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MUSIC WEEK

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

Jazz label launch for Motown

MOTOWN RECORDS has announced plans to launch a contemporary jazz label. Vice chairman Michael Roshkind describes the project as part of Motown Records, continuing commitment to broaden its musical base as a full-time record company.

The new jazz division is to be headed by Lee Young Sr, who says: "We are looking to create our own identifiable sound and plan to have an open-door policy to talented artists, independent producers and writers. We are establishing a division and not a new label. We feel the Motown name already gives our product instant identity and credibility and we are fully equipped to handle new product releases right away."

The division will be geared to releasing eight albums in its first year. First LP will be in May, the debut from five-piece band called Dr Strut.

EMI heads albums sales; singles race led by WEA

EMI HAS retained first place in the album section of the quarterly market survey for January to March this year, but has dropped from first to third place in the singles category. First in the latter is WEA with a 16.7 per cent share of the market, second is CBS close behind with 16.5 per cent, and EMI's third place percentage is 16.2.

Its share to top the album league again was 19.8 per cent compared with 21.4 per cent for October-December 1978. Second is CBS with 14.5 per cent and third WEA with 12.3 per cent. CBS has moved up one place from the last quarter and so has WEA, a repeat of their achievements in the singles sector compared with the last quarter.

CBS has brought off a double triumph in the leading label categories. It has come first in the

album section with 9.9 per cent and in the singles with 9.1 per cent. Joint second in the album result are EMI and Chrysalis with 5.5 per cent each and fourth is RSQ with 3.9 per cent. Atlantic comes second in the singles category with 7.1 per cent, closely followed at third by Polydor with 7.0 per cent.

In the previous quarter CBS won the album section with 7.4 per cent, followed by RSO (7.0 per cent) and K-tel (6.7 per cent) and the October-December singles results were Atlantic (8.4 per cent), RSO (7.9 per cent) and Polydor (6.1 per cent).

The top three album groups for January-March this year are Blondie, Electric Light Orchestra and Elvis Costello and the Attractions; top singles groups are Chic, Bee Gees and Blondie. Top male album sellers were Neil Diamond, Barry Manilow and Rod Stewart, while Kate Bush, Doris Day and Olivia Newton-John took the first three female places. Top males

in singles are Rod Stewart, Edwin Starr and Billy Joel and top females are Gloria Gaynor, Olivia Newton-John and Anne Murray.

Top LP producers for the quarter are Mike Chapman, Jeff Lynne and Dante and Manilow and top singles producers are Morali and Belolo and Mickie Most, equal No. 1 and Edwards and Rodgers third.

In the publishing sector, ATV Music has displaced Warner Bros. at the top of the individual category, with April Music and Warner in second and third places, and the corporate section is topped again by Chappell, with ATV Music and Warner Bros. second and third.

The quarterly market surveys are prepared from statistics supplied by the British Market Research Bureau and based on a weekly sample of sales through 300 record shops in the UK. Full details and graphs of the January-March results will be published in the next edition of *Music Week*.

Full house for country festival

By TONY BYWORTH
THE ELEVENTH International Festival of Country Music, staged at the Wembley Arena over the Easter weekend, presented another gigantic triumph for its promoter Mervyn Conn.

Attracting a sellout crowd of 11,000 on each of its three days, the festival gathered success for artists in all areas of country, ranging from the basic workings of acts like Moe Bandy, Billy Armstrong, Jim and Jesse and Conway Twitty to contemporary exponents such as Ronnie Milsap and Crystal Gayle.

The biggest successes, however, were with Texas based Boxcar Willie, an act which has built a substantial club following during the past 15 months, and compere Ronnie Prophet, who admirably blended the role of entertainer into his duties as host.

As with previous years, the festival also proved itself a very vital buyer's market with brisk business being conducted at the 39 stands in

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Pressing problems for 12" hits



ONE OF the lighter moments at the South West GRRC meeting in Bristol last week. With SW chairman Peter Corney (second from left) are GRRC secretary Harry Tipple, CBS chairman Maurice Oberstein and CBS sales director John Mair.

THE NEXT single from Earth Wind and Fire will be called Boogie Wonderland, and its release on April 27 will introduce CBS's new policy of making editions of 12-inch singles unlimited and giving them a profitably high RRP.

But even while announcing this latest marketing scheme — at last week's SW regional GRRC meeting — CBS chairman Maurice Oberstein, made it clear that he had reservations about the outcome, and about the long-term effects of regular unlimited 12-inch issues.

On one specific point, he warned the dealers that if demand for a hit title was to reach the sort of levels being achieved by for example Garfunkel's Bright Eyes, (orders peaking at 80,000-plus last week) the plant would not be

able to cope with such numbers of 12-inch singles; these take about three times as long to press seven-inches.

Sales director, John Mair, had told the SW dealers that the need for 12-inch singles to be limited in number had sprung from the fact that the price had to be the same as a seven-inch (and therefore uneconomical) to avoid certain royalty payments.

After hearing the dealers' complaints about availability and distribution of 12-inches, Mair commented: "We recognise that the whole 12-inch gimmick caused antagonism. We have watched it build and I am one of the many people who would rather it would all just go

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Chart action

CONTINUING TO register very strong sales, Art Garfunkel's Bright Eyes retains the No. 1 spot in a chart which, while not showing a lot of upward movement, maintains the healthy sales pattern reached last week. One of the fastest risers is Eurovision winner, Hallelujah, which jumps thirty places to No. 5. The 12 new entries are headed by Eruption (41) and Mike Oldfield (43).



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LETTERS

Returns: shops are getting away with murder

THIS IS a sour letter from a record company to record retailers. In the past 18 months I have been exchanging continuous correspondence with wholesalers over the dubious question of returns.

It seems incredible to me that the record industry is the only industry that allows retailers to get away with absolute murder. It is common practice in manufacturing to insist that shops inspect goods when they arrive and return any goods that have visual defects. All insist that such a return should be made within three days of receipt otherwise they reserve the right not to credit.

Why cannot record shops do this? It is not good enough to say, "We don't have time". Any shop should inspect goods when they leave their premises otherwise anyone can return the item. To remove a record from its sleeve, carry out a fair

inspection for marks and return it to the sleeve takes 10 seconds. We have done thousands and it is a job that goes with the work of selling.

If shops don't inspect for visual defects on the premises the customer can home-tape the record then mark it and bring it back. If the shops don't inspect records on arrival at their premises and the record is subsequently damaged by handling then it does not constitute a fair return.

I say the shops have had it too good for too long. The record companies should now get together and insist that visual faults are identified within a few days of receipt of records and that shops inspect for visual defect of record and sleeve before the item leaves the shop.

Jon Raven, Broadside Records,
Limes Road, Tettenhall,
Wolverhampton.

LETTERS

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

Original artists—but not always original tracks

I WOULD like to draw your attention to the latest album series by Pickwick Records who claim on the album covers that they are "original artists". One assumes that the tracks compiled are the original cuts that made the charts, the series

I FEEL obliged to respond to Trevor Eyles' advice to dealers that they should "operate a six-point check list to assess TV campaigns before deciding to stock" (MW March 31).

On behalf of K-tel, I would like to express wholeheartedly agreement with this most sensible point of view. Would all dealers please start following Trevor Eyles' check-list immediately! Check compilation strength, check timing, check real

media weight, check airtime scheduling, check merchandising back-up, check research back-up!

And if the dealer has any time left (after all this checking) to actually order and sell some records, he might possibly come to the conclusion that those records which conform to the checklist come, predominantly, from one company. Thanks Trevor!

A. E. Johnson, managing director,
K-tel International (UK), Western
Avenue, London W3.

YOU'RE LOOKING at the liveliest, most provocative and generally useful correspondence page in the music industry press. It contains each week views, complaints, boasts about being first on something, contradictions from other claimants, and where necessary answers from our music industry, promotion, deliveries and everyday service.

All letters on any and every subject relevant to the music business are welcomed by the Editor, who naturally reserves the right to shorten them when necessary and tone down excessive virulence in the expression of the writers' opinions. If major alterations are deemed necessary, the writer will be contacted for consultation and approval.

Euro-songs: it's time for change

FOR MANY years now I have followed the Eurovision Song Contest with much interest and after this year's result I think the time has come for some serious re-thinking on the part of the selection committee for the British entry.

Remembering our last enormous hit with Save Your Kisses For Me, and Abba's big success with Waterloo, it seems beyond doubt that the winning song must be strong on melody, whereas ours this year was just a "pop" song and too wordy, probably suitable for a British chart entry but not Eurovision.

While performance obviously helps, it is the song, not the singer which really matters.

And finally, I think compliments are due to Israel for their fantastic production and excellent entertainment — amazing for such a small country. A show business lesson to everybody.

David Comer, Empire Way,
Wembley, Middlesex.

being a collection of old hits credited to the original artists.

On closer listening I would say it is debatable as to whether original artists are used or simply good session musicians. And I challenge Pickwick that some of these are not the original tracks. I have most of the original singles which simply don't match up to these "original artists".

Marc Paul, Metro Radio,
Tyne/Wear.

• A Pickwick spokesman replies: "We do not claim that these are original tracks, but all the tracks are 100 per cent by the original artists, and while some are the original recordings, many have been re-recorded by those artists. However, as there does seem to be some confusion on this point, we are re-printing the sleeve making it quite clear that they are not necessarily the original recordings."

An indie up in arms

YOUR PICTURE of the Shadows presenting silver discs to Record Merchandisers and Woolworths to mark their help in making Don't Cry For Me Argentina a hit (MW March 24) made my blood boil.

Who gets records into the charts? Who stocks new singles before they chart? — it's the independent dealers. Big chains, with their policy of only stocking chart records, are not helping recording artists, record companies or the record-buying public. They are only interested in their own profit figures.

So, to the Shadows, their management and EMI Records I would say this — we had your single in our shop before Woolworths even knew you had made it!

E. D. Fearn, Jack Hobbs
Accessories, High Street, Eastleigh,
Hants.

Give writers more say

SO THE United Kingdom fares badly in the Eurovision Song Contest again, not through any fault of the group representing us, but because whenever it comes round to choosing the song for Europe the final selection of songs offers a very mediocre choice. Surely it is about time we changed the system of entering songs for this contest?

As a singer and songwriter myself, the main reason I don't attempt to improve the situation is the fact that the songwriter doesn't really have very much say as to whether a song is entered or not. In this country the decision is always left to the publishers, and the songwriter can only suggest that a song is put forward.

Perhaps if we were allowed to enter ourselves directly, more of us would be encouraged to try and then we may be able to come up with a more original selection. I also think it is a scandal that groups like Black Lace have to sacrifice their talent and resort to recording songs which in no way do them justice in order to gain national recognition. I have seen Black Lace live in performance and they are perfectly capable of delivering excellent covers of songs like Bohemian Rhapsody and Good Vibrations.

It's about time the British music industry woke up and began to show the record buying public just what they're missing — after all this country is supposed to be one of the world's leaders in popular music.

Mrs W. Spence, c/o The Music Shop, Berwick-upon-Tweed.

More Snow on the way



Phoebe Snow
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NEWS

Elektra signs up Pink Lady from Japan

TWO GIRL singers who have claims to being the biggest selling female recording act in the world, and who aim to be one Japanese group which reverses the trend for Western bands to do exceptionally well in Japan, have signed a world-wide deal with Elektra.

Mie and Kei, otherwise known as Pink Lady, have been in London this week for interviews and to tape a Leif Garrett TV special at Ronnie Scott's club. Their debut single for Elektra is already complete — a disco track called Kiss Me In The Dark — and is being released as soon as possible.

Pink Lady has sold over 17 million records in Japan in 30 months, with 10 number one singles and eight top LPs. Last Christmas they set a new live concert attendance record by selling out five concerts in Tokyo's 16,000 seater Budokan Hall.

JSP RECORDS has acquired the rights to the Chicago label, Bandera, a label that was active in the fifties. Provisional release plans include a Bandera Rockabilles album with tracks by such artists as Bob Perry, Jimmy Lee Robinson and Grover Pruet; a three track single from Jerry Butler and The Impressions; a blues album with tracks from Dusty Brown and Jimmy Lee Robinson, plus tracks by Doc Terry (D.T.P. Records) and Johnny Little John (Margaret Records).

FORMER RCA northern regional promotion manager Derek Brandwood is setting up his own management/promotion company based in Manchester. One of his first deals is an arrangement with Harvey Lisberg of Kennedy Street to work on his Polydor act Shann Lee Parker whose Dave Mackay — produced single Be Good To Yourself is Radio One play-listed this week.

Brandwood is also seeking a record deal, producer and songs for Manchester-based soul act Dougie James and Soul Train who was recently support act on the Jacksons tour. And he is talking with Revolution Studios' Andy McPherson with a view to launching

MUSIC DEALS

a label when the studio goes 24-track later this year.

Brandwood is at the moment working from home and can be contacted on 061 428 4434.

X-CERTS, a Coventry based three-piece outfit, has signed a worldwide recording deal with the Midlands based Zama label. The band, who recently won the Musicians' Union Rock Contest at Warwick University, is currently putting the finishing touches to their first single, Feeling In The Groove.

RCA HAS signed The Monos, a group formed eighteen months ago which has been performing recently in London. The Monos will be produced by Tom McGuinness and Lou Stonebridge and the working title of their first single — scheduled for summer release — is Eric A Fire.

ACTON GREEN Music has signed Wayne Kramer, the former lead guitarist with Detroit hell-raisers the MC5.

SATRIL RECORDS has signed a long term worldwide recording and publishing agreement with disco artists, Dance People. The artists are, in fact, studio engineers Steve Levine and Simon Humphrey, who write, perform, engineer and produce all of their material. Their debut single, Dance People (SAT 144X) is released at the end of this month. A special sleeve is planned for the 12" version and special disco promotion nights have been arranged by Satril's disco promotion department.



FLYING ABOARD a British Caledonian BAC one-eleven, Trevor Eyles, sales director of Pye Records, clinched a distribution deal for the U.K. and Eire with the Klub label. The Scottish label was represented by (left to right) Gus McDonald, managing director, Eyles, Pete Shtiop director of Klub, Rikki Peebles, lead singer with The Bells, Jack Scott, area manager, Pye Records and Isabel Waugh, director of Klub. First product is being rush released this week in the form of a single, Hokey Cokey, by The Bells. Pye has also secured the label on a world-wide licensing basis.

Promotion for two in Selecta changes

A MORE flexible sales force "able to maintain in-depth catalogue selling while maximising coverage of new product" is the aim of a restructuring of the Selecta sales force announced by national sales manager, Ralph Smedley.

The Selecta sales force will be split into two regional teams under regional sales managers. This means promotion for Lew Hughes as Southern regional sales manager and Bryan King as Northern regional sales manager. Their responsibilities will include the provision of a continuing training policy.

Area managers Mike Gardner and John Rapson will have larger areas. Their duties will be totally sales orientated, servicing major accounts and covering their areas in a field sales capacity.

They report to the regional sales managers. Representatives areas remain unchanged, providing continuity in relationships with dealers. Field sales assistants will continue to operate across sales areas as required.

Explained John Kehoe, Decca's classical promotion manager: "This means that the Selecta sales team will be more fully geared to do full justice both to new issues and to their immensely strong catalogue.

"The re-structuring naturally applies to the entire range of repertoire and not just Decca classical product."

Big bear growing

AS A RESULT of negotiations which began at Midem, the Birmingham based independent label Big Bear has finalised new label deals with Disques Ibach of Paris for France, and Windmill Records of Roodendaal for Holland in which Big Bear is its first non-Dutch label. Both deals are for three years, and follow expiry of distribution agreements with EMI The Disques Ibach agreement coincides with the launch of their new distribution company.

In both territories the catalogue of 18 blues, R and B and jazz albums will be made immediately available, with Windmill importing from the UK and Disques Ibach manufacturing in France.

First singles releases under the new deals will include cuts by the Ray King Band, Muscles, Garbo and Chequers — all of whom will do promotional tours in France and Holland (also Belgium and Germany) during May and June. Big Bear licensees, apart from the two new ones, are Intercord (Germany and Austria), IBC (Belgium), Metronome (Switzerland), CGD (Italy), Gresham (South Africa) and Wizard (Australia and New Zealand).

Motown's colour debut

THIS WEEK, Motown makes its coloured vinyl debut with the 12" release of Go For It/Instrumental by Billy Preston and Syreeta on brown vinyl. The song is a disco re-working of a cut from the soundtrack from the movie, Fast Break. An album from Preston and Syreeta, Music From The Film Fast Break, (STML 12107) is released here on May 11. Solo albums are expected from both

artists in June or July.

The release of the single also marks the first appearance in the UK of a new Motown bag which is to be used for all 12" releases, giving them a constant identity. The sleeve art-work depicts a map of Michigan with a star marking the location of Detroit, birthplace of Motown Records.

MUSICAL CHAIRS

STEVE ATKINS from EMI singles promotion team to southern promotions representative A and M Records. He will be responsible for all aspects of radio promotion in the South of England, reporting directly to A and M's head of promotion, Alan McGee. . . . Nick Elliot from Autosport to advertisement manager of Beat Instrumental (part of the Thompson and Walsh group) . . . Ron Liversage, formerly general manager at Anchor Music is joining John Fogarty to run a new publishing and production company called Cavalcade Music, based at 138 New Bond Street, London W1Y 9FB. . . . Andrew Peet, press and promotions manager at Birmingham ILR station, BRMB, has left the company. . . . Stewart Till to WEA Marketing Department as TV Projects Manager from Saatchi and Saatchi Advertising. He previously worked for Leo Burnett Advertising Ltd.

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NEWS

Village People, Bowie head TV album blitz

THE NEW Village People album — one of several spring albums to come in for TV treatment (see MW April 14) — will differ in its UK version from those released elsewhere. Go West (Mercury 9109621) has been re-cut to include the single hit YMCA as well as current chart single In The Navy.

The LP is set for release on April 20 and the TV campaign gets underway in the Trident area on April 24, eventually covering the whole of the country. Trade press ads are planned for a later date and dealer window displays with full colour posters, stickers and sleeves distributed. Clips of promo films for the two singles will also be made available to dealers.

FOLLOWING THE successful test in the STV and Grampian television areas, the TV campaign for the Average White Band's album, *Feel No Fret* (XL 13063), is to be extended to the Granada area. Six thirty second spots of peak viewing time have been booked during April.

RCA IS TO TV advertise the new David Bowie album, *Lodger* (BOW LPT), released May 25. The TV ads will begin in late June in selected areas. In addition there will be extensive advertising in the music, music trade and national papers, plus 500 window/in-store displays plus posters on London Underground sites.

A single taken from the album, *Boys Keep Swinging/Fantastic Voyage*, is released April 27, backed with ads in all the trades and music consumer weeklies.

The album, co-produced by Bowie and Tony Visconti, was recorded in Switzerland and New York.

SYLVESTER'S NEW Fantasy album, *Stars* (FTA 3009), released May 11, is to be backed with a £50,000 TV ad campaign in the ATV and Granada areas for three weeks from May 21.

Said a spokesman: "TV

MARKETING

advertising will be greatly increased once the initial results have been assessed."

The British album, with eight tracks, has twice as many as the American version. Full in-store displays, including life-size cut outs of Sylvester will be available and there will be extensive press advertising.

POLYDOR IS boosting the Bee Gees' *Spirits Having Flown* with ads in the London and Southern TV areas this month.

AN INVISIBLE single (almost) is the latest marketing ploy from Arista. *You Can't Change That* by Raydio (ARIST 249) will be initially released as a limited edition in transparent vinyl, in clear bags. These are available to dealers from now, and those wanting the clear records rather than the ordinary black versions (which are being issued at the same time) should use the special order number ARICV.

VCL VIDEO Services is hoping for the first video hit for a pop act specially recorded for home usage. VCL staged and recorded a concert given by Tina Turner at London's Apollo Theatre last month and a 30 minute video cassette is set for release in the first week of May.

The cassettes will appear in VHS, Beta and VCR Long Play domestic video formats and RRP will be £19.27 for VHS and Beta, with the VCR version set at £37.80.



AS RECENTLY announced in *Music Week*, EMI International were guaranteeing that the album *Deep Purple 'Mark 2 Purple Singles'* (TPS 3514) would be a collectors item, never to be repeated. On the April 6, ex *Deep Purple* drummer, Ian Paice attended the EMI Factory in Hayes for the "official destruction ceremony" and Ian is seen in the enclosed photograph with EMI Factory personnel after personally destroying the plates with the aid of one knife!

EMI TAPE is marketing a full range of video cassettes in the VHS format throughout the country this month. The blank cassettes are manufacturing for the company in Japan, and EMI Tape has negotiated a licence agreement to use the VHS trademark.

THE NEW Tubes' single, *Prime Time*, released by A & M on April 20 and taken from their current album, *Remote Control*, is to be available in four different coloured vinyls — blue, red, yellow and green. The

band plays a UK tour in May, including a week at London's Hammersmith Odeon.

PENETRATION'S FIRST single this year — *Danger Signs*, in both seven inch (VS 257) and twelve inch (VS 257 12) — will be released on April 20 and will be backed by ads in all the consumers, plus *Music Week*. A promo film is available for dealers and 2,000 two colour streamers have been printed. The release date coincides with the start of a nationwide tour extending into May.

'Son of Woodstock' attempt

From IRA MAYER

NEW YORK: Another Woodstock-type rock festival is being planned for the weekend of August 14-16 at a venue still to be announced.

Tagged Woodstock 2, it will be presented by John Morris, who was involved with the 1969 event, and Michael Wadleigh, who directed the Woodstock movie. Frank Barsalona of Premier Talent is setting up the artist roster and is hoping to secure the services of at least 50 per cent of the artists who appeared at the original Woodstock occasion.

A total of 300,000 tickets will be available at \$37.50 each (approximately £18.75) and film and record rights to the event have been taken up by CBS.

SCOTIA SONGS, a subsidiary of the conglomerate Scotia Investments, is launching its own label distributed by EMI Records. First three single releases have already been scheduled for release, by French singer Dick Rivers, comedian Dick Emery and former Opportunity Knocks winners, The Brothers. Chairman of Scotia Songs is Peter Frohlich — a director also of the parent company — while managing director Bob Bloomfield will also be in charge of record production for the new label.

News in briefs

Former Bus Stop Records promotion man Garry James is director of artist development and exploitation. Other appointments include Andrea Cassel (co-ordinator) and Brian Eagles (legal and business controller). The company is based at 51 South Audley Street, W.1. (499-0104).

NEW ALBUM from The Pop Group—Y (Radar RAD 20)—originally scheduled for April 20 releases, has been put back a week to co-incide with a tour by the group, which starts in Cambridge on April 27 and carries on through into May. Music press ads and badges are planned to back the LP which includes a special poster containing the lyrics.

McPicture album

A SCOTS independent label is staking a £52,000 budget on what it claims is the world's first tartan picture disc, a 20-track compilation titled *The Tartan Album* and retailing at £4.99. It is being packaged in a cut-out sleeve so that the Buchanan tartan of the disc appears as the bag of a set of bagpipes which dominates the cover.

Mel Benton, marketing director of REL Records in Edinburgh plans to concentrate initially on the home market where Clyde Factors of Glasgow has exclusive distribution. With 14 million tourists expected in Scotland this year, REL plans to "turn tartan into gold". Mel Benton flies to Canada next month to finalise release of the album via CBS in both Canada and the USA.

The LP comprises contributions from a number of an ethnic performers including the Queen's Own Highlanders and Mary Sandeman.

Future of 12" discs From page one

away and we could sell small black things with holes in the middle for the sake of the music on them. But we have to operate in the market as it is. Putting the price up and making the 12-inch singles freely available should stop the retailers' antagonism."

RRP on the unlimited editions will be £1.99, and Oberstein added: "The only restrictions on numbers will be on the amount we can press." He and Mair said the manufacturers would be looking with interest to see what level of demand could be reached by a 12-inch release, but they were aware that building stock was always an expensive business — and a risky one because "the big sellers are the most obsolescent". The question is how far the dealers will be prepared to go in ordering big, £1.99 singles if there is no ceiling imposed by the record company.

Neither of the CBS executives could be drawn into putting a time limit on the public's current craze for 12-inchers or coloured vinyl, picture discs, odd-shaped records etc.

Pointing out that these were promotional devices Oberstein commented: "Suddenly we are not in the music business, we are back to selling plastic, selling packaging. But the gimmicks help to sustain airplay — because the public buys them quickly; and the long disco cuts do sound better on 12-inch because this format allows for better bass response."

The manufacturers' attitude seemed best summed up as an acceptance that all have to compete in the market as it is, even if this includes producing gimmicks which the public want to buy, however much expense and irritation is caused to business and trade.

Country festival From page one

the festival's exhibition area. On the record company front CBS noted that Moe Bandy product was selling 4-1 in favour of other artists; K-tel was whipping up strong sales for its Marty Robbins and County Super Stars releases on Lotus; MCA received great demand for its newly acquired ABC product, especially the Mickey Newbury and

Oak Ridge Boys albums; RCA turned over business on Dotts and Ronnie Milsap albums; and Emerald collected continuous business on the imported Ronnie Prophet album *Just For You*, soon to be released in Britain. But the phenomenal business stemmed from the Drew Taylor stand where a reputed 4,000 copies of the Boxcar Willie album

Daddy Was A Railroad Man was sold.

Among the other record companies present were Chrysalis, VFM, Charly, Release, Westwood and United Artists, while Harlequin reported a demand for both British releases and American imports and Cut Price Records struck up business with cut-outs.

