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MUSIC WEEK

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

Jet launches dealer talks

A THREE day sales convention aimed at bringing wholesalers and dealers together has been organised by Jet Records for April 27, 28 and 29.

The conference will take place at the Piccadilly Hotel, London, and delegates will include UK and American retailers and wholesalers, leading CBS European licensees, sales personnel from CBS Records UK as well as all Jet UK staff.

Jet managing director, Ronnie Fowler says: "In the past, record company conferences have been mainly concerned with presenting product internally. However, Jet feels that the dealers are one of the most important links in the record industry."

Included in the programme will be an exclusive preview of tracks from the forthcoming E.L.O. album.

CBS reshuffles the top as Stollman leaves for CRI

by TERRI ANDERSON

THE SERIES of executive level promotions at CBS, signalled as long as six months ago when International A and R gained Malcolm Jones as successor-designate to Peter Robinson, is now official and effective.

At the head of the ladder, Norman Stollman, who has been senior director of CBS UK for three years, is leaving to return to New York. He will take up a senior position, directly responsible to CRI president Richard Asher.

CBS UK chairman Maurice Oberstein comments: "Losing Norman Stollman is a sort of thing which happens in every company at times, but he is going to take up a very senior appointment. I feel very lucky to have had within the company here the sort of people that make it possible to promote from within. Although that is not a matter of policy (David Betteridge was a major addition to the company, brought in from outside), I am fortunate in having Tony Woolcott and Peter Robinson on the board so that they can move forward in their careers."

Woolcott, marketing director for the past three years, moves to fill Stollman's senior directorship. He reports to MD Betteridge; he has responsibility for commercial

activities through commercial director Jack Florey, for publishing through April Music MD Len Beadle, for CBS Ireland through Eire GM David Duke, and for operations through operations manager John Begg. Woolcott will join Oberstein and Betteridge in the general management of the company, and will deputise for the latter in his absence. He will assume his new responsibilities fully on June 18, when Stollman leaves for New York.

Assuming full responsibility as marketing director from May 1 is former head of International A and R, Peter Robinson. He will oversee the total marketing operation through the existing team of managers and staff. He has headed International A and R for the past 30 months, and is now officially succeeded by Malcolm Jones. Both Robinson and Jones will report directly to Betteridge.

Oberstein denies recurrent speculation in the industry that CBS is aiming for an EMI-type split of the CBS and Epic operations. The promotions are part of a process "which is really going on all the time," he says. There will be other promotions announced soon, he adds, but not at the high level of these executive appointments.

EMI/BBC in publishing pact

BBC ENTERPRISES and EMI Music Publishing have joined forces to form a new venture to be known as BBC Music. A move into publishing by the BBC has been mooted for some years and the deal has come about after what EMI Music managing director, Ron White, describes as "the longest negotiations I can remember".

Under the agreement, commissioned compositions secured by the BBC will, for the first five years, be licensed to EMI. Thereafter, EMI will be able to exploit the material for a further period of 10 years during which EMI will administer exclusively throughout the world on behalf of the BBC.

The deal seems to lack some teeth, though, as both parties are at pains to point out that no pressure will be placed on composers to assign their copyrights to BBC Music. TV and radio producers commissioning music will continue to exercise editorial freedom in the choice of composer but it is hoped that, as the success of the BBC/EMI venture becomes apparent, composers will be attracted to signing with BBC Music.

BBC Music came into effect from April 1 with the operation administered at EMI by the Standard and Middle Of The Road department, headed by director Kay O'Dwyer, and Harold Franz as liaison manager. At the BBC the deal will be administered by Alan Bilyard who will retain his responsibilities as head of BBC Records.

Israel celebrates Euro double

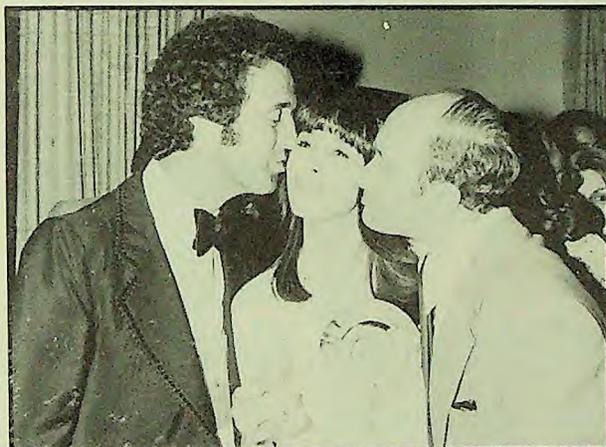
From RODNEY BURBECK

JERUSALEM: There was a distinct feeling of *deja-vu* here in the early hours of Sunday morning as celebrations for Israel's Eurovision "double" went on long after the sun had risen over the Wailing Wall. With Hallelujah, Israel had not only won for the second year running, but it was achieved by the same business team behind last year's success — Litraton Records MD David Fuchs and Tel Aviv-based manager/producer Shlomo Zach.

And, to cap the coincidences, Polydor International had again picked up the record for worldwide release with English language copies immediately available in the UK (Polydor 2001 870) and French, Dutch and German versions prepared. The song, written by Shimrit Orr and Kobi Oskrat, is published by Gogli Music through Intersong internationally.

Ironically, it was the song's second attempt to be a Eurovision winner — last year (performed by a different group) it did not get past Israel's own domestic jury. And Milk and Honey's lead singer Gali Atari admitted quite candidly that the group had only been put together to perform the song.

But David Fuchs told me that although Gali and the three boys in the group will continue their separate careers, they have signed a



JERUSALEM: Celebratory kisses for Eurovision winning Milk and Honey lead singer Gali Atari from Polydor UK promotion executive John Howson (left) and Israel's Litraton Records MD David Fuchs. (MW exclusive photo).

contract to stay together as Milk and Honey for at least two years.

Unlike last year's winner, A-Ba-Ni-Bi, Hallelujah was generally regarded as a popular win, though few thought Israel really had a chance of the double. Greece had emerged as favourite among Eurovision delegates here, while the French entry was thought to be the best song and vocal performance —

not always a recipe for success in this contest. Undoubtedly, the emotional appeal of the Israeli song, coinciding with the peace treaty signing, helped sway the juries.

Milk and Honey fly into London today (Wednesday) for a live Top of the Pops spot and the Val Doonican Show on Saturday — both bookings made directly between BBC-1 controller Bill Cotton and Polydor UK promotion executive John Howson here in Jerusalem shortly after the contest.

● All the scores: Israel 125; Spain 116; France 106; Germany 86; Ireland 80; Denmark 76; UK 73; Greece 69; Portugal 68; Switzerland 60; Norway 57; Netherlands 51; Luxembourg 44; Finland 38; Italy 27; Monaco 12; Sweden 8, and Austria 5.

Chart action

LOW SALES in the top five where GLORIA Gaynor hangs on to the number one spot. Squeeze (16 to 6), Dire Straits (18 to 8) and Art Garfunkel (19 to 3) moving well and recording good sales in the Top 20. Seven new entries headed by Sex Pistols' Silly Thing/Who Killed Bambi (24), Valley Of The Dolls by Generation X (40), Wings' Goodnight Tonight (43) and The Members' Offshore Banking Business (44).

American addition

BUSY MUSIC executives, as well as aware dealers, will welcome a new *Music Week* column this week — American Commentary, reflecting news, trends and opinions from the American music industry. The column is contributed by *Music Week's* own New York correspondent, respected music business writer IRA MAYER — a former assistant editor of *Record World* and contributor to *Village Voice*, and currently rock music correspondent to the *New York Daily Post*. Watch out for Mayer's regular reports in *Music Week* and read his first contribution this week on page 14.

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LETTERS

K-tel sets the record straight

WITH REFERENCE to your disco article (*MW* March 24) concerning segued albums, I would like to "set the record straight" and advise you that *Disco Inferno* (K-tel NE 1043) must surely qualify as the first ever TV-promoted continuous mix album. Another first must be the use of a voice decoder on the voice over track of the commercial to give more impact to the product identity.

It would appear, judging from initial reaction, that the quality of the repertoire together with the disco mix and the decoder is working. Pre-release orders achieved gold status with platinum expected shortly. *Alan S. Jones, marketing manager, music, K-tel, Western Avenue, London W3.*

MUSEXPO—following the sponsorship code

IN REFERENCE to a statement made in the MPA bulletin dated March 2 referring to editorial your publication carried as having "misled" your readers regarding BOTB sponsorship procedures for MUSEXPO; the facts are as follows:

The MPA, in particular Mr Josephson, is evidently still not aware that it is permissible to have both a joint venture support programme as well as an outward mission scheme available in the same year from the UK. This has been verified by my meeting with the responsible BOTB official in London.

This year joint venture support will not be available from the UK for MUSEXPO participants. Quite simply, the MPA did not apply in time for a BOTB decision. BOTB's joint venture budgets are now fully committed for this year.

Mr Josephson informed me that he did not apply for joint venture support in 1979 for the following reasons: (1) that both programmes are not permissible simultaneously

in any one year, (2) he felt chances were not good for BOTB approval of joint venture support, and (3) even if both programmes could be offered, that most members would prefer the joint venture scheme versus the outward mission, therefore it could hurt the introduction of his "new baby" (the outward mission).

As mentioned above, the fact is that (1) both programmes are permissible in any one year, (2) the BOTB does not approve or reject joint venture support unless formal application is received from a sponsoring body (in this case, the MPA, as industry spokesman) — joint venture support was neither approved nor rejected since it was not formally applied for, and (3) there are sufficient numbers of

participants for both programmes to be viable.

My personal opinion is that Mr Josephson is over-reacting to three UK participating member companies that did not live up to expectations, and a US dock slowdown in 1977. The "penalty", if one can call it that, was since paid in the following year (1978) with BOTB's withdrawal of the joint venture support in that year, which strangely enough ended with an even larger UK turnout at MUSEXPO. However, an added unnecessary "penalty" was repeated in 1979. I believe the price has now been paid in full, not once but twice. So it's really up to MPA and BPI members to get it together in time for 1980.

Mr Josephson should be credited for the introduction of the outward mission in 1979, however both programmes should be made in 1980, giving music industry executives the option of selecting the one more suited to their needs. Briefly, the joint venture support is best suited for those firms wishing to exhibit (50 per cent of office/booth rental fee plus 50 per cent of two return airfares per company) and the outward mission for those executives wishing to attend only (£240 reimbursed for one individual per company, limited overall to a maximum of 20 people).

The remaining alternative, of course, is applying through a chamber of commerce wherein the chamber assumes the role of sponsor (industry or group spokesman). This procedure is also acceptable by the BOTB. *Roddy S. Shashoua, president and chairman, MUSEXPO, Fifth Avenue, New York.*

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)

At what price promotion?

SEVERAL QUESTIONS should be raised concerning the Supertramp promotion by Our Price Records (*MW* March 24). Although only a two-hour promotion it still remains to be seen what profit can be gained by selling an album at nearly 30p below cost price. Obviously A&M must have given a "good" discount even to break even on the promotion.

Harlequin has the backing to parallel this promotion, but what of smaller independent stores who could never hope to negotiate the discount to sell an album in such volume at such a price (or afford to).

As someone who aims to own their own store in the future, I have many criticisms of the Our Price system and the more I hear of them the more I worry and question their heavy loss strategy. Is this something the GRRC should be looking at? *Robert Wesson, assistant manager, Harlequin, Watford.*

YOU'RE LOOKING at the liveliest, most provocative and generally useful correspondence page in the music industry press. It contains each week views, complaints, boasts about being first on something, contradictions from other claimants, and where necessary answers from our music industry, promotion, deliveries and everyday service.

All letters on any and every subject relevant to the music business are welcomed by the Editor, who naturally reserves the right to shorten them when necessary and tone down excessive virulence in the expression of the writers' opinions. If major alterations are deemed necessary, the writer will be contacted for consultation and approval.

If you've got a beef — or a bouquet — to air about something, the address is the Editor, *Music Week*, 40 Long Acre, London, WC2E 9JT.

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Not up to scratch

WE ARE writing to complain about the standard of LPs we are receiving from A&M. Last week we received a box of 35 new Supertramp albums and sold about 10 on the first day — and got them all back warped. On checking the others we found them all to be warped. We ordered replacements and these turned out to have scratches through all the tracks on one side.

Surely they could check them before they leave the warehouse because it only makes extra work for everybody concerned. We also had trouble with the latest Carpenters' album which one customer said was so thin she thought we had forgotten to put an LP in it, and was also badly warped and scratched. Do other shops have this problem? We are becoming very impatient. "Two hard working girls", Jayne and Liz, W. H. Smith, Market Square, Burnley, Lancs.

One for five per cent..

I READ with interest Harry Tipple's arguments against five per cent returns in *Music Week* (March 24), and while not disputing Mr Tipple's facts and figures I am still in favour of five per cent returns.

I run a small independent shop; therefore, no matter how carefully stock is bought in, I am always left with a certain amount of dead stock elsewhere. And reducing the price, even below cost, does not always result in sales of dead stock.

While I exercise the maximum care in buying albums and cassettes, dead singles are always a problem. Stocking, as I do, non-chart singles and golden oldies there is always an element of risk involved.

This is why I welcome my five per cent return statements when they arrive. Even though it does involve a certain amount of hard graft on my part to list and pack the returned stock, and even if it does hurt my cash-flow, I still need five per cent returns.

Without this facility what do I do with stock that is literally too dead to sell? Maybe Mr Tipple would say that I shouldn't have bought it, but unfortunately I cannot guess right every time what is going to sell. If only I could... *Steve Aitken, manager, In Tempo, Bonnygate, Cupar, Fife.*

NEWS

Reshuffle
in UA
press office

CHANGES WITHIN UA: following the departure of Michael Grey, Geoff Deane moves up to senior press officer and Pat Stead becomes press officer from press assistant. Noreen Veany, in the promotion department, takes on additional responsibilities for all Radio 2 liaison ... Changes at Spotlight Publications: Steve Bush-Harris is now ad manager for both *Sounds* and *Record Mirror* ... Jon Newey to assist ad manager *Sounds*

from Ad rep *Sounds* ... Annie Milligan to ad rep *Sounds* from promotions co-ordinator EMI LRD ... Carole Norvell from *Sounds* to ad rep *Record Mirror* ... Geoff Todd to ad rep *Record Mirror* from the *Scotsman* ... Rosaleen Crane, Polydor contracts administrator and wife of financial director John Crane, has left the company to have a baby. The new contracts administrator will be Helen Moul who will report to Tony Sawyer, head of the newly created combined contracts and royalties department ... Chris Marshall from Harvest Records promotions manager to similar position at Motown Records to work with Motown's head of

MUSICAL
CHAIRS

promotions Les Spaine ... Elaine Shaw, marketing manager Ensign Records has left to get married, but intends to retain her connections with the music business ... Patti Litten has joined the promotion team of Red Shadow Music where she has been personal assistant to the three directors, Julian Spear, Clive Banks and Terry O'Neil, Eve Robinson has replaced her as PA ... Mark Cellier WEA business development manager to Zomba Management and publishers from April 1.

MCA plans
international
expansion

MCA RECORDS International is planning a "major expansion" according to international manager John Wilkes — "The last two years have shown tremendous growth for MCA Records around the world. We have concentrated on promotion and marketing and building an efficient service organisation to ensure that our licensees have the right tools with which to work our product."

"Now with exciting product and plans coming from Infinity and our acquisition of ABC Records we are employing experienced people to work on the labels to ensure our continued growth."

First new appointment is Maura Robinson to the position of international product co-ordinator. Robinson previously worked for Private Stock and will be responsible for co-ordinating releases and promotion for MCA product in all territories outside the UK, USA and Canada.

Further appointments at MCA are expected to be announced shortly. Carol Stein formerly with Anchor has joined the MCA press office as assistant to Geoff Thorn.

Gallagher and Lyle sign
up with Phonogram

PHONOGRAM HAS signed Gallagher and Lyle, who previously recorded for A&M Records. The duo are currently writing material to be recorded during April and May, for an album later in the year. Apart from their own recording successes, the two have also been responsible for recordings by other artists including Art Garfunkel and Elkie Brooks.

PVK RECORDS has made its first signing under a new plan to discover and develop talent on the South Coast. Shack Band, featuring singer-songwriter Clive Sunningham, will have its first single released by the High Wycombe based company in May.

The talent project involves PVK Records, currently distributed by Creole and CBS, financing Tony Arnold Recording Studios in Bournemouth for equipment sufficient to bring it to full master recording status. Initially, 16-track equipment has been installed with facilities to improve to 24-track in the near future.

In exchange, PVK will receive a substantial amount of low-cost studio time where it can develop South Coast acts. As a further step to establishing its presence in the area, Sam Leno — directors of PVK's sister company, Goldpol Music, has been appointed the record company's South Coast manager.

CRIMINAL RECORDS has terminated its one-year-old pressing and distribution deal with Decca/Selecta and has signed with Faulty Products, the independent run by Miles Copeland. As from April 1, all Criminal product will be available through Faulty.

First release under the new deal will be the new Michael Chapman album, *Life On The Ceiling* (Steel 5), released April 12 and the single, *Blue Season* (Swag 6). The LP will be the subject of the most ambitious campaign undertaken by Criminal since its launch in January 1978 and will include trade paper ads, commercial radio ads, fly posting, in-store displays, badges and other promotional aids. Chapman will be touring in the UK.

Following negotiations at Midem, Criminal has concluded licensing agreements for its products with Sonet for Scandinavia, Intercord in West Germany, Austria and Switzerland, Sorsason in France and Discos Columbia in Spain.

Clout Records
signs Mumps

FIRST SIGNING to new label Clout Records is New York band, The Mumps, who put pen to paper on April 1.

Clout was formed in January by former music journalist, Matthew Nugent, who says: "I've been interested in the band since early January and after three months of negotiations, we finally signed them."

"They have had two singles out in the States — Crocodile Tears back in late '78, which got great reviews over here but was only available on import, and Rock'n'Roll, This And That, which is doing very well at the moment."

The Mumps' first single on Clout will be released soon and there are plans to bring the band to the UK on tour.

MUSIC
DEALS

TREVOR CHURCHILL of Chiswick Records has finalised licensing deals for Chiswick catalogue with Sonopresse in France and EMI Brigadiers in South Africa, to be co-ordinated by Martin Smith at EMI LRD. South America and Australasia are the only two territories left where Chiswick has not concluded deals. Churchill is currently negotiating separate deals for individual Chiswick acts in the USA.

BIG RECORDS, the newly launched Birmingham label, has tied up a distribution deal with Dudley based one-stop, Graduate Records.

INTERVIEW, THE Bath band who supported Peter Gabriel at his Christmas shows at Hammersmith Odeon, has signed a long-term recording deal with Virgin Records. A debut album is planned for release in early summer. Meanwhile they play a series of dates in London through April.

Big Bear
launches
Midlands label

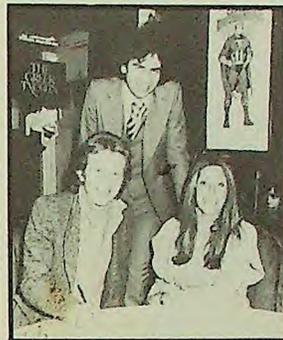
BIRMINGHAM BASED independent Big Bear Records has launched a new label, Grandstand Records, to concentrate exclusively on product with Midlands interest. First two releases on Grandstand are anthems in praise of local football teams — A.S.T.O.N. V.I.L.L.A. by Dave Ismay and West Bromwich Albion (GRR 2) by Ray King.

The singles are pressed in team colours and both artists will be making personal appearances to promote them. Posters in team colours are available for retailers from Big Bear. Grandstand is donating a share of the proceeds from the Dave Ismay single to the John Robson Multiple Sclerosis Fund (the Villa player having had his career terminated by the disease).

Purple repeat

EMI LRD is to release a "never to be repeated collectors item" by Deep Purple on April 6. The LP, Mark 2 Purple Singles (TPS 3514) will be on purple vinyl and "manufactured to order only" up to the official release date of April 6 when the plates for the album will be destroyed. Backing the release will be full page spot purple ads in *MW* and *Sounds*, flyposting nationwide plus a variety of display material for "major record accounts around the country."

THE BEE GEES' follow-up to *Tragedy* will be *Love You Inside Out* (RSO 31) and is to be released April 9. There will be full page ads in the trade press w/e April 13 to promote the single which is taken from the *Spirits Having Flown* LP.



EDDIE HOWELL has signed a long-term worldwide recording contract with Gem-Records. Working under the name of Billy Shears, Eddie has previously had hits in Holland, Japan, South Africa and Australia. Stacey Dorning and David Dundas are among the artists who have recorded his material. Howell is currently recording his first LP for Gem with producer Alan O'Duffy.

With Eddie (sitting left) in the picture above are David Simone (deputy managing director Gem Records) and Kelli Ross (RCA International vice president).

FOLLOWING THE signing of an exclusive distribution deal with Spartan catalogue and new product from the Initial Recording Company will from now on be available in UK shops.

Although IRC records have been available on the Continent for over a year, the only means of distribution in the UK has been through subscription sales.

First new release under the Spartan agreement was on April 1 — the second LP entitled *Stalingad*, from the Bachdenkel, expatriate Birmingham band now living in Paris. Released the same day is *Vision of Dune*, by Synthesiser ensemble ZED. IRC can be contacted at 1 Melville Road, Edgbaston, Birmingham.

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DEPUTY EDITOR/INTER-

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LISHING: Nigel Hunter

NEWS EDITOR: Jim Evans

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TAILING: Terri Anderson

TALENT EDITOR: Chris White

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SUB EDITOR: Danny Van Emden

BROADCASTING EDITOR: David

Dalton

EDITORIAL COORDINATOR

(charts and dealer services):

Louise Fares (assisted by Janet Yeo

and Diane Ward).

CONTRIBUTORS: Tony

Byworth (Country music), Sue

Francis (Tipsheet Editor), Tony

Jasper (Factsheets), Nicolas

Soames (Classical Editor), Patrick

Sullivan (Jazz).

ADVERTISING DEPARTMENT

ADVERTISEMENT MANAGER:

Jonathan Ward

ASST. AD. MANAGER: Andrew

Brain

PRODUCTION MANAGER:

Sandra Mysal

SALES EXECUTIVES: Jacky

Lilburn, David Johnston

CLASSIFIED: David Pinnington

PROMOTIONS

PROMOTION MANAGER: Avril

Barrow

GERMAN CORRESPONDENT:

Michael Henkels, D/2000 Hamburg 52

AM Schulwald 47, West Germany, Tel:

(040) 5209 020. Telex: 2173 471. HENK

DM.

JAPANESE CORRESPONDENT: Elise

Krentzel, 501 Shibuya Sanshin Mansion,

29-33 Sakuragoko-cho, Shibuya-ku,

Tokyo, Japan, Tel: (03) 476 5837.

AUSTRALIAN REPRESENTATIVE:

Peter Conyngham, 47 Falcon Street,

Crow's Nest, NSW 2065, Australia, Tel:

Sydney 926045/798244.

US REPRESENTATIVE: Dick Broderick,

157 West 57th Street, Suite 200, New

York, NY 10019, USA. Tel: (212) 582

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NEWS

ILR stations sign music pact

A BLANKET agreement covering recorded music on radio has been signed involving most but not all of the independent local radio stations. It was signed by the Association of Independent Radio Contractors (AIRC) and representative bodies of the copyright owners — the Mechanical Rights Society, the Mechanical Copyright Protection Society and the British Copyright Protection Association.

The agreement, which covers the last two years, is based on actual recording of music rather than "live" performance in the form of records being played at the time of transmission.

The agreement permits the stations to record copyright material in all their non-advertising productions, and in addition, allows them to use library music and recordings in "in house" commercials. However, if a recorded programme is destroyed within 28 days after the initial broadcast, the user station will not have to pay the mechanical fee (according to the Ephemeral clause of the 1956 Copyright Act). Provision is also made for a recognition of the phonographic

performance right in library recordings.

Of the 19 ILR stations, Piccadilly (Manchester) and City (Liverpool) have decided not to participate in the agreement at all, while Plymouth Sound has entered the agreement for the first year, but not the second and BRMB (Birmingham) is involved from the second year, skipping the first.

AIRC sees the deal very much as an initial experiment and will be assessing what use is made of the agreement before coming to any conclusions about the future.

For the first year, (July 1, 1977 to June 30, 1978) £20,000 was paid and for the following year (July 1, 1978, to June 30, 1979) £23,000 was agreed.



HEATH LEVY Music has acquired an interest in Shapiro, Bernstein & Co. Ltd., thereby expanding its pop catalogue substantially with standards such as My Way, Je T'Aime and I Who Have Nothing. Seen at the signing (from left) are Shapiro Bernstein's Dick Voltter, Eddie Levy, Geoffrey Heath and Leon Brettler (Shapiro Bernstein). Mike Fletcher, who has been running Shapiro Bernstein's UK office for a considerable time, has been made a director of the company and will be based at Heath Levy's Regent Street offices.

MARKETING

A&M RELEASES a three track single from The Dickies on April 19 in banana yellow vinyl. Tracks are Banana Split, Hideous and Got It At The Store. The yellow edition will not be limited.

BONEY M's new single, Hooray Hooray It's A Holi-Holiday, is released by WEA on April 20. Recorded in Germany last month, it will appear in a special picture bag.

CHARLY is giving "really extensive promotion" to the Sleepy LaBeef single, Roll Over Beethoven c/w Lend Me Some Lovin' (CYS 1049). The Arkansas rockabilly singer starts his first ever British tour on April 16 at the Wembley Country Music Festival.

Warwick test

WARWICK RECORDS is test-marketing its two latest album releases, Jonathan King Hit Millionaire (WW 5059) and Meet The Spinners (WW 5058). The King album features 20 of his hits recorded under various guises, and is being tested in the ATV and Anglia areas. Subject to the success of these initial markets, all other TV area promotions will take place during May and June. Similarly the 21-track Spinners compilation will initially be promoted on Trident, Anglia and Granada from April 25. Other television areas will be scheduled later.

Which music publication do record dealers most enjoy reading?

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

(Source: NOP Market Research)

Beacon Radio breaks away to RS&M

BEACON RADIO, the Wolverhampton-based ILR station is to split from national sales representative AIR Services and will be linking up with Radio Sales and Marketing from May.

The move represents the first "capture" of a provincial ILR station by RS&M — the agency already represents LBC — and highlights the growing competitiveness of the air time sales business. Previously AIR Services and BMS between them had 18 of the 19 ILR stations under their umbrella.

The switch comes about because Beacon has been concerned at the state of its national sales figures and has always felt the presence of near neighbours. BRMB (Birmingham), who are also represented by AIR Services.

Contrary to press reports, Beacon stresses that there has been no animosity between themselves and AIR over the move and that no pressure was brought to bear by Selkirk, a company which has a financial interest in both Beacon and RS&M.

MCA's film campaign

MCA IS mounting a big campaign on two albums from the film Battlestar Galactica, an epic space fantasy starring Lorne Greene, Dirk Benedict and Richard Hatch which opens in London at Easter and around the country shortly after. The LPs are the original soundtrack, Battlestar Galactica (MCF 2860) and an album featuring dialogue from the film, The Saga of Battlestar Galactica (MCG 3531). Both are released April 6.

A campaign involving 500 window and in-store displays will begin on April 9 featuring stills, streamers, models of space craft and three-dimensional blow-ups of the sleeve design. In-store mobiles will also be provided with initial orders of the album.

All TV, radio and press ads taken by distributors C.I.C. will mention the albums, while MCA will take ads

in the trade press and boys' comics. There will be extensive merchandising on the film with a wide variety of goods being made available.

Singles from the albums have already been released by MCA.

THE WHO are to premier their two films, The Kids Are Alright and Quadrophenia, at the Cannes Film Festival in May, and on May 12 they return to the concert scene with a concert just outside Cannes, with further dates currently being lined up. The UK date is set for September.

A maxi-single (Long Live Rock, My Wife and I'm The Face) is released by Polydor on April 20. The Kids Are Alright double soundtrack is released May 20 with a 20-page full colour souvenir book.

Bee Gees hit NARM

by NIGEL HUNTER

HOLLYWOOD, FLA.: Not surprisingly the Bee Gees were prominent in the National Association of Recording Merchandisers 1978 best selling awards announced here at NARM's 21st annual convention.

The best selling hit single record was Stayin' Alive, and the best selling album in both that category and the movie soundtrack section was Saturday Night Fever, all on RSO.

Gerry Rafferty figured in the best selling album by a new artist category with City To City (United Artists) together with Bat Out Of Hell by Meat Loaf (Cleveland International/Epic), The Cars (Elektra) and Toto (CBS).

Among the other awards were Foreigner (Atlantic) for Double Vision (best selling group album); Greatest Hits, Vol. 2 by Barbra Streisand (CBS) and Live And More by Donna Summer (Casablanca) for best selling albums by a female artist; Billy Joel (CBS) for The Stranger (best selling male artist album); Jean-Pierre Rampal and Claude Bolling (CBS) for Suite For Flute And Jazz Piano (best selling classical album), and Annie (CBS) won the best selling Broadway cast album category.

Changes at EMI UK

EMI MUSIC'S UK operations have been adjusted following the acquisition last month of Liberty/United Records Inc. (US) by Capitol Industries-EMI Inc. and the subsequent merging of the A and R, promotional and marketing functions of EMI America and UA Records (US)

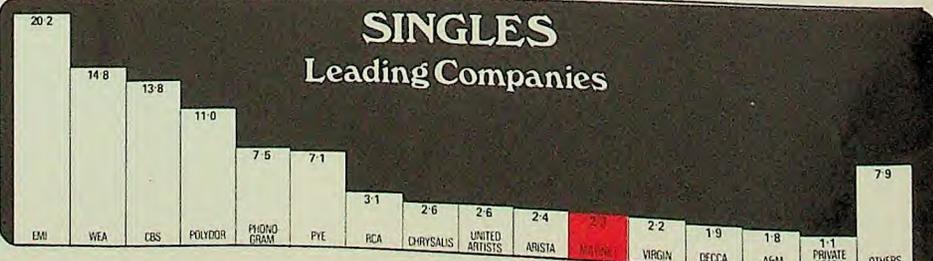
The name of United Artists Records (UK) Ltd., is being changed to Liberty/United Records (UK) Ltd., and all EMI America repertoire is being transferred from EMI Records (UK) to Liberty/United Records (UK) from April 1. Liberty/United Records (UK) will continue to release its own repertoire on the UA label, and will release EMI America repertoire on the EMI America label.

