

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

MUSIC WEEK

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

German entry in demand

By RODNEY BURBECK

A NUMBER of British A and R men were bidding for the German entry in the Eurovision Song Contest this week after seeing last Sunday's preview in which the song, Genghis Khan by the band of the same name, emerged as a hot favourite.

At press-time the German song was one of only seven out of the 19 contest entries without a UK licence.

The German song is owned by the independent Munich-based Jupiter Records whose president Ralph Siegel was talking with his distributor Ariola as well as CBS and other UK companies on Monday regarding a UK release.

• See page four for full list of entries.

Put merit before bottom line — NARM told

from NIGEL HUNTER

HOLLYWOOD, FLORIDA: The record industry has "an obsessive preoccupation with the bottom line", WEA executive vice-president Stan Cornyn told delegates to the 21st annual convention of the National Association of Record Merchandisers which opened here at the weekend.

Cornyn reminded his audience that the record industry has a responsibility to culture and the younger generation and should be doing more to "make today's youth aware of its musical heritage and stimulate its thinking about the future".

And he added: "The industry should foster artists and product whose only justification is their own merit." If the accounts department queries the economic viability of a culturally worthwhile recording project, he told the music industry executives in the audience, "just hang up on them".

With more than a touch of irony, Cornyn said that money for such projects could be readily available if companies invested in T shirts, jackets and cases of expensive French wine at Christmas. More seriously he advocated not only active involvement in preserving the past by keeping it available in the future, but also buying radio and TV airtime to draw it to the public's attention.

Earlier, opening the convention, NARM president Joseph A. Cohen referred to: "ominous foreboding clouds threatening to rain on our parade". He said that another era of profitless prosperity seems imminent with a large number of records being released for little profit.

"We have the unique aberration of selling the best product at lowest prices and, therefore, the lowest profit," he said. "But we are also an industry of survivors." Developing this theme Cohen said that the industry had developed "a mutant — an executive solely devoted to holding and keeping his job rather than actually doing it."

Mixcrest 45 shapes up for 50p launch

THE LATEST in gimmick singles, a silver coloured seven-sided disc shaped like a 50p piece and offered for retail sale at fifty pence, is released April 6 on the new Mixcrest label.

The single, Girl (How Am I Gonna Win You), is written and sung by former Rubette T. J. Thorpe with the C. B. Band.

Announcing the launch of Mixcrest, label boss Tony Wolbrom stated: "Our object will not be to sign acts but to pick up masters. We will adopt different promotion and marketing tactics for each new release. Each record we issue will have our 100 per cent attention."

"Mixcrest Records has grown from my own increasing awareness of the problems facing producers, bands, managers and others when it comes to placing product with existing record companies. I believe there are few established companies, in the major or minor leagues, prepared to devote the direct personal attention we can give."

Wolbrom added that "at least" the first 10,000 copies of the T. J. Thorpe single will be available for 50p. "Afterwards we will have to move to a more realistic retail price in view of our hefty production expenses; the silver disc is not vinyl only, each disc has actual silver content."

Distribution of the single (catalogue: MIX 1) is through Selecta. Several thousand colour posters are available for retailers.



BRINGING THE American-way of promotion to Britain, GTO marketing director Mike Peyton — accompanied by Dana herself — demonstrates a video of the new-style Dana to W. H. Smith record buyers Andrew Garner and Ann Hurst, with a portable video play-back machine.

Dana's video age promo

A FINELY-TIMED campaign aimed at punching home to dealers, the media and public the radically changed image of former Eurovision-winner Dana swung into action this week in anticipation of her new album, *The Girl Is Bad*, released April 6.

GTO has invested a considerable marketing budget in getting across the message that Irish-born Dana has matured into a fully-fledged rock singer. One of the most expensive items has been a video film of Dana singing her single *Something's Cooking In The Kitchen*, directed by David Mallet, producer of the Kenny Everett TV show.

The GTO promotion team is using a portable video playback machine — a device now widely used in the

American record industry — to show the video to producers, DJs, dealers and journalists in their own offices. It is also being placed with regional TV shows.

Additionally, 4,500 flimsy discs featuring three tracks edited from the album were mailed this week to dealers. This will be followed by a pull-out poster insert in next week's *Music Week* and 5,000 double-crown posters fly-posted in London, Birmingham, Glasgow and Manchester and posters on the London underground and at British Rail station in those towns.

Later in April there will be consumer advertising in *Melody Maker*, *Time Out*, *Man About Town* and *Miss London*, including a telephone number which the public can call to hear a three-minute edit from the album.

Deacon takes up cudgels on taping

"THE INDUSTRY'S future will be destroyed", BPI director general designate John Deacon told the MTA awards dinner last week, "unless a future government supports copyright owners, record companies, writers and artists by acting on the industry's submission to the Department of Trade and Industry".

This takes the recommendations of the Whitfield Committee — which two years ago expressed concern about home taping and recommended a levy on hardware to offset the industry's losses further. Such a levy, Deacon pointed out, would be insufficient, and the BPI has asked for royalties to be charged on blank tape and on audio visual equipment and tape.

The estimated losses of £75 million through home taping, a figure which came as something of a shock when revealed by Geoff Bridge last year, are now, Deacon said, "an extremely conservative figure". A figure of £100 million is more realistic, and that, he pointed out, represents one third of the total retail value of the sales of pre-recorded music.

Although his audience was predominantly made up of record company people, and it was to them and to guest of honour Sir Keith Joseph, a policy maker in the highest ranks of the Conservative party, that his opening remarks had been chiefly aimed, Deacon then specifically warned the retail trade: "It may be tempting to consider that the revenue from blank tape sales adequately makes up the losses from home taping. But you are specialists, and blank tape selling needs no specialists — it can be done in any outlet which can afford to give the discounts which you cannot."

• See more MTA reports and photographs in pages 4, 6, 8 and 43.

Chart action

SLUGGISH SALES at the top but lots of aggressive new entries bringing more active sales than recent weeks in the lower 40. The Jacksons' *Shake Your Body Down* makes the best upward movement (59 to 26) followed by Voyage's *Let's Fly Away* (67 to 40) and *Imagination* by Rocky Sharpe and the Replays (62 to 42). Best in the Top 30 is Village People's *In The Navy* (16 to 2). Fifteen new entries led by Siouxsie and the Banshees' *The Staircase* at 33.

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Where will it all end...?

THE LETTER from Mark Moore of Richmond Records (*MW* March 17) concerning royalties payable by record shops was excellent. The brilliant simplicity of his analysis would have convinced any court in the land of the non-validity of the PRS claim.

If record shops are liable to pay royalties when clearly they are not conducting public performances, the PRS could claim that anyone whistling a tune in the street or in other public places are liable also.

And what about shops demonstrating record players and hi-fi... where could it end? Although the MTA is not going to appeal, I do not think we have heard the last of this issue.

J. Rowley, Rowleys Electrical, Coldharbour Lane, Hayes, Middlesex.

MTA defends its stance on PRS licence issue

I WAS rather surprised to read your headline "MTA Backs Down On Licences" (*MW* March 17). The implications of such a statement are quite untrue, particularly when one considers the enormous amount of effort and expense the MTA has put out in fighting this matter for the trade single handed.

Whatever Mr Moore, of Richmond Records, might say about muddled thinking I can assure you that I was personally at nearly all the hearing in the High Court and the law was very clear. Indeed, time and time again it had to be admitted during the proceedings that a record shop was a public place and any music which could be heard in that shop was a public performance.

With Laurie Krieger, the MTA went to court to establish the law

LETTERS

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

and having done so there is no point harping on the issue any longer, particularly in view of the fact that the Performing Right Society has so graciously been prepared to bury the hatchet and consider how they can help the industry.

Having been personally very active together with my colleagues in bringing this matter to a very successful conclusion in spite of the law, I would like to appeal to all our friends, both suppliers and

retailers, to donate a sum of say £10 per shop towards the MTA costs in this matter. Please send contributions to: The Secretary, The Music Trades' Association, 5 Denmark Street, London WC2H 8LP.

J. R. Fox, President, MTA, Coopers Terrace, Doncaster.

The editor replies: Our headline was intended to indicate that the MTA had decided not to appeal against the court decision on licences. I think this can be fairly described as "backing down".

The Last straw

WE ARE most concerned that when our Polydor representative offered for sale the new James Last Album, *Last The Whole Night Through*, he advised that there was going to be a television advertising campaign, but the advertising would exclude those of us in the Westward and HTV areas.

When questioned about dealer mark up, we were told it would be 25 per cent as it was a TV advertised album — even though this area would not be covered. Needless to say our order was drastically reduced.

But it does seem that we the dealers in the whole of Wales (with the possible exception of North Wales) Avon, Somerset, Devon and Cornwall, a not inconsiderable section of the country will be having our profits cut, to either: support a television campaign in other parts of the country, or as is more than likely, to give increased profits to Polydor. When one comes to consider the size of the area in question this could be quite a considerable sum.

It would be quite easy to rectify this situation, as for instance, Tandem have done with the Album *Manilow Magic*. After all, do they not both use the same Phonodisc distribution and accounts system? R. BROWN, Pathway Records, High Street, Shepton Mallet, Somerset.

A Polydor spokesman replies: The James Last album will be advertised on television in most areas. The dealer margin on the product takes this into account but does not make it into an economic proposition to advertise in all areas.

We are straightforward enough to tell you in which areas it will not be advertised so that you can make your buying decision based on the value to you and to your customers who are being offered two albums for the price of one.

We cannot comment about the terms offered by other companies.

Faulties—the debate continues

MESSRS EAGLETON and Butler (*MW* Letters and Retailing March 17) are right about customers' equipment often being at fault. However, several points have been overlooked.

Most customers are satisfied when they see the allegedly faulty record satisfactorily played (PRS licence required?) on the machine in the shop. But, of course, an exchange or refund has to be made for a record that simply won't play on a customer's machine no matter how carefully the problem is explained to him.

Having taken the record back, it is technically secondhand and possibly damaged (at least minutely) by the jumping. There is little option but to send the item back, tested or not!

Also, kiddies and the less well-off are not inclined to fork out £4 or more for an up-market cartridge just to play the occasional single.

The range of equipment on the market is vast, but it's the record companies' job to produce product as compatible as possible with all of it.

There is firm evidence that some pressings are too shallow. Certainly I find jumping occurs mostly on American pressings. There is no doubt that certain modulations cause sympathetic oscillation in the whole pick-up and arm of some equipment, though perfectly set up.

In conclusion, the retailer's first responsibility is to his customers. However, if the record companies get "faulty" returns which are not faulty in the true sense, perhaps some of the above points can be taken by way of explanation.

Martin Anscombe, Pop Inn, Harvey Street, Watton, Norfolk.

The Editor replies: Your item No. 1 is not entirely correct. The legal interpretation is that a customer is entitled to a cash refund or exchange if any product "is not of merchantable quality". The Office Of Fair Trading does not have any guidance on products that are only apparently faulty in a customer's home and not in the shops, but the GRRC's Harry Tipple says that dealers are not obliged to take back records which play perfectly in the shop. As always, the customer should be advised to check his equipment for worn stylus, uneven turntable level or incorrectly weighted arm. But the whole question of faulty records is an increasingly vexing one for retailers and *Music Week* will be returning to the subject with more advice in greater depth in a future issue.

And now the good news

I WOULD like to thank all the kind people who sent me copies of the Zig Zag small labels catalogue after my recent letter in *MW*. It is an excellent catalogue in its way and indispensable for collectors, but there is a problem with its readers who try to order their choices only to find them unavailable.

I find the most helpful wholesaler of this type is Rough Trade where they treat all of my enquiries for difficult to find product with patience and over the few months I've dealt with them my knowledge of independent new wave records has increased considerably.

On another subject, what a refreshing article (*MW* Retailing, March 17) on Terry Dean, of Riverside Records, in Cornwall. My first few months in the enterprise and selective discounting go a long way. I've decided to stay in my of mail order and perhaps even independent wholesaling for the South and South West.

Moving to larger premises means bigger staff and higher overheads which in turn need far larger sales to merit the effort. I'm hoping the turnover can be

Terry Baker, Snu-Peas Record Centre, Bargates, Christchurch, Dorset.

★

Time is right for

'TIME AND SPACE'

-another

★

DAN HARTMAN

smash

single



Here comes Dan Hartman with yet another chartbound single — "Time and Space," from his fast-selling album "Instant Replay." "Time and Space" has all the irresistible qualities that sent "Instant Replay" and "That Is It" to the top. It'll be joining them up there soon, so make a lot of space for "Time and Space" — the dynamic new single from Dan Hartman.

★

Dan Hartman New Single

"Time and Space" SKY 7221

From the album "Instant Replay" SKY 83265

Produced by Dan Hartman · A Tom Moulton Mix

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

NEWS

Pictorial
Manifesto

POLYDOR'S FIRST picture disc is Roxy Music's Manifesto, which will be available in a limited edition of 20,000 from next week. This is part of the campaign which will be sustained right through to their UK tour in May. It has been the subject of radio advertising, trade press ads, window displays and a giant underground station poster campaign. The transport theme will be continued to coincide with the tour when Roxy Music will be advertised on the sides of buses in the towns they are visiting.

Magnet's 'major push'
for new Rea album

THE SECOND album from singer/songwriter Chris Rea is released by Magnet on April 6. Titled Deltics (MAGL 5028) it includes his next single, Diamonds (MAG 144) which is to be put out in both 7" and 12" forms.

Produced by Gus Dudgeon, Deltics will "be the subject of a major push by Magnet". There will be a limited edition run of the LP in blue vinyl, full page ads in the trade and consumer music press, a nationwide window/in-store display campaign, posters and stickers.

Plans are now being finalised for Rea to undertake a British tour during April and May. Also, next month he will be performing songs from the LP on the Old Grey Whistle Test.

A MYSTERY representative from Electric Records will be calling on dealers up and down the country offering prizes up to £75 in a competition linked with the John Glover album, *Midnight Over England* (TRIX 9). The repromotion of the LP includes ads in the consumer and trade music papers, *Guardian*, *Observer* and *Time Out* during March and April, plus in-store displays and London underground poster sites.

RCA, in a bid to continue successful initial sales, is TV advertising the *Average White Band* LP, *Feel No Fret* (XL 13063) for a three week period in the Stags area. A series of prime time 30-second spots started on March 21. A single version of the *Band's Walk On By* is being rush-released in 7" blue vinyl and 12" disco mix. There will be 1000 full colour window streamers for dealers.

THE NEW SINGLE from Rogue — *Borderline* is to be available in picture disc form (Ariola AROPX 147) from March 30. Ads are being placed in the trade and consumer music press and in the *Daily Mirror* (with 30 phone-in lines). A promotional film has been booked on Captain Video and point-of-sale material includes hanging mobiles like the picture disc.

Flashback to the 60s

POP HITS from the Sixties and early Seventies are to be re-issued by Pye via a new label, Flashback. The series is launched via 10 double A-sided singles pressed on golden yellow vinyl and featuring hits by such names as The Kinks, Status Quo, Searchers, Mungo Jerry, The Foundations, Lonnie Donegan and Carl Douglas.

The Flashback singles will be packaged in full-colour sleeves giving information on the highest chart position. They will retail at normal single price. Dealers will be supplied with a special counter display unit and posters. In addition, there will be more than a hundred 30-second advertising spots on Radio Luxembourg and trade and consumer advertising.

A Pye spokesman said: "The material has been compiled to appeal to a wide range of popular music tastes. Matt Haywood is in charge of the series and will schedule all future releases."

A&M announces new
import album scheme

A&M RECORDS has announced a new import scheme which will allow dealers to hear and sell albums which would not normally be released in this country. The first release will be on April 27 with the company's sales representatives taking orders prior to that date.

A&M will be pre-selling and in certain cases rush-releasing US import albums. The price for single albums will be the same as those pressed in the UK and subsequent to the release date, these particular albums will be available from the CBS telephone sales. The American SP prefix will be used on all single

albums. A spokesman for the company said: "We have decided to initiate the import scheme as there are certain albums released in the US which are imported but do not reach certain dealers. The new scheme will give every dealer a chance to hear and sell some of the new albums being released in the States. At the same time we are looking into the back-catalogue with a view to re-releasing previously deleted items." The first re-issue will be a Flying

Burrito Brothers album, *Gilded Palace Of Sin*, on April 27 together with four albums from Peter C. Johnson, Richard Evans, Arthur Adams and Seawind. An album by Bell and James with the current single *Live In It Up* has already been rush-released. Current imports on general release are *Head Fast, Live* (the soundtrack from the film, *Boys From Brazil*) and Gordon Payne whose album of the same name was produced by J. J. Cale and Audie Ashworth.

MARKETING

ISLAND IS launching an extensive campaign for *Forces Of Victory*, the new album from Linton Kwesi Johnson (ILPS 9566). The LP will be in the shops from April 6, the day after the BBC TV screening of the Omnibus documentary, *Dread Beat An' Blood*, featuring Johnson whose album of the same name as the documentary was named reggae album of the year by *Melody Maker* for 1978. The campaign includes streamer ads in the consumer music press on April 7 and 14, followed a week later by full page ads, posters, badges and shirts — all featuring the album sleeve design. A video film will also be available for dealers and local television stations.

TO TIE in with the *Gloria Gaynor* mini-tour, Polydor is promoting her latest album, *Love Tracks*, which features the full length disco version of her No. 1 single, *I Will Survive*. The *Greatest Hits LP* will also be featured in the ads in the trade and consumer music press.

STIFF IS releasing its first cassette since the Ian Dury album eighteen months ago. It is a re-mix of the Lene Lovich album, *Stateless*, which includes her recent chart single, *Lucky Number*. The vinyl version has also been re-mixed and can be recognised by its yellow label.

Stiff's Rachel Sweet is back in Europe to promote *I Go To Pieces* (BUY 44), her single follow up to *Baby*. Full page ads in the music consumers plus selected ads in *Music Week* will back the single and slogans such as: "We at Stiff are Rachel Prejudiced" will be the centre of a postcard, leaflet and badge campaign. There will also be a 'Stiff shop' mail out of point of sale material.

Rachel Sweet will be touring ILR and BBC local radio stations and TV appearances already lined up take in the Kenny Everett Video Show, Tyne Tees' Saturday Morning Shake Up and LWT's Saturday Morning Show.



PICTURED SIGNING an exclusive worldwide recording agreement with Chrysalis Records is Noosha Fox. Noosha was formerly the lead singer with Fox who had three hits in 1975 and '76 with *Single Bed*, *Only You Can* and *Imagine Me, Imagine You*. She had a solo hit with *Georgina Bailey* in 1978. Left to right: Front, Noosha Fox and Chris Wright (joint chairman Chrysalis), Back: Stuart Slater (European A and R manager), manager Michael Deeney, Roy Eldridge (director A and R and artist development).

MUSIC
DEALSKnight signs
to CBS

CBS HAS signed Gladys Knight to a long term worldwide recording contract. Her debut LP for the label, *Gladys Knight* (CBS 83341) is released on April 6. A single, *Am I Too Late*, taken from the LP is released on the same date. Through the use of multi-track recording, Ms Knight's voice is the only one heard on the album, taking both lead and harmony vocals.

PYE HAS signed the Aura record label to a licensing agreement for the UK and Eire. The deal, finalised between Pye UK managing director Derek Honey and Aaron Sixx, MD of Aura, takes effect immediately and Aura will retain its own label identity. First product, available shortly, will be by The Hollies' lead singer Allan Clarke, an album *I Wasn't Born Yesterday*, and Pye's marketing division will tie-in on promotion with the current UK tour by The Hollies. Other artists on Aura include Annette Peacock and Alex Chilton/Big Star.

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PINNACLE CLIMBERS!

NEWS

Polydor refuses to back down over faulties

By TERRI ANDERSON

DEALERS' CRITICISM of the general standard of record pressing and of Phonodisc output in particular — was sharply returned by Polydor MD A. J. Morris at the MTA conference. "If you want to take an aggressive attitude, I can take one," he countered.

Revealing that in the first 20 days of this month alone Polydor had received £250,000 worth of faulties returns — a level which his company's technical experts judged to be about 10 times higher than reality — Morris argued: "There are many dealers, although not I imagine those who are at this conference, who deliberately swindle my record company by sending things back as faulty which plainly are not."

Morris's figures obviously gave his audience pause for thought. He received some support from retailers who felt that if Polydor was being swindled it should crack down on the retailers concerned "because in the end it must make the product cost more for everyone".

There was, however, loud protest at his remarks from other delegates, and a counter accusation that "your

product from Phonodisc has a very high percentage of faulties."

Morris refused to back down, and said that his remarks were based on fact. He invited the MTA to nominate some dealers to join the assessment panel which regularly visits Phonodisc and the returns department, to see for themselves.

Polydor is the second manufacturer to take public note of the fact that faulties returns are very much on the increase, and to accuse a minority of dealers of attempting to cheat. Pye is strengthening its returns department and increasing inspection facilities there because it suspects that many of the "faulties" are nothing of the kind, and are merely unwanted stock which dealers wish to offload — over and above the five per cent returns allowance. Morris now says that Polydor will also probably increase staff and vigilance in its returns department.

• More MTA reports and photographs in pages 6, 8 and 43.

RAK releases get a shot of colour

RAK IS moving into the 12-inch disc and coloured vinyl market with the release of three singles during April. The new Exile single, *How Could This Go Wrong*, will be available in both seven and 12-inch formats but the latter will have a playing time of eight minutes compared with 3.44 minutes for the former. It will be limited to 10,000 copies.

Rak is also re-issuing the recent minor hit, *Stumblin' In*, by Suzi Quatro and Chris Norman of Smokie — the disc is currently climbing the US charts. However, the new UK release will be pressed in clear vinyl and issued in a transparent bag with a colour photograph of the two on the front.

In addition, the next Hot Chocolate single, *Mindless Boogie*, will be released in 12-inch coloured vinyl and available in a special bag.

Eurovision entry details

THE FULL list of entries for the Eurovision Song Contest in Jerusalem this Saturday (31) with UK representation:

Portugal: Sobe Sobe Baho Sibe by Manuela Bravo (Phonogram); Denmark: Disco Tango by Tommy (EMI); Ireland: Happy Man by Cathal Dunne (CBS); Greece: Socrates by Elpida (Phonogram); Switzerland: Troedler und Co., by Peter, Sue and Marc (EMI); Israel: Hallelujah by Gali Atari (Polydor); Netherlands: Colorada by Xandra (Phonogram); Sweden: Sattelit by Ted Gaerdestad (CBS); Norway: Oliver by Anita Skorgan (CBS); UK: Mary Ann by Black Lace (EMI); Austria: Heute in Jerusalem by Christina Simon (Polydor).

Songs without UK representation at presstime: Luxembourg: J'ai Deja Vu Ca Dans Tes Yeux by Jeane Manson (possibly Polydor but not confirmed); Italy: Raggio di Lune by I Mati Bazar (Ariston); Finland: Katso Fineen Tavaan by Katri Helena (Scandia); Monaco: Notre Vie C'est La Musique by Laurent Vaguener (Discs AZ); Germany: Genghis Khan by Genghis Khan (Jupiter); France: Je Suis l'Enfant Soleil by Anne-Marie David (Polydor France); Belgium: Hey Nana by Micha Marah

(International Bestseller) and Spain: Su Cancion by Betty Missiego (Disco Columbia).

RCA profits reach a peak

NEW YORK: Sales by RCA Records' overseas operations rose by 19 per cent last year, showing a profit increase of 33 per cent, according to the company's annual report for 1978.

"The RCA record companies in the United Kingdom, France, Germany, Italy, Mexico and Brazil reached new sales peaks, and RCA moved forward with plans to establish similar operations in additional countries," it added.

At home, RCA did not manage to top the "unprecedented high level" of 1977 when the death of Elvis Presley triggered extraordinary sales of his albums, but the company reports an increase in country music sales of 34 per cent and classical record sales rose 43 per cent.

Edmonds moves to EMI GRD

BEN EDMONDS is joining the A and R department of EMI GRD as a senior repertoire manager. Edmonds moves from Arista acquisition for Capitol in Los Angeles. He has also written books on the American rock music scene.

Other appointments at EMI GRD are John Bagnell as international A and R manager and Nina Langer as international A and R co-ordinator.

Ramon Lopez comments: "The new appointments have completed the restructuring of the GRD A and R department. Under GRD managing director Bob Mercer's able stewardship coupled with his enthusiasm, this A and R team, as strong as any in the world, will soon begin to show ample evidence of its quality."

Wrong release

THE TELEPHONE number for Release Records' new Glasgow office was wrongly printed in last week's Music Week — the correct number is 041 3328101.

BBC's new Lincoln head



THE BBC has appointed Roy Corlett — programme organiser at BBC Radio Merseyside for the past four years — to run its new local radio station at Lincoln.

The station, as yet without a name, is expected to open by the summer of 1980, but Corlett will take up his post as soon as possible. It is expected that the broadcasts will serve most of Lincolnshire and Corlett says: "Lincolnshire has a problem of isolation which I believe the new station will help overcome."

News in brief...

POLYDOR, WITH an extensive TV and trade advertising schedule, is putting a big campaign behind the new James Last double album, *Last The Whole Night Through* (Polydor DeLuxe PTD 001), which is released to tie in with a UK tour starting at Eastbourne on April 8.

The TV campaign on the album, which features 50 party numbers, opens in the Granada area on April 3 and goes national three weeks later. A single, *Summertime* (Polydor POSP 45) is released April 6.

MAGNET RECORDS has signed a licensing deal with Flamingo Records, the company run by Mike Collier and controlled by the former and Freddy Bienstock.

