

RECORDS-TAPE-RETAILING-MARKETING-RADIO &amp; TV-STUDIOS-PUBLISHING

# MUSIC WEEK

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

**99%  
OF RECORD  
DEALERS  
RECEIVE  
MUSIC WEEK**

(NOP Market Research)

**What is a  
record  
company's  
greatest  
asset?**

THE NOP Market Research survey of record retailers revealed that 40 per cent of dealers believe that being able to meet delivery dates is a supplier's greatest asset — and only five per cent cited good point of sale material. Read more of this fascinating survey in page six.

**Bob Seger—  
a new  
superstar?**

Chris White reports from America on Capitol's emerging new rock star, Bob Seger, in a six-page special (pp 51-56).

**What makes  
a good  
album sleeve?**

Jim Evans conducts an in-depth inquiry into the selling power of the album sleeve with opinions from the artists whose music it sells.

**CHART  
ACTION**

THOSE BEE Gees are back with Too Much Heaven leading 13 new entries at 26. Best mover of the week is Musique's In The Bush which climbs 48 places from 72 to 24, followed by Dean Friedman's Lydia (70 to 31), Sylvester's Dance (Disco Heat) (64 to 29), Chic's Le Freak (40 to 23) and Ease On Down The Road by Diana Ross and Michael Jackson (61 to 45). Another duo, Barbra Streisand and Neil Diamond, are in at 48 with You Don't Bring Me Flowers.

## Polygram tops the billion dollar mark

THE POLYGRAM group's worldwide sales in the year to date have topped one billion dollars' worth of turnover. And announcing the figure this week, Polygram president Coen Solleveld said that "this spectacular result" was achieved through the group's record operations, Polydor and Phonogram.

The final figure for the year is likely to be even 30 per cent higher taking into account Christmas season record sales during November and December.

A considerable contribution to the billion dollars must have come from the Bee Gees product on the RSO label whose sales of Saturday Night Fever alone amounts to 25 million double albums worldwide.

"This is a realisation of our aim to build a viable company rather than one which seeks only increased market shares," said Solleveld, who earlier this year moved his headquarters from Europe to New York in order to be better placed to tackle Polygram's expansion throughout the world.

● In 1977 the Polygram group's turnover totalled DM1,919,000,000.

## Polydor ups singles to 95p

POLYDOR IS hiking the price of a single to within 5p of a £1 on December 1, subject to Price Commission approval — an increase of 18 per cent from its present price of 80p.

And the company plans to increase other product prices across the board on January 1 — again subject to approval — taking classical and top-price pop albums to £4.75, and even bigger name pop like the Bee Gees or The Who to £4.95.

"To an extent we are catching up with the other companies prices, although I appreciate we shall be setting the pace with singles at 95p," said managing director A. J. Morris this week. "Sales of singles are very buoyant and to some extent less subject to home taping. But after paying artists royalties and manufacturing costs we are left with very little margin. I consider this increase high, but on the other hand it is essential for us to obtain the optimum price."

## Tosh LP not to be sniffed at says Boots

THE ENTIRE consignment of EMI's new Peter Tosh LP, Bush Doctor, which was intended for Boots branches around the country, has been recalled and re-sleeved. Boots refused to accept any copies which carried the scratch 'n' sniff sticker printed with the Rolling Stone big mouth logo.

The problem lay in the odour. Customers are given no indication of what they will sniff if they obey the invitation to scratch, but when the LP was released, rumour rapidly had it that the scent was of a certain, illegal substance, a plant with leaves very similar to those which are included in the album cover artwork.

## Bid to abolish PRS fails

A DEMAND in Parliament that the Government should abolish the powers of the Performing Right Society and substitute "other and more equitable methods of paying composers and writers" was rejected by Clinton Davis, Under Secretary of State for Trade.

Replying to Labour MP Fred Evans, Davis said that the PRS handled the collection and distribution of royalties for

Wilf Price, Boots chief record buyer, explained that the matter came up when a Scottish newspaper called the company's Glasgow office and told them what the scent on the Tosh LP sticker was thought to be.

"We have to be very careful; we are 'Boots the Chemist' and such a thing could be very awkward," Price said. "Also, we saw no reason to promote this substance in our record departments."

Boots had a copy of the LP — which had not at that point been delivered to any of its branches — sent to the company directors. After the scent had been sampled the opinion was that it was in fact the exotic flower perfume patchouli.

composers and writers. An individual could do this for himself only with great difficulty.

"The society has a large proportion of currently popular music in its repertoire and is therefore in a strong position," said the Minister. "Its activities are, however, controlled by the Performing Right Tribunal which determines disputes between the society and users of its music."



POLYGRAM PRESIDENT Coen Solleveld: the billion dollar man.

## WEA claims biggest ever advance

ADVANCE ORDERS for Boney M's new single, Mary's Boy Child/Oh My Lord is 400,000, which WEA believes is the highest initial advance order for any single ever. A further round of TV advertising on the Boney M album, Nightflight To Venus, runs from November 27 to December 3 on Thames, London Weekend, Granada, HTV and Trident.

## Now Heinz sells 'canned music'

DEALERS ARE likely to be hit hard by a discount mail order scheme organised jointly by CBS and H. J. Heinz.

Customers will be able to get a discount of £1.20 on a selection of ten CBS albums, by sending money plus three soup labels per album direct to Heinz. The price is £3.59 as opposed to the rrp of £4.79.

The albums involved are: Abba The Album, Johnny Mathis — You Light Up My Life, Andy Williams — Reflections, Earth Wind and Fire — All 'n' All, Simon & Garfunkel — Greatest Hits, A Star Is Born soundtrack, Art Garfunkel — Watermark, Neil Diamond — I'm Glad You're Here With Me Tonight, Santana — Greatest Hits, Johnny Nash — Tears On My Pillow.

A CBS compilation, Love Songs, will also be available for £1.20 plus three soup labels.

The scheme starts straight after Christmas. Heinz plans extensive promotion in food stores. A spokesman told MW: "The offer is being flashed on eight and a half million 15oz cans of tomato soup. These cans will be in the shops for between five and eight weeks. There will be point of sale material, but no specific media support, though our national TV campaign for the soup will be running at the same time."

Bonnie Tyler's great new single:  
**Louisiana Rain.**  
Taken from her forthcoming album. PB 5133  
Telephone orders: 021-525 3000 **RCA**

# LETTERS

## Slap on the back for Phonodisc

WE WOULD like to hand a large bouquet to Phonodisc for the marvellous service we are receiving from them. We placed an order Saturday afternoon, and have received the goods today — Monday — at 11.00 a.m.! They seem to be doing everything possible to help dealers and we have found the Saturday afternoon order service an invaluable asset that ensures prompt delivery.

Considering the number of chart singles and albums they are distributing at present, we feel that the stock position has been excellent. And we are still continuing to receive, in the main, 24 hour delivery service.

If this can be maintained over the Christmas period, which I am sure Phonodisc will manage to do, what a great service we shall be able to provide for our customers. *Susan Jensen: The Disc Jockey, Queens Road, Hastings, Sussex.*

# Anne Murray single— Mercer replies for EMI

THE FOLLOWING letter is addressed to Mr Irwin Robinson, President of Chappell Music (USA):

As you have chosen *Music Week* (Page three, November 18) as your communication medium with EMI, I am sure you will accept my continuing convention.

While your concern over our

release of the Anne Murray single is commendably reflective of yourselves as publishers. I should like to point out to you that the record was released on September 11 and we have been working steadily since then and have received considerable Radio 2 and commercial radio play.

Indeed it is ironic that in the same issue the single was advertised on the page opposite

the singles chart page.

Of course, should you wish to make a more significant contribution to our activities than inaccurate statements in the press, cheques should be made payable to EMI Records Limited, 20 Manchester Square, London W1.

*Bob Mercer, managing director Group Repertoire Division, EMI Records, London W1.*



TINA TURNER'S *Nutbush City Limits* — a rip-off? asks a dealer.

## Nutbush City — is this the limit?

I THINK Ike and Tina Turner's *Nutbush City Limits 12"* is an outright rip-off. Five of my customers refused flatly to buy it because of the very short track. Why did UA bother to release it on 12" in the first place? It only lasts two minutes and 56 seconds and at a retail price of £1.49 how can any self-respecting record shop manager or assistant stand behind their counter and ask such a ridiculous price for an over-rated, under-tracked overprice single? UA should be disgusted. *Phil Radbourne, manager, Sounds Good, London Road, Headington, Oxford.*

HOWARD BERMAN, UA's marketing manager, replies: "*Nutbush City Limits* is generally heralded as a rock classic. We have simply re-activated it in a full-colour picture bag, both as a seven-inch and 12 inch version, in response to constant public demand. The new version, to which Mr Radbourne so strongly objects, is exactly that very same recording which originally came out and which has since given constant enjoyment to millions (although obviously not to Mr Radbourne)."

## Brucie needs Blond Bomber!

PLEASE ALLOW me, as a drape-jacketed *MW* reader, who appreciates leg-shaking 1950s rock music, to suggest to Michael Grade (London Weekend's head of programmes) that rock initiator Jerry Lee Lewis be invited to appear

on Bruce Forsyth's Big Night TV programme — especially since "The Killer" happens to be in Europe at the moments.

Bette Midler and Dolly Parton for example, are reasonably big names in America but not here; and Dudley

Moore and Elton John do not generate the kind of keyboard excitement that piano-pulverizing Jerry Lee Lewis does.

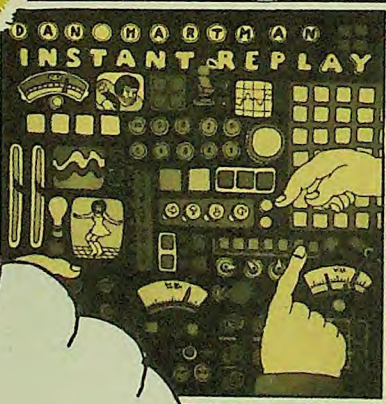
If LWT booked Jerry Lee Lewis — instead of dull, yawn-provoking showbiz acts — Bruce's show would get high viewing figures, and we might hear some really exciting rock music for a change. The kind of music that hits you hard — like a cat o' nine-tails soaked in vinegar! I don't think I am wrong in thinking a lot of *MW* readers would jump at the idea of seeing the "Blond Bomber" rocking away on their TV screens.

*Stuart Wester, Wild Wax Records, 39 Morrison House, London SW2*

# DAN HARTMAN'S NEW ALBUM

INSTANT REPLAY

Dan Hartman's new album 'Instant Replay' features the single 'Instant Replay' — already a huge hit — Top 10 and still climbing. So get your orders in this instant!



Album 'Instant Replay' SKY 83265 featuring the single 'Instant Replay'



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

# LETTERS

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

## 'Wonderful EMI'

IT IS Saturday morning and EMI has again failed to deliver the goods. I have just left Woolworth who have in stock EMTV 13/14 and the Darts latest single, but I am still waiting for stock of all three.

What a wonderful service EMI gives to specialist dealers! How did Darts chart when every dealer I have spoken to did not even know of its release? What has happened to specialist dealers' stocks of EMTV 13 and 14? Why does British Rail seem to dictate delivery times for EMI product?

No doubt Monday's phone call to EMI will again result in a buck-pass from computer to union problems. Doesn't EMI have a man capable of making decisions, telling the truth and providing dealers with an efficient service?

*J. E. Ingham, Jons Records and Cassettes, Guildhall Street, Theford, Norfolk.*

Editor's note: EMI has contacted Mr Ingham direct to answer his various points.

## PRS replies to Beaver

PATRICK BEAVER has no grounds for saying (*MW* Letters November) that I am "reluctant" to tell him what the costs of the Lyttleton libel action amounted to; he has been told that the figure will be published when it is known (Mr Lyttleton's solicitors have as yet produced no figures).

G. Milner (who is not a PRS member) is quite wrong in supposing (in the same issue) that the 412 full members of PRS who have 20 votes each have between them "80 per cent of the votes necessary to carry any issue".

These members' works account for more than half of the royalties collected by PRS for all its members, but their share of the total votes capable of being cast on a poll is

currently only 35 per cent.

Most important issues in PRS which are voted on at general meetings require a majority of 75 per cent of the votes cast. The full members as a whole (of whom there are some 1,500) earned last year 82.8% of the royalties distributable to all PRS members, and their share of the total votes is currently 80.6 per cent. Most objective people think that is fair.

P.S. I was not particularly entertained by Mary Webb's heavily ironic "tribute" to me in the same issue; Lyttleton, with his greater capacity for fantasy, would have done it better.

*ALAN FRANK, chairman, The Performing Right Society, London W1*

## MARKETING

## Charisma moves to beat imports

CHARISMA IS to re-release Genesis Live at the beginning of December to combat the increasing number of foreign imports. The 1973 LP, which retains its CLASS 1 catalogue number and has a rip tag of £3.25, was deleted when Seconds Out was issued 15 months ago.

The company is also mounting campaigns for current issues from Patrick Moraz (CDS 4015) and Dame Edna Everage — The Sound of Edna (CAS 1140). The Moraz LP comes in for a full music press advertising campaign, backed by fly-posting and window displays. A full colour poster accompanies each album.

Edna Everage starts a twelve week season at the Piccadilly Theatre from December 13 and to promote the album during that month there will be ten 'Ednamobile' London buses, plus colour posters on the London Underground. Other promotional back up includes joint advertising for LP and shown on the London Swiss Centre telecast, individual ads in the national press plus selective window displays in the London area.

A marketing campaign is also being set up for the debut single — Looking Kinda Rock 'N' Rolled (CB 326) — from Charisma's new signing Darling, currently supporting Frankie Miller on his UK tour.

POLYDOR IS trying a test marketing campaign aimed at Australians living in London for Max Merritt's new album, Keeping In Touch (2383 514). The company is taking 60-second spots on Capital Radio's rock and late night shows and advertisements in the London Australian magazine, Australasia Express, and Time Out. Polydor is hoping that the campaign will spread the demand to other markets.

PUBLIC IMAGE Ltd (Johnny Rotten's new band) release their first album on December 8 on Virgin. It has eight tracks including the single which never made the BBC playlist.

Said a spokesman: "It will be freely available, on black vinyl only, with no hidden or explicit marketing trickery, except a very fine cover and full colour inner bag featuring photographs of the band members."

TO HELP emulate the American success of Ian Matthews' album, Stealin' Home in this country, Rockburgh Records has pressed a special edition on red, green, yellow, white and blue plastic and they're available now. Meanwhile, the LP is being rush-released in Japan, New Zealand, Australia, Italy, France, Spain, Denmark, Norway and Sweden.

DECCA HAS issued a double-album, Pennies From Heaven (DDV 5007/8) which features the original recordings from the BBC television series of the same name. The six-week series is being repeated from December 1. A maxi-single, featuring Painting The Clouds With Sunshine, Pennies From Heaven and Isn't It Heavenly (F13821) is being released to tie-in with the repeats.

MARKETING  
NEWS  
EVERY WEEK  
IN  
MUSIC WEEK

## WEA loses PVK and Peter Green to Creole

PVK RECORDS, the High Wycombe-based record company whose artist line-up includes Peter Green, White Plains, Herb Reed and Sweet River, has switched from WEA to Creole Records for marketing and distribution.

First product under the new deal will be released later this month, and includes a single by White Plains, Wanna Fall In Love, and the debut record from Chris Hamburger, Hacienda.

PVK Records chairman, Peter Cormack commented: "Our time with WEA has been happy and we have enjoyed an excellent rapport with the people within that

## MUSIC DEALS

company. However, as a long-term policy, we feel that the musical and marketing philosophies of Creole are more closely aligned to our requirements."

Picture above right shows, left to right: Cormack, Bruce White, joint md of Creole, Peter Vernon Kell (PVK director) and Tony Cousins, Creole joint md.



## Chappell to administer Arlon Enterprises

CHAPPELL AND D. and J. Arlon Enterprises have agreed a long-term worldwide publishing pact involving Arlon associate companies such as Mashy Music, RAH Music and Nickelby Music, together with writer-artists such as Ian Page, Richard Hewson, Gerard Kenny and Giants.

Page has been associated with Deke Arlon for five years and his song If You Add All The Love In The World, recorded by Mac Davis for CBS went gold in the US.

Hewson's RAH Band sold over three million copies of The Crunch, reaching No. 4 here and No. 1 in Australia, and as well as his production work with Page, Hewson produced the new album by Catherine Howe for Ariola.

American-Irish singer-songwriter-pianist Gerard Kenny is a new signing by D. & J. Arlon Enterprises, and is winning major airplay with his debut RCA single New York, New York. Giants also recently made their RCA single bow with Doo Wop Band.

"We're so busy now in recording and TV work that we needed help with the publishing side of the business," Arlon told *Music Week*. "Chappell can't be beaten for its experience and expertise."

Pictured left celebrating the agreement between D. & J. Arlon Enterprises and Chappell are, from left, Chappell vice chairman Stephen Gottlieb, Deke Arlon, Jill Arlon and Frank Coachworth, co-director of D. & J. Arlon Enterprises, and Chappell director Tony Roberts, who negotiated the deal on behalf of Chappell.



## Deals news in brief

FOLLOWING AN "international workshop" of Polydor A&R executives in London, the company has picked up its worldwide options on soul/funk group Olympic Runners, including USA and Canada.

Commented Tom Parkinson, deputy md of Polydor: "The Olympic Runners are one of the most exciting acts to come our way for some time."

AN UNKNOWN Texan guitarist is Logo Records' first major signing to the Transatlantic label since Logo took the company over 12 months. Chris Grooms' first album, Sweet Gypsy (TRA 358), will be released later this month.

The guitarist was signed to the company after A&R manager John Briley saw him at last year's Cambridge Festival.

Grooms intends to return to the UK next spring for a concert tour.

POLYDOR HAS signed a licensing deal with Small Wonder team Pete and Mari Stennett for Patrik Fitzgerald. This arrangement is for Patrik alone with other Small Wonder artists retaining their independence. The deal which was instigated by Chris Parry (late of Polydor) was signed by Polydor's A & R director Jim Cook. Patrik, an already established artist as a new wave poet, has a cult

following and two singles issued by Small Wonder Records — Safety Pin Stuck In My Heart and Backstreet Boys have sold in excess of 20,000 and 15,000 respectively.

At present, Patrik is supporting the Jam on their tour and will be in Polydor's studios next month to record a single and album for release early in the New Year.

AURA RECORDS has reached an agreement with the Pasha Music Organization whereby they will release Allan Clarke's new album, I Wasn't Born Yesterday, due for release November 24.

Clarke, lead singer of the Hollies, co-wrote all of the songs on the LP and it was produced in Los Angeles by Spencer Proffer. It includes the US top twenty single, Shadow In The Street.

VIRGIN MUSIC has signed an exclusive publishing deal with Pere Ubu for the world excluding the USA and Canada. The band hails from Cleveland, Ohio and their music has been described as "The ideal soundtrack to this brave new world."

The deal includes rights to the previously released EP, Data Panik In The Year 2000 and the LP, The Modern Dance as well as the current Chrysalis album, Dub Housing.

## MUSICAL CHAIRS

## Phonogram A&amp;R post for Holman

JOHN HOLMAN to Phonogram as A&R manager, from the A&R department of Phonogram International where he had been for two and a half years. Previously a promotion man for DJM Records ... George Rindale, managing director of CBS Manufacturing, is moving back to the US to join CBS International's CRI team which is headed by Bernard Di Matto, vice-president operations ... Greg Buccheri to Satri Records to work on promotion and A&R, while remaining resident disc jockey at the Sundown Disco in Charing Cross ... Sue Watson to Polydor tape coordinator from being secretary to senior product manager Lionel Burdge ... Rachel Binns to promotions executive at Rondercrest Records, covering regional radio, disco and general promotion ... Maggie Nichol to the Tony Hall Group of companies as personal assistant to Tony Hall, involved in all activities of the various companies ... Jackie Gill appointed promotion manager at Pinnacle Records.

## Heavy metal for Marley!

BOB MARLEY came to Europe last week — and left with silver, gold and platinum discs from Britain, France and Australia. The same week, it was confirmed that Bob Marley & The Wailers' new album, Babylon By Bus, had gone gold in Britain a fortnight before release. A double LP, Babylon By Bus (ISLD 11) was recorded live during the band's world tour this summer.

News Flash!  
News Flash!  
DR. WHO

On Pinnacle/Firebird  
PIN 71

Is a Christmas monster  
Everyone is Dancing to it!

A Great Christmas  
Gift

Phone: 0689 73141

## NEWS

## Arista joins TV set with Showaddywaddy

WHO NEEDS another TV advertised album? The question — likely to generate a thunderous echo among retailers — is the slogan for Arista's first-ever national TV campaign.

The £200,000 campaign is for the Showaddywaddy Greatest Hits 1976-78 album (release date November 24 with newly-created catalogue number ARTV 1). The 30-second commercial, "aimed at the

## BBC buys ITV time for records

BBC RECORDS and Tapes is buying into "enemy territory" at the beginning of January with a series of 25 spots of 30 seconds each in the Granada ITV area. The commercials will boost the Beeb's compilation album America's Greatest Hits, which includes tracks by the Beach Boys, Everly Brothers, Supremes, Carpenters, Glen Campbell and Johnny Mathis among others.

The test marketing of the album via ITV has a sales target of 20-25,000, and if this total is attained, BBC Records general manager Alan Bilyard told *Music Week* that the TV campaign will be extended to a national roll-out.

The LP (BEDP 013) marks the first occasion that the BBC has bought commercial TV airtime to promote one of its record issues.

six to 60 year old market" will be seen in every TV area from December 4 for two weeks, during which time the band's tour continues.

The commercials will be supported by window displays for 350 shops and trade press ads.

Pointing out that Showaddywaddy can claim unrivalled success with a greater total of hits (15) in the last four years than any other artist and over five million singles sales in the UK, Arista marketing director Denis Knowles added: "We have deliberately held this important release back to go in over the top of the now much talked about other TV albums this Christmas."

For this reason the TV ads are concentrated into the last shopping weeks before Christmas.

## Polygram sets up TV unit

A BIG increase in TV advertised albums from Polydor and Phonogram can be expected in the New Year following Polygram Leisure's decision to set up a new television merchandising department.

Heading the new department which will be operational from January 1 will be Brian Baird, currently advertising manager at Phonogram. Baird will report directly to the managing directors of both Polydor and Phonogram.

## WEA widens its spectrum

WEA IS making available for the Christmas period seven best-selling catalogue albums in different colour vinyl, and at standard price. The seven albums, under the banner "WEA's Rainbow Collection" are: The Eagles — Greatest Hits (green vinyl) Led Zeppelin — 4 (purple), Fleetwood Mac — Fleetwood Mac (white), Manhattan Transfer — Pastiche (orange), Rod Stewart — Atlantic Crossing (blue), Rose Royce — In Full Bloom (yellow), Linda Ronstadt — Back In The USA (red).

Dealers can order a minimum of 25 albums, in any combination. WEA has pressed between 10 and 18 thousand of each LP, and they will not be re-pressed. The albums will be available from this week to all WEA accounts.

## Seminar on piracy

A SEMINAR on commercial piracy and how to fight it is to be held in London next month.

Lawyer Anthony Hoffman, who acts for the BPI in piracy matters, will be a guest speaker. Other topics will cover the broader problems of commercial piracy and the remedies in civil and criminal proceedings, the powers of the Customs and Excise, and protection through "intellectual property rights".

The seminar is on Thursday, December 14 at the Europa Hotel, London, and will cost £75.60 (including meals). Further details from: David Humphreys, Oyez-IBC, Norwich House, Norwich Street, London EC4 (01 242 2481).

## Emmylou and Crystal win CMA '78 awards

THE COUNTRY Music Association of Great Britain's ninth annual awards were presented at a dinner held at the Grosvenor House Hotel, London, last Wednesday evening. The proceedings were compered by country singer-writer Bryan Chalker, and the awards presented by UA country star Billie Jo Spears.

Album of the Year winner was Emmylou Harris with Quarter Moon In A Ten Cent Town (Warner) and Single of the Year was Don't It Make My Brown Eyes Blue, by Crystal Gayle (UA).

Other awards were: most popular British Artist: Poacher (RK Records); Country Music Journalist of the Year Don Ford (*Country Music Roundup*); National Press Journalist of the Year — Stan Sayer (*Daily Mirror*); British Songwriter of the Year; — Terry McKenna; Publisher of the Year — Acuff-Rose; Marketing Campaign of the Year (Major Company) United Artists for Crystal Gayle; Marketing Campaign of the Year (Independent Company) — RK Records for Poacher; Disc Jockey of the Year (Non Country Specialist) — Terry Wogan (BBC); Disc jockey of the Year (Country Music, Minor Station) — Gerrv Ford (Radio Forth), and Country Music Club of the Year — a tie between the Inverness Country & Western Club and the Whispering Barn Country Music Club, Lowfield Heath, Sussex.

## Shadows cover Argentina

THE SHADOWS are poised to make a Top 20 comeback with their latest single, a live recording of Don't Cry For Me Argentina (EMI 2890), released this Friday (24). Advance orders are said to be in excess of 100,000 units.

Although the song was a major hit for Julie Covington only last year, The Shadows' instrumental version was one of the highspots of their recent tour. Dealers have been "inundated" with requests for the number which was not previously available.

Peter Buckley, EMI GRD general manager, explained: "Several live recordings had been made during the concert tour and public demand literally forced us to issue Argentina as a single. There has also been a lot of interest from dealers, and if that is what they want then that is what we shall give. We are hoping that it could be one of the Christmas hits of the year."

## Elson joins new agency set-up

A NEW management/agency business opens up this week under the chairmanship of Steve Bartle, owner of the Wakefield Theatre Club, and includes among its directors the music business publicist Clifford Elson.

The new company, SM Promotions will be based in Wakefield, Yorkshire (Tel: 0924 75061/2), and will be operated on a day-to-day basis by Myrna Wilson, former light entertainment casting director for Yorkshire TV.



Hot Nite at  
**THE VENUE**  
 VICTORIA S.W.1.  
 WEDNESDAY NOV. 22

*Moon Martin*

Capitol  
 ON CAPITOL  
 RECORDS & TAPES

A night you won't forget from MOON MARTIN -  
 If you've been invited, don't miss it! and hear his  
 latest single "HOT NITE IN DALLAS"

BOX OFFICE  
 TELEPHONE  
 01-834 5500

# The Commodores join the Sweeney and wind up in General Hospital.

We're onto a winner with "The Commodores' Greatest Hits," and we know it. Twelve tracks of pure chart dynamite, including "Easy," "Brickhouse," "Flying High," "Machine Gun," "Just To Be Close To You" and the immortal "Three Times A Lady."

That's why we're promoting it with a deluge of peak-hour TV commercials, slotted into top-rated programmes like 'The Sweeney,' 'George and Mildred' and 'Sale of The Century.'

By December 8th there won't be a single small screen in the North and Midlands which hasn't smashed home our simple message: The greatest greatest hits album of the year is compiled, pressed, ready and waiting. In your store.



**EMI** **The Commodores' Greatest Hits**   
Licensed Repertoire Division, EMI Records Ltd., 9 Thayer St., London, W1 0JH 486-7144  
Sales and Distribution: 1-3 Unlodge Road, Hayes, Middlesex, 01759 4532/4611 & 8489811 STML 12100 (album), TC STML 12100 (cassette).

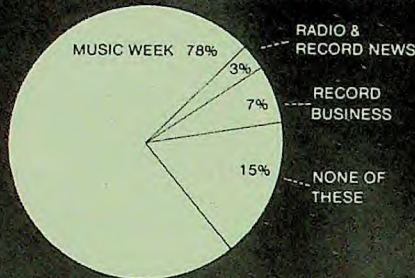
# THE MUSIC TRADE PRESS READERSHIP SURVEY **NOP**

Market Research Limited

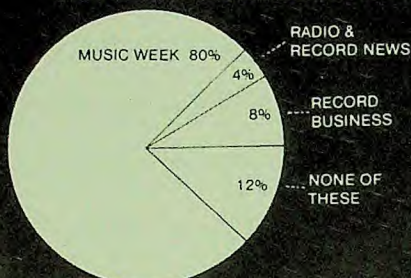
**PAPERS RECEIVED**

MUSIC WEEK	99%
RECORD BUSINESS	56%
RADIO & RECORD NEWS	46%

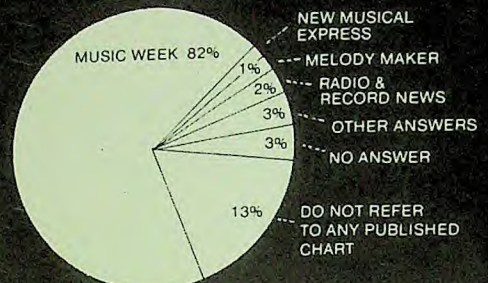
**BEST ALL ROUND COVERAGE OF THE MUSIC INDUSTRY**



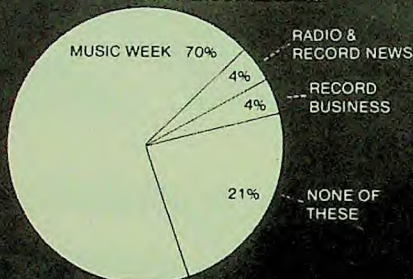
**MOST RELEVANT INFORMATION FOR WORK**



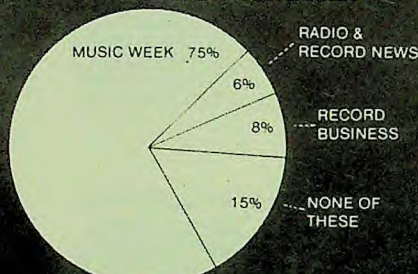
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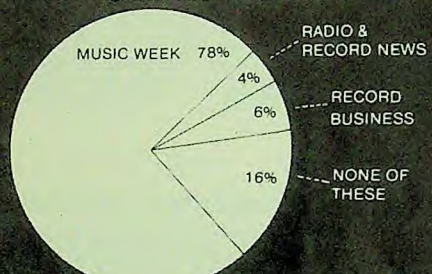
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## NOP survey reveals dealers' preferences

THE BRITISH record industry now has three weekly trade newspapers — the 19 year old *Music Week* (formerly *Record Retailer*), the two year old *Radio and Record News*, and *Record Business* which was launched just nine months ago.

A key target audience for all three publications are the shop managers of record retail outlets and it was to these people that NOP Market Research directed their questions for a survey of readership of the music trade press.

Researchers visited 473 retailers including independent shops, branches of the multiples and department stores with record departments.

As reported briefly last week, 99 per cent of all the shops visited received *Music Week* compared to 56 per cent receiving *Record Business* and 46 per cent receiving *Radio and Record News*. Significantly, 27 per cent of the shops said they received their copy of *Record Business* free, while 20 per cent received *Radio and Record News* free.

Of all the information printed in the trade papers it is accepted that the charts are the most widely read among record retailers, and the NOP survey questioned dealers on which single chart they referred to most often. The result in this section was a resounding 82 per cent in favour of *Music Week*, two per cent for *Radio and Record News* and none for *Record Business*.

Dealers were also asked which chart they displayed in their shop and 80 per cent opted for *Music Week's* singles chart and 72 per cent for *MW's* album chart. Three per

cent used the *Radio and Record News* singles chart and two per cent its album chart. None displayed the *Record Business* chart.

*Music Week* also carried off the greatest percentages in categories relating to music publications which carried most relevant information for work, most interesting features, and the best all round coverage of the music industry. The other two publications rated less than ten per cent each in each of these areas.

The survey encompassed other questions relating to record retailing and dealers were asked how many times they referred to a published chart when they ordered records. Of the sample 69 per cent said they always referred to a chart, 15 per cent fairly frequently, 3 per cent only occasionally, one per cent hardly ever and 13 per cent never.

But in the category of "factors most taken account of when ordering records", 38 per cent chose the charts, 34 per cent cited previous experience, nine per cent the popularity of local groups, five per cent record reviews, four per cent advertising and two per cent the record label.

