

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

MUSIC WEEK

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

Costs push up WEA prices

AS FROM this Monday (23), all WEA new release 12" singles, with the exception of the 12" LV series, and all WEA new release 7" picture singles will have an RRP of £1.49 (dealer price plus VAT 99p). And from Monday April 30, all WEA LVs will carry an RRP of £1.99 (dealer price plus VAT £1.33).

In a letter to dealers, WEA's national sales promotion manager Mike Heap stated, "This increase in price is brought about by the high manufacturing costs of the product... It is possible that there will be exceptions and you are strongly recommended to look at your delivery advice note where the RRP on each item is printed."

ELECTION SPECIAL

WHAT DO Britain's record dealers want from the next government? The latest in *Music Week's* Election Specials polls the dealers and comes to the conclusion that the ideal political party which would satisfy the dealers probably does not exist! See page 20.

Industry counts the cost of the gimmick singles

AS EMI and United Artists announce their first ventures in picture singles, WEA has increased the prices of its 12", picture and LV singles in an attempt to stabilise margins to a realistic level.

The increased costs of manufacturing and marketing "gimmick" singles is forcing the industry — and the dealers — into a treadmill of high sales but eroded profits. And WEA's move is a sign that the industry is taking stock of its position.

"We are no longer prepared to spend on specialised marketing techniques unless we are sure the product has a very good chance of making a profit," WEA MD John Fruin told *MW* this week. "I am not interested in profitless prosperity."

Fruin added: "Despite what the politicians say, the consumer market — at least as far as music is concerned — is not buoyant. It is standing still in real terms. It was not difficult to foresee that singles

would take a bigger share of the market and we have for some time put very heavy emphasis on singles promotion which paid off in market share."

But WEA and other UK majors are realising that they can no longer afford to use singles as almost promotional loss leaders. Phonogram MD Ken Maliphant commented: "I am concerned that the industry does not get into a situation where these marketing gimmicks become the norm. It means that record companies either have to put up their costs and pass them on to the consumer, or swallow vast losses."

"The only way to keep the cost of singles under £1 is by getting back to a situation where the consumer is buying the music and not a gimmick."

Peter Buckleigh, EMI GRD marketing and promotion general manager said: "The 12-inch is still very healthy and so are picture bag discs. A large part of the present singles boom, which has seen sales

almost double in three years, is due to this type of marketing."

"There are still too many single releases chasing a pot of gold, and only a few cross-over into substantial album sales. Record companies are getting it wrong by doing this special promotion and marketing and advertising as well when kids will buy on sight in the record shops without the need for advertising as well."

David Betteridge, managing director of CBS, was succinct with his comments about a cutback in the use of gimmick sales: "So far as CBS is concerned we won't be changing our policy which is to release singles either in coloured vinyl, 12-inch format or in picture bags, providing that they are right for the marketplace."

Disco scheme to involve dealers

DEALERS' ANNOYANCE at being so often by-passed in disco promotion exercises has prompted the independent retail/radio promotion company Record Sales to set up a new scheme which requires DJs to pick up their free copies of some singles from shops.

The aim is to involve retailers in the pre-release stage of "creating a buzz" about disco singles. Record Sales' director Alan Wade said that it was during this time, when DJs were slipping into their programme new disco releases which had come to them free by post, that dealers were likely to be asked about the records by disco fans. They would, they had told Wade, often have to admit ignorance. The dealers' other contention was that direct mailouts could be seen as losing them potential sales to DJs.

"We tried to find a way of tying disco promotion in with the dealer," Wade said. "Instead of mailing records to our list of 1,000 DJs, we mail the 1,000 promotional copies to our 250 or so selected specialist shops. We write to the DJs and tell them where they can pick up their records. This way the dealer knows what's going on, he knows what is being promoted in his local discos, and although he is not selling the record, he is creaming off the goodwill, a credibility of being able to hand the disc over to the DJ — and know all about it when that pre-release interest starts to bring buyers

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Ariola flies high for Sky discs



PICTURED AT the signing are (left to right) Francis Monkman, Tristan Fry, Andrew Pryor (Ariola marketing director), Peter Lyster-Todd (Sky's manager), Herbie Flowers, John Williams, Kevin Peek and Robin Blanchflower (Ariola managing director).

ARIOLA RECORDS has signed "supergroup" Sky to a worldwide recording contract and plans a substantial marketing campaign to back the group's first releases.

Sky's line-up of celebrated musicians is classical guitarist John Williams, jazz bassist Herbie Flowers, classical percussionist Tristan Fry, Curved Air founder keyboards player Francis Monkman and guitarist Kevin Peek. The group assembled last year but a self-titled album and a single — Cannonball —

will mark their disc debut on May 4.

A national newspaper and magazine ad campaign will accompany a two stage radio push. In the first stage 30 and 45 second spots will be placed on the commercial network followed by 60 second spots on Capital, Clyde, Forth, Metro, Piccadilly, City and Beacon.

Point of sale material includes window strips and ceiling poster/mobiles and 400 window/in

store displays have been lined up. A poster campaign is also planned in nine major cities and towns.

A promo film of the band is available to TV stations and a personal appearance tour will take in regional radio stations. TV appearances already scheduled include The Val Doonican Show, The Cleo Laine Show, BBC-2's Musical Chairs plus an hour-long TV special. A tour starting in Edinburgh on May 17 ends up at the Albert Hall on May 24.

Chart action

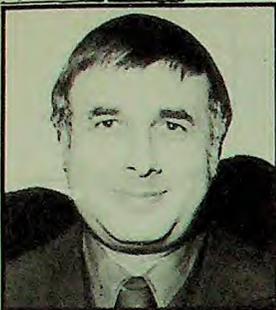
SLUGGISH AT the top — no change in first four places — and Supertramp's *The Logical Song* is the best mover in the Top 30 (23 to 7). Most aggressive seller of last week appears to be Peaches and Herb's *Reunited* with a leap of 42 places to 29, followed by Monks' *Nice Legs* *Shame About Her Face* (73 to 43), *I'm An Upstart* by Angelic Upstarts (64 to 35) and Dickles' *Banana Splits* (56 to 27). Twelve new entries.



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NEWS



JEFFREY KRUGER: "The playlist is censorship in its most blatant form".

THE BBC is currently paying the PPL £1,090,000 p.a. of its limited licensed income for the rights to play a restricted number of hours of records on network radio. In Radio 1 terms this means we are paying some £10.00 every time we play a record — hardly a "mere pittance"! Considering the value the industry places on the Radio 1 exposure of their product, I would suggest it is a very fair return indeed.

In fact, given the opportunity many companies would pay us to air their records, but thank goodness the opportunity for such "payola"

Chinnery takes up the challenge on the playlists 'censorship' issue

Two weeks ago **JEFFREY KRUGER**, chairman of Ember Records, wrote to *Music Week's* Letters Page with a blasting attack on the BBC's Radio 1 playlist system, claiming that it represents "censorship in its most blatant form". In his letter Mr Kruger asked if "anyone with vision" at the BBC was willing to comment. This week **DEREK CHINNERY**, controller of Radio 1, takes up the challenge . . .

does not exist in this country.

Regarding our "Featured Forty", Mr Kruger appears to believe that the producers who work it out each week are forcing their opinion on others, when in fact the list only applies to the programmes that those producers are responsible for.

At the request of the industry we agreed to publish the list. It is available to all and clearly states at the top: "The following current records will be highlighted in Radio 1 weekday daytime programmes

(0600-1630). They will only make up about half of the content — and individual shows will continue to feature other current records, in addition to newspins, oldies, album tracks and special items." In other words, it applies to *less than half* of the content of less than half of the total Radio 1 output. All other programmes in the evenings and weekends are left to individual producers and DJs.

Someone has to decide what a radio station plays and Radio 1 has a

team of experienced producers doing the job. Surely a better system than leaving it in the hands of one person which happens in some British radio stations.

Mr. Kruger knows very well the problems of promotion are created by the very size of the industry. Even if it was desirable or necessary it would just not be possible for producers to see all the "pluggers", if they did they would never have time for anything else. Not long ago one producer counted some



DEREK CHINNERY: "Costs £10 every time Radio 1 plays a record".

200 representatives of record and publishing companies trying to contact him.

I am pleased to say that Radio 1 enjoys a close working relationship with the industry. Most of its members understand our problems and appreciate what we are trying to do and the kind of service we are providing our national audience. Judging by the many millions who choose to listen each day we appear to be successful. Derek Chinnery, Controller, Radio 1, BBC, London W.1.

'I'LL SUPPLY THE LOVE'

And TOTO deliver the goods!

"I'll Supply The Love" — another devastating slice of explosive rock from the blockbusting album "TOTO."

Like "Hold The Line," it's bound to be a chart success. Get it in your store today.

TOTO NEW SINGLE
"I'll Supply The Love" CBS 7157

From The Album "Toto" CBS 83148

Faulties controversy hits a sour note. . .

THIS IS a sour reply from a retailer to Jon Raven's "sour letter to retailers" (*MW*, April 21), with a copy to Polydor. Here we have yet another company banging away at retailers — I sometimes find it amazing that we are all in the same business.

To reply to Polydor first. At the MTA Conference they claimed that they had received £250,000 worth of faulties back in a short space of time. But let's have the other side of the story. What fraction is that of sales over the same period? If it represents 25% then in my experience that is not an unexpected sum.

Jon Raven lives in cloud cuckoo land if he thinks retailers can continually check all records entering the shop each week. Can he really check a record for scratches, warp, correct labelling and even correct record in sleeve all in 10 seconds? I don't believe it is possible, and if you

do not check for every possible fault, why bother?

During a 10-week period last year we did just that and Mr Raven and Polydor might like to know that an average of 30%, yes 30%, of all records received were faulty.

The answer lies at the doors of the record companies, not ours, and it is summed up in two words: quality control. Don't ask us to check your faults . . . YOU check. Faulty records cost me money. We don't like them any more than you do, but you do supply them! Jon Ingham, Jon's Guildhall Street, Thetford, Norfolk.

Dark dealings

A LARGE quantity of a special pressing of the single Dark Star/Born Cross Eyed by the Grateful Dead has been stolen. These records were pressed specially for *Dark Star Magazine* and have a special full-colour bag, with the predominant colours being green and purple.

Without the bag the discs are easily identifiable by the fact that they were pressed with the Warners' "Burbank" label, have a special catalogue number, SAM 79, and are printed "Not for sale — demonstration only" at the foot of the label. If any record dealer,

whether wholesale or retail, is offered these records they should immediately contact the police at Paddington Green Police Station (01 725 4212). Nick Ralph, *Dark Star*, Islip Manor Road, Northolt, Middlesex.

MUSIC WEEK YEARBOOK '79 UPDATE

We are preparing an update of the 1979 *Music Week Yearbook*. Anyone with corrections, amendments or additions is requested to contact Louise Fares, Yearbook, 40 Long Acre, London WC2.

NEWS

Dylan's 'Budokan LP
for UK release on CBS

BOB DYLAN at Budokan (CBS 83691), the two-record set previously not released outside Japan, is finally set for UK release at the beginning of May. The album was recorded live at Tokyo's Nippon Budokan Hall last year, has 21 tracks and was originally recorded to commemorate the tenth anniversary of CBS/Sony.

CBS has been unable to release the set here because of "contractual reasons" which have now been resolved. The LP is to be released throughout Europe and in America in addition to the UK.

Import copies were brought into Britain prior to Christmas, and import dealers reported a huge demand for the album even at the £16.50 retail price.

The British package will be the same as the Japanese album and will

Promotion at
St Pierre

Sally Ormsby, (above), who has been responsible for handling the disco promotion division of St Pierre Publicity, has been made a partner in the company. Funk Funktion will now operate as a separate company within the St Pierre Publicity Group and will extend its activities to assisting record companies programme as well as promote their disco releases. Through MCA, the

MUSICAL
CHAIRS

company has now been given a hand in helping to programme and promote all of the ABC and Infinity disco product. . . Derek Ayre has joined Captain Video, the record promotion company, as distribution manager. He was previously with *Radio & Record News*. . . Maurice Clark has resigned from the MOR division of EMI Songs after four years to enter the management/agency side of the music business.

Jay Morgenstern has been appointed vice president and general manager of the Infinity Music Group, Infinity's worldwide music publishing division. He will be based in New York. He was previously president of the ABC Music Publishing Companies and general manager of ABC Records International. . . Gaynor Ludlam has been promoted from DJM promotion manager to co-ordination manager, reporting directly to Stephen James. Richard Figgis becomes promotion manager with Sally Dyer as assistant with specific responsibility for Radio 2.

MARKETING

feature a 16-page booklet containing lyrics in England and Japanese as well as photos. Also included is a four-colour Dylan poster. RRP will be £7.49.

The cassette (£7.79) will contain a coupon on the insert card which, upon redemption, will entitle the purchaser to the poster and booklet.

Dylan will be going into the studios shortly to begin work on a new studio album but it will not be released until later in the year.

SELECTA IS importing a limited number of Rolling Stones picture discs from France. Retailing at £7.99, the disc — the first picture disc featuring the band — includes hits like Satisfaction, Get Off My Cloud, Let's Spend The Night Together and Honky Tonky Women. Catalogue number is 36 30010.

THERE WILL be press and radio promotion for the new Don McLean album, *Chain Lightning* (INS 3025), released to tie-in with the singer's London Palladium concert on May 4. The following day a TV special, *Don McLean & Friends* is scheduled for transmission on BBC 2.

PHONOGRAM RELEASES a new David Essex single, *Twenty Flights Up*, produced by Mike Batt plus a track from his debut Mercury album, *Imperial Wizard*. It will be available in a limited-edition picture bag, and marketing includes trade and consumer press advertising. B-side is another album track, *Are You Still My True Love?* A David Essex TV special, *On The Road*, is currently being shown in different regions of the country.

ENGELBERT HUMPERDINCK returns to the UK for his first concert appearances in around six years, and EMI is releasing a single and album to tie in with the visit. The single features two of the singer's most recent US hits, *After The Lovin'*, which was originally released in the UK last year, and *This Moment In Time* (Columbia DB 9064), title track of the album (SCX 6611). Humperdinck will play concerts in London, Stoke, Manchester, Wakefield, Leicester and Preston, and there will be extensive promotion surrounding his visit. The singer will be making several TV appearances and also undertaking a tour of regional radio stations.

Complexxion's slogan

FIRST RELEASE from UK Records, since the label signed with EMI's licensed repertoire division, is an up-date of the old song, *So Much In Love* by Complexxion, a five-man London band.

The group were signed by Jonathan King after they sent a cassette of their music to Capital Radio, and subsequently appeared on the *Hullabaloo* Sunday afternoon show.

The single is being rush-released and the first few thousand copies will include a free gold flimsi-disc of excerpts from other Complexxion numbers and information about the individual members.

An LRD spokesman says: "We believe that the fans of a group who take the time, and sometimes endure complicated troubled, to track down a copy of their record before it hits the charts deserve an extra bonus of thanks. Marketing slogan for Complexxion's record is 'Can you spot a hit before it charts?' Catalogue number: INT 584.



THE MAGIC of *Nana Mouskouri* album scored a double-gold from a nationwide television campaign launched by Britannia Music, part of the Polygram direct marketing division. The singer was presented with a double-gold album during her recent UK tour when a special lunch was given in her honour, and the occasion marked a "first" for direct-response marketing on British television. Pictured left to right are: Ken Maliphant, managing director of Phonogram, Herb Leibovitz of Britannia Music, Nana Mouskouri and her producer, André Chappelle.

CANADIAN HEAVY metal band Rush arrive in Britain for a 19-date tour which includes three gigs at London's Hammersmith Odeon. Several of the dates were near-immediate sell-outs and additional dates had to be arranged. The band's most recent album, *Hemispheres*, will be promoted in conjunction with the tour dates via window displays and posters.

CHARISMA IS kicking off its marketing push for Steve Hackett's next album — *Spectral Morning* (CDS 4017) — with a full page ad in *Music Week* (May 4) explaining the campaign to retailers. Press ads also take in *Melody Maker*, *NME*, *Sounds*, *Record Mirror*, *Time Out*, *The Observer* and *International Musician*. Dealers will also be hit with 5,000 leaflets.

Three dimensional centre boards plus 20" x 30" posters will feature in 200 window displays promoting the album—release date May 11—as well as a Hackett tour, which moves from the continent to the UK, starting at Edinburgh on June 21. There will be displays in all tour venues.

EMI LICENSED repertoire division has signed a long-term deal with *Mixcrest Records* for T. J. Thorpe, a former member of *The Rubettes*. Thorpe's first single, *Girl* (*How Am I Gonna Win You?*), was recently marketed by *Mixcrest* as a silver coloured seven-sided disc shaped like a 50p piece and offered for retail sale at 50p (*Music Week*, March 31). The record now becomes available in usual black vinyl form on the EMI International label (INT 589), and is picking up airplay on both national and local level.

HELEN REDDY has pulled out of her London dates at the Palladium next week, starting April 30, due to "unavoidable reasons". Her management did not wish to explain further. Don McLean has stepped in to fill one of the dates — May 4.

WARM RECORDS is re-issuing its *Nova Vaga* album by the Fred Banana Combo which features, among others, the Fred Banana Combo, The Exile, Beat Brothers, Floozie and Parabola. The LP was originally released last year but this time the record will be minus colour sleeve and instead packaged in a clear vinyl bag. It will also retail at the reduced price of £2.99. Warm Records is marketed by Plastic Fantastic and distributed by Pye. Another re-issue planned is the single *Jerk Off* by the Fred Banana Combo, retailing at 75p and also available in a clear bag.

ARISTA HELD one of its bi-annual international conferences outside the UK for the first time last week. The licensees met with Arista International staff at the offices of the company's German licensee, *Electrola*, in Cologne.

Arista representatives from Canada, Sweden, France, Holland, Spain, Italy, Germany, and Arista International staffers from London and New York were presented with product from Patti Smith, Iggy Pop, Nona Hendryx, Dionne Warwick, Simple Minds, Jennifer Warnes, *Thieves and the Rollers*.

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NEWS

Kate Bush's three Novello nominations

THE FINAL three candidates in each category for the 1978/79 Ivor Novello Awards have been announced, and the winner in each section will be disclosed at the Novello Awards luncheon at the Grosvenor House Hotel, London, on May 4. Kate Bush has nominations in three separate categories.

The finalists are as follows: Best Song Musically and Lyrically — Wuthering Heights, Kate Bush (EMI Songs); Baker Street, Gerry Rafferty; The Man With The Child In His Eyes, Kate Bush (EMI Songs/Kate Bush Music).

Best Pop Song — Baker Street, Gerry Rafferty; Wuthering Heights, Kate Bush; Night Fever, Bee Gees (RSO Publishing). Best Radio or TV Theme: Fawley Towers, Dennis Wilson; Lillie, Joseph Horowitz (Standard Music); Hong Kong Beat, Richard Denton & Martin Cook (Air Chrysalis Music/Marksman Music).

Best Film Score — The Silent Witness, Alan Hawkshaw (Alan Hawkshaw Music/Heath Levy Music); Watership Down, Angela Morley, Mike Batt & John Williamson (April Music/Watership Productions); The 39 Steps, Ed Welch (United Artists Music).

Best Film Song — Grease, Barry Gibb (RSO Publishing); Bright Eyes, Mike Batt (April Music/Watership Productions);

Stayin' Alive, Bee Gees (RSO Publishing). Outstanding British Lyric — Railway Hotel, Mike Batt (April Music/Batt Songs); Baker Street, Gerry Rafferty; The Man With The Child In His Eyes, Kate Bush (EMI Songs/Kate Bush Music).

Best Instrumental or Popular Orchestral Work — Dr. Who, Ron Grainer (Chappell Music); Song For Guy, Elton John (Big Pig Music); Heartsong, Gordon Giltrap (Essex Music). International Hit of the Year — Stayin' Alive, Bee Gees; It's A Heartache, Ronnie Scott & Steve Wolfe (Mighty Music/Rak Publishing); Dreadlock Holiday, Eric Stewart & Graham Gouldman (St. Annes Music).

Most Performed Work — Mull Of Kintyre, Paul McCartney (McCartney Music); Floral Dance, Kate Moss (deceased) (Chappell Music); Night Fever, Bee Gees. Best Selling A Side — Rat Trap, Bob Geldof (Sewer Fire Hits/Zomba Management & Publishing/Ensign Records); Night Fever, Bee Gees; Matchstalk Men And Matchstalk Cats And Dogs, Michael Coleman & Brian Burke (Great Northern Songs/EMI Songs/Pye Records).

There will also be awards made at the luncheon in the following categories: Best British Musical; Outstanding Services to British Music; Special Awards, and Songwriter(s) of the Year.

EMI/UA go with pics

BOTH EMI and United Artists have announced their first picture singles. EMI releases Come Dancing (EMIP 2927) by No Dice on April 27 in a limited edition of 40,000 retailing at 99p. The picture features the band and a dancing girl in a chorus line. GRD marketing manager Peter Buckleigh commented, "We have prepared a comprehensive marketing campaign to support the No Dice album, 2 Faced, the picture single and a forthcoming UK tour. We are determined to break No Dice in a big way in the UK this year and the success of this current product will go a long way to achieving that aim."

United Artists releases its first picture disc — The Worker (UP 36509) by Fischer-Z on May 11 in a limited edition of 20,000. The single comes in a picture sleeve depicting the same design as on the disc. Fischer-Z's first album, Word Salad (UAG 30232) is released on May 4. The band is currently undertaking an extensive UK tour.

FA Cup cuts

THIS YEAR'S crop of singles tying-in with the F.A. Cup Final so far totals three. RCA Records has rush released a single by Cup Finalists Manchester United. The club's first team squad has recorded Onward Sexton Soldiers. The single will be pressed in red vinyl with a special red and white label and carries the catalogue number, MAN 1. United Artists rush release on April 27 the official Arsenal Football team song called Super Arsenal F.C. (UP 36518) and sung to the tune of the Wild Rover. It features the whole team singing. Robot Records has released Arsenal We're Right Behind You by the North Bank.

It's washable!

SAFARI RECORDS is claiming the first "washable sleeve" for the release on May 4 of Things You Mother Never Told You (GOOD 2) by Wayne County and the Electric Chairs.

Printed by Robor, the sleeve has a "liquid rain" effect and glossy front lettering with TV screens on the back, and empty sleeves will be made available for promotional use. During the sell-in period a dealer incentive of 10 per cent off the wholesale price will be in operation.

An ad campaign taking in *Music Week*, the consumers plus some specialist press will feature the disc and a 20 date tour during April and May.

MARKETING

THE MARKETING push for the new single from Sandy McLelland and the Back Line — Can We Still Be Friends (Mercury SANDY 001), released on April 13 — includes a teaser dealer mail out, as well as nationwide press and university mail shots. The first 10,000 come in colour bags and the single will be the subject of full page ads in the consumer press.

The regional promotion team will be concentrating on the single during the next few weeks and a video is available for in store use. A tour and an album is scheduled for May.

THE NEW Abba single, Does Your Mother Know, is released by CBS on April 27. It's taken from the album, Voulez Vous which is released May 4 and expected to be backed with a powerful ad campaign.

Disco

FROM PAGE ONE into the shops."

Wade added that he would expect "any dealer worth his salt" to be able to sell other records to visiting DJs (who are a body which spends a great deal on records generally) and to perhaps arrange co-promotion deals for discos and record shop.



FOLLOW-UP to the Joan Collins' movie *The Stud* will be titled *The Bitch* and the soundtrack album has been signed to Warwick Records by producers Brent-Walker. As with *The Stud*, the soundtrack will comprise compilation tracks but the film has now been put back to September and Brent-Walker head of music Dick Rowe will begin work on the album during the summer. At the signing ceremony were (seated) Warwick Records' Ian Miles and Brent-Walker managing director George Walker; (standing l to r) Dick Rowe, Anoe Miles, Edward Simons (B-W finance director).

RCA's 20th first

RCA HAS now taken over from Pye as UK licensee for the 20th Century label. As from now, all new product in this country will be released through RCA. There will, however, be a transitional period until July 1, during which all back catalogue will be available through Pye.

From July 1 the bulk of product, with the exception of six recently released albums, will be manufactured and distributed by RCA. The six will revert to RCA by October. They are: Barry White's Greatest Hits Vol. One, Barry White's The Man, Edwin Starr's Clear, Randy Edelman's You're The One, Gene Chandler's Get Down, Love Unlimited Orchestra's Super Movie Themes.

First release under the RCA agreement will be the new Edwin Starr single, H.A.P.P.Y. Radio b/w My Friend, the follow-up to Contact which will be released in both 7" (TC 2408) and 12" (TCD 2408). The first 25,000 of the 12" will be in red vinyl with full colour bag, the first 10,000 7" will also be in red vinyl.

The single is being rush-released to tie-in with Starr's UK tour which starts April 24. An advertising campaign includes full and half pages in the trade, disco and pop weeklies.

HURRICANE RECORDS, the company started by former RAK label manager at EMI LRD Phil Presky, has signed four bands to three year recording deals.

The four are: Sore Throat, Magnets; The Edge and The Paranooids. Sore Throat releases a single-Kam-i-kaz-i Kid/Crack Down on May 11. The band tours through May to coincide with the release after which the band goes into the studios to record a debut album for Hurricane.

The Edge is currently in the studio; The Magnets have a single, Who's The Fool, already released; and The Paranooids are also currently recording.

• With every copy of the Magnets' single comes a free Magnets stencil.

ANDREW LLOYD Webber has ended a ten year management association with Robert Stigwood and David Land during which they have, he says, "enjoyed much success and weathered our failures". All his future activities will be controlled by The Really Useful Company Limited and joining him

K-tel gears up European management

THREE SENIOR promotions within the K-tel Europe organisation have elevated UK managing director Tony Johnson to vice president corporate planning, with UK sales director and deputy general manager Collin Ashby succeeding him as UK MD and finance director Robin Prior becoming the new deputy general manager.

Johnson will continue to be based in London, pending the forthcoming relocation of K-tel's European head office from Brussels to London. Ashby joined K-tel two years ago from General Foods, and became deputy general manager two months ago.

Announcing the promotions, K-tel Europe president Raymond Kives said: "The growth of our operations all across Europe dictates that we have to gear up our senior management staffing. With sales approaching £50 million in Europe alone this year, we have to consider how to capitalise on our strong position and simultaneously plan our long-range future."

Top promotions at West Drayton

WEA HAS announced several new senior management appointments at West Drayton.

Clive Hudson, formerly general manager distribution operations becomes director of West Drayton operations, responsible to Anthony Muxlow, managing director of manufacturing and distribution, for the total operation of the West Drayton plant.

Ed Benou, formerly general manager manufacturing, becomes technical director, reporting to Hudson. Mike Hitches, director of Alpert operations, continues to report to Muxlow and will take direct control of the departments which previously reported to Hudson. Therefore those now responsible to Hitches are: Roy House (distribution manager), Nigel Molden (international manager), Phil Rogers (distribution development manager), Marion Green (customer services manager), Alex Alexandre (Alpert House services manager).

Alan Pritchard, procurement manager, assumes extra responsibilities and will now report to Muxlow. Eddie Chilver (production co-ordinator) and Tim Hopkins (production planner) continue to report to Pritchard.

Muxlow intends to share his time between Alpert and West Drayton, retaining an office in each location.

Cherry prices up

CHERRY RED Records, the London-based independent, raises prices on new releases from May 1. Singles move to 90p, albums to £3.99, but 12" singles remain unchanged at £1.60. Prices on back catalogue will not be increased until June 1 to allow dealers to stock up on back catalogue. The increases also apply to Heartbeat Records marketed by Cherry Red.

• Virgin Records would like to point out that, in common with a number of other companies, the price of their 7" 45rpm singles was increased to 99p on March 1.



on the board of directors is Brian Brolly who is charged with developing the company's group activities. Brolly has for the past five years been managing director of Paul McCartney's MPL Communications group and for the previous 17 years was with MCA and Universal.

It was as managing director of MCA that Brolly took the decision to record the original double album recording of Jesus Christ Superstar.

It is understood that the management position of Andrew Lloyd Webber songwriting partner Tim Rice is unaffected by the new arrangement.

REGGAE BAND Black Slate has launched a record label to cover its own material and also previously unrecorded British and Jamaican product. Called T.C.D., distribution will be through Arawak, and the company is temporarily based at 3 Library Parade, Craven Park Road, London NW10 (01-961 3098). First releases are Mind Your Motion by Black Slate (TCD 003) and Tony Tuff's Stop My Raining (TCD 004), both 12" singles. Further singles have been scheduled and a Black Slate album is set for June release to tie in with the band's UK tour.

FOLLOWING DAVE Winslett's decision to leave the Dick James Agency and form his own management and agency company, DJM has decided to close down its agency division. As a result, George Austin, Martin Cadogan and their roster of commercial acts are joining Mecca Agency International. Mike Evans, Jim Robertson and their contemporary artists are joining Terry King Associates. Tony Clayman's plans will be revealed at a later date.

Name change

MCA WISHES to make it clear that a band called Chrome referred to by them in a story in *MW's* Disco page last week has, in fact, changed its name to Chromium and its single Fly On UFO is on the Infinity label.



**What do you do
when you've made
Contact?**

**Listen to
H.A.P.P.Y. Radio!**

**The new hit single from
EDWIN STARR**

12 inch mix by Rick Gianatos
in full colour picture bag TCD 2408
TC 2408 7 inch

**LIMITED RELEASE IN
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the first



single from

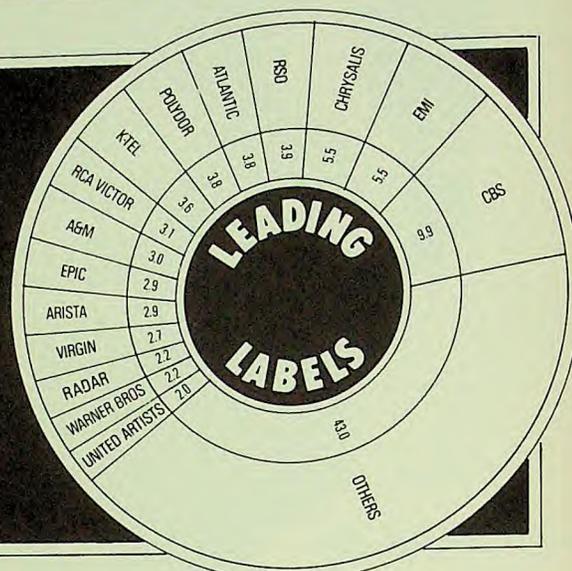
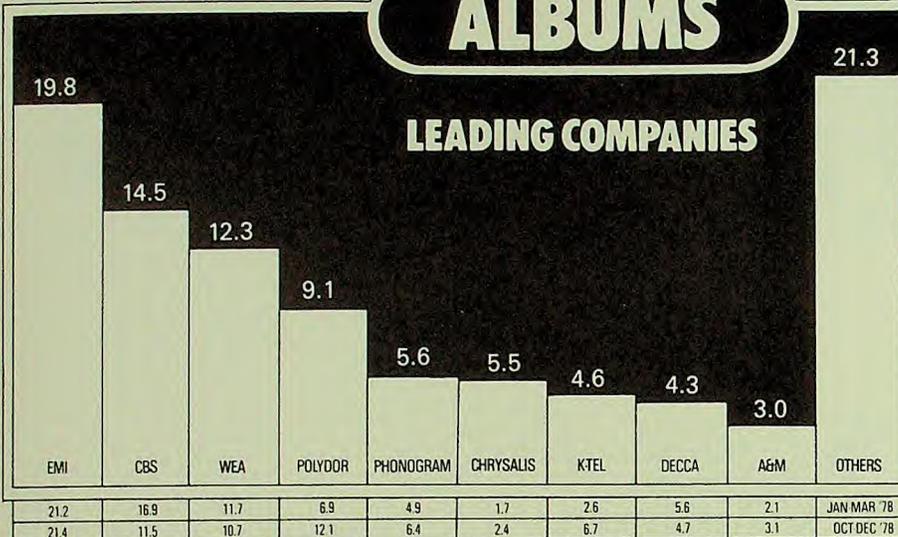
RCA
Records and Cassettes

MUSIC WEEK MARKET SURVEY

PERFORMANCE RATINGS FOR JAN-MAR 1979

THE GRAPHS on this page were prepared from statistics supplied by British Market Research Bureau and based on a weekly sample of sales through 450 record shops in the UK. Albums are those selling at £2.25 or more.

ALBUMS



SINGLES

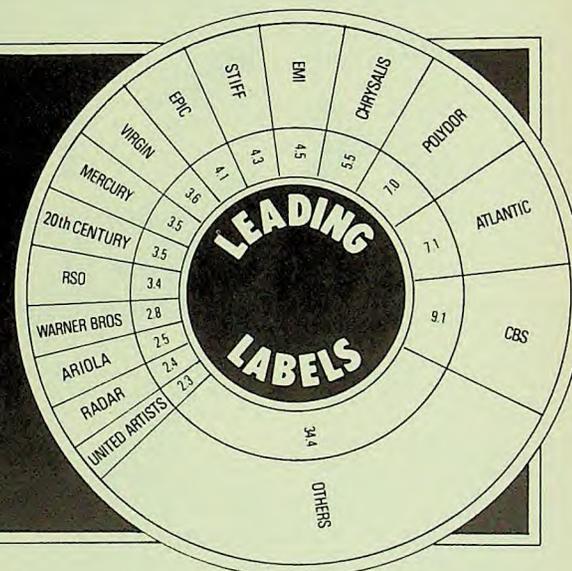
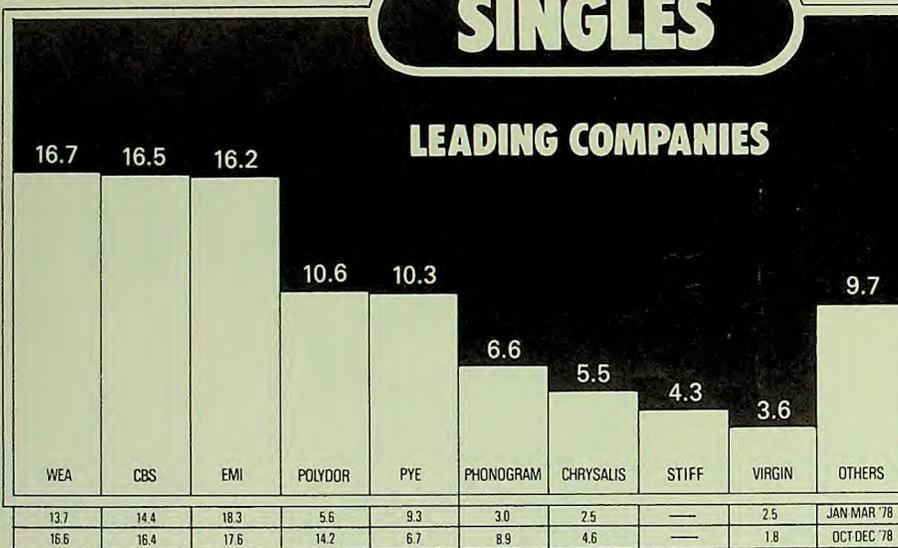


Chart Performance Survey

SINGLES

TOP GROUPS

1. CHIC
2. BEE GEES
3. BLONDIE
4. VILLAGE PEOPLE
5. THREE DEGREES
6. IAN DURY & THE BLOCKHEADS
7. SHADOWS
8. BONEY M
9. ABBA
10. ELVIS COSTELLO & THE ATTRACTIONS

TOP MALE ARTISTS

1. ROD STEWART
2. EDWIN STARR
3. BILLY JOEL
4. DAN HARTMAN
5. GENE CHANDLER
6. BARRY WHITE
7. PAUL EVANS
8. HERBIE HANCOCK
9. LEIF GARRETT
10. ELTON JOHN

TOP FEMALE ARTISTS

1. GLORIA GAYNOR
2. OLIVIA NEWTON-JOHN
3. ANNE MURRAY
4. LENE LOVICH
5. SALLY OLDFIELD
6. DONNA SUMMER
7. PHOEBE SNOW

8. RACHEL SWEET
9. KATE BUSH
10. ELKIE BROOKS

TOP PRODUCERS

1. = J. MORALI/H. BELOLO
1. = MICKIE MOST
3. EDWARDS/RODGERS
4. BEE GEES/RICHARDSON/GALUTEN
5. NICK LOWE
6. MIKE CHAPMAN
7. G. MORODER
8. JENKEL/JENNER
9. T. BOYCE/R. HARTLEY
10. T. DOWD

TOP WRITERS

1. BEE GEES
2. BILLY JOEL
3. D. FEKARIS/F. PERRIN
4. EDWARDS/RODGERS
5. MORALI/BELOLO/WILLIS
6. HARRY/STEIN
7. DURY/JENKEL
8. BUGATTI/MUSKER
9. RICE/WEBBER
10. STARR/PULLAN

TOP PUBLISHERS

- Individual
1. ATV
 2. APRIL
 3. WARNER BROTHERS
 4. RONDOR
 5. VIRGIN
 6. CARLIN

7. EMI
8. MUSIC FOR UNICEF
9. ZOMBA
10. RSO/CHAPPELL

CORPORATE

1. CHAPPELL
2. ATV
3. WARNER BROTHERS
4. APRIL
5. RONDOR
6. CARLIN
7. EMI
8. HEATH LEVY
9. VIRGIN
10. ZOMBA

TOP SINGLES

1. HEART OF GLASS, Blondie, Chrysalis
2. HIT ME WITH YOUR RHYTHM STICK, Ian Dury and The Blockheads, Stiff
3. I WILL SURVIVE, Gloria Gaynor, Polydor
4. TRAGEDY, Bee Gees, RSO
5. OLIVER'S ARMY, Elvis Costello/Attractions, Radar
6. CHIQUITITA, Abba, Epic
7. WOMAN IN LOVE, Three Degrees, Ariola
8. YMCA, Village People, Mercury
9. LUCKY NUMBER, Lene Lovich, Stiff
10. CONTACT, Edwin Starr, 20th Century

5. IAN DURY & THE BLOCKHEADS
6. WINGS
7. BONEY M
8. SHOWADDYWADDY
9. CARPENTERS
10. LONDON SYMPHONY ORCHESTRA

TOP MALE ARTISTS

1. NEIL DIAMOND
2. BARRY MANILOW
3. ROD STEWART
4. JEAN MICHEL JARRE
5. MIKE OLDFIELD
6. = ELTON JOHN
6. = BILLY JOEL
8. MARTY ROBBINS
9. DON WILLIAMS
10. JAMES GALWAY

TOP FEMALE ARTISTS

1. KATE BUSH
2. DORIS DAY
3. OLIVIA NEWTON-JOHN
4. BARBRA STREISAND
5. SHIRLEY BASSEY
6. DONNA SUMMER
7. DOLLY PARTON
8. LENE LOVICH
9. GLORIA GAYNOR

TOP SOUNDTRACKS/Misc.

