

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

# MUSIC WEEK

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

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

(NOP Market Research)

## Top 75 albums chart

FOLLOWING THE success of its extended Top 75 singles chart, *Music Week* this week introduces a Top 75 albums chart. It is generally accepted that the extension of the singles chart from 50 to 75 has helped to generate new consumer and dealer interest in records which would not previously have had any visibility. The 75 also helps news artists achieve a chart entry which would not have been possible in a 50. Now, in response to requests from the BPI charts committee, *Music Week* extends its Top 60 albums chart, compiled by the British Market Research Bureau, to 75 placings. And remember — 77 per cent of dealers use the *Music Week* albums chart to order records (NOP Market Research).

## Duffo signs to Beggars

FOLLOWING HIS arrest on the steps of number 10 Downing Street last week — in a costume calculated to achieve such an arrest — Australian rock artist Duffo has signed a worldwide deal with WEA licensor Beggars Banquet. Under the name Geoff Duff, and with his group Kush, the artist has had two successful albums in Australia and three hit singles. Duffo's British debut will be as part of the Beggars Banquet T' Charabanc Tour. A first LP is expected in February.

## CHART ACTION

THE COCKNEY Scot Rod Stewart, has done it again, dislodging the Boomtown Rats from the No.1 spot, and Boney M have surprised nobody by storming in at No.7 with their well-timed seasonal offering *Mary's Boy Child*. An impressive climber (from 25 to 9) is the Sarah Brightman/Hot Gossip *Starship Trooper*, and the slump of John Travolta's *Sandy* is compensated by the appearance of his *Greased Lightning* at 37. Among the 13 newcomers are the veteran Barron Knights at 19 with *A Taste Of Aggro*.

# Back catalogue hit by TV album glut

By TERRI ANDERSON

IN A WEEK when 17 of the Top 30 albums are TV-advertised product, dealers are seriously asking themselves whether catalogue can continue to take this seasonal hammering.

Christmas having always been a time when the trade could confidently expect to shift large quantities of catalogue albums, many retailers have been finding that the occasional record buyer — the trade's "floating voter" — is now interested only in TV-advertised titles. A problem which has been hinted at in the past few years, as the number of LPs on TV steadily grew, is being discussed around the trade by dealers who have used manufacturers' catalogue stocking schemes only to find that they need to buy in more TV product while the catalogue titles remain in the browsers.

While there is another side to the argument — that TV albums are bringing profit into the shops — the feelings of many dealers, particularly those who own, or buy for, large chains, are summed up by GRRC chairman and Harlequin Records chief Laurie Krieger: "The main problem is not that the charts

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JAMES LAST, in London to discuss his 1979 British tour and future product, took time off to draw the winning tickets for Polydor's margin booster autumn campaign for dealers who ordered 50 units of albums or tapes between September 1 and October 31.

The winning dealers were: 1. Vincents, of Birmingham who won a 22" colour television; 2. Bentalls of Bracknell, who won a 14" portable colour TV; 3. Callers, of Newcastle-upon-Tyne who won £100's worth of bonus bonds.

James Last pictured with, left to right; Tom Parkinson, Polydor deputy MD, Inge Schierholz, Last's personal assistant and Polydor MD A. J. Morris, also drew out seven runners-up.

## Banger and Banana banned

TWO NEW singles have run into difficulties over the offence that could be caused by their lyrical content. The records concerned are Kinnel Tommy, by Ed Banger, on the EMI International label (INT

571) and No Destination Blues by the Fred Banana Combo, on Warm Records (PF 9001) marketed by Plastic Fantastic and distributed by Pye.

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PICTURED WITH Bowie receiving a plaque for outstanding sales in Australia are Brian Smith (general marketing manager), Annie Wright (NSW publicity and promotion), R. F. Cook (chairman and managing director RCA Ltd, Division vice president RCA Records Asia Pacific region), Jeni Murray (national advertising manager) and Keith Cronau (national promotions manager).

## Phase two for Bowie LP

RCA HAS started phase two of the marketing campaign for David Bowie's *Stage* LP which has already out-sold *Low* and *Heroes*, both of which were top five albums.

A limited edition of 20,000 yellow vinyl copies are being made available for the consumer market.

Following full-page ads for the current Bowie single, *Breaking Glass*, in both consumer and trade press, there will be a three-page full catalogue ad in *NME* on December 8 followed by a similar ad the following week in *MM*. The ad will

also be featured in 250,000 consumer leaflets which are being distributed throughout the retail business.

Bowie is currently on the third leg of his 1978 world tour which has taken in over 70 cities in three continents since he went on the road at the end of March this year. Estimated total audience figures are approaching two and a quarter million. In Australia, where he is at present, he has performed in front of a crowd of 150,000.

## MTA seminar to discuss price-cutting

AN ISSUE which is constantly in dealers' minds and never fails to arouse argument when it is raised, is price-cutting. Under the title of *The End Of The Beginning: Or The Beginning Of The End?* a one-day seminar is being organised by the MTA, with the help of the GRRC, on the topic of price-cutting and discounting. It will be held on January 29 at the Cafe Royal, Regent Street, London.

The panel of speakers is drawn from within the industry (retail and manufacture) and outside. It will include John Wakenham, MP for Maldon, Essex, and a chartered accountant; Baroness Phillips, director of the Association for the Prevention of Theft in Shops; immediate past president of the National Chamber of Trade, Leonard Turner; Harlequin chief Laurie Krieger; Leonard Pagliero, chairman of the Resale Price Maintenance Co-ordinating Committee; David Fox, director of the Doncaster-based retail chain; and retiring BPI director general, Geoffrey Bridge.

THIS WEEK  
FIVE PAGES of  
comprehensive music  
industry news (pp 1 to 6).  
TipSheet 8. Three pages of  
Retailing news (pp 10 to 14).  
Publishing 16, 48.  
Broadcasting 20.  
International 22, 24. Talent 26,  
28. Classical 30.

# PERE UBU

New Album

## DUB HOUSING

CHR 1207 also available on cassette

Chrysalis

# LETTERS

## Answers to questions on loans

THE RETIRING chairman of the Performing Right Society, Mr Alan Frank, is to be congratulated for loyally standing by his general manager, Michael Freegard, by refusing to answer questions raised in your journal and elsewhere concerning substantial interest-free loans to Mr Freegard.

Mr. Frank is clearly far too busy to deal with what he has described on the record as "time-wasting nonsense about loans to officers". Perhaps his successor, Mr Richard Toeman, will find that it will take him less time to provide answers to these questions than a continuing catalogue of excuses for not doing so.

Victor Smaus, Waverley Grove, London N3.

## No lavatory walls set to music, please!

MAY I thank Mr Andrew King for his thought-provoking reply (*MW* Letters November 11) to my criticism of the record Fuck You.

I cannot agree with him that it is my job as a record retailer to distinguish between real pornography and material of merit which uses obscene language. Even a barrister sometimes finds this difficult and then there is the problem of the time a record dealer has to spend on such a matter.

Basically, I think that more information is needed from the record companies so that dealers can then decide whether they wish to stock the record or not; or whether to stock it with an appropriate warning on the sleeve. Remember that what Mr King describes as colloquial language becomes highly offensive in a family setting.

Finally I urge dealers not to stock the "lavatory walls set to music" type of record or we'll be flooded with them. And I ask record companies to act with a sense of responsibility and stop the practice of coupling harmless A sides with X certificate B sides on youngsters' singles.

R. Morgan, A to Z Records, Worthing, Sussex.

All correspondence on this subject is now closed — Editor.

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

## PRS defence costs

MARY WEBB writes (*MW* November 11) that "the PRS Council apparently spend well over £100,000 in time and money in resisting Mr. Lyttleton's demands." On October 27 the Investors Review states that £200,000 of PRS members' money has been committed by the PRS Council to its defence against Trevor Lyttleton's campaign to bring democracy to PRS. I wonder which of these figures is nearer the mark?

Is it not high time that the PRS Council came out into the open by telling PRS members just how much of their money has been expended, not only in financing the general manager's libel suit against Mr Lyttleton (which he insisted on withdrawing from judge and jury without receiving any apology, against an undertaking to pay and also in fighting every attempt by Mr Lyttleton to Lyttleton's costs) but also in fighting every attempt by the members as a whole to ensure that the council becomes more accountable to the members as a whole.

It seems to me — as Mary Webb has clearly stated — that the PRS have yielded to Mr Lyttleton on almost every front. Let them now acknowledge this publicly and openly and cease to commit still more of the members' money to fighting the man who has done so much to further PRS members' interests at his own personal cost.

Peter Murray, Robinson Road, Loudwater, Bucks.

Editor's note: Mr Alan Frank's letter in last week's *Music Week* partly answered Mr Murray's question.

# NEWS



RICHARD BALDWIN, managing director of Music for Pleasure since it was established in 1965, receives the gift of a carriage clock from Leslie Hill, joint managing director of EMI Music Worldwide Operations, to mark his 25 years in the music business, beginning as a salesman for the Hamlyn Publishing Group. The presentation took place last Thursday at a lunch in Baldwin's honour attended by EMI Records (UK) managing director Ramon Lopez, former EMI chairman Sir Joseph Lockwood and Paul Hamlyn, among others.

## Child's price down

IN WHAT is described as "recognition of feedback from dealers and bearing in mind the prime market for Child," Ariola has decided to reduce the RRP of the Child LP. The First Album, from £4.95 to £4.50. All dealers who have already ordered the album will get a credit note from Pye in due course.

Andrew Pryor, Ariola marketing director, commented: "We hope this move is recognised as what it is intended to be — a willingness to react to the state of the market and not a reaction to pressure from any other source."

## Numerous requests for Elton 45

AFTER "NUMEROUS requests" from retailers, radio stations, critics and fans, Rocket is releasing the Elton John instrumental track, Song For Guy from the album A Single Man.

The single is released December 1, catalogue number XPRES 5. It was written after the death of Guy Burchett, Rocket's 17-year-old

messenger boy who died in a motorcycle accident. It is composed entirely by Elton John. On the other side is Lovesick, a new Elton John/Bernie Taupin song that is not included on the album.

## Interim tapes undertaking

MRS GRACE Riley, of Stockwell, London, undertook in the High Court last week not to sell tapes which allegedly infringe copyrights owned, or exclusively licensed by EMI or members of the BPI. The undertakings are effective until full trial of EMI's copyright action against Mrs Riley.

In October, EMI, suing on behalf of the BPI, were granted a search and seize order against Mrs Riley and others in respect of the allegedly infringing tapes.

IF YOU'RE LOOKING FOR AGGRO, YOU'LL GET IT FROM THE BARRON KNIGHTS

The Barron Knights sock it to 'em once again with a knockout new single 'A Taste Of Aggro'. 'A Taste Of Aggro' has picked up tons of radio and disco spins since it's first appearance on the hilarious 'Night Gallery' album. Now it's available as a single with tasty point of sale, national and music press ads to boot it right up the charts. Hurry up and get 'A Taste Of Aggro' or you'll get a taste of aggro. All right?

BARRON KNIGHTS 'A TASTE OF AGGRO' 6829 Epic Records

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

Which music publication carries the most relevant information for dealers' work?

Music Week	80%
Record Business	8%
Radio and Record News	4%

(Source: NOP Market Research)



GENESIS WERE presented with platinum discs last week to mark UK sales in excess of £1 million for their *And Then There Were Three* album. The album, released on March 31, is the only British single album to achieve platinum status this year.

The group were presented with the discs at a private luncheon in London. They also received a gift of a race horse from Charisma Records in appreciation of their achievements for the label. The horse is called *Trick Of The Tail* after one of their earlier albums which is also approaching platinum status. The horse was specially purchased and named by Charisma chief executive, Tony Stratton-Smith.

Pictured left to right: Tony Stratton-Smith, Tony Smith — Genesis manager, Tony Banks, Mike Rutherford, Gail Colson — managing director of Hit and Run Music, Brian Gibbon — Charisma managing director and (front) Phil Collins.

## Label manager post at Shelter for Davies

NICKY DAVIES has been appointed label manager for Shelter Records, the US record company licensed to Island in Britain. Nicky will however continue to work in the Island promotion department. Former Shelter label manager, Richard Griffiths, will now concentrate on his role as general manager of Island Records. The Shelter roster of artists includes J.J. Cale and Tom Petty and the Heartbreakers.

ARIOLA RECORDS has appointed two regional executives, completing the planned expansion of the regional sales force to five. Colin Finn, who comes from EMI, will take over North East England and Scotland. Geoff Lester moves from Polydor to take over the South West and parts of Wales. Heading the regional team overall in the UK is Frank Pritchard.

LYNDON HOLLOWAY to director of Administration for Radio Luxembourg's English service. Holloway has previously worked for Decca, Rocket, RCA and Nems. He will be responsible for liaison



between all departments in London and Luxembourg... Jed Kearse to Multiple Sound Distributors as music marketing manager from a four-year A&R stint at Pye Records.

... Andy Stephens, director of State Records, to Jet Records as international director... Paul Rodwell, in addition to his duties as director of business affairs, CBS Records, has been appointed a director of April Music... Ray Finley from Pye bulk stores manager to warehouse and distribution manager. Doug Heywood becomes warehouse manager... Robin Eggar has left the RCA press office after two years to concentrate on managing London band The Members. Eggar is available on 01-622 9178 or 235 6351...

# Stevens Back To Earth with national campaign

CAT STEVENS' new album, called *Back To Earth* (Island ILPS 9565) is released on December 1, his first LP since *Izitso* last year.

Island has planned a comprehensive marketing campaign including ads in both the trade and consumer music press plus *The Observer* and *Guardian* during the week of release. Also planned is a full in-store and window display campaign based on personality posters of Cat Stevens.

A CHRISTMAS single from Satril Records, *Reggae Christmas* (Medley) by Nicky Norris (SAT 137) will be packaged in a picture sleeve designed to look like a Christmas greeting card. The record, a reggae



MEMPHIS GUITARIST Robert Johnson visited the Ensign Records offices for the first time last week, during a short promotional visit to the UK. Johnson is the company's latest signing and his first single, *I'll Be Waiting*, and album, *Close Personal Friend*, are released this month. Johnson (right) is pictured having a soulful handshake with Ensign MD, Nigel Grainge.



## Iggy Pop signs to Virgin Music

IGGY POP has signed his publishing company, James Osterberg Music, to an exclusive agreement with Virgin Music. It is a worldwide agreement, excluding the US and Canada, and covers all future material as well as songs from the albums *The Idiot*, *TV Eye*, and *Lust for Life*.

POLYDOR INTERNATIONAL has signed keyboard player/composer Vangelis to a worldwide contract (except USA).

Vangelis, who has recorded many albums including *Aphrodite's Child*, *Apocalypse de Animateux* and *Heaven and Hell*, is currently working on his first LP for Polydor at his own studios in London.

EUROPEAN JAZZ-rock band Ruphus has signed a UK deal with Electric Records. First LP under the deal will be *Hot Rhythms And High Notes* (TRIX 8) released December 8. It is a compilation LP of the group's last two albums, *Inner Voice* and *Flying Colours*, both previously available only on import.

## MARKETING

medley of well-known Christmas melodies, has been licensed to the company from Slate Records and was produced and arranged by Norris Ridguard. Promotion will include streamers for window or in-store display as well as the usual telephone sell-in to wholesalers. Special attention has also been paid to the ethnic wholesalers and retailers.

Another single release from Satril is the theme song from the latest *Carry On* film, *Carry On Emmanuelle*. The number, called *Love Crazy* (SAT 136), is performed by Masterplan, a new US soul band formed from the fragments of the *Chi-Lites*, *Fantastics* and the *Chosen Few*. The record was written and produced by Kenny Lynch and is packaged in a special colour sleeve along the lines of the film's publicity material. *Love Crazy* will be heard on Capital Radio in advertising spots for the film.

PYE IS releasing a 12-inch version of Barry White's latest single, *Just The Way You Are*, which was recently a hit for its composer, Billy Joel. The disc will be pressed in white vinyl and issued in a coloured bag. Also from the company comes the first single from *Buzby*, the Post Office's famous bird who is always urging people to telephone somebody. *Buzby* — alias Bernard Cribbins — debuts with the song, *Make Someone Happy Every Day*. Pye 7N46140.

WORLD RECORDS is re-promoting two albums, *Pennies From Heaven* and *More Pennies From Heaven*, which both charted earlier this year. The promotion ties in with the re-screening of the TV series of the same name. Also involved in the promotion is another nostalgic compilation LP, *Roll Along Prairie Moon*, which features Jack Jackson playing the title track. WR's campaign will include national press advertising.

RELEASED THIS week is the first single from leading Belgian act *Tjens Couter* on the Big Bear Record label. The single, *Honeybee* c/w *Milkcow* (BB18) is being backed with a campaign banner — "I'm sorry — But They ARE Belgian."

The initial 10,000 pressings are on brussel sprout green vinyl and Big Bear is supplying the media with Belgian survival kits including lager, glasses, dripmats and postcards. There will also be Belgian promotion nights in clubs and *Tjens Couter* will make a short UK promotional visit.

A FULL-scale marketing campaign is being launched by Polydor to promote *Jean Michel Jarre's* new *Equinoxe LP*. As well as a billboard at *Shepherds Bush*, which has started as a teaser and will have identifying sticker added on December 1, national press ads will be taken in the *Daily Mail*, *Daily Mirror*, *Guardian* and *Sunday Times*. There will also be trade press advertising and window stickers and badges. The copy line for the *Equinoxe LP* will be "As essential as *Oxygene*".

To tie in with the release of the new *Rubettes LP*, *Still Unwinding* (Polydor 2383 520), ads will be taken in *Music Week* and *Melody Maker*.

Polydor will be instigating a special *Beserkley* catalogue launching campaign which will include T-shirts, window centre pieces, special logos and presentation folders.

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

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

## Polygram and bank buy into Barclay's

POLYGRAM, IN association with French partners, has acquired a share in the Barclay Group, the French-based company headed by Eddie Barclay. Barclay will continue to run the enterprise and retains a share of its capital.

He formed it shortly after World War II in partnership with his wife when he was a bandleader working under his real name of Edouard Rault. Initial recordings were his own compositions and later he was the first to release 45 and 33 1/2 r.p.m. discs in France. The company was registered in 1953, is active in records and cassettes in France, Belgium and Switzerland and in music publishing in France,

Switzerland and Italy.

Barclay has retained 20 per cent of the enterprise, with Polygram now owning 40 per cent and French bank *Societe Generale* the remaining 40 per cent. The present structure and activities of the Barclay Group will remain unaffected, according to the Polygram announcement. The Barclay artist catalogue includes Charles Aznavour, Jacques Brel, Raymond Lefevre and Patrick Juvet.

• Singer, songwriter and producer Christopher Rainbow has signed to EMI Records. In January he records an album for release in the spring. Some live dates have also been planned for around that time.



'Time Passages' Al Stewart's first album since 'Year Of The Cat'. It's the same Al Stewart. But better than ever. Includes the single, 'Time Passages'.

Record: PL 25173. Cassette: PK 25173. Single: PB 5121. Telephone orders: 021-525 3000.



# NEWS

**FROM PAGE 1**  
 happen to be full of TV-advertised records, but that the seasonal buyer of records as presents (and they are a huge percentage of our trade at this time of year) who is not at all knowledgeable is only buying those. They used to be forced to come into record shops and search for themselves, or ask an assistant for advice. That way we could get rid of a lot of catalogue albums at Christmas. Now they just come in for something they have seen on the box. This is a point a lot of people have missed when talking glibly of the success of TV albums."  
 Like other big buyers, Krieger said

## Product glut concern

that he had tailored his catalogue buying policy accordingly. "We have cut back on the amount we have ordered for Christmas, and quite frankly, we are even a bit worried about what we have already got, because my shops are telling me that it isn't moving out."  
 There is appreciation in the trade for any advertising in support of catalogue — such as WEA's current scheme — but a feeling that, as far as this year is concerned anyway, it is much too little and rather late.

There was also the often repeated opinion that the sheer volume of product being pushed on TV is keeping down total sales on each one. And several retailers remarked that casual customers, looking for presents, had tried to name the TV-advertised LP they wanted but were clearly muddled by having seen a large number of different record ads.  
 TV advertising, however, continues to dominate marketing strategy this season. In the past week

EMI has announced that it is buying more screen time for its Superstar Bonanza promotion, featuring Roger Whittaker, Manuel, and Elaine Paige. Westward area is now to have 11 30-second spots, in addition to the regions already included in the campaign. There is also another big push for the Don't Walk Boogie disco LP. After three weeks of testing in the ATV region only, it had gone gold and reached number 15. From December 18, through to January 7, the campaign is to go national; EMI hopes this will take full advantage of the Christmas buying spree at its peak, and of the post-Christmas record token

redemption boom. This extension of the campaign adds £200,000 to the budget for this LP.  
 UA is hoping to build further sales for Shirley Bassey 25th anniversary 2LP — which reached No. 3 in the chart within three weeks of release — by launching a second TV campaign for it at peak viewing time. This starts on December 4 and will run to December 17, in ATV, Trident and Border regions.  
 As a guide for retailers, MW has rounded up all so far available details of current campaigns, and those which will be starting closer to Christmas or sometime in the New Year.

**WARWICK:** Harry Secombe — Bless This House (WW 5052). Started in Harlech and Westward. National campaign was delayed but should start this week. One Hit Wonders compilation (WW 5048). Started in Harlech and Westward on October 18, still on in Midlands, extends to national campaign this week depending on test results. Ray Conniff — 20 Number One Hits (PR 5044). Started in Trident, national from October 18 for two weeks. Commercial was then re-made and is being tested in Anglia. Acker Bilk — Evergreen (PW 5045). Started in Harlech and Westward, went national on October 18. Biddu Orchestra — Disco Gold (PR 5054). Started in Trident, Granada and ATV, national from October 18. Love Songs — Various Artists compilation (WW 5046). Started in ATV, national from November 8. Black Velvet — 20 hits by black artists (WW 5047). Started in Granada, national from November 8. Doris Day — 20 Golden Greats (PR 5053). New releases of strong "old favourite" material. £175,000 campaign started in Anglia November 22, will go national subject to results of test near end of December and into January. Les Reed Orchestra — You Should Be Dancing (WW 5051). National from next week through to end of year. Lemon Popsicle — soundtrack of film. TV campaign for album is following film release around

country (started in Anglia on November 6).  
**WEA:** Boney M — Night Flight To Venus (K50498). Second round of TV advertising from November 27 to December 3 on Thames, LWT, Granada, HTV, and Trident.

**A&M:** £300,000 push for The Carpenters' Singles 1974-78 (AMLT 19748) which was launched November 10. TV promotion from November 15 in all TV regions between now and Christmas.

**PHONOGRAM:** Demis Roussos — Life And Love: 20 Great Songs (Philips 9199 873), retails at £4.35. TV promotion confined to Granada with spots between now and Christmas. LP is a compilation of hits and former album tracks. The Best Of Rod Stewart Vol 1 (Mercury 6643030) and Vol. 2 (Mercury 6619 031) get TV ads in London, ATV, Stags and Granada to tie in with the singer's UK tour. Campaign pre-empted one Riva is planning for Rod Stewart hits package next year.

**CBS:** The David Essex Album (CBS 10011) TV campaign in London and South East between now and Christmas. Satin City (CBS 10010) a compilation featuring such

names as Herbie Hancock, Three Degrees, Bill Withers and The Jacksons, likely to be TV promoted nationwide in December following success of test marketing in Granada area.

**EMI:** Nat King Cole: 20 Golden Greats (EMTV 9) re-promoted nationally on TV from November 27. EMTV 13, Don't Walk — Boogie a disco compilation with tracks by Tom Robinson and Marshall Hain goes national before Christmas, having already been test marketed in the ATV region. Wings Greatest Hits TV ads being held over until after Christmas. Queen's latest LP, Jazz (EMA 788) TV advertised from December 11 nationwide through into January. Kate Bush's Lionheart (EMA 787) on TV from November 20 through December. EMI LRD is spending £250,000 on TV ads for Neil Diamond 20 Golden Greats (EMTV 14).

**MOTOWN UK:** Peak TV time nationally for the Commodores Greatest Hits (STML 12100) through to December 8.

**EMI MoR:** Three LPs in joint TV campaign for three weeks from November 13 — Roger Whittaker Sings The Hits (Columbia SCX 6601), The Magic Of Manuel (TWOX 1073) and Elaine Paige Sitting Pretty (EMC 3273). Areas

covered: Granada, Tyne Tees, Yorkshire, Southern, STV, Grampian and ATV. Ads offer consumers 50p off each LP.

**ARIOLA:** Extensive TV ads in London, ATV, Trident, Granada and STV areas from December 8 with plans for an extension into the New Year and the record token redemption period for Child's debut LP, the First Album.

**K-TEL:** Both Sides of Dolly Parton (NE 5006), Midnight Hustle, a compilation including 10cc, Blondie and Smokie (NE 1037), The Amazing Darts (NE 7981), Gladys Knight (NE 1004), Perry Como (NE 0700) and Herb Alpert (NE 1005). First three are nationally promoted until Christmas, and the second three, all double albums, are being backed by a composite TV ad which will be shown nationally for two weeks commencing December 11. Also Precious Memories by Jim Reeves (NE 1038), which has a four-week test period in the Granada area from November 27 and will probably go national after Christmas, and Oh Happy Day, a Christmas compilation featuring artists such as Andy Williams and Johnny Mathis (NE 5004) which will be promoted in the Trident, Harlech, Scottish and Grampian areas from November 27, in the South from December 4 and then nationally until Christmas. All K-

tel TV advertising campaigns are reviewed regularly, and can be amended or extended according to results.

**RONCO:** Boogie Fever (RTL 2034) featuring artists including Andrew Gold, Motors, Mick Jackson, Dan Hill and Clout is being promoted nationally until Christmas. Classical Gold, Vol. 1 reissue (RTD-4 2020) by the London Philharmonic Orchestra and Classical Gold, Vol. 2 (RTD-4 2032) by the Royal Philharmonic Orchestra. Both are boxed sets of four LPs each featuring familiar classical favourites with a recommended retail price of £5.99 (£6.99 cassette), and national TV promotion began on November 29.

**ARCADE:** Cleo Laine's Cleo (ADEP 37) with a £300,000 budget behind it which went national from November 5 to tie in with her three ITV spectaculars on that date and November 12 and 19; 20 Greatest Hits by Harry Belafonte (ADEP 38) which went national in promotion from December 1.

**BBC RECORDS & TAPES:** test campaign in the Granada area for America's Greatest Hits LP (BEDP 013), featuring the Beach Boys, Bill Haley, Everly Brothers, Supremes, Carpenters and Glen Campbell among others. The test will take place at the beginning of January, and if sales reach the hoped-for 25,000 through the 25 spots of 30 seconds each, BBC Records will follow up with a national roll-out on the album.

## Band discs

FROM PAGE 1

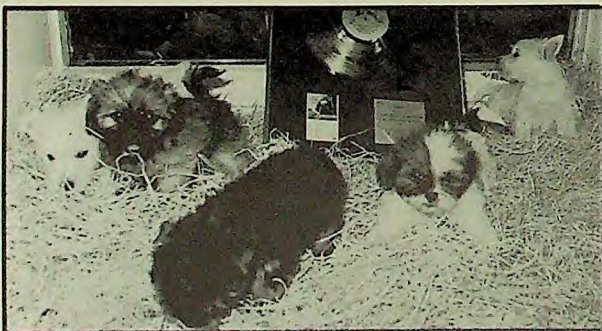
In the case of the Kinnel Tommy disc the lyrics and proposed commercial — apparently in the form of a football commentary involving David Coleman — would seemingly contravene section 12 of the IBA code on good taste which states that "no advertisement should offend against good taste or decency or be offensive to public feeling".

Accordingly, both national radio air time sales companies — BMS and AIR Services — have refused to pass the commercial for transmission by the 18 IIR stations they represent.

Nevertheless, EMI seems optimistic about sales for the record, which is from the same Manchester-based Rabid Records stable as the Jilted John single, which took off regionally before moving well on a nationwide basis after a largely word of mouth response.

The No Destination Blues single has been refused distribution by Pye apparently because of the suggestive nature of the "B" side, Jerk Off All Nite Long. Warm Records and Plastic Fantastic, the marketing company, failed to convince Pye that the title and lyrics referred to a dance.

Warm Records has since found an outlet for the disc, Company Records, Fort Barns, Rookery Lane, Lincoln, which has agreed to distribute it.



WHEN THE War Of The Worlds album went gold earlier this summer, Messrs Oberstein and Wayne were unable to attend the presentation. Accordingly, they delegated their respective hounds to represent them.

Now the album has gone platinum and is taking off all over the world, both Charlie and Oliver are finding life too hectic to be present at the platinum presentation — both were on promotional visits in Catford at the time. So they in turn delegated their responsibilities to various junior members of their respective families. Here they are then, ripping the album to pieces and having a great time doing so.

### WARNING!

**THE CLOSING** date for entries for the next edition of the *Music Week Yearbook* is next Monday — December 4.

If you still haven't completed your form for an entry in Yearbook 79, do so at once and get it to us by next Monday at the latest. Otherwise you'll be left out of the UK music industry's most useful reference book.

## Rezillos break up

THE REZILLOS, who since their label Sire concluded a deal earlier this year with WEA have had one hit single, have split up. This comes at an unfortunate time when a second single is hoping for a chart place and the band's biggest ever UK tour is half through. The remainder of the tour has been cancelled. Three of the Rezillos are forming a new group, and staying with the current manager.