EMI America and United Artists (US) have now been consolidated into a joint activity with Jim Mazza as president, EMI America/United Artists Records, based in Hollywood. Mazza reports directly to Don Zimmermann, president, Capitol/EMI America/United Artists Records Group. Liberty/United Records (UK) will be

run by managing director Cliff Busby, who will report to EMI Music Operations joint managing director Ken East.

Magnet Records

IN OUR issue of February 17 we published a chart in our market survey showing the various percentages of the singles market held by leading companies in 1978. As a result of an error on our part, Magnet Records' market share of 2.3 per cent was omitted from that chart. We now reproduce an amended version of that chart (see below) as it should have been published and apologise to Magnet Records for our inadvertent omission.





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RETAILING

On the other wavelength

AMONG THE gemlike ideas which Radio Three has come up with over its many years of minority programming, was one item a long way back — a concerto for an odd assortment of instruments and random-tuned short wave radio.

Somehow, this event passed without notice in the pop-oriented record business, but it is possible that Radio Three's patronage of short wave radio was simply ahead of its time. Many people think that it will be the next craze; one person who is himself a knob-twiddling enthusiast and who believes that short wave will catch on here the way it has in America is producer Mitch Murray.

Long Live Short Wave is the title of an album he has researched and compiled. It is an unusual and interesting record which, while unlikely to be of interest to most record retailers, would be a useful stock item for those who sell high quality equipment, including short wave radios.

"I've played around with radios since I was a kid," Murray explains, "although I was never really got into the technical side. That is fortunate really, because it has meant that I have been able to put across the ideas on the record without using technical language.

IN BRIEF . . .

THE FIRST 5,000 copies of the new Anthony Philips album on Arista will not contain a free single, as reported in *MW* last week. The truth, however, is even better — it will contain a free LP, so you get two albums for the price of one package. The freebie is the

It's aimed not just at enthusiasts but also at people who are at the moment just vaguely interested and want to know more about the hobby."

Henry Hatch, a celebrated man in the field and one whose voice is known to millions of BBC World Service Radio Club listeners, was Murray's consultant on this project. Hatch's experience goes back over 50 years. He began work with the BBC's Monitoring Receiving Station in Kent. Later he was a senior engineer with the task of compiling the Transmitter Operational Schedule. During his long BBC service Hatch was responsible for making DX possible for short wave listeners.

Murray dedicates the LP to "the short wave radio station of the world and to the men and women behind them" and he describes the hobby as the cheapest and most comfortable form of worldwide travel — without a passport.

The tracks include a musical theme, an explanation of

previously released Private Parts and Pieces. The current release is Sides (SPART 1085).

IN LINE with the views which local dealers expressed at their last meeting, East Midlands GRC chairman Jennifer Watson has not invited a record company executive to be guest speaker at the next



MITCH MURRAY

frequencies, propagation and the radio spectrum; notes on station identification, on receivers and aerials and on the hobby in general; a talk by Hatch, and a comprehensive collection of musical station identification recordings, from Radio Australia through Bucharest, Ethiopia, Korea, Prague, Uganda Voice of America and Zambia.

Each album includes a leaflet outlining how short wave works, recommending receivers and aerials, and listing the DX clubs of the world. "This is a consumer hobby which is just about to explode," Murray says confidently, with several manufacturers conducting ad campaigns for the equipment.

The LP is the first in a series which Murray plans to make, all aimed at enthusiasts for one hobby or another. Or something more than a hobby — the next album will be aimed at would-be songwriters.

Edited by TERRI ANDERSON

meeting in Leicester; it will be a members-only gathering to discuss topics on which the GRC appears to be divided and to see if a joint policy or general consensus of opinion and can be hammered out.

The meeting will be at the Post House Hotel, Leicester, (Wolsey Room) on May 10, at 8 pm.

Mind your business

by PAUL SHILDON, barrister

ALTHOUGH THE law gives protection to those who lease business premises when the lease comes to an end, the position is a lot more complex for those leaseholders who have a break clause in their agreement.

Depending on when the lease of the business premises was originally created, there are usually clauses stating that after three, five or seven years from the date of the commencement of the lease, the rent will be reviewed (which in recent times means increases). One hears of owners of businesses at the period of the break being asked such a high rent that if they in fact paid it, they could well be driven out of business.

What, then, is the protection, if any, available to the business tenant? Unfortunately, unlike the situation at the end of a lease, there is no clear-cut answer and much will depend on the terms of the lease itself. If it was entered into when business premises were hard to come by, it will be found that the terms will be extremely harsh as far as 'the business tenant is concerned, and his only redress may be to pay up. However, many leases provide that in the event of a disagreement between the landlord and the tenant, the matter can be settled by arbitration.

Often the clause will provide for an arbitrator to be appointed by the Royal Institute of Chartered Surveyors. It would be advisable in cases where a rent increase is disputed to employ a chartered surveyor to represent you since what is an appropriate rent at any given time for business premises can depend on so many factors.

What is the position if a rent is finally fixed that the tenant still feels he is unable to pay? Well, if he goes and the building or premises remain

unoccupied in spite of the landlord's attempts to re-let, the tenant can be liable for the rent for the remainder of the term of the lease. Here again, however, much will depend on the wording of the lease.

If the lease gives the tenant power to assign the lease, he may be able to find another tenant to take over. Such a clause might say that he can only assign the lease with the landlords permission but the law implies that such "permission must not unreasonably be withheld", whether those words are used in the lease or not.

One final point: most leases provide for the landlords to give notice by a specified time if it is intended to ask for a rent increase at the appropriate "break" period. If the landlord is late in giving the notice then in spite of the fact that at one time this defeated his claim to an increase, the position is now different and if due to an oversight of clerical error the landlord misses the date, his claim is not necessarily barred.

It will be seen that because of the complications, parties to a lease should seek professional advice well before a "break" date for rent review is due.

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)

motorhead

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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) | |
| 6. Baby Now That I Found You/Build Me Up Buttercup—Foundations (FBS 6) | |

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RETAILING

CONTINUING MW's Meet the Salesmen feature, in the first section covering Scotland and the North East of England, the spotlight turns on EMI LRD's reps in those areas.

EMI GRD, with CBS, WEA, Pye and the joint Chrysalis/Arista sales team, Tandem, was featured in the first Meet the Salesmen. As Clive Swan, LRD general sales manager, and his GRD counterpart Peter Hulm, both point out, the reps for the two EMI divisions belong to quite separate sales forces — each working as if for a separate company, quite independently of the other. There are differences in sales strategy and approach, and in product, so it seems unlikely that any dealers would still tend to regard the two teams as one EMI sales force.

As already reported in MW, a recent reorganisation at LRD has divided its singles sales promotion team in two — four reps concentrating on regional promotion and 12 covering retail outlets around the country. Both report to Dave Valente, who in turn works under Peter Rezon, national promotion manager.

EMI LRD's achievements — all their own work

by TERRI ANDERSON

IN THE WORDS of Clive Swan, general sales manager of EMI LRD: "We handle anything which cannot be classed as MOR or classical, much the same product range as WEA, and because of that our sales-force and management tend to be younger than at EMI GRD."

LRD's function, as its name suggests, is to handle licensed labels, although there are now developments under way which will broaden the division's activities; LRD's own A and R department has just been set up and a new house label will be launched later in the year with direct signings.

For the moment, the sales force works on Motown, Private Stock, RAK, MCA, Island, Salsoul, Bronze Motown, MAM, Fantasy, Stax, EMI International, Chiswick and Purple, as fully-licensed labels. It also handles Magnet under a pressing and distribution agreement, and — since Island became a licensed label — it works on Stiff, which used to go through Island.

Sales policy

The relationship between the two big divisions of one giant company is of interest to the retail trade, which for so long has thought of EMI as one company and still occasionally finds it difficult to distinguish between LRD and GRD identities. Swan explains: "Our sales policy is to sell as much of our product as we can, just like a separate company. But there is something of a gentlemen's agreement with GRD; we compete as far as the outside world is concerned, but there a good deal of internal co-operation. A lot of my time must be spent reminding people that each side is not out to hammer the other company into the ground."

The split at EMI — which took the newly-created LRD and its own complement of staff out of Manchester Square into the Heron Place offices was, Swan recalls, handled fairly quietly. "At LRD we knew things had to build over some time, then we could point to some of our achievements and say 'that was us; LRD did that'."

Swan seems happy with the remarks of a Birmingham dealer he spoke to after LRD sent its own sales

force on the road. The retailer defined the situation as "GRD is EMI, LRD is more flexible". Regarding itself as a new company, starting from scratch, LRD wants what it feels are its new-style approach and attitude to be noticed, and is delighted to wear a "flexible" label.

Useful image

"Our image of youth, etc, is in the records we handle, and in running the sales force I look for salesmen and managers who have a real enthusiasm for this product. This sales force's job is distribution in the retail trade; the individual dealer knows the company by it rep, and if he is good, the retailer likes the company."

Maintaining good relations with the retail trade, in Swan's opinion, overrides any urge to use hard-selling tactics to cram dealers' shelves and stockrooms with LRD product in order to meet high sales quotas. "We exercise restraint. We put in sufficient quantities, not too much," he explains.

Encouragement

The philosophy, he believes, comes down to encouraging the retailer to feel that stock is moving, and to want to re-order: "If we see that we can sell about 150,000 of a record we have the choice of either putting that whole total out to the shops at once, or selling in about a third — just enough for all the shops to have some — and then keeping up distribution, and reminding them about ordering."

"There is some psychology in this. If a dealer does not need to re-order — because he had a very large amount of stock sold into his shop at the beginning — he will probably regard the record as a slow seller. But needing to re-order makes it

seem a much hotter product. In fact he may well have sold just the same number of records over the same period of time. Over-stocking the indies is a very short-sighted attitude. We are a big company and can resist that temptation.

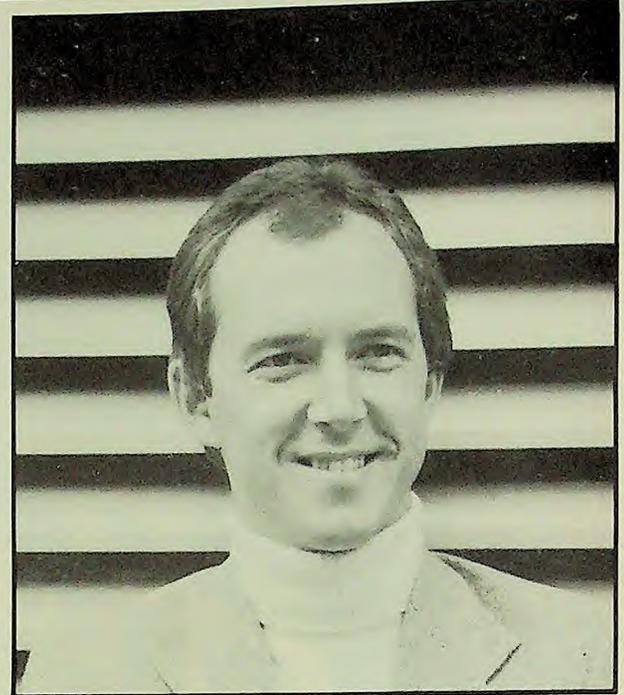
"Of course we have sales targets. When building a new artist the reps expect the targets for successive LPs to go up. The independent dealers are incredibly powerful people, because if they go with a record and think it will sell — it will. Reaching our sales targets is just part of it; we have to make sure that everybody's expectations are reached, right down the line to the dealer and public."

Unique job

The LRD salesman is — for the moment — unique in the business as he only sells "other peoples' product (although EMI International functions as "one label" in sales context). The job would seem to involve a professional and commercial juggling act at times. The setting up of the new LRD label will mean one more ball to keep in the air.

Swan agrees: "We control enthusiasm for the different labels we work on. We schedule records two or three months ahead — though of course there are late additions — and we talk to licensees and marketing managers and decide where our major opportunities lie at any one time. If it happens to be with, say, Island product two months running — then so be it. It is a matter of deciding each month what the priorities are."

"Because we are a separate salesforce from GRD there are very few product bottlenecks, and the salesmen are well briefed on potential problems with handling similar product — aimed at the same punters' £1 — on different labels. Usually, release schedules can be worked out satisfactorily, so that major acts in the same section of the



SWAN: "OVERSTOCKING the indies is a very short-sighted attitude."

market do not bring out albums through LRD at the same time. It could happen however, that we will find ourselves with six disco LPs to sell at the same time. We would probably ask our disco dealers to take one of each to start with, and ask the non-disco-specialist shops to take two of the titles, on our recommendation. However foresight usually allows us to put together a realistic package of releases."

If other majors seem to be moving towards either greater regionalisation, or giving salesmen

greater discretion in their arrangements with dealers, this is not noticeably the case at LRD. There is no question of negotiable SOR, full 36 2/3 per cent margin is given, and there is no five per cent returns scheme.

Commitment

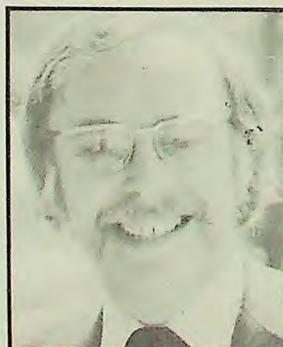
"I would rather," concludes Swan, "have our dealers and our salesmen committed to our product."

"There is something of a gentleman's agreement with GRD. . . A lot of my time is spent reminding people that each side is not out to hammer the other company into the ground."

Now meet EMI LRD's Northern sales-team. . .



ELLIE STOKELD: saleslady for North East England.



RODDY FORREST: LRD's merchandiser in Scotland.



DUNCAN ROBERTSON: salesman responsible for East Scotland



BRENDAN CAMERON: salesman in the Border regions and West Scotland.

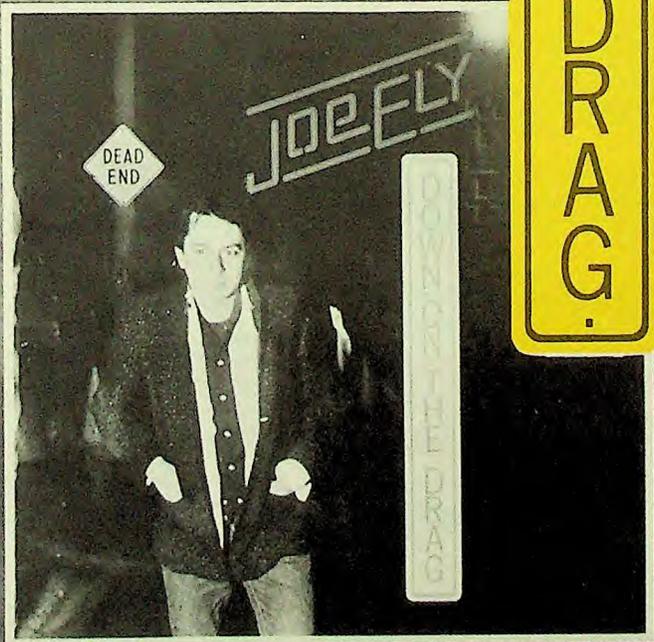


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TIP SHEET

Festival stars seek contracts

BRITISH SONG Festival winner Kay Garner, an established London singer who has accompanied such luminaries as Ronnie Scott, Tubby Hayes, Les Reed, James Last and Ted Heath and has been working as a full-time session singer for eight years, is now looking for a new publishing deal and a recording contract.

Kay has never recorded as a solo artist, at least not using her own name, but her mellow voice and impeccable phrasing can be heard in recording groups as Super Nature, Voyage and the Rock Solid album which is charting in America. "I like to think I have my own style, although *Melody Maker* described me as a cross between Carmen McRae and Peggy Lee."

Until recently, Garner was signed to Chappell Music which entered her songs at the Shrewsbury festival. However, that deal has since expired and Kay reports there have already been nibbles on the publishing front. "I have about 14 or 15 songs which I believe are strong enough to record. My writing depends on my mood so the songs are a complete mixture. I have everything from rock 'n' roll to female chauvinism and country to ballads.

She explains: "I have not as yet approached a record company. It is very hard for a session singer to cross over to a solo artist. The music industry does not take you seriously. A few like R and J Stone, Sunny and Stephanie de Sykes have done it so it can be done. What you need is something like Shrewsbury or someone to believe in you. However to become a recording artist, I will have to give up my full-time session work, my living. You must be

available to do promotion, etc. But I want to give it a shot."

Contact Kay Garner, 49 Park Road, Kingston upon Thames, Surrey. 01 549 4636.

• ILZE PLATAIS, an American singer/songwriter of Latvian descent, was runner up at the song festival. A keen British producer/publisher is already hustling around the record companies with her tapes, as Platais would like to record and be published out of the UK.

Her songs are narrative and are well constructed and her style and performance has the West Coast directness similar to Linda Ronstadt. Out of the 15 songs submitted to the festival, 3 reached the final 27 and 2 the final 9. Platais' first instrument is the guitar, but she also writes on the piano to provide "a different influence and feel". Her winning songs *It's Better To Cry* and *Heartbreakin' Ladies* Man were bluesy ballads with a melancholy feel to them.

In California, Platais has a regular engagement at a supper club in Malibu. Before heading West, she recorded one single in her home town, Milwaukee, called, *Back In L.A.* All her songs at the festival showcased a certain enigmatic quality — an essence, which, if



KAY GARNER

captured on record, could establish Ilze Platais internationally.

Contact: Ilze Platais, 1143 12th Street, Santa Monica, California 90403 (213) 451-5160.

• THE THIRD award went to a terrific disco song, *Feeling Fine*, written by Lionel Levine and Michael Chew and sung with great panache by Angie Gold and Regina Johnson. Marksmen Music have produced a master using the two girls. Regina, who has a dynamic voice, has already had exposure in venues in Britain including Ronnie Scott's and in clubs in Malta and Nigeria. Their presentation of this number was aptly described as "belting across the stage with the force of a rocket."

Record companies interested in picking up a strong disco single contact Hedley Leyton, Marksmen Music, 12 Kingly Street, London W1. 01 734 3691.



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

Music City Contest

SONGWRITERS AND lyricists who have neither had songs or lyrics published, nor recorded commercially, nor belong to a performing rights organisation, are eligible to enter the new Music City Song Festival for country music in Nashville, Tennessee.

Total prize money of \$37,000 is in escrow with \$10,000 first prize in the song division and \$7,500 first prize in the lyric division. A first prize of \$1,500 for best singer — never recorded for commercial sale — is also on offer.

The competition, created by Mick Lloyd, president of Mick Lloyd Music and Productions, is endorsed by the Federation of International Country Air Personalities (FICAP); Dick Broderick, former chairman of the Country Music Association and Lee Morgan, Nashville publisher, producer and co-writer of the recent 3,000,000 seller, *The King Is Gone*.

Final judges include 10 FICAP DJ's headed by FICAP president Mike Burger as well as officers from other music organisations. Preliminary judges include publishers, producers, writers, artists, session musicians and record company people from the Nashville record community.

Entry fees range from \$10.95 (approximately £5.42) for the song competition to \$6.95 for the vocal category. Deadline for entries is August 15, 1979, but a free second entry is given if postmarked prior to May 31.

For entry forms contact: Music City Song Festival, P.O. INT., Nashville, Tennessee 37217, USA.

John Otway looks for touring solo support

A GOOD solo artist is being sought to support the eccentric John Otway on his forthcoming British tour beginning April 20 and culminating at London's Rainbow May 12.

Manager Maurice Bacon says: "Ideally, the artist or group can use John's band, utilising the same equipment and creating a compact show."

Otway is riding a high wave after a hit album, *Deep And Meaningless*, a TV documentary and an enthusiastic record company, Polydor. The tour includes some 20 dates all over the country and is being promoted by Derek Block.

Contact Maurice Bacon at 01 731 5464 or Bob Gold at Derek Block's 01 439 9096.

ATV after acts

ATV MUSIC writer Peter Morris is looking for pop-orientated acts to produce. Morris' recent success, *Mary Ann*, performed by Black Lace was the British entry in the Eurovision Song Contest.

He is also after other pop acts to give that Morris touch. Tapes or cassettes and photo if possible to Peter Morris, ATV Music, 24 Bruton Street, Mayfair, London W1. 01 409 2211.

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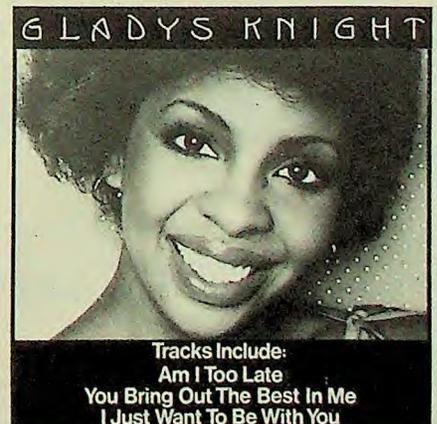
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Produced by Gladys Knight and Jack Gold

PUBLISHING

Reshuffle at Dick James Music

IN ANTICIPATION of the departure of Ronald Cole, the director of Dick James Music publishing division who is emigrating to Israel, the company is restructuring its professional department and has appointed two assistant professional managers — Jack Steven and David Barnett.

Steven, who was previously with Essex Music in a similar capacity, will also be responsible for international liaison. Barnett, recently with Hotlips Music, will undertake the additional responsibility of promotion, previously handled by Malcolm Fisher who has left the company.

Edited by
NIGEL HUNTER



THE NEWLY formed Infinity Music — part of the MCA-owned Infinity Records headed by Ron Alexenburg — has picked up Larry Page's Page Full Of Hits catalogue for sub-publishing for the USA and Canada.

The deal, for three years, was completed by Page Infinity Music's vice president Lou Ragusa and Infinity's director of creative operations Alan Tepper (left).

Paying tribute to Page's 12-year old catalogue which includes Johnny Pearson, Page's own disco material, rock band Hunter and new signings the Steve Kenyon Band and Andy Grossart, Ragusa said: "Larry Page is one of the unsung heroes of British music".

Page commented: "I have spent the past year searching out the best writers in the UK and getting their material into the studios. Now we are ready to go and reap the rewards. I have no doubt whatsoever of our potential in the US market and I feel Lou Ragusa and his Infinity team, with all their enthusiasm and knowledge, are the best people to make it happen for us."

Publishing news in brief...

TOKYO: The new publishing division of CBS/SONY Records here is to be headed up by the record division president Norio Ohga in an extension of his present duties, writes *Elise Krentzel*. The company will cater to local talent acquisition besides handling other fields of publishing including magazines for young people and book publishing ventures previously handled by April/Blackwood Music in Japan.

ONE OF the veterans of the music industry, Bourne Music's Len Taylor, is to retire after 16 years as general manager of the company.

His position will be taken over by Alan Paramor who has been managing director of Lorna Music since 1958. He starts at Bourne on April 1. Taylor says that he hopes to maintain some contact with the business in his retirement and "would welcome calls from his old friends on 01 670 3547".

CHRYSLIS MUSIC has appointed Geoff Goy — at present head of promotion for Chrysalis Records — to the position of general professional manager as of April 2.

Goy, 26, joined Chrysalis in 1975 and will now be working with Chris Stone who originally hired him to the record company, and when Stone took over Chrysalis Music Goy inherited his job as head of promotion.

France Melodie revival

PARIS: The Francis Day publishing house here has revived its Editions France Melodie, says MD Andrew Hackiere, and it plans to link with other publishing outlets, notably Feldman and Peter Maurice.

First major release by the new arrangement is Seven Lonely Days, written by Earl and Alden Shuman and Marshall Brown, recorded by Sheila B. Devotion for Carrere.

France Melodie, dormant for years, includes works by John Sebastian, Tim Hardin and the Turtles; Feldman includes production from Deep Purple, McGuinness Flint and Be Bop De Luxe. Individual Peter Maurice hits include In The Mood, Honey and House Of The Rising Sun.

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Inc.4 (Now PIN.75) **"BOOGIE WOMAN" TUESDAY'S CHILDREN

'Excellent disco record. It's getting plenty of play and is very good to dance to — should do well chartwise.'

*Chart Breaker

Michael J. Toney, Resident and Mobile disco

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'Is excellent to dance to. Audience reaction very very good. John Isherwood. Servadisc Mobile Disco.'

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P.S. Billy Russell of Blue Inc would like to thank all D.J.s for their help and co-operation.

Salabert centenary

PARIS: Celebrations centred on the centenary this year of Editions Salabert, the French music publishing company, are now under way.

Edward Salabert founded his publishing house in 1897 and was replaced by his son Francis, who died in a car accident in 1946. The business has since been carried on by the son's widow.

The catalogue includes around 300,000 titles, classical and pop. Salabert published the songs of Vincent Scotto, a top composer at the start of the century, and later the works of Charles Trenet. Today, while retaining its popular catalogue, Salabert no longer picks up new popular material, instead favouring contemporary composers such as Xenakis.



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INTERNATIONAL

AMERICAN
COMMENTARY

THE CBS Records Group fell \$50 million shy of its projected \$1 billion in revenues for 1978, with profits increasing at a slower rate than sales.

Meanwhile, RCA Records, long known as the "slumbering giant", began waking up in 1978, picking up Rocket, 20th Century and A&M for manufacturing and distribution. The records division of the conglomerate reportedly posted some \$500 million in worldwide sales, up 25 per cent over the previous year.

What's interesting is that both year-end reports are reflections of companies undergoing serious changes that will effect them even more drastically this year.

The entire industry has been anticipating a slowdown ever since the weak (by comparison to recent growth patterns). Thanksgiving — Christmas sales period. Selected \$8.98 list prices were one hedge against just such a possibility.

The first quarter of 1979 has proven "soft" but the shifting distribution alignments (so markedly away from the indie route) are going to significantly alter the majors' power bases and profit pictures.

CBS, for example, is unofficially reported to have had its worst first quarter in recent history. This would be attributable to a decreased flow of major hit product, the high cost of artist signings, and the loss of pressing business from ABC (now with MCA) and A&M.

In contrast, however, RCA is only beginning to enjoy the fruits of its new aggressive stance. RCA president Robert Summer has courted valuable

Moving in a
new directionFROM IRA MAYER
IN NEW YORK

manufacturing and distribution agreements to bolster RCA's overall image while attempting to strengthen the company's own domestic operations.

As the record divisions of major conglomerates become ever more important in terms of overall company performance, the pressure will be even greater to maintain and cultivate the music market as it begins to overlap into the audio/visual field via videodiscs and VTRs.

Also, the mass merchandising networks will be consuming greater and greater quantities of mass appeal product if only to keep the pipelines flowing. Combined with spiralling costs for launching newcomers, this will probably result in some slowdown in artist signings along with a still further homogenisation of what popular music is in this country.

Admittedly, such fears have been voiced often in the past, with the pendulum eventually swinging back toward a more open market situation. But the recent dramatic changes in distribution set-ups, as already shown by the CBS and RCA 1978 reports, do seem to be pointing the industry in a new direction.

SHAKE-UP RATTLE & ROLL: The big surprises of late were the departures of "wonder boy" Atlantic VP Michael Klenfner and Epic marketing VP Jim Tyrrell. Said one insider of Klenfner: "They brought him in as the boy wonder and I doubt that they'll try to replace him with another one."

Tyrrell is the second major CBS loss this year, the first having been Bob Sherwood, now president of Mercury — and there are rumours to the effect that Tyrrell may wind up replacing Lou Simon at Mercury's Chicago headquarters. Ron McCarrell has assumed Tyrrell's duties and title.

The long-expected restructuring of the Capitol-EMI organisation was also finally announced officially with Don Zimmerman assuming the presidency of the newly-created Capitol/EMI America/UA Records Group and succeeding Baskar Menon as chairman of the board of EMI America, Liberty/UA and Capitol-EMI of Canada.

HOT TIP: Carlyne Mas is being hailed as everything from a female Bruce Springsteen to the best thing since Joplin — with record execs from virtually every East coast label — plus the aforementioned Sherwood, who flew in from Chicago to catch one of her Other End shows — agreeing. WNEW-FM even broke its policy of not airing tapes by unsigned artists and additionally featured Mas in a half hour interview. Manager Faris Brouhaf is weighing both domestic and foreign offers.



HAMBURG: Heinz T. Voigt has just completed 25 years with the Polygram Group and is pictured at a celebratory party with (l to r) Kurt Edelhagen, Polydor recording artist and bandleader of the 1972 Munich Olympic Games; Voigt, vice president Polygram Group and president Polygram publishing; and Bobby Schmidt, Deutsche Grammophon producer. Voigt became involved in the music business in 1945 when, together with Edelhagen, he founded the Kurt Edelhagen Big Band which went on to become internationally famous. Nine years later he joined DGG to head Polydor artist promotions and rose through various departments including production, A and R and publishing to his present position.

Pressing ahead with
picture discs

from ELISE KRENTZEL
THE HIGH cost of producing picture discs here — and the belief that the Japanese record-buying public would not respond to such gimmickry — has put off most companies from following this Western fashion.

But EMI Toshiba is now pressing picture discs locally at its plant outside Tokyo and is enjoying high sales of its Beatles' Sgt. Pepper and Abbey Road albums and Paul McCartney's Band On The Run, as well as the coloured vinyl Beatles collections, 62 to 66 and 67 to 70.

