

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

MUSIC WEEK

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

CBS pioneers the 'simulcast' commercial

A THREE Degrees compilation album was the subject of the first simultaneous radio and television commercial, aired last Wednesday (14). The Three Degrees — A Collection Of Their Greatest Hits on CBS was promoted via a 30-second commercial on Scottish TV, at the same time as listeners to Radio Clyde and Forth heard the same commercial in stereo.

Both TV and radio advertisements were preceded by a 30-second announcement, informing viewers and listeners about the simulcast. CBS advertising manager, David Donaldson, who conceived the promotion, said: "Both Radio Clyde and Forth and Scottish Television were very enthusiastic and helpful about the idea, and although it is still obviously too early to make a firm assessment about

its success, dealer reaction has been very good."

The TV campaign for the Three Degrees album broke in Scotland and Anglia last week and is likely to be rolled through other parts of the country in due course. The LP features many of the hits made by the Three Degrees during their association with CBS.

• Meanwhile, the trio's current record company, Ariola, is planning a promotional campaign for their latest LP, *New Dimensions*, which has already spawned two hits, *Giving Up*, *Giving In* and *Woman In Love*. The campaign includes window displays in more than 300 shops and 30 major windows in London including Chappell and Selfridges. There will also be radio spots on Capital, Piccadilly, BRMB, Beacon, Forth, Clyde and City.

This week

IN RECOGNITION of the continuing importance of disco music in the UK record industry, *Music Week* this week expands its Disco Top 20 to a Top 30 (see page 20). Also: Awards Dinner picture coverage pp 6 and 51. Publishing 8. Retailing 10. Tipsheet 12. International 14. Classical 16. Broadcasting/Talent 18. Album reviews 22. Factsheets 31. Singles releases 32. Five Years of BRMB pp 33 to 42. Albums chart 47. Singles chart 49. Performance 50.

Maliphant hits out at 'apathetic dealers'

PHONOGRAM MANAGING director Ken Maliphant has hit out at certain dealers for their "downright apathy" in failing to support his Going For A Song campaign which reduced the price of 350 albums in the company's back catalogue.

Receiver to untangle Pistols' assets

A PEACE FORMULA dictated by the judge ended the seven-day High Court hearing of the action brought by Johnny Rotten against the Sex Pistols management, Glitterbest Ltd.

The week of legal wrangle ended with Mr. Justice Browne-Wilkinson appointing accountant Russell Hawkes as receiver to safeguard the assets of Glitterbest, to unravel the complex contract income of the group and decide how much is due to whom. The Sex Pistols were

stated in court to have earned £880,000.

Rotten, suing under his real name of John Lydon, claimed that his management contract with Malcolm McLaren and Glitterbest was void and he also applied for injunctions barring that company from "passing off" as the Sex Pistols any persons other than himself and the three other former Pistols — Stephen Jones, Paul Cook and John Beverley. Beverley, otherwise known as Sid Vicious, was alive at the time the action began.

During the hearing, extracts were read from the script of a film in which the Sex Pistols had been intended to appear. Lydon objected to the script — which included references to Jack the Ripper, the Cambridge Rapist and Moors murderess Myra Hindley — and to another proposed script which he described as "obscene and offensive" and potentially damaging to his career.

It would have contained scenes of incest, necrophilia, group sex and gross violence, said John Wilmers QC, appearing for Lydon, who added that the singer was manipulated by McLaren "who saw himself as a Svengali" and who was not interested in the Pistols' music but only in publicity. One film script featured the manager giving a lesson on how to form a punk group in the words, "Find yourself four kids

Contrary to a report in another trade paper that dealers were giving "overwhelming support" to Phonogram's scheme, Maliphant said that he was "less than overjoyed" at the way some dealers were responding.

"This was a bold move to bring customers into shops and move back catalogue," Maliphant told *MW*. "I have put my money where my mouth is, but everyone has to help and I am disappointed with the downright apathy shown by dealers in certain pockets of the country."

Maliphant added that in other areas of the country he was very pleased by the way in which dealers were backing the campaign, but he would not specify which areas were being unhelpful.

"Maybe some dealers don't believe in the campaign," he said.

The campaign, launched earlier this month with window displays, stickers, leaflets and Press and radio advertising was aimed at helping dealers move catalogue items at competitive prices alongside new product which benefits from price cutting.

"We are continuing the experiment," said Maliphant this week, "but I am monitoring the results very closely."

M&S expands record sale outlets

THE EXPERIMENT in record retailing started in 20 Marks and Spencer stores last October has proved so successful that the company is opening up new record departments in ten further branches later this month in Aberdeen, Brighton, Bromley, Cardiff, Kingston-upon-Thames, Manchester Norwich, Plymouth, Reading and Sheffield.

The stores sell only M & S's own St Michael record and tape label with product licensed from CBS, Pye, Polydor and Phonogram — although *MW* understands that other major companies are now approaching M & S.



AT *MUSIC Week's* annual awards dinner at the Dorchester Hotel last week, a special award went to Geoffrey Bridge, retiring director general of the BPI, "for exemplary service to the British music industry". Presenting the award is *MW* publishing director Peter Wilkinson. See more awards dinner pictures in pages six and 51.

Chart action

FASTEST MOVER of the week is Real Thing's Can You Feel The Force? (60 to 18) followed by Lucky Number by Lene Lovich (62 to 28). Skids' Into The Valley (50 to 24). Meat Loaf's Bat Out Of Hell (37 to 15) and Cars' Just What I Needed (56 to 37). Things are slow in the Top 30 with only Gloria Gaynor's I Will Survive (up to 7) and Members' Sound Of The Suburbs (up to 13) making any appreciable movement. Eleven new entries led by Chic's I Want Your Love at 35.

Now 99p single

WITH EFFECT from March 1, the prices of CBS and GTO singles are being adjusted to 99p for seven inch singles and £1.49 for 12-inch. Jet is not increasing its prices for the time being.

TO PAGE 4

Book now for Discatex '79

EXHIBITION SPACE at this year's MTA Discatex '79 at the Cumberland Hotel (March 19 to 21) is booking out fast and record companies wishing to exhibit are advised to contact MTA secretary general Arthur Spencer-Bolland immediately. The exhibition, which is being sponsored by *Music Week*, will be held in conjunction with the MTA's record and tape conference on March 20 and 21. The awards dinner will be at the Mount Royal Hotel on March 20.



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LETTERS

SUPERPOP—is there life in the stars?

THANK YOU for the review of SUPERPOP (*MW* February 10), which I thought was fair and reasonable on balance, despite my reservations about comparing a publication which has actually been published (SUPERPOP) with a projected title which is still in the planning stage (POPSTAR).

I thought our friends in the music business would like to know, however, that the first three weeks of SUPERPOP's life have proved to us that there are a lot of pop fans out there who want their own kind of music weekly.

Trade orders for the first three issues of SUPERPOP were in excess of 100,000 copies per week and the sales have been described as "excellent" by Spotlight Distribution.

Response to our free ads for readers and competitions have been fantastic. Finally, to answer your point about lack of stars to write about. This is just not true. The chart changes every week, new faces arrive, old faces re-emerge. After all, as your dealer readers know, the chart is where the fast action is. Alan Walsh, publisher, *Superpop*, Parkfield Street, London N1 0PR.

On the topic of exclusiveness...

RE YOUR article "Parry heads Topic expansion" (*MW* February 10), I must congratulate Malcolm Parry on his new job and congratulations also to Tony Landerman on increasing Topic's business 47 per cent last year.

However, speaking for a company which increased business 104 per cent during the last 12 months and fulfilled display and exhibition arrangements for 68 different companies during the same period, could I please qualify the point that "Topic has an exclusive agreement with Record Merchandisers accounts".

In fact their arrangement covers only some RM accounts. My company, Realmheath, enjoys an exclusive arrangement with 25 top

Woolworth stores, which as Bob Egerton and Hassan Akhtar will doubtless verify, are also Record Merchandiser accounts.

Bryan Whitman, Realmheath Display and Design, Porteus Road, London W2.

Thanks to Tipsheet!

AFTER SUE Francis' article on me on your Tipsheet page I have been inundated with English publishers, producers and artists. Thank you! Mark Spector, director, West Coast A and R Records, Hollywood, California.

Short shrift on long singles

WHY DOES CBS make 12" singles so limited when there is a market screaming out for them? Take the latest single by Gary's Gang, for instance, which Capital Radio has been playing for a month. This was not officially released until February 16 by which time the importers had a field day selling the 12" at £2.99. But when, or if, I get the 12" I will be lucky to receive five copies.

When I try to order 12" singles they are usually put on extended order. They arrive within a week but in the 7" format with a piece of paper giving me authorisation to return the goods. That's all very well, but I get charged for the 7" singles I haven't ordered and it takes at least a month to get credit. Isn't this unlawful under the Unsolicited Goods Act?

N. Stone, Record Parlour, Kingsbury Road, London NW9.

How did Debbie do it?

I QUITE agree with Mrs Hollis' letter in *Music Week* (February 10). I too didn't get any Blondie singles from Phonodisc but lo and behold it gets to No. 1. How it managed to do this I don't know because most of us had none to sell in the first place! J. Simmons, manageress, A & W Pounds, High Street, Ponders End, Enfield.

Ill-treated radios radios service

I WAS interested to read the complaint of the record librarian of Radio Scotland (Letters 27-1-79) that not all the record companies are sending them six copies of current singles and four of albums and also her frustrations at not being able to supply producers' record requests.

I am also a record librarian at Cotswold Hospital Radio, which serves seven hospitals (and soon nine) in Gloucestershire.

I accept we have a smaller listening audience but we don't get even one copy of new albums sent to us. Although we do get some new singles from Phonogram and GTO, anything else we want we have to buy. Imagine my frustrations when we answer patients' record requests with "I'm sorry we don't have that one perhaps you will like this one instead".

LETTERS

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

It's my opinion that hospital radios are neglected by record companies when one considers the small cost of supplying promotion material compared with the vast sums of money spent on TV advertising.

Mark B. Newcombe, record librarian, Cotswold Hospital Radio, Abbotswood Road, Brockworth, Gloucester.

How to handle release sheets

I FULLY agree with Mr Smith of Hudson's Music Centres (*MW* January 27). Why is it that the record companies insist on still publishing the release sheets with full details of the new releases and then send them out much too late for us to order?

I think it's time they sat down and thought of a better way in which to handle this. For instance, they

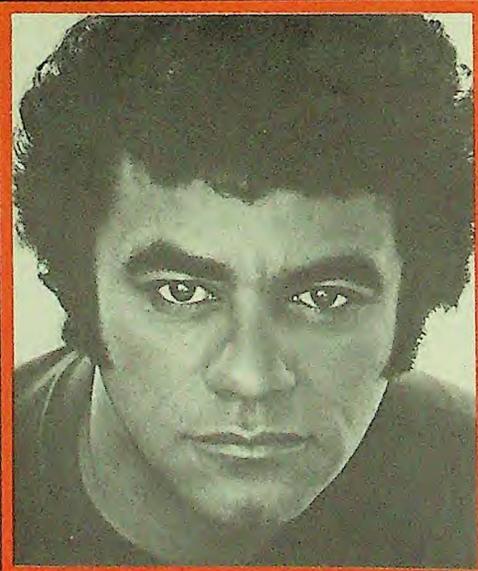
could do phone-outs. I wonder how they would feel if they had to stand behind a counter, trying to explain to their customers that a record which has come straight in the charts at No. 6 as a new entry is out of stock at the factory? The customers just don't believe you.

Miss D. Mansfield, H. Reynolds and Sons, Tilbury.

JOHNNY MATHIS

NEXT HIT SINGLE

'THE LAST TIME I FELT LIKE THIS'



7091



Johnny Mathis continues his highly successful formula of silky smooth duet ballads on a new single "The Last Time I Felt Like This", sung with Jane Oliver. The haunting melody of "The Last Time I Felt Like This" is the theme for a new film "Same Time Next Year," released in the U.K. next month. It's a Mathis classic, a safe bet for chart honours—so get Johnny Mathis behind your counter now.

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

NEWS

Screen Idols sign to EMI LRD

FIRST DIRECT signing by EMI LRD following the formation of its own A and R department is the London-based quintet Screen Idols, which is contracted for the world and will start recording at the Abbey Road studios next month with producer Dennis McKay.

EMI Records GRD has signed a long-term licensing deal with Tammi Records, the New York based company headed by Don Taylor. Tammi releases are expected to be primarily US R 'n' B and disco material and will appear in black bags with a special logo. First two artists signed to the label are The Imperials and Ray Mannings. First release will be Goin' Out Of My Head by the Imperials on February 23.

Commented Geoff Kempin, general manager: "The addition of Tammi Records to the international repertoire department adds further strength to our growing commitment to disco and R 'n' B product within EMI Records. Our association with Tammi will yield much highly workable material."

STIFF HAS signed up Australian band The Sports. A four track special EP will be released on March 2, catalogue LAST 5, and retailing at 99p. The six-piece band will be playing support on the Parker/Rumour tour from February 28 through to April 3.



Lawrie joins Arista

EXPANSION OF Arista's A and R department has brought Billy Lawrie, Island Records international A and R manager, to the company, to work with Ben Edmonds. Tim Clark, Island MD, comments: "We're obviously sorry to lose Billy, but it's a big compliment to Island that our staff are in so much demand within the British music business." ... Simon Davies to EMI LRD as assistant to A and R head Tony Squire. He was previously with the Glorious Box publishing company, Air Edel, United Artists Music and EMI Music ... David G. Fine has taken up his new appointment as Polygram Leisure managing director (MW November 18), and was previously managing director of Gallo Records, South Africa ... David Sandison to Sonet on a PR consultancy basis ... Mike Papale to vice-president Island Records Inc, Island's US record company ... Kit Taupin joins the promotions department of Rocket Records after 18 months with the company, reporting to David Croker. Rocket is currently seeking a new head of promotion ... Damian Pulle from Andrew Heath Music to financial controller of Handle group of companies, reporting to managing director David Walker ... Eddie Wilcox to A & M as general manager of manufacturing and distribution, reporting to Glen Simmonds, deputy managing director. He was previously with EMI Records for three years as general manager of tape records ... Alan Bonner appointed CBS Barby Road technical services manager, reporting to Fred Whittle.



TELEVISION AND film star Dennis Waterman has signed an exclusive recording deal with EMI Records Group Repertoire Division for the world excluding USA and Canada. Work on his first recordings for his new company start next month with producer Chris Neil. EMIR Group Repertoire Division managing director, Bob Mercer, left, Dennis Waterman (seated) and Chris Neil, producer, Deke Arlon, Waterman's manager, and Barry Evans, general manager commercial affairs are pictured at the signing.



TREVOR EYLES, sales director for Pye Records, is pictured with the new Pye sales staff. Left to right: Eyles, Malcolm Flanagan, the new national sales manager who joins the company from Clairrol, Derek Honey managing director UK and Ron Gale, previously London area manager who now becomes assistant sales manager.

Applications sought for new Scots ILR

FRANCHISE APPLICATIONS to provide the independent local radio service for the Dundee/Perth area will be invited by the Independent Broadcasting Authority within the next week with a closing date set for about 10 weeks later. Details of the specifications, including the prospective coverage of the station, will be made available when the invitations to applicants are advertised in the local Press. As with other ILR stations, the IBA will seek a contractor capable of combining popular programming with community involvement.

The closing date for applications for the Coventry and Cardiff areas — advertised in December, 1978 — was February 12 and the tenders were received from the following: Cardiff Broadcasting, Cardiff Sound, Dragon Broadcasting, Radio Cardiff, Silurian Broadcasting Company, and South Glamorgan Sound — for the Cardiff franchise; and for Coventry: Coventry Broadcasting (CVX), Coventry Broadcasting, Midland Community Radio, Radio Coventry and Three Spires Radio.

Meanwhile, the IBA has extended the contract of existing ILR station Radio Forth up to the end of 1981 — also the limit of its own statutory powers.

The rolling of contracts — initially for three years — is now limited to that date pending further legislation to extend the Authority's life and the IBA is reviewing companies progressively as their anniversary dates arrive.



Dury deletion

STIFF IS to delete the Ian Dury hit single, Hit Me With Your Rhythm Stick as soon as it reaches the million sales mark. The dealer who orders the millionth copy will receive a "mystery prize" from Stiff.

MUSIC WEEK

Incorporating Record and Tape Retailer
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NEWS

Decca gets first indie label

RIALTO RECORDS, a new label formed by the artist management team of Nick and Tim Heath, has signed with Decca for the world excluding the US. This is the first independent label Decca has ever taken on.

The Heath brothers, sons of the late bandleader Ted Heath, who respectively have experience of record label management and publishing, specialised in artist management between 1973 and 1978, during which time their main band was Pilot.

First important signings to the label are the West

Country band, The Korgis, otherwise James Warren and Andy Davis who were both with Stackridge for a number of years, and Steve Tempo, who was with Deaf School as bassist for four years. The Korgis' first single is Young 'n' Russian, which will be followed by a 10-track album, and Tempo's first release is Break It To Me Gentle. He will start recording an LP next month.

Rialto is based at 4 Yeomans Row, London S.W.3. (01-584 2441), and the label will be identified by the prefix TREB.

News in brief

A NEW record label has been started by Reg McLean, former boss of Safari and Circle Records. Voyage International Records, based at 264 Lavender Hill, Battersea, SW11 (223-6543) has released a single by Australian born singer Peter Combe, called Music Of The Day.

McLean returns to the music business after an 18 month 'sabbatical' in North Wales.

Also scheduled for release on March 2 is I'm Going To Love You (My Way) by singer/songwriter Clinton Grant. Catalogue number is VOY-002. Combe's single is already being featured in several radio stations' play-listings.

THE WEA national sales promotion team has announced several staff upgradings. Jeff Beard becomes field manager of the sales force and John Smith becomes his counterpart on the sales promotion team. Mike Olivier is now sales manager for special projects and disco activities. Steve Betts has been made Midlands area manager of the sales force and Diane Brown becomes East England area manager of sales promotion, while Nick Johnson moves from that position to become Midlands area manager.

A NEW contract extending the manufacturing and distribution agreement between Chrysalis, Arista and Phonodisc has been signed.

PHONOGRAM IS boosting the release of Thin Lizzy's new single, Waiting For An Alibi with trade and consumer paper ads, with the first 60,000 copies coming in special laminated colour bags. The single precedes the Lizzy album, Black Rose which is set for April release.

MARKETING

Like It). Each pack will contain 60 records, a counter browser box, poster, window streamer and till sticker.

FOLLOWING THE success of the Shirley Bassey 25th Anniversary LP which gave UA its first platinum album in the UK, the company is to TV advertise Ms Bassey's latest LP, The Magic Is You (UATV 30230). From February 26 there will be three weeks of peak time TV ads in the Tyne Tees area and from April 16 the campaign will roll into the Yorkshire, ATV and Granada areas. 350 window displays are also planned.

FOR HIS next single Johnny Mathis teams up with Jane Oliver, a young girl singer from New York who has supported him on his most recent US tours. Title of the song is Last Time I Felt Like This, which is the theme tune for the forthcoming film, Same Time Next Year. A new album from Mathis, The Best Days Of My Life, is scheduled for March 9 and includes his duet single with Oliver.



AT A celebratory luncheon (picture right) to launch the new Rialto label, Decca presented the label's founders Nick and Tim Heath with a cake baked in the shape of their umbrella logo. At the lunch l to r: Decca director of marketing Peter Goodchild, Nick Heath, Tim Heath, Decca international marketing manager Marcel Stellman, and Decca head of press and promotions Mick McDonagh.

Demand leads to Lightning import section

THE SMALL import operation which Lightning Records started recently in response to dealer demand has now been expanded into a fully-fledged import arm of the company.

Lightning director Norman Mandell, assisted by Martin Wickham, is ordering the imports — concentrating on disco 12-inchers and soul albums — daily from several US one-stops. Batches of the product are being brought in three or four times a week.

Typical of the current 12-inch titles being brought in are Parliament's Aqua Boogie, Wardell Piker's Captain Boogie, Gary's Gang's Keep On Dancing, and Bill Summers' Straight To The Bank. Dealer price for these singles is £1.75.

Wickham told MW: "We mean to be the first with these records if we can; some are obviously available from other sources, but many are not."

On the album side of the product coming in is soul or disco (George Bassey Experience's Disco Extravaganza, Fatback Band, Keith Barrow) with some progressive rock. LPs carry a dealer price of around £3.25. All prices include the Mecolico import stamp.

The Lightning imports can be ordered from the usual number — 01-969 8344.

Busy month planned by CBS

MARCH WILL be a busy month for the CBS marketing departments with campaign planned for a number of albums.

15,000 red vinyl copies of the Judas Priest LP, Killing Machine, will be available from February 23 and plans for a UK tour by the band have been announced.

For the March 9 release of The Only Ones LP, Even Serpents Shine, there will be extensive ads in the music Press for a four-week period, a national window display campaign, 3-D displays featuring the sleeve design, fly-posting, T shirts badges and stickers. The band plays a UK tour through March and April.

For the release of Toto (March 9 again) there will be radio ads, Press ads and three of the Los Angeles based band will be flying in for Press and radio interviews.

National window/in-store campaigns, national Press ads, fly posting and British Rail and London Underground poster sites will back the release of the new Johnny Mathis LP, The Best Days Of My Life.

The Bill Withers LP, 'Bout Love, will be backed with ads in the specialist black music Press plus point of sale material centred on the new single, Don't It Make It Better.

IPC launches new paper for musicians

A NEW weekly paper aimed primarily at musicians active in rock and other contemporary fields of music will be launched in September by IPC Specialist & Professional Press. The name chosen is Musicians Only, and the first issue of the tabloid will be given free with Melody Maker. Subsequent issues will have a cover price of 20p and available on news stands.

Editor of the new weekly will be David Blake, chief technical writer on Melody Maker for the past six years and a cello and guitar instrumentalist. An advisory panel of prominent musicians is being established to contribute to Musicians Only.

Ray Coleman will be editor-in-chief as he is for the two other IPC S&PP music publications Melody Maker and Black Music & Jazz Review. He commented: "Although we are aiming primarily for the huge population of musicians, we expect a wide readership among consumer music enthusiasts and record buyers who are really interested in musicians."

A SEX Pistols single — Something Else/Frigging In The Rigging (VS 240) is released by Virgin on March 2 and will be backed by full page ads in Music Week and other music Press. Record spots are also being taken on Capital, Clyde, Forth, Piccadilly, BRMB and Metro and 4,000 posters are to be distributed. A single from Radio — Rock And Roll Love Letter (Virgin VS 247) — and the accompanying marketing campaign was wrongly attributed to The Skids in last week's issue.

ROD STEWART'S Blondes Have More Fun is being made available as a limited edition picture disc, retailing at £6.99. Riva Records decided to import 12,000 copies of the album from the US after import copies of the picture disc were retailing for more than £14 in London. Catalogue number is RVL98 (P).

CBS IS releasing a series of 20 singles from the past 10 years, under the title, The Golden Decade of Singles. The singles will be in a special browser box and include several titles previously released under other labels — Carole King's It's Too Late, George McCrae's Rock Your Baby, and K. C. and The Sunshine Band's That's The Way (I

Bart musical first project for RSR

A NEW company, RSR Entertainments, "embracing all facets of the music and entertainment industry", is being launched by Roland Rennie, Paul Robinson and David Shaw.

RSR's first project will be a new musical by Lionel Bart, Gulliver's Travels, based on the classic book. Bart has been signed to a total management contract, and an album, called Gulliver's Travels — The Search For Perfection, planned as the "first fully-conceptual TV album", is being recorded in March with a rock superstar cast. First artist signing is Justin Hayward of the Moody Blues.

The LP is planned as an introduction to a projected West End and Broadway stage presentation of the musical and RSR has also negotiated for a film version.

Rennie and Robinson between them have more than 50 years experience of the music industry behind them, while David Shaw is a former partner of Robert Stigwood.

RSR has also signed a management contract with Chris Simpson and Magna Carta who record for Phonogram. The band currently has two albums in the Dutch chart, and is recording a new single for March release. Plans are also going ahead for the launch of a RSR publishing company and RSR Records label under a pressing and distribution deal.

Browne deal

A MIDEAL deal came to fruition this week with the signing of Logo artist Duncan Browne for the US and Canada by Seymour Stein, managing director of Sire Records. Browne's debut Logo album, The Wild Places, will be released by Sire on March 2 followed by the title track single. Deal was concluded in London between Logo MD Geoff Hannington, Browne's business manager Patrick Lacey and Stein.

Phone numbers

SIRE RECORDS UK, based at 39 Floral Street, Covent Garden, W.C.2., have a new phone number which is 01-397 6363 — the answer phone number is 01-240 2504. Based at this number are, general manager, Sire UK, Paul McNally, label assistant, Geraldine Oakley and Sire independent promotion consultant, Andrew Ferguson.

BLACK AND WHITE Management, The Stranglers management company which is headed by Ian Grant, is temporarily contactable at Harvey Goldsmith's office on 01-437 9353.

SPARTAN DISTRIBUTORS advise dealers that their telephone number for all sales enquiries and orders is 01 903 4753. All previous telephone numbers of Spartan are cancelled.

Blue Goose court victory

FAILURE TO exercise its right to veto material from a band cost Anchor Records £20,000 in a High Court decision last week. The four members of the now-disbanded Blue Goose group sued the company over a distribution contract signed in 1974, claiming that Anchor had failed to pay the £20,000 on receipt of tapes for an LP.

Anchor claimed an "amicable divorce" from the band and that it had the right not to accept or use "unsatisfactory material". The judge decided that as this veto was not exercised "their silence could only be taken for acquiescence".

Sex Pistols court verdict

FROM PAGE ONE

Make them hate each other. Make sure they can't play."

Showing the judge numerous accounts from Glitterbest of the group's earnings and outgoings, Wilmers said that they appeared to show that "very substantial monies which should be there aren't there".

In a sworn statement, McLaren claimed that he coined the name Sex Pistols and subsidised the group in its early years. Also, that although Lydon implied he was unhappy about the Pistols' public image, the singer had played a leading part in the development of that. Lydon, he added, had become unco-operative and critical during the group's ill-fated US tour.

In evidence, Cook and Jones said that McLaren had been an "excellent manager".

Lydon's action to have the management agreement declared void and his injunction applications have yet to be resolved.

The present financial position, the court heard, is that apart from £30,000 in Glitterbest bank accounts, neither the band nor the company has any assets, other than income from the planned film and existing recording and publishing agreements. A substantial sum of the Pistols' money appears to have been invested in the projected film, and the "only realistic hope" of any being rescued for anyone depends on the exploitation of the film.

The Imperials

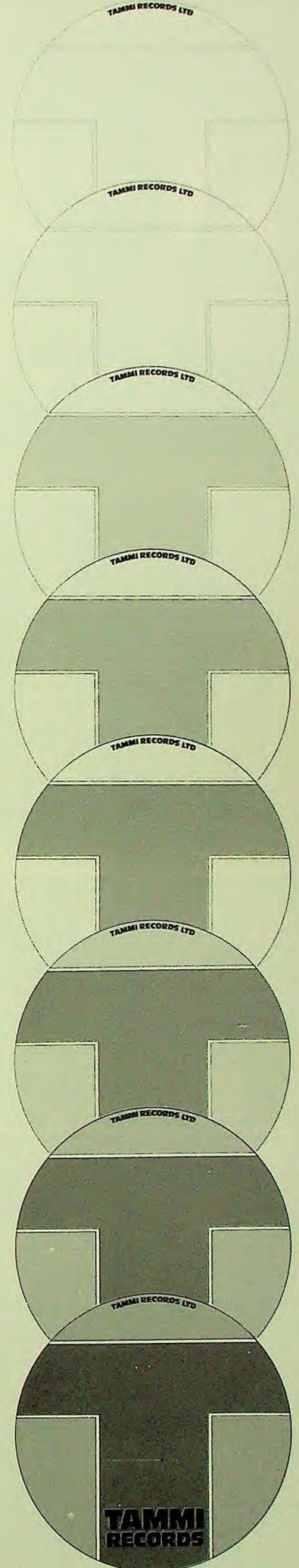
their new single

Goin' out of my head

TAM 101



EMI Records (UK) Ltd.
are proud to announce the
first release in association with
Tammi Records Ltd.



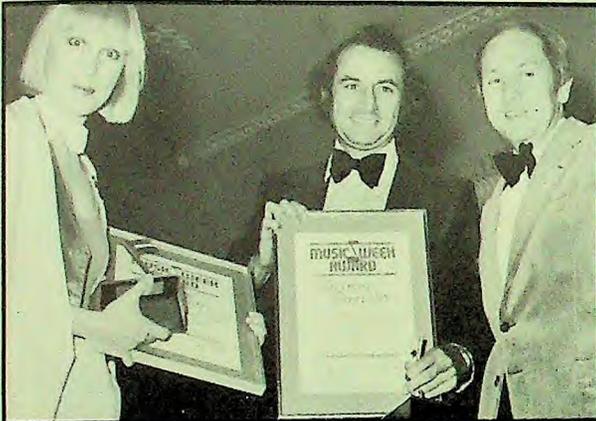
AWARDS



CLIFF RICHARD and The Shadows received a standing ovation from the guests at Music Week's awards dinner when they were presented with a special award marking their 21 years as successful recording artists.



KATE BUSH presents WEA's marketing director David Clipsham with the award for Top Single, Boney M's Rivers Of Babylon.



MUSIC WEEK editor Rodney Burbeck presents the advertising award for best mono ad (Queen's Fat Bottomed Girls) to EMI GRD's Peter Buckleigh and Margaret Taylor of Cream Creative Advertising.



