

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

MUSIC WEEK

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

EMI adds MD to Group board

EMI CHAIRMAN Sir John Read is to become one step removed from the divisional companies in the Group — including music — with the appointment of a new group managing director, Roger Brooke (48). This means that Bhaskar Menon, as head of EMI Group Music worldwide, will report to Mr Brooke, as will the heads of EMI's leisure, entertainment and technical companies, instead of directly to Sir John.

Roger Brooke, who takes up his new position on June 4, comes to EMI from S. Pearson & Son Ltd., where he is vice-chairman of Pearson Longman Ltd. The position of group managing director at EMI is a newly created one and completes EMI's boardroom shuffle of last year which unified its divisional companies into product areas.

Chart expands

THIS WEEK the British Market Research Bureau charts published in *Music Week* will for the first time reflect sales of singles and albums in Northern Ireland, and sales of albums in record departments of Littlewoods' stores throughout Britain.

The Littlewoods chain store group has now established almost 100 branches with record departments of varying size and a representative sample of these has been selected as panel members. At present they will contribute only to the albums chart.

Chart action

AS ART Garfunkel takes over the No. 1 spot with *Bright Eyes*, the chart has moved out of the doldrums and sales are back to the healthy level of a few weeks ago. Squeeze moves into the No. 2 position, with Racey jumping from 11 to 3 and the Sex Pistols from 24 to 7. Eleven new entries are headed by Hallelujah, the Eurovision winner at No. 35 and Chris Montez's *Let's Dance* (53).

Industry celebrates spring with TV advertising spree

SPRING FEVER is hitting the record companies with a burst of TV-advertised albums in the next couple of months and a total industry spree on airtime of several million pounds.

EMI is putting £250,000 behind an album of rock classics from the last two decades titled *A Monument To British Rock* (Vol. 1), which includes nine No. 1 hits in its 20 tracks. Catalogued EMTV 17, the album will be on the Harvest label to give it identification with rock fans, and EMI will also be supplementing its

usual TV campaign with rock press advertising to catch the younger end of the market.

The album contains licensed material as well as EMI tracks and includes ELO's *Roll Over Beethoven*, *Here Comes The Night* by Them, *Out Of Time* by Chris Farlowe, John Lennon's *Imagine*

and the Beatles' *Get Back*.

Released on May 11, EMTV 17 will be advertised nationally from May 14 with three different commercials plus window and in-store displays. It will carry an RRP of £4.40 (£4.60 cassette) and a dealer price of £3.06 (cassette £3.19).

Following a successful pre-release TV campaign on Tyne Tees in February, Shirley Bassey's new album, *The Magic Is You* (UATV 30230), has its national release on April 13. A three-week peak time TV campaign is being launched in the Granada, Yorkshire and ATV regions beginning on April 18. Further TV areas may be added later. The campaign also includes full colour posters and showcards with 350 nationwide window displays. On April 27, a single *This Is My Life* (UP36502), taken from the album, is released.

On April 16, Phonogram begins an initial TV advertising campaign for the Bing Crosby double album, *Songs Of A Lifetime*, (Philips 6641 923) in the ATV region. The 30-second commercials will run in the Midlands for three weeks, backed with extensive dealer displays. The TV campaign is then expected to go national and will involve Phonogram in an expenditure of £200,000 on television time alone. RRP for the double album is £6.99, cassette £7.25.

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Increased rentals hit big stations

THE IBA has reassessed the primary and secondary rentals to be paid by independent local radio stations and, reflecting their relative success within the network, the hardest hit by increases are the larger stations.

The new primary rentals — set to come into effect on October 1 — are intended to yield £2.65 million a year and Capital Radio will be expected to provide almost £1,000,000 of that after their rental is almost doubled from £525,320 to £925,000. Some of the smaller stations, such as Victory and Orwell, have actually had their primary rentals cut.

The basis of secondary rental has also been re-shaped with a top rate increased from 50 per cent to 55 per cent of profits above a certain level.

To help smaller and medium sized ILR stations, the threshold below which profits do not attract secondary rental has been broadened to whichever is the greater of £60,000 and five per cent of income. Funds from this source are used both directly by the Authority and locally through the companies on projects designed to improve the ILR system.

Fuller details of the rental changes and their implications will appear in *MW's* Broadcasting section next week.



ON A flying visit to this country, Blondie found time to be presented with a platinum disc for one million sales of the *Chrysalis* single, *Heart Of Glass*. The band, currently in Europe, will be back here this coming weekend for radio interviews, before returning to New York to record their next album. The next Blondie single will be *Sunday Girl* — a 12" single including the title track, the French version of the same plus one other track — released on May 4. Picture shows Blondie's Debbie Harry receiving the platinum award.

Star treatment for support act

CAPITOL RECORDS is mounting one of the largest marketing campaigns ever put together for a touring support act.

Coming in for special treatment is American act, Max Webster, touring on the 19 date Rush tour of the UK which kicks off at Newcastle City Hall on April 23.

The main feature of the campaign will be a Max Webster "album taster", 60,000 copies of which will be given away at the concerts. This is a flimsy disc which features four edited, segued tracks taken from the album *A Million Vacations* (EST 11937), released on April 12, along with two singles. A 7" featuring *Paradise Skies* b/w *The Party* has an RRP of 90p and 12" version with the additional track, *Let Your Man Fly*, is set at £1.79. Both singles come in full colour bags.

The taster, which has total playing time of five and a half minutes, will be included in a special leaflet

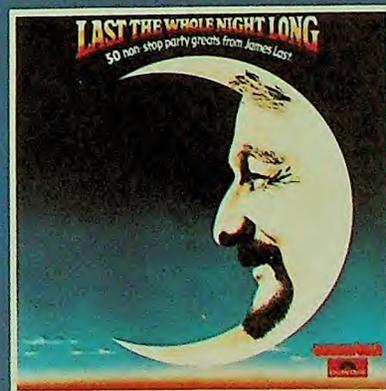
containing biographical information on the band and details of local stockists of the album.

Radio spots, promoting the album and the singles, have been taken with Metro, Clyde, Forth, Piccadilly, City, Capital, BRMB and Victory, commencing on April 25. Press ads will run from April 12 through into May in *Sounds*, *NME*, *Melody Maker* and the trade press. Window/in store displays promoting *A Million Vacations* are being placed in 500 record shops from April 16.

Explaining the motives behind the campaign, David Munns, general manager of Capitol Records, UK, says: "Max Webster is a virtually unknown entity in this country at the moment, although this album is already gold in Canada, but with the tour and one of the most intensive campaigns we have undertaken in recent months, this situation should alter dramatically."

James Last

HIS NEW PARTY DOUBLE ALBUM



Album PTD 001

Cassette PTDC001

AS ADVERTISED ON GRANADA TV THIS WEEK

Polydor

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NEWS

WHAT A quagmire the British record industry has made for itself, and oh how we wallow in our own self disgust instead of jointly putting an end to the anomaly we have created with BBC Radio.

Anyone who read Simon Kinnersley's most excellent and informative article in the *Daily Mail* (March 16), must have realised to what depths of degradation we have allowed ourselves to be dragged down to. As an industry we spend millions of pounds putting our expertise, knowledge, know-how into recording product and its fate is dependant — not on any commercial foundation or on any business decision — but on the whim of four or five people in whose hands we allow our destiny, and the destiny of each single record released, to be decided.

This is not only censorship in its most blatant form, but it is a dictatorship and judgement without even the right of appeal. What qualifications do these "supreme court judges" of the BBC playlist committee have to qualify them for such absolute power as they command?

We allow the BBC to survive off an industry that spends millions and our industry receives a pittance for the use of its product (as and when it

Time to end the BBC's 'blatant censorship'?

is used) and we spend these millions to allow our business to be put in jeopardy with a system that is outlandish and out-moded.

We must surely rid ourselves of this ignominy and seek free bargaining and not be put in a position of only four or five singles out of 70-odd released each week being given a chance to hit a playlist that reflects the tastes of four or five people and not necessarily the views of the industry or of the listeners concerned.

The PPL, which is owned by the record industry, enters into agreements with the BBC for the BBC to have the right to use our record product for, as I have said, a mere pittance per airplay. Surely this governing body should be instructed — nay, forced — to re-negotiate with the BBC for the re-introduction of a simple system which endured successfully for many years. That is

to say, the opportunity for each individual DJ and/or producer being free to play the individual records of their fancy as against the choice now forced upon them as well, by the whim of this selection committee whom one cannot even get in to see.

The problems at the BBC end, in regard to the pluggers etc, are only of their own making and the quicker we get into a more free representation situation, the more healthy this industry is going to be and the more longevity there is going to be for the singles record market.

What do the industry leaders say to the above and what is their comment to Simon Kinnersley's devastating article and more important is anyone with vision at the BBC willing to comment. *Jeffrey S. Kruger, Chairman, Ember Records, Sloane Street, London SW1.*

• *The Editor replies:* while not wishing to defend the BBC's playlist system which, as Mr. Kruger rightly points out, has many drawbacks for the record industry, I cannot allow Simon Kinnersley's article to be banded around as a true representation of a week in the life of the average promotion man. Mr. Kinnersley is a freelance journalist and a farmer so naturally he would experience difficulties in record promotion which is a highly-skilled occupation. Equally, a promotion man would not be adept at ploughing Mr. Kinnersley's fields.

MPA replies to Musexpo

THE *MPA Bulletin* is for private circulation among MPA members and it is a pity that Mr. Shashoua in his letter (*MW*, April 7) publicly criticises an article which appeared in it on the question of MPA support for Musexpo.

Joint venture support by the BOTB for Musexpo has been officially refused, a fact of which Mr. Shashoua was aware when he visited the MPA on the 14th February to put his case for a joint venture in 1979.

The MPA had applied for and received tentative approval for an outward mission to the US to coincide with Musexpo 1979 and it was the view of the MPA that this was the best form of support for those of its members who wished to attend. There was no point in making an application for joint venture support in view of the BOTB's policy.

If BOTB were to give future joint venture support for Musexpo, the MPA will naturally give it due consideration. Until the official policy is changed I do not see that MPA — nor Mr. Shashoua — can do anything about it. Certainly, Mr. Shashoua's critical letter does not help the situation. *J. D. JOSEPHSON, secretary, The Music Publishers' Association, Mortimer Street, London W1.*

LETTERS

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

Subscription scheme

IN REPLY to the letter from MTA president, Raymond Fox, asking for donations of £10 from dealers and manufacturers, may I suggest that if MTA members paid their dues properly this would be unnecessary.

The present subscription varies according to the number of staff in the shop — between £25 and £50 a year. A multiple then pays £10 per outlet for the next 10 outlets, and after that there's no charge. We'll assume, for example, that Harlequin pays £50 for the first outlet, then £10 each for the next 10 outlets, that's a total of £150. So with 45 outlets that averages £3.33 per outlet. Had the MTA won the case with the PRS every one of his outlets would have benefited.

I feel there should be another system for members like Fox whereby they pay one subscription to the MTA for instrument shops and a separate one to the GRRC.

Now that W H Smiths has rejoined the MTA, how much do they pay per shop? The GRRC does not know, and W H Smith head office won't divulge it but I suggest that they have 200 outlets which sell records, which means an MTA subscription of 75p a shop.

I feel the subscription scale is unbalanced and favours multiples. A better system would be demanding full payment on the first 10 outlets, and £20 per shop thereafter.

These are not large sums and if this more fair and realistic scale of subscriptions was adopted, the MTA would not need to pass round the begging bowl in situations like the PRS case. *Jack Ainley, Ainley's of Leicester.*

Lloyd Davies fund

EVERYBODY IN the music business who knew him will have been shocked to hear of the death of Roger Lloyd-Davies, who was killed in a flying accident last week.

Having spoken to Roger's wife, Helen, who did not want everyone to send flowers or wreaths, I asked if there was any way that those of us who remember Roger with affection could express that feeling. She asked that anyone so minded should send a donation to St. Annes Hospice in Manchester, an institution which cares for the terminally ill. Helen Lloyd-Davies, as a doctor, visits St. Annes quite frequently; and feels strongly that its work deserves support.

I have spoken to the Hospice's Appeals Organiser, who says that it should be possible for Roger's friends to name an object or building in the grounds in his remembrance. If you knew Roger, and would like to remember him in this way, please send a donation, of whatever size, either to Alan McGee at A&M Records, 135/140 Wardour Street, London, W.1., or to me, c/o BBC, P.O. Box 27, Manchester. (Cheques only, please, crossed and made payable to St. Annes Hospice). All contributions will be individually acknowledged. Many thanks. *TONY HALE, BBC, Manchester.*

Companies at fault?

LAST MONTH dealers were "apathetic" according to Mr Maliphant of Phonogram, now we are "dishonest" according to Mr Morris of Polydor (*MW* March 31).

This constant castigating of dealers suggests there is something wrong with these companies rather than the dealers, particularly as we are still waiting for some items in our February new release order.

Perhaps they should look at their own quality control before hitting at dealers. We recently had a badly flawed classical box set which we re-ordered and got another flawed one. We were able to make up a complete set from the two for the customer

who had waited three weeks for his order, and we are left with a faulty set.

I wonder why we do not see other companies such as Decca or WEA lashing out at dealers? Perhaps they are too busy seeing to quality control and making sure that next month's new release is worth looking at. *Derek Jones, DJ's Records and Tapes, 143 Park View, Whitley Bay, Tyne and Wear.*

An Easter gift from ABBA



with The Jacksons and Ted

20 million viewers will be watching Abba, The Jacksons and Ted on 'Snowtime Special', a lavish series of pop extravaganzas on TV this Easter. Once they've seen this star-studded show they're sure to want the latest product from these brilliant artists. So make it a memorable Easter — stock up on Abba "Greatest Hits" and "The Album", The Jacksons album "Destiny", featuring "Shake Your Body" and "Satellite" (EPC 7243) the chartbound new single from Ted.



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

NEWS

Milton slips into Automatic

CHRIS MILTON from distribution manager Bonaparte Records to Automatic Records to undertake general responsibilities and report directly to Nick Mobbs who set up the label last year . . . Steve Hedges from agent to director of Bron Agency, which now handles over 80 acts . . . Simon Guest to Charly Music as production manager, replacing Bob Martin who recently rejoined President Records. Guest will be responsible for co-ordinating current UK production activity as well as being involved in export sales. He was most recently employed by Stiff

MUSICAL CHAIRS

Records . . . Terry Condon has left Able Label Productions (formerly Ring O'Records) and will be announcing his future plans within the next few weeks. His duties at Able will be taken over by Veronica Hall . . . Derek Lee, who for the past eight years has been looking after Topic Displays interests in the north of England has been appointed display consultant with Farmer Hanson Advertising . . .

Land climbs the ladder

DAVID LAND, who for the past 10 years has been managing director of Superstar Ventures (one of the Stigwood Group of companies), has been appointed co-deputy chairman of the parent company. Although his new function will embrace all aspects of the Stigwood group, he will continue to personally supervise the production, licencing and exploitation of Jesus Christ Superstar, Evita and other Tim Rice/Andrew Lloyd Webber works.

MOVING FROM his job as Epic product promoter for the London region, Golly Gallagher has been appointed CBS head of associated label promotion, reporting to Ian Groves.

Blue Note jazz

ON MAY 4, United Artists releases the second set of 20 volumes of the Blue Note jazz catalogue. This year marks the 40th anniversary of the Blue Note label and this re-issue set (also available separately) contains a number of early recordings, all issued in their original Blue Note sleeves.

UA label manager Iain McLay comments: "With phase two of our Blue Note re-issue programme, we have succeeded in introducing classic albums from many great jazz artists who were not represented in phase one."

The artists involved include Sidney Bechet, Bud Powell, Art Blakey, Sonny Rollins, Dexter Gordon, Kenny Burrell, Dizzy Gillespie, Cannonball Adderley and Thelonious Monk.

Which music publication do dealers spend the most time reading?

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

WEA scores a piece of the action

THE LATEST picture single from WEA will feature 11 of football's most famous faces. Under the name The Peace Band these soccer stars have recorded Peace b/w Peace of Reggae on the WEA International label and the picture on the A side shows the "band" all in club strip.

Part of the proceeds from the record will be donated by the performers and the record company to a charity which will be named later, and the project is part of the activity of the Hand of Peace Movement — formed by footballers opposed to violence on the terraces and supported by media personalities.

The single (K 18039) is released on April 20, with an RRP of £1.49. A limited edition of the picture pressings is planned to be around 20,000, but this number may rise before release.

The picture shows (left to right, standing) Paul Reaney, Dave Watson, Manchester City; Gordon McQueen, Manchester Utd; Phil Parkes, West Ham; Ricardo Villa, Tottenham; John Hollins; QPR; Osvaldo Ardiles, Tottenham Hotspur; and (left to right, seated) Steve Perryman, Tottenham; Peter Withe, Newcastle Utd; Bob Latchford, Everton; and Viv Anderson, Notts Forest.



MAKING ABSOLUTELY certain of the capture of Nona Hendryx for the Arista label, MD Charles Levison celebrates the artist's signing to the company, for the world excluding North America, with some latterday Tarzan tactics. Formerly a member of the striking and successful trio Labelle, Nona Hendryx has her first solo single on Arista released on April 27. Levison said that he expected "electrifying results" when Nona teams up with producer Chris Neil.

SONGWRITERS AND producers Ken Pickett and Eddie Phillips have signed a worldwide production deal with Jet Records. The duo, who recently formed their own company, Kennedy Productions, have had a



MUSIC DEALS

number of hits over the last 15 years, the most recent being Painter Man with Boney M.

THE TOURISTS have signed a long-term recording deal with Logo Records. The band is currently in Germany recording their debut album with Producer Conny Plank, who has previously worked with Devo, Talking Heads, Kraftwerk and David Bowie.

ZE RECORDS, the New York-based label formed last year by producer Michael Zilkha and Michel Esteban, is moving into the UK market via a pressing deal with Island Records Manufacturing and distribution through Spartan. The label will be launched in this country with an initial release of eight 12" singles and plans are being finalised for ZE Records first album releases in the UK. ZE specialises in both disco and new wave.

ARIOLA RECORDS has signed Linda Lewis to a long-term worldwide contract. Her first single for the label, I'd Be Surprisingly Good For You, is being rush-released on April 13, and is a song from Evita. Mike Batt, who produced and arranged the single, is currently in the studio with Linda working on an album.

News in brief. . .

VIRGIN IS launching the new Twinkle Brothers LP, Praise Jah, with music press ads and ads in the Afro-Caribbean press. There will also be 3,000 four-colour posters.

DAMONT RECORDS is releasing Remember, Remember The Green Cross Code, sung by children from the east of the West End musical, Oliver! The song was premiered at a charity show for the International Year Of The Child at the Drury Lane Theatre in February and has been approved by the Department Of Transport and also ROSPA, the Royal Society for the Prevention Of Accidents. Damont will be donating one penny from every record sold to help childhood accident prevention. Distribution is by WEA.

PINNACLE IS releasing the follow-up single to the recent Mankind hit, Doctor Who. Called Chain Reaction, the disc is available in both 7" and 12" versions, and features the same Mankind line-up as before. The song was written and produced by Don Gallacher.

A FAREWELL album from the now defunct Rezillos is being released through WEA by Sire on April 12. Titled Mission Accomplished . . . But the Beat Goes On, it is a live LP recorded at the Glasgow Apollo on the group's final date in their native land. Tracks include six titles previously unrecorded such as live gig favourites Land of a Thousand Dances, The Kink's I Need You, and The Sweet's Ballroom Blitz. As well as the band personnel at the time of the unexpected split-up, two former members (Willie Mysterious and Gail Warning) are featured on this LP.

A single from it, Cold Wars b/w two live tracks not on the LP, is released on April 20.

ONE OF the latest-indie labels in the business is based in Manchester, and named after a monkey. Rhesus Records, of 196 Woodlands Road, Crumpsall, has announced that it was set up to issue "the freshest of the area's new music". The first release, in mid-April will be a 12-inch EP from local band The Tunes, entitled Truth, Justice and the Mancunian Way (12-GO APE 1). Pre-release copies are already available in some Manchester shops.

Softrock debut for LRP Records

A NEW record label — LRP Records, distributed by Spartan — has been launched by London Radio Productions, producers of independent radio programmes.

First release is Ciao Bambino performed by The Softrock, winners of the best group award at the recent Cavan International Song Festival in Ireland, a three-piece group including LRP's music director Tim Hollier who also wrote the song.

Hollier has also formed a publishing company, Softrock Music, with the intention of writing and producing more music in the MOR soft rock vein. "We are aiming to cater for the gap in the market currently filled with disco and new wave," says Hollier.

London Radio Productions made the recent Buddy Holly programme for MCA and supplies a variety of programmes to radio stations throughout the world including a Murray Kash country show for Radio Manx. "We have a good broadcast quality studio so we decided to utilise it more by making our own records," says Hollier.

MUSIC WEEK

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NEWS

Arista's album blitz

DRIVING HOME the fact that Arista has increased sales by around 40 per cent in the past year and broken several important acts in the UK, the company is this month planning its biggest and weightiest batch of releases ever. A total of 13 LPs span styles ranging from punk to disco, and the release package is expected to give Arista the most successful set of ship-out figures in its history.

Nine of the albums are included in a heavy marketing plan, with the three big name new wave artists at the top of the list.

Wave (SPART 1086) is the new LP from the Patti Smith Group, and Arista is hoping for the kind of commercial breakthrough its enjoyed with her last release, *Easter*. This Todd Rundgren production is backed by full page ads in the pop press, and 300 dealer window displays incorporating a 3-D colour showcard and poster.

Lou Reed's latest album, *The Bells* (SPART 1093), also has page ads — in *NME*, *MM*, *Sounds*, *Zigzag* and *Time Out* — and colour posters for in-store display. Iggy Pop's first LP for the label is *New Values* (SPART 1092), and his signing to Arista, his tour, and the new album have earned a big promotional push. Pop press, local press and student papers will carry full page ads, there will be 300 dealer windows with a life-size cardboard cutout of the artist as centrepiece, and posters for the tour and for in-

store display. During May a poster campaign will be run in London Underground stations, and colour badges are to be given away at tour venues.

On April 20 the debut LP from Scottish label Zoom's signing, *Simple Minds*, is released. *Life In A Day* (ZULP 1) will be backed with full pagers in *MW*, *Sounds*, *NME* and *Zigzag*, poster ads — already underway — 200 dealer displays and handbills at all the band's concerts.

Following up the success of the Jack and Jill single and first LP, Raydio releases the LP *Rock On* (SPART 1087) on April 27. Full pages are being taken in *Disco* and soul music papers, and there are colour posters for in-store display.

Released this week is Bobby Womack's first album for Arista, *The Roads of Life* (ARTY 165), which gets full pages in *NME* and the blues and soul papers.

Hoping to prove that GQ's instant hit *Disco Nights* (Rock Freak) was not a one-off Arista is backing the group's LP *Disco Nights* (ARTY

MARKETING

169) with full and half page ads in disco and soul magazines.

The second Acrobat release through Arista is the Jack Lancaster/Rick Van Der Linden album *Wild Connections* (ACRO 2), which will be advertised over a period of time in *Melody Maker*. Described as "hard, driving AOR" the US six-piece Tycoon's self-named first LP in the UK (ARTY 167) gets full pages in *MM*, *NME* and *Sounds*.

The remaining three April releases include two show soundtracks — *Ice Castles* (ARTY 168) featuring the score by Marvin Hamlisch, including the song now recorded by Melissa Manchester, *Looking Through the Eyes of Love*; and Chicago (SPART 1090) the original Broadway cast of the musical now running at London's Cambridge Theatre. The last release slated for this month is *Breakwater* by the band of the same name (ARTY 172), which has already figured high in the disco album import charts here.

● The two new album prefixes for Zoom (ZULP) and Acrobat (ACRO) records are equivalent to Arista's SPART, and so have an RRP of £4.79.

Full page ads will be taken in all the main music papers.

Other releases from UA include *When I Dream* (UP 36503) by Crystal Gayle on April 27 and *Sometime When We Touch* (UP 36513) by Tina Turner on April 16.

LATEST STIFF single from *The Rumour*, *Emotional Traffic*, released April 20 is to be pressed in red, amber and green vinyl, and sold in picture sleeve. Stiff plans a mailout of traffic light style pens to dealers etc.

ARIOLA IS to release 30,000 12" copies of the *Three Degrees* hit single, *The Runner*, in red white and blue vinyl. Catalogue no. ARD 154.

NEXT SINGLE from Earth Wind & Fire is to be *Boogie Wonderland*, available in full colour picture bag 12" version (CBS 12 7292), released April 27. The 12" run is to be unlimited, though 7" will also be available.

UK launch for Skyhooks

NEW UNITED Artists signing, Australian rock band Skyhooks, release their first UK single, *Women In Uniform* (UP 36508), on April 27. Ten Thousand will be pressed in fluorescent yellow and 10,000 in fluorescent green. It comes in an unlimited full colour "naughty picture sleeve" depicting a nurse in a dentist's chair. Ads will be taken in all music and trade papers.

The new Dr Feelgood single, *As Long As The Price Is Right* (UP 36506), is released on the same date with 25,000 in blue, 25,000 in brown and 25,000 in mauve vinyl in matching picture sleeves depicting a close-up of a woman's cleavage with a curled bank note of different denomination for each colour — £5 for blue, £10 for brown and £20 for mauve — protruding from her bra.

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Sedaka tour tie-in

TO COINCIDE with Neil Sedaka's British tour Polydor is issuing a maxi single (2059 113) of three tracks — *The Hungry Years*, *All You Need Is Music*, and *The Immigrant*. The tour starts in Poole on April 20, and the singer does a week at the London Palladium from April 22.

Ads in the four biggest circulation pop papers will promote *Girls In Action*, a single by the Invaders — the first band out of Jimmy Pursey's JP Productions to release a single through Polydor. Release date is April 27.

As a follow-up to Alicia Bridges' chart single, *I Love The Nightlife*, a 12" limited edition re-mix disco version of *Body Heat* (POSPX 38) is being released, and Polydor describes its planned campaign as "extensive", with ads in trade and consumer music press, during this month.

On the LP side, Polydor has devised a special promotion campaign for Brian Eno's *Music For Airports* (AMB 001). It is the first release on Eno's new Ambient label, and was preceded by ads in *MM*, *Sounds* and the *Guardian*. Later ads go into other pop and national press: four-colour posters will be sent to universities and colleges, and an Ambient badge is being made.

Bill Bruford will be supporting the

release of his second solo LP, entitled *One Of A Kind* (POLD 5020), in May with a nationwide promotional tour of local radio and interviews with local press. In the fortnight commencing April 21, there will be full-page ads in *MM*, and full pages in *NME* and *Sounds* in the week beginning April 28. Next month ads will go into *Zigzag*, *Black Space* and *Time Out*. Bruford will undertake a concert tour in May.

To promote his new album *Exposure* (EGLP 101), Robert Fripp is shortly coming to London, to record his solo Frippatronics. The LP release on April 14 will be supported by music press advertising and flyposting, and four colour post cards will be included with a number of the LPs.

National and pop press ads will promote the new Vangelis LP, *China* (de Luxe POLD 5081), and the artist's concert at Drury Lane on April 22. There is also to be a campaign on the bigger commercial radio stations.

Member's Nightclub

VIRGIN IS aiming to repeat the recent chart success of *The Members* by providing substantial back up for the album. At *The Chelsea Nightclub* (V 2102), released April 13. The band has just finished touring with Eddie and the Hot Rods and will be touring on its own for six weeks from April 15.

The album is featured in radio ads throughout April on Capital, Piccadilly, Hallam, Forth, Clyde, City, Metro, BRMB and Victory. Press ads take in the music consumers and trades also throughout April.

Promotional material includes *Chelsea Nightclub* cut outs, 300 in-store displays, 2,000 20" x 30" posters, 500 streamers, 500 shirts, 500 T-shirts and 2,000 badges. A promo video is also available.

A new Steve Hillage album, *Rainbow Dome Music* (Virgin VR 1), pressed on clear vinyl and retailing at £2.99, is set for release on April 13, in time for the *Festival Of Mind And Body* to be held in London from April 21 to 29.

The centrepiece of the festival venue will be a rainbow dome and Hillage's music will be played throughout the festival. Virgin is backing the album with half page ads in *Music Week* and the consumer press during April.

A NUMBER — estimated at around 2,000 — of the Gordon Giltrap *Fear Of The Dark* picture disc single have been pressed with tracks from the latest Roxy Music album on the B side. *Electric Records* is trying to sort out the problem.

Siouxsie bootlegs ban

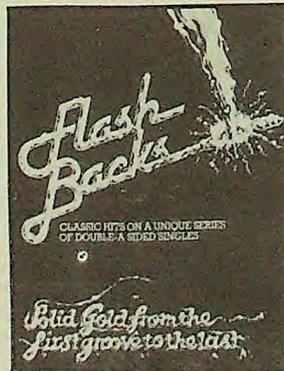
SIOUXSIE, LEAD singer with *The Banshees*, was given a High Court undertaking last week to protect her and other performers from bootleg recordings.

Siouxsie, under her real name Susan Ballou, and Polydor had sued Philip Hudson and Brian Page, trading as *Basement Records* of Cank Street, Leicester, both on their own behalf and on behalf of all other professional singers, musicians and members of the BPI.

Hudson and Page gave an undertaking to Mr Justice Slade not to make any records or tapes from performances by artists or groups without written consent or to supply any records or tapes made in that way.

The Judge also made an order that they should hand over all bootleg recordings in their possession and that they should pay the legal costs of the court action. He also ordered an inquiry as to any damages suffered by performers or record companies.

News flash



POINT OF sale material for the new Pye single series, *Flashback*, which features re-issues from *The Kinks*, *Foundations*, *Lonnie Donegan* and *Ivy League*.

News in brief...

ELTON JOHN'S next single, released May 3, is to be a three track 12" edition. *Rocket MD* David Croker told *MW*: "The 12" version will be freely available. Let's say as yet we haven't put a ceiling on the number." A 7" version will be pressed up for DJs.

The three tracks are: *Are You Ready For Love*, *Three Way Love Affair* and *Mama Can't Buy You Love*. The tracks were produced by Thom Bell in America, hence the title, *The Thom Bell Sessions '77*

SPARTAN, THE independent national distribution company is releasing the first single on its own label.

I Want To Be A Machine (SPAR 1), by Robert Broburg is pressed on clear vinyl and comes in a colour bag. The first LP on the label — the *Driving Test* album — was released last year.

(XPRES 13 12). Retail price will be £1.99 for a total playing time of 18 minutes.

THE SEVENTH release on *RK Records Casino Classics* label is a single by *Diana Foster* — *I'm Gonna Share It With You* (C.C.7) which has been rush released because of demand created by play of this track off the *Casino Classics Chapter One* LP. Music press advertising supports release, and the first 15,000 copies were white vinyl in a special bag.

Wrong number

THE NUMBER given out by Arista and printed in *MW*, for the new LP with which Iggy Pop will make his debut on the label has been causing some harassment at Phonodisc. Dealers should note that the number of *New Values* by Iggy Pop is SPART 1092 (not 1093).

Television FROM PAGE ONE

The second stage of United Artists' TV campaign for *The Billie Jo Spears Singles Album* starts April 23 for three weeks in the Stags, Anglia, Westwood, Border and Granada areas. Ads are also being taken in the country music papers, coinciding with her appearance at the *Wembley Country* festival this weekend.

Other country albums getting the TV treatment include *Warwick's Country Portraits*, *Country Life* (EMTV 16), *Country Superstars* (K-tel), *Charlie Rich* (K-tel) and albums from *Don Williams*, *Dolly Parton*, *George Hamilton IV*, *Marty*

Robbins and *Faron Young* (all on K-tel). With the *Wembley Festival* likely to attract extensive media exposure, dealers could be in for a boom in country album sales.

Polydor's *James Last LP*, *Dance The Whole Night Through*, gets national TV exposure starting April 28, while *Village People's LP*, *Go West*, starts with ads in the *Trident* area on April 24, with national exposure expected to follow.

The trend towards TV ads is likely to gain even further momentum with upcoming releases expected from *Abba*, *Boney M*, *Earth Wind & Fire*, *Wings* and other big name artists.



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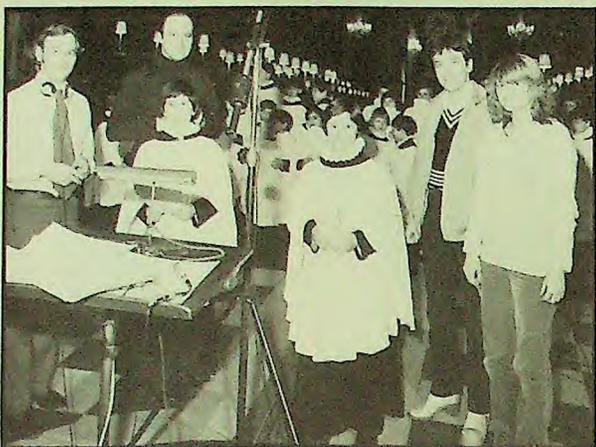
XRAY SPEX



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NEWS

News focus on faces. . .



Different twist to My Way

DIFFERENT RECORDS will make recording history on April 6 with the release of *My Way* by The Boys of St Paul's Cathedral Choir, whose appearance on BBC 2's *Arena* aroused considerable interest from both the public and the music business.

The single features solos by choir members Paul Phoenix and Jeremy Carpenter, pictured left. Responsible for the whole jaunt is executive producer Matt Thompson-Royds, whose *Mystic Bird Productions* made the recording in St Paul's Cathedral.



PICTURED BACKSTAGE following their successful Wembley Conference Centre concerts are the Hollies with, third left, Polydor deputy MD Tom Parkinson, manager Robin Britten and the producer of their new Polydor album "Five Three One — Double Seven O Four", Ron Richards.



AFTER COMPLETING a successful concert tour, Bill Haley, the original rock and roller, was presented with a surprise gold disc by Pickwick International for 650,000 sales of his album, *Rock Around The Clock*, released on Pickwick's budget label, *Hallmark*. The presentation was made at the De Lane Lea Studios in Wembley where Haley is recording a new album for Sonet Records. Total Bill Haley record and tape sales for Pickwick are now more than one and a half million units. Left to right, background: Patrick Malynn (manager) and Alan Whahey, director of Sonet; front, Haley (complete with kiss curl) and Pickwick's sales director, Alan Friedlander.



DANNY LA Rue has recorded *The Counting Song* from his London Palladium pantomime, as a rush-release on Pye Records — all royalties will be donated to the Great Ormond Street Hospital For Children and Pye has increased the royalty rate in order that the charity benefits. The recording was made in the Pye studios with the London Palladium Orchestra under the direction of Gordon Rose. Pictured at the session with La Rue are Terry Brown, who produced the record, Louis Benjamin (chairman of Pye and managing director of Moss Empires) and Ian Page, composer of the song.



SARAH BRIGHTMAN, above, receives gold and silver discs for over 500,000 sales of her first single, *I Lost My Heart To A Starship Trooper* at the Embassy Club. A special presentation was made by Monty Leuftner, worldwide president of the Ariola Group who flew in especially. Also at hand for the event was Batman — alias Richard Evans promotions manager, Ariola — and Brian Yates — marketing manager, Ariola.



ROCKY SHARPE & The Replays recently paid a visit to the EMI factory in Hayes and are pictured here with the telephone sales ladies.

You'll never find a B-side on a Flashback.



You'll find some great sounds on Flashback...but there's one thing you'll never find. And that's a B-side.

Flashbacks are unique: a glittering series of double-A-sided singles, each featuring 2 classic hits from the sixties and early seventies. Attractively packaged in full colour picture sleeves and pressed in golden yellow vinyl, titles include:

- | | |
|--|---|
| 1. You Really Got Me/All Day and all of the Night—Kinks (FBS 1) | 7. In The Summertime/Baby Jump—Mungo Jerry (FBS 7) |
| 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 Turmin/Funny How Love Can Be—Ivy League (FBS 5) | |
| 6. Baby Now That I Found You/Build Me Up Buttercup—Foundations (FBS 6) | |
- Check out the FLASHBACK Top Ten today.
We'll be surprised if you can resist ordering the lot! Box Set FBPI01.

ORDERS TO: PYE (SALES) LTD., 132 WESTERN ROAD, MITCHAM, SURREY CR4 3UT. TELEPHONE: 01-640 3344.



RETAILING

Threat to MM classics scheme

THERE IS "considerable doubt" about whether the *Music Master* catalogue's recent scheme to list classical releases as well as pop will be very long lived. In the March issue of the catalogue, editor John Humphries expressed his uncertainty about "the future of new coverage of classical product."

No decision will be made until he returns from the US record merchandisers NARM convention in Florida, and the views of subscribers to *MM* will be taken into account.

Apart from current classical information an all-classical back catalogue is being compiled for inclusion in *MM*'s 1980 main catalogue. While it is most likely that Humphries will drop the idea of listing classical product altogether, he might decide just to drop the back catalogue lists.

However, as one idea is apparently abandoned for practical reasons, another is proposed. In a letter to *MM* a South London dealer suggests that he and others would be willing to acquire microfilm reading equipment if *MM* were to be microfilmed.

Humphries' reply is that it is quite possible that *MM* may in the future be put onto microfiche (rather than microfilm) and "field tests" with a microfiche reader are being done in *MM*'s own shop.

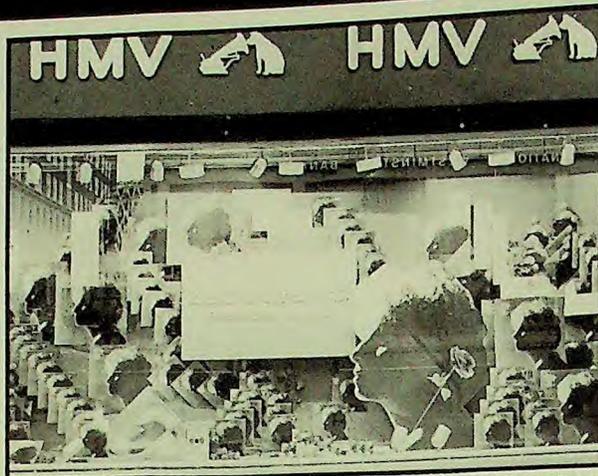
Grand Master available

NOW AVAILABLE in the UK for the first time is the Ampex Grand Master series of high-performance blank tape (see right). These cassette and open reel tapes, which Ampex reports have been enthusiastically received in the USA and other world markets, are being officially launched here by Ampex at the High Fidelity exhibition in London at the end of this month.

The Grand Master series is a consumer version of the Grand Master professional audio mastering tape, and — as with tape for studio use — the aim has been to feature high output sensitivity and low distortion.

The cassettes are available in two types, GM I for normal bias and GM II for high bias recording. The cassette shell has been specially designed for this tape, and includes the newly-developed True Track calibrated tape guide system, to reduce jamming and keep the tape perfectly aligned as it passes the heads on the recorder. Information on the new tape can be obtained from Ampex, of Acre Road, Reading, Berks.

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)



A TRIBUTE to the current UK No. 1 album, and a good eye-catching piece of promotion, is this Barbra Streisand Greatest Hits Vol. 2 display at HMV, Oxford Street.

Edited by
TERRI ANDERSON



The complete guide

TAKING THE idea of North Tyneside Libraries' catalogue By Any Other Name a step further, the Record Information Centre has produced *Tele-Tunes*, an A-Z Guide of TV and film music on record.

The information in the two books does overlap, but dealers would probably find it useful to have both *Tele-Tunes*, like *By Any Other Name*, lists music which has been used in any way on TV (film soundtrack, themes, commercials etc) and in musicals or stage shows.

But it gives details of artists, labels and catalogue numbers of recordings as well as composers. It is easy to see how the two lists could be used in tandem; one giving the real title of that irritatingly unidentifiable tune the customer asks for by the name of the commercial he heard it in, and the other making it possible to trace the

Presenting Petapak

A NEAT way of protecting and gift wrapping albums all in one go comes from Petapak of East London. The company, which has obviously taken note of the statistic that about 70 per cent of all LPs purchased are bought as presents, has produced a 12-inch square card envelope, decorated with a musical instrument design. The *Say It With Music* packs are available in an assortment of colours, and should carry an RRP of between 21p and 25p. The manufacturers, M Petrushkin Ltd, are waiting for trade reaction to the new stationery line, which is one likely to be of interest to record dealers — particularly in the Christmas period. Petapak is at Sugar House Lane, London E.15.

music to the company and artists who recorded it.
 • *Tele-Tune* can be obtained from Birchfield Road, Kidderminster, Worcester.

OF ALL retail "shrinkage" it is estimated that 30 per cent disappears through the till, because of carelessness or dishonesty. Large shops might be interested in the *Tillview* closed circuit TV system which monitors one or several tills on screens in a manager's office. For details or demonstration from RSS, Roundhay Rd. Industrial Estate, Grant Ave., Leeds 7.

GARY MOORE

NEW SINGLE

Radio One Playlist
 Last weeks
 Dave Lee Travis
 Record of the week
 Heavy in-store back-up
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Records & Tapes

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RETAILING

Faulties—fact and fiction

By CHRISTOPHER OGLETHORPE of PHONODISC

THE QUESTION of faulty records is one which has recently raised the hackles of the dealers and the manufacturers. Many dealers are complaining of a rise in the number of faulties, while some manufacturers are equally annoyed about the number of records returned as faulty which prove on testing to be good pressings. The argument has reached a stage where dealers are accusing manufacturers of sheer carelessness, and the business is suspecting the trade of deliberate large-scale swindling in "faulty" returns. Phonodisc technical expert CHRISTOPHER OGLETHORPE attempts to sort out fact and opinion on the faulties issue, and here sets out some explanations and advice for the dealer and his customers.

THE SUBJECT of faulty records and returns is now enjoying what seems to be its seasonal topicality, and the recent discussions and correspondence have had much to say about "jumping". This mistracking is the commonest of the faults which are, usually unjustly, blamed on the manufacturer. It may be timely to discuss in simple terms the technical background to this problem.

Groove jumping or sticking is more likely to occur with cheaper record players, and in some cases there may be an obvious reason for the fault such as a badly warped record or a damaged groove. Sometimes everything may seem to be in order but the fault still occurs. Understandably, the customer assumes that the record is at fault, particularly if his other records will track without difficulty. However, in most cases the record is not to blame.