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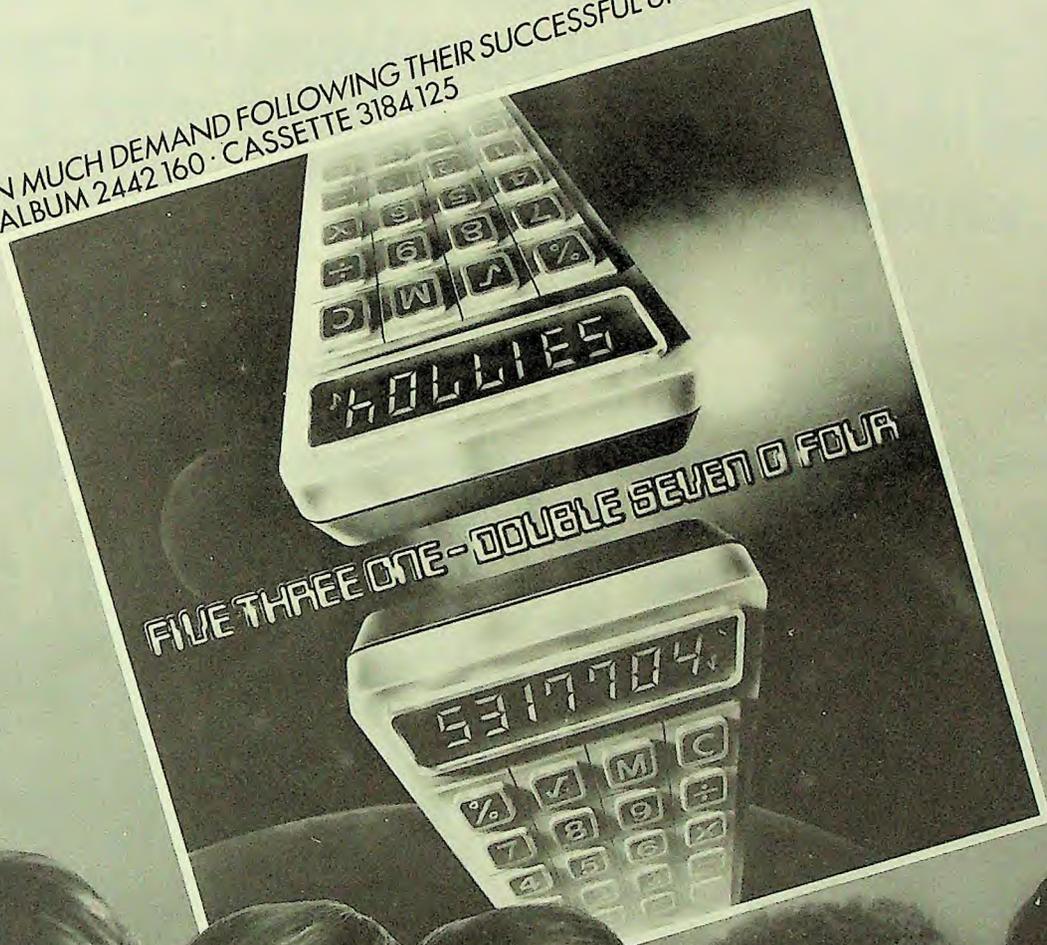
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INTERNATIONAL Windmill expands into distribution

ROOSENDAAL, HOLLAND: The independent distribution company Windmill Records jointly run by English-born Geoff Hardisty and Dutchman Hans Jongmans has just completed its first year of operation and is expanding its activities.

"We are so pleased with our first year's results that we are slowly moving away from the wholesale end of the market and developing as a bona-fide distributor," Hardisty told *MW*. "We have taken on sole Dutch distribution rights for the Free Reed catalogue of folk music from Britain which includes John Kirkpatrick (ex-Steeleye Span), and for the Big Bear label's blues product."

Windmill has moved into the Oldway Studio here as a result of a contract with Jan and Fon Verbogt which sees the two companies co-operating in joint ventures. All productions at the studio will be followed through "from conception to distribution", as will internationally licensed repertoire for their new label, JOJO.

First releases on JOJO include German hot rock band Lilac Angels, Canadian jazz artist Rob McConnell, England's Barry Dransfield and X-Ray Vision from Scafell Pike.

All product from Windmill will be exclusively distributed by Windmill as will the JJ classical label. The publishing arm of the joint venture, Old Mill Music, has retained as adviser and consultant Jimmy Pratt of Juicy People in Hamburg.

The companies will handle their own promotion and their artists will be booked through Herman Janssen's agency for concerts in Holland and Belgium. • The Oldway-Windmill Organisation can be contacted at The Oldway Studio, Roosendaal (Tel: 01650-43926).



LONDON: Mike Oldfield (second from left) and Virgin Records managing director Richard Branson (second from right) in jubilant mood after receiving a triple platinum award for Oldfield's *Tubular Bells* and a gold trophy for *Hergest Ridge* from Festival Records (Australia) general manager Jim White (left) and A and R director Peter Hebbes (right).

Italian inroads into disco

MUNICH: Italian brothers Michaelangelo and Carmelo La Bionda, recording as La Bionda on Ariola have been one of the most successful Italian exports in the pop world over the past few years, says Klaus Peter Schleinitz, Ariola press chief.

The success of La Bionda's album *La Bio Da* and the single *One For Me, One For You*, followed by the LP *Bandido* and the single *Baby Make Love*, has further strengthened Ariola's general inroads into the disco market.

Schleinitz comments: "Linked with this area is a drive into the reggae field. We're organising a 20-town tour for a 'reggae bus', with video units, showing off the massive Island Records reggae catalogue to media folk and dealers. We're also printing up a special reggae journal."

Of international importance.

LONDON: The importance of a reciprocal relationship in developing an international orientation was stressed at the recent two-day European label managers conference held by EMI International. Imparting the message was Brian Shepherd, general manager of A and R in EMI Group Repertoire, who also introduced his revamped A and R team to delegates.

Shepherd announced the appointment of John Bagnall in a newly-created role of international A and R coordinator, working with incoming repertoire from EMI companies; and also introduced the A and R team's latest addition in Ben Edmonds from Arista.

Emphasising the importance of international considerations in A and R, Shepherd said: "It's just about impossible to make a major deal profitable in the UK alone, so we sign acts that we can develop worldwide."

International marketing and promotion manager Les

Hodge drew the conference's attention to the importance of the division's merchandising activity.

"We are not only looking for an increasingly professional approach to achieving point-of-sale visibility," he pointed out, "but we must also consider the creative continuity of artist image in the long term".

International division general manager Paul Watts reiterated the need not only to break acts, but develop techniques to maximise sales by reaching new markets. Ideas from Canada, Denmark, Sweden, France, Italy and Germany were presented to the conference and discussed.

"It's very useful to collect what other countries are doing and try to adapt the ideas in different markets," commented Hodge.

On the subject of international tours, international promotion manager Graham Fletcher observed: "Touring is basic to the business. It's like income tax — it happens to everybody and it's very expensive!"

Egg hatches big Japanese scheme

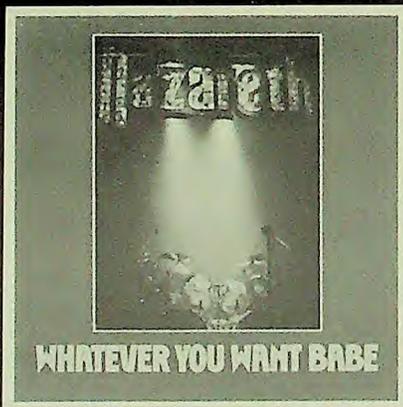
PARIS: Barclay Records' launch of its progressive label, Egg, in Japan is to be promoted into a major national event, with a full list of releases and personal appearances there by some of its artists.

First Japanese releases include Tim Blake's *New Jerusalem*, Vangelis

Papathanassiou's *Igancio*, Francois Breant's *Sons Optiques*, Patrick Vian's *Bruits Et Temps Analogues* and Conrad Schnitzler's *Con*.

A newcomer to Egg in France is Richard Pinhas, an artist who records in his own electronic-music studio.

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DISCOS

Billboard dismisses overkill accusation

WITH THE announcement of *Billboard's* plans to hold a bi-annual Disco Forum, there are fears from within the industry that massive disco exposure could lead to overkill with disastrous results.

Other people, particularly from the record business, are incensed by the fact that if *Billboard* brings its famous Forum to Europe, then the proposed venue is Monte Carlo and not London.

They still feel that at the recent Disco Forum, the UK was treated as the poor relation. They claim that only in the UK will a true European picture emerge and only then will the UK be seen as the disco force that it is.

Already this year, disco manufacturers are facing the prospects of exhibiting at the *Billboard* Forum VI, which takes place at the New York Hilton from July 12-15, the BADEM Discotek 79, at the Bloomsbury Centre Hotel, London from September 11-13 and the International Entertainment Exposition at the Las Vegas Convention Centre from December 11-14 in addition to "fringe" exhibitions.

A forum in Monte Carlo was on the cards for late in the year, but this week Alan Mayhew, *Billboard's* European sales and promotion manager, said that there was now doubt that the Monte Carlo event would take place. He has been campaigning for a forum to be held in London for some time, and earlier in the year it was rumoured that *Billboard* would be holding a London Forum in the autumn — despite a possible clash with the BADEM show.

Mayhew, a former BADEM committee member, had told the association of *Billboard's* intentions but then plans were shelved, and at

the last forum it was reported that Monte Carlo would be the venue.

"*Billboard* coming to Europe was a logical progression and there were point for and against Monte Carlo, but at the moment it's all up in the air again and I can't say anything more specific," says Mayhew. "I've always striven for an exhibition in London, but this year there is so much going on, what with the EMI Disco Dance Championships, that it would have been hard to guarantee results."

He dismisses the accusations that *Billboard* could be responsible for overkill. "Presumably the organisers have got their sums right and they are doing two exhibitions a year because that's what the market dictates. Also, there are parallel events where there are winter and summer exhibitions — look at the Audio Engineering Society and the Consumer Electronics Show. When you look at the way the rest of the business is going the argument that disco should be limited to one show a year becomes invalid."

But one man who thinks differently is Derrick Saunders, sales manager of Pulsar Light, which frequently exhibits at Disco Forum through their US distributor. "We have found that over-exhibiting causes nothing but frustration," he says. "Our distributors are unhappy about a bi-annual show and we spend a considerable amount of money flying staff out. I can't see people travelling over from England twice a year — I can't even see them coming from Vancouver, Mexico and Los Angeles because all they are

going to see is the same equipment with minor variations. If our US distributors can afford it then we'll more or less be forced to back it up."

While Saunders' views have been echoed by other hardware manufacturers, the UK record industry badly wants its own forum in the UK, having been largely left out in the cold by BADEM, which caters predominantly for equipment traders and buyers.

Last year, however, they did have Roger Squires London Disco Fair at the Global Village and in part late last year by a one day Forum at the Venue. But this year Squire has no plans to hold a second Disco Fair although he says the idea is by no means buried.

Greg Lynn at CBS comments: "If something is going to happen in Europe then we (the British disco industry) should be in control of it otherwise I feel it won't be done right. As far as *Billboard* is concerned, my only feeling is that any publication that is basically American cannot hope to cater for what the British industry wants, for all the hard work of the London office. How would they know what panels should be organised and what needs to be discussed?"

Failing an alternative, the only other solution, says Lynn, is for a non-profit making committee of industry experts to be set up with the object of organising an exhibition that would incorporate record companies.

News in brief . . .

CHARTWISE, EMI (LRD) and WEA look strong this week with significant jumps for Sister Sledge's He's The Greatest Dancer (Atlantic) and By The Way You Dance (I Knew It Was You) from Bunny Sigler on Salsoul. And with a promised 12" remix in the pipeline for Sigler, dealers can expect big sales.

Evergreen British band Gonzalez can thank the States, and in particular top remix DJ John Luongo, for turning a UK flop into a potential worldwide hit. The remix of Haven't Stopped Dancing Yet on EMI's new Sidewalk label is looking strong, while in the lower reaches of the charts, WEA dominates with George Benson's Love Ballad, the Pointer Sisters' pop-disco rendering of Fire and Narada Michael Walden's I Don't Want Nobody Else set for better things.

With George Duke's Party Down (Epic) also showing along with Rick James' High On Your Love Suite (Motown) an overall look at the charts shows that WEA's LV series has been a confirmed success and that the promoters of jazz-funk disco can take a large pat on the back.

IN TOWN this week are the Gloria Gaynor Experience and to coincide with her new album *Love Tracks* are dates this week in Manchester (3), Glasgow (4) and the London Palladium (5, 6, 7).

K-TEL HAS nipped in to beat Polystar (the combined Phonogram/Polydor label) with the

first TV promoted disco mix album.

Their segued album, *Disco Inferno*, has been given a staggered launch coinciding with regional promotion, but it was on general release by this week. Retailing at £4.49, the catalogue number is NE 1043. Running order is (Side One): *Disco Inferno* (Trammps), *Got A Feeling* (Patrick Juvet), *YMCA* (Village People), *Sunny* (Boney M), *Do Or Die* (Grace Jones), *Singin' In The Rain* (Sheila B Devotion), *Knock On Wood* (Amii Stewart), *Contact* (Edwin Starr). Side Two: *I'm In Love* (Rose Royce), *Don't Hold Back* (Chanson), *I'm Every Woman* (Chaka Khan), *Get Down* (Gene Chandler), *Give Me Love* (Cerrone), *Que Tal America* (Two Man Sound), *Ain't That Enough For You* (John Davis Monster Orchestra), *I Was Made For Dancing* (Leif Garrett), *Hot Shot* (Karen Young) and *Disco Inferno* (reprise).

WITH THE transfer of the ABC catalogue to MCA, Sally O's Funk Funktion has mailed three records to DJs on her mailing list. These are The Keane Bros' *Dancing In The Moonlight* (ABCT 4253 — 12"). The Floaters' *You Don't Have To Say You Love Me* (ABCT 4245) and Rufus' *Ain't Nobody Like You* (ABCT 4250).

Other MCA product in the pipeline are the Joe Sample album (ABC) and the Dells' *Face To Face LP* — both big import sellers.

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 (4) CAN YOU FEEL THE FORCE, Real Thing (Pye 7N 46147)
- 3 (2) I WILL SURVIVE, Gloria Gaynor (Polydor 2095 017)
- 4 (5) DISCO NIGHTS (ROCK FREAK), GQ (Arista ARIST 12-245)
- 5 (3) CONTACT, Edwin Starr (20th Century BTCL 2396)
- 6 (6) TURN THE MUSIC UP, Players Association (Vanguard VSL 5010)
- 7 (7) I WANT YOUR LOVE, Chic (Atlantic LV 16)
- 8 (11) IN THE NAVY, Village People (Mercury 6007 209)
- 9 (8) BOOGIE TOWN FLB, Fantasy FTC 168)
- 10 (12) CUBA, Gibson Brothers (Island WIP 6483)
- 11 (9) GET DOWN, Gene Chandler (20th Century BTC 1040)
- 12 (21) HE'S THE GREATEST DANCER, Sister Sledge (Atlantic K11257)
- 13 (18) DANCE/POINCIANA, Paradise Express (Fantasy FTC 16)
- 14 (14) I GOT MY MIND MADE UP, Instant Funk (Salsoul SSOL 114)
- 15 (15) YOU BET YOUR LOVE, Herbie Hancock (CBS 7010)
- 16 (28) BY THE WAY YOU DANCE (I KNEW IT WAS YOU), Bunny Sigler (Salsoul SSOL 117)
- 17 (17) STRAIGHT TO THE BANK, Bill Summers (Prestige PRS 101)
- 18 (13) EVERYTHING IS GREAT, Inner Circle (Island WIP 6472)
- 19 (22) HAVEN'T STOPPED DANCING YET, Gonzalez (Sidewalk SID 102)
- 20 (19) BRING YOUR OWN FUNK, Fantastic Four (Atlantic LV 14)
- 21 (10) TRAGEDY, Bee Gees (RSO 27)
- 22 (-) I (WHO HAVE NOTHING), Sylvester (Fantasy FTC 171)
- 23 (20) SING SING, Gaz (Salsoul SSOL 116)
- 24 (30) LOVE BALLAD, George Benson (Warner Bros K17333)
- 25 (29) KEEP YOUR BODY WORKIN', Kleeer (Atlantic LV21)
- 26 (-) FIRE, Pointer Sisters (Plant K12339)
- 27 (-) HIGH ON YOUR LOVE SUITE, Rick James (Motown TM6 1137)
- 28 (-) DANCE LADY DANCE, Crown Heights Affair (Mercury 6168 814)
- 29 (-) SHAKE YOUR BODY (DOWN TO THE GROUND), Jacksons (Epic EPC 7151)
- 30 (-) I DON'T WANT NOBODY ELSE, Narada Michael Walden (Atlantic 3541)
- 30 (-) PARTY DOWN, Gerry Duke (Epic EPC 714)



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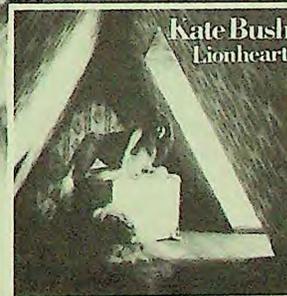


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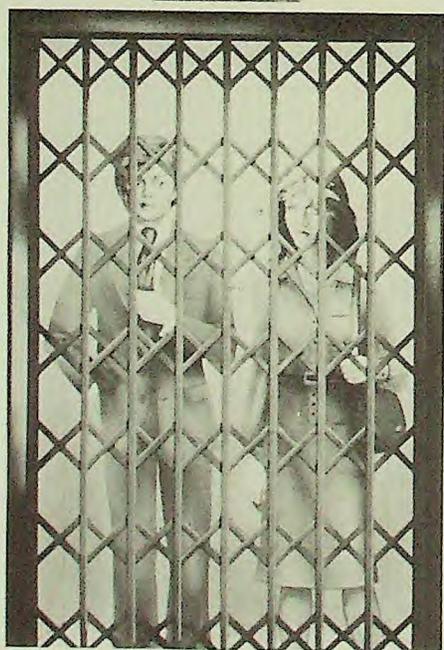


KATE BUSH

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BROADCASTING

Alright Now show Pulls off Who scoop

THE NEW Tyne Tees TV series Alright Now, has pulled off something of a coup, having secured the co-operation of The Who for a special programme to include interviews with Pete Townshend and Roger Daltrey and clips from the film The Kids Are Alright.

One of several new TV music shows scheduled or in the planning stages at the moment, Alright Now is hosted by ex-Darts front man, Den Hegarty, and other acts recorded for the series include The Clash, Eric Burdon, Chris Rea, Dire Straits, Lindisfarne, Punishment of Luxury, Penetration, the Steve Gibbons Band and the Showbiz Kids. The series begins in the Tyne Tees area this month to be followed by transmission in the Yorkshire area, but as yet it has not been taken up by the network.

The format is that of a pop magazine programme with the entertainingly unpredictable Hegarty interviewing the artists and presiding over features. Producer of Alright Now, Malcolm Gerrie says: "There's never been a real rock magazine for older kids. As well as offering live music from pop to punk, we'll be going behind the scenes to involve ordinary kids as well as the musicians looking at all aspects of today's pop scene — the problems of a provincial band trying to make it via London's pub circuit, the role of the roadie, the technology of pop, rock fashions, hair styles, books, paintings, records, the lot."

Alright Now coincides with renewed activity in the pop field on television. Paul McCartney's group Wings is the subject of a 75 minute special — Wings Over The World — to be shown on BBC-2 this Sunday. The programme achieved the distinction of being the first TV special to be broadcast simultaneously on radio, when

screened in the US by CBS television recently.

The special includes footage of the Wings tour of 1975/76 and follows the band in the UK, Australia and America, featuring 15 songs and film of McCartney and family off stage.

Granada has embarked on a major series of in concert specials as well as initiating a new music based show for Saturday mornings called Mersey Pirate. The specials — under the title So It Goes — began in the Granada area last month was Earth, Wind and Fire caught at Wembley Arena. The rest of the series, filmed by Keef Macmillan, features David Essex, Tina Turner, Bad Company, Kate Bush, Blondie and Gerry Rafferty.

London Weekend TV takes up the series from the fourth programme and will show the first three shows at the end of the series. Seven cameras — unusual for concert coverage — were used at the Wembley gig, while six covered the other concerts all filmed in Manchester.

Elsewhere, ATV plans to revive Jack Good's Oh Boy, following the London stage production, while Southern Television is producing a disco show for local viewing and a rock show, hopefully for the network, but still in the planning stage.

Edited by
DAVID DALTON



JEFF GRIFFIN (far left), producer of Andy Peebles' rock show on Radio One, and Michael Appleton (far right), producer of BBC-2's Old Grey Whistle Test, were just two of the music business people enticed along to Dingwalls in London to take part in a knockout doubles table football competition.

The competition was organised by Arista Records to launch the new Sides album from Anthony Philips who is pictured centre, flanked by Alison Short, Arista head of promotion, and Eddie Waring, who gave away the prizes.

News in brief...

INDEPENDENT LOCAL Radio revenue for February, 1979, amounted to £2,046,404, bringing the total for the first two months of the year to £4,196,335.

BBC RADIO Manchester's two hour weekly rock and new wave show, Saturday Rock, presented by Peter Sharratt and John Woodruff, was broadcast live last week from a Manchester pub to celebrate the second anniversary of the programme.

THE RADIOPHONIC Workshop, responsible for much of the BBC's ambitious electronic music and effects — of which the best known is the Doctor Who theme — celebrated its twenty first anniversary last week with two Radio Three programmes — We Also Have Sound Houses and Sound In Mind.

AT AN open forum on Independent Local Radio in London held at Battersea Town Hall last week, representatives of the IBA, Capital Radio, LBC and the IBA's Local Advisory Committee dealt with questions and opinions from the public on the quality and content of commercial radio in London. There were few awkward points to fend off, and questions concerning Capital's music policy covered only minor details of programme content.

RADIO TWO presents an ambitious musical on the morning of Good Friday, April 13. Written by Jeffrey Shankley and produced by Paddy Kingsland, Rockoco tells the story of a new-born man on a distant planet who tastes success as a rock star. Backed by 13 musicians, 18 singers — most of whom have been in Evita, Jesus Christ Superstar or A Chorus Line — perform the songs.

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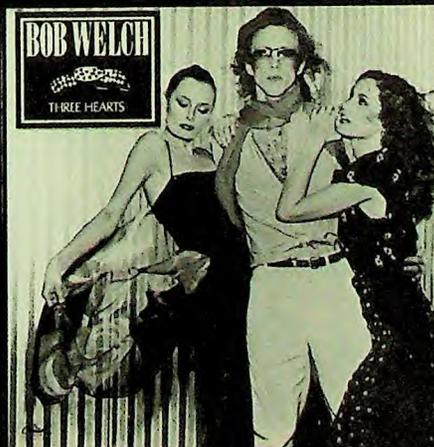
Bob Welch

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TALENT

The driving force behind Motor Records' disco hit

Edited by
CHRIS WHITE

ONE OF the surprise disco hits of the last few months has been Doctor Who by Mankind, originally issued on the Motor label and later picked up by Pinnacle Records. Despite that, the song never made the upper echelons of the chart, unit sales are now in excess of 200,000, and the single is still selling heavily, gradually pushing it to the silver disc status mark.

The man behind the success of the record is Don Gallacher who has been involved in the music industry for some 15 years, in various capacities ranging from artist to publisher.

He admits: "We made the Doctor Who single with the express intention of having a big seller — the disc was tailored to suit all sections of the market, and all age groups. We did a lot of research beforehand to find out just what the public want from their records."

Motor Records began life as Vehicle Music, a company jointly run by Gallacher and his brother Colin. General manager is Chris Blackburn while Don Gallacher heads A and R and acts as talent scout. "Strangely, we nearly didn't release the Mankind disc, in fact the idea almost didn't get off the ground," says Gallacher.

"I had had this idea for some time about doing a record called Doctor Who, initially spurred on by my three year old son, but everyone laughed at the idea. Instead we planned to launch Motor with product from a rock band and a male pop vocalist but, because of contractual reasons, those releases were postponed. That was when I realised it was an opportune moment to continue with the Doctor Who project and get a record on the market.

"I'd worked with and got to know various session players during my

years in the business, and there were four in particular who were interested in playing on the record, drummer Graham Hollingworth, Dave Green on bass, Mark Stevens, keyboards player and musical arranger at one time for Tom Jones, and singer and guitarist Paul Martinelli.

"The production was aimed at every possible section of the public, the kids, their parents, and the disco fans. I tried to work out what I thought that the public would like, and what they would be prepared to buy. We also went visiting various record dealers, explaining that we were thinking of setting up a small label, and asking them what they like looked for in a record. Did they like picture sleeves, coloured vinyl pressings, 12" discs, all questions like that."

However, Gallacher still found immense problems awaiting him. "We pressed 5,000 12" discs and had to sell through the various one-stops. Motor Records was formed at the beginning of October and we actually delivered many of the finished pressings by car, or posted them to the shops. We knew that every record sold was going to cost us money, but the whole point was to break the record. In addition, we weren't receiving any airplay which did not help matters."

Five weeks after release, Mankind's Doctor Who entered the disco charts. In week six, demand

for the product was so strong that Gallacher had to make a one-off licensing and distribution deal with Pinnacle to cope with orders. Eight weeks after release the disc made the *Music Week* Top 75 and on November 26 Mankind achieved the ultimate accolade — an appearance on *Top Of The Pops*.

Since then the disc has continued to sell well, and has also achieved success in various European countries. Mankind, originally just a band of session players, now has more of a group identity and has a new single lined up for release, Chain Reaction (PIN 13), written and produced by Don Gallacher. The seven-inch version lasts 3.32 minutes while the 12" disc is a more satisfactory 5.12 minutes.

STATUS QUO embark on a nationwide tour during May which will include venues not usually visited by name acts — including Bridlington Spa and Carlisle Market Hall. The tour is the band's first for a year and opens with two nights at Wembley on May 10 and 11, followed by the Birmingham National Exhibition Centre. Status Quo are currently in the studio mixing new material. The definitive biography of the band, written by *Record Mirror's* John Shearlow, will be published shortly by Sidgwick & Jackson.



A CELEBRATION at the end of Queen's recent European tour provided EMI with the opportunity of presenting the group with a special award to commemorate the granting of the Queen's Award to Industry for export achievement to the International Division of EMI Records.

A special pressing of Queen's *Bohemian Rhapsody* was made up in a limited edition of 200, and the band and its management were given numbers one to five. Some of the rest were presented to the Department of Trade who made the original award to EMI. The inscription on the disc reads: "Queen's *Bohemian Rhapsody* was a massive international hit during the award period. It epitomises the creative contribution made by EMI's artists to our worldwide marketing achievements."

Paul Watts, head of EMI International made the award and also presented Queen with hallmarked silver naked ladies on bikes to mark their 27 date European tour, while Pathe Marconi handed over gold discs for sales of their Jazz album in France.

Pictured with the awards are (left to right) Roger Taylor, Freddie Mercury, Paul Watts, Brian May and John Deacon.

Robbins returns

MARTY ROBBINS returns to the UK when he headlines on Easter Saturday at the annual country music festival at Wembley. He will also do other selected dates around the country. Coinciding with the tour, an album called *The Performer* is released this Friday (6), produced by Billy Sherrill, which includes his latest single, Touch Me With Magic.

Moonlight becomes her... it goes with her hair...