# MUSIC WEEK

Incorporating Record and Tape Retailer

A Morgan-Grampian Publication 40 Long Acre, London, WC2

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Subscription Rates: UK (€23.00); Europe \$52.00; Middle East and North Africa \$77.00; U.S.A. South America, Canada, Africa India and Pakistan \$90.00; Australia, Far East and Japan \$106.00

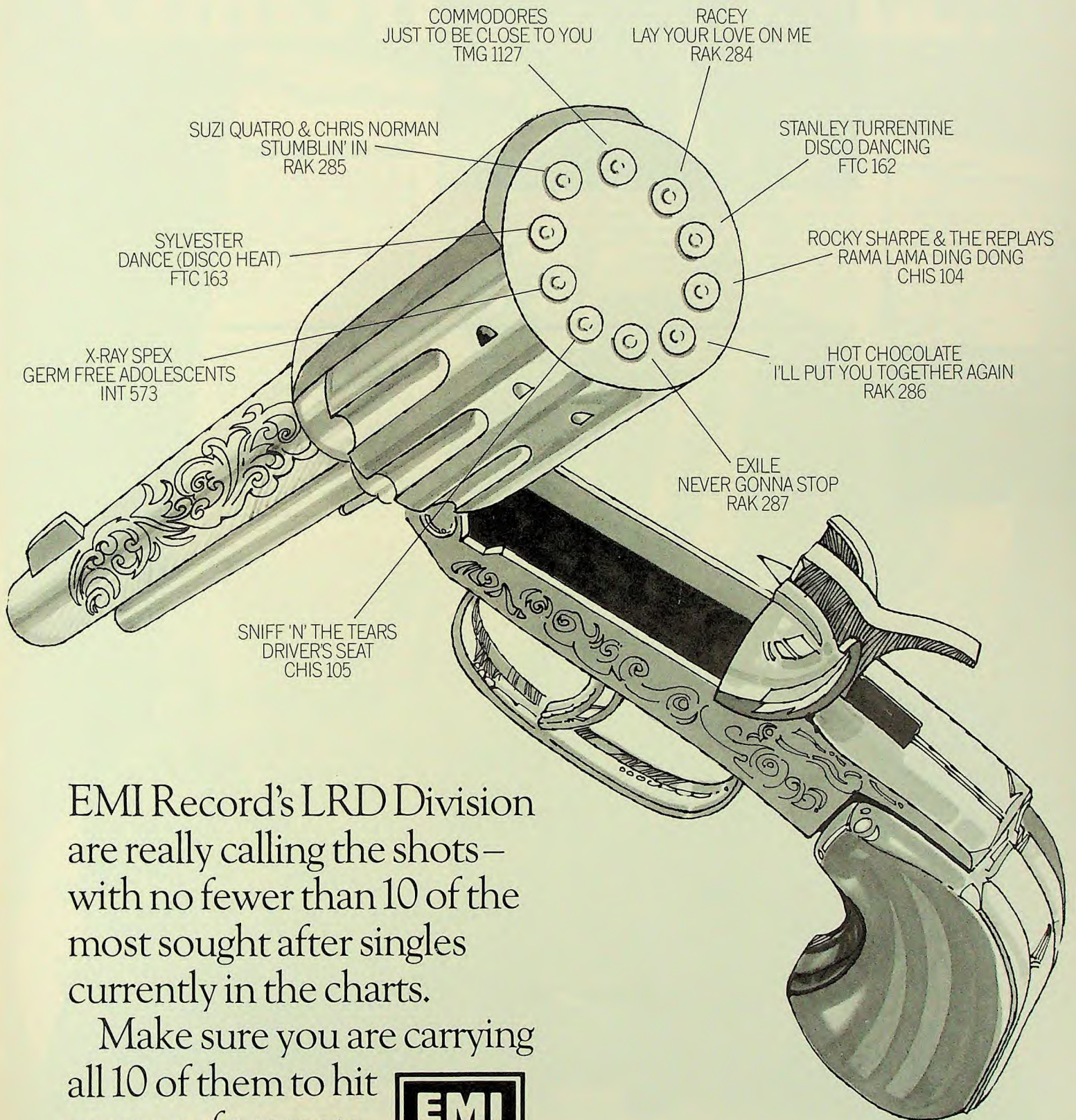
Published by Music Week Ltd., 40 Long Acre, London, WC2 and printed for the Publishers by Pensord Press Ltd., Gwent. Registered at the Post Office as a newspaper.

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# NEWS

# MUSIC DEALS

## Atlantic crossing for Stiff

STIFF PLANS to extend its ambitious concert and promotional train tour by taking the five artists — Rachel Sweet, Wreckless Eric, Micky Jupp, Lene Lovich and Jona Lewie — to America this month.

The Be Stiff 78 Tour started in Bristol on October 10 and finished at the Lyceum in London last Sunday after travelling as far north as Wick in Scotland and south to the West Country.

The company has fixed four dates — December 17 to 20 — at New York's Bottom Line club for the performance package.

The object of the exercise, as in the UK, is to put Stiff and the five artists across to the media and the record dealers, though the five accompanying albums do not yet have a release date for the US and are only available on import at the moment.

# Disneyland Storytellers signed to EMI imports



METRO, A five piece band has signed to EMI. Pictured left to right standing: Tony Adams and John Laforge (Metro), Mike Thorne, EMI producer, Colin Wright (Metro). L to R, seated: Brian Shepherd (general manager A & R and artist development EMI), Pete Godwin and Sean Lyons (Metro) and Don Mousseau (Daylight Robbery Management).

A single is planned for January and an album in late February. Commented Brian Shepherd: "This is the first step in a long-term deal with a band that manages to be completely fresh and original as well as solidly commercial. We have exceedingly high expectations."

EMI RECORDS (UK) International Imports has concluded a deal with Walt Disney Productions for exclusive distribution in the UK of Disneyland Storyteller albums and seven-inch mini-LPs. The end of November sees the first release of product under this new deal.

## Character cut-outs

The initial issue consists of 25 Storyteller titles and 25 Little LP titles, and is backed up by an extensive marketing package including: radio advertising in December featuring Noel Edmonds; press advertising aimed at both children and adults; in-store merchandising material featuring Disney character cut-outs, leaflets, flags and streamers.

BELFAST-BORN singer/songwriter John Glover has signed an exclusive worldwide personal management deal with the Birkenhead-based Mike Mingard Organisation. Glover's debut album was released this autumn on the Electric label. The title track, *Midnight Over England*, was released as a single last month. There will be a fresh single and album in early 1979.

CHAPPELL HAS signed an exclusive agreement with Redwood Studios embracing the latter's publishing subsidiary BAM, which publishes material written by BAM directors Bob Salmon, Michael Palin and Andre Jacquemin, a well-known jingle composer.

Redwood Studios operates a recording studio as part of its Covent Garden complex, and will be acquiring artists and material under the publishing deal.

THE STOPS have signed to Black Bear Records and have a single out called *Glad I'm Not A Woman*. The group has just completed a UK tour supporting the Rich Kids.

SCREEN IDOLS, a London-based four piece band fronted by girl singer Michelle Nieddy, has been signed to a worldwide recording deal by WEA. The band features Woody Woodmansey, former member of Bowie's Spiders from Mars and latterly of his own band U-Boat.

## Which music publication do record dealers most enjoy reading?

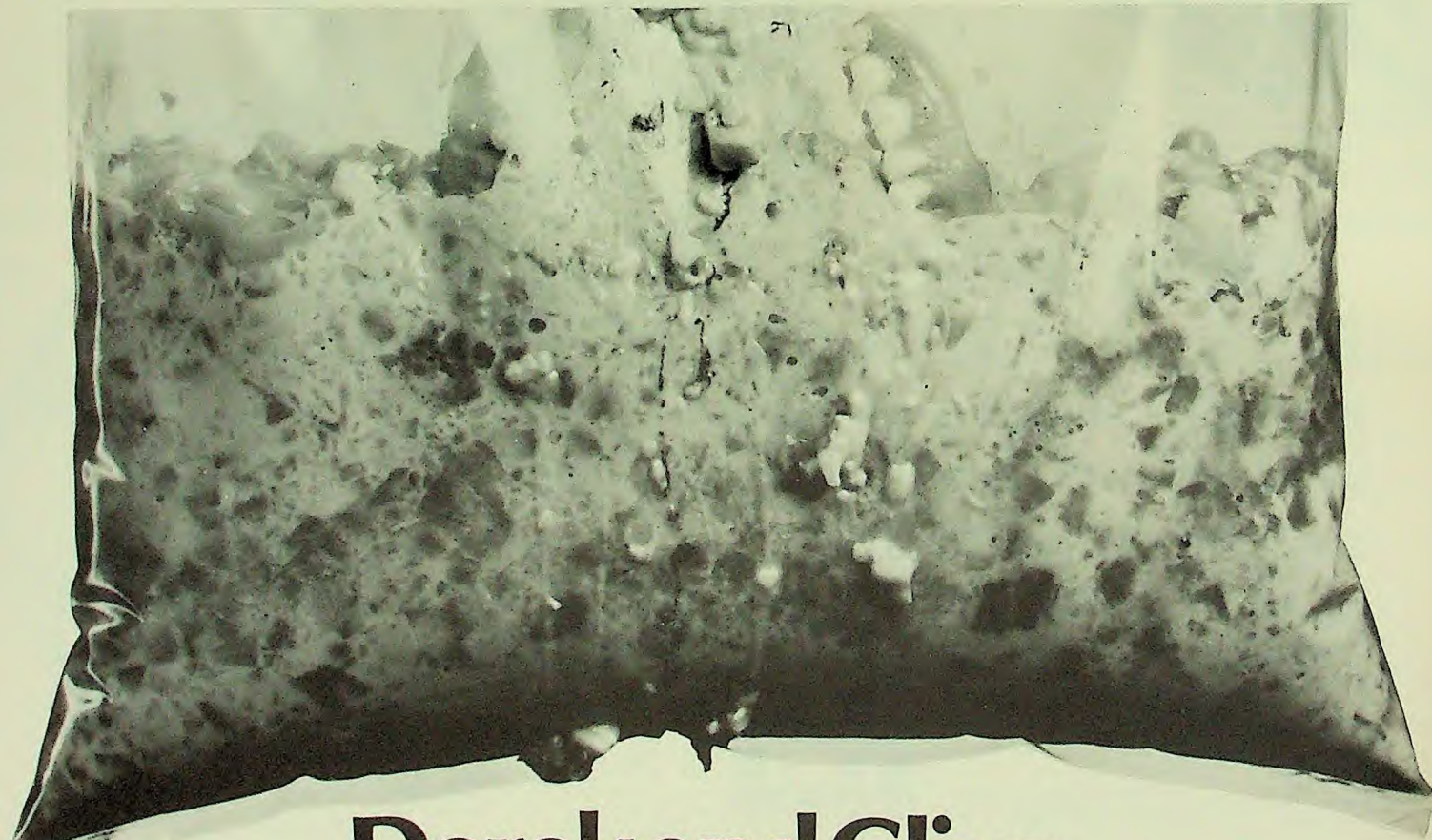
Music Week ..... 70%  
 Record Business ..... 4%  
 Radio and Record  
 News ..... 4%  
 (Source: NOP Market Research)

ELVIS COSTELLO & The Attractions embark on a 30-date UK tour on December 27, following their seven night stint at London's Dominion Theatre. Elvis's third album, *Armed Forces* (RAD 14) is released by Radar on January 5. Included free with the initial pressing will be a three-track EP (*Alison/Accidents Will Happen/Watching The Detectives*) recorded live at Hollywood High School last June.

## News in brief...

RELEASE DATE for the new CBS Neil Diamond LP, *You Don't Bring Me Flowers*, is now set for December 8. The album's title track is Diamond's current single and a duet with Barbra Streisand. No TV advertising is planned for the album.

FULL PAGE ads in the pop music consumer press are being taken by Stiff for the new single from Ian Dury and The Blockheads. Released December 1, the title is *Hit Me With Your Rhythm Stick* (BUY 38). A series of dates in and around London have now almost completely sold out. A promo film is available for the single which comes in an unlimited edition three-colour sleeve. A selected disco mail out is also planned.



# Derek and Clive

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RECORDS

## TIP SHEET

## Gold looks to Europe for publishers

"I BELIEVE in being on the spot as much as possible to make sure things are happening," explains publishing head of Logo Songs, Rob Gold, who has concluded a deal with Freddy Bienstock's Leiber and Stoller's Hudson Bay Music to sub-publish all Logo Songs and Heathside Music catalogues for three years in America.

In an unusual deal, however, Gold has seen to it that he retains the right to certain points that would normally all go to the sub-publisher if in America he finds a situation advantageous to his writers that requires same.

A publisher much on the move, Gold spends a lot of time in America and Europe working his catalogues, writers and keeping an eye on product placed by Logo Records which includes much early Gerry Rafferty material.

Next stop for Gold will be Europe, where he is looking to make sub-publishing deals for Patti Smith and Deneice Williams.

"Both are free pretty much throughout Europe and with Patti recently breaking in Scandinavia and Germany after her recent tour I feel the time is right."

Interested European publishers can contact Rob gold at Logo Songs, 86 Marylebone High Street, London W1. (01) 486 4353.

## New York link with Lancashire 'doll' music

IN THE textile mills of Lancashire, last century, operatives were so poor they could not afford gifts for their children. Instead they turned old bobbins into dolls to give for special occasions.

Tony Lauren, born and raised in the North of England, worked in the cotton mills. He was encouraged by his fellow mates, when they heard him singing ballads having to do with the hardships of life in the cotton mill towns, to write and record his own songs.

Manchester-based Irving Wilson heard the song, Bobbin Boys, Bobbin Girls, and picked it up for publishing and representation of the licensing of the master worldwide.

"I have recently been actively involved in the production of music for the American radio syndication market," explains Wilson. "When I was in New York I played the master and though a couple of major labels

## SUE FRANCIS continues her Tipsheet reports from America with news of opportunities there for the British music industry.

showed interest, some of the radio people were so intrigued they decided to begin their own label, Bobbin Records, with our record as their first release.

"The song is similar in melody and production feel to the hit Matchstick Men but tells its own story of the joy which the children had in their toys made of old bobbins."

## Page seeking disco material

LARRY PAGE will be spending much more time in Florida since just concluding a deal with RCA's new Latin American company, based in Miami, for his Page Full of Hits' Rampage label and Page Full of Hits Music.

"They will release my product to all Latin American countries except Venezuela where I'm already committed. With RCA having their

own affiliates there on the spot, I am sure we will not suffer what many companies have — that of never being able to collect on earned monies.

"I see this as potentially a tremendously expanding market for us and we intend to concentrate on it as we did in Japan before other companies got wind of it and followed. The important thing is to

keep one jump ahead of the game.

"I am looking now for suitable disco material or whatever may sell in this market. Disco music is becoming pop music and there is all kinds — Eurodisc, disco funk, latin disco and many different combinations.

"Your returns are always in proportion to what you put into something. I'll be in Miami regularly to feel out what is going on in Latin America. And I believe we'll break this field before anyone else if it means recording English artists in Spanish, or Latin American artists in either language. We'll do the best packaging for successful records."

Larry is already well into the game in America with the Larry Page Orchestra which had five Billboard nominations in the disco field last year.

"Good songs with a good dancing beat is what we are after. We make a 7" single and a 12" one where you go mad! Anything that gets people dancing is music."

Larry Page, Rampage Records, 4 Tilney Street, Mayfair, London W1. (01) 493 8873.

## Country acts sought for O'Lunney's

COUNTRY ACTS are continually sought for New York club venue, O'Lunney's.

The club at 2nd Avenue and 49th Street comes as something of a surprise to anyone wandering through the neighbourhood, as is its pint-sized Irish owner, Hugh O'Lunney.

Many country musicians do not even try to play New York, but this man has almost single-handedly made country music respectable in the city. Four years ago, Hugh, who already owned a steak house in Manhattan, decided to open a club. Rock music was what he provided. But looking ahead, he says: "I could see its popularity might be waning so did a survey of our customers and found a lot of New Yorkers really enjoyed country music."

O'Lunney's has since become the New York country music artist drop-in place from all over the world.

"Charley Pride, Waylon Jennings, David Allen Coe, Marilyn Sellars have been here recently. Crystal Gayle still credits us for early engagements," says O'Lunney.

On Monday nights, Hugh personally conducts auditions.

"We present country music here, usually for dancing, 364 nights a year. We do not book folk acts, but basically the traditional and modern country, blue-grass, country rock, rockabilly, progressive country and redneck rock. Auditions can also be through the submission of a 'live' tape or record. But the closer your tape is to the live music situation this club offers the better.

"A demo with lots of extra backup is not a good audition tape for O'Lunney's. We frequently book from tapes, not requiring a live audition. If you enclose a self-addressed, postage paid envelope, we'll make an effort to return your tape.

"Any friends from the United Kingdom or Europe will be most welcome", he added.

Hugh O'Lunney's, O'Lunney's Country Music City, 915 2nd Avenue, New York City, New York 10017. (212) 751 5470.

## A NEW LABEL

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PRODUCED BY MARTIN BIRCH

DISTRIBUTED BY SELECTA

## DJM going international

CARMEN LA ROSA, general manager of DJM Records in America, is seeking material for the label that is international rather than purely Stateside oriented.

"Though both companies work with one mind towards success, I think it is unique for an American based, British owned company, to have as much autonomy as we do."

DJM Records has recently made a distribution deal with Phonogram in America and the first major release, already charting, is Johnny Guitar Watson's new album Giant.

"Phonogram seems very pleased with our product, so much so that they have given up the services of their VP of A&R Steve Katz to produce in Dublin the new Horslips album, The Man Who Built America.

"What I am looking to sign are prolific singer/songwriters or working artists who are viable on both sides of the Atlantic. Two such British artists we have scheduled for release in the new year are Jenny Darin and Danny Kerin."

Carmen La Rosa, general manager, DJM Records, 119 West 57th Street, New York City, New York 10019 (212) 581 3420.

## W&amp;B soundtrack

THE WRITING, producing and arranging team of Reid Whitelaw and Norman Bergen have been named by Nai Bonet Enterprises to write, produce and score all music for the upcoming film production Nocturna. Both have been involved and had success in

disco and pop/r&b music.

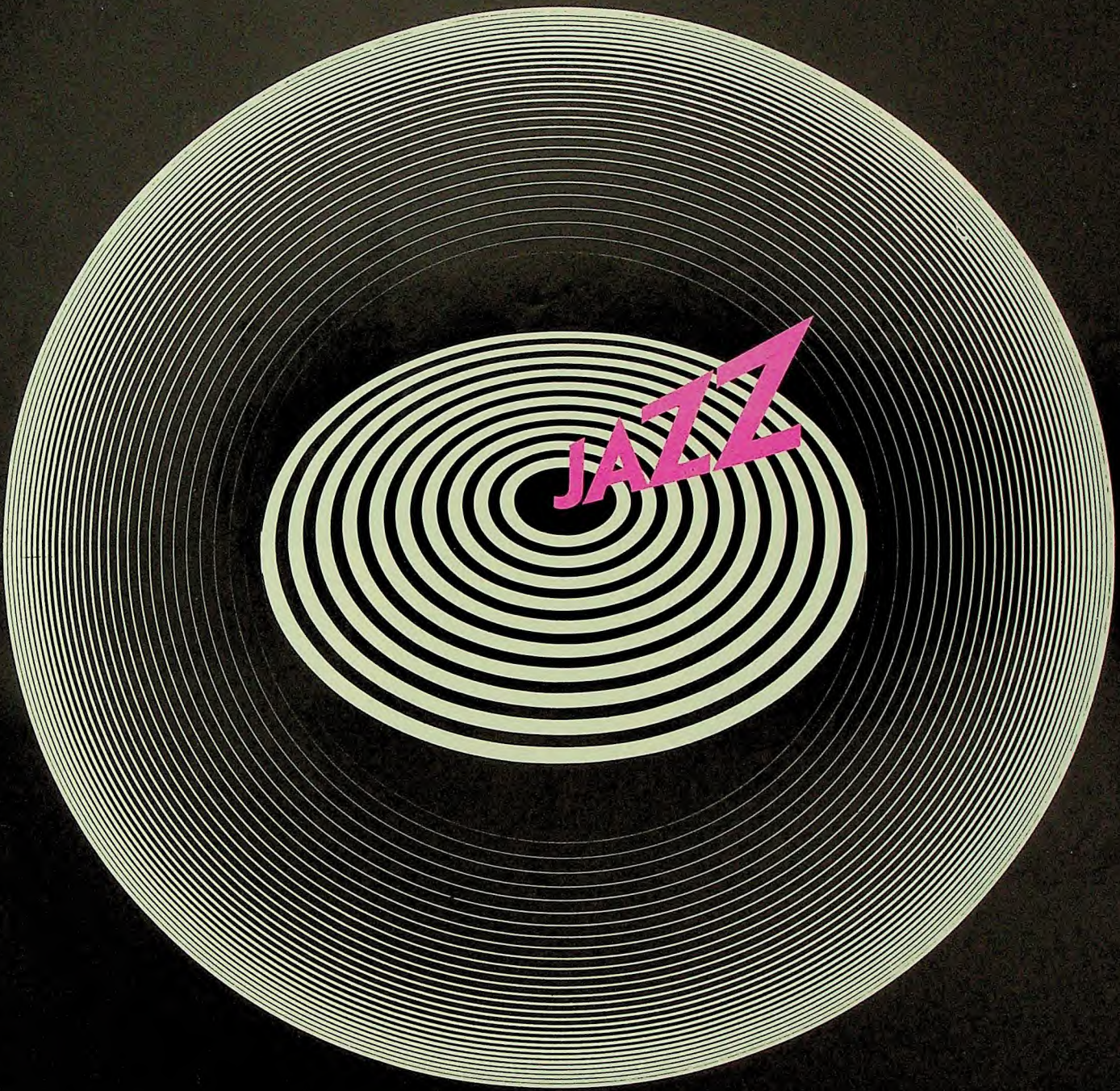
For those interested in more information on the soundtrack album with a view to distribution, contact, Reid Whitelaw, 159 West 53rd Street, New York, NY 10019 (212) 541 7761.



QUEEN QUEEN QUEEN QUEEN QUEEN

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# RETAILING

## Ever tried finding Can't Eat Records? — Zig Zag can help you

THE VAST and comprehensive record collection of DJ John Peel proved as valuable a source of information as the British Museum library to David Marlow of Zig Zag magazine. He was generously given the freedom of the shelves by Peel when he set out to compile the Zig Zag catalogue of small labels, a revised and enlarged edition of which has just been published in the November issue.

The task of collecting and setting out details of the large number of small British labels (not only the reasonably well-known and established ones, but also those which have been springing up almost weekly in the past couple of years) was not easy.

### Hearsay

In his foreword to the catalogue Marlow is honest enough to admit: "It drives you bonkers doing a thing like this, because every time you think you've got it cracked another dozen or so records get released. Some of the entries haven't been checked as being 100 per cent accurate, and some are just based on hearsay, although obviously I try and verify where possible."

All that apart, this compact collection of label names and

addresses, with listings of releases from each, is a valuable reference work for anyone interested in product outside that of major manufacturers and their licenced or distributed labels. Its particular value to retailers whose stock depth extends to this produce, or those who make particular efforts to cater for minority tastes, is obvious.

It is also fair to echo Marlow's own comment: "Still, as no-one else is even approaching the job, I reckon there's not much cause for complaint."

### Fanzines

Apart from using Peel's record collection, an especially good source for this catalogue because he is known for his support of small independent record makers and so is sent releases by many who would possibly not send precious free copies elsewhere, Marlow kept a keen check on the pop press, fanzines and all other possible sources of information.

It is appropriate that the job of giving these independents their own catalogue, and thereby bring their product to the attention of the public and retailers who might be interested, should have been undertaken by this magazine. As Marlow points out, "the reason for doing it was had been happening at Zig Zag itself; it is the equivalent of a 'small label' in the magazine world, offering something different from other music magazines and being non-aligned to any big publisher."

Inevitably many of the labels included specialise in what, for want of a better term, is broadly new wave music. In that area alone retailers trying to keep track of this section of the market would find it valuable. But the lists embrace a much wider musical field than this, covering rock, blues, rockabilly,

reggae and the highly commercial, pigeonhole-defying output of the senior independent labels like Chiswick, Radar, Berserkley, Beggars Banquet and Stiff. These (with the exception of Stiff) and others in the catalogue could be argued to have lost their "small independent" status by doing deals with majors. But Marlow wisely decided against any rigidly purist policy — aiming to provide as good an information service as possible rather than conduct a campaign for the record industry underdogs.

As he says, referring to the independents which have done deals: "Obviously some people see this as a sell-out, but as far as I can tell it's not as simple as it may appear. I was going to have a Small Labels with Big Brothers section, but when you get down to it you discover that the labels which have signed deals still have a high degree of independence but are using the Big Boys money to realise their ideas and reach more people."

### Judgements

For those wishing to order there is also a good list of distributors specialising in small labels and Marlow also makes a plea for information on, and ideas about, pressing facilities for the independents, whose problems in getting their music actually onto vinyl are great.

Marlow has carefully avoided making qualitative judgements or sifting his information from any biased point of view.

"In listing these labels we were in a way placing this music historically, a time when people are bypassing A&R men and thrusting their recordings in front of the public and the big record companies by making and selling their own discs."

The catalogue goes free to every

**ZIGZAG**  
SMALL LABELS CATALOGUE '78

Labels featured include: DAYJOB RECORDS, BEDROOM MIRROR RECORDS, SOME PROGRESS RECORDS, UNNECESSARY RECORDS, and LET'S HAVE A SWAP PARTY.

COMPILED BY DAVID MARLOW.

buyer of issue 89 of Zig Zag, and a few thousand extra copies have been given to appropriate wholesalers/one-stops to be given away to dealers they know will find them useful.

Also, a decision has now been made to print another run of the catalogue, which will be available to any retailer wanting it, and who write to Zig Zag at 118 Talbot Road, London W.11 (telephone: 221 7422) enclosing 20p for postage.

Considering the work and loving care which has gone into producing listings like these the free distribution of the results seems remarkably generous.

Those who acquire a copy can settle down to discovering the existence and whereabouts of labels with names like Bankrupt, Billy Goat, Can't Eat, Disaster, Granny's Highland Hits, Kirsch, Penicillin Sounds, Red Meat, Sticky, Thumb, Wreckord and Zama.

## Scratching the surface of the music business

LET'S FACE IT . . . we all get customers who seem to be high on drugs, to say nothing of those guzzling, gregarious, grinning geezers, who, thoroughly sloshed, come into the record store with the sole intention of bursting into song. I well recall some New Year reveller a year or two ago, who staggered into the store, scared the living daylight out of the staff (and that takes some doing) and roared: "Where's the Music?" It took me almost an hour to steer him through the door and back into the street, by which time I was in something of an alcoholic haze myself.

One of the girls remarked that she thought it was a record company rep. "Impossible," I replied. "Record reps never buy their own liquor, and you will have noticed that our friend had some bottles in his pocket."

I think I can recognize the scent of cannabis, a sweet, slightly pungent odour that does nothing for my stomach. So all the fuss about a record label which, when scratched, lets off a similar scent, does little to make me rush to the order forms. I recall a store in a well-known West Country town — once a city but demoted in the local government organization — which boasted a store which sold vast quantities of records new and second-hand. Waves of a strange odour swept out of that store and even managed to cross the road on a calm day. Going into that store to buy a record was

like immersing oneself in old warm green pea soup. I asked a friend of mine where the smell came from.

"Some of the second-hand stock has been round a long time," he confessed, "and we also get blokes coming in during their lunch-time break from the glue works. And I believe that we have something wrong with the drains."

Apart from that, it was a pleasant enough place. Records offering their own odour would have stood no chance in an establishment like that.

### SHOP TALK

by Dave Lazell

Still, like they say, the smellies are on their way, like it or not . . . the Bay City Rollers with LPs smelling of kippers; the Fabulous Poodles smelling of anything you care to mention. The sales philosophy is that we offer an extended experience — that, in addition to hearing whatever assortment of sounds is on the disc, the customer smells an odour, looks at a picture, solves a puzzle or tries out a free toenail clipper. Or, as a cynic remarked, as

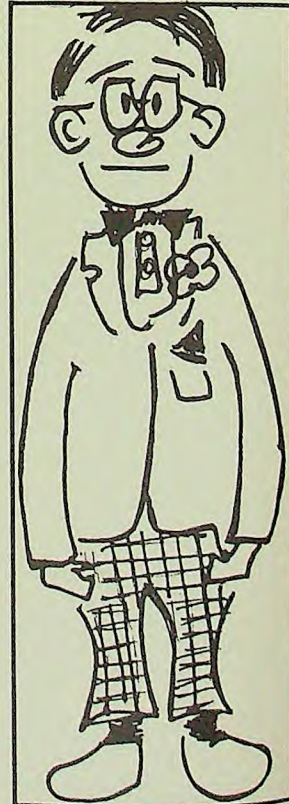
the music gets worse, try and take the customer's mind off the sound for which he has just forked out 75p. Giving him a whiff of some herbal concoction that is reminiscent of pot is the least we can do. Any, by George, I've seen many a manager take a wee dram when he has heard the latest offering from the industry. A colleague remarked that he wished that EMI would bring back the old HMV symbol of the doggie gazing into the gramophone horn.

"We could at least explain that some of the noises around these days are the dog's attempts to get into the act," he said.

No chance . . . the dog was signed up long ago, and now seems to be at the other end of the telephone when I want to find out why my singles order has not turned up.

I think that one of the trends in the record business, is the vast amount of information available about the most mundane of performers. At one time, purchasers used to amble in, offer their five shillings and fourpence, and walk out with the latest Doris Day, Frankie Laine, Eddie Fisher, etc. without expecting you to be able to comment at any length on the artists. It all made for a simple life. There was no VAT then either!

"LAST WEEK I said the record business couldn't get any crazier . . . this week it did" . . . a Dave Lazell self-portrait.



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# RETAILING Multiples no threat to the Charles'

FOR CYRIL and Muriel Charles a £100 investment nine years ago has led to a thriving business in Rotherham. Despite the arrival of two cut-price outlets, turnover has increased annually, and they were chosen as Dealers Of The Year in their area in the *MW Dealer Tour*.

The one regret of this couple, is that they left starting their business career so late in life. Says Cyril Charles who used to be a steelworks foreman: "I really set the shop going for my wife. We had two children and she was looking for something to fill her spare time. We found an empty shop, and with what was left of our savings, bought some stock. In those days you were dealing with small companies dotted around the country, and we would order records that most other shops wouldn't touch. It is our depth of stock that has kept us in business right from those early days."

The first setback for the couple was when the council announced that the shop was to be demolished to make way for the new bus station in the town, but the town hall found alternative accommodation in one of the better streets. Says Mrs. Charles: "We hadn't a clue about how to do a window display. Simple things like that we hadn't thought about. We had spent night after night poring over catalogues and by chance we hit on the right formula from the word go."

Cyril Charles was still at the steel works, but business had built up and the problem of finding reliable staff finally made him leave his trade.

"I don't regret that move at all," he says. "The shame is that I didn't

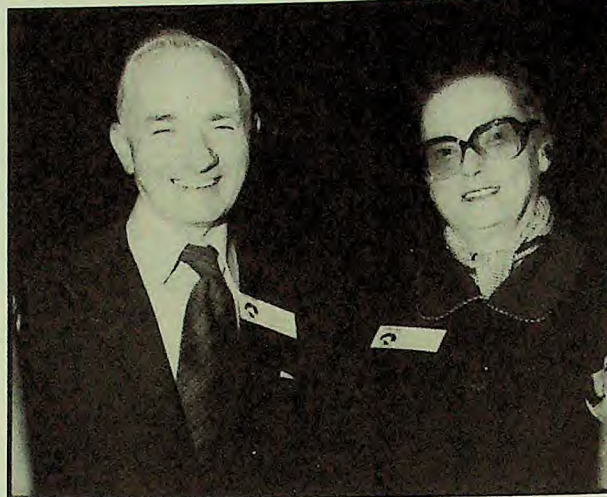
get involved earlier. Thinking back it seems ludicrous that today on an average Saturday there will be about £1600 in the till by 5.30 in the evening."

The record shop isn't over-glamorous, but functional. Space is at a premium and the family could do with larger premises, but they are reluctant to part with their Howard Street shop. Their daughter Margaret has joined them in the venture, although originally her parents had been doubtful about the effect the business life would have on personal relationships. In years to come, the shops will be passed over to Miss Charles, but her parents vow not to attempt to influence her management. They have two shops in adjacent streets, with one catering for discs and the other merchandising tapes and accessories.

In Rotherham — as in the rest of the country — the bottom has fallen out of the cartridge market, and the tape shop, Carousel, only keeps a strictly limited stock of top sellers. Even the cassette market has slumped and this the family blame on blank tape sales.

The record shop trades under the name Sound of Music, and it was the space problems which forced the opening of a separate tape outlet.

The advent of singles being sold by sales forces on the road has been a great help, and says Cyril Charles, the reps rarely give anything but the truth. The advance information and the friendly chat keeps the staff informed and by the sheer fact that the younger people are involved in the ordering, the responsibility has led to a more mature approach to selling than in many other record



CYRIL CHARLES and his wife Muriel, of Sound of Music Rotherham, pictured when they visited the *MW Dealer Tour* after winning the Sheffield area Dealer of the Year contest.

shops. The three members of the family are critical of the service offered by other shops, although this is to the direct benefit of their business.