1. DON'T WALK - BOOGIE
2. WAR OF THE WORLDS
3. GREASE
4. ACTION REPLAY
5. SATURDAY NIGHT FEVER
6. EMOTIONS

7. MIDNIGHT HUSTLE
8. EVITA
9. BIG WHEELS OF MOTOWN
10. BOOGIE FEVER

TOP PRODUCERS

1. MIKE CHAPMAN
2. JEFF LYNNE
3. R. DANTE/B. MANILOW
4. TOM DOWD
5. ANDREW POWELL
6. NICK LOWE
7. P. JENNER/L. LATHAM / R. WALTON
8. JEAN MICHEL JARRE
9. PAUL McCARTNEY
10. MIKE OLDFIELD

TOP ALBUMS

1. PARALLEL LINES, Blondie, Chrysalis
2. SPIRITS HAVING FLOWN, Bee Gees, RSO
3. ARMED FORCES, Elvis Costello/Attractions, Radar
4. BARBRA STREISANDS GREATEST HITS VOLUME 2, Barbra Streisand, CBS
5. DON'T WALK BOOGIE, Various, EMI
6. ACTION REPLAY, Various, K-Tel
7. CEST CHIC, Chic, Atlantic
8. MANILOW MAGIC, Barry Manilow, Arista
9. NEW BOOTS AND PANTIES, Ian Dury, Stiff
10. THE BEST OF EARTH, WIND & FIRE, Earth Wind & Fire, CBS
11. BLONDES HAVE MORE FUN, Rod Stewart, RWA
12. WINGS GREATEST, Wings, Parlophone
13. THE VERY BEST OF, Leo Sayer, Chrysalis
14. MARTY ROBBINS COLLECTION, Marty Robbins, Lotus
15. EQUINOXE, Jean Michel Jarre, Polydor

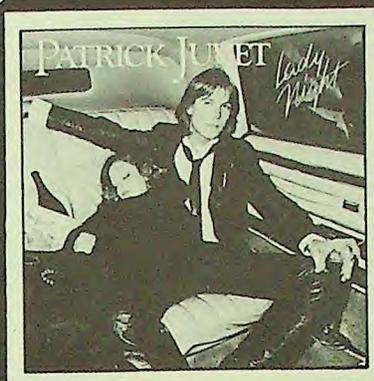
ALBUMS

TOP GROUPS

1. BLONDIE
2. ELECTRIC LIGHT ORCHESTRA
3. ELVIS COSTELLO & THE ATTRACTIONS
4. EARTH WIND & FIRE

PATRICK JUVET

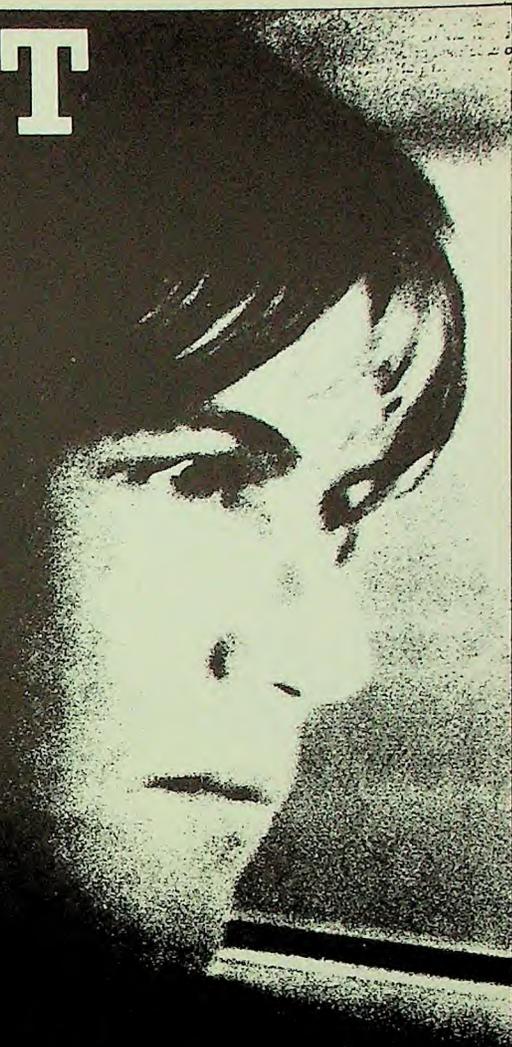
Lady Night



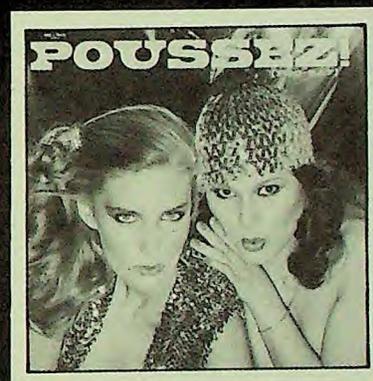
The brand new album from Patrick Juvet and sure to be a chart hit.

ALBUM CAL 2049.

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ALBUM VSD 79412

Produced, Arranged and Conducted by Alphonse Mouzon.

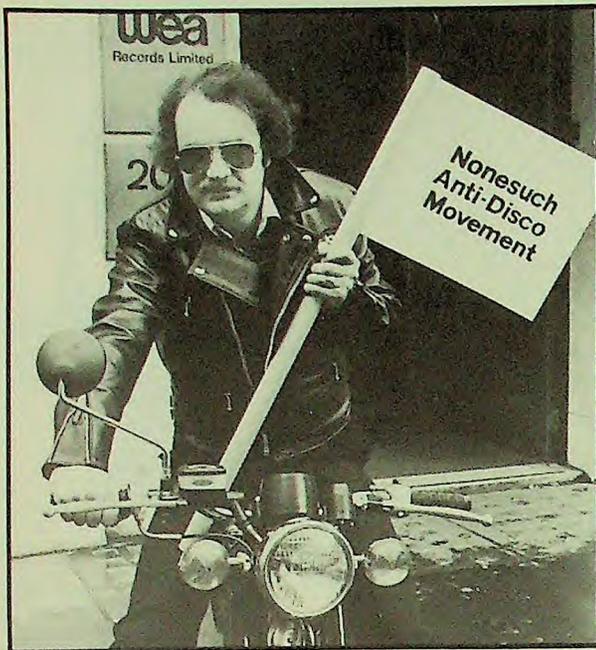
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NEWS

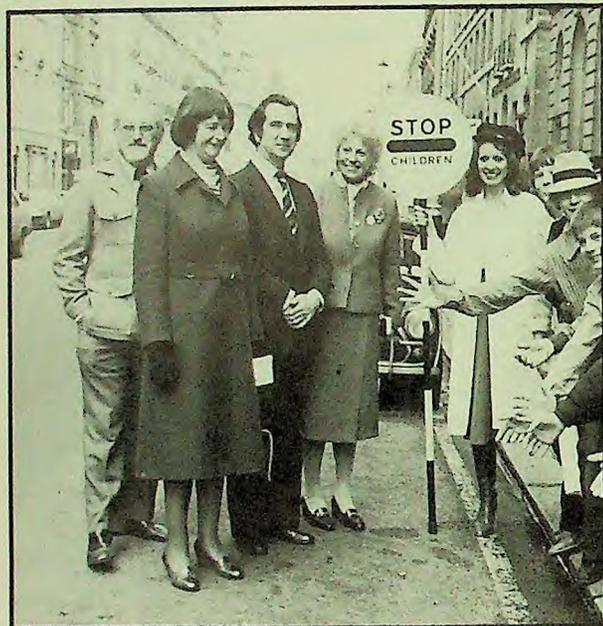


Nonesuch goes for a bit of culture

GRIM LEADER of the new Soho Chapter of the sinister Hells Pluggers organisation, Ian Walker, WEA marketing projects manager, left, sets out to verbally chain whip innocent DJs into taking notice of the Nonesuch Anti-Disco Movement. Determined to bring some culture back into commercialism, the Anti-Disco cohorts are celebrating mounting interest in the first ever Nonesuch single, performed by Joan Morris (mezzo soprano) and William Bolcom (piano), and bearing the not-quite-so-cultured title of *Black Denim Trousers And Motorcycle Boots*.



LASER RECORDS, the new independent label set up by ex-Lightning director Alan Davison, and licensed to WEA, has signed the Polish-born violinist and pianist Andre Dudek. His first single on the label will be released on May 4, titled *Cello Caprice*. It marks Dudek's decision to leave his career as a classical musician and enter the rock field. Pictured here (left to right) are Ann Bishop, the artist's manager; Dudek and Laser MD Alan Davison.



TO CELEBRATE the launch of Damont's single, *Remember, Remember The Green Cross Code*, a reception was held at the RAC Club in Pall Mall. In attendance were Ms Audrey Callaghan and William Rogers, Secretary of State for Transport. Children from the cast of *Oliver* performed the song during the reception. The idea for the record with a road safety theme was conceived by Ms Geraldo, wife of the late bandleader, with the assistance of Freddy Williams, Mike Nottingham and Damont Records. Left to right besides the lollipop lady are: Monty Presky, Audrey Callaghan, William Rogers and Ms Geraldo.



AFTER HER opening London Palladium concert, Polydor hosted a dinner party for Gloria Gaynor and her manager, Linwood Simon, at a King's Road nightspot. Pictured above from left to right: Charles Crane (ATV Music), George McManus (general manager pop product division), Linwood Simon, Jim Cook (A and R director), Maurice Gallagher (artists relations manager), Gloria Gaynor, Tony Bramwell (head of national and international promotions) and John Perou (U.S. product manager). The discs are in recognition of sales of over 500,000 copies of the single *I Will Survive*. Later this month, Gloria Gaynor joins Village People for a mammoth US tour.



SMOKIE, AFTER a long association with Mickie Most's RAK label, recently signed directly to the label. And to celebrate, RAK hosted a party for the group at their London offices, before they set out on a world tour. Pictured left to right: (standing) Bill Hurley (manager), Mickie Most, Nicky Chinn. (Sitting) Dave Most, Terry Uttley, Chris Norman, Alan Silson, Pete Spencer, Dave Crowe (general manager RAK Records).



A RECEPTION was held recently at Rediffusion Records headquarters in London for the launch of Virginia McKenna's new LP, *Two Faces Of Love*, released on RIM, Rediffusion's new MOR label (RIM 5001). Pictured with McKenna are (left) Mike Weston (Rediffusion Records sales and marketing manager) and (right) Ron Smith (head of Rediffusion International Music Ltd.).

NATALIE COLE

her new album

Love Ya Ya

EST 11928

The single
STAND BY

CL16072

appearing at
**THEATRE ROYAL
DRURY LANE**
Friday
27th April



ON CAPITOL RECORDS & TAPES

TIP SHEET

Icelandic stars after exposure

ICELANDIC RECORDINGS and Music is active in most areas of the Icelandic music industry as part-owners of a professional 24-track studio and pressing plant aside from running retail shops, a distribution company, record company and publishing house. And with the remarkable record of having hits with all their releases in 1977 and 1978, they feel it is time for their artists to have international exposure and releases.

"We are the only Icelandic record company that contracts artists for more than a one-album project at a time," says chairman, Jon Olafsson. "On our first trip to Midem, the publishing and production company made deals in France and Canada.

"Particularly suitable to the English/American market is a rock and roll band, Poker. It is the biggest band in Iceland with more hits in the last three years than any other group. Johann G. Johannsson formed this band and has also recorded two solo albums. He writes all their material and many of his songs have been recorded and been hits for other artists."

The roster at Icelandic Recordings and Music also includes: Ruth Reginalds, a 13-year-old who has already recorded six albums and whose first was released when she was nine; singer/bassist Palmi Gunnarsson, who has among other things played the part of Judas in Jesus Christ Superstar — "He has recorded a solo album after a string of hits with various rock 'n' roll bands," says Olafsson; Brunalidid (The Fire Band), Iceland's No 1 rock group in 1978, whose first album sold more units than any other Icelandic albums to date; Björgvin

Halldórsson, a popular recording artist who has been voted top male vocalist in various polls; Sigrún (Diddú) Hjálmtýsdóttir, voted top female vocalist in 1978 in a poll conducted by a leading Icelandic daily newspaper, who also recently played roles in two TV movie adaptations by Nobel Prize winner Halldór Laxness; and comedians Halli & Laddi whose second LP reached gold status. In Iceland, a country of just over 200,000 people, that is 5,000 units. The brothers are regular guests on radio and television and travel extensively.

Brimkló, the company's newest artists, were the first to popularise country rock in Iceland as far back as 1971. They have recorded three successful albums and are currently working on their fourth, the first for Icelandic Recordings.

Those signed to the publishing company include Johann G. Johannsson, Magnus Thor Sigmundsson, Magnus Kjartansson and Johann Eiriksson.

Those interested should contact: directors Jon Olafsson (chairman), Magnus Kjartansson, (A&R) or Omar Valdimarsson (PR), Icelandic Recordings & Music, Laugavegur 33, 101 Reykjavik, Iceland.



Softrock sister sought to complete line-up

THE SOFTROCK, a three-piece group who recently won the Cavan International Song Festival in Ireland, are looking for a fourth member.

Says publicist Peter Hazel-Smith: "The group at the moment comprises two guys, Chris Cooksey and Tim Hollier, and a girl, Lynda Taylor. What they are looking for is another girl to sing lead with Lynda to augment their MOR soft rock sound for an album to be recorded next month. Specifically they would like to find a girl who can actually hit top E."

Ciao Bambino, The Softrock's first release, is also the launch release for LRP Records. Besides being a member of the group, Tim Hollier is also Softrock's producer and wrote the single. He is also musical director of the new label.

Contact: Peter Hazel-Smith, 36-37 Maiden Lane, London WC2 (01) 240 3284.

Stage set for Castlebar Song Contest

THE 14th Castlebar International Song Contest and 4th Orchestral Composition Contest (light music) will be staged again in the Traveller's Friend Hotel, Castlebar, Ireland, from Monday, October 1 to Saturday, October 6, 1979, under the auspices of the Castlebar Chamber of Commerce.

The contests are open to all composers, amateur and professional, throughout the world. £5,000 will be awarded to the composer of the best overall song, £1,000 for second prize and £500 for third prize. The composer of the best overall composition will receive a cash prize of £1,000.

The organisers have engaged the services of a qualified backing group featuring top session musicians which will be augmented by synthesisers. Entries must be lodged before June 16 and qualifiers for the finals of the competition will be announced in early July. Contact: Mrs Gisela O'Connor, International Relations Officer, Castlebar International Song Contest, 10 St. Helen's Road, Booterstown, Co. Dublin. (Tel: 881008).

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'MAGGIE'S MARCH'

(Blue is the Colour)

THE 1979 CAMPAIGN SONG
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A 7" Single on Viscount Records  No. VR7001 99p

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Dealers: Order from CBS Order Desk Telephone: 01-960 2155
CBS Distribution Centre, Barby Road, London W10

Viscount Records, 5 Wigmore Street, London W1G 9LA 01-580 8881

Marquee Studios restore missing links

MARQUEE STUDIOS has just re-introduced the audio and video links with the Marquee Club for live recording. Once again, bands appearing at the Marquee can be recorded in the Marquee's main studio incorporating all the facilities that a permanent automated 24-track studio can provide.

Simon White, the director explains: "About a year ago some roadies stole the link between the club and studio. Since then we have put in a new 24-track desk, provided services for colour film and video tape production and with the interest again of recording live have re-opened the link. Obviously, the recording costs can be considerably less, using the club's facilities and the hourly rates of the studio, than

those incurred from renting a mobile unit."

The Marquee Studios also offer automated 24-track remix facilities. Contact: Larry Bartlett or Kathy Smith, Marquee Studios, 10 Richmond Mews, Dean Street, London W1. (01) 437 6731.



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

Magnet's A&R affinity

ARTISTS PEDDLING their wares often find a warmer than usual reception at the A&R department of Magnet Records. Brian Reza explains its policy: "We are looking for a situation that involves artists who can have single and album success and also perform live. Ideally our artists will encompass all three facets. Our first consideration, though, is commerciality."

And he adds: "For some time prior to my signing of Darts in 1977, we were primarily having success by picking up terrific masters. We are still very much in that market. But from that signing we began consolidating and building up the talent side.

Darts have been tremendously successful, and in 1978 I signed Chris Rea. He has broken in America and is doing the same here. Now I'm looking for a third time lucky as I've signed a raunchy rock band called The Breakers who have already created excitement in America when we played their tapes.

"The lesson I've learned from these artists is the importance of signing artists rather than records. With masters you are very lucky to have a great follow-up with the artist as well as the original hit. We care about the integrity of the potential artists. We are very selective, of course, but once signed, we then concentrate upon their total development which includes placing with the right producer, planning singles and albums and gigs. And, of course, there is the element of Lady Luck!"

Magnet's A&R department also includes Tilly Rutherford and David Novik. Contact: Brian Reza at Magnet Records, Magnet House, 22 York Street, London W1. 01 486 8151.



AVERAGE WHITE BAND TURN BLUE.



NEW SINGLE: **WALK ON BY**

On blue vinyl (limited edition)!
In full-colour sleeve!

On 12" (remixed version)...

b/w Feel No Fret

...or 7" b/w Too Late To Cry

All from the **new hit album** 'Feel No Fret'

7" XB 1087. Album: XL 13063.
12" XL 1087. Cassette: XK 13063.



Telephone Orders: 021-525 3000

RETAILING

THE RECORDING artist and the record dealer, when they stop to think about each other, usually agree that they are at the opposite ends of the music business. Until the artist makes a record there is nothing to sell, and until the dealer has handed it over the counter to a paying customer there has been no real reward for the labour which has gone into the product all down the line. Artist and record dealer are, however, the two people least likely to ever meet in the normal course of music business. One musician who was keen to learn about the retail side of the business, and believed that dealers might find his own angle on matters interesting, is IAN GILLAN, former member of Deep Purple, now fronting his own band. Representing the independent dealer HARRY TIPPLE, GRRC secretary, met Gillan at his Kingsway Recording Studio — and *MW* attended to record the conversation. First topic raised was home taping:

IAN GILLAN Everyone is taping records now...

HARRY TIPPLE Yes, there were 60 million pieces of blank tape sold last year, and the stealing of cassette inlay cards — so that the home tapers can finish off their own "product" nicely — is a big problem for dealers. It must be one of the biggest reasons why the market has stagnated, and it really seems to be impossible to control.

IG I have to admit that for convenience all of us in the band tape our albums — so that we can play them while on the road.

HT It's possible that this problem may have been the dealers' fault at the beginning, because they didn't market pre-recorded tapes properly at the retail end — as they did records. For fear of theft, cassettes were never put out in the browsers. If the tape had been as available for people to look at and handle, we might have seen less of this habit of people recording stuff.

IG I suppose the sheer economics make it attractive to people as well.

HT There is another side of the coin — the public are not aware of the ramifications of their actions. They are happy to record from friend's LPs, but I'm sure most of them don't realise that it's illegal — and that it could in the end wreck the livelihood of the bands they like.

IG Yes, if product cannot be sold in the amounts that it needs to be sold in to make a profit, it gets down to our end of the business, and there is less investment in artists and recording. I suppose it's possible that when digital recording and reproduction become widespread it could make circumventing the home pirates easier.

HT The most important thing for now is to make more generally to sell up the loss. The music industry's share of the leisure market has dropped.

IG What about record prices? There have been two big jumps and we broke the £4 barrier some time ago.

Resistance

HT There must be a great resistance on the part of the public, and I think that to a great extent that is the industry's fault — I think they should have increased prices more gradually over the years. One thing that bothers dealers is that they have to charge £4.25 for records and consumers look at the catalogue albums and say "why must we pay that much for old material which is costing the record companies nothing but the pressing?" Some dealers don't seem keen on the catalogue price reductions schemes which are being run by a couple of manufacturers now, but I think it is a very good idea. It gives us a chance to introduce old material to a new audience.

TERRI ANDERSON Do artists

Sympathetic standpoints? Artist and dealer come face to face

Edited by TERRI ANDERSON

company to keep the price on his latest album down when there was a general price rise.

HT Remember that although the artist is paid a royalty on the recommended retail price the dealer very seldom achieves that price.

IG At the beginning of my career, I was grateful just to have a recording contract, but when I was in a better position I asked for better — most artists' earning lives are very short and if they have three really good years they are doing well. Most don't have that. I think the percentages available to artists from record companies on the various types of recording deals are about right now — although some given to some artists are very high.

HT Most countries calculate royalties on the wholesale price of records, not retail. But that is not our concern. Ours is deciding what to put in stock.

IG Every artist wants his records in stock in every shop and he wants the retailer or shop assistant to promote it and to actually sell it.

It is of any advantage having contact between the dealers and the artists? I am planning to visit dealers around the country, and dealers who visited the *MW* tour last year were able to meet some artists.

HT Yes, something does rub off. Contact with artists certainly has an effect on the retailers' decision about whether to stock, and promote. Economically, of course, you must remember that everything a dealer buys he must sell, and sales performance of any previous product is a big factor. He can be influenced by meeting artists, and tend to think "well, I'll give it a try".

Local radio

IG What about the influence of local radio?

HT It's had a good effect. It can have its drawbacks; advertising by dealers which also promote certain chosen records can make dealers stock up, and can bring people into the shops, but they still have to ask for it and buy it — there is not really much time for in-store promotion. And there is a lot of criticism in the trade about radio stations when they play whole sides of LPs, often warning the would-be home tapers about it in advance.

IG In terms of the artist actually going into the shop, it has been disastrous for me at times in this country. I have done it in Japan, and it has been very good; they have put notices up and the shop has been full of kids who get autographs and buy hundreds of records in the time the artist is there. Here it doesn't seem to sell records in that way; you get more out of radio promotion. PAs in shops are good PR, but must be well organised, and advertised.

advertised.

HT Not many dealers have PAs in their shops, but that is because the artists are not on offer.

IG It is almost out of the question for a major artist, but could be useful for the smaller artist trying to promote himself.

HT There is some risk. It could be a disaster with a semi-famous act — you could have less than a dozen people turn up, or there could be so many that they would be trampling the stock in the windows. But on a PA the artist has no time to talk to the dealer, and he is the man who

much promotion, or which only have a few people in asking for it?

HT I always insist in my shop that the response to any enquiry about current product not in stock should be 'I haven't got it, but I can get it' and I believe many dealers feel the same. So the situation should be that, having gone through the whole of the current release information — and I mean all of it — and made a choice, the dealer keeps it all, and uses the pop press to check on tours. From this information and customer enquiries he can decide what extra product to order.

IG I've always believed that touring helps sales; does it?

HT Oh, yes — providing the dealer knows about the tours.

IG What would the dealers reaction be to having tour posters up in his shop?

HT There is such a proliferation of posters. It has to be controlled or the place starts to look like a second-hand shop. The artist could try getting the staff in shops in the tour areas to identify with what is happening, to get involved.

IG I think it would be a good idea if some complimentary tickets for the gigs were given to retailers with the posters.

HT Turning the tables a bit — do you have any ideas to help us sell records?

IG There can't be anything dealers have not thought about already. I've always thought that a record stand at gigs would be a good idea, but that fails because the artists can't do it themselves (it would be taking sales away from local retailers), and can't ask one local dealer to do it because the others would protest.

HT It comes down really to the fact that dealers must sell and not just serve records.

IG Only artists and record dealers — at the two very opposite ends of the music business — come into contact with the public. When I'm performing I know what is going down well, what the public wants and what the general reaction is to me at that time. That then has to be put onto record, which is the difficult bit; that has to be sold to the record company, who in turn have to sell it to the dealers — and if something goes wrong somewhere along the line it can destroy the public support which you have built up through touring.

TA As an artist, do you feel there is simply too much product being released?

IG I suppose, yes, there has got to be too much product. There are so many musicians, all wanting to get that chance to be a star. In the end, it gives the public a bigger choice, and much of the money from the million sellers is re-invested to make new stars.

HT But the decision in the end is the retailers'. He can make or break an artist by choosing to stock, or ignore, his records!

think about the retail cost of their product?

IG We are very aware of the beginning of a record — all the effort of writing songs, performing, the costs of recording and the record company's marketing costs. This is the most procreative industry of all, constantly regenerating itself and bringing out new artists and sounds. At my end, I am very aware of all that and of how much we care about the music we create. But I very seldom meet or speak to someone who sells the records we make; you cannot get two more opposite ends of the scale than the artist and the



Gillan: dealers should get complimentary tickets for gigs

retailer. Artists have very little idea or knowledge of the principles of actually selling records across the counter.

In terms of earnings and everything else, every artist — like every retailer — is looking after his own case. Records are our source of income, and not everyone is a success.

Artists are all aware of the parameters within which we can negotiate royalties (I started with Pye on 3/4 of one per cent, for a six piece band), but we are not really aware of the profit margins at the other end. Things had to get better for the artists, and now I suppose 12 per cent is roughly the norm, on which we would get about 50p per LP. We don't really know what the dealer makes or how he sells the records; it's another world because artists don't actually have to buy records. They, and their management, should keep an eye on all these things.

Management does, if it is good, think about prices and there has been a recent case of a big artist's management forcing a record



Harry Tipple: retailers can make or break an artist

decides what goes on the shelves. It is his money he is paying out with for the stock.

IG What do you think about video presentations?

HT These are of course coming along — although they can have an irritating effect on sales staff if they are repeated endlessly all day.

IG This is something which obviously affects artists. In order to reach everywhere in the world (and record companies and artists like to co-ordinate releases) we use videos, because we cannot be everywhere at one.

HT I don't think video should be overdone in-store.

IG Of course, everyone is trying to find something different to get noticed. There are an awful lot of records which the artists are very proud of, of which they can say "that's good music". It's hard to get them to differentiate between "good" and "commercial". It makes artists very despondent. But they have to sell to the dealer as well as the public — if a record is not on the shelf or in the browsers, the dealer cannot sell it.

HT And that is where a relationship in the dealer's mind between himself and the artist does help.

IG At what point would the average dealer, if there is one, be prompted to stock something outside the obvious choices. That is, good records which have not had

Tipple: "It's possible that this problem (home taping) may have been the dealers' fault at the beginning, because they didn't market pre-recorded tapes properly at the retail end..."

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INTERNATIONAL

Arista reflects on licence situation

NEW YORK: Arista's international licensing deals are due to expire at the end of this year, and, in the words of Arista executive vice-president Elliot Goldman: "We are talking to a lot of companies this year about what we'll be doing after January 1, 1980."

The company has been with EMI for the past five years virtually everywhere in the world with the exception of the UK, USA and Japan. Goldman regards Arista as being of sufficient size and stature now to make deals on a country-to-country basis rather than in overall terms. Arista is also looking for a different approach on contracts along the lines of a pressing and distribution situation as a joint venture.

"The potential internationally is enormous," declared Goldman. "Arista is just scratching the surface internationally so far when you see what's happening in Germany and throughout Europe. France is one area where we're unhappy with EMI's performance."

"The US market will be relatively flat in the immediate future. No industry can expand at 20 to 25 per cent a year and it's not realistic to expect it. I don't think we're recession-proof as an industry, but we should be recession-resistant and a flat market will bring some sanity back to the business."



DUSSELDORF: RCA star John Denver is welcomed to his first German visit with flowers from RCA Germany press officer Sylvia Frost with RCA managing director Hans-Georg Baum (left) doing the introductions.

French leisure facts

From GERARD WOOG
PARIS: The Ministry of Culture has issued some statistics of interest to everyone involved in the entertainment business.

According to the figures, 93.8 per cent of the French population have a radio in the home and 72 per cent of

everyone of 15 and over listen to the radio every day, with an average listening time of 16.9 hours each week. Nine families out of 10 possess a TV set and the average viewing time each week is 15.7 hours. Sixty point five per cent of the population have a stereo unit, an increase of 44.9 per cent since 1967, and 62.2 per cent own record collections. One family out of four has a tape recorder (12.5 per cent of the population), 14.8 per cent have a cassette recorder and 20 per cent own pre-recorded tapes.

Francis Day publishing manager, Andre Hackiere, has decided to reactivate the France Melodie

Sellers) of Pink Panther movie fame. The venture has been set up in association with Virgin and Pink Floyd, and will handle repertoire by Mike Oldfield, Tangerine Dream, Sex Pistols, Ian Dury, Starhunter and Telephone. Clouseau has obtained for France the Albion new wave catalogue including the Stranglers and songs by the American group FM produced by Gem Records. Constantin has placed with Virgin for the world except France the single Sweet Perversion, a disco adaptation of two songs by Ian Dury.

Raphael Giraud has taken over disco promotion at EMI, the first time that the company has appointed someone full-time for that specific purpose. Promotion campaigns are being mounted to launch the American Butterfly Records catalogue, one commercial picture disc and four maxi singles by Denise McCann (Tattoo Man), Superstar (Bob McGilpin), THP Orchestra (Tender Is The Night) and St. Tropez (Belle De Jour).

Eddie Barclay is planning to extend his activities into the video and movie fields with the idea of associating a film company with his record label and producing some musicals. Where video is concerned, his aim is to produce educational programmes, TV series and programmes for children.

Barclay's Susanna Rinaldi returned to Paris for an Olympia concert last month, and an LP has been released with four songs in it sung in French. Tumbblack, Barclay's specialist percussion group, will be released by Island in the USA, the first French West Indian group to be signed by Island. Barclay is releasing a disco LP by Patrick Juvet this month, which was recorded in English in the States.

Edited by
NIGEL HUNTER

company, which has been dormant for a number of years. Several catalogues will be brought under the France Melodie banner, including Feldman with its repertoire by Deep Purple, Queen, Kevin Coyne, McGuinness Flint, Be Bop Deluxe and others, Peter Maurice, whose hits include House Of The Rising Sun, Honey, What A Difference A Day Made and In The Mood, and France Melodie's own material such as the early songs of John Sebastian, Tim Hardin and the Turtles. The first hit following the reactivation is Seven Lonely Days sung by Sheila B. Devotion.

Philippe Constantin, who was publishing manager of Eco Music at EMI, has launched his own publishing and production company under the name of Clouseau in honour of the notorious Chief Inspector Clouseau (alias Peter

Alternative in Belgium

BRUSSELS: Onadisc, a new production and distribution centre in Belgium, has been set up as "a genuine alternative, independent of the bigger organisations," according to Christoff Wybouw, its administration chief.

The company, based at Oude Dorpsweg 21 a, 8208 Varsenare, phone: 050 315910, plans "gradual development", including the building of its own eight-track studio. Labels already involved are disco outlet Roadrunner and Music With Meaning and a jazz label is planned.

B B King's blues woos the Soviets

MOSCOW: The four-week tour of Russia, arranged through the current US-USSR cultural exchange plan, of B.B. King was an unprecedented success and the veteran bluesman himself expressed surprise at how familiar audiences were with his work.

In an exclusive interview, King said he found audiences in Leningrad and Moscow were predictably more aware and mature in blues matters than in the Baku, Yerevan and Tbilisi centres, but that everywhere on the trek produced great rapport between artist and audience.

He played the same kind of set in Russia as in other countries but said he was surprised that, in Moscow, he was asked to show the programme content to cultural officials prior to his debut appearance. "This was a first for me," he confessed, "but everything I laid out for them was accepted with no questions asked."

King's manager, Sidney A. Seidenberg of SAS Inc., revealed that Melodiya Records here has signed a deal with ABC Records for a licence deal over a B.B. King album release in Russia. Georgian TV produced a special on King's Tbilisi shows, for national viewing. Press response everywhere was highly favourable and King is now centre of a tremendous post-tour surge of interest.

Negotiations went on with Gosconcert, the booking agency, for another visit from King, plus possible trips from other SAS acts such as the Temptations and Gladys Knight and the Pips.

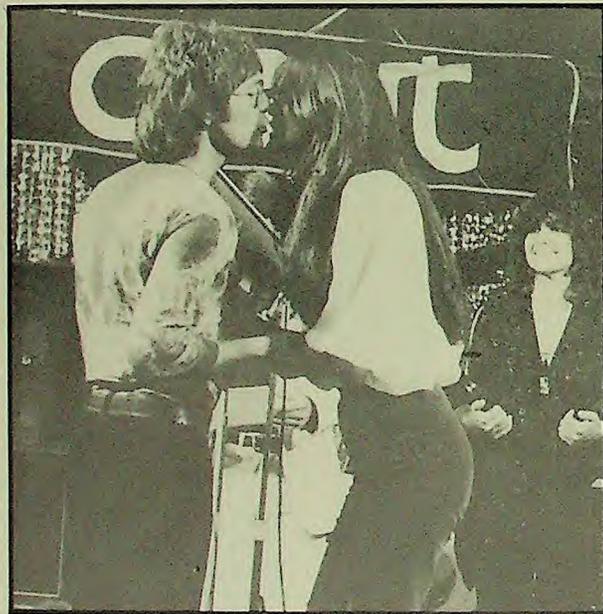
Brooker 'poleaxes' Poland

WARSAW: Gary Brooker, former leader of UK chart band Procol Harum, now enjoys immense popularity in Poland as a result of a remarkable performance at the Intervention Song Festival at Sopot.

This was his debut solo performance since the band split up and was so successful that Polish critics were hailing it as "the musical event of the year".

Via Chrysalis, Brooker's record company, Polish television has set up a deal to produce a one-hour TV special, including Brooker's backing group and it is for transmission both here and abroad. It will feature material from his new album No More Flying and should be completed by the end of May.

The show will be handled by a group of leading Polish technicians, including Jerzy Gruza, a film director who took first prize in the 1978 Television Entertainment Show Festival at Knokke-le-Zoute in Belgium. All filming will be in Warsaw.



Daughter for Anne Murray

TORONTO: Anne Murray gave birth here on April 16 to a daughter, to be called Dawn JoAnne. The baby weighed 8 lbs, and is a sister for two-year-old William. Anne Murray, due to visit London in the summer for a Muppet Show recording, is married to photographer William Langstroth.

JOHANNESBURG: Cliff Richard gets a kiss from Jenni Garson of Clout as he presents her with gold discs for UK, South African and New Zealand record sales at a club here. Looking on approvingly is Clout lead singer Cindi Alter. The girls also received gold awards for Dutch and German Sales presented by Bart van der Laar of CNR Holland.

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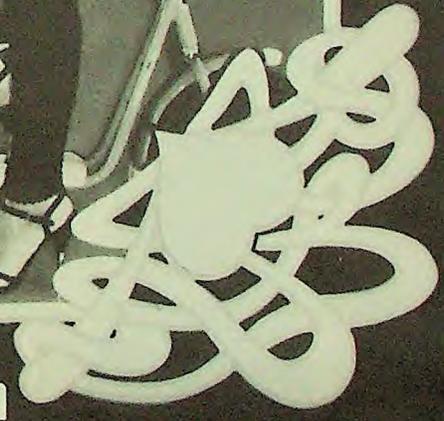
PARIS: Veronique Sanson has been signed by Elektra to a three-year contract for English language recordings, one of the few French artists to be signed direct by an American label. The first release is expected towards the end of the Atlantic Records president Nesuhi Ertegun and her manager-producer Bernard Saint Paul.



Phonogram with *Luv*

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- ♥ SWITZERLAND (No.1)
- ♥ AUSTRIA (No.2)
- ♥ HOLLAND (No.1)
- ♥ BELGIUM (No.1)
- ♥ DENMARK (No.3)



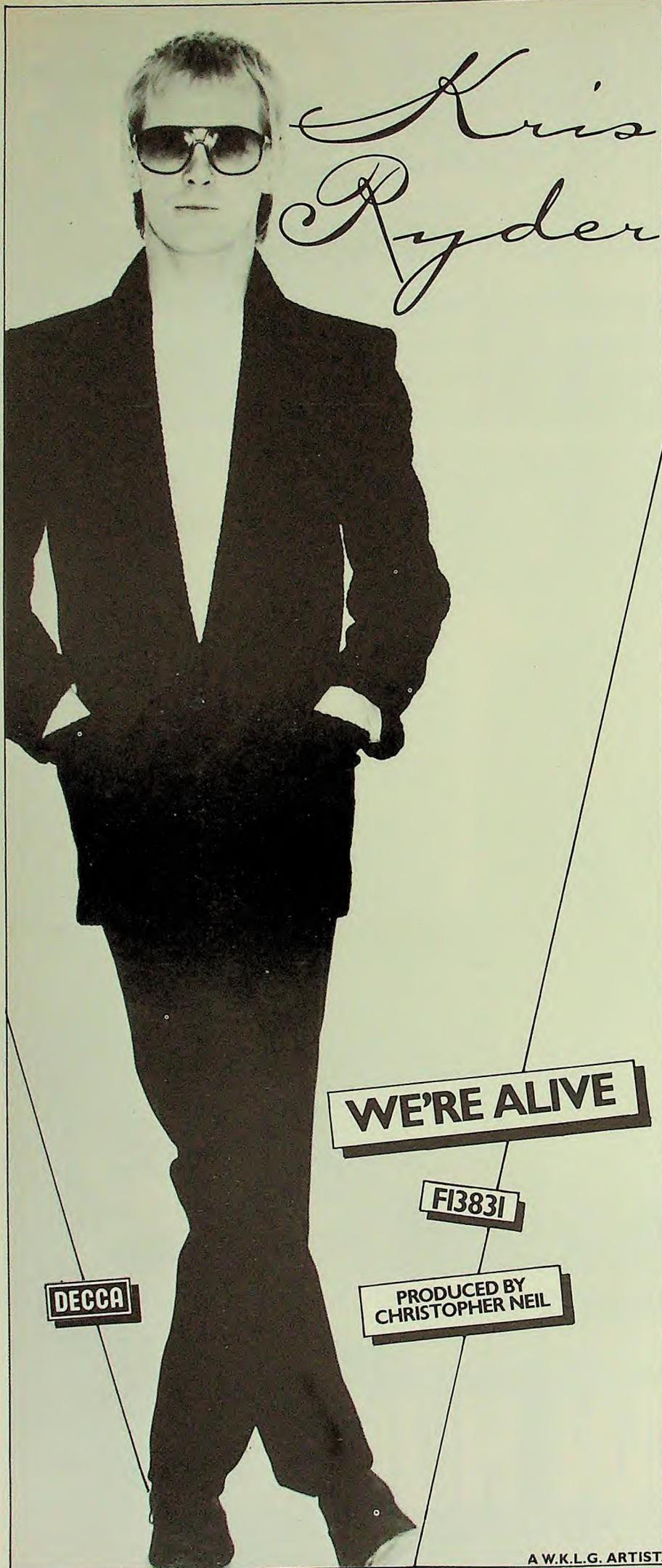
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PUBLISHING Guild to vote on name change

MEMBERS OF the Songwriters Guild of Great Britain are being asked in their *Songwriters Guild News* magazine to ballot their views on a proposed name change for the organisation.

The new designation proposed is British Academy of Songwriters, Composers and Authors (BASCA) incorporating the Songwriters Guild of Great Britain. The change is prompted by the belief that the word Academy might attract the interest of international TV, which hitherto has resisted covering the Guild's Ivor Novello Awards annual occasion. Publicity and coverage obtained by the British Academy of Film and Television Arts (BAFTA) for its BAFTA Awards is another incentive for a change of name.

