

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

# MUSIC WEEK

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

## £200,000 TV boost for Sayer LP

CHRYSALIS RECORDS is to spend £200,000 on a nationwide TV campaign for the new Leo Sayer LP, *The Very Best Of Leo Sayer*, released March 16, and featuring 14 tracks.

This is the first time that the company has used TV advertising. The announcement of the campaign comes at a time when Chrysalis is enjoying the most successful period in its history, headed by Blondie's success in both singles and album charts.

The campaign kicks off on March 22 in the Granada, Tyne Tees and Yorkshire regions until April 1. Then the commercial will be shown in all other regions (except Ulster and Channel) from April 5 to 22. Each region will have a minimum of 30 spots which will be a blend of 30 and 15-second spots.

Backing up the TV ads will be 250 prime window displays throughout the country and there will be special display packs for dealers which will consist of posters, window banners, strips and sleeves.

## Chart action

NO CHANGE in the top three positions, but the Bee Gees come straight in at No. 7 and look set for yet another chart topper with *Tragedy*. Jet's gimmick of pressing Alan Price's *Baby Of Mine* in heart shape has paid dividends, the single coming in at No. 39. Elvis Costello moves up 32 places to No. 13.

## This week

SPECIAL MUSIC Week Awards supplement including features on all the winning artists etc. News 1-4. Tip-sheet 6. Retailing 8. Publishing 10. International 12. Disco 16. Talent 18. Classicscene 29-30. Broadcasting 32. Factsheets 34. Performance 46. Dooley's Diary 47.

## EMI dominates 1978 market despite 'intense competition'



EMI RECORDS (UK) managing director Ramon Lopez pictured with one of the *Music Week* awards won by the company for topping the 1978 albums and singles market share.

## Sidewalk disco launch

EMI RECORDS Group Repertoire Division is to launch its first specialist disco label. Called Sidewalk, it will have its own logo, sleeve and label identity and will be used specifically for commercial disco product.

Geoff Kempin, general manager International Repertoire department, in announcing the new label said: "An increasing amount of high quality disco orientated material is being looked at within the A and R department from several sources, not only from Europe and America, but also from the UK and our own in-house producers."

Prefixes allocated to the new label will be: 7" — SID 101 etc; 12" — 12SID 101 etc; LP full price — SWK 2001 etc; LP De-Luxe — SWKA 2001 etc.

The label is launched on February 23 with the releases on both 7" and 12" of Gonzalez' American hit, *Haven't Stopped Dancin'*. Yet. Other singles releases scheduled include *Galaxy's Book Of Rules* on March 2 and *Plaza's (Got My) Dancin' Shoes* on March 9.

EMI RECORDS has continued its long run of success over previous years in the *Music Week* Market Survey for 1978. The company has come top again in both the singles and albums categories by a substantial margin in each case.

It achieved a 20.2 per cent share of the singles market last year, a percentage lead of 5.4 over WEA which came second with 14.8, one full point ahead of CBS with 13.8 per cent. These latter results are a reversal of the 1977 situation when CBS finished second with 16.8 per cent above WEA with 12.2 per cent.

A similar change of fortunes took place in the album category. EMI has won comfortably with 21.7 per cent, and CBS has displaced WEA to come second with 13.8 per cent. WEA, second in 1977, takes third place with 11.1 per cent.

EMI Records managing director Ramon Lopez told *Music Week* that it was "most satisfying" to receive the record company of the year award again. It was a tribute to EMI's artists, labels, the commitment and ability of all EMI Records personnel and confirmation of the policies and changes instigated by his predecessor Leslie Hill.

"Holding to our number one position in the market most largely be credited to the divisionalisation of EMI Records," continued Lopez. "Both the GRD and LRD marketing divisions have firmly consolidated their positions in the market place as self-contained operations in a year of intense competition which makes their performance all that much more creditable."

He instanced the success of 1978

newcomers like Kate Bush, Marshall Hain and Tom Robinson and the continuing popularity of established artists such as Queen, Wings and the Rolling Stones as important contributory factors to EMI's clear win in both categories.

"But 1978 was a year of exceptional international performance. I believe that every EMI Records artist who charted in the UK charted overseas, either in one or various territories, and some of them charted massively across the world."

In the album category of leading labels, CBS repeated its 1977 triumph with a percentage share of 7.9 last year, followed by RSO with 5.4 per cent and RCA Victor with 4.9 per cent. Atlantic, fourth in the leading singles label result in 1977, outstripped all competitors last year to finish first with 6.6 per cent. Second was CBS with 5.1 per cent and third RSO with 4.9 per cent.

Top selling albums in 1978 were *Saturday Night Fever* (RSO), *Grease* (RSO) and *Abba — The Album* (Epic). The top three singles were *Rivers Of Babylon/Brown Girl In The Ring* by Boney M (Atlantic/Hansa), *You're The One That I Want* by Olivia Newton-John and John Travolta (RSO) and *Summer Nights* by John Travolta and Olivia Newton-John (RSO).

• See full results in Awards Supplement — centre pages.

## MW circulation climbs again

9,729	9,952	10,274	10,770	11,191
Jan-June '76	July-Dec '76	Jan-June '77	July-Dec '77	July-Dec '78
	+2.3%	+3.23%	+4.6%	+5.8%
				+4.5%

ONCE AGAIN the dominance of *Music Week* in music trade press publishing has been confirmed by a further increase in its circulation. Its new figure of 11,911 paid subscriptions for the period July to December 1978, ratified this week by the Audit Bureau of Circulations, represents a 10 per cent increase over the year.

"The increase is given added significance considering that 1978 saw two competitors attempting to establish themselves in the same area of publishing," commented *MW's* publishing director Peter Wilkinson. "We have proved that even in the face of competition *Music Week* can continue to consolidate and build upon its unassailable position as Europe's leading music business paper."

The graph shows *MW's* steady expansion growth over the past few years.

Are these guys hot!!!

# VILLAGE PEOPLE

Their fiery new album...

## Cruisin'

Features HIT TRACK 'YMCA'

9109/614 Cassette 7231 429

mercury

## NEWS

# Global launch for WEA's Liner

WEA HAS signed Liner to a worldwide recording contract. Product will appear on Atlantic in the UK and Atco in the States.

John Fruin, WEA UK managing director comments: "As far as WEA London is concerned, our major investment by far in a new act for the last 18 months is Liner. And this has meant that one of our few major worldwide promotions in 1979 will be on this act. WEA International will be making a worldwide co-ordinated effort because of everybody's belief in the music they have heard to date."

The group's debut single, Keep Reaching Our For Love, is released on March 2. It was produced by Arif Mardin and will be included on the forthcoming LP, set for spring release.

Liner comprises Tom Farmer (vocals, bass), Dave Farmer (vocals, drums) and Eddie Golga (vocals, guitars). The collaboration between the band and Arif Mardin marks the first time that he has worked with a

British group since the Bee Gees. His other productions include Average White Band, Chaka Kahn and Aretha Franklin.

## Curtom distribution

**CURTOM RECORDS**, formed in 1969 by Curtis Mayfield and Mary Stuart will be distributed worldwide by RSO under the terms of a new agreement between the companies. In Britain the product, which will be on the RSO label with a Curtom logo, will be distributed by Polydor.

Artists on Curtom include the label's co-president Curtis Mayfield, who has a new single, *This Year*, released in March, Leroy Hutson, Gavin Christopher and Linda Clifford.

## Benson signs RMO deal

**RMO**, THE new publishing/management company launched by Ron McCreight, has signed a deal with songwriter/performer Gary Benson. The deal provides Benson with his own publishing company, Classic Music, which will be administered worldwide by RMO. Benson has also entered into an exclusive management contract with the company.

Latest artists to record Benson's material are The Carpenters, The Hollies, Charley Pride and Joey Travolta. Benson's own first album for three years is expected from Arista in the spring.

# MUSIC DEALS



**CLOSE HARMONY** group Rogue has signed a three-year recording deal with Ariola for UK, Europe and South Africa. The group's first single, *Border Line*, will be released on March 16 as a limited edition 7" picture disc. Rogue comprises Alan Hodge, John Hodkinson and Guy Fletcher who also produces England's most prolific songwriters.

Pictured left to right at the signing are Guy Fletcher, John Hodkinson, Robin Blanchflower (Ariola managing director) and Alan Hodge.

# Independent information

I HAVE subscribed to your publication since I opened my shop in August 78. I find it informative and useful and, obviously, it's the trade paper with the definitive chart. When my shop opened dealing solely with wholesalers, I had no experience of the trade at all, although I had been a DJ for several years.

My intentions were, and still are, to have a shop appealing to the broadest possible market and I'm pleased to report a successful first six months. I have done particularly well in catering to the small independent labels market. Lots of obscure, usually new wave, labels have sprung up in the past couple of years and with a reasonable stock box of these singles I find it attracts young customers from all over the area, so much so that I have decided to start my own small label with a promising local group the talkies. They already have an EP on the market which I distribute nationwide as do Rough Trade Records. They lacked finance for future efforts so have come to me.

Two requests then: one, if any reader of this letter has any advice which may prove useful in setting up my own local label I would very much appreciate it, and secondly, is there any possibility in the future of *Music Week* preparing some kind of

## LETTERS

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

article or mini catalogue of such available records throughout the country. I'm sure many small independents such as myself would find it extremely useful and it's one extra string to the independents' bow when fighting for survival against the omnipresent multiples.

Terry Baker, SNU-PEAS Record Centre, Christchurch, Dorset.

## Anabas pleads innocent

I WOULD like to refer to the issue of January 27th; an article included in your retailing section with the heading "Stuck with Stickers". The article outlined the dubious practice carried on by a certain company selling pop stickers and badges.

The unnamed company is alleged to be delivering product which has not been ordered and obtaining signed receipts from the counter staff. The stores may be forced into the position of paying for these unordered goods.

Although there are several companies marketing pop badges and stickers, our company was one of the first in this field. We would like to make it clear that our company was in no way involved or connected with the unsavoury practice outlined in your article.

Assirati,  
General Manager, Anabas Products.

## Disco: Polydor took the first step

CONCERNING the story you printed in *Music Week* 3/2/79 about the segued Motown disco album, I was rather surprised to see it credited as the first commercially available continuously programmed disco LP.

I would have expected yourselves and Motown to have realised and remembered that Polydor have preceded this with our Steppin Out album (POLS 1005), which I mixed myself and was made commercially available in November last year.

I might also add that as usual the original is as usual the best. I trust you will amend this small error.

Theo Loyla, Disco Promotions Manager, Polydor Ltd.

With the smash hit success of the single 'Take On The World' and their triumphant U.K. tour, Judas Priest are all set to slam even higher in the U.K. charts with a piledriving new album 'Killing Machine.'

Make yourself a killing. Get 'Killing Machine' now.

Judas Priest 'Killing Machine' Featuring the single 'Take on the World'



Make yourself a killing. Get 'Killing Machine' now.

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



PHONOGRAM'S GOING For A Song campaign, which reduces the prices of all catalogue albums, is currently underway and pictured above is the window display promoting the scheme in the HMV Shop in Oxford Street.

## Magazine Press campaign

VIRGIN IS mounting campaigns to back the next album release from Magazine and the LP debut of The Skids.

The Magazine disc — Second-Hand Daylight (V 2121), released on March 30 — comes in for radio advertising across the network from April 11 and into May, and press advertising takes in all the trade and consumer press, plus *Time Out*, *National Student* and other specialist publications.

A print-up of 9,000 dayglo posters is being used for nationwide fly-posting and a dealer mail-shot, while 4,000 four-colour posters and 300 in-store displays are to be distributed. Magazine will be touring extensively after the album's release.

The Skids make their album debut for Virgin on March 2 with *Too Scared To Dance* (V 2116) on blue vinyl and

media advertising takes in all music consumer and trade press, plus Scottish newspapers because of the band's Scottish origins. Radio spots on Clyde, Forth, Metro, BRMB and City start on February 27 and a promotional film of the band has been made.

Promotional back up includes 200 shop displays, 200 poster units, 3,000 posters for fly-posting and a quantity of T-shirts.

On the same date, a single from the band — *Rock And Roll Love Letter* (VS 247) — is being released and will be supported by ads in music consumer and trade press, plus a mail-out of posters and post cards to retailers and DJs. 500 promotional T-shirts are also being printed and the Skids will be touring the country at the time of release.

## TV boost for Manilow LP

KEEPING UP the promotional pressure for Barry Manilow, Arista is running a TV campaign in the Granada and ATV regions for his new album, the Manilow Magic compilation. Release date is February 16, and the LP has already shipped gold. The previous LP, *Even Now*, was successfully test marketed in the Granada area and has itself now past the gold level in sales.

Manilow Magic, which has among the 12 tracks the artist's best known hit *Mandy* as well as the more recent UK chart singles *Copacabana* and *Could It Be Magic*, goes on TV from February 21 with a 30-second commercial featuring live footage from his Albert Hall concert. The campaign is to run for two weeks and will have merchandising backing, including 300 window displays. RRP for the album is £4.49.

Arista marketing director Denis

## MARKETING

Knowles comments: "The decision to extend the TV campaign will be made once I have had an opportunity to evaluate the success of the initial advertising. I have no doubt this album is going to be a huge success, but television advertising is now very costly, and success must be measured in relative terms."

## Lene Lovich's lucky numbers

THE FIRST 10,000 copies of the 12-inch version of the Lene Lovich single *Lucky Number* (5-12-BUY 42) were all shipped out on the day of release last week. A further 10,000 will be available this week and Stiff is now issuing seven-inch pressings in picture sleeves. As further promotion for the disc Stiff is running a lucky numbers contest — each record bag will have a small square on it, and a "very few" of these squares will contain a lucky number. The record buyer who finds one is invited to send the sleeve to Stiff, and stands a chance of winning either "a week-end in Lene's home country"; a picture disc; or one of a number of 12-inch versions of the single which have been held back from distribution for this purpose. •RRP for both 7" and 12" is 90p.

## MCA uses TNT to move Tanya

MCA RECORDS is mounting a substantial campaign this month on the new album from Tanya Tucker, *TNT* (MCG 3530) and the single taken from it, *Lover Goodbye* (MCA 408), which is released February 16 in a full colour bag.

MCA's Stuart Watson, says: "Tanya Tucker is one of MCA's priority acts this year, TNT marks an important change in her musical direction, and with the album already climbing the pop charts in America, we fully expect to establish her here as a major artist."

Press advertising for the album

CATHERINE HOWE'S first LP for nearly two years, *Dragonfly Days* (ARL 5013), is released by Ariola Records this week. Catherine will be heavily featuring material from the LP on her tour with Chris De Burgh which began on February 10. Additional back-up for the LP will include advertising in the trade and consumer music press plus key provincial papers and window displays in towns where she will be appearing.

THIS WEEK, Trojan relaunches the Attack label to specialise exclusively in 12" singles on 45 rpm. The label has been redesigned and all records will be packaged in colour bags. RRP is £2.00, dealer price, £1.40.

First release is *Give Thanks And Praise* by Jimmy Riley (TACK 1) and is followed by *Follow My Heart* (TACK 2) by Trinity and *Love Is A Pleasure* (TACK 3) by Pancho Alphonso. A Trojan spokesman comments: "The label is aimed almost exclusively at the West Indian market and significantly updates Trojan's image on the streets. Any single showing strong signs of crossing over will immediately be put on the Trojan label in 7" form and be given national promotion and distribution via CBS."

BONNIE TYLER's new RCA album, *Diamond Cut* (PL 25194), released this week, includes the track *My Guns Are Loaded*, which is to be released as a single at the end of the month. The LP release is being backed with full page ads in the trade press plus *MM* and *Record Mirror*, point-of-sale material and an extensive window display campaign. Meanwhile, Bonnie has been added to the line-up for the Longleat Country Music Festival at the end of June when she will appear alongside acts such as Johnny Cash, Rita Coolidge and Kris Kristofferson.

MARKING THE launch of the Acrobat label through Arista is the February 16 release of Roger Chapman's first solo LP, *Chappo*. It will be supported by a nationwide tour which starts on February 22, and there will be a co-ordinated marketing campaign which includes press and radio advertising and in-store displays, which have been booked in four towns to support Chapman's dates. Radio commercials have been bought on Capital, Piccadilly, Clyde and BRMB, and full page ads taken in the pop press. *Midnight Child*, from the *Chappo* LP, will be released as a single on February 23 in a colour bag.

LATEST RELEASE from Wolverhampton-based band the Neon Hearts is called *Popular Music* (Satri SAT 139) and will be the title track from their forthcoming debut LP. The single is packaged in a full-colour sleeve and promotional posters have been produced for in-store displays. The band also have a heavy working schedule with a number of London dates in the coming months, and in addition recently appeared on the BBC Midlands region TV rock programme, *Look Hear*, where they performed the single and material from the album.

CAPITOL RECORDS is releasing three 12" singles during the next month. The first is from Eddie Henderson and is a disco re-mix of *Cyclops*, a track from his *Mahal LP*. The second 12" release is *Our Love Is Insane/City In Heat* by a group recently signed to Capitol called *Desmond Child & Rouge*. The single will retail in a specially designed bag, in a limited edition of 40,000, at a RRO of £1.40. Third 12" disc is *Never Had A Love Like This Before* by Tavares, which was previously released a seven-inch single in November. However, the new version features the full-length cut of *Never Had A Love Like This Before*, together with an instrumental version of the song and the track, *Positive Forces*.

