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MUSIC WEEK

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

**99%
OF RECORD
DEALERS
RECEIVE
MUSIC WEEK**
(NOP Market Research)

Five Years of Clyde

FIVE YEARS ago local radio broadcasting was revolutionised with the arrival of the IBA station Radio Clyde.

To celebrate Clyde's fifth anniversary *Music Week* pays tribute with a special supplement edited by Broadcasting Editor David Dalton.

The Salesmen

THEY ARE the front line troops of the record industry, and very often the record dealers' only personal point of contact with the companies. Yet the record company salesmen tend to be the faceless men of the business. Now *Music Week* is changing all that with the first of a series putting the spotlight on The Salesmen. Area-by-area, company-by-company, we will be putting faces to the names and revealing a little about the men who provide that vital link in the chain between product and public. This week we start in Scotland and the north-east of England. See pps 20-23.

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CHART ACTION

BONEY M's Mary's Boy Child holds on to the Number 1 spot, but faces strong competition from Village People's YMCA which has leapt from 12 to number 2. Heading the new entries is Elton John's Song For Guy which comes straight in at number 22. Biggest climb is September by Earth Wind and Fire from 58 to 28. Other new entries include Please Come Home For Christmas by the Eagles (42), Six Million Steps by Ranhi Harris and Flo (43) and Silent Night by The Dickies (53).

Christmas sales lack zest

by TERRI ANDERSON and VAL FALLOON

REACTIONS VARYING from mild optimism to a distinct lack of enthusiasm sum up most of the independent dealers' attitude to Christmas 1978.

Unless something spectacular happens in the last week before the festive deadline, it will be a year notable in their minds only for a lack of any runaway seasonal successes. The general picture is of steady selling across a totally predictable range of titles and many retailers are wistfully remembering selling Moll of Kintyre by the boxful last year.

One of the trade's longest-serving campaigners, Walter Beaver, of Beaver Radio, Liverpool, sums up: "There is an appearance of the shop being very busy, but we are not selling as many records as last year. I think it's because there is no real excitement about anything in particular."

This is backed up by the widely varying examples of what are best sellers in particular shops. Grease and the Boney M album are predictably mentioned fairly often, but otherwise almost every artist with a realistic sales chance is getting a look-in somewhere. Earth Wind and Fire, Jim Morrison, Evita,

Darts, Nat King Cole, the Carpenters, Harry Secombe, Neil Diamond, Eric Clapton, Mike Oldfield and numerous others are in someone's personal best seller list, but no LP or single gained a vote in every shop.

If there is a retail pattern this Christmas (and it does not appear to be following the satisfying upward graph reported by the record companies) it seems that the larger independent chains, like Virgin, which advertise themselves as doing well (50 per cent up on last year in Virgin's case) and the small indies who have abandoned regular cross-the-board ordering from record companies to specialise. Least happy with this season's rewards are the shops attempting to cover the widest range of pop, rock, m-o-r folk etc, which find themselves without a really big seller to give momentum to the rest of the stock.

One very independent indie is Music Workshop in Shanklin I.O.W. Mike Ledger reports the "best lead up to Christmas ever". He is buying imports from a London one-stop and selling at up to £2 discount to triumphantly compare

with the competition. All his "gimmick" discs — coloured vinyl, pictures, oldies etc — are doing very well and his shop is steadily becoming a collectors' haven.

Like many, Jean Gold of Tudor Records, Muswell Hill, reports customers asking vaguely for "the LP that was on TV last night", but she is happy to note "definite signs of a Christmas rush" and the fact that deliveries are coming in pretty well.

This seems the case generally. The dealers are receiving their orders with few delays or mistakes — a credit for the manufacturers and distributors to chalk up for themselves.

Another tribute goes to EMI Record Tokens from David Rushworth, of the Liverpool-based Rushworth and Dreaper chain: "We are selling hundreds more record tokens than last year and we're very satisfied with the new system of

redemption and credit which John Mew has set up."

Sales, he adds are "steady but not spectacular" but that in itself he regards as good because of the big increase in competition this year from Marks and Spencer, Littlewoods and British Home Stores.

In the Midlands, Phillip Ames' 15-strong chain reports being "a little up on last year" with the shops in rural areas and those in cities doing best, while those in medium sized towns are struggling to stay level.

John Corbett, of Easy Listening, Birmingham, has "racks bulging with product," and is hoping that the lull he is currently experiencing merely signals the storm of selling to come. He also reports big token sales.

Up in Scotland there seems to have been a mini boom until mid-

TO PAGE 4

K-tel's Soul album

DAVID SOUL, Marty Robbins and the London Symphony Orchestra are among new packages announced for release by K-tel.

The David Soul album is set for early February, and Marty Robbins' Golden Collection is one of two country releases in mid-January. The other is Reflections by George Hamilton IV. The LSO's Classic Rock — Second Movement, reported in last week's *MW*, will be pressed initially in blue vinyl, but its TV promotion dates have not yet been scheduled.

Other forthcoming K-tel releases are Dream Music by the Anthony Ventura Orchestra, a German m-o-r outfit which has sold 900,000 units in that country on K-tel, and which will be promoted nationally on TV from Boxing Day; Rock 'n' Roll Revival, a double album with a recommended retail price of £5.99 whose TV promotion begins at the end of January and Action Replay, a hit parade compilation album including the Boomtown Rats, Boney M, Darts, Village People, Three Degrees and Blondie.



VICTOR MAYHEW, MP for St Albans acted as sponsor for a reception for Parliament/Funkadelic at the House of Commons on Monday given by Pye and WEA. Mr Mayhew is seen here outside the House with Parliament/Funkadelic's producer, writer and manager, George Clinton. All dates on the group's current UK tour have completely sold out. MPs were seen to raise an eyebrow or two as the multi-coloured, brightly dressed group and assorted music business types made their way through the hallowed halls of Westminster.

Stiff to move deletions

STIFF RECORDS aims to move some of its deleted product with a 'Buy one, get one free' album offer and a 'Buy two, get one free' single offer.

Every purchaser of a recent Stiff album from the record company retail premises will receive a deleted album free. The choice will be from The Damned, Music For Pleasure (SEEZ 5); Wreckless Eric (SEEZ 6); Hits Greatest Stiffs (FIST 1); and Mickey Jupp's Legend (GET 2). Stiff albums' rrp is £3.99.

The offer also includes singles and the deleted stock comprises product from The Damned, Nick Lowe, Yachts, Larry Wallis, Wreckless Eric, Johnnie Allan, Ernie Graham, Realists, plus Mick Farren and The Deviants. Single prices are set at 80p for the current product.

Although the deal applies to individual purchases, Stiff is willing to come to an arrangement with dealers wishing to purchase from Stiff in bulk and is anxious to make dealers aware that deleted stock is available on direct application to Stiff at 32 Alexander Street, London W2 (Tel: 01-229 9092/3/4).

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LETTERS

The PRS debate:

A statement from the Editor of Music Week:

OVER THE past twelve months *Music Week* has allowed its correspondence columns to be used by all factions in the continuing controversy surrounding the Performing Right Society. We have also covered any meetings, press statements or specific news events, we hope impartially, believing that both sides should be given a fair chance to air their views.

We have devoted a large amount of space to these matters because it is obviously a question of public concern when a body such as the PRS is attacked with such passionate belief by a section of its members.

Music Week has not taken an editorial stance on the subject, preferring to leave our readers to assess for themselves the various arguments, accusations and explanations offered from those concerned.

Judging from the continuing flow of letters to *MW* on these matters it is apparent that certain members of the PRS still feel that their questions have not yet been fully answered by the PRS management. However, there comes a time in this sort of long-running debate when the same points are merely being re-argued and we feel that the matter has now been fully, exhaustively and fairly debated in our columns.

I am therefore exercising an editor's privilege to call a halt to this subject in our letters' page. We will, however, continue to report any new developments which may occur in the normal course of our news reporting of the music industry.

Those LV hits — BMRB explains how it happened

MUCH CONCERN is being voiced about the appearance of two singles — WEA's LV1 and LV3 — in the chart we compiled in a week when both were on release only in the London area. I am writing to state the position of regional records in a national chart.

The first point to make is that most records in the national charts are to some extent 'regional', in as much as they sell better in some areas than others. TV albums, which are often high in the charts while being actively promoted in only a few regions, are an obvious example.

The BMRB charts are based on national sales and use a nationally representative panel of shops. However, this does not mean that the sales of a chart record have necessarily to exhibit a uniform

national spread. A record will achieve the same chart position whether it sells five copies per shop nationally or 10 copies per shop in just half the country. The smaller the region to which a record's sales are restricted, the higher the sales per shop in that region must be to secure a chart position.

LV1 and LV3 were available only in London and the Home Counties. However, this is a fairly large area, accounting for almost 30 per cent of record outlets in the country. Had the records been available only in a smaller region — such as Scotland, which has less than 10 per cent of the market — then they would have had to achieve a much higher sale per shop in that region to chart, but they could in principle still have charted. In the week in question we are confident that these records sold sufficient copies to justify their

national positions of 64 and 65; in a London-only chart they would clearly have been very much higher. This is based not only on sales reported by our panel shops, but also on our usual checks with shops outside the panel.

As an aside, regional records will always have a chance to show in the lower reaches of the charts as sales in the bottom 25 are relatively low. In an average week the No. 75 is outsold over 30 times by the No. One record and six times by the No. 20.

I hope this has helped clear up some of the confusion about this matter; our charts aim to represent national sales, rather than records which are on sale nationally.

M. R. G. Sutcliffe, Director — British Market Research Bureau, London W5.

Goody, goody Lux

I READ with interest your report on the WEA marketing experiment relevant to the Goody Goody and Curtis Mayfield singles. The statement attributed to John Fruin "there was no radio play at all" is not factual. Radio Luxembourg first played Goody Goody's No. 1 DJ on October 30 allotting it a 'bullet' status (approximately three plays per night). The record first featured as an import during the week beginning October 16.

Therefore, for the benefit of WEA's experiment, the Curtis Mayfield record is much more relevant to non-radio exposure.

Tony Prince, Programme Controller, Radio Luxembourg, London W1.

Modern classics alive and well says EMI

IN HIS article on contemporary music (*MW* November 4), Nicolas Soames says that "EMI has been quiet in this area anyway".

In fact EMI is well known for its unrivalled catalogue of 20th Century English music and was the first company, as early as 1914, to record Elgar and, later, Vaughan-Williams. It also has an excellent selection of Prokofiev and Shostakovich not only from home-based recordings but also through the broad-based catalogue of Melodiya.

We have a number of post-1960 works which are in our catalogue and while the author might say that this is not 'post-Webern' music influenced by serial or aleatoric techniques or whatever, it still remains music of our own time and as such must form part of the catalogue of 'contemporary' music.

EMI has also made a highly significant addition to the modern music catalogue this autumn — Lutoslawski's Orchestral Works.

You will recall that EMI recorded a series of Penderecki (Symphony EMD 5507, Magnificat EMD 5524, Canticum Canticorum EMD 5529 and a 2 LP set entitled Penderecki conducts Penderecki SLS 850) all of which remains on the catalogue and is available. We are now proud to offer six LPs of Lutoslawski, again recorded with the Polish National Radio Symphony Orchestra and, like the Penderecki, conducted by the composer.

These are being manufactured

centrally by our German company — Electrola — and will be imported into the UK by EMI Records. EMI has also recorded the Lutoslawski Cello Concerto coupled with the Dutilleul Cello Concerto (Tout un monde lointain) with Rostropovich, and Lutoslawski and Baudo respectively (ASD 3145).

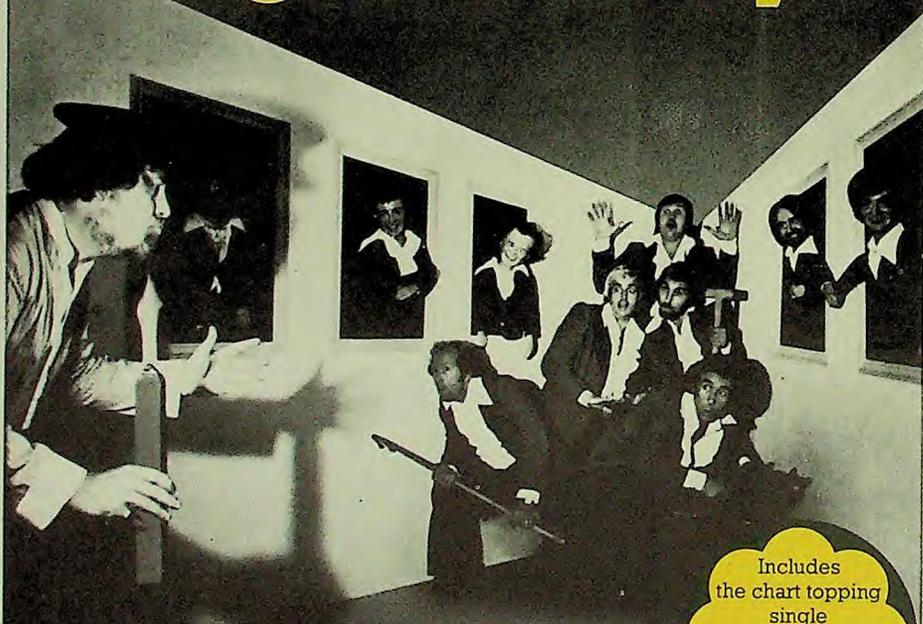
Finally, EMI has an LP devoted to arguably one of the most exciting of modern English composers — Paul Patterson (CSD 3780). We hope that the author will agree with us that EMI is fully aware of its responsibilities to contemporary music and, like Decca with their Headline series, we can state "modern music is alive and well and living in the record companies as well as the concert hall" and we would welcome all support from the retail trade.

P. E. Andry, Director, Group Classical Recording, EMI Records, London W1.

Nicholas Soames replies: In my article I acknowledge that "establishment" figures such as Walton and Williamson were well represented in the catalogue. I include one of the Penderecki records — *The Symphony* — in my 20 Avant Garde stock suggestions, though the three EMI Penderecki records are all important. And I welcome the six Lutoslawski discs being imported soon, though they were not in the catalogue at the time of writing.

But I do admit that the omission of the Patterson record was an oversight. This is just the kind of project that is most needed. And in retrospect to call EMI quiet in contemporary music was a bit of a simplification, though we are still talking about a relatively small number of records.

Make the Knight decision and order 'Night Gallery.'



Includes the chart topping single 'A Taste of Aggro'

It's a sure-fire certainty for the Christmas bonanza... it's The Barron Knights' hilarious new album 'Night Gallery', featuring the hit single 'A Taste of Aggro'.

'Night Gallery' is on show to the public with phone-in ads this week in The Sun and Daily Mirror, and this is the time of year when the Knights draw in fast.

So don't get left out in the cold — get 'Night Gallery' into your store.

The Barron Knights 'Night Gallery' a top 30 album!

83221



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

LETTERS

Music Week welcomes letters on all subjects relating to the music industry. Write to: The Editor, Music Week, 40 Long Acre, London WC2

Mackay's Chrysalis production deal

PRODUCER DAVE Mackay, responsible for Frankie Miller's hit *Darlin'*, has signed a production deal with Chrysalis Records which calls for him to bring new acts to the label as well as producing several who are already signed to the company.

Miller's hit was the first single released under the deal and the first artists that Mackay has brought to the label are Kai Olsson and Micky Dolenz.

Olsson's first record, *Gloria Plays*, has just been released and a single from Dolenz — formerly with the Monkees — will be released in the New Year.



PICTURED AT a presentation of a silver disc to Mackay to mark sales in excess of 250,000 copies in the UK of the single *Darlin'* are: left to right, Roy Eldridge (director of a&r and artist development for Chrysalis), Chris Wright (joint chairman of the Chrysalis/Air Group of Companies), Kai Olsson, Mackay, Micky Dolenz, and Doug D'Arcy, managing director of Chrysalis.



FORMER PURPLE Records joint managing director, John Coletta has signed an agreement with EMI Music for his newly-formed Sunburst label. Under the agreement, EMI Music acquires, under licence, Sunburst recordings for European markets, where Sunburst will have its own label identity under the EMI Music umbrella. In the UK, Sunburst product is marketed on the EMI-International label. Artists on Sunburst include Whitesnake, Grand Theft and Shooter.

Simple Minds Zoom ahead

SIMPLE MINDS, a popular Scottish band, have signed a worldwide recording contract with Zoom Records, the Edinburgh based record company who recently signed a marketing and distribution deal with Arista. A debut single and album are planned for the New Year. Simple Minds have been together since early 1978, combining ex-members of Johnny and the Self Abusers and the Subhumans with other musicians.



MUSIC DEALS

EMI signs Rainbow

THE INTERNATIONAL division of EMI Records has signed singer-songwriter-producer Christopher Rainbow.

Rainbow, who lives on the Isle of Skye, is already known for his hit singles *Solid State Brain* and *Give Me Just A Beat Of Your Heart*, and he recently produced the debut album of John Townley, another recent EMI signing, for release early next year.

Rainbow records his first EMI LP in January at Scorpio Studios, and he is managed by former Procul Harum member David Knight.

Latest signings

DECCA HAS signed jazz artist Neil Ardley, whose last album, *Kaleidoscope of Rainbows* will be the subject of a LWT South Bank Show, for transmission in January next year. Decca hopes to release Ardley's new LP, titled *Harmony of The Spheres*, in time for the LWT programme.

● Aviator, the new band managed by Harry Maloney has signed to EMI's Harvest label. The first album, *Aviator*, will be released February 23. Plans are underway for UK, European and American tours. Aviator consists of Mick Rogers, John G Perry, Clive Bunker and Jack Lancaster.

Members for Virgin

CAMBERLEY-BASED band The Members have signed a long-term worldwide recording contract with Virgin Records. Virgin Music has contracted the band's publishing. The Members have recently been playing support on the Devo tour and have now started to play a series of dates on their own.

In mid-December the band will be in the studio to record their first single for Virgin. Titled *Sound Of The Suburbs*, it is due for release in early January. An album is scheduled for the new year.

Colquhoun promotion



JOE COLQUHOUN, previously Phonogram sales manager for the south, has been promoted to national sales manager, with effect from January. He will be responsible for all the Phonogram sales force and will report to Glyn Williams, the company's commercial director. Colquhoun has been with Phonogram for 16 years and among his previous posts have been sales representative, area sales manager, national accounts manager and most recently, sales manager (south).

RON SCHIFF to accountant/administration manager of Zomba Management and Publishers Ltd, also responsible for administration of Zomba associate company, Street Music. Schiff previously based in

MUSICAL CHAIRS

South Africa as financial director of the CCP record company Ian Hamilton succeeds his father Bill Hamilton as managing director Word (UK) Ltd where Australian-born Anne Casey joins as UK marketing executive Alan Perry from factory manager to planning manager at Pye Records' Mitcham factory, following the departure of Terry Stanley Kenneth Dixon appointed CBS credit manager with responsibility for the maintenance and implementation of the company's credit policy Ray Walter to director of international creative affairs, Screen Gems-EMI Music Inc., Colgems-EMI Music Inc., with effect from January 1. Reporting to president Lester Sill, Walter will be responsible for representing the interests of EMI's international publishing companies in the US and based at Screen Gems-EMI Music headquarters in Hollywood. Walter has been managing director of United Artists Music in London for the past two years, and prior to that headed Screen Gems Music's London office for six years.

News in brief

JONATHAN KING'S *Lick A Smurp For Christmas* by Father Abraphart and the Smurps, released recently as a 10p flexi-disc, is now being rush-released in normal 7" vinyl on Magnet Records, Catalogue number MAG 139.

ANDRAE CROUCH and The Disciples, America's top gospel group, tour the UK in January. Promoted by Scope (the agency division of Word Records), the tour has been planned to coincide with the release of a double album *Live In London* which was recorded at the Hammersmith Odeon two years ago.

RCA HAS released a single version of the music from the Cadbury's *Bourneville Chocolate TV advertisement*. It is *Gymnopedies I and II by Satie*, and comes in a full colour bag (RB 5116). The music is played by the National Philharmonic Orchestra conducted by Charles Gerhardt.

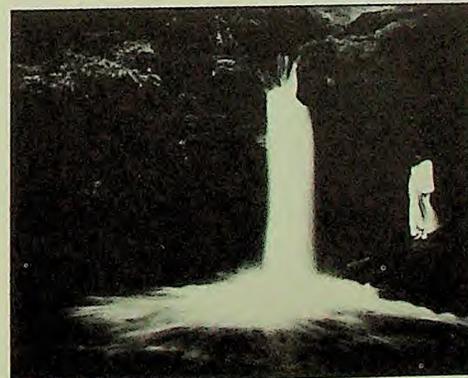
RADIO TWO has taken the rare step of selecting a budget LP for its *Album Of The Week*. Christmas With Des O'Connor (Hallmark HMA 270) was specially recorded by O'Connor for Pickwick Records and will be played on Radio Two throughout next week. The album, retailing at £1.35, has already sold more than 150,000 units.

MOVES

THE NEW Headquarters of Independent Local Radio national sales and commercial production company AIR Services and AIR Group is located at 48 Leicester Square, London WC2H 7PF (Tel: 01-839 7733, Telex: 261315).

SHABOODLE PROMOTIONS has moved to 43, Marmion Rd, London SW11. Tel: 01-228 8715.

Sally Oldfield



Water Bear

YOUR ALBUM SALES WILL REFLECT THE SUCCESS OF 'MIRRORS' ON BRONZE BRON511 ORDER NOW FROM EMI

Prime TV time for Boogie campaign

by VAL FALLOON

EMI'S CHART TV album, Don't Walk, Boogie will be advertised nationally on prime time TV from December 18. The LP charted following a test-marketing campaign on ATV and has already sold 200,000 — and this is one of the few EMI TV LPs not on s.o.r. A special dealer tape campaign will also run from now.

The advertising will cover the Christmas and token redemption periods — until January 7. ATV is included in the campaign, which will cost EMI £200,000, bringing the total spend to almost a quarter of a million on TV alone.

New shop displays are available plus stickers and posters.

The Don't Walk, Boogie tape campaign will involve a new display rack

which is expected to serve two purposes: sell more cassettes and draw attention to the LP.

The racks can be attached in a few minutes to the top of any standard tier units and can be stuck on or left free-standing. They will hold 12 cassettes.

The units are only being used with EMTV 13, and, depending on results, the company may extend them to other products.

Companies are always looking at ways to increase cassette sales (though TV LPs always do better than most others) and EMI earlier this year tried a wrap-around tape "sleeve", though this appears to have been shelved.

Dealers requiring the new cassette dispenser unit should contact their EMI salesman.

The LP, which was released on October 27, is currently at No 32 in the Top 75 albums chart.

Charly steps out into disco sound

CHARLY RECORDS moves into disco with the release of Who's To Know by Stepping Out, an all-white rock band. The single is described as 'a very authentic sounding reggae record' and is also the first from Charly to be pressed in coloured vinyl. The 12-inch format, featuring a longer version of the song, will be available in blue vinyl.

The single will be circulated to 700 prime discos as well as radio and press personnel. A disco promotion tour is being organised to follow a series of concerts by Stepping Out. The band are doing a 14-date tour with the Wilko Johnson Band and this will be used as the focal point of the promotional campaign.

Happy Days for Freda Payne

FREDA PAYNE'S next single for Capitol, Happy Days Are Here Again/Happy Music, will be released in both seven and 12-inch formats. The 12-inch single, retailing at £1.40, will feature full-length versions of both tracks and be pressed in a limited edition of 10,000. Once copies of that have been sold, the record will revert to the seven inch format with edited versions of both cuts.

Continuing the heavy promotional push on Bob Seger, Capitol is also pressing up 1,000 copies of an album called Seger Classics. The compilation album will be a collector's item in that it will not be sold commercially but given to Seger fans within the media. Copies of the LP will also be made available for competitions in the music press.

News in brief

JAZZ JOURNAL International has been sold by Billboard to Pitman Periodicals Ltd. Nevil Skrimshire is to become editor as well as advertising manager, his current position.

10cc is to play a special Christmas concert at Wembley Conference Centre on December 22. The concert will be filmed by BBC TV for transmission on BBC2 on Sunday December 24.

STIFF is planning an Ian Dury and The Blockheads merchandising campaign to tie in with the London dates which run through December 17 to 23. Available at the gigs will be gold pressings of the New Boots And Panties LP priced at £3.75, T-shirts, programmes, handkerchiefs, badges and all manner of material.

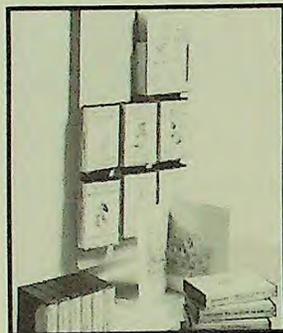
ROCKBURGH RECORDS is releasing a specially priced 12" single in a picture sleeve featuring Ian Matthews US hit single Shake It and three other tracks. This will be a limited edition retailing at 90p and will be released on January 5. Matthews tours Europe and UK in January, closing at The Venue in London on January 31.

A CHAPPELLS record: at the Bond Street W1 store on Monday, Karen Carpenter signed 1,000 LPs, all individually named. At one point the queue was so large that A and M's deputy MD Glenn Simmons suggested ending the PA and giving albums away — but Karen volunteered to press on.

Which music publication do record dealers most enjoy reading?

Music Week 70%
Record Business 4%
Radio and Record News 4%
(Source: NOP Market Research)

Tella Story launches Peter Rabbit range



THE TOPIC display unit promoting the Tella Story series of cassettes containing the complete Peter Rabbit stories by Beatrix Potter.

THE COMPLETE Peter Rabbit stories, written by Beatrix Potter, are now available for the first time in spoken-word cassette form. The 23 tales have been recorded by the Tella Story company founded by actors Peter Bartlett and Barbara Bliss — daughter of the late Sir Aithur Bliss.

The cassettes are being marketed throughout the UK in all major record and book-record stores, plus branches of Boots and Smiths by the Topic company. The latter has its special in-store display units installed in Selfridge's and HMV Oxford Street. Distribution is by Taylors and Lugtons or Bartlett-Bliss Productions (01-603 2451 or 01-385 3614).

The tapes have a recommended retail price of £3.49, and are being

promoted by Fenix Promotions in the daily and Sunday press and on radio. Trade advertisements include children and parent magazines.

Fifteen of the stories contained on three cassettes have also been recorded in French and the entire 23 will be available in France early in the New Year. Plans are also in hand for German and Spanish translations to be recorded prior to launching the series in those markets.

• Another rabbit figuring in the pre-Christmas market is the Velveteen Rabbit, a story by Margery Williams narrated by John Le Mesurier with music written and conducted by Ed Welch (Columbia SCX 6599), which is also available in cassette form.

Cassettes only for EMI motorway music

A NEW cassette series designed specifically for in-car entertainment is being launched by EMI's m-o-r division. Billed as 'soothing away traffic jam tension and driving out motorway monotony', the tapes are designed to create a relaxed mood while at the same time keeping the driver alert.

The series will be launched with an initial ten releases featuring titles by well-known artists. Prefix numbers will be TV TC-MMC 5001/5010 and each tape will retail for £2.85. First titles are Frank Pourcell's Highway Bonanza (5001); Vince Hill, Freeway Songs; Semprini's Motorway Serenade; Matt Monro, Winding Roads; Ron Goodwin, Country Lanes; Ken Dodd, Happy Motoring; Highway Fiesta; Manuel, Open Roads; Frankie Vaughan, Freewheelin'; and Des O'Connor's Everyone's Driving.

The tapes will not be available in album form. Dealers are being supplied with display packs, each holding ten cassettes and there will also be full-colour posters. There will also be extensive trade and consumer press advertising, and also adverts in motoring magazines.

Rubinoos re-issued

THE ARRIVAL of Beserkley act, the Rubinoos, in this country is being backed with a poster and advertising campaign that will incorporate the re-issue of their album, The Rubinoos (BESERK 10). Over a three-week period there will be a full-page ad in Melody Maker and half page ads in NME, Record Mirror and Time Out. 1500 two-colour posters have been printed, 1000 to be fly-posted in London.

Radio One show for Peebles and Read

TWO OF the new Radio One DJs squeezed out by the enforced delay of the planned expansion of the station are to be given their own shows.

These, says the BBC, are temporary moves designed to last until they can each be allotted the programmes originally scheduled for them.

Mike Read now makes his first weekend appearance when he presents a two hour show from Manchester at 4.30pm on Saturday, December 30. Andy Peebles, who will host the Radio One stereo disco show on New Year's Eve (10am to 1pm) begins a new daily show on Tuesday, January 2, from 4pm to 5.30pm.

FROM PAGE 1

Christmas sales

November, but as Brian Findlay, co-director of the eight Bruce's record shops reports: "We're a bit depressed about sales really." He has been advertising, but feels that all his efforts to gain attention are overshadowed by the big spending ads of Woolworths, Menzies and other multiples.

Like many of the smallest retailers, Melvin Thorley, of Top Ten, Manchester, buys from one-stop, and is finding this an advantage this season.

"Where TV albums are concerned I can react quickly and buy in things which suddenly take off for a second time — or start moving after the ads have finished on TV."

In selling the Boney M LP he has found it useful and profitable to ask

full price but give away the Christmas single, which customers want but which is not on the album.

Steve Melhuish, whose Croydon-based Bonaparte records also has its own specialist wholesale arm, reports that in money terms his trade in the three shops is 30-40 per cent up on last year, but he has not examined that in real terms. He is probably best placed to judge just how much of his current trade is seasonal.

"We can judge easily — they're the square-eyed ones who come in and point glumly at a TV album," he said. Melhuish believes in taking a strictly practical and slightly cynical view of the Christmas customer — at this time of year his usual window display of specialist

imports, 12-singles new wave, reggae etc changes in favour of TV albums, m-o-r and pop. It is also the only time he offers accessories. "It all makes for an easily recognisable extra trade from people who otherwise would never come into shops like ours."

"But I do get a bit depressed at how easily the public is manipulated," he added.

Numerous other retailers, including the large London and Home Counties Harlequin chain, have reported that their Christmas ordering has been done carefully and conservatively — although the record companies and distributors are apparently very happy with their ship-out figures.

MUSIC WEEK

Incorporating Record and Tape Retailer

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US charts Courtesy of Billboard

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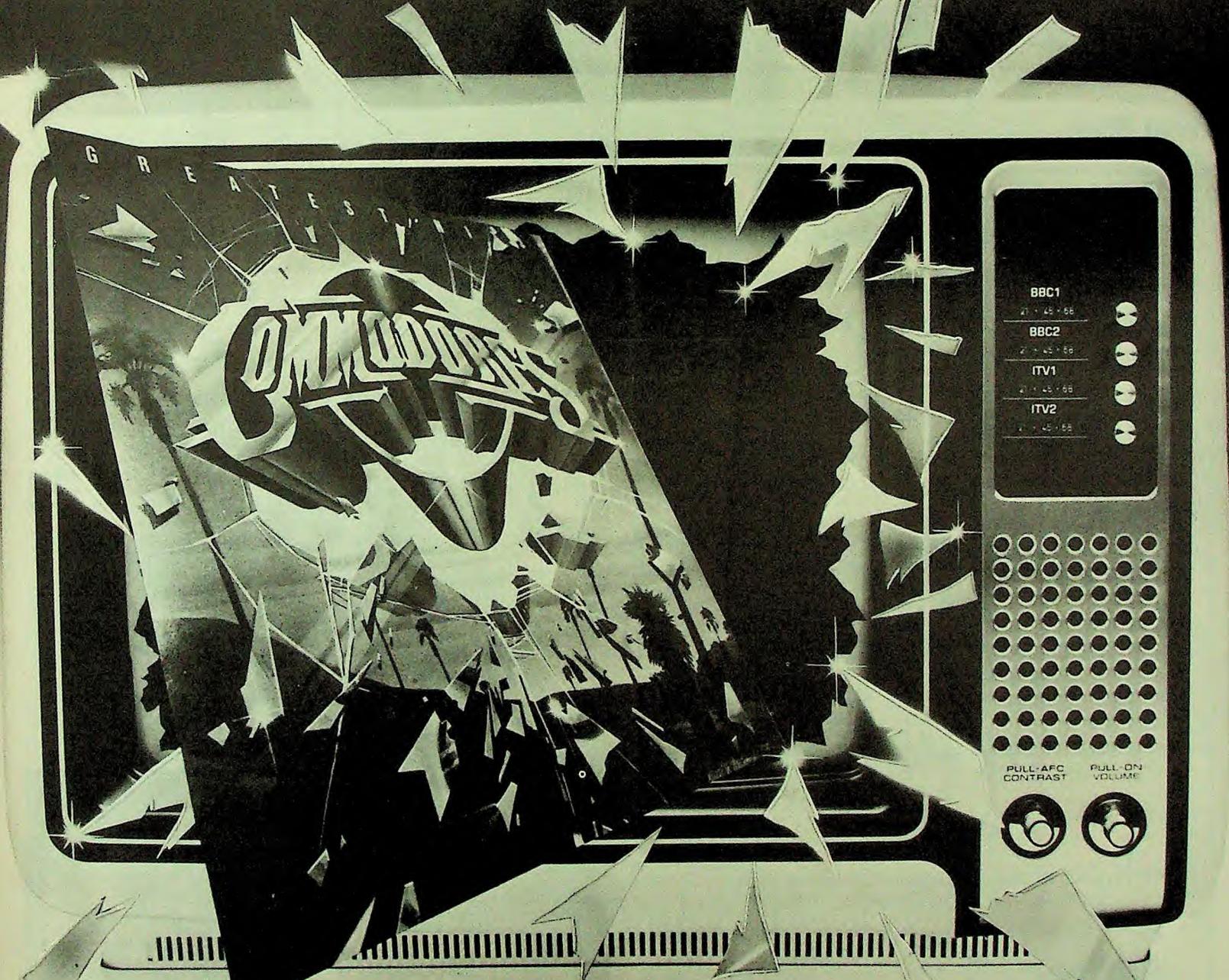


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TIP SHEET

Interpop '79 looks to the States

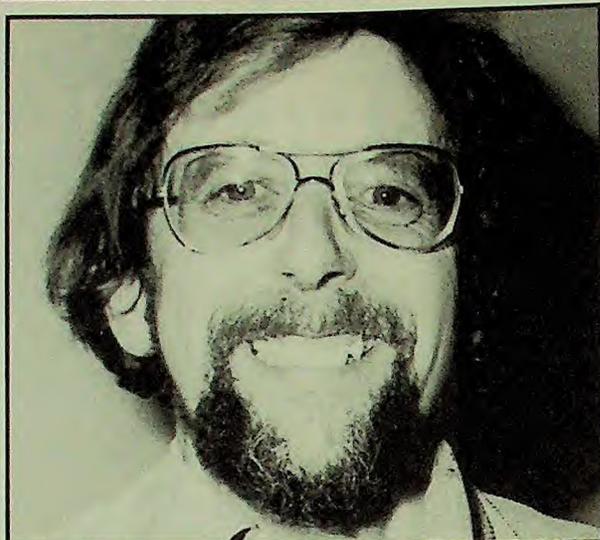
THERE WILL be 84 stands available at Interpop '79 to be held from September 3-7 in the Connaught Rooms in London. The organisers: Nikolaus Neubert, managing director; David Toff, general manager and Anthony Wallbank, assistant general manager say of the second event, "There is almost unlimited room for non-stand renting participants. There will also be a separate room available to exhibitors for group board meetings at no extra cost."

Interpop had a poor show of participants from the UK record and publishing companies at its inaugural event at the London Hilton in September but it is hoped next year, with adequate preparation time, it will become an annual market place in London for the buying and selling of music product. Interpop is also seeking representation by an interested party in America.

Companies can obtain a brochure from Interpop '79, 39a Gloucester Place, London W1. (01) 935 2521.

Luxury Music

LUXURY MUSIC's telephone number in last week's TipSheet story about its quest for office accommodation (page 8) was incorrect. It is 01-435 3751.



JOHN HENTY, founder member of BBC Radio Brighton, is leaving the station after 11 years of service. From January 1 he will be working from Brighton as a freelance journalist and broadcaster. He will continue to introduce Radio Brighton's Coastwise morning magazine programme for the next six months and probably some other projects on the same station from time to time. Prior to Radio Brighton, Henty worked for BEA as a press and PR officer and as a feature writer/reporter for the Croydon Advertiser group of newspapers.

Contact John Henty, 22 Charles Street, Brighton, BN2 1TG. Tel: 0273-687183.

Future in video discs

VIDEO DISCS and video cassettes loom large in the future of the music industry. One day, the video disc may be as common as today's record disc. It is already on the market in America.

Booking a reserved seat on the future gravy train is Chris Peers of Crossover Productions. He has all the video rights and videoed Kiri Te Kanawa at Covent Garden earlier

this month through Blue Mountain Productions.

Peers is looking for other projects to place on video discs. He also acts for Blue Mountain in making its facilities available to other record companies to film or video tape concerts.

Chris Peers, Crossover Productions, 155-157 Oxford Street, London W1. (01) 437 8911.



Deacon — not enough independents servicing minorities.

Selling Arabic music to the Arabs

"WHEN I began my importing company a year and a half ago and said I was going to sell Arabic music to the Arabs in Britain, everyone said I was ridiculous." John Deacon might have sounded crazy but his Conifer Records has not only survived the CRD demise — he shared their offices while CRD distributed Deacon's product — but is thriving.

"Besides the large corporate companies like EMI Imports and Selecta, I believe there is an absence of independents who are genuinely interested in servicing minority interests. The importing and distributing of this type of minority repertoire is the type of operation in which I want to keep myself very much involved."

With the closing of the CRD operation, Deacon has been putting together his own distribution outlets and quickly expanding in the Arab market beyond the new shops into retail record shops. "I have brought in Paul Shepherd to assist me in the setting up of the system."

Deacon reassures those retailers interested in servicing the Arab market but timid of handling this unknown product: "I run the Arab distribution of material on a very personal basis. Those shops involved leave the expertise, the choice of repertoire to me. There is no necessity for them to understand as long as what I supply them sells."