A stock of deleted or old singles is kept, and good relationships with disco disc jockeys means that young and old alike visit the shops. The range of material in stock is broad; Punk and new wave is kept in one area, and 12-inch singles occupy another display space.

The success of the operation has surprised many, not least the owners, who felt that business

methods would have to be re-shaped when the multiples opened up cut-price stores. But the business has flourished, and despite the cash reductions at Boots and Woolworth, the Charles' customers have continued to pay the full price. It is Cyril Charles' belief that the multiples have opened up new business rather than poaching existing record fans.

The shops have never advertised and the family believe they couldn't cope if business increases much more. They are confident that with their expertise they could operate a

shop in any location. Even Sheffield, Rotherham's big sister, holds no fears or threats for them, even with the big stores advertising discounts on local radio and in the press.

The usual business headaches are the same in Rotherham as in other parts of the country, and being a small operation, the fine line between profit and loss is as frightening as ever. The type of customer attracted makes life more worthwhile, and the family is even pleased that another shop has opened in the area.

Rotherham is not one of the most progressive towns. The people are more conservative in their thinking and there is strong resistance to 12-inch singles from the older buyer. Sound Of Music and Carousel both deal with the major companies direct, but do use one-stop as a back-up service. Says Muriel Charles: "On a Friday, especially after Top Of The Pops, you will find that you are running low on a record, and a call to one of the one-stop companies will usually see you with a full quota next morning."

Faulties and ordering problems do affect the two shops, but in proportion to the sales figures, the family is not unduly worried. Mrs. Charles looks back with a smile to one of the most bizarre moments in her short career in records.

"When Alvin Stardust released My Coo Ca Choo back in 1973, I put through an order for 200 copies, and the order was returned Out Of Stock, and the same happened several times. One day a delivery of 200 arrived and more orders came through every post. We had over 1,000 copies, and apparently there had been a fault with the computer. We sold all the discs, and the irony of the whole thing was when a customer came in asking for the record and we hadn't got any left. He was livid!"

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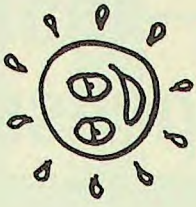
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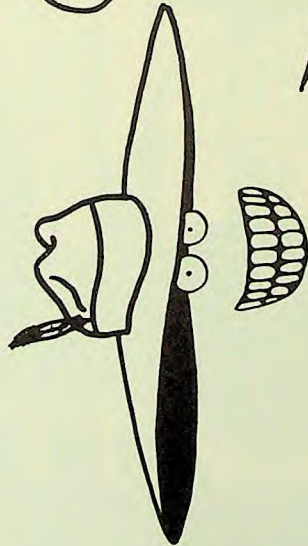
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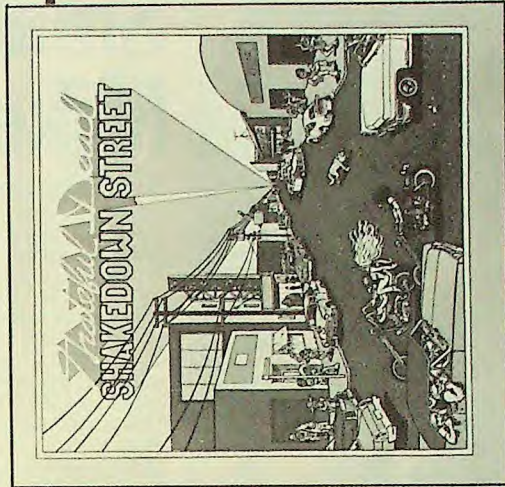
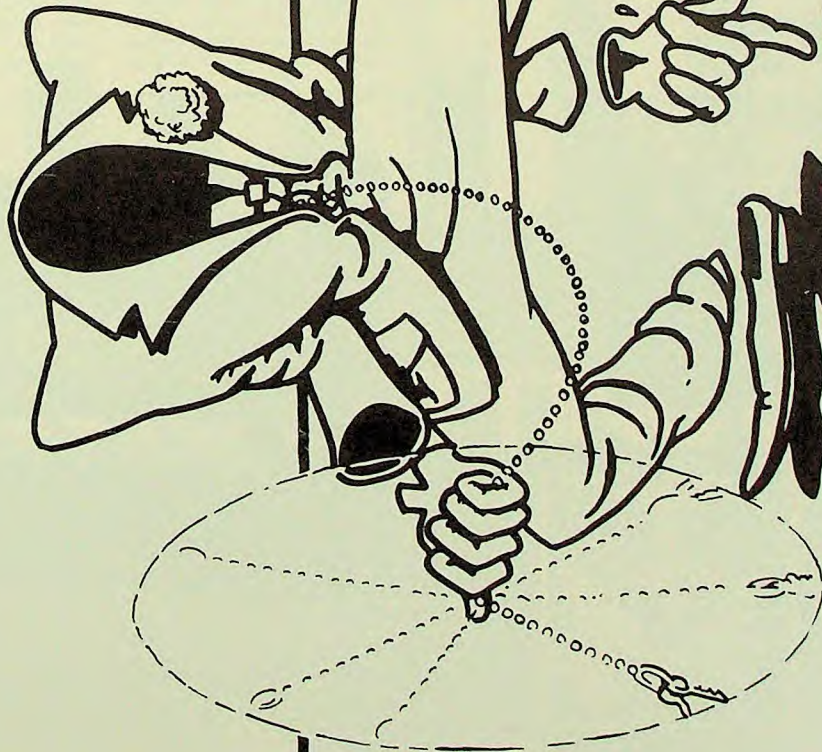
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CASSETTE: TCART159



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# RETAILING

## Small is beautiful—that's Mike Claire's Response

SMALL IS beautiful, or that is certainly the case so far as Mike Claire, of Response Records is concerned. The company is virtually a one-man business and operates from Claire's home in East Molesey, Surrey, yet has already had one hit single and a succession of albums which, although on the surface could be described as novelty items, have proven to be long-term sellers.

Barbershop singing, brass and dance band music and even a guide to good gardening have all featured on Response albums. In the words of Claire: "They don't sell millions, but they are always popular."

Claire started Response three years ago after spells of working for United Artists Records, Larry Page's Penny Farthing label, and the Mervyn Conn Organisation.

"I thought that I had reached the stage where I could try and do my own thing. During my time in the record business, I had naturally got to know various record producers and promoters and I believed that I had enough experience and know-how to start an independent operation."

He continues: "Promotion is the name of the game and I think that if it is done effectively then the rest will follow naturally. Obviously if there is no airplay then you can hardly expect sales. The beauty with a small record label like Response is that I have to work on a shoestring budget and just can't afford to throw money away. As a result, I have to be doubly careful about everything that is released, and assess the potential of all product and artists."

A Guide To Good Gardening has been one of the most successful Response albums to date.

"I got in touch with Percy Thrower and he came round to see me. We discussed the concept of an LP which would in effect be a month-by-month guide to what people should be doing in the garden. People thought that it was a strange idea for an LP but it worked because millions of people do have



PERRY CLAYTON (left), a 19-year-old singer-songwriter from Richmond, Surrey, who is Mike Claire's latest signing to Response Records. Clayton is pictured with record producer, Pete Linge.

gardens and to actually get hold of an album which gave gardening advice was a windfall for them."

subsequently been followed up by two further LPs. Claire was also bold enough to record the Palm Court Trio, again with encouraging results.

**Chris White takes a look behind one of the industry's small independent labels. . .**

"I realised that there were hardly any examples of palm court music on record, so decided to do it myself. There is a market for such product and Response's success has proved it."

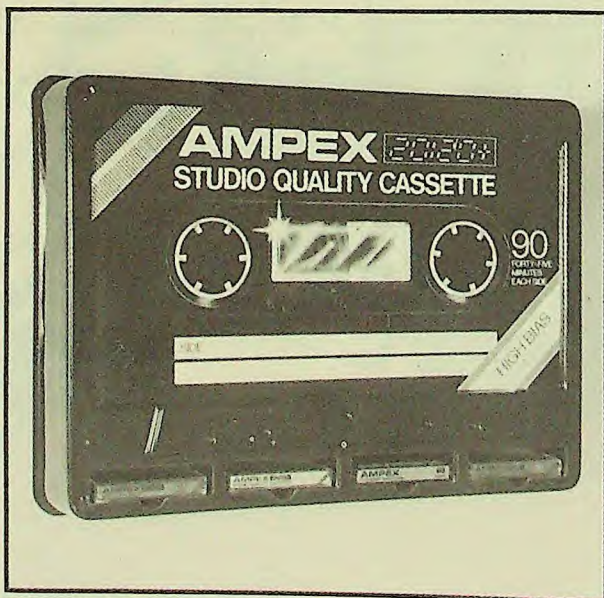
Claire adds: "Response can make something work because of our budget and relatively low overheads. We can turn what would normally be a non-viable situation into one that can be very viable. On the other hand, a major record company probably wouldn't have the time to concentrate properly on the kind of product that we issue."

"I believe that there are a lot of companies around which have potential product but not the right promotion. They miss out on a situation simply because it is allowed to go past un-noticed. If I go with a record, then it is because I believe in it."

Response has a distribution deal with Pye and Claire either leases product from production companies, or records the albums himself. He is on the look-out for all kinds of acts. Response's major single hit was Gimme Dat Banana by Black Gorilla. On the other hand the company has released children's records, The Stephen Foster Songbook by the Square Pegs, a barbershop quartet. One of the most recent projects has involved character actor and comedian Jack Douglas who has been in the studios working with a brass band.

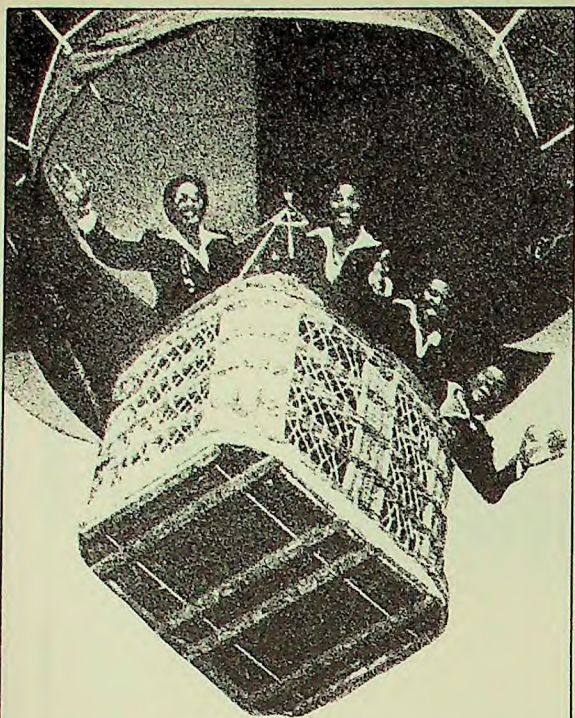
Claire is currently excited over his latest signing, Perry Clayton, a 19-year-old singer, songwriter and musician from Richmond, Surrey, who is currently in the studios putting down tracks for a single and potential LP.

"Just because we specialise in novelty-type product doesn't mean that we are not on the look-out for fresh new talent as well," Claire adds. "Catalogue is obviously the backbone of any record company but there should be new signings as well. Our product is as good as the next company's, and there is no reason at all why an artist should automatically sign with a major record company, because then he will get attention. The reverse is often truer."

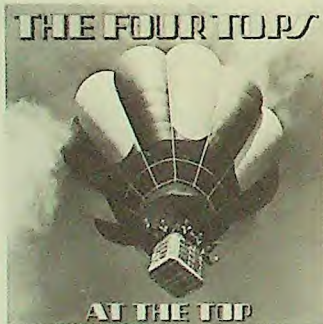


THE NEW Ampex cassette dispenser was designed to be both eye catching and functional, and seems to have achieved these aims. It can be free standing or wall mounted and will hold up to 80 cassettes. Ampex has just launched

itself into the consumer market (after many years as a respected brand of studio tape) with a big promotional campaign in consumer and trade press, with plenty of in-store promotional material available.



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## PUBLISHING

# Don't write France off says Panache's Banes

FRANCE HAS the reputation of being a difficult music market, having confirmed tastes of its own and remaining largely indifferent to what is happening elsewhere.

While this is true to an extent, the French scene has been opening up considerably over the last year with French-recorded discs making international impact and a higher degree of receptiveness for product from abroad. Someone who is convinced of the actual and potential value of France in music terms is Paul Banes, who heads the Paris office of Panache Music.



PAUL BANES of Panache Paris.

### Time and trouble

"People shouldn't write France off," he declared. "It's worth everyone's time and trouble. The French are starting to appreciate the more complicated kind of Anglo-American music. The language barrier doesn't help, but the schools are now teaching more English. France, in fact, is one of the few countries where you can find the No.1 song is from Spain, Brazil, Italy or wherever."

London-born Banes has a French connection inasmuch as his grandfather came from that country. He met Malcolm Forrester, the London end of Panache, back in the days of the defunct Immediate label, for which he worked in New York for a year in 1969/70.

Banes moved to France when Immediate folded, and enrolled at a language school to learn French thoroughly. He spent his first three years in Paris with a French publisher, but left when that publisher declined to expand his scope by bringing in some UK investment into his business. That was in December 1973, and the

EDITED  
by  
NIGEL HUNTER

following month Banes met Forrester again at Midem and discovered that he was ready to leave Carlin and go independent again.

"We both knew the potential in France, but it took a year to get things rolling. Panache France will

be four next January, we have a staff of four and about 10,000 copyrights, including those we have through our 40 sub-publishing contracts.

"The UK hasn't bothered much about France," continued Banes. "It mostly seems like a question of get as big an advance as we can from France and make our money in Germany and America. British publishers should study the French market more closely and realise if they don't already know that there's more money to be made out of live performances in Europe than anywhere else."

He explained this by citing the French disco practice of paying performance fees based on the financial turnover of each disco and the French concert performance fees being calculated on the basis of the actual box office receipts.

### Fill in forms

"Bands in France take out PRS-type forms to their gigs for the proprietors of the venues to fill in and that seldom, if ever, happens in the UK."

Panache France, which sub-publishes the Island Music catalogue there, has been nursing Robert Palmer in the French market for "a long time" and is confident about his chances. They also worked on Gerry Rafferty for six months and were rewarded back in September when Baker Street made No.1.

"France is selling more and more albums which is good," Banes remarked. "There is and always will be a big market for the typical French chanson and the singers of it, but we're building a French catalogue of every kind of music except classical. If a song is good, you must work on it, irrespective of what kind it is or where it comes from."

## UA loses Paramor to Ghost Music

DAVID PARAMOR is leaving United Artists Music after 18 months at the end of this month to run a new publishing venture, Ghost Music, which will be based at the Shepperton Studios Centre.

The company has connections with Jim Capaldi, Earth Band and Alex Harvey among other acts and a sister enterprise called Ghost Productions is building a 24-track recording studio at Shepperton.

Paramor will also be looking after Steve Haynes Music, a company formed to handle Haynes' song output.

## Nirvana re-visited

APRIL MUSIC has signed Patrick Campbell-Lyons to a worldwide exclusive deal for publishing. Campbell-Lyons has just re-formed Nirvana with whom he had considerable success in the late Sixties and early Seventies with titles such as Rain Chaser and Pentecost Hotel. The new line-up's debut single on Pepper is Love Is, written by Campbell-Lyons and co-produced by him with Johnathan Hodge.



MADDY PRIOR celebrates her solo publishing deal with Chrysalis Music general manager and director Chris Stone. Her catalogue, through Adonia Music, includes the songs written for her two solo albums *Women In The Wings* and *Changing Winds*. Her erstwhile colleague in the disbanded Steeleye Span, Tim Hart, has also signed a solo publishing deal with Chrysalis Music and will shortly record his first solo album for Chrysalis Records.

## Calder nets Rats' publishing deal

AS RAT Trap hit the No.1 spot, Clive Calder of Zomba Publishing has set an agreement to represent all compositions written by members of the Boomtown Rats via their own Sewer Fire Hits company.

The agreement covers both of the Rats' albums as well as the singles *Looking After No.1*, *Mary Of The Fourth Form*, *She's So Modern*, *Like Clockwork*, and *Rat Trap*.

Calder has also negotiated a pact for the Rats' publishing to be represented by Intersong in all world territories except the UK, USA, Canada, South Africa and the Benelux countries. In South Africa the publishing is with Calder's Musicpiece company, in the States it is administered by his Athlone Enterprises and a deal is currently under discussion for Canada.



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## BROADCASTING

Two more  
on Beacon  
Radio  
board

BEACON RADIO has strengthened its board with the appointment of Allen Mackenzie as programme director and Paul Stevenson as sales and marketing director.

Both have been with the station since its launch — Mackenzie was previous deputy station manager and programme controller, while Stevenson was commercial controller.

Beacon is also continuing the build up of news staff since its 24 hour launch and in preparation for the installation of its electronic newsroom Andy Lewis and Mike Morley join the staff. Head of news Mike Stewart is still looking for more staff.

Scottish ILRs keep close  
eye on new BBC station

THIS WEEK BBC chiefs and executives of ILR stations Clyde and Forth will be working very hard to assess the impact of Radio Scotland in its first full week of operation.

The new BBC venture north of the border poses much more of a threat to the drawing power of Clyde and Forth than BBC local stations to ILR operations in other areas, for the Radio Scotland programme schedule has much more of an ILR look to it. The BBC has even been accused of trying to poach Clyde and Forth personnel with an open cheque book in order to set up the operation.

Unlike Radios One to Four, but very like the commercial stations, Radio Scotland is hoping to cover as wide a range of topics as possible, though based on a solid format of popular music.

The new schedules are built

EDITED  
by  
DAVID DALTON

around six daily programmes from Monday to Friday starting at 6.30am with Neville Garden presenting Good Morning Scotland. First music programme of the day, Help Yourself, starts at 8.30am and from January will be presented by BBC Medway DJ Jimmy Mack. Meanwhile Alison McLeay host the show.

## Current affairs

Former Clyde favourite Tom Ferrie has joined Radio Scotland to fill the 11am to 12.30am slot with music, chat, games and guests. At

2pm is the two hour Gerry Davis Show, followed by Rhythm and News with Joanna Hickson, who blends news and current affairs with music until 6pm. The final regular programme is Nightbeat, running from 10.10pm through to midnight and including, in the words of producer Ron Spencer, music "from Joan Armatrading to Van Morrison". Presenters are Iain Purdon and Ken Bruce.

The station is operating a playlist system for all these shows, except for Neville Garden's Good Morning Scotland. Also governed by the record playlist is John Dunn's Saturday night show.

The playlist adds up to 62 discs compiled from 20 chart singles, 15 chart albums, ten new release albums, 15 new release singles, one album of the week and one station single of the week.

No closure  
for Caroline  
— O'Rahilly

by DAVID LONGMAN  
FOLLOWING CONFUSED and conflicting press reports surrounding the current silence of pirate station Radio Caroline, founder Ronan O'Rahilly has been at pains to point out that talk of closure is incorrect.

The rock oriented music service will be returning to the air soon following a complete overhaul of the equipment on the broadcasting vessel anchored off the Essex coast. The operation, now organised from Spain by Belgian businessman Sylvain Tack and Adrian Van Landschoot, also includes a Flemish service based on the ship and detailed arrangements are being finalised to re-launch that service under the name of Radio Hollandia, with taped programmes being supplied from studios in Holland.

Despite Belgium, Holland and the UK having anti-pirate legislation, the company has continued to find loopholes in the law and the European service has thrived. Record company promotion men in London continue to supply discs and a Radio Caroline Road Show has been touring venues up and down the country over the last year with the DJs making regular appearances.

O'Rahilly, who asserts that he will maintain his association with the operation, acknowledges that there have been problems with the ship, primarily due to its age. The hull has not been inspected thoroughly for ten years and plans are underway to replace the vessel.

## Interviews

Executive producer, light entertainment (popular music), Richard Titchen, says: "In addition, individual DJs will have their own hit pick single of their choosing. The playlist will not, however, represent the total output of music played on the above shows. Producers will have a free choice facility for illustrative features, interviews etc."

Head of Radio Scotland, John Pickles, has plans to cover such topics as education, science, access broadcasting, children's programmes, a festival of light music and a specialist sports programme.

## Broadcasting briefs. . .

AUDIENCE RESEARCH figures from Sheffield based ILR station, Radio Hallam, indicate that four in ten of listeners to the Saturday sports programme are women. The five-hour Sportacular programme which blends music and sport is presented by Hallam's sports editor, Stuart Linnell, who says: "I'm delighted that the figures show more women are listening. I decided to attempt to break the male stranglehold on the figures."

BBC RADIO Three broadcast Sir Georg Solti's concert with the Chicago Symphony Orchestra last Friday direct from Chicago by satellite — the first time the BBC has set up a transatlantic relay of a complete concert by a leading American orchestra. The performance was at 2pm Chicago time making it an evening broadcast (8pm).

AFTER MANY problems Capital Radio's weather recording equipment on the roof of Euston Tower is operational, with dials in the studio for DJs to relay up to date local weather reports.

LAST WEDNESDAY, for the first time, the four BBC local radio stations in the North West — Manchester, Merseyside, Blackburn and Carlisle — linked up for a four hour Late Night North programme fronted by Manchester's Brass Tacks presenter, Eric Robson. The programme had a magazine format which included a live jazz outside broadcast from Mick's Club in Carlisle, plus the Jacksons from Liverpool, Poacher from Manchester and the Leyland Motors Brass Band from Blackburn. The

programme was produced by Radio Manchester's programme organiser, Martin Henfield, who says: "It could be a regular nightly feature of North West broadcasting."

A REPEAT showing of Dennis Potter's much-praised play with music, *Pennies From Heaven*, should see a re-promotion of the nostalgia albums tied in with the series. Originally shown in six parts, it will now be seen over a three week period with two full-length episodes being screened each Friday evening, starting this week.

STICK IT: *In Your Ear* is back on Radio Clyde, presented by Dave Jamieson every Tuesday between 8pm and 10pm. Guests lined up for the John MacCalman produced series include Ioc, Alan Price, Frankie Miller and Dean Friedman.

CAPITAL IS set to repeat its successful Tickets For Toys campaign. The Christmas before last there was a queue all the way round the station's Euston Tower premises of people eager to swop a toy for a ticket to the Carpenters midnight concert. This year Cliff Richard has agreed to give a Tickets For Toys concert at the Dominion Theatre on December 12.

BACKING UP its ambitious growth predictions for 1979, Radio Luxembourg has appointed three new sales executives. They are Peter Crook, who has worked in commercial radio in New Zealand, Fiona Charrosin, previously with the *Daily Express* and Chris Cottom who has joined from Campaign, where he was assistant display advertisement manager.

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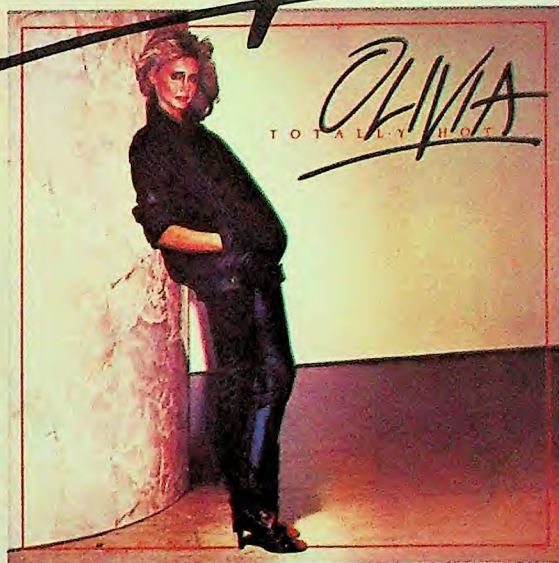
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# INTERNATIONAL

## Newton-John leads big Australian 'invasion'

from DON DIVE

SYDNEY: NOVEMBER brought a big invasion of overseas artists for tours and concerts throughout Australia. Bette Midler, Olivia Newton-John, David Bowie and Peter Frampton were the main names, and due before Christmas are Elvis Costello, Ella Fitzgerald, George Shearing and Keith Jarrett.

Bette Midler's Majestic State Theatre concerts here were a sell-out and extra dates were added (10 in all). Olivia Newton-John, who visited her family while here, was given a civic reception by Irvin Rockman, Lord Mayor of Melbourne, and received platinum awards at a Festival Records/RSO reception for her Greatest Hits, Vols 1 & 2 and Long Live Love albums. Radio 3XY Melbourne officially proclaimed November 8 as Olivia day.

Peter Frampton was feted in Sydney by AGC Paradine Cinema International Corporation, Festival Records and Rondor Music. Festival national promotion manager, Barry Peacher, presented Frampton with a plaque for four Australian platinum awards for the album Frampton Comes Alive and single I'm In You.

David Bowie, whose Australian and New Zealand tour ends on December 2, requested no big receptions and only three or four press persons were permitted to interview him while the accompanying photographers were allowed five minutes at the beginning of each 30-minute interview. Despite these restrictions, Bowie received huge press and radio coverage.

### TV rock 'n' roll

Junction, the new 7 Records label, staged a party on the TV set of Channel 7's national music show Sound Unlimited to launch rock 'n' roll group 01.55's new album Crusin' For A Bruisin', with surprise appearances from visiting foreigners Thin Lizzy, Graham Bonner and Wha-Koo, who jammed with local bands into the small hours.

EMI has launched its national Christmas TV campaign with little River Band's Greatest Hits album. The band's recent Sydney Opera House concert was screened

nationally on TV to tie in with the promotion. Fable Records has reissued the Beginnings LP with Glenn Shorrock, Beeb Birtles and Graham Goble, now the three frontline members of LRB. The album is a collector's piece with material recorded by the three in question before the formation of LRD.

Part of the CBS Australia pre-Christmas sales drive was a "picture show" evening for invited record dealers and the media at the Sydney Hilton ballroom showcasing 37 albums, including "the Great Eight" which the company is putting special effort behind for the pre-Christmas market.

Wizard Records, distributed here by Phonogram, is mounting a drive early next year under the tag Australia's Rock Stars of the Eighties, to find and promote new talent.

Portrait Records band Contraband go to Los Angeles on January 6 for two months to record their second album with producer Peter Dawkins at the Cherokee Studio as well as playing gigs and promoting their first US album release Nothing To Hide.

## McGrath signs half of Teal to Gallo

from JOE BRONKHORST

JOHANNESBURG: AGREEMENT has been reached between Gallo Records and Gerald McGrath whereby McGrath will sell his half interest in the Teal Record Company to Gallo (Africa) Ltd. The pact will make Teal a wholly owned subsidiary of Gallo, and McGrath is joining the board of Gallo (Africa) Ltd. as an executive deputy chairman. The integration of these two major companies will give the Gallo group a dominating stature in the South African record industry.

RPM Records is celebrating its first decade as an independent record company. RPM product is licensed to several internationally known companies including A&M and United Artists.

John Paul Young is making his second tour of South Africa and his month-long itinerary coincides with the release of his album Love Is In The Air.

Also due for an SA tour is Issac Hayes, and Teal Records is issuing his Hotbed album to mark his visit. As well as appearing on the usual concert circuit, Hayes will play dates in black areas.

## Midem stand space virtually sold out

CANNES: ALREADY some 95 per cent of all stand space available for the thirteenth MIDEM to be held from January 19-25 has been booked, indicating a final figure of around 5,500 participants.

Among the industry meetings already detailed are: the Music

Publishing Congress, open to all publishing participants, at the Salle Miramar (January 21); the general meeting of the International Federation of Light Music Publishers (also 21) at the Hotel Majestic; and the international lawyers meeting (January 19) in the Salle Miramar, which will feature simultaneous translation in English and French.

On January 21, Jim Halsey is presenting a country music gala, to include Roy Clark, Don Williams and the Oak Ridge Boys.

Chuck Mangione stars in another gala, his first big European concert (24).

To meet the demand for extra participants, an extra Air France 747 Jumbo has been laid on between London and Nice on January 19, with a return on January 26.

### Plastic's platinum

BRUSSELS: PLASTIC Bertrand has received a platinum award for Ca Plane Pour Moi and a gold one for Bambino. The platinum honour is the first won by a Belgian artist, and he received another gold trophy recently while appearing in a Swiss TV show.

### 'Unlimited room' at Interpop

LONDON: THERE will be a total of 84 stands available for exhibitors at Interpop 79, which is due to take place at the Connaught Rooms between September 3 and 7. Organiser Nikolaus Neubert adds that there will be "almost unlimited room" for participants not renting stands and a separate room available to exhibitors for group board meetings at no extra cost.



ST. PAUL: The Moody Blues began their current 30-date tour of the US and Canada at the Civic Centre on November 3. Pictured at a midnight supper hosted by London Records after the opening concert are from the left: Patrick Moraz (replacing Mike Pinder for the tour), Ray Thomas, John Lodge, Kathy Marlowe and her husband, London national sales manager Stu Marlowe, London pop product manager Don Wardell, Pickwick president Chuck Smith, Justin Hayward, Graeme Edge and London A&R vice-president Walt Maguire.

## Belgians scrap retail price maintenance

BUSSELS: THE majority of Belgian record companies have finally scrapped retail price maintenance.

### December date for Getz biog

COPENHAGEN: A full biography, with complete discography, of US jazz tenor-saxophone player Stan Getz has been finished by Danish musician Arne Astrup, for printing by Jerry L. Arkins Publishing, in Texarkana, Arkansas.

Astrup has visited the US to finalise details of publication. Getz himself admits he had forgotten some of the recording sessions mentioned in the book. It took Astrup three years to get the contents together but publication date is now set for December 1.

A main aim is to cut out the retailer practice of sticking albums with the "official" price and then the actual selling price dramatically shown above.

And DIBESA, the industry organisations, had to take some kind of action because of the growing activity of the parallel importers, with lower prices for their product.

It is also felt here that rackjobbers and wholesalers have imposed too high prices in recent years, taking too great a share of the overall profits.

This meant that importers cut prices ever further while local retailers had to make their prices ever higher. Without an official retail price, local dealers can set their own price levels.

EDITED  
by  
NIGEL HUNTER

## Income for GEMA tops 55m DM

HAMBURG: THE 1977 income of GEMA, the German copyright protection society, rose to 355.8 million Deutschmarks from the 1976 total of 329.9 million.

Live performance fees amounted to DM 33 million, radio and TV reproduction rights earned DM 25.9 million, and radio revenue assessed by the number of listeners rose to DM 87.7 million, reflecting the increase in German radio audiences.

The 2nd TV channel paid DM 11 million in fees to GEMA during 1977, and that sum is expected to increase by a million this year. Special arrangements with the American Forces Network, Radio Free Europe, Radio Liberty, Deutschlandfunk and RIAS Berlin have been extended at increased rates.

## War against Travolta pirates escalates

BRUSSELS: FOLLOWING a complaint from a Glasgow-based company said to own merchandising rights for RSO-affiliated product here, the examining magistrate of Ghent ordered the seizure of a quantity of T-shirts bearing pictures of John Travolta.

But this is merely one aspect of an escalating war in Belgium in which Polydor/RSO is trying to stamp out illegal albums and cassettes of both Saturday Night Fever and Grease soundtracks.

Official and legal sales of Fever are in excess of 250,000 units and for Grease 200,000, but the market is

being flooded with phoney product, virtually all of very poor quality, cut from ordinary records and not original masters.

