

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

MUSIC WEEK

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

Anchor out on a limb

WITH THE sale of ABC Records to MCA now completed, the UK company Anchor Records — owned by the ABC corporate company — has been left out on a limb and talks were going on in London this week to arrange the winding down of the company.

ABC executive, Jay Morgenstern, formerly international vice-president of the record division, flew to London to meet with recently appointed Anchor MD Ken Evans and at presstime a statement about the future of the company was expected imminently.

Anchor's 30-strong staff has been already halved by redundancies and in America a reported 296 ABC Records employees received termination notices.

THIS WEEK

Top Of The Pops — 15 years on

FIFTEEN YEARS of Top Of The Pops — and still going strong. A *Music Week* special tribute to television's longest surviving pop show — see pull-out supplement in centre pages.

ALSO: Tip-sheet 8. Retailing 10, 12. International 14. Publishing 16. Disco 20, 22. Classical 24, 26. Broadcasting 28. Talent 39. Studios 42, 46. Jazz 46. Talk Of The Town feature 48. Performance 50. Album reviews 52. Factsheets 54. Singles releases 56. Albums chart 63. Singles chart 65. Dooley's Diary 67.

Chart action

GLORIA GAYNOR is doing more than survive as she takes over the No. 1 spot from the Bee Gees. Little other action in the top half of the chart, though surprisingly Boney M drops from 10 to 11. Best movers: Chic (15 to 7), Toto (35 to 18), Cars (36 to 20) and Dire Straits (45 to 28). The new entries are headed by Village People (27), Jam (30) and Kate Bush (61).

MTA backs down on licences

By TERRI ANDERSON

THE MTA has decided not to continue the legal battle against the PRS' demand for retailers to be licensed to play music publicly in shops and dealers must now buy licences. The High Court test case involving the Harlequin chain ended in victory for the PRS, when the judge ruled that playing of music over speakers in a shop was a public performance.

Since this judgement the MTA, which financed Harlequin's defence has decided not to fight the other outstanding test cases — involving the Virgin shops and Rushworth and Dreaper of Liverpool.

Following talks between the PRS and the MTA, the association's secretary, Arthur Spencer-Bolland has announced that "agreement has been reached on a programme of co-operation between the two bodies for the mutual benefit of composers, songwriters, publishers and record retailers."

The most important feature of the deal is that the PRS

will get the money it is looking for from the trade. The MTA is now to advise its members to take out a PRS licence for playing music over loudspeakers in shops (performance over headphones or in booths need not be licensed). Where performance in an unlicensed shop has been going on since January 1976; when the PRS first decided to change its policy and demand a licence fee from record shops, the licence will be appropriately backdated.

The MTA also promises not to appeal against the High Court ruling and not to refer the PRS present tariff for shops to the Performing Right Tribunal.

In return the PRS has greatly eased the MTA's financial difficulty by agreeing to make an annual grant of £3,000 for the next five years — towards the MTA's retail staff training scheme — and to allow the repayment of the costs the society was awarded after the Harlequin

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Companies count the cost of TV song blackout

By RODNEY BURBECK

THE MUSIC industry was this week counting the cost of the blacking out of the Song For Europe TV show by the Association of Broadcasting Staffs following an alleged "punch up" between a rigger and a BBC executive.

Reactions ranged from outrage to philosophical. Many took the view that the chances of the 12 songs had been impaired by the withdrawal of the visual impact of the performers; the acts themselves had suffered a setback to their careers; and record sales were lost because the 14 million viewers who usually watch the contest saw an old film instead.

But there was the more philosophical attitude that the chances of certain of the records had been improved by not being typed as "a Eurovision song" in the eyes of 14 million people and the industry.

The company most severely affected was CBS with five of the competing artists under contract, four of which occupied the runners-up positions. Although none of the CBS songs were scheduled for release before the contest, the Nolan Sister Harry My Honolulu Lover (4th) was immediately put in rush for this Friday and Fantasy by Kim Clark and Call My Name by Eleanor Keenan, which shared equal second, were slotted for release next month.

An angry CBS MD, David Betteridge, told *MW*: "I was distressed and incensed and felt terribly sorry for all the artists. It was nonsensical that the plugs should be pulled without the matter going to arbitration. Losing the

exposure of the contest being televised must have had a significant effect on potential record sales."

EMI had the winner — Mary Ann by Black Lace (EMI 2919), written by Peter Morris and published by ATV Music — with 142 points, as well as Home Again by Monte Carlo (90 points) and Mr Moonlight by Herbie Flowers (94 points).

Songwriters Guild secretary Bill Cochran, who helped select the final twelve from 600 songs entered, said with some feeling: "It's bloody anarchy and I think this is something the TV Safeguards Committee should look at when something which is giving some artists and songwriters their first real chance is stopped without any warning whatsoever."

Decca, which had Let It All Go by Sal Davis (86 points) said through a spokesman: "If it had been seen on TV we would have walked it. The group is very professional in front of the cameras and were among the favourites of the other acts."

Producer Phil Wainman who had Lynda Virtu's You Are My Life (87 points) on Phonogram's Tango label, said: "Lynda has a very visual act. Even if we hadn't won, the show would have given people a chance to

TO PAGE 4



IN A JUBILANT mood after hearing the news that Mary Ann by Black Lace had been voted the song to represent the UK in the Eurovision Song Contest — Peter Phillips, managing director of publishers ATV Music, Vic Lanza EMI MOR division general manager, Black Lace members Terry Dobson and Steve Scholey; (front) Colin Routh, Keith Mills (manager); Alan Barton; Peter Morris (writer of the winning song) and Ramon Lopez, EMI Records managing director.

Records spending slide halted

THE RECORD industry's declining share of consumers' spending money was reversed last year, thanks largely to the substantial growth in singles sales plus price increases.

Deliveries of singles to the trade, according to BPI figures just issued, totalled 87,946,000 in 1978 representing a 41.5 per cent increase over 1977 and in value terms was 61.3 per cent up at £42,400,000.

Albums, meanwhile, only managed a five per cent increase in sales over the year — with 85,460,000 units worth £161,614,000, representing an increase in value of 23.2 per cent.

"Total LP sales have varied between 81 and 86 million a year for three years now," commented BPI director general designate John Deacon, "but this stability might only have been induced by increased sales of TV-advertised albums compensating for sales lost to home taping."

The total retail value of the year's

record business represents approximately 0.36 per cent of all consumers' expenditure, compared with 0.33 per cent in 1977 "and marks a halt to the decline in this share which has been evident since 1974". Record prices increased by about 15 per cent during the year, "matching closely the increase in average earnings and wage rates", says the BPI.

Volume of cassette sales was up by ten per cent in 1978, but with tape prices coming into line with albums this only represented a value increase of 21.7 per cent. And some tape managers are concerned that sales of full-price tapes are suffering against the growing budget tape market.

One significant trend in the BPI's statistics was the dramatic increase in the number of singles imported during the year — over 12 million compared with only two million in 1977, reflecting the industry's shortfall of pressing capacity in the UK.

BRITS MISSING AT DISCO FORUM — P20

LETTERS

Royalties—what a performance!

THE LETTER from Trevor Lyttleton (*MW* March 3) on the subject of royalties payable by record shops to the Performing Right Society is typical of the muddled thinking that has dogged this issue from the outset.

He quotes one of the greatest fallacies which the PRS themselves have quoted to me: why should record shops get away with it when the BBC do far more to promote the interests of composers and yet pay royalties?

The BBC is in the business of providing entertainment. Record shops are not; they are in the business of providing the means of entertainment. I would not expect composers to donate their products to the BBC any more than I would expect record companies to provide me with records free of charge.

Any performance of music can be said to promote the interests of the composer, and certainly those broadcast by the BBC do that; so too do playings in record shops, but

the difference is that these are not in themselves performances for entertainment. They are performances, usually only in part of the composition concerned, to assist choice, and the entertainment does not take place until the purchaser has taken his purchase home.

Let me make an analogy. Suppose a band of musicians, booked to give a performance in a public hall, are rehearsing in the hall earlier in the day. They propose to play six items, but for purposes of selection they are rehearsing 10. While they are rehearsing the hall is closed in the sense that the public cannot walk in for the purpose of entertainment, but several people are there nevertheless: the manager of the

hall, who will help make the final selection; their agent, who wants to assess their quality; the cleaning ladies and the house electricians; the box office staff pass through; the manager of another band (or hall) who is shopping around for a hall (or band) to hire on a later date; and so on.

All these people have two things in common. First, they are not there for the entertainment. Second, they are members of the public who are there for their ordinary everyday purposes. But when it comes to the actual performance, royalties will be paid only on the items actually performed.

Surely the case is exactly similar when records are played in a record shop, excepting only that rehearsal and performance take place in different places — in the shop and in the customer's home respectively. While the rehearsal playing is going on, the customer is making up his mind whether or not to purchase for future performance and entertainment; the manager or staff are listening to help him make his choice, and to educate themselves towards helping future customers make similar choices; the cleaning ladies are there, and perhaps a company representative; one or two other customers are browsing

around; and so on.

Again, all these people have two things in common. First, they are not there for the entertainment. Second, they are members of the public who are there for their ordinary everyday purposes — which in the case of the browsing customers is the prospect of purchasing the means of entertainment at home.

One accepts, of course, that we are discussing only record and music shops, or those where that is the main business. One cannot defend the action of a shop that in the process of selling unrelated goods uses music as a means of enhancing the shoppers' atmosphere.

One should also consider another exception. Suppose a customer buys a record, whether heard or unheard, and then asks the shop to play it before he leaves, it might then be argued that that is a public performance for which customer and shop might jointly be liable for royalties.

It should be evident that record shops are not liable for royalties, not because they are promoting anybody's interests, but because they are not in the business of performance for entertainment.

Mark Moore, Richmond Records, Paradise Road, Richmond, Surrey.

EMI settles trademark issue

I WAS interested to read *Todd Slaughter's* letter (*MW* March 3) but disappointed that he chose to write so inaccurately about the RCA Victor trademark.

In order that a correct picture be known and understood by our fellow record retailers may I inform you:—

- (1) That we have, in HMV, a strict system to ensure that no offending trademarks are sold by us in the UK.
- (2) Every month, each manager in all of our 36 shops is personally written to on the subject of trademarks to which the manager has to confirm in writing that the shop is complying with the rules set down.
- (3) Our area managers make regular weekly checks of inspection to ensure that our managers are undertaking the disciplines stipulated.
- (4) All managers have been issued with stocks of non-transparent labels which can be used to obliterate permanently any offending trademarks.
- (5) The import houses with whom we trade have all agreed to comply with the necessary procedures for oversteering.

In short, we take an extremely serious view of this whole issue, and I therefore object somewhat to Mr Slaughter's remarks of our "racks and racks" of RCA Victor product in our browsers. I trust this will clarify the situation.

James Tyrell, managing director, EMI Record Shops Ltd., Manchester Square, London W1.

happy, doesn't bring back any more records, and you have approximately £4 in the till.

If the trade is unaware of this, you possibly could produce a series of articles explaining the technicality of tracking a disc. Many people in the trade don't seem to bother. Incidentally, as it is a well known fact that less than one in two records brought back to a shop are genuinely faulty, how do these places without any demo facilities (ie Littlewoods) get on? Do they test them later, or do they send them all back faulty or not?

Michael Eagleton, Chiltern Sound, Spittal Street, Marlow, Bucks.

• See Retailing, page 10.

Faulties: test now, play later

I READ with interest your news coverage and correspondence on recent faulty singles. We have certainly had our share of allegedly jumping or sticking Blondies, but we have yet to find one that does not track on our shop equipment or on any unit in our audio showroom, all of which have magnetic cartridges, new styli, and with tracking weight and bias correctly adjusted.

Faulty records are one hell of a problem, i.e. warped, marked, vinyl faults, but with regard to jumping records, I thought that all dealers were aware that in almost every case the equipment is to blame. Low compliance ceramic cartridges as fitted to cheap record players just cannot handle high modulation "disco beat" grooves. Fidelity are the worst offenders, using only the cheapest BSR pickups.

If the situation is explained, in non-technical terms, to the customer, including the bit about "all my other records are OK", the opportunity arises to sell him a better quality cartridge. Result: he is

Pistols' success is something else

I REGRET having to bend your ear yet again, but as you are THE trade publication, I feel that this is the only way to express our contempt, and disgust, at the tactics of certain record companies of late.

I have no doubt you must have had many phone calls and letters regarding the new Sex Pistols single, *Something Else* which "materialised" (and that's the only word for it!) at number 24, in the BMRB chart yesterday (February 27). We have seen the scheduled release date of March 2, not only in several trade publications, and this was also confirmed by a phone call to both Virgin and CBS distribution. Your rival publication lists it today as being released March 2, and the John Humphries New Singles list doesn't have it at all — and it is usually very much on the ball!

So how did VHS 240 achieve the considerable sales necessary to chart at number 24 — three clear days before release date? Since learning of this new entry into the chart I have made numerous enquiries from fellow dealers, not just a few but over 20, some larger than others, some chart return

shops, and all of them without reservation assure me they have never had the Sex Pistols single in stock prior to today (28th).

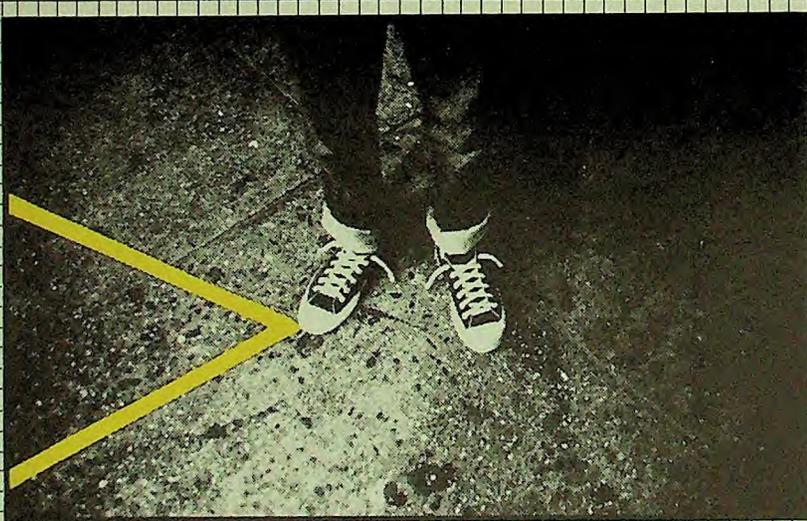
So tell me Virgin, how do I explain to a customer, who heard Paul Burnett announce a new top 40 on Radio One on Tuesday 27 we have never had that new entry at No. 24. And that it's not released until next Friday? It makes us look foolish and unprofessional, when we are a large singles organisation.

Ken Smith, Hudson's Music Centres, Chesterfield.

• A Virgin spokesman replies: The release date of the Sex Pistols' single and album were brought forward to February 23 because the group's French company, Barclay, decided to rush release the records and we did not wish to be overtaken by imports coming in from France. But even so, there was a two-month sell-in period on the single and album because of delays in the album release date caused by changes in its content. This means that all orders were shipped out before the release date and this would account for the single's quick, and high, chart entry.

LAST WEEK
70,000 PEOPLE
JOINED

GARY'S
GANG



"Keep On Dancin'" the great new single from Gary's Gang, sold a staggering 70,000 copies last week. It's roaring up the top twenty, and with five more tracks of dynamite disco action, the album "Keep On Dancin'" is bound to follow it into the charts. Make sure they can get into Gary's Gang at your store. Order the album today.

GARY'S GANG "KEEP ON DANCIN'"

83583



Also available on cassette 40-83583

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

Television boost for UA Billie Jo Spears album

UNITED ARTISTS is to TV advertise the Billie Jo Spears Singles Album (UAK 30231), released nationally on April 20.

The main TV advertising will run for a three week period from April 23 in the Stags, Anglia, Westward, Border and Granada areas.

But before this, there will be a three-week campaign from March 26 in the Tyne Tees area. The thirty-second TV commercial will feature Blanket On The Ground, 57 Chevrolet, What I've Got In Mind and If You Want Me — four of the numbers on the 14-track LP.

The campaign will be backed with 350 nationwide window displays and coincides with Billie Jo's appearance at the Wembley Country Music Festival.

Commented UA marketing manager Howard Berman, "Virtually every Billie Jo single released has had full saturation airplay. Blanket On The Ground was one of the biggest country crossover hits of recent years. The resultant campaign on this LP is therefore aimed at a much wider audience than just the country fans. This is reflected in both the commercial and the sleeve design."

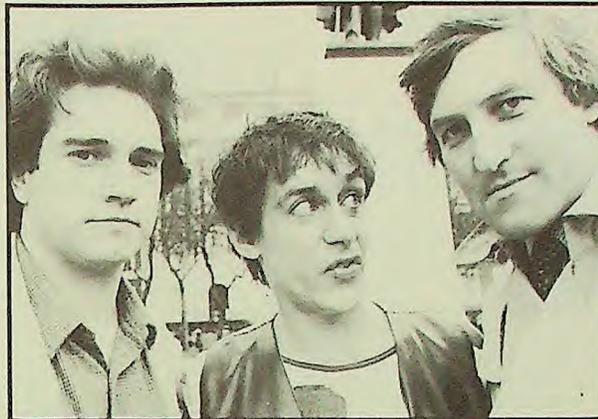
• THE ARISTA Manilow Magic TV campaign which has so far run in the Granada and ATV regions has been extended to cover the London area. An "intensive five day campaign" started on Monday on Thames, and finishes on Friday on LWT.

• THE CHIC TV campaign, which started in February in the Midland, ATV and Granada areas has rolled into London where 21 30-second will run in such programmes as Crossroads, Emmerdale Farm, Bionic Woman and News At Ten.

MARKETING

New Brightman

HAVING HAD a No. 5 hit with her first single, I Lost My Heart To A Starship Trooper, Sarah Brightman follows it up with The Adventures Of A Love Crusader released March 23 and available in both 12" and 7" forms. It will be backed with full-page ads in MW, Superpop and Popstar, point-of-sale material and a special comic for media and dealers.



IGGY POP has signed a long term worldwide (ex USA) deal with Arista Records. An album, his first studio LP since *Lust For Life* in September '77, titled *New Values* (SPART 1093) is released on April 12. On April 20, he starts an extensive British tour in Manchester. *New Values* is produced by American guitar cult hero James Williamson, formerly *The Stooges*' lead guitarist and co-writer with Iggy Pop. Pictured above, flanking Iggy Pop are Arista managing director Charles Levison (right) and Arista art director, Paul Henry.

Miller tour back-up

CHRYSALIS IS planning "a giant marketing campaign" around the release of the new Frankie Miller album and single *Falling In Love* (CHR 1220) and *Good To See You* (CHS 2299). Miller undertakes an extensive tour through March and April and the campaign is set to run through this period; four dates will be mentioned in all advertising and 100 window displays will be concentrated in the towns visited.

Full page ads are planned in the music press for the single. Starting March 16, full pages will also run for the album. As well as the window displays, 2,500 four-colour album posters are being produced and 1,000 display packs will be available from Phonodisc (order No.: FMDP 2).

MUSIC DEALS

BLACK SABBATH has signed an exclusive worldwide personal management deal with Jet chief Don Arden. The band will shortly start work on a new LP in the US, for the first time with a producer other than themselves, to be named later. A statement from Arden says that he will start his management by "endeavouring to clear up all past business and legal problems so that the group can start 1979 with a clean slate".

PATSY GALLANT has signed to Miracle Records. An album, *Patsy* (Miracle MLP 3004) will be released on April 6 and will feature her single, *O Michel* (M7). Patsy was recently voted top female vocalist in the 1979 Canadian Disco Awards. She is best known for her hit, *From New York To L.A.*

Marketing news in brief...

THE FIRST two albums to appear on the new Sidewalk label, *Haven't Stopped Dancin'* by Gonzalez and *Gloria Jones' Windstorm*, released March 16, will be the centre of "an extensive marketing campaign to launch the label." Special window displays featuring the black and yellow label will be available to dealers and selected discos, together with Sidewalk stickers and badges. Ads will be taken in disco magazines and consumer and trade papers throughout March.

THIS WEEK Ariola releases its third *Three Degrees* single, *The Runner*, a track from their current album, *New Dimensions*. The single will be available in 7" (ARO 154) with special colour labels and a 12" clear vinyl version (AROD 154) in a clear sleeve and also with a special colour label.

The release is being backed with ads in trade papers and the *Daily Mirror* with 30 phone-in lines, and point of sale material.

The *Three Degrees* start a 21-day UK tour on April 14 in Manchester

and finishing with a royal charity show at Maidenhead on April 30.

BRONZE RECORDS has a dual promotion campaign lined up for the latest *Manfred Mann's Earth Band* LP *Angel Station* (BRON 516), and *Motorhead* album, called *Motorhead* (BRON 515). Both LPs feature the band's current singles, the *Earth Band's You Angel You*, and *Motorhead's Overkill*. The albums will be promoted in the trade and music press, and in addition there will be posters, badges, t-shirts and fly-posting. The *Manfred* promotion will also include free-standing show cards and mobiles featuring the woman on the album cover. Marketing for *Motorhead* includes advertising in *Bike* magazine and special posters are being sent out to motor cycle shops.

TO PROMOTE John Travolta's new single, *Whenever I'm Away From You* (Polydor-Midsong POSP 30), Polydor is taking a strip ad in the Sun plus full pages in *Super Pop* and *Record Mirror*, all week-ending March 16.

FULL PAGE ads in *RM*, *Black Echoes* and *Disco* will support the March 16 release of the Arpeggio single, *Love And Desire* (POSP 40 7") and *POSPX 40 12"* which has been selling well on import.

Pat Travers' new album, *Heat In The Street* (POLD 5005), released March 16, is backed with ads featuring both album tour dates in *MM*, *NME*, *Sounds*, *Music Week* and *Virgin House* magazine. There will also be flyposting and four-colour posters will be available to dealers.

THE FIRST reggae record pressed in coloured vinyl from United Artists is *Old Time Friends* (UP 36496) by Royal Rastass, a reggae band formed by Prince Lincoln. The first 10,000 copies of the single will be pressed as a 12-inch coloured vinyl edition, in a picture bag, while 5,000 copies of the seven-inch disc will also be bagged. The song is taken from the band's debut LP, *Humanity* (UAG 30227) released this Friday (16). Press advertising will support the album.

Virgin's Front Line campaign

VIRGIN IS mounting the biggest campaign so far for its Front Line label. The Culture album — *Cumbolo* (FL 1040) — is being backed by full page ads in this week's music press and will feature in radio spots on Piccadilly, BRMB, Hallam, Capital and LBC (during the reggae programme). Three thousand 20" by 30" posters and 100 window displays have also been made up. Culture begin a tour in Brighton on March 16, finishing with a date at the Rainbow on March 25.

On its Virgin label a follow up to *The Members' Sound Of The Suburbs* chart debut is planned for

March 30. Titled *Off Shore Banking Business* (VS 248), also on 12 inch (VS 248 12), it will be the subject of half page ads in all the music consumers plus some trade press coverage. A dealer mail out will be made from the 1,500 triangular posters and 5,000 badges being produced. The Members are on tour with Eddie And The Hot Rods until the end of April.

Fingerprints can be found on a Virgin EP — *Who's Your Friend* (VS 252) — which will be backed by ads in the music press. The band, on tour with Lene Lovich, carries on touring with Bill Nelson's *Red Noise*.

NEWS FLASH!
Within one week Peggy Scott's
"You've Got it All"

Has charted
just outside
the top 100

7" & 12" Limited
Edition Special Bag

Heavy Radio
and Disco Plays



PIN 73

Don't delay
order now!
0689 73141

NEWS

EMI announces pragmatic policy

By NIGEL HUNTER

AN APPROACH that is "eminently pragmatic" and a deep commitment to artist development were the policy definitions made by EMI Records UK managing director Ramon Lopez when he opened the two-day EMI International European label managers conference last Thursday at the Churchill Hotel.

Pointing out that it was "a year of adverse market conditions", Lopez emphasised that the company's investment and commitment to artist development and its recording budget remained intact. He alluded to "redressing the balance between group and non-group repertoire" in what seemed to be an expression of an aim to increase the EMI-originated share of repertoire going out to European branches and affiliates as opposed to third-party product.

"We match or excel any other A and R team anywhere in the world," Lopez declared, "and we hope you will maintain our market leadership with the repertoire we supply you."

International division general manager Paul Watts gave the conference four guiding principles and objectives to be borne in mind in motivating the efforts of the delegates in their various territories.

These are to maximise the sales of established EMI artists through well-ordinated campaigns; develop new artists who have UK success as rapidly as possible on a worldwide

basis; to seek opportunities to break new artists in international markets prior to UK chart success, and to maximise opportunities for catalogue exploitation.

Watts recapped on international successes scored by EMI artists during the past year. Some Girls, the first LP from the Rolling Stones through EMI, had sold over a million internationally, and so had Kate Bush's debut single Wuthering Heights, while Dancing In The City by Marshall Hain was nearing the million mark, proving the potential for "a down-the-middle pop record". Tom Robinson's Power In The Darkness had sold over 150,000 internationally, and he is the first new wave artist to break outside the UK.

Artists who had achieved hits abroad before the UK included Shirts (Holland), Pussyfoot (Mexico) and Gonzalez (USA).

"EMI is the only British major actually committed to developing UK artists around the world," claimed Watts.

Reshuffle at LRD

INTERNAL ORGANISATIONAL changes in EMI's Licensed Repertoire Division have been announced by managing director Alan Kaue. They mainly concern the marketing operation and took effect from the beginning of this month.

General manager Mike Harvey, currently responsible for Motown, MCA and Island, is to handle the development and eventual launch in the early summer of LRD's new house label. The Screen Idols band, recently signed to LRD, will make their disc debut to coincide with the label's launch.

There will now be two LRD marketing managers reporting to general manager Colin Burn. Julian Moore will be responsible for the Bronze, Chiswick, Fantasy, MAM, Stax and Salsoul labels, and Jim Howell assumes responsibility for the EMI International label, which includes the marketing of X-Ray Spex and the Purple catalogue.

Continuing to report to Moore will be label managers Martyn Barter (Bronze, Chiswick and MAM) and Bob Fisher (Fantasy, Salsoul and Stax). Paul Minett, previously LRD advertising manager, becomes the new Rak label manager, also reporting to Moore. Jim Howell will continue to report to Kaue for major TV and other special projects, aided by marketing assistant Kim Hudson.

Kaue stated that the changes arose from the continued growth of the LRD division, the imminent launch of the house label and the departure of Phil Presky, who has left to form his own independent company.

Song for Europe

FROM PAGE ONE

see her. We will continue developing her career, but this has lost us a lot of impetus."

Guys and Dolls' How Do You Mend A Broken Heart (57 points) was another act which would have benefited from being seen and Magnet's head of A and R Brian Reza, said: "Eurovision is now a visual song contest and the UK act has been chosen without the judges benefiting from seeing the acts."

Ariola's marketing director,

Andrew Prior, was among the philosophical after their entry, Miss Caroline Newley by M. Squad came 11th with 58 points: "We were naturally very disappointed but we believe in the record anyway and will continue to promote it even harder."

Black Lace takes Mary Ann to Jerusalem on March 31 for the Eurovision Song Contest — but that is itself threatened by Israel Broadcasting Authority staff in dispute with the management.

• See Dooley's Diary, page 67.

MTA backs down on licences

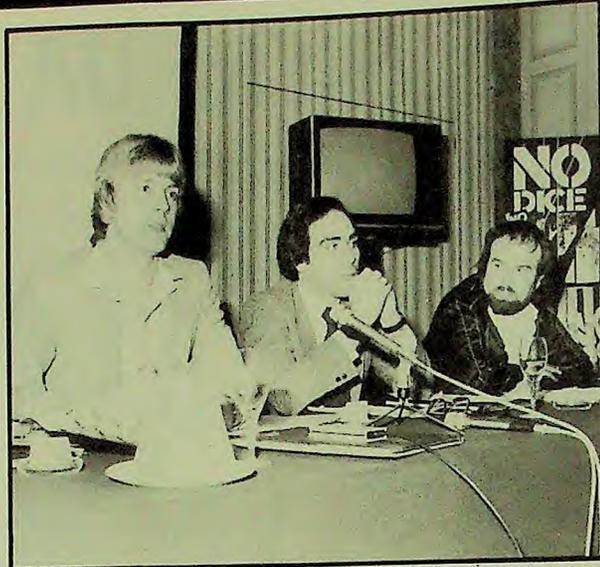
FROM PAGE ONE

case (estimated at about £10,000) to be spread over the same period, without demanding interest.

Spencer-Bolland said that he felt the agreement was a fair and equitable one. The MTA had not attempted a negotiated agreement before the matter came to court, he explained, because "we felt we had a very good case, but unfortunately the moral aspects were overruled by legal argument; the judge merely

interpreted the law and decided that no matter how good the reasons for playing music in shops are, to do so is always a public performance".

Krieger's opinion remains as it was before his court defeat — that the PRS demand for a licence fee from record shops amounts to "biting the hand that feeds them". The feeling in the trade generally reflects Krieger's own, which is that record shops should be exempt or should only be charged a tiny, nominal sum per year.



PICTURED AT last week's EMI International Division conference are, left to right, Paul Watts (general manager EMI Records International Division), Ramon Lopez (managing director EMI Records) and Les Hodge (marketing and promotions manager EMI Records International Division).

WEA clinches Carrere deal

DISCUSSIONS ABOARD the private jet which took WEA MD John Fruin and his A and R chief Dave Dee to Paris to meet Carrere Records chairman and president Claude Carrere led to a completed deal before lunchtime the same day.

WEA has won the licence for the label, for the UK only, with effect from April 1. Carrere had been with EMI through a special licensing agreement for about 18 months. The better-known artists the label brings to WEA are Sheila B. Devotion, Clout and Dollar, but there are two new UK bands signed and working on LPs, and MD Freddy Gannon says that the label is about to make some important signings.

First releases under the new deal will be two singles scheduled for late April — Who Were You With In The Moonlight by Dollar and Seven Lonely Days by Sheila B. Devotion.

Country music package for EMI TV 16

FOLLOWING K-TEL's lead in tapping the vast country crossover market EMI has compiled a country music package for its next TV merchandised album — Country Life (EMTV 16) — due on March 30.

The campaign will go national from day one, April 2, with £250,000 worth of TV time and will run for three weeks with a further £25,000 worth of back-up marketing including in-store displays and press advertising.

The album will retail at £4.40 (£4.60 cassette and cartridge) — £3.06 (£3.19) to the dealer. Its 20 tracks are culled from EMI's own back catalogue as well as newly-acquired United Artists and brings together Crystal Gayle, Anne Murray, Linda Rondstadt, Glen Campbell, Merle Haggard and Bobbie Gentry among others.

"We have naturally timed the release to tie-in with the Wembley Country Festival," said EMI's TV merchandising manager Brian Berg, "and the album deliberately combines traditional country music with the newer contemporary styles in order to reach that country/pop crossover market. Our research has shown there is a big demand for this sort of package and the TV advertising is a very strong concept."

Pye tightens up control on returns

STRICTER CONTROL over returns starts at Pye this week which could save the company up to £200,000. It is "an effort to prevent abuse of the returns system and to speed up dealers credits". Retailers have been sent a letter from MD Derek Honey, explaining that the returns department is to be strengthened, and a more stringent procedure — including testing of all records sent back as faulty — will be carried out.

Reasons for this move are given in the letter: "The five per cent returns scheme was instituted to stimulate turnover by providing the dealer with the ability to improve his stock range without carrying the risk of unsaleable stock. This should have reduced the temptation to some dealers to return surplus stock as 'faulty' items."

Honey told *MW* that this had unfortunately not been the result achieved: "In the past 18 months to two years there have not been enough senior personnel to control things in the returns department, and we have not had the space for sufficient test equipment. During this period we have noticed that the returns have crept steadily up, because we did not have the time to check them, and we just passed everything for credit automatically."

This has led, almost inevitably Honey felt, to product being returned as faulty, sent in error or SOR, when the dealers had no right to return it under any of those headings. Returns have, he added, been running at 14 or 15 per cent (including legitimate five per cent). Pye believes that the percentage should not be above eight or nine, and it is expected that careful checking will bring the level down to that.

Tyrrell to head HMV chain

JAMES TYRRELL has been appointed managing director of EMI Record Shops Ltd. He was previously director of finance and administration for EMI Records and in his newly-created position will be in charge of the 36 retail shops in the HMV chain, reporting direct to Ramon Lopez Serrano, chairman of EMI Record Shops Ltd.

Following Tyrrell's appointment, there are new positions within the HMV chain for David Wilde and Ken Whitmarsh. Wilde, previously general manager of EMI Record Shops Ltd, moves to become general manager of the HMV shop in London's Oxford Street. Whitmarsh moves from manager of the Oxford Street store to a newly created post of general manager, new projects, within the HMV chain.

Commented Tyrrell: "Both these appointments are very important steps in the expansion and growth of the HMV chain and in helping maintain our position as the leading independent record retailer in the UK."

Replacing Tyrrell as financial controller of EMI UK Record Operations is Nick Payne.

New One Stop for Midlands

GRADUATE RECORDS, the West Midlands retailer which recently launched its own Graduate label, has set up a one stop operation to cover the Midlands area within a 50 mile radius of Birmingham.

While offering to supply product from all major labels at one third off retail price, managing director David Virr says that he intends to specialise in small label material at normal trade price, plus imports, 12" singles and special offers. "We're trying to fill a gap that seems to be there," he says. "Rough Midlands is not so well catered for."

A 24 hour delivery service by Graduate's van salesman is offered, with no minimum order and a regular phone out to dealers.

Virr, and his assistant Damon Dixon, can be contacted at Dudley (0384) 59048, and more telephone lines will be added when possible.

Pop campaign for digital classical LP

A "POP" style marketing campaign is being put into action this week by Decca's classical manager David Rickerby for the label's revolutionary digital recording by the Vienna Philharmonic Orchestra conducted by Willi Boskovsky (D147D 2).

As reported in *MW's* Classical page last week, Decca has scooped the industry with the first digital recording album release — a double album live recording in Vienna and titled The New Year's Day Concert.

The release is being promoted to dealers with full-colour trade advertising and this will be followed through with in-store displays across the country for which "several thousand" posters and sleeves are being made available.

The album will also be stickered to draw it to the attention of record browsers in shops.

Olivia Newton-John O.B.E.



EMI Records are proud
and delighted that Olivia
has been honoured by
Her Majesty The Queen
as an Officer of the Order
of The British Empire.

March 13th 1979

Congratulations Olivia
from all of us at EMI.



NEWS

The names that made the news on camera



SIRE RECORDS has re-acquired all rights to Plastic Bertrand's further releases in the UK and North America. It was on Sire that he achieved a top 10 hit in late '77 with *Ca Plane Pour Moi*, selling more than 250,000 copies. This single and Plastic's first album, *An 1*, have sold five million copies worldwide. The first release on Sire through WEA by Plastic is *Tout Petit La Planete*, a re-mixed version of a track from his second album; it was produced by Lou, producer of *Ca Plane Pour Moi*, WEA hosted a party for Plastic. Pictured are: (l to r): Paul McNally (Sire general manager UK), Roland Kluger (managing director RKM Belgium), Geoff Grimes (licensed label manager WEA), Plastic Bertrand, Andy Ferguson (Sire independent promotion manager UK), Nigel Molden (International general manager WEA) and David Clipsham (director of marketing WEA).



FOLLOWING HIS appearance on the Eamonn Andrews Show, Jean Michel Jarre was presented with a gold disc for his Polydor album, *Equinoxe*, by American film star Anthony Quinn. Pictured (l to r): Charlotte Rampling, Jarre, Anthony Quinn.



Pre-show awards for Billy Joel

BILLY JOEL swiftly jumped backstage at the Royal Albert Hall a few minutes before his sold-out concert to be presented with gold and silver discs for *The Stranger* album, silver for *52nd Street* and silver for *Just The Way You Are* and *My Life*. The Albert Hall was the last date in a 22-city European tour. Pictured at the presentation are (l to r): Kate Mundle (Joel's CBS UK product manager), Billy Joel, Rick London (tour manager), and Simon Frodsham (Joel's CBS UK press officer).



TAKEN AT the Talk Of The Town's 21st birthday party on March 1, Grace Kennedy, herself 21 the next day, was presented with a gold charm from Dick James who assured her that it was a small version of many real ones to follow. Grace's show at the Talk Of The Town opens on March 26. Grace is pictured with (left) her manager, Lou Howson and (right) Dick James.



THE MOVIES became the first UK signing to Propeller Records, the company recently formed by Pete Townshend and Mafalda Hall. Pictured signing the contract at Propeller's Langley Street offices are (l to r): Pete Townshend, Jamie Lane (Movies), Mafalda Hall, Greg Knowles (Movies), Julian Diggle, Jon Cole, Colin Gibson (Movies) and Mike Willis (Movies' manager).



PAUL PHILLIPS and Driver 67 paid a visit to the RCA West Bromwich depot to present the telephone sales girls and the distribution force with silver discs. This celebrated sales in excess of 250,000 for their single, *Car 67*. The new Driver 67 single is scheduled for release on March 9, and has been pressed in luminous vinyl with a special bag. A quantity of black vinyl pressings have been manufactured for radio promotion purposes only.

GEORGIE FAME

RIGHT NOW!

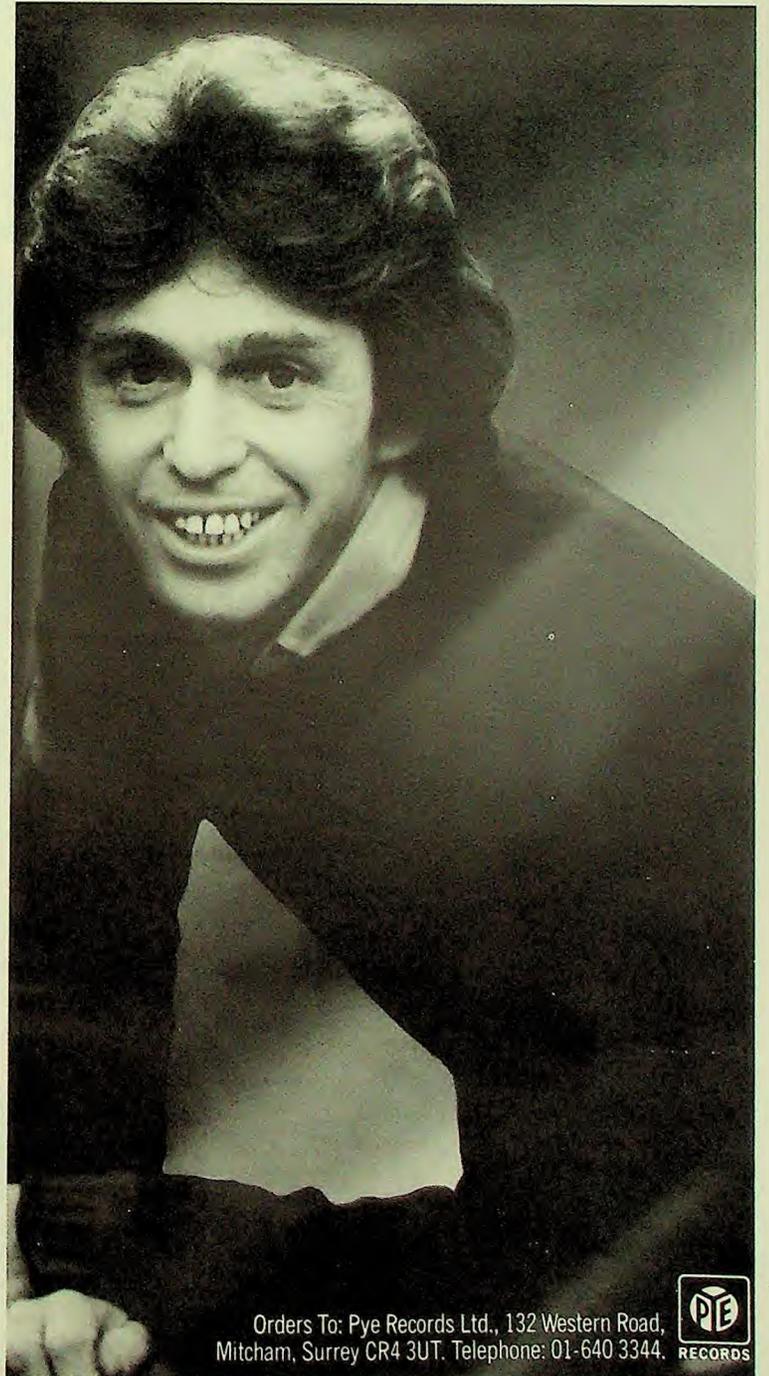
RIGHT NOW! is Georgie Fame's new album containing his latest single 'DIFFERENT DREAM' both with the backing of an extensive marketing campaign including:

- Full colour posters.
- Regional Promotional Tour from 26th to 30th March.
- His own six show series for Harlech Television.

RIGHT NOW is the time for Georgie Fame!



Album 'RIGHT NOW!' NSPH 18600
Single 'DIFFERENT DREAM' 7N 46184



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



TIP SHEET

Mandala—adding a bit of lustre to golden oldies

OLD HITS for new — that's the policy of a new company recently set up in London by Nashville producer Louis Lofredo and agent/manager/promoter Malcolm Feld.

"My business is finding, researching and recording artists who have had hits in the Top 100 over the last 30 years, re-recording their hits 1979 style and then finding a record company or TV merchandising company that will take that product and merchandise it on television," Lofredo explains.

He and Feld call their company Mandala International Ltd, and they are looking for English artists. "These one-shot deals have often been responsible for getting people new long-term contracts. I guess Dobie Gray is the latest example that it works," says Lofredo.

In fact, he has already had considerable success in America with this concept, having had released in the past four years some 60 albums or "media packages" on different labels — both budget and full price compilation albums. His list of credits as a producer is lengthy including everyone from Patti Page to The Tremeloes to Del Shannon.

Lou and Malcolm became affiliated, as so many business people have, because they both could supply areas of contact the

other lacked. Malcolm, with 23 years' experience in the entertainment business, has been in contact with many of the artists Lou wanted to reach in the UK and he is ever on the look-out for US artists to tour England and Europe.

"I am always interested to hear from American artists who want to tour abroad. I have brought over such performers as Frankie Valli and the Four Seasons, The Sandpipers, Mel Tormé, Buddy Greco, Cyd Charisse and Tony Martin, Dorothy Moore, etc."

Back to the production side, Lou creates his own packages, presents them to the record marketing companies who in turn give him a budget.

Record companies are finding a whole other world in kids who do not remember the original versions.

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

Revitalised, these 'old' hits become 'new' hits.

"RCA is releasing a Coasters album I re-recorded as new product at full price. Malcolm is touring them. Decca have taken some 10

either Nashville or in Britain "or wherever it is most convenient. Everything is interchangeable today. I am looking at the studio situation in Britain."

Lou knows exactly what he wants of and for interested artists: "I firstly pay them a fee up front and then, naturally, they share the royalties. Even if the artist is no longer recording, most are performing for a living. We record live with no overdubbing, using anything from four to 25 musicians. An artist sings his song and we can mix in the next hour. There is no long-term commitment but if they like us, they'll tour with us and if they like my production we may work together again or if they'd like to go somewhere else, that's OK too."

Contact: Mandala International Ltd., 68 Old Brompton Road, London SW7. 01 584 6453/01 581 3087 or 112 Maureen Drive, Hendersonville, Tenn. 37075, USA (615) 824 7144/824 1568.

Vipers' working visit

AN IRISH rock, pop, rhythm and blues band, making a name for itself by ably supporting some very successful acts at home and on the occasional visit to London, has arrived here looking for a recording contract.

The Vipers, who were formed in March '77 by Paul Boyle and Dave Moloney, recorded their first demo in January of '78, went through a "re-assessment period" which led to the departure of two members and the entrance of George Sweeney and Dolan, appeared on RTE Television, recorded a second demo which resulted in a one-off deal with Mulligan Records and have had a single released called I've Got You.

Meanwhile, the band has toured with and/or supported Dr. Feelgood, Graham Parker, the Jam, and played by invitation on the Boomtown Rats Seasonal Turkey Tour and guested at Thin Lizzy's Christmas gig. To take advantage of the buzz, the Vipers have been in London talking to record company execs.

For dates, details or to meet the band, contact Juliet De Vie, Trigger Headlines, 01 267 9105.



First American seeks UK deal

THE SMALL independent American record company, Seattle-based First American, is looking for a UK deal for its entire label.

Product is interestingly varied — mainstream (Danny Johnson, Tom Austin, Don Brown); classic and/or esoteric (Clarence "Gatemouth" Brown, Ian Whitcomb, Stephen Wynott); jazz (Pete Fountain, Jac Murphy); rock (The Sonics, Country Joe McDonald) and country/pop (John D. Loudermilk).

Label chief Jerry Dennon spent some time in London in January and met more people at Midem, but he is still looking for the right UK deal. "We release approximately 20 albums a year and will be concentrating on the pop and disco market this year," Dennon explains. "We are also in the market for UK product for the American market."

Contact Jerry Dennon, First American, 725 South Fidalgo, Seattle, Washington 98108 (206 762 5793).

Fame at last

GEORGIE FAME finds himself in the enviable position of having his publishing free worldwide and with a new album, Right Now, and single, A Different Dream, just released on Pye Records to demonstrate his talents. "I think musically I am at my prime," says Fame. "I'm still doing some of the things I did 20 years ago but 20 years better".