Forty per cent of the dealers thought that "meeting delivery dates" was the most important asset for a supplier of records; 32 per cent chose quality of product; 23 per cent ease of ordering stock; 12 per cent effective sales promotions; 11 per cent knowledgeable salesmen; five per cent marketing expertise and five per cent good point of sale material.

Other questions referring to the effectiveness of specific record companies are contained in the full NOP survey which is being made available to the relevant managing directors and marketing managers.

# The Electric Light Orchestra Light Years Ahead



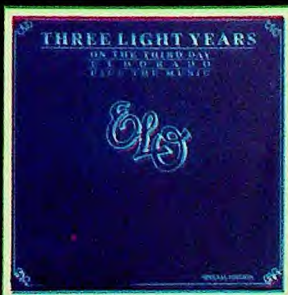
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# RETAILING

## More than a token gesture

EDITED  
by  
**TERRI ANDERSON**

THERE ARE close to 60 million birthdays celebrated in Britain annually, and John Mew, EMI dealer services manager, would like to know why more out of those 60 million are not celebrated with the purchase of record tokens.

Persuading the public to think of tokens as presents at any time of the year rather than just at Christmas is one of the problems his office gives much thought to. Another is persuading more dealers to stock, sell and redeem tokens. A third, but possibly the most easily dealt with difficulty, is convincing that proportion of dealers who do redeem tokens but will not sell them that they are missing out on something good. This Christmas EMI Record Tokens is spending a good-sized figure on advertising itself, and on pushing the idea that record tokens are ideal gifts for all age groups and types of people.

### Discounts

EMI record tokens have been around for about 40 years. Until the early Sixties they were only exchangeable for EMI product. Then the company structure changed to encompass any manufacturer's product. It was then that the discount structure (of which, Mew admits, many dealers are still unnecessarily suspicious) was set up. The arrangement is simple, and has remained unchanged because it still works well.

Dealers selling record tokens retain 11 per cent of the face value. When the token is redeemed with EMI the company keeps 14 per cent of the value. This gives EMI three per cent of the face value of every token exchanged. It is on this three



John Mew: EMI dealer services manager.

per cent that the company is run.

Mew quite reasonably points out that it is ideal if a retailer both sells and redeems tokens. His books balance and doing the business means he collects cash up front, from those who buy tokens, to pay for the stock he will hand over to those who redeem tokens.

Despite what Mew feels is crystal clear logic there are around 1,000 dealers — about a fifth of the total number of accounts EMI Record Tokens deals with — who will redeem tokens but not sell them. This means that they almost certainly suffer cash flow problems, particularly at the tokens boom time of Christmas, by handing over

records out of stock and having to wait a month or more to be credited with their value.

"Our role is to act as a banker and balance the dealers' trading account," Mew explains. Dealers are charged for the tokens only when they are redeemed. The token stamp is coded in a way that tells EMI which dealer sold it; he is then charged for it and the dealer who redeemed it (in only a small proportion of cases is it the same dealer) is credited. There are no time limits on the redemption of a record token.

Mew emphasises that token business is growing fast, at 20 to 30 per cent per year, and currently

about four per cent of all record sales start because of a token. There are also the unguessable number of sales of extra records which are made because a token has brought someone into a record shop to redeem it. Any argument which suggests that if there were no tokens people would buy the equivalent in records as gifts instead is firmly countered: "Tokens are really part of the gift trade. Giving people records is difficult — you have to know their taste, what they already have and so on — and those who give record tokens would certainly not buy records instead. But the public has now cottoned on to the fact that tokens exist; spending a lot

on advertising has helped, and that all comes out of our three per cent. Next January there will be between eight and 10 million pounds worth of redeemable tokens about, which means that four or five million tokens will be arriving here to be processed."

To cope with such work EMI has predictably computerised the checking operation. While this has greatly increased the potential speed at which tokens can be processed, it has posed a big (but Mew devoutly hopes temporary) problem. "For so many years we dinned it into dealers that they must deface a redeemed token before sending it back, so that it cannot be re-used. Now, so that our scanner can read the code, we are telling them that they must not deface, staple, write on, fold or rubber stamp the tokens."

Evidence of how old habits die hard was to be seen in the room where the high speed electronic readers operate. Every token which they cannot scan is automatically rejected, and has to be dealt with manually. Supervising the checking, Mrs. Barbara Braddick picked up a random pack of rejects; there were hundreds, all from the same big store, and every one had been meticulously scored across with ballpoint pen, obscuring the computer code. However, dealers are gradually becoming used to the new system, and to cut down the number of tokens which have to be dealt with manually even further there is a plan to make the bar coding on them easier for the electronic scanner to read.

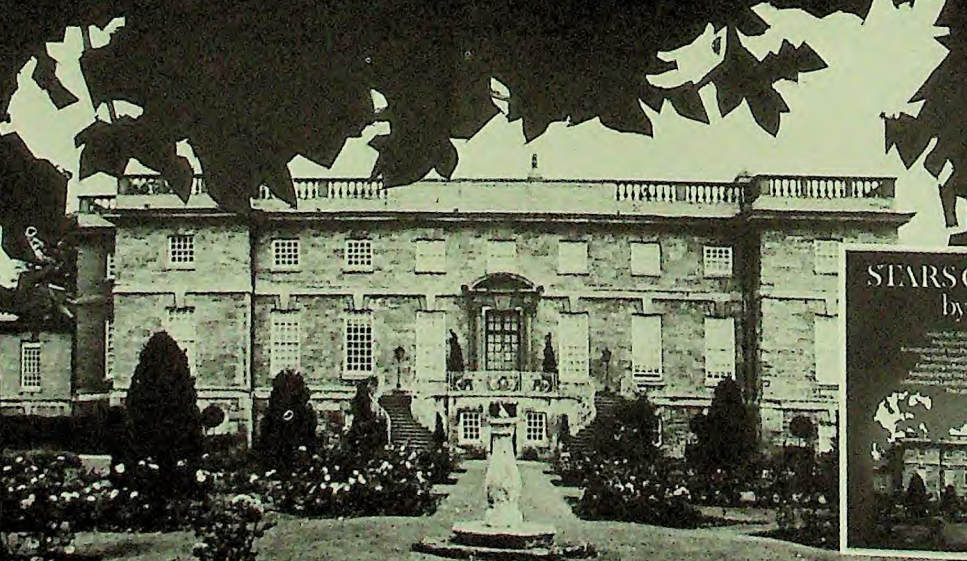
For details of EMI Record Tokens' new plan for dealing with the post-Christmas redeemed token avalanche check last week's MW.

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# RETAILING

## Special WEA tour for six

A SPECIAL TOUR of WEA's distribution centre at Alpertown was laid on last week for six dealers — all members of the MTA. The group arrived for lunch and then received a conducted tour of the operation, led by director of sales Mike Hitches. They visited telephone sales, the computer room, the warehouse, stock and production, and ended the afternoon with a question and answer session with Alpertown md Tony Muslow. This was the first in a series of conducted tours for retailers, and the next is expected to be in January. Pictured at Alpertown are (left to right, back row) N. Blowfield of Musicraft, Hounslow; Dave Malthouse, WEA customer



services manager; Arthur Spencer Bolland, MTA secretary; Robert Eaton of WEA trainee management; F Howard of Recordsville in London and Clive Hudson, WEA distribution gm. In the front row are (left to right) Harry Tipple, GRCC

secretary; Jack Ainley, of Ainleys in Leicester; Madeleine Sands of the MTA; Mike Hitches; Miss P Swayles of Swayles Music Centre in Haverfordwest; Mrs Howard of Recordsville, and J. Winstone of Poly Sound in Brighton.

# Chappells' extra discount offer

LIVELY AND aggressive selling-in for music folios is being undertaken by Chappells, which has announced to its regular stockists the famous-name list of folios now available exclusively through this publishing company.

They are, Chappells states firmly, "guaranteed to boost your sales by bringing you the finest folios available today, featuring such top selling artists as Peter Frampton, the Carpenters, Supertramp, Joan Armatrading, Heatwave etc."

All these are part of the *Almo* publications catalogue (an affiliate of A&M Records). Chappells is offering an extra discount of 2 1/2 per cent to dealers who order 60 books at once.

These could be 60 different titles as that is the number in the initial release of *Almo* folios; they are a good looking collection of publications, and might be worth considering in the larger record store needing interesting lines of stock to add to records-only sales.

## The Beatles

STARS, BY the success of their music, can become elevated to such status that their every word is taken down and given special significance as if handed down by some great prophet.

It seems natural then that the sayings of the biggest stars of the lot — the Beatles — should be set down and brought together in book form. The material for *Beatles In Their Own Words* was gathered by rock journalist Miles from clippings, interviews and press conferences, with many of the longer quotes coming from personal interviews with McCartney, Lennon and Harrison in 1966 and 1968. Therefore most of the material has surfaced in the past at some

point but although the quotes have certainly no more impact than when they first appeared, gathered together they give an overall, if still sketchy, picture of the Beatles' rise and an insight into how the hits were composed and their meanings.

The 128 pages are arranged under headings of The Story, Press Conferences, Songwriting, The Songs, The Films, Drugs and Politics, with a good sprinkling of pictures. One criticism would be that the context of the quotes and pictures is often not properly explained and it would give them more significance if each were briefly placed and dated.

The quotes range from the fascinating and revealing to the obvious and banal — happily the balance leans very heavily to the former.

Talking of the effect of Brian

## Book Reviews

Epstein's death, Lennon is quoted as saying: "After Brian died, we collapsed. Paul took over and supposedly led us. But what is leading us when we went round in circles? We broke up then. That was the disintegration. I did it just like a job." D.D. *Beatles In Their Own Words*, compiled by Miles. Omnibus Press, a division of Book Sales Ltd., 78 Newman Street, London W1. £2.50.

## Bob Dylan

FIRST REACTIONS to this book are that it is a mish-mash of second-hand quotes by the man so many would like to get inside and understand. But on further study it proves a useful and valid compendium, backed with a fine selection of photographs including shots from his recent Earls Court concerts. The quotes, culled from newspaper and magazine interviews and radio and TV tapes run the gauntlet of his chequered but celebrated career and touch on subjects as diverse as protest songs, drugs, sex, politics, religion, astrology, money, death as well as his albums, books and films.

As Miles says in his introduction, "No entertainer's

words have been so studied, analysed, interpreted and discussed as those of Bob Dylan. He has been quoted by everyone from Weather Underground (who took their name from his lyrics) to President Carter (who quoted lines of Dylan in his Presidential campaign speeches) . . . "They (the quotes) provide a valuable insight into the attitudes, ideas, wit and humour that make up Dylan as the man as well as Dylan the songwriter and performer." But is too much read into the man and his songs that was never there in the first place? In his own words: "I have no message for anyone, my songs are only me talking to myself, I don't want to influence people in any way. It is other people who influence me about life." J.E. *Bob Dylan In His Own Words*. Compiled by Miles. Omnibus Press. £2.50.

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## RETAILING

CHANGES AND additions to the Music Master catalogue, some of which were detailed in *MW* last week, will increase the amount of information it carries to such an extent that it will, its editor John Humphries predicts, be about three times as big as at present.

The catalogue, which has been something of a bible to record retailers since Humphries gave it the Music Master name and format in 1974, will continue to appear as one main annual catalogue, and a series of supplements listing new releases. But these will from now on look very different: the October supplement was the first to appear in the new size, which takes Music Master up to page dimensions close to those of *MW*.

Music Master's contents already list 75,000 records and tapes, by title and by artist, as well as price lists from all the manufacturers, distribution details, and a vital collection of hundreds of prefixes. The main annual catalogue includes every recorded title available at December 31 of the previous year, and deletions continue to be listed for five years before being dropped. So far the lists have been of pop product — LPs, cassettes,

cartridges, singles, cassingles, all available quadraphonic product and 12-inch singles.

Now the musical scope is to be broadened, and this month's supplement of new releases will include for the first time classical product. This alone will virtually double the number of pages, and Humphries has taken on a classical editor and extra staff to cope with compiling it.

Always aware of trends which might mean that dealers need a new line of information, Humphries will soon be adding video cassettes and imports (both rapidly growing sections of the market) to the listings.

Another big change in Music Master will be the inclusion of advertising. This has never been done before: staff, and all production and distribution costs, have been paid for out of subscription fees. But, as Humphries points out, the new, bigger and more informative catalogue is going to be very expensive to produce. Advertising

## Master of music info

by  
RETAILING  
EDITOR  
TERRI ANDERSON

will help to pay the increased costs, but the price will be deliberately held down to the present £30 a year.

The details of additional information to be included for that fee does not end at cassettes and imports. Each LP entry will, starting sometime next year, list individual tracks. Humphries is also proud of what he describes as "a big breakthrough" — a system which has been devised especially for Music Master and which will eventually allow for the cover of every LP listed to be illustrated beside the written entry. "In theory we can do it for every record, provided we are given the

illustrations by the companies. It's something the majors cannot do in their own catalogues." The Music Master team has been working for two years to find a printing and production process which would allow such a frighteningly expensive idea to be carried out more cheaply. "We have finally got a printing system which will do it," Humphries announced. "It's our secret process."

Illustrating has begun, and progressive conversion of the

catalogue to this new pictorial format will continue next year; but it will take two or three years to introduce pictures with every one of the 40,000 plus LP entries in the main catalogue.

What started in 1971 as a quarterly magazine called Record Prices — reprinting manufacturers' price lists in alphabetical order to help the dealer — has grown enormously in scope and will continue growing in line with Humphries' aim of giving retailers a good service. This will probably lead to the supplements being brought out weekly instead of monthly — the last in a long list of innovations, and one which could happen as soon as next January.



FOUR NEW promotions for EMI cassettes have been launched, and the special packs are pictured here. The biggest push is for C90 and C60 trio packs, where customers are being offered the chance to win a weekend in Paris in a free competition. There is also an offer of extra tape free on these packs (45 minutes worth on C90s) and on the bulk packs of ten (1½ hours worth of free tape). Finally, as a choice of marketing ideas, dealers can stock the special Trio pack — featuring two cassettes and a free head cleaner — in the C90 super and hi-fidelity ranges only.

## Collier's jazz Mosaic

by PATRICK SULLIVAN  
AFTER THREE years recording for a major company Graham Collier, bassist, composer and bandleader, felt that big manufacturers in this country were simply not, and probably never would be, geared to selling jazz.

Caught up in the pop-dominated business, jazz albums, with their comparatively small sales, last only a short time in the catalogues, despite the fact that they often sell consistently over a long period. This is one side of the business where Collier feels things could be improved.

He does not complain about his treatment by the major to which he was contracted (which was Philips); he sees it all as a harsh fact of a jazz musician's life. But, after his last LP was axed from the lists he determined one day to do something about it. Four years later, in 1974, he launched Mosaic Records, an independent label dedicated to jazz — mainly contemporary — and a reflection of his own interests.

The label name, Mosaic, is a "nice, catchy title" Graham feels — and an appropriate one — but, considering that it was also the title of his last album for Philips, there may be a touch of irony somewhere. During its four years a healthy proportion of the British contemporary scene has recorded for the label and Collier sees no danger of running out of material: "The music is there — make no mistake about that. There are so many neglected artists going unrecorded purely because of economics. The only reason that most of our major companies produce any jazz at all is because somewhere in their set-ups they have

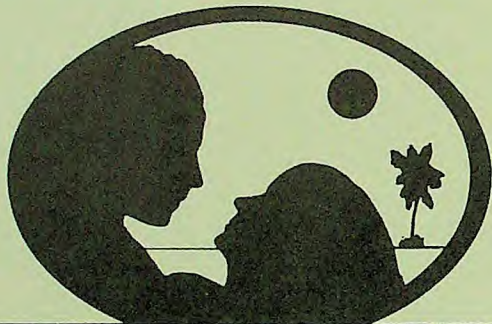
some nut quietly pushing it."

Collier believes there to be a large untapped market for jazz, adding: "If they put the same sales push behind men such as Mingus and Gil Evans as they do their pop stars, they'd get about the same results." Never one to shirk a challenge, Collier arranged and starred in the highly successful Mosaic Festival at London's Roundhouse which gave invaluable exposure to label artists such as Howard Riley, Stan Sulzman and Roger Dean as well as his own 12-piece band. On October 14 he began a six week tour of America, Mexico and Canada to push the label, financing the trip with a series of lectures kicking off at the North Texas State University.

The lecture tour reveals yet another string to the Collier bow, that of educator. He has written books on all aspects of jazz including the well received *Inside Jazz* (Quartet Books) and *Jazz*, a guide for teachers and students (Cambridge University Press). In a course note at the Goldsmiths College he is described as possessing "the rare gift, not usually found in a jazzman, of being able to write about and talk on jazz in general and his own creative efforts in particular".

Collier has toiled his "rare gift" around many platforms including schools, colleges, Universities and The Royal College of Music, dispensing his first hand knowledge of the game. His lectures include *Making it in jazz* which covers some of the problems faced by the would-be jazz musician — and he has met a few of those in his time.

Whatever happens in America, and one can only applaud such enterprise, Collier and Mosaic will continue to present some of the finest new British players in the best possible manner. Mosaic packaging is excellent with imaginative sleeve design. And the recording quality of the product is second to none.



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## INTERNATIONAL Tina Charles wins Yamaha award for UK

TOKYO: The UK won the foreign Grand Prix award at the Yamaha World Popular Song Festival here when the jury selected Love Rocks sung by Tina Charles and composed by Biddu on November 12. Tina Charles also received an award for outstanding performance.

Love Rocks was judged the best foreign song out of 36 songs representing 22 countries. These were the finalists from a total of 1,700 compositions submitted from 53 countries.

Runner-up in the Grand Prix was Fly On All The Way written and sung by Japanese artist Hiroshi Madoka. The most outstanding performance category was won by Gilda Giuliani of Italy with Due Parole written by Gino Mescoli, and the runner-up was Yuko Otomo of Japan with Love-Torn Heart composed by himself.

The three-day event attracted capacity audiences of 30,000 to Tokyo's Budokan Hall.

## Arming joins Polygram



VIENNA: Wolfgang Arming joined Polygram Austria on November 1 from his position as Deutsche Grammophon deputy managing director in Hamburg. He will supervise and co-ordinate all Polygram record and music publishing companies in Austria, and maintain a Hamburg office to co-ordinate the activities of the pop music management department of Polydor International. Arming will succeed Gerhard Gebhardt as president of Polygram Austria on June 30 when Gebhardt retires from that post.

## K-tel takes 17 per cent of Israeli playlist

TEL-AVIV: K-tel took a 17 per cent share of the national broadcasting authority's top 30 playlist during the November 4 week four months after opening its Israeli operation. Charting that week were Leo Sayer, Blondie, Voyage, Village People and La Bionda.

The company has claimed strong acceptance of its first two album releases here, Supernature by Cerrone and Macho Man by Village People on Orange International (K-tel's third party label). The first teen-slanted compilation just released includes repertoire leased from Island, Lightning, Ariola Eurodisc, RCA, 20th Century, Bronze and Chrysalis, including

Frankie Miller's Darlin'.

Concurrent with the newest K-tel subsidiary's signing of a long-term licensing deal with Chrysalis Records, managing director Carey Budnick has announced plans for rush releases of albums by Leo Sayer, Jethro Tull, Blondie and the Babys. A Sayer promotion tour here is being planned plus a starring spot for Blondie in the Another Hit Song TV show.

To ensure maximum exposure of its product, K-tel has split its distribution in Israel between the Phonogram subsidiary Litratone (records) and local WEA licensee Hed Artzi (tapes).

## Danish radio attacked

COPENHAGEN: Leading members of the local section of IFPI, the International Federation of Producers of Phonograms and Videograms, have joined together in a bitter attack on Danish radio policies.

The letter of complaint, going to Kaj Bruun, head of entertainment for the network, expresses anger at the way music programmes are 14 per cent down and that chart-associated shows have been dropped from the schedules.

It stresses that the record industry now faces terrible problems in trying

to push new artists, to such an extent that where there were 158 local releases in 1976, the projected figure for 1979 is just 94. Also raised is the point that Danish musicians now get much less work in the absence of top-pop chart shows, and there is less work in concert halls and clubs because of the drastic changes in radio policy towards pop music.

Danish listeners, say the IFPI members, now listen to Radio Luxembourg and German stations, so that international repertoire, and particularly German records, sell increasingly well in Sweden.

## Briefs...

TORONTO: Artie Records is to release what it believes to be the world's first silver vinyl record in the shape of a limited edition of Triumph's hit album Rock & Roll Machine.

As well as being "silverised", the LP features a die cut jacket, a special label, a clear plastic sleeve

and autographs of each individual band member inscribed on the actual disc.

LONDON: Producer Bob Graham has been commissioned by CBS Holland to cut two titles here with Dutch singer Henny Vrientan this week. The session will be the first of several which Graham will undertake for Dutch CBS artists.

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## INTERNATIONAL

# Good business, lively debates Musexpo '78

BY COMMON consent the fourth Musexpo held two weeks ago in Miami Beach was the most successful in terms of people seen and business done.

Veterans of the three previous events sensed a buzz and an interest this year that had been absent previously, and with organiser Roddy Shashoua's statement to *Music Week* that Musexpo '78 has broken even financially, its future as a viable if much smaller American equivalent of Midem seems assured.

It's not 100 per cent right yet, however, as Shashoua himself conceded. In particular, the three showcase concerts in the Konover Hotel theatre constituted a major disaster area. Bernard Chevry has learned that music business people, whether wheeling and dealing all day or lounging in the sun, do not wish to attend concerts after dinner in the evenings unless perhaps the concert stars a world headlining artist.

The same obviously applies in America. Even leading country star Bill Anderson was faced with a half-empty theatre, and was on the verge of cancelling his appearance altogether at one stage. The first showcase featured two acts apparently seeking recording contracts and fame, but whose general attitude was so slipshod and unpunctual that Beacon Radio's Jay Oliver, acting as compere, walked out in disgust before the end of a very prolonged and boring evening.

## Expendable

The third showcase spotlighted four varying Australian acts with a high degree of professionalism, particularly in the cases of Saltbush and Galapagos Duck, but attracted an audience of less than 30, which must have been very galling for the performers who had travelled 15,000 miles at heavy expense for the occasion.

On this evidence, the showcases are definitely expendable, and if Musexpo deems it necessary to have a concert occasion at all, its best plan would be to go for a major star headlining just one concert.

In business terms, the decision to convert three floors of the Konover Hotel into office suites was a good one which worked, despite the deprecations of Miami's thieves who seemingly had no trouble at all in breaching the security arrangements. The unusually overcast weather

probably helped the level of business activity throughout the offices, although poolside loafers were still much in evidence and obviously determined to do nothing at all. Having observed their blatant inactivity, it's easy to understand why the Board of Trade subsidy for British exhibitors was withdrawn this year.

## Audits

The seminars were a mixture of contributions of genuine interest and value and lengthy verbosity staring the obvious and preaching to the converted. American chauvinism and the belief that pop music still begins and ends with Uncle Sam was detectable several times and was matched by some assertive opinions to the contrary from some European delegates.

The legal-business seminar included an address by British accountant David Ravden of Goldberg, Ravden & Co. It was on the subject of royalty audits and Ravden declared that record or publishing companies should co-operate more fully in these audits by providing a complete disclosure of the information required. By the same token, those demanding the audits should co-operate with the record and publishing companies in the matter of fixing a mutually convenient time and they should not be made to feel that there was "any sinister motive" behind the request for the audit.

Talking on the same subject, American accountant Wayne Coleman focused on the hazards of under-reported unit sales and incorrect charges. He stated that the average album recorded nowadays in America costs between \$100,000 and \$300,000, and "all recording costs are usually recoupable against royalties". He also pointed out that foreign licenses were now accounting for up to 50 per cent of income on some recorded product.

Another American accountant,

## From Nigel Hunter in Miami

Marshall Gelfand, spoke on the subject of business managers, whom he reckons are "almost unknown in Europe". Anyone could offer their services in the States in this capacity, "but they must be able to deal with the tax authorities and most of them

or close relatives already resident citizens in the country. Otherwise there is a Schedule A definition for aliens of exceptional ability in the sciences and arts, excluding performing artists, but possibly making eligible songwriters or record producers. A minimum \$40,000 investment in American business in which the applicant is a principal manager owning 50 per cent of the stock and employing at least one American citizen is another possible gambit for obtaining the



JOE VIAS, general manager of RCA International's Latin regional offices, addresses the Musexpo a&r and artist development seminar. Other panellists were, from left, Arista Records rhythm and blues vice president Larkin Arnold, Attic Records president Al Mair, Epic Records a&r executive Larry Schnur, RCA Records a&r vice president Warren Schatz, Decca Records international director Marcel Stellman, and CBS Records black music marketing vice president LeBaron Taylor.

are chartered accountants or attorneys". The business manager should be part of an essential team completed by a personal manager, agent and attorney, and his or her primary function should be the collection of income for the artist on time, he said.

Gelfand also enumerated the provisions for the future financial security of the artist which the business manager can ensure, and specified "quality real estate" as a prime area. The US maximum tax liability of 50 per cent was helpful.

## Foreign artists

"Touring is now a means of increasing record sales and not necessarily a profit area in itself," he added. "The business manager must safeguard his client's capital, secure a good return on it, and offer a personal service for clients who generally have no business experience. He himself needs integrity — underscored five times."

American attorney Ralph Ehrenpreis, who has spent 11 years specialising in work connected with the American immigration laws, gave a useful and illuminating address on that subject. He stressed the necessity of advance planning and preparation for foreign artists wishing to appear in the States, and the fact that an entertainer needs a minimum of one year's contract to be considered as being employed, and a fixed salary should be included in his contract — "the larger, the better".

"Employers must prove that the alien performing artist is more qualified for the position offered than any American who may apply," continued Ehrenpreis. "He must show that the foreign artist has exceptional ability, and give proof of earnings, star quality and prizes won, etc."

Shortcuts for artists wishing to work in the States in terms of work permits are if they have immediate

covered green card.

Ehrenpreis also explained the H1 visa available to aliens of distinguished merit and ability to perform services of an exceptional nature, whose applications must be supported by credible reviews, disc sales statistics, box office appeal evidence and international reputation. Managers and backing musicians necessary to the artist may also obtain H1 status.

The H2 visa is also available to aliens temporarily in the US to perform services for which others are not available in the States.

American attorney Neville L. Johnson spoke about sub-publishing agreements and reminded his audience about the Macaulay v Schroeder Music and Fleetwood Mae manager Clifford Davis v WEA Records cases. Publishers should be wary of long-term agreements which don't guarantee substantial income or publication of songs for the writers.

## Publishing

In sub-publishing agreements collection of royalties and promotion should be emphasised. He believes sub-publishers are not only helpful but "mandatory" in the promotion of copyrights and the obtaining of cover versions. Foreign performing right organisations may have little-known rules deleterious to overseas publishers not locally represented and unable to monitor what is happening.

The music publishing seminar was one of the best-attended and lively in exposition and debate. Peter Kirsten, of Global Music, underlined that sub-publishers badly need total co-operation and commitment from the original publishers.

"We read the trade papers and study them and are aware of what's happening in the US but we require information beyond what we can read," he pointed out. "Sub-

publishers must receive demos as well as finished copies because we might find songs very suitable for our territories. We listen to every single song we receive at our a&r meetings and we submit them to suitable artists and producers. If they're not accepted, we try someone else. We contact the German affiliated company to find out when they are releasing the original record and if not why not. We try to convince them they should, and sometimes it's very hard to do so."

Kirsten mentioned the Media Control organisation which records every German radio programme 24 hours a day and provides complete identification of each song played on a print-out every week, and enables publishers to locate "which areas in which we have to create additional excitement".

## Germany

He specified three guidelines for publishers making sub-publishing deals in Germany.

"If you make a deal in Germany, make sure your sub-publisher has a fully staffed promotion department. If at all possible you should choose a sub-publisher with an active production operation or — better still — a label. Make the record company licensee import merchandising material and use it and also make artists' management aware that it's very important that the artists should tour the overseas territories."

In a discussion that followed, another German publisher, Ralph Siegel, drew attention (and applause) to the substantial size of advances requested by American publishers these days and questioned the wisdom of such demands. He believes that American lawyers conducting negotiations raise advances required because they are on a percentage of the sum eventually agreed.

ABC Music president, Jay Morgenstern, was pessimistic about material submitted to US publishers from non-English-speaking countries, saying that most of it requires a good deal of work to exploit successfully and English lyrics — not translations of the original words — were necessary. He drew attention to "the new phenomenon of European acts singing in English and getting hits in the States". His pessimism about non-English European product was countered by G. Gramitto Ricci, general manager of Ricci Music in Italy, who recited a list of successes in this vein over the years.

## Origins

The seminar on American and international a&r and artist development included an address by Decca international director Marcel Stellman in which he explained his alphabet for success — repertoire, artist, diffusion, interest and offensive in terms of promotional attack — spelling out radio, which he considers still the most effective means of disseminating music and achieving disc sales.

Joe Vias, RCA Records international general manager based in Miami for that company's Latin regional offices, reminded the audience that many internationally successful songs originated in Latin America, although listeners frequently didn't realise that fact. He cited Feelings and Eres Tu as two recent examples, but added that Latin America is suffering at present from a lack of producers capable of making records acceptable in the international marketplace.

"Most records they produce are for internal consumption in the traditional vein," he commented.

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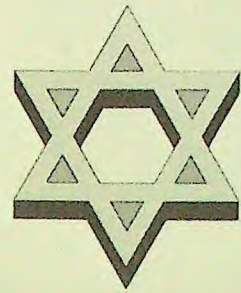
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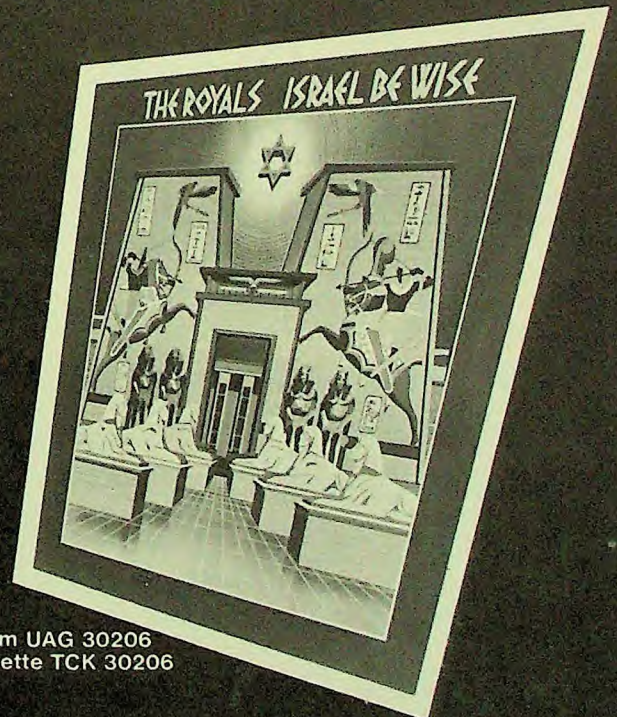
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# INTERNATIONAL

## Canada not a spill-over says Mair

FROM PAGE 18

"Many companies in Latin America are now recording in English, the international language of music, but I don't know how long it will take for Latin songs in their own language to become acceptable internationally."

Arista Records rhythm and blues vice-president, Larkin Arnold, spoke on the development of black artists in the international marketplace, and said that American black music and artists are now ambassadors to the world, reflecting the educational and economic progress of black America over the last 10 years. He has found that it is more difficult to get black US music played overseas than white US music. Discos were a most important factor in breaking black acts overseas and specialist black music publications and stores were also vital. In the ensuing discussion, Marcel Stellman won applause when he remarked that, although discrimination existed in other areas, he was sure that Europe programmed records according to the merits of the music and not the colour of the performers' skins.