Collier has an impressive track record for disco product in this country. He was responsible for recent hits by Taste Of Honey, Sylvester, Musique, Mick Jackson and Karen Young. The deal encompasses all product acquired by Mike Collier for Flamingo, who will be given their own label identity. First release under the deal will be *Get Dancin'* by The Bombers, currently No. 4 in the US disco charts.

FOLLOWING THE success of the import Bob Dylan album, *Live At The Budokan*, HMV Shops is importing a quantity of *Story Of Genesis* album sets from Japan for sale through its 36 retail shops. The price of £15.00 includes full colour booklet with lyrics in both English and Japanese.

THE CBS half-yearly stock count will be carried out this weekend — Friday, Saturday and Sunday (30, 31 and April 1 respectively). All orders received by noon on Thursday will be despatched without delay, and orders received later than this time will be despatched on Monday, April 2.

PHONODISC LTD, the company which manufactures and distributes product for Phonogram and Polydor in the UK, will soon be re-named Polygram Record Services Ltd. An official announcement giving the actual date for the change of name will be made shortly. Meanwhile, dealers will start to receive documentation carrying the new name during the period of transition.

THREE MORE record companies have announced price increases for singles from April 1. *Chrysalis*, *Creole* and *Decca* up the RRP for 7" singles to 99p. *Decca* EPs move up to £1.50 and *Creole* 12" singles up to £1.99.

TWO WEA April album releases will receive strong advertising and merchandising pushes. Van Halen's new WB release, *Van Halen 2*, has dealer support starting on April 2 with merchandising material including posters, logos on boards, sleeves and T-shirts. Press advertising will be in *Melody Maker*, *NME*, *Sounds* and *MW*, and radio ads will run on Capital, Clyde, Forth, BRMB, Beacon, Piccadilly and Trent.

Lowell George's debut solo LP, *Thanks, I'll Eat It Here*, is released on April 6 and window displays for it will centre on blow-up posters and streamers, and selected Little Feat back catalogue. There will also be some pop press advertising.

HALCYON IS a new label from the Vintage Jazz Music Society and features some of the best known names of the pre-war years including Roy Fox, Geraldo, Al Bowly and Nat Gonella — the sort of music often featured on Alan Dell's *Dance Band Days* programme on Radio Two. North London wholesaler Lugtons is already distributing product from the label and RRP is £3.25 with dealer price set at £2 plus VAT.

THE LAST album by the late Charles Mingus is to be released on April 6 by WEA. The LP is called *Me, Myself An Eye*, and one side is a 30-minute track, *Three Worlds of Drums*, which Mingus premiered at the 1978 Newport Festival. He is backed by a 25-piece band including the Brecker Brothers, George Coleman, Larry Coryell, Eddie Gomez and Steve Gadd.

LATEST SIGNING to WEA worldwide are the Angelic Upstarts, whose product — beginning with a single produced by Jimmy Pursey — will be on the WB label here. The debut 45, *I'm An Upstart*, is released in a special bag on April 6.

DO IT Records has moved from Richmond to new premises at 128B Camden Road, London NW1 9EE. (01-267 0006).

Which music publication do dealers choose for the best all round coverage of the music industry?

Music Week	78%
Record Business	7%
Radio and Record News	3%

(Source: NOP Market Research)

WORLD MUSIC WORKSHOP LIMITED

WELCOMES AGENTS

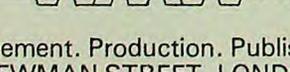
LIMOUSINE

LYN HILLER

PERRY

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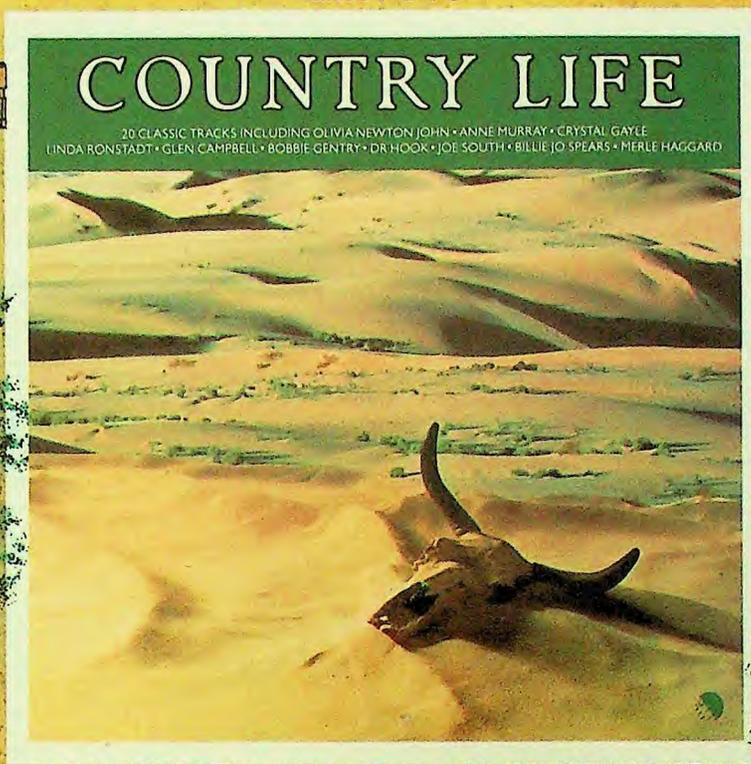
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It is a rare occurrence for such a select property to be released onto the market so make a special note of the release date, March 30th.

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3. A LITTLE BIT MORE
DR HOOK
4. IT DOESN'T MATTER ANYMORE
LINDA RONSTADT
5. OKIE FROM MUSKOGEE
MERLE HAGGARD
6. I DON'T WANT TO PUT A HOLD ON YOU
BERNI FLINT
7. SNOWBIRD
ANNE MURRAY
8. THE GAMBLER
DON SCHLITZ
9. ODE TO BILLY JOE
BOBBIE GENTRY
10. BLANKET ON THE GROUND
BILLIE JO SPEARS

SIDE 2

1. YOU NEEDED ME
ANNE MURRAY
2. IF NOT YOU
DR HOOK
3. WHEN WILL I BE LOVED
LINDA RONSTADT
4. BANKS OF THE OHIO
OLIVIA NEWTON JOHN
5. ME AND MY GUITAR
FRANK JENNINGS SYNDICATE
6. SILVER WINGS
MERLE HAGGARD
7. I'LL NEVER FALL IN LOVE AGAIN
BOBBIE GENTRY
8. GAMES PEOPLE PLAY
JOE SOUTH
9. IF NOT FOR YOU
OLIVIA NEWTON JOHN
10. RHINESTONE COWBOY
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EMI Records (UK), Sales and Distribution Centre, 1-3 Uxbridge Road, Hayes, Middlesex.

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01-561 2888 area E. (South East).

MTA CONFERENCE

Krieger praises GRRC

OPENING THE 1979 Discatex Conference at the Cumberland Hotel, London, Laurie Krieger praised the work of the MTA's GRRC over the past year. He cited as particularly successful the regional meetings, meetings with the record companies and January's price cutting seminar at the Café Royale.

For the future, the local meetings policy is to be extended with Bristol and Scotland among the new areas to be included in the programme of events.

Stressing that the aim of the committee was to get behind the independent dealer, Krieger answered criticism that the committee was not militant enough by saying: "Militancy is something that's in the mind. If we were too militant we would end up in the High Court every five seconds. We have meetings with the manufacturers and hope that these are acted upon."

Regarding the losing of the PRS High Court case, Krieger stated: "Despite the criticism there's been of wasting time and money, we went ahead with the case after taking counsel's advice. We were advised that we had a strong case. We'd have been fools not to take that advice."

Where there's a chance to protect dealers' interests, we will take it."

Eyles' six point TV ad assessment

WITH SO many TV albums being advertised on television, Trevor Eyles told dealers that he believed they should operate a six-point check list to assess TV campaigns before deciding to stock.

"Don't be impressed by the amount of money that's being spent on a campaign, but how it's being spent. Great ideas are born in the mind, not in the bank," stated Eyles. To back this belief, Eyles cited the famed Strand cigarette campaign of some years ago.

The six-point plan:

1 Is the artist or compilation strong enough?

2 The timing of the campaign. There's no point advertising an album in the Yorkshire TV area during Wakes Week when half the population are on holiday in the Isle Of Man.

3 How many spots are there to be. Is it really "saturation" or "heavy" coverage.

4 The times of the advertising. Advertising heavy metal during Crossroads isn't going to sell any more albums.

5 What merchandising back-up is there? Remember you are the most important link in the chain which starts with the artists going into the recording studio and ends with the consumer buying the record and playing it at home.

6 What research has there been on the campaign?

Other points made by Trevor Eyles in his address included:

Tapes: "Merchandising tapes is one of the most difficult areas. Try running your own tape promotion, liaise with your local garages and hi-fi shops. We have to actively fight, promote, merchandise and sell." Eyles pointed out that Pye had recently reduced the price of their tapes.

Back Catalogue: "The main area of decline in album sales is in back catalogue. Merchandising and marketing can reverse this trend. A

Guerrilla action urged against multiples

THE INDEPENDENT dealer must use the ammunition the local branches of the multiples don't have and become a top

guerilla fighter in the retailing war. This was the message from Trevor Eyles, Pye sales director, as he addressed dealers at this

week's MTA Discatex Conference.

Speaking on the general subject of the marketing and merchandising of records and tapes, Eyles said: "When an artist is in your area, run a local promotion. The individual branches of the multiples are not allowed to do this off their own backs."

"But you have the flexibility to do this. To make your own marketing plans through liaison with local concert halls, local press and local radio playlists. Through such planning you can enhance your credibility and sell more records."

"And, since 1947, you have had available to you one of the strongest marketing tools — the album sleeve — a powerful and emotional item. I implore you to use spare space for display. Keep your shop looking fresh, and have the display near to the product it refers to. It's no good having a Led Zeppelin display above a rack of Max Bygraves albums."

"Now that you've agreed to pay the licence fee, make the music you play work for you. If Leo Sayer is playing in your area, play Leo Sayer in your store, not whatever happens to be your shop assistant's favourite at that particular time. Put your own final link in the marketing chain."

More one stop aid?

THE GRRC is to approach manufacturers to ask them to give more help to one stop operations.

A vote to this effect was taken following a talk and question and answer session featuring Ray Laren of Lightning, Brian Smith of Charmdale and Warren Goldberg of Warrens.

Awards winners

THE JUDGES of the MTA Awards reported the largest entry for several years and such a high calibre of recordings that in some cases joint first or second prizes had to be awarded as well as highly commended awards. Space does not allow printing of the full list of winners, but the following are the first prize winners in each category:

Best symphony: Bruckner's No. 5, Berlin Philharmonic, Herbert von Karajan (DG). Best concerto: Prokofiev's piano concerto No. 1/Ravel's concerto for left hand, soloist Andrei Gavrilov, LSO, Simon Rattle (EMI). Complete opera: Salomoe by Strauss, Vienna Philharmonic, Herbert von Karajan (EMI). Orchestral concert: Haydn's The Seven Last Words, Academy of St Martin-in-the-Fields, Neville Marriner (EMI).

Chamber music: Beethoven's sonatas for violin and piano, Itzhak Perlman and Vladimir Ashkenazy (Decca).

Solo vocal: Ravel's Sheherazade, Orchestre National de France, Falla El Amor Brujo, New York Phil., Leonard Bernstein (CBS). Solo instrumental: Alfred Brendel plays Liszt (Philips). Choral: Wagner's Das Liebesmahl der Apostel and Bruckner Helgoland, Symphonica of London, Ambrosian Male Voice Chorus, Wyn Morris (Symphonica).

Historical: Jnt 1st Pennies From Heaven original recordings from BBC TV series (Decca); Jnt 1st Lehar, Paganini, Cedda, Rothenberger, Bavarian Symphony Orchestra, Willi Boskovsky (EMI). MOR vocal: Cleo Laine Sings Word Songs (RCA). MOR non-vocal: James Galway Plays Songs For Annie (RCA). Spoken Word: James Herriot Reads From His Books (LFP). Comedy: The Two Ronnies Vol. 3 (BBC). Early Instrumental: Vivaldi Four Seasons, Concentus Musicus Wien, Nikolaus Harnoncourt (Telefunken). Bargain price: Walton's Symphony No. 1, LSO, Andre Previn (RCA). Top album: Saturday Night Fever (RSO). Top single: Rivers Of Babylon/Brown Girl In The Ring (Atlantic). Special award for children's records released in 1978: BBC.



Trevor Eyles

Automatic stock control snag

LOW COST stock control was the subject of a presentation by Developments, Recognition Equipment Ltd and Dennison Labelling. David Meyrick, who last year described a system he was developing which involved a special cash register into which information on stock was punched at the same time as the price, admitted that in the past 12 months he has had to "go back to the drawing board" with that idea. Having spent some weeks working behind the counter in record shops to see how such a system would work he said that he realised that the original idea was impractical. It required the assistant in some cases to press as many as 28 buttons to put all the stock and

price information into the system for just one record — and this on a busy day was obviously far too time-consuming.

The system now being worked on, Meyrick explained and demonstrated, uses a labeller which puts a coded label onto each record, when stock is being checked in after delivery. When a sale is made the code is read by an electronic wand, which feeds the information into a tape on the cash register in seconds.

Most of the queries from the floor concerned the amount of time which would be involved in the labelling process.

Who'll be watching what in 1984

IN A down-to-earth presentation on video tape, David Willoughby, director general manager IPC Video Ltd, told the conference that by the autumn, feature films will be on sale for £30 a time; that there will be 250,000 video players in use in homes by the end of this year, and one million in use by 1984.

He also gave a brief history of the video cassette and the machinery required to play it, stressing the problems of incompatibility between one make and another.

The price of the equipment is not likely to drop substantially in the future, basically because the machinery required cannot be transferred to silicon chip. With discount, Willoughby estimated that prices of home video players would not drop below £500.

But, Sony has been working on a digital recording system for professional work which by 1985, they believe, they will be able to put on the general market at £240 by today's prices.

Willoughby added that there are problems with musical video

tapes, notably with the Musicians' Union, which is why much of the current product available (ie recordings of rock bands etc) "tends to be fringe material — like using video cameras at a pop concert in Copenhagen."

The talk was useful in that it gave an insight into a side of the business that few know much about. But it seems that there are many problems — both technical and union/royalty wise that have to be sorted out before the pre-recorded video tape market can take off in a substantial way.

**MTA
conference
reports by
Jim Evans
and Terri
Anderson**

The future in the past

THE FUTURE, for the independent retailer, lies in the past, according to Ray Laren of Lightning. "I believe golden oldies is one area where the multiples cannot compete," he told the conference. "I really believe it's where the future lies. Stocks of oldies bring people into the shops." Having given a brief outline of the growth of one-stops and Lightning in particular, Laren added that "We are tied closely with the independent retailer and offer you an efficient service that is not always available from the big manufacturers."

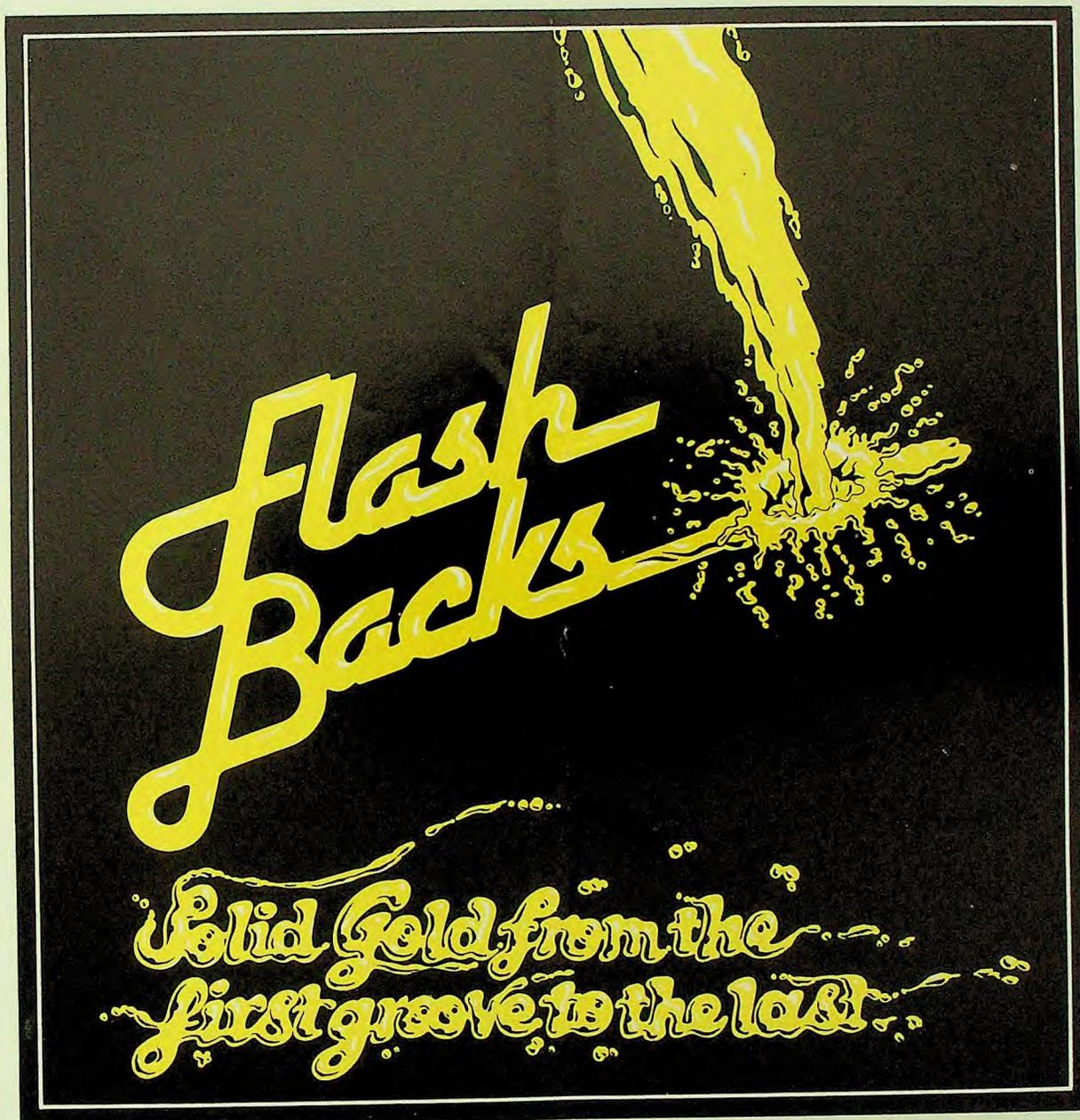
Accessory sales booming

ADDITIONAL BUSINESS, and additional profit — with products which are not subject to price cutting. This was the description of the accessories market which was put across by Ray Everett of BIB. A show of hands from the dealers present showed that most already stocked some Bib accessories, and many stocked other companies' product as well.

In the 25 years it has existed Bib has, Everett said, expanded in this field from one product (a tape splicer which was produced and marketed originally simply because the chairman of the company wanted one) to a list of over 80 items, mostly record and hardware care and cleaning equipment.

These are sold through many types of retail outlet, but, he admitted, only a minority of these at present are record retailers. In an effort to bring its merchandise into more record shops, and believing that the current problems in the record and tape market would cause many music retailers to think about selling associated products to expand their trade, Bib has now come to a distribution agreement with Terry Blood's wholesale operation.

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| 2. Pictures of Matchstick Men/Down The Dustpipe—Status Quo (FBS 2) | 8. He's in Town/Poor Man's Son—Rockin Berries (FBS 8) |
| 3. Have I The Right/That's The Way—Honeycombs (FBS 3) | 9. Kung Fu Fighting/Run Back—Carl Douglas (FBS 9) |
| 4. Needles and Pins/Sweets For My Sweet—Searchers (FBS 4) | 10. My Old Man's A Dustman/Does Your Chewing Gum Lose Its Flavour On The Bedpost Over Night—Lonnie Donegan (FBS 10) |
| 5. Tossin and Turnin/Funny How Love Can Be—Ivy League (FBS 5) | Check out the FLASHBACK Top Ten today. |
| 6. Baby Now That I Found You/Build Me Up Buttercup—Foundations (FBS 6) | We'll be surprised if you can resist ordering the lot! Box Set FBPI01. |

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RECORDS

MTA CONFERENCE

Tories will introduce discount law — MP

PREVIEWING THE possible legislation which a future Conservative government might bring in to affect the retail trade, John Cope, Conservative MP for South Gloucestershire opened with the fact that the RRP/RPM situation would not be altered. He agreed there were abuses and anomalies in the present system, but felt that these would be difficult to deal with by legislation. And, he added, "there is already too much legislation in this country."

One Conservative proposal, however, is to introduce a law similar to that in operation in America whereby manufacturers are prevented from giving preferential discounts to particularly big, or good, customers. The only discount which could be given would be on bulk and that would be on size of each delivery, rather than overall size of order.

The Tories are also considering legislation to help small businesses where the shareholders and the management are the same people. The intention is to relieve them of some of their present obligations to register financial information about their companies (which could then be seen by, for example, competitive multiples) at Companies House.

Changes in rating for mixed domestic/business premises; in employment protection legislation; taxation; and a proposal to institute a single VAT rate were among the other points that Cope outlined.

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)

Polydor's Morris defends GRRC against 'rubber stamp' attack

DEFENCE OF the GRRC came swiftly from Polydor MD A. J. Morris when the industry forum of which he was one panel member was asked: "Is the GRRC simply a rubber stamping organisation for the manufacturers, or does it have teeth of its own?"

Morris said he was amazed by this question.

"It seems to me that all the good work that Harry Tittle and Co. do is anti us — the record companies, and pro you — the dealers. There is certainly no rubber stamping done. The GRRC and the MTA are bodies which deserve your support and they ask us a lot of awkward questions."

Morris was one of two MDs on the panel, the other being Ken Maliphant, of Phonogram. The six dealers facing the questioning were David Rushworth, of Rushworth's, Liverpool; David Fox, of Fox's in Doncaster; Jennifer Watson, of Opus 67, Leicester (chairman of the East Midlands GRRC); Joyce Bailey, of Pied Piper Music Halesowen; Peter Corney, of Niclins in Barnstaple (chairman of the S.W. GRRC); and Jack Ainley, of Ainleys in Leicester.

It was Ainley who came back at Morris. "I have never known the GRRC come out of an MD's office with anything to our advantage," he argued. "Or if they do, they don't tell us about it."



KEN MALIPHANT, of Phonogram.

GRRC secretary Harry Tittle, who pointed out that he had attended every meeting between the committee and manufacturers since 1971, rapidly listed a number of the topics which had been discussed over the years at those meetings. These included, chronologically, the pre-BPI manufacturers' association, 1971 purchase tax increases, bootlegs, piracy, the replacement of record sleeves which are stolen in shops (now also the similar replacement of cassette inlay cards), the illegal selling of records from private homes, price cutting, copyright on imports, the direct supplying of libraries by manufacturers, margins on TV product, a draft charter for retailers (as yet to progress further than the idea stage), the PRS, extended credit, record tokens, and RRP.

Tittle did not give the outcome of most of these discussions — pointing out that the minutes of all the meetings were available — but stressed: "Whether there is a positive result at the end of such talks is up to the manufacturers, the Government, or sometimes other bodies."

One victory for the GRRC, he noted, had been the Customs and Excise agreement to give a purchase tax rebate when the change to VAT was made.

"This did not happen by accident. It was the result of negotiations with Customs by the GRRC and other trade associations," he said.

Everything that the GRRC was asked by its members to take up with the manufacturers they did discuss, Tittle went on, but — referring to an issue which the dealers at the conference repeatedly indicated was one which concerned them almost incessantly — he added that opinion was never unanimous. Among the correspondence on five per cents had been letters threatening to resign from the GRRC if five per cent was abolished and threatening to resign if it was retained.

Tittle concluded: "I am not a militant and there is no way we can force the record companies to do something when they say 'No way'. At the end of the day the manufacturers and the Government are only going to be persuaded by the sanity of our arguments."

There was much support from those attending for a remark from the floor that "The GRRC might have more success if there were more people sitting here today." The comment reflected general disappointment at low attendance at the conference, and particularly low dealer registration.

Five per cent returns having been mentioned the dealers in the room apparently needed no further prompting to bring the topic under warmly-expressed scrutiny. Foremost in the anti-five per cent camp were those who had argued the point at a recent meeting of East Midlands GRRC. Ken Smith, of Hudson's in Chesterfield (whose own analysis of how the returns fail to benefit the dealer was published in *Retailing* last week) pressed Tittle on official GRRC policy on returns. The reply was that it is, and always has been, official policy to ask the manufacturers for an option for dealers on whether they individually want five per cent or not.

However, he added, many dealers had asked the GRRC to negotiate for the return of five per cent, in particular from Pye, and so when this was announced in an MTA newsletter, the wording had been that the GRRC was "pleased to announce" it.

When Smith stated that he calculated that five per cent returns actually cost the dealer six per cent in lost margin, the manufacturers and several of his fellow dealers insisted that the figure was three per cent. Corney pointed out that despite the strong objections to the system from several retailers present, his S.W. GRRC had unanimously voted at their first meeting to ask Tittle and his committee members to press Pye to bring back five per cents. Joyce Bailey (clearly not in favour of the system herself) suggested that many dealers supported it because they had not given enough thought to what it cost them.