Recently, Georgie Fame has spent some time living and working in Rio, and the Latin American influences are very evident in his writing. This new album, the first since 1974, contains all the new original songs by Fame except for three Stevie Wonder compositions. "I am pleased with the direction my music has taken me. Today's music is full of rhythm and very exciting to be part of." Publishers can contact Georgie Fame through Mike Everett of Plural Choice at 01 723 4724.

New single

Offshore Banking Buisness

c/w Solitary Confinement

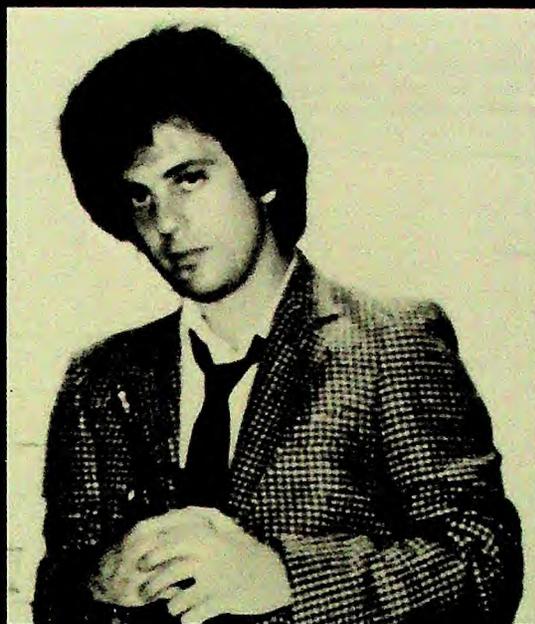
VS 248

THE

MEMBERS



RELEASED 30th March, 1979



Billy Joel's day has come with a new single 'Until The Night'

'Until The Night' is a classic slice of Billy Joel—
an unforgettable hookline and melody, wrapped around
razor sharp, emotive lyrics.
It's taken from his album '52nd Street'. And with the success
of that album, his last single 'My Life' and a triumphant
nationwide tour, 'Until The Night' is bound to shoot Billy Joel
into the full light of superstardom.
Just don't wait until the night to order it.
It's available now.

Billy Joel new single  'Until The Night'

RETAILING

Jumping to conclusions about faulty records

ALTHOUGH UNAWARE that he was doing so, the owner of the Record and Tape Centre in Evesham, Worcestershire, has provided an interesting factual postscript to this week's P.1 story on faulties. In a letter which he has sent to the MDs of all the major manufacturers and to the music trade press, Mr. M. Butler points out how often he has to explain to customers that it is their record playing equipment which is at fault, not the records. He asks why he has to do this without any noticeable help from the record companies. At his shop Butler has prepared copies of a leaflet which explains turntable bias in very simple terms, and also means of checking and correcting it. This is available free of charge, and he is also prepared to visit, and inspect, the record playing equipment of people who persistently complain of faulties when the records concerned probably play well on the shops turntable.

Butler's letter reads:

Records that jump are not always faulty. During the last two years we have mounted a campaign to make the public more aware that records that jump are seldom faulty. In almost all the cases that we have investigated, we have found the record player that was being used was badly out of adjustment.

We feel that as a manufacturer you have a responsibility to the public to advise them of this problem bearing in mind that it is you who gets the supposedly faulty product back!

In the majority of cases we have found the customer automatically returns the record as being at fault because

a) it is the simplest item to return as being faulty, or
b) they are unaware their record player is out of adjustment.

Our biggest problem is to explain to the customer that although this record jumps and other records in their collection do not jump, it is

still the record player that needs adjusting. We have to explain this with no backing from the record companies.

A typical example occurred last week. A customer came to us after having had five copies of a certain record from a multiple store. They changed each one he returned until he became dissatisfied, asked for a refund and then came to us.

We played the record in the shop before he bought it and it played perfectly. He took the record which we had examined very carefully only to return an hour later to say that it jumped.

We visited the customer's home at his request and found the record player so badly out of adjustment that it had permanently scarred the record. We were fortunately able to adjust the player, and left knowing that the customer was satisfied.

Here are some records that have created a problem this Christmas. LPs: Original Soundtrack Grease;

Showaddywaddy Greatest Hits '76-'78; Carpenters' Hits '74-'78; Queen — Jazz; K-Tel Emotions; Don Williams — Images; Boney M — Nightflight To Venus. Singles: Village People — Y.M.C.A.; Ian Dury — Hit Me With Your Rhythm Stick; Showaddywaddy — Pretty Little Angel Eyes; Rod Stewart — Do Ya Think I'm Sexy; Boomtown Rats — Rat Trap.

The link between the records and tracks that jump is usually a heavily recorded bass beat.

• While personal replies have been mailed to Butler by some of those he wrote to, A. J. Morris, Polydor MD, sent a copy of his reply for publication.

He writes thanking Butler for the copy of his leaflet, which has been passed to Phonodisc's chief technical expert, Chris Oglethorpe, with a request to investigate the possibility of printing a standard message on Polydor product inner sleeves.

Edited by
TERRI ANDERSON

Spreading the word about gospel music

FOR MANY years gospel music has been accepted as minority taste in the UK record market, but times are changing, according to the Hemel Hempstead-based company, Word Records, which began British operations some 10 years ago. Although traditionally selling its product through Christian bookshops and a mail-order division, Word is now finding that gospel records are beginning to sell through more traditional outlets — a trend which has doubtlessly been encouraged by the success of gospel tours and concerts in the UK.

Word's origins actually stretch back to the 1950s when Jarrell McCracken founded the parent company in Waco, Texas. The story goes that in those days he was a sports commentator and had the idea for making a religious-inspired record called the Game of Life (not dissimilar to Tex Ritter's later hit, The Deck Of Cards). That disc sold quite well and was the motivating force which started a label, Word, which now claims to be the biggest gospel record company in the world.

Word in the UK was started in 1967 by Bill Hamilton who is now chairman of the operation here; he was joined by his son Ian (now managing director) several years later and a staff of people which also includes A and R manager Norman Miller, Anne Casey (marketing manager), David Bruce (sales) and John Trimmur (commercial manager). Four years ago in the US,

ABC Records bought out the operation, but allowed the British company to continue much as it has in the past; now Word UK is totally self-financing.

A and R manager Norman Miller explains the theory why gospel music is becoming much more acceptable to the masses: "I think that there was a lot of reaction against punk and new wave music, and what it represented, and many record buyers started looking for more wholesome type of music. In general, in the past, record shops haven't stocked our product and it has been a big problem, but now there is much more awareness about gospel music."

Also helping to spread the word about gospel music have been names that one would not automatically connect with such music — including Billy Preston who is signed to the company's Myrrh label, B. J.

Thomas (who had a number one hit in the US with Raindrops Keep Falling On My Head), Barry McGuire (remember his Eve Of Destruction?) and even our own Cliff Richard who has produced several albums for another Word artist, David Pope.

Miller continues: "People have thought that gospel music is a lot different to what it actually is, but attitudes are changing. We have always sold well through the Christian bookshops and have increased our sales with them by more than 100 per cent. Also the mail-order side has always been very strong and we have offered subscribers special offers and a voucher scheme. In addition we encourage other shops to have promotional schemes.

"We have licensed some of our product to other record companies, with success. For instance DJM has taken product from us, including a live album by Andrae Crouch and The Disciples; we also have the Salvation Army signed to the company, after more than 50 years with EMI, and we leased product to the television merchandising company, Warwick Records, which had a lot of success with an album of Salvation Army music."

The Word catalogue is spread across several labels including Word, Myrrh, Sparrow, Birdwing, Banners And Bonnets (outlet for the Salvation Army product), Light and Lamb and Lion. Average price of the product is £3.50.

In addition, the company runs a very successful concert division called Scope which promotes various gospel tours and concerts. The February tour by Andrae Crouch, which includes dates in Glasgow, Belfast, Newcastle, Manchester, Bristol and Birmingham looks destined to bring in the punters; a concert at the Royal Albert Hall,

When independence is worth smiling about

ON THE basis that no news is good news, many independents in the UK must be doing fairly well. But at a time when trade is depressed — and cannot realistically look to any great improvement until the national economy moves first into stability and then growth — it is good to actually hear a very cheerful tale from a retailer rather than hope to hear a very cheerful tale from a retailer somewhere. Terry Dean, "The Music Man", of Riverside Records in Wadebridge Cornwall, writes:

In March 1978 I opened up a stall in the Pannier Market in Wadebridge (six-day market) selling bric-a-brac, antiques and second hand records. The records were sold on a part exchange basis.

In May, I was offered a large batch of new records from a dealer as he was closing up his business and retiring. I scratched around, borrowed the money and set up two stalls — one selling bric-a-brac and other devoted to records only.

The record sales rose and I was being asked for the Top 20 singles and albums. I obtained these *pro forma* via various wholesalers, and business still kept heading up and up. It soon occupied all my time, and I closed the antique stall and expanded the record stall, doubling its frontage. I obtained some very reliable wholesale accounts, had some racks made by a carpenter and still the trade grew! In August it was still expanding and I had to enlarge my premises yet again.

I knocked down the stall and built a shop within the market with a 60 foot frontage. In December, the only other independent record dealer in the town closed down, and my trade rocketed.

So, from a second hand stock of approximately 100 LPs the business has, in one year, built to a turnover of about £30,000-plus. I carry a stock of the Top 75 LPs and singles,

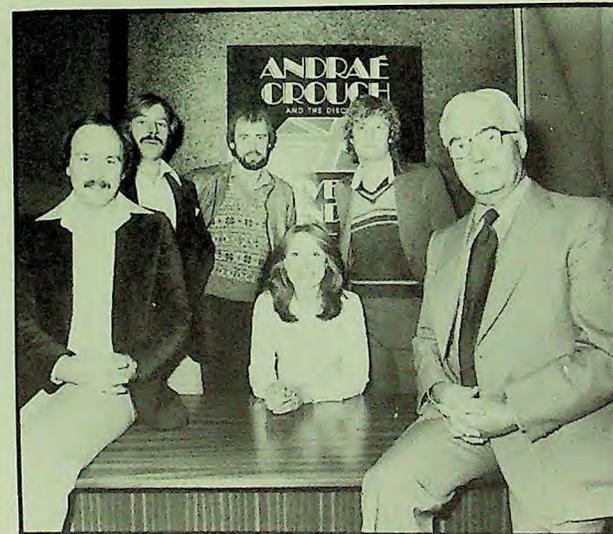
and new wave, country and TV-advertised albums; also a range of about 600 golden oldies, and the Top 30 cassettes.

Expansion into another town is imminent, and I honestly feel that the main ingredients for success are personality and patience. As I have been connected with the business as a professional singer, songwriter and recording artist (although only on minor labels) most of my regulars come in and want to "chew the fat" about their favourite artists and music. I make a point of knowing most of my customers by their first names. The local DJs ring me weekly for their requirements and they pick up their stock from my home or if necessary I deliver it to them.

I also perform with a C and W band called Apache, which has an album coming out soon, for which pre-sales have reached 350! (Not a lot, but encouraging).

I hear and read about record dealers moaning about trade, and I also read about dealers' apathy. My answer? Don't sit on your butt — the trade is there. Do something. Do anything. If you don't there are plenty that will, given a chance.

I am looking forward to a season in this little Cornish town that will surpass even my target; and to a new shop which would triple my turnover. Smile — I am!



THE STAFF behind Word Records, left to right: sales manager David Bruce; John Trimmur, commercial manager; A and R manager Norman Miller; Ian Hamilton, managing director; Bill Hamilton (chairman) and seated, Anne Casey, marketing manager.

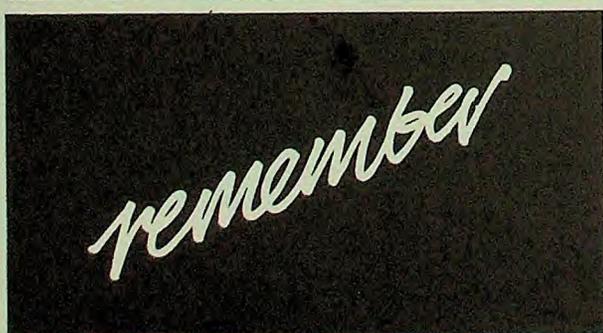
planned for February 1, sold 2,000 tickets before the event was even advertised.

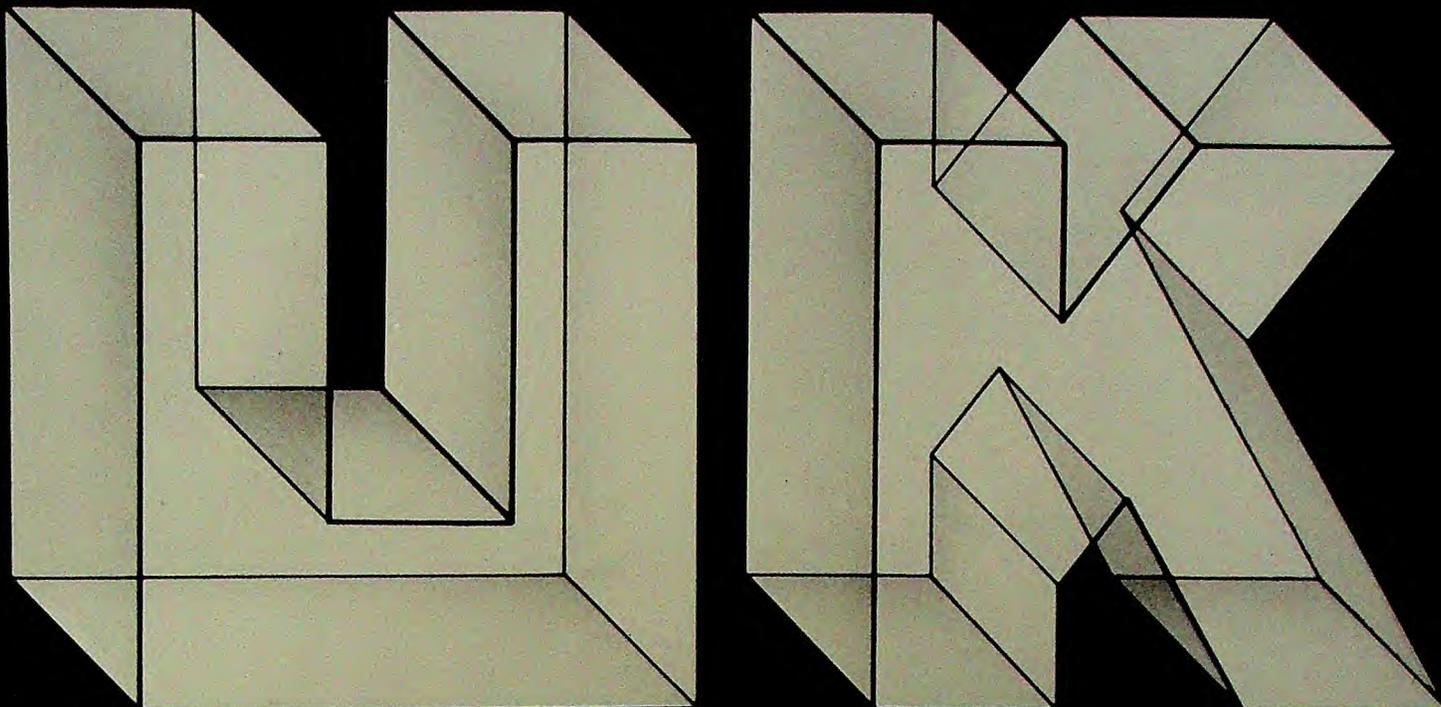
"At one time you could say that 95 percent of the people at an Andrae Crouch concert were already committed to Christianity but now there is a much larger percentage of uncommitted people attending," Miller adds.

One of Miller's major hopes for the future is to promote a concert event called The Gospel In Black And White at some large venue like Earl's Court. It would feature such major black gospel names as Jesse Dixon, Andrae Crouch and the

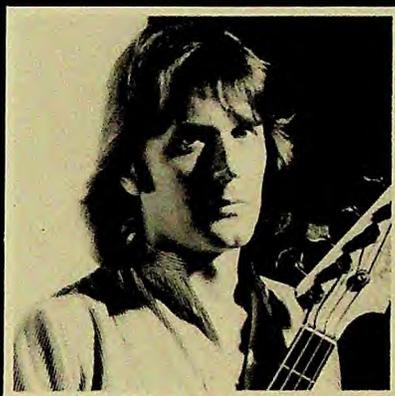
Edwin Hawkin Singers, and hopefully from the white names, people like Cliff Richard, Dan Peak and Nutshell, a gospel group who come from Bromley in Kent.

Returning to the record division, Miller points out that one album, featuring a gospel musical called Come Together, has sold 75,000 copies for the company. "We change the catalogue every year but probably release about 40 new albums during the course of 12 months," he adds. "People might think that gospel music is still a minority market but 75,000 record buyers are not to be argued with."

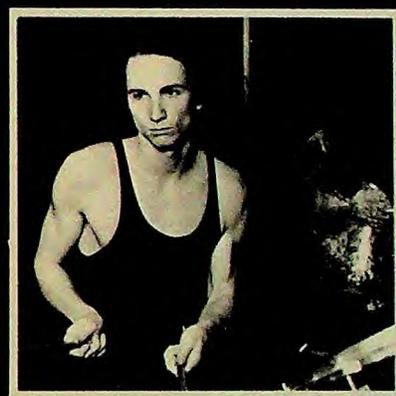




EDDIE JOBSON



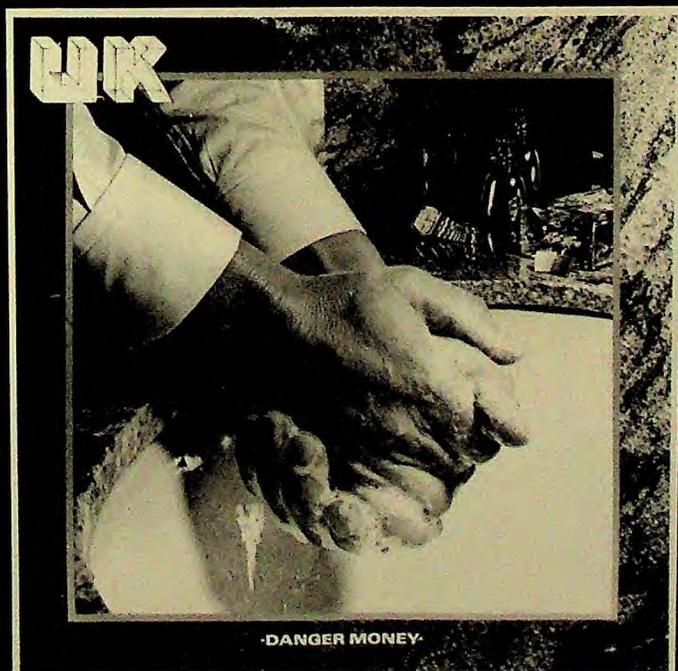
JOHN WETTON



TERRY BOZZIO

NEW ALBUM - DANGER MONEY -

ALBUM POLD 5019 CASSETTE POLDC 5019



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



RETAILING

Beware-married couples at large

A HARD-PRESSED lady, on the radio this very day, explained that when her husband walked out on her, he took the music centre with him. I suppose that saved all the problems in subsequent divorce proceedings in which a learned judge would, after much deliberation, decide that the erring husband could have the cassette deck, and his sad missus the turntable and tuner. With turns at having the loudspeakers. With record prices the way they are, ownership of the record cabinet could become the subject of litigation. "I submit, m'lud, that while Mrs. Fortright chose the records, her husband actually paid for them. On the other hand, m'lud, he was not in his right mind at the time, having been listening to Radio One." And so on.

Be warned: when married couples come into the store, watch who pays. And, if you give them a receipt, write Mr or Mrs as appropriate. It'll save you having to appear as witness when hubby, having walked out with the music centre, returns later on for all the tapes he bought.

Eccentricity

WE ALL grumble about the eccentric customers, I suppose, but at least they make life interesting as opposed to the mumbled requests for "number two, number four and number six" from lads with long hair and shapeless suits. I have been tempted to hand them portions of meat pie, or diverse brightly coloured tablets to see if they would notice. But perhaps not.

Candid Camera, long years ago, did a spoof in which newspaper vendors in the metropolis handed out copies of *Le Monde* and other

Le Freak and Chiquitita could be just the beginning. And how would you translate the hit by Ian Dury: "Frappez-moi avec un baton de rhythm"? It's all very well for these bright twits on Radio Three to say "music knows no language", but have they ever worked in a record store?

Hopefuls

IN THE days when I did demonstrations in little booths, occupied by lunchtime consumers wanting somewhere warm to munch their sandwiches, I was often bemused by aspiring singers who came in and asked if I could recommend a number for their next club date. I had one or two standard numbers for such occasions: Hooray for Captain Spaulding by Groucho Marx, Ja-Da by Jerry Colonna, and an old Yma Sumac. All this came back to mind this very morn, when I heard an A and R man hold forth on the somewhat dreadful demo tapes he received. "Some people," he declared, "send in tapes on which they sing, extremely badly, to a record played on a turntable in the background, itself suffering from wow and flutter."

So that's why young men with wide chests sometimes bought Mario Lanza records and then asked if it was possible for me to erase the parts where Mario L. actually sang. A cheap way of getting full orchestral accompaniment! One can well imagine Boy Wonders, eager to escape the travails of the Job Centre, sending in home-made tapes to long suffering A and R men; with accompanying note: "I enclose a cassette of me singing with Frank Sinatra, only he didn't know about it at the time. Try and imagine he isn't there, and if you don't like it, I'll take the Sinatra record back to the shop and say it's warped."

Grand old age

I WAS aroused by the sight of a display advert in the local paper, offering fame, fortune, expense account and company car for merely promoting records via the local (independent) radio station and local dealers. I felt prompted to apply at once, but caution and a quick look at my birth certificate prevailed. It is, after all, a young man's job. I know, because I had a chat with the managing director of the station a little while ago, and at which he suggested that, at some time in the future, I might like to join the station as Publicity Expert, Wild Copy Man and Thumper of the Tea Machine. "However," the md remarked, "we are a very young crew here, and it's certain you would be treated with contempt." Having been a record store manager for some little time, I knew the feeling as when, for instance, you haven't learned about the Very Latest Marvellous Release from a Group called Scavenging Dustcart. Such contempt was apparently nothing personal: everyone over 40 was likely to be treated with contempt.

We get more or less non-stop pop on our local station, with occasional features, and they must do a good turn for the local record dealers all right. But I cannot imagine why the task of feeding in the multi-coloured vinyl singles should demand such hardy salaries and perks — jealousy here raises its green vinyl head. It seems like cash for a modest enough career. Or maybe record reps are treated with contempt, too! Maybe there could be a record label called Contempt for stations who cannot stand anyone over the merry old age of 40. Or even a radio station, Radio Contempt to play all those rotten tapes submitted to the long suffering A and R man mentioned above.

Don't say it wouldn't work. It could be the biggest gimmick since a well-known retail chain tried to sell me a copy of White Christmas at the beginning of March.

A book By Any Other Name

CONTENDER FOR the Good Idea of the Decade award is a book which no dealer who has been asked for "that bit of music on the Hovis ad" or "the tune that starts Grandstand" — or on the classical side for the Dog Waltz or Rage Over A Lost Penny — should be without.

Published by the North Tyneside Libraries and Arts Department it is called *By Any Other Name*, and it gives the answers to those and hundreds of other potentially irritating queries. It is, in the compiler's own words, "an alphabetical guide to music commonly known by names other than the agreed proper names". The four sections deal with classical, film, radio and TV, and advertisement themes. The layout is simple, clear and neat, and the list of inclusions impressively large.

The four pieces mentioned are respectively Dvorak's Symphony No. 9 in E Minor; K. Mansfield's Holiday Party Time; Chopin's Waltz No. 6 in D Flat and Beethoven's Rondo a capriccio, op. 129.

The Central Library also keep an updated card index on this subject, and welcomes phoned enquiries.

For the book (60p plus 15p postage) write to Principal Arts Librarian, Central Library, Northumberland Square, North Shields, Tyne and Wear NE30 1QU.

SHOP TALK
by
Dave Lazell

Continental papers instead of the requested London evenings. To the consumer's puzzled stare, the newspaper vendors explained. "It's all to do with the Common Market". Most folks seemed to accept this explanation. If the record business is rationalised, as everything else seems destined to be, will we have to take the pops in German, for example, to save the unwarranted costs of making discs in different languages? And would the customers notice?

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- NS 13 Motorhead "Motorhead"
- NS 25 Whirlwind "Hang Loose"
- NS 31 The Table "Sex Cells"
- NS 33 Bishops "I Take What I Want"
- NS 36 Radio Stars "From a Rabbit"
- NS 41 Johnny Moped "Little Queenie"
- NS 49 Thumper Jones "Rock it"
- NS 50 The Phaetons "I Love My Baby"

EP's

- SW 1 Count Bishops "Speedball"
- SW 6 Rocky Sharpe & The Razors "Drip Drop"
- SW 17 Radio Stars "Stop It"

LP's

- RED 1 Elvis Tapes
- CH 1 Hollywood Rock'n'Roll
- CH 6 Link Wray
- CH 9 Huey Piano Smith
- CH 11 Ace Story Vol. 1
- CH 12 Ace Story Vol. 2
- CH 2 Chiswick Vol. 1 (mid price)
- CH 5 Chiswick Chartbusters Vol. 2 (mid price)
- 10 CH 13 George Jones (10" Album)
- 10 CH 14 Sonny Fisher (10" Album)
- WIK 6 Little Baby Story "Off The Rails"
- WIK 8 Johnny Moped "Cycledelic"
- WIK 10 Matchbox "Settin' The Woods on Fire"

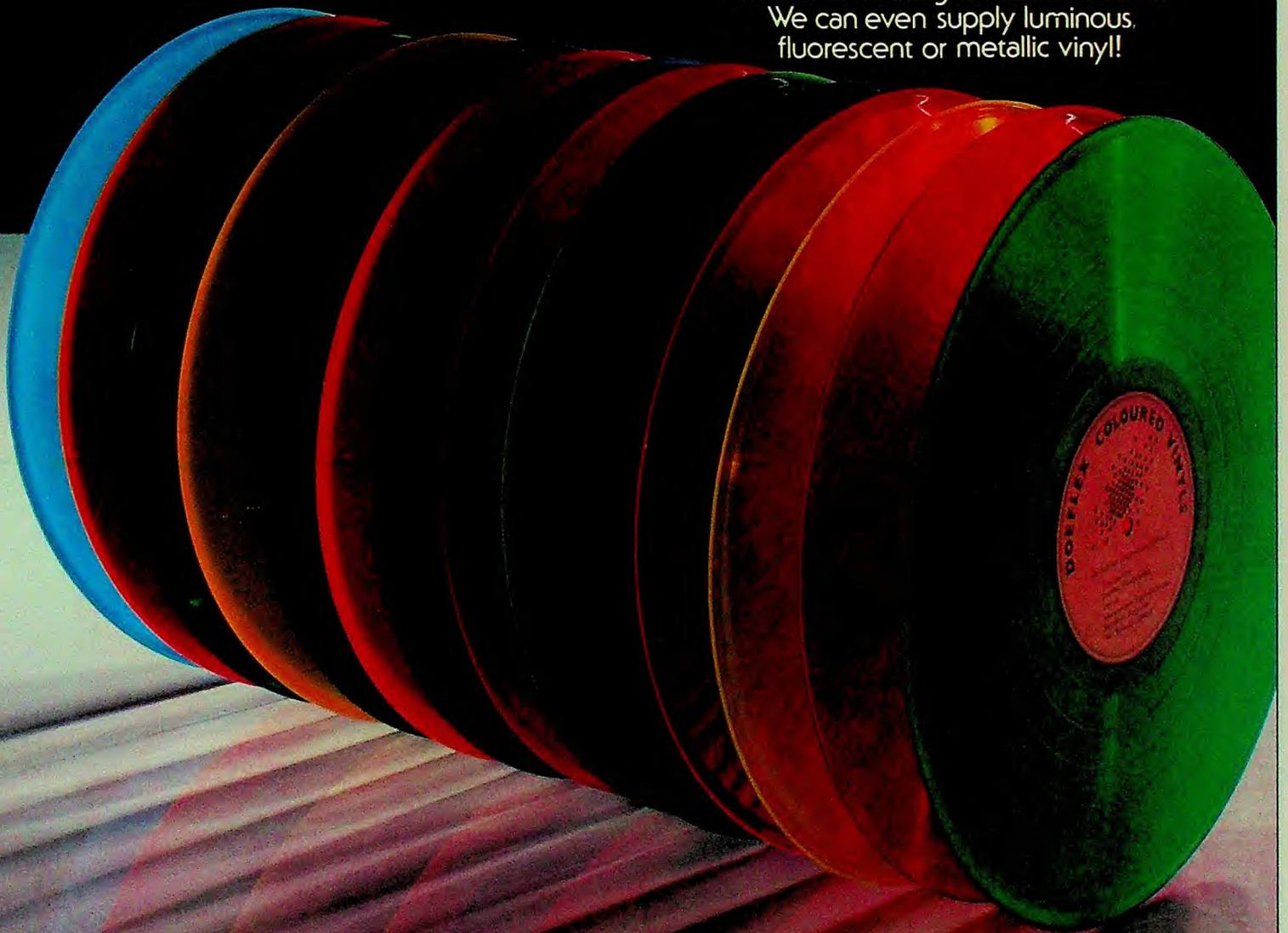
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INTERNATIONAL

Toshiba cuts back on releases

From ELISE KRENTZEL

TOKYO: Toshiba-EMI has decided to release less LPs in order to achieve better sales results. From April to September this year only 80 albums are planned for issue, just over half the number released during the previous six months.

A breakdown of the release schedule reveals that EMI Group product will account for 60 per cent, while Capitol and other licensed labels will comprise 30 per cent, with East World (Toshiba-EMI's own label), and reissues completing the final 10 per cent.

EMI Group resident director Nicholas Bingham comments: "We have at least 13 major artists to concentrate on for the first two quarters and over 200 branch salesmen to work with personally. Obviously if you release product which doesn't mean anything to the local dealers in the provinces, they're not going to promote it."

"We'd rather release less and have more sales spiral with artists we are positive will sell here. Japan is a small market, and most albums released will sell a maximum of 3,000 copies if not promoted individually with the dealers because, unlike the West, 85 per cent of the retail record shops here are owned by married couples."

Toshiba-EMI does not import records as its competitors do. EMI re-released the Beatles' Sgt. Pepper LP last year as a special-run picture disc pressed here and with a higher sound quality than in other countries although at a higher cost. Bingham says that it sold well, and that there are plans for other special marketing campaigns to heighten sales potential.

While other companies still debate the value of the picture and colour discs, Toshiba-EMI has been first in selling out domestic-pressed releases.

This month branch sales managers

News in brief . . .

NEW YORK: Stephen Metz of Larball Music has arranged several overseas agreements for representation of the company's catalogue. In Japan it will be handled by Victor Music, in Australia by Penjane Music and in the Benelux countries by New Day Glow Music.

The initial song involved is Fancy Dancer recorded by Frankie Valli for Warner Bros./Curb Records and written by Bob Crewe and L. Russell Brown.

PARIS: The Egg Dealer Contest has been won by the Aura Sound and Entertainment Co. of Richmond, Virginia, USA. The draw was made here by keyboard player Tim Blake, who records for Egg, the Barclay subsidiary, and brings to a close the first phase of the international marketing of Egg Records through specialist dealers.

The prize is a week's holiday for two in Paris, travelling via Concorde.

TORONTO: Anne Murray is recording a new album in the Eastern Sound Company studios here, where she recorded her Grammy Award-winning single *You Needed Me*. The LP is being produced by Jim Ed Norman for Balmur Ltd.

John Sebastian has also been active in the Eastern studios recording music for the animated film *Romeo And Juliet* featuring material he has written with Trish Cullen for Nelvana Films.

Other Eastern clients are SRO Productions recording Rush, Capitol Records recording Surrender, ATV Music recording B.B. Gabor and Instaband, and

from Osaka are visiting EMI factories in France, Britain and Germany to see how records are pressed abroad and to meet area representatives which Bingham believes creates awareness. Until recently, 80 per cent of salesmen in Japan had never been in a pressing plant or knew the rudiments of record pressing.

Criteria for Israeli awards

TEL AVIV: CBS Israel has announced minimum criteria for the award of silver, gold and platinum trophies "to mark the achievements of its best-selling artists and in the lack of local industry requirements".

For all repertoire except children's product a silver award will mark 10,000 LP/cassette sales, a gold 20,000 and a platinum 40,000. For children's repertoire only, a silver award will denote 5,000 LP/cassette sales, a gold 10,000 and a platinum 20,000.

The 20,000 unit figure for gold certification means a sales to population ratio of 1: 185 as compared to 1: 433 in the USA. The separate criteria for children's records in Israel reflects the interest in children's repertoire here in a country which has one of the highest rates of sales of this product in the world.

Attic Records recording Paul Clinch.

BRUSSELS: SIBESA, the Belgian copyright protection society, elected a new board of directors at its general assembly held here recently.

The board comprises chairman S. Robins, vice chairmen H. Gout and R. Meylemans, board members P. Goemaere and X. Pelgrims de Bigard and director P. Lebbink.

THE SWEDISH entry for the Eurovision Song Contest in Jerusalem on March 31 will be Satellite performed by singer-songwriter Ted. He is a protégé of Stig Anderson, whose famous clients Abba began their climb to worldwide success in a previous Eurovision final.

Ted, whose records are released by Epic, has already made an impact in the UK with his single *Take Me Back To Hollywood*. Bocu Music is publishing Satellite here.

MUNICH: The music written by disc producer Giorgio Moroder for the film *Midnight Express* has been nominated in the US for an Academy Award. Moroder's score has already won a Golden Globe trophy for the best film music of 1978. He is currently working on a soundtrack score for a movie entitled *Foxes* starring Jody Foster.

AALSMEER: The Inelco Records company has moved to this town, known as the flower centre of Holland, and its new address is P.O. Box 360, 1430 AJ Aalsmeer, Netherlands (Tel: 02977 28855; cable address: Intellect Aalsmeer; telex: 14622 inelco).



Edited by NIGEL HUNTER

Elkie in Israel

TEL AVIV: Elkie Brooks, here recently to promote her latest release *Shooting Star*, was given a press reception at the Tel Aviv Sheraton Hotel by CBS Israel. Smiling for the camera from the left are CBS promotions assistant Ofra Maimon, Elkie Brooks, international A and R and promotion manager Ronnie Braun and promotions co-ordinator Etchie Stroh.

News on camera



Roll of Renown for Slim Dusty

TAMWORTH: Veteran Australian country star Slim Dusty acknowledges the ovation following the award of the Roll of Renown to him in recognition of his achievements during his 20-year career in country music. He also won the Gold Guitar Award for best male vocalist at the Tamworth Country Music Festival.



Infinity appointment

NEW YORK: Bette Hisiger has been promoted to the post of director of international operations at Infinity Records. She will liaise with the company's international associates and licensees and co-ordinate worldwide release schedules, publicity, promotion and merchandising. She joined Infinity last year as executive assistant to president Ron Alexenburg, and previously worked as administrative co-ordinator at CBS Records International and as studio co-ordinator at Bell Sound Studios.



AMSTERDAM: Queen received platinum and double platinum awards for *Jazz* and *A Night At The Opera* respectively during their recent Dutch tour from EMI Holland managing director Nico Guesbroek (second from right standing). With him are, from left, Freddie Mercury, Brian May, Roger Taylor, John Deacon, and in front Queen co-manager Peter Brown.

Gold award for Safari

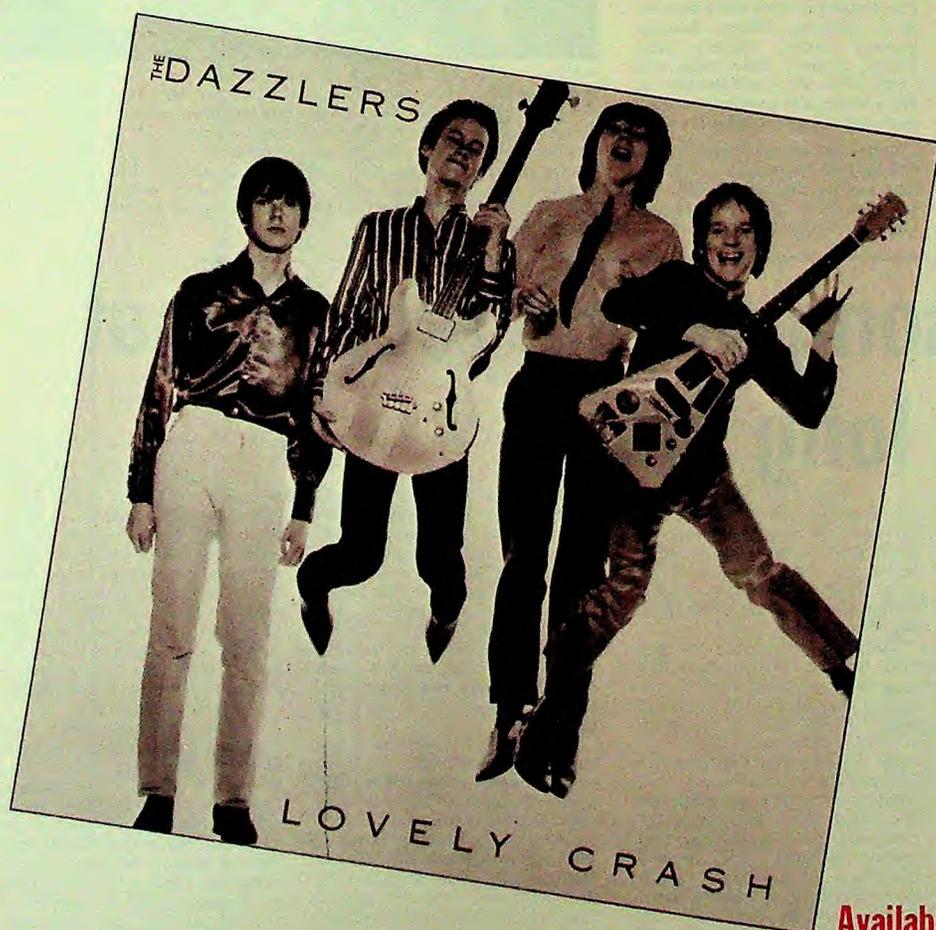


LONDON: Safari Records, founded by Anthony Edwards and John Craig (centre), received its first gold award from James White (left) and Peter Hebbes (right) of Festival Records, Australia, for Australian sales of Roger Glover's concept album *The Butterfly Ball*.



ROME: Tina Turner (centre, as if you didn't know) has been in Italy for some TV appearances, festival dates and eight episodes of a new Saturday evening show *Luna Park* during which she will sing all the songs from her new LP, *Rough*. With her in the picture are CGD Messaggerie Musicali international product manager Maurizio Cannici and promotion manager Johnny Porta.

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PUBLISHING

Fanshawe's African Sanctus for London

THE LONDON premiere of African Sanctus by David Fanshawe, performed in its entirety, takes place this Saturday (17) at the Royal Albert Hall with the Bach Choir aided by pop musicians and pre-recorded tapes conducted by Sir David Willcocks.

African Sanctus was inspired by a number of journeys made by Fanshawe through the African continent, incorporating field recordings he made on a tape recorder such as Islamic calls to prayer, recitations of the Koran, Egyptian courtship music and a Masai milking song.

It was featured in BBC-1's Omnibus series produced by

Herbert Chappell in 1975 and was also networked through the US by NBC in September of that year, with a repeat performance on BBC-2 here last year. The work was world premiered in Toronto in January 1978 and received its first British performance later in the year at the Three Choirs Festival in Worcester Cathedral.

The vocal score of African Sanctus is published by Chappell, price £3.95, and the company has also produced a miniature score (£8.00) to mark the Albert Hall performance. The band parts and African tapes are available from the Chappell Music Hire Library, and there is an LP recording of the work released by Philips.



RELAXING AT the Famous Chappell London office with manager Ivan Chandler (left) are Benny Leopard and Mickey Modern of the Secret. They had just returned from a promotional visit to the States which took in Famous Music and A&M Records, to whom the Secret was recently signed via Oval Productions.

EDITED
by
NIGEL HUNTER

French tax reminder

THE MUSIC Publishers Association has further clarified the situation regarding obtaining exemption from French income tax on royalties by reminding members that the procedure described in an earlier MPA bulletin referred only to mechanical royalties collected by the French SDRM society and not to performing royalties.

PRS secretary G. N. Neighbour has pointed out that "as far as PRS royalties are concerned, exemption from French income tax is automatically secured for all PRS members who are resident in the UK and the Republic of Ireland."

Levine deal

IAN LEVINE is to produce Barbara Pennington for worldwide release on RCA following Midem meetings between Levine, Carlin's Mike Collier, attorney Mike Sukin and Leeds Levy and Cory Robbins of MCA Music. The production will be under the auspices of MCA Music.

Levine scored two American hits with Barbara Pennington on UA last year, and the first release under the new agreement will be a 12-inch single also written by Levine.

McCartney company switches to ASCAP

MPL COMMUNICATIONS, the Paul McCartney company, has terminated its affiliation with BMI and became a publisher member of ASCAP with effect from January 1 this year. Its election was formally confirmed at the ASCAP board meeting in December.

The move means that the bulk of the McCartney catalogue subsequent to his time with the Beatles is now

licensed in the USA through ASCAP while McCartney himself remains a member of the PRS.

Other recent elections to ASCAP membership include Billy Joel, winner of two Grammy Awards for the record and song of the year Just The Way You Are, and Earth Wind and Fire, currently in the US chart with September.



CHORALE MUSIC and group founder Robert Howes (left) discussing promotion details for the newly released Choro album on Arista with, from left, legal adviser Irving Spellman, George Gluck of United European Publishers, publishing consultant Bob Britton and Peter Gosling of Sticky Songs and a member of Choroale. The group's debut single Riu Riu released before Christmas charted in several European territories.

Mollin signs to Chappell

NEW YORK: Fred Mollin, producer of one of last year's biggest singles, Sometimes When We Touch by Dan Hill, has signed an exclusive co-publishing agreement for his Fred Mollin Music (ASCAP) and Songs Of The Pioneers Music (EMI) with Chappell.

Mollin and his partner Matthew McCauley, with gold awards for Hill's above-mentioned single and Longer Fuse LP, also won Canadian Juno Awards for the best produced single with the same disc which went platinum in Canada. The duo have produced four albums by Hill.

Among Mollin's current projects is the forthcoming Randy Edelman LP co-produced with McCauley and a new LP by Jimmy Webb in Los Angeles, where Mollin is based. He is also working on his first film score for the Quadrant production Fast Company.

Phone number

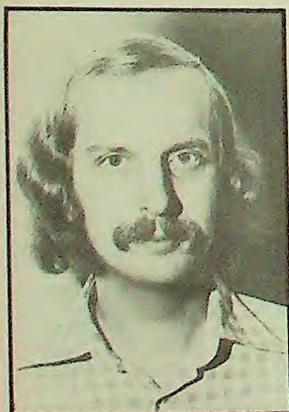
THE CORRECT telephone number for Nisbet Beck Music is 01-723 4499 and not as published in the MW Year Book.



MUSIC SALES chief Bob Wise (left) looking suitably pleased at the opening of the company's new purpose-built warehouse at Bury St. Edmunds. With him (from left) are Music Sales director and warehouse general manager Frank Johnson, the Mayoress and Mayor of Bury St. Edmunds, Mr. and Mrs. Elliott, and Mrs. Millie Wise. The warehouse contains the latest computer and mechanical handling equipment, and houses the phone-out service under the direction of sales manager Alan Kirk, the customer relations department directed by Mary Mitchell and the Music Sales computer department headed by Dennis Morris.

Welch recalls a songwriting record that stretches a long, long way

By CHRIS WHITE



Ed Welch

FROM WORKING as a plugger in United Artists' film division to writing the music for the recent box-office hit, The 39 Steps, is the track record of Ed Welch — who along the way has also managed to write songs for such names as Shirley Bassey, Brenda Lee and Demis Roussos and the music inspired by Paul Gallico's The Snow Goose novel.

Welch's connection with UA goes back some 12 years. He joined the film company in 1967, initially as film music promoter, and graduated to arranging songs for P. J. Proby, J. Vincent Edwards and Francoise Hardy. That led to songwriting including What's Done Is Done and I Let You Let Me Down Again for Shirley Bassey, The Wurzels' Give

Me England, All The Way To Richmond for Roger Whittaker and Demis Roussos' Just Because. Other names who have recorded Welch songs include Cilla Black, Maxine Nightingale, Acker Bilk, Billie Davis and Matt Monro.

Despite his success in the pop field, however, Welch admits that composing such songs doesn't come easy to him. Instead, he has found himself becoming more and more involved in film music.

His first important film work was for Stand Up Virgin Soldiers.

"Prior to writing the music for that film, my knowledge of composing such music was very sparse," he admits. "It gave me a tremendous grounding and one of the things I learnt was that the film is always number one and the composer is a slave to it."

Welch went freelance two years ago and his first project was composing and arranging Paul Gallico's The Snow Goose — which won him a 1978 Ivor Novello Award for the best instrumental music. The album was made with the London Symphony Orchestra and released by RCA and sales are now more than 50,000 units. In addition there was a sell-out concert at the Royal Festival Hall.

In many ways, Welch's entry into film songwriting came via The Snow Goose. Greg Smith who produced Stand Up Virgin Soldiers heard The Snow Goose and invited him to write the background music; when Smith started work on The 39 Steps he again asked Welch to write the background music. An original soundtrack album has been released by UA.