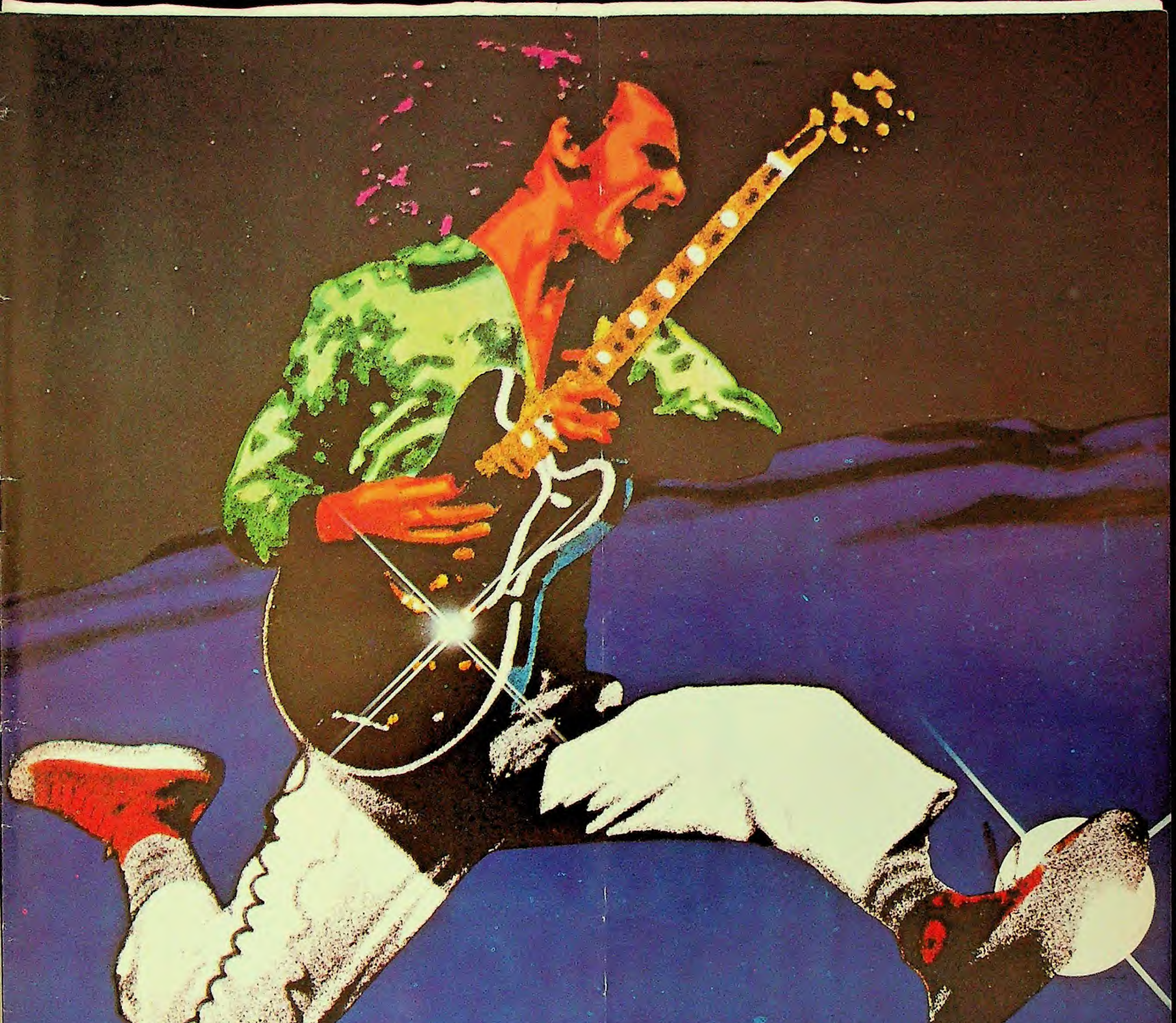
TAN

I'VE GOT GET TO INDIANA
ON
WHITE DOVE RECORDS
WD101 (7")



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MAX WEBSTER'S GONNA RUSH YOU OFF YOUR FEET!

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7" FULL COLOUR SLEEVE
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- FLEXI-DISC** THE TOUR IS ALREADY SOLD OUT, WHICH MEANS
50,000 PEOPLE WILL NOT ONLY SEE THE BAND LIVE,
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SO AS YOU CAN SEE MAX WEBSTER'S GONNA KEEP YOU BUSY,
SO BE PREPARED.

7" Single No. CL 16079. Album No. EST 11937. 12" Single No. 12 CLY 16079.



NEWS



Award of the Worlds

ON HIS recent visit to London, Richard Burton was presented with gold and platinum discs by Jeff Wayne for the UK sales of the *War Of The Worlds* album (CBS 96000) for which Burton acted as narrator. In addition to the UK sales, the album has also exceeded platinum in Holland, New Zealand and Australia (where it has gone quadruple platinum) and gold in Canada, Spain, Israel and Belgium. Burton is pictured with Jeff Wayne at Burton's suite at the Dorchester Hotel.



Who, what when and why

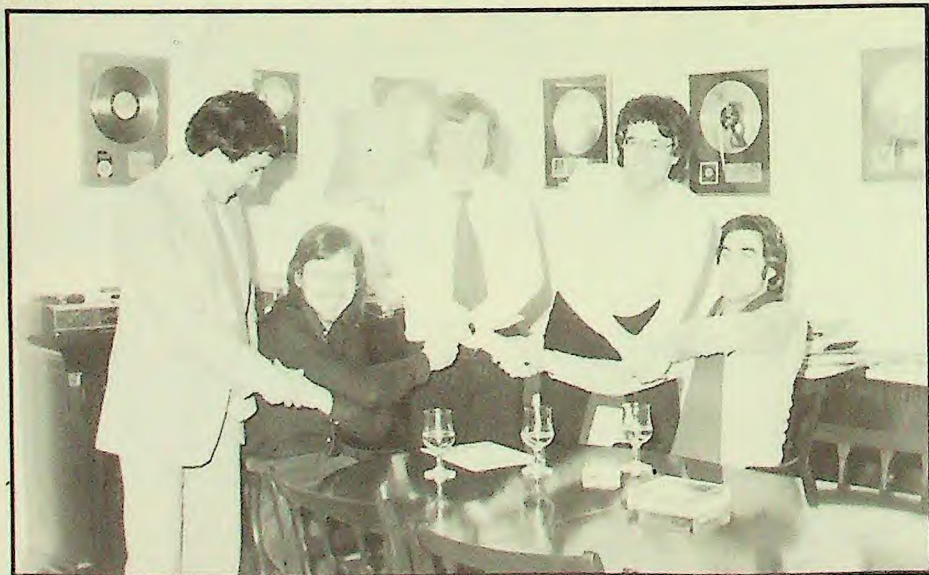
CRIMINAL RECORDS has signed with Faulty Products (MW April 7). Pictured cementing the deal — which could have explosive results — are (l to r) Max Hole (Criminal), Miles Copeland (Faulty) and Geoff Jukes (Criminal).



ELTON JOHN celebrated his 32nd birthday while appearing in concert in Preston. The event was celebrated by some ladies from Phonogram coming along to give him a piano shaped cake. Left to right with Elton are: Terrie Doherty (field promotion executive) and Sandie Meikle (artists relations manager).



THE TOURISTS recently signed to Logo Records. Pictured celebrating the conclusion of the deal are (left to right): Keith Peacock (Logo), Lloyd Beiny (Arnakata Management), Eddie Chin, Dave Stewart, Annie Lennox, Pete Coombes, Jim Toomey (Tourists) and Geoff Hannington (Logo). The band is currently in Germany working on their debut album.



SONGWRITERS AND producers Ken Pickett and Eddie Phillips have signed a worldwide production deal with Jet Records (MW April 14). Pictured at the signing: (l to r) Tony Wiggins (Jet A and R manager), Eddie Phillips, Ronnie Fowler (Jet managing director), Ray Cooper (Jet sales manager), Ken Pickett.



ROGER WHITTAKER was presented with a gold disc by Pickwick International prior to his recent concert appearance at the Palladium. Pickwick sales director Alan Friedlander, who made the presentation, said that the disc commemorated sales of more than £250,000 worth of the *Butterfly* album on Pickwick's Contour label.

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



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

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

- | | |
|------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------|
| 1. You Really Got Me/All Day and all of the Night—Kinks (FBS 1) | 7. In The Summertime/Baby Jump—Mungo Jerry (FBS 7) |
| 2. Pictures of Matchstick Men/Down The Dustpipe—Status Quo (FBS 2) | 8. He's in Town/Poor Man's Son—Rockin Berries (FBS 8) |
| 3. Have I The Right/That's The Way—Honeycombs (FBS 3) | 9. Kung Fu Fighting/Run Back—Carl Douglas (FBS 9) |
| 4. Needles and Pins/Sweets For My Sweet—Searchers (FBS 4) | 10. My Old Man's A Dustman/Does Your Chewing Gum Lose Its Flavour On The Bedpost Over Night—Lonnie Donegan (FBS 10) |
| 5. Tossin and Turnin/Funny How Love Can Be—Ivy League (FBS 5) | |
| 6. Baby Now That I Found You/Build Me Up Buttercup—Foundations (FBS 6) | |

Check out the FLASHBACK Top Ten today.
We'll be surprised if you can resist ordering the lot! Box Set FBPI01.



RECORDS

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

TIP SHEET

Satril on the trail of writers

CHRIS STAINES, new professional manager for Satril Music is out and about looking for good contemporary writers.

"We're not just after writers who can write for the artists on our label but I want to get in there and help exploit new British writers."

Staines who was lately involved 'front stage' as lead guitarist with the Hansa band, Tokyo, feels he has first hand experience in dealing with the problems and possibilities of today's writers.

Contact: Chris Staines, Satril Music, Satril House, 444 Finchley Road, London NW2. (01) 435 8063.



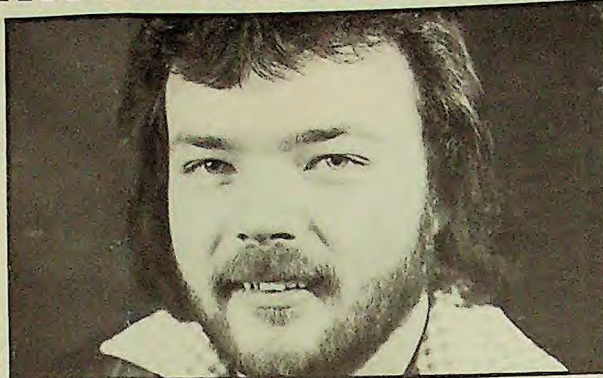
Tipsheet is edited by SUE FRANCIS Contact her on 01 439 9756

New studio facilities boast comfort factor

TERRY STEVENS, director of Danridge Record Production, has put together rehearsal and recording facilities in Kent which he feels are especially suitable to new bands or groups desiring time and comfort in developing their recording potential.

Says Stevens: "It has become increasingly difficult to find good accommodation in London for rehearsals. They are often cold, shabby and certainly not conducive to a general feeling of comfort and creative relaxation."

"At Kempton Manor, we can provide rehearsal facilities for bands, whether large or small, in the main hall with adjoining booths for the recording of individual instruments. Our moderate sized eight-track studio can provide high quality demos or low cost masters. Keyboards of any description, amps, session musicians, etc., can be made



TERRY STEVENS

available as can video recording equipment with full editing and production facilities.

"The environment of Kempton is an easy, relaxed, warm atmosphere and an ideal spot, we suggest, for a

record company to place its budding new band prior to a London launch. Full accommodation and catering is available."

Stevens also mentions that as a production company, they are always looking for new groups or singers. Tapes and photos are invited.

Contact: Terry Stevens or Bill Gratten, Kempton Manor, Nr. Ashford, Kent or Danridge Record Production, 10 Little Brook Road, Ashford, Kent. Charing 2749.

PRS gift to the tune of £28,000

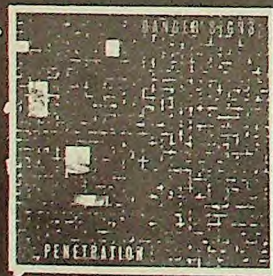
THE PERFORMING Right Society will donate over £28,000 in 1979 for purposes "conducive to the improvement or advancement of the composition, teaching or performance of music".

The society's donations are in the main given in response to applications which have been received for financial assistance. While the largest amounts continue to be given to the major bodies concerned generally with the profession of composition, gifts of relatively modest amounts can nevertheless be given to assist lesser known organisations.

Organisations who would like the society to consider giving them financial assistance in 1980 should submit an application by the end of December 1979, accompanied by their latest accounts and balance sheet with details of future plans and relevant financial estimates.

Contact: Miss Lesley Bray, Publication and Information Manager, PRS, 29/33 Berners Street, London W1. (01)637 4137 or (01) 580 5544.

IGNORE AT YOUR PERIL! DANGER SIGNS



PENETRATION

New single out now on Virgin Records. 7" and 12" versions available. VS257 VS25712.

Virgin Records Distributed by C.B.S. Telephone 01-960 2155.

Bubbling Ursuline seeks disco deal

A BRIGHT new talent bubbled onto the London musical scene last week.

Ursuline Kairson joined the cast of Bubbling Brown Sugar, coming over from the Paris company after a year in the Broadway cast and touring with the US national production. Other Broadway productions were Hair and Purlie, with which she toured. Other tours were with Jesus Christ Superstar (Mary Magdalene), Showboat and Two Gentlemen From Verona. In between, she's done club dates in the States and toured with the rock group, The Glass Bottle.

All this plus dozens of commercial jingles, TV and radio have kept Ursuline too busy to do something about her desire to make records. Now in London with only 'Sugar' to keep her occupied, she is in the market for a record company.

Though extremely versatile, she would like to do and has a great feel for disco. She has several demos to demonstrate her talent. Tipsheet caught her second night in 'Sugar' and her numbers, Sweet Georgia Brown and God Bless The Child, were show stoppers.

Catch Ursuline Kairson on stage



URSULINE KAIRSON, new Bubbling Brown Sugar star, seeks disco release.

at the Royalty Theatre, Kingsway, or contact her manager Dilek Koc, 12 Boulevard Exelmans, Paris 75016, France. Tel. 524 4784.

Reddy looking for album material

AMERICAN PRODUCER Joel Diamond has just been set to produce a new album for Helen Reddy by her manager Jeff Wald who has decided to scrap a half-completed album with another producer. The new LP should be released in mid-May to coincide with Helen's US NBC-TV special, so Joel is urgently looking for "Helen Reddy-Ann Murray material".

Besides being an active producer, Joel is also an 'in front of the camera showman' and has had a couple of disco albums featuring himself released — the latest will be Joel Diamond Experience on Casablanca Records. Therefore

strong disco songs are always welcome.

From New York Joel also tells Tipsheet: "I'm about to produce two new albums for Engelbert. One album will be all inspirational and the other contemporary. I need material for both". Engelbert's last single, This Moment In Time, produced by Joel sold well in America and made good strides in establishing him away from the cabaret image and into today's record buying market.

Contact: Joel Diamond, Silver Blue, Penthouse 220, Central Park South, New York 10019, USA. (212)586 3535.

ABBA[®]

new single

'Does Your Mother Know'



Out next week.

from the forthcoming album 'VOULEZ-VOUS'

7316



Records

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

RETAILING

NOW REORGANISED so that 12 "merchandiser" reps cover the country's retail outlets (reporting to Dave Valente who in turn reports to national promotion manager Peter Rezon); and four salesmen, under marketing manager Julian Moor, concentrate on regional promotion, EMI LRD's sales team for Scotland and the North East was the subject of the last *MW* Meet the Salesman feature. A printing error meant that two of the pictures appeared above the wrong captions, so the whole block of photographs is being re-run for the benefit of dealers who want to clip and keep the series.



ELLIE STOKELD: saleslady for North East England.



RODDY FORREST: LRD's merchandiser in Scotland.



DUNCAN ROBERTSON: salesman responsible for East Scotland



BRENDAN CAMERON: salesman in the Border regions and West Scotland.

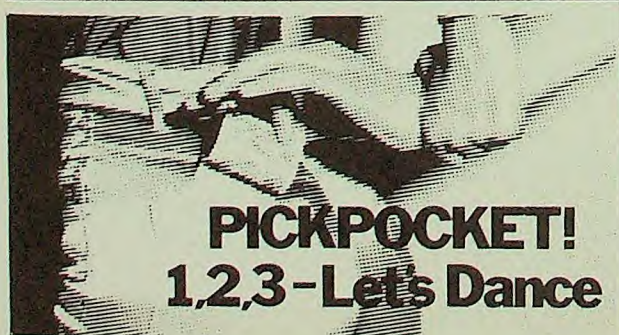


DAVE LEES: regional manager for the whole of Scotland and the North.



GARRY MUNRO: Display salesman for Scotland and the North East.

EMI LRD's Northern sales-team



PICKPOCKET!
1,2,3-Let's Dance

SW dealers ask: where have all the reps gone?

Oberstein: "Now we are not increasing unit trade, because people see something advertised on TV, go into a multiple, but it and go out again."

DEALERS IN the South West have always been aware that they are geographically the most isolated, and in money terms serve one of the smallest sections of the record buying public.

The second meeting of the SW retailers' committee drew a small attendance — travelling distances in the area probably being one of the reasons for absences. But guest speakers Maurice Oberstein, CBS chairman, and his sales director John Mair, found themselves with no lack of questions to answer.

Most of the topics were of general interest to the trade, and have in different ways been discussed at other GRRC meetings around the country.

Two matters the local dealers did feel were particularly relevant to their area were TV advertising of albums — which usually reduces dealer margins countrywide, but which seldom appears on Westward TV — and the increasing tendency for company reps to give the smaller West Country dealers a miss, and contact them by telephone only — if at all.

Full margin

SW chairman Peter Corney broached the subject of TV margins and advertising spread on these albums. "We have never conned or fooled anyone," Oberstein commented: "We tell the trade exactly where albums are being advertised." When Corney then suggested that dealers in areas where TV ads were not bought should be given the full margin, while others had their margin reduced to pay for the TV time.

Mair explained that the idea was impractical, first, because the whole campaign was always costed on retail price, and second, because "if you think about it, with full margin in some areas, we are not going to sell many albums to dealers in the areas where the margin is reduced." Complicated business horrors like cross-shipping of stock would, he felt, be bound to follow from a split-level margin policy. The retailers seemed to agree that, however desirable it might be from their point of view, different margins on certain LPs would in practice be impossible to apply.

Record company reps came under rather longer discussion. One Barnstaple dealer opened: "I know that my shop is out on a limb, in a small North Devon town, but since business slackened off after Christmas I have not seen a rep. All they do is phone us, but in the summer, when business is good, salesmen are queuing at the door. It means I have to order without seeing record sleeves or hearing the product, and I cannot tell my customers anything about it."

As far as CBS was concerned, Mair replied: "The answer is money. Our sales policy changes go back to before last Christmas. (This was the time when, as reported in *MW*, CBS regionalised its sales force, affecting call cycles and increasing the amount of telephone contact between sales staff and dealers).

"The cost of putting a rep on the road is high. Where we had to decide that we could not make a physical call on a shop in future, we thought we had made sure that all dealers were contacted and had the new system explained. The purpose of the exercise, after all, is not just to sell, but to maintain contact."

He and the CBS area reps who were at the meeting, did however emphasise that whenever a dealer, whether he was included in a salesman's call cycle or not, needed help, information or advice on CBS matters he could call his area office. For the South and West this is in Southampton.

Oberstein emphasised: "You might find that they have the time to come in to your shop and deal with specific problems even if they do not normally call."

When one dealer remarked that times had changed drastically and that, "there are no company reps — who deal with problems, discuss the business — anymore, just salesmen", Mair retorted: "We call our men salesmen, not reps. They are there to make money for the company, and to earn enough to make their journey worthwhile. But a good salesman will deal with the little things which crop up — and if he takes care of these problems for the dealer he might well sell him a few more records!"

When the subject of RRP on CBS advice notes was raised, Oberstein was able to tell delegates that, as a result of opinions gathered from dealers at previous GRRC meetings, CBS has taken firm steps towards adding this information to advice notes: "We are now only a couple of months away from doing it. Our computer programme was one of the first, and we trapped ourselves in a programme which did not allow us to put RRP on advice notes. The impetus to change has come from yourselves, the dealers; and we are doing so."

Several of the retailers returned at different points during the evening to the subject of singles. One area of total agreement between the record company executives and the retail trade appeared to be that neither side made any profit out of singles, not the black 7" variety, anyway.

When asked to review the situation generally, Oberstein reminded the dealers: "Singles have always been a way to give the public access to new artists. They remain a promotional device, to expose artists and to help sell albums. As long as the public buys singles — and volume sales in this area have been going up enormously, so the price is obviously not putting people off — we will go on making them."

While SW dealers on the whole seemed to be content with the five per cent returns system, the guests were asked why CBS — like all manufacturers operating the system, except Phonodisc — did not allow tape to be returned within the quota.

Oberstein, first looking at the tape side of the business as a whole, replied: "We are none of us very happy with the amount of tape business, or the growth in that market."

"Home taping has contributed to the decline of tape sales, but we also display tape badly. The industry and trade's first consideration should be to make more of a business out of tape. Where records were concerned, five per cent returns seemed to us to be a way of giving the dealers a chance to try more records, to display more stock without taking too big a risk of being left with it. Perhaps we should make our tape discount 27.3 per cent

with five per cent returns or 30 per cent without — in the end it's only a question of money."

When imports were briefly mentioned, Mair told the dealers that this problem was one which pre-occupied the manufacturers a great deal. Such steps as could be taken were being taken; for example, the forthcoming Abba LP will be given international release, to avoid the big import problems which followed the staggered release dates of the last album. Simultaneous release in all territories is being organised from Sweden.

CBS was handed bouquets from several dealers when the question of reimbursement of postage on returns came up. Mair was reassured that his company was "one of the quickest" at refunding carriage charges, provided dealers sent simple proof of postage.

Multiple problem

Oberstein was unable to offer any concrete answer to the plea: "How can the manufacturers help the independents to combat the multiples?"

"It is something which troubles me," he replied. "In the old days it was the case that if there was a hit record it was generally good for the business — people went into shops to buy the hit and bought something else as well."

"Now we are not increasing unit trade, because people see something advertised on TV, go into a multiple, buy it and go out again."

"I don't have any answer, but it's a problem for us all. Records in the UK are expensive, in terms of cost against purchasing power, but the cycle of cost and price goes on, and I cannot find a way out."

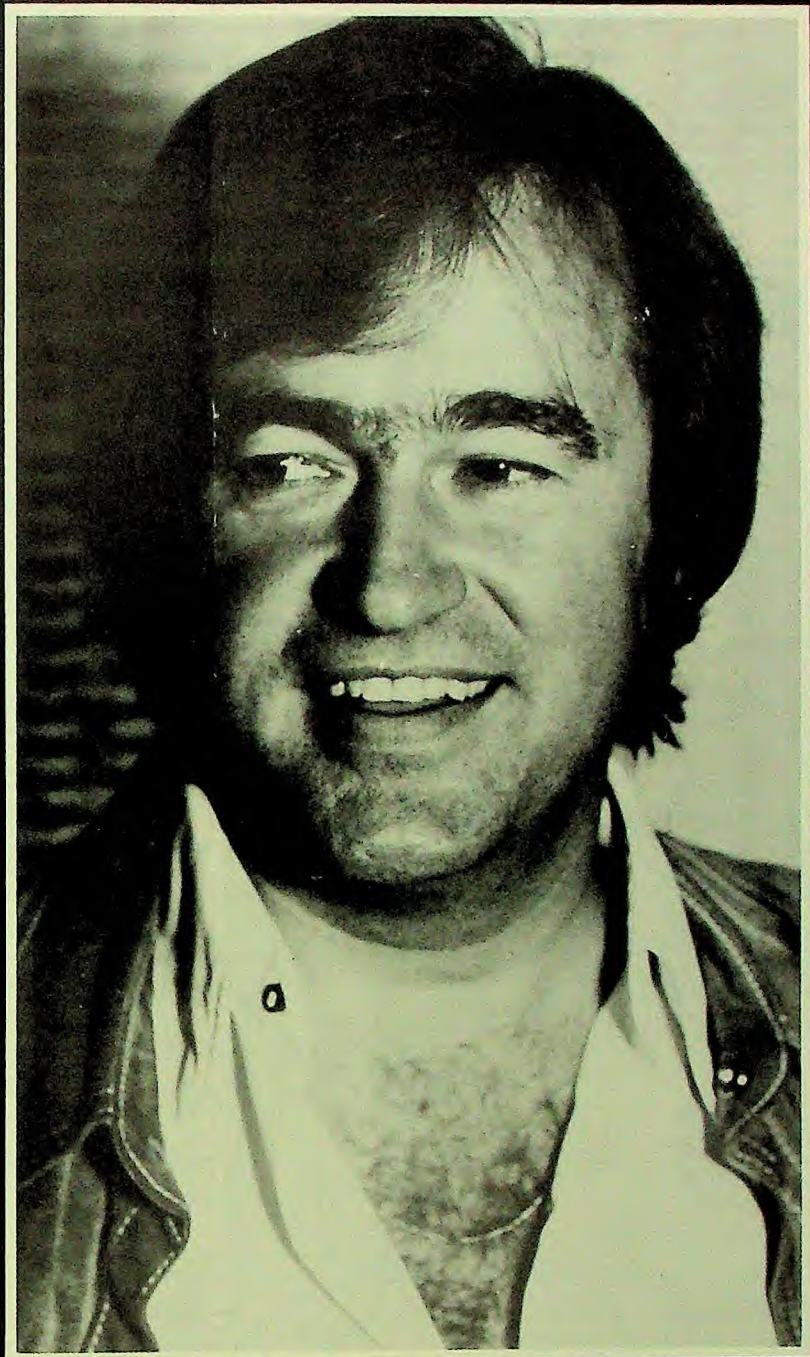
Pick of the imports

NEW RECORDINGS from some of the world's leading jazz musicians are on offer from EMI International Imports, as a result of a deal with Fantasy Records of America.

Twelve LPs, all on the Galaxy label, are being released simultaneously, one each from Shelley Manne (Essence), Richard Davis (Fancy Free), Roy Haynes (Thankyou), Hank Jones (Waiting for the Moment), Cal Tjader (Breathe Easy), and Tommy Flanagan (Something Borrowed, Something Blue), two from Stanley Cowell (Waiting for the Moment and Tiptoe Tapdance), a joint recording by Red Garland, Don Cant and Philly Joe Jones called Crossings, and solo albums by Garland and Philly Joe.

Other recent EMI Imports acquisitions include interesting compilations of catalogue material by Deep Purple (When We Rock, We Rock and When We Roll, We Roll — PRK 3223) and Smokey Robinson (Smokin' — T9 363 A2, a live double LP). There are also several more in the Original Oldies series (Vols. 4, 5 and 6), each a collection of original tracks bringing together artists not often found together on UK-produced compilations.

No 1
IN
USA



FRANK MILLS

Music Box Dancer

2121 370

THE CATCHY PIANO TUNE FEATURED BY THAMES T.V.
THAT HAS SOLD OVER A MILLION IN THE U.S.A.



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

INTERNATIONAL

AMERICAN
COMMENTARY

AS BRANCH distribution continues to centre competition among the six majors — CBS, WEA, Polygram, MCA, Capitol and RCA — the importance of a record's chart strength will diminish in terms of company performance (except, of course, for the rare exceptions like Saturday Night Fever or Fleetwood Mac).

The distributors' main function is still to ensure that the records are in the stores — the best point-of-purchase stimulus — but the recent spate of manufacturing and distribution agreements is concentrating power in a different segment of the industry. The manufacturing agreement particularly helps to build profit for the parent companies.

The charts, therefore, are going to be read differently in the future. *Billboard*, for example, already does a semi-annual analysis of which labels had how many records in the charts, and the other trade publications have in recent years attempted similarly-based round-ups.