The record groove is 'V' shaped in cross-section with a 90° angle at the bottom, and the width across the top of the V varies from one to four thousandths of an inch. There may be more than 300 grooves, side by side, in the space of one inch. The

pickup stylus, made of diamond or sapphire, has a very small rounded tip which fits into the groove, but not so much that wear takes place. Seen under a microscope, the record grooves do not continue in straight lines, but continuously bend from side to side. It is these bends in the groove which contain the music signal. Long slow bends are the deeper notes, or lower frequencies, while the shorter, rapidly changing bends are the higher notes or frequencies.

For the really low frequencies, the bends in the groove are not only long, but more importantly, move from side to side much more than the higher frequency bends. The pickup stylus, while travelling forward due to the rotation of the



CHRISTOPHER OGLETHORPE

record, has simultaneously to move from side to side to track these bends. Thus, on a pop recording, the powerful thump of the bass line causes the stylus to move a greater distance sideways and more quickly, than when tracking the higher frequencies.

While the higher frequencies can occasionally cause problems, experience has shown that most groove jumping relates to these low frequencies. It is almost invariably a pop recording which is involved and in nearly every case a cheaper pickup cartridge (usually crystal or ceramic) is implicated. The reason for this is that these cheaper cartridges require a stiffer action of the stylus to give the designed output. So if a record contains a strong signal of low frequency music (and many modern pop recordings demand this to give the desired impact) and this record is played with one of these stiffer pickups, the stylus movement may be stiff enough to prevent the stylus from completing its full sideways movement, forcing the stylus out of the groove.

In the process, the stylus will cut its own new path across two grooves, which can mean that even if the record is then re-played on another machine with a better cartridge, it will still misbehave, because the stylus will prefer to

follow the new path, rather than staying in the original groove.

This might make it seem that the cheaper cartridge is entirely to blame for groove jumping, but this is not necessarily so. In most cases, the trouble is caused by a combination effect of the stiffness of the stylus together with some other wrong operating conditions of the record player. If these conditions are corrected, the offending record can nearly always be played correctly, even though a stiff cartridge is being used. Some of these wrong operating conditions are:—

(1) **Wrong playing weight.** The cheaper, stiffer cartridges need to be used with a higher playing weight than the more expensive, less stiff cartridge and the cartridge manufacturer quotes a suitable playing weight for each type of cartridge he manufactures. Any attempt to use the cartridge at a lower recommended weight is asking for trouble.

(2) **Stiff arm bearings.** The bearings at the rear of the pickup arm can become stiff due to dust, corrosion or mechanical damage. Sometimes the pickup lead may be taut, obstructing the free movement of the arm.

(3) **Tilted turntable.** The turntable must be horizontal, and not tilted so that the stylus has to run up or downhill.

(4) **Condition of stylus.** The stylus is not everlasting. A worn or damaged stylus can not only give rise to groove jumping, it can also destroy records, by excessively wearing the groove.

(5) **Acoustic feedback.** The smaller, portable type of record player with self contained speakers can produce vibrations from the speakers which can reach the turntable and pickup and be sufficient to dislodge the stylus, especially if the volume or brass tone controls are over advanced.

(6) **Faulty autochanger.** Some of the older or poorly maintained autochangers can cause trouble by stiff linkages when the autotrip mechanism starts to engage, usually at the same diameter on each of the records affected.

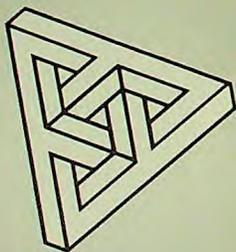
Almost all record players, even if fitted with a cheaper stiffer cartridge, can be made to play any commercial record when properly adjusted and maintained. Record companies, to survive, have to ensure that the records they release are fully playable on a very wide range of consumer equipment, in various states of repair. They cannot be expected to cater for equipment in a very bad state, or operated under completely wrong conditions.

Another problem which regularly produces rude correspondence between customers and manufacturers is the over-zealous use of cleaning or anti-static preparations.

This gives rise to clicks and crackling for which the pressing itself is usually blamed. All kinds of cleaners should be used with great delicacy and strictly according to the suppliers' instructions.

Warping and bowing also give rise to argument, and many records returned as faulty are found to be flat when tested. There seem to be two main reasons for this:— Firstly, many customers, and dealers who should perhaps know better, try to judge the flatness of a record by holding it vertically between the palms of the hands. It proves to be remarkably difficult to make an accurate assessment in this manner. The second is the little appreciated sensitivity of records to sudden temperature changes.

A greater awareness among dealers and public of some of these points may act to reduce the quantity of faulty returns, and help in achieving greater customer satisfaction.



INFINITY RECORDS
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SOUNDS ACROSS THE AIRWAVES

ORLEANS and DOBIE GRAY



INF 103 'Love Takes Time'

Playlisted on: Forth - Metro - Downtown - London - Blackburn - Radio Scotland
Receiving airplay on: Clyde - Hallam - City - BRMB - Piccadilly - Beacon - Thames Valley - Orwell - Victory - Birmingham - Manchester - Nottingham



Who's Lovin' 'You' INF 105
Taken from the album Midnight Diamond' INS 2001

"...rendered with such consummate mastery it can't help but force the old odd sigh. The man is, after all, a master."
SOUNDS
Playlisted on: Clyde - Metro - City - Thames Valley - Manx - London - Hallam
Receiving airplay on: Forth - Tees - Piccadilly - Beacon - BRMB - Orwell - Victory - Downtown

RELEASED THIS WEEK the new single from ORSA LIA
I Never Said I Love You' INF 104
No.2 in America's Easy listening chart.

Distributed through CBS Records

Roxy Music

THE NEW SINGLE



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POSP 44

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Clyde Works, Grove Road, Romford, Essex, RM6 4QR. Telephone: 01-590 7766.

TIP SHEET

Opportunities on the grapevine

ATV MUSIC'S Keith Hiller, like all professional managers, is responsible for disseminating information to his 30 British writers and getting them as many covers as possible. *Tipsheet* is useful for many of these writers are also successful, busy producers in regular need of artists and strong material.

"Many people think writer/producers create closed shops for their artists but they often are in urgent need of material to use on an album and are as susceptible as anyone else to what they think is a 'smash' hit," Hiller explains. "We are here to build our British writers and in so doing want to attract new ones."

ATV holds Friday morning writer meetings chaired each week by a different writer. They play the current ATV releases, find out who is looking for material, talk about any problems, discuss the placing of masters and generally share the news.

If we had attended last week, here are the opportunities and information we'd have picked up on:

• **Barry Leng**, who succeeded in placing the disco single Knock On Wood with **Amie Stewart** at Atlantic Records, now selecting songs for an album. **Tony Hiller** after those rare international hit A-

sides for Brotherhood of Man. **Alan Price's** new single Baby Of Mine out on Jet Records. A&M predict **Tarney and Spencer** will break here just as they have done in America but meanwhile Alan Tarney celebrating his **Cliff Richard** chart entry, **Green Light**. **Irving Martin** finishes producing **Grace Kennedy** for DJM Records while keeping an eye open for new artists. **Kenny Lynch**, with single Put Your Faith In Love out on Satril Records, producing a variety of acts and using a variety of commercial songs. **Bob Boughton** needs disco material for the glamorous ladies **Blond On Blond**, **Alan Merrill**, ex-Arrows records with new band **Runner** on Acrobat Records and **Liner's** hit Reaching Out For Love on Warner Bros. leaves the charts. **Mick Flinn**, who recently produced **Donna Jo**, listening for hits. **Adrian Baker**, writer and producer of **Liquid Gold's** Anyway You Do It for Creole Records, looks to have a hit as big with them as they had in America with **My Baby's Baby**. **Miki**



KEITH HILLER

Anthony who wrote **Sara Brightman's** single **Adventures Of A Love Crusader** for Hansa/Ariola, is a good man to know if yours is a good talent. Contact any through: **ATV Music, 24 Bruton Street, Mayfair, London W1. (01) 409 2211.**



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

Linda looks for singers' songs



PRODUCER/SONGWRITER **Mike Batt** has just signed **Linda Lewis** to a new recording deal with **Ariola Records** and is looking for material for her next album.

Linda parted amicably from **Arista Records**, and **Mike**, who had already produced two singles and an album track, was able to include these masters as part of the new deal. **Ariola** is rush-releasing the first single a **Webber/Rice** *Evita* song **I'd Be Surprisingly Good For You**.

"I am looking for quality songs or what I call singers' songs that can display her vocal presence, her lower register. I do not want disco. Send things you'd not think of **Linda Lewis** recording — unusual or interesting songs."

Mike will produce **Linda** when he finishes his own solo concept album for **Epic Records** recorded with the **LSO**. "It will be called **Tarot Suite** and is based on the ever-intriguing tarot cards."

By the way, we hear from the grapevine that **Mike Batt's** publishing contract is up for renewal with **April Music**. Apart from his own and the **Wombles'** records, he has produced hits for **Steeleye Span**, **Elkie Brooks**, **David Essex** among others. His current **Bright Eyes** single with **Art Garfunkel** was No. 3 in the chart last week. In addition to his work for **Watership Down**, he has scored with **Wombling Free** and has just finished the music for the film **Caravans**. He would surely be a catch for any publishing company.

Contact: **Mike Batt** c/o **Ariola Records, 48 Maddox Street, London W1. 01 491 3870.** Or **Batt Enterprises, 11 Langley Avenue, Surbiton.**

Getting to the Point

ITS NOT in many places that you can find a complex that offers an 8-track rehearsal studio, a management/publishing company and a delicious delicatessen all under one management and roof.

This multi-purpose complex is owned by **Rupert Merton**, who is ably assisted on the musical side by **Sylvia Meadows** who joined **Point Music** last summer with the particular aim of expanding their publishing activities. "We have since acquired **Lee Magid's** catalogue," says **Merton**. "Lee managed **O.C. Smith** and **Della Reese** for publishing and production and we have a great selection of blues, soul and jazz songs which would make strong covers. We also administer **Peter Barnfather's** catalogue **Clotheats Music**." The company represents **Middle Of The Road** and **The Hotz Band** — both free at the moment for recording.

Middle Of The Road, formed in 1970, had an enormous hit with their first single **Chirpy Chirpy Cheep** and followed it with **Tweedle Dee Tweedle Dum**, **Soley Soley**, **Talk of All the USA** and **Union Silver**. In 1976 they came off the road to concentrate on recording, writing and their other business interests including building up the studio they purchased in **Scotland**. The current line up contains three of the original members: **Ian** and **Eric McCredie**, **Neil Henderson**, **Alan Hendy** and **Linda Carroll**. This month they're off on a 2½ week **German** tour and negotiations for a new recording contract are well in hand (so hurry if you are interested).

The **Hotz Band** is a "decadent

30's type band" created by **Australian Pete Tindal** who secured several gold records on his own before migrating to our shores. The line-up includes **Tindal**, **Paul Lennon**, **Mick Lye**, **Ian Rigby** and former **Pye** recording artist **Sharon Whitbread**. The band is free for recording and for sub-publishing deals in many European territories. Their first tour, the end of **April**, will be "behind the **Iron Curtain**".

Rupert invited **American Willie Lebus** to run the delicatessen, **Bovingdons**, and one of its specialities is catering for company parties. "We're attracting lots of **Americans** and local residents, supplying goodies for those using our facilities and can put together an interesting, varied menu reasonably priced. We even did a punk night for **DJM Records**."

The **Point Studio** will undergo a major conversion to 24-track, but meanwhile it is quite unique as a rehearsal studio which can turn out good 8-track demos. Over the last few weeks it has attracted such stars as **Elkie Brooks**, **Bill Haley** and **Rory Gallagher**.

"Our studio is expensive but it is the best of its type", explains **Merton**, "but our delicatessen is really reasonably cheap. It's the best too, but it's new". Contact: **The Point, 9 Eccleston Street, Victoria, London SW1 (01) 730 9777. Bovingdons (01) 730 1375.**

Choir seeks contract

COMBINING GOOD citizenship with good business is the aim of most record company heads. The **Epworth Choir** is looking for a record company to record their new repertoire of popular music which has been getting exciting reaction at recent concerts.

The citizenship point is that the **Epworth Choir** is registered as a charity and would like to see their returns on the new record go to the **Music Therapy** charity.

The 150-strong choir, led by their founder **Walter Deacon**, has appeared at the major concert venues including the **Royal Festival Hall**. Guest artists appearing with them have included **Cliff Richard**, **Vera Lynn**, **Rolf Harris**, **Les Reed** and **Rupert Davies** among others. They have contributed in excess of **£86,000** to charities in the past 16 years.

Their two earlier albums were **It's Christmas** on **EMI** and **The Epworth Choir** on **Les Reed's Chapter One** label's **Choirs of Britain Series One**.

The choir is not looking for front money. It is open to either joining a company who will record it and involve it on the production side, or it has facilities to record its own discs and would then need a record company or distribution company to give it nationwide distribution.

A sentimental bonus from a record deal is having product to commemorate the 21st anniversary of the choir's birth. For further information contact **Gloria Bristow, Fenix, 12 Valency Close, Northwood, Middlesex HA6 3JR, Northwood 28130.**

News in brief...

PICSA MANAGEMENT has just signed **Wendy Roberts** and urgently requires commercial material for an album to be recorded within the next few weeks. They are looking for country/rock songs with a touch of funk and interested writers and publishers could contact **Rita Power, Picsa Management, 757 Romford Road, Manor Park, London E12 5AW. (01) 478 7965.**

A NEW fortnightly music publication, **Music-Ad**, is being distributed free at most music and record shops, hi fi centres, recording studios and colleges in the **Bristol and Bath** area.

In addition to the local information and advertising, there is space available in the paper for record companies to promote discs of artists appearing in the area and for agencies to promote local dates.

For free copy, information, rates contact **Nick Sandiford Music-Ad, 1 Queen's Square, Bristol 1. 0454 412371.**

SINGER-SONGWRITER **Peter Doyle** of the **Seekers**, both old and new, has signed management contracts with **World Music Workshop** and is preparing to go into the studio to put down some tracks. **Roy Morris** at **WMW** is looking for some "right" songs to match **Doyle's** talent and style.

Tapes or toplines to **Roy Morris, WMW, 33 Newman Street, London W1. 01 636 5642.**

ROBIN TAYLOR leaves **Nems Records** to take over his new post as managing director of **United Artists Music**, filling the spot that has been vacant since the departure of **Ray Walters** last January.

"I am very anxious to find British writers and new talent. Also I will be selecting a professional staff. What we're going to be known as from now on is an active and aggressive publishing company," **Taylor** comments.

Prior to joining **Nems**, **Taylor** looked after the **Casablanca UK** operation and was general manager of **Pye Records**. In **South Africa**, he ran his own record and publishing company **Impact Music**.

Contact **Robin Taylor, United Artists Music, Richard House, 30/32 Mortimer Street, London W1. 01 636 1655.**



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Robert Fripp Exposure

First part of a Trilogy in the Drive to 1981



ALBUM EGLP 101
CASSETTE EGMC 101



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

PUBLISHING

BMI in first campus case

NEW YORK: Broadcast Music Inc. (BMI) is bringing the first infringement action against an American educational institution under the new American Copyright Act, alleging that 12 of its copyrighted songs have been performed at Harvard University without authorisation and in violation of the Act. BMI is seeking statutory damages together with attorneys' fees and court costs, and the action was filed in the US District Court, Boston, Mass. on March 8.

The songs involved in the action are Long Train Runnin' and China Grove written by Tom Johnston and published by Warner-Tamerlane; Stayin' Alive and More Than A Woman written by Barry, Maurice and Robin Gibb (Stigwood Music); Brown Sugar and Satisfaction by Mick Jagger and Keith Richards (Abkco Music); Black Magic Woman by Peter Green (Murbo Music); This Masquerade by Leon Russell (Teddy Jack Music); Macho Man by Jacques Morali, Henri Belolo and Peter Whitehead (Can't Stop Music); Walk This Way by Steve Tyler and Joe Perry (Daksel

Music); Disco Inferno by Leroy Green and Ron Kesery (Six Strings Music and Golden Fleece Music), and Dance To The Music by Sylvester Stewart (Daly City Music).

The obligation of American educational institutions to secure permission for public performance of copyrighted music was mandated by the 1976 Copyright Act, according to BMI. The new law defines a public performance as one given "at a place open to the public or at any place where a substantial number of persons gathered outside of a normal circle of a family and its social acquaintances is gathered".

Jack Mills dies

WELL-KNOWN American music publisher Jack Mills died in Hollywood, Florida, on March 23 aged 87. He founded Mills Music in 1919, and built a worldwide reputation for his catalogue of high quality popular music, including works by Duke Ellington, Fats Waller, Dorothy Field and Jimmy McHugh, Leroy Anderson and Hoagy Carmichael, whose classic Stardust was published by Mills.

Mills was one of the first American publishers to establish affiliate offices abroad and also pioneered the entry of popular publishers into the sectors of serious and educational music.

Upon his retirement in 1965, he sold his company and it is now known as Belwin Mills. His son Stanley is also in music publishing, heading September Music for the past 10 years.



VETERAN PUBLISHER Len Taylor was given a surprise party to mark his retirement after 15 years as Bourne Music general manager. Helping make it a memorable occasion were (back row, from left) Geoffrey Heath (Heath Levy), Sam Mortimer (Barn), Jim Doyle (Rocket), Bernard Brown (Martin Couler), Eddie Levy (Heath Levy), Maxine Harris (Taylor's secretary), Taylor, EMI Songs managing director Ron White, Stuart Reid (Mautoglade), Bob Grace (Rondor), Len Beadle (April) and (seated, from left) Janice Cable (MPA), Dana Josephson (MPA), Martin Pursey (MPA) and Tony Roberts (Chappell).

PRS/MCPS date set

THE MEETING to discuss the proposed joint Performing Right Society/Mechanical Copyright Protection Society joint work declaration card has been set for May 1 at London's Westminster Theatre.

The idea behind the proposal is two-fold: to save the time of publishers having to make separate declarations to both the PRS and the MCPS, and to avoid the frequent occurrence of MCPS declarations being overlooked and the subsequent delays caused by the omission.

MCPS managing director Bob Montgomery believes that the main problem of card and paper thickness to allow for the same number of copies as hitherto plus one card for MCPS has been overcome to permit a card for the PRS, a flimsy for the PRS, a flimsy for the publisher (indicating both performing and mechanical rights) and a card for the MCPS.

No decision will be taken until publisher members concerned have had the opportunity of commenting at the May 1 meeting. The PRS will be represented at the meeting as any suggestions or comments may have a bearing on its own established requirements.

● The meeting is scheduled for 10 a.m. at the Westminster Theatre, Palace Street, London S.W.1 on May 1.

Intersong clinches Laser deal

THE SIGNING of a three-year deal with Alan Davison's Laser Music by Intersong general manager and director Bruno Kretchmar puts a handsome seal on a period of notable success for this Polygram publishing company.

The Laser deal is for the UK, Europe and Israel, and follows close upon Davison's licensing agreement with WEA reported in last week's MW. Kretchmar is confident of a lot of chart action from this new link, and will be handling future copyrights recorded by Dennis Brown and his writer/producer Joe Gibbs. Brown's current success Money In My Pocket is published by Heath Levy.

Intersong has secured publishing rights of the Eurovision Song Contest winner Hallelujah by Milk and Honey, released here by Polydor. It also publishes the Spanish entry which came second, Su Cancion sung by Betty Missiego, which so far is not contracted for a UK release. Kretchmar left London at the end of last week for a three-week business visit to the US.

EDITED
by
NIGEL HUNTER

Players Association

Turning the Music Up across the country!

- April 15 Salford, Willows Variety Centre.
- April 16 Blackpool, Tiffany's.
- April 17 Brighton, Top Rank Suite.
- April 18 Birmingham, Barbarella's.
- April 19 London, Odeon Hammersmith.
- April 21 Dunstable, California Ballroom.
- April 23 Middlesborough, Madison.
- April 24 Newcastle, Madison.
- April 25 Sheffield, Top Rank Suite.
- April 26 Portsmouth, Locarno.
- April 27 Slough, Community Centre.
- April 28 Stroud, Leisure Centre.

'TURN THE MUSIC UP!'
the hot new chart album
featuring the high-flying
title track, and the hot
new single out April 20th
'RIDE THE GROOVE'

c/w 'Everybody Dance'
BOTH IN PICTURE BAG

7 version VS 5012
12 version VSL 5012



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THE MUSIC
UP!

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INTERSONG LEADS

**with the winning
Eurovision song...**

HALLELUJAH

The Israeli entry performed by *Milk and Honey*

and the runner-up...

SU CANCIÓN

The Spanish entry performed by *Betty Missiego*

**and 4 hot properties
in the singles chart**

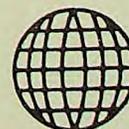
No. 32 I Don't Wanna Lose You – *Kandidate*

No. 34 Fire – *The Pointer Sisters*

No. 56 What A Fool Believes – *Doobie Brothers*

No. 62 Shoot Shoot – *U.F.O.*

INTERSONG



Intersong Music, 50 New Bond Street, London W1Y 9HA

INTERNATIONAL NARM discloses plans for expansion into Europe

By NIGEL HUNTER

HOLLYWOOD, FLA: The National Association of Recording Merchandisers is planning to expand its activities internationally over the next six months with Europe a particular target. This was disclosed to *Music Week* by NARM executive vice president Joseph A. Cohen as the association's 21st annual convention drew to a close.

"There are a considerable number of manufacturing companies in the US who do 50 per cent of their business abroad," Cohen pointed out. "We can share and exchange a lot of useful information with foreign merchandisers."

Cohen envisages a series of one-day sessions in various European countries explaining NARM's functions. He sees this international extension at two levels — the basic foundation common to all countries in marketing methods including radio advertising, and the potential opportunities for the future "which are unbelievable if it's done the right way".

More profitable

"We would like the equivalent organisations to NARM in the various countries to co-sponsor these sessions with us," he continued. "We wish to disseminate and receive as much information as possible to make retailing more profitable for everyone."

The 21st NARM convention was

the biggest in the association's history, and had the highest number of overseas registrants — over 100 delegates representing 41 companies. Most of them appeared to be engaged in import/export activities such as Terry Blood and Charmdale's Terry Winsor from the UK, but record companies were also represented as in the case of the UK's John Fruin (WEA) and Walter Woyda (Pye). Cohen anticipates an even larger foreign involvement at the NARM convention next year scheduled for March 23-28, 1980 at the MGM Grand Hotel, Las Vegas.

Inevitably, much of the seminar discussions were devoted to purely American topics and problems. Merchandisers expressed concern about the present soft state of the American market and the weakness and uncertainty of the American economy. They also complained to the manufacturers present about the lack of strong album releases since Christmas, and appreciated the first of Robert Stigwood's humorous self-imposed commandments "Thou shalt not overship" in the light of his and their experience with the

Sergeant Pepper soundtrack album.

Radio Advertising Bureau president Miles David called for a closer link between radio and record retailers and a higher standard of advertising. He told his audience that 91 per cent of prime customers listened to the radio on an average day compared with 55 per cent who read a newspaper.

"The more people listen to radio, the more they buy records," he declared. "On an average day, people who spend \$12 or more a month records virtually all listen to radio."

As in the UK, faulty records are a sore point with the American retail trade, whose estimates of defective discs range from one to 10 per cent of those shipped. NARM executive VP Joe Cohen said that the association may actually monitor the rate of returns to find out the exact amount of defective discs.

Bar coding was described by the Music Shop chain president Lou Kwiker as the chance for a "dynamic breakthrough" for the American record industry. This system of computerised inventories is the key to moving forward. "It evolves around a new system of managing inventories. It will not be free, but it will reduce our inventory investment and our returns," he claimed.

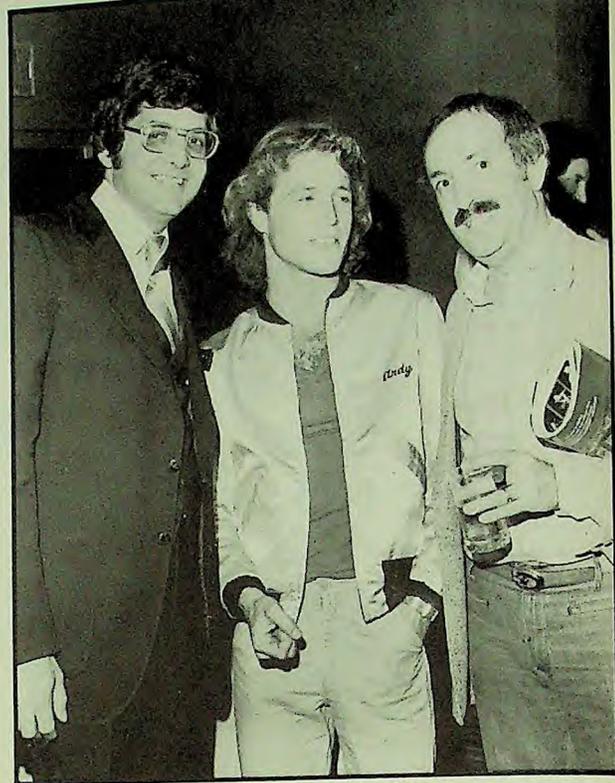
Obstacles

Videodiscs and cassettes were tipped as the next major development for the future, although there should be no expectation of instant and substantial profits. Obstacles to progress in this sector were different configurations with MCA/Philips and RCA already in the market and two more systems expected from Japanese sources, a reluctance exhibited by the big film studios to licence their movies for home consumption, and, where music software is concerned, the question of agreeing a workable formula with the American Federation of Musicians on residual payments.

The trend away from independent distribution in the States which has been causing some concern was eloquently dealt with by Arista executive vice president Elliot Goldman in an address and a later interview with *Music Week*. The concern has been heightened recently by the demise of ABC Records and the decision by A&M to relinquish its own distribution network in favour of using the RCA one.

"ABC was unsuccessful as a record company — it was as simple as that — and nothing to do with independent distribution," Goldman said. "A&M had been very successful as a small independent label for 15 years, with no desire to compete with WEA or CBS and very profitable. But when they sold seven million Peter Frampton albums, it was a bonanza which comes only every five or 10 years, and they opted for the role of a major company."

"There does come a time in the history of any company when it must make the decision to either seize a particular opportunity for growth or risk a possible stagnation of its activities in relation to other companies within its industry. It's really almost impossible for any



ANDY GIBB (centre) relaxing after his NARM cabaret appearance with NARM executive vice president Joe Cohen (left) and RSO's Al Coury.

company to maintain the status quo in its development, particularly one that is in an industry as volatile and expensive as the record business."

A&M accordingly began a distribution branch in Atlanta in conjunction with Motown, opened a sales office in Boston and established its own distribution on the West Coast.

"But, during the last six to eight months, it slowly but surely must have become evident to the senior management of A&M that their existing volume was not going to enable them to support even partial branch distribution," Goldman continued.

"The cash drain involved both in terms of establishing that distribution and properly supporting it with national and local staff was so adversely affecting profitability and cash flow that some serious re-evaluation was required."

"The result is simply the development of a marriage of convenience. The new distribution agreement between A&M and RCA will solve A&M's immediate and short-term problems of cash flow, cash drain and declining profitability and it will also give them a four-year breathing period in which to make another judgment as to whether independent distribution, a continued relationship with RCA or their own branch operation will best suit their needs depending on how the company does during that period."

Break-even

"For RCA, the A&M distribution deal is probably very close to a break-even situation, but provides the enormous benefit of absorbing significant portions of overheads in RCA's distribution organisation that is presently not being absorbed by RCA's own artist roster. In essence, the A&M deal will give RCA a four-year period in which to develop its artist roster, not with numbers, but with growth artists that can provide RCA with a meaningful and profitable base to support its own distribution and replace the significantly lower sales from the Presley catalogue, John Denver, Hall and Oates and Jefferson Starship."

Goldman believes that an annual turnover of between \$150 to \$200

million dollars is the point when companies should think about branch distribution instead of independent distribution, but there are things which branches do that indie operators could also do and the latter should consider the value of doing them.

Discounts

"There are always demands for special programmes on new merchandise," Goldman observed wryly. "I find it mind-boggling that the record industry substantially discounts its new product while leaving its old product at normal prices. I don't know any other industry that does it."

Goldman believes that independent distribution is and always will be a viable and vital part of the record business. There are some problems, however, that must be solved such as "inordinate and self-defeating demands for special programmes" on new hit product by indie distributors seeking a laudable goal and an increased profit margin; under-capitalisation of independent distributors, who should seriously consider combining forces and amalgamating with others in adjacent areas for mutual advantage; the reluctance of manufacturers to make long-term commitments which would provide the incentive for independent distributors for handling the line without constant special offers and other gimmicks for maximum short term results, and a reluctance by manufacturers to encourage distribution on a wider geographic scale and the establishment of a large enough sales base to support an expanded distribution operation.

Independence

"From Arista's point of view, we intend to continue in independent distribution," Goldman declared. "Not in defence of a principle, but because we believe a correctly structured situation in that area will be the most productive for us. If independent distribution is no longer viable, how do you explain the growth of Arista Records from a 10 million dollar company to a 70 million dollar company in four years?"



WEA EXECUTIVE vice president Stan Cornyn giving his NARM keynote address during which he pleaded for artists and product to be fostered when their only justification is their own merit.



BEETLES



LOVE YOU INSIDE OUT

B/W I'M SATISFIED

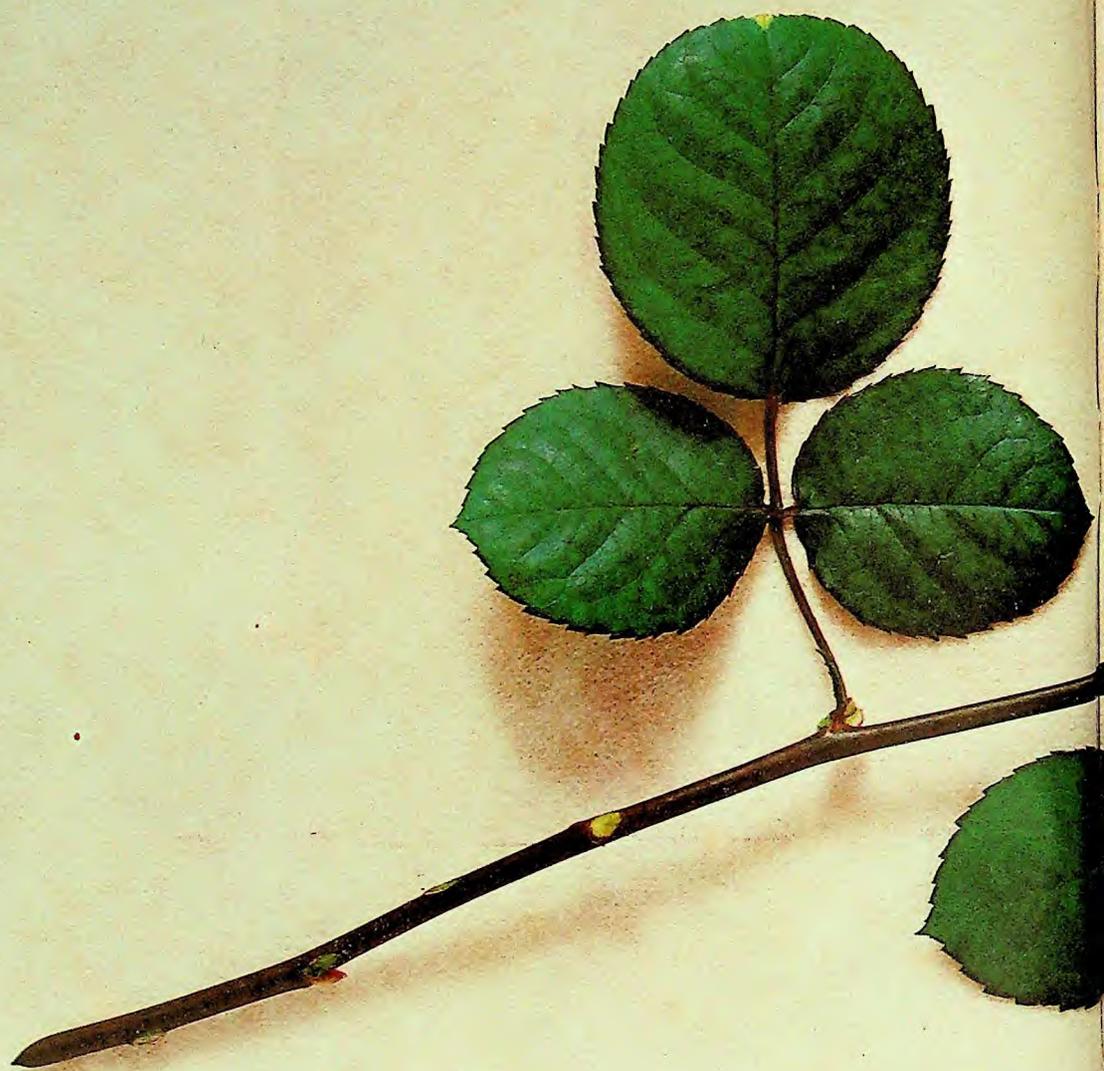
THE NEW SINGLE

**TAKEN FROM
THE PLATINUM ALBUM**

SPIRITS HAVING FLOWN



RSO 31





Thanks Barbra

INTERNATIONAL

Japanese disco hopes

From ELISE KRENTZEL

TOKYO: In terms of actual sales figures, Atlantic's six big ones for 1979 all happen to fall into the dance category or disco definition. 25,000 LP sales in terms of foreign rock material is equivalent to 100,000 EP sales in the disco market, "which is the only foreseeable singles market for the next couple of years in Japan," according to Niwano San, head of Atlantic marketing and international affairs at Warner-Pioneer.

In their March 26 editions, Japan's two leading trade papers, *Music Research* and *Original Confidence*, included five Top 50 singles by Atlantic artists with over 75,000 sales each. Chic, the main sales contender with Boney M, is in the top 10 slot of WEA International sales chart figures compiled in-house.

"In the past six months, between 65 and 75 per cent of all sales by WEA have been accounted for by Atlantic artists, who have reached the top 10 for six consecutive months on our own charts," Niwano discloses. "Chic's Le Freak and Boney M's I Was Made For Dancin' have both scored the No. 4 slot, with the latter in the No. 9 slot on *Music Research's* foreign chart, which covers all types of foreign music sold in Japan."

Making a disco hit in Japan can be done in two ways. First is the constant personal contact with disc jockeys and club owners; the other is YUSEN, a specially wired broadcasting system in which over 300 stations around Japan hook up with coffee-houses, boutiques, salons, department stores and the like for 24 hours a day non-commercial music. Consequently, a hit in the discos automatically gets played on YUSEN although not on AM or FM radio.

YUSEN runs on a request basis — call-ins from listeners — or on in-house choice cuts. In the unique case

of disco, YUSEN might pick up a hit when record company promotion is not too heavy or when the product is in some way visually appealing prior to the discotheques' recognition of the song.

This happened for Atlantic in the case of George Benson's Breezin' and Masquerade. Niwano imported 500 singles from the US, handed them to YUSEN and disco DJs alike and indirectly giving the AM and FM stations an incentive to pick up on what was happening before the discos or YUSEN created a smash.

This spring, Niwano has produced 1,000 special four-colour booklets on Chic and Sister Sledge for distribution throughout discos, wired broadcasting and radio stations as well as stickers on all singles of Boney M and Chic in Japanese with the title cut and the group's name. Atlantic is taking six radio spots one week after the initial release date for Chic's I Want Your Love on April 10 in Sapporo, Sendai, Nagoya, Tokyo, Osaka and Fukuoka.

In general terms, Niwano says that a minimum album sale of 10,000 copies is the deciding factor on how much money will be spent on promotion and marketing, but in the case of Chic, Brides of Funkenstein, Boney M and Sister Sledge, where he believes the possibilities are "limitless", the budget becomes very flexible.

Edited by
NIGEL HUNTER

Motown's LA mission

LOS ANGELES: Motown Records international vice president Peter Prince and general manager James Fisher arrived here on April 2 for discussions on product and touring plans for Motown artists for the 1979 season.

It is hoped to showcase Stevie Wonder, Diana Ross, Marvin Gaye and the Commodores, and depending on studio commitments, visits are planned to Europe for Rick James, Billy Preston and Grover Washington.

Which music publication do record dealers most enjoy reading?

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



LONDON: Magnet Records has signed a new exclusive three-year agreement for licensing and publishing with RPM in South Africa which took effect from April 1, and means that Magnet product will be released in South Africa on its own label for the first time. Seen after the signing are (from left) Magnet international head Sarah Jones, RPM managing director Matt Mann and Magnet managing director Michael Levy.

Computicket charges

From PETER CONYNGHAM

SYDNEY: The collapsed Computicket firm is still grabbing headlines here. The company, founded by Harry Miller, appears to have a deficit of several million dollars, which is a severe blow to the concert promoters who used its services. Miller was summonsed to appear in court on three charges relating to misleading statements, and the case was adjourned. If found guilty, he could face a jail sentence of up to 10 years.

Ella Fitzgerald created a new box office record at her second Sydney Opera House concert recently while touring for the Elizabethan Theatre Trust. Takings totalled \$35,902, which is \$3,800 more than the previous record set by Sammy Davis Jr. back in 1977.

Ian Dury's Hit Me With Your Rhythm Stick is claimed to be the fastest moving single throughout Australia at the moment, and an Australian tour is mooted for him in September. Sherbet (whose name is now Highway for the US) left last month to set up an office on Sunset Boulevard, and manager Roger Davies and singer Daryl Braithwaite went ahead of the party to promote the band's first RSO release entitled Highway One. The Ted Mulry Gang has joined the ever growing list of Australian bands to crack the American chart with its single Lazy Eyes and Atco is rush-releasing the band's album Disturbing The Peace.

Skyhooks, one of Australia's biggest record selling acts, has had its single Women In Uniform picked by United Artists for UK release. Leading jazz-rock unit Galapagos Duck will tour Europe again in October and November, and Phonogram will be releasing discs by the band in Switzerland, Germany, Holland and the UK. Marquee Attractions is touring Phyllis Diller here this month and in May. Toto's self-named debut album has gone gold. Ronald E. Caves has been appointed managing director of Music Houses of Australia.

Argentinian sales ebb

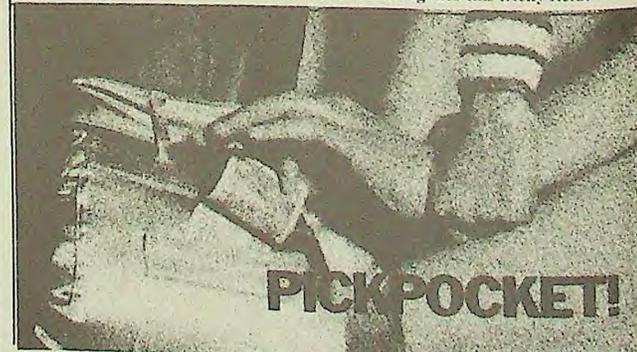
From JORGE ALBERTI (Prensario)

BUENOS AIRES: After the surprising sales boom at the end of 1978, the Argentinian record and tape market, always weak in summer, is proving to be particularly slow.

The best selling item during January, February and the first two weeks of March was Hit Sounds, Vol. 2, a compilation of CBS, EMI and Polygram hits released this time by Polygram. The first volume was marketed by EMI, and the third will be handled by CBS.

The scheme is an obvious answer to K-tel, which had to fold its operations in Argentina after less than a year due to the nature of the market, costly TV campaigns and resistance by retailers to the financial terms it offered. Since CBS, EMI and Polygram together average above 55 per cent of the market (the other majors are RCA, Microfon and Sicomercana), they have better possibilities and have also invested heavily in the promotion of this Hit Sounds series, which could sell between 120,000 and 200,000 units on each volume.

However, competition in the future will be stronger. A group of Spanish independent labels, headed by Enrique Garea, the man who put Julio Iglesias on the international music map, is opening its own record company in Argentina, and will produce records for other Spanish-speaking countries from Buenos Aires as well as distributing its own product from Madrid. There is also a belief that WEA will establish itself independently some time in the future here, and there are at least two strong local investment groups, currently not involved in show business, thinking about venturing into this tricky field.



THE MAN FROM OUTER SPACE

c/w
The Streets I Have Walked

The new single from

STU STEVENS

MCA 417

Heavy Radio 2 airplay and already showing
in the lower end of charts

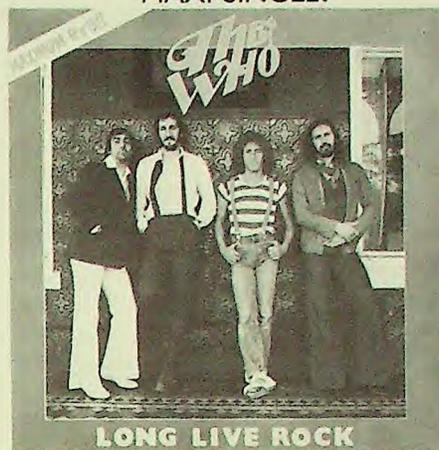
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MAXIMUM R'n'B!!

MAXI SINGLE:



The Who

'Long Live Rock' the new single taken from the soundtrack of their forthcoming film *The Kids Are Alright* Backed with 'My Wife' and 'I'm the Face.' This last track is a rare collectors item, recorded when The Who were the 'High Numbers!'



BROADCASTING

DAVID DALTON, *Music Week's* broadcasting editor recently visited Bremen, West Germany, to discover that what might at first appear to be a musical backwater actually holds a few surprises which could provide pointers to the UK record and broadcasting industries. His report gives an insight into what may prove to be a growing world trend towards the buying in by TV companies of specially made syndicated pop shows, highlighting the international promotional possibilities for acts assigned to UK record companies. In a later issue, he will report on how Music Laden, the German TV pop institution, which has been running almost as long as *Top Of The Pops*, has experienced a popular renaissance in terms of viewing figures after several years in the doldrums.

TV syndication—the international showcase of the future?

AS MORE and more television companies around the world become increasingly aware of the programming possibilities of music, so the demand for well produced current material grows. Yet often the TV companies neither have the money nor the technical resources nor the know-how to record their own pop and rock shows; others just cannot spare the time and manpower to originate their own material.

What many companies are willing to do is to buy ready made shows or packages of shows which fulfil their programming needs, yet which involve them in no production time and costs.