RCA Records a&r vice-president

Warren Schatz, speaking on criteria for signing and developing a new artist in the US market, said that the job of the a&r department was to match the best material with the best artist. Where artists are concerned, he determines whether the act fits the roster he's carrying which he tries to balance, what kind of management does the act have, who's the producer — "not only his track record but his stiffs, and can I relate to them in style and ideas?"

Schatz added that the cost of the deal was a decisive factor, and a lot of European producers were coming in asking for "ludicrous" deals. He had to decide whether he can recoup on the first piece of product, and "you cannot bring a record home without spending big bucks".

Al Mair, president of Attie Records of Canada, stressed the growing importance of Canada as a marketplace by citing chart success resulting from "the major explosion of Canadian artists internationally".

"Don't look on Canada as a spill-over," he urged his listeners. "It's a major market, a \$250 million market, and not an extension of the USA. Roger Whittaker recently grossed two million dollars on his Canadian tour."

## Performance extra. . .

### Australian Musexpo gala

TRAVELLING 15,000 miles at your own expense to appear before an audience whose maximum number transpired to be 30 is hardly inspiring for artists or conducive to a world-shattering performance. All praise then to the contingent from down-under who journeyed to Miami Beach for the Australian gala showcase at Musexpo and did their bit regardless.

Jade Hurley is a country rock singer in the Jerry Lee Lewis tradition, complete with occasional foot pianistics, and seemed somewhat dated in style and impact as a result. W. P. Brennan is a pleasant m-o-r balladeer with a promising future in this sector if he chooses his material more carefully.

The highlight of the evening was the second half. Saltbush is a first-rate country group who should appeal in that market's traditional home, America, as much as they obviously do in Australia. Bernie O'Brien particularly looks the part as well as playing useful guitar, dobro and fiddle.

Galapagos Duck (a name inspired by one of their most ardent fans, Spike Milligan) are a multi-instrumentalist jazz quintet (compere Peter Coyngnam did them no favour by linking "rock" to the jazz in his introduction). As Capital's Aidan Day remarked, drumming on the bass strings and thimbling a washboard is not new by any means, but it's still refreshing and entertaining when done so well.

The package underlined Australia's growing importance in musical talent, and apparently Conyngnam, a glutton for punishment, intends organising a similar show for next year's Musexpo. This year's line-up certainly deserved far more attention and interest from the blase Musexpo habitues than they got.

NIGEL HUNTER

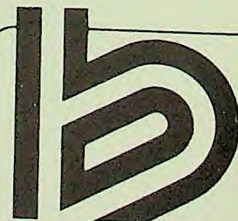
Deep Purple re-visited for certain obvious commercial possibilities. But that is far from the case.

Playing a mixture of hard rock and rippling blues, Whitesnake pound through a dynamic and almost musically-perfect set. Coverdale's vocals are distinctive throughout and the two guitarists provide a fine contrast of styles — Moody's slide work is superb. Jon Lord on keyboards — a short loud solo apart — is happy to take a back-seat role.

The songs are a combination of old and new (current album: Trouble EMI International, single: Lie Down I Think I Love You), including Mistreated from the Burn LP and Ain't No Love in The Heart Of The City.

While many of the audience were "Purple head bashers" with denim jackets and peace signs, they showed warm appreciation for the new, less contrived direction that the ex-Purples are taking.

JIM EVANS



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WITH BOTH David Coverdale and Jon Lord in the line-up, together with Bernie Marsden and Micky Moody, one might be tempted to suggest that Whitesnake is a case of

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# INTERNATIONAL Musexpo on camera



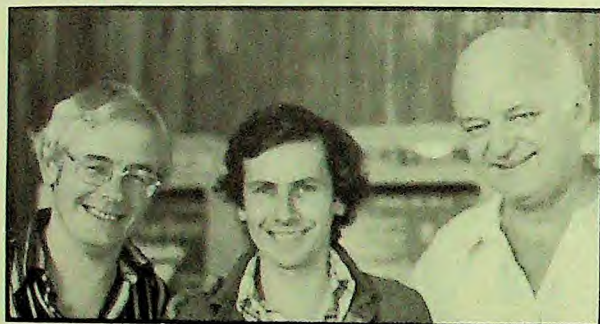
TOP LEFT: A sampling session of SESAC's lollipops with from left SESAC vice president Charles Scully, Debbie Brawner (Country Music Association), Cathi Almond (Panache UK), Daniel Belain (Panache France), Chrissie Lemore (Panache UK), and SESAC creative services director Vincent Candilora.

TOP RIGHT: Chris Nielsen, Royalty Records of Canada, promotion manager, also sings for the label and is standing beside one of her record posters.

BOTTOM LEFT: Part (actually, most) of MW's international staff line up for the lens. From left, international editor Nigel Hunter, Australian representative Peter Conyngham and US representative Dick Broderick.

BOTTOM RIGHT: Hansa's Musexpo team take a break. From the left, Hansa UK international co-ordinator George Gluck, Hansa chief Peter Meisel, Hansa Germany export manager Sylvia Kottstieper, and Hansa Publishing general manager Karl-Heinz Klempnow.

Photos by Sylvan.



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# PUBLISHING

## Three decades of magnificent music

By CHRIS WHITE

WRITING MOOD music for film documentaries concerned with such subjects as oil refineries and cable-laying across the Atlantic may not be the usual training ground for a top film music composer, but that was precisely how Ron Goodwin — responsible for such scores as 633 Squadron, Battle Of Britain, Where Eagles Dare, The Day Of The Triffids and Those Magnificent Men In Their Flying Machines — started his film writing career.

EDITED  
by  
NIGEL HUNTER

This year Goodwin officially celebrates his silver anniversary as an EMI recording artist, although he actually made his first recordings some three years earlier. To mark the occasion, the company recently released a 2 LP anthology of Goodwin's recording career, and this month issues another LP, *Goin' Places*, recorded with the New Zealand Symphony Orchestra, and which has already gone

double-platinum in that country. In addition, Goodwin has started work on his sixth Walt Disney musical score, and rounds the year off with a series of six UK concerts.

Few entertainment figures in the UK have had as colourful or varied a career as Ron Goodwin. From being a junior copyist with a publishing company back in the Forties, he has been a recording artist in his own right and a successful film composer as well as a full-time writer of background music for television and radio shows. He has appeared on the concert platform with great success, and backed countless singers on their hit records. He remains an affable figure, however, full of anecdotes from three decades of



Ron Goodwin: celebrates a silver anniversary.

involvement in the music business. Some of them repeatable, and some of them definitely not!

Goodwin first discovered his musical talent at the age of five when he started to play the piano. "To be honest though, I wasn't really interested in music until I joined the school orchestra at the age of 11, and took up the trumpet. Later we started our own amateur band called Rod Goodwin and The Woodchoppers, so named because we were all Woody Herman fans."

Goodwin's parents hoped that he would enter the insurance business but he realised that he was hardly suitable material for such a career. "Instead I joined Campbell Connelly as a copyist. At that time Harry Stafford was one of their arrangers and he taught me all the basics of orchestration and arranging. I never went to a music academy or college, Stafford taught me a lot of what I know."

### Orchestrations

"A short time afterwards I saw an advert in *Melody Maker* for Paramor Gold Orchestral Services which was being run by Norrie Paramor and Harry Gold. They were advertising for an arranger, so I applied and got the job. That was when I started doing the orchestrations for various BBC radio shows including Composers Cavalcade which concentrated on the works of one particular songwriter every week. When Orchestral Services folded, I moved to Edward Kassner Music and started doing musical arrangements for such people as Stanley Black, Geraldo and Ted Heath, as well as doing backings for various singers on radio."

In 1950 Goodwin met Alan Freeman, the record producer, who then had his own label, Polygon. "He asked me to do four instrumental records for him under the name Ron Goodwin And His Orchestra — the first we did was *The Jolly Brothers' Walk*. Later Freeman discovered Jimmy Young and asked me to do the vocal backing for *Too Young*, which gave Jimmy his first big hit record in 1951. After Young moved on to Decca, I still did a lot of work for him."

Goodwin's long association with EMI began when Dick James, then a singer and now of course head of the Dick James Organisation, was signed to Parlophone. Producer George Martin (later to sign The Beatles) asked Goodwin to do James' musical arrangements; later he signed him to a separate contract which stipulated that Goodwin should record 12 sides or six 78rpm records a year. Before long he was musical director for Parlophone, and working with such names as Spike Milligan and Peter Sellers.

Goodwin recalls the session when Peter Sellers recorded his now-classic *Balham — Gateway To The*

*South*. "In those days, of course, the artist usually went straight into the studio and sang live with the orchestra, but it was impossible in Sellers' case. Whenever he started to talk, the entire orchestra fell about laughing. In the end we had to record their background music first, and then get Peter to overdub his vocals."

### Big break

His film-writing career started in 1957 when he did background music for a couple of documentaries, one about oil refineries and the other about cable-laying. "Of course, they were unusual subjects, not the kind one would usually think of writing music for, but in fact it was good experience because it got me involved in the actual mechanics of writing music for films, which is very different from normal songwriting."

"My big break in that field came when Rank Films was looking for someone to write the score for a film called *Whirlpool*, starring Juliette Greco and Marius Goring. They didn't want an established composer however, and that's where I came in. In one year I composed six film scores, including low-budget *Miss Marple* films starring Margaret Rutherford."

Despite his later success with such films as *Magnificent Men and Where Eagles Dare* ("Probably my favourite scores"), Goodwin admits that film composing still doesn't come easy to him. "I certainly never have flashes of inspiration, I always have to sit down and make a conscious effort. Usually they give me about six weeks in which to do the music, and I nearly always leave it to the last minute, but I work better that way."

### Recipient

Amongst the orchestras Goodwin has conducted on stage are the Royal Philharmonic, Bournemouth Symphony, Royal Liverpool Philharmonic (with whom he is shortly to make an album), the Toronto Symphony and the New Zealand Symphony Orchestra. He has conducted the orchestra for the Royal Film Performance three times, and has won six Ivor Novello Awards. In 1972 he was the recipient of the specially-created Entertainment Music Award for his outstanding contributions to British music.

Apart from his anniversary celebrations this year — which included a special lunch hosted by EMI at the Inn On The Park — Goodwin has already visited both Australia and New Zealand. He remains modest about his 28 years as a maestro: "I met Joe Loss recently, and he reminded me that he had been recording for more than 40 years now — that made me feel like a newcomer!"

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# BROADCASTING

from SUE FRANCIS  
 AMERICAN RADIO stations and their music industry suppliers met at the Musexpo conference at Miami Beach.

Their discussions concerning radio pointed out not just the staggering differences between our system and theirs, but also demonstrated that there are some problems and solutions in common between the 8000-station US radio market and the 39 local operations that make up the British industry plus the BBC and 208.

At the radio programming and record industry seminar, the panel was American dominated with Claude Hall, editor and publisher of the Claude Hall International Radio Report, moderating. Britain was represented by Jay Oliver, managing director at Beacon Radio and Aidan Day, programme controller, Capital Radio. American panellists were Lee Abrams, who heads Burkhart/Abrams Programme Consultants; Hal Jackson, vice-president of Inter City Broadcasting WBL5-FM New York; and Norman Wain, president of Metroplex Communications.

## Misconceptions

Abrams, one of the nation's leading radio programmers predicted that the next major cycle in pop music would be a "very accessible orchestral rock" which should hit around 1981.

"Americans have always been into music, but there have been definite periods of lulls and intensity cycles, the knowledge of which can be a fantastic programming tool. The early 70's witnessed the death of free form radio. Now we are witnessing the death of the AOR (album oriented rock) mentality. There are a lot of misconceptions in programming. For instance, the 18 to 24-year-old is not laid back and

# US radio men told of British ILR problems



AIDAN DAY: Talked about the evolution of British Radio.

mellow, like in the sixties. The OJ Simpsons are their heroes not the Bob Dylans. The disco is a 'hot' place and AOR stations must get in sync with this. We are closer to 1984 than to Woodstock. AOR radio in the past has been the most prejudiced, biased media in the world. Rhythm music is happening."

Aidan Day told of the evolution that British radio has gone through and its lack of specialisation.

"In a mainly top 40 format we also add talk, classical, jazz and phone-in programmes. It is much more magaziney than the Americans would operate. In fact, I have not heard what I would call a good mix

EDITED  
 by  
 DAVID DALTON

on American radio since I arrived.

"Our difficulty with commercial radio in Britain was trying to pull people from Radio One which has been out there for 10 to 12 years in total monopoly. Now a lot of ILR stations are beating Radio 1 in their areas. Our problem for the future will be: 'Where do we get our new executives?'"

Hal Jackson has introduced a "broadened audience" concept to his station WBL5-FM in New York that is unusual in America against the trend towards scientific programming. One of the first programmers to pick up on rhythm and blues music, Jackson, however, stresses he does not programme to whites or blacks but to a "people audience."

## Restrictions

Jay Oliver described how all commercial radio stations in Britain went through the same growing, experimental pains in programming.

"Beacon Radio has a playlist of 180 tracks. At the end of the day, we had to get in synch with the listener. The ingredients of all the stations are now about the same. ILR has 17



JAY OLIVER: Told the Americans about British restrictions.

million listeners in just five years. That gives us a 50 per cent reach against the great BBC monopoly. We listen for an average of 13.2 hours a week. ILR reaches 72 per cent of all Britons between 15 and 24 and 65 per cent between 15 and 34. Outside of programming though, we live with a tremendous burden of restrictions that makes anything America has a piece of cake.

"We are not actually broadcasters as the IBA owns our transmitters. In

fact our transmitter, which we were given for use at 300 watts, has now been reduced to 110 watts as they thought it was too powerful to cover an area of almost two million people. Beacon pays the IBA \$200,000 a year rental for this transmitter. Aidan Day, at Capitol Radio, pays a million dollars for his transmitter. And in case we start making too much money we have a secondary rental and Aidan pays over a million dollars for his.

## Bureaucracy

"Also, we have a heavy load in terms of the royalties and rights we have to pay. PRS, which covers the composers and publishers, takes eight per cent of our net advertising revenue; Phonographic

Performance Ltd, which represents the record companies who spend a fortune in trying to get us to play their records, not only restricts us to nine hours a day needletime or 50 per cent of our air time, whichever is greater, but we also have to pay them seven per cent of our net advertising revenue. We are forced to spend three per cent on the employment of live musicians and we have mechanical copyright to pay. We also are forced to take a network news service and I pay \$75,000 a year for that. Programme controllers in Britain are not like those in America. They do not have the time to spend on programming because half their time is taken up with bureaucracy. So our head of presentation ends up doing the day-to-day broadcasting supervision.

"We do have a situation though, being a small country, of being close to the record industry. We see artists and writers a lot. And due to our needletime restrictions we have multi-track facilities in stations to produce our own music."

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## TALENT

# Ms Oldfield has an eye on public performances

WHILE MIKE Oldfield has sold millions of albums worldwide, another member of the Oldfield family has just released an album and a single.

Sally Oldfield, Mike's sister, has been around the music/recording scene for some years, but only recently — since she signed to Bronze — has she been happy with what she's been doing.

Her album, *Water Bearer*, contains a wide variety of influences and are all self-penned.

"I often feel that the song writes itself. The conscious effort comes when you're at the mixing desk involved with the technical side. To write, it's more like listening than thinking, the words just come."

Sally stresses that she doesn't draw consciously on her brother's work and, unlike Michael, she is keen to perform in public and is writing new songs with live work in mind.

But it was really through Michael that *Water Bearer* came about.

"I hadn't seen Michael for some time and I went home one Christmas

EDITED  
by  
CHRIS WHITE

and he said I could use the studio for five days with the engineer and the instruments and just see what happened I went in and everything fell into place. This was two years ago and I did a demo of *Water Bearer* and was really happy with it. Eventually, I decided to take it somewhere and since I knew Steve Winwood, who was signed to Island, it seemed like a good idea to take it there. That's where I met Howard Thompson. He was about to leave Island and he said I could either play it to his successor or come with him to Bronze — which I did."

Meanwhile her single, *Mirrors*, is already receiving radio airplay.



Sally Oldfield: her album contains a wide variety of influences and are all self-penned.

## 'New York' debut for Gerard Kenny

IF GERARD Kenny's first single for RCA isn't a hit, then it certainly won't be for lack of trying. The song, *New York New York*, has become one of the most-played records on radio in recent months, although to date this success has not been reflected in sales high enough to generate a chart entry.

Kenny remains philosophical about it all, however: "Of course I'd like it to be a hit and the fact that so far it has been receiving such a lot of airplay without actually charting is frustrating."

"The important thing, however, is that it is paving the way for an album I am currently recording and people will at least have heard of the name Gerard Kenny", he says.

Kenny is originally from New York but arrived in Britain after a brief spell in St. Tropez. It was at a London party, where he was playing the piano and singing, that he was 'discovered' by Deke

Arlon who also manages Dennis Waterman of *The Sweeney* fame.

"The result was that Deke asked if he could manage me and within two days he got me interviews with three record companies," Kenny says.

"We decided to go with RCA and for the album Arlon decided that it would be a good idea to work with Christopher Neil whose most recent success has been with Marshall Hain."

*New York New York* was the first track Kenny recorded and featured the Robert Howe Chorale in the chorus. For other songs, he is given distinguished backing by the London Philharmonic Orchestra.

"The single is really a send-up of New York. I tried to do it in Monty Python fashion," he adds. "However, the other material on the LP will be varied and should surprise a lot of people."

# Now EXILE have made it, they're "never gonna stop."

Exile, who had a massive hit with 'Kiss you all over,' have a new single from the same sensational album.

'Never gonna stop' is yet another great track from Exile's new 'Mixed Emotions' album, which is being nationally promoted

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# COUNTRY

TULSA, OKLAHOMA, may not be the country music capital of the United States, but Jim Halsey is fast building up its reputation and he's going to make damn sure that if Tulsa's not the tops, then it's going to be the next best location.

Halsey has already well made his presence felt. First operating as an agent for country artists like Hank Thompson, Wanda Jackson and Roy Clark; later, by taking country into fresh audience realms by way of the Las Vegas nightclubs and network television; and, today, heading a vast empire from his Tulsa headquarters which takes in the fields of management, bookings, recordings, music publishing, radio station ownership, real estate and banking among the numerous other diverse activities.

But he's not content to stop there. Tomorrow — and that means next year — Jim Halsey makes his first major assault on the international market.

The international overtures have already begun though. That was a couple of weeks back when Halsey staged his second International Music Festival and where he bid welcome to a wide representation of international press and media persons as well as others connected with the worldwide music industry.

The International Music Festival is a unique event and has been compared unfairly, with the International Festival of Country Music staged annually at Wembley by Promoter Mervyn Conn. It is an entirely different event, and has been developed from the informal ranch parties that Halsey used to stage at his Corporation's Circle R Ranch on the outskirts of Tulsa.

"Basically the Tulsa Festival is not really a consumer item although we've turned it into one" Halsey

## Tulsa makes a strong bid for country music crown

Edited by  
TONY BYWORTH

explained. The three day Festival (November 3-5) was now over, and Tulsa's musical giant now took a rare moment to relax in his East Skelly Drive penthouse offices and assess both the weekend's successes and disappointments.

"It all started out at a ranch just outside of Tulsa seven years ago — a ranch that Roy Clark, Hank Thompson and myself owned — and we just invited a few friends, buyers and people who had helped us, and some bankers who had lent us money as well as those who we were going to ask to lend us money. Really it was just a 'thank you' to a bunch of people. It turned out really good and we expanded upon it each year until we reached the point, because the thrust of our business had been international in scope, that we decided to turn the ranch concept into an international festival.

### Vast scale

"Of course the Wembley Festival is one of those things that has helped our company to become international because we have introduced a lot of our acts into Europe by way of that festival. Don



BIG JIM Halsey (second right) is pictured here at this year's Wembley Country Music Festival, with (left to right) Dick Howard, vp of Halsey's company; Mrs Dorothy Ritter, Ian Ralfini, md of Anchor Records; Diana Pugh, also a Halsey Co. vp; and Charlie McCutcheon, Anchor pr.

Williams is one example . . . that's where he got his start."

Today, Halsey's International Music Festival is a vast scale affair, though the concept of his earlier ranch parties still exists. Sponsored by local industries — Frontier Jeans and the Halsey organisation's own KTOW radio station — the festival still exists as a lengthy weekend party for the invited bookers, media and other industry personnel as well as allowing them the opportunity to see the Halsey acts in action on stage at Tulsa's Assembly Centre. Among the artists making appearances were Roy Clark, Tammy Wynette, Mel Tillis, Don

Williams, the Oak Ridge Boys, Barbara Fairchild, Joe Stampley, Freddy Fender and Donna Fargo — a substantial bunch of names and, undoubtedly, representing the strongest collection of star country attractions currently to be housed under one management/agency roof in the United States.

But, in addition to the 'thank you' aspects of the weekend, the two concert shows — Saturday evening and Sunday afternoon — also allows the Halsey organisation to start picking up bookings for the forthcoming year.

"I really hate to equate the weekend to the business, but I guess that's another reason why we're in business in the first instance" he comments. "Last year we wrote over \$2 million worth of business that one weekend.

"This year I briefly surveyed the guys in the office and they're all just ecstatic . . . it's just worked out far better than last year because they all had much more time to spend with their customers, the nightclub bookers, the fairground and rodeo bookers, the television companies — all the people who give us our business. Everything was far less hectic and, consequently, I feel sure that the end result will prove itself to be really far bigger than last year".

### Concert show

Nevertheless, outside of the concert presentations, the schedule still remained hectic and the hours were filled with the compliments of other Tulsa based companies or by the artists themselves . . . a brunch hosted by fiddle player Jana Jac; an awards luncheon given by the consumer magazine, Country Music; early morning Bloody Mary's and brunch courtesy of the Tulsa Chamber of Commerce; a hot dog and Coors Beer party with the compliments of KTOW radio. And

there were many other activities including Halsey's own cocktail party and banquet to kick the proceedings into action on the Friday evening (November 3).

There was also an international concert show which saw artist representation from a number of countries including, from Britain, the Warrington based group Poacher.

### International

"The whole world has become smaller in recent years as far as country music is concerned" explains Halsey. "My contention has been that country music is international in scope and you can't tie it down to any one geographical location. It's not Nashville, or Tulsa, or London . . . it's worldwide. It so happens that in those towns there's a good vehicle to present it where people are attracted from all around. But country music is also Las Vegas, just as it's Austin, Texas or Phoenix, Arizona. I resent the fact that people try to tie it down to one geographical location."

And Halsey's most immediate plans stretch out towards the international market place. These include the presentation of the first country show to be staged at MIDEM, at the end of January, with appearances by Roy Clark, the Oak Ridge Boys and Don Williams (together with a proposed concert in Monte Carlo) while, Clark and the Oaks move on for two days in Moscow to be followed by a London BBC television special.

### Opportunity

Outside of his international ambitions, Halsey's other current plans include the possibility of his artists working within motion pictures; the establishment of the Tulsa recording business on a major scale; and the formation of a record label, Cyclone Records, an outlet which combines the resources of the GRT Record Group and the Halsey organization's White Buffalo Productions.

The Tulsa International Music Festival provides Halsey the opportunity for displaying many facets of his organisation to his customers but, bearing as much importance, is the opportunity to let others know about these diverse activities. As an exercise in press and media relations, Tulsa provides a p.r. example second to none.

"We recognise the importance of the press and the media and our artists also recognise it. They give us our business. The sad thing is that we still didn't have enough time, although we're going to improve upon it next year just as we've improved upon spending more time with our bookers this year.

"The press gives the company, and the artists, deisability — the television and radio gives us exposure. So everything is important, and we try to do it with class and distinction".

## Halsey backs Poacher

POACHER, THE six piece country group from Warrington who first caught the public attention a year back on ATV's New Faces, are now making overtures to the US market.

Following the release of their single, Darling, on the Republic label, which is currently in the lower regions of Billboard's country charts, the group made their stage debut at the Tulsa International Music Festival where they attracted praise from both public and trade alike.

Jim Halsey, promoter of the festival, commented: "They were sensational and I think that they have the opportunity in America. So far, in the country field, there hasn't been an English group to come over and attract top business. I think Poacher could well do that."

In addition to representing Britain in Tulsa, Poacher also made several radio appearances and played a guest spot at the famed Tulsa dancehall, Cain's Ballroom.

In Britain Poacher's debut has just been released and is titled — appropriately — Poacher (RK Records RKLP 5002).



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# MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

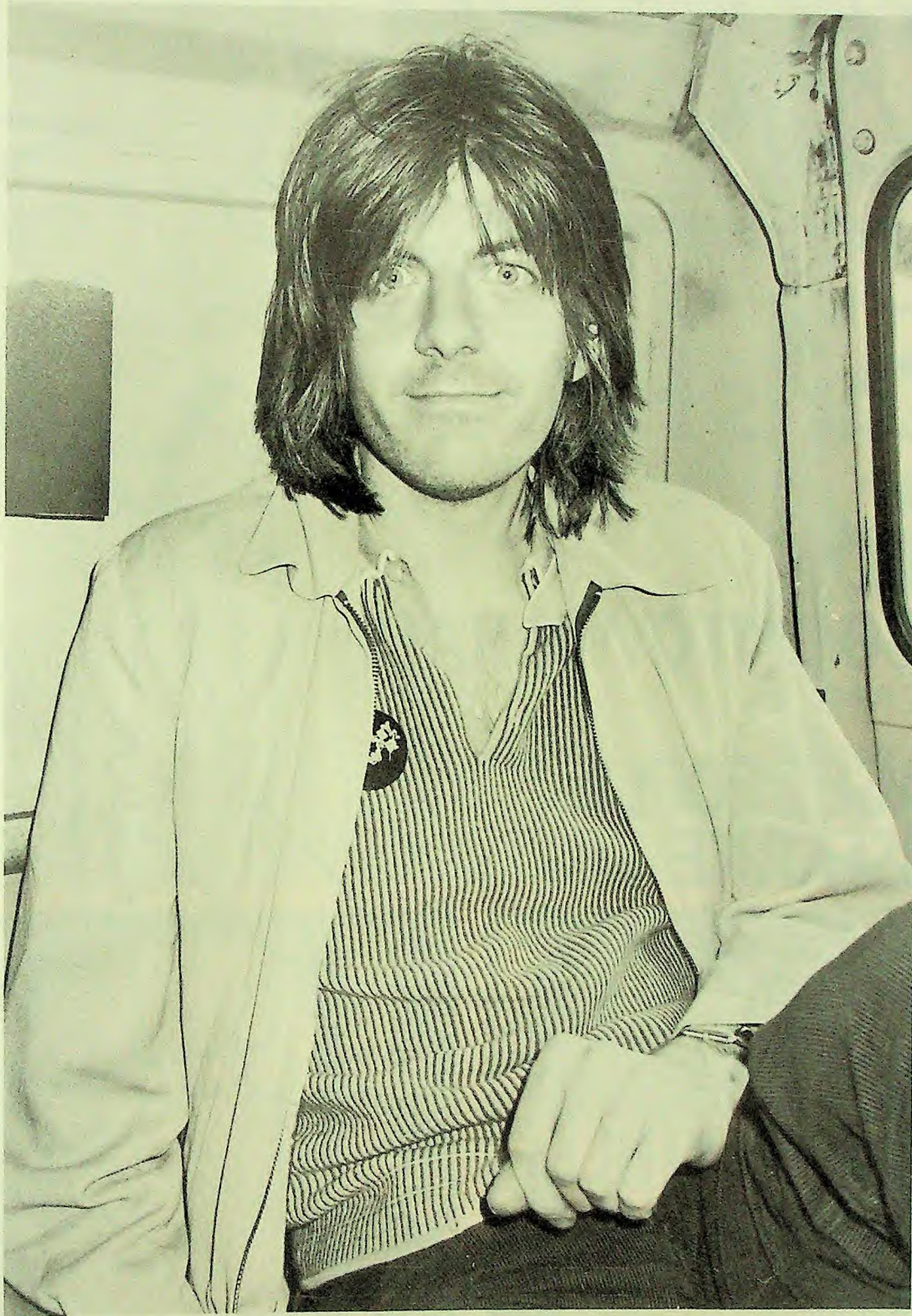
## SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
GREGG DIAMOND This Side Of Midnight TK TKR 7511 (CBS)	November 24	None	Major disco push with single, more so album from which it comes (Star Cruiser, TKR 82549) - much played US, according to Billboard's Disco Action information.	Early basic disco bass riff quickly coloured by strings; utilisation of solo voices left, right channels; thickening of sound by rich brass produces infectious, class disco which deserves major chart placing. Sufficient melody, lightness for immediate programming rather than hand being forced by disc charting via discos.
IAN MATTHEWS King Of The Night Rockburgh ROCS 208(Charmdale)	November 17	None (With Matthews Southern Comfort, Woodstock 1, 1970)	With album (Stealin' Home/ROC 106) advertising, Mike Willis handling Radio 1 promotion; Record of sales handling local radio, dealer promotion; press by Jennie Haisall (839 6398). Recent artist tour, press, radio attention. Further European tour likely early New Year.	Rather ordinary though not unpleasant single which seems more album orientated than 45 geared. Late colouring of disc with instrumental break but overall chart chances small unless promotion sorts record out from countless others of moment.
VILLAGE PEOPLE YMCA Mercury 6007 192 (Phonodisc)	November 10	San Francisco (You've Got Me) 45, 1977.	Generating huge airplay with considerable disco reaction. Major US, general pop, soul charts, Billboard.	Previous record via DJM pick-up. Astonishing if record fails to chart with ever possibility of high placing. Instant, catchy riff. Better than usual disco fare.
JONATHAN RICHMAN & THE MODERN LOVERS Buzz Buzz Buzz Berserkley BZZ 25 (Phonodisc)	November 10	Roadrunner Once (11, 1977); Egyptian Reggae (5, 1977) Morning Of Our Lives (listed as Modern Lovers, 29, 1978)	Obvious major push from Polydor since one of first releases since two companies signed contract. Picture bag. Early airplay.	From forthcoming LP, Modern Love Songs. Should find chart placing but how high will depend on whether song seen as delightful piece of nonsense or instantly forgettable rubbish which recorded by someone other than Richman would most likely be subjected to scathing in consumer music press.
BILBO Don't Blame It On Me Lightning LIG 551 (Lightning WEA)	November 4	She's Gonna Win (42, 1978).	Private PR, Bess Coleman (01 693 0275). Coverage, consumer music press, radio interviews.	Does not seem major single required to build on fairly recent charting debut. Strong hook but with no real song even riff sounds jaded as disc fades in lack lustre fashion. Minor charting.
THE ADVERTS Television's Over RCA PB 5178 (RCA)	November 4	Gary Gilmore's Eye (18, 1977) - not 13, BMRB/MW, as stated RCA press release. No Time To Be 21 (42, 2 weeks, 1978)	Picture, multi-coloured bag; first single group contract RCA, hence expected push, previously Anchor. In past considerable music press coverage, particularly around bass player, Gaye Advert. UK tours. Good initial shop sell-in.	Strong debut RCA release, powers along with initial drum intro. Strong chorus with production Tom Newman.
MACHO I'm A Man EMI 2822 (EMI)	October 27	None	Major disco push with US, Billboard, Record World disco placing.	Floor version of Spencer Davis hit (9, 1967) with thankfully positive attempt at taking original, then moulding into arrangement with difference. Obvious disco chart hit plus very strong cross-over possibilities. Since version of old hit, has immediate general airplay possibilities.
THE MIGHTY SPARROW El Reloj Trojan TRO 9049 (Shannon)	November 10	None	UK tour covering period November 10-26, London, Bradford, Huddersfield, High Wycombe, Cardiff, Bristol, Manchester, Birmingham. Major London reception for media.	Singing hero of Trinidadians but surprisingly simple rather than fine, slow, effectively paced, well arranged ballad, sung in English with title meaning The Clock. Basically built for late-night programming may still catch ear of MOR programmers. Artist more famed for happy-go-lucky calypso music. From LP, Only A Fool (TRLS 162)
AIRWAVES New Day (You Are The New Day) Mercury 6007 193 (Phonodisc)	November 3	None	Basic company servicing of relevant outlets. Page ads, trade press with also mention of album, New Day (9109 613). Early pick-up, Capital, Piccadilly, Hit picks Plymouth, Forth.	Accapella Christmas song with considerable charm which might well chart as festive season grows closer - surprisingly though it's basic weakness lies not in the main sense, which is strong and authoritative, but in title line where much more definite assertion in music line, vocal, would have given note of triumph.
ROY HILL I Like I Like I Like Arista ARIST 221 (Phonodisc)	November 10	None	Television, radio spots; UK tours. Press coverage. Picture bag with artist face, front cover.	Most commercial 45 yet from much touted artist, band. Fiery, pulsating cut which possesses endearing hook giving chart opportunity.
SUBSTITUTE Let It Grow Cerrete EMI 2884 (EMI)	October 27	Substitute (2, 1978)	Considerable media hang over from previous hit with much coverage in daily paper entertainment pages. TOTP.	Extremely late receipt of 45 reason for late insertion. Capton composition in sensitive, wistful mood - poles apart from last disc, slightly surprising choice. LP, Substitute expected December.