The business analyst seeking to evaluate a company's performance, however, can now look at that company's chart strength from a distribution point of view. By evaluating the manufacturing-distribution agreements and monitoring the

Changes in
the chartsFROM IRA MAYER
IN NEW YORK

charts for several months, the analyst should have a good picture upon which to base his or her projections.

Obviously, these two factors will have to be weighed differently, depending upon the given company. For example, the loss of ABC and A&M pressing business at CBS has already significantly affected the CBS first quarter revenue and profit for 1979. Yet the CBS chart presence has remained fairly constant as compared with a year ago (15 per cent for singles this year as opposed to 14 per cent in 1978; 21 per cent for albums in 1979 compared with 23 per cent last year, both based on the last week of March).

Polygram, in contrast, has picked up a few labels since 1978, most notably Capricorn, but the bulk of that company's success in this country has been and continues to rest on RSO and Casablanca. The gain of seven per cent on the singles chart over

1978 (from 14 to 21 per cent), however, is largely attributable to the growing significance of the conglomerate's own Polydor label, which for the week under consideration and two records in the Top 10 alone.

And therein lies a third crucial element in the business analysts' evaluation. For singles in particular, sales are barely meaningful below the Top 25 positions in the chart. The key is not, for instance, WEA's 30 per cent share of the Top 100, but the three singles it has in the Top 10 and the six in the Top 25, compared to CBS's zero in the Top 10 and two in the Top 25.

And although shifts between branch and indie domination of the charts have always been cyclical, the downturn in indie strength has been particularly drastic of late: a drop of 17 per cent on the singles chart (from 28 to 11 per cent) since last year, and a decrease of six per cent on the album chart.

The situation is most complicated for albums because the sales numbers are so much bigger. An evaluation there must take into account the relative sales strength of any given record as compared to the No. 1 album. One American trade newspaper is beginning to experiment with this kind of analysis, which I will examine in a later column.

EDITED
by
NIGEL HUNTERBonnie Tyler
on the trail
of success

HELSINKI: Bonnie Tyler begins her first Scandinavian tour here on April 21 in the wake of her current album, *Diamond Cut's* success in Norway, Sweden, Finland and Denmark, and chart placings already in France and Germany for her new single *My Guns Are Loaded*.

After the Helsinki date, she goes to Stockholm (23), Oslo (24), Copenhagen (25) to complete the Scandinavian stint, followed by Holstebro (26), Lucerne (28), Innsbruck (May 1), Frankfurt (2), Paris (4) and Dortmund (6).

Tyler, whose new stage act is being produced by TV producer/director Mike Mansfield, will appear at the Longleaf Country Music Festival in the UK at the end of June.

Aussie ads

MELBOURNE: Fable Records, in conjunction with its distributor, Astor Records, has embarked upon a TV advertising campaign to promote its compilation album *20 Great Australian Hits*.

This is the first time in several years that Fable has utilised TV, and managing director Ron Tudor reports his satisfaction with the initial consumer response since the TV shots began in Brisbane, followed by Perth, Adelaide and Hobart, Tasmania. If the present reaction continues, Fable will roll into Sydney and its home city of Melbourne.

The album features tracks by various Australian artists, all of which achieved strong chart ratings over recent years.



HAMBURG: Gloria Gaynor holds a commemorative gold coin just presented to her by Polydor International president Dr. Werner Vogelsang at a celebration dinner held here recently to mark her international success with *I Will Survive*.

Publishers unite
against imports

From MICHAEL HENKELS

HAMBURG: German music publishers are combining forces to stem the tide of foreign imports of sheet music and folios. Chappell and Intersong in this city, Edition Intro in West Berlin and Melodie der Welt in Frankfurt have co-operated to produce *Musikladen*, a folio containing 11 hits which it is proposed to publish approximately six times each year. Intersong spokesperson Elke Prince told *Music Week* that the publishers intend to work together on the exploitation of their standard catalogues as well.

NDR, the north German radio station based in Hamburg, has collaborated with All India Radio and the Indian TV station Doordashan since August 1965, and NDR has just announced an extension of the 14-year-old partnership. Three Doordashan staff members are visiting NDR in Hamburg this month.

British singer-songwriter Chris Rea, who went gold in the States with his debut album *Whatever Happened To Benny Santini*, has had his new LP *Deltics* released here, and made a seven-day promotion trip to support it.

Rod Stewart was selected for special promotion in South Germany by WEA's new sales promotion manager Manfred Achtenhagen. The boost included window stickers, life-size free-standing models of the artist, posters and advertisements, and retailers are reporting sales increases of over 100 per cent.

EMI's central European directors met in Cologne last month under the chairmanship of EMI regional

managing director Wilfried Jung. They reviewed the last six months of EMI's 1978/79 fiscal year, and European A&R director Roel Kruijze gave his report on major tours and new artist contracts, including the one with Paul McCartney.

Manfred Mann, with a string of hits behind him, has won his first gold record in Germany for over 250,000 LPs and cassette sales of his *Watch* album, and is well on the way to a platinum trophy for the LP, which has been in the *Musikmarkt* chart for 50 weeks and has now passed the 400,000 sales mark. The gold award was made to Mann by Ariola manager Friedel Schmidt, and Mann and his Earth Band have 22 German concert dates throughout April and May and a new album release called *Angel Station*.

Metronome has renewed its contract with the Italian Ricordi label. Warner Bros in Munich announces contracts with Foreigner, Marilyn McCoo and Billy Davis, and has also signed American singer-songwriter Walter Egan.

New head for
Phonogram S.A.

PARIS: Jacques Caillart, 49, has been appointed managing director of Phonogram S.A., France, thereby becoming head of one of the largest record companies in this country covering the Philips, Fontana, Mercury and Vertigo labels and marketing Island, Chrysalis, Charisma, ECM and others.

Caillart began his record industry career in the early 1950s with the Société Phonographique Philips in Africa, and transferred to France in 1955. From 1959 to 1961 he worked as sales manager of export services, and was promoted to deputy director of artist development and then became sales director before his 1973 appointment as deputy managing director of Phonogram S.A.



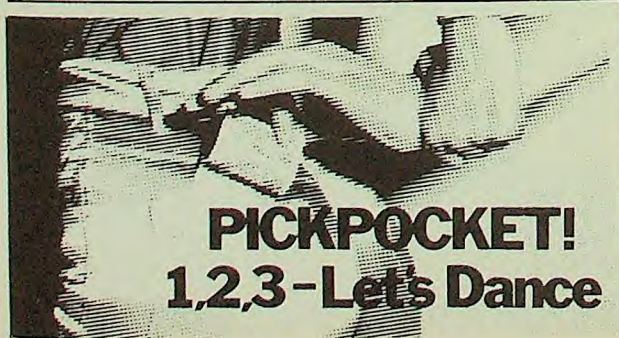
SYDNEY: Cleo Laine and John Dankworth support her gold award for the *Cleo* album, which has also proved to be the fastest selling album in the history of RCA Australia. In the centre is RCA Australia's Brian Smith.

New York assault

NEW YORK: Elvis Costello conducted a recent weekend blitz on the New York metropolitan area, beginning with a show at the Capitol Theatre in nearby Passaic, New Jersey on the Friday.

This was followed on Saturday by one at New York's Palladium, and a three-club marathon on Sunday that encompassed a "matinee" at 6 p.m., followed by a show at the Bottom Line and a final stage fling at 1 a.m. at Great Gildersleeves.

Prior to the Passaic date, Costello held a press conference during which he apologised somewhat begrudgingly for racial and musical references that had prompted Bonnie Bramlett's physical attack on him earlier during the tour. This and some generally negative press coverage seems to have persuaded him to keep his between-numbers patter to a minimum. There has been some tough action from his security staff, however, who invade the audiences to confiscate the film of anyone seen taking photographs during his performances.



NEW SINGLE

ROD STEWART

Blondes Have More Fun
The Best Days of My Life

Riva 19

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Blondes Have More Fun

Riva 19



ROD STEWART

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NEW SINGLE

PUBLISHING

NOW THAT the Jerusalem dust has settled on this year's Eurovision Song Contest, a spotlight can be brought to bear on the event and more particularly the Song For Europe eliminating occasion which decides which British song and artist(s) will represent the UK in the final.

Ronnie Bridges runs the Liber-Southern subsidiary of Peer-Southern Music in this country. He is a self-confessed old-style piano-playing music man, with 16 years' experience at his present post preceded by a long spell as a resident songwriter at the Windmill Theatre back in its glamorous old days of embryo comics like Harry Secombe and Peter Sellers and statutory stationary nudes.

Bridges is steeped in the music publishing business, and consequently takes a close interest in major events like the Song For Europe and the subsequent Eurovision final. He was very impressed by the efficient Israeli presentation of the latter and the winning Israeli song Hallelujah, which is characterised by a lot of "suspended fourths", he says.

He is not, however, very impressed with the Song For Europe set-up as it now is. He believes the "song" part has been overlooked and largely forgotten in favour of visual and choreographic elements.

"Those participants who cried like wounded stags when the Albert Hall event was blacked out that they weren't seen have confessed that it's not a song contest any more," Bridges declared, "It's a performance contest."

He prefers the older SFE formula involving one artist as being "a fair contest for the songwriter and scrupulously supervised by the Music Publishers Association". He

New format suggested for Eurovision song choice

adds that the MPA supervision now is just as scrupulous, but "it's got too big with too many entries".

Bridges dislikes the present method for the SFE because it's no longer a *bona fide* songwriting contest, but has become ancillary to production, costume, choreography and overall presentation. He maintains that modern and experienced songwriters may be penalised if they are not part of "large syndicates" with access to well-known performers and ample funds for demos "which we know full well are masters". He reckons that about £130,000 was probably expended by the music industry this year for the SFE event in producing demos and masters, and "it's a tremendous waste of money to my mind".

He advocates selection of the performers first, involving two songs by respective solo singers, two by duos, two by three-strong groups up to two by six-strong acts. Or, in other words, 12 different songs performed by 12 different acts encompassing the broad spectrum of pop and MOR.

Bridges wants the acts to be limited to those who have appeared professionally on British TV at least three times, or have been featured on a commercial single or LP issued by a member of the BPI or else can otherwise satisfy a "clearance committee" of their suitability.

He would also like such a special committee including two BBC TV representatives to vet the suitability of applicants to participate and whose decisions are confidential and final, and the selection of performers for the SFE to be decided by a draw at an MPA lunch or the Songwriters' Guild gold badge lunch. Thus, is any act deemed unsuitable by the committee, the act need never know. Bridges admits that the committee's deliberations

Edited by
NIGEL HUNTER

with no proven experience of such a task. In normal circumstances (not this year) they are allowed to view as well as listen, and, being human, may well take into account other factors apart from the song itself".

What Bridges would like to see in future SFE events is a song contest where good writers compete with each other on equal terms, as in days gone by, and fewer entries "from songwriters who are prepared to exercise their craft by writing something special for someone special".

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would inevitably be prolonged, "but the sifting of acts is simpler than the judging of songs".

At the luncheon draw, the names of two acts in the six categories would be taken from six hats. The MPA would circulate the rules, stating the names of the performers. Members would be invited to submit material for any of the nominees and if the member or his writer(s) wished to hear the relevant "sound" of the performer(s) the MPA would agree to hire them a demo cassette for about £3 to be returned afterwards for wiping clean. The name of the artist or group for which each submission was intended must be irrevocably stated, and no alternatives would be allowed. Entries would be limited to two per company as at present.

No advantage

The MPA would point out that while demos must be of good quality, there would no longer be any advantage in submitting masters or near-masters merely to impress. The suitability of the song for its singer(s) would be the only criterion.

Preliminary judging would be done by 12 small, even-numbered panels, one panel per act. Each panel would have familiarised themselves with the details of the act and its style. Each panel would report its decision to the MPA, stating the song selected and the runner-up.

The BBC, having sat in on the talent clearance, would take no part in song judging because a well-balanced selection of songs and styles is virtually guaranteed by all the foregoing. Regional judges would be issued with lyric sheets, and their judging would be done on

an aural basis only.

"There is only one way to judge a song," Bridges stated. "That is to hear it while following its printed lyrics. The MPA has recognised this for years."

He doesn't maintain that his suggestions are necessarily the final conclusive remedy for improvement but "just some food for thought".

Roberts honoured

FRIENDS AND colleagues of Mike Roberts of Essex Music joined forces last Tuesday (April 10) to organise a celebration lunch for him at the Lord Byron Restaurant in London's Greek Street to mark his 20 years with Essex.

This followed a party the preceding Friday hosted by Essex chief David Platz in honour of the same occasion, including a presentation. The luncheon party comprised people from the Performing Right Society and the Mechanical Copyright Protection Society as well as various record companies and publishing houses, and Marilyn Worsley presented Roberts with a magnum of champagne on behalf of the MCPS.

Warners—Heath deal

A WORLDWIDE sub-publishing contract has been negotiated between Heath Music and Warner Bros. Music, with Tim and Nick Heath acting for their company and Rob Dickens for Warner.

Heath Music represent among others Andy Davis and James Warren, both former members of Stackridge now known as the Korgis, Dave Fuller and Rob Spensley, otherwise known as World Service, and Kim Beacon.

Albums by the Korgis, World Service and Kim Beacon will shortly be released on the newly formed Rialto label, which is controlled by the Heath brothers.

All Heath Music back catalogue material is included in the sub-publishing deal with Warner.

Unhappy

Because of the contest's nominal "open" nature, he thinks far too many "time-wasting" entries are received and considered, befuddling the minds of the judges to the detriment of clear judgement. In a laudable attempt to attain a true cross-section, Bridges believes "quite hopeless" efforts are allowed through, and he is unhappy about the regional judging panels assembled who are "faceless and

Standard committee sets examination fees

THE STANDARD Publishers Committee of the Music Publishers Association has recommended that members accept a new scale of licence fees for reprinting their copyright works in the Associated Board's violin and piano examination music for 1981/2.

The new fees, which were proposed by the Board's publishing manager Alan Jones, are based on a percentage of the selling price, and will be payable in February 1980. The range is from five per cent for Grade 1 publications to nine per cent for Grade 7 reflecting, according to Jones, the relationship of sales to the number of examination candidates in each grade.

In most cases, the new rates represent a substantial improvement compared to fees paid in the past. It is expected that the board will begin seeking licences for 1981 in the near future, and publishers who wish to be advised of the new scale of fees

should contact the MPA office.

The MPA points out that the Mechanical Copyright Protection Society is circulating record companies individually with lists of those publishers whose royalties should be paid to MCPS. The names of publishers who have not returned the new MCPS agreement and registration forms will not be on the list, and the MCPS accordingly has no authority to act on their behalf.

No claims are being made on the basis of statutory notices for these publishers, and any subsequent royalties will therefore not be collected by the MCPS. Publishers still intending to sign the new agreement are advised to contact the MCPS membership department without delay.

An agreement on revised hire tariffs with the Association of British Orchestras and the National Federation of Music Societies has not yet been reached, although it was due to take effect from April 1.

It was hoped that rates might still be approved at a final meeting scheduled just before Easter, but if no agreement was forthcoming, the ABO and the NFMS have been advised that MPA members will be free to seek fees negotiated on an individual basis.

The MPA believes some members may be interested in receiving details of the Music Trades Association Training Centre's two courses for music retailers (sheet music course



CHRYSLIS MUSIC has signed the Bogey Boys from Northern Ireland to a worldwide publishing contract. The band has won awards in Ireland's *Hot Press* magazine and the most promising new band trophy in the Irish TV rock show *Our Times*. The Bogey Boys are (front, from left) Paul Moran, Jimmy Smith and Donal Nagle, with Chrysalis Music deputy managing director Terry Connolly and Brian Kennedy of Skylark Music, the band's management company, standing behind.

PICKPOCKET!
1,2,3-Let's Dance

Which music publication do dealers spend the most time reading?

Music Week	78%
Record Business	6%
Radio and Record News	4%

(Source: NOP Market Research)



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DISCOS

Soccio—a new star with rock roots

THE PAST week or so has seen the arrival of several top disco artists in London and while Gloria Gaynor (and presumably Polydor Records) feel that disco is something that has now been transcended Manu Dibango and Gino Soccio were both aware exactly where their loyalties lie.

The Soul Makossa man is well known, but Gino Soccio is a comparative unknown that you will do well to remember. He has already topped the disco charts in the States and is the most interesting new artist to emerge in a long time.

The Montreal session musician's background is anything but disco—in fact it owes more to rock and the classics, but thanks to the push given by new record executive whizz kid Ray Caviano and his label RFC, Soccio has achieved the rare accolade of a top album (Outline) and top single (Dancer).

Arriving in London for his first visit via Rome, he revealed that he was also the man behind a distinctly Eurodisco album of a year ago called Kebekelektrik which import DJs purchased on Salsoul but which was eventually issued here on CBS. Although the record did little domestically, it was a success in Canada and the US and War Dance, lifted from it, was a disco hit, showing Soccio's own ability as a songwriter.

Heatwave album

A NEW Heatwave album, Hot Property, is due for release in May, and a single taken from it, Razzle Dazzle c/w Birthday, will be released by GTO on April 27.

The album was produced by Phil Ramone and the ten featured tracks were written by Rod Temperton and Johnnie Walker.

Edited by
JERRY GILBERT
of Disco International

"It was around that period that I fully appreciated disco", Soccio admitted. "I suppose I'd been influenced by European disco but then I went to the Limelight disco in Montreal and saw how the crowd were reacting to War Dance... it was fantastic."

Anxious to promote Kebekelektrik as a band affair, the record company understandably gave Soccio few credits, but then he cut Outline for a small Canadian label Quality. "They played it to Ray Caviano whom I'd known from his days at TK. He heard the album and then called me down to New York."

But the album was recorded as far back as last summer and now Gino is anxious to get on with the next one.

Doubtlessly he will also feel more at home back in his native Montreal for he sounded a little bewildered when I spoke to him—perplexed with the single coupling of the two strongest tracks on the album and also that in Italy he ended up lip-synching to a different track—called The Visitors—which is the single they have culled from the album.

Busy spring for MCA catalogue

JAZZ-FUNK DJs will be keeping a close watch on the output of MCA now that they have acquired the ABC catalogue. And with Infinity, the American label licensed to them, intensifying their disco push, MCA marketing manager Stuart Watson predicts a prolific spring schedule culminating in a complete streamlining operation by July.

While retaining the use of two independent disco promotion companies, MIF and Sally O's Funk Funktion to work MCA and associated labels respectively, he nevertheless feels that an in-house department is a distinct possibility by the summer.

"By then all ABC stuff will come under the MCA banner", he predicts. Current disco product includes releases by M, Rufus, Floaters, Dobie Gray, Keane Bros, Battlestar Galactica, followed by War's Good, Good Feelin', Chromium's Fly On UFO from Infinity and NRG's Get It Right at the end of the month.

But it is the hot import material by Joe Sample, the Dells, the Dramatics, Shotgun, Spirogyra and Al Hudson and the Soul Partners that soul/funksters will be keeping a look out for.

"The policy will be to import finished product and work to a certain point before releasing UK", Watson told *Music Week*. "The War and Chrome product for instance, we've brought in from the States, but where we can get stuff far enough in advance we will prefer to use UK pressings."

DISCO TOP 30

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

- 1 (1) TURN THE MUSIC UP, Players Association (Vanguard VSL 5010)
- 2 (3) DISCO NIGHTS (ROCK FREAK), GQ (Arista ARIST 12245)
- 3 (4) I WILL SURVIVE, Gloria Gaynor (Polydor 2095 017)
- 4 (11) HE'S THE GREATEST DANCER, Sister Sledge (Atlantic K11257)
- 5 (5) CAN YOU FEEL THE FORCE, Real Thing (Pye 7N 46147)
- 6 (2) KEEP ON DANCIN', Gary's Gang (CBS 7109)
- 7 (7) CUBA, Gibson Brothers (Island WIP 6483)
- 8 (8) I WANT YOUR LOVE, Chic (Atlantic LV 16)
- 9 (9) IN THE NAVY, Village People (Mercury 6007 209)
- 10 (6) CONTACT, Edwin Starr (20th Century BTCL 2396)
- 11 (16) SHAKE YOUR BODY (DOWN TO THE GROUND), Jacksons (Epic EPC 12-7181)
- 12 (10) BOOGIE TOWN, FLB (Fantasy FTC 168)
- 13 (19) HAVEN'T STOPPED DANCING YET, Gonzalez (Sidewalk SID 102)
- 14 (15) KEEP YOUR BODY WORKIN', Kleer (Atlantic LV21)
- 15 (12) EVERYTHING IS GREAT, Inner Circle (Island WIP 6472)
- 16 (17) BY THE WAY YOU DANCE, Bunny Sigler (Salsoul SSOL 117)
- 17 (30) I (WHO HAVE NOTHING), Sylvester (Fantasy FTC 171)
- 18 (14) LIVIN' IT UP (FRIDAY NIGHT), Bell & James (A&M AMSP 7424)
- 19 (20) LOVE BALLAD, George Benson (Warner Bros K17333)
- 20 (13) GET DOWN, George Chandler (20th Century BTC 1040)
- 21 (25) I DON'T WANT NOBODY ELSE, Narada Michael Walden (Atlantic K11266)
- 22 (24) SWINGIN', Light of the World (Ensign ENY 22)
- 23 (23) YOU BET YOUR LOVE, Herbie Hancock (CBS 7010)
- 24 (—) TURN ME UP, Keith Barrow (CBS 7090)
- 25 (27) THE RUNNER, Three Degrees (Ariola ARO 154)
- 26 (28) DISCO JUNCTION, Side Effect (Fantasy FTC 170)
- 27 (18) STRAIGHT TO THE BANK, Bill Summers (Prestige PRS 101)
- 28 (26) MONEY IN MY POCKET, Dennis Brown (Lightning LIG 554)
- 29 (—) LOVE AND DESIRE, Arpeggio (Polydor POSP 40)
- 30 (—) DANCE LADY DANCE, Crown Heights Affair (Mercury 6168 804)

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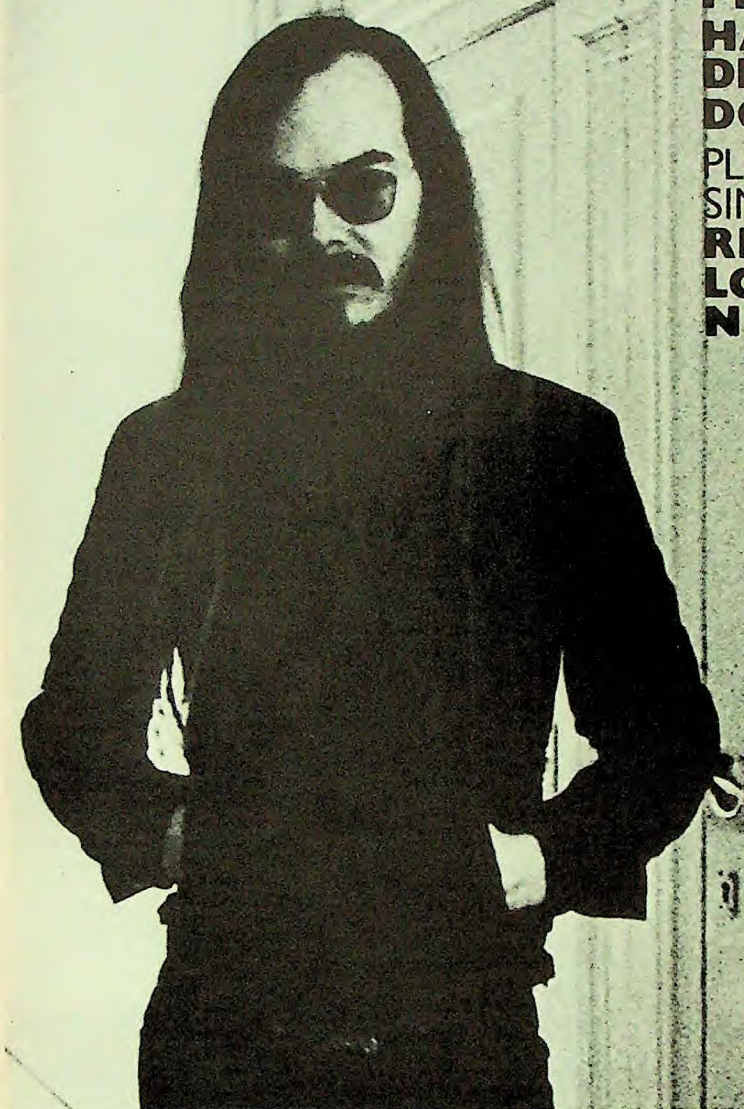


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BROADCASTING

Protest at rentals increase

THE LARGER stations in the ILR network are unhappy at the way primary and secondary rentals have been reassessed.

Stations like Capital, Clyde and Piccadilly are bearing the brunt of the primary rental increases, while the smaller and medium size stations are expected to pay much the same sum or, in some cases, less.

The IBA feels that this readjustment — to take effect from October 1, 1979 — will prove an equitable method of financing the renewed development of the ILR network. While some of the stations feel that any further cutting away of their profit might affect some of their more ambitious programming and community plans, the IBA asserts that worthwhile schemes could be funded from secondary rentals, introduced for that purpose.

ILR stations should also be wary of making too spectacular a profit and attracting the attention of the treasury, which might at some time seek to introduce an advertising levy along the lines of the levy imposed on the independent television stations.

Rental changes are:

London Broadcasting Co. (on air 8.10.73) at 30,979 18,000 from 1.10.79 210,000; Capital Radio (16.10.73) 525,320, 925,000; Radio Clyde (31.12.73) 144,593, 230,000; BRMB Radio (19.2.74) 130,145, 195,000; Piccadilly Radio (2.4.74) 183,140, 250,000; Metro Radio (15.7.74) 120,960, 130,000; Swansea Sound (30.9.74) 24,097, 25,000; Radio Hallam (1.10.74) 49,400, 60,000; Radio City (21.10.74) 151,814, 180,000; Radio Forth (22.1.75) 71,111, 70,000; Plymouth Sound (19.5.75) 21,446, 15,000; Radio Tees (24.6.75) 51,471, 60,000; Radio Trent (3.7.75) 43,375, 50,000; Pennine Radio (16.9.75) 28,917, 25,000; Radio Victory (14.10.75) 33,298, 30,000; Radio Orwell (28.10.75) 15,181, 15,000; Thames Valley Broadcasting (8.3.76) 19,527, 20,000; Downtown Radio (16.3.76) 71,111, 70,000; Beacon Radio (12.4.76) 89,171, 90,000 Total: 1,954,077 and 2,650,000.

Election link

ILR COMPANIES LBC/IRN and Capital will be jointly producing a documentary series — Europe 79 — to be broadcast simultaneously by them and other ILR companies during the run up to the European elections on June 7. Stations will also be co-operating in a one and a half hour phone in to the President of the European Commission, Mr Roy Jenkins, enabling people in all their areas to question him.