Replying for the industry Morris repeated what his deputy MD, Tom Parkinson, had firmly pointed out at the East Midlands meeting: "Our policy is to give the discount we can, and allow five per cents. That is our policy at the moment and we cannot have different trading terms for different dealers. And we will not give an option."

Turning from explanation to attack, he went on: "If you want to take an aggressive attitude, I can take one. There are many dealers who deliberately swindle my record company (I don't imagine they are the type of dealer who would come to a conference like this) by sending product back as faulty — outside the five per cent allowance — when it is not." He revealed the extremely high level of "faulty" returns at Polydor, and stressed that only perhaps one-tenth of these were truly faulty.

Keith Hudson drew approval from the floor when he suggested that Polydor, and other record companies, "should take a much more aggressive attitude over this, because it must in the end affect the price of records, and affect our business."

There was a very different response, however, from Bill Cope, of Rushworth and Dreaper in Chester, who described himself as "rather offended" by Morris's remarks. "There of course are swindles between retailer and manufacturer, just as there are swindles between public and retailer, but most of us play the game." There was applause when he counter-attacked by stating that product from Phonodisc was known in the trade to have a "very high percentage of faulties". Morris said he was basing his statements on fact and invited any dealer present who wished to do so to join one of the regular dealer panels who visit Phonodisc.

Returning to the five per cent topic, Maliphant made the general observation, prompted by the first question about the GRRC's role, that "the history of this country's constitution is all about pressure groups — trying to bend and alter things, and to sway opinion. The MTA/GRRC is another such group. As a group of manufacturers in an industry being pressured by your group we try to reach some uniformity. You dealers say that it is technically possible for us to give you the option on returns, and it is. But the industry must go for a policy, or the whole business would become a pig's breakfast. We are trying to give you good service, and we cannot do so if we give you too many options. Standardisation must be the order of the day, and inevitably it will not suit everyone."

MTA president, Raymond Fox, retorted that he felt "standardisation is very dangerous, because we are here as independents and should remain such."



TONY MORRIS, of Polydor.

"We are fighting for our bread and butter against huge multiples which are given advantages by the manufacturers. We are trying to get some jam for tomorrow and one way is to be given the option of five per cent returns."

Maliphant agreed: "You are indies and long may you remain so. But you are here as a pressure group and as such you need to think alike."

Another topic discussed by the forum was the possibility of manufacturers running special promotion schemes for product which would be exclusively available through dealers who were GRRC/MTA members.

Maliphant said that his company would treat any suggestion on its merits, and would be flexible.

Morris concurred: "If the MTA had a specific scheme to propose it would receive our close attention, but we would of course want to know the dealers' commitment to advance orders."

When the question of coloured vinyl was raised, and it was suggested that more of these were faulty than with normal black discs, Mike Davison of Ali Baba Records, Liverpool, took the question of faulties up again, this time asking (as he and other dealers have through the pages of *MW* in the past) for the industry to produce "an authoritative leaflet" about faulties and faults which are not those of the record but of the customer's playback equipment. Retailers could then give this to complaining customers.

Maliphant, quoted recently in *MW* as being disappointed at dealers' response to his catalogue price cutting scheme, was asked what his feelings were now on the Going for a Song scheme.

"I have mixed feelings," he replied. "The response seems to be patchy. In some areas the retailers seem very keen and others say it has done nothing for them. We are still assessing it."

A final question, on how GRRC members are appointed and whether they should be drawn from the regional committee would, Tittle said, be answered in writing — to be circulated to members.



HARRY TITTLE, secretary of the GRRC.

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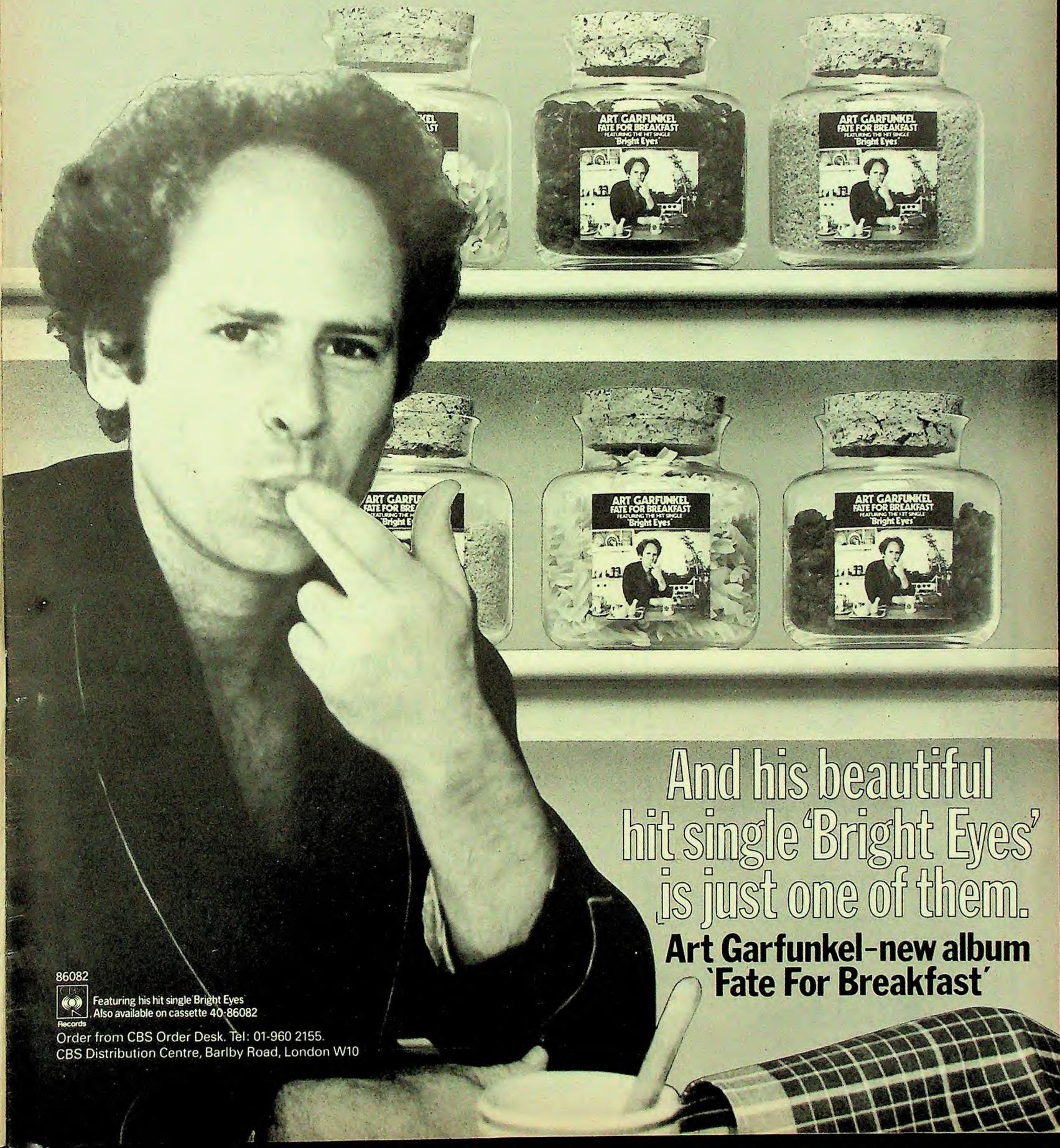
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TIP SHEET

Management consortium seeks international talent

A NEW international management, records and films company has been formed by Los Angeles-based record man Tom White and Italian record producer, entrepreneur, Corrado Bacchelli.

The three companies — not yet named — will operate independently under the backing of the CBO Organisation. On the recording side they are aiming their artist acquisition at the international top 40 market.

Says White: "Over the next two months, we will be looking for both US and European artists — primarily disco or mainstream contemporary. On the management side we will sign talent who possess potential longevity. We can afford to concentrate on their career development rather than just pursuing a quick remuneration. We want new and exciting artists which we will market professionally and tastefully. The company is totally independent financially so we can stand by what we say and the financial back-up is more than adequate to carry each until they are self-sufficient."

White was West Coast artist development manager for Epic Records, and as such was involved in all areas of artist promotion including their work outside America. His career also includes experience with agency and management. Bacchelli has had his finger on the pulse of the European market place for some years, producing, promoting and touring artists in Europe, etc. Together they feel they have an understanding of the international marketing areas, the insight to be able to open territories outside America, that most domestic labels in the States lack.

"Our concept is expertise and financial soundness. We have the control and the faith to implement whatever we enter into. We look to sign about 3 artists to the label initially and would like to hear from those interested as soon as possible. Product should be out by mid '79."

Contact Tom White at the CBO Organisation, 2029 Century Park East, Suite 3720, Los Angeles 90067. (213) 557 1160 or Versailles Artist Management (213) 557 1175.

Ball gets rock and rolling once more

GUITARIST DAVE Ball is looking for a place with a successful touring band.

Ball's credentials include two albums and tours with Procul Harum, an album in '72 with Long John Baldry's band (along with his brother, bass guitarist Denny Ball), and forming Bedlam with Cozy Powell. When, after an album and successful tours in the UK, Europe and the States, Bedlam broke up under pressures to become a backing band for Powell, Ball developed a bad case of musical indigestion.

Turning down an attractive offer from Windfall Music in New York, he joined the Maritime detachment of the Royal Transport Corps for a three year stint in the Outer Hebrides.

Ball found it all very therapeutic: "I calmed down, got fit and began

getting the itch to see what was happening musically. I had never been without my guitar. I watched Top of the Pops one night and thought if that is all that's out there, why not go back?

"I gained a new perspective and developed a humility for losing. Ideally I would like to get into a fairly successful touring band either here or in America. I need the discipline of working regularly again. If it's off to America I think my particular sound is more West Coast, but I'm prepared to assimilate my own style into different sorts of musical content."

Contact Dave Ball at 8 Dorset Square, London NW1. (01) 724 3704/603 6846.



LEO SONGS Copyright Service Bureau now represents the American label, Max's Kansas City Records, who have the Trogs under exclusive contract. Besides being a cult recording band, the Trogs are reportedly playing, with Reg Presley fronting, to sell-out performances in New York and London. "We are looking for UK, Eire and European recording deals for them," says Leo Songs' Ray Ellis. Max's Kansas City Records are also the owners of Johnny Thunder's Heartbreakers album recorded live at famed Max's Club in Kansas City. This album is available for UK and European deals. Contact David Simmons or Ray Ellis at Leo Songs Copyright Service Bureau. 01 491 3966.

The many stars in Striped Music

PRODUCERS, MANAGERS, A&R men and artists are invited to visit and hear the demoed catalogue of newly formed Striped Music.

It's founder, Roger Halman, has, he claims, structured this operation on, "Don Kirschner's workshop principle." He adds: "We have four writers including myself who come into the office every day from 9 until 5 and write collectively, individually or in any combination."

Halman, who with Simon May wrote the Stephanie de Sykes/Crossroads hits, Born With A Smile On My Face and We'll Find Our Day, while with ATV Music, has also been signed to Chappell Music and arranged and produced such albums as The Magic Of Rogers and Hammerstein for Warwick Records and The Encyclopaedia of Children's Stories and Nursery Rhymes for Ronco Records.

"I knew there must be a more efficient approach to publishing than the philosophy of just keep pumping out songs until one hits," he explains.

He decided to approach the city for financing and found an angel in Robert Knight, chairman of the investment banking firm, Tiger Securities. "His financial aid has provided us with office space, good recording and video equipment and the ability to professionally promote our songs and writers," says Halman.

Also signed to Striped are: Sue Wilkinson, who has recorded with Response and Pebble Beach Records and specialises, she tells us, in novelty Top 20 songs with good hooks; Roy Winston, whose country ballad Hobo Joe placed in the Shrewsbury British Song Festival and is to be recorded for release in America and Britain and Stephen Caudle, a graduate from Leeds Music College with classical/pop influences.

"We want to provide an atmosphere where artists and our writers can communicate exactly what is required. With four people vetting each other, we have been very selective in pruning our songs which include everything from soul, disco, contemporary group numbers, country, TV themes and pop. What Striped is after now is a chance to build up its reputation for supplying hits."

Contact Striped Music, 78 South Audley Street, London W1. (01) 493 3767.

Commercial breaks at Hobo Radio

CHRIS SANDFORD is not only one of London's most used "voice-overs" for radio and television commercials in the advertising industry, but he also runs his own Hobo Radio Productions. This company can offer ideas and experience for creative radio spots and has produced ads for, among others, EMI Records, C&A, Midland Bank, Cadbury's Drinking Chocolate and was nominated for the Radio Industry Awards for 1978 for the Johnny Cash commercials for CBS Records. Most recently, Sandford created the radio spots for the film The Deer Hunter.

But about music commercials in general, he is less than complementary. "It never ceases to amaze me that record companies spend thousands of pounds developing their artists' image and finding a concept with which to promote their latest product but when it comes to radio commercials there are only about 15 per cent of the companies who bother to complement their investment on radio. I believe every artist, every single and every album needs an individual radio image. The business of radio advertising is to sell and to do this a commercial must arrest the attention of the listeners. You won't arrest the cat if you stick to the same old format!"

A record company can approach this production house from either of two angles. One is for a complete package for their product (single or album) which includes creating a concept, delivering for approval, written scripts and the production of as many radio spots as is required. A radio budget can be between £500 and £3,000 depending on how much time clients have bought on the station. Or they can come to Hobo with their prepared scripts and Sandford will produce and record them. This of course is a less expensive operation.

"For a larger package, we like to know at least a fortnight before air date," adds Sandford. "People need creative radio and it has certainly paid very high dividends for all our clients."

Contact Chris Sandford, Hobo Radio Productions, 49 Greek Street, London W1. (01) 437 7418.



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

Sledgehammer looks for hits

SLEDGEHAMMER ARE a hard-hitting band currently playing the college/club circuit and building a reputation with their self-penned rock material. To consolidate their current activities, they write, "We need the help and guidance of good management with a view to obtaining a recording deal."

The band is: Mike Cooks, guitar and vocals; Tony Pearce, bass guitar and vocals and Ken Revell, drums, percussion and vocals.

Sledgehammer can be seen at: Corn Dolly, Oxford, Wednesday April 4th; Cape of Good Hope, Oxford, Thursday, April 5th; Bridge House, Bracknell, Saturday, April 28th. Or call Ken and Jan Revell at Windsor 54643 for more information and coming London venues.

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A&M Records and Tapes

INTERNATIONAL

South African music fights to make its mark

BY NIGEL HUNTER

GALLO RECORDS has been a dominant influence in the South African music market for the past 52 years. It grew from a small record retail shop in Johannesburg opened by Eric Gallo, and its present activities and outlook were described to *Music Week* by his son Peter recently on one of his periodic business visits to Britain.

In world terms, South Africa is still a comparatively minor music market as far as population and facilities are concerned, but its potential is steadily growing. The republic's population is about 25 million, but only a fifth of this total is in the habit of buying records.

"The record-buying public is increasing in numbers," said Peter Gallo, "but the market is fragmented into distinct areas. We make records in English, Afrikaans, Xhosa, Zulu and other tongues, and of course low number production runs increase the costs."

Gallo Records now has a staff of 600 with branches in Durban, Port Elizabeth, Cape Town and Windhoek in addition to its Johannesburg headquarters, plus Rhodesian offices in Salisbury and Bulawayo. A far cry from the early days when Eric Gallo started importing records to sell in his shop and then escorted South African artists to the Port Elizabeth quayside to put them on boats to England to record in Decca's London studios.

The resultant tapes were sent back for local production, and Gallo opened its own recording studios in

the mid-1940s. It began its music publishing arm Gallo Music at about the same time.

"Indigenous South African repertoire accounts for about 25 to 30 per cent of our market," Peter Gallo estimated. "The rest is international in origin, particularly the USA, UK and Europe. Americans popular in South Africa recently include Neil Diamond and Dobie Gray, UK favourites are Elton John, Leo Sayer and Kate Bush, and from Europe, Abba, Boney M and Demis Roussos have done well."

Gallo sees the cassette rising in popularity, with a present sales ratio of three to one in favour of LPs. However, in the low price range it's often one to one and occasionally the cassette version of an album outsells the LP. The cartridge configuration, as elsewhere, "is on the way out".

Singles in South Africa cost one rand 70 cents (97p) and LPs seven rand 49 cents (£4.28). Gallo emphasised the distinct language divisions of the market, but added that occasionally a record reaches the entire spectrum. A recent

example was Boney M's *Rivers Of Babylon*. A hit LP will average 50,000 sales and a single selling 25,000 qualifies for a gold award.

"There is appreciable interest in classical music," Gallo continued, "and low price classical series have become popular. We are fortunate in classical terms as we have access to Decca's considerable catalogue."

Prior to the introduction of television three years ago, home movies were big business in South Africa. Gallo sees a logical progression to videotapes, but the high cost of hardware and the limited range of software are inhibiting expansion of this particular sector. Gallo has found the advent of TV "very helpful" in boosting record sales.

"To expand our market we must open up more outlets so that music is more easily accessible for the consumer," said Gallo, whose company runs 30 retail shops of its own. "We must encourage more foreign artists to visit us as well. You can create excitement from video tapes and radio, but there is no substitute for the artist's presence in selling records."



PETER GALLO (right) presents a gold disc to Decca international promotion director Marcel Stellman for South African sales of *I Can See Clearly Now* by Ray Charles.

"People abroad seem to be under the misapprehension that South Africa audiences are always segregated. They are not. The audiences are mixed, and Isaac Hayes recently did a very successful tour. In fact, all the latest tours in South Africa have been by black artists, and they all sold out to multi-racial audiences in mixed venues."

Gallo is very conscious that the South African music industry must make its mark internationally to

increase its viability and prosperity. He represents his company each year at Midem to meet Gallo associates from around the world and place masters and songs.

"More people are listening to our music now, and occasionally there is a breakout like Clout. But being in London points up the big contrast still between our two markets. We lack the excitement of records suddenly breaking in Germany, France, the States or wherever."

PUBLISHING

When luck finally was a lady for Allee Willis

FEMALE SONGWRITERS are still not so numerous compared with male counterparts that a successful one doesn't attract special attention and approbation. Allee Willis is one such, and has done it the hard way, what's more.

Born in Detroit, she majored in journalism at the University of Wisconsin and headed hopefully for New York, eager to be involved in advertising and music. She won an interview with the head of CBS Records advertising and proudly handed him her portfolio, mostly comprised of her journalistic efforts for the university newspaper, but realised it wasn't enough as a grin spread across his face. He confirmed her fears when he finished reading by describing it as a load of fertiliser or another word to that effect.

He wasn't a total hard-hearted male chauvinist porker, however. His secretary was taking an extended vacation, and Allee got the chance to take her place for that period. Being Allee, she wasn't content with just that, and by the time the secretary returned, her temporary replacement had got herself a job as a copywriter with the company.

This also involved album liner notes and radio commercials, which was fine until Allee heard Gilbert O'Sullivan singing *Nothing Rhymed*.

"Until then I hadn't really thought much about writing songs or singing," she recalls. "I heard him sing it on radio, and it stopped me dead in my tracks. I wrote my own lyrics to that tune, and took them around to a friend whom I knew was into songwriting attempts."

The two of them worked on ideas

in their spare time, and eventually Allee in her usual persuasive way landed an Epic album of her own called *Childstar*. It had a small pressing of 10,000, but sold out.

"It attracted a sort of cult following which was not what I wanted," says the singing songwriter who describes her singing voice as "like Edith Piaf on acid".

It also meant her leaving CBS because someone who had worked within a big organisation like that couldn't stay on in the job after transferring to the artist roster. But stardom was not waiting round the corner.

"I progressed from hatcheck girl to billposter to welfare payments," says Allee drily.

But *Lady Luck* (or should it be *Ms Luck* these days?) finally smiled. A group Allee knew were showing songs to producer David Rubinson in San Francisco and several of them were written by the welfare waif. Rubinson was sufficiently impressed to wire her the money to fly to see him in San Francisco.

That was the start of the big things, which now include hits by Patti LaBelle ("My main interpreter"), Earth Wind & Fire, Herbie Hancock, Deniece Williams, Debbi Boone, Pockets, Weather Report, the Brecker Brothers and Rita Coolidge. In particular, Allee, who is white, has been accepted and warmly welcomed into the Earth Wind & Fire family, who are black

Edited
by

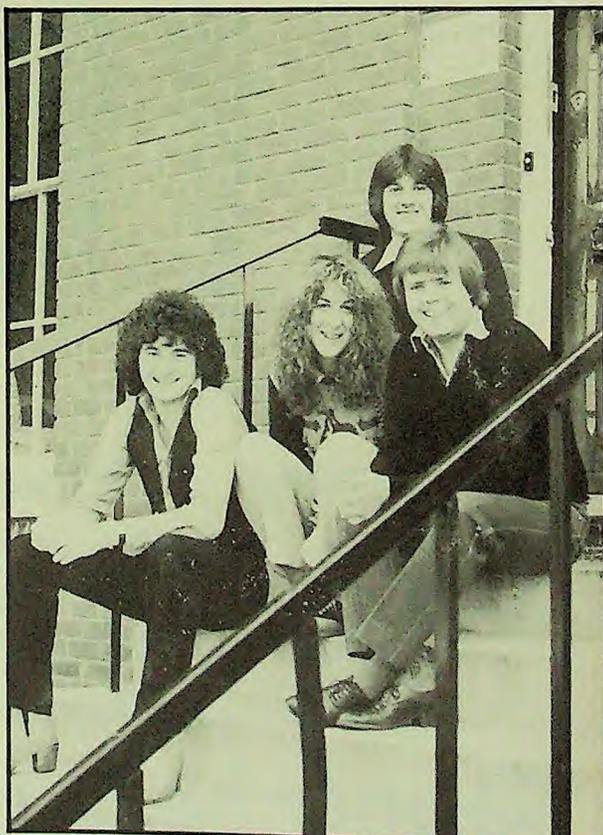
NIGEL
HUNTER

and who hitherto hadn't even considered co-writing with anyone else, black or white. September is just one of her EW&F hits.

She's been here to collaborate with Rondor Music writers, notably Phil Dennis and Elkie Brooks. Allee, who does both lyrics and melodies according to collaborators and requirements, is enthusiastic in her praise of Rondor as a publishing house which cares for its writers.

It wasn't always quite like that. Shortly after joining the Rondor writing roster, she was invited to a typically American occasion chaired by Herb Alpert at which the Rondor writers were invited to speak freely and openly for everybody's mutual benefit.

Allee's opening remark to vociferous applause from her assembled fellow songwriters was "All publishers are pigs".



ALLEE WILLIS surrounded by Rondorites who are, from left, general manager Mick Rowlands, promotion manager Nigel Sweeney and professional manager Steve Payne.

Ironically, Lady Luck usually takes longer to smile on female songwriters. Allee Willis is one who has made it



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DISCOS



Lewis' 'accidental' bible

THE TERM "beats per minute" may be as old as the hills, but what is the reason for its sudden application to disco use? For once a trend can be largely traced back to one man — Tom Lewis.

Lewis, a quiet New Yorker who now lives in upstate Ballston, launched an American publication called *Disco Bible* two years ago — without any great confidence that it would find a market.

The bible took the form of a computer print-out listing new releases and catalogue items with their BPMs shown alongside — and today it is used as a reference book not only by the 800 DJs who subscribe, but also American radio stations who are adopting a 100 per cent disco format and are anxious to build up their record library.

"The whole thing was an accident", Lewis explained during a break from selling subscriptions at the Billboard Disco Forum. "I was a terrible DJ and I found that BPM helped me a lot. I used to write all the times down in a notebook and then a friend wrote them up on a computer for me so it would be neater. He also suggested there might be a market for it, but I never took it seriously." Tom Lewis did, however, take it sufficiently seriously to take a \$75 ad and of the three reactions he received, two agreed that it was a fantastic aid.

"I'd expected a zero reaction to be honest", Tom confessed. Subsequently every ad paid for itself and as long as *Disco Bible* wasn't losing money Tom was happy to build up his listings and BPM each track.

"Prior to that a very small amount of DJs knew the system of BPMs — but it was a well kept secret."

And so Tom Lewis has come up with a winner and helped set a trend

Hot imports

FRED DOVE at WEA will be mailing imported copies of three hot disco records to DJs on his primary list in the near future. These are Nytro's *Nyro Express Foolin' Around* (Whitfield 8782). Undisputed Truth's *Showtime Misunderstood* (Whitfield 8783) and the highly tipped Gino Soccio's *Dancer So Lonely*.

Dove will also be giving disco priority to forthcoming releases by Crackin', Leif Garrett, Eruption, Rose Royce, Roger Voudouris, Eugene Record, Amii Stewart, Boney M. Dinosaur and Dennis Brown.

AN UNLIKELY candidate for the disco page perhaps but this informal backstage shot of Peter Tosh with Rolling Stone Keith Richards was too good to miss. Peter played four sell-out shows at New York's Bottom Line during his 33-date tour. Also present at the Bottom Line were Mick Jagger and constant companion Jerry Hall, Rick Derringer, Grace Jones, Talking Heads and Debbie Harry.

Edited by
JERRY GILBERT
of *Disco International*

South East show a success

THE SOUTH East Disc Jockey Association found that their third disco exhibition was their most successful yet. Nearly 600 people attended the show at the Tudor House, Maidstone, last week, including eleven participating companies.

Disco promotion managers Theo Loyla (Polydor) and John Waller (Phonogram) attended and among the local retailers represented were Impulse of Tunbridge Wells, Kennards, of Canterbury and Socodi, of Canterbury — all established disco record and equipment dealers.

