

MUSIC WEEK



Europe's Leading Music Businesspaper • A Morgan-Grampian Publication •

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Copyright confusion on Tartan 45

THE SUCCESS in Scotland of the World Cup oriented single, Ally's Tartan Army by Andy Cameron (Klub 03) — it went straight into the charts last week at number 32 — has caused certain problems.

First, demand built up nationwide, not just in Scotland, and distribution deals had to be set up hastily. Gus McDonald, managing director of Musac (Scotland) told *Music Week* "The whole of the country should by now be satisfactorily covered with Lightning in London, Wynd Up in Manchester and other regional outlets."

McDonald is not surprised at the single's success. "It's a hooligan's record that really captures the atmosphere of a football match. Sure, there's competition from the major record companies, but you can't get the same sound or atmosphere from a bunch of session musicians in London."

Secondly, the single's strong sales have delayed the release of Andy Cameron's follow-up, We'll Be There Over There b/w Don't Cry For Us Argentina. "This was originally planned for March 3 release," explained McDonald, "advance orders for this are already topping 100,000 in Scotland, but we'll just have to hold back. It would do neither us nor the artist a lot of good to have the two singles out at the same time."

The third, and most serious, problem lies with the question of the copyright in the music, the arrangements and the lyrics of Ally's Tartan Army. Both EMI Music Ltd and Mews Music Ltd are claiming to own the copyright. The dispute would seem to centre round who's arrangement and lyrics are used, to the partly traditional melody. Says

TO PAGE 4



PICTURED WITH what is believed to be the world's first square seven-inch record — Utopia Records' md Phil Wainman, recording artist Richard Myhill, and Rick Blaskey, Utopia's product manager at Phonogram.

Square record rounds off Myhill promotion

by CHRIS WHITE

IN WHAT is claimed to be a world's first, Phonogram and Phil Wainman's recently-launched Utopia Records have produced a square seven-inch single for both promotional and commercial purposes. The disc, which is made out of ordinary vinyl, features singer/songwriter Richard Myhill and a song written by him in conjunction with producer Wainman, It Takes Two To Tango.

According to Wainman, he originally thought of launching Myhill with a square single about two months ago. "At that time I was thinking of it just in terms of a promotional record for djs, radio producers and the media. When I took the idea to Phonogram they said it would be impossible to do, but that to me was like showing a red rag to a bull. Eventually, Phonogram agreed to try to do it, and although it obviously caused the pressing plant a lot of problems,

they have succeeded."

Both Phonogram and Wainman are keeping quiet about how the square discs were manufactured. Rick Blaskey, Utopia's product manager at Phonogram, said that at one point the company didn't think that it could get the idea off the ground because of the "tremendous complications" in the manufacturing process. He added that the single had been sold in to retailers by the Phonogram sales force in much the same way that albums are marketed — on a monthly cycle.

Despite Phonogram's reticence to talk about how the square single was manufactured — if the experiment is a success it may well repeat the exercise — one of the company's rivals, EMI was quick to offer suggestions. Managing director of EMI Manufacturing, Roy Matthews acknowledged that to produce such discs would be very expensive and create difficulties, but there were several ways of tackling the problem, he said.

The Myhill disc, which is released next Friday (17), will be issued on the Mercury label and carries its own catalogue number, TANGO 1. Retailing price is 90p but after the limited edition of 20,000 has been sold, a normal version of the single will be available at 80p. Phil Wainman added: "We hope the disc will become a collector's item for record buyers but Utopia certainly won't be repeating the experiment again, even if it is successful — the last thing we want is to be thought of as a gimmick company. However we thought that a square single would be a good way of launching our first product, and particularly for such a square-sounding song title."

Footnote: According to Phonogram, one of the advantages of the single is that it is easier for disc jockeys to cue-in the recording during programming.

PRS appeal

NEXT WEEK: Full reports on the PRS appeal scheduled to be heard today (8), and the MTA Record and Tape two day conference in London.

Country label for Motown

MOTOWN'S SPRING release schedule points to a new era for the company in terms of product, a new label and a subtle change of direction.

First release, on March 10, will be an album from new signing Fifth Dimension and an LP from 21st Creation (formerly 21st Century). A departure from the familiar Motown soul style is pop single product from artists on the Prodigal label Fresh and Rare Earth, while Cuba Gooding, previously lead vocalist with the Main Ingredient, goes solo with an album release on April 7.

Most surprising of all is the signing of Mike Curb's country label, MC. Curb, who founded MGM, launches the new deal with Marty Mitchell's version of You Are The Sunshine Of My Life (March 23). Alongside this product come a new album from Jermaine Jackson (April 7) and Smokey Robinson's Love Breathes LP, out on May 5.

James Fisher, General Manager of Motown International told *Music Week*, "It's an exciting new era for us at Motown, not only because of the standard of the product coming from LA, but also because of the new signings. EMI's Licenced Repertoire Division will be putting all its resources behind the new product."

Other new signings are Switch, Tata Vega, and Platinum Hook.

More in the Motown tradition but spearheading the activity are the Commodores, who tour here next month, backed by a heavy campaign for a single and the current live album.

Music Week—the dealer's paper

EVERY WEEK IN MUSIC WEEK:

MUSIC WEEK is the dealers' paper because every week there is detailed news of all the record company campaigns (see page 2), retailing news including your questions answered (see page 10), and page upon page of release information, radio playlists and charts.

NEW THIS WEEK:

Album Fact Sheet, compiled by Tony Jasper whose Singles Fact Sheet has a 75 per cent success rate in picking hits, and is fast becoming required reading for the on-the-ball dealer. Now Jasper will make his weekly pick of albums, detailed release information and marketing back-up, avoiding the obvious big sellers. This new *MW* service is in addition to our weekly authoritative album reviews section. (See page 24).

Tipsheet, as usual, brings you the news on what's available, whose contract is coming up for renewal, and which a&r men are looking for songs. Page 8.

Three pages of interviews with the talent that makes the news. Pages 18, 20 and 22.

How to stay small, work hard and be electrifying 43

Pop on television: *Music Week* talks to Mickie Most about his planned programme Revolver and to Sally James, co-host of Tiswas, ATV's successful Saturday morning show. 45 & 46.

Top 50 singles 57. Top 60 albums 55.

1,000—plus radio spots in Pickwick country campaign

PICKWICK INTERNATIONAL, the major budget record company, is promoting its entire country catalogue involving some 60-plus titles via a nationwide UK radio advertising campaign. The promotion starts this Friday (10) and will involve more than 1,000 radio spots in the first two weeks of the six week campaign.

Sales director Alan Friedlander said that the company had chosen the theme of country music for its major annual spring sales promotion because of the success of the last such campaign three years ago, and because of the consumer interest in such music which is usually generated at this time of the year via the Wembley Country Festival.

Spearheading the campaign are seven new releases: Dolly Parton, which is the first time that the singer has appeared on a Pickwick LP, Jim Reeves' I'll Always Love You, Country Giants Volume 7, Duane Eddy's Guitar Man (leased from GTO), Sydney Devine Live At The

City Hall, Glasgow (licensed from Emerald Records), and again the first time that the Scottish performer has been released on Pickwick), Slim Whitman's I'll Take You Home Again Kathleen, Jim Reeves Collection Volum 2 (a 2LP set) and another double-album, 50 Pop Hits Country Style, issued in the Five-O range.

Radio spots have been booked for every commercial radio station in the UK, with the exception of LBC — the London area will be covered by Capital Radio advertising.

In addition dealers will be supplied with point-of-display material including spin racks and dumper bins. Single albums retail at £1.15 each, and doubles at £2.25; tape equivalent will be £2.25.

Friedlander added: "The Slim Whitman LP has been licensed from United Artists Records and will be a compilation album, as opposed to a straight forward reissue of one of his LPs."

THE FIRST ALBUM FROM

BETHNAL

DANGEROUS TIMES

Album 9102 020 • Cassette 7231 014

marketed by
phonogram

NEWS

Dealer offer on Nonesuch titles

WEA HAVE announced a further phase of their Nonesuch release programme. On April 7, 13 new albums are scheduled for release, three of which are in the Ethnic Explorer series.

Said a WEA spokesman, "As WEA now markets two classical music labels — the other being Enigma — it has been found, fairly obviously, that some specialist classical dealers would wish to open accounts.

"The company has therefore established a special arrangement for this which precludes the usual requirements of a large initial order. Further details of this new arrangement can be had from Bill Lamb, Customer Services Manager at the Alperton depot, 01-998 8844."

The campaign to back up the Nonesuch April releases is spearheaded by reviews some of the albums have already received in the music press. Key quotes from these reviews will be stickered to the shrink wrapping of each album. Extensive advertising will also lead on these quotes, WEA have also prepared posters, showcards,

MARKETING

leaflets, badges and an April edition of Nonesuch Times for circulation among dealers.

Among the April releases are works by Haydn, Beethoven, Purcell and Scott Joplin.

TV for Ross

AS AN extension of its marketing and promotion campaign for the Diana Ross album, Baby It's Me (STMA 8031), Motown is taking television advertising on two stations, Granada and Trident. The 30-second commercials will be shown at peak times on the evenings of March 15, 16 and 17. Dealers in both tv areas will be allowed the album on sale-or-return with the dealer margin unchanged; to complement the promotion, they will also be supplied with point of sale material in the form of a counter browser unit which features a cut-out of the sleeve, and window streamers.

Score with Slade

SLADE ARE looking for a high-scoring FA Cup quarter final at West Bromwich Albion on March 11, to promote their current single 'Give Us A Goal' (Barn 2014 121). Polydor has taken a goalmouth site at the ground for the match between WBA and league leaders Nottingham Forest. This is in addition to existing promotion on the single which includes music press advertising, space in the football magazine *Shoot*, giveaway whistles, song sheets and TV appearances by the band.

12-in Rods

THE FIRST 10,000 copies of the new Eddie & The Hot Rods single on Island will be available in a 12-inch version — A-side Life On The Line is the title track of the band's latest LP while the B-side features three live recordings, Do Anything You Wanna Do, (I Don't Know) What's Really Going On and Why Can't It Be Me, which were recorded at the Rainbow Theatre in North London



The Nonesuch promotional material

last summer. The record will be released on March 10 and the following week the seven-inch version will be available but this will have only one live track on the B-side — Do Anything You Wanna Do. Retailing price of the 12-inch disc is 99p.

Bassey delayed

THE NEW Shirley Bassey album from United Artists Records has been put back two weeks, to coincide with her imminent UK tour. Called Yesterdays (UAS 30141), the LP is unusual on two accounts — it is the first time for almost ten years that the singer has gone into the recording studios and sung 'live' with the orchestra (usually the backing tracks are pre-recorded) and instead of performing contemporary material, she has selected a dozen old standards. Amongst the tracks are They Can't Take That Away From Me and I've Never Been In Love Before, both of which have been recorded by the singer previously, Over The Rainbow and You Made Me Love You. The LP was the last Bassey one to be produced by former UA managing director Martin Davis, prior to his leaving the company. Miss Bassey's 25th anniversary concert tour starts on March 15 at Brighton and includes three concerts at the Royal Albert Hall.

Clodagh push

POLYDOR AND Woolworths join forces this month on an advertising campaign involving the Clodagh Rodgers album Save Me (Polydor 2383 473). Woolworths are taking half-page ads in *The Sun*, including the album, and these will be linked to in-store displays. Later this month, Clodagh begins a 10-date concert tour.

Imperials album

NEW ALBUM from The Imperials, Who's Gonna Love Me (Power Exchange PXL 029), which includes the hit single of the same name, is being promoted via London Underground advertising, fly-posting, window displays and extensive press advertising. The US group are currently undergoing a UK tour to promote the LP.

MCA disco launch

MCA RECORDS launch an MCA Disco Series on March 31 with special 12 inch limited editions of singles by War and Stargard. 15,000 each of War's Hey Senorita (12 MCA 359) and Stargard's Love Is So Easy (12 MCA 354) will be available before both revert to the seven inch format. The 12-inch records will have special covers and cost 99p each. They will receive extensive press advertising in disco and black music publications.

Pleasers on TV

ARISTA RECORDS is mounting a promotion campaign to support the first British tour by the Pleasers, dubbed by their label as the "power pop pioneers".

Their tour began in Newcastle on March 5 and culminates in London

on March 29. Arista has set up regional and national promotion, including drive-time radio commercials for the tour and the Pleasers' single The Kids Are Alright released on March 17. Radio time has been taken on Metro, City, BRMB, Clyde, Forth and Piccadilly.

There will be a party for dealers, local press, radio and tv representatives held before each concert, and several tv spots are being organised. The first confirmed is BBC tv's Swop Shop on March 17. There will be full page advertisements in the weekly pop papers during the course of the tour.

UA adds three

UNITED ARTISTS Records has added three new releases to its mid-price series, Sunset, and these will be promoted by full-colour posters and music press advertising. The three albums are The Very Best Of Sandy Nelson (SLS 50411), Del Shannon's And The Music Plays On (SLS 50412) and Johnny Burnette's 10th Anniversary Album (SLS 50413). Retail price is £1.99, cassettes £2.49. As part of an overall re-promotion of the entire Sunset catalogue, UA has a marketing campaign designed to run throughout 1978 — it includes regular press advertising, point of sale and merchandising material, with the regular addition of new titles to the Sunset range.

Snatch foiled

THE SNATCH single, All I Want/When I'm Bored, released by WEA on Lightning Records is issued in a limited edition bag utilizing a three dimensional image colour process, printed on gold foil paper. Snatch are two American girls, Patti Palladin and Judy Nylon.

Ariola Knocks

WITH TWO songs in the final 12 from which Britain's Eurovision entry will be selected, Ariola Hansa marketing director, Andrew Pryor is planning a big push. Both Don't Bother To Knock by Midnight and Bad Bad Old Days by CoCo are to be the subjects of massive advertising campaigns and will be made available in full colour bags.

Original Suede

HOT ON the heels of United Artists Records' plans for a television campaign for a new Carl Perkins album, Ol' Blue Suede Is Back, Charly Records is re-issuing Perkins' original version of Blue Suede Shoes, coupled with Matchbox (CYS 1014) this Friday. The first 5,000 copies will be available in a black and white picture bag, and will retail at 60p as opposed to the normal 80p retail price. Charly is also re-promoting two albums featuring Perkins' Sun recordings — The Original Carl Perkins (CR 30110) and Rocking Guitarman (CR 30003), and a four-track EP from the Jukebox Giants series, Carl Perkins (CEP 106). UA's promotion for its Perkins LP starts at the end of March and will last for two weeks with 30-second adverts in the Granada, Trident and London areas.

Johnny Mathis & Deniece Williams Together!



The magic of Mathis and the distinctive style of Deniece Williams combine on this their brand-new single

'Too Much, Too Little, Too Late'



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

Wilde Rock unleashes ladies team

A NEW field promotion service covering retail outlets throughout the country is being launched by Wilde Rock this month. The aim of the team, called the Wilde Rock Ladies, is to call on shops currently using the company's promotional tapes, and supply them with extra promotional material, as well as introducing new dealers to the scheme.

Managing director Patrick Meads explained: "Two of the girls, Anne Heslop and Pamela Whitnell, have already been visiting shops in the London area and they will be joined by a third person very soon. The

idea is that they should get general feedback from retailers about the Wilde Rock promotion scheme and help them in every possible way to get the fullest benefits from the promotional tapes which are mailed out every week.

Wilde Rock is now being used in 500 independent record shops in the UK, and 500 merchandising outlets including 450 Woolworth stores. Meads said that the cost of the Wilde Rock scheme to the dealer was still only £12 a year, "And with five tapes being sent out every month that averages out at only 25p a week. However there is a lot more which

can be done to help the retailer sell his records, and the Wilde Rock Ladies will be able to supply appropriate sales material and display stands. Until now most dealers have only known Wilde Rock as being the voice at the other end of the telephone — the girls will make everything much more personal."

"We want to improve services all round by helping the dealers to sell more records and offering the record companies full value for their money."

Meads added that the company would continue to make inroads into the video film promotion market. "So far we have had three very successful films and a fourth is planned for early summer, which will be tied directly with sales and promotion. We shall probably be into about 60 major stores."

Wilko signs to Virgin

THE WILKO Johnson Band, consisting of Johnson himself on guitar and vocals, John Potter (piano and vocals), Alan Platt (drums) and Stevies Lewins (bass) have signed a long-term recording contract with Virgin Records who will soon be releasing a single by the band. Material for their debut album is currently under consideration and a full-scale British tour is likely to begin in late April.



PICTURED AT the London office of John Reid Enterprises are Elton John and John Reid with Kevin Eade, managing director of Rocket Publishing and Gary Osborne. Osborne has signed an exclusive, long term worldwide songwriting agreement with Rocket Publishing. He has also been co-writing with Elton, providing lyrics for material currently being recorded. Pictured left to right are Eade, Osborne, Elton and Reid.

A&M books tv time for Coolidge

A&M RECORDS move into tv advertising this month for only the third time (The previous campaigns were for Burt Bacharach and the Carpenters) when the Rita Coolidge album, Anytime Anywhere, is test marketed in the Granada region for six days on March 8, 9, 10, 15, 16, and 17. Border TV spots have also been booked for March 22, 23, 24.

Said an A&M spokesman, "The success of Rita's album — it was certified silver this week — linked with the breadth of appeal evident from the three hit singles, We're All Alone, Higher And Higher and Words, has warranted tv exposure."

Cube plans Best of Bolan double

FOLLOWING THIS week's release of the Marc Bolan EP and a number of his back catalogue albums (*Music Week*, March 4), Cube Electric are planning to put out a Best Of Marc Bolan double album in April.

"With Bolan's vast fan following, this LP set must have wide sales potential, Cube Electric General Manager, Jeremy Thomas, told *Music Week*, "The album contains 16 minutes of previously unreleased Bolan material, music that Marc

recorded with Tony Visconti. When Marc died, Tony finished the work since it was very personal to Marc. Also included is a 14-minute interview with Marc. The cover has pictures of Marc and even includes a picture of his birth certificate."

Thomas continued, "We were very surprised that EMI have not already put out a Bolan compilation LP. I understand that at one stage they were planning to do a TV album, but the idea was scrapped. Our double album must be the ultimate fans' album and we're pinning a lot of our hopes on it."

This week, Cube Electric start to repromote a number of catalogue albums. 100,000 illustrated octagonal full-colour pocket-sized catalogues have been produced to back the campaign. The albums concerned are Michael Chapman Lived Here 1968-1972 (GANT 1), Quantum Jump (TRIX 1), Gordon Giltrap's Visionary (TRIX 2), Quantum Jump Barracuda (TRIX 3), Elaine Stritch Reads The Peanut Papers (TRIX 5), Third World War (Hi Fly 4), Joan Armatrading Whatever's For Us (Hi Fly 12), Joe Cocker I Can Stand A Little Rain (Hi Fly 18), Jimmy Helms Gonna Make You An Offer (Hi Fly 21), Richard Rodney Bennett and Marion Montgomery Surprise Surprise (Hi Fly 24), Various Artists Concert For Chile (Hi Fly 25). All the above are priced at £3.75. In the twofa series (£4.05 each) are Joe Cocker (Twofa 1), The Move Shazam (Twofa 5), Procol Harum Whiter Shade of Pale (Twofa 7) and Shine On Brightly (Twofa 10), John Williams' Changes (Twofa 12).

Later in the year, the company plan to release Peter Cook and Dudley Moore's The Clean Tapes which will include Pete and Dud dialogue as well as music from the Dudley Moore Trio.

YESTERDAYS

10 YEARS AGO

March 13, 1968

GRRA to merge with MTA and form one body responsible for all record industry matters, operating as part of the Music Trades Association companies sitting on prices announcements until after next week's Budget — purchase tax is expected to increase from current 27½ per cent EMI flies 36 of its dealers to Bermuda as prize in sales contest Bill Martin/Phil Coulter song Congratulations is UK entry for April's Eurovision Song Contest Mitch Murray and Peter Callander set up Intune music publishing company Peter Goodchild replaces Jack Boyce as Decca classical promotions manager companies still set on rock 'n' roll revival and several singles schedules — this week Liberty plans Eddie Cochran reissues RR primes dealers on switching to decimal tills in preparation for 1971 D Day Tamla Motown still dominating charts with ten albums in Top 50 John Rowles' If I Only Had Time enters singles chart at No. 40 with a box.

5 YEARS AGO

March 10, 1973

INDEPENDENT COMPANIES building up own small sales forces to augment major distributors' teams in bid for more personal (and more profitable) store servicing Tony Blackburn's moves from breakfast show to morning slot in Radio 1 summertime shake-up to meet the challenge of ILR due in June Noel Edmonds takes over Flett/Fletcher write Power To All Our Friends, UK's Eurovision entry EMI planning celebrations to mark 75th year in record business RSO profits leap by 133 per cent over 1971 figures, as RSO label sings first artist, Blue Five companies to issue Billie Holiday albums to tie with release of Diana Ross movie and album Lady Sings The Blues EMI re-issues seven Creedence Clearwater Revival LPs, making whole of group's output available two majors plan own campaigns for compilation LPs Billy Haley & The Comet's Biggest Hits cassette released on Sonet. All three of ATV Music's contract writers release own-produced singles.

DOOLEY

FREDDIE HAAYEN, former head of Polydor UK in London, now running Polydor A&R International in Hamburg, shortly to move to New York as president Polydor Inc. US Veteran producer Wally Ridley honoured by EMI lunch celebrating his 65th birthday last week with presentation of gold disc for his latest album 30 Golden Greats By Joe Loss And The Black And White Minstrels, and a commemorative disc The Very Best Of Wally Ridley featuring his 16 biggest hits of past 25 years A son to Neil Diamond's wife Marsha; and Jim Capaldi's wife Anna gave birth to a girl in Ipanema John Miles Sight And Sound In Concert recording at Queen Mary College threatened by a duff generator saved by enterprising student who diagnosed a faulty oil filter, nicked one from nearby Hillman Imp and the show went on.

ESCHEWING conventional press for Patti Smith Arista threw a fanzines' press conference and were themselves thrown by one neatly turned out schoolboy who apologised for not appearing in his bondage uniform but he had come straight from school James Galway sat next to the Queen at Buck House lunch and found her most knowledgeable about his music and records April Fools Day wedding for RCA a&r manager Alan Sizer and Handle Artists lady Nicki Cree Robin Taylor's full title in his new Casablanca job is managing director, European Operations Daily Mirror Pop Club and Radio Luxembourg linking for week-long in-store promotion in Barkers of Kensington record department at end of March British manufacturers accounted for a record 25 per cent of stands at this year's Audio Engineering Society convention in Hamburg.

K-TEL'S laconic president Philip Kives on rare visit to London last week enjoying irony of record executives flocking to their celebratory cocktail party for three platinum albums (Gladys Knight, Disco Fever and Feelings) when only six years ago he spent three months being turned away by the majors and K-tel planning album of Kenny Everett's 20 worst records following success of his Capital Radio spot with same Motown issuing first commercially available 12 inch 45 Too Hot Ta Trot tying in with Commodores' April tour UK visit planned for EMI artist Sheila whose Singin' In The Rain has clocked four million in Europe.

ANDREW Lloyd Webber visibly bemused by journalist (not one of ours) comparing his Variations to the Floral Dance at party last week celebrating Chappell acquiring publishing of the piece Johnnie Spence who died in Los Angeles last August left £44,704 Following David Essex revival of Stay With Me Baby now Mountain reissues Dan McCafferty's 1976 version New Helen Shapiro single for Arista revives Brenda Holloway hit Every Little Bit Hurts Decca a&r chief Mike Smith signs excellent new wave band Late Show this week Rubettes record for Polydor not State as we wrote in live review last week We don't want to throw stones but we can't help wondering at accuracy of new Gallup chart, having heard of a record company which received a mailing shot inviting it to join chart return panel.

HI TENSION

THE BAND

HI TENSION

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NEWS

EMTV 9 price up: TV rates blamed

by TERRI ANDERSON

INCREASES IN tv advertising costs, which have put the current rates up by around 40 per cent over last year, have pushed up the price of the next EMTV compilation, Nat King Cole's 20 Golden Greats. Released on March 17, the album will have an RRP of £3.99 — 10p more than normal full-price RRP.

Bob Mercer, managing director of EMI's GRD, told major dealers who attended a presentation of the tv campaign that the price increase was necessary, and went only part of the way towards recouping the higher advertising costs. This EMTV campaign is one of the heaviest and most expensive to date — £285,000 will be spent on nationally-spread commercials, starting on March 20. The commercials are 60 seconds long, using four of Cole's most famous numbers — Unforgettable, Smile, Let There Be Love and When I Fall In Love — as a music bed.

The remaining 16 tracks encompass most of what the public will remember as Cole's hits. Brian Berg, EMI's commercial development manager, said that market research and feedback from dealers indicated that this compilation was exactly what a very

large number of record buyers (mostly in the over-35 age group) had been waiting for. Because Cole fans tend to be in that older age group, no radio commercials were planned for this album; the ILR network being regarded as appealing predominantly to the under-35s.

For that reason EMTV 8, Buddy Holly Lives, did have extensive radio promotion. The Cole compilation follows closely on the Holly release and Berg explained that while GRD and LRD do not normally release product simultaneously both EMTV 9 and 10 had been scheduled for release before the end of the financial year, and the delay in the Holly release (caused by the need to remake the commercial) was the reason for the very short gap. Previously EMTV albums have been brought out close together only at Christmas.

The album sleeve design is being carried through on promotional material, including a special 3-D display. RRP on cassettes and cartridges is £4.20, and minimum orders are 25 for disc, 10 for cassette and five for cartridge. Full s-o-r is offered until May 26.

Tartan 45

FROM PAGE 1

McDonald, "The arrangement used is Andy Cameron's though I know that at one stage Klub were considering using the arrangement by Sam Dennison. There is some dispute on this."

EMI Music Publishing is claiming to own all the copyright in the music, arrangements and lyrics of Ally's Tartan Army, which, it says, was written and composed by Samuel Dennison.

Mews Music states that the writer is not Dennison, as appears on the label, but Andy Cameron, the artist, and that his publishers are Klub Music and Mews Music.

Both EMI Music and Mews Music are pressing their claims. Until the matter is settled, either in or out of court, *Music Week* will list the single in the chart as "under copyright control".

LETTER

Is Twiggy free?

YOUR PIECE on Twiggy in Tip Sheet in your edition of March 4 is inaccurate and misleading.

Twiggy is not free for America. Although Phonogram Inc (Mercury) has passed on her. Phonogram Ltd retain full worldwide rights.

The piece implies that the tracks produced by Don Schroeder and David Essex are available. They are not; they are the copyright of Phonogram Ltd for the world in perpetuity. The story appears to emanate from Mr Shulman. I can only say that he has got his facts wrong.

Phonogram believe that Twiggy is a major artist, as we have demonstrated by our substantial investment in her. We think she has the potential to be a major international star. We do not think press coverage of this sort does her, or her management, any credit. D. M. BAKER, Director of Business Affairs, Phonogram, 129 Park Street, London W1Y 3FA.

Music Week replies: The article consisted of direct quotes from Neville Shulman, Twiggy's manager, who has since confirmed to us that all the facts as printed are correct in his view — Editor.



CRIMINAL RECORDS' executives outside Wormwood Scrubs Prison. Left to right: Max Hole, Geoff Jukes, Steve Blacknell.

Hole and Jukes form Criminal Records label

MAX HOLE and Geoff Jukes, directors of the Decca distributed independent Gama Records, have announced the formation of their new company, Criminal Records, the third director of which is David Simmons, founder of the Leosong Copyright Service Bureau.

Criminal Records will operate from 153 Percy Road, London W12, and will initially be run by Hole and Jukes who currently manage Camel, Michael Chapman and Vapour Trails.

The company's first signing is the group Vapour Trails currently attracting attention as Kiki Dee's backing band, and as a session band for Elton John, Gus Dudgeon and Vic Smith.

Hole and Jukes are confident that as an independent label handling their own marketing and promotion (details of pressing and distribution

arrangements will be released shortly), they will be able to continue the policy of close personal contact and professional involvement with all their acts. Both have extensive experience as agents, managers, and recording executives.

They have appointed Steve Blacknell as promotion manager. Blacknell has worked in promotion at Chrysalis, Anchor and Decca Records.

Increased sales for EMI but profits are down

EMI reported disappointing results for the last six months of 1977 with the music divisions taking a share of the blame for slashed profits.

The group's half-year pre-tax profit was £19.4 million compared with £36.7 million in the same period last year. The music areas contributed £13.558 million (pre tax and interest) showing a significant drop on the previous year's £23,144.

The reduced profits came despite increased sales in EMI record divisions around the world, but chairman Sir John Read cited increasing competition worldwide together with the current dominance of American product for cutting back profits in all territories.

"Reduced margins in Europe have

Kate Bush signs to Flatspin

KATE BUSH, currently enjoying success with her debut single Wuthering Heights and also her album, *The Kick Inside*, has signed a worldwide management representation deal with Flatspin Ltd, a company formed by Peter Lister-Todd and Michael O'Dell.

Lister-Todd, whose other clients include Lord Snowdon, Stuart Grainger and rock band Strife, told *Music Week* of his plans for Kate. "I have nothing but praise for the way EMI's artist development people have handled Kate's career to date. They believed in her from the start and did not push her too hard. I shall be taking a leaf out of their book."

"I want to base the evolution of her career on a low key. I don't plan to capitalise on all the hard work EMI have done. It would be a mistake to grab every deal that's put up to us. We won't be rushing out onto the road. Rather some *ad hoc* performances in fairly large venues."

Kate must rank as the success story of the year so far. Lister-Todd agrees and emphasises, "We want time to take stock of what's happening, to evolve a complete entity. In doing this, we'll be taking into consideration Kate's other assets — theatre and mime and explore every avenue. I'm anxious to build a close working relationship with Kate."

Flatspin Ltd are based at Mews House, 33 Knox Street, London W1 (telephone 01-723 3271).

Radar aims for expansion

FURTHER EXPANSION is planned in the near future for Radar Records, the new company recently started by ex-United Artists Record managing director Martin Davis, and Andrew Lauder, previously head of a&r at UA. The label's first single, *I Love The Sound Of Breaking Glass* (Radar ADA 1) by Nick Lowe, was a chart breaker last week only two weeks after release, and new product from Radar includes Lowe's *Jesus Of Cool LP*, and albums from Iggy Pop, James Williamson, and Elvis Costello.

A fourth person has left UA Records to join Radar, following the recent appointment of Judith Riley as press officer for the company — she was previously in the UA press office. Joining Davis, Lauder and Riley will be Tim Read, previously label manager for United Artists, and who takes on the role of head of marketing. He will be responsible for product management, and overseeing all press and promotion campaigns for the company.

Read graduated from Leicester University in 1973 and joined UA in September of that year as press officer; he became label manager in August 1975 and had responsibility for all US and third-party product. Judith Riley told *Music Week*: "There will be further expansion both in terms of staff and artists signed to Radar, and we will be announcing these very shortly."

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ELO's charity show

THE ELECTRIC Light Orchestra is to play its first UK concerts for over two years, in dates at Wembley's Empire Pool in June. The first of four shows will be on June 2 and will be a special gala charity performance in aid of The Invald Children's Aid Association.

ELO, whose double album *Out Of The Blue* has sold four million copies worldwide in only four months, achieving platinum status in the UK and most other territories, is currently on a sell-out world tour. Sales of the single, *Mr Blue Sky*, taken from the album, are approaching 500,000.

Musexpo '78 reminder

PARTICIPANTS IN Musexpo '78 wanting Department of Trade assistance should contact their particular trade organisation — (MPA, BPI) or the London Musexpo representative Jimmy Parsons, 6 Boreham Holt, Allum Lane, Elstree, Herts. (01-953 7260).

Musexpo '78 will be held once again in Miami Beach from November 4-8, 1978. The headquarters venue has been changed from the Doral to the Konover Hotel with its larger facilities.

Interested parties who have not received Musexpo applications in the mail should contact Jimmy Parsons.

Captain Video sets course for European market

IN THE same week that record promotion company Wilde Rock launched its on-the-road promotion team (see story page 3), Captain Video — the rival promotion company started by ex-Wilde Rock m.d. Bruce Higham — has announced plans to move into the European market. Higham's company is currently supplying video cassettes of bands on a monthly basis to more than 50 British record stores.

Higham told *Music Week*: "We are now expanding Captain Video's services to include major stores in Europe." He added that Captain Video cassettes were now being played in shops in Norway and Holland, and talks are "at an advanced stage" with a major Paris based distributor, on an agreement which would enable record stores in

also been affected by costs associated with the group's new production facilities in Holland and a new distribution centre in France," added Sir John. "In the US, Capitol experienced higher recording and marketing costs and invested considerably in talent development. Together with the introduction of the new EMI America label, these are designed to increase market share."

But the greatest factor in the group's poor results was losses incurred by the medical electronics business, including the much publicised X-ray body scanner, following drastic cuts in medical spending imposed by the Carter administration in US.

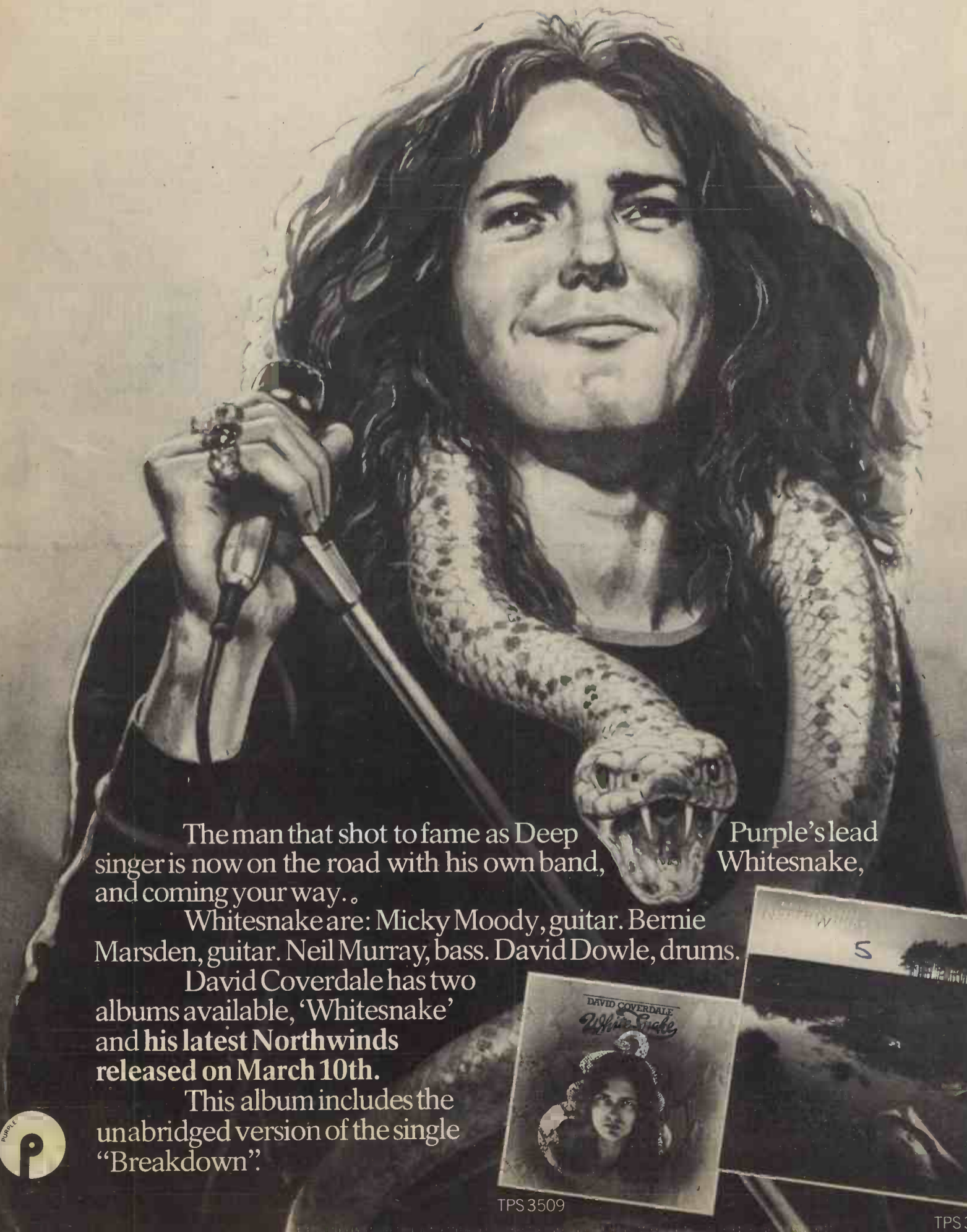
every major market in the world, excluding the US and Canada, to feature the company's in-store promotion.