## ALBUMS

ARTIST/TITLE LABEL/Number/Distributor	RELEASE DATE/BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
X-RAY SPEX Germ Free Adolescents EMI International INS3023 (EMI)	November 10 New UK tour after long rest. Title track of album issued as single with instant chart success.	Debut album but singles Oh Bondage, Up Yours issued by Virgin with remainder EMI International. The Day The World Turned Dayglo (INT 553), Identity (INT 563), current release Germ Free Adolescents (INT 573)	From so-called new wave explosion, name often prefaced by lead girl singer, writer, Poly Styrene. From London pub, club circuit Signed EMI, March 1978 after debut 45, Virgin. Played New York's, CBGB's. Major chart placings all singles for EMI. Quickly shot to forefront of new wave group hierarchy league table.	Forthcoming Old Grey Whistle Test, BBC TV, November 26. Major coverage of band in recent months from all media quarters with consumer music weeklies often giving double-page spreads. Band also covered by fanzines. Hit singles have meant frequent TOTP. Poly Styrene apparent favoured lady of new wave orientated press with interviews, pics. Lady even covered by quality press, e.g. The Observer. Album cover interprets title track, now hit single, giving further impetus toward LP sales. Glo colour paper employed for press releases. Band involved in major UK tour. Heavy push from EMI International with piason Phil Presky (486 7144).	Although obvious major seller for Christmas slightly disappointing that album contains A, B sides of three EMI singles, thus lessening for fans amount of new material. LP suggests band should continue success particularly with Poly Styrene's songs possessing some infectious hooks, rarely being lost in mere repetitive sound instrumentation. Lady possesses individualistic vocal tones with particular relish for the strident, for high sometimes awkward notes. Mostly in same strident tempo save for relative quietness in picturesquely titled Warrior In Woolworths S1T3, and an almost talked through Plastic Bag, S2T5. Lyrics simple, pointed, meaningful with pre-occupation with consumer, trash, society.
HARRY SECOMBE Portrait Phlips 9109 229 (Phonodisc) ANDY STEWART Scotland Is Andy Stewart Emerald Green GES 1196(Selecta)	Both November 10 Both featured Royal Variety Show (November 13), with each usually featured radio, TV during festive period. Releases to be in with those happenings.	For both, extensive on Emerald, Phlips respectively.	Secombe, infamous Goon, beloved by wide cross-section of public, including royalty. Welsh, powerful singer, four single hits though If I Ruled The World charted twice (IP: 18, 1963) others On With The Motley (16, 1955). This Is My Song (2, 1967). Long-time signing Phonogram. Stewart, celebrated Scottish singer, drama college student in early days, fame spread after Palladium, Royal Variety Performances, White Heather Club.	Both artists established, legions of followers, particularly in MOR range, national figures via various, continuous radio, TV performances. Seasonal season sees them adorning top audience shows with early run-up via highly rated Royal Variety Show (November 13). Both record covers stress the artist with Secombe's album title exemplified by solo's appearance painting. Stewart's cover identifies strongly with basic image of singing Scottish art, songs, artist in kilts, tartan. Title identifies even more strongly. Both albums contain sleeve notes from artists with Secombe's in popular fashion. Both artists, frequent PA's club work.	Both albums seem assured reasonable MOR sales. Both feature artists in full command with no surprises, no frills. Common to both: Mull of Kintyre. On Stewart LP, much requested TV show number The Rumour, also time honoured Bonnie Strathyre, plus a number of reasonably new songs. On Secombe album pleasant selection of known, not so familiar with orchestral arrangements, Peter Knight. The two records will doubtless fetch considerable sales around the world.
THE CHIEFTAINS The Chieftains 8 CBS 32262 (CBS)	November 17 British tour with extensive press, radio promotional accompany, and give release setting with group visits to continent, US, in near future, as well as recent dates in latter country.	With group signing to CBS. With re-direction of former catalogue on Claddagh Records, initial CBS release Chieftains Seven (82914) before following consecutive order, Chieftains (82986), Chieftains 3 (82989), Chieftains 5, first LP as professional group. Spring this year, long term worldwide (save for Eire) recording agreement CBS with first fruits Chieftains 7.	Irish traditional folk group who have played world, with award as Group of the Year - not folk group, by Melody Maker, 1975. Basic beginnings 17 years ago, with first recording as group 1963, long time lapse before next, 1969. With Chieftains 5, first LP as professional group. Spring this year, long term worldwide (save for Eire) recording agreement CBS with first fruits Chieftains 7.	Nationwide tour began early November with 22, Manchester, 23, Hatfield, 24, Oxford, 25, Gloucester, 26, Cardiff, 27, Sheffield Radio 1, Newsbeat, LBC, Capital (London) interviews with regional press, radio, TV expected. Also waiting for finalising, TV national spots. Heavy newspaper coverage including Catholic Daily Mirror copy, Melody Maker interview. Some press advertising.	Becoming axiomatic to say Chieftains do not make poor records. This continues their always excellence. Beautifully crafted with sensitivity, respect for music, ever apparent. Also pressworthy general arrangement of album with some delightful, appropriate changes of pace, instrumentation. Always invidious to suggest one or other of excellent musicians performed particularly well but certainly not Irish harp, medieval harp playing of Derek Bell, although such comment may have more to do with one's personal feeling for beautiful instrument which here, S1T2, Dr John Hart allowed to adorn such delightful collection of notes - here, too at this point, excellent illustration of how musical mood changes with freshness, and compulsion, from 9, 8, two 12/8 jigs into scoring handed down by traditional harpists from musical work of mighty Turlough O'Carroll. Also particularly striking an initial magnificence. Album goes out with spirited reels but before then, amongst others, splendour of An Spic Scioigheach a slow air catching nearness of pathos but preserving sensibility of positive future. Obvious major seller in Irish community areas but with successful concerts, major promotion, deservedly audience continually growing with now good sales possibilities outside of national and folk areas.
PERU UBU Dub Housing Chrysalis CHR 1207 (Phonodisc)	November 10 Follows considerable media coverage, early 1978 tour. New tour commenced November 16.	Four singles, available US. First album, Modern Dance (Blank, distributed Phonogram). Current release, label change, Chrysalis.	From Cleveland, USA. Formed September 1975, named after character found in texts by French playwright Alfred Jarry. First live show, December 1975, first record 1976, single 30 Seconds Over Tokyo. Line-up changes. Debut album beginning this year. English tour with Nico, The Pop Group. Recent Chrysalis signing.	New UK tour: commenced November 16. Dates from this Wednesday, Nottingham (23) Manchester (24), Liverpool (25) Birmingham (27) London (28) Plymouth (29) Portsmouth (30) Brighton (December 1) Norwich (2) London (5) London Brunel (6). Interviews, press, radio. Posters, gig advertising. Quality press coverage, as well as consumer music, recent weeks. In latter news pages story of mystery group gig (November 16) for fans. Private PR, Modern Publicity, Alan Edwards (01 437 9353).	Successful promotion placed group before general audience but on sound itself doubtful if band would be considered so amenable. Lack of commercial, isolated cuts, will not make for too much, if any programming outside of minority programmes but then in reality that surely is where the group stands, a band somewhat way out sound excursions, wish to purchase recorded apparently uncoordinated complex instrumentation with apparent thought out method, purpose. Several cuts do possess more immediacy than others, particularly Blow Daddy O, S2T5, also average sales. Ordering needs to be careful unless more way out, vital extra push.

# *"American Squirrm"* the new single from nick lowe.



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# MUSIC WEEK

# ALBUMS CHART

# TOP 60 Albums

WEEK ENDING NOVEMBER 25 1978

1	GREASE Original Soundtrack	•	RSO RSD 2001
2	<b>NEW</b> GIVE EM ENOUGH ROPE The Clash		CBS 82431
3	EMOTIONS Various	•	K-Tel NE 1035
4	LIVE Manhattan Transfer	•	Atlantic K 50540
5	25th ANNIVERSARY ALBUM Shirley Bassey	•	United Artists SBT 6014748
6	NIGHTFLIGHT TO VENUS Boney M	•	Atlantic/Hansa K 50498
7	<b>NEW</b> 20 GOLDEN GREATS Neil Diamond		MCA EMTV 14
8	WAR OF THE WORLDS Jeff Wayne's Musical Version	•	CBS 96000
9	IMAGES Don Williams	•	K-Tel NE 1033
10	A SINGLE MAN Elton John	•	Rocket TRAIN 1
11	CAN'T STAND THE HEAT Status Duo	•	Vertigo 9102 027
12	TONIC FOR THE TROOPS Boontown Rats	•	Ensign ENVY 3
13	ALL MOD CONS The Jam		Polydor POLD 5008
14	<b>NEW</b> HEMISPHERES Rush		Mercury 9100 059
15	BOOGIE FEVER Various		Ronco RTL 2034
31	BROTHERHOOD OF MAN Brotherhood of Man		K-Tel BML 7980
32	I'M COMING HOME Tom Jones	•	Lotus WH 5001
33	YES TORRATO Yes	•	Atlantic K 50518
34	<b>NEW</b> SMURFS IN SMURFLAND Father Abraham and The Smurfs		Decca SMURF 1
35	EXPRESSIONS Don Williams		ABC ABCL 5253
36	<b>NEW</b> LION HEART Kate Bush		EMI EMA 787
37	TO THE LIMIT Joan Armatrading		A&M AMLLH 64732
38	WELL WELL SAID THE ROCKING CHAIR Dean Friedman		Lifesong LSLP 6019
39	BLOODY TOURISTS 10cc	•	Mercury 9102 503
40	STRIKES AGAIN Rose Royce	□	Whitfield K 56527
41	STAGE David Bowie	•	RCA PL 02913
42	LEO SAVER Leo Sayer	•	Chrysalis CDL 1198
43	JAMIES GALWAY PLAYS SONGS FOR ANNIE James Galway	•	Red Seal RL 25163
44	KILLING MACHINE Judas Priest		CBS 83135
45	<b>NEW</b> THE BEST OF JASPER CARROTT Jasper Carrott		DJM DJF 20549

## CARPENTERS

The Singles  
1974-1978



AMIT 197/8  
CTM 197/8  
YTM 197/8



Their Greatest Hits - and more...

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## Derek and Clive JUST AD NAUSEAM



Released December 1st  
on Virgin Records.  
V2112.  
Also available on  
cassette.



## PERE UBU

New Album

'DIRTY HOUSING'

## Record Tokens Thought For The Week

# HOW A RECORD TOKENS DEALER CAN BORROW £3000 FOR 3 MONTHS - INTEREST FREE

Let's say you're a Record Tokens dealer.

Before Christmas you order £3000 of Tokens — all on S.O.R.

For 6-8 weeks you sell those tokens and the cash goes into your bank.

There it stays until the *actual Tokens sold by you* are exchanged and returned to us via other dealers.

*So you keep the £3000 for maybe 3 months.*

Probably until February — because you're charged absolutely nothing until our computer identifies *your* tokens being exchanged and returned, by another dealer.

Even then you keep £330 (or 11%), in return for nil outlay and not too much effort — plus the profit from card sales.

### **There's still more!**

You can use the money you've been holding (£2670 in our example) to buy more records and tapes.

So, unlike the dealer who exchanges tokens only (against the rules and spirit of the scheme), you've been loaned the cash to buy the records and tapes you'll need for Token exchanges.

What's more, by selling Tokens, you'll have earned a reputation as a Tokens dealer. Result: more exchanges will come to you.

It's a great scheme — even better if you use it properly.

### **N.B. ADVERTISING STARTS THIS WEEK**

By now you have a new showcard, window stickers and consumer leaflets all promoting our new 510-prize competition. If you haven't put them in a prominent position, do so today. The more Tokens you sell, the more you'll exchange. For Tokens and display material, 'phone 01-848 4631/2/3.

## RECORD TOKENS Helping everybody in the business

An **EMI** service to the entire industry

# DEALER GUIDE TO AIRPLAY ACTION

## Radio 1

ACCIDENT PRONE — Status Quo (Vertigo QUO2)  
ALL REVVED UP WITH NO PLACE TO GO — Meat Loaf (Epic EPC 6797)  
B.A.B.Y. — Rachel Sweet (Stiff BUY 39)  
BACK IN THE USA — Linda Ronstadt (Atlantic K 13133)  
BICYCLE RACE — Queen (EMI 2870)  
BRIGHT LIGHTS — Julie Covington (Virgin VS 225)  
DARLIN' — Frankie Miller (Chrysalis CHS 2225)  
DO YA THINK I'M SEXY? — Rod Stewart (Riva 17)  
DON'T CRY OUT LOUD — Elkie Brooks (A&M AMS 7395)  
EASE ON DOWN THE ROAD — Diana Ross/Michael Jackson (MCA 396)  
EAST RIVER — Brecker Brothers (Arista 222)  
FAT BOTTOMED GIRLS — Queen (EMI 2870)  
GIVING IT BACK — Phil Hurtt (Fantasy FTC 161)  
HAMMER HORROR — Kate Bush (2887)  
HANGING ON THE TELEPHONE — Blondie (Chrysalis CHS 2266)  
HOPELESSLY DEVOTED TO YOU — Olivia Newton-John (RSO 17)  
HOT CHILD IN THE CITY — Nick Gilder (Chrysalis CHS 2226)  
I JUST WANNA STOP — Gino Vannelli (A&M AMS 7397)  
I LOST MY HEART TO A STARSHIP TROOPER — Sarah Brightman / Hot Gossip (Ariola Hansa AHA 527)  
I LOVE AMERICA — Patrick Juvet (Casablanca CAN 132)  
I LOVE THE NIGHT LIFE — Alicia Bridges (Polydor 2066 936)  
INSTANT REPLAY — Dan Hartman (Blue SKY 6706)  
LAY YOUR LOVE ON ME — Racey (RAK 284)  
LET IT GROW, Clout (EMI 2884)  
LYDIA — Dean Friedman (Lifesong LS403)  
MY BEST FRIEND'S GIRL — Cars (Elektra K 12301)  
MY LIFE — Billy Joel (CBS 6821)  
PART TIME LOVE — Elton John (Rocket XPRES 1)  
PRETTY LITTLE ANGEL EYES — Showaddywaddy (Arista ARIST 222)  
PROMISES — Buzzcocks (United Artists UP 36470)  
PROMISES — Eric Clapton (RSO 21)  
RADIO RADIO — Elvis Costello (Radar ADA 24)  
RAININ' IN MY HEART — Leo Sayer (Chrysalis CHS 2277)  
RAT TRAP — Boomtown Rats (Ensign ENY 16)  
REDS IN MY BED — 10cc (Mercury 6008 034)  
SANDY — John Travolta (Midsong POSP 6)  
SHARING THE NIGHT TOGETHER — Dr Hook (Capitol CL 16027)  
SHOOTING STAR — Dollar (EMI 2871)  
STUMBLIN' IN — Suzi Quatro/Chris Norman (RAK 285)  
TOO MUCH HEAVEN — Bee Gees (RSO 25)  
YMCA — Village People (Mercury 9109 614)

### RECORDS OF THE WEEK

Dave Lee Travis: MIRRORS — Sally Oldfield (Bronze Bro 66)  
Simon Bates: GLORIA PLAYS — Kair Olsson  
Paul Burnett: A TASTE OF AGGRO — Barron Knights (Epic EPC 6829)  
Tony Blackburn: LYDIA — Dean Friedman (Lifesong LS 403)  
Kid Jensen: BOTTOM TO THE TOP — Joan Armatrading (A&M AMS 7393)

## Radio 2

SONG AND DANCE MEN — Max Bygraves/Victor Sylvester (Pye NSPL 18574)

## Luxembourg

### BULLETS

DANCE (DISCO HEAT) — Sylvester (Fantasy FTC 163)  
DR WHO — Mankind  
STAND UP — Atlantic Star (A&M AMS 7401)  
NUMBER 1 DJ Goody Goody (Atlantic SD 19197)  
KNOCK ON WOOD — Amii Stewart (Atlantic K 11214)  
TODAY — The Motors (Virgin VS 236)  
RAMA LAMA DING DONG — Rocky Sharpe and The Replays (Chiswick CHIS 104)  
THIS SIDE OF MIDNIGHT — Gregg Diamond (TKL TKR 7511)  
WHO DO YOU LOVE — Mainland (Christy)  
BABY — Rachel Sweet (Stiff Buy 39)

### POWER PLAY

SOUVENIRS — Voyage (GTO GT 241)

### TWIN SPIN

YOU DON'T BRING ME FLOWERS — Barbra Streisand/Neil Diamond (CBS 6903)

## TOP ADD ONS

- 1 ACCIDENT PRONE — Status Quo (Vertigo QUO 2) R1, PR, C, BR, RC, D, H, F, RT, O, P, V
- 2 I'LL PUT YOU TOGETHER AGAIN — Hot Chocolate (RAK 286) PR, C, RC, D, H, F, B, RT, O, V, U
- 3 TOO MUCH HEAVEN — Bee Gees (RSO 25) R1, BR, RC, D, M, T, F, B, O
- 4 YMCA — Village People (Mercury 6007 192) R1, BR, D, M, H, F, RT, V
- 5 EVERY NIGHT — Phoebe Snow (CBS 6842) C, BR, T, F, O, V, Hb
- 6 BREAKING GLASS — David Bowie (RCA BOW 1) CR, PR, H RT, O, P
- 7 MARY'S BOY CHILD/OH MY LORD — Boney M (Atlantic K 11221) PR, BR, F, O, P

Station abbreviations: R1 Radio One; B Beacon; BR BRMB; Bb BBC Blackburn; CR Capital; C Clyde; RC City; D Downtown; F Forth; H Hallam; Hm BBC 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.

## Beacon Radio

WOLVERHAMPTON/  
BLACK COUNTRY

### ADD ONS

LET IT GROW — Clout (EMI 2884)  
ALL REVVED UP AND NO PLACE TO GO — Meat Loaf (Epic EPC 6797)  
TOO MUCH HEAVEN — Bee Gees (RSO 25)  
ANYWAY YOU DO IT — Liquid Gold (Creole CR 159)  
NEW YORK NEW YORK — Gerard Kenny (RCA PB 5117)  
I'LL PUT YOU TOGETHER — Hot Chocolate (RAK 286)  
RAMA LAMA DING DONG — Rocky Sharpe and The Replays (Chiswick CHIS 104)  
STRUMMIN' I'M IN TROUBLE — Chas and Dave With Rockney (EMI 2874)

## BRMB

BIRMINGHAM

### ADD ONS

DON'T LET IT FADE AWAY — Darts (Magnet MAG 134)  
ONLY YOU — Teddy Pendergrass (Philadelphia PIR 613)  
IN THE BUSH — Musiqe (CBS 6791)  
TOO MUCH HEAVEN — Bee Gees (RSO 25)  
GO OUT AND GET SOME — Millie Jackson (Midsong POSP 13)  
YMCA — Village People (Mercury 6007 192)  
NEVER GONNA STOP — Exile (RAK 287)  
MARY'S BOY CHILD — Boney M (Atlantic K 11221)  
HELLO THIS IS JOANIE — Paul Evans (Polydor SP 183)  
ACCIDENT PRONE — Status Quo (Vertigo Quo 2)  
EVERY NIGHT — Phoebe Snow (CBS 6842)

## Capital Radio

LONDON

### CLIMBERS

HOW ARE YOU GOING TO SEE ME NOW — Alice Cooper (Warner Brothers K 17270)  
WAY OUT — Coco (Ariola ARO 530)  
TODAY — Motors (Virgin VS 236)  
WHO DO YOU LOVE — Mainland (Christie)  
CAN'T TAKE THE HURT ANY MORE — Cliff Richard (EMI 2885)  
Peoples Choice: BREAKING GLASS — David Bowie (RCA BOW 1)

## Radio City

LIVERPOOL

### HIT PICKS

Roger Blythe: MIRRORS Sally Oldfield (Bronze BRO 66)  
David Lincoln: DON'T CRY OUT LOUD — Melissa Manchester  
Phil Easton: ACCIDENT PRONE — Status Quo (Vertigo QUO 2)  
Norman Thomas: I'LL PUT YOU TOGETHER AGAIN — Hot Chocolate (RAK 286)

### ADD ONS

A TASTE OF AGGRO — The Baron Knights (Epic EPC 6829)  
IT SEEMS TO HANG ON — Ashford and Simpson (Warner Brothers K 17237)  
TOO MUCH HEAVEN — Bee Gees (RSO 25)  
DO YA THINK I'M SEXY? — Rod Stewart (Riva 17)  
SHOOTING STAR — Dollar (EMI 2871)  
TOAST — Streetband (Logo GO 325)  
I LOST MY HEART TO A STARSHIP TROOPER — Sarah Brightman/Hot Gossip (Ariola Hansa AHA 527)  
AUTUMN LOVE — Hi Tension (Island WIP 6462)  
RADIO RADIO — Elvis Costello (Radar ADA 24)  
BABY — Rachel Sweet (Stiff BUY 39)  
LE FREAK — Chic (Atlantic 11209)

## Radio Clyde

GLASGOW

### HIT PICKS

Dave Marshall: BEAUTY SCHOOL DROPOUT — Frankie Avalon (Mercury 6168 102)  
Jeff Cooper: QUIET MAN — Ultravox (Island WIP 6459)  
Richard Park: FOUR STRONG WINDS — Neil Young (Reprise K 14493)  
Tim Stevens: GOODBYE FIRST LOVE — David Essex (Mercury 6007 194)  
Bill Smith — LAY LOVE ON ME — Racey (RAK 284)  
Dougie Donnelly: ACCIDENT PRONE — Status Quo (Vertigo Quo 2)  
Dave Hamieson: GREASED LIGHTNING — John Travolta (Midsong POSP 14)

### CURRENT CHOICE

I'LL PUT YOU TOGETHER AGAIN — Hot Chocolate (RAK 286)

### ADD ONS

JUST TO BE CLOSE TO YOU — Commodores (Motown TMG 1127)  
EVERY NIGHT — Phoebe Snow (CBS 6842)  
I LOST MY HEART TO A STARSHIP TROOPER — Sarah Brightman/Hot Gossip (Ariola Hansa AHA 527)  
BUZZ BUZZ BUZZ — Johnathon Richman and The Modern Lovers (Beserkely BZZ 25)  
DANCE (DISCO HEAT) Sylvester (Fantasy FTC 163)  
PROMISES — Buzzcocks (United Artists UP 36470)

## Downtown Radio

BELFAST

### HIT PICKS

John Paul: I PLAYED THE FOOL — Southside Johnny and The Asbury Jukes (Epic EPC 6828)  
Trevor Cambell: TWILIGHT TIME — T. Ford and The Boneshakers (CP 23)  
Candy Devine: TOO MUCH HEAVEN — Bee Gees (RSO 25)  
Michael Henderson: REDS IN MY BED — 10cc (Mercury 6008 036)  
Eddie West: BUZZ BUZZ BUZZ — Johnathon Richman and The Modern Lovers (Beserkely BZZ 25)  
Linda Jayne: YOU DON'T BRING ME FLOWERS — Barbra and Neil (CBS 6803)

### ADD ONS

LAY LOVE ON YOU — Luisa Fernandez (Warner Brothers K 17061)  
I'LL PUT YOU TOGETHER — Hot Chocolate (RAK 286)  
ACCIDENT PRONE — Status Quo (Vertigo QUO 2)  
TWIST A SAINT TROPEZ — Telex (Sire SIR 4006)  
SOUVENIRS — Voyage (GTO GT 241)  
ALL REVVED UP WITH NO PLACE TO GO — Meat Loaf (Epic EPC 6797)  
SHARING THE NIGHT TOGETHER — Dr Hook (Capitol CL 16027)  
YMCA — Village People (Mercury 6007 192)

# MUSIC WEEK

## NEXT IN LINE

"Twist A Saint Tropaz"	SIR 4006	
TELEX		
"Save Me, Save Me"	K17251	
FRANKIE VALLI		
"Stayin' Alive"	INC2	
RICHARD ACE		
"Destination Venus"	SIR 4008	
REZILLOS		

**Patrick Juvet**  
"I Love America" CAF 132

BY PUBLIC DEMAND A FULL 13.55 MINS. VERSH HIT OF THE SMASH HIT 'I LOVE AMERICA' IN 12 INCHES OF BLUE VINYL BUY IT NOW

**James Cagney**  
"I'm Gonna Love You Forever" Mercury 6168 803

# SINGLES CHART

# TOP 75

WEEK ENDING NOVEMBER 25 1978

1	RAT TRAP Boombtown Rats	Ensign ENY 16
2	HOPELESSLY DEVOTED TO YOU Olivia Newton John	RSO 17
3	MY BEST FRIEND'S GIRL Cars	Elektra K 12301
4	DO YOU THINK I'M SEXY? Rod Stewart	Riva 17
5	PRETTY LITTLE ANGEL EYES Showaddywaddy	Arista ARIST 222
6	DARLIN' Frankie Miller	Chrysalis CHS 2255
7	SUMMER NIGHTS John Travolta/Olivia Newton John	RSO 18
8	INSTANT REPLAY Dan Hartman	Blue Sky 6706
9	HANGING ON THE TELEPHONE Blondie	Chrysalis CHS 2266
10	SANDY John Travolta	Midson International POSP 6
11	BICYCLE RACE/FAT BOTTOMED GIRLS Queen	EMI 2870
12	I LOVE AMERICA Patrick Juvet	Casablanca CAN 132
13	BLAME IT ON THE BOOGIE Jacksons	Epic EPC 6683
14	ALWAYS AND FOREVER/MIND BLOWING DECISIONS Heatwave	GTO GT 236
15	MACARTHUR PARK Donna Summer	Casablanca CAN 131
16	PART TIME LOVE Elton John	Rocket XPRES 1
17	GIVIN' UP GIVIN' IN Three Degrees	Ariola ARO 130
18	TOASTHOLD ON	

35	RADIO RADIO Elvis Costello	Radar ADA 24
36	HURRY UP HARRY Sham 69	Polydor POSP 7
37	PROMISES Buzzcocks	United Artists UP 36471
38	LUCKY STARS Dean Friedman	Lifesong LS 402
39	DOWN IN THE TUBE STATION AT MIDNIGHT Jam	Polydor POSP 8
40	HOMICIDE 999	United Artists UP 36467
41	STUMBLIN' IN Suzi Quatro/Chris Norman	RAK 285
42	YMCA Village People	Mercury 6007 192
43	EVER FALLEN IN LOVE (With Someone You Shouldn't Love) Buzzcocks	United Artists UP 36455
44	HAMMER HORROR Kate Bush	EMI 2887
45	EASE ON DOWN THE ROAD Diana Ross/Michael Jackson	MCA 396
46	EAST RIVER Brecker Brothers	Arista ARIST 211
47	GIVING IT BACK Phil Hurtt	Fantasy FTC 161
48	YOU DON'T BRING ME FLOWERS Barbra Streisand/Neil Diamond	CBS 6803
49	ACCIDENT PRONE Status Quo	Vertigo QUO 2
50	DESTINATION VENUS Rezillos	Sire SIR 4008
51	IT SEEMS TO HANG ON Ashtford & Simpson	Warner Brothers K 17237
52	STRUMMIN'/'I'M IN TROUBLE Chas & Dave With Rockney	EMI 2874
53	PROMISES Eric Clapton	RSO 21
54	CLOSE THE DOOR Teddy Pendergrass	Philadelphia PIR 6713
55	TEENAGE KICKS Undertones	Sire SIR 4007
56	'I'M GONNA LOVE YOU FOREVER Crown Heights Affair	Mercury 6168 803
57	'YOU GOTTA WALK) DON'T LOOK BACK Peter Tosh	EMI 2859
58	WHITER SHADE OF PALE Munich Machine	Oasis 5
59	BRAWDY	

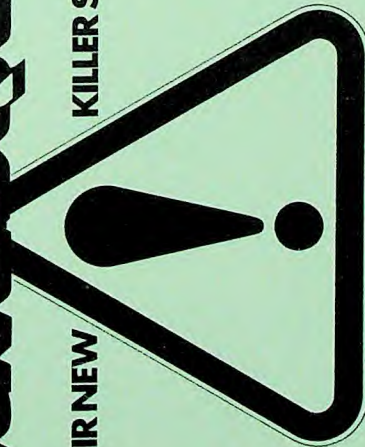


"I'm A Yankee Doodle Dandy" says future pop hit James Cagney/Yankee Doodle Boy/New Single on United Arts

# Status Quo

WITH THEIR NEW

KILLER SINGLE



**"ACCIDENT PRONE"**

from their new album "If You Can't Stand the Heat..."