DJ personalities included Steve Maxted, John De Sade (both finalists in the recent Roadshow of the Year competition) and Tony Valence, president of SEDA, who opened the show immediately after finishing his lunchtime show for Radio Medway.

Gaynor 'stepping out'

FOLLOWING THE successful introduction of their Steppin' Out disco campaign, Polydor will be looking for further successes in April. To tie in with Gloria Gaynor's mini tour they will be promoting her latest album *Love Tracks*, which features the full length version of her top selling single *I Will Survive*. The Greatest Hits album will also be featured in advertising.

Gloria plays Manchester Apollo (April 3), Glasgow Apollo (4) and London Palladium (5-7).

Advertisements in the campaign include full pages in *Music Week*, *Record Mirror*, *New Musical Express* and a half page in *Black Echoes* (last week) and full pages in *Melody Maker*, *Blues & Soul* and *Record Mirror* (this week). Polydor will also be jointly advertising the Peaches and Herb 2 Hot and

Fatback Band Brite Lites Big City albums. The former features full length versions of *Shake Your Groove Thing* and *Reunited* (the duo's follow up single, released April 8). The Fatback Band album features (Do The) Boogie Woogie and *Freak The Freak The Funk* (Rock).

Miquel Brown's debut album for Polydor features the full length version of *Symphony Of Love*, which is also the title of the album, while Sea Level's *On The Edge LP* includes *Sneakers 54*.

Polydor's joint advertising will highlight the full length versions of the singles with a full page in *Blues & Soul* and half a page in *Melody Maker* (last week) and a half page in *Record Mirror* and a full page in *Discoweek* (this week).

Solar chooses RCA

AS PREDICTED in last week's *Music Week*, the Solar label is to be launched in the UK through RCA Records. The launch campaign will be built around Carrie Lucas' *Dance With You*, which is already proving to be a big import seller and will operate under the slogan "Solar funk will make you jump" . . . the words of the chant featured in the song. Product manager David Yeats confirmed that the record would be released mid April.

"We don't know what form the campaign will be taking or how Solar will be launched", he explained. "But in the meantime we may import some copies from the States."

Other acts on Dick Griffey's Los Angeles based label include Shalamar, Lakeside and the Whispers.

Garth Hewitt

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DISCO TOP 30

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

- 1 (1) KEEP ON DANCIN', Gary's Gang (CBS 7109)
- 2 (3) I WILL SURVIVE, Gloria Gaynor (Polydor 2095 017)
- 3 (2) CONTACT, Edwin Starr (20th Century BTCL 2396)
- 4 (4) CAN YOU FEEL THE FORCE, Real Thing (Pye 7N 46147)
- 5 (5) DISCO NIGHTS (ROCK FREAK), GQ (Arista ARIST 12-245)
- 6 (8) TURN THE MUSIC UP, Players Association (Vanguard VSL 5010)
- 7 (7) I WANT YOUR LOVE, Chic (Atlantic LV 16)
- 8 (12) BOOGIE TOWN FLB (Fantasy FTC 168)
- 9 (6) GET DOWN, Gene Chandler (20th Century BTC 1040)
- 10 (9) TRAGEDY, Bee Gees (RSO 27)
- 11 (27) IN THE NAVY, Village People (Mercury 6007 209)
- 12 (16) CUBA, Gibson Brothers (Island WIP 6483)
- 13 (17) EVERYTHING IS GREAT, Inner Circle (Island WIP 6472)
- 14 (10) I'VE GOT MY MIND MADE UP, Instant Funk (Salsoul SSOL 114)
- 15 (11) YOU BET YOUR LOVE, Herbie Hancock (CBS 7010)
- 16 (15) SHAKE YOUR GROOVE THING, Peaches & Herb (Polydor 2066 922)
- 17 (20) STRAIGHT TO THE BANK, Bill Summers (Prestige PRS 101)
- 18 (24) DANCE/POINCIANA, Paradise Express (Fantasy FTC 168)
- 19 (18) BRING YOUR OWN FUNK, Fantastic Four (Atlantic LV14)
- 20 (23) SING SING, Gaz (Salsoul SSOL 116)
- 21 (21) HE'S THE GREATEST DANCER, Sister Sledge (Atlantic K11257)
- 22 (—) HAVEN'T STOPPED DANCING YET, Gonzalez (Sidewalk SID 102)
- 23 (14) HEART OF GLASS, Blondie (Chrysalis CHS CHS 2251)
- 24 (13) MONEY IN MY POCKET, Dennis Brown (Lightning LIG 544)
- 25 (25) DANCIN', Gray & Hanks (RCA PC 1458)
- 26 (22) AT MIDNIGHT, T Connection (TK TKR 7517)
- 27 (19) YMCA, Village People (Mercury 6007 192)
- 28 (—) BY THE WAY YOU DANCE (I KNEW IT WAS YOU), Bunny Sigler (Salsoul — white label)
- 29 (—) KEEP YOUR BODY WORKING, Kleeer (Atlantic LV 21)
- 30 (—) LOVE BALLAD, George Benson (Warner Bros K17333)
- 30 (26) LIVIN' IT UP (FRIDAY NIGHT), Bell & James (A&M AMSP 7424)

**MY GUNS
ARE
LOADED
WITH
INSTANT
LOVE
AND I'M
HEADING
STRAIGHT
TO THE
BANK**



BONNIE TYLER
"My Guns Are Loaded"

PB 5147



SYLVIA LOVE
"Instant Love"

PB 5138 (7")
PC 5128 (12")



**BILL SUMMERS
AND SUMMERS HEAT**
"Straight To The Bank"

PRS 101 (7")
PRC 101 (12")

*Sure five singles...
Head for the bank yourself!*

RCA
Records and Cassettes

TALENT

Chappell Music's showcase acts

Edited by
**CHRIS
WHITE**

IN WHAT is believed to be a unique step for a music publishing company, Chappell Music is to present regular showcase gigs for its artists at the London Marquee. Each showcase will feature two bands who have a publishing contract with Chappell and on each occasion the headline band will already have a record deal with current product on the market.

The first talent presentation was scheduled for the 27th and more than 350 guests from the music industry and the media were invited. Headlining were The Leyton Buzzards, recently signed to Chappell and whose Saturday Night (Beneath The Plastic Palm Trees) is currently in the chart. Their signing, through BAM Music, followed a win in a Radio One talent contest run by disc jockey Kid Jensen. The Buzzards were supported by Daylight Robbery, a three-piece heavy metal rock band.

The second showcase on April 24 will feature Giants (previously known as Giggles), who record for RCA, and Scottish band Sneaky Pete from Glasgow. At the third showcase on May 22 Cyanide will headline, supported by Cameras.

The new project was the brainchild of Chappell music business administration manager Alan Melina. "This development is an important step in augmenting the already considerable facilities which Chappell offers its writers," he explains, "such as studio and production facilities for making demo and master tapes, continual contact with record company A and R men, producers and managers, and non-stop exposure of their work both domestically and internationally through the worldwide Chappell network."

He continues: "This new venture will now guarantee many of Chappell's up-and-coming acts exposure before an audience which comprises both Marquee devotees and the men who manipulate public taste."

According to a Chappell spokesman, similar promotional events have been underwritten before by record companies and managements but this is the first time a music publisher has put together a series of showcases for its acts, to which both the paying public and invited guests have simultaneous access. The sessions will be on a non-profit making basis, subsidised by Chappell Music.



BRANDUARDI: HOPING for a break in Britain.

A man with a mission

AFTER THREE years of success in his native Italy, where he has sold several million albums and singles, Angelo Branduardi is now attempting to break into the British record market. Apart from two recent concerts at London's The Venue, the singer-songwriter has just had his first British LP released by Ariola (Highdown Fair, Ariola 26 396 XOT), an English lyric version of his third best-selling Italian album.

Branduardi's UK launching follows three phenomenally successful years in Europe. His first two LPs, Angelo Branduardi and La Luna, between them sold more than 500,000 units while his current album alone has sold the same quantity. It was the second best-selling album in Italy last year, beaten only by Saturday Night Fever.

Branduardi has become one of Ariola's main hopes for UK success during 1979 and will be undertaking various promotion later in the year, as well as hopefully more live concerts.

The singer admits that his quest for success in the UK may not be easy: "I felt that the time had arrived to concentrate on territories outside of Italy, and Britain is very important in my plans. However musical tastes do depend on many different things and what is popular in the Mediterranean countries is not necessarily well received in other European countries."

Branduardi's first UK album was originally released in Italy two years ago as Alla Fiera Dell'Est, and went on to win that country's equivalent of the Grammy award. English lyrics have been specially written by Peter Sinfield while the arrangements are by his lifelong collaborator, Maurizio Fabrizio.

"One of the reasons why many Italian artists do not come over to the UK is because of economics," Branduardi concludes, "There are many good musicians in Italy but unfortunately few of them really get the opportunity to come to places like Britain, unless they get a lot of record company backing."

News in brief...

NATALIE COLE arrives in Britain at the end of April for two live shows as at London's Drury Lane Theatre. The dates, on April 26 and 27, mark the beginning of an European tour. Coinciding with the concerts, Capitol Records releases a new Cole album, I Love You So, produced by Charles Jackson and Marvin Yancy, the team responsible for production on Cole's previous recordings, all of which have won gold or platinum discs in the US. A single, Stand By, will also be released.

UTOPIA RECORDS, which has had success during the last 12 months with Richard Myhill and Lynda Virtue, is to launch two new signings, Adrian Lee and TCOJ. Lee was previously with a band called Red Hot, who made a single for Phonogram, and since the break-up of the group he has been busy writing songs and recording at the Utopia Studios. A single and album will be released later this year. TCOJ — Total Conception Of Joy — are an eight-piece group comprising two vocalists, instrumentalists and girl

dancers who appeared on the recent Crown Heights Affair tour. Material is being finalised for their debut recording session due to begin soon.

RECENTLY SIGNED to Phonogram International, Stumble Bunny have been chosen by the Hollies to accompany them on their tour. The four-piece band are produced and managed by New York record producer Richard Gotteher whose track record includes the discovery and subsequent recording of Blondie and Dr. Feelgood. First single for the Mercury label is Tonight.



PLASTIC BERTRAND

Tout La Planete

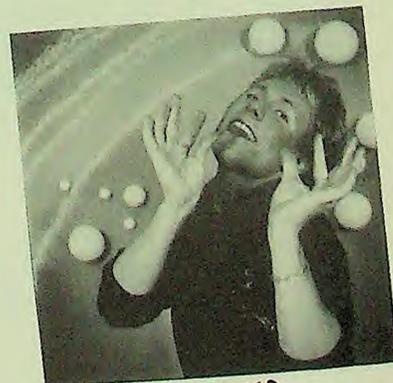
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BROADCASTING

Agenda finalised for Country Music Seminar

THE TOPICS are set and the panel has been finalised for the *Music Week* TV and Radio Seminar at Wembley Conference Centre on Saturday, April 14, during this year's Country Music Festival.

The aim is to cover all aspects of the treatment of country music in the broadcasting media and the panelists hoping to shed light on this wide subject are Paul Bernard (independent TV producer); B. J. Cole (performer/producer, Cow Pie Records); Richard de Sylva (promotion/producer, EMI); Gerry Ford (performer/DJ, BBC Radio Scotland); Martin Satterthwaite (promotion, MCA); Phil Sharp (publisher, EMI Music); Bob Stewart (DJ, Radio Luxembourg); Colin Ward (agent, Live Promotions) and David Dalton (*MW* broadcasting editor). The panel will be chaired by Tony Byworth (*MW* country music correspondent and vice chairman of the Country Music Association).

Guest speakers from the US will include representatives of the Country Music Association (Nashville) and of Jim Halsey Incorporated (Tulsa).

The topics to be discussed are:

- On radio and television, should country music be known as "country music" or just programmed within a general entertainment format?
- Are specialised shows a good thing and do they reflect current trends in the US market?
- Is country music gaining enough attention in popular format shows, especially in the light of chart successes?
- As UK artists are immediately available for promotion, are they being overlooked by the media and are US artists still the main objects for media attention?
- Response to the marketing of country music is proportionately higher than to any other form of music. Is it true to say, then, that programmes are not reflecting

the demand for country music?

- If record companies were to encourage more live appearances of American country acts in the UK, would this not encourage the media to expand their coverage of this area of music, bearing in mind the continuing availability of artists?
- In a concluding open forum all the above topics will be open to discussion.

Participation in the discussion by the audience will be invited.

The seminar will be held in the Severn Suite at the Wembley Conference Centre, the morning session going on from 10am to noon. After a two hour break for lunch (sponsored by the Country Music Association of America and *Music Week*) in the Chaucer Room, the afternoon session will continue in the Severn Suite until 4pm.

All those interested in the fields of broadcasting and/or country music are welcome to attend and should contact David Dalton at *Music Week* (01 836 1522).

Swansea move

ENDING MUCH speculation Swansea Sound has announced the appointment of David Lucas as programme controller.

Lucas moves from Capital Radio where, as education and community affairs organiser, he was involved with the Jobline and Helpline services and the Help A London Child fund-raising programme. He was appointed to that post after having worked as producer to Michael Aspel, Kenny Everett, Graham Dene and Dave Cash since joining Capital in December, 1973.

Seven BMS stations raise advertising rates

ADVERTISING RATES on seven of the ILR stations handled by Broadcast Marketing Services will rise by between 10 and 17.5 per cent from April 9.

The new rate cards will apply for Clyde, City, Downtown, Forth, Metro, Swansea Sound, Trent and Scottish Radio (Clyde and Forth combined). The one BMS represented station not upping its rates is Capital, while the largest percentage increase comes from Nottingham based Radio Trent.

Explaining the increases, BMS sales director, David Goode, says: "They are linked very much with the cash flow situation of the individual

radio stations. We have been through a traditionally poor part of the year for advertising and money has been tight. A comparison with other media is also relevant."

The increases mean that 60 seconds of peak time at basic rates will now cost as follows:

- Radio Clyde: £198.
- Radio City: £130.
- Downtown Radio: £90.
- Radio Forth: £75.
- Metro Radio: £101.

- Swansea Sound: £52.
- Radio Trent: £81.
- Scottish Radio: £246.

These are peak time rates and come down to as little as £1 for 15 seconds of off-peak time on Metro Radio. Contract and package rates will have risen by similar proportions but all existing bookings will be honoured.

Two other features of the changes are segment alterations by Metro and Trent. Trent has introduced a new AA class covering Monday to Friday, 10am to 3pm and Saturday, 8am to noon, while Metro has removed a similar category.



KATE BUSH took time off from rehearsing for her forthcoming tour to guest on Michael Aspel's Capital Radio show on Wednesday and when asked if she had written any new songs recently, she replied that she had written one about Aspel.

News in brief...

NEW FEATURES of David Hamilton's Radio Two show include a new Music Game, designed to test people's knowledge using extracts from records, plus a One In A Million competition in which listeners will have the chance to win Hamilton's record of the week. The final half-hour of Friday programmes will be devoted to million selling discs, with listeners being asked to spot the "rogue record" among those that have hit the million mark.

FOR PROGRAMMES made in collaboration with Capital Radio last year, New York's WOR station has won the RKO radio award with the grand citation: "The Achiever of Outstanding Performance in Pursuit of the Highest Goals of Excellence Embodied in the RKO General Radio Management Philosophy". The programmes were part of A Tale Of Two Cities, a link-up between the two stations which culminated in a live trans-Atlantic phone-in.

THE THIRD and latest outside broadcast from the Sheffield Fiesta as part of Roger Moffat's Radio Hallam programme featured the singing debut on radio of an unlikely performer. Hallam's Roger Brooks, a newsreader and reporter in the Rotherham studio (but also, apparently, an accomplished nightclub singer), launched into a song about newsreading backed by the Terry Clayton Band.

STICK IT In Your Ear, Beacon Radio's weekly rock show, is getting involved with a concert by local heavy metal band, Jameson Raid, which recently released a single on its own GBH label. The concert, labelled a "Stick It In Your Area Promotion" is at Walsall Town Hall on Friday, April 6.

IN A recent speech which Lady Plowden, chairman of the IBA, made to the Cardiff Business Club on the Independence and Responsibility of Broadcasting, she commented on the applications for the Cardiff ILR franchise, the result of which will be known next month, saying: "One cannot help being struck by the high calibre of those who have formed themselves into a group to apply for this franchise and to back their applications with money, and by the quality of the preliminary work which has been done. It is a tribute, I believe, not only to the widespread feelings of responsibility to this capital city which exist within it; it is also, I believe, a tribute to what the 19 existing ILR stations have achieved in their communities and to the potential for those who will now add to their number."

RADIO TWO'S Star Choice series continues through March, April and May with musical selections from Nelson Riddle, Burl Ives and Cilla Black. The programmes are broadcast at 12.02pm on Saturday,



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MUSIC WEEK

ALBUMS CHART

TOP 75

ALBUMS

WEEK ENDING MARCH 31 1979

1	6	BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand	⊙ CBS 10012	35	38	20 GOLDEN GREATS Neil Diamond	⊙ MCA EMTV 14
2	1	SPIRITS HAVING FLOWN Bee Gees	⊙ RSO RSBG 001	36	57	THE KICK INSIDE Kate Bush	• EMI EMC 3223
3	2	PARALLEL LINES Blondie	⊙ Chrysalis CDL 1192	37	NEW	TOTO Toto	CBS 83148
4	3	MANILOW MAGIC Barry Manilow	• Arista ARTV 2	38	33	AT THE BUDOKAN Cheap Trick	Epic EPC 86083
5	4	C'EST CHIC Chic	Atlantic K 50565	39	42	GREASE Original Soundtrack	⊙ RSO RSD 2001
6	NEW	BREAKFAST IN AMERICA Supertamp	⊙ A&M AMLK 63708	40	66	STATELESS Lene Lovich	Suff SEEZ 7
7	5	ARMED FORCES Elvis Costello and The Attractions	• Radar RAD 14	41	61	LIVE AND DANGEROUS Thin Lizzy	⊙ Vertigo 6641 807
8	8	COLLECTION OF THEIR 20 GREATEST HITS Three Degrees	⊙ Epic EPC 10013	42	NEW	EVEN SERPENTS SHINE The Only Ones	CBS 83451
9	12	DIRE STRAITS Dire Straits	⊙ Vertigo 9102 021	43	49	PLASTIC LETTERS Blondie	• Chrysalis CHR 1166
10	7	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols	Virgin VD 2510	44	34	YOU DON'T BRING ME FLOWERS Neil Diamond	• CBS 86077
11	13	MARTY ROBBINS COLLECTION Marty Robbins	⊙ Lotus WH 5009	45	30	OUT OF THE BLUE Electric Light Orchestra	⊙ Jet JETDP 400
12	9	MANIFESTO Roxy Music	⊙ Polydor POLH 001	46	46	GEORGE HARRISON George Harrison	• Dark Horse K 56562
13	14	BAT OUT OF HELL Meat Loaf	• Epic/Cleveland International EPC 82419	47	25	STRANGERS IN THE NIGHT UFO	Chrysalis CJT 5
14	NEW	THE VERY BEST OF LEO SAYER Leo Sayer	Chrysalis CDL 1222	48	37	SHEIK YERBOUTI Frank Zappa	CBS 88339
15	10	DESOLATION ANGELS Bad Company	Swansong SSK 59408	49	32	WINGS GREATEST Wings	⊙ Parlophone PCTC 256
16	20	NEW BOOTS AND PANTIES Ian Dury and The Blockheads	• Siff SEEZ 4	50	75	LOVE TRACK Gloria Gaynor	• Polydor 2391 385
17	18	52ND STREET Billy Joel	• CBS 83181	51	23	ACTION REPLAY Various	⊙ K-Tel NE 1040
				52	31	FEETS DON'T FAIL ME NOW Herbie Hancock	CBS 83491
				53	36	DON'T WALK - BOOGIE Various	⊙ EMI EMTV 13
				54	-	TURN THE MUSIC UP Players Association	• Vanguard VSD 79421
				55	60	RUMOURS Fleetwood Mac	⊙ Warner Brothers K 56344
				55	55	THE ALBUM Abba	⊙ Epic EPC 86052
				57	48	SATURDAY NIGHT FEVER Various	⊙ RSO 2658 123
				58	63	THE INCREDIBLE SHRINKING DICKIES Dickies	• A&M AMLE 64742

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TMS 134
CASS: KTYC 134

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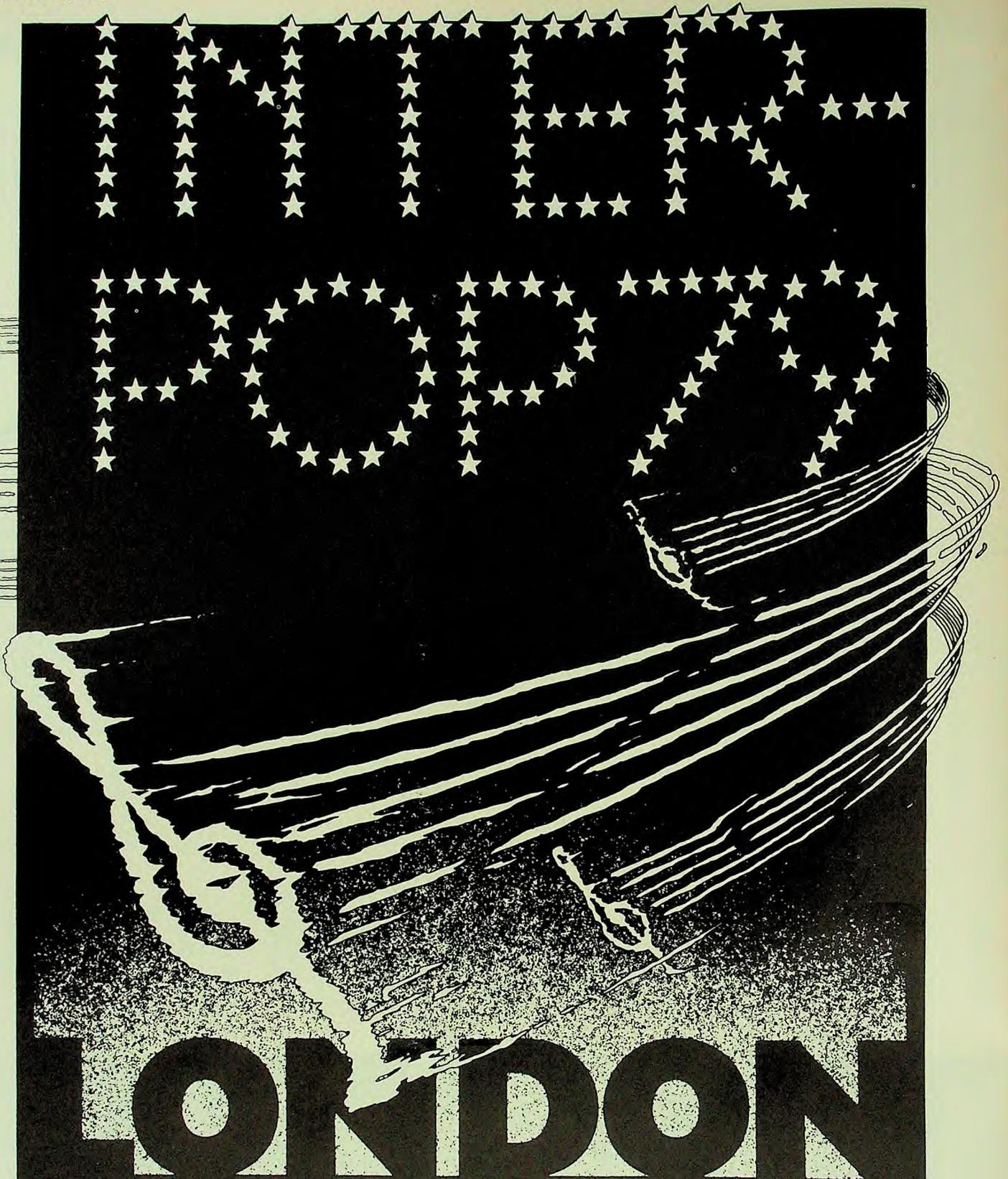
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DEALER GUIDE TO AIRPLAY ACTION

Radio 1

RADIO ONE FEATURED FORTY

BLOW AWAY — George Harrison (Warner Brothers K 17237)
CAN YOU FEEL THE FORCE — Real Thing (Pye 7N 46147)
COOL FOR CATS — Squeeze (A&M AMS 7426)
DOUBLE LOVE — Crackin'
EVERYBODY'S HAPPY NOWADAYS — Buzzcocks (United Artists UP 36499)
FIRE — Pointer Sisters (Planet K12239)
FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)
GOODNIGHT TONIGHT — Wings (Parlophone 6023)
HE'S THE GREATEST DANCER — Sister Sledge (Atlantic K 11227)
HOLD THE LINE — Toto (CBS 6478)
I DON'T WANNA LOSE YOU — Candidate (RAK 289)
IMAGINATION — Rocky Sharpe & 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 DANCIN' — Gary's Gang (CBS 7109)
KNOCK ON WOOD — Amii Stewart (Atlantic K 11214)
LET'S FLY AWAY — Voyage (GTO GT 245)
LIVIN' IT UP (FRIDAY NIGHT) — Bell & James (A&M AMS 12012)
LUCKY NUMBER — Lene Lovich (Stiff BUY 42)
MARY ANN — Black Lace (EMI 2919)
MONEY IN POCKET — Dennis Brown (Atlantic LV 5)
OLIVER'S ARMY — Elvis Costello & The Attractions (Radar ADA 31)
PAINTER MAN — Boney M (Atlantic/Hansa K 11255)
POP MUZIK — M (MCA 413)
QUESTIONS & ANSWERS — Sham 69 (Polydor POSP 27)
ROCKING CHAIR — Dean Friedman (Lifesong LS 405)
SHAKE YOUR BODY — Jacksons (Epic EPC 7181)
SOME GIRLS — Racey (RAK 291)
SULTANS OF SWING — Dire Straits (Vertigo 6059 206)
THE BRISTOL STOMP — Late Show (Decca F 13822)
THE LOGICAL SONG — Supertramp (A&M AMS 7427)
THE RUNNER — Three Degrees (Ariola ARO 154)
TRAGEDY — Bee Gees (RSO 27)
TURN THE MUSIC UP — Players Association (Polydor POSP 32)
WAITING FOR AN ALIBI — Thin Lizzy (Vertigo LIZZY 3)
WOW — Kate Bush (EMI 2911)
YOU ANGEL YOU — Manfred Mann's Earth Band (Bronze BRO 68)

RECORDS OF THE WEEK

Dave Lee Travis: DOUBLE LOVE — Crackin'
Simon Bates: KNOCK ON WOOD — Amii Stewart (Atlantic K 11214)
Paul Burnett: GOODNIGHT TONIGHT — Wings (Parlophone R6023)
Tony Blackburn: ROCKING CHAIR — Dean Friedman (Lifesong LS 405)
Kid Jensen: POP MUZIK — M (MCA 413)

Radio 2

ALBUM OF THE WEEK

THE VERY BEST OF LEO SAYER — Leo Sayer (Chrysalis CDL 1222)

Radio Luxembourg

BULLETS

LOVE VIBRATION — Joe Simon (Spring POSP 26)
MOVING IN THE DIRECTION OF LOVE — Craig Pruess (Ariola/Hansa AHA 535)
NO. 1 SONG IN HEAVEN — Sparks (Virgin VS 244)
PARTY DOWN — George Duke (Epic EPC 7149)
DANCE LADY DANCE — Crown Heights Affair (Mercury 6168 804)
TELL EVERYBODY — Herbie Hancock (CBS)
THE RUNNER — Three Degrees (Ariola ARO 154)
THE LOGICAL SONG — Beach Boys (Caribou CRB 7204)
HE'S THE GREATEST DANCER — Sister Sledge (Atlantic K 11257)

POWER PLAY

GOODNIGHT TONIGHT — Wings (Parlophone R6023)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

SOMETHING ELSE — Sex Pistols (Virgin VS 240)
THE RUNNER — Three Degrees (Ariola ARO 154)

TOP ADD ONS

- 1 GOOD NIGHT TONIGHT — Wings (Parlophone R 6023) R1, RL, PR, BR, RC, D, M, T, H, TV, PS, O, V, Md, Bb.
- 2 I JUST FALL IN LOVE AGAIN — Anne Murray (Capitol CL 16069) CR, BR, D, M, H, TV, O, Mr, Bb, U, SC.
- 3 UNTIL THE NIGHT — Billy Joel (CBS 7242) PR, BR, RC, D, M, H, TV, V, Mr, Md.
- 4 = THE LOGICAL SONG — Supertramp (A&M AMS 7427) RL, PR, D, M, TV, O, U.
- 4 = HERE COMES THE NIGHT — Beach Boys (Caribou CRB 7204) RL, T, TV, O, V, Md, SC.
- 6 = WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN — Dr Hook (Capitol CL 16039) M, TV, O, V, U, W.
- 6 = DIAMONDS — Chris Rea (Magnet MAG 144) CR, RC, D, M, T, Bb.
- 6 = BACK ON THE ROAD — Joe Egan (Ariola ARO 153) RC, H, F, PS, O, Md.