Higham also claimed: "Here in the UK we have just sent out the fourth Captain Video programme to 50 stores and with my partner Sabrina Guinness I am negotiating with several chain stores and independent dealers to increase this total."

According to initial sales returns supplied by dealers, they have shown an average increase of 50 per cent on sales of featured singles and albums where the tape is playing."

Amongst the artists featured on the new Captain Video film are Bob Marley, Tom Robinson Band, the Brighthouse and Rastrick Band, Buddy Holly and Lonnie Donegan.

Northwinds another blow to the charts from David Coverdale.



The man that shot to fame as Deep
singer is now on the road with his own band,
and coming your way.

Purple's lead
Whitesnake,

Whitesnake are: Micky Moody, guitar. Bernie
Marsden, guitar. Neil Murray, bass. David Dowle, drums.

David Coverdale has two
albums available, 'Whitesnake'
and his latest **Northwinds**
released on March 10th.

This album includes the
unabridged version of the single
"Breakdown"



TPS 3509

TPS 3513

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		£ & VAT
Abba	The Album	2.25
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	Here's the Sex Pistols	1.95
Free	The Free Story 2LP (incl. hit single Alright now)	3.45

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Beatles	Hard Days Night	2.05
Beatles	Rubber Soul	2.05
Beatles	Help	2.05
Bob Dylan	Desire	2.25
Chicago	X	2.25

THEY'RE HERE!

Chicago	XI	2.25
Neil Diamond	Beautiful Noise	2.25
Black Sabbath	Greatest Hits	1.75
The Nice	Greatest Hits	1.75
Baccara	Greatest Hits	2.05
Boomtown Rats	Greatest Hits	1.65
Todd Rundgren	Oooops! Wrong Planet	1.95
Gong	Vive Gong/Gong est mort 2LP	3.75

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NEWS



Silver disc for Geraldine

PHIL COULTER who is now based in Los Angeles, where he is recording the score for the film *The Water Babies*, flew to Dublin to present CBS artist Geraldine with a silver disc for worldwide sales of her single *Romano*, written by Phil and Bill Coulter. *Romano* went to number three in the Irish charts and CBS have recently released her debut album there.

Pictured above from left: Dave Duke (General Manager CBS Ireland), Geraldine, Phil Coulter, Jackie Hayden (CBS Ireland).

KELTIC ENTERPRISES has published the first Irish Music Industry Diary 1978. Edited by Leo Mooney, the publication includes comprehensive listings of record companies, music publications, music publishers, associations, recording studios, who's who at

Masterswitch sign to CBS

CBS RECORDS has signed **Masterswitch**, a four-piece new wave band from the London area. They are currently in the studios with producer Vic Maile, recording their first single *Action Replay* for release in early spring. Members of the group are Mark Louis Steed on base, Martin Lee on drums, James Edward, vocals, and Steve Wilkins, guitar.

NEW SIGNING to Pye Records is rock band **Cyanide** from Yorkshire. Line-up is David Stewart on lead guitar, Bob De Vries, vocals, Mick Stewart drums, and Dave Thompson, bass and backing

Harrison to Carlin

MARK HARRISON has joined Carlin Music as head of the promotion department, replacing Paul Sargeant who has gone into management. Harrison previously worked at EMI Records for four years and EMI Music for one year, where he was involved in promotion. He is joined at Carlin by **JOHN EVANS**, who was previously assistant to Paddy Fleming, CBS' head of promotion, for two years before becoming involved in freelance promotion.

DIANA WARREN has been hired by Ariola Records to handle promotion on a freelance basis. Nine years in the record promotion business, Diana has worked with DJM, CBS, Pye and Young Blood.

MARTIN NELSON has been appointed Head of Field Promotion at CBS. Martin will have overall responsibility for all promotion outside London through radio, television, press, discos and universities. Reporting directly to Martin will be John Parker (Field Promotion Supervisor South) and John Lees (Field Promotion Officer North). Martin has gone to CBS from EMI Records where he spent seven years working in promotion.

IRISH NEWS FROM KEN STEWART

RTE, BBC Radio, Downtown Radio and listings of other businesses connected with the industry. Available from Keltic Enterprises Ltd, 45 Lower Baggot Street, Dublin 2. Telephone: 763897/769218.

SCOTTISH GROUP The Whistlebinkies have signed to Claddagh Records — the first time the Irish company has signed a non-Irish act. The band are semi-pro and play traditional Scottish music. Their album was launched initially in Scotland and will be released in Ireland this month.

MUSIC DEALS

vocals. Although they have only been performing together for four months, the band have already played several London gigs. Their first single, a revival of the Who's *I'm A Boy*, has just been released and their debut album, *Cyanide*, follows this month.

ARIOLA HANSA have signed teenage band **Child**. Their first single, *When You Walk In The Room*, is released on March 10. On March 23 they make their TV debut on the Muriel Young show.

MUSICAL CHAIRS

He has considerable experience across the whole spectrum of field promotion having been Manager of the Manchester Office and then Head of Regional Promotion. Prior to EMI, Martin worked in agency booking after successfully completing a teacher training course.

MIKE HAWKER joins the Professional staff at Chappell to work on material in the Chappell pop catalogue, with specific responsibility for RSO. Previously with Carlin Music, Hawker has considerable writing experience, with a number of songs recorded by Helen Shapiro and Dusty Springfield.

Also at Chappell, **EDDIE ELLIOTT** joins the Promotions staff, to work with Chas White, a former colleague at Carlin, in promoting pop copyrights to television and radio.

Director Tony Roberts says that these appointments underline Chappell's intention to maintain and improve upon its current chart success, and to extend its coverage of the contemporary scene.

MUSIC

THAT WILL BOOST

MARCH ALBUMS

ARTISTE	TITLE	RECORD	CASSETTE
JOE DOLAN LOUIS STEWART	Midnight Lover Ronnie Scott's Presents Louis Stewart - Milesian Source	NSPL 18549 NSPL 18555	ZCP 18549
GEORGE MELLY VARIOUS ARTISTS STEPHANE GRAPPELLI MAX HARRIS AND THE NEW RED HOT PEPPERS & THE RAGTIMERS	Melly Sings Hoagy Golden Hour Of Clarinet Jazz Giants Golden Hour Of Stephane Grappelli Golden Hour Presents 'Red Hot And Ragtime' The Music of Scott Joplin And Jelly Roll	NSPL 18557 GH 649 GH 650 GH 651	ZCP 18557 ZCGH 649 ZCGH 650 ZCGH 651
WOODY ALLEN MANITAS DE PLATA	Morton Woody Allen Golden Hour Presents Manitas De Plata: Flamenco Guitar Golden Hour Of Paul Anka	GH 654 GH 871	ZCGH 654 ZCGH 871
PAUL ANKA MICHELE MICHEL VILLIARD & HIS ORCHESTRA THE ENGLISH CHAMBER ORCHESTRA Conducted by ALEJANDRO KAHAN JOHN HANSON AMANDA LEAR ANGEL BLACKSMOKE JAMES & BOBBY PURIFY CAMEO LOVE UNLIMITED ORCHESTRA DAN HILL THE PLAYERS ASSOCIATION	Magic Love Music From The Films Of Charlie Chaplin Mozart: Piano Concerto No. 20 in D Minor, K. 466 The Student Prince I Am A Photograph White Hot Blacksmoke You And Me Together Forever We All Know Who We Are My Musical Bouquet Longer Fuse Born To Dance	GH 872 NSPL 28248 NSPH 28506	ZCGH 872
		PCNH 13	ZCPNH 13
		PKL 5568 ARL 5002 CAL 2023 CAL 2024 CAL 2025 CAL 2026 BT 554 BTH 8005 VSD 79398	ZCCAN 2023 ZCCAN 2025 ZCVD 79398

YOUR SALES THIS

MONTH

Orders To: Pye Records (Sales) Ltd., 132 Western Road, Mitcham, Surrey CR4 3UT. Telephone: 01-640 3344.



TIP SHEET

Pyke wants buyer for studio and catalogue

Tipsheet is a Music Week service spotlighting opportunities for writers, producers, a&r men, artists and publishers.
Contact Sue Francis through Music Week, or on 439 9756.

FOR SALE — desirable house in quiet residential street near Putney Common with own built-in recording studio and a valuable publishing catalogue.

Selling is Tony Pyke, who developed the present studio with custom built 4-track desk after working as a session musician and then as a Johnny Howard Band member in the Easy Beat TV show.

From teaching on the side and using tape with his students Tony ended up with a whole studio, and over the years an impressive list of people have passed through its doors — Ralph McTell, Cook and Greenaway, Uriah Heep, Tony Eyers, Mick Ronson, and Larry Yaskiel in his days as European director of A&M when he recorded the initiation of the Black Witch Alex Sanders.

Now Tony is taking on a full time job that leaves him no time for studio work and he wants to sell the house and studio — and points out that there is planning permission for the studio and a 100ft garden which could be built into.

Also up for grabs is Tony's publishing catalogue which contains a ten-year collection of songs and music ranging from folk, country blue grass, pop, MOR, reggae, jazz, disco, background music and even some sound effects.

"There are in the region of 250 songs, some of which have been

masters and have been released and are earning on albums. The copyrights are all there and, interestingly, all exist on tapes," he says.

Tony built up the catalogue by buying individual songs rather than writers. "I obviously felt they were all potential hits, having strong good hooks. From my record label Teepee Records, which was the first independent company to get national distribution, I have masters with such artists as Tim Hart and Mattie Prior."

Contact: Tony Pyke, 31 Dryburgh Road, Putney (01 788 4928).

A&R MEN and producers looking for an experienced young arranger should know that Geraint Hughes is available for freelance work. He describes his particular talent as "being able to achieve those glossy arrangements that the Americans seem to have on disco type singles — that touch of class".

Geraint added: "I am also happy with MOR and pop disco music and I like the new wave stuff, which is a lot like fusing the beat of reggae with a much more up-tempo aggressive beat."

Geraint is best known for his producing and arranging for Gull Records where he recorded under the name of Max West. His Barbados with Geoffrey Calvert,

Caplan sets music conglomerate

A GROUP of new companies specialising in stage music is on the look-out for distribution and publishing administration.

Stagestruck Records, Stagestruck Music and Stagestruck Management have a specialised approach to the music business, but offer conventional new business opportunities. All were formed by Simon Caplan who has come to the music and entertainment fields through the clients in fields he served as a chartered accountant.

He intends to produce stage plays and musicals in the West End via Stagecraft Productions. While the record and publishing companies will handle the music from the musicals.

Says Caplan, "If we produce a musical, we would like if possible to be involved in all aspects. It is stupid to have the public coming out of a

show and then buying the record from another company.

"Intention at the moment is for the record and publishing companies to handle only the music from Stagestruck productions."

The opportunities here are for a distribution deal for the records and administration of the publishing. As for the kind of company he would like to be involved with, Caplan says, "Bearing in mind that the potential market for a musical is Broadway, London, South Africa and a few other places, we would want a relationship with a company which has outlets in these areas. It does not need to be a big company."

Since the success of the venture depends on getting the plays and musicals onto the stage, it is worth noting Caplan's approach. Through his personal accountancy relationships and his finance company he has established a consortium of contacts in the UK to raise the money. Then "having raised the finance, and got top billing names to commit themselves, I can then hire established people with recognizable names to create the projects".

Caplan describes an example of his direct approach, "I just picked up the phone and called Stephen Sondheim and said, 'How would you like to work on a musical for London?' He said 'great, if you give me a book'.

"I also contacted Marvin Hamlisch with the same proposition and got the same answer."

In addition to staging new plays and musicals, Caplan is already involved in arrangements to bring several musicals from the States to London. His plans include transferring his London shows to



Simon Caplan

Broadway. He estimates it is up to fifty per cent cheaper to open a show in the West End than on Broadway.

Each company will have as a director, an expert in its particular field. On the publishing and recording side is composer, conductor Terrance James whose enormous versatility and experience range from classical orchestras such as the London Philharmonic and artists like Menuhin, Isaac Stern, Claudio Arrau, Julian Bream through ballet and records like Jonathan Livingston Seagull. He introduced orchestrated Beatle songs into the Promenade Concerts, written and conducted film scores and has written songs or arrangements for such as Small Faces, Led Zeppelin, Faces, Rod Stewart, The Cream and Moody Blues.

Contact: Stagestruck Companies, 57 Duke Street, Grosvenor Square, London W1. (01) 629 8608.

PHOTO BY SYLVAN

using the name Typically Tropical, went to No 1. It was followed by their Rocket Now and an album Barbados Sky. Barbados can be heard in Caribbean Airway's commercials, and Gull is re-releasing the single on May 5.

Other Hughes' arrangements include The Ghost Song by Calvert and West. He also produced and arranged the Judas Priest album Sad Rings Of Destiny and their single The Ripper. He is currently doing some production work with Mike Chambers' OCR Records, and has several demo tapes of his songs and productions.

Contact: Geraint Hughes, 8 Abinger Court, Gordon Road, London W5. 01 998 5370.

Where's tomorrow's-tonight?

TDS, the new wave label that has its first single, Tonight's Drummer Man climbing up the charts, is now looking for a second group to add to the label.

TDS was formed by Roger Greenaway and Harry Barter with distribution by WEA, following the termination of their earlier company, Target Records', distribution contract with EMI.

Managing director Harry Barter found Tonight by the simple method of going out every night and looking. He can't say now what the new group he is looking for will be like — just as he didn't know what he was looking for with Tonight — until he heard them. "But it does have to be a current 'now' group as Tonight is", explains Harry.

The places that Harry and other record companies and managers

scout are The Red Cow, The Hope and Anchor, The Vortex for hard core punk, Music Machine and Winchester Castle.

Once found, breaking the new group is the next step. With Tonight, Barter says, "I began by taking everyone possible in the media, individually, to various pubs where they were playing."

As shown with Tonight, John Fruin, takes a personal interest in breaking a new British band and TDS and WEA will combine to create, encourage, develop and support a group into becoming a hit. What a new band will have from TDS is Barter's personal attention "something impossible from the major companies. This total effort helped Tonight break with their first single at a fraction of the cost that, a major would spend. We gave them a good percentage deal but the band was intelligent enough to realize a huge advance just comes out of their pockets. Our major investment went into putting the band on the road at something like £800 per week, and promotion. Perhaps a total of £25,000 had been spent, which isn't bad when you hear of figures like £170,000."

Contact: TDS Records, 108 Park Street, London W1. 01 493 6439.

WINDOW MUSIC, the publishing division of Pete Drake Productions, Nashville, is looking for a sub-publisher in France via London contact Mike Sutcliffe.

Current writers include Linda Hargrove, Larry Ballard, Jeff Tweel and Pam Rose. Linda particularly, has a good record of country hits with covers by Twiggy, Johnny Rodriguez and Ernest Tubb.

Window's catalogue also includes material by others such as David Allan Coe and Melba Montgomery.

Pete Drake, President of the parent company is the well-known steel guitar player and producer who has recorded in Nashville with Bob Dylan, Ringo Starr, George Jones, Billie Joe Spears and Tammy Wynette.

Window would prefer companies interested in sub-publishing in France to have some knowledge of or experience with country music.

Contact: Mike Sutcliffe, 125b Sumatra Road, West Hampstead. 01 435 5128.

MIKE SMITH, head of A&R at Decca Records is looking for material for Hazel Dean and for Robin Sarstedt.

Hazel's last releases were Who Was That Lady and No One's Ever Gonna Love You. Mike is looking for soulful, MOR songs.

Robin's last was Jewellery Store while his Something's Goin' On written by Russ Ballard comes out soon. He needs material for an album.

Contact: Mike Smith, Decca Records, 9 Albert Embankment, London SE1 01 734 9286.

stax
DOUBLE 'A' SIDES

FREDERICK KNIGHT
I've Been Lonely For So Long
I Betcha Didn't Know That

JEAN KNIGHT
Mr Big Stuff

VEDA BROWN
Shortstopping

STAX 2007

EMI STAX 2008

HARVEST DISQUES PRÉSENTE

SOFT MACHINE

à Théâtre Le Palace
6,7,8 et 9 Juillet
20.30 hrs

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ALBUM AVAILABLE AT YOUR

LOCAL DISQUES STORE



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ALBUM AVAILABLE AT YOUR

LOCAL DISQUES STORE



" THE LITTLE LABEL ON THE BIG RECORDS "

RETAILING

Dealer deletions exchange

MANY A salty tear has marked the pages of record catalogues as dealers send customers away with "Sorry, I can't order that for you; it's deleted." The dealer knows he is losing a sale that will probably be lost to the trade as a whole. He must also in many instances be fairly sure that another retailer somewhere — perhaps in the same district — has that deleted item gathering dust as dead, unshiftable stock.

Short of ringing around everyone every time the situation arises — or indiscriminately buying up deletions and cutouts from one-stops in the hope that someone will want them soon — there is no positive action the retailer can take. *Music Week* is offering, for those to whom it would be useful, the freedom of its weekly retailing columns to let other retailers around the country know what they have available, and what

they need for an order. Telephone numbers will be given and arrangements about swapping/payment of differences/postage can be made between the parties who, in Bridge terms, find "a fit".

The first wanted ad comes from Alan Bellward, of Lewes Record Centre, 18 High Street, Lewes, Sussex. Telephone-Lewes 3611. He has had would-be orders in the past couple of weeks for:

Michel Legrand. 20 Songs of the Century. DUBL 9004/5.

New World, New World. RAK (no number given).

Otis Redding. Anthology.

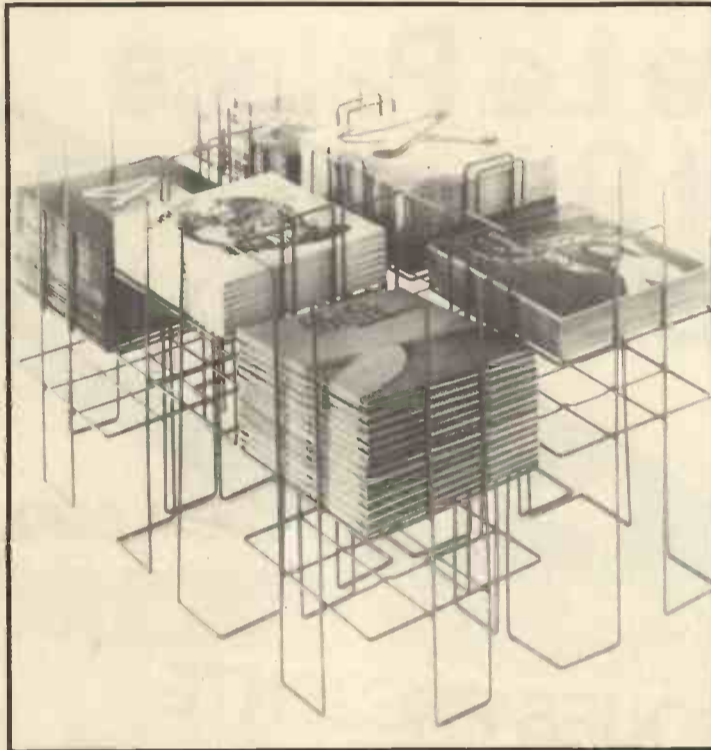
Alan Freeman's History of Pop (no number given. There were three

A NEW RETAILING SERVICE

separate records which were compilations fronted by Alan Freeman. Two early ones were on Decca and Atlantic, but the only LP actually titled Alan Freeman's History of Pop was on Arcade — a 2LP).

Stray. All In Your Mind. TRA 216.

Black Mikado. TRA 300.



The DMS 'disappearing' display and storage system.

Invisible display racks

A DISPLAY AND storage system which "disappears" when stocked with records is now being put on the market. It was originally designed for the Virgin record shops, and has been successfully used there for the past three years. It is now being offered to a much wider market by Display Merchandising Systems.

The system is, as its designers and producers claim, a departure from

the wood and formica pieces of shop furniture which are common to other browser designs. Already available are six of the skeleton frameworks which make the disappearing trick possible; when full of records the metal frame becomes almost unnoticeable and the record sleeves are all that catch the eye.

John Shuttleworth, director of DMS, says, "There is a definite difference between this and the normal browser system. The DMS system aims to combine storage and display, and the dealer can use the racks to promote one LP or several." The system takes the self-service supermarket approach to selling records, allowing for bulk display which helps the impulse buyer.

The free-standing album dumpers are probably the most interesting design in the range, and can be put together in groups or patterns to allow bulk storage and display at the same time. But DMS feels that their one, two and five-tier units, and the wall-hung racking, depart most from conventional record retail philosophy of requiring customers to go to browsers and search through them rather than being able to see the whole sleeves of what is in stock.

Prices range from £98 for album browser with capacity for 360 LPs to £21 for an album wall rack to store and display 50 LPs. The system, to which will be added tape and checkout units in the near future, is available in several colours. Details can be obtained by contacting DMS at 8-9 Stephen Mews, London W1P 1PP. (telephone — 01-636 1835).



THE WINNING dealer in the Power Exchange Records Greek holiday competition was Mrs. J. Gibbs, of Morlings in Lowestoft (second from left) who received her prize at the Power Exchange offices in London. The competition was run in conjunction with Olympic Holidays during last Autumn, and involved both consumers and dealers. Pictured at the presentation with Mrs Gibbs are (left to right) Chris Mansell, Olympic Holiday Incentives manager; Miss N. Keogh, winner of the consumer prize; and Tom McDonnell, sales and marketing manager of the record company.

The legal angle on 'loss-leading'

A WHITEHAVEN dealer was prompted by write in by our front page story about singles being sold under cost price, by certain Midlands multiples (*MW* February 4).

Mr. R. Coyles of Brooks Music Centre says: "We feel very strongly about this. We have had the VAT man saying we should take 30 percent on records and yet where new singles, outside the Top 50, are concerned, we just can't sell these at cost price. What would be the legal angle here? If it is dead stock can we sell at a low price? And what is the VAT ruling in this?"

While the GRRC is still looking into the terms of the Fair Trading and Finance Acts with regard to the selling of records below cost price MTA secretary Arthur Spencer — Bolland has given a very simple reply on the VAT position.

He states that there is nothing legally to prevent any dealer from selling goods at whatever price he wishes. When he bought those goods he paid the correct amount of VAT on them. Should he sell at cost, or even below cost, he will recover less VAT than he paid. That is his business — and it means that the Customs and Excise make a little unlooked-for profit — but there is nothing to stop him doing it. Nothing, that is, except the hard

DITB offers scholarship

APPLICATIONS ARE being invited by the Distributive Industry Training Board for the George Spencer Scholarship — awarded annually for research into training for shop assistants and others in the distributive industry. It is open to employees over the age of 18, and the research project of their choice needs to be completed between August 1, 1978 and July 31, 1979. The application form is available on request from information Division DITB, MacLaren House, Talbot Road, Stretford; Manchester M32 0FP. The total value of the scholarship is £1,500, and it would seem to be a worthwhile prize for which any young staff member, aiming at making retailing a career rather than just a job, might want to try. • The DITB office in Leicester has closed, and that region will now be served from 6 Frederick Street, Wigston, Leicestershire (telephone Leicester 889371).

QUESTIONS AND ANSWERS

facts of economics—if you buy at a great price than you sell for, you will swiftly go bankrupt. However, as a way of clearing dead stock, or occasionally shifting current stock quickly to make room for new, it is a useful device; there is nothing in the VAT regulations to stop a dealer from occasionally cutting his own throat if it seems necessary for turnover. Where such action may be covered by other Acts consultation with the GRRC would be advisable.

Mr Coyle also asked about problems involving sale of hi-fi goods, and as these require further research they will be answered next week.

THE CLOSE and slightly mysterious connection between new wave and reggae music is apparently growing stronger. A number of shops which have gone into stocking punk product in depth, and have attracted a following of customers wanting even the most obscure of such material, now want to stock more ethnic records.

A call from Vibes Records, Bury, Lancashire, closed with a plea for information on how dealers outside the tight network of black music specialist shops — known only to their regular black customers — can obtain stocks of "the real thing". In Vibes' experience there is among the young whites who buy new wave a real hunger for ethnic music — for reggae which is closer to its origins than the black music which occasionally gains radio play and finds its way into the chart.

Eddie Grant, founder of the Equals — an artist beloved of a big audience in the Caribbean and in Britain — and the head of the Ice record label, advises against attempting to find out and contact individual ethnic labels.

"There are an amazing amount of them. Just to think about it would be disastrous!" He recommends going to a central specialist wholesaler — Mojo one-stop in Shepherd's Bush, West London. Call 01-743 2138. Incidentally Grant would be one of the first to cheer if ethnic reggae were to gain wider acceptance and bigger sales. But: "I just don't believe it will happen. How can you sell in big numbers if you never get any airplay? We have been working on the radio stations, but we do not seem to be getting anywhere. When they do the odd black music programme it is just American stuff — no Carribean, and no British black music." (Also see story, left).

EDITED
by
TERRI ANDERSON

News in brief...

TEN FREE cassettes are being offered to dealers as an incentive to stock Scotch High Energy tapes. They come with every order of 100 cassettes (C60 or C90) and the offer includes a free counterstand. Dealers can take up the offer with any 3M salesman, or by contacting one of 3M's regional sales offices in Belfast, Birmingham, Glasgow, Manchester, or outer London (Penge). This promotion backs up the Scotch national advertising campaign which will run throughout this year.

NEW PACKAGING marks the showing of the complete range of Watts record maintenance equipment at the High Fidelity '78 exhibition. The Dust Bug record cleaner is now in a new gold and black hanging pack and the Parostatik Disc Preener pre-play cleaner is in a variety of colours in a new dispenser style box. Details of products can be obtained from Danby House, Sunbury on Thames, Middlesex.

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INTERNATIONAL

Creole's international milestone

LONDON: Creole Records is continuing its penetration into the worldwide marketplace via new distribution deals with overseas record companies. Joint managing directors Bruce White and Tony Cousins have recently concluded deals, each for three years, with RCA in Australia, Tape-car for Brazil, Starbox in Brazil, Music Box for Greece, and Phonic FA for the Spain and Portugal territories.

White told *Music Week*: "These new deals are a significant milestone in the history of Creole Records, and should consolidate our success in the UK marketplace. Currently we are also negotiating new distribution deals for South Africa, France and Germany, which will involve all Creole product, and we are also negotiating with a major publishing company to administer Creole Music

EDITED
BY
NIGEL HUNTER

worldwide. Our distribution for Creole Records in the Benelux countries will continue to go through Dureco."

White also revealed that he and Cousins had negotiated a new three-year deal with producer Stan Shulman for all Ruby Winters product — the singer had a Top Five hit during the Christmas period with I Will. Her next single, Come To Me, is released on March 17 and an album called Ruby Winters will be issued on May 10.

"We have also signed a licensing

deal with a US label, Rampart Records, and will be representing its catalogue throughout Europe. The first release, You're So Right With Me by the East Side Connection, is already bubbling under the Top 50. Rampart product will be issued on the Creole label in the UK and through our licensees in Europe — the product is mainly disco funk and the label will be our main source for such product. In addition Creole will also be handling the company's publishing," he added.

White concluded: "Tony Cousins and myself are flying to Los Angeles at the end of this week to finalise a deal for a catalogue which will in effect be bigger than the entire Creole catalogue. At this point I can't say any more than that it includes four major recording artists."



LONDON: Robin Gibb of the Bee Gees received gold and silver discs during a recent visit to RSO's London office for the group's single *How Deep Is Your Love* and a gold album for *Best Of The Bee Gees* from Germany. Helping him hold the trophies is RSO Records/UK managing director Brian O'Donoghue (left).

Wings still over Australia

SYDNEY: Mull Of Kintyre by Wings has repeated its outstanding success in the Australian market by holding the No. 1 position in the chart here for 10 consecutive weeks,

the longest period for any disc. It reached the No. 1 position and gold status in record time, and is EMI's most successful single in this country.

Satril to expand repertoire

TOKYO: The success rate of British acts in Japan maintains a very high

level here, and Satril Records managing director Henry Hadaway has announced the start of an extensive product and talent search for new material for the Satril label in this country.

The company feels the need to expand its repertoire in this particular direction as a result of the label's success in the Japanese market over the past 18 months. Satril is managed here by the giant Nippon Television Corporation and distributed by Nippon Columbia.

With an eye to bigger sales in the second largest market in the world, Satril is inviting record producers and record companies to submit finished masters which are available for Japan under lease tape deals.

Managers, promoters and artists are invited to approach the company direct, but Satril is not seeking catalogues. Hadaway, Alan Melina, general manager, and a&r manager Paul Jenkins will between them be covering the US, Europe and Britain throughout March, April and May to hold auditions.

Stiff-Arista deal for US distribution

NEW YORK: Stiff Records will now be distributed by Arista in the United States. First releases will be Ian Dury's album and Live Stiffs.

Said Arista president, Clive Davis: "Stiff Records has made a definite statement by demonstrating a keen ear for unique talent, and presenting it with style, wit, originality and real know-how."

Responding with some of that style and wit, Stiff boss Dave Robinson said: "In a world where courage is at a premium, Arista has given new meaning to the word Wreckless by taking Stiff in its hands."

In harmony for 1978 Eurovision

By WILLEM HOOS

AMSTERDAM: A relatively unknown vocal trio, Harmony, has won the Dutch preliminary of the Eurovision Song Contest '78 with the song It Is OK.

The group, formed at the end of last year, is made up of Rosina Lauwaars, former singer with now defunct Dutch country group Sommerset, and Ab van Woudenberg and Donald Lieveid. A few weeks ago the trio signed with Polydor.

Harmony, from Utrecht, was discovered by Eddy Ouwers, noted producer who, under the name Danny Mirror, scored an international hit with I Remember Elvis Presley. Ouwers was also the power behind Teach-In, another Dutch group which won the Eurovision Song Contest of 1975 with the song Ding-A-Dong.

Ab van Woudenberg is the only professional musician of the trio. Lieveid is a karate teacher and Rosina Lauwaars now works in an office. Other candidates in the Dutch preliminaries were singers Barry Duncan and Kimm and all-girl group the Internationals.

Through European Broadcasting Union rules, Polydor cannot release It Is OK before March 25 and it cannot receive airplay before that date.



LONDON: An international marketing meeting of all Ariola's European companies was held recently here to co-ordinate marketing activities and product planning. The meetings are held four times each year in different countries, and this was the first in London. (Left to right, back) Erich Krapfenbacher (Ariola Austria), Bruno Huber (Ariola Switzerland a&r marketing manager), Anton Witkamp (Ariola Holland deputy md), Wolfgang Poetsch (Ariola Austria promotions manager), Andrew Pryor (Ariola UK marketing director), Jacques Chabiron (Ariola France international a&r manager) and (left to right, front) Robin Blanchflower (Ariola UK managing director) and Hartmut Schutze (Ariola Germany marketing director).



SYDNEY: Jeff Lynne and the Electric Light Orchestra are pictured with platinum discs received for *Out Of The Blue* and *New World Record* by Alan Rely, managing director of Festival Records. During their recent concert tour of Australia, ELO broke all the box office records previously held by Fleetwood Mac and Abba. Left to right (back row) Richard Tandy, Hugh McDowell, Melvyn Gale. Front row: Mik Laminski, Jeff Lynne, Bev Bevan and Kelly Groucutt.

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ASCAP's 1977 bonanza

LOS ANGELES: The American Society of Composers, Authors and Publishers (ASCAP) achieved its highest income for the 1977 financial year, according to figures just released here.

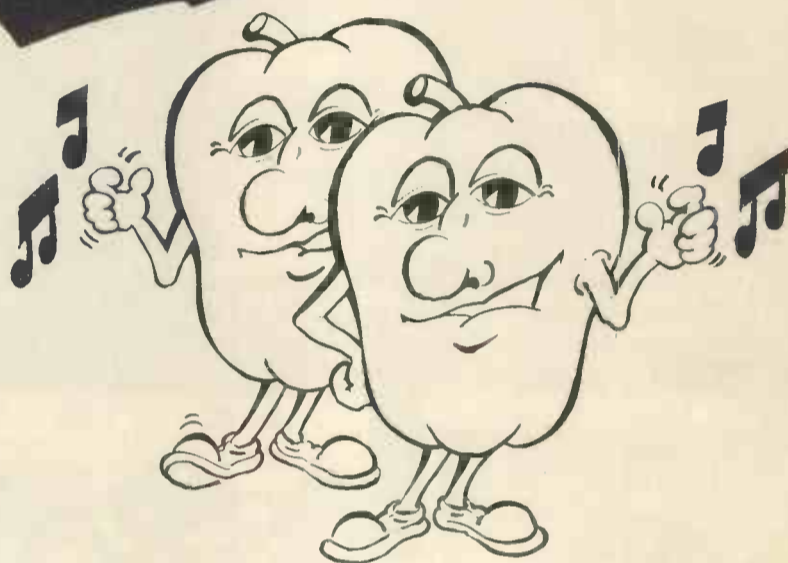
The total was 102,489,000 dollars, and for the seventh successive year in its 56 years of annual income announcement, ASCAP registered an overall increase. Last year's result exceeded the 1976 figure by 8,432,000 dollars. Distribution of the balance after deducting salaries and expenses rose by 5,645,000 dollars to 67,183,000.

Receipts from foreign societies increased from 13,719,000 dollars to 14,968,000 dollars, and last year ASCAP distributed to members and earmarked for foreign societies 66,952,000 dollars compared with 61,606,000 in 1976.

ASCAP president Stanley Adams ascribes the 1977 record result to "the continuing growth of ASCAP along with the entertainment business in the US generally and the broadcasting industry in particular".