Single QUO 2



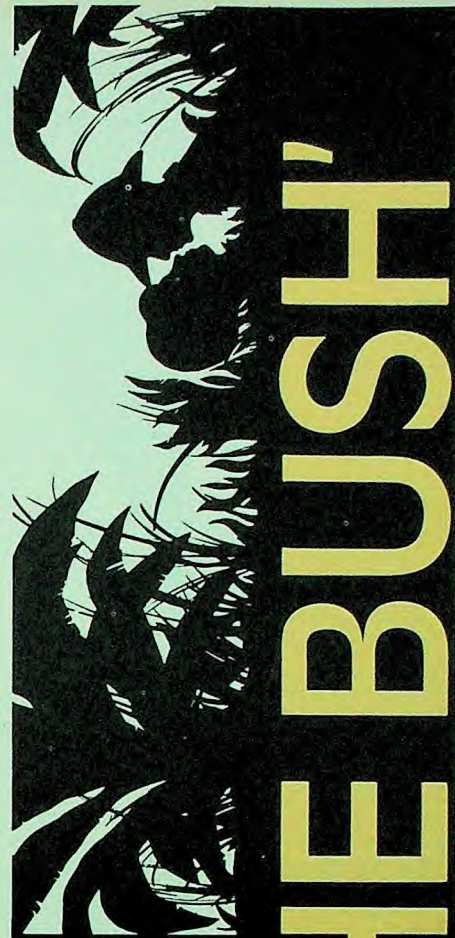
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6791



# MUSIC 'IN THE BUSH'

NEW SINGLE



18	25	TOAST/HOLD ON Streetband	Logo GO 325	59	45	BRANDY O'Jays	Philadelphia PIR 6658
19	30	GERM FREE ADOLESCENCE X-Ray Spex	EMI International INT 573	60	46	YOU MAKE ME FEEL (MIGHTY REAL) Sylvester	Fantasy FTC 160
20	16	DIPPETY DAY Father Abraham & The Smurfs	Decca F 13798	61	54	RIDE-O-ROCKET Brothers Johnson	A&M AMS 7400
21	17	PUBLIC IMAGE Public Image Ltd	Virgin VS 228	62	NEW	JUST TO BE CLOSE TO YOU Commodores	Motown TMG 1127
22	11	RASPUTIN Boney M	Atlantic/Hansa K 11192	63	75	GOODBYE GIRL Squeeze	A&M AMS 7398
23	40	LE FREAK Chic	Atlantic K 11209	64	NEW	LAY YOUR LOVE ON ME Racey	RAK 284
24	72	IN THE BUSH Musique	CBS 6791	65	60	WHAT A NIGHT City Boy	Vertigo 6059 211
25	31	I LOST MY HEART TO A STARSHIP TROOPER Sarah Brightman/Hot Gossip	Arrola-Hansa AHA 527	66	51	PRANCE ON Eddie Henderson	Capitol CL 18015
26	NEW	TOO MUCH HEAVEN Bee Gees	RSO 25	67	NEW	DR. WHO Mankind	Pinnacle PIN 71
27	28	DON'T LET IT FADE AWAY Darts	Magnet MAG 134	68	43	GREASE Frankie Valli	RSO 12
28	33	DON'T CRY OUT LOUD Elkie Brooks	A&M AMS 7395	69	48	TALKING IN YOUR SLEEP Crystal Gayle	United Artists UP 36422
29	64	DANCE (DISCO HEAT) Sylvester	Fantasy/FTC 163	70	NEW	RAINING IN MY HEART Leo Sayer	Chrysalis CHS 2277
30	39	SHOOTING STAR Dollar	EMI 2871	71	71	RIVERS OF BABYLON/BROWN GIRL IN THE RING Boney M	Atlantic/Hansa K 11120
31	70	LYDIA Dean Friedman	Lifesong LS 403	72	NEW	WELL ALRIGHT Santana	CBS 6755
32	38	I LOVE THE NIGHT LIFE Alicia Bridges	Polydor 2066 936	73	26	RESPECTABLE Rolling Stones	EMI 2861
33	35	LAY LOVE ON YOU Luisa Fernandez	Warner Brothers K 17061	74	44	I CAN'T STOP LOVING YOU Leo Sayer	Chrysalis CHS 2240
34	15	SWEET TALKIN' WOMAN Electric Light Orchestra	Jet 121	75	NEW	SOUVENIRS Voyage	GTO GT 241

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

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

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# AIRPLAY ACTION

## Radio Forth

EDINBURGH

### HIT PICKS

Mike Scott: TOO MUCH HEAVEN — Bee Gees (RSO 25)  
Steve Hamilton: FOUR STRONG WINDS — Neil Young (Atlantic K 14493)  
Bill Torrence: LYDIA — Dean Friedman (Lifesong LS 403)  
Mike Gower: DESTINATION VENUS — Rezillos (Sire SIR 4008)  
Brian Ford: I'LL PUT YOU TOGETHER AGAIN — Hot Chocolate (RAK 286)

### ADD ONS

ACCIDENT PRONE — Status Quo (Vertigo Quo 2)  
LET IT GROW — Clout (EMI 2884)  
YMCA — Village People (Mercury 6007 092)  
STILL THE ONE CHILD (Ariola Hansa HAH 528)  
AULD LANG SYNE — The Bells (Klub 12)  
EVERY NIGHT — Phoebe Snow (CBS 6842)  
I LOVE THE NIGHTLIFE — Alicia Bridges (Polydor 2066 936)  
LAY LOVE ON ME — Racey (RAK 284)  
STATION HIT: MARY'S BOY CHILD/OH MY LORD — Boney M (Atlantic K 11211)

## Radio Hallam

SHEFFIELD

### HIT PICKS

Keith Skues: LOUISIANA RAIN — Bonnie Tyler (RCA PB 5133)  
Roger Moffat: MIRRORS — Sally Oldfield (Bronze BRO 66)  
Johnny Moran: RAININ' IN MY HEART — Leo Sayer (Chrysalis CHS 2277)  
Colin Slade: BREAKING GLASS — David Bowie (RCA BOW 1)  
Ray Stewart: I'LL PUT YOU TOGETHER AGAIN — Hot Chocolate (RAK 286)  
Bill Crozier: YMCA — Village People (Mercury 6006 192)  
Martin Kerner: ROSEMARIE — Smirks (Beserkley BZZ 23)  
Maggie Mash: AUTUMN LOVE — Hi Tension (Island WIP 6462)

### ADD ONS

ACCIDENT PRONE — Status Quo (Vertigo QUO 2)  
LYDIA — Dean Friedman (Lifesong LS 403)

## Metro Radio

NEWCASTLE

### ADD ONS

YMCA — Village People (Mercury 6007 192)  
LAY YOUR LOVE ON ME — Racey (RAK 284)  
RAININ' IN MY HEART — Leo Sayer (Chrysalis CHS 2277)  
OH BABY PLEASE — Telegrams (Creole CR 163)  
TOO MUCH HEAVEN — Bee Gees (RSO 25)  
BRAND NEW DAY — Lindisfarne (Mercury 6007 194)  
GIVING IT BACK — Phil Hurtt (Fantasy FTC 161)  
GOODBYE FIRST LOVE — David Essex (Mercury 6007 194)  
LE FREAK — Chic (Atlantic K 11209)

## Radio Orwell

IPSWICH

### HIT PICKS

Andy Archer:  
Anthea Clarke: MARY'S BOY CHILD — Boney M (Atlantic K 11221)  
Keith Rogers: ACCIDENT PRONE — Status Quo (Vertigo QUO 2)  
Greg Bance: MY LIFE — Billy Joel (CBS 6821)  
Bernard Mulhern: I'LL PUT YOU TOGETHER AGAIN — Hot Chocolate (RAK 286)  
Tony Valence: IN THE BUSH — Musique (CBS 6791)  
Nigel Rennie: FOUR STRONG WINDS — Neil Young (Reprise K 14493)  
Tony Gillham: TOO MUCH HEAVEN — Bee Gees (RSO 25)

### ADD ONS

HELLO THIS IS JOANIE — Paul Evans (Spring 2066 932)  
BREAKING GLASS, David Bowie (RCA BOW 1)  
STAMP ON A SKURF TODAY, Sandford and Saker (EMI 2897)  
EVERY NIGHT, Phoebe Snow (CBS 6842)  
KNOCK ON WOOD, Ami Stewart (Atlantic K 11214)

## Pennine Radio

BRADFORD

### HIT PICKS

Julius K. Scagg: LIGHTNING, John Travolta (Midsong POSP 14)  
S. Francis: ACCIDENT PRONE, Status Quo (Vertigo QUO 2)  
Peter Levy: NEW YORK NEW YORK, Gerard Kenny (RCA PB 5117)  
J. Drake: IT SEEMS TO HANG ON, Ashford and Simpson (Warner Brothers K 17237)  
R. Kirk: NEVER HAD A LOVE, Tavares (Capitol CL 16032)

### PENNINE PICK

MARY'S BOY CHILD — Boney M (Atlantic K 11221)

### ADD ONS

IN THE BUSH — Musique (CBS 6791)  
GOODBYE GIRL — Squeeze (A&M AMS 7398)  
BREAKING GLASS — David Bowie (RCA BOW 1)

## Piccadilly Radio

MANCHESTER

### ADD ONS

MARY'S BOY CHILD — Boney M (Atlantic 11221)  
SHARING THE NIGHT TOGETHER — Dr Hook (Capitol CL 16027)  
ACCIDENT PRONE — Status Quo (Vertigo QUO 2)  
I'LL PUT YOU TOGETHER AGAIN — Hot Chocolate (RAK 285)  
AUTUMN LOVE — Hi Tension (Island WIP 6462)  
BEAUTY SCHOOL DROPOUT — Frankie Avalon (Mercury 6168 102)  
GREASED LIGHTNING — John Travolta (Midsong POSP 14)  
I'M EVERY WOMAN — Chaka Khan (Warner Brothers K 17269)  
BREAKING GLASS — David Bowie (RCA BOW 1)

## Plymouth Sound

PLYMOUTH

### HIT PICKS

Brian Day: PHOTOGRAPH — Colin Blunstone (Epic EPC 6793)  
Carmella McKenzie: MIRRORS — Sally Oldfield (Bronze BRO 66)  
Peter Grieg: MY LIFE — Billy Joel (CBS 6821)

## Radio Tees

TEESIDE

### ADD ONS

YOU DON'T BRING ME FLOWERS — Neil Diamond/Barbra Streisand (CBS 6803)  
I LOVE AMERICA — Patrick Juvet (Casablanca CAN 132)  
LAY LOVE ON ME — Racey (RAK 284)  
I'LL PUT YOU TOGETHER AGAIN — Hot Chocolate (RAK 286)  
TOO MUCH HEAVEN — Bee Gees (RSO 25)  
SAIL AWAY — Kenny Rodgers (United Artists UP 36470)  
FOUR SEASONS STRONG — Neil Young (Reprise K 14493)  
EVERY NIGHT — Phoebe Snow (CBS 6842)  
RAMA LAMA DING DONG — Rocky Sharpe and The Replays (Chiswick CHIS 104)  
REDS IN MY BED — 10cc (Mercury 6008 036)  
TODAY — The Motors (Virgin VS 236)

## Radio Trent

NOTTINGHAM

GIVING IT BACK — Phill Hurtt (Fantasy FTC 163)  
BREAKING GLASS — David Bowie (RCA BOW 1)  
I'LL PUT YOU TOGETHER AGAIN — Hot Chocolate (RAK 286)  
ACCIDENT PRONE — Status Quo (Vertigo QUO 2)  
LYDIA — Dean Friedman (Lifesong LS 403)  
GOODBYE FIRST LOVE — David Essex (Mercury 6007 194)  
YMCA Village People (Mercury 6007 192)  
HOT CHILD IN THE CITY — Nick Gilder (Chrysalis CHS 2266)  
YOU DON'T BRING ME FLOWERS — Barbra Streisand/Neil Diamond (CBS 6803)

## Radio 210

THAMES VALLEY

TOO MUCH HEAVEN — Bee Gees (RSO 25)  
YOU DON'T BRING ME FLOWERS — Barbra Streisand/Neil Diamond (CBS 6903)  
REDS IN MY BED 10cc (Mercury 6008 036)  
SHARING THE NIGHT TOGETHER — Dr. Hook (Capitol CL 16027)  
I PLAYED THE FOOL — Southside Johnny (Epic EPC 6828)  
I'LL PUT YOU TOGETHER AGAIN — Hot Chocolate (RAK 286)  
WHENEVER I CALL YOU FRIEND — Kenny Loggins (CBS 6551)  
TWIST A SAINT TROPEZ — Telex (Sire SIR 4006)

## Radio Victory

PORTSMOUTH

A TASTE OF AGGRO — The Barron Knights (Epic EPC 6829)  
PROMISES — Buzzcocks (United Artists UP 36471)  
I'LL PUT YOU TOGETHER AGAIN — Hot Chocolate (RAK 286)  
I'M EVERY WOMAN — Chaka Khan (Warner Brothers K 17269)  
MIRRORS — Sally Oldfield (Bronze BRO 66)  
EVERY NIGHT — Phoebe Snow (CBS 6842)  
ACCIDENT PRONE — Status Quo (Vertigo Quo 2)  
NEVER HAD A LOVE LIKE THIS BEFORE — Tavares (Capitol CL 16032)  
GREASED LIGHTNING — John Travolta (Midsong POSP 14)  
YMCA — Village People (Mercury 6007 192)

## BBC Blackburn

### HIT PICKS

Jude Bunker: BABY — Rachel Sweet (Stiff BUY 39)  
Nigel Dyson: SHARING THE NIGHT TOGETHER — Dr Hook (Capitol CL 16027)  
Kath Dutton: MIRRORS — Sally Oldfield (Bronze BRO 66)  
Phil Scott: WAY OUT — Coco Ariola ARO 530  
Trevor Hall: ON THE SHELF — Donny and Marie (Polydor 2066 981)  
Pat Gibson: NUTBUSH CITY LIMITS — Ike and Tina Turner (United Artists UP 35582)  
Gerald Jackson — JUST TO BE CLOSE TO YOU — Commodores (Motown TMG 1127)

## BBC Humberside

### RECORDS OF THE WEEK

Barry Stockdale: WAY OUT — Coco (Ariola ARO 530)  
Pam Gillard: LITTLE DRUMMER BOY — Salsoul Orchestra (Salsoul SSL)  
John Howden: SHARING THE NIGHT TOGETHER — Dr Hook (Capitol CL 16027)  
Vince Geddes: EVERY NIGHT — Phoebe Snow (CBS 6842)

## Manx Radio

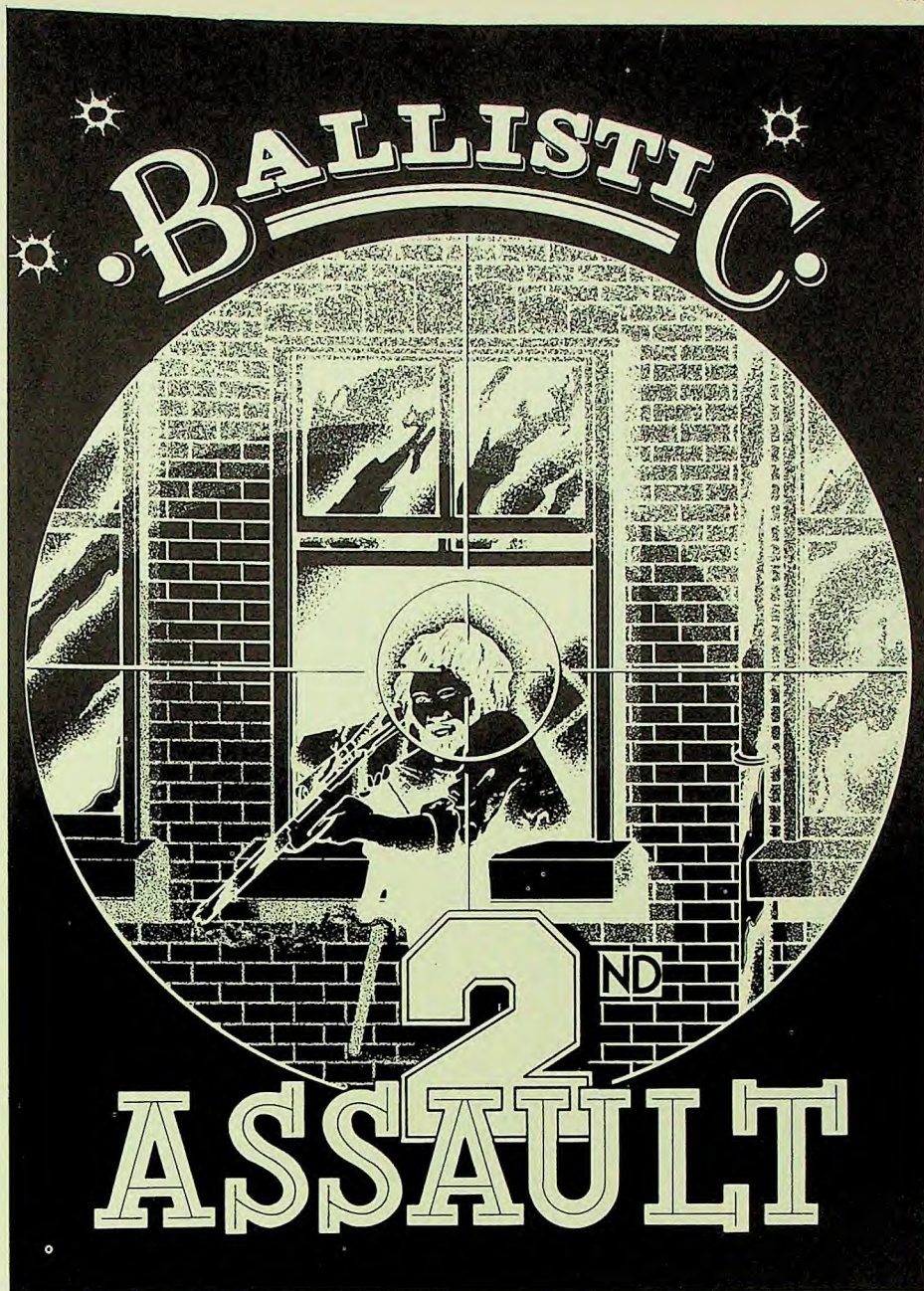
### HIT PICKS

Dave Eager: COLD COLD WINTER — David Martin (DJM DJS 10886)  
Ralph Shimmmin: COME SHARE MY LOVE — Roberta Flack (Atlantic K11211)  
Mike Reynolds: CAN'T TAKE THE HURT ANY MORE — Cliff Richard (EMI 2885)  
Andy Mack: JUST TO BE CLOSE TO YOU — Commodores (Motown TMG 1127)  
Sue Richardson: SAIL AWAY — Kenny Rodgers (United Artists UP 36470)

## BBC Ulster

### ADD ONS

JUST TO BE CLOSE TO YOU — Commodores (Motown TMG 1127)  
SHARING THE NIGHT TOGETHER — Dr Hook (Capitol CL 16027)  
WEARY EYES — Gordon Giltrap (Electric WOT 27)  
COMING HOME TO YOU — Tony Hayes (Mettle MET 1)  
WHO'LL STOP THE RAIN — Creedence Clearwater (Fantasy FTC 164)  
I'LL PUT YOU TOGETHER AGAIN — Hot Chocolate (RAK 286)



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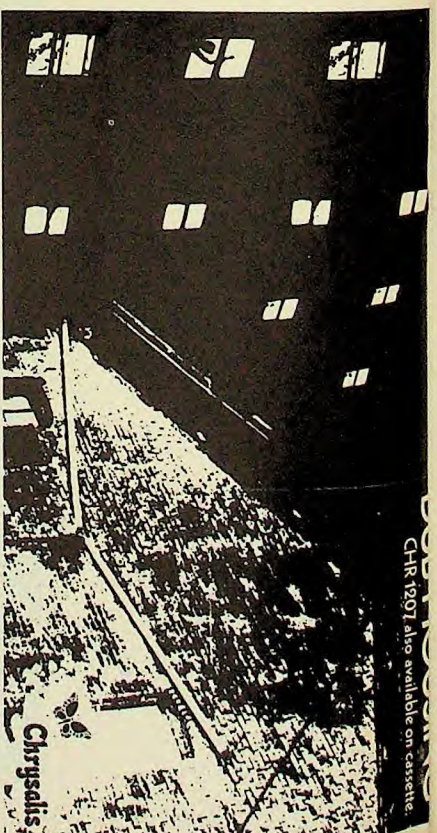
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<b>18</b>	13	SATURDAY NIGHT FEVER Various	•	RSO 2658 123	
<b>19</b>	15	CLASSIC ROCK London Symphony Orchestra	•	K-Tel ONE 1009	
<b>20</b>	18	OUT OF THE BLUE Electric Light Orchestra	•	Jet JETDP 400	
<b>21</b>	16	LIVE AND MORE Donna Summer	•	Cashlanca CALD 5006	
<b>22</b>	<b>NEW</b>	MIDNIGHT HUSTLE Various	•	K-Tel NE 1037	
<b>23</b>	20	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC		Atlantic K 50532	
<b>24</b>	30	EVITA Original London Cast		MCA MCG 3527	
<b>25</b>	17	INNER SECRETS Santana		CBS 86075	
<b>26</b>	58	AMAZING DARTS Darts	•	K-Tel/Magner DLP 7981	
<b>27</b>	22	DON'T WALK — BOOGIE Various	•	EMI EMTV 13	
<b>28</b>	<b>NEW</b>	JAZZ Queen		EMI EMA 788	
<b>29</b>	<b>NEW</b>	DOLLY PARTON Dolly Parton	•	Lotus WH 5006	
<b>30</b>	26	PARALLEL LINES Blondie	•	Chrysalis CDL 1192	
<b>40</b>	30	Rolling Stones		EMI CUN 39108	
<b>47</b>	<b>NEW</b>	LOVE SONGS Various		Warwick WW 5046	
<b>48</b>	52	LIFE AND LOVE Demis Roussos	□	Philips 9199 873	
<b>49</b>	44	LIVE BURSTING OUT Jethro Tull	□	Chrysalis CJT 4	
<b>50</b>	39	LIVE AND DANGEROUS Thin Lizzy	•	Vertigo 6641 807	
<b>51</b>	45	ELVIS 40 GREATEST Elvis Presley	•	RCA PL 42691	
<b>52</b>	34	THE DAVID ESSEX ALBUM David Essex	□	CBS 10011	
<b>53</b>	57	MR. GONE Weather Report		CBS 82775	
<b>54</b>	24	ECSTASY Various	•	Lotus WH 5003	
<b>55</b>	53	NEW BOOTS AND PANTIES Ian Dury	•	Siff SEEZ 4	
<b>56</b>	—	BAT OUT OF HELL Meat Loaf	•	Epic/Cleveland Int. EPC 82419	
<b>57</b>	37	EVEN NOW Barry Manilow		Arista SPART 1047	
<b>58</b>	41	WAVE LENGTHS Van Morrison		Warners Brothers K 56526	
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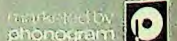
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MUSIC WEEK

# CLASSICS SCENE

surveying the complete classical music market

## December is Schubert month

DECEMBER IS Schubert month for EMI, a somewhat last-minute recognition of the 150th anniversary of the composer's death, though obviously there have been other titles throughout the year.

EMI is taking advantage of an otherwise quiet month to concentrate its marketing on these works (also see World Records story, this page). There are other titles for December, however. For example, EMI is re-promoting the complete Ring cycle sung in English and offering it at a special price of £49.95 — a saving of over £14 against the individual sets of the four operas.

The recordings, which have been spread over some years, have been highly praised and it is of course the only English Ring available. The sets come in a special slip case.

The two Schubert releases are a collection of rare but important piano duets performed by Eschenbach and Frantz and Lazar Berman's Sonata No. 21 in B flat. Schubert's vast piano output is not well represented in the catalogues so the duo recordings will be a welcome addition (SLS 5138). Christoph Eschenbach and Julius Frantz have worked together as a duo for some time and are well-known for their performances of Schubert and Mozart. Eschenbach is currently



Lazar Berman touring Britain and completes his visit with an RFH concert on December 19.

Eschenbach also appears on a disc of Mozart piano concertos and on this release he directs the London Philharmonic from the piano. They are the unfortunately famous No 21 and the No. 23 (K488). Though the No. 21 is now over-recorded it is still a popular seller and the pianist's current tour should draw attention to his version. There is, incidentally, only one other disc available which pairs Elvira Madigan with the No. 23.

The Sonata No. 21 was written a few months before the composer's death at the age of 31. He sketched it in one day although by then he was quite ill; in the same month he wrote two other sonatas and the famous String Quintet in C. This Sonata is one of his major piano works and the best of his last three sonatas. Lazar Berman is heard on his first London recording for HMV, and though there are rival versions Berman's is expected to be well-received. (ASD 3622).

Lehar's Merry Widow — or rather highlights from it — rounds off EMI's December package of full price recordings. This set is by the New York City Opera Orchestra and Chorus, conducted by Julius Rudel. The songs are sung in English for a change, which should help sales. Leading soprano Beverley Sills heads a strong cast including Alan Titus, Glensy Fowles, Henry Rice and James Billings.

All these releases will be supported as usual by advertising in the consumer music press, though EMI is not giving away the anticipated leaves of bread this month, which were hoped by dealers to follow the welcome special offers of jams and tea which have accompanied the past two month's releases.

## Five titles from Nonesuch

WEA IS continuing its series of Nonesuch releases, and supports the November selection with a double-sided colour leaflet for dealer use.

There are five titles this month, one of which is an Explorer, and they cover a wide range of music from Tenth Century chant to spirituals and anthems from the Bahamas.

WEA has been backing these releases with steady advertising and will continue to market them solidly. The company now has three classical catalogues: Enigma, Nonesuch and the recently-launch State's mid-price Prima label, which made its debut with Capital's Wren Orchestra.

The Nonesuch releases are: **Claude Debussy: Preludes For Piano** played by Paul Jacobs (HB73031); **Stravinsky's Music For Two Pianos & Piano Four Hands** (H71347) again with Paul Jacobs who is teamed with Ursula Oppens. Two of the titles are disc premieres — *Erude for Pianola* and the unpublished *Zvretotehny Valse*. **Tenth Century Liturgical Chant** (H71348) dates back to 930 AD and the two masses selected are sung by the Schola Antiqua and the commentary includes the history of chant, with full texts of those on the

dises included.

**Latin-American Music for Classical Guitar** (H71349) provides insight to some of the first non-folk pieces written for the instrument. Composers represented include Carlevarlo, Barrios and Ponce.

The Nonesuch Explorer release for this month is **The Real Bahamas Vol II** (H72078). The spirituals and anthems are sung in the Bahamas "rhyming" style — the intoning of verse couplets by a lead singer accompanied by other voices singing a regular repeated melody. The disc follows the usual authentic style of the Explorer releases and the texts of all songs are included.

CLASSICAL  
NEWS  
EVERY WEEK  
IN  
MUSIC WEEK

## Audio award for Previn

ANDRE PREVIN became the first non-Briton to receive the Audio Award at a presentation by Hi-Fi News and Record Review.

Previous recipients, for valuable and sustained services to music via recordings, include Neville Marriner, Colin Davis, Sir Adrian Boult and John Williams.

Announcing the award, the magazine's editor Jon Crabbe pointed out that Previn had long been considered as a recipient but the rules, so far, prevented this. However, Crabbe continued, Previn has now become so much a part of the British music scene that no-one could regard him as anything but a "highly suitable person to receive the Award".

## Enigma's Strauss release

JOHN BOYDEN'S Enigma Records is rush-releasing a record of Strauss Waltzes and Marches played by John Georgiadis and the London Symphony Orchestra so that it is available by the end of December.

For as usual the LSO is giving the popular Strauss concerts at the Royal Albert Hall on January 1 and 2, as well as setting off on a tour of

the suburbs and provinces.

The record, which was recorded by Enigma earlier this year — though only last month it was decided that the disc would actually be released through the company — includes such pops as the *Radetzky March*, *Roses from the South*, the *Pizzicato Polka* and the *Emperor Waltz*.

## Ferrier re-issued from Decca

THE CLASSIC Kathleen Ferrier recordings of Bach and Handel, including the exceptional version of *He Was Despised* from the *Messiah*, has been re-issued by Decca at the cheaper price of £2.35p (cassette £2.50p) on SPA/KCSP 531.

It was this record for which Sir Adrian Boult and the London Philharmonic Orchestra re-recorded the orchestra accompaniments in stereo which were then grafted onto Ferrier's mono vocal sound, with excellent results.

## UA classical launched with Russian four

UA LAUNCHES its first classical producer on the market in December with four hand-picked titles from the repertoire offered in an Iron Curtain deal announced at the company's sales conference. The discs will retail at £2.99.

Pre-released last week is a recital LP by Russian mezzo Irina Arkhipova. This was to coincide with her visit to London for a recital on November 5 at the Wigmore Hall. The LP, songs to poems by Pushkin, features ten of these, none of which are otherwise available on disc. A leaflet of translations of the poem will be available with the disc (UACL 10002).

Igor Oistrakh plays Paganini — a great violinist playing works by the most famous — is a disc of eight of the *Caprices* in versions with piano accompaniments by

Schumann. None of these are available here (UACL 10003).

As this is the 300th anniversary of Vivaldi's birth, an appropriate release in the final month of the year is Vivaldi Violin Concertos performed by the amazing Kogan family: Leonid, his wife Elisaveta (a Brussels winner even before her husband) and son Pavel, who won the Sibelius Violin prize in 1970 (UACL 10001).

And finally, the first of what is to be a cycle of Mozart Quartets played by the Dimov Quartet. All the works on this disc were written when Mozart was 17 and no rival versions are so far available here. They are the Volumes 3&4 (UACL 10000 and UACL 10004) and the remaining volumes will be announced shortly.

## First six for six months

EMI'S WORLD Records has its first releases in the classical market for six months, with six historic titles released in time for the Christmas market.

Two more releases are scheduled for January and this is expected to become a regular feature of the company's retail plans. Though only a small proportion of World Records' business is through retail, a spokesman for the label said that these — in line with company policy — will only be available through dealers.

Apart from the increasing demand for historical re-issues, World states that transfer techniques from old masters have improved vastly in the past two years, making these discs worthwhile additions to collections apart from their nostalgia value. Some have appeared on the HMV Treasury label.

And at £2.65 rrp, the releases are value for money. An early issue, a *Delius boxed set*, has sold a reported 6,000, the spokesman said.

This new release includes several collector's items. One is the 1929 recording of *Elgar's Violin Concerto*, played by Albert Sammonds with the New Queens Hall Orchestra conducted by Sir Henry Wood. (SH 288). This was previously on Treasury.

Two of the releases are for *Schubert Year* (he died in 1828) and though only just appearing at the end of the year, they tie in with EMI's full-price releases of music by Schubert and will benefit from the parent company's marketing.

They are the *Unfinished Symphony*, paired with Mendelssohn's *Italian* played by the

Philharmonia Orchestra conducted by Guido Cantelli (SH 290), who died at the age of 36, having been appointed music director of La Scala just a few days before his death. This is the first stereo release of this version.

The Busch Quartet box set (SHB 53) consists of three discs of quartets and the *Fantasia in C* plus the *Piano Trio in E Flat*. Two works performed by Rudolf Serkin are included, a long-time associate of Adolf Busch. (rrp £7.95). The two-tape set is priced at £9.15. (mono). The works were recorded in the mid-Thirties. There are two other Busch quartet sets on World.

The VPO conducted by Karajan plays excerpts from Richard Strauss' operas on SH 286 with singers including Ljuba Welitsch (who appears on a second World disc), Gertrud Schuster, Josef Witt, Maria Cebotari, Elisabeth Schwarzkopf and Ludwig Weber. These were recorded between 1947 and 1949 and this is the first appearance on record of this version of the final scene from *Salome*. It is unfortunately incomplete due to damage to one of the wax matrices.

Ljuba Welitsch's *Recital* disc (SH 289) also recorded in the mid-Forties includes another closing scene from *Salome*, one of her famous roles. Welitsch is quite a character: since the end of her operatic career she has been an actress and operetta singer, and has also made film appearances. A favourite anecdote about her is that when she listens to her old recordings she cries "Bullseye!" when she hits a particularly high note.

# CLASSICSCENE

## Decca's operatic December

by NICOLAS SOAMES

A NEW, complete version of Humperdinck's *Hansel und Gretel* conducted by Solti, and a new version of Berg's *Lulu*, conducted by Christoph von Dohnanyi are among Decca's December operatic releases.

Humperdinck's enduring Christmas favourite (D131D 2/K131K 22 £8.95p) features Brigitte Fassbaender as Hansel and Lucia Popp as Gretel with Norma Burrowes in the supporting cast, plus the Vienna Boys Choir and The Vienna Philharmonic Orchestra.

The Vienna Philharmonic Orchestra also features in a long-awaited version of Berg's *Lulu* in addition to Brigitte Fassbaender, the contralto who transforms herself from the innocence of Hansel to the



Christoph von Dohnanyi

somewhat different role as the lesbian Countess Geshwitz.

Berg left *Lulu* — based on a Wedekind play — incomplete at his

death in 1935, though it continues to make regular appearances in opera houses all over the world.

And Christoph von Dohnanyi has proved himself a particularly adept interpreter of this sordid tale in which *Lulu's* destructive influence results in the death of her three husbands, her male lover, her female lover and her protector before she herself falls victim to Jack the Ripper.

The power of the story is matched by the twelve-tone score which Dohnanyi, having conducted the work now in San Francisco, Frankfurt and most recently at Hamburg State Opera where he has just completed his first season, knows intimately.

In fact, one of his first records for Decca was of excerpts from Strauss's *Salome*, and *Lulu* (SXL 6657) made four years ago now with the soprano Anja Silja and he turned again to Miss Silja for this three-disc boxed set available on D48D 3 at £13.50p (also available on cassette).

Though he is not very well known in this country — where he has conducted at Covent Garden — Dohnanyi, a grandson of the Hungarian composer, is doing an increasing amount of recording for Decca.