ARISTA'S NEW 12" series (ARIST 12) is being launched on February 16. RRP on the releases is £1.49, and all will have special sleeves. The first three titles out are by the Kinks — *I Wish I Could Fly Like Superman*; General Johnson — *Can't Nobody Love Me Like You Do*; and Afro Cuban Band — *Black Widow Woman*. Shorter 7" versions of the first two are available.

## MUSIC WEEK

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## Peggy Scott Returns on Pinnacle 'You've Got it All' PIN 73

Limited Edition 7" & 12" in coloured sleeves. The 12" version is a full length re-mix

Former hits with Jo Jo Benson during the 60's 'Lovers Holiday' 'Soulshake' 'Pickin' wild mountain berries'



A 'Back to Soul' Disco Smash!

PHONE: 0689 73141

## NEWS

# EMI strengthens its US base by UA purchase

EMI LAST week bought United Artist Records for £1.5 million from M & R Music Corporation, less than a year after financing Jerry Rubinstein and Artie Mogull's acquisition of UA for around £15 million.

It is understood that the deal will make little change to UA's UK operation. UA, despite its impressive artist roster — including such artists as Shirley Bassey, Gerry Rafferty, Crystal Gayle — has been making losses for some time — currently liabilities exceed assets by £15.5 million, and the EMI takeover is seen as a rescue bid.

Sir John Read, chairman of the EMI Group stated: "We are very glad to acquire the US-based repertoire and catalogue of United Artists. Our aim is to improve our US artist base for the benefit of our worldwide music operations as a whole and the UA acquisition will undoubtedly accelerate the process."

"We now have three distinctive labels in North America — Capitol, EMI America and United Artists — and we are confident that this will

give added strength to our international music business, bearing in mind the worldwide demand for US artists and repertoire."

Artie Mogull and Jerry Rubinstein will remain on the board of Liberty/United Artists Inc, other directors being: Baskar Menon, Jim Mazza, Robert Carp, Ken East, Charles Fitzgerald, Hal Posner, Fred Willms and Don Zimmerman.

Menon, elected president and chief executive officer of the label will have Jim Mazza as general manager and chief operating officer of UA Records.

Capitol Records has manufactured and distributed UA product in the US since May 1978. The UA label is licensed to Capitol in Canada and to EMI in major countries outside North America.



## Correction

IN THE advertising category of the Music Week Awards, the mono section should read as follows. 2nd No Class — The Movies (GTO) designed by Seabrook Graves and Aslett — not David Pilton Advertising — and 3rd Snips — Video King (Jet) designed by Paul Welch of Acrobat Design — not David Pilton Advertising.

THE LAUNCH of ROK Records, which is administered by The Label Records, was celebrated by what must have been the world's largest signing session — involving 17 bands who numbered 90 musicians. Because The Label's Fulham offices were too small to accommodate everyone, the ceremony took place in Trafalgar Square.

Bands from all over the UK (and one from Sweden) are joining ROK in a unique record release and distribution venture. All are groups which have a good live following but have not been on record. ROK will be putting out singles with a different band on each side, through national distribution, at fortnightly intervals from February 23.

The bands involved are Point Blank, Arm Band, VIPs, Hazard, Clerks, X Films, Urban Disturbance, Split Screens, Squire, Coming Shortly, Just Frank, E. F. Vapours, Syncromash, Innocent Bystander, Zeros and Action Replay.

## Kemp returns to Phonogram

GIBSON KEMP to Phonogram as Mercury label marketing manager — he was previously with Phonogram in Germany for four years, as general manager international department, . . . Mike Everett, Pye's A and R manager for contemporary product, is leaving the company later this month in order to start his own music business company. However he will continue to work with Pye on a consultancy basis. Everett joined Pye 18 months ago. Currently he is looking for new offices, but can be contacted at his home number: 723-4724 . . .

Malcolm Flanagan, who was previously with Clairhold, is appointed Pye UK sales manager, under Tony Eyles. The four area managers are now Malcom Harrison (London and East Anglia), Alan Welsh (Midlands and South West), Ray Mills (North) and Jack Scott (North East and Scotland). Ron Gale, previously London area manager, becomes assistant sales manager . . .

DON MOSS, producer and broadcaster, to special projects executive at Durden-Smith Communications . . . Nigel Morton from Wigmore Artists Management to Rebel Records as product

manager . . . George Kwiatkiewicz to press and promotions executive at Rediffusion Records, covering the Aurora, Legend and distributed Supraphon classical labels as well as the MOR RIM series and the newly launched Fusion pop label.



DES McCANLEY to EMI Songs as pop division professional manager reporting to Roy Tempest. Originally a bass guitarist, McCanley has been assistant manager at Bourne Music and assistant general professional manager at United Artists Music . . .

JANICE MOIR (20) to editor of Superpop, the recently launched Thompson and Walsh group weekly pop paper. Ms Moir, previously deputy editor has also worked for DC Thomson and IPC's juvenile magazines . . .

## RCA imports

RCA ARE importing Erato's Duetto series of mid-price double albums with the first six releases being issued in March, retailing at £7.

Five of the first group are devoted to Baroque music. Bach's Five Orchestral Suites are played by Jean-Francois Paillard and Chamber Orchestra on DUE 20216, and Bach's Six Brandenburg Concertos played by Kurt Rebel and the Pro Arte Chamber Orchestra is on DUE 20220.

Marie-Claire Alain plays Handel's 16 Organ Concertos on two volumes (DUE 20224 & 20226) with Jean-Francois Paillard and the Chamber Orchestra in well-received performances. And Claudio Scimone and I Solisti Veneti play the 12 Violin Concertos Opus 5 with Piero Toso, violin (DUE 20230). But perhaps the most interesting release is of Albeniz's Iberia played by Alicia de Larrocha on DUE 20236.

## Carr expansion

PRODUCER ALLAN Carr has opened a new international production headquarters in London in an expansion of Allan Carr Enterprises. Carr, who co-produced Grease with Robert Stigwood, will cover all areas of the entertainment in his European operation — films, TV, theatre, music and talent management.

Charles Negus-Fancey, who recently resigned as managing director of the Robert Stigwood Group in London, has been named chairman, international operations and will be in charge of the new Carr headquarters at 2, Berkeley Square, London W1. John Maclaren will head up the company's music department as well as its artists representation activities in London. Victoria Page joins as executive assistant to Negus-Fancey.

## Village version

DJM IS to release a Village People version of the title track of the new David Bowie movie, Just A Gigolo on February 16. And the single is to be added to the album soundtrack released this week by Jambo Records through Pye. The DJM single replaces I Am What I Am which has been deleted.

## Ames Records' reunion

THE TWO Ames chains of record shops in the North West, owned individually by brothers Tony and Philip Ames, will once again be one business, as from April.

Since an amicable split several years ago of what had originally been one operation, Philip Ames' chain, Ames Records and Tapes, has expanded quite rapidly.

Announcing that he has acquired his brother's Lancashire Ames Music Centre chain, he adds that his intention is to be the country's "largest, most efficient and profitable record tape retailer by the 1980s".

Ames Records and Tapes will now control 14 shops — and there are plans to open another four in prime sites in Lancashire and Cheshire towns — plus 19 Sound Save record bars in branches of the Kwik Save

## Scots get budget series

EMI M-O-R division is introducing a new series of Scottish records, called Waverley Glen, aimed at providing both value-for-money releases by established artists like Jimmy Shand and The Corries, and introducing new acts to the public at a more competitive price. Retailing price of record and tapes is £3.80.

First releases are The Golden Years Of Jimmy Shand (GLN 1001), Margaret Macleod — West Of West (GLN 1022), Max Houlston & His Scottish Band — The Sound Of Houlston (GLN 1003) and The Corries — 16 Scottish Favourites (GLN 1005).

## Disco action

THREE DISCOTHEQUES were banned by the High Court last week from "playing music without a licence from the copyright holders", in three separate actions brought by Phonographic Performance Ltd. The clubs were Cindy's, in Victoria Street, Liverpool; the Outlook, in Sun Street, Hitchin; and the Lighthouse, Old Watch House, Shoreham. Each was banned from further infringing the PPL's copyright by playing music from the company's repertoire, and in each case the judge ordered an enquiry into what damages had been suffered by the PPL. None of the club owners were present or represented at the brief court hearings.

## Logo agreement

AFTER THE break up of its own in house press and promotion department, Logo Records has entered into an agreement with national retail/promotion company Record Sales.

Under the agreement, which is initially for one year, Record Sales will look after regional radio promotion for most of Logo's 1979 releases and will be active in retail promotion on selected product. Geoff Hannington, Logo managing director, says: "We successfully collaborated with Record Sales on several records in the latter part of '78 and it was an obvious

development to become more involved with them."

Sue Carling joins the company as promotion co-ordinator, reporting to marketing manager, Keith Peacock. She will be responsible for the acquisition and contracting of independent press/promotional services and will also be active on specific media projects.

Her arrival follows the departure last week of press officer, Rex Anderson, and promotion rep, Nick Garnett. Logo's other promotion person, Donna Thompson left last month.

## Disco label

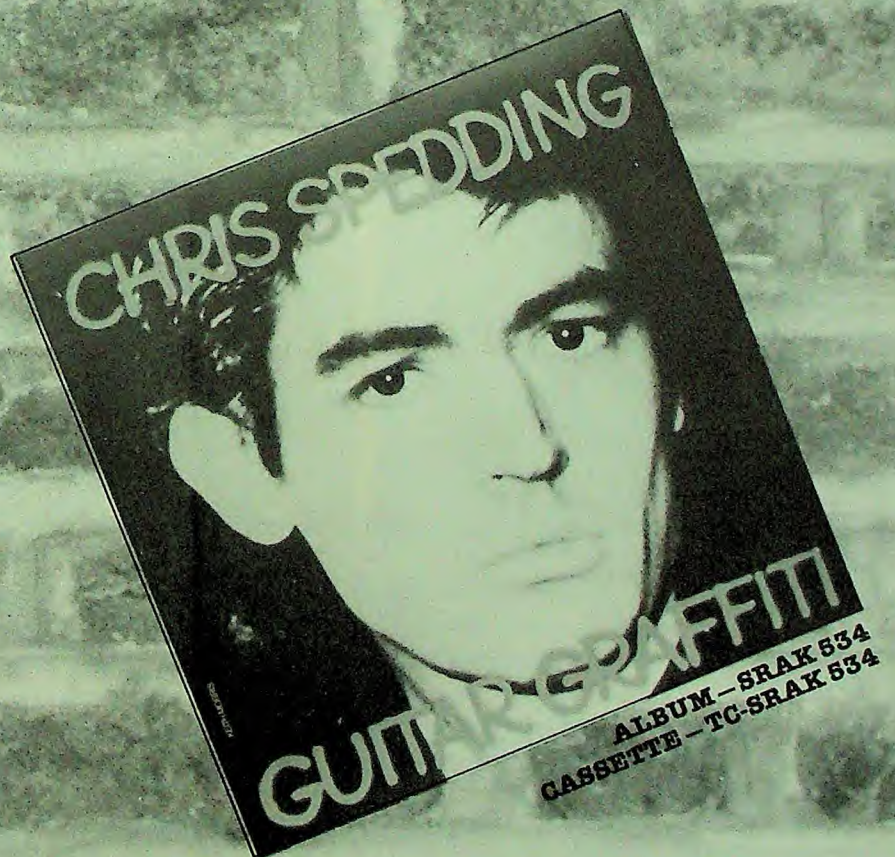
FROM PAGE ONE  
First album releases are Gonzales' Haven't Stopped Dancin' and Gloria Jones' Walk Boogie LP (Just Let It Lay from Gonzalez and Bring On The Love from Gloria Jones).

Kempin added that the release schedule would be "fairly selective" and that there would be sustained advertising through disco media and music press.

# CHRIS SPEDDING GUITAR GRAFFITI

NEW  
ALBUM

OUT NOW



**RAK**

## TIP SHEET

## St Pierre disco arm lends a hand

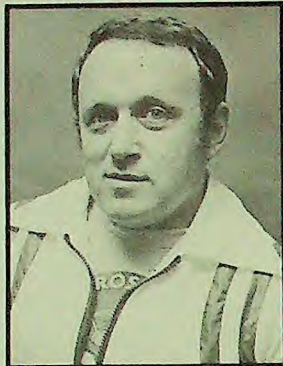
ALTHOUGH ST. Pierre Publicity is involved in across-the-board promotion and marketing on all forms of music, disco is the particular forte of Roger St. Pierre, a former editor of *Disco Mirror* and contributing editor to *Disco International*.

"Efficient disco promotion is more than just drawing up a list of DJs and mailing out promotional records," he says. "Our service begins with helping pick the right tracks to push and includes setting up promotional tours calling on dealers, local radio stations, local newspapers, JD associations and discotheques. We are able to provide all the relevant promotional material such as T-shirts, posters, bags and badges at highly competitive prices."

Funk Junction is the working title of St. Pierre Publicity's disco arm and is headed by Sally Ormsby, formerly disco promotion and black product manager at RCA.

"Sally spends a large part of her time on the road visiting the clubs and maintaining a close liaison with DJs," says St. Pierre. "We are offering a special service to American companies who cannot afford to set up their own office over here, but need someone to act as a liaison between themselves and their UK licensees, ensuring that the right product is scheduled at the right time and that it then receives total promotion."

"Our operation is structured so that we can offer companies a total



ROGER ST. Pierre heads up a promotion and marketing company which, he says, is in effect a record company without an A and R department.

package covering everything from arranging pressing and distribution, overseas licensing deals and the like through to press, radio and disco promotion and dealer servicing or we can where required, offer just a part or parts of the package all at a considerable saving over the costs of a company setting up its own departments to cover each area."

St. Pierre Publicity has worked over the last 10 years with such acts as the Temptations, the Jackson Five, Junior Walker, the Supremes, George McCrae, the Chairman of the Board and Diana Ross.

"We are in effect a record company without an A and R department. What we offer to record companies small and large, to production houses, group management, publishers and tour promoters is optimum promotional and marketing effectiveness at the most economic cost," explains St. Pierre, who invites interested companies to contact him at 24 Beauval Road, Dulwich, London SE22 8UQ. (01)693 6463/(01) 299 0719.

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

Contact:

SUE FRANCIS on  
439 9756  
or through MW  
836 1522

LAURENCE MYERS' new Gem Records has just released its first recording, *Ain't No Sunshine*, by Jimmy Lindsay, and Edward Christie, head of A and R, wants to expand the new label's roster.

"We are looking for artists whose music spans all spectrums. So far we have signed reggae artist Jimmy Lindsay and singer/songwriter Eddie Howell, whose single *Man From Manhattan* on Warner Bros. received considerable airplay. We are a quality outfit, a label looking for everything — album artists, masters, etc. We want artists we can get our teeth into and develop for

## Electrophen offers advanced keyboard

ELECTROPHON MUSIC has just received the first Wavemaker Polyphonic Keyboard, an instrument which seems more advanced than any other similar equipment on the market in respect of its capabilities. It was designed and produced by Ken Gale, in conjunction with Brian Hodgson and John Lewis of Electrophen Music.

The Wavemaker keyboard is a 10-channel 61-note polyphonic keyboard designed to be used with any popular make of synthesiser by optimising the use of the available tone and envelope generators.

The heart of the keyboard is the "stored programme control board" which has a micro-processor that can perform 500 machine cycles per millisecond and enables the keyboard to be scanned and channels selected every two milliseconds. Thus the programme, including sub-routines and jumps, takes approximately 1000 processor machine cycle. It also includes a 256 x 12 bit programmed memory.

The specially designed note priority system was determined in conjunction with professional studio users of multi-channel synthesisers and forms a major part of the programme. "The Wavemaker Polyphonic Keyboard is the answer for both studios and performance groups," says Christopher Lawrence, who invites visitors to see it and have a demonstration at the studios of Electrophen Music. Contact: Christopher Lawrence, Electrophen Music Ltd, 45 Broadwick Street, London W1. (01)437 0593.

## News in brief

the world, particularly America."

Those interested should contact: Clifford Gee, general manager; Edward Christie, A and R, Gem Records, Regent Arcade House, 252-260 Regent Street, London W1. (01)434 1881.

MALCOLM FOREST, already a successful recording artist in Brazil, is looking for a producer for his next album in "the disco ballad bag".

"The recording can be done either in the UK or America depending on

the producer's preference," says Forest, who received two gold records last year for singles *Ecstasy* and *Good Bye Baby* produced by Som Livre on Sigla Records, an RCA distributed label in Brazil. "Each sold over 300,000 copies."

Forest also writes and has his own publishing company MDK Music Ltd. During his first visit to Midem he made master deals for his song *Nobody Else In The World* in Scandinavia, France, Germany, Italy, Australia and America.

To contact Malcolm Forest, phone (011) 203 6692 in Sao Paulo, Brazil or cable Campusbrasil.