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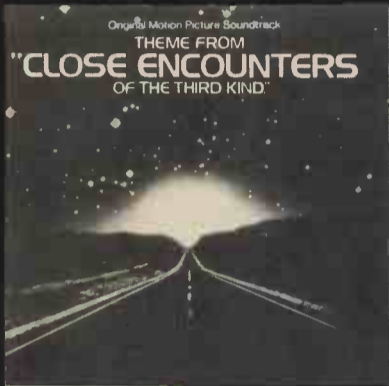
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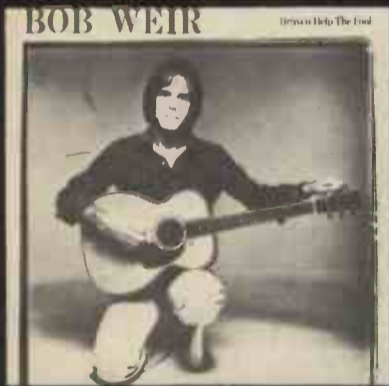
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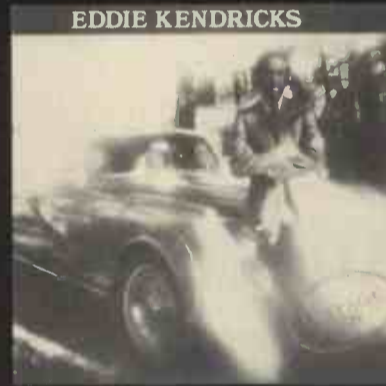
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"Raydio"
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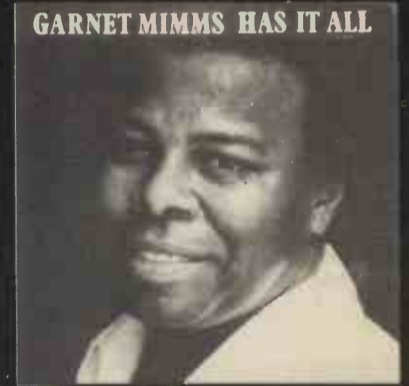
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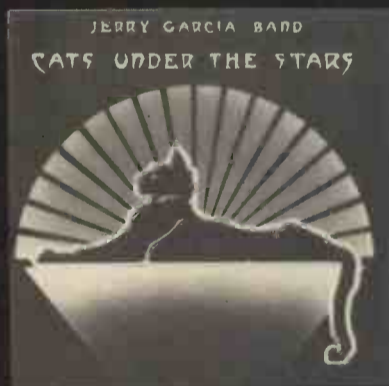
DICKEY BETTS
"Atlanta's Burning Down"
SPART 1046 Cass. TCART 1046



EDDIE KENDRICKS
"Vintage '78"
SPART 1040 TCART 1040



GARNET MIMMS
"Has It All"
SPART 1032



JERRY GARCIA
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Of The Third Kind" ARIST 177

GIL SCOTT-HERON
"Hello Sunday! Hello Road!" (12" Version)
ARIST 12169

HELEN SHAPIRO
"Every Little Bit Hurts"
ARIST 178

LINDA LEWIS
"Can't We Just Sit Down
And Talk It Over?" ARIST 170

SHOWADDYWADDY
"I Wonder Why"
ARIST 174

BARRY MANILOW
"Can't Smile Without You"
ARIST 176

STRAWBS
"New Beginnings"
ARIST 179

ROY HILL
"Marionettes"
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INTERNATIONAL

SACEM 'a monster'—Syndicate

By HENRY KAHN

PARIS: A bitter attack has been launched on SACEM, the French copyright society, from a very unexpected quarter, the Syndicate of French Artists-Interpreters.

The syndicate has referred to SACEM as "a tentacular monster with a colossal budget" and complains that it has spent almost \$600,000 encouraging symphonic music but virtually nothing on encouraging new pop songs.

It further claimed that the reason SACEM was continually criticised by hotel proprietors and dance organisers was that it was simply an organisation to collect royalties without concern where the money came from.

"SACEM is a private concern. The state has no right of examination of it, any more than groups and other users of music." The syndicate adds that SACEM is guilty of favouring the strong at the expense of the weak. "A hairdresser who happened to record a disc could be called upon to help manage SACEM."

But the syndicate stresses: "The honesty of the organisation, or that if its staff, is not questioned. On the contrary, the expenses necessary to

administer SACEM, as revealed, are not excessive: 22 per cent for SACEM and 10 per cent for SDRM, which handles mechanical rights.

"The more music played, in the streets, public places or radio and tv, the more SACEM is pleased. But pop must find a rightful place. As it is now, the nature of SACEM does not even permit that point to be put."

SACEM replied, pointing out that the way the syndicate launched its criticism showed it was basically seeking a confrontation.

The society said that, of all music, symphonic was constantly threatened because the greater part of the record companies and the audio-video areas neglected it. It had difficulty finding a public, for even concert promoters were not particularly interested.

SACEM compared this modern symphonic music with other forms, including poetic songs and jazz and said that economically it was in a worse position. That is why it enjoyed priority. But even so, certain jazz festivals had been subsidised.

Indeed, the society insisted, the prosperity of pop helped to finance and encourage classical music. It

said there was solidarity between hit-song composers and symphonic writers when it came to helping aged creators in financial difficulty.

SACEM said it realised that a society which collects royalties could not expect to be popular. There were always discontented composers, but it was a serious matter that grievances should be aired in public. A recent poll of 35,000 members showed that 80 per cent were in favour of internal differences being kept private.

The society drew the syndicate's attention to a report by Jean-Loup Tournier, SACEM general director, in favour of French songs and a resolution voted by its general assembly which condemned plugging.

Agreeing that it is an independent organisation, as is most of the mass media, SACEM said: "At a time when the heavy hand of the state weighs on so much of artistic and cultural life, it is a good thing that the creators of music should be masters in their own house."

SACEM reminded the syndicate that 1,500 members of SACEM are involved in its administration. At the last general assembly only 350 took part, though 800 voted by post. "What is expected of us? That the entire 35,000 members should participate in the running of the society when a large proportion of them are not professionals?"

The SACEM view was that the syndicate attack was in effect an attack on the "whole economy of music in the west. Most members of the syndicate are composers and interpreters of their work. For this reason the two organisations should work closely together to defend the interests of professionals."



SYDNEY: Dame Vera Lynn receives a gold award from EMI Records (Australia) managing director Stephen Shrimpton for her "World Of Vera Lynn" album. The presentation took place at a luncheon in her honour during her singing tour of Australia, and Dame Vera also received a platinum disc for her "Hits Of The Blitz" LP.

A&M tops in Portugal LP sales

LISBON: Despite economic problems and inflation, record sales increased in Portugal in 1977 and, according to a breakdown of the charts of music magazine Musica And Som, the A&M label was top in the album selling field while Philips headed the singles scene.

The final charts in the magazine are based on statistics supplied by record retail outlets.

Top international group for

albums was Pink Floyd (Harvest), having also the best-selling LP in Animals. Gemini (Philips) scored in three national sections: best group (album and single) and biggest-seller (single) with Pensando Em Ti.

Amalia Rodrigues (Columbia) came out as top girl singer and her album Amalia No Luso was the biggest-selling national solo album. Top Portuguese male artist on singles was Jose Cid (Orfeu).

Status Quo's Dutch first

AMSTERDAM: Hard-rock band Status Quo is to be the first UK act to record an album at Phonogram-Holland's Wisseloord Studio, situated on the outskirts of Hilversum, Holland's radio and television centre.

The LP will be recorded March

20-April 7 with a September release. Quo's Francis Rossi visited the studio a few weeks ago, and said he was impressed by the facilities and atmosphere.

Status Quo is enormously popular here, as reflected early February when it played two sell-out concerts.

Europe's top sellers

Holland

- 1 MULL OF KINTYRE, Wings, Bovema
- 2 TAKE A CHANCE ON ME, Abba, Polydor
- 3 IF I HAD WORDS, Yvonne Keely & Scott Fitzgerald, Bovema
- 4 TI AMO, Umberto Tozzi, CBS
- 5 FOR A FEW DOLLARS MORE, Smokie, Bovema
- 6 IT'S A HEARTACHE, Bonnie Tyler, Inelco
- 7 STAYIN' ALIVE, Bee Gees, Polydor
- 8 SINGIN' IN THE RAIN, Sheila & B. Devotion, CNR
- 9 DARLIN', Baccara, Inelco
- 10 I CAN'T STAND THE RAIN, Eruption, Ariola

Italy

- 1 BURATTINO SENZA FILI, Ecardo Bennato, Ricordi
- 2 LA PULCE D'ACQUA, Angelo Braduardi, Polydor
- 3 L'ORO DEI MATIA BAZAR, Matia Bazar, Ariston
- 4 MOON FLOWER, Santana, CBS
- 5 ONCE UPON A TIME, Donna Summer, Durium
- 6 RICCARDO COCCIANTE, Riccardo Cocciante, RCA
- 7 DYNAMITE, Various Artists, K-Tel
- 8 MINA CON BIGNE, Mina PDU
- 9 SAMARCANDA, Roberto Veechioni, Phonogram
- 10 1-2-3-4 GIMME SOME MORE, D.D. Sound, Baby Records

Heep big German success

HAMBURG: Uriah Heep return to Germany at Easter exactly six weeks after finishing their sell-out tour here which drew 60,000 fans and an immediate invitation back.

Heep begin their second stint at the Bremerhaven Stadthalle on March 20, with further dates at Munster, Dusseldorf, Ravensburg, Karlsruhe, and Saarbrücken before

a final concert at Munich's Olympichalle on March 28.

The group have had Lady in Black and Free Me high in the singles chart and Innocent Victim and Best Of Uriah Heep in the album hit parade.

They will tour America, Japan and Australia before returning to Britain in July to record.

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TALENT

Quarrying Quo round the world

by CHRIS WHITE

A CHANCE meeting at a music business party more than 13 years ago was the foundation stone for one of Britain's leading management and agency companies, Quarry Productions, based in Wardour Street, W.1. It was at that event that Colin Johnson, who now heads the Quarry empire, had his first introduction to the mysteries of the pop music industry, via radio producer Ron Belchier.

Today, Quarry Productions is responsible for the career of Status Quo, who recently had their biggest hit ever with *Rocking All Over The World*. In addition the company also handles Rory Gallagher, Graham Bonnet, the British Lions (composed of former members of the Mott the Hoople band), Newcastle group Federation, and Nutz. Quarry has also been involved in various other projects including *The Snowgoose*, composed by Ed Welch, and which has been released as an album by RCA and also the subject of a Royal Albert Hall concert.

Johnson recalls that first introduction to the business: "I was 24 at the time and had already been working for several years, but in a very mundane job. Ron Belchier was at that particular party and he was then the producer of the popular BBC radio pop series *Easybeat* — we began talking about pop music and he invited me to go along and see one of the programmes being recorded, it was at the time that people like Cilla Black and Gerry and the Pacemakers were very popular."

Such was Johnson's fascination that he attended not just that particular recording, but every subsequent one too — "In those

days publishing pluggers were the basis of the business, and I used to meet people like Jimmy Henney and Syd Green. They all thought I was actually in the business and when it dawned on them that I wasn't, somebody offered me a job as a 'booker'. I wasn't even sure what that meant at the time!"

In August 1964 Johnson joined Ponte-Oates Productions, a company partly run by Terry Oates, now in publishing, and whose main client at the time was Tony Rivers with the *Castaways*. "The company wasn't making too much money so I decided to go out on my own, but then an offer came from Brian Epstein to join Nems Enterprises. I ended up going there, taking Tony Rivers with me, and stayed at Nems for almost five years, until 1970."

Biggest asset

His main job at Nems was looking after agency work and putting artists tours together. "I met my Quarry partner David Oddie in 1968 while at Nems, but in 1970 when my contract came up for renewal I decided to again go out on my own, and take Tony Rivers with me although by this time the group had changed their name to *Harmony Grass*. My first taste of success as an independent pop manager followed shortly afterwards when the group had a Top 20 hit with *Move In A Little Closer Baby*, which was produced by Chris Andrews.

"The company I formed was called *Exclusive Artists* and we operated from Hyde Park Corner, the only other management act on the books was a band called *Playground*. Soon afterwards

though *Exclusive Artists* merged with *Starlight Artists* which had such acts as *Christie*, *Love Affair*, *Manfred Mann* and *Edison Lighthouse*. We changed the name of the two companies to *Acorn Artists* and with the addition of the *Equals*, *Middle Of The Road*, *Amen Corner* and *Status Quo*, became probably the biggest pop agency of that time."

Status Quo, is now undoubtedly Johnson and Quarry Productions' biggest asset, but their initial relationship got off to a very shaky start. "Quo had recently signed to *Pye* and had a hit with *Pictures Of Matchstick Men*, but before the record broke a friend at the record company had played me the tape and I told him that I would like to meet the group and their managers. In fact I only met the managers but I agreed an agency deal with them for *Status Quo* and signed the band to Nems' agency.

From that debut hit, *Status Quo*, followed with three more hit records and then went 'cold' as a recording act. "I didn't actually meet the band until two years later when they called me, and said that they were unhappy with the management of their careers. It transpired that they had never actually signed a management deal so I took them over in March 1970. The first thing I did was get rid of the *Pye* deal which resulted in a lot of litigation, and after a fairly lengthy gap I signed the band to *Phonogram* in 1972. Because of the legal problems no product could be released for a long time.

"The band's second lease of success, which has lasted to this day, came with the single *Paper Plane* in January 1973 and the LP *Piledriver* soon afterwards, which reached number five. In fact, even without



COLIN JOHNSON (third from right), co-founded of Quarry Management which handles the career of *Status Quo*. He is pictured at the recent signing of the *British Lions*, composed of ex-members of *Mott the Hoople*, to the company. Left to right: Morgan Fisher, John Fiddler, Overend Watts, Mike Hudson (managing director, RSO Records international), Johnson, Buffin and Ray Major.

product the band became one of the biggest on the live performance circuit, touring with such other groups as *T. Rex*, *Mott the Hoople*, *East of Eden* and *Edgar Broughton*.

Touring

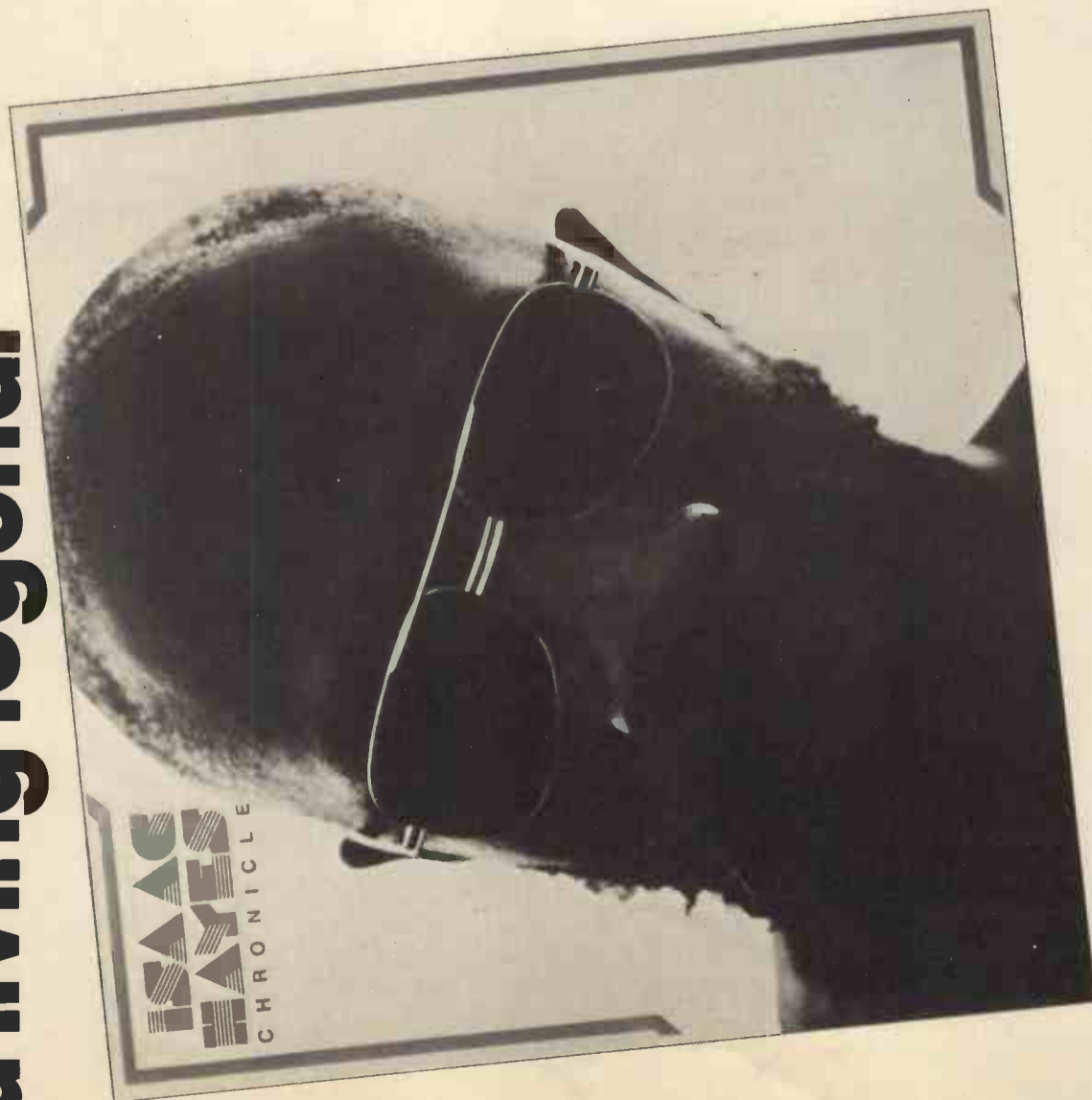
Their career since the early Seventies has been part of a big build-up and even now they still do gigs in such places like *Bridlington* because the kids there want to see the band just as much as their fans in London do. My philosophy with *Status Quo* has always been that they should do plenty of touring, despite the very heavy expenses which are now involved. The band also like to go out and gig, they just don't want to stop working live."

1977 was a particularly busy year for Quo and this year looks set to emulate it. "The UK tour last autumn was really the start of a

world tour. The British dates alone accounted for more than 30 concerts, one of the largest tour schedules undertaken by a band in the UK last year — and since then they have played dates in France.

"We have lost a great deal of money in the US market in the past, but the *Rockin' Around The World* album has been getting quite a good reaction over there. One of the problems so far as touring is concerned has been the vast amount of equipment that has to be transported around, it makes touring there a very expensive exercise. There have also been problems with radio plays, Quo's early product just wasn't right for the US. The Americans are much more sophisticated than their UK counterparts and early *Status Quo* was much too raw for them. However sales of product released there recently have been improving and we hope to crack the market yet."

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TALENT

Tavares and a lifelong involvement with music

by VALFALLOON

TAVARES IS Capitol UK's most successful black act, and the label's office is buzzing with activity now that the US band of five brothers is back here for another tour and the usual promotional round of tv, radio and press interviews.

Tavares has qualified for several label firsts in the UK — the single, which has made the Radio 1 playlist this week is green vinyl (the company's first coloured single); a test run of tv ads in the Tyne Tees area, which has boosted sales and prompted the extension of the campaign to ATV and Granada, is Capitol's first television advertising venture with a black act. Though it is aimed at promoting the Best Of Tavares LP, out last year (and which charted at the time), the label is also putting in store displays, press and venue back-up for the new LP, Future Bound, which is rush-released this week.

UK album sales brought in four silver discs, and the US figure is more impressive — nine golds and one platinum (though this is for their contribution to the soundtrack album Saturday Night Fever).

Tavares is hard-working, hard-touring and very much in touch with product progress round the world. The five brothers — all married men with small children, spend several months of the year touring, two or three months of these overseas.

All of them express the fascination with and commitment to music which reflects a lifelong involvement — with their father a musician, the boys have all been performers since the ages of eight or nine, and turned professional as soon as it was financially viable. The family is large — seven sons and three daughters — and the eldest brother John has been a guiding light musically, though does not perform. (Another brother Victor is a solo singer, while the girls are not in the music business).

Their albums (the first to mean anything in the UK was the third, In The City) have been called funky soul, sophisoul, r&b, and all the usual tags that pigeon-holers groped for during the onslaught of such material since the Sixties.

But Tavares were different; their UK hits (six in a row) were funky, soulful, foot tapping and also tuneful. The stage act that has been seen here twice now was, therefore, a string of hits, and reviewers were struck with the pace of the act — the five members, backed by an eight-piece, dance in step throughout the show, with hardly a break, the sort of immaculate funky choreography only American soul bands seem to have perfected.

Moving into cabaret

Talking to all five members at one time, some of whom were talking among themselves, others poring over every UK pop paper available, or scrutinising the *Billboard* chart for bullets is at first a formidable experience.

They all have nicknames (except Ralph, the oldest and the anchor-man) which are Chubby, Tiny, Pooch and Butch, none of them aptly describing its owner. Chubby, for example, is tall and slim and saturnine-looking; Tiny (the youngest) is tall too, while Butch is certainly not built like a truck driver. The brothers are totally different in character, the main shared interest being, naturally enough, the band, its success, its repertoire and its



TAVARES: (front), Pooch, (rear), left to right: Ralph, Tiny, Chubby and Butch.

future prospects.

The new album, Future Bound, is a departure from Tavares' usual style. It is, on first hearing, a disco album. Has the band sold out to the great American phenomenon?

"Definitely not," said Butch, "We just wanted to make an album with a lot more rhythm. Sure, people can dance to it, but we don't think of it as a disco album." The others echoed this, and Butch pointed out that their range of material and was extremely wide.

"We play nightclubs as well as concerts in the States," he explained "Vegas for a month." (They must have done it for the money.) Here we'll be doing six nights at each of the Baileys as well as the London Palladium concert. So we need to vary our material."

Watching the charts

The band has been recording for five years and made seven albums, always with Capitol, and joined the company at the same time as Larkin Arnold, the man responsible for building so many of the label's soul acts. Produced first by Lambert and Potter, Tavares is now one of Freddie Perren's stable of acts.

With so many years in the business, and several successful albums behind them, why has Tavares not fallen into the pattern set by so many other acts of producing their own records?

"We've talked about it," said Ralph, "but producing is really intricate. You have to build up a trust with the record company. If we pressed the issue I suppose we could."

"We don't want to make a mistake when we do it," added Tiny. "I think there are too many artists that fall into that trap."

Echoed Chubby: "About the best example of someone doing his own thing and doing it right was Marvin Gaye, with the *What's Going On* album." This transpires to be Chubby's all-time favourite. "It's a fantastic LP, it said so much to me. He dealt with everything, almost in a religious way, God, death, saving the children. It's nearly a sacred album to me."

Stevie Wonder of course came up as another do-it-yourself genius, and the list of artists the band collectively and separately admires could go on for pages and pages.

This collective and unexpected modesty expresses itself in several ways; the band only writes one or two titles on each album (these usually by Chubby and Butch, who are also the only instrumentalists in the band apart from Pooch's percussion work) and is actively

looking at new material to incorporate in the Bailey's shows here — such as Billy Joel's *Just The Way You Are* and Rita Coolidge's *We're All Alone*.

At home in Massachusetts they live in "nice quiet houses. We're not extravagant," said Ralph, "that's not our style" — we're not Hollywood. We have an enjoyable way of living."

Neither are they blasé about all this success. The thought of the Saturday Night Fever album selling, maybe, ten million was cause for great excitement and speculation, even though they have only one track and do not appear in the movie.

"We've given up watching the chart every week," said Tiny. "You get an ulcer if you lose your bullet. It's a drag just before a show, too. But we're still really involved in the chart."

For the money? A platinum sale means a lot of shekels. "No," said Butch, "It's an achievement. We don't count our sales in terms of money alone."

They all express dissatisfaction with the American chart system of separating styles of music and categorising them until a record "crosses over" into the pop chart.

"It should all be pop, there should only be one chart," Ralph continued. But the US system is made that way, with radio stations also specialising. "Sure, but it would make life much simpler if there was a popular music chart, period," he stated. They also thought the public should decide on singles — "Let them phone in and vote," said Chubby.

Next step a live album

Their strong rapport with audiences has ensured that the next logical step is a live album, which they plan to do by featuring two or three tracks from different countries. With such varying audiences in the past as Mexicans, Japanese, assorted Europeans, Babarians and of course Americans, it will be interesting to hear if audiences really are different throughout the world. But life is not restricted to concerts and records. Added Ralph: "We also do tv panel shows, in the States. We like doing them, first because you reach a huge audience, second because the viewers can see us as people, not just as performers." But based on the premise that people who buy records always want to see the band concerned. Tavares will continue to tour. "We want to go to Australia, for example," said Pooch, "South America is first though, next January."

Al Stewart had a smash hit last year with 'Year Of The Cat'.

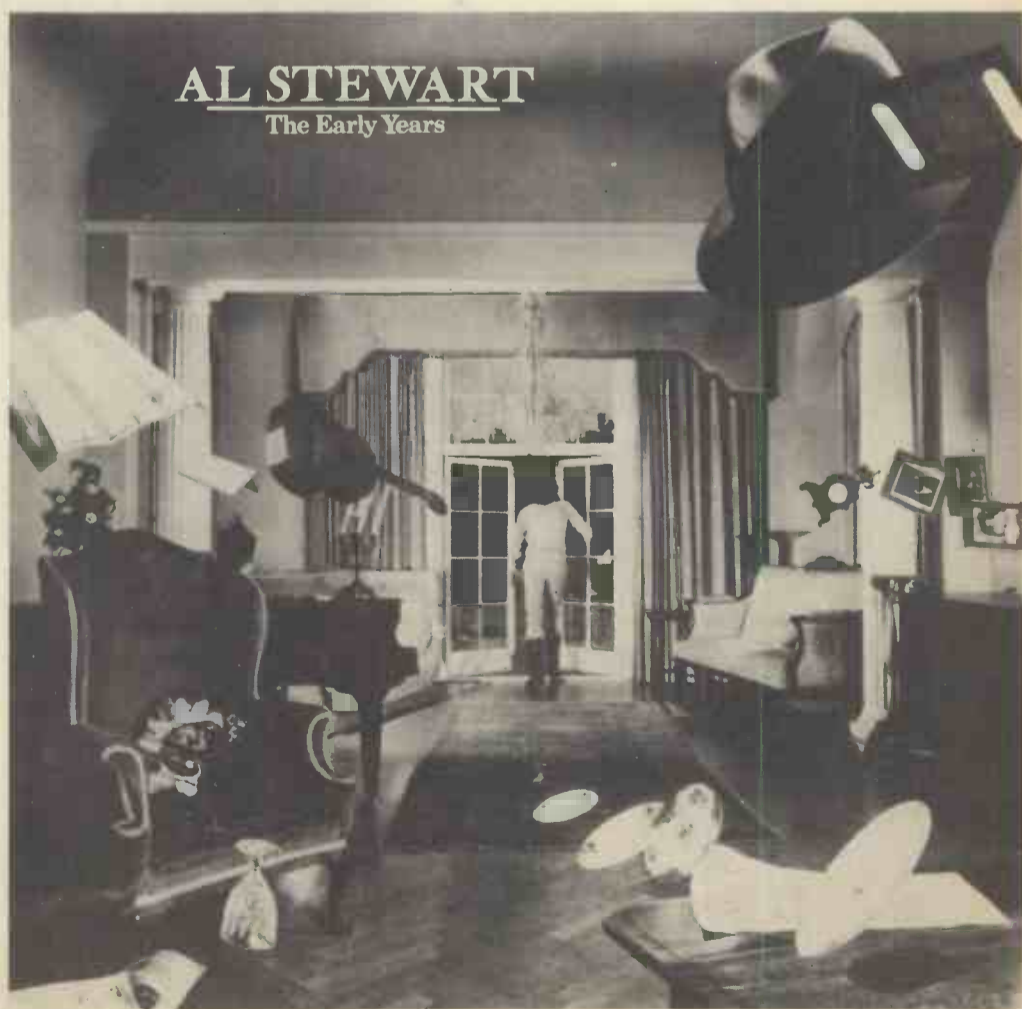
As a result of his phenomenal success throughout the world, and the new, wider interest shown in his work, RCA have released a compilation of his early work. It's called 'The Early Years'.

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TALENT

England's carefully planned Darts attack

by CHRIS WHITE

THE SUCCESS of Magnet band Darts during the last few months has been rapidly gained to say the least, and now with their second Top Ten hit under their belt, and a best-selling album as well, two people in particular can heave a big sigh of relief — their managers, husband-and-wife team, Bob and Natasha England, who together run their own company Towerbell.

The success of Darts has in fact been the result of an extremely carefully co-ordinated promotion and marketing campaign, between the record company Magnet, managers Bob and Natasha England, record producers Tommy Boyce and Richard Hartley, and independent PR consultant, Keith Goodwin. It has paid off handsomely and now, although 12 months ago the band was only known to its select faithful following, Darts' popularity has spread to Europe and is beginning to seep through to the US.

In fact, prior to their signing to Magnet Records, the nine-piece doo-wop band had been garnering enthusiastic reviews from the press, and earning themselves a strong fan following throughout the country, through several months of constant gigging. Even now, they are probably on the road more than any other chart band. One of the major difficulties facing them when they did sign for recording, according to Bob England, was conveying the atmosphere of their live act through recordings. It was a difficult task but one that was probably achieved on their first single, Daddy Cool, which

has now sold upward of 500,000 units in the UK alone.

Darts were formed in August 1976 although the members were no strangers to the music scene. The line-up comprised the ex-members of two other gigging bands, Rocky Sharpe and the Razors, and the John Dummer Blues Band. Their description of themselves last year was probably very apt — "new wave teds."

England says: "Darts' current success, which has been rather phenomenal in that it has all happened in such a short period of time, has been due to various factors, not least being the band's own brand of doo-wop music — they are one of the few successful exponents of it around. The whole approach to marketing them had been very carefully planned however, and everyone has been working cautiously to ensure that nothing went wrong along the way."

"Long before they had a contract, Darts were an extremely popular gigging band, playing college university and club dates everywhere. That helped to spread the word about them, and also created a lot of interest amongst various record companies. In fact their signing to Magnet took place in the face of extremely stiff competition but we chose that particular company, because of Michael Levy's success in the past and because the company generally was so enthusiastic about the band. That meant everyone would be working in their favour."

Even after the group's signing however, there was a gap of several



BOB AND Natasha England — "the next stop for us is the US market".

months before any product was released. Natasha England takes up the story: "The problem then was teaming Darts with a producer who would be sympathetic to their music, and enable them to convey their energy and image to the public via recorded product. Everyone looked around for some time, and then it was decided that Tommy Boyce who was responsible for many of the Monkees' early successes, and Richard Hartley who had worked on the Rooky Horror Show, would have the task of producing them. It was a gamble which paid off well because they both got good results, and of course from those sessions there has been a hit album, and two hit singles, Daddy Cool/Girl Can't Help It, and Come Back My Love."

Darts climaxed 1977 with a Top Ten single and a sell-out concert at

the Rainbow Theatre. Within a matter of months they had switched from playing small basement clubs to major venues. This month, March, they are again playing gigs throughout the country including a prestigious appearance at the London Palladium this Sunday (12). Since the New Year, they have only had a couple of free days, the rest of the time having been taken up with recording a new LP, scheduled for release in May, and an European tour. Daddy Cool has been a Top Ten hit in Finland (where it was number one for several weeks), Sweden, Holland and Belgium. Their live appearances have covered Scandinavia, Germany, Belgium and France.

Bob England adds: "The next step for us is the US market, and I hope that our success there is comparable

to that so far in Europe and the UK. Daddy Cool was released recently and has been attracting interest — in April the band will be going over there for six weeks, and kicking off the tour with two nights at the Roxy in Los Angeles. The itinerary ties in with the release of Come Back My Love and will involve TV and radio promotion, as well as coast to coast concerts."

How do Bob and Natasha England find it being a husband and wife management team?

"Of course we have our slight professional differences and if there is an argument then we go ahead and get it all out of the way," Natasha says. "When it's business then we have to forget that we are married — the first priority is Darts, and we have to do what we think is best for them."

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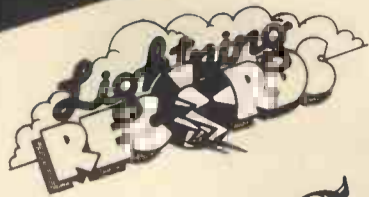
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SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
HELEN SHAPIRO Every Little Bit Hurts Arista ARIST 178 (Phonodisc)	FEB 24	11 Hits, 1961-1964	Press interviews, Radio promotion, Club dates.	Her come-back disc review S/F, August 13, '77. Can't Break That Habit. Hit for Spencer Davis (41, re-entry, 1965) recorded by many, usually black artists. Quite good version but spoilt by over-fussy backing but perhaps song slightly too heavy for artist's vocals. Helen Shapiro with right song will chart big.
JOHNNY COUGAR I Need A Lover Riva 14 (WEA)	FEB 24	None	First 10,000 colour bag with artist pic and tour dates. London underground site advertising and with album commercials on Capital, Piccadilly, Clyde, BRMB. Full-page adverts music press, 1000 window displays, posters, badges. Radio station interviews. Touring with John Miles, March 7-25. Consumer and general press, magazine interviews. For media, special pic and numerous mailings.	Single from LP, A Biography. Heavy promotion single with hit feel. Pace and drive throughout with riff hit, Bits and Pieces. Artist formerly recorded for MCA (album, Chemist Street Incident), American, admirer of Springsteen.
SUZI QUATRO If You Can't Give Me Love RAK 271 (EMI)	MARCH 2	8 Top 50 hits, 1975 onwards with last, Tear Me Apart (27,1977).	Radio One, Newsbeat. Local radio station tour with TV in some areas. Appearance on tv series, Happy Days Music paper ads. Press interviews	Unpredictable, talented, chart lady. Again, fine Suzi with catchy, rhythmic Chinn-Chapman number with slight country feel flirting amongst basic hard driving drums and energetic girl back-up vocals. Early voice on acoustic guitar at beginning and losing initial play effectiveness seems only draw-back to hit. New album has no release date set. Last, the excellent Aggro-Phobia.
JOHN FORDE Atlantis EMI 276 (EMI)	FEB 24	Stardance (breaker, summer, 1977)	Basic servicing of press and radio with disco market attention.	Previous single forerunner of Star Wars space themes, here ocean orientated. Free, flowing tune with disc opening with girl chorus before pure Forde vocal. Well arranged with lovely key change which keeps interest, mor appeal.
JEFF PHILLIPS Rock Me Slowly RCA PB 5071 (RCA)	FEB 24	None	Artist has made frequent TV appearances on the Rolf Harris Show and Seaside Special.	Title described mood of record. Although catchy, disc begins drifting aimlessly until break behind girl chorus gives necessary lift. Will need lots of airplay and programming in particular. Artist is 24, Australian star, three previous releases on NEMS label, here.
JOHNNIE ALLEN Promised Land Stiff LOT 1	FEB 10	None	Considerable initial reaction from commercial radio. Interest from music papers with columns for unusual release.	Magic but sounds first specialist collector's disc. However with plays its rhythmic energy becomes commercially attractive. All aided by delightful accordion break from Belton Richard. Ideal day-time radio play or in-store brightening. Artist popular in Louisiana, recording for Jin Records since Sixties.
MIKE SPENCE AND THE CANNIBALS Good Guys Big Cock F-UK 1 (Lightning)	FEB 24	None	Gigs in South-East London. Radio play from Peel.	Group performed, produced, and pressed. Basically R&B, Rock 'n' Roll and absolute knock-out disc which should be taken by major. Fine riff bass line on A-side with beauty of B-side very much in old Animal's style but sounding contemporary. Record put out as a lark and into second pressing. Hardly surprising. For dealers with customers who like something different.
ROOGALATOR Zero Hero Do It DUN 2 (Lightning)	FEB 10	None	Special mail out to dealers, pics and information through Wilde Rock Promotion, Consumer, trade press advertising, Radio, press interviews, airplay and group gigging throughout single.	Last cut on Virgin, Love And The Single Girl extensive airplay, surprisingly not Top 50; different style for first release on Do It (Max Tregoning, Robin Scott). New wave and similar type shops should shift disc. Perhaps too clever for general pop charting with its variation but a good record deserving success. Album, Play It By Ear (Ride 1).
LONNIE SMITH Funk Reaction TK TKR 6021 (CBS)	FEB 24	None	Extensive servicing of disco	Better than average disco disc which among usual ingredients adds a girl chorus which should stay in head, if nothing else. Certainly disco charting with strong chances of general chart.
THE MEXICANO Move Up Starsky Ice GUY 6 (Pye)	FEB 24	Reggae charts, number one.	Live gigs, black music paper coverage. Trade and consumer press advertising.	Third issue of disc formerly on Golden Age, then Baal. Britain's biggest reggae seller until Althia & Donna. Latter success might help playlisting/programming of excellent record, must for discos and particularly black music shops. Attractive enough, in view of title and theme, for general public.