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

TURN THE MUSIC UP — Players Association (Vanguard VS 501)
HE'S THE GREATEST DANCER — Sister Sledge (Atlantic K 11257)
CUBA — Gibson Brothers (Island WIP 6483)
SHA LA LA MEANS I LOVE YOU — Barry White (20th Century BTC 1041)
THE RUNAWAY — Elkie Brooks (A&M AMS 7428)
I LOVE THE MUSIC — Freeway (Decca F 13824)
YOU'VE GOT IT ALL — Peggy Scott (Pinnacle PIN 73)
I GO TO PIECES — Rachel Sweet (Stiff BUY 44)
ROCKING CHAIR — Dean Friedman (Lifesong LS 405)
SOME GIRLS — Racey (RAK 291)
LIVIN' IT UP — Bell & James (A&M AMS 7427)
KNOCK ON WOOD — Amii Stewart (Atlantic K 11214)

BRMB

BIRMINGHAM

ADD ONS

COOL FOR CATS — Squeeze (A&M AMS 7426)
HE'S THE GREATEST DANCER — Sister Sledge (Atlantic K 11257)
GIVE ME BACK ME BRAIN — Duffo (Beggars Banquet BEG 15)
SHAKE YOUR BODY — Jacksons (Epic EPC 7181)
I JUST FALL IN LOVE AGAIN — Anne Murray (Capitol CL 16069)
SWEET LOUISE — Iron Horse (Warner Brothers K 11271)
TURN THE CORNER SINGING — Catherine Howe (Ariola ARO 152)
UNTIL THE NIGHT — Billy Joel (CBS 7242)
GOODNIGHT TONIGHT — Wings (Parlophone R6023)

Radio City

LIVERPOOL

HIT PICKS

Roger Blyth: MUSIC BOX DANCER — Frank Mills (Polydor 2121 370)
Phil Easton: COOL FOR CATS — Squeeze (A&M AMS 7426)
Johnny Jason: GIMME AN INCH GIRL — Ian Matthews (Rocburgh ROC 207)
Dave Eastwood: GOODNIGHT TONIGHT — Wings (Parlophone R6023)
Billy Butler: WINDSTORM — Gloria Jones (Sidewalk SID104)
Dave Lincoln: DIAMONDS — Chris Rea (Magnet 144)

ADD ONS

BRIGHT EYES — Art Garfunkel (CBS 6847)
YOU CAN'T CHANGE THAT — Raydio (Arista 249)
SHA LA LA MEANS I LOVE YOU — Barry White (20th Century BTC 1041)
BRISTOL STOMP — Late Show (Decca F13822)
UNTIL THE NIGHT — Billy Joel (CBS 7242)
TURN THE MUSIC UP — Players Association (Vanguard VS5011)
I LOVE THE MUSIC — Freeway (Decca F13824)
BACK ON THE ROAD — Joe Egan (Ariola ARO 153)

Capital Radio

LONDON

CLIMBERS

TAKE ME HOME — Cher (Casablanca CAN 147)
WHAT'S A NICE GUY LIKE ME DOING IN A PLACE LIKE THIS — Paul Evans (Spring POSP 39)
I JUST FALL IN LOVE AGAIN — Anne Murray (Capitol CL 16069)
BORDER LINE — Rogue (Ariola ARO 147)
DIAMONDS — Chris Rea (Magnet MAG 144)

Downtown Radio

BELFAST

HIT PICKS

John Paul: WHO LISTENS TO THE RADIO — Sports (Last 5)
Trevor Campbell: MY GUNS ARE LOADED — Bonnie Tyler (RCA PB 5147)
Candy Devine: LOVE BALLAD — George Benson (Warner Brothers K 17333)
Michael Henderson: LOVE TAKES TIME — Orleans (Infinity INF 103)
Eddie West: GOOD NIGHT TONIGHT — Wings (Parlophone R6023)
Lynda Jayne: CAIO BAMBINO — The Soft Rock (LRP1)

ADD ONS

LOVE AND DESIRE — Arpeggio (Polydor POSP 40)
THE LOGICAL SONG — Supertramp (A&M AMS 7427)
BRIGHT EYES — Art Garfunkel (CBS 6847)
QUESTIONS AND ANSWERS — Sham 69 (Polydor POSP 27)
THE RUNNER — Three Degrees (Ariola ARO 154)
I DON'T WANT TO SEE ANOTHER TOWN — Ray Lynam (Release RL 955)
DIAMONDS — Chris Rea (Magnet MAG 144)
I JUST FALL IN LOVE AGAIN — Anne Murray (Capitol CL 16069)
UNTIL THE NIGHT — Billy Joel (CBS 7242)

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: IN MY LIFE — Phoebe Snow (CBS 7175)
Steve Hamilton: MY GUNS ARE LOADED — Bonnie Tyler (RCA PB 5147)
Bill Torrence: LOVE TAKES TIME — Orleans (Infinity INF 103)
Brian Ford: BACK ON THE ROAD — Joe Egan (Ariola ARO 153)
Jay Crawford: STORMY WEATHER — Stella Parton (Warner Brothers K 12332)
Midnight Flier: LYDIA — Jonathan Richman (Beserkley BZZ 28)

ADD ONS

IMAGINATION — Rocky Sharpe & The Replays (Chiswick CHIS 110)
LOOM FOR LOVE — Cerrone (CBS 7174)
I'M LEAVING — Passion (Avi AVIS 101)
POP MUZIK — M (MCA 413)
BULLY FOR YOU — Tom Robinson (EMI 2916)
JET SET — Nightshift (Zoom ZUM 9)

Radio Hallam

SHEFFIELD

HIT PICKS

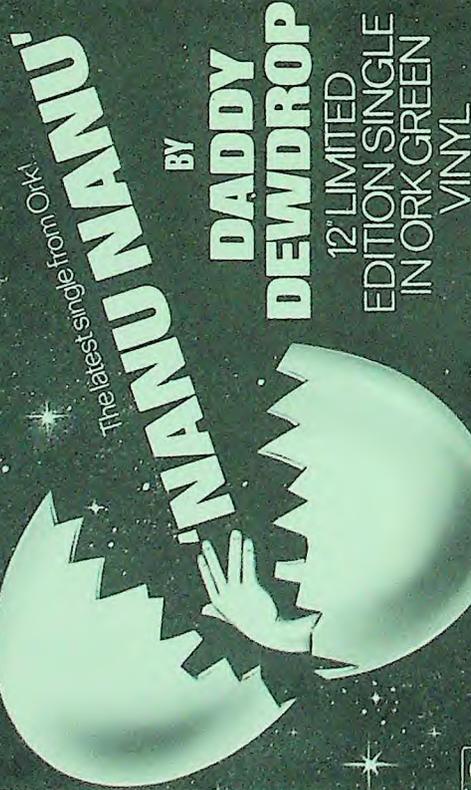
Keith Skues: GOODNIGHT TONIGHT — Wings (Parlophone R6023)
Roger Moffat: I JUST FALL IN LOVE AGAIN — Anne Murray (Capitol CL 16069)
Johnny Moran: UNTIL THE NIGHT — Billy Joel (CBS 7242)
Colin Slade: AFTERMATH — Cowboys International (Virgin VS 253)
Ray Stewart: DANCE LADY DANCE — Crown Heights Affair (Mercury 6168 804)
Bill Crozier: BACK ON THE ROAD — Joe Egan (Ariola ARO 153)
Martin Kelner: THE STAIRCASE MYSTERY — Siouxsie & The Banshees (Polydor POSP 9)
Maggie Mash: THE WAY I FEEL — Adrian Gurvity (Jet 140)

ADD ONS

ONE COLD VIBE — Third World (Island WIP 6485)

MUSIC WEEK

INSPIRED BY THE 'MORK & MINDY' TV SHOW



NEXT IN LINE

"Love Ballad"	K17333	
GEORGE BENSON		
"Knock On Wood"	K11214	
AMII STEWART		
"Cholly (Funk Getting Ready To Roll!)"	K17321	
FUNKADELIC		
"Hard Love"	K17296	
SHAUN CASSIDY		

UFG

NEW LIVE 3 TRACK 33 1/2 EP

SINGLES CHART

TOP 75

SINGLES

WEEK ENDING MARCH 31 1979

1	I WILL SURVIVE Gloria Gaynor	●	Polydor 2095 017
2	IN THE NAVY Village People		Mercury 6007 209
3	SOMETHING ELSE/FRIGGIN' IN THE RIGGIN' Sex Pistols		Virgin VS 240
4	OLIVER'S ARMY Evis Costello & The Attractions	●	Radar ADA 31
5	LUCKY NUMBER Lene Lovich	○	Stiff BUY 42
6	I WANT YOUR LOVE Chic		Atlantic LV 16
7	CAN YOU FEEL THE FORCE? Real Thing	○	Pye 7N 46147
8	TURN THE MUSIC UP Players Association		Vanguard VS 5011
9	DON'T STOP ME NOW Queen		EMI 2910
10	KEEP ON DANCING Gary's Gang		CBS 7109
11	TRAGEDY Bee Gees	●	RSO 27
12	WAITING FOR AN ALIBI Thin Lizzy		Vertigo LIZZY 3
13	INTO THE VALLEY Skids		Virgin VS 241
14	MONEY IN MY POCKET Dennis Brown		Atlantic LV 5
15	HOLD THE LINE Toto		CBS 6784
16	COOL FOR CATS Squeeze		A&M AMS 7426
17	JUST WHAT I NEEDED Cars		Elektra K 12312
18	SULTANS OF SWING		

35	29	EVERYBODY'S HAPPY NOWADAYS Buzcocks	United Artists UP 36499
36	32	IMPERIAL WIZARD David Essex	Mercury 6007 202
37	36	WHAT A FOOL BELIEVES Dobie Brothers	Warner Brothers K 17314
38	24	HEART OF GLASS Blondie	Chrysalis CHS 2275
39	41	FIRE Pointer Sisters	Planet K 12339
40	67	LET'S FLY AWAY Voyage	GTO/Hansa GT 245
41	45	CUBA Gibson Brothers	Island WIP 6483
42	62	IMAGINATION Rocky Sharpe & The Replays	Chiswick CHIS 110
43	37	EVERYTHING IS GREAT Inner Circle	Island WIP 6472
44	44	STOP YOUR SOBBING Pretenders	Real ARE 6
45	53	I DON'T WANNA LOSE YOU Kandidate	RAK 289
46	31	HONEY I'M LOST Dooleys	GTO GT 242
47	42	DISCO NIGHTS (ROCK FREAK) G.O.	Arista ARIST 245
48	50	CHASE Giorgio Moroder	Casablanca CAN 144
49	19	GET IT Darts	Magnet MAG 140
50	39	OVERKILL Motorhead	Bronze BRO 67
51	52	KEEP YOUR BODY WORKING Kleeer	Atlantic LV 21
52	30	CHIQUITITA Abba	Epic EPC 7030
53	47	HEAVEN KNOWS Donna Summer	Casablanca CAN 141
54	NEW 40	THE LOGICAL SONG Supertramp	A&M AMS 7427
55	40	BRISTOL STOMP Late Show	Decca F 13822
56	34	SOUND OF THE SUBURBS Members	Virgin VS 242
57	48	TRASH Roxy Music	Polydor POSP 32
58	46	BOOGIE TOWN F.L.B.	Fantasy FTC 168
59	54	YOU ANGEL YOU	

NEW LIVE 3 TRACK 3 1/2 E.P.
Shoot Shoot
 9/10 Only You Can Rock Me / I'm A Loser
 CHS 2318

Chrysalis

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GONZALEZ
 their new single
**HAVEN'T STOPPED
 DANCING YET**
 (REMIX)
 Available as 7" & 12" singles
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18	23	SULTANS OF SWING Dire Straits	Vertigo 6059 206	59	54	YOU ANGEL YOU Manfred Mann's Earth Band	Bronze BRO 68
19	27	BRIGHT EYES Art Garfunkel	CBS 6947	60	NEW	HAVEN'T STOPPED DANCIN' YET Gonzalez	Sidewalk SID 102
20	17	CLOG DANCE Violinski	Jet 136	61	NEW	I (WHO HAVE NOTHING) Sylvester	Fantasy FTC 171
21	18	YOU BET YOUR LOVE Herbie Hancock	CBS 7010	62	60	GIMME BACK ME BRAIN Durfo	Beggars Banquet BEG 15
22	11	PAINTER MAN Boney M	Atlantic/Hansa K11255	63	74	SHA LA LA MEANS I LOVE YOU Barry White	20th Century BTC 1041
23	35	WOW Kate Bush	EMI 2911	64	NEW	MARY ANN Black Lace	EMI 2919
24	22	STRANGE TOWN Jam	Polydor POSP 34	65	55	BLOW AWAY George Harrison	Warner Brothers K 17327
25	38	HES' THE GREATEST DANCER Sister Sledge	Atlantic K 11257	66	NEW	SHOOT SHOOT U.F.O.	Chrysalis CHS 2318
26	59	SHAKE YOUR BODY (DOWN TO THE GROUND) Jacksons	Epic EPC 7181	67	56	SATURDAY NIGHT (BENEATH THE PLASTIC PALM TREES) Leyton Buzzards	Chrysalis CHS 2288
27	25	ENGLISH CIVIL WAR Clash	CBS 7082	68	NEW	LIVIN' IT UP (FRIDAY NIGHT) Bell & James	A&M AMS 7424
28	28	FOREVER IN BLUE JEANS Neil Diamond	CBS 7047	69	NEW	SOMETHING'S COOKIN' IN THE KITCHEN Dana	GTO GT 243
29	43	QUESTIONS AND ANSWERS Sham 69	Polydor POSP 27	70	NEW	REMEMBER THEN Showaddywaddy	Arista ARIST 247
30	49	THE RUNNER Three Degrees	Ariola ARO 154	71	NEW	LOVE BALLAD George Benson	Warner Brothers K 17333
31	26	CONTACT Edwin Starr	20th Century BTC 2396	72	NEW	LOVE AND DESIRE Arpeggio	Polydor POSP 40
32	12	GET DOWN Gene Chandler	20th Century BTC 1040	73	NEW	GREEN LIGHT Cliff Richard	EMI 2920
33	NEW	THE STAIRCASE Siouxsie & The Banshees	Polydor POSP 9	74	NEW	VOODOO VOODOO Den Hegarty	MAG 143
34	NEW	SOME GIRLS Racey	RAK 291	75	NEW	HERE COMES THE NIGHT Beach Boys	Caribou CRB 7204

● 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.

'SHAKE YOUR BODY'
 (Down To The Ground)
 A dynamite new single from **THE JACKSONS**

7181
 Epic Records

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AIRPLAY ACTION

Metro Radio

NEWCASTLE

ADD ONS

GOODNIGHT — Wings (Parlophone R6023)
I JUST FALL IN LOVE AGAIN — Anne Murray (Capitol CL 16069)
UNTIL THE NIGHT — Billy Joel (CBS 7242)
THE LOGICAL SONG — Supertramp (A&M AMS 7427)
DIAMONDS — Chris Rea (Magnet MAG 144)
THE LOVE CRUSADER — Sarah Brightman & Starship Troopers (Ariola 'Hansa AHA 538)
HE'S THE GREATEST DANCER — Sister Sledge (Atlantic K 11257)
WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN — Dr. Hook (Capitol CL 16039)
IMAGINATION — Rocky Sharpe & The Replays (Chiswick CHIS110)

Radio Orwell

IPSWICH

HIT PICKS

Anthea Clarke: THE LOGICAL SONG — Supertramp (A&M AMS 7427)
Keith Rogers: HERE COMES THE NIGHT — Beach Boys (Caribou CRB 7204)
Greg Bance: GOODNIGHT TONIGHT — Wings (Parlophone R6023)
Bernard Mulhern: I JUST FALL IN LOVE AGAIN — Anne Murray (Capitol CL 16069)
Tony Valence: TURN ME UP — Keith Barrow (CBS 7090)
Tony Gillham: WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN — Dr. Hook (Capitol CL 16039)
Patrick Eade: BACK ON THE ROAD — Joe Egan (Ariola ARO 153)

Piccadilly Radio

MANCHESTER

ADD ONS

THE LOGICAL SONG — Supertramp (A&M AMS 7427)
MUSIC BOX DANCER — Frank Mills (Polydor 2121 370)
UNTIL THE NIGHT — Billy Joel (CBS 7242)
GOODNIGHT TONIGHT — Wings (Parlophone R6023)
BABY HOLD ON — Eddie Money (CBS 6080)

Plymouth Sound

PLYMOUTH

HIT PICKS

Peter Grieg: GOODNIGHT TONIGHT — Wings (Parlophone R6023)
Brian Day: MISS CAROLINE NEWLEY — M Squad (Ariola ARO 150)
Ian Calvert: BACK ON THE ROAD — Joe Egan (Ariola ARO 153)
Carmella McKenzie: ROCKING CHAIR — Dean Friedman (Lifesong LS 405)

NEW ENTRIES

TURN THE MUSIC UP — Players Association (Vanguard VS 5011)
MONEY IN MY POCKET — Dennis Brown (Atlantic LV 5)
SULTANS OF SWING — Dire Straits (Vertigo 6059 206)
STRANGE TOWN — Jam (Polydor POSP 34)

Radio Tees

TEESSIDE

ADD ONS

REMEMBER THEN — Showaddywaddy (Arista 247)
DIAMONDS — Chris Rea (Magnet MAG 144)
HERE COMES THE NIGHT — Beach Boys (Caribou CRB 7204)
KEEP REACHING FOR LOVE — Liner (Atlantic K 11235)
LOVE BALLAD — George Benson (Warner Brothers K 17333)
VIDEO LIFE — Chris Spedding (RAK 290)
NO. 1 SONG IN HEAVEN — Sparks (Virgin VS 244)
GOODNIGHT TONIGHT — Wings (Parlophone R6023)
HAVEN'T STOPPED DANCING YET — Gonzalez (Sidewalk SID 102)

Radio 210

THAMES VALLEY

ADD ONS

THE RUNNER — Three Degrees (Ariola ARO 154)
TOUCH ME WITH MAGIC — Marty Robbins (CBS 7176)
I JUST FALL IN LOVE AGAIN — Anne Murray (Capitol CL 16069)
SOME GIRLS — Racey (RAK 291)
IMAGINATION — Rocky Sharpe & The Replays (Chiswick CHIS 110)
HERE COMES THE NIGHT — Beach Boys (Caribou CRB 7204)
THE LOGICAL SONG — Supertramp (A&M AMS 7427)
ROCKING CHAIR — Dean Friedman (Lifesong LS 405)
SOMETHING TO LIVE FOR — Hollies (Polydor POSP 35)
UNTIL THE NIGHT — Billy Joel (CBS 7242)
SHA LA LA MEANS I LOVE YOU — Barry White (20th Century BTC 1041)
WHEN YOU'RE IN LOVE — Dr. Hook (Capitol CL 16039)
BABY HOLD ON — Eddie Money (CBS 6080)
GOODNIGHT TONIGHT — Wings (Parlophone R6023)
HARRY MY HONOLULU LOVER — Nolan Sisters (Epic EPC 7197)
LIFE IS A DANCE — Chaka Kahn (Warner Brothers K 17320)
THE RUNAWAY — Elkie Brooks (A&M AMS 7428)
SURRENDER TO ME — McGuinn Clark & Hillman (Capitol)
WHEN EVER I'M AWAY FROM YOU — John Travolta (Polydor POSP 30)

Radio Victory

PORTSMOUTH

ADD ONS

HERE COMES THE NIGHT — Beach Boys (Caribou CRB 7204)
I WANT YOU TO WANT ME — Cheap Trick (Epic EPC 7258)
DANCE LADY DANCE — Crown Heights Affair (Mercury 6168 804)
DOING THAT (FANCY DANCER) — Gregg Diamond (TK TKR 7534)
WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN — Dr. Hook (Capitol CL 16039)
UNTIL THE NIGHT — Billy Joel (CBS 7242)
GIMME AN INCH GIRL — Ian Matthews (Rockburgh ROCS 207)
I GO TO PIECES — Rachel Sweet (Stiff BUY 44)
I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU) — Narada Michael Walden (Atlantic K 11269)
GOODNIGHT TONIGHT — Wings (Parlophone R 6023)

BBC Blackburn

HIT PICKS

Jude Bunker: I'LL GO TOO — Kevin Coyne (Virgin)
Nigel Dyson: THE LOVE THAT I HAVE — Virginia McKenna (Rim)
Kath Dutton: DIAMONDS — Chris Rea (Magnet MAG 144)
Phil Scott: LYDIA — Jonathan Richman and the Modern Lovers (Berserkley BZZ 28)
Trevor Hall: DANCE LADY DANCE — Crown Heights Affair (Mercury 6168 804)
Ken Snowdon: FEAR OF THE DARK — Gordon Giltrap Band (Electric WOT 29)
Pat Gibson: GOODNIGHT TONIGHT — Wings (Parlophone R6023)
Mark Hurrell: I JUST FALL IN LOVE AGAIN — Anne Murray (Capitol CL 16069)

BBC Medway

PRESENTER PICKS

Brian Faulkner: CAN YOU READ MY MIND — Maureen McGovern (Warner Brothers K 17328)
Don Durbridge: GOODNIGHT TONIGHT — Wings (Parlophone R6023)
John Thurston: LOVE YOU A LITTLE WHILE — Boy Bastin (DJM DJS 10895)
Mike Brill: BACK ON THE ROAD — Joe Egan (Ariola ARO 153)
Dave Brown: HERE COMES THE NIGHT — Beach Boys (Caribou CRB 7204)
Ian Pearson: UNTIL THE NIGHT — Billy Joel (CBS 7242)

BBC Merseyside

PERSONAL PICKS

Chris Jones: THE RUNNER — Three Degrees (Ariola ARO 154)
Dave Porter: UNTIL THE NIGHT — Billy Joel (CBS 7242)
Alan Jackson: I JUST FALL IN LOVE AGAIN — Anne Murray (Capitol CL 16069)
Janice Long: KNOCK ON WOOD — Amii Stewart (Atlantic K 11214)