Increase in local radio advertisement rates

FOLLOWING THE announcement of ad rate rises on seven of the eight ILR stations represented nationally by BMS, Radio Luxembourg and AIR Services have made similar spring re-adjustments to rate cards for the stations they represent.

Although the increases on Luxembourg are much larger in real terms, the station points out that adjustments to total audience guarantees, produced from Gallup research, means that the rise in cost per thousand of the audience across A, B and C time segments is only 1.5 per cent and for total audience packages 10 per cent. Research also indicates a healthy increase in the after midnight audience.

The Luxembourg increases mean that a 60 second spot in prime time (Monday to Sunday, 9.30pm to

midnight) will cost £360.

Of the nine ILR stations represented by AIR Services, Hallam (Sheffield) and Victory (Portsmouth) have decided not to increase their rates. Increases on other stations reflect the current level of inflation at approximately 10 per cent.

The levels mean that 60 seconds of prime time at basic rates will now cost as follows:

- Piccadilly Radio: £232.
- Radio Hallam: £99.
- Plymouth Sound: £35.25.
- Radio Tees: £88.30
- Pennine Radio: £39.60.
- Radio Victory: £40.
- Radio Orwell: £40.
- Radio 210: £41.50.
- Yorkshiradio: £203.

Yorkshiradio takes in Pennine, Tees and Hallam.

Direct response rates are now available for eight of the stations,

while in response to requests, fixed spot facilities have been re-introduced on all stations.

Franchise applications

AT THE closing date of April 6 the four franchise applications received by the IBA to operate the new ILR service at Gloucester and Cheltenham came from: Radio Severn, Windsor House, Brunswick Road, Gloucester; Gloucestershire Broadcasting Company, Provincial House, 45 Northgate, Gloucester; Cotswold Radio, A.T. Poeton (Gloucester Plating) Ltd., Eastern Avenue, Gloucester; and a consortium which wishes to keep its identity confidential at this stage.

On the same date applications for the Peterborough franchise were received from Radio Nene, 33 Westgate, Peterborough; Hereward Radio, 10 Church Street, Peterborough; and Community Radio, 6 Back Lane, South Luffenham, Rutland.

News in brief

THE ASSOCIATION OF Independent Radio Contractors and the Independent Television Companies Association have reached an agreement whereby an expanded copy secretariat will in future be able to clear all national radio copy.

The new system will come into operation within the next few months and will streamline clearance procedures for radio in a similar manner to that used on ITV.

ATV'S TISWAS presenter, Sally James, is hoping to make her mark in radio after her first lengthy radio programme for BBC Brighton on Easter Monday.

Holiday Morning, as it was called, lasted for more than four hours and she has already recorded three shorter programmes for the station for future use.

IF YOU thought there could only be one Keith Skues, the Radio Hallam programme director is out to prove you wrong. He is soon to do some globetrotting to find the roots of his family tree after 25 years researching the project.

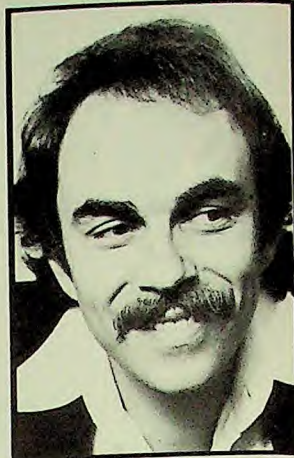
Skues says he will soon be in a position to publish the results of his labour which will include 65 separate branches of the family stretching to Mexico, Australia, New Zealand and South Africa.

Hancock, Corea for Capital festival

CAPITAL RADIO'S Jazz Festival to be staged at Alexandra Palace from July 17 to 22 is really beginning to take shape and although several big names have yet to be announced, the list of participants already numbers more than 100 musicians.

The British contingent is headed by Humphrey Littleton, Ronnie Scott, Kenny Baker, Stan Tracey, George Melly, Don Lusher, George Fame and Marian Montgomery.

The host of distinguished US visitors to the festival includes such names as Fats Domino, Chick Corea, Herbie Hancock, Dizzy



Simmons' soul chart snowballs

DAVID SIMMONS, of BBC Radio London, has compiled what he claims to be the first ever Top 100 chart of all time soul hits after more than 2,500 suggestions were sent to his Thursday night Soul '79 show.

Simmons will now be devoting five of his shows to playing the whole list, starting with number 99 this Thursday (April 19) and working his way to the top.

Says Simmons: "It all started quite casually and then just snowballed. At first listeners phoned in with their number one choices but so many said that they couldn't be pinned down to just one record so I had them write in with their top ten."

The poll was also promoted on Radio London's Reggae Rockers and Echoes programmes which go out at Sunday lunchtime. The response became so great that the aid of a computer was enlisted to process the results.

The results of the soul poll gave Marvin Gaye three of the top five places and Luther Ingram got into the top ten with a record that was never even released in the UK. The top ten reads: 1 Let's Get It On, Marvin Gaye (1973); 2 When A Man Loves A Woman, Percy Sledge (1976); 1 I Heard It Through The Grapevine, Marvin Gaye (1968) Three Times A Lady, The Commodores (1978); 5 What's Going On, Marvin Gaye (1971); 6 Sitting On The Dock Of The Bay, Otis Redding (1968); Tracks Of My Tears, Smokey Robinson (1970); 8 Misty Blue, Dorothy Moore (1976); 9 Midnight Train To Georgia, Gladys Knight and the Ips (1973); 10 If Loving You Is Wrong, Luther Ingram (1972).

A Radio Four documentary put together by Simmons — Black Rhythm And Roots, which traces black American music back to Africa, gets its third airing in six months on April 29.



DAVID ESSEX paid a visit recently to Piccadilly Radio to chat about his current album Imperial Wizard with DJ Roger Finnigan.

Magnus Records—a fuller sound for jazz fans

EARLY MARCH is the time set for the launch of Magnus Records, a brand new label specialising in high quality product.

Men behind Magnus Jon Soyka and Garry Lippman — intend to market the label through their already successful direct-cut outlet, Quadramail. Initial releases, both recorded at the '78 Sanyo Jazz Festival, feature the Humphrey Lyttleton Band and the contemporary jazz group Paz. Selling price for the albums, recorded by the binaural method, is £6.00 which, Soyka and Lippman feel, is a reasonable outlay for the kind of quality they intend to offer.

"We had originally hoped to get the albums into the shops earlier than we've managed to," Garry Lippman told MW, "but although we felt timing was important, we were even more concerned that the end result should be as near perfect as possible and that takes time."

Edited by PATRICK SULLIVAN

Soyka and Lippman met while employed in the advertising and marketing division of JVC Ltd., a company then heavily involved with its own quadrasonic system. In 1977 Jon, a Canadian and a resident of the UK for 10 of his 31 years, left to start Quadramail and shortly after asked Garry to join him. The idea to record in binaural came as a result of public interest in the method, monitored by Jon while with JVC. Although the company showed scant interest in developing the market, he quickly realised that one existed, set about supplying it and Magnus is the direct result of his observations.

Binaural sound is everything stereo should be and isn't. It gives the listener a tremendous feeling of immediacy and is the next best thing I've heard to buying a ticket to a

concert and taking the prime seat in the house. The effect is achieved by placing the microphones in the exact position occupied by the eardrums of someone sitting in the middle of the front row. The difficulties that presents are overcome by the simple expedient of positioning the mikes in a set of headphones worn by a dummy head which is then placed at the front of the stage.

Although binaural recordings only reach full effectiveness when used in conjunction with headphones, Magnus will still compare favourably with discs recorded by conventional methods.

Despite being fully involved in getting their first records into the shops, Messrs. Soyka and Lippman have no intention of neglecting Quadramail or its customers. As the result of a recently completed deal with foreign manufacturers, the company are to reduce the price of its direct-cut discs from £10.00 to £8.75 with the Brubeck double set falling from £14.00 to £12.00.

THIN LIZZY

A ROCK LEGEND



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FEATURE

ELECTION SPECIAL. ELECTION SPECIAL.

Twenty Questions for candidates

THE ELECTION candidates are already canvassing and this week *Music Week* presents 20 penetrating questions specially prepared for owners of small businesses to pose when the candidates come knocking on their doors. The questions were compiled by the National Chamber Of Trade for its 250,000 members and the answers will determine the future reactions of MPs when asked to support key issues. In the next two weeks *Music Week* will also be questioning record dealers and industry leaders about their hopes for the next government.

PRICE SUPERVISION

- 1 Have you any sympathy with the suggestion that a return to resale price maintenance would provide a more reliable method of price supervision than any that are presently in operation — and do you think it would effectively eliminate public confusion over prices?

RATES AND TAXES

- 2 Do you believe that any form of rating or taxation is justified if it takes no account of ability to pay?
- 3 If the present system of rating were to be abolished, what alternative method of financing local government would you seek to put in its place? Would you wish to ensure that the business community was not required to carry more of the burden than any other sector?
- 4 Do you think it fair and reasonable to impose surcharges on employers' National Insurance contributions? Would you agree that such surcharges are nothing more than a poll tax, and as such, tend to have an inflationary effect upon unemployment figures?
- 5 When value added tax was introduced we were told its virtues included simplicity of operation, ease of circulation, and uniformity of effect; but such attractions (if they ever existed) have largely disappeared as a result of the introduction of additional rates. Would you support a return to a single positive rate of VAT, while retaining the exempt categories and the zero rate?

LOCAL GOVERNMENT

- 6 We have recently witnessed attempts by certain county councils to introduce Private Bills which would give them powers to engage in commercial enterprises. Do you agree that it would be wrong to allow local authorities to trade in competition with their own ratepayers and, if so, could you be counted upon to actively oppose any such measures?
- 7 Occupiers of business premises are the major contributors towards local government finance, yet have no say in the way in which the money is spent. Would you support moves to restore the business vote? If not, how would you overcome the injustice of "taxation without representation" for the business communities?

PLANNING AND COMPENSATION

- 8 Do you agree that traders whose businesses are "blighted" by the activities or published intentions of a local planning authority or a highway authority should be compensated on the basis that they should not suffer any financial loss? And would you press for compensation in all such circumstances to be paid, at least in part, immediately the need arose?
- 9 What are your views on the development of shopping centres, hypermarkets and the like, away from existing town centres?
- 10 Do you agree that local planning authorities should always consult with local business representatives before dealing with matters likely to affect the traders of the town?

SMALLER BUSINESSES

- 11 Protective legislation in the USA ensures that smaller businesses are not discriminated against in terms of government contracts, manufacturers' discounts, and so on. Would you favour the introduction of similar laws in this country?
- 12 Smaller businesses claim that employment protection legislation inhibits expansion and positively deters them from taking on new staff. Would you support requests to the government to lessen that effect by, for instance, increasing the qualifying period of employment to at least one year before the "unfair dismissal" provisions become effective?

RESTRICTIVE TRADE PRACTICES ACT

- 13 Do you agree that the Restrictive Trade Practices Act hampers the work of employers' organisations in a way that would not be tolerated by a trade union; and would you support trade associations, such as the National Chamber of Trade, in trying to achieve some relaxation of its provisions?

SUNDAY TRADING

- 14 What is your attitude towards Sunday trading? Do you think that all shops should be open; or that the present arrangements are satisfactory? If retailers in your constituency generally were opposed to any extension of Sunday trading, would you support them?

NATIONALISED INDUSTRIES

- 15 What is your personal view on the necessity, desirability and possibility of further nationalisation?
- 16 What is your reaction to the suggestion that the nationalised service industries should not compete with the private sector in the field of retailing? Do you agree that they should concentrate exclusively on the provision of the basic service, bearing in mind that the private sector is not permitted to compete in that direction?

INDUSTRIAL DISPUTES

- 17 Do you agree that the government and unions should devise some way to ensure that small businesses and the jobs of their employees are not put at risk through strike action in which they are not directly involved?
- 18 Would you support a suggestion that strikes should be outlawed except where a secret ballot discloses that a majority of the workers concerned are in favour of such action?

SUPPORT FOR THE LAW

- 19 Do you believe that the law should be maintained and enforced until such time as it is changed by constitutional methods — whether it is the law relating to industrial relations, Sunday trading, or anything else — and that it is the duty of our elected representatives in both national and local government to support those whose function it is to administer and enforce the law? Would you support measures to strengthen the police forces in order to combat vandalism, hooliganism and criminal activities generally?

SUPPORT FOR THE GOVERNMENT

- 20 Would you support any government, whether formed by the party to which you belong or not, in its attempts to deal with any of these matters along the lines indicated by your replies?

First in a Music Week series—Next week the record dealers

Simple Minds



The Single
LIFE IN A DAY

ZUM 10

The Album
LIFE IN A DAY

ZULP 1



Zoom

ARISTA

MARKETED AND DISTRIBUTED BY ARISTA RECORDS

FEATURE

IN THEIR assessment of the current music scene, their general attitude toward record companies, and their promotion of artists and product, the editors of the four non-specialist weekly consumer music papers find remarkable unanimity.

Conversations with Neil Spencer of the *New Musical Express*, Richard Williams of *Melody Maker*, Alan Lewis of *Sounds* and Alf Martin of *Record Mirror* give the overall impression that pop papers see themselves as the vanguard for new developments on the current music scene. All suggest they are ahead of record company A and R personnel and field scouts. There is a feeling that by the time certain groups or solo artists have been signed and have product released, the papers themselves have moved on. Readers are seen in the main as music enthusiasts rather than as people who swap and change artist according to the current pop sound, or chart positions of records.

Obviously, there is generalisation in such commentary and none of the editors deny this. It does however stress the importance, as they see it, of disassociating the music press from being seen as another promotional arm of the record companies. They say they meet complaints and criticism from some record company people, but feel much of this springs from an ill-founded base (which might have once been true but is now no longer) that pop papers can be fed with press releases and that features, reviews and comments always reflect the way artists would like themselves and their music portrayed.

More than this, there is also the feeling that they, the editors and their weeklies, reflect a considered and valid assessment of the current music scene — which is not always apparent in record companies which have a large musical umbrella embracing a variety of product.

Each editor thought the music scene has no clearly defined boundaries, nor a common expression. There is now a variety of music and each area has particular artists and specialised following. The editors have decided upon a particular market and this they service faithfully with style, information and material.

NME and *Sounds* bat on similar wickets and *MM*, outside of special sections on jazz and folk, largely concerns itself (like the others) with new wave music. *Record Mirror* alone claims it heads what is in the charts, but even this can be seen to result in predominant concern with the same musical idiom of high interest to *NME*, *MM* and *Sounds*.

This specialisation has brought results. The circulations of pop papers have been showing a healthy increase and there is certainly no problem in the advertising and financial departments, as might have been the case for several of them 12 months ago.

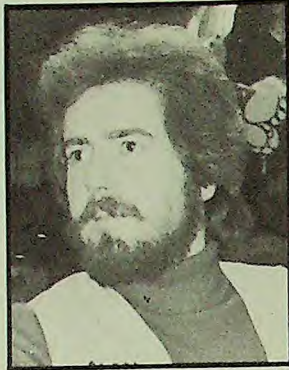
Hence, the editors again react against suggested criticisms which might come their way from some record companies and even retailers. When they do not cover certain artists, the reason lies in their non-diversification. When they pull apart singles and albums from general pop MOR artists, it is done from their paper's standpoint. When asked why they should bother reviewing records, which from that standpoint would certainly be slated, the response was that the records were received and they should, as a service, be critically assessed — as indeed would any film or book in certain other journals.

Assuming the role of devil's advocate produced from all editors a reaction of remarkable passion. Each is impassive in his obvious concern, plus his awareness of his market. All are genuinely interested in professional standards — whatever might be said in some quarters.

NME's NEIL Spencer feels the daily press, general teen and show-biz

The consumer weeklies— something for everyone?

Tony Jasper looks at how weekly consumer press treats the popular music market. He examines five well-established weeklies, and the two newest to have emerged on the scene.



Lewis: "Why should artists and companies expect a good press?"

magazines have taken over the traditional role assumed by the pop press back in the days when teen pop ruled and the *NME* sold 300,000 plus. In the main, his paper is not interested in the likes of John Travolta, Olivia Newton-John and Boney M and the general world of disco. He fails to see why it should be, and doesn't accept the argument that those people are of interest because they make records, and occupy record chart positions. He says, when talking about artists and the business: "Often we've supported acts which no-one was interested in."

Of music journalists, faced with observations that *NME* has developed the cult music writer, he comments: "You can't just say his job is to be nice or ask the star what is his favourite colour, what food does he eat. Writers should give their own opinions and tell things as they see them. *NME* gives its readers some credit, it treats people as real, not to be patronised."

Spencer adds that there is diversity on his paper among staff and their own value judgements upon artists, but they are probably unanimous in disliking the music of people like Wishbone Ash, Climax Blues Band and Barclay James Harvest.

RICHARD WILLIAMS is the comparatively new editor of *MM*; although he was once a staff writer and in the meantime has been involved with music from television, and then a record company before editing London's extremely successful alternative weekly *Time Out*. He sees his paper as being there providing an informative service, offering an aesthetic guide with interesting background reading on the music scene. He is also concerned that the paper should forage and find the most creative musical happenings.

He feels *MM* adopts a fairly critical stance and will not offer blanket approval however much some PRs and others would find such an attitude congenial. "Space is my only pressure. I'm not guided by charts; the days have gone when people are so guided on their papers. PRs and some companies think a chart place guarantees space. It doesn't." Williams, like other editors, claims coverage of certain new wave celebrities before anyone else. He remarks that "the other week we had Johnny Rotten and the *NME* had Elton John. We were quite happy."

SOUND's EDITOR, Alan Lewis, asks: "Why should artists and companies expect a good press?" He has no time for marketing personnel and PRs who regard pop papers as automatically helpful to them. Like other editors, he sees obvious points where there is agreement, but even so-called interview trips abroad should not be regarded as necessarily meaning copious space and kind words.

He believes his and other papers have contributed toward the present possible surfeit of new wave acts in the Top 75. And with others, he names acts which his paper covered first: "We wrote about Blondie long before they were trendy and a chart act. We were first with the Sex Pistols. I feel, though, new wave would have been bigger and more wide covering if the Sex Pistols had stayed together; they were a focal point for everything."

He sees disco as the nearest current musical happening dear to the dreams of traditionally minded record company personnel. "It's easily accessible, packaged, no nasty artists, you don't have to 'discover' acts, merely find a sharp producer. The BBC likes it, it's perfect for this mythical mass audience."

Lewis says the current music press is the healthiest it's been: "There's more character, although sometimes it might be superficial. I think it's an illusion to talk any more of publishing for a wide musical market. Our kids are into gigs — the live event — listening to mass material." Lewis says of *Sounds*, "We do our thing."



Martin: pop papers are no longer an arm of record companies.

RM's ALF Martin says: "Our job is to cover what's happening." He says the paper does have chart orientation, but he does not have writers busily rewriting press biographies. "They have opinions, and if at the end of the day an interview is no good, then we cancel it. There's no point in doing a feature with someone who has got nothing to say."

Martin feels that kids today are more selective, rather than just buying anything and he believes many between 17-19 are into heavy metal music. He is not really interested in pop "pat" and resents his paper being labelled comic cuts. "No way! The nearest to that is our policy of being here to entertain. When writers review, they do so from their own perspective, and remarks are not toned down."

"Over the last five years there have been big changes in pop papers. They now reflect everything and



Prophet: "Our readers don't read the others. We deal with their heroes."

anything, no longer an arm of record companies. We have to live with each other, but it's their problem."

OUTSIDE THIS particular consumer circulation battle is *Black Echoes* under the editorship of Chris Gill. It still competes with the others for record company advertising budgets, however. Gill does not see the paper as an extension of record company policy, and can recall several company threats and ads withdrawn — an experience known to the other four music papers and in some instances still happening. For all that, he feels relations are good and there has never been any trouble over interviews.

Gill's aim is printing information for lovers of black music, and indeed the paper seems an admirable mass of informative comment and factual data. His problem is space, which is why he says album coverage is sometimes not as extensive as might be wished. He feels the paper has been a major force in the establishment of a band like Heatwave. Like other editors, he says has enthusiastic writers, people who often come and say such and such an artist or band should be covered.

Assuming the basic premise of music editors is correct — that specialisation is necessary for survival and success, it seems general criticism from some quarters of the music business has little validity. The papers cannot be pilloried for something which they have no intention of being concerned with. Outside of new wave, current music, they are not interested in the chart.

The new boys

THIS YEAR, several pop weeklies have appeared. Their basic orientation is towards the younger teenager with emphasis upon the many kinds of music which constitute the present singles chart.

Pop Star Weekly comes from Spotlight publications with former *Record Mirror* features editor, Sheila Prophet, as editor. The other, *Superpop* is five pence cheaper at 15p and was set up by Alan Walsh who is known in publishing for other journals, including the weekly *Black Echoes*. Here the recently appointed editor is Janice Moir, and she like Sheila Prophet, had an early writing

background with D. C. Thomson. *Pop Star Weekly* is easily ahead in the advertising stakes, but both papers claim considerable circulations, and each would think itself ahead of the other.

To all intents and purposes they do not threaten the existing papers. Sheila Prophet names her market as 12 to 18-year-olds, and says *Record Mirror* has upped its market to the 17-21 age group. She aims for coverage of mainstream pop bands with less lengthy features than might be found in *Record Mirror*. There is an accent on pictures, charts, plus the "life-style music" of readers — meaning in particular disco. She claims a new market has been found:

"Our readers don't read the others. We deal with their heroes." She doesn't see *Pop Star Weekly* as an extension of the record company promotion machine, and certainly the paper, in less flamboyant fashion than say *NME*, does offer criticism of stars, their concerts and music.

Certainly, this paper, like *Superpop*, must be welcome news for a record industry which has seen even some of its main selling artists like Abba and Boney M treated with some disdain by consumer music papers. These and other artists do find pride of place in the two new weeklies.

Janice Moir says she ensures the major selling acts find space even if they are not charting for she believes their popularity extends and isn't confined to new releases and tours. She claims early reader predictions for the paper have been found slightly though pleasingly amiss; the age range extends into the twenties for there are those in that category who follow the popular groups for long ignored elsewhere. "*Pop Star Weekly* is too smooth, too much like *Record Mirror*," and describes her paper as much "more reader orientated." Here the pride of place illustration is the fat, bulky reader's advertising service at the rear of the paper. She says, "We are five issues ahead of ourselves in that."



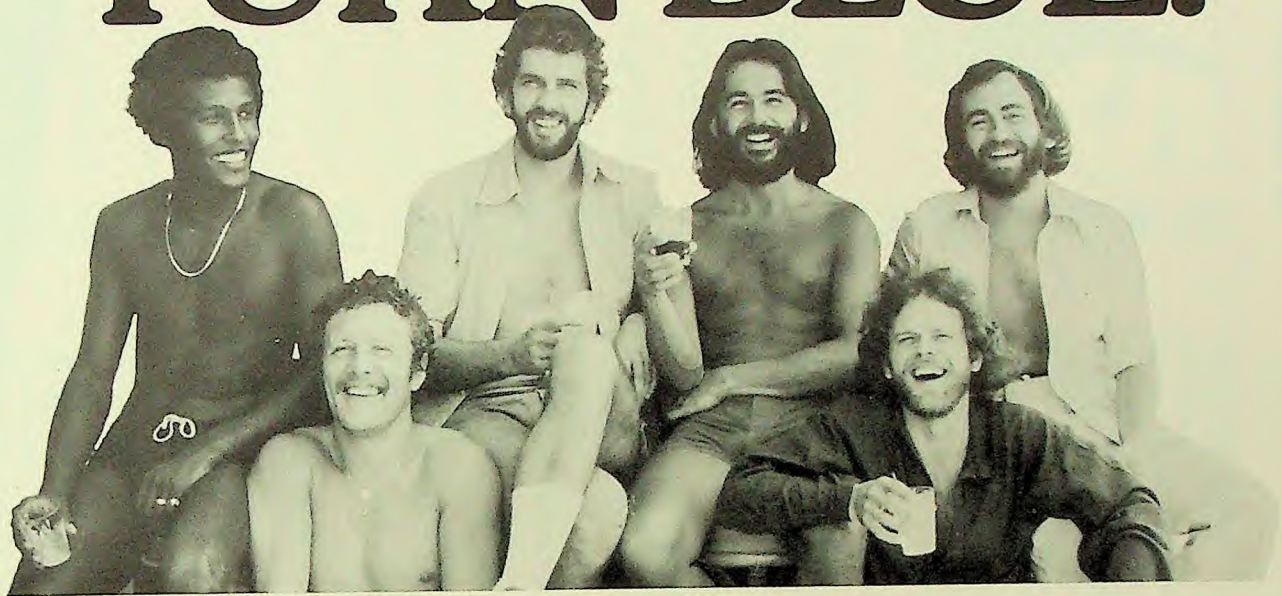
Moir: predictions have been pleasingly amiss.

Janice Moir is disappointed in the amount of record company advertising *Superpop* gets, though she adds that *Black Echoes* works on a smaller margin than *Pop Star Weekly*. She says record company promotional offices have certainly noticed and liked the paper's emergence, and claims a wide coverage of the scene. She thinks big competitions are important and the paper far ahead in the standard stakes when compared with early issues. She sees room for improvement but, like Prophet, exudes enthusiasm for their current product.

For the first time in years the consumer music press has a width of coverage which should satisfy most people although there must be general rock bands of the old school who feel there is for them no sympathetic ear and would dearly love a music paper which say for instance covered Fleetwood Mac, Eagles, Elton, Pink Floyd and so forth with regularity. But then, as doubtless some editors would say, they would have to be more co-operative than usual in helping provide copy.