That is where someone like Clive Woods and his company, Interprom, come in. Interprom — a London based operation — has a co-production deal with German TV company Radio Bremen whereby it has the right to exploit any of the pop specials made under the deal in any territories outside Germany, Austria and Finland for three years, after which time the rights revert to the TV company. Bremen is the smallest TV company in the West German network, but remains one of the most influential. The man at Bremen responsible for directing the Interprom specials is Mike Leckebusch, head of light entertainment, who also produces and directs Music Laden — the station's pop showcase which is networked across West Germany.

Acts that have enjoyed international exposure through the Interprom programmes which are recorded as live in concert shows in the studio, include Elkie Brooks, Robert Gordon, Darts, Al Stewart, Smokey Robinson, David Johansson, The Boomtown Rats, Blondie, The Pasadena Roof Orchestra and Aviator.

With the prospect of reaching a vast international audience, it is little wonder that many artists are eager to take part. "Most people know what I do so I get approached by the managers and agents," says Woods.

"If it's an idea that's immediately interesting, then it's a question of seeing if the recording dates are available. Normally I've got two or three fixed days per month in the studio. If Mike's interested as well and assuming the act is available, we move on from there. We're usually looking about three months ahead — we're already talking about the summer now.

"The artists are either coming in from the States on tour or are coming for a one off show and it's really up to them to get themselves here, house themselves and get themselves back."

All the shows are aired on German television — a large enough audience in itself — and beyond that, it is up



CLIVE WOODS, whose Interprom pop specials provide international TV exposure.

to Woods to place them where he can. "The extent to which they are shown in other countries is really up to me," Woods explains, "but as I have the financial interest in seeing that they are sold, I make sure they are placed in as many places as possible.

"Although the artists may not be paid much for appearing, they do well out of it because they are paid a straight commission for each country that takes the show. It all depends on the size of the country how much money they get."

TV companies tend to have fixed fees, although these might be open to a certain amount of negotiation if the act were the Rolling Stones or David Bowie. "But these are not the sort of acts I deal with because what we're trying to do is use artists that either mean a bit and deserve to be seen more or if it's a flier — a new artist — then it's really up to me. I've got to take a chance whether to use them or not and so far so good."

Woods recognises that trying to market TV concerts by new artists is something of a gamble, but counters: "It's a gamble anyway because you can never be sure how it's going to turn out. You have to trust so many people to do their job well."

He reports that demand for his type of music specials around the world is healthy, but is subject to certain variables in some areas. As he explains: "Provided the acts are appropriate for their particular market — for instance, in Eastern Europe punk is not really

appreciated — the demand is there. People like Dolly Parton or Al Stewart who are, as it were, mainstream artists are quite acceptable to them. Punk might go down well with the kids, but it doesn't go down too well with the television companies. However, I like to do new things and tried The Police because I was fascinated to see what the reaction would be."

Territories which have already taken product include Scandinavia, the Middle East, Eastern Europe, Belgium, Switzerland and Australia. It often depends upon the timing for Australia, for instance, might be in a position to buy a package of half a dozen and then not be in a position to buy any for a while.

It is a genuine problem fathoming out exactly what will be broadly acceptable to his regular subscribers and one of which he is keenly aware.

There's not a lot of opportunity to see new acts and on what criteria do you judge them? Do you read all the music papers to get an idea of what's happening or do you plod around all the clubs and go and see as many gigs as possible, which is just not practicable? I'm virtually a one man operation so I'm never going to be able to cover everything — I'm bound to miss lots of things.

"A band has to be visual and they've got to be good at what they do — they are the only criteria. All I ask is for a band to come and give of their best. It might sound pompous but it's up to me to make sure that their best is good enough."

He does that by hustling and bustling around the studio making certain that everyone knows exactly what they have to do and that everything is running according to plan. As problems arise he deals with them or sees that they are dealt with.

In Mike Leckebusch, director and co-producer, Woods has one of the most experienced TV pop show men in the world and Leckebusch brings all his expertise — especially in the field of special visual effects — to bear on the programmes. He uses four cameras and the studio — also the audience — is sometimes dressed up to suit the mood of the music. For the Pasadena Roof Orchestra, recorded recently, the invited audience was requested to don 1920s gear and was rewarded with free champagne.

The sound mixing is usually left in the hands of the sound man of the group or singer, as he knows the artist best. For the Pasadena Roof Orchestra, Nick Graham, CBS A and R co-ordinator and staff producer responsible for the band's two latest albums, flew over to Bremen to handle the mixing. He is quick to acknowledge the benefits of doing this sort of show for a stylish and visual act like the PRO: "It's like a 45 minute commercial and it's difficult to buy that sort of exposure. It's a great vehicle for selling the act and for selling records but any act contemplating doing this



THE PASADENA Roof Orchestra. To create just the right atmosphere for the recording, the invited audience had to dress up in 1920s gear and were rewarded with free champagne. Small details like that can make all the difference.

sort of show has got to be good visually."

Johnny Arthey, leader of the PRO, adds "We were thinking of doing a promo for the States anyway and then this opportunity turned up."

One of the benefits of making the recording is that the record company has a copy of the video tape and can use a single number for promotional purposes. As Woods explains: "If a promo film is seen on UK television or anywhere else, it acts as a trailer for my programmes."

It is very difficult to gauge the effect of a showing of a programme on record sales, but Woods recalls:

of his band, Aviator, was impressed with the quality of the programme and adds: "It's very useful because I can use a copy to show my agents in the States. It's a tremendous coup because although the individual band members are well known, it's still a new band and so it will be great for them to be seen all over the world."

Woods is sad that it would be very difficult to make his pop specials in the same way in the UK. The sight of daytime female production assistants and secretaries handling the camera cables in the evening would be unthinkable in a TV studio in this country.



EMI HOPEFULS, Aviator, were recently recorded at the Radio Bremen studios for Interprom. The group's manager, Harry Maloney, says "It's a tremendous coup because although the band members are well known, it's still a new band and so it will be great for them to be seen all over the world."

"The Hall and Oates programme that was transmitted in Sweden apparently had a very positive effect on the concert gate when they toured there at the same time.

"I would presume that having made the show and having it scheduled for transmission that the local record company would do whatever necessary to take advantage of it.

"Another advantage is that we're quick. A programme could be scheduled for transmission within three months of us making it and that is fast in television terms."

Artist manager Harry Maloney, in Bremen for an Interprom recording

In the future, Woods hopes to make a deal for syndicating the shows in the US, but remains pessimistic about the state of the UK TV market from his point of view.

"Being English I would love to sell in the UK, but there seem to be so many delays with executives providing excuses for not coming to a decision. As a TV producer/distributor, Belgium or Switzerland are more important. On a pound for pound basis I make more money from Iceland than I would from the UK. What they don't seem to realise is that the UK isn't such an important market."





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BROADCASTING

BBC covers Rock and Pop Awards

THE BRITISH Rock and Pop Awards of 1978 — jointly sponsored by BBC TV's Nationwide, Radio One and the *Daily Mirror* — will be covered this Wednesday (April 11) by both BBC-1 and Radio One.

The gala ceremony, broadcast from London's Cafe Royal, will be introduced by Bob Wellings and Kid Jensen and will feature the hits and hitmakers of 1978 as chosen by viewers in a pop popularity poll. Nationwide editor, Hugh Williams, claims: "These new awards will be the biggest for the pop music world in Britain."

The main prizes will go to the best single, best album, best male singer, best female singer and best group. Handing over the prizes will be hit-makers of 10 years ago — Dave Clark, Dave Dee, Georgie Fame and Mary Hopkin.

Three special categories take in the Radio One disc jockey award for the outstanding contribution to British pop music, the *Daily Mirror* readers' award for the outstanding pop personality and the Nationwide Golden award for the artists or group with the most all round family appeal. Ronnie Hazlehurst and his orchestra will provide the music, while Legs and Co will provide the cabaret.

Radio record for Derby

IF THE two young radio presenters pictured right look rather bleary eyed, it is understandable for they are the latest claimants to the British title for live non-stop broadcasting.

Simon Shaw and Paul Baird hope to find a place in the Guinness Book of Records with a marathon 45 hours of continuous broadcasting. The previous record was held by BBC Radio Oxford and towards the end of the Derby marathon, there was a live link between the two stations.

The attempt began at 4pm on Friday, March 30, and continued through to 1pm on the Sunday. The programme included quizzes



and competitions, studio guests, phone-in dedications, telephone advice and ghost stories. Listeners took part in a pay-and-play competition in which callers were able to choose their favourite record and have it played provided they



CAPITAL RADIO is offering its listeners a chance to make a radio programme with David Bowie, who is not normally known for his eagerness to participate in such schemes.

The idea is for 10 listeners to compile a programme around Bowie, asking him questions between playing his records. The concept was hatched when Bowie was a guest on *Your Mother Wouldn't Like It* recently, and he is pictured left with the show's presenter Nicky Horne.

A Capital spokesperson says: "The trouble is going to be picking the 10 listeners. We are inviting them to write in with 200 words in prose or rhyme on 'David Bowie, The Traveller' — meaning travelling in the sense of his changes of music, style of living, change of country and so on."

"David is going to pick 10 people who he feels have something to say about him and we'll invite them all in here."

News in brief...

THAMES VALLEY radio claims a unique tie up between an ILR station and the national radio network from a Common Market country following a recent link between 210 and TROS Radio in Holland. The Dutch national station broadcast 210's Nightwatch programme live from midnight to 2am, the signal being carried back to Hilversum by landline. The presenter for TROS was Tom Mulder who was assisted on air by 210's assistant programme controller, Paul Hollingdale, plus 210's chief engineer, Paul Atkinson, and company secretary, David Porter, who speaks fluent Dutch.

IT WILL be a happy Easter for The Dazzlers who feature on Cheggers Plays Pop hosted by Keith Chegwin, on BBC-1 next Monday. Then on May 1 they will appear on Muriel Young's Get It Together, also singing their new single, Lovely Crash.

CAPITAL SALES executive John Havard-Davies is leaving the company after nearly five years to join a Capetown station also called, co-incidentally, Capital. He goes to South Africa as sales director.

CRYSTAL GAYLE Sings Country gets a second showing on BBC-1 this Thursday. Accompanied by Peace And Quiet, the Nashville singer will include her biggest chart success, Don't It Make My Brown Eyes Blue, in the programme.

pledged to send in a donation for charity. Several hundred pounds were raised in this way.

Edited by
DAVID DALTON

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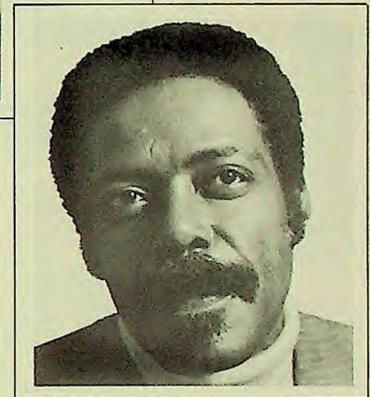
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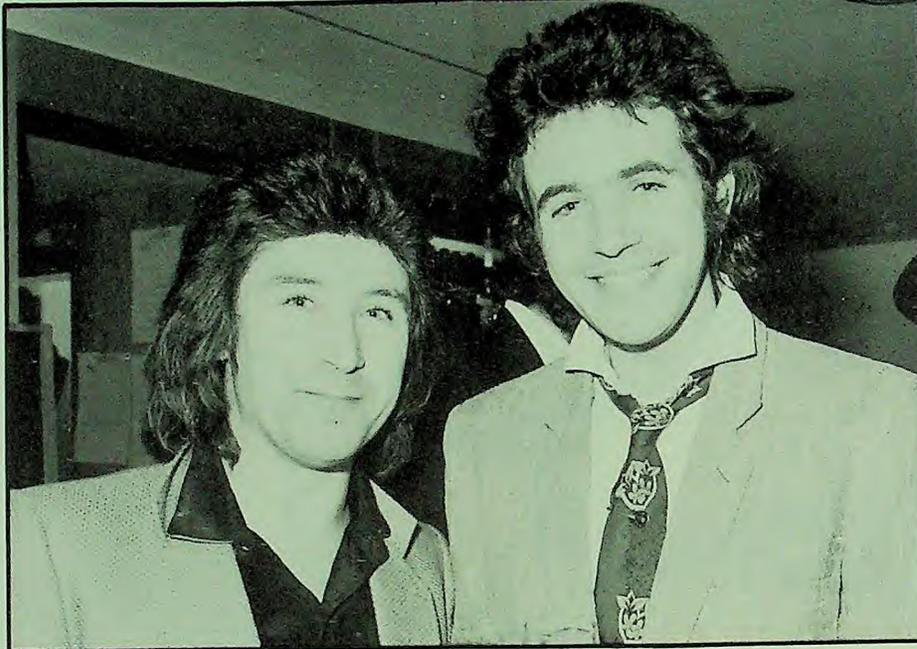
TALENT

IN THE seven years that have elapsed since he sprung to fame in the West End musical *Godspell*, David Essex has succeeded in most branches of showbusiness — hit singles and albums; two films, *Stardust* and *That'll Be The Day*; a television series; sell-out tours, and most recently, a *Variety Club Of Great Britain* award for his role as Che Guevara in *Evita*. Now he has made a full-scale return to recording success with the hit singles *On What A Circus* and *Imperial Wizard*, and an album named after the latter. He talks to CHRIS WHITE about his success, past, present and future.

DAVID ESSEX is currently enjoying another peak in a career which has seen several. Last year he garnered enthusiastic reviews for his role as Che Guevara in the West End hit musical *Evita*, and since leaving the cast to concentrate on other aspects of his career, has turned his full attention to his recording activities, resulting in a new album, *Imperial Wizard*, his first for Mercury and arguably the best that he has ever made. In addition, he has recently completed a UK tour which took in towns not usually visited by well-known rock acts as well as playing all the large UK cities.

"I enjoy doing extensive tours, I think that pop stars owe it to their fans to make an effort and that it is why we often include places not usually associated with rock concerts," Essex explains. "For instance, two years ago I did a tour which involved about 40 dates and we did places like Bridlington. The reaction there was tremendous, simply because they weren't used to seeing rock acts in their town. It is a new experience both for me and the audiences to play gigs at places like that."

Essex has been happy with the success of his latest tour, which many critics say has revealed a more mature pop/rock performer — even though some of the teenybop fans have still been in evidence!



DAVID ESSEX with drummer Kenny Jones at the recent BAFTA Piccadilly playback for Essex's first album for Mercury, *Imperial Wizard*, currently climbing the charts.

ever going to do, I'd had enough of everything, and to be honest, I went along feeling totally disinterested and just doing my own thing, as it were. They were all Americans involved in the audition and suddenly they went crazy — I felt like the Ugly Duckling who'd changed overnight! I got the part of Jesus and then we found that there wasn't a theatre available in the West End. As a result, we opened at the Roundhouse in Chalk Farm and there were queues around the block. Suddenly we found that there were no less than three West End theatres open to us."

After the interest he aroused in his role in *Godspell*, Essex began to move back into rock music — but on his own terms. A deal was signed with CBS which resulted in hit singles like *Rock On*, *Lamplight*, *Gonna Make You A Star* and *Hold Me Close*. Overnight, David Essex was a star.

He says that he has never found any conflict between the different aspects of showbusiness that he moves between. "I'm lucky in that I'm able to adapt. I have to do things for my own fulfilment, I would find it completely shallow just standing there and singing other people's songs. Anyway, all the things that I have done, whether they're recording, acting, filming or singing onstage, are the same in that I am trying to move people by emotion."

Visual event

"The entire show has been built around the *Imperial Wizard* album and logo. It has been very much a visual event, right down to the *Imperial Wizard* stage backdrop, and I think that everyone has enjoyed it. When so much time and effort has gone into staging such a show, then it is silly to play only about five dates — you might as well go the full way and do as many dates as possible.

"Mind you, the tour was rather traumatic in that after working for five years with the same band, I had surrounded myself with a new set of

David Essex retraces the stages of his success

musicians and we only had two weeks beforehand to rehearse. But everything worked well."

Essex's first album for Phonogram was several months in the making, mainly because of his commitment last year to *Evita* — recording sessions had to be held whenever time allowed. "Musically, I think that it is probably the best

album that I have ever done — and I am not saying that because it is the latest. It was good to be able to produce myself on certain tracks, and also co-produce a couple of songs with Christopher Neil and Mike Batt. Because we had so long to work on the LP, it gave time to reflect where the album was going. It has a lot of variety and some of the best songs I have written.

in such surroundings," Essex explains. "I was 16 when I met Derek and at that time I was playing in blues bands. He always wanted me to work in the theatre and although now he is very *au fait* with the pop business, it wasn't always that way.

"The major gift that Derek has given to me is his experience from his years of involvement in the theatre. He acted as a buffer between me and the 1960s pop music industry. I remember lying ill in hospital with pneumonia, at a time I was on the road consistently, sleeping in vans, and getting about 30 bob a week out of it. I thought, 'This can't go on, I'm not getting anything out of it'.

"Derek came to me and suggested that I work in theatre repertory. I had never seen a play in my life so I had no idea what he meant, but he started giving me his second-night tickets and it opened up a new world for me. I was struck by the civilised quality of it all. I saw an advert in *The Stage* for an audition and went along, with the result that I spent two years with a rep. company, touring the country and learning every aspect of theatre and playing all sorts of different parts. We once played to only 14 people in an audience, but it enabled me to make some fairly terrible mistakes in a fairly anonymous way.

"I began to get larger parts and even under-studied Tommy Steele at the London Palladium, and went on for him for three nights," he recalls. "Eventually however, after a period of resting, my wife became pregnant and I realised that I was hardly Jack The Lad anymore. I was on the verge of getting a 'real' job when Derek Bowman rang me up to say that there was a show coming over from the US called *Godspell* and he wanted me to audition for it.

"It was the last audition I was

Theatricality

"It isn't easy producing yourself, there is the tendency not to be objective enough, and I enjoyed working with Chris Neil because of the feeling of theatricality he could bring to the proceedings. On the other hand, I enjoyed working with Mike Batt because we had known each other a long time — we virtually paid the rent when CBS opened up over here — and I had always been dumbfounded that he could write songs about Wombles which were so good.

"To be a good producer you have to get the right people together at the right time," he continues, "and I was lucky enough to get the right musicians, people like Kenny Jones and Chris Spedding. It wasn't just that they were respected names in the business, they're all excellent players. It would be silly having musicians just because they are famous."

Essex is in the somewhat unusual position of having two personal managers: Derek Bowman, who has fostered his career for 15 years now, and concert promoter Mel Bush, who is more concerned with the rock side of David's career. "Derek comes from a theatrical background, he was a theatre journalist some 20 years ago and he has always been very much at home

Moving on

He does admit however: "I have a very low threshold of concentration and have to move on to other things after a few months. That is why five months in *Evita* was long enough for me. I did two years in *Godspell* and I just didn't know what I was talking about, towards the end."

So far as the US market is concerned, he says that the desire to break there "comes and goes". Surprisingly, he has had no product released in America for three years and doesn't have a contract there. "Rock On was a Number One million seller there and the album was Top 10 — in addition I got a Grammy award," Essex says. "Since then, things have faded away and I suppose that if I had wanted to succeed in the US I should have gone over there at the time of *Rock On*."

"I'm in the enviable position of being something of a cult figure in the US because of my work in *Evita*, the two films that I made, and my contribution to Jeff Wayne's *War Of The Worlds* album project. I'll do a record deal with the US market when I feel the time is right, but so far as being famous over there is concerned, it comes and goes."

For the immediate future, Essex has other projects to work on. He will soon begin work on his third film, a non-musical role involving a storyline about motorbikes. The film is being made with US financial backing and will be distributed across the Atlantic. After that, he will start writing material for his second Mercury album. And later in the year there is the prospect of a return to the West End stage in another project from the US.

"My fulfilment comes from doing new things," he concludes, "and that is why I didn't want to go over to the US to play Che in *Evita*, even though *Equity* there refused anyway. The most important thing to me now is to make an internationally good film. I have been very lucky in this business, I realise that, and I hope to continue having new successes."



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| 1 | 1 | BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand | ⊙ CBS 10012 | 35 | 51 | NIGHTFLIGHT TO VENUS Boney M | ⊙ Atlantic/Hansa K 50498 |
| 2 | 3 | THE VERY BEST OF LEO SAYER Leo Sayer | ⊙ Chrysalis CDL 1222 | 36 | 49 | THE KICK INSIDE Kate Bush | • EMI EMC 3223 |
| 3 | 2 | CEST CHIC Chic | • Atlantic K 50565 | 37 | 40 | INFLAMMABLE MATERIAL Stiff Little Fingers | • Rough Trade ROUGH 1 |
| 4 | 5 | SPIRITS HAVING FLOWN Bee Gees | ⊙ RSO RSRG 001 | 38 | 32 | ANGEL STATION Manfred Mann's Earthband | • Bronze BRON 516 |
| 5 | 4 | MANILOW MAGIC Barry Manilow | • Arista ARTV 2 | 39 | 20 | TRB TWO Tom Robinson Band | • EMI EMC 3296 |
| 6 | 7 | BREAKFAST IN AMERICA Supertramp | ⊙ A&M AMLK 63708 | 40 | 41 | OUT OF THE BLUE Electric Light Orchestra | ⊙ Jet JETDP 400 |
| 7 | 8 | DIRE STRAITS Dire Straits | • Vertigo 9102 021 | 41 | 45 | PLASTIC LETTERS Blondie | • Chrysalis CHR 1166 |
| 8 | 6 | PARALLEL LINES Blondie | • Chrysalis CDL 1192 | 42 | 56 | WINGS GREATEST Wings | ⊙ Parlophone PCTC 256 |
| 9 | 9 | ARMED FORCES Evis Costello and The Attractions | • Radar RAD 14 | 43 | NEW | SECOND HAND DAYLIGHT Magazine | • Virgin V 2121 |
| 10 | 10 | COLLECTION OF THEIR 20 GREATEST HITS Three Degrees | ⊙ Epic EPC 10013 | 44 | 54 | GREASE Original Soundtrack | ⊙ RSO RSD 2001 |
| 11 | 12 | THE GREAT ROCK AND ROLL SWINDLE Sex Pistols | • Virgin VD 2510 | 45 | 37 | 20 GOLDEN GREATS Neil Diamond | ⊙ MCA EMTV 14 |
| 12 | 15 | LION HEART Kate Bush | • EMI EMA 787 | 46 | 38 | THE BEST DAYS OF MY LIFE Johnny Mathis | • CBS 86080 |
| 13 | 30 | IMPERIAL WIZARD David Essex | • Mercury 9109 616 | 47 | 35 | STATELESS Lene Lovich | • Stiff SEEZ 7 |
| 14 | 19 | COUNTRY PORTRAITS Various | • Warwick WW 50507 | 48 | 39 | TOTO Toto | • CBS 83148 |
| 15 | 23 | FEEL NO FRET Average White Band | • RCA XL 13063 | 49 | NEW | VAN HALEN II Van Halen | • Warner Brothers K 566116 |
| 16 | 48 | DISCO INFERNO Various | • K-Tel NE 1043 | 50 | 42 | BLONDES HAVE MORE FUN Rod Stewart | • Riva RVLP 8 |
| 17 | 11 | MARTY ROBBINS COLLECTION Marty Robbins | ⊙ Lotus WH 5009 | 51 | 47 | LIVE (X CERT) Strangers | ⊙ United Artists UAG 30224 |
| 18 | | MANIFESTO | | 52 | 43 | JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway | • Red Seal RL 25163 |
| | | | | 53 | 52 | LIVE AND DANGEROUS Thin Lizzy | • Vertigo 6641 807 |
| | | | | 54 | NEW | FALLING IN LOVE Frankie Miller | • Chrysalis CHR 1220 |
| | | | | 55 | 57 | ACTION REPLAY Various | ⊙ K-Tel NE 1040 |
| | | | | 56 | 59 | SATURDAY NIGHT FEVER Various | ⊙ RSO 2658 123 |
| | | | | 57 | 60 | THE INCREDIBLE SHRINKING DICKIES Dickies | • A&M AMLE 64742 |
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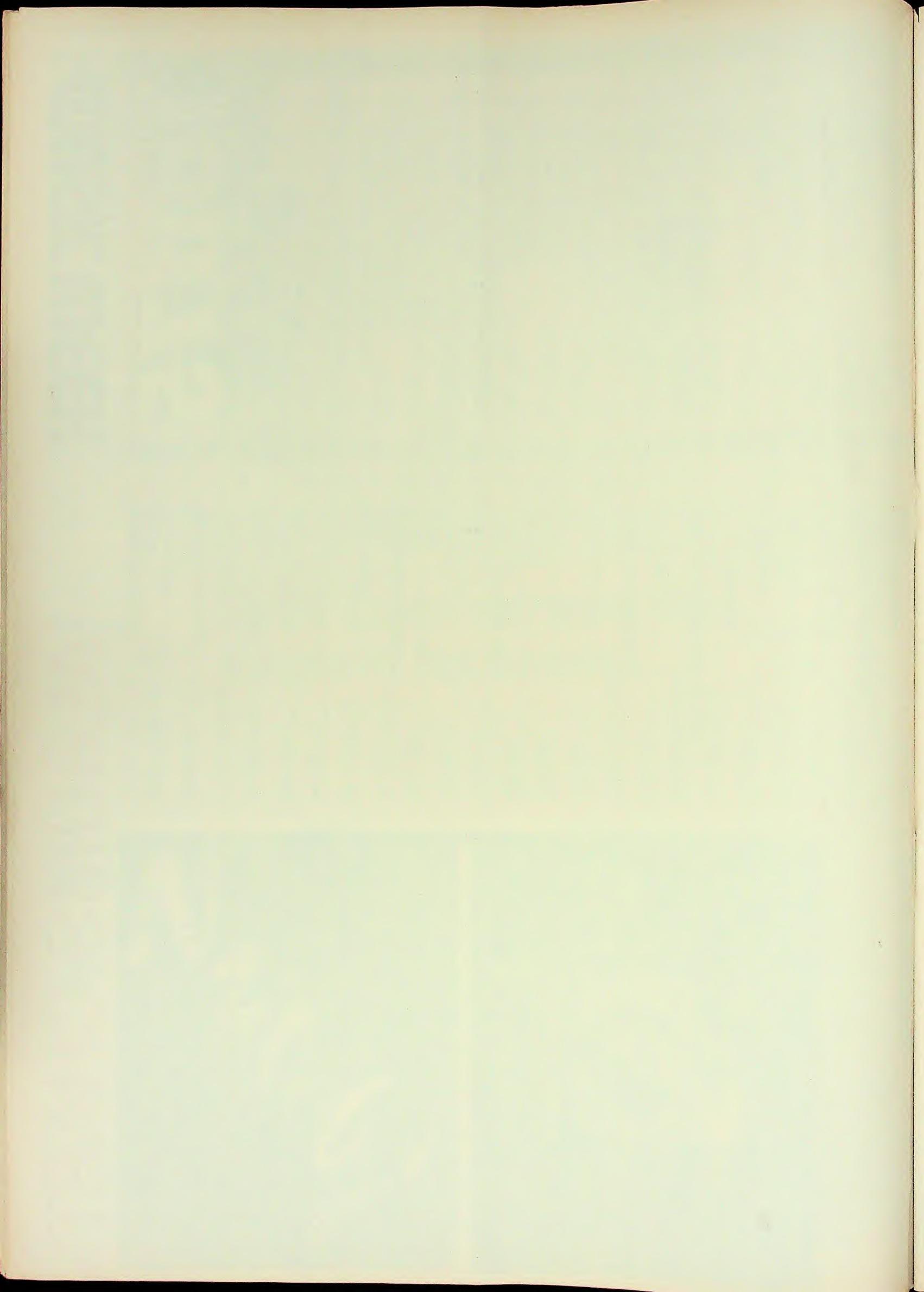
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 CAN YOU FEEL THE FORCE — Real Thing (Pye 7N 46147)
 COOL FOR CATS — Squeeze (A&M AMS 7426)
 DOUBLE LOVE — Crackin' (Warner Bros K17297)
 FIRE — Pointer Sisters (Planet K 12239)
 FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)
 GOODNIGHT TONIGHT — Wings (Parlophone R6023)
 GUILTY — Mike Oldfield (Virgin VS 245)
 HALLELUJAH — Milk and Honey (Polydor 2001 807)
 HE'S THE GREATEST DANCER — Sister Sledge (Atlantic K 11227)
 I DON'T WANNA LOSE YOU — Candidate (RAK 289)
 I'LL GO TOO — Kevin Coyne (Virgin VS 255)
 I LOVE THE MUSIC — Freeway
 IMAGINATION — Rocky Sharpe and The Replays (Chiswick CHIS 110)
 IN THE NAVY — Village People (Mercury 6007 209)
 I WANT YOUR LOVE — Chic (Atlantic K 11245)
 I WILL SURVIVE — Gloria Gaynor (Polydor 2059 017)
 KNOCK ON WOOD — Amii Stewart (Atlantic K 11214)
 LET'S FLY AWAY — Voyage (GTO GT 245)
 LOVE YOU INSIDE OUT — Bee Gees (RSO 31)
 OLIVER'S ARMY — Elvis Costello (Radar ADA 31)
 ONE WAY TICKET — Eruption (Atlantic K 11266)
 POP MUZIK — M (MCA 413)
 QUESTIONS AND ANSWERS — Sham 69 (Polydor POSP 27)
 REMEMBER THEN — Showaddywaddy (Arista ARIST 247)
 REUNITED — Peaches and Herb (Polydor POSP 43)
 ROCKING CHAIR — Dean Friedman (Lifesong LS 405)
 ROXANNE — Police (A&M AMS 7348)
 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)
 SWEET LOUISE — Ironhorse (Atlantic K11271)
 THE LOGICAL SONG — Supertramp (A&M AMS 7427)
 THE RUNNER — Three Degrees (Ariola/Hansa AHA 154)
 TILL IT SHINES — Bob Seger (Capitol CL 16073)
 TIME AND SPACE — Dan Hartman (Blue Sky 7221)
 TURN THE MUSIC UP — Players Association (Vanguard VS 5011)
 WAITING FOR AN ALIBI — Thin Lizzy (Vertigo LIZZY 3)
 WOW — Kate Bush (EMI 2911)

RECORDS OF THE WEEK

Dave Lee Travis: REUNITED — Peaches and Herb (Polydor POSP 43)
 Simon Bates: NICE LEGS, SHAME ABOUT HER FACE — Monks (Carrere CAR 104)
 Paul Burnett: I'LL GO TOO — Kevin Coyne (Virgin VS 255)
 Tony Blackburn: HALLELUJAH — Milk and Honey (Polydor 2001 870)
 Kid Jensen: OFFSHORE BANKING BUSINESS — Members (Virgin VS 248)

Radio 2

ALBUM OF THE WEEK

COUNTRY SUPERSTARS — Various (K-Tel WH 5014)
 David Hamilton: MOODS — David Soul (K-Tel NE 1041)

CLIMBERS

STOP BREAKING MY HEART — Inner Circle (Island WIP 6488)
 POP MUZIK — M (MCA 413)
 HALLELUJAH — Milk and Honey (Polydor 2001 870)
 TAKING THE LONG WAY HOME — Plain Sailing (Chrysalis CHS 2302)
 REUNITED — Peaches and Herb (Polydor POSP 43)

Radio Luxembourg

A LIST

TAKE ME HOME — Cher (Casablanca CAN 147)
 LOVE YOU INSIDE OUT — Bee Gees (RSO 31)
 GUILTY — Mike Oldfield (Virgin VS 245)
 ADVENTURES OF THE LOVE CRUSADER — Sarah Brightman (Ariola/Hansa AHA 538)
 THE RUNNER — The Three Degrees (Ariola/Hansa AHA 154)
 HE'S THE GREATEST DANCER — Sister Sledge (Atlantic K11227)

POWER PLAY

GET DANCING — Bombers (Magnet SMI)

STARPLAYS

NIGHTLIFE — Blair (Miracle M4)
 BLUEBEAT AND SKA — Matumbi (Harvest)
 DANCER — Ginno Soccio (Warner Brothers LV 23)

TOP ADD ONS

- 1 LOVE YOU INSIDE OUT — Bee Gees (RSO 31) R1, RL, BR, D, T, F, B, O.
- 2= GUILTY — Mike Oldfield (Virgin VS 245) R1, RL, C, BR, D, H, V.
- 2= REUNITED — Peaches and Herb (Polydor POSP 43)
- 4 ONE WAY TICKET — Eruption (Atlantic K 11266) R1, PR, BR, M, T, F.
- 5= OFFSHORE BANKING BUSINESS — Members (Virgin VS 248) R1, C, BR, D, T.
- 5= DON'T LET GO OF ME — Randy Edelman (20th Century BTC 1042) PR, T, H, TV, Bb.

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 Merway; **Mr** BBC Merseyside; **O** Orwell; **P** Pennine; **PR** Piccadilly; **PS** Plymouth Sound; **S** Swansea Sound; **T** Tees; **RT** Trent; **TV** Thames Valley; **U** BBC Ulster; **V** Victory; **SC** Scotland; **MX** Manx.

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

COOL FOR CATS — Squeeze (A&M AMS 7426)
 THE LOGICAL SONG — Supertramp (A&M AMS 7427)
 GREEN LIGHT — Cliff Richard (EMI 2920)
 I WHO HAVE NOTHING — Sylvester (Fantasy FTC171)
 HAVEN'T STOPPED DANCING — Gonzalez (Sidewalk SID 102)
 LOVE YOU INSIDE OUT — Bee Gees (RSO 31)
 THE STAIRCASE — Siouxsie and The Banshees (Polydor POSP 9)
 TILL IT SHINES — Bob Seger (Capitol CL 16073)

BRMB

BIRMINGHAM

ADD ONS

GUILTY — Mike Oldfield (Virgin VS 245)
 OFFSHORE BANKING BUSINESS — Members (Virgin VS-248)
 I WANT YOU TO WANT ME — Cheap Trick (Epic EPC 7250)
 GOING THROUGH THE MOTIONS OF LOVE — Gene Cotton (Ariola ARO 149)
 LOVE YOU INSIDE OUT — Bee Gees (RSO 31)
 GET USED TO IT — Roger Voudouris (Atlantic K 17348)
 FEEL THE NEED — Leif Garret (Scotti K 11274)
 ONE WAY TICKET — Eruption (Atlantic K 11266)
 ONLY YOU — Child (Ariola Hansa AHA 536)

Radio City

LIVERPOOL

HIT PICKS

Roger Blyth: ADVENTURES OF THE LOVE CRUSADER — Sarah Brightman (Ariola/Hansa AHA 538)
 Phil Easton: ROXANNE — Police (A&M AMS 7348)
 Johnny Jason: AM I TOO LATE — Gladys Knight (CBS 7173)
 Norman Thomas: TELL EVERYBODY — Herbie Hancock (CBS 7229)
 Billy Butler: FEEL THE NEED — Leif Garrett (Scotti K 11247)
 Dave Lincoln: REUNITED — Peaches and Herb (Polydor POSP 43)

ADD ONS

SUPERMAN — Barbra Streisand (CBS 7286)
 ONE COOL VIBE — Third World (Island WIP 6485)
 HEARTACHES — B.T.O. (Mercury 6167 759)

POP MUZIK — M (MCA 413)
 GOING THROUGH THE MOTIONS OF LOVE — Gene Cotton (Ariola ARO 149)
 SILLY THINGS — Sex Pistols (Virgin VS 256)
 PARISIENNE WALKWAYS — Gary Moore (MCA 419)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: GIRL (HOW AM I GONNA WIN YOU GIRL) — T. J. Thorpe (Mixcrest MIX 1)
 Richard Park: CRYING — Instant Funk (Salsoul SSOL 118)
 Dougie Donnelly: WALK ON BY — Average White Band (RCA XB 0087)
 Jeff Cooper: FASTER THAN A SPEEDING BULLET — Ish (TKR 7540)
 Bill Smith: CAPTAIN BOOGIE — Wardell Piper (Midsong)
 Tim Stevens: LOVE SINGS — Blue (Rocket XPRES 10)

CURRENT CHOICE

ROXANNE — The Police (A&M AMS 7348)

ADD ONS

SILLY THING — Sex Pistols (Virgin VS 256)
 I WILL LOVE YOU TOMORROW — K.C. And The Sunshine Band (TK TKR 7451)
 OFFSHORE BANKING BUSINESS — Members (Virgin VS 248)
 THIS IS HOT — Pamela Stanley (Sidewalk SID 105)
 I'LL GO TOO — Kevin Coyne (Virgin VS 255)
 GUILTY — Mike Oldfield (Virgin VS 245)

Downtown Radio

BELFAST

HIT PICKS

John Paul: ROXANNE — Police (A&M AMS 7348)
 Trevor Campbell: LOVE YOU INSIDE OUT — Bee Gees (RSO 31)
 Candy Devine: REUNITED — Peaches and Herb (Polydor POSP 43)
 Michael Henderson: GUILTY — Mike Oldfield (Virgin VS 245)
 Eddie West: I WILL LOVE YOU TOMORROW — K.C. And The Sunshine Band (TK TKR 7451)
 Lynda Jayne: TILL IT SHINES — Bob Seger (Capitol CL 16073)

ADD ONS

VALLEY OF THE DOLLS — Generation X (Chrysalis CHS 2310)
 HAPPY MAN — Cathal Dunne (Epic EPC 7190)
 SILLY THING — Sex Pistols (Virgin VS 256)
 MARY ANN — Black Lace (EMI 2919)
 REMEMBER THEN — Showaddywaddy (Arista ARIST 247)
 REVOLT INTO STYLE — Bill Nelson's Red Noise (Harvest HAR 5183)
 OFFSHORE BANKING BUSINESS — Members (Virgin VS 248)
 TAKE ME HOME — Cher (Casablanca CAN 147)

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: LOVE YOU INSIDE OUT — Bee Gees (RSO 31)
 Steve Hamilton: SUPERMAN — Barbra Streisand (CBS 7286)
 Bill Torrence: ONLY YOU — Child (Ariola Hansa AHA 536)
 Brian Ford: LIFE IN A DAY — Simple Minds (Zoom ZUM 10)
 Jay Crawford: WHATEVER YOU WANT BABE — Nazareth (NAZ 4)

ADD ONS

THE LOGICAL SONG — Supertramp (A&M AMS 7427)
 PRECIOUS LOVE — Bob Welch (Capitol CL 16070)
 GIRL (HOW AM I GONNA WIN YOU) T. J. Thorpe (Mixcrest MIX 1)
 WHO'S LOVING YOU — Dobie Gray (Infinity INF 105)
 ONE WAY TICKET — Eruption (Atlantic K 11266)
 I JUST FALL IN LOVE AGAIN — Anne Murray (Capitol CL 16069)
 PARISIENNE WALKWAYS — Gary Moore (MCA 419)
 KNOCK ON WOOD — Amii Stewart (Atlantic K 11214)
 QUESTIONS AND ANSWERS — Sham 69 (Polydor POSP 27)
 STRANGE TOWN — The Jam (Polydor POSP 34)

MUSIC WEEK

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TOP 75

SINGLES

WEEK ENDING APRIL 14 1979

| | | | | | | | |
|----|----|--|------------------|----|-----|--|-------------------------|
| 1 | 3 | BRIGHT EYES Art Garfunkel | CBS 6947 | 35 | NEW | HALLELUJAH Milk & Honey | Polydor 2001 870 |
| 2 | 6 | COOL FOR CATS Squeeze | A&M AMS 7426 | 36 | | INTO THE VALLEY Skids | Virgin VS 241 |
| 3 | 11 | SOME GIRLS Racey | RAK 291 | 37 | | OFFSHORE BANKING BUSINESS Members | Virgin VS 248 |
| 4 | 2 | IN THE NAVY Village People | Mercury 6007 209 | 38 | | KEEP ON DANCING Gary's Gang | CBS 7109 |
| 5 | 1 | I WILL SURVIVE Gloria Gaynor | Polydor 2095 017 | 39 | | IMAGINATION Rocky Sharpe & The Replays | Chiswick CHIS 110 |
| 6 | 18 | HE'S THE GREATEST DANGER Sister Sledge | Atlantic K 11257 | 40 | | LET'S FLY AWAY Voyage | GTO/Hansa GT 245 |
| 7 | 24 | SILLY THING/WHO KILLED BAMBI Sex Pistols/Ten Pole Tudor | Virgin VS 256 | 41 | | HERE COMES THE NIGHT Beach Boys | Caribou CRB 7204 |
| 8 | 8 | SULTANS OF SWING Dire Straits | Vertigo 6059 206 | 42 | | MARY ANN Black Lace | EMI 2919 |
| 9 | 23 | SHAKE YOUR BODY (DOWN TO THE GROUND) Jacksons | Epic EPC 7181 | 43 | | LOVE BALLAD George Benson | Warner Brothers K 17333 |
| 10 | 21 | THE RUNNER Three Degrees | Ariola ARO 154 | 44 | | SOMETHING'S COOKIN' IN THE KITCHEN Dana | GTO GT 243 |
| 11 | 5 | SOMETHING ELSE/FRIGGIN' IN THE RIGGIN' Sex Pistols | Virgin VS 240 | 45 | | CUBA Gibson Brothers | Island WIP 6483 |
| 12 | 4 | I WANT YOUR LOVE Chic | Atlantic LV 16 | 46 | | HOLD THE LINE Toto | CBS 6784 |
| 13 | 9 | TURN THE MUSIC UP Players Association | Vanguard VS 5011 | 47 | | TRAGEDY Bee Gees | RSO 27 |
| 14 | 27 | WOW Kate Bush | EMI 2911 | 48 | | SHOOT SHOOT U.F.O. | Chrysalis CHS 2318 |
| 15 | 16 | STRANGE TOWN Jam | Polydor POSP 34 | 49 | | CONTACT Edwin Starr | 20th Century BTC 2396 |
| 16 | 13 | DON'T STOP ME NOW Queen | EMI 2910 | 50 | | I (WHO HAVE NOTHING) Sylvester | Fantasy FTC 171 |
| 17 | 10 | OLIVER'S ARMY Elvis Costello & The Attractions | Radar ADA 31 | 51 | | IMPERIAL WIZARD David Essex | Mercury 6007 202 |
| | | | | 52 | | EVERYBODY'S HAPPY NOWADAYS Buzzcocks | United Artists UP 36499 |
| | | | | 53 | NEW | LET'S DANCE/MEMPHIS Chris Montez/Lonnie Mack | Old Gold LIG 9011 |
| | | | | 54 | NEW | LOVE YOU INSIDE OUT Bee Gees | RSO 31 |
| | | | | 55 | | SHA LA LA MEANS I LOVE YOU Barry White | 20th Century BTC 1041 |
| | | | | 56 | | ADVENTURES OF THE LOVE CRUSADER Sarah Brightman | Ariola/Hansa AHA 538 |
| | | | | 57 | | WHAT A FOOL BELIEVES Doobie Brothers | Warner Brothers K 17314 |
| | | | | 58 | | CLOG DANCE Violinski | |

WEMBLEY

MUSIC WEEK
SPECIAL SUPPLEMENT

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IRELAND'S TOP 30

RTE GUIDE, NOVEMBER 17, 1978
compiled by the MCPS for the IFPI (Ireland)

| | | |
|----|---------------------------|---|
| 1 | ONE DAY AT A TIME | Gloria (Release) |
| 2 | HOPELESSLY DEVOTED TO YOU | Olivia Newton John (RSO) |
| 3 | SUMMER NIGHTS | John Travolta/Olivia Newton John (Lifesong) |
| 4 | LUCKY STARS | Dean Friedman (Chrysalis) |
| 5 | DARLIN' | Frankie Miller (International) |
| 6 | SANDY | John Travolta (Midson International) |
| 7 | RASPUTIN | Boney M (Atlantic/Hansa) |
| 8 | PRETTY LITTLE ANGEL EYES | Showaddywaddy (Arista) |
| 9 | CARTHUR PARK | Donna Summer (Casablanca) |
| 10 | EAT BOTTOMED GIRLS | Boombert Rats (Mulligan) |
| 11 | QUEEN | Queen (Queen) |
| 12 | BOBBY GOLDSBORO | Bobby Goldsboro (United Artists) |
| 13 | ELECTRIC LIGHT ORCHESTRA | Electric Light Orchestra (Jet) |
| 14 | CRYSTAL GAYLE | Crystal Gayle (United Artists) |

FROM HER ALBUM

When I Sing For Him

FEATURING HER GOLD DISC Award Single "One Day At A Time"

CATALOG NO. ALBUM RRL 8004 CASSETTE CRRL 8004

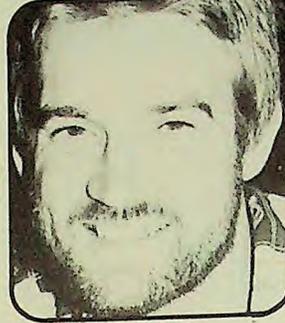


PHIL SHARP

AT LAST year's International Festival of Country Music, *Music Week* — in association with the Mervyn Conn Organisation — presented Britain's first Country Music Radio and Television Seminar.