Welch also has several other projects at the moment. He has made a single and album with Spike Milligan, the latter called Spike Milligan And Ed Welch Sing Songs From Q8. Welch has written the music for Milligan's television series and has also composed for the BBC TV series Ann Of Avonlea, Diane Soloman Show and The Melting Pot. In addition, he has a recording contract with UA which calls for three albums a year. His own music publishing company, Clowns Music, is also administered by UA.

Perhaps surprisingly, Welch is not based in London or even the Home Counties, but instead works from his home in Devon. His reasoning is simple: "I don't feel that I have to have my finger on the pulse of the music and film industry all the time, there is always the phone. Apart from that, I find a lot of people in the business prefer to come down and see me and talk in a more relaxed atmosphere than London."

TOUR-

- APRIL
- 16 MALVERN WINTER GARDENS
- 17 BLACKBURN KING GEORGE'S HALL
- 18 SHEFFIELD TOP RANK
- 19 LEICESTER DE MONTFORT HALL
- 20 TO BE CONFIRMED
- 21 ABERDEEN UNIVERSITY
- 22 ST ANDREWS UNIVERSITY
- 23 MANCHESTER APOLLO
- 25 NEWCASTLE CITY HALL
- 26 OXFORD NEW THEATRE
- 27 BIRMINGHAM ODEON
- 28 SOUTHAMPTON GUILDHALL
- 29 TO BE CONFIRMED
- 30 BRISTOL COLSTON HALL

MAGAZINE

MAY

- 1 HEMEL HEMPSTEAD PAVILION
- 2 LONDON THEATRE ROYAL DRURY LANE
- 3 CANTERBURY ODEON
- 4 CAMBRIDGE CORN EXCHANGE
- 5 LEEDS UNIVERSITY
- 6 LIVERPOOL EMPIRE.

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DISCOS

Music Week's disco correspondent JERRY GILBERT — editor of *Disco International* — reports this week from New York where disco people from all over the world have been meeting for the **Billboard International Disco Forum**. He found himself one of only a handful of fellow Brits attending the forum, and for all those who didn't make it he presents an insight into what happened during the daytime business sessions and night-time boogieing.

THE LEADING question to emerge from this year's *Billboard* Disco Forum, which took place at the New York Hilton at the beginning of the month, is how much longer can British record companies and publishing executives go on ignoring it?

With disco — and particularly New York disco — such big business the Forum has mushroomed in just six months. The 'D' of the dollar looms even larger than that of disco in 1979 where there was three times more US record company participation than I'd witnessed at the last convention in June.

With the top two storeys turned over to record company hospitality suites — and all within spitting distance of the companies' offices in midtown Manhattan, a Midem-type ambience prevailed and during the four day span product was bought, sold, leased, extended, remixed and generally promoted. In short, the software side of the business appears to have suddenly overtaken the hardware. Not that the *Billboard* Disco Forum is beyond criticism, for both their live presentations and the quality of their discussion panels left a lot to be desired.

New York is a city that has been consumed by disco. You arrive and pick up the celebrated *New York Times* magazine, and dive straight into an eight page preview of the



New York, New York: disco takes a bite of the Big Apple

record companies, I found myself being quizzed about what was up for grabs in Italy or France, whereas on the discotheque equipment and installation side, it was Italy and Germany who were the frontrunners.

This year, the British representation is short enough to list, and those who made the trek included Pete Waterman (Miracle), Henry Hadaway and Greg Buccheri (Satri), Larry Page (Rampage), Mike Collier (Carlin Music), Greg Lynn (CBS), Tilly Rutherford (Magnet), Theo Loyla (Polydor), Erskine Thompson (Island), Roger St. Pierre and Sally Ormsby (St. Pierre Publicity) and Chris Hill (Ensign).

Those expecting great things from the Big Apple quickly found that the discussion sessions were only a good opportunity for sleeping off the excesses of the previous night; although one lively forum "The Importance Of Radio Format Changes In Disco's Present and Future Growth" saw Chris Hill and Pete Waterman weighing heavily into a panel that included the BBC's Doreen Davies.

Last year, *Billboard* made a mistake in holding their evening entertainment at the newly opened Xenon discotheque, which was ill-prepared to cater for the crowd. Such is the way of things that this year, with *Billboard* moving to the larger, more staid Roseland Theatre, everyone wanted to visit Xenon — and no-one was let down.

The disappointment at not being

admitted to Studio 54 and the tragic burning down of Infinity a few weeks ago was quickly offset by the other goodies that the city had to offer. Some chose the gay club Paradise Garage where the sound system is the best in New York, others tried 12 West or Xenon and rated them highly. The Ice Palace was popular for sampling the mixing skills of DJ Roy Thode, while the brave ventured out to Long Island and Uncle Sam's.

But your chances of seeing the clubs in natural conditions were slim, for with Ariola, London, Casablanca, CBS and so on all throwing parties — sometimes through the night — it was hard to gain a true perspective.

One incident that springs to mind was when I was attempting to taxi from the Copacabana downtown to the Paradise Garage at some ungodly hour of the morning, and having someone reassure me that there was no hurry as the Garage stayed open until 8am when they wheeled the punters out and the cars in!

At the awards dinner, Casablanca scooped the pool and in the banqueting hall assembled the largest collection of disco artists and record company execs ever brought together in a single room. Optimists had hoped for a move away from the statutory Casablanca/Donna Summer successes this year, but it was not to be. The *status quo* was preserved.

Some enterprising acts were lined up for the evening entertainment

and having accepted the limitations of groups performing to tapes, there was quite a lot to get excited about. Strongest line up was Voyage, the French band who are really hot in New York, opening the show for Sylvester and the Village People, who gave a superbly choreographed routine. Earlier in the week, First Choice gave a good performance although in general there was little to cheer.

But what of the future of the Disco Forum now it is a twice yearly event? Will it succeed better if they move to Monte Carlo once a year and would it succeed better if that European venue was London? The final appraisal of the Disco Forum V is offered by three key disco personalities.

• Greg Lynn (CBS Disco Coordinator): "It was a very useful trip and confirmed a lot of beliefs both good and bad. A lot of DJs

Warner Bros bows to disco demands

WHILE THE *Billboard* Disco Forum was in full swing, less than a couple of blocks away things were taking place that could have an equally long-term effect on the continued success and longevity of disco.

On the tenth floor of Warner Bros' offices overlooking Rockefeller Plaza, the industry's latest high powered executive was counting the sales figures of his first label release — and he knew he was on to a winner.

Mention the name Ray Caviano in disco circles these days and you could be talking about the Founding Father. Towards the end of last year he quit his job as disco co-ordinator with TK Records, having won the

were very exciting in their mixing but very boring in their music selection. A lot of the music was very bland. Of the discos, Paradise Garage and 12 West excited me most but a lot of the sessions and panels were badly organised — they didn't make enough of the international thing.

"The idea of holding a Forum in Monte Carlo sounds ridiculous — in England hundreds of jocks would go but travelling to Monte Carlo is just as expensive and time consuming as travelling to America."

• Larry Page (Rampage Records): "My first impression is that it's such a big thing that I'm surprised it hasn't received more support from British radio."

"I thought Doreen Davies did a magnificent job but I think it's incredible that the British still haven't accepted that disco is here."

"The nice thing though is that the people that were there were all filled with enthusiasm so maybe the people that weren't there should have stayed at home anyway."

"Doreen worked hard and I don't see how any radio station or record company in this country can now fail to be represented".

• Mike Collier (Carlin Music): "I think the Forum was fantastic but I'm not surprised there were so few record companies there because all the A and R men are thick — the



GLORIA GAYNOR

important people don't know about disco yet.

"It was marvellous — apart from seeing all the artists I represent, I was having a good time picking up lots of new goodies and placing stuff."

"It's a rebirth for me — I was doing this 20 years ago with rock 'n' roll. With BLS and KTU on the radio and Soap Factory and Soul Train on television I had disco going morning and night. I shall certainly be back next year — with bells on!"



A VILLAGE person.

Forum. You turn on New York's most popular FM station, WKTU, and it has 100% disco format. Move to WBLS and it's the same story. Switch on the TV and Soap Factory and Soul Train are pumping out disco. TV networks are happy to violate the once sacred precincts of the Disco Forum. Escape to a record company's publicity office and they're eagerly talking about the impending *Newsweek* cover story on disco from Barbara Graustark.

Sadly, both *Billboard* and the key people in the industry have become so caught up in their own self-adulation that they have not yet realised that disco is an international phenomenon.

It was a remark passed at the opening night party, laid on by CBS records, that betrayed this fact, and as the show wore on, the loyal band of English DJs and record company execs exercised their vocal chords at every opportunity in order to champion the cause of the British industry.

But it is a sad reflection that when I mentioned Europe to American

The leading question to emerge from the disco forum is: how much longer can British recording company and publishing execs go on ignoring disco?

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DISCOS

Warner Bros bows to disco demands

FROM PAGE 20

single called *Dancer* and album called *Outline*. This week import-minded British DJs had picked up on the record prior to the UK release.

Caviano, an ever present figure at the Disco Forum, made an immediate impact with Warner Bros by authorising an extended remix of Rod Stewart's *Do Ya Think I'm Sexy* (to the horror of the artist), and inspiring Stewart's biggest hit for the label and a *Billboard* Number One. The job was carried out by top remix technician, DJ Jim Burgess, who will feature heavily in Caviano's future plans.

Fired by this success, Warners' new whizz-kid set about discofying other rock artists such as the Doobie Brothers and Nicolette Larson in his quest to gain "mass appeal", with Gary Wright and Larry Graham awaiting the same treatment.

But Caviano is in no hurry. "I'm signing music for the Fall now. While Gino Soccio is happening why do I need to release more product?"

he explains. "A Top 40 hit is important, but building the artist's career is more important."

Nevertheless, he has other unknown artists sitting on the sidelines — singers like Venus Dotson, Patti Watley and Mighty Pope; with other DJ remix experts such as Richie Ravera and Mike Graber awaiting the call from Ray Caviano, who insists that he won't be using Jim Burgess exclusively. "This is like the fulfilment of a dream," he says, and after treading the familiar path between rock publications and record companies as circulation, publicity and promotion posts over the years, he has been able to do no wrong since he discovered disco in 1976.

"I made the initial approach to Mo Ostin," he explained. "He wanted me to set up a disco department so I said why not let me have my own label. It took eight months and a lot of meetings to finalise negotiations."

Why did he pick Warner Bros from all the majors? "Because the company opened its arms. Disco now demands a certain amount of respect and CBS are consistently putting it into a backdoor situation. They are a great company but they're run like a bank — they've never come out in the open."

He also aims some scathing comments at Casablanca, the company who again scooped the pool at this year's *Billboard* Awards. "They are hurting the disco business with the amount of product they are putting out. They are shipping too many records and they are putting out too many releases so that there is a sameness about the music — and that's got to change."

In the meantime, Caviano is king of the castle, and he's now planning an extensive tour taking in Europe where he also plans on "shaking up the industry".

Gotta new job

TOP NEW York disco producer Kenny Lehman, whose credits include Chic, Lemon and Roundtree, has been appointed musical director of a stage production called *Gotta Go Disco*, which opens on Broadway in May. Kenny wrote several songs for the show, which may also feature his latest prodigy, R and B singer Robin Beck, whom he is currently producing.



KENNY LEHMAN

Disco cassettes

RCA IN the States releases the industry's first range of disco cassettes. The first batch comprises 14 tapes, each containing two full length disco mixes.

Series title is *Disco On The Go* (RRP \$3.98) and initial releases will feature past and present releases by Vicky Sue Robinson, Evelyn "Champagne" King, Gray and Hanks, *Odyssey*, *Lakeside*, *Carrie Lucas* and *Dolly Parton* among others.

DISCO TOP 30

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

- 1 (1) CONTACT, Edwin Starr (20th Century BTCL 2396)
- 2 (2) KEEP ON DANCING, Gary's Gang (CBS 7091)
- 3 (7) I WILL SURVIVE, Gloria Gaynor (Polydor 2095 017)
- 4 (3) GET DOWN, Gene Chandler (20th Century BTC 1040)
- 5 (8) CAN YOU FEEL THE FORCE, Real Thing (Pye 7N 46147)
- 6 (15) DISCO NIGHTS (ROCK FREAK) GQ (Arista ARIST 12-245)
- 7 (6) I WANT YOUR LOVE/LE FREAK/CHIC CHEER, Chic (Atlantic LV 16)
- 8 (4) GOT MY MIND MADE UP, Instant Funk (Salsoul SSOL 114)
- 9 (14) TURN THE MUSIC UP, Players Association (Vanguard VSL 5010)
- 10 (12) TRAGEDY, Bee Gees (RSO 27)
- 11 (5) HEART OF GLASS, Blondie (Chrysalis CHS 2251)
- 12 (9) YOU BET YOUR LOVE, Herbie Hancock (CBS 7010)
- 13 (11) SHAKE YOUR GROOVE THING, Peaches & Herb (Polydor 2066 922)
- 14 (17) SING SING, Gaz (Salsoul SSOL 116)
- 15 (25) EVERYTHING IS GREAT, Inner Circle (Island WIP 6472)
- 16 (21) DANCE, Paradise Express (Fantasy FTC 167)
- 17 (10) YMCA Village People (Mercury 6007 192)
- 18 (—) CUBA, Gibson Brothers (Island)
- 19 (22) GOT TO BE REAL, Cheryl Lynn (CBS 6967)
- 20 (20) BOOGIE TOWN, FLB (Fantasy FTC 168)
- 21 (18) WEEKEND, Mick Jackson (Atlantic K 12244)
- 22 (28) BRING YOUR OWN FUNK, Fantastic Four (Atlantic LV 14)
- 23 (24) I WAS MADE FOR DANCING, Leif Garrett (Scotti Brothers K 11202)
- 24 (16) SEPTEMBER, Earth Wind & Fire (CBS 6922)
- 25 (24) STRAIGHT TO THE BANK, Bill Summers (Prestige PRS 101)
- 26 (—) 24 HOURS IN A DISCO, Kofi 'n' Kiki (Bronze BRO 70)
- 27 (13) COUNTDOWN/THIS IS IT, Dan Hartman (Blue Sky SKY 6999)
- 28 (30) AT MIDNIGHT, T Connection (TK TKR 7517)
- 29 (—) (EVERYBODY) GET DANCIN', Bombers (West End) Import
- 30 (—) I DON'T WANT NOBODY ELSE, Narada Michael Walden (Atlantic) Import

Which music publication do dealers spend the most time reading?

Music Week 78%
 Record Business 6%
 Radio and Record
 News 4%
 (Source: NOP Market Research)

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CLASSICAL

SCARCELY A month passes without Sir Georg Solti either bringing out a new record, planning a new one, or being in a studio somewhere making one, and the next few weeks are no exception.

April sees the issue of Verdi's Four Sacred Pieces (SET/KCET 602 £4.50) played by the Chicago Chorus and Orchestra conducted by Solti, whose intense approach should suit these works down to the ground.

And, in addition, there is also an hour of major scenes from Die Meistersinger von Nürnberg, (taken from the complete version made with Norman Bailey as Hans Sachs) on a single disc (SET/KCET 625 £4.50).

But what is even more interesting, potentially at least, is what he is doing in the concert hall and studio over the next few days.

For a Hungarian-born conductor, Solti has been relatively quiet on the Bartok front, but now things seem to be changing. This week he gives a couple of concerts in the Festival Hall with the LPO which are dominated by the music of Bartok — including Duke Bluebeard's Castle and the Piano Concerto No 2 with Sylvia Sass, soprano and Vladimir Ashkenazy as soloists, and then they all move into Kingsway Hall to put the performance on tape.

Apart from the Hungarian link, it looks like just another week in the life of an international conductor; but the real significance of these recordings for Solti only came out quite unexpectedly when we met. It was an interview I will never forget.

Sir Georg Solti rose to his feet and came forward to give a brisk, professional greeting and clearly the tone of the meeting was set.

One of the busiest and most highly regarded of conductors, he had broken away from important and urgent administrative matters to give an interview which was clearly regarded as a distracting, but necessary part of the life of a musical superstar — and Solti is certainly one of those.

And in the allotted 10 minutes we went through the formal question and answer process, with Solti responding to questions he had answered a thousand times before all over the world, yet which, though we both knew the kind of replies that would come, had to be put for formality's sake.

Why did he feel such a close link with the Chicago Symphony Orchestra? What made him accept the post of Chief Conductor of the LPO from September? . . . and so on. The answers came back politely, but quickly, sometimes riding on a wave of English colloquialism,

April release for Decca's double set

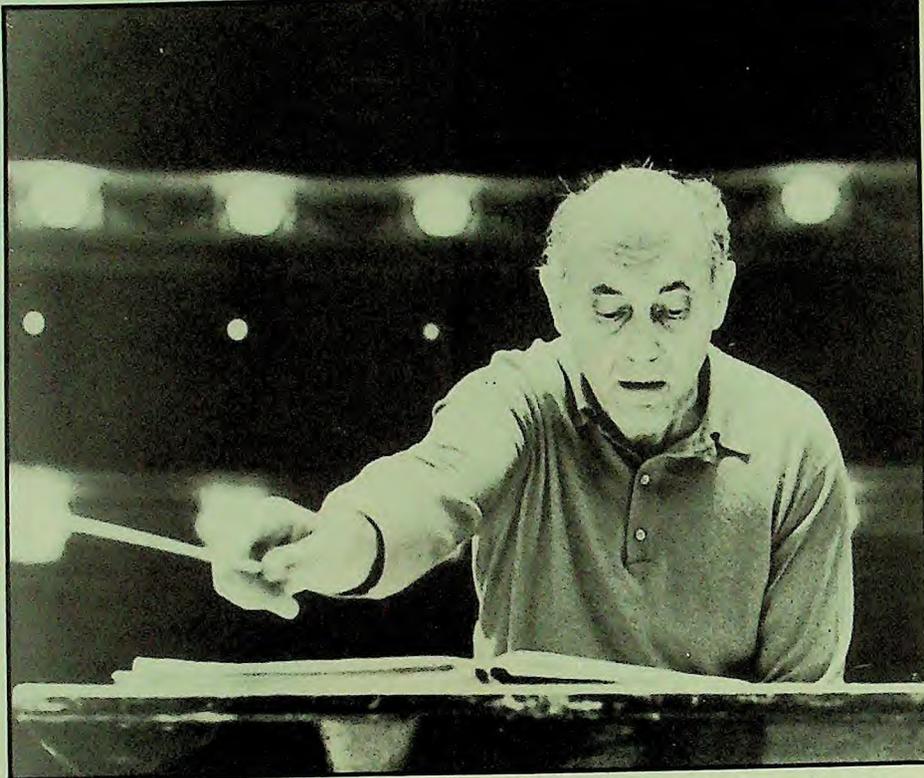
LUCIANO PAVAROTTI takes the leading tenor roles in the two most popular short operas, Mascagni's Cavalleria Rusticana and Leoncavallo's Pagliacci being released in one box set by Decca in April.

Although the two operas are frequently coupled to make an evening's entertainment in opera houses, only one other recording — Karajan's on DG dating from 1966 — brings these two works together on disc.

The Decca release (D83D 3/K83K32 £13.50) also features the soprano Julia Varady as Santuzza in the Mascagni opera which is conducted by Gianandrea Gavazzeni; and Mirella Freni as Nedda in the Leoncavallo, conducted by Giuseppe Patane.

In addition to advertising in the music press, window displays are available, and there has been a "huge request" from radio stations all over the country, which should result in a lot of airplay.

When Solti witnessed history in the making



Sir Georg Solti recalls life in the tense atmosphere of pre-War Hungary, when, for a few weeks, he was a pupil of Bela Bartok. He was talking to Classical Editor Nicolas Soames.

sometimes only just surviving a burst of Hungarian syntax; occasionally, too, a trace of impatience would creep to the surface, and then we would both become sharply aware of the minutes flashing past in that otherwise quiet and fanatically clean drawing room at this home.

However without warning, as the time was nearly up, we left the well-worn path with its tired old script,

and slipped back to the early 1930s when, for a few weeks, Solti was a piano pupil of Bela Bartok.

They were very different, tense and heady days, when a small, young minority supported the composer against a rich, right-wing audience which preferred a less challenging musical diet; when Bartok's opera The Miraculous Mandarin was whistled and booed off the stage by an opposition

organised before a note was heard, as much for political as musical reasons.

These were Solti's formative musical years and at many of the scandals, confrontations and arguments, Solti was there. He was there during the rehearsals and the premiere of the ill-fated Miraculous Mandarin, which temporarily expired under the censor's knife. He was also in the Budapest Opera House when Bartok gave the first Hungarian performance of the Sonata for Two Pianos and Percussion — turning the pages for the composer's wife, Ditta, who played the other piano.

And Solti remembers vividly the brittle atmosphere of pre-War Hungary, with the political and musical factions breaking friendships, creating enemies and smothering that magical feeling of a masterpiece being heard for the first time.

The allotted 10 minutes was forgotten, and suddenly Solti was not so much maestro of Chicago, Covent Garden, the Metropolitan, the feted musician, veteran of a hundred records, but a warm, expatriate Hungarian who had been right at the centre of an unforgettable musical event which took place in his home town during his youth.

"It was terrible . . . it was a disaster of the first order. It was a Philharmonic concert in the Opera

House and the young people, they adored him, he had an enormous following with young people, but you couldn't but tickets for the opera house . . . it was filled with arch-conservative, right-wing fascist rich people who hated him anyway.

"And in that glittering opera house comes Bartok and his wife Ditta Pasztory, most modestly, and Ansermet, who had this lovely little beard and conducted very unelegantly but very well. . .

"And Bartok played this marvellous music and I sat beside Mrs Bartok and turned the pages — I wasn't keen to do it but they asked me so, of course, I did it — and the reception, you would not believe it.

"If you can imagine it today, Stockhausen playing in Covent Garden, but not even there because Covent Garden is now very mixed. Perhaps the Metropolitan, New York — yes, the Metropolitan in 1938.

"You would never believe the cool reception," said Solti, demonstrating with three slow sarcastic claps. And then silence. "The first performance, in Hungary, of a masterpiece," he said excitedly, and then shook his head.

"We tried to do something, to shout, a few people — not me, of course, because I was on the podium, so I couldn't do anything.

"But the next day, a very famous Hungarian music critic who adored Bartok wrote that we had heard music history and he was right — we had heard a work that will stay alive for hundreds of years to come. I will never ever forget that performance."

We talked then of other things, of contemporary music, of his confirmed belief that there are no composers now of the calibre of Schoenberg, Bartok, Stravinsky, and that the fact didn't worry him, partly because he thought it was a passing phase.

And gradually the gleam of reminiscence died away and Sir Georg Solti was back. Forty years have passed, 30 of which have been marked by consistent success on the podium, behind the artistic director's desk and in the recording studio.

Inevitably, perhaps, along with the trappings of the rich, acclaimed musician has come a shift of musical vision, of musical optimism, and he sees his role now more as the curator of works of the past.

In many ways, it is understandable, not least because he is now 65 and, on his own admission, slowing up. A little, but not much. He takes over the LPO in September, replacing Haitink, which is a prospect he looks forward to.

"We are old friends, I have been working with the LPO for practically 30 years. My very first orchestra recording, my very first English sound of music was with the LPO in Kingsway Hall."

So Solti will continue the life of a cosmopolitan conductor, at home with the greatest of orchestras, musicians and budgets. And the face of Sir Georg Solti will continue to appear on programmes, records, in newspapers and on posters.

Naturally, that face has aged. But I wonder what he looked like when the shy figure of Bartok came in to give him a piano lesson, or when he had other lessons from Dohnanyi and Kodaly; or when he stepped into the glare of the spotlight to turn the pages of Mrs Bartok's music as, in the face of bejewelled indifference, history was made.

But it is good to know that the past has not been forgotten, and that elements of its unique atmosphere will find its way onto the Bartok records of today.

EMI's sound of Philadelphia

The first three records made by the Philadelphia Orchestra for EMI and featuring the chief conductor Eugene Ormandy and the principal guest conductor Riccardo Muti are being released in April.

The three single HMV discs, which contain popular music by Sibelius, Mussorgsky, Stravinsky and Beethoven, are being launched with extensive advertising support in the national and music press.

And a special colour poster based on the first of the Muti/Philadelphia recordings — Mussorgsky's Pictures from an Exhibition/Stravinsky's The Fire-bird Suite (1919) on ASD/TC 3645 — is available to retailers.

Until now, all the recordings made by this leading American orchestra which Ormandy has conducted since 1936, have appeared on either RCA or CBS. But in June 1977 a new contract was signed which allowed the orchestra to record also for EMI.

The first sessions in October used the hall in which the Philadelphia had made many of its recordings, but this was found to be unsatisfactory, and subsequently a much better venue was found — the old Philadelphia Opera House. This, HMV engineers claim, enables the "true Philadelphia sound" to be heard on record for the first time.

The first release, ASD/TC 3644, contains The Four Legends, including The Swan Of Tuonela by Sibelius conducted by Eugene Ormandy, which, like all these records, carries a special logo — The New Philadelphia Sound.

The other two are conducted by Muti — the Mussorgsky/Stravinsky disc; and Beethoven's Symphony No 7, which is the first of the Symphonies Muti has recorded, (ASD/TC 3646). All the discs retail at £4.60.

"Bartok played this marvellous music and I sat beside Mrs Bartok and turned the pages."

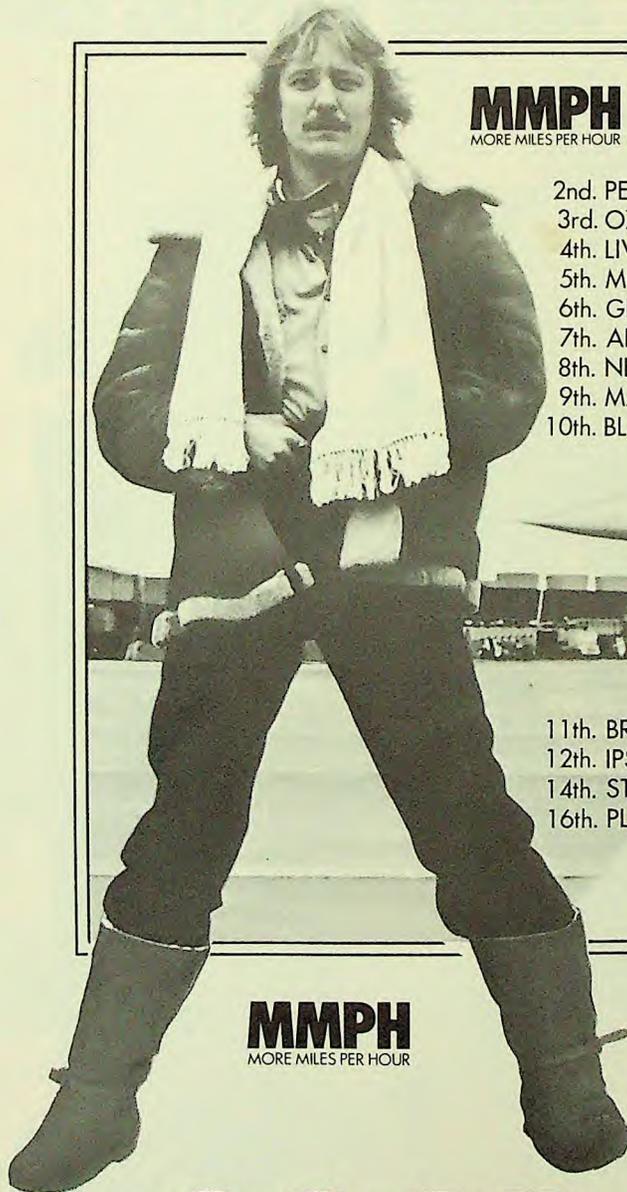
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CLASSICAL

Beecham birthday release on HMV

THE FIRST of HMV'S five re-issues commemorating the centenary of the birth of Sir Thomas Beecham comes out in April — coinciding with the month he was born.

Many Beecham records, have, of course, remained in the catalogue, but now a number of important discs are being brought back, each carrying a special Beecham logo. They include Mozart's *Die Entführung aus dem Serail*, with Lois Marshall, Ilse Hollweg, Leopold Simoneau and Gottlieb Frick (SLS/TC 5153, 2LPs, £7.20); a four record Romantic Symphonies set, including works by Schubert, Brahms, Tchaikovsky and Franck dating from 1936-1940 that he made with the LPO (RLS 733 £9.95).

Beethoven's Mass in C with the RPO and Jennifer Vyvyan and Richard Lewis among the soloists which was made in 1959 is on SXLP/TC 30284 (£3.05); and Strauss's *Don Quixote* (recorded 1932) and Wagner's *A Faust Overture* (recorded 1936/7) with Alfred Wallenstein, cello and Rene Pollain, violin, with the New York Philharmonic Orchestra and the LPO.

Medici album

TWO POPULAR string quartets, Smetana's *Quartet No 1*, "From My Life", and Dvorak's *Quartet No 12*, "American" are coupled on a new disc by the Medici Quartet who, earlier this year, signed an exclusive recording contract with EMI. Available on ASD/TC 3694 £4.60, this is the first solo single album by the quartet.

This is the first time these performances will be heard on LPs (HLM 7145 £3.05) and will be of special interest to Beecham collectors.

Bruckner's 'greatest' opens series

The first of the complete set of Bruckner's symphonies played by the Dresden State Orchestra and conducted by Eugene Jochum is to be issued in April by HMV.

Jochum, who is now 76 and is a respected Bruckner conductor, chose to make the Symphony No. 8 the first release of the series because, he says: "The 8 is, in a certain respect, really the greatest."

Released on SLS 5147/TC with two records in a double gate-fold sleeve, it retails at £7.95, and will be backed by advertising in the musical press.

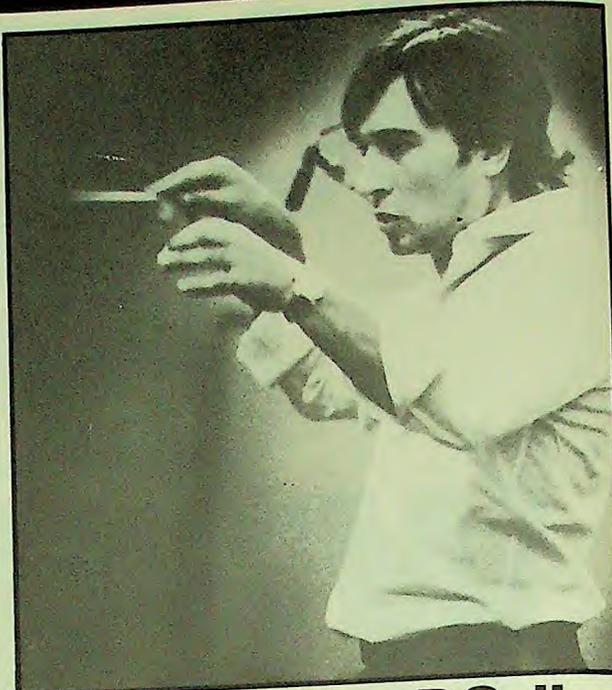
Another Jochum version of the symphony is still available — one he made with the Berlin Philharmonic Orchestra in the mid-1960s. However he now works exclusively for EMI, having recorded the four Brahms symphonies, and is soon to complete all the Beethoven symphonies.

Yet another string to the Bolshoi's bow

SOME OF the most popular music for strings — including Schubert's and Gounod's *Ave Maria*, Debussy's *Clair de Lune* and Rimsky-Korsakov's *The Flight Of The Bumble Bee* — played by The Violins of the Bolshoi Theatre is released this month.

It comes on EMI's HMV/Melodiya/Greensleeves label to preview with the visit the six-date tour the orchestra is making in London and the South East at the end of April.

The disc (ESDW 707 £5.50), which comes in gatefold presentation, is supported by advertising in *The Gramophone* and *Records and Recording*, and features some of Russia's finest singers, including the soprano Irina Arkhipova.



Spring music

The first recording for 18 years of Benjamin Britten's *Spring Symphony* is being released in April on HMV with the London Symphony Orchestra and Chorus conducted by Andre Previn.

The performance, featuring soloists Sheila Armstrong, Janet Baker and Robert Tear, is on ASD/TC 3650 £4.60 and is supported by advertising in the music press. The only other available version is the one Britten made himself in 1961 on Decca.

Abbado's first DG disc

La Scala, Milan, is recording for DG.

Claudio Abbado above, who recently signed a new long-term exclusive contract with Polydor following a 12 year association, brings out a new version of Stravinsky's *Pulcinella* on DG in April.

The release (2531087 £4.35), which includes Teresa Berganza and John Shirley-Quirk as soloists, appearing with the London Symphony Orchestra, is one of a series of Stravinsky ballets Abbado, who is artistic director of

Among other recording projects for the near future are works by Schoenberg, Pergolesi and Rossini, and Prokofiev's *Stabat Mater*. But the *Pulcinella* release is timed to coincide with Abbado's two appearances at the Royal Festival Hall — he conducts Mahler's *Symphony No 2* on April 8, and Tchaikovsky's *Symphony No 5* on April 11.

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BROADCASTING

Live broadcast for Capital's award evening



KENNY EVERETT the man behind the Video Show and a Capital Radio DJ, hands over a silver disc to Hank Marvin of the Shadows to mark more than a quarter of a million sales of Don't Cry For Me Argentina.



GARY OSBORNE: Elton John's new co-writer, collecting the Best British Single award for Elton. Gary wrote the lyrics for the winning album, *A Single Man*.

AT THE third Capital Radio music awards ceremony — staged last week at London's Grosvenor House — Elton John once again carried off the award for the Best British Male Singer and his album, *A Single Man*, was voted Best British Album by the station's listeners.

The event — broadcast live on Capital — was hosted by DJs Kenny Everett and Michael Aspel and the awards were presented by Capital's chairman, Sir Richard Attenborough. Sir Richard also announced that an Eye Of The Wind Rhapsody has been commissioned from Gordon Giltrap to commemorate Operation Drake, the world expedition in which Capital is involved.

Seventeen thousand listeners voted on nominations put forward by the DJs and music staff of Capital and The Bee Gees carried off four awards: Best British Single, Best British Group, Best Songwriters of the Year, plus, for Night Fever, a special award for the most requested record on Hitline.

Kate Bush was voted Best British Female Singer and Best British Newcomer, while Earth, Wind And Fire won the Best International Artist category. Ian Dury was voted Best London Artist.

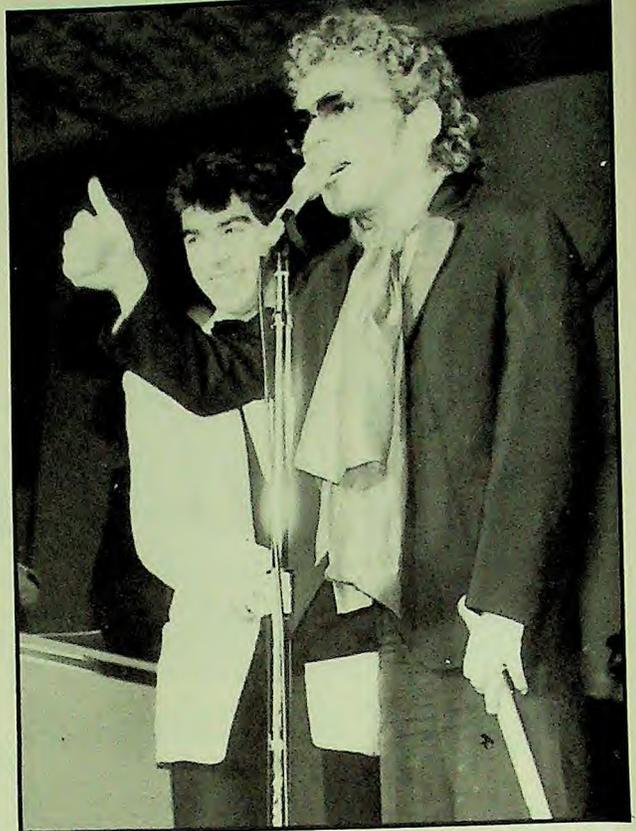
Edited by
DAVID DALTON

Highlights of the evening included an entertaining appearance by Dame Edna Everidge to receive the last of the four Bee Gees awards and a cabaret performance by The Shadows, who were surprised with the presentation of a silver disc for Don't Cry For Me Argentina.

BBC policy scheme

A BBC discussion paper on radio programme policy which has been put to the General Advisory Council suggests that listeners should be encouraged to switch channels more readily and that all BBC channels, while retaining their special flavour, should carry a reasonable broad range of material.

If implemented these proposals — currently also under internal discussion at the BBC — could radically alter the face of the BBC radio service and would be something of a reversal of the One, Two, Three, Four streaming adopted in the sixties.



IAN DURY one of the hottest properties around receiving his award for the Best London Artist at the Capital Radio awards ceremony at London's Grosvenor House last week.

Radio One ready for Sheffield breakthrough

RADIO ONE launches the biggest outside broadcast operation in its history on Saturday, March 24 — the start of a week of broadcasts from Yorkshire.

The Radio One DJs will be based in Leeds — claimed as a stronghold of Radio One listening — while a concerted effort will also be made to win over listeners in and around Sheffield. Says Derek Chinnery, controller of Radio One: "The disc jockeys are looking forward to broadcasting from Sheffield where, until the recent wavelength changes, reception was virtually non-existent. However, we are now eagerly awaiting audience research findings for the area and I am confident these will show a significant increase in

listening."

The anchor studio for the week will be the Queen's Hotel, Leeds, and there will also be appearances by the daily show presenters at a shop window studio in Sheffield, while the roadshow caravan will move to a different venue each day. DJs will also move around the region in radio cars.

Apart from Leeds and Sheffield, Radio One will also be seen in Bardsey, Bradford, Carlton, Doncaster, Guisley, Harrogate, Huddersfield, Pontefract, Sherburn and York.

Highlights of the week will include a charity football match at Elland Road, Leeds, and two discos at Tiffany's, Leeds.

News in brief

AIR SERVICES intends to further increase its national sales team with the addition of four new sales executives plus back-up clerical staff in the traffic department. Managing director, Gerry Zierler, says: "This comes as the next step in what has already been an eventful and positive year for AIR. Our new research unit has got off to a flying start, as has Air Services North, under the aegis of Kevin Webb."

BMS STUDIO now finds a permanent home at 145 Wardour Street, previously occupied by John Gale's Studio G Music Library, and it will be operational after refurbishing and modernisation. Studio G is now located at 11 Thomas More House, Barbican, London EC2 (Tel: 01-638 0824).

BBC RADIO is making its presence felt at the Ideal Home Exhibition during March. Several network programmes are being broadcast from Earl's Court and local stations are including special exhibition programmes in their output.

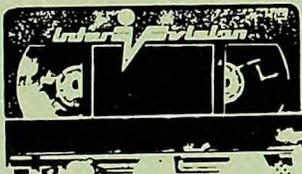
RADIO 210 Thames Valley celebrated its third birthday last Thursday (March 8) with a Caribbean Evening at the Heathrow Hotel.

REVENUE TO Independent Local Radio continues to increase with a January total of £2,149,931. This compares with a total for January, 1978 of £1,564,594 and represents an increase of 37.4 per cent.

BBC RADIO Blackburn goes Country with a new series of Monday night excursions into the North West country music scene. Presenter Bob Roberts meeting country fans.

MORE THAN 1,200 people packed into The Sheffield Fiesta for a two hour live broadcast by Roger Moffat on Radio Hallam. The response was so good that programme director, Keith Skues, intends to make the live record shows a regular feature of Hallam's output.

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PERFORMANCE REVIEW CHRIS WHITE —
MUSIC WEEK MARCH 31, 1979

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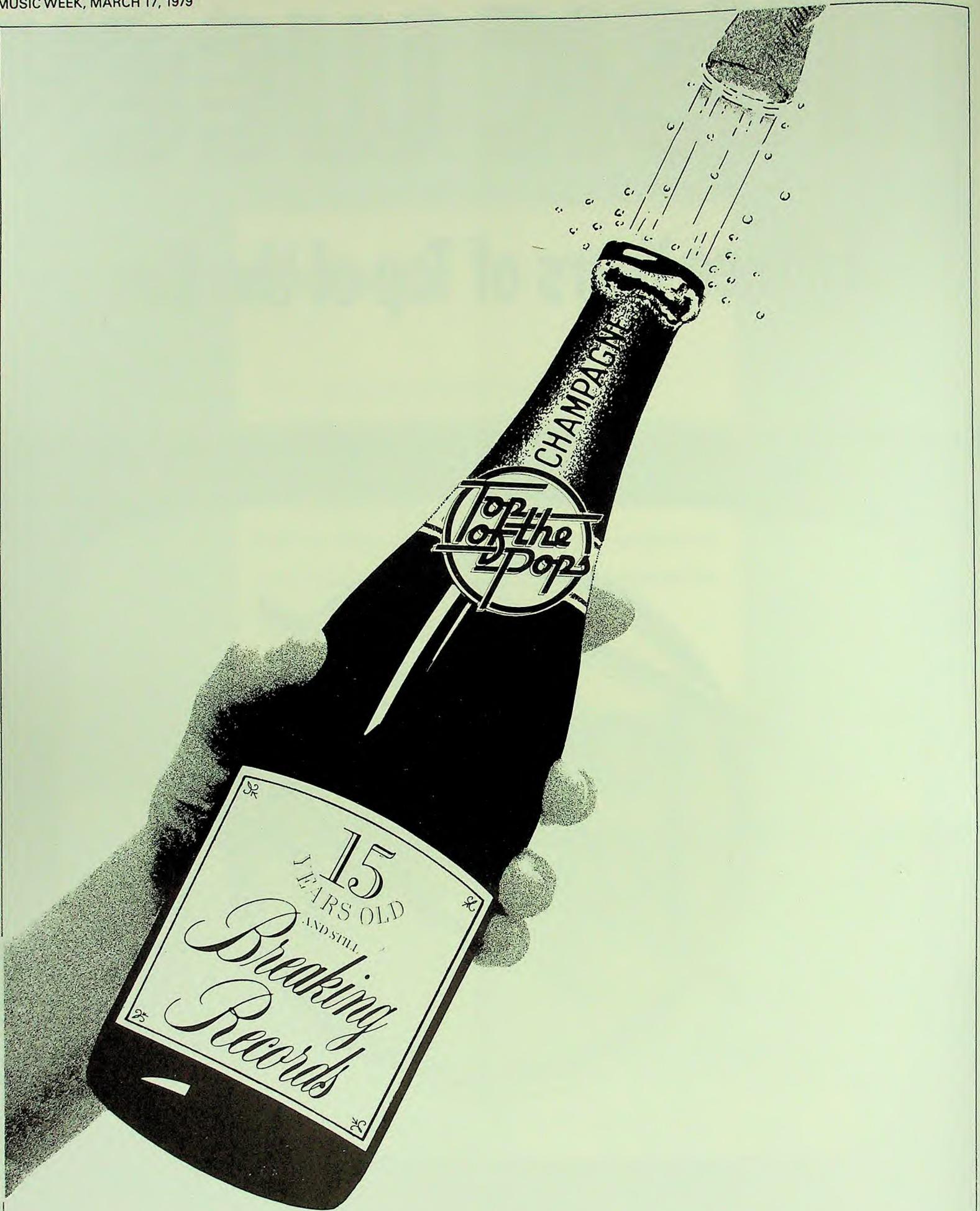
SPECIAL SUPPLEMENT

Fifteen Years of Top of the Box



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The mastermind behind TVs pop magazine

MENTION TOP Of The Pops to Johnnie Stewart and a sparkle comes into his eyes as he recalls the first years of Britain's most popular and most enduring TV music programme.

As producer of that very first programme in 1964 and for several years afterwards, he was the mastermind of what was an exciting new venture and has many fond memories.

"It was a lot of fun and a lot of headaches," he remembers, "but it was more fun than headaches. The fun involved people like The Beatles and The Stones and there seemed to be so much happening in the chart in those days. The great thing was the variety of the chart and anyone who had a record in the Top Thirty could appear on the show — for instance, you might have The Who, followed by Val Doonican, followed by The Hollies."

Some of the headaches involved the facilities at the BBC TV studio in Manchester from which the first programmes were transmitted live.

"It was a converted church, a tiny studio that was very difficult to work in," explains Stewart. "But everyone was interested in making the programme a success and so we managed to overcome the problems".

There were a number of TV programmes featuring pop in 1964 and Stewart had no idea that Top Of The Pops would last as long or as successfully as it has.

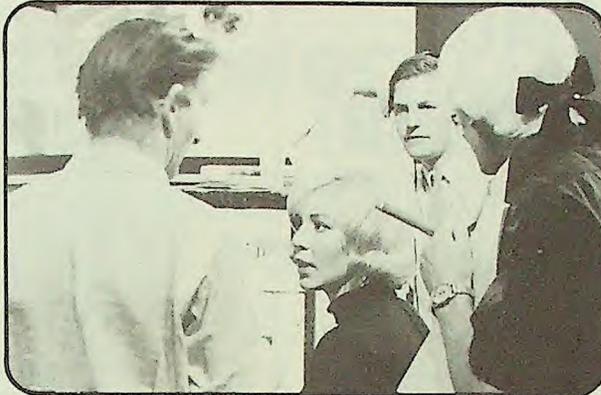
Institution

"Quite honestly, I didn't realise it would become the institution it is today but the strength of the programme is that the chart appears every week and it gave the show a very good reason for keeping going. The reason Top Of The Pops is on the air is because of the chart and as long as there is a chart, there is no reason why the programme should not continue.

"I wouldn't mind betting that when you and I are pushing up daisies, there will still be a chart and so there will probably still be a Top Of The Pops."

By the very nature of the show it was necessary from the start to maintain close contact with the music industry and Stewart comments: "As a show it caught on almost straight away. Then, after several weeks, the record companies began to realise the usefulness of the programme to them.