One early step in the battle is that seals have been placed on a pressing factory in Nieuwrode, where examining magistrates believe there is evidence of piracy.

## Shashoua plans video expansion

NEW YORK: Musexpo president Roddy Shashoua plans an extension of the video showcase facilities introduced at last month's event for next year's Musexpo at Miami Beach.

He aims to use a studio for live interviews with participants and visitors and introduce a daily news

bulletin on the closed circuit in addition to the video showcase presentations of talent like those screened in the office suites this year.

There are also plans to compile a programming guide for those interested in viewing a particular showcase.

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# INTERNATIONAL



## Chrysalis promotion team meet

**HAMBURG:** THE Chrysalis repertoire promotion team specially formed by Phonogram shown at one of their regular monthly planning meetings with Chrysalis European marketing manager Arthur Cookson (third from left). From the left they are: internal co-ordinator Kayoko Koop-Takata from Japan; promotion manager Tommy Richter; and the team leader, American-born Dan Young, who has been in charge of Chrysalis within Phonogram here since 1974.

## Change signs with MCA in world deal

**TORONTO:** Change Records and Interchange Music, both one year old, are expanding into the international scene.

First steps are a deal for country rock artist Van Dyck signed in Nashville with MCA Records covering the world with the exception of Australia, where 7 Records has the rights and a publishing deal with Bill Martin and Phil Coulter in the UK and with Watanabe in Japan.

Change and Interchange are run by president Jeff Smith, of Sounds Interchange Studios fame, John Stewart, a former Hedgehopper Anonymous and latterly freelance sound engineer working with the Bee Gees and Elton John among others, Bob Johnson, formerly with MCA, and business manager Alan Schectman.

Change, specialising in mor and country rock repertoire, is distributed in Canada by MCA.

# Vinyl Seashore

**NEW YORK:** Syntonic Research is a company based here which is specialising in environmental records "providing pleasant aural backgrounds to block out disturbing noises as well as aid mental concentration, promote relaxation and enhance lovemaking".

Environments Disc 1 features one sided called The Psychologically Ultimate Seashore and the reverse is Optimum Aviary. The album can be played at different speeds for different effects, according to Syntonic president Irv Teibel.

"This media picked up on the record's unusual concepts and helped push Syntonic Research into the mass market record business in a hurry. We were swamped with orders from all over the world as well as the States."

"A radio station in San Francisco played the ocean side continuously for 21 days when its employees went on strike, and listeners actually wrote in to compliment the station on its good taste."

Syntonic has set its first international licensing agreement with Nippon Phonogram, which is releasing five of the company's psychoactive natural sounds recordings in Japan.



**Camden Park:** EMS record star Patsy Biscoe, who was presented with gold and platinum awards recently by Dr. David Tonkin, leader of the Liberal party in South Australia, for one million sales of her four albums released since 1973.

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TALENT

# Palladium concerts crown Cleo's silver years of song

WHAT A difference a year makes twelve months ago, Britain was in danger of losing one of its best home-grown talents to the Americans.

Cleo Laine, after 25 years as a professional singer, had reached a point in her career where she was being taken completely for granted by the British public — yet across the Atlantic, her US appearances were always sell-outs and she was looked upon as one of the best UK musical exports.

The situation has changed drastically, however, and for the first time Cleo Laine has achieved the British accolades which her admirers have felt were owned to her for so long... two sell-out seasons at the London Palladium, her first UK gold disc (shared with John Williams for the Best Friends LP), A Royal Variety Show appearance which stole the show, voted the best female singer on television in a major TV magazine poll and, last but not least, voted show business personality of the year by the Variety Club of Great Britain, a distinction she shared with her husband and musical partner for so many years, John Dankworth.

## Thrilled

Last week Miss Laine crowned her silver jubilee in the business with another series of concerts at the Palladium, which again garnered critical acclaim. The traditional home of variety became a shrine for Cleo Laine admirers.

The singer herself is thrilled by her Palladium appearances.

"Until last year I had never done a season at the theatre but had done the occasional concert — it was a great thrill therefore to do a week because I knew that I was making it under my own steam. It gave me the same excitement as appearing at Carnegie Hall in New York."

At one time, many Cleo Laine fans would have been appalled at the thought of their idol even considering a season in such a variety theatre.

"I started my singing career in the

# silver years of song

EDITED  
by  
CHRIS WHITE

dance halls and not through the variety theatres which have been the training ground for so many other artists," she explains.

## Teaming

"However, the London Palladium has had to change with the times and I don't think that it is particularly a variety theatre anymore. The fact that Bette Midler and Elkie Brooks have done recent seasons there demonstrates that it has a much broader musical policy."

"In the same way, Ronnie Scott's Jazz Club has always been thought of as a venue for jazz artists, but a lot of other people have started appearing there as well, like John Williams and Linda Lewis. If people want to see an artist and listen to their music, then they will usually go, regardless of what the venue is like."

Miss Laine's teaming on record with guitarist John Williams paid dividends, as well as the fact that the LP earned a gold disc. One particular song emerged which has now become a Laine classic Why He Was Beautiful, based on Stanley Myer's Cavatina music. The singer herself wrote the lyrics.

## Concept

"People have asked whether John and myself will record a follow-up album and I suppose that it would be silly not to do anything, but it is a question of having a good concept. In any case there is always the problem of getting us together. John has a very busy professional life and I am away touring a lot."



CLEO LAINE: After 25 years as a professional singer she is beginning to be appreciated by a wider British audience.

"There are a lot of other people I would like to work with on record, for instance James Galway, who also records for RCA, Oscar Peterson, Dudley Moore and Stephane Grappelli, but the logistics often make it impossible."

"I think that one of my happiest musical experiences was recording the Porgy And Bess albums with Ray Charles and following up the success of that with a TV special."

Miss Laine currently has two albums on release, a 20-track

compilation called Cleo, for Arcade Records, which is being promoted on TV, and a two-LP RCA set, Wordsongs, featuring poetry set to music by John Dankworth.

The Arcade album was specially recorded by the singer.

## TV specials

"Arcade approached my management, and it seemed a good idea to do an LP of show songs,

even though some of them I had recorded before. We did the 20 songs in less than a week. The situation with my records is that I record them myself and they are sold to RCA who have the rights — in this particular case there was a deal between RCA and Arcade."

The life of Cleo Laine continues to be busy. She has just completed several TV specials for ATV, and has a rare single on release, New Baby Born, which is aimed at the Christmas market. In the New Year she tours Australia and then returns to the US in April.

In addition, the Wavendon Allmusic Plan, based at the Dankworths' home in Milton Keynes, celebrates its tenth anniversary soon and the couple still play an integral part in the running of the Venture — when commitments allow.

In fact Cleo's next concert appearance is at The Stables, a small theatre capable of seating between 200-350 people, situated in their home grounds. Along with John Dankworth and music critic-cum-instrumentalist Benny Green, she will perform in an entertainment based on the lives of the Gershwin's, called Cleo, George, Ira And Ben.

## Date set for Diamond LP

NEIL DIAMOND's next album, You Don't Bring Me Flowers, is released by CBS on December 8. The LP features seven new Diamond songs including the single, You Don't Bring Me Flowers, recorded as a duet with Barbra Streisand.

## Christmas comeback

THE ALLISONS, who had a major hit in the early Sixties with Are You Sure, are making a recording comeback with an album called The Allisons Sing Christmas, which features 33 festive songs. Ten percent of the royalties will go to Friends Of The Earth, an organisation which aims to encourage people to cycle instead of drive.

The album will be generally available in Woolworth stores as well as other retail outlets. In addition, John Allison, one half of the duo, has composed seven of the songs which will appear on P J Proby's comeback album.

## Ex-Directory signed by Shel Talmy

SHEL TALMY, who during the Sixties produced such groups as the Kinks, The Who and Manfred Mann, has signed his first band in several years. While in Los Angeles last year, Talmy heard a tape by rock band Ex-Directory, and later saw them performing at the Golden Lion in Fulham.

Line-up of the group is Dave Lusher, Phil Lusher, Vic Martin and Paul Conway Stuart. The Lusher brothers are the sons of Don Lusher, one of the UK's leading session trombonists who also leads the Don Lusher Quartet.

Talmy is now looking for a recording contract for the band. He commented: "I've got the right band, I'd like to choose the same company with care."

## Conn's Wembley Festival draws top C&W acts

By TONY BYWORTH

TAMMY WYNETTE, Marty Robbins, Billie Jo Spears, Ronnie Prophet, Freddie Hart, Hank Locklin, Dottie, Hank Williams' Original Drifting Cowboys, Billy Armstrong, The Duffy Brothers, Philomena Begley, Poacher.

They — together with artists like Ronnie Milsap, Freddy Fender, Buddy Emmons and Joe Stampley who will be making their Wembley debuts — are described by promoter Mervyn Conn as "part of the most exciting, and strongest, line-up" ever assembled for this three day country event.

Conn revealed full details of his eleventh festival (April 14-16) at a press conference at London's Royal Lancaster Hotel last week and, at the same time, commented that country music was now being taken seriously by the majority of record companies.

"The popularity of country music can be seen by the success of the shows recorded at the last Wembley Festival and transmitted by BBC-2 TV. All of these shows gained a high 65 per cent — 70 per cent viewing figure" Conn explained. He further revealed that it seemed likely that BBC-2 TV would be transmitting nine shows from next year's event.

The full line-up of the Eleventh International Festival of Country Music is:

Saturday, April 14: Marty Robbins, Billie Jo Spears, Ronnie Prophet, Freddie Hart, Hank Locklin, Dottie, Hank Williams' Original Drifting Cowboys, Billy Armstrong, The Duffy Brothers, Philomena Begley, Poacher.

Sunday, April 15: Tammy Wynette, Ronnie Milsap, Moe Bandy, Freddy Fender, Barbara Fairchild, Vernon Oxford, Charlie McCoy, Floyd Cramer, Buddy Emmons, Don Gibson, Jana Jae, Jeannie Denver.

Monday, April 16: Crystal Gayle, Bobby Bare, Asleep At The Wheel, Joe Stampley, Mickey Newbury, The Mercey Brothers, Jim and Jesse & the Virginia Boys, Raymond Froggatt, Nancy Peppers, Laney Smallwood, Randy Barlow.

Contracts are also being currently negotiated for appearances by Conway Twitty and Tom T. Hall. The compere, throughout the three days, will be Canadian entertainer Ronnie Prophet.

In addition to revealing the festival's line-up, Mervyn Conn also announced that the Marlboro Country Music Talent Contest would be staging its finals at the Wembley Conference Centre. Following the success of last year's event, the Marlboro Competition has expanded to 30 regional heats, taking in around 360 local country acts.



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# TALENT

## Miller's breakthrough brings sighs of relief

FRANKIE MILLER's arrival in the Top Ten with Darlin' brought huge sighs of relief from everyone at Chrysalis Records, and a round of applause from the music industry in general.

After eight years with Chrysalis, Miller had finally made it as an artist — despite a string of very good albums, consistent press acclaim, and sell-out concerts, chart success had always eluded him. Chris White talks to some of the central characters connected with the Frankie Miller Story.

Keith Reid originally made his name as the lyricist for Procul Harum, but for the last two years he has been Frankie Miller's manager as well as looking after a string of other rock names including the Sutherland Brothers, Mickey Jupp

and Paul Shuttleworth, formerly of the Kursaal Flyers.

Prior to being managed by Reid, Miller had no personal manager but instead was looked after by Chrysalis generally.

Reid says: "Frankie was in the situation where he had released about four albums, but apart from making records, his career was at a full-stop. He wasn't making many live appearances — in fact, he was basically waiting for a breakthrough in terms of record sales. It is to Chrysalis Records' credit that the company has stood by him for so long. People like Chris Wright and Doug D'Arcy put a lot of faith and money into Frankie Miller's career. I don't think that there was ever any doubt in their minds that they had someone who was potentially capable of selling a lot of records."

Reid adds: "Every 18 months Miller would make a record which would get a lot of critical acclaim, yet sell nothing. Everybody wondered why. When I took over his management, I decided that it was essential Miller have a career and that didn't mean just making records."

Reid feels that Frankie Miller is essentially a live artist.

"He's the sort of person that people want to go and see. The policy now is that he works whenever he possibly can. There is nothing to be achieved by Frankie sitting at home between albums," he says. "Obviously we are looking towards the US market and Miller has managed to establish a stronghold in the Detroit area. In addition he has done concerts in most of the major American cities and made a good impression with everyone. The important thing is that it has established a good base to build everything else upon."

Roy Eldridge, Chrysalis A&R director: "Darlin' seemed to break right across the board. It charted very quickly and in quite a high position. Everyone was so knocked out, because previously Frankie had only had one minor hit before. Even people from other record companies were ringing up and saying how great it was that we had finally broken him as a recording act."

Eldridge admits that Chrysalis tried various formulas to gain Miller success on vinyl.



FRANKIE MILLER: After eight years of hard work and frustration he has broken through the chart barrier.

"The first album he recorded was in 1973 and was done at Rockfield Studios with Brinsley Schwartz as his backing band. The press have always been behind Frankie from the word go, which made it all the more frustrating that his product wasn't actually making the charts. He has always been the great undiscovered British singer and a personality so far as the media was concerned.

Doris was the songwriter.

"The Stoics in fact didn't release any product, but later Miller teamed up with Robin Trower who had recently left Procul Harum. The two of them did a lot of songwriting together, and a couple of Miller songs appeared on Trower's first LP. Frankie's first album, recorded at Rockfield, was called Once In A Blue Moon and there were subsequent ones which were very good, and got amazing review notices.

"The point is that it has taken Frankie Miller eight years to get his first Top Ten success, but when you look at the situation closely, there are a lot of other rock artists around who also took a long time to break. For instance, Rod Stewart had been around several years before he started having successes, and Joe Cocker is another example of an artist who had been around a long time.

"Now that we have established a formula though, I see no reason why Frankie should not continue to be successful. He has the potential to be both a singles and albums artist, and now that he has had such a big hit with Darlin', I think that we will see his new-found confidence reflected in his songwriting."

### Successful

Last word from Chris Wright, joint chairman of Chrysalis: "If Chrysalis believes in an artist or band, then we will stick with them for as long as it takes for them to be successful. I think that it says a lot for the company that we have stuck behind Frankie Miller for so many years. His original contract with Chrysalis was back in 1970 when we signed him as a songwriter."

He adds: "The moment I heard Miller sing, I knew that he had to be a star — his voice is just so classic, and he has amazing charisma onstage. Although he is very different from them as an artist, I would compare Miller with Frank Sinatra and Judy Garland in terms of sheer stage presence. Now that Frankie has finally cracked the UK market, it can only be a matter of time before he breaks big on a worldwide basis."



CHRIS WRIGHT, co-chairman of Chrysalis pictured left: "The moment I heard Miller sing I knew that he had to be a star — his voice is just so classic."

## NEW WAVE CHART

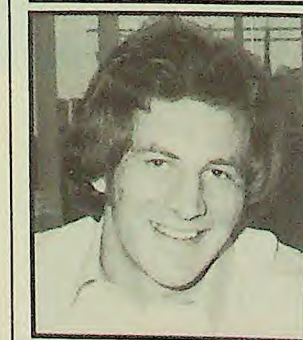
- |  |                           |
|--|---------------------------|
| 1 [ 1 ] STIFF LITTLE FINGERS                   | Alternative Ulster        |
| 2 [ 2 ] UK SUBS [Coloured Vinyl]               | C.I.D.                    |
| 3 [12] SUBWAY SECT                             | Ambition                  |
| 4 [ 4 ] SPIZZ OIL                              | 6000 Crazy                |
| 5 [16] ALTERNATIVE T.V.                        | Action Time Vision        |
| 6 [ 5 ] ALTERNATIVE T.V.                       | Love Lies Limp            |
| 7 [15] CABARET VOLTAIRE                        | Talk Over                 |
| 8 [ 3 ] ELECTRIC CHAIRS                        | Blatantly Offensive       |
| 9 [14] PRAG VEC                                | Existential               |
| 10 [22] PHYSICALS                              | All Sexed Up              |
| 11 [10] ANGELIC UPSTARTS                       | Murder Of Liddle Towers   |
| 12 [13] Mr. BASSIE                             | Pablo                     |
| 13 [ 6 ] GANG OF FOUR                          | Damaged Goods             |
| 14 [24] SPHERICAL OBJECTS                      | The Kill                  |
| 15 [ 8 ] CHELSEA                               | Urban Kids                |
| 16 [ 9 ] M [On original Do-It Label]           | Moderne Man               |
| 17 [17] BOOTS AND BRACES                       | Right To Work             |
| 18 [ 7 ] RIVVITS [With Free Flexi Disc]        | Saturday Night            |
| 19 [ * ] 13th FLOOR ELEVATORS                  | You Really Got Me         |
| 20 [11] SAMSON                                 | Telephone                 |
| 21 [ * ] NIPS                                  | All The Time In The World |
| 22 [22] NEVILLE & THE PUNTERS                  | Boys On The Dole          |
| 23 [27] STOAT                                  | Up To You                 |
| 24 [ * ] NORMAL                                | T.V.O.D.                  |
| 25 [23] BLITZKREIG BOP                         | U.F.O.                    |
| 26 [ * ] BIG IN JAPAN                          | From Y to Z               |
| 27 [29] KARL TERRY & THE CRUISERS [Col. Vinyl] | Haunted House             |
| 28 [ * ] ADAM AND THE ANTS                     | Young Parizians           |
| 29 [28] HEROES                                 | Think It Over             |
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ROY ELDRIDGE, Chrysalis A&R director pictured left: "The press have always been behind Frankie Miller from the word go — which made it all the more frustrating that his product wasn't actually making the charts."

# There are nine good reasons for stocking the new Elvis album.



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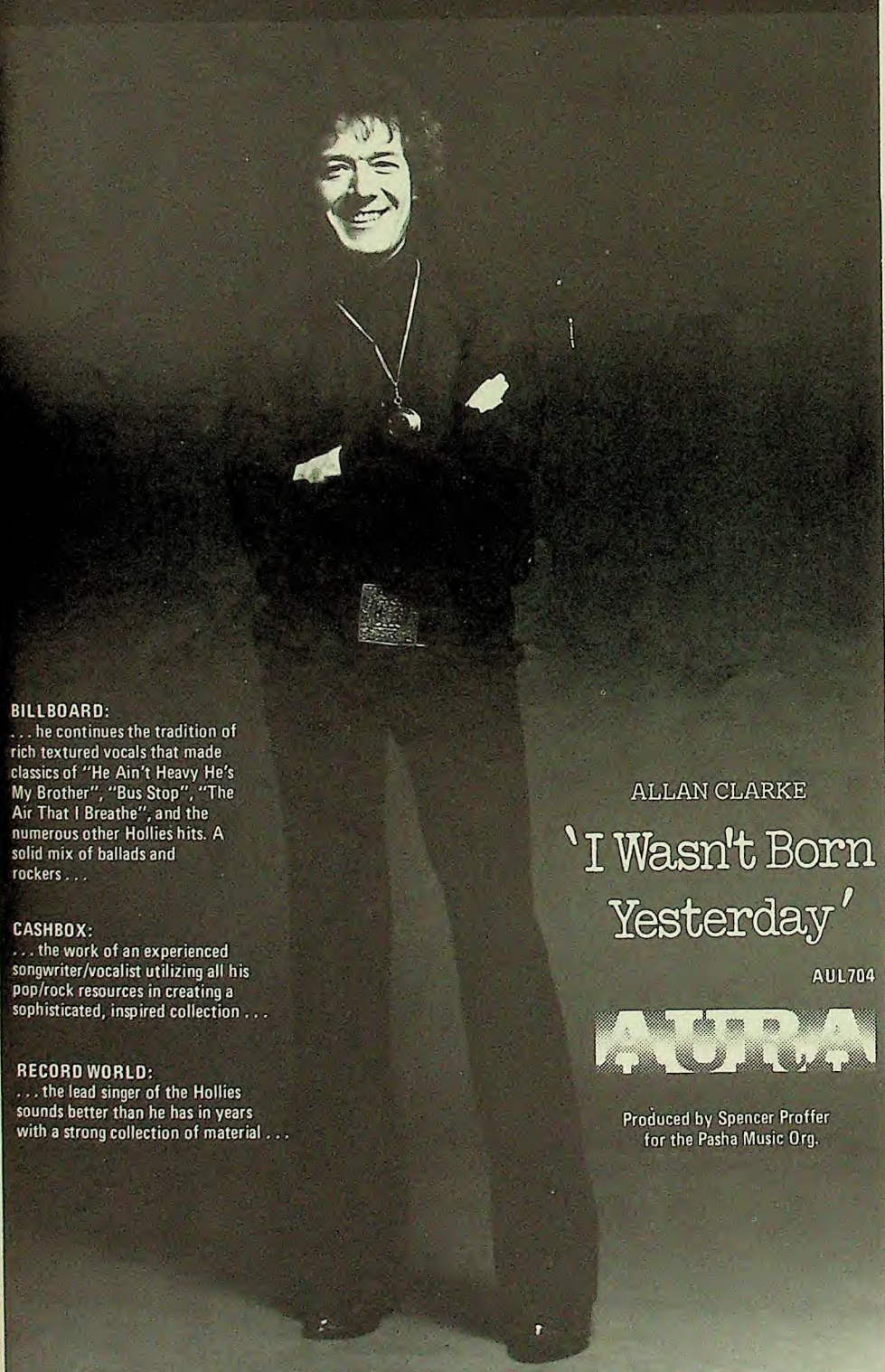
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### Elvis: A Legendary Performer-Volume 3

# 'I Wasn't Born Yesterday'

ALLAN CLARKE, THE LEAD VOCALIST, WRITER, AND GUIDING FORCE OF THE HOLLIES, STEPS OUT ON HIS OWN WITH A STUNNING SOLO ALBUM, "I WASN'T BORN YESTERDAY".

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## CLASSICAL Sampler gives lead in to Mozart editions

PHILIPS SIGNS off for a couple of months with its December releases. There will be no January product. Two companies, RCA and DG, will have no December release as the former's were issued together for November.

The composer in focus on Philips this month is Mozart. The company will issue a sampler at £1.99 to draw attention to four releases in the Mozart Edition. The disc (6833 251) has arrangements for wind band of music from Don Giovanni and Il Seraglio (Die Entführung aus dem Serail).

The four edition releases are Volumes 3, 10, 13 and 15. All are boxed sets of re-issue material and top musicians perform opera, chamber music, and violin concertos. The instrumental sets are four LPs at £10, and the operas are six LPs at £15.

The remaining Philips releases are solid catalogue items aimed firmly at the popular classical market: Beethoven's Violin Concerto (9500 407) is a worthy stock item at any time and this performance by Salvatore Accardo co-incides with his short British tour which has taken in the Ebbw Vale Music Festival and the RFH, among other dates. The RFH concert was with Haitink — one of 14 concerts in the conductor's twelfth and final season as principal conductor of the LPO. Incidentally this series will end with two performances of Beethoven's

EDITED  
by  
VAL FALLOON



SALVATORE ACCARDO: LP coincides with British tour.

Choral Symphony as a 90th birthday tribute to Sir Adrian Boult.

Another "pop" release is tenor Jose Carreras' first venture into the non-classical field: 9500 584 is Be My Love and includes that song plus Lehar's You Are My Heart's Delight and various other titles. Carreras is becoming widely known through his opera recordings and is one of many artists now trying to break down musical barriers, a trend welcomed heartily by record companies and dealers alike. Carreras sings with the ECO conducted by Roberto Benzi.



JOSE CARRERAS: His first venture into the non-classical field.

Stravinsky's Petrushka (9500 447) follows the Rite of Spring released earlier this year by the same team: the Concertgebouw and Colin Davis. This is the 1947 version and if the success of the earlier release was anything to go by this is an essential stock item, more so in view of Davis' popularity, even though there are several rivals in the catalogues, another batch of which were issued last month and this month.

## Boulez conducts two Schoenberg works

PIERRE BOULEZ conducts on two releases of music by Schoenberg from CBS next month.

On 76577, Gunter Reich is the speaker with the BBC Singers in A Survivor From Warsaw. The work is coupled with Variations for Orchestra (Op 31), Five Pieces for Orchestra (Op 16) and Accompaniment to a Cinematographic Scene (Op 34). Boulez, whose mastery with such works has long been acclaimed, conducts the BBC Symphony Orchestra.

The second is Pierrot Lunaire, with Yvonne Minton (voice) and a star-studded accompaniment Pinchas Zukerman on violin and viola, Daniel Barenboim on piano, Lynn Harrell (cello) Michael Debost (flute) and Antony Pay (clarinet and bass clarinet). (76720).

Though Schoenberg is a little early for the current contemporary music circuit to draw direct attention to his recordings (Pierrot Lunaire was written in 1912) interest created is bound to attract new listeners and contemporary music collectors will not want to miss this new version.

● Another great force in 20th Century music is on focus from CBS next month: Stravinsky. In the newly-established Meet The Composer series, which started with Copland and Poulenc, there are Favourite Short Pieces (61839) and Ballet Scenes (61840). The short works include the famous Dumbarton Oaks Concerto in E flat; Circus Polka; and the Suites Nos. 1 and 2 for small orchestra. Stravinsky conducts the Columbia Symphony Orchestra on both releases. The ballet pieces are Jeu de Cartes, the Tchaikovsky Bluebird Pas de Deux and Scenes de Ballet.

# MUSIC WEEK

# ALBUMS CHART

# TOP 75

## WEEK ENDING DECEMBER 2 1978

1	GREASE Original Soundtrack	RSO RSD 2001
2	JAZZ Queen	EMI EMA 788
3	20 GOLDEN GREATS Neil Diamond	MCA EMTV 14
4	EMOTIONS Various	K-Tel NE 1035
5	GIVE EM ENOUGH ROPE The Clash	CBS 82A31
6	LION HEART Kate Bush	EMI EMA 787
7	MIDNIGHT HUSTLE Various	K-Tel NE 1037
8	LIVE Manhattan Transfer	Atlantic K 50540
9	12 TONIC FOR THE TROOPS Boomtown Rats	Ensign ENVY 3
10	5 25th ANNIVERSARY ALBUM Shirley Bassey	United Artists SBTV 6014748
11	6 NIGHTFLIGHT TO VENUS Boney M	Atlantic/Hansa K 50498
12	NEW THE SCREAM Siouxie & The Banshees	Polydor POLD 5009
13	26 AMAZING DARTS Darts	K-Tel/Magnet DLP 7981
14	10 A SINGLE MAN Eton John	Rocket TRAIN 1
15	27 DONT WALK - BOOGIE Various	EMI EMTV 13
16	9 IMAGES Don Williams	K-Tel NE 1033
17	8 WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000
35	24 EVITA Original London Cast	MCA MCG 3527
36	38 WELL WELL SAID THE ROCKING CHAIR Dean Friedman	Lifesong LSLP 6019
37	34 SMURFS IN SMURFLAND Father Abraham and The Smurfs	Decca SMURF 1
38	35 EXPRESSIONS Don Williams	ABC ABCL 5253
39	60 52nd STREET Billy Joel	CBS 83181
40	42 LEO SAYER Leo Sayer	Chrysalis CDL 1198
41	NEW GREATEST HITS Steely Dan	ABC ABCD 616
42	44 KILLING MACHINE Judas Priest	CBS 83135
43	32 I'M COMING HOME Tom Jones	Lotus WH 5001
44	48 LIFE AND LOVE Dennis Rousseau	Philips 9199 873
45	43 JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway	Red Seal RL 25163
46	54 ECSTASY Various	Lotus WH 5003
47	37 TO THE LIMIT Joan Armatrading	AGM AMLH 64732
48	40 STRIKES AGAIN Rose Royce	Whitfield K 56527
49	46 SOME GIRLS Rolling Stones	EMI CUN 39108
50	33 YES TORMATO Yes	Atlantic K 50518
51	39 BLOODY TOURISTS 10cc	Mercury 9102 503
52	52 THE DAVID ESSEX ALBUM David Essex	CBS 10011
53	50 LIVE AND DANGEROUS Thin Lizzy	Vertigo 6641 807
54	55 NEW BOOTS AND PANTIES Ian Dury	Siff SEEZ 4
55	41 STAGE David Bowie	RCA PL 02913
56	NEW CARS Cars	Elektra K52088
57	NEW GREATEST HITS Commodores	Motown STML 12100
58	57 EVEN NOW Barry Manilow	Arista SPART 1047

*Here They Go Again*  
**OLYMPIC RUNNERS**  
NEW ALBUM  
*Running the Race*  
ALBUM POLD 5015  
CASSETTE POLDC 5015  
Polydor

**Fickle Heart**  
*Sniff in the Tears*  
Album CWK 3002  
Cassette TC-CWK 3002  
Arista

**Status Quo**

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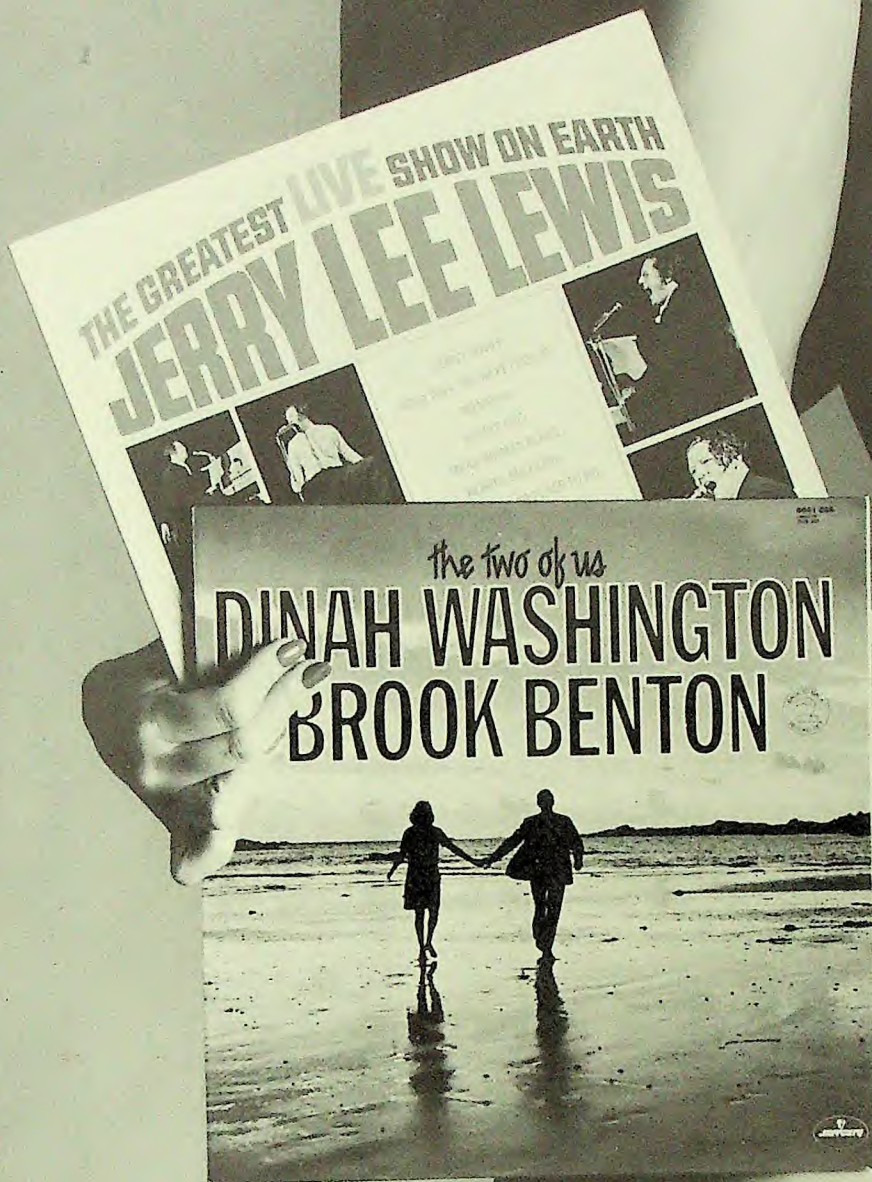
*The Single*