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Stations who had faith! Also Neil Fenwick's
at April Music, CBS promo dept., and Art
Garfunkel for singing my song better than
I ever hoped.
John McVie

MUSIC WEEK

ALBUMS CHART

TOP 75

ALBUMS

WEEK ENDING APRIL 21 1979

1	1	BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand	2	22	DESOLATION ANGELS Bad Company	35	22	DESOLATION ANGELS Bad Company	Swansong SSK 59408
2	2	THE VERY BEST OF LEO SAYER Leo Sayer	3	36	THE KICK INSIDE Kate Bush	36	36	THE KICK INSIDE Kate Bush	EMI EMC 3223
3	3	CEST CHIC Chic	4	21	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	37	21	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	CBS 83284
4	6	BREAKFAST IN AMERICA Supertramp	5	23	JAZZ Queen	38	23	JAZZ Queen	EMI EMA 788
5	7	DIRE STRAITS Dire Straits	6	NEW	FATE FOR BREAKFAST Art Garfunkel	39	NEW	FATE FOR BREAKFAST Art Garfunkel	CBS 86082
6	4	SPIRITS HAVING FLOWN Bee Gees	7	29	CARS Cars	40	29	CARS Cars	Elektra K 52088
7	8	PARALLEL LINES Blondie	8	38	ANGEL STATION Manfred Mann's Earthband	41	38	ANGEL STATION Manfred Mann's Earthband	Bronze BRON 516
8	5	MANILLOW MAGIC Barry Manilow	9	67	NEW DIMENSIONS Three Degrees	42	67	NEW DIMENSIONS Three Degrees	Ariola ARLH 5012
9	10	COLLECTION OF THEIR 20 GREATEST HITS Three Degrees	10	43	SECOND HAND DAYLIGHT Magazine	43	43	SECOND HAND DAYLIGHT Magazine	Virgin V 2121
10	NEW	COUNTRY LIFE Various	11	30	THANK YOU VERY MUCH REUNION CONCERT AT THE LONDON PALLADIUM Cliff Richard & Shadows	44	30	THANK YOU VERY MUCH REUNION CONCERT AT THE LONDON PALLADIUM Cliff Richard & Shadows	EMI ENTY 15
11	16	DISCO INFERNO Various	12	31	LOVE TRACK Gloria Gaynor	45	31	LOVE TRACK Gloria Gaynor	Polydor 2391 385
12	13	IMPERIAL WIZARD David Essex	13	50	BLONDES HAVE MORE FUN Rod Stewart	46	50	BLONDES HAVE MORE FUN Rod Stewart	Riva RVL P 8
13	12	LION HEART Kate Bush	14	47	STATELESS Lene Lovich	47	47	STATELESS Lene Lovich	Siff SEEZ 7
14	9	ARMED FORCES Elvis Costello and The Attractions	15	42	WINGS GREATEST WINGS Wings	47	42	WINGS GREATEST WINGS Wings	Parlophone PCTC 256
15	15	FEEL NO FRET Average White Band	16	61	RUMOURS Fleetwood Mac	49	61	RUMOURS Fleetwood Mac	Warner Brothers K 56344
16	14	COUNTRY PORTRAITS Various	17	53	LIVE AND DANGEROUS Thin Lizzy	50	53	LIVE AND DANGEROUS Thin Lizzy	Vertigo 6641 807
17	11	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols	18	27	EQUINOXE Jean Michel Jarre	51	27	EQUINOXE Jean Michel Jarre	Polydor POLD 5007
			19	35	NIGHTFLIGHT TO VENUS Boney M	51	35	NIGHTFLIGHT TO VENUS Boney M	Atlantic/Hansa K 50498
			20	41	PLASTIC LETTERS Blondie	53	41	PLASTIC LETTERS Blondie	Chrysalis CHR 1166
			21	46	THE BEST DAYS OF MY LIFE Johnny Mathis	54	46	THE BEST DAYS OF MY LIFE Johnny Mathis	CBS 86080
			22	37	INFLAMMABLE MATERIAL Siff Little Fingers	55	37	INFLAMMABLE MATERIAL Siff Little Fingers	Rough Trade ROUGH 1
			23	48	L.A. (LIGHT ALBUM) Beach Boys	56	NEW	L.A. (LIGHT ALBUM) Beach Boys	Caribou CRB 86081
			24	51	TOTO Toto	57	48	TOTO Toto	CBS 83148
			25	51	LIVE (X CERT) Stranglers	58	51	LIVE (X CERT) Stranglers	United Artists UAG 30724

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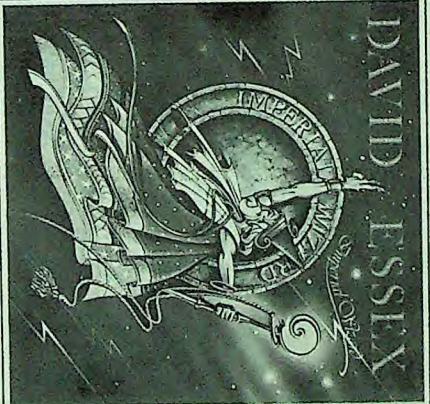
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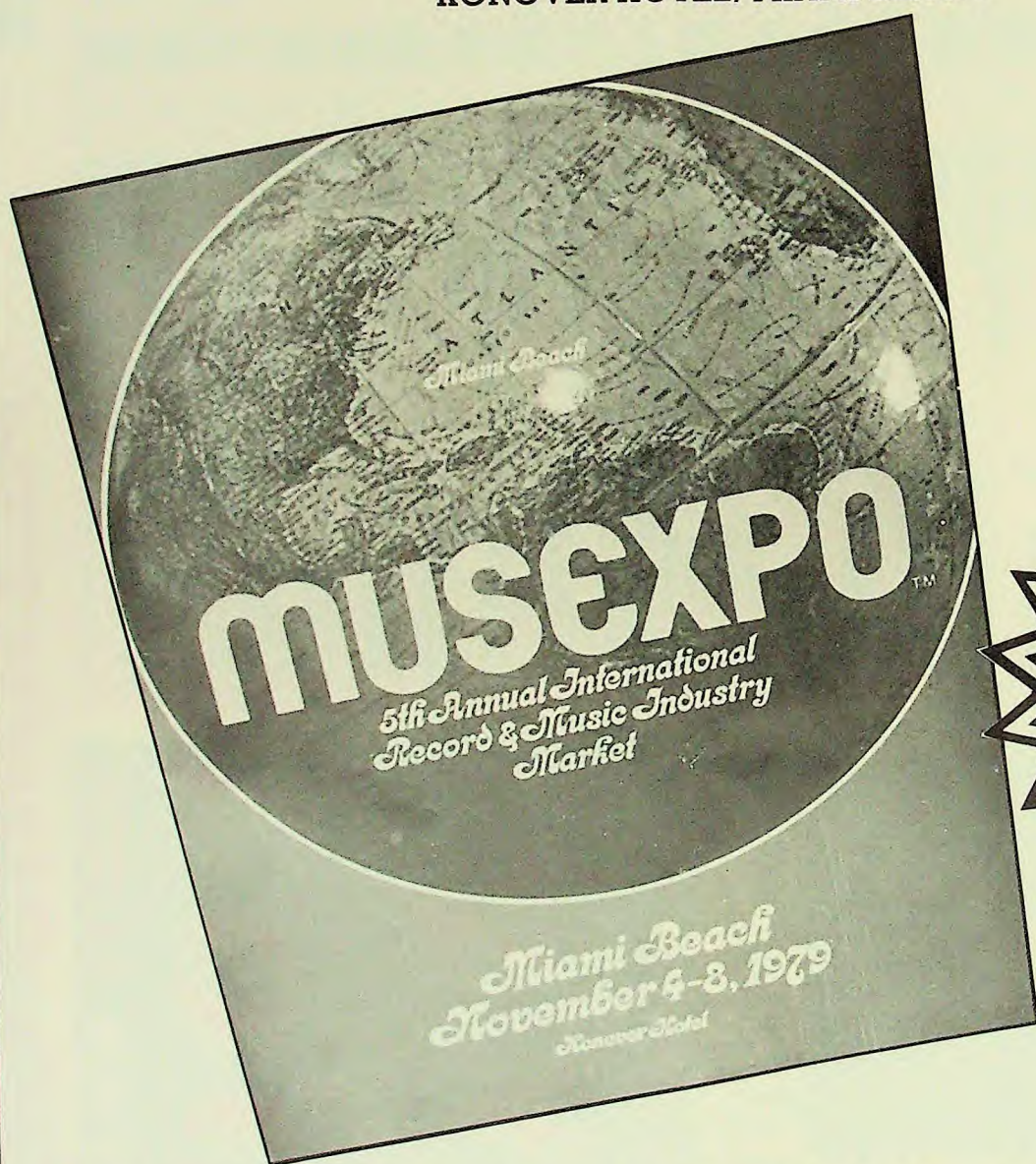
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DEALER GUIDE TO AIRPLAY ACTION

Radio 1

FEATURED FORTY

AM I TOO LATE — Gladys Knight (CBS 7173)
BLONDES HAVE MORE FUN — Rod Stewart (Riva 19)
COOL FOR CATS — Squeeze (A&M AMS 7426)
FIRE — Pointer Sisters (Planet K 12239)
FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)
GOODNIGHT TONIGHT — Wings (Parlophone R6023)
GUILTY — Mike Oldfield (Virgin VS 245)
HALLELUJAH — Milk and Honey (Polydor 2001 870)
HERE COMES THE NIGHT — Beach Boys (Caribou CRB 7204)
HE'S THE GREATEST DANCER — Sister Sledge (Atlantic K 11227)
HOORAY HOORAY IT'S A HOLIDAY — Boney M (Atlantic K 11279)
I DON'T WANNA LOSE YOU — Candidate (RAK 289)
I'LL GO TOO — Kevin Coyne (Virgin VS 255)
I LOVE THE MUSIC — Freeway
IMAGINATION — Rocky Sharpe and The Replays (Chiswick CHIS 110)
IN THE NAVY — Village People (Mercury 6007 209)
I WANT YOUR LOVE — Chic (Atlantic K 11245)
KNOCK ON WOOD — Amii Stewart (Atlantic K 11214)
LET'S FLY AWAY — Voyage (GTO GT 245)
LOVE BALLAD — George Benson (Atlantic K 17333)
LOVE YOU INSIDE OUT — Bee Gees (RSO 31)
ONE WAY TICKET — Eruption (Atlantic K 11266)
POP MUZIK M — (MCA 419)
PRIME TIME — Tubes (A&M AMS 7423)
QUESTIONS AND ANSWERS — Sham 69 (Polydor POSP 27)
REMEMBER THEN — Showaddywaddy (Atista ARIST 247)
REUNITED — Peaches and Herb (Polydor POSP 43)
ROCKING CHAIR — Dean Friedman (Lifesong LS 405)
ROXANNE — Police (A&M AMS 7348)
SHAKE YOUR BODY — Jacksons (Epic EPC 7181)
SHA LA LA MEANS I LOVE YOU — Barry White (20th Century BTC 1041)
SOME GIRLS — Racey (RAK 291)
SULTANS OF SWING — Dire Straits (Vertigo 6059 206)
SWEET LOUISE — Iron Horse (Atlantic K 11271)
THE LOGICAL SONG — Supertramp (A&M AMS 7427)
THE RUNNER — Three Degrees (Ariola/Hansa AHA 154)
TILL IT SHINES — Bob Seger (Capitol CL 16073)
TURN THE MUSIC UP — Players Association (Vanguard VS 5011)
VALLEY OF THE DOLLS — Generation X (Chrysalis CHS 2310)
WOW — Kate Bush (EMI 2911)

RECORDS OF THE WEEK

Dave Lee Travis: I WANT YOU TO WANT ME — Cheap Trick (Epic EPC 7250)
Simon Bates: AM I TOO LATE — Gladys Knight (CBS 7173)
Paul Burnett: PRIME TIME — Tubes (A&M AMS 7423)
Tony Blackburn: GIMME AN INCH GIRL — Ian Mathews (Rockburgh ROCS 207)
Kid Jensen: SWEET LOUISE — Ironhorse (Atlantic K 11271)

Radio 2

ALBUM OF THE WEEK

A LEGENDARY PERFORMER: — Fats Waller (RCA PL 12904)
David Hamilton: GRACE KENNEDY — Grace Kennedy (DJM DJF 20534)

Radio Luxembourg

A LIST

KNOCK ON WOOD — Amii Stewart (Atlantic K 11214)
HOORAY HOORAY IT'S A HOLIDAY — Boney M (Atlantic K 11279)
LOVE YOU INSIDE OUT — Bee Gees (RSO 31)
LOVE BALLAD — George Benson (Atlantic K 173333)
TELL EVERYBODY — Herbie Hancock (CBS 7229)
GET DANCING — Bombers (Magnet MAG SM 1)
HE'S THE GREATEST DANCER — Sister Sledge (Atlantic K 11227)
HERE COMES THE NIGHT — Beach Boys (Caribou CRB 7204)

POWER PLAY

HOW COULD THIS GO WRONG — Exile (RAK 293)

STAR PLAYS

AIN'T NO STOPPING US NOW — McFaddon and Whitehead (Philadelphia)
ONE WAY TICKET — Eruption (Atlantic K 11266)
I'M LEAVING — Passion (Pye)

TOP ADD ONS

- 1= STOP BREAKING MY HEART — Inner Circle (Island WIP 6488) PR, M, T, TV, U.
1= I WOULD LIKE TO SEE YOU AGAIN — Don Williams (ABC 4251) PR, BR, F, O, U.
3= WHEN I DREAM — Crystal Gayle (United Artists UP 36503) CR, BR, Md, U.
3= HOORAY HOORAY IT'S A HOLIDAY — Boney M (Atlantic K 11279) RL, T, O, V.

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

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

ONE WAY TICKET — Eruption (Atlantic K 11266)
GUILTY — Mike Oldfield (Virgin VS 245)
TIME AND SPACE — Dan Hartman (Sky 7221)
LOVE BALLAD — George Benson (Atlantic K 17333)
REUNITED — Peaches and Herb (Polydor POSP 43)
I WANT YOU TO WANT ME — Cheap Trick (Epic EPC 7258)
SWEET LOUISE — Ironhorse (Scotti K 11271)
HALLELUJAH — Milk and Honey (Polydor 2001 870)

BRMB

BIRMINGHAM

ADD ONS

QUESTIONS AND ANSWERS — Sham 69 (Polydor POSP 27)
KNOCK ON WOOD — Amii Stewart (Atlantic K 11214)
WHEN I DREAM — Crystal Gayle (United Artists UP 36503)
I WOULD LIKE TO SEE YOU AGAIN — Don Williams (ABC 4251)
TONIGHT (COULD BE) — Alan Carvell (Arista ARIST 2510)
RUN FOR YOUR LIFE — Runner (BAT 2)
WALK ON BY — Average White Band (RCA XB 1087)
ROXANNE — Police (A&M AMS 7348)
BODY HEAT — Alicia Bridges (Polydor POSP 38)
PRIME TIME — Tubes (A&M AMS 7423)

Radio Forth

EDINBURGH

HIT PICKS

Mike Scott: I WOULD LIKE TO SEE YOU AGAIN — Don Williams (ABC 4251)
Steve Hamilton: DON'T LET GO OF ME — Randy Edelman (20th Century BTC 1042)
Bill Torrence: THEME FROM THE DEER HUNTER — Shadows (EMI 2939)
Brian Ford: YOU CAN'T CHANGE THAT — Raydio (Arista ARIST 249)
Jay Crawford: DANCE AWAY — Rosy Music (Polydor POSP 44)

Metro Radio

NEWCASTLE

ADD ONS

HOW COULD THIS GO WRONG — Exile (RAK 293)
A GIRL LIKE YOU — John Travolta (Polydor POSP 48)
THE WINTER TREE — Renaissance (Warner Brothers K 17353)
DANCE AWAY — Roxy Music (Polydor POSP 44)
STARING AT THE CEILING — Slow Children (JET 142)
STOP BREAKING MY HEART — Inner Circle (Island WIP 6488)

Radio Orwell

IPSWICH

HIT PICKS

Anthea Clarke: THE WINTER TREE — Renaissance (Warner Brothers K 17353)
Keith Rogers: BLONDES HAVE MORE FUN — Rod Stewart (Riva 19)
Bernard Mulhern: LOST INSIDE YOUR LOVE — Badfinger (Elektra K 12345)
Tony Valence: TELL EVERYBODY — Herbie Hancock (CBS 7229)
Tony Gillham: HOORAY HOORAY IT'S A HOLIDAY — Boney M (Atlantic K 11279)
Nigel Rennie: I WOULD LIKE TO SEE YOU AGAIN — Don Williams (ABC 4251)
Patrick Eade: JIMMY JIMMY — The Undertones (Sire SIR 4015)

Piccadilly Radio

MANCHESTER

ADD ONS

BLONDES HAVE MORE FUN — Rod Stewart (Riva 19)
SOMETHING AIN'T RIGHT — Stranger (EMI 2932)
I WOULD LIKE TO SEE YOU AGAIN — Don Williams (ABC 4251)
FEEL THE NEED — Leif Garrett (Scotti K 11274)
ONE RULE FOR YOU — After The Fire (CBS 7025)
PARISIENNE WALKWAYS — Gary Moore (MCA 419)
YOU CAN'T CHANGE THAT — Raydio (Arista ARIST 259)
STOP BREAKING MY HEART — Inner Circle (Island WIP 6488)
WHEN I DREAM — Crystal Gayle (United Artists UP 36503)

Radio Tees

TEESSIDE

ADD ONS

KNOCK ON WOOD — Amii Stewart (Atlantic K 11214)
HALLELUJAH — Milk and Honey (Polydor 2001 870)
REUNITED — Peaches and Herb (Polydor POSP 43)
STOP BREAKING MY HEART — Inner Circle (Island WIP 6488)
SWINGIN' — Light Of The World (Ensign ENY 22)
THIS IS THE END — Leeson and Vale (Chrysalis CHS 2290)
HOORAY HOORAY IT'S A HOLIDAY — Boney M (Atlantic K 11279)
DANCE AWAY — Roxy Music (Polydor POSP 44)
BLONDES HAVE MORE FUN — Rod Stewart (Riva 19)
THE DEVILS EYE — Chris De Burgh (A&M)

MUSIC WEEK

INSPIRED BY THE 'MORK & MINDY' TV SHOW

the sisters from OH!
'NANNU NANNU'
 BY **DADDY DEWDROP**

12 LIMITED EDITION SINGLE IN ORK GREEN VINYL

12 SINGLE 7" N.L. 25803 7" SINGLE 7" N. 25803



Eve Graham & Danny Finn
 NEW SINGLE
Ocean & Blue Sky
 CHS 2269



BILL NELSON'S



SINGLES CHART

TOP 75 SINGLES

WEEK ENDING APRIL 21 1979

1	BRIGHT EYES Art Garfunkel	CBS 6947	35	FIRE Pointer Sisters	Planet K 12339
2	SOME GIRLS Racey	RAK 291	36	INTO THE VALLEY Skids	Virgin VS 241
3	COOL FOR CATS Squeeze	A&M AMS 7426	37	HERE COMES THE NIGHT Beach Boys	Caribou CRB 7204
4	SHAKE YOUR BODY (DOWN TO THE GROUND) Jacksons	Epic EPC 7181	38	WAITING FOR AN ALIBI Thin Lizzy	Vertigo LIZZY 3
5	HALLELUJAH Milk & Honey	Polydor 2001 870	39	LOVE BALLAD George Benson	Warner Brothers K 17333
6	SILLY THING/WHO KILLED BAMBI Sex Pistols/Ten Pole Tudor	Virgin VS 256	40	KEEP ON DANCING Gary's Gang	CBS 7109
7	HE'S THE GREATEST DANCER Sister Sledge	Atlantic K 11257	41	ONE WAY TICKET Eruption	Atlantic K 11266
8	IN THE NAVY Village People	Mercury 6007 209	42	LET'S FLY AWAY Voyage	GTO/Hansa GT 245
9	I WILL SURVIVE Gloria Gaynor	Polydor 2095 017	43	GUILTY Mike Oldfield	Virgin VS 245
10	THE RUNNER Three Degrees	Ariola ARO 154	44	DANCE LADY DANCE Crown Heights Affair	Mercury 6168 804
11	I DON'T WANNA LOSE YOU Kandidate	RAK 289	45	SWINGIN' Light Of The World	Ensign ENY 22
12	SULTANS OF SWING Dire Straits	Vertigo 6059 206	46	I (WHO HAVE NOTHING) Sylvester	Fantasy FTC 171
13	POP MUZIK M	MCA 413	47	LET'S DANCE/MEMPHIS Chris Montez/Lonnie Mack	Old Gold LIG 9011
14	WOW Kate Bush	EMI 2911	48	JUST WHAT I NEEDED Cars	Elektra K 12312
15	I WANT YOUR LOVE Chic	Atlantic LV 16	49	IMAGINATION Rocky Sharpe & The Replays	Chiswick CHIS 110
16	FOREVER IN BLUE JEANS Neil Diamond	CBS 7047	50	CUBA Gibson Brothers	Island WIP 6483
17	REMEMBER THEN Shaggy and the Mindy	Arista ARIST 242	51	SOMETHING'S COOKIN' IN THE KITCHEN Dana	GTO GT 243
			52	SHOOT SHOOT U.F.O.	Chrysalis CHS 2318
			53	ADVENTURES OF THE LOVE CRUSADER Sarah Brightman	Ariola/Hansa AHA 538
			54	FEEL THE NEED Leif Garrett	Atlantic K 11274
			55	PARISIENNE WALKWAYS Gary Moore	MCA 419
			56	BANANA SPLITS Dickies	A&M AMS 7431
			57	OVERKILL Motorhead	Bronze BRO 67
			58	I JUST FALL IN LOVE AGAIN Rose Murray	Capitol CL 4500

THE ISLAND NEWS

TOOTS: REGGAE'S LEGEND



● Toots Hibbert is a genuine reggae legend. Few artists can boast the kind of revered status Toots has won for himself over the past decade or so. Toots & The Maytals have been responsible for countless classics of Jamaican music during that period, from the compulsive **DO THE REGGAE** (the first time the word 'reggae', albeit with a different spelling, had been used in a song title), to **PRESSURE DROP** the brilliant **FUNKY KINGSTON** album and **REGGAE GOT SOUL**.

And now comes Toots & The Maytals' new album, **PASS THE PIPE** (Island

ILPS 9534), which has been available since April 6. This is a stunning album, fully the equal of Toots' past achievements. But, of course, you've already heard one of the tracks, **FAMINE**, which came out as a single back in January. **FAMINE** hit Radio One's playlist and even figured in the BMRB/Music Week chart.

Full track listing is, side one: **Famine**, **Inside Outside**, **Feel Free**, **Get Up Stand Up**. Side two: **No Difference Here**, **Rhythm Down Low**, **My Love Is So Strong**, **Take It From Me** (No Money No Love).

RIFFS

★ **BOB MARLEY & THE WAILERS** start their world tour with their first-ever Japanese concerts this month. The band also play in Australia - again a first - before hitting Hawaii in May. The Wailers' new album will be available in June...

RIFFS

★ **THIRD WORLD** are working on a new album, the follow-up to the brilliant **JOURNEY TO ADDIS**. The new elpee is being recorded in Los Angeles with Ibo, the band's keyboard player, as producer. Again, we're aiming for a summer release...

RIFFS

★ **HI-TENSION'S** new single will be released in mid-May, just before the band embark on a headlining British tour. Dates have yet to be finalised, but they will include at least one major London show...

RIFFS

★ Expect a real bonanza this summer with new platters by the **SLITS**, **MARIANNE FAITHFULL**, **CHARLIE DORE** and the **JAGS**.

LKJ: A POET & HIS ROOTS



● Linton Kwesi Johnson has been recognised as one of Britain's most important black artists.

The music critics have been unanimous in their praise of **FORCES OF VICTORY**; the prelude to an extensive media campaign for the album. Island Records marketing campaign for the album features:

★ Strip advertisements in the *New Musical Express*, *Melody Maker* and *Sounds* for two weeks, starting on April 7;

★ Full page advertisements in the *New Musical Express* and *Sounds* on April 21;

★ Special Linton Kwesi Johnson shirts - featuring the microphone sleeve design - for distribution to both record dealers and the media;

★ Thousands of LKJ badges;

★ Posters, for use as in-store displays. They will be also flyposted in major cities.

In addition, a 45 minute television documentary on Linton, called *Dread Beat And Blood*, will be screened by BBC-1 on June 7. This much-acclaimed film has already been on selected cinema release.

NICK DRAKE: CELEBRATION OF BRILLIANCE



● Nick Drake died on November 25, 1974. He was 26-years-old. His legacy was three albums, **FIVE LEAVES LEFT**, **BRYTER LAYTER** and **PINK MOON**, all of which must now be regarded as classics of contemporary music.

"If he won any battles in his short life, Nick Drake mastered the challenge of authenticity. He was of one piece. His songs, like his clothes, were melan-

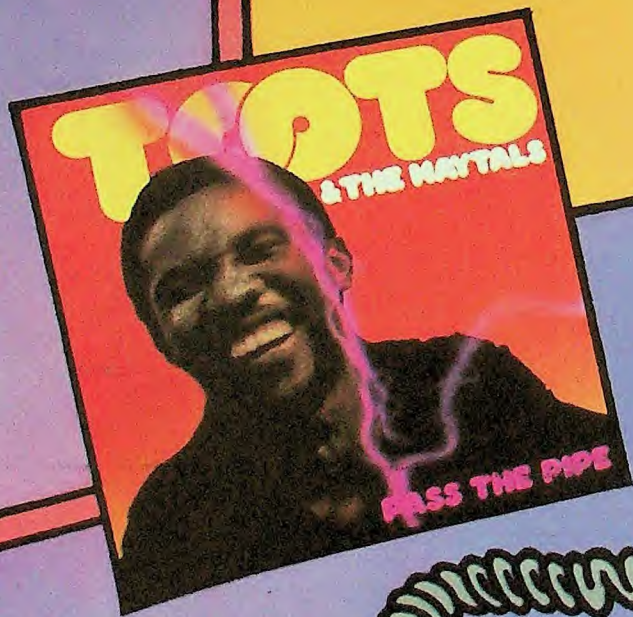
choly to the point of morbidity. Yet somehow he escaped self-indulgence... listening to music so beautiful, you are shamed by the ugliness of the world," commented a recent issue of the American magazine, *New Times*.