Cherry Vanilla's new single:
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b/w Mr Spider

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RCA
Records and Cassettes

MUSIC WEEK

ALBUMS CHART

TOP 75

ALBUMS

WEEK ENDING APRIL 7 1979

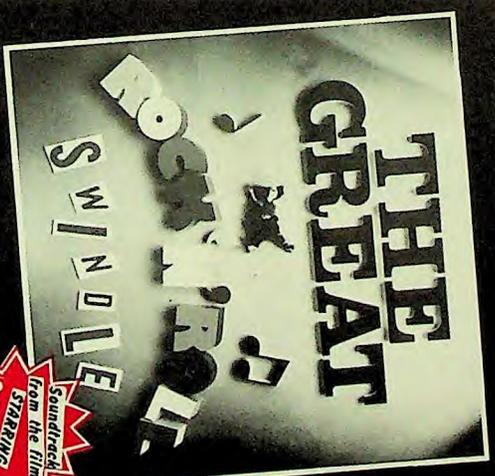
1	1	BARBRA STREISAND'S GREATEST HITS VOL. 2	CBS 10012
2	5	CEST CHIC	Atlantic K 50565
3	14	THE VERY BEST OF LEO SAYER	Chrysalis CDL 1222
4	4	MANILOW MAGIC	Arista ARTV 2
5	2	SPIRITS HAVING FLOWN	RSD RSBG 001
6	3	PARALLEL LINES	Chrysalis CDL 1192
7	6	BREAKFAST IN AMERICA	A&M AMLK 63708
8	9	DIRE STRAITS	Vertigo 9102 021
9	7	ARMED FORCES	Radar RAD 14
10	8	COLLECTION OF THEIR 20 GREATEST HITS	Epic EPC 10013
11	11	MARTY ROBBINS COLLECTION	Lotus WH 5009
12	10	THE GREAT ROCK AND ROLL SWINDLE	Virgin VD 2510
13	12	MANIFESTO	Polydor POLH 001
14	13	BAT OUT OF HELL	Epic/Cleveland International EPC 82419
15	27	LION HEART	EMI EMA 787
16	17	52ND STREET	CBS 83181
16	15	DESOLATION ANGELS	Swansong SSK 59408

35	40	STATELESS	Siff SEEZ 7
36	25	LIVIN' INSIDE YOUR LOVE	Warner Brothers K 66085
37	35	20 GOLDEN GREATS	MCA EMTV 14
38	NEW	THE BEST DAYS OF MY LIFE	CBS 86080
39	37	TOTO	CBS 83148
40	29	INFLAMMABLE MATERIAL	Rough Trade ROUGH 1
41	45	OUT OF THE BLUE	Jet JETDP 400
42	23	BLONDES HAVE MORE FUN	Riva RVL P 8
43	73	JAMES GALWAY PLAYS SONGS FOR ANNIE	Red Seal RL 25163
44	31	OVERKILL	Bronze BRON 515
45	43	PLASTIC LETTERS	Chrysalis CHR 1166
46	-	IMAGES	K-Tel NE 1033
47	28	LIVE (X CERT)	United Artists UAG 30224
48	NEW	DISCO INFERNO	K-Tel NE 1043
49	36	THE KICK INSIDE	EMI EMC 3223
50	55	ROUNDERS	Warner Brothers K 56344
51	33	NIGHTFLIGHT TO VENUS	Atlantic/Hansa K 50498
52	41	LIVE AND DANGEROUS	Vertigo 6641 807
53	47	STRANGERS IN THE NIGHT	Chrysalis CJT 5
54	39	GREASE	RSD RSD 2001
55	68	DEVADIP ONEMESS	CBS 86037
56	49	WINGS GREATEST	Parlophone PCTC 256
57	51	ACTION REPLAY	K-Tel NE 1040
58	61	TUBULAR BELLS	Virgin V 2001



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'I Live in the City'
D95 10893

from her new album 'Blue Angel'
D97 20550
CAPITAL PLAYERS
TOP FOR 7 WEEKS



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SEX PISTOLS

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SWINDLE
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SEX PISTOLS

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THE PLAYERS ASSOCIATION

Tips of the Top

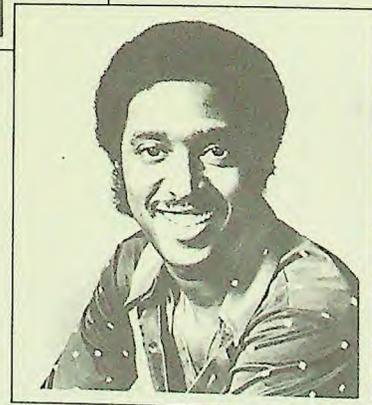
**MY GUNS
ARE LOADED** BONNIE TYLER
PB 5147



**INSTANT
LOVE** SYLVIA LOVE
PB 5138 (7")
PC 5138 (12")



**STRAIGHT TO
THE BANK** BILL SUMMERS
AND SUMMERS HEAT
PRS 101 (7")
PRC 101 (12")



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RCA
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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' (EVER)
 EVERYBODY'S HAPPY NOWADAYS — Buzzcocks (United Artists UP 36499)
 FIRE — Pointer Sisters (Planet K 12239)
 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 6748)
 I DON'T WANNA LOSE YOU — Kandidate (RAK 289)
 I LOVE THE MUSIC — Freeway
 IMAGINATION — Rocky Sharpe and The Replays (Chiswick CHIS 110)
 IN MY LIFE — Phoebe Snow (CBS 7175)
 IN THE NAVY — Village People (Mercury 6007 209)
 I WANT YOUR LOVE — Chic (Atlantic K 11245)
 I WILL SURVIVE — Gloria Gaynor (Polydor 2059 017)
 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 — Bell and James (A&M AMS 12012)
 LUCKY NUMBER — Lene Lovich (Stiff BUY 42)
 MARY ANN — Black Lace (EMI 2919)
 MONEY IN MY POCKET — Dennis Brown (Atlantic LV 5)
 OLIVER'S ARMY — Elvis Costello (Radar ADA 31)
 PAINTER MAN — Boney M (Atlantic/Hansa K 11255)
 POP MUZIK — M (MCA 413)
 QUESTIONS AND ANSWERS — Sham 69 (Polydor POSP 27)
 ROCKING CHAIR — Dean Friedman (Lifesong LS 405)
 SHAKE YOUR BODY — Jacksons (Epic EPC 7181)
 SHA LA LA MEANS I LOVE YOU — Barry White (20th Century BTC 1041)
 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)
 TURN THE MUSIC UP — Player's Association (Vanguard VS 5011)
 WAITING FOR AN ALIBI — Thin Lizzy (Vertigo LIZZY 3)
 WOW — Kate Bush (EMI 2911)
 YOU ANGEL YOU — Manfred Mann's Earthband (Bronze BRO 68)

RECORDS OF THE WEEK

Dave Lee Travis: PARISIAN WALKWAYS — Gary Moore
 Simon Bates: DIAMONDS — Chris Rea (Magnet MAG 144)
 Paul Burnett: YOU'VE GOT IT ALL — Peggy Scott (Pinnacle PIN 73)
 Tony Blackburn: YOU CAN'T CHANGE THAT — Raydio (Arista ARIST 249)
 Kid Jensen: UNTIL THE NIGHT — Billy Joel (CBS 7242)

Radio Luxembourg

BULLETS

THE NUMBER ONE SONG IN HEAVEN — Sparks (Virgin VS 244)
 GOOD NIGHT TONIGHT — Wings (Parlophone R6023)
 LOVE BALLAD — George Benson (Warner Brothers K 17333)
 DANCE LADY DANCE — Crown Heights Affair (Mercury 6168 804)
 KEEP YOUR BODY WORKING — Kleer (Atlantic LV 21)
 HERE COMES THE NIGHT — Beach Boys (Caribou CRB 7204)

POWER PLAY

GUILTY — Mike Oldfield (Virgin VS 245)

STAR PLAYS

LOVE YOU INSIDE OUT — Bee Gees (RSO 31)
 TAKE ME HOME — Cher (Casablanca CAN 147)
 LOVIN' IS REALLY ME GAME — Brainstorm

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

GOODNIGHT TONIGHT — Wings (Parlophone 6023)
 MARY ANN — Black Lace (EMI 2919)
 HERE COMES THE NIGHT — Beach Boys (Caribou CRB 7204)
 I JUST FALL IN LOVE — Anne Murray (Capitol CL 16069)
 POP MUZIK — M (MCA 413)
 DOUBLE LOVE — Crackin' (Warner Brothers K 17297)
 MUSIC BOX DANCER — Frank Mills (Polydor 2121 370)
 BACK ON THE ROAD — Joe Egan (Ariola ARO 153)
 LOVE CRUSADER — Sarah Brightman (Ariola ARO 538)

TOP ADD ONS

- 1 TILL IT SHINES — Bob Seger (Capitol CL 16073) PR, C, RC, T, H, RT, Md, U.
- 2 = ADVENTURES OF A LOVE CRUSADER — Sarah Brightman and The Starship Troopers (Ariola Hansa AHA 538) D, T, H, F, V, B.
- 2 = LOVE YOU INSIDE OUT — Bee Gees (RSO 31) RL, PR, RC, M, H, C.
- 2 = THE LOGICAL SONG — Supertramp (A&M AMS 7427) R1, BR, TV, RT, Ms, W.
- 5 = GOODNIGHT TONIGHT — Wings (Parlophone R6023) R1, RL, M, B, Scot.
- 5 = I (WHO HAVE NOTHING) — Sylvester (Fantasy FTC 171) BR, D, O, V, Md.
- 5 = NICE LEGS SHAME ABOUT HER FACE — The Monks (Carrere CAR 104) C, BR, D, T, Scot.
- 8 = TIME AND SPACE — Dan Hartman (Blue Sky 7221) D, M, RT, V.
- 8 = BACK ON THE ROAD — Joe Egan (Ariola ARO 153) C, D, B, TV.

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.

BRMB

BIRMINGHAM

ADD ONS

SOME GIRLS — Racey (RAK 291)
 THE LOGICAL SONG — Supertramp (A&M AMS 7427)
 HAVEN'T STOPPED DANCING YET — Gonzalez (Sidewalk STD 102)
 I (WHO HAVE NOTHING) — Sylvester (Fanatest FTC 171)
 SOMETHING'S COOKING IN THE KITCHEN — Dana (GTO GT 243)
 REMEMBER THEN — Showaddywaddy (Arista ARIST 247)
 LOVE BALLAD — George Benson (Warner Brothers K 17333)
 I'M GONNA LOVE YOU — Glen Campbell (Capitol CL 16074)
 NICE LEGS SHAME ABOUT HER FACE — The Monks (Carrere CAR 104)
 REUNITED — Peaches and Herb (Polydor POSP 43)
 WE'LL MAKE THE SAME MISTAKE — Goldie (Bronze BRO 71)
 GREEN LIGHT — Cliff Richard (EMI 2920)
 POP MUZIK — M (MCA 413)
 BLACK DENIM TROUSERS AND MOTORCYCLE BOOTS — Joan Morris (Nonesuch K 12800)
 PRECIOUS LOVE — Bob Welch (Capitol CL 16070)
 I WILL LOVE YOU TOMORROW — KC And The Sunshine Band (TK TKR 7541)
 TOUT PETITE LA PLANETE — Plastic Bertrand (Sire SIR 4012)

Radio City

LIVERPOOL

HIT PICKS

Roger Blyth: BORDERLINE — Rogue (Ariola ARO 147)
 Phil Easton: I WANT YOU TO WANT ME — Cheap Trick (Epic EPC 7258)
 Johnny Jason: TILL IT SHINES — Bob Seger (Capitol CL 16073)
 Norman Thomas: LOVE BALLAD — George Benson (Warner Brothers K 17333)
 Billy Butler: I WILL LOVE YOU TOMORROW — KC And The Sunshine Band (TK TKR 754)

ADD ONS

HAVEN'T STOPPED DANCING YET — Gonzalez (EMI Sidewalk SID 102)
 WHAT'S ON YOUR MIND — John Denver (RCA)
 LOVE YOU INSIDE OUT — Bee Gees (RSO 31)
 QUESTIONS AND ANSWERS — Sham 69 (Polydor POSP 27)
 LIVIN' IT UP — Bell And James (A&M AMS 7242)
 STAND BY — Natalie Cole (Capitol CL 16072)
 WHO'S LOVING YOU — Dobie Gray (Infinity INF 105)

Downtown Radio

BELFAST

HIT PICKS

John Paul: AFTERMATH — Cowboys International (Virgin)
 Trevor Campbell: ADVENTURES OF A LOVE CRUSADER — Sarah Brightman (Ariola Hansa AHA 538)
 Sandy Devine: YOU CAN'T CHANGE THAT — Raydio (Arista ARIST 249)
 Michael Henderson: I'M THE TOUGHEST — Peter Tosh (Rollingstone RSR 103)
 Eddie West: I (WHO HAVE NOTHING) — Sylvester (Fantasy FTC 171)
 Lynda Jayne: IT MUST BE LOVE — Alton McLain and Destiny (Polydor 2095 026)

ADD ONS

NICE LEGS SHAME ABOUT HER FACE — The Monks (Carrere CAR 104)
 THE STAIRCASE — Siouxsie and The Banshees (Polydor POSP 9)
 DOUBLE LOVE — Crackin' (Atlantic K 17297)
 BACK ON THE ROAD — Joe Egan (Ariola ARO 153)
 TIME AND SPACE — Dan Hartman (Blue Sky 7221)

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: DIAMONDS — Chris Rea (Magnet MAG 144)
 Steve Hamilton: UNTIL THE NIGHT — Billy Joel (CBS 7242)
 Bill Torrence: CAN YOU FOOL — Glen Campbell (Capitol CL 16036)
 Brian Ford: THE LOVE CRUSADER — Sarah Brightman (Ariola Hansa AHA 538)
 Jay Crawford: I DON'T WANT NOBODY ELSE — Michael Walden (Atlantic K 11269)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: LOVE YOU INSIDE OUT — Bee Gees (RSO 31)
 Roger Moffat: I WILL LOVE YOU TOMORROW — KC And The Sunshine Band (TK TKR 7541)
 Johnny Moran: TILL IT SHINES — Bob Seger (Capitol CL 16073)
 Colin Slade: I WANT YOU TO LOVE ME — Cheap Trick (Epic EPC 7258)
 Ray Stewart: YOU CAN'T CHANGE THAT — Raydio (Arista ARIST 249)
 Bill Crozier: ONLY YOU — Child (Ariola Hansa AHA 536)
 Martin Kelner: VALLEY OF THE DOLLS — Generation X
 Maggie Mash: DIAMONDS — Chris Rea (Magnet MAG 144)

ADD ONS

HARRY ON HONOLULU LOVER — Nolan Sisters (Epic EPC 7197)
 ONE WAY TICKET — Eruption (Atlantic K 11266)
 OFFSHORE BANKING BUSINESS — Members (Virgin VS)
 ADVENTURES OF A LOVE CRUSADER — Sarah Brightman (Ariola Hansa AHA 538)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: STAND BY — Natalie Cole (Capitol CL 16072)
 Richard Park: NICE LEGS SHAME ABOUT HER FACE — The Monks (Carrere CAR 104)
 Dougie Donnelly: TILL IT SHINES — Bob Seger (Capitol CL 16073)
 Jeff Cooper: BACK ON THE ROAD AGAIN — Joe Egan (Ariola ARO 153)
 Bill Smith: TOUT PETIT LA PLANETE — Plastic Bertrand (Sire SIR 4012)
 Tim Stevens: DOUBLE LOVE — Crackin' (Warner Brothers K 17297)

CURRENT CHOICE

LOVE YOU INSIDE OUT — Bee Gees (RSO 31)

ADD ONS

GET USED TO IT — Roger Voudouris (Warner Brothers K 17348)
 TAKE ME HOME — Cher (Casablanca CAN 147)

MUSIC WEEK

LOVE · THE · MUSIC

Freeway

"I LOVE THE MUSIC."
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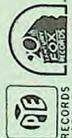
THE FOLLOW UP HIT SINGLE TO
'JUST THE WAY YOU ARE'

FROM

BARRY WHITE

CALLED

SHA LALA MEANS I LOVE YOU



12" BTCL 1041 7" BTC 1041.

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NOW!

GENERATION X

VALLEY OF THE DOLLS

SINGLES CHART

TOP 75

SINGLES

WEEK ENDING APRIL 7 1979

1	1	I WILL SURVIVE Gloria Gaynor	●	Polydor 2095 017
2	2	IN THE NAVY Village People		Mercury 6007 209
3	19	BRIGHT EYES Art Garfunkel		CBS 6947
4	6	I WANT YOUR LOVE Chic		Atlantic LV 16
5	3	SOMETHING ELSE FRIGGIN' IN THE RIGGIN' Sex Pistols	○	Virgin VS 240
6	16	COOL FOR CATS Squeeze		A&M AMS 7426
7	5	LUCKY NUMBER Lene Lovich	○	Stiff BUY 42
8	18	SULTANS OF SWING Dire Straits		Vertigo 6059 206
9	8	TURN THE MUSIC UP Players Association		Vanguard VS 5011
10	4	OLIVER'S ARMY Evis Costello & The Attractions	●	Radar ADA 31
11	34	SOME GIRLS Racey		RAK 291
12	7	CAN YOU FEEL THE FORCE? Real Thing	○	Pye 7N 46147
13	9	DON'T STOP ME NOW Queen		EMI 2910
14	14	MONEY IN MY POCKET Dennis Brown		Atlantic LV 5
15	10	KEEP ON DANCING Gary's Gang		CBS 7109
16	24	STRANGE TOWN Jam		Polydor POSP 34
17	12	WAITING FOR AN ALIBI Thin Lizzy		Vertigo LIZZY 3

35	70	REMEMBER THEN Showaddywaddy		Arista ARIST 247
36	36	IMPERIAL WIZARD David Essex		Mercury 6007 202
37	54	THE LOGICAL SONG Supertramp		A&M AMS 7427
38	40	LET'S FLY AWAY Voyage		GTO/Hansa GT 245
39	35	EVERYBODY'S HAPPY NOWADAYS Buzzcocks		United Artists UP 36499
40	NEW	VALLEY OF THE DOLLS Generation X		Chrysalis CHS 2310
41	60	HAVEN'T STOPPED DANCIN' YET Gonzalez		Sidewalk SID 102
42	42	IMAGINATION Rocky Sharpe & The Replays		Chiswick CHIS 110
43	NEW	GOODNIGHT TONIGHT Wings		Parlophone P6023
44	NEW	OFFSHORE BANKING BUSINESS Members		Virgin VS 248
45	31	CONTACT Edwin Starr	○	20th Century BTC 2396
46	64	MARY ANN Black Lace		EMI 2919
47	61	I (WHO HAVE NOTHING) Sylvester		Fantasy FTC 171
48	41	CUBA Gibson Brothers		Island WIP 6483
49	32	GET DOWN Gene Chandler	○	20th Century BTC 1040
50	43	EVERYTHING IS GREAT Inner Circle		Island WIP 6472
51	69	SOMETHING'S COOKIN' IN THE KITCHEN Dana		GTO GT 243
52	51	KEEP YOUR BODY WORKING Kleeer		Atlantic LV 21
53	NEW	POP MUZIK M		MCA 413
54	48	CHASE Giorgio Moroder		Casablanca CAN 144
55	75	HERE COMES THE NIGHT Beach Boys		Caribou CRB 7204
56	37	WHAT A FOOL BELIEVES Doobie Brothers		Warner Brothers K 17314
57	73	GREEN LIGHT Cliff Richard		EMI 2920
58	38	HEART OF GLASS Blondie		

GUESS



WHO'S
BACK?

the girl is back — Dana



P



THIRD WORLD

TDWD8	(£4.54)	WHO DONE IT - DELROY WILSON
TDWD9		MY WAY - OSSIE SCOTT
TDWD10		COME TO ME SOFTLY - JACKIE EDWARDS
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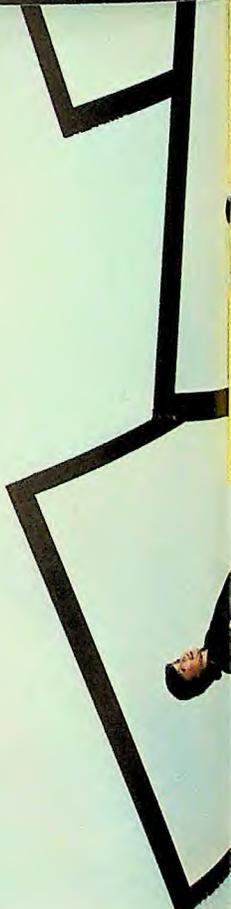
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the girl is back. Lana



IN STOCK NOW!

the girl is back



DISCS

APRIL 1979

- K-TEL** WH5010 (£4.29) MOONLIGHT SERENADE - BILLY VAUGHAN
 WH5012 (£4.29) THE RICH COLLECTION - CHARLIE RICH
 NE 1044 (£4.49) 'HIGH ENERGY' (Compilation)
 NE 1043 (£4.49) DISCO INFERNO (Disco Compilation)
- CRYSTAL CLEAR** CCS 5005 (£9.72) TIMES GETTING TOUGHER THAN TOUGH - CHARLIE MUSSELWHITE
 CCS 7005 GOULD CONDUCTS GOULD - MORTEN GOULD COND. L.P.O.
 CCS 7006 WALTER SUSSKIND COND. L.P.O.
 CCS 8004 EVOLUTIONS: JON JARVIS
- BULLDOG** BDL 2002 (£2.50) 20 GOLDEN PIECES OF BILL HALEY
 BDL 2006 20 GOLDEN PIECES OF DIZZY GILLESPIE
 BDL 2007 20 GOLDEN PIECES OF LOUIS ARMSTRONG
 BDL 4000 (£4.10) BILL ANDERSON & MARY LOU TURNER
 BDL 4001 LADIES CHOICE - BILL ANDERSON
- DANSAN** DS 009 HAWAIIAN IN SEQUENCE - BRYAN SMITH
- REDIFFUSION** SUA 1102081/2 (£5.98) DVORAK: CELLO WORKS: MILOS SADLO
- MELODISC** DDPBI (£2.00) BLUE BEAT - SUPER 12" DISCO
 PRINCE BUSTER - BIG FIVE & SHAKIN' UP
 ORANGE ST.
 & CAROLINA BY THE FOLK BROTHERS
- LISMOR** LILP 5090 (£2.99) WORLD CHAMPIONS - DYSART & DUNDONALD PIPE BAND
 LILP 5094 TAKE TWO - CURRIE BROTHERS
- V.F.M.** * VCA 070 (£0.99) COME FLY WITH ME - CHARLES SEGAL
 * VCA 071 COUNTRY MUSIC VOL. 17 - PHIL BRADY
 * VCA 072 " " " 18 - BEST OF NATCHEZ TRACE
 * VCA 073 COUNTRY MUSIC VOL. 19 - AL DOHERTY
 VLA 039 (£1.49) CANADIAN PACIFIC: KEN & BILLIE FORD
 * Cassettes only
- SILVER DOLLAR** SDLA 4001 (£1.99) THE BEST OF BRITISH COUNTRY - 20 SUPERB TRACKS
 SDLA 4002 (£1.99) REMEMBER THE ALAMO: KEN & BILLIE FORD
- ROLLER COASTER RECORDS** ROLL 2001 (£3.50) ROCKAPHILLY - VARIOUS ARTISTES
- IMPACT** 6886 814 ELVIS PRESLEY VOL.2 - Includes FLAMING STAR
- VIKING** SPVP 152 (£2.99) HAWAII CALLS - NANI WOLFGRAMM
 SPVP 408 LURE OF THE SOUTH SEAS - BRIAN HANDS
 VP 426 (£3.75) 22 GOLDEN MAORI SONGS OF NEW ZEALAND
 VP 427 TRIUMPH BRASS - NATIONAL BANK OF NEW ZEALAND
- THIRD WORLD** TDWD8 (£4.54) WHO DONE IT - DELROY WILSON
 TDWD9 MY WAY - OSSIE SCOTT
 TDWD10 COME TO ME SOFTLY - JACKIE EDWARDS
 JUDIS 118 (£2.00) COLLIE DREAD - JOHNNY CLARKS (12" DISCO)

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'THE GIRL IS BACK'



ALBUM GTLP 037 CASSETTE GT



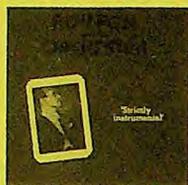
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HAL 1

Strictly Instrumental

Roy Fox and his Orchestra - I GOT RHYTHM
BLACK EYES / WAY DOWN YONDER IN NEW
ORLEANS / YOU'RE THE CREAM IN MY
COFFEE / LADY BE GOOD / HAPPY FEET

Al Bowly & Lew Stone

ALL OF ME / SAVE THE LAST DANCE FOR ME
ONE MORE KISS / BY THE FIRESIDE / WAS
THAT THE HUMAN THING TO DO? / NOW
THAT YOU'RE GONE / GOODNIGHT VIENNA



HAL 12



HAL 7

THIS IS ROY FOX

SINGIN' IN THE RAIN / BASIN STREET BLUES
LOVE IS HERE TO STAY / MARGIE / ON A
RAINY DAY / SAN / DO YOU MIND IF I DREAM
OF YOU? / THE BIG DIPPER

Penny Serenade

THE CONTINENTAL / STORMY WEATHER /
NOBODY'S SWEETHEART / LOVE IN BLOOM /
IT'S A SIN TO TELL A LIE / PENNIES FROM
HEAVEN / SCRAPIN' THE TOAST



HAL 13

Roy Fox and his Orchestra



HAL 9

ROY FOX "With Vocal Refrain"

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HAVE EYES / DID YOU GO DOWN LAMBETH
WAY? / LET'S STOP THE CLOCK



HAL 14

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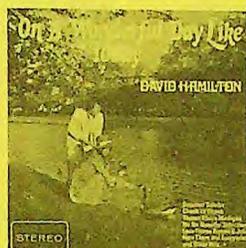
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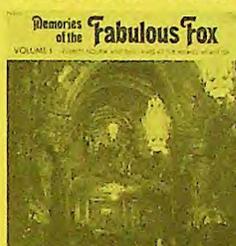
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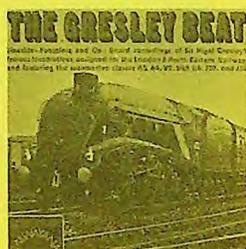
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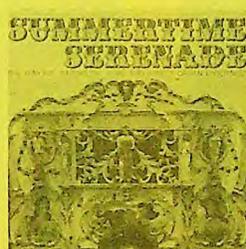
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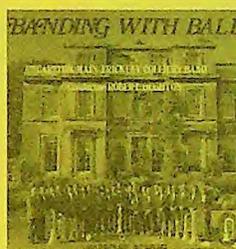
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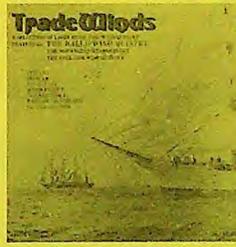
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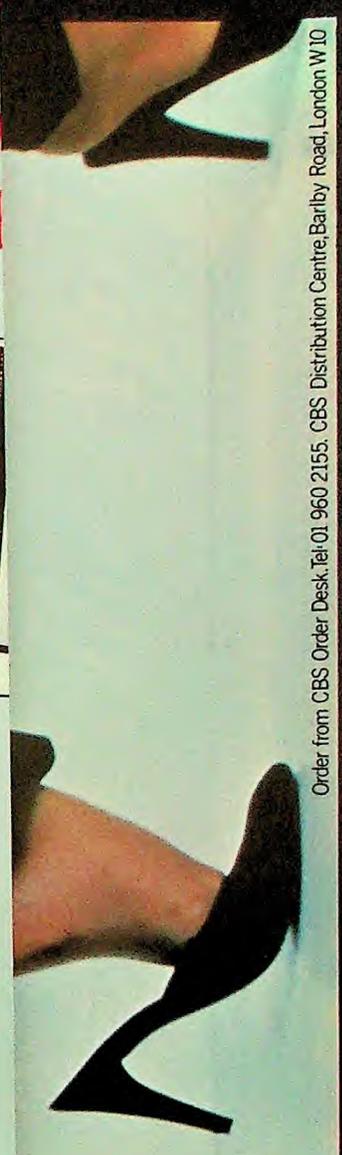
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8 MARCH 1979

ON BLUE VINYL



HAR 5183

18	25	NE'S THE GREATEST DANGER Sister Sledge	Atlantic K 11257
19	13	INTO THE VALLEY Skids	Virgin VS 241
20	17	JUST WHAT I NEEDED Cars	Elektra K 12312
21	30	THE RUNNER Three Degrees	Ariola ARO 154
22	15	HOLD THE LINE Toto	CBS 6784
23	26	SHAKE YOUR BODY (DOWN TO THE GROUND) Jacksons	Epic EPC 7181
24	NEW	SILLY THING/WHO KILLED BAMB! Sex Pistols/Ten Pole Tudor	Virgin VS 256
25	20	CLOG DANCE Violinski	Jet 136
26	28	FOREVER IN BLUE JEANS Neil Diamond	CBS 7047
27	23	WOW Kate Bush	EMI 2911
28	33	THE STAIRCASE Siouxsie & The Banshees	Polydor POSP 9
29	21	YOU BET YOUR LOVE Herbie Hancock	CBS 7010
30	27	ENGLISH CIVIL WAR Clash	CBS 7082
31	11	TRAGEDY Bee Gees	RSO 27
32	45	I DON'T WANNA LOSE YOU Kandidate	RAK 289
33	29	QUESTIONS AND ANSWERS Sham 69	Polydor POSP 27
34	39	FIRE Pointer Sisters	Planet K 12339
59	22	PAINTER MAN Boney M	Atlantic/Hansa K11255
60	63	SHA LA LA MEANS I LOVE YOU Barry White	20th Century BTC 1041
61	55	BRISTOL STOMP Late Show	Decca F 13822
62	66	SHOOT SHOOT U.F.O.	Chrysalis CHS 2318
63	57	TRASH Roxy Music	Polydor POSP 32
64	NEW	KNOCK ON WOOD Ariol Stewart	Atlantic K 11214
65	59	YOU ANGEL YOU Manfred Mann's Earth Band	Bronze BRO 68
66	47	DISCO NIGHTS (ROCK FREAK) G.O.	Arista ARIST 245
67	44	STOP YOUR SOBBING Pretenders	Real ARE 6
68	71	LOVE BALLAD George Benson	Warner Brothers K 17333
69	49	GET IT Darts	Magnet MAG 140
70	65	BLOW AWAY George Harrison	Warner Brothers K 17327
71	NEW	ADVENTURES OF A LOVE CRUSADER Sarah Brightman	Ariola/Hansa AHA 538
72	46	HONEY I'M LOST Dooleys	GTO GT 242
73	74	VOODOO VOODOO Den Hegarty	Magnet MAG 143
74	53	HEAVEN KNOWS Donna Summer	Casablanca CAN 141
75	72	LOVE AND DESIRE Arpeggio	Polydor POSP 40

● 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.