"You can't get any bigger in the music business than the Top Thirty



JOHNNIE STEWART, left, with his back to the camera, with Kathy Kirby and Jimmy Savile, right, preparing an early TOTP programme.

and so it was quite natural that the show would become a focal point for the business. Record companies realised that from their point of view Top Of The Pops was a colossal record seller and so they were very helpful and co-operative."

As the show carried so much weight it was necessary to quickly evolve a set of principles. "Yes, it was a heavy responsibility," agrees Stewart, "and we had to be straight down the line and fair because it was so powerful. We only ever played records going up the chart. A record on its way down is dead.

"We also had to be careful of the content as kids watch the show at an early age. That's why the BBC banned records like Je t'Aime. Personally I think Je t'Aime was a great record, but I could have produced Top Of The Pops for ever without using it."

The show had its hiccups. With artists appearing live it was always at the mercy of fogbound planes and car breakdowns. Stewart remembers Brian Jones arriving just a few minutes before the show was due to go out and just in time to appear with The Rolling Stones. Also P. J. Proby having to sing with his arm in a sling because a dog had bitten him not long before the transmission.

"It was all very exciting in those days. Once when the Dave Clark Five were on the show, there were hundreds of fans banging on the door shouting 'We want Dave' and we had to call the police. In the end they had to drive him five miles out of Manchester before it was safe to let him go.

During his long stay with TOTP Stewart saw many changes in the music scene and says: "One of the saddest moments for me was when the Beatles broke up because they

had one of the greatest sounds ever produced. The boys themselves were great fun and very easy to work with, but don't forget Brian Epstein was handling them in those early days and he was a superb professional organiser.

"All the top acts like The Beatles, The Stones and The Supremes were excellent performers."

Besides changes in musical styles he also witnessed many important changes in the presentation of TOTP.

Complicated

The programme was broadcast live from Manchester for nearly two years before it made the almost inevitable move to London, but one of two enormous changes was to come about eighteen months later. "In 1967 the Musicians' Union ruled that artists could no longer mime to records," says Stewart, "and this immediately added further complications to an already complicated show. We needed an orchestra for a start and I remember bringing in a guy called Johnny Pearson who is still with the show. We also had to move to larger studios to accommodate the extra musicians and sound equipment.

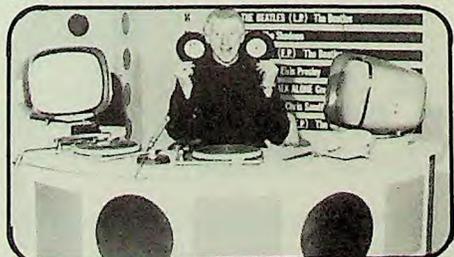
"The other great change, of course, was from black and white to colour transmissions."

Stewart officially retired from the BBC a couple of years ago but was asked to come back on a freelance basis to produce a programme featuring Keith Chegwin of Swap Shop fame. He is currently producing a second series — ironically in Manchester where the Top Of The Pops story all began.

Savile — the guys 'n' gals man

JIMMY SAVILE was the disc jockey who presented that very first edition of Top Of The Pops 15 years ago and is seen here seated at the turntable desk on that first day — January 1, 1964.

Savile has been the one constant factor throughout the programme's history — the only dj, in fact the only



JIMMY SAVILE introduced the first edition of Top Of The Pops from a converted church in Manchester and has been with the programme ever since.

person, in any capacity, still connected with the show. Johnnie Stewart soon became synonymous with TOTP as the show's first producer and current executive producer, Robin Nash, is just as much a part of the show nowadays — but neither can claim such long service as Savile. He has seen other DJs, producers, artists, and musical styles come and go, while he has stayed at the top maintaining his extravagant personality over the years.

Top Of The Pops made his variously coloured hair (shockingly long for the time), big cigar and strange clothes known across the nation — yet it was less than three years before that when he became assistant manager of the Locarno, Leeds and made his first appearance as a DJ for commercial radio. At the beginning of TOTP he was hosting a show on Radio Luxembourg, the only station featuring pop in a major way. For a long time now the only DJs to be used on the show have come from Radio One but Savile did not join the network until June, 1968, when he began Savile's Travels.

He is as much a legend as TOTP itself and unless his other TV commitments become too great, it is difficult to imagine that he might not carry on for as long as the programme survives.

Contents

EVERYONE WHO can remember back that far has fond memories of TV shows like Juke Box Jury, Thank Your Lucky Stars and Ready, Steady, Go — But there is no need to remember Top Of The Pops for it is still alive and well and living in the BBC Television Centre.

When it began — broadcast live from Manchester on January 1, 1964 — it was by no means the first TV pop show, but it was the first to concentrate on a chart format with the result that it quickly became an institution in the music business as well as in television.

It has outlived every other pop music show and with an audience often topping 16 million is still the single most important showcase for pop artists and their singles.

A measure of the importance attached to TOTP by record companies is the enthusiasm with which promotion executives pay court to the BBC producers involved in the programme, realising that a Top Of The Pops appearance — especially for new artists — can often lead to a substantial boost in sales.

It was impossible to imagine in 1964 that TOTP would still be thriving 15 years later and on this page Johnnie Stewart talks to *MW* broadcasting editor David Dalton about the beginnings of the programme and the changes that took place in the early years. Robin Nash, current executive producer, describes the changes in more recent years and outlines TOTP's present policy (P4), while producers, Stanley Appel and Phil Bishop, explain their more direct involvement with the running of the programme (P6). DJs have always played an important part in the presentation of the programme and several TOTP presenters from past and present have their say (P8). Some of the artists around in 1964 have disappeared from sight, yet some are still selling as well as ever and the *Record Retailer* chart of that time provides a good idea of exactly what artists the public wanted to see at the time of the first TOTP (P10).

David Dalton provides a behind the scenes view, with pictures, of a typical TOTP programme (P12-13). Promotion people are the closest contact between the record industry and the TOTP production staff and they provide their comments (P14), while the artists' point of view is covered by Chris White in conversation with several leading managers (P16). Johnnie Pearson describes the problems of arranging the music for such a spontaneous show as TOTP to Nigel Hunter and Flick Colby talks to Terri Anderson about her role as choreographer through the years to Pan's People, Ruby Flipper (briefly) and now Legs and Co. Finally, a pictorial look back at the programme's last great milestone — 500 editions — reached in 1973 (P 22).

Pictures by Sylvan Mason and courtesy of the BBC.
Supplement editor: David Dalton
Production editor: Kevin Tea.

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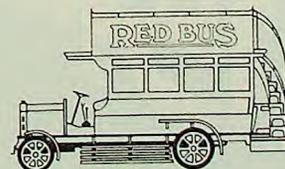
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TOTP FEATURE

THE NAME Robin Nash has become synonymous with Top Of The Pops. Just as Johnnie Stewart was in earlier years. So much so that it seems strange to think that Nash has also been associated with such other TV favourites as Basil Brush and Crackerjack. He retains the title of executive producer on TOTP in spite of his elevation last year to the post of head

of variety at BBC TV. He insists the reason is that he does not wish to thrust the responsibility on one of the other producers just yet, but it is difficult not to suspect that it also has something to do with the sheer enjoyment and excitement the show generates. As TOTP producer/directors change fairly often, he is, as overlord, the common factor holding the

programme together. He first stepped in to produce the show seven years ago when Johnnie Stewart was away for a couple of weeks and has been associated with it ever since. Here he describes his role in the making of the programme to *MW* broadcasting editor, David Dalton, and discusses the policy.

Robin Nash 'constant factor in the programme'

WHAT STAGE has Top Of The Pops reached after 15 years?

The programme is getting the highest audience figures now than it has ever had and I take that to mean the public is getting what it wants — which is presentation of records that are selling the most.

I've always looked upon it as a news reportage of the British Market Research Bureau chart and when people ask what I'm going to do to change it, I say: "Well, what can you do to change the news?" The show changes as the music scene changes and it's very strange that if we look back at a programme we made, say, a year ago, we wonder if we were really happy with it because we change.

Obviously styles in production and performance change — everything changes within the framework so it's not really necessary to make any great alterations for the programme to change. It does it of its own accord. If the programme became radically different, it would no longer be Top Of The Pops.

Can you describe the 'framework' that you mentioned?

Our aim is to confine 70 to 80 per cent of the material to the Top Thirty. Today you have seen a programme entirely made up of Top Thirty material. Other weeks this is not possible. We are bound by certain union understandings and rulings. When you have taken into account the Musicians' Union and Equity ruling about foreign artists and then the understanding we have with our own union that we don't use material made outside the building for artists outside the Top

Thirty and a certain quantity of outside material in any one edition, the programme largely becomes a fait accompli. It seems there are very few decisions left to take on a Tuesday morning.

I used to worry ahead of time but I have got to the stage of thinking that it's impossible to worry about it until you can see what you're actually faced with when the chart is phoned through.

Framework

You talked about the changes within the framework. What have been the main changes that you have noticed over the years?

People say that the audience don't dance as much and I think that that is an evolution from the days when there were certain styles of dance, such as the jive and the twist. But in those days the artist didn't perform quite as much as the artist of today and as that has grown, so the audience has stopped dancing because they want to watch.

Techniques have obviously become more sophisticated.

Yes, this goes through phases but visual or non-visual gimmicks are dictated largely by the music. Everybody feels the product they're translating into television. I have a feeling that when we're presenting such important material in its own area that the viewers want to see the artists and it's not always just the lead singer who is important. It would be nice to include a close-up of everybody because they all have their own fans and they all have their own mothers and aunts.

How are the DJs chosen?

The whole thing is a fairly logical

exercise. As Radio One has introduced new DJs, so we have grown with them. People ask why we stick with the Radio One DJs. Well, BBC Television is part of the BBC organisation and I don't think Radio One would be very happy if I went to one of the commercial stations. Also there is not a great outlet for DJs on television and it's nice for the public to be able to see the DJs they're used to hearing.

And it could be argued that they are the most popular presenters by the nature of the fact that they are heard nationally.

Yes. Radio One must be constantly looking for the best and I suppose that it is every DJ's wish to work for the station. Obviously there are some personalities who haven't translated to television as well as others. Jimmy Savile introduced the very first programme and has been involved with it ever since.

Do you feel that sort of continuity is good for the programme?

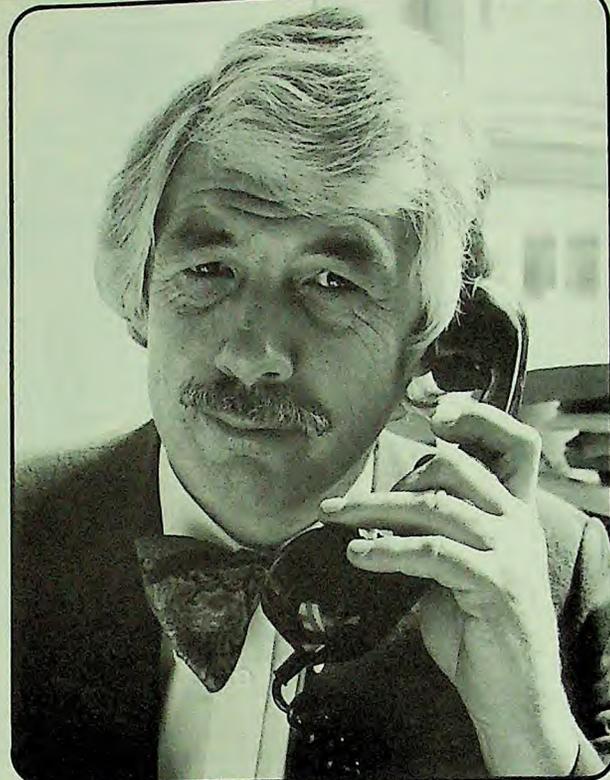
I suppose that if Jimmy Savile had disappeared from radio he would have disappeared from Top Of The Pops. Practically every Radio One DJ has been associated with Top Of The Pops at one time and as they have left the station or drifted into Radio Two, they have disappeared from Top Of The Pops. It's good to change them occasionally.

Restrictions

You spoke of restrictions on the programme's content, in the form of rules and understandings with unions. Are you happy with that state of affairs of would you prefer to have a freer hand in what you are able to present?

Restrictions can be a hamper at times, but on the other hand one understands that Equity and the Musicians' Union are trying to protect the interests of British artists by having rules governing the use of foreign artists. I also see our own unions' point of view at a time when the music industry has got permission to do something which we can't do — namely make videos or films with the original tracks and as the artists are veering towards that situation, the unions are worried that we might become a linking device for promo material and this would mean less work for them. I can understand those fears, but quite honestly I believe that our presentation is better than most of the promotional material anyway. I'm not saying that I'm not grateful for it when we don't have the artist, but I can't say I'm enthusiastic about having Soul Train written right across the back of the set. We have arguments about the quality of some of these promo films and that is where I think we benefit in not using promo material on artists outside the Top Thirty.

Television is a visual medium and the performance is much more important than the band.



ROBIN NASH: "I used to direct, but I'd be too frightened to set myself up as a target now as I've made too many criticisms of other people."

Does that mean to say you might ignore a successful chart act that is not good visually?

No because I think a Top Thirty record almost has a right to be in the show. Strangely enough the record industry is inclined to believe that if you get a record on Top Of The Pops, you are made. Strangely enough, I've found that it can work against some records. I'm not going to quote you instances, but some artists who have been selling well have come on the show, given a not so good performance and found that sales have suffered. So it can be a two edged weapon.

I don't mind quoting one recent example. Donny and Marie were in a few weeks ago — that's quite a name to have on the programme — yet the record hasn't even appeared in the Top 75 yet.

So you do not subscribe to the theory that arranging an appearance on Top Of The Pops is a key to success?

The public are great arbiters of their own taste and when I hear stories of manipulation at the lower end of the chart, I'm not too worried by it. A record company has to market their records and it's difficult to say where marketing should end.

I was asked by Capital Radio recently if I was surprised at some of the entries into the chart and I said that I was sometimes surprised at the British taste in records and if I knew exactly what the public wanted to buy, I wouldn't be doing the job I'm doing and would be a very rich man. Therefore, if there is a surprise entry into the lower end of the chart, who's to say whether it is a fluke record or a well marketed record. If a new entry does not have the taste or quality (not on a personal basis but an objective one)

one would expect from a chart record, then one would wait a few weeks to see where it goes in the chart before including it in the programme. How often are there such things as turntable hits?

Safety net

In the end the British public is the great safety net because if it does not want to buy a record, then the British public will not buy a record. I think all that talk matters within the business but matters little outside the business. The record companies finance the chart to a large extent and it is up to them to investigate if they feel that someone is working against the system.

You have extra responsibilities at BBC TV these days. What is your involvement with TOTP now?

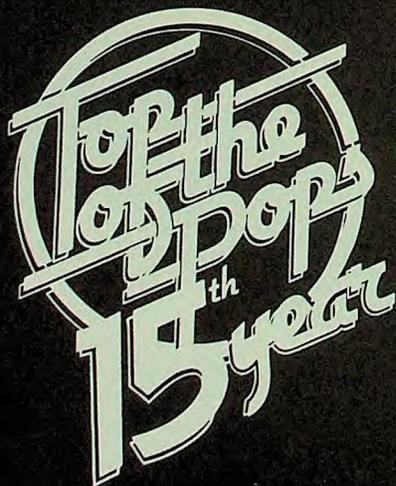
I suppose I'm the constant factor in the programme. The main thing I do is sit down with the producer/director on Tuesday morning and plan the running order of the programme. I used to direct, but I'd be too frightened to set myself up as a target now as I've made too many criticisms of other people.

I like to think that the record companies and promotion people know me and the policy of the programme by now so that they can answer their bosses without having to ring us up all the time.

Do you foresee Top Of The Pops carrying on for another 15 years?

I don't think you could ever say that you can't foresee the 'news' carrying on. I think the chart is a very good reflection of British taste and there is still a very wide range of music there which makes for good programming.

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TOTP FEATURE

Stanley Appel and Phil Bishop have been two of the regular producer/directors to TOTP in recent years and, in fact, Bishop is currently at the helm, having taken over from Appel a few weeks ago.

Appel became a production assistant in light entertainment — soon attached to TOTP — about eleven years ago but his link with the programme goes back even further for he was originally a cameraman and was head cameraman on many editions of the TOTP. He reckons that the only big stars he has not worked with are Streisand, Sinatra and Sammy Davis Jr.

Phil Bishop is a more recent recruit to the TOTP "irregulars".

Changing music provides a lot of scope

SAME OLD programme, is one of the criticisms most often levelled at Top of The Pops but it is not a viewpoint which attracts much sympathy from Phil Bishop. He has been associated with TOTP on and off for four years and having once worked as much as a nine month stint on the programme as producer/director, he is in a good position to give a detailed inside view.

"The great thing about Top Of The Pops is that because it's a weekly show you can experiment and play around with ideas and because it goes out 52 weeks of the year, with the music different all the time, it provides incredible scope. Once upon a time you would find that new directors would record something after the show to ease them into the way of it — there is that much latitude.

Changing

"The show is changing enormously all the time and it's one of my bugbears that people accuse it of staying the same. If you work on it, go away for three months and then return, you find that it's not the same show at all. The viewer watches the show every week and the differences occur gradually so that he hardly notices them. It's amazing the changes which take place — and not just in the music.

"All right, the format is basically the same, but that is because it's so successful. When you get 15 million viewers every week, you don't start mucking about with the programme. We tried it once. We introduced something new, but not sensational, in the form of a dance group called Ruby Flipper which included a few boys in it. It was a chance to experiment with boy dancers as well

and the ground rules of the show. He's always tried to be absolutely fair with promo people — and managed that, not just tried to achieve it. People respect the fact that he goes out of his way to explain the situation when any problem arises."

The big changes for Bishop during his time on the programme have been the advent of punk rock (plus the need to learn how to handle it) and the marked improvement in sound recording techniques.

He says: "Equipment has become more and more sophisticated and so we have to try harder to reproduce the quality of the original recording because the closer we get to the record, the better it is for the show."

"We are also constantly searching after new lighting effects. We concentrate on lighting in the sense that the sets have to be, per se, multi-purpose without a particular band or artist in mind. When you don't know until Tuesday who is going to be on the show the following day, there is no way you can build a special set. The only set which is purpose-built is the one for Legs and Co, but even then we can fall flat on our faces if their number, chosen the week before, goes down in the chart instead of up. Therefore, lighting is very important in that respect because you can ring the changes with your lighting instead of with the sets."

Co-operation

Record companies have always prized an appearance on TOTP for their artists. But the relationship between record plugger and producer is not just a one way affair and the success of the programme depends on close co-operation between the two. On this subject Bishop enthuses: "We are very lucky, actually, in that we have a tremendous relationship with all record companies without exception. I think a lot of that is due to Robin Nash because he's gone out of his way to make sure the record companies understand our position

and the ground rules of the show. He's always tried to be absolutely fair with promo people — and managed that, not just tried to achieve it. People respect the fact that he goes out of his way to explain the situation when any problem arises."

People within the business may understand the nature of the programme and its policy, but that has not stopped less well informed critics having a bash at the content of TOTP. Particularly those who feel that it does not represent a full and fair reflection of the current music scene. Bishop's response is honest and immediate.

"That is a perfectly valid criticism in some ways — But our format is quite specific and always has been. The BBC does the Old Grey Whistle Test, In Concert, Rock Goes To College and our brief means that, unlike those shows, we must present what is in the chart.

"People love to knock success, I'm afraid, and although some of the criticisms are valid, that doesn't mean to say we should change Top Of The Pops. If we did it just to negate criticism it would no longer be Top Of The Pops. What we should do is produce other programmes that fulfil the needs of the people who feel there is something missing. What the critics are really having a go at is the taste of the record buying public who purchase the Top Thirty singles — that's their privilege."

Bishop believes that any major changes in the appearance of TOTP must come from the music rather than through any conscious external decision. Besides, by the very nature of the programme, it is very difficult to step back and consider what modifications need to be made, if any.

"We try every Christmas to re-organise," he explains, "so that we can set a style for the coming year but this is very difficult because, unlike any other TV show, we're on 52 weeks a year plus three specials. Any other show, you re-organise at the end of the series but there's no way you can do that with Top Of The Pops."

More effects

What innovations, though, does Bishop envisage for the future?

"I think more and more electronic effects will come into the show because the music itself is becoming more electronic. And possibly the DJs will change their style. We've brought a couple of new presenters into the show in the last six months and I hope we continue that policy."

The perils of producing such a spontaneous TV programme as TOTP are amply illustrated by a nightmare story which involved Bishop a couple of years ago.

He recalls: "When considering an artist for a show, you would have heard the record a week before if

you'd done your homework and might have even seen a photograph — if you're lucky. Then chaos reigns on a Tuesday morning and you have to set up the appearance and usually arrange for them to go away and make a cut.

Masks

"Not so long ago a band turned up at 11 o'clock on a Wednesday morning and I nearly had a blue fit when I saw them on the monitor. The whole band were wearing masks. I could accept the fact that the backing musicians might wear masks but the lead singer had the most hideous mask I'd ever seen in my life. It immediately occurred to me that this was a show for family viewing going out at 7.15pm and there was no way he was going on TV with a face looking like that, so I asked very tactfully if he could take the mask off. The answer came back to the control room: 'No'. So I asked to see the manager and he came up to the gallery wearing a mask just as horrible as his lead singer.

"He told me that he never took his mask off and that none of his band ever took their masks off. I refused to discuss the matter and, needless to say, they were all looking much more normal by 5pm.

"It seems funny now, but was serious then."

Looking back on progress

FROM BEHIND the camera, from the studio floor and from the gallery in which the show is controlled, Stanley Appel has seen Top Of The Pops progress to the complex TV creation it is today.

"The show is a lot more artistic today," concludes Appel. The designers are more artistic, the lighting men are more artistic. Once upon a time they were engineers and used to light to a certain level to get a technical picture. You can get away with murder now. The technical quality of the picture is not quite so important now so that as long as a picture is transmittable, virtually anything goes. The result is that some super talented guys are able to produce some superb effects.



PHIL BISHOP: "When you get 15 million viewers every week you don't start mucking about with the programme."

"It's little things like this that we take for granted now, but were evolved over many years through careful inventive hard work. There used to be three cameras on the show, now there are five. That has brought more complications but has also greatly increased the scope of the programme.

"One of the unfortunate restrictions these days is the time factor. When there are a number of bands actually in the studio, the schedule really permits only 20 minutes to be devoted to each artist."

Because of the hectic schedule brought on by the spontaneous nature of TOTP, time is of the essence and in the past, wrong information — or just no information — has caused Appel a few anxious, but on reflection humorous, moments.

"On this particular programme, we're trying to show how good the group are and it helps to have as much advance information as possible. I might have spent the night before working on a camera strip, thinking up camera angles, then the band comes in on Wednesday morning and says: 'We're not using the keyboard today and we don't want any shots of the drums'. Then having already spoken to your sound and lighting men, it's very time consuming to change.

"I remember once when we had booked Boney M to appear and on the day 11 people turned up to perform as part of the group."

There are rare mini-disasters which happen which tend not to leak out. One great disappointment for Appel occurred when a group was recorded live in the studio for the first time.

"Curtis Mayfield was in the country and did a couple of numbers for us live," he recalls. "I recorded them after a programme for future use and then had to go away for a couple of weeks. When I came back I asked for the tape and it was discovered that it had been wiped clean."

Not all Appel's recollections are unhappy ones, though. His most treasured memory is of an appearance by Bing Crosby two years ago.

"He had appeared on the Parkinson show, which I was also working on, the previous week and I think this was his first ever appearance on Top Of The Pops. Word must have got around Television Centre because by four o'clock the studio was packed with people from the building just waiting to get a glimpse of this great performer.

"When he walked into the studio the whole crowd burst into applause and even the other bands on the bill stood and watched him. It was a magical moment."

A magical moment, indeed, in a magical programme.



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Congratulations from Tony Bramwell and
all at the Polydor promotions office. 

TOTP FEATURE

The disc jockeys have always played an important part in the presentation of Top Of The Pops, linking the week's singles with pieces of friendly chat. The show has also been an important showcase for the presenters normally confined to sound radio and has provided an important jumping off point for personalities such as Jimmy Savile and Noel Edmonds. Here some of the DJs who have presented the show in the past or are currently involved relate their impressions of Top Of The Pops to Chris White



PETER POWELL: The youngest Radio One DJ who says: "It sticks to a Top 40 format and that's its pulling power. It can't go wrong."

"It's an institution"

PETER POWELL, currently Radio One's youngest disc jockey, is brief and to the point when asked about his views on Top Of The Pops:

"It's an institution, and there isn't anyone in the business who can look you in the eye and deny that it is still the best plug in the book."

"It sticks to a Top 40 format and that's its pulling power. It can't go wrong."

Simple format is the secret of TOTP success

TONY BLACKBURN feels that Top Of The Pops is important, "Because it is really the only pop show that we have on television."

He continues: "I have been involved with the show since Radio One started in 1967 and at that time there was primarily Jimmy Savile and myself taking turns to present it. I've watched it develop gradually and although the programme obviously comes in for a lot of criticisms, it does so very wrongly I feel."

Blackburn feels that the secret of TOTP's success is due to its simple format.

"It features the top pop music and that's what people want to hear. Other pop TV shows have fallen down because they try to present

new acts who people don't really want to see. The day that they change the format of Top Of The Pops is the day that it will all crumble."

He also pays tribute to the backroom boys of Top Of The Pops.

"They are the ones who have managed to over-ride all the criticisms and why should they worry about what the knockers say when the show has such incredible viewing figures even 15 years after it first started. If they started worrying about what the critics say, then the programme would very probably fail."

"I always enjoy working on the show. It's a fun experience, and I always look forward to the next time I do a presenting spot. I suppose if there is any change that I

would like to see it is that the programme should start going out live again. Technically it is more difficult that way, but there is always the added excitement. Strangely, when the shows did go out live there were usually fewer mistakes made than in the ones which are pre-recorded!"

Blackburn recalls an occasion several years ago when he and fellow disc jockey Alan Freeman were called upon to comper the Top Of The Pops Christmas shows.

"At the time I was going down with Asian flu but still did the recording. Three seconds before transmission actually started I collapsed into Alan Freeman's arms! The next thing I knew both Bill Cotton and Johnny Stewart were desperately trying to revive me so that the recording could go on."

Blackburn concludes: "I hope that Top Of The Pops continues for a long, long time because the day it dies is the day that a lot of artists and bands will find it harder to get television exposure."



TONY BLACKBURN: Collapsed with Asian flu shortly before a TOTP Christmas show.

Kid enjoys the challenge

KID JENSEN has been a regular Top Of The Pops presenter since shortly after he joined Radio One in November 1976, and now appears on the show every four to six weeks. He freely admits that he enjoys the challenge of presenting the country's top pop television show.

"I don't think that anyone who has ever appeared on the programme can be unaware of the power of Top Of The Pops. I personally always enjoy the challenge because for the presenter any impact that he makes has to be

done in the space of a few seconds. In many ways it is like a news programme excepting that you are presenting information about the latest best-selling records."

He continues: "Top Of The Pops is obviously important for the artists because the programme reflects what the public is buying, and which records have made significant chart entries. Most pop acts recognise the importance of making an appearance on the show, because it does help them to sell records."

"A lot of the success of Top Of

The Pops is that it doesn't veer away from its original formula which is simply to feature records which are in the charts. In fact the programme has often featured new wave acts before their music has started to get exposure on radio."

"I see no reason at all why the show shouldn't continue for a long time yet. I'm sure that people are always interested in seeing and hearing what is currently in the charts and in addition it is important exposure for US artists who normally would not be seen by a British audience."



ALAN FREEMAN: One of the original DJs who stopped appearing on the show in 1969.

A sense of urgency

ALAN FREEMAN was one of the original disc jockeys on Top Of The Pops and he has vivid memories of when the show went out live from Manchester. "In those days we used to fly up from London, do the show and then fly back the same day, and I remember times when the plane was actually delayed at the airport in order that we wouldn't miss the flight back!"

"I also remember travelling up with Val Doonican once and he had just made his first appearance on the show. I told him that I thought he had a smash hit and he replied that he wasn't so sure, but hoped I was right. In fact the song was Walk Tall and it launched his career as a hit recording artist."

Freeman stopped appearing on the show in 1969. "The BBC told Pete Murray and myself that there were going to be changes made, and after that we were dropped as presenters, but I've always followed its progress. With 16 million viewers every week, and after 15 years, it is just impossible to knock the show."

"Top Of The Pops reflects the chart, which records are climbing and which are dropping and as such it has a sense of urgency surrounding it. As long as that continues, the programme will carry on. It also reflects some of the new music — which is good. The day that they take Top Of The Pops off there will be a public outcry."



KID JENSEN: "I see no reason why the show shouldn't continue for a long time yet. I'm sure people are always interested in seeing and hearing what is currently in the charts."

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MANY MANY MORE YEARS

TONY HILLER

AND

BROTHERHOOD OF MAN

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single
reason to
be proud**



TOTP FEATURE

Charting the top singles over fifteen years

THE BEATLES already reigned supreme when the brand new chart based Top Of The Pops show first appeared on BBC Television. According to the chart of that first week of January, 1964, in *Record Retailer* (the forerunner of *Music Week*), the Fab Four's I Want To Hold Your Hand was firmly rooted in the top spot, while She Loves You was still holding on to the No 3 position.

In those early days the TOTP chart was based on charts from four of the music papers of the time and it was not until 1969 that the programme used the British Market Research Bureau chart also carried by *Music Week* and now firmly established as the music industry gauge of what the public is actually buying. Nevertheless this RR Top 50 shows which records and artists were making the headlines.

As well as The Beatles, Chuck Berry, The Fourmost and Trini Lopez each had two discs in the Top 50, while The Shadows featured once in their own right and once as the backing group for Cliff Richard. Cliff is perhaps the most enduring of pop stars and has probably made more TOTP appearances than any other artist.

Two other chart regulars over the

years — The Rolling Stones and The Hollies — are prominent in the Top 50 and, in fact, starred in the very first TOTP screening, along with The Swinging Blue Jeans who were leaping up the chart with Hippy Hippy Shake.

In the editorial section of *Record Retailer* there was not even a mention of this new broadcasting venture being transmitted from Manchester, while extensive coverage was given to the other music shows of the day.

On AR-TV's Ready, Steady, Go (often since compared with TOTP) that week were The Ronettes, singing Be My Baby and Baby I Love You, Dave Berry and The Cruisers, Tony Meehan and Gregory Phillips. Meehan's Song Of Mexico was also featured on Thank Your Lucky Stars, even though it was

Beatles star in first TOTP showing

given the thumbs down as a 'miss' on Jike Box Jury. He was in good company, though, for the jury also shook their heads at The Bachelors' Diane in the same programme.

Guests on the TWV show Discs a GoGo were Terry Lightfoot and his Jazzmen, Kenny Lynch and Frenesi Watson, with Julie Grant promised for the following week. Julie Grant also popped up on AR-TV's Five O'Clock Club, which also featured the hottest new group around — The Swinging Blue Jeans.

Music industry news included the signing of British artists to the Mercury label, a new policy on deletions from EMI and the theft of thousands of record tokens. The Gramophone Record Retailers Association (now the GRCC) in its New Year newsletter was calling for more active membership and a mobilisation of forces to prevent the impending abolition of resale price maintenance saying: "We have all seen how one price cutter in an area can cause endless trouble for other retailers and yet with the abolition of RPM this could become common practice."

Record dealers were no doubt unaware at the time that in the future they would often be asked for a record the customer had seen performed on Top Of The Pops.



ROLLING STONES: Despite several personnel changes due to the death of lead guitarist Brian Jones, pictured far left, the Rolling Stones are one of the few bands to survive the rock maelstrom.

BRITAIN'S TOP 50			
record retailer and music industry news			
1	I WANT TO HOLD YOUR HAND (18) The Beatles Parlophone R 5084	18	NOT TOO LITTLE...NOT TOO MUCH (18) Chris Sandford Decca F 11778
2	GLAD ALL OVER (6) The Dave Clark 5 Columbia DB 7154	19	MONEY (19) Berni Elliott & The Fortunes Decca F 11770
3	SHE LOVES YOU (2) The Beatles Parlophone R 5055	20	WE ARE IN LOVE (21) Adam Faith Parlophone R 5091
4	YOU WERE MADE FOR ME (3) Freddie & The Tremeloes Columbia DB 7147	21	I'LL KEEP YOU SATISFIED (13) Billy J. Kramer with the Dakotas Parlophone R 5073
5	TWENTY FOUR HOURS FROM TULSA (9) Gene Pitney United Artists U P 1035	22	IF I RULED THE WORLD (21) Harry Secombe Philips BF 1261
6	I ONLY WANT TO BE WITH YOU (5) Dusty Springfield Philips BF 1292	23	BLUE BAYOU/MEAN WOMAN BLUES (26) Roy Orbison London HL U 9777
7	DOMINIQUE (7) The Singing Nun Philips BF 1293	24	ALL I WANT FOR CHRISTMAS IS A BEATLE (26) Steve Harley Fontana FF 427
8	MARIA ELENA (10) Lou Linton, Labriola RCA: RCA 1365	25	I WHO HAVE NOTHING (25) Shirley Bassey Columbia DB 7113
9	SECRET LOVE (4) Kathy Kirby Decca F 11759	26	AT THE PALACE (PARTS 1 & 2) (32) Wilfred Bramble & Harry II Columbia DB 7128
10	DON'T TALK TO HIM (6) Cliff Hitchcock & The Shadows Columbia DB 7150	27	COUNTRY BOY (18) Heinz Decca F 11768
11	SWINGING ON A STAR (15) Big Three Capitol PS 3181	28	WHAT TO DO (29) Buddy Holly Coral Q 7249
12	GERONIMO (11) The Shadows Columbia DB 7163	29	FROM RUSSIA WITH LOVE (36) Nat! Monro Parlophone R 5068
13	HIPPY HIPPI SHAKE (23) The Swinging Blue Jeans RCA: RCA 1375	30	IT'S ALMOST TOMORROW (22) Mark Wyner Pye 7N 15577
14	KISS ME QUICK (16) Elio Prety RCA: RCA 1375	31	HUNGRY FOR LOVE (24) Johnny Kidd & The Pirates RCA: RCA 1375
15	I WANNA BE YOUR MAN (14) The Rolling Stones Decca F 11764	32	I'M IN LOVE (44) The Fourmost Parlophone R 5078
16	YOU'LL NEVER WALK ALONE (12) Gerry & The Pacemakers Columbia DB 7126	33	I CAN DANCE (34) Brian Auger & The Trinity Decca F 11771
17	STAY (17) The Hollies Parlophone R 5077	34	DEEP PURPLE (33) Neo-Temp & April Stevens London HL U 9782
35	BLOWING IN THE WIND (31) Peter, Paul & Mary Warner Bros. WB 104	36	RUN RUDOLPH RUN (11) Chuck Berry Pye 7N 15228
37	DO YOU REALLY LOVE ME TOO (11) Billy Fury Decca F 11792	38	SUGAR AND SPICE (10) The Searchers Pye 7N 15566
39	YESTERDAY'S GONE (37) Chad Stuart & Jerry Cole Ender S 184	40	WALKING ALONE (12) Richard Anthony Columbia DB 7131
41	BE MY BABY (18) The Ronettes London HL U 9793	42	KANSAS CITY (15) Trini Lopez Reprise R 2026
43	IF I HAD A HAMMER (46) Engel Lopez Reprise R 2019	44	LET IT ROCK/MEMPHIS TENNESSEE (43) Chuck Berry Pye 7N 15218
45	BUSTED (40) Ray Charles H.M.V. POP 1221	46	THERE I'VE SAID IT AGAIN (45) Bobby Vinton Columbia DB 7179
47	MISS YOU (17) Jimmy Young Columbia DB 7119	48	HELLO LITTLE GIRL (48) The Fourmost Parlophone R 5056
49	SUGAR SHACK (19) Jimmy Galt London HL U 9799	50	EVERYBODY (50) Tommy Roe H.M.V. POP 1207

THE NEW wavers of the 60s made a firm impression on the charts with the Beatles topping the New Year top 50 with I Want To Hold Your Hand. Other new bands challenging familiar names such as Tommy Toe, Trini Lopez, and Ray Charles were Gerry and the Pacemakers, Brian Poole And The Tremeloes and Billy J Kramer And The Dakotas.



THE HOLLIES: The always fashionable Hollies complete with mohair suits and velvet collars. For the first TOTP show the Hollies were in the Top 50 at No 17 with Stay.

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SWINGING BLUE JEANS: Another of the most popular groups of the Beat era was the Blue Jeans who were in the Top 50 at No 13 with the Hippy, Hippy Shake.



HAPPY BIRTHDAY

RCA
Records and Cassettes

TOTP FEATURE



IN THE gallery producer/director for the week, Stanley Appel, pictured left, prepared to rehearse *The Members* at the start of a long day in the studio. Production assistant, Beryl Hoda — stopwatch in hand — was ready to time the performance.

FLOOR MANAGER, David Warne, came to the gallery to check a few points in the script with Stanley Appel.



TO PROVIDE a first hand impression of the amount of work that goes on behind the scenes each week during the preparing and recording of *Top Of The Pops* for Thursday's transmission, David Dalton traced one recent programme from its very beginning to the completion of the recording.

THERE IS no such thing, of course, as a typical *Top Of The Pops*. The show contains so many variables, including artist availability and the chart itself, that the content and schedule completely changes from one edition to the next.

So it was quickly pointed out that this particular show was certainly not typical because it was unusual to have only two bands actually in the studio for the recording and even more unusual to be without Johnny Pearson and his Orchestra for the second week running.

"Yes, it's number one, it's *Top Of The Pops*," used to be the joyful shriek which opened each show but these days the scripted introduction is a more urbane "Hello and welcome to *Top Of The Pops*" from the DJ — on this occasion Dave Lee Travis. Those few words introduce the programme to the viewing millions each Thursday evening, but they merely herald the culmination of a full week of hard work by the BBC staff working behind the scenes.

The story really begins on the

morning after the previous week's programme. Every Friday record company promotion people arrive at BBC Television Centre at White City to see the producer of the following Thursday's show. These are not your average pluggers trying the hard sell. An atmosphere has been carefully nurtured by executive producer, Robin Nash, in which the record companies know exactly where they stand and relations are very happy. The criteria for a TOTP appearance are well known and so the promotional visit consists mainly of acquainting the production staff with artist information and availability, plus future product. The conversation is full of 'ifs' and 'buts'.

The next, and most important, stage comes on Tuesday morning when the chart is phoned through to the *Top Of The Pops* office at TV Centre by the British Market Research Bureau. Movement of records in the chart is the biggest single factor in determining the content of the show, yet even on Monday Appel was making tentative plans and providing himself with possible permutations. He was already aware of several artists, videotapes and promotional films which could be used providing the records rose. He even outlined a few camera scripts.

On again to Tuesday when possibilities become either realities or just faded hopes as the *Top 75* unfolds.

EMI national promotion manager, Geoff Atherton, was

disappointed. He had come armed with a Queen promo film but the group's *Don't Stop Me Now* remained just outside the *Top Thirty* at 31 and, well, rules are rules — no promo material on disco outside the *Top Thirty*.

"A great deal of our time on Tuesday morning is spent just working out what can and what can't be done," Appel commented. He and Robin Nash conferred to shape the week's programme. Phil Bishop was brought into the discussion as he was due to take over from Appel the following week and would probably record some material after this week's show.

This week — taking into account the discs on their way down the chart, artists available and the video and promo film on tap — the choice was fairly clear. After a few phone calls to check that the artists they want to book were prepared to appear, the line-up was settled:

The Judas Priest single to go over the chart, followed by *Real Thing* in the studio, then a video of Rod Stewart supplied by WEA. An anxious phone call from Flick Colby to the TOTP office confirmed that the Bee Gees' *Tragedy* had continued its progress up the chart (a fairly safe bet that one — though three *Legs And Co* choices have had to be scrapped this year and

alternatives found after the record went down!), and so that was slotted in. A BBC VT (video-tape) of Elvis Costello was chosen to follow *Legs*; next, a promo film of Gene Chandler culled from the American show *Soul Train* (producer not happy about having *Soul Train* across the background in large letters), and then *The Members*, eager to appear in person on their first *Top Of The Pops*. *Darts* and *Nazareth* come next, both recorded on previous Wednesdays at TV Centre.

The No. 1 disc was *Blondie's Heart Of Glass* covered by a VT and *Meat Loaf's Bat Out Of Hell* single was allotted a minute on the playlist.

Also arranged for after the recording of the week's show were sessions by *Bad Company* and *Thin Lizzy*, directed by Appel, plus *Cliff Richard* — who agreed to come into the studio before a trip to South Africa — directed by Phil Bishop.

The whole show was made up of *Top Thirty* material, which — it was explained — was not by design. It just happened that way.

The BBC VTs were ordered from the library, the record companies, as they phoned, were informed of the outcome. Now it was up to *Real Thing* and *The Members* to go away and cut a track to back their

personal appearances in the studio. Following convention, an MU rep had to attend the sessions at outside studios.

No need again for Johnny Pearson's services with the line-up as it is. Now to inform the sound supervisor, lighting chief and designer just what is needed the following day. The graphics department had to be informed of chart placing for the caption lead-in. It was not until later on Tuesday afternoon that Appel was able to get down to working out exactly how he was going to direct the show.

"It's not until everyone else has drifted away that I'm able to sit down and concentrate on putting together my ideas on camera angles and the visual aspect of the acts on the show."

On Wednesday, after the studio had been prepared for the show overnight, the morning start for Appel and his team was not quite as prompt as on the Tuesday.

The *Cliff Richard* post recording was rehearsed first, though with a stand-in taking *Richard's* place for lighting and camera purposes.

Appel then took the chair and the atmosphere was relaxed businesslike.

"Right, not a busy day today but busy enough," were the first words through the mike to his crew. "Only

A week in the life.....



DLT ON stage during the run through and scattered around the studio was the TOTP army of technicians and assistants, often seeming to have nothing to do but, in fact, each with a purpose important to the smooth running of the programme.



THE SPECIAL visual effects which add so much to the sparkling presentation of TOTP are produced from these two machines and the effects were also rehearsed during the run through.



IN THE GALLERY during the run through producer/director, Stanley Appel, (centre) closely watched the visual image as it would appear in the recording, while also monitoring the pictures being offered by the other cameras. He would calmly dispense instructions like "tighten up on the guitar" or "pan round for a drum shot", while production assistant, Beryl Hoda (left), lined up the camera shots and production assistant, Chris Gare, hit the buttons to bring each camera into play.



THE SOUND room, next door to camera control where the music came from and where levels were monitored.