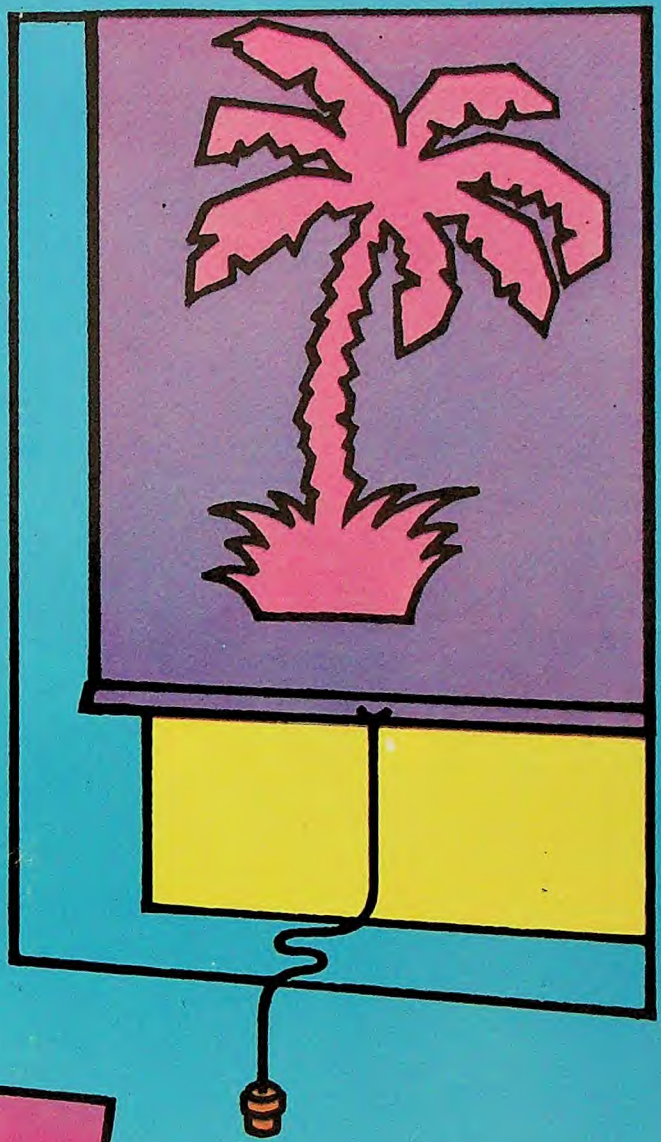
On April 20, Island Records release **FRUIT TREE: THE COMPLETE RECORDED WORKS** (NDSP 100), a three-album box set featuring all the material from his LPs plus four pre-

viously unreleased tracks, **VOICE FROM THE MOUNTAIN**, **RIDER ON THE WHEEL**, **BLACK-EYED DOG** and **HANGING ON A STAR**.

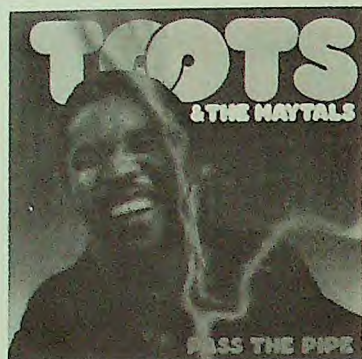
The album, which includes a booklet, lyrics, photographs and illustrations, is a celebration of brilliance, a commemoration of Nick Drake's achievements.

The album is released as a 10,000 limited edition. Retail price is £9.50.





CAMPAIGN NEWS



TOOTS PASS THE PIPE

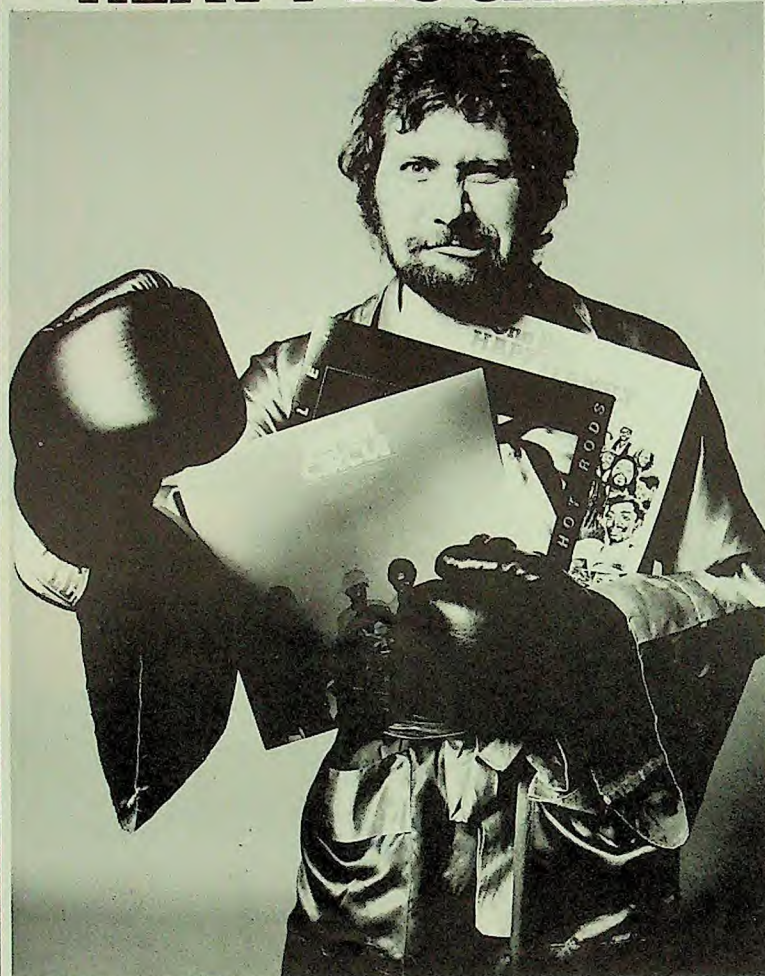
● We know Toots & The Maytals' **PASS THE PIPE** album is going to hit a big audience; it's the kind of record which simply transcends musical barriers.

Toots, of course, has massive reggae appeal, but the success of **FAMINE** – the first single from the new album – amply demonstrates the wide potential for the group's music. It made the Radio One playlist, an excellent launchpad for the album. And the second single, **TAKE IT FROM ME** (WIP 6470), is pure soul. It'll be in the shops from the beginning of next month.

Island's campaign for **PASS THE PIPE** includes:

- ★ Music press advertising;
- ★ Thousands of Toots badges;
- ★ T-shirts, for distribution to the shops and the media.

HEAVY ROCKERS



You WILL buy these records! John 'KNOCKER' Knowles, Island's Marketing & Sales Manager, demonstrates the subtleties behind his latest Dealer Incentive Scheme – a knuckle sandwich for anyone not ordering Island's new albums.

● We're not given to hyperbole, you know that. And you must have heard our three March album releases, Eddie & The Hot Rods' **THRILLER** (ILPS 9563), Inner Circle's **EVERYTHING IS GREAT** (ILPS 9558) and the **ONE BIG HAPPY FAMILY** (IRSP 1), so you realise we're not messing when we say they're all brilliant.

TO TAKE THE ALBUMS ONE AT A TIME:

THRILLER. The stunning new album from Eddie & The Hot Rods. It hit the shops on March 9, coinciding with the start of the band's British tour which climaxed with a concert at the Rainbow rock theatre in London at the end of last month. The album, of course, was advertised in all the music papers together with soccer programmes early last month. The band's new single, **POWER AND THE GLORY** (WIP 6474), is in the shops now.

EVERYTHING IS GREAT. Inner Circle's debut album for Island Records. Circle, of course, are Jamaica's heaviest band – and they hit the BMRB/Music Week Top 40 with their first Island single, **EVERYTHING IS GREAT.** The band's just finished a British tour with the Average White Band and are still in Britain playing their own headlining concert series. Their new single, **STOP BREAKING MY HEART** (WIP 6488), was released at the start of this month.

ONE BIG HAPPY FAMILY. Island, as you all know, has the best reggae catalogue in the music business. And if you doubt that claim, then check out **ONE BIG HAPPY FAMILY**, Island's new compilation album featuring hot tracks by Bob Marley & The Wailers, Third World, Inner Circle, Steel Pulse, Burning Spear, Zap-Pow, Jahman and Toots & The Maytals. All this for a mere £2.85. We're almost giving it away.

FORCES OF VICTORY

LKJ



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QUIZ?

A BOTTLE OF THE FINEST PLONK FOR EACH OF THE BEST TEN ANAGRAMS OF

"EVERYTHING IS GREAT"

E.G. TRY THIS REGGAE VEIN

ENTRIES ON A POSTCARD TO: YOUR STARTER FOR TEN
ISLAND RECORDS 22 ST PETERS SQUARE LONDON W6 9NW

HOT PLATTERS FROM ISLAND

Darryl Way's **CONCERTO FOR ELECTRIC VIOLIN** (Island ILPS 9550) hits the shops on April 20 – two days before Darryl is featured on London Weekend's South Bank

Show. Darryl, of course, was the electric violinist with **Curved Air** back in the early-Sixties. **CONCERTO FOR ELECTRIC VIOLIN** is his most ambitious work to date; a serious piece of music written within the structure of the classical concerto . . . the 12-inch discomix of Third World's **ONE COLD VIBE** (12WIP 6485) is available from April 20. The single features two sensational live tracks, **TRIBAL WAR** and **RHYTHM OF LIFE** – recorded on the band's British tour last autumn – on the B-side . . . Steel Pulse release a new single, called **SOUND SYSTEM** (WIP 6470) on April 27. It comes as the prelude to the release of the band's extraordinary album, **TRIBUTE TO THE MARTYRS**. But we'll tell you more about that later.



NEW SINGLE
'REVOLT INTO STYLE'

FROM THE ALBUM
 SOUND ON SOUND
 SHSP 4095

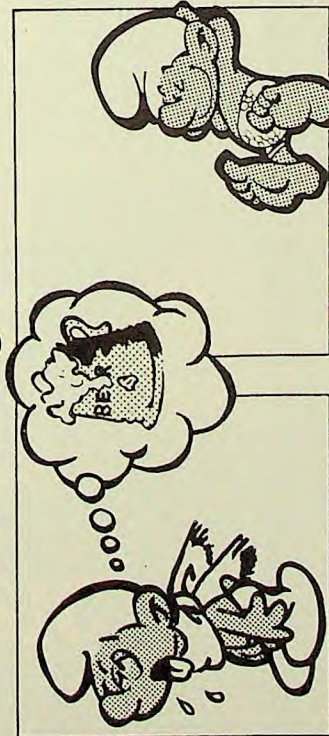
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'Until The Night'

7242



new single from
Billy Joel

17	Showaddywaddy	Arista ARIST 247	
18	11	SOMETHING ELSE/FRIGGIN' IN THE RIGGIN' Sex Pistols	Virgin VS 240
19	25	GOODNIGHT TONIGHT Wings	Parlophone R6023
20	15	STRANGE TOWN Jam	Polydor POSP 34
21	13	TURN THE MUSIC UP Players Association	Vanguard VS 5011
22	20	QUESTIONS AND ANSWERS Sham 69	Polydor POSP 27
23	24	THE LOGICAL SONG Supertramp	A&M AMS 7427
24	31	KNOCK ON WOOD Ami Stewart	Atlantic/Hansa K 11214
25	30	THE STAIRCASE Siouxsie & The Banshees	Polydor POSP 9
26	18	MONEY IN MY POCKET Dennis Brown	Atlantic LV 5
27	32	HAVEN'T STOPPED DANCING YET Gonzalez	Sidewalk SID 102
28	54	LOVE YOU INSIDE OUT Bee Gees	RSO 31
29	29	VALLEY OF THE DOLLS Generation X	Chrysalis CHS 2310
30	17	OLIVER'S ARMY Elvis Costello & The Attractions	Radar ADA 31
31	37	OFFSHORE BANKING BUSINESS Members	Virgin VS 248
32	16	DON'T STOP ME NOW Queen	EMI 2910
33	19	LUCKY NUMBER Lene Lovich	Stiff BUY 42
34	33	CAN YOU FEEL THE FORCE? Real Thing	Pye 7N 46147

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)
 Top 75 compiled for Music Week and BBC based upon 250 from a panel of 450
 conventional record outlets by the British Market Research Bureau Ltd.

59	55	SHALALA MEANS I LOVE YOU Barry White	20th Century BTC 1041
60	NEW	THE NUMBER ONE SONG IN HEAVEN Sparks	Virgin VS 244
61	NEW	HIGHLY INFLAMMABLE X-Ray	Spex EMI International INT 583
62	47	TRAGEDY Bee Gees	RSO 27
63	60	CHASE Giorgio Moroder	Casablanca CAN 144
64	NEW	I'M AN UPSTART Angelic Upstarts	Warner Brothers K 17354
65	42	MARY ANN Black Lace	EMI 2919
66	51	IMPERIAL WIZARD David Essex	Mercury 6007 202
67	NEW	DIAMONDS Chris Rea	Magnet MAG 144
68	57	WHAT A FOOL BELIEVES Dobbe Brothers	Warner Brothers K 17314
69	69	SAVE THE LAST DANCE FOR ME/WHEN MY LITTLE GIRL IS SMILING Drifters	Old Gold LIG 9014
70	61	KEEP YOUR BODY WORKING Kleeer	Atlantic LV 21
71	NEW	REUNITED Peaches & Herb	Polydor POSP 43
72	67	POETRY IN MOTION/PRINCESS PRINCESS Johnny Tholton	Old Gold LIG 9016
73	NEW	NICE LEGS SHAME ABOUT HER FACE Monks	Carrere CAR 104
74	59	LIVIN' IT UP (FRIDAY NIGHT) Bell & James	A&M AMS 7424
75	46	HOLD THE LINE Toto	CBS 6764

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AIRPLAY ACTION

Radio 210

THAMES VALLEY

ADD ONS

GUILTY — Mike Oldfield (Virgin VS 245)
YOU CAN'T CHANGE THAT — Raydio (Arista ARIST 249)
GIMME AN INCH GIRL — Ian Mathews (Rockburgh ROCS 207)
ONE WAY TICKET — Eruption (Atlantic K 11266)
NIGHTLIFE — Blair (Miracle M4)
ONE COLD VIBE — Third World (Island WIP 6485)
STOP BREAKING MY HEART — Inner Circle (Island WIP 6488)
NICE LEGS — SHAME ABOUT HER FACE — Monks (Carrere CAR 104)
REVOLT INTO STYLE — Bill Nelson's Red Noise (Harvest HAR)
WHATEVER YOU WANT BABE — Nazareth (Mountain)
OFFSHORE BANKING BUSINESS — Members (Virgin VS 248)
BLACK DENIM TROUSERS AND MOTORCYCLE BOOTS — Joan Morris/William Bolcom (Nonesuch K 12800)

Radio Victory

PORTSMOUTH

ADD ONS

HOORAY HOORAY IT'S A HOLIDAY — Boney M (Atlantic K 11279)
LOVIN' IS REALLY MY GAME — Brainstorm (Miracle M5)
BODY HEAT — Alicia Bridges (Polydor POSP 38)
SUPERHERO — Gary Glitter (GTO GT 247)
CAN WE STILL BE FRIENDS — Sandy McLelland/Backline (Mercury SANDY 1)
ROCK AND ROLL LOVE LETTER — Records (Virgin VS 247)
TILL IT SHINES — Bob Seger (Capitol CL 16073)
SATURDAY NIGHT — T Connection (TK TKR 7536)
PRIME TIME — Tubes (A&M AMS 7423)

BBC Ulster

ADD ONS

I'M GONNA LOVE YOU — Glen Campbell (Capitol CL 16074)
I WOULD LIKE TO SEE YOU AGAIN — Don Williams (ABC 4251)
WHO'S LOVING YOU — Dobie Gray (Infinity INF 105)
THEME FROM THE DEER HUNTER — The Shadows (EMI 2939)
THE LOST SHEEP — Adrian Munsey Sheep Orchestra (Virgin)
STOP BREAKING MY HEART — Inner Circle (Island WIP 6488)

Manx Radio

HIT PICKS

Mike Reynolds: UNTIL THE NIGHT — Billy Joel (CBS)
Su Richardson: LOVE LETTERS — Ketty Lester (Old Gold LIG 9012)
Stu Lowe: LOVIN' YOU IS REALLY MY GAME — Brainstorm (Miracle M5)
Dave Eager: PAPA LOUIS — Brotherhood Of Man (Pye 7N 46194)
Tony Myles: CIAO BAMBINO — Softrock (LRP1)

BBC Blackburn

HIT PICKS

Jude Bunker: GUILTY — Mike Oldfield (Virgin VS 245)
Nigel Dyson: THE WINTER TREE — Renaissance (Warner Brothers K 17353)
Kath Dutton: WHEN I DREAM — Crystal Gayle (United Artists UP 36503)
Phil Scott: GOING THROUGH THE MOTIONS OF LOVE — Gene Cotton (Ariola ARO 149)
Trevor Hall: HOW AM I GONNA WIN YOU GIRL — T J Thorpe and the CB Band (Mixcrest MIX 1)
Ken Snowdon: ROXANNE — Police (A&M AMS 7348)

BBC Medway

PRESENTER PICKS

Brian Faulkner: RAINY DAY PEOPLE — Mary O'Hara (Chrysalis CHS 53225)
Don Durbridge: THEME FROM THE DEER HUNTER — The Shadows (EMI 2939)
John Thurston: PAPA LOUIS — Brotherhood Of Man (Pye 7N 46194)
Mike Brill: ROXANNE — The Police (A&M AMS 7348)
Dave Brown: WHO'S LOVING YOU — Dobie Gray (Infinity INF 105)
Ian Pearson: WHEN I DREAM — Crystal Gayle (United Artists UP 36503)

ADD ONS

BRIGHT EYES — Art Garfunkel (CBS 6947)
SOME GIRLS — Racey (RAK 291)
CLOG DANCE — Violinski (JET 136)
FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)
REMEMBER THEN — Showaddywaddy (Arista ARIST 247)
MARY ANN — Black Lace (EMI 2919)
SOMETHING'S COOKING IN THE KITCHEN — Dana (GTO GT 243)
BRISTOL STOMP — Late Show (Decca F 13822)
HONEY I'M LOST — Dooleys (GTO GT 242)
HALLELUJAH — Milk and Honey (Polydor 2001 870)

No. 1 Single

"Bright Eyes"

Composed, Produced & Arranged by

**MIKE
BATT**

and sung by ART GARFUNKEL

Congratulations from
APRIL MUSIC



18	78	Roxy Music		Polydor POLH 001		59	55	Various		K-Tel NE 1040
19	65	LAST THE WHOLE NIGHT THROUGH James Last	•	Polydor PTD 5008		60	NEW	EUROMAN COMETH Jean Jacques Burnel		United Artists UAG 30214
20	26	WAR OF THE WORLDS Jeff Wayne's Musical Version	•	CBS 96000/WOW 100		61	NEW	LOVEDRIVE Scorpions		Harvest SHSP 4097
21	19	BAT OUT OF HELL Meat Loaf	•	Epic/Cleveland International EPC 82419		62	73	A SINGLE MAN Eton John	•	Rocket TRAIN 1
22	20	SQUEEZING OUT SPARKS Graham Parker and The Rumour		Vertigo 9102 030		63	44	GREASE Original Soundtrack	•	RSO RSD 2001
23	49	VAN HALEN II Van Halen		Warner Brothers K 566116		64	63	TUBULAR BELLS Mike Oldfield	•	Virgin V 2001
24	33	OVERKILL Motorhead		Bronze BRON 515		65	56	SATURDAY NIGHT FEVER Various	•	RSO 2658 123
25	25	YOU DON'T BRING ME FLOWERS Neil Diamond	•	CBS 86077		66	-	DEVADIP ONENESS Carlos Santana		CBS 86037
26	34	SCARED TO DANCE Skids		Virgin V 2116		66	60	DON'T WALK - BOOGIE Various	•	EMI EMTV 13
27	24	LIVIN' INSIDE YOUR LOVE George Benson		Warner Brothers K 66085		68	NEW	JOHN DENVER John Denver		Victor PL 13075
28	28	52ND STREET Billy Joel	•	CBS 83181		69	NEW	MORE MILES PER HOUR John Miles		Decca TXS 135
29	NEW	MARK II PURPLE SINGLES Deep Purple		Purple TPS 3514		70	NEW	OUTLANDOS D'AMOUR Police		A&M AMLH 68502
30	17	MARTY ROBBINS COLLECTION Marty Robbins		Lotus WH 5009		71	NEW	THANKS, I'LL EAT IT HERE Lowell George		Warner Brothers K 56487
31	45	20 GOLDEN GREATS Neil Diamond	•	MCA EMTV 14		72	66	SHEIK YERBOUTI Frank Zappa		CBS 88339
32	39	TBB TWO Tom Robinson Band		EMI EMC 3296		73	-	SINGLES 1974-78 Carpenters		A&M AMLT 19748
33	40	OUT OF THE BLUE Electric Light Orchestra	•	Jet JETDP 400		74	52	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway	•	Red Seal RL 25163
34	32	NEW BOOTS AND PANTIES Ian Dury and The Blockheads	•	Siff SEEZ 4		75	57	THE INCREDIBLE SHRINKING DICKIES Dickies		A&M AMLE 64742



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ARISTA



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NEW PARTY DOUBLE ALBUM · HIS NEW PARTY DOUBLE ALBUM · HIS NEW PARTY DOUBLE ALBUM · HIS NEW PARTY DOUBLE ALB

CASSETTE PTDC 001

Davis—hooked on the sound of the human voice

STANDING ON top of an old filing cabinet in his office in the Royal Opera House, Covent Garden, is a plaster bust which, though it may be discoloured and even chipped, bears the unmistakably determined features of Hector Berlioz.

That alone is enough to indicate the particular reverence that Colin Davis bears the composer who, even now, excites opposing passions in many musicians, some who think him great, and others who think him merely eccentric.

Actually, Davis has always held Berlioz in high regard, and has clearly enjoyed recording the cycle of all the major Berlioz works for Philips, despite the fact that it meant doing some works for a second time.

For instance, the charming comic opera, *Beatrice and Benedict* which comes out in May, was originally recorded by Davis for L'Oiseau Lyre in 1963, with Josephine Veasey, a performance that is still available.

"I was very young at the time and I wanted to do those pieces," says Davis. "But as Philips want a complete — or nearly complete — Berlioz, we have had to remake it. Anyway, it doesn't do any harm.

"It is a pity someone else hasn't done it because the more versions we have of these things the better — but it is nice to have Janet Baker, and we have dialogue on the new set."

Dramatic music

Beatrice and Benedict comes in a 2-LP boxed set (6700 121, £8.99, also on cassette) with Dame Janet and Robert Tear in the title roles, with Christiane Eda-Pierre as Hero, Helen Watts as Ursula, Robert Lloyd, Don Pedro, Thomas Allen, Claudio and Jules Bastin as Somarone, with the Lohm Alldis Choir and the LSO. It is the last of the major Berlioz works that Davis has had to do — there is now only *Lelio*, for actor, voice and singers (which is the composer's intended sequel to the *Symphonic Fantastique*) and a few other things to come.

Why has Davis so consistently championed the music of Berlioz? "I am attracted to dramatic music, and Berlioz is another dramatic maniac really, I am told by some people that it is not very good, or 'what a pity he wasn't a better musician' but I just happen to like the sound of the music.

"I love the clarity, the energy, the sense of surprise and sometimes the wonderful sense of line and the really great sense of tenderness, the great sense of poetry in Berlioz.

"But there are not very many great works — if he spent less times cribbing for newspapers and more time writing music we would be better off."

In some ways, the *Beatrice and Benedict* project is tricky because there is so much dialogue — the major obstacle to any performance of it in England. Retaining the original French would put a strain on anyone who wasn't bi-lingual, and translating it into English would presumably raise the hackles of many a Shakespeare lover.

"I have never seen it on stage, and I really don't know whether it would be possible to do it here — for the record the dialogue has been heavily cut. But there is no question at all that *Beatrice and Benedict* works as music. In fact the music has come out of it very well — it is so engaging, so attractive, so irresistible. Why bother to argue about academic things when it sounds so good?"

Spending a short time with Davis makes it quite apparent that he retains this level of enthusiasm for stage works in general. Not for nothing has he been director of

Covent Garden for the past eight years, and had six years at Sadler's Wells before that.

"I am addicted to opera", he explains, "to the choruses and the big forces and the whole apparatus, but I am also in love with the human voice. When Geminiani says in his violin tutor that you are trying to imitate the best singers that you have heard — well, there is something about a good singer that you can't duplicate. Not even a computer can produce that fantastic sensuousness, the magic in that world of sound.

"Opera is also much more satisfactory in that you give six or eight performances of one work, instead of a one-off frantic attempt to create a sensation, as happens so often in the concert world. You can really get down to a work, get into it."

Colin Davis is now 52, and for a man in one of the most challenging operatic posts in the world, is remarkably reticent. In an interview, at least, he is modest about himself almost to a fault, which doesn't really go with the picture that exists of the fraught operatic environment, or stories of early Davis. He has obviously changed over the years, as he candidly admits himself.

"I used to behave terribly badly and friends and people who took trouble over me told me, and I learnt another way of behaviour altogether. Now I never lose my temper more than once every two years, and even that's too much.

"As for the tensions in opera, and the productions in opera, well it is one's business somehow to go through that. I like the people in opera. It is my business to magnetise them in the right way so that they all give of their best, to create an atmosphere in which hard work can really be done.

No easy task

"That is not to say that one believes in it all being nice and cosy as Peter Heyworth, the *Observer's* music critic, would undoubtedly accuse me of; but I don't believe that great performances are made out of bad temper and cruelty, and if they are I don't want them at all. I want people to really be functioning positively."

It is now 21 years since Davis made his debut at Sadler's Wells Theatre, and 12 since he appeared for the first time in the Last Night of the Proms, taking over from Sir Malcolm Sargent — in itself no easy task — and assuming the role of principal conductor of the BBC Symphony Orchestra.

His life, therefore, has been packed with orchestral and operatic music, and not just standard repertoire either. Apart from works like Berlioz's *Les Troyens*, he has conducted acclaimed performances of Britten's *Peter Grimes* (a work he introduced to Metropolitan Opera, New York) the recording of which (with Jon Vickers in the title role) was released in March.

Inevitably, he has been enormously active in the recording studio and this he intends to continue although he remarks: "I wouldn't like to do any more recordings than I am doing at the moment."

Fortunately, that still means quite a few releases each year. Plans over the next few years will further much of the work he has already begun with various orchestras and singers, including the Boston Symphony

Edited by
NICOLAS SOAMES

Orchestra (some more Sibelius and Schubert) and the Concertgebouw. But he particularly like recording opera.

"I think you gain a great deal in recording opera because you have a much better balance between the orchestra and chorus, and a much more resonant sound than you can get in this opera house at least, because the acoustic is rather dry. So you can have all the thunder of the orchestra without losing the radiance of the voices.

Adventure

"I must say I don't like recording an opera I have never seen because you do not have a picture of how it works — it becomes a very difficult thing to do."

But he grins almost boyishly and admits that actually he has never conducted *La Bohème* in the theatre, and that the recent recording he made with Jose Carreras and Katia Ricciarelli was a marvellous experience for him.

"It was an adventure for me, especially having those lovely people singing. I suppose I had a bit of a nerve — after all, the orchestra has played it I don't know how often, and I have to get out there and pretend I have played it as often as they have.

"But over the next five or six years there are plans for some more standard repertory, only Verdi this time — *La Traviata*, *Il Trovatore*, and *Rigoletto*, with Carreras and Ricciarelli. Also, *The Magic Flute*. And there is *Werther* to be done next year."