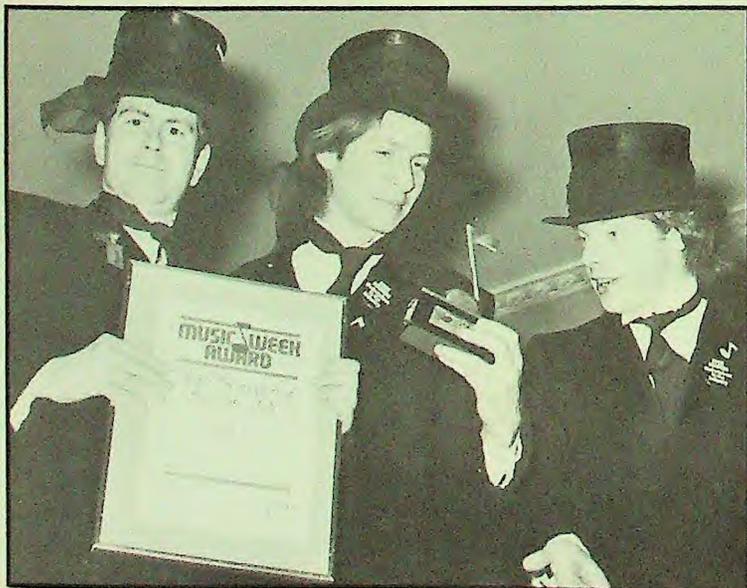
RSO'S MIKE Hutson made several trips to the stage to receive awards for top Full Price LP (Saturday Night Fever), Top Writers (Gibb Brothers) and Top Miscellaneous LP (Saturday Night Fever).



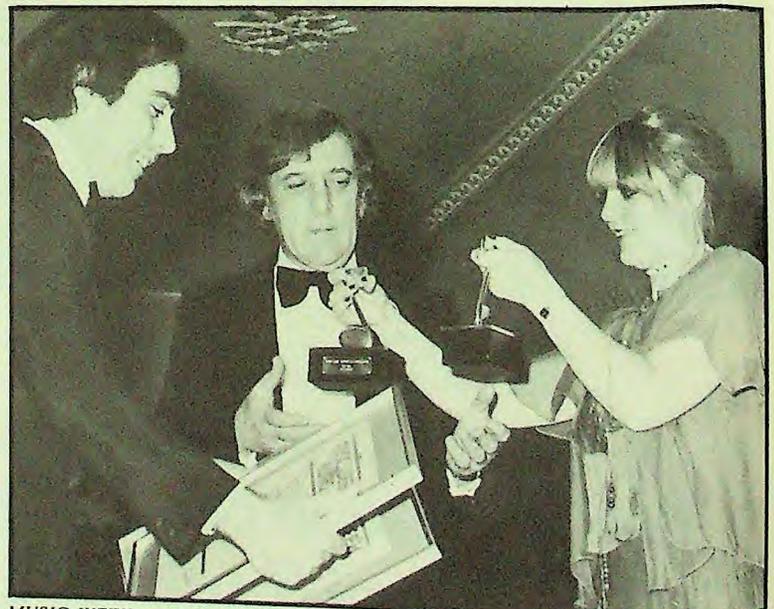
THE AWARD for best Point Of Sale campaign went to MCA for Evita and collecting awards are MCA's Stuart Watson and Lacelle Barrow of Augustus Martin.



CBS MARKETING director Tony Woollcott receiving awards from MW managing director Jack Hutton for 2nd albums company and 3rd singles company.

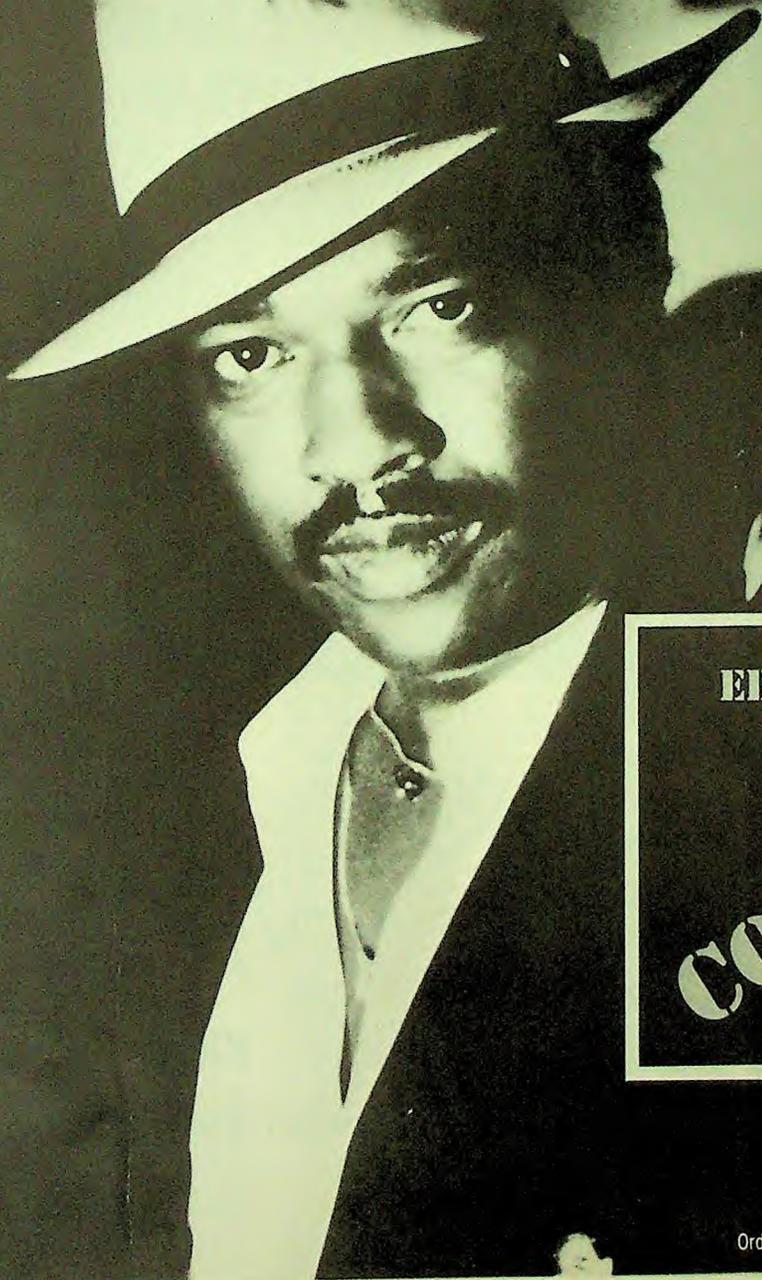


IN KEEPING with their "Stiff" image, Stiff Records execs Paul Conroy, Alan Cowderoy and Andy Murray dressed as undertakers to receive their special award for the Top Promotion of '78 - the Stiff Tour.



MUSIC WEEK promotion manager Avril Barrow, with the help of managing director Jack Hutton, hands over a handful of awards to EMI Records (UK) managing director Ramon Lopez - for top albums and singles company.

★ STARR ★ ATTRACTION



★
EDWIN STARR
CONTACT

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(CASSETTE ZCBT 559)

INCLUDES THE HIT
'CONTACT'

12" VERSION BTCL 2396
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**Cheap Trick
album epidemic
spreads.**

*Cheap Trick
at The Budokan*

**'At The
Budokan'
sparks off yellow fever**

**Cheap Trick's
yellow fever must
be infectious.**

**Their chartbusting live
album 'At The Budokan',
pressed in yellow vinyl,
started out as a limited
edition.**

But now, by popular demand

**... 'At The Budokan' is pressed in
Kamikaze yellow vinyl until March 31st.**

After that it's black,
and it'll be available on cassette. So get on the blower now and get
your shipment of Cheap Trick 'At The Budokan'.

CHEAP TRICK LIVE ALBUM 'AT THE BUDOKAN'

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

86083



PUBLISHING

Chappell signs Irving Berlin and Newton-John

IRVING BERLIN, Olivia Newton-John and Ritchy Snyder are all involved in three recent deals supervised by Nick Firth, senior vice president and general manager of Chappell International.

Irving Berlin, 90 last year, has renewed his Irving Berlin Music Corporation agreement with Chappell for a further five years, covering the world excluding the USA and Canada, and continuing an association which began in 1934.

The Olivia Newton-John contract is between Chappell and the singer's Zargon Music, and is for a three-year period for the world excluding Scandinavia, France, Japan, USA and Canada. The Chappell negotiator was Firth's assistant general manager David Hockman, and the catalogue material includes Borrowed Time, the B side of her hit A Little More Love, and the same B side song and Talk To Me from her gold award LP Totally Hot.

American singer-songwriter Ritchy Snyder's material comes to Chappell via Don Rubin's Megusta

Music for all territories except France, Japan, Scandinavia, Canada and the USA. Snyder wrote Superman for Barbra Streisand and I'm A Lamb for Dr. Hook, and his own current LP on the Manhattan label, of which Chappell controls all tracks except one, has just been released through United Artists in America, with pending releases in Japan and Australia through Phonogram. One of its songs, Starting All Over Again, has been covered by Paul Anka for his next LP.

EDITED
by
NIGEL HUNTER

Going for a song at the Albert Hall

THE BBC will be screening the Song For Europe eliminating song contest from the Royal Albert Hall on March 8 compered by Terry Wogan. The winning song selected by regional jury panels of viewers from the 12 being performed will represent the UK in the Eurovision Song Contest in Jerusalem on March 31.

The running order of the show is as follows, with publisher, writer, artist and record label shown after the title. Mary Ann, ATV Music, Peter Morris, Black Lace, EMI, You Are My Life, Victoria Music/Chappell, Tony Colton and Jean Roussel, Linda Vertue, Phonogram; Who Put The Shine On Your Shoes, Burlington/Palace Music, Nola York, Ipswich (CBS); Mr. Moonlight, Kongrude/Gas/Mews/Heath Levy, Herbie Flowers and Doreen Chanter, Herbie Flowers, EMI; Miss Caroline Newley, ATV/Cellar Music, Adrian Baker, M Squad, Ariola/Hansa; Call My Name, Tembo Music, Roger Whittaker, Eleanor Keenan, CBS; How Do You Mend A Broken Heart?, Black Sheep/Heath Levy, Ben Findon and Mike Myers, Guys & Dolls, Magnet; All I Needed Was Your Love, Chrysalis Music, Doug Taylor, Linda Kendrick, Chrysalis; Home Again, Louvigny Music, David Knowles, Monte Carlo (EMI); Let It All Go, Curtis Music/Carlin, Paul Curtis, Sal Davis, Decca; Harry My Honolulu Lover, Bradford Music/Heath Levy, Terry Bradford, Nolan Sisters, Epic, and Fantasy, Martin-Coulter Music, Richard Gillinson, Kim Clark, CBS.

News in brief...

TELENY MUSIC managing director Zack Laurence and Brian Powell of Essex Music, Australia, have concluded a catalogue agreement between the two companies whereby Essex will represent the Teleny copyrights in Australasia for the next three years.

Teleny Music, originally formed to control the joint songwriting talents of Laurence, Ken Howard and Alan Blaikley, has recently extended its activities to producing master recordings. The latter have been placed successfully throughout Europe, and cover records on these and other Teleny material have been obtained with major artists.

One of the first Teleny copyrights to receive promotion through the new Essex deal is Love To Be Loved By You, which was a top 10 hit in France a year ago for Claude Pascal under the title Plus Ca Va Plus Je T'Aime recorded by Dave on CBS.

his family. David Ions, currently publishing division international manager, will take over on August 1 from Cole, who hopes to become involved in the Israeli music industry.

Dick James comments: "Ronald's decision has surprised all members of DJM who have worked closely with him over the past 18 months, and if his decision had not been based so strongly on his ideals and desire to develop his family's welfare in a new environment, I would certainly have gone to very great lengths to have dissuaded him."

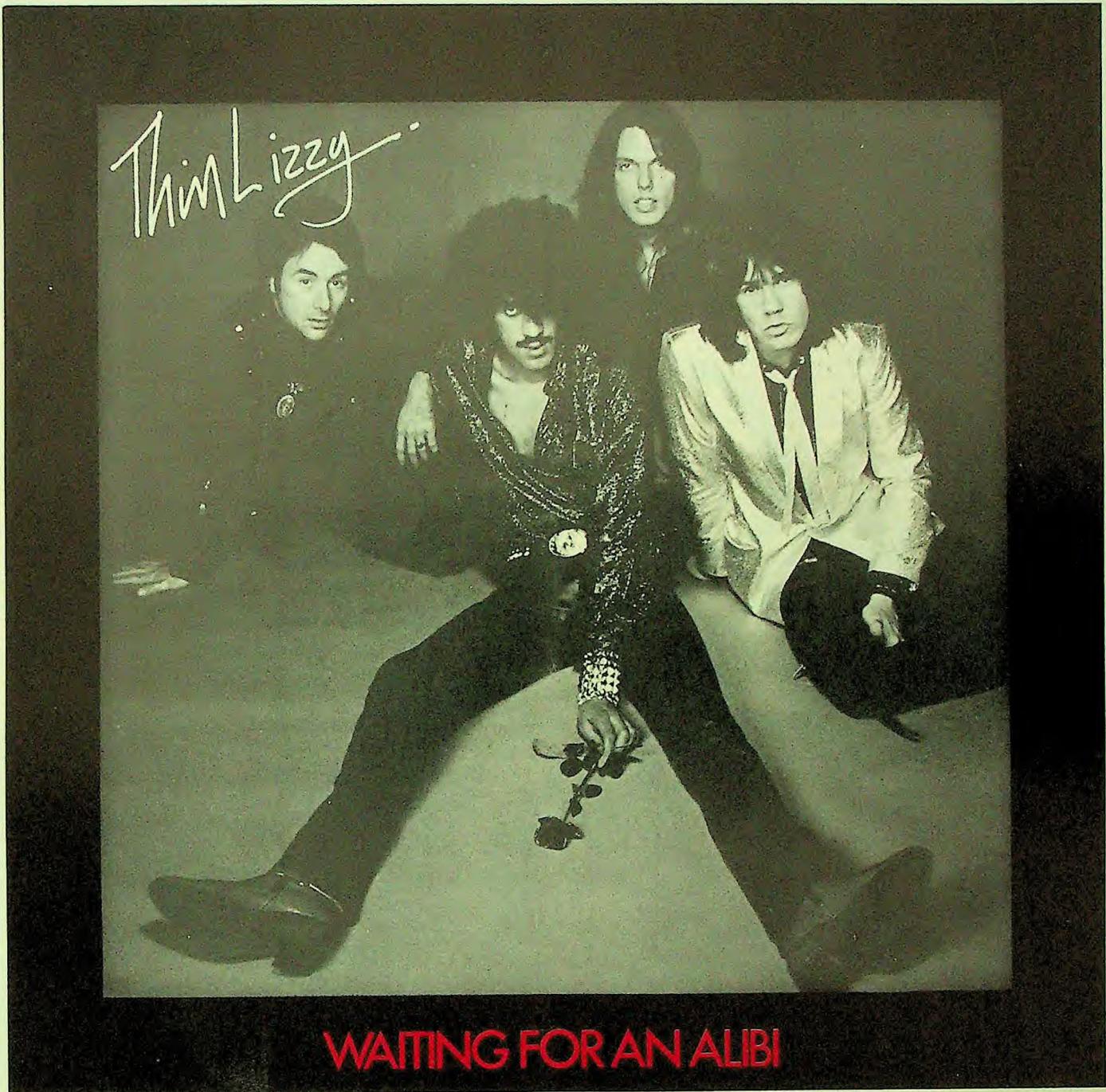
Kleinert death

GERMAN MUSIC publisher Jorgen Kleinert died of a heart attack on January 27, aged 54. He founded Kleinerts Musik Forlag with his partner John Rasmussen, who informed Music Week that the company will continue according to a pledge made by the two partners at the outset that it would, "regardless of any event".

Cole resigns

RONALD COLE, director of publishing at Dick James Music for the past 18 months, will leave at the end of July to emigrate to Israel with

WAITING FOR AN ALIBI



Single Lizzy 003

Thin Lizzy

- * Their new single released February 23rd
- * 50,000 copies released in special full-colour picture sleeve
- * Special illustrated lyric insert by Dublin artist Tim Booth
- * Massive promotional campaign
 - extensive media coverage
 - attention-grabbing press campaign

From their new album 'BLACK ROSE' released in April.



marketed by
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RETAILING

Shama—full of Eastern promise

By DAVID LONGMAN

IN THE suburbs of Bradford, Rohid Kotecha owns his own record shop. From the outside, it appears little different from any other retailing operation, but a look inside the door reveals that there isn't a single English language disc or tape. For Kotecha runs one of the few Asian music shops in Britain.

Shama Records and Tapes was a dream of Kotecha's from his days in East Africa. Six years ago, he ploughed his life savings into the shop, which now turns over nearly £4,000 each month. The whole operation has expanded, and with two other partners in Leicester and London, he has set up his own import business, Nivako. It is a tightly run business and the selling methods and stock control are as efficient as at any other shop of comparable size.

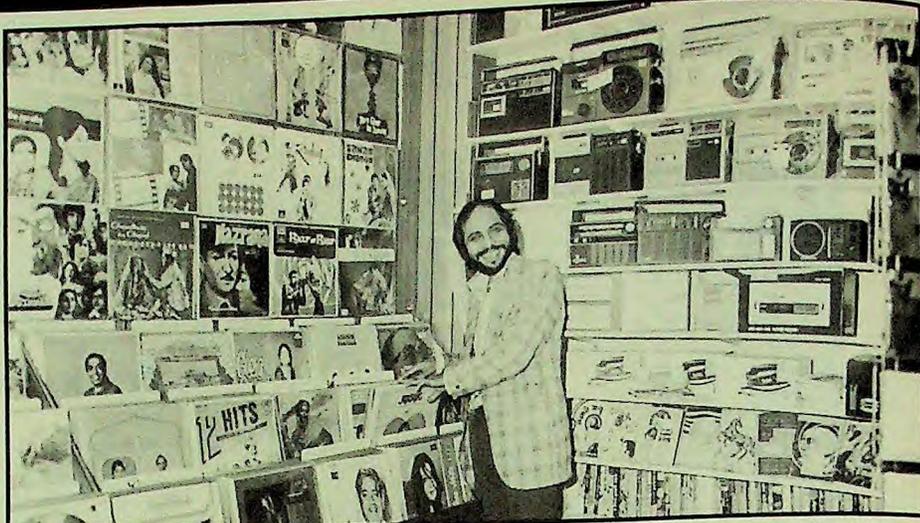
Although the conventional UK dealer may complain of problems in the ordering of product, Kotecha's problem is much greater. EMI Imports can supply most things, but with some deliveries taking up to four months, the need to set up his own import and distribution company became greater. Nivako supplies about 40 other Asian music shops around the UK, but even his own organisation can't solve the problem of cassettes. Unless an Asian record starts to sell in volume, the Indian or Pakistani companies are unwilling to produce cassettes.

"When I tell a customer that I can't supply a certain LP on cassette, I know that they'll go to another shop where they'll make up a cassette copy for you — and still

charge £2.50," Kotecha explains.

Kotecha will look blank if you mention returns or faults. "If we order too many records, we have to sell them at a cheaper price. EMI Imports don't take stock back, and if you have records with any faults, it's just too bad. I'm glad to say that because of our wholesale company, I can always pass excess product back to London, and we'll try and sell it somewhere where there is a demand."

In common with his fellow Asian record dealers, Kotecha's problem is that the young people he caters for are becoming less interested in traditional music, and instead are turning to artists like Elvis Presley, The Beatles, and current chart favourites. The parents still buy the Asian records, but Kotecha now sees that to survive in business he will have to start stocking the pop chart-orientated releases. He has already tried to broaden the range of stock he holds, and radios and hi-fi systems have been added in the last two years. Also via Nivako, he has been importing Asian musical instruments, cricket balls, cricket gloves, and a range of the popular Asian magazines. But Asian grocery shops have had the same idea, and they too are stocking records and



JUST ONE corner of Shama Records, Bradford, with owner Rohid Kotecha standing in the middle of an almost bewildering variety of stock — from a very wide specialist range of Asian LPs, through radios and hi-fi equipment, to electric irons and Asian language dictionaries.

tapes to diversify their own business.

The Asian product is packaged to a surprisingly high standard; European and American packaging styles have been adopted. The music is primarily film soundtrack, and Kotecha always orders a supply of soundtrack LPs when a new Asian film comes to Bradford. His big sellers this Christmas included The Very Best of Alam Lohar and Rafi At His Very Best.

Not surprisingly, there isn't a big market for singles, due primarily to the length of time it takes to receive stock. Most of the seven-inch discs are EPs, with virtually every one in a picture sleeve. The UK dealers will be glad to know that the eight-track cartridge has died a death in Asia too, although Kotecha still has a few titles should anyone want them.

The decision to start stocking British records is a difficult one for most Asian dealers to make. Although his beliefs tell Kotecha that he should stick by his inheritance, he realises that economically, he must either move with the trends or face the collapse of his business.

Part of the problem has been caused by Pennine Radio, the Bradford commercial radio station. Kotecha used to supply records to the station for the nightly Asian programme Meeting Place, but now he finds that the sales of any discs aired on the station immediately plummet. He can't prove it, but he feels sure that home taping by the Asian music enthusiasts is killing his trade. But the programme on Pennine is a huge success for the

station, and the nine minutes an hour of advertising time is nearly always sold out. Even the food giant Findus has now started taking advertising on the programme — in Asian languages.

Kotecha has had to manage without the help of trade associations, and has delivery problems that the average high street dealer wouldn't tolerate. His strength in the past has been in the selection of material carried, but even this advantage is slowly disappearing. As the immigrant population integrates itself with the white population, Kotecha's very existence is threatened. Change he must, but he will never forget his aims and ideals of childhood, and there will always be a place in Shama Records for traditional Asian music.



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Single: XB 1061

includes the single
ATLANTIC AVENUE

Telephone orders: 021-525 3000.



ON TOUR

- Feb. 17/18 London: Rainbow
- 20 Birmingham: Odeon
- 21 Manchester: University
- 22/23 Glasgow: Apollo
- 25 Liverpool: Apollo
- 26 Sheffield: Empire
- 28 Aberdeen: City Hall
- March 1 Edinburgh: Odeon
- 2 Lancaster: University
- 3 Leeds: University
- 5 Bristol: Hippodrome
- 6 Brighton: Dome
- 8/9 London: Rainbow

RCA
Records and Tapes

TIP SHEET

Tracking down the professional demo

ANEMONE SOUND Facilities in deepest Soho offers interested groups facilities to record a professional demo, the use of a producer and musical director, 4 titles recorded in their studio or live plus 200 E.P. duplicate cassettes including library cases and printed inlays and labels for £260 or less.

This production company which has been producing cassettes ranging from children's classics to yoga instruction, and from historical novels to a course in music and sound, has now decided to offer its range of facilities — production and distribution — to young bands who need a professional bit of tape to hack around the A & R departments.

Director Aaron Gershfield explains: "This means rather than costing a fortune to be able to record a demo, the group ends up with 200 duplicate copies which they can use either as a promotional extra to sell with tickets for a gig; offer for sale in shops in the area of a forthcoming appearance; or cash in on the state of euphoria of the audience by selling them at the time of a gig."

Using the figure of £260 Anemone provides — if each cassette costs £1.30 and the suggested retail price of £1.50 is received, then the band can end up with a "free" demo to take to a record company, a profit from sales of £40 and at least 200 people listening to and appreciating the group's sound.

Anemone will do an album on a similar basis for £350. Gershfield adds that all the production costs are negotiable down if the band shows promise but is hard up for money.

As an added asset bonus for groups using Anemone's studio, Gershfield has been setting up contacts for regional distribution of the demos through outlets the company already uses.

"W. H. Smith has already given



AARON GERSHFIELD

us the go-ahead to approach their local shops about handling the tapes," he says.

"We are after demos of the highest quality. In fact two recent ones eventually served as masters. Robin MacLean's Caledonia was one and Jam recorded In The City for Polydor at Anemone."

To help a band achieve the professionalism required, Anemone's chief engineer, Derek Hanlon, or musical director Rod Anderson, attends a band rehearsal. Their list of do's and don'ts in a studio include:

- Decide what kind of studio is necessary — 2 track or if tracking is desired 4 or 8 tracks.

- check out equipment facilities.
- rehearse in the way which the recording will be done and be sure there is an understanding on both sides of the glass of what is needed and the limits of what can be achieved.

"A tremendous number of people who came to us have never been in a studio," says Hanlon. "Rarely does a demo studio come with a musical director and chief engineer but we are here to help and people seem to come back a lot."

Anemone will also advise groups on the placement of demos to particular record companies and is in fact setting up a management company, not to be confused with the "demo package offer," assures Gershfield.

"On the management side, we are looking for self-contained working groups. Obviously we can hear a bands recording capabilities in our own studio. Our continued aim for the company in all its aspects is to help people and along the way try to make money for everyone."

Interested groups should contact: Anemone Sound Facilities, D'Arblay House, 10 Poland Street, London W1. 01 439 9611.

Looking for another Lowe

"WHAT I am looking for are commercially imaginative, aspiring new producers. We want the young Nick Lowe's for our company," explains Steve Rowland, creative director for Hansa.

"I believe in producers. This business is based on them and great songs. We are always looking for the songs. But I want to find the guy who is probably part of a group or an arranger or engineer, who hears imaginative things in his head that has not been heard elsewhere. Our company is here to help transmit those sounds onto a record."

Among the people Rowland would like to look to for tips are the record store retailers.

"These people have their ear to the street and know probably more than anyone else of the exciting sounds happening in their area. I'd

Conn embarks on MOR and country trail

ENTREPRENEUR MERVYN Conn will begin his own record label this year with a roster of country and MOR artists.

"I am speaking with distributors now. We have already signed several artists including Carl Perkins and George Hamilton IV. We will be aiming at a market we know and can control. Our artists will benefit from all my activities — festivals, tours and television — I have been setting up over the years."

With the establishment of the newest country music festival in Europe, the first country music concert at the Royal Festival Hall this autumn with Don Williams and other artists, and an artist-filled package for Wembley this Easter, to name a few.

Mervyn Conn is available at Mervyn Conn Organisation, 45 Chandos Place, London WC2. 836 9905.

Mingard Music seeks "serious songwriters"

MINGARD MUSIC began its life last April as an agency/management company with directors Mike Mingard, Angie Williams — and later Chris Millor who was brought in to run the publishing arm.

Millor says: "We have been building up the agency and management side but now want to get our teeth into the publishing area. Especially so as at Midem we concluded a sub-publishing deal with Mal Sondock for Germany, Austria and Switzerland. Sondock is one of Germany's busiest DJ/publishers and is very involved in the roadshow scene in that country."

"What we are looking for is 2 or 3 serious songwriters who do not perform, want a career in the business and can devote themselves to writing strong coverable material."

Artists that Mingard now manage include John Glover, singer/songwriter on Electric Records whose single, Tired of Being Alive, has just been released; Paris 9 for whom they are currently in the throws of thrashing out a recording deal and Bobby Sox and The Prize Guys whose speciality is 1950s rock and roll music.

"On the last year we have built up the company from 2 directors to a staff of 8 and with this thriving business we are ready to take on the responsibility of new writers," says Millor.

Contact: Chris Millor at Mingard Music, 38 Hamilton Square, Berkenhead, Wirral, Merseyside. 051 647 4576.

TIPSHEET
is a Music Week service for artists, publishers producers, a&r men, managers, agents and talent seekers.

Contact:

SUE FRANCIS on
439 9756
or through MW
836 1522

Yamaha's anniversary festival

YAMAHA MUSIC Foundation's 10th World Popular Song Festival will be held November 9, 10 and 11 at the Nippon Budokan Hall in Tokyo.

"For the extra special 10th anniversary festival," Yamaha say they are "looking forward to receiving the most interesting, creative, original entries ever".

The deadline for submissions is July 10, 1979. Anyone wishing to enter must supply a completed application form, demo tape, music score and lyrics, biography and photo. A form can be produced by contacting the World Festival Committee '79, Yamaha Music Foundation, 24-22 Shimomoguro 3-chrome, Meguro-ku, Tokyo, Japan. (03)719 3101.

of his reputation as a ladies man by inviting girls who have unusual voices and can dance and perform a song to call him for an appointment at Hansa.

"I am looking for a uniquely versatile lady — a good singer and mover — to put into the recording studio and make a success for everyone."

Contact: Steve Rowland, creative director, Hansa, 12 Bruton Street, London W1. 01 493 9766.

Second Muscle Shoals Convention

THE SECOND Convention of the Muscle Shoals Music Association will be held between May 16-18 at the Joe Wheeler State Park Resort in Alabama. Numerous studios in the area have contributed to the worldwide recording scene as well as legendary producers Rick Hall, Jimmy Johnson and Barry Beckett.

Those who attended from England last year were delighted at the Southern hospitality, which more than lived up to its reputation, and with the way the convention was conducted — the purpose being not to hard sell product but the exchange of production ideas, acquainting outsiders with the facilities available

at Muscle Shoals and informing local musicians of international events and situations that affect their music.

Leosong Copyright Service Bureau Ltd. of 28 Bolton Street, London W1Y 8HB are the European representatives of the Muscle Shoals Music Association and record company representatives, producers and music publishers seeking more information or wishing to attend, should contact either David Simmons or Ray Ellis on 491 3966. Applications are limited so that those wishing to attend should make an early reservation.

Group promotion goes Dutch

DAVID HOFSTEDE writes to let us know of a unique organisation in the Netherlands he has just established.

"Based on the experience I obtained during the years as artist promotion manager with Phonogram International, David Hofstede Enterprises can provide the organisation, co-ordination and budgeting of concert and promotion tours for UK, American and other foreign artists/groups in Europe.