He gets his Arab product from EMI Greece and Sonodisc Paris. He has built up his knowledge of the market since 1960 when he began the Import Division for EMI in this country. Subsequently he worked for 17 years with EMI in France, Belgium, the Lebanon (where he came to know the Arab producers) and Greece.

It was at EMI Greece where he built up his knowledge of Arabic artists and repertoire. "I left EMI with almost a total monopoly in Arabic music in the Western world."

Despite this experience and the potential growth for the company in that area, Deacon emphasises this is not the only kind of music he seeks for importing into the UK.

"My speciality, really, is classical music. I have just taken on exclusively the Arion label from France. CBS distributes the label in its mother country. It has slightly obscure, esoteric material and gives support to young musicians."

"I am also in touch with a well-known gentleman in Switzerland who records Zamfir and has some terrific recordings using the Taragot, the Hungarian clarinet."

"I am always interested to hear from unique labels abroad interested in getting distribution in the UK. I intend to continue to provide a small specialised service to minority groups and catalogues."

John Deacon, Conifer Records, Horton Road, West Drayton, Middlesex. Tel: West Drayton 48531, Ext. 268.

Berni invites

AFTER A recent merger, Manchester's Indigo Arrow Sound Studio is establishing 'in-house' production facilities.

Artists, writers and producers are invited to view the studios and to talk with Berni Silver about studio time and availability for any projects which "may be of mutual interest".

For further information contact Berni Silver, Indigo Arrow, 72 Gartside Street, Manchester M3 3EL (061) 834 7001.



TIPSHEET is a Music Week service for artists, publishers, producers, a&R men, managers, agents and talent seekers.

Contact: **SUE FRANCIS** on 439 9756 or through MW 836 1522

California . . .

JIM O'LOUGHLIN, (Right) Geoffrey Heath's and Eddie Levy's vice-president and creative director for their publishing companies in America, has new offices with April Blackwood. This follows the completion of a deal with CBS to administer Heath Levy Music and Geoff and Eddie Music in the States.

"I'm always interested in obtaining masters from all over the world available for the American market and I review all material that is sent to us," O'Loughlin says.

Jim O'Loughlin, Heath Levy Music, c/o April Blackwood, 1801 Century Park West, Los Angeles, California. (213) 556 4780.

Christmas Opening Hours

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
	11th	12th	13th	14th	15th	16th	17th
Cash and Carry	9am to 6pm	9am to 6pm	9am to 6pm	9am to 6pm	9am to 7pm	10am to 4pm	10am to 4pm
Telephone Orders Desk	9.30am to 5.30pm	10am to 4pm	10am to 1pm				
	18th	19th	20th	21st	22nd	23rd	24th
Cash and Carry	9am to 9pm	9am to 9pm	9am to 9pm	9am to 10pm	9am to Mid-night	8am to 6pm	Closed
Telephone Orders Desk	9am to 7pm	9am to 7pm	9am to 7pm	9am to 7pm	9.30am to 5.30pm	Closed	Closed
	25th	26th	27th	28th	29th	30th	31st
Cash and Carry	Closed	Closed	9am to 8pm	9am to 8pm	9am to 8pm	10am to 4pm	Closed
Telephone Orders Desk	Closed	Closed	9.30am to 5.30pm	9.30am to 5.30pm	9.30am to 5.30pm	Closed	Closed



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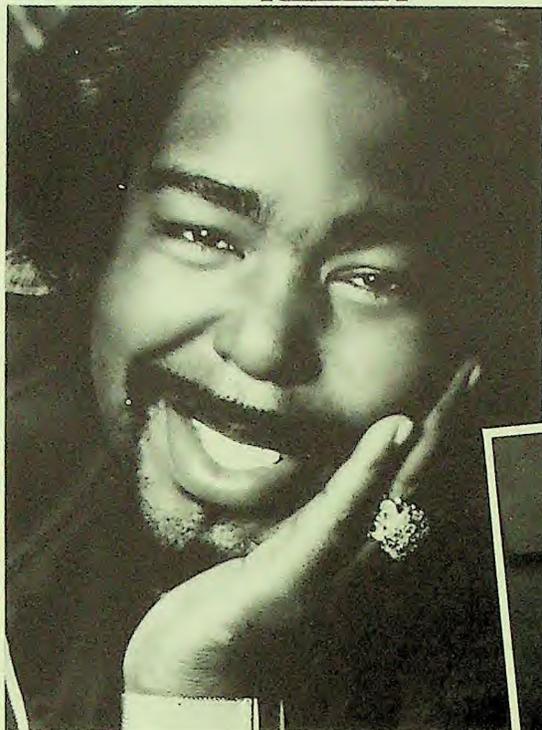
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PUBLISHING



THE CHIEFTAINS have renewed a long-term publishing agreement with Chrysalis Music shortly after completing another successful UK concert tour. The group's latest album on CBS is *Chieftains 8* and leader Paddy Maloney has provided the music for a new ballet production of J. M. Synge's *Playboy Of The Western World*. Shown with the Chieftains are Chrysalis group deputy managing director Terry Connolly (top right) and Chrysalis Music director and general manager Chris Stone (bottom right).

Mike Collier, director of Peterman & Co. Ltd. in the Carlin group of companies, is a man of considerable record and music publishing experience on both sides of the Atlantic. Most of his current time is taken up with disco matters and here he gives his own interesting views and news on his highly topical subject.

Britain all ready for a disco revolution

By MIKE COLLIER

THE DISCO revolution in America has not been equalled since rock exploded in the Fifties — and it will happen here too. I was working in the States in the Fifties and Sixties producing and plugging records and I witnessed the rock takeover. The UK scene is ripe for a disco takeover now.

In the mid-Fifties, the radio stations were pumping out ballads by Doris Day and Guy Mitchell, but within months Elvis Presley, Jerry Lee Lewis and Chuck Berry had taken over.

The same thing is happening with disco. Having been a "cult" thing for several years, it has exploded in the last few months. Radio stations such as WBLS and WKTU in New York and KISS and KUTE in Los Angeles, have all recently switched to a 24-hour non-stop disco format and have practically wiped out the rock and MOR stations. Even the commercials have a disco format and they are selling disco clothes, disco venues and even a disco car.

If you go into a department store, you are likely to hear current disco product as background music instead of the customary string-laden sounds. I predict that within a year the same thing will be happening here.

But the UK record companies have got to get their act together now to take advantage of the tremendous interest shown in disco by the record-buying public. You can see from the so-called "disco" TV compilations that less than half the tracks on any of these albums are really disco. I read the disco mailouts sent by the record companies and fall about laughing at some of the records they expect a disco DJ to play.

There are some very good people at the record companies who have their fingers on the pulse. Bob Fisher at EMI, Tony Squires at Atlantic, David Yates at Pye and Greg Lynn at CBS are good examples of record company execs who know what they're doing. But unfortunately, in varying degrees, they do not always get the support they should from their companies.

Peterman, a wholly owned member of the Carlin group, has done well in the UK chart this year by picking

up rights to US disco product and now we're making an impact on the US chart with UK disco product.

In the past six months we've scored 12 successive chart hits with songs such as Boogie Oogie, You Make Me Feel Mighty Real, In The Bush, and Blame It On The Boogie. We represent the writing and publishing interests of top US disco label Prelude, Harvey Fuqua and Nancy Pitts (who produce Sylvester), Jack Robinson (who wrote most of the Grace Jones album and singles) and the Glass Family.

We also represent British writer-producer Ian Levine, and it's with Ian's latest productions that we've been scoring in the States. The album *My Claim To Fame*, featuring James Wells on the Los Angeles label AVI, has been at the top of the US disco charts for several weeks now and is starting to cross over into the pop market. Another Levine production of AVI, *Never Let Go* by Eastbound Expressway, also made the disco charts and it is now taking off in the soul charts.

Ian and I recently returned from the US, where we finalised a deal for his latest act Seventh Avenue to be released on AVI Records. Once again top disco sound engineer Rick Gianatos will be mixing the album. Ian's going into the studios again shortly to produce new albums by Barbara Pennington, who scored two chart successes in the US last year, and Evelyn Thomas, whose *Casablanca* LP was released earlier this year in the States. Salsoul is having discussions with Ian about him producing for that company.

The greatest breakthrough for Ian in the US market is that Tom Hayden — voted top indie disco promotion man in the States last year — has been given his own label by CBS, and has asked Ian to produce the first album to be released on the label.

I've signed writer Ron Roker and top sessionmen Chris Rae and Frank McDonald to produce a new disco act for Carlin's Solid Gold Records called *The Happy People*. I took the first two mixed tracks of the *Happy People* album with me to the States, and I've already received offers from two top US labels.

And all this is just part of the coming disco revolution!

Chappell sets up new company

A RESTRUCTURING of Chappell UK and Chappell International has been announced by Polygram publishing division president Heinz T. Voigt, and will take effect from January 1.

Chappell Music Ltd., a new company, becomes the UK operating music publishing company, taking over all national activities. Stephen Gottlieb will be executive chairman, Jonathan Simon returns from Chappell Australia to become director and general manager, Tony Roberts will be creative director and Jeff King becomes financial director. All become board directors of the new company, as does master Chappell publisher Teddy Holmes.

Chappell International Music Publishers Ltd. (formerly Chappell & Co.) will administer as head office the worldwide activities of Chappell, liaising with major contractual associates, acquiring international repertoire, and coordinating exploitation, promotion, central copyright registration and royalty accounting. Nicholas Firth becomes senior vice-president and general manager, David Hockman will be assistant general manager and Michael Nye comes in as administrative services manager. The board will comprise Heinz T. Voigt as chairman, and Gottlieb, Firth, Jan Cook and Jeff King as directors.

PRS officers

TO CLARIFY the MW report (December 2) about the general council of the Performing Right Society with regard to the first paragraph, new chairman Richard Toeman and new deputy chairman Roger Greenaway and Dr. Donald Mitchell should have been described as "new officers".

"If you go into a department store you are likely to hear current disco product. . . I predict that within a year the same thing will be happening here." . . .

Which music publication do record dealers most enjoy reading?

Music Week	70%
Record Business	4%
Radio and Record News	4%

(Source: NOP Market Research)

MPA and MCPS set for new-style AGMs

THE ANNUAL meetings of the Music Publishers Association and the Mechanical Copyright Protection Society take place this Friday (15) at the Bloomsbury Centre Hotel, Coram Street, London W.C.2.

As was the case last year, both meetings are being held on the same day, with the MCPS one scheduled for 10 a.m. and the MPA's one following at 11.30 a.m. But this year there is a major difference in the manner in which the meetings will be conducted.

The MPA council, which exercises the rights of all the shareholders of MCPS, has assigned its proxy votes for the 1978 annual general meeting of MCPS to MPA members. Therefore, instead of having an open forum in which MPA members can debate MCPS issues, followed by a formal meeting in which the outcome is settled by a single representative of the council casting

the entire MPA vote, members of MPA will be entitled to attend and vote in the way they deem best. Primarily this will affect elections to the MCPS board of directors, and, accordingly, the MPA council has agreed to nominate individuals who are proposed by MPA members.

Weighted votes

Both meetings will be open to MPA members, their employees and associate companies, but only individuals who have been named as proxy holders will be able to speak and vote at the MCPS meeting. The voting procedure at the MPA meeting will be as before, except that this year's AGM will be the first in which weighted votes, based on subscription categories, may be used. The number of each MPA member's votes on a poll is being printed on the ballot papers he receives when registering for the meetings.

Seven popular and five standard members of the council retire under the conditions of the articles, and in addition two standard publishers have resigned, making a total of 14 places to be filled at the AGM.

As explained in his November 27 letter, MCPS chairman Bob Kingston has notified three positions to be filled on the MCPS board. Kingston and Geoffrey Heath retire under the articles, and are offering themselves for re-election. A third vacancy is available to bring the board up to its full membership of seven directors.

Official proxy forms stamped with the number of votes/shares they represent have been distributed to MPA members and those who cannot attend the AGM should complete one, naming an individual (who does not have to be an MPA member) to vote in their place. Completed proxy forms should have been handed in to the MPA office not less than 48 hours before the meeting. The same 48 hour rule applies to those wishing to be represented at the MCPS meeting.

Candidates

Candidates for the MPA council are as follows: Popular publishers:— Len Beadle (April Music); Bernard Brown (Martin-Coulter); Geoffrey Heath (Heath Levy); Derek King (Southern); Ben Nisbet (Big Ben); Stuart Reid (Mautoglade); Jonathan Rowlands (Hush); and Ron White (EMI Music). All except King and Rowlands are seeking re-election.

Standard music publishers:— S.E. Ashdown (Ashdown); Jonson Dyer (Peters); Peter Makings (Schott); Julian Mitchell — Dawson (Schirmer); Irene Retford (Schauer); and George Rizza (Novello). All except Mitchell-Dawson are seeking re-election.

Candidates for the MPA presidency are the present incumbent Jonson Dyer and Ron White, who is also seeking re-election as vice-president.

WINGS GREATEST

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INTERNATIONAL

Police seize 10,000 bootlegs

THE HAGUE: Police here have confiscated more than 10,000 bootleg albums found in a record shop and wholesale warehouse. The owner was in the United States at the time of the seizure.

The albums included recordings of the Rolling Stones, David Bowie and Fleetwood Mac in concert. Assistance for the police was provided by the three inspectors employed full-time by Dutch authors' and copyright organisation BUMA/STEMRA.

BUMA/STEMRA recently won a court of justice judgment in Rotterdam against the managing director of a record pressing company there, who was said to have manufactured hundreds of thousands of albums, including Bob Dylan's *Desire*, without the necessary permission. The same offender had, in a previous law suit, already been ordered to pay BUMA/STEMRA damages for illegal activity.

Running a label '6000 miles from everywhere'



SOUTH AFRICAN record producer Grahame Beggs with his wife Christine.

WORKING IN a small music market with limited facilities and scope inevitably brings a certain amount of frustration in its wake. Grahame Beggs is experiencing these symptoms now in South Africa and is appraising his activities in order to internationalise his operation as much as possible.

Beggs, whose parents came from England, was born and raised in Durban, Natal. He had seven years of classical piano training while a youngster, but opted for the pop side of the music coin by joining Dickie Loader and the Blue Jeans as lead guitarist.

That was in 1964, and two years later he came to England for the first time as a member of the Shangaans group, which played some West End cabaret and made an album and some singles for EMI.

"I became interested in record production at that time," Beggs recalled, "and when I returned to South Africa, I got a job as a producer with Gallo Records. I worked in the studios with groups like the Dream Merchants and The Flames, two of whom later joined the Beach Boys' backing group."

Beggs went independent eight years ago, setting up his own disc label called Sunshine Records and later scoring a considerable coup by obtaining the South African release rights to Abba whom Sunshine broke in that market. Out of 37 singles released by the Johannesburg-based label during the last three years, 31 charted in South Africa.

"Basically we're concentrating on four acts," Beggs explained. "They are Abba, a heavy rock band called Circus, Clout and a major signing I shall be making soon. Clout's big hit with Substitute has opened a lot of doors and I must take advantage of it. It's very difficult to get an international hit like that because no one really takes South Africa seriously. I shall be spending a lot

more time in Britain now and I'm negotiating to produce two name acts there."

Beggs underlined the smallness of the South African market by disclosing that it accounts only for a 1/2 per cent of world record business. The population is about 19 million, but a large proportion of this live in rural areas without hi fi record players. Consequently the disc-buying public is really only about four million in number.

"South African record companies pay over the top for overseas catalogues and spend their whole time trying to justify the advance," Beggs continued. "They neglect local talent which is certainly around and we have no live circuit for acts to tour on a par with the UK's."

Positive effect

"The introduction of TV in South Africa two years ago has helped record sales, although there's only one 15-minute pop programme each week. TV has had a positive effect in another way, though. When it started, people bought sets and watched everything. Now they've become much more selective, and have started going out again a lot, which should benefit the cause of live entertainment and ultimately help to sell more records."

"Sunshine's recording engineer is Ian Martin, who is a great engineer and works miracles with the equipment he has. We don't even have the Dolby system in the studios yet. Ian should be in a creative environment and so should I. When I'm in London, just tuning into Radio 1 or Capital is a buzz for me."

Beggs was recording more material with Clout last month and the girls are touring their native country this month and next, and he believes they may have to relocate themselves in London.

"London is the hub of creativity in the music business, and what happens over the next year will decide what I do. I won't give up my South African interests, but I'm finding it difficult to operate from Johannesburg because it's 6,000 miles from everywhere."

£77m video plant for Vienna

VIENNA: PHILIPS is to build a massive video-recorder manufacturing plant here at a total cost of about £77 million. When completed, the factory will employ 3,000 people and handle the company's entire world production of video-recorders.

Hoping to reduce its trade deficit, Austria has given considerable financial aid to the project. The 150,000 square metres site, worth around £5.7 million, was provided at

no cost by the city of Vienna, which has also undertaken to buy for £8 million Philips' old factories in the capital, after completion of the new one.

A European Recovery Programme grant of £6.1 million is also allotted for the project and the Austrian Government is to make a further subsidy of £46.1 million.

Philips' decision to build in Vienna follows from the fact that its entire development programme took

place here. However, Austria itself is a very small market and estimates indicate no more than 15,000 video machines are in use in the country, with an annual sales volume of 30,000 units projected for 1980.

Nor are prices to come down by any substantial amount in the future, though pressure of Japanese competition may change the situation. Further competition will come from nearer home in 1980, when Austrian camera business Eumig plans to start its own production of video-recorders, using the BASF LVR system, with the development of video cameras a long-term aim.

Bouwens prepares for first solo concerts

AMSTERDAM: HANS Bouwens, who disbanded the internationally known pop group The George Baker Selection last spring, will give his first solo concerts in January.

The performances will support Bouwens' second solo album for Bovema-Negram, titled *Another Lonely Christmas Night*, produced by Bouwens himself with arrangements by Gerard Stellaard. Further concerts in East Germany, Poland and the Soviet Union are being planned for 1979.

Meanwhile, the George Baker Selection album *Paloma Blanca* is to be released in East Germany, Poland, the Soviet Union, Hungary, Rumania, and Bulgaria on the Pagart label. Jaap Buys, former manager of the George Baker Selection, anticipates sales in these territories may reach 500,000.

Four of the original members of the band have joined with vocalists Nathalie More and Johnny Delano in a new group, the Selection, whose debut single will be released by Bovema-Negram before year's end.



STOCKHOLM: OLIVIA Newton-John meets the press before her sell-out concert here. Lending some microphone assistance is Stig Anderson, president of Polar Music International and manager of Abba.

Film music first at prize night

PARIS: FOR the first time since it was founded in 1931, the Academie du Disque Francaise this year included a prize for recorded film music in its annual awards presentation.

This first Grand Prix for film music went to *La Lecon De Slava*, directed by Francois Reichenbach and Jean-Pierre Mirouze and featuring the great Russian cellist Mstislav Rostropovich.

Known as the Grand Prix of the Minister of Culture and Mass Communications, this award is second only to the Grand Prix of the President of the Republic, which went to CBS for its recording of Maurice Durufle's *Requiem*.

Special prize awarded by the City of Paris for the best recording of a French song was won by Barclay with

Tu Verras, sung by Claude Nougaro, and *Accord/Musidisc* with *Nettoyage de Printemps* sung by Gilbert Laffaille.

Vogue's Plastic Bertrand took the pop disco award with *Bambino*, *Le Petit Tortillard* and *Ca Plane Pour Moi*, while a new prize for electroacoustic music was presented to INA/GRM for Michel Chion's *Requiem*.

The jazz prize was given to Black and Blue/Sofrason for Carrie Smith's *When You're Down and Out*, while the academy's own award for film music went to *The Offenbach Follies*, directed by Michel Boisrond.

The prizes were presented by the Minister of Cultural Affairs, Jean-Philippe Lecat, in the absence of Jacques Chirac, mayor of Paris, injured in a car accident the day before.

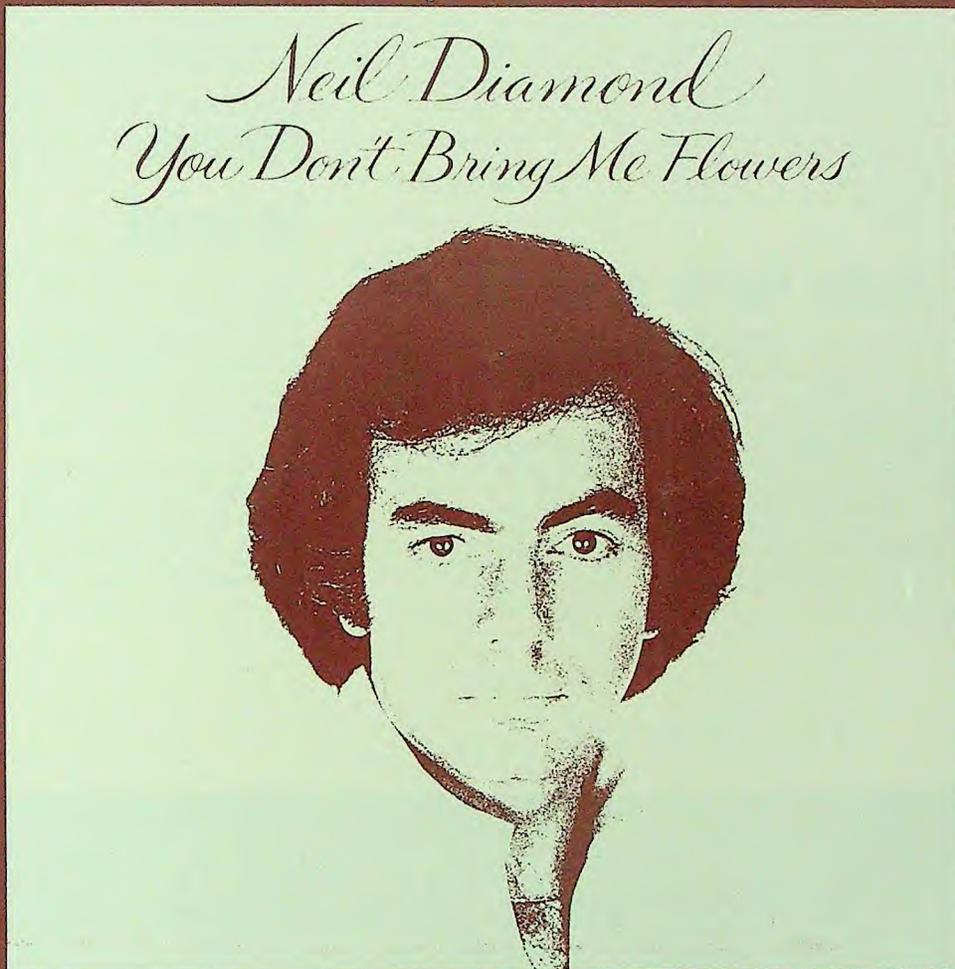


HAMBURG: ROLAND Kommerell, new managing director of Phonogram Germany, (left) presents a gold record marking 250,000 sales of *Tales Of Mystery and Imagination* by Alan Parsons to 20th Century Records president Jack Hakim. The album has been in the German chart for 65 weeks.

Neil Diamond

the new album

Neil Diamond
You Don't Bring Me Flowers



'You Don't Bring Me Flowers'

CBS 86077

Neil Diamond's new album filled with
spectacular new songs and performances
from the world's number one male vocalist.
Including the smash duet with Barbra Streisand.

86077



Neil Diamond's new album 'You Don't Bring Me Flowers'. Produced by Bob Gaudio.

BROADCASTING

TV music parcel unveiled by BBC

MUSIC IS set to play an important part in the BBC's Christmas TV package and financial restrictions do not appear to have lessened the Corporation's determination to showcase top singing talent.

In the run up to Christmas next week BBC-1 kicks off with Christmas Snowtime Special recorded on location in the Swiss Alps and hosted by Demis Roussos. The star line-up includes Andy Williams, Petula Clark, Boney M, Sacha Distel, Manhattan Transfer, Charles Aznavour, Sheila B. Devotion, with Geoff Richer's singers and dancers.

Perry Como's Christmas In Austria is screened on Thursday and aided by yodellers and carolling choirs, he sings Christmas Is My Time Of Year, Edelweiss and Silent Night. The same night there is a specially extended version of Top of the Pops hosted by Peter Powell and Dave Lee Travis.

In addition to current chart songs, there will be performances from Boney M, Olivia Newton-John and John Travolta, the Boomtown Rats, 10cc, Rod Stewart, the Rolling Stones and Blondie.

Rolf Harris and Max Boyce both have Christmas specials on BBC-1 on Friday evening and Rolf At Christmas will feature Harris favourites like Little Drummer Boy, Jake The Peg and Happy Birthday Father Christmas. Boyce's guest will be 15-year-old Cardiff singer Celena

Duncan and among his musical numbers are his new song for Christmas There Were Many Babies Born.

Across on BBC-2 next Thursday Tammy Wynette sings her first UK success Stand By Your Man in the last of her four-part series and guests on the show are George Hamilton IV and the Tennessee Gentlemen.

In a special film report from Bob Harris on Friday he goes to the US to talk to Emerson, Lake and Palmer who have not performed in the UK for four years but have an album currently in the chart. Later that evening on BBC-2 in the last programme of Leo Sayer's first series for BBC TV his guests are Dave Edmunds and Barbara Dickson.

Radio Forth nets £97,654

RADIO FORTH — not one of the ILR network's more profitable stations — improved its position in the last financial year ending September 30.

The Edinburgh station's trading profit was £129,185 giving a net profit of £97,654 against a net profit last year of just under £20,000.

Chairman, L.M. Harper Gow said the result is "very pleasing, reflecting great credit on all those involved with the company."

He continued: "The past year has



DAVID HAMILTON celebrated the first anniversary of his Radio Two show recently at a lunch thrown by the CBS promotion team. Pictured (left to right) are Judy Pointer, private secretary to David Hamilton; Richard Comben, CBS promotion; Hamilton; Alvin Jordan, CBS promotion; Laurie Monk, producer of David Hamilton show; Roger Bowman, CBS promotion; Stuart Hobday, producer of David Hamilton show.

EDITED
by
DAVID DALTON

News in brief

AMONG AWARD winners at the recent Imperial Tobacco Radio presentation were Hazel Fowlie and Andrew Monaghan (Local Radio award for The Lanthorn programme) of Radio Forth and John Amis and Natalie Wheen (Music Documentary award for Music Now on BBC Radio Three).

BINKY BAKER single — Toe Knee Black Burn — on Stiff, which consists of the DJ's name being chanted over and over again, is currently very popular at the Beeb, not least with Blackburn himself. Anne Nightingale also has a special

interest in the disc for Binky — alias Tony — Baker happens to be her husband.

FROM THIS week Radio Two County Club presenter David Allan is hosting the Early Show for two months while regular presenter Tony Brandon is in pantomime in Lincoln.

THE 1979 IBA handbook, Television & Radio 1979, is published this Friday (price £2.50) and contains a ten-page look at the development of ILR, plus a feature — So You Want An ILR Station — which answers some common questions asked about how stations are set up. Other topics discussed include the advice services provided in the network, a profile of night time broadcasters and page-by-page details of each ILR station.

EDWARD HEATH conducts Capital's Wren Orchestra playing Christmas carols at Central Hall, Westminster, on December 18 and the performance will be broadcast on Christmas afternoon.

BBC RADIO Manchester has introduced a new 90-minute programme to the Saturday schedule with the confusing title of Mundy Morning. The title refers to presenter John Mundy who, among records and dedications, will incorporate a Far Out Listener competition, designed to discover the listener who lives furthest away from the studios. The competition should be an interesting one for Manchester has received reception reports from as far afield as Canada and North Carolina in the US.

SOUTHERN TV arranged for four young fans to interview Boney M at the Brighton Conference Centre on the night of their gig last week and screened the result on Saturday Banana.

STARTLING NEWS

Startling Studios have installed an original church pipe organ in the private chapel known as 'THE TEMPLE', the outcome has produced a startling sound not only for the organ but also for brass and strings. Here's what people are saying after recording in the temple.

STEVE CHURCHYARD—Air Studios Engineer
'The most natural string sound I've ever heard.'

RICHARD NILES—Producer/Arranger
'A perfect sound for any style of music.'

DAVID COURTNEY—Producer/Composer
'Look no further, this has to be the best string sound I've ever heard.'

STAN SULTZMANN—Musician
'Absolutely perfect brass sound.'

DAVID KATZ—Musician
'Most natural sound I've heard for years.'



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DISCOS

Remix confusion over Village People

AUDIENCES in the hipper discos are being confused by 12" remixed disco discs pressed in the States for promotional purposes.

The latest concerns the current disco number one YMCA by the Village People. The official UK 12" version on Mercury runs at 4.47 — but a Casablanca extended remix has found its way onto the turntables of selected British DJs — and even onto the Capital Radio airwaves.

The record has been used for promotion in the States but its attraction is that it runs for 6.50. As one DJ explained: "It's far more rhythmic and percussive which is the strong point of the record anyway. It's got far more drive and that's

why it's appealing to the hipper DJs."

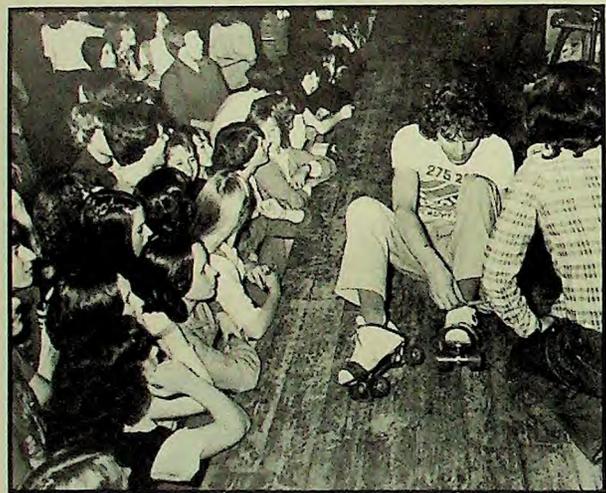
Could this be the same record that import specialists Record Corner of Balham are expecting in? Said Dave Hastings: "We know it's a promotion record but we've had a telex saying that YMCA by Village People is about to be released on 12" and not necessarily in the same form as the original. We are as much in the dark as everyone else."

One thing is for sure, it's likely to become a disco collector's item in much the same way as the Instant Replays limited edition album and the 12" remix of Funkadelic's One Nation Under A Groove, where only a smattering of copies filtered into the UK.

Christmas boogie for DJs

CBS HAS set a December 29 release on the Jacksons' follow up to *Blame It On The Boogie* — the title track of their new album *Destiny*. And there could be another Christmas bonus for DJs on the *Disco Pool* mailing list. Although Greg Lynn was unable to confirm the release of the Dan Hartman follow up to *Instant Replay* he was hoping, depending on availability from the States, to mail US promotion copies of *Countdown/This Is It* — the full 14 minutes' worth.

Releases by Celi Bee, KC & The Sunshine Band, Keith Barrow and Herbie Hancock are also scheduled for early release in the new year.



Peter Powell (above) and some daring action (below right) at the California Ballroom Roller Disco.

DISCO TOP 20

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

- 1 YMCA, Village People (Mercury)
- 2 I LOVE THE NIGHTLIFE, Alicia Bridges (Polydor)
- 3 LE FREAK, Chic (Atlantic)
- 4 INSTANT REPLAY, Dan Hartman (Blue Sky)
- 5 SIX MILLION STEPS, Rhani Harris (Mercury)
- 6 I'M EVERY WOMAN, Chaka Khan (Warner Bros.)
- 7 DANCE (DISCO HEAT), Sylvester (Fantasy)
- 8 IN THE BUSH, Musique (Prelude)
- 9 TAKE THAT TO THE BANK, Shalamar (RCA)
- 10 ONE NATION UNDER A GROOVE, Funkadelic (Warner Bros)
- 11 MARY'S BOY CHILD, Boney M (Atlantic)
- 12 EASY ON DOWN THE ROAD, Diana Ross & Michael Jackson (Motown)
- 13 LAY LOVE ON YOU, Luisa Fernandez (Warner Bros)
- 14 RIDE O ROCKET, Brothers Johnson (A&M)
- 15 DR WHO, Mankind (Pinnacle)
- 16 GIVING IT BACK, Phil Hurtt (Fantasy)
- 17 IT SEEMS TO HANG ON, Ashford & Simpson (Warner Bros)
- 18 I LOVE AMERICA, Patrick Juvet (Casablanca)
- 19 I LOST MY HEART TO A STARSHIP TROOPER, Hot Gossip (Ariola)
- 20 JUST TO BE CLOSE TO YOU, Commodores (Motown)
- 21 TOUCH OF VELVET, Ron Grainer (Casino Classics)

ADD ONS

- *21 MONEY IN MY POCKET, Dennis Brown (Gibbs)
- *22 CONTACT, Edwin Starr (20th Century)
- *23 GET DOWN, Gene Chandler (20th Century)
- *24 I'M GONNA LOVE YOU FOREVER, Crown Heights Affair (Mercury)
- *25 DANCE WITH ME, Gene Farrow (Magnet)
- * IMPORTS



CBS Disco Pool held a party for Miami-based funk band Foxy at Peppermint Park recently. Although the band didn't perform in the UK they were given a warm welcome by London club DJs and disco journalists. Pictured are members of the band with Loraine Trent (front row, second left) and Greg Lynn (back row, second right) from the CBS Disco Pool.

California Ballroom

WATCH OUT for an extended remix of Diana Ross/Michael Jackson theme from *The Wiz*, *Ease On Down The Road* Roll Over Disco? The launch of California Ballroom's roller disco in Dunstable got off to a fairly limp start Northern Soul dealers reporting strong sales on Ron Grainer's *Touch Of Velvet* (Casino Classics).....A bonus for Scottish DJs: a bottle of Scotch and can of Tartan accompanied the mailing of Bill Barclay's *Burns Night Fever* We're in the midst of a British club boom. More discos have opened their doors in the past month, it seems, than during the rest of the year. Many are following an All-American format British mobile DJs can look longingly at their American counterparts this holiday season. American mobiles are getting up to \$800 a night for Christmas and New Year shows 20th Century back in the disco groove with import hits *Get Down* (Gene Chandler) and *Contact* (Edwin Starr), while other big import sellers are *Shake Your Groove Thing* (Peaches & Herb), *Always There* (Willie Bobo) and *Money In Your Pocket* (Dennis Brown) Many people feel that British disco music has been too restricting in 1978 and they may be interested to know that the records that are currently filling the French dancefloors are *Heart Of Glass* (Blondie), *Can't Get No Booty* (Stephen Stills), *Fun Time* (Joe Cocker) and *Sultans Of Swing* (Dire Straits).

A 40-minute feature film, *The British Hustle*, is set for release in Britain in the New Year.

The film, made by Kenny and Curtis Clark who also did *Cruisin'* and *Shut Down*, is pure British disco and shot in two parts. The first shows the dancefloor action at Clouds in Brixton where Greg Edwards was the DJ, while the second, and by far the most dynamic section, follows a typical night at the infamous Goldmine on Canvey Island with Chris Hill. It's electric. *The British Hustle* is scheduled to go on general release from January 11, accompanying *Capricorn One*.

THE DEATH of Chris Etienne, percussionist with North London funk band *Light Of The World*, has postponed the plans of one of Britain's most promising disco bands.

Love Magnet

CAPITOL RECORDS' push into discotheques through Tower Series promotion nights with *Disco International* gathers momentum with the release of the compilation album *Taste Of Tower*. The initial 5,000 copies will be pressed on luminous vinyl and sold in a special bag. Included in the 12 tracks are *Boogie Oogie Oogie* (*Taste Of Honey*), *Prance On* (Eddie Henderson), *Shake Your Body* (Gary Bartz), *Love Magnet* (Freda Payne) and *Sun Is Here* (Sun).

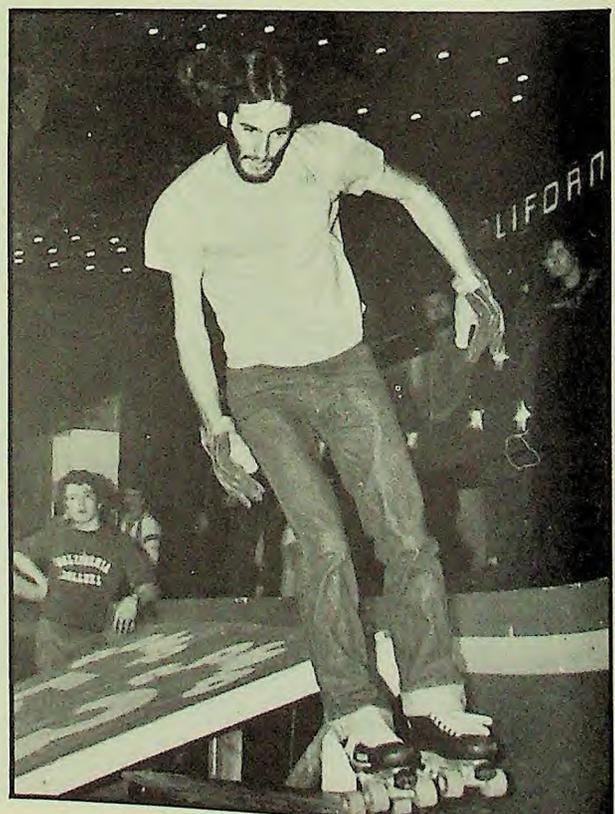
DISCO NEWS
by
JERRY
GILBERT
of
DISCO
INTERNATIONAL

Disco forum at New York Hilton

BILLBOARD'S DISCO Forum V takes place at the New York Hilton from February 26-March 1 and they are expecting a large turnout of British club owners, DJs and mobiles.

Already parties of Scandinavian and French DJs are reported to have booked for the trip and now a British tour company, *British Incentives Travel Awards (BITA)* are running a round trip from February 24 to March 4 at an all-in fee of £319.

But it's not quite all in... the registration fee for the Forum is extra — \$210 for DJs and about \$250 for record company.



Record Tokens Thought For The Week:

'CASH REGISTER ROCK' -IT'S NEXT MONTH'S NEW TILL-FILLER FROM RECORD TOKENS!