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Here Comes
The Night

The BEACH BOYS

The new single

CBS

Cathy Ryan

AIRPLAY ACTION

Metro Radio

NEWCASTLE

ADD ONS

GOODNIGHT TONIGHT — Wing's (Parlophone 6023)
WHO'S LOVING YOU — Dobie Gray (Infinity 105)
ONLY YOU — Child (Ariola Hansa AHA 536)
I JUST FALL IN LOVE — Anne Murray (Capitol CL 16069)
LOVE YOU INSIDE OUT — Bee Gees (RSO 31)
TIME AND SPACE — Dan Hartman (Blue Sky 7221)
SOMETHING'S COOKING IN THE KITCHEN — Dana (GTO GT 243)
THE WAY I FEEL — Adrian Gurvitz (Jet 140)
HERE COMES THE NIGHTS — Beach Boys (Caribou CRB 7204)

Radio Orwell

IPSWICH

HIT PICKS

Anthea Clarke: YOU CAN'T CHANGE THAT — Raydio (Arista ARIST 249)
Keith Rogers: ONE WAY TICKET — Eruption (Atlantic K 11266)
Bernard Mulhern: I WANT YOU TO WANT ME — Cheap Trick (Epic EPC 7258)
Tony Valence: I (WHO HAVE NOTHING) — Sylvester (Fantasy FTC 171)
Tony Gillham: DIAMONDS — Chris Rea (Magnet MAG 144)
Nigel Rennie: SLEEP TIGHT GOOD NIGHT — Bobby Bare (CBS 7117)
Patrick Eade: I'M THE TOUGHEST — Peter Tosh (Rolling Stone RSR 103)

Piccadilly Radio

MANCHESTER

ADD ONS

OLIVER — Anita Skorgan (CBS 7259)
GIMME AN INCH GIRL — Ian Mathews (Rockburgh ROCS 207)
ROXANNE — Police (A&M AMS 7348)
THIS IS THE END — Lesson And Vale (Chrysalis CHS 2290)
TILL IT SHINES — Bob Seger (Capitol CL 16073)
LOVE YOU INSIDE OUT — Bee Gees (RSO 31)
DOUBLE LOVE — Crackin' (Warner Brothers K 17297)

Radio Tees

TEESSIDE

WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN — Dr. Hook (Capitol CL 16039)
HE'S THE GREATEST DANCER — Sister Sledge (Atlantic K 11257)
SHAKE YOUR BODY — Jacksons (Epic EPC 7181)
ROXANNE — Police (A&M AMS 7348)
YOU CAN'T CHANGE THAT — Raydio (Arista ARIST 249)
POP MUZIK — M (MCA 413)
ADVENTURES OF A LOVE CRUSADER — Saeah Brightman (Ariola Hansa AHA 538)
UNTIL THE NIGHT — Billy Joel (CBS 7242)
TILL IT SHINES — Bob Seger (Capitol CL 16073)
I JUST FALL IN LOVE AGAIN — Anne Murray (Capitol CL 16069)
LOVE AND DESIRE — Arpeggio (Polydor POSP 50)
NICE LEGS SHAME ABOUT HER FACE — The Monks (Carrere CAR 104)
WHAT'S ON YOUR MIND — John Denver (RCA PB 1535)

Radio 210

THAMES VALLEY

ADD ONS

MY GUNS ARE LOADED — Bonnie Tyler (RCA PB 5147)
TAKE ME HOME — Cher (Casablanca CAN 147)
WHO'S LOVIN' YOU — Dobie Gray (Infinity INF 105)
SATELLITE — Ted (Epic EPC)
BACK ON THE ROAD — Joe Egan (Ariola ARO 153)
PRECIOUS LOVE — Bob Welch (Capitol CL)
TIME AND SPACE — Dan Hartman (Blue Sky 7221)
I WILL LOVE YOU TOMORROW — KC And The Sunshine Band (TK TKR 7545)
I'LL GO TOO — Kevin Coyne (Virgin)

HIT PICKS

Steve Wright: THE LOGICAL SONG — Supertramp (A&M AMS 7427)
Mike Mathews: I JUST FALL IN LOVE AGAIN — Anne Murray (Capitol CL 16069)
Tony Fox: I'LL GO TOO — Kevin Coyne (Virgin)
Paul Hollingdale: TAKE ME HOME — Cher (Casablanca CAN 147)

Radio Trent

NOTTINGHAM

ADD ONS

TIME AND SPACE — Dan Hartman (CBS 7221)
TILL IT SHINES — Bob Seger (Capitol CL 16073)
THE STAIRCASE — Siouxsie and The Banshees (Polydor POSP 9)
SHAKE YOUR BODY — Jacksons (Epic EPC 7181)
GREEN LIGHT — Cliff Richard (EMI 2920)
YOU CAN'T CHANGE THAT — Raydio (Arista ARIST 249)
LOGICAL SONG — Supertramp (A&M AMS 7427)
QUESTIONS AND ANSWERS — Sham 69 (Polydor POSP 27)
COOL FOR CATS — Squeeze (A&M AMS 7426)

Radio Victory

PORTSMOUTH

ADD ONS

THE ADVENTURES OF THE LOVE CRUSADER — Sarah Brightman/Star Ship Troopers (Ariola ARO 538)
ONE WAY TICKET — Eruption (Atlantic K 11266)
TIME AND SPACE — Dan Hartman (Blue Sky 7221)
POP MUZIK — M (MCA 413)
OFFSHORE BANKING BUSINESS — Members (Virgin VS 248)
ROXANNE — Police (A&M AMS 7348)
SILLY THING — Sex Pistols (Virgin VS 256)
I (WHO HAVE NOTHING) — Sylvester (Fantasy FTC 171)
I'M THE TOUGHEST — Peter Tosh (Rollingstone RSR 103)

BBC Blackburn

HIT PICKS

Nigel Dyson: MUSIC BOX DANCER — Frank Mills (Polydor 2121 370)
Kath Dutton: LOVE LIGHT — Micky Dolenz (Chrysalis ????)
Phil Scott: HEY GIRL — Jerry Middleton (Creole CR 168)
Trevor Hall: WELL WELL SAID THE ROCKING CHAIR — Dean Friedman (Lifesong LS 405)
Gerald Jackson: OLIVER — Anita Skorgan (CBS 7259)
Ken Snowdon: OFFSHORE BANKING BUSINESS — The Members (Virgin VS 248)
Mark Hurrell: GIMME AN INCH GIRL — Ian Mathews (Rockburgh ROCS 207)

BBC Medway

PRESENTER PICKS

Brian Faulkner: HARD TIME FOR LOVERS — Judy Collins (Elektra K 12343)
Son Durbridge: CASABLANCA — Geraldine (Coma CUT 002)
John Thurston: AGONY — Babs Fletcher
Mike Brill: GIMME AN INCH GIRL — Ian Mathews (Rockburgh ROCS 207)
Dave Brown: I (WHO HAVE NOTHING) — Sylvester (Fantasy FTC 171)
Ian Pearson: TILL IT SHINES — Bob Seger (Capitol CL 16073)
Tony Valence: I WILL LOVE YOU TOMORROW — KC And The Sunshine Band (TK TKR 7541)

ADD ONS

CLOG DANCE — Violinski (Jet 136)
GET IT — Darts (Magnet MAG 140)
BRIGHT EYES — Art Garfunkel (CBS 6947)
FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)
CHIQUITITA — Abba (EpicEPC 7030)
HONEY I'M LOST — Dooleys (GTO GT 242)
WHAT A FOOL BELIEVES — Doobie Brothers (Warner Brothers K 17314)
BRISTOL STOMP — Late Show (Decca F 13822)
KEEP REACHING OUT FOR LOVE — Liner (Atlantic K 11235)
WOMAN IN LOVE — Three Degrees (Ariola ARO 141)

BBC Merseyside

PERSONAL PICKS

Chris Jones: LOVE LIGHT — Micky Dolenz (Chrysalis CHS)
Dave Porter: THE NEXT TIME AROUND — Roger Voudouris (Warner Brothers K)
Alan Jackson: ONLY YOU — Child (Ariola ARO 536)
Janice Long: LOGICAL SONG — Supertramp (A&M AMS 7427)

BBC Ulster

ADD ONS

MUSIC BOX DANCER — Frank Mills (Polydor 2121 370)
TILL IT SHINES — Bob Seger (Capitol CL 16073)
CASABLANCA — Geraldine (Coma CUT 002)
THE RUNAWAY — Elkie Brooks (A&M AMS 7428)
SILK — Damon Harris (Fantasy FTC 172)
CIAO BAMBINO — The Softrock (LRP 1)

Radio Wales

HIT PICKS

Richard Rews: TOTALLY HOT — Olivia Newton John (EMI 2923)
Dan Damon: LOGICAL SONG — Supertramp (A&M AMS 7427)

ADD ONS

IN THE NAVY — Village People (Mercury 6007 209)
I WANT YOUR LOVE — Chic (Atlantic K 11245)
SULTANS OF SWING — Dire Straits (Vertigo 6059 206)
I WILL SURVIVE — Gloria Gaynor (Polydor 2059 017)
CAN YOU FEEL THE FORCE — Real Thing (Pye 7N 46147)
I JUST FALL IN LOVE AGAIN — Anne Murray (Capitol CL 16060)
HOLD THE LINE — Toto (CBS 6478)
PAINTER MAN — Boney M (Atlantic/Hansa K 11255)
KEEP ON DANCING — Gary's Gang (CBS 7109)
TURN THE MUSIC UP — Player's Association (Vanguard VS 5011)

BBC Scotland

HIT PICKS

Jimmy Mack: BOOK OF RULES — Galaxy (Sidewalk SID 103)
Tom Ferrie: NICE LEGS SHAME ABOUT HER FACE — The Monks (Carrere CAR)
Rhythm & News: TAKE ME HOME — Cher (Casablanca CAN 147)
Nightbeat: GOODNIGHT TONIGHT — Wings (Parlophone 6023)
Andy Cameron: CIAO BAMBINO — Softrock (LRP 1)

ADD ONS

SHAKE YOUR BODY — Jacksons (Epic EPC 7181)
LET'S FLY AWAY — Voyage (GTO GT 245)
THE RUNNER — Three Degrees (Ariola ARO 154)
SOME GIRLS — Racey (RAK 291)

MUSIC WEEK TV & RADIO SEMINAR

WEMBLEY CONFERENCE CENTRE
SATURDAY, APRIL 14, 1979

THE SEVERN SUITE:
Morning session – 10.00am till 12.00

THE CHAUCER ROOM:
Lunch. 12.00 till 2.00pm

(The lunch will be sponsored by the Country Music Association of America and Music Week.)

THE SEVERN SUITE:
Afternoon session – 2.00pm till 4.00pm

PANELISTS

PAUL BERNARD
TONY BYWORTH

B. J. COLE
DAVID DALTON
RICHARD DE SYLVA
GERRY FORD
MARTIN SATHERWAITE
PHIL SHARP
BOB STEWART
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Promotions – MCA
Publisher – EMI Music
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Agent – Live Promotions

U.S. GUEST SPEAKERS

Representative of COUNTRY MUSIC ASSOCIATION (Nashville)
Representative of JIM HALSEY INCORPORATED (Tulsa)

TOPICS

- 1 On Radio and Television, should Country Music be known as 'Country Music' or just programmed within entertainment format?
- 2 Are specialised shows a good thing and do they reflect current trends on the US market?
- 3 Is Country Music gaining enough attention in popular format shows, especially in the light of Chart successes?
- 4 As British artists are immediately available for promotion, are they being overlooked by the media or is the US artist still the main objective for media attention?
- 5 Response to marketing Country Music Programme is proportionately higher than any form of Music. Are programmes therefore not reflecting demands for Country Music?
- 6 If Record Companies were to encourage more live appearances of American Country acts in the UK, would this not encourage media to expand its coverage of the music due to its continuing availability of artists?
- 7 Concluding Open Forum. . . . All the above topics will be open to discussion.

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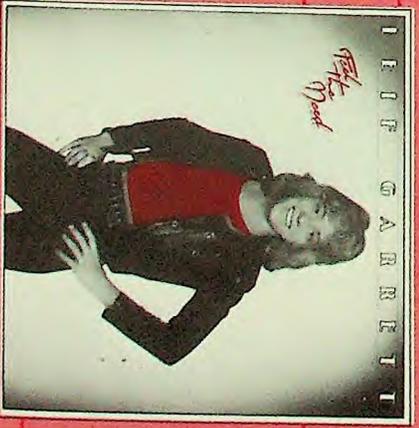
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18	NEW	COUNTRY PORTRAITS	Warwick WW 50507	59	57	Various	RSO 2658 123
19	NEW	THR TWO	EMI EMC 3296	60	58	THE INCREDIBLE SHRINKING DICKIES	A&M AMLE 64742
20	18	Tom Robinson Band		61	48	SHEK YERBULTI	CBS 88339
21	19	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100	62	-	EVEN NOW	Arista SPART 1047
22	24	SCARED TO DANCE	Virgin V 2116	63	53	DON'T WALK - BOOGIE	EMI EMTV 13
23	26	FEEL NO FRET	RCA XL 13063	64	-	NEW DIMENSIONS	Ariola ARLH 5012
24	16	NEW BOOTS AND PANTIES Ian Dury and The Blockheads	Siff SEEZ 4	65	38	AT THE BUDDOKAN	Epic EPC 86083
25	22	EQUINOXE	Polydor POLD 5007	66	52	FEETS DON'T FAIL ME NOW	CBS 83491
26	44	YOU DON'T BRING ME FLOWERS	CBS 86077	67	46	GEORGE HARRISON	Dark Horse K 56562
27	21	THE BEST OF EARTH WIND & FIRE VOL. 1	CBS 83284	68	-	20 GOLDEN GREATS	Warwick PR 5053
28	20	THANK YOU VERY MUCH REUNION CONCERT AT THE LONDON PALLADIUM Cliff Richard & Shadows	EMI EMTV 15	69	72	SINGLES 1974-78	A&M AMLT 19748
29	32	JAZZ	EMI EMA 788	70	54	TURN THE MUSIC UP	Vanguard VSD 79421
30	74	IMPERIAL WIZARD	Mercury 9109 616	71	NEW	SKELLERN	Mercury 9109 701
31	34	REFLECTIONS	Lotus WH 5008	72	55	THE ALBUM	Epic EPC 86052
32	30	ANGEL STATION	Bronze BRON 516	73	-	CAN YOU FEEL THE FORCE	Pye NSPH 18601
33	59	CARS	Elektra K 52088	73	69	EVITA	MCA MCG 3527
34	50	LOVE TRACK	Polydor 2391 385	75	60	A SINGLE MAN	Rocket TRAIN 1

L I S T E N T O L I F E I F



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The new album
'Feel The Need', K50535
Featuring the hit single
'I Was Made For Dancing'
And the new single
'Feel The Need'.



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FALLING IN LOVE

Includes the singles:
Darlin'
When I'm Away From You
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Also available on cassette.

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Featuring the high-flying
title track and the next
disco smash single
RIDE THE GROOVE
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RADIO CAMPAIGN

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Sorry, only fifty best sellers from Music Sales

Music Sales have been asked to make a correction.

Last time we published a chart showing how many best sellers you can order from us, we made an error.

We showed "Overkill" as one of ours. It isn't. As you can see it is put out by another publisher.

However, the other fifty are quite definitely ours.

And you can depend on it that most weeks you can order the majority of best sellers only from Music Sales.

You can also depend on Music Sales for:

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Europe's largest stock of best sellers in sheet music and songbooks.

Dealer support.

Full support to make sure you get maximum profit from printed music.

Fast delivery.

Guaranteed 24 hours service.

MUSIC WEEK
TOP 75
SINGLES
WEEK ENDING MARCH 17 1979

1	3	I WILL SURVIVE Gloria Gaynor	(MUSIC SALES LIMITED)	Polydor 2095 017
2	2	OLIVER'S ARMY Elvis Costello & The Attractions	(MUSIC SALES LIMITED)	Mercury ADA 31
3	1	TRAGEDY Bee Gees	(MUSIC SALES LIMITED)	RSD 27
4	4	LUCKY NUMBER Lene Lovich	(MUSIC SALES LIMITED)	Virgin VS 240
5	5	CAN YOU FEEL THE FORCE Real Thing	(MUSIC SALES LIMITED)	Stiff BUY 42
6	7	SOMETHING ELSE Sex Pistols	(MUSIC SALES LIMITED)	Virgin 7N 46147
7	15	I WANT YOUR LOVE Chic	(MUSIC SALES LIMITED)	Virgin VS 240
8	6	HEART OF GLASS Blondie	(MUSIC SALES LIMITED)	Mercury LV 16
9	14	KEEP ON DANCING Gary's Gang	(MUSIC SALES LIMITED)	Chrysalis CHS 2275
10	8	CONTACT Edwin Starr	(MUSIC SALES LIMITED)	CBS 7109
11	10	PAINTER MAN Boney M	(MUSIC SALES LIMITED)	Mercury BTC 2386
12	11	GET DOWN Gene Chandler	(MUSIC SALES LIMITED)	Mercury 11255
13	13	INTO THE VALLE Skids	(MUSIC SALES LIMITED)	Mercury BTC 1040
14	12	GET IT Darts	(MUSIC SALES LIMITED)	Virgin VS 241
15	25	WAITING FOR AN ALBI Thin Lizzy	(MUSIC SALES LIMITED)	Mercury MAG 140
16	16	SOUND OF THE SUBURBS Members	(MUSIC SALES LIMITED)	Vertigo LIZZY 3
17	9	CHLOUITTA Abba	(MUSIC SALES LIMITED)	Virgin VS 242
18	35	HOLD THE LINE Toto	(MUSIC SALES LIMITED)	Epic EPC 7030
19	19	YOU BET YOUR LOVE Herbie Hancock	(MUSIC SALES LIMITED)	CBS 6784
20	36	JUST WHAT I NEEDED Care	(MUSIC SALES LIMITED)	CBS 7010
21	26	MONEY IN MY POCKET Dennis Brown	(MUSIC SALES LIMITED)	Elektra K 12312
22	22	DON'T STOP ME NOW Queen	(MUSIC SALES LIMITED)	Atlantic LV 5
23	20	AIN'T LOVE A BITCH Rod Stewart	(MUSIC SALES LIMITED)	EMI 2910
24	27	HONEY I'M LOSING Dooleys	(MUSIC SALES LIMITED)	Riva 18
25	41	TURN THE MUSIC UP Players Association	(MUSIC SALES LIMITED)	GTD GT 242
26	29	CLOG DANCE Vieltriki	(MUSIC SALES LIMITED)	Vanguard VS 5011
27	NEW	IN THE NAVY Village People	(MUSIC SALES LIMITED)	Jet 136
28	45	SULTANS OF SWING Dire Straits	(MUSIC SALES LIMITED)	Mercury 6007 209
29	44	EVERYBODY'S HAPPY NOW Buzcocks	(MUSIC SALES LIMITED)	Vertigo 6059 208
30	NEW	STRANGE TOWN Jam	(MUSIC SALES LIMITED)	Atlantic UP 36499
31	30	MAY THE SUN SHINE Nazareth	(MUSIC SALES LIMITED)	Polydor POSP 34
32	33	FOREVER IN BLUE JEANS Neil Diamond	(MUSIC SALES LIMITED)	Mercury 003
33	32	IMPERIAL WIZARD David Essex	(MUSIC SALES LIMITED)	CBS 7047
34	28	ENGLISH CIVIL WAR Clash	(MUSIC SALES LIMITED)	CBS 7082
35	31	WHAT A FOOL BELIEVES Doobie Brothers	(MUSIC SALES LIMITED)	Warner Brothers K 17314
36	34	HEAVEN KNOWS Donna Summer	(MUSIC SALES LIMITED)	Casablanca CAN 141
37	37	STOP YOUR SOBBING Pretenders	(MUSIC SALES LIMITED)	Real ARE 6
38	17	I WAS MADE FOR RAINING Lef Garrett	(MUSIC SALES LIMITED)	Atlantic K 11202
39	51	GIMMIX PLAY LOUD John Cooper Clark	(MUSIC SALES LIMITED)	Epic EPC 7008
40	18	WOMAN IN LOVE Three Degrees	(MUSIC SALES LIMITED)	Ariola ARO 141
41	47	BRISTOL STOMP Late Show	(MUSIC SALES LIMITED)	Decca F 13822
42	63	OVERKILL Motorhead	(MUSIC SALES LIMITED)	Chappell
43	40	TRASH Roxey Music	(MUSIC SALES LIMITED)	Bronze BRO 67
44	55	DISCO NIGHTS (ROCK BEAK) G.O.	(MUSIC SALES LIMITED)	Polydor POSP 32
45	50	BRIGHT Art Garfunkel	(MUSIC SALES LIMITED)	Mercury DIST 245
46	23	TAKE ON THE WORLD Judee Priest	(MUSIC SALES LIMITED)	CBS 6947
47	21	BAT OUT OF HELL Meat Loaf	(MUSIC SALES LIMITED)	CBS 6915
48	24	MILK AND ALCOHOL Dr. Feelgood	(MUSIC SALES LIMITED)	Epic PC 7018
49	58	KEEP REACHING OUT FOR THE LINE Line	(MUSIC SALES LIMITED)	Artists UP 36468
50	42	WEEKEND Mick Jackson	(MUSIC SALES LIMITED)	Mercury K 11235
51	68	BLOW AWAY George Harrison	(MUSIC SALES LIMITED)	Atlantic K 11224
52	46	EVERYTHING IS IN THE INNER CIRCLE Inner Circle	(MUSIC SALES LIMITED)	Warner Brothers K 17327
53	66	SATURDAY NIGHT (BENEATH THE PLASTIC PALM TREES) Leyton Buzzards	(MUSIC SALES LIMITED)	Mercury WIP 6472
54	39	SHAKE YOUR GROOVE THING Peaches & Herb	(MUSIC SALES LIMITED)	Chrysalis CHS 2288
55	56	BOOGIE TO THE TOP F.L.B.	(MUSIC SALES LIMITED)	Mercury 2065 992
56	57	CUBA Gibson Brothers	(MUSIC SALES LIMITED)	Fantasy FTC 188
57	49	AMERICAN GENERATION Ritchie Family	(MUSIC SALES LIMITED)	Mercury WIP 6483
58	59	RIKIKI DON'T LOSE THAT NUMBER Steely Dan	(MUSIC SALES LIMITED)	Mercury 6007 190
59	38	DON'T CRY FOR ME ARGENTINA Shadows	(MUSIC SALES LIMITED)	ABC 4241
60	43	KING ROCKER Generation	(MUSIC SALES LIMITED)	EMI 2890
61	NEW	WOW Kate Bush	(MUSIC SALES LIMITED)	Chrysalis CHS 2261
62	53	AT MIDNIGHT T.Connection	(MUSIC SALES LIMITED)	EMI 2911
63	48	HIT ME WITH YOUR RHYTHM STICK Ian Dury & The Blockheads	(MUSIC SALES LIMITED)	TK TKR 7517
64	64	EVERY WHICH WAY BUT LOOSE Eddie Rabbitt	(MUSIC SALES LIMITED)	Mercury JULY 38
65	NEW	CHASE Giorgio Moroder	(MUSIC SALES LIMITED)	Elektra K 12331
66	NEW	HE'S THE GREATEST DAMNED Sister Sledge	(MUSIC SALES LIMITED)	Casablanca CAN 144
67	67	POPS, WE LOVE YOU Rozzi/Gay/Smokay Robinson/Wonder	(MUSIC SALES LIMITED)	Atlantic K 11227
68	NEW	I DON'T WANNA LOSE YOU Kandida	(MUSIC SALES LIMITED)	Motown TMG 1136
69	NEW	BULLY FOR YOU Tom Robinson Band	(MUSIC SALES LIMITED)	RAK 289
70	54	BLUE MORNING BLUE DAY Foreigner	(MUSIC SALES LIMITED)	EMI 2916
71	NEW	FIRE Pointer Sisters	(MUSIC SALES LIMITED)	Atlantic K 11236
72	NEW	YOU ANGEL YOU Manfred Mann's Earth Band	(MUSIC SALES LIMITED)	Planet K 12339
73	NEW	KEEP YOUR BODY WORKING Kleeer	(MUSIC SALES LIMITED)	Bronze BRO 68
74	65	B.Y.D.F. Fantastic Four	(MUSIC SALES LIMITED)	Atlantic LV 21
75	60	SING SING Gaz	(MUSIC SALES LIMITED)	Atlantic LV 14

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I · L O V E · T H E · M U S I C

Freeway

The first single from Freeway is called "I LOVE THE MUSIC." And it seems a lot of Britain's Radio Stations do, too.

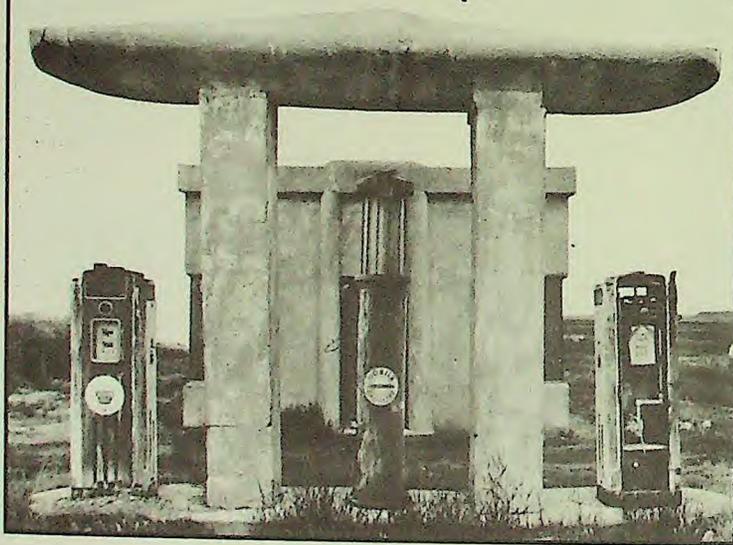
We're already a Dave Lee Travis Record Of The Week, and we're playlisted on the following:

Radio One
BRMB
Beacon
Radio City
Radio 210
Radio Tees
Swansea Sound
BBC Radio London
BBC Radio Oxford

Plus a picture bag, colour poster, car stickers and Terry Melcher's superb production ensure that FREEWAY are on the road to success.

I · L O V E · T H E · M U S I C

Freeway



Freeway

Moving into the fast lane

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F13824 Manchester: 061-681 4071

CLASSICAL

Beethoven record marks new direction

THE FIRST recording ever of Beethoven's Violin Concerto made with the soloist directing the orchestra — which was the way it was originally performed — is being released this month by CRD.

It's played by the Bournemouth Sinfonietta with the violinist Ronald Thomas, and the issue (CRD 1053/4053 £4.50) is expected to herald similar performances of other works written at the beginning of the Romantic era, including the Mendelssohn Violin Concerto.

Recording Mozart concertos in this way is now commonplace, but the custom of the soloist doubling as director continued well into the 19th century, and this disc reflects the growing interest in doing works as they were first heard.

Actually, this record effects a compromise in that Thomas and the Sinfonietta do not play on violins still in their "period" state, but the issue should nevertheless arouse great interest.

"I feel that the orchestra plays better with a director than under a conductor because they tend to express themselves more," explains Thomas. "It means that the section leaders have far more responsibility, which allows the players to come out of themselves, whereas often, in a work like this, conductors hold them on a tighter rein."

Thomas chose not to play on "Classical" violins because he believes this would appeal to only a very specialised audience, but the compromise, he believes, is a valid one.

This record comes out at an important stage in Thomas' career. At 40, he has been associated with the Bournemouth Sinfonietta for some years, having given numerous concerts with them, including trying out the Beethoven Concerto live.

But over the next few weeks, his links with the chamber orchestra will be strengthened. The current principal conductor, Volker Wengenheim, is expected to leave in September 1980 when his contract expires, and the proposal is that Thomas should move in as musical director, leaving the Sinfonietta without a principal conductor.

However, Thomas has increasingly been appearing with them as conductor as well as soloist,



RONALD THOMAS

and this is the way the Sinfonietta hope to develop.

As well as this, Thomas, who has just returned from his native Australia after an extensive tour, has a growing career as a recitalist, having formed a duo with his wife, the harpsichordist Linnhe Robertson.

So with all this, and his work with the New London Soloists Ensemble, who play Baroque and Classical music standing up, he is as busy as he wants to be at present.

Incidentally, Thomas and the Sinfonietta feature on another April release, *The Eight Symphonies* by William Boyce (CRD 1056/4056 £4.50).

Orchestral releases

DAVID ZINMAN, newly-appointed conductor of the Rotterdam Philharmonic Orchestra, replacing Edo de Waart, who takes over San Francisco SO, conducts them in a Dukas collection, including *The Sorcerer's Apprentice* on 9500 533/7300 677.

Neville Marriner's second record with the Concertgebouw Orchestra, Amsterdam, — a volume of Elgar, with the *Enigma Variations* and *Pomp and Circumstances Marches 1, 2 & 4* — in released by Philips next month on 9500 424/7300 642.

Pop launch for live LP

A MASSIVE "pop" style campaign is launched by RCA this week to mark the release of the new Julian Bream and John Williams double album titled, simply, *Live*, which retails at £7.

Widely expected to be one of the biggest selling classical discs of 1979, the album is the product of the extensive and enormously successful recital tour in the USA in October and November, following a warm-up recital at London's Wigmore Hall.

It was recorded during two concerts, in New York's Avery Fisher Hall, and in Boston's Symphony Hall with an entirely new repertoire of music arranged by both players.

The works range from 16th century England to 20th century Spain, including pieces by Johnson, Sor, Brahms, Faure, Albeniz, and some popular Debussy, including the Gollwog's Cakewalk and Clair de Lune. Both the tour and the record reflects the close friendship that links these two musicians who have an extraordinarily strong selling power.

Their first record, *Together*, has sold 140,000 copies since being released in 1974, and *Together*

Edited by
NICOLAS SOAMES

Again, released in 1974, has reached 70,000. And the indications are that *Live* will do at least as well as *Together Again*, with W. H. Smith's placing the largest advance order RCA have ever had for a classical disc.

RCA are supporting the release with an advertising campaign in the up-market national newspapers covering the first two weeks in April, in addition to appearing in the music press. But the company is also taking prominent ads in the *New Musical Express* and *Melody Maker* because Bream and Williams retain such cross-over appeal. Thousands of posters featuring the covers of all three Bream/Williams albums will be available to retailers across the country.

What's more, the record will receive further support later in the year when the Herbert Chappell film of Bream and Williams, televised in February, is given a repeat screening in the summer, shortly after Bream undertakes a countryside tour with his early music group, The Bream Consort.

FIRST SINGLE



"Fool (if you think it's over)"
TOP 10 - U.S.A.
TOP 30 - U.K.

FIRST ALBUM



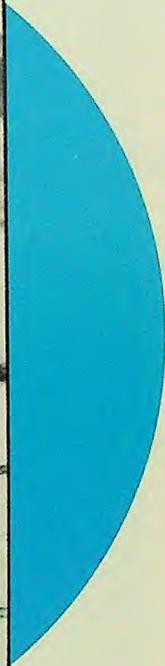
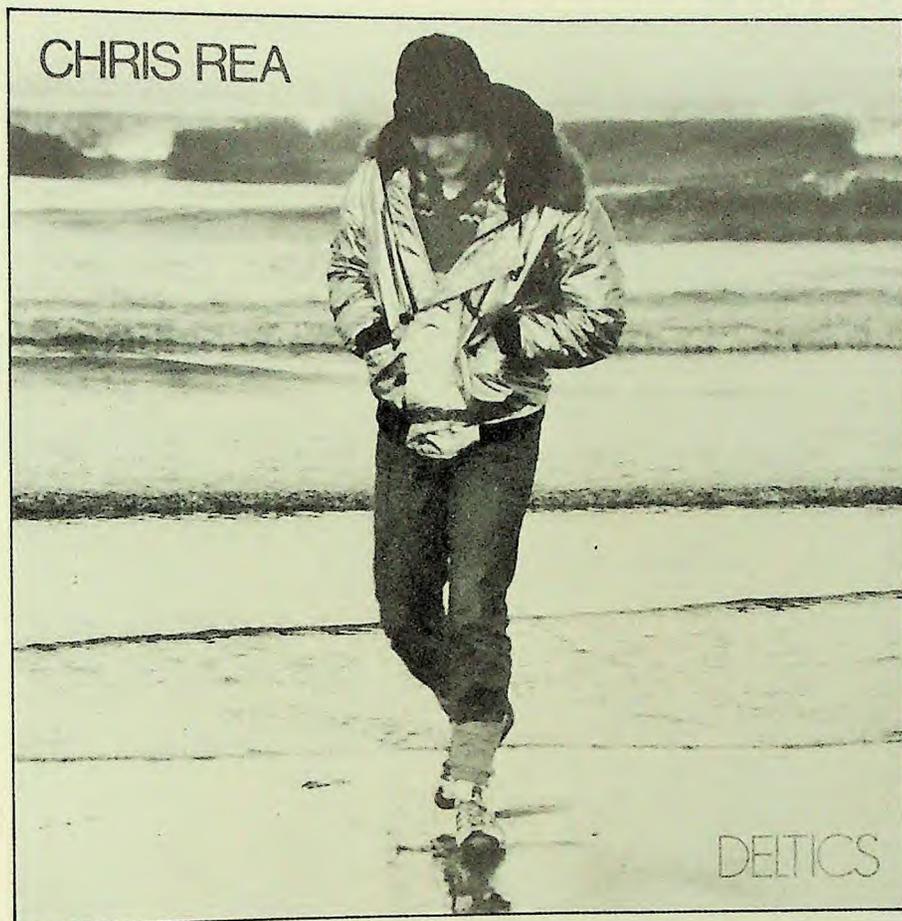
"Whatever Happened To Benny Santini?"
GOLD U.S.A.