ALBUMS

ARTIST/TITLE LABEL/Number/ Distributor	RELEASE DATE/ BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
BRYN HAWORTH Grand Arrival A&M AMLH 68462 (CBS)	FEB 17 Artist's first rock 'n' roll album for ten years and first UK release, outside of recent Charly compilation, My Kind Of Country. Artist persuaded to re-record by Felton Jarvis, many years producer to Elvis.	Two deleted albums on Island - Sunny Side Of The Street (1LPS 9332) and Let The Days Go By (1LPS 9287).	British musician, known for session work, played with Clapton and others of such ilk, here and States. Versatile on countless instruments, songwriter with obvious love for rhythmic numbers. Two albums for Island did not generate general consumer response although artist much championed particularly by John Peel - John Walters. Featured fifteen months back in BBC 2 tv series, Songs Of Searching, Committed Christian. With new contract and fresh 'push' Haworth could emerge as leading artist.	Current support for Gallagher & Lyle British gigs. Early radio play from DLT and John Peel, also Paul Burnette. Rock On and In Concert shows for Radio One. Music paper interviews and after end of UK tour more available to media. Some local radio station interviews. Consumer press advertising.	Splendid free-flowing album with excellent musicianship and a welcome feel of optimism in comparison with countless morbid, over-produced, orchestrated LP's of the moment. Laid-back sound in effortless Clapton style but with emphasis on instruments like saxophone, slide, high string-gut guitar, mandolin more colourful and tuneful. Consistent high standard with only slight drop. Nothing Without You where vocal slightly thin for full sound.
CARL PERKINS Ol' Blue Suede's Back Jet UATV 30146 (UA)	MARCH 17 Artist's first rock 'n' roll album for ten years and first UK release, outside of recent Charly compilation, My Kind Of Country. Artist persuaded to re-record by Felton Jarvis, many years producer to Elvis.	Recently re-released Carl Perkins - Rocking Guitarman, Charly CR 3000003; The Original Carl Perkins Charly CR 30110. (material from old Sun catalogue). Some duplication of tracking on these re-issues. (for review, see Music Week, page 46, February 25). On Embassy: Greatest Hits (31527), Long Tall Sally (31454).	Legendary rock 'n' roll figure. Now aged 45. Sun (USA) label artist as Presley. First artist to top all three American charts, pop, R&B and country. Serious car crash severely hindered early career. Recorded for Columbia and Decca during 1960's. Has become leading country-western singer. Toured and played with Johnny Cash from mid-1960's until few years back. Perkins believes his time has come again.	Special media bio. Major London reception. TV advertising in April, Yorkshire, Tyne-Tees, Granada and London. Headlining British Country & Western Festival, March 26, Wembley. British tour with Bo Diddley and Johnny & The Hurricanes, April. Regional tv and radio tour. Rock On (Radio 1), Radio One special on Easter Monday. Wide press coverage of music papers, country & Western journals, rock 'n' roll magazines, nationals (including Daily Mirror, News of the World) and Music Week. General consumer advertising.	Good sales should come from extensive promotion. Artist's voice slightly thicker, as recording, when compared with original takes. He still sounds good. Album kicks off with Rock Around The Clock and includes classics like Be Bop A Lula, Whole Lotta Shakin', Tutti Frutti and Mabelene. Songs have been left as they were and so short time cuts with none longer than 3.05 for Shake Rattle And Roll.
NICK LOWE Jesus of Cool Radar RAD 1 (WEA)	FEB 24 First album on new label, Radar.	Artist former member of Brinsley Schwarz as vocalist and bass player and material with this group available through UA. Lowe material also found on current Various Artists - Live Stiffs (guitar) under credits of Nick Lowe's Last Chicken In The Shop and track with I Knew The Bride and Let's Eat. On Stiff can be found EP, Bowi.	Lowe formerly with Brinsley Schwarz. Lowe and fellow-members blazed trail of mid-1970's pub-rock band scene. When band folded Lowe worked with Dave Edmunds at Rockfield studios. He produced Graham Parker, later Elvis Costello. Lowe recorded for Stiff and now with new label, Radar.	Special display life-size figures for major stores - male artist's arm can be moved enabling imaginary play on a guitar. Special mail-out of album with gift tie bearing artist and album credits. Stickers and posters. Lowe has received copious press from all pop papers outside of Black Echoes. Extensive album reviews with each favourable.	Volume of sales will depend on success of present single. If you sell artists like Elvis Costello, Radio Stars and XTC then you should do well with this LP. Lowe may borrow ideas from the pop greats like Brian Wilson, Paul McCartney, The Jacksons and David Bowie, to name a few, but like Dave Edmunds, Lowe still stamps own identity. Fine album with no duff tracks. Humour, musical commitment, fine production.
MANFRED MANN'S EARTHBAND Watch Bronze Bron 507 (EMI)	FEB 17 Ties in with release of single off album, re-working of Mighty Quinn, a former major hit of early Manfred Mann and celebrating its tenth anniversary, March 10, of topping UK and US charts.	All albums from 1972, including material once issued on Phonogram, available on Bronze. Manfred's Chapter Three group album available on Vertigo. Pre-1970 material on compilation albums issued by EMI and Phonogram.	Manfred Mann with pop days over turned to jazz/rock in early 1970's with Philips - Vertigo contracts for Chapter Three and then Earthband. Slightly schizophrenic beginning with group self-titled album but finding general appeal via Joybringer. With Bronze from 1973 and start of high selling albums. Solar Fire particularly known for cut Father Of Night, a Dylan composition and continuing Mann's obvious liking for US artist's song catalogue. Roaring Silence album in 1976 top ten USA and UK. Springsteen number, Blinded By Light gave US number one and British top 10. April 1977 saw completion of nine months world-touring. Now in Europe with major British tour, April, first since 1976.	National tour in April. From Monday February 27 whistle-stop tour of local radio stations. Major music press interviews including special in The Sun with Bob Hart. Radio One, Newsbeat and other spots hoped at time of forthcoming British tour. Special pull-out with fly sticker for dealers enclosed with Music Week (Feb 25). Displays for shop windows. Advertising in selected journals and some nationals.	Few surprises on very competent album packed with instantly likeable numbers. Range considerable, floating California to heavy-sounding Martha's Madman. Together sound, crisp guitar licks and right vocals. Previous albums possess group self-indulgence but few moments on this. Purists might say band becoming too likeable!



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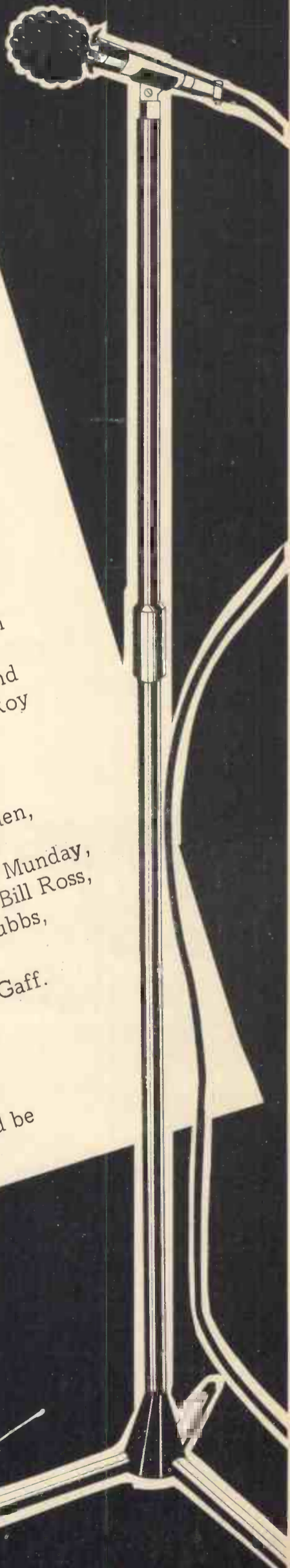
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Will you contact Paul Rich, John Fruin, Groovy, Billy Gaff.

Brian.

P.S. On second thoughts, writing to them all would be a problem ... LET'S FORGET IT!

*To Brian,
Put this in Music Week — they
might call you — there's
nothing like a namecheck
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BROADCASTING

Ed Stewart—the juniors' choice

FEBRUARY 23 was a red-letter day in the calendar of Ed Stewart. It marked the 10th anniversary of him taking over the presentation of BBC Radio 1 & 2's Junior Choice, and the following day he celebrated the fact on the programme by playing the same record with which he started his first show 10 years ago, Roger Whittaker's Early One Morning.

Stewart's long-running tenure of the series puts him into the bottom of the same league as his own boyhood radio favourite, the late Derek McCulloch (Uncle Mac). Throughout his 10 years, Stewart has maintained an unerring standard of warm, easy-going informality which has endeared him to a multitude of children and their parents and grandparents. Junior Choice's listening figure of five million is eloquent testimony to the popularity of the series and its comper.

Stewart's broadcasting career began in 1961 in Hong Kong, where he worked for Radio Hong Kong and Rediffusion until 1965. His first UK radio experience was aboard the illegal but highly successful offshore Radio London, where his nickname of Stewpot was bestowed upon him by fellow pirate Dave Cash. Apparently the pot part does

not refer to illegal substances or a brewer's goitre, but the fact that Stewart has or had the knack of manipulating his stomach muscles like the fellow who made his dance in time to Wheels Cha Cha.

His first BBC assignment after Radio London was scuppered along with the other pirates by the Marine Offences Act — this was Happening Sunday, which was dropped after 10 weeks. However, during its course, Stewart was heard reading dedications over the air by Derek Chinnery's wife, who suggested to her spouse that the ex-pirate sounded worthy of consideration for the Junior Choice compering chair.

"I was auditioned on a Monday," Stewart recalled, "and confirmed for the job on the Wednesday, going on air that Saturday. The initial contract was for three weeks."

Now, 10 years later, he's still doing it and enjoying the task as much as ever. Stewart's professional life is geared and attuned exclusively to the younger generation. He's in his fourth year on BBC TV's Crackerjack, he played the part of a centaur in the recent London presentation of the late Alan Doggett's Jason And The Golden Fleece, he's narrating Peter And The Wolf in a concert with the Royal Philharmonic Orchestra at

Wimbledon Theatre on April 23, he's appearing in a children's show at Lowestoft in July and August, and already looking forward to Christmas pantomime opportunities.

"Tony Windsor — TW — gave me some good advice about Junior Choice which I've never forgotten. He said 'Make it your own'. Anna Instone also gave me good counsel during her BBC days by telling me to take no notice of anyone who might cast doubts on the advisability of me continuing to specialise in children's programmes. She said I did them well and obviously enjoyed doing them, and I should carry on with them."

Stewart has found that much remains the same on Junior Choice over the 10 years, although there are surprises.

"There are always plenty of requests for The Laughing Policeman, Grandad, Three Billy Goats Gruff, Nellie The Elephant, all the Disney repertoire, Sparky's Magic Piano and Tubby The Tuba. Tony Hancock's become very popular, too, since BBC Records started issuing some of his old radio shows, particularly Wing Commander Hancock.

"A balanced programme is needed, and you have to repeat favourites like the ones' I've mentioned because kids love repetition. We get quite a lot of open requests too, often asking for something from the charts. The three top favourite chart names are Abba, Brotherhood of Man and Wings."

Stewart has worked mainly with three producers on the series. He began with Harry Walters, and the

other two long runners are Don George and currently Roger Pusey, who's been on the show for nearly two years.

"Roger puts the programme together, and consequently there's no pressure on me from promotion people. He makes it quite clear that it's not a plug programme, and goes entirely by the cards received, but he does use the open requests to bring in some good discs from the charts and that's where the surprises can occur.

"The series has a huge proportion of older listeners, and it means a lot to grandparents in one corner of the country to get a request played for their grandchildren living a long way off, whom they see very rarely. I really like the requests where there's a whole family's names mentioned."

Stewart has the right personality to communicate with his young listeners — and the older ones. He said "Bye-ee" in his typical falsetto to some departing office girls during the *Music Week* interview, and they left in a giggle of happy



appreciation.

"My 'Morneeng' and 'Bye-ee' came about by mimicking kids," he grinned. "My one regret is that I've never been able to trace the lad who said 'Ullo darling' into my tape recorder during one of my hospital visits.

"I've never wanted to remove myself from kids. About seven years ago I might possibly have got a strip show for myself instead, but I'm glad I did nothing about it at the time. Whenever people ask me when I'm going to stop doing all these children's programmes, I tell them 'When I grow up.'"

Luxembourg's dj invitation

RADIO LUXEMBOURG is extending an invitation to disco jockeys who believe they are budding broadcasters to send in audition tapes for consideration for its Celebrity Deejay programme beginning on March 25.

The show, which will be broadcast weekly between 1 and 2 a.m., will give a 30-minute opportunity to a couple of hopefuls.

208 programme director Tony Prince said: "I know only too well the frustration involved in trying to break through from discotheques into radio. There are countless talented deejays working discos and

dance halls throughout the UK, and each week at least 30 audition tapes arrive on my desk.

"From now on instead of sending the usual no-vacancies-but-keep-in-touch letters, we'll be giving deejays with potential their own 30-minute show on Saturday nights."

The Celebrity Deejay programme will be recorded in Radio Luxembourg's London studio with music content drawn from the general station format. Disc jockeys wishing to send in audition tapes should write to Tony Prince, Radio Luxembourg, 38 Hertford Street, London W1Y 8BA.

Hallam's VHF/FM improved

INDEPENDENT BROADCASTING Authority engineers have completed work on aerial modifications which will improve VHF/FM reception of Radio Hallam on portable and car radios.

Aerials at the IBA's VHF/FM transmitting station at Tapton Hill, Sheffield, which provides the Hallam stereo service on 95.2 MHz,

will in future transmit "circularly polarised" or "mixed polarised" signals as do all the other ILR VHF/FM stations.

Since Radio Hallam opened on October 1, 1974, it has been radiating only "horizontally polarised" signals to avoid possible overloading of an existing mast.

The return of Tony Blackburn

TONY BLACKBURN is expected to return to his afternoon BBC Radio 1 programme in the middle of this week, following a rest on medical advice.

He was off the air all last week, suffering from a combination of influenza and throat trouble and the

effects of a heavy work schedule involving pantomime and tv as well as his strip show for R1. Blackburn decided to take the rest on the advice of a Windsor specialist and R1 head Derek Chinnery, and Kid Jensen has been deputising.

Stay with me baby
by Dan McAfferty.

The definitive version rush-released
by popular demand.

marketed by
phonogram



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MUSAC (SCOTLAND) LTD.

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NEW KEY Records, Scotland's big selling single.

KLUB 03 — ALLY'S TARTAN ARMY/I WANT TO
BE A PUNK ROCKER — Andy Cameron

Also available from the following appointed wholesalers: —

Record Merchandisers, Tel: 01-848 7511

London: Lightning Records, Tel: 01-969 5255

S. Gold & Sons Tel: 01-556 2429

Manchester: Wynd Up Records, Tel: 061-798 9252

Stoke-on-Trent: Terry Blood Records, Tel: 0782-814211

Newcastle: Clyde Factors Ltd, Tel: 0632 23621

Scotland: Scot Disc, Tel: Denny 823625

Record Enterprises: Tel 041-221 9844

Belfast: Solomon & Peres: Tel: 084 94-32600

MUSIC WEEK

WEEK ENDING MARCH 11, 1978

TOP 60 ALBUMS

1	1	THE ALBUM	Abba	○	Epic EPC 86052
2	NEW	20 GOLDEN GREATS	Buddy Holly & The Crickets		MCA EMTV 8
3	2	REFLECTIONS	Andy Williams	●	CBS 10006
4	4	RUMOURS	Fleetwood Mac	○	Warner Brothers K 56344
5	3	VARIATIONS	Andrew Lloyd Webber	□	MCA MCF 2824
6	12	DISCO STARS	Various		K-Tel NE 1022
7	5	FOOT LOOSE AND FANCY FREE	Rod Stewart	⊕	Riva RVLP 5
8	6	OUT OF THE BLUE	Electric Light Orchestra	⊕	Jet UAR 100
9	10	DARTS	Darts		Magnet MAG 5020
10	11	25 THUMPING GREAT HITS	Dave Clark Five	□	Polydor POLTV 7
11	8	NEW BOOTS AND PANTIES	Ian Dury		Stiff SEEZ 4
12	7	THE SOUND OF BREAD	Bread	⊕	Elektra K 52062
13	17	ALL 'N' ALL	Earth Wind & Fire		CBS 86051
14	34	CITY TO CITY	Gerry Rafferty		United Artists UAS 30104
15	13	ARRIVAL	Abba	⊕	EPIC EPC 86018
16	NEW	THE KICK INSIDE	Kate Bush		EMI EMC 3223
17	9	GREATEST HITS	Donna Summer	●	GTO GTLP 028
18	14	GREATEST HITS	Abba	⊕	Epic EPC 69218
19	NEW	FONZIES FAVOURITES	Various		Warwick WW 5037
20	16	THE MUPPET SHOW VOL. 2	The Muppets	□	Pye NSPH 21
21	40	PLASTIC LETTERS	Blondie		Chrysalis CHR 1166
22	24	FEELINGS	Various	⊕	K-Tel NE 1006
23	45	LIVE AND LET LIVE	10cc	●	Mercury 6641 698
24	19	EXODUS	Bob Marley & The Wailers	●	Island ILPS 9498
25	NEW	TELL US THE TRUTH	Sham 69		Polydor 2383 491
26	39	BLACK JOY	Various		Ronco RTL 2025
27	15	THE BEATLES LOVE SONGS	The Beatles		Parlophone PCSP 721
28	18	IN FULL BLOOM	Rose Royce		Warner Brothers K 56394
29	NEW	STIFFS LIVE STIFFS	Various		Stiff GET 1
30	20	PASTICHE	Manhattan Transfer		Atlantic K50444
31	31	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	•		Virgin V 2086
32	35	DISCO FEVER	Various	⊕	K-Tel NE 1014
33	23	THE FLORAL DANCE	Brighouse & Rastrick Band	□	Logo 1001
34	21	STAR WARS Soundtrack	— London Symphony Orchestra	●	20th Century LTD 541
35	27	STAINED CLASS	Judas Priest		CBS 82430

ORIGINAL MOTION
PICTURE SOUNDTRACK

THEME FROM
CLOSE ENCOUNTERS
OF THE THIRD KIND

MUSIC BY JOHN WILLIAMS
ON ARISTA RECORDS

DLART 2001
TCART 2001



blondie
PLASTIC LETTERS

b l o n d i e

PLASTIC LETTERS

RITA COOLIDGE



"Anytime Anywhere"

Featuring her superb hit singles
"We're All Alone", "Higher & Higher"
"Words" and more.

AMLH/CAM 61646



RAY CHARLES

True To Life SHU 8509



CHER 1166

including the hit single 'denis'



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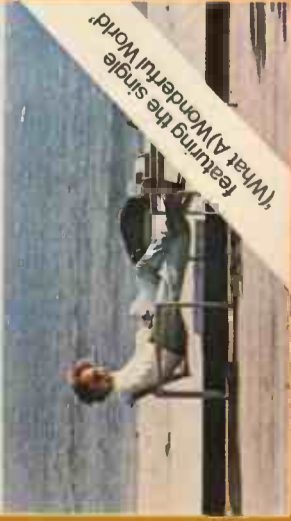


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XTC
BRILLIANT WHITE MUSIC

OUT NOW ON VIRGIN RECORDS V2095

ART GARFUNKEL
'WATERMARK'



Featuring the single 'What A Wonderful World'

BILLY JOEL THE STRANGER



Featuring the single 'Just the Way You Are'

- 36 44 THEIR GREATEST HITS 1971-75 The Eagles
- 37 33 SMALL CORNERS Cliff Richard
- 38 NEW CROSSING THE RED SEA WITH THE ADVERTS Adverts
- 39 - SATURDAY NIGHT FEVER Various
- 40 - WHITE MUSIC Xtc
- 41 - A FAREWELL TO KINGS Rush
- 42 22 DRASTIC PLASTIC Be Bop Deluxe
- 43 NEW WAITING FOR COLUMBUS Little Feat
- 44 36 20 GOLDEN GREATS Diana Ross & The Supremes
- 45 28 30 GREATEST Gladys Knight & The Pips
- 46 32 GREATEST HITS VOL 2 Elton John
- 47 29 PERILOUS JOURNEY Gordon Guittrap
- 48 NEW THE JESUS OF COOL Nick Lowe
- 49 - BEST OF FRIENDS Cleo Laine/John Williams
- 50 43 NEWS OF THE WORLD Queen
- 51 60 A NEW WORLD RECORD Electric Light Orchestra
- 52 - LIVE AT TREORCHY Max Boyce
- 53 59 FLEETWOOD MAC Fleetwood Mac
- 54 41 IT BEGINS AGAIN Dusty Springfield
- 55 42 MOONFLOWER Santana
- 56 37 I WANT TO LIVE John Denver
- 57 NEW DOUBLE LIVE GONZO Ted Nugent
- 58 26 BACCARA Baccara
- 59 - PUTTIN' ON THE STYLE Lonnie Donegan
- 60 NEW BAT OUT OF HELL Meat Loaf

MILLION (PLATINUM) ● 1/2 MILLION (GOLD) □ 1/4 MILLION (SILVER)
Chart compiled for Music Week and the BBC by British Market Research Bureau on returns from 376 conventional record outlets.

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- Asylum K 53017
- EMI EMC 3219
- Bright BRL 201
- Virgin V 2095
- Virgin V 2095
- Mercury 9100 042
- Harvest SHSP 4091
- Warner Brothers K 66075
- Motown EMTV 5
- K-Tel NE 1004
- DJM DJH 20520
- Electric TRIX 4
- Radat RAD 1
- RCA RS 1094
- EMI EMA 784
- JET UAG 30017
- One Up OU 54043
- Reprise K 54043
- Mercury 9109 607
- CBS 88272
- RCA PL 12521
- Epic EPC 88282
- RCA PL 28316
- Chrysalis CHR 1158
- Epic EPC 82419



Includes the hit single 'Can See Clearly Now' (HLU 15554)

BUZZCOCKS



ANOTHER MUSIC IN A DIFFERENT KITCHEN



ALBUM UAG30159

CASSETTE TCK 30159



Tina Charles HEART 'N' SOUL

Featuring the single 'Me! (I'm Going Where Your Music Takes Me)'



THE JACKSONS GOIN' PLACES

Featuring the single 'Even Though You're Gone'

DEALER GUIDE TO AIRPLAY ACTION

Radio 1

RADIO 1 FEATURED FORTY

ARIEL — Dean Friedman (Lifesong LS 45022)
 BABY COME BACK — Player (RSO 2090 254)
 BAKER STREET — Gerry Rafferty (United Artists UP 36346)
 CLOSE ENCOUNTERS OF THE THIRD KIND — Gene Page (Arista 12171)
 COME BACK MY LOVE — Darts (Magnet MAG 110)
 DARE TO BE DIFFERENT — Donovan (RAK 269)
 DENIS — Blondie (Chrysalis CHS 2204)
 EMOTIONS — Samantha Sang (Private Stock PVT 128)
 EVERY 1'S A WINNER — Hot Chocolate (RAK 270)
 FANTASY — Earth Wind & Fire (CBS 6056)
 FOLLOW ME FOLLOW YOU — Genesis (Charisma CB 309)
 HOT LEGS — Rod Stewart (Riva 10)
 I CAN'T STAND THE RAIN — Eruption (Atlantic/Hansa K 11068)
 IF YOU CAN'T GIVE ME LOVE — Suzi Quatro (RAK 271)
 I'LL GO WHERE YOUR MUSIC TAKES ME — Tina Charles (CBS 6062)
 I LOVE THE SOUND OF BROKEN GLASS — Nick Lowe (Radar ADA 1)
 I NEED A LOVER — Johnny Cougar (Riva 14)
 IS THIS LOVE — Bob Marley & The Wailers (Island WIP 6420)
 I WAS ONLY JOKING — Rod Stewart (Riva 10)
 JACK & JILL — Raydio (Arista 161)
 JUST ONE MORE NIGHT — Yellow Dog (Virgin VS 195)
 JUST THE WAY YOU ARE — Billy Joel (CBS 5872)
 LILAC WINE — Elkie Brooks (A&M AMS 7333)
 MIGHTY QUINN — Manfred Mann's Earth Band (Bronze BRO 51)
 MORE LIKE THE MOVIES — Dr. Hook (Capitol CL 15967)
 MR. BLUE SKY — Electric Light Orchestra (Jet UP 36342)
 MUSIC & HARMONY & RHYTHM — Brooklyn Dreams (RCA XB 1040)
 RUMOUR HAS IT — Donna Summer (Casablanca CAN 122)
 SOMETIMES WHEN WE TOUCH — Dan Hill (20th Century BTC 2355)
 SPREAD YOUR WINGS — Queen (EMI 2757)
 STAYIN' ALIVE — Bee Gees (RSO 2090 267)
 STAY WITH ME BABY — David Essex (CBS 6063)
 TAKE A CHANCE ON ME — Abba (Epic EPC 5950)
 TAKE ME I'M YOURS — Squeeze (A&M AMS 7335)
 GHOST OF LOVE — Tavares (Capitol CL 15968)
 THEME & VARIATIONS 1-4 — Andrew Lloyd Webber (MCA 345)
 WALK IN LOVE — Manhattan Transfer (Atlantic K 11075)
 WHAT'S YOUR NAME WHAT'S YOUR NUMBER — Andrea True Connection (Buddah BDS 467)
 WHENEVER YOU WANT MY LOVE — Real Thing (Pye 7N 46045)
 WISHING ON A STAR — Rose Royce (Warner Brothers K 17060)
 WUTHERING HEIGHTS — Kate Bush (EMI 2719)

RECORDS OF THE WEEK:

Noel Edmonds: NEVER LET HER SLIP AWAY — Andrew Gold (Asylum K 13112)
 Simon Bates: IF YOU CAN'T GIVE ME LOVE — Suzi Quatro (RAK 271)
 Paul Burnett: I DON'T WANT TO GO TO CHELSEA — Elvis Costello (Radar ADA 3)
 Tony Blackburn/Kid Jensen: READY FOR THE TIMES TO GET BETTER — Crystal Gayle (United Artists UP 36362)

Radio 2

TO BING FROM MIKE — Michael Holliday (One Up OU 2205)

Luxembourg

HOT SHOTS BULLETS

ARIEL; Dean Friedman (Lifesong LS 45022)
 I NEED A LOVER — Johnny Cougar (Riva 14)
 I DON'T WANNA GO TO CHELSEA — Elvis Costello (Radar ADA 3)
 GHOST OF LOVE — Tavares (Capitol CL 15968)
 GIVE US A GOAL — Slade (Barn 2014 121)
 QUICK JOEY SMALL — Slaughter & Dogs (Decca F 13758)
 GOODBYE LOVE — Sugar McKinnley

TOP ADD ONS

- 1 **READY FOR THE TIMES TO GET BETTER**, Crystal Gayle (United Artists UP 36362) R1, C, BR, RC, D, M, T, H, S, V, Hb, Bb.
- 2 **NEVER LET HER SLIP AWAY**, Andrew Gold (Asylum K 13112) R1, C, BR, RC, D, T, S, V.
- 3 **I DON'T WANNA GO TO CHELSEA**, Elvis Costello (Radar ADA 3) R1, RL, C, D, H, Bb.
- *4 **SENTIMENTAL LADY**, Bob Welch (Capital CL 15970) D, M, S, V, Md.
- *5 **MIGHTY QUINN**, Manfred Mann's Earth Band (Bronze BRO 51) BR, D, S, Bb.
- 5 = **GHOST OF LOVE**, Tavares (Capitol CL 15968) RL, C, H, S.
- 5 = **RUNAROUND SUE**, Leif Garrett (Atlantic K 50429) RC, T, S, Bb.
- 5 = **HIGHLAND GIRL**, Junior Campbell (Private Stock PVT 141) CR, T, Hb, Bb.
- 9 **I NEED A LOVER**, Johnny Cougar (Riva 14) RD, D, PS.
- 9 = **WONDERFUL TONIGHT**, Eric Clapton (RSO 2090 275) RC, D, V.

*Indicates second week in Top Add Ons

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; V Victory.

PROMISED LAND — Johnny Allen (Stiff LOT 1)
 MARIONETTES — Roy Hill (Arista 167)
 YOU REALLY GOT A HOLD ON ME — Suzanne (Ring O 2017 111)

POWER PLAY: VALENTINO — Fresh (Sonet SON 2138)

208 TWIN SPIN: RAILWAY HOTEL — Mike Batt (Epic EPC 5781)

BRMB

BIRMINGHAM

ADDONS

RUMOUR HAS IT — Donna Summer (Casablanca CAN 122)
 MATCHSTALK MEN & MATCHSTALK CATS AND DOGS — Brian & Michael (Pye 7N 46035)
 MIGHTY QUINN — Manfred Mann's Earth Band (Bronze BRO 51)
 TAKIN' ME BACK — Tarney Spencer Band (A&M AMS 7339)
 NEVER LET HER SLIP AWAY — Andrew Gold (Asylum K 13112)
 READY FOR THE TIMES TO GET BETTER — Crystal Gayle (United Artists UP 36362)
 IT'S A DAMN SHAME — Johnny Guitar Watson (DJM DJS 10838)
 PEG — Steely Dan (ABC 4207)
 ANGELINE — Alan David (EMI 2759)

Capital Radio

LONDON

CLIMBERS

I LIKE TO BE WITH YOU — Ronnie Sessions (MCA)
 RAILWAY HOTEL — Mike Batt (Epic EPC 5781)
 OLD DJ'S PLAYING NEW SOUNDS — Jonathan King (UK 201)
 FOLLOW YOU FOLLOW ME — Genesis (Charisma CB 309)
 HIGHLAND GIRL — Jnr. Campbell (Private Stock PVT 141)
PEOPLE'S CHOICE:
 ON BROADWAY — George Benson (Warner Brothers K 17120)

Radio City

LIVERPOOL

HIT PICKS

Dave Lincoln: LOVING YOU IS JUST LIKE AN OLD HABIT — Dorothy Moore (CBS 6172)
 Phil Easton: YOU REALLY GOT ME — Van Halen (Warner Brothers K 17107)
 Mark Joenz: WONDERFUL TONIGHT — Eric Clapton (RSO 2090 275)
 Chris Jones: COUNT ON ME — Jefferson Starship (Grunt FB 1196)
 Brian Cullen: CALIFORNIA — Debbie Boone (Warner Brothers K 17097)
 Norman Thomas: TOO MUCH TOO LITTLE TOO LATE — Johnny Mathis/Deniece Williams (CBS 6164)
 Johnny Jason: NEVER LET HER SLIP AWAY — Andrew Gold (Asylum K 13112)

ADDONS

READY FOR TIME TO GET BETTER — Crystal Gayle (United Artists UP 36362)
 GONNA GIVE HER ALL — James & Bobby Purify (Casablanca CAN 119)
 WALK RIGHT BACK — Anne Murray (Capitol CL 15974)
 DON'T LET YOUR BABIES — Waylon & Willie (RCA PB 1198)
 RUNAROUND SUE — Leif Garrett (Atlantic K 11090)
 WARM RIDE — Graham Bonnet (Ring O POSP 0020)
 IT'S OVER — Chips (Decca F 13756)
 DARE TO BE DIFFERENT — Donovan (RAK 264)
 CLOSE ENCOUNTERS OF THE THIRD KIND — Gene Page (Arista 171)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: SILVER AND GOLD — Terry Sylvester (Polydor 2058 985)
 Steve Jones: NEVER LET HER SLIP AWAY — Andrew Gold (Asylum K 13112)
 Richard Park: HIM OR ME — The Banned (Harvest HAR 5149)
 Tom Ferrie: GOING BACK TO MY ROOTS — Lamont Dozier (Warner Brothers K 16942)
 Brian Ford: AT THE TOP OF THE STAIRS — Wild Honey (RK 1005)
 Bill Smith: HELLO SUNDAY HELLO ROAD — Gil Scott Heron (Arista 169)
 Dougie O'Donnelly: READY FOR THE TIMES TO GET BETTER — Crystal Gayle (United Artists UP 36362).

CURRENT CHOICE:

GHOST OF LOVE — Tavares (Capitol CL 15968)

ADD ONS

I GET LONELY — Florrie Palmer (Mercury 6008 601)
 I DON'T WANT TO GO TO CHELSEA — Elvis Costello (Radar ADA 3)

Downtown Radio

BELFAST

HIT PICKS

John Paul: I NEED A LOVER — Johnny Cougar (Riva 14)
 Trevor Campbell: READY FOR THE TIMES TO GET BETTER — Crystal Gayle (United Artists UP 36362)
 Candy Devine: SENTIMENTAL LADY — Bob Welch (Capitol CL 15970)
 Hendi: WE'VE GOTTA GET OUT OF THIS PLACE — Bethnal (Vertigo BET 001)
 Eddie West: WONDERFUL TONIGHT — Eric Clapton (RSO 2090 275)

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING MARCH 11 1978

DIANA'S

gonna hit the charts with a new single.

'Top Of The World' is her new single from the album 'Baby It's Me.'

And topping the charts is only natural when you're...