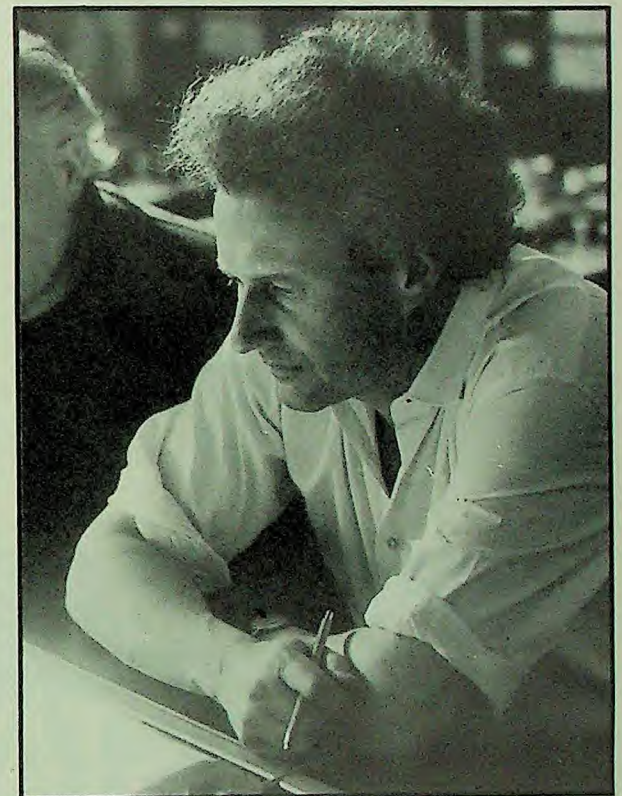
Davis still has four years of his contract to run and even then may continue with Covent Garden.

"It is a fantastic life, the perpetual relationship with the human voice . . . but then I will be getting an elderly man and heaven knows what will happen. Let's be grateful for what one has. It would be unseemly to be as ambitious at the age of 50 as one is when one is 25 — this business of being the grandest tiger in the jungle shouldn't last too long, should it?"

"If one wasn't ambitious, one wouldn't achieve anything, but certainly after the age of 35 I had many grave doubts about the things that pass for values in this funny world of ours.

"I have four children, which is going to be five soon, so I have turned down engagements at the Met or La Scala because I don't want to

Davis: "Not even a computer can produce such fantastic sensuousness, the magic in that world of sounds"



"I am addicted to opera, to the choruses and the big forces and the whole apparatus. . . its a fantastic life."

go to Milan or New York for two months when I have small children. It is important to have a life outside music. You have got to rest your nerve ends, to breathe out.

"It is a marvellous thing to belong to this profession and one doesn't want to ignore the gifts it offers," he

concludes thoughtfully. "But on the other hand, one doesn't want to go around feeling that one has to be so tremendously important and have so much power . . . and that if you have a minute left to oneself it might open up a hole into which you will fall . . ."

News around the studios...

ILL HEALTH stopped both **Bernard Haitink** and **Margaret Marshall** from taking part in Phonogram's Mendelssohn's *Symphony No 2* sessions this month, but they were replaced by the Italian conductor **Riccardo Chailly** and **Margaret Price**. . . Schoenberg's *Gurrelieder* was recorded live in Boston with **Tatiana Troyanos**, **Jessye Norman**, **James McCracken**, the Boston Symphony Orchestra and Chorus under **Seiji Ozawa** for Philips . . . **Colin Davis** and the Concertgebouw Orchestra records Haydn's *Symphonies Nos 86, 98, 101 and 102* in May, while **Haitink** takes over for the recording of Debussy's *Three Nocturnes and Jeux*, all for Philips . . . **Murray Perahia** continues to record Mozart's *Piano Concertos*, putting the C major K 415 and the E flat major K 482 on tape for CBS during April . . . **Sviatoslav Richter** also made the most of his rare

appearance in this country by recording Mozart *Piano Concertos* with **Riccardo Muti** and the *Philharmonia Orchestra* for EMI in April following the successful RFH concert . . . **The Beaux Arts Trio** records works by Brahms, Mozart and Beethoven for Philips next month . . . **Walter Weller** conducted the RPO in Mozart *Violin Concertos K 216 and 219* with the Japanese violinist **Fujikawa** for Decca . . . In Vienna, **Haitink** joins the *Vienna Philharmonic Orchestra* to do Berlioz's *Symphonic Fantastique*, and in Detroit, **Antal Dorati** and the DSO record Strauss tone poems, including *Don Juan* and *Till Eulenspiegel*. The *Orchestra of St John's*, Smith Square, under its conductor **John Lubbock**, recorded the second LP for Enigma following the signing of an exclusive contract — a collection of pops including *Eine Kleine Nachtmusik* and the *Pachelbel Canon*.

CLASSICAL

Tortelier release

PAUL TORTELIER is, first and foremost, a cellist of distinction so it is extraordinary that for years now the only recording available of Dvorak's Cello Concerto made by him dates from 1956 — which he made with Sargent.

But next month EMI issues a new recording with the London Symphony Orchestra under Andre Previn (ASD 3652/TC £4.40) coupled with the Rondo in G minor. It is the first time that Tortelier and Previn have come together for a recording.

As the various TV documentaries about him have shown, Tortelier is

an active and committed musician not only as a performer, but also as a composer. Though he has little time for avant-garde methods of composition, he continues to write music for himself to play.

And in addition to the Concerto, EMI is also issuing next month a record of solo cello music, coupling Kodaly's Sonata for Solo Cello with its superb last movement with Tortelier's Suite in D Minor for solo cello.

A work that owes not a little in spirit to the great Bach solo cello suites, it is released on ASD 3458 and retails at £4.50.

Decca strengthens digital disc lead

THE SECOND of Decca's digital recordings is to be released next month. Mendelssohn's Symphony No 4 plus two overtures played by the Vienna Philharmonic Orchestra conducted by Christoph von Dohnányi.

Despite coming after the Boskovsky/New Year's Eve concert, which was the first digital release, this Mendelssohn disc should generate equal interest as it is the first digital record made under ideal studio conditions.

Decca's lead in the digital field — it was the first company to develop a process of editing a digital recording — has already resulted in many articles and much favourable comment.

And though the company is not supporting the Mendelssohn record with the kind of extensive advertising support that launched the first digital record, the window displays and special press releases sent to dealers, critics and magazines will still inevitably have an effect on the sales of this new disc.

The new record is also interesting in that it follows the 1977 release of Mendelssohn's Symphonies Nos 1 and 5 by Dohnányi and the VPO which won the MTA best orchestral recording.

And the coupling of the "Italian Symphony" with two well-known overtures, The Hebrides (Fingal's Cave) Overture and Calm Sea and Prosperous Voyage should prove a popular one, even though the record (SXDL 7500 also on cassette) retails at the high price of £4.99. The digital recording, which supercedes the analog tape process, results in much greater clarity.

Enigma expansion gathers momentum

ENIGMA RECORDS continues to expand both in this country and abroad. The Japanese licensing deal is working smoothly (curiously, Angela Rippon's Peter and the Wolf is selling well), and next month marks the start of a direct export deal with Australia.

Meanwhile at home, the catalogue, which now stands at 70 records, is continuing to expand, with four releases this month, two of which involve new exclusive signings for the label.

John Boyden, former LSO manager who built Enigma around English musicians who have established a solid performing reputation in this country, is producing a series of chamber music records with The Music Group of London.

And the first record is out next month — the premiere recording of Frank Bridge's Piano Quintet and the Phantasie Trio, a timely release as 1979 is Bridge's centenary year.

The Music Group of London is based on the trio Hugh Bean, violin; Eileen Croxford, cello and her husband, David Parkhouse, piano, and more records are to follow. The Bridge disc is available on K53578 and retails at £4.39.

The other new signing is the English pianist Howard Shelley, a 29 year-old who has an extensive concert career, but who has only

made a couple of discs for the small company Contour.

On K23530 (£3.39) Shelley plays Chopin's Preludes including the Raindrop Prelude which amounts to an attractively popular disc. His regular work with the BBC as well as his concerto and recital dates, plus the fact that it is a mid-price release should mean better sales than usual for a relatively new entrant in the recording world.

The third Enigma release contains the Flute Sonatas Nos 4,5,6, by Bach, (K53583 £4.39) played by William Bennett, flute and George Malcolm, harpsichord. With its embossed sleeve, this is the follow-up to the successful album which contained the first three sonatas.

Finally, the Tilford Ensemble plays English Music of the Baroque, the second in the Baroque series. This one (K23531 £3.39) consists of Handel Trio Sonatas for oboe/flute, violin, cello and harpsichord, all from the Opus 2 set. They were recorded in St George's Hanover Square, London — the composer's own parish church.

Waiting for Wagner

CBS HAS made the first recording of Wagner's Das Liebesmahl Der Apostel, a cantata for men's choir and orchestra, with the Westminster Choir and the New York Phil under Pierre Boulez before Wyn Morris and the Symphonica of London. But it has been waiting a long time for release and it is only next month that it enters the catalogue, in an attractive coupling with the Siegfried Idyll, on 76721 at £4.39.

New releases

Live, Julian Bream and John Williams, Johnson, Telemann, Sor, Brahms, Faure and Debussy arranged by the two players. RL 030902 £7.

I generally don't like live albums because they seem to fall in between two stools. But Bream and Williams are such exceptional performers that the excitement and real joy of music making that they communicate during their recitals survives incarceration on plastic. This double album traces music from the 16th century Pavan and Galliard by Johnson to Debussy, and I can imagine even the most hard-hearted purist being won over by the sheer musicality of the playing. No doubt it will sell very well indeed.

Concierto Pastoral/Fantasia Para Un Gentilhombre, James Galway, flute, Philharmonia Orchestra, Eduardo Mata, RCA Red Seal 25193. £4.25.

Rodrigo's facility for lush, nostalgic slow movements and bright outer movements has brought him lasting success and no-one really minds if they all sound a bit similar, whether it is the Guitar Concerto or the Fantasia that is playing. The same can be said of his Concierto Pastoral, written specifically for the virtuosic showmanship of James Galway. Galway is as persuasive as always, both in the Concerto and in his own arrangement of the Fantasia, which makes it a regular stock item for anyone with a classical section, no matter how small.

TAL RECORDING. DIGITAL RECORDING. DIGITAL RECORDING. DIGITA

May special issue!

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conducts the

Vienna Philharmonic

Mendelssohn

Symphony No. 4 'Italian'

Overtures: The Hebrides, Calm Sea and Prosperous Voyage

SXDL 7500 LP

KSXDC 7500 cassette

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D147D 2 (2LP set) KSXC2 7062 (double-play cassette)

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You're Never Alone With A Schizophrenic
The new album by Ian Hunter.

Chrysalis

On April 20th, Chrysalis will be releasing the brand new album from Ian Hunter, 'You're Never Alone With A Schizophrenic.' Two sides of scorching rock 'n' roll, punctuated with the kind of searing, searching ballads the likes of which only Hunter can produce.

Aiding, abetting and adding their own individual brands of schizophrenia are Ian's old buddies Mick Ronson (co-producer and guitar), John Cale, Max Weinberg, Gary Talent and Roy Bittan.

A single from the album will also be released on April 20th, entitled 'When The Daylight Comes.' We're quite confident it'll take the charts by storm.

Furthermore, we're backing up the album release with ads in the Music Press, plus a special dealer's 'Schizophrenia Display Kit,' containing posters, window-banners, and sleeves. A little

something that should certainly register in rock fans' brain cells.

And that, quite simply, is why we're sure you won't be in two minds about stocking this album.



'You're Never Alone With A Schizophrenic.'

The new album by Ian Hunter.

Album No: CHR1214

Cassette: ZCHR1214.

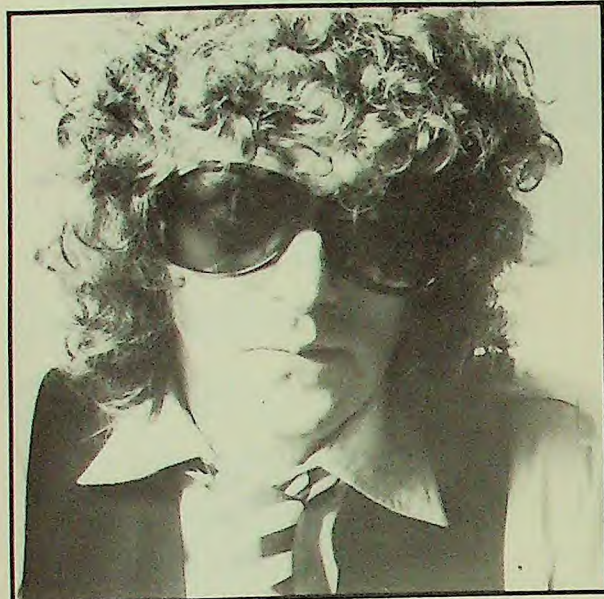
Produced by Ian Hunter and Mick Ronson.

Management/direction - The Cleveland Entertainment Company.



ALBUM REVIEWS

Hunter returns with a vengeance



IAN HUNTER: teams up with Mick Ronson again for Hunter's first album in two years.

IAN HUNTER
You're Never Alone With A Schizophrenic. Chrysalis CHR 1214. Producers, artist and Mick Ronson. Hunter's first album for Chrysalis reaffirms the man's prolific songwriting and production talents. Backing musicians include Roy Bittan, Gary Tallent and Max Weinberg of Bruce Springsteen's E Street Band, John Cale and Mick Ronson. It's Hunter's first album for two years and there isn't a duff track on it. Strongest selections, Just Another Night, Life After Death, Wild East and Bastard.



THE MEMBERS: album contains Sound Of The Suburbs hit single.



ELECTRIC LIGHT ORCHESTRA
The Light Shines On Vol. 2. Harvest SHSM 2027. Colin Miles' second compilation of early ELO material that should be of interest to the band's many fans. Includes Roy Wood's classic First Movement (Jumping Biz) and the full length version of Roll Over Beethoven. Essential listening for those who may only have picked up on the band with New World Record, Out Of The Blue etc.

Musical feast

LOWELL GEORGE
Thanks I'll Eat It Here. Warner Bros. K56487. Producer, artist. After two and a half years in the making, this album contains all the hallmarks of perfection you expect from the lead singer of Little Feat. Four of the songs were written or co-written by George with cover versions of songs by Jimmy Webb, Ricky Lee Jones and Alan Toussant. Should sell well bearing in mind Little Feat's popularity.



LOWELL GEORGE: lead singer of Little Feat whose first solo album took two and a half years to make.

JOHNNY MATHIS
The Best Days Of My Life. CBS 86080. Producer: Jack Gold. A selection which is musically good and commercially attractive at the same time. The opening number, Would You Like To Spend The Night With Me, might make a good single proposition with its catchy arrangement and saucy lyrics, and Mathis revives two classic oldies in As Time Goes By and Begin The Beguine as well as duetting with Jane Olivor in The Last Time I Felt Like This from the movie Same Time Next Year. With his name and track record, this should prove a healthy seller for Mathis.

MELODIES FOR YOU, VOL. 2
Various. Decca MOR 514. This is first-class light music — a category consistently neglected on record in recent years — with pieces by Chabrier, Oscar Straus, Musorgsky, Chopin, Johann Strauss and Wolf-Ferrari among others and George Malcolm's clever harpsichord speciality Bach Before The Mast. Singers include Hilde Gueden, Mario del Monaco, Sherrill Milnes and Pilar Lorengar, and there are four tracks featuring the BBC Concert Orchestra under Ashley Lawrence. The type of LP which its listeners will readily buy — if you can draw their attention to its existence.

THE MEMBERS
At The Chelsea Nightclub. Virgin V2120. Producer, Steve Lillywhite. The Members are riding high at the moment with their last single Sound Of The Suburbs getting into the top twenty and their new single in a strong position to follow it. Eleven consistently good songs will ensure high sales.

THE RADIO YEARS
No. 6-17. London mono HMG 5027/28 and HMP 5038/47. Twelve LPs featuring (in order of catalogue numbers) the orchestras of Ray Noble with Al Bowlly, Glen Gray, Harry James, Les Brown, Claude Thornhill, Ozzie Nelson, Jimmy Dorsey, Glen Gray again, Charlie Spivak, Larry Clinton, Dick Jurgens and Blue Barron and providing graphic evidence of the high standards of these broadcasting bands in the Thirties and Forties. Thornhill's LP in particular is excellent, showing again how far ahead of his time he was and including his beautiful signature theme Snowfall. Other standouts are Noble, James, Brown and Dorsey, and this wealth of material will keep Alan Dell's programmes going for ages. The sleeve notes match the standard of the music in terms of background information, and shops with band fans and nostalgia seekers in their clientele should make sure this series has the right amount of visibility.

MAX WEBSTER
A Million Vacations. Capitol E-ST 11937. Producer: John de Nottbeck and artists. Capitol appears to have picked up a classy Canadian rock outfit, which, despite the name, does actually include a Max Webster in the line up. Best cuts are Sun Voices and Paradise Skies, the single. Capitol is mounting its largest campaign around the band's tour with Rush during April and May.

BING CROSBY
Songs Of A Lifetime. Philips 6641 923. As the sleeve notes say, what can you say about Bing Crosby that hasn't been said before? The 36 tracks featured on this double album were recorded during the 1954-60 period in Hollywood. They were studio-made recordings cut with the Buddy Cole Quartet and made for subsequent broadcasting by CBS Radio. Only ten of the numbers were ever recorded by Crosby for commercial release. Producer Ken Barnes has filled out the sound by adding full orchestral backing. TV campaign through April.

CHRIS REA
Deltics. Magnet MAGL 5028. Released a year after his first LP, Whatever Happened To Benny Santini? Deltics shows Rea's songwriting and performance to have matured considerably. All eleven songs were written by Rea and produced by Gus Dudgeon. Strong marketing campaign, with the first 10,000 copies pressed in blue vinyl. Includes current singles, Diamonds. Rea starts his first UK headlining tour in Edinburgh on April 27.

SHIRLEY BASSEY
The Magic Is You. United Artists. UATV 30230. TV advertising plus strong general marketing back-up will help this latest Bassey offering into the charts. Fine production by

Nick Decaro. Numbers include Don't Cry For Me Argentina and Night Moves — plenty of variety of mood.

LOS ANGELES PHILHARMONIC ORCHESTRA
Battlestar Galactica, Original Soundtrack MCA MCF 2860.

VARIOUS ARTISTS
The Saga of Battlestar Galactica. MCA MCF 2880. Both albums spin-offs from the film just opened in London — a sorta Star Wars revisited. Both LPs getting strong marketing push in conjunction with film ads/promo. If film takes off, so will the albums.

EARL KLUGH
Heartstring. United Artists. UAG 30233. Producer, artist. Klugh's skill as a composer is reflected by the people who cover his work — George Benson's hit Livin' Inside Your Love was written by Klugh. Heartstring contains eight highly professional, easy to listen to tracks that will appeal to palates right across the board.

WILLIE NELSON
Classic Willie Nelson. Sunset. SLS 50430. Budget album containing some of Nelson's earlier work. Unfortunately the production sounds dated, though Nelson's voice doesn't lose its appeal.

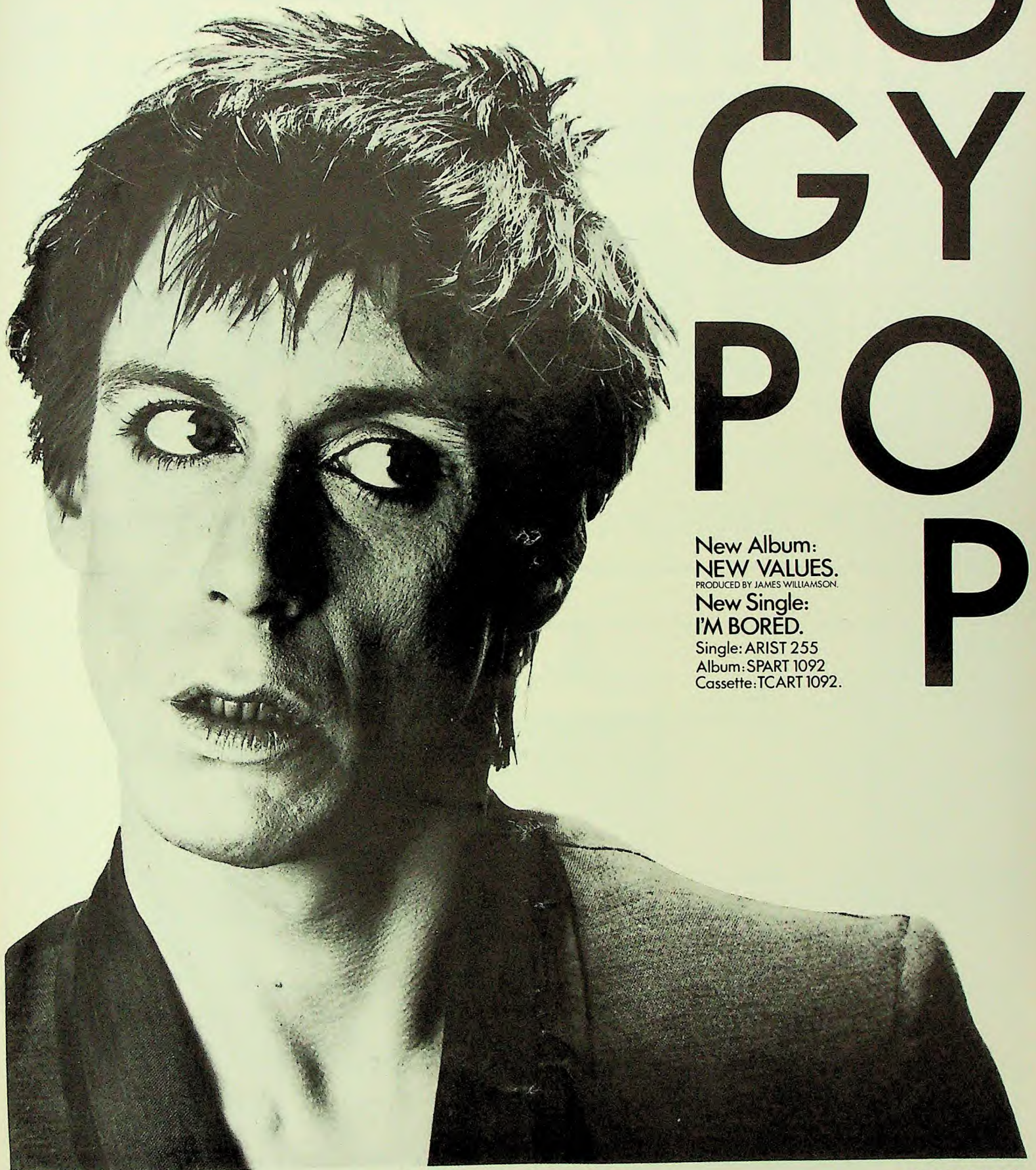
NARADA MICHAEL WALDEN
Awakening. Atlantic K50570. Producer, artist. For an artist who wrote Cosmic Strut for John McLaughlin's last Mahavishnu Orchestra album, Walden's third solo album is a disappointing, and at times confusing, mixture of jazz-rock and disco. Despite the presence of talented musicians like Carlos Santana, Bobby Lyle and the Brecker Bros, the album doesn't strike home.

MESSAGE
Astral Journeys. Brain 0060165 Butch German based, heavy metal band Message continue to do their thing on the Brain label. Written, produced, engineered and published by the band themselves they have covered every angle including taking their own photos? Perhaps they should spend less time on the business side and more on their music — which is honest and well-meaning but pedantic, outdated and painfully naive. However, flatter records than this have sold in the extensive German market.

Which music publication do record dealers most enjoy reading?

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

(Source: NOP Market Research)



IGGY POP

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Single: ARIST 255
Album: SPART 1092
Cassette: TCART 1092.

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Wednesday, 25th April, LONDON, Music Machine.
Sunday, 29th April, REDCAR, Coatham Bowl.
Friday, 4th May, BIRMINGHAM, Barbarella's.
Monday, 7th May, CARDIFF, University.
Friday, 11th May, NEWCASTLE, Mayfair Ballroom.

SPECIAL GUESTS: ZONES

Saturday, 21st April, LIVERPOOL, Eric's (2 shows).
Friday, 27th April, WEST RUNTON, Pavilion.
Monday, 30th April, EDINBURGH, Tiffany's.
Saturday, 5th May, COLCHESTER, Essex University.
Tuesday, 8th May, BRISTOL, Locarno.
Saturday, 12th May, LEEDS, University.

ARISTA

Sunday, 22nd April, SHEFFIELD, Top Rank.
Saturday, 28th April, LEICESTER, University.
Tuesday, 1st May, GLASGOW, Apollo.
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Thursday, 10th May, COVENTRY, Tiffany's.
Sunday, 13th May, LONDON, Lyceum.

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41 POLYSTAR (Phonogram) BOOGIE BUS Various 9198 174
42 PRESIDENT TIME IS RIGHT One Way Ticket PTLS 1069
43 PRESTIGE/MILESTONE (RCA) WORK SONGS Nat Adderley M 47047
44 PRIVATE STOCK (EMI) LIFE'S A PARTY Michael Zager PVLP 1045
45 PURPLE (EMI) MARK 2 PURPLE SINGLES Deep Purple TPS 3514 (TC-TPS 3514)
46 PYE ALL BECAUSE OF YOU Robert Watson NSPL 28276
47 RADAR (Warner Brothers) Y The Pop Group RAD 20
48 RCA TIJUANA MOODS Charles Mingus PL 10939
49 RESPONSE BOGALUSA GUMBO Pete Sayers RES 801
50 ROCKET (Phonogram) T.H.P. ORCHESTRA VOL. 2 T.H.P. Orchestra TRAIN 5
51 RSO/CURTOM (Polydor) LET ME BE YOUR WOMAN Linda Clifford RSD 5005 (TRSD 5005)
52 RUBBER AN EVENING WITH THE DRAGONI BROTHERS Dragoni Brothers RUB 033
53 SALSOU (EMI) I'VE ALWAYS WANTED TO SING Bunny Sigler SSSLP 1512
54 SIDEWALK (EMI) HAVEN'T STOPPED DANCING YET Gonzalez SWK 2001
55 SIRE (Warner Brothers) MISSION ACCOMPLISHED BUT THE BEAT GOES ON Rezillos SRK 6069
56 SPRING (Polydor) A MOMENT'S PLEASURE Millie Jackson 2391 395 (3177 395)
57 STATE (Warner Brothers) MUSIC FROM THE ROYAL WEDDINGS Timothy Farrell ETMP 14

58 STAX (EMI) JAMMED TOGETHER Albert King STX 3009
59 SUNSET (United Artists) THE RACE IS ON George Jones SLS 50428
60 TK (CBS) HOT NUMBER Foxy TKR 83353
61 UNITED ARTISTS THE MAGIC IS YOU Shirley Bassey UATV 30230
62 VIRGIN AT THE CHELSEA NIGHT CLUB The Members V 2120 (TCV 2120)
63 VOGUE (Pye) NEW BORN PIANO Phineas Newborn DJD 561
64 WAVERLEY (EMI) THE SCOTTISH FLAVOUR Tommy MacCulloch Trio GLN 1004 (TC-GLN 1004)
65 WARNER BROTHERS UNDER WRAPS Shaun Cassidy K 56535
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THOMAS TOMKINS: MUSIC FROM MUSICA DEO SACRA The Choir of Magdalen College, Oxford/Dr. Bernard Rose ZRG 897
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3 MERIDIAN BACH: CANTATAS Margaretta Hallin/Margo Rodin/Ulf Bjorkegren/Hakan Hagegard/Stockholm Choir/Baroque Ensemble/Anders Ohrwall E77016
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ELGAR: VARIATIONS ON AN ORIGINAL THEME OP. 36 'ENIGMA: POMP AND CIRCUMSTANCE MARCHES 1, 2, 4 Neville Marriner/Concertgebouw Orchestra, Amsterdam 9500 424 (7300 642)
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When an artist's music and opinion is strong enough to effect the General Election, it's obvious the only label he would consider to be on ...