BBC Ulster

ADD ONS

THE LOGICAL SONG — Supertramp (A&M AMS 7427)
I JUST FALL IN LOVE AGAIN — Anne Murray (Capitol CL 16069)
BLOW AWAY — George Harrison (Dark Horse K 17327)
WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN — Dr. Hook (Capitol CL 16039)
HOW DO YOU MEND A BROKEN HEART — Guys & Dolls (Magnet MAG 141)
CAN YOU READ MY MIND — Maureen McGovern (Warner Brothers K 17328)

Radio Wales

HIT PICKS

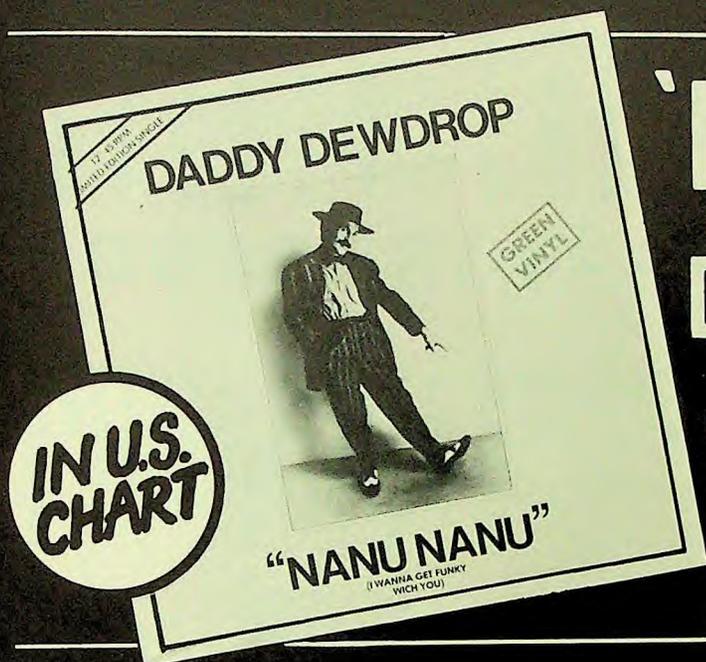
Richard Rees: WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN — Dr. Hook (Capitol CL 16039)
Dan Damon: CAN YOU READ MY MIND — Maureen McGovern (Warner Brothers K 17328)

BBC Scotland

Jimmy Mack: WHAT'S ON YOUR MIND — John Denver (RCA PB 1535)
FANTASY — Kim Clark (CBS 7196)
Rhythm & News: BEBIDA MAGICA — Los Jaivos (EMI 2901)
Nightbeat: HERE COMES THE NIGHT — Beach Boys (Caribou CRB 7204)
Andy Cameron: HARRY MY HONOLULU LOVER — Nolan Sisters (Epic EPC 7197)
Single of the Week: I JUST FALL IN LOVE AGAIN — Anne Murray (Capitol CL 16069)

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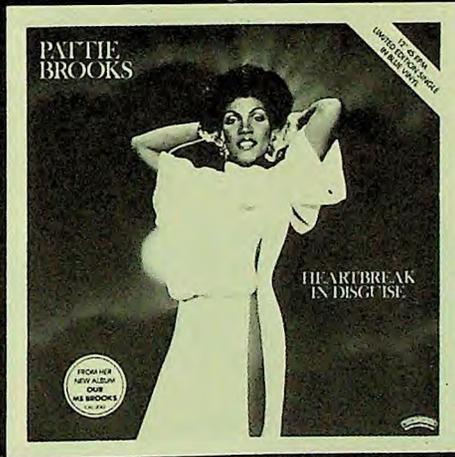
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27	24	LION HEART Kate Bush	EMI EMA 787	68	56	DEVADIP ONENESS Carlos Santana	CBS 86037
28	16	LIVE (X CERT) Stranglers	United Artists UAG 30224	69	67	EVITA Original London Cast	MCA MCG 3527
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31	40	OVERKILL Motorhead	Bronze BRON 515	72	72	SINGLES 1974-78 Carpenters	A&M AMLT 19748
32	28	JAZZ Queen	EMI EMA 788	73	71	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway	Red Seal RL 25163
33	29	NIGHTFLIGHT TO VENUS Boney M	Atlantic/Hansa K 50498	74	NEW	IMPERIAL WIZZARD David Essex	Mercury 9109 616
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KID JENSEN'S RECORD OF THE WEEK
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CLASSICAL

Kanawa sings Strauss on first CBS release

THIS IS an important year for the New Zealand-born soprano Kiri Te Kanawa. For after years of making records for many companies, including Decca, Phonogram, EMI and RCA, she recently signed an exclusive contract with CBS. Her first record following that decision is released this month — Strauss's Four Last Songs in which she is accompanied by the London Symphony Orchestra conducted by Andrew Davis (76794 £4.39). The disc includes six other Strauss songs.

Since she first sang the Countess in Mozart's *Le Nozze di Figaro* at Covent Garden in 1971, Ms Kanawa has established an international reputation for herself, particularly in Mozart roles, though she has always sung a wide range of operatic repertoire.

In fact, it was during the recording of Mozart's *Don Giovanni* which was being filmed by director Joseph Losey in Paris last summer, that discussions with CBS first began in earnest.

The soundtrack to the film, which includes Ruggero Raimondi in the title role with Ms Kanawa as Elvira, comes out on CBS probably in September, coinciding with the films showing. It's conducted by Lorin Maazel.

Also scheduled for an autumn release on CBS is Hansel and Gretel with Frederic Von Stade as Hansel, Ileana Cotrubas, Gretel, and Ms Kanawa taking the part of Sandman, John Pritchard conducts.

The CBS contract involves other recording projects, including Ms Kanawa's first lieder recital, with music by Schubert, Schumann, Brahms and Strauss, in which she is accompanied by the pianist Richard Amner. The programme is virtually identical to the Covent Garden recital she gave last year, and although the music is recorded, no release date has yet been fixed. She has also started work on two other records, operatic arias by Verdi and Puccini, and concert arias by Mozart.

Bishop to leave EMI in June

CHRISTOPHER BISHOP, chief producer and joint general manager for EMI's International Classical Division is leaving the company in June to become general manager of the Philharmonia Orchestra. For the last 15 years, Bishop, who is 46, has made many records with EMI's leading artists, including Giulini, Previn, Jochum (with whom he has just finished a Beethoven Symphony cycle) Kings College, Cambridge, and, of course, Sir Adrian Boult.

Bishop's association with Boult goes back to 1966 when the latter began to make records for EMI once more, and the partnership has since produced over 60 discs. Among the most important have been the big Elgar choral works, and the Brahms and Vaughan Williams' symphonies.

It was Bishop who produced Boult's recent version of Holst's *Planets*, as well as the only other Boult recording now waiting to be released, a collection of works by Parry, with the LPO.

Of Boult, Bishop says: "It has been a great pleasure working with him — he was not one of those conductors always rushing in to hear the playback, but always left things like balancing to me."

Bishop, who was a schoolteacher before joining EMI, now feels that after 15 years he needed a change: "I have recorded most of the music I wanted to — though I would still like to do a B minor Mass — and I think I need a new line of work, a new challenge," he explains.

It was Riccardo Muti himself who approached Bishop with the idea of becoming general manager of the orchestra, when the two were in Philadelphia making Beethoven's *Symphony No 6* and Stravinsky's *Rite of Spring*.

"He told me the orchestra needed a manager and asked me if I was interested," says Bishop, "but at first I thought it was a terrible job. But the Philharmonia is now the best of the London orchestras I think, and I thought it would be a challenge to keep it that way."

The first recording Bishop made for EMI was an LP of Chopin's piano music arranged for brass band conducted by Sir Malcolm Sargent. But he has not yet made his last. "I am going to come back and make occasional records, just to keep my hand in," he concludes.

Edited

by

NICOLAS SOAMES

Meridian issues top cassettes

MERIDIAN, THE label launched by former Saga producer, Ted Perry, exactly a year ago is coupling its April releases with the announcement that cassette versions of the best-selling albums will be available from early autumn.

Among the four April releases from Meridian is a disc devoted to Songs, Consort pieces and Masque music by Thomas Campion played by The Camerata of London, directed by Glenda Simpson, mezzo and Barry Mason, lute, (E77009).

Also, Arthur Willis plays popular virtuoso organ music, including Widor's *March Pontificale*, Lemmens's *Grand Fantasia*, *The Storm*, and an arrangement of Wagner's *The Ride of the Valkyries* and an album entitled *Full Stops* (E77014).

The other two issues are Schubert Songs sung by Francis Loring with pianist Paul Hamburger, and a volume of Bach Cantatas, Nos 106 and 140, *Wachet auf*, performed by the Adolf Fredriks' Bach Choir, Baroque Ensemble, conducted by Ander Ohrwall. All the discs retail at £2.99.

The first cassettes will include *The Extempore String Ensemble's Consort Music of the English Renaissance*, (E77003), *Songs of the Hebrides*, by Alison Pearce, soprano and David Watkins, harp (E77008), and *Vierne's Symphony No 1* played by organist David Sanger (E770011), the first of the successful series of all six of *Vierne's Organ Symphonies*. The last two, incidentally, are being recorded at the moment.

Record reviews...

MOZART PIANO Sonatas, Alan Schiller, Enigma Records, K 23527. £2.49.

Schiller is a typical choice for Enigma, a young English pianist with a good provincial concert career, but neglected by the major record companies. This, his first solo disc, is an attractive coupling of the Sonata in A major K 331 and C major, K 545 with the "extra" of the musically substantial Rondo in A minor K 511. Schiller is a sensitive pianist who, though he plays with a romantic edge, is clearly intuitively at home in this period. His obvious feeling for the Rondo, balanced by his controlled keyboard style, makes this a worthwhile Mozart release — especially because it means two popular sonatas at low cost.

CZECH MUSIC for Violin — Sonata, Janacek, *Four Romantic Pieces*, Dvorak, *From My Homeland*, Smetana, *Sergiu Luca*, violin, Paul Schoenfield, piano, *Nonesuch*, H-71350.

This disc won the best record of 1978 in the Billboard nomination somewhat surprisingly, perhaps, because it is not exactly a mainstream repertoire, nor are the musicians especially well-known. But it doesn't take careful listening

ITALIAN MUSIC of the Baroque — Tilford Ensemble, Enigma Records, K23528 £2.49.

This contains a mixture of Vivaldi Concertos, Tartini Trio Sonatas, plus the G minor Violin Sonata *Didone Abandonata*, as well as Boccherini's A major Cello Concerto. It was a disc I was looking forward to, not least because this looked like the first of another good Enigma series. But the record seems to lack inspiration almost despite the music in some cases, and becomes just another Baroque record — which is surprising with players like Mary Ryan, flute, Trevor Williams, violin and Ross Pople, cello. Perhaps subsequent issues will be better.

New Buxton Festival

AS ENGLAND'S music festivals get under way — Camden was in March; Brighton, Bath, Malvern are in May — a new one has been announced — the first Buxton Festival in Derbyshire.

The Festival will be held in the 1,000 seat Opera House built by Frank Matcham in 1903 which has been used as a cinema since the 1930's, but is now being reopened for its original purpose following a £430,000 restoration programme.

The Buxton event is the odd one out of the country's festivals in that it is to build each year's programme around one theme, the first being the art and influence of Sir Walter Scott.

Donizetti's *Lucia di Lammermoor* based on Scott's *Bride of Lammermoor*, is given six performances conducted by Anthony Hose, Head of Music of Welsh National Opera, who has assembled a cast including young international singers making their British debut.

These include Monica Pick-Hieronimi, who sings *Lucia*; Fausto Tenzi, Edgardo, and Kari Nurmela, Enrico, who, while little known here, have growing reputations abroad.

Other works being performed include the Maxwell Davies children's opera *The Two Fiddlers* plus plays, recitals, exhibitions, with Gennadi Rozhdzestvensky, conductor of the BBC Symphony Orchestra in a more unusual role as pianist, in a duet programme with his wife Victoria Postnikova.

The Festival, which is costing £100,000, with only half expected back in ticket sales, runs from July 30 to August 12.

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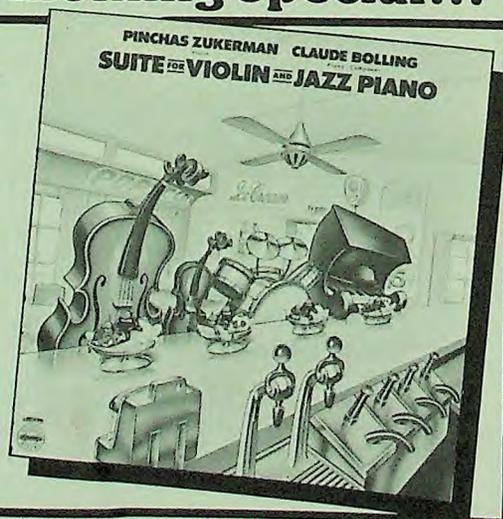
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Boxed sets broken down next month

VARIOUS RECORDS, originally issued as box sets, are coming out as single releases next month.

The four Brahms Symphonies, with the Berlin Philharmonic Orchestra conducted by Karajan come out separately on DG, retailing at £4.75, disc, £4.95 cassette. The same artists appear on the three releases of Mozart Symphonies, Nos 32, 35, 36; Nos 38, 39; and Nos 40, 41, all at full price.

Brendel's versions of the Beethoven Piano Sonatas on Phillips continue to come out on single discs — the April release (9500 507/7300 667) contains Sonata No 1, F minor, Opus 2 No 1, Les Adieux, and the Sonata No 20 in G Opus 49 No 2.

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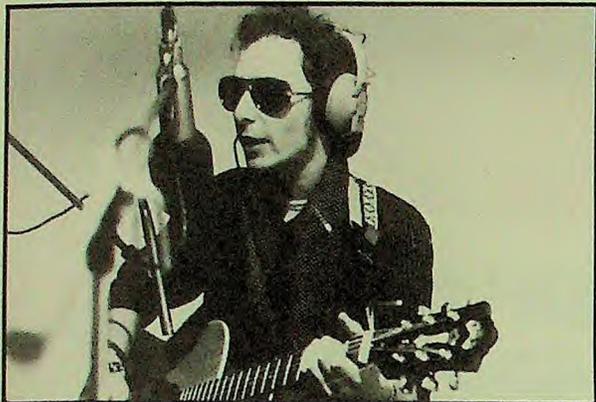
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ALBUM REVIEWS

Graham Parker's progress



GRAHAM PARKER AND THE RUMOUR
Squeezing Out Sparks. Vertigo 9102 030. Producer: Jack Nitsche. Plenty of sparks in this one as Parker continues his relentless progress towards establishing himself as one of the most exciting yet accessible rock acts around. Has broadened his appeal with the help of Jack Nitsche and should sell in large quantities with tour and accompanying promotional support. ●

TAVARES
Madam Butterfly. Capitol EA-ST 11874. Producer: Bobby Martin. A change of producer has not dented their appeal as recent UK concert appearances have proved. Their singles perhaps sell comparatively better than their albums, but this will still be a strong item, especially in the North. Best cut is the slow, mellow Never Had A Love Like This Before which shows the five brothers' voices at their best. ***

MCGUINN, CLARK AND HILLMAN
McGuinn, Clark And Hillman. Capitol E-ST 11910. Producers: Ron Albert and Howard Albert. Three of the original Byrds back together — but not just to exploit their classic hits of the past. The superb vocal harmonies are still evident on cuts like Don't You Write Her Off and Surrender To Me, while interest was re-kindled by a recent UK visit. ***

MELANIE HARROLD
Blue Angel. DJM Records DJF 20550. Harrold was previously known as Joanna Carlin and now reverts to her own name, which is a shame — because she had built up a good reputation for herself under her old name and it's almost as though she has to start from scratch again. Suffice to say, however, this is yet another good album from the talented lady and deserves to establish her as one of the talents of the future. It includes her latest DJM single, I Live In The City, currently picking up airplay, the title track Blue Angel which was co-written with producer Hugh Murphy, and Stephen Bishop's Careless. ***

GRACE KENNEDY
Grace Kennedy. DJM Records DJF 20534. Grace Kennedy is a 21-year-old very talented singer, in the m-o-r vein, for whom big things are predicted. She recently made an appearance on the Bruce Forsyth Big Night TV show, which brought raves from the critics, and now she debuts on DJM with an album produced by Stephen James and Irving Martin. Peter Knight has done the musical arrangements, which gives some idea of the quality feeling surrounding this album, and the material is from a variety of sources including Lambert & Potter, Paul McCartney and David Martin. Kennedy begins a season at The Talk Of The Town in London later this month and with television exposure also lined up should enjoy reasonable success with this album. ***

DOLL BY DOLL
Remember. Automatic. K 56618. Producers, Bill Price and artists. Disappointing album that stands out because of its lack of originality. There is nothing here that hasn't been done before. *

KIM FOWLEY
Sunset Boulevard. Illegal Records LP 002. Producers: Kim Fowley and Ralph Peer II. If Basil Fawly ever turned his hand to making records, he might well come up with something like this. The only hitch is that whereas Fawly's brand of humour has wide appeal, Fowley's is more of an acquired taste. Sunset Boulevard is Fowley's first all-new album for five years and its great for anyone who can tolerate kitsch overkill, but boring for the rest of us. Kim Fowley may have 50 gold records on his garage wall, but this is unlikely to provide him with his 51st. *

WES MONTGOMERY
Solitude. Affinity AFF18. The second of two albums taped at a Paris concert in 1965 featuring the late Wes Montgomery. The first, Impressions, is available on Affinity AFF13. Masterly jazz guitar work with musicians including tenor sax player Johnny Griffin. Tracks: Mister Walker, To Django, Here's That Rainy Day, Round About Midnight. ***

JUDY COLLINS
Hard Times For Lovers. Elektra K52121. Her seventeenth album for the label and her first release since So Early In The Spring (July 1977). Wide variety of songs — including Desperado and I Remember Sky — which shows that she has considerably broadened her scope since the early folk days. Unfortunately, the album sleeve pic of the singer is not the most flattering. **

SHIVANANDA
Headlines. Gnome Records. 6326 505. Producers: Kurt Weil and Dieter Bresse. Shivananda is a seven-

piece Swiss band which has managed to steer clear of the Continental obsession with synthesizers to produce rhythmic, lightweight jazz rock, in much the same vein as Miroslav Vitous' Magical Shepherd. Pleasant listening. **

VARIOUS ARTISTS
T For Texas. Charly CR 30162. Fine compilation of Texas country music. Artists include Charlie Walker, George Jones and Sleepy LaBeef who will be appearing at the Wembley Country Music Festival over Easter. **

JOHNNY G
Sharp & Natural. Beggars Banquet BEGA 6. Talented songwriter and performer Johnny G has come up with a varied debut album for Beggars Banquet. Such a range of styles and moods is rare on one LP and this serves as a showcase for his talents. Includes his single, Golden Years. **

JOHN COLTRANE
Coltranelogy Volume Two. Affinity. Aff 16. Recorded live at Stockholm's Koncerthuset in October, 1963 (as was volume one in 1961), the album highlights Trane's masterful control of the tenor sax and McCoy Tyner's fluid piano. Rhythm section is Jimmy Garrison, bass, and Elvin Jones, recently returned to the band after a spell in Lexington Hospital, on drums. Recorded two years before Trane's death through cancer of the liver, the centre piece is Spiritual, a Coltrane composition based, as was much of his work, on a negro spiritual. Other tracks are Mr PC, Traneing In, I Want To Talk About You. ***

Jazz releases...

by PATRICK SULLIVAN

RONNIE FOSTER
Love Satellite. CBS 83037. Producer: Jerry Peters, Anonymous disco junk, oops sorry, funk from ex-George Benson sideman Foster. The presence of Stevie Wonder on Happy Song does nothing to rescue anyone for the simple reason that on drums he sounds no better and no worse than Harvey Mason or Dennis Davis who play on the rest of the tracks. Boring and the very antithesis of jazz although it will probably do okay in the disco field. **



GEORGE MELLY
Ain't Misbehavin'. Pye NSPL 18602. Producer: Terry Brown. With the Broadway hit show of the same name opening at Her Majesty's Theatre this month, the old sailor could have a very fast mover on his hands with this one. Fats Waller was, like Melly is, a larger than life character and his tunes get the sort of treatment they deserve here. I'm Gonna Sit Right Down and Write Myself a Letter, Your Feets Too Big and The Joint Is Jumpin, My Very Good Friend The Milkman and all the others are going to be clogging the

airwaves pretty soon and this set is in on the ground floor. ***

STAN GETZ
Another World. CBS 88315. Produced by the Artist. A gorgeous album from the master saxophonist which shows him for the first time flirting with the benefits, or otherwise, that electronics can bestow. Lovers of the Getz purity of sound need have no fear as he plugs in on only one number, and even then manages to make it interesting. Excellent, newish band keeps Getz up on his toes and the programme is as personal as ever. ***

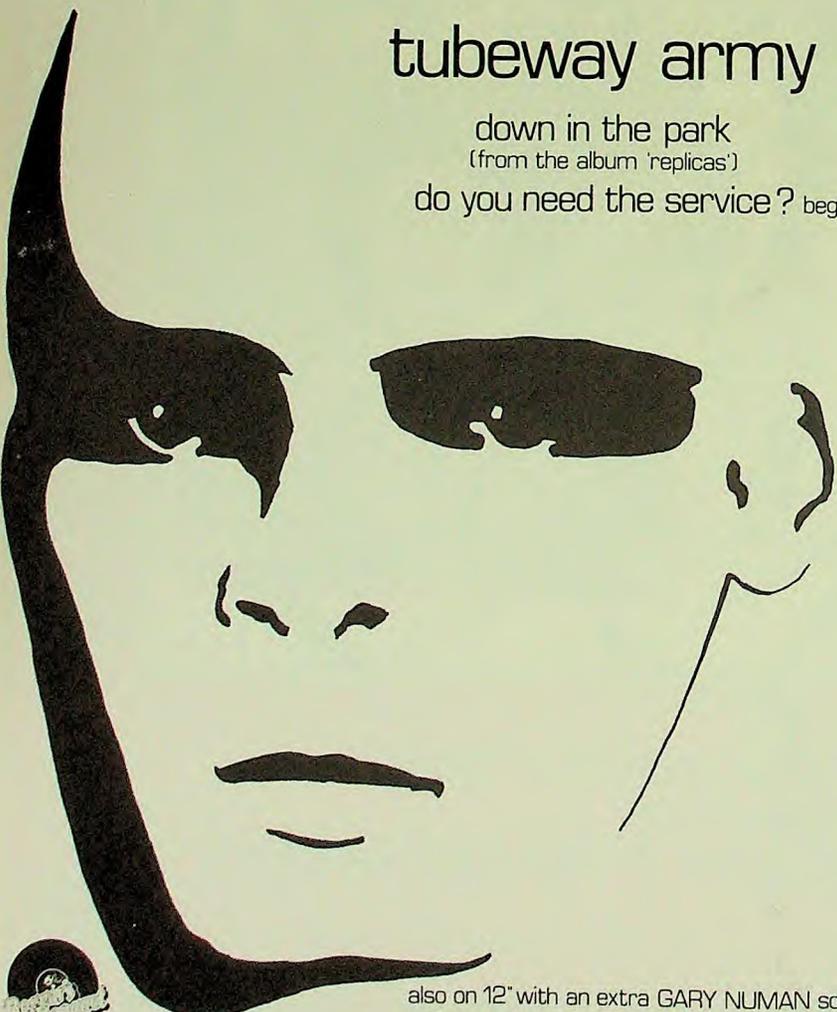
HUMPHREY LYTTLETON
Spreadin' Joy. Black Lion BLP 12173. Producer: The artist. Humph seems to have departed from his mainstream sources for this one with a few good old ones such as Tishomingo Blues, A Hundred Years From Today, East St Louis Toodle-oo and a couple of timely Waller tunes Black and Blue and Honeysuckle Rose. It all swings along nicely with excellent contributions from Roy Williams on trombone and Mike Pyne on piano. **

ART FARMER/JIM HALL
Big Blues. CTI 7083. Producer: Creed Taylor. Farmer and Hall are two of the most tasteful and sensitive musicians on the scene, and this is one of the best releases from CTI in a long time. Hall's title track moves the feet, but I'm not too sure that drummer Steve Gadd is quite at home on this one. Good vibes from Mike Mainieri, a protégé of Buddy Rich, and likewise arrangements by David Matthews. Probably a little too low key to make a big impact, but useful to have around for discerning customers. **

tubeway army

down in the park
(from the album 'replicas')

do you need the service? beg 17

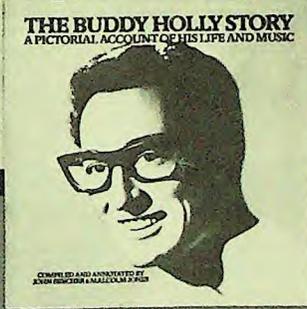


also on 12" with an extra GARY NUMAN solo track
i nearly married a human 2 beg 17t

THE BUDDY HOLLY BOX SET IS COMPLETE (AT LAST)