Last year the company issued his versions of Mendelssohn's Symphonies Nos 1 and 5 (SXL 6818) which is intended to be the first of a complete Mendelssohn cycle, although it will be with this recording of *Lulu* that he is expected to make his first major critical impact on the British public.

The other operatic release is Highlights from Lehar's *The Merry Widow* (SET 629 at £4.50).

EDITED  
by  
VAL FALLOON

### Four more Festivo titles

PHILIPS FOLLOWS up October's Festivo label launch with four more titles in this mid-price series.

They are all popular works: Tchaikovsky's *Nutcracker Suite* and the *Serenade For Strings*; Beethoven's *Piano Concerto No. 5* played by Stephen Bishop-Kovacevich; Brahms' No. 2 played by Claudio Arrau; Mozart's symphonies *Jupiter* and *Prague*, and Schubert's *Trout* quintet. All are performed by top orchestras with conductors of the calibre of Colin Davis and Bernard Haitink.

### Decca doubles

DECCA continues its Favourite Composers series with four more double-album sets in December, devoted to Vivaldi, Schumann, Wagner and Prokofiev.

All feature excellent performances from major musicians from the past Decca catalogue varying from Julius Katchen and Kathleen Ferrier to Kirsten Flagstad, Solti and Stokowski. They are all available at £4.35p for records, and £4.50p for cassette. N.S.

### Pops for Christmas

By NICOLAS SOAMES

HARMONICA VIRTUOSO Tommy Reilly and musical personality Joseph Cooper have new records out in December which should do well in the Christmas market and for months afterwards.

Reilly's two previous discs for Argo — and particularly last year's release with the Academy of St Martin-in-the-Fields — have received a lot of airplay and sold well.

And this disc, which contains some very popular transcriptions, should do even better. There is Chopin's *Waltz in D flat*, Saint-Saens' *The Swan*, Satie's *Gymnopedie* and Bizet's *The Fair Maid of Perth*, as well as other works by Scarlatti, Reizenstein, and Chris Hazell, Argo's record producer.

Released on ZK55 (£2.85) Reilly, who continues to play his outstanding £400 solid silver harmonica, is joined by the composer/pianist James Moody, and harpist Skaila Kanga.

A collection of very popular works also make up Joseph Cooper's new disc (SPA 542 £2.35) available on cassette at the slightly more expensive price of £2.50. There are *Waltzes by Schubert*, *Beethoven's Moonlight Sonata*, *Debussy's Golliwog Cakewalk* and *Rachmaninov's Humoresque* as well as the inevitable *Hidden Melody*.

Cooper's radio and TV broadcasts, and his solo shows should ensure good sales.

JAAP SCHRODER, the Dutch Baroque violinist who is concert master for the Academy of Ancient Music during its recordings of the complete Mozart Symphonies, features on a number of releases out in December.

Two of them are on Telefunken. On AW6 42180 (£4.50) he plays three Violin Concertos by the 18th century French composer Jean-Marie Leclair (G minor, C major and A minor) with the Concerto Amsterdam.

And on AW6 42181 (£4.50) his Esterhazy Quartet plays three Mozart String Quartets (K173, K156, K168) — all early pieces. Naturally, Schroder faithfully follows 18th century performance practices, but it is worth noting that neither K168 nor K173 are otherwise available.

Finally, he is one of a number of distinguished soloists (along with Frans Bruggen, recorder, and Gustav Leonhardt, harpsichord) in a handsome boxed set of six discs devoted to Vivaldi Concerti.

At £27, this set of 6LPs, which also includes performances by the Concentus Musicus Wien, conducted by Nikolaus Harnoncourt, is not cheap, and only some are recordings which have not been issued before.

But with regard to "authentic" performances, they remain unchallenged. It is available on GK6.35416.

# The Christmas Festival of Music —from Decca



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and

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D48D 3 (3 LPs)

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- BEG 12 Crazy for my Lady/  
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The Red Nose Burglars
- Single BOP2 I've parted (misprint)  
-Ivor Biggun etc.  
Hello My Baby  
-Ivor and Amelia



# ALBUM REVIEWS

## JULIE COVINGTON

Virgin V2017. Producers: Joe Boyd and John Wood. A predictably excellent debut solo LP. The choice of songs was vital and has been made wisely, giving her strong, lovely voice and her dramatic style full range, with cuts as dissimilar as the pop/rock Bright Lights; the slightly mournful Brecht/Weill Barbara's song and Kate Bush's The Kick Inside. Star-studded supporting cast includes John Cale, Richard Thompson, Chris Spedding, Andy Fairweather-Low and Ian Matthews.

## CLEO LAINE

Cleo. Arcade ADEP 37. Producer: John Dankworth. The sleeve back says "As seen on TV", and this splendid singing lady is featuring a healthy share of these 20 famous show songs in her ATV spectaculars. Added to which is Arcade's £300,000 TV promotion behind the album, which should see it safely into the pre-Christmas album chart, although whether the general public will appreciate Dankworth's more intricate arrangements and changes of pace is debatable.



JULIE COVINGTON: songs give her strong voice and style full range.

# Covington success certain

## ENGELBERT HUMPERDINCK

Love Letters. Decca SKL 5295. Humperdinck's career as a recording artist has recently taken an upturn, via several very good albums for EMI, and now Decca has come up with a compilation LP which features some of the singer's late Sixties recordings. The material is familiar, and Humperdinck gives his usual smooth-voice treatment to the songs which include What Now My Love, Yours Until Tomorrow, Those Were The Days and I Wish You Love.

## EARTH WIND AND FIRE

The Best Of, Volume One. CBS 83284. After several years of being around but not quite appreciated by the general record-buying public, Earth Wind And Fire have had two major hit singles, Fantasy and Got To Get You Into My Life (from the Sergeant Pepper film). It is appropriate then that CBS should release this compilation which will be a useful addition to the record collections of the EW & F fans. Other titles include September, That's The Way Of The World and Love Music, all recorded during the last couple of years. Should be a good seller.

## MARILYN MCCOO & BILLY DAVIS Jr.

Marilyn & Billy. CBS 83158. Their first album on CBS — produced by Steve Cropper, Billy and Michael Masser — is a classy powerful blend of songs with up-tempo arrangements. Top tracks include Sam & Dave's I Thank You and the single, Shine On Silver Moon.



CLEO LAINE: A £300,000 promotion backs the album release.

## ALMA COGAN

The Second Collection. EMI One-Up OU 2213. Compiler: David Lale. Another welcome reissue featuring the recordings of Alma Cogan, one of Britain's most loved singers during the Fifties and early Sixties. This mid-price release is the follow-up to The Alma Cogan Collection which was Radio Two's Album Of The Week last year. Side one is devoted to her Fifties hits including Little Things Mean A Lot, Train of Love (one of Paul Anka's earliest compositions), The Birds And The Bees, Last Night On The Back Porch and Story Of My Life; side two features the Sixties Alma Cogan when she was developing into a fine vocalist minus the famous giggle trademark which was so well known to her fans. Tracks such as I Get A Kick Out Of You, Ticket To Ride and her own self-penned Now That I've Found You, out of catalogue for several years, should make this a good stock item.

## VARIOUS ARTISTS

Broken Hearted Melodies. Sunset Records (United Artists) SLS 50422. Interesting compilation from Alan Warner who has had much success with various "archive projects". Suitable promotion should inspire the nostalgia buffs. Tracks include Vikki Carr's It Must Be Him, the classic Cry from Johnny Ray, P J Proby's I Apologise and Lena Horne's Softly As I Leave You.

## ALBERTO Y LOST TRIOS PARANOIDAS

Skite. LOGO 1009. Producer: Chaz Jankel. Parody which is itself a valid original creation is rare. The Albertos, however, never seem to run out of wit, or the ability to perform their inventions with panache. Skite is "another sort of musical... conceived and dedicated to the proposition that most people are stupid." What's in the grooves is a great deal easier to digest than that statement. Recent hit with Heads Down... etc single must have greatly increased the select band of fans. Deserves in-store push.

## GENE COTTON

Save The Dancer. Ariola ARL 5015. American singer/songwriter with his Ariola UK debut album. Includes the recently released single, You're

A Part Of Me — a duet with Kim Carnes — which has been receiving steady airplay. Very easy listening category. Produced by Steve Gibson who has worked with Olivia Newton-John, Neil Young and George Harrison. Cotton had previous chart success here with Me And The Elephant.

## WAYLON JENNINGS

I've Always Been Crazy. RCA PL 12979. An interesting combination of songs ranging from Haggard's Tonight The Bottle Let Me Down and Cash's I Walk The Line to the self-penned title track and the entertaining Don't You Think This Outlaw Bit's Done Got Out Of Hand. But most appealing is the medley of Buddy Holly hits featuring Jennings and The Crickets and produced by Duane Eddy.

## RICHARD AND LINDA THOMPSON

First Light. Chrysalis. CHR 1177. Producers: John Wood and Richard Thompson. First studio album for three years from this husband and wife partnership who can now rely on a strong cult following for steady sales. The album is however, worthy of a wider audience, with ex-Fairport Convention guitarist Thompson delivering a beautifully written if slightly melancholy selection of songs. Sharp vocal clarity and deceptively simple arrangements make this a sure winner in its field, Various folk luminaries in support.

## Debut LP for X-Ray Spex



### X-RAYSPEX

Germ Free Adolescents. EMI International INS 3023. Producers: Artists & Falcon Stuart. Surprising that although X-Ray Spex have been around some while in New Wave terms, this is the debut album containing the three singles on the label — The Day The World Turned Dayglo, Identity and Germ Free Adolescents, the current one. The individual sound, which people tend to either love or hate, stems from the unique vocals and songwriting of Poly Styrene. Expect an initial burst of heavy demand from the following which has quickly built up.

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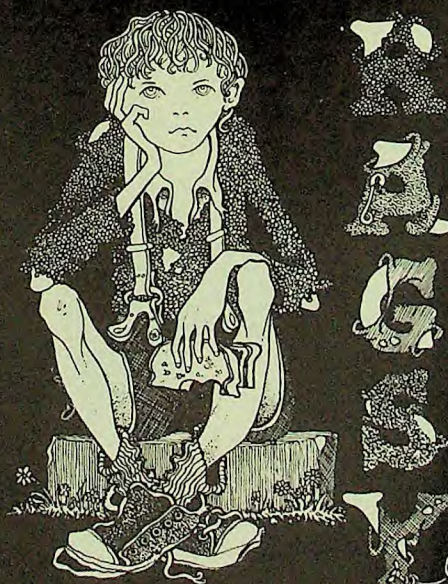
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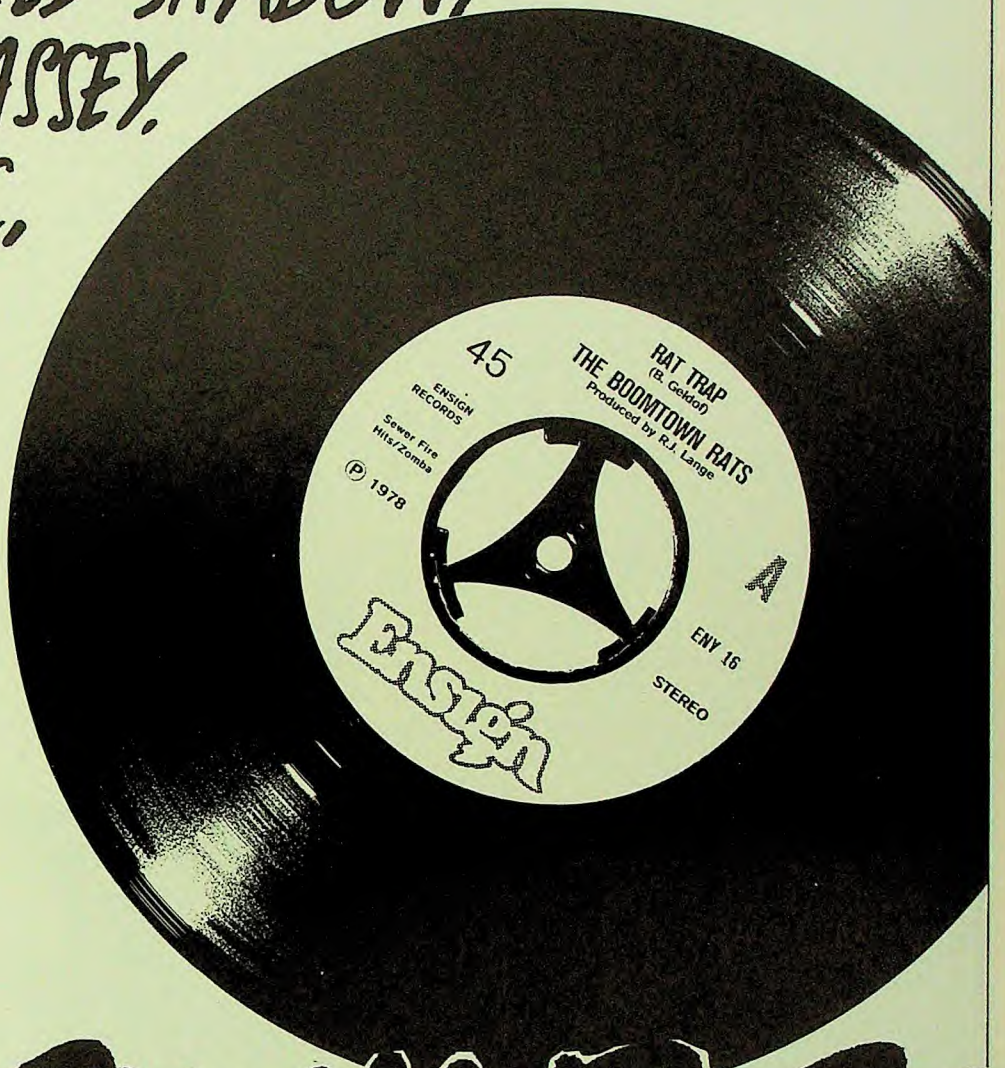
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# ALBUM REVIEWS

## Edna here soon to promote album



**DUNCAN BROWNE:** *A promise of long-term, steady growth.*

**DUNCAN BROWNE**

**The Wild Places. LOGO 1007.** **Producer: Artist.** Browne's first solo LP was some years ago but remains in many a music lovers mind as does the second, which made Top 20. After other incarnations, such as a member of Meiro, he now returns with another fine solo work. As songwriter, guitarist and singer he holds the attention and satisfies the ear with melodic, textured rock music. Promise of long-term, steady growth as an artist and strong commercial promise.

**DAVID BOYDELL**

**City Music. Electric TRIX 6.** **Producers: Steven O'Donnell and Colin Jennings.** Electric goes disco — City Music is one of the company's major albums for autumn, and given the necessary exposure in discos there's no reason why this shouldn't sell very well. Every other album released nowadays seems to be aimed at the discotheque market but Boydell manages to retain some degree of originality in his work. With a strong marketing campaign behind this, the LP should pay dividends for Electric.

**ORIGINAL SOUNDTRACK**

**Jaws 2. MCA MCF 2847.** The soundtrack music from the follow-up film to the box-office smash, Jaws. The score is by John Williams, responsible for Star Wars and Close Encounters Of The Third Kind, and who has also done the musical arrangements here. Moderate sales.

**MEL TILLIS**

**I Believe In You. MCA MCF 2862.** **Producer: Jimmy Bowen.** Tillis is still unknown to the majority of record buyers in the UK but his own personal fan following should ensure at least fair sales for this new album which consists mainly of original material. Titles include Ain't No California, West Bound Train, Tennessee and She Don't Trust You Daddy.

**BILLY PRESTON**

**Behold! Myrrh MYR 1070.** **Producers: Billy Preston and Byron Spears.** A semi-religious album from Preston featuring such numbers as Motherless Child, I'm Giving My Life To Christ and All To Jesus I Surrender. It's hard to see this having wide sales appeal, but maybe the LP's gospel message will be attractive to a certain section of the public.

**STEVE KAHN**

**The blue Man. CBS Records. CBS 35539.** **Producer: Artist.** This follow up to Tightrope features many of the same musicians and a continuing line in fast, guitar oriented jazz rock for which Kahn is developing a growing reputation. Recent release of Alivemuthaforya by Kahn with Billy Cobham, Tom Scott and Alphonso Johnson should help sales of this album.

**DONNA MCGHEE**

**Make It Last Forever. Anchor ANCL 2027.** **Producer: Greg Carmichael.** Funk Disco music from a lady relatively unknown over here. The title track lasts more than eight minutes and is ideal for playing in discos and parties, while Do As I Do is a ten minute saga.

**DAME EDNA EVERAGE**

**The Sound of Edna. Charisma CAS 1140.** **Producer: Nic Rowley.** The Housewife Superstar is at it again with nine songs in her usual humorous bad taste. They get worse and funnier reaching a climax on S&M Lady, a spoof punk track credited to Edna Evil and The Ratbags. The album sleeve itself is an eye catching take off of the original Sound Of Music cover. Dame Edna is currently up over from Down Under for a twelve week London theatre season and the attendant publicity will give the album a boost.



**EDNA EVERAGE:** *album includes a spoof punk track.*

**RAY CHARLES**

**Love And Peace. London SHU 8519.** Something of a relief after his recent schmaltzy vinyl offerings. The new found vitality in his voice and in the arrangements should bring his old fans back to the counter. Top tracks are She Knows and Riding Thumb.

**VARIOUS**

**Blue Note Meets The L.A. Philharmonic. United Artists UAG 22 20014.** The album is worth the price just for Carmen McRae's contributions, which include the standard, The Man I Love, and With One More Look At You from Barbra Streisand's A Star Is Born. Other musical contributions come from Bobby Hutcherson and Earl Klugh. For a live recording the sound is very good, and this should prove to be a fair seller.

**NICK GILDER**

**City Nights. Chrysalis CHR 1202.** **Producers: Peter Coleman and Mike Chapman.** First LP from this artist, whose voice is as unusual in a male rock singer as Kate Bush's is in a female, promised an interesting future, and the new release fulfils that. Commercial, light but not silly, enjoyable. In-store play worth trying.

**AMBROSIA**

**Life Beyond LA. Warner Bros K 56325.** **Producers: Freddy Piro & artists.** Third album, though first for Warner, from an American three piece largely unknown in this country but with a strong reputation abroad. Difficult to give a brief tag to the complex melodic rock sound, which will need considerable promotion to get the name across.



**PERE UBU:** *the sort of sound to generate a cult following.*

**PERE UBU**

**Dub Housing. Chrysalis CHR 1207.** **Producers: Artists and Ken Hamann.** This Cleveland, Ohio, based group arrived with the New Wave but the musical output is certainly weirder and more complex than many of the band's strumming contemporaries. The sort of sound to generate a cult following among those searching for something different. The group will benefit from careful nurturing by its new record company, Chrysalis.

**GINO VANNELLI**

**Brother To Brother. A&M AMLH 64722.** **Producers: Gino and Joe Vannelli.** Vannelli has been one of A&M's major hopes for some time now and this is yet another album which is gradually paving the way to success for him. The main problem is promotion and unless Vannelli actually decides to visit the UK and play some concert dates, it isn't going to be an easy task getting his work through to a larger share of the public. This is a good album, which indicates that it can only be a matter of time before Vannelli breaks through in the British market-place.



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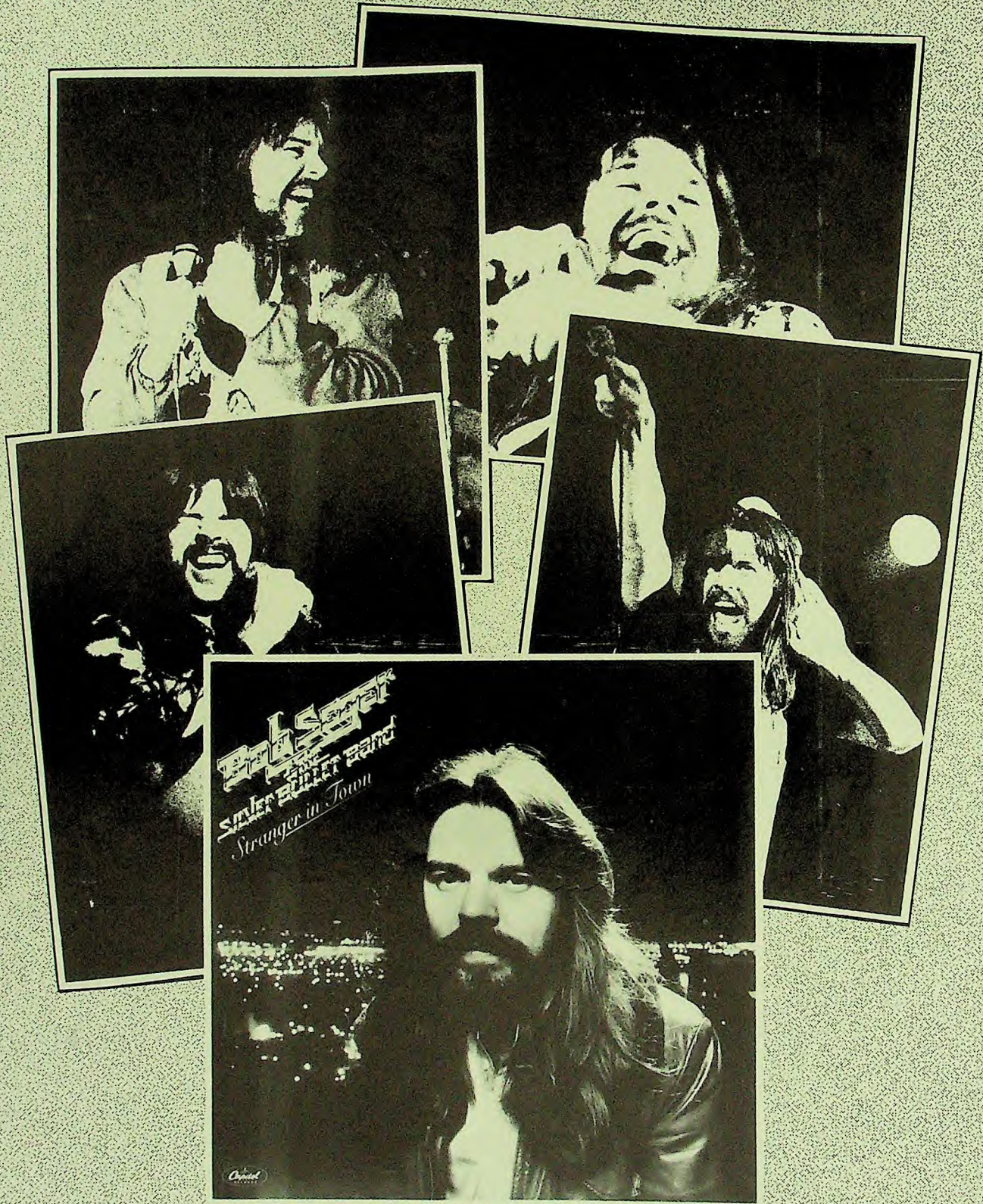
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**The Story of  
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# BOB SEGER



HIS LATEST ALBUM  
**'STRANGER IN TOWN'**



# Seeger: tomorrow's superstar



THE NAME Bob Seger may not yet be known to the general record-buying public but it is Capitol Records' aim in London to reverse that situation. The company is currently mid-way through a marketing campaign described as the biggest the UK operation has embarked upon, and which is designed to elevate Seger to the same superstar status as Elton John, Rod Stewart or Led Zeppelin.

In the words of David Munns, Capitol UK's general manager: "It's our opinion that of all the acts Capitol has worldwide, Seger is the one with the most potential to attain superstar status. Everyone here is totally behind the project, and it is our policy that we will do whatever we can to break the market for him. At the moment 75p is being spent by Capitol on every album that Seger sells, but it is a major investment area. We are looking to the day when a Seger LP will be capable of selling at least 100,000 units from day one."

Capitol's promotion campaign is no seven-day-wonder and, short of TV advertising, utilises just about every marketing weapon available. The approach tentatively was softly-softly but the results are now coming through, pushing Seger and his music before a public who previously were unaware of his talents. The success of his most recent album, *Stranger In Town*, which has charted twice, and his first UK hit single, *Hollywood Nights*, are paving the way.

The Bob Seger story, so far as the UK market is concerned, started more than three years ago, with the release of *Beautiful Loser* in August 1975. David Munns recalls: "Beautiful Loser was the album to

establish Bob Seger in the US, and Capitol in London released it some three or four months after it came out in the States. However, nothing particularly happened with it, there were no huge sales. A year later, *Live Bullet* came out, but again there were problems — the release coincided with a staff restructuring in the London office of Capitol, and unfortunately the album was 'lost' in the various re-shuffles. However, although again the double-album didn't sell in vast quantities, the important thing was that it became virtually a cult record within the music business. Everybody in the trade was geared to it, even though there was no impact outside of the industry."

## Platform

Munns admits that the UK release of *Live Bullet* was used as a platform to build up for the release of the classic *Night Moves* LP four months later. "We had begun to get very strong vibes from Capitol in the US that the album could do very well. Two singles taken from it, *Night Moves* and *Main Street*, were huge hits in the States. When they were released here, they were turntable hits — but again no sales reaction."

"I could see us getting into a situation where everybody in the music business was talking about the artist and his music, but it was difficult to get the general public to buy the records. There were various talks about Seger coming over to the UK to play some concerts, but the plans always seemed to be thwarted. In July 1977 there was talk of him doing dates in the following October — eventually Seger did come over and played several concerts."

Munns continues.

"The two Hammersmith dates were amazing, and had a big effect on us all at Capitol. The outside London gigs including Glasgow attracted two-thirds full houses. All

## New album

this was without the benefit of a hit single or a new album. If Seger could achieve such success on even this basis, imagine what it could be like when he got the hits."

At the end of the tour, which also included two German and one French date, Capitol in the UK

released a single from the *Live Bullet* set, *Turn The Page*, which received a lot of attention from the press.

Early this year, Seger finally completed work on the *Stranger In Town* album; UK release was planned for May. Capitol in London then embarked upon the marketing campaign which has been described as the most important in the company's history. Munns says: "There was some debate as to which single should be released — Seger's manager wanted *Still The Same*, and that's the one we eventually decided to go with. It became a huge turntable hit — the record was still on the Radio One playlist six weeks after it first went on, and there was a lot of support from disc jockeys like Simon Bates, Roger Scott, Nicky Horne and Paul Gambaccini who in fact have always been into his music. The single also made every playlist in the country."

For *Stranger In Town*, there was an initial ship-out of 15,000 albums. The Capitol campaign swung into action: full-page advertising in the trades, posters, a mail-out of 1,000 window kits, posters, specially imported from the US, radio advertising and co-operative advertising with Boots and other chains like Virgin and W. H. Smith.

## Press support

"We had a very good album out there in the market but we realised that having no hit from it could cause us problems," Munns admits. There was still a lot of press support from Seger so we had that in our favour. Even though the album did chart, we felt that there was still so much potential."

The answer was the release of *Hollywood Nights* as a single — the

initial 20,000 copies were pressed in silver vinyl and sold out within a week. There was flyposting in all the major cities and a promotional film of Seger performing the song in concert in Los Angeles was flown in. It was actually the first promotional film the artist had ever made.

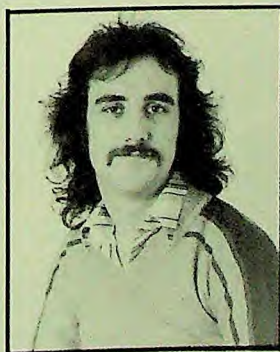
Capitol decided to continue the silver vinyl theme with the *Stranger In Town* LP. A total of 40,000 special copies were pressed up in mid-October and there were 500 window displays and 1,500 tee-shirts made available to dealers.

"We will continue to inject money into the scheme until next spring," Munns says. "Seger has to rank in the top three superstar rock artists, his talent is just so enormous. It is always difficult to break any act but with an American one it is even harder. We are going to succeed with Bob Seger however."

## Flexibility

"The main thing is that we have to stick with it, and it is necessary to have the trust of the artist and realisation from him that it is not just going to happen overnight. There has to be a lot of flexibility and a lot of keeping the faith too."

Munns continues: "It is possible that Seger could become an act like Pink Floyd who don't have hit singles but do sell lots of albums. The money we are spending on Seger is aimed at career building and it is costing us 75p per album he sells, but it is a major investment area. The next important step for us is another UK tour by Seger and that is likely to happen next spring. There is no reason at all why at some future stage he should not be able to do sell-out gigs at huge venues like Earl's Court or Olympia."



DAVID MUNNS, general manager of Capitol Records in the UK — "Seger has to rank in the top three superstar rock artists, his talent is just so enormous . . . we are looking to the day when a Seger LP will be capable of selling at least 100,000 units from day one."

## FEATURE

## The Seger pheno



BOB SEGER is quite simply one of the phenomenons of American rock music. It has taken him more than 15 years to climb the ladder of pop success, and now that he has finally made it, he is outselling just about every other US rock band around. His albums sell millions of units and his tours are always a sell-out — it isn't unusual for him to fill a stadium capable of accommodating 70,000 people.

Yet for Seger, it has been a difficult and arduous rise to the top of the heap. For sheer tenacity, he deserves success — and not least does he deserve it for the fact that his music while being gutsy, raunchy rock also combines lyrics of a sensitive and emotional nature seldom found in rock music. A Seger concert is a rare experience — from the opening bars of his 100-minute act, the audience is totally on his side and their response is one which would be the envy of many other contemporary bands.

Strangely, though, for long enough Seger was only known to audiences and record buyers in his native Detroit. He rapidly built up a cult following there, and records issued by a small local label made

the Detroit Top 10. Seger became the hero of thousands of young Detroit rock music lovers and yet with the exception of a couple of small pockets of success elsewhere in the US, he was unknown to the general record-buying public.

In the early Sixties, Detroit was of course known to the music world as the centre of Tamla Motown, with such names as Stevie Wonder, The Four Tops, Mary Wells and The Supremes dominating the charts world-wide. The result was that home grown rock bands while continuing to flourish found that the real demand for their music was in the suburbs. One area in particular became the focal point, Ann Arbor, and it was there that the music of both Seger and another local act, Mitch Ryder And The Detroit Wheels, was nurtured.

