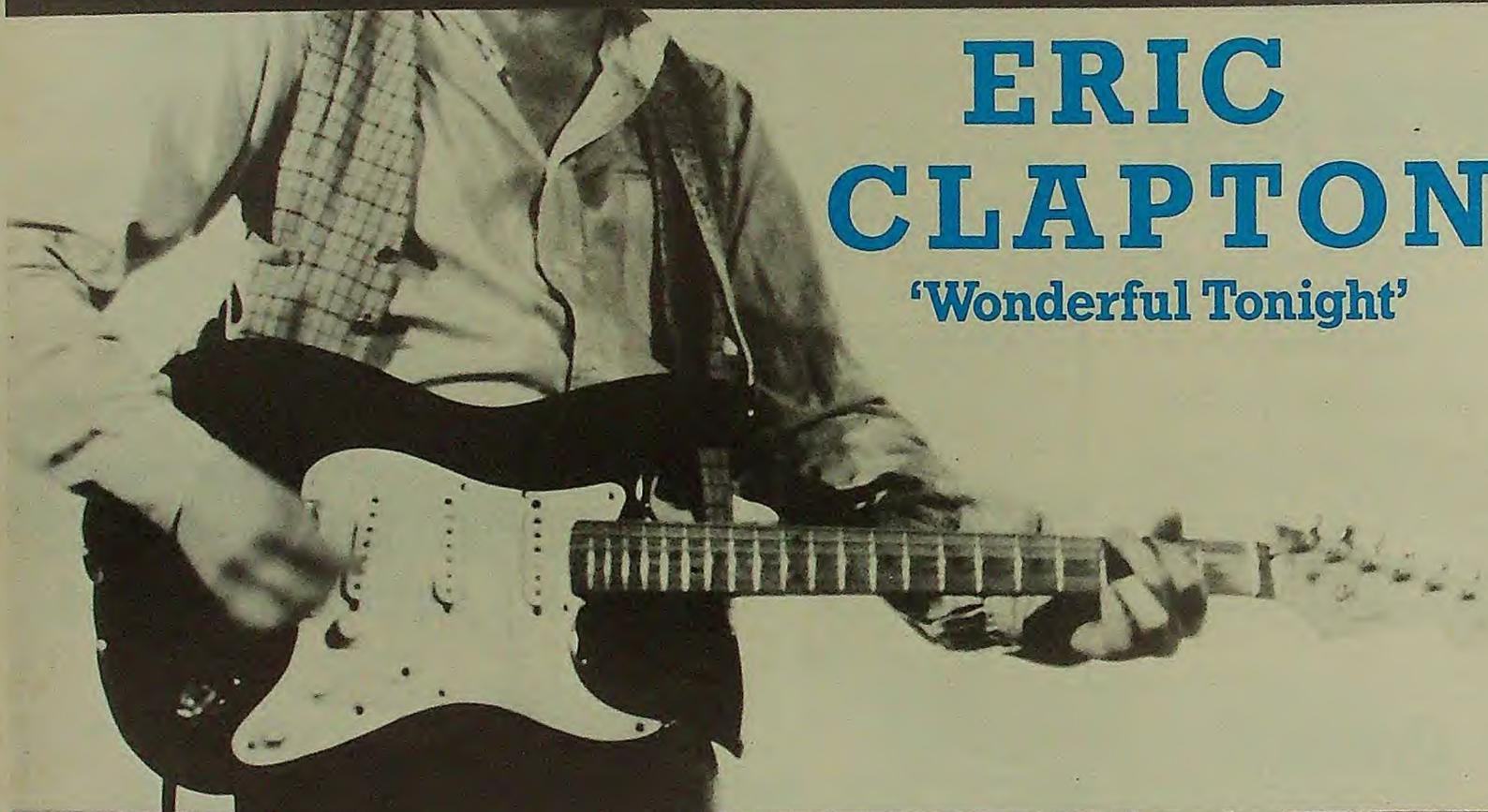


b/w

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'LIVE TAPES'

'SUICIDE'



ERIC CLAPTON

'Wonderful Tonight'