# 'I DON'T NEED NO DOCTOR'

EMI 2876

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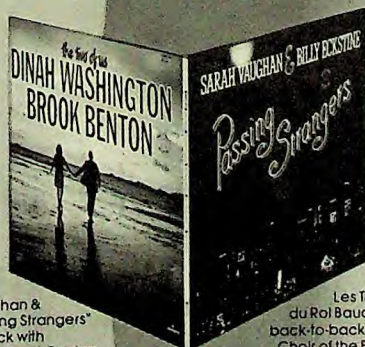
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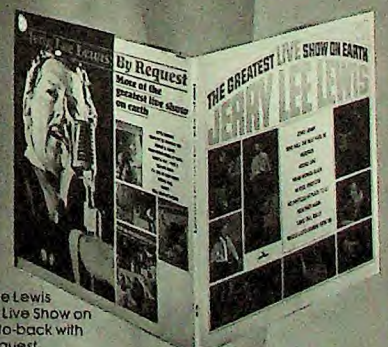
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Album 6641 868 Cassette 7599 366



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Album 6641 867 Cassette 7599 365



Jerry Lee Lewis "The Greatest Live Show on Earth" back-to-back with "By Request" More of the greatest live shows on earth!  
Album 6641 869 Cassette 7599 367



marketed by **phonogram**

18	NEW	Carpenters		A&M AMLT 19748
19	1 1	CAN'T STAND THE HEAT Status Duo	•	Vertigo 9102 027
20	13	ALL MOD CONS The Jam		Polydor POLD 5008
21	16	THE BIG WHEELS OF MOTOWN Various	•	Motown EMTV 12
22	18	SATURDAY NIGHT FEVER Various	•	RSO 2658 123
23	19	CLASSIC ROCK London Symphony Orchestra	•	K-Tel ONE 1009
24	15	BOOGIE FEVER Various		Ronco RTL 2034
25	14	HEMISPHERES Rush		Mercury 9100 059
26	17	EVERGREEN Acker Bilk		Warwick PW 5045
27	23	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC		Atlantic K 50532
28	30	PARALLEL LINES Blondie	•	Chrysalis CDL 1192
29	29	DOLLY PARTON Dolly Parton	•	Lotus WH 5006
30	NEW	THAT'S LIFE Sham 69		Polydor POLD 5010
31	31	BROTHERHOOD OF MAN Brotherhood of Man		K-Tel BML 7980
32	20	OUT OF THE BLUE Electric Light Orchestra	•	Jet JETDP 400
33	21	LIVE AND MORE Donna Summer	•	Cashlanca CALD 5006
34	25	INNER SECRETS Santana	•	CBS 86075
59	51	Elvis Presley	•	RCA PL 42691
60	45	THE BEST OF JASPER CARROTT Jasper Carrott		DJM DJF 20549
61	-	LOVE BITES Buzcocks (Martin Rushent)		United Artists UAG 30197
62	-	JOURNEY TO ADDIS Third World (Alex Sadkin)		Island ILPS 9554
63	-	SATIN CITY Various	•	CBS 10010
64	59	RUMOURS Fleetwood Mac	•	Warner Brothers K 56344
65	47	LOVE SONGS Various		Warwick WW 5046
66	NEW	NIGHT GALLERY Barron Knights		Epic EPC 83221
67	NEW	GEORGE THOROGOOD & THE DESTROYERS George Thorogood & The Destroyers		Sonet SNTF 781
68	NEW	CLEO Cleo Laine		Arcade ADEP 37
69	NEW	LILLIE South Bank Orchestra		Sounds MOR 516
70	-	A NEW WORLD RECORD Electric Light Orchestra	•	Jet JETLP 200
71	49	LIVE BURSTING OUT Jetho Tull	•	Chrysalis CJT 4
72	56	BAT OUT OF HELL Meat Loaf	•	Epic/Cleveland Int. EPC 82419
73	-	WHEN I DREAM Crystal Gayle		United Artists UAG 30169
74	-	TROUBLE Whitesnake		EMI International INS 3022
75	NEW	BLACK VELVET Various		Warwick WW 5047

# BILLY JOEL

## NEW ALBUM



# '52ND STREET'

83181  
Record & Cassette

**PERE UBU**  
New Album  
'DUB HOUSING'  
CHR 1907 also available on cassette.

Chrysalis

**IF YOU CAN'T STAND THE HEAT**  
Album 9102 027  
Cassette 7231 017

coming soon.

Atlantic

ADVERTORIAL

# ONE YEAR OF RECORD SALES



The record Sales Team — Susie Higgs (London), George Carr (North-East), Paul Birch (West Midlands), Chris Beckwith (London), Paddy O'Connell (Scotland), Amanda Vaughan (South-West), Andy Westgate (South-West), Jonathan King (just happened to be passing), James Raftan (North Scotland), Steve Sheene (London), Keith Connor (North West), Robert Goldsmith (East Anglia), Glen Morgan (North West), Steve Jenkin (North-West Local Radio), Paul Stephens (West End), Lou Goodridge (Local Radio Co-ordinator), John Jakubowski (West), Wendy Dillow (London). Since the conference John Payne, based in Brighton has joined the company and Chris Beckwith left to join Intersong.

## Giving the industry what it has always wanted

RECORD SALES is a year old, and in its first year it has worked hard for effectiveness, efficiency, professional reputation and credibility in the music industry.

Stopping only for a brief look over their shoulders at the twelve-month history of their record promotion company — before heading into a new year of hard work and expansion — directors Jakubowski and Alan Wade have a right to say that Record Sales has achieved what it was initially aiming for.

In this first year they have found that what they believed the industry needed — a completely independent record promotion company, organised as tightly as any record company force but taking time to promote a very small amount of product to the dealers and local radio at any one time — was indeed what the record companies wanted.

The directors reflectively remarked, on the first day of their recent reps conference, that leaving jobs with record companies to set up an independent service for the industry is not quite the royal road to wealth that they had rather hoped it would be. But they had decided to settle for liking what they do and doing it pretty well.

In this first year of Record Sales things have changed. Or rather, they have grown and developed along lines

**AT THE company's second national sales conference, on its first birthday, few things demonstrated how far it has progressed in serving the record industry, and in gaining that industry confidence, than the remarks clients made to its collective face.**

**Robbie Hart, sales co-ordinator of Chrysalis, said: "We regard Record Sales as an extension of our own team".**

which the directors believed to be the right ones from the outset. The basic, and very important, business and promotional principles on which Record Sales was founded have not, however, changed. There has been no need to change them — they work.

Eleven new promotion men have joined the team since the first Record Sales conference, bringing the total now to 21. The number of dealers called on has risen from 600 to nearly 1,000. The company would like to call on more retailers and it is anxious to hear from "the right kind of dealer" — the real in store record salesman, the local trendsetter, the retailer who likes selling records.

A vital point of emphasis here is that, although there has been this big rise in the number of dealers called on, this promotion team's call cycle remains a weekly one. And this is at a time when a number of record companies have ceased to put sales teams on the road at all and existing salesmen with large numbers of titles to work on for their company and its licensed labels, are having to lengthen the gaps between calls to three weeks or even more.

Under Lou Goodridge, Record Sales radio co-ordinator, the total number of commercial stations called on has risen to 34.

The Record Sales plan is, and will remain, the simple and effective one with which its directors started. Years of experience in several record companies had caused both to realise that certain records — good strong records — were just failing to realise their potential because nobody could afford the time, thought or persistence to push them in the right way. That way they believed was not to sell them as such (this is still left to the record company salesmen, or to the dealer phoning through an order when demand warrants it).

What was needed, they thought, was a specialist promotion man, covering a large number of dealers

TO PAGE 41

**WE'RE  
PROUD  
TO BE  
YOUR  
CLIENTS  
AND YOU  
ALWAYS  
DO  
US PROUD**

**REAL THING,  
GEOFF & TONY**

# No.1 for record sales!



Congratulations to Record Sales on your 1st year  
and many happy returns from all at



**Chrysalis**

**K-tel**  
**Congratulates**  
**Alan & Richard**  
**on**  
**Record Sales**



# ADVERTORIAL

# INDEPENDENCE IS THE KEY

FROM PAGE 39

who would gradually get to know and trust him. This rep would play the few records he was working on, leave some free copies to ensure that there was some stock in the shop while the dealer decided on, and then waited for, his order, and lastly would give the dealer any information which might positively affect the records' sales chances.

Equally, Wade and Jakubowski felt, the promo man would have to make regular calls to radio stations, to give records better chances of airplay, and to forge an important link between local radio and dealers in that locality.

Record Sales has worked to this plan. It is not, in concept, different from that broadly employed by the varied specialist sales forces within the major record companies.

The big differences are — Record Sales promotion reps do not sell, they take product which has all the necessary ingredients in the grooves, and they make sure the dealers listen to it, and encourage him to promote it.

And Record Sales reps work only on three pieces of product, singles and/or albums, in any one week.

## Encourage the dealer to promote

That was the promise when the company started a year and one month ago, and despite the temptation to increase the weekly list, the number remains at three. Yet demand for the service is high at present, and company reputation is growing, so they have had to refuse some calls to work on records which they themselves believe to be right for Record Sales attentions. However, the directors point out, there are not always three records around in a given week which their tactical promo team can help chartwards. For example, during the summer months when the business as a whole is relatively slack, Record Sales would be able to take on new product at fairly short notice, and

**JONATHAN KING, record man extraordinary and defier of descriptions: "When this company started I thought, 'This is going to be another of those fly-by-night operations — and in 14 years I have seen quite a few small promotion companies arrive and disappear — but I have been knocked out by Record Sales. With my record you went into the shops, talked to the dealers, played it to them — and beat the opposition!'"**

could pretty well promise that at that time of year their work would produce even quicker results.

The obvious advantages of the Record Sales method hardly need stating. With reps able to give plenty of time to each disc the dealers have proved more than willing to listen attentively; there have been cases of dealers liking a disc, then remembering that it had slipped unnoticed and unheard among an armful of product presented to them earlier by a conscientious but rather overburdened record company salesman.

Wade stated firmly: "We try to guarantee to play the product in every shop, and we will give marketing information, distribute and help erect display material and posters. Our expertise is in promoting to the dealer and encouraging him to service his customers, and giving him the aids to do so. Part of our deal also is to act as marketing consultants to the companies we serve.

**Jakubowski added — "considering the amount of loving care and attention that goes into the making of a record its marketing can seem positively haphazard."**

We don't suggest by ourselves that we can work miracles. The obvious way to have a hit is to create a demand for it through one of the many channels available. We believe we are the most cost-effective part of this marketing mix and as well as the experience that both directors have we have got much better at the job. Companies use us to a varying degree of success and we prefer to be involved in the total marketing of a record to ensure that they get positive results from Record Sales involvement. Also we are only as good as our people on the road and they are the best. This isn't something that we were able to create overnight."

A year ago Record Sales was described as the first independent record promotion company set up specifically to plug records to the dealers rather than just to the media. It is still exactly that, although promotion to radio has expanded in scope, and promotion to dealers has expanded even faster.

Record Sales has not moved in one important respect, however; it is still not owned by, nor affiliated to any record company. The company's initial, current and future credibility in the big retail arena depends on that, so does its individual reps' relationships with their dealers — and nothing is going to be allowed to change that.

Obviously, maintaining this independence is what makes Record Sales of value to the dealers, and it is what makes it of equal value to clients. And a growing number of clients — who at the end of this first year have included at one time or another almost all the main manufacturers — know this.

On the whole, Record Sales aim is to start working on a record which clearly has the necessary musical ability to deserve chart success, and which is possibly already on the move.

The promotion efforts are targeted on pushing that rapidly towards the Top 50 — through radio play which creates local dealer interest, which means stock is in the shops when people start to ask for that title, which in turn means that potential sales are not lost . . . all of which means, when totted up nationally, hit-making sales figures.

It is quite a job; each promotion rep's average week includes driving some 600 to 700 miles, calling on around 12 shops a day, and two local radio stations a week. The reps are as their directors point out, "their own area managers". They are, and need to be, self-motivated, energetic people, doing the job because they want to be involved with music.

Record Sales reps live in the areas they work, and know them well. They meet frequently with their directors and are given the information they pass on to dealers and radio stations. As valuable to all concerned are the reports they make back about the reception product has had from the dealers.

"For the future, we would like to become better at what we are doing in an ever-changing marketplace. We feel that the changes the industry has seen over the past couple of years are going to seem negligible compared to the changes over the next couple of years.

"We would like to be able to offer all the services of a record company to our clients. We would charge a fee for our services, and our clients would use us just as long as they were happy with the results."



LOU GOODRIDGE (Local Radio Co-ordinator) and Steve Jenkins (North-West Radio promotion) enjoying a quiet smoke.

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LTD**

**WISHES**

**ALAN RICHARD**

**AND**

**RECORD SALES**

**ALL THE BEST**

**KEEP UP OUR**

**GOOD WORK**

**COLIN ASHBY, general manager of K-tel, which has used the promotion company for several LPs in the past, including one which charted before the TV advertising started. "We know we can make TV ads, and sell records via TV. But when it comes to moving product outside of TV we come to Record Sales." As an example of the healthy chain reaction which can come out of successful promotion, Ashby added: "As a direct result of what Record Sales did for the Frankie Miller single Darling we have added a Miller visual sequence to the commercial for our Midnight Hustle album."**

**ONE FOR YOU**

**ONE FOR JONATHAN KING**

**ONE FOR RECORD SALES**

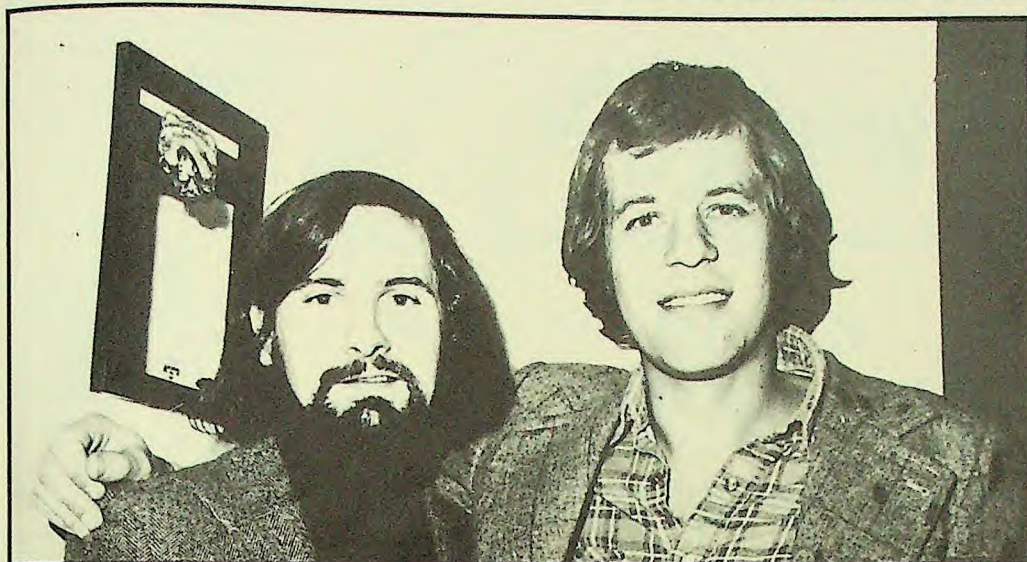
**MANY THANKS**

**Congratulations  
to Alan & Richard**

from   
RECORDS

**on a year of successful Record Sales**

# ADVERTORIAL BETTER FUTURE WITH RECORD SALES



## Alan Wade and Richard Jakubowski— Teamwork is the key

Between them, Alan and Richard had worked for several majors over the past ten years. They are appalled by the amount of money still wasted in promoting records. They themselves have been in positions to control budgets and find out through experience what is important and what is a waste. If their clients so wish, they can use their experience when planning single and album releases.

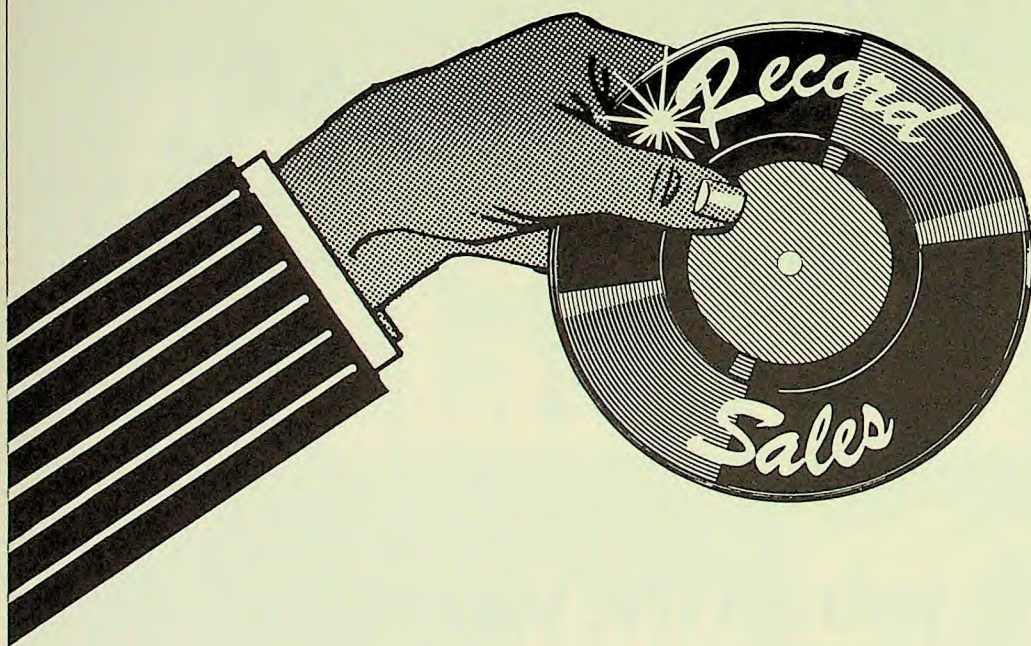
### SOME OF OUR CLIENTS

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Arista,  
Bronze,  
RSO,  
Pye Records,  
Martin/Coultter Group of Music,  
Jet Records,  
Casablanca,  
Rocket,  
Logo,  
K-tel International (UK),  
Lightning,  
Ariola,  
Phonogram,  
Chiswick,  
Charisma.

*Happy Birthday*  
to *Alan and Richard*

Wishing you all the success  
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To include Record Sales in your future Marketing Plans  
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- |                      |   |                                  |   |
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| 2232 LOVIN' SPOONFUL | Summer in The City/ Nashville Cats                    | 4690 PETULA CLARK                | This is My Song/ I Couldn't Live without your Love              |
| 4670 SANDIE SHAW     | Puppet on a String/ Girl Don't Come                   | 4691 LONNIE DONEGAN              | Tom Dooley/ Battle of New Orleans                               |
| 4671 KINKS           | Waterloo Sunset/ Dedicated Follower of Fashion        | 4620 STATUS QUO                  | Mean Girl/ In My Chair  |
| 4672 STATUS QUO      | Pictures of Matchstick Men/ Ice in the Sun            | 4621 LONNIE DONEGAN              | My Old Man's a Dustman/ I Wanna Go Home                         |
| 4682 TOMMY STEELE    | Rock with the Cavemen/ Elevator Rock                  | 4622 EMILE FORD & THE CHECKMATES | What do you Wanna Make those Eyes at Me For/ Slow Boat to China |
| 4683 TOMMY STEELE    | Singing the Blues/ Knee Deep in the Blues             | 4565 HEINZ                       | Just Like Eddie   |
| 4684 LES REED        | Man of Action/ Lest We Forget                         | 4563 BACHELORS                   | Charmaine/ Ramona   |
| 4686 ANTHONY NEWLEY  | Why?/ Do You Mind?                                    | 4562 EDEN KANE                   | Well, I Ask You/ Forget Me Not                                  |
| 4687 WINIFRED ATWELL | Poor People of Paris/ Black and White Rag             | 4561 ALAN PRICE SET              | Simon Smith And The Amazing Dancing Bear/ I Put A Spell On You  |
| 4688 SEARCHERS       | When you Walk in the Room/ Don't Throw your Love Away |                                  |   |

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## ALBUM REVIEWS

## QUEEN

Jazz, EMI 788. Producers: Artists. Titled has nothing to do with any of the 45-minute-worth of complex rock concoctions, which start with a Muslim chant, includes the classy commercialism of Fat Bottomed Girls and Bicycle Race and also reminders of Queen's own brand of operatic rock. No sign of flagging invention or skill — should utterly satisfy Queen fans.

## EMERSON, LAKE AND PALMER

Love Beach. Atlantic K 50552. Producers: Artists. The album sleeve came as a shock for a start, with the three virtuoso performers pictured like models for Burtons' latest casual fashion range. Sinfield could almost be added to the three names as he co-wrote almost all the material on the album. In fact, the first track that could be called typical of the 'old' ELP is the sixth cut Canario, by Rodrigo — a keyboard bashing instrumental. The rest of that side is taken up with what seem, admittedly on just a few plays, fairly inconsequential efforts. The second side — devoted to a single piece titled Memoirs Of An Officer And A Gentleman — is much more the lofty, classy instrumental and vocal work one associates with the threesome. The comments about the first side are not criticisms of a group obviously wanting to try something different, just an observation of how an average longtime ELP fan is likely to react to something unexpected. There are still many fans about, so it will still make the chart, surely.

## STEELY DAN

Greatest Hits. ABCD 616. From one of the best liked and respected rock bands of the last ten years this 2LP brings together 18 tracks made over seven of those years, including Reeling In The Years, Show Biz Kids, Rikki Don't Lose That Number, Black Friday, and Jodie. All from previous albums except Here At The Western World, previously unreleased and well up to standard. A strong retrospective LP, and likely to do particularly well at this time of year.

## BOB MARLEY &amp; THE WAILERS

Babylon By Bus. Island SLD 11. Producers: Chris Blackwell & Jack Nuber. A live double recorded by the Island mobile in Paris, Copenhagen, London and Amsterdam. Great versions of favourites like Exodus, Concrete Jungle, Lively Up Yourself and Jamming will make this a must for Marley fans and there are many of those, so be prepared for heavy demand.



ALVIN LEE: Former Ten Years After guitar hero moves towards his rock roots with a vengeance.

# Queen all set to rule album charts again



QUEEN: Plenty of reminders of the band's own brand of operatic rock as well as the commercial quality of Fat Bottomed Girls and Bicycle Race.

## MIKE OLDFIELD

Incantations. Virgin VDT 101. Producer: Artist. Mike Oldfield's work is instantly recognisable and, rather unfairly, it all reminds you of Tubular Bells. This 2LP becomes steadily more enjoyable and interesting as the sides roll on — the first being a very pleasant, rather vague and weak theme, the second bringing in the lively lovely vocals of Maddy Prior (Sally Oldfield also on vocals) the third, instrumental side has more force, tempo and musical shape than the first two and the fourth is as good, but lighter.

## ELAINE PAGE

Sitting Pretty. EMI EMC 3273. Producers: Brian Wade and Alan Winstanley. Debut solo album from Ms Paige, star of course of the West End musical, Evita, and with EMI m-o-r division's TV promotion campaign behind this (and also albums by Manuel and Roger Whittaker) it could give the lady a hit LP first time round. The material includes Don't Walk Away Till I Touch You, a recent hit for her, and other original songs; refreshing musical arrangements provide ideal framework for Miss Paige's vocal talents.

## ROGER WHITTAKER

Sings The Hits. Columbia SCX 6601. A refreshing album from Whittaker which should win him new fans as well as retain the old. Basically he has taken a handful of fairly contemporary songs like When I Need You, Evergreen, Sailing, Miss You Nights and Time In A Bottle, and without straying too much from his own style managed to inject something refreshing into the interpretations. His current single, Calypso, which is getting much airplay at the moment, is included. The album features in EMI m-o-r division's current TV promotion campaign.

## ROD STEWART

Blondes Have More Fun. Riva. RVLP 8. Producer: Tom Dowd. Stewart's style may be starting to pall with some and it is certainly difficult at times to tell when the tracks change on this LP unless you are paying careful attention, but his following is still a force to be reckoned with, and the fans won't be disappointed even if those capable of being more objective might be left wishing there were a few tracks with the distinctive, raucously melodic quality of Stewart's older rock numbers.

## CERRONE

Errone IV. The Golden Touch. CBS 83282. Producer: Cerrone. And the golden touch Cerrone certainly has, in view of the millions of albums and singles he has sold worldwide in the last couple of years. His fourth album is the first under his new CBS UK deal and should consolidate the success of Supernature. Cerrone has hit on a successful formula which may be slightly repetitive but does sell records. In view of the major marketing campaign behind this, and his own undoubted popularity, the album should be a chart certainty.

## THE SPITBALLS

The Spitballs. Beserkley. BSEK 15. Spitballs are all Beserkley artists including Rubinoos, Greg Kihn and the Modern Lovers. A number of rock classics — ranging from Bad Moon Rising, Boris The Spider and Chapel of Love to Telstar and Barman are given the definitive Beserkley treatment. Should prove a very popular album.

## MANUEL

The Magic of Manuel. Studio 2 TWOX 1073. Producer: Norman Newell. An album with all the necessary ingredients for success — the familiar sound of Manuel, alias Geoff Love, and a batch of evergreen songs like It's Magic, Smoke Gets In Your Eyes, The Very Thought Of You and I'll See You Again.

## ROD MCKUEN

For Friends And Lovers. DJM Records DIF 20537. Producers: McKuen and Wade Alexander. McKuen's second album for DJM which will have wide appeal amongst his many fans. The material is varied and includes the singer's versions of other people's songs — Streets Of London, The Long And Winding Road, Alone Again Naturally — and his own material, We, Solitude's My Home and Towards The Unknown. This year is the first in several that Rod McKuen hasn't toured the UK but nevertheless he retains a loyal following, so this LP should be a good stock item.

## VARIOUS

Downtown Disco Party. MCA Records MCF 2866. An interesting compilation which culls various MCA recordings from the last 13 years or so. The two most interesting items are Shirley Ellis' Clapping

Song and 1-2-3 by Len Barry, which have both stood the test of time, while the more recent contributions come from Stargard, Rose Royce and War. Side one's music is basically aimed at the disco while side two is described as party music.

## RAY CHARLES

Blues. Ember CJS 854. Subtitled a collectors album for the blues connoisseur this LP is exactly that. 20 tracks which concentrate on showing Charles as the gravelly-voiced, emotive bluesman rather than the occasional pop chart success.

## DR JOHN

City Lights. A&M AMLJ 732. First album for three years, and first for A&M's Horizon label from Dr John (alias Mac Rebennack). Still heavily Deep South/New Orleans influenced, but a cleaner and lighter sound than much of his past album product. Dr John's keyboards and throaty vocals are well supported by the guitars of Hugh McCracken who also co-produced the album.

## STEVE BLOOMFIELD

Rockabilly Originals. Charly CR 30159. Producer Bert Rockhuizen. Bloomfield is the guitarist and member of Matchbox, the rockabilly group who have been capturing a lot of media attention recently. The songs here include Blues In My Shoes, Hot Potato, Bop Cat and Who's Gonna Be Your Daddy. Depending upon exposure, sales should be moderate.

## VOYAGE

Fly Away. GTO Records GTLP 035. After the success of From East To West and the subsequent album, Voyage's second disco LP should have equally strong consumer appeal. It includes the latest single, Souvenir, which is already climbing the charts, and a batch of other equally danceable tunes.

## OSSIAN

St. Kilda Wedding. Iona IR001. Producers: Ossian. Songs from St. Kilda, uninhabited since 1930, and other islands of the Outer Hebrides and also from the Scottish mainland by a good quartet, who also do a convincing job on some instrumental reels. The sleeve contains interesting and informative notes about the material, and this is worth stocking if you have keen folk music clientele.

## GLADYS KNIGHT AND THE PIPS

Bless This House. Buddah BDLP 4050. Producers: Various. A Christmas album from Gladys and Co. which includes Do You Hear What I Hear, Ave Maria, Away In A Manger, Silent House and Ave Maria. Not the usual fare one expects from the group of course but Gladys manages to put her own very individual stamp onto the songs.

## ALVIN LEE

Let It Rock. Chrysalis CHR 1190. Produced by Alvin Lee. Formerly guitar hero with famed Ten Years After and also in his own right, Lee as a solo artist has moved more towards his rock roots than into the electronic mayhem favoured by many of his breed. An excellent rocking album with top tracks Downhill Lady Racer and Let It Rock. Will need strong promotion to make it more than just a cult album, though.



BARBARA THOMPSON: A nine-piece Latin-based band joins Ms Thompson on an album that could cross over from the jazz field.

## BARBARA THOMPSON

Jubiaba. MCA MCF 2867. Jubiaba is a latin-based nine-piece band including Ms Thompson on a variety of instruments accompanied by some big names in British jazz including Ian Hamer (lead trumpet) and Roy Babbington on saxophones. All the music is original and very varied. Right promotion could help the LP cross over from the jazz field.

## AMOS MILBURN

Chicken Shack Boogie. UA UAS 30203. Top r&b artists of the late Forties and Fifties Milburn is here represented by recordings made between 1946 and 1956. Lovely stuff, ranging in mood from plaintive blues to the r&b that this music gave birth to. Should do well in its own market.



MIKE OLDFIELD: A double album set that becomes more enjoyable as the sides roll on.

## ALBUM REVIEWS

## KAMAHL

Love Is A Beautiful Song. Philips 6357 058. Producers: Various. Kamahl has a vocal style which owes a lot to Billy Eckstine and his latest album for Phonogram will sell to his fans. Material includes Evergreen, I Only Have Eyes For You, You Light Up My Life and Loving And Free.

## HARRY SECOMBE

Portrait. Philips 9109 228. Producer: Rodger Bain. A collection of m-o-r songs from Secombe, including Mull Of Kintyre, Father Of Girls, Love's Been Good To Me and September Song. The singer is a proven seller so stock accordingly.

## VARIOUS

Passing Strangers/The Two Of Us. Mercury 6641 868. A two 2LP set — record one features Sarah Vaughan and Billy Eckstine, and such songs as Passing Strangers, Alexander's Ragtime Band, Check To Check and Easter Parade; record two is Dinah Washington and Brook Benton, both solo and duetting, performing numbers like There Goes My Heart, I Believe and Love Walked In. Good value.

## JOE GIBBS AND THE PROFESSIONALS

African Dub-All Mighty Chapters 1, 2 & 3. Lightning Records. LIP 10, 11 & 12. Producers: Joe Gibbs and Errol Thompson. The release of these three classic Joe Gibbs recordings forms the latest step in Lightning's policy of bringing reggae product, previously only available with a rather pricey import tag, within easy reach of the British market. Taken together these albums document the growth of dub reggae with the simple but earthy studio mix of Chapter 1 giving way to the greater sophistication of the second album and climaxing with the rhythmic finesse of Chapter 3 — one of the strongest albums to come out of Jamaica in recent years. Lightning choose their reggae with an ear highly tuned to commercial potential as witnessed by the success of last year's Two Sevens Clash from Culture, an album which had a similar cult following prior to British release as the current package. With this in mind one would expect the African Dub albums, whether individually or as a set, to repeat the sales pattern.