### Inevitable

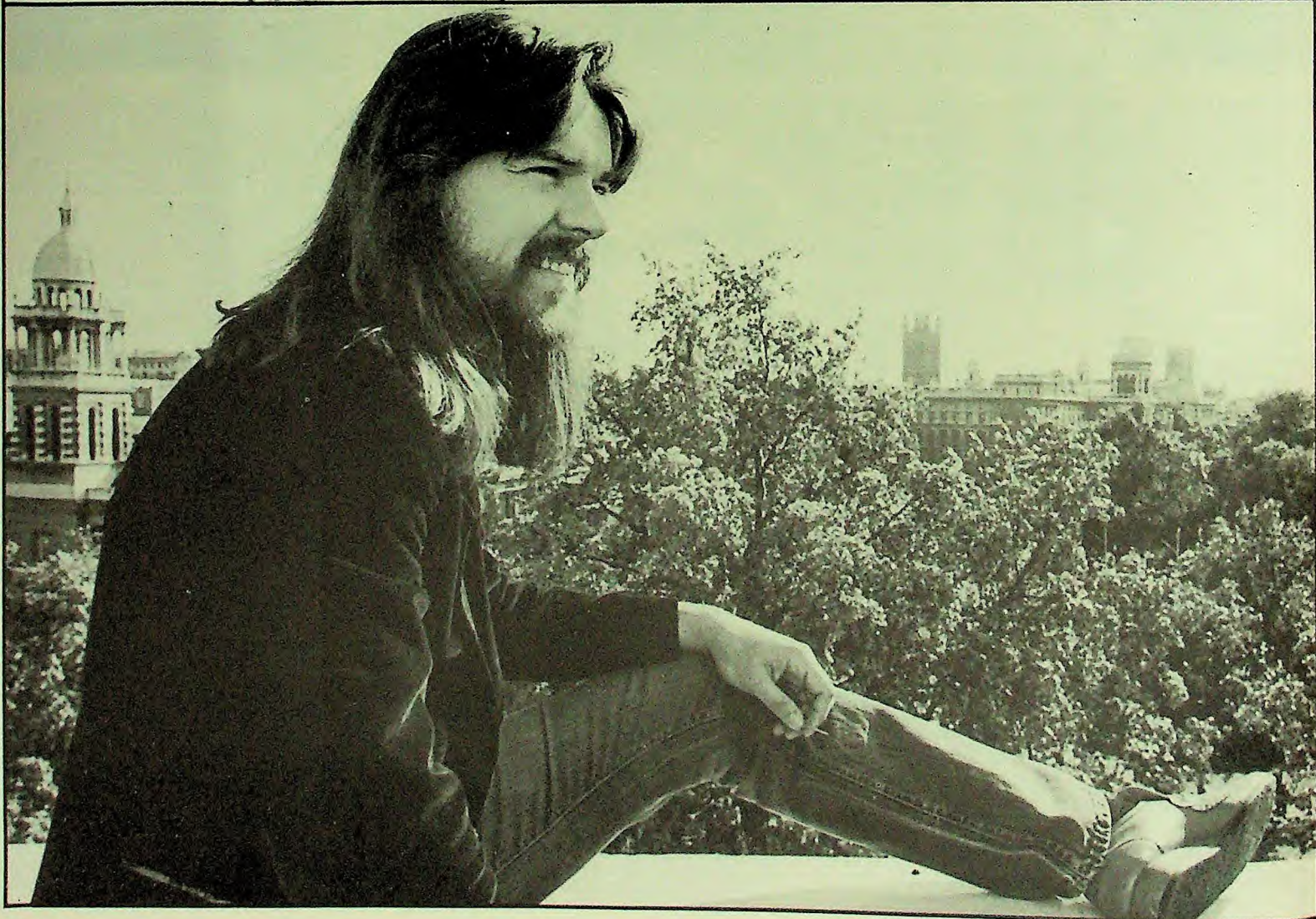
Seeger started playing in high school bands in 1960 before becoming the organist and singer with Doug Brown and The Omens and then starting his own band, The Last Heard. He started recording for the local Detroit label, Hideout, and his product was picked up by Cameo Parkway. One of the ironies is that his first hit was as long ago as 1966 when Heavy Music entered the US chart at 66 with a bullet. It seemed as though everything was about to finally happen when the Cameo label folded overnight.

Seeger recalls: "I suppose that it was almost inevitable I became a

By  
**CHRIS  
WHITE**

musician — my father was involved in music and there were always musical instruments lying about at home. The first thing that I ever played was the ukulele! Then I became fascinated by the early rock and roll music, particularly that of Elvis Presley, and when we were at high school we formed several bands and did college gigs. At the age of 16 I turned professional and began to have success in various parts of Detroit, but it wasn't for a long time that my name became known outside of the Michigan area."

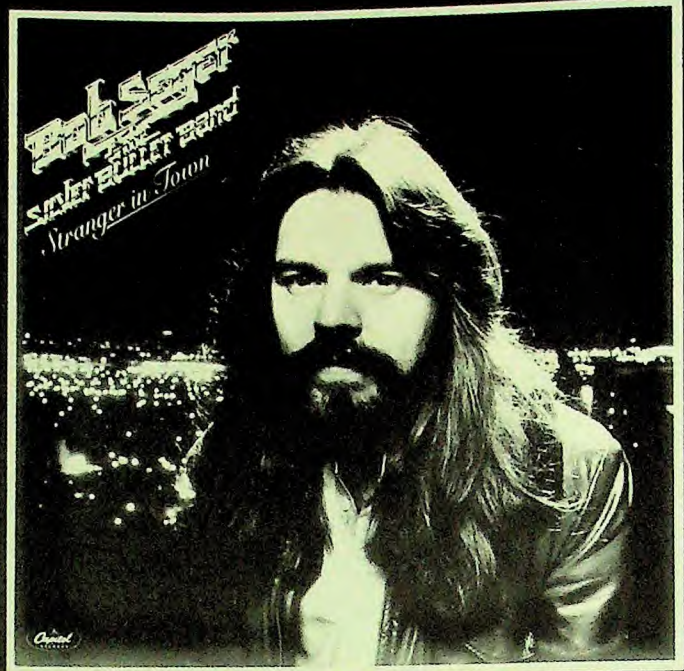
The band went through several name changes — Bob Seger and The Last Heard, Bob Seger System, and then finally three years ago, Bob Seger and The Silver Bullet Band. In between, there were changes in record companies too . . . following the Cameo fiasco, Seger and band signed with Capital Records and had a Top 20 hit with Ramblin' Gamblin' Man. After a couple of albums for the company, a move was made to Warner Brothers which turned out to be an ill-fated decision — Seger and Co. were tempted back







# THE COLLECTION



Stranger in Town EA-ST 11698



Beautiful Loser. E-ST 11378



Live Bullet E-STSP 16



Night Moves EA-ST 11557



Ramblin' Gamblin' Man CAPS 1013



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# FEATURE

## The selling of a record album —by the people inside

THIS MONTH (November 17) Virgin relaunches the Motors' album in a new sleeve. Bewildered by its earlier lack of success — given the inclusion of the two hit singles, Airport and Forget About You — Virgin recently commissioned a market research survey to discover the answers to that and other questions.

On seeing the original sleeve, the reactions of the respondents were "strongly negative".

The members of the group were thought to look "old", "pasty", "ugly", "from a horror film", "need a chain and pick axe", "criminal", "escaped lunatics", "convicts", "animals", "dumb" and "aggressive".

And a considerable number of respondents claimed that unless they had previously heard and liked the album, they would not take a chance on buying it.

The views/opinions of marketing moguls, sleeve designers, photographers have frequently been chronicled, but how do the bands/performers themselves feel about the packaging wherein their vinyl is offered to the public?

Guitarist Brian Robertson split from Thin Lizzy recently to form his own band, Wild Horses. He comments: "With a new group an album cover is important because it establishes your visual image from the beginning of your career."

### Graphics

George Csapo, of Bethnal: "I only wish covers sold albums, but I still think it's important to have a good sleeve when you put so much work into recording the album."

Scott Gorham of Thin Lizzy: "Album covers are very important to us as we take as much time and trouble over our graphics as we do over our music. Quality records should be packaged in quality sleeves."

John Dummer, Darts: "Their main function is to keep the dust off albums and to provide a package for them to be sold in. However, it's important that they should be visually strong and eye-catching."

Eric Clapton: "An album cover has to relate to the music. For my part it is essential to be involved with the design. That way I can be sure that the visual image represents the music on the album."

Bill Nelson, of Be Bop Deluxe: "Ideally, an album cover should be an extension of the music contained



THE MOTORS: On seeing the original sleeve (above left) the reactions of the respondents were "strongly negative". The members of the group were thought to look "old", "pasty", "ugly", "from a horror film" . . . a considerable number of respondents claimed that unless they had previously heard and liked the album, they would not take a chance on buying it. The new cover is pictured above right.

### By JIM EVANS

within it, a visual counterpoint to the ideas and attitudes expressed by the songs themselves. A good album cover should conjure up the music's own "ghost image" as it were, helping to shape and define what may only be hinted at aurally.

"Unfortunately most of today's album cover designs are as cliché-ridden as the music they contain.

"It seems that the main concern for a graphic artist or photographer working on a cover is to catch the eye of any prospective purchaser browsing through the racks in the record store — and only then by the most obvious means. The end result is often no more than a dreadful compromise between art and advertising.

"We are constantly insulted by glossy and impudent attempts at surrealism, gratuitous erotica that isn't even in the slightest erotic (unless you happen to be sexually bankrupt) and endless editions of those nauseatingly slick books of album cover designs placed casually on the coffee tables of middle class bores everywhere.

"Give the musicians brushes,

paint and canvas and let them do it themselves.

Bruce Payne, manager of Rainbow — a band whose album sleeves are constantly colourful and eye-catching: "In Rainbow's case, we try to reflect the mood of the album inside, the image of Rainbow and the live performance and



WITH THE John Miles LP, Rebel, manager Cliff Cooper comments: "This was a case when the sleeve took over as an image from the man. People expected him to be a reincarnated James Dean."

hopefully the final product will be to the record buyers co-ordinated and eye-catching."

Francis Rossi, of Status Quo: "Sleeves are most important for several reasons. In Quo's case we usually sit down and pool all our ideas and resources, coming up with a list of, say, fourteen names and at the same time looking for some sort of visual that can be carried through the campaign.

"It must be a visual thing that you can hang things on. With the Hello album, there was the silhouette shot of the band waving and "Hello" became the first words the audience greeted us with on stage.

"With Rockin' All Over The World, the visual was the globe which was used as a projection for our stage shows. For the latest album, If You Can't Stand The Heat — the brainchild of Colin Johnson — the whole campaign, ads, stickers, posters and the sleeve itself aim to make people register with that phrase. The theme is continuous throughout. Visual identification is so important."

Bill Curbishley, manager of The

Who: "Sleeve designers are the superstars of tomorrow. Sleeves are becoming works of art. But what really matters is what goes inside — the round black piece of vinyl with the hole in the middle. With The Who, so much work goes into putting the record together that the sleeve is always the very last thing to be done, then it's usually put in the hands of specialists."

The debut album from A&M band, Squeeze, was most striking and the theme was successfully carried through a marketing campaign featuring the "Squeeze Man". And more recently, they have released a single in a three-dimensional bag. Comments Chris Difford, Squeeze guitarist: "Our sleeves are an extension of the group's personality and sense of humour. And the brighter the sleeve the more chance of someone thumbing through the racks buying it."

Sometimes, a sleeve can become too successful. This was the case with the John Miles LP, Rebel. As his manager, Cliff Cooper comments, "This was a case where the sleeve took over as an image from the man. People expected him to be a reincarnated James Dean. Though the sleeve became more successful than we wanted, we don't regret it."

"Generally we look for a sleeve that captures the mood of the whole LP — after that it becomes a marketing exercise."

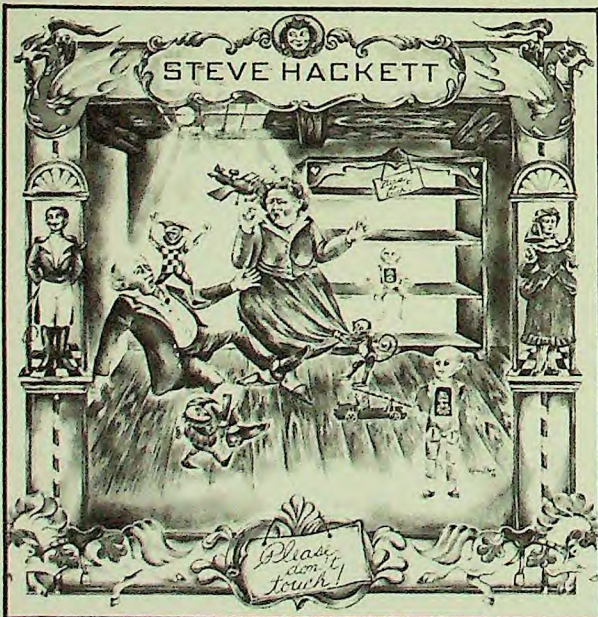
### Highlight

Both Steve Hackett's solo albums — Voyage Of The Acolyte and Please Don't Touch — have had striking sleeves. Explains Hackett: "My music has a largely fictional/fantasy quality to it, evoking other images than the norm. The sleeve helps to highlight other areas — new world, the environment. The cover of Please Don't Touch portrays a child's world with a sort of warped touch.

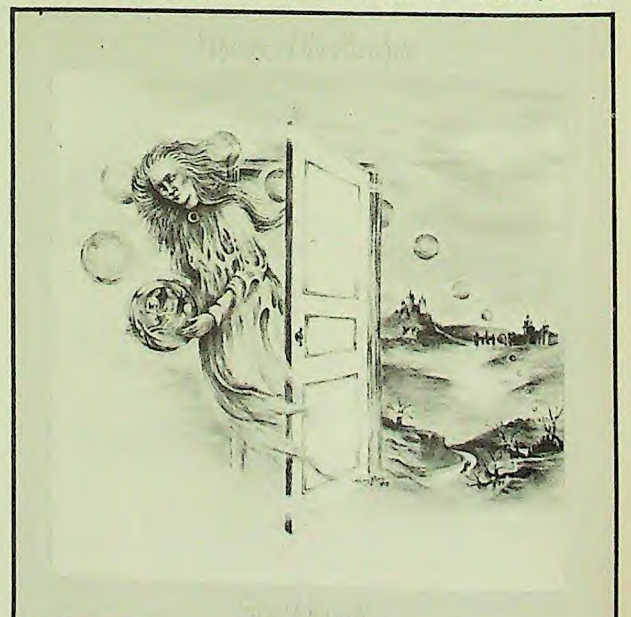
"My sleeves may not use the most popular forms, but I think they are the antithesis of all that is garish today.

"Sleeves are very important, especially for up and coming and new artists, and though I was with Genesis for seven years, I consider myself a new artist. The sleeve can be the first image a potential fan has of your music.

"Generally, as far as sleeves are concerned, things seem to have become very stereotyped, a return to unsibility for unsibility's sake.



"My sleeves (left and right) may not use the most popular forms, but I think they are the antithesis of all that is garish today" — Steve Hackett.





## FEATURE

Record companies tend to have a production line approach to album sleeves.

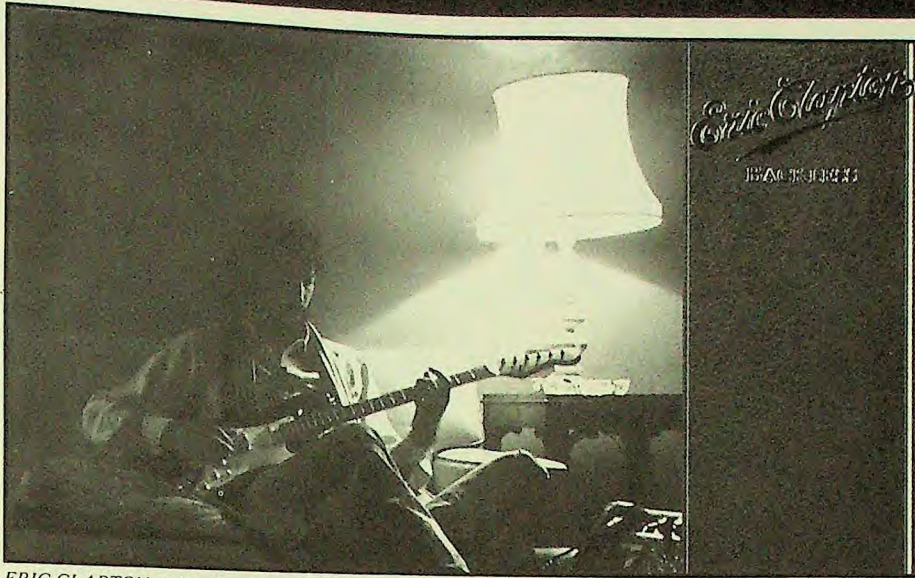
"And there are some sharp operators out there. I recall being

## Useless

shown an idea for a Genesis sleeve that the designers said was tailor-made for us. We turned it down and it turned up later on a Led Zeppelin album — so much for the music being so important to the sleeve."

Jacques Lowe, director of Media Visual Arts: "From both a point of sale and a graphic viewpoint, I think most album sleeves are useless. Unless you know what you want in a record store, you wouldn't buy most albums on impulse. They just do not make you want to buy."

"There are some exceptions, some great albums — Pink Floyd's *Wish You Were Here* and *Dark Side of the Moon*. *Tubular Bells* is a lovely cover and tells you exactly what the music is all about — a marvellous use of abstracts. But too many covers actually turn you off.



ERIC CLAPTON: "An album cover has to relate to the music. For my part it is essential to be involved in the design. That way I can be sure that the visual image represents the music on the album."

"Even with good designers, I often do not know who they are trying to communicate with. Many covers are introverted, directed towards the artist rather than the

## Experience

audience, more interested in expressing their own art form especially when it comes to abstracts.

"When you buy an album, one probably keeps it for five or ten years and looks at it perhaps a thousand times. The record becomes a continuing piece of design in one's home. It should be an experience every time you take it out. The cover should be something lovely to look at, just one more little thrill one gets from that album aside from the music.

"I don't say that good art sells records, but there is a correlation. The better designed package sells more boxes of cornflakes and more records. Otherwise, why not put them in brown paper bags, it's cheaper."



BRUCE PAYNE manager of Rainbow: "In Rainbow's case, we try to reflect the mood of the album ..."

**"In Quo's case we usually sit down and pool all our ideas... looking for some sort of visual that can be carried through the campaign" Francis Rossi**



BILL NELSON of Be Bop Deluxe: "Ideally, an album cover should be an extension of the music contained within it. . . ."



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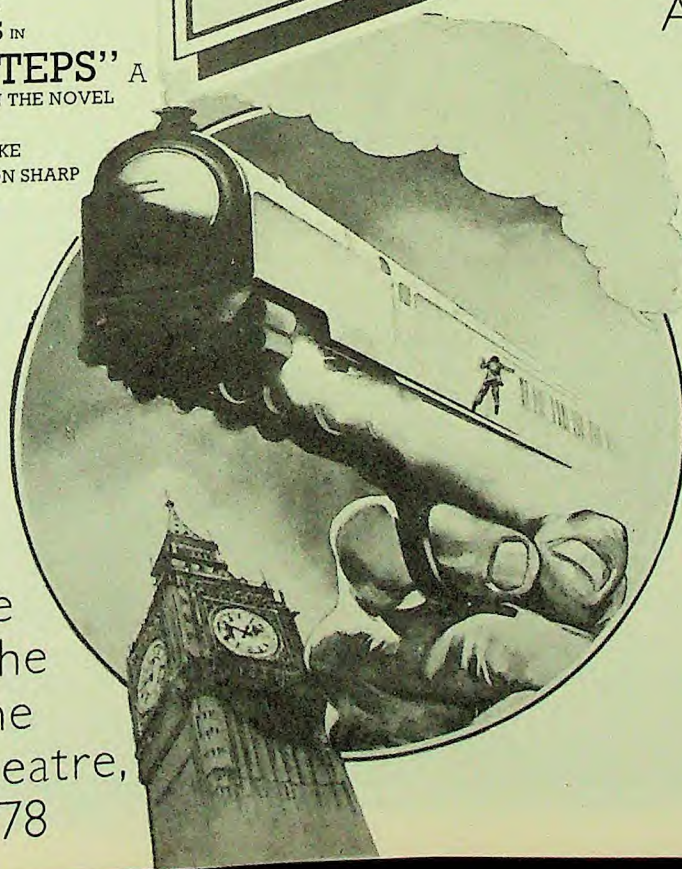
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CHECKING OUT/CHECKING OUT ● CHANGE OF ADDRESS/CHANGE OF ADDRESS ● DON'T BREAK IT/NOWMENDMEN ●  
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PAINTED PONIES/THE RIDERS ● WALKING IN THE RAIN/THE UMBRELLISTICS ● FIND THE BEAT/THE BEATFINDERS ●  
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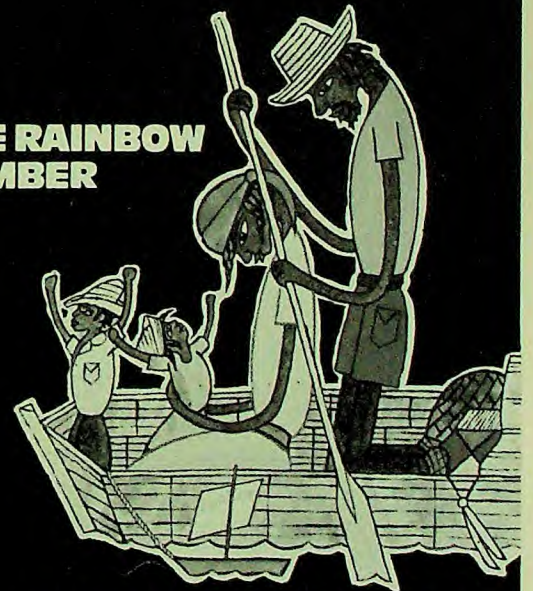
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# RELEASES MUSIC WEEK

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A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, P - Pinnacle, SH - Shannon, Q - Charmdale, G - Lightning, SP - Spartan.

## LISTINGS

### A

A LITTLE LOVIN', To Love Somebody, THE RAES. A&M AMS 7399 (C)  
 A TOUCH OF VELVET - A STING OF BRASS, Joe 90 Theme, RON GRAINER ORCHESTRA. Casino Classics CC5 (A)  
 AFRICA, Get It On, WILD FANTASY. Magnet MAG 136 (E)  
 ALL NIGHT PARTY, Magic Mistress, HELLFIELD. Epic EPC 6920 (C)

### B

BABY I'VE BEEN MISSING YOU, Julia, BUNNY MALONEY. Gull GULS 65-12 (A)  
 BEGGIN', Queenie Queenie, THE UPSTARTS. Utopia Tango 3 (F)  
 BLUE CITY, (If You Knew) The Way I Feel, HARMONY BLEND. Alaska ALA 2016 (C)

### C

C'EST LE ROCK 'N' ROLL, Affection, PLASTIC BERTRAND. Verigo 6059 215 (F)  
 CLEMENTANA, Time For Love, JOHNNY DORELLI. MCA 401 (E)  
 COOL MEDITATION, Cool Meditation Pt. 2, THIRD WORLD. Island 12 WIP 6469 (E)

### D

DEAR JOHN, John Instrumental, TEACH-IN. EMI 2891 (E)  
 DO YOU HEAR WHAT I HEAR?, Gospel Medley, GLADYS KNIGHT AND THE PIPS. Buddah BDS 480 (A)  
 DON'T CRY FOR ME ARGENTINA, Montezuma's Revenge, THE SHADOWS. EMI 2890 (E)  
 DON'T HOLD BACK, Did You Ever, CHANSON. Ariola ARO 140 (A)

### E

EVERYBODY NEEDS A CHRISTMAS TREE, The First Time, The Last, ROY HUDD. State STAT 91 (W)  
 FALLING IN LOVE, Leave My Heart Alone, THE RUBINOOS. Beserkley BZZ 22 (F)  
 GET OFF, You Make Me Hot, FOXY. TK TKR 6040 (C)  
 GIRLS DON'T COME, Tired Of Waiting, BEE. Birds Nest BN 114 (A)  
 GREASED LIGHTNING, Razzamatazz, JOHN TRAVOLTA. Midsong POSP 14 (F)

### H

HAPPY DAYS ARE HERE AGAIN/HAPPY MUSIC, I'd Do Anything For You, FREDA PAYNE. Capitol CL 16030 (E)  
 HEY BABY, Juvenile Delinquent, DISGUISE. Chiswick CHIS 107 (E)  
 HIGHLAND HUSTLE, Hackle Red, THE BAND OF THE BLACK WATCH. R.K. 1015 (A)  
 HONEY BEE, Milk Cow, TJENS COUTER. Big Bear BB 18 (C)

### I

IT'S A BEAUTIFUL WORLD (GLORIA), It's A Beautiful World Pt. 2, ANGELS OF PHILADELPHIA. Karma 2033 101 (F)  
 IT TAKES ME HIGHER, Hyperspace, GANYMED. Creole CR 167 (C/CR)

### K

KITES/FOR WHOM THE BELL TOLLS, I See The Light/Reservations, SIMON DUPREE AND THE BIG SOUND. EMI 2893 (E)

### LM

LIFE, Love Lies Limp, ALTERNATIVE T.V. Deptford Fun City DFC 05 (Faulty Prod.)  
 (LIFE IS) JUST A DANCE WITH TIME, Don't Stop Him, PETULA CLARK. CBS 6781 (C)  
 LOLLIPOP, Eugene (The Hollywood Monster Movie Fiend), METAL MICKY. EMI 2895  
 LONELY NIGHTS, Wherever You Are, CHRIS SQUELCH. Birds Nest BN 113 (A)  
 LOVE SLIPPED THROUGH MY FINGERS, You Don't Mean It, SAM WILLIAMS. Grapevine GRP 116 (R)  
 MARY'S BOY CHILD/OH MY LORD, Dancing In The Streets, BONEY M. Atlantic K 11224 (W)  
 MERRY CHRISTMAS EVERYBODY, Don't Blame Me, SLADE. Polydor 2058 422 (F)

### P

POINCIANA, I Want You/Evil Eyes, GATO BARBIERI. A&M AMS 7387 (C)

### Q

QUE TAL AMERICA, Brazil O Brazil, TWO MAN SOUND. Miracle M1/M1 12 (A)

### RS

REGGAE CHRISTMAS, Reggae Christmas Pt. 2, MICKY MORRIS. Satril SAT 137 (W)  
 RUMOURS/LADY ON A BICYCLE, And She Cried/Shy Boy, KIPPLINGTON LODGE. EMI 2894 (E)  
 SAIL ON, Disc Heroes, CRAWLER. Epic EPC 6923 (C)  
 SANTA'S LITTLE HELPERS, Somebody's Nicked My Gnome, BOB PRYDE. State STAT 92 (W)  
 SAVE ME, SAVE ME, Strong Good Lovin', THE STEVE HAYNES BAND. Black Bear BOA 2008 (C)  
 SESAME STREET FEVER, Has Anybody Seen My Dog?, SESAME STREET FEVER. Polydor 2001 837 (F)  
 SIMPLE GIFTS, Wayward Wind, BRYAN CHALKER. Emerald Gem MD 1211 (S)

SIX MILLION STEPS, Six Million Steps, RANHI HARRIS AND FLO. Mercury 9199 956 (F)  
 SO LONELY, No Time This Time, POLICE. A&M AMS 7402 (C)

### T

TELEVISION, Never Been In Love, DAVE EDMUNDS. Swansong SSQ 19414 (W)  
 THE GAMBLER, You Can't Take It With You, DON SCHLITZ. Capitol CL 16031 (E)  
 TOMMY GUN, One, Two, Crush On You, THE CLASH. CBS 6788 (C)

### Y

YOU JUST CAN'T HIDE, You Just Can't Hide Pt. 2, MORVIN BROOKS. Dynamic DYN 147 (C/CR)  
 YOU NEEDED ME, Aladdin, NEW SEEKERS. CBS 6844 (C)  
 YOUNG BLOOD, Young Blood Pt. 2, WAR. MCA 399 (E)

### W

WE GOTTA GET OUT OF THIS PLACE, Stairway To The Stars, BLUE OYSTER CULT. CBS 6909 (C)  
 WEEK OF LOVE, Christmas Tears Will Fall, RUDY AND THE RIALTOS. Gull GULS 66 (A)  
 (WHAT'S SO FUNNY) ABOUT PEACE, LOVE AND UNDERSTANDING?, American Squirr, NICK LOWE. Radar ADA 26 (W)  
 WHEN A CHILD IS BORN, Every Time You Touch Me (I Get High), JOHNNY MATHIS. CBS 4599 (C)  
 WINTER SONG, Can You Feel It, ANGEL. Casablanca CAN 113 (A)

## TOTAL ISSUED

Singles notified by major manufacturers W/E 25th November 1978

	This Week	This Month	This Year
EMI	6 (4)	23 (17)	261 (442)
EMI (BRD)	4 (5)	21 (17)	238 (50)
Decca	1 (1)	6 (5)	62 (91)
Pye	3 (5)	19 (16)	226 (152)
Polydor	5 (5)	20 (15)	208 (231)
CBS	8 (6)	25 (17)	232 (256)
Phonogram	3 (3)	15 (12)	161 (163)
RCA	2 (4)	16 (14)	126 (156)
WEA	6 (2)	31 (25)	345 (209)
Others	16 (20)	79 (63)	742 (712)
<b>Total</b>	<b>54 (55)</b>	<b>258 (201)</b>	<b>2651 (2462)</b>

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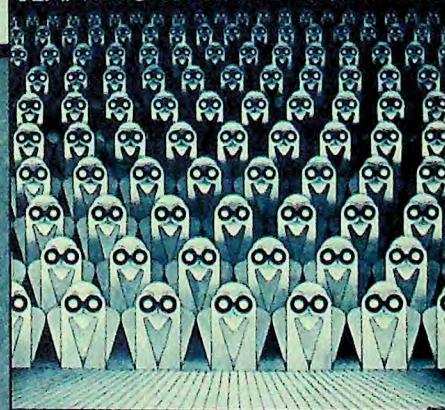
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CHART FOR PERIOD NOV 6-11

# TOP 60 ALBUMS

\* = NEW ENTRY  
 ☆ = PLATINUM LP (£ million sales)  
 ● = GOLD LP (£200,000 on or after 1st Jan. '77)  
 □ = SILVER LP (£150,000 on or after 1st Jan. '77)  
 - - 1 = RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	21	GREASE Original Soundtrack	RSO RSD 2001 (F)	31	19	8	BROTHERHOOD OF MAN Brotherhood of Man (Tony Hiller)	K-Tel BML 7980 (K)
2			GIVE EM ENOUGH ROPE The Clash (Sandy Pearlman)	CBS 82431 (C)	32	23	5	I'M COMING HOME Tom Jones (Various)	Lotus WH 5001 (K)
3	2	4	EMOTIONS Various (Various)	K-Tel NE 1035 (K)	33	12	8	YES TORMATO Yes (Yes)	Atlantic K 50518 (W)
4	11	3	LIVE Manhattan Transfer (Tim Hauser/Janice Siegel)	Atlantic K 50540 (W)	34			SMURFS IN SMURFLAND Father Abraham and The Smurfs (Marcel Stellman/Frans Erkelens)	(Decca SMURF 1)
5	3	4	25th ANNIVERSARY ALBUM Shirley Bassey (Various)	United Artists SBTU 6014748 (E)	35	28	4	EXPRESSIONS Don Williams	ABC ABC1 5253 (C)
6	5	17	NIGHTFLIGHT TO VENUS Boney M (Frank Farian)	Atlantic/Hansa K 50498 (W)	36			LION HEART Kate Bush (Andrew Powell)	EMI EMA 787 (E)
7			20 GOLDEN GREATS Neil Diamond (Various)	MCA EMTV 14 (E)	37	29	7	TO THE LIMIT Joan Armatrading (Glynn Johns)	A&M AMLH 64732 (C)
8	9	22	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000 (C)	38	25	6	WELL WELL SAID THE ROCKING CHAIR Dean Friedman (Rob Stevens)	Lifesong LSLP 6019 (C)
9	7	17	IMAGES Don Williams (Don Williams/Gaph Fundes)	K-Tel NE 1033 (K)	39	33	9	BLOODY TOURISTS 10cc (Eric Stewart/Graham Gouldman)	Mercury 9102 503 (F)
10	10	4	A SINGLE MAN Elton John (Elton John/Clive Franks)	Rocket TRAIN 1 (F)	40	36	9	STRIKES AGAIN Rose Royce (Norman Whitfield)	Whitfield K 56527 (W)
11	4	3	CAN'T STAND THE HEAT Status Quo (Pip Williams)	Vertigo 9102 027 (F)	41	40	7	STAGE David Bowie (Tony Visconti/David Bowie)	RCA PL 02913 (R)
12	14	7	TONIC FOR THE TROOPS Boomtown Rats (Robert John Lange)	Ensign ENVY 3 (F)	42	31	13	LEO SAYER Leo Sayer (Richard Perry)	Chrysalis CDL 1198 (F)
13	6	3	ALL MOD CONS The Jam (Vic Coppersmith-Heaven)	Polydor POLD 5008 (F)	43	38	12	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway (Ralph Mace)	Red Seal RL 25163 (R)
14			HEMISPHERES Rush (Rush/Terry Brown)	Mercury 9100 059 (F)	44	32	3	KILLING MACHINE Judas Priest (James Guthrie)	CBS 83135 (C)
15	27	2	BOOGIE FEVER Various	Ronco RTL 2034 (B)	45			THE BEST OF JASPER CARROTT Jasper Carrott	DJM DJF 20549
16	8	8	THE BIG WHEELS OF MOTOWN Various	Motown EMTV 12 (E)	46	56	23	SOME GIRLS Rolling Stones (Glimmer Twins)	EMI CUN 39108 (E)
17	21	3	EVERGREEN Acker Bilk (Terry Brown)	Warwick PW 5045 (M)	47			LOVE SONGS Various	Warwick WW 5046
18	13	38	SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)	48	52	5	LIFE AND LOVE Demis Roussos (Various)	Philips 9199 873 (F)
19	15	21	CLASSIC ROCK London Symphony Orchestra (Jeff Jarratt/Don Reedman)	K-Tel ONE 1009 (K)	49	44	7	LIVE BURSTING OUT Jethro Tull (Ian Anderson)	Chrysalis CJT 4 (F)
20	18	54	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)	50	39	23	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)	Vertigo 6641 807 (F)
21	16	5	LIVE AND MORE Donna Summer (Georgio Moroder/Pete Bellotte)	Casablanca CALD 5006 (A)	51	45	3	ELVIS 40 GREATEST Elvis Presley (Various)	RCA PL 42691 (R)
22			MIDNIGHT HUSTLE Various	K-Tel NE 1037 (K)	52	34	4	THE DAVID ESSEX ALBUM David Essex (Jeff Wayne)	CBS 10011 (C)
23	20	5	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC (Vanda/Young)	Atlantic K 50532 (W)	53	57	3	MR GONE Weather Report (Josef Zawinal)	CBS 82775 (C)
24	30	2	EVITA Original London Cast	MCA MCG 3527 (E)	54	24	5	ECSTASY Various (Various)	Lotus WH 5003 (K)
25	17	3	INNER SECRETS Santana (Lambert and Potter)	CBS 86075 (C)	55	53	43	NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)
26	58	2	AMAZING DARTS Darts (Tommy Boyce/Richard Hartley)	K-Tel/Magnet DLP 7981 (K)	56		1	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C)
27	22	2	DON'T WALK - BOOGIE Various	EMI EMTV 13 (E)	57	37	6	EVEN NOW Barry Manilow (Roy Dante/Barry Manilow)	Arista SPART 1047 (F)
28			JAZZ Queen (Queen)	EMI EMA 788 (E)	58	41	6	WAVE LENGTHS Van Morrison (Van Morrison)	Warner Bros. K56526 (W)
29			DOLLY PARTON Dolly Parton	Lotus WH 5006 (K)	59	46	93	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)
30	26	10	PARALLEL LINES Blondie (Michael Chapman)	Chrysalis CDL 1192 (F)	60			52nd STREET Billy Joel (Phil Ramone)	CBS 83181 (C)