ON TOP OF THE WORLD

Single: TMG 1999

Album: STMA 8031



1	5	WUTHERING HEIGHTS Kate Bush	EMI 2719
2	1	TAKE A CHANCE ON ME Abba	Epic EPC 5950
3	2	COME BACK MY LOVE Darts	Magnet MAG 110
4	3	WISHING ON A STAR Rose Royce	Warner Brothers K 17060
5	11	DENIS Blondie	Chrysalis CHS 2204
6	4	STAYIN' ALIVE Bee Gees	RSO 2090 267
7	15	I CAN'T STAND THE RAIN Eruption	Atlantic/Hansa K 11068
8	14	BAKER STREET Gerry Rafferty	United Artists UP 36346
9	7	MR. BLUE SKY Electric Light Orchestra	Jet UP 36342
10	8	JUST ONE MORE NIGHT Yellow Dog	Virgin VS 195
11	12	FREE EP	Island IEP 6
12	17	IS THIS LOVE Bob Marley & The Wailers	Island WIP 6420
13	6	FIGARO Brotherhood of Man	Pye 7N 46037
14	16	EMOTIONS Samantha Sang	Private Stock PVT 128
15	21	FANTASY Earth Wind & Fire	CBS 6056
16	9	LOVE IS LIKE OXYGEN Sweet	Polydor POSP 1
17	10	IF I HAD WORDS Scott Fitzgerald/Yvonne Keeley	Pepper UP 36333
18	37	MATCHSTALK MEN & MATCHSTALK CATS & DOGS Brian & Michael Pye	7N 46305
19	23	5 MINUTES Stranglers	United Artists UP 36350
20	13	HOT LEGS/I WAS ONLY JOKING Rod Stewart	Riva 10
21	32	ALLY'S TARTAN ARMY Andy Cameron	Klub 03
22	27	LILAC WINE Elkie Brooks	A&M AMS 7333
23	22	DRUMMER MAN Tonight	TDS 1
24	28	WE'VE GOT THE WHOLE WORLD Notts Forest/Paper Lace	WB K 17110
25	19	JUST THE WAY YOU ARE Billy Joel	CBS 5872
26	18	GLAD TO BE GAY Tom Robinson Band	EMI 2749

BUZZCOCKS

NEW PRODUCT

SINGLE ITEM

UP 36348

WHAT DO I GET?

UA

John Miles

new single

No Hard Feelings



RECORDS
7N46045

REGA

Money Spinners



Meco
Theme From Close Encounters
XB 1039

Jeff Phillips
Rock Me Slowly
PB 5071

Brooklyn Dreams
Music, Harmony And Rhythm
XB 1040

Inner City Express
Sho' Dig Dancing
(In My High-Heeled Shoes)
EYE 5

Cleo Laine and John Williams
He's So Beautiful
PB 9199

- 27 36 **EVERY I'S A WINNER** Hot Chocolate RAK 279
- 28 30 **RUMOUR HAS IT** Donna Summer Casablanca CAN 122
- 29 20 **SORRY I'M A LADY** Baccara RCA PB 5555
- 30 24 **THEME FROM WHICH WAY IS UP** Stargard MCA 346
- 31 44 **WHENEVER YOU WANT MY LOVE** Real Thing Pye 7N 46045
- 32 39 **BABY COME BACK** Player RSO 2090 254
- 33 **NEW I LOVE THE SOUND OF BREAKING GLASS** Nick Lowe Radar ADA 1
- 34 40 **SPREAD YOUR WINGS** Queen EMI 2757
- 35 45 **WALK IN LOVE** Manhattan Transfer Atlantic K 11075
- 36 25 **WORDS** Rita Coolidge A&M AMS 7330
- 37 35 **CLASH CITY ROCKERS** Clash CBS 5834
- 38 **NEW NEWS OF THE WORLD** Jam Polydor 2058 995
- 39 50 **SOMETIMES WHEN WE TOUCH** Dan Hill 20th Century BTC 2355
- 40 33 **MULL OF KINTYRE/GIRLS SCHOOL** Wings Parlophone R 6018
- 41 46 **WHAT'S YOUR NAME** WHAT'S YOUR NUMBER Andrea True Buddah BDS 467
- 42 **NEW FOLLOW YOU FOLLOW ME** Genesis Charisma CB 309
- 43 **NEW I'LL GO WHERE YOUR MUSIC TAKES ME** Tina Charles CBS 6062
- 44 **NEW TOO HOT TO TROT/ZOOM** Commodores Motown 12 TMG/TMG 1096
- 45 47 **IF IT DON'T FIT DON'T FORCE IT** Keelee Paterson International INT 544
- 46 **NEW RHIANNON** Fleetwood Mac Reprise K 14430
- 47 **NEW STAY WITH ME** BABY David Essex CBS 6063
- 48 **NEW SINGIN' IN THE RAIN** Sheila B. Devotion EMI 2751
- 49 **NEW READY STEADY GO** Generation X Chrysalis CHS 2207
- 50 **NEW CHELSEA** Elvis Costello and Attraction Radar ADA 3

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Tina Turner

new single is

I'll Go Where Your Music Takes Me

6062
CBS
Records

NEXT IN LINE

NEVER LET HER SLIP AWAY	K13112
Andrew Gold	
BLAZE AWAY	K11528
Me Myself & Me Again	
ALL IN IT TOGETHER	K17113
Pirates	
(I DON'T WANT TO GO TO) CHELSEA	ADA 3
Elvis Costello & The Attractions	

AIRPLAY ACTION

ADD ONS

THE PROMISED LAND — Johnny Allan (Oval LOT 1)
I DON'T WANNA GO TO CHELSEA — Elvis Costello (Radar ADA 3)
RECONNEZ CHERIE — Wreckless Eric (Stiff BUY 25)
NEVER LET HER SLIP AWAY — Andrew Gold (Asylum K 13112)
MIGHTY QUINN — Manfred Mann's Earth Band (Bronze BRO 51)
WHENEVER YOU WANT MY LOVE — Real Thing (Pye 7N 46045)
FOLLOW YOU FOLLOW ME — Genesis (Charisma CB 309)
JACK & JILL — Raydio (Arista 161)
EVERYBODY LOVES A RAIN SONG — B. J. Thomas (MCA 351)
HIM OR ME — The Banned (Harvest HAR 5149)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: READY FOR THE TIMES TO GET BETTER — Crystal Gayle (United Artists UP 36362)
Roger Moffat: TOO MUCH TOO LITTLE TOO LATE — Johnny Mathis/Deniece Williams (CBS 6164)
Johnny Moran: I DON'T WANNA GO TO CHELSEA — Elvis Costello (Radar ADA 3)
Colin Slade: MORNING MAN — The Joy (Fantasy FTC 153)
Ray Stewart: ON BROADWAY — George Benson (Warner Brothers K 17120)
Bill Crozier: GHOST OF LOVE — Tavares (Capitol CL 15968)
Martin Kelner: GENEVE — John Otway (Polydor 2059 001)

Metro Radio

NEWCASTLE

FEATURED SINGLES

SENTIMENTAL LADY — Bob Welch (Capitol CL 15970)
SINGIN' IN THE RAIN — Sheila B. Devotion (EMI 2751)
MUSIC & HARMONY & RHYTHM — Brooklyn Dreams (RCA XB 1040)
HELLO SUNDAY HELLO ROAD — Gil Scott Heron (Arista 169)
READY FOR THE TIMES TO GET BETTER — Crystal Gayle (United Artists UP 36362)
CLOSE ENCOUNTERS OF THE THIRD KIND — Gene Page (Arista 171)

Plymouth Sound

PLYMOUTH

HIT PICKS

Brian Day: NO HARD FEELINGS — John Miles (Decca)
Ian Calvert: RUNAROUND SUE — Leif Garrett (Atlantic K 11090)
Peter Grieg: I NEED A LOVER — Johnny Cougar (Riva 14)
WHERE YOU GONNA FIND SOMEBODY — Imperials (Power Exchange PX 270)
MUSIC & HARMONY & RHYTHM — Brooklyn Dreams (RCA XB 1040)
Carmella McKenzie: ANGEL OF LOVE — Linda Fletcher (Rocket ROKN 537)

Swansea Sound

SWANSEA

HIT PICKS

Dave Bowen: THE MORNING MAN — The Joy (Fantasy FTC 153)
Colin Mason: LOVE MUSIC — Regal Dewy (RCA XB 1032)
Jon Hawkins: DO YOU BELIEVE IN LOVE AT FIRST SIGHT — Dionne Warwick (Warner Brothers K 17104)
Stuart Freeman: GHOST OF LOVE — Tavares (Capitol CL 15968)
Phil Fothergill: STAY WITH ME BABY — David Essex (CBS 6063)
Paul Holmes: MIGHTY QUINN — Manfred Mann's Earth Band (Bronze BRO 51)
ADD ONS
SENTIMENTAL LADY — Bob Welch (Capitol CL 15970)
FOLLOW YOU FOLLOW ME — Genesis (Charisma CB 309)
GLORIA — DJ (Chrysalis CHS 2208)
HEART & STONE — Billy Murray (State STAT 72)
NEVER LET HER SLIP AWAY — Andrew Gold (Asylum K 13112)
COUNT ON ME — Jefferson Starship (Grunt FB 1196)
READY FOR THE TIMES TO GET BETTER — Crystal Gayle (United Artists UP 36362)
I'LL GO WHERE YOUR MUSIC TAKES ME — Tina Charles (CBS 6062)
I LOVE THE SOUND OF BREAKING GLASS — Nick Lowe (Radar ADA 1)
WHERE YOU GONNA FIND SOMEBODY LIKE ME — Imperials (Power Exchange PX 270)

Radio Tees

TEESIDE

HIT PICKS

Tony Gillham: SAY GOODBYE TO HOLLYWOOD — Bette Midler (Atlantic K 11083)
David Hoare: I CAN'T HELP MYSELF — Des O'Connor (Pye 7N 46052)
Dave Gregory: NEVER LET HER SLIP AWAY — Andrew Gold (K 13112)
Peter John Bergg: READY FOR THE TIMES TO GET BETTER — Crystal Gayle (United Artists UP 36362)
Brian Anderson: LOVE'S REVIVAL — Isaac Guillroy (Charisma CB 308)
Mark Page: RUNAROUND SUE — Leif Garrett (Atlantic K 511090)
Steve Gordon: VICTIM OF ROMANCE — Michelle Phillips (A&M AMS 7340)
ADD ONS
1993 — Boz Scaggs (CBS 6096)
THEME FROM CLOSE ENCOUNTERS — Meco (RCA XB 1039)
HIGHLAND GIRL — Junior Campbell (Private Stock PVT 141)

Radio 210

THAMES VALLEY

ADD ONS

PUT OUT THE FLAME — Peter Skellern (Pendulum)
DO IT DO IT AGAIN — Raffaella Carrà (Epic EPC 6094)
SILVER AND GOLD — Terry Sylvester (Polydor 2058 985)
PROMISED LAND — Johnnie Allan (Stiff LOT 1)
NO HARD FEELINGS — John Miles (Decca F 13757)
PEG — Steely Dan (ABC 4207)
I GET LONELY — Florrie Palmer (Mercury 6008 601)
BURNING BRIDGES — Connie Francis (Polydor 2066 881)
LITTLE BIT RIGHT LITTLE BIT WRONG — Mary Mason (Epic EPC 6078)
RUNAROUND SUE — Leif Garrett (Atlantic K 50429)
TRY A LITTLE TENDERNESS — Marty Robbins (CBS 6119)

Radio Victory

PORTSMOUTH

HIT PICKS

Dave Carson: MUSIC & HARMONY & RHYTHM — Brooklyn Dreams (RCA XB 1040)
Chris Pollard: NEVER LET HER SLIP AWAY — Andrew Gold (Asylum K 13112)
Nicky Jackson: NEWS OF THE WORLD — Jam (Polydor 2058 995)
Dave Christian: SENTIMENTAL LADY — Bob Welch (Capitol CL 15970)
Andy Ferriss: WE'VE GOTTA GET OUT OF THIS PLACE — Bethnal (Vertigo BET 001)
Chris Rider: LOVING YOU IS JUST AN OLD HABIT — Dorothy Moore (CBS 6172)
Anton Darby: HEART & THE STONE — Billy Murray (State STAT 72)
Howard Pearce: WONDERFUL TONIGHT — Eric Clapton (RSO 2090 275)
Jack McLaughlin: HELLO SUNDAY HELLO ROAD — Gil Scott Heron (Arista 169)
STATION SPECIAL:
READY FOR THE TIMES TO GET BETTER — Crystal Gayle (United Artists UP 36362)

BBC Blackburn

PRESENTER PICKS

Jude Bunker: HOLE IN MY SHOE — Traffic (Island IEP 7)
Wendy Howard: I DON'T WANNA GO TO CHELSEA — Elvis Costello (Radar ADA 3)
Kath Dutton: WARM RIDE — Graham Bonnet (Ring O POSP 0020)
Gerald Jackson: READY FOR THE TIMES TO GET BETTER — Crystal Gayle (United Artists UP 36362)
Phil Scott: YOU REALLY GOT A HOLD ON ME — Suzanne (Ring O 2017 111)
Rob Salvidge: MIGHTY QUINN — Manfred Mann's Earth Band (Bronze BRO 51)
Trevor Hall: HIGHLAND GIRL — Junior Campbell (Private Stock PVT 141)
Nigel Dyson: ATLANTIS — John Forde (EMI 2763)

BBC Humberside

PERSONAL PICKS

John Howden: READY FOR THE TIMES TO GET BETTER — Crystal Gayle (United Artists UP 36362)
Pam Gillard: HIGHLAND GIRL — Junior Campbell (Private Stock PVT 141)
Dave Sanders: SAY GOODBYE TO HOLLYWOOD — Bette Midler (Atlantic K 11083)

BBC Medway

PRESENTER PICKS

Rod Lucas: JACK AND JILL — Raydio (Arista 161)
Tony Valence: BAND OF GOLD — Tomiko Jones (Contempo CS 2131)
Jimmy Mack: LOVE IS ON THE AIR — John Paul Young (Ariola ARO 117)
Brian Faulkner: DON'T EVER CHANGE — Roly (Logo 310)
John Thurston: LOVE IS ONE STEP AWAY — Richie Pitts (Magnet MAG 113)
Mike Brill: SENTIMENTAL LADY — Bob Welch (Capitol VL 15970)

Britten's faith in Dave Townsend

AS A professional singer, and notably through a long spell as part of the Ted Heath band's vocal line-up, Bobby Britten had to sing all kinds of songs and inevitably learned to pick out the good from the bad.

When he decided to hang up his tonsils, shorten his name to Bob Britten and become a music-publishing and artist manager, he used that wheat-from-chaff technique to pick new, winning songs.

So when Bob Britten says that new singer-writer Dave Townsend is an outstanding talent shortly to be let loose in what is admittedly a somewhat overcrowded pop world, then it pays to sit up and listen.

Britten, who heads up Mainspring Music, heard tapes of Townsend songs and told himself that he had to sign him up right away. One Townsend song, Miss You Nights, had clicked for Cliff Richard in the

original version, and picked up an Ivor Novello Award last year as one of the best ballads of 1977.

So there was a basis. In all, there were 43 Townsend songs to be heard. Says Britten. "What hit me strongest was the lyrical content, the unusual song ideas. These were, I knew instinctively, songs of quality and of potential longevity.

"There wasn't the eight-bar flash Tin Pan Alley approach to his work. And his tapes proved he had a great ear for harmony. The trouble is that you look for big-name comparisons, then realise that it is unfair to make any, because Dave Townsend really is an individual."

The problem was to find the proper showcase for the talent. Britten fixed that with the enthusiastic Rodger Bain at Phonogram — a long-term album deal — and Townsend is now working on his first album, due out hopefully in April or May. It is a

Florida re-signs Campbell

GLEN CAMPBELL has signed a long-term publishing renewal contract with the Sparta Florida Music Group, announced Hal Shaper, group managing director.

So continues a deal set up in 1969 when Sparta Florida first took over the handling of Glen Campbell Music, Kayeekay Music and Allanwood Music.

Recorded versions of songs in the catalogues have totted up millions of units in sales, including long-

standing Campbell favourites such as Amazing Grace, Try A Little Kindness, his tv theme song Pave Your Way Into Tomorrow, plus songs like Give Me Back That Old Familiar Feeling, covered by many artists including Cliff Richard.

The deal is for the world outside the US and Canada and it is virtually certain that Campbell will return to the UK for a tour in October this year.



Picture shows Dave Townsend (centre) with Bob Britten and Rodger Bain.

production deal and Townsend-Britten have choice of studio.

In fact, Townsend has his own eight-track studio in his home in Bridgwater when he lays down ideas for his own songs and works with local musicians.

He says: "For me, singing started in church with my parents. They harmonised either side of me on various hymns, and I joined in wherever I could. Mum was an organist and dad also tinkled away. I had piano lessons when I was nine, but I didn't like formal teaching, so it didn't last long. Now I'm learning guitar.

"But formal teaching didn't have relevance for me in terms of my own aims in music. I always was more interested in the creativity."

Townsend had five years working in a local government and also worked with a band called Phoenix Press. One number he wrote for the group was Jerusalem, based on the Israeli-Arab situation.

Today he still works with local musicians and says when he goes out on tour he will probably work with a band recruited from the Devon and Somerset areas ... "there is a lot of so far undiscovered talent in those regions." He sang on the Don't Let It Show track up on the Alan Parsons' Project album Robot, and that was out in the US as a single.

His own publishing outlet is Cappy Rat Music, now going through Britten's Mainspring company. For Phonogram he will record only his own songs, a brave enough decision at this stage of his career.

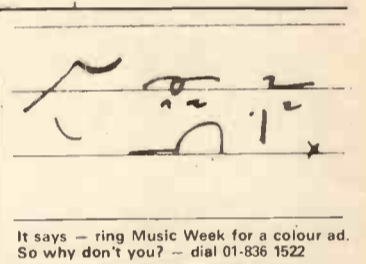
But the last words rightly rest with Townsend's manager, mentor and minder. Says Britten: "I see him essentially as a long-term prospect. The industry is set for changes.

"The new wave has brought out some good points. But I think there will now be a situation where somebody who has the ability to write great songs and perform them well has outstanding chances."

SHEET MUSIC

- 1 TAKE A CHANCE ON ME, Bocu
- 2 FIGARO, Tony Hiller/ATV
- 3 IF I HAD WORDS, RAK
- 3 MULL OF KINTYRE, McCartney/ATV
- 3 WORDS, Abigail
- 6 LOVELY DAY, Chappell
- 7 SORRY I'M A LADY, Louvigny
- 8 NATIVE NEW YORKER, Chappell
- 9 HOT LEGS/I WAS ONLY JOKING, Riva
- 10 HEARTSONG, Essex
- 11 FOR A FEW DOLLARS MORE, Chinnichap/Rak
- 12 UP TOWN TOP RANKING, Carlin/Lightning
- 13 SWEET SWEET SMILE, Campbell Connelly
- 14 THE GROOVE LINE, Rondor
- 15 BLUE BAYOU, Acuff Rose
- 16 COME BACK MY LOVE, Carlin
- 16 DON'T IT MAKE MY BROWN EYES BLUE, United Artists
- 18 JAMMIN', Rondor
- 19 IT'S A HEARTACHE, Rak
- 20 LET'S HAVE A QUIET NIGHT IN, Macaulay

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CLASSICAL

Encounters with Decca

CONTINUING THE astral flavour of its Star Wars promotion (SXL 6880) Decca yesterday (10) rush-released another new film-score from Star Wars composer John T. Williams.

Dealer-orientated publicity urged: "Encounter the full Force. Encounter your Decca rep... and you will receive the message from our March releases."

The music by Williams was written for Close Encounters of the Third Kind — described as "this chilling new space movie" — which opens in London on Monday. It is

Scotto on CBS Puccini album

SESSIONS have been taking place during the past fortnight in London for a new CBS recording of Puccini's opera *Madame Butterfly*. This latest in the label's Puccini opera series will feature the Ambrosian Opera Chorus and the Philharmonia Orchestra conducted by Lorin Maazel, with a cast led by Renata Scotto in the title role.

Although she has been a frequent visitor to London for recording work Renata Scotto had not sung publicly for seven years until her appearance at the Albert Hall last

Grand Prix for Deutsche

L'ACADEMIE DU Disque Francaise has recently announced the award of its coveted Grand Prix Du Disque to four Deutsche Grammophon recordings.

They are: DG 2740 168, a four-record set of Beethoven's late string quartets played by La Salle Quartet; DG 2707 100, a double album of Liszt featuring Kenneth Riegel, Tanglewood Festival Chorus, Boston Symphony Orchestra and

played on SYL 6885 by the Los Angeles Philharmonic Orchestra under Zubin Mehta together with the Star Wars score. The disc retails at £3.99.

Meanwhile, back on Earth, Decca is running a special promotion in conjunction with Penguin Books. Distinctive ornithological stickers have been placed on current discs recommended in the second edition of *The Penguin Stereo Record Guide*, while roughly 1000 principal dealers will be receiving a specially-embossed hardback version of the book with Decca's compliments.

month. Her recent *Suor Angelica* (CBS 76750) gained a Grand Prix Fanny Hedy from the Academie Nationale du Disque Lyrique for the best operatic production of 1977. Her next CBS release will be the title rôle in Cilea's *Adriana Lecouvreur* — a part she will also be singing at the Metropolitan Opera House, New York this spring, under James Levine, who also conducts the recording. *Adriana Lecouvreur* has already been released in the USA and, says CBS, should soon be available in Europe.

Leonard Bernstein; DG 2530 823, a performance of *De Falla's The Three-Cornered Hat* by the Boston Symphony Orchestra under Seiji Ozawa, with Teresa Berganza as soloist; and DG 2530, a programme of Gershwin's *An American In Paris* and Russo's *Street Music*, OP.65, played by the San Francisco Symphony Orchestra, also conducted by Ozawa.

EDITED
by
NICHOLAS WEBBER

Bursaries for Buller and Rubbra

UNDER THE Arts Council's scheme of Bursaries for serious composers reported last week in *Music Week*, major awards valued at £4,500 each have been made to John Buller and Edmund Rubbra, in addition to 15 minor bursaries to other composers ranging from £1,000 to £2,500.

Previous direct support for composers by the AC has been in the form of commission fees, which have been awarded since 1965, and a spokesman told *Music Week* that that scheme is to continue.

Buller, aged 51, received the bursary in order to write three planned compositions: an orchestral work, a piece for chamber ensemble, and a large-scale setting of the Mandelstam texts. His Proenca was well received at last year's Promenade Concert.

Rubbra, at 76 one of the most distinguished contemporary English composers, will be working on his Eleventh Symphony. RCA's recording of the tenth last year was greeted with critical acclaim.

Minor Arts Council bursaries for composition go to: Richard Arnell (60), Bernard Benoliel (34), Brian Chappel (32), Justin Connolly (44), Tom Eastwood (55), Christopher Headington (47), John Lambert (51), Peter Lawson (26), Elisabeth Lutyens (71), David Matthews (34), Stephen Reeve (29), Robert Sexton (24), Naresh Sohal (38), Giles Swayne (31), and Michael Blake Watkins (29).

Award for Mackerras

THE FIRST Gramophone Record Awards to be made by the magazine in its 54 years' existence were announced at a reception in the Savoy Hotel London last Tuesday (28), (see *MW* March 4).

The Record Of The Year award, went to Decca for its two disc set of Káta Kabanova, conducted by Charles Mackerras in his own newly-edited version. Janacek's work — previously neglected both in this country and abroad — also carried off the operatic award.

The awards were presented by Lady Harewood in the absence, through indisposition, of her husband. Reading a speech which was to have been made by Lord Harewood, she recalled how the gramophone and the LP had emerged from being "an agreeable toy" in its early days to total respectability. The disc was an important adjunct to — not substitute for — the score.

Award-winning records in each category (names of recipients in brackets) were as follows:-

Chamber — Shostakovich: String Quartets 2 & 12. Fitzwilliam Quartet. L'Oiseux Lyre DSL023. (Peter Wadland).

Choral — Elgar: Coronation Ode. Parry: I Was Glad. Felicity Lott, Alfreda Hodgson, Richard Morton, Stephen Roberts; King's College Choir, Cambridge University Musical Society; Band of Royal Military School of Music, Kneller Hall; Philharmonia Orchestra/Ledger. HMV ASD ZZ45. (Leslie Hall).

Concerto — Mozart: Piano Concerto 22; Rondos. Alfred Brenoel, pianoforte. Academy of St Martin-in-the-Fields/Marriner. Philips 145. (Ken Maliphant).

Contemporary — Berio: Concerto



For Two Pianos. Nones; Bruno Canino Antonio Ballista, soloists. London Symphony Orchestra/Berio Allelujah II. BBC Symphony Orchestra/Boulez ano Barrio. RCA Red Seal RL 11674. (Robert Walker).

Early — Dowland: Lute Works. Julian Bream, soloist. RCA Red Seal RL 11491 (Robert Walker).

Historical — The Record Of Singing. Various artists and accompanists. HMV RLS 724 (12 records). (Bryan Crimp).

Instrumental — Beethoven: Pianoforte Sonati Maurizio Pollini soloist. Deutsche Grammophon 2740 166 (3 records). (Peter Russell).

Operatic, and Record Of The Year — Janáček: Káta Kabanová. Various soloists; Vienna State Opera Chorus, Vienna Philharmonic Orchestra Mackerras. Decca D5102 (2 records). James Mellinson, Charles Mackerras).

Orchestral — Elgar: Symphony 1. London Philharmonic Orchestra/Boult. HMV ASD 3330. (John Patrick).

Solo vocal — Shostakovich: Songs. Irine Bogacheva, Yevgeny Nestorenko; Moscow Radio Symphony Orchestra/Maxim Shostakovich; Moscow Chamber Orchestra/Barshai. HMV Melodiya SLS 5078 (2 records). (Peter Andry).



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QUANTUM JUMP	Barracuda	TRIX 3	ZCTR X 3
ELAINE STRITCH	Peanut Papers	TRIX 5	ZCTR X 5
T. REX	T. Rex	HIFLY 2	ZCFLY 2
THIRD WORLD WAR	Third World War (The Original Punk Rock!)	HIFLY 4	ZCFLY 4
T. REX	Electric Warrior	HIFLY 6	ZCFLY 6
T. REX	Bolan Boogie	HIFLY 8	ZCFLY 8
JOAN ARMATRADING	Whatever's For Us	HIFLY 12	ZCFLY 12
JOE COCKER	I Can Stand A Little Rain	HIFLY 18	ZCFLY 18
JIMMY HELMS	Gonna Make You An Offer	HIFLY 21	ZCFLY 21
MARIAN MONTGOMERY & RICHARD RODNEY	Surprise Surprise	HIFLY 24	ZCFLY 24
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THE MOVE	Shazam/Move	TOOFA 5	ZCTOF 5
PROCOL HARUM	A Whiter Shade Of Pale/A Salty Dog	TOOFA 7	ZCTOF 7
TYRANNOSAURUS REX	A Beard Of Stars/Unicorn	TOOFA 9	ZCTOF 9
PROCOL HARUM	Shine On Brightly/Home	TOOFA 10	ZCTOF 10
JOHN WILLIAMS	Changes/The Height Below	TOOFA 12	ZCTOF 12
MICHAEL CHAPMAN	Michael Chapman Lived Here 1968-72	GNAT 1	ZCGNT 1

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FEATURE

Stone rolls on to success

WILL 1978 be Jamie's year? asked the headline in an Irish newspaper. Jamie who? Jamie Stone, that's who, one of Ireland's hottest properties in music at the moment.

His manager, Brian Kennedy, is convinced it will — and his enthusiasm is reflected by the views of an increasing number of influential people in the music business in Ireland and elsewhere. Kennedy is currently trying to break Stone internationally, but is having some contractual problems.

Jamie Stone is a singer-pianist-composer from Dublin who started out on record as Carl Corcoran, and was heard on two tracks of an album by a group called the Crehan Family. John Drummond, the Irish-based Scotsman whose credits include arranging Bay City Rollers' US number one, Saturday Night, and producing Jamie Stone's first album, New Day (EMI Ireland), re-named him.

Stone made a spectacular debut in 1974 by winning the major prizes at the RMI Awards concert. But because of his law studies he did not cash in on this success, and continued at University College Dublin for three years, during which time his activities were largely confined to television and recording.

A single, I Believe in Love, was number one in Ireland for five weeks. Later on, there was a very successful spot on ATV's New Faces. Stone began his full-time show business career in January 1977, the year he was runner up in the Irish National Song Contest. After Midem '78, where his first album for Rebel Records, Let It Shine, was launched, he was invited to appear on Japanese, French, German and Dutch television.

"Last September, Jamie took a first step in his international career by signing with Rebel Records," says Brian Kennedy.

"He then produced with Gavin



AT A preview of Jamie Stone's new album, *Let It Shine*, at the Merrien Inn, Dublin, from left: Gavin Dare (m.d. Rebel Records), Brian Kennedy, Jamie Stone, Freddie Middleton (EMI Ireland), Brian Dockery (m.d. EMI Ireland).

Dare an excellent first album for Rebel, who brought him to Midem where he did a live gig using backing tracks in the Montfleury Hotel, Cannes. This was very impressive and anyone who took the time to attend was greatly surprised at the quality of Jamie Stone."

Earlier on in his career, he had been turned down for international release by EMI Records.

"I don't blame any EMI executives for turning him down, because he was not the artist then

By
KEN STEWART

that he is now," admits Kennedy.

"However, in fairness to Ramon Lopez, long before he ever became managing director of EMI UK he always showed faith in the talents of Jamie Stone. I think EMI's loss is Rebel's gain, but at Midem I found all EMI executives we came in contact with, including Leslie Hill,

most polite and encouraging.

"Before signing the Rebel contract, I took Jamie's previous albums to various other record companies, where I received a very warm response. Dick Leahy of GTO was perhaps most helpful. Unfortunately, he was unable to take Jamie Stone because of previous commitments, but he was able to give me excellent advice.

"Martin Rushent of United Artists was most enthusiastic, but could not convince UA to take

Jamie Stone. Wayne Bickerton at State immediately offered a publishing contract.

Brian Kennedy has had wide experience in the record business in Ireland for nearly ten years, four at EMI, three at Polydor, and 69 concerts with promoter Jim Aiken.

"I've worked with some of the biggest names in the world — Glen Campbell, Demis Roussos, Neil Sedaka, Nana Mouskouri, Gary Glitter, Gilbert O'Sullivan, Gordon Lightfoot, Don McLean. Having worked with them, I know that Jamie Stone can hold his own with any of them."

Stone played support to Don McLean in Dublin and the American singer's manager, Herb Garth, offered him a contract and, when McLean returned to Ireland, Stone again supported McLean.

"A lot of people reading this article will think that I'm just another Paddy talking rubbish," adds Kennedy. But for anyone who thinks that I'm quite prepared to pay for them to come to Ireland and see for themselves. And if that's not good enough to convince them, while I was at Midem I met Mickey Shapiro (a lawyer whose clients include Fleetwood Mac, Alan Parsons, Kinks, Alvin Lee, Chick Corea, Chinn and Chapman), who said, 'This boy is the best new act I've seen in twelve years.'

Will 1978 then be Jamie Stone's year? Previous years have given the world an abundance of Irish talent — the Chieftains, Dana, Rory Gallagher, Thin Lizzy, Joe Dolan, the Boomtown Rats, the Bachelors, Val Doonican, Horslips, the Irish Rovers.

And as Brian Kennedy says, "Anyone who saw Jamie Stone at Midem thought he was great, anyone who heard his album thinks he's great, and, in the immortal words of Al Jolson, you ain't heard nothing yet!"

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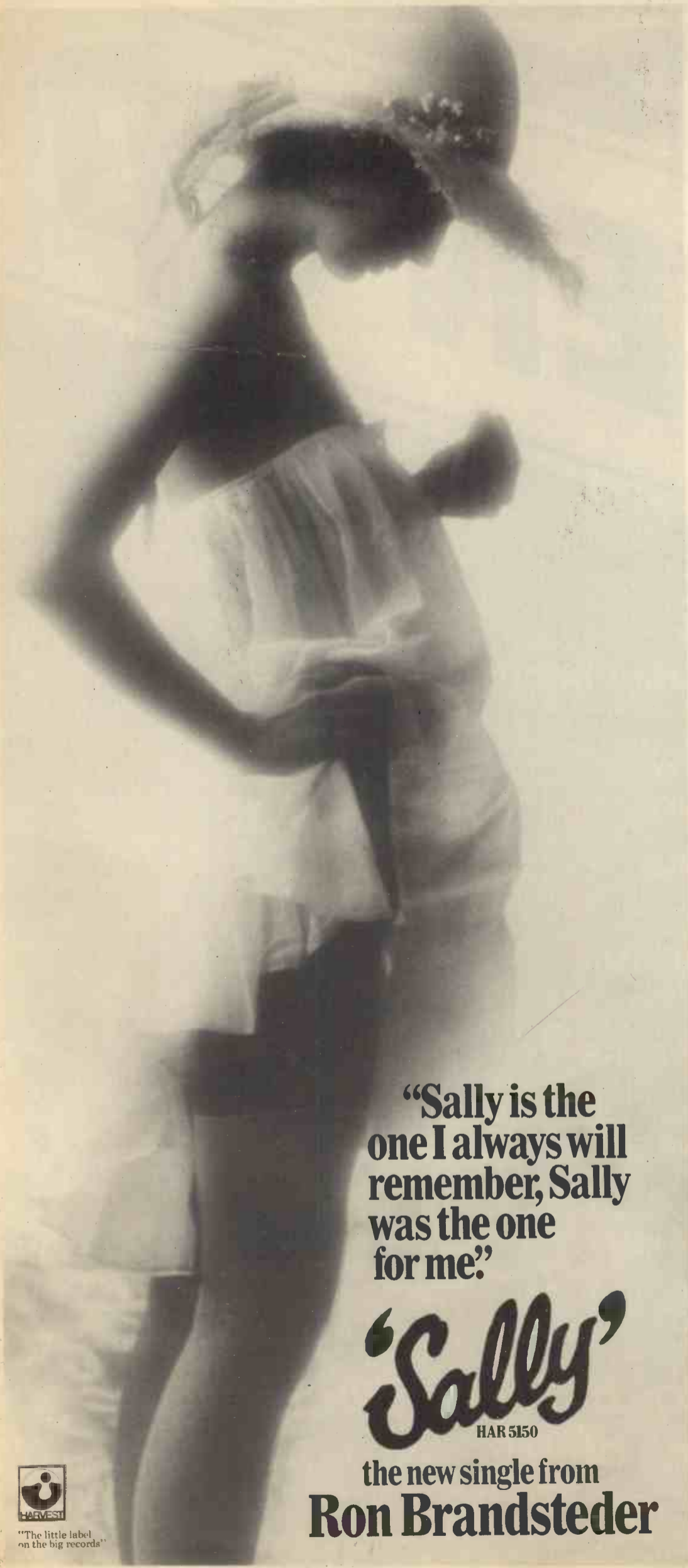
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DISCOS

DISCO TOP 40

Compiled from nationwide disco DJ returns, but excluding any titles which have previously appeared in Music Week's Top 30.