MUSIC WEEK

ALBUMS CHART

TOP 75

ALBUMS

WEEK ENDING MARCH 17 1979

1	2	SPIRITS HAVING FLOWN Bee Gees	RSO RSRBG 001
2	1	PARALLEL LINES Blondie	Chrysalis CDL 1192
3	3	MANILOW MAGIC Barry Manilow	Arista ARTV 2
4	4	ARMED FORCES Elvis Costello and The Attractions	Radar RAD 14
5	6	CEST CHIC Chic	Atlantic K 50565
6	5	THANK YOU VERY MUCH REUNION CONCERT AT THE LONDON PALLADIUM Giff Richard & Shadows	EMI TV 15
7	20	THE GREAT ROCK 'N' ROLL SWINDLE Sex Pistols	Virgin VD 2510
8	7	LIVE (X CERT) Stranglers	United Artists UAG 30224
9	24	MARTY ROBBINS COLLECTION Marty Robbins	Lotus WH 5009
10	21	52ND STREET Billy Joel	CBS 83181
11	15	BAT OUT OF HELL Meat Loaf	Epic/Cleveland International EPC 82419
12	8	BLONDES HAVE MORE FUN Rod Stewart	Riva RVL P 8
13	9	NEW BOOTS AND PANTIES Ian Dury and The Blockheads	Siff SEEZ 4
14	26	DIRE STRAITS Dire Straits	Vertigo 9102 021
15	18	EQUINOXE Jean Michel Jarre	Polydor POLD 5007
16	14	COLLECTION OF THEIR 20 GREATEST HITS Three Degrees	Epic EPC 10013
17	27	INFLAMMABLE MATERIAL Stiff Little Fingers	Rough Trade ROUGH 1
	29	AT THE BUDDOKAN Cheap Trick	Epic EPC 86083
35	19	THE INCREDIBLE SHRINKING DICKIES Dickies	A&M AMLE 64742
36	-	REFLECTIONS George Hamilton IV	Lotus WH 5008
37	28	GREASE Original Soundtrack	RSO RSD 2001
38	NEW	GEORGE HARRISON George Harrison	Dark Horse K 56562
39	30	YOU DON'T BRING ME FLOWERS Neil Diamond	CBS 86077
40	34	NEW DIMENSIONS Three Degrees	Ariola ARLH 5012
41	44	JAZZ Queen	EMI EMA 788
42	41	SATURDAY NIGHT FEVER Various	RSO 2658 123
43	48	LION HEART Kate Bush	EMI EMA 787
44	56	KILLING MACHINE Judas Priest	CBS 83135
45	42	SOUND ON SOUND Bill Nelson's Red Noise	Harvest SHSP 4095
46	47	NO MEAN CITY Nazareth	Mountain TOPS 123
47	NEW	DESOLATION ANGELS Bad Company	Swansong SSK 59408
49	35	EVEN NOW Barry Manilow	Arista SPART 1047
50	46	RUMOURS Fleetwood Mac	Warner Brothers K 56344
51	61	SINGLES 1974/78 Carpenters	A&M AMLT 19748
52	50	LIVE AND DANGEROUS Thin Lizzy	Vertigo 6641 807
53	58	THE STRANGER Billy Joel	CBS 82311
54	62	GREATEST HITS Steady Dan	ABC ABCD 616
55	NEW	TURN THE MUSIC UP Players Association	Vanguard VSD 79421
56	49	CLASSIC ROCK London Symphony Orchestra	K-Tel ONE 1009
57	39	TUBULAR BELLS Mike Oldfield	Virgin V 2001
58	50	THE ALBUM Abba	Epic EPC 86052

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DEALER GUIDE TO AIRPLAY ACTION

Radio 1

RADIO ONE FEATURED FORTY

AT MIDNIGHT — T Connection (TK TKR 7517)
 BLOW AWAY — George Harrison (Warner Brothers K 17237)
 BODY HEAT — Alicia Bridges (Polydor POSP 38)
 CAN YOU FEEL THE FORCE — Real Thing (Pye 7N 46147)
 CONTACT — Edwin Starr (20th Century BTC 2396)
 COOL FOR CATS — Squeeze (A&M AMS 7426)
 DON'T STOP ME NOW — Queen (EMI 2910)
 EVERYBODY'S HAPPY NOWADAYS — Buzzcocks (United Artists UP 36499)
 FIRE — Pointer Sisters (Planet K 12239)
 FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)
 GET DOWN — Gene Chandler (20th Century BTC 1040)
 GOOD TO SEE YOU — Frankie Miller (Chrysalis CHS 2307)
 GREEN LIGHT — Cliff Richard (EMI 2920)
 HAVEN'T STOPPED DANCING YET — Gonzalez (Sidewalk SID 102)
 HEAVEN KNOWS — Donna Summer (Casablanca CAN 141)
 HOLD THE LINE — Toto (CBS 6478)
 IF I DON'T BE THERE BY MORNING — Eric Clapton (RSO 24)
 IMAGINATION — Rocky Sharpe and The Replays (Chiswick CHIS 110)
 IN MY LIFE — Phoebe Snow (CBS 7175)
 IN THE NAVY — Village People (Mercury 6007 209)
 I WANT YOUR LOVE — Chic (Atlantic K 11245)
 I WILL SURVIVE — Gloria Gaynor (Polydor 2059 017)
 JUST WHAT I NEEDED — Cars (Elektra K 12312)
 KEEP ON DANCING — Gary's Gang (CBS 7109)
 KNOCK ON WOOD — Amii Stewart (Atlantic K 11214)
 LET'S FLY AWAY — Voyage (GTO GT 245)
 LUCKY NUMBER — Lene Lovich (Stiff BUY 42)
 OLIVER'S ARMY — Elvis Costello (Radar ADA 31)
 LIVIN' IT UP (FRIDAY NIGHT) — Bell and James (A&M AMS 12012)
 PAINTER MAN — Boney M (Atlantic/Hansa K 11255)
 SHAKE YOUR BODY — Jacksons (Epic EPC 7181)
 STOP YOUR SOBBING — Pretenders (Real ARE 6)
 SULTANS OF SWING — Dire Straits (Vertigo 6059 206)
 BRISTOL STOMP — Late Show (Decca F 13822)
 TOTALLY HOT — Olivia Newton John (EMI 2923)
 TRAGEDY — Bee Gees (RSO 27)
 WAITING FOR AN ALIBI — Thin Lizzy (Vertigo LIZZY 3)
 WHAT A FOOL BELIEVES — Doobie Brothers (Atlantic K 17314)
 WOW — Kate Bush (EMI 2911)
 YOU ANGEL YOU — Manfred Mann's Earthband (Bronze BRO 68)

RECORDS OF THE WEEK

Dave Lee Travis: I LOVE THE MUSIC — Freeway (Decca F 13824)
 Simon Bates: GOOD TO SEE YOU — Frankie Miller (Chrysalis CHS 2307)
 Paul Burnett: ROOT, TOOT UNDISPUTABLE ROCK 'N' ROLLER — Tina Turner (United Artists UP 36485)
 Tony Blackburn: TURN THE MUSIC UP — Players Association (Vanguard VS 5011)
 Kid Jensen: COOL FOR CATS — Squeeze (A&M AMS 7426)

Radio 2

ALBUM OF THE WEEK

THE BEST OF CHARLES AZNAVOUR — Charles Aznavour (Barclay 90071)

Radio Luxembourg

'A' LIST

LET'S FLY AWAY — Voyage (GTO GT 245)
 CLOG DANCE — Violinski (JET 136)
 SHAKE YOUR BODY — Jacksons (Epic EPC 7181)
 I WANT YOUR LOVE — Chic (Atlantic K 11245)
 KEEP ON DANCING — Gary's Gang (CBS 7109)
 DISCO NIGHTS (ROCK FREAK) — GQ (Arista ARIST 245)
 BOOGIE TOWN — FLB (Fantasy FTC 168)
 LOVE BALLAD — George Benson (Warner Brothers K 17333)
 CAN YOU FEEL THE FORCE — Real Thing (Pye 7N 46147)
 PAINTER MAN — Boney M (Atlantic/Hansa K 11255)

POWER PLAY

YOU'VE GOT IT ALL — Peggy Scott (Pinnacle PIN 73)

STARPLAYS

TURN THE MUSIC UP — Players Association (Polydor POSP 32)
 CUBA — Gibson Brothers (Island WIP 6843)
 RASTAMAN — Saragossa Band (Decca FR 13829)

TOP ADD ONS

- 1 GOOD TO SEE YOU — Frankie Miller (Chrysalis CHS 2307) R1, PR, BR, RC, H, F, B, TV, O, V, Scot.
- 2 IN THE NAVY — Village People (Mercury 6007 209) R1, BR, RC, D, M, T, F, B, O, V.
- 3 SHAKE YOUR BODY — Jacksons (Epic EPC 7181) R1, RL, C, RC, D, H, F, B, V.
- 4 REMEMBER THEN — Showaddywaddy (Arista ARIST 247) PR, C, RC, M, H, Bb.
- 5= DISCO NIGHTS (ROCK FREAK) — G.Q. (Arista ARIST 245) CR, C, RC, B, Md, Bb.
- 5= WOW — Kate Bush (EMI 2911) R1, BR, M, T, H, P.
- 5= IMAGINATION — Rocky Sharpe and The Replays (Chiswick CHIS 110) R1, CR, PR, D, T, P.

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; 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

SHAKE YOUR BODY — Jacksons (Epic EPC 7181)
 GOOD TO SEE YOU — Frankie Miller (Chrysalis CHS 2307)
 ANOTHER LONELY MAN — Patrick Juvet (Casablanca CAN 142)
 IN THE NAVY — Village People (Mercury 6007 209)
 BRIGHT EYES — Art Garfunkel (CBS 6947)
 EVERYTHING IS GREAT — Inner Circle (Island WIP 6472)
 NO TELL LOVER — Chicago (CBS 7050)
 DISCO NIGHTS — Rock Freak G.Q. (Arista ARIST 245)
 SULTANS OF SWING — Dire Straits (Vertigo 6059 206)
 MONEY IN MY POCKET — Dennis Brown (Lightning LIG 554)

BRMB

BIRMINGHAM

ADD ONS

WAITING FOR AN ALIBI — Thin Lizzy (Vertigo LIZZY 3)
 MONEY IN MY POCKET — Dennis Brown (Lightning LIG 554)
 SULTANS OF SWING — Dire Straits (Vertigo 6059 206)
 CUBA — Gibson Brothers (Island WIP 6483)
 WHENEVER I'M AWAY FROM YOU — John Travolta (Polydor POSP 30)
 NUMBER ONE SONG IN HEAVEN — Sparks (Virgin VS 244)
 GOOD TO SEE YOU — Frankie Miller (Chrysalis CHS 2307)
 IN THE NAVY — Village People (Mercury 6007 209)
 I COULD HAVE BEEN A SAILOR — Peter Allen (A&M AMS 7419)
 WOW — Kate Bush (EMI 2911)
 THIS YEAR — Curtis Mayfield (RSO 28)
 IN MY LIFE — Phoebe Snow (CBS 7175)
 I LOVE THE MUSIC — Freeway (Decca F 13824)

Radio City

LIVERPOOL

HIT PICKS

Roger Blyth: NUMBER ONE SONG IN HEAVEN — Sparks (Virgin VS 244)
 Phil Easton: THE POWER AND THE GLORY — Eddie and The Hotrods (Island WIP 6474)
 Johnny Jason: IN MY LIFE — Phoebe Snow (CBS 7175)
 Norman Thomas: IN THE NAVY — Village People (Mercury 6007 209)
 Billy Butler: GOOD TO SEE YOU — Frankie Miller (Chrysalis CHS 2307)

ADD ONS

SOMETHING ELSE — Sex Pistols (Virgin VS 240)
 CLOG DANCE — Violinski (Jet 136)
 KEEP REACHING OUT FOR LOVE — Liner (Atlantic K 11235)
 SHAKE YOUR BODY — Jacksons (Epic EPC 7181)

RIKKI DON'T LOSE THAT NUMBER — Steely Dan (Anchor ABC 4241)
 TRASH — Roxy Music (Polydor POSP 32)
 DISCO NIGHT (ROCK FREAK) — GQ (Arista ARIST 245)
 GIRL OF MY DREAMS — Bram Tchaikovsky (Radar ADA 28)
 REMEMBER THEN — Showaddywaddy (Arista ARIST 247)
 EVERYTHING IS GREAT — Inner Circle (Island WIP 6472)
 ONE RULE FOR YOU — After The Fire (CBS 7025)

Capital Radio

LONDON

CLIMBERS

THE RUNAWAY — Elkie Brooks (A&M AMS 7428)
 FIRE — Pointer Sisters (Planet K 12339)
 IMAGINATION — Rocky Sharpe and The Replays (Chiswick CHIS 110)
 I GO TO PIECES — Rachel Sweet (Stiff BUY 14)
 SHA LA LA MEANS I LOVE YOU — Barry White (20th Century BTC 1041)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: THE MAN FROM OUTER SPACE — Stu Stevens (MCA 417)
 Richard Park: SOME GIRLS — Racey (RAK 291)
 Dougie Donnelly: NO TELL LOVER — Chicago (CBS 7050)
 Jeff Cooper: COOL FOR CATS — Squeeze (A&M AMS 7426)
 Bill Smith: HE'S THE GREATEST DANCER — Sister Sledge (Atlantic K 11257)
 Tim Stevens: CAN YOU READ MY MIND — Krypton (A&M AMS 7421)

CURRENT CHOICE

CRAZY LOVE — Poco (Anchor ABC 4240)

ADD ONS

EVERYBODY'S HAPPY NOWADAYS — Buzzcocks (United Artists UP 36499)
 ROOT, TOOT UNDISPUTABLE ROCK 'N' ROLLER — Tina Turner (United Artists UP 36485)
 REMEMBER THEN — Showaddywaddy (Arista ARIST 247)
 I GO TO PIECES — Rachel Sweet (Stiff BUY 44)
 CAN'T KEEP A GOOD MAN DOWN — John Miles (Decca F 13827)
 TURN THE MUSIC UP — Players Association (Vanguard VS 5011)
 DON'T IT MAKE IT BETTER — Bill Withers (CBS 7052)
 STRANGETOWN — The Jam (Polydor POSP 34)
 DISCO NIGHTS (ROCK FREAK) — GQ (Arista ARIST 245)
 SHAKE YOUR BODY — The Jacksons (Epic EPC 7181)

Downtown Radio

BELFAST

HIT PICKS

John Paul: ONLY YOU — Danny Kirwan (DJM DJS 10896)
 Trevor Campbell: IMAGINATION — Rocky Sharpe and The Replays (Chiswick CHIS 110)
 Candy Devine: NO TELL LOVER — Chicago (CBS 7050)
 Michael Henderson: SHAKE YOUR BODY — Jacksons (Epic EPC 7181)
 Eddie West: THE NUMBER ONE SONG IN HEAVEN — Sparks (Virgin VS 244)
 Lynda Jayne: I COULD HAVE BEEN A SAILOR — Peter Allen (A&M AMS 7419)

ADD ONS

SOMETHING ELSE — Sex Pistols (Virgin VS 240)
 EVERYBODY'S HAPPY NOWADAYS — Buzzcocks (United Artists UP 36499)
 BODY HEAT — Alicia Bridges (Polydor POSP 38)
 COOL FOR CATS — Squeeze (A&M AMS 7426)
 YOU'VE GOT IT ALL — Peggy Scott (Pinnacle PIN 73)
 HAVEN'T STOPPED DANCING YET — Gonzalez (Sidewalk SID 102)
 BULLY FOR YOU — Tom Robinson Band (EMI 2916)

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: YOU'VE GOT IT ALL — Peggy Scott (Pinnacle PIN 73)
 Steve Hamilton: PROTECTION — Graham Parker and The Rumour (Vertigo 6059 219)
 Bill Torrence: THERE'S A TIME — Nana Mouskouri (Philips 6176 002)
 Brian Ford: CAN'T KEEP A GOOD MAN DOWN — John Miles (Decca F 13827)
 Jay Crawford: BOSTON — Nova (MCA 407)

MUSIC WEEK

TURN THE MUSIC UP!

the hot new single straight into the charts from

THE PLAYERS ASSOCIATION

7" version VS 5011
12" version VSL 5011



BUY IT HERE NOW!

next IN LINE

"Fire"	K12339
POINTER SISTERS	ADA 28
"Girl Of My Dreams"	
BRAM TCHAIKOVSKY	
"Life Is A Dance"	K17320
CHAKA KHAN	
"Love Ballad"	K17333
GEORGE BENSON	

OLIVIA



SINGLES CHART

TOP 75

SINGLES

WEEK ENDING MARCH 17 1979

1	3	I WILL SURVIVE Gloria Gaynor	●	Polydor 2095 017
2	2	OLIVER'S ARMY Elvis Costello & The Attractions	●	Radar ADA 31
3	1	TRAGEDY Bee Gees	●	RSO 27
4	4	LUCKY NUMBER Lene Lovich	○	Stiff BUY 42
5	5	CAN YOU FEEL THE FORCE? Real Thing		Pye 7N 46147
6	7	SOMETHING ELSE/FRIGGIN' IN THE RIGGIN' Sex Pistols		Virgin VS 240
7	15	I WANT YOUR LOVE Chic		Atlantic LV 16
8	6	HEART OF GLASS Blondie	○	Chrysalis CHS 22715
9	14	KEEP ON DANCING Gary's Gang		CBS 7109
10	8	CONTACT Edwin Starr	○	20th Century BTC 2396
11	10	PAINTER MAN Boney M		Atlantic/Hansa K11255
12	11	GET DOWN Gene Chandler		20th Century BTC 1040
13	13	INTO THE VALLEY Skids		Virgin VS 241
14	12	GET IT Darts		Magnet MAG 140
15	25	WAITING FOR AN ALIBI Thin Lizzy		Vertigo LIZZY 3
16	16	SOUND OF THE SUBURBS Members		Virgin VS 242
17	9	CHIQUITTITA Abba	●	Epic EPC 7030
18	35	HOLD THE LINE T. Rex		

35	31	WHAT A FOOL BELIEVES Doobie Brothers		Warner Brothers K 17314
36	34	HEAVEN KNOWS Donna Summer		Casablanca CAN 141
37	37	STOP YOUR SOBBING Pretenders		Real ARE 6
38	17	I WAS MADE FOR DANCIN' Leif Garrett	○	Scotti Brothers/Atlantic K 11202
39	51	GIMMIX PLAY LOUD John Cooper Clark		Epic EPC 7009
40	18	WOMAN IN LOVE Three Degrees	●	Ariola ARO 141
41	47	BRISTOL STOMP Late Show		Decca F 13822
42	63	OVERKILL Motorhead		Bronze BRO 67
43	40	TRASH Roxy Music		Polydor POSP 32
44	55	DISCO NIGHTS (ROCK FREAK) G.O.		Arista ARIST 245
45	50	BRIGHT EYES Art Garfunkel		CBS 6947
46	23	TAKE ON THE WORLD Judas Priest		CBS 6915
47	21	BAT OUT OF HELL Meat Loaf		Epic EPC 7018
48	24	MILK AND ALCOHOL Dr. Feelgood	○	United Artists UP 36468
49	58	KEEP REACHING OUT FOR LOVE Liner		Atlantic K 11235
50	42	WEEKEND Mick Jackson		Atlantic K 11224
51	68	BLOW AWAY George Harrison		Warner Brothers K 17327
52	46	EVERYTHING IS GREAT Inner Circle		Island WIP 6472
53	66	SATURDAY NIGHT (BENEATH THE TREES) Leyton Buzzards		THE PLASTIC PALM Chrysalis CHS 2288
54	39	SHAKE YOUR GROOVE THING Peaches & Herb		Polydor 2066 992
55	56	BOOGIE TOWN F.L.B.		Fantasy FTC 168
56	57	CUBA Gibson Brothers		Island WIP 6483
57	49	AMERICAN GENERATION Ritchie Family		Mercury 6007 199
58	59	RIKKI DON'T LOSE THAT NUMBER Steely Dan		ABC 4241
59	38	DON'T GRY FOR ME ARGENTINA C. ...		

HER NEW SINGLE

TOTALLY HOT

EMI 2923

LIMITED EDITION
IN FULL COLOUR
PICTURE SLEEVE

Taken from the album
Totally Hot
EMA 789

ELKIE BROOKS'

New Single "THE RUNAWAY"

Available Soon

AM RECORDS

18	35	HOLD THE LINE Toto	CBS 6784
19	19	YOU BET YOUR LOVE Herbie Hancock	CBS 7010
20	36	JUST WHAT I NEEDED Cars	Elektra K 12312
21	26	MONEY IN MY POCKET Dennis Brown	Atlantic LV 5
22	22	DON'T STOP ME NOW Queen	EMI 2910
23	20	AIN'T LOVE A BITCH Rod Stewart	Riva 18
24	27	HONEY I'M LOST Dooleys	GTO GT 242
25	41	TURN THE MUSIC UP Players Association	Vanguard VS 5011
26	29	CLOG DANCE Violinski	Jet 136
27	NEW	IN THE NAVY Village People	Mercury 6007 209
28	45	SULTANS OF SWING Dire Straits	Vertigo 6059 206
29	44	EVERYBODY'S HAPPY NOWADAYS Buzzcocks	United Artists UP 36499
30	NEW	STRANGE TOWN Jam	Polydor POSP 34
31	30	MAY THE SUN SHINE Nazareth	Mountain NAZ 003
32	33	FOREVER IN BLUE JEANS Neil Diamond	CBS 7047
33	32	IMPERIAL WIZARD David Essex	Mercury 6007 202
34	28	ENGLISH CIVIL WAR Clash	CBS 7082
59	38	SHADOWS DON I CRY FOR ME ARGENTINA	EMI 2890
60	43	KING ROCKER Generation X	Chrysalis CHS 2261
61	NEW	WOW Kate Bush	EMI 2911
62	53	AT MIDNIGHT T-Connection	TK TKR 7517
63	48	HIT ME WITH YOUR RHYTHM STICK Ian Dury & The Blockheads	Stiff BUY 38
64	64	EVERY WHICH WAY BUT LOOSE Eddie Rabbitt	Elektra K 12331
65	NEW	CHASE Giorgio Moroder	Casablanca CAN 144
66	NEW	HE'S THE GREATEST DANCER Sister Sledge	Atlantic K 11227
67	67	POPS, WE LOVE YOU Ross/Gaye/Smokey Robinson/Wonder	Motown TMG 1136
68	NEW	I DON'T WANNA LOSE YOU Kandidate	RAK 289
69	NEW	BULLY FOR YOU Tom Robinson Band	EMI 2916
70	54	BLUE MORNING BLUE DAY Foreigner	Atlantic K 11236
71	NEW	FIRE Pointer Sisters	Planet K 12339
72	NEW	YOU ANGEL YOU Manfred Mann's Earth Band	Bronze BRO 68
73	NEW	KEEP YOUR BODY WORKING Kleeer	Atlantic LV 21
74	65	B.Y.O.F. Fantastic Four	Atlantic LV 14
75	60	SING SING Gaz	Salsoul SSOL 116

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ART GARRINKEL

new single 'Bright Eyes'

6947
Records

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

AIRPLAY ACTION

ADD ONS

SHAKE YOUR BODY — Jacksons (Epic EPC 7181)
GOOD TO SEE YOU — Frankie Miller (Chrysalis CHS 2307)
WE'LL MAKE THE SAME MISTAKE — Goldie (Bronze BRO 71)
TAKE GOOD CARE OF MY BABY — Paul Jabara (Casablanca CAN 145)
LIVIN' IT UP — Bell and James (A&M AMS 7424)
THE MAN FROM OUTER SPACE — Stu Stevens (MCA 417)
IN THE NAVY — Village People (Mercury 6007 209)
TURN THE MUSIC UP — Players Association (Virgin VS 5011)
SULTANS OF SWING — Dire Straits (Vertigo 6059 206)
KEEP REACHING OUT FOR LOVE — Liner (Atlantic K 11235)
SOMETHING ELSE — Sex Pistols (Virgin VS 240)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: SOME GIRLS — Racey (RAK 291)
Roger Moffat: NUMBER ONE SONG IN HEAVEN — Sparks (Virgin VS 244)
Johnny Moran: GOOD TO SEE YOU — Frankie Miller (Chrysalis CHS 2307)
Colin Slade: VODOO VODOO — Den Hegarty (Magnet MAG 143)
Ray Stewart: FRONT HEADLIGHTS — Driver 67 (Logo GO 347)
Bill Crozier: SHAKE YOUR BODY — Jacksons (Epic EPC 7181)
Martin Kelner: WOW — Kate Bush (EMI 2911)
Maggie Mash: REMEMBER THEN — Showaddywaddy (Arista ARIST 247)

ADD ONS

LIFE IS A DANCE — Chaka Khan (Warner Brothers K 17320)
BODY HEAT — Alicia Bridges (Polydor POSP 38)

Metro Radio

NEWCASTLE

ADD ONS

SOME GIRLS — Racey (RAK 291)
IN THE NAVY — Village People (Mercury 6007 209)
REMEMBER THIS — Showaddywaddy (Arista ARIST 247)
I COULD HAVE BEEN A SAILOR — Peter Allen (A&M AMS 7419)
WOW — Kate Bush (EMI 2911)
WE'LL MAKE THE SAME MISTAKE AGAIN — Goldie (Bronze BRO 71)
SOMETHING ELSE — Sex Pistols (Virgin VS 240)
KEEP REACHING OUT FOR LOVE — Liner (Atlantic K 11235)
WANNA FALL IN LOVE — White Plains (PVK PV 19)

Radio Orwell

IPSWICH

HIT PICKS

Anthea Clarke: IF I DON'T BE THERE BY MORNING — ERIC Clapton (RSO 24)
Keith Rogers: GOOD TO SEE YOU — Frankie Miller (Chrysalis CHS 2307)
Greg Bance: DISCO REALLY MADE IT — Gruppo Sportivo (Epic EPC 7180)
Bernard Mulhern: ONE RULE FOR YOU — After The Fire (CBS 7025)
Tony Valence: IN THE NAVY — Village People (Mercury 6007 209)
Tony Gillham: LOVE BALLAD — George Benson (Warner Brothers K 17333)
Nigel Rennie: SHEIK OF CHICAGO — Joe Stampley (Epic EPC 7191)
Patrick Eade: NO TELL LOVER — Chicago (CBS 7050)

Pennine Radio

BRADFORD

HIT PICKS

Brian McSharry: SOME GIRLS — Racey (RAK 291)
Peter Levy: NO TELL LOVER — Chicago (CBS 7050)
Stewart Francis: REMEMBER THEN — Showaddywaddy (Arista ARIST 247)
Roger Kirk: IMAGINATION — Rocky Sharpe and The Replays (Chiswick CHIS 110)

Piccadilly Radio

MANCHESTER

ADD ONS

IMAGINATION — Rocky Sharpe and The Replays (Chiswick CHIS 110)
GOOD TO SEE YOU — Frankie Miller (Chrysalis CHS 2307)
REMEMBER THEN — Showaddywaddy (Arista ARIST 241)
I COULD HAVE BEEN A SAILOR — Peter Allen (A&M AMS 7419)
WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN — Dr. Hook (Capitol CL 16039)
LOVE VIBRATION — Joe Simon (Spring POSP 26)
COOL FOR CATS — Squeeze (A&M AMS 7426)

Radio Tees

TEESIDE

ADD ONS

THE LAST TIME I FELT LIKE THIS — Johnny Mathis and Jane Olivior (CBS 7091)
GREEN LIGHT — Cliff Richard (EMI 2920)
CUBA — Gibson Brothers (Island WIP 6483)
WAITING FOR AN ALIBI — Thin Lizzy (Vertigo LIZZY 3)
IMAGINATION — Rocky Sharpe and The Replays (Chiswick CHIS 110)
WOW — Kate Bush (EMI 2911)
I COULD HAVE BEEN A SAILOR — Peter Allen (A&M AMS 7419)
WE'LL MAKE THE SAME MISTAKE — Goldie (Bronze BRO 71)
IN THE NAVY — Village People (Mercury 6007 209)
FEAR OF THE DARK — Gordon Giltrap Band (Electric WOT 19)
I LOVE THE MUSIC — Freeway (Decca F 13824)
THE TIME IS RIGHT FOR LOVE — Whitesnake (EMI International INT 578)

Radio 210

THAMES VALLEY

ADD ONS

IMPERIAL WIZARD — David Essex (Mercury 6007 202)
POPS WE LOVE YOU — Ross/Gaye/Robinson/Wonder (Motown TMG 1136)
IN MY LIFE — Phoebe Snow (CBS 7175)
GOOD TO SEE YOU — Frankie Miller (Chrysalis CHS 2307)
KEEP REACHING OUT FOR LOVE — Liner (Atlantic K 11235)
YOU STEPPED INTO MY LIFE — Patti Boulaye (Polydor POSP 37)
NO TELL LOVER — Chicago (CBS 7050)
MUSIC BOX DANCER — Frank Mills (Polydor 2121 370)
LOVE BALLAD — George Benson (Warner Brothers K 17333)

"A" LIST

TRAGEDY — Bee Gees (RSO 27)
CAN YOU FEEL THE FORCE — Real Thing (Pye 7N 46147)
I WILL SURVIVE — Gloria Gaynor (Polydor 2059 017)
OLIVER'S ARMY — Elvis Costello (Radar ADA 31)
WOMAN IN LOVE — Three Degrees (Ariola ARO 141)
HEART OF GLASS — Blondie (Chrysalis CHS 2275)
YOU BET YOUR LOVE — Herbie Hancock (CBS 7010)
PAINTER MAN — Boney M (Atlantic/Hansa K 11255)
LUCKY NUMBER — Lene Lovich (Stiff BUY 42)
FIRE — Pointer Sisters (Planet K 12239)

Radio Victory

PORTSMOUTH

ADD ONS

EVERYBODY'S HAPPY NOWADAYS — Buzzcocks (United Artists UP 36499)
SHAKE YOUR BODY — Jacksons (Epic EPC 7181)
HE'S THE GREATEST DANCER — Sister Sledge (Atlantic K 11257)
GOOD TO SEE YOU — Frankie Miller (Chrysalis CHS 2307)
TURN THE MUSIC UP — Players Association (Vanguard VS 5011)
SOME GIRLS — Racey (RAK 291)
WHENEVER I'M AWAY FROM YOU — John Travolta (Polydor POSP 30)
IN THE NAVY — Village People (Mercury 6007 209)
LET'S FLY AWAY — Voyage (GTO GT 245)

BBC Blackburn

HIT PICKS

Jude Bunker: GREEN LIGHT — Cliff Richard (EMI 2920)
Nigel Dyson: READY TO TAKE A CHANCE — Barry Manilow (Arista ARIST 242)
Kath Dutton: FIRE — Pointer Sisters (Planet K 12239)
Phil Scott: REMEMBER THEN — Showaddywaddy (Arista ARIST 247)
Trevor Hall: READY TO TAKE A CHANCE AGAIN — Barry Manilow (Arista ARIST 242)
Gerald Jackson: SOME GIRLS — Racey (RAK 291)
Ken Snowdon: DISCO REALLY MADE IT — Gruppo Sportivo (Epic EPC 7180)
Mark Hurrill: LOVE BALLAD — George Benson (Warner Brothers K 17333)
Pat Gibson: DISCO NIGHTS — Rock Freak G.Q. (Arista ARIST 12245)

BBC Medway

PRESENTER PICKS

Brian Faulkner: ME AND THE ELEPHANT — Ken Hollow (EMI 2899)
Don Durbidge: BLOW AWAY — George Harrison (Dark Horse K 17327)
John Thurston: READY TO TAKE A CHANCE AGAIN — Barry Manilow (Arista ARIST 242)
Mike Brill: THE MAN WHO BUILT AMERICA — Horslips (DJM DJS 10888)
Dave Brown: DISCO NIGHTS (ROCK FREAK) — GQ (Arista ARIST 245)
Ian Pearson: WARM FEELING — Lindisfarne (Mercury 6007 205)

BBC Scotland

HIT PICKS

Jimmy Macks: A DIFFERENT DREAM — Georgie Fame (Pye 7N 46184)
Tom Ferrie: HONESTY — Billy Joel (CBS 7150)
Rhythm & News: PEOPLE OVER THE WORLD — Peters and Lee (Philips 6006 617)
Nightbeat: GOOD TO SEE YOU — Frankie Miller (Chrysalis CHS 2307)

ADD ONS

IMPERIAL WIZARD — David Essex (Mercury 6007 202)
FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)

BBC Ulster

ADD ONS

GREEN LIGHT — Cliff Richard (EMI 2920)
THE NUMBER ONE SONG IN HEAVEN — Sparks (Virgin VS 244)
WE'LL MAKE THE SAME MISTAKE — Goldie (Bronze BRO 71)
ME AND THE ELEPHANT — Ken Hollow (EMI 2899)
SINCE YOU'VE BEEN GONE — Clout (Carrere CAR 101)
SHE'S NOT A DISCO LADY — D.D. Sound (Decca F 13862)

abc Records

Stock check!

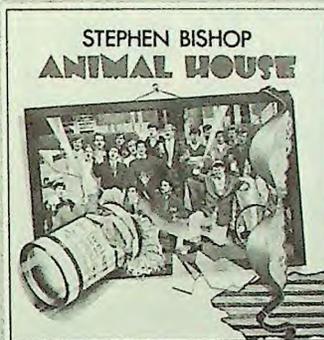
Singles

STEELY DAN

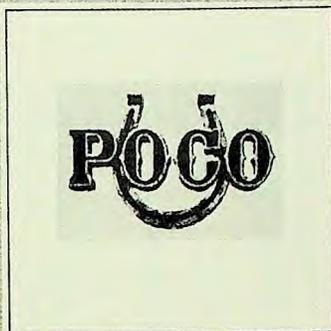


RIKKI DON'T LOSE THAT NUMBER
 ABC 4241
 NEW CHART ENTRY
 Playlisted on CAPITAL, CLYDE, METRO, PENNINE, TRENT, BEACON, BRMB, SWANSEA, PLYMOUTH, THAMES VALLEY, VICTORY.

STEPHEN BISHOP



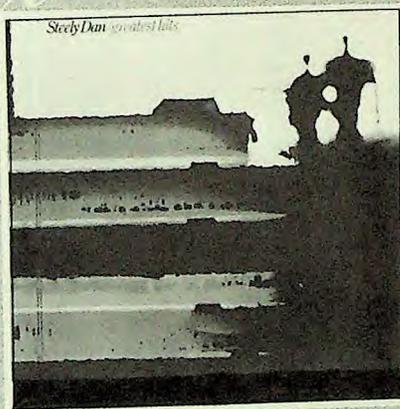
ANIMAL HOUSE
 ABC 4254
 From the Universal
 Picture comedy
 NOW SHOWING
 THROUGHOUT
 THE COUNTRY!



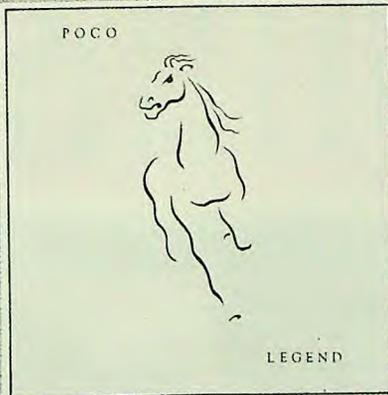
POCO
CRAZY LOVE
 ABC 4240

Playlisted on CAPITAL, METRO, TRENT, BEACON, BRMB, SWANSEA, PLYMOUTH, ORWELL.

Albums



STEELY DAN - GREATEST HITS
 ABCL 616



POCO - LEGEND
 ABCL 5264



STEPHEN BISHOP - BISH
 ABCL 5252

Albums shipping now



JOE SAMPLE
CARMEL
 ABCL 5266

RUFUS
NUMBERS
 ABCL 5263



THE AMAZING RHYTHM ACES
 ABCL 5267

ROY CLARK
IN CONCERT
 ABCL 5268



Singles for release March 23rd.

RUFUS - Ain't Nobody Like You ABC 4250
 10,000 copies available on 12" pressings
 ABCT 4250

DON WILLIAMS - I Would Like To See You Again ABC 4251
 From the album "Expressions"
 ABCL 5253

AVAILABLE FROM CBS DISTRIBUTION NOW

18	71	Earth Wind & Fire	•	CBS 83284	39	37	James Gateway	•	Red Seal RL 25163
19	NEW	SCARED TO DANCE Skiis	•	Virgin V 2116	60	63	GREATEST HITS Showaddywaddy	•	Arista ARTV 1
20	NEW	BARBARA STREISAND'S HITS VOL. 2 Barbra Streisand	•	CBS 10012	60	55	EVITA Original London Cast	□	MCA MCG 3527
21	36	FEEL NO PRET Average White Band	•	RCA XL 13063	62	70	INCANTATIONS Mike Oldfield	•	Virgin VDT 101
22	13	OUT OF THE BLUE Electric Light Orchestra	•	Jet JETDP 400	63	NEW	LOOK SHARP Joe Jackson	•	A&M AMLH 64743
23	10	ACTION REPLAY Various	•	K-Tel NE 1040	64	60	CRUISIN' Village People	•	Mercury 9109 614
24	22	WAR OF THE WORLDS Jeff Wayne's Musical Version	•	CBS 96000/WOW 100	65	-	20 GOLDEN GREATS Doris Day	•	Warwick PR 5053
25	17	WINGS GREATEST Wings	•	Parlophone PCTC 256	66	40	THE KICK INSIDE Kate Bush	•	EMI EMC 3223
26	16	DON'T WALK - BOOGIE Various	•	EMI EMTV 13	67	71	CARS Cars	•	Elektra K 52088
27	12	STRANGERS IN THE NIGHT UFO	•	Chrysalis CJT 5	68	59	TONIC FOR THE TROOPS Boomtown Rats	•	Ensign ENVY 3
28	33	FEETS DON'T FAIL ME NOW Herbie Hancock	•	CBS 83491	69	54	IMAGES Don Williams	•	K-Tel NE 1033
29	32	FORCE MAJEURE Tangerine Dream	•	Virgin V 2111	70	NEW	STATELESS Lene Lovich	•	Siff SEEZ 7
30	31	PLASTIC LETTERS Blondie	•	Chrysalis CHR 1166	71	43	CLASSIC ROCK - THE SECOND MOVEMENT London Symphony Orchestra	•	K-Tel NE 1039
31	23	20 GOLDEN GREATS Neil Diamond	•	MCA EMTV 14	72	53	VALLEY OF THE DOLLS Generation X	•	Chrysalis CHR 1193
32	65	SHEIK YERBOUTI Frank Zappa	•	CBS 88339	73	-	AND THEN THERE WERE THREE Genesis	•	Charisma CDS 4010
33	25	NIGHTFLIGHT TO VENUS Boney M	•	Atlantic/Hansa K 50498	74	66	LIVE HERALD Steve Hillage	•	Virgin VGD 3502
34	52	A SINGLE MAN Elton John	•	Rocket TRAIN 1	75	64	A NEW WORLD RECORD Electric Light Orchestra	•	Jet JETLP 200



MANILOW MAGIC

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TOTP FEATURE



BAD COMPANY were put through their paces during the afternoon in preparation for their recording after the actual show.



DJ FOR the week, Dave Lee Travis, turned up at about 4pm on Wednesday and here confers with producer/director, Stanley Appel, about his script.

.....of Top Of The Pops

two groups but there are two with me after the recording as well.

"Rehearse The Members first — drums, camera right; two guitars, vocalist up stage."

Appel and his assistants bounced up and down in their seats to the beat of the music as his assistant, Beryl Hoda, cued the cameras, shot by shot, and on Appel's right, Chris Gage hit the camera buttons, bringing them into operation in turn.

"Good, that's going to work," said Appel, and after a second run through he was happy.

Floor manager David Warne — the link between the gallery and the studio floor — came through on his mike to report that Thin Lizzy had not arrived but Legs And Co were ready. "OK, we'll go with Legs," Appel decided instantly, time being the most important feature of a Top Of The Pops day, and he handed over the director's chair to Flick Colby, who directs the cameras herself.

The only hitch was that the curtains on the girls' set were slow in opening and a simple solution was suggested — a pair of scissors to shorten the curtains.

Other rehearsals separated by a well earned break for lunch follow much the same trouble-free pattern and as it got towards the time for

the run through, normally scheduled for 4.30pm, Dave Lee Travis entered the gallery betraying none of his early morning exertions, to talk over the script with Appel and take his place in the run through.

Down in the studio — as in any studio — the overall impression was of a lot of people just standing around doing nothing, plus a mountain of equipment and scenery that seems at best superfluous. In fact, they are all essential parts of the TOTP operation — floor manager and his assistants, designer, scene shifters, cameramen, lighting technicians, artist stand-ins and group roadies.

The VTs, the promo films and DLT's links were all slotted into the run through with special visual effects as the show was beginning to take shape.

After an early evening break, everyone returned refreshed for the actual recording — All the kids were ready, all the cameras were ready, the gallery and technicians were ready as the clock ticked round to 7.30 — then, problems. No fold back and mix for Nazareth into Blondie, then all the recording lines had gone. Robin Nash, watching proceedings on a monitor in an adjacent room, came in to see what the hold up was, while down in the studio DLT entertained the

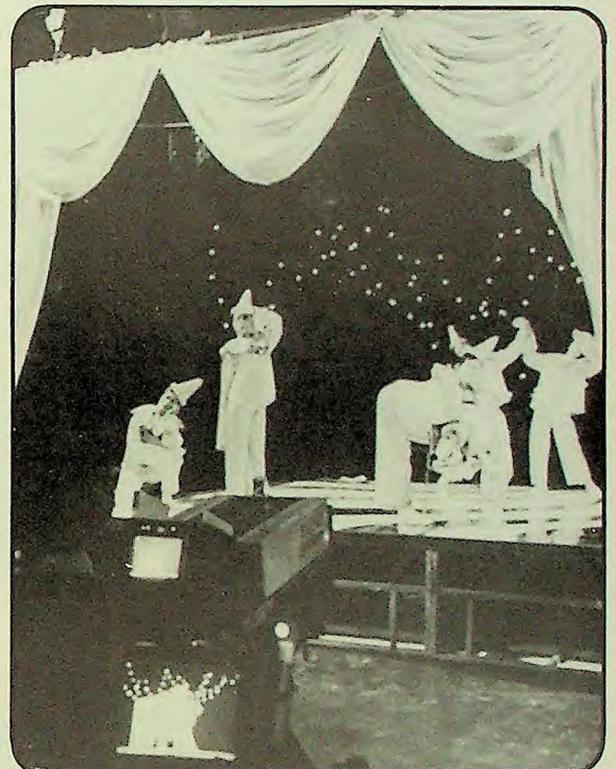
audience, playing drums, telling jokes and exchanging banter with the gallery. After 15 minutes engineers overcame the problem and it was time to count down from ten, cue DLT and the opening titles.

A brief hitch, when Flick Colby was unhappy with the start to the dance routine but otherwise a trouble free recording.

This was the time when Appel was truly happy. At 9am yesterday morning we didn't have a programme — we didn't even have an idea exactly who would be appearing. Now it's all over and the completion of a successful show is the greatest possible feeling."

The Thursday morning task for Appel was to edit the programme, putting those final important touches to the previous day's recording.

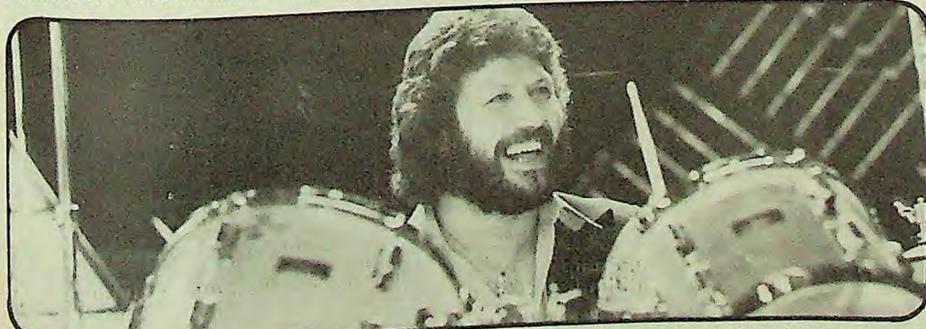
Then, of course, on Friday it all began again — The promo calls, the 'ifs' and 'buts'.



LEGS AND Co dressed as clowns for their *Tragedy* routine but there was certainly no clowning around as the girls went through a rehearsal.



THE STUDIO came to life when the kids were let in and here they were being briefed by a floor assistant. The show is as popular as ever with a two month waiting list for tickets.



AS THE clock ticked round to 7.30pm — the scheduled time for the recording — a technical problem was discovered which delayed the start by 15 minutes. DLT kept the audience amused with an impromptu drum solo.



ALL PROBLEMS overcome it was time to roll and DLT introduced the show with those immortal words: "Hello and welcome to Top Of The Pops."

PROGRAMME:

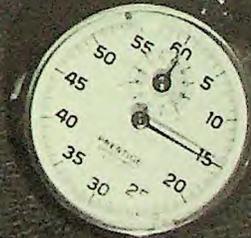
Top of
the Pops

DATE:

1979

TAKE:

15 yrs



Happy Birthday



TOTP FEATURE

The importance of TOTP in breaking a record

FIFTEEN YEARS on, Top Of The Pops continues to have phenomenal appeal with viewing figures often exceeding the 15 million mark. A legend in its own lifetime, so to speak — and no one is more aware of that fact than the artists themselves and their managers.

Whether it is an artist celebrating his tenth hit in a row, or a newcomer making his first impression in the chart, everyone vies for a spot on the show. One reason, of course, is that there are so few opportunities anyway for pop or rock artists to gain exposure on television. The other, more important, is that just one appearance on the programme can virtually double the previous sales of a single overnight.

Averaged out over the years, Top Of The Pops has offered somewhere in the region of 6,000 promotion spots to artists new and old. Obviously a lot of artists have made dozens of appearances on the show — Cliff Richard, The Beatles, Cilla Black and Rod Stewart to name but a few others have been not so lucky and have perhaps made one solitary

Everyone vies for a spot on the show

actual record sales. Top Of The Pops is — and that's its appeal," says Bowman.

In the case of David Essex, Bowman feels that the programme has played an important, if not over-riding influence in his career.

"Rock On was actually a hit before David's first ever appearance on the show and it is possible to have hit records from radio airplay alone. But there's no doubt that a Top Of The Pops appearance is a tremendous boost for any artist."

Alan Seifert, Elkie Brooks' manager, has similar views.

"In many ways Top Of The Pops is a magazine programme, in that it is put together at less than 24 hours notice. There are obviously difficulties posed because of the time factor, but the programme is never less than professional.

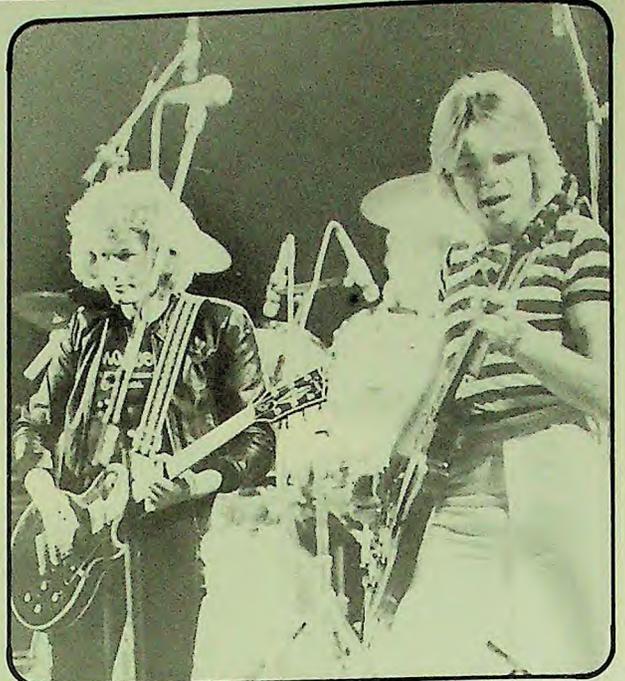
"The show has helped Elkie's career without a doubt. She is actually one of the few artists who appear live on the show. In fact it can only help any pop act's career — unless of course they are very, very bad. Whenever Elkie Brooks has done a spot on the show, her record sales have soared away the following day."

Why does he feel the show is so popular? "Quite simple — it is completely up to date, although if I was to make a criticism it is that the show should be screened on the Wednesday instead of the Thursday, to co-incide with the publication of the chart. It would also help the record companies by allowing an extra day for sales. But the secret is that the show has hardly changed in 15 years — it is just a compilation of the contemporary hits of the moment."