In his magazine feature on the matter, Guild councillor Hal Shaper explains that it is not suggested that the Songwriters Guild identity should be dispensed with but added to the BASCA title: "What the council is asking you to vote on is whether, in your opinion, you consider that the adoption of the new name will add additional

Edited by
NIGEL HUNTER

prestige (as your council feels it will) to the Songwriters Guild of Great Britain and to the Ivor Novello Awards."

Shaper adds that when the proposition of adopting the new name of BASCA was explained at the last Guild annual general meeting, it met with the approval of members present: "But the votes and views of the membership as a whole will be discussed fully and play an effective part in the decision reached by the guild council."

The closing date for guild members to fill in their voting form on the question and return it to the guild office is June 1.



RIVA MUSIC has signed a long-term administration agreement with Quarry Music and Dump Music for Australia and New Zealand. Pictured at the signing from the left are Quarry and Dump administrator Andrew Heath, Riva Music general manager Dennis Collopy, Quarry and Dump director David Oddie, and Riva Music chairman Mike Gill.

In line with the march writing competition

CHAPPELL MUSIC and the *London Evening News*, joint sponsors of a march-writing contest to commemorate the 150th anniversary this year of the Metropolitan Police Band, have announced the names of the panel which will decide the winner.

It will comprise Harry Mortimer, a world-famous name in brass band music; composer-musical director Ron Goodwin; *Evening News* editor Louis Kirby; Commander John Thornton of the Metropolitan Police and astronomer Patrick Moore, who will be chairman.

Closing date for the contest is June 25 and it is open to all composers, amateur and professional, who are resident in the UK. Entries must be in the form of a short score or piano guide and must not have been performed in public, transmitted by TV or radio, recorded or featured elsewhere before the closing date of the contest, for which the first prize is £250 and the *Evening News* Trophy.

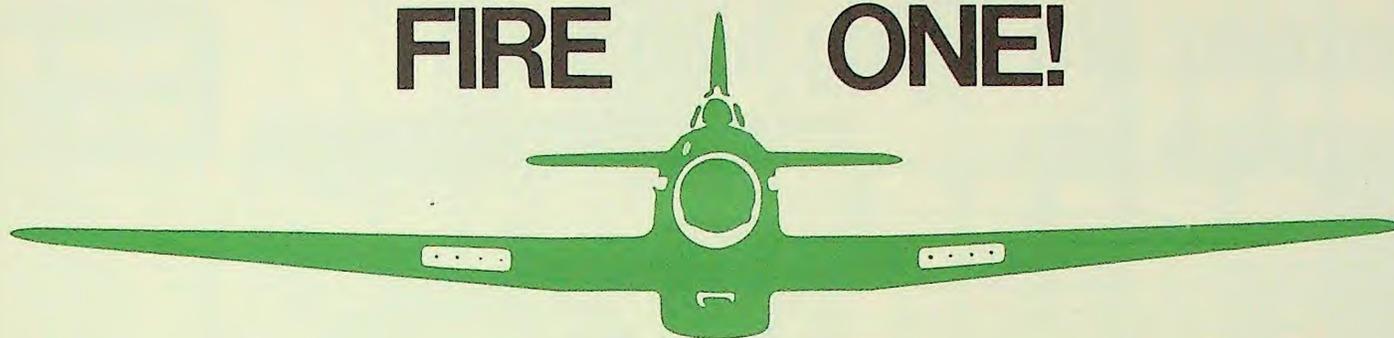
The winning march will be chosen from a short list of six played by the Metropolitan Band at Croydon Fairfield Hall on September 28. Sir David McNee, Commissioner of the Metropolitan Police, will present the *Evening News* Trophy to the winner at this concert, and the band will feature the winning march throughout the Metropolitan Police Tattoo at Wembley from October 12 to 17.

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DISCOS

Gonzalez are riding high with a surprise hit

THE SOUND of British street funk is back.

With Real Thing having shown the way, new teenage band Light of the World are now destined to do likewise with the Chart bound 'Swingin'. And while this has been going on, the veterans of British funk, Gonzalez have found themselves with a surprise hit with a record which they wrote off . . . 18 months ago.

At 14 in the *MW* Disco Chart and 27 on the BMRB chart, Haven't Stopped Dancing Yet has brought faster success to EMI's Sidewalk label than it has to Gonzalez.

"It topped the Disco International chart in November 1977," recalls lead singer Lenny Zakatek, "but that was it until John Luongo remixed it in the States.

"It was really Gloria and Richard Jones who revitalised it in the States by hustling Capitol, when she returned there after her accident.

"Capitol brought it out and it went from something like 196 to 106. But then they took it off the market, remixed it and brought it back and in January this year it peaked at 26. Now we also have an album placed around the 50s.

"John Luongo's really given the record everything it didn't have — the string arrangements by Paul Riser are excellent.

"When the record first came out in England we knew that it lacked something. People, particularly up north, reckoned it was good for

Edited by
JERRY GILBERT
of *Disco International*

radio, but the bass, drums and percussion weren't ballsy enough."

As Gonzalez prepare for a UK tour on April 19, mostly treading a familiar beat of northern clubs where their popularity is proven, Lenny half regrets not backing up their US hit with a small tour across the water.

"We should have done it. We've improved visually so much and if people could have seen us . . .

"We've always survived on our gigging ability and if they could have seen how good a British funk band are, we would have eaten them up."

Lenny finds it easy to back up his claim.

"Let's face it we could have broken up seven years ago for the kind of bread we've been making. We're known as a bunch of old session musicians . . . but with a young sound."

And that's probably the key to Gonzalez' success. A slightly amorphous co-operative of 12 or 13 musicians (depending on who's available) somehow coordinated by veteran horn player Mick Eaves. It's only the fact that the members have been able to supplement an otherwise meagre income by doing sessions that has enabled Gonzalez to survive . . . and now it has all been worthwhile.



CURRENTLY ON the road to promote their successful Haven't Stopped Dancin' single, Gonzalez play Birkenhead, Hamilton (25), Sunderland, Fusion Ballroom (26), Ayr, Darlington Hotel (27), Middlesbrough, Maddisons (30) and Newcastle, Maddisons (May 1). All evenings will take the form of special Sidewalk evenings when among artists to be showcased are Gloria Jones, Pamela Stanley, Galaxy and Plaza as well as new product from the Imperials and Ray Munnings on Tammi.

Capital prize for top DJ

POPULAR LONDON DJ Chris Browne hosts the finals of a DJ competition at Charlie Chaplin's, Elephant and Castle, on Tuesday, May 1. A trip round Capital Radio awaits the winner and there will also be runners up prizes.

An all-star record company turn out is expected to help judge the eight DJs, who are all well known according to Chris. Judges include Fred Dove and Suzie (WEA), John Waller (Phonogram), Ray Edwards (EMI-LRD), Mo Stone (Capitol Radio), Gavin Breck (Rockefeller's Agency) and Suzy (Diamond's Disco Agency).

Rush release for Linda Lewis

RUSH RELEASED on Ariola is *I'd be Surprisingly Good For You* from Linda Lewis — making her debut for the label. The song is from the musical *Evita* and was produced and arranged by Mike Batt.

News in brief

TOP RANK'S Metro Discotheque at Kingswest, Brighton, holds disco dance championships culminating in a finals night on June 20. Run in conjunction with a local boutique, the first prize will be a weekend for two in Paris, with a day trip to Paris for the runner-up. Yours truly will be among the judging panel as will Brighton footballer Mark Lawrenson and various local press and TV personalities. As it is peak season in the summer resort, the Metro expects a full house.

JIM HETREED has been appointed manager of Thursday's, the exclusive new discotheque which opened in Birmingham last week. The club represents an investment of more than £500,000 by the owners, Goodnews (B&S) Ltd.

SATRIL HAS signed *Dance People* to a long term recording and publishing deal, with a debut single *Dance People (SAT 144X)* earmarked for release at the end of this month. White label promos have already been issued and a special sleeve is planned for the 12" version of the single, along with T-shirts, caps, badges — and special Satril promo nights.

SALLY ORMSBY, who has been running her Funk Funktion discotheque promotions from St. Pierre Publicity, has been made a partner in the company. She has been operating Funk Funktion since November last year and will shortly be moving to new offices in the Waterloo area.

Import news

ONE OF the most in-demand items around at present is Anita Ward and the hot track is Ring A Bell. The record, made for the American market since it is easy to mix in and out of, is doing great business in UK import shops and several dealers report having sold out of stock.

RELEASED LAST Friday (20) were the first records on the Laser label through WEA. They are of special significance to discos since the first is Dennis Brown's follow up to *Money In My Pocket* titled *Ain't That Loving You (on 7" and 12")* and Joe Gibbs and The Professionals' *Blubber In Money*.

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DISCO TOP 30

- 1 (3) I WILL SURVIVE, Gloria Gaynor (Polydor 2095 017)
- 2 (9) IN THE NAVY, Village People (Mercury 6007 290)
- 3 (1) TURN THE MUSIC UP, Players Association (Vanguard VSL 5010)
- 4 (2) DISCO NIGHTS (ROCK FREAK), GQ (Arista ARIST 12245)
- 5 (8) I WANT YOUR LOVE, Chic (Atlantic LV16)
- 6 (6) KEEP ON DANCIN', Gary's Gang (CBS 7109)
- 7 (4) HE'S THE GREATEST DANCER, Sister Sledge (Atlantic K11257)
- 8 (5) CAN YOU FEEL THE FORCE, Real Thing (Pye 7NL 46147)
- 9 (7) CUBA, Gibson Brothers (Island 12XWIP 6483)
- 10 (11) SHAKE YOUR BODY (DOWN TO THE GROUND), Jacksons (Epic EPC 12-7181)
- 11 (10) CONTACT, Edwin Starr (20th Century BTCL 2396)
- 12 (12) BOOGIE TOWN, FLB (Fantasy FTC 168)
- 13 (30) DANCE LADY DANCE, Crown Heights Affair (Mercury 6168 004)
- 14 (13) HAVEN'T STOPPED DANCIN' YET, Gonzalez (Sidewalk SID 102)
- 15 (14) KEEP YOUR BODY WORKIN', Kleer (Atlantic LV21)
- 16 (21) I DON'T WANT NOBODY ELSE, Narada Michael Walden (Atlantic K11266)
- 17 (22) SWINGIN', Light of the World (Ensign ENY 22)
- 18 (25) THE RUNNER, Three Degrees (Ariola ARO 154)
- 19 (18) LIVIN' IT UP (FRIDAY NIGHT), Bell & James (A&M AMSP 7424)
- 20 (20) GET DOWN, Gene Chandler (20th Century BTC 1040)
- 21 (17) I (WHO HAVE NOTHING), Sylvester (Fantasy FTC 171)
- 22 (15) EVERYTHING IS GREAT, Inner Circle (Island WIP 6472)
- 23 (16) BY THE WAY YOU DANCE (I KNEW IT WAS YOU), Bunny Sigler (Salsoul SSOL 117)
- 24 (24) TURN ME UP, Keith Barrow (CBS 7090)
- 25 (27) STRAIGHT TO THE BANK, Bill Summers (Prestige PRS 101)
- 26 (28) MONEY IN MY POCKET, Dennis Brown (Lightning LIG 554)
- 27 (26) DISCO JUNCTION, Side Effect (Fantasy FTC 170)
- 28 (29) LOVE AND DESIRE, Arpeggio (Polydor POSPX 40)
- 29 (23) YOU BET YOUR LOVE, Herbie Hancock (CBS 7010)
- 30 (19) LOVE BALLAD, George Benson (Warner Bros K17333)

DON'T BLAME YOUR MUM

O.K. She didn't tell you that ads have been running for the last three weeks in NME, Sounds and Record Mirror, culminating in full pages this week. She also didn't say that a nationwide tour began last week, and that the album sleeve is unique. **It's an amazing technical breakthrough by Tinsley Robor – the first-ever washable sleeve with liquid rain effect!**

THINGS
YOUR
MOTHER
NEVER
TOLD
YOU

And she didn't mention about the 4 colour posters for display and the extra page ads in Time Out, New Manchester Review, Edinburgh City Lynx, Zig Zag and a whole heap of fanzines.

Of course, if she's listened to the new Wayne County & the Electric Chairs album, she has already got a lot on her mind.



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SAFARI

FEATURE

ELECTION SPECIAL. ELECTION SPECIAL.

Either way — can we win?

THE ONLY political party which would get the undiluted support of all retailers does not exist — a clear point to emerge from *MB*'s unofficial dipstick survey of dealers. While the most common feeling seemed to be a distinct lack of enthusiasm for both Socialist and Conservative sides of the contest, the Tories earned such positive mentions as did emerge. This was mainly because the true Blue manifesto hints at changes in the VAT regulations and the Employment Protection Act and retailers would generally welcome moves on both fronts.

On the VAT question, most dealers were hoping that the next government would at least consider a one-rate system. The ideal level was thought to be around 10 per cent across the board. But, being realistic, dealers generally accepted that it was unlikely that such a flat rate adjustment would be made to VAT, and even if it was it would not be as low as 10 per cent.

The comments of John Corbett, of Easy Listening, Birmingham, illustrate this widely-held point of view: "I would like to see a change to a single VAT rate. Labour seems to be enjoying the confusion that having three rates brings about, but the Tories have indicated that they have a single rate in mind. I would like to see it set at eight per cent across the board, but I think it will be 10 per cent or higher."

Corbett, like a number of other retailers — and if the opinion polls are correct, like a sizeable section of the rather depressed and irritable British public — thinks that it is time we had a change of government in any event, but from a purely business

IN THE second of our Election Special features, the views of the trade have been canvassed by retailing editor TERRI ANDERSON.

point of view feels that the Tories "seem to want the small retailer to come into his own again — they are for private enterprise".

Still with VAT, which was obviously the biggest preoccupation in the trade's consideration of election matters, the more wearily realistic among retailers, such as Penelope Powell of Stylus Four in Cheltenham, just prayed that whichever party gets in will leave VAT as it is. She saw no hope of the rate going down, but would be very grateful if only it does not go up: "The Tories want to put it up to 10 per cent and that will mean putting record prices up overnight, which will upset the public." She was one of many who "have little faith in either party", she was not to be

wooned by the theory that if the incoming government reduces personal taxation, the resulting increase in disposable income would help the luxury and entertainment market. "It is all a matter of swings and roundabouts, something else will go up if tax goes down. You just cannot win in the general economic state we are in until people get down to doing some work again."

Nick Austin, who began as, and still is a London retailer, although he and partner Martin Mills also run Beggars Banquet Records, would vote for any party which would consider abolishing VAT on records

altogether.

"This would cut down on the ridiculous administration that the dealer has to go through and give him more chance to do good business. It would probably not bring down the cost of records, but it would bring down the cost of running a business." Austin is absolutely certain that neither Labour nor Conservative policy would embrace abolishing VAT on records, but he feels that it may still come, in the long term: "UNESCO has recommended that records should be VAT-exempt, like books, because they, too, are a means of communication and education internationally. Our next government certainly won't exempt records, but now that we are part of Europe the legislation may be forced on them from outside. The European Parliament is being pressured on this point."

Only one dealer brought up the topic of home taping while discussing the possible election issues for retailers: Jennifer Watson, of Opus 67, Leicester (chairman of the East Midlands GRRC), commented: "I think that the next government, as a government, could make it blatantly clear to people that home taping is illegal. This would, I think, stop 75 per cent of it, because a lot of basically very honest people just don't realise that they are

breaking the law."

While accepting that many home tapers would continue to ignore the rules even if they knew them — because the likelihood of being "caught" is so small, unless the home taping develops into pirating or counterfeiting for commercial gain — Jennifer Watson does think that a government-backed publicity campaign emphasising that a law is being flouted would help the music trade. "You can't really enforce a licence, but you can make people aware. We as a trade don't seem to be able to do it, but I'm sure a government could".

Many dealers line up behind Liverpool dealer Walter Beaver in supporting a party which will look closely at the Employment Protection Act. That party, as Beaver pointed out, is most likely to be the Tories — and "they have hinted at it". What Beaver and many others would like would be more freedom, under a modified Act, "to take on staff at good times, and get rid of them when things are slow".

One change in government policy that would have a very large number of dealers cheering would be the promise of a return to RPM, or at least some consideration of the idea. But as Beaver ruefully concedes: "There isn't a cat in hell's chance of either party doing it."

He has one more suggested inclusion for future government policy — modification of the recently much-proliferated consumer protection legislation. "Consumer legislation has been a thorn in the side of dealers for some time, but neither side in the election is likely to do anything about it and we will have to live with it... although I personally do not think that much of it does the public any good."

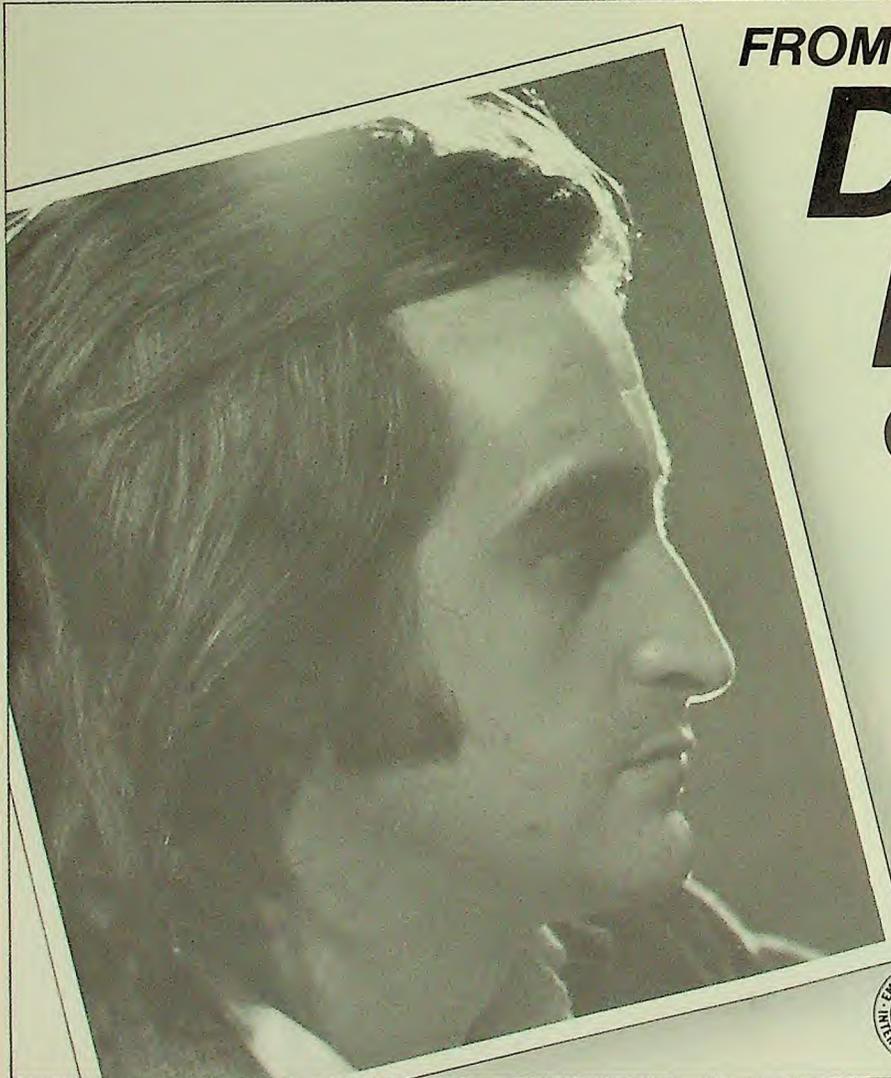
A last word comes from Rowley's Electrical, of Hayes in Middlesex. Having written to *Retailing* some weeks ago about what he felt dealers could do to fight for themselves, particularly in trying to get RPM back on the statutes, he was disappointed at the lack of response from his fellow retailers.

"Do retailers believe they have no influence?" he asks. "In the past bad laws have been rescinded, and will always be rescinded if there is enough pressure. We have no better time than now to influence politicians, with the election coming up. Organise petitions, get up your local Chamber of Trade to participate (remember that candidates in marginal constituencies are more susceptible at this time!) Unlike the old song, *Wishing Won't Make It So*."

Which music publication do record dealers most enjoy reading?

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

(Source: NOP Market Research)



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BROADCASTING



AS MIGHT have been expected discussion remained lively — sometimes heated, though never quite boiling over — at the second Radio and Television Seminar presented by *Music Week* and the Mervyn Conn Organisation at the 1979 International Festival of Country Music held at Wembley over Easter.

The day long debate covered some old ground, though this merely reflects the fact that many of the problems relating to the media exposure of country music in the UK remain largely the same. It is encouraging to note that suggestions for solutions and many interesting talking points emerged not only from discussion among panel members but also from comments contributed by an enthusiastic audience, obviously committed to the cause of promoting country music.

The audience was made up of artists from the UK and abroad, radio and TV presenters and producers, representatives of record and publishing companies from the UK and the US, plus members of the press. Those visitors from the US attending included Jo Walker, executive director of the Country Music Association in Nashville, Wesley Rose, president of Acuff Rose Music Inc., and Tom Griscomb of WSM Radio and TV in

THE PANEL at the TV and radio seminar held during the International Country Music Festival at Wembley. Pictured (left to right) are Bob Stewart, Radio Luxembourg DJ; Tom Griscomb, WSM Radio and TV, Nashville; B. J. Cole, musician/producer, Cow Pie Records; Gerry Ford, DJ, BBC Radio Scotland; Martin Satterthwaite, promotions, MCA; Phil Sharp, EMI Music Publishing; Tony Byworth (chairman), MW's country music contributor; Paul Bernard, independent TV producer; Richard de Sylva, promotions/producer, EMI; David Dalton, MW's broadcasting editor; Colin Ward, agent, Live Promotions.

Wembley country seminar

Nashville.

In the morning session of the seminar, criticism was levelled at TV and radio stations for their lack of knowledge and understanding of country music and in the afternoon session this criticism was tempered by the contention of several DJs present that servicing of the media with discs by the record companies, especially the small independents, plus one major in particular, showed a distinct lack of promotional knowledge on their parts.

The panel opened the discussion on the point of where country music is best placed in radio and TV schedules to reach the right audience. Martin Satterthwaite, promotions/artist liaison MCA Records, suggested that BBC producers, when they receive country product, tend to say 'that's country' and place it in a country show, preventing it from reaching the widest possible audience. Phil Sharp, catalogue co-ordinator with Tree International/EMI Music, and

musician/producer, BJ Cole, agreed that specialist shows tend to hide and protect country artists and that they should be subject more to natural selection. And referring to television, independent TV producer, Paul Bernard, lamented: "When I mention the word 'country' to programme directors, they freeze."

Speaking from the audience, Mick Smith, a DJ with BBC Radio Leicester, added: "I only get one half hour country programme a week and the music just isn't going to get the exposure it needs while it is tagged 'country'. Blondie's Heart of Glass would get six or seven plays a day while, say, Rose Coloured Glasses would be lucky to get one play a week on a specialist programme. With the pressure to play people's favourites, what chance is there to play new releases."

Bernie Slater, of BBC Radio Bristol, claiming the dubious honour of having the shortest country music show at a quarter of an hour a week,

reported the encouraging news that DJs not involved in that scene are slowly turning to it. And Joe Fish, of Piccadilly Radio, went further: "I've found at Piccadilly that the situation is the opposite of what I've heard so far today and our DJs play country and are not afraid of calling it country. It amazes me that we sweep it under the carpet. We seem to be ashamed of the name."

Adding his observations from an American viewpoint, Wesley Rose said: "It's a shame to hear that some people would like to drop the term 'country' in an attempt to popularise the music. I believe there is a way of selling country in a big way and K-tel have proved that with their albums."

"We seem to have the opposite situation in America to what you have here as far as media coverage is concerned because we have pop stations that call themselves country stations in order to attract more listeners. People are proud of being involved in country radio and the audience is the most loyal in the world."

"Out of 2,000 radio stations, there are probably 1,000 of those that are country stations and they are often in the number one spot — not just among country stations but among all stations in the area."

"The answer is for the record companies to put product into the stores where people can find it."

Peter John Berg, DJ with Radio Tees, made the obvious distinction between the UK and the US, pointing out that there are no radio stations concentrating on country music in the UK.

Picking up on that point Tony Wolbrom, boss of new label Mixcrest, called for a new outlook from both the broadcasting powers that be and the record companies.

"If the IBA changed its attitude and set up country stations, it would find that they would survive in audience terms."

"We also need a change in

attitude from the record companies who are not interested in a piece of music once it is tagged as 'country'. Companies will not get behind the music and really push it. Nobody was interested when we took our own record round, so we put it out ourselves and it's doing quite well."

Switching the accent of the conversation slightly, Derek Perring, of the Whispering Barn Club, Crawley, Sussex, said: "Unless the public are made aware that a particular record is country, they won't go out and buy it. People throughout the business should push the word 'country' and keep it clear from pop." But Phil Sharp pointed out that reggae and new wave, for instance, are programmed within the regular pop format and manage to maintain their identities.

This led the discussion along the well trod path of debate on what is and what is not country music. General notions were put forward and particular examples were cited and argued over, yet no real conclusions were reached and that topic was nicely rounded off by journalist, David Sandison, who declared: "Conversation about what is country is the most tiresome pastime. The question we should be asking is 'Is country music alive and well' — and it is. We should all just go ahead and play it regardless of individual definitions."

At this point moving on to topic three, chairman of the panel, Tony Byworth, noted that all the commercial stations, apart from Capital, now have a country music programme and expressed sorrow that the BBC network has only one country show on its schedules.

Latching on to that, one of the members of Poacher, a group leaning towards country rock which had a recent single success (more in the US than the UK) with Darling, recalled that the single had no play on radio, except for once on Radio One's Newsbeat after it was already a hit in the US. He added: "How can you expect to get more country music programmed in this country when you present the wrong image — all cowboy hats and bales of hay."

Radio Luxembourg presenter, Bob Stewart, emphasised the point, saying: "We have got to progress. We can't go on playing Hank Williams and Jim Reeves for ever. We should try to get across to a

CONTINUED ON PAGE 62



Pictured at the TV & Radio Seminar lunch, are (left to right) Peter Wilkinson (MW's publishing director), Debbie Davis (Mary Reeves' stepdaughter), Mary Reeves Davis (Jim Reeves Enterprises), Gerry Hayter (Mervyn Conn Organisation), Jurgen Kramer (German radio), Dorothy Ritter (CMA, Grand Ole Opry — Nashville), Bob Kingston (RK Records), Denise West (Singer), and Tony Byworth.

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Panelists:

Paul Bernard, independent TV producer; Tony Byworth (chairman) *Music Week* country music correspondent; B J Cole, musician/producer Cow Pie Records; David Dalton, *Music Week* radio and TV editor; Richard de Sylva, promotions/producer EMI; Gerry Ford, artist/DJ — BBC Scotland; Martin Satterthwaite, promotions, MCA; Phil Sharp, publisher, EMI Music; Bob Stewart, DJ, Radio Luxembourg; Colin Ward, agent, Live Promotions.

Topics:

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

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CLASSICAL

Well-timed piano project at Decca

TWO MAJOR pianists who are both giving concerts in this country next month feature new discs released by Decca.

Vladimir Ashkenazy, who is currently involved in recording the complete Beethoven Piano Sonatas, the complete Bartok Piano Concertos among various projects now launches another "complete" series — the Mozart piano concertos.

With the Philharmonia Orchestra, whom he directs from the keyboard, Ashkenazy plays what is perhaps the most popular of all concertos, the No 21 in C major, K467, "Elvira Madigan" coupled with No 17 in G major (K 453 on SXL/KSXC £4.50), for his first release.

The other concertos will follow at regular intervals. This release has been timed to coincide with Ashkenazy's appearance in

Aberystwyth (May 12), Swansea (May 13) Barry (May 10) Haverfordwest (May 11) London (May 15), and Brighton (May 19). Throughout, Ashkenazy plays Mozart Piano Concertos as well as conducting a variety of symphonic works.

The other pianist whose arrival in this country is being marked by Decca is Alicia de Larrocha, who plays Beethoven's Piano Concerto No 4, with the Halle Orchestra under James Loughran on May 11 in the Royal Festival Hall.

The release is also a Beethoven Concerto — No 5, The Emperor, which is actually the first of this composer's concertos that Alicia de Larrocha has recorded. She plays it



ALICIA DE LARROCHA

with the Los Angeles Philharmonic Orchestra conducted by Zubin Mehta on SXL/KSXC 6899 and it retails at £4.50. Apart from advertising in the musical press, no special promotions are planned.

Edited by
NICOLAS SOAMES

EMI release first Lady Macbeth

WHEN MSISTLAV Rostropovich left Russia with his wife, soprano Galina Vishnevskaya, the composer Shostakovich asked him to see that his opera Lady Macbeth of Mtnsk was performed in its original version.

Although it met with success at its première, the opera met with official disapproval two years later and has never been performed in Russia since, and only twice in the West — the last time in 1959.

A revised version of the opera, called by the composer Katerina Ismailova, was produced in Russia in 1963, and then in the West, but clearly Shostakovich still respected his own first version.

But now Rostropovich has fulfilled

his promise to the composer by recording Lady Macbeth in its original form with his wife, in the title role, and Nicolai Gedda, Dimitri Petkov and Birgit Finnila among the soloists, with the Ambrosian Opera Chorus and the London-Philharmonic Orchestra.

This world première recording is released by EMI on SLS 5157, a three record set retailing at £13.10, supporting the issue with advertising in *Gramophone* and *Opera* magazine.

Incidentally, EMI is also re-issuing Verdi's *Un Pallo in Maschera* with the star cast of Maria Callas, Tito Gobbi, Giuseppe di Stefano and Fedora Barbieri backed by the Orchestra and Chorus of La Scala-Milan, conducted by Antonio Votto (RLS 736, 3LPs/2 tapes, £9.95)

New recordings

Baroque Guitar — 17th and 18th century guitar music played on historic instruments by Harvey Hope. Response Records, RES 800 £3.50.

THERE ARE very few Baroque guitar records despite the wealth of material, but in any case this particular disc knocks the spots off anything I have heard so far. Hope has immersed himself in the period, but the fact that he is first and foremost a performer rather than a scholar shows. Although only the Suite in D minor by de Visee will probably be generally known, the other works by Corbetta, Sanz, Granata, Campion and de Murcia have all been carefully chosen to display just how good this repertoire can be. Hope plays on five different baroque guitars, each of which is illustrated and described in the excellent gatefold sleeve presentation.

Pictures from an Exhibition, Mussorgsky/Ravel, The Firebird, Stravinsky, The Philadelphia Orchestra, Riccardo Muti. ASD 3645. £4.40.

NOT LONG ago I watched Muti take a student orchestra through its paces with Pictures, and I had an inkling then of what it would sound like with a top orchestra like the Philadelphia. Now I see, The tremendous scope of dynamics and colour makes the score live again — there is real strength in these Pictures. It is quite the most convincing performance of the orchestra version of this work I have ever heard. Muti's ability to control an orchestra is second to none among conductors of his generation, and it is matched by a musical flair, as the restrained, but enormously potent opening of the Firebird Suite shows.

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LUIGI NONO was, in the 1950s and early 60s, regarded as one of the leading Italian composers of the post-war generation, along with Luciano Berio. And in some ways he still is.

But throughout the 60s, his commitment to Left-wing political idealism grew to dominate increasingly his musical thought, and he became a far more uncompromisingly political figure than other composers such as Henze who also espoused Left-wing doctrines.

As a result, he became less prominent as an international composer, but he is still someone to watch, and next month DG is issuing a record containing two of his works, one dating from the mid-1960s, and the second a comparatively new piece.

The first is *a floresta e jovem e chaja de vida* for soprano, voices, clarinets, copper plates and magnetic tapes which translated means a forest is young and full of life, which was dedicated to the National Liberation Front of Vietnam.

The second is . . . *sofferte onde serene*, for piano and tape, a work which was written specifically for Maurizio Pollini, one of the very few international pianists equally at home in contemporary music as in the main Classical/Romantic repertoire.

The release, (2531 004 £4.75) is for dealers with a specialist contemporary music box only, or possibly a strongly Left-wing clientele.

Pearl set commemorates McCormack

DURING HIS singing career which spanned over 40 years, John McCormack was widely regarded as the greatest tenor of all time. And when he died in 1945 aged 61 he was mourned the world over.

He sold over 200 million records, singing with the finest musicians of the first half of the 20th century, his effortless tenor voice receiving rapturous acclaim wherever and whatever he sang.

Even now, thousands in McCormack Societies all over the world still meet regularly to talk about the man and the legend, not only in Great Britain, his native Ireland and America, but in India, Australia, South Africa and New Zealand.

Next month Pearl is issuing a six-record set looking at the recording career of this amazing singer called Count John McCormack, The Years of Triumph (GEMM 155-60), retail price £17.94.

An exhaustively researched production, it covers the range of McCormack's recordings made over the years from 1909 to 1927. It includes operatic arias from Donizetti and Rossini, Verdi, Puccini, Gounod, Bizet, and Massager, plus Lieder, Sacred Music, and English Songs.

It also contains one LP devoted entirely to music performed by McCormack and Fritz Kreisler between 1914 and 1924.

The box set, which comes with an excellent booklet written by Brian Fawcett-Johnston, an authority on McCormack, is distributed by Selecta and H.R. Taylor.

Zimerman's Chopin

WINNING A major piano competition can be the beginning of the end of a career — but many young pianists crack under the sudden strain of too much pressure and not enough experience to handle it. The Polish pianist Krystian Zimerman was 18 when he won First Prize in the Warsaw Competitions, and was more than aware of the dangers ahead. But rather than choosing to reject all offers in order to pursue his studies, he allowed himself to gradually build a career.

He gave very few concerts, and made very few records, though inevitably, one of the first was of Chopin Waltzes.

And, next month, DG issues Chopin's Concerto No 1 in E minor, with Zimerman partnered by the Los Angeles Philharmonic Orchestra under Carlo Maria Giulini, the orchestra's new musical director, (LP 2531 125 £4.75 MC 3301 125 £4.95). The recording of the F minor concerto has already been made and will be issued at a later date.

Incidentally, the Los Angeles Philharmonic and Giulini also feature on another DG release, Beethoven's Symphony No 3, (DG2531 £4.75 MC 3301 125 £4.95).

News in brief

THE COMPLETE set of Vivaldi's Opus 8 Concertos, which includes The Four Seasons, has won the first prize in the early instrumental category of the MTA Records Awards, in the performances by the Concertus Musicus, Wien, conducted by Nikolaus Harnoncourt, with his wife Alice, solo violin.

Despite the fact that there are now 24 versions of this work in the catalogue Telefunken, in a welcome move, has now issued these four on a separate record on AW6 42500 £4.50 CX4 42500.

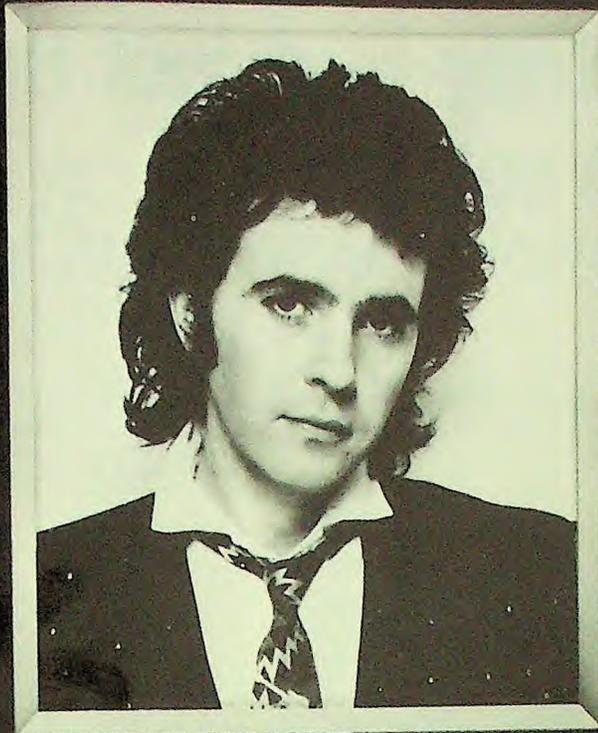
It therefore becomes a standard stock item for any retailers carrying early music stock, no matter how small.

SCHUBERT'S GREAT C major String Quintet appears in a new version by the Smetana Quartet with Milos Sadlo playing second cello. Although there are currently four full-price versions in the catalogue, this one, on ASD/TC 3676, retailing at £4.40, is an important edition.

Also next month, Philips is issuing the second of a series of Schubert quartet discs played by the Quartetto Italiano. On 9500 078 (£4.75), the Quartetto Italiano play the A minor and E flat Quartets, and more will be issued later this year.

THE SECOND of an additional four records of "name" Symphonies by Haydn issued by Philips, following the box set of six records released in September 1978, is coming out next month.

The Academy of St Martin-in-the-Fields play Symphony No 82 The Beark and Symphony No 83 The Hen. Two more records follow in the next two months, allowing for another box set of four discs to be issued by September 1979. May's issue is on 9500 519 and retails at £4.75.



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FEATURE

Buddy Holly — at last the ultimate collection

BUDDY HOLLY died in a plane crash in 1959, aged 22. But in just two years Holly and the Crickets had created a rock 'n' roll legend. Today, Holly and his music are as popular as ever.

Buddy Holly Week has become an annual event. A number of books have been written about Holly, the definitive being *Buddy Holly* by John J. Goldrosen. The film, *The Buddy Holly Story* is soon to open in this country. Last year, MCA's TV advertised album, *Buddy Holly and The Crickets 20 Golden Greats*, topped the UK album charts.

Now, 20 years after his untimely death, MCA has released a six album box set. *The Complete Buddy Holly*, containing every known recording made by Holly during his short career and also a pictorial account of his life and music. The set was an ambitious project to undertake, but it has proved worthwhile — the set is, in every way, as complete as you can get.

The compilers of the set are John Beecher, former president of the Buddy Holly Fan Club UK, record shop owner, publisher and record label owner, and Malcolm Jones, head of International A and R at CBSUK.

In the final paragraph of their introduction to the picture book that goes with the albums, Jones and Beecher state: "Although it has been a Herculean task, we feel privileged to have been asked to assemble what we hope will stand as a final and lasting tribute to one of rock music's most original, innovative and influential creators . . . Buddy Holly."

Herculean it must have been. Worthwhile it is. John Beecher takes up the story:

"I'd always wanted to do a project of this type on Holly and when the German nine-album incomplete set was released, I became even more determined. MCA had always wanted to do it too and two years ago we got the go-ahead.

"A lot of work was involved sorting through all the tapes. Owing to the changes in MCA licensees over the years, they were in quite a muddle. But Larry Boden at MCA in California was a great help. He knew his way round the vaults and is also very much of a rock 'n' roll fan. It was all very time consuming. One of the major tasks was to locate all the tapes in their original mono or stereo form and eliminate poor quality or fake stereo tapes. Larry gave us a lot of help and Malcolm

(Jones) did a lot of work at EMI's Abbey Road studios sifting through the tapes to find the best possible versions.