ANDY GIBB

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RSO 001

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CHART FOR PERIOD MARCH 4-10

TOP 60 ALBUMS

NEW ENTRY
 PLATINUM LP (£ million sales)
 GOLD LP (£300,000 on or after 1st Jan. '77)
 SILVER LP (£150,000 on or after 1st Jan. '77)
 RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	2	3	● 20 GOLDEN GREATS Buddy Holly & The Crickets	MCA EMTV 8 (E)	31	24	5	□ THE MUPPET SHOW VOL. 2 The Muppets (Jim Henson)	Pye NSPH 21 (A)
2	1	8	● THE ALBUM Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86052 (C)	32	27	12	● GREATEST HITS Donna Summer	GTO GTLP 028 (C)
3	3	9	● REFLECTIONS Andy Williams (Various)	CBS 10006 (C)	33	33	4	● BLACK JOY Various	Ronco RTL 2025 (B)
4	8	3	THE KICK INSIDE Kate Bush (Andrew Powell)	EMI EMC 3223 (E)	34	—	—	ANOTHER MUSIC IN A DIFFERENT KITCHEN Buzzcocks (Martin Rushent)	United Artists UAG 30159 (E)
5	6	19	● OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet UAR 100 (E)	35	—	—	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley	RCA DPS 2040 (R)
6	7	7	□ VARIATIONS Andrew Lloyd Webber (Andrew Lloyd Webber)	MCA MCF 2824 (E)	36	—	—	THE STRANGER Billy Joel (Phil Ramone)	CBS 82311 (C)
7	5	2	BOOGIE NIGHTS Various	Ronco RTL 2027 (B)	37	55	19	● NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Price)	Virgin V 2086 (C)
8	22	3	FONZIES FAVOURITES Various	Warwick WW 5037 (M)	38	—	1	BACCARA Baccara (Rolf Soja)	RCA PL 28316 (R)
9	9	5	CITY TO CITY Gerry Rafferty (Hugh Murphy/Gerry Rafferty)	United Artists UAS 30104 (E)	39	40	10	● THEIR GREATEST HITS 1971-75 The Eagles (-)	Asylum K 53017 (W)
10	4	56	● RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)	40	39	3	□ BEST OF FRIENDS Cleo Laine/John Williams	RCA RS 1094 (R)
11	14	4	● 25 THUMPING GREAT HITS Dave Clark Five (Dave Clark)	Polydor POLTV 7 (F)	40	43	4	● LIVE AND LET LIVE 10cc (Eric Stewart/Graham Gouldman)	Mercury 6641 698 (F)
12	12	4	PLASTIC LETTERS Blondie (Richard Gottehrer)	Chrysalis CHR 1166 (F)	42	48	3	● LIVE AT TROORCHY Max Boyce (Bob Barratt)	One Up OU 2033 (E)
13	10	4	DISCO STARS Various	K-Tel NE 1022 (K)	43	37	24	● 20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)
14	13	7	□ DARTS Darts (Richard Hartley/Tommy Boyce)	Magnet MAG 5020 (E)	44	—	1	● NEWS OF THE WORLD Queen (Queen)	EMI EMA 784
15	11	18	● FOOT LOOSE AND FANCY FREE Rod Stewart (Tom Dowd)	Riva RVLP 5 (W)	45	36	4	SMALL CORNERS Cliff Richard (Cliff Richard)	EMI EMC 3219 (E)
16	19	104	● GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)	46	51	5	● A NEW WORLD RECORD Electric Light Orchestra, (Jeff Lynne)	Jet UAG 30017 (E)
17	23	5	PASTICHE Manhattan Transfer (Tim Hauser)	Atlantic K 50444 (W)	47	35	10	● STAR WARS Soundtrack - London Symphony Orchestra	20th Century BTD 5- (A)
18	25	3	□ SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)	48	29	10	THE BEATLES LOVE SONGS The Beatles	Parlophone PCSP 721 (F)
19	17	67	● ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)	49	30	4	FLEETWOOD MAC Fleetwood Mac (Fleetwood Mac)	Reprise K 54043 (W)
20	16	10	ALL 'N' ALL Earth Wind & Fire (Maurice White)	CBS 86051 (C)	50	46	3	TELL US THE TRUTH Sham 69 (Pete Wilson/Jimmy Persey)	Polydor 2383 491 (F)
21	15	8	NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Laurie Latham/Rick Walton)	Stiff SEEZ 4 (E)	51	38	17	● DISCO FEVER Various	K-Tel NE 1014 (K)
22	26	3	THE JESUS OF COOL Nick Lowe (Nick Lowe)	Radar RAD 1 (W)	52	34	9	□ THE FLORAL DANCE Brighthouse & Rastrick Band	Logo 1001 (T)
23	18	5	IN FULL BLOOM Rose Royce	Warner Brothers K 56394 (W)	53	—	—	999 999 (Andy Arthurs)	United Artists UAG 30199
24	20	20	● THE SOUND OF BREAD Bread (David Gates)	Elektra K 52062 (W)	54	32	5	DRASTIC PLASTIC Be Bop Deluxe (John Leckie/Bill Nelson)	Harvest SHSP 4091 (E)
25	P	1	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic EPC 82419	55	—	1	20 COUNTRY CLASSICS Tammy Wynette	CBS/Warwick PR 5040
26	20	10	● EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)	56	50	2	□ THE ROAD AND THE MILES Max Boyce (Bob Barratt)	EMI MB 103 (E)
27	42	2	□ WATERMARK Art Garfunkel (Art Garfunkel)	CBS 86054 (C)	57	59	21	● GREATEST HITS VOL. 2 Elton John	DJM DJH 20520 (C)
28	—	—	HOPE AND ANCHOR FRONT ROW FESTIVAL Various	WB K 66077 (W)	58	44	20	● MOONFLOWER Santana	CBS 88272 (C)
29	31	19	● FEELINGS Various	K-Tel NE 1006 (K)	59	60	6	PERILOUS JOURNEY Gordon Giltrap (Jon Miller/Rod Edwards/Roger Hand)	Electric TRIX 4 (A)
30	28	3	STIFFS LIVE STIFFS Various	Stiff GET 1 (E)	60	54	5	STAINED CLASS Judas Priest (Dennis Mackay/Judas Priest/James Guthrie)	CBS 82430 (C)

ABBA	2,16,19	DISCO FEVER	51	JOEL, Billy	36	RICHARD, Cliff	45
BACCARA	38	DISCO STARS	13	JOHN, Elton	57	ROSE ROYCE	23
BEATLES	48	DURY, Ian	21	JUDAS PRIEST	80	ROSS, Diana & The Supremes	43
BE BOP DELUXE	54	EAGLES	39	LAINE, Cleo/John Williams	40	SANTANA	58
BLACK JOY	33	EARTH WIND & FIRE	20	LONDON SYMPHONY	47	SATURDAY NIGHT FEVER	18
BLONDIE	12	ELECTRIC LIGHT ORCHESTRA	5,46	ORCHESTRA SOUNDTRACK	47	SEX PISTOLS	37
BOOGIE NIGHTS	7	FEELINGS	29	LOWE, Nick	22	SHAM 69	50
BOYCE, Max	42,56	FLEETWOOD MAC	10,49	MANHATTAN TRANSFER	17	STEWART, Rod	15
BREAD	24	FONZIES FAVOURITES	8	MARLEY, Bob & The Wailers	26	STIFFS LIVE STIFFS	30
BRIGHOUSE & RASTRICK	52	GARFUNKEL, Art	27	MEAT LOAF	75	SUMMER, Donna	32
BAND	4	GILTRAP, Gordon	59	MUPPETS	31	10cc	40
BUSH, Kate	34	HOLLY, Buddy & The Crickets	1	999	53	WEBBER, Andrews Lloyd	7
BUZZCOCKS	14	HOPE AND ANCHOR FRONT ROW FESTIVAL	28	PRESLEY, Elvis	35	WILLIAMS, Andy	3
DARTS	7			QUEEN	44	WYNETTE, Tammy	55
DAVE CLARK FIVE	11			RAFFERTY, Gerry	9		

MW ALBUM CHARTS ARE CATEGORISED FROM ONE LISTING OF 120 RECORDS COMPILED BY BMRB ON RETURNS FROM 375 CONVENTIONAL RECORD OUTLETS. SALES THROUGH OTHER THAN REGULAR SHOPS AND DEPARTMENTS ARE NOT INDICATED. CHART COVERS LPs RETAILING AT £1.49 AND UPWARDS.