- 1 (1) **BIG BLOW**, Mann Dibango (Decca FR 13755)
- 2 (18) **LET'S ALL CHANT/LOVE EXPRESS**, Michael Zager Band (Private Stock PVT 143/PVDD 1, 12in)
- 3 (10) **SINGIN' IN THE RAIN**, Sheila B. Devotion (Carrere EMI 2751, 12in)
- 4 (4) **JACK AND JILL/GET DOWN**, Raydio (Arista ARIST 161)
- 5 (6) **CAN YOU GET IT/FUNKY MONKEY**, Mandrill (Arista ARIST 164, 12in)
- 6 (2) **FREAKY DEAKY**, Roy Ayers (Polydor 2066896)
- 7 (7) **CLOSE ENCOUNTERS**, Gene Page (Arista ARIST 171, 12in)
- 8 (3) **DO YA WANNA GET FUNKY WITH ME**, Peter Brown (TK TKR 6009, 12 in)
- 9 (12) **TOO HOTTA TROT/ZOOM**, Commodores (Motown TMG 1096, 12in)
- 10 (9) **WHAT'S YOUR NAME**, Andrea True Connection (Buddah BDS 467)
- 11 (5) **IF YOU FEEL LIKE DANCIN'**, Al Hudson (ABC 4203, 12in)
- 12 (28) **EVERY 1'S A WINNER**, Hot Chocolate (Rak RAK 270)
- 13 (30) **WHENEVER YOU WANT MY LOVE**, Real Thing (Pye 7N 46045)
- 14 (—) **IF IT DON'T FIT DON'T FORCE IT**, Kellee Patterson (EMI INT 544)
- 15 (—) **ALLY'S TARTAN ARMY/I WANNA BE A PUNK ROCKER**, Andy Cameron (Klub 03)
- 16 (—) **FEELIN' GOOD/DELIRIUM**, Francine McGee (RCA KPN1-0246, Canadian import 12in)
- 17 (14) **IT'S SERIOUS**, Cameo (Casablanca CAL 2026, LP)
- 18 (13) **SHOUT IT OUT/RIDE ON BT**, BT Express (EMI INT 548)
- 19 (20) **EASY**, Jimmy Lindsay (Island WIP 6431)
- 20 (11) **YOU'RE SO RIGHT FOR ME**, Eastside Connection (Creole CR 149, 12in)
- 21 (33) **WE**, Brass Construction (UA UP 36360)
- 22 (19) **MOVE YOUR BODY**, Gene Farrow (Magnet 12 MAG 109, 12in)
- 23 (17) **SUPERNATURE/GIVE ME LOVE**, Cerrone (Atlantic K 50431, LP)
- 24 (26) **MAGIC MIND/JUPITER**, Earth Wind & Fire (CBS 86051, LP)
- 25 (—) **I FEEL SANCTIFIED/BRICK HOUSE**, Commodores (Motown TMSP 6007, LP)
- 26 (27) **YOU LIKE IT WE LOVE IT**, Southroad Connection (Mahogany M 12771, US import 12in)
- 27 (31) **FROM NOW ON**, Linda Clifford (Curton K 17078, 12in)
- 28 (29) **RISKY CHANGES**, Bionic Boogie (Polydor 106123, US Import LP)
- 29 (22) **FUNK REACTION**, Lonnie Smith (TK TKR 6021)
- 30 (39) **THAT'S THE KIND OF LOVE I'VE GOT FOR YOU**, Dusty Springfield (Mercury 9109607, LP)
- 31 (—) **MY GUY**, Mary Wells (Motown TMG 1100)
- 32 (—) **THE GHOST OF LOVE**, Tavares (Capitol CL 15968)
- 33 (24) **EVERYBODY DANCE**, Chic (Atlantic K 50441, LP)
- 34 (36) **IT'S A DAMN SHAME**, Johnny Guitar Watson (DJM DJS 10838)
- 35 (38) **CLOSE ENCOUNTERS**, Meco (RCA XB 1039)
- 36 (—) **DISCO LOVE BITE**, Tee Cees (DJM DJS 10842)
- 37 (—) **DANCE WITH ME**, Peter Brown (TK TKR 82514, LP)
- 38 (—) **THE BEAT GOES ON AND ON**, Ripple (Salsoul, US import 12in)
- 39 (—) **DO IT, DO IT AGAIN**, Raffaella Carra (Epic EPC 6094)
- 40 (32) **KILOWATT INVASION**, Kay-Gees (De-Lite DSR, 9505, US import LP)

Chart commentary

Manu Dibango (1) has spread, especially North, but stays biggest in London ... Michael Zager (2) is also spreading well from London ... others moving out from the capital are Sheila B. Devotion (3, esp. North), Raydio (4, esp. Midlands), Mandrill (5), Andrea True (10, all areas) ... Roy Ayers (6) and Al Hudson (11) are still largely London, while Gene Page (7) is very well spread but misses the Midlands completely and Hot Chocolate (12) dittoes but misses the entire South-East (so far!) ... Cameo (17) charts as an import but is now out here, as are Cerrone (23) and Chic (33) on edited 7in ... Commodores LP (25) and Dusty Springfield LP (30) chart due to special promo 12in versions ... Andy Cameron (15) — possibly first mentioned in England on this page! — hits only in Scotland, while Raffaella Carra (39) hits the foreign au-pair belt! ... Kellee Patterson (14) pops back belatedly, esp. in East Midlands/Scotland ... Francine McGee (16) is the hottest import in London/Northern "New York" venues ... Real Thing (13) hit hardest in North-West/Midlands/South Wales, Jimmy Lindsay (19) stays in South

Wales/Midlands /London, Linda Clifford (27) has London/South Coast ... Brass Construction (21) have esp. London/North, Tee Cees (36) get Midlands/Scotland, Johnny Guitar Watson (34) has London/North East ... imports Southroad Connection (26) and Ripple (38) are exclusively London area

BREAKERS

Other imports with action include Kongas Gimme Some Lovin'/Dr Doo Dah (French Crocos 337701, LP), Juggy Murray Jones' Come On Do It Some More/Dance Groove (US Jupiter 1401, LP), Masterminds Hustle Bus Stop (US Prelude PRL 71097), Jimmy McGriff's Tailgunner (US LRC, LP) Voyage's From East To West (French Polydor, LP), Rare Gems Odyssey's What Is Funk (US Casablanca NB 917), Randy Brown's I'd Rather Hurt Myself (Parachute RR 506), and Tuxedo Junction's Chattanooga Choo Choo (US Butterfly CM 1205). Domestic breakers include Bionic Boogie's Dance Little Dream (Polydor 2066908), Gil Scott-Heron's The Bottle (Arista ARIST 12169, 12in), Brooklyn Dreams' Music, Harmony & Rhythm (RCA XB 1040), Uncle Sam's Oh Pretty Woman (Ariola ARO 116), Les Rockets' Space Rock (Decca FR 13752), and — only in Scotland — Wet Willie's Street Corner Serenade (Epic EPC 5923).

Disco picks

BARBARA PENNINGTON Midnight Ride LP (UA UAS 30144) somewhat specialist Northern-aimed lush New York-style productions, the title track and old 24 Hours A Day standing out*

THE SOLAR SEARCHER First Encounter (Mercury 6007169) gimmicky Close Encounters cash-in, a disco instrumental with Dalek voices*

ROUNDTREE Get On Up (Power Exchange PX 269) stolidly plodding disco jiggler*

SYLVESTER Down Down Down (Fantasy FTC 152) muddled fast brassy burbler, big in gay venues last year*

YUSEF LATEEF Robot Man (CTI CTSP 012) haunting but specialist jazzy-funk bumper*

RANDY RAIDER Dance On (Disco Darling) (Epic EPC 6097) odd little slow Euro hustler*

CAMEO It's Serious (We All Know Who We Are LP, Casablanca CAL 2026) the funky import sensation, a driving Brass Construction-type romp, is also due on 12in***

PLAYERS ASSOCIATION Disco Inferno/I Like It (Vanguard VS 5006) extremely strong double-sider deserves to hit but Pye's currently poor disco promotion could lose it (like so many others)***

SLADE Give Us A Goal (Barn 2014121) soccer hooligan smash for pop venues***

CERRONE Supernature/Give Me Love (Atlantic K 11089) exciting hit LP tracks edited for extra punch**

BAR-KAYS Let's Have Some Fun (Mercury 6167649) finally out, the funky burbler could follow ConFunkShun's Ffun**

CHIC Everybody Dance (Atlantic K 11097) remixed and edited hit LP track, but not another Dance Dance Dance**

AMADEO Moving Like A Superstar (Rampage RAM 1, via Selecta) superior Euro hustler, due soon on 12in too**

BUNNY SIGLER Let Me Party With You (Party Party Party), Parts 1 & 2 (Salsoul SSOL 102) like a continuation of Marvin Gaye's Got To Give It Up, with the first 10,000 on full-length 12in to help launch EMP's latest licenced label**

CHARO & THE SALSOUL ORCHESTRA Dance A Little Bit Closer (Salsoul SSOL 101) lazy little chugger, phonetically panted by a luscious Latin American lady**

ROKOTTO Rokotto LP (State ETAT 15) popular live disco act's first LP has their Boogie On Up hit and several strong stage numbers for their many fans**

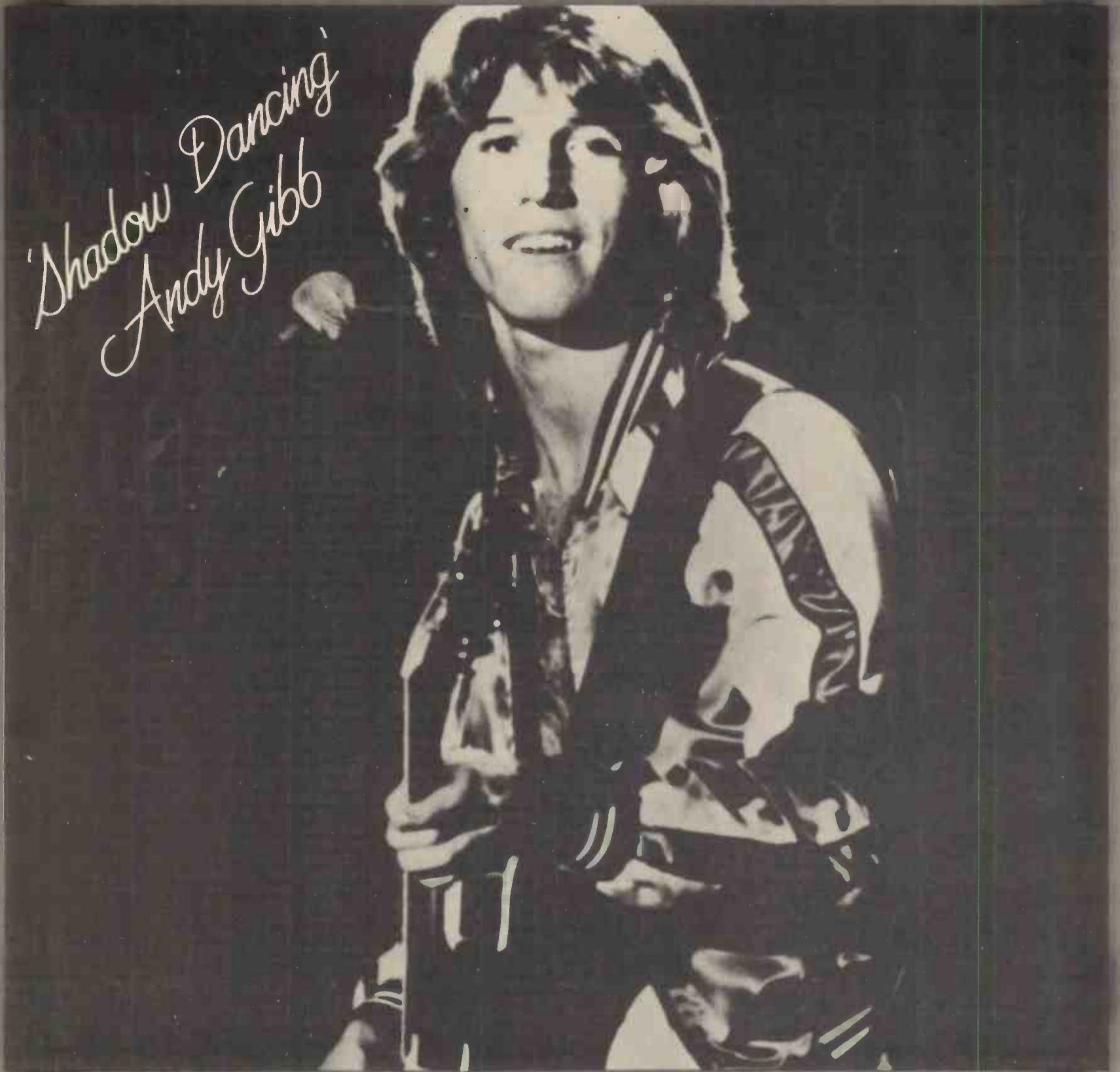
KOOL & THE GANG Slick Superchick (The Force LP, Mercury 6372700) typically funky import hit, and other good tracks too**

GIL SCOTT-HERON & BRIAN JACKSON The Bottle (Arista ARIST 12169, 12in) long awaited live version of a classic jazz-funk leaper**

LAMONT DOZIER Going Back To My Roots (Warner Bros K 16942) recent Northern hit reissued as TV's KP Discos commercial uses the intro*

SIMON BELL Givin' It Plenty (Pye 7N 56050) catchily dated Tamia-type jogger, could go pop*

*'Shadow Dancing'
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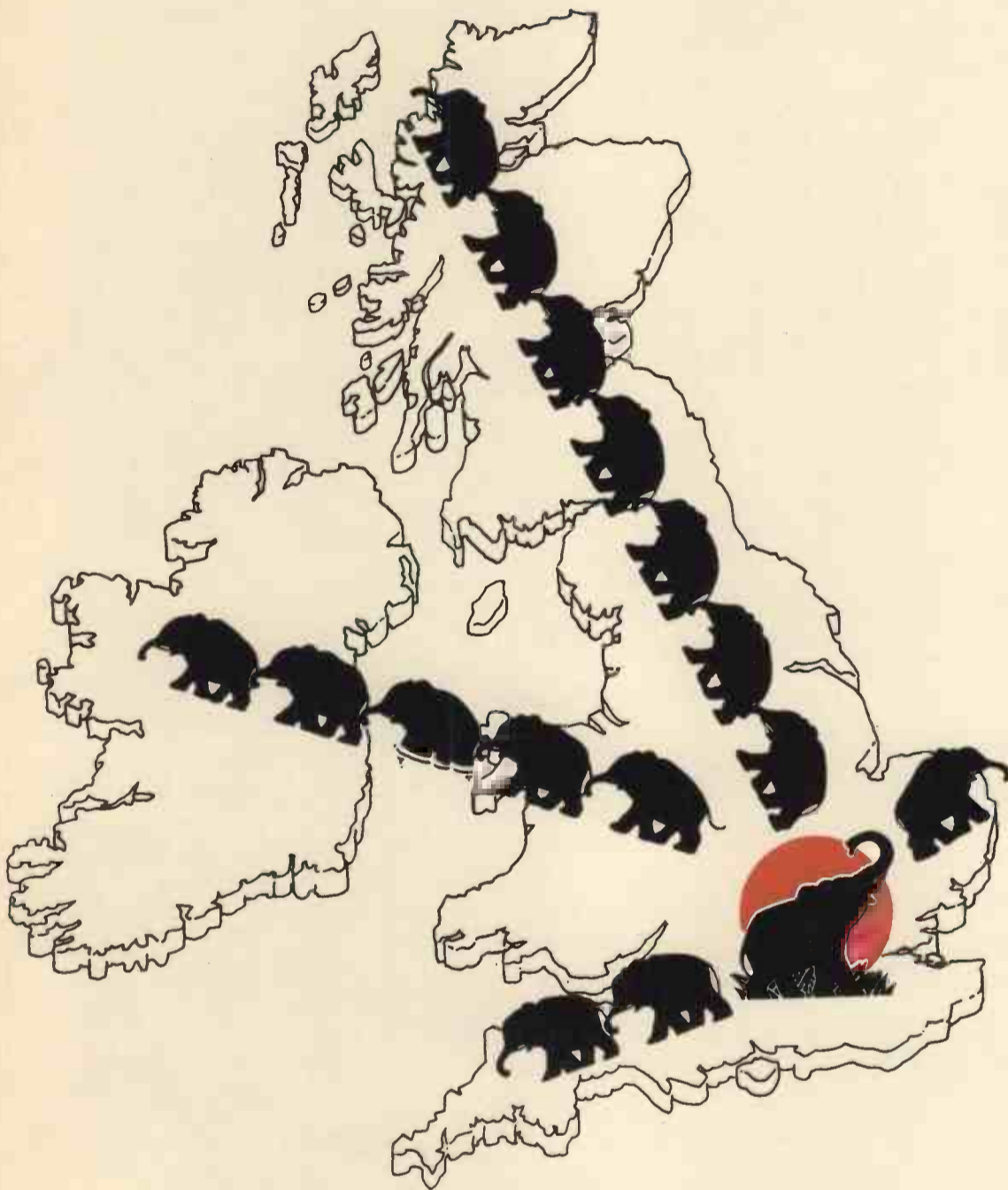


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FEATURE

Stay small, work hard,
and be Electrifying

BELIEVE IN your product, work hard and stay small. That's the motto of Jeremy Thomas, general manager of Cube Electric. This small company who at the turn of the year quit Decca to link with Pye have found success with a chart album and single from Gordon Giltrap. To follow, they have an ambitious — though deliberately limited — release programme for the remainder of the year.

Thomas admits he got into the music business "almost by accident" when a friend offered him a job as a plugger with Decca/Deram. "Until then I had been working in an advertising agency, and the music world was completely new to me. One of my first moves was to start radio promotion tours and that is where I think the value of commercial radio lies — in the breaking of new artists. After a while I started working on albums. Thin Lizzy, Caravan, Camel. Camel was my major success. Seeing a band you've worked on rise from the Speakeasy to the Albert Hall is very satisfying. That gave me the bug for doing what I'm doing now — find a nobody, believe in him and break him."

Thomas was also involved with the Gull label and was behind the promotion of Typically Tropical's hit Barbados and Maurice Albert's Feelings. He continues, "Though I was very much the contemporary man at Decca, I was getting fed up with promotion."

Then came a phone call. "I thought it was some social secretary or other trying to blag some albums, but it was David Platz, md of Essex Music Group. It was embarrassing. At first I didn't associate Cube with Essex... anyway after six two-hour meetings David said, referring to Cube, 'This is the label for you to do what you can and want to with! Cube weren't exactly doing great things at that time, but the challenge and opportunity was there.'"

So Thomas joined Cube in December 1975. "My first problem was how to revitalise Cube and put the label back on the map. After much deliberation we decided it would be better to form a new label with a definite identity. So the Electric Record Company was formed with the idea of it being a contemporary label featuring artists of today, original and different from the mainstream and ultimately internationally successful, with never more than five long-term acts on the label. Our aims were success on an album basis while still enjoying success and fun with singles."

Sophisticated

"With Cube, we decided to put out all the back catalogue and also use it as a sophisticated mor label, music that older people enjoy but that is still original. Mor in the American sense."

The first LP on Electric was from Quantum Jump, an act Thomas describes as "Pedigree top Crufts stuff, just what Electric wanted." and he believes their next and third album will "be the one to crack them. We build our artists the whole time. Work hard enough, stay enough and you'll succeed in the end. I believe in an aggressive attitude and backing my acts to the hilt. We're a small record company. We can't spend out £40,000 on the Rich Kids or spend eight million quid on TV advertising. But if there's any balance of nature in the music business, small companies can survive and thrive."



Jeremy Thomas

Meanwhile, on Cube, a successful venture has been the Twofa series, repacking two catalogue albums as a double set. This week sees two such sets from Marc Bolan released along with material from The Move. Joe Cocker, John Williams and Procol Harum.

Gordon Giltrap has been Thomas' most successful artist so far. "We released the album Perilous Journey on October 1 last year, a very competitive time. It got to number 64 in the charts and by mid-November the decision to release Heartsong as a single was taken. We put everything behind it — dealer presentation kits, badges, videos, everything. Despite constant air play, it took ages to take off. But it did — and at the same time our distribution contract with Decca was coming to an end."

Contemporary

The company decided not to renew with Decca and went to Pye instead. This caused problems with the pressing and distribution of the chart-bound Giltrap material, but as the charts show, those were overcome.

Why the move to Pye? "We'd been with Decca for three years and change is a good thing. Basically, Pye wanted us and we wanted them. We have a good catalogue on Cube and a growing label in Electric and Pye wanted to move into the contemporary area."

"Pye have an overworked promotion department, but we here are very promotion conscious — after all, that's my background. We're also very dealer conscious, giving dealers an equal billing with djs. We use a freelance for extra promotion ideas, planning campaigns — This brings in extra energy and enthusiasm. But this, I must add, is no criticism of Pye."

And immediate plans for Cube Electric? We're going to town on the promotion of the Marc Bolan EP Hot Love. There's still a lot of people who like him and I think the sleeve alone will sell it. And as well as the Bolan lps which come out this week, we're putting out a Best Of Marc Bolan double album in April including 16 minutes of previously unreleased material and a 14-minute interview.

"Another project," adds Thomas, "is an album from Peter Cook and Dudley Moore, The Clean Tapes and the repackaging of the first two Budgie albums. Electric is a different ball game. It's our aim to make Gordon Giltrap a major artist by the end of the year. We have a new signing, John Glover, a singer songwriter from Belfast and we'll be working on him."

NEW WAVE CHART

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Week Week

- 1 (9) NICK LOWE — The Sound Of Breaking Glass
- 2 (2) PATRICK FITZGERALD — Safety Pin In My Heart
- 3 (4) ELTON MOTELLO — Jet Boy Jet Girl
- 4 (1) ELECTRIC CHAIRS — Fuck Off
- 5 (**) THE JAM — News Of The World
- 6 (11) WRECKLESS ERIC — Reconnex Cherie
- 7 (14) CHINA STREET — You're A Ruin
- 8 (**) TOO MUCH — Who You Want To Be
- 9 (10) RAPED — Pretty Paedophiles
- 10 (13) SQUEEZE — Take Me I'm Yours
- 11 (5) THE MIRRORS — Cure For Cancer
- 12 (12) FLYS — Love & A Molotov Cocktail
- 13 (8) GENERATION X — Ready Steady Go
- 14 (**) THE VIBRATORS — Automatic Lover
- 15 (20) GLORIA MUNDI — Fight Back
- 16 (6) SAINTS — Know Your Product
- 17 (19) THE FRONT — System
- 18 (**) MARTIN & THE BROWNSHIRTS — Taxi Driver
- 19 (**) MIDNITE CRUISER — Striker
- 20 (7) JOHN COOPER CLARK — Psyche Sluts
- 21 (**) WIRE — I Am The Fly
- 22 (16) BLITZKREIG BOP — Let's Go
- 23 (24) NATCHBAND — Cadillac (Made in USA)
- 24 (**) DIRTY DOG — Let Go Of My Hand
- 25 (22) THE JERKS — Get Your Woofin' Dog Off Me
- 26 (23) TUBE WAY ARMY — That's Too Bad
- 27 (**) YOUNG BUCKS — Cold Cold Morning
- 28 (26) THE WASPS — Can't Wait Till '78
- 29 (17) ZONES — Stuck With You
- 30 (**) THE MEKONS — Never Been In A Riot

(**) Denotes entry or re-entry into charts(**)

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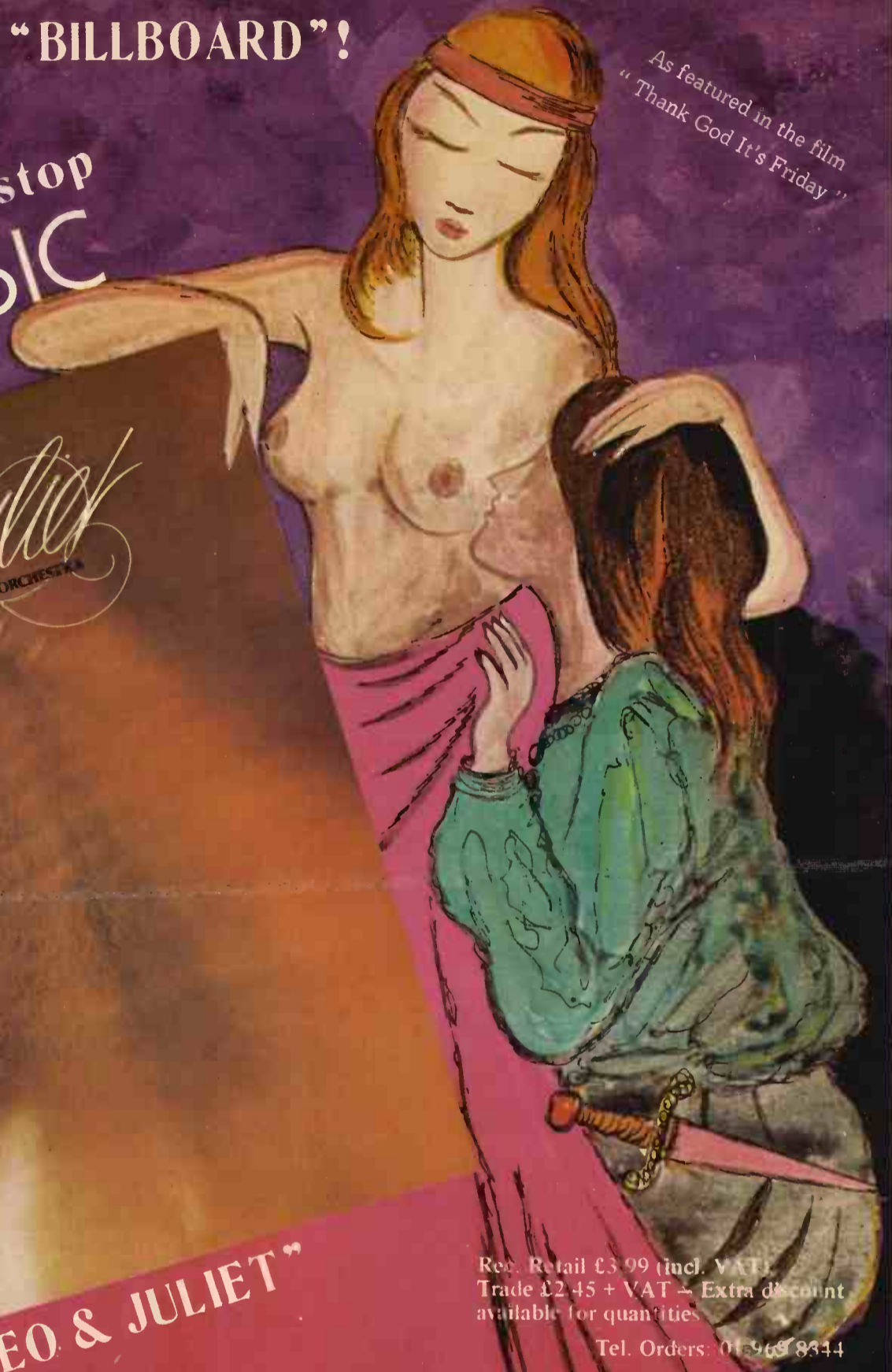
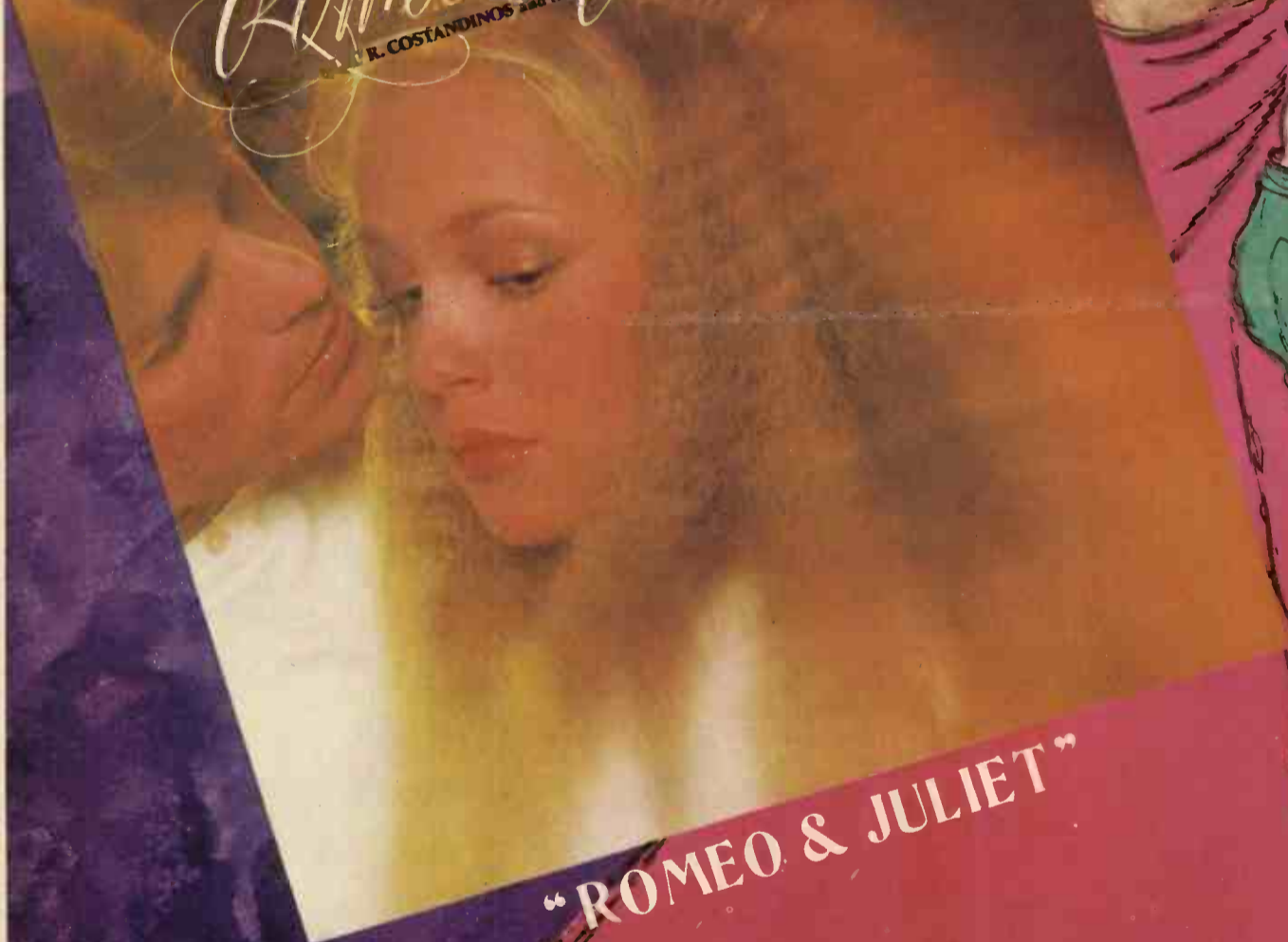
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WOMEN IN THE MUSIC BUSINESS

WOMEN POP presenters are few and far between, both on radio and tv. Here Music Week talks to Sally James, whose name has been associated with television pop shows for five years. She explains that there is more to tv pop presenting than chatting glibly to talkative artists, and emerges as an ambitious young woman whose years of tv acting have enabled her to keep her cool when everyone around her is throwing custard pies.

BY VAL FALLOON

There's more to Tiswas than keeping clear of custard pies

TODAY IS Saturday, watch and smile. So runs the expansion of the title of ATV's highly successful Saturday morning programme, Tiswas.

Co-hosted by Sally James, who does a lot of smiling, the show is a serious rival to BBC's Swap Shop, but has yet to be seen in the southern regions. Tiswas has been running for four years, and the other presenters are Chris Tarrant (who was in from the start) and Trevor East (there for two years). It started as a local show only but grew in popularity and is now shown in Midlands, Anglia, Harlech, Border, Granada and Scottish TV. Granada took the show on a trial of 13 weeks but has now extended to the next series as well.

Said Sally James: "We always beat Swap Shop in the Midlands and Scotland, and I think the other regions are neck and neck." She estimates the audience at seven to eight million, maybe even more, across a wide age range. "Three more girls have been employed to cope with all the mail we get," she continued. "There is no doubt in anyone's mind that it is successful."

Sally James has only been with the show since last autumn, and because of her four-year association with LWT's Saturday Scene (which, she

says, started the whole Saturday morning ball rolling) she interviews the pop guests and presents the pop news which runs every week in the show as well as taking part in sketches. Tiswas runs for three hours, interspersed with cartoons, the Lone Ranger, film clips, videos of new singles, interviews with artists, comedy sketches (there are running gags throughout) and the usual readers' letter, competitions, and birthday messages. The timing has to be perfect as the various regions slot in different cartoons or series in the breaks. For a show that appears so haphazardly zany and with so much going on, this requires a high degree of professionalism and the ability to cut or spread as required.

Sally James learned her new trade on Saturday Scene.

An actress since the age of 15, she has appeared in movies such as *To Sir With Love* and *Privilege*, and various tv plays and series, including *Z Cars*, *Castle Haven* (she was with this for a year) and several spots on *The Two Ronnies*' series. She also did rep.

"I used to hang around the tv studios watching how everything worked," she said. "Though I really had the acting bug then, eventually I

found that it was not so exciting unless you had a leading role."

Then her agent told her that London Weekend was looking for a presenter to link items in a new Saturday morning show for children. "They wanted someone with a lot of tv experience who would know about timing, editing on air, and so on," she said. "It was at first simply an announcing job, and we later tried to think of a way of expanding it to get more viewer involvement, and started getting requests and birthday messages, that sort of thing. Then we decided to invite pop guests on the programme."

"The first one was Gary Glitter. The idea took off, and my few minutes between the seven segments expanded to half an hour over the morning." Not only did she find it odd looking directly at the camera (actresses never look straight into it) but it was also unnerving to start interviewing. "I'd always worked from a script as an actress," she said.

The scope was restricted. First, she sat in a tiny presentation studio then in the corner of the *World Of Sport Set* ("we used to go in and stick photos all over their board"). The spoken segments were later pre-recorded. When the show was officially moved from Presentation to Light Entertainment it required a producer, a job which Sally James did unofficially, for a few months. Then Mike Smith, who had done a magazine programme called *London Bridge*, was brought in to produce and direct the show.

It was a low budget show, but the ratings were very good, Sally James explained. In the four years of its existence (it closed when she left *Saturday Scene* at one time incorporated the pre-recorded *Supersonic*, and she used to interview their acts upfront. It was then called *Supersonic Saturday Scene*. There was also the "roadshow", untelevised afternoon show for children and their parents at the Wimbledon Theatre. "For kids whose parents didn't want them to go to crowded rock gigs", she explained. And there was Sally's Saturday at the Lewisham Theatre, and the Wednesday afternoon tv quiz with Kid Jensen called *Pop Quest*, which was fully networked.

Saturday Scene was difficult to do, she said, not only because she was all on her own, but there was no audience and therefore no atmosphere in the studio. "I was very reliant on good guests — not to mention the fact that I didn't stand up for four years!"