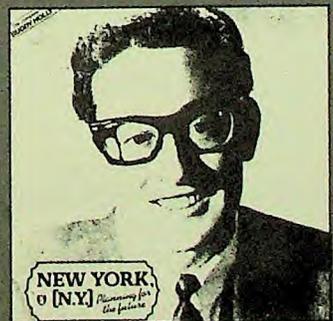


Buddy Holly



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MUSIC WEEK

MARCH ALBUM RELEASES

continued from last week

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RAW BASH Hamper McBee 0061	LIVIN' IN THE PAST Kentucky Colonels SBR 4202
LOVE SICK AND SORROW Teddy Lundy/Bob Paisley/ Southern Mountain Boys 0107	TOULOUSSIONS Toulouse Enghart SBR 4203
LAUGH YOUR BLUES AWAY Uncle Dave Macon 1028	THAT'S EARL Earl Collins SBR 4204
THE EARLY DAYS OF BLUE GRASS VOL. 4 Jim Eanes/Shenandoah Valley Boys 1016	BLUEGRASS CARDINALS Bluegrass Cardinals SBR 4205
CLASSICS OF IRISH, SCOTTISH AND FRENCH-CANADIAN FIDDLING Graham Townsend 7007	LIVE IN L.A. Scotty Stoneman and Kentucky Colonels SBR 4206
40 SALSOU INSTANT FUNK Instant Funk SSLP 1511	ASPEN SKYLINE Wayne Stewart SBR 4207
41 SHANDAR PERSIAN SURGERY DERVISHES Terry Riley 83502	IT'S HOT Cornbread SBR 4208
42 SHILOH KENTUCKY COLONELS Kentucky Colonels 4084	LEROU MAC Leroy Mac SBR 4209
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IVES, Henck Herbert ASD 3642
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LIGETI: San Francisco Polyphony/Arditti Quartet ASD 3642
SCHUBERT: A. Brendel/ Gerard Husch/ Hans Uslo Muller/ Cleveland Quartet ASD 3642
TCHAIKOVSKY: Msistlav Rostropvitch/ LPO/Igor Marlevitch/LSO ASD 3642

CLASSICAL LISTING

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Edward Servo/Konstantin Ivanov ASD 3642

BEETHOVEN: THE FIVE CELLO
CONCERTOS
Gregor Piatogorsky/Solomon RLS 731

BEETHOVEN: SYMPHONY No. 4
Eugene Jochum/LSO ASD 3627 (TC
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BORIS CHRISTOFF: THE EARLY
RECORDINGS RLS 735

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MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
DAZZLERS Lovely Crash Charisma CB 330 (Phonodisc)	March 16	None	Colour bag with group pic, front - back. One of first releases to engage new established national Charisma radio, TV promo team with company claiming they are becoming more singles conscious. Posters. Future nationwide tour.	Somewhat aggressive number with spirited vocals allied to often frenetic backing. Sounds average, reasonable 45 but lack of real catchable hook and basic identifiable form noticeable.
COWBOYS INTERNATIONAL Aftermath Virgin VS 253 (Virgin)	March 23	None	Colour bag. Large mouth front, dog on back. Private PR, Nancy Steel (01 228 8715), regional promotion with Red Shadow, radio, TV shove additional. Gigs April-May.	Feeling sometimes that Virgin records have startling consistency in possessing very good backing tracks. Fast rhythmic number with catchy instrumental runs. Vocals competent but nothing special. Lyric seems obtuse for single play other than easy pick-up of title word. Has good feel with optimistic chart chances. Still though reeling from shameful rejection of Virgin's, Fingerprize and Dancing With Myself.
THE GLASS FAMILY Crazy Miracle M3-12 (Pye) 12" Miracle M3 (Pye) 7"	March 23	None	Special dealer, media leaflets. Disco-club push with record already hot import. In American trade paper disco charts.	Sounds like steam train at beginning before disco rhythm established, usual handclaps, old Four Tops style vocalist, brass and sax, percussion break with catchy, ever so danceable feel. Slowed down from US version, apparently they can manage more beats per minute. Hit disco charts with enough energy to make 75.
THE THREE DEGREES The Runner Ariola 154 (Pye)	March 23	6 hits, Philadelphia, Epic labels, 1974-76. Ariola, Giving Up, Giving In (12, 1978). Woman In Love (3, 1979).	Recent chart success, UK gigs, television, heavy press coverage from national to music papers. Disco push. Collection of oldies charting for CBS.	Sounds knockout mix, great disco push - drive - energy. Trio have right crispness, punch. Surely another major 45 for new life, well deserving girls.
RICK JAMES High On Your Love Motown TMS 1137 (EMI)	March 9	You & I (46, 1978)	Major disco import, here as 12" with heavy club coverage. Ads in relevant journals. Press-radio, special push by label.	From LP, Dustin' Out Of L Seven (Motown STML 12104), rhythmic handclapper, lots of brass, insistent back-ups repeating title line to somewhat muted Rick James. Sax - handclapping beat break. Big disco seller which should give artist second general chart bite.
CROWN HEIGHTS AFFAIR Dance Lady Dance Mercury 6168 804 (Phonodisc) 7" Mercury 3198 161 (Phonodisc) 12"	March 16	I'm Gonna Love You Forever (47, 1978). Galaxy Of Love (24, 1978).	Major disco play, charting, with 12" import sales preceding.	Not the best of Crown Heights. Rather brash to little effect other than providing basic disco - floor thump. Chart action thought likely but surprised if it approaches success of commercial Galaxy disc which had general crossover appeal in its smoothness, effects and general fun element.
SIOUXSIE AND THE BANSHEES The Staircase (Mystery) Polydor POSP 9 (Phonodisc)	March 23	Hong Kong Garden (7, 1978).	Charity concert, London, April 7. Massive new wave orientated consumer music press, fanzine coverage before, since August 26 entry at 49 with top 20 in three weeks of debut 45. Colour bag.	Slowish, heavy sounding number with vocals and drums combining at points for lyric emphasis; strings for contrast to more heavy guitar chords with occasional off-beat handclaps and back-up "oohs" behind Siouxsie. Unlike Top 10 debut release with its catchy opening this makes no concessions. Will chart but question mark as to how high.
WINGS Goodnight Tonight Parlophone R 6023 (EMI)	March 16	20 if Paul McCartney & Wings, Wings, credits used. In 1978, Mull Of Kintyre (11), With A Little Love (5, 9 weeks), I've Had Enough (42, 7 weeks), London Town (60, 4 weeks).	Obvious 'name' artist - group. Rave review R1, Roundtable. Hit pic Capital but surprising (assuming equal station servicing) no reaction elsewhere on initial feeding.	Although usually automatic charting band covered here because (as UK charting shows) positional placing not always high or lasting. Nearest McCartney yet. Obvious skill, subtlety in piecing together rather wailing, late-night floor feel 45. Far superior to last two rather poor releases. Might be really big.
SHAM 69 Questions And Answers Polydor POSP 27 (Phonodisc)	March 9	If The Kids Are United (9, 1978), Hurry Up Harry (10, 1978), Angels With Dirty Faces (19, 1978).	Picture bag, special press biog, pics for media. Recent consumer press coverage of band gig problems, also Jimmy Pursey record company - group discussions with Polydor. Featured Roundtable, Radio One.	Sixth group 45 with last release 6/10/78, Hurry Up Harry. Track not from two issued LPs (Tell Us The Truth, 2383 491), (That's Life, POLD 5010). Hard to understand rather muted Roundtable response for this; rousing strength in repetitive chorus which should be sung in popular Sham quarters. Hit.
GEORGE DUKE Party Down Epic EPC 12 - 7149 (CBS) 12" Epic EPC 7149 (CBS) 7"	March 16	None	Colour bag, special 3 track 12". Major disco push. Panel positive, Steve Jones, London Weekend, Saturday Morning TV show.	Insistent no surprise disco stomper with as often in disco records heavy repetition in riff - lyric on title. More high than most, ensuring its emergence from mass of floor aimed releases. Disco chart, general 75 likely. Another CBS winner.
ELECTRIC LIGHT ORCHESTRA Showdown Harvest HAR 5179 (EMI)	Both March 16	ELO: three on Harvest including Showdown (12, 1973) before Warner, then and as now, Jet. Deep Purple: Three on Harvest including above, debut chat 45 (2, 1970) before Purple	Basic company servicing, surprising lack of good bag to accompany these releases with early info on both.	ELO cut originally 10 week success in Top 50, picking up some airplay, some DJs even think it new release (1). Good early sales response reported - same for Purple. 1978 charting of live version, via Purple records (HP: 31, 4 weeks, from EP, New Live & Rare PUR 135).
DEEP PURPLE Black Night Harvest HAR 5178 (EMI)				

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A
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G
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 GIGOLO, American Dream, SUPER. RCA PB 5616 (R)
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K
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M
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N
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O
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P
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R
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T
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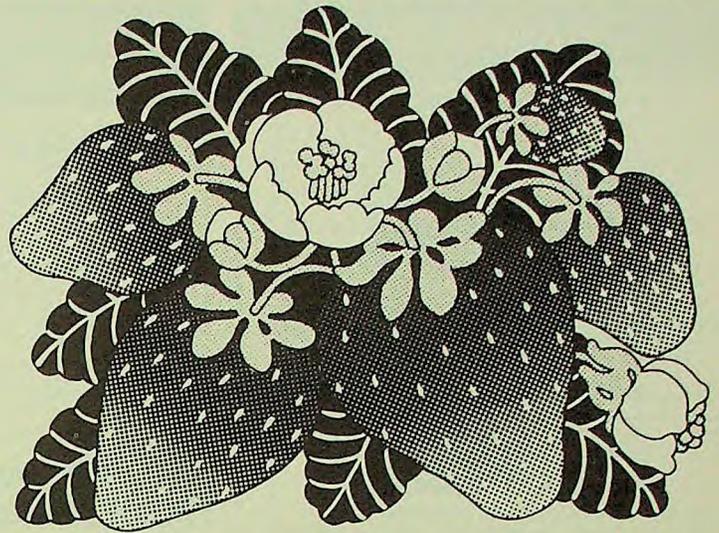
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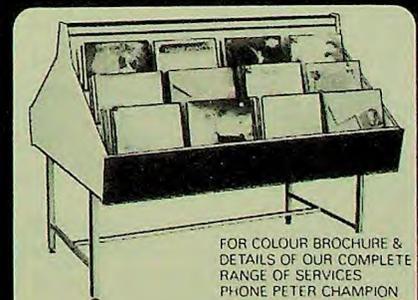
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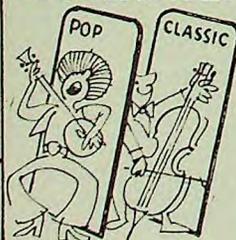
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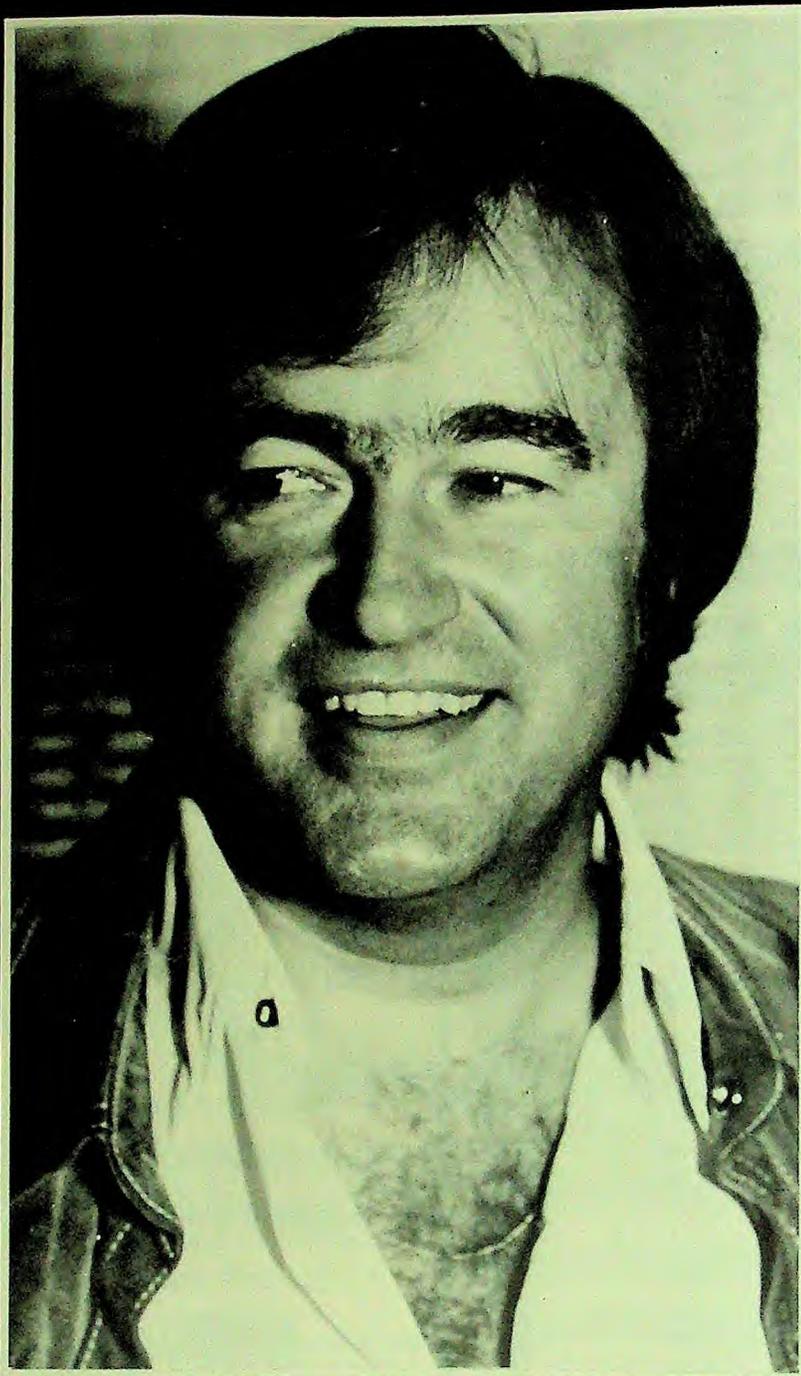
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 RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1	6	3	BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand (Various)	CBS 10012 (C)
2	1	6	SPIRITS HAVING FLOWN Bee Gees (Bee Gees)	RSO RSBG 001 (F)
3	2	27	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)
4	3	5	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)
5	4	9	C'EST CHIC Chic (N. Rodgers/B. Edwards)	Atlantic K 50665 (W)
6	5	1	BREAKFAST IN AMERICA Supertramp (Supertramp)	A&M AMLK 63708 (C)
7	5	11	ARMED FORCES Elvis Costello and The Attractions (Nick Lowe)	Radar RAD 14 (W)
8	8	5	COLLECTION OF THEIR 20 GREATEST HITS Three Degrees	Epic EPC 10013 (C)
9	12	4	DIRE STRAITS Dire Straits (Muff Winwood)	Vertigo 9102 021 (F)
10	7	4	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols (Various)	Virgin VD 2510 (C)
11	13	8	MARTY ROBBINS COLLECTION Marty Robbins	Lotus WH 5009 (K)
12	9	2	MANIFESTO Roxy Music (Roxy Music)	Polydor POLH 001 (F)
13	14	13	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)
14	14	1	THE VERY BEST OF LEO SAYER Leo Sayer	Chrysalis CDL 1222 (F)
15	10	3	DESOLATION ANGELS Bad Company (Bad Company)	Swansong SSK 59408 (W)
16	20	13	NEW BOOTS AND PANTIES Ian Dury and The Blockheads (P. Jenner/L. Latham/R. Walton)	Stiff SEEZ 4 (E)
17	18	18	52ND STREET Billy Joel (Phil Ramone)	CBS 83181 (C)
18	41	2	TRB TWO Tom Robinson Band (Todd Rundgren)	EMI EMC 3296 (E)
19	27	39	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)
20	11	7	THANK YOU VERY MUCH REUNION CONCERT AT THE LONDON PALLADIUM Cliff Richard and The Shadows	EMI EMTV 15 (E)
21	17	15	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	CBS 83284 (C)
22	19	15	EQUINOXE Jean Michel Jarre (Jean Michel Jarre)	Polydor POLD 5007 (F)
23	21	16	BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd)	Rive RVLP 8 (W)
24	26	3	SCARED TO DANCE Skids (David Batchelor)	Virgin V 2116 (C)
25	54	2	LIVIN' INSIDE YOUR LOVE George Benson (Tommy Lituma)	Warner Brothers K 66085 (W)
26	15	4	FEEL NO FRET Average White Band	RCA XL 13063 (R)
27	24	18	LION HEART Kate Bush (Andrew Powell)	EMI EMA 787 (E)
28	16	4	LIVE (X CERT) Stranglers (Martin Rushent)	United Artists UAG 30224 (E)
29	22	5	INFLAMMABLE MATERIAL Stiff Little Fingers	Rough Trade ROUGH 1 (SP)
30	39	2	ANGEL STATION Manfred Mann's Earthband (Anthony Moore)	Bronze BRON 516 (E)
31	40	2	OVERKILL Motorhead (Jimmy Miller)	Bronze BRON 515 (E)
32	28	18	JAZZ Queen (Queen)	EMI EMA 788 (E)
33	29	35	NIGHTFLIGHT TO VENUS Boney M (Frank Farian)	Atlantic/Hansa K 50498 (W)
34	47	3	REFLECTIONS George Hamilton IV	Lotus WH 5008 (K)
35	38	23	20 GOLDEN GREATS Neil Diamond (Various)	MCA EMTV 14 (E)
36	57	12	THE KICK INSIDE Kate Bush (Andrew Powell)	EMI EMC 3223 (E)
37	1	1	TOTO Toto	CBS 83148 (C)
38	33	6	AT THE BUDOKAN Cheap Trick (Gary Lodinsky)	Epic EPC 86083 (C)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
39	42	38	GREASE Original Soundtrack		RSO RSD 2001 (F)
40	66	3	STATELESS Lene Lovich (Lene Lovich/Les Chappell)		Stiff SEEZ 7 (E)
41	61	12	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)		Vertigo 6641 807 (F)
42	1	1	EVEN SERPENTS SHINE The Only Ones		CBS 83451 (C)
43	49	8	PLASTIC LETTERS Blondie (Mike Chapman)		Chrysalis CHR 1166 (F)
44	34	13	YOU DON'T BRING ME FLOWERS Neil Diamond (Bob Gaudio)		CBS 86077 (C)
45	30	71	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)		Jet JETDP 400 (C)
46	46	3	GEORGE HARRISON George Harrison (G. Harrison/R. Titelman)		Dark Horse K 56562 (W)
47	25	8	STRANGERS IN THE NIGHT UFO (Ron Nevison)		Chrysalis CJT 5 (F)
48	37	4	SHEIK YERBOUTI Frank Zappa (Frank Zappa)		CBS 88339 (C)
49	32	15	WINGS GREATEST Wings (Paul McCartney)		Parlophone PCTC 256 (E)
50	75	2	LOVE TRACK Gloria Gaynor (Dino Fekaris/Freddie Perren)		Polydor 2391 385 (F)
51	23	11	ACTION REPLAY Various		K-Tel NE 1040 (K)
52	31	6	FEETS DON'T FAIL ME NOW Herbie Hancock (David Rubinson)		CBS 83491 (C)
53	36	19	DON'T WALK - BOOGIE Various		EMI EMTV 13 (E)
54	1	1	TURN THE MUSIC UP Players Association (Danny Weiss)		Vanguard VSD 79421 (A)
= 55	60	13	RUMOURS Fleetwood Mac (Fleetwood Mac/Cailat/Dashut)		Warner Brother K 56344 (W)
= 55	55	12	THE ALBUM Abba (B. Andersson/B. Ulvaeus)		Epic EPC 86052 (C)
57	48	55	SATURDAY NIGHT FEVER Various		RSO 2658 123 (F)
58	63	7	THE INCREDIBLE SHRINKING DICKIES Dickles (John Hewitt/The Dickles)		A&M AMLE 64742 (C)
59	70	4	CARS Cars (Roy Thomas Baker)		Elektra K 52088 (W)
60	68	21	A SINGLE MAN Elton John (Elton John/Clive Franks)		Rocket TRAIN 1 (F)
61	35	13	TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)		Virgin V 2001 (C)
62	1	1	LEMON POPSICAL Various		Warwick WW 5050 (M)
63	1	1	LIVE HERALD Steve Hillage (Steve Hillage)		Virgin VGD 3502 (C)
64	1	1	GREATEST HITS Steely Dan (Gary Katz)		ABC ABCD 616 (C)
65	65	37	CLASSIC ROCK London Symphony Orchestra (Jeff Jarratt/Don Reedman)		K-Tel ONE 1009 (K)
66	73	8	CLASSIC ROCK - THE SECOND MOVEMENT London Symphony Orchestra (Jeff Jarratt/Don Reedman)		K-Tel NE 1039 (K)
67	45	7	FORCE MAJEURE Tangerine Dream (Edgar Froese/Chris Franke)		Virgin V 2111 (C)
68	56	2	DEVADIP ONENESS Carlos Santana (D. C. Santana/G. Kolotkin)		CBS 86037 (C)
69	67	7	EVITA Original London Cast		MCA MCG 3527 (E)
70	58	9	NO MEAN CITY Nazareth (Manny Charlton)		Mountain TOPS 123 (F)
71	1	1	TONIC FOR THE TROOPS Boomtown Rats (Robert John Lange)		Ensign ENVV 3 (F)
72	72	17	SINGLES 1974-78 Carpenters		A&M AMLT 19748 (C)
73	71	29	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway (Ralph Mace)		Red Seal RL 25163 (R)
74	1	1	IMPERIAL WIZZARD David Essex		Mercury 9109 616 (F)
75	44	5	KILLING MACHINE Judas Priest (James Guthrie/Judas Priest)		CBS 83135 (C)