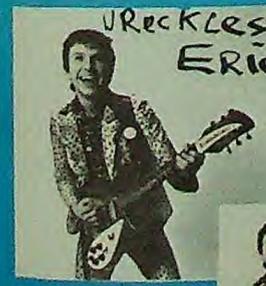
DISTRIBUTORS CODE: A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, R - RCA, S - Selecta, Z - Enterprise, K - K-Tel, D - Arcade, B - Ronco, M - Multiple Sound, Y - Relay, Q - Charmdale

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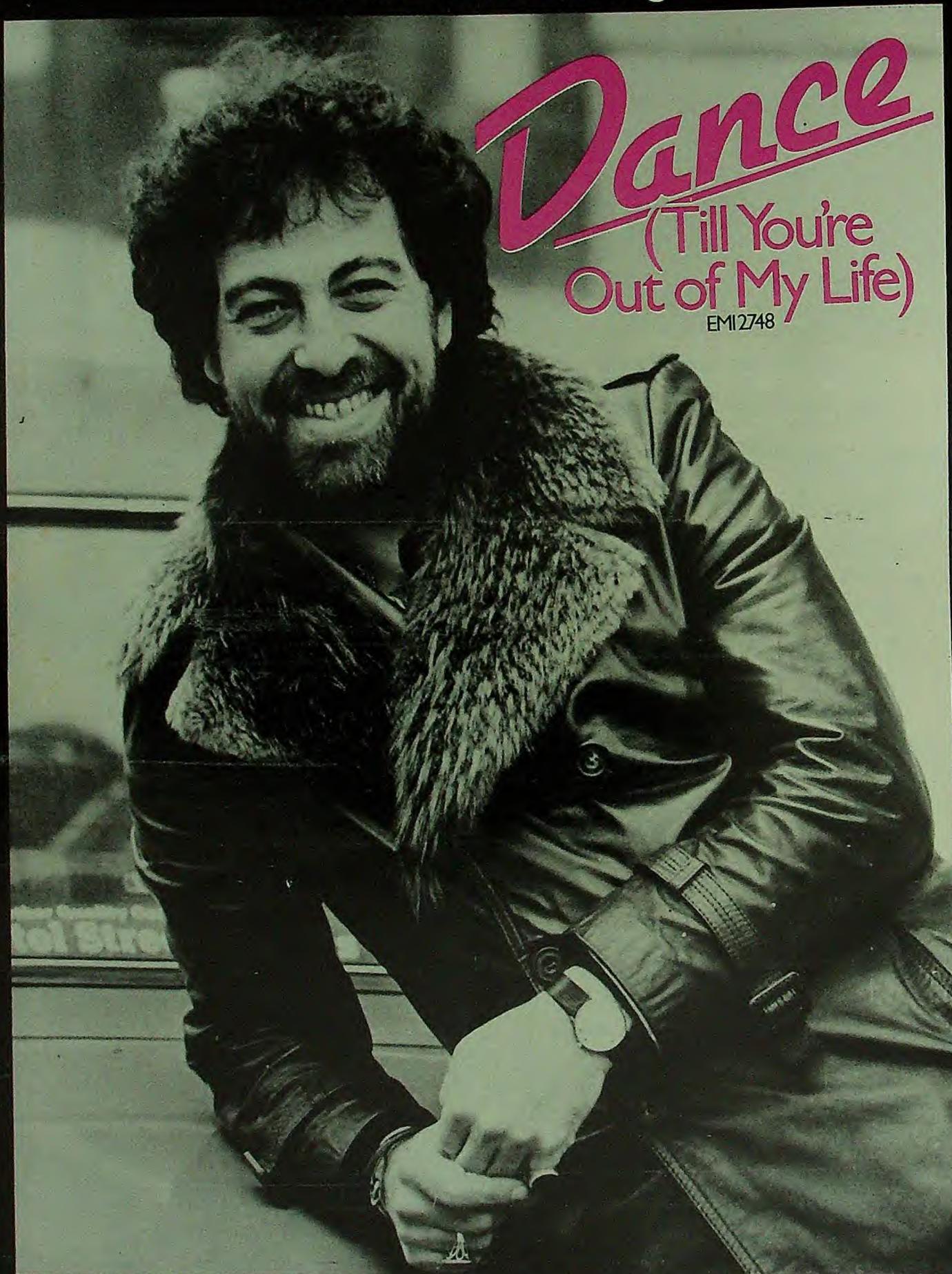
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 = SALES INCREASE
 OVER LAST WEEK

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 Phonodisc, H - H. R. Taylor, L -
 Lugtons, R - RCA, S - Selecta, X -
 Clyde Factors, Z - Entarprise, CR -
 Creole, D - Saydisc, P - Pinnacle, V -
 Virgin M - Musac (Scotland) G -
 Lightning