# What do Angela Rippon, Les Dawson and 1,000 Welshmen have in common?

A lot more than you think. For a start, they're all current album releases from the BBC. And, naturally enough, they're geared for high sales.



REC 344 Cassette ZCM 344



REC 346 Cassette ZCF 346



REC 343 Cassette ZCM 343

Angela Rippon reads 'The Sleeping Beauty and Coppelia' with music by L'Orchestra de la Suisse Romande.

Les Dawson's first album, 'Laugh with Les' is also released due to the positive avalanche of a letter which arrived through a window tied around a brick.

Put fourteen Welsh male voice choirs together and you get 1,000 melodic voices on 'The All of Us One' album.

Get the man from Pye to rush you your stock now.

**BBC records**

Order from Pye Records Ltd., 132 Western Road, Mitcham, Surrey. Tel: 01-640 3344

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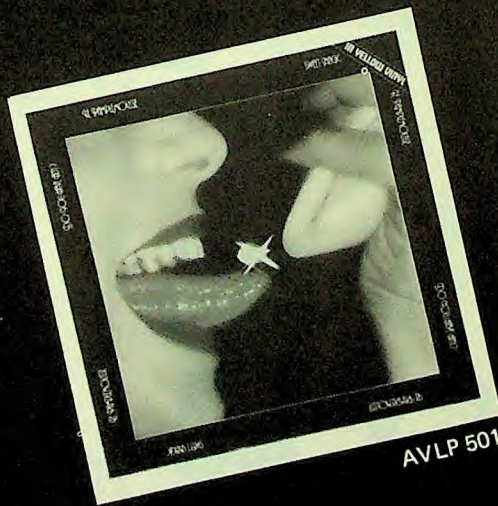


# D·A·N·C·E



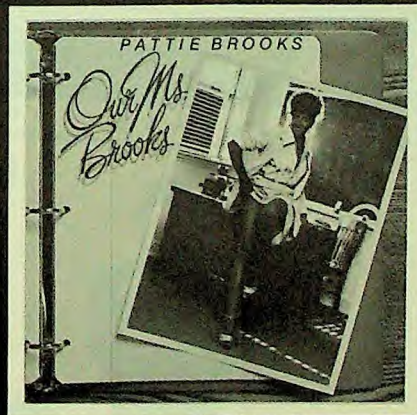
# D·A·N·C·E

Three albums to keep you moving.



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In yellow vinyl

AVLP 501



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"Our Miss Brooks"  
Includes the single  
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Available in 7" and 12" form.

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**Gladys Knight**  
"Miss Gladys Knight  
The First Solo Album"  
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"We Don't Make Each Other  
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# RETAILING

## Returns system under scrutiny

FOLLOWING ON last week's story about five per cent returns — returned current product which should have been resold only abroad finding its way UK shops at very reduced prices — *Retailing* has checked on what happens to this product with the manufacturers who operate a five per cent returns system.

General manager of the independent Recorderie shops, Leslie Wakefield, told *MW* that he found some Philips classical products at half price in another shop. The boxed set had a hole punched through the box which indicated that it was part of the five per cent returns batch. Phonogram had assured him that all such product returned to them is intended strictly for sale abroad and that the matter will be investigated.

WEA deputy MD, Richard Robinson, says "We sell five per cent returns off in job lots at a very cheap price to specialist jobbers. I would say the bulk of them eventually go abroad. WEA has the choice of scrapping the product which is returned — which is a waste of money or sorting through them and returning the good ones to the stock shelves which is a risk because it means the dealer is getting a kind of second hand product; or selling the whole lot to someone who sorts them out for us, scraps the faulties and sells what is left. The people we sell to don't mind the scrapping because we sell for such a low price."

And Polyord deputy MD, Tom Parkinson, explains: "We are

Edited by  
**TERRI ANDERSON**

constantly asked by dozens of companies to supply them with redundant stocks which would involve us in more detail and administration than it would warrant. For some years we have had our sales clearance stock through one supplier and as long as this works as well as it has in the past we will continue."

Manufacturers who do not resell five per cent returns product are CBS, Pye and Decca. CBS MD Maurice Oberstein confirms that all CBS label returns go back to the factory and are destroyed, but he adds that some of the company's distributed labels claimed their own returns back and it isn't possible to say exactly what happened in those cases. Selecta sends returns back to the Decca factory where they are destroyed and the same producer is followed by Pye.



## A flexible performer

*RECORD DEALERS* in the North East of England — in the Tyne/Tees area — reported their best Christmas ever, thanks largely to one record — the comedy album, *The Little Waster* on Rubber Records by Bobby Thompson. (RUB 032). On Tyne-side this managed to outsell *Grease*.

In 10 weeks, the LP sold over 50,000 copies in the area and *Rubber* has now put the record on "general release" through Selecta.

Thompson, now in his seventies, is something of a show business legend in the North East and a follow-up album is planned for later this year.

## Book review: discotheque poetry

SLIM VOLUMES matched by slim sales are two well-known characteristics of poetry publishing, but that should never be taken as a measure of the worth of the poetry itself. The 48 pages of Ron Ellis' *Diary of a Discotheque* poetry selection certainly rate reading and consideration for a pop bookshelf.

Having spent 10 years travelling around the north with his own mobile disco, playing venues which included a lunatic asylum, a ship, a maternity hospital, bar mitzvahs, prisons and the more mundane parties and clubs, Ellis is as well qualified as anyone to versify on



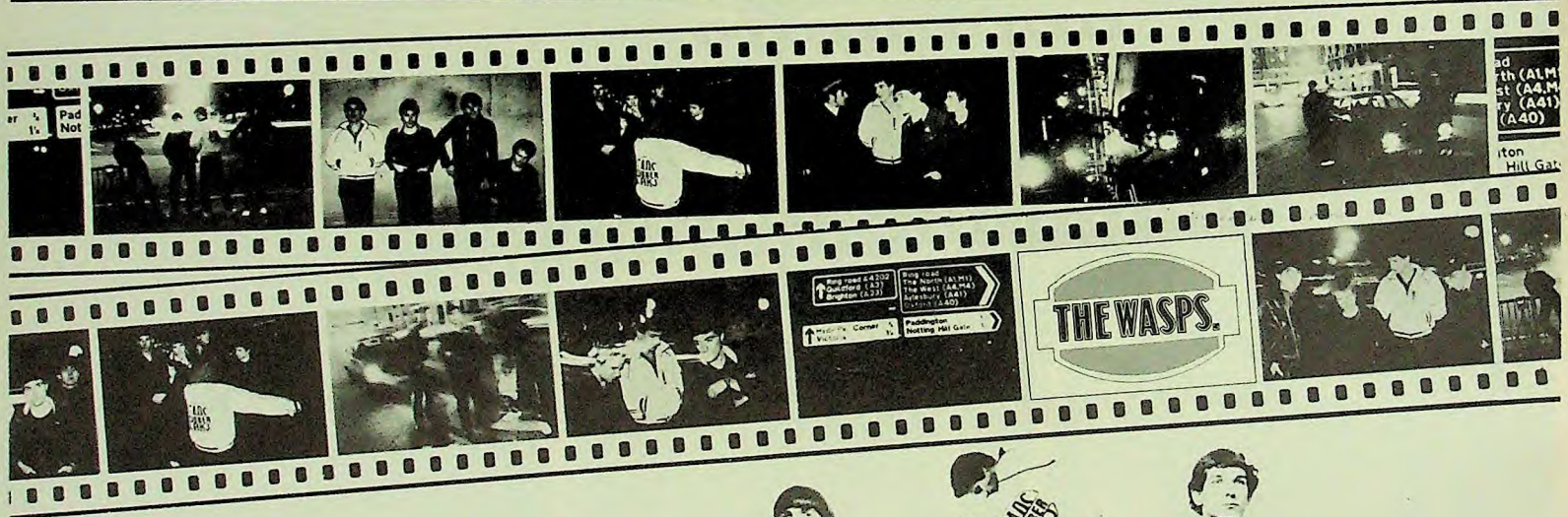
RON ELLIS

life.

He deals wittily, sardonically, and always perceptively with the slice of life seen by a travelling DJ.

Whether it is casting a grimly amused eye over a Liverpool wedding reception ("In the left corner we have the bride's family/The bride's gown will provide curtains for the whole of the Empire State building"), or bluntly describing the awful apparition known as a discie — a disco groupie — or recording the gormless streams of conversation a DJ is subjected to at a youth club ("Purra record on fer us fer'arold..."), Ellis displays a sure, light touch.

*Diary of a Discotheque* by Ron Ellis is published by Nirvana Books, 31 Rawlinson Road, Southport, Merseyside. Retail Price: £1.



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## PUBLISHING

Swiss pick  
eccentric  
Euro entry

ZURICH: A one-off liaison between two contemporary pop teams, Peter, Sue and Marc and Pfüri, Gorps and Kniri, has produced Troedler And Co., picked as the Swiss entry for this year's Eurovision Song Contest to be staged in Jerusalem (March 31).

The song, by Peter Reber, was an odds-on bet to win through because both trios are in the top echelon of Swiss pop. Even so, opinions differ among experts about the international chances of a song about "junk," using such instruments as plastic bags and gardening tools.

Peter, Sue and Marc previously represented Switzerland in 1971 and 1974. The new "supergroup" beat Atlas into second place, the voting coming from audiences from the German, Italian and French zones of Switzerland, plus pop personalities and journalists. The positions four, six and seven were taken by Italian-speaking artists Rita Pavone, Sonadro Caroli and Salvo respectively, with Biggi Bachman from Lichtenstein in fifth place and the third place was won by Swiss Filipino singer Ruby Manila.

Edited by  
NIGEL HUNTER

Denmark Street  
development

PROPERTY DEVELOPERS seem to be threatening the identity of Denmark Street — England's Tin Pan Alley — once again. Plans to demolish the street off Charing Cross Road were thwarted to some extent a couple of years ago, but the risk is recurring, and although Denmark Street might survive in name, the short road where so many historic publishing houses once had their home will obviously never be the same again.

In view of that fact, the Music Publishers Association is anxious to collect photographs and other memorabilia of Denmark Street as it was in its music publishing heyday. The MPA plans to display whatever it collects in the reception area of its new premises when found and anyone with anything to contribute should contact Martin Pursey at the MPA.

## News in brief

BRIAN OLIVER has been appointed managing director of the international division of Infinity Music, the publishing arm of the recently formed Infinity Records enterprise.

Oliver has already taken up his new duties and for the time being is working out of Infinity's London office (01-723 7114) with the Infinity Records London representative Gary Davison.

Infinity Music's international operations are to be run by Oliver from London, reporting to Lou Ragusa, the head of Infinity Music. Oliver has been deputy managing director of State Music for the past 18 months, and before that was general manager at April Music, where he first made the acquaintance of Ragusa who was in

the CBS international department at the time.

MUSIC SALES has obtained exclusive print rights to the Bruce Springsteen catalogue and will import several American-produced folios for swift marketing purposes.

The contract will enable Music Sales to print and distribute the entire Springsteen catalogue. Preparations are in hand for an anthology of his works as well as a book of his greatest hits, including *Born To Run*, *Something In The Night*, *Darkness On The Edge Of Town*, *Jungle Land* and *Thunder Road*.

The Music Sales link with Topic Displays to provide free window displays for music shops in the UK has resulted in 58 displays during



FRANKIE MILLER (second from right) grinning his appreciation of a triple platinum disc presented to him to commemorate three million sales of Bob Seger's *Stranger In Town* album, which contains Miller's *Ain't Got No Money* composition. The song, whose title must now be inappropriate where Miller is concerned, was also the B side of Seger's *We've Got Tonight* single and Miller's own *When I'm Away From You*, and was covered by Australian rock band *Jo Jo Zep*. With Miller are, from left, Chrysalis Music US general manager Ann Munday, Chrysalis group joint chairman Terry Ellis and Keith Reid of Strongman Management.

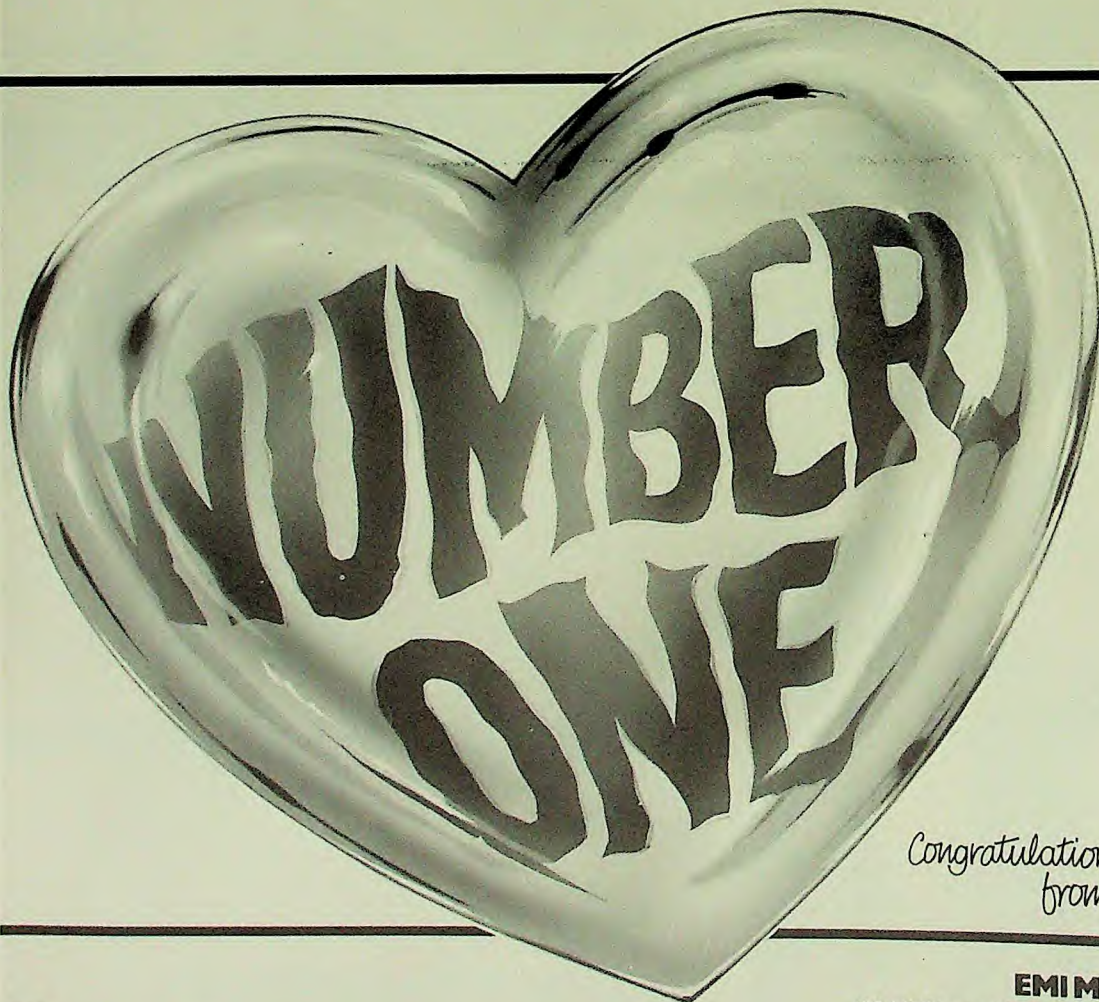
January and an estimated 65 this month.

VISITING BRITAIN for the next few weeks is American songwriter-producer Leon Ware under the auspices of Rondor Music. He is here to collaborate on songwriting with Ron Roker and Elkie Brooks.