"The Buddy Holly Memorial Society in the States were very helpful too, as were his wife, his parents, The Crickets, Jerry Allison and his first manager. People gave us things for the book that, if they had been mine, I would not have let out of my sight, let alone out of the country. In the end we amassed so

didn't want to compromise. If it was going to be called *The Complete Buddy Holly*, it would be complete in every sense. The only thing I regret is that now we're coming across or being sent pictures that should be included in the book — for instance, we've got one of Buddy with Elvis."

The set retails at £14.99, does John feel that price is a shade over the top? "Not at all. If anything, it's cheap. I believe that if it was retailing for £19.99 few would complain. It really is something for people who already have everything."

He sees two markets for the set — "The MOR rock fans who react to TV ads. Buddy Holly's a pretty safe MOR rock 'n' roll singer. And, secondly, the original Holly fans — there can't be many of them left that are under 30. They're ready for such a set as this and most, I feel, will pay the price."

Buddy Holly compilations, re-compilations, packages and re-packages have been launched and re-launched constantly since the singer's death. The albums include *The Buddy Holly Story* (Coral 1959), *The Buddy Holly Story Vol II* (Coral 1960), *Buddy Holly's Greatest Hits* (Coral 1967), *Buddy Holly's Greatest Hits Vol II* (Coral 1970), *Buddy Holly and The Crickets 20 Golden Greats* (MCA 1978). Now, the punters are being asked to fork out for the whole shooting match in one box (including, it must be added, material both printed and on vinyl that has not before been released). Does compiler John Beecher not feel that perhaps Buddy Holly has been overdone in the re-packaging field?

"Perhaps he has been re-packaged too much, but it works. But MOR, rock like Holly is a lot easier to sell than say Chuck Berry or Gene Vincent would be. With the recent 20 Golden Greats album, it was definitely the content of the TV advertisements that sold the album, not what I'd written on the back of the sleeve. And there is obviously a lot of consumer interest in yesterday's rock today. Also, with low royalties and so on, the cost of reproducing such packages is low.

"It's strange that a lot of record companies ignore their catalogue material. Atlantic doesn't have a single Ray Charles compilation album on catalogue — and there must be a market for that."

As Mike Berry said in his tribute to Holly: "His songs will be remembered, always . . ." And John Beecher's and Malcolm Jones' set remembers the lot.

Buddy Holly, one of the largest rock 'n' roll stars of the mid fifties, died at the tragically young age of 22 at the peak of his career. JIM EVANS reviews the latest compilation of his work, *The Complete Buddy Holly*.

much material, we had to use it all."

Both John and Malcolm spent a considerable amount of time in the states researching the project because, as John says: "Phone calls are expensive, American's don't reply to letters, so it's a lot easier to actually be there. And John Goldrosen's book was very useful — without that, we'd have had a lot of problems."

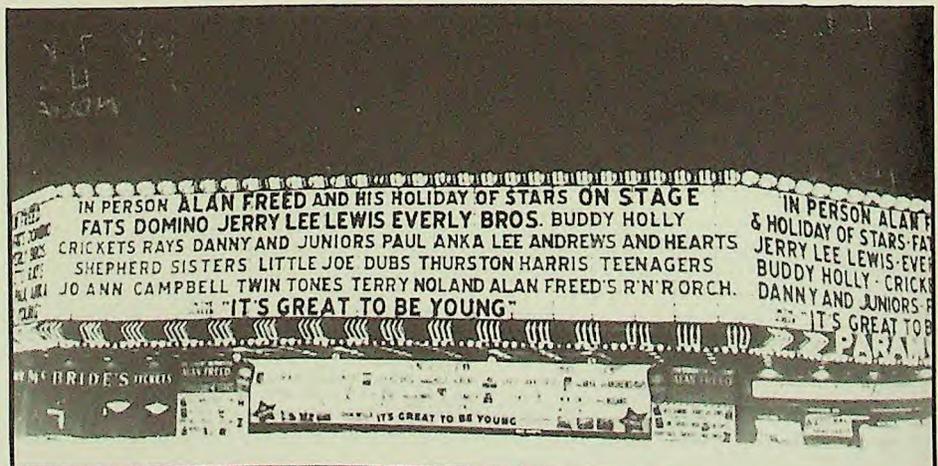
"When we first undertook the work, we didn't really appreciate how complicated it would be, how much work it would involve. We



BUDDY HOLLY, the youngest of four children, was born in Lubbock, Texas, on September 7, 1936, and died with other rock 'n' roll stars Big Bopper and Ritchie Valens. The crash, on February 3, 1959, occurred roughly halfway through a tour with Big Bopper, Valens, Dion and the Belmonts and Frankie Sardo.



"WHEN WE first undertook the work, we didn't really appreciate how complicated it would be . . . it was going to be called *The Complete Buddy Holly*, it would be complete in every sense . . ." John Beecher, co-compiler of the work.



UP THERE with his name in lights, Buddy Holly was playing with the greats of fifties' rock 'n' roll — Fats Domino, Jerry Lee Lewis and the Everly Bros.

David Bowie
'Boys Keep Swinging' his new
single available on RCA BOW 2



RCA

Records and Cassettes Telephone orders 021-525 3000

YOU STOMPED TO THE LAST 'LATE SHOW' SINGLE NOW GET HUNG UP ON 'CHAINS'

As you know, the last Late Show single was The Bristol Stomp. It received massive airplay and chart success.

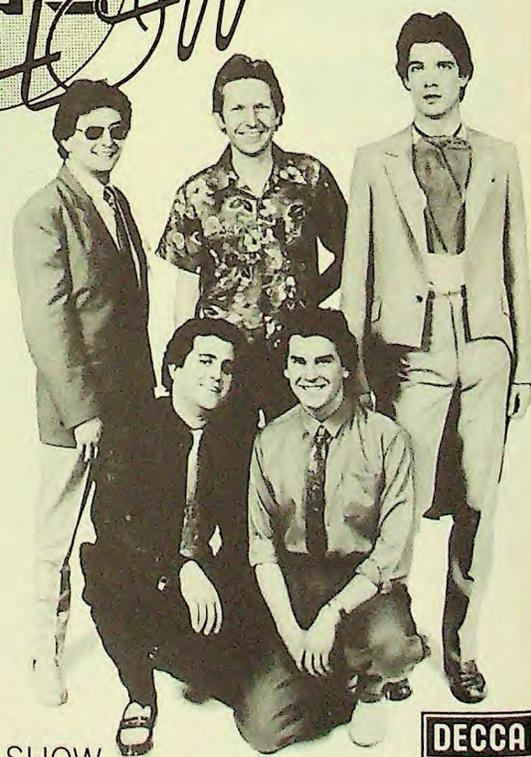
We think 'CHAINS' will do even better.

Taken from the hit album 'Snap', 'CHAINS' is produced by the same successful team of Tommy Boyce & Richard Hartley. And as you'd expect, the production is really exciting.

The first 20,000 singles are in a full colour bag, with a special Fun Competition on the back.

And of course there's the usual advertising support, both in the press and on radio, plus badges, posters etc. and The Late Show start an extensive headlining tour at the beginning of May.

So remember, from April 20 there'll be no escape from CHAINS.



'CHAINS': THE NEW SINGLE FROM THE LATE SHOW.

DECCA

F13835

Order from SELECTA-London: 01-852 9191 Manchester: 061-681 4071

MUSIC WEEK

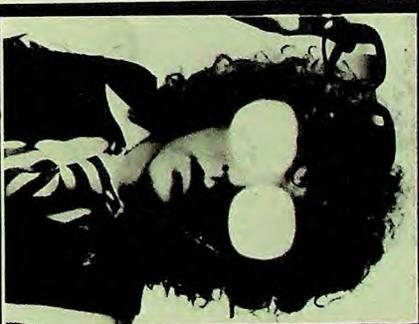
ALBUMS CHART

TOP 75

ALBUMS

WEEK ENDING APRIL 28 1979

1	2	THE VERY BEST OF LEO SAVER	Chrysalis CDL 1222
2	1	BARBRA STREISAND'S GREATEST HITS VOL. 2	CBS 10012
3	10	COUNTRY LIFE	EMI EMTV 16
4	3	CEST CHIC	Atlantic K 50565
5	6	SPIRITS HAVING FLOWN	RSO RSBG 001
6	4	BREAKFAST IN AMERICA	A&M AMLK 63708
7	5	DIRE STRAITS	Vertigo 9102 021
8	7	PARALLEL LINES	Chrysalis CDL 1192
9	19	LAST THE WHOLE NIGHT LONG	Polydor PTD 5008
10	9	COLLECTION OF THEIR 20 GREATEST HITS	Epic EPC 10013
11	8	MANILOW MAGIC	Arista ARTV 2
12	39	FATE FOR BREAKFAST	CBS 86082
13	13	LION HEART	EMI EMA 787
14	14	ARMED FORCES	Radar RAD 14
15	16	COUNTRY PORTRAITS	Warwick WW 50507
16	17	THE GREAT ROCK AND ROLL SWINDLE	Virgin VD 2510
17	15	FEEL NO PAIN	RCA XL 13063
35	30	MARTY ROBBINS COLLECTION	Lotus WH 5009
36	40	CARS	Elektra K 52088
37	25	YOU DON'T BRING ME FLOWERS	CBS 86077
38	26	SCARED TO DANCE	Virgin V 2116
39	37	THE BEST OF EARTH WIND & FIRE VOL. 1	CBS 83284
40	60	EUROMAN COMETH	United Artists UAG 30214
41	45	LOVE TRACKS	Polydor 2391 385
42	51	EQUINOXE	Polydor POLD 5007
43	31	20 GOLDEN GREATS	MCA EMTV 14
44	NEW	MISSION ACCOMPLISHED BUT THE BEAT GOES ON	Sire SRK 6069
45	51	NIGHTFLIGHT TO VENUS	Atlantic/Hansa K 50498
46	63	GREASE	RSO RSD 2001
47	36	DESOLATION ANGELS	Swansong SSK 59408
48	70	OUTLANDOS D'AMOUR	A&M AMLH 68502
49	44	THANK YOU VERY MUCH REUNION CONCERT AT THE LONDON PALLADIUM Giff Richard & Shadows	EMI EMTV 15
50	32	TBB TWO	EMI EMC 3296
51	46	BLONDES HAVE MORE FUN	Riva RVL P 8
52	42	NEW DIMENSIONS	Ariola ARLH 5012
53	43	SECOND HAND DAYLIGHT	Virgin V 2121
54	NEW	DELIGCS	Magnet MAG 5028
55	NEW	AT THE CHELSEA NIGHT CLUB	Virgin V 2120
56	50	LIVE AND DANGEROUS	Vertigo 6641 807
57	55	INFLAMMABLE MATERIAL	Rough Trade ROUGH 1
58	53	PLASTIC LETTERS	Chrysalis CHR 1166



"You're never alone with a schizophrenic."

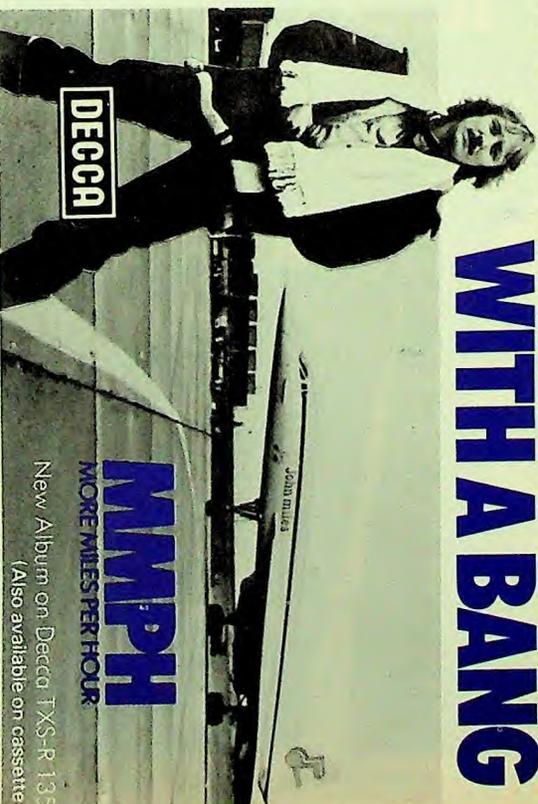
The new album by
IAN HUNTER

CHR1214

Produced by Ian Hunter and Mick Ronson

Chrysalis
Records
A Division of
Polygram

JOHN MILES IS BACK WITH A BANG



DECCA

MMPH

MORE MILES PER HOUR
New Album on Decca TXS-R 135
(Also available on cassette)

The New **DAVID ESSEX** Album.

DAVID ESSEX

Keep up with the Joneses!

"The Joneses" ^{12" limited edition disco mix} also available on 7" 'Sugar Pie Guy'

Double 'A' side with "Gabor Szabo" - 'Keep Smiling'

12" Single 9198 184
7" Single 6167 780



ANNE MARIE DAVID

*Je suis
L'Enfant
-Soleil*

c/w Just like loving you



FRANCE'S ENTRY
FOR THE
EUROVISION SONG
CONTEST.

CHS 2327



DEALER GUIDE TO AIRPLAY ACTION

Radio 1

RADIO ONE FEATURED FORTY

AM1 TOO LATE — Gladys Knight (CBS 7173)
 BLONDES HAVE MORE FUN — Rod Stewart (Riva 19)
 BRIDGE OVER TROUBLED WATER — Linda Clifford (RSO 30)
 CHAINS — The Late Show (Decca F 13835)
 COOL FOR CATS — Squeeze (A&M AMS 7426)
 DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316)
 EASY COME, EASY GO — Sutherland Brothers (CBS 7121)
 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 870)
 HERE COMES THE NIGHT — Beach Boys (Caribou CRB 7204)
 HE'S THE GREATEST DANCER — Sister Sledge (Atlantic K 11227)
 HOORAY HOORAY IT'S A HOLI HOLIDAY — Boney M (Atlantic K 11279)
 HOW COULD THIS GO WRONG — Exile (RAK 293)
 I DON'T WANNA LOSE YOU — Kandidate (RAK 289)
 KNOCK ON WOOD — Amii Stewart (Atlantic K 11214)
 LOVE BALLAD — George Benson (Atlantic K 11214)
 LOVE COMES TO EVERYONE — George Harrison (Dark Horse K17284)
 LOVE YOU INSIDE OUT — Bee Gees (RSO 31)
 ONE WAY TICKET — Eruption (Atlantic K 11266)
 PARISIENNE WALKWAYS — Gary Moore (MCA 419)
 POP MUZIK — M (MCA 413)
 PRIME TIME — Tubes (A&M AMS 7423)
 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 7423)
 SATURDAY NIGHT — T Connection (TKR 3536)
 SHAKE YOUR BODY — Jacksons (Epic EPC 7181)
 SOME GIRLS — Racey (RAK 291)
 SULTANS OF SWING — Dire Straits (Vertigon 6059 206)
 SWEET LOUISE — Ironhorse (Atlantic K 11271)
 SWINGIN' — Light Of The World (Ensign ENY 22)
 THE LOGICAL SONG — Supertramp (A&M AMS 7427)
 THE RUNNER — Three Degrees (Ariola/Hansa AHA 154)
 TILL IT SHINES — Bob Seger (Capitol CL 16073)
 VALLEY OF THE DOLLS — Generation X (Chrysalis CHS 2310)
 WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110)
 WOW — Kate Bush (EMI 2911)

RECORDS OF THE WEEK

Dave Lee Travis: RUN FOR YOUR LIFE — Runner (Acrobat BAT 2)
 Simon Bates: BRIDGE OVER TROUBLED WATER — Linda Clifford (RSO 30)
 Paul Burnett: AFTERMATH — Cowboys International
 Tony Blackburn: EASY COME, EASY GO — Sutherland Brothers (CBS 7121)
 Kid Jensen: I'D BE SURPRISINGLY GOOD FOR YOU — Linda Lewis (Arista ARIST 246)

ARISTA

Radio 2

RADIO 2 ALBUM OF THE WEEK

MOODS — David Soul (K-Tel NE 1041)
 David Hamilton: FATE FOR BREAKFAST — Art Garfunkel (CBS 86082)

Radio Luxembourg

A LIST

DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316)
 ONE WAY TICKET — Eruption (Atlantic K 11266)
 HOT STUFF — Donna Summer (Casablanca CAN 151)
 YOU CAN'T WIN — Michael Jackson
 I DON'T WANNA LOSE YOU — Kandidate (RAK 289)
 REUNITED — Peaches and Herb (Polydor POSP 43)

POWER PLAY

RITMO DE BRAZIL — Ultimate (Casablanca CAN 148)

STAR PLAYS

DANCE — Gino Soccio (Warner Brothers IV 23)
 GET DANCING — Bombers (Magnet SM 1)
 AIN'T NO STOPPING US NOW — McFaddon and Whitehead (Philadelphia)

TOP ADD ONS

- 1 DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316) R1, RL, PR, C, M, T, H, TV, RT, O, V, U
- 2 HOW COULD THIS GO WRONG — Exile (RAK 293) R1, RC, D, M, T, H, BT, V, U
- 3 HOORAY HOORAY IT'S A HOLI HOLIDAY — Boney M (Atlantic 11279) R1, RC, D, M, H, B, RT, U
- 4 LOVE COMES TO EVERYONE — George Harrison (Dark Horse K 17284) R1, T, SS, O, V, Ms.
- 5= DANCE AWAY — Roxy Music (Polydor POSP 44) PR, RC, D, M, RT, V.
- 5= BLONDES HAVE MORE FUN — Rod Stewart (Riva 19) R1, C, D, B, TV, V.
- 5= LONG LIVE ROCK — The Who (Polydor WHO 2) PR, RC, T, H, RT, V.
- 5= EASY COME, EASY GO — Sutherland Brothers (CBS 7121) R1, PR, D, SS, TV, Manx.

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

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

ROXANNE — Police (A&M AMS 7348)
 HOW COULD THIS GO WRONG — Exile (RAK 293)
 GIMME AN INCH GIRL — Ian Matthews (Rockburgh ROCS 207)
 BLONDES HAVE MORE FUN — Rod Stewart (Riva 19)
 YOU CAN'T CHANGE THAT — Raydio (Arista ARIST 149)
 PRIME TIME — Tubes (A&M AMS 7423)
 I'LL GO TOO — Kevin Coyne (Virgin VS 255)
 UNTIL THE NIGHT — Billy Joel (CBS 7242)
 HOORAY HOORAY IT'S A HOLI HOLIDAY — Boney M (Atlantic K 11279)

Capral Radio

LONDON

CLIMBERS

BRIDGE OVER TROUBLED WATER — Linda Clifford (RSO 30)
 NAME DROPPING — The Flys (EMI 2936)
 GOING DOWN TO LAUREL — Steve Forbert (Epic EPC 7275)
 I'D BE SURPRISINGLY GOOD FOR YOU — Linda Lewis (Ariola ARO 166)
 RUN FOR YOUR LIFE — The Runner (Acrobat BAT 2)

Radio City

LIVERPOOL

HIT PICKS

Roger Blyth: HOW COULD THIS GO WRONG — Exile (RAK 293)
 Phil Easton: MOVE ON — David Sancious (Arista ARIST 248)
 Johnny Jason: LOVE COMES TO EVERYONE — George Harrison (Dark Horse K 17284)
 Norman Thomas: WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110)
 Billy Butler: HURTS SO BAD — Kim Carnes (A&M AMS 505)

ADD ONS

DANCE AWAY — Roxy Music (Polydor POSP 44)
 IT'S A HOLI HOLIDAY — Boney M (Atlantic K 11279)
 LONG LIVE ROCK — The Who (Polydor WHO 2)
 WHATEVER YOU WANT BABE — Nazareth (Mountain NAZ 3)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: SOMEONE OUGHTA WRITE A SONG ABOUT YOU BABY — Spooky (Decca F 13830)
 Richard Park: BANANA SPLITS — Dickies (A&M AMS 7431)
 Dougie Donnelly: BLONDES HAVE MORE FUN — Rod Stewart (Riva 19)
 Jeff Cooper: WHEN I DREAM — Jack Clement (Elektra K 12340)
 Bill Smith: I'LL SUPPLY THE LOVE — Toto (CBS 7157)
 Tim Stevens: DON'T YOU WRITE HER OFF — McGuinn Clark and Hillman (Capitol CL 1677)

CURRENT CHOICE

DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316)

ADD ONS

TAKING THE LONG WAY HOME — Plain Sailing (Chrysalis CHS 2303)
 WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110)
 LOVE BALLAD — George Benson (Warner Brothers K 17333)
 WHATEVER YOU WANT BABE — Nazareth (Mountain NAZ 004)
 PRIME TIME — Tubes (A&M AMS 7429)

Downtown Radio

BELFAST

HIT PICKS

John Paul: GOING DOWN TO LAUREL — Steve Forbert (Epic EPC 7275)
 Trevor Campbell: BLONDES HAVE MORE FUN — Rod Stewart (Riva 19)
 Candy Devine: EASY COME EASY GO — Sutherland Brothers (CBS 7121)
 Michael Henderson: DANCE AWAY — Roxy Music (Polydor POSP 44)
 Eddie West: HOW COULD THIS GO WRONG — Exile (RAK 289)
 Lynda Jayne: TAKING THE LONG WAY HOME — Plain Sailing (Chrysalis CHS 2302)

ADD ONS

HOORAY HOORAY IT'S A HOLI HOLIDAY — Boney M (Atlantic K 11279)
 HIGHLY INFLAMMABLE — X Ray Spex (EMI International INT 583)
 LONG LIVE ROCK — The Who (Polydor WHO 2)
 PICK ME UP I'LL DANCE — Melba Moore (Epic EPC 7234)
 BANANA SPLITS — The Dickies (A&M AMS 7431)
 SWEET LOUISE — Ironhorse (Dark Horse K 11271)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: HOW COULD THIS GO WRONG — Exile (RAK 293)
 Roger Moffat: HOORAY HOORAY IT'S A HOLI HOLIDAY — Boney M (Atlantic K 11279)
 Johnny Moran: EVENING STAR — Judas Priest (CBS 7312)
 Colin Slade: LONG LIVE ROCK — The Who (Polydor WHO 2)
 Ray Stewart: IT'S LOVE LOVE LOVE — Tartaglia and The Space angels (MCA 416)
 Bill Crozier: GENGHIS KHAN — Genghis Khan (CBS 7317)
 Martin Kerner: ROXANNE — Police (A&M AMS 7348)
 Maggie Mash: DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316)

ADD ONS

I WOULD LIKE TO SEE YOU AGAIN — Don Williams (ABC 4251)

Metro Radio

NEWCASTLE

ADD ONS

DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316)
 TAKE ME HOME — Cher (Casablanca CAN 147)
 THE WINTER TREE — Renaissance (Warner Brothers K 17353)
 DANCE AWAY — Roxy Music (Polydor POSP 44)
 HOW COULD THIS GO WRONG — Exile (RAK 293)
 PRIME TIME — Tubes (A&M AMS 7423)
 THE HUNGRY YEARS — Neil Sedaka (Polydor 2059 113)
 HOORAY HOORAY IT'S A HOLI HOLIDAY — Boney M (Atlantic K 11279)
 PICK ME UP I'LL DANCE — Melba Moore (Epic EPC 7234)

MUSIC WEEK

BROTHERHOOD

OF MAN

NEW SINGLE



'PAPA LOUIS'

7N46194

As performed on T.V.

THE POLICE

Roxanne

THE SINGLE

AMS 7248

"Sweet Louise"

K11271

IRONHORSE

ZXS

SINGLES CHART

TOP 75

SINGLES

WEEK ENDING APRIL 28 1979

1	BRIGHT EYES Art Garfunkel	CBS 6947
2	SOME GIRLS Racey	RAK 291
3	COOL FOR CATS Squeeze	A&M AMS 7426
4	SHAKE YOUR BODY (DOWN TO THE GROUND) Jacksons	Epic EPC 7181
5	POP MUZIK M	MCA 413
6	HALLELUJAH Mk & Honey	Polydor 2001 870
7	THE LOGICAL SONG Supertramp	A&M AMS 7427
8	SILLY THING/WHO KILLED BAMBI Sex Pistols/Ten Pole Tudor	Virgin VS 256
9	GOODNIGHT TONIGHT Wings	Parlophone R6023
10	THE RUNNER Three Degrees	Ariola ARO 154
11	HE'S THE GREATEST DANCER Sister Sledge	Atlantic K 11257
12	I DON'T WANNA LOSE YOU Kandidate	RAK 289
13	SULTANS OF SWING Dire Straits	Vertigo 6059 206
14	WOW Kate Bush	EMI 2911
15	IN THE NAVY Village People	Mercury 6007 209
16	FOREVER IN BLUE JEANS Neil Diamond	CBS 7047
17	REMEMBER THEN Sheena Easton	Arista ARIST 247

35	I'M AN UPSTART Angelic Upstarts	Warner Brothers K 17354
36	OFFSHORE BANKING BUSINESS Members	Virgin VS 248
37	HERE COMES THE NIGHT Beach Boys	Caribou CRB 7204
38	FEEL THE NEED Leif Garrett	Atlantic K 11274
39	PARISIENNE WALKWAYS Gary Moore	MCA 419
40	GUILTY Mike Oldfield	Virgin VS 245
41	DANCE AWAY Roxy Music	Polydor POSP 44
42	ROXANNE The Police	A&M AMS 7348
43	NICE LEGS SHAME ABOUT HER FACE Monks	Carrere CAR 104
44	DIAMONDS Chris Rea	Magnet MAG 144
45	HIGHLY INFLAMMABLE X-Ray	Spex EMI International INT 583
46	WALK ON BY Average White Band	RCA XC 1087
47	SWINGIN' Light Of The World	Ensign ENY 22
48	LET'S FLY AWAY Voyage	GTO/Hansa GT 245
49	DON'T STOP ME NOW Queen	EMI 2910
50	THE NUMBER ONE SONG IN HEAVEN Sparks	Virgin VS 244
51	I (WHO HAVE NOTHING) Sylvester	Fantasy FTC 171
52	FIRE Pointer Sisters	Planet K 12339
53	ADVENTURES OF THE LOVE CRUSADER Sarah Brightman	Ariola/Hansa AHA 538
54	CUBA Gibson Brothers	Island WIP 6483
55	OLIVER'S ARMY Elvis Costello & The Attractions	Radar ADA 31
56	LONG LIVE ROCK The Who	Polydor WHO 2
57	JIMMY JIMMY Undertones	Sire SIR 4015
58	DANCE LADY DANCE Crown Heights Affair	Mercury 6188 884

HENRY HADAWAY

Ten Years Old
And Still Growing



THE HENRY HADAWAY ORGANISATION

SATRIL 

Satril Records Ltd. Satril Music Ltd.

ADVERTORIAL

A ONE-ROOMED office in Sackville Street, W.I., just £65 capital and a lot of determination on the part of founder Henry Hadaway, were the primary ingredients which went into the formation of the company back in 1969. From little acorns, big oaks grow... and it is true to say that from such humble origins has sprung a group of companies which have played, and continue to play, an important role in the popular music and entertainment industry.

Today, ten years later, the organisation is one of the

most respected in the music business. Satril Records, started in 1974, has a position almost unique within the industry — despite that it remains in the UK a small and wholly independent operation, it has its own label identity in most European and Australasian countries, and little more than 18 months ago started a successful relationship with the Japanese record market, one of the most lucrative in the world. Now only the US remains to be conquered, and if Henry Hadaway's usual tenacity, perseverance and sheer hard work is

any criteria to go by, then even that can only be a matter of time.

Not that Hadaway in any way takes all the credit for himself — he is the first to acknowledge the skills, determination and loyalty of his staff, a close-knit team who have all contributed tremendously to the success of the organisation. It is many thanks to them that the Hadaway group of companies is built on a solid rock foundation which can only mean that even more success is ensured for the future.

From £65 to worldwide success

DESPITE THAT he had always had a fairly musical background — his father studied conducting under the Maestro himself, the late Sir Malcolm Sargent — it was a very inexperienced-in-the-ways-of-the-music industry Henry Hadaway who in 1969 decided to take the bold step of entering the music industry, initially as the manager of a hopeful pop group.

After graduating from university, he had spent four years as a structural engineer in London but, in Hadaway's own words: "I realised that I wasn't cut out for such a profession and all I really wanted to do was to get involved in the music or entertainment industry."

The solution was relatively easy — opt out of the profession that he had trained for, but Hadaway soon realised what so many other people have discovered before and since. There's no open door to the insular music industry. Instead he spent six months working for an insurance company and after that time, left with just £65 cash in his pocket. However, that £65 was to go a long way — he used it to start his own management company operating from a one-room office in London's West End.

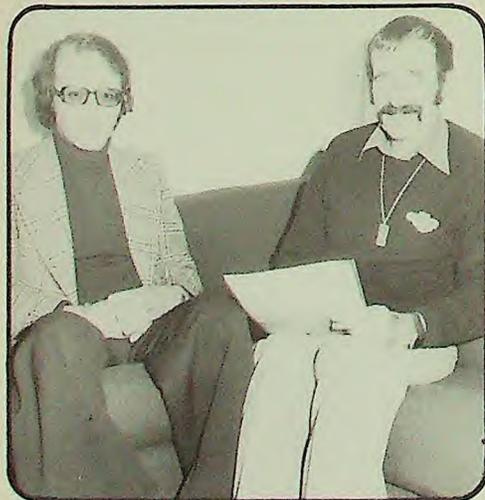
Hadaway takes up the story: "I'd always been fairly musical. I'd studied piano for seven years and had even taken part in some small concert events. However, I knew that my family always wanted me to get a diploma but so far as I was concerned I just wanted to get into the entertainment business. When I quit engineering, I had no job to go to and at that point I wasn't really sure what I should do. It was only after that six months period of working in insurance that I realised the time had come when I had to make a firm decision about my future."

Starting group

One day Henry was sitting in a Queensway coffee bar when he got talking to a young musician. It transpired that the musician in question was waiting to start a group but was lacking a suitable manager. Over coffee the two discussed their hopes and that was the start of the Satril Management Agency. Hadaway's first clients were Mushroom, a five-piece band which originated from that coffee bar meeting.

I advertised in the *Melody Maker* and started getting other bands for agency. I hassled continuously for them and began to get bookings flowing in, although perhaps strangely a lot of the requests were for overseas markets. In Britain, the live entertainment circuit tended to be monopolised but the bookings from abroad came flowing in."

He adds: "The agency side of the business was not easy, in fact it was very difficult, but after a while other agents started approaching me asking if I could get work for their artists abroad. Most of the bookings I fixed were for cabaret appearances. My father was a great help in those days. Although he had never wanted me to enter the music business, once I had made up my mind he was terrific about it. In fact, he used to come into the office every day to help with the filing and typing. He did everything that he possibly could to help me, knowing that I had made a decision to have a go at establishing myself in the music industry."



SATRIL'S HENRY Hadaway and WEA managing director, John Fruin, pictured after the signing of a licensing deal between the two companies.



MEMBERS OF the Henry Hadaway Organisation from the left: Chris Staines, professional manager, Satril Music; Alan Williams, sales; William Hadaway, WH Catering and Hadaways Travel; Anne Holl, PA; Henry Hadaway; S Ghandi, accounts; Paul Jenkins, A and R manager; Sam Hadaway, accounts and contracts; Greg Buchheri, disco promotion. Insert: Sheila Roberts, publishing administration.

"From Sackville Street, I moved to Gerrard Street where I rented a room. I was in the same offices as Maurice King and Mike Rispoli who were in partnership together. At that time Rispoli had Bert Mills working for him and he became my booker.

"Not long afterwards we started the Bert Mills Agency, of which I was the principal shareholder. We used Bert's name because he was so well-known in the club business. Satril Management Agency continued to handle cabaret bookings, but with Bert we started to bring various US soul acts into the UK, people like Edwin Starr and Marv Johnson who played concerts throughout the country with great success."

Official launch

The Henry Hadaway Organisation was officially launched in 1972. One act that Henry managed at that time was Pavement, a home-grown group who played backing for the various US acts brought over by the Bert Mills Agency and which worked 50 weeks out of 52.

Hadaway continues: "The agency was continuing to look after various name bands. We managed a band called Armada which eventually broke up, the members going into Curved Air and Stretch. There was also Burnt Oak which became Mr. Big. We looked after a lot of acts in the contemporary field and regularly did Sunday Rock At The Lyceum concerts as well as gigs at the Marquee.

"Another company was started called Big Ear Promotions which was also part of the Henry Hadaway Organisation — it still exists today but we have let it lie dormant for a long while. Alan Melina was appointed general manager of Big Ear and we used to put the acts that we personally managed, like Burnt Oak and Armada, on the support bill for acts we were booking into the Hammersmith Odeon and the Marquee.

"After two or three years Big Ear became a strain on the organisation however — frankly it wasn't a viable company and the big profits were being made by Satril Agency and Management in the cabaret field. Big Ear, on the contemporary music side, was losing money heavily. I decided to ask Alan Melina if he would like to join the organisation full-time, which he did — and we had a very long and successful working relationship with each other."

The next big step for the Henry Hadaway Organisation was the opening of a press office which handled various accounts. Melina took responsibility for this and did publicity for Geordie, a band modelled on the same lines as Slade, the Mecca Group's own record label Tiffany, which included on its artist roster Freddie Starr and the Handley Family, Irish pop singer Joe Dolan and Blodwyn Pig.

Hadaway's own involvement with the record business started between 1969 and 1972 when he began producing recording sessions for various acts that he had spotted on his travels, and then took the tapes round the various record companies. In this respect, he admits that former Noel Gay Organisation man Ron McCreight helped him a lot.

"I worked with Ron for a while and he showed me the ropes to the music business. His advice to me was invaluable."

From the profits being made by Satril Management and Agency, Hadaway ploughed more and more of the money back into the actual recording side of the business.

"The first record I made was called She Was A Woman by the late Hugh Patterson, and it was released on Phil Solomon's the late Major label. Another of my first productions was I Can't Afford To Lose by Jon Lucas, a young Maltese singer who just walked into my office one day with some tapes. That song was released here by Columbia, EMI, and in Malta it was number one for seven weeks, and Top Ten in five other countries.

"I was gradually learning to be a fully-fledged producer, but mainly I was doing it under my own steam. I suppose that I must have produced something like four or five singles before I decided to go to a couple of record companies in the hope of at least getting a production deal. The first person I went to see was Eddie Kassner at President Records who immediately offered me my own label! He had heard some of the things that I had done, thought that I was a good producer and decided that I should have my own label identity. That was the start of Satril Records."

About this time, the Satril press office was continuing but Big Ear had become dormant. For the next 12 months Hadaway discovered that he was becoming more and more involved with the activities of Satril Records and moving away from the activities of Satril Management and Agency. Alan Melina continued to look after the press office and John Rush was label manager at Satril Records, while Hadaway continued as managing director of the group of companies.

New premises

"In 1973 we moved from our cramped premises at 4 Gerrard Street to 11 Little Newport Street, just around the corner," Henry says. "That was the start of everything really."

"For the first time we felt that we had become an independent company. In early 1973 I went to Midem and following that Satril had its own label identity in Germany, Australia and the Benelux countries. Incidentally, the name Satril is derived from the christian names of my daughters and my wife — the 'Sa' is from Sarah while the 'tril' is from my Norwegian wife Torill's name. My wife has been a great source of encouragement for me."

Hadaway admits: "I suppose that logically it would have been easier for everyone concerned if we had just done a production deal with some record company — in those days independent labels were very hard to come by, but Eddie Kassner showed a lot of faith in us by allowing us to have our own identity."

"Satril's first important signing was the Rockin' Berries — that was quite prestigious for us and they soon had a hit with Rockabye Nursery Rhyme. After two years with Eddie Kassner, we moved across to Pye Records and reverted to a licensing deal for 12 months. Walter Woyna, the managing director, then gave us a pressing and distribution deal. The problem with being licensed to a major company was that we did not have enough independence or even the authority to decide what should be released and when.

"When we signed the pressing and distribution deal, the press office was then closed down and Melina became general manager of Satril Records. Soon after we charted with the Rockin' Berries and then with Terry Webster, the group's



DURING MIDEM, Henry Hadaway meets up with delegates from Japan including Masakazu Sunadoi, general manager of Nippon TV, and Noriko Iida, international sales manager. Pictured on the right is former Satril general manager, Alan Melina.

ADVERTORIAL

former lead singer, who had success with I Wanna See You Dancing. That was a disco record, one of the first leading up to the current disco music craze".

The Henry Hadaway Organisation continued to grow apace. Henry himself was now virtually a full-time producer and had stopped working completely on agency and management. Satril Music was started in 1973, concentrating mainly on publishing middle-of-the-road material while Torill Music — again named after Mrs Hadaway — featured material which could be termed as specialised or rock music.

"I have always wanted the company to be known as an all-rounder rather than specialised," Henry admits, "and so it seemed sensible to keep the divisions clear between Satril and Torill."

Satril Records, meanwhile, was rapidly picking up a wide range of acts and enjoying success with various records. The Sandpipers re-emerged from years in the shadows with another hit, Hang On Sloopy, a revival of the old McCoy's hit. Penny Lane, The Kookies, the Rockin' Berries. Terry Webster, Jon Lucas, Dog Rose, Neil Christian, Folk singer Tom Yates, and Mickey Manchester — now better-known as disc jockey Mike Reid — were all helping to get the name Satril Records known to the record-buying public. The first official release on the Satril label was I Need Love by Bollard followed by Dog Rose's Paradise Row.

Joined forces

In July 1974, Hadaway joined forces with Stephen Chaffey and the Stable Management Agency which resulted in Charlie's Stable Records and record releases by such names as Alton Douglas and Austin Kent. Henry even made a return to agency work, presenting a special Sunday night concert at the London Palladium which featured many of the Stable Management Agency acts on a bill topped by Matt Monro.

"Our first hit after re-signing with Pye was with the Sandpipers, and then shortly afterwards the Swedish group Stardust hit the charts with Ariana. In rapid succession there was Happy Days by Incognito, Godiego's Water Margin Theme from the BBC TV series of the same name, and which was actually placed with BBC Records. Another important milestone in the story of Satril Records came with a switch from Pye to WEA in October 1977. At the same time, the Satril Publishing catalogue switched to Carlin Music for administration."

Hadaway adds: "Since joining WEA, it has become more important to us to break acts rather than singles. Early in 1978, we had an extensive talent search (see separate feature) which was extremely successful. We came to the conclusion that rock and disco was about to happen and those were the markets that



AN IMPORTANT page in Satril's history — the company signs a pressing and distribution deal with Pye Records. Picture shows Henry Hadaway, Pye managing director Walter Woyda and Peter Summerfield, Pye A&R man.

it was best to remain close to. I believe that European pop music is finding it harder to survive. Rock disco and jazz funk is what is really happening, and that has been the purpose of my most recent visits to the US. Last year we signed the JKD Band, a jazz funk outfit, and took their product, including the hit Dragon Power, to Midem. The reaction was very good and I am very hopeful of placing the product in the States soon.