The seminar, which attracted over 80 representatives of the media, press and music industry, lasted two hours and dealt with a number of relevant points including the promotion of British acts and the acceptability of specialist shows on radio.

This year, for its second seminar, *Music Week* has planned a far more



RICHARD de SYLVA

ambitious project with morning and afternoon sessions, representation from all areas of the music industry and an agenda with a wide range of topics. Over 250 persons are expected to attend.

The seminar will be chaired by *MW* country music editor Tony Byworth and is set to take place in Wembley Conference Centre's Severn Suite on Saturday, April 14. The times of the sessions are 10.00 — Midday and 2.00 — 4.00 pm.

Between the sessions, guests have been invited to a luncheon in the centre's Chaucer Room, jointly sponsored by Nashville's Country Music Association and *Music Week*.

Panelists on the seminar are: Paul Bernard (independent television producer); B. J. Cole (musician/producer — Cow Pie Records), David Dalton (*MW*'s broadcasting editor), Richard de Sylva (producer/promotions — EMI Records), Gerry Ford (artist/country music presenter — BBC Radio Scotland), Martin Satterthwaite (promotions/artists liaison — MCA Records), Phil Sharp (catalogue co-ordinator — Tree International/EMI Music), Bob Stewart (country music presenter — Radio Luxembourg) and Colin Ward (agent — Live Promotions).

Topics set for discussion are:



GERRY FORD

● On radio and television, should country music be known as 'country music' or just programmed with a general entertainment format?

● Are specialist shows a good thing and do they reflect the current trends of the U.S. market?

● Is country music gaining enough attention in popular format shows, especially in the light of chart successes?

● As British artists are immediately available for promotion, are they being overlooked by the media — or is the U.S. artist still the main objective for media attention?

● Response to marketing country music programme is proportionately higher than any form of music. Are programmes not reflecting demands for country music?

● If record companies were to encourage more live appearances of country music acts in the UK, would this not encourage media to expand its coverage of the music due to its continuing availability of artists?

In addition to the above agenda guest speakers from the Country Music Association (Nashville) and the Jim Halsey Co. (Tulsa) will express their views on the current state of media representation of country music.

All subjects will be open for discussion from the floor.



TONY BYWORTH



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RELEASE RECORDS

Supplement compiled by Tony Byworth
Production editor—Kevin Tea ●Cover—Pat Doyle

COUNTRY

"I won't work with amateurs or Irishmen — and that rules out 95 per cent of the British scene!"

That was Adrian Legg talking. Harsh words with a hint of tongue in cheek, they nevertheless sum up many people's attitudes to British country music: second-rate cover-job merchants and part-time management, two Don Williams songs per set (Dolly Parton, in the case of a lady) and a quick burst of Orange Blossom Special or Foggy Mountain Breakdown. Thank you all and goodnight with a phoney American accent.

Adrian Legg is a guitarist of considerable reputation and a British country club circuit regular of long standing. The real reason he's rarely seen on the circuit these days is that his career has taken a turn for the better in Europe and he's decided to concentrate on continental dates. But the recent announcement by another UK veteran, Bryan Chalker, that he was quitting Britain to try his luck in the States, is one more reason to support the theory many people have that the British country scene is stagnant.

Smugness

But how does that equate with regular self-congratulatory and often smug statements of continued growth and increasing popularity from organisations like the CMA (GB), and just how much talk like that can go unchallenged when the British country industry has failed to come up with one artist capable of consistently selling enough singles or albums to feature regularly in the national charts, fill the Albert Hall or command a network TV series?

There have, it's true, been some recent near-misses. Frank Jennings spent two weeks in the breakers with his Op Knocks-plugged Me And My Guitar. Stu Stevens received massive airplay for his Man From Outer Space. But near-misses seem to sum up British country music all along the line and no-one ever handed awards to people who fail to score.

Talking to some of the leading names on the British scene, it's hard to reconcile reality with the complacent optimistic calm which seems to prevail. The only real murmurs of discontent to be heard are about the steadfast refusal of major record companies (with the exception of United Artists and their support of B.J. Cole's Cowpie label, Jet Records' continued championing of the now-country Raymond Froggatt and RCA's promotion of Australian-born, British-based Digby Richards) to even acknowledge the existence or worth of country musicians if they come from Hull and not Houston, Liverpool and not Louisiana.

The best of British... ...is it really good enough?

Big bad heartless record companies. It's all their fault.

Colin Ward, however, doesn't agree. Director of Live Promotions, a management agency based in Lincolnshire and responsible for the careers of The Duffy Brothers — winners of the 1978 Marlboro Country Music Contest — The Hillsiders, Little Ginny and Room Service and Terry McKenna, voted Songwriter of the Year in last year's CMA (GB) awards poll, argues that international companies with access to vaults of US-recorded country music would be crazy to even bother trying to develop a British movement even if the amount of talent to make it worthwhile were available.

"I can understand their reluctance", he says. "If I was in their shoes, I'd think the same way. So, if we can't expect help or interest from the major labels, we've got to do it ourselves, build the acts out of the club circuit, get them on TV and radio, promote our own concerts and festivals and bring real professionalism to the game."

To that end, Live Promotions has already set up a one-day country music festival in Ipswich in conjunction with Radio Orwell, has already staged a successful and soon-to-be-repeated week-long country festival in Glasgow (with live broadcasts via Radio Clyde) and is currently talking with Radio City to see if the same thing can't happen on Merseyside this year.

Progress

"It's the only way", says Ward. "The interest from IBA stations is high because they're aware of the market which exists. This kind of show, plus a concentrated effort to book acts on TV shows, is the only way British country acts are ever going to progress and compete with rock and pop artists. If the scene revolves solely around the country clubs, it'll be dead in a couple of years."

Although a noted rival of Colin Ward, Huddersfield-based agent-promoter Mike Storey sees eye to eye with him entirely on this score. He has set up two festivals of his own already this year — one in Great Yarmouth on May 5 and the other, on the same day, in Lincoln. He was also actively involved in helping book acts for the Brighton council-backed Country Comes To Town

festival in July and has just announced a three-day country-biased festival to be held in Matlock on June 15, 16 and 17.

He parts company with Colin Ward when it comes to the matter of television.

"People like Frank Jennings and Poacher have used TV well and had the right backing from their managers and record companies for it to make sense for them. But most British country TV shows are so badly done and so obviously shot with low budgets, they don't do anyone any good."

He also quotes the seemingly unbreakable image of British country fans as a bunch of weird weekend cowboys as the most-used excuse when he's turned down by the other councils he's approached.

By David Sandison

Neil Coppendale, presenter of Radio Brighton's weekly country show, organiser of Brighton Country Music Club and the man who sold the idea of a completely British Country festival to Brighton council (the first, a one-day event, was held last July and has proved so successful it's already grown into a three-day spectacular), blames that image and the amateur tag readily applied to the club scene to lack of ambition and vision on the part of most club organisers.

"If country music is to grow in Britain, it must graduate into the concert halls" he argues. "I'm not knocking pub venues. Very often that's all there is available to people who want to promote the music. But artists can only grow and develop if they are given the chance to prove themselves in quality surroundings."

He also refuses to point a reproachful finger at major record companies.

"They are in the business for commercial reasons and their judgement has to be respected" he says. "But I'm pretty optimistic that a couple of years with events like the Brighton festival and the continuation of contests like the one Marlboro promote, will see a growth in quality and a proportionate growth in interest from the majors. But we've got to prove ourselves first."

Robin Markwell isn't so sure and proves it by waving the latest batch of Silver Dollar Records releases in the air. A former retailer, wholesaler, rack-jobber and cut-out king, he founded the VFM budget cassette line two years ago (W.H. Smith are the latest multiple to take his 99p range) and recently acquired the Lucky Records catalogue from Country Music People publisher Reg Field. Thirty of his eighty VFM releases are country albums and Silver Dollar Records is being funded by the profits he makes on them.

Ripped off

"The few artists who have been taken on by the majors have been ripped off one way or another," he claims. "They're promised the earth and wind up with no real support when it comes to the crunch. There's high quality music being played on the British country circuit which is being ignored simply because it is British — and that attitude exists especially at the BBC."

"I want to prove that British country music can be produced, packaged and marketed properly. It doesn't have to be churned out of eight-track demo studios, chucked in a nothing sleeve and stuck in the back of a rack. But that's how most British acts' records are treated."

Praise

A more objective point of view might be in order here and there can be no-one more objective than Ed Preston, vice-president of RCA Records, Canada. A recent visitor to London where he saw The Hillsiders open for Slim Whitman at the London Palladium, he was loud in his praise for the group and mystified that they and other country veterans had so far failed to break through to national prominence.

"I'd heard about the group from George Hamilton IV and everything he'd ever told me about them was true. I thought they were terrific, one of the best groups I've heard in a long time."

"In Canada The Hillsiders would

be rated as a top-class act and treated as such. Airplay is the obvious key and we've obviously got a healthier radio situation in Canada as far as country music's concerned, but I can't understand why they haven't taken off before now."

In the final analysis, it's probably true that what Ed Preston found in Canada — that the breakthrough of one artist like Carroll Baker can open floodgates and let a veritable tidal wave of unrecognised talent out — may be what will happen in Britain.

But with the odds seemingly stacked against local acts as far as the mass media and the others are concerned, how do you explain the untiring optimism which confronts you at every turn?

Loyalty

Some of it is mindless bravado. Some of it is founded on experience and knowledge. More often than not however, and this is what separates country music people from the rest of humanity, it's based on nothing more than an almost-blind and unswerving loyalty to the music itself.

These people, confronted with the harsh reality of facts and figures, the increasing numbers of long-established clubs which are closing their doors or lurching from one financial crisis to another, the tours which muddle through with only break-even support, will still come up with figures to prove that last year was better than the year before and that this year will be even better — just you wait and see.

The only trouble is that while the growth and development of country music into a gigantic and influential across-the-board success story continues in America, half the British country community spend a lot of their time arguing pedantically about categories and specialist show DJ's continue to apologise for playing tracks which maybe aren't 'pure' country. And the ship carrying the gold has set sail.

The suspicion exists that British country music, its artists, managers, promoters and supporters, may just have been left — still arguing among themselves — on the dock.

Making country inroads

THE ELEVENTH International Festival of Country Music — to be staged this weekend at the Wembley Arena — marks the continuing saga of success for promoter Mervyn Conn. Moreover, it's a triumph for country music and for an event which, when Conn announced the original festival back in '69, was very much regarded as a non-starter.

Today Mervyn Conn revels in country music's success.

"It's extremely healthy and reaching out to mass audiences — just look at the artists in the charts" he says. "Artists like Don Williams, George Hamilton IV, Tammy Wynette, Billy Jo Spears and Dolly Parton have all become household names and far over reaching an audience which was first regarded as specialist."

Conn also states that record



MERVYN CONN

companies now go out and plan specific marketing campaigns for country acts.

"They've realised that country music does sell and they're now setting up realistic campaigns around their acts. There's only a few companies these days who still don't want to get involved with country."

In addition to the success of the Wembley festival, Mervyn Conn has also made dramatic inroads into Europe during recent years. The international festivals have now expanded into a number of important centres and, this year, sees the first staging of the event in Frankfurt, Germany. The other European centres are Gothenburg, Sweden; Helsinki, Finland; Oslo, Norway; and Rotterdam, Holland.

Country Music People

Gets the Country Word Around

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COUNTRY

Country music has become big business. Once a regional music of the United States — with its roots firmly entrenched in the Southern States — and treated as a specialist interest in many overseas countries, the music has now taken on more and more elements from the realms of pop and rock. Today it's winning out with far greater audiences than at any other time in its 60

year commercial existence.

Crystal Gayle and Ronnie Milsap, both set for appearances at the Eleventh International Festival of Country Music, are two of the current contenders in the multi million dollar country-pop "crossover" market, and on this and the following page, TONY BYWORTH follows their careers.

Crystal is way up front in country crossover

THE DAYS of being known as Loretta Lynn's little sister are now something in the long distant past. Today Crystal Gayle has firmly established her own identity and backed it with a succession of awards and multi-million selling recordings, while in Britain, following initial chart single success, a massive publicity campaign centered around her latest album release *When I Dream* at the end of last year.

At first, though, the Loretta Lynn connection was obvious. After all, Loretta possessed her own glories — and still does — having emerged from country music stardom to a position of Stateside personality with a best selling biography to her credit and the movie of the book now currently in production.

"Being on the same label (Decca/MCA) as Loretta in the beginning was difficult," Crystal admits, looking back to her earliest days of recording at the beginning of the '70s. "I guess I was always thought of as Loretta Lynn's little sister, the last of the singing family."

"Once I moved to United Artists the situation changed. Suddenly I found I was being looked at as Crystal Gayle and I was able to build my own identity. But I am proud of the Loretta Lynn connection. After all, she is a legend . . . there's only one of her."

Crystal was still a child at home in

The Gayle—Reynolds combination clicked instantly

Kentucky when Loretta first began gathering chart success in 1962, although, by the time she was 16 she had become a member of big sister's roadshow. But Crystal's musical tastes stretched far wider than purely country and Brenda Lee and Lesley Gore ranked among her idols while a teenager. Those catholic tastes were to play an important role in the later recordings.

Crystal's initial recordings with UA, produced by Keslo Herston, brought the name before the country buyers, but it wasn't until she joined forces with Allen Reynolds that she was to break beyond that market. Reynolds at that time was just getting into independent production having previously worked with famed songwriter/producer Jack Clement in the highly successful JMI recording/publishing set-up which gave birth to Don Williams, among others.

The Gayle — Reynolds combination clicked together pretty instantly and, by 1976, was hitting the Top 10 regions of the country charts with offerings like *Somebody Loves You, I'll Get Over You* and *One More Time*, the last named title displaying Ms Gayle's greatest versatility by blending Edith Piaf type vocals to a European flavoured melody.

"What made us click together right from the start was that we were both on the same wavelength musically," comments Crystal, adding that Allen Reynolds is the best thing that could have happened to her in country music.

The first indication that something fresh was being tried came with her third album for United Artists, titled *Crystal*. Reactions, recalled Allen Reynolds, initially stemmed from the country music market.

"I was very proud of that album because I felt it was a good step forward for Crystal," he says. "One particular U.S. country publication gave it a fairly favourable review, but bemoaned the fact that it wasn't more like her preceding album. . . in fact they were complaining that it didn't have more steel guitar, dobro

and the kind of country songs that we had done the previous time around. I had loved that album as well, but you don't want the same things every time."

Allen Reynolds possesses the philosophy that the only way to be constantly entertained is to continually offer something different. And he felt, with Crystal's vocal abilities and her wider musical acceptance, that he was able to experiment more freely.

"In getting to know Crystal at the beginning I became quickly aware that she liked a lot of different things and that she was capable of trying a lot of different things."

"I love working with her because she does possess the courage to try something different. If it falls flat on its face, it's alright as long as we tried hard and believed it was good. At least we had tried to entertain."

Nineteen seventy seven was the year that saw Crystal break through to the big time on both sides of the Atlantic. Kicking off with another country number *You Never Miss A Real Good Thing*, she started picking up mass attention with *Don't It Make My Brown Eyes Blue* which — by the time she had made her debut British concert tour in November — had reached gold sales as well as achieving similar status for the album from which it was culled, *We Must Believe In Magic*.

Around the same time she had been named female vocalist of the year by Nashville's important Country Music Association while, a couple or so months later, she received similar accolades at the Grammy Awards and from the West Coast's Academy of Country and Western Music. More recently, she scored again at the CMA Awards and, in Britain, made her second chart entrance with *Talking In Your Sleep*.

How does the lady explain the acceptance of a country artist with the pop audiences? Simply Crystal acknowledges it a breaking down of the barriers as the music becomes more widespread — a point that's clearly revealed by her current album, *When I Dream*, which mixes country songs like *Wayward Wind* and *Somebody Soon* which titles like *Cry Me A River* and *Heart Mender* which carry far greater pop influences.

"Country's wider appeal is due to people like Waylon Jennings, Willie Nelson, Olivia Newton-John and Emmylou Harris," she says. "They've made people aware of country music even though, like Olivia, it's been in the sense that she shouldn't be country. People started asking 'what is country' and, as a result, started listening to country music."



CRYSTAL GAYLE: a firmly established identity has been backed with a succession of awards and multi-million selling records.

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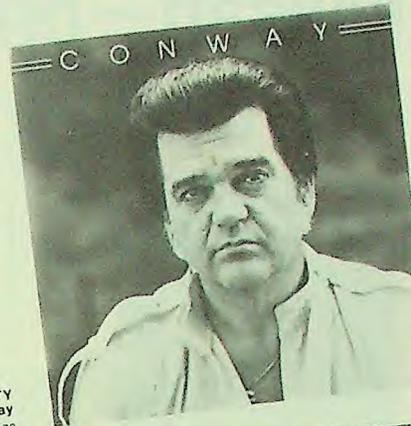
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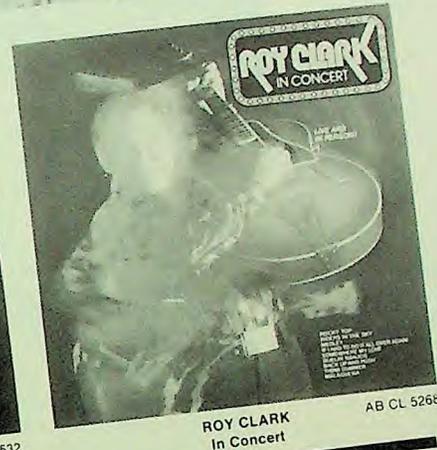
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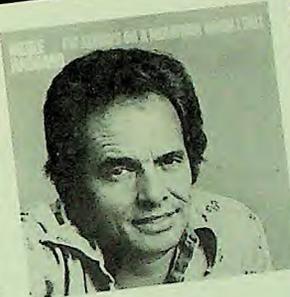
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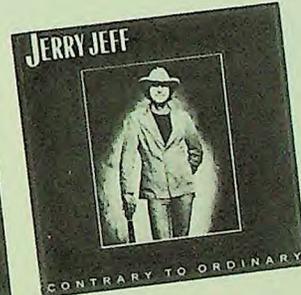
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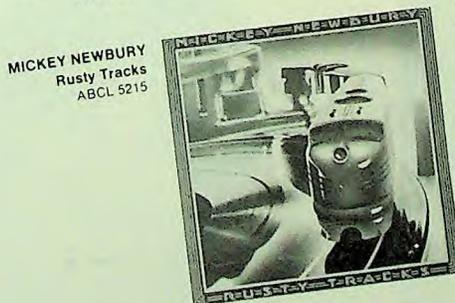
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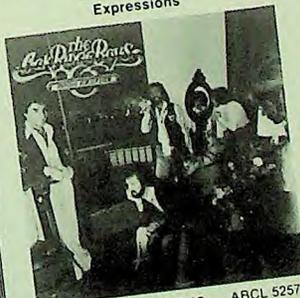
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COUNTRY

A GREAT deal of Ronnie Milsap's success in the crossover stakes must rest with his mixed musical background. It's taken a classical musical training, brushes with jazz and rock and initial chart success in the R and B realms before he was to find lasting success with country, the original music of his childhood in North Carolina.

Milsap feels, however, that such a diverse musical spectrum has helped in fully strengthening his role as an entertainer.

"It's an asset to have worked in other fields of music," he explains. "I firmly believe such experience makes you broader as an entertainer. I also believe that the contemporary country music market is very open to the other influences in music and it also creates a brand new audience who might not be prepared to accept country for its own sake."

Besides possessing the wide musical experience, Milsap is also a highly accomplished musician. Blind since birth, he had mastered the violin and guitar by his early teenage years, and then commenced formal training as a pianist at the State School for the Blind in Raleigh, North Carolina. There he realised his natural aptitude for music, although involving himself in a conflict of interests as his classical studies clashed with the new influences of Jerry Lee Lewis and Elvis Presley stemming from Memphis as well as his own deep rooted interests in country.

Milsap's entrance on to the recording scene came with a deal with Florence Greenberg's Scepter Records out of New York, and followed on the heels of nightclub experience in Atlantic. There he had formed his own band and performed at the Playboy Club and afterwards

Milsap—one of the new breed



RONNIE MILSAP: A diverse musical spectrum has helped in strengthening his role as an entertainer.

moved on to play other gigs in Hugh Hefner's bunny empire.

The first single for Scepter, *Never Had It So Good*, quickly caught the attention of the R and B market — though, at first, buyers found it hard to believe that this new singer Ronnie Milsap was, in fact, white.

"I can recall walking into a record store in Washington and hearing *Never Had It So Good* playing on four different players," he recalls. "I was introduced to the store owner as the fellow who made the record, but he just couldn't believe it. He was convinced that the singer was a black man."

Following the Scepter releases, which were produced by Chips Moman, Milsap spent a short spell

with Warner Brothers at the beginning of the 1970s. The results, produced by Dan Penn, Milsap now reflects, did not lead in any particular direction. "I'm not even sure whether it was a worthwhile experience . . . I seemed to be pleasing everybody else but myself."

Nevertheless, Dan Penn, as a writer, did come up with Milsap's first real country single, albeit being recorded for RCA. The song was *I Hate You* and, by the time of the follow-up single, *Girl Who Waits On Tables*, the artist was being tipped as a hot new country entertainer.

The RCA deal was brought together by Tom Collins and Jack D. Jackson, who had already achieved phenomenal success with *Charley Pride* on the label. Ronnie Milsap added a second, strong country bite to their management/publishing stable — and was quickly winning acclaim from the country trade and public alike.

Subsequent hit titles — which included *Pure Love*, *Please Don't Tell Me How The Story Ends* and *Legend In My Time* — continued the same way, with Milsap running the basic country gamut and giving emotional performances to the frequently tear jerking lyrics.

And it all paid dividends, with Milsap starting to accumulate awards from the majority of trade publications and associations, and culminating — in 1977 — with the highest country award of them all, the *Entertainer Of The Year*

accolade from the Country Music Association in 1977. At the same time he won out tops in the male vocalist and album categories.

Strangely enough, at the time of winning these awards, the first murmurs of discontent were to be heard arising from certain quarters of the country market, complaining that Milsap's recordings were now drifting away from their basic roots.

The most recent recordings have shown the clearest indications of his new musical directions and, after getting the initial plays on the U.S. country stations, have all received a degree of pop plays. These titles include *It Was Almost Like A Song*, *What A Difference You've Made In My Life* and *Only One Love In My Life* and, as well as getting the Stateside attention, have also been giving Milsap exposure on the British pop programme formats if not all of the country outlets.

Milsap's also been developing his stage show and now presents all of his musical roots, as well as his hit titles, in a presentation that well mixes country instrumentation with backup from synthesizers and an assortment of stage props. Even if it doesn't suit all of the country fraternity all of the time, no one can argue that Ronnie Milsap isn't impressive on stage.

But, as for moving away from country, Milsap provided his own explanation to the country fans' criticism on a recent edition of BBC Radio Two's weekly *Country Club*.

"I don't think you can define my record (*Only One Love In My Life*) purely as country" he explained to presenter David Allan. "It's still Ronnie Milsap, he's still a country singer and still possesses his own individual styling. I like to experiment and, although I love country music, there comes a time when I need to experiment — just as I have to go back to my roots once in a while."



A YEAR of British activity is predicted for Roy Clark, a superstar within his home shores, who is now beginning to make his breakthrough to audiences on this side of the Atlantic.

Managed by Tulsa's powerful Jim Halsey Organisation — Clark made his first serious onslaught towards the British public with the screening of his own television special a few weeks back (BBC-2: March 13).

In the US Roy Clark is one of country music's biggest money earners, though his acceptance stretches way beyond the country market. He is to be seen regularly on the high rating TV series *Hee Haw* and frequently plays top nightspots in Las Vegas.

Clark returns to Britain for the *Val Doonican Show* (BBC-1: Saturday April 14) and will present the consumer *International Country Music Awards* at Wembley on April 15.

To coincide with his visit the album *Roy Clark In Concert* (ABC ABCL 5268) has been released. This, incidentally, is the first ABC album to be released by MCA following the purchase of the company.

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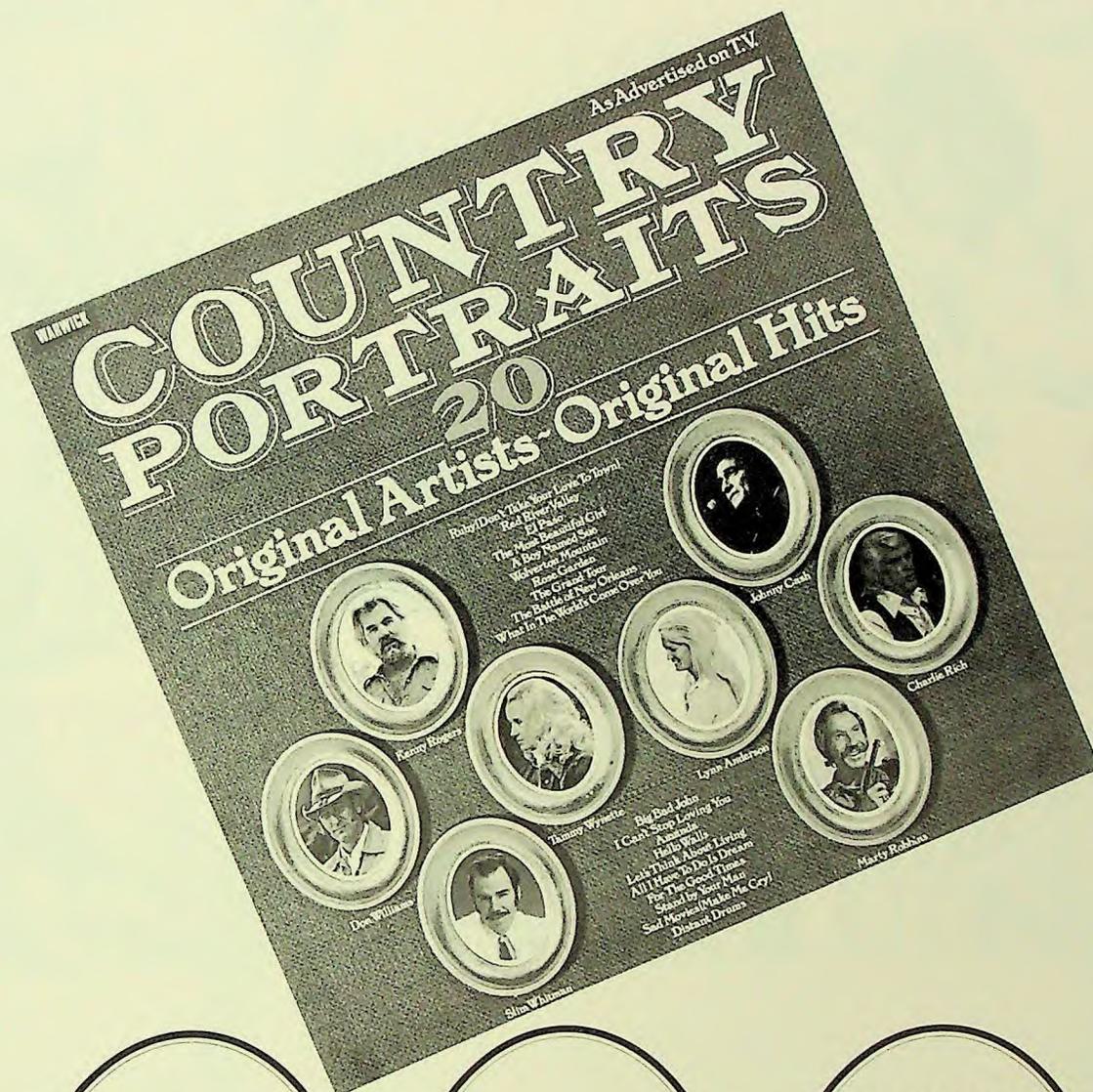
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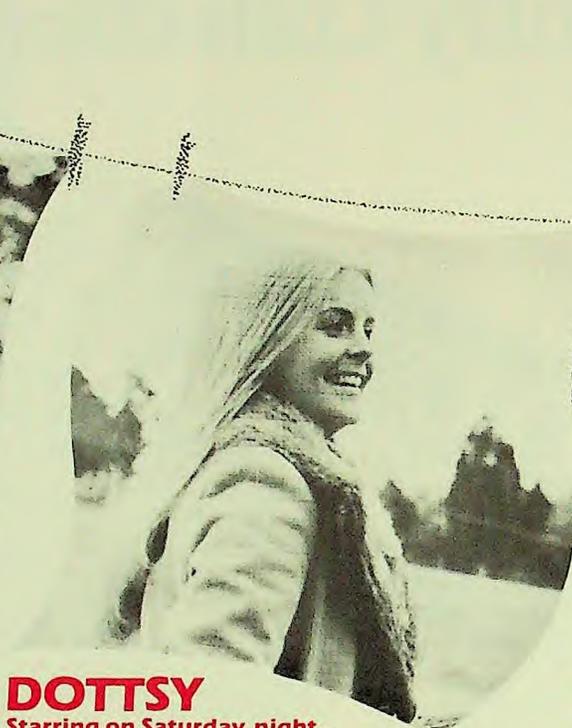
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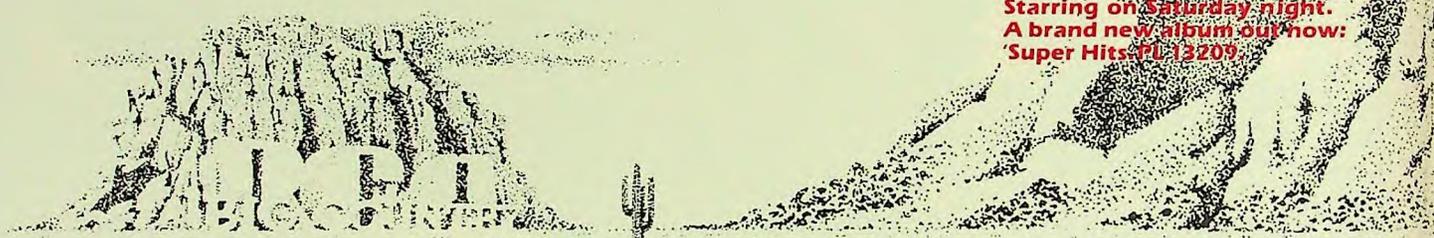
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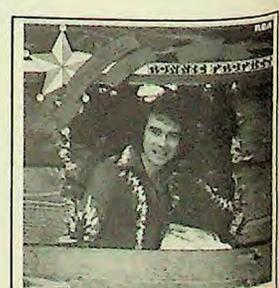
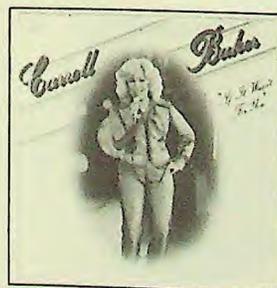
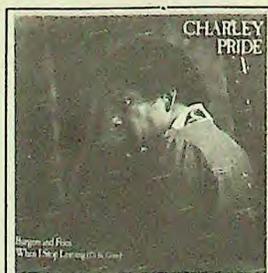
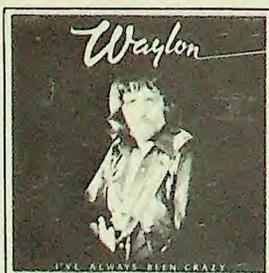
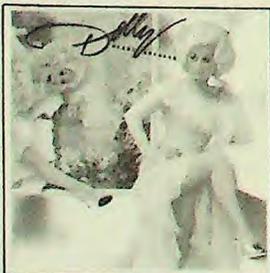
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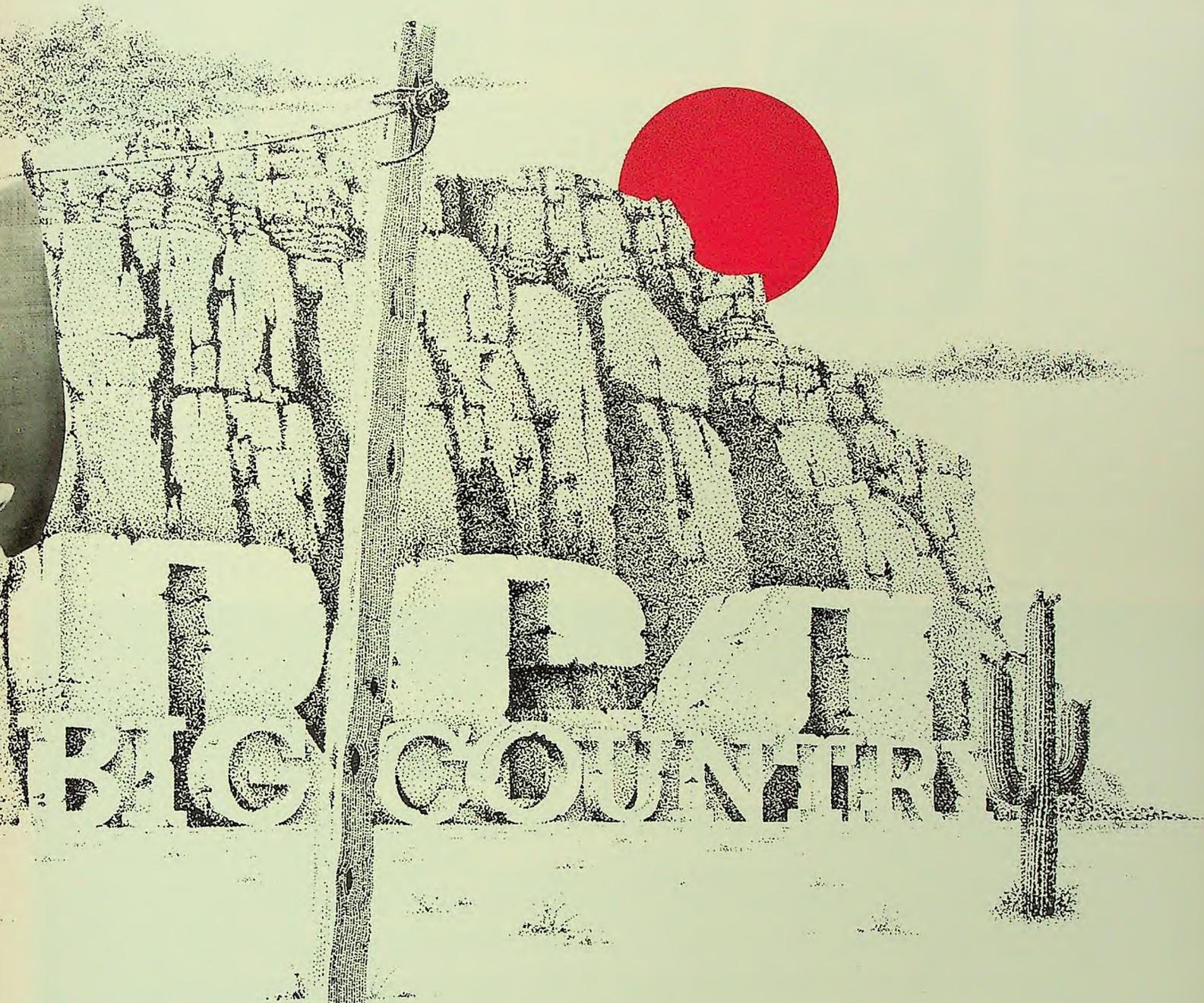
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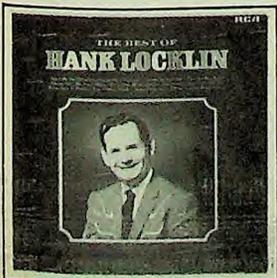
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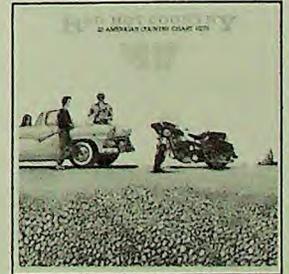
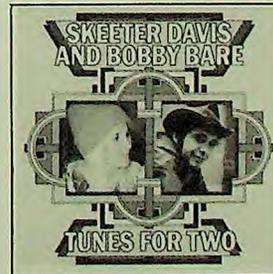
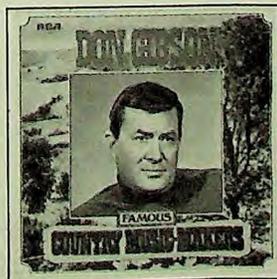
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COUNTRY

First appearance

BILLY ARMSTRONG: although well established on the British country music club scene through numerous tours in recent years, Wembley '79 marks his first Festival appearance for West Coast multi-awarded fiddle player Billy Armstrong. A former musician with such U.S. stalwarts as Hank Thompson, Tex Williams and the Sons Of The Pioneers, Armstrong has claimed Academy of Country Music's No. 1 Fiddle Player Award for the past 13 consecutive years.

Current album: Billy Don't Sell Your Fiddle (Westwood WRS135).

MO BANDY: One of the real hits of last year's Festival, Texas based (though Mississippi born) Moe Bandy is proof to the country fans that deep rooted country music is still recorded — and still sells records. Bandy's songs relate to the realms of bar rooms, booze and slippin' around, and they've matched with musicianship that hasn't changed much since the days of Hank Williams.

Already well played on the specialist radio show, the forthcoming appearance is guaranteed to enhance his reputation even more.

Current album: It's A Cheating Situation (CBS 83552). Current single: It's A Cheating Situation (CBS 7217).



BOBBY BARE: A long time favourite with country audiences, he first hit the country and pop chart regions back in the early 1960s with songs like Detroit City and 500 Miles. Bare has always set his own pace in country music by choice of material and presentation. Once working with writers like Shel Silverstein and Bob McDill, he's now signed a management pact with Bill Graham.

Current album: Sleeper Wherever I Fall (CBS 83533). Current single: Sleep Tight Goodnight Man (CBS 7117).

NANCY PEPPER: before signing with B.J. Cole's Cowpie label (distributed by United Artists) Scottish singer Nancy Pepper had gained a foundation through working the local clubs, and moved into the international scene by representing Britain on the International Show staged during Nashville's 1977 Fan Fair. Like the Cowpie concept, Ms. Pepper's is trying to get her kind of country across to wider audiences.

Current album: Leaving For Better Times (Cowpie UAS 30183).

RANDY BARLOW: A relative newcomer to the U.S. country scene, although he's been "paying his dues" for the best part of the decade, Randy Barlow shot to country prominence on the small U.S. Gazelle label and subsequently signed with the Nashville independent Republic outlet (licensed in Britain by Decca). To date he's had around 15 consecutive chart records in the States including Twenty Four Hours From Tulsa, California Lady and Fall In Love With Me. As yet, minimal media exposure in Britain.

Current album: Fall In Love With Me (London SHU 8526).

PHILOMENA BEGLEY: One of Ireland's most popular acts, County Tyrone's Philomena Begley (along with her former singing partner Ray Lynam) is well known to local country fans and has been the recipient of British country music awards. Notching up appearances at past Wembley Festivals, as well as guest shots on Nashville's Grand Ole Opry, Ms. Begley remains one of the biggest attractions on the Irish ballroom scene. Her current album was recorded in Nashville.

Current album: Nashville Country (Top Spin TSLP 110)

JEANNIE DENVER: one of Britain's most popular country attractions, Yorkshire based Jeannie Denver leads her own band — the J.D. Band — and has built up a substantial following on the club scene as well as winning out to larger audiences by way of tours alongside Slim Whitman, Vernon Oxford and Dick Damron. In addition to concert appearances, Ms. Denver has a string of successful radio and television slots to her credit.

Current album: With Love (Westwood WRS128).