## PAPA JOHN CREACH

Inphasion. DJM DJF 20545. Producer: Pardo Jones. Creach has been playing, in many styles, for about 40 years and his skill as a fiddler has earned him a respected name. He embraced r&r only a few years ago. This new album won't really satisfy those who just want the virtuoso violin, and his vocals rank as good but not great. Nice enough, and worth stocking for the name.

## KINGFISH

Trident. Jet Records JETLP 215. Producer Johnny Sandlin. Kingfish emerge with a new line-up for this album. The departure of Bob Weir to the revitalised Grateful Dead and the subsequent reformation around founder members Matthew Kelly and Dave Torbet has resulted in a sound which is less raw, more refined than on previous albums. Heavy promotion for Kingfish's 'entry into the mainstream of rock'.

## LES McCANN

Les McCann The Man. A and M AMLH 64718. Producer: Paul Riser. Seven easy listening night club tracks from pianist McCann, who also has a soulful line in vocals, backed up by a horn and string section. Arrangements by Riser and McCann very good, but there is not enough strong tracks on the album to bring The Man more into the public eye.



STEELY DAN: Fine double album from one of the best liked and respected rock bands around.

## EL COCO

Dancing In Paradise. Pye NSPL 28268, Producers Various. The title track is available as a seven-inch and 12-inch single, and is attracting attention in the discotheques; other numbers included here are Afrodesia, Coco Kane and It's Your Last Chance. Essentially a party record, but sales will be moderate.

## JOHN SPENCER'S LOUITS

The Last LP. BEGA 3. Producers Neil Richmond and John Spencer. Singer-songwriter John Spencer is fairly well known around the London folk circuit, especially at Putney's Half Moon pub where Spencer was joined on a loose freelance basis by Johnny G, Chris Ambler and Dave Thorne who back him on this album. There seems little chance of any major promotion to push this album into the charts.

## CLARENCE FROGMAN

HENRY  
Alive And Well Living In New Orleans And Still Doin' His Thing. Pye PKL 5574. Producer: Michael Gentile. Difficult to imagine much demand for this 1970 recording of standards like Blueberry Hill, Let The Good Times Roll and Red Sails In The Sunset, from any but a small coterie of followers.

## SWEET CREAM

Sweet Cream & Other Delights. Ember NR 5093. Producers: The Wizards! These Wizards need to add a lot more magic to this particular portion to make it sweet or delightful. The three girls have all the disco sound trappings in support, but lack zest and panache, and are unlikely to make much impact in view of the strong competition these days in this category.



BOB MARLEY: Live double from Marley's European tour that includes favourites like Exodus, Concrete Jungle and Lively Up Yourself.

# HOLD ON TO IAN GOMM'S 12"

ALBION RECORDS  
HOLD ON - IAN GOMM SWINGIN' STEREO

IAN GOMM

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by THE BAG 38

HOLD ON  
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IAN GOMM

From the album Summer Holiday ALBG 100

ALBION RECORDS

# FEATURE

LITTLE GIRLS are generally supposed to entertain career dreams and ambitions centred on becoming nurses, air stewardesses, successful film actresses and, maybe, Mother Superiors, just as little boys want to be engine drivers or jet pilots.

A little girl who wanted to become a studio engineer at the Beeb is, therefore, right out of the ordinary, particularly as most little girls wouldn't know what a studio engineer is let alone want to be one. But Maggie Garrard knew what she wanted early on in her schooldays and proceeded to get the job.

Maggie, 27, is now an executive producer with Air-Edel, the successful jingle company founded eight years ago by George Martin and Herman Edel. She copes with composers, clients, session musicians and studio staff with a cool competence one might not expect from someone as quiet-spoken and demurely petite in appearance.

Her unusual leanings towards studios were part of her musical tendencies which became apparent during her schooldays.

## Studio manager

Cumberland-bred, Maggie mastered the piano and cello, and the school staff wanted her to take a music degree, but she was adamant about joining the BBC. She got a job with the corporation as a production secretary and then passed a board interview for the post of radio operations assistant, now called studio manager.

Maggie spent five years with the Beeb in London, including a spell with the World Service as well as the

# Maggie thrives behind the studio console

domestic channels and the novel experience of providing the sound effects for a Spike Milligan series. Her last two years were with Radios 1 and 2, during which she worked on series like *In Concert*, *Sounds Of The Seventies* and the big band sessions.

## Operations

Realising that opportunities for ladies at the BBC are still somewhat circumscribed in comparison with the commercial world outside, Maggie moved on to the Emison division of EMI as assistant operations executive, looking after Emison's 16-track studio in Bayswater and later the speech studio which she and her colleagues put together themselves. She was made assistant head of production within a year, producing in-flight programmes for British Airways, the Cliff Richard Story and the complete Everly Brothers Story for Radio 1.

Maggie left Emison in June 1977 prior to joining Air-Edel a month later. Her two colleagues there are also ladies — executive producer



MAGGIE GARRARD, Air-Edel executive producer.

Maggie Douglas and Liz Nichols, "who does everything else".

"We can handle all sorts of music," said Maggie. "We have 12 writers exclusively contracted to us for jingles, among whom are Roger Greenaway, George Martin, Graham Prescott, Richard Harvey, formerly with Gryphon, John Carter, ex-Ivy League, Peter Collins, Richard Myhill and David Reilly."

The Air-Edel success tally of jingles includes *Jeans On* by David

Dundas, a hit single as well as an effective Brutus Jeans ad, the Martini music written by Chris Gunning, Coca Cola's *I'd Like To Teach The World To Sing*, penned by Roger Greenaway, the Roneo-Vickers ad jingle, written by Peter Collins who also composed the Brutus 78 tune, the Kiku and Tia Maria tunes, composed by Graham Prescott, the bubbly Aero ad jingle penned by David Reilly, the Anglia Hastings & Thanet Building Society jingle from Richard Myhill, and Chanel 19 by Stanley Myers.

## Complete service

Air-Edel offers a complete service to its clients from advising them on the right musical style and approach presenting their product and locating the most suitable composer to the booking of the session and recording. The musical expertise and track record and its value to manufacturers and advertising agencies was emphasised neatly by the headline on a recent Air-Edel advertisement in *Campaign*: "Some people don't know their brass from their oboe".

everything within the agreed budget. "We never go over budget unless it's the client's fault," smiled Maggie.

She and her fellow Maggie (Douglas) are taking a French course at the Berlitz school as part of their ambition to secure more Continental work. They have already done a record for the German disco market and recorded Stanley Myers' Bond Street composition as a jingle for Bond Street Cigarettes in Germany.

Maggie generally uses a lady fixer (booker of musicians) called Tonya Duval — not specifically because she's female, but because she gets the best musicians available and regularly turns up on sessions to make sure they're giving their best. Despite this feminine-orientated operation, Maggie is not a militant feminist.

"I'm not a Woman's Lib advocate at all. I just believe that girls should be assessed on their merit and not on their gender. Ladies who want to get into the business must accept the same terms as men about working after midnight and being prepared for elastic hours generally."

She doesn't have problems on sessions, which is hardly surprising in view of her musical and sound engineering knowledge and qualifications.

## Reassuring

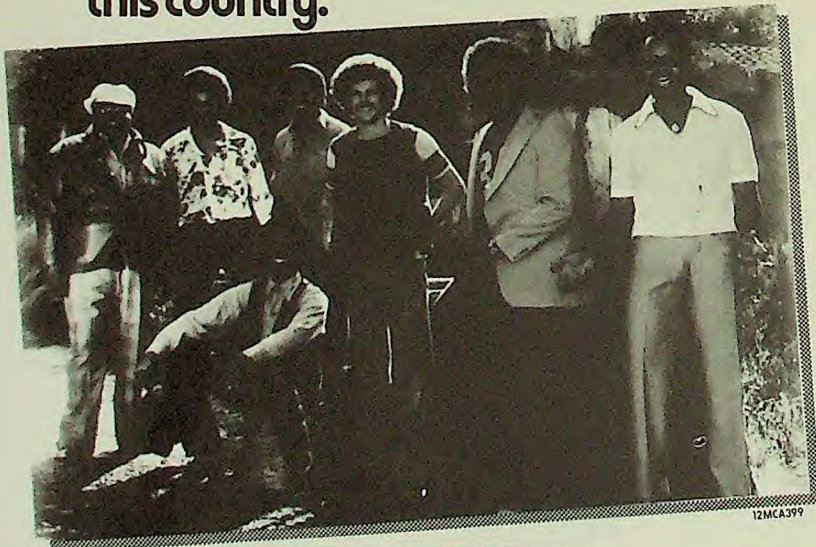
"Some Radio 1 producers were sceptical about lady tape operators and studio managers being around when big rock groups stars I worked with said it was nice to have a lady in the studios and they didn't swear or much around as a consequence. Girl artists said it was nice too and reassuring to see another girl working with them."

"I know nearly all the session guys I work with now from my days at the BBC. If musicians and sound engineers know that I've been an engineer myself, I get respect and co-operation from them. People should be judged by what they can do. There's nothing worse in a studio than seeing a male or female who doesn't know what they're doing."

## A Women In The Business

feature by Nigel Hunter

*Youngblood*  
(Livin in the streets) One of the biggest import singles of the year, now available in this country.



by **WAR**

30,000 copies now available on 12"

For those who don't (and they must be in the majority) Air-Edel will suggest and advise without obligation. In other words, if the potential client doesn't like what they put forward, they're free to go elsewhere without charge or ill feeling. For those who do like the package, Air-Edel takes care of

## Publishing extra. . .

## New PRS members appointed

NEW MEMBERS of the Performing Right Council in addition to Richard Toeman, who succeeds Alan Frank as chairman on January 1, are Roger Greenaway, Donald Mitchell and Wayne Bickerton.

Songwriter Greenaway became a writer-director of PRS in 1976 and has served on the executive council since February 1973. He is also a council member of the Music Publishers Association and the Mechanical Rights Society.

Dr Donald Mitchell, a publisher-director of PRS since 1971, is chairman of Faber Music and a director of book publishers Faber & Faber. He is one of the executors of the Britten Estate, a trustee of the Britten-Pears Library, a director of the Aldeburgh Festival Snape Maltins Foundation and chairman of the education policy committee responsible for developing the Britten-Pears School for Advanced Musical Studies. He is currently working on a biography of Benjamin Britten, and was professor of music at the University of Sussex from 1971 to 1976.

Bickerton has been appointed to the general council as a writer-director in succession to Ronald Binge, who has returned for health

reasons.

Richard Toeman, the new chairman, is managing director of Josef Weinberger Ltd., and has been a publisher-director of PRS since 1971 and a member of its executive council since February 1973. Like Greenaway he is also a member of the MPA and MRS councils.

## Salop judges named

THE JUDGING panel for the British International Song Festival being held at Shrewsbury between March 12 and 16 will comprise Roy Berry of Campbell Connelly, John Howden of BBC Radio Humberside, Ray Coleman, editor-in-chief of *Melody Maker*, and songwriter-MD Les Reed. The Mayor of Shrewsbury, Councillor George Marston, will be the non-voting chairman and scrutineer.

The closing date for entries is this Saturday (December 2), and the 27 songs and nine instrumental pieces selected for the final judging panel will be announced on January 12. The winning song will get a cash prize of £3,000 and a trophy, with second and third prizes of £1,000 and £500, and the winning orchestral composition will receive £1,000 with a second prize of £500.




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# MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

## SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
NEIL YOUNG Four Strong Winds Reprise K 1493 (IVEA)	NOV 24	Heart of Gold (10, 1972)	Advertising with album (Comes A Time, K 54089); artist well-known through period ranging from late 1960's via various groups, own solo work with good LP sales. Early airplay pick-up commercial stations.	Pleasant folkish tune of Ian Tyson given major airing 1971, Judy Collins LP Living (K42102), revived by Young who, save for basic commercial musical instrumentation, keeps faithfully to melody. Kind of record which could give Young mor airplay.
THE POLICE So Lonely A&M AMS 7402 (CBS)	NOV 24	Can't Stand Losing You (42, 1978)	Exposure from very recent hit single, TOTP appearance. Considerable consumer music press buzz. B/W picture bag with group.	Obvious quick follow-up to build on chart establishing of band after recent hit (left November 4) but immediate feel of LP cut rather than 45. None-the-less after several plays (which may not come with pressured programmers) does possess in-direct grabbing quality given flourish in vocal finale of title with insistent repetition.
RUBINOOS Falling In Love Beserkley BZ 22 (Phonodisc)	NOV 24	None	Frequent airplay on previous releases should make name familiar to public with likely programming on this 45. Extra push from Beserkley-Polydor link. Colour bag with group pics on front, back.	Like all group singles certain pop charm but in common with most killer punch missing. Here the attempted 'plus' presumably lies in late falsetto tracking over basic sung line but proves irritating.
ALTERNATIVE TV Life Deptford Fun City DFCO 5 (Fawley)	NOV 24	None	Simple though effective bag with lyrics enclosed. Expected sales reaction from new wave consumers. Will be serviced.	Flip possesses more immediate new wave commercial possibilities since originally flexi-disc freebie 'Sniffin' Glue. Main side originally demo for EMI, much wanted item like flip which fetches high price New York. In time-sequence not follow-up to Action Time Vision.
MUD Why Do Fools Fall In Love/Book Of Love RCA PB 5129 (RCA)	NOV 24	15 hits, 1973 onwards. Last Lean On Me (7, 1976)	Basic company servicing with group known; also constant gigs from band	Hit with RCA eludes band in spite of good pop singles. First song, classic hit Frankie Lymon, Little change from usual with no possible crossover from cult following which as yet not strong enough to enable group survive more than 4 weeks. Top 50. Surprising best LP cut, Safe European Home not new 45.
THE CLASH Tommy Gun CBS 6788 (CBS7)	NOV 24	Complete Control (28, 1977, 2 weeks); White Riot (38 1977, 3 weeks); Clash City Rockers (35, 1978, 4 weeks); (White Man) In Hammersmith Palais, 32, 1978, 7 weeks - four in Top 50	Extensive with radio, newspaper interviews. Considerable consumer weekly music press attention. UK tour, single advertised with immediate top 10 LP. Picture sleeve.	A side from new chart LP, Give 'Em Enough Rope (82431) with flip from the "Marquee" tapes, recorded Marquee, June, 1978. Little change from usual with no possible crossover from cult following which as yet not strong enough to enable group survive more than 4 weeks. Top 50. Surprising best LP cut, Safe European Home not new 45.
CREEDEENCE CLEARWATER REVIVAL Who'll Stop The Rain Fantasy FTC 164 (EMI)	NOV 17	9 hits, 1969-1971. Proud Mary (8, 1969) featured on this three-track disc.	Picture bag with back advert for film from which numbers taken - United Artists presentation The Dog Soldiers, for early December release.	Originally issued Liberty tracks still sound as relevant now as 1969/1970. Provided film proves successful. Born, bred, San Francisco group owing much to songwriting, vocals, of John Fogerty should taste renewed success. Hit track on EP relegated to B side with A above plus Hey Tonight making other two. LP available Chronicle (FT 528).
FATHER ABRAHAM AND THE SMURFS Christmas In Smurfland Decca FR 13819 (Selecta)	NOV 17	The Smurf Song (2, 1978), Dippety Day (13, 1978)	Recent successes; TOTP on both; colour seasonally promotion via national petrol company.	First hit predicted as chart topper, March 25, first charted June 3, 44. This, without previous two hits, would not receive such memorably brave forecast. Other two had hummable melody line, this little outside of novelty of celebrating Christmas for first time with Smurfs. One trusts for Decca's sake that earthly musical creator has better tunes for 1979. Hit.
SLADE Merry Xmas Everybody Polydor 2058 422 (Phonodisc)	NOV 24	19 hits, 1971 onwards with last, My Baby Left Me (32, 1977); Gypsy Road Hog (48, 1977)	Recent UK tour attracting favourable reviews from consumer music weeklies.	Still very talented UK band deserving major success which currently not theirs. This chart-topper 1973, one of finest Yuletide records, classic, perennial seller hence continuation of seasonal re-issue. With chart extension would be good if expected sales push it into 75 with consequent notice for group ridiculously ignored but who need better material than recent.
BIG IN JAPAN Nothing Special Zoo 000 (see below) Obtainable from Zoo, 90 92 Whitechapel, Liverpool	Sometime, 1977, reissued this month	None	Group reasonably popular Granada area before folding. Featured in other alternative, new wave charts. Pull-out sleeve, utilising three colours.	Some 4-track recording which even with sound lurches, often poor balancing, possesses basic bite, drive, in three of four cuts. Hypnotic quality seeps through cuts which tend to repeat riffs from each other. Welcome play amidst predominant dross of current releases for this has spirit, enthusiasm, with group potential.
JOHN TRAVOLTA Greased Lightning Midson International POSP 14 (Phonodisc)	NOV 24	Sandy, (2, 1978). Other hits with Olivia Newton-John	Current female heart-throb with film Grease, also Saturday Night Fever. Endless press coverage, radio, television. Single with new album, considerable advertising (Sandy POLD 5014).	Rather mundane single with 1950s overtones, though some might place it early Sixties, but with artist popularity unlikely to miss although does not have girl appeal of present for in rock 'n' roll idiom rather than schmaltz. Sixth track from Grease soundtrack album.

## ALBUMS

ARTIST/TITLE LABEL/Number/Distributor	RELEASE DATE/BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
LINDISFARNE Magic In The Air Polydor 6641 877 (Phonodisc)	NOV 24 Builds upon growing strength of Lindisfarne come-back via Phonogram with further reason lying in major UK tour.	Formerly Charisma, save for last Happy Daze (Warner) including Lindisfarne's Finest Hour (completion), Fog On The Tyne. Recent re-issue, 1970 LP, Nicely Out Of Tune (CAS 1025, Phonodisc distribution). Phonogram release, Back And Fourth (Mercury 9109 600) containing two recent hits but not present single.	Newcastle band, formed 1967, strong student following with major triumphs festival scene 1969-70 with LP Nicely Out Of Tune, debut, receiving high praise. Split 1973 with some members forming short-lived Jack The Lad, others like Alan Hull, solo LP's. Re-formed with instant success with new company 1978.	Much play out of this double-album recording events which led band to continue together on permanent basis rather than once yearly recall for Northern fans. Major advertising following major push on singles, Run For Home (10, 1978), Juke Box Gypsy (56), current, Brand New Day (Mercury 6007 195). Ads, trade/consumer, posters; radio - press interviews, shop displays. UK tour commenced November 15, Manchester with from 28, Blackburn; 29 Coventry, 30 London, December 1, Bristol; 2 Swansea; 3 Cardiff, 4 Preston, 5 Liverpool; 6 Blackpool; 9 Leeds; 10 Stoke-on-Trent, 11 Portsmouth, 12 Bournemouth, 13 Brighton; 14 Plymouth; 15 Bath; 17 Bradford; 18 Sheffield; 20-23 Newcastle.	Lavishly packed, informative package, double-record set which should guarantee great interest from past group fans, plus those new to band who have become converts via three successful singles, 1978. Album records yearly get together of band for home city Christmas concert, Newcastle City Hall, 1977. Contains hits associated with band which in original recorded form, Meet Me On The Corner (5, 1972); Lady Eleanor (3, 1972); All Fall Down (34, 1972); not though recent chart successes. Lots of atmosphere, perfect for Christmas release with assured sales but extra 'sales plus' dependent on present rather ordinary single which does though possess useful riff.
JOHN TRAVOLTA Sandy Midson International POLDC 5014 (Phonodisc)	NOV 24 Follows phenomenal publicity via film, single success alone, with Olivia Newton-John Next to Abba would seem perfect store buy-in for this time of year.	Outside of recent chart records, single Whenever I'm Away From You/Settle Down (reissued 23/3/78, Polydor 2059 005), album, Whenever I'm Away From You issued April, 1978, 2383 499) with cuts, Slow Dancing, You Set My Dreams To Music, Whenever I'm Away From You, Settle Down, Back Doors Crying, Moonlight Lady, All Strung Out, Can't Let You Go, Easy Evil, What Would They Say (Theme from The Boy In The Plastic Bubble).	Born February, 1954, with early family theatre - music influences. Goals are being great actor, entertainer; within US, film, television parts including major TV series Hit headlines, Saturday Night Fever, portrayed moody youth trapped in Brooklyn environment, then Grease. Has leading role in The Boy In The Plastic Bubble.	Seeming name saturation, in spite of no interviews with press when here. Through films, record exposure (including regular TOTP, due to lasting chart topping with two singles, Olivia Newton-John plus own number 2, Sandy) achieved definite girl cult status. Major newspaper, magazine features, mostly with either rewritten material from US sources or bought US material. These include Observer magazine, March 19, 1978, Record Mirror weeks October 7, 14. Major advertising, trade, consumer, national papers, bills - posters, displays with expected heavy airplay from relevant quarters.	Interesting silence over fact that album virtual repackaging of April release, same tracks with addition of new LP title, cover, plus cuts Sandy and Greased Lightning. Each cut opens a side. Not that that affects basic fact of Travolta now regarded as major disc artist whereas until Grease did not seem artist would break into UK charts. Grease new single but surprising more romantic LP cuts not chosen, since much more in idiom of current major smash Hence, tracks S1 T2, 4, 5; S2T2, 4 Quiet innocence in vocals, hardly great potential in normal singing sense yet with degree of warmth, earnestness which should strike chord in hearts of followers. For non-fans, no surprise with little in material suggesting adventure, all being carefully tailored to vocal ability. Obvious good seller with doubtless top ten LP charts, at minimum. Sensible track packaging ensures consumer hears familiar strong cuts whichever side played, first - Sandy; second - Greased Lightning.
ALLAN CLARKE I Wasn't Born Yesterday A&A AJL 704 (CBS)	NOV 31 Co-incides with US release, first album of artist's further attempt at solo career, having left Hollies.	Artist associated with the Hollies, their EMI catalogue recently rejuvenated, including Hollies Sing Dylan PCS 7078); The Hollies - Evolution (PCS 7175); The Best of the Hollies EPs (PMC 7176); Butterfly (PCS 7174); Confessions of the Mind (PCS 7178) with hit compilations via TV promoted material, both EMI, Polydor. Clarke recorded My Real Name Is (Arnold RCA); Headroom (EMI).	Save for brief breaks, lead singer of Hollies, group with more chart hits than any other UK outfit. Band formed 1963, meeting constant success, particularly 1960's with last major UK triumph The Air That I Breathe (2, 1974). Never received adulation which chart success warranted for Beatles stole glamour. Recorded several solo albums but deserved respect not forthcoming UK.	UK response dependent on how far people associate artist separate from group but with name known at least form of indirect promotion. Aura suggest pre-release cassettes to some of media will received leading for instance to Radio One. Rock On interview with other major programme outlets very possible. Some trade, consumer advertising with plans ready for extra push should hoped sell-in, sales, prove extremely positive.	Extremely strong album from Clarke with side one in particular packed with pouring, soaring, fighting ballads with some fine musical accompaniment, backing sensitive with colourful sparse use of instruments, epitomised particularly in attractive The Man Who Manufactures Daydreams S1T5. Side two runs into one or two rough sections where call for variety, variation, might have been needed but even there power of artist vocals, basic commitment impressive. General overall sound suggests more success for artist in US where Springsteen, Manlow find acclaim and who, with perhaps different material, could record particular songs on LP with benefit. However would be pity if LP ignored in UK, it certainly deserves attention of programmers and worth in-store push. On a record level alone, apart from mere commercial considerations, Clarke should surprise quite a few people with this. At points he sounds really exciting. In-store play, any cut side one but best perhaps in order given by record compiler.
STEVE MILLER BAND Greatest Hits 1974-1978 Mercury 9199 915 (Phonodisc)	NOV 24 Co-incides with US release, with here beginning of 12 month concerted Phonogram campaign at re-establishing Miller product in marketplace.	Among recent issues, Fly Like An Eagle (9286 177), Book of Dreams (9286 456). Previous hits compilation, The Best Of Steve Miller, 1968-1973 (Capitol E ST 24058). Most famous LP, arguably, Sailor (Capitol ST 29849).	Texas born, renowned US artist, started off with Boz Scaggs, white soul group Airless. Famous figure late 1960's particularly through Sailor, Children Of The Future LP's. Always major selling artist in albums, Miller experienced sudden singles acclaim early 70s with The Joker topping charts. Took around 18 months off, post May '74 returned to make strong LP's.	Miller received considerable Phonogram push over last four years with several major campaigns but now promised out and out push to establish artist where he belongs, at top. First 50,000 LP's £3 50 rrp with major advertising, colour MW (November 18, page 45), trades, consumer press. National press ads. Radio commercials, telephone taps with ads mentioning 7 cuts. US smash hits plus comparing him in US popularity to Eagles, ELO, Fleetwood Mac. Heading of club banding "10,000,000 Americans Can't Be Wrong". Unusual colour blending of album colour should attract with back stating bluntly tracking, in red over blue. Inside artist, band pics, concert venues, crowds in artist adulation.	Although billed as Greatest Hits this true of US but not here, in chart terms. UK, one top 50 entry, Rock 'n' Me (11, 1977), although if charts listed 75 since time scale of this LP. Miller would have had number of entries for The Joker, Swingtown, Take The Money And Run, Jungle Love, Fly Like An Eagle, Jet Airliner in old-time breakers listings. On pure song, vocal merit, one strong album with tracking flowing well, cut to cut. No poor titles included although, outside of LP Miller cut buyers, some tracks will not be too familiar to those who doubtless picked Miller up on considerable airplay upon singles in past Capitol days. Artist still latter company US.

## FEATURE

# Germany gives big rewards for hard work

FROM HAIRDRESSING in Leeds to radio promotion and publicity in the German record industry is a considerable transition, but one that has been made with notable success by Leone Deane.

The move from top of the pates to top of the pops happened 11 years ago after Deane had spent a year in Belgium. He went to Germany for two weeks, liked it, decided to stay, and became a disc jockey.

That was followed by some work with German singer Juergen Marcus, and then two years working on radio promotion for Polydor before he joined RCA on August 1, 1976. Deane began there as head of promotion, and is now head of the company's public relations in West Germany.

As such, he is based in Hamburg, the biggest of the republic's record industry centres. He regards it as "a wonderful town".

"Berlin, where I lived for a while, is fantastic, but unless you're born there, you feel closed in after a time. Hamburg is a very cosmopolitan place and great to live in."

Deane, who has a German wife and a two-year-old son, speaks German fluently, but found attaining that standard was less than easy.

"It's a hard language to learn, particularly the grammar, and it takes six or seven months to learn it adequately. Basically I picked it up from friends here, and one day I requested them to stop speaking to me in English altogether."

Deane regards the standard of living in Germany as very high, but the cost of living is proving equally high. He believes salaries are falling behind in comparison.

## Prices high

"Food prices are high, especially tea. A reasonable apartment costs 600 marks — about £150 — a month to rent and our gas heating costs about £20 a month. Public transport is good, better than in England, and there are more taxis, but they cost more."

Anyone contemplating seeking

A Brits  
Aboard  
feature by  
Nigel Hunter

employment in the German record business will not need a work permit there under the Common Market rules. Music business pay is generally good, and anyone with experience and proven ability should command at least £750 a month, but Deane emphasised important points for would-be emigrants to remember.

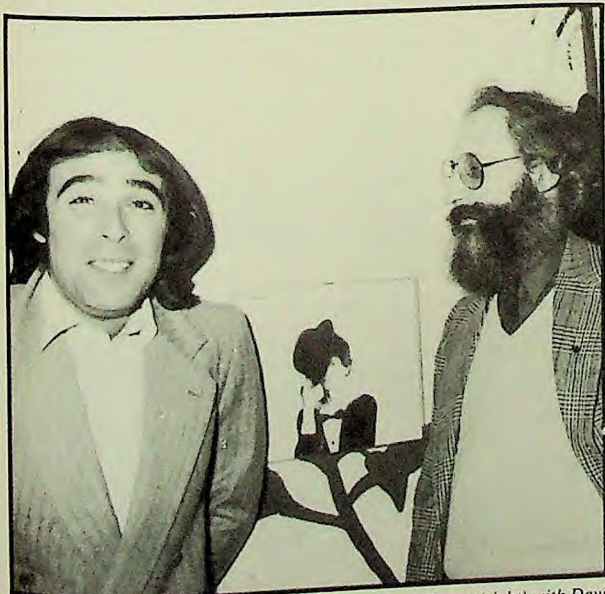
## First essential

"The first essential is to forget that you're English, and forget that bad English habit of expecting everyone to understand and speak English. You'll have to mix with the German people and you'll find them very hardworking. This is the postwar legacy, and you'll have to pull your weight and accept their ways."

"The German record business is very good. You can work hard in it and have a lot of fun. It's very international, and different from every other walk of German life."

Deane, who discovered Baccara for RCA during a Canary Islands holiday where he found them dancing flamenco, comes back to Britain at fairly regular intervals. The visits have a practical as well as a sentimental purpose.

"I can get a suit in England for £60 which would cost me £180 in Germany!"



RCA GERMANY's director of public relations Leon Deane (right) with David Minze, manager of the Average White Band.