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
1	1	7	WUTHERING HEIGHTS	Kate Bush	EMI 2719	EMI/Kate Bush	Andrew Powell
2	2	6	DENIS	Blondie	Chrysalis CHS 2204	EMI	Richard Gottschr
3	10	5	MATCHSTALK MEN & MATCHSTALK CATS & DOGS	Brian & Michael	Pye 7N 46035	Gt Northern Songs/EMI	Kevin Parrott
4	6	6	BAKER STREET	Gerry Rafferty	United Artists UP 36346	Belfern/Island	H. Murphy/G. Rafferty
5	7	6	I CAN'T STAND THE RAIN	Eruption	Atlantic/Hansa K 11068	Burlington Music	Frank Farian
6	5	11	WISHING ON A STAR	Rose Royce	Warner Brothers K 17060	Warner Brothers	Norman Whitfield
7	4	9	COME BACK MY LOVE	Darts	Magnet MAG 110	Carlin	T. Boyce/R. Hartley
8	3	8	TAKE A CHANCE ON ME	Abba	Epic EPC 5950	Bocu	B. Andersson/B. Ulvaeus
9	8	8	STAYIN' ALIVE	Bee Gees	RSO 2090 267	RSO/Chappell	Bee Gees/Richardson/Galuten
10	21	3	I LOVE THE SOUND OF BREAKING GLASS	Nick Lowe	Radar ADA 1	Rock Music	Nick Lowe
11	9	9	MR. BLUE SKY	Electric Light Orchestra	Jet UP 36342	United Artists/Jet	Jeff Lynne
12	12	8	EMOTIONS	Samantha Sang	Private Stock PVT 128	RSO/Chappell	B. Gibb/Richardson/Galuten
13	11	5	IS THIS LOVE	Bob Marley & The Wailers	Island WIP 6420	Rondor	Bob Marley & The Wailers
14	20	4	EVERY 1'S A WINNER	Hot Chocolate	RAK 270	Chocolate/RAK	Mickie Most
15	14	7	FANTASY	Earth Wind & Fire	CBS 6056	Chappell	Maurice White
16	13	4	ALLY'S TARTAN ARMY	Andy Cameron	Klub 03	Copyright Control	Pete Shipton
17	16	5	LILAC WINE	Elkie Brooks	A&M AMS 7333	Chappells	Mike Batt
18	29	4	WHENEVER YOU WANT MY LOVE	Real Thing	Pye 7N 46045	Screen Gems/EMI	Ken Gold
19	19	5	RUMOUR HAS IT	Donna Summer	Casablanca CAN 122	Heath Levy	G. Moroder/P. Bellotte
20	42	2	IF YOU CAN'T GIVE ME LOVE	Suzi Quatro	RAK 271	Chinnichap/RAK	Chinn/Chapman
21	15	8	JUST ONE MORE NIGHT	Yellow Dog	Virgin VS 195	Lazy Lizard/Heath Levy	Kenny Young
22	30	3	FOLLOW YOU FOLLOW ME	Genesis	Charisma CB 309	Gelring/Hit & Run	D. Hentschel/Genesis
23	17	6	FREE EP		Island IEP 6	Blue Mountain Music	Free
24	26	4	WALK IN LOVE	Manhattan Transfer	Atlantic K 11075	Rondor	Tim Hauser
25	NEW ENTRY		I WONDER WHY	Showaddywaddy	Arista 174	United Artists	Showaddywaddy
26	31	3	CHELSEA	Elvis Costello and Attraction	Radar ADA 3	Plangent Vision	Nick Lowe
27	35	3	NEWS OF THE WORLD	Jam	Polydor 2058 995	And Son	Vic Smith/Chris Parry
28	22	7	JUST THE WAY YOU ARE	Billy Joel	CBS 5872	April	Phil Ramone
28 = 41	3	3	I'LL GO WHERE YOUR MUSIC TAKES ME	Tina Charles	CBS 6062	Chappells	Biddu
30	37	4	SOMETIMES WHEN WE TOUCH	Dan Hill	20th Century BTC 2355	ATV	M. McCauley/F. Mullin
31	43	2	THE GHOST OF LOVE	Tavares	Capitol CL 15968	ATV	Freddie Perren
32	23	9	LOVE IS LIKE OXYGEN	Sweet	Polydor POSP 1	Sweet/Carlin	Sweet
33	NEW ENTRY		NEVER LET HER SLIP AWAY	Andrew Gold	Asylum K 13112	Warner Brothers	A. Gold/B. Walsh
34	45	3	SINGIN' IN THE RAIN	Sheila B. Devotion	EMI 2751	UA/Big Three	
35	27	8	5 MINUTES	Stranglers	United Artists UP 36350	April/Albion	Martin Rushent
36	33	5	BABY COME BACK	Player	RSO 2090 254	ATV Music	D. Lambert/B. Potter
37	18	11	FIGARO	Brotherhood of Man	Pye 7N 46037	Tony Hiller/ATV Music	Tony Hiller
38	47	3	TOO HOT TO TROT/ZOOM	Commodores	Motown 12 TMG/TMG 1096	Jobete UK	J. Carmichael/Commodores
39	NEW ENTRY		TOO MUCH TOO LITTLE TOO LATE	Johnny Mathis/Deniece Williams	CBS 6164	Heath Levy	Jack Gold
40	36	4	WE'VE GOT THE WHOLE WORLD	Nottingham Forest/Paper Lace	WB K 17110	Barry Mason/Marksman	J. Fiddy
41	24	6	GLAD TO BE GAY	Tom Robinson Band	EMI 2749	Konkwest/EMI	Chris Thomas
42	34	4	WHAT'S YOUR NAME WHAT'S YOUR NUMBER	Andrea True Connection	Buddah BDS 467	DJM	Michael Sager
43	49	2	AUTOMATIC LOVER	Vibrators	Epic EPC 6137	April/Momentbest	Viv Maile
44	28	8	WORDS	Rita Coolidge	A&M AMS 7330	Abigail	David Anderle
45	48	3	STAY WITH ME BABY	David Essex	CBS 6063	Tro-Essex	Bert De Coteaux
46	46	3	RHIANNON	Fleetwood Mac	Reprise K 14430	Bright	Fleetwood Mac/K. Olsen
47	50	3	READY STEADY GO	Generation X	Chrysalis CHS 2207	Copyright Control	Martin Rushent
48	38	4	CLASH CITY ROCKERS	Clash	CBS 5834	Nineden/Riva	Micky Foote
49	NEW ENTRY		MORE LIKE THE MOVIES	Dr. Hook	Capitol CL 15967	Essex	Ron Hasskine
50	44	6	IF IT DON'T FIT DON'T FORCE IT	Keelee Paterson	International INT 544	Arista/Chrysalis	Larry Farrow