AL DOHERTY: another of Britain's stalwart country performers, Al Doherty is among the foremost figures on the local club scene. Recently signed to the newly created Silver Dollar label, the forthcoming International Festival

The Whole Tone Star

FLOYD CRAMER: one of the first name sessionmen of the Nashville scene — he played backup on recordings by Jim Reeves and Elvis Presley among others — Shreveport born pianist Floyd Cramer shot to international stardom in 1960 with the million selling Last Date.

Other hits, including British chart entries, were On The Rebound and San Antonio.

He is still occasionally does sessions though his unique "whole tone slur" style of playing has ensured he remains a star in his own right.

Current album: Superhits (RCA PL 13209). Current single: Last Date (RCA PB 9379).



marks Doherty's first Wembley appearance.

Current album: to be announced. Current single: A Million Songs (Silver Dollar SDSN 0002).

LONNIE DONEGAN: with a chart career that stretches back to Rock Island Line — three entries during 1956 — Lonnie Donegan first caught the public's attention as a member of the Chris Barber Jazz Band. Then he branched out on his own and was a forerunner in the short lived skiffle movement. During the subsequent years he has remained a popular attraction in both Britain and the United States and his Wembley appearance follows in the wake of cutting country music in Nashville.

Current album: Sundown (Chrysalis CHR 1205).

BOXCAR WILLIE: undoubtedly the biggest success story of the club scene during the past couple of years, Texas "hobo" entertainer Boxcar Willie now commands sellout crowds and has sold a substantial amount of albums at gig appearances. Wembley (together with a three week tour) marks the artist's third return to Britain during the past 12 months — and once again the crowds are going to be delighted with his pure country styling, his humour and his impersonations.

Current album: Daddy Was A Railroad Man (BRA 1004).

George Hamilton IV

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appeared at the first International Festival of Country Music at Wembley in 1969 and more than any other American performer since then — 8 years out of 11.

His fifth nationwide concert tour of Great Britain
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COUNTRY

Gibson's UK breakthrough

BARBARA FAIRCHILD: through past Wembley appearances, a tour with Don Williams and a succession of TV guest slots, diminutive Barbara Fairchild has built up a dedicated following within these shores. In the United States she's scored around a couple of dozen country chart entries — including a Top 30 cover of Pussycat's Mississippi — having first broken into the limelight, at the age of 13 years, with radio and TV appearances in her native St. Louis, Missouri.

Current album: *This Is Me* (CBS 83177).



DOTTSY: another country entertainer from the Lone Star State of Texas, Dotsy has built up a following on both sides of the Atlantic with such titles as *I'll Be Your San Antonio Rose*, *Love Is A Two Way Street* and *Trying To Satisfy*, the latter being penned by Waylon Jennings. Discovered by Happy Shahan — the man who put Johnny Rodriguez on the map — Wembley marks the lady's first British concert appearance although she did visit these shores at the end of last year to tape a guest spot on Sydney Devine's *STV* series, *Devine Country*.

Current album: *Trying To Satisfy You* (RCA PL 42811). Current single: *Trying To Satisfy You* (RCA PB 1448).

BUDDY EMMONS: probably the most respected of all steel guitar players, Indiana born Buddy Emmons has played with some of the most prestigious names in the business — including Ernest Tubb, Ray Price and Roger Miller — as well as founding his own steel guitar company (Sho-Bud) which marketed the first steel guitar with push rod pedals.

Highly active on the session scene, West Coast as well as Nashville, he still finds time to make his own albums. He is certain to be one of the star attractions at the Festival where, in the past, steel guitarists have always collected standing ovations.

Current albums: *Sings Bob Wills* (Sonet SNTF 708); *International Steel Guitar Convention Vols 1 & 2* (Midland ISGC 1/2 — Import).

DUFFY BROTHERS: winners (in the duo/solo category) of the 1978 Marlboro Country Music Talent Competition, the Duffy Brothers have given the local scene a uniquely visual stage act in which skilled musicianship is mingled with side splitting humour. Actively on the club circuit since 1973, the Duffy's have — in recent months — been seen on TV, heard on radio and toured with Marty Robbins

Current album: *Nassington Flyer* (Buffalo BUFF-L-2001).

FREDDY FENDER: apart from a one night London concert stand some three years ago, Wembley '79 marks Tex-Mex entertainer Freddy Fender's first British public appearance. Fender's success is that "overnight" variety that is anything but overnight. In his case it took 20 years before he came up with the million selling *Before The Next Teardrop Falls* (produced by Huey Meaux) in 1974. Prior to that he tried to get the breaks while holding down a succession of dead end jobs, fighting racial prejudice and serving a three year jail sentence for possession of marijuana.

Current album: *Tex-Mex* (ABC AY 1132 — Import).

KEN & BILLIE FORD: another act that can be counted as the backbone of the local scene, the husband and wife duo of Ken and Billie Ford have earned themselves a reputation by working the Northern club scene during the past few years. Originally recording for Northern Ireland's *Outlet* label, they're now signed with *Silver Dollar*.

Current album: *Steel Mills Of Cleveland* (Silver Dollar SDLA 400) Current single: *Our Little Girl* (Silver Dollar SDSN 0001).

DON GIBSON: one of the most successful of the first singer/songwriters to be established in Nashville during the late 1950s, North Carolina born Don Gibson burst into the British charts at the beginning of the '60s with offerings like *Sea Of Heartbreak* and *Lonesome Number One*. After a 22 years association with RCA, he signed with Hickory Records in 1970, thus strengthening his association with his publishing outlet, *Acuff-Rose Music*. Throughout he's kept a loyal following with British country fans.

Current album: *Look Who's Blue* (ABC/Hickory HB 44014 — Import).



RAYMOND FROGGATT: after initial success as a pop artist a few years back, Raymond Froggatt has now established himself with the country music field. And he's based his country connections on firm foundations, having appeared at a past Tulsa International Music Festival, recorded an album in Nashville (under the direction of Larry Butler) and toured with Tammy Wynette in Britain.

Current album: *Southern Fried Frog* (Jet LP 209).

JANA JAE: from the Jim Halsey roster of artists, Jana Jae is very likely to please British audiences with her highly skilled fiddle playing. With roots in country and formal training in classical music, Ms. Jae has won numerous fiddle contests including the prestigious California State Championship. To be seen regularly in the USA on the highly rated *Hee Haw* TV series, she was a former member of Buck Owens' *Buckaroos*.

Crystal's new crossover

CRYSTAL GAYLE: backed by two hit singles — *Don't It Make My Brown Eyes Blue* and *Talking In Your Sleep* — and a mass of publicity centering around her recent album release *When I Dream*, Crystal Gayle has now outstretched her basic country following and winning out to the mass public. In the United States she's a leader of the crossover movement (see separate feature).

Current album: *When I Dream* (United Artists UAG 30169).

Current single: *Why Have You Left The One You Left Me For* (United Artists UP 36494).

SLEEPY LA BEEF

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April 26 — Royalty, Southgate

April 27 — Star Club, Guildford

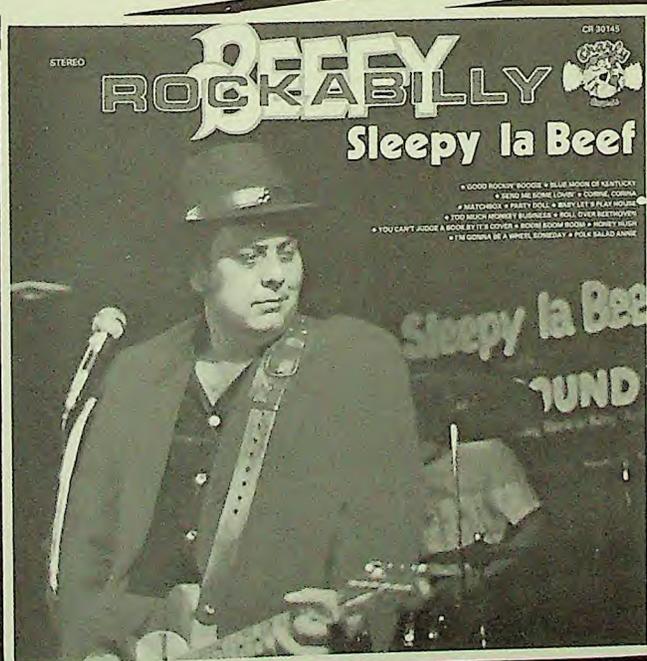
April 28 — St. Helier Arms, Carshalton

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COUNTRY

POACHER: another British act to hit international fame, this time the Warrington based group Poacher who received widespread acclaim when they guested on Jim Halsey's International Music Festival in Tulsa last November. Prior to that they had notched up success on ATV's New Faces which, in turn, led to a recording contract with RK Records. Poacher's music lies in country-rock realms, and they've received strong media exposure.
Current album: Poacher (RK RKLP 5002). Current single: One Faded Photograph (RK RK1016).

RONNIE PROPHET: the hit of Wembley '78. Prior to his British visit Canadian (though now Nashville based, and owner of a nightclub on Printers Alley) Ronnie Prophet was virtually unknown. Afterwards — one of the most talked about acts of the weekend, delighting audiences with his vocals, musicianship and a set of most imaginative frog impersonations. Subsequently he's been on tour and television, and fast developing a reputation as a major entertainer.
Current album: The Hits Of Ronnie Prophet (RCA PL 42807).



RONNIE PROPHET

MARTY ROBBINS: fresh from Top 10 album chart success with Golden Collection (a TV promoted, 20 track compilation of some of his biggies) Marty Robbins is back to entertain with a musical repertoire that stretches across the realms that includes gunfight ballads, country standards, self-penned hits and standards. And 25 years of his gives him a lot of material to work with. After Wembley Robbins embarks on a short tour.

Current albums: Golden Collection (Lotus WH5009); The Performer (CBS 83488). Current single: Touch Me With Magic (CBS 7176).

LANEY SMALLWOOD: completely new to British audiences, 20 year old Alabama born Laney Smallwood is a show business veteran who broke into the public eye with regular television appearances from the age of nine years. She arrived on the Nashville scene via the efforts of songwriter Carmol Taylor and recently signed a recording contract with Monument. No product is at present available in Britain.

JOE STAMPLEY: another newcomer to Britain, though Joe Stampley's success in the United States stretches over an eight year country chart career. Then, before that, the Louisiana born artist had his share of rock success as a member of the Uniques. Today Stampley blends his musical backgrounds and presents material which, as he states, "doesn't lock him into one category." His latest U.K. single release is a tribute to Chuck Berry.

Current album: Greatest Hits (Epic EPC 83487). Current single: Sheik Of Chicago (Epic 7191).

GLORIA: another of the Emerald Isle's contributors to the festivities, Gloria started off with the Showband titled The Cascades some five years ago. But success came once she left for a solo career, striking it gold with One Day At A Time which, at the end of last, had become Ireland's biggest selling single ever with a reputed 105,000 copies to its credit. Now gaining international acclaim, she's already made the trans Atlantic connection by recording in Nashville.
Current album: When I Sing For Him (Release RL 8004).

JIM AND JESSE: although deeply rooted in the traditions of bluegrass music, Jim and Jesse McReynolds (together with their band The Virginia Boys) have won over to wider audiences by way of their inventive musicianship and catholic choice of material. The latter stretches across musical realms and includes gospel, country, bluegrass and — even — the songs of Chuck Berry. This year marks their third British visit.

Current album: A Handful Of Good Seeds (Canaan/Word CGS 8512).

FREDDIE HART: with his British debut last year a great success with the hard core country enthusiasts, Capitol Records' Freddie Hart is back for a second festival appearance. Hart's another artist who struggled in the shadows for far too many years than he cares to remember, making his entrance on the country scene as a songwriter.

Then, in 1971, came the million selling Easy Loving — a song that gained the unique distinction of being named Song Of The Year by the CMA for two consecutive years.
Current album: to be announced.

FRANK YONCO: a stalwart figure on the British scene, West Country based Frank Yonco — together with his outfit Kit Connors and the Superglades — has recently stretched his areas of appreciation by headlining the six week Westward TV series Country Style. Away from the cameras Yonco was seen on tour with Billie Jo Spears at the end of last year and remains a popular figure on the club scene.
Current album: Old Greyhound (Sweet Folk & Country SFA 091).

BILLIE JO SPEARS: the most consistent of all U.S. country acts in the British charts — she's had five entries — Billie Jo Spears is also among the most regular of visitors to these shores. A native of Texas, she made her recording debut, at 13 years, as a "B" side to a Mel Blanc recording. Ironically her first Nashville connection was with United Artists in 1964 but it took over a decade — and a return to UA — before hitting the international spotlight with Blanket On The Ground.

Current album: Billie Jo Singles Album (United Artists UAK 30231). Current single: Love Ain't Gonna Wait For Us (UA UP36480).



BILLIE JO SPEARS

HANK LOCKLIN: one of the all time country favourites (especially with Irish listeners), Florida born Hank Locklin is a frequent visitor to these shores having first made the British connection in the early '60s with hits like Please Help Me I'm Falling and We're Gonna Go Fishing. Although less active these days on the concert front, Locklin nevertheless has a substantial hit repertoire to fall back upon.
Current album: Country Hall Of Fame (Top Spin TSLP 102)

RAY LYNAM: one of the most regular visitors to the international festivals, Ireland's Ray Lynam possesses an audience appreciation that includes both his local followers and the UK's country fraternity. He, with his band The Hillbillies, first saw Irish chart success in 1969 while, on stage, he's mastered a stage technique that's well comparable to his U.S. counterparts.
Current album: Irish Startime (Release IST 441).

CHARLIE MCCOY: the man who first put the Nashville sessionmen on the map by winning the prestigious CMA Instrumentalist of the Year Award in 1972, harmonica player Charlie McCoy (but that's only one of his numerous instrumental skills) has since developed into a star in his own right. A founding member of the influential Area Code 615 — his Stone Fox Chase is heard as the theme to BBC-2 TV's Old Grey Whistle Test — McCoy now has several albums to his credit and, a couple of months back, broke into the U.S. charts as a singer with Fair and Tender Ladies.
Current album: Appalachian Fever (Monument MNT 83516).

MERCY BROTHERS: first seen at the Wembley Festival in 1977 (though their British debut came four years earlier as guests on a George Hamilton IV TV show), Canada's Mercy Brothers should increase their acceptance this time around considerably with a festival slot and a tour of country music venues (promoted by Gordon Davies of Westwood Productions). In their homeland the Mercy's have established themselves as performers and songwriters, as well as running their own production organisation.
Current album: Comin' on Stronger (Westwood WRS 136)

SLEEPY LA-BEEF: the presence of Sleepy LaBeef is likely to bring moments of rockabilly to the proceedings, though 25 years in the business also promises a great deal of country as well. Starting out with "Pappy" Daily — the producer who put George Jones on the map — LaBeef is now signed with Shelby Singleton in Nashville, and records for the reactivated Sun label (released here by Charly). Wembley marks his first British appearance: advance reports indicate that this 6' 6" entertainer presents a dynamic show.
Current album: Beefy Rockabilly (Charly CR 30145).

RONNIE MILSAP: another entertainer reigning high in the U.S. crossover stakes, blind pianist/singer Ronnie Milsap came to country music with a mixed musical background including classical training and hit status as a R and B artist. In 1977 he was named CMA Entertainer of the Year.
Current album: Images (RCA AHL1 3346). Current single: Santa Barbara (RCA PB 1421).

MICKEY NEWBURY: although his output as a writer remains relatively small (in comparison to other Nashville songwriters), Mickey Newbury's material has always bore the seal of haunting plainiveness. As a singer he's recorded for a number of outlets (including RCA, Mercury and Elektra) and, though he's yet to achieve lasting success as a chart artist, his American Trilogy — first recorded by Elvis Presley — still brings in the royalties.
Current album: His Eye Is On The Sparrow (ABC/Hickory HA 44011 — Import).

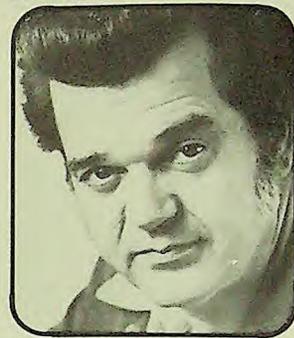
ORIGINAL DRIFTING COWBOYS: you can lay bets that this quartet (Bob McNett, Hilous Butrum, Don Helms and Jerry Rivers) are going to be one of the show stopping acts at Wembley. The original backing group of the most respected man in the modern age of country music — Hank Williams —

the Drifting Cowboys recently reformed themselves a few years back for the occasional stage appearance and a series of U.S. radio shows. For once, the concert stage is going to ring with the authentic sound of Hank Williams' music. And Wembley is only the beginning: the Cowboys are to be seen on tour with George Hamilton IV in May.

Current album: Hank Williams Original Drifting Cowboys (Live) (Westwood WRS 140).

CONWAY TWITTY: among the most durable and successful of country artists — he's had over 30 consecutive number one hits to his credit — Conway Twitty moved back to his musical roots after first establishing his name into the golden days of rock 'n' roll. Remember It's Only Make Believe and Mona Lisa on MGM? Today, along with occasional recording colleague and business partner Loretta Lynn, Twitty ranks right at the top of MCA's country roster — and has a stack of awards to prove his ever present popularity (should proof be needed).

Current album: Conway (MCA M-CF 2878).



CONWAY TWITTY

VERNON OXFORD: another touch of authenticity, this time with constant British visitor Vernon Oxford. Over the years he's been compared with Hank Williams — and Oxford's traditionally styled vocals may just have proved too authentic for the commercially minded U.S. recording outlets. After two stints with RCA (the second being brought about following the response of the British market), the artist's now with the smaller, specialist Rounder label.
Current albums: If I Had My Wife To Love Over (Rounder 0091 — Import); Nobody's Child (Release BRL 4101).

TAMMY WYNETTE: a frequent visitor to British shores (as well as to the British singles and album charts), Tammy Wynette kicked off her successful career in 1966 with a series of hard core country recordings — which, strangely enough, have brought her success on this side of the Atlantic — before moving into more MOR realms. More recently Ms. Wynette's publicity has centred more around her personal life (a broken marriage to George Jones and kidnap attempts) though her British album sales have totalled around the two million mark during a 12 month period.
Current album: Best of Tammy Wynette Vol 2 (Epic EPC 83214). Current single: Let's Get Together (One Last Time) (Epic EPC 7230).



TAMMY WYNETTE

Nashville Country Luncheon

NASHVILLE'S COUNTRY Music Association plays its part in the Wembley festivities when, on Saturday April 14, it co-hosts a luncheon with *Music Week* in the Conference Centre's Chaucer Room.

"The aim is to draw closer the country music markets in Britain and the United States as well as making the British music industry a little more aware of the CMA," explains the association's executive director, Jo Walker.

In the United States the CMA, which celebrated its twentieth anniversary last year, has become known as "America's most active trade organisation" and played a vital role in country music's commercial development over the years.

Formed in November 1958 by a group of "hard core executives" as an offshoot of the Country Music Disc Jockey Association, its primary aims were for the promotion of country music. Over subsequent



JO WALKER executive director of the Country Music Association.

years it's been essential in the development of the U.S. country radio scene as well as establishing a number of landmarks along the way. These have included the annual CMA Awards, now network televised in October, and the establishment of Nashville's Country Music Hall of Fame and Country Music Foundation.

Among its latest roles has been

the creation of the annual Fan Fair, which grew out of the Disc Jockey Convention and the establishment of the International Show which spotlights country talent from outside of the United States. In the past Nancy Peppers and Frank Jennings Syndicate were among the British representatives while, this year, sees an appearance by the South London based, four-piece bluegrass band Grassroots.

Jo Walker looks towards the CMA having a greater involvement with the British country scene — an aim of the CMA has always been to promote the music internationally — and feels that the luncheon with the press, media and industry will help strengthen the ties. In addition Britain is already represented within the Association by international director, Mervyn Conn, and a chairman of the international development committee, Tony Byworth.

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COUNTRY

THE STATE of American country music in Britain appears pretty healthy at the present moment. Record releases are frequently finding their way into the charts, the TV album promotion market is booming, more acts are embarking on theatrical and club tours and the International festival of Country Music seems set to break box office records once again at Wembley this weekend.

All appears in top gear and moving.

But is country music being exposed, promoted and marketed to its fullest extent? Perhaps more important, though, is the media fully reflecting the current developments of the music in the United States?

At present there seems a vast musical gap between the markets on either side of the Atlantic. Britain's basic country audience still fully accepts the basic country workings while tending to disown those crossover acts which are attracting substantial business in the United States. Certainly it's been a vehement discussion point in the pages of the monthly consumer magazine *Country Music People* during recent months, leading to the inevitable "what is" and "what isn't country" argument.

The point arose during a discussion at *Music Week's* offices the other week. Terri Anderson was asking an opinion on two recent album releases and their sales potential in their respective (country music) market. The albums were Roy Acuff's *Greatest Hits* and Janie Fricke's *Singer Of Songs*.

"Roy Acuff — he's one of country's living legends and the album will be bought by the country fans who have been aware of the music over the years. Nevertheless it would be a fairly small market", I ventured.

Potential star

"Okay. But it's the sort of album that would be stocked by a retailer who wants to keep a comprehensive range of stock," replied Ms. Anderson. "Now how about Janie Fricke?"

"Potentially, Janie Fricke will be a very big name and possibly not in the far too distant future. But, probably, most of the country market will hate it, possibly calling it rock 'n' roll or pop".

It all boils down to a case of

By TONY BYWORTH

identity. Today, country music, in the United States, is vast and reaching over many other musical realms. It's also highly successful which, obviously, provides the incentive for other product of the same to stem from the country recording sources. In Britain, with a limited time for country music (away from the pop programming), the familiar and predictable sounds reign.

Gerry Ford, presenter of BBC Radio Scotland's *Country Corner*, programmes the music right across the board and lets his listeners draw the lines.

Familiarity

"They're the ones who are going to buy the records anyway", but he admits that the response is always for the familiar and well established acts like George Jones, Don Williams and Charley Pride with Crystal Chandeliers and *You're My Best Friend* always topping the request lists every week.

"Emmylou Harris is about the most acceptable of the contemporary artists" states Ford. "We never get any requests for acts like the Eagles, Poco or Guy Clarke."

Bob Powell, presenter of Radio London's Saturday afternoon *London Country*, always begins his show with a 20 minute contemporary spot and then mixes the remainder of his 150 minutes with new releases and golden oldies. He feels, however, that specialist shows don't necessarily reflect current trends.

"Country shows, more likely, are programmes for people interested in the music rather than trends," he comments.

Nevertheless, he adds that a general audience can be attracted to a specialist show if presented in the right manner.

"I feel that a general audience will listen to a country show with all types of country, apart from the real ethnic stuff, if the programme is not weighed down too heavily with chat. I'm sure that it's the chat that makes a show specialist, not the music".

But back to Roy Acuff and Janie Fricke, and the reason behind the albums' releases in the first instance.

Stuart Hornall, general manager of Elektra/Asylum, comments that the Acuff album was released because of the artist's status in the country music world.

"Anybody who says they're a country music fan will know who Roy Acuff is" he explains. "So the point of sale is to make a reasonable priced album available for an already existing market".

Hornall's greater problem is getting the newer names across to the record buyers. Eddie Rabbitt is one example, though his case has been eased with the recent success of *Every Which Way But Loose*.

"There is the market but the problem rests with getting the image across. We've been fortunate in getting Rabbitt played consistently and the next step is to get him over here to be seen. The way we're planning to build Elektra's country market, which is substantial in the States, is to work on artists like Eddie Rabbitt and Stella Parton getting into the charts — and then hopefully follow on with others on the label."

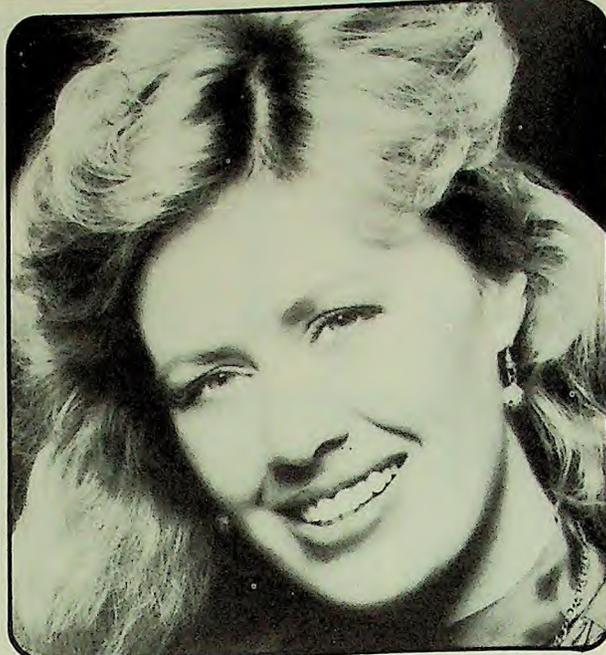
The selling point of Janie Fricke rests at the other end of the scale to the Acuff release, with an audience potential taking in pop audiences.

"The radio pickup for her has been exceptional," comments Peter Robinson, director of international A and R at CBS.

Radio reaction

"We had always liked the album but we postponed releasing it for a long time until we got the right hook to hang it on. That happened when Janie Fricke came in to do the Val Doonican show. After that we got the radio reaction. Radio Two has been marvellous, Capital picked up on the single and I think about half the regional stations have been playing tracks off the album. The end result has meant good sales for a first album from a hitherto unknown artist and we will be releasing her next album in June."

But, in the main, does the media favour contemporary artists? Robinson answers: "I think radio likes these kind of artists . . . the Janie Fricke's, the Ronnie Milsap's and the Crystal Gayles. But it's all down to what's in a label? What do you call a pop record, a rock record or an R and B record? The same record could be all of these things. And the same applies to country. The artist could be rooted in country but may record particular songs that are not, by definition, country . . . should you overlook tracks on an album by a country artist that don't sound country?"



JANIE FRICKE: a potential big name in the not too distant future.

Treading a far more predictable country line is Moe Bandy, and Peter Robinson adds that CBS is releasing Bandy's latest single, *It's A Cheating Situation*, with the hope that it may attract more than the artist's already established market. The presence of Janie Fricke, as a backup singer, makes it a far more accessible record to general radio programming, adds Robinson.

Country Club

On the country front, the choice of material for Radio Two's weekly *Country Club* show is made up primarily from the choice of producer Colin Chandler and his presenters David Allan and Wally Whyton. The selection is made first from new releases in the United States — "either with material from the known names or good records from the unknown names" — and then filling out the gaps with oldies or listeners' requests.

"By far the most requests we receive rest with the established country acts," Colin Chandler confirms. "We must get at least 50 requests a week for Don Williams singing *You're My Best Friend* . . . it used to be Jim Reeves with *I Love You Because*."

"As far as the more contemporary artists are concerned, someone like Ronnie Milsap has a small dedicated following though I cannot recall ever seeing a request for Roy Clark or Janie Fricke. Possibly the reason is that they've never worked here."

Winston Lee, executive head of promotions at RCA, agrees that it is the specialist shows who are the first to pick up on country product — though plays are dependent on the actual product — and he adds that the regional stations do have presenters sympathetic to country.

"I know that I can always rely on Roger Scott at Capital to give a spin to an artist like Waylon Jennings or Ronnie Milsap . . . he's really into that although his music sweeps from one side of the spectrum to the other. And every station seems to possess a guy with tastes like that."

"Radio One is more difficult and, generally speaking, gives country a very small amount of plays. The record has really got to have crossed over and started charting before it can get real plays."

Lee agrees that a show designed specifically for contemporary

country music would be useful.

"It's such a vast, untapped market. Whenever you go to a gig you always seem to see the same people — but there must be a lot more around. It's already been released for straighter country music by the TV compilation albums and their sales."

Capital Radio is, at present, the only commercial radio station that does not possess its own regular country show, but it's played a vitally important role in breaking new artists by way of programming country within its normal formats.

"I try and avoid what I call 'ghetto programming'," explains Tim Blackmore, Capital's head of music. "Whenever I receive a country record I don't immediately think 'that's a country record' and think about it in a different way. I try to think whether it will fit in with the kind of material we play on Capital and how the general audience will react to it. In that way some 'country' records come through for plays and others don't. It's not planned as music to suit our audiences."

More success

But why haven't the contemporary country acts broken through in Britain yet when the more basic country artists continue to whip up more and more successes. An answer came from Mervyn Conn, the man behind the International festival and tour promoter of such acts as George Hamilton IV, Slim Whitman, Tammy Wynette, Billie Jo Spears and Don Williams.

"Simply, it's the public which dictate where it's at," states Conn. "I don't see too many albums in the charts by Joe Ely or Willie Nelson or Waylon Jennings. I do see Don Williams there and George Hamilton IV and Marty Robbins, and that's due to the public saying what will be purchased. The same applies to theatre seats."

"I think if the contemporary acts were to come up with more realistic figures, and were prepared to involve themselves in more promotional exercises, then they would break through to the market place. They got to do the same as the MOR country acts have done and be prepared to play a promotional role to back up their product."



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"It's the public which dictates where it's at. . . that's due to the public saying what will be purchased" . . . Mervyn Conn

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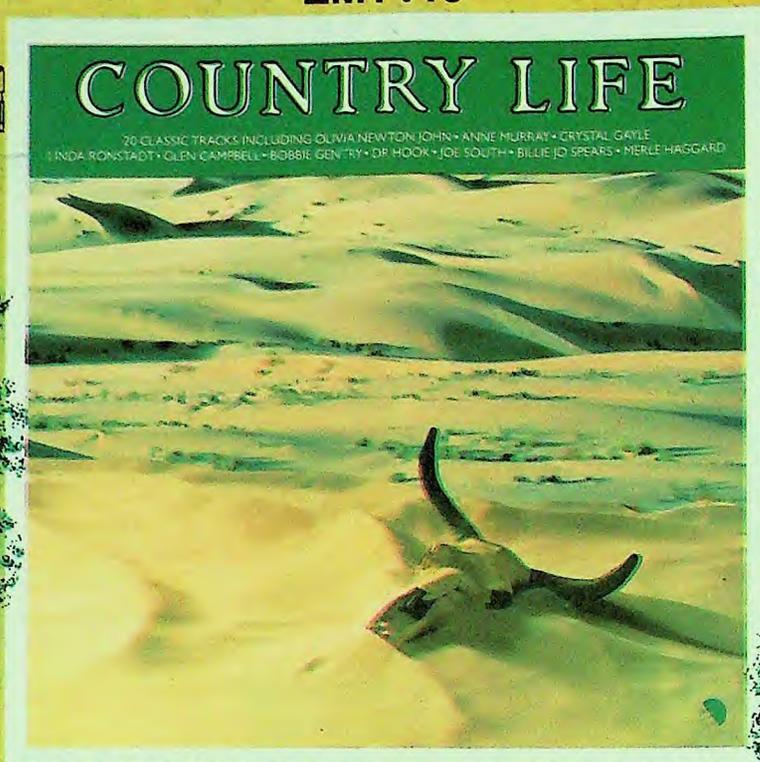
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BILLIE JO SPEARS

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| 63 | 75 | LOVE AND DESIRE Arpeggio | Polydor POSP 40 |
| 64 | — | DREAM LOVER/MACK THE KNIFE Bobby Darin | Old Gold LIG 9017 |
| 65 | 49 | GET DOWN Gene Chandler | 20th Century BTC 1040 |
| 66 | NEW | TO KNOW HIM IS TO LOVE HIM/ENDLESS SLEEP Teddy Bears/Jody Reynolds | Old Gold LIG 9015 |
| 67 | NEW | POETRY IN MOTION/PRINCESS PRINCESS Johnny Thelsson | Old Gold LIG 9016 |
| 68 | 57 | GREEN LIGHT Cliff Richard | EMI 2920 |
| 69 | NEW | SAVE THE LAST DANCE FOR ME/WHEN MY LITTLE GIRL IS SMILING Drifters | Old Gold LIG 9014 |
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| 72 | 65 | YOU ANGEL YOU Manfred Mann's Earth Band | Bronze BRO 68 |
| 73 | 58 | HEART OF GLASS Blondie | Chrysalis CHS 2275 |
| 74 | 66 | DISCO NIGHTS (ROCK FREAK) G.O. | Arista ARIST 245 |
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Keith Skues: WHEN I DREAM — Crystal Gayle (United Artists UP 6503)
Roger Moffat: PAPA LOUIS — Brotherhood Of Man (Pye 7N 46194)
Johnny Moran: LA LA AKIMBO — Mr. President (Satri SAT 143)
Colin Slade: GUILTY — Mike Oldfield (Virgin VS 245)
Ray Stewart: REUNITED — Peaches and Herb (Polydor POSP 43)
Bill Crozier: LOVE BALLAD — George Benson (Atlantic K 17333)
Martin Kelner: STOP BREAKING MY HEART — Inner Circle (Island WIP 6488)
Maggie Mash: DON'T LET GO OF ME — Randy Edelman (20th Century BTC 1042)

ADD ONS

HALLELUJAH — Milk and Honey (Polydor 2001 870)

Metro Radio

NEWCASTLE

ADD ONS

ONE WAY TICKET — Eruption (Atlantic K 11266)
TELL EVERYBODY — Herbie Hancock (CBS 7173)
AM I TOO LATE — Gladys Knight (CBS 7173)
FEEL THE NEED — Leif Garrett (Scotti K 11274)
DANCE LADY DANCE — Crown Heights Affair (Mercury 6168 804)
REUNITED — Peaches and Herb (Polydor POSP 43)
WALK ON BY — Average White Band (RCA XB 1087)
LOVE BALLAD — George Benson (Warner Brothers K 17333)
I'M GONNA LOVE YOU — Glen Campbell (Capitol CL 16074)
GOING THROUGH THE MOTIONS OF LOVE — Gene Cotton (Ariola ARO 149)

Radio Orwell

IPSWICH

HIT PICKS

Anthea Clarke: LOVE YOU INSIDE OUT — Bee Gees (RSO 31)
Keith Rogers: FEEL THE NEED — Leif Garrett (Scotti K 11274)
Bernard Mulhern: AM I TOO LATE — Gladys Knight (CBS 7173)
Tony Valence: I WILL LOVE YOU TOMORROW — K.C. And The Sunshine Band (TK TKR 7541)
Tony Gillham: WE'LL MAKE THE SAME MISTAKE — Goldie (Bronze BRO 71)
Nigel Rennie: TONIGHT — Thom Fricker (Cow Pie)
Patrick Eade: A FREAK — A Lemon (CBS)

Piccadilly Radio

MANCHESTER

ADD ONS

HOORAY HOORAY HOLIDAY — Boney M (Atlantic K 11279)
REUNITED — Peaches and Herb (Polydor 2095 047)
ONE WAY TICKET — Eruption (Atlantic K 11266)
I WANT YOU TO WANT ME — Cheap Trick (Epic EPC 7259)
NICE LEGS — SHAME ABOUT HER FACE — Monks (Carrere CAR 104)
WHAT YOU WON'T DO FOR LOVE — Bobby Caldwell (TK TKR 7529)
GENGHIS KHAN — Genghis Khan (CBS 7317)
TELL EVERYBODY — Herbie Hancock (CBS 7229)
TAKE ME HOME — Cher (Casablanca CAN 147)
DON'T LET GO OF ME — Randy Edelman 20th Century BTC 1042)

Radio Tees

TEESSIDE

ADD ONS

OFFSHORE BANKING BUSINESS — Members (Virgin VS 248)
LOVE YOU INSIDE OUT — Bee Gees (RSO 31)
WALK ON BY — Average White Band (RCA XB 0087)
ONE WAY TICKET — Eruption (Atlantic K 11266)
STARING AT THE CEILING — Slow Children (Jet 142)
DON'T LET GO OF ME — Randy Edelman (20th Century BTC 1042)
GET USED TO IT — Roger Voudouris (Warner Brothers K 17348)
I WANT YOU TO WANT ME — Cheap Trick (Epic EPC 7258)
SUPERMAN — Barbra Streisand (CBS 7286)
AM I TOO LATE — Gladys Knight (CBS 7173)
CRYING — Instant Funk (Salsoul SSOL 118)
YOU'VE GOT IT ALL — Peggy Scott (Pinnacle PIN 73)

Radio 210

THAMES VALLEY

ADD ONS

SOMETHING'S COOKIN' IN THE KITCHEN — Dana (GTO GT 243)
READY TO TAKE A CHANCE AGAIN — Barry Manilow (Arista ARIST 242)
BORDERLINE — Rogue (Ariola ARO 147)
DON'T LET GO OF ME — Randy Edelman (20th Century BTC 1042)
SUPERMAN — Barbra Streisand (CBS 7286)
AM I TOO LATE — Gladys Knight (CBS 7173)
YOU'VE NEVER BEEN IN LOVE BEFORE — Quint (RCA PB 5151)
WHAT YOU WON'T DO FOR LOVE — Bobby Caldwell (TK TKR 7529)

Radio Victory

PORTSMOUTH

ADD ONS

ONLY YOU — Child (Ariola ARO 536)
GOING DOWN TO LAUREL — Steve Fobert (Epic EPC 7275)
FEEL THE NEED — Leif Garrett (Scotti K 11274)
TELL EVERYBODY — Herbie Hancock (CBS 7229)
STOP BREAKING MY HEART — Inner Circle (Island WIP 6488)
PARISIENNE WALKWAYS — Gary Moore (MCA 419)
GUILTY — Mike Oldfield (Virgin VS 245)

BBC Blackburn

HIT PICKS

Nigel Dyson: TENDER IS THE NIGHT — T.H.P. Orchestra (Rocket)
Kath Dutton: DON'T LET GO OF ME — Randy Edelman (20th Century)
Phil Scott: YOU CAN'T CHANGE THAT — Raydio (Arista ARIST 249)
Trevor Hall: THE WAY I FEEL — Adrian Gurvitz (Jet 140)
Gerald Jackson: DO THE JOG — J.P.N. And The Vitamen (Electric WOT 31)
Ken Snowdon: BLACK DENIM TROUSERS AND MOTORCYCLE BOOTS — Morris/Bolcom (Nonsuch K 12800)

Radio Wales

SULTANS OF SWING — Dire Straits (Vertigo 6059 206)
IN THE NAVY — Village People (Mercury 6007 209)
I WANT YOUR LOVE — Chic (Atlantic K 11245)
THE RUNNER — Three Degrees (Ariola ARO 154)
SOME GIRLS — Racey (RAK 291)
TURN THE MUSIC UP — Players Association (Vanguard VS 5011)
BRIGHT EYES — Art Garfunkel (CBS 6947)
YOU ANGEL YOU — Manfred Mann's Earthband (Bronze BRO 68)
GOODNIGHT TONIGHT — Wings (Parlophone R6023)
I JUST FALL IN LOVE AGAIN — Anne Murray (Capitol CL 16069)

Plymouth Sound

PLYMOUTH

HIT PICKS

Peter Greig: GUILTY — Mike Oldfield (Virgin VS 245)
Brian Day: ONLY YOU — Child (Ariola ARO 536)
Ian Calvert: BORDERLINE — Rouge (Ariola 147)
Carmella McKenzie: I JUST FALL IN LOVE AGAIN — Anne Murray (Capitol CL 16069)

BBC Scotland

HIT PICKS

Jimmy Mack: DON'T LET GO OF ME — Randy Edelman (20th Century BTC 1042)
Tom Ferrie: I WILL LOVE YOU TOMORROW — K. C. And The Sunshine Band (TK TKR 7541)
Andy Cameron: ONLY YOU — Child (Ariola ARO 536)
Rhythm and News: GOING THROUGH THE MOTIONS OF LOVE — Gene Cotton (Ariola ARO 149)
Nightbeat: SLEEP TIGHT GOODNIGHT MAN — Bobby Bare (CBS 7117)

ADD ONS

I DON'T WANNA LOSE YOU — Kandidate (RAK 289)
REMEMBER THEN — Showaddywaddy (Arista ARIST 247)
THE LOGICAL SONG — Supertramp (A&M AMS 7427)