# The navy and Mike Oldfield made Portsmouth famous.

## Our little 27 piece combo turns it into a legend.

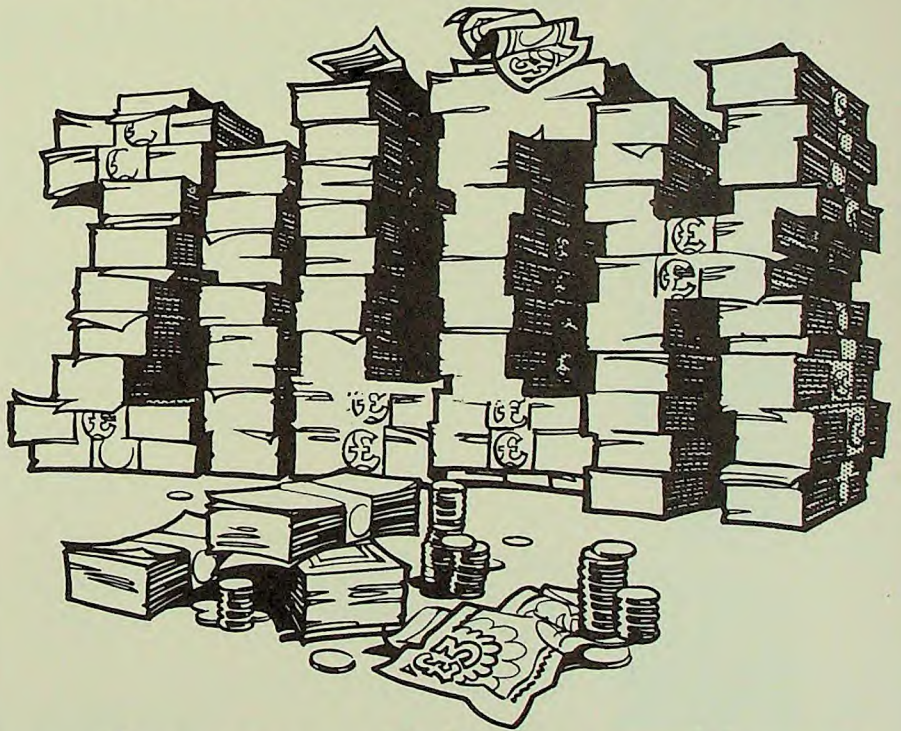
# BAND OF YORKSHIRE IMPERIAL METALS

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**abc Records**



**DANNY GREEN/NIGHT DOG**  
 Ask Her/Blue Lady/Stand With The Best/A Good Time Don't Come For Free/Final Showdown/Dreamin' Again/  
 She Don't Want A Lover (She Just Needs A Friend)/Take Me To The Islands/Slave Trader/Three Angels  
 Album: **5259**



**ARLYN GALE/BACK TO THE MIDWEST NIGHT**  
 Back To The Midwest/Take The Night Flight/Tiger On The Lawn/Sunrise On Sunset/Ronee/Suspicious Fires/She's Alright/  
 Halfway To Hell  
 Album: **5261** Cassette: **CAB 5261**



**FOUR TOPS/AT THE TOP**  
 H.E.L.P./Bits And Pieces/Seclusion/Put It On The News/This House/Just In Time/Inside A Brokenhearted Man/When Your Dreams  
 Take Wings And Fly  
 Album: **ABCL 5262**



**POCO/LEGEND**  
 Boomerang/Spellbound/Barbados/Little Darlin'/Crazy Love/Love Comes Love Goes/Heart Of The Night/The Last Goodbye/  
 Legend  
 Album: **ABCL 5264** Cassette: **CAB 5264**



**WILTON FELDER/WE ALL HAVE A STAR**  
 We All Have A Star/I Know Who I Am/Why Believe/The Cycles Of Time/Let's Dance Together/My Name Is Love/You And Me  
 And Ecstasy/Ride On  
 Album: **ABCL 5265**



**STEELY DAN/GREATEST HITS**  
 Do It Again/Reeling In The Years/My Old School/Bodhisattva/Show Biz Kids/East St. Louis Toodle-Oo/Rikki Don't Lose That  
 Number/Pretzel Logic/Any Major Dude/Here At The Western World/Black Friday/Bad Sneakers/Doctor Wu/Haitian Divorce/  
 The Fez/Kid Charlemagne/Peg/Josie  
 Album: **ABCD 616** Cassette: **CABD 616**

**abc Impulse**



**KEITH JARRETT/BEST OF**  
 Blackberry Winter/Introduction/Yaqui Indian Folk Song/Roads Travelled, Roads Veiled/Fantasm/Byablue/Treasure Island/De  
 Drums/Silence  
 Album: **IMPL 8054**

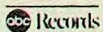


**KIRBY/COMPOSITION**  
 Bottom Line/Tread Softly/Don't Let Me Down/Love Won't Let You Down/Darkness And Light/It's A Cryin' Shame/Something  
 To Show/That's Some Dream  
 Album: **HW 2**

**SINGLES**



Cat. No. Artist/Title  
**ANC 1063 THE BEAMER BROS./Honolulu City Lights**



**ABC 4238 AL HUDSON & THE SOUL PARTNERS/Spread Love**  
**ABC 4239 LENNY WILLIAMS/Midnight Girl**



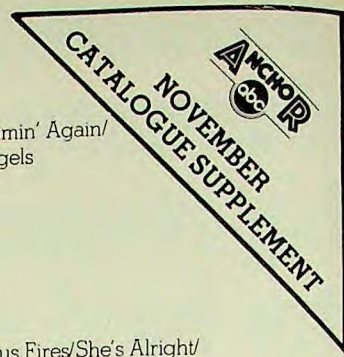
**BLA 2007 STOPS/Glad I'm Not A Woman**



**AUS 106 HI/FI/Run, Run, Run**  
**AUS 107 BIG STAR/Jesus Christ**



**ALA/ 2016 HARMONY BLEND/Blue City (Paloma Blanca)**





# MUSIC WEEK

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BOWLLY, Al	10
BRAXTON, Anthony/Max Roach	4
BUSH, Kate	12
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DIAMOND, Gregg	30
DODD, Ken	21A
DR. HOOK	8
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ELLINGTON, Duke	10
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EYES OF LAURA MARS	12
FLANAGAN & ALLEN	12
FODEN'S MOTOR WORKS BAND	10

FREEMAN, Bud Trio	10
GOODWIN, Ron	21A
GRACE, Charlie	10
GRATEFUL DEAD	3
HANDLE, Johnny	22
HARTMAN, Dan	5
HILL, Vince	21A
INSTANT SUNSHINE	22
JACKSON, Michael G	18
JENKINS, Leroy Trio	4
JONES, Jack	21
JUDGE DREAD	12
KING, Carole	14
KING OF HEARTS	8
LEWIS, Ramsey	6
MACHO	12
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McKENZIE, Gerry, Top 20	22
MANN, Ritchie	28
MATHIS, Johnny	6
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MOBILE MUSIC CASSETTES	21A

MONRO, Matt	21A
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WHITMAN, Slim	31
WILLIAMS, Andy	6
WINGS	23
ZAGER, Michael Band	25

## POP LISTING

**1 A&M**  
CHRISTMAS PORTRAIT  
The Carpenters  
AMHL 64726

**2 ANCHOR NUMBERS**  
Rufus  
ABCL 5263

**3 ARISTA**  
SHAKE DOWN STREET  
Grateful Dead  
ARTY 159

**3B AURA**  
I WASN'T BORN YESTERDAY  
Allan Clarke  
AUL 704

**4 BLACK SAINT (Projection)**  
THE LEGEND OF AL GLATSON  
Leroy Jenkins Trio  
BSR 0022  
FREE TO DANCE  
Marcello Mellis  
BSR 0023  
DUO  
Anthony Braxton/Max Roach  
BSR 0024  
ANDREW CYRIALLE/MAONO  
Andrew Cyrille/Maono  
BSR 0025

**5 BLUE SKY (CBS)**  
INSTANT REPLAY  
Dan Hartman  
83265

**6 CBS**  
LEGACY  
Ramsey Lewis  
82964  
EYES OF LAURA MARS  
Original Soundtrack  
70163  
WHEN A CHILD IS BORN  
Johnny Mathis  
83266  
A CHRISTMAS ALBUM  
Barbra Streisand  
63158  
THE CHRISTMAS COLLECTION  
Andy Williams  
83267

**7 CASABLANCA**  
MOTOR BOOTY AFFAIR  
Parliament  
CALH 2043

**8 CAPITOL**  
CAPITOL SOUL CASINO  
Various  
CAPS 1025 (TC CAPS 1025)  
PLEASURE AND PAIN  
Dr. Hook  
EA ST 11859  
(TC EA ST 11859)  
CRIMSON TIDE  
Crimson Tide  
EST 11806 (TC E ST 11806)

**SUPERNATURAL HIGH**  
Freda Payne  
EST 11864  
CLOSE, BUT NO GUITAR  
King of Hearts  
EST 11873 (TC E ST 11873)

**THE RARE SINATRA**  
Frank Sinatra  
EST 24311 (TC E ST 24311)

**9 COLUMBIA**  
YOUR 20 FAVOURITE CHRISTMAS CAROLS  
The Spinners  
SCX 6602 (TC SCX 6602)  
SWINGLE BELLS  
Swingle II  
SCX 6603 (TC XCS 6603)  
**10 DECCA**  
CHI LITETIME  
The Chi-Lites  
SHU 8520 (KSACU 8520)  
HALF A LOVE  
The Chi-Lites  
SHU 8521 (KSACU 8521)

**BOHANNON'S BEST**  
Hamilton Bohannon  
SHU 8522 (KSCU 8522)

**CAMEO-PARKWAY SESSIONS**  
Charlie Grace  
HAU 8513  
**CAMEO-PARKWAY SESSIONS**  
The Tymes  
HAU 8516  
**LOUIS ARMSTRONG'S GREAT HITS RECORDED LIVE**  
Louis Armstrong  
ZGU 142 (KZGCU 142)

**RADIO TRANSCRIPTIONS VOL. 1**  
Various  
HMP 5033  
**RADIO TRANSCRIPTIONS VOL. 2**  
Various  
HMP 5034  
**RADIO TRANSCRIPTIONS VOL. 3**  
Various  
HMP 5035  
**RADIO TRANSCRIPTIONS VOL. 4**  
Various  
HMP 5036  
**RADIO TRANSCRIPTIONS VOL. 5**  
Various  
HMP 5037  
**ON THE SENTIMENTAL SIDE**  
Al Bowlly  
DDV 5009/91  
**AN EVENING AT THE SAVOY**  
Fred Elizalde  
DDV 511/12  
**THE BUD FREEMAN TRIO**  
The Bud Freeman Trio  
HMP 5032  
**FODEN'S MOTOR WORKS BAND**  
Fodens Motor Works Band  
SB 333 (KBSC 333)

**THE EVER READY BAND**  
The Ever Ready Band  
SB 334 (KBSC 334)

**THE STORY OF TUTANKHAMUN**  
Various  
ZNF 16 (KZNC 16)  
**RIDIN' THROUGH REPUBLIC COUNTRY**  
Various  
DBC 11/12  
**THE MAN FROM TOBERMORY**  
Bobby Macleod  
GES 1200 (KGECC 1200)

**ABOUT TIME**  
Joe Cuddy  
SPR 1020 (KSPPC 1020)  
**DOROTHY SQUIRES AT THE LONDON PALLADIUM 1970**  
Dorothy Squires  
DBC 9/10  
**11 ELECTRIC**  
HOT RHYTHMS AND HIGH NOTES  
Rufus  
TRIX 8

**12 EMI**  
LIONHEART  
Kate Bush  
EMA 787 (TC EMA 787)

**JAZZ**  
Queen  
EMA 788 (TC EMA 788)

**TOTALLY HOT**  
Olivia Newton-John  
EMA 789 (TC EMA 789)

**CLOUT**  
Clout  
EMC 3279 (TC EMC 3279)  
**BANG YOUR DOOR**  
Charlie Ainley  
EMC 3285 (TC EMC 3285)

**JUDGE DREAD'S GREATEST HITS**  
Judge Dread  
EMC 3287 (TC EMC 3287)

**ROCKNEY**  
Chas and Dave  
EMC 3288 (TC EMC 3288)

**I'M A MAN**  
Macho  
EMC 3290 (TC EMC 3290)

**DIAMONDS IN THE SKY**  
Central Band of Royal Air Force  
TW0X 1076 (TC TW0X 1076)

**LANKY SPOKEN HERE**  
Gary and Vera Aspey  
NTS 161 (TC NTS 161)

**IN CONCERT MOOD**  
Pipes and Drums and Regimental Band of The Royal Scots (The Royal Regiment)  
NTS 162 (TC NTS 162)

**THE BEST OF FLANAGAN & ALLEN**  
Flanagan & Allen  
ONCR 513 (TC ONCR 513)

**MIXED FEELINGS**  
Diane Solomon  
ONCR 516 (TC ONCR 516)

**13 EMBER**  
SWEET CREAM AND OTHER DELIGHTS  
Sweet Cream  
NR 5093 (ZCE 5093)

**I WONDER WHAT YOU'RE DOING TONIGHT**  
Nikki Richards  
NR 5094 (ZCE 9054)

**RAY CHARLES BLUES**  
Ray Charles  
CJS 854  
**CARNEGIE HALL — DECEMBER 11th 1943**  
Duke Ellington  
EMBD 2001  
**ROCK 'N' ROLL EMBERS**  
Various  
EMBD 2002

**14 EPIC**  
HEARTS OF STONE  
Southside Johnny and the Asbury Jukes  
JE 35488

**TAPESTRY**  
Carole King  
EPC 32994  
**CHAMPION**  
Champion  
EPC 83179

**15 FANTASY**  
WHAT ABOUT YOU  
Stanley Turrentine  
FT 551

**16 HALLMARK (Pickwick)**  
GREASE  
The Pickwick Grease Monkeys  
STM 972

**17 HARVEST**  
THE BEST OF AND THE BEST OF BEBOP DE LUXE  
Be Bop De Luxe  
SHDW 410 (TC SHDW 410)

**18 IMPROVISING ARTISTS (Projection)**  
KUNDALINI  
Perry Robinson  
373856  
**PIANO SOLOS VOL. 2**  
Sun Ra  
373858  
**IAI FESTIVAL**  
Konitz/Guiffre/Connors/Bley  
373859  
**KARMONIC SUITE**  
Michael G. Jackson  
373857

**19 ISLAND**  
BACK TO EARTH  
Cat Stevens  
ILPS 9565 (ZCI 9565)

**20 LAMBERT (Selecta)**  
COE-EXISTENCE  
Tony Coe  
LAM 100

**21 MCA**  
BARBARA THOMPSON'S JUBIABA  
Barbara Thompson  
MCF 2867 (TC MCF 2867)  
**BACK ON THE STREETS**  
Gary Moore  
MCF 2853 (TC MCF 2853)  
**JACK JONES CHRISTMAS ALBUM**  
Jack Jones  
CDL 8056 (TC CDL 8056)

**BEYOND THE RAINBOW**  
Original London Cast  
MCF 2874 (TC MCF 2874)

**A CHRISTMAS SING WITH BING AROUND THE WORLD**  
Bing Crosby  
MCFM 2873  
TC MCFM 2873

**21A MOBILE MUSIC (EMI)**  
HIGHWAY BONANZA  
Franck Pourcel  
TC MMC 5001  
**FREWAY SONGS**  
Vince Hill  
TC MMC 5002  
**WINDING ROADS**  
Matt Monro  
TC MMC 5004  
**COUNTRY LANES**  
Ron Goodwin  
TC MMC 5005  
**HAPPY MOTORING**  
Ken Dodd  
TC MMC 5006

**22 ONE UP**  
GERRY MCKENZIE'S TARTAN TOP TWENTY  
Various  
OU 2219 (TC OU 2219)  
**REASONABLY TOGETHER AGAIN**  
Instant Sunshine  
OU 221

**SHE'S A BIG LASS — SHE'S A BONNY LASS**  
Johnny Handle  
OU 2222 (TC OU 2222)

**23 PARLOPHONE**  
WINGS GREATEST  
Wings  
PCTC 256 (TC PCTC 256)

**24 PHILADELPHIA LIVE**  
Lou Rawls  
PIR 88316

**25 PRIVATE STOCK**  
LIFE'S A PARTY  
Michael Zager Band  
PVLPL 1045

**26 SALSOUL**  
GREATEST HITS  
Salsoul Orchestra  
SSLP 1508 (TC SSLP 1508)  
**GREATEST SHOW ON EARTH**  
Metropolis  
SSLP 1510

**27 SAVANNAH (Creole)**  
ROOTS ROCK REGGAE VOL. II  
Various

**28 SKY (Projection)**  
DURCH DIE WUSTE  
Roedelius  
014  
**THE WORLD WILL END ON FRIDAY**  
Shah Khan  
015  
**AN OCEAN OF ROCKS**  
Octopus  
016  
**WUNDERBAR**  
Ritchie Mann  
017  
**GET STRAIGHT**  
Straight Shooter  
018  
**STERNZEIT**  
Adelbert Von Deyen  
019  
**ETERNITY RISE**  
Ramses  
020  
**AFTER THE HEAT**  
Eno Morbius and Roedelius  
021

**29 20TH CENTURY**  
BARRY WHITE THE MAN  
Barry White  
BT 571

**30 TK**  
STAR CRUISER  
Gregg Diamond  
TKR 82549

**31 UNITED ARTISTS**  
RIDERS IN THE SKY  
Slim Whitman  
UATV 30202

**32 VIRGIN**  
AD NAUSEAM  
Derek and Clive  
V 2112  
**NEVER MIND THE BOLLOCKS PICTURE**  
DISC  
Sex Pistols  
VP 208R  
**TUBULAR BELLS PICTURE**  
DISC  
Mike Oldfield  
VP 2001  
**PUBLIC IMAGE**  
Public Image Ltd.  
V 2114  
**JULIE COVINGTON**  
Julie Covington  
VP 2107

**NOW YOU'RE THE GREATEST LOVER**  
EMI 2888  
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- B** BEGGIN', Queenie, Queenie, THE UPSTARTS. Utopia TANGO 3 (F)
- BLUE DANUBE BOOGIE, Blue Danube Boogie Pt. 2, RICHARD AUSTRIAN. Different BLUE 12 (S)
- BOOGIE MOTION, Make That Feeling Come Again, BEAUTIFUL BAND. TK TKR 7512 (C)
- C** CHILDREN'S FAVOURITES 1, Blue Tail Fly, BURL IVES. MCA MCP 6 (E)
- CHILDREN'S FAVOURITES 2, Woody Woodpecker, DANNY KAYE, MCA MCP 7 (E)
- CROSBY CHRISTMAS, That Christmas Feeling, BING CROSBY. MCA MCP 8 (E)
- CRYING, WAITING, HOPING, I Wish It Would Rain, WRECKLESS ERIC. Stiff BUY 40 (E)
- D** DISCO SANTA, Dog Side Of The Moon, CHRIS HILL. Ensign ENY 19 (F)
- DISTANT DRUMS, Distant Drums Dub, TWINKLE BROTHERS. Front Line FLS 117 (C)
- F** FABULOUS, Making Whoopee-Wow-W, CHARLIE GRACIE. London HLU 10563 (S)
- H** HEAVENS ABOVE, You're A Lady, MARMALADE. SKY 1010 (ZLHR)
- HELLO MY BABY, I've Parted (Misprint), IVOR & AMELIA - IVOR BIGGUN. Beggars Banquet BOP 2 (W)
- HIT ME WITH YOUR RHYTHM STICK, There Ain't Half Been Some Clever Bastards, IAN DURY & THE BLOCKHEADS. Stiff BUY 38 (E)
- J** JESUS CHRIST, Big Black Car, BIG STAR. Aura AUS 107 (C)
- JUST THE WAY YOU ARE, Your Sweetness Is My Weakness, BARRY WHITE. 20th Century BTC 2380/BTCL 2380 (A)
- L** LOLLIPOP, Eugene Hollywood Monster Movie Fiend, METAL MICKEY. EMI 2895 (E)
- LOOK WHAT YOU'VE DONE, Look What You've Done, ERIC DONALDSON. Dynamic DYN 148 (C/CR)
- LOUISIANA RAIN, The Eyes Of A Fool, BONNIE TYLER. RCA PB 5133 (R)
- N** NEW YORK GROOVE, Snow Blind, ACE FREHLEY. Casablanca CAN 135 (A)
- NIGHT DANCING, Silver Lace, JOE FARRELL. Warner Brothers LV2 (W)
- O** ONE WORLD, One World Pt. 2/Sasukae Zimbabwe, IMMIGRANT & THE ZAPU CHOIR. Different HAVE 9 (S)
- ON HER DOORSTEP LAST NIGHT, Looney Tunes, PASADENA ROOF ORCHESTRA. CBS 6846 (C)
- P** PENNIES FROM HEAVEN/ISN'T IT HEAVENLY, Painting The Clouds With Sunshine, VARIOUS. Decca F 13821 (S)

- R** RUN RUN, Soul Kitchen, HI FI. Aura AUS 106 (C)
- S** SEPTEMBER. Can't Hide Love, EARTH WIND & FIRE. CBS 6922 (C)
- SONG FOR GUY, Lovesick, ELTON JOHN. Rocket XPRES 5 (F)
- T** TAKE FOUR EP. Portsmouth/Un Dulce Jubilo, Wrekorder Wrondo/Sailors Hornpipe, MIKE OLDFIELD. Virgin VS 238 (C)
- TOE KNEE BLACK BURN, Rainy Day In Brighton, BINKY BAKER & THE PIT ORCHESTRA. Stiff BUY 41 (E)
- W** WHITE CHRISTMAS, Rich Man, SLUSH. Ember EMBS 367 (A)

- Y** YANKEE DOODLE MELODY, Freedom, LIBERTY BELL. Pye 7N 46144/7NL 46144 (A)
- YOUNG BLOOD, Young Blood Pt. 2, WAR. MCA 399/12399 (E)

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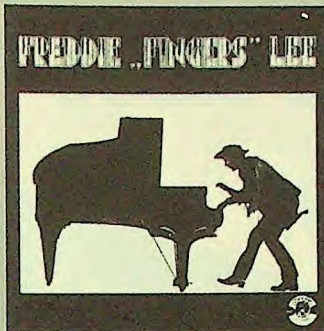
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- 8 Dundee University
- 9 Stirling University
- 11 Newcastle University
- 12 Hull University
- 13 York University
- 14 Leeds Frode Grene Hotel
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- 14 T.U.L. Club, Leicester
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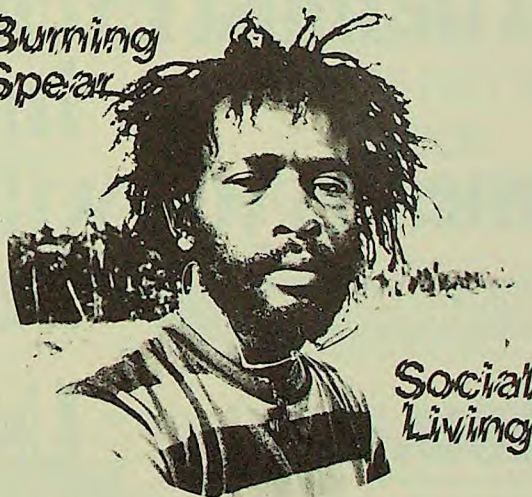
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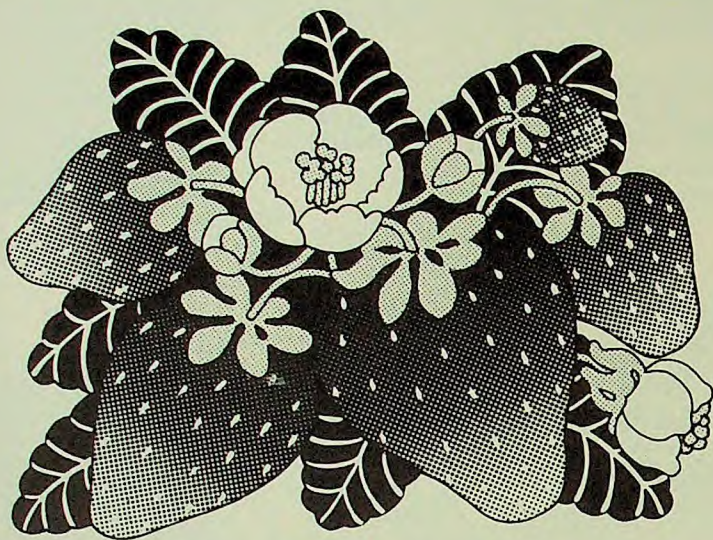
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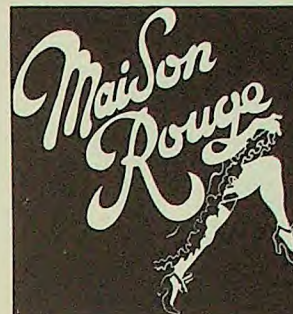
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**44 IN AIRPLAY CHARTS**

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CHART FOR PERIOD NOV. 13-18

# TOP 75 ALBUMS

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 ● GOLD LP (£300,000 on or after 1st Jan. '77)  
 □ SILVER LP (£150,000 on or after 1st Jan. '77)  
 - - - RE ENTRY

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1	1	22	GREASE Original Soundtrack	RSO RSD 2001 (F)
2	28	2	JAZZ Queen (Queen)	EMI EMA 788 (E)
3	7	2	20 GOLDEN GREATS Neil Diamond (Various)	MCA EMTV 14 (E)
4	3	5	EMOTIONS Various (various)	K-Tel NE 1035 (K)
5	2	2	GIVE EM ENOUGH ROPE The Clash (Sandy Pearlman)	CBS 82431 (C)
6	36	2	LION HEART Kate Bush (Andrew Powell)	EMI EMA 787 (E)
7	22	2	MIDNIGHT HUSTLE Various	K-Tel NE 1037 (K)
8	4	4	LIVE Manhattan Transfer (Tim Hauser/Janice Siegel)	Atlantic K 5054 (W)
9	12	8	TONIC FOR THE TROOPS Boomtown Rats (Robert John Lange)	Ensign ENVY 3 (F)
10	5	5	25th ANNIVERSARY ALBUM Shirley Bassey (Various)	United Artists SBTV 6014748 (E)
11	6	19	NIGHTFLIGHT TO VENUS Boney M (Frank Farian)	Atlantic/Hansa K 50498 (W)
12			THE SCREAM Siouxsie & The Banshees (Steve Lillywhite/Siouxsie & The Banshees)	Polydor POLD 5009 (F)
13	26	3	AMAZING DARTS Darts (Tommy Boyce/Richard Hartley)	K-Tel/Magnet DLP 7981 (K)
14	10	5	A SINGLE MAN Elton John (Elton John/Clive Franks)	Rocket TRAIN 1 (F)
15	27	3	DON'T WALK - BOOGIE Various	EMI EMTV 13 (E)
16	9	18	IMAGES Don Williams (Don Williams/Garth Fundes)	K-Tel NE 1033 (K)
17	8	23	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000 (C)
18			SINGLES 1974-78 Carpenters	A&M AMLT 19748 (C)
19	11	4	CAN'T STAND THE HEAT Status Quo (Pip Williams)	Vertigo 9102 027 (F)
20	13	4	ALL MOD CONS The Jam (Vic Coppersmith/Heaven)	Polydor POLD 5008 (F)
21	16	9	THE BIG WHEELS OF MOTOWN Various	Motown EMTV 12 (E)
22	18	39	SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)
23	19	22	CLASSIC ROCK London Symphony Orchestra (Jeff Jarratt/Don Readman)	K-Tel ONE 1009 (K)
24	15	3	BOOGIE FEVER Various	Ronco RTL 2034 (B)
25	14	2	HEMISPHERES Rush (Rush/Terry Brown)	Mercury 9100 059 (F)
26	17	4	EVERGREEN Acker Bilk (Terry Brown)	Warwick PW 5045 (M)
27	23	6	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC (Vanda/Young)	Atlantic K 50532 (W)
28	30	11	PARALLEL LINES Blondie (Michael Chapman)	Chrysalis CDL 1192 (F)
29	29	2	DOLLY PARTON Dolly Parton	Lotus WH 5006 (K)
30			THAT'S LIFE Sham 69 (Jimmy Persey/Peter Wilson)	Polydor POLD 5010 (F)
31	31	9	BROTHERHOOD OF MAN Brotherhood of Man (Tony Hiller)	K-Tel BML 7980 (K)
32	20	55	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)
33	21	6	LIVE AND MORE Donna Summer (Georgio Moroder/Pete Bellotte)	Casablanca CALD 5006 (A)
34	25	4	INNER SECRETS Santana (Lambert and Potter)	CBS 86075 (C)
35	24	3	EVITA Original London Cast	MCA MCG 3527 (E)
36	38	7	WELL WELL SAID THE ROCKING CHAIR Dean Friedman (Rob Stevens)	Lifesong LSLP 6019 (C)
37	34	2	SMURFS IN SMURFLAND Father Abraham and The Smurfs (Marcel Stellman/Frans Erkelens)	Decca SMURF 1 (S)
38	35	5	EXPRESSIONS Don Williams	ABC ABCL 5253 (C)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
39	60	2	52nd STREET Billy Joel (Phil Ramone)		CBS 83181 (C)
40	42	14	LEO SAYER Leo Sayer (Richard Perry)		Chrysalis CDL 1198 (F)
41			GREATEST HITS Steely Dan (Gary Katz)		ABC BLD 616 (C)
42	44	4	KILLING MACHINE Judas Priest (James Guthrie)		CBS 83135 (C)
43	32	6	I'M COMING HOME Tom Jones (Various)		Lotus WH 5001 (K)
44	48	6	LIFE AND LOVE Demis Roussos (Various)		Philips 9199 873 (F)
45	43	13	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway (Ralph Maco)		Red Seal RL 25163 (R)
46	54	6	ECSTASY Various (Various)		Lotus WH 5003 (K)
47	37	8	TO THE LIMIT Joan Armatrading (Glynn Johns)		A&M AMLH 64732 (C)
48	40	10	STRIKES AGAIN Rose Royce (Norman Whitfield)		Whitfield K 55527 (W)
49	46	24	SOME GIRLS Rolling Stones (Glimmer Twins)		EMI CUN 39108 (E)
50	33	9	YES TORMATO Yes (Yes)		Atlantic K 50518 (W)
51	39	10	BLOODY TOURISTS 10cc (Eric Stewart/Graham Gouldman)		Mercury 9102 503 (F)
52	52	5	THE DAVID ESSEX ALBUM David Essex (Jeff Wayne)		CBS 10011 (C)
53	50	24	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)		Vertigo 6641 807 (F)
54	55	44	NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)		Stiff SEEZ 4 (E)
55	41	8	STAGE David Bowie (Tony Visconti/David Bowie)		RCA PL 02913 (R)
56			CARS Cars (Roy Thomson-Baker)		Elektra K52088 (W)
57			GREATEST HITS Commodores (Various)		Motown STML 12100 (E)
58	57	7	EVEN NOW Barry Manilow (Roy Dante/Barry Manilow)		Arista SPART 1047 (F)
59	51	4	ELVIS 40 GREATEST Elvis Presley (Various)		RCA PL 42691 (R)
60	45	2	THE BEST OF JASPER CARROTT Jasper Carrott		DJM DJF 20549 (C)
61	-	1	LOVE BITES Buzzcocks (Martin Rushent)		United Artists UAG 30197 (E)
62	-	1	JOURNEY TO ADDIS Third World (Alex Sadkin)		Island ILPS 9564 (E)
63	-	1	SATIN CITY Various		CBS 10010 (C)
64	59	94	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)		Warner Bros. K 56344 (W)
65	47	2	LOVE SONGS Various		Warwick WW 5046 (M)
66			NIGHT GALLERY Barron Knights		Epic EPC 83221 (C)
67			GEORGE THOROGOOD & THE DESTROYERS George Thorogood & The Destroyers		Sonet SNTF 781 (A)
68			CLEO Cleo Laine		Arcade ADEP 37 (O)
69			LILLIE South Bank Orchestra		Sounds MOR 516 (S)
70	-	1	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)		Jet JETLP 200 (C)
71	49	8	LIVE BURSTING OUT Jethro Tull (Ian Anderson)		Chrysalis CJT 4 (F)
72	56	2	BAT OUT OF HELL Meat Loaf (Todd Rundgren)		Epic/Cleveland Int EPC 82419 (C)
73	-	1	WHEN I DREAM Crystal Gayle (Allen Reynolds)		United Artists UAG 30169 (E)
74	-	1	TROUBLE Whitesnake (Martin Birch)		EMI International INS 3022 (E)
75			BLACK VELVET Various		Warwick WW 5047 (M)