STAR BREAKERS
 MOVE YOUR BODY, Gene Farrow, Magnet MAG 109
 EVERYBODY DANCE, Chic, Atlantic K 11097
 ALL I WANT, Snatch, Lightning LIG 505
 YOU'RE SO RIGHT FOR ME, East Side Connection, Creole CR 149
 LIFE ON THE LINE, Eddie & The Hot Rods, Island WIP 6438
 THE ONE AND ONLY, Gladys Knight & The Pips, Buddah BDS 470
 EASY, Jimmy Lindsay, Island WIP 6431
 IT TAKES TWO TO TANGO, Richard Myhill, Mercury TANGO 1
 ARIEL, Dean Friedman, Lifasong LS 45022
 SCOTLAND FOREVER, Sidney Devine, Philips SCOT 1

DISTRIBUTORS A-Z
 Alright Now 23E
 Ally's Tartan Army 16M/L
 Automatic Lover 43C
 Baby Come Back 36F
 Baker Street 4E
 Chelsea 26W
 Clash City Rockers 48C
 Come Back My Love 7E
 Denis 2F
 Emotions 12E
 Every 1's A Winner 14E
 Fantasy 15C
 Figaro 37A
 5 Minutes 35E
 Follow You Follow Me 22F
 Glad To Be Gay 41E
 I Can't Stand The Rain 5W
 If It Don't Fit Don't Force It 50E
 If You Can't Give Me Love 20E
 I Love The Sound of Breaking Glass 10W
 I'll Go Where Your Music Takes Me 28C
 Is This Love 13E
 I Wonder Why 25F
 Lilac Wine 17C
 Just One More Night 21E
 Just The Way You Are 28C
 Love's Like Oxygen 32F
 Matchstalk Men 3A
 More Like The Movies 49E
 Mr. Blue Sky 11E
 Never Let Her Slip Away 33W
 News Of The World 27F
 Rhiannon 46W
 Ready Steady Go 47F
 Rumour Has It 19A
 Stay With Me Baby 45C
 Stayin' Alive 9F
 Singin' In The Rain 34E
 Sometimes When We Touch 30A
 Take A Chance On Me 8C
 The Ghost Of Love 31E
 Too Hot To Trot/Zoom 38E
 Too Much Too Little Too Late 39C
 We've Got The Whole World
 In Our Hands 40W
 Walk In Love 24W
 What's Your Name What's
 Your Number 42A
 Whenever You Want My Love 18A
 Wishing On A Star 6W
 Words 44C
 Wuthering Heights 1E

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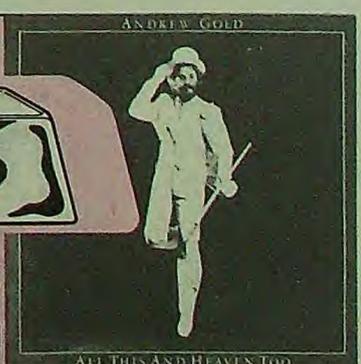
TOP WRITERS
 1 Kate Bush, 2 Neil Levenson, 3 Michael Coleman/Brian Burke, 4 Gerry Rafferty, 5 Bryant/Peebles/Miller, 6 B. Galvin, 7 Mansfield, 8 B. Andersson/B. Ulvaeus, 9 Gibb Brothers, 10 Lowe/Bodna/Goulding, 11 Jeff Lynne, 12 Gibb Brothers, 13 Bob Marley, 14 E. Brown, 15 M. White/E. Del Barrio, 16 A. Cameron, 17 J. Shelton, 18 Ken Gold/Micky Deane, 19 Summer/Bellotte/Moroder, 20 Chinn/Chapman, 21 Kenny Young, 22 Rutherford/Collins/Banks, 23 Fraser/Rodger, 24 Batteau, 25 Weeks/Anderson, 26 Elvis Costello, 27 Bruce Foxton, 28 Billy Joel, 29 Biddu, 30 Dan Hill/Barry Mann, 31 Keni St. Lewis, 32 Scott Griffin, 33 Andrew Gold, 34 H. Bronn/A. Freed, 35 Stranglers, 36 D. Lambert/B. Potter, 37 Tony Hiller/Lee Sheridan/Martin Lee, 38 Commodores, 39 N. Kipner/J. Vallins, 40 Traditional/Mason/Fiddy, 41 Tom Robinson, 42 Roger Cook/Bobbie Woods, 43 Ian M. Carnarchan, 44 Gibb Brothers, 45 Ragovoy/Weiss, 46 Nicks, 47 Edil James, 48 J. Strummer, 49 Shel Silverstein, 50 Johns/Farrow.

Top 50 compiled for Music Week and BBC based upon 250 from a panel of 375 conventional record outlets by the British Market Research Bureau Ltd.

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Chris de Burgh

THE TALENTS of Chris de Burgh have already been recognised abroad and last Thursday night at the Fairfield Hall, Croydon, it was easy to see why his records have sold a lot of copies in Brazil — as well as Canada, South Africa, Ireland and Germany.

Now that he seems to be concentrating his efforts on the British market with strong support from his record company A&M, success for this 'modern day minstrel' (as his publicity describes him) should only be a matter of time. Looking the part in a baggy white shirt, he opened with a love song You And Me, accompanying himself on an amplified acoustic guitar. The friendly audience loved this handsome, amiable lad from the start, greeting his second number, I Will, like an old friend. Some had come back for more after his Drury Lane concert a few weeks ago and others had obviously caught his recent Sight And Sound appearance. He was joined by Flying Fist, a four-piece backing band.

Through ballads and bouncier beats, de Burgh's clear unfaltering voice convinced the audience he actually felt the emotions he was expressing in song. His appeal is broad, the audience ranging from two young teenage girls who went to the stage to present him with a beautiful red rose, to couples old enough to be their parents.