FIRST YEAR



Nominee for Grammy Award U.S.A.
'Best Newcomer' 1978

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PRODUCED BY GUS DUDGEON

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[INITIAL ORDERS IN BLUE VINYL]

The Single - DIAMONDS - 12 MAG 144/MAG 144
[IN 12" & 7" PICTURE BAGS]

Marketing Campaign: Nationwide instore/window displays
T.V.: "Old Grey Whistle Test" April 3rd

On Tour:

Friday	27th April	EDINBURGH	Herriot Watt University
Saturday	28th April	GLASGOW	Strathclyde University
Sunday	29th April	NEWCASTLE	Polytechnic
Tuesday	1st May	SALTBURN	Filmore
Thursday	3rd May	LONDON	The Venue
Friday	4th May	LONDON	Middlesex Polytechnic - Hendon
Saturday	5th May	READING	University
Sunday	6th May	LONDON	Nashville Rooms
Monday	7th May	MANCHESTER	University
Thursday	10th May	LEICESTER	University
Friday	11th May	BIRMINGHAM	Barbarella's
Saturday	12th May	SHEFFIELD	University (N.U.S. Conference)

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 MAGNET RECORDS



FEATURE

Singles chart analysis

COMPILED BY TONY JASPER

LAST YEAR'S singles charts have again been carefully scrutinised by *MW's* regular Factsheet compiler, who has extracted statistical tables and drawn conclusions which give an overall picture of the year's singles performances. The analysis is intended to give greater detail, for the business and the trade, this year than in previous years. It is important to note that this year ALL entries from the first chart of 1978, including carry-overs from 1977, have been included. That chart was only a Top 30, then the chart proceeded as a Top 60 and from May 6 is expanded to list the Top 75.

CHARTS FACTS 1978

FOUR HUNDRED and ninety six records including the Top 30 of the published chart for January 7 with subsequent 20 extra records for the first Top 50 of the following week occupied the Top 50 *MW/BMRB* (until May 6) and Top 75 (from May 13) during 1978. The total of 496 is for individual song titles and does not include various re-entries made by some records. Outside of the first and second charts at the beginning of the year, also the 19 new titles in the first Top 75, the best week for fresh chart material is fivefold: September 30, October 13, November 11, November 25 and December 2. In each instance 13 new records entered the Top 75. The slackest time for new material was March 18 when only three discs entered the chart.

How new chart records fared

THIS TABLE shows how each month's new records fared in their final upper chart placing. For example, if May is taken then the table says that of the new charting records during the month 35 eventually made the top 50, but only one record reached the top five and not one in the top three chart positions. The January figure is inflated by the initial chart including 30 titles which were carry-overs plus similar in the ensuing week when the chart became Top 50.

	Top 3	Top 5	Top 10	Top 20	Top 30	Top 40	Top 50	Total
January	9	3	8	17	11	13	5	66
February	5	2	2	10	1	8	5	33
March	2	2	3	5	4	4	3	23
April	2	4	3	6	4	11	7	37

	Top 3	Top 5	Top 10	Top 20	Top 30	Top 40	Top 50	Top 60	Top 75	Total
May	3	3	5	10	2	6	6	5	5	45
June	5	2	4	6	4	5	7	4	3	40
July	0	1	6	5	3	4	10	7	3	39
August	5	1	5	5	3	5	7	3	3	37
September	3	1	3	6	4	6	9	7	9	48
October	5	1	5	4	3	8	11	5	2	42
November	4	4	3	6	6	7	8	4	3	45
December	2	0	1	5	4	7	8	5	9	41
Total	43	24	48	85	49	84	86	40	37	496

Leading companies in hit terms

LEADING COMPANIES in terms of chart entries. Licensed but not distributed labels are included in company totals. Hits of licensed labels are only included with major company as from the moment their partnership was agreed, (thus, for example, 1 Rocket hit with Elton John is included in the EMI total, the other is credited to Phonogram) and in total 35 companies (outside of licensed) enjoy chart placing. However, of the 496 chart hits, only 88 were achieved outside the top ten successful companies.

1 CBS	79	6 Pye	25
2 EMI	76	7 A&M	17
3 WEA	71	8 UA	15
4 Phonogram	38	9 Virgin	13
5 Polydor	37	10 RCA	13

It should be noted that this table is based purely upon hits. This factual data is available on the quarterly and then yearly analysis given elsewhere within *Music Week*.

Chart movement of most successful discs

Speed:
Number of records making Top 10 within four weeks:

January — March	19
April — June	20
July — September	13
October — December	20
Total	72

Number of records, outside of those making top ten, reaching 11 to 20 within four weeks:

January — March	25
April — June	15
July — September	15
October — December	18
Total	73

Total of records making the top 20 within four weeks is thus 145. This is out of a total of 200 Top 20 entries. Hence just under 75 per cent of singles make the Top 20 within a month of first charting. The chances are one in four that a record not making entry within a month will do so in future weeks.

Records regaining place after fall

UNLIKE PAST years when only a handful of records which slipped in chart position regained a higher position 1978 saw 61 records climb higher after initial fall. However, only three continued rising after a mere one weeks increase in position. These were records by Boney M (Rivers of Babylon/Brown Girl In The Ring); ELO (Wild West Hero) and Brian & Michael, (Matchstick Men).

Of the 61 records dropping (before momentary rise, save for instances mentioned) the following was observed. The week refers to time of slip before rise.

Week in charts	5	6	7	8	9
	12	18	12	2	6

TO PAGE 36

The first ever DANCEABLE
Football song on Record!

"FOOTBALL IS THE GAME
FOR ME"

by

JUNIOR ACES FC

on

FEELGOOD FLG 112

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NEW ALBUM to be ANNOUNCED in next few weeks

Galaxy Records manufactured and distributed by CBS Records UK.
Also Solomon & Peres depot at Dublin, Glasgow and Belfast.

FEATURE

1978 Singles chart analysis FROM PAGE 34

General notes...

The following months were best for chart entries from the major companies.

- CBS — August (12)
- EMI — August (13)
- WEA — December (10)
- Phonogram — August (7)
- Polydor — May, August (7)
- Pye — January (6)
- A&M — November (4)
- UA — February, August (3)
- Virgin — August (4)
- RCA — January (5)

Companies with no new chart entries in certain months — Phonogram (March), Polydor (June), A&M (January, March, May), Virgin (March, April, May), RCA (March, April, August — November inclusive).

Singles and how they left the 1978 chart

THIS ANALYSIS shows how the 496 singles left the chart. Amazingly, nearly 60 records disappeared without trace from the richer sales end of the chart, the Top 20.

Singles disappeared from the chart as follows:

1-20	21-30	31-40	41-50	51-60	61-75
21	36	63	70	67	239

Obviously, the two figures of 67 plus 239 relate to the period of the Top 75 chart which began the week ending of May 13. The number of records which could have left the chart from this date: 382. In fact 306 records did between 51 and 75.

Chart positional occupancy figures

IN TABLE form — companies with most records charting four weeks or less in the period January 7 until December 23.

1 CBS	22	4 Phonogram	11
2 WEA	16	5 A&M	9
3 EMI	14		

IN TOTAL 137 failed to stay in the charts longer than one month.

Charting artists

British	56%	Male	53%
US	38%	Female	31%
Foreign	6%	Mixed	16%

CERTAINLY, THERE is a resurgence of successful girl artists as shown in the above percentages. Considering many mixed groups feature and often rely heavily on a lead girl singer the female strength is much higher than the individual figure of 31% might suggest.

The percentages given are fairly accurate but are only approximations. The position is complicated by the number of groups and artists having varying national identities and those who whilst recording in Britain would wish to see themselves as non-residents. The best example of confusion comes from a band such as Heatwave where at least four different nationalities can be found in the band although their producer is British.

Weekly average of new chart entries

FORTY NINE weeks have been taken (no chart December 30 and first chart of the year is excluded, so this figure covers charts from January 21 to December 23, inclusive).

With the total number of new

entries for 49 weeks being 445, the weekly average is nine.

Both total and average are higher than in previous years because of the expansion of the chart from May onwards.

Retailing — Shop talk

by DAVE LAZELL

I HAVE BEEN discussing the imminent computerisation of the record store with a fellow who seems convinced that the record company rep will be but a dream (you might think he's that now) in a few years time. It seems that every record store, however humble, will have its own computer linked to the central record companies' computer and ordering will be done direct. Simplicity itself, assuming that the long-suffering store manager can get enough time to play at his merry game.

Most of my ordering, over the years, has been done whilst eating lunch, checking stock and so on. I daresay managers have taken their order forms into the gents toilet before now, it being the only quiet spot in the store.

This wonderful computer gadget will chunter out screeds about the latest LPs, singles, tapes video, audio and smello — 3D with niff — with information flashed on the store's individual TV monitor. All this is called progress, the point being that you will then be able to get the records you *didn't* order in half the time.

A future development will be a sort of instant dialogue between manufacturer and local dealer. The Big Cheese in his Ivory Tower will flash through to every record store in the country and get opinions as to a record's sales potential before even putting the tape on the machine, or giving the group a wash-and-brush-up. Big Cheese to Local Dealer at 1345 hrs: "Confirm Agreement Your Acceptance The Unwashed Grunts LP, Drains and Refrains, Minimum Order Fifty." And naturally, the dealer, overjoyed at this latest boost to his morale, will send an appropriate reply. And, if that doesn't get the record reps back on the road, nothing will . . .

P.S. I've had staff who are even afraid to answer the telephone. One hesitates to think what they'd make of the computer. Chances are they'd dry the tea towels over it.

ANOTHER FEARFUL prospect is the determination among our wisers and betters in the world of education to demand that youngsters in stores have a diploma up their sleeve before being turned loose on the customers. I realise, of course, that some staff training has as much effect on communication as The Ying Tong Song, and maybe rather less. I wasted away some months selling records in a large department store, in which staff training consisted of collecting together odd groups of people, and asking them who had taken away the fire extinguisher.

I have always worked on the dictum "tell 'em as you sell 'em"! Now, I do not know how or why you got your staff, but I have always gone for the bright smile, personality, and to some extent, ability to read the handwriting of the applicant. It would be nice if we always had juniors who knew how to spell Brahm's. However, the thought of having youngsters turned out by academic chumps, in the belief that a National Certificate in Record Retailing means anything overwhelming, scares the living daylight out of me.

AT LAST

Gordon Giltrap Band

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A SIDE
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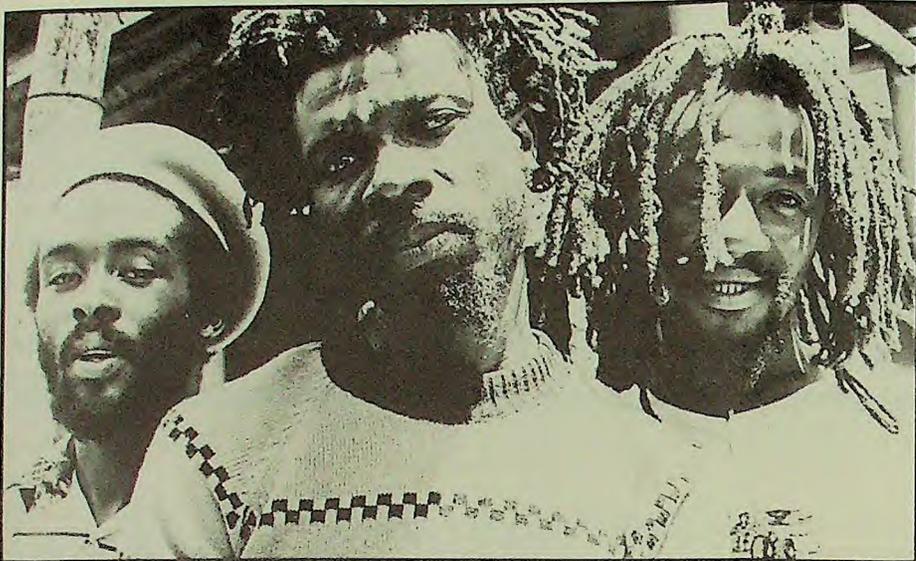


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ALBUM REVIEWS

Conventional, carefree Culture



CULTURE
Cumbolo. Virgin's Front Line FL 1040. Producer: S. E. Pottinger. Fairly conventional sounding reggae of the happy, carefree style that was around when the music really caught fire several years ago. Joseph Hill's distinctive lead vocals were aired to some acclaim recently during a UK tour, including two dates at London's Rainbow, and demand will be strong in the right areas.

VARIOUS
Country Life. EMI EMTV 16. Producers: Various. The latest compilation to come in for the TV treatment from EMI released to coincide with the annual Country Music Festival and taking in product from EMI, Capitol and United Artists. There are offerings from pure country stalwarts such as Merle Haggard and the Frank Jennings Syndicate, but the category of "country" is stretched to include crossover artists such as Doctor Hook, Glen Campbell and Olivia Newton John. Bound to be a monster seller.

JONATHAN KING
Hit Mifénaire. Warwick Records WWS059. According to the Guinness Book Of Hit Singles, King has more entries under different names than any other artist — and who is to argue with that fact! This Warwick compilation features them all including his own Everyone's Gone To The Moon, which started the Jonathan King success story, Johnny Reggae, Mississippi, Let It All Hang Out and The Sun Has Got His Hat On. Like him or loathe him, King has been responsible for a lot of hits being sold during the last 14 years, and this collection of hits must be a big seller.

THE SPINNERS
Meet The Spinners. Warwick WW 5058. First-time TV compilation featuring the Liverpool folk group's early product. These recordings date from the outfit's recording days with Fontana/Phonogram, and many



THE LADYBIRDS
Ladybird Country. Decca MOR 517. Producer: Ray Few. Probably the best known, most heard vocal team in the business, having backed just about everyone at one time or another. Easy, polished stylish delivery of pop/country tracks such as That'll Be The Day, Tracks Of My Tears, It's A Heartache, Silver Threads. Should pick airplay and a good bet for in-store play.

have become firm favourites in the Spinners' stage act. The group are currently celebrating 21 years in the business and their frequent television appearances, plus their vast following at concerts, must mean that good sales are ensured for this item.

VARIOUS
Disco Inferno. K-Tel NE 1043. Another disco package from the TV-merchandisers, and it will easily emulate the success of previous albums. The track listing includes Patrick Juvet, Village People, Edwin Starr, Chanson, Chaka Khan and Gene Chandler, and many of the songs are still in the singles chart. A big seller — naturally.

JOEY TRAVOLTA
Joey Travolta. RCA XL 13057. The elder brother of John Travolta debuts on RCA with an album that makes pleasant listening, and should silence some of the fan's critics who claim he is riding on younger brother's success. Joey Travolta includes three Carole Bayer Sager singles, and one of them, I'd Rather Leave While I'm In Love, would make a strong single. His first RCA single, I Don't Wanna Go, is also featured and also the self-penned, This Time You're Really Mine. Exposure will be vital and an appearance by Travolta in this country would also help.

PETER ALLEN
I Could Have Been A Sailor. A&M AMLH 64739. Peter Allen is going

to be a great, great artist in the UK very soon — and it will have taken him more than 15 years to achieve star status, after initially appearing in London with Judy Garland and Liza Minnelli back in 1964. In the US his success is already assured and this LP, his best to date, will go a long way to establishing him in the British marketplace. The title track, which is also his latest single, is picking up a lot of airplay and he also includes I'd Rather Leave While I'm In Love (co-written with Carole Bayer Sager) and Don't Cry Out Loud, recently a hit for Elkie Brooks. A fine album, showcasing a tremendous talent, and which deserves to be a big seller.

GONZALEZ
Haven't Stopped Dancin'. Sidewalk SWK 2001. Producers: Richard and Gloria Jones. A jazz/funk outfit which, whatever its peripheral changes in line-up, is always worth going a long way to hear. Whether the material is hot or cool, the playing is silky smooth. A band which has paid its dues many times over and has just made the singles chart with the title track.

ANTHONY PHILIPS
Sides. Arista SPART 1085. Producer: Rupert Hine. There is a quality of style and performance, and composition, peculiar to classically-trained musicians; Philips has it. The new LP is much more rock-oriented than his first Arista release, but it is still careful, clever and studiously lyrical rather than gutsily commercial. Should appeal to Genesis/Yes market. Good promo idea from Arista (free earlier LP with first 5,000 of Sides) should help a lot.

MONEY
First Investment. Gul GULP 1031. Producer: Chris Tsangarides. Rather tough, cold-edged rock in the post punk mode — mostly as subtle and sensitive as a flying mallet — but with a high professional sheen for a new band and enough strength to have a fighting chance in its (crowded) field.

JAN AKKERMAN
Live. Atlantic K 50560. Producer: Richard Debois. Focus fans would doubtless be disappointed with this effort from the former lead guitarist of that group, but fans of guitar virtuosity would not. It was recorded at the Montreux Jazz

Festival and the style leans more towards jazz than rock, with the first side full of gentle, lyrical instrumental passages, while the second moves more up-tempo.

STILLWATER
I Reserve The Right. Capricorn Super 2429 176. Producers: Buddy Buie, Tad Bush and artists. One of those classic cases of a very classy US rock outfit which will never mean a light over here until it tours and is promoted. None of the tracks quite reaches the instrumental heights of Sam's Jam on the last album, but Ain't We A Pair comes close.

CHARLIE FEATHERS
Rockabilly's Main Man. Charly CR 30161. If there is a cult figure or "living legend" in the annals of rockabilly, it is Charlie Feathers — hence the title of this LP. This collection spans his career from his very first recordings in 1955 to the present, through hillbilly, country and rock standards, all with the distinctive sound of Memphis rockabilly that Feathers has made his own. Fine compilation.

COOPER BROTHERS
The Dream Never Dies. Capricorn Super 2429 171. Average country rock in the vein of the Eagles, but with little that stands out. Very average album.

ANIMAL HOUSE
Original Motion Picture Soundtrack: MCA MCF 2868. Producers: Kenny Vance and Mark Davis. Songs both original and ancient from the hilarious comedy film currently doing the rounds. Alongside classics of the early 1960s in which the film is set such as Hey Paula, Money, Let's Dance and Sam Cooke's Twistin' The Night Away, are originals from Stephen Bishop — including the title track — and from Elmer Bernstein. Success of the film should rub off on the disc.

TITO SIMON
When The Heat Is On. Pearl PFULP 8501. Producer: K. Foster. Appealing, tuneful reggae artist who scored a hit in 1974 with This Monday Morning Feeling and could repeat that with several tracks standing out as single possibilities. Marketed by Plastic Fantastic and distributed by Pye.

GEORGE DUKE
Follow The Rainbow. Epic EPC 83336. Producer: Artist. Unashamedly disco oriented material from jazz pianist. The keyboard virtuosity is still there but largely subdued under the rhythm and gimmickry. Nevertheless he has broadened his appeal with the change of style and will certainly sell more albums than he used to, if to a different public.



DUKE: discoappeal.

RAUL DE SOUZA
'Til Tomorrow Comes. Capitol ST 11918. Producer: Arthur Wright.

Third album on the label from this Brazilian trombone player. Trombone may not always be the most appealing instrument but de Souza integrates his own virtuosity into lively, catchy rhythms, in a mixture of latin, jazz and funk.

AURACLE
City Slickers. Chrysalis CHR 1210. Producer: Teo Macero. Lively approachable jazz, often sounding like an augmented MJQ. Great critical acclaim for first LP should be renewed for this one. A fine expressive LP, in the first division of its own league.

VARIOUS
Pickwick Star Trax Series. StarTrax is a new label launched by Pickwick, featuring original artists singing their hits. The catch is that in many cases it is not actually their original hits but rather re-recordings, in some instances many years after the first version, and for the dedicated pop fan it shows.

That having been said, these albums will doubtless find their market, and the fact that each album contains 15 tracks represents good value for money. Retailing price of each LP is £1.49 with tapes selling at £1.95. Titles in the series include Tear Jerkers, Disco Frenzy, Memories — 15 Golden Hits, Heartbreakers, Surfin' USA, 15 Monster Hits, Mersey Hits and Monster Hits, Volume 2. The artist and hit listing is too extensive to cover here other than to say that StarTrax series gives a splendid insight into the music of the Sixties. Each album must prove to be a big seller.

PETER SARSTEDT
P.S. Ariola AHAL 8006. Producer: Ray Singer. It's always good to welcome Sarstedt back on disc even if his record sales have never emulated the success of his Where Do You Go To My Lovely? hit, ten years ago. His debut album for Ariola is also his first for some three years and proves that he remains a perceptive lyricist while able to produce good melodies. Included is Beirut, which was a turntable hit single for him last year, his new single Mulberry Dawn (which brings back echoes of Where Do You Go To?) and a revamp of St. Louis Blues. It has been all quiet on the record front for Sarstedt in recent years but he deserves to make a successful comeback, and this album should help pave the way.

BUDDY HOLLY
The Complete Buddy Holly. (MCA CDMSP 807). A six-record set of the complete works of Buddy Holly, compiled by John Beecher and Malcolm Jones. Set contains every known recording Holly ever made in his short three-year recording career. Also includes recordings of a number of radio interviews Holly made in America, and a 60-page illustrated scrapbook with press cuttings, photos, personal notes and documents etc. RRP is £14.99 and the set is to be available in cassette form shortly. The set should appeal to the many Holly fans in this country and also to the general MOR rock market. The opening of the Buddy Holly Story film in the UK will help sales, as will strong advertising support from MCA.

VANGELIS
China. Polydor. POLD 5018. Producer: artist. Extravagant, rich diet of synthesized compositions with titles such as The Tao Of Love, Ying and Yang, Himalaya, The Long March and The Dragon. One or two of the tracks have pleasant melody lines, but much of the album pales into boredom. As the sage might have said: Beware of Greeks bearing gifts.

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CONCERTO FOR ELECTRIC VIOLIN
Darryl Way
ILPS 9550 (TC ILPS 9550)

31 LONDON (Decca)
BIG SOUND FOR A SMALL WORLD
Various
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RADIOACTIVE
Roger C. Reale/Rue Morgue
SHY 8528

THE SCRATCH BAND
The Scratch Band
SHY 8529
STARING AT THE CEILING
Van Duren
SHY 8530

32 MAGNET
JUNGLE DRUMS
Wild Fantasy
MAGL 5027 (TCMAGL 5027)
DELTICS
Chris Rea
MAGL 5028 (TCMAGL 5028)

33 MCA (EMI)
BATTLESTAR GALACTICA

Original Soundtrack
MCF 2860 (TC-MCF 2860)
CONWAY
Conway Twitty
MCF 2878 (TC-MCF 2878)

THE SAGA OF 'BATTLESTAR GALACTICA'
Original Soundtrack
MCG 3531 (TC-MCG 3531)
DOWN ON THE DRAG
Joe Ely
MCF 2879 (TC-MCF 2879)

34 MIRACLE
THE LOVE SYMPHONY ORCHESTRA
The Love Symphony Orchestra
MLP 3003

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APPALACHIAN FEVER
Charlie McCoy
MNT 83516

36 MOTOWN (EMI)
SECRET LIFE OF PLANTS
Stevie Wonder
TMSP 6009 (TC-TMSP 6009)

DON'T STOP
Bloodstone
STML 12097 (TC-STML 12097)
TRY MY LOVE
Tata Vega
STML 12103 (TC-STML 12103)

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THE BEST OF THE CENTRAL BAND OF THE ROYAL AIR FORCE
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OU 2227

38 PABLO (Polydor)
UP IN DUKE'S WORKSHOP
Duke Ellington
2310 815 (3100 815)
WARM TENOR
Zoot Sims/Jimmy Rowles
2310 831
SOUL BELIEVER
Milt Jackson
2310 832
MATTERHORN
The Louie Bellson Drum Explosion
2310 834

39 PHILIPS
FOR YOUR PLEASURE
Frank Patterson
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SONGS OF A LIFETIME
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40 POLYDOR
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Arpeggio
2310 656 (3100 656)
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John Otway
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Joe Simon
2391 375
FEVER
Roy Ayers
2391 396 (3177 396)

EXPOSURE
Robert Fripp
EGLP 101 (EGMC 101)
FIGHT DIRTY
Charlie
POLD 5017 (POLDC 5017)
ONE OF A KIND
Bill Bruford
POLD 5020 (POLDC 5020)

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Could Be Right, TRADE SECRET, DJM/DJS 10900 (C)
 BE GOOD TO YOURSELF, Loving Arms, SHANN LEE PARKER. Polydor 2059 112 (F)
 BIRD DOG, Devoted To You, EVERLY BROTHERS. Lightning LIG 9018 (W)
 BIRDS & THE BEES, Mule Skinner Blues, JEWEL ATKINS/SENDERMEN. Lightning LIG 9020 (W)
 BY THE WAY YOU DANCE (I KNEW IT WAS YOU), Don't Even Try (Give It Up), BUNNY SIGLER. Salsoul SSOL 117 (E)
 BY THE WAY YOU DANCE (I KNEW IT WAS YOU), I'm Funking You

Tonight (With My Music), BUNNY SIGLER. Salsoul 12X SSOL 117 (E)
CDE
 COME GO WITH ME, Whispering Bells, DEL VIKINGS. Lightning LIG 9013 (W)
 DANCE & SHAKE YOUR TAMBOURINE, Shu'dig Dancin', INNER CITY EXPRESS. RCA DDC 005 (R)
 DELIGHTFUL DOLORES, Enchantment Gate, LEIGH STIRLING, Wikk WKR-101 (Wynd-Up)
 DO THE JOG, Hey Mr. D.J., J.D.N. & THE VITAMEN. Electric WOT 31 (A)
 DREAM LOVER, Mack The Knife, BOBBY DARIN. Lightning LIG 9017 (W)
 EXODISCO, Kick Back, AMERICAN EXPRESS. Mercury 6007 212 (F)

FGH
 FASTER THAN A SPEEDING BULLET, Don't Stop, ISH. TKTKR 7540 (C)
 FEEL THE NEED, New York City Lights, LEIF GARRETT. Scotti K 11274 (W)
 GET IT ON, Witch Queen, WITCH QUEEN. RCA PC 1489 (R)
 GET USED TO IT, The Next Time Around, ROGER VOUDOURIS, Warner Brothers K 17348 (W)
 GUILTY, Excerpt From Incantations, MIKE OLDFIELD, Virgin VS 245/12" VS 24512 (C)
 HEARTACHES, Rock & Roll Nights, BACHMAN TURNER OVERDRIVE. Mercury 6167 759 (F)
 HEARTBREAK IN DISGUISE, This Is The House Where Love Died, PATTIE BROOKS. Casablanca CANL 146 (A)
 HIDEAWAY, Turn Me On, HALF BROTHER. Ariola/Hansa AHA 534 (A)

IJK
 I DON'T WANT TO SEE ANOTHER TOWN, (I've Been) Searching For You, RAY LYNAM & THE HILLBILLIES. Release RL 955 (SP/Solomon & Peres)
 I'M AN UPSTART, Leave Me Alone, ANGELIC UPSTARTS. Warner Brothers K 17354 (W)
 IN THE YEAR 2525, Little Kids, ZAGER & EVANS. RCA PB 9349 (R)
 JASMINE, Gloria, GEORGE ZAMFIR. Philips 6042 459 (F)

JOHNNY RUNAWAY, Your Dream Is A Daydream, NICK PLYTAS. Do It DUN 5 (G)
 KEEP IT UP, What Ever It Takes, OLYMPIC RUNNERS. RCA DDC 004 (R)
 KEEP ON ROLLING PT. 1, Keep On Rolling Pt. 2, JEAN MATTHEWS. Calendar DAY 122 (S)
 KEEP ON TRYING, King Pharaoh, TWINKLE BROTHERS. Front Line FLS 1191 (C)

LMN
 LA LA AKIMBO, Do It, MR. PRESIDENT. Satri SAT 143 (W)
 LAST DATE, San Antonio Rose, FLOYD CRAMER. RCA PC 9379 (R)
 LET'S DANCE, Memphis, CHRIS MONTEZ/LONNIE MACK. Lightning LIG 9011 (W)
 (LET'S GET TOGETHER) ONE LAST, Hardly A Day Goes By, TAMMY WYNETTE. Epic EPC 7230 (C)
 LITTLE MOTHER, Hot Coffee, BAJ. Response SR 525 (A)
 LOSE YOURSELF IN THE MUSIC, I Just Wanna Hold You, AL SHARP. Ariola ARO 155/12" AROD 155 (A)
 LOST SHEEP, Echoing Spaces, ADRIAN MUNSEY. Virgin VS 254 (C)
 LOVE LETTERS, Then You Can Tell Me Goodbye, KETTY LESTER/CASINOS, Lightning LIG 9012 (W)
 LOVE YOU INSIDE OUT, I'm Satisfied, BEE GEES. RSO 31 (F)
 MARIE, Heart Of Steel, JUSTIN HAYWARD. Decca F 13834 (S)
 MOONLIGHT, Mr. Spider, CHERRY VANILLA RCA PB 5145 (R)
 NATIVE NEW YORKER, Ever Lovin' Sam, ODYSSEY. RCA DDC 002 (R)
 NEED TO BE RIGHT, Lonely Girl, GREIG ADAMS. Epic EPC 7233 (C)
 NO TIME, Out With The Boys, RATS & DELICIOUS. State STAT 90 (W)