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Use your local paper to plug the line: "We exchange Record Tokens".

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Then sit back and count your extra sales — 4% of all records remember. Returns, by the way, for dealers A-N . . . in January please, on the *blue* returns label.

Dealers P-W, returns in February, on the *green* returns label. Many thanks.

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TALENT

Kiss man Aucoin plans to open London office

BILL AUCOIN, manager of US rock band Kiss and head of a business empire which includes publishing, management, promotion and merchandising, is planning to open a London office to co-ordinate activities between his New York headquarters and Europe.

Aucoin was recently in London for a preview of the new Kiss movie, *Kiss Meets The Phantom Of The Park* and for discussions about setting up a UK operation. Since starting the company less than five years ago, initially with a staff of three, it has expanded to such an extent that more than 200 people are now employed and the operation has a multi-million dollar turnover every year.

The empire now includes Aucoin Management, which apart from looking after Kiss, also looks after two other major rock acts, Toby Beau who records for RCA, and Starz, signed to Capitol.

There are also two publishing companies, Bomass Music and Rocksteady Music, the latter of which has songwriter workshops in both Los Angeles and New York. Aucoin also heads up one of the largest merchandising operations in



AT THE first London showing of the Kiss film, *Kiss Meet The Phantom Of The Park*: Mauri Lathower of Casablanca Records, the group's label, Derek Honey (Pye Records UK managing director), Christy Hill of Casablanca promotion, and Bill Aucoin, manager of Kiss.

the world, which has rights for such acts as AC—DC, Queen, Blue Oyster Cult, Rod Stewart and Barry Manilow in the US.

Aucoin said: "We are considering setting up a London office, probably to handle the merchandising aspects and to do promotion for Kiss and

other acts as well. There would obviously be co-ordination between the US and European activities of our various acts. In addition, we would like to sign European artists and promote their careers in the US."

Currently the four members of Kiss are promoting their own solo albums which in the US have had a total shipment of five million copies. Aucoin is hopeful that the band will return to the UK for more concerts next autumn. "It has been a long time since they were last in Britain, but the band broke so big in the States that it was just impossible for them to fit in other commitments. In addition they have had to look after the Australian and Japanese markets. Another problem has been the actual transportation of the show, the Kiss act features 45 tons of equipment, which means that everything has to go by boat when they have overseas dates. If you are doing a tour you just can't wait a month for the equipment to arrive," Aucoin said.

He added: "However, we think we have a way round it — the band is now working on a show which would have two sets, allowing one set to be shipped abroad in advance."

Three days for country festival

THE BRIGHTON Festival of British Country Music, first held in July this year, is being planned as a three-day event in 1979. The festival will be staged at the town's Conference Centre on July 13, 14 and 15 and will feature an 'unequaled programme of all types of British country music', according to the organisers.

The event is being organised by the centre itself and Neil Coppendale, founder of the Brighton Country Music Club, who will be working closely with the British Country Music Association. The weekend will include a bluegrass show and a five-hour concert on the Saturday evening. It is also hoped to stage an exhibition.

Coppendale, who will host the event, said: "This year's festival was only a beginning. British country music has a great deal of talent, but never had a chance to prove it on a major scale until this July. The 1979 festival will provide an even better opportunity."



REG LAWS, a newly discovered singer from Folkestone, who is co-managed by Wayne Bardell and Brendan Walsh, has been signed to Chrysalis on a long term recording and publishing deal. He will be going into the studios in January to record an album for spring release. Seated left to right: Chris Wright, chairman Chrysalis/Air group of companies, Laws, Bardell and Walsh; standing, Doug D'Arcy (Chrysalis Records MD), Roy Eldridge (director of A&R and artist development), and Chris Stone (director and general manager of Chrysalis Music).

Ives' first tour for 26 years

BURL IVES comes to Britain next March to begin his first concert tour in 26 years. He will include a date at the Royal Festival Hall on April 16 and an additional 30 concerts throughout the UK. Co-inciding with the tour, two Ives albums will be issued. CBS Embassy is releasing *The Times They Are A Changing* in which he sings songs associated with Bob Dylan; MCA is releasing the 2LP set, *The Best Of Burl Ives* which includes new versions of many of his best-known standards.

Manchester Apollo's £100,000 facelift

MORE THAN £100,000 is being spent on a facelift for the Apollo Theatre in Manchester, aimed at consolidating the venue's position as one of the top theatres in the North of England. The Apollo lease was recently purchased by an Isle of Man company, Maximus Investments which also owns the New Theatre in Oxford and the Glasgow Apollo.

The £100,000 investment will include complete redecoration of the auditorium and foyer, a new stage, a mini-cinema seating 150 people, and re-seating of the auditorium.

Artists booked to play Manchester Apollo in the near future include Cliff Richard, Boney M, Al Stewart and Leo Sayer who will appear in ten special Christmas shows. Among those appearing in 1979 will be Engelbert Humperdinck, Johnny Cash and James Last.

UFO set for marathon tour

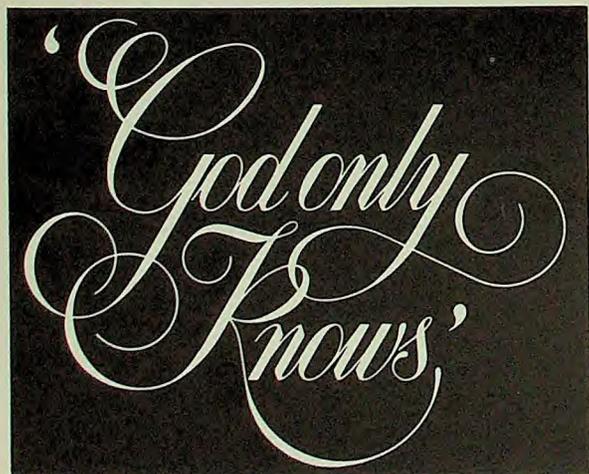
UFO return to the UK in January to undertake their longest ever tour which opens at Cardiff on the 12 and finishes with two dates at Hammersmith Odeon on February 15 and 16.

Former Lone Star guitarist Paul Chapman has joined the permanent line-up of the band following the departure of Michael Schenner. UFO now comprises Phil Mogg on vocals, Pete Way on bass, drummer Andy Parker and Paul Raymond on guitar and keyboards.

The band's new album, a live double recorded in the US, is scheduled for release by Chrysalis on January 19. It will be called *Strangers In The Night*.



MIM SCALA, former head of Scala-Browne Associates, one of the biggest independent theatrical agencies in Europe, has launched his own label, SilverScale Records, in an attempt to promote new musical talent. He is signing. Left to right: James Lascelles (keyboards player and songwriter), player and songwriter for the band, and Michael Storey, also keyboards player and songwriter for the band.



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MW album charts are categorised from one listing of 120 records compiled by BMRB on returns from 200 conventional record outlets. Sales through other than regular shops and departments are not indicated. Chart covers LPs retailing at £1.49 and upwards.

CHART FOR WEEK ENDING JANUARY 26

This Week	Last Week	Wks. on Chart	TITLE	ART
1	1	6	THE VERY BEST OF SLIM WHITMAN	D. Slim W
2	1	4	THE BEST OF ROY OBISON	Bob
3	4	2	DESIRE	100
4	2	8	A NIGHT AT THE OPERA	Dr
5	5	2	HOW DARE YOU	V
6	3	9	24 ORIGINAL HITS	V
7	26	2	MUSIC EXPRESS	O
			TOWN GOLD	

Red River Valley

CAMPAIGN DATE: DEC. '76 & JAN. '77
CHART SUCCESS: HELD No.1 SPOT FOR 4 WEEKS!

MW album charts are categorised from one listing of 120 records compiled by BMRB on returns from 300 conventional record outlets. Sales through other than regular shops and departments are not indicated. Chart covers LPs retailing at £1.49 and upwards.

CHARTS FOR PERIOD JANUARY

This Week	Last Week	Wks. on Chart	TITLE	ART
1	4	2	RED RIVER VALLEY	A
2	8	1	ARRIVAL	Slim
3	3	4	A DAY AT THE RANGES	Abb
4	2	40	GREATEST HITS	Abb
5	7	4	GREATEST HITS	Abb
6	29	8	DAVID SOUL	Sho
7	16	14	SONGS IN THE KEY OF LIFE	David
8	14	4	HOTEL CALIFORNIA	Stev
9	10	2	WIND AND WUTHERING	Eagle
10	9	9	20 GOLDEN GREATS	Gene
11	17			Gene

Home On The Range

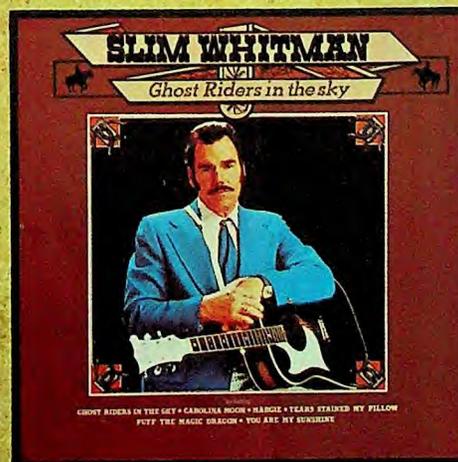
CAMPAIGN DATE: SEPT. & OCT. '77
CHART SUCCESS: REACHED No.2 IN ONLY 2ND WEEK OF RELEASE!

CHART FOR PERIOD OCT. 17

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NR
1	1	6	20 GOLDEN GREATS Diana Ross & The Supremes	United Arts
2	15	2	HOME ON THE RANGE Slim Whitman (Alan Warner/Scottie Turner)	United Arts
3	2	10	NO MORE HEROES Strangers (Martin Rushent)	Ph
4	3	10	OXFORD John Michael Jerry (Leon Michael Jerry)	Rolling St
5			40 GOLDEN GREATS Cliff Richard	War
6	4	3	LOVE YOU LIVE Rolling Stones (Glenner Twiss)	War
7	6	4	RUMOURS Fleetwood Mac (Dashed/Calder)	War

And Now... Ghost Riders In The Sky.

CAMPAIGN DATES: DEC. 26, 1978-
JAN. 8, 1979
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WESTWARD - TRIDENT -
HARLECH - BORDER - GRANADA -
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NEW WAVE CHART

1	[1]	STIFF LITTLE FINGERS	Alternative Ulster / 78 Revolutions
2	[6]	ALTERNATIVE TV	Life / Love Lies Limp
3	[4]	ELECTRIC CHAIRS	Blatantly Offensive
4	[2]	ANGELIC UPSTARTS	Murder Of Liddle Towers
5	[7]	THOMAS LEER	Private Plane
6	[5]	SUBWAY SECT	Ambition
7	[3]	UK SUBS	C.I.D
8	[13]	PURE HELL	These Boots
9	[9]	PRAG VEC	Existential
10	[10]	SPIZZ OIL	6000 Crazy
11	[25]	FLYING LIZARDS	Summertime Blues
12	[17]	USERS	Kicks In Style
13	[24]	ADAM & THE ANTS	Young Pariziens
14	[18]	KARL TERRY / CRUISERS	Haunted House
15	[11]	CABARET VOLTAIRE	Talk over
16	[*]	EATER	What She Wants She Needs
17	[22]	SPHERICAL OBJECTS	The Kill
18	[17]	BOOTS & BRACES	Right To Work
19	[12]	ALTERNATIVE TV	Action Time Vision
20	[27]	FASHION	Steady Eddie Steady
21	[20]	SAMSON	Telephone
22	[*]	FALL	It's The New Thing
23	[19]	GANG OF FOUR	Damaged Goods
24	[*]	MEKONS	Where Were You
25	[8]	FALL	Bingo Master's Breakout
26	[23]	NEVILLE / PUNTERS	Boys On The Dole
27	[*]	JERKS	Cool / Cruisin'
28	[*]	BOXART	Reebaneeba
29	[26]	BLITZKRIEG BOP	U.F.O.
30	[30]	HEROES	Think It Over

STIFF LITTLE FINGERS Suspect Device
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 STOP OUTS Strange Thoughts
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TALENT

Cerrone stages laser beam disco show

TWO YEARS ago the name Cerrone meant little to record buyers outside of his native France. Today he is amongst the leaders of the current disco music trend, with something like ten million albums and singles sold throughout Europe and the US.

It has been said that disco music suffers when performed live, but at the Paris Pavilion on Friday Cerrone proved that it can be transferred successfully to the concert platform. The occasion was a performance for charity and the official unveiling of the artist's new show which he is due to take to the States later this month. In terms of sheer presentation, it was an outstanding occasion, which ought to be repeated in the UK very soon.

It can be argued that Cerrone's music is monotonous, but what it lacks in depth is amply made up for by stunning lighting effects, incorporating the use of laser beams (it made the Oxford Street display pale by comparison!) the obligatory dried ice and even a bevy of naked bodies in the opening minutes which was calculated to make everyone sit up immediately.

A huge fluorescent pyramid formed a backdrop to the scene, with Cerrone and drums sitting aloft of his fellow musicians and backing singers. The Spencer Davis oldie Gimme Some Lovin' was the opening number and commanded attention. Other numbers followed from his various albums, including the latest, Cerrone IV — The Golden Touch released by CBS.

The show was fairly brief and to

the point. About 70 minutes of non-stop Cerrone music and no interval to slow the pace. Almost as quickly as he had appeared, France's most popular drummer had gone, having given a tantalising glimpse into what can be achieved by presenting disco music on stage. It should present quite a few surprises when eventually the show reaches London.

CHRIS WHITE

Jasper Carrott

A PROMOTER's dream in these days of trucking gone mad, Jasper Carrott stood alone on stage at the Hipp, with just a few lights, a mike, a stool and a guitar. The latter spends the whole set around his neck, but it's a useful prop as well as being used to musical effect in several gags and the audience participation of his Spoonerism extravaganza Bastity Chelt.

The attraction and difference of Jasper's humour is the way he uses very ordinary and totally credible situations to make everyone see such an extraordinarily funny side to themselves. He is a raconteur rather than a comedian in the traditional sense of the word, giving an extremely casual well balanced and calculated evening's entertainment.

Being Birmingham, the humour was particularly Midlands. Repertoire included a taxi driver on Spaghetti Junction, comments about TV programmes such as Crossroads, New Faces and Celebrity Squares and a lovely collection of football stories.

GILLIAN SAICH

weary Eyes

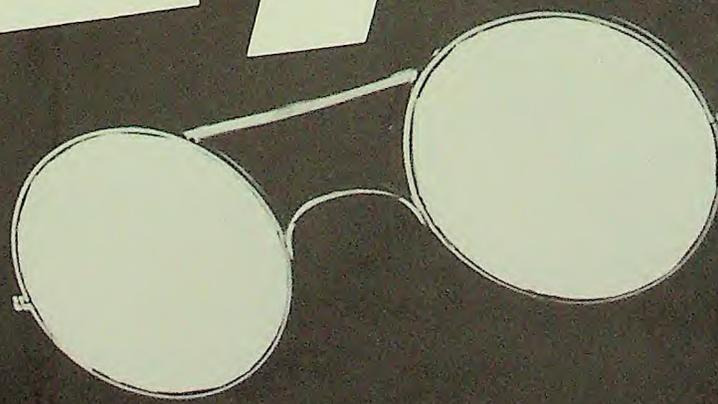
c/w NIGHTRIDER / WOT 27
 SINGLE TAKEN FROM

GORDON GILTAP

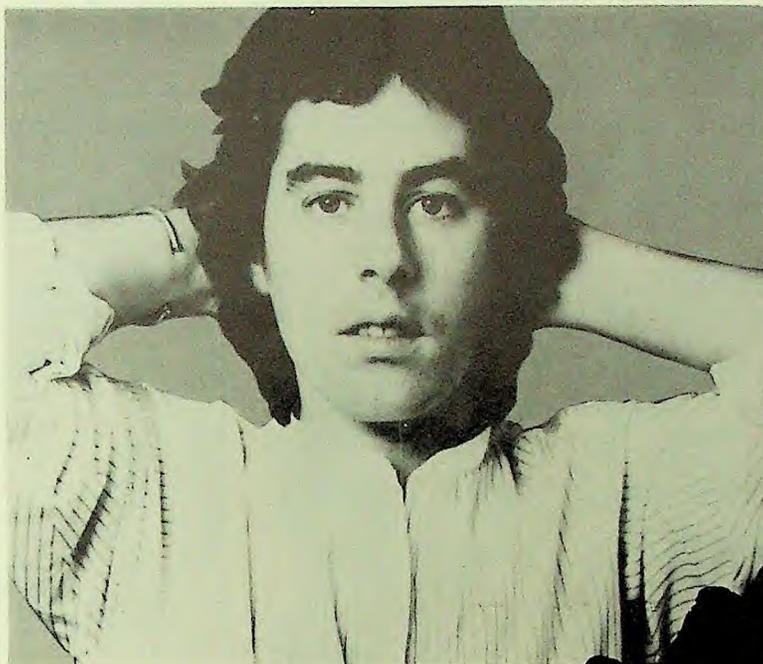
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Gerard

and everybody at RCA.

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RCA
Records and Tapes

RETAILING

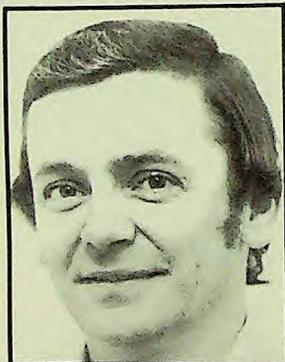
CBS



AREA MANAGER George Logan: is responsible for all sales and display activity. He rejoined CBS in May 1977; he was previously with the company from 1965-1969 when he left to join RCA as an area manager. He lives in Edinburgh.



GLEN CRIGHTON covers the Central Area of Scotland including the Lothian Region, Lanark, Renfrew and Ayr. He joined the company in February 1978. Prior to joining he worked for Clyde Factors of Glasgow, where he lives. He was also a full-time DJ for two years.



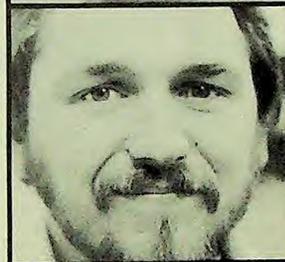
GEORGE DURWARD: One of the longer serving members of the company, George joined in September 1967. Based in Aberdeen his area extends through Aberdeen Kincardine, Perth, Fife, Kinross, Stirling and Inverness.



PAUL O'DONOUGHUE has been with the company since June 1977. He is aged 25 and was previously with the singles sales force. The area which he covers is Manchester, Bolton, Blackburn, Burnley and Lancaster.



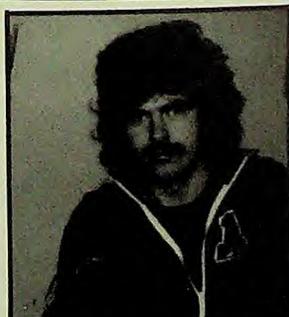
FRED IRVING reports to Glasgow, but his area is basically North East England including Northumberland, Cumbria, Durham, Tyne and Wear and Teesside. He joined the company some 11 years ago, and resides in Carlisle. His knowledge of the region and of music is considerable.



BACKING UP the main sales activity there are two spearhead salesmen who between them cover the total area. They are: Ron Brown pictured top who joined the company in October 1976 and from his Glasgow home covers basically the Central Area of Scotland; and Geoff Robson who is a pictured above recent addition, operating around the Newcastle area.



DISPLAY MERCHANDISER Marion Williamson assists sales within the area as well as providing a service for the total area. She is based at Newton Mearns and has a creative background including art college and pottery work.



BOB TURNBULL joined the company in January 1976. He was previously with Precision Tapes as a tape salesman and before that with Music for Pleasure as a record salesman in North East London. He now covers the North East and Cumbria.

The Salesman: Scotland and NE



Anne Robertson is the mainstay of communications, providing the link between dealers, field staff and head office. Since joining the company in October 1974 she has acquired a great knowledge of the area, especially of Glasgow, where she lives. Before joining CBS she had worked on the Daily Record/Sunday Mail, as well as a spell in London working for Thomas Musical Instruments.

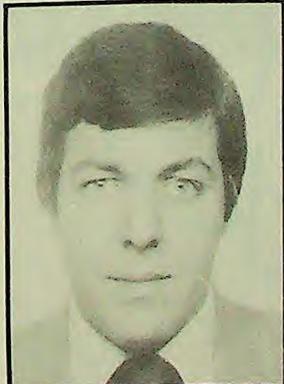


TELEPHONE SALES Yvonne Barnett, has just joined the company running telephone sales for the area. Previous jobs include working for Thomson Yellow Pages, Associated Fisheries as well as being in sales promotion for three years. With this kind of background Yvonne brings a great deal of professional experience to CBS.

PYE



SCOTLAND AND North East of England Pye Records sales force is one of the most experienced teams on the road in the record industry, with over seventy years service between them. Area manager, Jack Scott, above has been over seventeen years with Pye, starting as a van salesman in Northumberland and Durham and rising to area manager



PETER BRAHAM: is aged 25 years and is a new recruit with WEA. The area he covers is mainly Glasgow and surrounding areas.

ten years ago. He comments, "Tastes are different in Scotland and the North East. Regional product plays a major part in our campaign and local artists are in constant touch."



STUART HAGUE covers most of Yorkshire and Northumbria and has been with Pye Records since 1976.



DISPLAY GIRL Hazel Irving: as Pye's display rep in the North she covers the full area, but mainly the cities and major towns. Hazel has been with Pye since July and lives just outside Edinburgh.



OWEN SHOTTON: Covering Tyneside, Teesside and Cumbria, Geordie Owen Shotton has been with Pye over eleven years. His area starts at the border to Whiby across to Maryport and Whitehaven in the West. He is well known throughout his area, being a keen professional athlete and indoor bowler.



MALCOLM PALMER: has been with WEA for four months, and covers the Northern region which includes the Lake District, West Yorkshire, Manchester/Lancashire and North East of England, picking up on smaller calls. He was previously at University of Leeds studying English literature, graduating in July 1978.



GORDON DUNCAN: with over thirteen years experience, Aberdonian Gordon Duncan covers everything from Fife on the East to Oban on the West, and all points North, including the Islands. There is a lot of open space between calls, but he visits the Islands twice a year and makes monthly telephone calls to some of the dealers in the Highlands and Islands. A lot of his business comes from Scottish product with the influx of tourism growing every year, partially due to North Sea oil.



TOMMY DAVIES above and Tommy Short below; two Glaswegians with over twenty-six years service between them, they cover the central belt of Scotland down to the Border. This area includes the highly populated cities of Glasgow and Edinburgh. They are both married and have children.



TURN TO
FOLLOWING
PAGE TO
MEET THE
EMI
TEAM

RETAILING

FROM
PAGE 20

cycles have to be changed at short notice to cope with singles which start moving. I don't think we have lost very many singles because of this."

But he would like to add a singles sales force (numbering four or five new reps) to Tandem, incorporated into the main force most of the time but ready to concentrate on singles when necessary. This would also make possible a trimming of the large areas now covered by each of the Tandem reps and allow the calls to spread to the smaller shops.

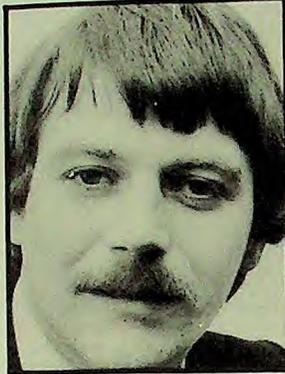
One other matter on which Battershill is insistent is that the dealers are not forthcoming enough. He, the Tandem reps and the two marketing bosses are very keen to hear enquiries, complaints and suggestions from the retailers.

"Our sales office is strictly geared to pick up on calls from dealers. So please call us at Tandem (597 7441) or Annie Benson at Arista (491 3870) or Robbie Hart at Chrysalis (408 2355)."

Meet the EMI's sales team



REGIONAL MANAGER Graeme Tosh pictured above is based in Glasgow and responsible for all selling activities in Scotland and the North-East of England. He started in the record industry working for Island Records, then joined EMI as a salesman covering the East coast of Scotland, a position his father Stan had held for some 15 years. The sales and display teams are responsible to him.



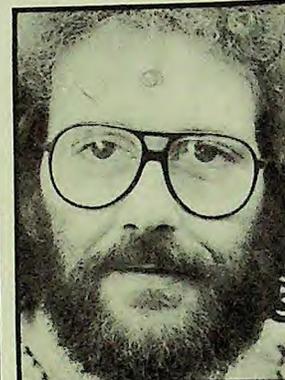
SANDY MORRIS: above, previous to joining EMI, he managed a record shop for 2½ years. He covers the East coast of Scotland, including Edinburgh, Aberdeen and Inverness.



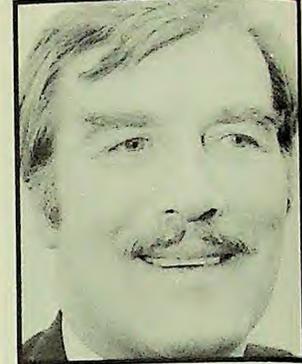
DAVE FINCH above a newcomer to EMI. Once a university undergraduate. He was recently working for one of the major tobacco companies, as a representative. He covers Central Lanarkshire, the West Coast of Scotland, including Glasgow.



MICK FOSTER: also a newcomer, but has worked in the record industry for five years prior to joining EMI. He covers the North East of England, where he is well known. His wife Irene also works in records, in retailing.



NORRIE ATKINSON: co-ordinates display and promotions in Scotland and the North East, working closely with EMI marketing/promotion divisions on dealers displays, also covering venues for touring artistes.

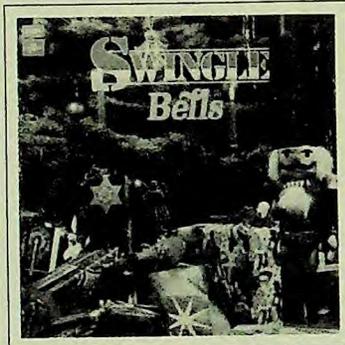


Area Manager for Classical Development is Andy Wait, who has been with the Company for 18 years and is responsible for Classical Development for Scotland and North East England. He is no stranger to dealers in the Scottish region, where he previously served as an area salesman.

SWINGLE

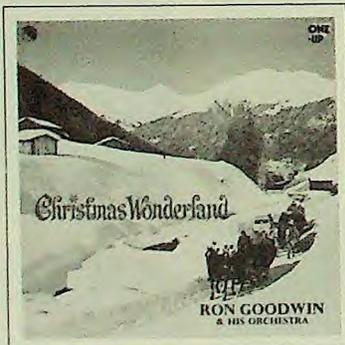
Bells

A hearty welcome to Swingle with their debut album for EMI which features a selection of international carols and songs performed in Swingle's own unique style.



SCX 6603 TC-SCX 6603

RON GOODWIN Christmas Wonderland



OU 2220

An album of much-loved and traditional pieces for the festive season. 14 tracks including: White Christmas, Jingle Bells, Mary's Boy Child, & A Medley of Carols.

CHRISTMAS CRACKERS

EMI Records (UK), MOR Division,
20 Manchester Square,
London W1A 1ES.

The shop floor view of salesmen

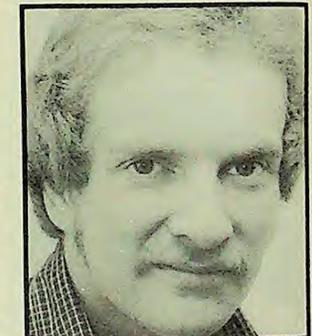
A HUMOROUS footnote to the topic of selling, as seen by MW's Shoptalk contributor David Lazell touches on the questions of volume of releases, promotion and new artists. Many a salesman on his rounds must at times meet similar reactions from behind the counter.

You can always tell if business is getting a big sluggish, by (a) the wonderful "new" promotions to sell LPs originally released before I started growing whiskers, and (b) the odd if not absurd promotions to assist dealers, purchasers, consumers and anyone else who might have a hard buck. There is such an avalanche of material thrust at the dealer, and the consumer with a bob or two, that it's hardly surprising if the supply of marketable talent runs dry from time to time.

Spectacular

If the record business continues on its present way, making a platter will be like national service — something that everyone is expected to do once in his life. Television spectaculars will feature those utterly talentless people who haven't made a disc, if such rare people can be found.

Record company reps are naturally wedded to the idea of having new titles in their briefcases whenever they come into the store. Immersed in a paper the other week, I told a rep that I would be grateful if he came in and told me that his



JOE DALE: singles sales and promotion are an important function of today's market. Joe looks after EMI's interest in this field, covering Scotland and the North East of England. He lives in Newcastle.

company had not made any new records that month. The poor fellow looked pale. "New records are the life blood of our business," he cried with all the concern of a fellow adding up his commission. A week or two later, I chanced upon some reviews of his new offerings in the consumer press: on the opinions expressed, it seemed that his "lifeblood" needed a bread poultice or something.

But even worse is the rep who breezes in and exclaims: "We have some extra good news for you this month. We are giving your customers another chance to hear those prize-winning LPs made by that fabulous group, the Dish-Washers, in 1971-1974. It's a great promotion . . ." "Maybe," I reply on such occasions. "But are you charging 1971 prices for these re-issues or today's going rates?"

I hate that word re-issues. Still, no-one can deny that re-issues are good business. But please be less ambitious in the price structure — and tell the rep not to be so enthusiastic.

MUSIC WEEK

CLASSICS SCENE

surveying the complete classical music market

Williams: a new tempo for 1979

OVER CHRISTMAS and early in the New Year the guitarist John Williams is appearing a couple of times on television, which in a neat way closes the door on 1978 and opens the floodgates for his most radical step yet.

John Williams, the most successful classical recording artist CBS has ever had, whose classical records have already picked up two Silver Discs, is turning to rock.

Well, it is not as simple as that, and it certainly doesn't mean that he is forsaking the world of the acoustic guitar. But when he appears on a show with James Galway on Christmas Eve, and records for Cleo Laine's Show on January 6 he will be sporting an electric guitar, and will be playing with a new band — Sky.

Of course, John Williams, who is now 37, has always been a versatile musician — his father was an accomplished jazz guitarist, which meant that the young virtuoso admired Django Reinhardt as much as Andres Segovia. This democratic attitude to music stuck, and reflects in his music, his friends and his life.

This year was a quiet one for him. He gave fewer concerts than usual, though in October he did tour the USA with Julian Bream.

He recorded only a few things — mainly an album of music by the Mexican composer Manuel Ponce — and he took part in the occasional broadcast or television programme.

But in other ways, it was very active. He was presented with his second Silver Disc — for John Williams's Greatest Hits; CBS brought out his recording of Guitar Concertos by Leo Brouwer and Malcolm Arnold, as well as re-coupling past favourites in The John Williams Collection.

On top of that, travelling, the album he made of more middle of the road sounds with some friends has continued to do well, as, more recently, has the sound track to the film Stevie, in which Williams plays music by Patrick Gowors.

But in many ways this was all 1977 work, and even pre-1977, and John Williams was looking ahead. The seeds of 1978 were really sown fairly early in the year when Williams appeared on the Val Doonican show (another example of his broad appeal) with "a few friends".

That was the beginning of Sky. The following months were spent thrashing out ideas, composing, arranging, finalising the line-up. And it is only now, over the next two weeks, in fact, that five musicians in the band have formally incarcerated themselves in a studio, to lay track after track — at least enough to fill one album.



Actually, much of the whole project is still being played close to the chest. It has not been decided yet under which label the record will be released, though it is expected it will be out about the end of March.

Just who is taking part is not a

secret: Francis Monkman, keyboards, Herbie Flowers, bass, Kevin Peek and John Williams, electric and acoustic guitars (both doubling); and Tristram Fry, percussion.

Some of the numbers will have been arranged by John Williams himself, like Satie's Gymnopédie No 1. Most come from the pens of Flowers and Monkman. The general 'feel' of the record will be, so rumour has it, somewhere in between the MOR character of Changes and Travelling, and AOR (album orientated rock).

Because it is early days, everyone involved in the project is somewhat reluctant to talk about it — that will come later when it has finally been

enshrined in plastic.

But what is it that makes John Williams so extraordinarily successful in so many fields? How does a man who can pack the Festival Hall, who receives acclaim from the critics for performances of

fairly esoteric avant-garde music, still manage to walk into the London Palladium, and thrill them there too?

At its simplest it is because he has learnt, over the years, to do only what he really wants to do, what he really enjoys doing. "I am very much a social person", he explains, and that really says it all.

"All this business about career and being well-known actually means nothing to me at all. I almost dislike it, except that that sounds arrogant, which I do not mean it to do.

"I just don't like the travelling and all those things that go with successful young people, all the star thing. What is happening in music is not doing a concert in the Festival Hall on your own, and doing four encores, and everyone clapping themselves silly, but going to a recording session where you play music that is put in front of you, and have cups of tea during the rehearsals and talk to the chaps you have known for years. That is what keeps me sane as a person, that keeps me really in touch."

Put in a nutshell, John Williams likes best of all to play with friends. And if those friends happen to be Chris Spedding, Tony Coe who come from the rock, jazz and classical worlds, well, they will just have to play together. And they did, on Changes, along with Stanley Myers.

Friends are paramount, whether they are young, but rising performers like the guitarist Carlos Bonell, or top flight musicians like Cleo Laine.

"Cleo is just fantastic as a singer, a musician, and an artist, and I am sort of in awe. The other person is the violinist Itzhak Perlman and, as a violinist, there is no one else I would rather listen to.

"Most of the work I do with Itzhak and Cleo is just accompanying, just playing an E Seventh, but there is such a musical feeling for me that I would rather make myself available for something like that than concentrate on a solo career."

That is the real genesis of Sky, and of all the other developments that have taken John Williams way off the single classical track his career seemed destined to follow 15 years ago.

In addition to the Sky appearances, Williams is due to record another TV programme at the end of January for release shortly after — this time with Julian Bream. The Ponce disc is due out, and CBS is planning to re-issue Williams' recording of Stephen Dodgson's Guitar Concerto No 1.

INTERVIEW
by
NICHOLAS SOAMES

Mozart Society awards

TWO PHILIPS recordings have received awards from the Mozart Society of Vienna for the fourth year running.

The Wiener Flotenuhr Awards have been given to Mozart's La Clemenza di Tito recorded by Janet Baker, Yvonne Minton,

Stuart Burrows, Frederica von Stade and others with the Orchestra of the Royal Opera House, Covent Garden, conducted by Colin Davis. And for a collection of chamber music including Mozart's Oboe Quartet with Heinz Holliger.

Operatic highlights

FIVE DISCS of operatic highlights are being issued by DG next month. Three of them are Verdi operas — Abbado's versions of Macbeth and Simon Boccanegra, and Kleiber's version of La Traviata.

The two others are both

conducted by Rostropovich, and feature Galina Vishnevskaya — highlights from Puccini's Tosca and Tchaikovsky's Pique Dame. All are on DG Deluxe and retail at £4.75p, with cassettes at £4.95p.

• More news page 24

CLASSICSCENE

Bohm on Tchaikovsky

KARL BOHM'S first record with the London Symphony Orchestra on DG — Tchaikovsky's Symphony No 4 — is being imported especially this month to coincide with the conductor's appearance at the Albert Hall on Tuesday.

The disc (2531 078 £4.75p, cassette 3301 078 £4.95p) is formally part of DG's January

releases, but the opportunity to tie in with the publicity that will inevitably accrue from the concert was too good to miss.

Bohm also features on another January release, this time conducting the Vienna Philharmonic Orchestra in a performance of Brahms' Symphony No 1 (2530 959 £4.75, cassette 3300 959 £4.95p).

Concert classics re-issued

KARAJAN, BARBIROLLI, Beecham, Menuhin and Giuliani all feature in a block of ten releases being re-issued by EMI on the Concert Classics mid-price label in January.

Supported by advertising with additional record covers being made available for display purposes, these are the only releases from EMI in January.

They include a double folder called Karajan Favourites (SXDW 3048 £4.99p) which is also available on cassettes and includes such pops as Tchaikovsky's 1812 Overture, Mendelssohn's Hebrides Overture, and Borodin's Polovtsian Dances.

All the recordings were made in the late 1950s and early 1960s.

Among the other discs is the recording made by Jacqueline du Pré of Haydn's D major Cello Concerto with Sir John Barbirolli and the LSO. It is re-issued now, (SXLP 30273) interestingly, with the G minor Cello Concerto by the Austrian composer Georg Monn, written in the first half of the 18th century.

Janet Baker sings Scarlatti and Monteverdi on SXLP 30280, Barbirolli's version of Purcell's Dido and Aeneas with Victoria de los Angeles and Heather Harper is on SXLP 30275, and Barenboim's performance of Brahms Piano Concerto No 1 conducted by Barbirolli with the NPO is on SXLP 30283.

EDITED
by
VAL FALLOON

Narciso Yepes records Rodrigo's fantasia

A NEW version of Rodrigo's Fantasia para un Gentilhombre played by Narciso Yepes and the ECO conducted by Navarro is coming out on DG in January.

The record (2530 975 £4.75p) is coupled with the Concerto for guitar and timpani by Mauro Giuliani.

DG's January release brings together for the first time on disc Emil Gilels and his daughter Elena in a programme of Schubert for one piano, four hands (2531 079 £4.75p).

The most popular of all pieces for this medium — Schubert's F minor Fantasie — is included in addition to the Divertissement à la française, and the Grand Rondeau in A major.

The fact that the Schubert commemorative year will formally be over by the time these discs are out doesn't seem to stem the tide of Schubert records.

The baritone Dietrich Fischer-Dieskau and pianist Sviatoslav Richter continue their association began on disc two years ago with Wolf's Morlike Lieder with a Schubert recital (2530 988 £4.75p).

None of the songs is particularly well-known — Fischer-Dieskau has of course already recorded the most popular — but with these two names, the record should do well.

Very different songs are performed by James Bowman, the counter tenor, with the lutenist James Tyler on an album called Songs In Shakespeare's Plays (2533 407 £4.75) which is one of two Archibe releases this month.