The songs which created the most lasting impression were those which quickly painted a rich picture in words just like a good novelette — none better

than A Rainy Night In Paris and Patricia The Stripper, a rousing encore that left the audience in a happy mood.

Judging from the interest shown in Chris de Burgh's albums on sale in the foyer afterwards, they were impressed. And on the whole, so was I.

DAVE DALTON

Transfer

I AM obliged to the two camp followers behind me in row H of the stalls at the London Palladium for their little gasps and screams of pleasure at every subtle nuance of dress, movement, musical phrasing and even the stage setting at the first night of Manhattan Transfer's triumphant week of concerts.

For to see Mantran (as they have fashionably become dubbed) is to experience more than merely a musical show. They re-create the whole feeling of the Forties with an uncanny almost tangible effect. They seduce the eyes and the ears with warm sights and sounds and of course their close harmonies are of an amazing kind, as we have come to expect from their hits Chanson D'Amour, Operator and Tuxedo Junction.

Never having seen them live before I did wonder after the first half dozen numbers how they could possibly hold the audience for the entire two hours, but by the time they were into their fifth or sixth encore (I lost count) I was ready to sit through another two hours.

They sustain their magnetic attraction by deft use of costume changes and varying the musical mood with an almost hypnotic appeal. They cleverly mix in newer country, blues and rock numbers with the Forties kitsch and even manage to out-Supreme the Supremes with their version of Where Did Our Love Go from their latest Atlantic album Pastiche.

They are now on a UK tour and sales of their Pastiche, Coming Out and Manhattan Transfer albums must mushroom wherever they go.

RODNEY BURBECK

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Billy Joel

THE BREAKTHROUGH of Billy Joel with Just The Way You Are in the UK is hopefully just the start of many great things. It has taken several years for British record buyers to discover Joel's talents, despite his continued success in the US, and now it seems following a knock-out concert at the Theatre Royal, Drury Lane, on Sunday that more people are going to be aware of his worth as a live performer too.

Joel's sheer drive and energy leaves one in a state of near-exhaustion, although there was certainly no tiredness amongst the capacity audience when it came to giving him three successive standing ovations. For well over two hours, the singer had given them a vast selection of his own self-penned material, interspersed with witty comments, general clowning around and a rapport with the audience that is not found too often at concerts.

In some ways he is like Elton John was in his early days, but there the comparisons stop. The parallel between Joel and John is excitement, but the former is quite capable of standing up on his own feet and delivering the goods in a power-house fashion. His material covers many subjects, and varies in style, but never once is the quality of the songs allowed to drop.

Movin' Out is good commercial pop, the hit single Just The Way You Are is a simple ode to love, but without the sickly trimmings so often found on such songs, and Angry Young Man is a rocker in the best meaning of the word. New York State Of Mind showcases Joel's talents for singing the blues — he would have done Ray Charles justice! During the concert Joel also added his earlier US hit, The Entertainer, and reprised with Only The Good Die Young.

There's no doubt — Joel has arrived and it is up to CBS and him now to keep the ball rolling. What he needs to do is return fairly quickly to the UK for a series of concert dates. It

seems wrong that people outside of those who packed the Theatre Royal on Sunday should be deprived of his talents.

CHRIS WHITE

Squeeze

SINCE ITS disastrous flirtation with the Sex Pistols, A&M has steered well clear of punk. The only new wave band signed to the company during 1977 was Squeeze, and even they, as the publicity blurb is at pains to make clear, are in point of musicianship not really punk at all, more the Steely Dans of the genre.

Judging by their gig at the Lyceum last Thursday they are a mixture of elements from punk and from the established pub rock tradition. Their stage manner is punkish: aggressive, energetic, lots of stomping around the stage and extravagant posturing. But the joker in the pack is the drummer Gilson Lavis, a burly figure in a suit who looks about twice as old as anyone else in the band.

The music is simple and relies heavily on strummed guitars in the punk manner. The songs too are slightly more elaborate than one expects, with a few interesting harmonies, well-constructed middle eights, and some nice solos from Glenn Tilbrook's lead guitar.

Much of the material in a regrettably brief set came from Squeeze's recently completed debut album, produced by the influential John Cale. Best number was Strong In Reason, a powerful piece about bodybuilders, irresistibly reminiscent of the Who and enlivened by the presence on stage of a real live muscle man who struck poses, smirked rather apologetically at the audience, and wiggled his pectorals more or less in time with the beat. Less appealing was a song about obscene phone calls, during which singer Chris Difford made a number of fairly crude remarks with a black cloth over his head.

NICK ROBERTSHAW

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Allan Clarke to leave Hollies

THE HOLLIES and lead singer Allan Clarke have this week mutually agreed to part company once and for all. The Hollies' new Polydor LP, *A Crazy Steal*, is released this week. Manager Robin Britten says the band are considering possible additions and will be recording in Los Angeles as planned during early summer. Their new producer will be John Boylan, who has produced Boston and The Little River Band. Allan Clarke is to concentrate on a solo career and his first album under a new contract with Polydor is released in May.

DUE TO expansion of the group's companies, Imagination Records has opened a separate a&r office which will also be the base of mid Stephen Bankler-Jukes and general manager Fred Parsons at 2 Norfolk Mansions, Prince of Wales Drive, London S.W.11. Tel: 01-622 1874 or 622 0573.

THE WEA depot at Alperton will be stock taking on Friday March 31. No orders will be processed that day, so customers should make sure their orders for that week arrive on Thursday March 30.

BBC adds to team to build current success

TWO TOP appointments at BBC Records — James Fleming as Sales and Marketing manager and Mike Harding as a&r manager — have been made in an attempt to maintain the company's commercial success. Fleming, who has worked extensively with CBS, said, "The BBC has the largest sound archives in the world and much of the material there has so far been largely untouched. This is an area I would very much like to explore." Harding, who joined BBC Records in 1973, commented, "A few more Top 50 hits such as Who Pays The Ferryman and The Water Margin would be just fine." Alan Bilyard, Head of BBC Records summed up, "BBC Records have achieved great success recently and we want to sustain this momentum."