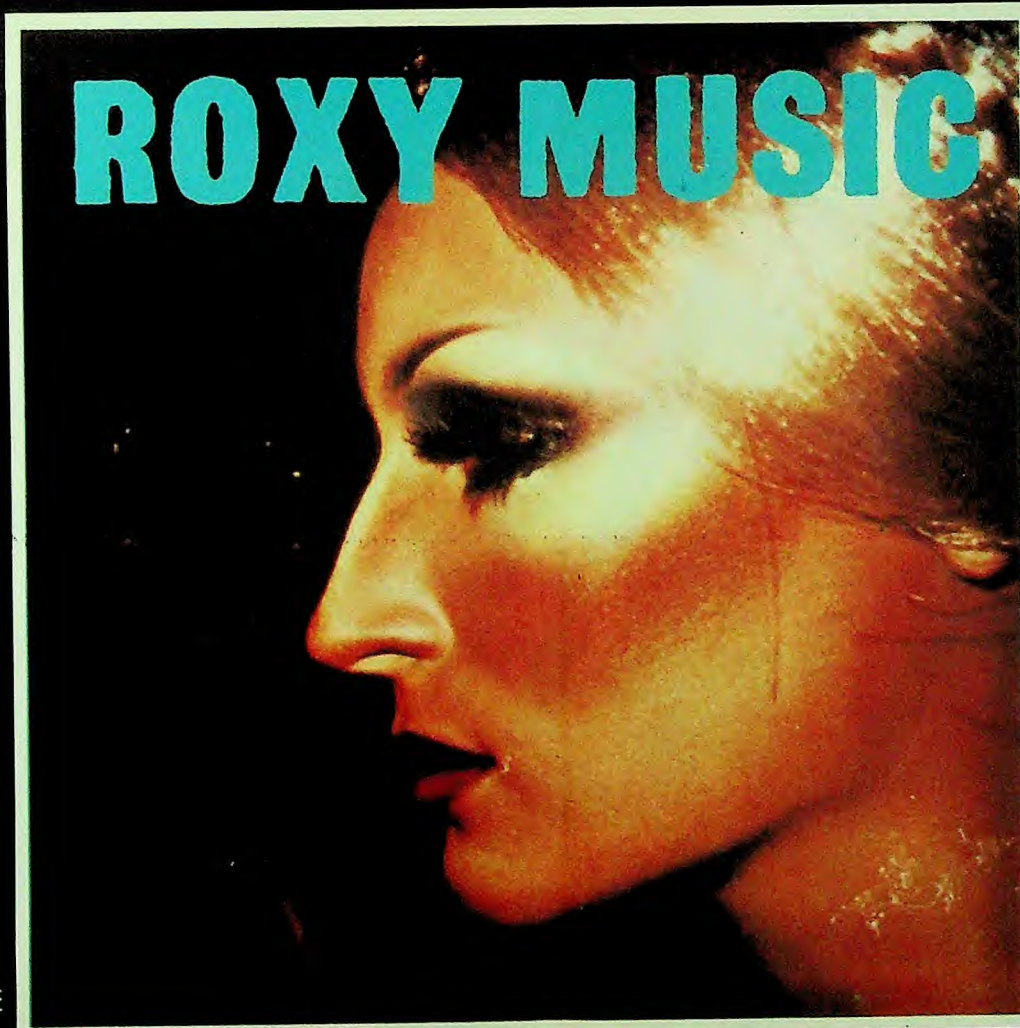
Among other successes Ware wrote *I Want You* for Marvin Gaye and *If I Ever Lose This Heaven* for the Average White Band. He penned

three tracks for Quincy Jones' *Body Heat* LP on A&M and had his own album called *Musical Massage* on Motown.

FOLLOWING A series of promotions at Rondor Music, the former professional manager Mick Rowlands is now general manager, and promotion manager Steve Payne has become professional manager in succession. Nigel Sweeney, succeeds Payne as promotion manager.



Congratulations Blondie on reaching No.1.  
from all at EMI Songs.



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# INTERNATIONAL

## Two years of TV packages

LONDON: A unique TV show packaging operation called Interprom is celebrating its second birthday this year. The operation is run by Clive Woods, former Polydor Press officer and European promotion executive, with his wife Carole.

Since its inception, Interprom has placed 150 TV shows featuring pop and rock artists with TV channels throughout Europe. Initially, Woods did one-offs with subsidies from the record companies of the artists involved as part of their overall TV promotion, but now operates by packaging and pre-selling in a series of a minimum of six.

Woods works in conjunction with Radio Bremen, which provides the technical crew and facilities in return for the rights to the programmes for German-speaking territories.

At present Interprom has agreements with Swedish TV whereby it buys six programmes from a choice of 10; with Swiss TV whereby it guarantees to buy four programmes from a list of artists submitted and basically similar arrangements with Norway, Belgium, Hungary and some Middle East countries. Woods sold 10 programmes to Australia last year, and also acts as agent for placing some TV shows which he did not produce himself in conjunction with Radio Bremen.

Among the artists recently featured have been Elkie Brooks, Robert Palmer, Al Stewart, Blondie, Angelo Branduardi and the Bowles Brothers.

"I had five years of European TV

promotion experience to establish relationships with people and get them to accept the principles of the idea and my judgement," says Woods, who still undertakes TV promotion for GTO Records and occasionally RSO.

"I found a huge gap in Europe, caused by the long lines of communication and I can cut corners by linking TV companies direct with artist managements. It caused ill feeling initially because



record companies thought I was interfering, but it has satisfied both TV companies and artists' managements.

"There is a demand from both artists and TV companies for what Interprom does. TV companies generally are more interested in quality rather than a hit track record as far as artists are concerned. People who buy TV programmes don't necessarily want big names, but they do want good shows."

## Grappelli pays tribute to Reinhardt

STUTTGART: Stephane Grappelli, the jazz violinist now aged 71, has recorded an album of tunes from the pre-War Quintette du Hot Club de France era as a tribute to his old associate Django Reinhardt.

With Philip Catherine and Larry Coryell on guitars and Neils Henning Orsted-Pedersen on bass, Grappelli recorded in the Zuckerfabrik studios under Joachim Berendt.



HAMBURG: Johann Speyer (left), recently appointed international promotion, advertising and marketing chief at WEA Records Germany, smiles for the camera with managing director Siegfried Loch (centre) and deputy managing director Klaus Ollmann.

## Ariola announces group restructuring

HAMBURG: Rapid international growth of all areas within the group is behind the organisational restructuring of the Ariola group announced here by Monti Lueftner, worldwide president of the group and executive board member of the parent company, Bertelsmann Communications.

The main effect of the move is the setting up an Ariola International group division in Munich, run by Lueftner as president, with four vice-presidents: Friedel Schmidt (Ariola, Germany), Wim Schipper (Ariola, Benelux), Ramon Segura (Ariola, Spain) and Wolfgang Wegmann (Ariola, Germany).




Schmidt, managing director of Ariola Germany, largest company in the group with 1978 sales of £6 million, is named senior-vice president. Schipper is to run international A and R and marketing, with Segura handling all Latin American activities and Wegmann overseeing international finance and administration.

These four will continue with their existing roles in the individual companies, but will delegate certain areas of responsibility. In this connection, for the Benelux countries, Anton Witkamp now becomes general manager Ariola Holland and Martin Kleinjan

general manager of the Belgian branch.  
Dorus Sturm, in his function as head of the international product division of Ariola Germany, has also been appointed a group vice-president.  
During the annual convention of the managing directors and presidents of all Ariola companies in Munich, Lueftner said this restructuring was "only the first step towards strengthening and co-ordinating our successful international development".

Edited by  
NIGEL HUNTER

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**JET 137**

Special price offer closes 28th February 1979.

# You can't make money out of thin air



# You can make money out of magic

Here's how:

"Manilow Magic" is The Best of Barry Manilow. It includes "Mandy," "Copacabana" and the smash hit single "Could it be Magic". The campaign will feature TV advertising commencing in Granada and A.T.V. on February 21st, full Point of Sale backed up with Posters and Showcards.

Stock "The Best of Barry Manilow" and you can make money out of magic.

"Manilow Magic": The Best of Barry Manilow. Released February 16th.  
Album: ARTV2. Cassette ARTVC 2.  
Available on Arista Records & Tapes.



# C'EST IT'S TV. IT'S

## C'EST CHIC.

The disco album of '79; that's how we see C'est CHIC. And we're willing to back our confidence in Chic's great new album to the national equivalent of over £200,000 worth of TV coverage. This, plus a massive promotional campaign, is going to make C'est CHIC the disco smash of the year.

C'est CHIC, Chic's superb new album, features their 3 top-ten hits:

EVERYBODY DANCE.  
DANCEDANCEDANCE. LE FREAK.

Plus their new smash hit single:  
I WANT YOUR LOVE.



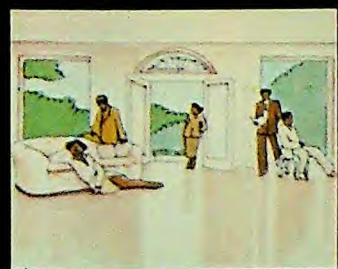
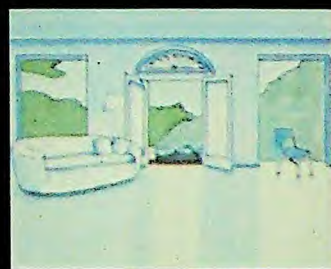
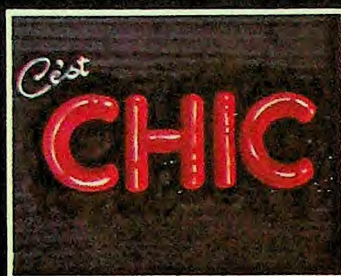
C'est CHIC  
CHIC Available on Atlantic records and cassettes  
K30565 (Rec. No.) and K450565 (Cass. No.)



# CHIC OVER £200,000

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## C'est CHIC: The Commercial.



## C'est CHIC: The Campaign.

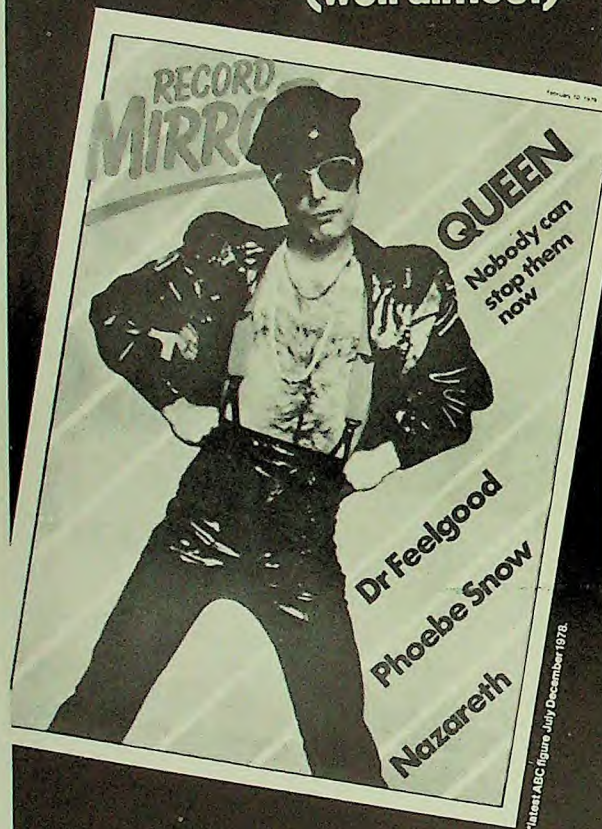
Over £200,000 worth of TV advertising (nat. equiv.) aimed at 83% of UK homes.

Campaign commences on February 14th in the following areas: Trident, ATV and Granada.

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## OK so we stretched it but what's 118 copies between friends!

For further details call Steve Bush-Harris at Spotlight Publications Ltd., 40 Long Acre, London WC2E 9JT. Telephone 01-836 1522

## DISCOS

# Beats per minute plan is gathering momentum

Edited by JERRY GILBERT

THE QUESTION of whether the term BPM (beats per minute) is likely to become standard on forthcoming UK disco releases gathers momentum this week with track by track BPM listings on the new album from AVI by Le Pamplemousse. Label manager David Yates justifies the move by citing the growing awareness and promotion of BPM by key people in the disco industry.

Beats per minute programming is a product of American style continuous mix music, championed by Tom Lewis, who in his monthly publication *Disco Beats* (formerly *Disco Bible*) lists all current US disco releases with their corresponding BPMs. This allows DJs to mix in and out of disco records smoothly without varying the tempo change and breaking the continuity of the dance floor.

Cynics argue that BPM will only catch on in the UK if variable speed decks become the norm - at present fixed speed decks are more common and are often inaccurate, whereas in the States many DJs favour variable speed turntables on which the RPM can be varied by means of a strobo

scope indicator. Last year clever DJs spotted that Eddie Henderson's *Cyclops* track from the *Mahal* album could be more effectively used in discos at 45RPM and on that basis it became a disco hit. The perfect speed was considered to be around 41 and 42RPM but when Capitol eventually released *Cyclops* as a single, it was cut at a straight 45RPM. "Fixed speed decks needn't necessarily be a setback - providing you know they are accurate", explained one prominent DJ. "If they are, you can go up by, say, three BPM without any apparent difference, but the BPM differential can be considerable if your deck is running fast or slow. A stroboscope is the only real answer."

A new gimmick in the States could be the issuing of the same track on both sides - but at different BPM ratings as had happened with Ami Stewart's *Knock On Wood*, on Ariola. Working on the promotion of the Le Pamplemousse album for Bocu Music is Ian Titchener -

himself a DJ." As far as I know we're the first over here to list BPM and the Gimmick of it is certainly helping the promotion", he admitted. "I think it'll become necessary soon - I haven't got a variable speed deck but I'm taking more notice of BPM's now. DJs generally seem to like the idea although everyone else seems a bit bemused to say the least. It's good because it saves people looking up the BPM in a chart."

But the fact remains that at present there are still only a small percentage of discotheque venues that will tolerate "continuous beats" disco music all night while it is felt that the art of segueing is taken out of deejaying when all the DJ has to do is refer to his BPM chart. Finally there's the fact that there appears to be several different methods of actually measuring BPM.

"The whole thing might fade - like skateboarding", considers Ian Titchener.

The *Music Week* Disco Chart will continue to be published without BPM listings.

## Polydor tour

Polydor have added further dates for their *Steppin' Out* disco tour, which is being co-ordinated by Theo Loyla. Promotional nights include Valentine's Day Celebration on the Thames (tonight 14), Weymouth Pavilion (16), Gaiety Bar, Blackpool (24), Bridge Country Club, Canterbury (March 5), Tiffany's, Kings Lynn (8), Metro, Brighton (14), Bo Jangles, Stevenage (17), Fusion, Aberdeen (24) and Hammersmith Odeon (April 8 with Radio Luxembourg).

## Lincoln plea

A Lincoln disco dealer-cum-school teacher is trying to form a Disco Jockeys' Association in the county.

Tony Parrish, who runs Tony's Record Shop at 30a Silver Street, Lincoln (Tel 0522 30292) would like to hear from any DJs interested in helping to try and put Lincoln on the DJ map.

## GQ's Disco Nights the hottest import

STILL THE hottest item around is GQ's *Disco Nights* (Rock Freaks), but as yet Arista still haven't scheduled the record for UK release. The record could gain further sales momentum by the latest "rock" wave of disco records including *Freak The Funk* (Rock) by the Fatback Band and East Coast's *The Rock* (Family). The dance of the same name is said to have been introduced by Ernie Isley at a recent concert. Another likely import hit is Lorraine Johnson's *Feed The Flame* (Prelude), a high energy, uptempo track, and *Everybody* (Get Dancing) from the Bombers on West End.

Other big import sellers are currently Lonnie Liston Smith, *Space Princess* (Columbia); Keith Barrow, *Turn Me Up* (Columbia); *Machine There But For The Grace Of God Go I* (RCA); *Sister Sledge, He's The Greatest Dancer* (Atlantic); *Mantus, Dance It Freestyle Rhythm* (SMI); *7th Wonder, My Love Ain't Never Been This Strong* (Parachute); *Gaz, Sing, Sing* (Salsoul); *Phreek, Have A Good Day* (Atlantic); *Lonnie Smith, Do It* (LIC); *Daddy-Dewdrop, Manu Manu* (TK); *Joe Bisso, parts 1, 2, 3, 4* (International).

Also coming into the shops are *The Glass Family's Crazy* (12" red vinyl on JDC), *Kleecer's Keep Your Body Working* (Atlantic) and two hot concept albums *Ultimate* by *Ultimate* and *Trocadero Bleu* *Citron* from *Alec R. Costandinos*, featuring 15:58 mins worth of instrumental disco on one side. Another French inspired album comes from the currently topical *Butterfly* label, with *St. Tropez' Belle De Jour*.

## News in brief

Pete Rogers is the new resident DJ at Granny's, Portsmouth, on Thursdays and Fridays ..... Trust House Forte DJ Stu Lowe, resident DJ at Summerlands Complex on the Isle of Man, now presenting *Manx Radio's Disco Show* Monday to Thursday from 6.30pm-10.00pm on 219m medium wave and 89m VHF as well as their Saturday *Golden Oldies* show from 10am-noon ..... Mick Jackson was in London last week for promotion purposes and RCA hope to bring in Evelyn *Champagne King* to help push *I Don't Know If It's Right* ..... EMI looking for crossover disco hit with *Honey's Superman Superman* - one of a spate of *Superman* singles. The Dominican born lady is delicious ..... first choice's US Top Ten Disco Hit *Hold Your Horses* was co-written by 40 year old Twyford, Berks lady, Kathleen Poppy, who's never been in a discotheque in her life.