Artist	Rank	Artist	Rank	Artist	Rank
AC/DC	23	DIAMOND, Neil	7	JOEL, Billy	60
ARMATRADING, Joan	37	DON'T WALK - BOOGIE	27	JOHN, Elton	10
BASSEY, Shirley	5	DURY, Ian	27	JONES, Tom	32
BIG WHEELS OF MOTOWN	16	ECSTASY	54	LONDON SYMPHONY ORCHESTRA	54
BILK, Acker	17	ELECTRIC LIGHT ORCHESTRA	20	LOVE SONGS	47
BLONDIE	30	EMOTIONS	3	MANHATTAN TRANSFER	4
BONEY M	6	ESSEX, David	52	MANLOW, Barry	57
BOOGIE FEVER	15	EVITA	24	MEAT LOAF	56
BOOMTOWN RATS	12	FATHER ABRAHAM, Smurfs	34	MIDNIGHT HUSTLE	22
BOWIE, David	41	FLEETWOOD MAC	59	MORRISON, Van	58
BROTHERHOOD OF MAN	31	FRIEDMAN, Dean	38	PARTON, Dolly	29
BUSH, Kate	36	GALWAY, James	43	PRESELY, Elvis	51
CARROTT, Jasper	45	GREASE	1	PRIEST, Judas	44
CLASH	2	JAM	13	QUEEN	28
CLASH	26	JETHRO TULL	49	ROLLING STONES	46
DARTS				ROSE ROYCE	40
				ROUSSOS, Demis	48
				RUSH	14
				SANTANA	25
				SATURDAY NIGHT FEVER	18
				SAYER, Leo	42
				STATUS QUO	11
				SUMMER, Donna	21
				10cc	39
				THIN LIZZY	50
				WAYNE, Jeff	8
				WEATHER REPORT	53
				WILLIAMS, Don	9, 35
				YES	33

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# TOP 75 SINGLES

Week	Chart	Title/Artist (producer) Publisher	Label number
1	1	<b>RAT TRAP</b> Boomtown Rats (Robert John Lange) Sewer Fire Hits/Zomba	Ensign ENY 16 (F)
2	2	<b>HOPELESSLY DEVOTED TO YOU</b> Olivia Newton John (John Farrar) Famous Chappell	RSO 17 (F)
3	3	<b>MY BEST FRIEND'S GIRL</b> Cars (Roy Thomas Baker) Lido	Elektra K 12301 (W)
4	4	<b>DO YOU THINK I'M SEXY?</b> Rod Stewart (Tom Dowd) Riva/Warner Brothers	Riva 17 (W)
5	5	<b>PRETTY LITTLE ANGEL EYES</b> Showaddywaddy (Showaddywaddy) Carlin	Arista ARIST 222 (F)
6	6	<b>DARLIN'</b> Frankie Miller (Dave Mackay) Logo Songs/Kingston/Superwop	Chrysalis CHS 2255 (F)
7	7	<b>SUMMER NIGHTS</b> John Travolta/Olivia Newton John (Louis St. Louis) Chappell	RSO 18 (F)
8	8	<b>INSTANT REPLAY</b> Dan Hartman (-) April	Blue Sky 6706 (C)
9	9	<b>HANGING ON THE TELEPHONE</b> Blondie (Mike Chapman) Chrysalis	Chrysalis CHS 2266 (F)
10	10	<b>SANDY</b> John Travolta (-) Famous Chappell	Midsong International POSP 6 (F)
11	11	<b>BICYCLE RACE/FAT BOTTOMED GIRLS</b> Queen (Queen) EMI	Queen EMI 2870 (E)
12	12	<b>I LOVE AMERICA</b> Patrick Juvet (J. Morali/P. Juvet) Gas Songs/Heath Levy	Cassablanca CAN 132 (A)
13	13	<b>BLAME IT ON THE BOOGIE</b> Jacksons (Gamble/Huff) Carlin	Epic Epic 6683 (C)
14	14	<b>ALWAYS AND FOREVER/MIND BLOWING DECISIONS</b> Heatwave (B. Blue) Rondor/Tincabell/Heath Levy/Wilder	GTO GT 236 (C)
15	15	<b>MACARTHUR PARK</b> Donna Summer (Giorgio Moroder/Pete Bellotte) Eaton	Casablanca CAN 131 (A)
16	16	<b>PART TIME LOVE</b> Elton John (Elton John/Clive Franks) Big Pig	Rocket XPRES 1 (F)
17	17	<b>GIVIN' UP GIVIN' IN</b> Three Degrees (Giorgio Moroder) Heath Levy	Ariola ARO 130 (A)
18	18	<b>TOAST/HOLD ON</b> Streetband (Chas Jenkel) Logo	Logo GO 325 (R)
19	19	<b>GERM FREE ADOLESCENCE</b> X-Ray Spex (Falcon Stuart) Mobjack	EMI International INT 573 (E)
20	20	<b>DIPPETY DAY</b> Father Abraham & The Smurfs (-) Burlington/Britico	Decca F 13798 (S)
21	21	<b>PUBLIC IMAGE</b> Public Image Ltd (Public Image Ltd) Warner Brothers/Copyright Control	Virgin VS 228 (E)
22	22	<b>RASPUTIN</b> Boney M (Frank Farian) Hansa/ATV/Gema	Atlantic/Hansa K 11192 (W)
23	23	<b>LE FREAK</b> Chic (N. Rodgers/B. Edward) Warner Brothers	Atlantic K 11209 (W)
24	24	<b>IN THE BUSH</b> Musique (Patrick Adams) Leeds/Peterman	CBS 6791 (C)
25	25	<b>I LOST MY HEART TO A STARSHIP TROOPER</b> S. Brightman/Hot Gossip (S. Roland) Coconut Airways/Heath Levy	AHA 527 (A)
26	26	<b>TOO MUCH HEAVEN</b> Bee Gees (Bee Gees/Richardson/Galuten) Music For Unicef	RSO 25 (F)
27	27	<b>DON'T LET IT FADE AWAY</b> Darts (T. Boyce/R. Hartley) Magnet	Magnet MAG 134 (E)
28	28	<b>DON'T CRY OUT LOUD</b> Elkie Brooks (Dave Kershbaum) Rondor/Chappell	A&M AMS 7395 (C)
29	29	<b>DANCE (DISCO HEAT)</b> Sylvester (Harvey Fugus/Sylvester) Jobete	Fantasy FTC 163 (E)
30	30	<b>SHOOTING STAR</b> Dollar (Christopher Neal) Face Haze/Heath Levy	Carrera/EMI 2871 (E)
31	31	<b>LYDIA</b> Dean Friedman (Rod Stevens) Sweet City Songs/Heath Levy	Lifesong LS 403 (C)
32	32	<b>I LOVE THE NIGHT LIFE</b> Alicia Bridges (Steve Buckingham) Lowry/Chappell	Polydor 2066 936 (F)
33	33	<b>LAY LOVE ON YOU</b> Luisa Fernandez (David Parker) Southern	Warner Brothers K 17061 (W)
34	34	<b>SWEET TALKIN' WOMAN</b> Electric Light Orchestra (Jeff Lynne) Jet/United Artists	Jet 121 (C)
35	35	<b>RADIO RADIO</b> Elvis Costello (Nick Lowe) Plangent	Radar ADA 24 (W)
36	36	<b>HURRY UP HARRY</b> Sham 69 (Jimmy Parsey/Peter Wilson) Singatune	Polydor POSP 7 (F)
37	37	<b>PROMISES</b> Buzzcocks (Martin Rushent) Virgin	United Artists UP 36471 (E)
38	38	<b>LUCKY STARS</b> Dean Friedman (Rob Stevens) Sweet City Songs/Heath Levy	Lifesong LS 402 (C)

Week	Chart	Title/Artist (producer) Publisher	Label number
39	39	<b>DOWN IN THE TUBE STATION AT MIDNIGHT</b> Jam (Vic Coppersmith Heaven) And Son	Polydor POSP 8 (F)
40	40	<b>HOMICIDE</b> 999 (Martin Rushent) Albion	United Artists UP 36467
41	41	<b>STUMBLIN' IN</b> Suzi Quatro/Chris Norman (Mike Chapman) Chinnichap/RAK	RAK 285 (E)
42	42	<b>YMCA</b> Village People (J. Morali/H. Belolo) Zomba	Mercury 6007 192 (F)
43	43	<b>EVER FALLEN IN LOVE (With Someone You Shouldn't've)</b> Buzzcocks (Martin Rushent) Virgin	United Artists UP 36455 (E)
44	44	<b>HAMMER HORROR</b> Kate Bush (Andrew Powell) Kate Bush Music/EMI	EMI 2887 (E)
45	45	<b>EASE ON DOWN THE ROAD</b> Diana Ross/Michael Jackson (Quincy Jones/Tom Bahler) Chappell	MCA 396 (E)
46	46	<b>EAST RIVER</b> Brecker Brothers (Randy & Michael Brecker) Arista/Chrysalis	Arista ARIST 211 (F)
47	47	<b>GIVING IT BACK</b> Phil Hurtt (Phil Hurtt) April	Fantasy FTC 161 (E)
48	48	<b>YOU DON'T BRING ME FLOWERS</b> Barbra Streisand/Neil Diamond (B. Guadio) ATV	CBS 6803 (C)
49	49	<b>ACCIDENT PRONE</b> Status Quo (Pip Williams) Handle	Vertigo QUO 2 (F)
50	50	<b>DESTINATION VENUS</b> Rezillos (Martin Rushent) Bleu Bisque/Virgin	Sire SIR 4008 (W)
51	51	<b>IT SEEMS TO HANG ON</b> Ashford & Simpson (Ashford & Simpson) MCPS	Warner Brothers K 17237 (W)
52	52	<b>STRUMMIN'/'I'M IN TROUBLE</b> Chas & Dave With Rockney (Tony Ashton) Big Jim/Jamarnie/Chappell	EMI 2874 (E)
53	53	<b>PROMISES</b> Eric Clapton (Glynn Johns) Virgin	RSO 21 (F)
54	54	<b>CLOSE THE DOOR</b> Teddy Pendergrass (Gamble/Huff) Mighty 3/Carlin	Philadelphia PIR 6713 (C)
55	55	<b>TEENAGE KICKS</b> Undertones (Undertones) Warner Brothers	Sire SIR 4007 (W)
56	56	<b>I'M GONNA LOVE YOU FOREVER</b> Crown Heights Affair (F. Nerangis/B. Britton) Planetary Nom	Mercury 6168 803 (F)
57	57	<b>(YOU GOTTA WALK) DON'T LOOK BACK</b> Peter Tosh (Robbie Shakespeare/Peter Tosh) Jobete	EMI 2859 (E)
58	58	<b>WHITER SHADE OF PALE</b> Munich Machine (Moroder/Bellotte) Essex	Oasis 5 (C)
59	59	<b>BRANDY</b> O'Jays (Thom Bell) Mighty Three/Carlin	Philadelphia PIR 6658 (C)
60	60	<b>YOU MAKE ME FEEL (MIGHTY REAL)</b> Sylvester (-) Carlin	Fantasy FTC 160 (E)
61	61	<b>RIDE-O-ROCKET</b> Brothers Johnson (Quincy Jones) Nick Oval	A&M AMS 7400 (C)
62	62	<b>JUST TO BE CLOSE TO YOU</b> Commodores (J. Carmichael/Commodores) Jobete	Motown TMG 1127 (E)
63	63	<b>GOODBYE GIRL</b> Squeeze (Squeeze) Rondor	A&M AMS 7398 (C)
64	64	<b>LAY YOUR LOVE ON ME</b> Racay (Mickie Most) Chinnichap/RAK	RAK 284 (E)
65	65	<b>WHAT A NIGHT</b> City Boy (Steve Broughton/Robert John Lange) Zomba/City Boy/Chappell	Vertigo 6059 211 (F)
66	66	<b>PRANCE ON</b> Eddie Henderson (Skip Drinkwater) Famous Chappell	Capitol CL 16015 (E)
67	67	<b>DR. WHO</b> Mankind (D. Gallacher) Chappell	Pinnacle PIN 71 (P)
68	68	<b>GREASE</b> Frankie Valli (B. Gibb/A. Galuten) RSO/Chappell	RSO 12 (F)
69	69	<b>TALKING IN YOUR SLEEP</b> Crystal Gayle (Allen Reynolds) Goal	United Artists UP 36422 (E)
70	70	<b>RAINING IN MY HEART</b> Leo Sayer (Richard Perry) Acuff Rose	Chrysalis CHS 2277 (F)
71	71	<b>RIVERS OF BABYLON/BROWN GIRL IN THE RING</b> Boney M (F. Farian) Far/Hansa/ATV/Blue Mountain	Atlantic/Hansa K 11120 (W)
72	72	<b>WELL ALRIGHT</b> Santana (D. Lambert/B. Potter) Southern	CBS 6755 (C)
73	73	<b>RESPECTABLE</b> Rolling Stones (Glimmer Twins) EMI	EMI 2861 (E)
74	74	<b>I CAN'T STOP LOVIN' YOU</b> Leo Sayer (Richard Perry) G. H. Music	Chrysalis CHS 2240 (F)
75	75	<b>SOUVENIRS</b> Voyage (Roger Tokarz) Sirocco/Louvigny	GTO GT 241 (C)

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.

Artist	Label number
Accident Prone (Williams/Hutchins)	49
Always And Forever (R. Temperton/Wilder)	14
Bicycle Race (Freddie Mercury)	11
Blame It On The Boogie (M. Jackson/D. Jackson/E. Krohn)	4
Brandy (Jefferson/Simons)	74
Close The Door/Only You (Gamble/Huff)	54
Dance (Disco Heat) (Robinson/Osborne)	29
Darlin' (Oscar Blandemar)	6
Destination Venus (Jo Callies)	50
Dippety Day (P. Karter/Linlee)	20
Don't Let It Fade Away (George Currie)	27
Don't Cry Out Loud (Peter Allen/Carol Bayer Sager)	28
Down In The Tube Station At Midnight (Paul Weller)	39
Do You Think I'm Sexy? (R. Stewart/C. Appice)	4
Dr. Who (R. Grainer)	67
East River (Jackson/Monet Mazur)	46
Ease On Down The Road (C. Small)	45
Germ Free Adolescence (Poly Styrene)	19
Giving It Back (Hurt/Rome)	47
Givin' Up Givin' In (G. Moroder/P. Bellotte)	17
Goodbye Girl (Tilbrook/Difford)	63
Grease (Barry Gibb)	68
Hanging On The Telephone (Jack Lee)	9
Hammer Horror (Kate Bush)	44
Have You Ever Fallen In Love (B. Shelley)	43
Homicide (Cash/Davis)	40
Hopelessly Devoted To You (John Farrar)	2
Hurry Up Harry (Perse/Parson)	76
I Can't Stop Lovin' You (Bill Nicholas)	39
In The Bush (Adams/Cooper)	24
I Lost My Heart To A Starship Trooper (Calvert/Hughes)	25
I Love America (Juvet/Morali/Wallis)	12
I'm Gonna Love You Forever (F. Nerangis/B. Britton/W. Anderson)	56
Instant Replay (Dan Heartman)	8
It Seems To Hang On (Ashford/Simpson)	51
I Love The Night Life (A. Bridges/S. Hutcheson)	32
Just To Be Close To You (L. Richie)	62
Lay Love On You (J. D. Peters/N.J.)	34
Lay Your Love On Me (M. Chapman/N. Chinn)	63
Le Freak (N. Rodgers/B. Edward)	23
Lucky Stars (Dean Friedman)	38
Lydia (D. Friedman)	31
MacArthur Park (J. Webb)	15
My Best Friend's Girl (Ric Ocasek)	3
Part Time Love (Elton John/Osborne)	16
Prance On (L. Ntume)	66
Pretty Little Angel Eyes (T. Boyce/C. Lee)	5
Promises (R. Feldman/R. Linn)	57
Promises (Shelley)	37
Public Image (Public Image)	21
Radio Radio (Elvis Costello)	35
Raining In My Heart (Boudouaux/Bryant)	70
Rasputin (Farian/Reyam/Jay)	13
Rat Trap (Bob Geldorf)	1
Respectable (Jagger/Richards)	73
Ride O Rocket (Ashford/Simpson)	61
Rivers of Babylon (Farian/Reyam)	71
Sandy (Louis St. Louis)	10
Scott Simon (David Courteney)	30
Souvenirs (Chanterau/Dahan/Pezin)	75
Stumblin' In (Chinn/M. Chapman)	41
Strummin' (Hodges/Peachcock)	52
Summer Nights (J. Jacobs/W. Casey)	7
Sweet Talkin' Woman (Jeff Lynne)	34
Talking In Your Sleep (Roger Cook/Bobby Woods)	69
Teenage Kicks (John O'Neill)	55
Too Much Heaven (Bee Gees)	26
Toast (Bernard Kelly)	18
Well Alright (Patty Holly/Ison/Mauldin)	72
What A Night (Steve Broughton)	65
Whiter Shade of Pale (Brooker/Reid)	58
YMCA (J. Morali/H. Belolo/V. Willis)	42
You Don't Bring Me Flowers (N. Diamond/A.M. Beraman)	48
(You Gotta Walk) Don't Look Back (W. Robinson/R. White)	57
You Make Me Feel (Sylvester/Wirach)	60

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# PERFORMANCE

## Showaddywaddy

ROCK AND Rollick ruled the Rainbow on Friday when Showaddywaddy proved yet again that what the public likes is entertainment. Light drape suits in exuberantly clashing colours appeared constantly on the move, turning every uncomplicated early r&r ditty into a neatly routinized showpiece. Hit after ancient hit (many having been given a second or third lease of chart life by this band in the past four years) was put across with wholesomely vulgar enthusiasm; the vocals were what Showaddywaddy has always aimed for - perfectly adequate - and the instrumental skills coped easily with the demands of this string of late Fifties early Sixties numbers. As one of the most successful regular singles chart entrants in recent years the energetic eight-piece might have been forgiven for resting on their crepe-soled laurels, but the Rainbow show - and show is the word here - proved that hard work and planning of the act goes on unabated and when the lights, thunder flashes, non-stop singing and dancing, and gloriously unsubtle audience management efforts, had gradually reduced the nattily garish ensembles to sweat-soaked, open, silk shirts above concertina-ed drainpipe pants it is absolutely fair to say that everyone was happy. Like kids leaving a panto we went out humming the songs and jiving round lamp-posts, and wondering what drapes cost these days.

TERRI ANDERSON

## Richard and Linda Thompson

AFTER A period of some inactivity, the recent appearance of Richard Thompson and his wife Linda at London's Theatre came as a welcome opportunity to see a man who has, without doubt, had a seminal influence on the development of folk rock in this country.

Playing in front of a respectfully enthusiastic audience, the Thompsons gave a relaxed and polished performance in which Linda's simple vocal purity proved the perfect foil to Richard's economically effective guitar style. This was witnessed throughout a varied set which allowed such classics as I Want To See The Bright Lights Tonight and the old Fairports' Genesis Hall to rub shoulders with material culled from their new album first Light. Indeed it was from this album that the hauntingly beautiful Pavanne and the wistful Strange Affair provided highpoints of the evening, giving a clear indication of the maturity that Richard Thompson has reached as a composer and musician.

Since their signing with Chrysalis, the Thompsons have been receiving heavy promotion in an attempt to break them on a wider audience than they have at present. Whether this will succeed or not remains to be seen, however, this concert will certainly have helped to re-establish their name and a few more appearances in the near future could do no harm.

DAVID PIERS

## Mary O'Hara

IT WAS a strange bill, Irish harpist-cum-singer Mary O'Hara, a Cockney comedian called Charlie Smithers and Swingle II, the direct descendant of the Swingle Singers, all appearing in the same London Palladium variety season. It was a case of something for everyone, however, or at least for those who patronised this particular event in the home of entertainment.

Mary O'Hara's success story needs little recounting now, other than to point out that this was her third major London concert in the space of less than 12 months. Her act remains very much the same, but with the addition of several songs from her latest Chrysalis album, Music Speaks Louder Than Words. She gets away with singing Gaelic folk songs (and you could hear the proverbial pin drop during her performance) and numbers like Jim Croce's I'll Have To Say I Love You In A Song, Bridge Over Troubled Water and her own self-penned, The Snail. Her stage presentation is simplicity itself, and that is probably the secret of her success.

Swingle II, led by Ward Swingle, remain totally professional, if predictable. The harmony group recently switched record labels from CBS to EMI and it will be interesting to see which musical LP concepts the latter company comes up with, bearing in mind its success with the King Singers. One slight criticism - Ward Swingle, who handles all the introductions, should inject some degree of warmth and humour into the proceedings. The music's fine, but it would add just that little more magic to Swingle II's act.

CHRIS WHITE

**MORE PERFORMANCE ON PAGE 20**

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# DOOLEY'S DIARY

## It's all OK at the Grosvenor House corral

THERE WERE no empty saddles in the Grosvenor House corral when Dooley arrived for the ninth annual Country Music Association (GB) awards dinner.

Admittedly we were late, thanks to rain, wildcat rail strikers and traffic jams, but Arista ramrod Dennis Knowles rallied round and wrangled us to a couple of spare places on a table which we discovered was a paying one after helping ourselves to the wine of CBS's John Mair.

The chow was good, if ordinary, from the Grosvenor House chuck

wagon, and then came the cabaret. Nancy Peppers is an enthusiastic exponent of what we believe is "country rock", and likely to make the old-time country purists spin in their resting places on Boot Hill.

Ronnie Prophet, from Canada, is an exponent of talented professionalism, a commodity rare in any music category including country. He's an excellent guitarist, good singer, clever mimic and a genuinely funny and quick-witted comedian.

His encore, a swampland equivalent of Stan Freberg's John and Marsha or Serge and Jane's Je

T'Aime, brought the ranchhouse down with his realistic vocal impressions of two randy frogs.

Then came the awards themselves, compered by Bryan Chalker sporting a hairstyle suggesting he'd just received an income tax demand and presented by Billy Jo Spears.

The awards are listed separately (see page four), and in the UK section spotlighted the highly promising Poacher (most popular British artists and best indie label marketing campaign via RK Records). Don Ford of Country Music Roundup was country journalist of the year, and Stan Sayer of the Daily Mirror was national press journalist of the year. MW's specialist Tony Byworth was nominated for both categories.

We were eagerly anticipating the special award to Jeffrey S. Kruger to mark his 25 years in the business which we gathered was to be presented by Mervyn himself. This promised a moment of dramatic proportions similar to when Gary Cooper went out to meet the High Noon heavies off the train and we were all set to witness the width of the smiles and the strength of the handclasp. Alas, Jeffrey S. was busy helping one of his shows go on in Oslo, but sent a telephone message of deep appreciation.

Entertainment continued from the Duffy Brothers and Poacher, and then Billie Jo returned to the stage to express her disbelief that people could make jokes about Mervyn's surname.

"I've been over here four years now," she declared, "and every time I'm here he's more of a gentleman." Another final piquant touch was a cablegram from Jim Halsey congratulating Poacher on their success. Nice one, Jim.

## Planetarium debut for 'star'

LOGO UNDERLINED its faith in Duncan Browne last week by hiring the London Planetarium for a playback of his album The Wild Places plus a spectacular laser show, all at a cost of more than £1,000.

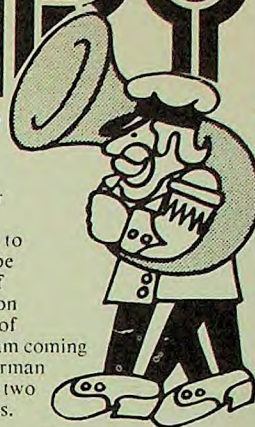
An impressive turnout of curious music business people and press included London correspondents of many European journals as the album is being released simultaneously across the continent. And the general opinion was that the Planetarium was an appropriate launching place for a new star in the making.

The specially synchronised laser display was introduced by its American engineer and he made an impact on the gathering with his evangelistic delivery.

The only thing missing was a bottle of horse liniment to soothe stiff necks after staring up at the ceiling for half an hour.

ORDERING TWO bottles of wine at the same time in a Covent Garden winery last week a quartet of music biz media people shocked to be asked by the waitress: "Are you sure you can manage two bottles?"

APPOINTMENT OF David Fine as Phonogram/Polydor supervisor at Polygram and Brian Baird as head of new Polygram department to handle TV-promoted records will be followed next year by re-naming of Phonodisc as Polygram Distribution ..... All of which adds fuel to fire of rumours of Polydor and Phonogram coming closer together, but Polygram chairman Stephen Gottlieb adamant that the two companies will remain autonomous.



THREE WEEKS after announcement of record profits, Charisma and Brian Gibbon has spent some of it on new chauffeur-driven Rolls Royce ..... RCA artist Gerard Kenny sustained facial injuries when knocked down by police car in Victoria at weekend ..... K-tel and Lotus sponsoring the Chelsea/Manchester United match this Saturday with ads around the ground and teams in K-tel tracksuits ..... Financial reward with no questions asked offered for return of bag of songs stolen from Cars' Ric Ocacek's car outside Dingwalls last Thursday night — songs are needed for band's next LP.

THE REUNION of ex-Philips Records people being organised by Kay Cain of RCA now planned for December 15 and anyone who hasn't contacted Kay is asked to do so now on 499-4100 ..... Jack Good to produce a stage version of his TV pop show Oh Boy! at the Astoria, Charing Cross Road, next year ..... Boomtown Rats' hit is a joint first No. 1 single for Ensign and publicists Nick Massey and Mac MacIntyre ..... Due to a fire at his premises and senior staff illness, MTA president Jimmy Gibbs has had to resign and past president Raymond Fox has been asked to take over until the next AGM in May 1979.

AT DISNEY celebration lunch for Mickey Mouses's 50th birthday, one guest confided that he had been amused, when touring the Disney records' warehouse, to see mousetraps everywhere ..... And EMI International imports division, which recently became UK licensee for all Disney records, is tiring of calls which ask: "Is that the Mickey Mouse record company?" ..... American record man Mike Curb elected as Lt. Governor of California ..... Last liggers left AC/DC apres gig party in Hammersmith around 6 a.m. .... Charlie Records rumoured to be looking for a donkey to help out in the cabaret for Christmas party ..... Getting-away-from-it-all with a vengeance MW editor Rodney Burbeck holidaying at an oasis on Red Sea coast of Sinai desert.

## Runners on the road

FUNK/SOUL band, the Olympic Runners are touring the country in a luxury coach and inviting record dealers, local journalists, radio station presenters, DJs and fans to come along and meet them.

The coach, complete with fitted bar, hi-fi and video systems will be parking in town centres throughout the country and will be used to promote the Runners new Polydor album Putting It Onya. And Monday November 27 sees the start of a nationwide dealer tour by the group which will continue through to December 8.

## The supervisor at Polygram



POLYGRAM LEISURE (UK) new managing director David Fine (left) has been involved in the music industry for over 25 years and became secretary of the South African record industry association in 1954 and was chairman from 1962 to 1978. He joined the South African Gallo music company in 1957 and was made managing director of Trutone in 1963, and managing director of Gallo (Africa) Ltd in 1970. In London, Fine will be supervising the record activities of the Polygram Group in the UK (as reported in MW last week) but his duties will not include the Group's other activities in publishing etc.

## YESTERDAYS

### FIVE YEARS AGO

DAVID WALKER and Nicky Chinn re-sign Sweet to RCA for the reputed sum of 750,000 dollars ... World Record Club changes name to World Records ... Pickwick forced to import albums from America to keep up with demand ... Les Reed announces he will close his Chapter One label to concentrate on more live performances ... EMI to release classical singles ... Gary Glitter goes straight to No. 1 on singles chart with I Love You Love Me Love.

### TEN YEARS AGO

PYE'S PRODUCTION manager Dave Machray leaves to join RCA as manager of record administration ... Ready Steady Go execs Francis Hitching and Bob Leaper plan their own label, Fan Records ... Ronnie Bell declines MCA promotion post in favour of staying with Liberty/UA ... A ten per cent increase in purchase tax on records appears to have no effect on Christmas sales rush ... Major companies looking at new trend to ska and rock steady sounds.

## FOOTBALL

THE UNBEATEN winning streak of Gas Songs/Heath Levy has been stopped by Lightning with a 4-2 win, but Gas Songs' Ray Williams points out that six of their star players were away and they had to field reserves.

### RESULTS:

DJM 4 Chappell 3; Pye 9 WEA 1; Magnet 4 Our Price 4; Gas/Heath Levy 2 Lightning 4; EMI 1 CBS 4; Different 0 Ice Records 6. Not Played: HMV v Decca, Epic v RCA.

### THIS WEEK'S FIXTURES:

Gas/Heath Levy v Decca; Lightning v EMI; CBS v Ice; HMV v Different; Our Price v DJM; Chappell v Pye; WEA v RCA; Magnet v Epic.

CUP FIXTURES (to be played before December 10): HMV v CBS or Decca; EMI or Chappell v Pye; Lightning v Gas/Heath Levy; Ice Records v Our Price or RCA.

The Music Industry Football League is co-sponsored by Music Week and Adidas.



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