John Miles, manager of EMI's The Wurzels, very much a visual act, says: "We have grateful respect for the programme. It is the most important TV spot for anyone

wanting to break a record. The Wurzels made some half dozen appearances on the show and it did them a tremendous amount of good because previously they had appeared on TV programmes which were geared more towards the mor market. It was a completely new experience for them."

He continues: "The programme has kept abreast of the times... the formula is very simple of course, but new camera techniques have been introduced and there are new ways of introducing the artists. Of course it is powerful exposure — the Wurzels had the same kind of fan following for eight years, but that was all changed overnight following a spot on the show."



CHILD: AFTER the band made a TOTP appearance the record made the biggest jump the following week.



DAVID ESSEX: the programme has played an over-riding influence in his career.

appearance. In all cases, Top Of The Pops is the real star, artists just come and go.

As Derek Bowman, manager of David Essex, comments: "It all depends of course on what the artist wants from his career, but for most pop acts it is more than useful. It is a considerable boost for any single or album which has just been released or is in the charts."

Bowman points out that an appearance on Top Of The Pops can add 20,000 unit sales on a single overnight. Figures like that, he says, can't be argued with.

"I think the whole secret of the programme's success is that people understand its formula and identify it with their own record-buying habits. After all, it is a barometer of what is happening in the singles chart.

"Other shows which feature pop music are not necessarily linked to



BERNI FLINT: his manager was involved with TOTP in the sixties.

Peter Woodley of International Artists Representation claims to have one of the most unexpected acts to appear on the show — Cleo Laine. She is not traditionally a

singles artist but did a Top Of The Pops last year with guitarist John Williams, to promote their joint single, He Was Beautiful. Other acts whom he looks after and who have made successful TOTP appearances include Rolf Harris (Two Little Boys), Berni Flint and Peters and Lee.

"It's all too obvious what an appearance on the show can do for any artist or band — it is a promotional boost that just can't be got anywhere else. If you don't do the programme then it is much more difficult to get a hit record."

Woodley himself used to work for the BBC and was involved with Top Of The Pops during the Sixties. "What impressed me most about TOTP and still does, is the professionalism which goes into getting it on the screen every Thursday night. Even the punk bands had a professional approach to the show!

"Of course there have been criticisms and no doubt they will continue, but it's impossible to please everyone and the fact is that Top Of The Pops gives exposure to those acts that the public obviously want to see."

Mike Devere, manager of Ariola recording act, Child, says: "It is difficult to know why Top Of The Pops is so popular, but it's true that most artists or managers would give

a right arm or leg for an appearance on the show. We needed a hit with it's Only Make Believe and after Child had made an appearance on



ELKIE BROOKS: One of the few artists to appear live on the show.

the programme, the record the following week made the biggest jump up the charts. Top Of The Pops is now an institution and without that, or Radio One, it would be just impossible to get a hit record. No other TV show can break a record like TOTP."

Brian Goode, of the Peter Gormley Organisation, which looks after the careers of Cliff Richard and The Shadows, has no doubts about the power of Top Of The Pops, even though between them Cliff and the Shadows have probably made more appearances on the programme than any other recording act.

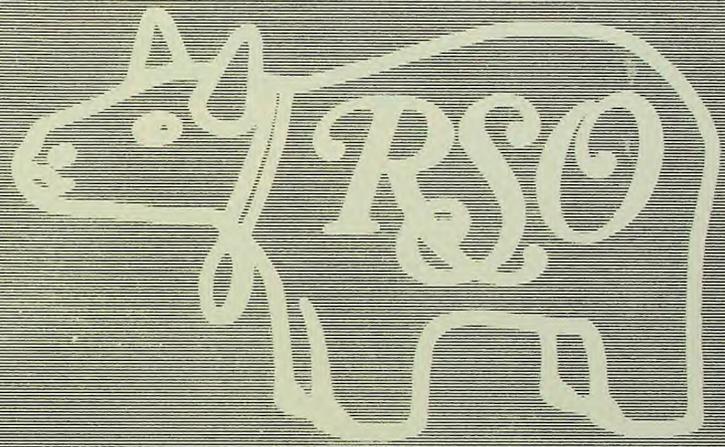
"I don't think that anyone in the business is unaware of the power of Top Of The Pops when it comes to selling records," he says. "The reason it is so popular is because the programme is a weekly shop window for the music charts."

Goode continues: "Top Of The Pops has naturally come in for criticism, but I consider a lot of it is unfair. For one thing it is not an easy programme to get out — until the chart is published on the Tuesday it can't start getting hold of people for the show and everything has to be done within 24 hours. I think it is all full praise to people like Robin Nash, Phil Bishop and Johnnie Stewart, when he was doing the show, because they have made Top Of The Pops what it is today. The facts speak for themselves."



CLIFF RICHARD and the Shadows: TOTP is still important — even for established acts.

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TOTP FEATURE

From the big bang sound to pop orchestrator

A MAN with a vital weekly mission for Top Of The Pops is the resident musical director Johnny Pearson. He's responsible for all the music in the show, whether it be pre-recorded backing tracks or live orchestral support for the artists who appear each week.

It's a somewhat hairy assignment, with no one including Pearson knowing what's happened in the BMRB chart until Tuesday lunchtime and the whole show to be finalised and put together in time for the taping 24 hours later.

"It can become complex," said Pearson with masterly understatement. "We have from midday Tuesday until Wednesday at 1.30p.m. to get everything ready. The artists' music is the most important thing in the world to them, and we bear that fact constantly in mind every week."

Pearson is well qualified for this hectic weekly duty. A child prodigy on classical piano when he was seven, he won a scholarship to the London Academy of Music and Dramatic Art two years later. He developed a close interest in the pop side of music during his teens, playing piano with bands in ballrooms and clubs in his spare time while working in the engineering industry.



JOHNNY PEARSON: a man with a vital weekly mission.

Big break

He spent his two years of National Service in the Royal Artillery Band as a percussionist and on his release joined the Eric Siddens band as pianist. Pearson's big break came when he became a member of the Malcolm Mitchell Trio, the start of six busy years of radio, TV, foreign tours and major concerts prior to his entry into the London session scene.

He had his own BBC radio series with his orchestra, and his partnership with producer John Schroeder resulted in a string of internationally successful 'Sounds Orchestral' albums and the hit single 'Cast Your Fate To The Winds'. Pearson scored another disc success with his 'Sleepy Shores' theme music for the BBC TV series 'Owen MD' and a near miss last year with his music for 'All Creatures Great And Small'. He's had the pleasant experience of playing both 'Cast Your Fate To The Winds' and 'Sleepy Shores' as hits on TOTP, although disc jockey Alan Freeman managed to announce the first as 'Cast Your Wind To The Fates' and here's Johnny Pearson to sing it for you".

Pearson has been associated with TOTP since August 4, 1966, the time when Musicians Union objections obliged the programme to cease the practice of artists miming to their hit records. He gets invaluable assistance every week from his musical associate Derek Warne.

"We cater for the right sound and we've got a good team of sound engineers to help us achieve it," said Pearson. "The orchestra is about 24 to 28 strong on average each week. We don't have a regular orchestra from week to week and it obviously entirely depends on what's in the show. Sometimes it's all brass and

rhythm and other weeks we may have a string section up to 10 violins, three violas, three cellos and two basses. We rely on the fixers to find us the right people for each week's requirements."

Emergencies

Formidable emergencies are not unknown at the last minute. For instance, the Jackson Five's supporting musicians hadn't got clearance to take part through the Musicians' Union and the American Federation of Musicians' channels and Pearson had to provide the group with a score and orchestral support "literally overnight". Each act appearing gets 20 minutes "at the most" for rehearsal and run-through before the show is taped.

"TOTP is the biggest thing I've ever done. It keeps you in touch, you meet an enormous variety of people, and while I don't pretend to like personally all the music we play, if it didn't contain something the kids love, it wouldn't sell records. Visitors to the studio have said the show comes over as a glamorous muddle, but actually it's done each week in a highly concentrated, workmanlike way.

"We cater for the right sound and we've got a good team of sound engineers to help us achieve it"

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TOTP FEATURE

Music into movement—the Colby system

While 'teenage daughters religiously tuned into Top Of The Pops on Thursday evenings, the one consolation fathers had was the leggy antics of Pan's People and then Legs and Co. Here Terri Anderson talks to choreographer Flick Colby.



FLICK COLBY (left) Gave up dancing with her group and concentrated on choreography.

FLICK COLBY tends to talk firmly, fast and fluently about what she knows best, which is dancing. When she says she is strict with the well-shaped Legs and Co you can easily believe it.

"The last thing I want them to do is get out there and prance around and purse their lips and be deliberately sexy. I don't want them posing like that." Yet not many people would argue with the opinion that the arrival of Pans People on TOTP about ten years ago created a part of the show which is rather more sophisticated in mood than the rest. And Legs and Co are carrying on the tradition.

As the lady who has choreographed all the routines for the different generations of TOTP dancers Flick Colby explains: "I don't set out to be suggestive or erotic, but dancing is sensual — that's dancing".

She is cheerfully unworried by any (certainly a small minority) of the viewers who might argue otherwise, but "would probably not turn a hair at the same movements being made by an ice skater in a little skirt".

The Legs and Co routines may look light years ahead of the gentle jogging up and down which the TOTP audience seems to favour in the way of dance, but their inventor says that they are not very different from what can be seen nightly in the discos. The public is taking to dancing, real dancing, again; they are even, Flick Colby remarks with some pleased surprise, touching each other when they dance together. She will not be surprised to see the jive return to favour.

At the beginning of what she likes

to hear called a dance group rather than troupe — "the dance equivalent of a rock group, which has its own identity and is hired as a group to perform its own material" — she danced with the other girls. "But I have never really liked being a performer; in fact I hate it. It was something I had to do for a while, because a choreographer aged 19 was not taken seriously and because I thought a dance group should have a choreographer who knew the problems of being a pop dancer."

As soon as she could Flick Colby gave up dancing with her group and concentrated on choreography, the design and ideas for sets and costumes, and — in the TV studios — on all the technicalities of presenting dancing on the small screen. She most enjoys camera scripting, and takes over control of the cameras from the director each week for the dance spot. "You can ruin a dancer on TV unless everything is properly lit and shot," she explains; so when she works out the choreography for each week's dance she has the five cameras in mind all the time.

Although the occasional professional dance routine had been featured on early TOTP shows — when they went out at half-hour length, in black and white, and live — it was not until 1968 that the first group to be regularly associated with the programme, Pans People, was formed.

"We were all very young then. I had been with a ballet company in New York and had just come to swinging London. London was swinging then, but there were no swinging dancers. All the troupes were light entertainment or variety and all were doing the same old step-ball-change routine.

We were all students at the Dance Centre in Covent Garden. We formed a group and developed a choreography which had more relation to the music. Nobody here wanted to know about us, so we went and worked in Belgium (like so many of the rock bands had to start out working in Germany) and made all our mistakes and gained professional experience there. We kept on sending out handouts to directors about ourselves. Eventually Colin Charman of TOTP took a chance and hired us. "It all went very well, none of us fell over. We started to do the show regularly, becoming associated with it although we were and still are

freelance." Flick Colby choreographs shows; the girls have a cabaret act and do many personal appearances, under the practical eye of Routh Pearson, ex-Pan's Person and now her partner.

Dancing, particularly this sort of dancing, is not a profession, as Flick Colby points out, in which any of the long-legged and pneumatic practitioners stay until ready to draw state pension. The age for moving into other jobs comes even earlier for most dancers than for footballers.

"Pan's People died a natural death. All the original members had left for various reasons. I also felt, prematurely as it turned out, that all-girl groups were a bit chauvinistic. I formed a mixed group — Ruby Flipper — but nobody seemed to like the idea. Then I formed Legs and Co and that seems very successful."

The choice of which single is danced to each week is rather hedged about with provisos (for which she says she can understand the reasons) and these have become rather more strict over the years.

The record must obviously not be one which the group has danced to before and it must be one which is going up the chart. This could, and occasionally does, mean that when the BMRB chart comes out on Tuesdays a routine which has started into rehearsal, and for which costumes and sets are being prepared, has to be scrapped because the chosen rising hit has dropped.

The decision about the single rests finally with Robin Nash, but by the time the possibles have been sifted and those suitable for choreographing have been sifted from what is left, the choice can be tiny to non-existent.

Once the decision is made Flick Colby starts her planning of costumes and sets for the following week each Wednesday — while taking the group through make up, camera rehearsal and then the tele-recording of the current week's show.

While everyone connected with the programme gets on with their part of the action, she is grateful to acknowledge that she is left to get on with hers.

"Robin is a friend and as an ex-dancer himself he understands what I'm doing. I do what I want with the number. After 10 years, I think they can trust me!"

We've got to hand it to you.



You're well worth a watch.

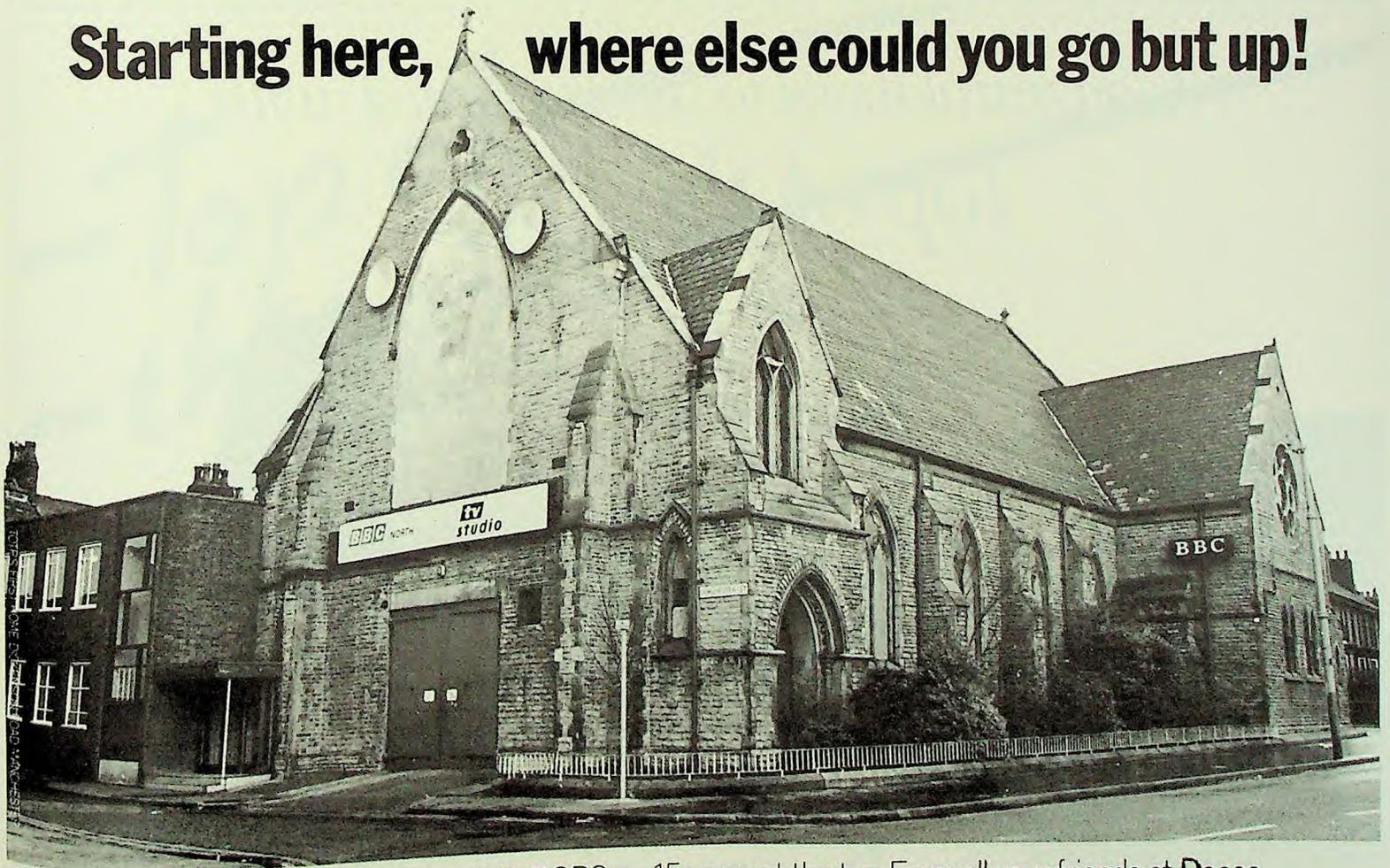


LEGSANDCO: The latest dance group to grace the screens during Top Of The Pops

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TOTP FEATURE



The 500th TOTP

TOP OF The Pops reached a very special landmark on October 4, 1973, when it celebrated 500 programmes after almost ten years on the air.

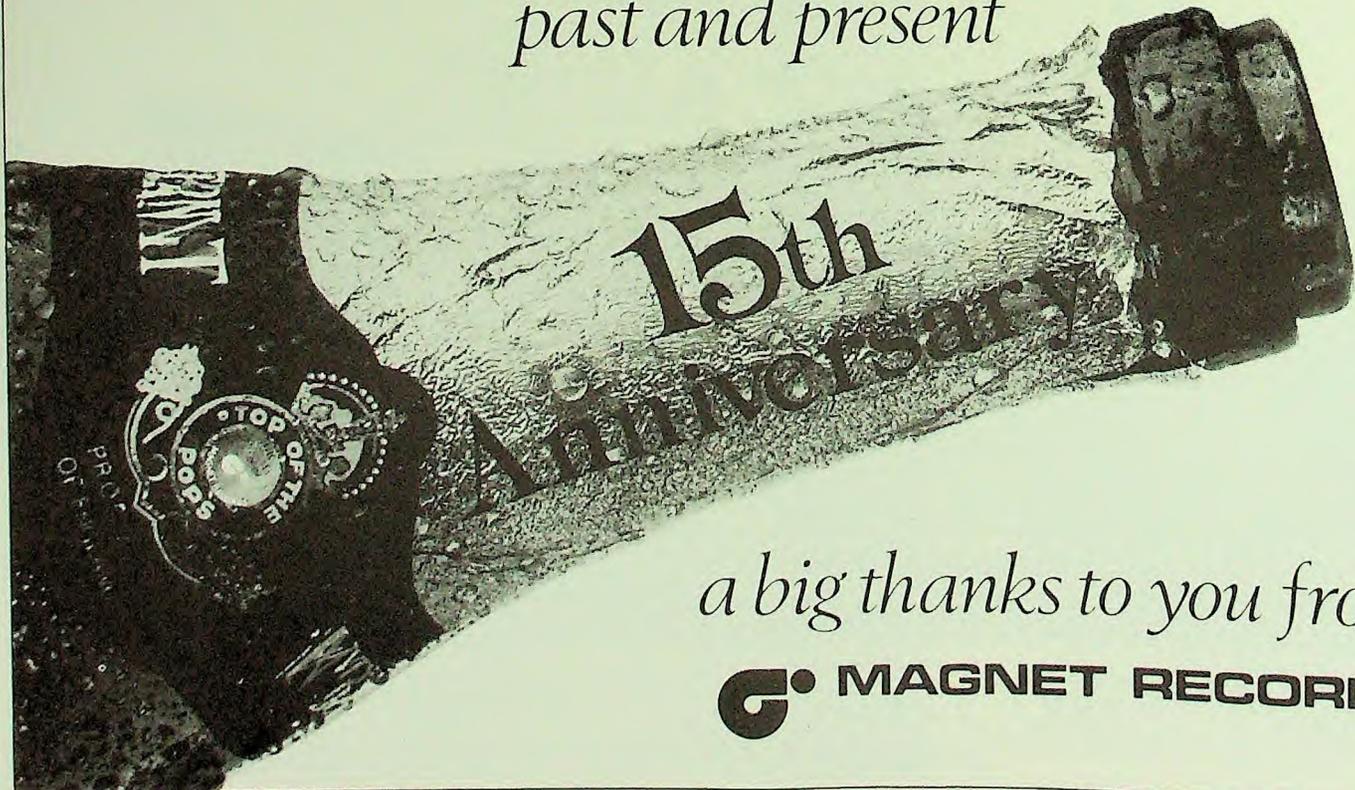
The birthday celebrations continued after the transmission of a special edition and pictured above sampling the birthday bubbly are the show's hosts Tony Blackburn, Noel Edmonds and Kenny Everett, with

dance group Pan's People and guest, Lynsey de Paul.

Pictured as they appeared on the special edition are Cliff Richard, above right, The Who, left, Lynsey de Paul and Tony Orlando pictured far left.

TOTP achieves another centenary in August this year when it will have reached 800 editions.

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TALENT

Bonnie Tyler—striving for UK recognition

IN LITTLE more than two years, Bonnie Tyler has become one of the UK's biggest singing exports — her accumulative record sales are in the region of several million units and she has appeared in concert through the US and Europe. Apart from her own instantly recognisable vocal talents, a lot of credit for this success goes to her managers, songwriters and mentors, Ronnie Scott and Steve Wolfe.

It was during 1977 that the two decided to look for a girl singer whom they felt could do justice to their songs.

Wolfe explains: "There are certain areas of Britain which are good for pop talent, for instance Liverpool, the North East and Wales. It was during a visit to the latter that we spotted Bonnie singing in a Swansea nightclub. A couple of people had suggested that we should go along and see her."

In fact, Ms Tyler had been working in Welsh clubs for almost eight years and until she met Scott

and Wolfe had never recorded before. She made a single with them for RCA which flopped completely. It was followed by *Lost In France* which gave her a Top 10 UK hit and was also a European hit. Ironically though, the song has never been issued in France, now one of her most important markets.

Edited
by
CHRIS WHITE

The hit combination of Scott/Wolfe and Tyler continued with *It's A Heartache* which reached number three in the US and went to No 1 in Australia, Canada, Denmark, France, Finland, Norway, Sweden, Spain and South Africa. It was also a major hit in Portugal, Israel, Holland, West Germany, Argentina, Belgium and Brazil. In the latter country, Tyler was the first non-Brazilian artist to be presented with a gold disc by RCA there.

All three have been disappointed with Bonnie's comparative lack of success in the British marketplace.

"The problem is airplay basically," Scott explains. "If you're not on the airplay list, then it is difficult getting a hit record. Obviously Bonnie would like to do better here, particularly when she is such a big star in just about every other territory in the world."

Ms Tyler continues to win new markets every month — she recently returned from a Scandinavian tour and at the beginning of June she starts her first tour of Japan. In addition she has been asked to take part in the bill for the Longleat Country Music Festival at the end of June which will feature her alongside such names as Johnny Cash, Kris Kristofferson and Rita Coolidge.

Her latest album, *Diamond Cut*, has just been released by RCA (Victor PL 25194) and like its two predecessors features songs written by Scott and Wolfe, who also produced the LP with Robin Cable. It includes her latest single, *My Guns Are Loaded*.



BONNIE TYLER: From singing in Welsh clubs, two years ago she has become one of Britain's top singing exports, but success still evades her in the home market despite constant hits throughout the world.

Daniels still bubbling after set-back

By NIGEL HUNTER

THE WORSENING SITUATION AFFECTING American actors and artists working here and ours working across the Atlantic has caused several unfortunate and disappointing casualties over recent months. One of them was Billy Daniels, the veteran Black Magic songman who was obliged to leave the cast of the hit show *Bubbling Brown Sugar* before Christmas consequent upon the Department of Employment refusing to renew his work permit at the insistence of Equity, the actors' union.

Daniels was typically philosophical and undepressed when he talked to *Music Week*.

"We were hoping for a reprieve right up to the last moment," he grinned, "but then American Equity banned a British actor from appearing on Broadway and we knew we had no chance."

Typecasting is an understatement with regard to Daniels' role as John Chance in the *Sugar* show. He was an active part of the events and musical highlights of Harlem in the Thirties recalled in the show, and sang many of its well-known songs the first time around.

"One of the dancers from *Ipi-Tombi* was talking to me about the show," Daniels recalled. "He was

critical of it and by inference of me for taking part. He said the happy atmosphere must be inaccurate because Harlem in the Thirties must have been full of unhappy, deprived black people.

"I put him right by saying I was there in the Thirties and, deprived or not, we were certainly happy. The cops didn't have to go around in fours then, either."

Daniels' ancestry is an intriguing mixture of European, African and Choctaw Indian. On one side his family tree goes back to the famous American frontiersman Daniel Boone and his grandfather William Daniels, a shipwright from Scotland, was obviously a man of instant decisions.



BILLY DANIELS

"His ship had just docked at Charleston and he saw this tall coloured woman walking along the quay with a basket of fruit balanced on her head. He said 'I'm going to marry that woman' and he did. She was half Negro and half Choctaw, and she lived to be 103."

Daniels has had a varied and colourful career marked by unusual circumstances. One of the latter was his retainer of \$500 a week for a period from the eccentric recluse millionaire Howard Hughes. In return for that sum, Hughes would ring Daniels from time to time and ask him to sing down the phone to him.

Daniels has been in the big earnings league for a long time, hitting \$35,000 a week at one stage and has invested in property.

"I got into that in a strange way. I was working at El Rancho in Las Vegas and the owner held my money in his hand one week and said why didn't I do something with it. He bought me some land. That started it all off and led to my wife becoming a land broker eventually."

Daniels' first wife died of leukaemia at 31, but he remembers with great affection the confidence and encouragement she gave him in the lean days.

"When I got down, she used to say 'Try harder, you can be a big star'. When she found out she was dying, she made me promise to keep

working on my career and not give up because she was sure I would be a big star."

Daniels will be 64 this year, but has no thought of retiring. He can still make convincingly good albums like *The Magic Of Billy Daniels* (Music for Pleasure MfP 50388) and can still entertain a theatre or cabaret audience with his own brand of magic. He still considers himself a youngster anyway when compared with someone like George Burns, the vivacious octogenarian.

"George recently showed me a long list of Australian engagements lined up for him. I said: 'George, it will break your back. It would certainly break mine. Why don't you take it easy?' He looked at me in surprise and said 'I am taking it easy'."

"I realised he's right. What would we do if we gave up?"

DAVID ESSEX begins a 13-date spring tour starting March 22 which will include two nights at the Hammersmith Odeon — March 23 and 34. The spring tour coincides with the release of Essex's new album of Mercury, called *Imperial Wizard*, which will be pressed in a blue vinyl limited edition. Before the tour begins, Essex will be filming a special concert on March 15 at Manchester Apollo for Granada TV.

ARIOLA HAS released the debut album from Chanson, alias James Jamerson and David Williams, who recently had a hit with *Don't Hold Back*. The LP has been written and produced by the two whose previous recordings and production credits have included The Temptations, Johnny Bristol, Marvin Gaye, Steely Dan and Aretha Franklin.

News in brief

DUSTY SPRINGFIELD returns to Britain during April to undertake a tour — her first for more than 12 years. Her three concerts at London's Theatre Royal in Dury Lane will also mark her first such live appearances for five years. Tying in with the visit, Phonogram releases her latest album on the Mercury label, *Living Without Your Love*. The tour is being promoted by Gaff Management and the singer will be accompanied by a 12-piece orchestra and backing singers. Confirmed dates are Manchester Apollo (April 8), Birmingham Odeon (9), Edinburgh Usher Hall (10), Brighton Dome (12), Bristol Hippodrome (13), Oxford New Theatre (13) and London Theatre Royal (19, 20 and 21).

FORMER DARTS bass singer Den Hegarty has released his first solo single for Magnet, *Voodoo Voodoo*, a track from his first solo album which is now nearing completion. Hegarty has been chosen by Tyne Tees Television to host the new pop programme, *Alright Now*, and in addition to doing TV work is also devoting his time to songwriting activities.

GEORGE THOROGOOD and The Destroyers make two appearances at London's Electric Ballroom on March 16 and 17. The trio last visited the UK in June and during their current visit are playing five concert dates and also filming for BBC 2's *Rock Goes To College* series. Thorogood's latest album for Sonet, *Move It On Over*, has just been released.



PAUL MINNETT'S appointment as RAK label manager, replacing Phil Presky who has left the company to form his own independent label, co-incided with the presentation of silver and gold discs to *Racey* and *Hot Chocolate*, at EMI LRD's offices in Heron Place. *Racey* collected gold and silver for their single, *Lay Your Love On Me*, while *Hot Chocolate* were presented with silver discs for *I'll Put You Together Again*. Both singles were produced by Mickie Most. Pictured with *Racey* and *Hot Chocolate* are Minnett (centre), who was previously the LRD's advertising manager, Dave Crowe, general manager of RAK, and Dave Most.

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STUDIOS

By NIGEL HUNTER

NASSAU: Further evidence of the appeal of recording studios located in exotic climes is provided by the swift success of the Compass Point studio located near the beach a few miles outside this capital of the Bahamas.

Compass Point has been two years in the planning and has been realised with the active co-operation of the Bahamian Government under the provisions of the Bahamian Industries Encouragement Act. This entails a 60 per cent Bahamian shareholding and the management board comprises chairman Chris Blackwell, president Al Collie, financial controller Alistair MacBeath, technical studio manager Richard Lee and administrative studio manager Lorraine Fraser.

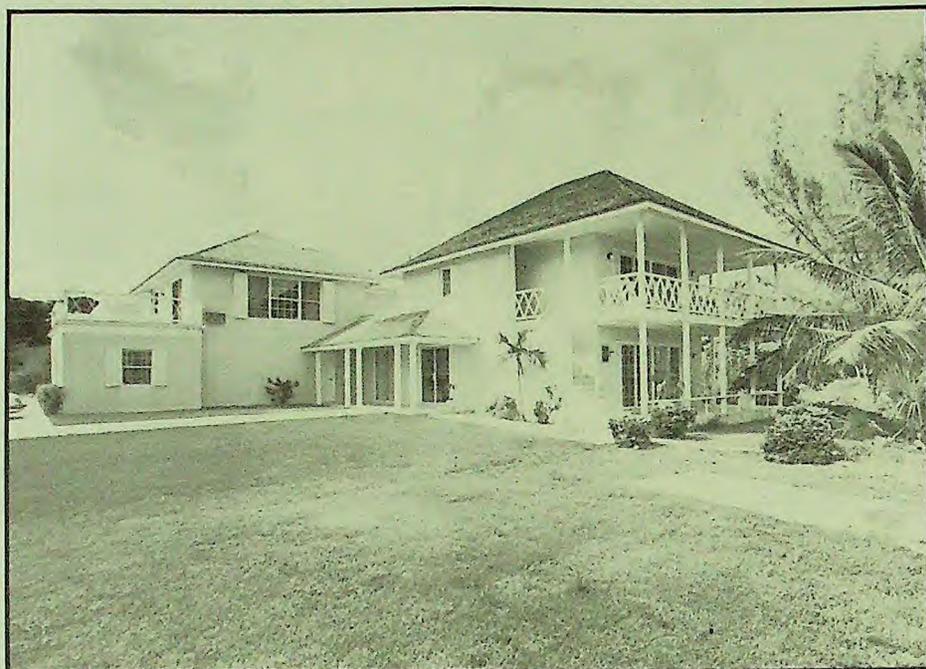
The studio is within sight of the sea at a palm-fringed site well removed from the tourist circuit of New Providence Island, but within an easy 20-minute drive from Nassau.

Equipment

It offers privacy, a relaxed, informal atmosphere, West Indian weather when artists are not busy in the studio, and up-to-date recording equipment operated by skilled technicians.

The technical appurtenances of Compass Point include an MCI (JH-536) console, 36 in/32 out with MCI automation; a 24-track MCI (JH 114) tape machine with autolocator and Quor 16-track headblock available, two MCI (JH 110A) stereo tape machines, and two varisped Tekniks RS 1500 US with DBX; Tannoy Red control room monitors in Lockwood cabinets with

Groups going Bahamas over Compass Point



AN EXTERNAL view of the Compass Point studio near Nassau in the Bahamas.

alternatives, and a comprehensive range of microphones, echo plates, Dolby facilities and ancillary equipment including an Aphex aural exciter.

Compass Point opened in January this year, and has been heavily booked since March. Administrative manager Lorraine Fraser told *Music Week* that "word of mouth is

working pretty well at the moment" in terms of clients.

Those who have or are set to use Compass Point include Toots and the Maytels, Thin Lizzy, Talking

Heads, Althea and Donna, Average White Band, Emerson, Lake and Palmer (who spent two solid months at Compass Point), Dire Straits, Robert Palmer, Inner Circle and Third World.

"We offer a complete administrative service to clients who let us know full details of personnel and equipment in advance," Lorraine said. "We can sort out all immigration and customs arrangements for them so that they can enter the Bahamas without any fuss or delay. We have accommodation available for clients and we are building more and a second smaller studio on the site here which will be ready by the middle of next year. We are also adding tennis and squash courts to the recreation facilities available."

Studio staff

The Compass Point studio staff consists of three sound engineers (two Jamaican, one American), three assistant engineers, two maintenance engineers, and a secretarial and catering team.

There is also a night security man who looks after clients preferring nocturnal sessions and preserves them from external distractions and interference.

Despite its rather remote location, Compass Point has excellent communication with Nassau and the world by means of telephone and telex.

Local supporting talent is limited to some good session singers and some horn players based in Nassau, but the presence of Compass Point is obviously going to act as an incentive and stimulus for Bahamian musicians and vocalists eager to work with visiting world stars.

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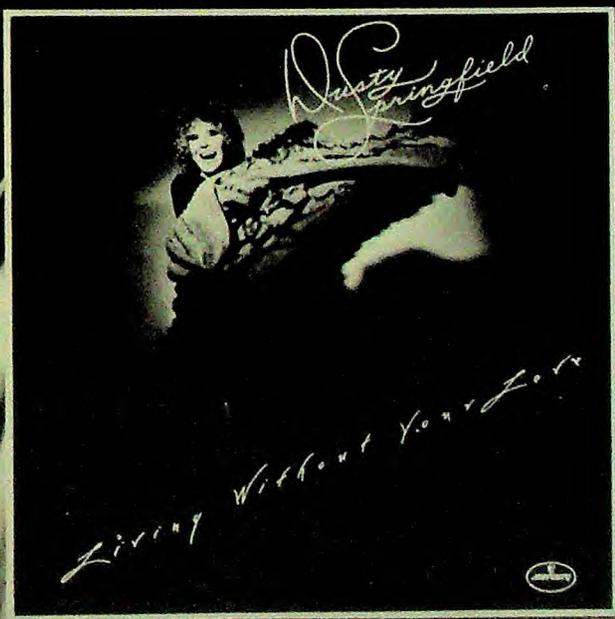
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WATCH OUT FOR THE ONLY ONES PLAYING NEAR YOU

STUDIOS Ex-Fairport man Pegg behind the console

A NEW recording opportunity for British country musicians comes with the completion of the eight-track track Woodworm Studio. Owned by Dave Pegg, bass guitarist with Fairport Convention, the studio is situated in Cropredy, near Banbury, Oxfordshire.

Designed primarily for his own use, Pegg is keen to record other acts especially in the country, folk or soft rock areas of music. Among the recent visitors to the studio were Bert Jansch, Ralph McTell, Brian Maxine and the Ringrats and the Irish group Chanter recording demos, while Pegg is currently co-producing an album on singer/songwriter Steve Ashley.

"I feel that the studio provides the ideal facilities for recording both demos and masters" says Pegg. "We have a number of instruments available for use, including a wide selection of guitars and can also offer accommodation who want to stay overnight or longer".

Pegg, who recently completed co-producing Ralph McTell's forthcoming album at the Chipping Norton Studios, can be contacted at 029575 424.

New look for Arrow

FOLLOWING THE merger late last year of the two Manchester studios Indigo and Arrow, Dave Kent Watson, formerly MD of Indigo, has left the combined organisation and is to set up a new business of his own.

The two studios are now a subsidiary of Greendow Ltd, and since the merger Arrow has been completely gutted and refurbished; equipment includes the first computerised 24-track mixdown facility in the north. This studio is now concentrating on music recording and Greendow is making big efforts to attract major acts away from London to record in Manchester. Indigo is now specialising in jingles. A special feature of the new Arrow set-up is a vehicle lift which transports groups and all their equipment — still in their van — up to the first floor studio level.



Arrow boss Bob Auger is pictured above with the new computerised desk.

Studio buzzes

REGENTS PARK Recording Company has been operating since the middle of January as a 24-track studio, and the upgraded facilities include a 3M multitrack, Triad TSM 40-in, 24-out desk, Master Room echo, and EMT plates, Gainbrains, Bell flanger, Urei and dbx limiters and a Lexicon Prime Time. Monitoring offers a choice of JBL, Wharfedale, Auratones and Grotbox.

THE YEAR has begun at Chipping Norton with Gerry Rafferty in the studio, working with producer Hugh Murphy and engineer Barry Hammond on his new LP Night Owl. This is his first product since City to City, which was also made at Chipping Norton. Hammond also worked on the current US hit by Ian Matthews, Shake It, and Matthews and his group the Polaroids are making the follow-up to the album Stealin' Home at the studio. Continuing its rise to fame Chipping Norton is featured in a forthcoming episode of the Kenny Everett TV show which contains film of Rafferty at work.

THE FOUNDER and owner of the production facilities for Studer and Revox audio equipment, Willi Studer, has been awarded the honorary degree of Doctor of Technical Science by the Swiss Federal Institute of Technology in Zurich.

HAVING ALREADY installed three complete studio set-ups for Genesis, Allen and Heath has provided an eight-track package system for the group's former vocalist Peter Gabriel. It was installed by the AHB field team, Iain Everington and Dave Whittaker, at Gabriel's premises in deepest Somerset.

STAFF RESHUFFLE at Marquee studios brings in Larry Bartlett (ex-Pye studios) as engineer and customer relations man; Gerry Collins exchanges some of his studio duties to concentrate on other work within the Marquee Group; and Jerry Browse, formerly chief technical engineer, becomes studio operations manager.

New engineer Tim Painter has been working with new group The Dukes, and other clients in the past few months have included Biddu with Tina Charles, and Bad Company and Alan Price.

The audio and video links between the studio and the Marquee Club have been reinstated and bands interested in using them for live recordings should contact Larry Bartlett or Kathy Smith on 437 6731.

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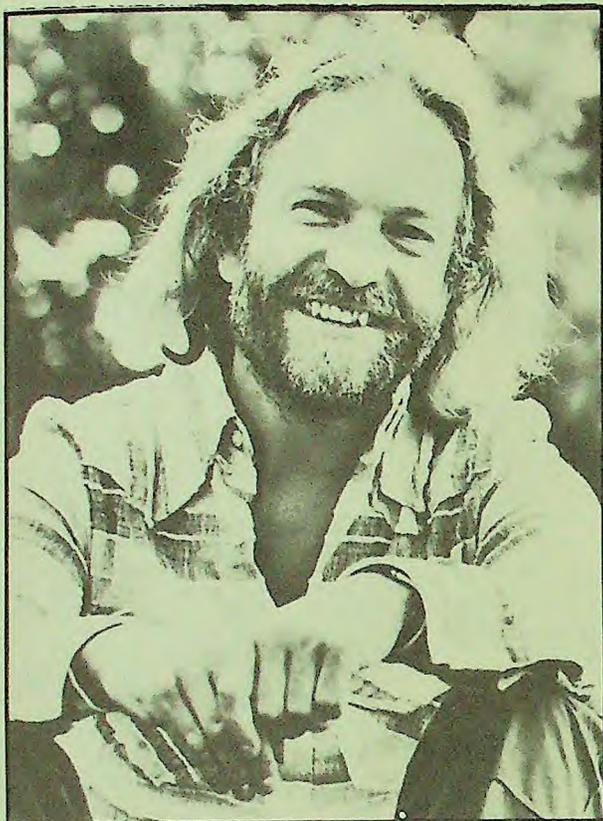


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JAZZ

Harmony of the Spheres: Ardley's reply to the Planets Suite



NEIL ARDLEY: In a branch of the music notorious for its introspective "moodies", Ardley is as refreshing as the music he is writing.

Edited by
PATRICK SULLIVAN

COMPOSER NEIL Ardley's current album for Decca, *Harmony of the Spheres* (TXSR 133) undoubtedly benefited from the rare accolade of a 20 minute outing on London Weekend Television's prestigious South Bank Show.

For this Neil and Decca can thank the enthusiasm of the programme's producer/director Peter Walker, an Ardley fan from way back who has for some time cherished the idea of getting the composer's work into the show.

"I rang Neil hoping we could put on one of his earlier pieces such as *Kaleidoscope of Rainbows* and was delighted to learn that he was in the process of recording a brand new work," said Walker.

Five of the composition's seven sections were heard on the programme and one went out 'live'.

There was also film shot around Ardley's Peak District home and a demonstration of the wonders of multi-tracking. Musicians on hand for the live slot were Richard Burgess, drums; Billy Kristian, bass; Geoff Castle, keyboards; Trevor Tomkins, percussion; Barbara Thompson and Tony Coe, reeds; Ian Car electric trumpet and flugel horn and John Martyn, guitar. Neil himself handled synthesizers and vocalists Norma Winstone and Pepi Lemer completed the line-up.

Neil Ardley leads just about the most perfect existence of anyone I know involved in jazz. Not for him the drudgery of the circuit. He lives amid some of the most tranquil

pastures one could imagine at Lathkill Dale earning a crust doing what he wants and enjoys doing. He writes books on ornithology (14 to date) researches science questions for the BBC's top rated *Mastermind* programme (his wife does likewise with the general knowledge questions) and writes music which reeks of the fresh air and craftsmanship.

He's a hard man to pin down unless you're sporting walking boots, but proves a communicative and sociable one when you do. In a branch of the business notorious for its introspective 'moodies', Ardley is as refreshing as the music he writes. The man really cares about his audience and, to some degree at least, tailors his compositions accordingly.

Discovery

"I want people to enjoy what I'm doing or there's no point in doing it," he said.

Brought up in Wallington, Surrey, the young Neil Ardley was weaned on the recordings of Artie Shaw and Harry James. He discovered Duke Ellington for himself, later to be diverted into another flight path by

the writing genius of Gil Evans. Since then he has devoted his jazz efforts to composing and arranging, producing major works such as *Greek Variations*, *Symphony of Amaranths* and *Kaleidoscope of Rainbows*, all recipients of critical and public acclaim.

In 1964 he became the Director of the New Jazz Orchestra and two albums, *Western Union* and *Dejeuner sur l'Herbe*, were recorded under his guidance. *Harmony of the Spheres* finds Ardley resuming his role as musician, playing up to twenty synthesizers.

"I did all of the preliminary work on synthesizers and really needed every one. The piece is based on an ancient Greek myth that the planets emit musical notes which, if put together, would form a perfect harmony. I worked out what those notes might have been from the orbit of the planets and found that they cover the whole range of human hearing which is pretty astonishing!"

Well Greek myth or no, the music bears the unmistakable hallmark of Neil Ardley; beautifully constructed, elegant and tantalizing, elegiac movements contrasted with others powered by a driving rock rhythm section. The clarinet of Tony Coe swooping down from upper register to low and the blues drenched guitar of John Martyn taking us back into orbit. It all adds up to a compelling and intriguing experience, one certainly worth a closer encounter by anyone with an ear for quality.

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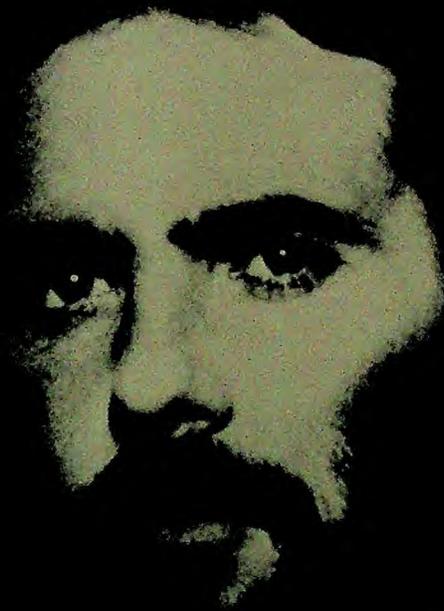
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FEATURE

Cabarets come and go, but guess what is still the talk of the town?

CABARET VENUES come and go, but London's Talk Of The Town goes on and on. The capital's famous nightspot, which has presented such names as Judy Garland, Lena Horne, Eartha Kitt, Sammy Davis, Mel Torme, Tom Jones, Dusty Springfield and Vic Damone, celebrates its 21st anniversary this month with the launch of a spectacular new £250,000 revenue, Bubbly.

Presiding over the presentation will be musical director Burt Rhodes, who has been with the Talk Of The Town since its start in 1958 and who has scored all the shows. He became MD in 1966 and has been involved with dozens of the artists who have appeared at the theatre restaurant.

Rhodes, from Ilkley in Yorkshire, graduated from dance bands, cabaret and theatre. Even now, in addition to his residency at The Talk, he works in all fields as an orchestrator, composer and musical director. Among the shows that he has been involved with are the West End musicals, Blitz (written by



JOHNNY MATHIS: Looking fresh faced, Mathis was one of the original stars to appear at the venue.

On September 7, 1960, the Talk Of The Town was launched, with American sultry singing star Eartha Kitt topping the bill. The ensuing months saw such names as the Andrews Sisters, Lena Horne, Sophie Tucker, Johnnie Ray, Frances Faye and Dorothy Squires (the first UK female performer to appear there) appearing in cabaret. Shirley Bassey made her first appearance there in October 1962 and has subsequently played four more seasons at the venue. Other stars who 'trod the boards' in the early Sixties were Max Bygraves, Alma Cogan, Ethel Merman, Bruce Forsyth, Matt Monro, Buddy Greco, Frankie Vaughan, Cliff Richard and The Shadows, Liza Minnelli, Vikki Carr and Pearl Bailey.