## DISCO TOP 20

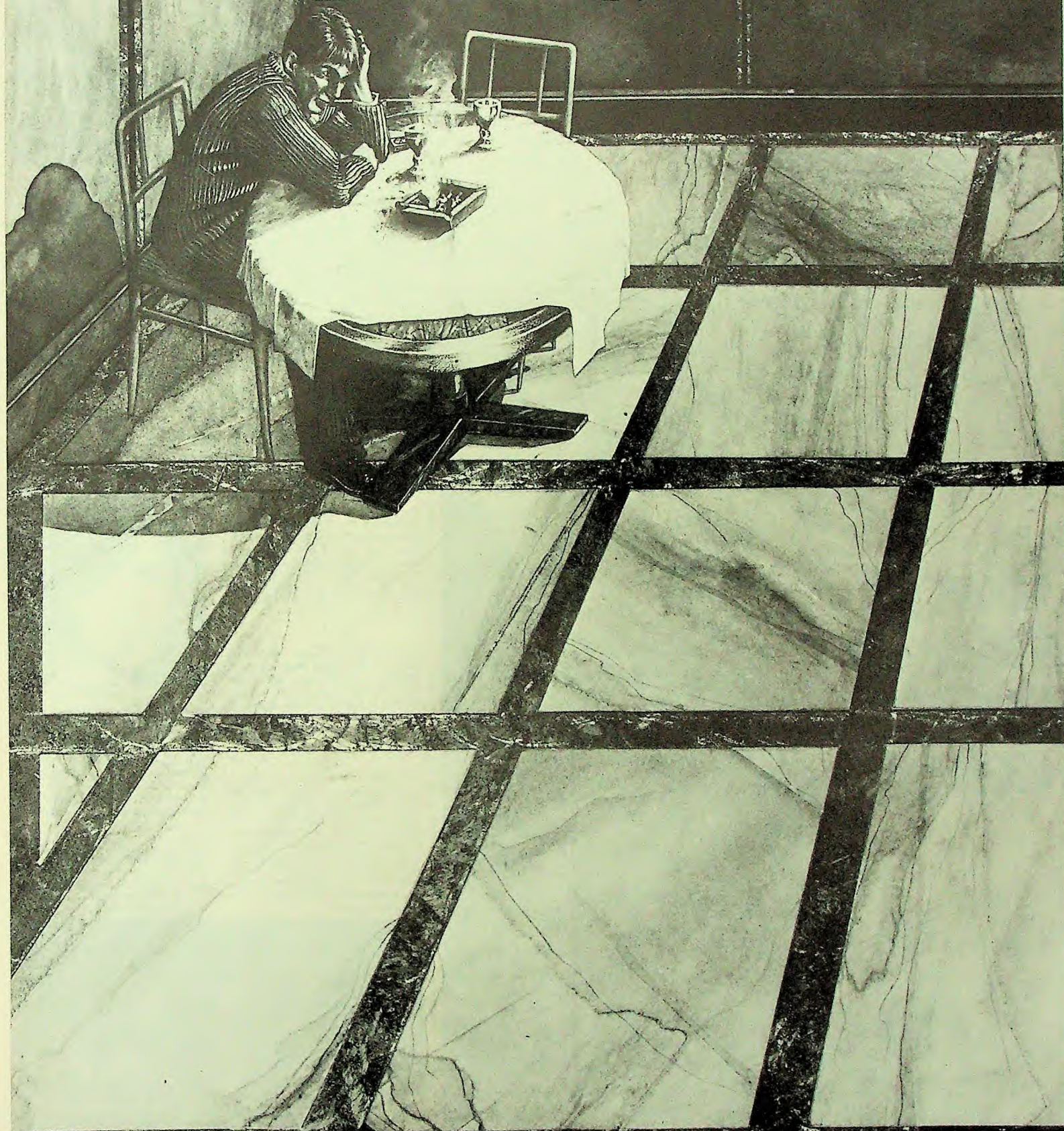
Compiled by Disco International for Music Week and based on returns from disco DJs throughout Britain.

- 1 (1) CONTACT, Edwin Starr (20th Century BTCL 2396)
- 2 (10) YOU BET YOUR LOVE, Herbie Hancock (CBS 7010)
- 3 (3) THIS IS IT, Dan Hartman (Blue Sky SKY 6999)
- 4 (2) KEEP ON DANCING, Gary's Gang (Columbia 3-10885)
- 5 (-) GET DOWN, Gene Chandler (20th Century BTC 1040)
- 6 (4) YMCA, Village People (Mercury 6007)
- 7 (-) I WILL SURVIVE, Gloria Gaynor (Polydor 2095 017)
- 8 (5) HEART OF GLASS, Blondie (Chrysalis CHS 2257)
- 9 (6) I'VE GOT MY MIND MADE UP (Salsoul 12SSOL 194)
- 10 (17) SEPTEMBER, Earth, Wind & Fire (CBS 6922)
- 11 (7) SIR DANCEALOT, (Polydor POSPX 17)
- 12 (9) HEAT OF THE BEAT, Roy Ayers & Wayne Henderson (Polydor POSPX 16)
- 13 (11) SHAKE YOUR GROOVE THING, Peaches & Herb (Polydor 2066 992)
- \*14 (-) CAN YOU FEEL THE FORCE, Real Thing (Pye 7NL 46147)
- 15 (12) CREAM, Gregg Diamond Bionic Boogie (Polydor POSPX 18)
- 16 (14) DON'T HOLD BACK, Chanson (Ariola ARO 140)
- 17 (-) QUE TAL AMERICA, Two Man Sound (Miracle MI-12)
- 18 (16) ONE NATION UNDER A GROOVE (Warner Bros K17246)
- 19 (-) YOU CAN DO IT, Dobie Gray (Infinity INFT 101)
- 20 (18) CHANGE, Zulema (London LHLU 10564)

\* Denotes Import



# 4KIDZ



**SCARED TO DANCE**  
THEIR NEW ALBUM OUT NOW ON VIRGIN RECORDS V2116



# TALENT

## Country Cousin: a capital chance for US acts

MAJOR AMERICAN and British rock and pop acts should count themselves lucky in that they are well catered for in London in such venues as Hammersmith Odeon and the Rainbow Theatre. And the middle-stream acts have the Music Machine, the recently-opened Venue and other places like the Marquee suitable to their respective talents. But what about those recording acts who neither fall into the pop or cabaret mould and yet find a distinct shortage of suitable places in the capital where they can display their musical talents?

They fall into the gap which Christopher Hunter, owner of the successful Country Cousin nightclub in Chelsea, is endeavouring to fill and it is a policy which has been extremely successful so far.

Acts like Annie Ross, America's Sylvia Syms (a protegee of the late Billie Holiday and one of Frank Sinatra's favourite singers), Barbara Cooke, Peter Allen, Libby Morris, Gotham and Britain's own Helen Shapiro and Hot Gossip, have all appeared in cabaret at the Country Cousin — and in some cases it has

been one of their first introductions to a British audience.

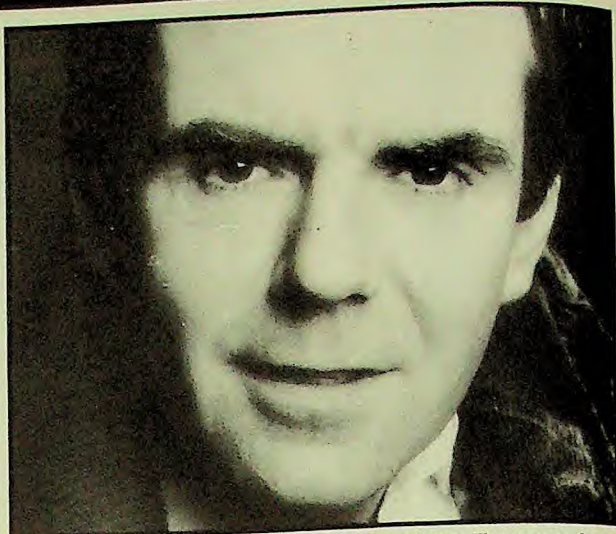
The Country Cousin is not, as its Kings Road address might suggest, an exclusive nightclub, but rather a venue where "quality" talent can be found. It is also becoming a gathering ground for record company representatives on the look-out for talent. Within days of Hawaiian-born Maurey Richards appearing in cabaret at the club he was being signed up by one of the major companies.

Christopher Hunter explains:

"When I started the Country Cousin a couple of years ago, the original idea was to give people a fun evening at a reasonable cost — which is still one of our main intentions of course. However, I began to realise that for a lot of artists, Americans in particular, there was no really suitable outlet for their talents in London and that is the gap we have tried to fill.

Edited  
by  
CHRIS WHITE

"We took a lot of chances with some of the acts we booked initially, but in most cases they were extremely successful and in fact they have returned to Country Cousin or will be returning.



"Annie Ross is a great jazz talent — but how often do you actually see her working in London?" he says. "In the same way, Sylvia Syms, who has made many albums during the last 20 years (her most recent is *She Loves To Hear The Music on A & M*) had not played in front of a London audience for 12 years and even then her last appearances were one of the best-kept secrets of the time. Sylvia appeared at Country Cousin with great success, and she's booked to return in October."

Artists at the club usually appear twice nightly six nights a week. But on Sunday lunch-times and Monday

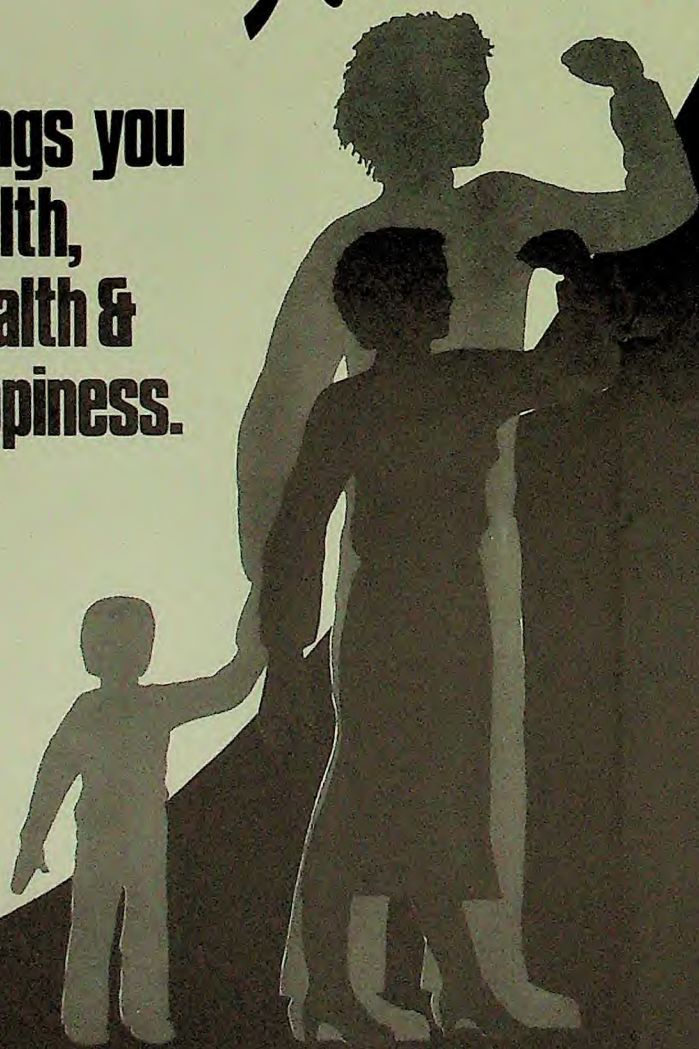
evenings Hunter likes to experiment with various acts and artists. "If the audience response is good, then often the act is booked for a longer period in the near future. It gives us a chance to judge audience response and reaction and whether the act is suitable for Country Cousin."

Hunter and his assistant, Cherry Brown, frequently visit the States in the search for talent to present at the club. "We are not adverse to booking British talent, but when you look around there aren't all that many domestic acts which are suitable for a place like Country Cousin," he says.

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Wealth &  
Happiness.



New album out now on Virgin's Front Line. FL1035

Distributed by CBS. 01 960 2155

## News in brief

THE STYLISTICS return to Britain during April for a lengthy concert and cabaret tour which will include two appearances at the London Palladium on April 29 and the Hammersmith Odeon on May 19. Promoter is Kennedy Street Enterprises, of Manchester. Other towns and cities in which the group will be playing are Birmingham, Manchester, Oxford and Brighton.

\*\*\*

CURRENTLY IN the chart with their sixth hit single, Darts are set to embark upon another nationwide tour. It will take in 19 venues, starting at Kent University this week (15) and culminating with a gig at the Rainbow in North London on March 10.

\*\*\*

THE GERMAN organ virtuoso Klaus Wunderlich starts an 18-date tour during March which will include a concert at the Royal Festival Hall on March 24. In recent years Wunderlich has clocked up worldwide sales of nearly 20 million units from over 60 album releases and he has received 12 gold discs and one gold cassette.

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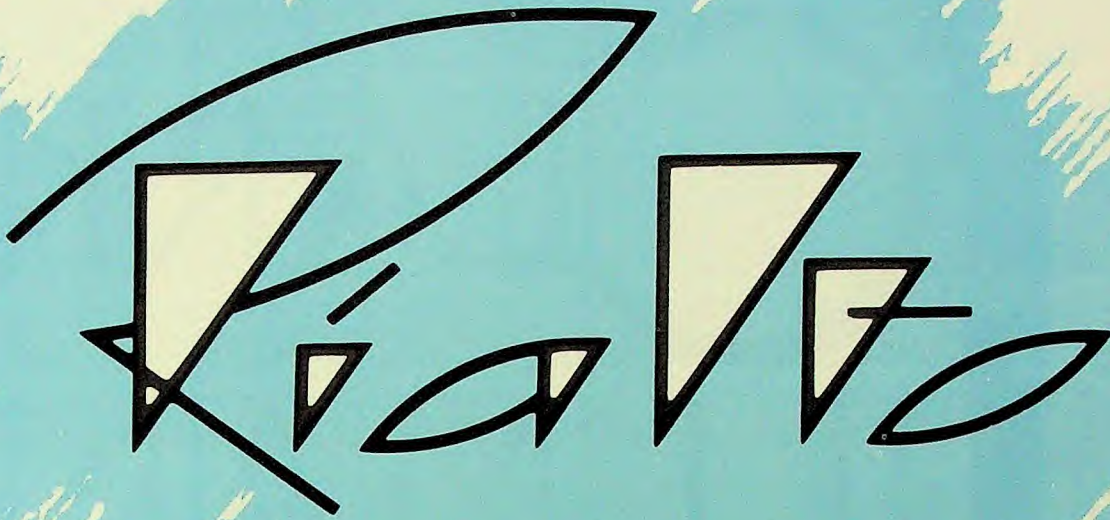
HOLLAND NEW wave group Gruppo Sportivo embark on a UK tour this week which runs through until early March. A new single, PS 78, taken from the album, *Back To 78*, was recently released by CBS.



AFTER AN absence from the recording scene of nearly two years, Dana has completed her third album for GTO, scheduled for release during April. Also scheduled is a single, *Something's Cookin' In The Kitchen* written by Dave Jordan and produced by Barry Blue, with vocal arrangements by Rod Temperton, Heatwave's composer and arranger.



SWINGLE II are to undertake a nationwide tour throughout February, playing major towns from the southern part of England to North Scotland. Coinciding with the dates, the group's seventh album for CBS, called *No Time To Talk*, produced by Ward Swingle, is released. After completing their British tour, Swingle II will visit the US and Canada.



Rialto

*"Young 'N' Russian"*

*The Korgis*

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Friday 16  
Saturday 17  
February

their new album

 **McGUINN, CLARK  
& HILLMAN EST 11910**  
Capitol Records & Tapes.

# MUSIC WEEK

# ALBUMS CHART

# TOP 75

ALBUMS

## WEEK ENDING FEBRUARY 17 1979

1	3	PARALLEL LINES Blondie	Chrysalis CDL 1192
2	1	ACTION REPLAY Various	K-Tel NE 1040
3	NEW	SPIRITS HAVING FLOWN Bee Gees	RSD RSBG 001
4	4	ARMED FORCES Elvis Costello and The Attractions	Radar RAD 14
5	2	DON'T WALK - BOOGIE Various	EMI EMTV 13
6	5	NEW BOOTS AND PANTIES Ian Dury and The Blockheads	Siff SEEZ 4
7	6	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	CBS 83284
8	20	MARTY ROBBINS COLLECTION Marty Robbins	Lotus WH 5009
9	8	WINGS GREATEST Wings	Parlophone PCTC 256
10	7	STRANGERS IN THE NIGHT UFO	Chrysalis CJT 5
11	11	EQUINOXE Jean Michel Jarre	Polydor POLD 5007
12	18	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100
13	9	BLONDES HAVE MORE FUN Rod Stewart	Riva RVL P 8
14	12	EVEN NOW Barry Manilow	Arista SPART 1047
15	23	CEST CHIC Chic	Atlantic K 50565
16	13	GREASE Original Soundtrack	RSD RSD 2001
17	36	20 GOLDEN GREATS Neil Diamond	MCA EMTV 14
35	39	PLASTIC LETTERS Blondie	Chrysalis CHR 1166
36	-	EVITA Original London Cast	MCA MCG 3527
37	25	BAT OUT OF HELL Meat Loaf	Epic/Cleveland International EPC 82419
38	31	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway	Red Seal RL 25163
39	42	JAZZ Queen	EMI EMA 788
40	26	EMOTIONS Various	K-Tel NE 1035
41	49	GERM FREE ADOLESCENTS X Ray Spex	EMI INT. INS 3023
42	47	CLASSIC ROCK London Symphony Orchestra	K-Tel ONE 1009
43	38	LIVE Manhattan Transfer	Atlantic K 50540
44	33	TONIC FOR THE TROOPS Boontown Rats	Ensign ENVY 3
45	40	GREATEST HITS Commodores	Motown STML 12100
46	61	BARRY WHITE THE MAN Barry White	20th Century BT 571
47	52	A LEGENDARY PERFORMER VOL. 3 Elvis Presley	RCA PL 13082
48	54	GIVE EM ENOUGH ROPE The Clash	CBS 82431
49	67	CLASSIC ROCK - THE SECOND MOVEMENT London Symphony Orchestra	K-Tel NE 1039
50	69	NO MEAN CITY Nazareth	Mountain TOPS 123
51	-	THE BEST OF JASPER CARROTT Jasper Carrott	DJM DJF 20549
52	37	MIDNIGHT HUSTLE Various	K-Tel NE 1037
53	44	BABYLON BY BUS Bob Marley & The Wailers	Island ISLD 11
54	57	THE ALBUM Abba	Epic EPC 86052
55	46	RUMOURS Fleetwood Mac	Warner Brothers K 56344
56	-	ONE NATION UNDER A GROOVE Funkadelic	Warner Brothers K 56539
57	70	THE STRANGER Billy Joel	CBS 82311
58	63	BACKLESS Eric Clapton	RSD RSD 5001

Neil Ardley

Harmony Of The Spheres

"... Mysterious and Dramatic ..."