## ARTISTS

AC/DC 27  
 ARMATRADING, Joan 47  
 BARRON KNIGHTS 66  
 BASSEY, Shirley 10  
 BIG WHEELS OF MOTOWN 21  
 BILK, Acker 26  
 BLACK VELVET 75  
 BLONDIE 28  
 BONEY M 11  
 BOOGIE FEVER 24  
 BOOMTOWN RATS 9  
 BOWIE, David 55  
 BROTHERHOOD OF MAN 31  
 BUZZCOCKS 61  
 BUSH, Kate 6  
 CARPENTERS 18  
 CARROTT, Jasper 60  
 CARS 56  
 CLASH 5  
 COMMODORES 57  
 DARTS 13  
 DIAMOND, Neil 3  
 DON'T WALK - BOOGIE 15  
 DURY, Ian 54  
 ECSTASY 46  
 ELECTRIC LIGHT ORCHESTRA 3270  
 EMOTIONS 4  
 ESSEX, David 52  
 EVITA 35  
 FATHER ABRAHAM & THE SMURFS 37  
 FLEETWOOD MAC 64  
 FRIEDMAN, Dean 36  
 GALWAY, James 45  
 GAYLE, Crystal 73  
 GREASE 1  
 JAM 20  
 JETHRO TULL 71  
 JOEL, Billy 39  
 JOHN, Elton 14  
 JONES, Tom 43  
 JUDAS PRIEST 42  
 LAINE, Cleo 68  
 LONDON SYMPHONY ORCHESTRA 23  
 LOVE SONGS 65  
 MANHATTAN TRANSFER 8  
 MANILOW, Barry 58  
 MEAT LOAF 72  
 MIDNIGHT HUSTLE 29  
 PARTON, Dolly 7  
 PRESLEY, Elvis 59  
 QUEEN 2  
 ROLLING STONES 49  
 ROSE ROYCE 48  
 ROUSSOS, Demis 44  
 RUSH 25  
 SANTANA 34  
 SATIN CITY 62  
 SATURDAY NIGHT FEVER 22  
 SAYER, Leo 40  
 SHAM 69 30  
 SIOUXSIE & THE BANSHES 12  
 SOUTH BANK ORCHESTRA 68  
 STATUS QUO 19  
 STEELY DAN 41  
 SUMMER, Donna 33  
 10cc 51  
 THIN LIZZY 53  
 THIRD WORLD 67  
 THOROGOOD, George & THE DESTROYERS 62  
 WAYE, Jeff 17  
 WHITESNAKE 74  
 WILLIAMS, Don 16  
 YES 50

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- 10 Dec. LONDON Hammersmith Odeon

taken from the forthcoming album "Madam Butterfly"



**MUSIC WEEK**

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# TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
£ 1	4	3	<b>DO YOU THINK I'M SEXY?</b> Rod Stewart (Tom Dowd) Riva/Warner Brothers	Riva 17 (W)
2	1	8	<b>RAT TRAP</b> Boomtown Rats (Robert John Lange) Sewer Fire Hits/Zomba	Ensign ENY 16 (F)
3	2	5	<b>HOPELESSLY DEVOTED TO YOU</b> Olivia Newton John (John Farrar) Famous Chappell	RSO 17 (F)
4	3	4	<b>MY BEST FRIEND'S GIRL</b> Cars (Roy Thomas Baker) Lido	Elektra K 12301 (W)
£ 5	4	4	<b>HANGING ON THE TELEPHONE</b> Blondie (Mike Chapman) Chrysalis	Chrysalis CHS 2266 (F)
6	5	5	<b>PRETTY LITTLE ANGEL EYES</b> Showaddywaddy (Showaddywaddy) Carlin	Arista ARIST 222 (F)
7	NEW		<b>MARY'S BOY CHILD</b> Boney M (Frank Farian) Born/Hansa/ATV	Atlantic/Hansa K 11221 (W)
8	7	7	<b>INSTANT REPLAY</b> Dan Hartman (-) April	Blue Sky 6706 (C)
9	25	4	<b>I LOST MY HEART TO A STARSHIP TROOPER</b> S. Brightman/Hot Gossip (S. Roland) Coconut Airways/Heath Levy	AHA 527 (A)
10	6	8	<b>DARLIN'</b> Frankie Miller (Dave Mackay) Logo Songs/Kingston/Superwop	Chrysalis CHS 2255 (F)
£ 11	14	5	<b>ALWAYS AND FOREVER/MIND BLOWING DECISIONS</b> Heatwave (B. Blue) Rondor/Tincabell/Heath Levy/Wilder	GTO GT 236 (C)
12	28	4	<b>DON'T CRY OUT LOUD</b> Elkie Brooks (-) Rondor/Chappell	A&M AMS 7395 (C)
13	11	6	<b>BICYCLE RACE/FAT BOTTOMED GIRLS</b> Queen (Queen) EMI	Queen EMI 2870 (E)
14	26	2	<b>TOO MUCH HEAVEN</b> Bee Gees (Bee Gees/Richardson/Galuten) Music For Unicef	RSO 25 (F)
15	7	12	<b>SUMMER NIGHTS</b> John Travolta/Olivia Newton John (Louis St. Louis) Chappell	RSO 18 (F)
£ 16	16	7	<b>PART TIME LOVE</b> Elton John (Elton John/Clive Franks) Big Pig	Rocket XPRES 1 (F)
17	12	5	<b>I LOVE AMERICA</b> Patrick Juvet (J. Morali/P. Juvet) Gas Songs/Heath Levy	Cassablanca CAN 132 (A)
18	23	3	<b>LE FREAK</b> Chic (N. Rodgers/B. Edward) Warner Brothers	Atlantic K 11209 (W)
19	NEW		<b>A TASTE OF AGGRO</b> Barron Knights (Pete Langford) Various	Epic EPC 6829 (C)
20	27	4	<b>DON'T LET IT FADE AWAY</b> Darts (T. Boyce/R. Hartley) Magnet	Magnet MAG 134 (E)
21	10	9	<b>SANDY</b> John Travolta (-) Famous Chappell/Campbell Connolly	Midsong International POSP 6 (F)
22	19	5	<b>GERM FREE ADOLESCENCE</b> X-Ray Spex (Falcon Stuart) Mobjack	EMI International INT 573 (E)
23	17	9	<b>GIVIN' UP GIVIN' IN</b> Three Degrees (Giorgio Moroder) Heath Levy	Ariola ARO 130 (A)
24	18	5	<b>TOAST/HOLD ON</b> Streetband (Chas Jenkel) Logo	Logo GO 325 (R)
25	42	2	<b>YMCA</b> Village People (J. Morali/H. Belolo) Zomba	Mercury 6007 192 (F)
£ 26	24	3	<b>IN THE BUSH</b> Musique (Patrick Adams) Leeds/Carlin	CBS 6791 (C)
27	30	4	<b>SHOOTING STAR</b> Dollar (Christopher Neal) Face Haze/Heath Levy	Carrere/EMI 2871 (E)
28	37	2	<b>PROMISES</b> Buccocks (Martin Rushent) Virgin	United Artists UP 36471 (E)
29	NEW		<b>TOMMY GUN</b> Clash (Sandy Pearlman) Riva	CBS 6788 (C)
30	48	2	<b>YOU DON'T BRING ME FLOWERS</b> Barbra Streisand/Neil Diamond (B. Guadio) ATV	CBS 6803 (C)
31	33	4	<b>LAY LOVE ON YOU</b> Luisa Fernandez (David Parker) Southern	Warner Brothers K 17061 (W)
£ 32	29	3	<b>DANCE (DISCO HEAT)</b> Sylvester (Harvey Fugus/Sylvester) Jobete	Fantasy FTC 163 (E)
33	13	11	<b>BLAME IT ON THE BOOGIE</b> Jacksons (Gamble/Huff) Carlin	Epic EPC 6683 (C)
34	15	8	<b>MACARTHUR PARK</b> Donna Summer (Giorgio Moroder/Pete Bellotte) Eaton	Casablanca CAN 131 (A)
35	31	3	<b>LYDIA</b> Dean Friedman (Rod Stevens) Sweet City Songs/Heath Levy	Lifesong LS 403 (C)
£ 36	49	2	<b>ACCIDENT PRONE</b> Status Quo (Pip Williams) Handle	Vertigo QUO 2 (F)
37	NEW		<b>GREASED LIGHTNING</b> John Travolta (-) Chappell/Morris	Polydor POSP 14 (F)
38	32	4	<b>I LOVE THE NIGHT LIFE</b> Alicia Bridges (Steve Buckingham) Lowry/Chappell	Polydor 2066 936 (F)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
39	20	10	<b>DIPPETY DAY</b> Father Abraham & The Smurfs (-) Burlington/Britico	Decca F 13798 (S)
£ 40	64	2	<b>LAY YOUR LOVE ON ME</b> Racey (Mickie Most) Chinnichap/RAK	RAK 284 (E)
41	22	9	<b>RASPUTIN</b> Boney M (Frank Farian) Hansa/ATV/Gema	Atlantic/Hansa K 11192 (W)
42	39	7	<b>DOWN IN THE TUBE STATION AT MIDNIGHT</b> Jam (Vic Coppersmith-Heaven) And Son	Polydor POSP 8 (F)
£ 43	50	2	<b>DESTINATION VENUS</b> Rezillos (Martin Rushent) Bleu Bisque/Virgin	Sire SIR 4008 (W)
44	NEW		<b>I'M EVERY WOMAN</b> Chaka Khan (Aris Mardin) Nick-O-Dal	Warner Brothers K 17269 (W)
£ 45	67	2	<b>DR. WHO</b> Mankind (D. Gallacher) Chappell	Pinnacle PIN 71 (P)
46	35	6	<b>RADIO RADIO</b> Elvis Costello (Nick Lowe) Plangent	Radar ADA 24 (W)
47	NEW		<b>ANYWAY YOU DO IT</b> Liquid Gold (Adrian Baker) Cellar/ATV/Ram	Creole CR 159 (C/CR)
48	51	3	<b>IT SEEMS TO HANG ON</b> Ashford & Simpson (Ashford & Simpson) MCPS	Warner Brothers K 17237 (W)
49	47	4	<b>GIVING IT BACK</b> Phil Hurtt (Phil Hurtt) April	Fantasy FTC 161 (E)
£ 50	70	2	<b>RAINING IN MY HEART</b> Leo Sayer (Richard Perry) Acuff Rose	Chrysalis CHS 2277 (F)
51	34	9	<b>SWEET TALKIN' WOMAN</b> Electric Light Orchestra (Jeff Lynne) Jet/United Artists	Jet 121 (C)
52	NEW		<b>I'LL PUT YOU TOGETHER AGAIN</b> Hot Chocolate (Mickie Most) Dick James	RAK 286 (E)
£ 53	72	2	<b>WELL ALRIGHT</b> Santana (D. Lambert/B. Potter) Southern	CBS 6755 (C)
54	44	4	<b>HAMMER HORROR</b> Kate Bush (Andrew Powell) Kate Bush Music/EMI	EMI 2887 (E)
55	45	3	<b>EASE ON DOWN THE ROAD</b> Diana Ross/Michael Jackson (Quincy Jones/Tom Bahler) Chappell	MCA 396 (E)
56	40	2	<b>HOMICIDE</b> 999 (Martin Rushent) Albion	United Artists UP 36467
57	41	4	<b>STUMBLIN' IN</b> Suzi Quatro (Chris Norman) (Mike Chapman) Chinnichap/RAK	RAK 285 (E)
58	NEW		<b>BREAKING GLASS EP</b> David Bowie (D. Bowie/V. Visconti) Bawley Brothers/Fleur	RCA BOW 1 (R)
59	21	7	<b>PUBLIC IMAGE</b> Public Image Ltd (Public Image Ltd) Warner Brothers/Copyright Control	Virgin VS 228 (E)
£ 60	75	2	<b>SOUVENIRS</b> Voyage (Roger Tokarz) Sirocco/Louvigny	GTO GT 241 (C)
61	53	7	<b>PROMISES</b> Eric Clapton (Glynn Johns) Virgin	RSO 21 (F)
62	62	2	<b>JUST TO BE CLOSE TO YOU</b> Commodores (J. Carmichael/Commodores) Jobete	Motown TMG 1127 (E)
63	36	8	<b>HURRY UP HARRY</b> Sham 69 (Jimmy Persey/Peter Wilson) Singatune	Polydor POSP 7 (F)
64	NEW		<b>NUMBER 1 DEE JAY</b> Goody Goody (Vincent Montana Jnr.) Memory Lane	Atlantic LV 3 (W)
65	NEW		<b>NO GOODBYES</b> Curtis Mayfield (Curtis Mayfield) Andrask/Mayfield	Atlantic LV 1 (W)
66	NEW		<b>STAYIN' ALIVE</b> Richard Ace (Tony Robinson) RSO/Chappell	Blue Inc. INC 2 (W)
67	57	7	<b>(YOU GOTTA WALK) DON'T LOOK BACK</b> Peter Tosh (Robbie Shakespeare/Peter Tosh) Jobete	EMI 2859 (E)
68	NEW		<b>CHRISTMAS IN SMURFLAND</b> Father Abraham (Stellan/Erkelens) Burlington/Britico	Decca F 13819 (S)
69	43	11	<b>EVER FALLEN IN LOVE (With Someone You Shouldn't've)</b> Buccocks (Martin Rushent) Virgin	United Artists UP 36456 (E)
70	54	6	<b>CLOSE THE DOOR</b> Teddy Pendergrass (Gamble/Huff) Mighty 3/Carlin	Philadelphia PIR 6713 (C)
71	46	5	<b>EAST RIVER</b> Brecker Brothers (Randy & Michael Brecker) Arista/Chrysalis	Arista ARIST 211 (F)
72	66	6	<b>PRANCE ON</b> Eddie Henderson (Skip Drinkwater) Famous Chappell	Capitol CL 16015 (E)
73	NEW		<b>MY LIFE</b> Billy Joel (Phil Ramone) April	CBS 6821 (C)
74	56	4	<b>I'M GONNA LOVE YOU FOREVER</b> Crown Heights Affair (F. Nerangis/B. Britton) Planetary Nom	Mercury 6168 803 (F)
75	71	32	<b>RIVERS OF BABYLON/BROWN GIRL IN THE RING</b> Boney M (F. Farian) Far/Hansa/ATV/Blue Mountain	Atlantic/Hansa K 11120 (W)

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

A-Z (TOP WRITERS)

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Shooting Star (David Courtenay)	27
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You Don't Bring Me Flowers (N. Diamond/A&M Bergman)	30
(You Gotta Walk) Don't Look Back (W. Robinson/R. White)	67



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# ON THE WAY UP

# PERFORMANCE

## Barbara Dickson: Hammersmith Odeon

BARBARA DICKSON has everything — everything that is except the mass following that her talent deserves.

At the Hammersmith Odeon recently she confirmed her good reputation which has benefited from TV exposure on such as the Two Ronnies series. She has an excellent solid voice, a tight backing band, some great repertoire, plus a mature and appealing stage presence. Yet the Odeon was no more than two thirds full and her albums have not made the sort of impression on the chart one might have expected.

The answer may be that she does not quite cut it as a rock artist. She has the sort of style perfectly suited to TV guest spots and might well have to come to terms with the

probability that her future lies more in lucrative cabaret than on the rock circuit.

The audience, though not capacity, was fully appreciative and enthusiastic, having been warmed by Charisma singer/songwriter Isaac Guillory.

As Barbara Dickson moved quickly through old and new material, the audience recognised favourites such as her hit single Answer Me and Morning Comes Quickly, the title track of her last album. And they soon latched on to the songs from her new CBS album Sweet Oasis — containing some of her most ambitious rock material so far — and best appreciated of these were Jesus Train, St Joan and a powerful bouyant version of Gerry Rafferty's City To City.

The encores were reminders of the past — her superb version of that Evita classic Another Suitcase Another Hall and then a couple of Beatles numbers she first impressed everyone with in the stage show John, Paul, George, Ringo... and Bert. DAVID DALTON

## Wire: The Venue

AND NOW for something completely different — pogoing among the cheeseburgers. Wire and The Venue, Virgin's new sit down waitress service eatery/rockery, might seem strange bedfellows. But surprisingly the evening worked. The punters (and press and music business people) showed in good numbers and gave a warm reception to the Harvest band who have kept their heads above the new wave and established a hard core of fans.

The band — Colin Newman, vocals, Graham Lewis, bass, Bruce Gilbert, guitar and Robert Gotobed, drums — plays fast rock much of it at the speed of light with a minimum of lyrics. But there's something in their sound that promises for a big future.

Memories perhaps of early Floyd material. The songs they performed included material from their two albums, Pink Flag (SHSP 4076) and Chairs Missing (SHSP 4093), plus some newer material.

Their stage presence is as intense as the music and the lighting. The overall effect is best described by their song, I Feel Mysterious.

JIM EVANS

triumphant climax to her Silver Jubilee anniversary as a professional artist.

Ms Laine without a doubt is Britain's finest songstress — she lacks the drama and drive of Bassey, but makes up for that in sheer vocal range and artistry. Whether performing a Bessie Smith tribute, Carole King's Jazzman, Send In The Clowns or I've Got The Music In Me, she makes that song sound as though it was specially tailored for her vocal talents. Her version of Streets Of London remains the finest around, exceeding even that by its composer Ralph McTell, and Being Alive with its intensity and demands on the vocal chords left the audience sagging in its seats.

Husband John Dankworth dominated the first half of the show which alone was worth the price of the £6.50 ticket. He brought on members of the former Ted Heath Orchestra, and there was also a guest appearance by Jack Parnell. It was a feast of music for everyone concerned.

But the evening belonged to Cleo who has finally achieved the UK acclaim she so rightly deserves. She merits every accolade she has ever been given.

CHRIS WHITE

## Stiff Tour: The Lyceum

THE MASSIVE and highly ambitious whistle stop train tour undertaken by Stiff reached its terminus at the Lyceum recently and ended with a real flourish.

The new or relatively unknown artists involved drew mixed reactions from curious audiences around the UK, but the London venue could have been filled several times over judging by the crowds thronging the Lyceum both inside and on the street outside. The five performers — Jona Lewie, Rachel Sweet, Micky Jupp, Wreckless Eric and Lene Lovich — are a fairly mixed bunch but each has that Stiff hallmark of being able to provide something completely different.

Jona Lewie's set seemed over almost as soon as it had started but not before he had impressed with Barcelona Merry-Go-Round and brought most of the rest of the Stiff repertory company on stage to help with material from his album On The Other Hand There's A Fist.

Next came red haired nymphet Rachel Sweet, who possesses not only the bubbly-age presence one might expect from a precocious 16-year-old, but also a striking voice which she is not afraid to make full use of. Obvious highlight of the set was her current single Baby, for which she was joined by Graham Parker, and the two handled the duet as if they had been singing together for years. The single is showing up well on airplay and Miss Sweet seems the most likely of the five to break into the sales chart.

Micky Jupp has been going for years and is one of the Southend rock originals. He dished up his classic brand of boogie rock mixed with rhythm and blues and standout numbers were You'll Never Get Me Up In One Of Those and the Doctor Feelgood favourite Down At The Doctor. His album Juppance is the most sophisticated of the five Stiffs with one side produced by Dave Edmunds of Rockpile and the other by Procul

Harum's Gary Brooker, but it was no-nonsense toe-tapping music he dealt in that night.

Wreckless Eric, is an eccentric character who generally looks as though he has wandered on to the stage by mistake and then feels he has to sing to make up for it. In fact, his performance was as enjoyable as it always is, yet I would have thought the future for his rough and ready rock is fairly limited. He started off with the oldie Semaphore Signals, followed that with Take The Cash from his Wonderful World Of... LP and stuck to favourites like Veronica, Off The Hook and Roll Over Rockola.

Educated opinion has it that Lene Lovich, who came on last, picked up the best vibes on the tour and I can understand why on the evidence of this last night performance. Her tight backing band is one of the main reasons but it can also be explained by the enthusiasm and gusto she put into her Stateless album tracks like Sleeping Beauty and Lucky Number.

The Be Stiff '78 Tour as a whole has achieved one of its main objectives in so far as it has made a large number of dealers, the media and the public aware of these five Stiffs. However, the prime objective — album sales — has not really been achieved so far.

Next target for Stiff is a deal covering this product in the US, hopefully geed up by a tour visit to New York's Bottom Line club later this month. DAVID DALTON

## Bethnal: Hammersmith Odeon

BETHNAL FANS were out in force on Friday to welcome the lads back to their first London date for around three and a half months.

The band has crossed the small-club-to-large-hall gap with ease and provided punters with the hard, driving rock that is their forte. Most of the numbers were taken from the hand's second album, Crash Landing, but with older numbers thrown in to keep original fans happy.

Although it is George Csapo's spine-chilling violin that forms an obvious focus for the band, it is often over-emphasised. Nick Michaelides' lead guitar comes through crisp and clear, at times forming a savage contrast to Csapo's mediterranean violin melodies, and Pete Dowling's drumming and Everton Williams' bass formed a thundering solid wall behind the other two.

However, after an hour the set began to pall and the band needs to come up with a few fresh ideas if they are not to fall into a rut instead of staying up front where they belong.

KEVIN TEA

## Dolly Parton: Hammersmith Odeon

AFTER WITNESSING Dolly Parton's exhaustive show at the Hammersmith Odeon (November 20), one might well speculate upon what makes up a country audience — or, rather that indefinable crossover market — these days? It didn't appear like a

country audience yet they knew all the country titles. Or perhaps, they were all just Dolly Parton converts, pure and simple?

The capacity crowds brought Ms. Parton's highly successful three week European tour to a highly successful conclusion. And it was a magnificent conclusion, a high powered 90 minute act that brushed humour, music and distinctive singing all under one heading of entertainment. Dolly Parton is, simply, a fun person and she expounded fun throughout, whether it be gentle ridicule at her own "ridiculousness" (her own quote, not mine), between herself and her audience, and through material like Applejack and My Tennessee Mountain Home.

Strangely enough, although her recordings are strongly geared towards the pop-country market, her stage work remains predominantly country albeit the opening Higher And Higher, Baby I'm Burning and a couple of other titles. Otherwise it was down to the sensitive ballads like Coat Of Many Colours, the country traditions of Bury Me 'Neath The Willow and If Teardrops Were Pennies (a fine duet with backup singer Richard Dennison) and the presentation of such hits as Jolene and Bargain Store. And she was finely complimented by her six piece band, well led by piano man Greg Perry, and two harmony singers.

The audience loved every moment of it, listening attentively to her reminiscing about childhood and rural backgrounds, and applauding wildly to her music. Then, at the end of it, an undying ovation ensured that the bounteous Nashville singer-songwriter just had to come back and lay three more songs on her captivated followers.

Australian Digby Richards, as support act, naturally paled in comparison but that's not to understate his 35 minute set. Working with former members of the Bonnie Tyler band, he laid down sounds with a contemporary country framework and presented an entertaining show that mainly featured contrasting original songs like Whiskey Sundown and Smoke. The highlights came with an imaginative arrangement of Don Williams' You're My Best Friend and a clever original, Bobby Wrote A Song, which incorporated Dylan's lyrics within the realms of rock, country and r'n'b. Clearly, if he pursues his current directions, Digby Richards could provide a much needed shot in the arm to an otherwise rather stagnant British country music scene.

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## Bob Marley: The Film

THE FILM Bob Marley & The Wailers Live is just that — more than an hour of the greatest and most popular exponent of reggae filmed live on stage at the Rainbow, with only the odd glimpse of the audience as a distraction.

All the hits are there and run one into the next with barely a pause to take the ecstatic applause of the audience. He reproduces great versions of I Shot The Sheriff, Live Up Yourself, Jamming, Exodus and No Woman, No Cry, with impeccable backing from the three female vocalists and the Wailers.

The film benefits from a fairly straightforward technique, containing none of the split screen mania of many rock movies, and the change of camera angles is managed by the skilful fading of images.

Although the film was not shot on the same tour as Marley's new live double on Island, Babylon By Bus — it was, in fact, filmed at the Rainbow last year — it is being screened to coincide with the album's release. It will be shown in six London cinemas from December 10 and should hopefully move round the country tied in a double bill with the film of last year's Stiff tour.

If the film does as well as the album promises to, every cinema it plays will be packed.

DAVID DALTON

## Cleo Laine: The Palladium

BRITAIN'S QUEEN of Song, Cleo Laine, returned to the London Palladium last Monday (20) for her second season at the Palladium theatre. It is difficult to summon up the right adjectives for her performance, so perhaps it would be just appropriate to say that it was a

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**MUSIC WEEK**

# DOOLEY'S DIARY



## Exhilarating shock for 'oldies' at Laine concert

JOHN DANKWORTH's first half share of the Cleo Laine concerts at the London Palladium last week was both exhilarating and disconcerting.

Exhilarating because it is all too rare to see and hear a band of star instrumentalists swinging under the direction of a leader of Dankworth's calibre on the Palladium stage or anywhere else these days. Disconcerting because Dooley and his next-seat neighbour, *Melody Maker* editor-in-chief Ray Coleman, suddenly realised we were hearing several of our treasured 78s from a quarter century or more ago.

There was Skin Deep neatly done by Jack Parnell and Kenny Clare on stage (original version: Duke Ellington and his Orchestra with Louis Bellson, Philips blue label, prefix PB, two sides) and Parnell's lifelike impression of The Darktown Poker Club as rendered by the late Phil Harris (HMV, plum label, prefix B, backed by Woodman Spare That Tree).

There was also Kenny Baker playing I Can't Get Started (with vocal refrain) in a superb manner that would have made Bunny Berigan envious, and Don Lusher working that lush trombone slide in an Angela Morley arrangement of Gershwin's I Loves You, Porgy.

And there was a tinge of sadness when Dankworth introduced the section of the show featuring these Ted Heath stalwarts because only about six people in the capacity audience recognised the strains of Heath's signature tune Listen To My Music.



CLEO LAINE relaxes with Arcade Records director Laurence Myers at the first-night party for her and her husband John Dankworth at Peppermint Park co-hosted by Arcade and RCA Records.

## Biggun on the road

FEBRUARY PROMISES to be a momentous month in British musical history. Taking the road then to promote their first LP *The Winkers Album* (Misprint) will be Ivor Biggun and the Red Nosed Burglars. Appearing with Ivor will be three other Beggars Banquet acts, Johnny G., John Spencer and newly signed Duffo.

A foretaste of the delights in store for the nation next February can be sampled this Saturday (December 2) at London's Nashville Room and again next Tuesday at the Marquee. The Nashville date will feature the world debut of Miss Amelia Blowhard, who will perform (musically) with Ivor but just released single Hello My Baby.

The show is described as being "fashioned on the basis of the last track of Ivor's new album and the whole shebang will be two hours of music and various frivolities set in the Greasy Spoon Cafe somewhere off the M1" with at least 14 people expected to be on stage most of the time.

## Clare signs with Chappell

"EVERYBODY'S FAVOURITE piano player" was the phrase used at

the reception celebrating Alan Clare's contract with Chappell for his composing work, and it's highly apt.

Among the guests subscribing to that description were Spike Milligan, John le Mesurier, the regal Janet Brown and musical directors Jack Parnell, Neil Richardson and John Fox. Peter Sellers sent a telegram apologising for his unavoidable absence and wishing Clare well.

On that score in a different sense, Clare did look well, much slimmer and happily in much better health than in recent times. The Chappell deal covers all his compositions, past and future.

He's playing the music for the forthcoming *Sound of Edna* show featuring the formidable Dame Edna Everage, opening on December 13. There is also a piano LP by him going the rounds and winning approbation from everyone but no contract for release yet.

## FOOTBALL

RESULTS: Gas/Heath Levy 3 Decca 2; Lightning 6 EMI 1; HMV 0 Different 2; Our Price 2 DJM 1; Chappell 0 Pye 10; Magnet 7 Epic 0. Not played: CHB v Ice, WEA v RCA.

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

EAST DIVISION										
TEAM	P	W	D	L	F	A	P	Diff	Goal	
Ice Records	5	5	0	0	37	2	10	+35		
Gas Songs	4	4	0	0	22	9	8	+13		
Heath-Levy	5	4	0	1	32	8	8	+24		
Lightning Records	5	3	0	2	18	9	6	+9		
C.B.S. Records	5	2	0	3	12	19	4	-7		
Different Records	5	3	0	3	18	0	-15			
H.M.V. Records	3	0	0	3	3	18	0	-15		
Decca Dynamos	4	0	0	4	2	25	0	-23		
E.M.I. Records	5	0	0	5	4	38	0	-34		

WEST DIVISION										
TEAM	P	W	D	L	F	A	P	Diff	Goal	
Pye Pirates	5	4	0	1	36	4	8	+32		
Our Price Records	5	3	1	1	33	11	7	+22		
Epic Eagles	5	3	0	2	9	17	6	+8		
Magnet-Darts	4	2	1	1	20	10	5	+10		
R.C.A. Magpies	5	2	0	3	10	19	4	-9		
W.E.A. Wanderers	5	2	0	3	9	28	4	-19		
D.J.M. Records	5	1	0	4	12	21	2	-9		
Chappell Cosmos	4	1	0	3	12	23	2	-11		

CBS RECORDS is looking for a couple of senior marketing men as a prelude to reorganising its product marketing operation into more manageable proportions. Apparently marketing meetings are now so full at Soho Square that those attending have to observe brevity in their vocal contributions to the proceedings in order to avoid sessions of marathon length. CBS managing director **Maurice Oberstein** is anxious that everyone should have the regular chance of putting in their full pennyworth, and reckons the proposed reorganisation will facilitate this as well as streamlining the company's product marketing activities. He emphatically denied recent rumours that the entire CBS organisation is to be restructured along EMI-type Balkanisation lines with international product, licensed product and in-house product separating into their own divisions.

IN A letter to *MW*, Capitol UK general manager **David Munns** apologises to members of the trade and the general public because of **Moon Martin's** inability to perform his first British concert at the Venue last week due to pharyngitis ..... **Chappell's Jimmy Henney** now out of hospital minus his right kneecap..... and **Paul Drakes** of Primary Contact, RCA's ad agency, also fit and well again ..... **Arthur Sherriff** and all at RSO intrigued by the number of people who have mislaid their copy of the Grease album as Christmas approaches ..... **Chris Peers'** Crossover company handling PR for Interworld Music.

DEREK BOWMAN on point of signing deal for his new artist **Leszel Konopelski** — and also thinking up new name for him ..... **Dean Friedman** donating proceeds of his December 6 Reading University concert to Music Therapy ..... personal invitation to listen to **Jonathan King's** Radio Luxembourg marathon last July 28 arrived in Monday's post ..... will **Bruce Welch** produce next **Cliff Richard** pop album? ..... **Chris Poole** of Chrysalis, organiser of third record press officer get-together, missed actual gig through illness ..... astute K-tel sponsorship of Chelsea-Manchester United game last Saturday produced a Match Of The Day plug and opportunities for ear-bending **Boots' Wilf Price** and **Woolies' Bob Egerton**.

HAL SHAPER and **Cyril Orndel** won outstanding song award in recent Yamaha festival for their entry **Gettin' Over You** sung by **Astrud Gilberto** ..... **Frank Pritchard** of Ariola ran marathon distance of 26 miles 300 yards at £30 per mile for charity in memory of the late John Wilson.

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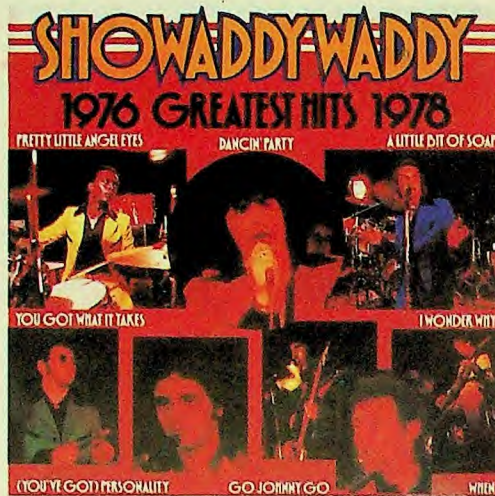
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