Now she finds the Tiswas series, with its crowd of kids in the studio and the load shared with two other presenters, much easier on the nerves, and enjoyable. "I've loosened, up a lot," she says. And what about the custard pies, a cult in

the show, where no-one is safe from the Phantom flan-flinger? "I think that was one of the reasons why they didn't have a girl presenter before," she said. "They must have changed their minds. And I certainly get my share of flans, custard pies, or whatever is going — even baked beans."

The show is live — essential for a Saturday morning, she says, as that time has an atmosphere all of its own. "This series, apart from being successful, is great fun, the people are marvellous, I love kids and I enjoy the close relating with the audience." (She even extends that now by opening fetes.) "I'm also enjoying the freedom of Tiswas and the scope it gives me."

She — like all the presenters — writes her own scripts, and writes the pop news segment as well as the interviews with one or two artists each week. "We just have a running order which we devise a day or two beforehand, and ad lib from that." There are occasionally scripts written by outsiders such as Jasper Carrott for the sketches and skits, and there is a programme co-ordinator to book film clips and video, but, said Sally James, "we all produce our own bits".

She has done some disco appearances, but is under the impression that disco-goers prefer male djs. "I used to carry on the *Pop Quest*, idea in discos," she says.

She has, then, a great deal of experience that could take her on in tv rock, surely. "Yes I do, but look at the figures for, women presenters — on tv alone it's one woman to 19 men, and how many lady radio djs are there?"

She could, surely, handle a more adult-oriented tv rock show of her own. "Yes, I'd like to do that very much," she affirmed. "One day, perhaps — a magazine type of show, with interviews, live bands, rock news."

One of her main problems is that she looks so young on tv — often not much older than the kids in the studio. This has in the past prevented people from taking her seriously, and during her time with *Saturday Scene* there was some press criticism of her style as being "giggly". But those who make such statements are obviously unaware of how a giggle in the right place can put a tongue-tied new artist at his ease, and the fact that on an interview show the presenter must take second place to the guest artist. "If a guest dries up, you have to do something — make a mistake, perhaps say what he is trying to say for him. It's not as easy as it looks. You're not supposed to be the star — the guest is."

Once the biographical details are out of the way, Sally James emerges as a great deal more than the



SALLY JAMES (above) during her days with *Saturday Scene*, in front of the rapidly redecorated *World Of Sport* board, and top, with *Thin Lizzy's* Phil Lynott, a recent guest on *Tiswas*.

friendly, vivacious, overgrown child prodigy seen by Tiswas viewers. She is articulate and very ambitious, and acutely conscious of the lack of opportunities for women in her field.

"Women are little used on tv, and badly used," she states. The trouble is, she adds, that listener surveys have exposed the grim fact that audiences prefer to listen to men than women. "I find that strange," she said. "After all, I get audience mail from both girls and boys — grans and Mums too, even if it's only asking where I bought my bangles or what make-up I use."

And apart from being an actress and tv show hostess, she is also a pop journalist ("freelance — and an NUJ member") and a recording artist.

Her career on vinyl was, however, something of an accident. Phonogram wanted an album of interviews with artists on *Saturday Scene*, which was put together with LWT. "I sang a couple of songs, and Phonogram thought a single would be a good idea — so released *Isn't It Good*, the show's theme. After that, there was a single for DJM." All that has now ground to a halt.

"I do want to make another record," she said. "But I don't want to do it until I can do it seriously — I don't want people saying, 'Oh, here's Sally James, the presenter, having another go'." There are three months off in the summer, so she may start doing something about finding the right songs, and there is talk of her doing another series of Tiswas.

Of course, if the UK has nothing to offer, there is always the States. "Yes," she said, "There is."

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Fantasy

BROADCASTING

Making the Most of the medium

by VAL FALLOON

MICKIE MOST has a philosophical attitude to his proposed new tv rock show, Revolver. He's in it, he says, for the challenge — he's never produced a tv show before. If it doesn't work, he's not going to break his heart. "After all," he said, "I've been producing records for 20 years." Win some, lose some.

But the new rock show, the pilot of which should be completed this month (MW March 4) has enough ingredients to make it a potential winner. Record companies have responded well, says Most, mainly to the policy of the show which is first to feature all the bands live, singing their new singles on the day of release, and second, giving unknowns — or at least, not very well knowns — a break.

Revolver is a new idea in tv rock, an area which, surely, has had everything done to it. "No — there's always something that hasn't been tried," said Most.

The Revolver of the series' title is a club, and the audience will be auditioned, as well as the bands. Most hopes to build up familiar

audience faces who will become part of the show. There will be three "cast members", a hall manager type, who was with the venue when it was a ballroom, perhaps, and never appears except on a huge video screen intoning the name of the next act; an audience cheerleader; and a junk food salesman who will be a sort of wise-guy and talking pop gossip column. Colours used will be different too. Most said he doesn't want it to look like any other show. "The whole screen might be blue, for instance," he suggests. He was, however, having trouble getting the lighting crew to interpret his wishes precisely. "For all I know

A style of its own

I'm trying to do something that's impossible to do on tv," he said cheerfully. "But this show has got to have a style of its own, so that people tuning in to the middle of it will recognise it as Revolver."

He has already decided that there is much more work involved than he

really has time for, and once the pilot is over and the show given a time slot (none of this has yet been decided) he may become its executive producer. "After all, I've got a record company to run," he stated.

New faces ends next month, and there is talk that this will replace that show. Will there be, then, a New Faces type slot for an unknown band, just waiting to be signed up by, say, Rak Records?

"Not at all," he said firmly. "We will feature support bands, give them their first spot on tv. We do want to break acts, yes, but this is to be a professional show. As for signing anyone, if a band is available and I want to sign it I will. But everyone else will have the same opportunity to sign them as I will."

Revolver will not, then, be a sort of tv a&r department. Most is keen to emphasise that the "new names" he signed back in December for the pilot include Kate Bush, Tom Robinson and Rick Kids. If he can do that every week, he'll have a winner. Record companies have been asked to send in acetates, tapes,

and pre-release material so that bands appearing will be right up to the minute. He wants to feature seven acts per show.

With this sort of immediacy, and an audience that will perform, it promises to be an exciting show. The whole concept — Most's — sound highly artistic and creative. "I don't know," said Most, "I'm not an artist. I just want to make the show a success. We're trying to put something on tv that's got a bit of energy in it."

TV must lead in the field

The director of Revolver will be Chris Tookey, who, apart from producing stage musicals has done staff ITV jobs such as directing Celebrity Squares.

"I was asked at the same time as Most to come up with ideas for a show by ATV's programme controller, Francis Essex," he explained. "And although I've never directed a tv rock show, my ideas must have gelled with Mickie Most's, so Essex got us together.

This is not a talent show, but we do want to get ahead of the charts. Almost all the tv rock programmes follow the charts."

Tookey is a young and ebulliently enthusiastic young man, and finds the record business — with which he has had little contact until now — exciting and ever-changing.

"We are trying to expose the best acts," he continued. "We want to discover artists who will become identified with the show, like the Who or The Kinks were with RSG. TV is not doing this at the moment. Television must lead in this field — there is a gigantic hole in the tv rock area."

The emphasis, he claims will be on home-grown talent, and on the pilot at least, the up-and-comings are Steel Pulse, XTC and John Dowie. "The pilot is untypical of the series," he added. "We planned it at the end of last year. If it takes off, what we want to do it manouvre things as little as one week ahead, and have bands on before anyone else."

It is hoped that the series — backed by ATV — will start officially in May or June, "but that's up to the programme planners", said Tookey. It is also hoped that it will be national, and that they will never use promotional video clips.

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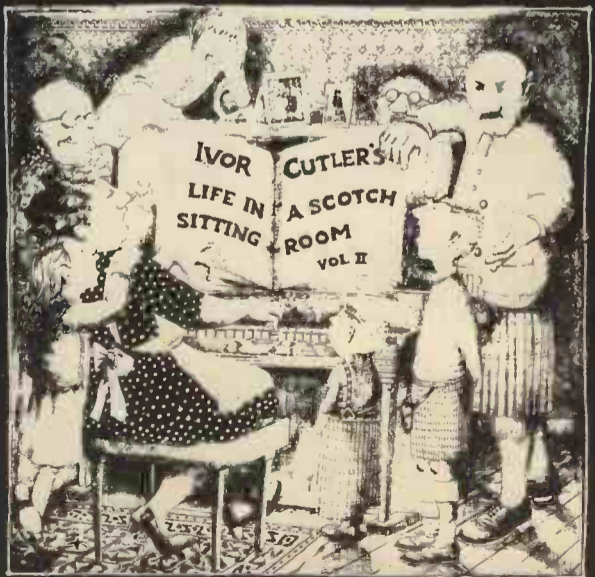
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ALBUM REVIEWS

POPULAR

ART GARFUNKEL

Watermark. CBS 86054. Producer: Art Garfunkel. Not just the inimitable Art but such eminent assistants as The Chieftains, Paul Simon, David Crosby and James Taylor lending their individually famous vocals, not to mention an impressive list of top instrumentalists. Further proof, if any were needed, of this artist's mastery in his field. Apart from the already well known tracks *Crying In My Sleep* and *Wonderful World*, *Marionette* and *Watermark* stand out. CBS has booked radio spots among other promotion for this set, his first for two years.

MANFRED MANN'S EARTH BAND

Watch. Bronze BRON 507. Producers: Manfred Mann & The Earth Band. Media and consumer interest in the latest album by Mann has been considerable, even before its release, and it is a certainty for the album chart by its advance sales figures alone. The new single, *Mighty Quinn* (it is exactly ten years ago since it was topping the charts) is

included, although unlike its predecessor this is an edited live version. That song and *California* remain two of the most popular songs in the band's stage act. Other tracks include *Davy's On The Road Again*, *Martha's Madman* and *Circles*. Bronze Records' has prepared its usual kind of intensive promotion campaign for *Watch*, and Mann and company will soon be going out on the road again, making their first concert appearances for almost 18 months. Expect considerable consumer interest.

ERIC BURDON

Survivor. Polydor. Deluxe 2302 078. Producer: Chas Chandler. Eric Burdon goes from strength to strength. After getting back together with the original Animals for an album last year, he has now made a superb album of original rhythm and blues. The material, most of which Burdon wrote in collaboration with Zoot Money, a former New Animals cohort, is varied and powerful, and the outstanding tracks are the hard rocking opener, *Rocky*, *Famous Flames*, and the haunting *Highway Dealer* and *PO Box 500*. Burdon is assisted by some of the best —

CHART CERTAINTY

Sales potential within respective market

- *** Good
- ** Fair
- * Poor

Maggie Bell and PP Arnold on vocals, Zoot Money on keyboards and Alexis Korner, who plays some demon guitar. With current interest in artists of the sixties, and the right sort of back-up, this album could go very high in the charts — it deserves it. Credit to former Animal Chas Chandler for low-key but sensitive production.

NICK LOWE

Jesus of Cool. Radar RAD 1. Producer: Nick Lowe. The eminence grise of so much of the best new wave music steps forward and takes an elegant bow — and also lets the world see just where Graham Parker and Elvis Costello got that extra touch of magic. The album justifies the current media interest in it as well as the single. Indeed, like Lowe's chum Dave Edmunds' last album, *Get It*, *Jesus of Cool* is an album of great singles. The range is astonishing, from reggae field tracks

like *Breaking Glass* to hard tongue in cheek rockers like *Snake and Pop*, which takes a sideways look at the industry itself. The whole album, from production to the Lowe compositions has the inimitable stamp of an individual. The boy should go far.

VARIOUS

Stiff's Live Stiffs. GET 1. From the record company which still shows all signs of being unable to put a foot wrong, an album of the acclaimed Stiffs tour. Valuable for probably never to be repeated appearance on one LP of new wave stars who have moved on to bigger contracts — Nick Lowe, Elvis Costello — and others still with the label that is building them, Ian Dury, Wreckless Eric and Larry Wallis. Excellent mix of live tracks, all great stuff, with the Lowe and Dury tracks winning in a packed finish.

TAVARES

Future Bond. Capitol EAST 11719. Producer: Freddie Perren. The five Tavares brothers have had six consecutive hit singles in the UK since their near-miss with *It Only Takes A Minute*. All pacy, singable funky soul songs, this high quality has earned them gold albums by the cartful in the US and silver albums here. Capitol has been running a test campaign on *Tyne Tees* for the *Best Of Tavares* LP, which has had results and is now going into other regions so expect demand for that album and other product. The group is here, too, for concerts, Bailey's appearances and press and radio promotion and though this new LP leans more towards predictable disco style than the sophisticated funk UK buyers have come to expect, all the promotion, plus the single, *Ghost Of Love* (out on green vinyl) picking up important airplay, this should be a winner.

LEIF GARRETT

Atlantic SD 19152. Producer: Michael Lloyd. A campaign to break this latest babyfaced US prodigy in the UK accompanies this release. It was inevitable that the aching gap in sub-teen breasts left by David Cassidy's fadeout would be filled by a 16 year old singing hits made before he was born, by Dion, *The Beach Boys*, *Chuck Berry*, *Del Shannon*, *Paul Anka* and the *Bearles*. Garrett seems a very strong candidate, and the album does what it does pretty well. At least a lower chart position seems certain, and could do much better.

TED NUGENT

Double Live Gonzo Epic EPC 88282. A twin-album set recorded live at various US concerts last year by the eccentric heavy metal guitarist who thinks that noise is beautiful. As live albums go, the reproduction quality is very good. The content is

something of an acquired taste. There are no maybes with Nugent. You either love him or hate him. He has a big following in the States where this set has already charted. Over here, he has been steadily building up his number of fans. Reasonable demand can be expected. High lights of the album are *Cat Scratch Fever* — the title of his last studio album — and the appropriately named *Stormtroopin'*.

KANSAS

Point Of No Return. Kirchner (CBS) KIR 82234. Producer: Jeff Glixman. An excellent US rock outfit soon to tour here. This, their fifth LP, is the sort of quality product which usually gets the airplay and big market it richly deserves. From the title track on the tracks are rich, classy, powerful rock. With good promotion and the tour this could build into a UK hit.

TWO SEVENS CLASH

Culture Lightning LIP 1. Producer: Joe Gibbs. A debut album from a very popular band in Jamaica, but which unfortunately has nothing remarkable about it. The music is a fairly standard mix of heavily political Rastafarian lyrics with the echoing, hypnotic beat that attracts and then finally bores. Strange that such an apparently revolutionary creed should produce so much music that is more hypnotic than stirring. Best tracks are the title track and *Jah Pretty Face*. Should sell well to the reggae and new wave markets on mouth-to-mouth reputation alone, however.

RUFUS WITH CHAKA KHAN

Rufus with Chaka Khan ABCL 5239. Producers: Rufus and Roy Halee. Rufus seem to have been experiencing a quiet period in their career since the heady days of *Once You Get Started*. The female vocalist, Chaka Khan, glories in one of the most powerful and distinctive voices in the business, and the sound is tight, funky and controlled — but the material, disco funk to the end, is unremarkable. What the band needs is a few songs that will stand out from the crowd and give them something to exercise their obvious talents on. Should still sell well fans of longstanding and in the disco market.

GODIEGO

The Water Margin. Satril SAT 4009. Producer: Johnny Nomura. Debut LP from the Japanese/American group Godiego, and featuring the recent hit single which is also the title track. The band have already had three hit singles and four best-selling LPs via Satril in Japan and this album is an attempt to break them in the UK market. It's pleasant enough listening but likely to appeal only to those addicts of the BBC tv series.

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RESL 52

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ALBUM REVIEWS

MISCELLANEOUS

VARIOUS
Pennies from Heaven. World Records SH 266. Compiler: Chris Ellis. This nostalgia album has been inspired by the forthcoming BBC tv plays of the same name, and much of the music included here will feature in the different episodes. The 16-tracks include archive recordings by Lew Stone, Louis Levy, Jack Hylton, Ray Noble, the BBC Dance Orchestra and Harry Roy. A fine LP for wallowing in nostalgia, and interest in the tv series must be reflected on this album.

MOIRA ANDERSON
Someone Wonderful. Music For Pleasure MFP 50338. Producer: Norman Newell. An EMI budget-price reissue and the Scottish songstress is bound to have consistent sales here with an LP

which includes I Wish You Love, Smilin' Through, All The Things You Are, Someone To Watch Over Me and Smoke Gets In Your Eyes. Miss Anderson has a huge fan following which most other artists would be pleased to have, and many of them will appreciate this bargain album.

EDMUNDO ROS
Today. Decca PFS4421. Producer: Tim McDonald. Typical music from Ros and his orchestra, which should find its market. The maestro as always put his own particular identity on songs which include Dancing Queen, Wave, What Are You Doing The Rest Of Your Life? and Chanson D'Amour.

SUBURBAN STUDS
Slam. Pogo POW 1. Billed as a Midlands street level band, the Suburban Studs are a hard-gigging band who play fast, furious new wave rock. 16 tracks are crammed

onto the album, all bar Pete Townsend's My Generation written by lead singer Eddie Zipps. Titles include Razor Blades, Bondage, Throbbing Lust and No Faith. Very average stuff, even within the context of new wave. An album of limited appeal, though probably a medium-seller in the Midlands.

RICE AND BEANS ORCHESTRA
Contempo. CLP 604. Producers: Pepe Luis and Tato Rossi. The producers' names say a fair amount about the music, which is a smooth, bright collection of merry melodies — Latin America meets disco is the flavour, with tracks such as Blue Danube Hustle (parts one and two), Symphonic Salsa, and Vereda Tropical. Such uncomplicated, undemanding, finger-snapping music must have a reasonable market among all with loving memories of the Light Programme.

VARIOUS
Sounds For Sunday. Decca MOR16. This will appeal to the Stars On Sunday kind of audience with such artists like Mantovani, Gracie Fields, Moira Anderson and Kenneth McKellar giving spirited renditions of such titles as The Holy

City, Bless This House, Jerusalem, God Be In My Head and Onward Christian Soldiers.

VARIOUS
Music From The Greek Islands. Music For Pleasure MPF 1233. Producer: John Boyden. Fine holiday music from Tacticos and His Bouzoukis — the tunes include the perennial Never On A Sunday and Zorba The Greek of course, along with nine other Greek numbers. A good souvenir for anyone who has visited Greece and wants to relive the memories.

JOHNNY COUGAR
A Biography. Riva RVLVP 6. A recent signing to the Riva label and the management of Billy Gaff of Rod Stewart fame, Cougar is the subject of a massive publicity campaign. The arrangements and backing on this album are powerful and strong, but his voice raises doubts — with a name like Cougar one would expect more. But there is some potential there — he writes all his songs himself. Included is his current single I Need A Lover. The extensive promotion and the links with Stewart's company should help make it an average seller.

U.S. Top 30

TOP SINGLES

- 1 (1) LOVE IS THICKER THAN WATER, Andy Gibb
- 2 (5) NIGHT FEVER, Bee Gees
- 3 (3) SOMETIMES WHEN WE TOUCH, Dan Hill
- 4 (4) EMOTION, Samantha Sang
- 5 (7) LAY DOWN SALLY, Eric Clapton
- 6 (2) STAYIN' ALIVE, Bee Gees
- 7 (6) DANCE DANCE DANCE YOWSAH YOWSAH, Chic
- 8 (9) I GO CRAZY, Paul Davis
- 9 (8) JUST THE WAY YOU ARE, Billy Joel
- 10 (17) CAN'T SMILE WITHOUT YOU, Barry Manilow
- 11 (12) PEG, Steely Dan
- 12 (14) NAME OF THE GAME, Abba
- 13 (15) WHAT'S YOUR NAME, Lynryd Skynryd
- 14 (16) THUNDER ISLAND, Jay Ferguson
- 15 (10) HOW DEEP IS YOUR LOVE, Bee Gees
- 16 (18) HAPPY ANNIVERSARY, Little River Band
- 17 (21) FALLING, LeBlanc & Carr
- 18 (20) WONDERFUL WORLD, Art Garfunkel/James Taylor
- 19 (23) OUR LOVE, Natalie Cole
- 20 (22) THE WAY YOU DO THE THINGS YOU DO, Rita Coolidge
- 21 (29) IF I CAN'T HAVE YOU, Yvonne Elliman
- 22 (28) JACK & JILL, Raydio
- 23 (25) ALWAYS & FOREVER, Heatwave
- 24 (27) EBONY EYES, Bob Welch
- 25 (26) DUST IN THE WIND, Kansas
- 26 (11) WE ARE THE CHAMPIONS, Queen
- 27 (13) THEME FROM CLOSE ENCOUNTERS OF THE THIRD KIND, John Williams
- 28 (30) GOODBYE GIRL, David Gates
- 29 (34) WHICH WAY IS UP, Stargard
- 30 (33) FLASHLIGHT, Parliament

TOP ALBUMS

- 1 (1) SATURDAY NIGHT FEVER, Soundtrack
- 2 (2) THE STRANGER, Billy Joel
- 3 (3) RUNNING ON EMPTY, Jackson Browne
- 4 (5) SLOWHAND, Eric Clapton
- 5 (4) NEWS OF THE WORLD, Queen
- 6 (8) AJA, Steely Dan
- 7 (7) ALL 'N' ALL, Earth Wind and Fire
- 8 (10) WEEKEND IN LA, George Benson
- 9 (9) FOOT LOOSE AND FANCY FREE, Rod Stewart
- 10 (6) GRAND ILLUSION, Styx
- 11 (22) EVEN NOW, Barry Manilow
- 12 (11) LITTLE CRIMINALS, Randy Newman
- 13 (14) LIVE AT THE BIYOU, Grova Washington Jr.
- 14 (15) FUNKENTELECHY Vs THE PLACEBO SYNDROME, Parliament
- 15 (12) RUMOURS, Fleetwood Mac
- 16 (16) STREET SURVIVORS, Lynryd Skynryd
- 17 (17) POINT OF KNOW RETURN, Kansas
- 18 (25) WAYLON & WILLIE, Waylon Jennings & Willie Nelson
- 19 (21) THANKFUL, Natalie Cole
- 20 (23) WATERMARK, Art Garfunkel
- 21 (24) LONGER FUSE, Dan Hill
- 22 (28) DOUBLE LIVE GONZO, Ted Nugent
- 23 (13) OUT OF THE BLUE, Electric Light Orchestra
- 24 (29) ENDLESS WIRE, Gordon Lightfoot
- 25 (30) BLUE LIGHTS IN THE BASEMENT, Roberta Flack
- 26 (34) STREET PLAYER, Rufus/Chaka Khan
- 27 (18) I'M GLAD YOU'RE HERE WITH ME TONIGHT, Neil Diamond
- 28 (31) HERE AT LAST . . . Bee Gees
- 29 (33) FEELS SO GOOD, Chuck Mangione
- 30 (35) QUARTER MOON IN A TEN CENT TOWN, Emmylou Harris.

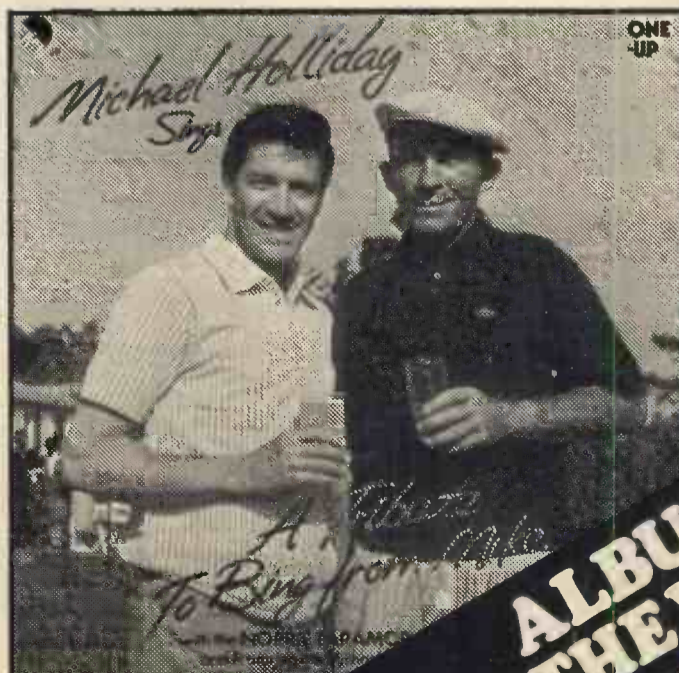


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OF THE WEEK

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- I MUST BE IN LOVE, Cheese & Onions/A Girl Like You, RATLES. Warner Brothers K 17125 (W)

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- JUST ONE OF THOSE THINGS, Dashed With Tobsaco, BOWLES BROTHERS. Decca F 13750 (S)

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- SOMETHING'S GOING ON, Down At The Disco, ROBIN SARSTEDT. Decca F 13754 (S)
- SPANISH TRAIN, Perfect Day, CHRIS DE BURGH. A&M AMS 7347 (C)
- STARLIGHT, I Know Your Willin' Darlin', CORY WELLS. A&M AMS 7337 (C)
- SUPERMAN, Lullabye For Myself, BARBRA STREISAND. CBS 6169 (C)
- SUPERNATURE, Give Me Love, CERRONE. Atlantic K 11089 (W)
- TAKE FIVE, Hand Glider, REGGIE & ORCHIES. Cube Electric WOT 22 (A)
- TAKE THIS JOB AND SHOVE IT, Colardo Cool-Aid, JOHNNY PAYCHECK. Epic EPC 6171 (C)

- TAKIN' ME BACK, Set The Minstrel Free, TARNEY SPENCER BAND. A&M AMS 7339 (C)
- THE ANGEL IN YOUR ARMS, It's Your Love That Keeps Me Going, LYNN ANDERSON. CBS 6122 (C)
- THE CLOSER I GET TO YOU, Love Is The Healing, ROBERTA FLACK/DONNY HATHAWAY. Atlantic K 11099 (W)
- THE ONE AND ONLY, To Make A Long Story Short, GLADYS KNIGHT & THE PIPS. Buddah BDS 470 (A)
- THIS NIGHT WON'T LAST FOREVER, I Hope You'll Be Unhappy Without Me, BILL LABOUNTY. Warner Brothers K 17121 (W)
- TOO MUCH TOO LITTLE TOO LATE, Emotions, JOHNNY MATHIS/DENIECE WILLIAMS. CBS 6164 (C)
- WAREWOLVES OF LONDON, Tenderness On The Block, WARREN ZEVON. Asylum K 13111 (A)
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- WE CAN WORK IT OUT, You Don't Know Like I Know/Hold On I'm Coming, SAM & DAVE. Contempo CS 2124 (W)
- WHEN I FALL IN LOVE, Ramblin' Rose, NAT KING COLE. Capitol CL 15975 (E)
- WHEN WE LIE, Not Right, TEARS. Calendar DAY 114 (S)
- WHEN YOU WALK IN THE ROOM, Stay With Me, CHILD. Ariola AHA 511 (A)
- WHY SUGAR, Down & Dry, NO DICE. EMI 2765 (E)

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- A**
 AUTOMATIC LOVER, Didn't Think You'd Do It, DEE D. JACKSON. Mercury 6007 171 (E)
- A WHITER SHADE OF PALE, Homberg, PROCOL HARUM. Cube BUG 77 (A)
- A WORKING MAN CAN'T GET NOWHERE TODAY, Blues Stay Away From Me, MERLE HAGGARD. Capitol CL 15973 (E)

- BC**
 BONEY FINGERS, Flash Of Fire, HOUT PAXTON. A&M AMS 7338 (C)

TOTAL ISSUED

Singles notified by major manufacturers for week ending March 10th 1978

	This Week	This Month	This Year
EMI	10 (10)	13 (14)	61 (90)
EMI (LRD)	10 (-)	17 (-)	62 (-)
Decca	2 (3)	3 (5)	10 (21)
Pye	5 (2)	8 (6)	54 (34)
Polydor	6 (5)	10 (4)	55 (48)
CBS	6 (8)	11 (14)	79 (53)
Phonogram	4 (2)	7 (5)	28 (31)
RCA	3 (5)	4 (9)	25 (35)
WEA	11 (4)	23 (16)	76 (41)
Others	8 (15)	25 (27)	132 (150)
Total	65 (54)	121 (96)	582 (502)

NEW BBC RELEASE

BBC records & tapes

TOP BBC THEMES

WHO PAYS THE FERRYMAN?
 WATER MARGIN GANGSTERS
 DUCHESS OF DUKE STREET WINGS SAILOR
 ANGELS LIGHT OF EXPERIENCE
 OLD GREY WHISTLE TEST
 SATURDAY NIGHT AT THE MILL
 LAST OF THE SUMMER WINE
 WASHINGTON BEHIND CLOSED DOORS
 SOFTLY SOFTLY HONG KONG POLICE

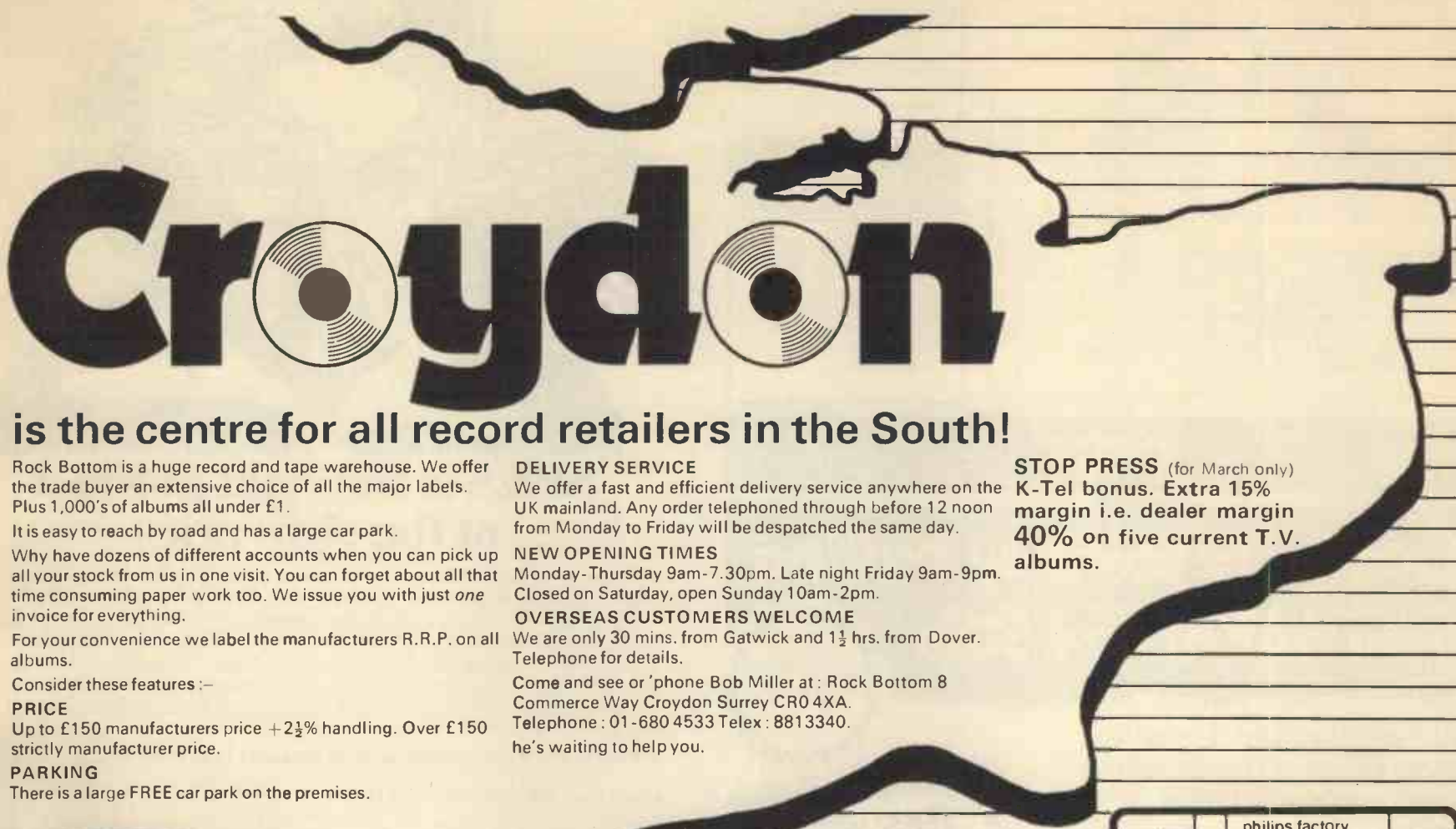
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BBC records & tapes

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DISCS



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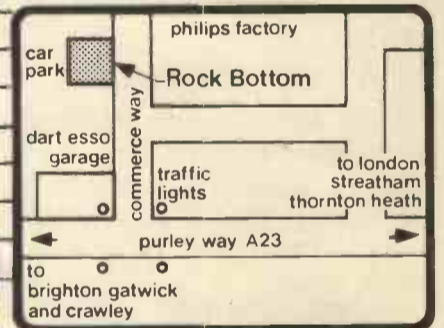
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MARKET PLACE

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Effective 1st January, 1978, Music Week Classified Advertisement rates are:

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Box number charge 75p, and series discounts will remain at:—

6 insertions 10% 13 insertions 15%.

PLEASE NOTE THAT ALL ADVERTISEMENTS ARE SOLD BY THE SINGLE COLUMN INCH (MINIMUM CHARGE £6.50)

The per word rate is discontinued.

The copy deadline is Bookings Wednesdays; Artwork Thursday 5pm, one week prior to publication. Advertisements may be submitted as flat artwork or typed copy for typesetting. Payment in full must accompany each advertisement. For further information contact Felicity Briski. Tel: 01-836 1522. 40 Long Acre, Covent Garden, London WC2. MUSIC WEEK cannot be held responsible for claims arising out of advertising on the classified pages.

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Mon-Fri: 9-7
Sat: 10-1. Sun: 10-2.