Burt Rhodes recalls the early days of The Talk Of The Town with affection.

"For the first two years there were five of us who did the scores for the shows, myself, Peter Knight, Reg Owens, Arthur Wilkinson and Ray Terry. At the time there were two floor shows nightly but in 1960 it was decided to have a change of policy, drop one of the revues and have a star cabaret act."

One of the artists Rhodes had most affection for was Judy Garland who had an ill-fated season at The Talk in January 1969. The singer had been booked for a six week period but ill-health prevented her from carrying out all the dates. Some nights she was an hour late onstage and faced audience hostility. Eventually Lonnie Donegan had to

be brought in to deputise for her on the nights that she wasn't well enough to go on. He ended up finishing the season for her.

"Judy was one of the greatest ever singers of popular song, but unfortunately when she was at The Talk Of The Town she was in need of medical care. She couldn't go onstage unless she had eaten, and she had a resentment of management," Rhodes says. "Some of the nights were bad but there were other occasions when she was quite brilliant onstage despite all her problems."

"I had a very good relationship with her, although there was one weekend when our partnership was rather strained. Judy had been booked to do Sunday Night At The London Palladium and the show was going out live. She was basically doing a section of her Talk Of The Town act, but we hadn't rehearsed the overture and after three minutes of playing a medley of Garland hits there was still no Judy onstage."

"Caterina Valente was another of my favourite artists, she is one of the most challenging singers for any



JOHNNY RAY: drew the crowds during the early 60s.

Edited
by
CHRIS WHITE

musician to play with, and her act is one of the most exciting that the Talk Of The Town has seen. Similarly, Sammy Davis Jr is probably the most exciting act I have ever seen there."

He recalls Pearl Bailey's three seasons at the venue.

"On one occasion she was taken ill and we had to get stand-ins and then there was the time when she used to take phone calls from President Richard Nixon in her dressing room. The occasion I remember best was when Noel Coward and a party of his friends came in to see her performance. It wasn't long before Sir Noel died and after Pearl had finished her act, she got down into the audience and the two of them started singing impromptu versions of such Coward classics as Mad About The Boy and I'll See You Again. It was one of those occasions which money just can't buy and there were tears in many people's eyes that evening."

Liza Minnelli appeared at The Talk Of The Town while still a 19-year-old fledgling artist. "Although even then it was possible to see that was going to be a huge star. Later on I worked with her mother, Judy, and have since been the musical director for Lorna Luft, Liza's step-sister."

The Talk Of The Town has also been witness to other performers who have since risen to even greater heights. Stevie Wonder appeared there in June 1970. Diana Ross and the Supremes and The Temptations did seasons there and also recorded



SHIRLEY BASSEY — the Tigress from Tiger Bay who has done five seasons at London's Talk Of The Town. She chose the theatre-restaurant as her comeback venue in 1970, following her 'change of image' and immediately prior to her success with *Something* which launched her worldwide as a singing superstar.

live albums. The nightspot was an important turning point in the stage comeback of Neil Sedaka. Then there was the time Dusty Springfield was booked to do a season but lost her voice during her first night performance and subsequently had to back out of the engagement.

The Talk Of The Town floorshow is still the big distinguishing factor between the theatre restaurant and other cabaret venues throughout the country.

"The fact is that a lot of the Northern clubs may be able to hold more people than The Talk, but no other venue can offer such a visually spectacular floorshow," Rhodes adds. "The current floorshow Razzle Dazzle has run for about two years and the new one, Bubbly, is costing about £250,000 to produce. I'm not at all that involved in the revue in the early stages, there are usually preliminary talks between Robert Nesbitt and various people involved, such as the musical director, choreographer and stage designer, but about two months before it is due to be launched I am brought in for the routine. It usually takes about 10 days to orchestrate the music."

Rhodes has an admiration for what he describes as 'the old type of club performer'. He cites such names as Eartha Kitt, who was once brought onstage rolled up in a carpet, Frances Faye — "She's such a character" — and Shirley Bassey — "A great deliverer of popular songs". He also appreciates the sophistication of Johnny Mathis who managed to attract the champagne-swilling set to the Talk Of The Town. "On the other hand with acts like the Temptations and Diana Ross and the Supremes, the audience was very much younger than usually found at The Talk and a lot of them sat sipping soft drinks!"

In recent years, the theatre restaurant has abandoned its American star policy and started booking more domestic acts like Peter Gorden, Roger Whittaker, Madeline Bell, Frankie Vaughan and Patti Boulaye.

"It's the usual problem in that the artists outprice themselves for a venue like the Talk Of The Town," Rhodes adds. "Many of them prefer to play the Royal Albert Hall now because they can play to as many there in one night as it would take in 10 nights at The Talk."



EARTHA KITT opened the Talk of the Town on September 7, 1960.



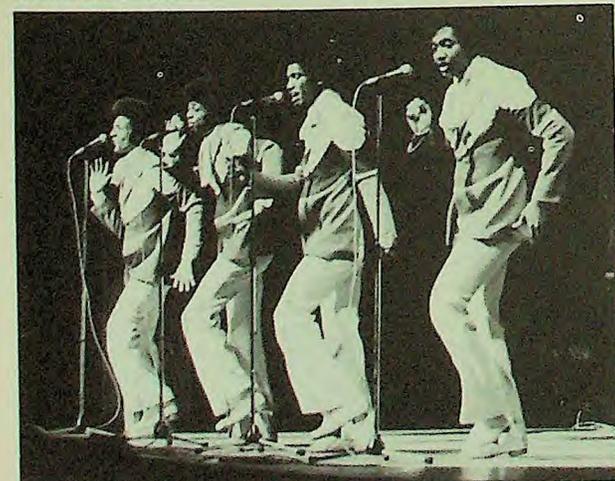
A BURT'S eye view — this is the usual view seen by the Talk Of The Town's resident musical director, Burt Rhodes, during any cabaret performance at the London nightspot. Incidentally it isn't Shirley Bassey but the former TWTWTW resident girl, Millicent Martin!



LENA HORNE one of the big stars to tread the boards following the venue's opening.

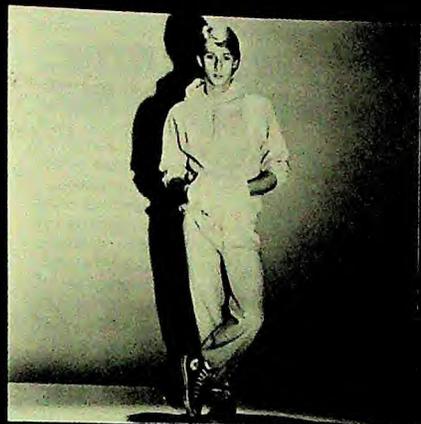
Lionel Bart), Tony Newley's Good Old Bad Old Days and Mardi Gras.

The Talk Of The Town came into being in September 1958 some 12 months after the old Hippodrome Theatre closed its doors for the last time, in order to be converted into a theatre restaurant. The idea of a West End nightspot offering a new conception of entertainment originated from restaurateur Charles Forte, impresario Bernard Delfont and theatrical producer Robert Nesbitt. The idea was to present Londoners with a package offering star cabaret, floor show and dinner for an all-inclusive price.



SEVERAL MOTOWN acts have done seasons at the Talk Of The Town during the last 10 years, including Diana Ross And The Supremes and Stevie Wonder. The picture shows another popular attraction at the venue — The Temptations who appeared there in January 1970.

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PERFORMANCE

Dafne and the Tenderspots: Kensington

DAFNE AND The Tenderspots may sound like someone's daft idea of a cartoon pop group, but in actual fact, according to MAM Records which has signed the band, they are 'a new wave group with a touch of humour and professionalism'.

Appearing at the Imperial College, Kensington, their 60-minute gig — which seemed to be attended by just about everyone from MAM, indicating the company's faith in Dafne — was an impressive debut. Dafne is actually a 24-year-old singer from Cornwall who was her singing roots in jazz and she is the focal point of a band which strives for originality.

Supporting her are Graham Smith, Steven Hughes, Alan Normal and Nick Monas, who manage to produce good tight sounds. Most of the band's material is original — with the exception of a storming version of Ray Davies' 'You Really Got Me' which climaxes the act. And the subject matter is varied ranging from a disco send-up to a song about

Cinderella, told from the point of view of the Ugly Sisters.

The signing of Dafne and The Tenderspots is seen as a major change in musical direction by MAM, and there is every reason to believe that more will be heard of the band. This was actually their first professional gig together and the indications are that, with this kind of professionalism, things can only get even better.

It's a brave gamble for MAM. There are those who may say the company has missed the boat for the new wave market, but with luck and good marketing more should be heard of this band.

CHRIS WHITE

Los Jaivas: Shaftesbury Theatre

"INCA ROCK" it said outside the theatre, provoking a healthy amount of scepticism before the performance began and thoughts about the Trade Descriptions Act. But Inca rock it proved to be and quite superb in its presentation.

Los Jaivas are a six-man outfit from Chile comprising the three Parra brothers — Eduardo (keyboards), Claudio (piano) and Gabriel (drums) — Eduardo Alquinta (lead vocals and lead guitar), Pajarito Canzani (bass) and the diminutive Alberto Lado (charango), who also compered the proceedings.

It's a fascinating mixture of quenás (vertical flutes), rondadors (panpipes) and the charango armadillo-shell strumming guitar combining with the trappings of the 20th century such as a Moog synthesizer and electric guitars, with the piano providing the link between the Andean ancient and the modern.

The entire group double on various percussion instruments and each man is outstanding in instrumental skill and versatility. Gabriel Parra is a world-class drummer, following the melody line and keeping the metre of each number when taking a solo instead of lapsing into wild, out-of-tempo spasms of irrelevance like many of his contemporaries.

Standouts in an absorbing programme were Cancion Del Sur, a vivid portrait of the bleak Tierra del Fuego at the southernmost tip of South America and Los Jaivas' modernistic impression of the

Argentine Malambo dance, where once again the traditional and the rock merged with total compatibility. EMI is releasing a single on March 16 coupling *Bebida Magica* and *Inca Dream* (EMI 2901) and hopes the group will return for a campus tour later this year.

If they do, they'll go a storm as the most unusual and original sound to be heard in Britain in ages.

NIGEL HUNTER

Ronettes: The Venue

NOSTALGIA TOOK a massive hammering at both shows last week. Between first and second house Ronnie Spector changed from one sexily revealing outfit to another (both of which managed to look unbecoming), but the act and all its sad lack of charisma or spark of any real excitement was just the same.

The lady has a tremendous vocal quality, but she was so regularly off key and overdid the dramatic whooping vibrato to such an extent, that she gave the impression of committing wilful murder of all those memory-triggering hits rather than mere unheeding manslaughter.

The asphyxiating insincerity of the "You wunnerful people" lines between songs was a little hard to take as well. The less said about the five-piece band which backed the act the better, but their part in the general villainy was made worse by a sound mixer who was content to let one of the two Amazons currently wearing the title of Ronettes overpower the other on mike, to let Spector's vocals drown both backing singers, and to allow the band to blare above all three voices half the time.

Baby I Love You, Too Young, Be My Baby, Walkin' In The Rain. Breaking-up — all came and went without inspiring that certain warm glow which comes from finding out that a past idol can still deliver the old goods in the old way. The newer additions like *Say Goodbye To Hollywood* seemed better.

However, the Venue audience did contain a very large number of wild enthusiasts, most of whom, to judge by their faces, were definitely below record-buying age when the earlier hits first made the charts. But overall, it was a disappointing evening, and the MC had to work very hard to make it seem that two the brief encores were unanimously wanted by the audience.

TERRI ANDERSON

Zaine Griff: Marquee

ZAINE GRIFF is currently minus a recording contract, but make no mistake he's going to be big news soon. Forget the comparisons with early Bowie, once he takes the stage, as at The Marquee last Thursday, he immediately becomes one of the most exciting and individual talents on the UK rock circuit today.

Judging by the number of A and R people, and other business luminaries in the Marquee audience, it won't be long before Griff does sign his first major record deal. He has recorded before but not under his own name. The last couple of years have seen him develop his songwriting skills while his onstage confidence and showmanship is in vast contrast to his offstage reserved personality.

The strength of Griff's material augers well for the future. His songs are strong and punchy, but most important of all, commercial. Numbers like *The Stranger*, *Turn Out The Light* and *The Things You Say* have an instant impact. He is aided by an excellent band of

musicians who produce some of the tightest sounds heard at The Marquee in a long while.

It is inevitable that comparisons will be made between Griff and Bowie, but the former has an individuality which immediately marks him down for stardom. Already he is gaining a fan following which goes beyond the barriers of being a cult. For Griff, it can only be a matter of time...

CHRIS WHITE

Terry Reid: The Venue

LIKE OLD soldiers, rock musicians rarely die — they merely fade away. Take Terry Reid. He was the torrid-voiced teenager who made his debut tour supporting the Stones, and whose band became almost mandatory bill-fillers at all those festivals of the late 1960s. Then, almost just as suddenly, he packed his gutsy guitar off to LA, and over here at least hasn't been heard of since.

Yet from the eager reception accorded Reid on his return after six years to play before a promisingly-packed crowd at The Venue, he might never have been away.

Reid's new album, *Rogue Waves*, is his first for Capitol and his performance featured most of the numbers including re-workings of those classics with which he first made his name. Then it was *Bang Bang*, *Walk Away Renee*, *Baby I Love You* and *Then I Kissed Her*, electrifying thumpers from soul souvenirs surprisingly short on soul.

Most satisfying were Reid's softer songs, notably his acoustic contribution, *All I have To Do Is Dream*. A wonderfully wistful sequence included Bob Marley's *No Woman No Cry* and was masterfully offset by what could be the new album's strongest original, *Ain't No Shadow When You're Gone*, a Stones-style steamer, full of fire, flirting with funk.

And it is precisely on the strength of more contemporarily-tailored material like this that Reid must fashion the clothes of any lasting comeback.

HARVEY LEE

Harry Secombe: London Room

POSSESSOR OF one of the most distinctive rotundas since the 18th century days of Ranelagh, Harry Secombe didn't put a foot or a note wrong when he opened for a week's cabaret at this venue on February 26.

It was his first such London appearance for quite some time, but he judged his audience shrewdly. Some full-throated tenor exercises on *Girls Were Made To Love And Kiss*, *This Is My Song*, *We'll Keep A Welcome* and *If I Ruled The World* mingled with some humour on the risqué side and waggling and scratching of the aforementioned rotunda, all garnished with those inimitable Neddy Seagoon high-pitched giggles and squeaks.

Some people may wonder whether Secombe's professional schizophrenia — one minute a serious tenor giving heart-felt renditions of *Nessum Dorma* and *On With The Motley*, the next indulging in suggestive holiday camp-style gags — does not lessen his total impact, as an entertainer, but the London Room audience were whole-hearted in their approval. Even the band were laughing.

NIGEL HUNTER

THE ROYAL RASSES

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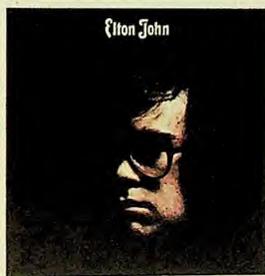
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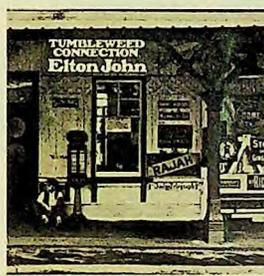
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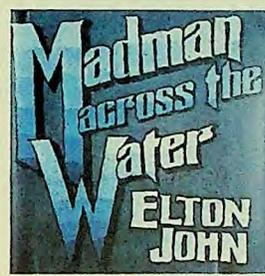
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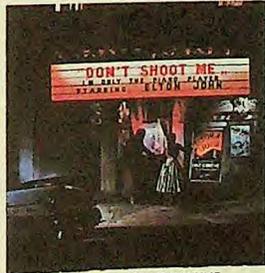
TUMBLEWEED CONNECTION
DJF 20410



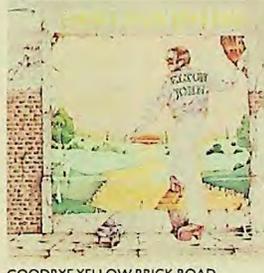
MADMAN ACROSS THE WATER
DJH 20420



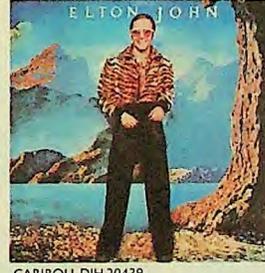
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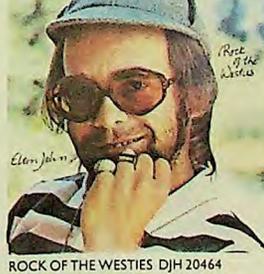
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ALBUM REVIEWS

Another Front Line winner

VARIOUS ARTISTS

Hottest Hits. Virgin Front Line. FL1034. Producer: S. E. Pottinger. A compilation of rock-steady numbers recorded at the Treasure Isle studios in the late 60s and early 70s. Most of the tracks stand the test of time and still sound excellent with the Techniques version of Curtis Mayfield's Queen Majesty really standing out. Surprisingly, since rock-steady and reggae are so closely related, most of the artists have faded into obscurity; and Dobby Dobson, who has gone on to find success in reggae is the only exception. Other artists included are the Sensations, the Melodians, the Paragons, the Jamaicans and the Silvertones. A good album which, unfortunately, will only have limited appeal and therefore moderate to low sales.

KENNY LYNCH

Singin' And Swingin'. EMI One-Up OUM 2212. A mixture of recordings from Lynch, some from the early Sixties when he originally signed with EMI and several quite recent. In actual fact he's the possessor of a good voice and one wonders why he hasn't concentrated more on a singing career in the past. Kenny Sings Lynch would be a good concept for an album, as he has written or co-written some fine songs over the years.



THE TUBES

Remote Control. A&M AMLH 64751. Producer: Todd Rundgren. Rundgren has been responsible for the last Tom Robinson Band album and now he has turned his attentions to The Tubes whose record success to date has been considerable. The formula seems to work and this album, which includes Turn Me On, I Don't Understand, and Telecide should please the Tubes' fans while also winning them a lot more.

JAH LLOYD

Black Moses. Virgin Front Line FL 1031. Producer: Patrick Francis. Jah Lloyd, alias the Black Lion, would probably be the first to admit that his music is by no means startlingly original. He belongs to the same school as such favourites as the Big Youth and Prince Far I. However, that is not to say that he doesn't come up with some good stuff. On Black Moses he provides a solid mixture of reggae and dub in which the tracks are alternated in such a way that none of the dub tracks go on too long and fade into background music. This, plus the inclusion of Pun Punk Reggae, a really strong dub track, will make this album reach a wider audience than the traditional die hard reggae fans. Other outstanding tracks are Sound of Psalms, which opens with a dub version of the reggae standard, I Don't Want To See You Cry, and Rudy Come Back, a straight-forward reggae number. A great album, should sell well.

MARTIN BEST

Desdemonalisa. EMI EMC 3281. An m-o-r division signing, Martin Best could be described as a modern day troubadour. His popularity in Europe is incredible and he has only

INSTANT FUNK

I Got My Mind Made Up. Salsoul SSLP 1511. Debut album from Instant Funk on the Salsoul label and it includes the full 9.40 minute disco remix of the title track single, which has already been a big hit in the discos. Other tracks include Crying, I'll Be Doggone and You Say You Want Me To Stay.

JOE SAMPLE

Carmel. ABC Records. ABCL 5266. Producers: Wilton Fedler, Stix Hooper and Joe Sample. An album of great beauty from Crusaders' keyboardman Sample and one which keeps to much the same mood as his previous successful solo venture, Rainbow Seeker. Sample's piano phrasing, whether set in the context of quiet ballad or uptempo fusion-funk has gained him a well deserved reputation as a solo artist, a reputation which the current album can only enhance.

LEE SUTTON

The Best Of Lee Sutton (A Near Miss) — Uncensored. EMI NRS 163. Producer: Bob Barratt. Sutton was a female impersonator who was very well-known on the London pub circuit, as well as working in a wider sphere of entertainment. Sadly he died quite recently so this repackage, comprising the best highlights from two live LPs he

made for EMI in the early Seventies, will be a fitting memorial for the many people who saw his act over the years. The humour isn't quite as risqué as the title might suggest — which shows how public attitudes have changed in just a few years. At the time of their original release, these recordings were considered quite near the knuckle.

**

EDDIE MONEY

Life For The Taking. CBS Records. CBS 83159. Producer: Bruce Botnick. Second album of hard R and B flavoured rock from a man who seems well qualified to adopt the archetypal rock 'n roll hero stance that he does. Money's grasp of just what gets people up and moving can't be denied and the success this has gained him in America seems likely to be repeated over here. A tour would clinch it.

DUFFO

Duffo. Beggars Banquet BEGA 5. Variety of 'off beat' songs from an Australian who, though he tries hard, does not seem to have any definite direction. The arrangements are competent, but the songs — such as Duff Record, Record Jerk and Give Me Back My Brain — are instantly forgettable. Saving grace is the Charabanc track, a feature of the recent Beggars Banquet Charabanc tour.

**

VICTOR JARA

Victor Jara. Cube Records Hifly 31. Jara, who was murdered by the Chilean military junta several years back, has now attained a semi-folk-hero status. One suspects that this has become more important than his music which certainly has only limited appeal to an English market. Even though there is a translation of his Spanish lyrics on the sleeve, this is still largely upallatable to an English audience. The only potential sales are among those who know something of the artist's heroic life.

**

VARIOUS

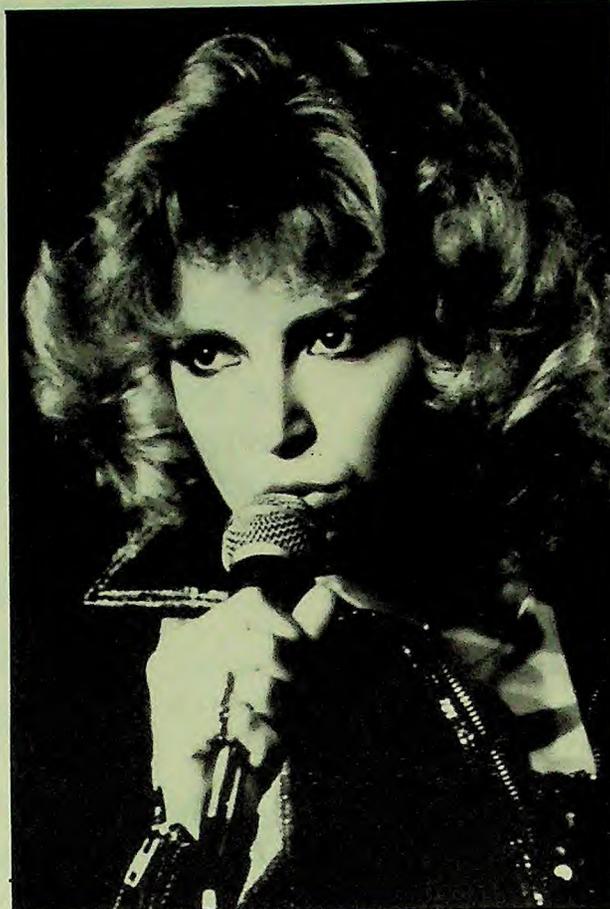
Rockaphilly — Philadelphia Rock and Roll. Roller Coaster Records. ROLL 2001. Compilation album of early fifties country boogie hailing from Jack Howard's Philadelphia based Arcade label. While acting as a useful documentary of the genre this album can only really appeal to the true enthusiast and particularly to one whose musical tastes are inextricably wound up in the kind of

recently returned from a Scandinavian tour; back home his appeal is much more restricted however and his concert appearances are mainly confined to small halls. This album, recorded at the Sawmill Studios in Cornwall, could well change the picture however. Best has adopted a slightly more commercial approach, and the mixture is a selection of his own songs including the bitter-sweet Whatever Happened To Dionne Warwick?, She Was Beautiful, his latest single written by Stanley Myers and Cleo Laine, and the Beatles' Here There & Everywhere. Best has important exposure coming up in the near future, including the possibility of a TV series so there must be some consumer interest in this although sales are likely to be steady rather than overwhelming.

**

GENE CHANDLER

Get Down. 20th Century BT 578. Producer: Carl Davis. Includes the chart single and a selection of other disco songs, I'm The Travelling Kind, What Now and Please Sunrise. Pyc is mounting a special promotion for this LP and two others, so consumer interest should be strong.



TANYA TUCKER

TNT. MCA. MCG 3530. Produced and arranged by Jerry Goldstein. This LP shows that Tanya has developed considerably in the six years since her first hit, Delta Dawn. Now 19, she gives even more powerful yet emotive treatment to such classics as Heartbreak Hotel, Not Fade Away and Brown Eyed Handsome Man. She also writes herself, combing with Goldstein on I'm The Singer, You're The Song. Strong MCA campaign must help this quality product.

sound popularised by Bill Haley and the Comets.

*

CLOVER

The Clover Chronicle — Best Of The Fantasy Years. Fantasy Records FT 550. A retrospective look at the best of the band's two albums for Fantasy, Clover and Forty Niner, with all tracks remixed for the occasion. Country rock tinged with blues forms the basis of the band's music which while never gaining them great commercial success did bring them a certain cult status in the early 70s. This album seems unlikely to alter matters.

*

VARIOUS ARTISTS

Mersey Survivors RWLP 104. The Subtitle of this LP, A Look at Merseybeat 15 years On, gives the first indication that this LP is not all it first appears. "Recorded in March '78" gives the whole game away. None of the Mersey greats appear on this disappointing album. Instead we are treated to a collection of what sounds like second rate bands that never made it at the time trying to update that unique music — as if the real thing would need it! Unlikely to persuade veterans of the era or younger power pop fans to buy.

*



THE ONLY ONES

Even Serpents Shine (CBS 83457). Producers: Alan Muir and Peter Perrett. The first thing that strikes you about this, the second album from the Only Ones, is how incredibly derivative it is. There are some good songs included — From Here To Eternity particularly stands

out — but the fact that Pete Perrett sounds like Pete Shelley imitating Lou Reed imitating Bob Dylan, and the guitar sounds like a second rate Tom Verlaine makes you want to listen to the real thing. Nevertheless, with the Only Ones about to embark on a major tour of the country, this album stands a good chance of selling well.

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SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
THE RESISTANCE Kidnapped Mavuis GAT 143 (Faulty)	March 2	None	Special coloured biog — information sheet. Major group coverage, <i>Sounds</i> (September 2, 1978), <i>Melody Maker</i> (July, 1978), <i>MM live review</i> (November 4, 1978), <i>Sounds gig review</i> (August 5, 1978). Constant club — college concerts. Coloured bag with photos of group members.	Acoustic guitar before piano, drums enter, gives initial background to lead vocals of group leader Mark Damon. Almost said, rather than sung vocals on what seems story but not easy to follow lyric. Little tune on number which in another time might have found its way on to late 1960's Elektra collection.
FRANKIE MILLER Good To See You Chrysalis CHS 2307 (Phonodisc)	March 9	Be Good To Yourself (27, 1977), Darlin (6, 1978), When I'm Away From You (42, 1978).	Always airplay favourite with general consumer music press respect. Early major station pick-up. BBC Radio One, Tees, Pennine. Special edited radio, juke box play version.	Slow, folk-styled number with sing-a-long chorus without the magic of a Sailing. Strength lies, as with past two Miller singles, in title line which is given constant repetition. With quick demise of last commercial, catchy number, not easy to see this performing any better.
THE JACKSONS Shake Your Body (Down To The Ground) Epic EPC 7181 (CBS)	March 9	Six hits under own name with others, Jackson 5, Michael Jackson.	Recent UK tour of major cities with consequent posters, displays, extensive national — provincial — consumer music press. TOTP, major airplay on recent single Destiny (43, 1978). Radio interviews.	Another poor Jackson 45 track. Last suffered from lack — lustre opening, this has basic funk but no special ingredient. Jacksons had only four week run for '78 single Even Though You're Gone (31 highest placing) with 1977 being their golden year. If CBS flip to All Night Dancin' then they have quality, exciting disco of 6.09 length.
ALICIA BRIDGES Body Heat Polydor POSP 38 (Phonodisc)	March 9	I Love The Nightlife (32, 1978).	Recent hit single, major features consumer music press with in recent positive reviews of new LP titled after lady and from which this cut, as previous hit, taken (Polydor Super 2391 364). Special press biog, information with photos.	Press release says single will prove Alicia more than disco artist — that is hard to see from this if anything it merely re-inforces fact that lady is powerful disco artist. Another beefy, vocally punched, number with gradual build-up of excitement. Should give lady chart hit with rather more speed than last.
GO Disco Nights (Rock-Freak) Arista ARIST 12245 (CBS)	March 9	None	Major import disco smash. 12" limited edition.	Rush-released by Arista with imports sales hastening speed. Clever, well-arranged disco — floor number which in 12" form has subtle, effective changes of pace, mood, instrumentation and vocals. Deserves high sales, general charting and tailor-made for parties. Top marks.
YMCA In The Navy Mercury 6007 209 (Phonodisc)	March 9	YMCA (1, 1978).	With recent chart topper, some success with old catalogue material in Just A Gigolo — I Ain't Got Nobody (DJM, DJS 10899) with plenty of airplay, very heavy national — provincial — consumer — trade music press obvious headstart for promotion team. Consumer — trade ads.	From LP, Go West (9109 619). Another stomper with MOR — musical style chorus. Tongue-in-cheek lyrics with title line infectious and all meaning very big hit for gay sounding outfit. Phonogram have done themselves well with singing of Can't Stop Productions material.
HAMILTON BOHANNON Cut Loose Mercury 6167 774 (Phonodisc)	March 9	Four hits, 1975 on Brunswick including Disco Stomp, HP: 6 (BR '91) with chart return 1978, Let's Start The Dance (56, four weeks).	Disco servicing with usual company retailer calls.	Excellent. Lots of fire, drive with gradual extension of momentum which is there from start. Infectious vocal swoops between male — female leads, spot on instrumental break with eventual girl vocal bananza which should prove winner in discos-clubs. Lyric: ideal lines for floor participation. Even on 7", great stuff. Should grab chart action.
TEE CEE'S Ecstasy DJM DJS 10698 (DJM/CBS)	March 9	None	Disco servicing.	Taken from album Disco Love Bite which was deleted last December comes this fiery, fast-paced, hi-in-the-guts number which is naturally adorned with thudding, relentless bass beat, with extra plus in occasional outing of back-up style, somewhat breathy, girl vocals. Minus points: underplaying of girl vocals and dreadful fade-out after aggressive sax break on 7" version.
SPARKS The Number One Song In Heaven Virgin VS244 (Virgin)	March 9	Six hits, 1974-5 with most successful This Town Ain't Big Enough For Both Of Us (then on island, WIP 6193).	Picture bag. Duo well-known via previous hits with consumer music press between last hit — now and several (TOTP featured) single releases which failed to chart. Limited edition fluorescent yellow vinyl, cassette available. Trade — consumer ads.	Backing track provided by Euro-disco wizard Giorgio Moroder gives Kraftwerk followed by Amanda Lear feel before double-tracked falsetto vocals which in view of title appropriately sound elsewhere. Certainly catchy number which should grow on repeated hearing. Provided no quails over title and with airplay this is Parks best chance to regain something of former chart glories.
LEW LEWIS Lucky Seven Stiff LEW 1 — A (EMI)	March 16	None	First 5,000 black — white sleeve. Strip ads <i>MUSIC WEEK</i> . Badges at gigs, flyposting London, media people information. BBC, R1, Roundtable.	Recorded Boogie On The Street (BUY 5) before UA release. Now back on Stiff. Artist known for harmonica work via Eddie & The Hot Rods. Recorded Stiff mobile, released by artist on own label with 1500 copies sold through independent outlets. Slow starting but grows in appeal as it progresses. Fiery harmonica break gives record lift, so too final chant which might have been extended.
THE SPORTS Who Listens To The Radio (EP) Stiff Last 5 — A (EMI)	March 9	None	Pic colour bag with front possessing Australian flavour. 1000 DJ copies, badges, special jackets to media members, <i>MW, MM, Sounds, Record Mirror</i> . On Graham Parker & The Rumour tour from February 28 — April 3 taking in most major UK cities, towns.	Starts with a bang, continuing in up-tempo mood with some gold vocal work on lyric line which discusses title question. Possesses general chart appeal, suggests band with future. Pleasing.

ALBUMS

ARTIST/TITLE LABEL/Number/Distributor	RELEASE DATE/BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
FRANK ZAPPA Sheik Yerbouti CBS 88339 (CBS) Sleep Dirt — March 9 CBS album Discreet K 59211 (WEA)	Sheik Yerbouti — February 23 Sleep Dirt — March 9 CBS album accompanying Zappa short tour, first release on new contract while WEA follows, presumably from possibly continuing Zappa contract with that group.	Numerous catalogue headings Zappa, Mothers, Mothers Of Invention. Include: One Size Fits All (K 59207), Studio Tan (K 59210), Roxy Elsewhere (K 59207), Apostrophe (K 5921), Zoot Allures (K 56298).	Major rock name with long history, once joined The Soul Giants renamed by Zappa The Mothers (Of Invention added later by MGM), beginning long, illustrious record career. Numerous peaks, various band line-ups, often utilising known musicians. Lyrics, music scores often seen as layout. Prolific album list.	Recent short tour UK with concerts, Brighton, three in London. Major press coverage with features. Consumer music press copy. Radio interviews, national, commercial — BBC, Zappa featured CBS News but this merely repeat of CBS press biog. Considerable coverage trade, consumer press over signing for CBS with statements on this also issued by WEA. WEA album featured in company So What's New journal. Ads for CBS album which comes as record double in lavish packaging.	CBS: Hardly magical material for new record contract. Four sided album which wanders without too much consequence. Zappa often bizarre but then nothing strange about that though here not bite, wit, perception of old. Some satirical looks at much maligned world of record business of which Zappa presumably part with some musical acknowledgements to idioms. Vocals often through intent or not seem carabons of other known musical mortals. WEA: Catalogue successor to Studio Tan but no cue on sleeve (there being no notes) when, where, how, this recorded, particularly vital in-view of Zappa's contractual hassles — WEA. Purely instrumental which might suggest backing tapes, perhaps not. Some interesting moments, as last cut, side two, extended musical outing which has some interesting musical textures. Will not make Zappa hall of fame but interesting musical track expeditions. Average Zappa sales. Doubtful of much consumer excitement on either product outside of cult buying circles.
GRACE KENNEDY DJM DJF 20534 (DJM/CBS)	March 9 Much touted in 1978 by some music business people as major artist in making. Release accompanies important London engagement for artist during this month.	Debut album.	20 year-old singer from Woolwich, London, with TV appearances before record deal. Championed by some media figures with even before record success her past story in pipeline for BBC programme. Already likened to major female stars of Bassey — Streisand ilk.	Front cover of glossy <i>DJM Times</i> (for March, 1979, London edition issue) reproducing front album sleeve. Story told in London's Talk Of The Town, commencing March 26 for month. Radio 2 show, March 17. Also coming Southern TV's, Dance Crazy, Major promotion in trade, consumer music mags with posters, displays, stickers etc. Expected airplay buzz from LP release with press, radio interviews being lined up.	Girl with good pitch, depth, maturity in voice with ability to wait, bide time before heightening required intensity. SITT, lifted as current 45, (You Bring Out) The Best Of The Woman In Me is slow-building but satisfying ballad serving as good illustration of vocal potential. Class continues with For Better Or For Worse, into Say It Again before tackling Keeping My Head Above Water, previously associated Dionne Warwick, and succeeding. Criticism of side one might be the lack of real pace in songs chosen but second opens with raunchy Too Many People where the voice has verve. Good treatment of McCartney number. Remainder assumes style of first side, more associated with the kind of cabaret season artist undertakes soon in London. Class, craft comes through strongly but more excitement would have been welcome. If DJM cling on to lady they should find years of product sale coming their way. Best singing prospect in MOR stakes for some time. If TV, airplay comes through expect pleasing sales. Home, S2T5 would have won my day in choice of single.
DUSTY SPRINGFIELD Living Without Your Love Mercury 9109 617 (Phonodisc)	March 16 Follow-up album to much promoted comeback It Begins Again (Mercury 9109 607). Artist visit expected for UK tour.	It Begins Again (Mercury 9109 607). All previous product on catalogue deleted but this includes superb In Memphis (Phillips SBL 7889), Cameo (Phillips 6308 152), The Magic Garden (6382 063), See All Her Faces (Phillips 6308 117).	One-time Springfields member. Legendary UK girl singer. Great success in 1960's, achieving acclaim as interpreter soul, pop, music with peak Dusty in Memphis LP produced by Jerry Wexler. 1978, career took off once more with signs of good things still to come. 14 pop hits from 1963-68.	First UK tour, 12 years from April 8-21. Dates April 8 Manchester, 10 Edinburgh, 12 Brighton, 13 Bristol, 15 10 Be Confirmed, 16 Oxford, 19/20/21 London, Theatre Royal, TV — radio engagements expected with confirmed BBC1 Saturday Night At The Mill. Ads <i>MUSIC WEEK</i> , <i>Melody Maker</i> , <i>Record Business</i> , <i>Record Mirror</i> (W/E, March 16), <i>The Guardian</i> (March 14), <i>Gay News</i> (March 19), <i>The Manchester Evening News</i> (March 23). Tying-in with tour promotion, posters, displays, promotional material. Expected interviews when here. No single as yet announced from LP.	Somewhat new look, much aimed in face Dusty adorns cover of second come-back album with April tour has particular importance in attracting today's generation although would be surprising if there is not concert sell-out from people who remember the great lady of 1960's. The late '70s Dusty can still out-sing most singers with the type of material found on this very listenable but not outstanding LP. Side one rather relaxed, leisurely, letting Dusty calmly work her way through pleasant, undemanding numbers even when with engaging title of cut is Closet Man. Most obvious commercial, possible single, from first side, last cut Living Without Your Love but needs mixing up with greater emphasis on rhythm if considered as 45. Side Two better than first, perhaps because songs have greater quality and certainly more in keeping with the vocal work Dusty does best. Opens with Gibb brother cut, Save Me, Save Me, one of the disco cuts on LP. Strings, bass prominent, so too tighter Dusty vocals with more grit than previous cuts. Bass mixed up on this track. Good girl back-ups make Get Yourself To Love (S2T7) which has minor gospel piano flourish before Dusty takes, extends words in slow build-up before flourish. Other noteworthy cut S2T5, I'm Coming Home Again, a ballad which is given full justice by artist. No LP fluffs but songs might have been stronger. Poses problems for whoever decides on a 45 from this LP. Should generate sales with several months of activity.
RALPH MCTELL Slide Away The Screen Warners K59599 (WEA)	March 9 Releases co-incides with lengthy UK tour.	Considerable and including Not... Till Tomorrow (K44210), Streets (K 56105), Easy (K 54103), Right Side Up (K 56296), with deleted You Well Meaning Brought Me Here, an excellent album on new defunct Famous label, SFMA 5753.	Kent born, buxomed Europe, achieved reputation folk world. Did folk circuit, major festivals, regularly filled large halls including RAH. Number of good selling albums, positive reviews with popular notice when re-recorded version Streets Of London charted (2, 1974), later Dreams Of You (36, 1975). Respected singer-songwriter with large following.	Trade, consumer music press ads, posters. Special record cover, sleeve designed Hipnosa. UK tour March 15, Chatham, 16 Eastbourne, 17 Horsham, 18 Slough, 21 Hill, 22 Newcastle, 23 Sheffield, 24 Southport, 25 Brancaster, 27 Blackburn, 28 Ashton, 29 Derby, 30 Nottingham, April 1 Northampton, 2 Croydon, 3 Folkestone, 4 Cardiff, 5 Shrewsbury, 6 St Albans, 7 Norwich, 8 Cambridge. Artist with good reputation for quality album product.	First LP in 12 months which contains eleven McTell compositions plus surprise inclusion of soul classic, Save The Last Dance For Me, the final cut on side two. Usual McTell intimate rapport with quality material aided by some imaginative production, musical scoring. The latter is shown at most subtle, enjoyable on long, extended (in McTell terms) S1T3, more so following Van Nuys, Excuse Night, S1T4. Up-tempo cuts open both sides to be followed by more leisurely feel, as the latter cut, back-up guy vocals. One instrumental cut, S1T5 with S2T6, Pomus/Shuman penned number popularised by Drifters other cut to stand out by its very nature. McTell gives it pleasing though not exceptional treatment.

Klaus Wunderlich

TOUR DATES

22nd March	Victoria Hall, Hanley
23rd March	Fairfield Hall, Croydon
24th March	Festival Hall, London
25th March	Arts Centre, Poole
26th March	Guildhall, Portsmouth
27th March	Colston Hall, Bristol
29th March	Thames Hall, Slough
30th March	The Dome, Brighton
1st April	City Hall, Newcastle
2nd April	City Hall, Glasgow
3rd April	City Hall, Sheffield
4th April	Free Trade Hall, Manchester
5th April	St. Georges Hall, Bradford
6th April	De Montfort Hall, Leicester
7th April	The Empire, Liverpool
8th April	Town Hall, Birmingham
9th April	Town Hall, Birmingham
10th April	Guildhall, Preston
11th April	Victoria Hall, Hanley

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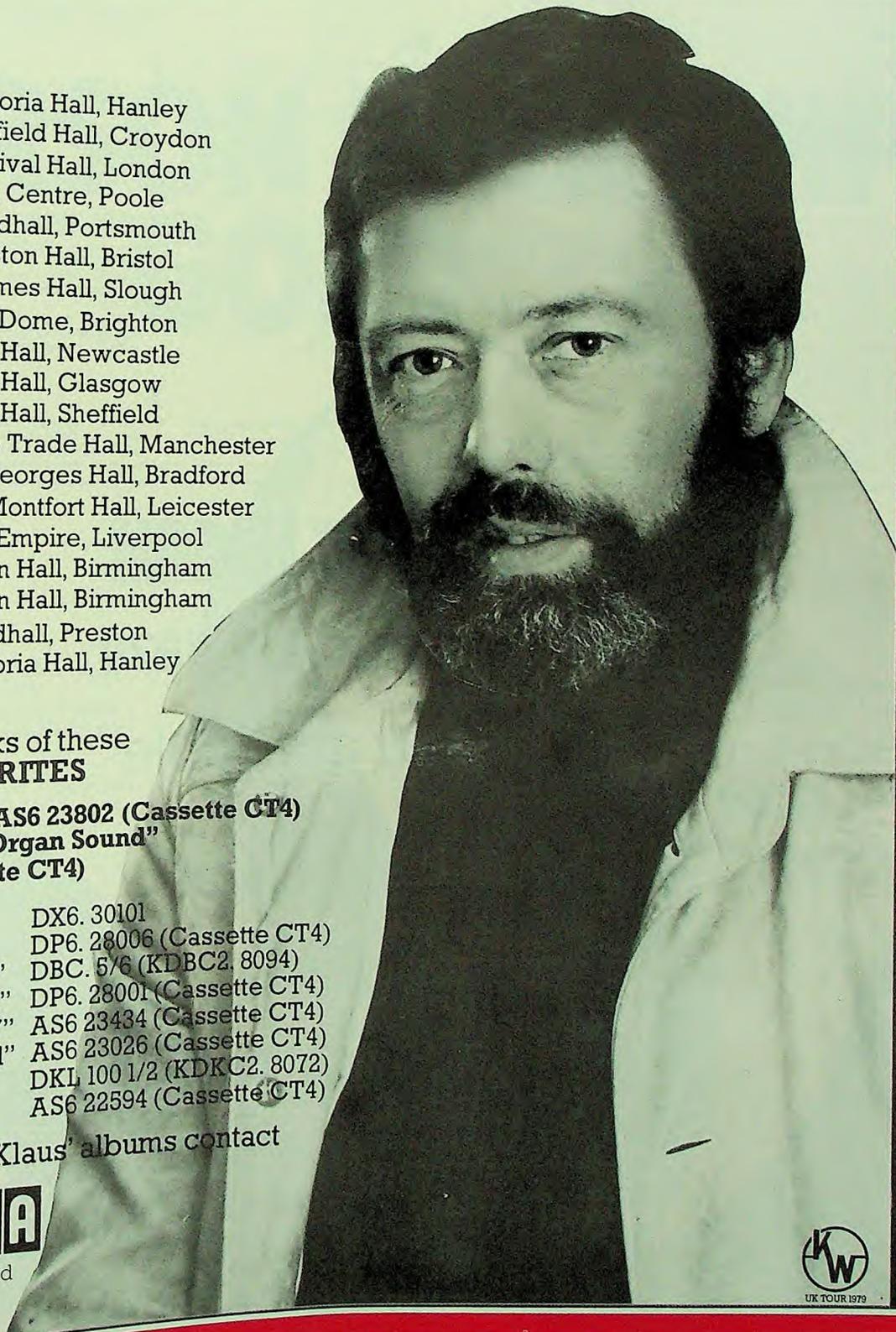
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 "The Sensational Organ Sound"
 DP6.28463 (Cassette CT4)

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"The Unique Sound"	DBC. 5/6 (KDBC2. 8094)
"Around The World"	DP6. 28001 (Cassette CT4)
"Wunderlich Pops 7"	AS6 23434 (Cassette CT4)
"In The Miller Mood"	AS6 23026 (Cassette CT4)
"Dream Concerto"	DKL 100 1/2 (KDKC2. 8072)
"Latin Festival"	AS6 22594 (Cassette CT4)

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RELEASES INDEX

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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 - Charmdale, G - Lightning, SP - Spartan.