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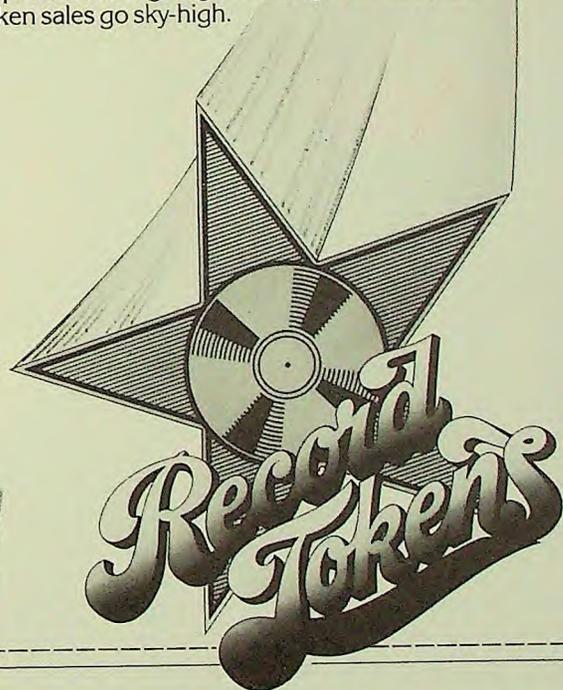
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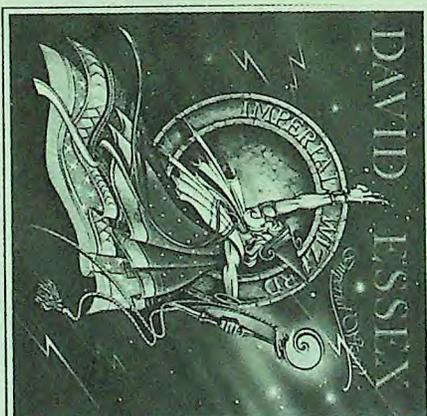
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| 21 | 27 | THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire | • | CBS 83294 |
| 22 | 16 | DESOLATION ANGELS Bad Company | | Swansong SSK 59408 |
| 23 | 29 | JAZZ Queen | • | EMI EMA 788 |
| 24 | 36 | LIVIN' INSIDE YOUR LOVE George Benson | | Warner Brothers K 66095 |
| 25 | 26 | YOU DON'T BRING ME FLOWERS Neil Diamond | • | CBS 86077 |
| 26 | 21 | WAR OF THE WORLDS Jeff Wayne's Musical Version | • | CBS 96000/WOW 100 |
| 27 | 25 | EQUINOXE Jean Michel Jarre | • | Polydor POLD 5007 |
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| 30 | 28 | THANK YOU VERY MUCH REUNION CONCERT AT THE LONDON PALLADIUM Ciff Richard & Shadows | • | EMI TV 15 |
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| 62 | 53 | STRANGERS IN THE NIGHT UFO | □ | Chrysalis CJT 5 |
| 63 | 58 | TUBULAR BELLS Mike Oldfield | • | Virgin V 2001 |
| 64 | 31 | REFLECTIONS George Hamilton IV | □ | Lotus WH 5008 |
| 65 | NEW | LAST THE WHOLE NIGHT THROUGH James Last | • | Polydor PTD 5008 |
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| 72 | 46 | IMAGES Don Williams | • | K-Tel NE 1033 |
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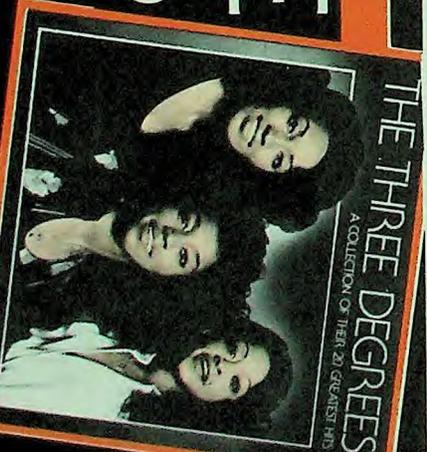
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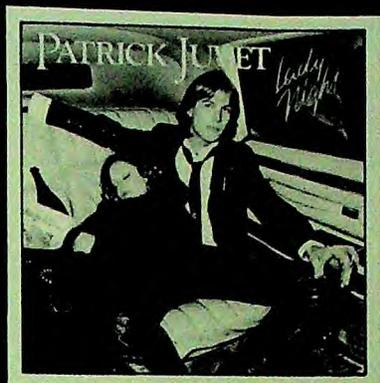
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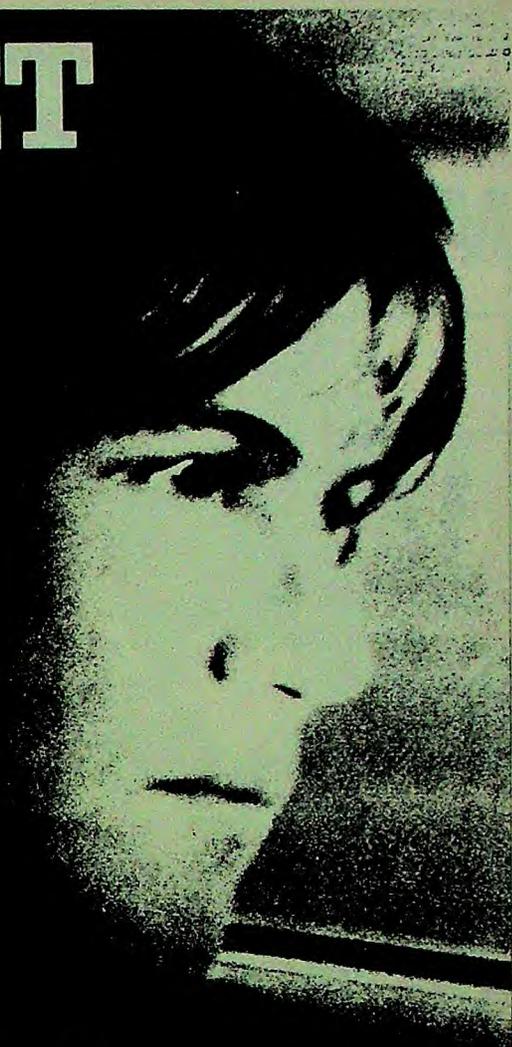
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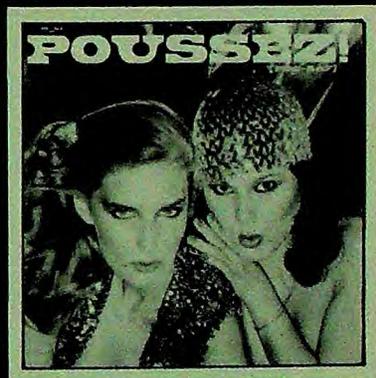
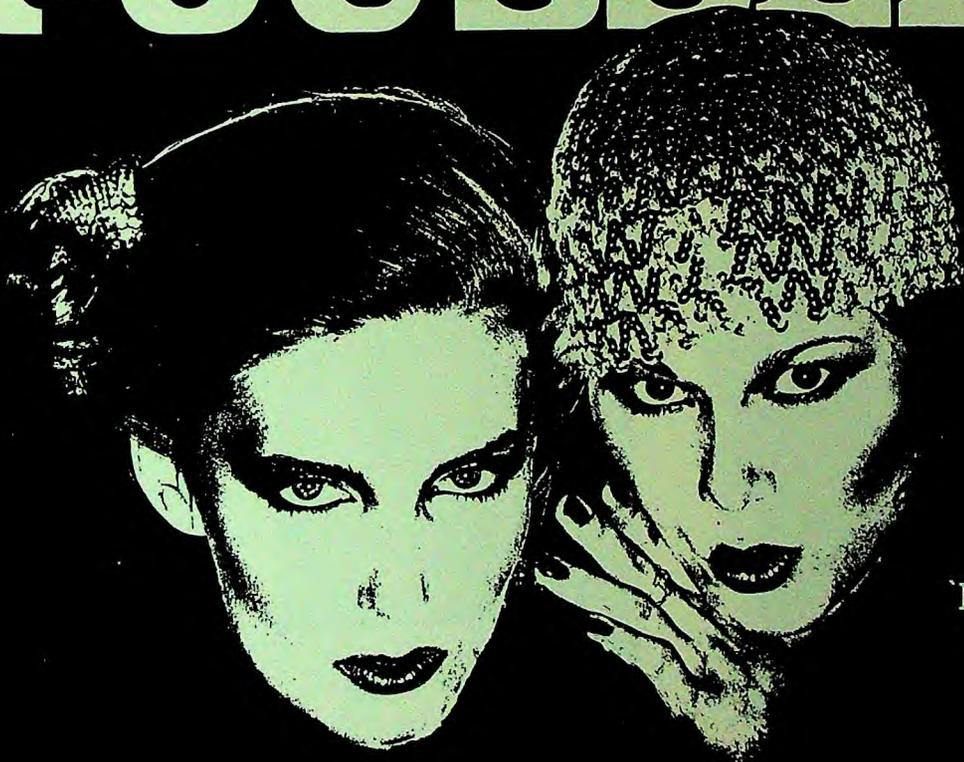
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FEATURE

The mighty ambitions of Magnet's attractions

by JIM EVANS



THE MAGNET team together to sign a deal with representatives of Flamingo Records. Left to right are Brian Reza (director and head of A and R, Magnet); Mike Collier (MD, Flamingo Records); Michael Levy (MD, Magnet Records); Joyce Collier (director, Flamingo Records) and Tilly Rutherford (Disco A and R, Magnet Records).

"I PREDICT that within the next two months we will be in every album chart in the world." That is the firm belief of Magnet Records managing director Michael Levy, and he believes this year will be Magnet's most successful yet.

"We have been building for five years now. For the first two we were very successful — mainly in the singles market. In 1977 we gave the company a major reconsideration. That came to fruition in 1978, with album volume for exceeding singles volume. This year we plan to take

Magnet to the next rung of the ladder.

"Magnet is now established as one of the major independents and we will develop further within that category. Our philosophy is to keep a very small roster of artists, but to put intense work behind that roster.

"We will take all our artists to the next stage of their careers. This business is about artists — we're not in the canned bean business."

Much of Magnet's hopes for this year rest with singer/songwriter Chris Rea. His second album, *Deltics*, has just been released in this

country and worldwide release will be completed within 10 days. A substantial campaign behind the LP release includes a limited edition in blue vinyl, full page advertisements in the trade and consumer press, nationwide window display campaign and posters and stickers. A number of TV appearances have been lined up for Rea and an extensive UK tour is planned for April and May with an American follow-up in June. A third album will be recorded ("Chris is an avid writer") in July and August for release in November.

Breaking Rea has taken a long time. After two-and-a-half years with the label, he is only into his second album. "At first things just didn't gel," explains Levy, "But we have totally believed in Chris all along. We have spent a lot of money, but we have put that money where our mouth is. And in the end the music speaks for itself.

"Last year we laid the foundations for Chris and this year he will explode. I believe Chris Rea will become a worldwide superstar. We plan to establish him in America (Last year he was nominated for a Grammy award as best newcomer of '78), and also in countries like Japan and Australia where so far we have just tickled."

Magnet has no claims to being a specialist label. In fact, their acts, while being few in number, cover most areas of music. "It is not our policy to stick to one area of music. We're in the business of selling records. Whether they be rock, disco, pop or MOR — if we believe we can sell them on a worldwide basis, we will."

Disco is the music of the moment and Magnet has recently concluded a deal which will see them competing in this hot market. The deal is with Flamingo Records, the company run by Mike Collier and Freddy Bienstock. Collier has an impressive track record for disco product — he was responsible for recent hits by Taste Of Honey, Sylvester, Musique, Mick Jackson and Karen Young. The deal encompasses all product acquired by Collier for Flamingo, who will be given their own label identity. First release under the deal will be *Get Dancin'* by the Bombers, currently high in the US disco charts.

"This is reflected in the charts where even acts like The Carpenters are missing. We shall soon be getting our heads down with Guys and Dolls to determine what direction/policy to take."

Darts, with a changed line-up will release just one album this year — in September to coincide with the start of a massive UK and European tour. The band is currently in the studio with Roy Wood producing. A single is expected by the end of April. "Darts are in every way a complete band," says Levy, "1978 was an amazing year for them and in '79 we will take them to the next plateau."

Currently enjoying considerable publicity with his Tynes Tees TV series, *Alright Now*, is former Darts bass singer Den Hegarty. Now signed to Magnet in a solo capacity, his first single edged into the lower echelons of the charts and, according to Levy "did its job". We hope the next single will explode and we'll follow that with an album." In addition to recording, TV and radio work, the eccentric Hegarty is devoting much more time to his songwriting activities. And on the Magnet publishing front, both Chris Rea and Darts are attracting a number of covers.



Hegarty: "We hope the next single will explode"

Brakes, who signed to Magnet towards the end of 1978 are currently in the studios with producer John Asterley who produced The Who's last album and has also recently been producing Bethnal. A single is scheduled for early May release to tie in with their first UK headlining tour. "We're all very anxious to hear the new material," says Levy. "And we will be giving the band a major launch with total commitment".

Apart from a new single by 19-year-old Midlands rock singer Benny Lord, Levy plans one other big launch this year. "It's still under wraps, but we will be putting a lot behind it," says Levy. "You could describe the act as a rock band with quality songs, a bit West Coastish."

As Levy says, things don't happen overnight in the music business, but artists signed to his label know they will get "total commitment".



"I believe Chris Rea will become a superstar"

Levy comments: "Unquestionably, there is a trend towards disco and we are obviously aware that there is a great demand for strong disco product. The Flamingo deal is a diversification for us. We have never before marketed a product not on the Magnet label." At present, Levy plans around six or seven Flamingo singles a year with album releases depending on the singles' success.

While there is the trend towards disco, there is the trend away from MOR, and groups like Magnet's Guys and Dolls are finding chart success hard to come by. "It's becoming very difficult for that sort of act at present," explains Levy.



"Darts are in every way a complete band." says Levy

LONDON

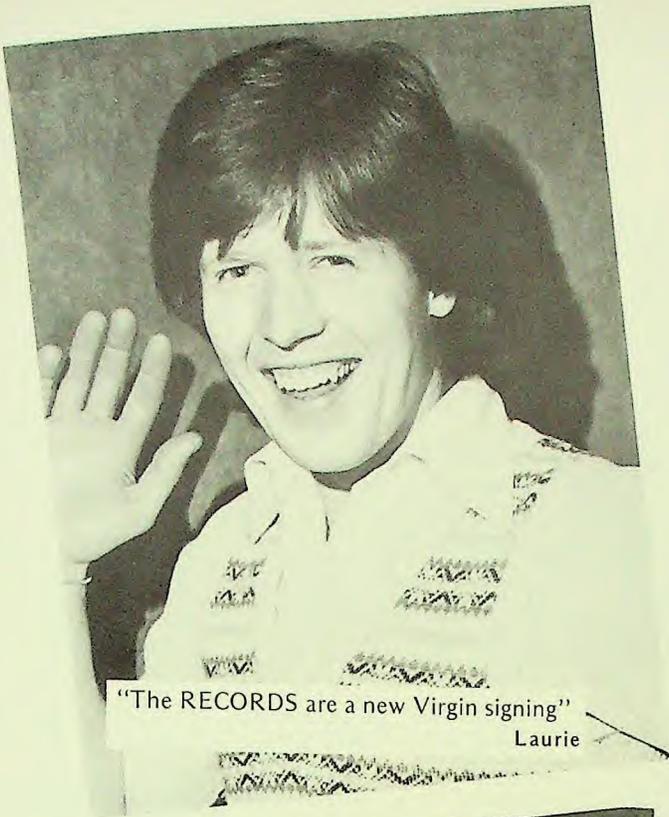
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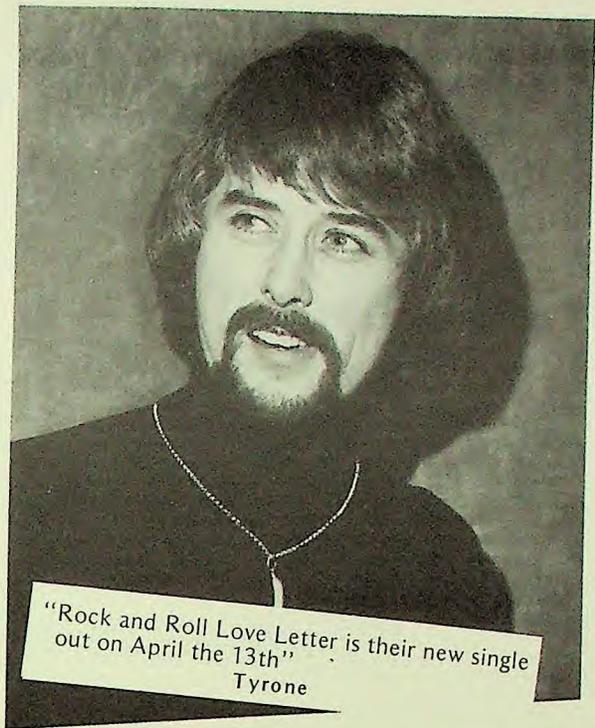
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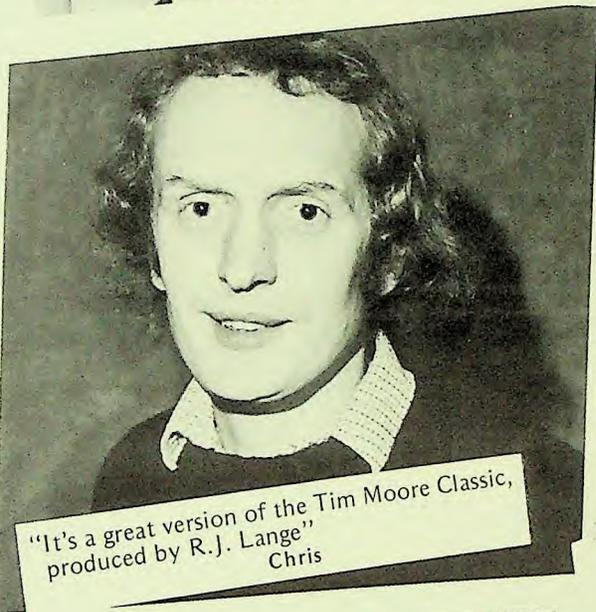
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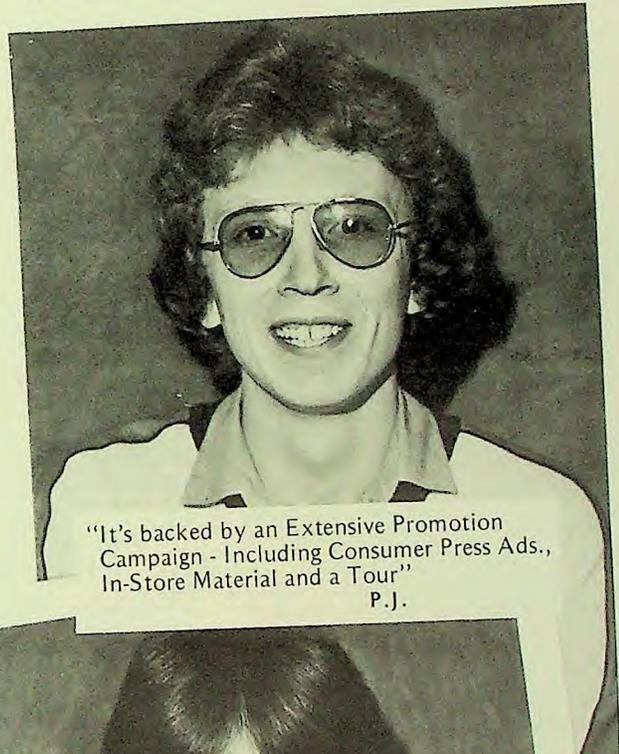
"The RECORDS are a new Virgin signing"
Laurie



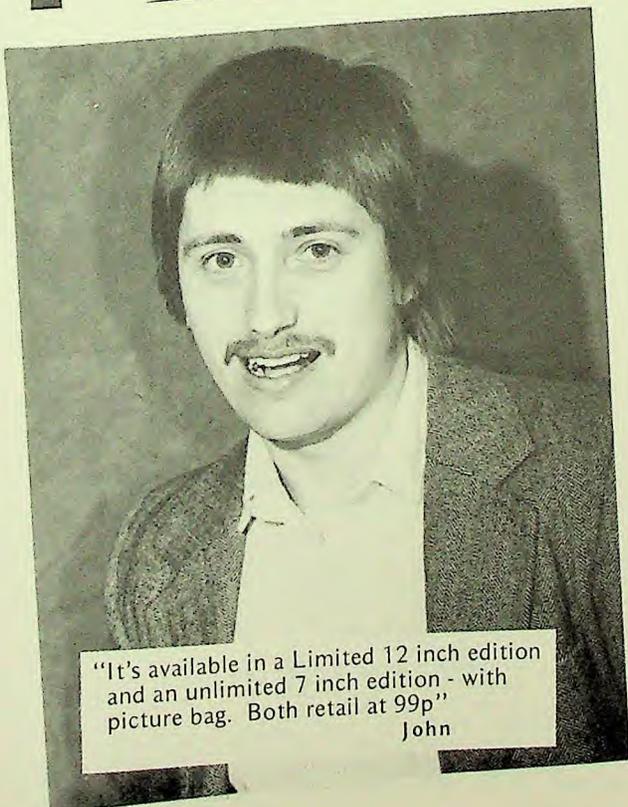
"Rock and Roll Love Letter is their new single
out on April the 13th"
Tyrone



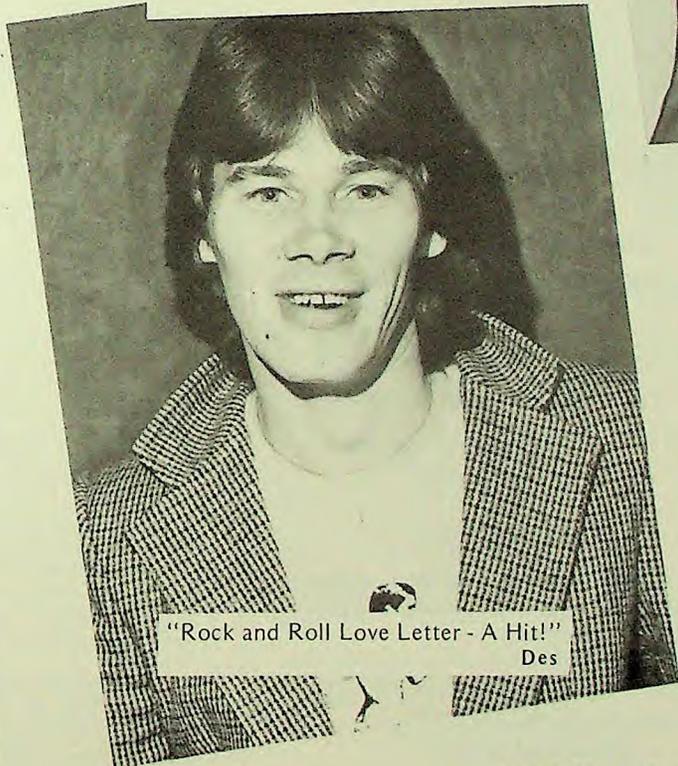
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Chris



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P.J.



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John



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CLASSICAL

Lindsay Quartet arrives with complete Beethoven cycle

THE LINDSAY String Quartet, formed at the Royal Academy of Music 11 years ago, and still comprising the original members, is to become the first English quartet — apart from the Amadeus — ever to record the complete Beethoven cycle.

The project will be launched this month by John Boyden, director of Enigma Records, who from the start, has wanted a quartet cycle to go with the other Beethoven sets, the Symphonies (Halle under Loughran) and the Piano Sonatas (John Lill).

The Lindsay Quartet's performance of all the Beethoven quartets at the Wigmore Hall 18 months ago, for which the musicians received some very good notices indeed, settled the issue for Boyden.

Plans have now been fixed to produce 10 records over the next two-and-a-half years, so that the final LP will be released by Christmas 1981. And the first album, containing Opus 74 (The Harp) and Opus 95, comes out this month, retailing at £4.39.

It is an important development for the Lindsay Quartet — Peter Cropper, Ronald Birks, violins, Roger Bigley, viola and Bernard Gregor-Smith, cello. Speaking just hours after returning from a highly successful tour of Italy playing 15 concerts in just over 2 weeks, including some all-Beethoven programmes, Peter Cropper explained the Quartet had two main aims when it originally formed.

"We wanted to play all the Beethoven Quartets and all the Bartok Quartets within 10 years — and then record them," Cropper explained. "But we wanted to wait until we could do them with some kind of authority."

In many ways, the development of the Quartet has been a slow one — packed with various study periods when they worked with members of the Hungarian String Quartet, Kollisch and Veg — instead of working to establish a reputation in the shortest possible time.

Virtually ever since leaving the Academy, the Lindsay Quartet has been attached to various academic institutions, firstly Keele, then



THE LINDSAY Quartet: this is an important development in its career.

Sheffield Universities, and now Manchester, and each of the players regards teaching and campus performances as important aspects of the group's work. "We find it very valuable and stimulating," Cropper said.

The Lindsay Quartet has made some recordings — the Tippett Quartets for L'Oiseau Lyre, and a record of Mozart Quartets for Classics for Pleasure (set up ironically by Boyden just before he left to take over the LSO), which have only just been released.

But from the start of the Beethoven cycle, the Quartet and Boyden decided to dispense with the practice of recording short takes, because "it spoils the whole idea of the music," says Cropper. "We now play each movement through three times and that's it. Just complete takes. Except, I must confess, for one movement in one quartet when a helicopter flew overhead and then kept on coming back."

Neither Cropper, nor his colleagues, find recording easy. "When you are in a concert hall, you get an urge to play, to project to people, but when you are recording you have to create that special feeling for a microphone.

"But unlike many musicians we

actively enjoy playing."

The second album of the set will be released in July — Nos 3 and 4 from the Opus 18 group, which indicates that the Quartet is following no special order, but just playing the works that are in their playing repertoire at the time of the session.

Following the Italian tour, the Quartet has just been invited back, this time to take part in a Beethoven Quartet series being played in Genoa and Verona with the Quartetto Italiano and the Amadeus Quartet which really says it all.

After 11 years of quiet but consistent growth, the Lindsay Quartet has finally arrived.

Incidentally, like all the Enigma Beethoven records, the covers of all the records will have the same design giving the "set" impression.

Edited by
NICOLAS SOAMES

RCA highlights Grainger favourites

PERCY GRAINGER, the eccentric Australian-born composer and pianist, who spent most of his life in the US, is the subject of two records issued by RCA this month.

The first features the Bournemouth Sinfonietta conducted by Kenneth Montgomery called *Free Rambles, Room Music Tit Bits And . . .* (RL 25198 £4.25) which is a compilation of some of his best known works, including *Country Gardens*. This is the penultimate record in the series sponsored by Harveys of Bristol with RCA since Harveys have begun a similar series with EMI.

The second Grainger disc highlights his ability as a pianist, by courtesy of a 1921 Duo-Art Piano roll. The roll, which has had to be "doctored" to cut out orchestral fill-in passages as it was originally issued as a solo piano experience, has been matched to an accompaniment by the Sydney Symphony Orchestra conducted by John Hopkins.

The record (RL 10168 £4.25) also contains a group of Grainger favourites, including, again, *Country Gardens*, but this time conducted by Leopold Stokowski in a 1950 recording, some of which also feature the composer as pianist.

Recording news. . .

QAWWALI, SUFI Music from Pakistan, The Sabri Brothers & Ensemble, Nonesuch Explorer Series.

Qawwali is music with a purpose — to stimulate religious ecstasy. Developed by Sufis, the mystical Islamic sect, and brought to India and Pakistan in the 12th century, it is described as "the harmonious sounds which move the heart and kindle the fire of love for God". Well, perhaps. It is not particularly subtle music, but then no music aimed at mass appeal, which Qawwali undoubtedly was, could be cerebral or highly abstruse. But the singing and chanting, backed by harmoniums and tablas, contain a sense of irrefragable joy that transcends any barriers that may exist because of the music covered by the Explorer series, its effect is

transcultural in the best sense of the word.

DON QUIXOTE, Don Juan, Richard Strauss, Concertgebouw Orchestra, Amsterdam, conducted by Bernard Haitink. Philips 9500 440.

The effect of Haitink's visit with this orchestra earlier this year is still being felt, and no doubt he will continue to receive attention 1979 being his 50th year. So the batch of records issued by Philips, including this one, should do well. This one certainly deserves to. Haitink's strength has always been his ability to sustain the overall conception even in the smallest detail, and this makes a work like Don Quixote really sparkle. He is up against some stiff opposition with this popular coupling, but this should become part of standard stock.

Solo debut from Hope

IT WOULD be a pity if all the promotion for the Bream/Williams double album overshadowed another recent guitar release which, in its way, is equally important.

Harvey Hope is best known among musicians as a session player — he recently finished a lengthy run in Chorus Line — but he is also a Baroque guitarist of distinction who matches his extensive playing experience with a lively scholarship.

And he has just produced his first solo LP, *The Baroque Guitar*, on an independent label, Response Records, which retails at £3.50 and marks a breakthrough in the recording of early guitar music.

Hope, who is now 35, began collecting old guitars nearly 20 years ago and rapidly built up a collection of 70 or 80 instruments. "But eventually my interest narrowed down to guitars of the 17th and 18th centuries," he says.

The more he played them, and carefully restored them, the more he became fascinated with the music which was written for them, music that when transcribed onto a modern guitar, becomes substantially altered.

The Baroque guitar had five courses, with the four lowest having double strings, so the sound is very different to the contemporary guitar, not to mention the different style involved in playing it.

Although Hope went back to the original manuscripts — working from the tablature, and studying music writing of the period — he is too much immersed in the entertainment world to want to produce a dry and academic album. The music is only worth playing now if a performer can make it live, he believes, and "some of the music is



HARVEY HOPE

absolutely superb."

On the Baroque Guitar he plays music by Corbetna, Sanz, de Visee, Granata and de Murcia — not a collection of popular names. But many musicians — and not only guitar enthusiasts — have been highly impressed with this album which comes in a gatefold sleeve presentation with authoritative and helpful sleeve notes by Tom Evans, co-author of "Guitars".

Hope is now working on another disc, and is likely to tour music clubs and universities next season.

● Response Records is a small company run by Mike Claire which has brought out a variety of discs, from *Palm Court End Music* and a *Stephen Foster Song Book* to two volumes of fairground music. This guitar release is the first of its kind for the company, and bodes well for the future. Response Records can be ordered from Response Music Ltd, 160 Castelnau, London, SW13 9ET (01-748 8952) or through Pye Distribution.

increase since August 1977", remarks director Simon Lawman.

JOHN WILLIAMS, who at the moment is concentrating on his pop/MOR band *Sky*, is the subject of a CBS release this month — playing music by Manuel Ponce (767730, £4.39 and on cassette).

THE YOUNG Hungarian soprano Sylvia Sass, who, over the last few years, has established a good operatic reputation for herself, comes to Covent Garden in April to appear in a production of Verdi's *Don Carlos*.

And to coincide with the appearance, Decca is issuing the second disc of operatic arias — from *Norma*, *La Traviata*, *La Gioconda*, *Il Trovatore* and *Macbeth* accompanied by the National Philharmonic Orchestra, conducted by Lamberto Gardelli (SXL 6921 £4.50, and on cassette).

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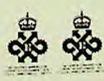
as you've never heard him before.

The musician who's been associated with some of the greatest names in English Rock—Eric Clapton, Peter Green, Mick Taylor, Mick Fleetwood and John McVie included—is back after a two year absence that must seem like a lifetime to his fans. His new album 'Bottom Line' is produced by Bob Johnston and has a strong American

backing which includes Lee Ritenour, The Brecker Brothers, Gordon Edwards, Cornell Dupree and Cheryl Lynn who appear with others in a highly talented line-up. People who have followed Mayall since the early 60's will discover a new dimension of his talent. 'Bottom Line' will create a new generation of Mayall fans.

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DISCOS

New developments in the T-Connection era

by JERRY GILBERT

BACK AT the legendary Criterion Studios in Miami are T-Connection, and as the disco boom gathers momentum one of its founder members is set to unleash another album late this summer. It will be called Totally Connected, but right now it's the long standing 12" version of At Midnight in which British DJs are pledging their faith.

It is a record typical of the times — 9:43mins long and banded in three separate places to allow DJs to segue into either first vocal, first drum break, second vocal or second drum break. But when I spoke to the song's composer, Theophilus Coakley, I discovered that the band had already outgrown that record: which was being superseded in terms of sales by Saturday Night.

"It's just been released over here," he explained, "and because our music crosses right over to radio now, it's gone Top 50. It was only the discotheques that were into At Midnight, and now that's run its course we're getting behind Saturday Night."

T-Connection are an odd phenomenon. They were in at the birth of disco with pieces like Disco Magic, and later Do What You Wanna Do, and yet their music despite being a fusion of jazz and funk, stems from more ethnic roots by virtue of the fact that they hail from the Bahamas. It was in Freeport, Grand Bahama, that legendary producer Cory Wade saw them and signed them to Henry Stone's TK Productions in Miami — and a new era was born.

"The first album was more of a lyric album — there were more message songs," said Coakley. "But as the times have changed everyone just wants to dance now and that's cool too."

As well as being the group's main songwriter, Coakley has emerged as producer and it is he who takes credit for the band's new album — and any possible disco mixes that might emerge. "I feel after all this time I can't mix a 12" then I might as well forget it," he laughed. "It's just a question of knowing how to build it up and then get out of it — we've always been happy with 12" records and there's no need to bring someone in like Jim Burgess, fine though he is."



T-Connection: Never played "plastic pop-disco".

"In any case, when we started out locally I was producing, and even after we met Cory we were given pretty much a free hand and I learnt a lot in the studios." Now he hopes to encourage other Bahaman groups to take the plunge — and he is looking to return home to Nassau with a view to taking the cream and producing them: "There are quite a few bands in the Bahamas, but none has cracked the ice; so when we've finished our album I'm going to try my hand at producing a band — if I can find the right group."

T-Connection have been together for eight years, having grown up together in Nassau. Their only change has been the addition of a guitarist two years ago — and the present disco trend suits them down to the ground. "They hardly play 7" records at all now and whereas before we were wary of the 12" market because it was mainly for disco use only, now it's for radio too," says Coakley.

"Sure it gets frustrating when they

programme just a small part of the record but in Miami where it's like home, they'll play whole tracks back to back rather than fade after the drum break. Right now disco is THE music. We started out playing funk-disco and now it's become respectable. We've never played what I term plastic pop-disco — we have to feel something and interpret all our influences."

The band won't begin touring until the release of the new album and if all goes to plan they'll be in Britain before the end of the year — a welcome development for the formation of the TK label in the UK under the direction of Phil Holmes. "We were supposed to come over last year but there was a foul up — when they booked the dates we were still half way through recording. But this time we will get over there as we've got a lot of friends in England," Coakley promised.

Make a date in Las Vegas

ATTRACTING CONSIDERABLE interest from UK operators is the International Entertainment Exposition, which takes place in Las Vegas from December 11-14. It is billing itself as the first worldwide entertainment exposition for all equipment and services used in night clubs, discos, hotels, casinos, restaurants and theatre.

Co-ordinator Victor Harwood says: "Las Vegas is the natural home for this event, and this first time affair will bring executives together to map out the future for the nation's nightlife needs." Equipment on display will include video, lighting, disco, theatrical, audio and gambling equipment.

Closer to home is a DJ and Disco Operators' rally at the Plas Coch Hotel, Caravan & Leisure Park in Anglesey, North Wales, from May 21-24. DJs and disco enthusiasts are encouraged to bring tents and caravans and make a holiday of it.

A Radio Luxembourg DJ is being billed, and there will be various DJ competitions, parties and discos over the four days. The full facilities of the camp will be made available and the disco will operate under normal disco conditions.

DISCO TOP 30

- 1 (6) TURN THE MUSIC UP, Players Association (Vanguard VSL 5010)
- 2 (1) KEEP ON DANCIN', Gary's Gang (CBS 7109)
- 3 (4) DISCO NIGHTS (ROCK FREAK), GO (Arista ARIST 12245)
- 4 (3) I WILL SURVIVE, Gloria Gaynor (Polydor 2095 017)
- 5 (2) CAN YOU FEEL THE FORCE?, Real Thing (Pye 7N 46147)
- 6 (5) CONTACT, Edwin Starr (20th Century BTCL 2396)
- 7 (10) CUBA, Gibson Brothers (Island WIP 6483)
- 8 (7) I WANT YOUR LOVE, Chic (Atlantic LV16)
- 9 (8) IN THE NAVY, Village People (Mercury 6007 209)
- 10 (9) BOOGIE TOWN, FLB (Fantasy FTC 168)
- 11 (12) HE'S THE GREATEST DANCER, Sister Sledge (Atlantic K11257)
- 12 (18) EVERYTHING IS GREAT, Inner Circle (Island WIP 6472)
- 13 (11) GET DOWN, Gene Chandler (20th Century BTC 1040)
- 14 (—) LIVIN' IT UP (FRIDAY NIGHT), Bell & James (A&M)
- 15 (25) KEEP YOUR BODY WORKIN', Kleer (Atlantic LV21)
- 16 (29) SHAKE YOUR BODY (DOWN TO THE GROUND), Jacksons (Epic EPC127181)
- 17 (16) BY THE WAY YOU DANCE, Bunny Sigler (Salsoul SSOL 117)
- 18 (17) STRAIGHT TO THE BANK, Bill Summers (Prestige PRS 101)
- 19 (19) HAVEN'T STOPPED DANCING YET, Gonzalez (Sidewalk SID 102)
- 20 (24) LOVE BALLAD, George Benson (Warner Bros K17333)
- 21 (13) DANCE/POINCIANA, Paradise Express (Fantasy FTC 167)
- 22 (14) I GOT MY MIND MADE UP, Instant Funk (Salsoul SSOL 114)
- 23 (15) YOU BET YOUR LOVE, Herbie Hancock (CBS 7010)
- 24 (—) SWINGIN', Light of the World (Ensign ENY 22)
- 25 (30) I DON'T WANT NOBODY ELSE, Narada Michael Walden (Atlantic K11266)
- 26 (—) MONEY IN MY POCKET, Dennis Brown (Lightning LIG 554)
- 27 (—) THE RUNNER, Three Degrees (Ariola)
- 28 (—) DISCO JUNCTION, Side Effect (Fantasy FTC 170)
- 29 (23) SING SING, Gaz (Salsoul SSOL 116)
- 30 (22) I (WHO HAVE NOTHING), Sylvester (Fantasy FTC 171)

Jockeys' jaunt

ONE OF the largest (and most successful) gatherings of DJs and record company promo execs. took place recently at the Bali Hai in Streatham when the London Organisation of Disc Jockeys organised a Jocks Night Out.

While some of the promo men were more welcome for the freebies that they brought than their stints over the microphones (they don't all make the best DJs), there were some entertaining stunts, notably by Graham Canter.

As Ray Edwards (EMI-LRD) was bemoaning the fact that DJs weren't picking up on Sylvester's I (Who Have Nothing), Fred Dove (WEA), Greg Lynn and Loraine Trent (CBS), Robert Blenman (Decca), Les Spaine (Motown), John Waller (Phonogram) all used the opportunity to good effect — and Ray Edwards was happy in the knowledge that he has some of the hottest disco product around right now.

Also expected on the night was Greg Edwards although by the time I left he hadn't made it across town from his gig in nearby Peckham.

News in brief...

FOLLOWING THE success of Contact, which topped the *Music Week* disco chart in February and March, Edwin Starr tours the UK at the end of the month. Dates so far confirmed are Romeo & Juliet, Oldham (April 24, 25), Bailey's Cavendish Club, Blackburn (26-28), Bailey's Leicester (April 30 for a week), Bailey's, Watford (May 6 for a week), Top Rank, Cardiff (May 13), Talk of the South, Southend (15), Village Disco, Bournemouth (16) and Fiesta, Sheffield (17-19). London dates are expected to be added.

DECCA IS planning to introduce an update logo for disco releases on the London label based on the American style logo. It will also be using the American style outer bags, which appeared briefly in 1976 with Hodges, James & Smith's Since I Fell For You. In the meantime, Decca plans imminent 12" releases for Zulema's You Got Something For Me/I'm Not Dreaming and the Beck Family's Can't Shake The Feeling. Both retail at £1.75.

PYE'S DISCO Division is given added momentum this week with the scheduling of the Alphonse Mouzon album on April 13. The release of this hot disco number on Vanguard coincides with Players Association's Turn The Music Up hitting the top spot in the *Music Week* chart. Ride The Groove has already been earmarked as the follow up for the Players, who arrive in Britain for a promo visit next week. Pye will also be matting Air Power's Be Yourself (AVI) which has been showing up strongly on import, and is scheduled for April 27 release.

MOTOWN FACES the prospect of issuing six 12" singles inside a month from April 20. It will be creating a new identity for its 12" disco product by using the American logo, featuring the trade name superimposed over a map of the Detroit area, blown up to make a standard 12" outer bag.

Motown plans to switch to the American logo once existing stocks of the British logo have been exhausted, but in the meantime, the new presentation is launched with Billy Preston & Syreeta's Go For It (TMG 12TNG 1139), released April 20 and pressed on brown vinyl. Released simultaneously is the hotly tipped double A side from Tata Vega, Get It Up For Love/I Just Keep Thinking About You Baby (TMG/12TMG 1140) the latter being extended and remixed from the album version.

Subsequent releases include Apollo's Astro Disco (TMG/12TMG 1141) on May 4, Motown Sounds' Space Dance (TMG/12TMG 1143), and High Energy's Should A Gone Dancin' (TMG/12TMG 1144) both also released May 4. Finally, on May 11, comes Nandre's Swang (TMG/12TMG 1144). The price of Motown's 12" releases will remain at £1.40.

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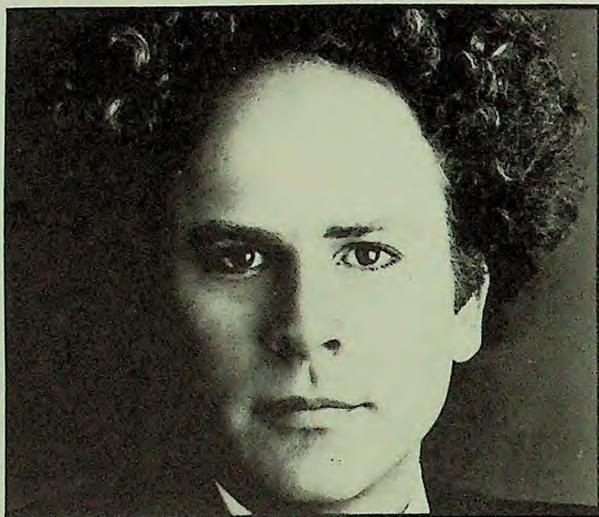
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ALBUM REVIEWS

What fate for Breakfast?