OPRS
 ONE COLD VIBE, Tribal War/Rhythm Of Life, THIRD WORLD. Island WIP 6485 (E)
 ONE WAY TICKET, Left Me In The Rain, ERUPTION. Atlantic K 11266 (W)
 POETRY IN MOTION, Princess Princess, JOHNNY TILLOTSON. Lightning LIG 9016 (W)
 RAINY DAY PEOPLE, Spinning Wheel, MARY O'HARA. Chrysalis CHS 2325 (F)

REMEMBER THEN, Let The Little Girl Dance, EARLS/BILLY BLAND. Lightning LIG 9019 (W)
 REUNITED, Easy As Pie, PEACHES & HERB. Polydor POSP 43 (F)
 SAVE THE LAST DANCE FOR ME, When My Little Girl Is Smiling, DRIFTERS. Lightning LIG 9014 (W)
 SHAME, Dancin' Dancin' Dancin', EVELYN 'CHAMPAGNE' KING. RCA DDC 001 (R)
 SMILE, Midnight Blue, HI-VOLTAGE. Black Bear BLA 2011 (SP)
 SO MUCH IN LOVE, Weekend, COMPLEXION. EMI International INT 584 (E)
 STOP BREAKING MY HEART, Sinners, INNER CIRCLE. Island WIP 6488 (E)
 STRUGGLE, Praise To The Most High, GLADIATORS. Virgin VS 254 (C)
 SUMMERTIME, Stuff Like That, JAMES LAST. Polydor POSP 45 (F)
 SUPERMAN, A Man I Love, BARBRA STREISAND. CBS 7286 (C)
 SUPERMAN SUPERMAN, Super Rythm, HONEY. EMI 12" 2904 (E)

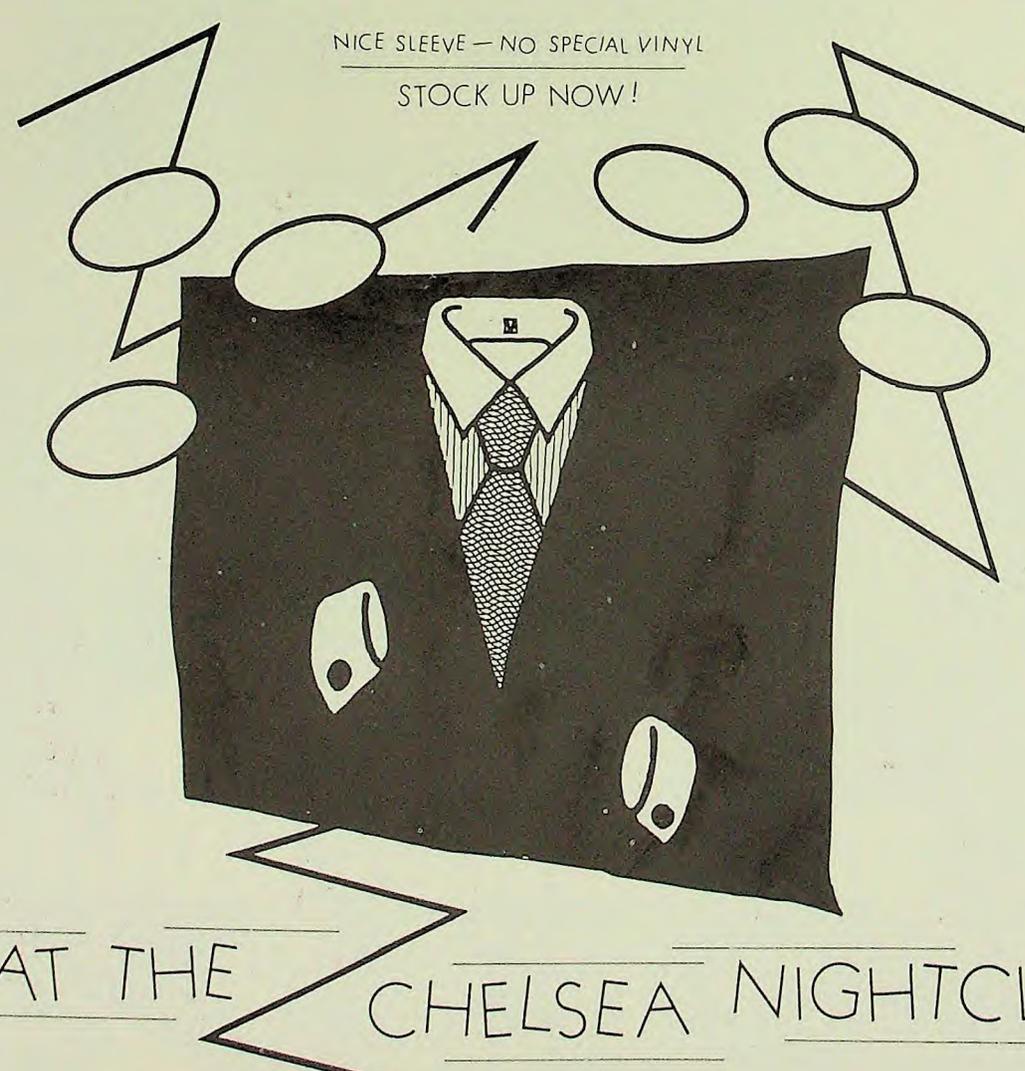
TU
 TAKING THE LONG WAY HOME, Sweet, PLAIN SAILING. Chrysalis CS 2302 (F)
 THE LOVE THAT I HAVE, Send In The Clowns, VIRGINIA MCKENNA. Rim RIM 002 (Rediffusion)
 THE SHAPE I'M IN, Ya Ya, JOHNNY RESTIVO. Gold 3 (R)
 TO KNOW HIM IS TO LOVE HIM, Endless Sleep, TEDDY BEARS/JODY REYNOLDS. Lightning LIG 9015 (W)
 TOUT DOUCEMENT, Take It Slowly, ANNE MARRIE. Calendar DAY 126 (S)
 UPTOWN FESTIVAL, Simon's Theme, SHALAMAR. RCA DDC 003 (R)

WY
 WHATEVER YOU WANT BABE, Telegram, NAZARETH. Mountain NAZ 4 (F)
 WHITE RABBIT, Somebody To Love, JEFFERSON AIRPLANE. Gold 4 (R)
 WITHOUT YOU, Gotta Get Up, NILSSON. RCA PB 9348 (R)
 YOU MUST BE KIDDING ME, Scat, CARBARETTA. Ignition IR 1 (G)
 YOU'VE NEVER BEEN IN LOVE BEFORE, Where Are You Now, QUINT. RCA PB 5151 (R)

LISTINGS

AB
 A-FREAK-A, Inside My Heart, LEMON. CBS 7219 (C)
 AFRICAN VELVET, Cindy Cindy, BLACK VELVET. Calendar DAY 127 (S)
 AM I TOO LATE, Same Old Song, GLADYS KNIGHT. CBS 7173 (C)
 ANGEL IN YOUR ARMS, Oh Babe, CAROL DEENE. Koala KOA 101 (Rediffusion)
 BABY PUT YOUR HEART IN IT, You

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MUSIC WEEK FACT SHEETS

SINGLES

COMPILED BY TONY JASPER

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
LIGHT OF THE WORLD Swingin' Ensign ENY 22 (Phonodisc) — 7"	March 16	None	New teenage black soul band with considerable early consumer music press copy, frequent gigs with major billing Players Association starring concert, London April 19. High initial 12" sales.	Strident brass (assured band supply all backing) with basic funk rhythm, vocals in EWBF manner, with good instrumental bursts including successful percussion passage. Looks like immediate success for new Ensign signing.
SHAN LEE PARKER Be Good To Yourself Polydor 2059 112 (Phonodisc)	April 6	None	Blog, pics of this new girl artist from North, regular club work. Will make major debut with special Sad Cafe concerts, Liverpool, Manchester, end part April.	Debut 45. Vocal similarities Bonnie Tyler, Kim Carnes. Fairly brisk pace for number often associated with Frankie Miller. After mid-instrumental, rock flavoured break, final build-up hardly helped by production — arrangement filtration into strings, seemingly extraneous instrumentation. Fip has good version of Dobie Gray number Lovin' Arms which shows vocals well against competing backing vocals.
LORRAINE JOHNSON Feed The Flame 7" Epic EPC 7089 (CBS) 12" — Prelude PRL D 156 Import	7" Feb 23 Import available	None	7", plus 12" On CBS Disco Pool, Take 2. Re-mix US Disco version sent to DJs, clubs, discos. Fresh push.	According to CBS disco pool no UK, 12" release — seems extraordinary decision on what is in double length 12" form, 128 BPM one of best disco cuts ever. Fiery, punchy vocals, endless drive on backing with noteworthy keyboard work. Produced by Dillard Boyce of Saturday Night Band fame with mix, Francois K who mixed into hit form, In The Bush.
BILLY JOEL Until The Night CBS 7242 (CBS)	March 23	My Life (36, 1978), Just The Way You Are (19, 1978), Movin' Out (35, 1978).	Heavy airplay across musical board. Recent artist UK visit. Heavy press of all kinds. Major push over considerable period by company. Particular push, Melody Maker with number of extensive spreads.	Much touted, praised but sheer chart statistics not so flattering with most successful disc but one week Top 20. This, mean moody feel, admirably constructed though surprising no fresh mix to give better early impact. From LP, 52nd Street (83181). Scott Walker should be interested in this song!
THE MEMBERS Offshore Banking Business Virgin 7" VS 248 (Virgin) 12" VS 24812 (Virgin)	March 30	The Sound Of The Suburbs (12, 1979).	Known cult band with former Stiff contract, cut on Beggars Banquet Streets album. 12" like 7" bag similar design.	Social comment overlaid on reggae backing, lively feel with Members somewhat dependent on mandatory brass — vocal tricks of numerous reggae recordings. Title musical line has similarity with 10CC. Deadlock Holiday. Not so strong as current major hit which possessed gutsy individuality.
SEX PISTOLS Silly Thing Virgin VS 256 (Virgin)	March 30	6 hits from 1976 onwards including present Something Else.	Picture bag, full page consumer press ads, 4000 dealer posters; Ever present topic consumer music press copy with single from much covered film The Great Rock 'N' Roll Swindle.	No J Rotten, late S Vicious on lead vocals but no matter for this has a vocalist almost equal plus yet another gas of backing track which fairly hurries along with in production terms admirable balance. Hit.
GENEVA BRA No No No No Mercury 6007 206 (Phonodisc)	March 23	None	Bag with front title two words in size which cannot be missed. Early outbreak North for Manchester band.	Up-tempo number with strong driving drums — lead vocal of title repeated by backing chorus. Title forms answer to story line. Rather ineffectual early instrumental break with slow pick-up of pace, vocal but eventual return to basic engaging feel. Good group debut on simple but effective number.
SYLVESTER I (Who Have Nothing) Fantasy FTC 171 (EMI) 12XFTC 171 (EMI)	March 23	You Make Me Feel (8, 1978), Dance (29, 1978).	Disco, club push, with extra plus appeal gay community. Extensive national, provincial, consumer music press copy since debut hit 45. 12" available. Artist toured UK last December.	In 7" form stands fairly well but best in extended version. Initial drums presumably making for mix with preceding turntable disc. High falsetto well for fore with good back-up vocals from UK group Kokomo but little attempt to really rework what presumably is old Shirley Bassey hit (6, 1963). Interesting whether artist, individual sound, has future mileage but this should do moderately well.
M Pop Muzik MCA 413 (EMI) 12" 12MCA 423 (EMI)	March 16	None	Disco late 70s John Lennon-sound-lead vocal with tune more than reminiscent of Plastic Ono Band, Give Peace A Chance of decade back. Relies on irritating but commercially insistent repetition of title. Could well chart giving success for 'In a Pro'	Disco late 70s John Lennon-sound-lead vocal with tune more than reminiscent of Plastic Ono Band, Give Peace A Chance of decade back. Relies on irritating but commercially insistent repetition of title. Could well chart giving success for 'In a Pro'

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Music Week would like to remind Market Place advertisers that the copy deadline for all classified advertisements is the Wednesday 10 days before issue publication date and that this deadline applies to advertisements that have already had their insertion confirmed. While it may well be possible to obtain advertising space on the deadline day itself this is not always the case and clients are advised to book as early as possible.

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Disco late 70s John Lennon-sound-lead vocal with tune more than reminiscent of Plastic Ono Band, Give Peace A Chance of decade back. Relies on irritating but commercially insistent repetition of title. Could well chart giving success for 'In a Pro'

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ANGEL IN YOUR ARMS, Oh Babe,
CAROL DEENE, Koala KOA 101
(Rediffusion)
BABY PUT YOUR HEART IN IT, You

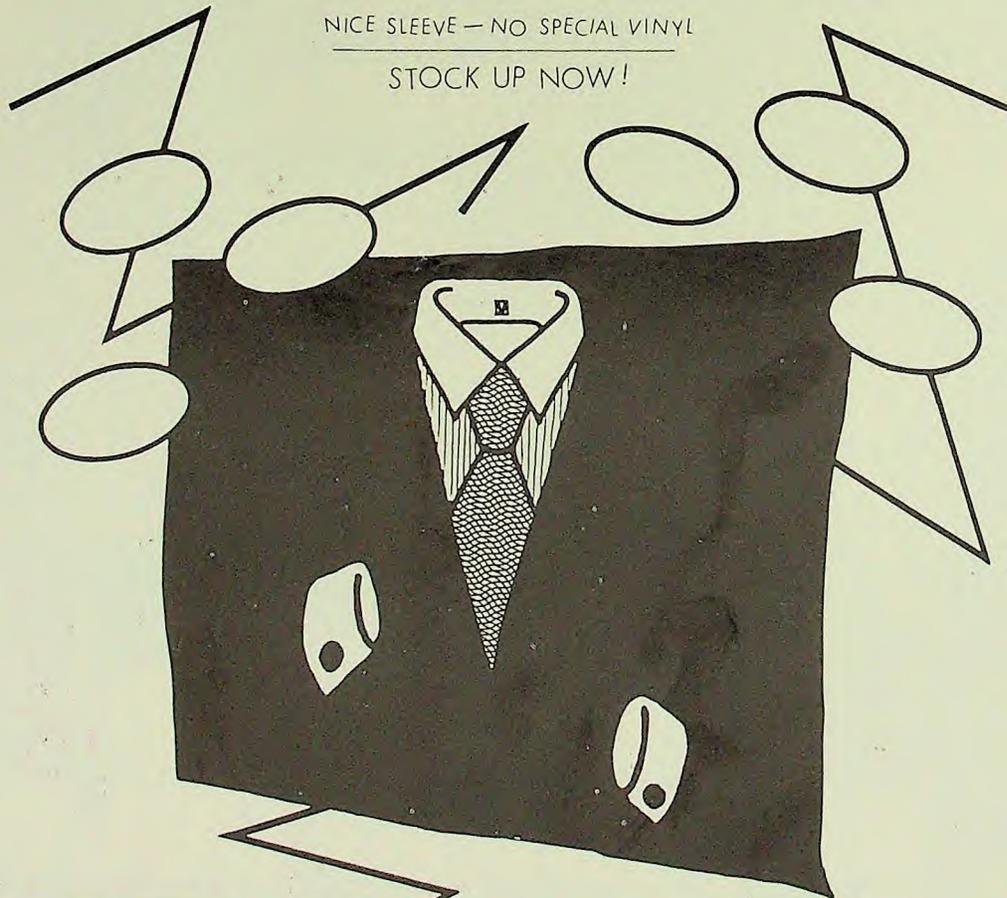
loving Arms,
Polydor 2059
112 (F)
BIRD DOG, Devoted To You, EVERLY
BROTHERS, Lightning LIG 9018 (W)
BIRDS & THE BEES, Mule Skinner
Blues, JEWEL ATKINS/
SENDERMEN, Lightning LIG 9020
(W)
BY THE WAY YOU DANCE (I KNEW IT
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ONE WAY TICKET, Left Me In The Rain,
ERUPTION, Atlantic K 11266 (W)
POETRY IN MOTION, Princess Princess,
JOHNNY TILLOTSON, Lightning
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MARY O'HARA, Chrysalis CHS 2325
(F)

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NAZ 4 (F)
WHITE RABBIT,
JEFFERSON AIR,
WITHOUT YOU, Gov,
NILSSON, RCA PB 93481,
YOU MUST BE KIDDING ME,
CARBARETTA, Ignition IR 11 (G)
YOU'VE NEVER BEEN IN LOVE
BEFORE, Where Are You Now,
QUINT, RCA PB 5151 (R)

THE EMBLEMS



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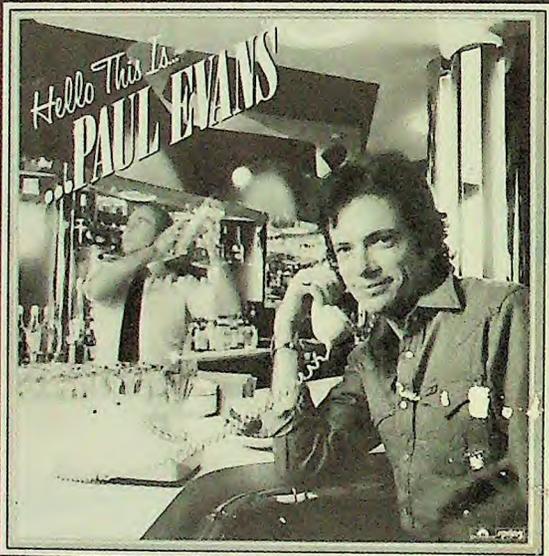
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POSP 39



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CHART FOR PERIOD MARCH 19-24

TOP 75 ALBUMS

NEW ENTRY
 * PLATINUM LP (300,000 units as of Jan '79)
 ● GOLD LP (100,000 units as of Jan '79)
 □ SILVER LP (60,000 units as of Jan '79)
 - - 1 = RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1	4		BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand (Various)	CBS 10012 (C)
2	5	10	C'EST CHIC Chic (N. Rodgers/B. Edwards)	Atlantic K 50565 (W)
3	14	2	THE VERY BEST OF LEO SAYER Leo Sayer	Chrysalis CDL 1222 (F)
4	6		MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)
5	2	7	SPIRITS HAVING FLOWN Bee Gees (Bee Gees)	RSO RSBG 001 (F)
6	3	28	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)
7	6	2	BREAKFAST IN AMERICA Supertramp (Supertramp)	A&M AMLK 63708 (C)
8	9	5	DIRE STRAITS Dire Straits (Muff Winwood)	Vertigo 9102 021 (F)
9	7	12	ARMED FORCES Elvis Costello and The Attractions (Nick Lowe)	Radar RAD 14 (W)
10	8	6	COLLECTION OF THEIR 20 GREATEST HITS Three Degrees	Epic EPC 10013 (C)
11	11	9	MARTY ROBBINS COLLECTION Marty Robbins	Lotus WH 5009 (K)
12	10	5	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols (Various)	Virgin VD 2510 (C)
13	12	3	MANIFESTO Roxxy Music (Roxxy Music)	Polydor POLH 001 (F)
14	13	14	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)
15	27	19	LION HEART Kate Bush (Andrew Powell)	EMI EMA 787 (E)
= 16	17	19	52ND STREET Billy Joel (Phil Ramone)	CBS 83181 (C)
= 16	15	4	DESOLATION ANGELS Bad Company (Bad Company)	Swansong SSK 59408 (W)
18			SQUEEZING OUT SPARKS Graham Parker and the Rumour (Jack Nitzsche)	Vertigo 9102 030 (F)
19			COUNTRY PORTRAITS Various	Warwick WW 5057 (M)
20	18	3	TRB TWO Tom Robinson Band (Todd Rundgren)	EMI EMC 3296 (E)
21	19	40	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)
22	24	4	SCARED TO DANCE Skids (David Batchelor)	Virgin V 2116 (C)
23	26	5	FEEL NO FRET Average White Band	RCA XL 13063 (R)
24	16	14	NEW BOOTS AND PANTIES Ian Dury and The Blockheads (P. Jenner/L. Latham/R. Walton)	Stiff SEEZ 4 (E)
25	22	16	EQUINOXE Jean Michel Jarre (Jean Michel Jarre)	Polydor POLD 5007 (F)
26	44	14	YOU DON'T BRING ME FLOWERS Neil Diamond (Bob Gaudio)	CBS 86077 (C)
27	21	16	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	CBS 83284 (C)
28	20	8	THANK YOU VERY MUCH REUNION CONCERT AT THE LONDON PALLADIUM Cliff Richard and The Shadows	EMI EMTV 15 (E)
29	32	19	JAZZ Queen (Queen)	EMI EMA 788 (E)
30	74	2	IMPERIAL WIZARD David Essex	Mercury 9109 616 (F)
31	34	4	REFLECTIONS George Hamilton IV	Lotus WH 5008 (K)
32	30	3	ANGEL STATION Manfred Mann's Earthband (Anthony Moore)	Bronze BRON 516 (E)
33	59	5	CARS Cars (Roy Thomas Baker)	Elektra K 52088 (W)
34	50	3	LOVE TRACK Gloria Gaynor (Dino Fekaris/Freddie Parren)	Polydor 2391 385 (F)
35	40	4	STATELESS Lene Lovich (Lene Lovich/Les Chappell)	Stiff SEEZ 7 (E)
36	25	3	LIVIN' INSIDE YOUR LOVE George Benson (Tommy Lituma)	Warner Brothers K 66085 (W)
37	35	24	20 GOLDEN GREATS Neil Diamond (Various)	MCA EMTV 14 (E)
38			THE BEST DAYS OF MY LIFE Johnny Mathis (Jack Gold)	CBS 86800 (C)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
39	37	2	TOTO Toto		CBS 83148 (C)
40	29	6	INFLAMMABLE MATERIAL Stiff Little Fingers	Rough Trade ROUGH 1 (SP)	
41	45	72	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)		Jet JETPD 400 (C)
42	23	17	BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd)		Riva RVLP 8 (W)
43	73	30	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway (Ralph Maco)		Rad Seal RL 25163 (R)
44	31	3	OVERKILL Motorhead (Jimmy Miller)		Bronze BRON 515 (E)
45	43	9	PLASTIC LETTERS Blondie (Mike Chapman)		Chrysalis CHR 1166 (F)
46	-	1	IMAGES Don Williams (Don Williams/Garth Fundes)		K-Tel NE 1033 (K)
47	28	5	LIVE (X CERT) Stranglers (Martin Rushent)	United Artists UAG 30224 (E)	
48			DISCO INFERNO Various		K-Tel NE 1043 (K)
49	36	13	THE KICK INSIDE Kato Bush (Andrew Powell)		EMI EMC 3223 (E)
50	55	14	RUMOURS Fleetwood Mac (Fleetwood Mac/Caillat/Dashut)	Warner Brother K 56344 (W)	
51	33	36	NIGHTFLIGHT TO VENUS Boney M (Frank Farlan)		Atlantic/Hansa K 50498 (W)
52	41	13	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)		Vertigo 6641 807 (F)
53	47	9	STRANGERS IN THE NIGHT UFO (Ron Nevison)		Chrysalis CJT 5 (F)
54	39	39	GREASE Original Soundtrack		RSO RSD 2001 (F)
55	68	3	DEVADIP ONENESS Carlos Santana (D. C. Santana/G. Kolotkin)		CBS 86037 (C)
56	49	16	WINGS GREATEST Wings (Paul McCartney)		Parlophone PCTC 256 (E)
57	51	12	ACTION REPLAY Various		K-Tel NE 1040 (K)
58	61	14	TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)		Virgin V 2001 (C)
59	57	56	SATURDAY NIGHT FEVER Various		RSO 2658 123 (F)
60	58	8	THE INCREDIBLE SHRINKING DICKIES Dickies (John Hewlitt/The Dickies)		A&M AMLE 64742 (C)
61	48	5	SHEIK YERBOUTI Frank Zappa (Frank Zappa)		CBS 88339 (C)
62	-	1	EVEN NOW Barry Manilow (Roy Dante/Barry Manilow)		Arista SPART 1047 (F)
63	53	20	DON'T WALK - BOOGIE Various		EMI EMTV 13 (E)
64	-	1	NEW DIMENSIONS Three Degrees		Ariola ARLH 5012 (A)
65	38	7	AT THE BUDOKAN Cheap Trick (Gary Lodinsky)		Epic EPC 86083 (C)
66	52	7	FEETS DON'T FAIL ME NOW Herbie Hancock (David Rubinson)		CBS 83491 (C)
67	46	4	GEORGE HARRISON George Harrison (G. Harrison/R. Titelman)		Dark Horse K 56562 (W)
68	-	1	20 GOLDEN GREATS Doris Day		Warwick PR 5053 (M)
69	72	18	SINGLES 1974-78 Carpenters		A&M AMLT 19748 (C)
70	54	2	TURN THE MUSIC UP Players Association (Danny Weiss)		Vanguard VSD 79421 (A)
71			SKELLERN Peter Skellern (P. Skellern)		Mercury 9109 701 (F)
72	55	13	THE ALBUM Abba (B. Andersson/B. Ulvaeus)		Epic EPC 86052 (C)
= 73			CAN YOU FEEL THE FORCE Real Thing (Ken Gold)		Pye NSPH 18601 (A)
= 73	69	8	EVITA Original London Cast		MCA MCG 3527 (E)
75	60	22	A SINGLE MAN Elton John (Elton John/Clive Franks)		Rocket TRAIN 1 (F)

DISTRIBUTORS CODE: A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, R - RCA, S - Selecta, Z - Enterprise, K - K-Tel, D - Arcade, B - Ronco, M - Multiple Sound, Y - Relay, Q - Chamdale, SP - Spartan.