"An important development in the record company was the appointment of Paul Jenkins as head of A and R — previously he had been involved in promotions. Paul can implement many more ideas, I feel that he is the ideal person for the job, he is young, has enthusiasm, and most importantly, a knowledge about what is happening in the recording business today and what music matters."

He continues: "I think that the future is very exciting for Satril Records — recently we have made new signings to the company and the results are going to start coming through soon. Apart from the JKD Band, we have another good disco-funk outfit called Dance People who work on a similar formula to Chic. They are two engineers at the CBS studios who write and produce their own material. Their first product is due out this month. We have also signed another black funk group called Mister President who perform music with reggae influences. Then there is Speed Limit, who are similar in musical style to Foreigner or the Motors."

Pleasure

One of the signings which has personally given Hadaway a lot of pleasure is that of ATV writer-cum-singer-cum-actor Kenny Lynch.

"Over the years Kenny has been responsible for some great songs but he has never really taken his own recording career seriously," Henry explains. "In fact he has a great voice and I can see him in a classy soul bag like The Commodores. Kenny is in the studios at the moment, recording some of his own songs, and we have already issued a single."

"He is also one of the most genuine people in the music business. When his single was released he drove himself to radio stations all around the country. He's so hard-working and does everything that he possibly can to co-operate with people. We have signed him on a long-term basis with an eye to both the British and the US record markets. I think that we are going to succeed with him too."

Two other important signings to Satril are producer, singer and songwriter Mike Redway and singer Penny Lane, who in fact has recorded for Satril for several years now. Redway produced Terry Wogan's Floral Dance hit and also has his own TV series. Penny, a firm favourite both on TV and in cabaret throughout the world, will soon be off to the US where she will be recording an album for Satril with one of the top American producers. "I believe in her tremendously," says Henry.

"I reckon that 60 percent of the product from Satril is now disco oriented but we are still an all-round company," Hadaway insists. "I think that being involved in many different styles of music makes it difficult but in the long-term it is much better. All of us in the company realise that it is harder work but we prefer the variety."

"1978 was an important year for the organisation because we moved from Little Newport Street to our present offices in Fichley Road. The operation had expanded so much that everyone was virtually working on top of each other but now

TO PAGE FIVE

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FROM PAGE THREE

we have a four-storey building on freehold and a basement which is being converted into a 24-track studio. It will have a 36-input mixing console, which will be fully automated with computer mix. When the studio is completed, we shall obviously be using it for in-house productions but it will also be for outside use as well."

Satril currently has five in-house producers — Hadaway himself, Paul Jenkins, Tony Todd, Steven Levine and Simon Humphries. One of the key secrets of the organisation's success is the fact that Henry has surrounded himself with a small but alert staff, equipped to deal with any form of emergency or task. Apart from A and R director Jenkins, Sheila Roberts is the publishing administrator while Henry's brother Sam looks after accounts and royalties. Greg Buccheri, a DJ at The Sundown, one of London's leading discos, is in charge of disco promotion while press promotion comes under the jurisdiction of Chris Staines. Another important key member of staff is Anne Holt, personal assistant to Henry Hadaway.

Satril Music continues to administrate Casino Music, which is a company jointly owned by Hadaway, singer Penny Lane and her manager, Malcolm Feld. There is also Sava Music, the name of which is derived from the Christian names of Hadaway's daughters, Sarah and Vanessa. The Organisation also embraces a film distribution company which is handled by Mr Hadaway senior, William, and which distributes many of the Carry On and Kung Fu films amongst others abroad. Two other aspects of the umbrella organisation which are perhaps not too well-known generally are Hadaway Travel, a travel agency which handles the bookings for many business trips, and W.H. Catering which started with accounts at just two London hotels and which deals in catering equipment.

Future plans

So to the future. Henry Hadaway admits that he has left the US market to the last, but has not been slow during the last few years in building excellent business connections with that lucrative record market.

"We are in the process of licensing two of our bands, Dance People and the JKD Band, to companies over there. In addition I am producing two albums myself exclusively for the US market, which will be distributed by RCA exclusively to the vast J. C. Permy chain stores, through mail-order and T.V. advertising.

"For the future I see considerable expansion into the US market but that by no means will result in a declining interest in the domestic market. Far from it, rather we want to have more hits here in the UK, although we have had several chart hits we are still waiting for that elusive Top Five hit record which will



THE SATRIL publishing catalogue switched to Carlin Music for administration in late 1977. Left to right: vice president Paul Rich, Hadaway and Carlin president Freddy Binstock.

finally establish the name Satril Records.

"It is important to be successful in our own territory. The UK has given us the backbone to do what we want, although strangely it has also been the hardest territory for us to break. In Japan, Australia and most European countries Satril Records has had many hits but we have still a long way to go back here at home," he adds.

"Our goal is very basic — to have more hit records. That is what we are concentrating on now, more than ever. That way we can use the UK as a stepping stone to greater things. In the last few years we have built a company and now are ready to make the hits — normally it is the other way round, people have hits first and then establish a company. I believe that the way we have done it is more difficult but it gives us a much firmer foundation."

Hadaway also says: "I think eventually that the organisation will also get involved in film production which is a logical extension from film distribution. That's in the future of course but the time will come. I will also be spending more time in the future commuting between Britain and the US but so far as I am concerned the UK still has the best music and the best artists. I spend a lot of time in discotheques and clubs looking for new talent and it is all there. The song is back, after that flirtation with punk and new wave, and you can never put down a good song."

He adds: "I think that Satril has succeeded for several very good reasons where others have failed. We have the ability to sell and we have good product and material. In addition people accept us on genuine trust — and that is a very important factor in business today."

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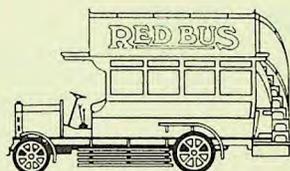
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HENRY

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IN ITS first year of operation, the Satril label was active in more than 25 countries and over the first few years, Hadaway directed equal energy to the overseas territories as he did to his domestic market.

"Obviously to have concentrated in the UK from the beginning would have helped us tremendously here, but our successes in different markets and the strength of the relationships with our licensees gives us a broader base and a solid security. We have steered clear of wide territory deals and instead have made direct agreements with more than twenty five separate countries. Each market is serviced individually which makes us sensitive to its particular needs."

Midem 1973 was Satril's stepping stone abroad. The deals signed barely paid for the costs of attending, but the contracts made in Cannes that year were to bear fruit in the future.

Hadaway explains: "I took with me two singles only — one by the Rockin' Berries entitled Day To Day the other by Jon Lukas, I Can't Afford To Lose. I made licensing deals for France, Australia, Benelux and Germany, but in some ways it was the deals I didn't make that were important to me in the long run. Many people that I met, even those who were not interested in the two singles I had available, encouraged me as a producer, keeping in touch during the year and coming back to me at later Midems, asking me to represent Satril".

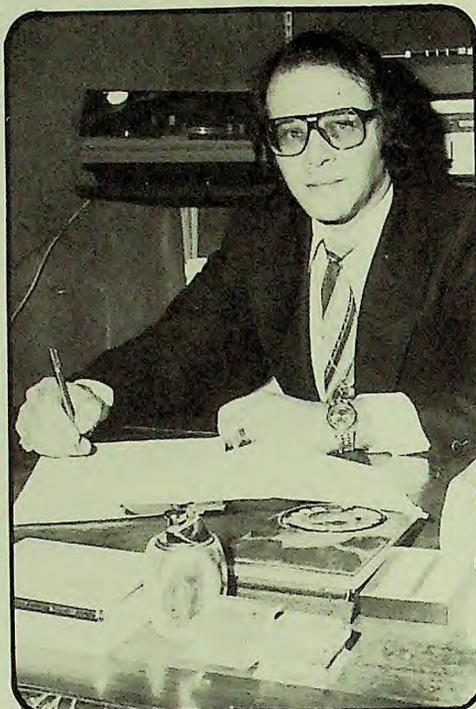
Satril's network of licensees and affiliates around the world include W.E.A. (UK and Eire), Nippon Television Music, and Nippon Columbia (Japan), Vogue (France, Belgium & Switzerland), London Records (Canada), Jupiter (Germany & Austria), Zafiro (Spain), Rossil (Portugal), Top Tape (Brazil), Music Box (Greece), Sonet (Scandinavia), RTC (New Zealand), Fonit Cetra (Italy), Fleet (Holland), CBS (Israel), El Disco De Moda (Venezuela), Discos Tropical (Columbia), 7 Records (Australia), Octoarts (Philippines) and Polygram (Mexico).

Important year

Satril Music is administered by Carlin Music and its subpublishers abroad include Discoton (Germany), Nippon Television Music Corporation (Japan), Sonet Music (Sweden), Nada Music (Holland), Editions Claude Pascal (France) Discorama (Spain & Portugal), Leeds Music (Australia), April Music (Israel), Top Tape Musica (Brazil), and Roses Music (Belgium).

1976 was an important year on the international front for the Organisation, marking the launch of the Satril label in Japan, the result of four years of negotiations with Miss Noriko Iida and Mazakaza Sunadoi of NTV Music and Mikio Shimizu and Mr Hirahara of Nippon Columbia. Satril's success in the first year of operation in the territory prompted Hadaway and his

Satril is rocking all over the world



HENRY HADAWAY signing another international deal which will increase Satril's world-wide coverage.

team to organise a product search throughout the U.K. with an eye to acts and product that could be suitable for that market.

Hadaway commented: "As far as the Japanese market is concerned, I first met representatives of Nippon Television more than five years ago at Midem — every year we would talk but there was never any reaction from them. They would just go back to Japan and nothing would be heard for another year. My attitude was, 'Let's wait and be patient' and then in 1976 they finally approached us and said that NTV was interested in forming its own record label and would we like to do a deal with them?"

"The result is that Satril now has an office in Japan, and they handle the product — already we have had several hits there including our own product from the UK and with local Japanese acts."

Hadaway also says: "I think that Japan is waking up to the full potential of the international record market, and so far as NTV was concerned this was a way for them to get a foot in the door."

Market study

NTV are hoping slowly to move into the world market. For our part, the first Japanese product we released in the UK was Godiego's album The Water Margin, featuring the hit single from the BBC TV series which resulted in a tie up between NTV and MCA (Japan), BBC Records & Leeds Music (UK).

"We have made a study of the Japanese market and tried to find what British product they would like and vice versa. Our research established that while the actual music is important to the Japanese, visual impact is very important to them as well."

He continues to keep a close eye on the US market. "I have made several visits there during the last two or three years and I think that the time is now coming right for us to make inroads into that market. Until now I have mainly just observed what was going on over there. Some isolated Satril product has been released there in the past, including a single by Terry Webster, but our policy has been to work record by record until the time is right."

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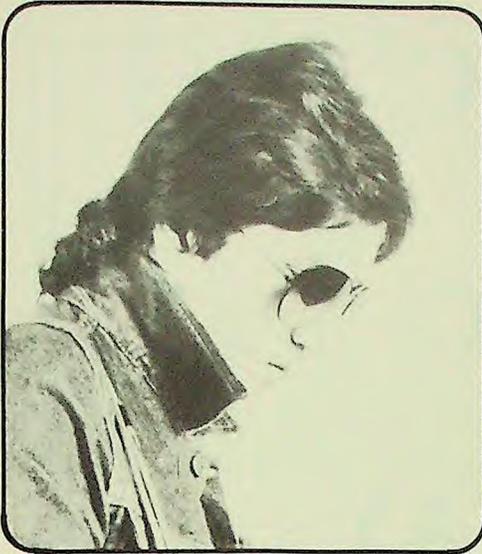
Kenny Lynch

Congratulating warmly
Henry Hadaway
for his 10th business
anniversary and wishing
him successful activity
for the future too.

Music-box

Martin Th.Gesar, (Greece)

ADVERTORIAL



VINCE CADILLAC

VINCE CADILLAC was born in America of Italian parents. In 1971 his parents moved to Belgium which meant that he could make frequent visits to the UK, both to listen to rock music and to see an audience. It was on one such trip that Cadillac was discovered by Henry Hadaway who realised the potential of his sound. His first Satril single, Memory Lane, received praise from disc jockeys nationwide and abroad. Since then, another single, Voodoo Woman, has been a disco success.

MIKE REDWAY has taken a passionate interest in music and singing since his early schooldays in Leeds. At 20 he moved to London and started life as a song promoter with Chappell before working with bands on freelance gigs which eventually led to him getting work as a session singer where he soon reached the top of that particular tree backing such artists as Barbra Streisand, Stevie Wonder and Glen Campbell. In 1972 he concentrated on becoming a solo singer in his own right and recorded for both Phonogram and Polydor. He has recently established himself as a producer being responsible for Terry Wogan's success with The Floral Dance. Redway signed with Satril in November 1978 and has recorded a single, I Don't Want You Back If You Can't Stay. He is also preparing an LP.

SUCH NAMES as The Clash, Albert Hammond, Gary Glitter and Abba all have one thing in common — at one time in their recording career, either Steve Levine or Simon Humphrey was the studio engineer. Using the studio and the mixing desk as their instruments, they have now used their experience to produce exciting music of their own, under the name Dance People. They have a 12" single, entitled Dance People coming out April 27.

NEON HEARTS were formed in January 1978 in Wolverhampton by Steve Heart, previously saxophone player with the Suburban Studs. Their debut single was recorded, pressed and packed entirely at the band's expense. They signed a long-term deal with Satril that April and recorded four titles of which Answer/Armchair Thriller were chosen for their first single release. It was a strong seller and helped the band establish a wider reputation picking up bigger and better gigs in their extensive working schedule. Satril is releasing a Neon Hearts album called Popular Music.

THE BRIGHTEST new hope on both the Japanese and future international music is a five piece Japanese rock band, Godiego. Two years ago their title song for the TV series The Water Margin was a British hit. In Godiego lies the long-awaited creation of a Japanese musical group which would go beyond its domestic boundaries to attain international success. The band are signed to Satril Records. Recently the band held the top two places in Japan's single chart.



GODIEGO



SPEED LIMIT

SPEED LIMIT is a Midlands-based group which signed with Satril last year in the face of fierce competition from other record companies. Their debut album was First Offence last September which was followed by a nationwide promotion tour.

THE KOOKIES, alias sisters Jackie and Lynn Green, have been singing professionally together for six years, and in that time they have made extensive concert and cabaret appearances in Britain and most of Europe, besides playing engagements in Africa and Persia. Their debut album for Satril was I Want To Be More Than Your Friend and the first single taken from it, Johnnie Angel Wings, was well-received.

JIM BRADY, Richard Shoff and Gary Duckworth comprise The Sandpipers who have spent most of their lives singing, writing and living music. Their phenomenal worldwide hit, Guantanamo, is still universally recognised and highly acclaimed. In the spring of 1976 they undertook their first UK tour and it was during this period that they signed with Satril Records. As a result of the signing, an album called Overdue, produced by Henry Hadaway, was released and spawned the hit single, Hang On Sloopy.

PENNY LANE has been a much respected cabaret and theatre singer for more than ten years now and her TV appearances have included the Des O'Connor Show, Golden Shot and Saturday Variety. In 1972 Penny together with Malcolm Roberts and The Union Express comprised the British group which won the European Song Festival in Belgium. She has toured throughout Europe, the US and Africa. Her recordings for Satril are produced by Henry Hadaway.

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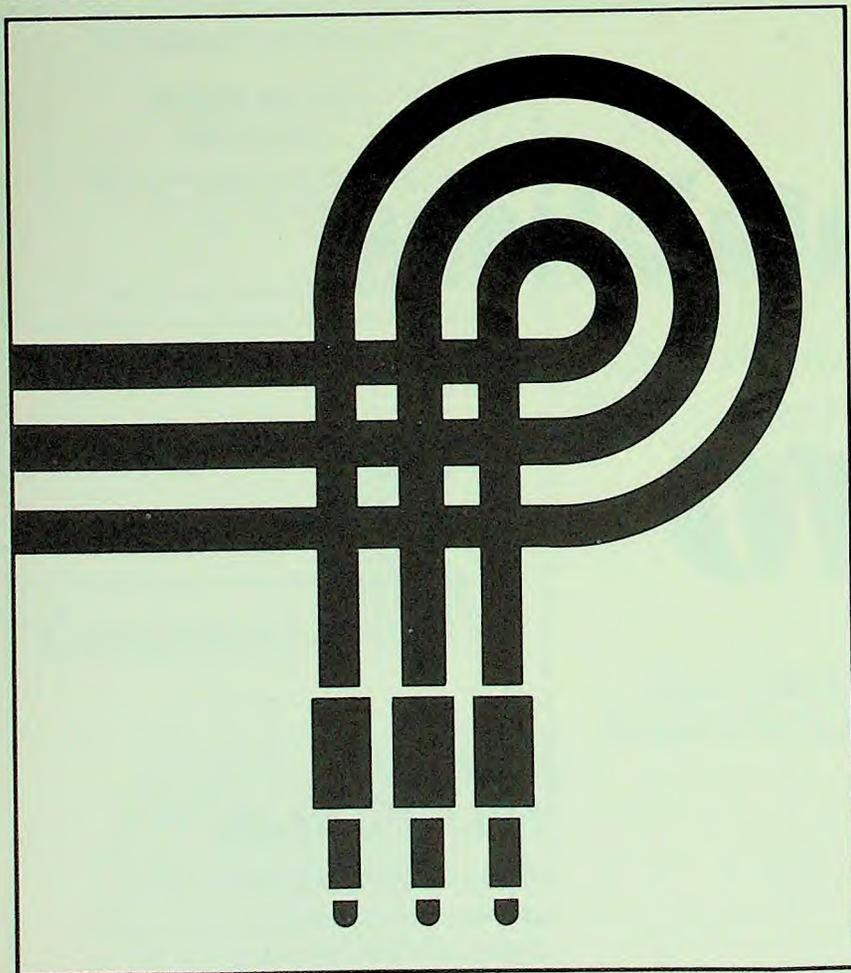
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19	NEW	HOORAY HOORAY IT'S A HOLIDAY Boney M	Atlantic/Hansa K 11279
20	24	KNOCK ON WOOD Amii Stewart	Atlantic/Hansa K 11214
21	28	LOVE YOU INSIDE OUT Bee Gees	RSO 31
22	20	STRANGE TOWN Jam	Polydor POSP 34
23	29	VALLEY OF THE DOLLS Generation X	Chrysalis CHS 2310
24	25	THE STAIRCASE Siouxsie & The Banshees	Polydor POSP 9
25	27	HAVEN'T STOPPED DANCING YET Gonzalez	Sidewalk SID 102
26	18	SOMETHING ELSE/FRIGGIN' IN THE RIGGIN' Sex Pistols	Virgin VS 240
27	56	BANANA SPLITS Dickies	A&M AMS 7431
28	41	ONE WAY TICKET Eruption	Atlantic/Hansa K 11266
29	71	REUNITED Peaches & Herb	Polydor POSP 43
30	9	I WILL SURVIVE Gloria Gaynor	Polydor 2095 017
31	15	I WANT YOUR LOVE Chic	Atlantic LV 16
32	21	TURN THE MUSIC UP Players Association	Vanguard VS 5011
33	39	LOVE BALLAD George Benson	Warner Brothers K 17333
34	NEW	ONLY YOU Child	Artois/Hansa AHA 536

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59	NEW	PRIME TIME Tubes	A&M AMS 7423
60	33	LUCKY NUMBER Lene Lovich	Stiff BUY 42
61	NEW	THEME FROM DEER HUNTER Shadows	EMI 2939
62	52	SHOOT SHOOT U.F.O.	Chrysalis CHS 2318
63	58	I JUST FALL IN LOVE AGAIN Anne Murray	Capitol CL 16069
64	36	INTO THE VALLEY Skids	Virgin VS 241
65	49	IMAGINATION Rocky Sharpe & The Replays	Chiswick CHIS 110
66	34	CAN YOU FEEL THE FORCE? Real Thing	Pye 7N 46147
67	NEW	UNTIL THE NIGHT Billy Joel	CBS 7242
68	NEW	DANCER Gino Soccio	Warner Brothers LV 23
69	59	SHA LA LA MEANS I LOVE YOU Barry White	20th Century BTC 1041
70	40	KEEP ON DANCING Gary's Gang	CBS 7109
71	51	SOMETHING'S COOKIN' IN THE KITCHEN Dana	GTO GT 243
72	NEW	FEAR OF THE DARK Gordon Giltrap	Electric WOT 29
73	47	LET'S DANCE/MEMPHIS Chris Montez/Lonnie Mack	Old Gold LIG 9011
74	57	OVERKILL Motorhead	Bronze BRO 67
75	26	MONEY IN MY POCKET Dennis Brown	Atlantic LV 5

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AIRPLAY ACTION

Radio Orwell

IPSWICH

Anthea Clarke: MUSIC BOX DANCER — Frank Mills (Polydor 2121 370)
Keith Rogers: DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316)
Greg Bance: LOVE COMES TO EVERYONE — George Harrison (Dark Horse K17284)
Bernard Mulhern: I'D BE SURPRISINGLY GOOD FOR YOU — Linda Lewis (Arista ARIST 246)
Tony Valence: WASTIN' MY LOVE — Sticky Fingers (Epic EPC 7235)
Tony Gillham: WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110)
Nigel Rennie: YOUR CHEATIN' HEART — Don McLean (EMI)
Patrick Eade: DON'T YOU WRITE HER OFF — McGuinn Clarke and Hillman (Capitol CL 16077)

Piccadilly Radio

MANCHESTER

ADD ONS
DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316)
DANCE AWAY — Roxy Music (Polydor POSP 44)
PRIME TIME — Tubes (A&M AMS 7423)
I'LL SUPPLY THE LOVE — Toto (CBS 7157)
SOMEONE OUGHTA WRITE A SONG ABOUT YOU BABY — Spooky (Decca F 13830)
PRECIOUS LOVE — Bob Welch (Capitol CL 16070)
I FOUND THE LOVE — Barry White (CBS 7319)
EASY COME, EASY GO — Sutherland Brothers (CBS 7121)
REVOLT INTO STYLE — Bill Nelson (Harvest HAR 5183)
LONG LIVE ROCK — The Who (Polydor WHO 2)

Swansea Sound

SWANSEA

HIT PICKS

Dave Bowen: WORDS AND MUSIC — Don McLean (EMI International INT 588)
Jon Hawkins: EASY COME EASY GO — Sutherland Brothers (CBS 7121)
Stuart Freeman: WALK ON BY — Average White Band (RCA PB 1087)
Sarah Williams: LOVE COMES TO EVERYONE — George Harrison (Dark Horse K 17284)
Jon Sachs: THIS IS MY LIFE — Shirley Bassey (United Arista UP 36502)

ADD ONS

FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)
SULTANS OF SWING — Dire Straits (Vertigo 6059 206)
SOMETHING'S COOKING IN THE KITCHEN — Dana (GTO GT243)
DON'T WANNA LOSE YOU — Kandidate (RAK 289)
BRIGHT EYES — Art Garfunkel (CBS 6947)
HAVEN'T STOPPED DANCING YET — Gonzalez (Sidewalk SID 102)
I LOVE THE MUSIC — Freeway (Decca F 13824)

Radio Tees

TEESSIDE

ADD ONS

CHAINS — The Late Show (Decca F 13835)
FEELIN' SATISFIED — Boston (Epic EPC 7295)
PARISIENNE WALKWAYS — Gary Moore (MCA 409)
HIGHLY INFLAMMABLE — X Ray Spex (EMI 582)
DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316)
LOVE COMES TO EVERYONE — George Harrison (Dark Horse K 17284)
HOW COULD THIS GO WRONG — Exile (RAK 293)
LONG LIVE ROCK — The Who (Polydor WHO 2)

Radio Trent

NOTTINGHAM

ADD ONS

LONG LIVE ROCK — The Who (Polydor WHO 2)
I'M COMING HOME AGAIN — Dusty Springfield (Mercury DUSTY 3)
DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316)
SUGAR PIE GUY — Joneses (Mercury 6007 780)
HOORAY HOORAY IT'S A HOLI HOLIDAY — Boney M (Atlantic K 11279)
WOMEN IN UNIFORM — Bunk Dogger (RCA PB 5148)
TAKING THE LONG WAY HOME — Plain Sailing (Chrysalis CHS 2302)
PRIME TIME — The Tubes (A&M AMS 7423)
ONE WAY TICKET — Eruption (Atlantic K 11266)
HOW COULD THIS GO WRONG — Exile (RAK 293)
FIT TO BE TIED — Gereard Kenny (RCA PB 5125)
DANCE AWAY — Roxy Music (Polydor POSP 44)
WHO WERE YOU WITH IN THE MOONLIGHT — Dollar (Carrere CAR 110)

Radio Victory

PORTSMOUTH

ADD ONS

LOVE COMES TO EVERYONE — George Harrison (Dark Horse K 17284)
JIMMY JIMMY — The Undertones (Sire SIR 4015)
RUN FOR YOUR LIFE — The Runner (Acrobat BAT 2)
GET DANCING — Bombers (Magnet SM 1)
HOW COULD THIS GO WRONG — Exile (RAK 293)
LONG LIVE ROCK — The Who (Polydor WHO 2)
BLONDES HAVE MORE FUN — Rod Stewart (Riva 19)
DANCE AWAY — Roxy Music (Polydor POSP 44)
DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316)

Manx Radio

Dave Eager: OLIVER — Anita Skorgan (CBS 7259)
Su Richardson: MARIE — Justin Hayward (Decca F 13834)
Andy Mac: ALL THAT JAZZ — Original Cast and Chicago (Arista)
Mike Reynolds: LOVE YOU INSIDE OUT — Bee Gees (RSO 31)
Tony Myles: EASY COME, EASY GO — Sutherland Brothers (CBS 7121)
Stu Loe: CRAZY — The Glass Family (Miracle M3)

BBC Blackburn

HIT PICKS

Kath Dutton: BODY HEAT — Alicia Bridges (Polydor POSP 38)
Phil Scott: OCEAN AND BLUE SKY — Eve and Danny (Chrysalis CHS 2269)
Trevor Hall: THE HUNGRY YEARS — Neil Sedaka (Polydor 2059 113)
Gerald Jackson: BACK IN THE WORLD AGAIN — Sweet Substitute (Decca F 13833)
Ken Snowdon: BE GOOD TO YOURSELF — Shan Lee Parker (Polydor 1059 112)

BBC Merseyside

PERSONAL PICKS

Steve Kaye: SU CANCION — Betty Missiego (Decca F 13838)
Janice Long: I WANNA BE A MACHINE — Robert Broberg
Alan Jackson: MARIE — Justin Hayward (Decca F 13834)
Chris Jones: LOVE COMES TO EVERYONE — George Harrison (Dark Horse K17284)
Dave Porter: THE WINTER TREE — Renaissance (Warner Brothers K 17353)

BBC Scotland

HIT PICKS

Jimmy Mack: THE HUNGARY YEARS — Neil Sedaka (Polydor 2059 113)
Tom Ferrie: SUPERHERO — Gary Glitter (GTO GT 247)
Rhythm and News: I'D BE SURPRISINGLY GOOD FOR YOU — Linda Lewis (Ariola ARO 166)
Nightbeat: REUNITED — Peaches and Herb (Polydor POSP 43)

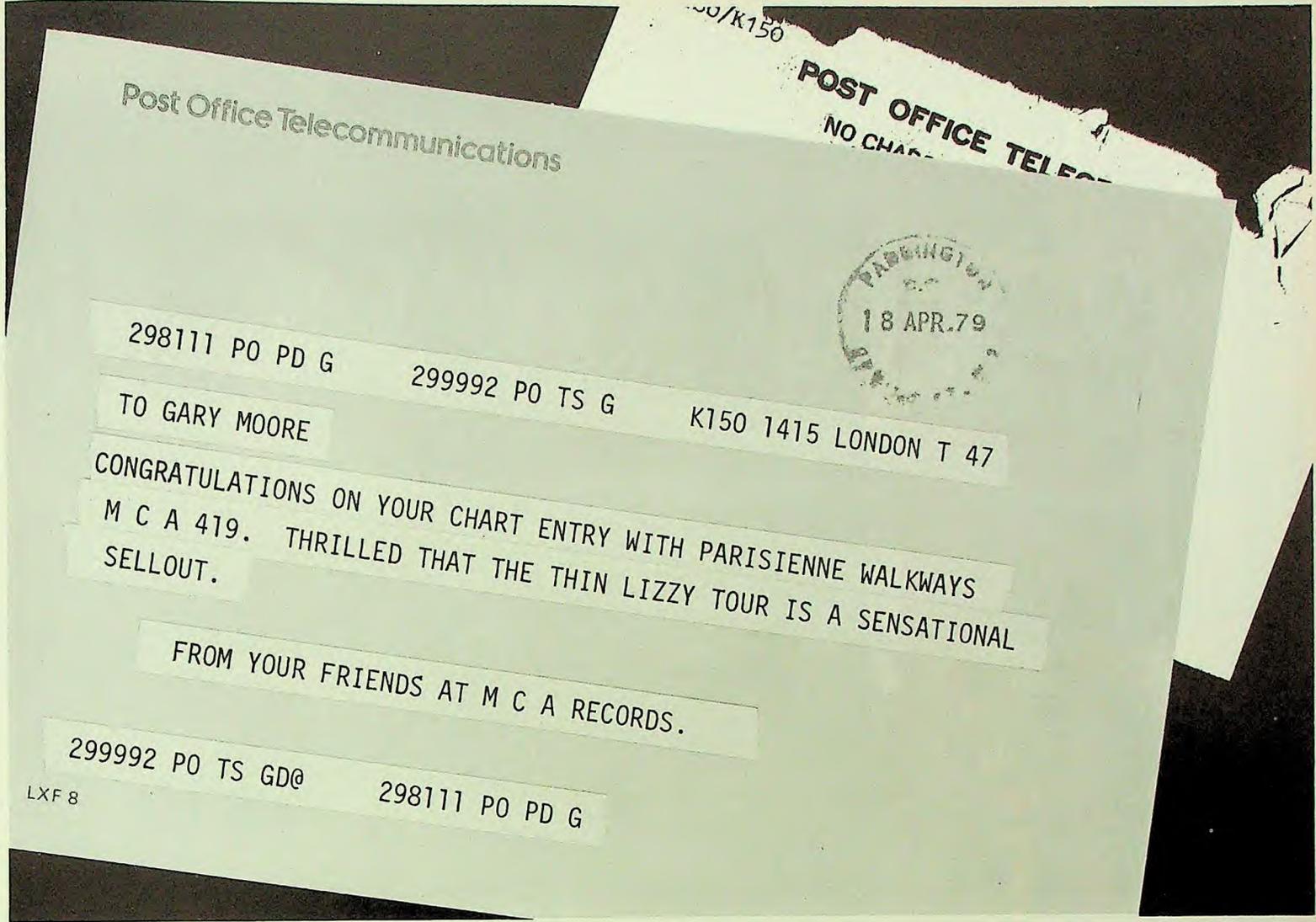
ADD ONS

LOVE YOU INSIDE OUT — Bee Gees (RSO 31)
HERE COMES THE NIGHT — Beach Boys (Caribou CRB 7204)
LOVE BALLAD — George Benson (Atlantic K 17333)

BBC Ulster

ADD ONS

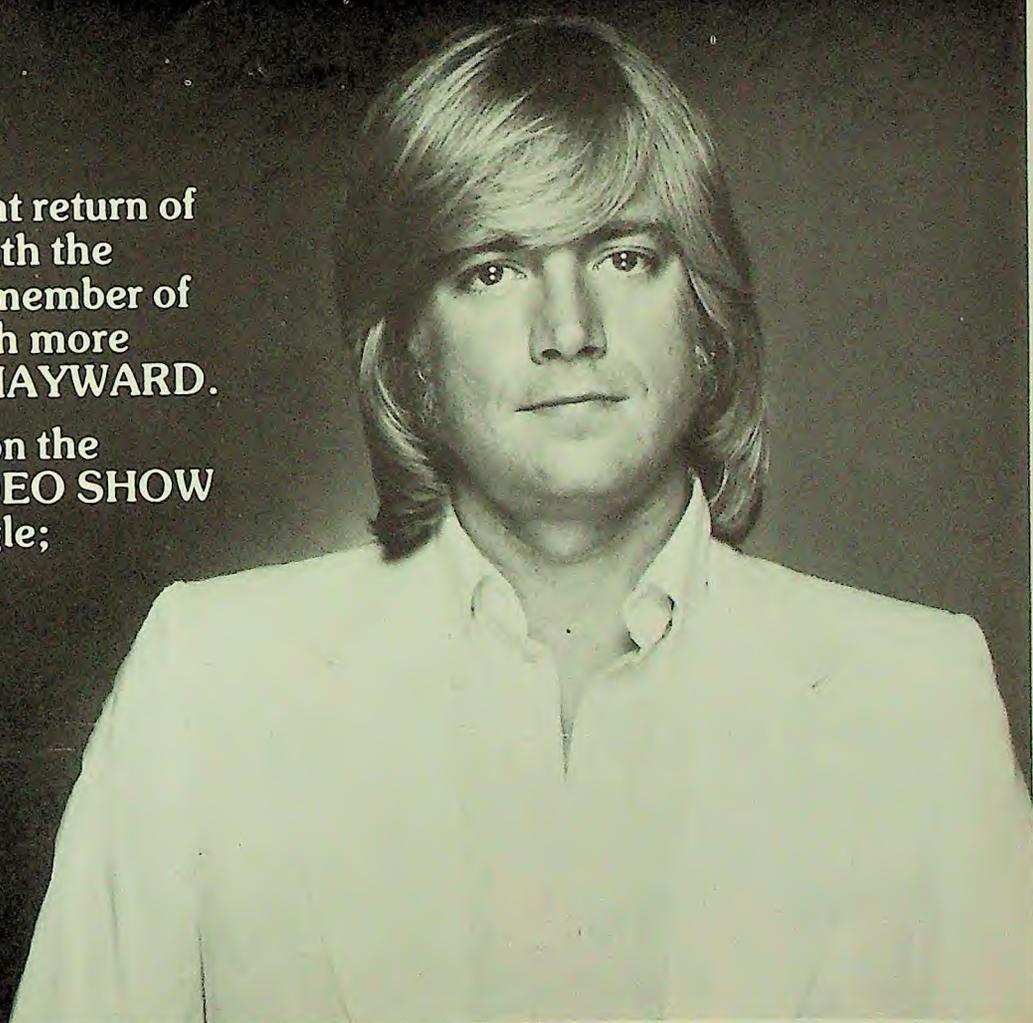
DOES YOUR MOTHER KNOW — Abba (Epic EPC 7316)
HOORAY HOORAY IT'S A HOLI HOLIDAY — Boney M (Atlantic K 11279)
FEEL THE NEED — Leif Garrett (Scotti K 11274)
IT'S A CHEATING SITUATION — Moe Bandy (CBS 7217)
HOW COULD THIS GO WRONG — Exile (RAK 293)
BIRD DOG — Everly Brothers (Lightning LIG 9018)



1978 saw the triumphant return of the **MOODY BLUES** with the album 'Octave' and no member of the group shone through more brightly than **JUSTIN HAYWARD**.

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18	Various	K-Tel NE 1043	59	49	Festwood Mac	Warner Brothers K 56344
19	12 IMPERIAL WIZARD David Essex	Mercury 9109 616	60	54	THE BEST DAYS OF MY LIFE Johnny Mathis	CBS 86080
20	20 WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100	61	47	STATELESS Lene Lovich	Siff SEEZ 7
21	47 WINGS GREATEST Wings	Parlophone PCTG 256	62	57	TOTO Toto	CBS 83148
22	18 MANIFESTO Roxy Music	Polydor POLH 001	63	58	LIVE (X CERT) Stranglers	United Artists UAG 30224
23	33 OUT OF THE BLUE Electric Light Orchestra	Jet JETDP 400	64	61	LOVEDRIVE Scorpions	Harvest SHSP 4097
24	29 MARK II PURPLE SINGLES Deep Purple	Purple TDS 3514	65	-	STRANGERS IN THE NIGHT UFO	Chrysalis CJT 5
25	21 BAT OUT OF HELL Meat Loaf	Epic/Cleveland International EPC 82419	66	41	ANGEL STATION Manfred Mann's Earthband	Bronze BRON 516
26	36 THE KICK INSIDE Kate Bush	EMI EMC 3223	67	-	IMAGES Don Williams	K-Tel NE 1033
27	24 OVERKILL Motorhead	Bronze BRON 515	68	65	SATURDAY NIGHT FEVER Various	RSO 2658 123
28	22 SQUEEZING OUT SPARKS Graham Parker and The Rumour	Vertigo 9102 030	69	69	MORE MILES PER HOUR John Miles	Decca TXS 135
29	38 JAZZ Queen	EMI EMA 788	70	64	TUBULAR BELLS Mike Oldfield	Virgin V 2001
30	34 NEW BOOTS AND PANTIES Ian Dury and The Blockheads	Siff SEEZ 4	71	-	A NEW WORLD RECORD Electric Light Orchestra	Jet JETLTP 200
31	27 LIVIN' INSIDE YOUR LOVE George Benson	Warner Brothers K 66085	72	-	GREATEST HITS Showaddywaddy	Arista ARTV 1
32	23 VAN HALEN II Van Halen	Warner Brothers K 566116	73	NEW	COOL FOR CATS Squeeze	A&M AMIH 68503
33	28 52ND STREET Billy Joel	CBS 83181	74	74	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway	Red Seal RL 25163
34	56 LA (LIGHT ALBUM) Beach Boys	Carbuu CRB 86081	75	-	SIMON AND GARFUNKEL'S GREATEST HITS Simon and Garfunkel	CBS 69003



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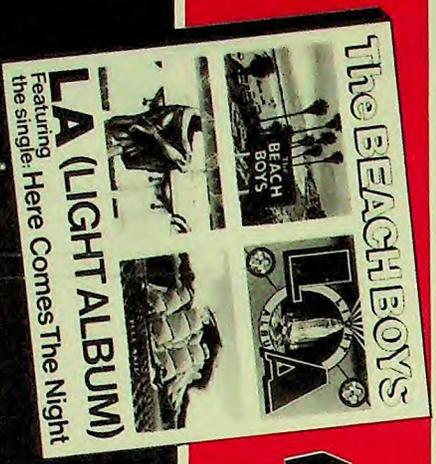
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ALBUM REVIEWS

Stones put in the picture



THE ROLLING STONES
 Rolling Stones. Decca (France) 361 30010. Claimed to be the first ever Rolling Stones picture disc, this album retailing at £7.99 and imported from France is available on a limited-edition basis through Selecta. Tracks include the classics *Satisfaction*, *Honky Tonk Women*, *Let's Spend The Night Together* and *Under My Thumb*. Retailing price is £7.99 and there are enough Stones fanatics around to make this a justifiable proposition.