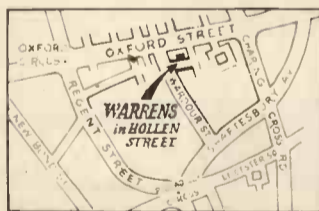



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MORE MARKETPLACE PAGE 58

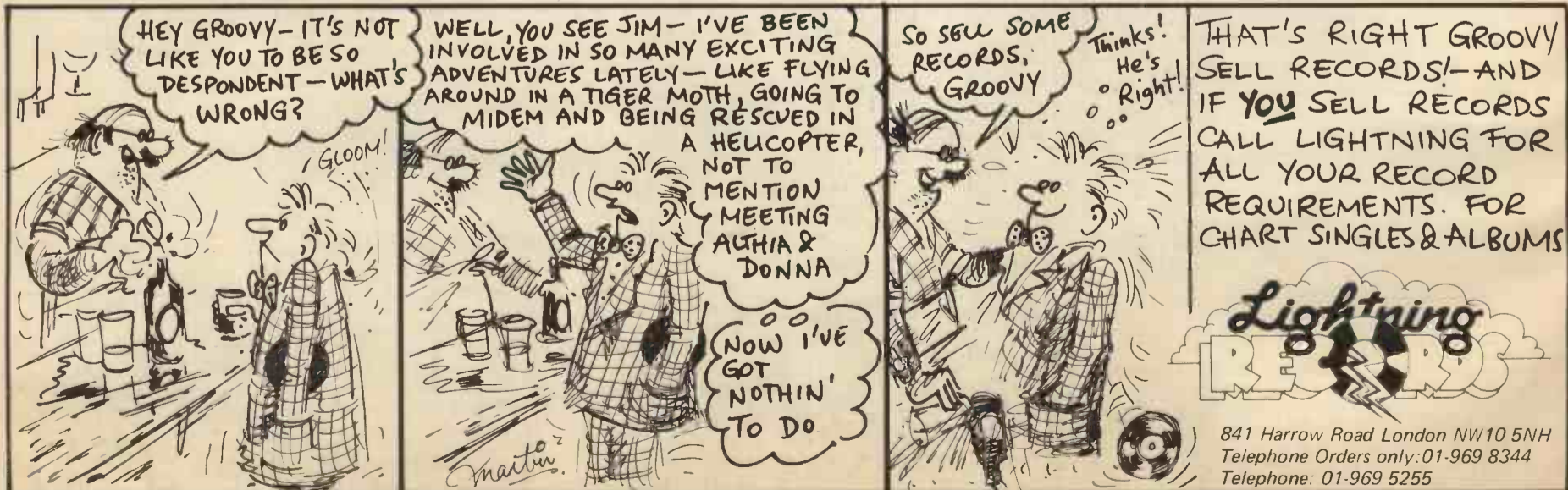
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MARKET PLACE

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MORE
MARKET PLACE
ON
PAGES 51, 52, 58

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CHART FOR PERIOD FEB. 18-24

TOP 60 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	6	THE ALBUM Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86052 (C)
2			20 GOLDEN GREATS Buddy Holly & The Crickets	MCA EMTV 8 (E)
3	2	7	REFLECTIONS Andy Williams (Various)	CBS 10006 (C)
4	4	54	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)
5	3	5	VARIATIONS Andrew Lloyd Webber (Andrew Lloyd Webber)	MCA MCF 2824 (E)
6	12	2	DISCO STARS Various	K-Tel NE 1022 (K)
7	5	16	FOOT LOOSE AND FANCY FREE Rod Stewart (Tom Dowd)	Riva RVLP 5 (W)
8	6	17	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet UAR 100 (E)
9	10	5	DARTS Darts (Richard Hartley/Tommy Boyce)	Magnet MAG 5020 (C)
10	11	2	25 THUMPING GREAT HITS Dave Clark Five (Dave Clark)	Polydor POLTV 7 (F)
11	8	6	NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)
12	7	18	THE SOUND OF BREAD Bread (David Gates)	Elektra K 52062 (W)
13	17	8	ALL 'N' ALL Earth Wind & Fire (Maurice White)	CBS 86051 (C)
14	34	3	CITY TO CITY Gerry Rafferty (Hugh Murphy/Gerry Rafferty)	United Artists UAS 30104 (E)
15	13	65	ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)
16			THE KICK INSIDE Kate Bush (Andrew Powell)	EMI EMC 3223 (E)
17	9	10	GREATEST HITS Donna Summer	GTO GTLP 028 (C)
18	14	102	GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)
19			FONZIES FAVOURITES Various	Warwick WW 5037 (M)
20	16	3	THE MUPPET SHOW VOL. 2 The Muppets (Jim Henson)	Pye NSPH 21 (A)
21	40	2	PLASTIC LETTERS Blondie (Richard Gottschr)	Chrysalis CHR 1166 (F)
22	24	17	FEELINGS Various	K-Tel NE 1006 (K)
23	45	2	LIVE AND LET LIVE 10cc (Eric Stewart)	Mercury 6641 698 (F)
24	19	8	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)
25			TELL US THE TRUTH Sham 69	Polydor 2383 491 (F)
26	39	2	BLACK JOY Various	Ronco RTL 2025 (B)
27	15	8	THE BEATLES LOVE SONGS The Beatles	Parlophone PCSP 721 (F)
28	18	3	IN FULL BLOOM Rose Royce	Warner Brothers K 56394 (W)
29			STIFFS LIVE STIFFS Various	Stiff GET 1 (E)
30	20	3	PASTICHE Manhattan Transfer (Tim Hauser)	Atlantic K 50444 (W)

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
31	31	17	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Price)	Virgin V 2086 (C)
32	35	15	DISCO FEVER Various	K-Tel NE 1014 (K)
33	23	7	THE FLORAL DANCE Brighthouse & Rastrick Band	Logo 1001 (T)
34	21	8	STAR WARS Soundtrack - London Symphony Orchestra	20th Century BTD 541 (A)
35	27	3	STAINED CLASS Judas Priest (Dennis Mackay/Judas Priest/James Guthrie)	CBS 82430 (C)
36	44	8	THEIR GREATEST HITS 1971-75 The Eagles (-)	Asylum K 53017 (W)
37	33	2	SMALL CORNERS Cliff Richard (Cliff Richard)	EMI EMC 3219 (E)
38			CROSSING THE RED SEA WITH THE ADVERTS Adverts	Bright BRL 201 (C)
39		1	SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)
40		1	WHITE MUSIC Xtc (John Leckie)	Virgin V 2095 (C)
41		1	A FAREWELL TO KINGS Rush (Rush/Terry Brown)	Mercury 9100 042 (F)
42	22	3	DRASTIC PLASTIC Be Bop Deluxe (John Leckie/Bill Nelson)	Harvest SHSP 4091 (E)
43			WAITING FOR COLUMBUS Little Feat	Warner Brothers K 66075 (W)
44	36	23	20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)
45	28	17	30 GREATEST Gladys Knight & The Pips	K-Tel NE 1004 (K)
46	32	19	GREATEST HITS VOL. 2 Elton John	DJM DJH 20520 (C)
47	29	4	PERILOUS JOURNEY Gordon Giltrap (Jon Miller/Rod Edwards/Roger Hand)	Electric TRIX 4 (A)
48			THE JESUS OF COOL Nick Lowe (Nick Lowe)	Radar RAD 1 (W)
49		1	BEST OF FRIENDS Cleo Laine/John Williams	RCA RS 1094 (R)
50	43	17	NEWS OF THE WORLD Queen (Queen)	EMI EMA 784 (E)
51	60	3	A NEW WORLD RECORD Electric Light Orchestra, (Jeff Lynne)	Jet UAG 30017 (E)
52		1	LIVE AT TREORCHY Max Boyce (Bob Barrett)	One Up OU 54043 (W)
53	59	2	FLEETWOOD MAC Fleetwood Mac (Fleetwood Mac)	Reprise K 54043 (W)
54	41	2	IT BEGINS AGAIN Dusty Springfield (Roy Thomas Baker)	Mercury 9109 607 (F)
55	42	18	MOONFLOWER Santana	CBS 88272 (C)
56	37	5	I WANT TO LIVE John Denver (Milton Okun)	RCA PL 12521 (R)
57			DOUBLE LIVE GONZO Ted Nugent (Lew Futterman/Tom Werman)	Epic EPC 88292 (C)
58	26	2	BACCARA Baccara (Rolf Soja)	RCA PL 28316 (R)
59		1	PUTTIN' ON THE STYLE Lonnie Donegan (Adam Faith)	Chrysalis CHR 1158 (F)
60			BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic EPC 82419 (C)

ABBA	1,15,18	DENVER, John	56	JUDAS PRIEST	35	ROSE ROYCE	28
ADVERTS	38	DISCO FEVER	32	KNIGHT, Gladys & The Pips	45	ROSS, Diana & The Supremes	44
BACCARA	58	DISCO STARS	6	LAINE, Cleo/John Williams	49	RUSH	41
BEATLES	27	DONEGAN, Lonnie	59	LITTLE FEAT	49	SANTANA	55
BE BOP DELUXE	42	DURY, Ian	11	LONDON SYMPHONY ORCHESTRA/ Soundtrack	34	SATURDAY NIGHT FEVER	39
BLACK JOY	26	EAGLES	36	MANHATTAN TRANSFER	30	SEX PISTOLS	31
BLONDIE	21	EARTH WIND & FIRE	13	NUGENT, Ted	57	SHAM 69	25
BOYCE, Max	52	ELECTRIC LIGHT ORCHESTRA	8, 51	MARLEY, Bob & The Wailers	24	SPRINGFIELD, Dusty	54
BRIGHOUSE & RASTRICK BAND	33	FEELINGS	22	MEAT LOAF	60	STEWART, Rod	7
BREAD	12	FLEETWOOD MAC	4, 53	MUPPETS	20	STIFFS LIVE STIFFS	29
BUSH, Kate	16	FONZIES FAVOURITES	19	QUEEN	50	SUMMER, Donna	17
DARTS	9	GILTRAP, Gordon	47	RAFFERTY, Gerry	14	10cc	23
DAVE CLARK FIVE	10	HOLLY, Buddy & The Crickets	2	RICHARD, Cliff	37	WEBBER, Andrew Lloyd	5
		JOHN, Elton	46			WILLIAMS, Andy	3
						XTC	40

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IN THE RAIN**

**SHEILA B
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OF LOVE**

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OR ME**

THE BANNED

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LADY**

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TOP 50 SINGLES

 = FORECAST
 = MILLION (PLATINUM)
 = 1/2 MILLION (GOLD)
 = 1/4 MILLION (SILVER)
 = SALES INCREASE
 OVER LAST WEEK
 MUSIC WEEK, MARCH 11, 1978

DISTRIBUTORS CODE
 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, D - Saydisc, P - Pinnacle, V - Virgin M - Musac (Scotland)

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
£ 1	5	5	WUTHERING HEIGHTS	Kate Bush	EMI 2719	EMI/Kate Bush	Andrew Powell
2	1	6	TAKE A CHANCE ON ME	Abba	Epic EPC 5950	Bocu	B. Andersson/B. Ulvaeus
3	2	7	COME BACK MY LOVE	Darts	Magnet MAG 110	Carlin	T. Boyce/R. Hartley
4	3	9	WISHING ON A STAR	Rose Royce	Warner Brothers K 17060	Warner Brothers	Norman Whitfield
5	11	4	DENIS	Blondie	Chrysalis CHS 2204	EMI	Richard Gottehrer
6	4	6	STAYIN' ALIVE	Bee Gees	RSO 2090 267	RSO/Chappell	Bee Gees/Richardson/Galuten
7	15	4	ICANT STAND THE RAIN	Eruption	Atlantic/Hansa K 11068	Burlington Music	Frank Farian
8	14	4	BAKER STREET	Gerry Rafferty	United Artists UP 36346	Island/Belfern	H. Murphy/G. Rafferty
9	7	7	MR. BLUE SKY	Electric Light Orchestra	Jet UP 36342	United Artists/Jet	Jeff Lynne
10	8	6	JUST ONE MORE NIGHT	Yellow Dog	Virgin VS 195	Lazy Lizard/Heath Levy	Kenny Young
11	12	4	FREE EP		Island IEP 6	Blue Mountain Music	Free
£ 12	17	3	IS THIS LOVE	Bob Marley & The Wailers	Island WIP 6420	Rondor	Bob Marley & The Wailers
13	6	8	FIGARO	Brotherhood of Man	Pye 7N 46037	Tony Hiller/ATV Music	Tony Hiller
14	16	6	EMOTIONS	Samantha Sang	Private Stock PVT 128	RSO/Chappell	B. Gibb/Richardson/Galuten
£ 15	21	5	FANTASY	Earth Wind & Fire	CBS 6056	Chappell	Maurice White
16	9	7	LOVE IS LIKE OXYGEN	Sweet	Polydor POSP 1	Sweet/Carlin	Sweet
17	10	9	IF I HAD WORDS	Scott Fitzgerald/Yvonne Keeley	Pepper UP 36333	B. U. Music/RAK	Jonathan Hodge
18	37	3	MATCHSTALK MEN & MATCHSTALK CATS & DOGS	Brian & Michael	Pye 7N 46035	Gt Northern Songs/EMI	Kevin Parrott
£ 19	23	6	5 MINUTES	Stranglers	United Artists UP 36350	April/Albion	Martin Rushent
20	13	7	HOT LEGS/I WAS ONLY JOKING	Rod Stewart	Riva 10	Riva	Tom Dowd
21	32	2	ALLY'S TARTAN ARMY	Andy Cameron	Klub 03	Copyright Control	Pete Shipton
£ 22	27	3	LILAC WINE	Elkie Brooks	A&M AMS 7333	Chappells	Mike Batt
23	22	7	DRUMMER MAN	Tonight	TDS 1	G.O.A.L.	Andy Arthurs
£ 24	28	2	WE'VE GOT THE WHOLE WORLD	Nottingham Forest/Paper Lace	WB K 17110	Barry Mason/Marksman	J. Fiddy
25	19	5	JUST THE WAY YOU ARE	Billy Joel	CBS 5872	Joelsongs	Phil Ramone
26	18	4	GLAD TO BE GAY	Tom Robinson Band	EMI 2749	Konkwest/EMI	Chris Thomas
27	36	2	EVERY 1'S A WINNER	Hot Chocolate	RAK 270	Chocolate/RAK	Mickie Most
£ 28	30	3	RUMOUR HAS IT	Donna Summer	Casablanca CAN 122	Heath Levy	G. Moroder/P. Bellotte
29	20	9	SORRY I'M A LADY	Baccara	RCA PB 5555	Louvigny Marquee	Rolf Soja
30	24	7	THEME FROM WHICH WAY IS UP	Stargard	MCA 346	Leeds/Warner Brothers	Mark Davies
31	44	2	WHENEVER YOU WANT MY LOVE	Real Thing	Pye 7N 46045	Screen Gems/EMI	Ken Gold
£ 32	39	3	BABY COME BACK	Player	RSO 2090 254	ATV Music	D. Lambert/B. Potter
33	NEW ENTRY		I LOVE THE SOUND OF BREAKING GLASS	Nick Lowe	Radar ADA 1	Rock Music/Copyright Control	Nick Lowe
£ 34	40	3	SPREAD YOUR WINGS	Queen	EMI 2757	EMI/Queen	Queen
35	45	2	WALK IN LOVE	Manhattan Transfer	Atlantic K 11075	Rondor	Tim Hauser
36	25	6	WORDS	Rita Coolidge	A&M AMS 7330	Abigail	David Anderle
37	35	2	CLASH CITY ROCKERS	Clash	CBS 5834	Nineden/Riva	Micky Foote
38	NEW ENTRY		NEWS OF THE WORLD	Jam	Polydor 2058 995	And Son	Vic Smith/Chris Parry
39	50	2	SOMETIMES WHEN WE TOUCH	Dan Hill	20th Century BTC 2355	ATV	M. McCauley/F. Mullin
40	33	15	MULL OF KINTYRE/GIRLS SCHOOL	Wings	Parlophone R 6018	McCartney/ATV	Paul McCartney
£ 41	46	2	WHAT'S YOUR NAME WHAT'S YOUR NUMBER	Andrea True Connection	Buddah BDS 467	DJM	Michael Sager
42	NEW ENTRY		FOLLOW YOU FOLLOW ME	Genesis	Charisma CB 309	Gelring/Hit & Run	D. Hentschel/Genesis
43	NEW ENTRY		I'LL GO WHERE YOUR MUSIC TAKES ME	Tina Charles	CBS 6062	Chappells	Biddu
44	NEW ENTRY		TOO HOT TO TROT/ZOOM	Commodores	Motown 12 TMG/TMG 1096	Jobete UK	J. Carmichael/Commodores
45	47	4	IF IT DON'T FIT DON'T FORCE IT	Keeley Paterson	International INT 544	Sutran/Miller	Larry Farrow
46	NEW ENTRY		RHIANNON	Fleetwood Mac	Reprise K 14430	Bright Music	Fleetwood Mac/K. Olsen
47	NEW ENTRY		STAY WITH ME BABY	David Essex	CBS 6063	Tro-Essex	Bert De Coteaux
48	NEW ENTRY		SINGIN' IN THE RAIN	Sheila B. Devotion	EMI 2751	Big Three	-
49	NEW ENTRY		READY STEADY GO	Generation X	Chrysalis CHS 2207	Copyright Control	Martin Rushent
50	NEW ENTRY		CHELSEA	Elvis Costello and Attraction	Radar ADA 3	Plangent Vision	Nick Lowe

MORE LIKE THE MOVIES, Dr. Hook, Capitol CL 15967
 YOU'RE SO RIGHT FOR ME, East Side Connection, Creole CR 149
 AUTOMATIC LOVER, Vibrators, Epic EPC 6137
 BIG BLOW, Manu Dibango, Decca F 13755
 THE GHOST OF LOVE, Tavares, Capitol CL 15968
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 ARIEL, Deen Freedman, Lifesong LS 45022
 MOVE YOUR BODY, Gene Farrow, Magnet MAG 109
 GONE DEAD TRAIN, Nazareth, Mountain NAZ 2
 VARIATIONS 1-4, Andrew Lloyd Webber, MCA 345

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Wishing On A Star	4W
Words	36C
Wuthering Heights	1E

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TOP WRITERS

1 Kate Bush, 2 B. Andersson/B. Ulvaeus, 3 Mansfield, 4 Billy Gaivin, 5 Neil Levenson, 6 Gibb Brothers, 7 Bryant/Paebles/Miller, 8 Gerry Rafferty, 9 Jeff Lynne, 10 Kenny Young, 11 Fraser/Rodger, 12 Bob Marley, 13 Tony Hiller/Lee Sheridan/Martin Lee, 14 Gibb Brothers, 15 M. White/E. Del Barrio, 16 Scott Griffin, 17 Saint-Saens, 18 Michael Coleman/Brian Burke, 19 Stranglers, 20 Stewart/Grainger, 21 A. Cameron, 22 J. Shelton, 23 Chambon/Arthurs, 24 Traditional/Mason/Fiddy, 25 Billy Joel, 26 Tom Robinson, 27 E. Brown, 28 Summer/Moroder/Bellotte, 29 Soja/Dostral, 30 Norman Whitfield, 31 Ken Gold/Micky Deene, 32 D. Lambert/B. Potter, 33 Lowe/Bodna/Goulding, 34 John Deacon, 35 Batteau, 36 Gibb Brothers, 37 J. Strummer, 38 Bruce Foxton, 39 Dan Hill/Barry Mann, 40 Paul McCartney/Denny Laine, 41 Roger Cook/Bobbie Woods, 42 Rutherford/Collins/Banks, 43 Biddu, 44 Commodores, 45 Johns/Farrow, 46 Nicks, 47 Ragovoy/Weiss, 48 H. Brown/A. Freed, 49 Idil James, 50 Elvis Costello

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Cliff Richard & The Shadows

WHOEVER SAID that nostalgia isn't what it used to be should go and see Cliff and the Shads at the Palladium. Although anyone feeling their age should stay away because with Cliff looking not a day over 16 and the Shadows doing their nifty crossover dance steps with (almost) as much agility as they used to, it's hard to look in the mirror and realise it was all of twenty years ago when they all began.

You could feel the years rolling back as the first night audience of mainly late-thirties couples mortally re-lived their courting days with images of hand jive and frothy coffee to the strains of Living Doll and Apache and Please Don't Tease and Foot Tapper.

But it isn't all golden greats and nostalgia. Whoever put together the show — and presumably Cliff had a large say in it — has cleverly woven the oldies with Cliff's newer hits and material and the result is a well-balanced couple of hours. There's a bit of Cliff with the Shads then Hank, Bruce and Brian by themselves then Cliff with a nine-piece band and male chorus, then on come the good old Shads again.

And to prove that the old magic has not tarnished one bit, Cliff included three tracks from his latest album Small Corners, which EMI coyly describe as "a personal album" as it is mainly of a gospel or sacred nature. The new single Yes He Lives and Up In Canada and Why Should The Devil Have All The Best Songs, amply demonstrated his staying power.

If he keeps this up the next twenty years should be a doddle.

RODNEY BURBECK

Gilbert O'Sullivan

GILBERT O'SULLIVAN may not have had too much success from the point of view of record sales in the last two years, if you disregard his Greatest Hits album that is, but he still remains a top concert attraction as proved by his Fairfield Hall, Croydon, concert last Wednesday. The date was part of a nationwide tour, which sadly omitted a central London concert, and proved that he can still manage to put the 'sold out' signs in front of a theatre.

Musically, it is difficult to understand just why O'Sullivan hasn't had more record success; he has always been one of the UK's best singer/songwriters, in that his style is original and can never be mistaken for anyone else's. Perhaps the problem is that basically his music is at a standstill — it remains very good, but it isn't unlike what he was writing and performing five years ago, and maybe the public are looking for something new from him.

Last time O'Sullivan did a concert tour, it was just him and his piano — a brave experiment as previously he had always had a full orchestra backing him. This time he compromised between the two in that he appeared onstage with an excellent four piece backing band from Swindon called Wilder, and the equally-excellent Chanter Sisters, Irene and Doreen. The overall result was an evening of good entertainment which doubtlessly pleased the majority of the O'Sullivan fans present.

The programme of songs was a balance of old and new — he opened with What Am I Doing Here With You? and followed with his oldies, We Will and Permissive Twit which is an amusing documentary on an all-too-common family situation. Something I Believe was a new song, followed by Claire. By the time he reached You Got Me Going, O'Sullivan was now beginning to

relax on stage and the audience's enthusiasm itself was building up. For some strange reason while O'Sullivan singing ballads on record sounds great, the effect onstage is never quite the same. Yet the rock numbers are sheer dynamite when you get the artist, his band and backing singers all working at full-steam.

He included a country song in the act, For What It's Worth, his new single Miss My Love Today, and That's Where I Belong from the new MAM album, Southpaw. The performance closed with three out-and-out rockers, Forever Wondering, You Were The Best Girl I Ever Had and the old chestnut, Get Down. O'Sullivan had conquered his concert audience again — maybe he'll soon win back the record buyers too.

CHRIS WHITE

Bowles Brothers

FOR MORE than 18 months now the Bowles Brothers have been knocking their audiences for six with a stage act which is quite exceptional both in terms of its musical content and execution. Demonstrating their ability to win new admirers all the time while retaining the old faithful, at their recent London Nashville Room gig the band exuded a new kind of stage confidence probably brought on by the fact that their first product is soon to hit the market.

The Brothers, fronted by Brian Bowles and the remarkable Sue Jones-Davies, have been signed to Decca for something like a year now but their only recordings so far have been for a rival record company, Polydor, when they made a live contribution to a Mermaid Frolics LP. However matters are due to be rectified with a single, rehashing the Cole Porter classic Just One of Those Things, released this Friday (10) and an album, Roger Buys A Fridge, following in April.

The Bowles are one of Britain's better gigging bands — comparisons can be unfair, but the most accurate description of them would be that they are the British equivalent of America's Manhattan Transfer. That said, they are sufficiently diverse in nature to prevent any clash in terms of record sales or box-office receipts. The band specialises in close harmony, Thirties and Forties style, and their vocal style is commendable, particularly considering some of the extremely complex arrangements which are in evidence throughout the act.

Sue Jones-Davies, who has appeared in the TV series Rock Follies as one of the "little ladies", is an individual. Although small in physique, she has a voice capable of filling the entire room, and spanning many vocal styles. This was amply demonstrated in the superb blues number, Outside Runner Downtown Girl. She has the ability to be a successful solo performer but is an integral part of the Bowles Brothers.

Roger The Dodger adds to the fun of the band's music and another number, Willy Wicky Wacky Woo, is a fingerpoppin' favourite. The mood is more serious for songs like Surrender. Despite their recording commitments now, the Bowles intend to remain a consistent gigging band, according to Brian Bowles' stage chat during the Nashville programme. That is good, because they have an act worth seeing — the new album and single should be worth listening too.

CHRIS WHITE

Paul Stookey

SINCE PETER, Paul and Mary broke up in 1970, all three have pursued solo careers. Musicianship they all shared, but the famous PP&M humour was very much the property of Paul Stookey, making him the best-equipped solo

performer, as he demonstrated at the New Gallery Theatre in Regent St., last Saturday evening.

His show, part of a short British tour, balanced these ingredients perfectly. The material mixed serious songs reflecting his new Christian enthusiasm, with out and out comedy numbers like There Was An Old Lady that gave him the chance to display his amazing gift for mimicry and funny noises. His voice remains resonant and strong, expression and dynamics beautifully matched to the guitar accompaniment. His playing is ungainly but effective, and thanks to a crystal-clear PA and two fine guitars — a big-bodied Guild and a hand-made dulcimer-like twelve-string — produced a lovely sound.

With his hooded eyes, bald pate and Zapata moustache, Stookey is a distinctive figure on stage, and after years of experience a nerveless and uninhibited performer. Much of his appeal rests on personality, and he won the packed audience from the outset with homely reminiscences, jokes aside and a series of hilarious anecdotes, all done with apparent spontaneity and considerable professionalism. Audience participation followed naturally, with such enthusiasm that Stookey was often able to quit singing after a few notes and enjoy what turned out to be a remarkably tuneful chorus. Puff the Magic Dragon took on a new lease of life with this treatment and the crowd had itself in stitches doing gospel parodies with Stookey's Building Block. Over-enthusiastic clap-alongers were the only fly in the ointment, and though he put a brave face on it Stookey must have wished some of the more erratic had done their practising at home.

At the end he had all the lights turned out to deliver the Irish blessing May The Road Rise To Meet You, but after this low-key finish returned to encore with a neat demonstration of the Doppler effect, his car and fire engine imitations panning across the speakers in an uncannily convincing way.

NICK ROBERTSHAW

Jackie Trent & Tony Hatch

MARITAL TOGETHERNESS is show-business is a rare and wonderful thing. Marital togetherness on stage is another matter, however, and needs to be handled and presented with care to avoid plunging into a cloying quagmire of saccharine sentimentality.

Jackie Trent and Tony Hatch made it quite clear frequently on their opening night at the Talk of the Town last week that they are in fact married and that they write songs together. A matter of marital and musical harmony, no less, although Tony, who did most of the announcing, spared us the sad tidings, revealed later that week, that he must become a tax exile in Dublin to keep some of their earnings safe from Sunny Jim while Jackie remains here for most of each week on account of the kids staying at their British schools.

Such taxing revelations might have had us crying into our TOTT soup, which probably would not have improved on receipt of lachrymose additives. Tony and Jackie wisely kept to the marital and musical harmony, but repetition of well-known facts doesn't enhance those facts or their source.

Still, it was a first night, and no performers worth their salt and calories can be free of nerves on such occasions. The duo revealed some slight unease in the shape of somewhat hurried tempos set by Tony, particularly in The Other Man's Grass and I Couldn't Live Without Your Love, and occasional Kermit's audible in Jackie's throat.

She has a powerful voice which constantly emphasised the fact that Tony's vocal chords are less than powerful, but possibly this imbalance has been subsequently remedied.

The two of them have a lot going on the credit side. Jackie looks good, moves well, and sings intelligible words in tune. Tony plays good piano and is a first-rate musician who commands the respect and best efforts of the TOTT orchestra, aided by his own competent three-strong rhythm section. All these instrumental elements gelled well during A Fifth Of Beethoven.

The songbag is a mixture of those hatched by the duo such as Don't Sleep In The Subway, Where Are You Now, Call Me and Downtown, contemporary goodies like I Can See Clearly Now, Nobody Does It Better, If and You've Got A Friend, and an outright oldie in the shape of Shanty In Old Shanty Town.

It was a programme which suited the cosmopolitan carriage trade frequenting the TOTT patently well, and regrettably the hum of conversation during the act emanated exclusively from the press tables. Jackie and Tony have a good routine going for them, providing they don't labour the marital and musical togetherness too often and thereby stay clear of that saccharine quagmire.

NIGEL HUNTER

Krazy Kat

KRAZY KAT have opted for the obvious but gruelling path of a seemingly non-stop tour schedule in an effort to build up and maintain a following. What seemed like the umpteenth engagement in this year's calendar brought them to London's Marquee where they cheerfully proceeded to play their set with the energy and enthusiasm of eager beginners.

In the overcrowded field of the medium-sized circuit-bashing club bands it is just as well that Krazy Kat have several distinguishing features to set them apart from otherwise comparable counterparts. The most remarked upon feature of the band's approach is their ability to share vocal harmonies between all five members, a tactic which certainly adds extra dimension to their songs. Another is having two guitarists, Tony Ferguson and Grahame White, each quite comfortable supporting the other and changing roles throughout, although Ferguson as a founder member and the main songwriter comes over as the natural leader. One more recently acquired asset is the drumming of John Shearer, an ex-session man previously with the Sutherland Brothers and Quiver, and the ill-fated Moon.

However, Shearer's comic sidelines were unable to detract from a varied range of songs played with verve and style. Now Now Salvador Dali, a new song, shared the lead between the guitars while Shady Sabrina, taken from the band's second album Troubled Air, allowed Ferguson a Roger Chapman-like piece of vocalising against some crisp keyboard playing from Harry MacDonald. The title song of the album and Shame On You were different enough again to remind of the band's versatility within the confines of five-piece rock songs.

Shearer's final impulse was deciding to precede the encores by re-appearing in full Scottish kilt and headgear, and marching around in time to military drum rolls. Once he had settled down, the band produced a pair of failsafe standards to conclude — Lady Madonna and It's All Over Now — a wise choice in balancing their own material with songs that everyone knew. As long as Krazy Kat work this hard, half the battle will be won almost irrespective of the numbers they choose.

CHRIS SIMMONDS

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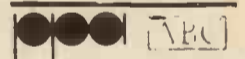
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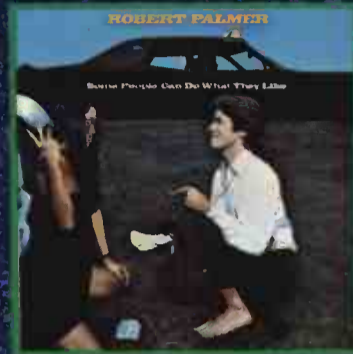
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And one of the stand-out tracks is "Every Kinda People," which will be available as a single from March 24. The track signals the return of Andy Fraser as a songwriter—it's one of Fraser's best songs since his time with Free.

Advance orders for "Double Fun" in the United States are already hitting the 300,000 mark.

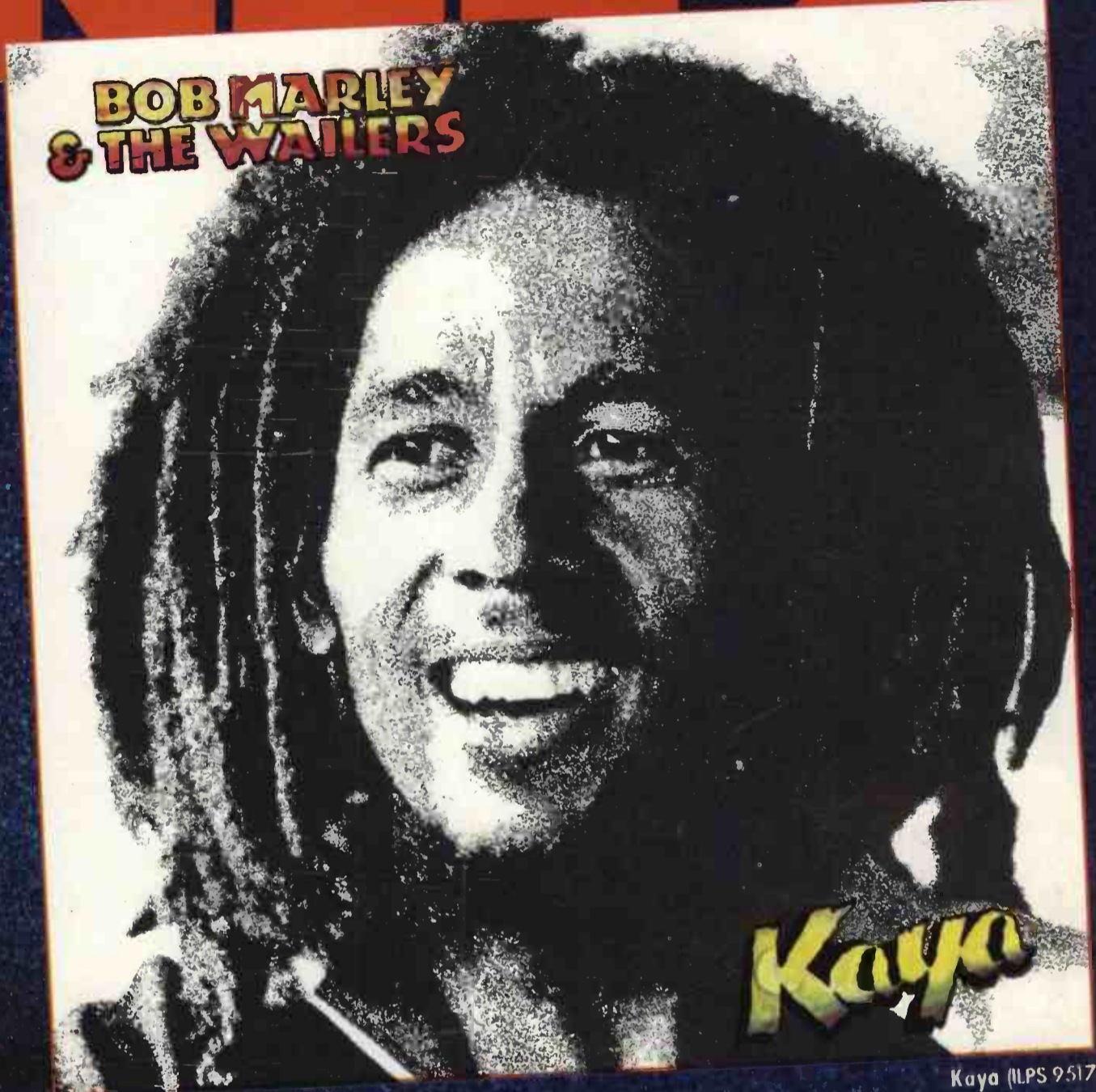
ROBERT



ISLAND

MARLEY

One good thing about music when it hits you feel no pain," Bob Marley once said. "B"rutalise me with music . . ."
 Bob Marley & The Wailers' new album will do just that. A prime contender for Album Of 1978. "Kaya."
 And check out the singles chart: "Is this Love" is the first hit from "Kaya."



Kaya (ILPS 9517)

The album is in the shops from March 17. Island's promotion campaign features

- ★ Full page advertisements in the New Musical Express, Melody Maker, Sounds, Black Music and London's Time Out magazine
- ★ Advertisements in the Arts sections of the Guardian and the Observer
- ★ Five thousand 20" by 30" posters—in full colour—for both in-store and general promotion
- ★ Five hundred bus fronts in the Inner London area for a month
- ★ Five hundred and fifty 20" by 30" posters mounted for window display
- ★ Forty 3' by 3' mounted "Kaya" covers for window displays
- ★ Five thousand 12" by 6" window stickers—in two colours
- ★ Three hundred and fifty "Kaya" sweatshirts
- ★ Five hundred display/browser LP units
- ★ Five hundred and fifty hanging display units for back-catalogue covers
- ★ Full page advertisements for student publications in Glasgow, Manchester, Newcastle, Birmingham and Bristol
- ★ Five hundred and fifty Island logos for window displays.

"Kaya": a major musical event.

And don't forget . . . Catch A Fire (ILPS 9241)
 Burnin' (ILPS 9256)
 Rastaman Vibration (ILPS 9383)
 plus . . .



Natty Dread (ILPS 9281)



Live (ILPS 9376)



Exodus (ILPS 9491)

PALMER