As seen on I.T.V.

DECCA TXSR 133 (Also on tape.)

CRUSADER

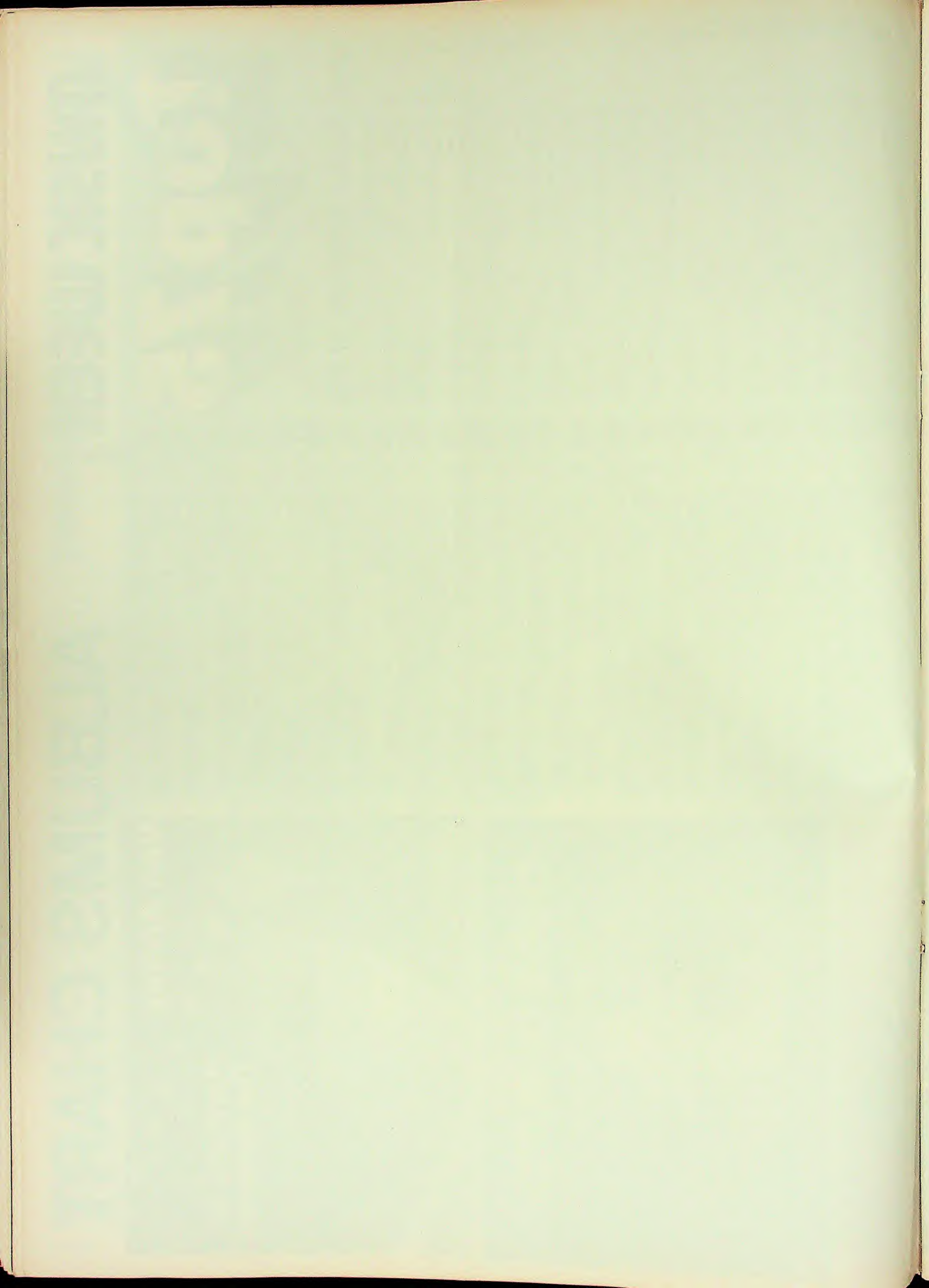
CHRIS De BURGH

CHRIS De BURGH

The new album

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ATTENTION



# DEALER GUIDE TO AIRPLAY ACTION

## Radio 1

### RADIO ONE FEATURED FORTY

AIN'T LOVE A BITCH — Rod Stewart (Riva 18)  
 AIN'T THAT ENOUGH FOR YOU — John Davis & The Monster Orchestra (Miracle M2)  
 ANOTHER SHIPWRECK — Andy Bowen (EMI 2909)  
 AI ON THE JUKE BOX — Dave Edmunds (Swan Song SSK 19417)  
 BLUE MORNING BLUE DAY — Foreigner (Atlantic K 11236)  
 CHIQUITITA — Abba (Epic EPC 7030)  
 DON'T STOP ME NOW — Queen (EMI 2910)  
 DON'T STOP THE MUSIC — New Seekers (CBS 7040)  
 EVERY TIME I THINK OF YOU — Babys (Chrysalis CHS 2279)  
 EVERY WHICH WAY BUT LOOSE — Eddie Rabbitt (Elektra K 12331)  
 FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)  
 GET DOWN — Gene Chandler (20th Century BTC 1040)  
 GET IT — Darts (Magnet MAG 140)  
 HEART OF GLASS — Blondie (Chrysalis CHS 2275)  
 HEAVEN KNOWS — Donna Summer (Casablanca CAN 141)  
 HOLD THE LINE — Toto (CBS 6748)  
 HONEY I'M LOST — Dooleys (GTO GT 240)  
 I WAS MADE FOR DANCIN' — Leif Garrett (Atlantic K 11202)  
 I WILL SURVIVE — Gloria Gaynor (Polydor 2059 017)  
 JUST WHAT I NEEDED — Cars (Elektra K 12312)  
 KEEP ON DANCIN' — Gary's Gang (CBS 7109)  
 LUCKY NUMBER — Lene Lovich (Stiff BUY 42)  
 MAY THE SUN SHINE — Nazareth (Mountain NAZ 3)  
 MILK AND ALCOHOL — Dr. Feelgood (United Artists UP 36468)  
 OLIVER'S ARMY — Elvis Costello & The Attractions (Radar ADA 31)  
 (OUR LOVE) DON'T THROW IT ALL AWAY — Andy Gibb (RSO 26)  
 SHAKE IT — Ian Matthews (Rockburgh ROCS 2059)  
 SINCE YOU'VE BEEN GONE — Clout (Carrere CAR 101)  
 STOP YOUR SOBBING — Pretenders (Real ARE 6)  
 THE CAPTAIN OF YOUR SHIP — Bette Bright & The Illuminations (Radar ADA 21)  
 THE SOUND OF THE SUBURBS — Members (Virgin VS 242)  
 THIS IS IT — Dan Hartman (CBS 6999)  
 TRAGEDY — Bee Gees (RSO 27)  
 WEEKEND — Mick Jackson (Atlantic K 11224)  
 WE'VE GOT TONITE — Bob Seger (Capitol CL 16028)  
 WHAT A FOOL BELIEVES — Doobie Brothers (Atlantic K 17314)  
 WOMAN IN LOVE — Three Degrees (Ariola ARO 141)  
 YOU ANGEL YOU — Manfred Mann's Earth Band (Bronze BRO 68)  
 YOU BET YOUR LOVE — Herbie Hancock (CBS 7010)  
 YOU CAN DO IT — Dobie Gray (Infinity INF 101)

### RECORDS OF THE WEEK

Dave Lee Travis: CAN YOU FEEL THE FORCE — Real Thing (Pye 7N 46147)  
 Simon Bates: THE BRISTOL STOMP — Late Show (Decca F 13822)  
 Paul Burnett: LUCKY NUMBER — Lene Lovich (Stiff BUY 42)  
 Tony Blackburn: ANOTHER LONELY MAN — Patrick Juvet (Casablanca CAN 142)  
 Kid Jensen: NATALIA — Van Morrison (Warner Brothers K 17322)

## Radio 2

### ALBUM OF THE WEEK

20 GOLDEN GREATS — Doris Day (CBS/Warwick PR 5053)

## Luxembourg

### BULLETS

STELLAR FUNGK — Slave (Cotillion LV 12)  
 COME ON AND DANCE WITH ME — Willie Hutch (Warner Brothers LV 10)  
 SAVE SOME FOR THE CHILDREN — Howard Kenny (Warner Brothers LV 15)  
 WEEKEND — Phfeek (Atlantic LV 11)  
 AMERICAN GENERATION — Ritchie Family (Mercury 6007 199)  
 WHAT A FOOL BELIEVES — Doobie Brothers (Atlantic K 17314)  
 J-J-JULIE — Gordon & Julie (Pogo POG 003)  
 OLIVER'S ARMY — Elvis Costello & the Attractions (Radar ADA 31)  
 GET IT — Darts (Magnet MAG 140)  
 LUCKY STAR — Odyssey (RCA PB 1444)  
 POPS, WE LOVE YOU — Diana Ross/Marvin Gaye / Smokey Robinson / Stevie Wonder (Motown TMG 1136)  
 YOU ANGEL YOU — Manfred Mann's Earth Band (Bronze BRO 68)  
 HONEY I'M LOST — Dooleys (GTO GT 242)  
 HOLD THE LINE — Toto (CBS 6784)  
 CHIQUITITA — Abba (Epic EPC 7030)

## TOP ADD ONS

- 1 FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047) PR, C, BR, D, F, S, TV, RT, O, V, Mr, Md, Bb, W.
- 2 PAINTER MAN — Boney M (Atlantic/Hansa K 11255) CR, PR, C, BR, RC, M, H, F, So, O, V, SC.
- 3 LUCKY NUMBER — Lene Lovich (Stiff BUY 42) R1, RL, C, BR, RC, M, H, S, RT.
- 4 YOU ANGEL YOU — Manfred Mann's Earth Band (Bronze BRO 68) RL, C, M, H, F, S, V.
- 5 THE GAMBLER — Kenny Rogers (United Artists UP 36490) PR, C, BR, RC, RT, SC.
- 5= CAN YOU FEEL THE FORCE? — Real Thing (Pye 7N 46147) R1, RL, C, RC, O, V.
- 5= LOTTA LOVE — Nicolette Larson (Warner Brothers K 17303) RC, M, F, S, V, W.

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

MAY THE SUN SHINE — Nazareth (Mountain NAZ 3)  
 ANOTHER SHIPWRECK — Andy Bowen (EMI 2906)  
 SING SING — Gaz (Salsoul SSOL 116)  
 LUCKY NUMBER — Lene Lovich (Stiff BUY 42)  
 ATLANTIC AVENUE — Average White Band (RCA XB 1060)  
 THE DEVIL SENT YOU TO LOREDO — Baccara (RCA PB 5611)

### POWER PLAY

CAN YOU FEEL THE FORCE? — Real Thing (Pye 7N 46147)

### TWIN SPIN

INDEPENDENT MAN — Roberta Flack (Atlantic K 11238)

## Beacon Radio

WOLVERHAMPTON/  
BLACK COUNTRY

### ADD ONS

OLIVER'S ARMY — Elvis Costello & The Attractions (Radar ADA 31)  
 CONTACT — Edwin Starr (20th Century BTC 2396)  
 BAT OUT OF HELL — Meat Loaf (Epic EPC 7018)  
 QUE TAL AMERICA — Two Man Sound (Miracle M1)  
 GET IT — Darts (Magnet MAG 140)  
 HEAVEN KNOWS — Donna Summer (Casablanca CAN 141)  
 ANOTHER SHIPWRECK — Andy Bowen (EMI 2906)  
 SINCE YOU'VE BEEN GONE — Clout (Carrere CAR 101)  
 DON'T STOP THE MUSIC — New Seekers (CBS 7040)  
 DANCIN' SHOES — Nigel Olsson (Bang 14)  
 MEDIA MESSIAH — Eddie & The Hot Rods (Island WIP 6464)  
 AMERICAN GENERATION — Ritchie Family (Mercury 6007 188)  
 WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR? — Crystal Gayle (United Artists UP 36494)  
 HERE COMES THE NIGHT — Nick Gilder (Chrysalis CHS 2264)

## BRMB

BIRMINGHAM

### ADD ONS

I WILL SURVIVE — Gloria Gaynor (Polydor 2059 017)  
 STOP YOUR SOBBING — Pretenders (Real ARE 6)  
 HOLD THE LINE — Toto (CBS 6784)  
 PAINTER MAN — Boney M (Atlantic/Hansa K 11255)  
 EVERY TIME I THINK OF YOU — Babys (Chrysalis CHS 2279)  
 CLOG DANCE — Violinski (Jet 136)  
 TRAGEDY — Bee Gees (RSO 27)  
 ANOTHER LONELY MAN — Patrick Juvet (Casablanca CAN 142)  
 LUCKY NUMBER — Lene Lovich (Stiff BUY 42)  
 THE BRISTOL STOMP — Late Show (Decca F 13822)  
 ANOTHER SHIPWRECK — Andy Bowen (EMI 2906)  
 FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)  
 DUKE OF EARL — Five Sapphires (Warner Brothers K 17307)  
 CRAZY LOVE — Poco (ABC 4240)  
 THE GAMBLER — Kenny Rogers (United Artists UP 36490)

## Capital Radio

LONDON

### CLIMBERS

PAINTER MAN — Boney M (Atlantic/Hansa K 11255)  
 MONEY IN MY POCKET — Dennis Brown (Lightning LIG 554)  
 HAVEN'T WE COME A LONG WAY — Eric Carmen (Arista 235)  
 SINCE YOU'VE BEEN GONE — Clout (Carrere CAR 101)  
 I LIVE IN THE CITY — Melanie Harrold (DJM DJS 10893)

### HIT PICKS

Roger Blyth: BABY OF MINE — Alan Price (Jet 135)  
 David Lincoln: LOTTA LOVE — Nicolette Larson (Warner Brothers K 17303)  
 Phil Easton: ROCK 'N' ROLL FANTASY — Bad Company (Swan Song SSK 19416)  
 Johnny Jason: AIN'T NO SUNSHINE — Jimmy Lindsay (Gemtoby GEMS 1)  
 Dave Eastwood: LOVE KEEPS GETTING STRONGER EVERYDAY — Neil Sedaka (Polydor 2059 084)  
 Norman Thomas: POPS, WE LOVE YOU — Diana Ross/Marvin Gaye / Smokey Robinson / Stevie Wonder (Motown TMG 1136)

### ADD ONS

SOUL MAN — Blues Brothers (Atlantic K 11244)  
 CAN YOU FEEL THE FORCE? — Real Thing (Pye 7N 46147)  
 BLUE MORNING BLUE DAY — Foreigner (Atlantic K 11236)  
 THE GAMBLER — Kenny Rogers (United Artists UP 36490)  
 PAINTER MAN — Boney M (Atlantic/Hansa K 11255)  
 DON'T STOP THE MUSIC — New Seekers (CBS 7040)  
 GET DOWN — Gene Chandler (20th Century BTC 1040)  
 STEPPIN' OUT — Osmonds (Mercury 6167 761)  
 SINCE YOU'VE BEEN GONE — Clout (Carrere VAR 101)  
 LUCKY NUMBER — Lene Lovich (Stiff BUY 42)  
 SHAKE YOUR GROOVE THING — Peaches & Herb (Polydor 2066 992)

## Radio Clyde

GLASGOW

### HIT PICKS

Dave Marshall: MOVE ON OVER — Catherine Howe (Ariola ARO 143)  
 Jeff Cooper: FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)  
 Richard Park: SOUL MAN — Blues Brothers (Atlantic K 11244)  
 Bil Smith: FIFTY FOUR — Sea Level (Capricorn POSP 28)  
 Dave Jamieson: GET UP AND DANCE — Steve Gibbons Band (Polydor POSP 15)  
 Tim Stevens: HOW BEAUTIFUL — Hugh Nicholson (Rocket XPRES 7)  
 Dougie Donnelly: YOU ANGEL YOU — Manfred Mann's Earth Band (Bronze BRO 68)

### CURRENT CHOICE

KEEP ON DANCIN' — Gary's Gang (CBS 7109)