The other is Gregorian Chant performed by the monks of Notre Dame de Fontgombault (2533 359 £4.75p).

Which music publication carries the most relevant information for dealers' work?

Music Week 80%
Record Business 8%
Radio and Record News 4%
(Source: NOP Market Research)



RCA release for Lydia

RCA IS releasing the first album by the Russian-born violinist Lydia Mordkovich (pictured above) in January to coincide with her first appearances in this country which she makes with the Halle Orchestra.

Though known in this country, Miss Mordkovich studied with David Oistrakh and has only comparatively recently been establishing herself in the West after emigrating to Israel in 1974.

She signed an exclusive recording

contract with RCA earlier this year and this first disc contains Sonatas by Ravel and Franck, as well as Ravel's Tzigane. The pianist is Allan Sternfield, and the number is RL 25166. It retails at £4.25p.

She performs the Tchaikovsky Violin Concerto under Walter Susskind at Huddersfield Town Hall (Jan 4) St George's Hall, Bradford (Jan 6) and the Free Trade Hall, Manchester, (Jan 7).

Nicholas Soames



The Seal of Quality

James Galway Plays Mozart

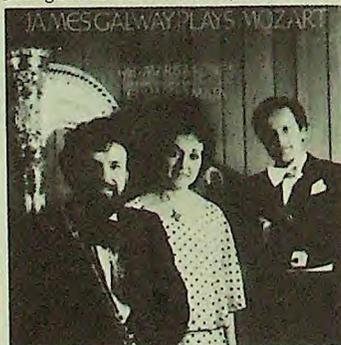
Eduardo Mata and the London Symphony Orchestra with Marisa Robles (harp)



Flute and Harp Concerto (K 299). Exudes the lively elegance of the Parisian drawing-rooms for which it was conceived. The work has one of the loveliest slow movements ever written. James Galway and Marisa Robles appear together in response to popular demand. Their rendering of this work is both spirited and deeply moving.

Flute Concerto (K622G). A world premiere of Mozart's extraordinarily beautiful clarinet concerto transposed for flute. Galway's transposition is a major addition to the flute repertoire.

Record: RL 25181
Cassette: RK 25181



Another magnificent interpretation of Mozart by Galway can be found on: **Mozart Flute Concertos** (K313 & K314).

'these are unsurpassable interpretations... There is no finer flautist to be heard at present.' *EMG Monthly Letter*

'The flowing ease of the musical presentations makes the whole art seem incredibly simple: the hallmark of great playing.' *Records & Recording*

Record: LRL 15109
Cassette: RK 11732

Telephone orders:
021-525 3000.

RCA
Records and Tapes

Lorin Maazel adds to Beethoven's series

BEETHOVEN'S SYMPHONY No 6 is the latest in the complete cycle of symphonies being released by Lorin Maazel and the Cleveland Orchestra and released on CBS.

All the symphonies have now been recorded, though only Nos 3, 5, 7, have so far been released. But the Pastoral (76727 £4.39p), which is also available on cassette, will, in addition to normal advertising support, be boosted by special window displays and new posters.

Among the other January issues are two vocal records which, with some selection from the back catalogue, are being highlighted with extra advertising.

These are the collection of Operatic Duets by Renata Scotta and Plácido Domingo, with music by Gounod, Massenet, Mascagni, Giordani and others; and a recital by Elly Ameling, accompanied by Dalton Baldwin.

This very mixed bag is called Souvenir (76738 £4.39) and includes songs by Purcell, Rossini, Rodrigo, Ives, Schoenberg, Britten, Sibelius

and others.

Sibelius also features on another disc in the CBS January releases, — a volume of his piano music by Glenn Gould (76674 £4.39).

On January 2 in the Wigmore Hall, Fou Ts'ong gives a Chopin recital and to coincide with that CBS is hoping to embark on a window display campaign in London shops to mark the release of a new Chopin disc by the Chinese-born pianist.

It contains Chopin's Piano Sonata No 2 and other pieces, (61857) and though they are all new recordings, comes out on this mid-price label at £2.99p.

There are two re-issues among this CBS batch (the release date for all these records is January 12) Beethoven's Piano Concerto No 3, played by Rudolf Serkin with Bernstein and the New York Philharmonic (61917 £2.79) and Prokofiev's Violin Concertos Nos 1 and 2 played by Issac Stern with Eugene Ormandy and the Philadelphia Orchestra.

New master collections

THREE MASTER Collections, plus some Mozart concertos are among discs being re-issued in seven box sets on DG's Privilege label in January. The Dvorak/Smetana Master Collection is a 6 LP box (2736 007 £16.00) containing the Cello and Violin Concertos by Dvorak as well as Smetana's Ma Vlast.

The Mozart box contains 7 LPs (2736 008 £18) with performances of symphonies including The Prague by Bohm and the Berlin Philharmonic Orchestra. The single disc (3335 188 £2.99p) includes the Clarinet and Bassoon Concertos with other works played by Karl Leister, Maurice Allard and others.

The Tchaikovsky Master Collection is a 6 LP box (2736010C £18), containing a mixture of symphonies, concertos and overtures.

RCA extends warmest congratulations to James Galway on the unique success of the LP 'Songs for Annie' — the first ever B.P.L. gold disc awarded to a solo artist for a classical recording.

THE RUBETTES

NEW ALBUM

STILL UNWINDING

AVAILABLE NOW



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



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Name of person responsible at the Midem : _____

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In accordance with the French Fiscal Law, a Value Added Tax
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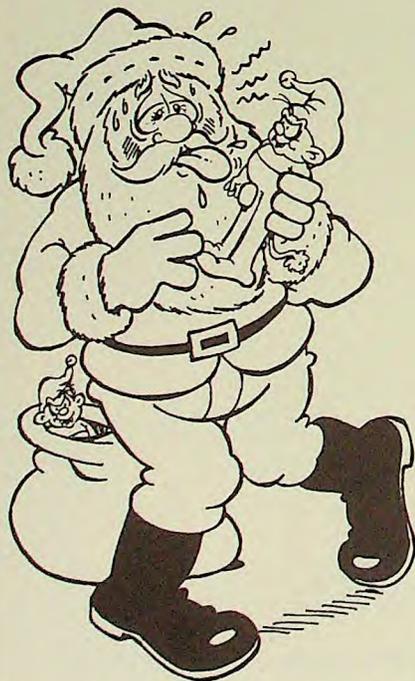
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MUSIC WEEK

ALBUMS CHART

TOP 75

WEEK ENDING DECEMBER 16 1978

1	GREASE Original Soundtrack	RSO RSD 2001
2	SINGLES 1974-78 Carpenters	A&M ANMLT 19748
3	BLONDES HAVE MORE FUN Rod Stewart	Riva RVLTP 8
4	20 GOLDEN GREATS Neil Diamond	MCA EMTV 14
5	MIDNIGHT HUSTLE Various	K-Tel NE 1037
6	NIGHTFLIGHT TO VENUS Boney M	Atlantic/Hansa K 50498
7	JAZZ Queen	EMI EMA 788
8	AMAZING DARTS Darts	K-Tel/Magnet DLP 7981
9	LION HEART Kate Bush	EMI EMA 787
10	EMOTIONS Various	K-Tel NE 1035
11	25th ANNIVERSARY ALBUM Shirley Bassey	United Artists SBT TV 6014748
12	TONIC FOR THE TROOPS Boombtown Rats	Ensign ENVY 3
13	GIVE EM ENOUGH ROPE The Clash	CBS 82431
14	A SINGLE MAN Eton John	Rocket TRAIN 1
15	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000
16	IMAGES Don Williams	K-Tel NE 1033
17	GREATEST HITS Showaddywaddy	Arista ARTV 1

34	TOTALLY HOT Olivia Newton-John	EMI EMA 789
36	GREATEST HITS Commodores	Motown STML 12100
37	BROTHERHOOD OF MAN Brotherhood of Man	K-Tel BML 7980
38	WELL WELL SAID THE ROCKING CHAIR Dean Friedman	Lifesong LSLP 6019
39	THE BIG WHEELS OF MOTOWN Various	Motown EMTV 12
40	NEW BABYLON BY BUS Bob Marley & The Wailers	Island ISLD 11
41	ALL MOD CONS The Jam	Polydor POLD 5008
42	DOLLY PARTON Dolly Parton	Lotus WH 5006
43	LEO SAYER Leo Sayer	Chrysalis CDL 1198
44	EVITTA Original London Cast	MCA MCG 3527
45	LIVE AND MORE Donna Summer	Cashlanca CALD 5006
46	CARS Cars	Elektra K 52088
47	THE SCREAM Siouxie & The Banshees	Polydor POLD 5009
48	LOVE SONGS Various	Warwick WW 5046
49	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway	Red Seal RL 25163
50	NEW WINGS GREATS Wings	Parlophone PCTC 256
51	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC	Atlantic K 50532
51	THE BEST OF JASPER CARROTT Jasper Carrott	DJM DJF 20549
53	GREATEST HITS Steely Dan	ABC ABCD 616
54	INNER SECRETS Santana	CBS 86075
55	LOVE BEACH Emerson Lake and Palmer	Atlantic K 50552
56	LILLIE South Bank Orchestra	Decca MOR 516
57	THAT'S LIFE Sham 69	Polydor POLD 5010
58	LIFE AND LOVE Dennis Roussos	Philips 9199 873

Father Abraham in Smurfland!

Smurf Smash!

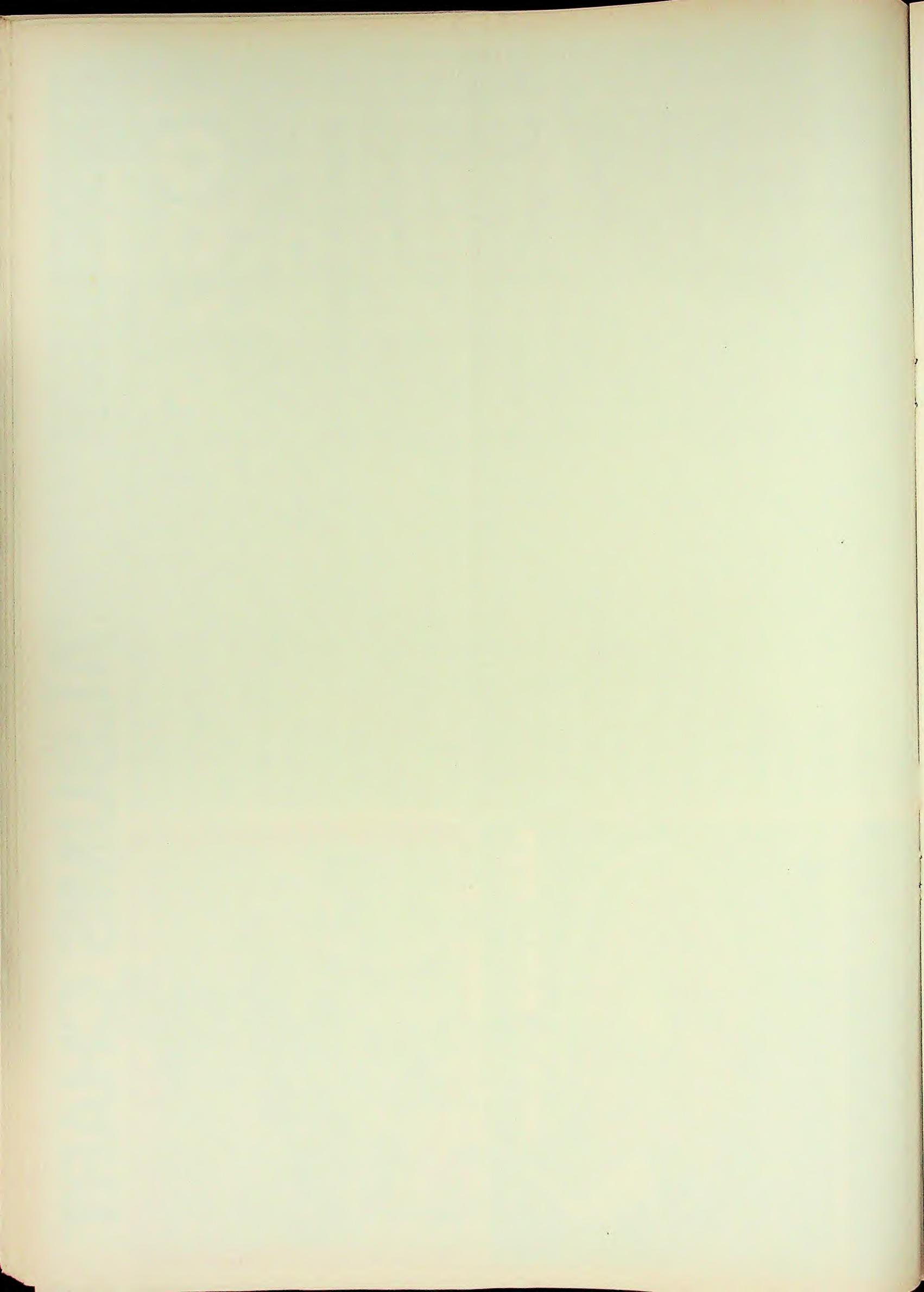
Status Quo

IF YOU CAN'T STAND THE HEAT...

Album 9102 027
Cassette 7231 017

Marketed by
P

LEO SAYER



DEALER GUIDE TO AIRPLAY ACTION

Radio 1

RADIO ONE FEATURED FORTY

ACCIDENT PRONE, Status Quo (Vertigo QUO 2)
 ALWAYS AND FOREVER, Heatwave (GTO GT 236)
 ANYWAY YOU DO IT, Liquid Gold (Creole CR 159)
 B.A.B.Y., Rachel Sweet (Stiff BUY 39)
 DO YA THINK I'M SEXY? Rod Stewart (Riva 17)
 DON'T CRY OUT LOUD, Elkie Brooks (A&M AMS 7395)
 EVERY NIGHT, Phoebe Snow (CBS 6842)
 GIVING IT BACK, Phil Hurtt (Fantasy FTC 161)
 GREASED LIGHTNING, John Travolta (Polydor POSP 14)
 HANGING ON THE TELEPHONE, Blondie (Chrysalis CHS 2266)
 HELLO THIS IS JOANNIE, Paul Evans (Spring SP 183)
 HIT ME WITH YOUR RHYTHM STICK, Ian Dury (Stiff BUY 38)
 HOPELESSLY DEVOTED TO YOU, Olivia Newton John (RSO 17)
 I JUST WANNA STOP, Gino Vannelli (A&M AMS 7397)
 I'LL PUT YOU TOGETHER AGAIN, Hot Chocolate (RAK 286)
 I LOST MY HEART TO A STARSHIP TROOPER, Sarah Brightman/Hot Gossip (Ariola/Hansa AHA 527)
 I LOVE AMERICA, Patrick Juvet (Casablanca CAN 132)
 I LOVE THE NIGHT LIFE, Alicia Bridges (Polydor 2066 936)
 I'M EVERY WOMAN, Chaka Khan (Warner Brothers K 17269)
 INSTANT REPLAY, Dan Hartman (Sky 6706)
 JUST THE WAY YOU ARE, Barry White (20th Century BTC 2380)
 LAY YOUR LOVE ON ME, Racey (RAK 284)
 LE FREAK, Chic (Atlantic K 11209)
 LYDIA, Dean Friedman (Lifesong LS 403)
 MARY'S BOY CHILD, Boney M (Atlantic/Hansa K 11221)
 MY BEST FRIENDS GIRL, Cars (Elektra K 12301)
 NEW YORK NEW YORK, Gerard Kenny (RCA PB 5117)
 PLEASE COME HOME FOR CHRISTMAS, Eagles (Asylum K 13145)
 PROMISES, Buzzcocks (United Artists UP 36471)
 RAININ' IN MY HEART, Leo Sayer (Chrysalis CHS 2277)
 RAMA LAMA DING DONG, Rocky Sharpe and The Replays (Chiswick CHS 104)
 SEPTEMBER, Earth Wind and Fire (CBS 6922)
 SHOOTING STAR, Dollar (EMI 2871)
 SONG FOR GUY, Elton John (Rocket XPRES 5)
 SOUVENIRS, Voyage (GTO GT 240)
 TOO MUCH HEAVEN, Bee Gees (RSO 25)
 WHO WHAT WHEN WHERE WHY, Manhattan Transfer (Atlantic K 11233)
 YMCA, Village People (Mercury 6007 192)
 YOU DON'T BRING ME FLOWERS Barbra Streisand Neil Diamond (CBS 6803)

RECORDS OF THE WEEK

Dave Lee Travis: SEPTEMBER, Earth Wind and Fire (CBS 6922)
 Simon Bates: PLEASE COME HOME FOR CHRISTMAS, Eagles (Asylum K 13145)
 Paul Burnet: HIT ME WITH YOUR RHYTHM STICK, Ian Dury (Stiff BUY 38)
 Tony Blackburn: SONG FOR GUY, Elton John (Rocket XPRES 5)
 Kid Jensen: EQUINOXE PART 5, Jean Michel Jarre (Polydor POLD 5007)

Radio 2

ALBUM OF THE WEEK

ALL YOU NEED IS THE MUSIC, Neil Sedaka (Polydor POLS 1003)

Luxembourg

LUXEMBOURG BULLETS

PLEASE COME HOME FOR CHRISTMAS — Eagles (Asylum K 13145)
 A LITTLE MORE LOVE — Olivia Newton-John (EMI 2879)
 QUE TAL AMERICA — Two Man Sound (Miracle M1)
 I DON'T KNOW WHT TO DO — Sweet Cream (Ember EMBSL 364)
 YOUNG BLOOD — War (MCA 399)
 CHANGE — Zulema (London HLU 10564)
 I'M HERE AGAIN — Thela Houston (Motown TMG 1088 1088)
 THIS IS IT — Dan Hartman
 ANYWAY YOU DO IT — Liquid Gold (Creole CR 159)
 CAN'T GET IT OUTA MY HEAD — Electric Light Orchestra (Jet ELO 1)
POWER PLAY
 WHO DO YOU LOVE — Mainland (Christy CML 0104)
TWIN SPIN
 HOW ARE YOU GONNA SEE ME NOW — Alice Cooper (Warner Brothers K 17270)

TOP ADD ONS

- 1 PLEASE COME HOME FOR CHRISTMAS, Eagles (Asylum K 13145) R1, R1, Br, Rc, D, T, B, MD, Hm, Bb, Ps.
- 2 HIT ME WITH YOUR RHYTHM STICK, Ian Dury (Stiff BUY 38) R1, C, BR, T, B, SS, RT, O, Sc
- 3 = A LITTLE MORE LOVE, Olivia Newton John (EMI 2879) RL, C, M, T, Bb, Sc, PS.
- 3 = WHO WHAT WHEN WHERE WHY, Manhattan Transfer (Atlantic K 11233) PR, D, M, B, SS, Sc, PS
- 3 = NEW YORK NEW YORK, Gerrard Kenny (RCA PB 5117) R1, C, BR, D, M, SS, O.
- 6 LOVE ME AGAIN, Rita Coolidge (A&M AMS 7405) RC, D, F, O, Sc, U
- 7 = TAKE THAT TO THE BANK, Shalamar (RCA FB 1379) BR, RC, M, H, PS
- 7 = HOW ARE YOU GONNA SEE ME NOW, Alice Cooper (Warner Brothers K 17278) RL, PR, M, T, SS

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 Humber-side; L BBC London; RL Luxembourg; M Metro; Md BBC Medway; Mr BBC Merseyside; O Orwell; P Pennine; PR Piccadilly; PS Plymouth Sound; S Swansea Sound; T Tees; RT Trent; TV Thames Valley; U BBC Ulster; V Victory, SC Scotland; MX Manx.

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

SONG FOR GUY, Elton John (Rocket XPRES 5)
 SEPTEMBER, Earth Wind and Fire (CBS 6922)
 PLEASE COME HOME FOR CHRISTMAS, Eagles (Asylum K 13145)
 HIT ME WITH YOUR RHYTHM STICK, Ian Dury (Stiff BUY 38)
 CAR, 67 Driver 67 (Logo GO 336)
 JUST THE WAY YOU ARE, Barry White (20th Century BTC 2380)
 WHO WHAT WHEN WHERE WHY, Manhattan Transfer (Atlantic K 11233)

BRMB

BIRMINGHAM

ADD ONS

NEW YORK NEW YORK, Gerard Kenny (RCA PB 5117)
 HIT ME WITH YOUR RHYTHM STICK, Ian Dury (Stiff BUY 38)
 YOU NEEDED ME, Ann Murray (Capitol CL 16011)
 TAKE THAT TO THE BANK, Shalamar (RCA PB 1379)
 SHARING THE NIGHT TOGETHER, Dr. Hook (Capitol CL 16027)
 COULD IT BE MAGIC, Barry Manilow (Arista ARIST 229)
 C'EST LE ROCK 'N' ROLL, Plastic Bertrand (Vertigo 6059 215)
 PLEASE COME HOME FOR CHRISTMAS, Eagles (Asylum K 13145)
 NEW YORK GROOVE, Ace Frehley (Casablanca CAN 135)

Capital Radio

LONDON

CLIMBERS

NEW DAY — Airwaves (Mercury 6007 193)
 RIU RIU — Chorale (Arista ARIST 223)
 DON'T HOLD BACK, Chanson (Ariola ARO 140)
 GOODBYE GIRL, Squeeze (A&M AMS 7398)
 JUST THE WAY YOU ARE, Barry White (20th Century BTC 2380)

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: GOOD GOOD LOVING, Cheryl Ladd (Capitol CL 16026)
 David Lincoln: LOVE ME AGAIN, Rita Coolidge (A&M AMS 7405)
 Phil Easton: FOUR STRONG WINDS, Neil Young (Reprise K 14493)
 Norman Thomas: RIU RIU, Chorale (Arista ARIST 223)
ADD ONS
 PLEASE COME HOME FOR CHRISTMAS, Eagles (Asylum K 13145)
 A TASTE OF AGGRO, Barron Knights (Epic EPC 6829)
 BEAUTY SCHOOL DROP OUT, Frankie Avalon (Mercury 6168 102)
 CHRISTMAS SONG, Gilbert O'Sullivan (MAM 181)
 CHRISTMAS IN SMURFLAND, Father Abraham and The Smurfs (Decca F 13819)
 SOUVENIRS, Voyage (GTO GT 240)
 TAKE THAT TO THE BANK, Shalamar (RCA PB 1379)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: LOVE ME AGAIN, Rita Coolidge (A&M AMS 7405)
 Dave Jamieson: DON'T CRY FOR ME ARGENTINA, Shadows (EMI 2890)
 Richard Park: AMERICAN SQUIRM, Nick Lowe (Radar ADA 26)
 Tim Stevens: NEW YORK GROOVE, Ace Frehley (Casablanca CAN 135)
 Bill Smith: NO GOODBYES, Curtis Mayfield (Atlantic LV 1)
 Dougie Donnelly: SONG FOR GUY, Elton John (Rocket XPRES 5)
 Jeff Cooper: COULD IT BE MAGIC, Barry Manilow (Arista ARIST 229)
CURRENT CHOICE
 A LITTLE MORE LOVE, Olivia Newton John (EMI 2879)
ADD ONS
 ONE NATION UNDER A GROOVE, Funkadelic (Warner Brothers K 17246)
 HIT ME WITH YOUR RHYTHM STICK, Ian Dury (Stiff BUY 38)
 YOU NEEDED ME, Ann Murray (Capitol CL 16011)
 MIRRORS, Sally Oldfield (Bronze BRO 66)
 NEW YORK NEW YORK, Gerard Kenny (RCA PB 5117)
 TAKE THAT TO THE BANK, Shalamar (RCA FB 1379)
 ELO E.P. Electric Light Orchestra (Jet ELO 1)
 SAN FRANCISCO, Village People (DJM DJS 18003)

Downtown Radio

BELFAST

HIT PICKS

John Paul: EVERY NIGHT, Phoebe Snow (CBS 6842)
 Trevor Campbell: WHO WHAT WHEN WHERE WHY, Manhattan Transfer (Atlantic K 11233)
 Candy Devine: ALL THE CHILDREN SING, Todd Rundgren (Warner Brothers K 15543)
 Michael Henderson: LOVE ME AGAIN, Rita Coolidge (A&M AMS 7405)
 Eddie West: YOU NEEDED ME, Ann Murray (Capitol CL 16011)
ADD ONS
 I'M EVERY WOMAN, Chaka Khan (Atlantic K 17269)
 MIRRORS, Sally Oldfield (Bronze BRO 66)
 NEW YORK GROOVE, Ace Frehley (Casablanca CAN 135)
 ELO EP, Electric Light Orchestra (JET ELO 1)
 CHRISTMAS IN SMURFLAND, Father Abraham (Decca F 13819)
 DANCE (DISCO HEAT), Sylvester (Fantasy FTC 163)
 NEW YORK NEW YORK, Gerard Kenny (RCA PB 5117)
 PLEASE COME HOME FOR CHRISTMAS, Eagles (Asylum K 13145)

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: HONOLULU CITY LIGHTS, Bemer Brothers (Anchor ANC 1063)
 Steve Hamilton: CHRISTMAS, J.J. Barrie (RCA PB 5126)
 Bill Torrence: LOVE ME AGAIN, Rita Coolidge (A&M AMS 7405)
 Mike Gower: YOUNG BLOOD, War (MCA 399)
 Brian Ford: JUST THE WAY YOU ARE, Barry White (20th Century BTC 2380)

MUSIC WEEK

NEXT IN LINE

"Four Strong Winds"	K14493
NEIL YOUNG	
"How Are You Gonna See Me Now"	K17270
ALICE COOPER	
"Please Come Home For Christmas"	K13145
EAGLES	
"Who, What, When, Where, Why?"	K11233
MANHATTAN TRANSFER	

THE NEW

BARRY WHITE

SINGLE

JUST THE WAY YOU ARE

SPECIAL LIMITED 12" EDITION ON BARRY WHITE VINYL

 RECORDS

A SIMON BATES RECORD OF THE WEEK

12" BTCL 2380 7" BTC 2380



SINGLES CHART

TOP 75

WEEK ENDING DECEMBER 16 1978

1	MARY'S BOY CHILD	Atlantic/Hansa K 11221
2	YMCA	Mercury 6007 192
3	DO YOU THINK I'M SEXY?	Riva 17
4	A TASTE OF AGGRO	Epic EPC 6829
5	TOO MUCH HEAVEN	RSO 25
6	I LOST MY HEART TO A STARSHIP TROOPER	Ariola-Hansa AHA 527
7	LE FREAK	Atlantic K 11209
8	YOU DON'T BRING ME FLOWERS	CBS 6803
9	ALWAYS AND FOREVER/MIND BLOWING DECISIONS	GTO GT 236
10	HANGING ON THE TELEPHONE	Chrysalis CHS 2266
11	LAY YOUR LOVE ON ME	RAK 284
12	DON'T CRY OUT LOUD	A&M AMS 7395
13	RAT TRAP	Ensign ENY 16
14	PRETTY LITTLE ANGEL EYES	Arista ARIST 222
15	PART TIME LOVE	Rocket XPRES 1
16	IN THE BUSH	CBS 6791
17	GREASED LIGHTNING	Midsong POSP 14
18	DON'T LET IT FADE AWAY	Atlantic LV 3

35	BICYCLE RACE/FAT BOTTOMED GIRLS	EMI 2870
36	RAINING IN MY HEART	Chrysalis CHS 2277
37	GERM FREE ADOLESCENCE	EMI International INT 573
38	DANCE (DISCO HEAT)	Fantasy FTC 163
39	ONE NATION UNDER A GROOVE	Warner Brothers K 17246
40	MY LIFE	CBS 6821
41	ACCIDENT PRONE	Vertigo QUO 2
42	PLEASE COME HOME FOR CHRISTMAS	Asylum K 13145
43	SIX MILLION STEPS	Mercury 6007 198
44	SUMMER NIGHTS	RSO 18
45	ANYWAY YOU DO IT	Creole CR 159
46	NEW YORK NEW YORK	RCA PB 5117
47	B.A.B.Y.	Stiff BUY 39
48	MIRRORS	Bronze BRO 66
49	I LOVE THE NIGHT LIFE	Polydor 2066 936
50	TAKE THAT TO THE BANK	RCA FB 1379
51	YOU NEEDED ME	Capitol CL 16011
52	STUMBLIN' IN	RAK 285
53	SILENT NIGHT	A&M AMS 7403
54	A LITTLE MORE LOVE	EMI 2879
55	RAMA LAMA DING DONG	Chiswick CHIS 104
56	BREAKING GLASS EP	RCA BOW 1
57	NIGHT DANCING	Warner Brothers LV 2
58	NUMBER 1 DEE JAY	Atlantic LV 3
59	LYDIA	Warner Brothers LV 2

AIRPLAY ACTION

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: EVERY NIGHT, Phoebe Snow (CBS 6842)
Roger Moffat: RIU RIU, Chorale (Arista ARIST 223)
Johnny Moran: KITES, Simon Dupree (EMI 2893)
Colin Slade: BRING ON THE LOVE, Gloria Jones (Capitol CL 16014)
Bill Crozier: ON HER DOORSTEP LAST NIGHT, Pasadena Roof Orchestra (CBS 6846)
Ray Stewart: TAKE THAT TO THE BANK, Shalamar (RCA PB 1379)

ADD ONS

QUE TAL AMERICA, Two Man Sound (Miracle M1)

Metro Radio

NEWCASTLE

ADD ONS

NEW DAY, Airwaves (Mercury 6007 193)
DON'T HOLD BACK, Chanson (Ariola ARO 140)
WHO WHAT WHEN WHERE WHY, Manhattan Transfer (Atlantic K 11233)
A LITTLE MORE LOVE, Olivia Newton-John (EMI 2879)
EVERY NIGHT, Phoebe Snow (CBS 6842)
BRING ON THE LOVE, Gloria Jones (EMI 2720)
NEW YORK NEW YORK, Gerard Kenny (RCA PB 5117)
TAKE THAT TO THE BANK, Shalamar (RCA FB 1379)
B.A.B.Y., Rachel Sweet (Stiff BUY 39)
HOW YOU GONNA SEE ME NOW, Alice Cooper (Warner Brothers K 17278)
CAN'T GET IT OUT OF MY HEAD, Electric Light Orchestra (Jet ELO 1)

Radio Orwell

IPSWICH

HIT PICKS

Tony Gillham: C'EST LE ROCK 'N' ROLL, Plastic Bertrand (Vertigo 6059 215)
Anthea Clarke: GO OUT AND GET SOME, Millie Jackson (Polydor POSP 13)
Keith Rogers: NEW YORK GROOVE, Ace Frehley (Casablanca CAN 135)
Greg Bance: YOUR SWEETNESS IS MY WEAKNESS, Barry White (20th Century BTC 2380)
Bernard Mulhern: LOVE ME AGAIN, Rita Coolidge (A&M AMS 7405)
Tony Valence: YOUNG BLOOD, War (MCA 399)
Nigel Rennie: ONE DAY AT A TIME, Gloria (Release RL 873)
Patrick Eade: SONG FOR GUY, Elton John (Rocket XPRES 5)

ADD ONS

TOMMY GUN, The Clash (CBS 6788)
CAN'T TAKE THE HURT ANY MORE, Cliff Richard (EMI 2885)
LAY YOUR LOVE ON ME, Racey (RAK 284)
HIT ME WITH YOUR RHYTHM STICK, Ian Dury (Stiff BUY 38)
ONE NATION UNDER A GROOVE, Funkadelic (Warner Brothers K 17246)
NEW YORK NEW YORK, Gerard Kenny (RCA PB 5117)
B.A.B.Y., Rachel Sweet (Stiff BUY 39)
DR. WHO, Mankind (Pinnacle PIN 71)
SIX MILLION DOLLAR STEPS, Rahni Harris (Mercury 9199 956)
DON'T CRY FOR ME ARGENTINA, Shadows (EMI 2890)

Piccadilly Radio

MANCHESTER

ADD ONS

HOW YOU GONNA SEE ME NOW, Alice Cooper (Warner Brothers K 17270)
BEGGIN', The Upstarts (Mercury Tango 3)
COULD IT BE MAGIC, Barry Manilow (Arista ARIST 229)
YOUNG BLOOD, War (MCA 399)
CRYING WAITING HOPING, Wreckless Eric (Stiff BUY 40)
WHO WHAT WHEN WHERE WHY, Manhattan Transfer (Warner Brothers K 11233)

Plymouth Sound

PLYMOUTH

HIT PICKS

Brian Day: PLEASE COME HOME FOR CHRISTMAS, Eagles (Asylum K 13145)
Carmella McKenzie: WHO WHAT WHEN WHERE WHY, Manhattan Transfer (Atlantic K 11233)
Ian Calvert: SONG FOR GUY, Elton John (Rocket XPRES 5)
Peter Grieg: SEPTEMBER, Earth Wind and Fire (CBS 6922)
THEME FROM THE WIZARD OF OZ, Meco (MCA 527)

A LITTLE MORE LOVE, Olivia Newton-John (RSO 17)
I JUST WANNA STOP, Gino Vannelli (A&M AMS 7397)
BEGGIN', The Upstarts (Utopia Tango 3)
EVERY NIGHT, Phoebe Snow (CBS 6842)
NEVER GONNA STOP, Exile (RAK 287)
TAKE THAT TO THE BANK, Shalamar (RCA PB 1379)
NUMBER 1 DEE JAY, Goody Goody (Atlantic LV 3)
ALL REVVED UP WITH NO PLACE TO GO, Meat Loaf (Epic EPC 6797)

Swansea Sound

SWANSEA

HIT PICKS

Dave Bowen: WHO WHAT WHEN WHERE WHY, Manhattan Transfer (Warner Brothers K 11233)
Colin Mason: MIDNIGHT GIRL, Lenny Williams (ABC 4239)
Jon Hawkins: YOU NEEDED ME, Ann Murray (Capitol CL 16011)
Stuart Freeman: HONOLULU CITY LIGHTS, Bemer Brothers (Anchor ANC 1063)
John Sachs: HOW YOU GONNA SEE ME NOW, Alice Cooper (Warner Brothers K 17270)
ADD ONS
HIT ME WITH YOUR RHYTHM STICK, Ian Dury (Stiff BUY 38)
I'LL PUT YOU TOGETHER AGAIN, Hot Chocolate (RAK 286)
NEW YORK NEW YORK, Gerard Kenny (RCA PB 5117)
I LOVE THE NIGHTLIFE, Alicia Bridges (Polydor 2066 936)
NUMBER 1 DEE JAY, Goody Goody (Atlantic LV 3)

Radio Tees

TEESIDE

ADD ONS

A LITTLE MORE LOVE, Olivia Newton John (EMI 2879)
BRING ON THE LOVE, Gloria Jones (Capitol CL 16014)
HOW YOU GONNA SEE ME NOW, Alice Cooper (Warner Brothers K 17270)
THE JOY OF LOVE, Scott Fitzgerald (United Artists UP 36466)
SIX MILLION STEPS, Rahni Harris (Mercury 6007 198)
HIT ME WITH YOUR RHYTHM STICK, Ian Dury (Stiff BUY 38)
SONG FOR GUY, Elton John (Rocket XPRES 5)
PLEASE COME HOME FOR CHRISTMAS, Eagles (Asylum K 13145)

Radio Trent

NOTTINGHAM

JUST THE WAY YOU ARE, Barry White (20th Century BTC 2380)
IN THE MUSIC, Musique (CBS 6791)
RAMA LAMA DING DONG, Rocky Sharpe and The Replays (Chiswick CHIS 104)
EVERY MOTHER WANTS A BOY LIKE ELTON, Edna Everage (Charisma CB 329)
HIT ME WITH YOUR RHYTHM STICK, Ian Dury (Stiff BUY 38)
HELLO THIS IS JOANNIE, Paul Evans (Spring 183)

BBC Blackburn

HIT PICKS

Jude Bunker: RING OUT SOLSTICE BELLS, Jethro Tull (Chrysalis CHS CXP 2)
Kath Dutton: DO YOU HEAR WHAT I HEAR? Gladys Knight and the Pips (Buddah BDS 480)
Phil Scott: DEAR JOHN, Teach In (EMI 2891)
Trevor Hall: A LITTLE MORE LOVE, Olivia Newton John (EMI 2879)
Pat Gibson: A SPACE MAN CAME TRAVELLING, Chris De Burgh (A&M AMS 7347)
Trevor Hall: A LITTLE MORE LOVE, Olivia Newton John (EMI 2879)

BBC Humberside

RECORDS OF THE WEEK

Barry Stockdale: PLEASE COME HOME FOR CHRISTMAS, Eagles (Asylum K 13145)
Pam Gillard: THE BOAR'S HEAD CAROL, Steeleye Span (Chrysalis CHS 2192)
Margaret Garbett: THERE WERE MANY BABIES BORN, Max Boyce (Columbia DB 9056)
Dave Sanders: STAR IN THE SKY, Mike Rose

BBC Merseyside

PERSONAL PICKS

Alan Jackson: SAIL AWAY, Kenny Rogers (United Artists UP 36470)
Ian Davies: PLEASE COME HOME FOR CHRISTMAS, Eagles (Asylum K 13145)

Manx Radio

Tony Myles: ONCE UPON A TIME, Robert Powell (Logo GO 338)
Ralph Shimmin: QUE TAL AMERICA, Two Man Sound (Miracle M1)
Sue Richardson: ON HER DOORSTEP, Pasadena Roof Orchestra (CBS 6846)
Andy Mack: BABY I LOVE YOU, Ronnie Harwood (RCA PB 5103)
Mike Reynolds: SONG FOR GUY, Elton John (Rocket XPRES 5)

ELO EP, Electric Light Orchestra (Jet ELO 1)
HAMMER HORROR, Kate Bush (EMI 2887)
COULD IT BE MAGIC, Barry Manilow (Arista ARIST 229)
A SPACE MAN CAME TRAVELLING, Chris De Burgh (A&M AMS 7347)