"At the same time, we are equipped to handle publicity for artists/groups in general as well as related to tours," he explains.

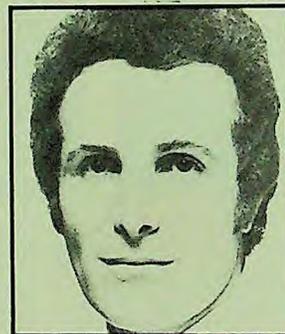
"We can organise the production

of promotion films, regardless of the location, and take care of the exploitation i.e. via TV stations, disco or dealer presentation, etc.

"For this, we have been able to obtain the representation of a very professional film and audiovisual production team in Holland which has strong links in the UK and USA.

"A third facility we can offer is full European co-ordinated promotion for artists and groups and act as liaison for festivals and television performances."

David Hofstede Enterprises, 77 Van Baerlestraat, 1071 AS Amsterdam, The Netherlands. (0)20 720882/760658.



ROWLAND: ON the lookout like them to feel free to call me any time. These buys make the business."

Finally, Rowland and has decided to take advantage "professionally"

New vice president at Blendingwell

NEWS FROM New York reveals that Bob Esposito has been named vice president and general manager of Blendingwell Music (ASCAP) and Sister John Music (BMI). This publishing operation is owned by Terry Cashman, Tommy West and Phil Kurnit.

Esposito will be responsible for new talent acquisitions for the publishing companies and will co-ordinate and promote the existing catalogues in New York, Nashville, Los Angeles and the international affiliates.

The line-up of writers is keyed heavily to the recording roster of the companies' affiliated label, Lifesong Records and includes the works of Jim Croce, Gail Davies, Dean Friedman, Henry Gross, Crack the Sky, John Palumbo, Nina Kahle, Gary Burr, The Voltage Brothers, Joey George, Terry Cashman and Tommy West. They also have co-publishing arrangements with Dion, and with the Mel Tillis Organisation



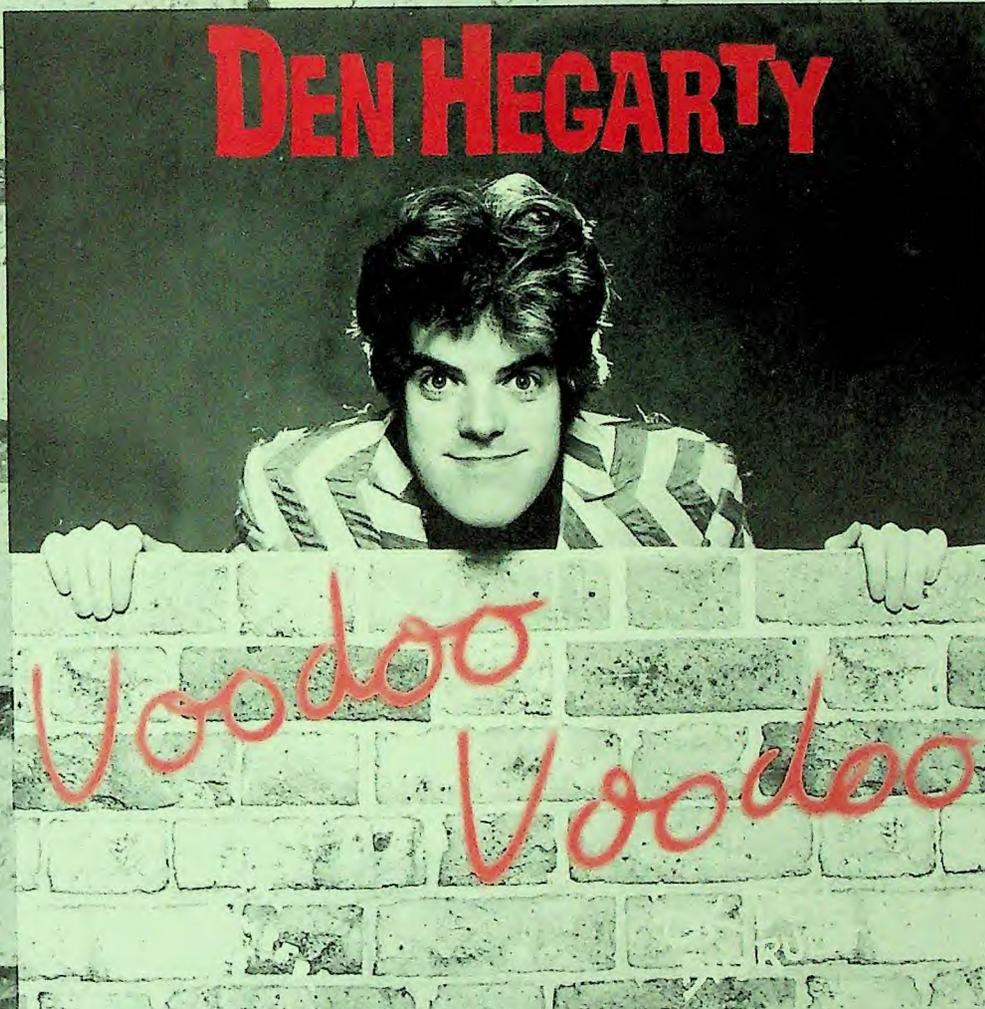
ESPOSITO: NEW number two

for Corbin & Hanner. Esposito will also be active in securing record covers for his writers, film scores and commercial jingles.

Bob Esposito can be contacted at Blendingwell Music Inc., 488 Madison Avenue, New York, New York 10022. (212)752 3033.

BIG DEN'S BACK

DEN HEGARTY



DEN'S FIRST SOLO SINGLE
AVAILABLE MARCH 2ND MAG 143
IT'S GOING TO BE BIG - SO ORDER NOW

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Distribution Centre.
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INTERNATIONAL

World-wide Inphasion

BEVERLY HILLS: Clancy Grass and Danny Kessler have finalised international distribution deals for their newly formed Inphasion label, largely on the strength of its first single *Nanu Nanu* by Daddy Dewdrop which they featured at Midem.

Seven Records will handle the label in Australia, CNR Records in the Benelux countries, K-tel in Brazil, Watanabe's SMS Records in Japan and Pye in the UK. The pacts are for three years and entail an annual release of five albums and eight singles.

EMI fires a broadside over HMV trademark

From PETER CONYNGHAM

SYDNEY: EMI Australia has issued a stern warning to record retailers that it has the sole rights in Australia to the trademarks Columbia, His Master's Voice "and the picture of a dog listening to a gramophone".

The company points out that, as it does not have the sole rights in all countries of the world, some imported records bear these trademarks — in particular, CBS and RCA product from the US. EMI warns that any records other than those released by EMI which bear these trademarks in Australia could be subject to legal action and that retailers and importers are required to obliterate totally and permanently these trademarks whenever they appear.

with new wave product. It has just released *Public Image* by Public Image Ltd. featuring John Lydon, alias Johnny Rotten. The band's UK top 10 single *Public Image* is included in the LP which has been pressed on clear vinyl. *Wizard* has also released *I Am The Amazing Buzzcocks* as a 12" clear vinyl maxi single.

Queensland, with only 15 per cent of Australia's population, has notched up over 50,000 LP sales of the *Rocky Horror Picture Show* soundtrack.

Bob Marley will tour here in April for Kevin Jacobsen Concert Promotions. It will be the first reggae tour in this country and is the centre of much interest.

King Slim

The Australian Country Music Awards saw the Slim Dusty family scoop the pool. Slim got the Golden Guitar Award for best male vocalist, his daughter Anne Kirkpatrick won as best female vocalist and his wife, Joy McKean, shared the best composition award. Slim Dusty has sold more records than any other Australian performer, and is regarded as the King of Country Music here.

The Stranglers are touring here through until next month and ACE, the promoting company, has confirmed dates at Sydney State Theatre (February 25), Brisbane Queen's Hotel (28), Coolangatta Cabbage Patch (March 1), Newcastle Civic Theatre (4), Canberra Theatre (5) and Melbourne Dallas Brooks Hall (14). Festival Records plans to release the band's fourth album during the tour.

Festival is also releasing the Lord Of The Rings soundtrack and three singles, one from the album, a 12" disco theme version and a 7" disco version. The first 1,000 copies of the 12" single will be in picture sleeves.

Wizard Records is still persevering

Edited
by
NIGEL HUNTER

Aussie gigs

Concert promoters South Pacific Entertainment Corporation has announced it is finalising details for a mid-year tour of Australia and New Zealand by the Stylistics, the group's first Aussie gigs outside the Hilton Hotel chain. Stylistics manager Jack Bart flew in recently to negotiate the itinerary with the company, which is also planning to tour the Coasters here.

The Australian Elizabethan Theatre Trust has announced it will promote a tour in coming weeks by Count Basie, coinciding with the Festival of Perth and the Melbourne Moomba Festival.

Berger single

Leon Berger, winner of the Australian Popular Song Festival (and a finalist in the World Popular Song Festival), has a new self-penned single on release entitled *Love Is Like A Rainbow*.

Tours postponed — Lindsfarne this month and 10cc in March.



LAGOS: Eddy Grant (second from right) is the first artist to receive three gold awards simultaneously for Nigerian record sales. The gold trophies were for his solo albums *Message Man*, *Walking In Sunshine and Love* and there was a silver award for *Mystic Sister* by the Equals. Grant, voted artist of the year by the New Nigeria newspaper, is released on Ice Records distributed here by EMI. Ice Records managing director Victor Olaku is second from left.

de Angelis brothers sign to DG

From MICHAEL HENKELS
HAMBURG: Guido and Maurizio, de Angelis, Italian film composers who have written most of the soundtracks for the Bud Spencer-Terence Hill movies, have signed a long-term contract with Deutsche Grammophon as singers. In previous cases the de Angelis brothers have proved the best interpreters of their own work — *Verde* from the film *Orzweil* was an example — and have sold over seven million singles in Europe under their recording name of Oliver Onions. Their first Polydor album is titled *Bulldozer* after another successful film for which they composed the music, and their latest movie music

vehicle is a semi-documentary on motor racing featuring interviews with James Hunt, Niki Lauda and others.

The classical department of Deutsche Grammophon has scored its quickest newcomer success with 15-year-old violinist Anne-Sophie Mutter. Eight years ago she astonished the jury of the nationwide contest *Jugend Musiziert* — and she played at the Lucerne international music week with great success. Herbert von Karajan invited her to the 1977 Salzburg festival and their first recording together, Mozart's third and fifth concertos for violin and orchestra, has sold 30,000 in three months — "a figure

usually confined to the pop market," as DG artist and repertoire manager Ossi Drechsler stated. Anne-Sophie's next recording will be *Bach partitas*.

Metronome Hamburg is handling the new Infinity label as part of its deal with MCA. CBS Frankfurt has enlarged its distribution network with the addition of 600 bookshops. Bobby Bare, Charlie McCoy, Joe Stampley and Marty Robbins are reported to be signed for the first German country and western festival on April 21. Gudrun Rohrbach has been appointed classical Press manager for RCA in Hamburg, reporting to classical product manager Kees Rutters.

Japan keeping 'eyes out' for Stiff label

From ELISE KRENTZEL
TOKYO: Stiff Records was launched in Japan through Victor

Mountain home

VANCOUVER: A three-storey town house is the latest addition to the list of client services which Little Mountain Sound is offering to its customers here. The house has three bedrooms, two bathrooms, a basement and patio and is completely furnished with home comforts.

"The international nature of our business warrants this," commented general manager Bob Brooks. "When a group comes to town for a long session, hotel rooms and food can get pretty dull, not to mention expensive. Our condominium makes them feel at home."

Little Mountain has recently done recording work for CBS, GRT, Passport and Casablanca among other labels. The studio has just added a second 24-track Studer to its recording equipment, and will shortly have a time-lock to facilitate 46-track capacity.

Musical Industries last month following the conclusion of a deal by Stiff director Alan Cowderoy with Victor last September. Elvis Costello's *My Aim Is True* LP had been released last November ahead of the main label debut.

Stiff product is being billed here with slogans such as *Be Stiff* and *Keep Your Eyes Out For The New Label Stiff*. Victor international label manager Mr. Yokota is confident of bridging the gap between "underground" music and commercial success.

Victor has fixed a Stiff Day once a month with 15 clubs, whereby the latter feature Stiff product exclusively for 24 hours as well as selling the records and passing on repertoire information to customers. This idea is being tested in Tokyo, but it is hoped to extend it to major clubs and coffee houses throughout Japan.

Coloured vinyl is deemed too costly for mass marketing in this country, but some specially imported picture discs are spearheading a marketing effort to establish Stiff this month.



LONDON: Kate Bush received a gold disc marking South African sales of over 20,000 of her *The Kick Inside* album from Alan McInnes (third from right), marketing and A and R director of EMI Brigadiers, South Africa. Others present (from left) are EMI International's marketing manager, Elton Latier, general manager Paul Watts, Kate's manager Hilary Walker and senior marketing and promotions manager Les Hodge.

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CLASSICAL

Saga reorganisation reaches its finale

A NEWLY refurbished Saga Records emerges next month with two thirds of its back catalogue deleted and, most importantly, all its new and future releases being pressed by Teldec, Germany.

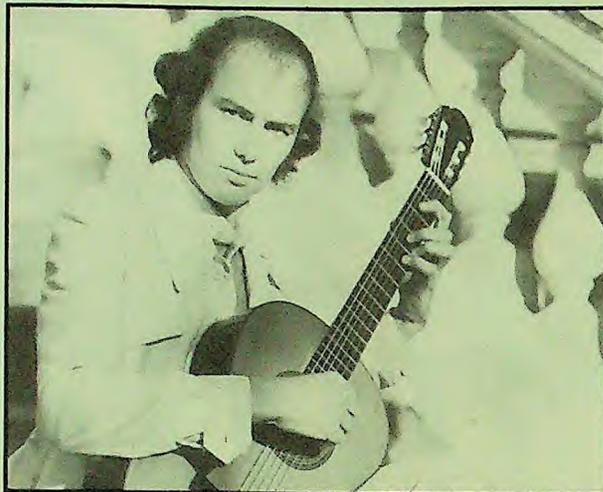
This concludes the major reorganisation plans instituted over the past few months by the Saga label manager Martin Compton who took over when Ted Perry left to form Meridian 18 months ago.

The decision to invest in more expensive top-quality pressings from Teldec is an important one because over the last few years, although Saga has developed something of a reputation for producing interesting and worthwhile discs, these have been marred only by pressing problems — mainly warping and surface noise.

The substantial deletion list is also significant. The Saga 5,000 series was a sprawling catalogue of some 200 records, many of which no longer had real life because they were made when Saga's *raison d'être* was as a budget label, rather than having the character of a specialist label which it is gradually assuming.

In fact, under its original name of Concert Classics, Saga was the first budget label to come on to the market some 24 years ago now, a move which encouraged the major record companies to follow suit.

Yet Martin Compton, who joined Saga six years ago, believes that there are many records made over the past few years by musicians such as James Bowman, Norman Bailey, and Albert Ferber that still have life in them, and these will slowly be re-issued, many of them in new packaging.



ERIC HILL: playing the music of Torroba.

And for March, Compton has announced three new releases and eight re-releases which will all retail at the new price of £2.75.

The new records include the third volume of Debussy's complete piano music, played by the Hungarian-born pianist Livia Rev, who has been receiving consistently good reviews for her interpretations of this composer. SAGD 5463 is a double album containing the Suite

Bergâmasque, L'Isle Joyeuse, the Images Series 1 and 2, as well as the rarely heard Images of 1894, and the first recording ever of Elegie.

The other two new discs feature Eric Hill playing guitar music of Torroba (Saga 5462) and Mozart's String Quartets K421 plus K465 The Dissonance (Saga 5464).

The re-releases (re-mastered versions on German pressings) include Livia Rev's previous

Edited by
NICOLAS SOAMES

Classical releases

Debussy albums, the marvellous performance of the Aeolian Quartet with Bruno Schrecker, cello, of Schubert's C major Quintet, and soprano Jill Gomez's recital of Mozart Songs accompanied by John Constable.

The future generally looks bright for Saga. Compton intends to continue the flexible approach to repertoire that has been a feature of the label since its inception, although operating perhaps a stricter rein.

Early music is an important growth area, Compton believes, particularly as the new generation of players continue to establish itself in both the concert and the recording worlds. The Hilliard Ensemble, Camerata of London, the lutenist James Tyler, and the recorder player Philip Pickett are all making new records for Saga to follow up previously successful releases. Meanwhile, Livia Rev continues her Debussy cycle, and the Cypriot pianist Tirimo will be playing some early Schubert Sonatas.

Compton is convinced that a good concert will not necessarily make a good record because the medium is so different. He regards the editing process, for instance, as one of the most creative parts of the recording process, although that with that approach "one has to be very sensitive to the players' own attitudes and feelings", he admits.

"Recordings are without the visual elements of a musician's performance which, with a singer, for instance, can be very important indeed. So one has to compensate by almost over-emphasising things sometimes," he concludes.

TWO VLADIMIR Ashkenazy records are being released by Decca to coincide with his two concerts in the Royal Festival Hall in March.

On SXL/MSXC 6861 £4.50, Ashkenazy plays Schumann's Piano Concerto, the Introduction and Allegro Appassionata, and the Concerto Allegro with Introduction, with the London Symphony Orchestra conducted by Uri Segal.

The other record is the eighth in the Complete Beethoven Sonatas series, and features The Tempest, as well as the Sonata No 18 in F flat Opus No 3, (SXL/KSXC 6871 £4.50).

Ashkenazy's Festival Hall concerts are on March 15 (LPO, playing Bartok's Piano Concerto No 2) and March 19. The latter will be a piano recital including works by Beethoven, Schumann and Chopin.

Brendel on Phonogram

ALFRED BRENDEL features on three discs released in March on Phonogram. First is Schubert's Trout Quintet which was recorded with the Cleveland Quartet and double bass player James Van Denmark after the 1977 South Bank Summer Music Festival (9500 442).

The other releases are Beethoven's Opus 10 No 1 and other sonatas, and the piano concertos and the Choral Fantasy performed with Haitink — both originally issued in box sets as part of Complete Beethoven series. They are on 9500 506 and 9500 471, respectively.

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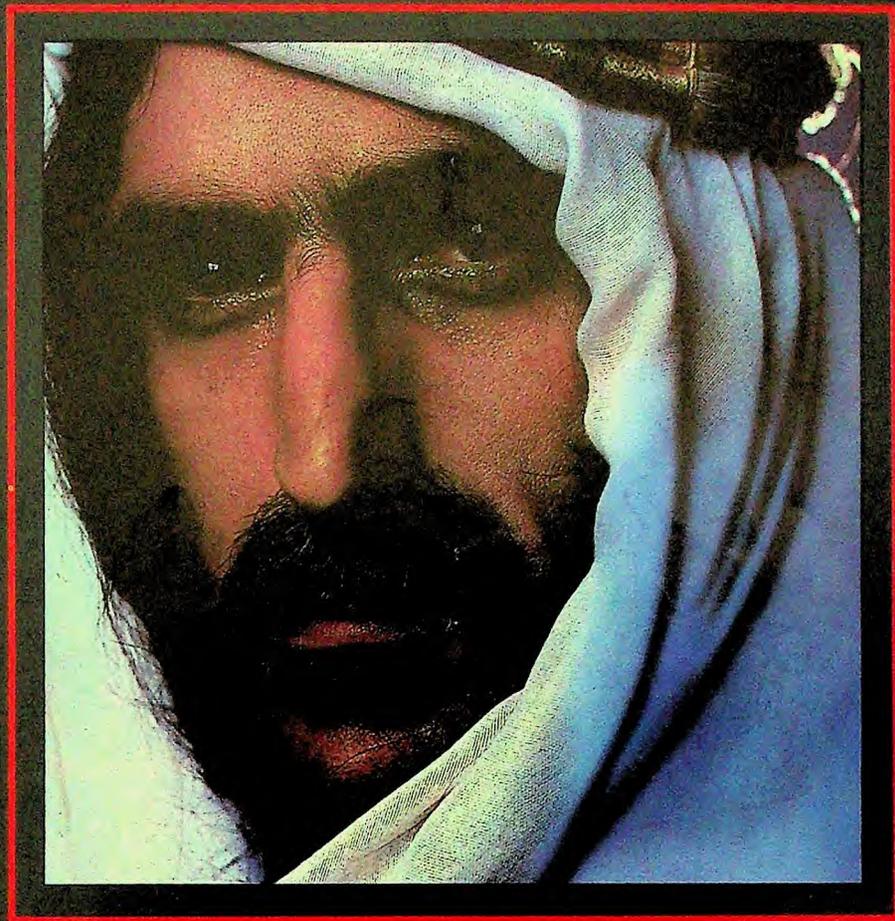
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TALENT



LONDON BASED band The Sinceros have signed a deal with Epic Records and will shortly be recording their first single. Line-up of the group is Mark Kjeldson on guitar and vocals, Don Snow, keyboards and vocals, Ron Francois, bass and vocals, and Bobby Irwin, drums and vocals. The band writes all its own material and combines tightly played hard rock with close harmonies and strong melodies. Pictured at the signing are: (front row) Sinceros members Francois, Snow, Irwin and Kjeldson; (back row) Johnny Black, press officer; Jamie Rubenstein (UK A and R), David Betteridge (CBS managing director); Paul Riley of Sinceros Management; Muff Winwood (head of CBS A and R); Dennis Richards of Sinceros Management; Ian Groves, general manager Epic; and Maurice Oberstein, chairman CBS.

Sweet loses Connolly

Edited
by
CHRIS WHITE

SWEET KEYBOARDS player Brian Connolly is leaving the band after almost ten years, in order to concentrate on a solo recording career. However, manager David Walker, head of Handle Artists, emphasised that Connolly's departure did not signal the end of Sweet as either a touring or recording outfit.

Walker told *MUSIC WEEK*: "Quite simply, Brian Connolly feels that his future lies in a different direction to that of the remaining Sweet members, Mick Tucker, Steve Priest and Andy Scott. I know that he hasn't been all that happy since Sweet changed their musical image from teenybop to more heavy rock, because he sees himself more as a country rock performer."

an album, *A Cut Above The Rest*, in March. Meanwhile Connolly — who will continue to be managed by Walker — will be going into the studios shortly, to record a solo single.

"It is more than possible that the other members of Sweet will have some involvement with his recordings and we are hoping that Pip Williams will also be able to do some production work with him," said Walker.

Walker also admitted: "It is true that Sweet will lose a very visual frontman, and perhaps a certain identity, but I think that they will also gain something else in the process — it will allow their personalities to come to the fore. Similarly the situation will also allow Brian to develop as an artist."

Connolly was one of the founder members of Sweet back in 1968 — the group had a string of teenybop hits originating from Nicky Chinn and Mike Chapman and total world record sales to date are more than 35 million units. Two years ago the band signed with Polydor and had a worldwide hit with *Love Is Like Oxygen*.

A new Sweet single, *Call Me*, the first since Connolly left the group, is released later this month followed by

News in brief . . .

THE GORDON Giltrap Band has started a five week tour of British colleges which finishes at Dunstable on March 18. The tour will include 17 dates, covering colleges in all parts of England, Scotland and Wales. Giltrap will also be recording an appearance on the Old Grey Whistle Test on March 19, for transmission the following day, and he films a special for BBC-TV Wales in Cardiff this month. The guitarist

has recently been commissioned by Capital Radio to write a work for the Wren Orchestra, to be premiered in October 1980.

CHUCK BERRY has been signed to a long-term recording contract with Atco Records, and is currently recording his debut album for Atlantic.

JAMAICAN BAND *Inner Circle* are being launched throughout Europe this spring following the release of their debut single, *Everything Is Great*. The group recently played the first of a string of 16 British concert dates which end at *The Rainbow* on March 9, before starting their European tour in Paris. Their first album for Island, *Everything Is Great*, is being released to coincide with the dates.



SWEET: Losing keyboard player Brian Connolly

BROADCASTING Sykora on Clyde

RADIO CLYDE has appointed Ken Sykora as head of features and he will be responsible to head of programmes, Andy Park, for all non-news features in the station's programming.

Clyde's managing director, Jimmy Gordon, says: "This is clearly one of the main growth areas our programming and we are delighted that in addition to his present broadcasting commitment to the station, Ken Sykora is now joining us full time to develop this important aspect of our programmes."

That development will maintain and increase the progress already made by Clyde and other ILR stations in this area which caused the Annan Report to comment upon "the skill with which community service material was mixed with music".

Sykora has been a regular broadcaster with Clyde since the station opened five years ago, presenting programmes on big bands, guitar music and the *Midnight Show*. He has also controlled the BBC Midweek and 12 Noon shows over the past four years.

Edited
by
DAVID DALTON

He first broadcast as a musician over 20 years ago and has since originated BBC series such as *Roundabout*, *Guitar Club*, *Album Time*, *Big Band Sound*, *LP Parade*, *Home This Afternoon*, *Holiday Hour*, *Be My Guest*, *Those Record Years*, *Start The Week*, plus *You And Yours*. And he believes he might be the only broadcaster to have presented his own programmes on Radios One, Two, Three and Four all in the same week.

Which music publication do dealers spend the most time reading?
 Music Week 78%
 Record Business 6%
 Radio and Record News 4%
 (Source: NOP Market Research)

News in brief

A FURTHER appeal for review records has come from BBC Radio Wales playlist organiser, Dick Cobourne, following similar pleas from BBC Scotland and several hospital stations. He says: "This week we have only 14 of the Top 40 records. I am getting a lot of stick from producers and in the end the record companies suffer. If we haven't got the records, we can't play them, can we? Some of the major companies still aren't sending any — is a potential of two and a half million listeners not enough?"

RADIO ONE listeners will be able to follow the careers of individual artists in a new look *Simon Bates show — Golden Hour* — starting on Monday. Between 9am and 10am every weekday until March 23, he will play million selling records from the years 1957 to 1976. Each Million Sellers *Golden Hour* will deal with a different year and the whole period will be covered consecutively.

ALSO ON Radio One is the return



GEORGE HARRISON made a rare broadcast recently when he took part in *Radio One's Roundtable* with Michael Jackson and DJ Kid Jensen. Also in the picture (second from the left) is the programme's producer, Mike Hawkes.

of *Quiz Kid*, hosted by Kid Jensen and produced by Tony Hale. The first round will be broadcast on Sunday, February 25, leading up to a final scheduled for June 10.

WOLVERHAMPTON BASED ILR, Beacon Radio, is setting up an extensive series of outside

broadcasts from shopping centres, pubs, clubs and markets within its transmission area. The transmissions, which will feature interviews with celebrities as well as locals, will be spread across the entire weekly station output from the daily strip shows to the specialist music programmes.

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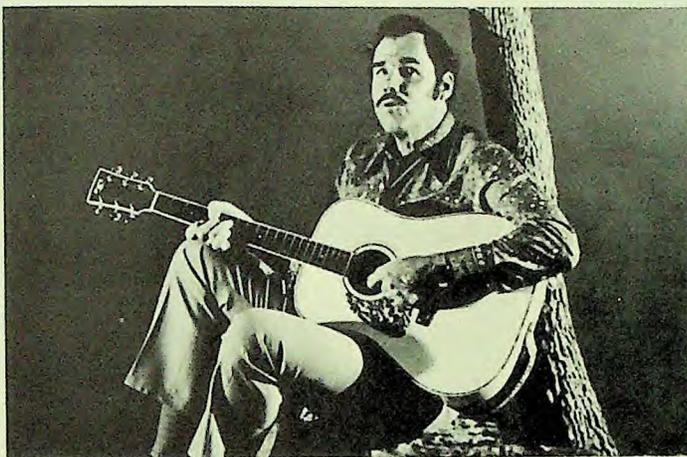
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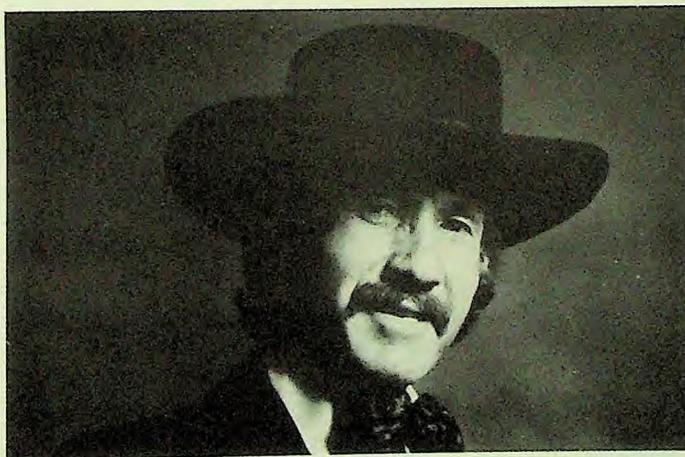
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DISCOS Hilton Hotel bows to disco sound

TWO BASTIONS of showbiz finally bowed to disco this week.

The first was the Hilton Hotel in Mayfair's Park Lane, which has brought in London company Bacchus International to install a sound and lighting set up for the venue, which is to be known as 22 Park Lane. The other is EMI Records, of which much will be expected following the announcement of their disco label Sidewalk. A second black oriented label to be announced by EMI Group Repertoire Division is that of Tami, a New York R and B/disco based label. First release on February 23, is the Imperials re-recording of their old United Artists record Going Out Of My Head (TAM 1).

Sidewalk, in the meantime, gets away to a promising start with the release of Gonzalez' Haven't Stopped Dancing Yet on February 23. And if that title seems familiar then it's hardly surprising as the UK based band scored a disco hit with

US forum

MANY RECORD company personnel make the annual trip to New York this weekend for the Billboard disco forum. From an international point of view, interest has never been so great and the four day festival (February 26-March 1) features a roster of top disco acts during the evening sessions, such as Chic, Sylvester, Gloria Gaynor, Village People and Linda Clifford.