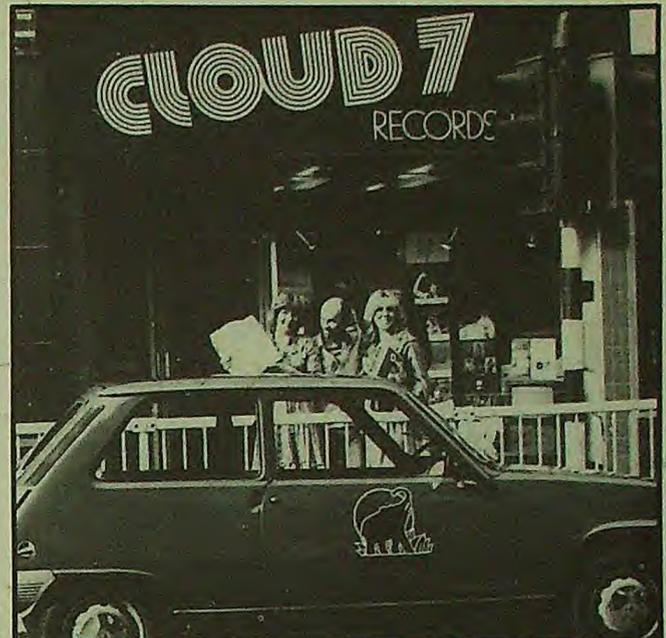
JOHN BURNHAM to international manager at Phonogram from being artist liaison officer with the company... Jan Gach to CBS in charge of management accountant operations... Carol Norvell from advertising executive with Miss London magazine to advertisement representative for Sounds reporting to Steve-Bush-Harris... Frank Sheahan promoted to manager Copyright department at Polydor,



succeeding Robin Jackson who has left the company... Gerry Fyfe from salesman to Product Manager in charge of rock at Polydor, reporting to Tim Chacksfield, Senior Product Manager (Rock)... Michael Gurrie to sales and promotion manager K-Tel International (Ireland) covering both the Republic and Northern Ireland.

ANDREW CHRISTIAN, former creative director for Pickwick, to Foster and Knowles advertising agency for Arista...

KEVIN KEOGH has been appointed Copyright Royalty Administrator of Satriel Records Ltd and Satriel Music Ltd. Keogh, who has previously worked for B. Feldman and Co (ten years), Leeds Music (six years), has for the last 12 years been a director of Clifford Essex Music.



NEW RECORD dealer Robin Robertson of Cloud Nine, Putney High Street, SW15, was one of the first retailers to be visited by the recently-established Wilde Rock Ladies field promotion service (Music Week, March 11). He is pictured receiving his promotion sales pack from Anne Heslop (left) and Pam Whitnell who, together with a third Lady, will be covering shops throughout the UK.

MORE NEWS
PAGES 2 & 3

LETTERS

Music Week welcomes letters on all subjects relating to the music industry. Write to: Music Week, 40 Long Acre, London WC2.

CBS protest

YOUR HEADLINE "Obie Storms Out" (MW March 18) and story thereunder completely misrepresents the circumstances. I left the MTA dinner as a protest on behalf of CBS. I really couldn't care less where I sit at industry get-togethers; however what I did care about was that the CBS people who were with me were properly honoured for their efforts in making CBS one of the major companies in Britain. My exit was not a personal gesture but rather a protest against the lack of consideration shown towards a company of CBS' stature in the UK marketplace. We don't belong behind pillars! Maurice L. Oberstein, Managing Director, CBS Records.

Home taping

ON THE subject of home taping last week you quoted Geoffrey Bridge, BPI director general, whilst talking about the £75m per year loss to the record industry, as saying: "You can forget about trying to stop people home taping. You cannot prosecute 12.1 million people". In our opinion the best way of reducing this loss is by making all releases immediately available on cassette.

We recently introduced the concept of single play cassettes with our Cassingles. This was possible by the use of manufacturing techniques which enabled us to retail them at the same price as 45s. The enthusiastic reception they received from the public showed that the market undoubtedly exists. Bert Hamilton, General Manager, Fifth Avenue Recording Co., (UK) Ltd.

ATV Music

IN Music Week issued dated March 4th there is a story concerning an ATV Music writers conference in which it is stated that ATV Music is owned by Pye Records. This is certainly not so as both ATV Music and Pye Records are wholly-owned subsidiaries of ATV Corporation Limited. Brian Gibson, ATV Group Press Officer.

MUSIC WEEK
Incorporating Record and Tape Retailer
A Morgan-Grampian Publication
40 Long Acre, Covent Garden, London WC2
01-836 1522
Telex 299485

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Morgan Grampian House, 30 Calderwood Street, London SE18 6QH
Tel: 01-855 7777

Published by Music Week Limited, 40 Long Acre, London, WC2 and printed for the Publishers by Pensord Press Ltd., Gwent Registered at the Post Office as a newspaper

Member of Periodical Publishers Assoc. Ltd. & Audit Bureau of Circulation

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MUSIC DEALS

Irish deal for Logo

DUBLIN: SOLOMON & Peres has taken over Irish distribution of Logo Records, which includes the Transatlantic, Freedom, Leader, Barclay and Black Lion labels. Although the agreement with Logo dates from January 1, S&P waited until recently to announce it, so they would have a substantial stock available.

Since taking over Logo, S&P has sold 2,000 copies of the Brighthouse and Rastriek Band's *The Floral Dance*. The band's new single is the *Lincolnshire Poacher*.

Logo has strong Irish interest and S&P look forward to big sales during the tourist season.

Albums of special interest include the Cork-based group Na Fili (TRA 353), which was RTE's Album of the Week, and the Boys of the Lough's *Good Friends and Good Music* (TRA 354).

There is a new LP by singer Al O'Donnell (Leader Tradition LTRA 501), called *Al O'Donnell 2*.