BBC in a storm over banned film

THERE'S no love lost between film-maker Franco Rosso and the B.B.C.

Rosso's documentary 'Dread, Beat and Blood' was due to be seen in the Omnibus slot tonight, but the BBC has postponed showing it until June 7.

The film is about Jamaican poet and musician Linton Kwesi Johnson and his life in a Brixton community.

But the BBC felt that with the General Election coming up it was too much of a political hot potato.

Understandably Rosso is annoyed and disappointed. "What do I feel about the postpone-

DAILY STAR 5.4.79

ment? That's unprintable," he said. "This, just before an election, is the time when people should be discussing race and politics — it shouldn't all be swept under the carpet as usual."

Refused

The film has already been refused a late-night cinema licence by N.C.T.A. police and not the first time. The B.B.C. either has done better.

They slapped an injunction on one earlier film and never seen.

"I think it was a mistake to sell to them at all added. But, unfortunately, so far there are no fees for films in the that it's hard

RADIO TIMES APRIL 6, 79

10.15

Dread, Beat an' Blood

Omnibus presents the TV premiere of FRANCO ROSSO's highly-praised film, made for the Arts Council.

In Jamaica the poet is the voice of the people: 'toaster' poets chant improvised lines to a backing of reggae music at dance halls, parties, anywhere people go to enjoy themselves.

Linton Kwesi Johnson, born in Jamaica now resident in London, is a poet, writer and musician whose style is rooted in the Jamaican tradition in which art, society, politics and music are inextricably bound together.

This is a film not only about LINTON JOHNSON but also about the community to which he addresses himself, the Black working-class community in London.

Omnibus editor LESLIE MEGAHEY

GUARDIAN 3.4.79

POSTPONED

cancel the film's postponement. The BBC has postponed the showing of an Omnibus about a Jamaican poet in London until after the general election because of its political content. 'Dread, Beat an' Blood, made by the Arts Council, is about Linton Kwesi Johnson. It should have been transmitted on Thursday, but will now be shown on June 7. "In the normal way the BBC would have balanced over a period, the highly personal political judgments which are a vital part of the film. "Since this is not possible within the period of the election campaign it has been decided to postpone the transmission."

.... is Island


Linton Kwesi Johnson



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- BROOKER, Glory S
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- DOZIER, Lamont B
- EVE AND DANNY O
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E
EASY COME EASY GO, On The Rocks, SUTHERLAND BROTHERS. CBS 7121 (C)
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FG
FEELING SATISFIED, Used To Bad News, BOSTON. Epic EPC 7295 (C)
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GET IT UP FOR LOVE, I Just Keep Thinking About You Baby, TATAVEGA. Motown TMG 12 1140 (E)
GOOD GOOD FEELIN', Sweet Fighting Lady, WAR. MCA 418 (E)
GOOD GOOD FEELIN', Music Band, WAR, MCA 12418 (E)
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HI
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HOORAY HOORAY IT'S A HOLIDAY, Ribbons Of Blue, BONEY M. Atlantic K 11279 (W)
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IT'S A CHEATING SITUATION, Try My Love On For Size, MO BANDY/JANIE FRICKE. CBS 7217 (C)
I'VE GOT TO GET TO INDIANA, Early Morning Light, TAN. White Dove WD 101 (SP)

JL
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LADY LOVE, Don't Really Care, LEE KRISTOFFERSON. Chopper CHOP 4 (??)
LONG LIVE ROCK, My Wife, THE WHO. Polydor WHO 2 (F)

LOSE YOURSELF IN THE MUSIC, I Just Wanna Hold You, AL SHARP. Ariola ARO 155 (A)
LOVE SIGN, Loud Music, STREETBAND. Logo GO 348/GO12 348 (R)

MNO
MAGNETISM, I Don't Mind, EUGENE RECORD. Atlantic LV 25 (W)
NOBODY, My Babe Left Me, GERAINT WATKINS. Vertigo 6059 224 (F)
OCEAN AND SKY, I Couldn't Love You More, EVE AND DANNY. Chrysalis CHS 2269 (F)
1-2-3 LET'S DANCE, Please Step This Way, PICKPOCKET. Electric WOT 30 (A)

PR
PEACE, A Peace Of Reggae, PEACE BAND. WEA International K 18039 (W)
PRIME TIME, No Way Out, TUBES. A&M AMS 7423 (C)
RAININ', Hold On, THE OSMONDS. Mercury 6167 782 (F)
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S
SATURDAY NIGHT, Prisoner Of My Mind, T CONNECTION. TK TKR 7536 (C)
SAVANNAH, SS Blues, GARY BROOKER. Chrysalis CHS 2326 (F)
SIT BACK AND LET THE MUSIC PLAY, Dance The Night Away, STEVE KENYON BAND. Rampage RAM 41 (S)
SMURFING BEER, Smurfing Tango, FATHER ABRAHAM AND THE SMURFS. Decca F 13837 (S)
STOLE ALL MY LOVE, Lost In The Crowd, FRAN BARRIE. Vibes CR 002 (Wynd-Up)
SUNSHINE HOTEL, Pain In My Heart, RICHARD T. BEAR. RCA PB 1470/12PC 1470 (R)

T
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THIS IS MY LIFE, The Magic Is You, SHIRLEY BASSEY. United Artists UP 36502 (E)

W
WASTIN' MY LOVE, Party Song, STICKY FINGERS. Epic EPC 7235 (C)
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WHEN THE DAYLIGHT COMES, Life after Death, IAN HUNTER. Chrysalis CHS 2324 (F)
WHO WERE YOU WITH IN THE MOONLIGHT?, Star Control, DOLLAR. Carrere CAR 110 (W)
WILD PLACES, Cameo Reale, DUNCAN BROWNE. Logo GO 329 (R)
WINTER TREE, Island Of Avalon, RENAISSANCE. Atlantic K 17353 (W)

Y
YOU AND ME, Ship On The Ocean, LINER. Atlantic K 11285 (W)

TOTAL ISSUED

Singles notified by major manufacturers for w/e 20th April 1979

	This Week	This Month	This Year
EMI	1 (6)	2 (17)	32 (88)
EMI (LRD)	5 (3)	17 (18)	64 (91)
Decca	2 (1)	7 (5)	18 (17)
Pye	5 (6)	12 (13)	79 (84)
Polydor	2 (5)	11 (15)	55 (81)
CBS	5 (5)	16 (16)	81 (114)
Phonogram	3 (5)	12 (13)	48 (55)
RCA	1 (4)	16 (8)	46 (43)
WEA	17 (12)	36 (27)	121 (135)
Others	14 (11)	122 (44)	192 (229)
Total	55(58)	169 (176)	736 (937)

LISTINGS

AB

- AIN'T THAT LOVING YOU?, Ain't That Loving You (Part 2), DENNIS BROWN. Laser LAS 1 (W)
- AMAZING GRACE, Monotony, SALLY. EMI International INT 585 (E)
- BABY PUT YOUR HEART IN IT, You Could Be Right This time, TRADE SECRET. DJM DJS 10900 (C)
- (THE) BIRDMAN OF ALCATRAZ, The Bird Man Of Alcatraz, RICK WAKEMAN. A&M AMS 7435 (C)
- BLIND DRIVER, There Is A Way, TOMMY MORRISON. Real ARE 8 (W)
- BLONDES HAVE MORE FUN, The Best Days Of My Life, ROD STEWART. Riva 19 (W)
- BOOGIE BUSINESS, Going Back To My

- Roots, LAMONT DOZIER. Atlantic LV 24 (W)
- BRIDGE OVER TROUBLED WATER, Hold Me Close, LINDA CLIFFORD. RSO 30/12 RSO 30 (F)
- BUBBLER IN MONEY, Friends And Money, JOE GIBB AND THE PROFESSIONALS. Laser LAS 2 (W)

CD

- CAN'T YOU SEE I'M FIRED UP?, Eye Ballin', MASS PRODUCTION. Atlantic LV 27 (W)
- CHAINS, Screws On You, LATE SHOW. Decca F 13835 (S)
- COLD WARS, Flying Saucer Attack, REZILLOS Sire SIR 4014 (W)
- DANCER, Dance To Dance, GINO SOCCIO. Warner Brothers LV 23 (W)
- DON'T TAKE IT AWAY, Draggin' Chains, CONWAY TWITTY. MCA 420 (E)

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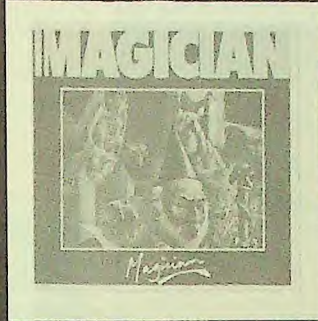
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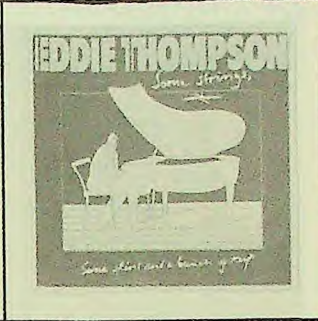
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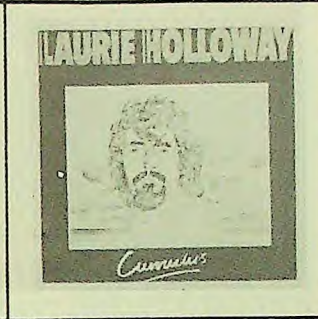
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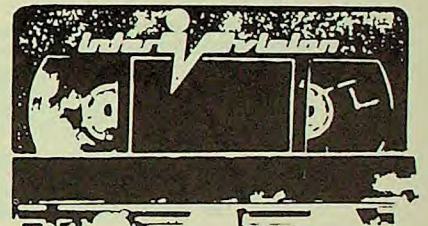
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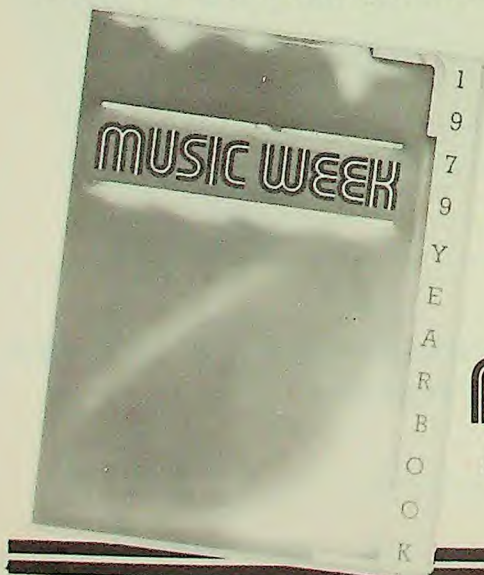
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COPY DEADLINE

Music Week would like to remind Market Place advertisers
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that this deadline applies to advertisements that have
already had their insertion confirmed.

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

MARKET PLACE

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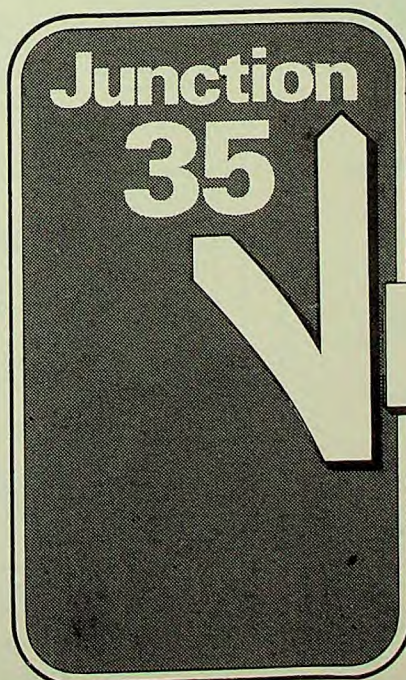
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VIDEO

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Polydor Ltd., a member of the international Polygram Group of Companies, marketing records and tapes, have the above vacancy, reporting to the Head of Promotion, and situated in the West End.

This is a varied, interesting job for an intelligent outgoing person, aged 21+, with good secretarial and organising abilities.

As well as general secretarial duties, the work will involve administration of some budget and expenditure reports, plus the ordering and circulation of concert tickets.

Preference will be given to applicants with Music Industry experience.

We offer a good salary, luncheon vouchers, over 4 weeks holiday, contributory pension scheme and generous discount on Company products.

Please contact:



Brian McFall,
Personnel Officer, Polydor Limited,
17-19 Stratford Place, London, W1.
Tel: 01-499 8686.

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POSITIONS

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We are looking for an enthusiastic Strike Force - Sales/Promotion person to cover South East London, Kent, Surrey and Sussex.

This position involves selling and promoting singles and hot albums throughout the above mentioned areas.

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The successful applicant will receive a good basic salary, commission, company car, over 4 weeks holiday, contributory pension scheme and generous discount on company products.

For an application form please contact:



Brian McFall,
Personnel Officer, Polydor Limited,
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We will also want you to sell to 'one stop' and wholesale outlets, but your main aim in this demanding position will be to improve and expand our business. Previous experience in record selling is not considered essential, but enthusiasm, energy, and a strong commitment to your work are.

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Personnel Officer, EMI RECORDS UK
1-3 Uxbridge Road, Hayes, Middx.
Tel: 01-561 8722 Ext. 172.



(This appointment is open to male and female applicants.)

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This may involve travel throughout Europe depending on how the successful applicant develops into the position.

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Apply to: Keith Aspden, Island Music, 22 St Peter's Square, London W6. Tel: 01-741 1511.

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A Professional Manager

To work with contemporary catalogue of established and new writers.
Salary negotiable.

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BOX MW 613

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SE LONDON

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The applicant should be conversant with the use of professional dubbing equipment, copying of master tapes, editing and music programming compilation.

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 Suggested Retail Price £4.99.



Sound Guard Record Preservation Kit
 Before Sound Guard record preservative, you destroyed the records you loved, a little at a time every time you played them. Friction was the culprit. It's what happens when a hard diamond stylus tracks in soft vinyl grooves. But now you have the protection your records need. The regular use of Sound Guard record preservative. A by-product of dry lubricants developed for aerospace technology. Its unique lubricating properties significantly reduce friction and wear. It's so thin, less than 0.000003in, that the most delicate modulations aren't disturbed. What's more, Sound Guard preservative can be applied repeatedly without buildup, because it's self-limiting. The fact is, when you use Sound Guard preservative as directed, your record keeps its full fidelity and maintains the same absence of surface noise and harmonic distortion as it did the first time it was played. Application is easy. Simply spray it on and buff it in.
 Suggested Retail Price £4.99. 59ml refill £3.24.



NEW

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 Even though you might not see it, the build up of dirt on your records is inevitable. But now there's a solution. Sound Guard record cleaner. To remove oily deposits and dirt that have worked their way down into the grooves, just spray Sound Guard cleaner directly on your record and let it sit for about 30 seconds. It literally lifts the dirt and oily deposits from the grooves. Then with our moistened non-abrasive sponge you remove the contaminants with a light wiping. Finally any remaining contaminants and cleaning fluid are removed from the grooves with the cleaning pad.
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 One of the most critical factors in a hi-fi system is the performance at the stylus/record interface. The Sound Guard stylus care kit contains all necessary components for keeping the stylus environment in optimum working order. The kit includes cleaning solution with applicator brush, a dry brush for cleaning the stylus between record plays, a bulb air blower to remove particulates from the cartridge shell and a 3X and 10X magnifier for stylus inspection.
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Sound Guard



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CHART FOR PERIOD MARCH 26-31

TOP 75 ALBUMS

NEW ENTRY
= PLATINUM LP (300,000 units as of Jan '79)
= GOLD LP (100,000 units as of Jan '79)
= SILVER LP (60,000 units as of Jan '79)
-- 1 = RE ENTRY

Table with columns: This Week, Last Week, Wks. on Chart, TITLE/Artist (producer), Label number. Contains album data for positions 1 through 38.

Table with columns: This Week, Last Week, Wks. on Chart, TITLE/Artist (producer), Publisher, Label number. Contains album data for positions 39 through 75.

ARTISTS' 75: ACTION REPLAY, AVERAGE WHITE BAND, BAD COMPANY, BEACH BOYS, BEE GEES, BENSON, George, BLONDIE, BONEY M, BURNEL, Jean Jacques, CARPENTERS, CARS, CHIC, COSTELLO, Elvis, COUNTRY LIFE, COUNTRY PORTRAITS, DEEP PURPLE, DENVER, John, DIAMOND, Neil, DICKIES, DIRE STRAITS, DISCO INFERNO, DON'T WALK - BOOGIE, DURY, Ian, ELECTRIC LIGHT ORCHESTRA, ESSEX, David, FLEETWOOD MAC, GALWAY, James, GARFUNKEL, Art, GAYNOR, Gloria, GEORGE, Lowell, GREASE, JARRE, Jean Michel, JOEL, Billy, JOHN, Eton, LAST, James, LOVICH, Lene, MAGAZINE, MANILOU, Barry, MANN, Manfred, MATHIS, Johnny, MEAT LOAF, MILES, John, MOTORHEAD, OLDFIELD, Mike, PARKER, Graham, QUEEN, RICHARD, Cliff, ROBBINS, Marty, ROBINSON, Tom, ROXY MUSIC, SANTANA, Carlos, SATURDAY NIGHT FEVER, SAYER, Leo, SCORPIONS, SEX PISTOLS, SKIDS, STEWART, Rod, STIFF LITTLE FINGERS, STRANGLERS, STREISAND, Barbra, SUPERTRAMP, THIN LIZZY, THREE DEGREES, TOTO, VAN HALEN, WAYNE, Jeff, WINGS, ZAPPA, Frank.

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The album
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SWK 2001

their newsingle
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MOVING FAST INTO THE TOP 30

SEE THEM LIVE

APRIL

- 19 MANCHESTER Middleton Civic Hall
- 20 NEWPORT, SHROPSHIRE Village
- 21 IPSWICH Tracy's
- 22 TROWBRIDGE Capricorn
- 23 EXETER Routes
- 24 PLYMOUTH Fiesta
- 25 BIRKENHEAD Hamilton
- 26 SUNDERLAND Fusion Ballroom
- 27 AYR Darlington Hotel
- 30 MIDDLESBROUGH Maddisons

MAY

- 1 NEWCASTLE Maddisons
- 3 COVENTRY City Centre Club

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'JUST LET IT LAY'
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PERFORMANCE

Billy Connolly: Theatre Royal

THE SCOTTISH comedian/folk singer brought his own particular brand of ribald humour to London's Theatre Royal, Drury Lane, as a part of his mammoth UK Big Wee Tour, the content of which still has the mixing engineers in stitches after some thirty five shows.

The Big Yin is now well and truly established as a national institution — and not just in Scotland. Audiences across the country have warmed to his down-to-earth style.

The guy's a character. Everyone and everything comes in for treatment from the Connolly stick, country music in particular — "My Granny is a cowboy in Nashville" and "I've been so lonesome in the saddle since my horse died."

And he intersperses his songs with lengthy dialogues overloaded with fast one-liners and every-ready to take on—and beat—the audience. No one is spared treatment — "My mother drowned in the grotto at Lourdes — the hunchback pushed her in." He has political feelings too — "Mrs Thatcher, she might bring the taxes down, but I don't want to invade Poland."

This tour can boost considerably Connolly's several Polydor albums, notably the excellent live Raw Meat For The Balcony.

JIMEVANS

David Sancious and Tone

TWO HOURS of free form, impressionist, very loud, jazz rock from David Sancious and Tone last Friday gradually sorted the aficionados from the dilettantes. The former drifted, with eyes glazed in rapt attention, towards the stage; the latter drifted to converse by the bar. Middle ground was occupied by people who knew of the artists and enjoy jazz rock in reasonable doses. We sat tight and polite, ate, drank; but found that after the first hour of performance listening gave way to simply haring while minds wandered off to dwell on anything from the current favourite fantasy to what Sainsbury's might have to offer on Saturday morning.

Recently signed to Arista and with his debut album, True Stories, released here, Sancious was playing the last of three introductory concerts in the UK (the others were

in Manchester and Liverpool). Within the rather avant garde area of fusion music which Sancious has chosen it is impossible to fault him technically; the unprintably disparaging remarks of a classical concert pianist friend who had come out curiously cannot really count. Equally, all the members of Tone justified their musical pedigrees and gave practised, professional performances. Vocalist Alex Ligertwood (ex-Auger's Oblivion Express and sometimes AWB); Ernest Carter on drums; bassist Gerald Carboy and keyboards man Chris McKeivitt (who actually provided a strong piano and synthesiser base to all the music while Sancious split his attention between keyboards and guitars) had polish and dignified enthusiasm for their own music. And the music had a great deal to offer the real fusion fan. Sancious, whose own background includes years of playing for Springsteen in the E. Street Band, can certainly count on sustained interest and appreciation from a discriminating and possibly growing, section of the record buying public.

This individual section of the indiscriminating, rock-rather-than-jazz, technically backward public humbly admits that long before the two hours was up it was ready to holler Uncle.

TERRI ANDERSON

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If the music business is your business, you need to know all about it. Tune in to Music Week. Every Week. It's Britain's only music trade weekly. Helps you keep in tune with the sounds, the news, the views and the charts. It'll bring music to your eyes. Music Week every week. Naturally!

MUSIC WEEK

MARKET PLACE

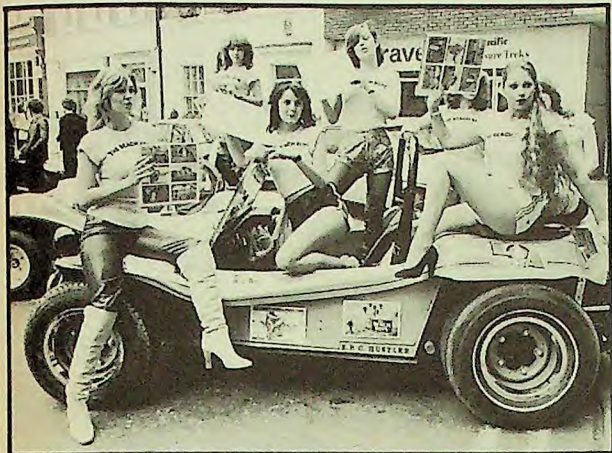
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or 045-277472

DOOLEY'S



A BEACH buggy bulging with beautiful birds seemed a natural promotion gimmick for the new Beach Boys album, *Light*, and led by CBS promo man Johnny Black the buggy set off for a tour of London's media. But the stunt was scuppered by a London bobby who took a dim



view of the vehicle in question proceeding in any direction with more than the statutory four people aboard. But the long arm of the law soon came to grips with the situation (see above right), and he seemed quite happy inspecting exhibits one and two.



THIS LADY — Indian singer Lata Mangeshkar — has made more records than anyone else in the world. And if you don't believe us look it up in the Guinness Book of Records. Lata has made over 20,000 recordings and her songs have been heard in over 1,800 films. She comes to Britain in June for concerts at the London Palladium, Royal Albert Hall, Wembley Conference Centre plus dates in Birmingham, Manchester and Leicester. Her concert at the Albert Hall with the Wren Orchestra — claimed to be the first time an Indian singer has performed with a Western orchestra — will be recorded by EMI of India.



LOOKING A trifle washed out at the RAC Golf Club at Epsom last week were organisers of the Phonogram/Music Week golf tournament which sank in a deluge of rain before anyone even got near to the first tee. All present drowned their sorrows in champagne instead and vowed to re-stage the match later this year. Left to right: John Paramor (PGA tournament official), Spotlight Publications' promotion director Brian Batchelor, songwriter/publisher Bill Martin, Phonogram MD Ken Maliphant and course professional Peter Butler.

NEWS ON CAMERA



A SCENE from the movie *One Of Our Pluggers Is Missing?* — No, it's the Island Records' "war room" where, on a vast 25ft by 9ft wall complete with movable ladder, anyone can check at a glance on the current tour dates, airplay, marketing plans, international news and forward planning. Lady on the Island ladder of success is Nicky Davies who takes charge of London radio promotion.



TAKING TEA with the Queen (Her Majesty that is) at Buck House recently was EMI's Leslie Hill, joint managing director Music Operations, together with Norman Bates (left), sales manager EMI International and Paul Watts (right) general manager EMI International. The occasion was a reception for winners of the Queen's Award for Exports and Technology in 1978.

UNUSUAL CABARET Country Music Festival London Symphony arrangements were finale was guaranteed the 600 guests of Marines who carried obviously not used with some unnn for K-tel, who records awarded plus a platinum LP Image Holland's festival not as o

NICE 1/Nat include Miami Account outs mis "Fi acc fath OVI by A noise Virgin Doole could disc ri broad Court a name.

FORMER with new vent — a "new-on subscription circ Simon, deputy director become MD of Madd to sheikh things up Paramor's new Performan Arsenal, We're Right Behind Flynn's Robot Records label Business where our description of mixed bunch of media people" ca Places. We're happy to make it clear entirely of RB staffers, all of whom we don't you think your sense of humour is slip

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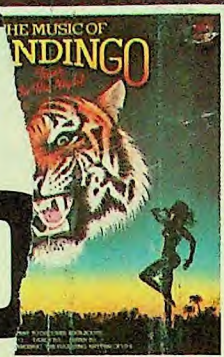
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*In Your
Rack*



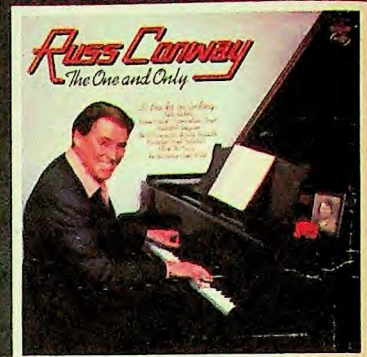
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