Artists

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ZAPPER, Frank	48

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ON THE WAY UP

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Wings

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TOP 75 SINGLES

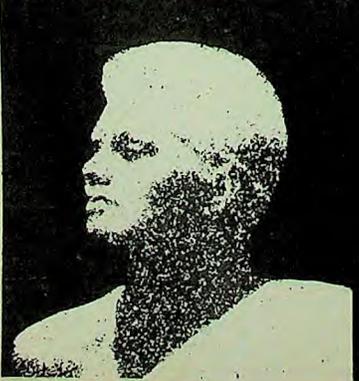
This Week	Last Week	Wks. on Chart	TITLE/Artist (producer) Publisher	Label number
1	9	1	I WILL SURVIVE Gloria Gaynor (D. Fekaris) ATV	Polydor 2095 017 (F)
2	16	3	IN THE NAVY Village People (Morali/Belolo) Zomba	Mercury 6007 209 (F)
3	4	5	SOMETHING ELSE/FRIGGIN' IN THE RIGGIN' Sex Pistols (S. Jones) Burlington/Warner Bros.	Virgin VS 240 (C)
4	2	8	OLIVER'S ARMY Elvis Costello & The Attractions (Nick Lowe) Plangent	Radar ADA 31 (W)
5	3	7	LUCKY NUMBER Lene Lovich (The Statesless) Rondor/Oval	Stiff BUY 42 (E)
6	7	6	I WANT YOUR LOVE Chic (Edwards/Rogers) Warner Brothers	Atlantic LV 16 (W)
7	5	7	CAN YOU FEEL THE FORCE? Real Thing (Ken Gold) Open Choice	Pye 7N 46147 (A)
£ 8	20	4	TURN THE MUSIC UP Players Association (Danny Weiss) Silkie	Vanguard VS 5011 (A)
£ 9	13	8	DON'T STOP ME NOW Queen (Queen/Roy Thomas Baker) Queen/EMI	EMI 2910 (E)
10	8	6	KEEP ON DANCING Gary's Gang (Eric Matthews) April	CBS 7109 (C)
11	6	7	TRAGEDY Bee Gees (Bee Gees/Richardson/Galuten) RSO/Chappell	RSO 27 (F)
12	9	5	WAITING FOR AN ALIBI Thin Lizzy (T. Visconti/Thin Lizzy) Chappell/PUK	Vertigo LIZZY 3 (F)
13	10	7	INTO THE VALLEY Skids (David Batchelor) Virgin	Virgin VS 241 (C)
£ 14	15	5	MONEY IN MY POCKET Dennis Brown (Joe Gibbs) Lightning/Heath Levy	Atlantic LV 5 (W)
15	14	8	HOLD THE LINE Toto (Toto) April	CBS 6784 (C)
16	33	2	COOL FOR CATS Squeeze (Squeeze/John Wood) Rondor/Daptford Songs	A&M AMS 7426 (C)
£ 17	21	7	JUST WHAT I NEEDED Cars (Roy Thomas Baker) Carlin	Elektra K 12312 (W)
£ 18	23	4	SULTANS OF SWING Dire Straits (Dire Straits) Rondor/Strait Jacket	Vertigo 6059 206 (F)
£ 19	27	5	BRIGHT EYES Art Garfunkel (Mike Batt) April/Watership Prod.	CBS 6947 (C)
20	17	7	CLOG DANCE Violiniski (Violinski) Aviation	Jet 136 (C)
21	18	9	YOU BET YOUR LOVE Herbie Hancock (H. Hancock/D. Rubinson & Friends Inc.) Panache/Rondor	CBS 7010 (C)
22	11	4	PAINTER MAN Boney M (Frank Farian) Arsenal	Atlantic/Hansa K 11255 (W)
23	35	3	WOW Kate Bush (Andrew Powell) EMI	EMI 2911 (E)
24	22	3	STRANGE TOWN Jam (Vic Coppersmith-Heaven) And Son	Polydor POSP 34 (F)
25	38	3	HE'S THE GREATEST DANCER Sister Sledge (N. Rodgers/B. Edwards) Warner Brothers	Atlantic K 11257 (W)
£ 26	59	2	SHAKE YOUR BODY (DOWN TO THE GROUND) Jacksons (Jacksons) Carlin	Epic EPC 7181 (C)
27	25	5	ENGLISH CIVIL WAR Clash (Sandy Pearlman) Riva/Ninedon	CBS 7082 (C)
28	28	5	FOREVER IN BLUE JEANS Neil Diamond (Bob Gaudio) ATV	CBS 7047 (C)
29	43	2	QUESTIONS AND ANSWERS Sham 69 (Pursey/Wilson) Singatune	Polydor POSP 27 (F)
30	49	3	THE RUNNER Three Degrees (G. Moroder) Sando/Heath Levy	Ariola ARO 154 (A)
31	26	10	CONTACT Edwin Starr (Edwin Starr) ATV	20th Century BTC 2396 (A)
32	12	9	GET DOWN Gene Chandler (C. Davies) Gaotama/Loosongs	20th Century BTC 1040 (A)
33	NEW	1	THE STAIRCASE Siouxsie & The Banshees (Nils Stevenson) Pure Noise/Chappell	Polydor POSP 9 (F)
34	NEW	1	SOME GIRLS Racey (M. Most) Chinnichap/RAK	RAK 291 (E)
35	29	4	EVERYBODY'S HAPPY NOWADAYS Buzcocks (Martin Rushent) Virgin	United Artists UP 38499 (E)
36	32	5	IMPERIAL WIZARD David Essex (D. Essex/C. Neal) Imperial Wizard Songs	Mercury 6007 202 (F)
£ 37	36	7	WHAT A FOOL BELIEVES Doobie Brothers (Ted Templeman) Intersong/Warner Bros.	Warner Brothers K 17314 (W)
38	24	10	HEART OF GLASS Blondie (Mike Chapman) EMI	Chrysalis CHS 2275 (F)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer) Publisher	Label number
£ 39	41	3	FIRE Painter Sisters (Richard Perry) Intersong	Planet K 12339 (W)
£ 40	87	2	LET'S FLY AWAY Voyage (Roger Tokarz) Editions/Sirocco/Louvigny	GTO/Hansa GT 245 (C)
£ 41	45	4	CUBA Gibson Brothers (D. Vangarde) Blue Mountain/Heath Levy	Island WIP 6483 (E)
£ 42	62	2	IMAGINATION Rocky Sharpe & The Replays (Mike Vernon) Chappell	Chiawick CHIS 110 (E)
43	37	6	EVERYTHING IS GREAT Inner Circle (Blackwell/Inner Circle) Blue Mountain	Island WIP 6472 (E)
£ 44	44	8	STOP YOUR SOBBING Pendrivers (Nick Lowe) Edward Kessner	Real ARE 6 (W)
£ 45	53	3	I DON'T WANNA LOSE YOU Kandidates (D. Most) RAK/State/Nickelodeon/Intersong	RAK 289 (E)
46	31	8	HONEY I'M LOST Dooleys (Ben Findon) Black Sheep/Heath Levy	GTO GT 242 (C)
47	42	4	DISCO NIGHTS (ROCK FREAK) G.O. (Jimmy Simpson/Beau Ray Flemming) Arista/Chrysalis	Arista ARIST 245 (F)
48	50	3	CHASE Giorgio Moroder (G. Moroder) Screen Gems	Casablanca CAN 144 (A)
49	19	8	GET IT Darts (T. Boyce/R. Hartley) Magnet	Magnet MAG 140 (E)
50	39	4	OVERKILL Motorhead (Jimmy Miller) Motor/Leo Song	Bronze BRO 67 (E)
£ 51	52	3	KEEP YOUR BODY WORKING Kleeer (Dennis King) Kleeer	Atlantic LV 21 (E)
52	30	9	CHIKQUITITA Abba (B. Andersson/B. Ulvaeus) Music For Unicef	Epic EPC 7030 (C)
53	47	7	HEAVEN KNOWS Donna Summer (G. Moroder/P. Bellotte) Heath Levy	Casablanca CAN 141 (A)
54	NEW	1	THE LOGICAL SONG Supertramp (Supertramp/Peter Henderson) Rondor	A&M AMS 7427 (C)
55	40	5	BRISTOL STOMP Late Show (T. Boyce/R. Hartley) Carlin	Decca F 13822 (S)
56	34	9	SOUND OF THE SUBURBS Members (Steve Lillywhite) Virgin	Virgin VS 242 (C)
57	48	5	TRASH Roxxy Music (Roxxy Music) E.G.	Polydor POSP 32 (F)
58	46	4	BOOGIE TOWN F.L.B. (Larry James) Bocu	Fantasy FTC 168 (E)
59	54	3	YOU ANGEL YOU Manfred Mann's Earth Band (-) Big Ben	Bronze BRO 68 (E)
60	NEW	1	HAVEN'T STOPPED DANCIN' YET Gonzalez (Gloria Jones/Richard Jones) Buck/Wheat	Sidewalk SID 102 (E)
61	NEW	1	I (WHO HAVE NOTHING) Sylvester (H. Fuqua/Sylvester) Heath Levy/Shapiro Bernstein	Fantasy FTC 171 (E)
62	60	2	GIMME BACK ME BRAIN Duffo (Duffo) Beggars Banquet/Andrew Heath	Beggars Banquet BEG 15 (E)
£ 63	74	2	SHA LA LA MEANS I LOVE YOU Barry White (Barry White) Copyright Control	20th Century BTC 1041 (A)
64	NEW	1	MARY ANN Black Lace (Peter Morris) ATV	EMI 2919 (E)
65	55	4	BLOW AWAY George Harrison (G. Harrison/R. Titelman) Ganga	Warner Brothers K 17327 (W)
66	NEW	1	SHOOT SHOOT U.F.O. (Ron Nevison) Intersong/Flezak/Chrysalis	Chrysalis CHS 2318 (F)
67	56	5	SATURDAY NIGHT (BENEATH THE PLASTIC PALM TREES) Leyton Buzzards (Steve Lillywhite) Bam/Chappell	Chrysalis CHS 2288 (F)
68	NEW	1	LIVIN' IT UP (FRIDAY NIGHT) Bell & James (Bell/James) Mighty Three/BMI	A&M AMS 7424 (C)
69	NEW	1	SOMETHING'S COOKIN' IN THE KITCHEN Dana (Barry Blue) ATV	GTO GT 243 (C)
70	NEW	1	REMEMBER THEN Showaddywaddy (Showaddywaddy) Arista	Arista ARIST 247 (F)
71	NEW	1	LOVE BALLAD George Benson (Tom Lipuma) Chappell	Warner Brothers K 17333 (W)
72	NEW	1	LOVE AND DESIRE Arpeggio (Simon Soussan) Aliza-Thorah/On Beat	Polydor POSP 40 (F)
73	NEW	1	GREEN LIGHT Cliff Richard (Bruce Welch) ATV	EMI 2920 (E)
74	NEW	1	VOODOO VODOO Dan Hegarty (Dan Hegarty) Carlin	Magnet MAG 143 (E)
75	NEW	1	HERE COMES THE NIGHT Beach Boys (Beach Boys) Carlin	Caribou CRB 7204 (W)

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)

Blow Away (George Harrison)	65
Boogie Town (James D. James)	58
Bristol Stomp (Appell/Mann)	55
Bright Eyes (Mike Batt)	19
Can You Feel The Force? (Chris & Eddie Amco)	7
Chase (Giorgio Moroder)	48
Chikiquita (B. Andersson/B. Ulvaeus)	52
Clog Dance (John Marcangelo)	20
Contact (Starr/Pullan)	31
Cool For Cats (Thelma Houston)	16
Cuba (J. Kluger/D. Vangarde)	41
Disco Nights (Rock Freak) (E. Rahlem Leblanc)	47
Don't Stop Me Now (P. Mercury)	2
English Civil War (Strummer/Jones)	9
Everybody's Happy Nowadays (Shelley)	35
Everything Is Great (Wildier)	43
Fire (Bruce Springsteen)	39
Forever In Blue Jeans (R. Bennett/N. Diamond)	28
Get Down (J. Thompson)	32
Get It (Nigel Turnbull)	49
Gimme Back Me Brain (Duffo)	62
Haven't Stopped Dancing Yet (Gloria Jones)	60
Green Light (Torney)	73
Heart Of Glass (Harry/Stein)	38
Heaven Knows (Summer/Moroder/Bellotte)	53
He's The Greatest Dancer (N. Rogers/B. Edwards)	25
Here Comes The Night (A. Jardine/M. Love)	75
Hold The Line (D. Palch)	15
Honey I Lost (B. Findon/M. Myers)	46
I Don't Wanna Lose You (M. Most/S. Glen/N. Burns)	45
Imagination (Burke/Van Heusen)	46
Imperial Wizard (David Essex)	32
In The Navy (Johnson/Adams)	13
I Want Your Love (Edwards/Rogers)	6
I (Who Have Nothing) (Leiber/Stoller/Donida/Mogol)	61
I Will Survive (D. Fekaris/F. Penin)	17
Just What I Needed (Ric Ocasek)	1
Keep On Dancing (Matthews/Turner)	10
Keep Your Body Working (Duham)	51
Let's Fly Away (Chantreau/Dahan/Pezin)	40
Love And Desire (Soussan/Bames/Cash)	72
Love Ballad (S. Scarborough)	71
Lovin' It Up (Lary Bell/Casey James)	68
Lucky Number (Lovich/Chappell)	5
Mary Ann (Peter Morris)	64
Money In My Pocket (Joe Gibbs)	14
Oliver's Army (E. Costello)	4
Overkill (Kilmister/Clarke/Taylor)	50
Painter Man (Pickett/Phillips)	22
Questions And Answers (Parsay/Parsay)	29
Remember Then (Powers/Ross)	70
Saturday Night (Deane/Jaymes)	67
Shake Your Body (R. Jackson/M. Jackson)	26
Sha La La Means I Love You (Barry White)	63
Shoot Shoot (Schenker/Mogg/Parker/Weiss)	66
Something's Cookin' In The Kitchen (Dave Jordon)	69
Something Else (Sheeley/Cochrane)	3
Some Girls (Chapman/Chinn)	34
Sound Of The Suburbs (Tesco/Carroll)	56
Stop Your Sobbing (Ray Davies)	44
Strange Town (Paul Weller)	24
Sultans Of Swing (M. Knopler)	18
The Logical Song (R. Davies/R. Hodgson)	54
The Runner (Fergus/Moroder)	30
The Staircase (Sioux/McKay/Severin/Morris)	33
Tragedy (Gibb Brothers)	11
Trash (P. Manzanera/B. Ferrie)	57
Turn The Music Up (L. Dann/C. Hills)	8
Voodoo Voodoo (Avril/Coleman)	74
Waiting For An Alibi (Phil Lynott)	12
What A Fool Believes (McDonald/Loggins)	37
Wow (Kate Bush)	23
You Bet Your Love (Hancock/Rubinson/Willis/Cogen)	21
You Angel You (Bob Dylan)	59



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Greg Bonham: The London Room

A FORMER farmhand from Wagga Wagga, New South Wales, Greg Bonham is an established top-line entertainer in his homeland and is now trying to crack the UK.

On the opening night of his season at the London Room, he entertained an appreciative audience with his singing — ably backed by the Johnny Howard Orchestra. The songs, strictly standards and strictly middle-of-the-road, included

Anne Murray's You Needed Me, Frankie Miller's Darling and Release Me. He also does a fair Elvis Presley imitation.

However, the only originality in his act is his trumpet playing. He gave a fine rendition of Il Silenzio plus a selection of jazz standards. For his finale he both sang and played American Trilogy to round off a competent all-round performance. He's a professional polished cabaret act, but if he's to find success on vinyl he must look to fresher material.

JIM EVANS

Flow that his real magic as a rock artist shone through. Backed by an impressive line-up of musicians, and with the Imperial Wizard logo serving as a backdrop, Essex displayed his usual onstage jauntiness, but one suspected that there was less of the playing direct to the "teenybop" members of the audience and more of an attempt to appeal to the rock fans in the audience. In that respect, Essex more than succeeded. This gig was his coming of age as a fully-mature rock star.

CHRIS WHITE

David Essex: Hammersmith Odeon

THE SCREAMS from the audience reminded everybody that David Essex still has his share of excitable teenage fans, but all the other indications at his Hammersmith Odeon concert last Friday pointed to the fact that Essex has now become much, much more than a teenybop pop performer.

David Essex has to be Britain's most versatile pop artist with stage shows (including Evita), films, rock concerts, a TV series and recording success all firmly under his belt. However there has always existed among certain media representatives a belief that he is a lightweight rock performer. But nothing could be further from the truth.

The evidence is in his new album for Mercury, called Imperial Wizard, much of which featured heavily in his act at Hammersmith Odeon and all the dates on his current lengthy tour. Of course he threw in some of the old hits like Rock On, Gonna Make You A Star, Stardust and All The Fun Of The Fair, but that was more an acknowledgement of the fact that people do still want to hear those songs.

His last CBS single, Stay With Me Baby, and the Evita Song Oh What A Circus were both ideal vehicles for the theatrical style of Essex, but it was on songs like Imperial Wizard, Twenty Flights Up, Goodbye First Love and Let It

Roger Chapman: Lyceum

ROGER CHAPMAN has been out of the limelight long enough for it to have come as a surprise to see such a large and vocally enthusiastic audience at the Lyceum.

Resplendent in red overalls — a feature of the cover design of his new Acrobat album, Chappo — he wandered on stage looking as if he had come to read the meter and lost his way. He does not seem, though, to have lost his way musically. He has lost a bit of hair since his days of success with Family, but has lost none of the distinctive rasp of that oscillating voice.

He rattled off cuts from Chappo for the first half dozen numbers and the variety of styles — ranging from various paces of rock to a funky sound, even including one mellow sax dominated song — meant that the audience's attention never wandered. He turned in a great beaty version of Mickey Jupp's They Put Me On The Shortlist and there was a great burst of recognition as he went into Burlesque, one of Family's favourites.

Judging from the reception at the end and the way Chapman was able to control the audience during encores — Hoochie Coochie Man and I Can't Turn You Loose — Chappo is destined to sell well to those who know him. The problem may be in convincing the unconverted.

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ALBUM RELEASES

continued from page 32

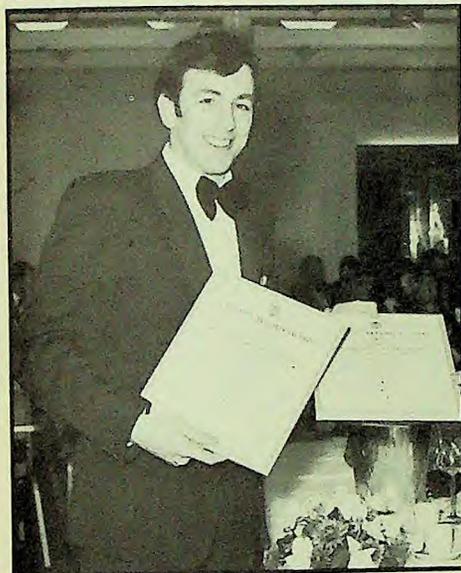
3 PHILLIPS	4 PROJECTION
BEETHOVEN: SYMPHONY No. 1 & 5	BRECHT: SONGS OF BRECHT
B. Haitink/LPO 9500 067	Sonja Kehler 60078
BEETHOVEN: PIANO CONCERTO No. 2	FORTNER: PRISMEN
Alfred Brendel/LPO 9500 471	Rundfunk Sin. Orchestra 60077
BEETHOVEN: PIANO SONATA 4 & 5	IVES: CONCORD SONATA
Alfred Brendel/LPO 9500 506	Herbert Henck 60080
BRITTEN: PETER GRIMES	LIGETI: DOUBLE CONCERTO FOR
Colin Davis/Royal Opera House 6769 014	FLUTE AND ORCHESTRA
HAYDN: SYMPHONIES 100 & 104	San Francisco Polyphony 60076
Colin Davis/Concertgebouw Orchestra	LIGETI: STRING QUARTETS No. 1 & 2
9500 510	Arditti Quartet 60079
BERNARD HAITINK: A MUSICAL	
PORTRAIT	
LPO 6768 093	
SCHUBERT: TROUT QUINTET	5 RED SEAL
Alfred Brendel/Cleveland Quartet	BRAHMS: SYMPHONY No. 4
9500 442	Levine/CSO RL12624
TXHAIKOVSKY: SYMPHONY No. 1	CHOPIN: PIANO CONCERTO No. 2
Igor Markevitch/LSO 6570 160	Eugene Ormandy/Emmanuele
TCHAIKOVSKY: SYMPHONY No. 2	Ax/Philadelphia Orchestra RL 12868
Igor Markevitch/LSO 6570 161	JAMES GALWAY: RODRIGO FLUTE
TCHAIKOVSKY: SYMPHONY No. 3	CONCERTO
Igor Markevitch/LSO 6570 162	James Galway RL 25193
TCHAIKOVSKY: SYMPHONY No. 4	
Igor Markevitch/LSO 6570 153	6 WORLD RECORDS
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Igor Markevitch/LSO 6570 110	ROSSINI/VERDI/WAGNER/
TCHAIKOVSKY: SYMPHONY No. 6	GOUNOD/STRAUSS
Igor Markevitch/LSO 6570 047	Erich Orthmann/Berlin State Opera and
TCHAIKOVSKY: MANFRED	Bayreuth SH 280
SYMPHONY	SCHUBERT: DIE SCHONE MULLERIN
Igor Markevitch/LSO 6570 163	Gerhard Husch/Hans Udo Muller SH 295

DOOLEY'S DIARY

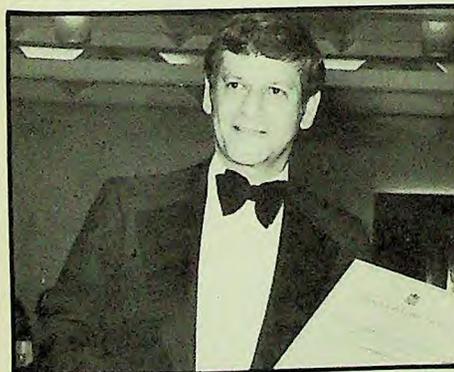


BEST ORCHESTRAL concert award went to EMI for Haydn's *The Seven Last Words* by the Academy of St Martin-in-the-Fields, conducted by Neville Marriner, and EMI Records (UK) MD Ramon Lopez received the award from Sir Keith Joseph (see left).

The MTA Awards on camera



RCA'S RAY Crick collected a total of six awards on behalf of the company — and is pictured (above left) with just two of them. Joan Coulson of EMI was the recipient of the award for the LSO's Prokofiev concerto No 1 and Ravel's concerto for left hand, conducted by Simon Rattle, (above right).



DG'S PETER Russell collecting the award (top left) for Bruckner's *Symphony No. 5* by the Berlin Philharmonic, conducted by Herbert von Karajan. Obviously delighted with his task of collecting both 1st and 2nd winners in the *Solo Vocal* category was CBS Records' Peter Stollworthy (above right). Top album award for 1978 went to RSO for *Saturday Night Fever* and it was picked up by Polydor's Lionel Burdge (lower left). One of nine awards going to EMI — for best *Complete Opera* — was collected by EMI's John Patrick (lower right).

THE FUTURE of the MTA/GRRC Discatex exhibition and conference must be in some doubt following the sparse turn-out of dealers at last week's event and the distinct lack of top record industry brass at the opening night cocktail party or the awards dinner Sir Keith Joseph presented the awards but his speech consisted of a two-minute political tract on behalf of the Conservative Party — he had lost his spectacles and could not read his prepared speech Halos awarded to A. J. Morris and Ken Maliphant for being "only record company MDs who came to speak" dimmed slightly when Harry Tipple revealed they were the only two invited Leicester dealer Jack Ainley suggested next year's MTA awards should go to Records Which Were Not Faulty At the awards dinner many of Laurie Krieger's carefully prepared witticisms fell on stony ground but he got a chuckle for his suggestion that the PRS should be nationalised "with its directors being sent to work in the mines and its profits shared around the industry".

HAVING SEEN the second batch of Eurovision entries last Sunday, Dooley predicts top five places will be fought out between Israel, Germany, France, Netherlands and Norway and if asked to stick his neck out he'd put his money on the pretty Norwegian girl Anita Skorgan winning with Oliver Which UK A and R manager sent tapes of a new band to his American president last year with a recommendation to sign only to be told, "They are dull and boring, don't waste my time." — The band is now chart-topping on both sides of the Atlantic Has New York gone to Charisma's Bob Barnes' head? — reports suggest that he has shaved his beard and head Art Garfunkel making new film *Illusions* in Vienna with Nicolas Roeg.

VIRGIN IS taking out an insurance policy against the success of the new XTC single because an Australian tour, due to start May 21, would have to be cancelled if the single is a hit and the band is required here for promotion — a Lloyds broker is to hear the single and assess its chances before calculating the premium Queen's management consultant Pete Brown has wed ex-EMI lady Kim Osborne In one week during April, Shirley Bassey, Dusty Springfield and Kate Bush all play separate London concerts Football result: Pye 7 Magnet 1.

SATRIL RECORDS' MD Henry Hadaway currently recording two albums specially for the US market — taking a Page out of Larry's book, no doubt To encourage attendance at Chappell-sponsored evenings at the Marquee the company is offering prizes for punters who can fill in words from a recent Chappell hit song printed on invitation Gull Records' Silent Witness album will get sales boost from BBC1 showing of the film at Easter Spanish-born Virgin PR Al Clark returning to his birthplace this week when he acts as interpreter for Mike Oldfield's seventy-strong touring party When shown the video of new-style Dana, a rock paper journalist remarked, "Hasn't she lost a lot of weight?", and was bemused to learn he wasn't watching Dana Gillespie.

E V O L U T I O N

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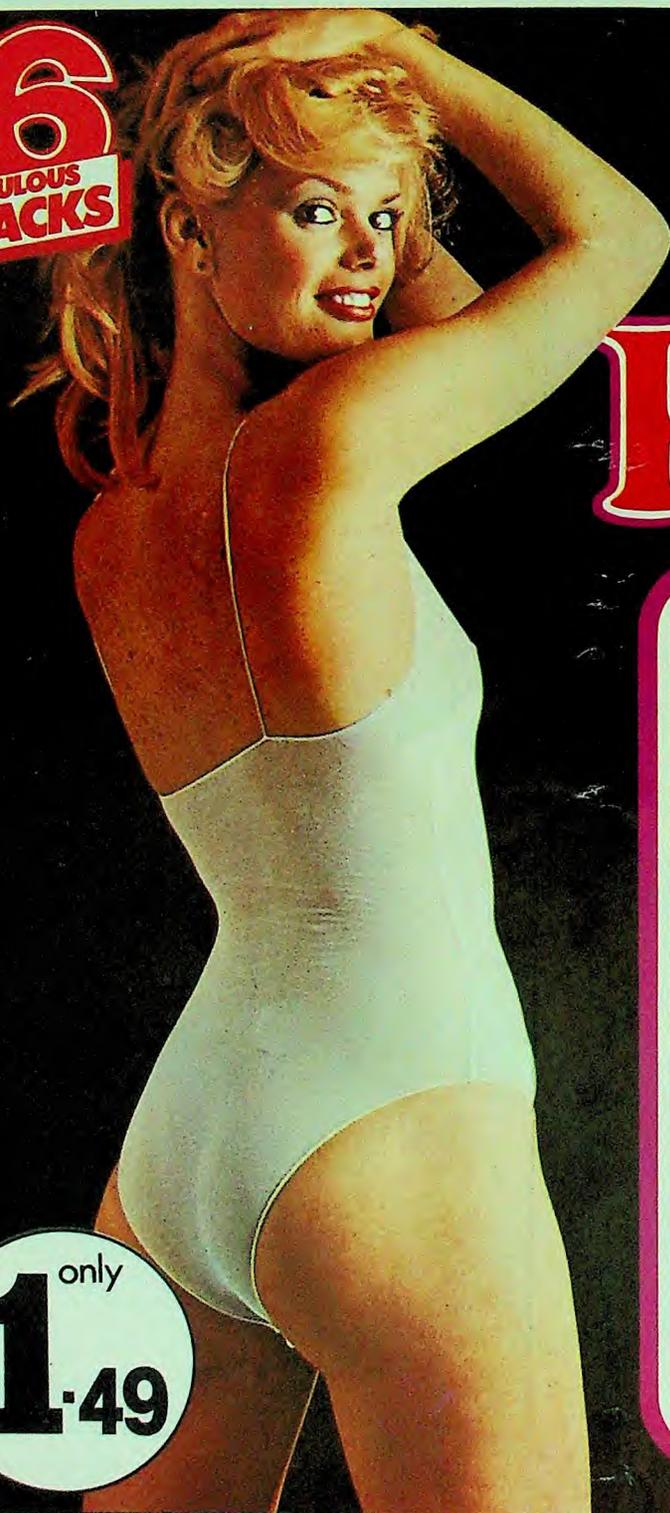
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16
FABULOUS
TRACKS



SHM 3008
STEREO

TOP OF THE POPS

I WILL SURVIVE
OLIVER'S ARMY
TRAGEDY
LUCKY NUMBER
I WANT YOUR LOVE
KEEP ON DANCING
WAITING FOR AN ALIBI
HOLD THE LINE
JUST WHAT I NEEDED
IN THE NAVY
SULTANS OF SWING
WOW
THE RUNNER
REMEMBER THEN
HEAVEN KNOWS
TURN THE MUSIC UP



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