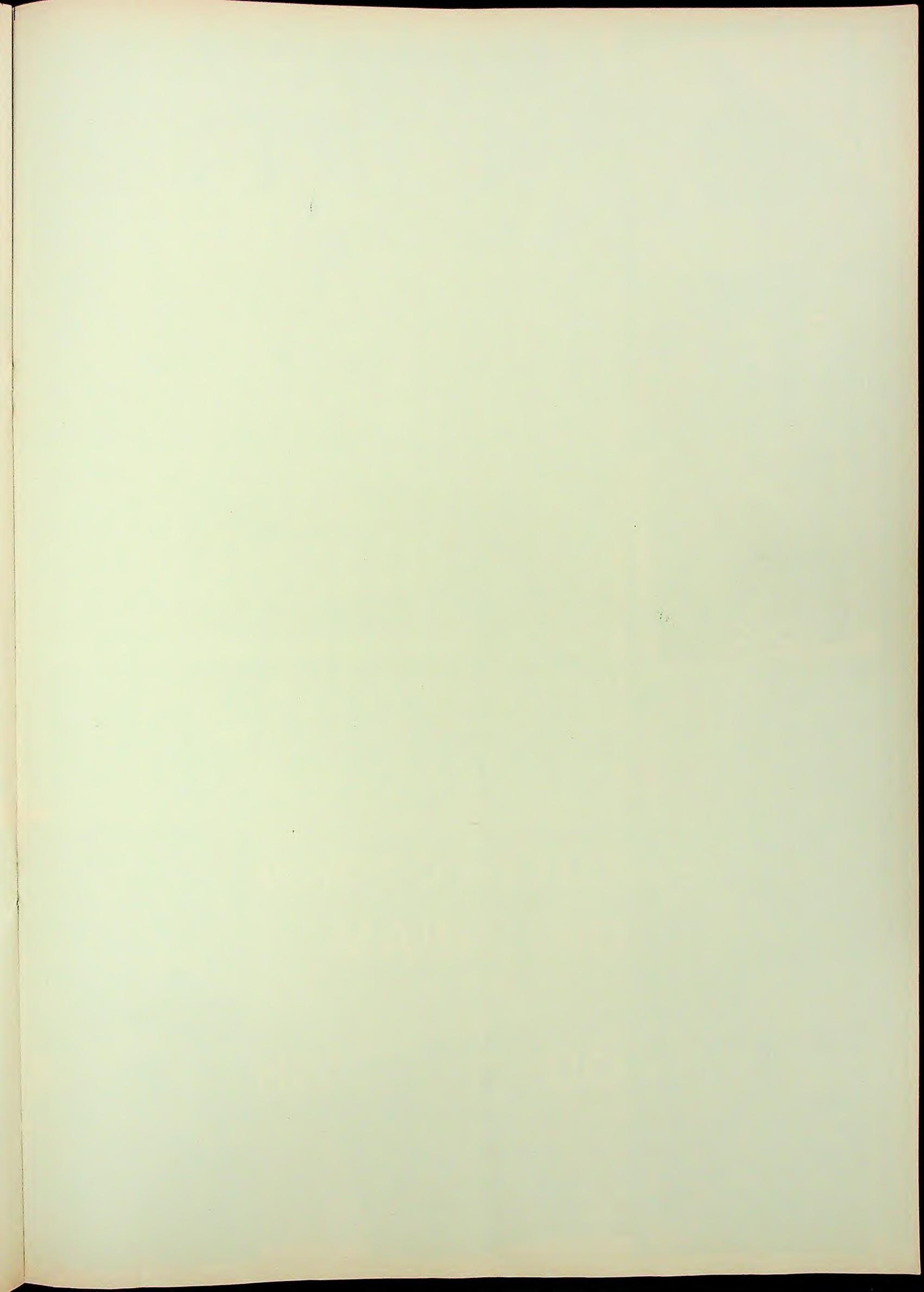
BBC Scotland

CAN'T TAKE THE HURT ANY MORE, Cliff Richard (EMI 3231)
DON'T BLAME IT ON ME, Bilbo (Lightning LIG 551)
DO YOU HEAR WHAT I HEAR? Gladys Knight & The Pips (Buddah BDS 480)
EVERY NIGHT, Phoebe Snow (CBS 6842)
FOUR STRONG WINDS, Neil Young (Reprise K 14493)
HIT ME WITH YOUR RHYTHM STICK, Ian Dury (Stiff BUY 38)
JUST THE WAY YOU ARE, Barry White (20th Century BTC 2380)
MY LIFE, Billy Joel (CBS 6821)
ON THE SHELF, Donny and Marie (Polydor 2066981)
PLEASE COME HOME FOR CHRISTMAS, Eagles (Asylum K 13145)
SAIL AWAY, Kenny Rogers (United Artists UP 36470)
SEPTEMBER, Earth Wind and Fire (CBS 6922)
SONG FOR GUY, Elton John (Rocket XPRES 5)
STUMBLIN' IN, Suzi Quatro/Chris Norman (RAK 284)
WHO WHAT WHEN WHERE WHY, Manhattan Transfer (Atlantic K 11211)
HIT PICKS
Tom Ferrie: NEW YORK GROOVE, Ace Frehley (Casablanca CAN 135)
Andy Caeron: YANKEE DOODLE MELODY, Liberty Bells (Pye 7N 46144)
Night Beats Hit Pick: LOVE ME AGAIN, Rita Coolidge (A&M AMS 7405)
Saturday Bonanza's Hit Pick: A LITTLE MORE LOVE, Olivia Newton John (EMI 2879)

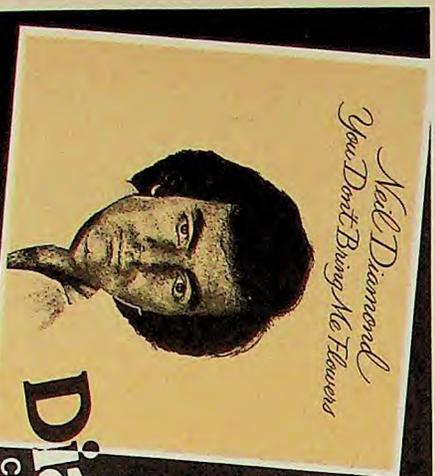
BBC Ulster

ADD ONS

TAKE 4, Mike Oldfield (Virgin VS 238)
LOVE ME AGAIN, Rita Coolidge (A&M AMS 7405)
CAN'T GET IT OUT OF MY HEAD, Electric Light Orchestra (Jet ELO 1)
MY LIFE, Billy Joel (CBS 6821)
LITTLE LOVIN', The Raes (A&M AMS 7399)
IT'S GONNA BE A COLD COLD WINTER WITHOUT YOU, David Martin (DJM DJS 10886)



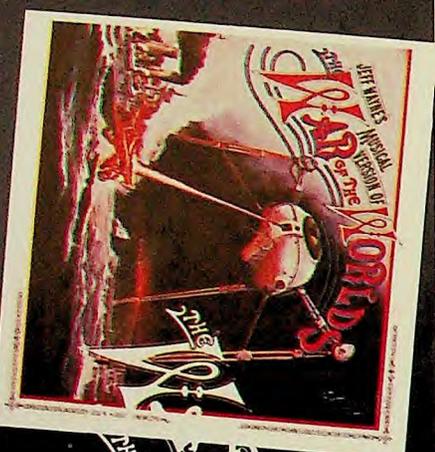
18 NEW	20 SONGS OF JOY Harry Secombe	Warwick WW 5052	59	41	RUSH	Mercury 9100 059
19	FATHER ABRAHAM IN SMURF LAND Father Abraham and The Smurfs	Decca SMURF 1	60	58	RUMOURS Fleetwood Mac	Warner Brothers K 56344
20	BACKLESS Eric Clapton	RSO RSD 5001	61	49	ELVIS 40 GREATEST Elvis Presley	RCA PL 42691
21	PARALLEL LINES Blondie	Chrysalis CDL 1192	62 NEW		THE BEST OF EARTH WIND & FIRE VOL 1 Earth Wind & Fire	CBS 83284
22	BOOGIE FEVER Various	Romeo RTL 2034	63	62	TORMATO Yes	Atlantic K 50518
23	LIVE Manhattan Transfer	Atlantic K 50540	64	64	TO THE LIMIT Joan Armatrading	A&M AMILH 64732
24	GOLDEN GREATS Nat King Cole	Capitol EMTV 9	65	65	SATIN CITY Various	CBS 10010
25	EVERGREEN Acker Bilk	Warwick PW 5045	66		A NEW WORLD RECORD Electric Light Orchestra	Jet JETLP 200
26	NIGHT GALLERY Barron Knights	Epic EPC 83221	67 NEW		THE SONG AND DANCE MEN Max Bygraves/Victor Silvester	Pye NSPL 18574
27	SATURDAY NIGHT FEVER Various	RSO 2658 123	68	55	LIVE AND DANGEROUS Thin Lizzy	Vertigo 6641 807
28	52nd STREET Billy Joel	CBS 83181	69	54	ROGER WHITTAKER SINGS THE HITS Roger Whittaker	Columbia SCX 6601
29	OUT OF THE BLUE Electric Light Orchestra	Jet JETDP 400	70	59	BLOODY TOURISTS 10cc	Mercury 9102 503
30	CAN'T STAND THE HEAT Status Quo	Vertigo 9102 027	71	74	NEW BOOTS AND PANTIES Ian Dury	Siff SEEZ 4
31	CLASSIC ROCK London Symphony Orchestra	K-Tel ONE 1009	71 NEW		EQUINOXE Jean Michel Jarre	Polydor POLD 5007
32	DON'T WALK - BOOGIE Various	EMI EMTV 13	73		BAT OUT OF HELL Meat Loaf	Epic/Cleveland International EPC 82419
33	GERM FREE ADOLESCENTS X Ray Spex	EMI INT. INS 3023	74		SOME GIRLS Rolling Stones	EMI CUN 39108
34	INCANTATIONS Mike Oldfield	Virgin VDT 101	75	72	BLACK VELVET Various	Warwick WW 5047



Neil Diamond

CBS 86077

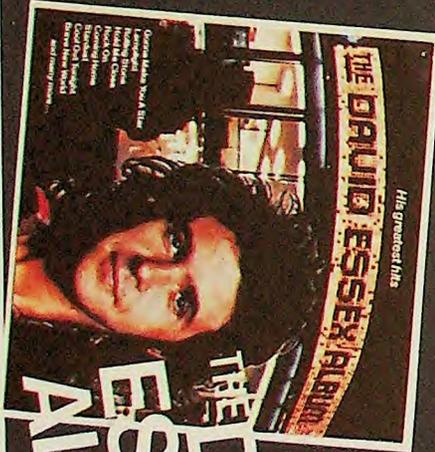
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25th ANNIVERSARY

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CLYDE 5TH ANNIVERSARY

Radio Clyde: "Not the first, but the first success" — a Music Week tribute.



IN THIS *MW* tribute to Clyde on its fifth birthday, managing director Jimmy Gordon looks back over the last five years and makes some predictions for the future (pp 39-40); his right hand man Andy Park, on his return to the station as head of programmes, describes his role in the success story and outlines some of his plans for the station's development (p 42). Clyde presenter Colin MacDonald provides an inside view and logs some of the greatest achievements (p44). Profiles of all the presenters make it possible to fit the face to the voice (pp 46-47) and the valuable contributions made by the news and engineering departments are noted — with a description of Clyde's new £150,000 mobile studio (p 50). Music provides the substantial part of Clyde's output and the station's charts and presenters' personal choices provide an insight into the flavour of music broadcast currently (p 52).
 SUPPLEMENT EDITOR: DAVID DALTON
 PRODUCTION EDITOR: KEVIN TEA

Scotland's pace setting ILR still right up front

RADIO CLYDE is in a very healthy state, running very smoothly now, but I guess it was a very different picture on that very first day five years ago.

Not all that much really. There was a bit of chaos for the first fortnight, but we settled down into a pattern very quickly.

A pattern that is still there today?

Yes, the basic programming intention has changed only slightly, though we've brought on a lot of new programmes, actually. If you'd been asking me this a month ago, then we still had the same basic team of presenters. Then we lost Steve Jones to Bruce Forsyth, — the first major daytime change.

Do you take that as a compliment, that he should be able to move on to something like that from Clyde?

Yes, the fact that we were able to retain someone of Steve's undoubted talent for five years is a tribute to Radio Clyde.

What has been the station's greatest achievement so far?

Our share of the audience in our area, which is the highest of any station in Britain. At the moment we have about 46 per cent of all the listening audience in the West of Scotland, leaving 52 per cent to be shared between the four BBC stations. That's far ahead of what we anticipated.

What would you put that down to?

Good programming. There's no other factor.

What were your original intentions?

I think — no pun intended — that we wanted to get on a wavelength with the listeners so that they would turn naturally to us for the information that they needed to help them get through the day or week, or to amuse themselves. And my feeling is that we can do even better. Obviously there is a saturation point but we're not sitting back and I

think we can improve probably by another five or ten per cent, but that will be it — we can't get any more than that.

How do you intend to set about doing that?

Well, I recently changed some programmes about and I think that will have the effect of increasing the audience and now that we have got more money we can provide more back up work — perhaps using a day's work to produce something that will only last 30 seconds, but if it's 30 seconds that the audience will enjoy then it's another hook and we can afford that sort of thing now.

Did you foresee that you would be in this fortunate position by this time?

No, I hoped that the station would turn into profit at the end of three years — in fact we were in profit at the end of the first year. I mean, it really has gone a lot better than we anticipated.

Obviously, although it means paying out more money in the form of secondary rental, it's certainly a great achievement.

Sure. By two years we were the first station to be paying secondary rental.

A compliment again to the station?

That's the kind of compliment I can do without.

You've been one of the first to benefit from secondary rental as well, though, with the station's Clydeguide magazine, the sort of project earmarked for support from the funds collected.

That's not exactly a secondary rental project. That provided some of the run up money but basically it has to pay its way.



JIMMY GORDON: "... We're not pretending to have any monopoly of wisdom now, but at the time the role of Clyde was very important to the industry."

And is it doing so?

So far — but this is a rather good time of the year and whether it would pay its way at another time is another matter, but I think it's a useful venture for Clyde to be involved in. We'll be making up our minds in the next few weeks what to do with it in the future.

You mentioned the slight changes you had made recently — was that as a direct result of audience survey figures showing up weaknesses in some areas of programming?

No. Just that I think from day one, we've tended to neglect Saturday evening a wee bit. We've

now put in a couple of popular programmes and it will be very interesting to see if the audience goes up. One should always be looking for improvements and once you stop looking, you should chuck it.

How closely are you aware of audience figures? — Do you note, say, a shift at certain times of the day?

No, we only do them twice a year but there isn't much change in the audience figures in that way. There is a great deal of stability in radio listening. People tend to listen because of their own lifestyle rather than because of the inherent attraction of any one programme. There are very few programmes that break the normal pattern.

So you would never be in favour of the American cut and thrust approach to programming, constantly juggling schedules to produce a slightly better result?

I don't think it works. I think you determine your listenership by your overall programming, which in turn determines the overall allegiance to the station — and that follows the lifestyle of the listener. With a very few exceptions you can only produce a small dent in the curve up or down by producing a very good programme, or a very bad programme but it's very marginal. You can put on the world's greatest radio programme at eight o'clock in the evening but it won't get half the audience of a much less good programme at eight o'clock in the morning. Why? Television.

Were you influenced by the entertainment already on offer when you set the identity of the station?

Originally I had to draw up the programme schedule on my own because as a franchise group we had no staff. And having established that, what I tried to do was put myself in the position of the average Glaswegian, irrespective of what the BBC was doing, and asked myself: "Right, what do I want to hear at X time of day" and worked it out that way.

Has that philosophy remained fairly constant?

Yes. At the end of the day, you've got to ask yourself if that programme feels right at the that time. You can dress it up by market research, but at the end of the day it's a back of the neck hunch feeling.

Have you had many of those feeling over the years, which have led directly to programme changes?

Yes, but ideally you don't just rely on your own personal feelings. Other hunches from people like Andy Park and Alex Dickson are important and between us we emerge with what turns out to be right.

You are obviously pleased to see Andy Park returning to the station?

I am. Andy and I get on very well together.

It seemed a surprise move for him to switch from Clyde to Forth.

It was a surprise to me as well. I think it was probably something Andy had to get out of his system.

When the move back was announced, he was described as a sort of 'axeman' ready to give presenters and programmes the chop to get results. Do you see him making any radical changes in the near future?

I'd be very surprised if he did, since there hasn't been too much change in the format that he and I have been implementing in the past. I will certainly look at any changes he cares to propose. I hope he'll be

TO PAGE 40

RADIO CLYDE celebrates its fifth birthday on December 31. As the third station on air — and the first outside London — it was very much one of Independent Local Radio's pioneering spirits, needing to silence the doubters by providing a popular and viable radio service for the West of Central Scotland based in Glasgow.

The immediate success of the station surprised even those deeply involved in the project, none more so than JIMMY GORDON, the managing director who has fashioned Clyde's

unmistakable identity. Here he talks to *MW's* broadcasting editor DAVID DALTON about Clyde's first five years and also, as chairman of the Association of Independent Radio Contractors during 1978, he places Clyde's success in the context of ILR's progress as a whole.

And over the next few pages we gain some further clues to the station's achievements from those who have helped in its development.

CLYDE 5TH ANNIVERSARY

Network hopes to move into BBC areas

FROM PAGE 39

able to improve things and tighten things up but I don't think we need radical surgery here — maybe an occasional tonic, but no amputation. I don't think he made that many changes at Forth — perhaps swapping a few part-time presenters, but the staple diet remained the same. He introduced a lot of Clyde ideas certainly but the paper reports were exaggerated.

How do you see the station progressing in the next five years?

I think we've got to develop some more information hooks that compel people to listen to us and some small produced items that are dripped into programmes to keep people interested. And perhaps we can move more into foreground listening rather than background listening at certain points of the day. I think that's going to be the next five year plan, as it were.

What is the most lasting memory of these first five years?

It's difficult to pinpoint an event. Quite honestly, I think some of the listeners letters rather than some of the programmes, that admittedly you get a lot of kudos from. But finally it's the letters that bring tears to your eyes that are the most important things.

As chairman also of AIRC, what has been the most significant development over the last five years?

I think we have developed to the stage where we are willing to learn from each other a lot more than we were. For instance, the very fact we took Radio Hallam's programme on alcoholism is significant and they

have also taken programmes of ours. I think there is a lot more willingness on the part of stations to talk to each other and to admit that someone else might have had an idea ahead of you rather than us all wanting to prove that we were the first to do anything. We're beginning to grow up.

Do you find yourself less of a referee among the station managers, then?

No that's not something AIRC is involved in, perhaps it should be. It's a very complex organisation with 19 very different companies and trying to find common ground is an extremely difficult job, but it's not one on which the chairman can have as much influence as it might be thought.

Your year as chairman has been very significant with regard to local radio.

Yes. The announcement we have been waiting four and a half years for has come. One of the few things AIRC has got reasonably right. It's all happened now a lot quicker than I expected and I think the working party have done a very very good job.

Anything you think was missing from what has been decided?

I think obviously we want very quickly to start moving into areas that have BBC local stations, but I think it's important to look on the positive rather than the negative side and the main thing is that nine new areas in Britain — that's half the number we've got at the moment — are going to get ILR, and probably very quickly. I think we ought to concentrate on that. There are other areas we'd like to get into but let's



STEVE JONES: "The fact that we were able to retain someone of Steve's undoubted talent for five years is a credit to Radio Clyde" — Jimmy Gordon.

wait for the other.

And that's another step towards ILR becoming a national medium. Is that the important goal?

Yes. I think the growth in revenue will be not just because there are more stations and, therefore, more money going to those stations, but I think there's going to be a growth for everyone — particularly in Scotland, with Dundee and Aberdeen, we'll have almost the whole of Scotland covered by ILR in terms of population.

You don't feel that it might tend to water down the amount of advertising available to everyone?

That's a theory that some people have but I think there's enough there for us to grab.

What has the ILR network as a whole proved in its first five years?

First of all, it's weathered the worst advertising storm we've seen. Secondly, and most important, politically in five years from having been something that everyone was very uncertain about, it has become

"We've got to develop more information hooks that compel people to listen to us"

—Jimmy Gordon

bipartisan, accepted as the big growth area and that is a very significant achievement. After all it took ITV a lot longer to establish itself as something that wasn't going to be removed by a change of government. I think we've changed the image of ILR as legalised pirates. I'm also pleased, being modest about it, that, although I'm not making out it was the only success, Clyde was the first success. And at the time remember when a financial success was needed, we were there to give ILR a shot in the arm. Also politically it was very important in the whole Annan proceedings. It was important that they could turn to Clyde and feel that Clyde was doing a good job. Now there are a lot of successful stations but I think Clyde's success was crucial to the industry as a whole.

Why do you think it was successful ahead of the others?

Well for a start we were the first outside London and, therefore, part of it is the straight historical perspective. Partly also, I think, we got it right on day one. I think a lot of other stations didn't but are now getting it right and we're not pretending to have any monopoly of wisdom now, but at the time the role of Clyde was very important to the industry.

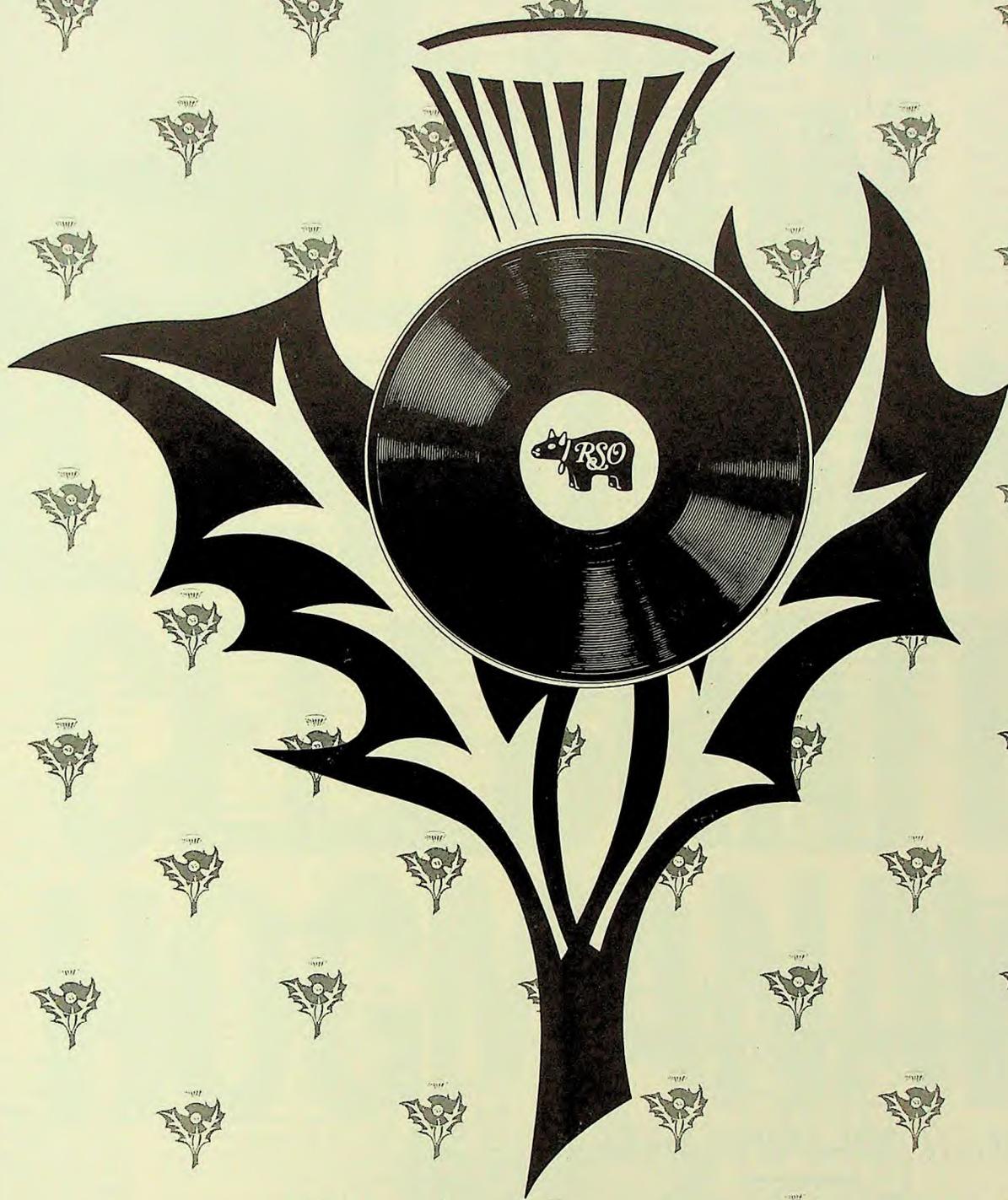
When you were setting the image, the identity of the station, what were you looking for in terms of music? What did you think people wanted to hear?

Very roughly what we're playing at the moment, though not quite as adventurous as we are now. I think that's where the contribution of Andy Park has been particularly important, because while I drew up the original programme schedule, and made the schedule interesting, the man who made each programme in itself interesting with various shades in musical taste within each programme was Andy Park.

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CLYDE 5TH ANNIVERSARY

Andy speaks his mind

MANY PEOPLE saw Andy Park's recent switch back to Clyde as the return of the prodigal son. They wonder if he is taking the easy path in choosing to turn back the clock. His firm reaction is typical.

"No sir, it's a brand new clock. I think that would be a terribly wrong assumption to take it for granted that things would resume. Firstly, having been there for four and a half years as head of entertainment, that job was done. That doesn't mean to say that the job could be ignored but as far as I was concerned, I had gone as far as I was prepared to go. And so I left to come here for an entirely different job — a more elevated position.

"For the sake of my wife and three kids I finally decided that no matter what occurred, I would move my family back to Glasgow and commute to Forth. Fairly near to that time Jimmy tried harder to get me back and I gave him more and more of a response."

Park has a deserved reputation as a straight talker and someone not afraid to take strong action to get things moving in the direction he feels is best. So what is his first action likely to be back at Clyde?

"Well I know so little about what's been going on at the station because I haven't been able to listen to it. I have ready the playlist and I think there are few funny things going on there.

"I think they've opened up the playlist to a notion of what sells — I regret that. For the four and a half years or so that the playlist was under my control, I really think that Clyde did an incredible job in being taste makers. The prediction when Clyde started was that it would be a

As head of entertainment at Clyde for just over four years Andy Park was one of Independent Local Radio's most outspoken and most listened to figures. Talking here with *MW's* broadcasting editor David Dalton he proves on his return to Clyde as head of programmes that he intends to continue to speak his mind, after having kept a rather low profile during his time as programme controller at Radio Forth.

lot of Lena Martell. Now, we didn't keep her off the air but I think I'm right in saying that none of her stuff ever went on to the playlist.

He is proud of the bold stance Clyde has taken with new artists. "We did shove Billy Joel, you know. Right from the beginning of the station the earliest Billy Joels went on the air. We used to shove very hard things that were MOR-ish but unknown.

"MOR — middle of the road — actually presumes that they're well known already. That's not true. And the definition of British MOR, meaning Val Doonican or Des O'Connor, is not the same as that of American MOR and I always had a very strong view that we should respect musical quality. That's a very terrible tightrope to be walking up there for you can overdo it.

But for years the station never played a compilation album on its playlist, never played re-issues. Practically the week I left, we started seeing compilation albums in the playlist. Now, the Golden Hour of Dusty Springfield is great. It's got a

lot going for it, but Dusty Springfield is making new music and what I would have played would have been her new music.

"I have a basic philosophy — when I turn a page in the diary I want to see a picture of tomorrow. I don't want to see today, or yesterday. I don't necessarily think that Clyde has turned back a page and gone back on itself, but it's actually lost its sharp edge musically, lost its definition.

"I also heard, because a lot of the same record company reps service us as well as Clyde, that they were having a lot of administration problems in servicing the station with records. A lot of records were just not getting through to the people they were supposed to be.

He admits: "I'm not always available. If they were giving us product, the only place I really wanted it to go to was the library. I was never interested in guaranteeing that every jock in the building got a copy of everything, or even that I got a copy.

"But then record companies are



slightly more magnanimous than me and they would try and ensure that everyone who could be usefully given a copy would get one. So when I was there they would deliver to me, they would deliver to the library, and, with my complete willingness, they would hand records directly to the jocks.

"Now I find that records aren't necessarily getting through and it's a mess that needs to be sorted out. And I'm delighted to have the responsibility of sorting that out. It's not right when record companies distribute as comprehensively as they do and then find that a particular jock says he hasn't received a particular record. It seems I will have to make myself the intermediary between the station and the record companies for a while.

But Park's responsibilities to Clyde now range further than just the music policy of the station. He says: "Clyde is in the happy position of having been successful (and secure) for several years and yet there are several areas of programming it hasn't yet entered into.

Competition

"The imminent arrival of Radio Scotland will produce not direct competition all day, although it will do occasionally, but I think it will make Clyde look in the mirror a bit and say 'Are we doing well enough' — Even in our own terms are we doing well enough?" If Radio Scotland is able to get an audience for what it does — it will inevitably be a marriage between Radio One, Radio Two and Radio Four — then Clyde will want to make sure that by comparison it will not be seen as being very narrow.

"It's been accused over the years of being pop-orientated radio but it wasn't. In terms of specialised music, I don't think there is a station in the country that is as diverse, and obviously I want to continue that because that's how I started it and I still believe in it.

"I'm definitely interested in the ideas of making documentaries, drama, and of course Clyde now is in the happy position in that it has a lot of money.

If Park is disarmingly frank about the station's possible shortcomings, he is equally forthright about its merits and has no trouble in determining the reason why it was successful so quickly. "It was bloody good. Truthfully, I would have loved to have listened to it. That sounds daft, but if I hadn't been involved in it I would have listened to it . . . mostly at nights because it did a lot of very valuable things. That sounds strange talking about it as if I hadn't been partly responsible for it but I can be that objective about it."

"The station has had a kind of blood brotherhood with its listeners

— They say 'play me what you want and we'll trust you'." That goes for local news coverage too. With that successful formula worked out there have been few changes and success has meant there has been little need for a radical re-think. What everyone would like to know then is what the magic formula is, and how it was worked out with nobody having any experience of broadcasting specifically to the West of Scotland. Was it just intuition?

"It was originally drawn up by Jimmy Gordon, Alex Dickson and myself and the fourth commodity in that was the franchise application and a lot that was in the application (and I only saw it after I became employed by the station) was bloody nonsense and I'm sure Alex Dickson at the time had similar queries about what was contained in the document.

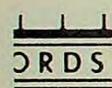
"Anyway, it was the piece of paper that had got Clyde the job, so we sat down and sorted out how we could do the job and remain as close to the application as possible and a considerable part of it has been adhered to. We are, in fact, fairly typical examples of the Glasgow audience, Jimmy Gordon was born and brought up here, Alex Dickson spent most of his life here, and I'm from Ayrshire about 50 miles away. Our intuition should have been right — and it was.

Identity

Unlike many ILR stations Park did not aim to give Clyde a particular identity from the start. "I'm totally against that. When Clyde first started, we had the usual format as other stations, ie strip shows, but in addition we added a very broad spectrum of music. I am against the station having a 'sound' as such. On the contrary I am all for the idea that the audience's habits control the daytime music and the audience's intellectual or deeply felt needs control the night times.

"I think this is service broadcasting of the best possible kind. It's not educational broadcasting, although it is possible to have part of your output deemed educational broadcasting. I'm not totally giving an audience what it wants, but asking an audience if it knows what it wants and saying 'do you want some of this?' and if they say yes, I say well you've got 13 weeks or you've got five years of it.

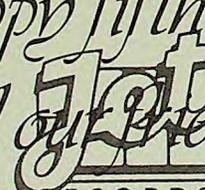
"Actually you can introduce a breadth of listening in your audience if you play your cards properly. Who needs narrow attitudes in radio? You can't have it in programming. You can have it in individual jocks but if you've got the right blend of jocks you can still represent a broad range of tastes. It must be a nightmare to listen to a station that has a station 'sound' where all the jocks are interchangeable and they all play the same format."








A happy fifth birthday



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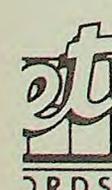
Konnie, Allan, Allan



and



Billie





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Happy birthday Radio Clyde



CLYDE 5TH ANNIVERSARY

In at the start of something big

THE ALL pervading euphoria of Hogmanay, which is also — quite coincidentally — Radio Clyde's fifth birthday, could blur memories of the chequered history of the Glasgow station.

So, I am responding sharply to *Music Week's* invitation to file a personal, retrospective report on the life and times of the flagship of ILR.

It all really started on December 31, 1973 — and there's a happy snap on the right to prove it — as independent radio's third UK station and Scotland's first, prepared to go 'on air'.

I was attached to the entertainment department, master-minded then as now by the subsequently award-winning Andy Park. The designation "presenter/production assistant" on my six-month contract still made me, a broadcasting novice, somewhat self-conscious and yet raring to go and prove myself.

I wasn't alone either in terms of enthusiasm or lack of experience in "real" radio. Everyone seemed to be bonded by a conspiratorial conviction that we were all in at the start of something that was going to be really B-I-G.

Managing director James Gordon had confidently predicted as much earlier that month: "If we are successful in our programming we will be successful financially", he told *Campaign*, adding: "One year from now we will have a higher share of audience than any other

by
COLIN MacDONALD

local radio station in Britain — commercial or BBC". Prophetic words, as events were to confirm.

Less than 13 months later the *Guardian* reported the findings of a National Opinion Poll audience survey (September, 1974) which revealed that "at any given moment more people were listening to Clyde than to any single BBC channel and sometimes more than all four combined".

In August 1975, *Music Week* endorsed the listening trend to 261. "Few people doubt", said this publication, "that of all the commercial stations on-air now, Radio Clyde is the most successful".

Clyde, clearly, was well on its way to winning the West — despite the rigours of the three-day week, economic recession and the dismal Johnnies — Scottish advertising agents among them, who had wet-blanketed the venture in advance and described the station as "amateurish".

One agency chief, offering *Campaign* his views — though not



FLASHBACK TO December 31, 1973, as Radio Clyde, then the first commercial station in Scotland prepared to go 'on the air! In the picture are, left to right: Colin MacDonald, Dave Marshall, Annie Wood, 'Tiger Tim' Stevens and John MacCalman.

his name — declared before the station had even begun broadcasting: "They will be booked up with advertising for the first few months, then they will go down and have a struggle. It will take about two to two-and-a-half years to climb back".

So much for "expert" opinion. Another pundit also proved wide of the mark with his prediction and maintained his anonymity — though not his silence. He claimed to *Campaign* that although Clyde had "great potential" and was "a wonderful outlet for a country like Scotland", the way the programming has been done "it isn't going to work".

I wonder if either of them changed their ideas when *Billboard* presented its sixth annual Trendsetter awards in New York (early in 1976), and a certain Andy Park was among the select few Europeans to be honoured

and cited for the "adventurous programming" he had created for Radio Clyde?

During Clyde's first year, Park was also responsible for the ambitious staging of two public concerts in Glasgow's Kelvin Hall of Mike Oldfield's significant and timeless modern classic *Tubular Bells*.

Rock guitarist Steve Hillage, then with Gong, was the soloist who appeared with a 100-strong orchestra drawn from the ranks of the Scottish National Orchestra and conducted by Iain Sutherland, formerly of the BBC's Scottish Radio Orchestra.

Apart from its musical, entertainment and prestige value — as yet another "first" for Clyde — the two-day presentation in September 1975 was an early example of the large-scale community involvement that Clyde was planning to introduce in May 1976 with the launching of the first of its now-annual festivals.

Earlier, in the closing weeks of 1975, Clyde had audaciously invited singer-songwriter Ralph McTell to cut short a Californian holiday and take over as a relief DJ so that the morning man Steve Jones, who more recently moved on to a full-time television career with *London Weekend*, could have a week's holiday.

Clyde celebrated its second birthday by introducing 24-hour broadcasting — another Scottish first — from January 1, 1976.

In March the station palped a request for Prince Charles who was in the area and a phone call from H.M.S. Bronington, the Prince's command, confirmed that the record had been heard aboard the ship.

Ralph McTell was back in May among the glittering array of entertainment assembled for the two-week Clyde '76 festival which was inaugurated with a pledge from Clyde that as long as the station exists it will fund and organise an annual festival for the West of Scotland.

Clyde '76 also marked the concert debut of the 65-piece Clyde Pop

Orchestra — another Andy Park extravaganza — which was previewed by an album featuring new arrangements of songs made famous during the station's life-span. All Around My Hat was one such — and singer Maddy Prior presented a silver disc to the station to acknowledge its support of Steeleye Span.

In July Radio Clyde claimed another "first" for its quadrasonic broadcast of live music (in conjunction with the I.B.A.), which was said to be the first to be heard not just in Britain but anywhere in the world outside the United States.

Phase one of the technical re-equipping of Clyde — making it the first "second-generation" I.L.R. station so far as broadcasting electronics are concerned, was completed by the start of the station's fourth year on air.

Three years on, chief engineer John Lumsden described wear and tear on the original £90,000 studio complex as "acceptable". But instead of spending "quite a bit of cash" to restore studio equipment to its original condition, Clyde backed Lumsden's suggestion to re-equip.

Out went the SM8 mixing desks in studios A and C and in came the first of two control consoles designed by John Lumsden and custom-built by Ted Fletcher of Alice Stancioil. Spotmaster turntables, pensioned-off like previously discarded Spotmaster cartridge machines, were replaced by direct-drive, crystal-controlled Technics turntables exclusively fitted with carbon fibre pick-up arms.

The station earned world-wide headlines and international acclaim when Prince Philip accepted an invitation from Clyde's news and current affairs chief, Alex Dickson, to voice his thoughts on Britain at the turn of the century. The Prince's contribution to Platform Towards 2000 was transmitted on October 27 last year.