The fair is made up of sound and lighting exhibits, seminars and the usual round of company hospitality suites. Although there is now UK participation, interest is strong in view of the industry's commitment to disco and the fact that most countries are now taking their lead from the States.

Edited
by
JERRY GILBERT
of Disco International

the record last year. Reason for the sudden revival of interest is that a 12" remix has been making waves in the States — and this is the one that EMI will go with.

Latest on imports

THE FACT that some US disco-oriented labels are now talking in telephone numbers for licensing rights to their obscure, but successful, product hasn't deterred all the independent labels.

Magnet recently picked up Jungle Drums by Wild Fantasy from Midsong and is keeping a watchful eye on product availability. But scoop of the week again goes to Dave Howells for picking up the Glass Family's Crazy on JDC (a US red vinyl 12"). Already hot on import it follows the band's disco hit of last year, Mr. DJ You Know How To Make Me Dance; to which Miracle also have the rights.

Although no release date has been set for Crazy, the company is rush-releasing Night Life from Barney 'Blair' Perry. On Solar Sound in the States, the track has been the most requested cut from the album of the same name for some months. Blair himself, wrote the massive hit Walking In Rhythm and was a member of the Blackbyrds.

Completing a possible trio of hits for Miracle could be another import hit — Let Me Be Your Fantasy by Love Symphony Orchestra from Penthouse Records. Release date is set for March 9.

DISCO TOP 30

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

- 1 (1) CONTACT Edwin Starr (20th Century BTCL 2396)
- 2 (4) KEEP ON DANCING Gary's Gang (US Col 3-10885)
- 3 (9) GOT MY MIND MADE UP Instant Funk (Salsoul 12SSOL 194)
- 4 (5) GET DOWN Gene Chandler (20th Century BTC 1040)
- 5 (2) YOU BET YOUR LOVE Herbie Hancock (CBS 7010)
- 6 (6) YMCA Village People (Mercury 6007 192)
- 7 (7) I WILL SURVIVE Gloria Gaynor (Polydor 2095 017)
- 8 (10) SEPTEMBER Earth, Wind & Fire (CBS 6922)
- 9 (14) CAN YOU FEEL THE FORCE Real Thing (Pye 7NL 46147)
- 10 (8) HEART OF GLASS Blondie (Chrysalis CHS 2251)
- 11 (3) COUNTDOWN/THIS IS IT (Blue Sky SKY 6999)
- 12 (22) TURN THE MUSIC UP Players Association (Vanguard VSD 79421)
- 13 (13) SHAKE YOUR GROOVE THING Peaches & Herb (Polydor)
- 14 (17) QUE TAL AMERICA Two Man Sound (Miracle MI-12)
- 15 (29) DISCO NIGHTS (ROCK FREAK) Q (Arista 0388)
- 16 (11) SIR DANCEALOT Olympic Runners (Polydor POSPX 17)
- 17 (12) HEAT OF THE BEAT Roy Ayers & Wayne Henderson (Polydor POSPX 16)
- 18 (18) ONE NATION UNDER A GROOVE Funkadelic (Warner Bros K17246)
- 19 (15) CREAM Gregg Diamond Bionic Boogie (Polydor POSPX 18)
- 20 (24) LE FREAK Chic (Atlantic K 11209)
- 21 (19) YOU CAN DO IT Dobie Gray (Infinity INFT 101)
- 22 (21) I DON'T KNOW IF IT'S RIGHT Evelyn Champagne King (RCA PC 1386)
- 23 (16) DON'T HOLD BACK Chanson (Ariola ARO 140)
- 24 (—) WEEKEND Mick Jackson (Atlantic K12244)
- 25 (—) GOT TO BE REAL Cheryl Lynn (CBS 6967)
- 26 (20) CHANGE Zulama (London LHLU 10584)
- 27 (—) EVERYTHING IS GREAT Inner Circle (Island 12WIP 6472)
- 28 (25) TAKE THAT TO THE BANK Shalamar (RCA FC 1379)
- 29 (28) ALL FOR YOU Ronnie Laws (United Artists UP 26481)
- 30 (23) IT'S MUSIC Damon Harris (Fantasy FTC 165)

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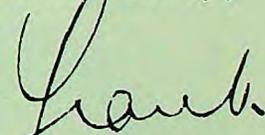
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ALBUM REVIEWS

Short consequences

GODLEY & CREME

Music From Consequences. Mercury 9109 615. A selection of the music from the triple album set. Gone is the dialogue of Peter Cook and much of the incidental background material associated with the storyline. Side one features such numbers as Five O' Clock in the Morning and A Lost Weekend, while side two serves to showcase the Godley/Creme invention, the Gizmo. Retail price of the album is £4.35 — somewhat cheaper than the original set.

VARIOUS
Double Delight. Warwick WW 5049. Television promotion for this album should guarantee a high chart placing. The concept is simple but interesting — the 20 tracks are all by well-known double recording acts including Johnny Mathis and Deniece Williams (Too Much Too Little Too Late), R. and J. Stone (We Do It), Otis Redding and Carla Thomas (Knock On Wood), Sonny and Cher (I Got You Babe) and Sarah Vaughan and Billy Eckstine (Passing Strangers).

VARIOUS
Country Portraits. Warwick WW 5057. The big market for country music will ensure major sales for this TV compilation from Multiple Sound Distributors particularly when the track listing includes names like Charlie Rich, Tammy Wynette, the Everly Brothers, Lynn Anderson, Jim Reeves and Marty Robbins. A profusion of hit songs make this an extremely strong package, so stock well.

LSO AND ROYAL CHORAL SOCIETY
The Second Movement. K-tel. NE 1039. Successor to Classic Rock, and sounds like a money-making formula justifiably repeated. Tracks include Pinball Wizard, Space Oddity, River Deep Mountain High, God Only Knows.

CHIC
C'est Chic. Atlantic K50565. Producers: Nile Rogers, Bernard Edwards. Disco rules and Chic can definitely claim to be in the commercial aristocracy there. Every track a neat piece of sophisticated performance and production, and the hits are all included. Big TV and merchandising push from WEA must chart it.

STREETBAND

London. Logo 1012. Producer: Chaz Jankel. First LP from a clever and musically well-knit outfit which has benefited from plenty of dues paying at live gigs, but the songs and the style will be an eye opener to those who expect more Toast. Best cuts: It Takes A Thief, One More Step. In with a chance but sales must depend on radio and marketing.

VELVET UNDERGROUND
1969 VELVET UNDERGROUND. Live With Lou Reed. Mercury 6641 900. Lou Reed and the Velvets at their best. Includes such classics as Waiting for My Man, Sweet Jane, Rock and Roll and Heroin. A collector's item marred only by sleeve notes worthy of Pseudis' Corner.

MISCELLANEOUS
Original Soundtrack — Pinocchio. Pickwick SHM 969. A firm children's favourite, including I've Got No Strings, Give A Little Whistle, Hi-Diddle-Dee-Dee and When You Wish Upon A Star. The everlasting appeal of Pinocchio can only mean consistent sales for this.

SHIRLEY BASSEY
Kiss Me Honey Honey Kiss Me. Pickwick. SHM 967. Originally released on United Artists in 1966 as I've Got A Song For You, and later given a new lease of life by that company's mid-price label, Sunset, this Bassey album finds its way onto the market for the third time. It features the singer in her post-EMI and pre-Something years and the material is a mixture of old standards and songs which have become an important part of her repertoire. Best tracks are Let Me Sing — And I'm Happy and Johnny One Note, both of which showcase her sizzling style.

T.H.P. ORCHESTRA
Too Hot For Love. Rocket TRAIN 2. Producers: Ian Guenther and Willi Morrison. This album has already been selling like hot cakes in the disco market across the Atlantic and also throughout Europe — now it makes its UK debut via Rocket. Side one consists of Too Hot For Love, a 16-minute track, while side two features the theme from Black Orpheus, Manha De Carnaval, among several other tracks. Could be a big one with the necessary promotion.



Double helping of Elton

ELTON JOHN

The Live Collection. Pickwick PDA 047. This is an excellent value budget 2LP compilation combining two early Elton John live albums. The hit songs include Crocodile Rock, Rocket Man, Benny And The Jets, Love Song, Funeral For A Friend, Border Song and Honky Cat, recorded in such diverse locations as London's Royal Festival Hall and New York's Madison Square Garden. The sound quality is very good, and this set will be a fine memento for the not-too-committed fans of the singer.

LONDON SYMPHONY ORCHESTRA

Music You Have Loved. Pickwick SHM 944. Conducted by Vilem Tausky, the LSO plays well-known music by Tchaikovsky, Verdi, Delibes, Elgar, Grieg and Debussy among others. Light classics which everyone can appreciate, and so there must be a high sales potential here.

SOUNDTRACK

Caravans. CBS 70164. Produced, composed and conducted by Mike Batt of ex-Wombles fame, the soundtrack album for the new film, Caravans, includes the London Philharmonic Orchestra, as well as Barbara Dickson on Caravan Song. As one would expect, Batt's music is both colourful and imaginative, and although sales of this will depend largely on the success of the film at the box-office, it deserves to be a good seller in its own right.

LEIF GARRETT

Feel The Need. Scotti Brothers Records K50535. Garrett has been in line for the teenybop 'overnight success' label for some time now and with the huge success of the single, I was Made For Dancin', included here, UK record buyers are likely to hear a lot more of his name and music in the future. The material is mainly well-known and ideal for Garrett's teenage style — Groovin', the old Beach Boys hit Fun, Fun, Fun, Tommy Roe's Sheila and Living Without Your Love, which Dusty Springfield has chosen as the title track of her new album. Maybe not a chart certainty but should be a big seller on account of the success of Dancin'.

JOHNNIE RAY

An American Legend. Embassy, CBS 31696. The Prince of Wails with his 16 greatest hits, including such tracks as Cry, Just Walking In The Rain, Such A Night and Walkin' My Baby Back Home. RRP of £2.49 should encourage sales.

CHRIS DE BURGH

Crusader. AMLH CAM 64746. Chris De Burgh has been plugging away on the college circuit for years. His fourth album, Crusader, is beautifully presented, but sadly lacking any depth. Although sincerity is written all over it, it just so happens that De Burgh's music acoustic guitar synthesizers, strings, choirs etc — is only matched in its anachronism by his subject matter — love stories, legends and conservation. The backing from ex-Pilot and Curved Air musicians is disappointing, and unfortunately, despite the obvious care that De Burgh has put into this album, one can only expect small sales.

GAMBLE-HUFF ORCHESTRA

M.F.S.B. Philadelphia PIR 83010. Producers: Various. In the early Seventies, the Gamble-Huff composing team produced a string of notable hit songs but surprisingly this LP features only a couple of numbers. The rest are from the pens of other writers, but the overall effect is good danceable music which, although it won't sell a million, should have some sales potential.

BEE GEES

In The Beginning — The Early Days, Vol. 1 and 2. Pickwick SHM 971/973. The Bee Gees current spate of tremendous success must also focus interest on these two budget albums, recorded in Australia before the band decided to try their fortune in Britain. The material is mainly unknown although one early hit is included, Spicks and Specks. The Beatles' influence on the Bee Gees is not hard to detect here. Should be moderate consumer interest in these two LPs.

THE ISLEY BROTHERS

Timeless. Epic EPC 88327. Producers: Various. Special priced 2LP set featuring some of the Brothers' most popular recordings. Love The One You're With, Fire And Rain, Put A Little Love In Your Heart and It's Your Thing are all all guaranteed to spotlight consumer attention on this package.

PEABO BRYSON

Crosswinds. Capitol Records. ST 11875. Producers: Artist and Johnny Pate. New release from a man who is no stranger to success in America with his last album going gold over there. Doubtful that he will emulate this sales story in Britain although this collection of ballads and mid-tempo funk tinged material will certainly be attractive to fans of modern soul.

TANGERINE DREAM

Force Majeure. Virgin. V2111. Producers: Artists. This latest outflowing of avant garde/electronically tinged rock dovetails neatly with previous works from a respected, durable band. Sales will obviously be to those who know and want this music.

GHEORGE ZAMFIR

Music By Candlelight. Philips 9101 194. Zamfir had a novelty instrumental hit a couple of years ago, so it is quite possible that this album will enjoy fair sales. For the LP he has teamed with musical arranger Harry Van Hoof and together they have come up with rather different versions of The Floral Dance, Don't Cry For Me Argentina and Charlie Chaplin's Theme From Limelight. Good late night listening.

SOUNDTRACK

A Star Is Born. CBS Embassy CB31695. At last, CBS has seen fit to re-issue the soundtrack album from the early Fifties film, A Star Is Born, starring Judy Garland and James Mason. The LP has been out of catalogue for far too long (its last release was via Pickwick ten years ago), which is a crime when one considers that it includes Garland's classic recording of The Man That Got Away, and of course the Born In A Trunk medley. A pity though that CBS didn't stick to the original packaging instead of using this so-so sleeve design.

ANDY WILLIAMS

Seasons. CBS Embassy 31675. A mid-price compilation featuring Seasons In The Sun, Autumn Leaves, You Are The Sunshine Of My Life, September Song, and The Summer Knows, all given the familiar Williams treatment.

BARBRA STREISAND

Greatest Hits, Volume II. CBS 10012. Not strictly a hits package, at least not in UK chart terms although it does include Evergreen, You Don't Bring Me Flowers (with Neil Diamond), Stony End, and The Way We Were. Nevertheless, the album is positive proof — if it is still required — of Streisand's stature as an international superstar and the LP is destined to be a long-term seller.

BARRY MANILOW

The Best Of Barry Manilow. Arista ARTV2. A huge seller, of course, in view of Manilow's growing rate of success in the UK, and the fact that this is only Arista's second TV-promoted package. Mandy, I Write The Songs, Copacabana and his latest hit, Could It Be Magic, are included. A great talent, combined with excellent songs and musical arrangements, plus the record company's marketing campaign, ensure a high placing in the album chart for this Manilow compilation.

THE EMOTIONS

Best Of The Emotions. Stax STX 3008. A 16-track compilation featuring recordings made by the Emotions between 1969 and 1973. Nine US hits are included but to a great extent the girls remain relatively unknown here. Authorative sleeve notes add to the over-all package but sales are likely to be moderate.

Dobie Gray



DOBIE GRAY

Midnight Diamond. Infinity. INS 2001. Producer: Rick Hall. After far too long a wait another fine album from a strong, sensitive and artistic singer. From track one, which gives Johnny Nash's original of I Can See Clearly Now a run for the title of definitive version, through classy sweet rock numbers like Who's Loving You, Miss You Nights, and Thank You For Tonight — and the single You Can Do It — this is one of those rare LPs which doesn't seem to have a flaw or mischoice anywhere on it. Ideal for in-store promotion and play.

Front Line reggae

U-ROY
Jah Son Of Africa. Virgin's Front Line. FL 1023. Producer: Tony Robinson. Not a startlingly different album for U-Roy but one which confirms his position as one of reggae's original toasters whose endeavours have opened up the field for many younger DJs. Experience talks on this album which includes amongst other tracks the by now well known Rivers Of Babylon. Should prove a steady seller with initial sales helped by Virgin's effective flyposting campaign.

I-ROY
World On Fire. Virgin's Front Line. FL 1033. Producer: Roy Reid (ie Artist). I Roy's dub lyricism and distinctive delivery have kept him at the top of his field for over a decade now. He is, in short, one of the old school of reggae talkers and one whose past experience has led him to high status in the current



U ROY: Not a startlingly different album, but one that confirms his position as one of reggae's original toasters.

Roots-Rockers explosion. While the market isn't exactly huge there will certainly be many enthusiastic buyers awaiting this album.

MUSIC WEEK

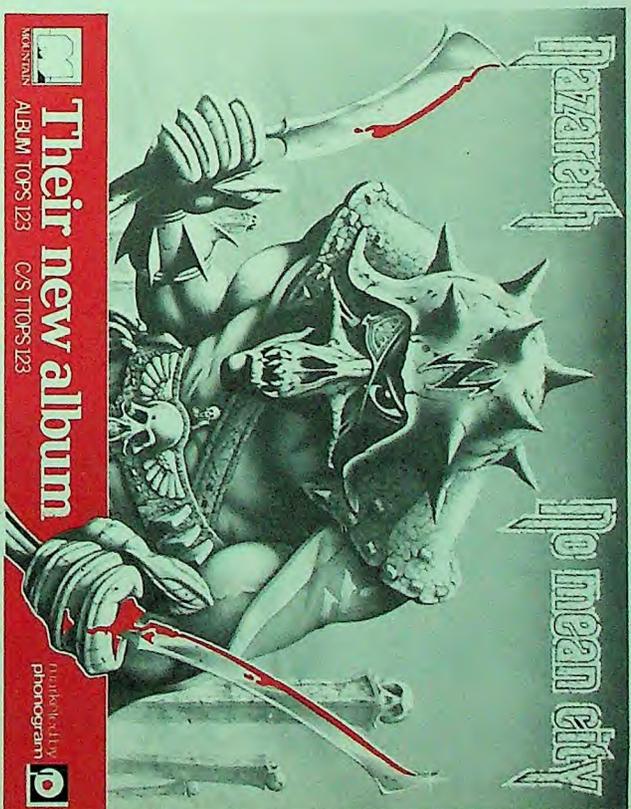
ALBUMS CHART

TOP 75

ALBUMS

WEEK ENDING FEBRUARY 24 1979

1	1	PARALLEL LINES Blonde	Chrysalis CDL 1192
2	3	SPIRITS HAVING FLOWN Bee Gees	RSO RSBG 001
3	2	ACTION REPLAY Various	K-Tel NE 1040
4	4	ARMED FORCES Elvis Costello and The Attractions	Radar RAD 14
5	8	MARTY ROBBINS COLLECTION Marty Robbins	Lotus WH 5009
6	6	NEW BOOTS AND PANTIES Ian Dury and The Blockheads	Siff SEEZ 4
7	5	DON'T WALK - BOOGIE Various	EMI EMTV 13
8	10	STRANGERS IN THE NIGHT UFO	Chrysalis CJT 5
9	13	BLONDES HAVE MORE FUN Rod Stewart	Rha RVL P 8
10	7	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	CBS 83284
11	71	THANK YOU VERY MUCH REUNION CONCERT AT THE LONDON PALLADIUM Giff Richard & Shadows	EMI EMTV 15
12	11	EQUINOXE Jean Michel Jarre	Polydor POLD 5007
13	9	WINGS GREATEST Wings	Parlophone PCTC 256
14	17	20 GOLDEN GREATS Neil Diamond	MCA EMTV 14
15	16	GREASE Original Soundtrack	RSO RSD 2001
16	12	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100
17	14	EVEN NOW Barry Manilow	Arista SPART 1047
18	2	THE INCREDIBLE SHRINKING DICKIES	
35	49	CLASSIC ROCK - THE SECOND MOVEMENT London Symphony Orchestra	K-Tel NE 1039
36	23	INCANTATIONS Mike Oldfield	Virgin VDT 101
37	44	TONIC FOR THE TROOPS Boomtown Rats	Eisign ENVY 3
38	32	SATURDAY NIGHT FEVER Various	RSO 2658 123
39	27	IMAGES Don Williams	K-Tel NE 1033
40	33	CRUISIN' Village People	Mercury 9109 614
41	39	JAZZ Queen	EMI EMA 788
42	62	THE KICK INSIDE Kate Bush	EMI EMC 3223
43	47	A LEGENDARY PERFORMER VOL. 3 Elvis Presley	RCA PL 13082
44	36	EVITA Original London Cast	MCA MCG 3527
45	55	RUMOURS Fleetwood Mac	Warner Brothers K 56344
46	38	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway	Red Seal RL 25163
47	63	INNER SECRETS Santana	CBS 86075
48	30	LION HEART Kate Bush	EMI EMA 787
49	41	GERM FREE ADOLESCENTS X-Ray Spex	EMI INT. INS 3023
50	40	EMOTIONS Various	K-Tel NE 1035
51	NEW	FEET DON'T FAIL ME NOW Herbie Hancock	CBS 83491
52	74	GREATEST HITS Steely Dan	ABC ABCD 616
53	46	BARRY WHITE THE MAN Barry White	20th Century BT 571
54	-	A NEW WORLD RECORD Electric Light Orchestra	Jet JETLP 200
55	NEW	20 OF ANOTHER KIND Various	Polydor POLS 1006
56	-	EVERGREEN Acker Bilk	Warwick PW 5045
57	68	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC	Atlantic K 50532
58	72	LIVE AND DANGEROUS Thin Lizzy	Vertigo 6641 807
59	2	VALLEY OF THE DOLLS	



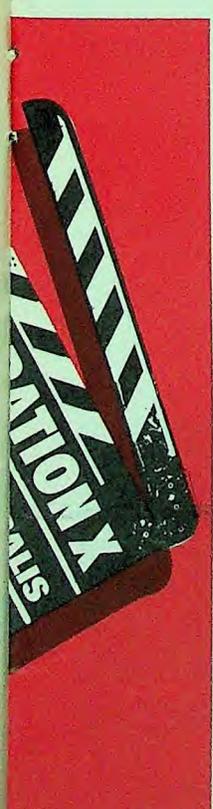
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DEALER GUIDE TO AIRPLAY ACTION

Radio 1

RADIO ONE FEATURED FORTY

AIN'T LOVE A BITCH — Rod Stewart (Riva 18)
 AIN'T THAT ENOUGH FOR YOU — John Davis & The
 Monster Orchestra (Miracle M2)
 ANOTHER SHIPWRECK — Andy Bown (EMI 2909)
 AI ON THE JUKE BOX — Dave Edmunds (Swan Song SSK
 19417)
 BLOW AWAY — George Harrison (Warner Brothers K
 17327)
 BLUE MORNING BLUE DAY — Foreigner (Atlantic K
 11236)
 CHIQUITITA — Abba (Epic EPC 7030)
 CLOG DANCE — Violinski (Jet 136)
 CONTACT — Edwin Starr (20th Century BTC 2396)
 DON'T STOP ME NOW — Queen (EMI 2910)
 DON'T STOP THE MUSIC — New Seekers (CBS 7040)
 FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)
 GET DOWN — Gene Chandler (20th Century BTC 1040)
 GET IT — Darts (Magnet MAG 140)
 HEART OF GLASS — Blondie (Chrysalis CHS 2275)
 HEAVEN KNOWS — Donna Summer (Casablanca CAN 141)
 HOLD THE LINE — Toto (CBS 6748)
 HONEY I'M LOST — Dooleys (GTO GT 240)
 I DON'T WANNA LOSE YOU — Kandidate (RAK 289)
 I WAS MADE FOR DANCIN' — Leif Garrett (Atlantic K
 11202)
 I WILL SURVIVE — Gloria Gaynor (Polydor 2059 017)
 JUST WHAT I NEEDED — Cars (Elektra K 12312)
 KEEP ON DANCIN' — Gary's Gang (CBS 7109)
 LUCKY NUMBER — Lene Lovich (Stiff BUY 42)
 MAY THE SUN SHINE — Nazareth (Mountain NAZ 3)
 MILK & ALCOHOL — Dr. Feelgood (United Artists UP
 36468)
 OLIVER'S ARMY — Elvis Costello & The Attractions (Radar
 ADA 31)
 (OUR LOVE) DON'T THROW IT ALL AWAY — Andy
 Gibb (RSO 26)
 PAINTER MAN — Boney M (Atlantic/Hansa K 11255)
 SINCE YOU'VE BEEN GONE — Clout (Carrere CAR 101)
 STOP YOUR SOBBING — Pretenders (Real ARE 6)
 THE SOUNDS OF THE SUBURBS — Members (Virgin VS
 242)
 TRAGEDY — Bee Gees (RSO 27)
 WEEKEND — Mick Jackson (Atlantic K 11224)
 WE'VE GOT TONITE — Bob Seger (Capitol CL 16028)
 WHAT A FOOL BELIEVES — Doobie Brothers (Atlantic K
 17314)
 WOMAN IN LOVE — Three Degrees (Ariola ARO 141)
 YOU ANGEL YOU — Manfred Mann's Earth Band (Bronze
 BRO 68)
 YOU BET YOUR LOVE — Herbie Hancock (CBS 7010)
 YOU CAN DO IT — Dobie Gray (Infinity INF 101)
RECORDS OF THE WEEK
 Dave Lee Travis: CRAZY LOVE — Poco (ABC 4240)
 Simon Bates: FIRE — Pointer Sisters (Planet K 12239)
 Paul Burnett: THE SHAPE I'M IN — Meal Ticket (Logo GO
 342)
 Tony Blackburn: LOTTA LOVE — Nicolette Larson (Warner
 Brothers K 17303)
 Kid Jensen: YOU ANGEL YOU — Manfred Mann's Earth
 Band (Bronze BRO 68)

Radio 2

ALBUM OF THE WEEK

THE BEST OF BARRY MANILOW — Barry Manilow
 (Arista ARTV 2)

Radio Luxembourg

BULLETS

WHILE LONDON DANCES — Richard Myhill (Utopia
 TANGO 6)
 RITMO DE BRAZIL — Ultimate (Casablanca — Import)
 ALL FOR YOU — Ronnie Laws (United Artists UP 36481)
 PAINTER MAN — Boney M (Atlantic/Hansa K 11255)
 CAN'T NOBODY LOVE ME LIKE YOU DO — General
 Johnson (Arista 12237)
 SINNER MAN — Sarah Dash (Kirshner KIR 6973)
 I WANT YOUR LOVE — Chic (Atlantic K 11245)
 FEED THE FLAME — Lorraine Johnson (Epic EPC 7089)
 HOT NUMBER — Foxy
 LET'S FLY AWAY — Voyage (GTO GT 245)
 OH HONEY — Delegation (State STAT 82)
 A FUNKY SPACE — REINCARNATION — Marvin Gaye
 (Motown TMG 1138)
 I WANT NOBODY BUT YOU — L.E.X. (Warner Brothers K
 17312)

POWER PLAY

TURN THE MUSIC UP — Players Association (Vanguard VS
 5011)

TWIN SPIN

I DON'T WANNA LOSE YOUR LOVE — Kandidate (RAK
 289)

TOP ADD ONS

- 1 BLOW AWAY — George Harrison
 (Warner Brother K 17314) R1, RC, D, M,
 F, S, TV, RT, V, Sc.
- 2 YOU ANGEL YOU — Manfred Mann's
 Earth Band (Bronze BRO 68) R1, CR, PR,
 RC, D, M, TV, RT.
- 3 I WANT YOUR LOVE — Chic (Atlantic
 K 11245) RL, CR, RC, D, M, S, V.
- 3= I DON'T WANNA LOSE YOU —
 Kandidate (RAK 289) R1, RL, RC, M,
 TV, V, Bb.
- 5 CAN YOU FEEL THE FORCE? — Real
 Thing (Pye 7N 46147) CR, D, M, F, B, S.
- 5= LOTTA LOVE — Nicolette Larson
 (Warner Brothers K 13303) R1, D, TV, U,
 W, MX.
- 7 TRAGEDY — Bee Gees (RSO 27) R1, B,
 Md, Sc.
- 7= PAINTER MAN — Boney M
 (Atlantic/Hansa K 11255) R1, R1, U, MX.