BUCKETS OF RAIN, La Vie En Rose, BETTE MIDDLEL. Atlantic K 11260 (W)
 BUFFALO BILL, Star Dance, WASHINGTON FLYER. EMI 2926 (E)

C
 CAN YOU READ MY MIND?, You Love Me Too Late, MAUREEN MCGOVERN. Warner Brothers K 17328 (W)
 CHOLLY FUNK GETTING READY TO ROLL, Into You, FUNKADELIC. Warner Brothers K 17321 (W)
 CRAZY LOVE, Hey Junior, ROBIN TAYLOR LYNFORD. Carrere CAR 103 (E)

D
 DISCO JUNCTION, I'm A Winner, SIDE EFFECT. Fantasy FTC 170/12170 (E)

DOWNHILL STUFF, Life Is So Good, JOHN DENVER. Victor PB 1479 (R)

EG
 EVERYBODY'S HAPPY NOWADAYS, Why Can't I Touch It?, BUZZCOCKS. United Artists UP 36499 (E)
 GOLDEN LOCKS, Tribulation, BIM SHERMAN. Savannah SVN 12 (C/CR)

HI
 HELLO JOSEPHINE, What'd I Say, JERRY LEE LEWIS AND FRIENDS. Charly CYS 1047
 HIGHLY INFLAMMABLE, Warrior In Woolworths, X RAY SPEX. EMI International INT 583 (E)
 HOLY GHOST, Monster, BARKAYS. Stax 505/12505 (E)
 I GO TO PIECES, Who Does Lisa Like?, RACHEL SWEET. Stiff BUY 44 (E)
 IT HURTS TO BE IN LOVE, Clown To The World, PAUL SHUTTLEWORTH. Epic EPC 7133 (C)

KL
 KEEP YOUR BODY WORKING, To Groove Me, KLEEER. Atlantic LV 21 (W)
 LADY LOVE, Don't Really Care, LEE KRISTOFFERSON. Mercury 6007 201 (F)
 LIBERATED LADY, Song For South Kensington/The Robot, EARTHBOUND. Archway AR 17945 (Q)
 LITTLE MOTHER, Hot Coffee, BAJ. Response SR 525 (A)
 LOVE AND DESIRE, Love And Desire, ARPEGGIO. Polydor POSP 40 (F)
 LOVE VIBRATION, I.O.U., JOE SIMON. Spring POSP 26 (F)
 LUCKY SEVEN, Night Talk, LEW LEWIS. Stiff LEW 1 (E)
 LYDIA, Important In Your Life, JOHNATHAN RICHMAN. Berserkey BZZ 28 (F)

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MOVING IN THE DIRECTION OF LOVE, Sophisticated Lady, CRAIG PRUESS. Ariola/Hansa AHA 535 (A)
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P
 PEG, Jupiter Finger, MIKE MANDELL. Vanguard VS 5010 (A)

Y
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R
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 ROOT, TOOT ON DISPUTABLE ROCK 'N' ROLLER, Fire Down Below, TINA TURNER. United Artists UP 36485 (E)

S
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SOME KINDA FIRE, On A Knife Edge, POWER COMPANY. Decca F 13828 (S)
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T
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 TURN ME UP, Joyful Music, KEITH BARROW. CBS 7090 (C)
 THE FINAL THING, The Final Thing Part 2, JOY FLEMMING. Atlantic K 11267 (W)
 THE RUNNER, The Runner, THREE DEGREES. Ariola ARO 154 (A)
 TOUCH ME WITH MAGIC, Confused and Lonely, MARTY ROBBINS. CBS 7176 (C)

W
 WHAT YOU WON'T DO FOR LOVE, Love Won't Wait, BOBBY CALDWELL. TK TKR 7529 (C)
 WHO DO YOU LOVE, The Best Friend (You Ever Had), DEL BROMHAM. Gull GULS 67 (A)

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	This Week	This Month	This Year
EMI	3 (4)	10 (17)	26 (65)
EMI (LRD)	4 (5)	16 (22)	37 (67)
Decca	1 (1)	2 (4)	7 (11)
Pye	7 (8)	21 (16)	48 (62)
Polydor	4 (4)	14 (14)	35 (59)
CBS	6 (7)	19 (18)	52 (86)
Phonogram	2 (6)	9 (13)	30 (34)
RCA	3 (5)	7 (9)	24 (30)
WEA	5 (11)	16 (34)	76 (87)
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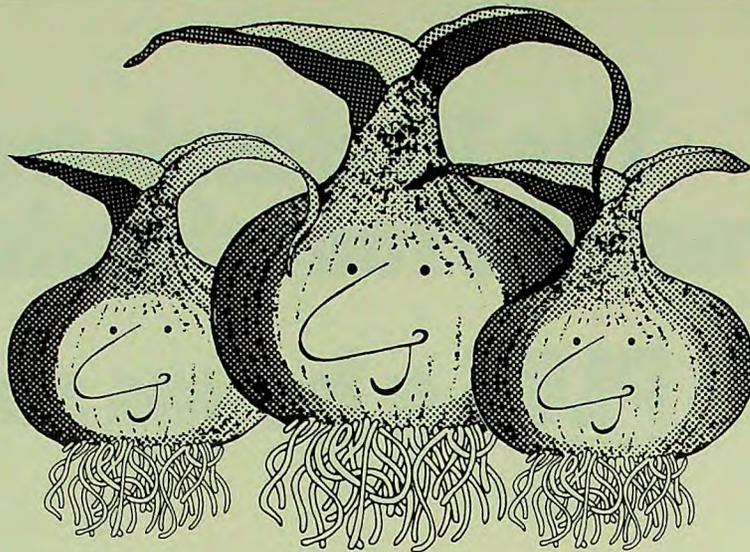
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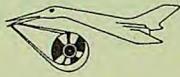
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While it may well be possible to obtain advertising space on the deadline day itself this is not always the case and clients are advised to book as early as possible.

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LP. 9103 550
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LP. 6641 197
M/C 7432 031

British Concert
LP. 6651 003
M/C 7561 006

NANA MOUSKOURI
BRITISH CONCERT

Songs of
The British Isles
LP. 9101 024
M/C 7102 445

Nana's
Book of Songs
LP. 9299 227
M/C 7103 060

Nana's
Book of Songs

Songs Of
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LP. STL5481

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M/C 7102 490

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LP. 9101 085
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- 15 NEWCASTLE, City Hall
- 16 GLASGOW, Kelvin Hall
- 17 ABERDEEN, Capitol
- 18 EDINBURGH, Usher Hall
- 19 HULL, New Theatre
- 20 SHEFFIELD, City Hall
- 22 PRESTON, Guild Hall
- 23 MANCHESTER, Free Trade Hall
- 24 BIRMINGHAM, Odeon
- 25 LEICESTER, De Montford Hall
- 26 COVENTRY, The Coventry Theatre
- 27 OXFORD, New Theatre
- 29 LONDON, Royal Albert Hall
- 31 BOURNEMOUTH, Winter Gardens

APRIL

- 1 BRISTOL, Colston Hall
- 2 SOUTHAMPTON, Gaumont Theatre
- 3 PORTSMOUTH, Guild Hall
- 4 BRIGHTON, The Dome



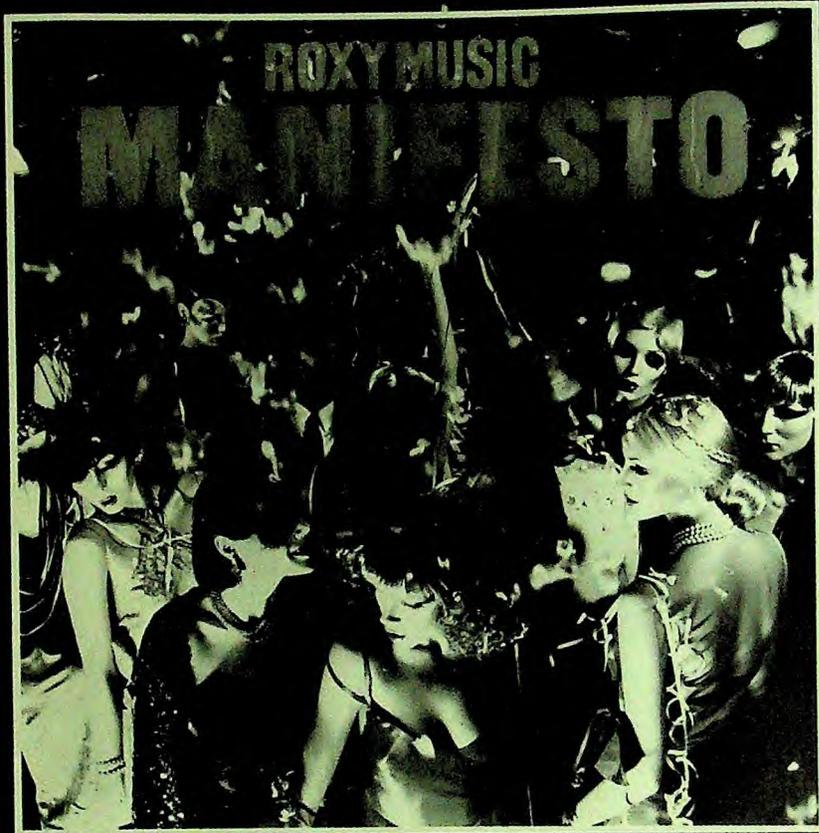
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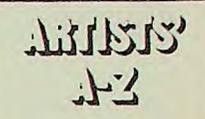
CHART FOR PERIOD FEB. 26-MARCH 3

TOP 75 ALBUMS

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 * PLATINUM LP (1 million sales)
 ● GOLD LP (300,000 on after 1st Jan. '77)
 □ SILVER LP (150,000 on after 1st Jan. '77)
 - - 1 - RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1	2	5	SPIRITS HAVING FLOWN Bee Gees (Bee Gees)	RSO RSBG 001 (F)
2	1	25	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)
3	3	3	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)
4	4	9	ARMED FORCES Elvis Costello and The Attractions (Nick Lowe)	Radar RAD 14 (W)
5	6	7	C'EST CHIC Chic (N. Rodgers/B. Edwards)	Atlantic K 50565 (W)
6	5	5	THANK YOU VERY MUCH REUNION CONCERT AT THE LONDON PALLADIUM Cliff Richard and The Shadows	EMI EMTV 15 (E)
7	20	2	THE GREAT ROCK 'N' ROLL SWINDLE Sex Pistols (Various)	Virgin VD 2510 (C)
8	7	2	LIVE (X CERT) Stranglers (Martin Rushent)	United Artists UAG 30224 (E)
9	24	6	MARTY ROBBINS COLLECTION Marty Robbins	Lotus WH 5009 (K)
10	21	16	52ND STREET Billy Joel (Phil Ramone)	CBS 83181 (C)
11	15	11	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)
12	8	14	BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd)	Riva RVLP 8 (W)
13	9	11	NEW BOOTS AND PANTIES Ian Dury and The Blockheads (P. Jenner/L. Latham/R. Walton)	Stiff SEE 2 (E)
14	26	2	DIRE STRAITS Dire Straits (Muff Winwood)	Vertigo 9102 021 (F)
15	18	13	EQUINOXE Jean Michel Jarre (Jean Michel Jarre)	Polydor POLD 5007 (F)
16	14	3	COLLECTION OF THEIR 20 GREATEST HITS Three Degrees	Epic EPC 10013 (C)
17	27	3	INFLAMMABLE MATERIAL Stiff Little Fingers	Rough Trade ROUGH 1 (SP)
18	11	13	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	CBS 83284 (C)
19			SCARED TO DANCE Skids (David Batchelor)	Virgin V 2116 (C)
20			BARBRA STREISAND'S HITS VOL. 2 Barbra Streisand (Various)	CBS 10012 (C)
21	36	2	FEEL NO FRET Average White Band	RCA XL 13063 (R)
22	13	69	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETPD 400 (C)
23	10	9	ACTION REPLAY Various	K-Tel NE 1040 (K)
24	22	37	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)
25	17	13	WINGS GREATEST Wings (Paul McCartney)	Parlophone PCTC 256 (E)
26	16	17	DON'T WALK - BOOGIE Various	EMI EMTV 13 (E)
27	12	6	STRANGERS IN THE NIGHT UFO (Ron Nevison)	Chrysalis CJT 5 (F)
28	33	4	FEETS DON'T FAIL ME NOW Herbie Hancock (David Rubinson)	CBS 83491 (C)
29	32	5	FORCE MAJEURE Tangerine Dream (Edgar Froese/Chris Franke)	Virgin V 2111 (C)
30	31	6	PLASTIC LETTERS Blondie (Mike Chapman)	Chrysalis CHR 1166 (F)
31	23	21	20 GOLDEN GREATS Neil Diamond (Various)	MCA EMTV 14 (E)
32	65	2	SHEIK YERBOUTI Frank Zappa (Frank Zappa)	CBS 88339 (C)
33	25	33	NIGHTFLIGHT TO VENUS Boney M (Frank Farlan)	Atlantic/Hansa K 50498 (W)
34	52	19	A SINGLE MAN Elton John (Elton John/Clive Franks)	Rocket TRAIN 1 (F)
35	29	4	AT THE BUDOKAN Cheap Trick (Gary Lodinsky)	Epic EPC 86083 (C)
36	19	5	THE INCREDIBLE SHRINKING DICKIES Dickies (John Hewlitt/The Dickies)	A&M AMLE 64742 (C)
37	-	1	REFLECTIONS George Hamilton IV	Lotus WH 5008 (K)
38	28	36	GREASE Original Soundtrack	RSO RSD 2001 (F)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
39			GEORGE HARRISON George Harrison (G. Harrison/R. Titelman)	Dark Horse	K 56562 (W)
40	30	11	YOU DON'T BRING ME FLOWERS Neil Diamond (Bob Gaudio)		CBS 86077 (C)
41	34	4	NEW DIMENSIONS Three Degrees		Ariola ARLH 5012 (A)
42	44	16	JAZZ Queen (Queen)		EMI EMA 788 (E)
43	41	63	SATURDAY NIGHT FEVER Various		RSO 2658 123 (F)
44	48	16	LION HEART Kate Bush (Andrew Powell)		EMI EMA 787 (E)
45	56	3	KILLING MACHINE Judas Priest (James Guthrie/Judas Priest)		CBS 83135 (C)
46	42	4	SOUND ON SOUND Bill Nelson's Red Noise (John Leckie/Bill Nelson)		Harvest SHSP 4095 (E)
= 47	47	7	NO MEAN CITY Nazareth (Manny Charlton)		Mountain TOPS 123 (F)
= 47			DESOLATION ANGELS Bad Company (Bad Company)		Swansong SSK 59408 (W)
49	35	12	EVEN NOW Barry Manilow (Ron Dante/Barry Manilow)		Arista SPART 1047 (F)
50	46	11	RUMOURS Fleetwood Mac (Fleetwood Mac/Caillat/Dashut)	Warner Brother	K 56344 (W)
51	61	15	SINGLES 1974-78 Carpenters		A&M AMLT 19748 (C)
52	50	10	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)		Vertigo 6641 807 (F)
53	58	22	THE STRANGER Billy Joel (Phil Ramone)		CBS 82311 (C)
54	62	15	GREATEST HITS Steely Dan (Gary Katz)		Vanguard VSD 79421 (A)
55			TURN THE MUSIC UP Players Association (Danny Weiss)		K-Tel ONE 1009 (K)
56	49	35	CLASSIC ROCK London Symphony Orchestra (Jeff Jarratt/Don Reedman)		Virgin V 2001 (C)
57	39	11	TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)		Epic EPC 86052 (C)
58	50	10	THE ALBUM Abba (B. Andersson/B. Ulvaeus)		Red Seal RL 25163 (R)
59	37	27	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway (Ralph Mace)		Arista ARTV 1 (F)
= 60	63	14	GREATEST HITS Showaddywaddy (Mike Hurst/Showaddywaddy)		MCA MCG 3527 (E)
= 60	55	5	EVITA Original London Cast		Virgin VDT 101 (C)
62	70	14	INCANTATIONS Mike Oldfield (Mike Oldfield)		A&M AMLH 64743 (C)
63			LOOK SHARP Joe Jackson (David Kerchenbaum)		Mercury 9109 614 (F)
64	60	8	CRUISIN' Village People (Jacques Morali/Can't Stop Prod.)		Warwick PR 5053 (M)
65	-	1	20 GOLDEN GREATS Doris Day		EMI EMC 3223 (E)
66	40	10	THE KICK INSIDE Kate Bush (Andrew Powell)		Elektra K 52088 (W)
67	71	2	CARS Cars (Roy Thomas Baker)		Ensign ENVY 3 (F)
68	59	8	TONIC FOR THE TROOPS Boomtown Rats (Robert John Lange)		K-Tel NE 1033 (K)
69	54	32	IMAGES Don Williams (Don Williams/Garth Fundes)		Stiff SEE 7 (E)
70			STATELESS Lene Lovich (Lene Lovich/Les Chappell)		K-Tel NE 1039 (K)
71	43	6	CLASSIC ROCK - THE SECOND MOVEMENT London Symphony Orchestra (Jeff Jarratt/Don Reedman)		Chrysalis CHR 1193 (F)
72	53	5	VALLEY OF THE DOLLS Generation X (Ian Hunter)		Charisma CDS 4010 (W)
73	-	1	AND THEN THERE WERE THREE Genesis (David Hentschell)		Virgin VGD 3502 (C)
74	66	3	LIVE HERALD Steve Hillage (Steve Hillage)		Jet JETLP 200 (C)
75	64	2	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)		DISTRIBUTORS CODE A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, R - RCA, S - Selecta, Z - Enterprise, K - K-Tel, D - Arcade, B - Ronco, M - Multiple Sound, Y - Relay, O - Chamdale, SP - Spartak.



ABBA 58
 ACTION REPLAY 23
 AVERAGE WHITE BAND 21
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 BEE GEES 1
 BLONDIE 2,30
 BONEY M 33
 BOOMTOWN RATS 68
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 CARS 67
 CHEAP TRICK 36
 CHIC 5
 COSTELLO, Elvis 4
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 DIRE STRAITS 26
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 DURY, Ian 13
 EARTH WIND AND FIRE 18
 ELECTRIC LIGHT ORCHESTRA 22,75
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 FLEETWOOD MAC 50
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 GENESIS 38
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 NAZARETH 47
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 QUEEN 42
 RICHARD, Cliff 6
 ROBBINS, Marty 9
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 SEX PISTOLS 7
 SHOWADDYWADDY 60
 SKIDS 19
 STEELY DAN 54
 STEVART, Rod 12
 STIFF LITTLE FINGERS 17
 STRANGLERS 8
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 UFO 27
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 WAYNE, Jeff 24
 WILLIAMS, Don 69
 WINGS 25
 ZAPPA, Frank 65

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TOP 75 SINGLES

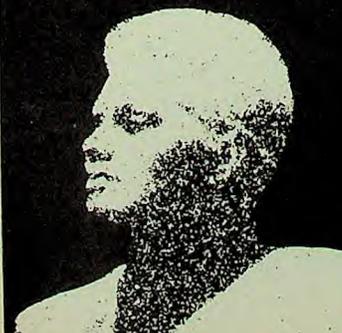
This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
£ 1	3	7	I WILL SURVIVE Gloria Gaynor (D. Fekaris) ATV		Polydor 2095 017 (F)
2	2	6	OLIVER'S ARMY Elvis Costello & The Attractions (Nick Lowe) Plangent		Radar ADA 31 (W)
3	1	5	TRAGEDY Bee Gees (Bee Gees/Richardson/Galuten) RSO/Chappell		RSO 27 (F)
£ 4	4	5	LUCKY NUMBER Lene Lovich (The Stateless) Rondor/Oval		Stiff BUY 42 (E)
5	5	5	CAN YOU FEEL THE FORCE? Real Thing (Ken Gold) Open Choice		Pye 7N 46147 (A)
£ 6	7	3	SOMETHING ELSE/FRIGGIN' IN THE RIGGIN' Sex Pistols (S. Jones) Burlington/Warner Bros.		Virgin VS 240 (C)
7	15	4	I WANT YOUR LOVE Chic (Edwards/Rogers) Warner Brothers		Atlantic LV 16 (W)
8	8	8	HEART OF GLASS Blondie (Mike Chapman) EMI		Chrysalis CHS 2275 (F)
£ 9	14	4	KEEP ON DANCING Gary's Gang (Eric Matthews) April		CBS 7109 (C)
£ 10	6	8	CONTACT Edwin Starr (Edwin Starr) ATV		20th Century BTC 2396 (A)
£ 11	10	2	PAINTER MAN Boney M (Frank Faraon) Arsenal		Atlantic/Hansa K 11255 (W)
12	11	7	GET DOWN Gene Chandler (C. Davies) Gaetama/Leosongs		20th Century BTC 1040 (A)
13	13	5	INTO THE VALLEY Skids (David Batchelor) Virgin		Virgin VS 241 (C)
14	12	6	GET IT Darts (T. Boyce/R. Hartley) Magnet		Magnet MAG 140 (E)
15	25	3	WAITING FOR AN ALIBI Thin Lizzy (T. Visconti/Thin Lizzy) Chappell/PUK		Vertigo LIZZY 3 (F)
16	16	7	SOUND OF THE SUBURBS Members (Steve Lillywhite) Virgin		Virgin VS 242 (C)
17	9	7	CHIQUITITA Abba (B. Andersson/B. Ulvaeus) Music For Unicef		Epic EPC 7030 (C)
18	35	6	HOLD THE LINE Toto (Toto) April		CBS 6784 (C)
19	19	7	YOU BET YOUR LOVE Herbie Hancock (H. Hancock/D. Rubinson & Friends Inc.) Panache/Rondor		CBS 7010 (C)
20	36	5	JUST WHAT I NEEDED Cars (Roy Thomas Baker) Carlin		Elektra K 12312 (W)
21	25	3	MONEY IN MY POCKET Dennis Brown (Joe Gibbs) Lightning/Heath Levy		Atlantic LV 5 (W)
22	22	6	DON'T STOP ME NOW Queen (Queen/Roy Thomas Baker) Queen/EMI		EMI 2910 (E)
23	20	8	AIN'T LOVE A BITCH Rod Stewart (Tom Dowd) Riva		Riva 18 (W)
£ 24	27	6	HONEY I'M LOST Doobies (Ben Folds) Black Sheep/Heath Levy		GTO GT 242 (C)
25	41	2	TURN THE MUSIC UP Players Association (Danny Welas) Silkie		Vanguard VS 5011 (A)
£ 26	29	5	CLOG DANCE Violinski (Violinski) Aviation		Jet 136 (C)
27	NEW		IN THE NAVY Village People (Morali/Belolo) Zomba		Mercury 6007 209 (F)
28	45	2	SULTANS OF SWING Dire Straits (Dire Straits) Rondor/Straf Jacket		Vertigo 6069 206 (F)
29	44	2	EVERYBODY'S HAPPY NOWADAYS Buccocks (Martin Rushent) Virgin		United Artists UP 36499 (E)
30	NEW		STRANGE TOWN Jam (Vic Coppersmith/Heaven) And Son		Polydor POSP 34 (F)
31	30	8	MAY THE SUN SHINE Nazareth (Manny Charlton) Naz Songs/Panache		Mountain NAZ 003 (F)
£ 32	33	3	FOREVER IN BLUE JEANS Neil Diamond (Bob Gaudio) ATV		CBS 7047 (C)
£ 33	32	3	IMPERIAL WIZARD David Essex (D. Essex/C. Neal) Imperial Wizard Songs		Mercury 6007 202 (F)
34	28	3	ENGLISH CIVIL WAR Clash (Sandy Pearlman) Riva/Ninedan		CBS 7082 (C)
35	31	5	WHAT A FOOL BELIEVES Doobie Brothers (Ted Templeman) Intersong/Warner Bros.		Warner Brothers K 17314 (W)
36	34	4	HEAVEN KNOWS Donna Summer (G. Moroder/P. Bellotte) Heath Levy		Casablanca CAN 141 (A)
£ 37	37	6	STOP YOUR SOBBING Pretenders (Nick Lowe) Edward Kassner		Real ARE 6 (W)
38	17	9	I WAS MADE FOR DANCIN' Leif Garrett (Michael Lloyd) Carlin/Warner Bros.		Scotti Bros./Atlantic K 11202 (W)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
£ 39	51	2	GIMMIX PLAY LOUD John Cooper Clark (Martin Hannett) April/Split Beans/MCPS		Epic EPC 7009 (C)
40	18	10	WOMAN IN LOVE Three Degrees (G. Moroder) Sea Shanty/Pendulum/Chappell/Ariola ARO 141 (A)		
41	47	3	BRISTOL STOMP Late Show (R. Hartley/T. Boyce) Carlin		Decca F 13822 (S)
£ 42	63	2	OVERKILL Motorhead (Jimmy Miller) Motor/Leo Song		Bronze BRO 87 (E)
43	40	3	TRASH Roxy Music (Roxy Music) E.G.		Polydor POSP 32 (F)
£ 44	55	2	DISCO NIGHTS (ROCK FREAK) G.Q. (Jimmy Simpson/Beau Ray Flemming) Arista/Chrysalis		Arista ARIST 245 (F)
45	50	3	BRIGHT EYES Art Garfunkel (Mike Batt) April/Watership Prod.		CBS 6947 (C)
46	23	9	TAKE ON THE WORLD Judas Priest (James Guthrie) Arnakata		CBS 6915 (C)
47	21	6	BAT OUT OF HELL Meat Loaf (Todd Rundgren) DJM		Epic EPC 7018 (C)
48	24	9	MILK AND ALCOHOL Dr. Feelgood (Richard Gottehrer) Rock/Message Choice		United Artists UP 38468 (E)
£ 49	58	2	KEEP REACHING FOR LOVE Liner (Arls Marden) Desert Songs/ATV		Atlantic K 11235 (W)
50	42	7	WEEKEND Mick Jackson (S. Levay) Rondor		Atlantic K 11224 (W)
£ 51	68	2	BLOW AWAY George Harrison (G. Harrison/R. Titleman) Ganga		Warner Brothers K 17327 (W)
52	48	4	EVERYTHING IS GREAT Inner Circle (Blackwell/Inner Circle) Blue Mountain		Island WIP 6472 (E)
£ 53	66	3	SATURDAY NIGHT (BENEATH THE PLASTIC PALM TREES) Leyton Buzzards (Steve Lillywhite) Bam/Chappell		Chrysalis CHS 2288 (F)
54	39	9	SHAKE YOUR GROOVE THING Peaches & Herb (F. Perrin) ATV		Polydor 2066 992 (F)
£ 55	56	2	BOOGIE TOWN F.L.B. (Larry James) Bocu		Fantasy FTC 188 (E)
£ 56	57	2	CUBA Gibson Brothers (D. Vangarde) Blue Mountain/Heath Levy		Island WIP 6483 (E)
57	49	5	AMERICAN GENERATION Ritchie Family (J. Morali/H. Belolo) Zomba		Mercury 6007 199 (F)
£ 58	59	2	RIKKI DON'T LOSE THAT NUMBER Steeley Dan (Gary Katz) Anchor		ABC 4241 (C)
59	38	13	DON'T CRY FOR ME ARGENTINA Shadows (Shadows) Evita		EMI 2890 (E)
60	43	9	KING ROCKER Generation X (Jan Hunter) Chrysalis		Chrysalis CHS 2261 (F)
61	NEW		WOW Kate Bush (Andrew Powell) Kate Bush Music		EMI 2911 (E)
62	53	4	AT MIDNIGHT T-Connection (C. Wade) April		TK TKR 7517 (C)
63	48	14	HIT ME WITH YOUR RHYTHM STICK Ian Dury & The Blockheads (Jankel/Jenner) Blackhill		Stiff BUY 38 (E)
64	64	8	EVERY WHICH WAY BUT LOOSE Eddie Rabbitt (Snuff Garrett) Campbell Connolly		Elektra K 12331 (W)
65	NEW		CHASE Giorgio Moroder (G. Moroder) Screen Gems		Casablanca CAN 144 (A)
66	NEW		HE'S THE GREATEST DANCER Sister Sledge (N. Rodgers/B. Edwards) Warner Brothers		Atlantic K 11227 (W)
67	67	4	POPS, WE LOVE YOU Ross/Gaye/Smookey Robinson/Wonder (Sawyer/McLeod) Jobete		Motown TMG 1136(E)
68	NEW		I DON'T WANNA LOSE YOU Kandikate (M. Most) RAK/Save/Nickelodeon/Intersong		RAK 289 (E)
69	NEW		BULLY FOR YOU Tom Robinson Band (James Guthrie) EMI		EMI 2916 (E)
70	54	4	BLUE MORNING BLUE DAY Foreigner (Olsen/Jones) Warner Brothers		Atlantic K 11236 (W)
71	NEW		FIRE Pointer Sisters (Richard Perry) Intersong		Planet K 12339 (W)
72	NEW		YOU ANGEL YOU Manfred Mann's Earth Band (-) Big Ben		Bronze BRO 88 (E)
73	NEW		KEEP YOUR BODY WORKING Kleeer (Dennis King) Kleeer		Atlantic LV 21 (E)
74	65	4	B.Y.O.F. Fantastic Four (D. Coffey) Warner Brothers		Atlantic LV 14 (W)
75	60	4	SING SING Gaz (Jurgens/Korduletsch) ATV		Salsoul SSOL 116 (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)

Ain't Love A Bitch (Stewart/Grainer)	23
American Generation (Morali/Belolo/Hurt)	57
At Midnight (Cockley/Mackay)	62
Bat Out Of Hell (Jim Steinman)	47
Blow Away (George Harrison)	51
Blue Morning Blue Day (Jones/Glenn)	70
Boogie Town (L. James/D. James)	55
Bristol Stomp (Appell/Mann)	41
Bright Eyes (Mike Batt)	45
Bully For You (Robinson/Gabriele)	69
BYOF (Coffey/Eppa/Horne)	74
Can You Feel The Force? (Chris & Eddie Amoo)	5
Chase (Giorgio Moroder)	65
Chiquita (B. Andersson/B. Ulvaeus)	17
Clog Dance (John Mercangelo)	26
Contact (Starr/Pullan)	10
Cuba (J. Kluger/D. Vangarde)	56
Disco Nights (Rock Freak) (E. Rahelm Loblanc)	44
Don't Cry For Me Argentina (Rica/Webber)	59
Don't Stop Me Now (F. Mercury)	22
Erish Civil War (Strummer/Jones)	34
Everybody's Happy Nowadays (Shelley)	29
Everything Is Great (Wilder)	52
Every Which Way But Loose (Dorff/Brown/Garrett)	64
Fire (Bruce Springsteen)	71
Forever In Blue Jeans (R. Bennett/N. Diamond)	32
Get Down (J. Thompson)	12
Get It (Nigel Trubridge)	14
Gimmix Play Loud (Clark/Hannett)	39
Heart Of Glass (Harry Stein)	8
Heaven Knows (Summer/Moroder/Bellotte)	36
He's The Greatest Dancer (M. Rogers/B. Edwards)	66
Hit Me With Your Rhythm Stick (Dury/Jankel)	63
Hold The Line (D. Palch)	18
Honey I Lost (B. Findon/M. Myers)	24
I Don't Wanna Lose You (M. Most/S. Glenn/N. Burns)	68
Imperial Wizard (David Essex)	33
In The Navy (Morali/Belolo/Wills)	27
Into The Valley (Jobson/Adamson)	13
I Want Your Love (Edwards/Rogers)	7
I Was Made For Dancin' (M. Lloyd)	38
I Will Survive (D. Fekaris/F. Perrin)	20
Just What I Needed (Ric Ocasek)	1
Keep On Dancing (Matthews/Turnier)	9
Keep Reaching For Love (T. Farmer/D. Farmer/S. Goff)	49
Keep Your Body Working (Durham)	73
King Rocker (B. Idol/T. James)	60
Lucky Number (Lovich/Chappell)	4
May The Sun Shine (Nazareth)	31
Milk & Alcohol (Lowe/Mayo)	48
Money In My Pocket (Joe Gibbs)	21
Oliver's Army (E. Costello)	2
Overkill (Kilmer/Clarke/Taylor)	42
Painter Man (Pickett/Phillips)	11
Pops, We Love You (Sawyer/McLeod)	67
Rikki Don't Lose That Number (Becker/Fagen)	58
Saturday Night (Deane/Jaymes)	53
Shake Your Groove Thing (Pakaris/Parrin)	54
Sing Sing (Balduason)	75
Something Else (Sheeley/Cochrane)	6
Sound Of The Suburbs (Tesco/Carroll)	16
Stop Your Sobbing (Ray Davies)	37
Strange Town (Paul Weller)	30
Sultans Of Swing (M. Knoppler)	28
Take On The World (Tipton/Halford)	46
Tragedy (Gibb Brothers)	3
Trash (P. Manzanera/B. Ferrie)	43
Turn The Music Up (L. Danni/C. Hills)	25
Weekend (T. Mayer/M. Jackson)	50
Waiting For An Alibi (Phil Lynott)	15
What A Fool Believes (McDonald/Loggins)	35
Woman In Love (Bugatti/Musker)	40
Wow (Kate Bush)	61
You Bet Your Love (Hancock/Robinson/Wills/Cogen)	19
You Angel You (Bob Dylan)	72



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| 18 | Glasgow Apollo | 9 | Brighton Dome |
| 19 | Edinburgh Odeon | 10 | Brighton Dome |
| 21 | Newcastle City Hall | 11 | Southampton Gaumont |
| 22 | Newcastle City Hall | 12 | Southampton Gaumont |
| 23 | Preston Guildhall | 14 | Bristol Hippodrome |
| 26 | Belfast Whitla Hall | 15 | Bristol Hippodrome |
| 27 | Belfast Whitla Hall | 17 | Oxford New Theatre |
| 29 | Dublin National Stadium | 18 | Coventry Theatre |
| 30 | Dublin National Stadium | 19 | Derby Assembly Rooms |
| April 2 | London Theatre Royal, Drury Lane | 21 | Birmingham Hippodrome |
| 3 | London Theatre Royal, Drury Lane | 22 | Birmingham Hippodrome |
| 4 | London Theatre Royal, Drury Lane | 24 | Manchester Apollo |
| 5 | London Theatre Royal, Drury Lane | 25 | Manchester Apollo |
| 6 | London Theatre Royal, Drury Lane | 26 | Manchester Apollo |

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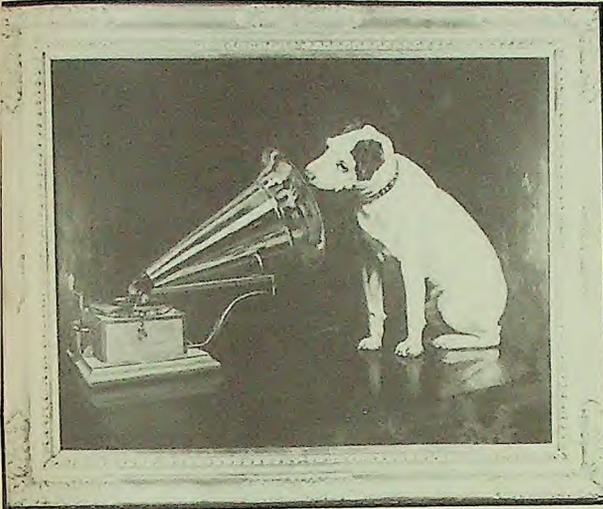


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DOOLEY'S DIARY



Were those the days?

WE ARE indebted to *Music Week's* retail correspondent David Lazell (see his column this week on page 12) for this advertisement from a 1933 newspaper offering a gramophone and a selection of records for only 1s 9d — that's about 9p for anyone who has forgotten old money already.

Eat your heart out all those dealers who bemoan the arrival of the 99p single, says David, nostalgically reminiscing that those were the good old days of the audio business.

But hold! Less than two bob for a gramophone and records? It can't be true, even in those pre-War days of eternal summers. Indeed, it isn't. Closer inspection reveals the words, "small deposit secures delivery by

return". The 1s 9d being the small deposit.

Mr Chas T. Robey of Coventry, the advertiser, would never have got away with it today of course, what with the Trades Description Act and the Advertising Standards Authority. What was that about the good old days?

19 GETS A GRAMOPHONE AND RECORDS

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THE WEAVER BUILDING, COVENTRY.

"HANKS FOR the memory" was the theme of the special dinner last week organised by WEA chief John Fruin and Damont Records' Frank Pearce, in tribute to Jimmy Hanks, a 34-year veteran of EMI Records who unhappily appeared on the recent Licensed Repertoire Division redundancy list.

The dinner was attended by 71 of the 75 guests invited. The four absentees were either abroad or involved with the abortive Song For Europe non-event at the Albert Hall.

Fruin said that over 1,500 years of record industry experience, companies, retailers and wholesalers, was represented by the guest list, and many of those present cancelled other engagements at short notice to be present. Fruin gave his own assessment of Hanks: "The salt of the record industry."

YESTERDAYS

TEN YEARS AGO

CBS ANNOUNCES new low-price-classics label called CBS Classics and retailing at 28s 6d . . . Max Needham joins Action-Stable label as press officer . . . Copyright managers of publishing and record companies form own association, the Music Industry Copyright Association under chairmanship of Bernard Brown.

FIVE YEARS AGO

THE FOUR-day week ends but record industry is faced with problems caused by shortage of raw materials . . . Pye to launch new jazz label called Vogue . . . Commercial radio is no threat to the BBC says Radio One and Two controller Douglas Muggieridge . . . Ken Maliphant appointed general manager, marketing at Phonogram.

FOOTBALL

Nesuhi Ertegun to Hon. Pres. of the League

NESUHI ERTEGUN, president of WEA International, already heavily involved with the New York Cosmos, has become Honorary President of the UK Music Industry Football League.

This week's results: Our Price 1 Pye 1. The cup match between Lightning and Ice was postponed because of a water-logged pitch. The Music Industry League is sponsored by *Music Week* and *Addis*.

HMV dog has its day (again)

AFTER NINETY years of patiently listening to that gramophone horn, Nipper, the famous HMV trade mark dog (and subject of controversy in MW's Letters Page — see page two), is to get a new lease of life as trade mark on a new range of British-made audio products. EMI has licensed its use to Fidelity subsidiary, Intersound Electronics Radio Ltd for new hi-fi and radio products to be distributed by a new fidelity subsidiary, Intersound Electronics Ltd. The new products "are confidently expected to win back a significant share of markets dominated recently by imports," says a press release. Pictured is the original painting by Francis Barraud purchased as its trade in 1899 by The Gramophone Company Ltd.

John Otway: have voice, will travel

MIXED IN with the first shipment of John Otway's new single, *Frightened And Scared* (released by Polydor March 23), will be three copies with no vocals. Not wanting to deprive the lucky recipients of the pleasure of his voice, Otway will sing the song to them in person. He says he is prepared to travel "the length and breadth of the country," to fit the missing vocals to the backing tracks. Instructions about what to do if you buy one of the three special singles are contained on the sleeve. Meanwhile, Otway is soon to be featured on the small screen in an ATV documentary called *Stardust Man on Thames, Anglia, Southern and Westward* regions at 11.35pm on March 22.

from surprise participant, Dame Edna Everidge. Picking up one of the four Bee Gees awards, she explained that Saturday Night Fever meant something totally different in Australia, referring to prostate trouble suffered by heavy drinkers, and she described the perspex trophies as, "something very nice to put something on."

No doubt having heard of Kate Bush's overwhelmed state on receiving recent *Music Week* awards, various members of the press had a bet on how many times Kate would say "amazing" when she went up to collect her two awards.

The bet was won by Capital photographer, David Clancy, who predicted she wouldn't say it at all. Clancy almost had to hand the money back though, for when Ms Bush was told she had won him £9, she of course said: "Amazing."

RADIO TWO producer Geoff Mullin deserved to have a red face after he played both sides of the Song For Europe entry Miss Caroline Newley by M. Squad in Terry Wogan's Friday morning show — he first played the instrumental B side then had to play the record again so listeners could hear the vocals on the A side.

THE MUSIC industry has been relatively free from the effects of union militancy that seem to be becoming so much a part of British life. Occasionally the Musician's Union's over-protective attitude to its members gets in the way of a TV or radio appearance by a foreign artist, and most manufacturers maintain fairly equitable relationships with the factory unions. But last week's action by the ABS (and, it must be said, the ineptitude of the BBC management to contain the situation) which blacked out A Song For Europe has had far-reaching effects on the careers of artists and in lost record sales. Let's hope that the idea doesn't catch on and that we can retain the feeling of unity towards a common aim of making hit records that binds together most people in the music industry.

WE ARE indebted to Decca's Geoff Milne for pointing out that there's nothing new in double-track records (for which MCA is claiming a "first") — he has a 1930 double track record featuring Jimmie Rodgers, the New Wayfarers Band and Ray Noble; he also has a 1940s picture disc issued for Pope Pius 12th's message for the Holy Year . . . Sunday's *Observer* carried three remarkably bland — even eulogistic — articles on Miles Copeland, Maurice Oberstein and Jerry and Lilian Bron . . . At the *New Musical Express* awards lunch last week guest speaker Ken Maliphant said Phonogram usually sold more records when NME gave them a bad review.

INCREASING CITY rumours of possible take-over bid for Management Agency and Music . . . Radio Thames Valley complaining of Capital incursion into Reading transmission area by posters bearing All The Hits And More slogan, but claims loyal listeners have struck back by adding an extra 's' . . . The National Exhibition Centre at Birmingham has recently installed acoustic panneling and other improvements aimed at attracting more rock acts to the 9,500 seat venue . . . John Peel took his wife Sheila (The Pig) on a surprise weekend trip to Niagara Falls . . . Roy Tempest of EMI Songs celebrated 21 years in the business last Thursday (advertorial, Jonothan?).

IT HAD to happen — first record company to hold a roller skate reception was Atlantic in conjunction with Swan Song following Bad Company gig . . . A lady called Miss Poppy, apparently composer of disco hit Hold Your Horses by First Choice on the Salsoul label, rang MW to enquire how she could get the record into the Top 75 — we referred her to EMI LRD . . . John Keeley leaving Richard Laver Publicity to form own PR company; imminent departure of Richard Routledge from Decca press office to RCA . . . Following objections from dealers and DJs in the Southern States of America, CBS had to withdraw copies of the Judas Priest LP Killing Machine — newly designed sleeve now has more wholesome American title, Hell Bent For Leather . . . Aiming for a wide audience, WEA advertising Chic during Emmerdale Farm, Bionic Woman and News At Ten.

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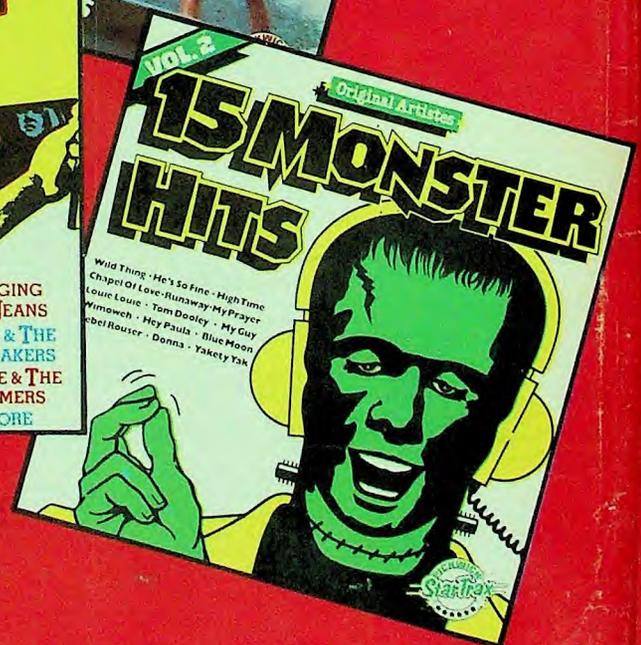
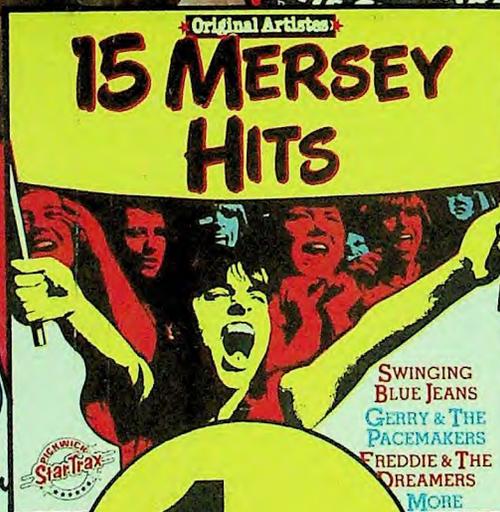
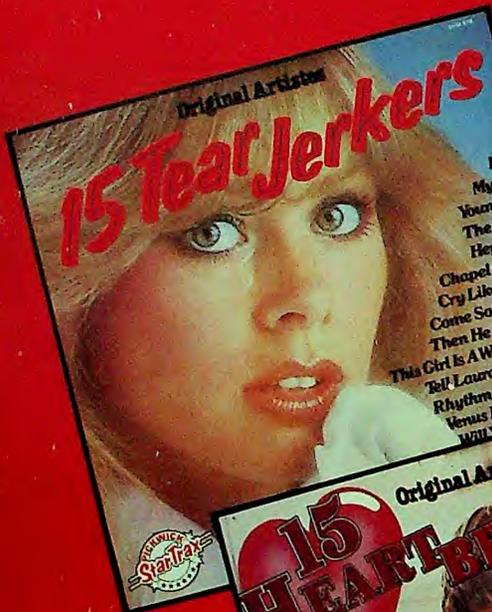


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