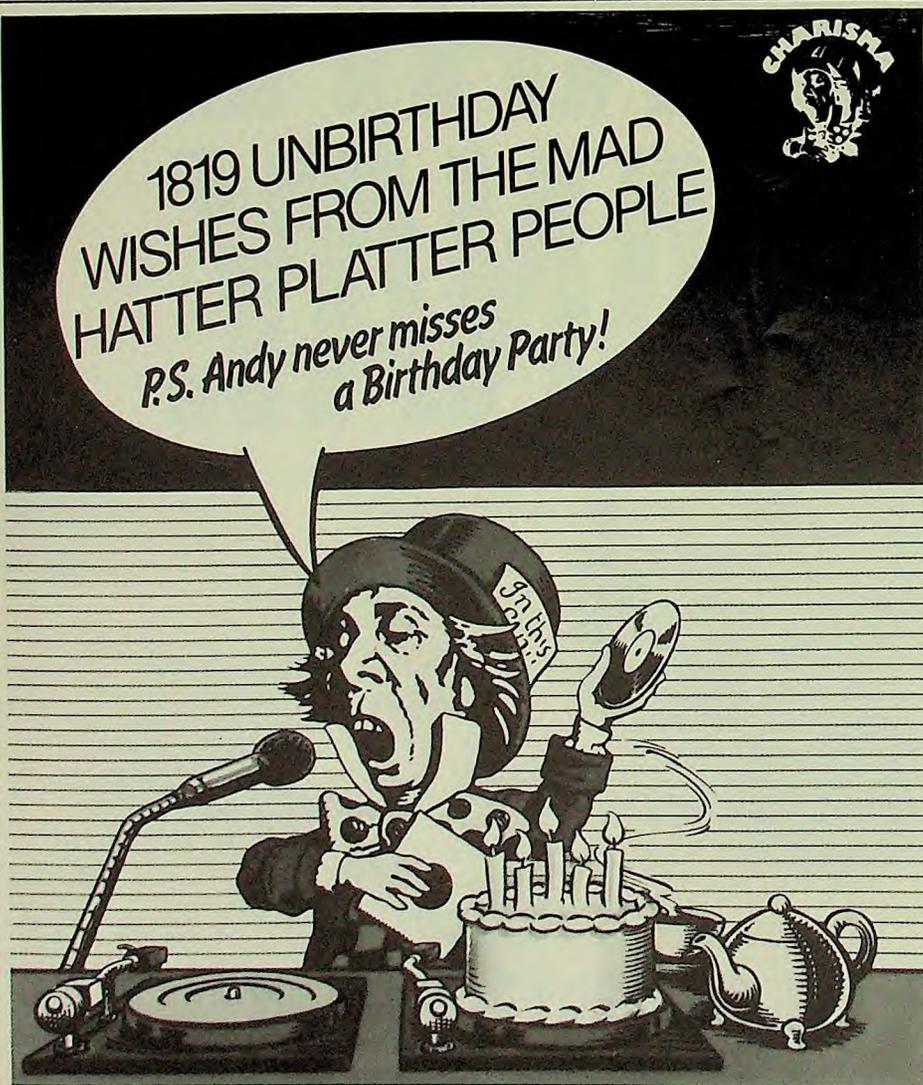
The station celebrated its fourth birthday last year by installing an in-house computer — another ILR first — at a cost of £30,000, to process sales orders and issue transmission certificates and invoices. Chief accountant Norman Quirk has since added payroll and other accounting functions to the computer operation.

Earlier this year Andy Park quit Clyde to join Radio Forth but eight months later returned as head of programmes. DJs Steve Jones and Tom Ferrie were recent departures, while Jeff Cooper and Dave Jamieson have lately been recruited to presentation staff.

Last month *The Scotsman* noted that "forty-five per cent of all listening hours in West Central Scotland go to Clyde, while the BBCs four stations and Radio Luxembourg scramble for the rest... Somehow, five years on, Clyde still inspires freshness".

"We're sticking with 261" is the staunch legend on the latest batch of button badges from Clyde. There's one on the noticeboard and some joker has amended it to declare: "We're stuck with 261". The West of Scotland population is, doubtless, very happy about that.

Scotland's first defies its critics



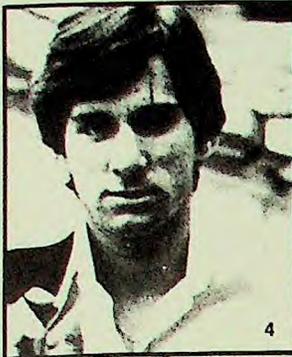
THE STATION celebrated its fourth birthday by installing its own in-house computer.

The sweetest of songs
is the song of the Clyde.

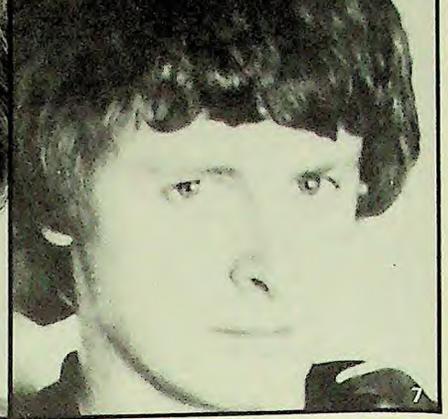
Happy Birthday to all at Radio Clyde
from United Artists Records.



CLYDE 5TH ANNIVERSARY



4



7



1



2

DAVE JAMIESON: (9) New to Clyde but not to Scotland, he has been presenting the early evening programme *Clydewide Tonight* since November 20, when he joined the station from Radio Scotland. He started his broadcasting career with the Forth Radio Network, now known as Edinburgh Hospital Broadcasting Service and gained local radio experience with BBC Leicester and BRMB.

FRANK SKERRET: (10) Nostalgia gets a look in on this Glasgow lawyer's *When Music Was Music* show. He also pens a regular column for the programme journal *Clyde Guide*.

IAIN ANDERSON: (8) One of the station's characters — and not just because of his appearance. Takes time off from teaching in Glasgow to host Sunday night arts programme *Interact* and the late night Monday magazine programme entitled *The Anderson Folio*.

BILL BLACK: (6) Started interviewing country artists after

gathering material for the Jim Reeves fan club and when Clyde was being planned, he approached them with the idea of helping to produce a country music show. He ended up presenting a one-hour programme each week and now hosts a two-hour programme each Saturday evening covering sounds ranging from The Eagles to Hank Williams.

JEFF COOPER: (3) Recently taken over the important mid-morning slot from Steve Jones, who has moved to TV. Was a BBC clerk for two and a half years before getting into ILR with Trent and then Piccadilly. Since worked on Radio Two and Manx.

TIM STEVENS: (11) Glasgow lad who did the rounds of the church hall discos before getting what he considers as his first big break — a regular date at *The Electric Garden*, which moved premises to *Clouds*. When Clyde was being formed he

was eager to get involved and Andy Park gave him a slot called *The Aff Its Heid Show* — designed to suit his personality — which still finds a place in the Monday evening schedule. He also hosts a two-hour new release and star focus show on Saturday nights. He recorded a single — *Stargirl* — for GTO during a sabbatical from Clyde.

BILL SMITH: (5) Host of the afternoon show who started out doing DJ spots in discos and eventually became a sound lighting expert. He was lighting engineer for Nazareth for two years. Tim Stevens asked him to organise his disco shows and eventually Smith stood in for Stevens on Clyde. He now also has a company called *The Night Flight Disco*, which has provided lighting for touring artists like *The Three Degrees* and *Frankie Vaughan*.

BEHIND THE

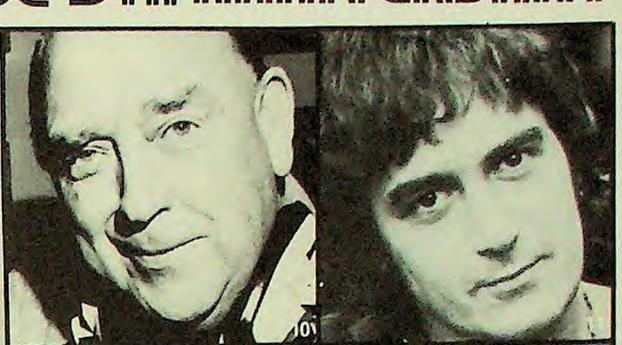
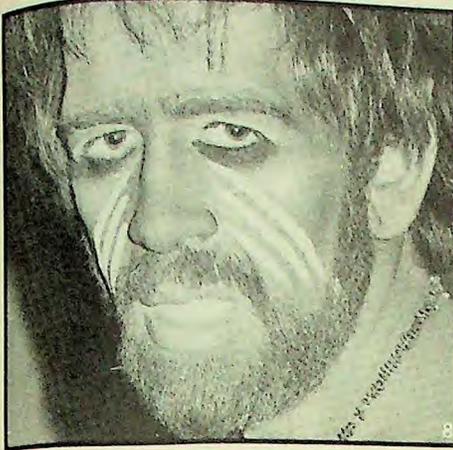
“Gentlemen, I believe we have cause for Celebration.”



Welcome back Andy!

RCA
Records and Tapes

CLYDE 5TH ANNIVERSARY



MICROPHONE

PAUL COIA: (4) Was 'spotted' by a member of Clyde's production department when doing a private disco party while still a student and after a full time spell with Clyde has returned to his chemistry studies. Still presenting the night time weekend shows, though, and interviews some visiting pop personalities. He hopes to return to full-time broadcasting after finishing his degree.

RICHARD PARK: (13) Presents the weekday lunchtime, *Dr Dick's Midnight Surgery* and demonstrates his versatility with regular appearances on the Saturday afternoon sports programme, *Scoreboard*. Was (and still is) a journalist before getting into radio with *Radio Scotland*, followed by turns with *Radio One Club* and *Radio Four* (Scotland).

DOUGIE DONNELLY: (7) Has been *'Through The Night'* but is now *'Homeward Bound'*, providing music and traffic reports in the late afternoon. Became a DJ "by accident" but began to take it seriously enough to join Clyde, at first on a freelance basis, in January, 1976. Could well follow Steve Jones's path as he would like to move into the chat/quiz show area of television.

DAVE MARSHALL: (2) Born in Edinburgh but is really a local lad as he moved to Glasgow at the age of eight weeks. A salesman broadcasting part time on the hospital network before joining Clyde. One of the first voices on 261 as his first *Breakfast Show* was broadcast on New Year's Day, 1974. Still has to get up early throughout the week for his *Breakfast Show* and on Saturday for his *Children's*

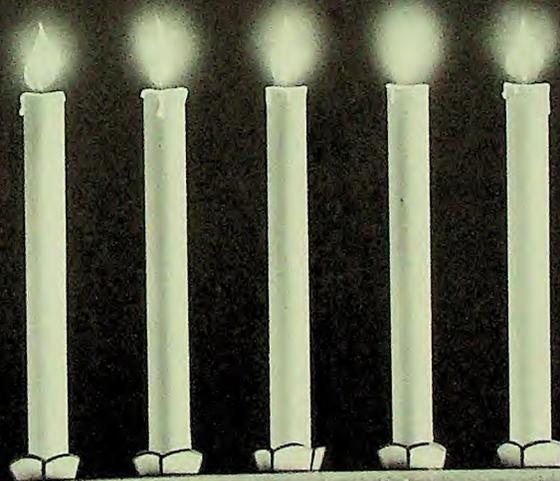
Choice. Also does some announcing on STV, plus voiceovers for radio/TV commercials and more recently a couple of films.

COLIN MACDONALD: (12) An active journalist who joined Clyde the day before its on-air debut with the task, as now, of presenting the late night *Folkal Point*. Also pioneered and presented the experimental *Baroque 'n' Roll*.

SYDNEY DEVINE: (1) Popular Scottish recording artist and personality who provides Scottish and Country music requests on his Saturday lunchtime show, *Absolutely Devine*.

JIM WAUGH: (no picture). The nocturnal creature of the studios who provides through the night broadcasting with his *Nighthawk* programme. One of his early music ventures in the late 1950s was to help run a live club in Glasgow, which featured Jack Bruce and a certain Andy Park.

Radio Clyde All the best from A&M Records



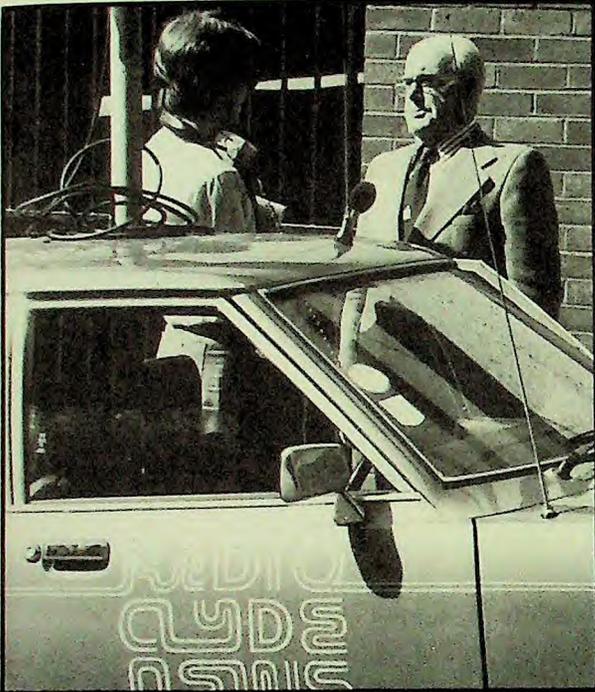
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CLYDE 5TH ANNIVERSARY



The Station at work



BOTTOM RIGHT: the specially-constructed, self-contained commercial production studio provides ads and jingles not only for use on Clyde but also many other stations in the ILR network.



BOTTOM LEFT: a sophisticated broadcasting operation such as Clyde requires just as advanced engineering back up and equipment — and this it has under the direction of chief engineer John Lumsden. Pictured in the workshop are the IBA monitoring machines.

ABOVE RIGHT: the newsroom at Clyde is always a hectic place, with the station providing almost all its own news, current affairs and sports coverage.

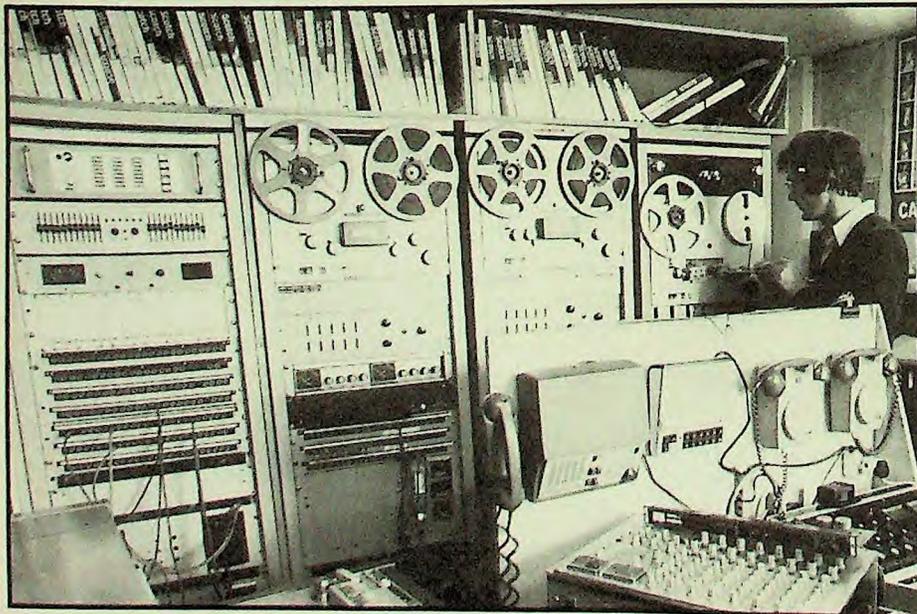


BELOW RIGHT: a huge music output means thousands of discs and so one thing that has continued to expand is the record library, a comprehensive and well catalogued collection allowing presenters to easily find the records they want to play.

BELOW LEFT: a commercial radio station survives on its advertising revenue and here sales director, Peter Elliott, is discussing a campaign with a couple of clients.

LEFT: a radio car with a telescopic aerial enables Clyde's news team to get out and about chasing news stories and here newsman Paul Cooney is interviewing the Lord Provost of Glasgow.

RIGHT: everything passes through reception at Clyde making it the focal point and busiest part of the station.



comhfhàilteachd



RECORDS
GROUP

(Please excuse our pronunciation)

Congratulations to Clyde on five bonnie years.

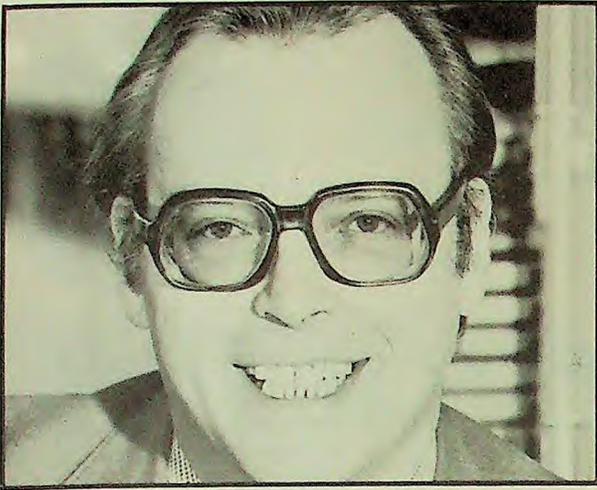
Best wishes from all at DJM.



THE DICK JAMES ORGANISATION, JAMES HOUSE,
5 THEOBALDS ROAD, LONDON WC1X 8SE.

CLYDE 5TH ANNIVERSARY

First with the news



ALEX DICKSON (left) rules no ordinary newsroom at Radio Clyde. As head of news, current affairs and sport he and his team could be reporting on Glasgow rates going up, a man landing on the moon, traffic congestion in Sauchiehall Street, a local football derby, plus a feature on rates going up — all in one day.

Clyde does not just rely on the Independent Radio News service from London for its information. Dickson makes sure the station keeps its own tabs on stories — local and international — as they break.

A radio car is ready for the road to make on-the-spot reports on local stories, while Clyde has its own correspondents dotted all over the

world in places like Washington and Brussels.

The biggest success story for the Clyde newsroom was in persuading Prince Philip to record an hour-long tape for a series entitled Towards 2000 — containing his views on Britain in the 21st Century.

Dickson recalls: "I went to Buckingham Palace to interview the Duke but he wasn't ready to record. I left him my tape machine and a blank tape which he took to Balmoral. A few weeks later a superb tape arrived on my desk."

The tape was borrowed by radio and TV stations in 40 countries. BBC's Tonight and Nationwide TV programmes used extracts, along with Jimmy Young on Radio Two

Newspapers in more than 100 countries also carried stories on the scoop.

Another new venture from Radio Clyde — devised and written by Dickson and special sound effects by chief engineer John Lumsden — was Under The Arch Of The Guns, a montage of poetry and drama to mark the anniversary of the First World War.

The text of the programme, which was not only broadcast by Clyde, but also by all but one of the other ILR stations on November 11 — came from soldier poets such as Sassoon, Rosenberg and Owen and necessitated Dickson sifting through almost 900 poems. More than 300 sound effects were also used.

Most advanced studio in the world

CLYDE CONTINUES to improve its technical capability both inside and outside its Anderson Cross Centre premises. And chief engineer John Lumsden (right) hopes to attract even more outside recording business — as well as, of course, benefiting on-air activities — with the addition of 16-track facilities to replace current four-track equipment.

The most impressive advance has been made, though, in its outside broadcast and recording facilities.

Clyde's brand new mobile recording studio made its debut at the station's spectacular open day on Sunday, December 3, to mark the station's fifth birthday.

Mobile One, as it is called, is claimed to be the largest and most sophisticated studio of its kind in the

world, equipped with the latest technology at a cost of more than £150,000.

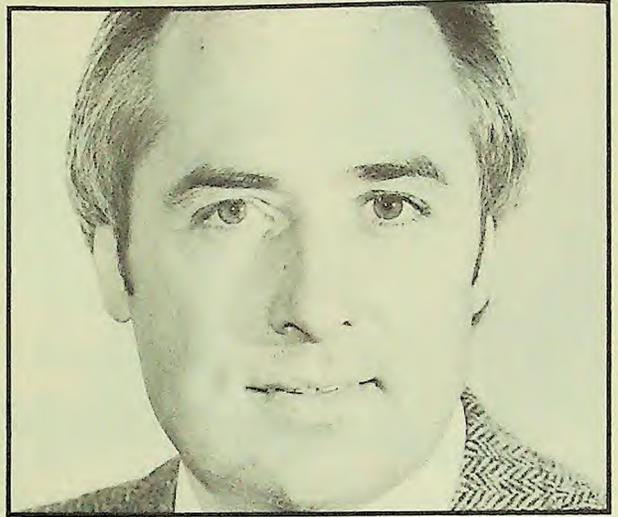
The white truck is 45 feet long, including the tractor unit, and houses within the steel framework eight inch thick sound-insulated walls which provide excellent acoustics. Pure wool carpets help to overcome static problems.

The main control room is equipped with a 36-track recording console and there are two 24-track tape recorders linked to sophisticated sound effects gadgetry. At the rear of the truck is a separate studio where vocal or solo musician overdubs can be recorded and also — essential in an independent travelling operation such as this — there is a tape library, a walk-in storeroom and vibration-

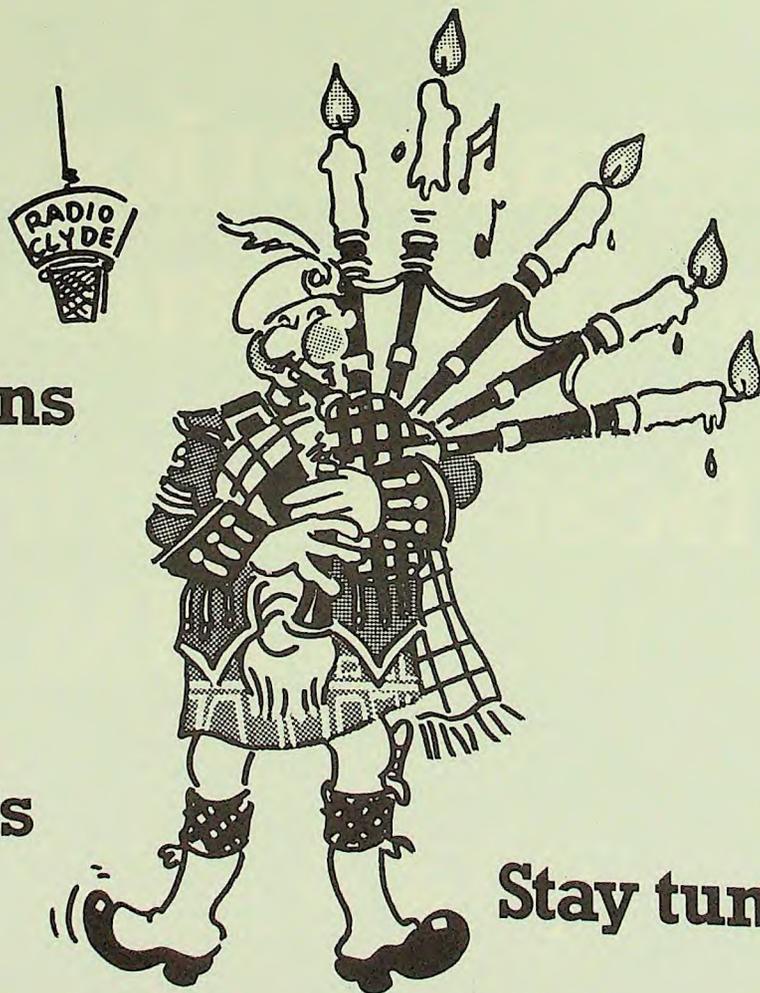
proof cupboards for the storage of delicate equipment.

Around the bottom of the vehicle are cable storage boxes and the whole system can be run on 240 volts mains supply. Special transformers ensure Mobile One is also able to visit the Continent and plug into the mains supply there.

A full breakdown of the equipment: concealed lighting; air-conditioning; audio amplifier; mood lighting control; voltage control, automatic switching; security store for tapes; microphone store; air suspension for smooth travel; radio telephone link; economically set out studio; two sets of double glazed doors; mains input three phase video panel; two 24 track MCA tape recorders; two miles of cable; remote control a audio input panel; MCI Series 400 desk 36 channel plus Triad; monitoring speakers; Crown DC 300 Monitor amp rack (1200 watt); TV monitor.



**Congratulations
Radio Clyde
on your
5th Birthday
from
Ariola Records**

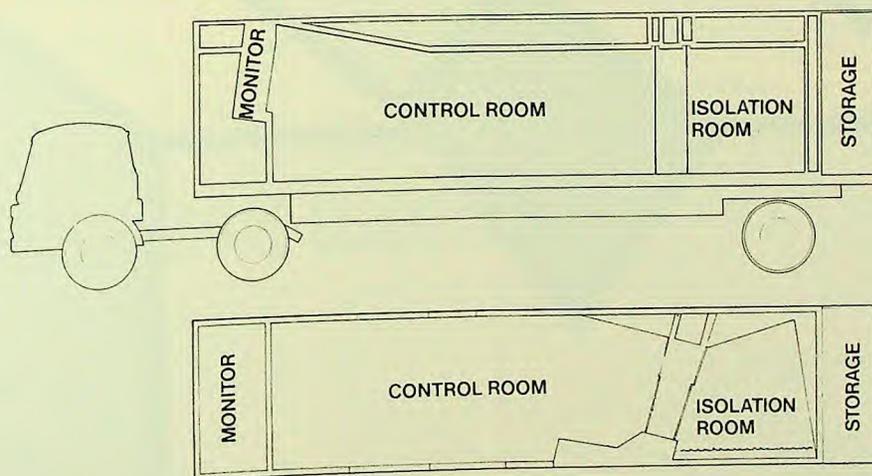


Stay tuned...



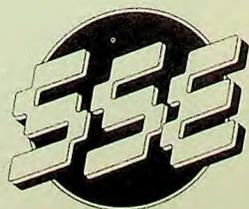
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CLYDE 5TH ANNIVERSARY

ALBUM COUNTDOWN

- | | |
|--------------------|-------------------------|
| THE BARRON KNIGHTS | Night Gallery, Epic |
| SANTANA | Inner Secrets, CBS |
| KATE BUSH | Lionhearts, EMI |
| JULIE COVINGTON | Julie Covington, Virgin |
| QUEEN | Jazz, EMI |
| RARE EARTH | Grand Slam, Prodigal |
| HARRY NILSSON | Greatest Music, RCA |
| THE CARS | The Cars, Elektra |
| BARBARA DICKSON | Sweet Oasis, CBS |
| AMBROSIA | Life Beyond LA, Warners |



Queen, in the countdown with "Jazz."

- | | |
|--------------------------|-----------------------------|
| EMERSON, LAKE & PALMER | Love Beach, Atlantic |
| BILLY JOEL | 52nd Street, CBS |
| GINO VANELLI | Brother to Brother, A&M |
| DR HOOK | Pleasure & Pain, Capitol |
| OLIVIA NEWTON-JOHN | Totally Hot, EMI |
| THE JACKSONS | Destiny, Epic |
| ELAINE PAIGE | Sitting Pretty, EMI |
| ROBERTA FLACK | Roberta Flack, Atlantic |
| WAYLON JENNINGS | I've Always Been Crazy, RCA |
| BOB MARLEY & THE WAILERS | Babylon By Bus, Island |

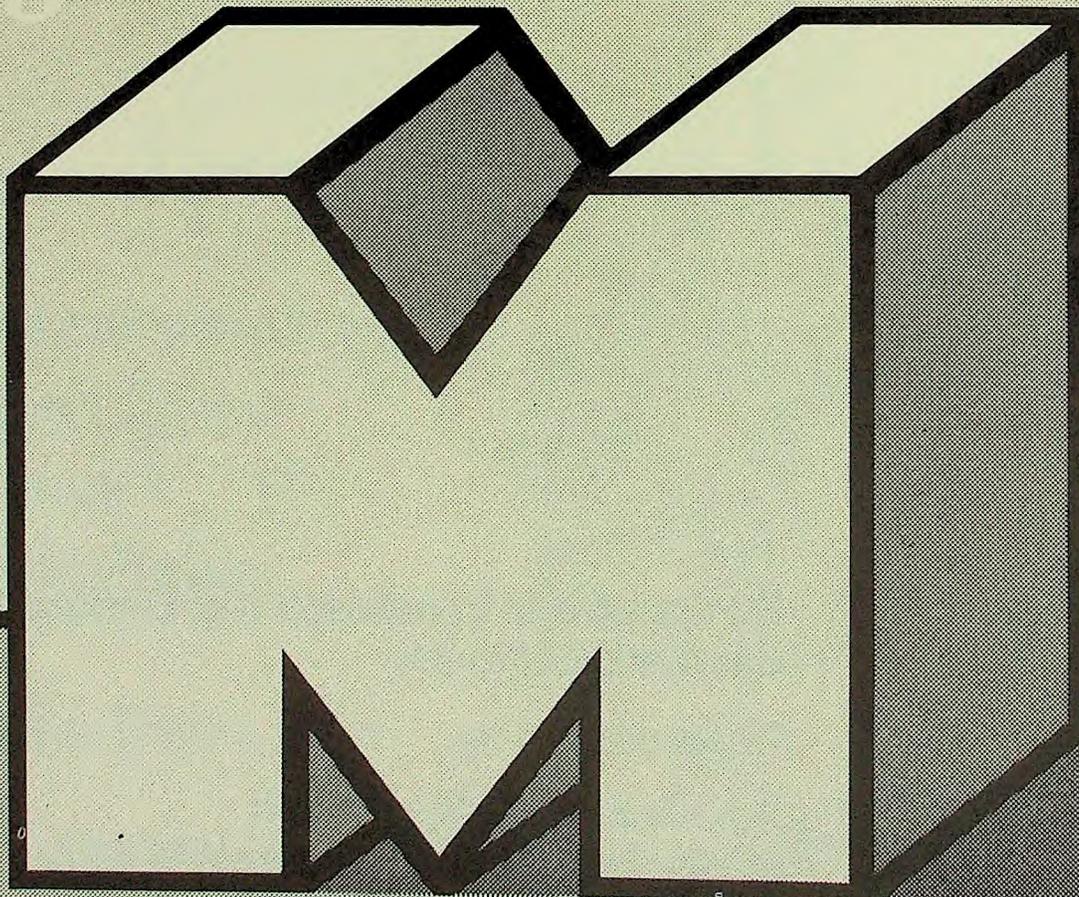
TARTAN THIRTY

- | | | | |
|-------|------|---------------------------------|--------------------------------------|
| 1 | (7) | DAY YA THINK I'M SEXY? | Rod Stewart, Riva |
| 2 | (2) | MY BEST FRIEND'S GIRL | The Cars, Elektra |
| 3 | (3) | RAT TRAP | Boomtown Rats, Ensign |
| 4 | (1) | HOPELESSLY DEVOTED TO YOU | Olivia Newton John, RSO |
| 5 | (4) | DARLIN' | Frankie Miller, Chrysalis |
| <hr/> | | | |
| 6 | (8) | PART TIME LOVE | Elton John, Rocket |
| 7 | (12) | HANGIN' ON THE TELEPHONE | Blondie, Chrysalis |
| 8 | (-) | MARY'S BOY CHILD | Boney M, Atlantic |
| 9 | (21) | TOO MUCH HEAVEN | Bee Gees, RSO |
| 10 | (10) | PRETTY LITTLE ANGEL EYES | Showaddywaddy, Arista |
| <hr/> | | | |
| 11 | (16) | JUST TO BE CLOSE TO YOU | Commodores, Motown |
| 12 | (5) | INSTANT REPLAY | Dan Hartman, Blue Sky |
| 13 | (23) | DON'T LET IT FADE AWAY | Darts, Magnet |
| 14 | (25) | YMCA | Village People, Mercury |
| 15 | (25) | I LOVE AMERICA | Patrick Juvet, Casablanca |
| <hr/> | | | |
| 16 | (20) | STUMBLIN' IN | Chris Norman/Suzi Quatro, RAK |
| 17 | (22) | I LOVE THE NIGHTLIFE | Alicia Bridges, Polydor |
| 18 | (13) | FAT BOTTOMED GIRLS/BICYCLE RACE | Queen, EMI |
| 19 | (29) | DON'T CRY OUT LOUD | Elkie Brooks, A&M |
| 20 | (-) | ACCIDENT PRONE | Status Quo, Vertigo |
| <hr/> | | | |
| 21 | (11) | BLAME IT ON THE BOOGIE | The Jacksons, Epic |
| 22 | (14) | McARTHUR PARK | Donna Summer, Casablanca |
| 23 | (26) | HAMMER HORROR | Kate Bush, EMI |
| 24 | (-) | PROMISES | Buzzcocks, United Artists |
| 25 | (-) | YOU DON'T BRING ME FLOWERS | Neil Diamond & Barbra Streisand, CBS |
| <hr/> | | | |
| 26 | (30) | LE FREAK | Chic, Atlantic |
| 27 | (-) | LYDIA | Dean Friedman, Lifesong |
| 28 | (-) | DESTINATION VENUS | Rezillos, Sire |
| 29 | (24) | LAY LOVE ON YOU | Luisa Fernandez, Warners |
| 30 | (-) | DANCE (DISCO HEAT) | Sylvester, Fantasy |

CLYDE CLIMBERS

- | | |
|--|---|
| DOLLAR | Shooting Star, Carrere |
| MUSIQUE | In The Bush, CBS |
| NICK GILDER | Hot Child In The City, Chrysalis |
| ELVIS PRESLEY | Old Shep, RCA |
| HEATWAVE | Always And Forever, GTO |
| MICHAEL JACKSON/DIANA ROSS | Ease On Down The Road, MCA |
| PHOEBE SNOW | Every Night, CBS |
| BILLY JOEL | My Life, CBS |
| LEO SAYER | Raining In My Heart, Chrysalis |
| THE BELLS | Auld Lang Syne, Klub |
| EXILE | Never Gonna Stop, RAK |
| PAUL EVANS | Hello, This Is Joannie, Spring |
| CHAKA KHAN | I'm Every Woman, Warners |
| KAI OLSSON | Gloria Plays, Chrysalis |
| CLOUT | Let It Grow, Carrere |
| 10cc | Reds In My Bed, Mercury |
| JONATHAN RICHMAN & MODERN LOVERS | Buzz Buzz Buzz, Beserkley |
| SARAH BRIGHTMAN & HOT GOSSIP | I Lost My Heart To A Starship Trooper, Ariola |
| HOT CHOCOLATE | I'll Put You Together Again, RAK |
| JOHN TRAVOLTA | Greased Lightning, Midsong Inter |
| NEIL YOUNG | Four Strong Winds, Reprise |
| RACEY | Lay Your Love On Me, RAK |
| DAVID ESSEX | Goodbye First Love, Mercury |
| THE CLASH | Tommy Gun, CBS |
| BARRON KNIGHTS | A Taste Of Aggro, Epic |
| <hr/> | |
| FEATURED ALBUM | Jeff Cooper: "Bottom to the Top," Joan Armatrading (A&M). |
| "Backless," Eric Clapton (RSO). | |
| <hr/> | |
| BOUNCING BACK | Dougie Donnelly: "Sweet Life," Frederick Knight/Fearn Kinney (CBS). |
| "Singles 1974-78," Steve Miller Band (Mercury). | Dave Jamieson: "Souvenirs," Voyage (GTO). (GTO). |
| <hr/> | |
| CURRENT CHOICE | Richard Park: "C'est le Rock 'n' Roll," Plastic Bertrand (Vertigo). |
| "How Your Gonna See Me Now," Alice Cooper (Warner Brothers). | Bill Smith: "Don't Hold Back," Chanson (Ariola). |
| <hr/> | |
| PERSONALITY PIX | Tim Stevens: "All The Children Sing," Todd Rundgren (Bearsville). |
| Dave Marshall: "Louisiana Rain," Bonnie Tyler (RCA). | |

Congratulations to Radio Clyde



Mountain Records Ltd 49 Mount Street, London W1Y 5RE Tel 01-491 2904

ALBUM REVIEWS

THE BARRON KNIGHTS

Night Gallery. Epic EPC 83221. Includes current hit single, A Taste Of Aggro and satirical versions of much else, including Awful Seance (Floral Dance), Boy Scouts Out Camping (Up Town Top Ranking) and The Chapel Lead Is Missing (The Three Bells).

JIM MORRISON AND THE DOORS

An American Prayer. Elektra K52111. Taken mostly from Morrison's unfinished album of poetry readings. The original Doors — Robbie Kreiger, Ray Manzarek and John Densmore have set some of the poems to music with help of producer John Haeny who began work on the LP before Morrison left on his trip to Paris, never to return. LP includes a live version of Roadhouse Blues. Both Morrison and The Doors still have strong following. Doors likely over here to promote LP.

VARIOUS ARTISTS

Ballistic 2nd. Assault. Ballistic (UA) SAM 101. Follow-up to Ballistic Sureshots (SAM 100) features The Gayladds, Prince Mohammed, Earl Cunningham, Revolutionaires and The Royals plus others with a fine spread of reggae. With such material available, Ballistic is rapidly developing into a force to be reckoned with in this field.

LOUIS ARMSTRONG

Louis' Greatest Hits Recorded Live. London ZGU 142. There's no information given about exactly where these performances were recorded live or when, but Satchmo was in good form in a familiar array including When The Saints Go Marching In, Mack The Knife and Mame. He also camps up That's My Desire with the vocal assistance of trombonist Tyree Glen, and this LP could win useful custom on the strength of his name and reputation.

VARIOUS ARTISTS

Westbound Disco Sizzlers. Westbound Records (WEA) K50546. The best in disco with C J & Co., Fantastic Four, Dennis Coffey, Detroit Emeralds and The Mike Theodore Orchestra. Puts much of the other current disco material around at present to shame. C J & Co's Devil's Gun and The Detroit Emeralds' Feel The Need (both previously hits as singles) are featured here in seven minute versions.



Taste of success for The Barron Knights

ADAM FAITH
The Two Best Sides Of Adam Faith. EMI NUTM 16. Covers Faith's career from 1958 to 1962 — his golden period. Colin Miles has compiled an interesting and valid cross-section of Faith's work during this time. As Derek Johnson says in his informative sleeve notes: "It follows his all-too-brief career as singing superstar from start to finish."