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

Beacon Radio

WOLVERHAMPTON/
 BLACK COUNTRY

ADD ONS

TRAGEDY — Bee Gees (RSO 27)
 CAN YOU FEEL THE FORCE? — Real Thing (Pye 7N
 46147)
 KEEP ON DANCIN' — Gary's Gang (CBS 7109)
 CRAZY LOVE — Poco (ABC 4240)
 STOP YOUR SOBBING — Pretenders (Real ARE 6)
 LUCKY NUMBER — Lene Lovich (Stiff BUY 42)
 CLOG DANCE — Violinski (Jet 136)
 ATLANTIC AVENUE — Average White Band (RCA XB
 1061)
 MAY THE SUN SHINE — Nazareth (Mountain NAZ 3)

Capital Radio

LONDON

CLIMBERS

SULTANS OF SWING — Dire Straits (Vertigo 6059 206)
 WARM FEELING — Lindisfarne (Mercury 6007 205)
 YOU ANGEL YOU — Manfred Mann's Earth Band (Bronze
 BRO 68)
 CAN YOU FEEL THE FORCE? — Real Thing (Pye 7N
 46147)
 CLOG DANCE — Violinski (Jet 136)

PEOPLES CHOICE

I WANT YOUR LOVE — Chic (Atlantic K 11245)

Radio City

LIVERPOOL

HIT PICKS

Roger Blyth: IMPERIAL WIZARD — David Essex (Mercury
 6007 202)
 David Lincoln: RUN RUDOLPH RUN — Keith Richards
 (RSR 102)
 Phil Easton: KERRI — Robert Johnson (Ensign ENY 20)
 Johnny Jason: SULTANS OF SWING — Dire Straits (Vertigo
 6059 206)
 Norman Thomas: BLOW AWAY — George Harrison (Warner
 Brothers K 17327)
 Billy Butler: 24 HOUR SERVICE — Ian Gomm (Albion ION
 5)

ADD ONS

KEEP ON DANCING — Gary's Gang (CBS 7109)
 BABY OF MINE/JUST FOR YOU — Alan Price (Jet 135)
 WE DON'T MAKE EACH OTHER LAUGH ANYMORE —
 Galdys Knight & The Pips (Buddah BDS 485)

WHAT A FOOL BELIEVES — Doobie Brothers (Warner
 Brothers K 17314)
 YOU BET YOUR LOVE — Herbie Hancock (CBS 7010)
 FIFTY-FOUR — Sea Level (Polydor POSP 28)
 I WANT YOUR LOVE — Chic (Atlantic K 11245)
 I DON'T WANNA LOSE YOU — Kandidate (RAK 289)
 YOU STEPPED INTO MY LIFE — Patti Boulaye (Polydor
 POSP 37)
 LAST LOVE SONG — Cat Stevens (Island WIP 6465)
 YOU ANGEL YOU — Manfred Mann's Earth Band (Bronze
 BRO 68)

Downtown Radio

BELFAST

HIT PICKS

John Paul: KERRI — Robert Johnston (Ensign ENY 20)
 Trevor Campbell: YOU ANGEL YOU — Manfred Mann's
 Earth Band (Bronze BRO 68)
 Candy Devine: INDEPENDENT MAN — Roberta Flack
 (Atlantic K 11238)
 Michael Henderson: LOTTA LOVE — Nicolette Larson
 (Warner Brothers K 17303)
 Eddie West: CAN YOU FEEL THE FORCE? — Real Thing
 (Pye 7N 46147)
 Lynda Jayne: I'LL GET OVER YOU — Helen MaCafferty
 (Mint CHEW 30)
 Power Play: STANDING IN THE SHADOWS OF LOVE —
 Deborah Washington (Ariola ARO 145)
 Music Mover: PAINTER MAN — Boney M (Atlantic/Hansa
 K 11255)

ADD ONS

BLOW AWAY — George Harrison (Warner Brothers K
 17327)
 ANOTHER SHIPWRECK — Andy Bown (EMI 2906)
 I WANT YOUR LOVE — Chic (Atlantic K 11245)
 DON'T STOP THE MUSIC — New Seekers (CBS 7040)
 THE GAMBLER — Kenny Rogers (United Artists UP 36490)
 BABY OF MINE — Alan Price (Jet 135)

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: VALHEVALA — Sugar Cane (Ariola/Hansa
 AHA 533)
 Steve Hamilton: BLOW AWAY — George Harrison (Warner
 Brothers K 17327)
 Bill Torrence: THE GAMBLER — Kenny Rogers (United
 Artists UP 36490)
 Jay Crawford: NATALIA — Van Morrison (Warner Brothers
 K 17322)

ADD ONS

WHAT A FOOL BELIEVES — Doobie Brothers (Atlantic K
 17314)
 CAN YOU FEEL THE FORCE? — Real Thing (Pye 7N
 46147)
 JUST WHAT I NEEDED — Cars (Elektra K 12312)
 AMERICAN GENERATION — Ritchie Family (Mercury
 6007 199)
 FIFTY FOUR — Sea Level (Polydor POSP 28)
 KEEP ON DANCIN' — Gary's Gang (CBS 7109)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: CAN YOU FEEL THE FORCE? — Real Thing
 (Pye 7N 46147)
 Roger Moffat: BOOZY NIGHTS — Barron Knights (Epic
 EPC 7048)
 Johnny Moran: LOTTA LOVE — Nicolette Larson (Warner
 Brothers K 17303)
 Colin Slade: BLUE MORNING BLUE DAY — Foreigner
 (Atlantic K 11236)
 Ray Stewart: SENSUOUS WOMAN — Stargard (MCA 404)
 Bill Crozier: LET'S GO DANCING — Booker T. Jones (A&M
 AMS 7415)
 Martin Kerner: JUST A GIGOLO — Village People (DJM DJS
 10899)
 Maggie Mash: FOREVER IN BLUE JEANS — Neil Diamond
 (CBS 7047)

MUSIC WEEK

THE BRISTOL STOMP.

The new single from The Late Show.



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(FRIDAY NIGHT)



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IT'S A REAL THING THE FORCE

SINGLES CHART

TOP 75

SINGLES

WEEK ENDING FEBRUARY 24 1979

1	HEART OF GLASS Blondie	●	Chrysalis CHS 2275
2	TRAGEDY Bee Gees		RSO 27
3	CHIQUITITA Abba	●	Epic EPC 7030
4	WOMAN IN LOVE Three Degrees	●	Ariola ARO 141
5	OLIVER'S ARMY Evis Costello & The Attractions		Radar ADA 31
6	I WAS MADE FOR DANCIN' Leif Garrett		Scotti Brothers/Atlantic K 11202
7	I WILL SURVIVE Gloria Gaynor		Polydor 2095 087
8	CONTACT Edwin Starr		20th Century BTC 2396
9	DON'T CRY FOR ME ARGENTINA Shadows	●	EMI 2890
10	MILK AND ALCOHOL Dr. Feelgood		United Artists UP 36468
11	AIN'T LOVE A BITCH Rod Stewart		Riva 18
12	GET DOWN Gene Chandler		20th Century BTC 1040
13	SOUND OF THE SUBURBS Members		Virgin VS 242
14	TAKE ON THE WORLD Judas Priest		CBS 6915
15	BAT OUT OF HELL Meat Loaf		Epic EPC 7018
16	HIT ME WITH YOUR RHYTHM STICK Ian Dury & The Blockheads	●	Stiff BUY 38
17	KING ROCKER Generation X		Chrysalis CHS 2261
18	CAN YOU FEEL THE FORCE? Real Thing		Pye 7N 46147

35	I WANT YOUR LOVE Chic		Atlantic LV 16
36	HEAVEN KNOWS Donna Summer		Casablanca CAN 141
37	JUST WHAT I NEEDED Cars		Elektra K 12312
38	WEEKEND Mick Jackson		Atlantic K 11224
39	SEPTEMBER Earth Wind & Fire	●	CBS 6922
40	(OUR LOVE) DON'T THROW IT ALL AWAY Andy Gibb		RSO 26
41	EVERY WHICH WAY BUT LOOSE Eddie Rabbitt		Elektra K 12331
42	A LITTLE MORE LOVE Olivia Newton-John	●	EMI 2879
43	HOLD THE LINE Tofo		CBS 6784
44	STOP YOUR SOBBING Pretenders		Real ARE 6
45	DESTINY Jacksons		Epic EPC 6983
46	MIRRORS Sally Oldfield		Bronze BRO 66
47	JUST THE WAY YOU ARE Barry White	●	20th Century BTC 2380
48	DOCTOR DOCTOR UFO		Chrysalis CHS 2287
49	WHAT A FOOL BELIEVES Doobie Brothers		Warner Brothers K 17314
50	WE'VE GOT TONITE Bob Seger		Capitol CL 16028
51	HELLO THIS IS JOANNIE Paul Evans	●	Spring 2066 932
52	LE FREAK Chic	●	Atlantic K 11209
53	BLUE MORNING BLUE DAY Foreigner		Atlantic K 11236
54	LAY YOUR LOVE ON ME Racey	●	RAK 284
55	SIRDANCEALOT Olympic Runners		Polydor POSP 17
56	CLOG DANCE Violinski		Jet 136
57	QUE TAL AMERICA Two Man Sound		Miracle M1
58	ONE NATION UNDER A GROOVE Funkadelic		Warner Brothers K 17246
59	DESIRE ME Doll		Beggars Banquet BEG 11

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new single
'Got To Be Real'

18	60	Real Thing	Pye 7N 46147
19	17	COOL MEDITATION Third World	Island WIP 6469
20	20	THIS IS IT Dan Hartman	Blue Sky SKY 6999
21	10	CAR 67 Driver 67	Logo GO 336
22	31	MAY THE SUN SHINE Nazareth	Mountain NAZ 003
23	24	YOU NEEDED ME Anne Murray	Capitol CL 16011
24	50	INTO THE VALLEY Skids	Virgin VS 241
25	27	GET IT Darts	Magnet MAG 140
26	30	SHAKE YOUR GROOVE THING Peaches & Herb	Polydor 2066 992
27	44	YOU BET YOUR LOVE Herbie Hancock	CBS 7010
28	62	LUCKY NUMBER Lene Lovich	Stiff BUY 42
29	12	MY LIFE Billy Joel	CBS 6821
30	28	COULD IT BE MAGIC Barry Manilow	Arista ARIST 229
31	38	DON'T STOP ME NOW Queen	EMI 2910
32	39	BABY OF MINE/JUST FOR YOU Alan Price	Jet 135
33	54	HONEY I'M LOST Dooleys	GTO GT 242
34	23	YMCA Village People	Mercury 6007 192
● 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.			
59	40	Doll	Beggars Banquet BEG 11
60	NEW	KEEP ON DANCING Gary's Gang	CBS 7109
61	29	TAKE THAT TO THE BANK Shalamar	RCA FB 1379
62	64	AMERICAN GENERATION Ritchie Family	Mercury 6007 199
63	51	I'M IN LOVE Rose Royce	Whitfield K 17291
64	75	FIFTY-FOUR Sea Level	Capricorn POSP 28
65	NEW	B.Y.O.F. Fantastic Four	Atlantic LV 14
66	NEW	FURNITURE MUSIC Bill Nelson's Red Noise	Harvest HAR 5176
67	NEW	YOU'RE A STAR Aquarian Dream	Atlantic LV 7
68	NEW	POPS, WE LOVE YOU Ross/Gaye/Smokey Robinson/Wonder	Motown TMG 1136
69	NEW	SING SING Gaz	Salsoul SSOL 116
70	NEW	EVERYTHING IS GREAT Inner Circle	Island WIP 6472
71	68	I'M EVERY WOMAN Chaka Khan	Warner Brothers K 17269
72	57	GET OVER YOU Undertones	Sire SIR 4010
73	61	DON'T HOLD BACK Chanson	Ariola ARO 140
74	NEW	AT MIDNIGHT T-Connection	TK TKR 7517
75	NEW	HOT SHOT Karen Young	Atlantic LV 8

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6967

AIRPLAY ACTION

Metro Radio

NEWCASTLE

ADD ONS

BLOW AWAY — George Harrison (Warner Brothers K 17327)
I DON'T WANNA LOSE YOU — Kandidate (RAK 289)
I WANT YOUR LOVE — Chic (Atlantic K 11245)
DUKE OF EARL — Five Sapphires (Warner Brothers K 17307)
YOU ANGEL YOU — Manfred Mann's Earth Band (Bronze BRO 68)
LOTTA LOVE — Nicolette Larson (Warner Brothers K 17303)
SHAKE YOUR GROOVE THING — Peaches & Herb (Polydor 2066 992)
DANCIN' SHOES — Nigel Olsson (Bang 14)
CAN YOU FEEL THE FORCE? — Real Thing (Pye 7N 4614)
THE GAMBLER — Kenny Rogers (United Artists UP 36490)

Piccadilly Radio

MANCHESTER

ADD ONS

A FUNKY SPACE — REINCARNATION — Marvin Gaye (Motown TMG 1138)
YOU ANGEL YOU — Manfred Mann's Earth Band (Bronze BRO 68)
LET'S GO DANCING — Booker T. Jones (A&M AMS 7415)
ONE CHAIN — Santana (CBS 6998)
STRANGERS TOWN — Blue (Rocket XPRES 8)
SULTANS OF SWING — Dire Straits (Vertigo 6059 206)
BOOZY NIGHTS — Barron Knights (Epic EPC 7048)

Swansea Sound

SWANSEA

HIT PICKS

Dave Bowen: RIKKI DON'T LOSE THAT NUMBER — Steely Dan (Epic EPC 4241)
Colin Mason: KEEP ON DANCING — Gary's Gang (CBS 7109)
Jon Hawkins: VALHEVALA — Sugar Cane (Ariola/Hansa AHA 533)
Stuart Freeman: BLOW AWAY — George Harrison (Atlantic K 17327)
John Sacks: CAN YOU FEEL THE FORCE? — Real Thing (Pye 7N 46147)
Steve Dewitt: YOU STEPPED INTO MY LIFE — Patti Boulaye (Polydor POSP 37)

ADD ONS

I WANT YOUR LOVE — Chic (Atlantic K 11245)
LET'S GO DANCING — Booker T. Jones (A&M AMS 7415)
LAST LOVE SONG — Cat Stevens (Island WIP 6465)
GET DOWN — Gene Chandler (20th Century BTC 1040)
STOP YOUR SOBBING — Pretenders (Real ARE 6)

Radio Tees

TEESIDE

ADD ONS

JUST WHAT I NEEDED — Cars (Elektra K 12312)
KEEP ON DANCING — Gary's Gang (CBS 7109)
IMPERIAL WIZARD — David Essex (Mercury 6007 202)
YOU ANGEL YOU — Manfred Mann's Earth Band (Bronze BRO 68)
THE GAMBLER — Kenny Rogers (United Artists UP 36490)
KERRI — Robert Johnson (Ensign ENY 20)
CRAZY LOVE — Poco (ABC 4240)
I WANT YOUR LOVE — Chic (Atlantic K 11245)
WHAT A FOOL BELIEVES — Doobie Brothers (Warner Brothers K 17314)
BLOW AWAY — George Harrison (Warner Brothers K 17327)

Radio 210

THAMES VALLEY

ADD ONS

DESTINY — Jacksons (Epic EPC 6983)
I WANT NOBODY BUT YOU — L.E.X. (Warner Brothers K 17312)
BLOW AWAY — George Harrison (Warner Brothers K 17327)
I DON'T WANNA LOSE YOU — Kandidate (RAK 289)

WE'VE GOT TONITE — Bob Seger (Capitol CL 16028)
SINCE YOU'VE BEEN GONE — Clout (Carrere CAR 101)
I DON'T WANNA DANCE NO MORE — Carole Bayer Sager (Elektra K 12333)
NATALIA — Van Morrison (Warner Brothers K 17322)
LOTTA LOVE — Nicolette Larson (Warner Brothers K 17303)
JULIET — Romeo's (RCA PB 5119)
YOU ANGEL YOU — Manfred Mann's Earth Band (Bronze BRO 68)
TAKE ME HOME — Little River Band (EMI 2909)
MOVE ON OVER — Catherine Howe (Ariola ARO 143)
I HAD LOVE IN MY EYES — Chris de Burgh (A&M AMS 7416)
BABY OF MINE — Alan Price (Jet 135)
ANOTHER SHIPWRECK — Andy Bown (EMI 2906)
CRAZY LOVE — Poco (ABC 4240)

Radio Victory

PORTSMOUTH

ADD ONS

I WANT YOUR LOVE — Chic (Atlantic K 11245)
BLOW AWAY — George Harrison (Warner Brothers K 17327)
THE MAN WHO BUILT AMERICA — Horslips (DJM DJS 10888)
EVERYTHING IS GREAT — Inner Circle (Island WIP 6472)
SUNDAY PAPERS — Joe Jackson (A&M AMS 7413)
I DON'T WANNA LOSE YOU — Kandidate (RAK 289)
LET'S GO DANCING — Booker T. Jones (A&M AMS 7415)
SENSUOUS WOMAN — Stargard (MCA 404)
RIKKI DON'T LOSE THAT NUMBER — Steely Dan (ABC 4241)

Radio Wales

HIT PICKS

Richard Rees: WE'VE GOT TONITE — Bob Seger (Capitol CL 16028)
Dan Damon: LOTTA LOVE — Nicolette Larson (Warner Brothers K 17303)

ADD ONS

WE'VE GOT TONITE — Bob Seger (Capitol CL 16028)
SHE WAS BEAUTIFUL — Martin Best
BOOZY NIGHTS — Barron Knights (Epic EPC 7048)
I LIVE IN THE CITY — Melanie Harrold (DJM DJS 10893)
JUST A GIGOLO — Village People (DJM DJS 10899)
MUSIC OF THE DAY — Peter Coombe (Voyage VOY 001)
I KNOW I'LL NEVER LOVE — Richard Kerr
DUSK TILL DAWN — Berni Flint (EMI 2914)
DOUBLE VISION — Grand Hotel (CBS 1023)
BLUE MORNING BLUE DAY — Foreigner (Atlantic K 11236)

BBC Scotland

HIT PICKS

Jimmy Mack: SHADOW IN THE STREET — Alan Clarke (Aura AUS 108)
Tom Ferrie: BLOW AWAY — George Harrison (Warner Brothers K 17327)
Rhythm & News: VALHEVALA — Sugar Cane (Ariola/Hansa AHA 533)
Night Beat: STRANGERS TOWN — Blue (Rocket XPRES 8)
Andy Cameron: HAWAIIAN COWBOY — Bowles Brothers Band (Decca F 13823)
Single Of The Week: LAST LOVE SONG — Cat Stevens (Island WIP 6465)

ADD ONS

TRAGEDY — Bee Gees (RSO 27)
OLIVER'S ARMY — Elvis Costello & The Attractions (Radar ADA 31)
GET IT — Darts (Magnet MAG 140)
BABY OF MINE/JUST FOR YOU — Alan Price (Jet 135)

BBC Blackburn

HIT PICKS

Jude Bunker: THE YOUNG ONES — Spies (Virgin NB3)
Nigel Dyson: NIGHTS OF LOVE — True Brit (EMI 2905)
Kath Dutton: AIN'T NO SUNSHINE — Jimmy Lindsay (Gemtoby GEMS 1)
Phil Scott: YOU CAN DO IT — Dobie Gray (Infinity INF 101)
Trevor Hall: CLOG DANCE — Violinski (Jet 136)
Crispin Huntrods: THE MAN WHO BUILT AMERICA — Horslips (DJM DJS 10888)
Stan Laundon: ONE FADED PHOTOGRAPH — Poacher (R.K. 1016)
Ken Snowdon: I DON'T WANNA LOSE YOU — Kandidate (RAK 289)

BBC Medway

PRESENTER PICKS

Brian Faulkner: BABY OF MINE/JUST FOR YOU — Alan Price (Jet 135)
Don Durbridge: WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR — Crystal Gayle (United Artists UP 36494)
John Thurston: GET IT — Darts (Magnet MAG 140)
Mike Brill: SONG ON THE RADIO — Al Stewart (RCA PB 5139)
Dave Brown: HEAVEN KNOWS — Donna Summer (Casablanca CAN 141)
Ian Pearson: TRAGEDY — Bee Gees (RSO 27)

ADD ONS

LOVE KEEPS GETTING STRONGER EVERY DAY — Neil Sedaka (Polydor 2059 084)
BABY OF MINE — Alan Price (Jet 135)
DUKE OF EARL — Five Sapphires (Warner Brothers K 17307)
LOLA — Rubettes (Polydor 2059 088)
CLOG DANCE — Violinski (Jet 136)
STAY CLOSE TO ME — Mike Berry (Lightning LIG 555)
D-D-D-DANCIN' — Gerard Kenny (RCA PB 5136)
MOVE ON OVER — Catherine Howe (Ariola ARO 143)

BBC Ulster

PAINTER MAN — Boney M (Atlantic K 11255)
THE GAMBLER — Kenny Rogers (United Artists UP 36490)
NATALIA — Van Morrison (Warner Brothers K 17322)
LOTTA LOVE — Nicolette Larson (Warner Brothers K 17303)
STAY CLOSE TO ME — Mike Berry (Lightning LIG 555)
HOLD THE LINE — Toto (CBS 6784)

Manx Radio

HIT PICKS

Stu Lowe: ANOTHER LONELY MAN — Patrick Juvet (Casablanca CAN 142)
Tony Miles: LUCKY — Berni Paul (Bronze BRO 65)
Su Richardson: LOTTA LOVE — Nicolette Larson (Warner Brothers K 17303)
Mike Reynolds: CRAZY LOVE — Poco (ABC 4240)
Andy Mac: PAINTER MAN — Boney M (K 11255)
Dave Eager: DON'T STOP THE MUSIC — New Seekers (EMI 7040)

ADD ONS

HAWAIIAN COWBOY — Bowles Brothers (Decca F 13823)
NIGHTS OF LOVE — True Brit (EMI 2905)
LET'S GO DANCING — Booker T. Jones (A&M 7415)
RED RUM'S SONG — Christopher Robin etc (Pye 7N 4157)
I WILL BE IN LOVE WITH YOU — Livingstone Taylor (Epic EPC 6950)
SUPERMAN SUPERMAN — Honey (EMI 2904)
FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)
DUSK TILL DAWN — Berni Flint (EMI 2914)
POPS, WE LOVE YOU — Diana Ross etc (Motown TMG 1136)

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Jet
RECORDS

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19	18	Dickies A SINGLE MAN Elton John	ABM AMILE 6474Z	20	43	Generation X LIVE Manhattan Transfer	Chrysalis CHS 1193
20	19	NIGHTFLIGHT TO VENUS Boney M	Rocket TRAIN 1 Atlantic/Hansa K 50498	60	43	THREE DEGREES Three Degrees	Atlantic K 50540
21	26	OUT OF THE BLUE Electric Light Orchestra	Jet JETDP 400	61	NEW	BACKLESS Eric Clapton	Ariola ARLH 5012
22	15	CEST CHIC Chic	Atlantic K 50565	62	58	TOTALLY HOT Olivia Newton-John	EMI EMA 789
23	21	YOU DON'T BRING ME FLOWERS Neil Diamond	CBS 86077	63	61	PUBLIC IMAGE Public Image Ltd.	Virgin V 2114
24	28	52ND STREET Billy Joel	CBS 83181	64	70	THREE LIGHT YEARS Electric Light Orchestra	Jet JETBX 1
25	37	BAT OUT OF HELL Meat Loaf	Epic/Cleveland International EPC 82419	65	60	NIGHT GALLERY Barron Knights	Epic EPC 83221
26	29	FORCE MAJEURE Tangerine Dream	Virgin V 2111	66	-	DIRE STRAITS Dire Straits	Vertigo 9102 021
27	31	SINGLES 1974-78 Carpenters	ABM AMLT 19748	67	-	AT THE BUDDOKAN Cheap Trick	Epic EPC 86083
28	25	REFLECTIONS George Hamilton IV	Lotus WH 5008	68	NEW	THE ALBUM Alba	Epic EPC 86052
29	42	CLASSIC ROCK London Symphony Orchestra	K-Tel ONE 1009	69	54	THE STRANGER Billy Joel	CBS 82311
29	35	PLASTIC LETTERS Blondie	Chrysalis CHR 1166	70	57	GREATEST HITS Commodores	Motown STML 12100
31	34	TUBULAR BELLS Mike Oldfield	Virgin V 2001	71	45	20 GOLDEN GREATS Doris Day	Warwick PR 5053
32	20	GREATEST HITS Showaddywaddy	Arista ARTV 1	73	-	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols	Virgin V 2086
33	NEW	SOUND ON SOUND Bill Nelson's Red Noise	Harvest SHSP 4095	74	-	BIG WHEELS OF MOTOWN Various	Motown STML 12100
34	50	NO MEAN CITY Nazareth	Mountain TOPS 123	75	67	ALL MOD CONS The Jam	Polydor POLD 5008

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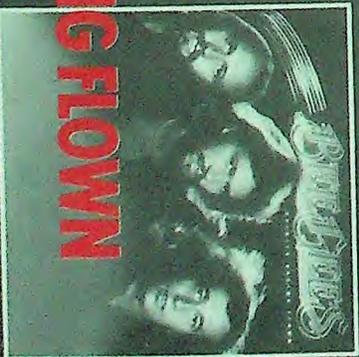
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MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
BELL & JAMES Livin' It Up ABM Import - SP 12012 (CBS)	February 23	None	Advance US disco 12" imports for major promotional avenues. Heavy disco concentration with limited 12" UK market.	Relentless attacking disco material with excellent a cappella, instrumental breaks for variation, relief, on what is essentially four - club music. Hit possibilities will come through disco world for outside of Luxembourg this basic disco fare given little airplay.
KANDIDATE I Don't Wanna Lose You RAK 289 (EMI)	February 16	Don't Wanna Say Goodnight (47, 1978, 6 weeks).	Colour bag; trade, consumer press ads.	When it works you know there is an art in deciding just how long a particular 45 track should be. Too many singles end just as they develop, or they tail off or certainly have long outgrown their limited appeal past three minutes. This sees Mickie Most supreme, consummate stuff. Slow starting single, not unattractive but seeming album orientated. Then you're suddenly singing, whistling riffs - length just right. Lovely record, good vocals, band right groove. Hopeful major hit.
RICHARD MYHILL While London Dances Mercury Tango (Utopia) 6 (Phonoc)	February 3	It Takes Two To Tango (17, 1978, 9 weeks).	Advance copies to discos with very positive response. 12" disco mix version for clubs, promotional film for use, Advertising Record Mirror, Record Business, 10,000 general 12" edition available for consumers.	Blockbuster from Myhill who dons real disco hit hat for what must be sure fire floor smash plus cross-over big one. Lots of atmosphere with infectious title line given harmony outing. Myhill charges up the scale, familiar disco bass runs, off-beat handclapping and it gives Utopia their best chance yet of a top tenner plus sales for retailers.
SUGAR CANE Valhevala Ariola AHA 533 (Pye)	February 9	Montego Bay (54, 1978, five weeks).	Expected interest after '78 debut 45, then with TOTP, general consumer music press interest. Now: Special press release. Personal PR by group. Radio, press interviews.	Caribbean-disco number or at least it has become that way with original version from talented group. Should do well afternoon style programmes with its light, bright feel in arrangement both vocally, instrumentally. Their '78 hit one of year's few surprises for me but with that success they might well find same patrons giving this brief chart outing.
JILTED JOHN True Love EMI International INT 577 (EMI)	February 9	Jilted John (4, 1978, record entering August 12)	Picture bag, extensive feature material on artist in all kinds of mags from teens to new wave. Coronation Street appearance as Jilted John. Cut from popular LP, True Love Stories (INS 3024) issued December, '78.	No one-hit wonder. Excellent 45 which flows along with steel band merging into light rock sound aptly blending with delightful nonsense lyric. Artist inflects voice to maximum affect. Deserves another top ten placing.
BLAST FURNACE South Of The River Nighthawk Hot 2 (Faulty)	January 26	None	Not in very late sending of record two weeks after release. Good reviews new wave orientated consumer press with band containing famed NME writer Charles Shaar Murray. Constant gigs South-East England.	Late sending or not record deserves mention. Pursues more gritty R&B sound than of yesterday which, if R&B has revival, should see band in forefront. Powers along with catchy lyrics, well delivered vocal work with good mouth harp work. B side no wasted cut. Obviously with NME via Pretenders, CSM, producing record waxes, time for revival of one-time much in-demand Music Week - Record Mirror house band!
INNER CIRCLE Everything Is Great 12" WIP 6472 (EMI) 7" WIP 6472 (EMI)	February 9	None	Special selected dealer party at Island's Basing Street studios, band will entertain. British tour commencing London February 17, with 15 dates. Ads NME, MW, Disco Dancing with tie-in on extensive promotion for LP due March 9. Window displays, posters, T-shirts, bangles, stickers with Inner Circle merchandising scheme. Good reviews, Roundtable, Radio One.	Shades of Santana, ever present disco bass runs, strident clear vocals with group on repetitive title line on what is commercial though not particularly original song. With heavy back-up should chart particularly after disco club push, for sung title line ideal for floor people. Group consistent hit-makers Jamaica.
REAL THING Can You Feel The Force Pye 7N 46147 (Pye)	February 9	5 hits, 1976 onwards with in 1978, Whenever You Want My Love (18)	Picture bag, green-yellow vinyl (making for interesting clash with Pye's own label colour). Good reaction from radio stations with eight stations picking up in first 7 days including majors.	From album, NSPH 18601, of same name with Ken Gold producing. Best thing from talented group. Should see time with much lighter vocal, production. Should see them chart with only surprising thing in comparative shortness of disc for it seems ideal for extensive disco workout.
PARADISE EXPRESS The Rhythm Sound Fantasy FTC 167 12XFTC 167 (EMI)	February 9	None	Import signs positive suggesting success UK. Usual excellent press - media info material with reference to US reaction, cuttings etc. Disco - club servicing with 12" limited edition.	Dance originally recorded ABM by Paul Jabara, also on that artist's first LP for Casablanca. Here given solid disco treatment, usual bass throb with no surprises until near end of 7" version vocal work undertaking more bite than previous. Group duo from California with apparent labelling Stateside as "the Captain and Tennille of disco." Floor smash, crossover possible.
VARIOUS MOTOWN STARS Pops, We Love You Motown TMG 1136 (EMI)	February 9	Artists: Diana Ross, Marvin Gaye, Stevie Wonder under own name with Diana Ross, also Supremes and Smokey Robinson with Miracles.	Warm praise, BBC Radio 1 Roundtable, picture bag with same pics of artists back, front.	Although actual intended lyric paying tribute to Berry Gordy Sr may not mean too much here the lyric could well become tribute to anyone's father. Even if words ignored basic tune and excellent vocals constitute attractive record. For Motown collectors record historic with merging of four famed artists. Tape wizards can spend hours deciding how many of four together at same time of recording.
GARY'S GANG Keep On Dancing CBS 7109 (CBS)	February 9	None	12" limited edition, extensive disco tracking from import, very good airplay including Radio One, Luxembourg, eight commercial stations.	Laid-back certain smash from seven piece US band which floats along with atmosphere oozing every sound. Excellent instrumental break with that haunting recording method of running another tape and tune a few bars behind ever present in background. 126 beats-per-minute. Stock!