THP
 Tender Is The Night. Rocket TRAIN 5. Follow-up to the THP (Three Hats Production) Orchestra's *Too Hot For Love* album released earlier this year. Volume two includes both versions of the title track, the old Amen Corner hit, *If Paradise Is Half As Nice*, and *Music Is All You Need*. Disco music with a compulsive beat although exposure will be vital.

FIRST CHOICE
 Hold Your Horses. Salsoul SSLP 1514. Already a big disco hit in the US, First Choice's latest album includes the *Hold Your Horses* single, co-written by a Berkshire poetess Kathleen Poppy who has apparently never set foot inside a disco in her life! Other tracks here are *Let Me Down Easy*, *Good Morning Midnight* and *Great Expectations*. A good seller.

BILLIE JO SPEARS
 The Billie Jo Spears Singles Album. United Artists UAK 30231. TV promotion for this offering will ensure a chart placing. Spears is one of the most popular US country artists in this country and she brings her distinctive style to favourites like *Blanket On The Ground*, *Another Somebody Done Somebody Wrong Song*, *Sing Me An Old Fashioned Song* and *Misty Blue*. Expect a lot of sales reaction.
 ●

VILLAGE PEOPLE
 Go West. Mercury 9109 621. Producer: Jacques Morali. Despite the huge success of the YMCA single, Village People's last LP didn't do as well as it should have. This new album, which also includes YMCA, should fare better as *In The Navy*, the group's most recent number one, is featured — representing a better buy for fans. Also includes *Manhattan Woman*, *Go West* and *Get Away Holiday*, all firm disco favourites.
 ●

VARIOUS
 Boogie Bus. Polystar 9198 174. Subtitled *Non-stop Boogie Hits By The Original Artists*, the 16 tracks here include Gloria Gaynor's *I Will Survive*, Alicia Bridges' *I Love The Nightlife* and Village People's YMCA. Other names appearing are *Crown Heights Affair*, *Hamilton Bohannon*, the *Olympic Runners*, *Isaac Hayes* and *Light Of The World*. An excellent package featuring some 50 minutes of non-stop music. A big seller, naturally.
 ●

GQ
 Disco Nights. ARTY 169. Producers: Jimmy Simpson and Beau Ray Fleming. Album follow up to GQ's smash hit single of the same name. Slick, sophisticated disco material here can't fail to do well at present.

CHER
 Take Me Home. Casablanca CAL 2047. Producers: Bob Esty Ron Dante. No surprises — highly professional production featuring the sultry siren tones of a lady who is the 1970s equivalent of a torch singer. Big name, big personality, big ego and big voice combine to give the LP some kick, but on most cuts the material is not particularly strong.



LOUIS CLARK
 (per-spek-tiv)n. Jet JETLP 218. Producer: Artist. Already a respected arranger, Clark as keyboards player now fronts an orchestra for his own LP. Clever but sensitive marriage of rock and classical — some of which might be recognised by the original composers. Very strong prospect for joining the few all-instrumental LPs to have succeeded commercially, just needs exposure, and likely TV special will boost sales.
 **

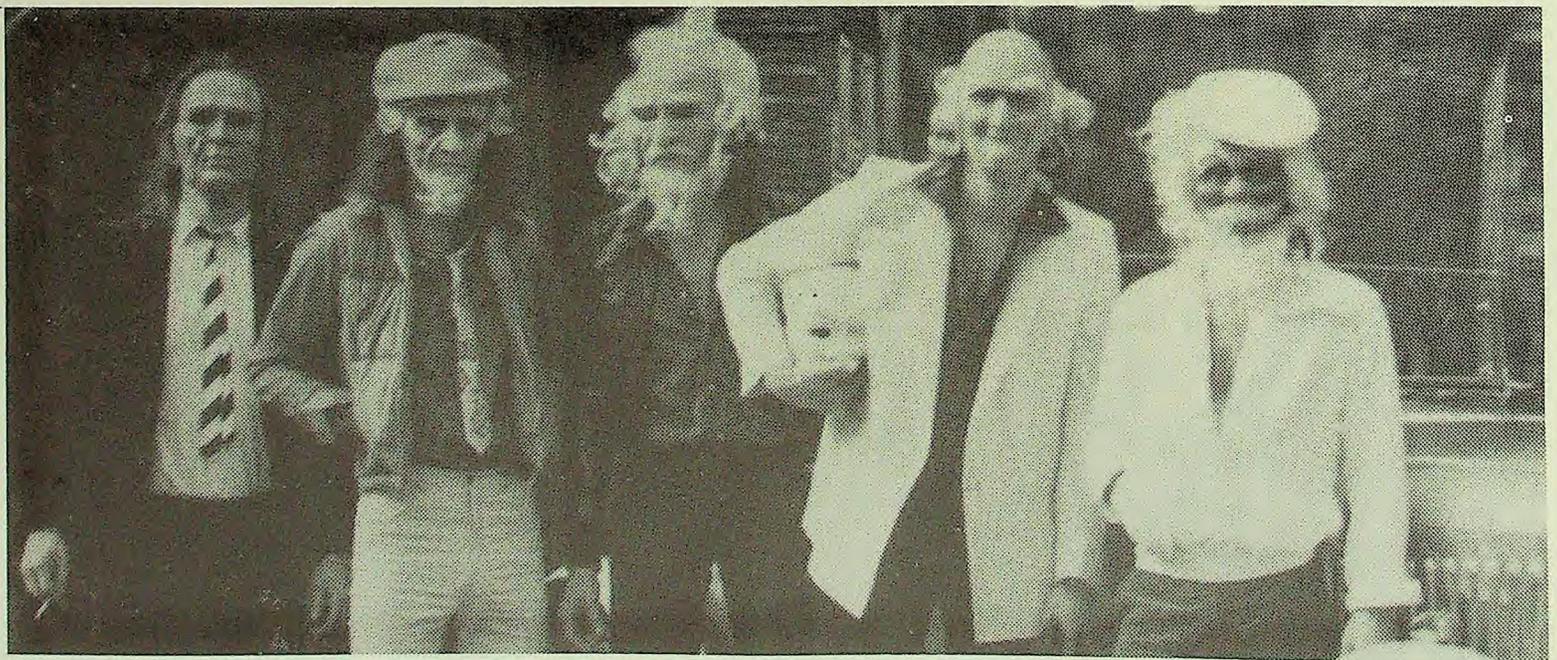
JOHN MAYALL
 Bottom Line. DJM DJF 20556. Producer: Bob Johnston. John Mayall gone disco? Well, perhaps not quite, but he has certainly produced a more accessible sound of

his album debut for DJM. Mayall was a musical innovator and developed major talents in the 1960s, but maybe it would be expecting too much for him to be still in the forefront in the late seventies. Still, his standards are as ever high and that distinctive voice comes over well across the dance rhythm of *I'm Gonna Do It* as well as the blusier *The Game Of Love*. Nice to hear his treatment of *Dicky Betts' Revival*, albeit a brief version. Could it be about time for a Mayall revival?
 **

STEVE HILLAGE
 Rainbow Dome Musick. Virgin VRI. Producers: Miquette Giraudy and artist. This was recorded as background music for the Rainbow Dome, the central feature of the *Festival Of Mind, Body and Spirit* to be held at London's Olympia at the end of this month. The soporific quality of the two tracks should admirably suit their purpose but will perhaps disappoint traditional Hillage fans preferring his more beaty, guitar-laced stuff. Pleasant background music and no more, but will undoubtedly benefit from festival exposure and the RRI set at £2.99.

BOB WELCH
 Three Hearts. Capitol EA-ST 11907. Producer: Carter. LA singer/guitarist who left Fleetwood Mac just before they hit the big time again and several Mac-ites have contributed to this album. Mostly easy listening rock but covering a wide range of sounds from the rocking *China* to the slow, haunting *Ghost of Flight 401*. His last album *French Kiss* did reasonably well and this should at least match that.
 **

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ALBUM REVIEWS



TOOTS AND THE MAYTALS

Pass the Pipe. ILPS 9534. Producers: Karl Pitterson. *Lovely sound from one of the original reggae outfits. The Get Up, Stand Up track included is not the Bob Marley song of the same name, but is just as good. Toots gets to grips with reggae as it should sound and comes out on top. Should sell well among Toots' considerable following.*

DANA
The Girls Is Back. GTO GTLP 037. GTO is putting a lot of weight behind the re-launching of Dana, with extensive advertising and marketing backing the release of this album. They are trying to prove that Dana is now a fully fledged rock singer. Well, she's not yet, but she's getting there. Just more raunch and guts are needed. Barry Blue has his stamp all over the LP, which can't be a bad thing. Includes the single, *Something's Cooking In The Kitchen*.

ANGELA BOFILL
Angie. Spart 1084. Producers: Dave Grusin and Larry Rosen. Debut album from 22-year old singer who once worked with Dizzy Gillespie. Strings, horns and a choir highlight Bofill's sensual voice which

managers to sound soulful, jazzy and even folky all on one record. Her voice is ideal for late-night listening. Deserves to do well.

SLY DUNBAR
Sly, Wicked and Slick. FL 1024. Producers: S. Dunbar and G. Chung. Sly tries his hand with reggae with more than just a tinge of disco. The host of well-respected session men backing up Sly's drums—including Mike Chung and the excellent Robbie Shakespeare—fail to inject any excitement into the album. It may be slick, but it ain't got soul. Disappointing.

CHRIS FOSTER
All Things In Common. Topic. 12TS391. Producer: Tony Engle. Assortment of traditional and contemporary folk songs by Foster who accompanies himself on guitar

with help from Graham and Eileen Pratt on some tracks. Highlights, *Unicorns*, written by Bill Caddick, *Black Fox*, written by Graham Pratt.

VAN DUREN
Staring At The Ceiling. London SHY8530. Twelve-track album from a Memphis songwriter that opens with the promising *Chemical Fire*, but drifts into a selection that varies from average to mediocre.

CONWAY TWITTY
Conway. MCA. MCF 2878. Producer: Owen Bradley. One of the consistently good male country singers back with 10 songs to coincide with his appearance at the Wembley Country Festival. All excellent country fare that will keep his many fans happy.

LORETTA LYNN
We've Come A Long Way, Baby. MCA. MCF 2881. Producer: Owen Bradley. The near legendary Loretta, whose life story is shortly to be made into a film, has come a long way since her first album was released 19 years ago, and this album is evidence of her ability to constantly turn out good music.

THE POP
The Pop. ARTY 170. Producers: Allan Rinde, David Swanson and Roger Prescott. Seemingly high-powered new wave music which unfortunately dulls after the first few listens. *I Need You*, one of the better tracks, owes more than a little to the Kinks, and on other numbers the vocalist sounds like Tom Petty. Not bad, but on the other hand, not very good either. Moderate to low sales.



NO DICE
2-Faced. EMC 3282. Producer: Rupert Holmes. *The title of this album's apt, for No Dice definitely have two sides to them: the unrelenting heavy metal side and the unconvincing romantic side. The lyrics, which are printed out on the lavishly produced sleeve, are very average; at best the band sounds like TRB (as on Shooting in the Dark), the best track on 2 faced at worst like Bad Company.*

MICHAEL CHAPMAN
Life on the Ceiling. Criminal Records STEAL 5. Ex-folkie and contemporary of Ralph McTell, John Martyn and Al Stewart, Chapman has gathered an impressive backing band of individual talents for this album, which provokes and sustains the urge to listen. Thoughtful rock—if such a category exists—with occasional pop/country flavour. Lyrics better than music on first hearing. This opus won't do Chapman's good reputation any harm. Worth trying out on in-store play.

REZILLOS
Mission Accomplished. Sire SRK 6069. Slightly pretentious title continues... *But the Beat Goes On*—and it does. Farewell LP from now disbanded group, and every cut is a celebration of their short but energetic career. Good basic foot-stomping R&R. Should be good

sales on the strength of past singles hits and good public response to live gigs.

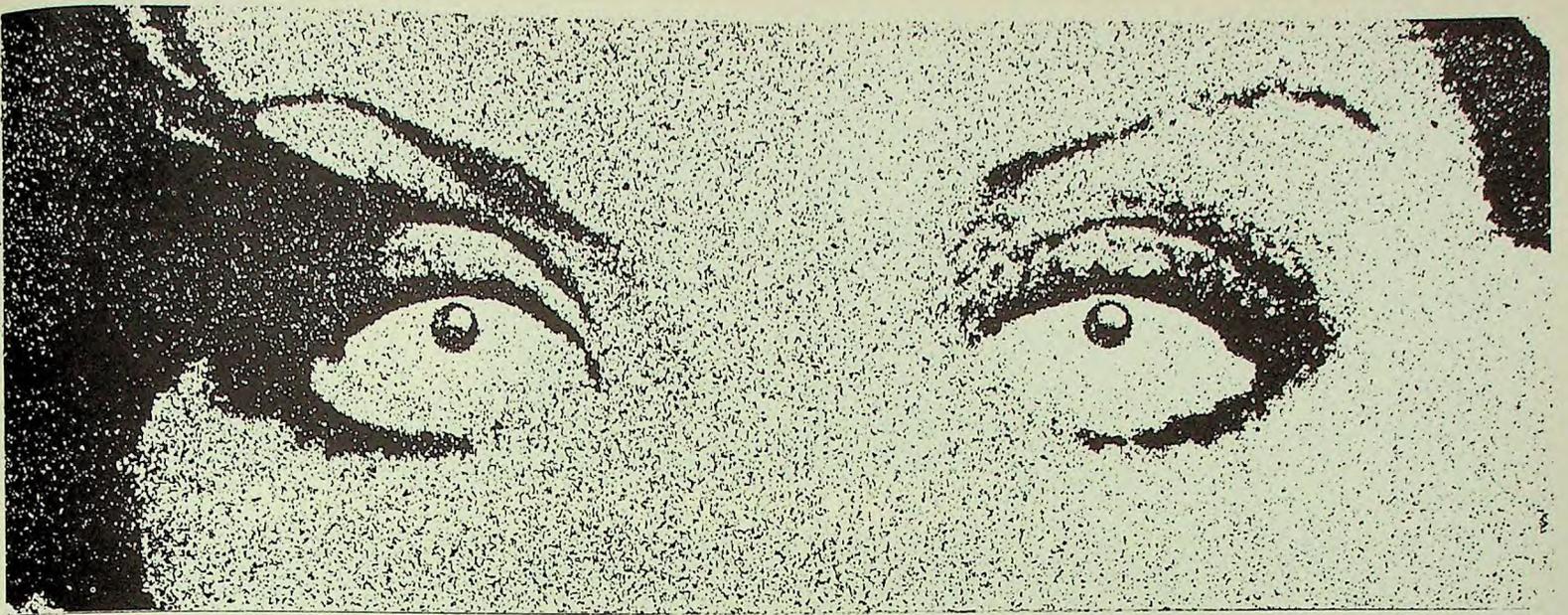
TIMOTHY FARRELL
Royal Weddings 1923-1973. State ETMP 14. Producer: Brian Culverhouse. A good hook on which to hang a collection of religious and secular classical pieces, played on the organ of Westminster Abbey, where Royal weddings from that of the Queen Mother to Princess Anne have taken place. Very good stock item for light classical section.

IAN HUNTER
AS MANY of you will have doubtless noticed, due to a printing error, last week's review of Ian Hunter's You're Never Alone With A Schizophrenic only received a one-star award, despite the reviewer's acclaim. The rating, of course, should have been chart certainty.

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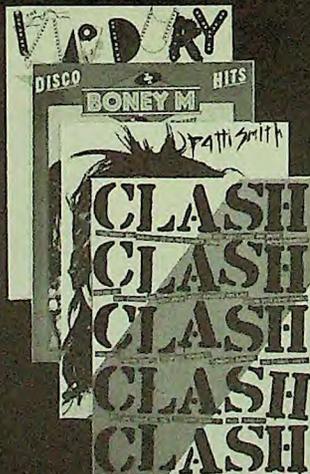
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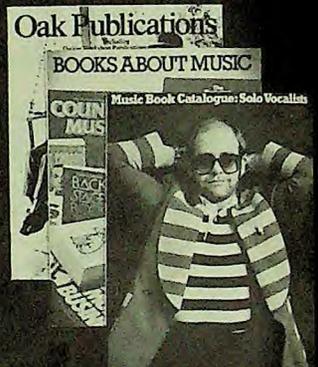
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MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
ERUPTION One Way Ticket Atlantic/Hansa K1266 (WEA)	April 6	1 Can't Stand The Rain (5, 1978, 11 weeks, first charting February 18).	Picture bag sleeve with somewhat unconvincing group pose — costume. Considerable airplay pick-up including Radio 1, BRMB, Tees, Trent on major lists.	Not surprising to see Frank Farian in production credits for Boney M feel in vocal, instrumental approach with tune suited to hit group. Eruption sound competent without much spark or life. General liveliness, insistence of title line where vocals of girl lead plus backing guys merge with some thickness, could be main two ingredients for hit.
THE ONLY ONES Out There In The Night CBS 12 — 7285 12" (CBS) CBS 12 — 7285 7" (CBS)	April 12	None	12" limited edition, 3 track with other cuts <i>Lovers Of Today</i> & <i>Peter And The Pets</i> (Previously available on Vengeance, June 1977). Considerable major consumer music press coverage, including NME front, in recent weeks accompanying group's extensive UK tour. Private PR, Judy Totton (01-229 4162).	Best Cut Along From Here To Eternity, off recent album. Even — delightful harmonies, with Serpents Shine (83451) with infectious beat, catch — CBS days with at time added plus in 12" containing vintage material from pre-CBS days with at time positive airplay — consumer press response, 7" merely <i>Lovers Of Today</i> on flip. Group deserved high chart place with Another Girl, Another Planet. Perhaps their time due.
HI VOLTAGE Smile Black Bear BLA 2011 (Psycho)	April 12	None	Basic disco — club, DJ, servicing with particular push Midland area.	Only a matter of time before familiar Charlie Chaplin tune given disco treatment. Here given brisk, up-tempo — no real surprises floor interpretation with only slightly unexpected male, rather soul orientated, voice countering against otherwise smooth girl chorus style vocals which merge with rhythmic beat of what is after all a classic melody. Basic good production with in arrangement intelligent use of sax.
ANGELIC UPSTARTS I'm An Upstart Warners K 17354 (WEA)	April 12	None	Special bag. Group produced — discovered by Jimmy Pursey (Sham 69). Seemingly Polydor release late switched to WEA with considerable consumer music press copy on the awesome event.	Sounds Jimmy Pursey from song, arrangement, instrumental breaks, lead vocals. Lots of guts, fire, drive with title lines shouted rather than sung. Lyrics express relief at being upstart, social misfit and generally bored. With group background, association, basic drive of disc — chart possibility.
MELBA MOORE Pick Me Up I'll Dance Epic EPC 7234 — 7" (CBS) Epic EPC 12 — 7234 — 12" (CBS)	April 12	This Is It (8, 1976, then Buddha BDS 443)	12" limited edition of 7.02, 129 BRM with previous LP cut, 5.99. Disco import with good club reaction. 12" artist pic bag.	John Luongo remix with for CBS disco pluggers chance of furthering artist's career so nearly given revival thanks to recent <i>You Stopped Into My Life</i> . This in long version noticeable for powerful rhythmic section, delightful lead artist vocals where voice rather than backing track carries day, with at times some delightful merging of artist — percussion. Lots of tune giving it cross-over possibilities into general pop programming.
THE WHO Long Live Rock Polydor WHO2 (Phonodisc)	April 12	23 hits since 1965 plus re-issue hit, <i>Substitute</i> (7, 1976) with last <i>Who Are You</i> (18, 1978, 12 weeks with entry July 22).	Picture sleeve with group now, yesterday, front — back respectively 3 tracks with flip containing one-time Phonogram recording from 1964, <i>I'm The Face</i> when <i>The High Numbers</i> . Title plus cut, <i>My Wife From Forthcoming film The Kids Are Alright</i> , history of band. Extensive consumer music press on film over past year, recent album coverage plus future tour possibilities.	No surprises, conventional Who with expected guitar riffs, raising of vocals, powerful drumming (from late Keith Moon) in what sleeve kindly terms "maximum R'n'B" with two exclamation marks but no classic, memorable <i>Who</i> . Adequate for them, very good for anyone else 3 track with '64 cut at least makes up for title disappointment with whole package, forthcoming film giving record chart possibility.
JOHN TRAVOLTA A Girl Like You Polydor — Midsong POSP 48 (Phonodisc)	April 12	With Olivia Newton-John hits 1978. On own: <i>Sandy</i> (2, 1978), <i>Greased Lightning</i> (11, 1978 with '79 carry-over).	Sudden, quick follow-up to pedestrian <i>Whenever I'm Away From You</i> (see singles fact sheet, March 24) with disc in demand from some disco circles on import leading to rush-release, given various copy news into consumer music press. Artist girl pin-up figure. Box-Office hit films in past year.	Artist's vocals for most part added thickness to conventional, uninspiring disco thud — beat which keeps steady, unrelenting momentum with final rhythmic flourish plus trailing artist. Distinct chart chance.
JAMES BRADLEY I'm In Too Deep CBS 12 — 7182 — 12" (CBS) CBS 7182 — 7" (CBS)	April 27	None	Limited disco 12" with special unedited disco version, 8 min 20 sec. 12" sleeve with artist pic. Considerable UK disco interest with record enjoying US club popularity. Special CBS push from disco team with advance import copies sent to influential circles.	Malaco label, US artist with Frederick Knight composition. Meaty beat with string twirls, climbing scales, thick urgent horns, piano twinkles over solid drum beat, at times full steam racer but other points less frantic with soul tinged vocals, talking — sung style lines with late spacey synth steam train sounding effects over basic disco riff. Not so instantly commercial as Melba Moore's latest but strong floor cut with good sales disco territory.
GLAXO BABIES This Is Your Life Heartbeat (Cherry Tree)	April 6	None	12" limited edition, group coverage new wave orientated sections consumer music press including <i>Sounds</i> , April 14, p.6. Known particularly Bristol — surroundings region.	Three track 12" from band achieving prominence in alternative record charts, consumer press. Main track has basic riff which seems familiar without being specific in accusation with perhaps too stringent, pointed for some general programmers. Repetition of title over drums with latter very important element in basic sparse backing with gradual build-up in tension.
X-RAY SPEX Highly Inflammable EMI International INT 58 (EMI)	April 12	<i>The Day The World Turned Day Glo</i> (23, 1978), <i>Identity</i> (24, 1978), <i>Germ Free Adolescence</i> (19, 1979).	Lead singer Poly Styrene much featured mags including <i>Harpers-Queen</i> , BBC TV, radio. For her plus band endless consumer music press concentration. Picture bag though illustration somewhat title rather than song lyric orientated.	Several month gap in single releases just as well for ideas becoming rather predictable. As previous, engaging but strong reliance on pacing from strong sax riffs which also give contrast, colour against intensity of Poly's sharp vocals. Doubtless hit but interesting to see whether success continues if no real change in future releases.
SANDY McLELLAND AND THE BACKLINE Can We Still Be Friends Sandy 001 (Phonodisc)	April 20	None	Picture sleeve bag with artist pic with special press release mentioning how changes from previous line-up. Previous Phonogram house mag build-up with now extensive advertising, Teaser dealer mail-out, universal mail-out rather than selective with priority regional promotion, video available. LP — May with forthcoming tour. Phonogram stress major release.	Excitement beyond me on what sounds rather slow, drab, colourless version of song penned by Todd Rundgren whose hit parade ability more legendary than actual though himself often given to fine LP cuts. Song meanders with bewilderment from these quarters as to heavy campaign. Perhaps strength in repetition from hoped heavy airplay. Nice to be wrong — as they say. LP number 9109 620 with cassette 7109 334.

ALBUMS

ARTIST/TITLE LABEL/Number/ Distributor	RELEASE DATE/ BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
BADFINGER Airwaves Elektra K52129 (WEA)	April 12 Fairly popular group late 1960s — early '70s now functioning once more with LP already high charting product US.	Formerly on Apple with Magic Christian Music, No Dice, Straight Up. For Warners releases <i>Badfinger</i> , <i>Ass</i> , <i>Wish You Were Here</i> .	Described by some as almost Beatles revisited when signed to Beatele company, Apple late 60s. Formerly The Iveys. Met instant success most places but here, early triumphs for songwriting but did achieve three UK hits, <i>Come And Get It</i> (4,70), <i>No Matter What</i> (5, 71), <i>Day After Day</i> (10, 72).	Company watching media reaction closely. Band somewhat wrapped up in Beatele mythology with consequent recognition from those into late 1960s — early '70s music. Should gain initial interest from programmers, DJs who by and large come from time era already mentioned. LP charting US with some strength with some gain from this since there are those heavily into buying current US hits. Mentioned in WEA, April newsheet. In their six year span group awarded six gold singles with one-and-a-half million albums sold, guesting on Concert For Bangla Desh plus Harrison's <i>All Things Must Pass</i> albums and these facts presented to consumer should awaken interest. Cover seems average, basic idea good but dark colours employed rather negate visual design impact.	Sad death Pete Ham few days after quitting band, 1975 one major factor in demise of first time round Badfinger. Now two original members Joey Molland, Tom Evans but not it seems original drummer Mike Gibbins. Drummer on many cuts Andy Newmark. Only Molland, Evans featured on album sleeve in facial shot. Now also new producer Steve Wax. Only eight LP cuts but oddly enough general artist lessening of LP tracks (not purely down to length) in past six months or so passed unnoticed in most quarters. Opens with title cut, which as with next, <i>Look Out California</i> has yesterday group ring with frequent shades of McCartney on vocals plus Beatles air on harmonies. Generally up-tempo rock album in FM, MOR vein with pleasing air but nothing exceptional which might give LP vital push over endless airplay — sales competing product though in overhaul standard cut, S2T3, <i>Time After Time</i> . Though not likely to be heavy release forceful, immediate, <i>The Winner</i> S2T1. Good come-back but duo need that extra special song to put them very much in public eye though in US terms record very much in general overall feel of current charts.
TIM HART Tim Hart Chrysalis CHR 1218 (Phonodisc)	April 20 Debut album from artist formerly associated with popular group Steeleye Span.	First solo album but among recordings with Steeleye Span, <i>Live At Last</i> (CHR 1199), <i>All Around My Hat</i> (CHR 1091), <i>Rocket Cottage</i> (CHR 1123). Recording with Maddy Prior. Folk Songs of Old England, Vol 1, Vol 11 plus Summer Solstice on one-time BBC label.	Before Steeleye Span with Maddy Prior and popular in folk circuit, with Steeleye gradual acceptance with pop chart hit via <i>Gaudete</i> from 1972 LP, <i>Below The Salt</i> . Numerous UK, US tours but band eventually came off road, ceased functioning with farewell live LP. Hart then solo with now first LP.	Basic trade, consumer press ads with servicing of relevant newspaper, Music journals, papers with hoped good reaction leading to possible future marketing activity. Artist known name with formerly large buying public to several times LP charting, much gigged Steeleye Span.	Sparkling, fresh, creative album from ex-Steeleye Span member which in form reminds strongly of classic Van Dyke Parks LPs. Strong accent on melody with general summer feel with only one track deviating from general tenor, namely rock oriented cut, S2T3, <i>Time After Time</i> . Though not likely to be heavy weight selling staples LP should none-the-less fetch healthy sales if company give necessary push for LP has all kinds of musical programming cross-over possibilities. All songs on LP self-penned save for traditional <i>Come To My Window</i> . Vocals merged well with musical arrangement, often laid-back, usually sensitive with tune allowed full reign to be heard, noticed and enjoyed. Some exquisite musical intros to tracks with varying styles of musical idiom employed from traditional music hints to more noticeable quality pop into even reggae flavoured textures as with flowing, hummable, S1T5, <i>Nothing To Hide</i> . Hart's LP deserves push with at very least making for good-instore play material for vibrancy, life, variety.
Various, Original US hit recordings <i>Pink Grease</i> Ensign ENG 5 (Phonodisc) <i>Original Artists</i> <i>Boogie Bus</i> Polystar P158 174 (Phonodisc)	April 12 Ensign: leased tracks from Phonogram, compilation Ensign head, Nigel Grainge. Polystar: new label representing first major coming together Phonogram — Polydor sections of Polygram for TV hit promoted LP.	Too many artists for comprehensive listing but some mentions: From Ensign LP, Dion, <i>Greatest Hits</i> (SON 004), Chiffon's <i>Greatest Hits</i> (SON 005), also available different form Phonogram, From Polystar: new Village People LP, <i>Go West</i> (9109 621), Gloria Gaynor, <i>Love Tracks</i> (2391 385), Hamilton Bohannon, <i>Cut Loose</i> (9100 061).	Among artists, Ensign LP: 1961 formed Randy & The Rainbows, Chiffons featured lead girl Judy Craig, Dion & Belmonts began hit career 1958, Ernie Maresca writer of some Dion hits. The Barbarians from New England late '65. Polystar artists all contemporary current recording material with Ensign material, 1960's.	TV promoted album with initial run Granada area for three weeks from April 23 with subsequent national run. Team of dancers is touring country dancing to the album's music. Badges, special posters, T-shirts, window props and displays for dealers. Trade, consumer press back-up with obvious attention to local radio and press. Combined forces of Phonogram — Polydor involved. Merging of two groups attracted pre-release trade journal comment.	Ensign album: Material from US, Laurie catalogue which achieved considerable Stateside charting between 1958-1966. Catalogue's biggest acts included on this compilation from Ensign head, Nigel Grainge; he also contributes sleeve notes. Several groups featured more than others on 20 track LP, namely Chiffons, three tracks plus Dion, one each solo and with Belmonts. Of more popular material pleasing inclusion of Snoopy Vs The Red Baron from Royal Guardsmen which has been unobtainable for some time. Recent Blondie hit, Phonogram issued here. Dense from Randy And The Rainbows opens LP with particular interest in inclusion of Maddy from Bobby Goldsboro, S2T9 being artist's debut solo hit. Polystar: Disco orientated including remix of YMCA with mixture of average charted material, some which has not (e.g. Zeke The Freak — Isaac Hayes, <i>Me & Myself</i> — Ronnie Jones) and fresh charting cuts as with finale <i>Swingin'</i> from <i>Light of the World</i> . Side 2 begins with more strength than first via <i>I Will Survive</i> , <i>Night Life</i> . General running feel excellent but whether enough question. Promotion in latter case very important, particularly as outside of cuts mentioned there are others like Cream, <i>Always Rises To The Top</i> plus <i>That Old Black Magic</i> from Greg Diamond, <i>Softones</i> respectively which mean little to most categories of possible buyer.

Patti Smith Group

Wave



New Album

Album: SPART 1086
Cassette: TCART 1086

Includes the New Single:
FREDERICK. ARIST 264.

Produced by Todd Rundgren

ARISTA

PERFORMANCE

Country at Wembley

THE ELEVENTH International Festival of Country Music, with over 30,000 in attendance during its three days and a range of sounds that spread across the country spectrum, presented another triumph for its promoter Mervyn Conn.

There were many outstanding performances, but the top accolade must be awarded to Canadian **Ronnie Prophet** who carried the compe duties with an untiring, always fresh ease. Amounting to a 19 hour gig, Prophet only repeated a couple of routines — the highly amusing and much requested, frog impersonations — during the whole of the mammoth stint while, other-times, well blending the roles of linkman with that of entertainer. A masterful comedian, musician and singer, Ronnie Prophet is assured a substantial future within these shores.

Lifeblood

Country Wembley '79 kicked off in fine style, with the predominant array of hardcore country sounds winning over to the dedicated enthusiasts. Such sounds are the lifeblood of Britain's basic country market — hence attractions like **Marty Robbins** and **Billie Jo Spears**, **Billy Armstrong** and the **Drifting Cowboys**, were all guaranteed winners. But the evening's biggest success rested with an outsider, **Boxcar Willie**, a Texan entertainer who has worked hard to establish a British following with five club tours during the past 15 months. Here the sounds of train whistles, country standards and well trodden downhome themes added up to the most enthusiastic audience response of the evening.

Marty Robbins, as ever, was the complete entertainer. An impressive

array of hit singles to select his programme from, he humorously camped his way through 40 minute set with wide ranging material that included **Devil Woman**, **El Paso** and **Among My Souvenirs**. **Billie Jo Spears**, sadly, had the disadvantage of being at the evening's tail end, appearing with the show over-running and the audience just a little tiring. Nevertheless the lady turned in an attractive performance filled, as with **Robbins**, with a substantial array of hit titles.

The premier British appearance of the **Drifting Cowboys**, the original backing band of the late **Hank Williams**, was destined to whip up the emotions. The four piece group (**Jerry Rivers**, **Hillous Buttrum**, **Don Helms** and **Bob McNett**) did just that, winning out over the passing decades and presenting their material in a style that known few rivals in this contemporary age of country. Also predictable, though well entertaining, was multi-awarded **Billy Armstrong** who completely enthused the audience with his fiddle work, ending with a fast paced **Orange Blossom Special**, and the ever popular **Hank Locklin**, another act with a string of hit titles to his bow.

Perhaps the most original performance of the evening came the Texas based lady **Dotsy**, the possessor of a highly attractive vocal styling who didn't resort at all to country standards or **Hank Williams** songs but stuck with her own U.S. hit titles during an all too brief 15 minute set. Other well received acts of the evening included the over sentimental **Freddie Hart** and Britain's aggressive country-rock exponents **Poacher**.

One might well have thought that **Ronnie Milsap** would bomb. After all, his brand of "crossover" workings hasn't been greeted with full enthusiasm by the British country buyers. But he built his act skillfully, leading off with the basic titles like **Stand By Your Woman** and **Pure Love**, and then adding the more pop orientated material and his intriguing "roots" segment which took the listener from country to the classics, and from rock back to country. It was all done with a perfectionist's styling. The synthesizers didn't matter, nor did the three girl soulful harmonies

crowds to the refrains of **Stand By Your Man**.

Moe Bandy is a country singer of the honky tonk variety. His songs take the themes of bars, booze and slippin' around, and he's got a prominent steel guitar in his five piece band lineup to make it all 100 per cent authentic. Songs like **Hank Williams' You Wrote My Life** and **Barstool Mountain** did nothing but further enhance his fast growing reputation.

Among the other artists appearing, **Barbara Fairchild** delightfully gave her rich Southern accent into an all too brief set of songs and humour; **Dan Gibson** gave the impression that he had sung those numerous hits one time too many; and **Freddie Pender** — while his Tex-Mex accent gave him distinction — didn't split his time enough between country and rock 'n' roll.

But the biggest disappointment came with the instrumentalists, generally an overwhelming hit in past years. **Floyd Cramer** again was a victim of too short a stagemtime, though he did pleasingly revive a few memories; **Steele Buddy Emmans** was too jazzy, too subtle for the audience; and **Charlie McCoy** failed to stir up real excitement. It would have been nice if they had all picked together.

Reviewed by Tony Byworth

— and the audience didn't even mind when he encoored with **Jagger/Richard's Honky Tonk Women**. A masterful performance from a masterful showman.

One knew what to expect from **Tammy Wynette**. Songs about her childhood, the Southlands and womanhood — all tied together with sentimentality and a sob in the voice. It's worked so well before and it worked well again, though it did appear just that little too familiar. Nevertheless there was something different with Ms. Wynette's daughters appearing on stage; six year old **Georgette** singing **Delta Dawn**; and a fine show biz conclusion as the lady strolled leisurely amidst the Wembley

country, blues and rock—and gave it all real class with her stylish vocals. **Dancing The Night Away** and **Talking In Your Sleep** were among the songs, though the real highlight was a fine bluesy revival of **Willie Nelson's Night Life**. But it all got only a lacklustre response from the crowds. Perhaps it was just a little too far removed from basic country . . . or maybe, at 10.30pm, everyone had just had a little too much?

Earlier **Conway Twitty** had shown that a new fuzzy hairstyle doesn't change one's track record. 32 consecutive number one's during the past decade, he just brought a few to light with such offerings as **Linda On My Mind**, **Your Love Has Taken Me That High** and the differently styled **Boogie Grass Band**. Forceful vocals, solid musicianship . . . the Twitty magic struck home with his Wembley devotees.

But the real showstopping act of the evening came with **Bobby Bare**, the man who had risen to fame a couple of decades back with **Detroit City** and **500 Miles** (both performed in the set), before rapidly establishing himself as a pacesetter through associations with writers like **Bob McDill** and **Shel Silverstein** and, more latterly, the **Bill Graham** rock empire. And he went through it all during his 30 minute set, adding warm easyful vocals to very listenable lyrics. The crowd loved him, cheering wildly at the conclusion and — eventually — bringing him back to encoore with **Arizona Desert**.

Pleasant surprises came with newcomers **Randy Barlow** and **Terri Hollowell**, the former presenting a strong voice and some unusual presentations to some familiar titles while last minute replacement **Terri Hollowell** selected a four song bill perfectly suited to the country tastes of her listeners.