MARK-ALMOND

Other Peoples' Rooms. A&M AMLJ 750. Producer: Tommy Lipuma. Jon Mark and Johnny Almond have almost become a cult with their haunting guitar and saxophone work and this album includes a re-make of their classic The City which featured on their debut LP. Described by Mark as: "The best album we've ever done," Other Peoples' Rooms contains eight superb tracks that will ensure good sales to jazz fans, but it is doubtful if the album will cross over to the general market.

RON GOODWIN

The Ron Goodwin Story. EMI Studio 2 TWOSP 108. Goodwin, one of Britain's top film composers, recently celebrated his 'silver jubilee' as a recording artist and to commemorate the event, EMI has released this 2LP set. The package

actually retails for the price of one full-price LP. Record one covers Goodwin's early years and features Elizabethan Serenade, Goodness Gracious Me with Peter Sellers and Sophia Loren, and Robin Hood which was of course a hit record for the then-singer, Dick James. Record two includes some of Goodwin's best-known film work including Escape From The Dark, Those Magnificent Men and Where Eagles Dare.

THE CHI-LITES

The Very Best Of. London SHU 8520. Classy soul/funk/ harmony variations. Will require strong promotion with so much material in similar vein currently available. Tracks include Have You Seen Her? I Found Sunshine and It's Time For Love

POCO

Legend. ABC Records ABCL 5264. Producer: Richard Sanford Onshoff. POCO produce very competent rock music with stylist lead guitar from Paul Cotton, but there really isn't anything different to set the group apart from a dozen or so other bands who are doing the same thing. However, the album will probably sell well among die-hard West Coast fans.

RELEASES MUSIC WEEK

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- BLACK VELVET.....C
- CYGNUS.....S
- DR. ALIMENTADO.....B
- GLORIA.....O
- THE GOOD TIME BAND.....B
- HUDSON, Keith.....B
- KALLEHER, Dan.....I
- MONACO.....G
- PLATTERS.....O
- RANKING JOE AND THE STEPPERS.....T
- THOMAS, Jah.....S
- WHIZZ.....H

DISTRIBUTORS CODE

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

LISTINGS

B BAAD GOOD TIME BAND, Good Feeling, THE GOOD TIME BAND. Umbrella PFU 1401 (A)

BEST DRESSED CHICKEN IN TOWN, Can't Conquer Natty Dreadlock, DR. ALIMENTADO. Greensleeves GRE 13 (E)
BLOODY EYES, Bloody Eyes Dub, KEITH HUDSON. Greensleeves GRE 8 (E)

C COME TO AMERICA, I'm On My Way, BLACK VELVET. Calendar DAY 124 (S)

G GOD ONLY KNOWS, Earthy, MONACO. Pinnacle PIN 64 (P)

H HERE COMES SUPERMAN, Do You Hear Me?, WHIZZ. Pye 7N 46148 (A)

I COULDN'T HELP BUT CRY, Any Nation, DAN KALLEHER. Chiswick CHIS 108 (E)

O ONE DAY AT A TIME, The Old Rugged Cross, GLORIA. Release

RL 873 (Solomon & Peres)
ONLY YOU, Great Pretender, THE PLATTERS. Psycho P2614 (G)

S SILHOUETTES, Thank You For Last Night, CYGNUS. Greensleeves NICE 101 (E)
STOP YU LOAFIN, Bicycle Skank, JAH THOMAS. Greensleeves GRE 12 (E)

T THE HOTTER CLAPS CLAP THEM, Panic Dub, RANKING JOE AND THE STEPPERS. Greensleeves GRE 9 (E)

TOTAL ISSUED

Singles notified by major manufacturers for week ending 15th December 1978

	This Week	This Month	This Year
EMI	0 (2)	2 (5)	263 (447)
EMI (LRD)	1 (0)	7 (1)	245 (51)
Decca	0 (0)	0 (1)	64 (92)
Pye	1 (0)	7 (0)	233 (152)
Polydor	0 (0)	0 (0)	208 (231)
CBS	0 (0)	0 (0)	285 (258)
Phonogram	0 (0)	0 (6)	166 (159)
RCA	0 (0)	0 (1)	127 (157)
WEA	0 (0)	0 (2)	349 (211)
Total	12 (8)	67 (45)	2708 (2507)

HAMILTON BOHANNON

Bohannon's Best. London SHU 8522. The album was originally released on the Brunswick label, and is now re-released following the acquisition of the Brunswick catalogue by Decca, via London Records. The recordings here date back three or four years and include Keep On Dancing, Foot Stompin' Music and The Pimp Walk. Bohannon was probably two years ahead of his time but it's not too late to attract consumer interest in these works.

NICOLETTE LARSON

Nicolette. Warner Bros K 56569. Talented session singer who has worked with the likes of Neil Young and Emmylou Harris has a sweet clear voice and gives sensitive treatment to numbers by such as Sam Cooke, Neil Young and Holland/Dozier on this her debut solo album. Another Linda Ronstadt in the making?

TIM BLAKE

New Jerusalem. Barclay CLAY 7005. Blake composed, recorded and engineered all the music here which comprises his first solo album. His latest single, Generator (Lazer Beam), is included along with a musical interpretation of William Blake's poem, Jerusalem. It is a difficult time of the year to launch any relatively unknown artist, and Blake is no exception. He deserves to have some success with this though, and given the right promotional breaks he could succeed.

HAMILTON BOHANNON

Insides Out. London SHU 8523. Producer: Bohannon. This album first saw the light of day in 1975 and is now again generally available. Titles include Love Is Fading, Happy Feeling and Disco Stomp. The current disco trend should stimulate interest here.

ANDY WILLIAMS

Christmas Collection. CBS 83267. CARPENTERS Christmas Portrait. A&M AMLH 64726.

JOHNNY MATHIS

When A Child Is Born. CBS 83266. The stars sing your Christmas favourites! Obviously seasonal sellers. Mathis LP title track being re-promoted as a picture bag 7". Little more need be said.

BUD FREEMAN

The Bud Freeman Trio. London mono HMC 5032. Producer: Milt Gabler. Tenor-saxist Bud Freeman, now apparently living in London, was a leading exponent of the Chicago style of jazz during the inter-war years, and shows his paces here in these 1938 recordings with pianist Jess Stacy and drummer George Wettling. Worth stocking if you have a keen jazz clientele.

ALBOWLLY

On The Sentimental Side. Decca mono DDV 5009/10. Compiler: Geoff Milne.

FRED ELIZALDE

An Evening At The Savoy. Decca mono DDV 5011/12. Producer: Geoff Milne. Two double albums in

Decca's Vintage Series culled from the archives by Geoff Milne. Bowly was a good-looking heart-throb crooner whose career tragically ended during the London blitz in 1941, and his performances of these mostly well-known standards recorded between 1931 and 1938 with the accompanying assistance of Lew Stone, Roy Fox, Monia Liter and Carroll Gibbons still bear the mark of distinction. Fred Elizalde's orchestra was resident at the Savoy Hotel in 1927 and 1928 at the time of these recordings and was apparently well ahead of its time musically. Both albums are sure to receive considerable attention from Alan Dell in his Radio 2 dance band series, and both will appeal to any nostalgic buyers among your customers.

JO STAFFORD & GORDON MACRAE

The Old Rugged Cross. Music For Pleasure MFP 50407. Abide With Me, Rock Of Ages, Whispering Hope and of course the title track have timeless appeal, so this album should have fair sales. A budget album which will have particular consumer appeal in the Christmas period — and afterwards too.

JACK JONES

The Best Of. RCA PL 42504. Some of Jones' best recordings from his RCA recording period, including After The Lovin', Baby I'm A Want You (from Breadwinners), Old Fashioned Way, Send In The Clowns and You're A Lady. Steady catalogue sales predicted.

SALSOUL ORCHESTRA

Christmas Jollies. Salsoul SSLP 1507. Producer Vincent Montana. Seasonal offering, featuring Christmas songs like Little Drummer Boy and Sleigh Ride dressed up in the familiar Salsoul style. Moderate sales.

WINSTON GROOVY

Groovy Winston. Lightning Records. PIL 6. Producers: Winston Groovy and S. Creeks. An album of gentle if somewhat undistinguished reggae from a relatively new name in a musical area that is rapidly becoming overpopulated. Difficult to imagine this album making any impression and with an almost total lack of promotion and no immediate live appearances planned the chances seem slim.

DONALD BYRD

Thank You . . . For F.U.M.L. (Funking Up My Life). Elektra Records K 52097. Producer: Artist. Jazz rock crosses over to disco: a solo experiment by Byrd which has its moments but at the same time unfortunately includes all the old 'funk' clichés a man of his talent should have passed over. The early promise of Byrd's beautifully toned horn is soon lost among a morass of weakly stylised arrangements and 'sugary sweet vocal lyrics'. Nevertheless tracks like Christo Redento save the album and one should expect a sales boost from loyal Blackbyrds fans. Top marks for album design.



Jingle Bells from Judge Dread

Greatest Hits. EMI EMC 3287. Recently signed to EMI, Dread is still very much in demand both for live shows and on vinyl. Includes all his biggest chart successes plus the current single, Jingle Bells/Hokey Cokey (EMI 2881). Some of the tracks have been specially re-recorded for this album.

MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
HI-TENSION Autumn Love Island WIP 6462 (EMI)	NOV 24	Hi-Tension (13, 1978)	Basic company servicing with record following major hit from much touted, particularly London area with radio ads, Capital, December 10-15, distribution of 1800 helium balloons to dealers who will take, plus for those with video facilities film of band.	Opening strings mellow for Autumn in beautifully sung, crafted record which needs considerable airplay; on initial listening seems either late-night cut or album play but gradually increases in attractiveness for general programming. Prominent play of drums behind vocals with brief instrumental break recalled at end of record.
THIRD WORLD Cool Meditation Island WIP 6469 (EMI)	NOV 24	Now That We've Found Love (10, 1978).	Initial pick-up clubs with rather recent airplay. Increased company push, particularly London area with radio ads, Capital, December 10-15, distribution of 1800 helium balloons to dealers who will take, plus for those with video facilities film of band.	Last 45 rava review here with instant hit tip, which it was. This not so instantly commercial but with repeated plays emerges with warm, solid feel. Slow disc beginning gradually becomes infectious fairly fast paced with surmise mouth-harp break near end. Demand should grow with record well worth staying with from company point of view.
MIKE OLDFIELD Take 4 Virgin VS238 (Virgin)	NOV 24	Tubular Bells Theme (31, 1974), In Dulce Jubilo/On Horseback (4, 1975), Portsmouth (3, 1976).	Recent features consumer music press, new album with ads, this 45 in picture sleeve with front, back artist headshots in different colours.	Strong EP for back catalogue stock with In Dulce Jubilo, Portsmouth plus '73 recording, 1.32 long Sailor's Hornpipe plus new Wrekorder Wrondo. Should fetch healthy sales now, future.
RON GRAINER ORCHESTRA A Touch Of Velvet Casino Classics CC 5 (Pye)	NOV 24	None	12" available, popularity of series already proven. Red vinyl edition.	Also on disc: Theme From Joe 90 with flip Allright Band playing The Wigan Joker, Six By Six. Main cut familiar tune given handclapping, vocal chorus over main beat. Should enjoy reasonable sales.
GEORGE THOROGOOD AND THE DESTROYERS It Wasn't Me Sonet SON 2171 (Pye)	DEC 4	None	Recent artist front-page, feature Observer colour, considerable coverage consumer music press, Artist PR visit with special gigs, London.	Hard driving rocker of Chuck Berry composition with hints of other artist penned songs. Thorogood powers vocal along, from album Move It On Over. Set any party alight.
JOHNNY DORELLI A Time For Love MCA 401 (EMI)	DEC 4	None	From London production, Beyond The Rainbow with artist 10 films to credit including My Dear Lovers awaiting release.	From forthcoming album of stage show (MCF 2874), rather haunting ballad which would have been chart topper in 1950's, could do well if good reception from MOR programmers for has plaintive, almost hypnotic charm. Although sparseness of backing attractive element an eventual thickening with subdued or to front choir would have given greater immediacy.
GILBERT O'SULLIVAN Christmas Song EP MAM 181 (EMI)	DEC 4	14 hits from 1970 onwards with last, I Don't Love You But I Think I Like You (14, 1975). Above originally MAM 124, position 12, 1974.	Hits or no hits artist (frequent radio, TV, with name familiar. Picture sleeve, three hit EP	Seasonal '74 hit tracked with Claire (1, 1972), Nothing Rhymed (8, 1970, first hit) for strong golden oldie collection which even if it now charting makes for retailer order must.
THE DICKIES Silent Night A&M AMS 7403 (CBS)	DEC 8	None	Picture sleeve with back, group shot	For those taking a first new wave Christmas, fast frantic familiar N/W chords on traditional carol with flip lovely dismantling of sacredness surrounding Sounds of Silence, penned by SGG. Both cuts little to do with feeling, intent of original but on basis of tune, arrangement, energy burners.
EAGLES Please Come Home For Christmas Asylum K13145 (EMI)	NOV 24	One Of These Nights (23, 1975), Lynn's Eyes (23, 1975), Take It To The Limit (12, 1976), Hotel California (8, 1977), New Kid In Town (20, 1977).	Picture sleeve; trade, consumer ads. Known name group with high album sales	Little trace of being Eagles, merely rather heavy pounder of disc with 1960's flavour, strong drum lead, with short sax break near end with piano tinkle suggesting Yuletide as record fades. Picking up airplay, so possibilities.
VILLAGE PEOPLE San Francisco (You've Got Me) Macho Man (EMI)	NOV 24	Current YMCA (Mercury 6007 192) above, major disco smash earlier in year, now recharting that area.	Ads trade, consumer. Focus on disc, 12" with double US hit billing.	Original release greeted here with enthusiasm, disc was too good for obscurity, now with 12" push plus ads but suffering virtual airplay silence. Disco revival positive sign should also reap benefit from present group hit in familiarity group name takes.
ELTON JOHN Song For Guy Rocket XPRES 5 (Phonodisc)	DEC 4	Current, Part Time (XPRES 1), 2011 from Your Song (7, 1977) to Sorry Seems To Be The Hardest Word (11, 1977).	Endless daily newspaper coverage on health, future ambitions, football interests of artist. Present hit, chart album A Single Man (Train 1), extensive airplay on new single including Radio One (main playlist), BRMB, Trent with breaker classification, at least four other stations.	From current charting album, basically instrumental save for mood muffled vocals near end. Written in memory of Rocket messenger boy tragically killed, not quite classic of Funeral For A Friend but still haunting, deceptively simple fine composition. Purely as tune, hit feel, whether story behind disc known or not. Two hit singles, chart album, would make end to eventful artist year.

ALBUMS

ARTIST/TITLE LABEL/Number/Distributor	RELEASE DATE/BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
CAT STEVENS Back To Earth Island ILPS 9565 (EMI)	DEC 4 First album for twelve months since release of Izis. Coincides with national stones of artist's new pre-occupation with Muslim faith.	Numerous but including Greatest Hits (receiving fresh promotion along with new LP), Tea For The Tillerman, Teaser & The Firecat, Catch Bull At Four, Buddha And The Chocolate Box with all available Island.	Real name Steven Georgiou, met Mike Hurst (formerly Springfields), early disc success Daram (Decca), I Love My Dog, Matthew and Son with successful other artist covering of penned songs. Suffered slow-down in popularity, hastened by illness but recovering produced Mona Bone, Jakon LP with hit songs. Best works seen Tea For Tillerman, Teaser & The Firecat. Artist pops up, disappears but still large following.	Outside of recent press coverage of artist's religious travels plus pics without beard, company promising major campaign with ads, consumer plus trade press plus dailies like Guardian, quality weekenders, The Observer. Full in-store, window display campaign with posters of artist. Fortunately for company religious conversion does not mean artist name-change. No personal interview expected but album should receive generous review space in appropriate journals.	Seems much more rock orientated album than previous with artist's familiar, almost trademark of quirky vocals displaced by thicker longer vocal tones with songs themselves much more developed, intense than usual, all aided by developed instrumental backing. Considerable personal emotional involvement comes through in songs. Some delightful musical colouring plus catchy use of background back-up vocals which as in instrumental S272 gives film theme ethos. All songs strong numbers with particularly appealing in pure commercial terms S1 T1, 3, S2 T1. More familiar Steven's songs, vocals, S1 T4, S2 T4. Any of these would make good in-store play. Album should help restore Stevens to major solo artists album selling league.
JOHN HOLT Holt Goes Disco Trojan TRLS 160 Just A Country Boy Trojan TRLS 161 (CBS)	DEC 4 - both. Material made available to Trojan for release from Jamaican source. Both issued now for new artist album expected in early New Year. Holt disco album lies in with recent single plus artist's desire of pushing career in this direction.	Dusty Roads, Further You Look, 1000 Volts (which charted at time of hit single), Help Me Make It Through The Night, 2000 Volts, 3000 Volts, Roots Of Holt some of LP's listed in Trojan catalogue.	Huge Jamaican following, with first reggae hit via Paragons, 1962. General UK charting 1974, Help Me Make It Through The Night (6, label number Trojan TR 7909), Frequent UK visitor.	With both albums issued at same time Trojan see each appealing to slightly different market. Just A Country Boy has direction toward older age-group with disco record for younger buyers. Albums, attractively packaged, serviced to major reviewers, consumer, trade press with usual company servicing of shops, clubs, discos and black music outlets. Possibility of artist visit in January. John Holt in recent time busy promoting his music in countless countries across the world.	Although album titles suggest clear distinction actual play of tracks listening does not suggest such an easy division for Just A Country Boy has some basic reggae, club cuts, whilst the Holt Goes Disco LP has some pop, ballad based material, as for instance S1 T3. Country Boy seems slightly misleading with Holt from Kingston but in any case word has nothing in-common with what the music world labels 'country'. Album's mixture of high and lows, very much also true of disco titled record Country Boy contains Holt versions of some standard pop songs including Release Me, a laborious Puppet On A String. Much of Disco album seems to suggest backing tracks laid down at different time scale than vocals or vice versa. Here tracks are long with one feels unedited versions put out, certainly vocal blemishes on S1 T3 which has an almost separate though engaging long instrumental section. Good material can be found on both albums but perhaps a combination of both would have produced a stronger record.
ALICE COOPER From The Inside Warners BSK 3263 DOORS/JIM MORRISON An American Prayer Elektra K52111 (WEA)	Both, late - November. Cooper: Album following recent much covered story of artist's bout of alcoholism with eventual cure, with simultaneous release here, USA. Doors: Final release of album expected over past three years now with time less-in 7 years from Morrison's death.	Cooper: Compilation, Greatest Hits (Warners), numerous LP's including Killer (Warners), Welcome To My Nightmare (Warners). Doors, previous catalogue revitalised by WEA with label Elektra, including compilation Weird Scenes Inside The Gold Mine Live album: Absolutely Live Others, excellent LA Woman, Strange Days with debut Doors containing full version, Light My Fire	Cooper: Preacher's son from Michigan, initially Beatle Stone influenced. In 1968 (real name Vincent Furnier) under present name, bars, clubs with initial LP, Zappa's Straight label. Moved to Detroit, things happened, cult status, national fame with Theatre of Absurd Stage Show. Doors: Legendary US West Coast band, late 1960's with fiery lead vocalist, band with mystical preoccupations. More success US than here.	Both heavily involved with personal promotion with visit by Cooper plus members of old Doors band. Each receiving considerable daily newspaper, consumer music plus trade attention for lengthy interviews. Cooper's double initial attraction, namely story of his having been alcoholic with recent cure. Also Cooper now working with known Elton John lyricist, Bernie Taupin. Major consumer, trade advertising for both Cooper/Doors with each receiving heavy album review space coverage music press plus large number of interviews for radio. Cooper 20 minute segment, Old Grey Whistle Test; December 5. Attraction of Doors: for cut following long awaited, much promised album of music set to Morrison's poems plus several live takes not hitherto issued. Tie in for story with 7 years since Morrison's death, that being period of time when person finally considered dead - always been doubt that artist did die although much evidence in favour of this. Warners busily re-promoting along with other back catalogue historic group albums with consequent ads. Doors, special feature WEA, November, What's Happening magazine, page 5. In US terms band had 6 Billboard, Top 20 singles plus gold award albums. Here, total of two million LP's sold, thus suggesting popularity with future possibility. In New Year Warners look like packaging major Doors hits) with several cuts off album for special gatefold single. Promotion seen for both as on-going.	Cooper: Album with cream session players, using skills of his long time guitarist Dick Wagner plus new lyrics, Bernie Taupin. Album autobiographical story of bout with alcoholism with journey to eventual cure. Comes in fold-out sleeve with inside presumably depiction of cure centre with outside sleeve rather quirky hand shot with particular concentration on staring eyes. Can be seen as artist's most ambitious project for some time since early theatrical days. Ballad material comes best on How You Gonna See Me Now which has definite commercial possibilities (out as 45). Interesting back-up vocalists, Kiki Dee, Marcyn Ogey (Clapton band), Davey Johnstone (ex-Elton John band). Doors: Much of LP not for radio programming with hard hints of Morrison's seeming pre-occupation with genitalia. Captures for those new something of Morrison's charisma, the band's hypnotic sound. Named by respected rock critic, Robin Denslow, Guardian as album of year. Morrison unique at time, more troublesome than new wave of now, with ability to soak up band's musical backdrop for his front foot theatrical play, vocals. Although some of LP drags there should not be suffering of sales, nor should there be same owing to some of artist's poetry hardly being top-rate though rarely uninteresting. Should be demand LP but more mileage lies in back catalogue should promotion be successful.
PARLIAMENT Motor Booty Affair Casablanca CALH 2044 (Pye)	DEC 4 Simultaneous with US release of band much in demand soul, club are in demand soul, club areas. Artist UK visit with short tour.	Up For The Down Stroke (CAL 2011), Chocolate City (CAL 2012), Motherhip Connection (CAL 2013), The Clones Of Dr Funkenstein (CAL 2003), P Funk Earth Tour AD 77 - Live (CALD 5002), Funkelchey Versus The Placobo Syndrome (CALH 2021)	Dramatic, slightly bizarre US funk outfit, fashioned in part by skills of George Clinton. Enormous Stateside but outside of UK cult following not realised potential here. Clinton also associated. Warners group Funkadelic. Stream of hit US albums, all available here (see Back Catalogue).	Eye-catching record sleeve with touch of bizarre, unusual, outside, inside, plus pic of George Clinton with spaced out notes on group, music. Includes single Aqua Boogie (You're A Fish and I'm A Water Sign) Trade, consumer press ads, posters, stickers, window-displays, massive press kit. UK tour, personal appearances, December 11-14 with Manchester December 10, 15th interviews for radio, consumer music press. Photos, hand-outs. Pye say, major campaign for this very big US band.	Opens with social background talk with gradual brightening of rhythm into 'rap' of seeming sensuous nature allied to laid-back beat, vocal harmonies. Sets seal for style of remainder of disc with sometimes solo half-sung, talk vocal leads replaced by girl-male harmonies, as long last cut, side 2, Group more sophisticated soul than blashness, immensity of current disco a la Hartman, Sylvester, Hurtt. Much of LP not for radio programming for close proximity parrying rather than floor music for individual bravado, whether in dress or movement. Kind of soul record needing considerable studio taping, editing for trademarks. Almost at points seems disco version of Beatles Number 9 (White Album) ethos or discordant crowd cut on Jefferson Airplane album, After Bathing At Baxter's, S1, end of Streetmaze. Hard driving funk follows studio eccentricities. Any track suitable for in-store play.

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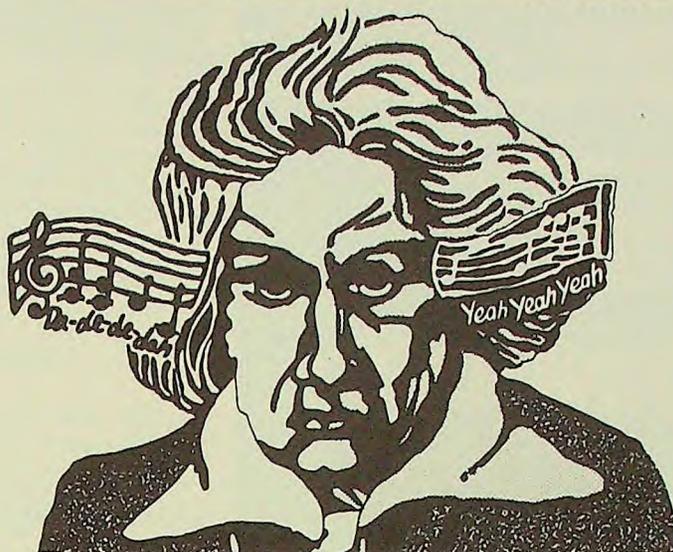
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The new rates are a result of increased printing and production costs both of which have risen considerably in the last 12 months during which period Music Week's ABC figure has had two increases.

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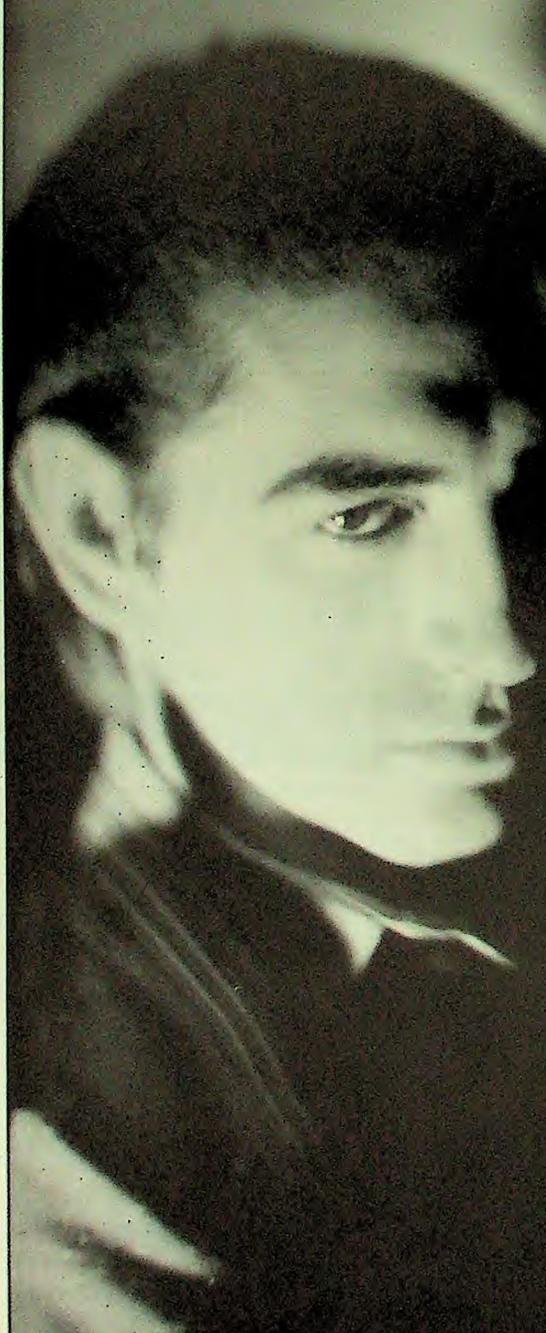
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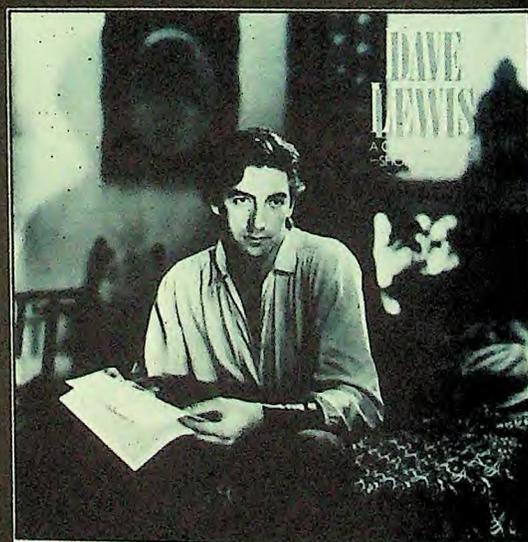
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 RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1	1	24	GREASE Original Soundtrack	RSO RSD 2001 (F)
2	4	3	SINGLES 1974-78 Carpenters	A&M AMLT 19748 (C)
3	3	2	BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd)	Riva RVLP 8 (W)
4	2	9	20 GOLDEN GREATS Neil Diamond (Various)	MCA EMTV 14 (E)
5	6	24	MIDNIGHT HUSTLE Various	K-Tel NE 1037 (K)
6	9	21	NIGHTFLIGHT TO VENUS Boney M (Frank Farian)	Atlantic/Hansa K 50498 (W)
7	5	4	JAZZ Queen (Queen)	EMI EMA 788 (E)
8	11	5	AMAZING DARTS Darts (Tommy Boyce/Richard Hartley)	K-Tel/Magnet DLP 7981 (K)
9	8	4	LION HEART Kate Bush (Andrew Powell)	EMI EMA 787 (E)
10	7	7	EMOTIONS Various (various)	K-Tel NE 1035 (K)
11	20	7	25th ANNIVERSARY ALBUM Shirley Bassey (Various)	United Artists SBTV 6014748 (E)
12	10	10	TONIC FOR THE TROOPS Boomtown Rats (Robert John Lange)	Ensign ENVY 3 (F)
13	12	4	GIVE EM ENOUGH ROPE The Clash (Sandy Pearlman)	CBS 82431 (C)
14	14	7	A SINGLE MAN Elton John (Elton John/Clive Franks)	Rocket TRAIN 1 (F)
15	13	25	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000 (C)
16	16	20	IMAGES Don Williams (Don Williams/Garth Fundes)	K-Tel NE 1033 (C)
17	61	2	GREATEST HITS Showaddywaddy (Mike Hurst/Showaddywaddy)	Arista ARTV 1 (F)
18	18	10	20 SONGS OF JOY Harry Secombe	Warwick WW 5052 (M)
19	19	4	FATHER ABRAHAM IN SMURFLAND Father Abraham and The Smurfs (Marcel Stellman/Frans Erkelens)	Decca SMURF 1 (S)
20	18	2	BACKLESS Eric Clapton (Glynn Johns)	RSO RSD 5001 (F)
21	21	13	PARALLEL LINES Blondie (Michael Chapman)	Chrysalis CDL 1192 (F)
22	17	5	BOOGIE FEVER Various	Ronco RTL 2034 (B)
23	15	6	LIVE Manhattan Transfer (Tim Hauser/Janice Siegel)	Atlantic K 50540 (W)
24	1	1	20 GOLDEN GREATS Nat King Cole	Capital EMTV9(E)
25	23	6	EVERGREEN Acker Bilk (Terry Brown)	Warwick PW 5045 (M)
26	44	3	NIGHT GALLERY Barron Knights (Pete Langford)	Epic EPC 83221 (C)
27	26	41	SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)
28	47	4	52nd STREET Billy Joel (Phil Ramone)	CBS 83181 (C)
29	35	57	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)
30	22	6	CAN'T STAND THE HEAT Status Quo (Pip Williams)	Vertigo 9102 027 (F)
31	31	24	CLASSIC ROCK London Symphony Orchestra (Jeff Jarratt/Don Reedman)	K-Tel ONE 1009 (K)
32	33	5	DON'T WALK - BOOGIE Various	EMI EMTV 13 (E)
33	30	2	GERM FREE ADOLESCENTS X Ray Spex (Falcon Stuart/X Ray Spex)	EMI INT. INS 3023 (E)
34	40	2	INCANTATIONS Mike Oldfield (Mike Oldfield)	Virgin VDT 101 (C)
34	52	2	TOTALLY HOT Olivia Newton-John (John Farrar)	EMI EMA 789 (E)
36	38	3	GREATEST HITS Commodores (Various)	Motown STML 12100 (E)
37	42	11	BROTHERHOOD OF MAN Brotherhood of Man (Tony Hiller)	K-Tel BML 7980 (K)
38	34	9	WELL WELL SAID THE ROCKING CHAIR Dean Friedman (Rob Stevens)	Lifesong LSLP 6019 (C)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
39	28	11	THE BIG WHEELS OF MOTOWN Various		Motown EMTV 12 (E)
40	40	11	BABYLON BY BUS Bob Marley & The Wailers (Chris Blackwell/Jack Nubar)		Island ISLD 11 (E)
41	32	15	ALL MOD CONS The Jam (Vic Coppersmith Heaven)		Polydor POLD 5008 (F)
42	24	4	DOLLY PARTON Dolly Parton		Lotus WH 5006 (K)
43	43	16	LEO SAYER Leo Sayer (Richard Perry)		Chrysalis CDL 1198 (F)
44	36	5	EVITA Original London Cast		MCA MCG 3527 (E)
45	37	8	LIVE AND MORE Donna Summer (Georgio Moroder/Pete Bellotte)	Casablanca CALD 5006 (A)	
46	53	3	CARS Cars (Roy Thomson-Baker)		Elektra K52088 (W)
47	25	3	THE SCREAM Siouxsie & The Banshees (Steve Lillywhite/Siouxsie & The Banshees)		Polydor POLD 5009 (F)
48	50	4	LOVE SONGS Various		Warwick WW 5046 (M)
49	56	15	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway (Ralph Mac)		Red Seal RL 25163 (R)
50	50	15	WINGS GREATEST Wings		Parlophone PCTC 256 (E)
51	39	8	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC (Vanda/Young)		Atlantic K 50532 (W)
51	45	4	THE BEST OF JASPER CARROTT Jasper Carrott		DJM DJF 20549 (C)
53	51	3	GREATEST HITS Steely Dan (Gary Katz)		ABC ABCD 616 (C)
54	46	6	INNER SECRETS Santana (Lambert/Potter)		CBS 86075 (C)
55	48	2	LOVE BEACH Emerson Lake & Palmer		Atlantic K 50562 (W)
56	60	3	LILLIE South Bank Orchestra		Decca MOR 516 (S)
57	27	3	THAT'S LIFE Sham 69 (Jimmy Persey/Peter Wilson)		Polydor POLD 5010 (F)
58	29	8	LIFE AND LOVE Demis Roussos (Various)		Philips 9199 873 (F)
59	41	4	HEMISPHERES Rush (Rush/Terry Brown)		Mercury 9100 059 (F)
60	58	96	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)		Warner Bros. K 56344 (W)
61	49	6	ELVIS 40 GREATEST Elvis Presley (Various)		RCA PL 42691 (R)
62	62	11	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire		CBS 83284 (C)
63	62	11	TORMATO Yes (Yes)		Atlantic K 50518 (W)
64	64	10	TO THE LIMIT Joan Armatrading (Glynn Johns)		A&M AMLH 64732 (C)
65	65	3	SATIN CITY Various		CBS 10010 (C)
66	1	1	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)		Jet JETLP 200 (C)
67	67	11	THE SONG AND DANCE MEN Max Bygraves/Victor Silvester		Pye NSPL 18574 (A)
68	56	26	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)		Vertigo 6641 807 (F)
69	54	2	ROGER WHITTAKER SINGS THE HITS Roger Whittaker		Columbia SCX 6601 (E)
70	59	12	BLOODY TOURISTS 10cc (Eric Stewart/Graham Gouldman)		Mercury 9102 503 (F)
71	74	46	NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)		Stiff SEEZ 4 (E)
71	71	46	EQUINOXE Jean Michel Jarre (Jean Michel Jarre)		Polydor POLD 5007 (E)
73	1	1	BAT OUT OF HELL Meat Loaf (Todd Rundgren)		Epic/Cleveland International EPC 82419 (C)
74	1	1	SOME GIRLS Rolling Stones (Glimmer Twins)		EMI CUN 39108 (E)
75	72	3	BLACK VELVET Various		Warwick WW 5047 (M)

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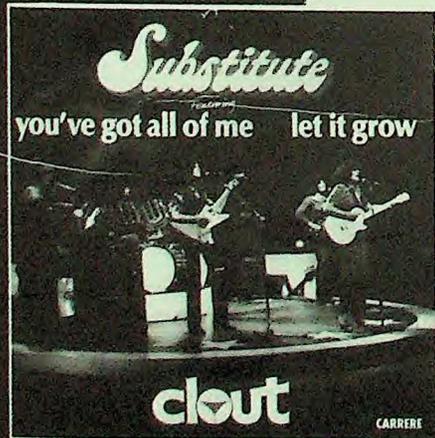
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MUSIC WEEK