ART GARFUNKEL
Fate for Breakfast. CBS 86082. **Producer:** Louis Shelton. *There is some good cake here if you dig through the icing. Garfunkel is gently becoming the late '70s answer to the '50s crooners — and he does it very well — but it can be a little too sugary. Perhaps if Mike Batt had produced all the tracks instead of just the hit single Bright Eyes the result might have been beefier.* ●

BEACH BOYS
Light Album. Caribou CRB 86081. **Producers:** Beach Boys, Bruce Johnston and Jim Guercio. Although they still can't seem to reach the impressive heights of vocal beauty and complexity which once

characterised everything they did, the BBs have pulled something better out of the bag with this LP than with the previous two. There are a couple of nondescript tracks, but mostly the ear is well pleased. Current hit single must help sales. ●

J. J. BURNEL
Euroman Cometh. United Artists UAG 30214. Solo album from the Stranglers' bassman, ties in nicely with his April solo tour, includes his single, Freddie Laker (UP36500). Heavy, frequently bland, character-lacking music with pretty hackneyed lyrics. Obviously a self-indulgent album, but JJ and the Stranglers have a strong following. Ad campaign features both LP and tour. ●●

STEFAN GROSSMAN
Anthology. Transatlantic MTRA 2015. Latest in this series of repackaged catalogue releases, and a nice compilation. Shows this fine, clever and individualistic guitarist in his several moods — boogie, blues, country-ish, folksy, traditional or experimental. A fair try at moving old material from a well-known artist. ●●

SISTER SLEDGE
We Are Family. Atlantic K 50587. Strong disco material slickly produced and executed, interspersed with more melodic numbers makes a fine all-round soul/disco performance. ●●●

BRAM TCHAIKOVSKY
Strange Man, Changed Man. Radar RAD 17. Band formed by ex-Motors guitarist Bram Tchaikovsky includes the excellent Sarah Smiles (originally released as an EP on Criminal Records). Fast moving catchy numbers that bode well for the band's future. More live dates will obviously help. ●●

VAN HALEN
Van Halen II. Warner Bros K 56616. **Producer:** Ted Templeman. Powerful, driving heavy metal sound that almost bears out the health warning advertising slogan

"Van Halen II can seriously damage your health", being used in the campaign. Will sell well to those who like their rock loud and full of energy. ●●●

KEITH BARROW
Physical Attraction. CBS 83575. **Producer:** Michael Stokes. An album on which the slick production really highlights Barrow's classic soul voice. On Joyful Music he has a stab at disco and it more than pays off, this track could be a very successful single — just what Barrow needs to establish himself. Free To Be Me is the other track that really stands out. Deserves to do well. ●●●

VARIOUS
Pink Grease. ENGY 5. Compilation of 20 tear-jerker kitsch songs from the late 50s and early 60s. Best tracks: Sweet Talking Guy and He's So Fine by the Chiffons and I Wonder Why by Dion and the Belmonts. Other artists include The 4 Pennies and Bobby Goldsboro. Will appeal to both a younger audience who have been weaned on Showaddywaddy and veterans of the era. With Grease — link and revival of do-wop, could do quite well. ●●

SHADOWS OF KNIGHT
Gloria. RAD 11. Radar compilation of the Shadows of Knights, two Dunwich albums, Gloria and Back Door Men, both released in mid-60s. Title track, Gloria, was a million seller and the group has great 60s-cult appeal now. The cover blurb contains such gems as: "All the Shadows are high school graduates ...if your parents stayed around they would find the Shadows are polite, quiet, and considerate". Both the Dunwich albums are now collectors' items and this compilation will sell well among those who already know and love the Shadows, but is

unlikely to encourage any new fans. Tracks include: Hey Joe, Gloria, You Can't Judge a Book (by looking at the cover) and I Just Want to Make Love to You. ●●

STEVE FORBERT
Alive on Arrival. EPC 83308. **Producer:** Steve Burgh. Debut album from singer/songwriter who previously warmed up CBGB audiences for Talking Heads and John Cale. On the cover, denim-clad Forbert looks like a cross between Dylan and Young, on the record the musical influences of these two are evident, but his voice sounds more like Nils Lofgren. Forbert's forte lies in his lyrics and it's a shame they're not printed on the sleeve. Best tracks: Steve Forbert's Midsummer Night's Toast which has great lyrics and What Kinda Guy? Strangely dated sound for such a young artist (he's 23), but his song are catchy. ●●●

DENNIS WILSON
Music for Silent Movies. BBC Records. REC 347. **Producer:** Derek Groom. Another in the good, inventive series of BBC sound effects discs, and one likely to have appeal in the general music market. Veteran musician Wilson uses five different keyboards to evoke the lively innocent days of silent films, and the melodies and musical fragments are grouped under headings like Sentiment, Comedym Action, etc. ●●

JOURNEY
Evolution. S CBS 83566. **Produced by Roy Thomas Baker in Los Angeles.** The band recently completed successful UK tour. Loud, but tight and controlled heavy rock, perhaps over-produced at times, but effective none-the-less. Lead singer Steve Perry has a most distinctive voice. ●●●

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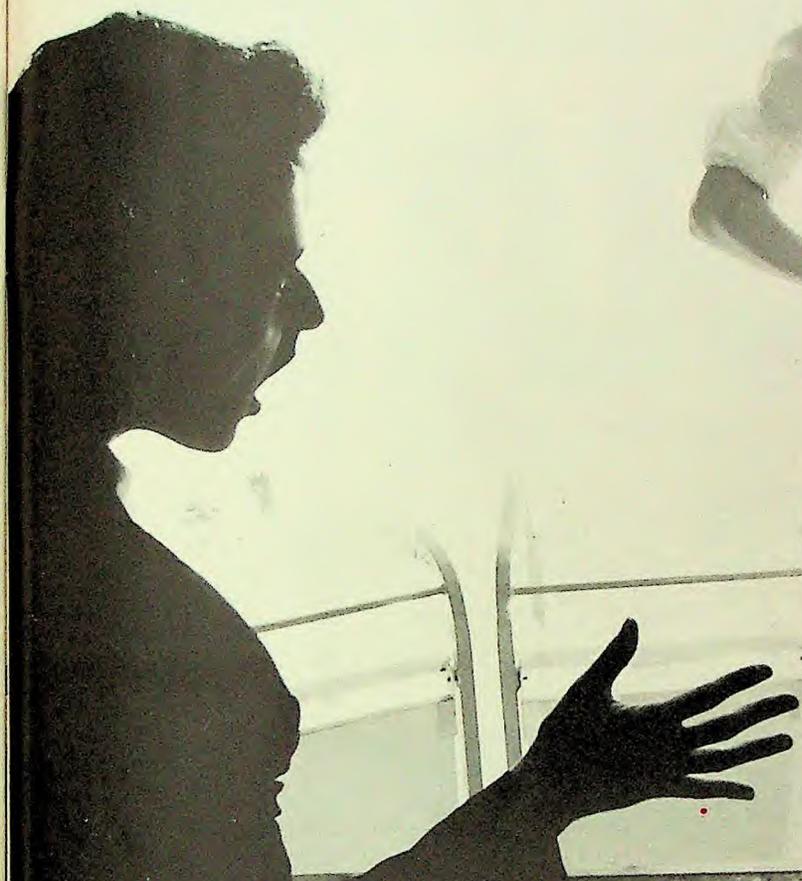


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ALBUM REVIEWS

Jazz releases...

BY PATRICK SULLIVAN

BUD FREEMAN

The Bud Freeman Trio, London (Mono) HMC 5032. Producer: Milt Gabler. Pleasing compilation of 1930s Freeman tacks by Geoff Milne which includes five previously unissued takes by the tenor saxophonist. The threesome is completed by pianist Jess Stacey and drummer George Wettling, both big names in their own right where this Chicago styled jazz is concerned. Freeman the Anglophile to end them all, is still going strong and living, part of the time, in London so there should be some spin-off to the sales of this spirited and always inventive set.

**

GORDON BECK

The French Connection, Owl 11. Superb recording by one of the most original and skilled pianists we have yet produced. Beck has a fine "touch" and a seemingly limitless flow of ideas, an exciting pianist with a vigorous if small band of faithful followers. Not so long ago Gordon spent some time in a band led by the American altoist and recent Grammy award winner, Phil Woods who knows a thing or two about a musician's worth. Could be a steady mover and should be recommended to any piano buffs among your customers. Distribution by Cadillac Music and JSU.

**

DAVID MURRAY

The London Concert, Cadillac SGC 1008/9, Producer: John Jack. I have a feeling that this is going to become a much sought after album containing as it does, some of the most exciting work by Murray I've yet to hear. The little saxophonist has won himself a huge reputation with his concerts in this country and seems to appeal to a very wide cross-section of people. The music here comes from a JCS concert performed during August last year and a good deal of the atmosphere is captured on record. Murray and his band were obviously in the mood, laying down music that is exciting, free, to some extent but highly disciplined. Super sleeve will catch the eye and from there on in it's up to Murray and your customers. Distribution is through Cadillac Music and JSU.

DAVE PELL

Prez Conference, Pye NSPL 28274. Producer: the artist. An interesting and pretty successful experiment with a four-man sax team playing the harmonized solos of the Prez himself, Lester Young. Arrangements are by Bill Holman who, while leaving no space for the saxes to blow individually (how would you improve on Lester Young anyway) allows Harry "Sweets" Edison any solo opportunities that are going. Nice to hear Arnold Ross on piano and one must say that if it worked for Supersax with Charlie Parker solos, there is no reason why this couldn't make it in a similar fashion.

**



GLADYS KNIGHT

Gladys Knight. CBS 83341. Her debut CBS album features a wide variety of numbers from ballads such as *The Best Thing We Can Do* Is Say Goodbye, disco songs like *You Bring Out The Best In Me* and an interesting version of the Tom Jones hit, *I (Who Have Nothing)*. *Am I Too Late* (CBS 7173) is her first CBS single. Album produced by Knight with Jack Gold (Johnny Mathis etc).

THE FALL

Live at the Witch Trials. Step-Forward SFLP1. Producers: Artists and Bob Sargeant. First release from independent label, apparently recorded and mixed in two days — which is easy to believe, not because the quality is bad (it's quite good), but because this kind of garbled but interesting personal artistic statement doesn't need much studio polishing. Impossible to judge commercially, but group has had press attention and singles sold fairly well.

**

DIXIE DREGS

Night Of The Living Dregs. Capricorn Super 2412 181. Producer: Ken Scott. Opens with a

couple of punchy rock numbers with the unusual instrumental lead combination of guitar, fiddle and keyboards. Then comes a melodic semi-classical piece — but then this UK group is full of surprises, providing a Fairport Convention-style jam on side two. A visit to the UK would work wonders.

**

BOTHY BAND

Afterhars. Polydor. 2383 530. Producers: artists. Live album recorded in Paris capturing a delightful selection of traditional Irish slides and reels as well as four vocal tracks — *The Heathery Hills Of Yarrow*, *How Can I Live At The Top Of A Mountain*, *The Death Of Queen Jane* and *Casadh an tSugain*.

ANNE MURRAY

New Kind Of Feeling. Capitol E-ST 11849. Producer: Jim Ed Norman. Murray deserved a bigger hit with *You Needed Me*, a Number One for her in the US but only a Top 30 entry here. Her latest album features the song however along with a host of other song numbers, some new and quite a few oldies — *You've Got What It Takes and Rainin' In My Heart* included. The lady remains a thoroughly likeable singer whose main problem is that she has no particular image. However this will appeal to the fans and as she is always a certainty for Radio Two exposure, the LP should sell well.

SPIRIT

Best Of Spirit. CBS Embassy CBS 31693. Do not be deceived by the title as this is a re-release of a 1968 album and does not include favourite cuts such as *Mister Skin*. Still some delightful tracks, very representative of the time, including *Fresh Garbage*. Will be sought after by those wishing to catch up on

Spirit after the band's recent renaissance but difficult to see strong sales.

ARTHUR LOWE

The Mister Men Songs. BBC Records. REC 345. Producers: David Barnes and Joe Cambell. These bobby inventions of cartoonist Roger Hargreaves seem to have taken children, and a number of adults, by storm, so this set of ditties about Messrs. Sneeze, Tickle, Greedy, Nosey *et al* should have a large potential market.

**



ANDY BOWN

Good Advice. EMI EMC 3282. Producer: Christopher Neil. Ex-Herd and then with Don Arden's ill-fated Judas Jump, he recently made an impression on the singles chart with the catchy *Another Shipwreck*, which features on the album. Full of mainstream pop but best choice for another single could be *Kix*, a slow, mellow tune.

JAY FERGUSON

Real Life Ain't This Way. Asylum K 53086. Producers: Bill Szymczyk, Ed Mashal and artist. Original Spirit vocalist with a sharper edge to his voice these days, best shown on a Stones medley of *Let's Spend The Night Together* and *Standing In The Shadow*. Best of his own compositions is *City Of Angels* but difficult to see him taking off without UK personal appearances.

**

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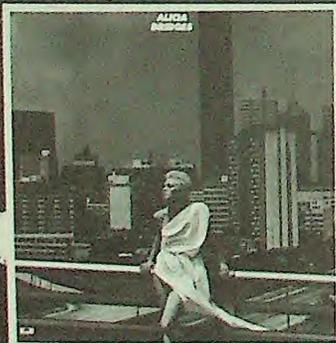
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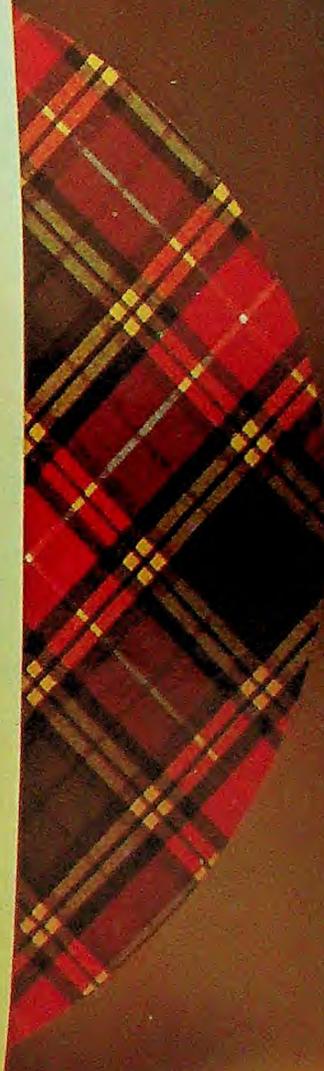
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TOTAL ISSUED

Singles notified by major manufacturers w/ 13th April 1979.

| | This Week | This Month | This Year |
|-----------|-----------|------------|-----------|
| EMI | 0(-) | 1(-) | 31(-) |
| EMI (LRD) | 7(-) | 12(-) | 59(-) |
| Decca | 4(-) | 5(-) | 16(-) |
| Pye | 3(-) | 7(-) | 74(-) |
| Polydor | 5(-) | 9(-) | 53(-) |
| CBS | 5(-) | 11(-) | 76(-) |
| Phonogram | 5(-) | 9(-) | 45(-) |
| RCA | 2(-) | 15(-) | 45(-) |
| WEA | 3(-) | 19(-) | 104(-) |
| Others | 7(-) | 108(-) | 178(-) |
| Total | 41(-) | 114(-) | 681(-) |

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)

LISTINGS

A

A GIRL LIKE YOU, A Girl Like You (Long Version), JOHN TRAVOLTA. Polydor POSP 48 (F)
 ANGEL IN THE SKY, Help, ROSE ROYCE. Whitfield K 17347 (W)
 AT THE DISCO, Soul Man, JAMMIN, Fantasy 12 FTC 173 (E)

B

BACK IN THE WORLD AGAIN, We Just Couldn't Say Goodbye, SWEET SUBSTITUTE. Decca F 13833 (F)

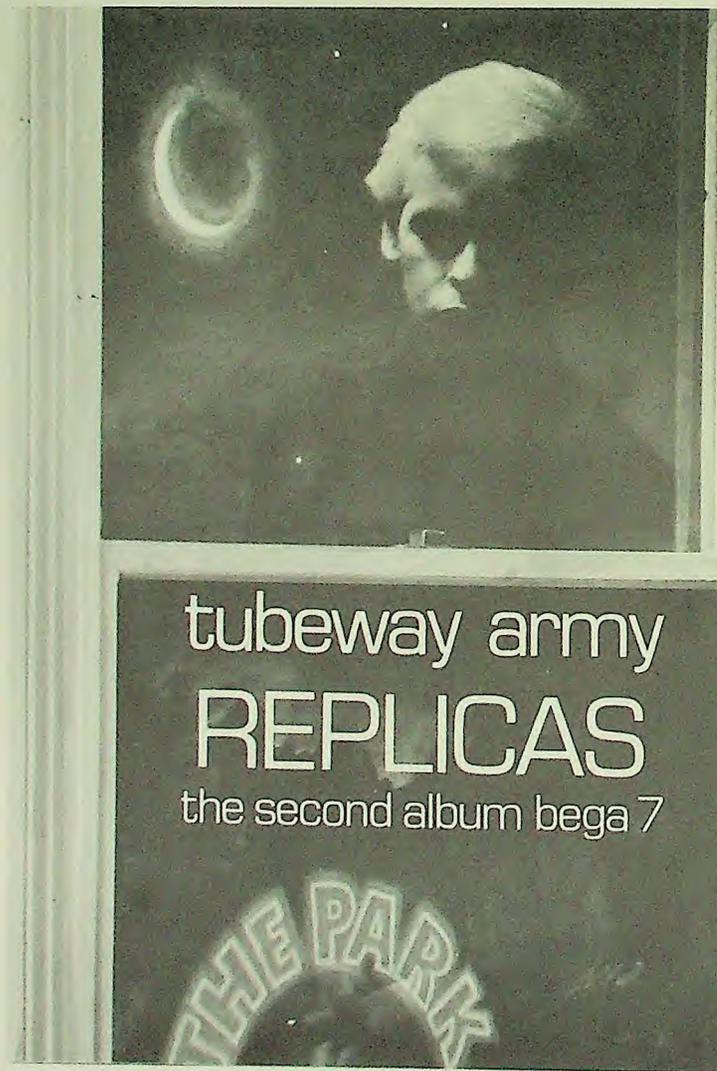
BE GOOD TO YOURSELF, Loving Arms, SHAN LEE PARKER. Polydor 2059 112 (F)
 BODY HEAT, We Are One, ALICIA BRIDGES, Polydor POSP 12 38 (F)

C

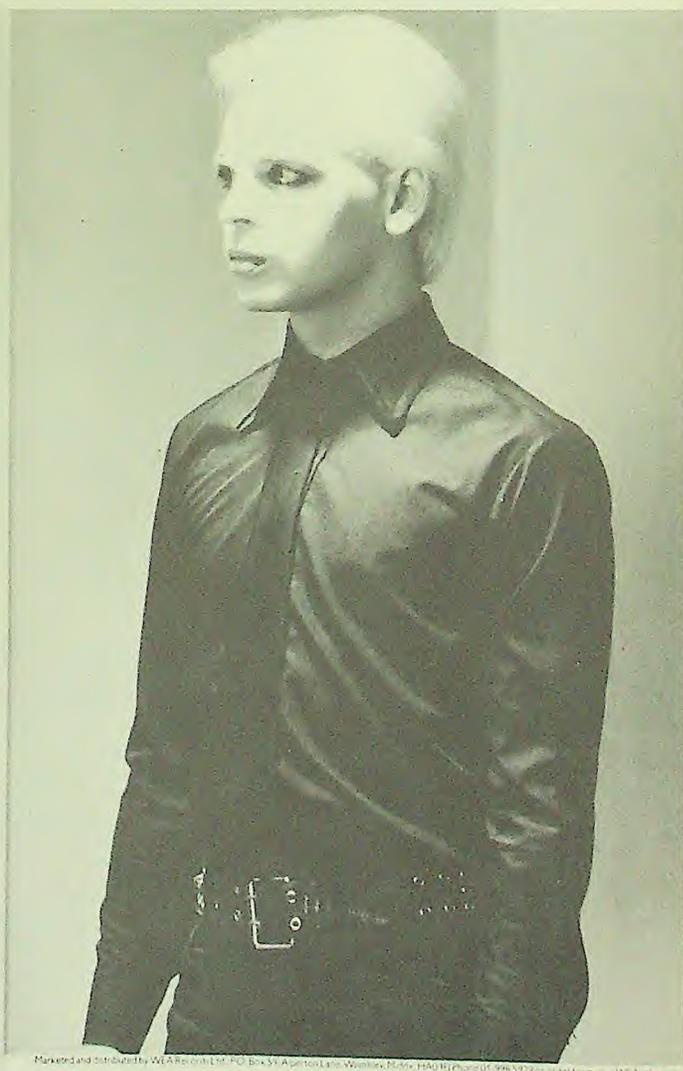
CAN WE STILL BE FRIENDS, Tell Me No Secrets, SANDY AND THE BACKLINE, Mercury SANDY 1 (F)
 CHAIN REACTION, Funky Revolution, MANKIND. Pinnacle PIN 13/PIN 12-13 (P)
 CRYING, Dark Vader, INSTANT FUNK, Salsoul SSOL 12 118 (E)

D

DANCE AWAY, Cry Cry Cry, ROXY MUSIC. Polydor POSP 44 (F)



tubeway army
REPLICAS
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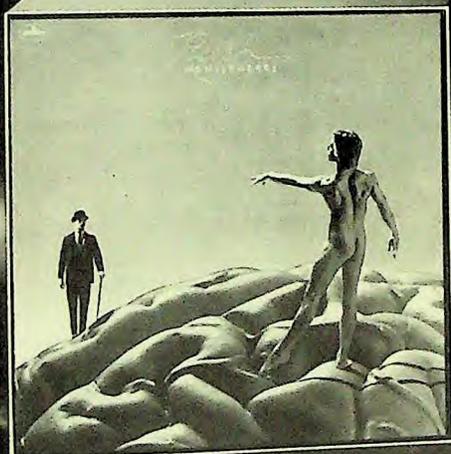
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 Sunday MANCHESTER Apollo
 Monday 30th April MANCHESTER Apollo
 Tuesday 1st May LIVERPOOL Empire
 Wednesday 2nd May LIVERPOOL Empire
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 Sunday 13th May SOUTHAMPTON Gaumont
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 Tuesday 15th May BRISTOL Colston Hall
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SINGLES

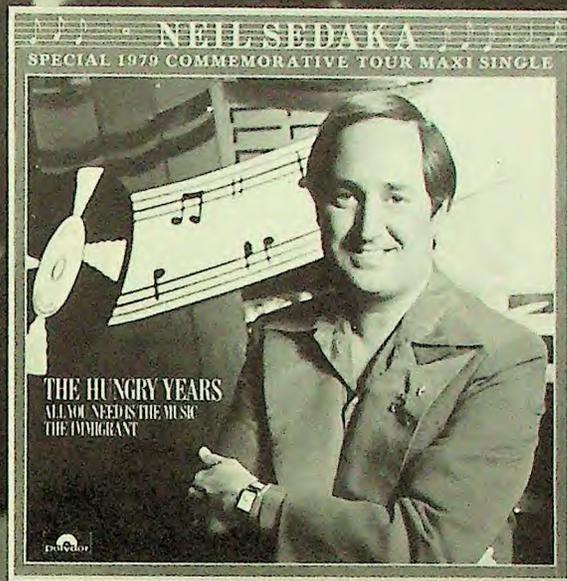
| TITLE/Artist LABEL/Number/Distributor | RELEASE DATE | UK CHARTING Highest (or last) entry | PROMOTION | COMMENTS |
|---|--------------|--|--|--|
| PAM NESTOR Hiding And Seeking Tempus D21 - 12" (Selecta) 7" likely but not at present catalogued. | March 30 | None. | Lady known as co-writer with Joan Armatrading but previous activities included singing, dancing, hair musical. 12" yellow vinyl. London. Capital radio Ads, several music - community press, mail-out DJs, reggae orientated radio shows. Black TV, radio shows about lady. | Once recorded Cuba. 1972 issued LP, Whatever's For US. Knock-out 45 with endless tasteful, subtle variation in mood, tempo, with lady's vocals sometimes behind, other times to fore of basic rhythm track. Has no sense of playing down but none-the-less as with recent Dennis Brown 45 possesses feel which could gain it general audience, particularly if promised three and-half-minute mixed down 45 keeps beauty of 12" |
| OLDIES RCA - 4 releases (RCA) Lightning - 6 releases (WEA) Pye - 10 releases (Pye) | April | RCA: Zager And Evans, In The Year 2525 (1, 1969), Nilsson, Without You (1, 1972). Lightning: 7 of 12 sides. Pye: 20 out of 20 sides. | Pye series artist picture bags yellow vinyl. Lightning keep now familiar, respected Old Gold series logo. RCA, normal 45 bag which is a pity. | Though not all chart hits various classic recordings including Judy Reynolds - Endless Sleep (Lightning), Jefferson Airplane, White Rabbit/Somewhere To Love (RCA). Pye series with chart positions at top of bag all different artist double hit collections. Lightning mix artists on same record. RCA two track same artist 45s. All welcome re-issues with most surprising The Shape I'm In - Johnny Restivo, 1959 first-time (RCA). |
| QUINT You've Never Been In Love Before RCA Victor PB 5151 (RCA) | April 6 | None. | Usual relevant media with extra push from song publishers Noon Music. Popular gig group Kent, South East Coast. | Initial voice reflective over piano with perhaps too obvious declaration that we await rich title line chorus. Has one of those hooks beloved by the Manilow's Sedaka's of popular music in its title line which becomes increasingly repeated as song passes half-way. Strong drumming, back-up vocals, double-tracking add weight with production at points too intense. |
| CHRIS REA Diamonds Magnet 144 (EMI) | March 23 | Fool (If You Think It's Over) 30, 1978 with 7 weeks in Top 75 from October 7. | Known for US success, much airplay on previous 45, following same path with this. Available picture bag, 12":7" form, Old Grey Whistle Test. On recent 40 day Lindafarne tour. On road April for own tour. New LP. April 6. Delics (MAG 5028). | Much touted singer/songwriter who met initial buying silence from UK consumers but wide acclaim from US with single listed UK charting hitting US Top 10 plus album placing for Whatever Happened To Benny Santani. Diamonds more immediate, up-tempo with shouting title line backed up by girl vocals, strong use piano, strings on what becomes increasingly hit sounding 45. |
| BLAIR Night Life Miracle M4-7" (Pye) M4 - 12" 12" (Pye) | March 30 | None | Taken from long charting UK import album, available limited 12", special disco push with current label popularity due to recent selling releases positive factor in persuading trust in this and immediate forthcoming material. Basic media info sheets with artist biog. | Artist known best for composing Walking In Rhythm written for Donald Byrd's Blackbirds. One of few 45 disco records which can stand as 7", 12". Lovedly build up of atmospheric instrumental before vocal, catchy girl back-ups. Made for floor but splendid for late-night programming, car radio. Deserves all relevant charting. Miracle win again. |
| SIMPLE MINDS Life In A Day Zoom ZUM 10 (CBS) | March 30 | None | Old Grey Whistle Test, March 27. Guests Magazine UK tour covering most of Britain from April 16 - May 6 with solo dates March 28-April 13, May 11-May 26. London concert May 2, Theatre Royal, Drury Lane. Single in special colour bag with media group kit, biog, pics etc. Marketing - Arista. | Signed Zoom. December, 1978 with LP. Life In A Day release April 13. Flip of single Special View not on LP. Remind one of late 1960's Stones in lead vocal feel, arrangement with repetitive riff, basic drive making for good 45 with outside chance of giving Zoom taste of charts. Special colour bag far from exceptional with red upper case lettering on black. |
| CHILD Only You Anola AHA 534 (Pye) | March 30 | When You Walk In The Room (35, 1978, 6 weeks 75) It's Only Make Believe (10, 1978 12 weeks). | Endless consumer music press with orientation toward teenagers, particularly in weekly mags. TV Times, general national, provincial press coverage. Much touted as hit group in old, familiar teen hysteria mould. Gigs throughout UK. Personal PR, Jenny Halsall Public Relations (01 839 6398). UK tour, April 25-May 14. Special bag, group pics, iron - on transfer. | Still far from chart cert in spite of endless publicity, press-media coverage. Child come up with another oldie which hardly utilises group as whole. Song made familiar via Platters, Hilltoppers, Ringo Starr, Jeff Collins, Mark Wynter. Rather laboured version this which might go way of last, nowhere. However tour might prove otherwise. |
| JOHNNY G The Golden Years Beggars Banquet BEG 16 (WEA) | March 23 | None | Colour bag. Artist has received considerable copy some quarters new wave tinged consumer music press. Different mix from LP version (Sharp Natural Boga 6). | Lovely refreshing 45 with laid-back feel, seemingly effortless vocals with eventually overbearing wrapped up in some gorgeous brass. Commerciality somewhat diminished by lack lustre opening where stronger mix with more forward lengthened piano, drums into would have given it good airplay segue possibilities |
| BOB SEGER Till It Shines Capitol 12 CL 16073 - 12" (EMI) CL 16073 - 7" (EMI) | March 30 | Hollywood Nights (42, 1978, six weeks charting in 75 from September 30 onwards). | Favourite airplay artist, 12" colour cover with pic of artist plus his Silver Bullet Band. Fresh re-mixes of material by Seger. | Never quite known why Seger isn't enormous here. Another fine waxing from US artist with three 12" containing Beautiful Loser, Get Out Of Denver. Main side lovely flow, exquisite backing, vocals spot on. Should chart with hopefully better eventual placing than welcomed '78 hit which in the end did not fulfil initial expectation or Capitol ecstasy at long last charting Seger. |
| LINDA CLIFFORD Bridge Over Troubled Water RSO RSO 30 (Phonodisc) - 7" RSOX 30 (Phonodisc) p 12" | April 20 | If My Friends Could See Me Now (50, 1978), five weeks Top 75. | Major US pop - disco hit with expected airplay here with special disco thrust. Should initially gain by media - consumer curiosity that 'sacred' pop number can be given floor treatment. Limited 12". | Disco version of Simon & Garfunkel classic (1, 1970, 19 weeks, top 50) which carries the unexpected choice of material extremely well. Pity last excellent 45 lost airplay because of US gay associations - this should help gain lady deserved standing. Surprising if no chart placing. |
| TUBEWAY ARMY Down In The Park Beggars Banquet BEG 17 - 7" (WEA) BEG 17T - 12" (WEA) | March 30 | None | Considerable consumer music press, gigs, ads, positive reviews (including album fact sheet) in recent months. Colour bag with pic reflecting sinister mood of disc 12" excellent colour bag. Three track 12". | Dark, eerie musical arrangement only relieved by cascading strings with general musical climbing of scale. Vocals right degree of disinterested feel with good separation of voice - instrumental backing 7" Flip, Do You Need The Service more aggressive with new wave musical jerks, voice more pointed, slightly thicker, more likely to score live. |

ALBUMS

| ARTIST/TITLE LABEL/Number/Distributor | RELEASE DATE/BACKGROUND | BACK CATALOGUE | BIOGRAPHY | PROMOTION | COMMENT |
|--|--|---|---|--|--|
| BOB WELCH Three Hearts Capitol EA-ST 11907 (EMI) | March 30 Material available from US for British release. | Two albums with band Paris, Big Towne (EA-ST 11560). Paris (E-ST 11464). As solo performer: French Kiss (EA-ST 7777). | Native Los Angeles, filled guitar slot Fleetwood Mac 1971. With band through four years, five albums. Left group 1975, formed own band, rock trio Paris. First solo LP, 1977 including much air-played Ebony Eyes. | Basic company servicing of relevant media with expected extensive reviews. Airplay regarded as probable since artists been well favoured by stations on former LP, singles, Paris. Association with Fleetwood Mac selling point plus inclusion on this LP duet with current Fleetwood Mac member Christine McVie on Fleetwood's 1959 chart-topper Come Softly To Me. For media, extensive, as ever, full biography from Capitol on artist. | Welch as with previous LP writes considerable number of attractive MOR rock styled numbers with accent on melody with gusty guitar more often than not reserved for mid-way song break. Much better on own material than with other writers. Does little with Beatle Oldie, I Saw Her Standing There and version of Come Softly To Me with Christine McVie though pleasant doesn't particularly stand out. Much of material could be recorded by Fleetwood Mac with here lying due to why at end of LP seems no more than some good cuts with general run-down as second side proceeds - artist does not seem sufficiently strong enough to carry entire LP with need for other lead voice, male or female. None-the-less compared with much other material from rock based singer-songwriters Welch as Bruce Johnston is well above average. For in-store play suggest any track first side. Expect only average sales unless album releases hit single. |
| JOURNEY Evolution CBS 83566 (CBS) | March 23 Released mid-way through first major UK tour with new members of band on recording, tour. | One previous album, Infinity (CBS 82244). | Gradually becoming major US band with long tours behind them. Band members good musical pedigree. Recent UK visit, touring with Pat Travers Band with Japan, Australasia following | Recent UK tour with major gigs, Manchester, Glasgow, Newcastle, Sheffield, London, Leicester and Birmingham. Considerable media interest with consumer music press reviews, features plus interest from provincial locations. Tour spot ads, posters, shop push, displays. Band featured CBS newsheet. Private PR, Heavy Publicity, Mick Wall (01 960 0995/6). | Reasonable follow-up to slightly more melodic less bass ridden debut. With production from Roy Val Baker not surprising information given Queen flavour but though nothing intrinsically bad about that does illustrate basic problem of band to clearly distinguish itself from numerous other rock styled outfits with pretensions toward heavy market. Whilst US capable of absorbing number of similar styled outfits with millions selling potential UK market not wide enough which seems to mean Journey being average selling band, reasonable following. At present band lack really strong song which as with limited CBS chartbusters Boston can produce ensuring LP sales even if general material not so strong. |
| NINA SIMONE Pure Gold RCA NL 42714 (RCA) LOU REED Vicious RCA NL 42731 (RCA) | Nina Simone: March 23. Lou Reed: March 30. Both albums part of cheap-priced Showcase series which utilises back product. | Recent: Baltimore (Polydor CTI Deluxe 7084) with previous RCA including To Love Somebody, Here Comes The Sun and Nina Simone Sings The Blues. Reed: Includes Sally Can't Dance (APL 1 - 0611), Rock 'N' Roll Animal (APL 1 - 0472) Live (APL 1 - 0959). | Simone: Born North Carolina, upbringing gospel music, hit US record scene 1968 with I Loves You Porgy. From jazz to R&B during 60s. Quiet period after '74 until Polydor, CTI release '78. Reed: Legendary rock figure, called grandfather of punk. Famous for Velvet Underground. Standard varied. | Both part of Showcase series with publicity, shop material relating to series. Both name artists with Reed perhaps having larger cut following although Nina Simone with wider musical market has international status, respect, selling power. Both covers feature head shots of artists with in both cases sleeve notes from MW, deputy editor, Nigel Hunter. | Material on both called culled from considerable number of years, albums recorded, by artists for RCA, UK release. No information though relating cuts to LP's, other than inside label credits. Nina Simone: (with RCA release from Nina Simone Sings The Blues until Gifted And Black.). Includes UK smash To Love Somebody (Bee Gees song) which made number 5 in 1969 charts with nine week, top 50 run. Side two features Ain't Got No - I Got Life reached two, in 1968, with 18 week run. LP does not include I Put A Spell on You which had twice chart run but with Phillips. Sleeve notes give comprehensive artist bio particularly important early days. Lou Reed: Extensive early recording career with Velvet Underground with recordings not RCA. With latter as solo (though some of Velvet's virtually that) artist with LP tracks taking in cuts 1972-1976. More recent times sees artist with Arista UK issue. LP, perhaps thankfully in view of number of releases, revisions, does not include most popular artists songs, does though have material from '76 which was not happiest of times for Reed. Should provide cut, followers with another LP for collection but not easy to see appeal of artist on cheap label other than preceding comment for cultists possess all and generally Reed has meant very little save for Walk On The Wild Side but that perhaps vital promotional cut not included. |
| VARIOUS Country Life EMI EMTV 16 (EMI) | March 30 Release coincides with annual Country Music Festival. Company press release stresses album is mixture of contemporary country/pop sounds. | Album contains material from Olivia Newton John, Linda Ronstadt, Anne Murray, Billie Jo Spears and none other artists. Current LP product available for all on either EMI, UA, Capitol. | Among artists: Glen Campbell, born Arkansas, 1938. Sessions with Cash, Martin, Mamas and Papas. Stand-in Beach Boy. With Capitol hit success, role in John Wayne film True Grit. For time joined with Bobbie Gentry who is also on LP. Linda Ronstadt: 1946 born, Capitol contract 1966 onwards. Major year 1974, three gold singles. | Ads trade, consumer, general press. Major TV campaign from April 2 with investment of £275,000 which also includes display package. Special press release with ads, album cover, press information carrying same basic green colour with white lettering. All artists known. | Wisely pop being included in the title alongside more specific 'country' since this hardly country fans disc mecca. Ajsidal seems more generated toward general public who might feel out of musical sorts if presented with more full blooded country product. Cuts with chart life Take Me Home - Olivia Newton John (17, 1973 on Pye), Crystal Gayle - Don't It Make My Brown Eyes Blue (5, 1976/8), A Little Bit More (2, 1976). I Don't Want To Put A Hold On You - Bernie Flint (3, 1977). Snowbird - Anne Murray (23, 1970), Ode To Billy Joe - Bobbie Gentry (13, 1967), Blanket On The Ground - Billy Joe Spears (6, 1975), If Not For You - Dr Hook (5, 1976), Banks Of The Ohio - Olivia Newton John (6, 1971), I'll Never Fall In Love Again - Bobbie Gentry (1, 1969), Games People Play - Joe South (6, 1969), If Not For You - Olivia Newton John (7, 1971), Thistone Cowboy - Glen Campbell (4, 1975). Obviously strong product although not all cuts immediately so accessible as those just listed. Presumable high sales. |

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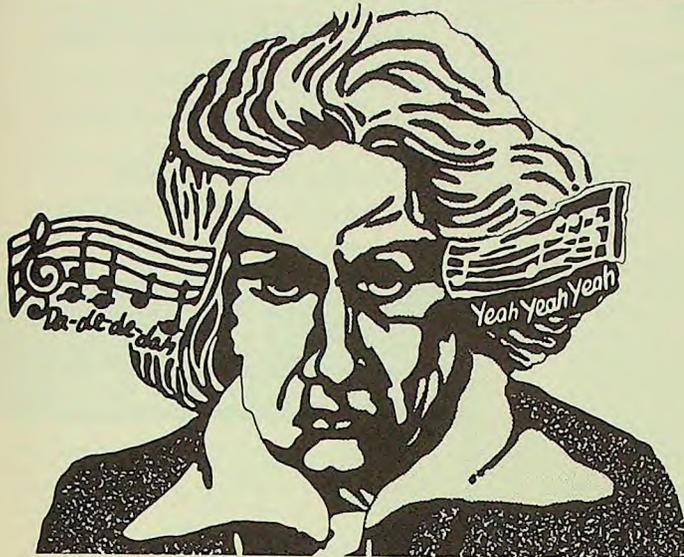


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Music Week would like to remind Market Place advertisers that the copy deadline for all classified advertisements is the Wednesday 10 days before issue publication date and that this deadline applies to advertisements that have already had their insertion 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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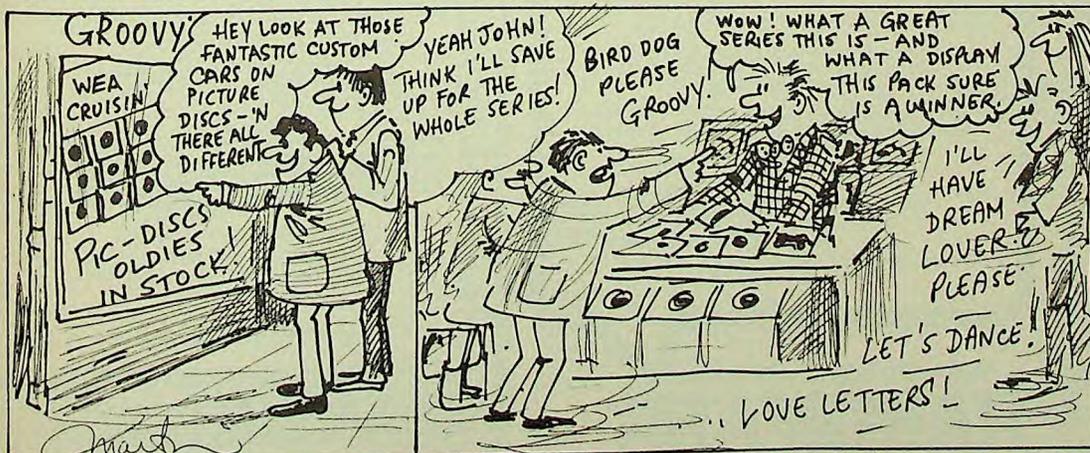
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for the Midlands Area
Sales experience essential
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500 for £9
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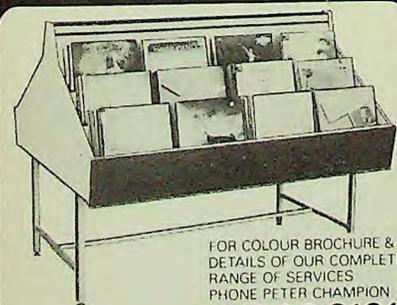
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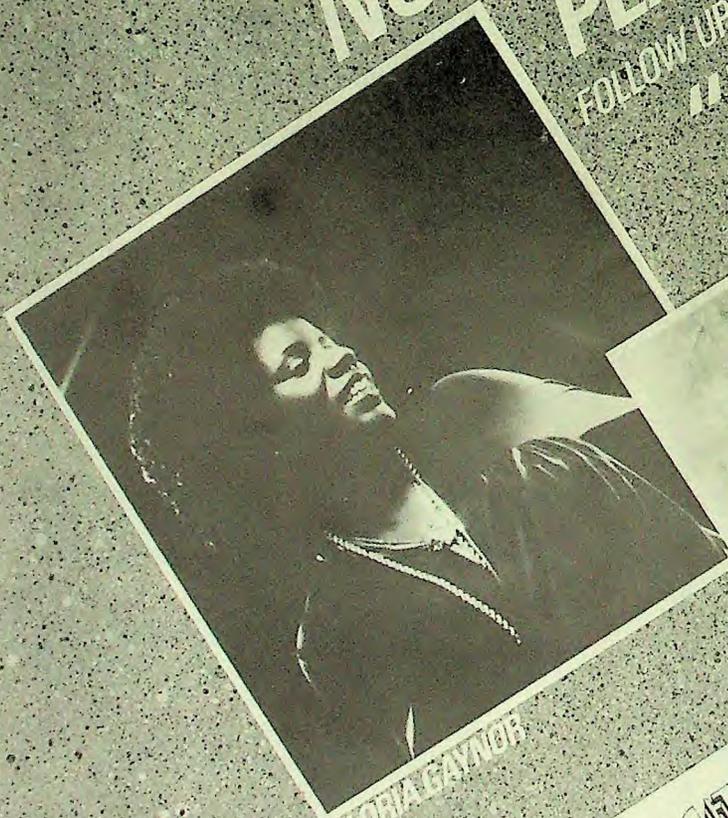
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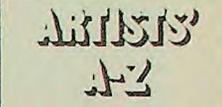
CHART FOR PERIOD MARCH 26-31