ALBUMS

ARTIST/TITLE LABEL/Number/Distributor	RELEASE DATE/BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
VARIOUS Business As Usual (The Other Record Collection) Cherry Red Records ARED 2 (Spartan)	January 26 Compilation of cuts from cult favoured new wave bands, artists. Strong association with leading new wave monthly Zig-Zag.	Among featured acts: Leyton Buzzards, single Saturday Night Beneath The Plastic Palm Trees (See S/F, W/E February 9) on Chrysalis just issued. The Outsiders, limited edition LP, Calling On Youth (Raw Edge), EP, One To Infinity (Raw Edge) with new LP forthcoming.	14 track - artist record with best known acts Leyton Buzzard who won BBC-Sun talent contest, Kid Jensen show. Most bands on album from new wave beginnings, 1976 with many of cuts issued various pop awards with debut The Tights (featured S2T1) on Cherry Red label.	Copies press information, hand-out sheets. Record achieved full grading Smiths, stocked by Boots, all One Stops, dealers. Trade ad, Music Week with consumer press quarter pages Sounds, NME (17/2/79), double page Zig-Zag Jan/Feb with other ads like. Free double sided poster, coupon to get poster with each cassette. Poster reprints Zig-Zag invaluable, most excellent, small labels catalogue with Ray Lowry cartoon on other. Considerable interest radio stations, also as news item radio/TV. Sympathetic promotion at time with for both ads, trade, consumer press plus posters and general press information biogs, pics and relevant material. Present dual charting general, disco, should reflect into album sales for both well able to cope with extended musical outing in LP form. Hancock's LP cover eye-catching with theme of 'foot' whilst T-Connection less obvious but possessing touch of mystery.	Collection of single cuts culled from catalogue of numerous small labels. Should be demand from new wave quarters for many cuts formerly issued in very limited quantities or obtainable only certain areas. Usual expected high energy material from groups like UK Subs, Leyton Buzzards, touch of Irish new wave via The Outsiders with London area well represented thanks to Vice Creams, The Outsiders, Dave Goodman And Friends. Side two catches more recent working in electronic music into new wave basics via bands like Robert Rental and Throbbing Gristle. In all, 14 bands featured. Worth mentioning to prospective customers: UK Subs, main new wave band featured in recent BBC documentary highlighting small labels, Leyton Buzzards. Radio One contest winners. The Outsiders have supported Clash. The Skunks much championed by Pete Townshend. Vice-Cream featured Zig-Zag magazine editor Kris Needs. Obviously good sales new wave territory.
HERBIE HANCOCK Feels Don't Fall Me Now CBS 83491 (CBS) T-CONNECTION T-Connection TK 82546 (CBS)	Official given date, February 9. For Hancock successful February tour bookings, with T-Connection enjoying general and disco chart success.	Hancock: Many over years but most popular include Mwandishi (Warners), Headhunters (CBS), Sunlight (CBS) with early jazz days, The Best Of Herbie Hancock (Blue Note). T-Connection formerly RCA but that album, Magic deleted.	Hancock: Middle 70's major US album seller, now finding UK fame via disco rather than jazz. Once member Miles Davis, late '60s golden period, first LP through Blue Note, various pop awards with debut CBS album 1972, Sextant. T-Connection more known for basic disco fare played with considerable skill, one of major funk acts with previous record association, RCA, with hit Do What You Wanna Do.	Both benefit from dual promotion, general record marketing with intensive, successful CBS disco orientated team giving vital thrust. Hancock, T-Connection received over past six months enormous club push with, particularly for former, dividends in chart success. Hancock recently completed short UK tour with locations, Bristol, Manchester, London (ending there 18th), media promotion at time with for both ads, trade, consumer press plus posters and general press information biogs, pics and relevant material. Present dual charting general, disco, should reflect into album sales for both well able to cope with extended musical outing in LP form. Hancock's LP cover eye-catching with theme of 'foot' whilst T-Connection less obvious but possessing touch of mystery.	Hancock: Three extended cuts each side. Variation in tempo - outlined in opening two cuts, with first present disco - general chart You Bet You Love (lasting just under eight minutes) in energetic mood with following more mellow, jazz influenced. Trust Me, Lyrics enclosed with record but by virtue of musical idiom employed simple with constant repetition of basic lines. Good overhaul standard with material not likely to disappoint new found fans although more older Hancock followers might slightly despair. For company, jocks, several possible single cuts on album. Obviously there is some guide in sales of past EMI affairs but 'past' does not tell their more recent growth in popularity with considerable coverage from all sections of consumer music press. Their tour should help with presumable appeal to those who may like Barclay James Harvest, Washbone Ash and possibly Caravan. The band seemed to belong in the rather strong second league of British groups who have healthy concert tours, possess reasonable cult following but do not exactly set charts or cash machines alight with their activity. Obviously a new record company, debut LP for that organization plus major tour may spur The End to greater heights.
THE ENID Touch Me Pye NSPH 18593 (Pye)	February 9 Another stage in breaking promising band with tour commencing February 8 running to March 2.	Albums: Aerie Faerie Nonsense (EMI, INS 3012); In The Region Of The Summer Stars (INS 3055); The End (BULP 2014). Present, debut for Pye.	6 piece band, playing for their dues for some time. Have own society named after themselves, functioning from Waterford, near Hertford, UK. Much play in act on British custom, tradition which seemingly has led to misinterpretation from some quarters. Much gigged band South-East with seemingly endless gigs places like Marquee, Dingwalls, Music Machine plus supporting various name bands.	Major UK tour which began February 8 taking in thus far, Aberdeen, Edinburgh, Glasgow, Manchester, Sheffield, Newcastle, Bradford, Derby, Leicester, Swansea, Birmingham (with tomorrow (22); Scarborough, 24; Guilford; 25 Canterbury; 27 Oxford, March 2, London. With tour has gone, goes, local newspaper interviews, radio stations (when sited), area posters, stickers, fly-posting. Trade, consumer ads - consumer press features, live gig coverage. Radio ads already utilised. Lavish promotion kit. Inside album details, forms for obtaining EMI apparel.	The End are an acquired taste, particularly welcome news to those who enjoy operatic proportions of lengthy overtures, part-songs plus synthesiser, mellotron, keyboards runs, rolling drums and general pervading feel of soft, MOR classical. Among their stage repertoire such items as Jerusalem, Land of Hope And Glory although they have been known to rock on less than glamorous pop tunes. LP not recapturing of accepted material but cuts preserve style already outlined. Side One comprises five part interpretation under title Charades whilst second 16 minute piece entitled Alton Fair. Band are such an individualistic affair that it is impossible to make any real assessment of sales possibilities. Obviously there is some guide in sales of past EMI affairs but 'past' does not tell their more recent growth in popularity with considerable coverage from all sections of consumer music press. Their tour should help with presumable appeal to those who may like Barclay James Harvest, Washbone Ash and possibly Caravan. The band seemed to belong in the rather strong second league of British groups who have healthy concert tours, possess reasonable cult following but do not exactly set charts or cash machines alight with their activity. Obviously a new record company, debut LP for that organization plus major tour may spur The End to greater heights.
ROGER CHAPMAN Chappo Arista SPART 1063 (CBS)	February 16 First solo album of artist known for work with various bands. Coincides with major UK tour and single release following on February 23.	Known rock vocalist - writer from '60s, particularly for work with group Family; 1974 band with Charlie Whitney, Streetwalkers. Four studio albums, live double from latter band before problems eventually caused disbanding. Now two years since that band finished. New touring band called The Shortlist.	Trade, consumer press ads, posters, stickers for album with album promoted with tour material. Press, provincial, national, radio interviews, TV. Single February 23. Midnite Child from album in special colour sleeve. Tour venues February 22 - Oxford; 23 - Birmingham; 27 - Sheffield; 28 - Liverpool; March 2 - Aberdeen; 3 - Glasgow; 4 - Newcastle; 6 - Leicester; 7 - Keele; 9 - Bristol; 10 - Manchester; 13 - London. Previous dates, Lancas, Edinburgh cancelled. Colourful record sleeve with inside front cover continuing colour smash with Chapman perhaps unexpectedly emerging as contender for male model stakes. That should interest fans.	Family, Streetwalkers fans will not be surprised by this set since it sees Chapman in usual vocal vein, retaining his claim to be one of the few classic vocalists in British rock. For all that, Family followers might miss the full sound which one played off so well against the frontal vocals of Chapman. Here, on occasions the sound does little to embellish the artist's individualistic voice, even in my opinion on the track hailed by the press release as one of the album's finest, a reworking of Tim Hardin's, Hang On To A American rhythm and blues and certainly the remark carries considerable validity. Backing the artist is a five piece band which on occasions has grit, drive and raunchiness plus two grit back-up vocalists. Sales pattern should follow that of Streetwalker days with the tour aiding. For in-store play suggest S2, T1, 2.	

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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.

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- B** BLUE BLUE NIGHT, No Doubt, MARK ASHTON. Ariola ARO 151 (A)
- BOOGIE TOWN, Space Lady, F.L.B. Fantasy FTC 168 (E)
- BOOGIE WOMAN, Boogie Woman Instrumental, TUESDAY'S CHILDREN. Pinnacle PIN 75 (P)

- D** DANCIN', How Can You Live Without Love? GREY AND HANKS. RCA PB 1458 (R)
- DISCO NIGHT (ROCK FREAK), Boogie Boogie Boogie, GO. Arista ARIST 12245 (F)

- E** EASY COME EASY GO, Ship On The Rocks, SUTHERLAND BROTHERS. CBS 7121 (C)
- EDWARD AND MRS. SIMPSON: TITLE TRACK, Bring Down The Curtain, JENNY WREN. RK 1017 (A)
- ENGLISH CIVIL WAR (JOHNNY COMES MARCHING HOME), Pressure Drop, THE CLASH. CBS 7082 (C)

- F** FEAR OF THE DARK, In A Dream, GORDON GILTRAP BAND. Cube Electric WOT 29 (A)
- FIRE, As I Come Of Age, POINTER SISTERS. Elektra/Asylum K 12239 (W)
- FROZEN YEARS, All Fall Down, RUMOUR. Stiff BUY 43 (E)

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- G** GIRLS OF MY DREAMS, Come Back, BRAM TCHAIKOVSKY. Radar ADA 28 (W)
- GOT TO HAVE LOVING, Midnight Madness, DON RAY. Polydor POSP 33 (F)

- H** HAVEN'T STOPPED DANCING YET, You're All I Need (To See Me Through The Day), GONZALEZ. Sidewalk SID 102 (E)
- HIGHDAN FAIR, The Stag/Old Men And Butterflies, ANGELO BRANDUARDI. Ariola ARO 148 (A)

- I** I (WHO HAVE NOTHING), You Make Me Feel Mighty Real, SYLVESTER. Fantasy FTC 171 (E)
- IGIMMIXI PLAY LOUD, (I Married A) Monster From Outer Space, JOHN COOPER CLARKE. Epic EPC 7009 (C)
- I LOVE MY BABY, As You Know, THE PHAETONS. Chiswick NS 50 (P)
- I'M FEELING HIGH REMEMBERING, If It Wasn't For Love, CARROLL BAKER. RCA PB 9370 (R)
- I THINK OF YOU, I Think I'll Go That Way, LES GRAY. Warner Brothers K 17316 (W)
- I WANT YOUR LOVE, Funny (Bone), CHIC. Atlantic K 11245 (W)

- J** JITTERBOP BABY, I Don't Know When, HAL HARRIS. Chiswick NS 47 (P)

- L** LET'S FLY AWAY, Kechak Fantasy, VOYAGE. GTO GT 245 (C)
- LET'S GET IT ON, The Great Tragedy, HERSHEL ALMOND. Chiswick NS 48 (P)
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BRMB 5TH ANNIVERSARY

BRMB—getting it right
from the start

24 HOUR RADIO

BRMB MANAGING director David Pinnell is a radio man through and through. A Midlander by birth he has been involved in broadcasting practically all his working life and despite having wide experience of TV as well as radio, he asserts that radio — particularly local radio — is the more satisfying medium. Here he talks about the steady progress towards establishing BRMB as a successful independent local radio station well before celebrating its fifth birthday. And detailed on the pages which follow are the contributions made by other members of the BRMB team.



24 HOUR RADIO

IN THE last five years BRMB Radio has grown from a difficult birth (the first broadcasts went out in the middle of 1974's three day week) to become the number one station in the Midlands, according to last year's JICRAR figures. While in its total broadcast area BRMB has a greater audience share than any other station, in the city of Birmingham itself the figures indicate an even greater popularity.

"We identify with our listeners and they with us", says David Pinnell. "We have succeeded because we've achieved our number one aim, which was to make BRMB as much a part of the Midlands as Birmingham Bull Ring, Aston Villa and Spaghetti Junction."

Pointing out that, next to Radio Clyde, BRMB is the most successful in audience terms of the big six ILR stations, Pinnell insists: "Local radio must become the most popular form of radio broadcasting. It's the most personal of all the media, giving people companionship, entertainment and education."

BRMB prides itself on its information and educational output. The Ed Doolan Show, for instance — which goes out during the peak listening lunch time slot — features topics such as insurance, adult

education and social security benefits, Birmingham's Lord Mayor goes into the station on a regular basis as a phone-in guest; and international personalities also feature in phone-ins, the influential American economist Walt Rostow being a recent example.

The station's musical output is based on, in David Pinnell's words: "Popular music, and that doesn't necessarily mean 'pop'. We meet the listening needs of Midland people while also catering for minorities." Thus, besides the station's pop and MOR output, BRMB supports the City of Birmingham Symphony Orchestra, runs specialist black music and shows and has in Robin Valk one of the country's most respected rock DJ's.

Not that 'DJ' is a term in widespread use at BRMB, where presenters are called on to fill a far wider role than mere disc spinning and friendly chat. They are expected to be able to carry on an interesting on air conversation with anyone from a local pop group to the Archbishop of Canterbury.

"The days of the DJ as we have known him are dead," Pinnell will assure you. One of the aims which he cites is to supplement music with



intelligent and informative speech to raise the general standard of broadcasting.

Pinnell feels sure that the station is achieving this aim. He has a staff of over 60 whom he talks about with great enthusiasm, referring to everyone by first name and showing great pride in the fact that BRMB has such a low staff turnover.

Each of the three executive directors — Pinnell, programme

director John Russell and sales director Reg Davies — have been with the station since well before it went on air.

It was in 1972 that David Pinnell came back to the Midlands to set up BRMB Radio. He had been running a highly successful radio station in Southern Africa, prior to which he had had a spell as director of Manx Radio — the first commercial station in the British Isles.

"Manx proved the need for local commercial radio in the UK," he says, "so I was delighted at the chance to be in at the start of things in the Midlands."

Right from the start the station went out for a wide audience — a look at the statistics shows that the audience is very indicative of the demographic breakdown of the area — while aiming at all times to satisfy the needs of the station's core area, which he reckons is one of the secrets of successfully running a radio station.

The start of on air operations was fairly slow but within seven months the station was viable, due in the main to tight management control on expenditure. It's been forward all the way since then and this year a rate of turnover in excess of £2 million per annum was reached for

the first time.

The first five years of BRMB have indeed been a success story and yet Pinnell recognises that in real terms the audience figure can't get much better and all the original ambitions for the station have been fulfilled.

So what projects are there for the future?

The station's community information department, after setting up a very successful employment service titled Youth Line, is at present running a community health campaign. More programmes are planned from important events at the National Exhibition Centre, which Pinnell feels is a most significant addition to the Midland scene.

"For the first time in the Midlands we have something which is truly national. We have permanent BRMB lines into the NEC and our broadcasts from there are an important service to our listeners'."

It's always the listeners that David Pinnell comes back to. "The most important people in the BRMB set-up" is how he sees them and, with the money and resources which the station now has after a successful first five years, he intends to give them the best.

A Happy 5th Birthday to



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BRMB 5TH ANNIVERSARY

Russell's Law: local radio must be locally relevant



BRMB'S PROGRAMME director, John Russell, has a simple formula for success in local radio and provides a pointer to his own station's achievement: "A local radio station must be locally relevant — in terms of news and information — and also entertaining — that's where music comes in."

He continues: "Almost all that these stations have got to sell is local identity in that listeners know where the DJ lives and that he shares the same problems. Radio One DJs put in an appearance every now and again but we're here every day."

Explaining further his attitude to music he says: "I look upon it as the entertainment that carries the station along. Popular music has peaks and troughs as it changes, but the station remains here."

"Record companies are constantly telling us that their latest band is the greatest thing since sliced bread, but I make sure I go to see for myself. I think it's very important to see who is in the audience at concerts. For instance, at a Darts concert I saw a great rocking audience of young kids. My

reaction? Don't ignore Darts — play Darts records and we will pick up a large young audience."

Russell finds it difficult to describe BRMB's identity but suggests: "I suppose if I had to pin it down, I would like to think that we are tabloid radio. A slogan we adopted — Sounds Friendly — sums it up, I think."

"Our audience feels at home with BRMB and that's of crucial importance. Some critics say that we're predictable, but we almost aim at that — music carries the station along, so it needs to be fairly safe. If a record has a 'switch off' factor, we don't play it."

The music policy at BRMB Radio is a settled one after five years though — as in all facets of the station's output — it has a strong Midlands bias. "One of the reasons for our growth is that we've stuck to a policy of looking at things through Midland eyes," says Russell. "We

never look to see what London's doing when we're programming," says Russell.

Russell believes the music scene is much healthier because of the station's presence. BRMB Radio has championed local talent since going on air and has certainly been a contributory factor in the rise to prominence of bands such as City Boy, Steel Pulse and The Steve Gibbons Band. And there will be more to follow.

Black music presenter Tony Modu, for example, devotes part of his Monday show to playing tapes of local black bands who don't have recording contracts. "Home grown black musicians are going to be an increasingly important part of the music scene," Russell states, "and not just in reggae".

BRMB Radio has interests in the classical field, too. As well as the high percentage of classical music featured in Brian Savin's three hour Sunday Supplement programme the station supports the City of Birmingham Symphony Orchestra through its sponsorship of concerts for young people and also runs a BRMB Music Scholarship, an annual competition for young musicians which is run in conjunction with the Birmingham School of Music.

Format

BRMB is much more than a music station. Russell points out: "Right from the start we went for a broad based approach. Several ILR stations modelled themselves on American lines, but these seem to have been the ones that had most problems. We looked at the USA and learned from their stations, but we worked out our own format drawing mainly on the experience of the individuals concerned in setting up BRMB Radio."

Together with managing director, David Pinnell, Russell wrote BRMB's original licence application. "In five years we haven't deviated from the initial application document as far as policy and programming are

concerned," he says, "and consistency of approach has been an important factor in our success. We made a few mistakes in the early days — I'd prefer to forget one or two programmes during our first few weeks on air, but today our standards are very high and improving all the time."

Advertising

Within the context of BRMB's format the station has developed and expanded its range of programmes and listener services. The problems of integrating music, news and advertising into a good radio package have been solved while the speed and quality of BRMB's information service is second to none. With direct lines into places such as West Midlands Police HQ, the Council House, AA offices and major football grounds, BRMB Radio can broadcast news items almost as they happen.

The local slant is regarded as being equally important in news as in any other aspect of the BRMB output. IRN and foreign agency reports are, of course, used in newscasts but full editorial responsibility rests within the station.

Russell reckons: "It's all part of a general devolution in the country — the less that people see London as some kind of Mecca the better. The national media is London orientated because the people putting it together are based there, BRMB Radio is totally rooted in the Midlands and all of our presenters, wherever they come from, become part of the area."

"We've helped in our way to bring together people who live in our area but who come from different backgrounds and lead different life styles. There is a large immigrant community here and the fact that Birmingham is coming to terms with the multi-racial society is reflected in our broadcasts."

"Our growth in stature, though, in terms of total acceptance throughout our broadcast area, is perhaps the greatest achievement in our first five years. Even after five years it delights me to go into a garage or shop and hear BRMB coming over the air."

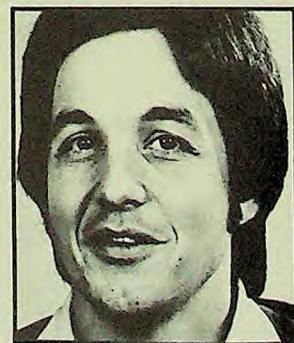
Savin — the man with the 'sound' in his head

AS MUSIC and programme organiser, Brian Savin is the person at BRMB that all the record company promotion reps want to get to because he is responsible for the station's playlist and for programming much of its output.

In essence he is responsible for the station 'sound', though he resists any attempt to closely define it. "It's not something you can write down," he explains. "I carry the concept of a station 'sound' around in my head. For instance, as soon as I heard the Bee Gees' How Deep Is Your Love, I thought it was right for BRMB."

"I suppose, in a way, we are an MOR station. We don't play punk, for example — at least, not during the day. We have had flirtations with certain New Wave artists. Someone like Elvis Costello is a quality performer. I went to see him live and you could see that he's got what it takes. Also Ian Dury — he's classy. Though when I say MOR, I don't mean it in the Radio Two sense."

It is evident that Savin gets out and about — despite the already heavy demands on his time — to see for himself just what the audience



BRIAN SAVIN

wants to hear or should be made aware of.

Shows are strictly programmed by Savin. In fact, the only weekday programme which does not benefit from his guiding hand is Robin Valk's rock show. Savin, like the rest of the station's hierarchy, is pleased that BRMB has gained the reputation, in ILR terms, of being a 'safe' station for he believes that if there is no cause for criticism, then he must be doing his job properly.

5 years on...



...BRMB would like to shake you by the hand and say, 'thank you!'



24 HOUR RADIO
Sounds Friendly!

261 Metres Medium Wave 94.8 VHF Stereo.



CONGRATULATIONS



ON FIVE GREAT YEARS

BRMB 5TH ANNIVERSARY

BRMB Radio—Ed Doolan tells the story so far

WEDNESDAY JANUARY 3rd, 1974. Back at work in Studio 37, third floor, Deutsche Welle, Voice of Germany, Cologne. A phone call from John Russell, programme director of nascent BRMB:

"£2,500 a year, be here next week, we go on the air early February, you do the afternoon show, lots of music, try and find a flat."

"Sorry Mr Russell," I replied, "I'm broke. I can't afford to leave. I still have a six month contract to run here. Can we talk about it if you still want me in June or July?"

"That won't happen chum. In June or July we'll not be needing anyone. Yes or no?"

By January 18th, Deutsche Welle had released me from my contract, Holte's had taken my furniture into store I had attended to the *Abmeldung* and all the complicated German paperwork was completed, and I was sitting in a Birmingham guest house at £2.50 a night, bed and breakfast with a six month probationary contract signed.

"Dry runs start February 5 — next Tuesday," I was told. Operations Manager Peter Windows held an announcers meeting in the local hostelry. Fellow former Radio Birmingham colleague Brian Savin was by the juke box feeding 5 ps frantically to demonstrate his remarkable talkover skills — well it was remarkable to a former Voice of Germany newsman anyway. Also at the meeting was Robin Valk from university radio Y.O.R.K. George Ferguson was extolling the virtues of

Since he joined BRMB right at the start of the station's existence, Ed Doolan has filled every shift from 5am to 2am as a permanent or relief presenter and will plug that gap with an all night election special at the time of the next election. So who better to provide a personal view of BRMB in its first five years.

Isle of Man Breakfast shows, John Howard was looking lost, Sue Barker was busy and John Hedges was on the TV game machine.

Panic in the Doolan breast. This lot can at least drive a desk. I'd never cued a record in my life. Windows sensed it and gave me a session on the desk to show me just how it worked.

After a brief try on my own, I found I was having "a little trouble". For an afternoon George Ferguson worked and worked until I knew how that desk worked and, mechanically, I could do it.

Dawning

But when George went away the hard truth dawned. If I had a script I could talk. If I knew what I wanted to say, I could say it. If I had a record I could play it. No way could I put these elements together and be a "DJ". Oh for the safety of a 25 minute current affairs programme to Africa with all continuities read, subbed and prepared by someone else when the biggest ad lib was the

time in G.M.T. Four hours of *this* — with an audience closer than 3,000 miles was a little daunting. It was Friday. The dry run was Tuesday.

I was to be at the mike for 3½ hours between 2pm and 6.30 pm with Alan Leighton, then an agony columnist, giving advice between 3pm & 4pm. The only thing to do was to script the lot — every word — and leave gaps for the time checks. They took all day Saturday. Next to do a full rehearsal. From about 10pm to 1.30am the following night and morning the entire dry run was rehearsed, using half a dozen of my own records to substitute for those the station would give me. I inserted test ads we had in the studio from America and Australia and got through my own dry run — and the real one — alive.

"RADIO BIRMINGHAM GOES ON THE AIR."

Who cares, if *Music Week* called us Radio Birmingham? We had arrived: What wasn't apparent to us then was that we were all making radio history. To be in on the ground floor of a brand new station in the first wave of commercial



ED DOOLAN: "a legend in his own lunchtime."

stations was exciting in the extreme.

Is it imagination, or was it really more fun then? It wasn't much fun for the directors when we were losing money hand over fist, but for those of us up front, it was a ball. We were like kids with a new toy and we loved it. So did the public. The response on day one was magnificent and it got better from then on. Listeners have rarely been a problem at BRMB, though convincing a very conservative advertising industry that radio was excellent value for money is another story and took longer.

Better record

But where are they now, those early pioneers of BRMB RADIO? Three of the four active directors are still in the building. David Pinnell, Reg Davies and John Russell are rightly proud of their baby. Most of "us" still talk to most of "them" most of the time — which is a better industrial record than most of the country, and indeed much of the broadcasting industry. Keith Hayes resigned as a director to allow him to have an on-air opinion and not fall foul of the I.B.A. Before the year was out he'd departed amid the usual speculation that surrounds sudden moves in any small organisation, and Brian Sheppard, the first newsman on BRMB Radio, took over as chief news editor.

Tony Butler has become one of the great Midlands characters. His radio and TV aggro have captured the imagination of the entire area, and even Jasper Carrott uses him for a hilarious 15 minute segment in his stage show.

As far as the original presentation staff are concerned, Peter Windows is now a Radio Four producer, popping up on "Woman's Hour" and "One Man, One Voice" not infrequently and Alan Leighton has disappeared from the local media scene to run a small business down Cheltenham way.

After moving from "Late Night" to "Breakfast" and from "Breakfast" to "Afternoon and Drive Time" George Ferguson headed across the Black Country to Beacon where he's done it all and is now ensconced into "Housewives."

John Howard is now with the BBC local station at Bristol and

Lynda Monk has forsaken the Tony Butler Show for a husband and South Africa. John Hedges left us after a spell with Norman Scott on the housewives show to join Radio City and thence Radio Four. Norma Scott left us after 18 months to edit Dunlops House Magazine and has since moved on to other things.

Alan Nin is now doing education pastoral work down south and is often heard on LBC phone-in programmes. Kevin Morrison was still heard doing relief announcing on BRMB until quite recently. He can now be heard on Radio 2 every Saturday Morning and is still seen regularly on ATV Continuity.

There are only three of the original announcing team left. Robin Valk has continued to grow and develop with the contemporary music scene. He still selects his own music within the station guidelines and is one of the most respected rock presenters in the network. His latest coup was Trevor Francis picking his own Rock Programme the day after he'd been put up for sale by Birmingham City for a cool million.

Talks—output

Brian Savin has progressed from Norma Scott's other half in the process to music and programme organiser. What about Ed Doolan? I moved to "Housewives" in late 1974, but it was soon noticed that I'd rather talk to people than play pop at them. Together with a fellow ex-teacher Mike Owen (late of BBC Radio Nottingham), I'm now heavily involved in our talks output with five lunchtime magazine shows a week and three 90 minute phone-ins, called the "Talk-in".

All in all, it's been a harrowing, frustrating, infuriating, exhausting, wonderful five years that all began with a phone call.

"Is it imagination or was it really more fun then"



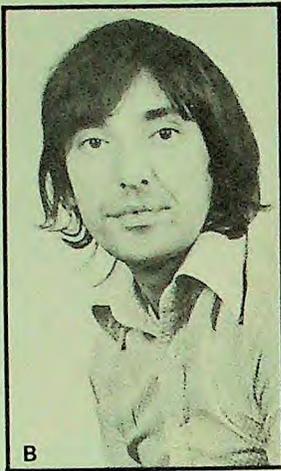
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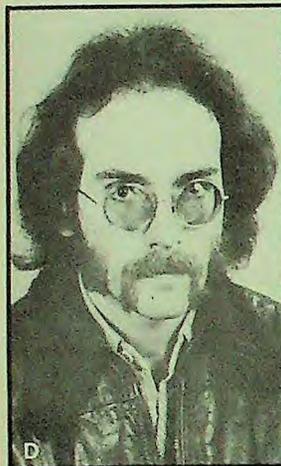
BRMB 5TH ANNIVERSARY



Putting a face to the voice

STEWART WHITE: After a couple of years as a clerk at the BBC he left to run society discos and also worked on a hospital broadcasting station in Southampton before applying for a trainee studio manager's course, once more at the BBC. Local radio experience at BBC Brighton and Derby followed before White joined BRMB in November. He now presents the morning housewives show and Country Jamboree on Sunday afternoon. (A)

NICKY STEELE: Holds down the 2pm to 6pm weekday slot, after joining in 1974 with no particularly distinguished track record in this country. However, BRMB spotted the talent plus DJ-ing experience he had picked up working in Scandinavia. It must seem better than being a brush salesman — one of his previous occupations. (C)



Brum break

LES ROSS: Birmingham-born Ross has certainly moved to livelier things since working in the cemeteries division of the corporation parks department. His first break came when he entered the Birmingham Mail DJ Of The Year competition in 1965 beating Johnnie Walker, another young hopeful, in the final. Ballroom jobs filled the next few years before he auditioned for BBC Radio Birmingham and went on to present the breakfast show for nearly four years. The move into commercial radio came when he became the first voice on Radio Tees. In March 1976 he returned to the Midlands and BRMB taking over the breakfast show slot. (B)

ROBIN VALK: Has run his own autonomous evening rock show since the station started, steadily building a strong reputation which has travelled further than the bounds of BRMB's transmission area. Started through University Radio, York, the first campus station in this country but also gained important experience in the US on WPHD-FM, a "progressive" rock station in Buffalo, New York. (D)

Late show

JOHN AUSTEN: A Birmingham vicar who first got involved in broadcasting with BBC Radio Cleveland and then joined Birmingham Christian Radio which has produced programmes for both BRMB and BBC Radio Birmingham. Currently hosts a late night show on Sunday. (E)

friends.