### ADD ONS

PAINTER MAN — Boney M (Atlantic/Hansa K 11255)  
 I DON'T KNOW IF IT'S RIGHT — Evelyn 'Champagne' King (RCA PB 1386)  
 THE GAMBLER — Kenny Rogers (United Artists UP 36400)  
 WHAT A FOOL BELIEVES — Doobie Brothers (Warner Brothers K 17314)  
 LUCKY NUMBER — Lene Lovich (Stiff BUY 42)  
 CAN YOU FEEL THE FORCE? — Real Thing (Pye 7N 46147)

## Downtown Radio

BELFAST

### HIT PICKS

John, Paul: JUST WHAT I NEEDED — The Cars (Elektra K 12312)  
 Trevor Campbell: AI ON THE JUKE BOX — Dave Edmunds (Swan Song SSK 19417)  
 Candy Devine: LUCKY STAR — Odyssey (RCA PB 1444)  
 Michael Henderson: SINCE YOU'VE BEEN GONE — Clout (Carrere CAR 101)  
 Eddie West: LOLA — Rubettes (Polydor 2059 088)  
 Lynda Jayne: FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)

### ADD ONS

WHAT A FOOL BELIEVES — Doobie Brothers (Warner Brothers K 17314)  
 THE POWER OF GOLD — Dan Fogelberg/Tim Wiesberg (Epic EPC 6905)  
 ANOTHER LONELY MAN — Patrick Juvet (Casablanca CAN 142)  
 STOP YOUR SOBBING — Pretenders (Real ARE 6)

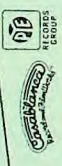
# MUSIC WEEK

## Patrick Juvet

A NEW SINGLE  
FROM HIS LATEST ALBUM  
'GOT A FEELING' CAL 2028



## Another Lonely Man



RECORDS

CAN 142

A TONY BLACKBURN RECORD OF THE WEEK

# next in LINE

"I Want Nobody But You"	K17312	
"Just What I Needed"	K12312	
"The Captain Of Your Ship"	ADA 21	
BETTE BRIGHT & THE ILLUMINATIONS		
"J-J-Julie (Yippe Yula)"	POG 004	
JULIE & GORDON	<b>Pogo</b>	

# THE BABYS

The New Artist's Smash Single

# SINGLES CHART

# TOP 75

## SINGLES

WEEK ENDING FEBRUARY 17 1979

1	HEART OF GLASS Blondie	●	Chrysalis CHS 2275
2	CHIQUITITA Abba	●	Epic EPC 7030
3	WOMAN IN LOVE Three Degrees	○	Ariola ARO 141
4	I WAS MADE FOR DANCIN' Leif Garrett	○	Scotti Brothers/Atlantic K 11202
5	DON'T CRY FOR ME ARGENTINA Shadows		EMI 2890
6	CONTACT Edwin Starr		20th Century BTC 2396
7	TRAGEDY Bee Gees		RSO 27
8	HIT ME WITH YOUR RHYTHM STICK Ian Dury & The Blockheads	●	Stiff BUY 38
9	MILK AND ALCOHOL Dr. Feelgood		United Artists UP 36468
10	CAR 67 Driver 67	○	Logo GO 336
11	KING ROCKER Generation X		Chrysalis CHS 2261
12	MY LIFE Billy Joel		CBS 6821
13	OLIVER'S ARMY Elvis Costello & The Attractions		Radar ADA 31
14	SEPTEMBER Earth Wind & Fire	○	CBS 6922
15	TAKE ON THE WORLD Judias Priest		CBS 6915
16	A LITTLE MORE LOVE Olivia Newton-John	○	EMI 2879
17	COOL MEDITATION Third World		Inland WIP 6469

35	41	DOCTOR DOCTOR UFO	Chrysalis CHS 2287
36	28	LE FREAK Chic	Atlantic K 11209
37	34	BAT OUT OF HELL Meat Loaf	Epic EPC 7018
38	44	DON'T STOP ME NOW Queen	EMI 2910
39	NEW	BABY OF MINE/JUST FOR YOU Alan Price	Jet 135
40	33	DESIRE ME Doll	Beggars Banquet BEG 11
41	42	WE'VE GOT TONITE Bob Seger	Capitol CL 16028
42	22	ONE NATION UNDER A GROOVE Funkadelic	Warner Brothers K 17246
43	39	DESTINY Jacksons	Epic EPC 6983
44	37	YOU BET YOUR LOVE Herbie Hancock	CBS 7010
45	43	SIRDANCEALOT Olympic Runners	Polydor POSP 17
46	60	STOP YOUR SOBBING Pretenders	Real ARE 6
47	58	WEEKEND Mick Jackson	Atlantic K 11224
48	NEW	HEAVEN KNOWS Donna Summer	Casablanca CAN 141
49	62	HOLD THE LINE Toto	CBS 6784
50	NEW	INTO THE VALLEY Skids	Virgin VS 241
51	55	I'M IN LOVE Rose Royce	Whitfield K 17291
52	NEW	WHAT A FOOL BELIEVES Doobie Brothers	Warner Brothers K 17314
53	46	QUE TAL AMERICA Two Man Sound	Miracle M1
54	73	HONEY I'M LOST Dooleys	GTO GT 242
55	53	EVERY WHICH WAY BUT LOOSE Eddie Rabbitt	Elektra K 12331
56	NEW	JUST WHAT I NEEDED Cars	Elektra K 12312
57	59	GET OVER YOU Undertones	Sire SIR 4010
58	51	GOT MY MIND MADE UP Instant Funk	Salsoul SSOL 114



LIBRARY OF THE UNIVERSITY OF TORONTO

1954

1954



**TO VHTU SC IJINIS**

**ABRIL JISIMU**

**EXPERIMENTAL  
MONTAGE  
FILM**



**DAVA**

**ER**



THE DORCHESTER HOTEL



# AWARDS

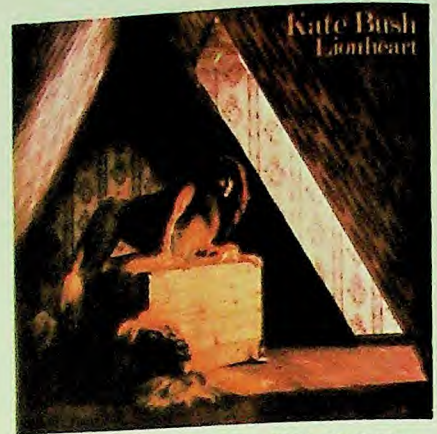
Full Price Pop



IF YOU CAN'T STAND THE HEAT, Status Quo. Vertigo. Designer: Hothhouse



ESQUIRE, Charles Aznavour. EMI Records, LRD Division. Designer: Peter Shepherd.



LIONHEART, Kate Bush. EMI. Designer: Gered Mankowitz/Richard Gray.

Mid Price & TV



LILLIE, Decca. Designer: Terry Griffiths.

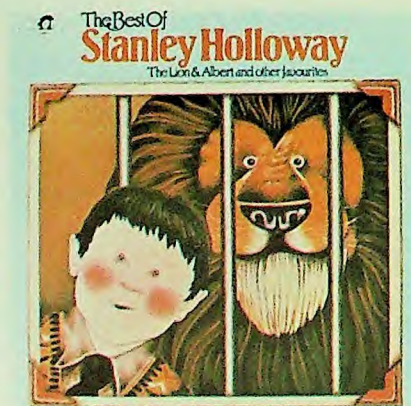


THE SINGLES 1974-1978, The Carpenters. A & M. Designer: David Tyrell.

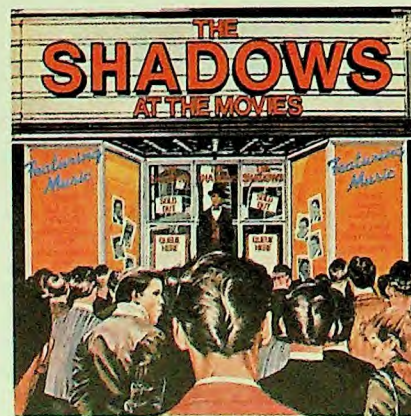


ONE HIT WONDERS, Warwick. Designer: John Farley.

Budget



THE BEST OF STANLEY HOLLOWAY. EMI Records (UK) MOR Division. Designer: Caroline Holden.

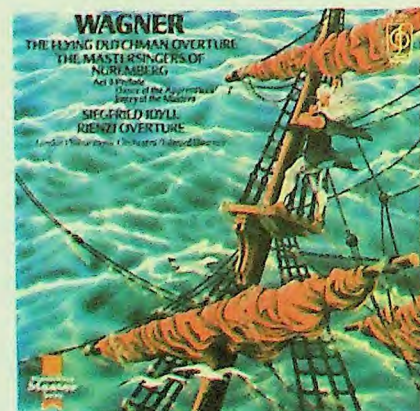


THE SHADOWS AT THE MOVIES. Music For Pleasure. Designer: David Wharin.

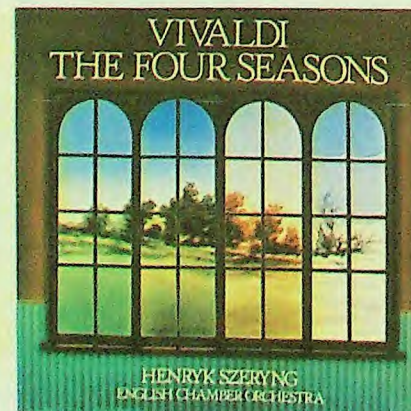


THE FLORAL DANCE, Brighthouse and Rastrick Band. Pickwick. Designer: Adrian Saughnessy.

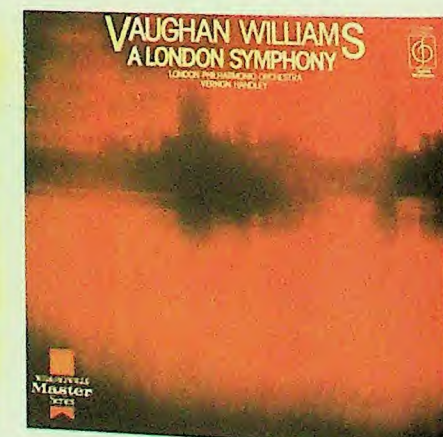
Classical



THE FLYING DUTCHMAN Overture, Wagner. Music For Pleasure. Designer: David Wharin.



FOUR SEASONS, Vivaldi. Phonogram. Designer: Chris Moore.



A LONDON SYMPHONY, Vaughan Williams. Music For Pleasure. Designer: David Wharin.

# CHART PERFORMANCE SURVEY 1978

## SINGLES

## ALBUMS

### TOP FEMALE ARTISTS

- 1 DONNA SUMMER
- 2 KATE BUSH
- 3 CRYSTAL GAYLE
- 4 RUBY WINTERS
- 5 ELKIE BROOKS
- 6 YVONNE ELLIMAN
- 7 SUZI QUATRO
- 8 OLIVIA NEWTON-JOHN
- 9 EVELYN CHAMPAGNE KING
- 10 DEE D. JACKSON

### TOP MALE ARTISTS

- 1 ANDREW GOLD
- 2 ROD STEWART
- 3 SYLVESTER
- 4 JOHN TRAVOLTA
- 5 DEAN FRIEDMAN
- 6 JAMES GALWAY
- 7 LEO SAYER
- 8 PLASTIC BERTRAND
- 9 ELTON JOHN

### TOP GROUPS

- 1 ABBA
- 2 ELECTRIC LIGHT ORCHESTRA
- 3 FLEETWOOD MAC
- 4 IAN DURY & THE BLOCKHEADS
- 5 BOB MARLEY & THE WAILERS
- 6 MANHATTAN TRANSFER
- 7 GENESIS
- 8 BLONDIE
- 9 DARTS
- 10 BONEY M

### TOP PRODUCERS

- 1 B. ANDERSSON/B. ULVAEUS
- 2 JEFF LYNNE
- 3 FLETTWOOD MAC/DASHUT CAILLAT
- 4 JENNER/LATHAM/WALTON
- 5 ANDREW POWELL
- 6 BOB MARLEY & THE WAILERS
- 7 DAVID HENTSCHEL
- 8 T. BOYCE/R. HARTLEY
- 9 MARTIN RUSHENT
- 10 FRANK FARIAN

### TOP GROUPS

- 1 BONEY M
- 2 JOHN TRAVOLTA/OLIVIA NEWTON-JOHN
- 3 DARTS
- 4 BEE GEES
- 5 BOOMTOWN RATS
- 6 BLONDIE
- 7 FATHER ABRAHAM & THE SMURFS
- 8 SHOWADDYWADDY
- 9 ELECTRIC LIGHT ORCHESTRA
- 10 ROSE ROYCE

### INDIVIDUAL PUBLISHERS

- 1 WARNER BROTHERS
- 2 CARLIN
- 3 EMI MUSIC
- 4 RSO/CHAPPELL
- 5 CHAPPELL
- 6 HEATH LEVY
- 7 CHINNICHAP/RAK
- 8 FAMOUS CHAPPELL
- 9 BURLINGTON
- 10 ATV MUSIC

### TOP FEMALE ARTISTS

- 1 KATE BUSH
- 2 DONNA SUMMER
- 3 RITA COOLIDGE
- 4 LENA MARTELL
- 5 SHIRLEY BASSEY
- 6 TAMMY WYNETTE
- 7 CRYSTAL GAYLE
- 8 ELKIE BROOKS
- 9 JOAN ARMATRADING
- 10 OLIVIA NEWTON-JOHN

### TOP MALE ARTISTS

- 1 DON WILLIAMS
- 2 JOHNNY MATHIS
- 3 NAT KING COLE
- 4 ROD STEWART
- 5 GERRY RAFFERTY
- 6 BOB DYLAN
- 7 ANDY WILLIAMS
- 8 LEO SAYER
- 9 BILLY JOEL
- 10 ANDREW LLOYD WEBBER

### TOP PRODUCERS

- 1 MIKE CHAPMAN
- 2 FRANK FARIAN
- 3 B. GIBB/RICHARDSON/GALUTEN
- 4 ROBERT JOHN LANGE
- 5 T. BOYCE/R. HARTLEY
- 6 MARTIN RUSHENT
- 7 JOHN FARRAR
- 8 GAMBLE/HUFF
- 9 SHOWADDYWADDY
- 10 JEFF LYNNE

### CORPORATE PUBLISHERS

- 1 CHAPPELL
- 2 CARLIN
- 3 EMI MUSIC
- 4 WARNER BROTHERS
- 5 ATV MUSIC
- 6 HEATH LEVY
- 7 UNITED ARTISTS
- 8 RAK
- 9 ISLAND
- 10 APRIL

### TOP SELLING ALBUMS January to December 1978

- |  |   |
|--|---|
| 1 SATURDAY NIGHT FEVER, Various, RSO                   | EMI   |
| 2 GREASE O.S.T., RSO                                   | 12 AND THEN THERE WERE THREE, Genesis, Charisma   |
| 3 THE ALBUM, Abba, Epic                                | 13 CLASSIC ROCK, London Symphony Orchestra, K-tel |
| 4 NIGHTFLIGHT TO VENUS, Boney M, Atlantic/Hansa        | 14 NEW BOOTS AND PANTIES, Ian Dury, Stiff         |
| 5 20 GOLDEN GREATS, Nat King Cole, Capitol             | 15 LIVE AND DANGEROUS, Thin Lizzy, Vertigo        |
| 6 RUMOURS, Fleetwood Mac, Warner Bros                  | 16 REFLECTIONS, Andy Williams, CBS                |
| 7 OUT OF THE BLUE, Electric Light Orchestra, Jet       | 17 THE SOUND OF BREAD, Bread, Elektra             |
| 8 WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS | 18 SINGLES 1974-78, The Carpenters, A & M         |
| 9 IMAGES, Don Williams, K-tel                          | 19 STREET LEGAL, Bob Dylan, CBS                   |
| 10 20 GOLDEN GREATS, Buddy Holly and the Crickets, MCA | 20 TONIC FOR THE TROOPS, Boomtown Rats, Ensign    |
| 11 THE KICK INSIDE, Kate Bush,                         |   |

### TOP MISC/ SOUNDTRACKS

- 1 SATURDAY NIGHT FEVER
- 2 GREASE
- 3 WAR OF THE WORLDS
- 4 THE STUD
- 5 BIG WHEELS OF MOTOWN
- 6 FEELINGS
- 7 DISCO FEVER
- 8 PENNIES FROM HEAVEN
- 9 EMOTIONS
- 10 FONZIES FAVOURITES

### TOP SINGLES

- 1 RIVERS OF BABYLON/BROWN GIRL IN THE RING, Boney M, Atlantic/Hansa
- 2 YOU'RE THE ONE THAT I WANT, Olivia Newton-John & John Travolta, RSO
- 3 SUMMER NIGHTS, John Travolta - Olivia Newton-John, RSO
- 4 THREE TIMES A LADY, Commodores, Tamla Motown
- 5 SMURF SONG, Father Abraham, Decca
- 6 MARY'S BOY CHILD, Boney M, Atlantic/Hansa
- 7 NIGHT FEVER, Bee Gees, RSO
- 8 RAT TRAP, Boomtown Rats, Ensign
- 9 TAKE A CHANCE ON ME, Abba, Epic
- 10 MATCHSTALK MEN AND MATCHSTALK CATS & DOGS, Brian and Michael, Pye