New realms

The concluding evening stretched the country boundaries. **Crystal Gayle** was the final headliner and, quite most definitely, a real star. Backed by a free ranging band and harmony singers, Ms. Gayle cut across the musical realms taking in

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- DANCING THE NIGHT AWAY, Funk Tapper, MANDRAKE, Response 7" SR 527/12" 12SR 527 (A)
- DOES YOU MOTHER KNOW?, Kisses Of Fire, ABBA, Epic EPC 7316 (C)
- DREAM MACHINE, Dream Machine Part 2, JKD BAND, Satril SAT 142 (W)

- E ENGINE OF EXCESS, Jealousy, PUNISHMENT OF LUXURY, United Artists UP 36507 (E)
- EVENING STAR, Beyond The Realms Of Death, JUDAS PRIEST, Epic EPC 7312 (C)

- F FANDANGO DANCING, Dancing On A Dream, PEARLY GATES, Bronze BRO 74/12BRO 74 (E)
- FIT TO BE TIED, Pavement Princess, GERARD KENNY, RCA PB 5152 (R)
- FLASHBACK, Get Up And Do Something, ASHFORD AND SIMPSON, Warner Brothers K 17345 (W)

- G GET IT UP FOR LOVE, I Just Keep Thinking About You Baby, TATA VEGA, Motown 12 TMG 1140/TMG 1140 (E)
- GIRLS IN ACTION, No Secrets, INVADERS, Polydor SP 2059 111 (F)
- GO FOR IT, Go For It Instrumental, BILLY PRESTON/SYREETA, Motown TMG 1139 (E)
- GO FOR IT, With You I'm Born Again, BILLY PRESTON/SYREETA, Motown 12 TMG 1139 (E)

- H HALWAY HOTEL, Maybe Not Tonight, VOYAGER, Mountain VOY 1 (F)
- HAPPINESS, Lay It On The Line, POINTER SISTERS, Warner Brothers K 12350 (W)
- HAPPY TIMES, If You Want Good, ROYALS, United Artists UP 36498 (E)

- I I FOUND LOVE, You're The One I Need, BARRY WHITE, Unlimited Gold ULG 7319 (C)
- I NEED YOU, Hard To Say Goodbye, EUCLID BEACH BAND, Epic EPC 7274 (C)
- I'LL WAKE YOU UP WHEN I GET HOME, Salty Dog Blues, CHARLIE RICH, Elektra Asylum K 12348 (W)
- I'LL SUPPLY THE LOVE, You Are The Flower, TOTO, CBS 7157 (C)
- I'M IN TOO DEEP, I Can't Get Enough Of Your Love, JAMES BRADLEY, CBS 7182 (C)

- L LIKE AN EAGLE, I'm A Dancer, D. PARKER, Mercury 6007 217 (F)

- M MAYBE, Friends, THOM PACE, RSO 34 (F)
- MINDLESS BOOGIE, Don't Turn It Off, HOT CHOCOLATE, RAK 292/12RAK 192 (E)

- N NIGHT TIME FANTASY, Feels So Good It Must Be Wrong, VICKI SUE ROBINSON, RCA PB 1441 (R)
- NOW WE WILL REMEMBER, Doing The Best, AIRWAVES, Voyager VOY 1 (F)

- O OH, PRETTY WOMAN, One Way Street, DICK RIVERS, Scotia SCO 18 (E)
- ON SEXTON'S SOLDIERS, Come On You Reds, MANCHESTER UNITED FIRST TEAM SQUAD, RCA MAN 1 (R)

- ONCE IN A WHILE, Falling In Love, The FIVE SAPPHIRES, Warner Brothers K 17360 (W)
- OUT IN THE DARK/CYANIDE, Suzie Is A Floozie/Cyanide (Pub Version), LURKERS, Beggars Banquet BEG 19 (E)

- R RAZZLE DAZZLE, Birthday, HEATWAVE, GTO GT 248 (C)

- S SAVANNAH, S.S. Blues, GARY BROOKER, Chrysalis CHS 2326
- SEND ME UP TO MOANA/RUNNING THROUGH THE ALLEY, She's A Liar, FOOBBAND, Electric WOT 32 (A)

- SINCE I DON'T HAVE YOU, Do You Want To Dance, RIVIERA, Miracle M6 (A)
- SOUND SYSTEM, Crampras Style, STEEL PULSE, Island WIP 6490/12WIP 6490
- STONE SOUL LOVING, Cry Like A Child, NICKY WILSON, Casino Classics C.C. 8 (A)

- T TELL HIM TO MOVE OVER, Schoolgirl, SHABBY TIGER, Ariola ARO 157/AROD 157 (A)
- TONIGHT (COULD BE THE NIGHT), Crying In My Beer, ALLEN CARVELL, Arista ARIST 251 (F)
- TROJAN HORSE, Life Is On My Side, LUV, Philips 6012 858 (F)

- W WE'RE ALIVE, Zoom In On Me, KRIS RYDER, Decca F 13831 (S)
- WHEN THE LITTLE BOYS HAPPY, Little Orphan Girl, THE FOUR PENNIES, Ensign ENY 23 (F)

- Y YOU AND ME, Ship On The Ocean, LINER, Atlantic K 11285 (W)
- YOU'RE MY NUMBER ONE, Ain't Easy, PATTI BOULAYE, Polydor POSP 49 (F)
- YOU'VE GOT SOMETHING FOR ME, I'm Not Dreaming, ZULEMA, London HLE 10570/LHLE 10570 (S)

SANTANA

SANTANA

— 10th anniversary



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SANTANA

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 15th Nov. RAINBOW THEATRE
 16th Nov. BIRMINGHAM ODEON
 18th Nov. MANCHESTER HARDROCK

1975

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 7th Sept. CARDIFF CAPITOL
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 13th Sept. LIVERPOOL EMPIRE
 14th Sept. MANCHESTER PALACE
 15th Sept. NEWCASTLE CITY HALL
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 17th Sept. GLASGOW APOLLO

1976

5th Nov. WEMBLEY ARENA
 6th Nov. WEMBLEY ARENA
 7th Nov. LEICESTER DE MONTFORT
 8th Nov. BOURNEMOUTH WINTER GARDENS
 10th Nov. BIRMINGHAM ODEON
 11th Nov. MANCHESTER BELLE VUE
 12th Nov. LEEDS UNIVERSITY
 13th Nov. GLASGOW APOLLO
 14th Nov. EDINBURGH PLAYHOUSE
 15th Nov. LIVERPOOL EMPIRE
 15th Dec. HAMMERSMITH ODEON

1978

30th Oct. WEMBLEY ARENA
 31st Oct. WEMBLEY ARENA
 31st Oct. WEMBLEY ARENA
 1st Nov. WEMBLEY ARENA
 3rd Nov. STAFFORD BINGLEY HALL
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 5th Nov. MANCHESTER APOLLO

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"THE NUMBER is an explosion of sound featuring the exciting rhythms created on the conga drums, as is the instrumental B-side, Savor. The music is hard to categorise. It has been called everything from Mexicano blues, their lead singer being a Mexican American, to Mariachi rock, as three of their members are Latin American, but as Carlos Santana says: 'It's music to make love by — raw and basic.'"

Thus began a CBS press release in October 1969, announcing the arrival on vinyl of one of the world's most exciting rock bands who are still as strong today — Santana fronted by the now legendary Carlos Santana. That same statement informed the press: "One of Los Angeles' top pop stations recently devoted a programme to the San Francisco scene. The disc jockey said 'Now we'll hear my top five San Francisco groups, number one being Mother Earth. Well, not exactly. My favourite group I can't play to you because they don't have a record out yet, but when they do I'm sure you'll agree with me that Santana is by far the best San Francisco group going."

"CBS in the States agreed and rectified the situation by recording the group whose first single, Persuasion, a track from their forthcoming album is now released in Britain."

That was one of the first important indications to the British rock fans about what was to come. That debut single, subsequently followed by the first Santana album called simply Santana, released in November 1969 started a trend and a style that has now lasted ten years. Albums like Abraxas, Welcome, Amigos, Lotus, Festival, Moonflower and Inner Secrets have become classics, important additions to the record collections of any love of Latin American rock music while singles like

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SANTANA

FROM PAGE 47

Samba Pa Ti, Black Magic Woman and, most recently, She's Not There, have dominated the world's charts.

Although it is a decade since Santana debuted on vinyl, the actual history of the group goes back some three years before then when Carlos Santana formed the Santana Bluesband. Carlos himself was born in Mexico, the son of a local musician, and raised in the town of Autlan de Navarro. He took up the guitar in 1961 and a year later his family moved over the border into the United States. Young Carlos, however, moved to Tijuana, on the Mexico/Californian border before eventually joining his family in San Francisco. After graduating from school, he moved back to Tijuana before eventually settling in San Francisco full-time in 1966, the year that he formed the Santana Bluesband.

Santana Bluesband had a brief lifespan between late 1966 and June 1967 — it was succeeded by the first official Santana line-up in July of that year, comprising David Brown on bass, Carlos Santana on guitar and vocals, Gregg Rolie on organ and vocals, drummer Bob 'Doc' Livingston and Marcus Malone, percussion.

Woodstock festival

Following the departures of Livingston and Malone, the Santana line-up was reinforced by percussionist Mike Carabello, drummer Mike Shrieve and another percussionist, Chepito Areas. That was the Santana team which was to become one of the major successes at the August 1969 Woodstock Festival and which appeared on the first two albums, Santana and Abraxas, released in November 1970.

Santana were undoubtedly the band to explode out the historic Woodstock Festival — previously they and their music had been known only to a clique of fans, but suddenly they were the new overnight sensation. The last ten years have seen the band working hard to develop their music, Carlos Santana leading the band from success to success.

After signing with Columbia (CBS) in the US, the band had attempted to record live and also in the studios, but had problems with percussion. The result was that both Chepito Areas and Mike Shrieve were brought into the band line-up, and Mike Carabello, a member of the original Santana Bluesband, returned to the band. It is generally acknowledged that it was Chepito Areas, a well-known jazz percussionist, who introduced the Latin sound to Santana. Following his arrival, the only number remaining from the original band's repertoire was Evil Ways.

It has also been suggested, by Leon Chanler who was drummer with Santana for some two years, that Carlos Santana himself has not changed his personal style of playing



CARLOS SANTANA joins up with Mahavishnu John McLaughlin for one of several live performances together. The duo also recorded a joint album, *Love, Devotion, Surrender*, based on the philosophy of their guru, Shri Chinmoy Ghose.

in ten years, but rather alters the group's sound by surrounding himself with different combinations of musicians.

Certainly Santana started out as one of the first bands to infuse rock music with Latin American music. Their first hit, after years of playing relatively obscure clubs in San Francisco, was the now-classic *Black Magic Woman*. The band followed with the equally classic *Abraxas* album and consolidated all this success with the knock-out Woodstock appearance.

The group's music had such an effect on listeners in the early Seventies that on numerous occasions the police actually tried to stop their performances because audiences were getting carried away!

Santana's exciting debut album in 1969 set a trend and a style that has lasted a decade. There have been many imitators but none have ever come close to the mastery of rhythm and lyricism which has garnered Santana worldwide acclaim. None have had the imaginative guitar work of Carlos Santana and none have travelled on more musical explorations into the world of Latin rock, jazz, rhythm and blues, acoustic and electric work. In the eight years that have elapsed since Woodstock, the group's music has come full circle from the simple direct sounds of the early Latin rhythms on the Santana

LP to the more complex and less accessible jazz extrapolations of *Caravanserai* and *Welcome*.

In that length of time, Santana have also probably toured more extensively than any other band today. Every year they play sell-out tours of the United States, Europe, Australia, New Zealand and Japan. They have also played Hong Kong, Malaysia, Yugoslavia and most countries in Central and South America.

The band have also done benefit performances to aid Nicaraguan earthquake victims, school children in San Francisco and prisoners in California. Carlos Santana has personally played many benefit performances for various causes.

Santana has accomplished a host of firsts. In 1976 they were featured on the premier BBC-TV radio simulcast taped at the Royal Albert Hall. In Japan *Amigos* was voted Album Of The Year in 1976. In 1977, CBS awarded the group their first Crystal Globe Award, to mark the sale of five million units in Europe. Other recipients of the honour have included in the past Bob Dylan, Neil Diamond and Simon and Garfunkel.

Inner secrets

The band's 1978 album, *Inner Secrets* (CBS 86075), produced by Dennis Lambert and Brian Potter, presented a fresh and vital sound fusing all aspects of contemporary music into one driving force. The LP includes cuts like *Buddy Holly's Well All Right*, *Jim Capaldi's The Dealer* and two songs by Carlos Santana called *Move On* and *Open Invitation*. As an album it was startling, presenting straight-forward and accessible music that would rock anyone. The previous *Moonflower* double-album set (CBS 88272) had directed the band towards simplicity and set a tone which would later be explored further on *Inner Secrets*.

On the other hand, *Inner Secrets* could be described as a dynamic record. The compositions are powerful and memorable within an intelligent framework. The arrangement and production of each song creates a melody-within-a-melody effect.

The Santana line-up on the album featured Carlos, Greg Walker who has been with the group since the *Amigos* LP in 1976 on lead vocals, drummer Graham Lear (formerly with Gino Vanelli) and Chris Rhyne, also formerly with Vanelli on keyboards, Paul Rekow, formerly with Malo, on bongos and congas, Armondo Peraza, percussion, Pete Escovedo, timbales, David Margen, bass, and Chris Solberg, formerly with Eddie Money, on rhythm guitar. Solberg's appearance marked the first time Santana had included a second guitarist since Neal Schon back in 1971.

Carlos Santana the man remains inaccessible to fans and media alike. He rarely gives interviews and his private life remains private while his professional career is confined to the stage and the recording studios. Those who know and have worked with him talk about his dedicated search for perfection. He is apparently never satisfied with his latest

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A RARE shot of Carlos Santana behind an imposing drum kit.

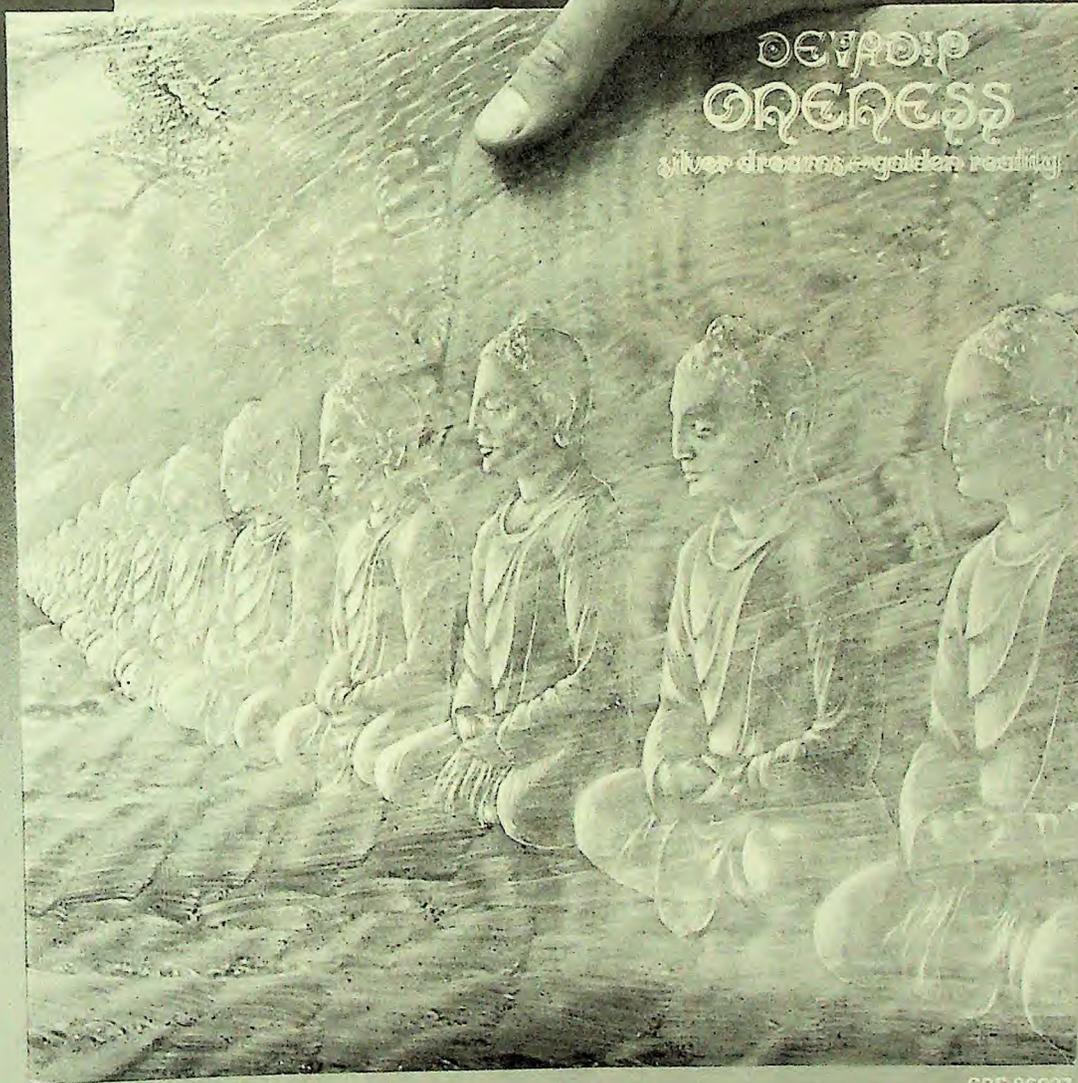
That Santana touch

Welcome CBS 69040

GREATEST HITS CBS 69081

MOONFLOWER CBS 88272

INNER SECRETS CBS 86075



CBS 86037

SANTANA

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offering, ceaselessly searching for perfection. Yet he remains at the peak of his career and in between his own albums with Santana has found time to work with such names as Buddy Miles, John McLaughlin and Alice Coltrane. With McLaughlin, he recorded the Love, Devotion And Surrender album in 1973 and then toured the States with him while the following year he teamed up with Coltrane to make the Illuminations album.

Santana was reported as saying, at the time of his Welcome album in 1973: "I really wanted to do something that would get me respected, to show other musicians what I could do, and I think that in that album (Welcome) there are things that I can see any other musician eye to eye with, people like Buddy Miles whose judgement I respect."

Great respect

He admitted that he had suffered a crisis of confidence in his own technical ability, a fact reflected in the low profile he kept on so much of Welcome after his prominent role on the previous album, Caravanserai. Carlos' activities outside the group with people like Miles, Coltrane and McLaughlin represented his desire for acceptance in the upper echelons of the progressive jazz world.

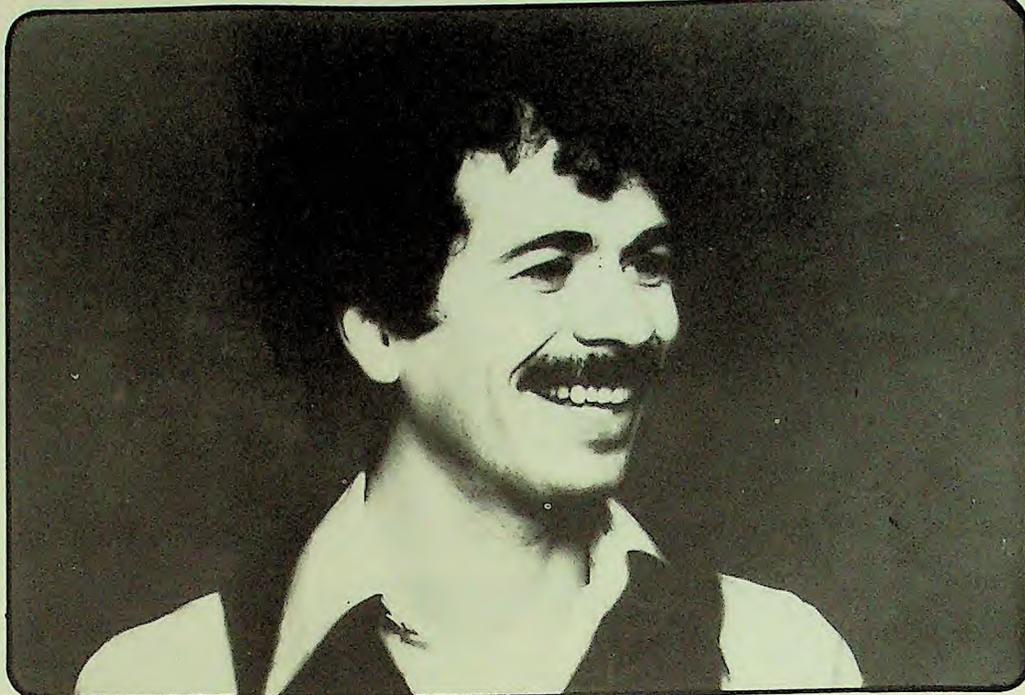
The various musicians who have passed through Santana at one time or another all have the greatest respect for the musical talents of Carlos Santana.

Tom Coster, who has been with the band since 1972, told *Zig Zag* magazine in January 1977: "I don't care how great the band is, how great the vocalist is . . . what the record company is interested in and what the world is interested in is Carlos Santana. That is all there is to it."

He also spoke about the band's apparently autocratic set-up wherein Carlos Santana is the undisputed boss. "In almost every case, nobody gets fired from the band directly . . . they mostly retire themselves because of negative situations to which the idea of the band is opposed. Carlos is the band leader and he's very fair. He knows what he wants and he is very successful."

Moonflower — a return

"If we have people in the band whose attitudes go against what the band is trying to do, then those people either have to change their ways or leave. It's not that they have to lower themselves as human beings, it's just that when you walk into an organisation that's a household name you can't come in and



THE GROUP'S music had such an effect on listeners in the early seventies that on numerous occasions the police tried to stop their performances because audiences were getting carried away.

try and change it. That's not fair to the band and it is not fair to the public."

Carlos admitted to *Melody Maker* in April 1978 that Moonflower in many ways represented a return to the earlier Santana sound. He told writer Ritchie York: "I feel that we have just turned the page on a certain era. I naturally want to move on with the band, but at the same time I have to accept the reality of how most people relate to Santana. Previously I wasn't ready to accept the fact that the public know us for a certain sound — just like they know any other group for a particular style or sound."

"It's not that we have to keep grinding out that same old sound but there is a way of working with certain colours that people are already familiar with. Now that I know this fact we can accept the challenge as far as transcending ourselves without sounding the same, using basically the same instruments rather than the same approach."

In fact, Latin music wasn't Santana's strong point in the early San Francisco days — that came with the arrival of Chepito Areas. Originally the group started on blues and hard rock and roll, later introducing Afro Rock. Songs by Ray Charles, B. B. King and Jimmy Reed were featured heavily by the band then, and Latin music came almost as an afterthought — surprising for a band that had several Latin American musicians in the line-up.

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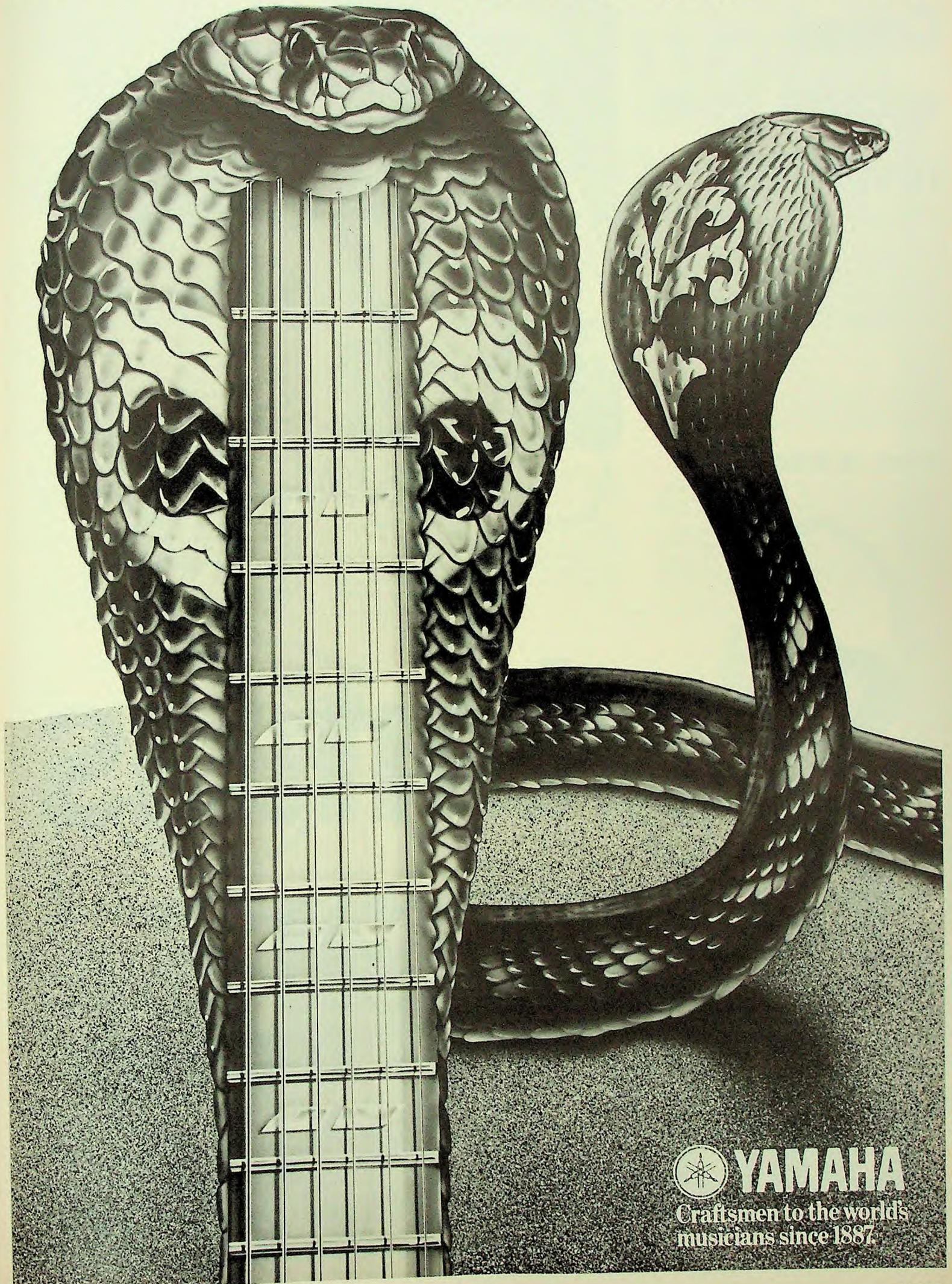
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CARLOS SANTANA: "I really wanted to do something that would get me respected, to show other musicians what I could really do and I think in that album (Welcome) there are things that I can see any other musician eye to eye with, people like Buddy Miles whose judgement I respect."

What the reviewers
think of Santana
and discography—
page 52

Just for the record Carlos Santana plays Yamaha.



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SANTANA

Critical acclaim from reviewers

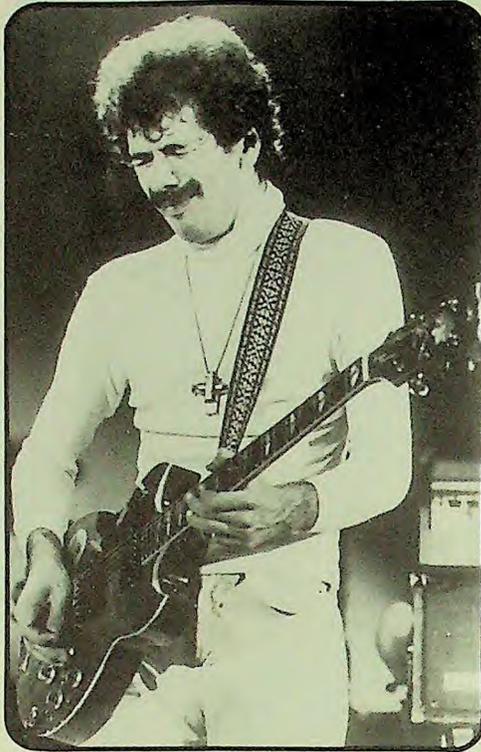
IN NOVEMBER 1972 Santana gave a performance at the vast Wembley Empire Pool which is generally acknowledged to be one of the finest performances ever given by a modern rock band. Subsequent gigs over here have continued to win over new fans while still bewitching the old followers. A quick look at some of the reviews the band have garnered during their visits to the UK gives an immediate idea of the effect Santana's music has on people.

"The all-pervading Latin rhythms which shot Santana to international stardom nearly ten years ago have not diminished one note," wrote Dave Hancock in the *Evening News* last October. "Against a background of three lightning percussionists and a drummer, Carlos Santana played his fluidly distinctive guitar sustaining note after note, while the rhythm section whipped the music into a frenzy... the success of Santana still depends on Carlos who seemed to have lost little of his expertise as an early seventies rock guitar giant."

Santana—an institution

He continued: "There's nothing new to Santana. They're a collection of breakneck speed percussionists that leave you punch drunk with their swirling Latin rhythms and a guitarist whose soaring sound remains exquisite."

The *Daily Mail's* Bart Mills added: "Carlos Santana has become an institution in rock like the Count Basies and Duke Ellingtons of the jazz era. He brings his band to town year after year, giving the same masterly display of fast and furious Latin heavy rock and leaves tens of thousands shouting for more. Santana, like the great jazz band leaders, is more the co-



THE MAN in white, Carlos Santana, a follower of Shri Chinmoy. Santana, now known under his spiritual name of Devadip Carlos Santana (Devadip means light of god) was introduced to Chinmoy by fellow guitarist John McLaughlin.

ordinator of his group than the spotlight-hogging main attraction. He takes most of the solos but the guts of the Santana sound is the four-man percussion centre."

And Robin Denselow wrote in *The Guardian*: "For a stark demonstration of how the basis and ideal of much American rock music had changed over the past decade, the not so subtle transformation of Carlos Santana provides an interesting

object lesson. Once the high priest of peace, love and San Francisco, with his drifting mesmeric guitar solos driven along by a battery of percussion, he now retains his vast following by adapting his music to late seventies requirements."

Two years earlier, in September 1975, Bob Fisher, of the *New Music Express*, had reviewed Santana's Birmingham gig thus: "We were treated to one of the tastiest oldie shows England has seen in many a month. Virtually their whole repertoire was taken from the first two albums, Santana and Abraxas and naturally included brilliant versions of Black Magic Woman and Samba Pa Ti. The guitar of Carlos Santana was as concise and melodious as in 1970... as far as the audience was concerned, this band could do no wrong."

And a typical review for the double-album *Moonflower*, released in October, 1977 read: "It is everything the fans could possibly want from the band. It combines old favourites like Black Magic Woman and Soul Sacrifice with their chart-buster, She's Not There and a sprinkling of newer tracks. It's a live album, recorded during last year's European tour and conjures up the electric atmosphere unique to Santana's winning formula."

Discography

THE FOLLOWING Santana albums are still available — original release dates are in brackets:
Santana, CBS 63815 (November 1969)
Abraxas, CBS 64087 (November 1970)
Santana's Third Album, CBS 69015 (October 1971)
Caravanserai, CBS 65299 (November 1972)
Welcome, CBS 69040 (November 1973)
Santana's Greatest Hits, CBS 69081 (August 1974)
Borbolletta, CBS 69084 (November 1974)
Amigos, CBS 86005 (March 1976)
Lotus, CBS 66325 (December 1975) triple album
Moonflower, CBS 86020 (December 1976)
Moonflower, CBS 88272 (October 1977) double album
Inner Secrets, CBS 86075 (October 1978)
Devadip: Oneness — Silver Dreams, Golden Reality
CBS 86037.

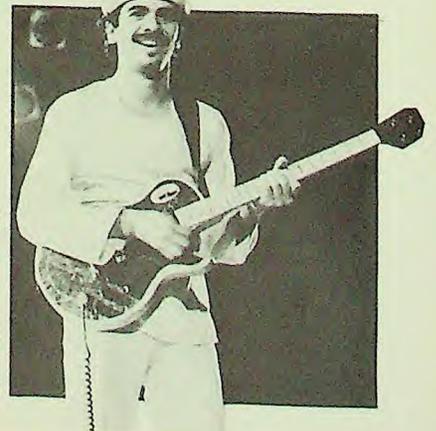
All the above albums are also available on cassette.

Santana is ten years old!

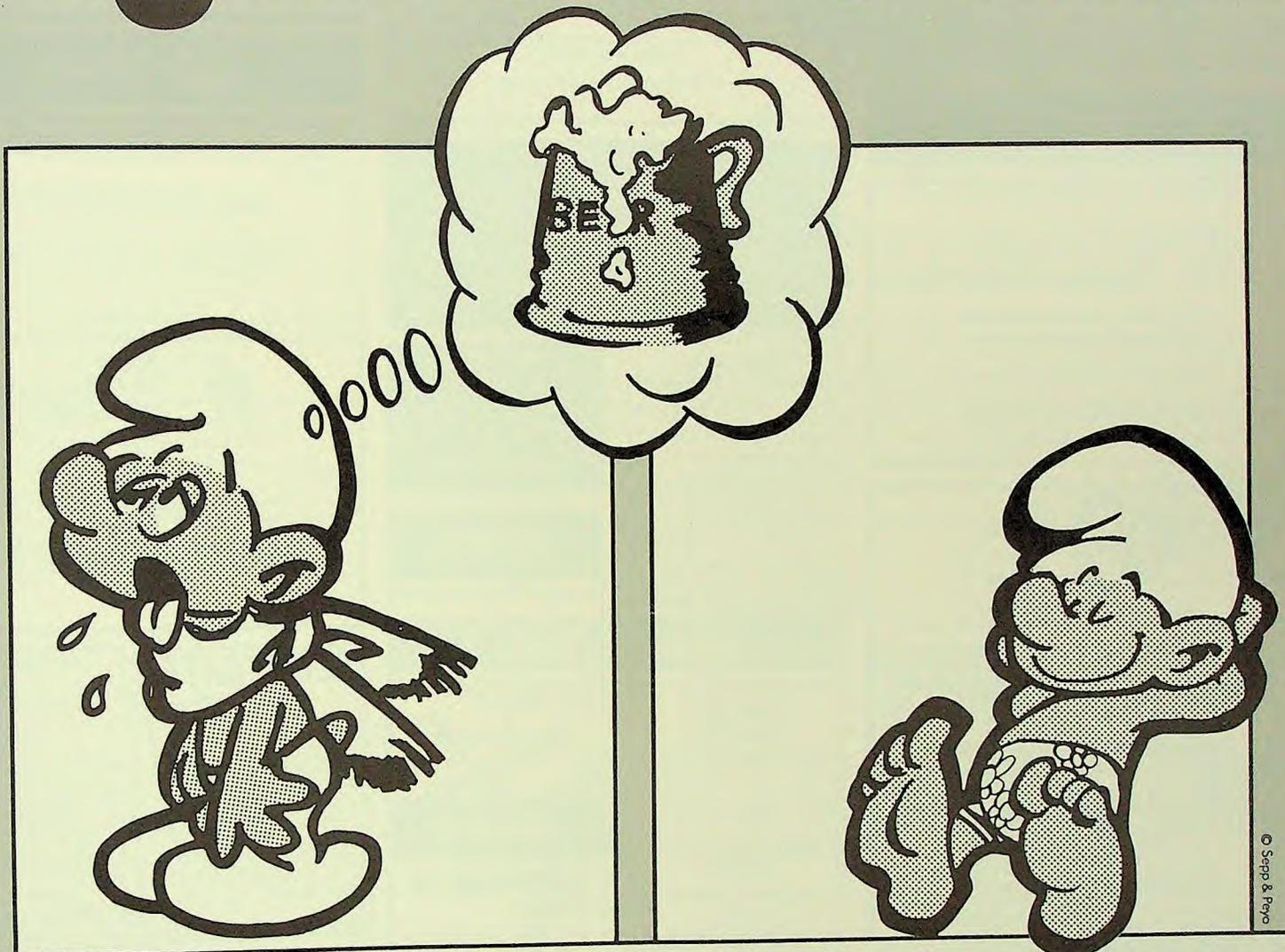
A decade of "Felicidad".

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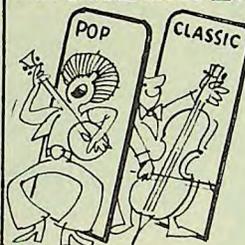
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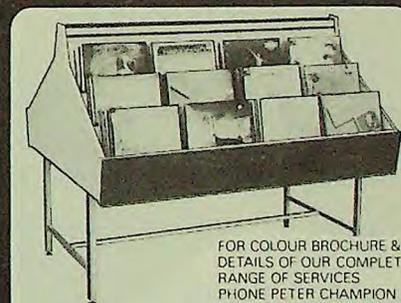
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While it may well be possible to obtain advertising space on the deadline day itself this is not always the case and clients are advised to book as early as possible.