BRMB 5TH ANNIVERSARY

ED DOOLAN: *The Australian who now, appropriately, heads the talks department. He was a primary school teacher before getting involved in radio in Germany. He joined BRMB at the very beginning to present the afternoon show from Radio Deutsche Welle (German Overseas Service) and has since filled every slot apart from 2am to 5am — and he reckons to change that at the next General Election when he will do an election special. (F)*

Night shift

TERRY GRIFFITHS: *Joins, and hopefully entertains, the ranks of insomniacs and night workers with music and chat on Night Shift. He was a technical assistant at the station before going on air when BRMB went 24 hours. Despite his slight Canadian accent, he was born in Brum. (I)*

PETER DAVIES: *(no picture). Does television work for ATV as well as his late night Saturday slot for BRMB. His first broadcasting was anything but pirate radio for he was in the Fleet Air Arm and presented shows on the stations that all aircraft carriers have.*

DAVE BARNES: *Freelance who takes care of Night Shift at the weekend. (J)*

MIKE HOLLIS: *Also a freelance who handles the Breakfast Show at weekends. (K)*



BRENDAN KEARNEY: *(no picture) Former disco DJ who started out in Glasgow discos after being inspired by the likes of Jack Jackson and the pirates. Currently hosts the Saturday early morning show.*

Newcomer

TONY MODU: *(no picture) Newcomer to the station, presenting a black music oriented show between 8pm and 11pm on Monday. Although he grew up in Britain, he gained his introduction to broadcasting when he was drafted into the Nigerian Air Force and made his first transmissions during the civil war.*

Sports news

TONY BUTLER: *Sports editor who anchors five hours of sport and music on Saturday afternoon as well as providing sports news as it happens throughout the week. (G)*



Pop opinion

SUMAN KANG: *Provides a link with the station's Asian listeners with a show — Geet Mala — presented in Hindustani and featuring the latest in Asian music plus news of community interest. (H)*

PAUL BROWN: *A late starter in commercial radio, he now hosts a pop opinion show on Sundays from 5pm to 7pm. He developed the format when broadcasting was made part of his army duties while he was stationed in Cyprus. He later also worked for the BFBS TV service. (L)*



**Many Happy Returns
from all at Pye Records**



BRMB 5TH ANNIVERSARY

AT EVERY radio station in the land there is a small group of people who wander around the station, seemingly aimlessly, carrying an electrical screwdriver and a roll of insulating tape but who, in fact, are actively engaged in keeping the station on air and running smoothly. In charge of the largely

anonymous but highly dedicated group at BRMB is chief engineer, Dave Wood.

He joined the station in November, 1972, after 20 years in BBC Radio and Television, plus a short spell with the CEEB, for which he established and ran a closed circuit TV system. He was awarded the

Queen's Silver Jubilee medal for services to broadcasting in 1977.

Wood finds the engineering side of radio work a hindrance to his domestic life but readily accepts that sophisticated radio equipment often demands 24 hour dedication to cater for the little emergencies.



BRMB CHIEF engineer, Dave Wood, makes some last minute checks on the station's new studio equipment, custom built to his specifications. Among the many innovations which it boasts are the ability to handle up to 20 inputs from outside sources, a special phone-in system, plus built-in digital and face clocks.

Dave Wood—a figurehead of ingenuity

THINGS ARE running with comparative smoothness at BRMB these days, though as Dave Wood remembers: "We first went on air in the middle of a three day week and just couldn't get hold of building materials to put the studio together. When we did manage to get them, there were no workmen available to give us heat, light and so on".

There were some traumatic moments in those early days. Technical make-up of the studio had been decided on after combining ideas and advice of a consultant with the international radio experience of senior BRMB staff like managing director, David Pinnell. But the resultant aims for the station hit early snags due to the impossibility of getting the required specialist equipment in the UK.

So, when Dave Wood joined BRMB Radio, the biggest problem was putting into practice the plans which the station itself had laid down. Without an established range of original equipment readily available, BRMB's sound system evolved largely due to the design efforts of Wood and his engineering team aided by one or two companies who were willing to experiment on behalf of the new broadcasting medium.

One such company, Audix, were the only outfit who would attempt to build the self-operating studio desks which BRMB had devised for its presenters.

With advances in radio operation stretching MP2's resources, however, the desk is now being replaced with a more advanced design. Tweed Audio have custom built a desk to BRMB design specifications which were based on five years operating experience and aimed at giving more flexibility to presenters. This unit is now in operation and a parallel system will be installed within the next two months.

Pleasant

The new console setup gives presenters a much more efficient and pleasant working environment. Up to 20 outside sources of communication — including all the major Midland football grounds, the National Exhibition Centre, the Council House, Birmingham Airport — can be linked direct into the self-op console and presenters have the facility to record interviews and phoned-in reports while records are being played.

Until this up-dating of the studio equipment, the only major change that had taken place technically was in the newsroom. BRMB Radio's electronic newsroom — a model for several other stations — was the

brain child of Keith Hayes, BRMB Radio's first news editor, who came over from Canada to join the station.

Dave recalls Tim Mason (now chief engineer at Plymouth Sound) spending 10 days with a soldering iron putting the newsroom mark one together. Eighteen months later with more knowledge and a new budget, newsroom mark two was put into operation.

Now, as with the main studios, the newsroom is due for another update. Mark three will be similar in appearance to mark Two but will be more efficient, have a better sound quality and — through the replacement of old teleprinters with the smaller, quieter Transtel system — give news staff a better working environment.

Pioneers

"Five years ago we had the pioneers of electronic journalism. Now we have some of the most polished news announcers on the ILR network, and I am sure the newsroom layout has been a big factor in getting to this stage" reckons Wood.

Equipment has also been devised by the engineering department to aid the station's sports coverage. The 'Tony Butler Box' for instance, designed at BRMB to allow easy two-way discussions between the studio and sports locations. The 'box' — somewhat modified these days from the initial design — is a crucial part of BRMB sports reporting and is carried abroad by reporters to cover European football matches, for instance.

BRMB is very much a self-styled station when it comes to the technical side of broadcasting. Necessity has at times mothered BRMB 'inventions' but the results of experimentation have nearly always been good and, at times hugely successful.

The station's self-op phone-in setup, for instance; when BRMB Radio wanted to install a phone-in system there was no proven self-op method available in the UK. The phone-in principle was well established, of course, but the problem was how to adapt it to self-op. The system which BRMB engineers came up with was accepted by the Post Office and is still in existence — though now more sophisticated with the installation of the Tweed console.

Another first for the station has been the new digital delay system for phone-in programmes. It is possibly the first computerised system to be installed in the UK and gives a 6.4 second delay facility as compared with only a four second delay (which the Post Office regards as too short) that was available with the old system.

Another first for the station has been the new digital delay system for phone-in programmes.

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on their
fifth anniversary

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BRMB 5TH ANNIVERSARY

BRIAN SHEPPARD runs BRMB's 24 hour news service and regards news as a very important part of the station output. There are 32 newscasts per day, and the total time allotted to news is 2½ hours with a further 25 minutes of sports coverage.

Whereas some independent stations set up their newrooms like newspaper offices — with the necessary electronic equipment "stuck in a corner" — BRMB went right from the outset for a forward looking approach and introduced the concept of the "electronic journalist".

BRMB's newsroom is one of the most modern in British independent radio. And others — such as Radio City and LBC — have based their own newrooms on the station's.

In the BRMB system, the newsroom is built around the journalist, who from one position is able to receive a story, type and record it, edit it and put it on to cartridge in its finished form. The journalist is able to perform several tasks simultaneously due to the layout of the unit at which he works.

Each independent unit contains a telephone, typewriter, tape recorder and cartridge machine. The journalist can, therefore, be recording a telephone interview, recording direct from the BRMB Radio Car, recording onto cartridge an IRN newscast and also feeding information to IRN — all at the same time.

It is, therefore, possible for one man to run the newsroom and, although there is a news staff of 13, this is how the newsroom is in fact run during the night time and at weekends.

Speed is, perhaps, the most important benefit of this method of working. Which also produces "scoops" for the station.

Lots of exclusives have come BRMB's way due to listeners' tip-offs. "Our listeners seem to follow the news very closely" says Sheppard, "and we get a fantastic feedback from them. We've got 13 people in the newsroom, but a whole army of reporters!" And Sheppard can record tip-offs that have produced stories of strikes, bank raids and shootings.

Bringing world news along Midland lines

AS SENIOR morning newsreader, Brian Sheppard provided the first voice to be heard on 261. And, indeed, it marked his radio debut as well as BRMB's for he had previously worked in newspapers and public relations before the Birmingham station was set up.

He has since been made news editor and here talks about the importance he attaches to news content as part of a local station's total output and he also describes the modern news gathering facilities available at BRMB.



CHANCELLOR DENIS Healey (left) is just one of the many important figures to have readily agreed to broadcast on BRMB and he is seen here being interviewed by news editor, Brian Sheppard.

Listener response is especially intense in the context of sports coverage, sparked to a large extent by the station's volatile and often controversial head of sport, Tony Butler. His programmes on Friday evening and Saturday afternoon bring a huge amount of phone calls and up to 150 listeners talk to him on

the air during the 3½ hours of air time which, added together, the phone-in sections of the shows occupy.

While the station's broadcast area is most heavily reported on by BRMB Radio staff, journalists are sent around the country and abroad, if there is a story relevant to the

area. Sheppard claims: "We aim for a fast, credible, authoritative, news service. If there is a major story that concerns the Midlands we'll cover it — whether it is in Perry Barr or the Pentagon."

Thus, BRMB staff men covered the Bryant corruption trials in London; were in Paris for the

Chrysler take-over talks and travelled to Turkey, Portugal and Spain to report on West Bromwich Albion's UEFA Cup matches this season.

BRMB's coverage of overseas events will soon be even wider and faster. A foreign news agency service (Press Association) is to be linked direct into the newsroom as part of a general up-dating of equipment — new generation electronic equipment is being installed, which will keep the station in the technological forefront of radio news coverage.

However, the emphasis will remain on presenting news from a Midlands angle. As Sheppard points out: "Our role is to produce local, national and world news from a Midlands stand point. All of our bulletins are edited and read in Birmingham. We take news items from IRN, of course, but we would not be a local station if our news output was not edited and produced in Birmingham."

The daily financial report which is broadcast is also prepared in Birmingham, at a studio which the station has set up in the local head office of the National Westminster Bank. Sheppard says he felt that "a financial institution such as a bank would be the most authoritative voice to present this aspect of our news service".

The news team deals not only in hard news, but also on features and documentary style programmes, and in the future, more programmes are planned along these lines. A series on Midland decision makers — industrialists, economists and the like — is already being recorded, while a five part documentary on elections to the European Parliament is already in its early stages, with journalists visiting Luxembourg, Strasbourg and Brussels to gather material.

Over the five years since BRMB Radio began, the station's news coverage has expanded both in scope and quality. "News is the back-bone of the station with everything else built around it," says Sheppard. "News output gives the station its identity. The better the news coverage, the better the radio station".

How advertising sales added up to success

REG DAVIES, who joined BRMB Radio as sales director in May 1973 can look back on the station's first five years on air with great satisfaction.

"We made a good start on advertising, which was due partly to the novelty value of local radio, but after the initial flourish we had a hard time convincing local advertisers it could be cost effective. Since that battle was won we have gone from strength to strength and the future looks very good."

From a turnover of just over £600,000 in the company's first year — which was an 18 month year in accounting terms — BRMB has increased revenue steadily and for the first time this year will top the £2 million mark.

Audience figures have likewise progressed and the station now has over 50 per cent of total audience in the JICRAR survey area. Putting together the relevant figures from the last survey, Reg Davies estimates that 13.98 million man hours per week are spent listening to BRMB Radio.

The station's success locally has been paralleled by the growth in national advertising which has been achieved. Davies explains: "A big factor in this has been the spread of the ILR network. 70 per cent of the country's adult population is



Reg Davies

proportion of national advertising, local advertising is viewed as being of great importance. "The more local advertising we can get the better. Ads from local traders act as listener information as well as selling vehicles for advertisers, and also help to extend the flavour of the station beyond programming."

The several new local independent radio stations that are planned are welcomed by BRMB Radio rather than thought of as competition. "New stations coming up like Coventry can only be good for the network as a whole," says Davies, "and more stations means greater coverage nationally and better advertising prospects for all of the ILR stations."

As far as revenue from record company advertising is concerned, Davies has found that while the total continues upwards, the actual percentage of total revenue has gone down — now nudging under 10 per cent.

Davies comments: "Record companies are now beginning to recognise local radio stations as not just a network medium, but as many individual mediums in their own right. Much better than a general ad is one specifically aimed at the different markets."

covered by ILR stations, which gives advertisers the scope for national campaigns on radio. Our own ratio of national to local advertisers is about seven to three."

He adds that, despite the



EXPLAINING THE mechanics of the up-to-date newsroom at BRMB to a group of foreign journalists is assistant news editor, Mike Henfield.

Share of listening hours* in percentage terms

	City of Birmingham	Total survey area
BRMB	41.2	31.4
Radio One	24.0	28.2
Radio Two	19.2	19.9
Radio Four	11.4	12.2
BBC Local Radio	1.4	1.5
Radio Three	0.9	1.4
Radio Luxembourg	0.7	0.4
Others	1.1	4.5

*According to JICRAR survey, 1978.

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New High-Margin Accessory
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Each beautiful self-display pack contains twelve easy-
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The frame is available in black, grey and white, boxed in
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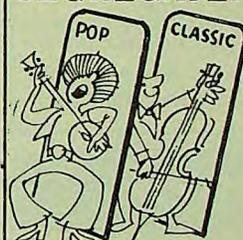
At £1 each the retailer can achieve a substantial mark-up
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Further information: —

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smooth, white, plastic record dividers
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250 — £2.00; 500 — £3.50; 1000 —
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MARKET PLACE

EQUIPMENT

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Sizes 7", LP & Double-LP. Also 200 gauge Polythene LP Covers. For SERVICE, QUALITY & VALUE

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For all our 8 Track Cartridge Racks.

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Enquiries for samples

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POSITIONS

Director of Press & Publicity

Leading international record company seeks top media liaison professional

If you have a strong press-publicity background and a good working knowledge of U.S. and overseas music/entertainment media, this NYC-based opening with a diversified communications company offers plenty of challenge.

You'll be responsible for our division's press coverage both here and abroad and for managing and motivating your own staff. You'll have heavy contact with press and radio personnel, internal product and promotion managers, and label artists' managers. Not only will you be securing optimum U.S. trade coverage, but you'll be advising our foreign affiliates on the best media coverage for our U.S. artists touring abroad. If you can do all this, we'd like to hear from you at once.

Send resumé and salary history, in confidence, to:

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An equal opportunity employer, m/f.

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SPECIALIST FREIGHT SERVICE FOR THE RECORD INDUSTRY

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We will handle all your import & export requirements. Orders, Customs clearance and deliveries etc.

If you feel we could be of service to you call:

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TOP PROFESSIONAL SALES MERCHANDISERS

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Ability to install display units essential.

Transit vehicle supplied.

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London W11 4UA
Tel: 01-221 5081

TELEVISION PROJECTS MANAGER

WEA Records Limited are looking for an exceptional person to lead and develop our television record advertising campaigns — an area where considerable success has already been achieved, and to which the Company is substantially committed.

Reporting to the Director of Sales and Marketing, the envisaged candidate will have an outstanding track record in every aspect of advertising, but, notably, of course, in television. Marketing and/or sales experience is highly desirable, preferably gained both in and out of the record industry.

The ideal person will have a capacity for management together with an ability to control costs. He or she will enjoy working with a young, aggressive team in both Company and Agency environments.

Promotion prospects are good and an excellent remuneration package will be available for the right person.

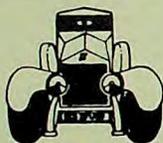
Please write for an application form to:—

Felicity Radcliffe-Brine, Personnel Officer, WEA Records Limited, 20 Broadwick Street, London W1V 2BH.

W A Warner Communications Co

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Records Limited

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Licence No. M727

For all types of acts, groups, bands etc.
We are waiting to hear from you.
We have work available.

Tel: Nuneaton (0682) 68919

VIDEO WANTED

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Record, film and promotion companies please contact:

C.E.L.
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(24 hours)

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WARNER Brothers Music the publishing company of the multi-national Group need a bright young Accountant.

You'll be responsible for all aspects of accountancy including royalty liquidation and management accounting. It is likely you'll be part qualified or have equivalent experience up to trial balance.

Your hours will be 9.30 am to 6 pm and we offer modern offices (with constant pop music) product discount, 4 weeks holiday, L.V.'s and excellent prospects for advancement.

Please apply in the first instance to:

Elizabeth Klec-Pilewska, Personnel Officer,
WEA Records Limited, Alperton Lane,
Wembley, Middx. Tel: 01-998 0766.

W A Warner Communications Company

MARKET PLACE

POSITIONS

POPULAR
MUSIC
PRODUCER

The BBC Network Production Centre in Manchester is looking for someone to join its team of Popular Music Radio Producers, working particularly with the Northern Radio Orchestra and Radio Two programmes, but also with a commitment to Radio One. The successful Candidate must have an extensive knowledge and professional experience of popular music; a general knowledge of the world of entertainment and the record industry; experience in the handling of orchestral players and other artists; and the ability to generate ideas for programmes. Experience of studio production desirable.

Salary £5,440 p.a. (higher if qualifications exceptional) x £220/£260 to £7,295 p.a. Plus special allowance of £270 per annum. Salaries under review. Relocation expenses considered.

Telephone or write immediately for application form enclosing addressed envelope quoting reference no. 1091/MW to **Appointments Department, BBC, London W1A 1AA. Telephone: 01-580 4468, ext. 4619.**



VIRGIN

RECORDS LTD.

require

Three wonderful people to replace their recently promoted

SALES REPRESENTATIVES

in the Birmingham, Glasgow and London areas. The right applicants will have previous selling experience, a clean driving licence and initiative. Good salary, company car, bonuses etc.

For interview please contact: **Hilary Routledge on 727 8070**

ARE YOU



Able to work on your own initiative?

Self-motivated?

A person with a world-wide interest in the record scene?

Hungry for high earnings?

Then you could be the person for us.

We are seeking a . . .

CREDIT CONTROLLER and
TELEPHONE SALES STAFF

We can offer good salaries with commission for telephone sales staff, hours of 9.30 am-6.00 pm and a friendly working atmosphere.

For an early interview telephone or write to:

Melanie Newman on 01-961 3133
Charmdale Record Distributors Ltd,
182 Acton Lane,
Harlesden,
London NW10.

"We need a top
sales person"

Our Sales Team is one of the many important elements that help to explain why WEA Records Limited is one of the fastest growing companies in the music industry. We have a vacancy for a Representative to be responsible for sales in the West Midlands area, centred on Birmingham.

You must have a proven record of success in selling, preferably gained in the music industry, and obviously you'll need a clean driving licence.

We require someone who can work hard, but the rewards will include a high basic salary, excellent fringe benefits and the use of a company car. You will also have the opportunity of earning substantial bonus payments for sales targets achieved.

Interviews will be held locally, but initially please write giving brief details of age, experience and current salary to:

Elizabeth Klec-Pilewska
Personnel Officer
WEA Records Limited
P.O. Box 59
Alperton Lane
Wembley, Middx.

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Records Limited

Top
Secretary/PA

With nine years' experience in all aspects of music industry available employment London immediately.

Phone

01-794 6266

or

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IBM 3741/42
OPERATOR
(18+)

required for Royalty processing department of west end international music publishing company. Some experience of Royalty processing preferred but not essential. Salary negotiable depending on age and experience. Bonus and season ticket schemes in operation. Telephone 734 8121, extension 30.

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PROMOTION
PERSON
RadioTrent

WEA Records Limited, a subsidiary of Warner Inc. experienced tremendous growth in terms of sales and profitability during 1978.

We have further ambitious expansion plans for 1979 which will make the future even more exciting and rewarding for all those who are part of our team.

Due to internal promotion we are looking for someone with some experience of Radio Station Promotions and/or selling within the Record Industry: you will be servicing Radio Trent and retail outlets in the Nottingham area.

A high basic salary and the opportunity to earn excellent bonus payments are features of this position. In addition you would be given a company car, expense allowance and other big company benefits.

Please write or telephone:
Elizabeth Klec-Pilewska,
Personnel Officer
WEA Records Limited
P.O. Box 59
Alperton Lane
Wembley, Middx
Tel: 01-998 0766

A Warner Communications Company

Records Limited

MAIL ORDER

Rediffusion International Music seeks an experienced person to supervise its mail order division. The successful applicant will be responsible for originating schemes/campaigns that will increase the company's mail order business. Also he/she will be required to supervise the existing mail order staff and administrative functions.

Details of experience, salary required, etc, to:

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LONDON W1

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Banbury
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For London based cutting room. Salary and conditions negotiable.

Also **SECOND ENGINEER** required.

For further details please telephone: Cobham, Surrey (266) 5834.

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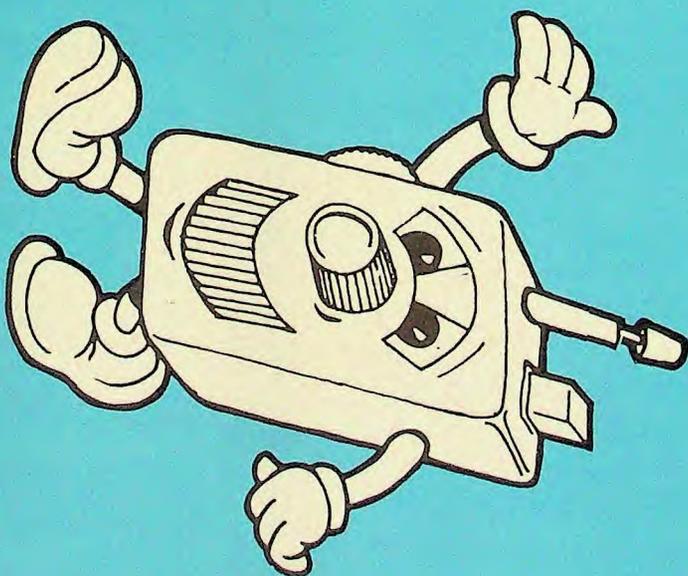
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30 Calderwood Street, London SE18 8QH

"Be My Boogie Woogie Baby"

2058 914

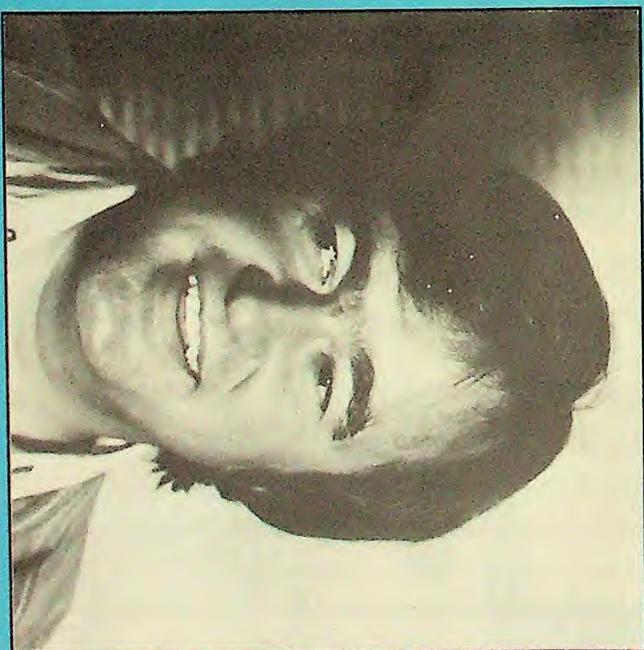
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"Music Box Dancer"

2121 370

FRANK MILLS



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



CHART FOR PERIOD FEB. 5-10

TOP 75 ALBUMS

NEW ENTRY
 ● PLATINUM LP (if million sales)
 ● GOLD LP (€300,000 on or after 1st Jan. '77)
 □ SILVER LP (€150,000 on or after 1st Jan. '77)
 --- RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1	22		PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)
2	3	2	SPIRITS HAVING FLOWN Bee Gees (Bee Gees)	RSO RSBG 001 (F)
3	2	6	ACTION REPLAY Various	K-Tel NE 1040 (K)
4	4	6	ARMED FORCES Elvis Costello and The Attractions (Nick Lowe)	Radar RAD 14 (W)
5	8	3	MARTY ROBBINS COLLECTION Marty Robbins	Lotus WH 5009 (K)
6	6	8	NEW BOOTS AND PANTIES Ian Dury and The Blockheads (P. Jenner/L. Latham/R. Walton)	Stiff SEEZ 4 (E)
7	5	14	DON'T WALK - BOOGIE Various	EMI EMTV 13 (E)
8	10	3	STRANGERS IN THE NIGHT UFO (Ron Nevison)	Chrysalis CJT 5 (F)
9	13	11	BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd)	Riva RVL9 8 (W)
10	7	10	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	CBS 83284 (A)
11	71	2	THANK YOU VERY MUCH REUNION CONCERT AT THE LONDON PALLADIUM Cliff Richard and The Shadows	EMI EMTV 15 (E)
12	11	10	EQUINOXE Jean Michel Jarre (Jean Michel Jarre)	Polydor POLD 5007 (F)
13	9	10	WINGS GREATEST Wings (Paul McCartney)	Parlophone PCTC 256 (E)
14	17	18	20 GOLDEN GREATS Neil Diamond (Various)	MCA EMTV 14 (E)
15	16	33	GREASE Original Soundtrack	RSO RSD 2001 (F)
16	12	34	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)
17	14	9	EVEN NOW Barry Manilow (Roy Dante/Barry Manilow)	Arista SPART 1047 (F)
18	22	2	THE INCREDIBLE SHRINKING DICKIES Dickies (John Hewitt/The Dickies)	A&M AML 64742 (C)
19	18	16	A SINGLE MAN Elton John (Elton John/Clive Franks)	Rocket TRAIN 1 (F)
20	19	30	NIGHTFLIGHT TO VENUS Boney M (Frank Farjan)	Atlantic/Hansa K 50498 (W)
21	26	66	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)
22	15	4	C'EST CHIC Chic (N. Rodgers/B. Edwards)	Atlantic K 50665 (W)
23	21	8	YOU DON'T BRING ME FLOWERS Neil Diamond (Bob Gaudio)	CBS 86077 (C)
24	24	13	52ND STREET Billy Joel (Phil Ramone)	CBS 83181 (C)
25	37	8	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)
26	29	2	FORCE MAJEURE Tangerine Dream (Edgar Froese/Chris Franke)	Virgin V 2111 (C)
27	31	12	SINGLES 1974-78 Carpenters	A&M AMLT 19748 (C)
28	25	3	REFLECTIONS George Hamilton IV	Lotus WH 5008 (K)
29	42	33	CLASSIC ROCK London Symphony Orchestra (Jeff Jarratt/Don Reedman)	K-Tel ONE 1009 (K)
29	35	3	PLASTIC LETTERS Blondie (Michael Chapman)	Chrysalis CHR 1166 (F)
31	34	8	TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)	Virgin V 2001 (C)
32	20	11	GREATEST HITS Showaddywaddy (Mike Hurst/Showaddywaddy)	Arista ARTV 1 (F)
33			SOUND ON SOUND Bill Nelson's Red Noise	Harvest SHSP 4095 (E)
34	50	4	NO MEAN CITY Nazareth (Manny Charlton)	Mountain TOPS 123 (F)
35	49	3	CLASSIC ROCK - THE SECOND MOVEMENT London Symphony Orchestra (Jeff Jarratt/Don Reedman)	K-Tel NE 1039 (K)
36	23	11	INCANTATIONS Mike Oldfield (Mike Oldfield)	Virgin VDT 101 (C)
37	44	19	TONIC FOR THE TROOPS Boomtown Rats (Robert John Lange)	Ensign ENVY 3 (F)
38	32	50	SATURDAY NIGHT FEVER Various	RSO 2858 123 (F)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
39	27	29	IMAGES Don Williams (Don Williams/Garth Fundas)		K-Tel NE 1033 (K)
40	33	5	CRUISIN' Village People (Jacques Morali/Can't Stop Prod.)		Mercury 9109 614 (F)
41	39	13	JAZZ Queen (Queen)		EMI EMA 788 (E)
42	62	7	THE KICK INSIDE Kate Bush (Andrew Powell)		EMI EMC 3223 (E)
43	47	4	A LEGENDARY PERFORMER VOL. 3 Elvis Presley		RCA PL 13082 (R)
44	36	2	EVITA Original London Cast		MCA MCG 3527 (E)
45	56	8	RUMOURS Fleetwood Mac (Fleetwood Mac/Calliat/Dashut)		Warner Brother K 56344 (W)
46	38	24	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway (Ralph Mace)		Red Seal RL 25163 (R)
47	63	6	INNER SECRETS Santana (Lambert/Potter)		CBS 86075 (C)
48	30	13	LION HEART Kate Bush (Andrew Powell)		EMI EMA 787 (E)
49	41	11	GERM FREE ADOLESCENTS X Ray Spex (Falcon Stuart/X Ray Spex)		EMI INT. INS 3023 (E)
50	40	16	EMOTIONS Various (various)		K-Tel NE 1035 (K)
51			FEET DON'T FAIL ME NOW Herbie Hancock (David Rubinson)		CBS 83491 (C)
52	74	12	GREATEST HITS Steely Dan (Gary Katz)		ABC ABCD 616 (C)
53	46	3	BARRY WHITE THE MAN Barry White (Barry White)		20th Century BT 571 (A)
54		1	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)		Jet JETLP 200 (C)
55			20 OF ANOTHER KIND Various		Polydor POLS 1006 (F)
56		1	EVERGREEN Acker Bilk (Terry Brown)		Warwick PW 5045 (M)
57	68	17	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC (Vanda/Young)		Atlantic K 50532 (W)
58	72	7	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)		Vertigo 6641 807 (F)
58	64	2	VALLEY OF THE DOLLS Generation X (Ian Hunter)		Chrysalis CHS 1193 (F)
60	43	15	LIVE Manhattan Transfer (Tim Hauser/Janice Siegel)		Atlantic K 50540 (W)
61			THREE DEGREES Three Degrees		Ariola ARLH 5012 (A)
62	58	11	BACKLESS Eric Clapton (Glynn Johns)		RSO RSD 5001 (F)
63	61	11	TOTALLY HOT Olivia Newton-John (John Farrar)		EMI EMA 789 (E)
64	70	8	PUBLIC IMAGE Public Image Ltd. (Public Image Ltd)		Virgin V 2114 (C)
65	60	8	THREE LIGHT YEARS Electric Light Orchestra (Jeff Lynne)		Jet JETBX 1 (C)
66		1	NIGHT GALLERY Barron Knights		Epic EPC 83221 (C)
67		1	DIRE STRAITS Dire Straits (Muff Winwood)		Vertigo 9102 021 (F)
68			AT THE BUDOKAN Cheap Trick (Gary Lodinsky)		Epic EPC 86083 (C)
69	54	7	THE ALBUM Abba (B. Andersson/B. Ulvaeus)		Epic EPC 86052 (C)
70	57	5	THE STRANGER Billy Joel (Phil Ramone)		CBS 82311 (C)
71	45	12	GREATEST HITS Commodores (Various)		Motown STML 12100 (E)
71	28	8	20 GOLDEN GREATS Doris Day		Warwick PR 5063 (M)
73		1	NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Wright)		Virgin V 2086 (C)
74		1	BIG WHEELS OF MOTOWN Various		Motown STML 12100 (E)
75	67	24	ALL MOD CONS The Jam (Vic Coppersmith/Heaven)		Polydor POLD 5008 (F)