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 (50,000 units as of Jan '79)
 RE-ENTRY

| This Week | Last Week | Wks. on Chart | TITLE/Artist (producer) | Label number |
|-----------|-----------|---------------|---|--|
| 1 | 5 | 5 | BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand (Various) | CBS 10012 (C) |
| 2 | 3 | 3 | THE VERY BEST OF LEO SAYER Leo Sayer | Chrysalis CDL 1222 (F) |
| 3 | 2 | 11 | C'EST CHIC Chic (N. Rodgers/B. Edwards) | Atlantic K 50665 (W) |
| 4 | 5 | 8 | SPIRITS HAVING FLOWN Bee Gees (Bee Gees) | RSO RSBG 001 (F) |
| 5 | 4 | 7 | MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow) | Arista ARTV 2 (F) |
| 6 | 7 | 3 | BREAKFAST IN AMERICA Supertramp (Supertramp) | A&M AMLK 63708 (C) |
| 7 | 8 | 6 | DIRE STRAITS Dire Straits (Muff Winwood) | Vertigo 9102 021 (F) |
| 8 | 6 | 29 | PARALLEL LINES Blondie (Mike Chapman) | Chrysalis CDL 1192 (F) |
| 9 | 9 | 13 | ARMED FORCES Elvis Costello and The Attractions (Nick Lowe) | Radar RAD 14 (W) |
| 10 | 10 | 7 | COLLECTION OF THEIR 20 GREATEST HITS Three Degrees | Epic EPC 10013 (C) |
| 11 | 12 | 6 | THE GREAT ROCK AND ROLL SWINDLE Sex Platons (Various) | Virgin VD 2510 (C) |
| 12 | 15 | 20 | LION HEART Kate Bush (Andrew Powell) | EMI EMA 787 (E) |
| 13 | 30 | 3 | IMPERIAL WIZARD David Essex (D. Essex/M. Batt/C. Neal) | Mercury 9109 616 (F) |
| 14 | 19 | 2 | COUNTRY PORTRAITS Various | Warwick WW 5057 (M) |
| 15 | 23 | 6 | FEEL NO FRET Average White Band | RCA XL 13063 (R) |
| 16 | 48 | 2 | DISCO INFERNO Various | K-Tel NE 1043 (K) |
| 17 | 11 | 10 | MARTY ROBBINS COLLECTION Marty Robbins | Lotus WH 5009 (K) |
| 18 | 13 | 4 | MANIFESTO Roxy Music (Roxy Music) | Polydor POLH 001 (F) |
| 19 | 14 | 15 | BAT OUT OF HELL Meat Loaf (Todd Rundgren) | Epic/Cleveland International EPC 82419 (C) |
| 20 | 18 | 2 | SQUEEZING OUT SPARKS Graham Parker and the Rumour (Jack Nitzsche) | Vertigo 9102 030 (F) |
| 21 | 27 | 17 | THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire | CBS 83284 (C) |
| 22 | 16 | 5 | DESOLATION ANGELS Bad Company (Bad Company) | Swansong SSK 59408 (W) |
| 23 | 29 | 20 | JAZZ Queen (Queen) | EMI EMA 788 (E) |
| 24 | 36 | 4 | LIVIN' INSIDE YOUR LOVE George Benson (Tommy Lituma) | Warner Brothers K 60085 (W) |
| 25 | 26 | 15 | YOU DON'T BRING ME FLOWERS Neil Diamond (Bob Gaudio) | CBS 86077 (C) |
| 26 | 21 | 41 | WAR OF THE WORLDS Jeff Wayne's Musical Version | CBS 96000/WOW 100 (C) |
| 27 | 25 | 17 | EQUINOXE Jean Michel Jarre (Jean Michel Jarre) | Polydor POLD 5007 (F) |
| 28 | 16 | 20 | 52ND STREET Billy Joel (Phil Ramone) | CBS 83181 (C) |
| 29 | 33 | 6 | CARS Cars (Roy Thomas Baker) | Elektra K 52088 (W) |
| 30 | 28 | 9 | THANK YOU VERY MUCH REUNION CONCERT AT THE LONDON PALLADIUM Cliff Richard and The Shadows | EMI EMTV 15 (E) |
| 31 | 34 | 4 | LOVE TRACK Gloria Gaynor (Dino Fekaris/Freddie Perren) | Polydor 2391 385 (F) |
| 32 | 24 | 15 | NEW BOOTS AND PANTIES Ian Dury and The Blockheads (P. Jenner/L. Latham/R. Walton) | Stiff SEEZ 4 (E) |
| 33 | 44 | 4 | OVERKILL Motorhead (Jimmy Miller) | Bronze BRON 515 (E) |
| 34 | 22 | 5 | SCARED TO DANCE Skids (David Batchelor) | Virgin V 2116 (C) |
| 35 | 51 | 37 | NIGHTFLIGHT TO VENUS Boney M (Frank Farian) | Atlantic/Hansa K 50498 (W) |
| 36 | 49 | 14 | THE KICK INSIDE Kate Bush (Andrew Powell) | EMI EMC 3223 (E) |
| 37 | 40 | 7 | INFLAMMABLE MATERIAL Stiff Little Fingers | Rough Trade ROUGH 1 (SP) |
| 38 | 32 | 4 | ANGEL STATION Manfred Mann's Earthband (Anthony Moore) | Bronze BRON 516 (E) |

| This Week | Last Week | Wks. on Chart | TITLE/Artist (producer) | Publisher | Label number |
|-----------|-----------|---------------|---|-----------|------------------------------|
| 39 | 20 | 4 | TRB TWO Tom Robinson Band (Todd Rundgren) | | EMI EMC 3296 (E) |
| 40 | 41 | 73 | OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne) | | Jet JETDP 400 (C) |
| 41 | 45 | 10 | PLASTIC LETTERS Blondie (Mike Chapman) | | Chrysalis CHR 1166 (F) |
| 42 | 56 | 17 | WINGS GREATEST Wings (Paul McCartney) | | Parlophone PCTC 256 (E) |
| 43 | | | SECOND HAND DAYLIGHT Magazine | | Virgin V 2121 (C) |
| 44 | 54 | 40 | GREASE Original Soundtrack | | RSO RSD 2001 (F) |
| 45 | 37 | 25 | 20 GOLDEN GREATS Neil Diamond (Various) | | MCA EMTV 14 (E) |
| 46 | 38 | 2 | THE BEST DAYS OF MY LIFE Johnny Mathis (Jack Gold) | | CBS 86080 (C) |
| 47 | 35 | 5 | STATELESS Lene Lovich (Lene Lovich/Les Chappell) | | Stiff SEEZ 7 (E) |
| 48 | 39 | 3 | TOTO Toto | | CBS 83148 (C) |
| 49 | | | VAN HALEN II Van Halen (Ted Templeman) | | Warner Brothers K 566116 (W) |
| 50 | 42 | 18 | BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd) | | Riva RVLP 8 (W) |
| 51 | 47 | 16 | LIVE (X CERT) Stranglers (Martin Rushent) | | United Artists UAG 30224 (E) |
| 52 | 43 | 31 | JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway (Ralph Macle) | | Red Seal RL 25163 (R) |
| 53 | 52 | 14 | LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti) | | Vertigo 6641 807 (F) |
| 54 | | | FALLING IN LOVE Frankie Miller David McKay | | Chrysalis CHR 1220 (F) |
| 55 | 57 | 13 | ACTION REPLAY Various | | K-Tel NE 1040 (K) |
| 56 | 59 | 57 | SATURDAY NIGHT FEVER Various | | RSO 2658 123 (F) |
| 57 | 60 | 9 | THE INCREDIBLE SHRINKING MICK Dickies (John Hewitt/The Dickies) | | A&M AMLE 64742 (C) |
| 58 | - | 1 | EVEN SERPENTS SHINE Ony Onas | | CBS 83451 (C) |
| 59 | 67 | 5 | GEORGE HARRISON George Harrison (G. Harrison/R. Titelman) | | Dark Horse K 56562 (W) |
| 60 | 63 | 21 | DON'T WALK - BOOGIE Various | | EMI EMTV 13 (E) |
| 61 | 50 | 15 | RUMOURS Fleetwood Mac (Fleetwood Mac/Cailat/Dashut) | | Warner Brother K 56344 (W) |
| 62 | 53 | 10 | STRANGERS IN THE NIGHT UFO (Ron Nevison) | | Chrysalis CJT 5 (F) |
| 63 | 58 | 15 | TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Hoyworth) | | Virgin V 2001 (C) |
| 64 | 31 | 5 | REFLECTIONS George Hamilton IV | | Lotus WH 5008 (K) |
| 65 | | | LAST THE WHOLE NIGHT THROUGH James Last (James Last) | | POLYDOR PTD 5008 (F) |
| 66 | 61 | 6 | SHEIK YERBOUTI Frank Zappa (Frank Zappa) | | CBS 88339 (C) |
| 67 | 64 | 2 | NEW DIMENSIONS Three Degrees | | Ariola ARLH 5012 (A) |
| 68 | 62 | 2 | EVEN NOW Barry Manilow (Roy Dante/Barry Manilow) | | Arista SPART 1047 (F) |
| 69 | 72 | 14 | THE ALBUM Abba (B. Andersson/B. Ulvaeus) | | Epic EPC 86052 (C) |
| 70 | - | 1 | GREATEST HITS Steely Dan | | ABC ABCD 616 (C) |
| 71 | 70 | 3 | TURN THE MUSIC UP Players Association (Danny Weiss) | | Vanguard VSD 79421 (A) |
| 72 | 46 | 2 | IMAGES Don Williams (Don Williams/Garth Fundes) | | K-Tel NE 1033 (K) |
| 73 | 75 | 23 | A SINGLE MAN Elton John (Elton John/Clive Franks) | | Rocket TRAIN 1 (F) |
| 74 | - | 1 | GREATEST HITS Commodores | | Tamla Motown STML 12100 (E) |
| 75 | 66 | 8 | FEETS DON'T FAIL ME NOW Herbie Hancock (David Rubinson) | | CBS 83491 (C) |



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TOP 75 SINGLES

| This Week | Last Week | Wks. on Chart | TITLE/Artist (producer) Publisher | Label number |
|-----------|-----------|---------------|---|----------------------------|
| £ 1 | 3 | 7 | BRIGHT EYES Art Garfunkel (Mike Batt) April/Watership Prod. | CBS 6947 (C) |
| 2 | 6 | 4 | COOL FOR CATS Squeeze (Squeeze/John Wood) Rondor/Deptford Songs | A&M AMS 7426 (C) |
| 3 | 11 | 3 | SOME GIRLS Racey (M. Most) Chinnichap/RAK | RAK 291 (E) |
| 4 | 2 | 5 | IN THE NAVY Village People (Morali/Belolo) Zomba | Mercury 6007 209 (F) |
| 5 | 1 | 11 | I WILL SURVIVE Gloria Gaynor (D. Fekaris) ATV | Polydor 2095 017 (F) |
| 6 | 18 | 5 | HE'S THE GREATEST DANCER Sister Sledge (N. Rodgers/B. Edwards) Warner Brothers | Atlantic K 11257 (W) |
| 7 | 24 | 2 | SILLY THING/WHO KILLED BAMBI Sex Pistols/Ten Pole Tudor (Jones/Cook) Warner Brothers | Virgin VS 256 (C) |
| £ 8 | 8 | 6 | SULTANS OF SWING Dire Straits (Dire Straits) Rondor/Strait Jacket | Vertigo 6059 206 (F) |
| 9 | 23 | 4 | SHAKE YOUR BODY (DOWN TO THE GROUND) Jacksons (Jacksons) Carlin | Epic EPC 7181 (C) |
| 10 | 21 | 5 | THE RUNNER Three Degrees (G. Moroder) Sando/Heath Levy | Ariola ARO 154 (A) |
| 11 | 5 | 7 | SOMETHING ELSE/FRIGGIN' IN THE RIGGIN' Sex Pistols (S. Jones) Burlington/Warner Bros. | Virgin VS 240 (C) |
| 12 | 4 | 8 | I WANT YOUR LOVE Chic (Edwards/Rogers) Warner Brothers | Atlantic LV 16 (W) |
| 13 | 9 | 6 | TURN THE MUSIC UP Players Association (Danny Weiss) Panache | Vanguard VS 5011 (A) |
| 14 | 27 | 5 | WOW Kate Bush (Andrew Powell) EMI | EMI 2911 (E) |
| 15 | 16 | 5 | STRANGE TOWN Jam (Vic Coppersmith/Heaven) And Son | Polydor POSP 34 (F) |
| 16 | 13 | 10 | DON'T STOP ME NOW Queen (Queen/Roy Thomas Baker) Queen/EMI | EMI 2910 (E) |
| 17 | 10 | 10 | OLIVER'S ARMY Elvis Costello & The Attractions (Nick Lowe) Plangent | Radar ADA 31 (W) |
| 18 | 14 | 7 | MONEY IN MY POCKET Dennis Brown (Joe Gibbs) Lightning/Heath Levy | Atlantic LV 5 (W) |
| 19 | 7 | 9 | LUCKY NUMBER Lene Lovich (The Stateless) Rondor/Oval | Stiff BUY 42 (E) |
| 20 | 33 | 4 | QUESTIONS AND ANSWERS Sham 69 (Pursay/Wilson) Singatune | Polydor POSP 27 (F) |
| 21 | 17 | 7 | WAITING FOR AN ALIBI Thin Lizzy (T. Visconti/Thin Lizzy) Chappell/PUK | Vertigo LIZZY 3 (F) |
| 22 | 32 | 5 | I DON'T WANNA LOSE YOU Kandikate (D. Most) RAK/Steve/Nickelodeon/Intersong | RAK 289 (E) |
| 23 | 20 | 9 | JUST WHAT I NEEDED Cars (Roy Thomas Baker) Carlin | Elektra K 12312 (W) |
| 24 | 37 | 3 | THE LOGICAL SONG Supertramp (Supertramp/Peter Henderson) Rondor | A&M AMS 7427 (C) |
| 25 | 43 | 2 | GOODNIGHT TONIGHT Wings (Paul McCartney) McCartney/ATV | Parlophone R6023 (E) |
| 26 | 26 | 7 | FOREVER IN BLUE JEANS Neil Diamond (Bob Gaudio) ATV | CBS 7047 (C) |
| 27 | 36 | 3 | REMEMBER THEN Showaddywaddy (Showaddywaddy) Ardmore & Beechwood | Arista ARIST 247 (F) |
| £ 28 | 53 | 2 | POP MUZIK M (Midascar Prod.) Copyright Control | MCA 413 (E) |
| 29 | 40 | 2 | VALLEY OF THE DOLLS Generation X (Pete Ritzema) Chrysalis | Chrysalis CHS 2310 (F) |
| 30 | 28 | 3 | THE STAIRCASE Siouxie & The Banshees (Nils Stevenson) Pure Noise/Chappell | Polydor POSP 9 (F) |
| £ 31 | 84 | 2 | KNOCK ON WOOD Amil Stewart (Barry Leng) Warner Brothers | Atlantic/Hansa K 11214 (W) |
| 32 | 41 | 3 | HAVEN'T STOPPED DANCING YET Gonzalez (Gloria Jones/Richard Jones) Buckwheat | Sidewalk SID 102 (E) |
| 33 | 12 | 9 | CAN YOU FEEL THE FORCE? Real Thing (Ken Gold) Open Choice | Pye 7N 46147 (A) |
| 34 | 34 | 5 | FIRE Painter Sisters (Richard Perry) Intersong | Planet K 12339 (W) |
| 35 | NEW | | HALLELUJAH Milk & Honey (Shlomo Zack) Intersong/Britico | Polydor 2001 870 (F) |
| 36 | 19 | 9 | INTO THE VALLEY Skids (David Batchelor) Virgin | Virgin VS 241 (C) |
| 37 | 44 | 2 | OFFSHORE BANKING BUSINESS Members (Steve Lillywhite) Virgin | Virgin VS 248 (C) |
| 38 | 15 | 8 | KEEP ON DANCING Gary's Gang (Eric Matthews) April | CBS 7109 (C) |

| This Week | Last Week | Wks. on Chart | TITLE/Artist (producer) Publisher | Label number |
|-----------|-----------|---------------|---|-----------------------------|
| 39 | 42 | 4 | IMAGINATION Rocky Sharpe & The Replays (Mike Vernon) Chappell | Chiswick CHIS 110 (E) |
| 40 | 38 | 4 | LET'S FLY AWAY Voyage (Roger Tokarz) Editions/Sirocco/Louvigny | GTO/Hansa GT 245 (C) |
| 41 | 56 | 3 | HERE COMES THE NIGHT Beach Boys (Beach Boys) Rondor | Caribou CRB 7204 (W) |
| 42 | 48 | 3 | MARY ANN Black Lace (Peter Morris) ATV | EMI 2919 (E) |
| 43 | 68 | 3 | LOVE BALLAD George Benson (Tom Lipuma) Chappell | Warner Brothers K 17333 (W) |
| 44 | 51 | 3 | SOMETHING'S COOKIN' IN THE KITCHEN Dana (Barry Blue) ATV | GTO GT 243 (C) |
| 45 | 48 | 6 | CUBA Gibson Brothers (D. Vangarde) Blue Mountain/Heath Levy | Island WIP 6483 (E) |
| 46 | 22 | 10 | HOLD THE LINE Toto (Toto) April | CBS 6784 (C) |
| 47 | 31 | 9 | TRAGEDY Bee Gees (Bee Gees/Richardson/Galuten) RSO/Chappell | RSO 27 (F) |
| £ 48 | 62 | 3 | SHOOT SHOOT U.F.O. (Ron Nevison) Intersong/Fleazak/Chrysalis | Chrysalis CHS 2318 (F) |
| 49 | 45 | 12 | CONTACT Edwin Starr (Edwin Starr) ATV | 20th Century BTC 2396 (A) |
| 50 | 47 | 3 | I (WHO HAVE NOTHING) Sylvester (H. Fuqua/Sylvester) Heath Levy/Shapiro Bernstein | Fantasy FTC 171 (E) |
| 51 | 36 | 7 | IMPERIAL WIZARD David Essex (D. Essex/C. Neal) Imperial Wizard Songs | Mercury 6007 202 (F) |
| 52 | 39 | 6 | EVERYBODY'S HAPPY NOWADAYS Buzcocks (Martin Rushent) Virgin | United Artists UP 36495 (E) |
| 53 | NEW | | LET'S DANCE/MEMPHIS Chris Montez/Lonnie Mack (Lee) Chappell/Morris | Old Gold LIG 9011 (W) |
| 54 | NEW | | LOVE YOU INSIDE OUT Bee Gees (Bee Gees/Richardson/Galuten) RSO/Chappell | RSO 31 (F) |
| 55 | 60 | 4 | SHA LA LA MEANS I LOVE YOU Barry White (Barry White) Copyright Control | 20th Century BTC 1041 (A) |
| £ 56 | 71 | 2 | ADVENTURES OF THE LOVE CRUSADER Sarah Brightman (Steve Rowland) ATV/Cuckoo | Ariola/Hansa AHA 538 (A) |
| 57 | 56 | 9 | WHAT A FOOL BELIEVES Doobie Brothers (Ted Templeman) Intersong/Warner Bros. | Warner Brothers K 17314 (W) |
| 58 | 26 | 9 | CLOG DANCE Violski (Violski) Aviation | Jet 136 (C) |
| 59 | - | 1 | LIVIN' IT UP (FRIDAY NIGHT) Bell & James (Bell & James) Carlin | A&M AMS 7424 (C) |
| 60 | 54 | 5 | CHASE Giorgio Moroder (G. Moroder) Screen Gems | Casablanca CAN 144 (A) |
| 61 | 52 | 5 | KEEP YOUR BODY WORKING Kleer (Dennis King) Kleer | Atlantic LV 21 (W) |
| 62 | - | 1 | OVERKILL Motorhead (Jimmy Miller) Motor/Leo songs | Bronze BRO 67 (E) |
| £ 63 | 75 | 2 | LOVE AND DESIRE Arpeggio (Simon Soussan) Aliza-Thorah/On Beat | Polydor POSP 40 (F) |
| 64 | - | 1 | DREAM LOVER/MACK THE KNIFE Bobby Darin (-) Screen Gems/EMI | Old Gold LIG 9017 (W) |
| 65 | 49 | 11 | GET DOWN Gene Chandler (C. Davies) Gaetama/Leosongs | 20th Century BTC 1040 (A) |
| 66 | NEW | | TO KNOW HIM IS TO LOVE HIM/ENDLESS SLEEP Teddy Bears/Jody Reynolds (Spector) Bourne | Old Gold LIG 9015 (W) |
| 67 | NEW | | POETRY IN MOTION/PRINCESS PRINCESS Johnny Tillotson (-) Chappell/Morris | Old Gold LIG 9016 (W) |
| 68 | 57 | 3 | GREEN LIGHT Cliff Richard (Bruce Welch) ATV | EMI 2920 (E) |
| 69 | NEW | | SAVE THE LAST DANCE FOR ME/WHEN MY LITTLE GIRL Drifters (Lieber/Stoller) Karlin | Old Gold LIG 9014 (W) |
| 70 | 50 | 8 | EVERYTHING IS GREAT Inner Circle (Blackwell/Inner Circle) Blue Mountain | Island WIP 6472 (E) |
| 71 | NEW | | DANCE LADY DANCE Crown Heights Affair (Crown Heights Affair) Planetary Nom | Mercury 6168 804 (F) |
| 72 | 65 | 5 | YOU ANGEL YOU Manfred Mann's Earth Band (-) Big Ben | Bronze BRO 68 (E) |
| 73 | 58 | 12 | HEART OF GLASS Blondie (Mike Chapman) EMI | Chrysalis CHS 2275 (F) |
| 74 | 66 | 6 | DISCO NIGHTS (ROCK FREAK) G.Q. (Jimmy Simpson/Beau Ray Flemming) Arista/Chrysalis | Arista ARIST 245 (F) |
| 75 | NEW | | SWINGIN' Light Of The World (Castellano/Dark Cloud) Dizzy Heights | Ensign ENY 22 (F) |

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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PERFORMANCE

John Denver: Wembley

AS EVER, sounding like the musical equivalent of any Kellogg's sun-kissed breakfast cereal and looking like a fair, cherubic (slim) Owl of the Remove, Denver took his fans to the height of polite delight. He is clearly at the top of his country-crossover class, and it would be very fair to argue that anyone who found him bland, comfortably soporific and relentlessly nice really should not have been at the concert in the first place.

With an excellent band of musicians, individually well-known in country circles, Denver went through a generously long set which had the audience happily, but quietly, singing along most of the time: JD audiences are not given to unseemly displays of passion and raucous vocal outbursts. But they obviously loved every minute.

The man's consistency has got to be admired. The songs are all very likeable, and those which stand out are, predictably, those which had success as singles — Annie's Song, Hi Calypso, Country Roads. Those who wince at intro lines like that preceding the pleasantly forgettable Garden Song — "I've gotta feeling its about more than a garden; it's about Life . . .", or who find the Denver giggle gets on their nerves — just don't appreciate real down-home philosophy or humour.

The corset creaked interestingly when JD reached for a solid body guitar and announced apologetically "Denver's gone electric". He and the band then gave a tasty little rendition of Johnny B. Goode, all displaying thoroughly outta-line, rock-lovin' animation.

But country was what the artist and the event (prefacing Easter weekend's annual English cowboy binge, celebrating a currently very commercial musical style) were about. Denver, one of country's big sellers, knew how to win approval from every corner of the Empire Pool. A touch of blue grass with Rocky Mountain High, a handful of Beatles numbers suitably countryfied — something old, something off the newest LP, something borrowed, nothing blue. The formula works.

TERRI ANDERSON

Graham Parker: Hammersmith Odeon

GRAHAM PARKER played his last UK gig for some time at the Hammersmith Odeon last week and will be sadly missed judging by this no frills but plenty of thrills performance. He is off to seek success abroad and is sure to find it in any place where they enjoy good, honest, original rock.

First on were The Sports, an Australian band newly signed to Stiff, which turned in a promising performance that initially threatened to mimic the main act, but they soon showed more depth, adopting a style and a sound of their own.

Parker — plus The Rumour but minus the brass section — opened with tracks from his latest Vertigo album, Squeezing Out Sparks, and by the time he got to Don't Get Excited, the audience had long since ignored that advice. Parker rattled off just about every track on the LP, but still found time to cram in most of everyone's favourites.

In a relatively short career he has built up a strong repertoire of classic numbers like Back To Schooldays, Howling Wind, Heat Treatment, Don't Ask Me Questions, New York Shuffle and Soul Shoes. Stick To Me also comes into that category, but on

the night did not sound quite as effective without the brass section pumping away in the background.

Still, The Rumour provided excellent backing as ever with Brinsley Schwartz seeming to enjoy his guitar work as much as the audience did. One moment of comic relief came when some fool, sporting a plaster cast and crutches, crawled on to the stage to be led to a safer place — occurring aptly during Protection.

Four encores barely satisfied the crowd who, as they left, were echoing the sentiment of the first encore — the Jackson Five's old hit, I Want You Back.

DAVID DALTON

The Skids: Marquee

A SURPRISED cynic in the audience summed it up when he conceded: "Actually, they're quite good." And The Skids did leave everyone at the Marquee with the feeling that they had seen a skilled young pop band with the potential to get better.

Chart success has come at just the right time with the single Into The Valley, but this, along with album title track Scared To Dance, stood out so much from the rest of their material in terms of chart potential that future success will depend on coming up with more of that catchy, foot-stomping stuff.

Lead singer Richard Jobson makes an admirable front man, but he did frighten me a little with his Olga Korbut-like stage histrionics which seemed destined to launch him into the lighting rig.

The Skids showed that they know how to treat other people's songs with an effective version of Mott The Hoople's All The Young Dudes, but this served to underline the fact that they need to seek out top class material to consolidate on their single hit. One great stage number — and a perfect choice as an encore, which the audience demanded — was TV Stars, the B-side of the last single which venerates small screen idols such as Albert Tatlock and Ena Sharples. An enjoyable evening.

DAVID DALTON

Gloria Gaynor: The Palladium

THE QUEEN of Disco may be a title for which the lady has to strongarm a few uppity, lighter-weight contenders, but her audiences in London last week were all fervent royalists who had come for a coronation.

Some had travelled far; the weakly racialist, would-be mimic and Workers Playtime vocal duo of blond sisters who opened the show got some visitors to admit that they came from places like Birmingham and Northern Ireland.

After a warm-up burst of cheerfully monotonous disco funk from her band Experience, Gaynor arrived onstage to give her keynote address in the form of a li'l number entitled Anybody Wanna Party Down Tonight? The quality of the song was vastly inferior to the amount of energy and talent which the singer and her sleek and snappy back-up male vocal/dance duo put into it.

Fears that this might be the story all evening were blown away as the tepid hors d'oeuvre was followed by a much beefier main course. Never Can Say Goodbye was followed by How High The Moon, for which the disco arrangement seemed to have been cleverly slanted to retain the jazzy feel of the classic Les Paul and Mary Ford version.

The spirit-numbing monotony of the disco sound, at its worst when it is just being listened to instead of danced to, was avoided by Gaynor

and Experience. Grateful thanks to them and the arranger for thinking like professional entertainers rather than disco freaks; varying pace, style and instrumental line enough to keep a fresh feel for the whole show. Some neat, shrewdly-kept-short comedy routines, and enough of the right kind of dance steps for a large and lovely Lady, also helped.

The Four Tops' original Reach Out was done justice next, followed by Casanova Brown, You're All I Need, This Love Affair, and the well-planned showstopper, I'll Survive. Everybody stood up and boogied, and when the star sashayed offstage with a cry of "Will we survive?" there was a howl of assent which must have warmed the cockles of Polydor's bank balance.

TERRI ANDERSON

Elton John: Theatre Royal

THE CONCERT was billed simply as A Single Man + Ray Cooper. Elton John was back on stage in London, following a resoundingly successful UK tour, and it was another unqualified success for him.

Few artists can hold an audience for over two and a half hours, without a visible loss of energy and audience enthusiasm, but that is precisely what he did. From the opening bars of Your Song through to his final rock and roll medley, Elton John with only his piano and ace percussionist Ray Cooper for company, enthralled a capacity audience.

The concert format was deceptively simple — Elton John's Greatest Hits Volumes One & Two played live. Occasionally he strayed into another songwriter's territory, as with the old Jim Reeves hit He'll Have To Go, The Who's Pinball Wizard and Lee Dorsey's Working In A Coal Mine, and the climaxing medley of rock and roll standards, but otherwise it was pure Elton John.

Sorry Seems To Be The Hardest Word, Daniel, Honky Cat, Candle In The Wind, Ego, Song For Guy, Part Time Love . . . you name them, he played them, each losing nothing from the fact that it was mainly just Elton and his piano playing them. Mind you, the use of backing tapes in Song For Guy was rather cheeky and made you wonder why, if he has to use such methods, he didn't just use backing musicians.

All in all though, an excellent concert which, although presenting few surprises, revealed that Elton John is still in top form as a performer and has lost none of his magic during his two-year lay-off period. Simplicity was the key-note here and it worked beautifully. One of the 1979 pop concerts which will live long in people's memories.

CHRIS WHITE

Chicago: Cambridge Theatre

THIS IS the hit Broadway musical which Sheffield's Crucible Theatre was shepherding enough to bid for, and, although the money it could offer as an advance was by no means the largest bid received, the Americans liked its entrepreneurial style, and Chicago opened for a highly successful provincial run at the Crucible on November 24 last year.

Now it's come to Town, and should be destined for a long and highly-profitable run. Set in the women's section of Chicago's Cook County Jail, where the inmates' regulation attire seems limited to bras, panties, slips, suspenders and black or fishnet stockings, the story

hinges on the rivalry between Velma Kelly, played by Jenny Logan, and Roxie Hart (Antonia Ellis) to obtain the utmost notoriety and publicity from their impending trials for murder and the slick efforts on both their behalfs by a smart-alec trial attorney Billy Flynn played by Ben Cross.

The theme may sound somewhat lacking in taste, but the comedy and general good humour pervading more than compensates, and the only jarring, distasteful element is the execution by hanging of the Greek inmate Katerina.

The book is by Fred Ebb and Bob Fosse, the music is by John Kander with lyrics by Fred Ebb, and all based on the play of the same name by Maurine Dallas Watkins. The 13-piece orchestra, directed by David Firman, occupies a balcony above the stage, and provides an ideal basis for some excellent songs of witty worth and equally good dancing.

Standouts are Cell Block Tango, When You're Good To Mama, Tap Dance and the potential showstopper Razzle Dazzle, and apart from the principals mentioned above, a first-class cast includes neat cameos from G. Lyons as Mary Sunshine (eventually revealed to be not what she seems) and Don Fellows as Roxie's seven-stone weakling husband Amos, who sums up his own negative insignificance wistfully in Mister Cellophane.

Arista is releasing the American cast album this week (SPART 1090) and negotiations are still proceeding for a London cast version.

NIGEL HUNTER

Pat Travers and Journey: Hammersmith Odeon

NOT A night for those suffering from Heavy Metal fatigue when Pat Travers and Journey played a double header at the Hammersmith Odeon.

First on, Pat Travers was so loud that one latecomer, in one of the quieter moments, quipped: "He sounded good even when I was parking the car." And each bass drum beat felt like a body punch from Joe Frazier. Okay, volume might go with the high energy style of music but Travers' vocals were something lost as a result of the high level the instruments were set at. Gripe over. Talking of the instruments, the twin lead guitars were made to perform wonders, with Travers dominating most of the exchanges.

The numbers were drawn fairly equally from his Polydor albums, Making Magic, Putting It Straight and the new one, Heat In The Street, with a great version of the title track from the latter showing that Travers intends to continue in the same vein. Not that the enthusiastic audience seemed to mind, and those who were not already on their feet certainly were after Hammerhead which featured an amazing drum solo, played half the time without sticks and sounding like a bofors gun slugging it out with a Messerschmidt.

Travers promised to return soon and on this showing can expect a hearty welcome back.

Journey took up the gauntlet thrown down by Travers and matched dB with dB. They won on points in the singing contest — overpowering as the volume was, the strength and elegance of the vocal harmonies rose clear above the rib-crushing pressure waves from the stacks feeding out the drums, keyboards and guitars.

There seemed to be no lack of welcome for Aynsley Dunbar's replacement, Steve Smith, although inevitable changes in the new

Journey's style and sound were noted.

The audience seemed well acquainted with material from both the Infinity and Evolution albums; Steve Perry takes both his roles, as lead vocalist and as crowd exciter-cum-controller seriously. Gregg Rolie, whose keyboard work was an example of good, professional contribution to a well-rehearsed band sound rather than a flash of individual brilliance, was able to take the lead occasionally to good effect.

But the real strength of Journey's sound does lie in the heavy-style, power house, harmony vocals, and this comes over particularly well at live gigs; the current LP needs to be played at a level which promises the home listener (taper??) immediate eviction before it conveys anything like the punch that is packed by the stage set.

This is not to dismiss the instrumental work, which is definitely good enough, and more. Let's face it, any band which can boast a guitarist who, at age 15, "opted to join Carlos Santana . . . declining an invitation from Clapton" and a bassist who once anchored Steve Miller's band (Neil Schon and Ross Valory to name names), as well as the lads already mentioned, is going to sound a great deal better than a burp in a bucket.

DAVE DALTON & TERRI ANDERSON

Grace Kennedy: Talk of the Town

IT WAS good to see genuine star quality return to London's Talk Of The Town in the debut of 21-year-old Grace Kennedy, one of the most exciting singing talents to emerge during the last couple of years.

Kennedy is ideal fodder for The Talk Of The Town and has a magical quality which is missing in all too many cabaret artists nowadays. Her voice occasionally reminds one of the embryonic singing talents of Bassey and Streisand, and there can be few doubts about this particular lady's future — she is going to be a star.

Kennedy has just had her first album released by DJM Records and, good though that LP is, her stage act adds a total new dimension. Her Hal David/Burt Bacharach medley brought new life to some all-too-well-known songs, and she even gave added zest to some Bee Gees songs. But it was when performing her latest DJM single, You Bring Out The Woman In Me, that the real Kennedy magic shone through.

Her appearance at The Talk Of The Town — she's there for two weeks — is one of the most exciting debuts for a long time. For her efforts, she was rewarded with an opening-night standing ovation by a majority section of the audience — a rare accolade indeed. For one so young, there's so much promise . . .

CHRIS WHITE

WHEN
REPLYING TO
ADVERTS
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DOOLEY'S DIARY

Bowled over by MW maidens

DOOLEY IS still trying to puzzle out what suspenders and stocking tops have to do with 10 pin bowling (see right), but his is not to reason why as he led the Music Week team into the fray at Chrysalis' first annual bowling tournament at Streatham last week.

He hastens to add that only the ladies in MW team were thus adorned and as they bent low to deliver their bowls down the alley he discovered that it was a devilish scheme dreamed up by the news editor Jim Evans designed to distract the opposition. And indeed the Melody Maker team made an official complaint — poor lads.

But our tactics did little to help us to victory, although we did achieve glory of sorts by consistently chalking up the lowest scores of the evening . . . and team cheerleader Janet Yeo got a name-check for getting herself locked in the loo.

Super league winners were the British Forces Broadcasting Service Miss Hits who also used to win Chrysalis' darts tournaments and are now in danger of being banned in future for being so damned smart. A mixed bunch of media people hiding behind the name the Langley Street Landlords won the regular league trophy.

Star performer of the evening was Sound's editor Alan Lewis who notched up five consecutive strikes; Tony Prince just beat Jim Evans to the award for the silliest bowling style of the evening (by dropping his trousers a mite further than the latter dared) and was later reported for bringing the music industry into



SHOWING THEIR secret weapons, two of Music Week's bowling team ladies — Terri Anderson and Louise Fares.

disrepute. And on the recommendation of editor Alf Martin, Record Mirror's John Shearlawe was nominated "temperamental bleeder" of the evening.

A great time was had by all and Chrysalis gained a lot of good-will from the media persons present — although Mecca may not be too happy with the number of dents in their alleys.

Jonathan King on the hustings

WHAT HE willingly admits started out as a publicity stunt has become a serious ambition for the doyen of articulate (and successful) musicbiz eccentrics, Jonathan King. Last year, standing in the Epsom by-election, he was staggered to find 2,500 people willing to vote for him.

Entering the lists as an independent again, this time for Richmond in the coming General Election, King is determined to be taken seriously.

"As I got further and further into politics last year I realised what a mess was being made of the country by governments. I believe that if the public could see successful business people in Government they would be encouraged — people like Frost, Lake and me could run the country without wasting time on party politics."

Describing himself as "financially a Tory and in all other ways a liberal with a small l," he believes the music business may chuckle indulgently at his political aspirations, but, knowing him for someone who generally succeeds, will help. "With enough volunteers to give as little or as much time as they like I am fairly certain I will win," asserts King. Those who want to see a music businessman in Parliament should ring campaign HQ at 01-876 3336.

AS SIR Edward Lewis enters his 80th year (he is 79 on April 19) one wonders if the Grand Old Man will choose this year to bow out and to hand over the reigns of his business to someone younger? . . . Leo Sayer is returning to songwriting with his original collaborator, David Courtney . . . W. H. Smith spending some of its profits on three-year sponsorship of the National Youth Jazz Orchestra with initial £10,000 donation . . . German record tycoon Ralph Siegel (the man behind Silver Convention among others) gets his own Jupiter label logo on CBS release of German Eurovision entry, Ghengis Kahn . . . And Decca picked up the Spanish entry, Su Cancion by Betty Messiego, which came second.

STREETBAND benefit for Mike Patto's widow and children raised £600, including proceeds of raffle of albums contributed by WEA, EMI, A & M and Logo . . . Vangelis donating royalties from his Long March composition on new album, China, to the UNICEF Year Of The Child fund . . . Paul Anka sent telegram to St Paul's Cathedral Choir producer Matt Thompson-Royds in appreciation of "your very sensitive version of My Way" . . . A baby girl for former RCA press office lady Diane Birch . . . Chrysalis marketing chief Keith Lewis offering £100 reward for return of briefcase stolen from his car, and apologies to anyone awaiting a reply from him as all his correspondence was in the case.

THE ULTIMATE in upmanship: Gerry Bron has taken delivery of his latest aeroplane, a Beachcraft Super King Air, and has at last got the call sign he has been after for years — G BRON . . . Sire group The Undertones start a mammoth tour blatantly titled Plug The LP, later this month . . . Could the letter on the Daily Star's pop page plugging Sleepy LaBeef come from a certain press officer, eh Max? . . . Scotia Investments' pop adviser Gary James and six year old son Simon can be heard singing along on Dick Emery's forthcoming single Rocking Horse Cowboy.

BARN RECORDS is about to be re-launched but who will it sign with following split with Polydor? . . . Could NME's absence at Chrysalis Bowling Tournament have anything to do with MM getting the exclusive on Ian Hunter? . . . B. B. King, Fats Domino and Albert Collins among impressive line-up for this year's Montreaux International Festival . . . An original cartoon by Ray Lowry to be featured on an album sleeve for first time — it graces LP from Manchester-based label Rhesus and is a manic impression of how a record sleeve is designed . . . An EMI International exec was seen recently chewing thoughtfully on a "sweet" taken from a paper bag left lying around by Mark Rye who later revealed that the small green pellets were in fact vinyl colour testers.

FOOTBALL

ON APRIL 22 at Tooting and Mitcham Football Ground, a Music Week League team including Peter Powell, Dave Dee, Ray Williams, Ron Atkinson and a couple of Darts, takes on Dennis Waterman's XI, including Patrick Mower, Richard O'Sullivan and Jess Conrad. In May, the top four teams in the East Division and the top four in the West Division will be involved in play-offs. These games will take place on the first three Sundays in the month at the Douglas Air Playing Fields at Walthamstow. Teams through so far; Ice, Gas/Heath Levy, Lightning, Our Price, Pye and Magnet.

YESTERDAYS

TEN YEARS AGO

EMI SETS up company in Japan jointly-owned with Toshiba . . . Triumph Investment Trust now controls 90 per cent of Nemporer Holdings and is bidding for the Beatles' holding of the remaining 10 per cent . . . The first Country Music Festival opens at Wembley . . . Keith Altham and Chris Williams form new PR company Jigsaw . . . Tamla Motown is leading singles label and Apple leading albums for first quarter.

FIVE YEARS AGO

BRIAN SOUTHWALL leaves A & M to become Tamla Motown press officer . . . Caroline Boucher, former features editor of Disc, joins Rocket as press officer replacing Penny Valentine who becomes label manager and head of A & R . . . Terry Jacks' Seasons In The Sun tops singles chart . . . In round of price increases singles go over the 50p mark . . . Abba wins Eurovision Song Contest at Brighton with Waterloo.

Macca's mystique

IT'S AMAZING how, after all these years, the appearance of a Beatle anywhere still creates an "atmosphere", for want of a better description. Rumour had it that Paul McCartney and his wife Linda would be attending the Wardour Street preview of Wings Over The World, a 75-minute television special which was being screened on BBC2 last Sunday evening.

True enough, the McCartneys did arrive, several minutes after the screening finished, and in the words of one observer, "It was almost as if the Pope had walked in". A reverent hush fell upon the proceedings and normally-noisy scribes and imbibers fell silent, as they hung on to every word the affable McCartney had to say.

Macca dealt deftly with the questions thrown at him, including the old chestnut about the Beatles reforming. He likened the group's split to one between a married couple, and explained: "Just because people do break up it doesn't mean that they stop liking each other. There just comes a time when it is best for people to go their own ways."

Dooley asked him why Wings had signed with CBS in the US, thus breaking a relationship between McCartney and Capitol Records which spanned some 14 years. He was reticent to go into deep detail, but hinted that it was because Wings felt that Capitol was not giving them the push that was deserved. He denied however that talks had been going on between himself and CBS for more than two years before the actual deal was signed.

"In fact it all happened very suddenly," he explained. "The contract came up for renewal, Columbia in the US came up with an offer and that was it."

McCartney quickly added, however: "The deal with CBS is

only for the US. We're with EMI everywhere else in the world, and we are very happy with what they are doing for us."

BLACK MUSICIANS all over the country are organising a petition to the Musicians' Union to look into the amount of air-play being given to reggae music. MU members who support the call for more reggae on radio should contact Al Crossdale, Suite 511, London International Press Centre, 76 Shoe Lane, London EC4.

A CURIOUS case of impersonation has been uncovered. Dire Straits' drummer John Isley is tall and dark, but a short fair version of him has been visiting Irish radio stations and conning presenters into interviewing him. Phonogram is staggered by the cool cheek of the phoney musician, who is believed to be an audio engineer in a Dublin studio and, obviously, a student of blarney. He seems totally ignorant about Dire Straits, apparently frequently dropping enormous factual clangers in his "interviews". The best was the simple fact that he, a supposed band member, was in Dublin while the world (except the radio presenters) knew that Straits were performing in the US.

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