ARTISTS

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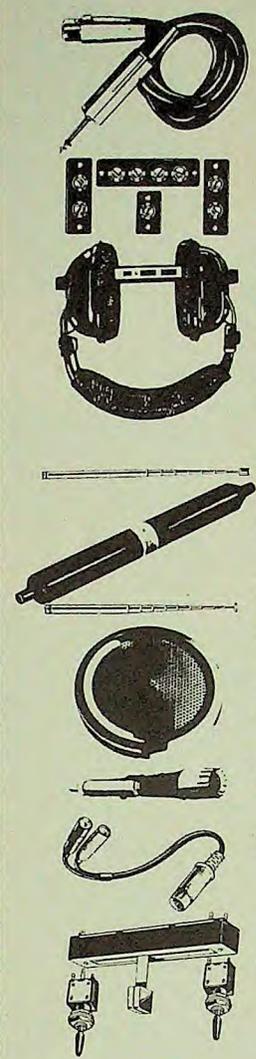
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ON BLUE VINYL

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MUSIC WEEK

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TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Publisher	Label number
1	10	1	I WILL SURVIVE Gloria Gaynor (D. Fekaris) ATV		Polydor 2095 017 (F)
£ 2	2	4	IN THE NAVY Village People (Morali/Belolo) Zomba		Mercury 6007 209 (F)
3	19	6	BRIGHT EYES Art Garfunkel (Mike Batt) April/Watership Prod.		CBS 6947 (C)
£ 4	6	7	I WANT YOUR LOVE Chic (Edwards/Rogers) Warner Brothers		Atlantic LV 16 (W)
5	3	6	SOMETHING ELSE/FRIGGIN' IN THE RIGGIN' Sex Pistols (S. Jones) Burlington/Warner Bros.		Virgin VS 240 (C)
6	16	3	COOL FOR CATS Squeeze (Squeeze/John Wood) Rondor/Deptford Songs		A&M AMS 7426 (C)
7	5	8	LUCKY NUMBER Lena Lovich (The Stateless) Rondor/Oval		Stiff BUY 42 (E)
8	18	5	SULTANS OF SWING Dire Straits (Dire Straits) Rondor/Strait Jacket		Vertigo 6069 206 (F)
£ 9	8	5	TURN THE MUSIC UP Players Association (Danny Weiss) Panache		Vanguard VS 6011 (A)
10	4	9	OLIVER'S ARMY Elvis Costello & The Attractions (Nick Lowe) Plangent		Radar ADA 31 (W)
11	34	2	SOME GIRLS Racey (M. Most) Chinnichap/RAK		RAK 291 (E)
12	7	8	CAN YOU FEEL THE FORCE? Real Thing (Ken Gold) Open Choice		Pye 7N 46147 (A)
13	9	9	DON'T STOP ME NOW Queen (Queen/Roy Thomas Baker) Queen/EMI		EMI 2910 (E)
£ 14	14	6	MONEY IN MY POCKET Dennis Brown (Joe Gibbs) Lightning/Heath Levy		Atlantic LV 5 (W)
15	10	7	KEEP ON DANCING Gary's Gang (Eric Matthews) April		CBS 7109 (C)
16	24	4	STRANGE TOWN Jam (Vic Coppersmith-Heaven) And Son		Polydor POSP 34 (F)
17	12	6	WAITING FOR AN ALIBI Thin Lizzy (T. Visconti/Thin Lizzy) Chappell/PUK		Vertigo LIZZY 3 (F)
18	25	4	HE'S THE GREATEST DANCER Sister Sledge (N. Rodgers/B. Edwards) Warner Brothers		Atlantic K 11267 (W)
19	13	8	INTO THE VALLEY Skids (David Batchelor) Virgin		Virgin VS 241 (C)
20	17	8	JUST WHAT I NEEDED Cars (Roy Thomas Baker) Carlin		Elektra K 12312 (W)
21	30	4	THE RUNNER Three Degrees (G. Moroder) Sando/Heath Levy		Ariola ARO 154 (A)
22	15	9	HOLD THE LINE Toto (Toto) April		CBS 6784 (C)
23	26	3	SHAKE YOUR BODY (DOWN TO THE GROUND) Jacksons (Jacksons) Carlin		Epic EPC 7181 (C)
24	NEW	1	SILLY THING/WHO KILLED BAMBI Sex Pistols/Ten Pole Tudor (Jones/Cook) Warner Brothers		Virgin VS 256 (C)
25	20	8	CLOG DANCE Violinski (Violinski) Aviation		Jet 136 (C)
£ 26	28	6	FOREVER IN BLUE JEANS Neil Diamond (Bob Gaudin) ATV		CBS 7047 (C)
27	23	4	WOW Kate Bush (Andrew Powell) EMI		EMI 2911 (E)
28	33	2	THE STAIRCASE Siouxsie & The Banshees (Nils Stevenson) Pure Noise/Chappell		Polydor POSP 9 (F)
29	21	10	YOU BET YOUR LOVE Herbie Hancock (H. Hancock/D. Rubinson & Friends Inc.) Panache/Rondor		CBS 7010 (C)
30	27	6	ENGLISH CIVIL WAR Clash (Sandy Pearlman) Riva/Ninaden		CBS 7082 (C)
31	11	8	TRAGEDY Bee Gees (Bee Gees/Richardson/Galuten) RSO/Chappell		RSO 27 (F)
32	45	4	I DON'T WANNA LOSE YOU Candidates (D. Most) RAK/State/Nickelodeon/Intersong		RAK 289 (E)
33	29	3	QUESTIONS AND ANSWERS Sham 69 (Purse/Wilson) Singature		Polydor POSP 27 (F)
34	39	4	FIRE Pointer Sisters (Richard Perry) Intersong		Planet K 12339 (W)
£ 35	70	2	REMEMBER THEN Showaddywaddy (Showaddywaddy) EMI		Arista ARIST 247 (F)
36	36	6	IMPERIAL WIZARD David Essex (D. Essex/C. Neal) Imperial Wizard Songs		Mercury 6007 202 (F)
£ 37	54	2	THE LOGICAL SONG Supertamp (Supertamp/Peter Henderson) Rondor		A&M AMS 7427 (C)
£ 38	40	3	LET'S FLY AWAY Voyage (Roger Tokarz) Editions/Sirocco/Louvigny		GTO/Hansa GT 245 (C)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Publisher	Label number
39	35	5	EVERYBODY'S HAPPY NOWADAYS Buzcocks (Martin Rushent) Virgin		United Artists UP 38499 (E)
40	NEW	1	VALLEY OF THE DOLLS Generation X (Pete Ritzema) Mills		Chrysalis CHS 2310 (F)
£ 41	60	2	HAVEN'T STOPPED DANCIN' YET Gonzalo (Gloria Jones/Richard Jones) Buck/Wheat		Sidewalk SID 102 (E)
42	42	3	IMAGINATION Rocky Sharpe & The Replays (Mike Vernon) Chappell		Chiswick CHIS 110 (E)
43	NEW	1	GOODNIGHT TONIGHT Wings (Paul McCartney) McCartney/ATV		Parlophone R6023 (E)
44	NEW	1	OFFSHORE BANKING BUSINESS Members (Steve Lillywhite) Virgin		Virgin VS 248 (C)
45	31	11	CONTACT Edwin Starr (Edwin Starr) ATV		20th Century BTC 2396 (A)
£ 46	64	2	MARY ANN Black Lace (Peter Morris) ATV		EMI 2919 (E)
£ 47	61	2	I (WHO HAVE NOTHING) Sylvester (H. Fuqua/Sylvester) Heath Levy/Shapiro Bernstein		Fantasy FTC 171 (E)
48	41	5	CUBA Gibson Brothers (D. Vangarde) Blue Mountain/Heath Levy		Island WIP 8483 (E)
49	32	10	GET DOWN Gene Chandler (C. Davies) Gaetama/Leosongs		20th Century BTC 1040 (A)
50	43	7	EVERYTHING IS GREAT Inner Circle (Blackwell/Inner Circle) Blue Mountain		Island WIP 6472 (E)
£ 51	69	2	SOMETHING'S COOKIN' IN THE KITCHEN Dana (Barry Blue) ATV		GTO GT 243 (C)
52	51	4	KEEP YOUR BODY WORKING Kleer (Dennis King) Kleer		Atlantic LV 21 (W)
53	NEW	1	POP MUZIK M (Midascar Prod.) Copyright Control		MCA 413 (E)
54	48	4	CHASE Gloria Moroder (G. Moroder) Screen Gems		Casablanca CAN 144 (A)
£ 55	75	2	HERE COMES THE NIGHT Beach Boys (Beach Boys) Rondor		Caribou CRB 7204 (W)
56	37	8	WHAT A FOOL BELIEVES Doobie Brothers (Ted Templeman) Intersong/Warner Bros		Warner Brothers K 17314 (W)
£ 57	73	2	GREEN LIGHT Cliff Richard (George Welch) ATV		EMI 2920 (E)
58	38	11	HEART OF GLASS Blondie (Mike Chapman) EMI		Chrysalis CHS 2275 (F)
59	22	5	PAINTER MAN Boney M (Frank Farian) Arsenal		Atlantic/Hansa K 11255 (W)
£ 60	63	3	SHA LA LA MEANS I LOVE YOU Barry White (Barry White) Copyright Control		20th Century BTC 1041 (A)
61	56	6	BRISTOL STOMP Late Show (T. Boyce/R. Hartley) Carlin		Decca F 13822 (S)
£ 62	66	2	SHOOT SHOOT U.F.O. (Ron Nevison) Intersong/Flezak/Chrysalis		Chrysalis CHS 2318 (F)
63	57	6	TRASH Roxby Music (Roxby Music) E.G.		Polydor POSP 32 (F)
64	NEW	1	KNOCK ON WOOD Amii Stewart (Barry Leng) Warner Brothers		Atlantic K 11214 (W)
65	59	4	YOU ANGEL YOU Manfred Mann's Earth Band (-) Big Ben		Bronze BRO 68 (E)
66	47	5	DISCO NIGHTS (ROCK FREAK) G.Q. (Jimmy Simpson/Bau Ray Flemming) Arista/Chrysalis		Arista ARIST 245 (F)
67	44	9	STOP YOUR SOBBING Pretenders (Nick Lowe) Edward Kassner		Real ARE 6 (W)
68	71	2	LOVE BALLAD George Benson (Tom Lipuma) Chappell		Warner Brothers K 17333 (W)
69	49	9	GET IT Darts (T. Boyce/R. Hartley) Magnet		Magnet MAG 140 (E)
70	65	5	BLOW AWAY George Harrison (G. Harrison/R. Titelman) Ganga		Warner Brothers K 17327 (W)
71	NEW	1	ADVENTURES OF A LOVE CRUSADER Sarah Brightman (Richard Niles) Steve Rowland		Ariola/Hansa AHA 538 (A)
72	46	9	HONEY I'M LOST Dooleys (Ben Finkel) Black Sheep/Heath Levy		GTO GT 242 (C)
73	74	2	VOODOO VODOO Den Hegarty (Den Hegarty) Carlin		Magnet MAG 143 (E)
74	53	8	HEAVEN KNOWS Donna Summer (G. Moroder/P. Bellotte) Heath Levy		Casablanca CAN 141 (A)
75	72	2	LOVE AND DESIRE Arpeggio (Simon Soussan) Aliza-Thorah/On Beat		Polydor POSP 40 (F)

Top 75 compiled by 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)	70
Adventures Of A Love Crusader (Anthony/Hill/Rowland)	71
Bristol Stomp (Appali/Mann)	61
Bright Eyes (Mike Batt)	3
Can You Feel The Force? (Chris & Eddie Amoo)	12
Chase (Gloria Moroder)	54
Clog Dance (John Marcangelo)	25
Contact (Starr/Pullan)	45
Cool For Cats (Tilbrook/Tifford)	6
Cuba (J. Kluger/D. Vangarde)	48
Disc Nights (Rock Freak)	57
(E. Rahel/Leblanc)	66
Don't Stop Me Now (F. Mercury)	13
English Civil War (Strummer/Jones)	30
Everybody's Happy Nowadays (Shelley)	39
Everything Is Great (Wildor)	50
Fire (Bruce Springsteen)	34
Forever In Blue Jeans (R. Bennett/N. Diamond)	26
Get Down (J. Thompson)	49
Get It (Nigel Tubridg)	69
Goodnight Tonight (P. McCartney)	43
Haven't Stopped Dancing Yet (Gloria Jones)	41
Green Light (Tamey)	58
Heart Of Glass (Harry/Stain)	58
Heaven Knows (Summer/Moroder/Bellotte)	74
He's The Greatest Dancer (N. Rogers/B. Edwards)	18
Here Comes The Night (A. Jardine/M. Lovel)	57
Hold The Line (D. Palch)	22
Honey I Lost (B. Fidor/M. Myers)	72
I Don't Wanna Lose You (M. Most/S. Glen/N. Burnal)	32
Imagination (Burkel Van Heusen)	42
Imperial Wizard (David Essex)	36
In The Navy (Jobson/Adamson)	19
I Want Your Love (Edwards/Rogers)	4
I (Who Have Nothing) (Leiber/Stoller/Donita/Mogol)	47
I Will Survive (D. Fekaris/F. Perrin)	1
Just What I Needed (Ric Ocasek)	20
Keep On Dancing (Matthews/Turnier)	15
Keep Your Body Working (Durham)	52
Knock On Wood (Steve Cropper)	64
Let's Fly Away (Chantreau/Dahan/Pezin)	38
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Love Ballad (S. Scarborough)	68
Lucky Number (Lovich/Chappell)	7
Mary Ann (Peter Morris)	46
Money In My Pocket (Joe Gibbs)	14
Offshore Banking Business (J.M. Carroll)	44
Oliver's Army (E. Fegus/Moroder)	10
Painter Man (Pickett/Phillip)	63
Pop Muzik (Robin Scott)	53
Questions And Answers (Persey/Parsons)	33
Remember Then (Powers/Ross)	35
Shake Your Body (Down To The Ground) (R. Jackson/M. Jackson)	23
Sha La La Means I Love You (Barry White)	60
Shoot Shoot (Schenker/Mogg/Parker/Weiss)	62
Silly Thing (Cook/Jones)	24
Something's Cookin' In The Kitchen (Dave Jordan)	51
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Sultans of Swing (M. Knoppler)	8
The Logical Song (R. Davies/R. Hodgson)	47
The Runner (Fergus/Moroder)	21
The Staircase (Sioux/McKay/Severin/Morris)	28
Tragedy (Gibb Brothers)	41
Trash (P. Manzanera/B. Forrie)	63
Turn The Music Up (L. Dann/C. Hills)	9
Valley Of The Dolls (Idd/James)	40
Voodoo Voodoo (Avril/Coleman)	73
Waiting For An Alibi (Phil Lynott)	17
What A Fool Believes (McDonald/Loggins)	56
Wow (Kate Bush)	27
You Bet Your Love (Hancock/Robinson/Willis/Cogen)	29
You Angel You (Bob Dylan)	65

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MARKET PLACE

Nana Mouskouri: The Albert Hall

NANA MOUSKOURI, not perhaps the prettiest of singers to have walked the planks of the Royal Albert Hall, does possess one of the prettiest and most sensitive voices in the business.

Her show last week was international in essence. Herself Greek but living in Paris, she performed with a top class backing band of three Frenchmen, two Greeks and a South African. The songs ranged from traditional Greek, through French folklore to songs such as Outward Bound, After The Goldrush and many more.

The multi-national audience — I imagine all Greek restaurants in London were closed for the night — loved every minute, as the lady in question ran through her

extensive repertoire and through three changes of dress.

The second half of the show was beginning to drag when Mouskouri slipped into a red dress, went into top gear and built the act to its climax, following her anthem White Rose Of Athens with an unaccompanied version of Amazing Grace. Flowers in abundance, kisses, applause, a standing ovation. A professional and a personality — and that coming from a hardened rock critic who was only there under pressure.

JIMEVANS

Carl Wayne: Country Cousin

THE EX-LEAD singer of The Move has come a long way since the days of the late 1960s when the band were one of the most controversial around. Carl Wayne is now one of the most polished, professional singers currently playing the cabaret circuit, and given the

right songs there is no reason why he shouldn't become a major recording artist again.

Wayne's appearance at Chelsea's Country Cousin emphasised the extent of his vocal talents. He moved easily from numbers like (You'll Never Find) Another Love Like Mine and I Can't Give You Anything (But My Love) to old standards such as The More I See You and As Time Goes By with deftness. Just The Way You Are is ideal for his mellow vocals. Peter Allen's Quiet Please. There's A Lady On Stage — a hymn to the late Judy Garland — succeeded in silencing even the noisiest diners.

In the last few years, Wayne has more than paid his dues so far as the entertainment world is concerned. Frequent TV appearances, cabaret and theatre spots around the country, and recordings have all been important elements in the Carl Wayne career, and now he is recording an album for Jet which should be worth waiting for. Carl Wayne is one of the finest male cabaret singers I have seen in a long while.

CHRIS WHITE

Gordon Giltrap: The Venue

IF THE boredom of the support band didn't manage to put people off, the only thing that made Gordon Giltrap's set worthwhile was his acoustic guitar playing, at The Venue last Saturday week.

It is an all too common occurrence that when there are musicians who individually play very well, the feeling of individually often remains when they are all playing onstage together — the feeling of a band as a whole just isn't there.

Giltrap's line-up was John Gustafson on bass, drummer Ian Moseley (both new members of the band), Eddy Spence and Rod Edwards on keyboards, Shirley Roden, vocals, and Giltrap himself with his fine array of guitars.

The set consisted of tracks from his last three Electric albums, Visionary, Perilous Journey and Fear Of The

Dark, the latter of which was released by Electric Records last October and the title track of which is Giltrap's latest single.

I can only praise Giltrap's acoustic playing, especially since he his self-taught musician, and it is easy to see early influences of Bert Jansch and John Williams — but on the whole it was a boring set.

JUDY WILLIAMS

The Hollies: Wembley

SEVENTEEN YEARS ago, two Manchester groups, The Deltas and the Dolphins amalgamated to form the Hollies and went on to become the nearest thing British pop music has seen to be a hit machine. Their succession of chart hits can only be matched by the Beatles.

The Beatles are history. But the Hollies? Still performing in 1979? Sure. Changes in line-up, changes in style, no more the tight harmonies of Graham Nash, but still the Hollies — hallmarked by the distinctive lead vocals of Allan Clarke — now knocking 37, but still managing to ease into his tight white pants.

At Wembley Conference Centre last week, the line-up of Bobby Elliot, Allan Clarke, Bernie Calvert, Terry Sylvester and Tony Hicks, ably assisted by keyboards maestro Hans Peter Arnsen, a change from Pete Wingfield who used to tour with the band, gave an admirable performance and received a standing ovation from the packed house.

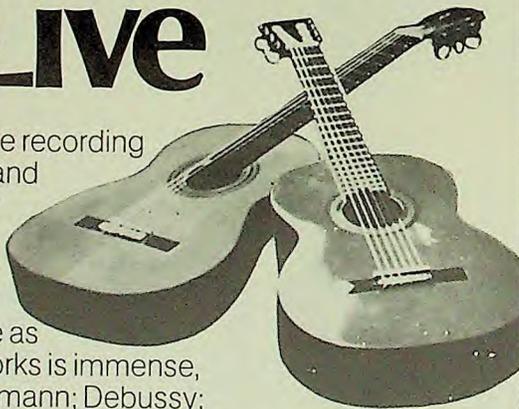
Understandably, it was the oldies — they have some 20 Top 20 chart entries to their credit, witness the recent EMTV album — that went down the best. Memories of the great package tour days! — Stay, Carousel, Look Through Any Window, I'm Alive, I'm Sorry Suzanne, Just One Look (now a mere 12 years old) and many more.

There was new material too, tracks from the new Polydor album, Five Three One — Double Seven O Four, notable of which was It's In Everyone Of Us which has the makings of an epic single. How about it Polydor? On the subject of singles, one has to agree with Allan Clarke that whoever (EMI) owns the rights to Too Young To Be Married should put it out as a single. It was far and away the best number they did.

JIMEVANS

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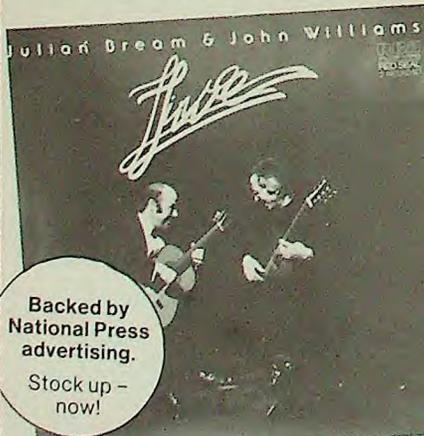
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DOOLEY'S DIARY



ABOVE, PRINCE and owner Paul Allen pawing their contract with Indigo Arrow.

Syndication stumbling block

THE LATEST in a sudden glut of TV pop shows — *Alright Now* — looks like being anything but alright when it comes to syndication, falling victim to regional TV programming politics and the unfavourable attitudes towards popular music which generally pervades the television hierarchy.

The Tyne Tees series, fronted by the flamboyant **Den Hegarty**, is being shown in the Tyne Tees area from this Friday and will be screened in Yorkshire from June 3 but there are no plans, at time of going to press, to network the series — with London Weekend having apparently turned it down and Thames, ATV and Granada wavering. Smaller stations HTV, Anglia, Border, STV, Grampian, Westward and Ulster are screening four of the series, tucked away at 11.10am on Wednesdays starting on April 4.

The show plugs a gap in the TV music market by showing live such artists as The Clash, Dire Straits, Eric Burdon and Lindisfarne in an entertaining magazine format. The original concept was to showcase local Geordie talent, but the idea grew and *Alright Now* has taken in many bands and topics of national interest — including a lengthy feature on The Who — which deserve a wider audience.

The Who feature, currently being edited, will include up to 15 minutes

of material from the new film, *The Kids Are Alright*, which was supplied from the US at **Pete Townshend's** express instructions when he heard that producer, **Malcolm Gerrie**, was having trouble obtaining usable footage. The Who link goes back to when Gerrie, as a schoolteacher in the North East, achieved national publicity for staging Tommy long before London impresarios cottoned on to the idea.

Apart from individual musical performances, highlights of the series are the interviews with the artists conducted by the "coffee bar kids" — the selected studio audience — and Den Hegarty himself whose street interviews make Esther Rantzen look like a cardboard cut out in comparison.

Prize quote of the series comes from a member of The Clash who, when asked why they chose R and B legend, **Bo Diddley**, as support artist for the group's recent US tour, replied: "Well, when we heard he was still alive, we thought we'd ask him."

APART FROM the wheeling and dealing, the National Association of Recording Merchandisers' 21st annual convention in Hollywood, Florida was a star-studded event. So much so that NARM spent \$10,000 on security to protect the visiting artists.

Standout was the Saturday night with **Andy Gibb**. Gibb, rumoured to become the fourth Bee Gee, was joined by his brothers on stage at the end of his cabaret act by those same brothers for *Shadow Dancing*.

Then it was NARM awards time for the Bee Gees and RSO chief **Robert Stigwood**, who took over the proceedings and coaxed on stage the Bee Gee spouses, parents, sister **Lesley** and her husband **Keith**, **Cher**, **Olivia Newton-John**, **Glen Campbell**, **Suzi Quatro**, and **Polygram's Coen Solleveld** and his wife for a spirited if somewhat ragged finale rendering of *Put A Little Love In Your Heart*.

Other artists starring at the convention were **George Benson**, **Lou Rawls**, **Natalie Cole**, and **Willie Nelson**, who gave a splendid blues session with the help of **Leon Russell**.

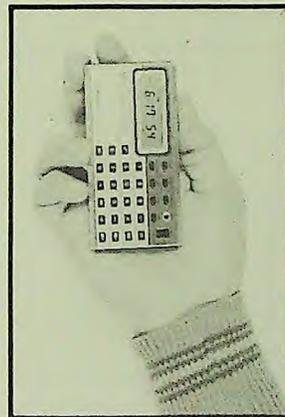
Paws for thought

AT A contract signing ceremony in Manchester last week, a dog called **Prince** added his pawmark to a production deal with **Indigo Arrow**, a local company located at **Arrow Studios** where **Prince** proceeded to cut his first disc.

Prince begins his recording career with a fan club of millions having been seen *ad nauseum* on *That's Life* and we are reliably informed that on his debut single, *Sausages*, **Prince** actually sings the words "sausages", "Esther", "scissors", "cha-cha-cha" and "ta-ta".

The song apparently owes a lot to **Norman Petty's** old hit *Wheels Cha-Cha-Cha*, but lyrics were written, understandably coyly, by "the studio". But **Prince's** owner **Paul Allen** owns up to having written the B side, *We've Got A Dog*. **Phil Hampson** produced it, **Bob Auger** engineered it and **Rowland Jones** proceeded to flog it to **EMI**. God help us all!

Pocket-sized melody maker



CALCULATIONS WHICH do sums, tell the time and ring alarms are not exactly new, but the one pictured above actually plays a tune as well! A boon for accountants who also write songs, the Casio Melody M-80 does all the usual things a calculator should do as well as incorporating the tonic solfa system with a range of one octave plus an extra note above and two notes below. After picking out a tune on the keys you can press the memory button and the first eight notes of the melody are replayed. RRP is £29.95. Ideal for songwriters who want to work out their PRS revenue while composing!

JOB ADVERTISEMENT in *Girl About Town*: "PA/Sec to the director concerned with bootlegging of new releases . . . looking for a PA who is able to use initiative and develop this interesting post. Excellent benefits". Don't all rush — **BPI's** investigator **Bill Hood** got there first!

ISRAEL'S BROADCASTING Authority spent £500,000 staging the Eurovision Song Contest and, considering its relative inexperience, the whole event was handled with a high degree of organisational efficiency and imaginative production . . . security, of course, was intense with the whole area surrounding the concert hall and adjacent **Hilton Hotel** ringed by heavily armed police and troops . . . but such was the peacefulness of the event that **Fleet Street's** newshounds grew desperate for stories and resurrected a supposed allegation that the UK entry was suspiciously similar to a **Nicky Chinn** song — strongly refuted by writer **Peter Morris** who says he compared the two songs line by line and found no similarity, and also by **ATV Music MD Peter Phillips** who said that **Mickie Most** had personally wished him the best of luck with **Mary Ann** . . . even if they did not win, UK's **Black Lace** benefited from the best promotion campaign of the contest executed by the **EMI** team . . . **ATV Music's Eric Hall** says he spent so much money his expenses for the week have gone platinum . . . **BBC** delegation head **James Gilbert** entertained **Hilton** bar patrons with jazz songs in early hours of Sunday morning with musical director **Ken Jones** on piano . . . **Gali Atari** said *Hallelujah* has been translated into Arabic and they are prepared to record it for Egyptian release . . . and **Egypt** may enter next year's contest; though not **EBU** member, it is free to join, said secretary-general **Regis de Kalbermattem**.

BLACK LACE not winning Eurovision Song Contest means we have been spared seeing the *Sun* "Queen of Pop" **Nina Myskóv** adorning her pop page in black underwear . . . **Mafalda Hall** in US to complete negotiations for **Propeller Records** worldwide distribution deal . . . **Slade's** European tour includes eight dates in Yugoslavia — the most ever played there by an outside band . . . we confused our **Cohens** in last week's **NARM** report — the opening address was given by president **John Cohen** and not executive vice president **Joseph A. Cohen** . . . *Music Week* accosted twice within five minutes in **New York's Central Park** — not by muggers or flashers but by songwriter **Barry Mason** and **Radio 1's John Walters**.

WHEN **WEA** took journalists to **Amsterdam** to interview **Sister Sledge**, the party arrived five minutes before the act departed . . . **Capitol's David Munn** paid flying visit to **Los Angeles** to check out much-heralded new signing **The Knack**, due to visit UK soon with product expected in June . . . **Radio 1 DJ Paul Burnett**, still ignored by **TOTP**, will still be seen on TV this summer, having seemingly wrested the beauty contest host's crown from **Terry Wogan** . . . standing ovation for **DJM's Grace Kennedy** after her *Talk Of The Town* opening night performance . . . on **Monday Rak Records** and **EMI LRD** staffers toasted farewell to **Smokie** who go into tax exile this week for 12 months in **Isle of Man**.

YESTERDAYS

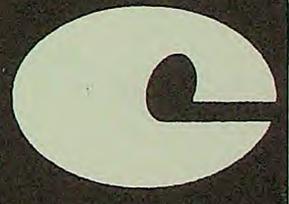
TEN YEARS AGO

TERRY YASON forms own company *Janewave* to promote progressive music . . . **Marvin Gaye's** *I Heard It Through The Grapevine* tops singles chart . . . **Britain, France, Spain and Holland** tie for first place in **Eurovision Song Contest** . . . **Action-Stable** changes its name to **B & C Records** . . . **Don Reedman** joins **Welbeck Music** as promotion man . . . **Brian Mulligan** is to quit *Variety* to join **Record Retailer** as news editor.

FIVE YEARS AGO

DAVE CHAPMAN quits **Probe** label **MD's** chair and **Ian Falfini** takes on added responsibility for the label **MD's** chair and **Ian Ralfini** calls for a simplification of record company prices, distribution, tape margins and returns . . . **Phil Cooper** appointed general manager of **Island Records' international division** . . . **John Velasco** appointed general manager of **United Artists Music**.

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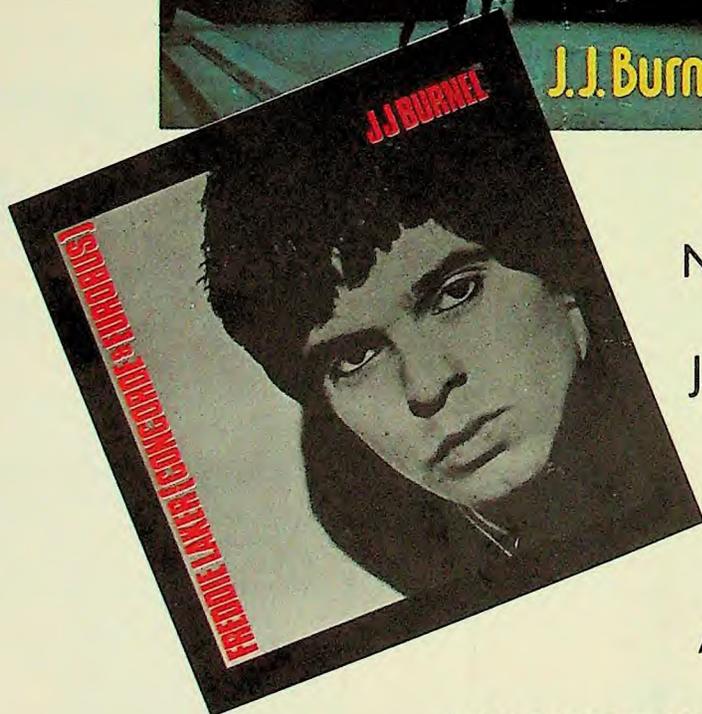
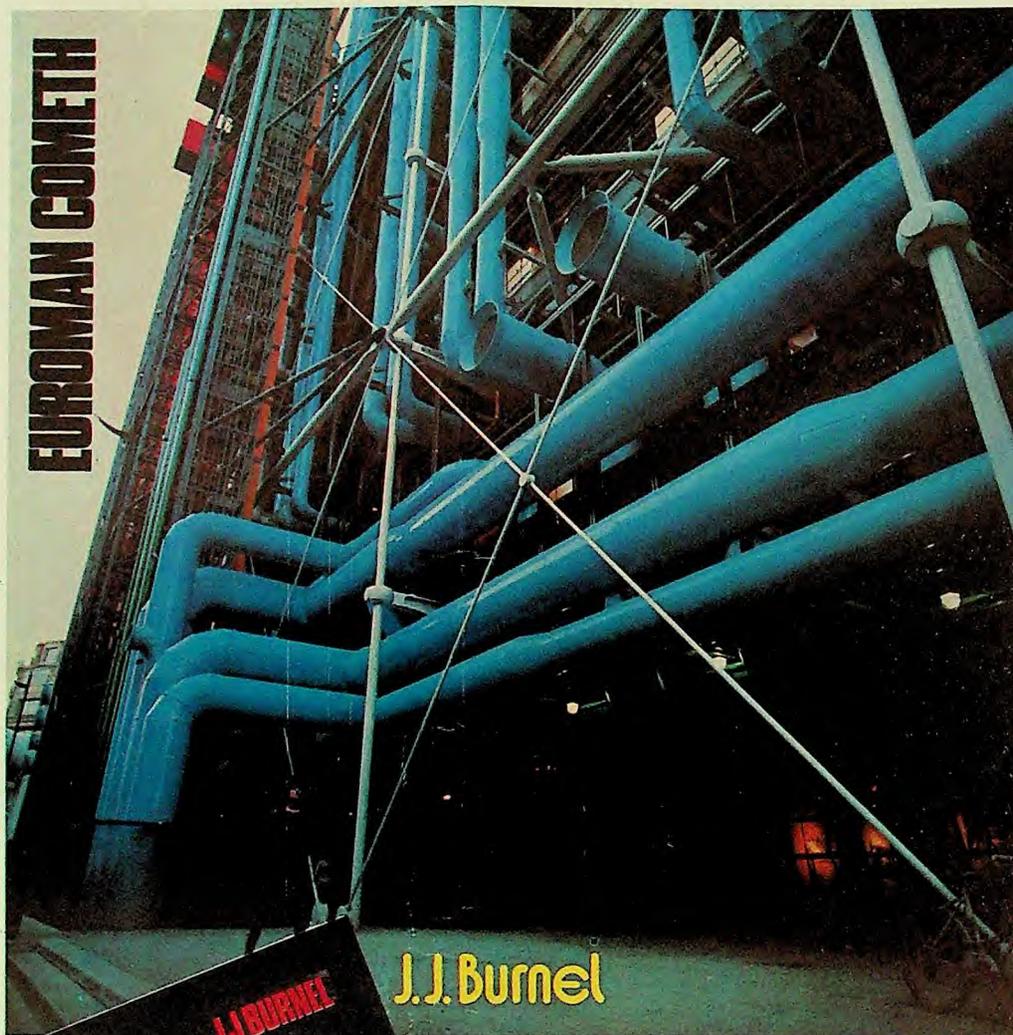
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