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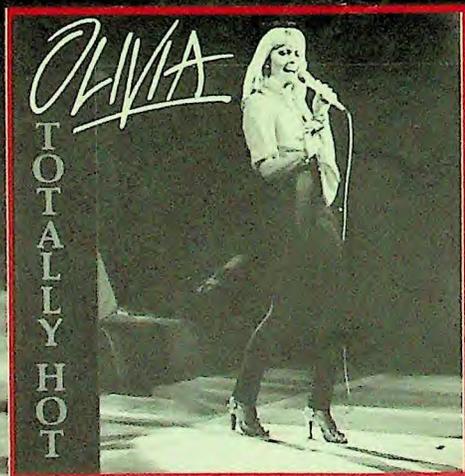
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TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number
£ 1	5	5	HEART OF GLASS Blondie (Mike Chapman) EMI	Chrysalis CHS 2276 (F)
2	7	2	TRAGEDY Bee Gees (Bee Gees/Richardson/Galuten) RSO/Chappell	RSO 27 (F)
3	4	4	CHIQUITITA Abba (B. Andersson/B. Ulvaeus) Music For Unicef	Epic EPC 7030 (C)
4	3	7	WOMAN IN LOVE Three Degrees (G. Moroder) Sea Shanty/Pendulum/Chappell Ariola ARO 141 (A)	
5	13	3	OLIVER'S ARMY Elvis Costello & The Attractions (Nick Lowe) Plangent	Radar ADA 31 (W)
£ 6	4	6	I WAS MADE FOR DANCIN' Leif Garrett (Michael Lloyd) Carlin/Warner Bros.	
7	21	4	I WILL SURVIVE Gloria Gaynor (D. Fekaris) ATV	Polydor 2095 097 (F)
8	6	5	CONTACT Edwin Starr (Edwin Starr) ATV	20th Century BTC 2396 (A)
9	5	10	DON'T CRY FOR ME ARGENTINA Shadows (Shadows) Evita	EMI 2890 (E)
10	9	6	MILK AND ALCOHOL Dr. Feelgood (Richard Gottehrar) Rock/Message Choice	United Artists UP 36468 (E)
£ 11	19	13	AIN'T LOVE A BITCH Rod Stewart (Tom Dowd) Riva	Riva 18 (W)
12	22	4	GET DOWN Gene Chandler (C. Davies) Gaetama/Leosongs	20th Century BTC 1040 (A)
13	25	4	SOUND OF THE SUBURBS Members (Steve Lillywhite) Virgin	Virgin VS 242 (C)
£ 14	15	6	TAKE ON THE WORLD Judas Priest (James Guthrie) Arnakata	CBS 6915 (C)
15	37	3	BAT OUT OF HELL Meat Loaf (Todd Rundgren) DJM	Epic EPC 7018 (C)
16	8	11	HIT ME WITH YOUR RHYTHM STICK Ian Dury & The Blockheads (Jankel/Jenner) Blackhill	Stiff BUY 38 (E)
17	11	6	KING ROCKER Generation X (Ian Hunter) Chrysalis	Chrysalis CHS 2261 (F)
£ 18	60	2	CAN YOU FEEL THE FORCE? Real Thing (Ken Gold) Open Choice	Pye 7N 46147 (A)
19	17	8	COOL MEDITATION Third World (Blackwell/Sadkin) Blue Mountain/Cat	Island WIP 6469 (E)
20	20	7	THIS IS IT Dan Hartman (Dan Hartman) April	Blue Sky SKY 6999 (E)
21	10	9	CAR 67 Driver 67 (Tax Loss) Logo Songs	Logo GO 336 (R)
£ 22	31	5	MAY THE SUN SHINE Nazareth (Manny Charlton) Naz Songs/Panache	Mountain NAZ 003 (F)
23	24	11	YOU NEEDED ME Anne Murray (Jim Norman) Chappell/Ironside	Capitol CL 16011 (E)
24	50	2	INTO THE VALLEY Skids (David Batchelor) Virgin	Virgin VS 241 (C)
£ 25	27	3	GET IT Darts (T. Boyce/R. Hartley) Magnet	Magnet MAG 140 (E)
£ 26	30	6	SHAKE YOUR GROOVE THING Peaches & Herb (F. Perrin) ATV	Polydor 2066 992 (F)
27	44	4	YOU BET YOUR LOVE Herbie Hancock (H. Hancock/D. Rubinson & Friends Inc.) Panache/Rondor	CBS 7010 (C)
£ 28	62	2	LUCKY NUMBER Lene Lovich (The Stateless) Oval	Stiff BUY 42 (E)
29	12	7	MY LIFE Billy Joel (Phil Ramone) April	CBS 6821 (C)
30	28	9	COULD IT BE MAGIC Barry Manilow (B. Manilow/R. Dante) Chappell	Arista ARIST 2291(F)
£ 31	38	3	DON'T STOP ME NOW Queen (Queen/Roy Thomas Baker) Queen/EMI	EMI 2910 (E)
£ 32	39	2	BABY OF MINE/JUST FOR YOU Alan Price (Alan Price) Jarrow/ATV	Jet 135 (C)
£ 33	54	3	HONEY I'M LOST Dooleys (Ben Findon) Black Sheep/Heath Levy	GTO GT 242 (C)
34	23	13	YMCA Village People (J. Morali/H. Belolo) Zomba	Mercury 6007 192 (F)
35	NEW		I WANT YOUR LOVE Chic (Edwards/Rogers) Warner Brothers	Atlantic LV 16 (W)
£ 36	48	2	HEAVEN KNOWS Donna Summer (G. Moroder/P. Bellotte) Heath Levy	Casablanca CAN 141 (A)
£ 37	56	2	JUST WHAT I NEEDED Cars (Roy Thomas Baker) Carlin	Elektra K 12312 (W)
£ 38	47	4	WEEKEND Mick Jackson (S. Levay) Rondor	Atlantic K 11224 (W)

39	14	11	SEPTEMBER Earth Wind & Fire (M. White) Rondor	CBS 6922 (C)
40	32	5	(OUR LOVE) DON'T THROW IT ALL AWAY Andy Gibb (Barry Gibb) RSO/Chappell	RSO 26 (F)
£ 41	55	5	EVERY WHICH WAY BUT LOOSE Eddie Rabbitt (Snuff Garrett) Campbell Connolly	Elektra K 12331 (W)
42	16	10	A LITTLE MORE LOVE Olivia Newton-John (J. Farrar) Rondor	EMI 2879 (E)
£ 43	49	3	HOLD THE LINE Toto (Toto) April	CBS 6784 (C)
44	46	3	STOP YOUR SOBBING Prentenders (Nick Lowe) Edward Kassner	Real ARE 6 (W)
45	43	4	DESTINY Jacksons (Jacksons) Carlin	Epic EPC 6983 (C)
46	26	11	MIRRORS Sally Oldfield (Sally Oldfield) Better Bron	Bronze BRO 66 (E)
47	18	10	JUST THE WAY YOU ARE Barry White (Barry White) April	20th Century BTC 2380 (A)
48	35	5	DOCTOR DOCTOR UFO (Ron Nevison) Intersong/Barn	Chrysalis CHS 2287 (F)
49	52	2	WHAT A FOOL BELIEVES Doobie Brothers (Ted Templeman) Intersong/Warner Bros.	Warner Brothers K 17314 (W)
50	41	4	WE'VE GOT TONITE Bob Seger (Bob Seger) Warner Brothers	Capitol CL 16028 (E)
51	34	10	HELLO THIS IS JOANNIE Bob Evans (Jimmy 'Wiz' Wisner) Singature	Spring 2066 932 (F)
52	36	14	LE FREAK Chic (N. Rodgers/B. Edward) Warner Brothers	Atlantic K 11209 (W)
53	NEW		BLUE MORNING BLUE DAY Foreigner (Olsen/Jones) Warner Brothers	Atlantic K 11236 (W)
54	33	13	LAY YOUR LOVE ON ME Racey (Mickie Most) Chinnichap/RAK	RAK 284 (E)
55	45	6	SIRDANCEALOT Olympic Runners (Mike Vernon) Handle/Island	Polydor POSP 17 (F)
£ 56	74	2	CLOG DANCE Violinski (Violinski) Aviation	Jet 136 (C)
57	53	6	QUE TAL AMERICA Two Man Sound (Roland Kluger) Martin Coulter	Miracle M1 (A)
58	42	11	ONE NATION UNDER A GROOVE Funkadelic (George Clinton) Warner Bros.	Warner Brothers K 17246 (W)
59	40	6	DESIRE ME Doll (Mick Glossop) Beggars Banquet/Andrew Heath	Beggars Banquet BEG 11 (W)
60	NEW		KEEP ON DANCING Gary's Gang (Eric Matthews) Carlin	CBS 7109 (C)
61	29	11	TAKE THAT TO THE BANK Shalamar (Dick Griffey/Leon Sylvers) ATV	RCA FB 1379 (R)
62	64	2	AMERICAN GENERATION Ritchie Family (J. Morali/H. Belolo) Zomba	Mercury 6007 199 (F)
63	51	4	I'M IN LOVE Rose Royce (N. Whitfield) Warner Brothers	Whitfield K 17291 (W)
£ 64	75	2	FIFTY-FOUR Sea Level (Stuart Levine) Outside/Carlin/Under The Cover	Capricorn POSP 28 (F)
65	NEW		B.Y.O.F. Fantastic Four (D. Coffey) Warner Brothers	Atlantic LV 14 (W)
66	NEW		FURNITURE MUSIC Bill Nelson's Red Noise (Leckie/Nelson) Arnakata	Harvest HAR 5176 (E)
67	NEW		YOU'RE A STAR Aquarian Dream (N. Connors) A. Dream	Atlantic LV 7 (W)
68	NEW		POPS, WE LOVE YOU Ross/Gaye/Smokey Robinson/Wonder (Sawyer/McLeod) Jobete	Motown TMG 1136(E)
69	NEW		SING SING Gaz (Jurgens/Korduletsch) ATV	Salsoul SSOL 116 (E)
70	NEW		EVERYTHING IS GREAT Inner Circle (Blackwell/Inner Circle) Blue Mountain	Island WIP 6472 (E)
71	68	12	I'M EVERY WOMAN Chaka Khan (Arif Mardin) Nick-O-Dal	Warner Brothers K 17269 (W)
72	57	4	GET OVER YOU Undertones (Roger Behirian) Warner Brothers	Sire SIR 4010 (W)
73	61	7	DON'T HOLD BACK Chanson (D. Williams/J. Jameson Jr.) Interworld	Ariola ARO 140 (A)
74	NEW		AT MIDNIGHT T-Connection (C. Wade) April	TK TKR 7517 (C)
75	NEW		HOT SHOT Karen Young (Khan/Borusiewicz) Carlin	Atlantic LV 8 (W)

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

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ON THE WAY UP

PERFORMANCE

Rod Argent: Festival Hall

THE EVENT was promoted as simply Rod Argent and Friends and it was the keyboards player's first 'proper' gig in almost three years — excluding two brief appearances at the Royal Festival Hall last year when he took part in Andrew Lloyd Webber's Variations concerts.

Argent's comeback gig at The Venue last Friday was quite simply one of the best rock concerts in months. It was an exercise in professionalism and sheer musical ability which should be noted by every aspiring rock band around.

For the occasion, Argent had assembled around himself some of the cream of musicians — John Goodsall, Peter Robinson and Morris Pert of Brand X, Weather Report's Chester Thompson and Alphonso Johnson, and Robin Lumley. The best-kept secret of all was the appearance on stage for two numbers of Colin Blunstone, Argent's ex-colleague in The Zombies. The power-packed *She's Not There* followed by *Time Of The Season* provided two highlights of the evening — and prompted the question, why doesn't Blunstone return to live performing?

But the evening belonged ultimately to Argent who recalled past successes and featured new material from his latest MCA album, *Home*. The music was a fine cross-over between rock and jazz and illustrated the point that Rod Argent and his music is as valid a force as it was back in the mid-Sixties.

CHRIS WHITE

Tommy: Queen's Theatre

THERE IS a risk in turning a film into a stage show — which is possibly why it has seldom, if ever, been done before. And the result can give a feeling of looking down the wrong end of a telescope.

Everything about the stage version of *Tommy* at the Queen's Theatre, Shaftesbury Avenue, which opened last week to rather disdainful reviews from the national press, is smaller than the grand, wide screen image that Townsend's rock opera has had from birth.

This scaling down had to be accepted, and likewise a small adjustment of mood and mind also had to be made. So, after a few uncomfortable moments at the beginning when it threatened to be stilted and amateurish, it's fair to record that Tommy-on-stage found its level, its feet, its key, and its confidence in what it was trying to do.

The production certainly gained musical stature by having Peter Straker as narrator, lending vocal and dramatic talents rather in advance of the rest of the cast. Restricted by time and space, the first half was middling entertainment, some of which lay in mental bets on who would be first to strangle him/herself with a microphone lead.

The revolting Cousin Kevin (Philip Carosso) and Uncle Ernie (Bob Grant) were comically sinister, and the Acid Queen (Anna Nicholas, who also played Tommy's rather characterless mother) did her best to inject some eroticism into it all. But the first half of Tommy stands or falls by its climatic number, *Pinball Wizard* — and this just was not good enough. Colin Copperfield's voice was not up to the task, and as a visual set piece it was vaguely boring.

Until some small way into Act II

Tommy has had the undemanding task of staring sightlessly and emoting rather limply while he is physically abused by almost everyone. Once Allan Love was permitted to see, hear, react and sing the whole performance finally got off the ground. It built up in a way which showed that the directors Paul Tomlinson and John Hole were happier with this half than the first, to the stepped finale (there are about four musical/dramatic crescendos before the end) provided by Townshend at his most inventive.

By the time the stage was bathed in laser beams and emotion for the last time it was clear that the experiment of staging the provincial production in Town, of staging it at all, had been worth trying. And without doubt Allan Love, whose resemblance to Roger Daltry remained unnerving to the very end, can look forward to much attention from adoring little girls for some time to come.

The show has a reasonable chance, and while the likelihood of any of the three LP versions out so far — or any cast LP which may emerge — taking off on the strength of it is small, it is there.

TERRI ANDERSON

Lulu: London Room

IT IS five years since this reviewer last saw Lulu working onstage, and what a difference that relatively short period has made to her act. Gone is the littler girl singer, trading in on her Boom-Bang-A-Bang Eurovision hit days, replaced instead by a more sophisticated performer capable of singing just about any type of number.

Lulu's return to West End cabaret — which also heralded the opening of the new cabaret season at the London Room in Drury Lane — revealed many surprises. The voice has lost a lot of its original raucousness, and its mellowness is ideal for songs like Billy Joel's *Just The Way You Are*, the oldie *You Made Me Love You*, or a Paul Williams medley.

Her stage presentation has improved immensely and with vocal backing from the Reflection (signed to EMI in their own right) and two male dancers to help the proceedings along, the hour-long act which embraced 23 numbers, was ideally suited to a venue such as the London Room.

Not that it was sheer schmaltz all the way — Lulu also got to grips with Elton John's *Bite Your Lip*, Don't Take Love For Granted (her latest Rocket single) and a medley of Elvis Presley songs. Surprisingly, she didn't include any of her own personal hits.

As for the London Room, all the indications are that it will become an arch-rival to the nearby *Talk Of The Town*, which has monopolised the West End cabaret market for too long.

CHRIS WHITE

The Blue Max: Dingwalls

THE BLUE Max, new hopeful high-flyers from Charisma, will find the ascent to the top a frustrating journey, I fear, judging from the quartet's recent performance at Dingwall's.

Not that they lack talent, however. It is just that they did not exhibit much in this set that was fresh and original enough to convince a large but rather hard-bitten audience that they were an act to watch out for in the future.

One song — *You Don't Have To Tell Me, I Know You're There* — mirrored the slow, flamboyant

approach of Queen, but for the most part, the songs were more up-tempo — a sort of rock tinged pop largely controlled and directed by lead singer and keyboard player Danny Peyronel. He handled the glossy lyrics well and his voice was given full rein on the best number of the set — *Dream Machine* — which was also the band's last single. The current single — *Flying To Moscow* — is more of a rocker and if that does well, the self-titled album on Charisma will benefit.

The pace hotted up towards the end, finishing with the strong number, *Hard At The Top*. But I suspect that the title may prove ironic as it is even harder when you are not at the top.

DAVID DALTON

Tony Christie: Drury Lane

WITH HIS distinctive and powerful voice, it seems a pity that Tony Christie, like so many other male ballad singers, suffers from a lack of good chart hits. His current season at the London Room, the capital's newest cabaret spot, proves beyond doubt that he is one of the finest m-o-r singers that Britain has produced in recent years.

Christie was once the greater white hope of MCA Records with a number one hit to his credit, (*Is This The Way To Amarillo?*), and several top 20 singles including *Avenues And Alleyways*, *Las Vegas* and *I Did What I Did For Maria*, all included in his act. He also handles material like *MacArthur Park*, *So Deep Is The Night* and *On This Night Of A Thousand Stars* with a skill lacking in many of his contemporaries.

However, even if the hits are no longer forthcoming, he remains a major cabaret attraction and his 60-minute act is guaranteed to appeal to most sections of a nightclub audience.

What he really needs is another strong single, followed by an equally strong album. Christie has a voice capable of handling just about any kind of song — he should get together with the right record producer, and see what the results are.

As a cabaret venue, the London Room is ideal — offering a good value-for-money package, and finally helping to break the monopoly the *Talk Of The Town* has had for so long.

CHRIS WHITE

Maurey Richard: Country Cousin

TAKE A voice like the falsetto tones of Russell Thompkins of the Stylistics, and cross it with a stage personality like Sylvester, and you have some idea of what Maurey Richard, appearing at Chelsea's *Country Cousin*, is all about.

Chicago-born Richard has a voice which apparently hasn't changed since youth, and such is the effect it has on people that Barbara Streisand was even moved to letting him use some of her original song arrangements. He is adept at handling the kind of number that Diana Ross specialises in, and consequently his cabaret act is full of surprises.

Richard's main failing is in his stage dress. He has an individual talent, but unless he reconsiders changing his apparel, then he may suffer too comparisons with Sylvester. Which would be a pity as he is something rather special.

His act embraces a couple of Motown songs, Donna Summer's *I*

Love You and There's A Rumour, through to touching versions of *Everything (From A Star Is Born)*, *Barbra Streisand re-make* and a sizzling version of *New York, New York*. The act climaxes with *I Want To Go Home* from the new film, *The Wiz*.

Richards is currently mid-way through a UK tour and is also scheduled for concert dates back in the US and also in Japan. This was his first appearance before a London audience, and it shouldn't be his last.

CHRIS WHITE

Herbie Hancock: Rainbow Theatre

AFTER YEARS of being a jazz artist with a restricted record-buying following, Herbie Hancock has become the latest musician to break the barriers between jazz and pop and establish himself as a big selling recording name.

Currently making European tour appearances, Hancock appeared at London's Rainbow Theatre last Friday and knocked everyone out with his brand of musicianship. For more than two hours, he and his six backing musicians produced music which never once lost excitement, polish or style. It was no surprise that the entire audience found itself on its feet for the duration of the band's last numbers.

Material was heavily featured from Hancock's latest two CBS albums, *Sunlight* — which was responsible for breaking him in the UK on a full-scale basis — and *Feet Don't Fail Me Now*. *I Thought It Was You* became a 10-minute mini-epic while *You Bet Your Love* was an ideal opener the second half.

Naturally, Hancock's magic on the keyboards was the main highlight of the evening, and despite the lack of patter between numbers his showmanship still shone through. Credit must also go to the other musicians too — Alphonse Mouzon on drums, Ray Obiedo guitar, Bill Summers percussion, Webster Lewis keyboards, Paul Jackson bass and Bennie Maupin reeds. Combined they produced some of the tightest sounds heard for a long while.

CHRIS WHITE

John McLaughlin: Royal Albert Hall

THIS WAS the sort of gig that leaves you wondering what is most important technique or music?

The show comprised three solo sets from Larry Coryell, flamenco guitarist Paco de Lucia and John McLaughlin, in that order, followed by a combined effort in the second half.

There was little doubt that while the audience appreciated the skills of Coryell and de Lucia, it was McLaughlin they had really come to see, and the first two sets were received with polite applause.

But all three solos turned out to be disappointing. Each guitarist playing long introverted, uninspiring pieces, that left all but the most avid technical perfectionists in the audience cold.

It wasn't until all three joined forces that the concert came anywhere near being as good as it ought to have been. The combination really gelled, producing beautiful bluesy, jazzy

pieces that were only marred by the fact that most were too long and lost direction two thirds of the way through.

All in all an unemotional, unexciting evening that provided a victory for technique over music.

DANNY VAN EMDEN

John Moon Martin: The Venue

LAST TIME John Moon Martin paid a brief visit to The Venue at the end of last year he was struck down with throat trouble. Judging by this recent performance it was a pity to have missed a performance by this talented American singer.

On stage he looks, with the greatest respect to both parties, a bit like Woody Allen wearing a blond wig, but there is no fooling about when he moves into action. The sound he and his band produces conjures up thoughts of a seventies American version of the Beatles when they were playing R and B in the early sixties and, in fact, they did full justice to *Please Please Me* and *I Saw Her Standing There*.

Martin introduced *Please Please Me* as being dedicated to all the EMI salesmen in the audience and the album he wants them to sell is his Capitol debut, *Shots From A Cold Nightmare*. He showed in his performance of bouncy, driving cuts like *Bad Case Of Loving You* that he has the right sort of sound that could break through in the UK. His songwriting has already produced chart benefits for Mink de Ville in the form of the single *Cadillac Walk*, which also features on the *Nightmare* album.

With solid backing from bass and drums, three guitarists, including Martin's were capable of taking the lead and Martin himself provided some catchy, if simple guitar lines. Let us hope for no more throat trouble for he is really worth hearing.

DAVE DALTON

WHEN

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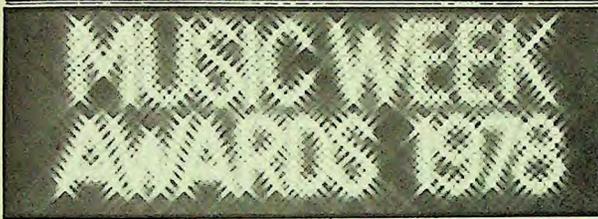
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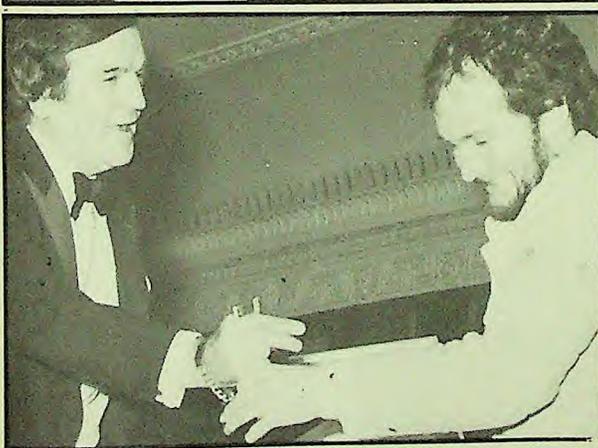
ABOVE THE girls from *Hot Gossip* who entertained with their own "naughty bit" of dancing after the awards presentations.



BELOW LEFT: meat bone hot (well warm) from the Dorchester's kitchens was an added bonus from *MW* managing director Jack Hutton for CBS chairman Maurice Oberstein who collected the award for top full price albums label — and took the bone home for his well-publicised dog Charlie.



BELOW BOTTOM: Alan Freeman seemed loath to hand over Kenny Everett's Highly Commended award for his "unique creativity in broadcasting".



YESTERDAYS

TEN YEARS AGO
DAVID PARAMOR leaves EMI to set up own production company... Peter Sarsted's Where Do You Go To tops singles chart, depositing Amen Corner's Half As Nice... MGM signs independent production deals with Keith West, Ray Smith and Tony Cox... Island issuing sampler album retailing at 14s 6d... Polydor parent company DGG acquires an interest in Norrie Paramor's production company... EMI rush releases Britain's Eurovision Song Contest entry — Lulu's Boom Bang A Bang.

FIVE YEARS AGO
ANDREW LLOYD WEBBER makes singing debut on Polydor single, Clouds... Ann Munday appointed copyright manager at Elton John's Big Pig Publishing company... Lem Lubin leaves Island to co-manage Argent with Roger Myers... RAK Publishing signs arranger/composer/producer John Cameron... Suzi Quatro's Devil Gate Drive tops singles chart... The power crisis forces EMI to suspend 1,500 albums — half its catalogue... DJM sets up own sales force under sales manager Les Tomlin.



UPSTAGING ANOTHER captain of the record industry who favours an admiral's cap, WEA managing director John Fruin appeared in pirate's hat — complete with Long John Silver Parrot — when he collected awards for second singles company and third full price albums company.

THE *Music Week* annual awards dinner at the Dorchester Hotel last week attracted a record 700 guests and was generally voted a highly successful event with Willie Rushton using just the right amount of levity in his position as master of ceremonies... he also had the best joke of the night: "If the Gibb Brothers got together with the Andrews Sisters we'd have laxative toothpaste"... Retiring BPI director-general Geoff Bridge genuinely moved by his special award which, he said, was the first award he has been given "to keep" in his long career... CBS director Peter Robinson, picking up Abba's award and getting a dig in at all those German-produced disco hits, said: "This proves the centre of European pop is in Stockholm, not Hamburg"... Cliff Richard and the Shadows got a standing ovation when they picked up their awards for 21 years of recording.

WE LIKE their confidence, but isn't RSR Entertainments' claim that new Lionel Bart musical *Gulliver's Travels* will top £76 million gross turnover of Oliver! a bit optimistic?... Creative consultant John Dyer went to Savoy Hotel, instead of Dorchester, for *MW*'s awards dinner and spent half an hour at the Haberdashers' Ball before he realised he was at the wrong event... Noted trombone sessioneer Don Lusher invited to join lecturing faculty of the International Trombone Association's seminar in Nashville in May... Apologies to Ariola for missing nought in last week's *MW* story on its restructuring — its 1978 sales were £60 million... April Music's Steve Reeves organising inter-company darts tournament and anyone interested should call him on 439 1845, ext. 5.

THE PARTNERSHIP between Darts and producers Tommy Boyce and Richard Hartley, which spawned five hit singles and three hit albums, has ended and the producers are now concentrating on Decca's Late Show, while Darts will in future be produced by Roy Wood... In *London Evening News* Roddy Llewellyn producer Claude Wolff said he had seriously advised his protege to give up his ambition to be a singer and Phonogram PR Norman Divall commented that he had "nothing on his schedule" to suggest a follow-up might be forthcoming... A son to Polydor senior art director Jo Mirowski and wife Anna; a daughter to Rocket MD David Croker and wife Jessica; and son to new Arista A and R chief Billy Lawrie and wife Sue.

AFTER THE report Broadcasting and Youth criticising high pop content of Radio One, expect BBC to broaden output with addition of magazine and advice shows (somewhat like the ILR stations in fact)... Talk Of The Town celebrates its 21st anniversary in March with a new revue, Bubbly, and return appearance of The Drifters... Expect news of Dusty Springfield concerts at Drury Lane Theatre in April... Signing of Sacha Distel to Phonogram marked his second time with the company and the end of a very short relationship with Carrere Records.

SIDE 1
(GET A) GRIP (ON YOURSELF)

DAGENHAM DAVE
BURNING UP TIME
DEAD RINGER
HANGING AROUND
I FEEL LIKE A WOG

the stranglers

LIVE (XCERT)

SIDE 2
STRAIGHTEN OUT

CURFEW
DO YOU WANNA?
DEATH AND NIGHT AND BLOOD
(YUKIO)
5 MINUTES
GO BUDDY GO



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