MARKET PLACE

POSITIONS

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 RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1	2	5	THE VERY BEST OF LEO SAYER Leo Sayer	Chrysalis CDL 1222 (F)
2	1	7	BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand (Various)	CBS 10012 (C)
3	10	2	COUNTRY LIFE Various	EMI EMTV 16 (E)
4	3	13	C'EST CHIC Chic (N. Rodgers/B. Edwards)	Atlantic K 50565 (W)
5	6	10	SPIRITS HAVING FLOWN Bee Gees (Bee Gees)	RSO RSBG 001 (F)
6	4	5	BREAKFAST IN AMERICA Supertramp (Supertramp and Peter Henderson)	A&M AMLK 63708 (C)
7	5	8	DIRE STRAITS Dire Straits (Muff Winwood)	Vertigo 9102 021 (F)
8	7	31	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)
9	19	3	LAST THE WHOLE NIGHT LONG James Last (James Last)	POLYDOR PTD 5008 (F)
10	9	9	COLLECTION OF THEIR 20 GREATEST HITS Three Degrees	Epic EPC 10013 (C)
11	8	9	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)
12	39	2	FATE FOR BREAKFAST Art Garfunkel (Louie Shelton)	CBS 86082 (C)
13	13	22	LION HEART Kate Bush (Andrew Powell)	EMI EMA 787 (E)
14	14	15	ARMED FORCES Elvis Costello and The Attractions (Nick Lowe)	Radar RAD 14 (W)
15	16	4	COUNTRY PORTRAITS Various	Warwick WW 5067 (M)
16	17	8	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols (Various)	Virgin VD 2510 (C)
17	15	8	FEEL NO FRET Average White Band	RCA XL 13063 (R)
18	11	4	DISCO INFERNO Various	K-Tel NE 1043 (K)
19	12	5	IMPERIAL WIZARD David Essex (D. Essex/M. Batt/C. Neal)	Mercury 9109 616 (F)
20	20	43	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)
21	47	19	WINGS GREATEST Wings (Paul McCartney)	Parlophone PCTC 256 (E)
22	18	6	MANIFESTO Roxy Music (Roxy Music)	Polydor POLH 001 (F)
23	33	75	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)
24	29	2	MARK II PURPLE SINGLES Deep Purple	Purple TPS 3514 (E)
25	21	17	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)
26	36	16	THE KICK INSIDE Kate Bush (Andrew Powell)	EMI EMC 3223 (E)
27	24	6	OVERKILL Motorhead (Jimmy Miller)	Bronze BRON 515 (E)
28	22	4	SQUEEZING OUT SPARKS Graham Parker and the Rumour (Jack Nitzsche)	Vertigo 9102 030 (F)
29	38	22	JAZZ Queen (Queen)	EMI EMA 788 (E)
30	34	17	NEW BOOTS AND PANTIES Ian Dury and The Blockheads (P. Jenner/L. Latham/R. Walton)	Stiff SEEZ 4 (E)
31	27	6	LIVIN' INSIDE YOUR LOVE George Benson (Tommy Lituma)	Warner Brothers K 66085 (W)
32	23	3	VAN HALEN II Van Halen (Ted Templeman)	Warner Brothers K 566116 (W)
33	28	22	52ND STREET Billy Joel (Phil Ramone)	CBS 83181 (C)
34	56	2	L.A. (LIGHT ALBUM) Beach Boys	Caribou CRB 86081 (C)
35	30	12	MARTY ROBBINS COLLECTION Marty Robbins	Lotus WH 5009 (K)
36	40	8	CARS Cars (Roy Thomas Baker)	Elektra K 52088 (W)
37	25	17	YOU DON'T BRING ME FLOWERS Neil Diamond (Bob Gaudio)	CBS 86077 (C)
38	26	7	SCARED TO DANCE Skids (David Batchelor)	Virgin V 2116 (C)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
39	37	18	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire		CBS 83284 (C)
40	60	2	EUROMAN COMETH Jean Jacques Burnel (Alan Winstanley)	United Artists UAG 30214 (E)	
41	45	6	LOVE TRACKS Gloria Gaynor (Dino Fekaris/Fredde Perren)		Polydor 2391 385 (F)
42	51	19	EQUINOXE Jean Michel Jarre (Jean Michel Jarre)		Polydor POLD 5007 (F)
43	31	27	20 GOLDEN GREATS Neil Diamond (Various)		MCA EMTV 14 (E)
44			MISSION ACCOMPLISHED BUT THE BEAT GOES ON Rezillos (Tim Pearce)		Sire SRK 6069 (W)
45	51	39	NIGHTFLIGHT TO VENUS Boney M (Frank Farlan)	Atlantic/Hansa K 50498 (W)	
46	63	42	GREASE Original Soundtrack		RSO RSD 2001 (F)
47	35	7	DESOLATION ANGELS Bad Company (Bad Company)	Swansong SSK 59408 (W)	
48	70	2	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)	
49	44	11	THANK YOU VERY MUCH REUNION CONCERT AT THE LONDON PALLADIUM Cliff Richard and The Shadows	EMI EMTV 15 (E)	
50	32	6	TRB TWO Tom Robinson Band (Todd Rundgren)		EMI EMC 3296 (E)
51	46	20	BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd)		Riva RVL 8 (W)
52	42	4	NEW DIMENSIONS Three Degrees		Ariola ARLH 5012 (A)
53	43	3	SECOND HAND DAYLIGHT Magazine	Virgin V 2121 (C)	
54			DELTICS Chris Rea (Gus Dudgeon)		Magnet MAG 5028 (E)
55			AT THE CHELSEA NIGHT CLUB Members (Steve Lilly-White)	Virgin V 2120 (C)	
56	50	16	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)		Vertigo 6641 807 (F)
57	35	9	INFLAMMABLE MATERIAL Stiff Little Fingers	Rough Trade ROUGH 1 (SP)	
58	53	12	PLASTIC LETTERS Blondie (Mike Chapman)		Chrysalis CHR 1166 (F)
59	49	17	RUMOURS Fleetwood Mac (Fleetwood Mac/Callat/Dashut)	Warner Brother K 56344 (W)	
60	54	4	THE BEST DAYS OF MY LIFE Johnny Mathis (Jack Gold)		CBS 86080 (C)
61	47	7	STATELESS Lene Lovich (Lene Lovich/Les Chappell)		Stiff SEEZ 7 (E)
62	57	5	TOTO Toto		CBS 83148 (C)
63	58	18	LIVE (X CERT) Stranglers (Martin Rushent)	United Artists UAG 30224 (E)	
64	61	2	LOVEDRIVE Scorpions (Dieter Dierks)	Harvest SHSP 4097 (E)	
65	-	1	STRANGERS IN THE NIGHT UFO (Ron Nevison)		Chrysalis CJT 5 (F)
66	41	6	ANGEL STATION Manfred Mann's Earthband (Anthony Moore)		Bronze BRON 516 (E)
67	-	1	IMAGES Don Williams (Don Williams/Garth Fundas)		K-Tel NE 1033 (K)
68	65	69	SATURDAY NIGHT FEVER Various		RSO 2658 123 (F)
69	69	2	MORE MILES PER HOUR John Miles (Alan Parsons)		Decca TXS 135 (S)
70	64	17	TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Hoyworth)		Virgin V 2001 (C)
71	-	1	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)		Jet JETLP 200 (C)
72	-	1	GREATEST HITS Showaddywaddy (Mike Hurst/Showaddywaddy)		Arista ARTV 1 (F)
73			COOL FOR CATS Squeeze (John Wood/Squeeze)	A&M AMLH 68503 (C)	
74	74	33	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway (Ralph Mace)	Red Seal RL 25163 (R)	
75	-	1	SIMON AND GARFUNKEL'S GREATEST HITS Simon and Garfunkel		CBS 69003 (C)

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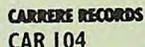
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MUSIC WEEK

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TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
1	9	1	BRIGHT EYES Art Garfunkel (Mike Batt) April/Watership Prod.	CBS 6947 (C)
2	2	5	SOME GIRLS Racey (M. Most) Chinnichap/RAK	RAK 291 (E)
3	3	6	COOL FOR CATS Squeeze (Squeeze/John Wood) Rondor/Deptford Songs	A&M AMS 7426 (C)
£ 4	4	6	SHAKE YOUR BODY (DOWN TO THE GROUND) Jacksons (Jacksons) Carlin	Epic EPC 7181 (C)
5	13	4	POP MUZIK M (Midascar Prod.) Copyright Control	MCA 413 (E)
6	5	3	HALLELUJAH Milk & Honey (Shlomo Zack) Intersong/Britico	Polydor 2001 870 (F)
7	23	5	THE LOGICAL SONG Supertramp (Supertramp/Peter Henderson) Rondor	A&M AMS 7427 (C)
8	6	4	SILLY THING/WHO KILLED BAMBI Sex Pistols/Tenpole Tudor (Jones/Cook) Warner Brothers	Virgin VS 256 (C)
9	19	4	GOODNIGHT TONIGHT Wings (Paul McCartney) McCartney/ATV	Parlophone R6023 (E)
10	10	7	THE RUNNER Three Degrees (G. Moroder) Sando/Heath Levy	Ariola ARO 154 (A)
11	7	7	HE'S THE GREATEST DANCER Sister Sledge (N. Rodgers/B. Edwards) Warner Brothers	Atlantic K 11257 (W)
12	11	7	I DON'T WANNA LOSE YOU Kandikate (M. Most) RAK/Stavel/Nickelodeon/Intersong	RAK 289 (E)
13	12	8	SULTANS OF SWING Dire Straits (Dire Straits) Rondor/Strait Jacket	Vertigo 8069 206 (F)
14	14	7	WOW Kate Bush (Andrew Powell) EMI	EMI 2911 (E)
15	8	7	IN THE NAVY Village People (Morall/Belolo) Zomba	Mercury 6007 209 (F)
16	16	9	FOREVER IN BLUE JEANS Nell Diamond (Bob Gaudio) ATV	CBS 7047 (C)
17	17	5	REMEMBER THEN Showaddywaddy (Showaddywaddy) Ardmore & Beechwood	Ariola ARIST 247 (F)
18	22	6	QUESTIONS AND ANSWERS Sham 69 (Pursey/Wilson) Singatune	Polydor POSP 27 (F)
19	NEW		HOORAY HOORAY IT'S A HOLI HOLIDAY Boney M (Frank Farian) Hansa/ATV	Atlantic/Hansa K 11279 (W)
20	24	4	KNOCK ON WOOD Amil Stewart (Barry Lang) Warner Brothers	Atlantic/Hansa K 11214 (W)
21	28	3	LOVE YOU INSIDE OUT Bee Gees (Bee Gees/Richardson/Galuten) RSO/Chappell	RSO 31 (F)
22	20	7	STRANGE TOWN Jam (Vic Coppersmith-Heaven) And Son	Polydor POSP 34 (F)
23	29	4	VALLEY OF THE DOLLS Generation X (Ian Hunter) Chrysalis	Chrysalis CHS 2310 (F)
24	25	5	THE STAIRCASE Siouxie & The Banshees (Nils Stovenson) Pure Noise/Chappell	Polydor POSP 9 (F)
£ 25	27	6	HAVEN'T STOPPED DANCING YET Gonzalez (Gloria Jones/Richard Jones) Buckwheat	Sidewalk SID 102 (E)
26	18	9	SOMETHING ELSE/FRIGGIN' IN THE RIGGIN' Sex Pistols (S. Jones) Burlington/Warner Bros.	Virgin VS 240 (C)
£ 27	58	2	BANANA SPLITS Dickles (John Hewlitt) Interworld	A&M AMS 7431 (C)
28	41	2	ONE WAY TICKET Eruption (Frank Farian/Rainer M. Ehardt) Robert Mellin	Atlantic/Hansa K 11266 (W)
£ 29	71	2	REUNITED Peaches & Herb (Freddie Parren) ATV	Polydor POSP 43 (F)
30	9	13	I WILL SURVIVE Gloria Gaynor (D. Fekaris) ATV	Polydor 2096 017 (F)
31	16	10	I WANT YOUR LOVE Chic (Edwards/Rogers) Warner Brothers	Atlantic LV 16 (W)
32	21	8	TURN THE MUSIC UP Players Association (Danny Welsh) Panache	Vanguard VS 5011 (A)
£ 33	39	6	LOVE BALLAD George Benson (Tom Lipuma) Chappell	Warner Brothers K 17333 (W)
34	NEW		ONLY YOU Child (Ray Singer) Sherwin	Ariola/Hansa AHA 538 (A)
£ 35	64	2	I'M AN UPSTART Angelic Upstarts (Jimmy Pursey) Singatune	Warner Brothers K 17354 (W)
36	31	4	OFFSHORE BANKING BUSINESS Members (Steve Lillywhite) Virgin	Virgin VS 248 (C)
37	37	6	HERE COMES THE NIGHT Beach Boys (Beach Boys) Rondor	Caribou CRB 7204 (C)
£ 38	64	2	FEEL THE NEED Leif Garrett (Michael Lloyd) Carlin	Atlantic K 11274 (W)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
£ 39	56	2	PARISIENNE WALKWAYS Gary Moore (Chris Tsangardis/Gary Moore) Mr. Sam/Heath Levy	MCA 419 (E)
£ 40	43	2	GUILTY Mike Oldfield (Mike Oldfield) Virgin	Virgin VS 245 (C)
41	NEW		DANCE AWAY Roxy Music (Roxy Music) E.G.	Polydor POSP 44 (F)
42	NEW		ROXANNE The Police (Police) Virgin	A&M AMS 7348 (C)
£ 43	73	2	NICE LEGS SHAME ABOUT HER FACE Monks (Nickelodeon) Arnakata	Carrera CAR 104 (E)
£ 44	67	2	DIAMONDS Chris Rea (Gus Dudgeon) Magnet	Magnet MAG 144 (E)
£ 45	61	2	HIGHLY INFLAMMABLE X-Ray Spex (Falcon Stuart/X-Ray Spex) Mobjack	EMI International INT 583 (E)
46	NEW		WALK ON BY Average White Band (Average White Band) Carlin	RCA XC 1087 (R)
47	45	3	SWINGIN' Light Of The World (Castellano/Dark Cloud) Dizzy Heights/Pure Management	Ensign ENY 22 (F)
48	42	6	LET'S FLY AWAY Voyage (Roger Tokarz) Editions/Sirocco/Louvigny	GTO/Hansa GT 245 (C)
49	32	12	DON'T STOP ME NOW Queen (Queen/Roy Thomas Baker) Queen/EMI	EMI 2910 (E)
£ 50	60		THE NUMBER ONE SONG IN HEAVEN Sparks (Giorgio Moroder) Heath Levy/Island	Virgin VS 244 (C)
51	48	5	I (WHO HAVE NOTHING) Sylvester (H. Fuqua/Sylvester) Heath Levy/Shapiro Bernstein	Fantasy FTC 171 (E)
52	35	7	FIRE Pointer Sisters (Richard Parry) Intersong	Planet K 12339 (W)
53	53	3	ADVENTURES OF THE LOVE CRUSADER Sarah Brightman (Steve Rowland) ATV/Cuckoo	Ariola/Hansa AHA 538 (A)
54	50	8	CUBA Gibson Brothers (D. Vangarde) Blue Mountain/Heath Levy	Island WIP 8483 (E)
55	30	12	OLIVER'S ARMY Elvis Costello & The Attractions (Nick Lowe) Plangent	Radar ADA 31 (W)
56	NEW		LONG LIVE ROCK The Who (John Entwistle) Fabulous	Polydor WHO 2 (F)
57	NEW		JIMMY JIMMY Undertones (Roger Bechirian) Warner Brothers	Sire SIR 4015 (W)
58	44	3	DANCE LADY DANCE Crown Heights Affair (Crown Heights Affair) Planetary Nom	Mercury 6168 804 (F)
59	NEW		PRIME TIME Tubes (Todd Rundgren) Rondor	A&M AMS 7423 (C)
60	33	11	LUCKY NUMBER Lene Lovich (The Stateless) Rondor/Oval	Stiff BUY 42 (E)
61	NEW		THEME FROM DEER HUNTER Shadows (Shadows) Robbins	EMI 2939 (E)
62	52	5	SHOOT SHOOT U.F.O. (Ron Nevison) Intersong/Barn/Chrysalis	Chrysalis CHS 2318 (F)
63	58	2	I JUST FALL IN LOVE AGAIN Anne Murray (Jim Ed Norman) Campbell Connolly	Capitol CL 16069 (E)
64	36	11	INTO THE VALLEY Skids (David Batchelor) Virgin	Virgin VS 241 (C)
65	49	6	IMAGINATION Rocky Sharpe & The Replays (Mike Vernon) Chappell	Chiswick CHS 110 (E)
66	34	11	CAN YOU FEEL THE FORCE? Real Thing (Ken Gold) Open Choice	Pye 7N 46147 (A)
67	NEW		UNTIL THE NIGHT Billy Joel (Phil Ramone) April	CBS 7242 (C)
68	NEW		DANCER Gino Soccio (Mix Machine) Sons Celestes/Shediac	Warner Brothers LV 23 (W)
69	59	6	SHA LA LA MEANS I LOVE YOU Barry White (Barry White) Copyright Control	20th Century BTC 1041 (A)
70	40	10	KEEP ON DANCING Gary's Gang (Eric Matthews) April	CBS 7109 (C)
71	51	5	SOMETHING'S COOKIN' IN THE KITCHEN Dana (Barry Blue) ATV	GTO GT 243 (C)
72	NEW		FEAR OF THE DARK Gordon Giltrap (Miller/Hand/Edwards)	Electric WOT 29 (A)
73	47	3	LET'S DANCE/MEMPHIS Chris Montez/Lonnie Mack (Lee) Chappell/Morris	Old Gold LIQ 9011 (W)
74	57	3	OVERKILL Motorhead (Jimmy Miller) Pocket/Leo songs	Bronze BRO 87 (E)
75	26	9	MONEY IN MY POCKET Dannie Brown (Joe Gibbs) Lightning/Heath Levy	Atlantic LV 5 (W)

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

A-Z (TOP WRITERS)

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Anthony/Hill Rowland	53
Banana Splits (Richie Adams/Mark Barkan)	27
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Cool For Cats (Tilbrook/Tifford)	3
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Dance Lady Dance (Nerangli/Britten)	58
Dancer (Dino Soccio)	68
Diamonds (Chris Rea)	44
Don't Stop Me Now (F. Mercury)	49
Fear Of The Dark (Giltrap/Edwards/Hand)	72
Feel The Need (Abrin Timon)	38
Fire (Bruce Springsteen)	52
Forever In Blue Jeans (R. Bennett/N. Diamond)	16
Goodnight Tonight (P. McCartney)	9
Guilty (Mike Oldfield)	40
Hallelujah (Shimrit Ori/Kobi Oshrat)	6
Haven't Stopped Dancing Yet (Gloria Jones)	25
He's The Greatest Dancer (N. Rodgers/B. Edwards)	11
Here Comes The Night (A. Jardine/M. Love)	37
Highly Inflammable (P. Styrene)	46
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I Don't Wanna Lose You (D. Most/S. Glen/N. Burns)	12
Imagination (Burke/Van Heusen)	65
I'm An Upstart (Thomas Mansforth/Raymond Cowie)	35
In The Valley (Morall/Belolo/Willis)	15
Into The Valley (Jobson/Adams)	84
I Just Fall In Love Again (Herb Stribit/Donal/Skepp/Lloyd)	63
I Want Your Love (Edwards/Rogers)	31
I (Who Have Nothing) (Leiber/Stoller/Donita/Mogol)	51
I Will Survive (D. Fekaris)	30
Jimmy Jimmy (John O'Neill)	57
Keep On Dancing (Matthews/Turnler)	70
Knock On Wood (Steve Cropper)	20
Let's Dance/Memphis (Lee)	73
Let's Fly Away (Chantrea/Dahan/Pazin)	48
Long Live Rock (R. Townshend)	56
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Love You Inside Out (Gibb Brothers)	21
Lucky Number (Lovich/Chappell)	60
Money In My Pocket (Joe Gibbs)	75
Nice Legs Shame About Her Face (Nickelodeon)	43
Her Face (John Ford/Richard Hudson)	43
Offshore Banking Business (J. M. Carroll)	38
Oliver's Army (E. Costello)	55
One Way Ticket (Hunter/Keller)	28
Only You (B. & A. Randle)	34
Overkill (Kilmister/Clarke/Taylor)	74
Parisiene Walkways (Phil Lynott/Gary Moore)	39
Pop Muzik (Robin Scott)	5
Prime Time (Tubes)	59
Questions And Answers (Pursey/Parson)	18
Remember Then (Powell/Ross)	17
Reunited (Freddie Parren)	29
Roxanne (Sting)	42
Shake Your Body (R. Jackson/M. Jackson)	4
Sha La La Means I Love You (Barry White)	69
Shoot Shoot (Schanke/Mogg/Parker/Welsh)	62
Silly Thing (Cook/Jones)	8
Something Cookin' In The Kitchen (Dave Jordan)	71
Something Else (Shealy/Cochrane)	26
Some Girls (Chapman/Chinn)	2
Strange Town (Paul Weller)	22
Sultans of Swing (M. Knopfler)	13
Swingin' (McKrieth/Williams)	47
The Logical Song (R. Davies/R. Hodgson)	7
Theme From Deer Hunter (S. Myers)	61
The Number One Song In Heaven (Russell & Ron Maal)	50
The Runner (Fargus/Moroder)	10
The Staircase (Slouki/McKay/Severin/Morris)	24
Turn The Music Up (L. Dann/C. Hilla)	32
Undl The Night (Billy Joel)	67
Valley Of The Dolls (Idol/James)	23
Walk On By (Bacharach/David)	48
Wow (Kate Bush)	14



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PERFORMANCE

Kate Bush: Palladium

THERE'S NOTHING like writing your own reviews, and it's a suspiciously close coincidence that Kate Bush's current hit coincided with her stunningly good debut tour. If it weren't a rather passé exclamation for these hard bitten times. Wow! would probably be the best and simplest reaction to this whole critic-defeating entertainment.

So, admitting that the lady has herself provided the vocabulary, here goes: amazing production — combining song, dance, mime and dramatic spectacle (which seemed like a low-budget collaboration between Truffaut, de Mille and Peckinpah); incredible professionalism all round, from the tightly rehearsed band, backing singers Liz Pearson and Glenys Groves, dancers Stewart Avon Arnold and Gary Hurst, Lighting and sound technicians, set builders, to costume creators and quick change assistants. Magician and mime Simon Drake deserves a special name check for adding his own kind of visual magic to the singer's vocal prestidigitation.

The final tour date in London was like a series of finales. The show did not so much build as start at a moment of crescendo and maintain it. It is a critic's duty to carp wherever possible, but for theatrical production surrounding them, some of the more pot-boilerish songs would have become rather tedious to listen to. But then this was intended to be atheatrical production throughout, and it succeeded. There

was time for performing most of her recorded repertoire, of which Roll The Ball, The Kick Inside, Wuthering Heights and Wow were predictably the biggest showstoppers.

This tour has been a triumph for the artist, and her entourage. However much one wants to avoid something like a drivelling sycophant, it is only fair to say that Kate Bush has brought to the pop concert stage a kind of pure, exciting entertainment — so good in its concept that her graceful vocal gymnastics almost seem like a bonus — which actually deserves the overworked adjective "new".

Of course, only the voice can be put on record, but this tour must have strengthened her commercial chances here in the UK. The British, however, are the converted. The question for the artist, her management and her record company must be, can she repeat the performance in the other major world markets?

TERRI ANDERSON

Dusty Springfield: Theatre Royal

THE SIXTIES golden girl of pop, Dusty Springfield, returned to London last week for three concerts at the Theatre Royal, Drury Lane — her first British appearances for six years — and if any final evidence was required that she is one of the premiere singing talents ever to come out of the UK, then this was it.

Country seminar

FROM PAGE 22

larger audience by introducing new material."

A dissenting voice from that view came from Dick Beeching of the American Forces Network (Europe), who asked: "How do you get country music across to younger kids unless you introduce them to people like Hank Williams?"

As a final point for the morning session, Reg Cooper, of Radio Nottingham, noting that there are only three DJs in the CMA (GB), called for all radio presenters interested in the music to join the CMA (GB) to provide an exchange of ideas on how best to promote country to listeners.

After a lunch provided jointly with *Music Week* by the CMA based in Nashville, the discussion moved on to topic four with British country artist, Tony Goodacre, who, speaking from personal experience, asserted that British country artists are accepted on US TV and radio singing mostly British country songs. "Yet here," he continued, "Yorkshire TV has said that it's not interested in me doing a series, while it happily buys the Canadian George Hamilton IV shows for selling to the network."

Telling a similar story, Richard de Sylva recalled trying for three years to interest BBC's Pebble Mill in Frank Jennings and yet they took no notice until the artist had achieved success on the other side of the Atlantic.

Fellow panelist Colin Ward had got more joy from TV producer Douglas Hesse, explaining that Hesse became interested in The Hillsideers once he had been persuaded to see a whole set by the band in the right atmosphere.

"It is a matter of effort," he added. "Persuade the producer to come and see the act if you are certain that the act is good enough."

"I'm finding that TV stations and the IBA radio stations are the best place for exposure at the moment. It is possible to make inroads as long

as an effort is made. Unfortunately there seems to be apathy towards country music in most A&R departments in London."

Songwriter and performer, Terry McKenna, advised: "The only way to succeed is to persevere with original material. I have been told to forget country and go with pop as the only way to make a living but I don't accept that." Yet Geoff Thorne of MCA provided a sobering rejoinder, asserting that the average British country fan wants to hear American songs and not British material.

Several DJs said they would be delighted to present more British product on their shows, if only they received more of it.

On the subject of British artists in comparison with the greater number of US artists gaining exposure in the UK Colin Ward suggested that there is a cream of British artists — perhaps 20 — and then there seems to be a gap with the others following on some way behind. And reminding everyone of the record companies' ultimate interest, Richard de Sylva added: "We have got to remember that record companies are in business to make money. They hope to get their investment back plus a little more on top. The bottom line is still important whatever type of music it is. It's a sobering thought that a new punk act can sell 50,000 albums while Frank Jennings, despite the promotion and publicity, has sold only 20,000 in two years."

Perhaps suggesting one solution, Larry Mercey from Canadian group, The Mercey Brothers, said: "We have got to put money into it and keep putting money into it. When we were with RCA we sold 16,000 of the first album, 20,000 of the second. Then we set up our own little company and have sold 50,000 copies of the latest album."

"American companies are in our countries to sell product and a lot of it is damn good. That makes it all the more important to believe in homegrown acts."

The nagging doubt probably lurked in a lot of minds — ten years after her last Top 10 hit, and after such a long absence from these shores resulting from a self-imposed exile in California, could Dusty prove that she is still a top-class star? The answer was a resounding, unqualified yes. The looks, the glamour and most important of all the voice are still there, and there is absolutely no reason why Dusty, if she be prepared to put in the effort, cannot become one of Britain's leading record sellers again.

The frenzied days of the 1960s pop world have long gone, but Dusty's hits of that period still remain fresh, and have not dated at all. She included many of them in her act — Clive Westlake's I Close My Eyes And Count To Ten, All I See Is You, Son-Of-A Preacher Man, Brand New Me, Some Of Your Lovin', I Just Don't Know What To Do With Myself, Stay Awhile, I Only Want To Be With You and the show-stopping You Don't Have To Say You Love Me.

But the show did not rest on old hits alone. In the last 12 months Dusty has recorded two albums and songs from them featured heavily in the act. Her latest single, I'm Coming Home Again, co-written by Carole Bayer Sager, was evidence that Dusty can tackle an emotional number in a way that no other British female singer can. The Barry Gibb number, Save Me Save Me, was more the lucrative disco vein. Sandra, an ode to a housewife who feels trapped in her marriage, could turn out to be a maudlin number in less capable hands, while Melissa Manchester's Be Somebody called for all the well-known Springfield vocal techniques.

It was a triumph of a performance which drew enthusiastic accolades from an audience welcoming back a long-lost daughter. There were a few tears from Dusty herself, laughter during her Rollerina sequence (ever seen someone sing while also roller-skating around stage?), and roses flung onstage in abundance. Drury Lane hasn't seen anything quite like it since the days of Nell Gwynn!

CHRIS WHITE

Manfred Mann: Paris

CURRENTLY IN the middle of a sell-out 60-date European tour, MMEB, won over 3000 Paris punters with their new line-up, new stage show and new material from the recently released Bronze LP, Angel Station.

The album is currently charting in eleven countries including Germany, Holland, Belgium, Switzerland, Austria and Scandinavia. The UK sales prospects — it is already selling steadily here — will be enhanced with an eleven-date UK tour running from June 7 to 22.

The band's music is heavy rock based, allowing for reasonably lengthy instrumental solos — either synthesiser from Manfred or fine but controlled guitar passages from new boy, Steve Waller. Of the new material, the haunting Oh Carol was outstanding, building gradually to a fine climax, while older numbers from their repertoire — Springsteen's Blinded By The Light, Davey's On The Road Again, Father Of Day, Father Of Night warmed the audience who took a little time to get off on the gig.

Lead vocalist Chris Thompson's throaty vocals will be missed when he leaves MMEB to work with his own band and producer Richard Perry of Planet Records. Perhaps Manfred should look for a more enigmatic out-going character as new front man. Because, if the band lacks anything, it is close contact with the audience. With the songs and arrangements they have, the right person up front could work that audience into a frenzy.

None the less, MMEB plays a well-paced, well-rehearsed, simplistic but effective rock n roll show. The music is backed with a good light show and entertaining back projection to illustrate the songs.

JIM EVANS

Blue: Berlin

THREE YEARS ago, Scottish band Blue toured with Kiki Dee in the US, and the result was a recording contract with Rocket Records, an album and several singles. In the last 12 months or so, it has been all quite quiet on the Blue front however, but now the band have returned with a fine album, Fools Party, partly produced by Elton John and by the band themselves.

Currently the group are playing support to CBS band Lake on an extensive German tour, and Blue's appearance in Berlin on Saturday indicated that everything's alright on the live performance scene too. The band's all-too-short 45-minute set featuring songs by both Hugh and Dave Nicholson was snappy, well-paced and musically.

Focal point of Blue is Hugh Nicholson, one-time member of Marmalade who wrote several hits for that band including Cousin Norman. He is joined by brother David, bass guitarist Ian MacMillan and drummer Charlie Smith.

Blue are typical of so many other bands around at the moment — they play good, commercial pop music, which isn't too lightweight to be dismissed as bubblegum pop, yet they find it difficult to establish a strong musical identity for themselves. Which is a pity because there is a lot about this band which is good and deserves greater recognition by record buyers and industry alike.

Their first singles Gonna Capture Your Heart and Women (They Let You Down) should have fared better in the chart. More recent numbers like Fools Party, Stranger's Town and Danger Sign continue in the same musical vein, while I'm Alone would be well worth consideration as a single.

Blue had the difficult task in Berlin of opening the concert and then only having 45 minutes in which to develop their act — in addition the usual reticent manner of the German audience was another disadvantage to contend with. However they gave a good performance which should be seen by British rock audiences at the earliest possible opportunity.

CHRIS WHITE

Neil Sedaka: Palladium

AFTER AN absence of two years, Neil Sedaka returned to the scene of his last UK triumph, the London Palladium, on Sunday with a series of concerts that again underline his tremendous talent as a singer/songwriter. Despite a lack of hit records he is still a huge box-office attraction, his concerts all this week having been sold-out weeks ago.

Sedaka is taking no chances with his act. From the opening Other Side Of Me to the final I Go Ape, the numbers were all tried and tested. Solitaire, The Immigrant, the Oh Carol medley, Bad Blood, A Little Lovin' and That's When The Music Takes Me have all been featured in his performance for several years now — and they always go down as well as ever.

With the exception of the title track of his latest Polydor album,

All We Need Is The Music — "The record company have made sure the LP is a well-kept secret" he told the audience — and one other song, it was a typical one hour and 20 minutes of Sedaka music.

A few more new songs would have been welcome, and reminded the audience that Sedaka can still be a valid force in the Top 30 today. As it was, the audience anyway was 30-ish upwards and they had obviously come to hear the old numbers. It was a polished and professional performance — naturally — although at times the music suffered from the lack of a brass section.

However, Neil Sedaka was obviously happy with the audience response, they were happy with his music, and everyone went home knowing that they had witnessed a great artist in action.

CHRIS WHITE

James Last: Albert Hall

THE FACT that it was James Last's 50th birthday made his RAH concert on April 17 an extra special occasion (see Dooley's Diary). The festive air of general jollity was abroad before the immaculate white-suited figure of maestro Hansi appeared on stage to a roar of approbation.

Musically, the mixture was predictable but excellently presented and executed, and exactly what the capacity audience wanted to hear. Last draws his programmes from a wide spectrum encompassing disco versions of Summertime and How High The Moon (complete with African talking drums), Quincy Jones' Stuff Like Dat (with Last defining stuff as green, green grass at home), a lilting Floral Dance, the adagio from Max Bruch's violin concerto for a string section feature and a concert arrangement of Chuck Mangione's Children Of Sanchez.

Then after the interval, with the atmosphere even more mellow, came the cockney songs like Down At The Old Bull And Bush, aimed at getting the audience singing along lustily, climaxing in Land Of Hope And Glory, and two Beatles encores in Get Back and Ob-La-Di Ob-La-Da. Last's direction is effortless — indeed most of the string section at the back were unsighted as far as his conducting was concerned — but the orchestra is a precision instrument of unerring timing and polish and boundless energy and enthusiasm for what they do. It's also a very cosmopolitan organisation with Britons, Americans and Scandinavians in its ranks, and the three lady string players come from Australia (two) and Canada.

An extra treat for the Last faithful was the appearance of Last's son Ronald, who sang three of his own songs creditably to his own piano accompaniment. The last of the three had been dashed off the day before apparently as a tribute to London.

Immensely professional, velvet smooth and highly entertaining, Last's formula is an infallible one which will continue packing them in everywhere he goes, because this musical language is totally universal.

NIGEL HUNTER

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

Music Week 78%
Record Business 7%
Radio and Record News 3%
(Source: NOP Market Research)

DOOLEY'S DIARY

Not the Last of Hansi

THAT OVERWORKED word phenomenon is still virtually inescapable when one considers the case of **James Last**.

There he was last Tuesday (17), filling the Royal Albert Hall to capacity yet again with vociferous hordes of enthusiasts, mostly of middle years, who stomped and yelled and couldn't get enough of the Last brand of MOR seasoned with rock and disco played by an orchestra without equal in the world at present in terms of style, versatility and record sales.

The occasion had an additional zest and flavour to it because Last — Hansi to his friends, colleagues and the 4,000-strong UK Last fan club — was celebrating his 50th anniversary that very day.

So, to the strains of the opening number appropriately titled *People Will Say We're In Love*, a procession of the devoted began which gradually covered the stage with bouquets, booze and birthday cakes. The intro to that number had suddenly turned into *Happy Birthday To You*, with Hansi looking suitably astonished.

The first half climaxed with several fellows staggering towards the stage bearing a 1½cwt cake complete with candles and looking in imminent peril of suffering hernias. Hansi gratefully acknowledged the monster confection, organised by his UK fan club, and then requested the perspiring bearers to bear it away again, announcing that he would pass it on to Great Ormond Street Children's Hospital.

The second half was marked with scenes of wild enthusiasm as members of the audience boogied along the aisles brandishing banners which read "Happy Birthday Hansi" "Wunderbar Hansi" and "Sing Mit Der Konig", which, we believe means sing with the king.

It was all quite *amazing*, as Kate Bush would say, and as far as Hansi is concerned, the Max Miller phrase of self-esteem seems in order: *There'll never be another.*



JAMES LAST is flanked by Polydor deputy managing director Tom Parkinson (left) and managing director A.J. Morris after receiving a 50th birthday gift from them of an antique Nicole Freres six-air keywind musical box manufactured in 1845.



FRAN BARRIE, aged 28, of Prestwich, Manchester, is a self-confessed white witch and claims she is the reincarnation of a High Priestess.

And last August, a seer from Newton Le Willows, Leonard Jones, prophesied that within 12 months she would be a big name in the pop world.

*Now she is making her pop debut and 1,000 copies of her single, *Stole All My Love*, have been pressed on the Vibes record label (owned by Vibes Records and Tapes, 3 Princess Parade, Bury. 061-764-3013). Label owner Tony Andrew now says a major is interested in a licensing deal.*

*The aforementioned witch has something of a track record — eight years ago she registered a Spanish Top 30 entry with a song called *Road of Destiny*.*

Incidentally, Barrie practices telepathy, E.S.P. and other associated pastimes.

Success moves with RAK

THIS TUESDAY (24) marked the first anniversary of the move by Mickie Most's Rak organisation from Mayfair to Charlbert Street in St. John's Wood, and the transfer has done nothing to impair Rak's good luck and prospering fortunes.

During the ensuing year Rak released 10 singles and scored 10 hits. One of them, Racey's *Lay Your Love On Me* which, with 750,000 UK sales, is Rak's biggest seller to date in Britain. Candidate was another new act successfully broken, and veterans of the label such as Suzi Quatro, Smokie and Hot Chocolate continued their disc triumphs.

RCA ties up dealers with promo puzzle

IF ANY record companies find dealers a little slow in ordering records this week, the blame should go to RCA which has Britain's dealers literally tied up in knots. As a promotion for Gerrard Kenny's *Fit To Be Tied*, single, released this week, RCA's marketing department has mailed "Loony Loops" metal jigsaws to dealers.

The trick is to remove a string hook from the puzzle — but RCA has fiendishly taken out the instructions from the puzzles. (At least it might take dealers' minds off the problems of faulties).

Additional promotion gimmicks for Kenny include T shirts for dealers and Gerrard Kenny ties for radio station contacts. Teaser ads are appearing in the consumer press and trade advertising will run through to the release of his album, *Made It Thru' The Rain*, in June.

CONTROLLING SPIN of a different kind 2,500 ft above Herefordshire in May will be 15 disco jockeys from UK radio stations all parachuting for the first time to help raise money for Britain's elderly.

The DJs are looking for sponsorship, the money to be paid on the successful completion of the training course and the jump.

The 15: Chris Opperman, Radio Orwell; Mark Kalproicz and Jill Egglestone, BBC Oxford; John Tinman and Michael Henderson, Downtown Radio; Neil Ffrench Blake, Thames Valley; Dave Porter, BBC Radio Merseywide; Ian Parkinson, Swansea Sound; Bob Williams, Beacon; Carol Walker, Radio City News; Elizabeth Phillips and Michael Woodhead, BBC Birmingham; John Moss, Manx Radio; Brian Wolfe, Capitol Radio and James Milne of the Daily Star. The jump is set for May 12 at Shobdon Air Centre.

Welcome to Portman Country!

THE LATEST and perhaps most unlikely country music venue to come to emerge in London is the Portman Hotel, one of the Inter-Continental chain and more used to banquets and receptions than hoe-downs.

Now every Friday they host a Texas Chili Evening at which pretty girls in denims and stetsons serve spicy Tex-Mex food and equally spicy cocktails to the music of the Roger James Band. The band handles a wide range of country sounds, including requests, and has featured on Radio Two's Country Club. If these Friday evening specials prove a success, the experiment with country will be extended possibly taking in more bands in future months.

The hotel's jazz ventures have already proved a great success with patrons having to book well in advance for the regular Sunday Jazz Brunch. And on Monday (April 23) the Portman staged a gala jazz night featuring The Midnight Follies Orchestra and Sweet Substitute.

YESTERDAYS

TEN YEARS AGO

FIRST STEPS in setting up a joint Polydor/Philips distribution company are taken with the registration in the UK of company name Phonodisc Ltd. . . Carl Denker takes over Morgan Records from Monty Babson and Barry Morgan. . . Beatles' *Get Back* goes straight to No. 1 on singles chart, depositing Desmond Dekkar's *Israelite*. . . Ron Kass quits Apple Records.

FIVE YEARS AGO

STAX SIGNS 10-year-old Opportunity Knocks winner Lena Zavaroni. . . Chartpools, the weekly scheme like football pools but based on the pop chart, folds after five months operation. . . Lionel Rose appointed European marketing manager of Shorewood Packaging. . . Dealers report an increase in the number of faulty records — blamed on shoddy imports. . . WEA closes its Raft label.

THE TRIUMPHAL return of **Dusty Springfield** at the Drury Lane theatre last week was a lesson to all in how sheer professionalism, vocal performance and a good backing band is really all you need to entertain. . . It was refreshing to get back to the simplicity of the Sixties (with the exception of her probably ill-advised roller skating sequence) after the outrageous gimmickry of some Seventies concerts. . . But the applause was almost drowned by the sound of gnashing teeth in the Phonogram box at the thought that all the Dusty back catalogue was deleted at her own request — but a TV-advertised 20 Greatest album is planned for later this year. . . Dusty kept Phonogram top brass waiting for over an hour as she patiently signed autographs for all the fans waiting for her at the stage door. . . And she is not denying rumours that she may return to live here.

THE BMI claims it has licensed 327 songs which have had over 1,000,000 radio or television performances in the USA and **Paul McCartney** leads the list with 12 titles followed by **John Lennon** with 11 (incidentally, BMI says that a song with a million performances averaging three minutes each has been on the air at least 50,000 hours!) . . . Several RCA long-service staffers coming up for ten years with the company, including artists relations manager **Tony McGrogan** who clocks up his decade this week. . . A second daughter, Georgia Kate, to Arista MD **Charles Levison** and wife **Caroline**. . . West Indies honeymoon for **MW's** advertisement manager **Jonathan Ward** and bride **Lucilla**.

ACCORDING TO national paper advertising for new pop paper *Smash Hits*, "this magazine contains words you probably haven't heard before". . . **Gallagher and Lyle** now have their own eight-track studio — built for them by AHB — in Kent. . . **Louis Benjamin** has a new entry — in the current edition of *Who's Who*. . . Now home taping is hitting classical sales, according to CBS chairman **Maurice Oberstein** who told a dealer meeting that home-tapers are pirating whole albums conveniently broadcast in stereo on Radio Three. . . Expect **Radio Luxembourg** announcement of expansion plans.

CAPITOL RADIO'S Help A London Child campaign at Easter raised £45,194 from paid-for record requests and auction of such items as **Robin Gibb's** guitar which someone paid £1,750 for, and a further £5,000 from an extra **Neil Sedaka** Palladium concert. . . Producer **Dennis O'Keeffe** overseeing Radio Two's latest OB venture — a visit to **EMI's** Hayes factory this Friday (27). . . FOOTBALL: The Music Industry League went down 4-0 to **Dennis Waterman's** All Stars and **Ray Williams** collected two black eyes in the process (full report and photo next week); League results: Magnet/Darts 4 Chappell 2, Our Price 14 WEA 0 (Our Price now undefeated in ten games and if **Pye** wants to knock them from top of West League they have to win 13-0 in last match of season).

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