Volume two in Transatlantic's *Vintage Years* series is *Best of Irish Folk* (MTRA 2002), mid-price, retailing at £3.39.

S&P is planning a promotion on the Al O'Donnell album. Bert Jansch is the first artist in the new anthology series (MTRA 2007) and, in the planning stages are albums of particular interest to Ireland by the Dubliners and Johnstons.

THE SUTHERLAND Brothers and Quiver, now back to being the Sutherland Brothers following the departure of drummer Willie Wilson, have signed a new publishing deal with ATV Music ending a seven year association with Island Music. A new single, *One More Night With You*, is released by CBS on March 31.

WHITSETT CHURCHILL Music Publishing has concluded deals with licensees in Europe and Australia for



AUSTRALIAN ROCK group The Saints have finally signed directly to EMI Records in this country, after 18 months of being licensed from EMI Australia. During this time The Saints have had two albums released, the latest of which, *Eternally Yours* came out on the Harvest label on March 10. Pictured at the signing are left to right: (standing) Chris Gilbey (Saints' manager), John Preston (Harvest Records label manager), Mark Rye (a&r), Bob Mercer (md Group Repertoire Division). Seated: band members, Alasdair Ward, Ivor Hay, Chris Bailey and Ed Kuepper.

its catalogue, which now includes the works of The Anderson Brothers and Don Nix, and High Horse Music. Global Musik will handle the catalogue in Germany, Austria and Switzerland; Rondor Music in Australia and New Zealand; Sweden Music AB in Scandinavia; and Dutchy Music in the Benelux Countries. The US and Canada is looked after by Whitsett Churchill Music Corp. in New York. The UK company has just concluded a deal

with Chiswick Records to re-release material from the Ace Records catalogue; first is *Sea Cruise* by Frankie Ford.

FIRST MAJOR signing by Chris Stone, new director and general manager of Chrysalis Music, is that of Randy Newman for the UK and Ireland. This includes his *Little Criminal* LP and US No 1 single *Short People*.



THE FIRST signing photograph for Ramon Lopez, new managing director of EMI Records, featured The Midnite Follies Orchestra who have signed to EMI's mor division. Pictured left to right are: Chris Ellis, producer, Kevin Daly, co-producer, Keith Nicholls, Ramon Lopez, Alan Coren, Johnny M and Peter Hunsley, marketing mor EMI.

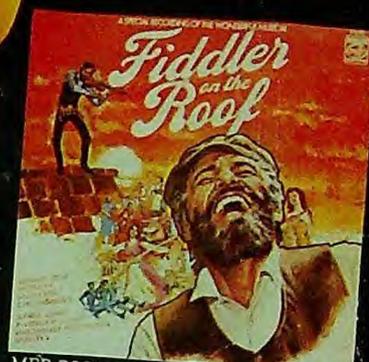
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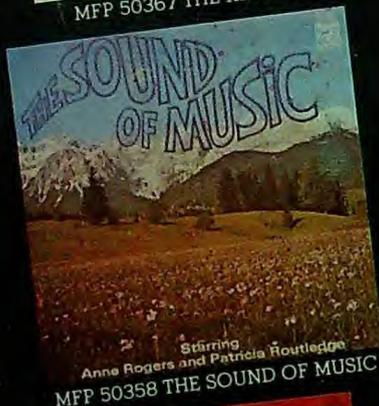
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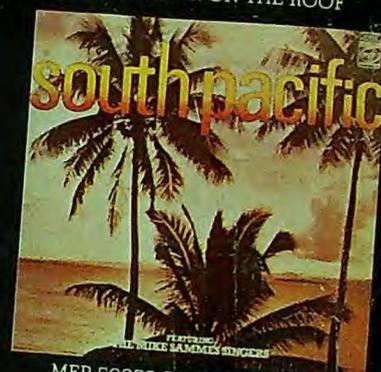
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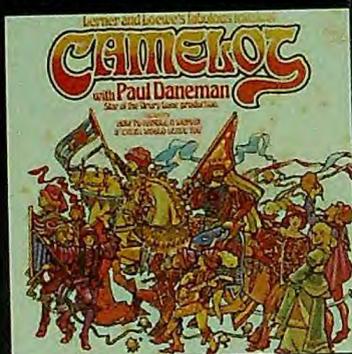
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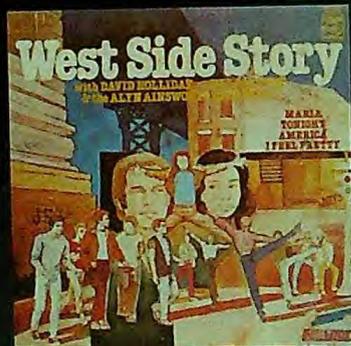
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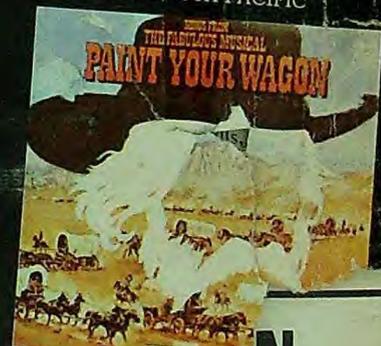
MFP 50362 JESUS CHRIST SUPERSTAR



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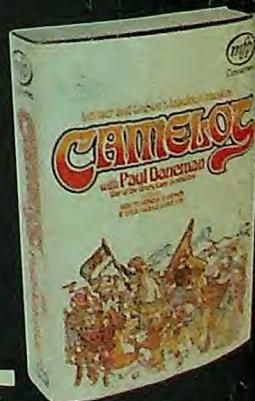
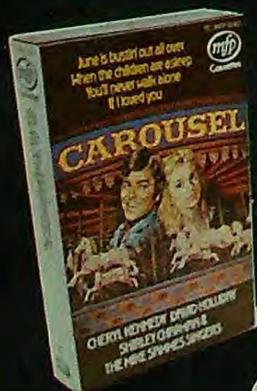


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