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TOP 75 SINGLES

Week	Last Week	Wks. on Chart	TITLE/Artist (producer) Publisher	Label number
1	3	1	MARY'S BOY CHILD Boney M (Frank Farian) Bourne/Hansa/ATV	Atlantic/Hansa K 11221 (W)
2	12	4	YMCA Village People (J. Morali/H. Belolo) Zomba	Mercury 6007 192 (F)
3	2	5	DO YOU THINK I'M SEXY? Rod Stewart (Tom Dowd) Riva/Warner Brothers	Riva 17 (W)
4	4	3	A TASTE OF AGGRO Barron Knights (Pete Langford) Various	Epic EPC 6829 (C)
5	3	4	TOO MUCH HEAVEN Bee Gees (Bee Gees/Richardson/Galuten) Music For Unicef	RSO 25 (F)
6	6	6	I LOST MY HEART TO A STARSHIP TROOPER S. Brightman/Hot Gossip (S. Roland) Coconut Airways/Heath Levy	AHA 527 (A)
7	8	5	LE FREAK Chic (N. Rodgers/B. Edward) Warner Brothers	Atlantic K 11209 (W)
8	25	4	YOU DON'T BRING ME FLOWERS Barbra Streisand/Neil Diamond (B. Guadio) ATV	CBS 6903 (C)
9	9	7	ALWAYS AND FOREVER/MIND BLOWING DECISIONS Heatwave (B. Blue/Rondor/Tincabell/Heath Levy/Wilder)	GTO GT 236 (C)
10	7	6	HANGING ON THE TELEPHONE Blondie (Mike Chapman) Chrysalis	Chrysalis CHS 2266 (F)
11	24	4	LAY YOUR LOVE ON ME Racey (Mickie Most) Chinnichap/RAK	RAK 284 (E)
12	13	6	DON'T CRY OUT LOUD Elkie Brooks (-) Rondor/Chappell	A&M AMS 7395 (C)
13	5	10	RAT TRAP Boomtownt Rats (Robert John Lange) Sewer Fire Hits/Zomba	Ensign ENY 16 (F)
14	14	7	PRETTY LITTLE ANGEL EYES Showaddywaddy (Showaddywaddy) Carlin	Arista ARIST 222 (F)
15	20	9	PART TIME LOVE Elton John (Elton John/Clive Franks) Big Pig	Rocket XPRES 1 (F)
16	17	5	IN THE BUSH Musique (Patrick Adams) Leeds/Carlin	CBS 6791 (C)
17	23	3	GREASED LIGHTNING John Travolta (-) Chappell/Morris	Midsong POSP 14 (F)
18	19	6	DON'T LET IT FADE AWAY Darts (T. Boyce/R. Harteley) Magnet	Magnet MAG 134 (E)
19	26	6	SHOOTING STAR Dollar (Christopher Neale) Face Haze/Heath Levy	Carrera/EMI 2871 (E)
20	27	3	TOMMY GUN Clash (Sandy Pearlman) Riva	CBS 6788 (C)
21	18	7	I LOVE AMERICA Patrick Juvet (J. Morali/P. Juvet) Gas Songs/Heath Levy	Cassablanca CAN 132 (A)
22	NEW		SONG FOR GUY Elton John (John & Clive Franks) Big Pig	Rocket XPRES 5 (F)
23	35	4	PROMISES Buzcocks (Martin Rushent) Virgin	United Artists UP 36471 (E)
24	11	6	MY BEST FRIEND'S GIRL Cars (Roy Thomas Baker) Lido	Elektra K 12301 (W)
25	36	3	I'LL PUT YOU TOGETHER AGAIN Hot Chocolate (Mickie Most) Dick James	RAK 286 (E)
26	10	7	HOPELESSLY DEVOTED TO YOU Olivia Newton John (John Farrar) Famous Chappell	RSO 17 (F)
27	34	4	DR. WHO Mankind (D. Gallacher) Chappell	Pinnacle PIN 71 (P)
28	58	2	SEPTEMBER Earth Wind & Fire (M. White) Rondor	CBS 6922 (C)
29	15	9	INSTANT REPLAY Dan Hartman (-) April	Blue Sky 6706 (C)
30	44	2	HIT ME WITH YOUR RHYTHM STICK Ian Dury & The Blockheads (Chas Jankel) Blackhill	Stiff BUY 38 (E)
31	32	3	I'M EVERY WOMAN Chaka Khan (Aris Mardin) Nick-O-Dal	Warner Brothers K 17269 (W)
32	40	3	CHRISTMAS IN SMURLAND Father Abraham (Stellman/Erkelen) Burlington/Britico	Decca F 13819 (S)
33	16	10	DARLIN' Frankie Miller (Dave Mackay) Logo Songs/Kingston/Superwop	Chrysalis CHS 2255 (F)
34	50	2	ELO EP Electric Light Orchestra (Jeff Lynne) Jet	Jet ELO 1 (E)
35	21	8	BICYCLE RACE/FAT BOTTOMED GIRLS Queen (Queen) EMI	Queen EMI 2870 (E)
36	28	4	RAINING IN MY HEART Leo Sayer (Richard Perry) Acuff Rose	Chrysalis CHS 2277 (F)
37	22	7	GERM FREE ADOLESCENCE X-Ray Spex (Falcon Stuart) Mobjack	EMI International INT 573 (E)
38	31	5	DANCE (DISCO HEAT) Sylvester (Harvey Fugus/Sylvester) Jobete	Fantasy FTC 163 (E)

Week	Last Week	Wks. on Chart	TITLE/Artist (producer) Publisher	Label number
39	60	2	ONE NATION UNDER A GROOVE Funkadelic (George Clinton) Malbiz	Warner Brothers K 17246 (W)
40	42	3	MY LIFE Billy Joel (Phil Ramone) April	CBS 6821 (C)
41	39	4	ACCIDENT PRONE Status Quo (Pip Williams) Handle	Vertigo QUO 2 (F)
42	NEW		PLEASE COME HOME FOR CHRISTMAS Eagles (Bill Szymczyk) Carlin	Asylum K 13145 (W)
43	NEW		SIX MILLION STEPS Ranhi Harris & Flo (-) Intersong	Mercury 6007 198 (F)
44	30	14	SUMMER NIGHTS John Travolta/Olivia Newton John (Louis St. Louis) Chappell	RSO 18 (F)
45	41	3	ANYWAY YOU DO IT Liquid Gold (Adrian Baker) Cellar/ATV/Channel	Creole CR 159 (C/CR)
46	43	2	NEW YORK NEW YORK Gerard Kenny (Christopher Neil) D and J Arlon Chappell	RCA PB 5117 (R)
47	73	2	B. A. B. Y. Rachel Sweet (Liam Sternberg/Pete Solley) Warner Brothers	Stiff BUY 39 (E)
48	51	2	MIRRORS Sally Oldfield (Sally Oldfield) Better Bron	Bronze BRO 66 (E)
49	37	6	I LOVE THE NIGHT LIFE Alicia Bridges (Steve Buckingham) Lowry/Chappell	Polydor 2066 936 (F)
50	67	2	TAKE THAT TO THE BANK Shalamar (Dick Griffey/Leon Sylvers) ATV	RCA FB 1379 (R)
51	64	2	YOU NEEDED ME Anne Murray (Jim Norman) Chappell/Ironside	Capitol CL 16011 (E)
52	71	6	STUMBLIN' IN Suzi Quatro/Chris Norman (Mike Chapman) Chinnichap/RAK	RAK 285 (E)
53	NEW		SILENT NIGHT Dickies (John Hewlett) Bitchin' Guy/Dinosaur	A&M AMS 7403 (C)
54	NEW		A LITTLE MORE LOVE Olivia Newton John (J. Farrar) Rondor	EMI 2879 (E)
55	NEW		RAMA LAMA DING DONG Rockey Sharpe & The Replays (Mike Vernon) Tristan	Chiswick CHIS 104 (E)
56	54	3	BREAKING GLASS EP David Bowie (D. Bowie/T. Visconti) Beway Brothers/Fleur	RCA BOW 1 (R)
57	NEW		NIGHT DANCING Joe Farrell (Davor Lawrence) T. Ira/Carob Scarab	Warner Brothers LV 2 (W)
58	55	3	NUMBER 1 DEE JAY Goody Goody (Vincent Montano Jr.) Memory Lane	Atlantic LV 3 (W)
59	38	5	LYDIA Dean Friedman (Rod Stevens) Sweet City Songs/Heath Levy	Lifesong LS 403 (C)
60	33	11	SANDY John Travolta (-) Famous Chappell	Midsong International POSP 6 (F)
61	NEW		JUST THE WAY YOU ARE Barry White (Barry White) Joelsongs	20th Century BTC 2380 (A)
62	74	34	RIVERS OF BABYLON/BROWN GIRL IN THE RING Boney M (F. Farian) Far/Hansa/ATV/Blue Mountain	Atlantic/Hansa K 11120 (W)
63	NEW		HELLO THIS IS JOANNIE Paul Evans (Jimmy 'Wiz' Wisner) Singature	Spring 2066 932 (F)
64	45	6	LAY LOVE ON YOU Luisa Fernandez (David Parker) Southern	Warner Brothers K 17061 (W)
65	61	6	HAMMER HORROR Kate Bush (Andrew Powell) Kate Bush Music/EMI	EMI 2887 (E)
66	NEW		JINGLE BELLS/HOKEY COKEY Judge Dread (Aited Productions) Aited/Warner Brothers	EMI 2881 (E)
67	47	4	DESTINATION VENUS Rezillos (Martin Rushent) Bleu Bisque/Virgin	Sire SIR 4008 (W)
68	53	12	DIPPETY DAY Father Abraham & The Smurfs (-) Burlington/Britico	Decca F 13798 (S)
69	48	10	MACARTHUR PARK Donna Summer (Giorgio Moroder/Pete Bellotte) Eaton	Casablanca CAN 131 (A)
70	56	4	SOUVENIRS Voyage (Roger Tokarz) Sirocco/Louvigny	GTO/Hansa GT 241 (C)
71	65	3	NO GOODBYES Curtis Mayfield (Curtis Mayfield) Andrask/Mayfield	Atlantic LV 1 (W)
72	66	2	TOUCH OF VELVET - STING OF BRASS Ron Grainer Brass Orchestra (Barry Kingston) Aeolian/Bourne	Casino Classics CC 5 (A)
73	NEW		LICK A SMURF FOR CHRISTMAS Father Abraham & The Smurfs (Jonathan King) Jonjo	Petrol GAS 1/MAG 139 (E)
74	NEW		DON'T CRY FOR ARGENTINA Shadows (Shadows) Evita	EMI 2890 (E)
75	62	4	JUST TO BE CLOSE TO YOU Commodores (J. Carmichael/Commodores) Jobete	Motown TMG 1127 (E)

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

A-Z (TOP WRITERS)	Count
Accident Prone (Williams/Hutchins)	41
A Little More Love (J. Farrar)	54
Always And Forever (R. Temperton/Wilder)	9
A Taste Of Aggro (Various)	4
Anyway You Do It (A. Baker/P. Di Vinci)	45
Baby (Hayes/Porter)	47
Bicycle Race (Freddie Mercury)	35
Breaking Glass Up (Bowie/Davis/Murray)	56
Christmas In Smurland (Kartner/Martyn)	32
Dance (Disco Heat)	38
Darlin' (Oscar Blandemar)	33
Destination Venus (Jo Callis)	67
Dippety Day (P. Kartner/Linlee)	68
Don't Let It Fade Away (George Curran)	18
Don't Cry For Me (Argentina/Rice/Webber)	74
Don't Cry Out Loud (Peter Allen/Carol Bayer Sager)	12
Do You Think I'm Sexy? (R. Stewart/C. Appice)	3
Dr Who (R. Grainer)	27
Elo EP (Jeff Lynne)	34
Germ Free Adolescence (Poly Styrene)	37
Greased Lightning (Casey/Jacobs)	17
Hanging On The Telephone (Jack Lee)	10
Hammer Horror (Kate Bush)	65
Hello This Is Joannie (P. Evans/F. Tobias)	63
Hit Me With Your Rhythm Stick (Dury/Jankel)	30
Hopelessly Devoted To You (John Farrar)	26
I'll Put You Together (D. Black/G. Stevens)	25
In The Bush (Adams/Cooper)	16
I Lost My Heart To A Starship Trooper (Calvert/Hughes)	6
I Love America (Juvet/Morali/Wallis)	21
I'm Every Woman (Ashford/Simpson)	31
Instant Replay (Dan Heartman)	29
I Love The Night Life (A. Bridges/S. Hutcheson)	49
Just The Way You Are (Joel)	61
Jingle Bells (Lemmon/Hughes)	66
Just To Be Close To You (L. Richards)	75
Lay Love On You (J. D. Parker/Tanja)	64
Lay Your Love On Me (M. Chapman/N. Chinn)	11
Le Freak (N. Rodgers/B. Edward)	7
Lick A Smurf For Christmas (J. King)	73
Lydia (D. Friedman)	59
MacArthur Park (J. Webb)	69
Mary's Boy Child (Halston/Farian/Jay/Lewis)	1
Mirrors (S. Oldfield)	48
My Best Friend's Girl (Ric Ocasek)	24
My Life (Billy Joel)	40
New York New York (Gerard Kenny)	46
Night Dancing (T. Lawrence)	57
Number 1 Dee Jay (Montano Jr./Ross/Rocco)	58
No Goodbyes (C. Mayfield/G. Askey)	71
One Nation Under A Groove (Clinton/Dunbar/Morrison)	39
Part Time Love (Elton John/Osborne)	15
Please Come Home For Christmas (C. Brain/G. Redd)	42
Pretty Little Angel Eyes (T. Boyce/C. Lee)	33
Promises (Shelley)	23
Raining In My Heart (Boudleaux/Bryant)	36
Rama Lama Ding Dong (C. Jones Jr.)	55
Rat Trap (Bob Goldrof)	13
Rivers of Babylon (Farian/Reyam)	62
Sandy (Louis St. Louis/Scott Simon)	60
September (White/McKay/Willis)	28
Shooting Star (David Courteney)	19
Song For Guy (Elton John)	22
Six Million Steps (R. Harris)	43
Silent Night (-)	53
Souvenirs (Chanterau/Dehan/Pezin)	10
Stumblin' In (Chinn/M. Chapman)	52
Summer Nights (J. Jacobs/W. Casey)	44
Take That To The Bank (Sylvers/Spencer)	50
Tommy Clash (Joe Strummer/Nick Jones)	20
Too Much Heaven (Bee Gees)	5
Touch Of Velvet - Sting Of Brass (M. Wirtz)	72
YMCA (J. Morali/H. Belolo/V. Willis)	2
You Don't Bring Me Flowers (N. Diamond/A&M Bergman)	8
You Needed Me (Randy Goodman)	51



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PERFORMANCE

Sylvester: Hammersmith Odeon

FEW DISCO artists succeed in transforming record sales into sell-out concerts, but Fantasy Records' Sylvester almost succeeded in doing that last Friday when he appeared onstage for the first time in Britain at the Hammersmith Odeon. Okay, maybe it wasn't quite a sell-out — three-quarters capacity would be a fair estimate — but his stage performance was one of the most impressive I have ever seen by an artist whose main success has come through the discotheques.

In fact, Sylvester onstage suggests far, far more than Sylvester on record. He comes over as a personality, as opposed to a recording act and his sheer showmanship dispels any doubts that he is a one (or two) hit wonder. With the able vocal and dancing assistance of Two Tons Of Funs, two extremely well-endowed ladies, he captivated the entire audience.

The performance featured full-length versions of his best-known material including Disco Heat and You Make Me Feel (Mighty Real). A taste of things to come was provided by a disco version of the old Ben E. King/Shirley Bassey hit, I (Who Have Nothing), a track from his forthcoming LP and which should be seriously considered as a single. The use of synthesizers and lighting effects highlighted the 'disco feel' to the evening.

With the right marketing and promotion, Sylvester could become one of the biggest American discotheque acts in the UK. He certainly has the following. His Hammersmith concerts indicated that we can expect a lot more from him in the future.

CHRIS WHITE

John Otway: The Venue

ONE OF the bright tips for 1979 must be John Otway, previously one half of the John Otway and Wild Willy Barratt duo, and now pursuing his own solo career again, (the professional splits between the two were quite notable). With the full-hearted promotional support of Polydor Records behind him, a TV documentary by ATV in the offing and increased interest from press and public alike, Otway is all set to finally make the big time.

His debut at London's The Venue on Saturday contained all the usual ingredients one has come to expect from Otway — the characteristic zaniness (he made his entrance onstage down a rope suspended from the ceiling) and acrobatics. The music was pretty original too.

It is difficult to categorise Otway which could be to his favour or disadvantage. His music is like no-one else's and he sings in an accent which reminds one of a West Country yokel although he actually comes from Aylesbury.

With the exception of a send-up of the Stones' Honky Tonk Woman, the material is all self-penned and includes such rather different titles as Beware Of The Flowers, The Alamo, I'm Frightened And Scared and It's A Pain, Baby.

Otway's fame in Buckinghamshire is far and wide. Earlier this year he attracted a crowd of several thousands to a concert he gave in the main street of Aylesbury. Now it looks as though wider recognition could be coming his way. His music is definitely an acquired taste but then there are so many other successful rock stars who have had that said about themselves as well.

CHRIS WHITE

Demis Roussos: Palladium

ROUSSOS REMAINS one of the enigmas of popular music. He's nobody's idea of a typical pop star, yet his albums and singles sell in millions throughout the world. His most recent London Palladium concerts also confirmed that his stage presentation is one of the most charismatic to be seen in recent years.

Backed by a handful of musicians, who managed to recapture the full sound on his records, Roussos went through a mixture of old and new — he opened with the old Jackie Wilson hit, (Your Love Keeps Taking Me) Higher And Higher and threw in a couple of Neil Sedaka and Gilbert Beaud songs along the way. His presentation of songs like Take Me Home Country Roads revealed that he is taking more of a country music path, as opposed to his earlier Greek style.

The hits were also there of course: My Friend The Wind, Forever And Ever, and Happy To Be On An Island In The Sun, accompanied by the statutory dried ice, smoking urns and colourful stage backdrop. And his fans naturally loved every minute of it.

Roussos probably will go on 'forever and ever' because his style is both original and timeless. There is no one else around trying to emulate what he is doing — and if they were, it's doubtful that they would succeed.

CHRIS WHITE

Elkie Brooks: Dominion Theatre

IF ANY final evidence was required to prove that Elkie Brooks has reached the top after a 14 year slog, then her concerts at the London Dominion Theatre on Sunday and Monday provided it. For more than one hour and 40 minutes, the lady was onstage non-stop, singing a wide range of songs. It didn't matter if they were up-tempo, ballads, blues or pop, she invested them all with her unique vocal talents.

One of the enigmas about Ms Brooks is why she doesn't do better on record. A and M Records have given her solid marketing support and it is to that company's credit that they broke her on record where other companies failed. Yet one feels that she could still have a lot more potential as a singles and albums artist.

Her two most recent albums, Two Days Away and Shooting Star, have sold well but deserve to do much better. Her singles consistently chart but instead of hovering around the top 20 and 30, should be in the upper echelons of the chart.

Anyway, suffice to say that her Dominion concerts were yet another major triumph for her. Whether accompanying herself on the piano for some bluesy numbers, or accompanied by a small but splendid backing band on numbers like Pearl's A Singer, Lilac Wine or Honey Let Me Put On Your Clothes, she never once fell beneath the high standard one has come to expect from her. It is impossible to compare her with any other female singer, simply because — like Cleo Laine and Shirley Bassey — she is in a class of her own.

It can only be a small matter of time before the Americans discover her and let's hope that their gain isn't our loss. British girl singers like Ms Brooks are a rarity. She's a world class artist and soon everyone is going to know that.

CHRIS WHITE

Great British Music Festival: Wembley

THE GREAT British Music Festival got off to an inauspicious start when fights broke out among small sections of the poor first night audience watching a bill topped by The Jam.

The second night boasted a much more promising line up, but Wembley was still barely half-full for headliners Lindisfarne, John Miles and Frankie Miller, each of whom would normally fill, say, the Hammersmith Odeon.

The Empire Pool must be the only venue where you put on an overcoat to go inside, but Miller soon warmed the place up with his usual raunchy rock, a microphone in one hand and a bottle in the other. Considering the fact that his recent single Darlin' was his first silver disc, it was surprising that he did not include it in his act. He finished with a powerful version of the Stones' Let's Spend The Night Together.

A more sober character, John Miles is nevertheless a hero to many for his impressive guitar playing. He dominated every song both vocally and instrumentally and means to carry on in the same stylish manner, judging from the previews he provided of tracks from his next Decca album due in January. But it was inevitably the well known numbers the enthusiastic audience soaked up best and High Fly, Stand Up And Give Me A Reason and Stranger In The City came out on top.

Lindisfarne these days seem to evoke the same reaction everywhere, that they have always produced in the North East. They have found a whole new audience with their slightly more pop orientated material exhibited on the Phonogram album Back And Fourth and it is an audience which also readily accepts the old classics, performed to perfection this night, such as Lady Eleanor, When Winter Comes, We Can Swing Together and Fog On The Tyne.

The Wembley atmosphere, especially half full, works against an act like Lindisfarne which relies on working an audience up into a state akin to Cup Final fever, but the band gave of its best and the fans responded well, clapping along and swaying to the music long before the end.

A new live double is available before Christmas and it is not difficult to imagine that most fans would be delighted to see it in their stockings come the twenty fifth.

DAVID DALTON

The Cars: Lyceum

EVERYONE AT the Lyceum was curious and eager to see American visitors the Cars following their recent excellent album on Elektra and the surprising success of the single My Best Friend's Girl.

First on, though, were the Fabulous Poodles, with a following and current album of their own. The Poodles are just making the move up to the larger venues and seemed to win over many fans with their quirky, abandoned approach to live performance, which involved digs at many of rock's greatest institutions. So, the success of the songs relied heavily on the lyrics, though there were some good moments from the over-dressed violinist. One drawback, looking to the future, is that regular fans could soon become tired with the same old take-offs and the band must be constantly looking to keep the set fresh.

The Cars opened, appropriately,

with Good Times Roll — the first track on their self-titled albums — and proceeded to let them do just that. The sound seemed appalling until I moved away from the side to the back of the hall when all the original sounds from the album fell into place. They reminded me a little of Television — another WEA band who started in the UK just as brightly — though The Cars are much more animated on stage with Ric Ocasek and Benjamin Orr handling vocals.

The single was an obvious feature of the set but best numbers for me were You're All I've Got Tonight and the eerie Moving In Stereo, which moved straight into the smoother, more mellow All Mixed Up.

The London appearance should certainly boost the album and augurs well for the band's future.

DAVID DALTON

Boney M: Hammersmith Odeon

SOMEWHERE BETWEEN P. T. Barnum, a US political convention, the heyday of the Talk of the Town, and a birthday knees-up at old Aunt Loretta's place came the Boney M show at Hammersmith Odeon. The greatest rock concert ever it most certainly was not, but you would have had to be terminally morose (or unconscious) not to have enjoyed such a lively, listenable and brightly-wrapped package. The often scruffy stage of the Odeon had been transformed into a grandiose cabaret set, with tropical greenery, mirrorball (used to good effect several times in a lighting plot which deserves its own round of applause) and a high podium centre-stage for the group to present themselves in all their extravagantly dressed glory.

After an opening warmup from the band and three very nice lady backing singers the show rolled on. It was well paced for a UK audience: this "total entertainment" type of package show is still rarely seen here and the group worked like the trouper they clearly are to get the place on its feet, clapping, singing and feeling part of the act.

They had a very mixed audience (all age groups, predominantly white and generally rather well-scrubbed and polite-looking, indicating an addiction to m.o.r.) but before long had drawn all of them into the glittery folds of their draperies and their bouncy music. The repertoire included many pop standards, mostly given the tight-production disco treatment. One early success was a version of Marley's No Woman No Cry, with heftily encouraged audience participation. All the Boney M hits were given the full treatment; sentimentally in the best American tradition ran wild when a group of dark, doe-eyed toddlers brought on bouquets bigger than themselves for the members of the group. Everyone knew they would finish with Brown Girl In The Ring and everyone sang with all the gusto usually reserved for Auld Lang Syne on New Years Eve. It was a good party.

TERRI ANDERSON

Devo: Hammersmith Odeon

WHILE DEVO are, in essence, a group of musicians playing their music, the very nature of this music, the theme of devolution contained in the lyrics and the futuristic image of the band promoted first by Stiff and now by Virgin, makes the need for a total concept stage show an almost inescapable necessity. The lack of

such a presentation was without doubt a major reason for the critical response Devo drew earlier this year at Knebworth and equally so its presence has been a predominant factor in the success of their current UK tour which last week brought the band to London's Hammersmith Odeon.

From the moment the curtain went up to reveal a large screen film of the band running through Goodbye Jonee, Satisfaction and Jocko Homo, the capacity audience realised that something more than a straightforward concert was in the making.

And they were right. Looking like extras from a sci-fi movie in matching yellow boiler suits, Devo came on stage to rapturous applause and launched into a set taken mainly from the Are We Not Men? album.

Understandably the more familiar numbers were best received, but even when the music threatened to become a little confusing a succession of well thought out effects kept the audience's attention firmly on the stage. Dramatic lighting, choreographed robotic dance movements, a perfectly balanced sound and various sorties into the front rows, enabled by the use of radio microphones and guitars, all contributed to the overall spectacle.

Two lengthy encores brought the original forty minute live set up to a more respectable duration and despite a rather weak final song the band left the stage with the audience demanding still more.

That the concert was an overwhelming success is a conclusion one cannot deny. Devo now need to consolidate their triumph with some fresh material.

DAVID PIERS

X-Ray Spex: Hammersmith Odeon

A FULL house at the Hammersmith Odeon guaranteed a warm welcome for X-Ray Spex, one of the freshest bands to have survived the initial 'new wave' boom.

From the opening number, the highly professional five-piece band provided a foot-stomping, powerful set jam-packed with numbers from their debut EMI album, Germ Free Adolescents. Art I Ficial, I Live Off You, I Am A Poseur, Plastic Bag and their three hit singles — The Day The World Turned Day Glo, Identity and the title track from the album rolled off providing pogo fodder for the spiky-haired contingent who were happy to remain in the well until the last number when several joined the band on stage before being gently removed.

Lead instrument is Rudi Thomson's searing saxophone which forms a perfect accompaniment to Poly Styrene's piercing vocals. Guitarist Jak Airport provided a competent rhythm line with B P Hurdling on drums and Paul Dean, bass.

Main support band was Sore Throat who, although they have been building up a lot of support on the pub-club circuit, failed to impress in the difficult large arena.

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DOOLEY'S DIARY



Time of good cheer at A&M

THE SUCCESS of the Carpenters' TV commercial for Singles 1974-1978 — the album is number two in this week's chart and has already gone platinum — has brought smiles to the faces of A and M's marketing and art department. Concept for the LP was for the first time developed in-house and the last few weeks have seen considerable nail-biting down New King's Road as everyone awaited results.

Previously A and M, like many other record companies, has relied

upon advertising agencies to come up with ideas for a television commercial. This time, marketing director John Cokell decided that there was enough talent and resources within the company to come up with a commercial of their own. For the first time also, A and M decided to go for nationwide TV time — previously albums like American Hot Wax and Rita Coolidge's Anytime Anywhere have only been promoted on a regional level.

Singles 1974-1978 has a lot to live up to. Its predecessor Singles 1969-1973, which wasn't advertised on television, has sold two million units to date. However, Cokell says: "The new album has done everything that we hoped it would. When we first discussed the campaign, we said that if we could be number one in the first week of December then we would be alright for the Christmas period. We have only missed the top spot by one position."

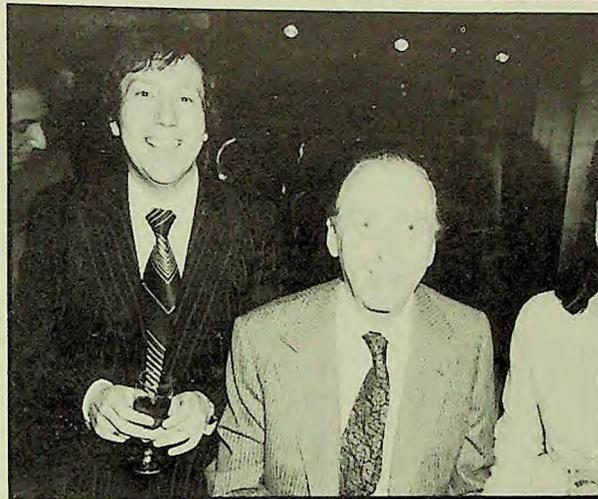
Not-so Gaye news from Marvin

A PERFECT example of American sentimentality has just appeared on the other side of the pond and will arrive in the UK on January 5.

Get out your hankies: the record, on Motown, is called Here, My Dear and it's all about the break-up of Marvin Gaye's marriage to Anna Gordy. Titles include When Did You Stop Loving Me, When Did I Stop Loving You? and You Can Leave Now, But It's Going To Cost You.

Just in case the average browser will not get the message, the elaborate sleeve tells the story. The front shows a sort of sculpture of the not-so-gaye Marvin in a toga against a background of a Roman type building and a photo of Rodin's statue The Kiss. Inscribed on one of the pillars is Love and Marriage. Now on turning over, what will the browser see? The Kiss on fire, the Roman building crumbling, and no sign of Gaye. And inscribed on the pillar is Pain And Divorce. Motown will be backing the release with a marketing campaign, using the sleeve to its fullest possibilities.

• It really hasn't been Marvin Gaye's year: not so long ago he declared himself, and his company Right On Productions, bankrupt.



THE BEAMING smiles of Eliot Cohen and one of his co-directors of the Red Bus Company, Leslie Grade, reflect their delight at the opening of their spanking new Red Bus Recording Studios in St Johns Wood. Among those who helped to christen the studio at the opening party were Biddu, Ken East, Walter Woyda, Michael Levy, Dave Dee, Barry Blue and Len Wood.

Who's who in Islington?

THE GOOD people of Islington were remarkably unmoved when Messrs Pete Townshend, Roger Daltrey, John Entwistle and Kenny Jones descended upon Alfredo's Cafe last week for a meet-the-cast party to celebrate the last day of filming *Quadrophonia*.

The presence of Mr Jones adds fuel to the fire that he may be becoming a full-time Who — and he's also playing on the film's soundtrack album.

The film, financed by Polygram's movie division Polytel, now goes into the cutting room for editing and it is hoped to hit the big screen next summer. At the moment though the makers are still tooting for a distributor.

AMERICAN RECORD company jargon is becoming even more cryptic. FYI (for your information) has been around for some time, but our comrades across the water now talk about EIP (executive incentive plan), MBO (management budget objectives) and, most important of all in record company executive circles, CYA (cover your ass).

Strip torn off agency

CHARLY RECORDS had the first of this year's Christmas parties and their party is usually top of the liggers' list both for entertainment and imbibing. This year, though copious quantities of amber fluid were consumed, the entertainment didn't happen. The strippers didn't turn up and only one reel of the film *Pink Flamingoes* arrived.

A disappointed Waxie Maxie registered his feelings about the non-appearance of the strippers by leaving a long message — in no uncertain terms — on the answer-phone machine of the agency concerned.

YESTERDAYS

FIVE YEARS AGO

SIR JOSEPH Lockwood pulls first pint at opening of new pub The Dog And Trumpet opposite London Palladium stage door "I reckon the Beeb will fight hard for about two years and then give up Radio One," says Capital's Kenny Everett EMI celebrates its 75th anniversary Louis Benjamin becomes chairman of Pye Records Group and Walter Woyda is appointed managing director with Derek Honey as deputy managing director Laurie Krieger and wife Betty celebrate silver wedding anniversary with party for Harlequin staff.

TEN YEARS AGO

CBS ANNOUNCES that the Epic label is to move Chesley Millikin to London in the New Year to represent the label here Journalists Norman Jopling and Terry Chappell launch own label called New Wave Ron Smith appointed marketing manager of Saga Show business lawyer David Jacobs dies New controller of BBC Radio One and Two Douglas Muggerridge pledges to separate pop and easy listening music between the two stations Georg Solti musical director for ROH, Covent Garden appointed a director of Chicago Symphony Orchestra.

FOOTBALL

ICE RECORDS trounced Our Price 8-1 in an action packed Cup quarter final game. The score was 2-0 at half-time, but a hat-trick from Brian Grant boosted Ice's total to eight. In the other two quarter finals played, Pye beat EMI 9-0, with two players send off for fighting and HMV beat CBS 6-3. The quarter final still to be played is Gas/Heath Levy v Lightning. In the league, Magnet beat DJM 4-1 and Chappells drew 4-4 with WEA who could only field nine players.

Fixtures: Different v Gas/Heath Levy, HMV v EMI, Decca v Ice, Lightning v CBS.

THE YEAR seems to be ending as it began — with a hot-bed of rumours about the future plans of certain record company managing directors though some rumours appear to be the same ones now being recycled by the less well-informed stratas of the industry what is certain is that the New Year will bring announcement of a new venture by Ian Ralfini who exits Anchor at the year end, and after his Christmas sojourn in the Galapagos Islands a bronzed Maurice Oberstein will settle the seething speculation at CBS headquarters in Soho Square.

OUR FRIENDS at the *Daily Mail* have done it again — in a piece about the "new trend" of showcasing artists looking for recording contracts, they inform us that A and R stands for arrangements and recording Bon voyage to Di Graham leaving GTO to join Columbia Records International in Paris *Liverpool Express* changed name to simply L.E.X. Charles Negus Fancy now working for film maker Alan Carr Richard Carpenter ill with flu so Karen will make solo appearance on Bruce Forsyth Christmas Special and signed records alone at much-publicised Chappell p.a.

GTO RECEIVED a panic call from Harrods' record department last week because "a member of the Royal Family" was in asking for Dean Friedman's Lydia and they were out of stock Dooley's Diary item about the Leicester connection last week has brought to light two more ex-Leicester lads in the business — Jim Howell (business development manager at EMI LRD) and Bob Fisher (LRD label manager for Fantasy, Stax and Salsoul) Incidentally same item regrettably transposed Bess Coleman to New York when in fact she is alive and well and living in London and shortly off on extended visit to Australia.

PERSONNEL CHANGES afoot at Wilde Rock with managing director Patrick Meads leaving last Friday (he can now be contacted at 582 3668) Nice way to be remembered: menu of Soho's Bacco 70 restaurant includes scampi a la Don Agness in memory of the long-service Leeds Music man who was a regular customer.

IT'S TRUE! *Titbits* show biz editor Douglas Marlborough leaving to manage a pub A son Ronan Jon to BBC Records' A and R manager Mike Harding and wife Anne; and son Tobias to RCA public affairs manager Jonathan Morrish and wife Sue The Drifters celebrated 25 years in the business with a lunch for them hosted by promoter Henry Sellers in London last week.

SPECIAL OFFER TO MUSIC WEEK READERS!!

Ed Stewart and John Elliott Cellars are pleased to recommend these champagnes for Christmas and the New Year.

Bouzy Grand Cru Champagne:
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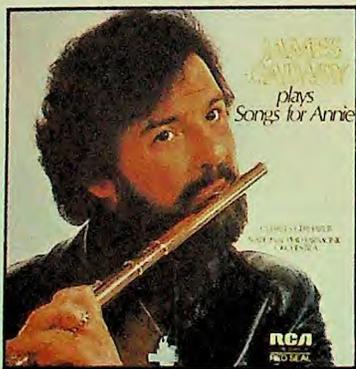
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HURRY — PRICES ARE BOUND TO GO UP IN 1979

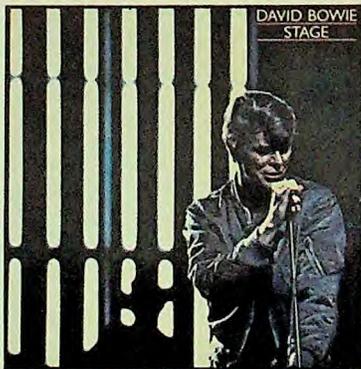
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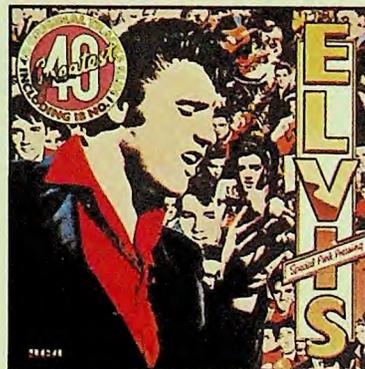
Sound Ideas for Christmas



James Galway
Plays Songs For Annie
Record: RL 25163. Cassette: RK 25163.



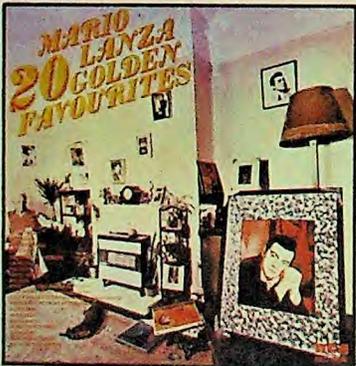
David Bowie
Stage
Record: PL 02913(2). Cassette: PK 02913.



Elvis Presley
40 Greatest Hits
Record: PL 42691(2). Cassette: PK 42691(2).



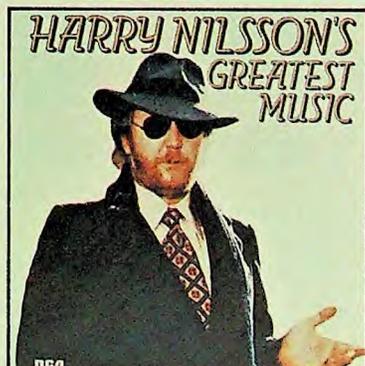
Daryl Hall & John Oates
Along The Red Ledge
Record: PL 12804. Cassette: PK 12804.



Mario Lanza
20 Greatest Hits
Record: RL 42762. Cassette: RK 42762.



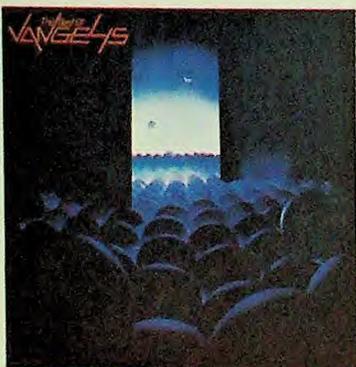
Jack Jones
The Best Of Jack Jones
Record: PL 42504. Cassette: PK 42504.



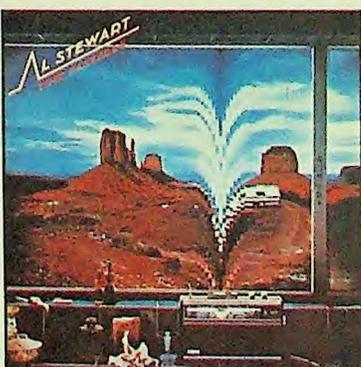
Harry Nilsson
Greatest Music
Record: PL 42728. Cassette: PK 42728.



Cleo Laine & John Williams
Best Friends
Record: RS 1094. Cassette: PK 11755.



Vangelis
The Best Of Vangelis
Record: PL 25174. Cassette: PK 25174.



Al Stewart
Time Passages
Record: PL 25173. Cassette: PK 25173.



Dolly Parton
Heartbreaker
Record: PL 12797. Cassette: PK 12797.



The Sound of Music
Original Soundtrack Recording
Record: SB 6616. Cassette: VCS 67257.

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