### TOP WRITERS

- 1 GIBB BROTHERS
- 2 MIKE CHAPMAN/NICKY CHINN
- 3 JOHN FARRAR
- 4 FARIAN/REYAM
- 5 JEFF LYNNE
- 6 KARTNER/LINLEE
- 7 NORMAN WHITFIELD
- 8 PERSEY/PARSON
- 9 GAMBLE/HUFF
- 10 BARRY GIBB

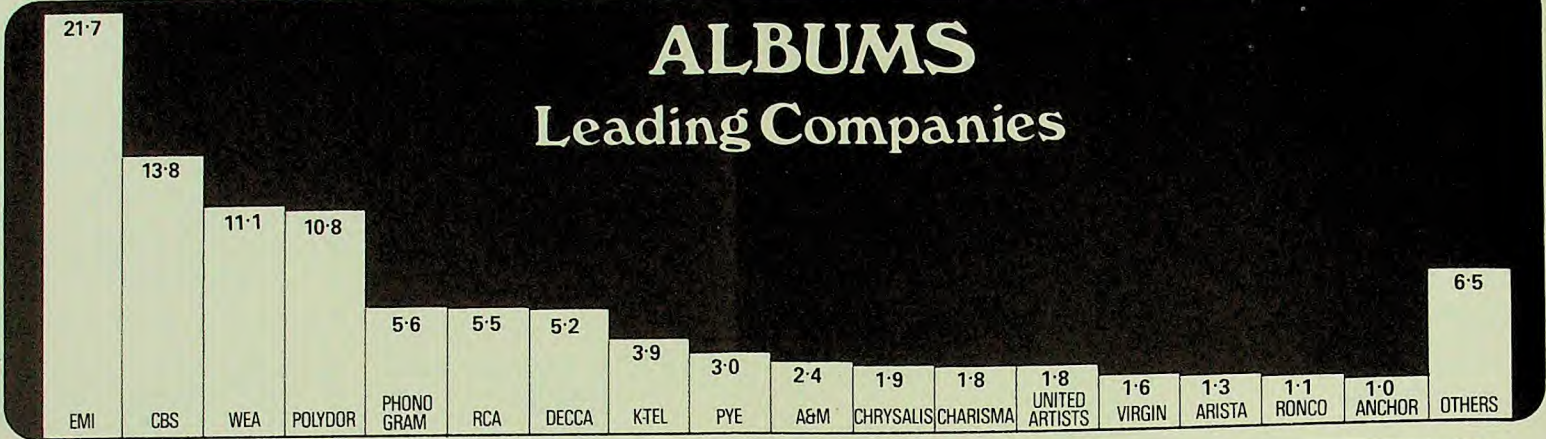
# MUSIC WEEK MARKET SURVEY

1978

THE GRAPHS ON this page were prepared from statistics supplied by the British Market Research Bureau based on a weekly sample of sales through 300 record shops in the UK. Albums are those priced at £2.25 and over. The 1978 market survey marks the seventh year since these were introduced but details of past company performance should not be directly compared on albums, particularly for 1972-73-74 when LP sales were surveyed on the basis of full-price and mid-price releases. Figures for these years refer to full-price albums, except in the cases of TV merchandising companies whose market 1973-74 shares originally appeared in the mid-price survey. The 1968 figures are a 10-year comparison.

## ALBUMS

### Leading Companies



18.8	12.5	12.6	7.4	6.0	6.5	5.4	2.8	3.3	2.7	1.7	1.7	4.1	1.7	1.0	-	1.5	-1977
21.2	10.6	10.0	7.1	7.9	6.4	7.7	2.5	3.2	3.1	-	1.3	2.5	1.4	1.2	-	1.3	-1976
20.8	8.8	6.7	7.9	8.8	5.7	11.4	2.6	3.6	3.3	-	-	1.9	-	2.7	-	-	-1975
25.3	10.1	7.6	10.4	6.3	7.6	6.3	13.2	3.4	4.9	-	-	1.9	2.2	2.2	-	-	-1974
20.3	10.8	10.1	12.2	6.4	9.9	9.4	6.0	2.6	3.6	-	-	2.8	-	2.2	-	-	-1973
31.6	13.9	-	16.5	2.2	3.0	18.5	-	5.3	-	-	-	-	-	-	-	-	-1968

## SINGLES

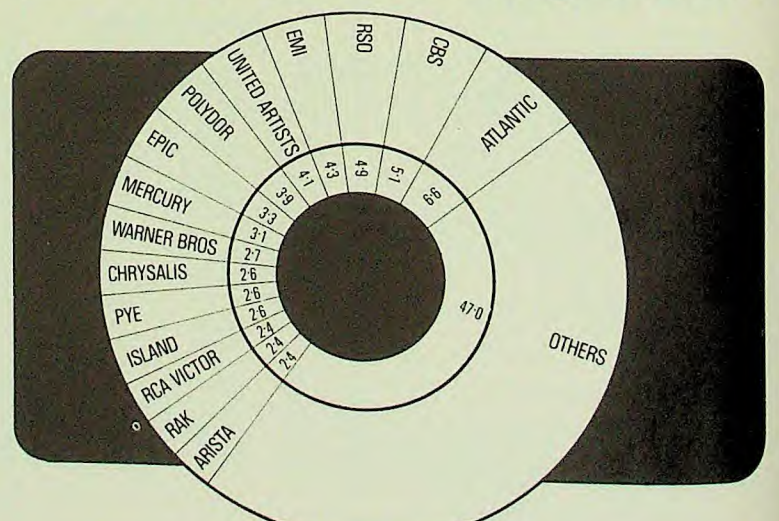
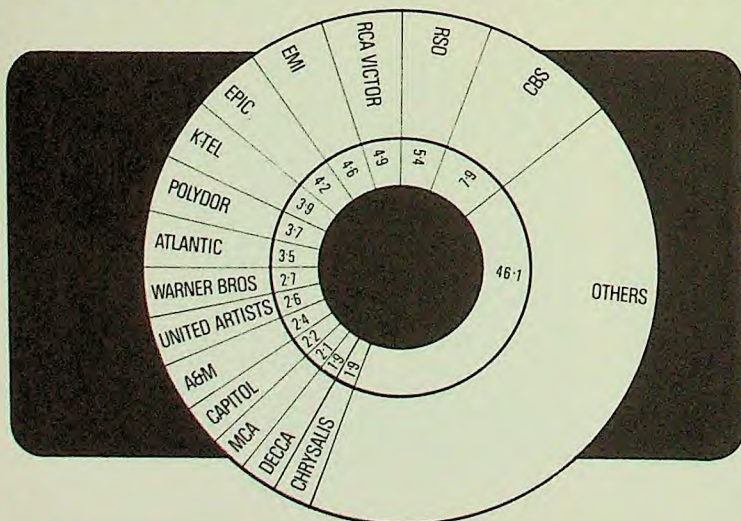
### Leading Companies



17.5	12.2	16.8	5.7	5.7	5.9	6.8	2.0	4.3	2.8	1.5	1.1	2.5	2.9	-1977
18.4	7.8	14.4	7.7	7.5	9.7	3.9	-	1.8	4.1	-	2.6	2.1	-	-1976
18.0	5.1	9.9	9.6	9.2	6.4	4.5	-	2.3	7.7	-	5.6	1.7	-	-1975
18.5	4.4	11.5	11.3	6.7	7.1	6.0	-	1.2	10.0	-	4.1	1.6	-	-1974
20.5	5.1	7.3	14.2	6.7	2.9	10.4	-	1.9	11.1	-	7.9	3.3	-	-1973
29.9	-	11.9	9.1	7.9	11.4	3.2	-	-	-	-	11.6	-	-	-1968

## ALBUMS Leading Labels

## SINGLES Leading Labels



# WARNER BROS THE MUSIC

**TOP INDIVIDUAL PUBLISHER 1978**

Warner Bros. Music Ltd., 17 Berners Street, London W1P3DD Tel: 01-637 3775

## AWARDS

# Boney M — a hit machine that can do no wrong

THE CRYSTAL ring of truth can be heard in a recent quote from Marcia, of Boney M: "We can hardly believe what has happened. We half expect every hit to be our last. Yet so far each one has turned out to be bigger than the one before."

What has happened has been eagerly documented in pop and national Press around the world, as feature writers happily realised that here was a group which they could describe as "a phenomenon" without, for a change, being accused of hyperbole.

No-one seems inclined to make any bones about the fact that this oddly named group (christened after the hero of a German TV series) was manufactured rather than organically grown, or that the first hit under their name did not carry as much as one note sung by Marcia, Maizje, Liz or Bobby.

## Svengali

Do You Wanna Bump was recorded by German record producer Frank Farian and session musicians. When it took off, four good-looking performers were quickly found to front it. With Farian as Svengali, the high-powered hit machine of Hansa as record company and the organisational ability and expertise of WEA as UK licensee, Boney M has notched up seven single hits here and three chart albums.

Foremost among all those big sellers is the double hit, Rivers of



Babylon/Brown Girl In The Ring.

If there was anyone in the UK business who might have wondered last April how far Rivers would go, WEA's press announcement of May 2 was sufficient to end all doubt. That day orders totalling 147,000 units came in from the trade; the record reached Number One on May 9, and stayed at the top for five weeks. It started a slow and graceful descent. Then someone decided to turn the record over and play the other side. As though the cry "Abracadabra" had been heard throughout the business, Brown Girl launched itself as a rival to its own A side and entered the chart at number 10 on August 1 — climbing to the second position by September 5.

To keep up with demand, this double-sided hit had to be pressed in eight UK plants and one in Holland, while WEA's new West Drayton factory turned over some presses to producing 100,000 12 inch versions; a strange case of a 12-inch being produced not to promote a title into the chart but as a necessity to fulfil orders.

WEA presented Ear Ere Records, a Lancaster retailer, with a platinum disc to mark the day that the millionth copy of the single was ordered by that shop, but the overall

figures for the double hit are now past the two million mark.

Luck was certainly chief attendant fairy at Boney M's birth, but since then sheer hard work has been the lifestyle. Boney M and Farian will have been together for three years this spring and in that time the group has been on the road almost incessantly, making the faces and the sexily-jolly stage act as well-known as the vocals. The only breaks, if they can be called such, have been when Farian takes the group into the studio to record, producing the easily-identified, slick and staggeringly commercial sound, a sound so good and tight that it even makes the lyrics of Rasputin forgivable.

A few closing statistics: between October 1 1977 and December 9 1978 Boney M had Number One hits in Australia, France, Spain, Rhodesia, South Africa, Finland, Norway, Sweden, Belgium, Italy, Israel, Portugal, Ecuador, New Zealand and Britain.



BONEY M: "We can hardly believe what has happened. We half expect every hit to be our last".

## Capturing the essence of Bowie

THE BARD himself, William Shakespeare, was responsible for the tag-line of RCA's advertising campaign for David Bowie's double-album, *Stage*. The result is that the advertisement takes the award in the national, music and specialist press category. The concept for the advertisement was thought up by Steve

Weltman, then RCA's product manager for UK and American pop contemporary acts (now international manager, RCA UK) and designed by Primary Contact. "The basic idea came about when Bowie decided to record another live album, following his earlier success with *David Live*," Weltman explains.

"When the track listing was finalised, we realised that the material came from Bowie's Ziggy Stardust period through to the current day.

"I have always believed that Bowie's advertising should be as creative as his music, and in fact the previous year RCA had had a lot of success with a advertising campaign for his back-catalogue. However, it isn't easy to get 14 albums over in one advertisement.

"One important angle was the constant changes in David Bowie's visual image — he comes as a complete artistic package. We slightly doctored the phrase, *And One Man In His Time Plays Many Parts*, which is derived from Shakespeare. That for me sums up what Bowie is all about."

In addition to the Press advertising, the same theme was carried through to window displays and consumer leaflets which listed all the albums that Bowie has made for RCA.

First award in the *Music Week* spot colour section goes to Esquire by Charles Aznavour, designed by Lonsdale Osborne. The advertisement promoted Aznavour's new album and a UK tour that he was undertaking at the time. In addition it also gave details of a dealer competition, the first prize of which was a weekend for two in Paris. According to EMI licensed repertoire division, it was "an all-encompassing dealer ad."

EMI GRD take first place in the mono section with *Bicycle Race/Fat Bottomed Girls* by Queen, designed by Cream Creative Marketing.

## Abba breeze from success to success

ABBA HAVE one outstanding problem, time — or rather the lack of it. Such is the intensity of their recording and touring schedule during the next six months that British fans are unlikely to see their favourite Swedish group in the flesh until autumn at the earliest.

Not that Abba have turned their backs on Britain, of course. Their latest single *Chiquitita* is high in the charts, bursting in at the Number Eight spot, while Abba — *The Album* is still in the LP chart a year after its release. 1979 gets off to a good start with the news that the group have taken the *Music Week* award in the top group (albums) category while the Benny Andersson/Bjorn Ulvaeus/Stig Anderson team takes the prize for top producer (albums).

The Abba story is one of the successes of the Seventies and needs no recounting, other than to say that since the group arrived in Brighton less than five years ago to sing their Eurovision Song Contest entry, *Waterloo*, they have gone on to conquer virtually every territory in the world and have total record sales hovering around the 55 million units mark.

It was inevitable that after a flurry of hit singles and albums, and record sales achieving such an astronomical peak, that Abba would have to go through a relatively quiet time, a period of readjustment and that is probably what happened during 1978. The year opened with a bang, with the launch of *The Album* and the premiere of Abba — *The Movie*, which went on to be one of the Top Ten films of the year so far as box-office receipts were concerned. However, for the rest of the year the group released only one single, *Take A Chance On Me*.

Manager Stig Anderson assures



ABBA: THE one outstanding problem facing the band is the lack of time.

everyone that the band is by no means taking it quiet. "Currently Bjorn and Benny are in the Bahamas where they are completing songs for the next album, and from there they go to Miami to put down three tracks for the LP. After that they are in the Polar Music studios in Sweden throughout February and early March, completing the album which we are hoping to have released soon after Easter."

The group will also be going to Switzerland, to tape a one-hour television special for the BBC, called Abba's *Snowtime*, which will eventually be shown throughout Europe as well as Canada, Australia and Japan. The latter country is of particular significance in the group's immediate plans.

When the new album is completed, Abba have exactly two weeks holiday before starting rehearsals for a tour which will take them initially to Hong Kong and



Japan in August and then on to Canada and the US during September and October. In November the group finally arrive back in Europe for concerts which will also include several London and provincial dates.

"Abba have by no means achieved their full potential as a group. Two very important territories to us now are Japan and the US. The band visited Tokyo for 10 days last November, to do TV, radio and press promotion and on their last day there they recorded a 60-minute television special which

was shown in mid-December. The result was that Abba fever has now hit Japan, as it did in other territories before then," Anderson says.

"In less than one month, the group sold more than 800,000 records, so naturally we will be very interested to see the results from the Japanese tour. Similarly, we are excited about the prospects in the US, and Abba would like to spend more time there in the future."

Anderson continues: "All these plans are of course very time consuming, which means that unfortunately fans in other countries are having to see and hear less of Abba, but they will be back. I think that the new album, when it is released, will surprise a lot of people. I spoke to the group recently about their *Music Week* awards and they want to thank everyone who has helped, in particular the record dealers."



# What a wonderful Summer!

PYE RECORDS GROUP  
MUSIC WEEK PERFORMANCE AWARDS 1978



---

**Top Female Singles Artist**  
**No. 1 DONNA SUMMER**  
*Congratulations*

---

**Top Female Album Artist**  
**No. 2 DONNA SUMMER**  
*Congratulations*

---

Latest album 'LIVE AND MORE' CALD 5006



New Single 'HEAVEN KNOWS' CAN 141

## AWARDS

# Kate Bush — too busy working to notice success

NINETEEN SEVENTY EIGHT was the year for Kate Bush. Her debut record charted high in many countries including Europe, Japan, Australasia, Canada and South Africa. She collected a hatfull of awards, including the coveted Dutch Edison Award. Now, in the *Music Week* Awards, she has come out as top female albums artist.

Kate's year began in January when she hit the charts with her single, *Wuthering Heights*, a song inspired by Emily Brontë's novel. It stayed at No. One for several weeks. It was followed by her debut album, *The Kick Inside*, which showcased her unusual vocal range.

## Established

Her success continued apace. The Man With The Child In His Eyes chased *Wuthering Heights* to the Top five and a second album, *Lionheart*, which attracted yet more critical acclaim, charted in the first week of release and quickly attained gold status.

The next single, *Hammer Horror* charted and Kate Bush, in what

seemed such a short time, had become established as a top singer/songwriter with an enviable track record.

The success and pressures of the recording business have not changed her natural character. She retains her bubbling personality and always finds time to talk to you.

Her reaction was: "That's great, fantastic, incredible." In fact the whole of 1978 has, in Kate's eyes and words been "incredible."

## Live show

"It's been the year of my life. It seems like three years and four weeks at the same time. I enjoy working so much, I haven't really noticed the success," she said.

Now Kate is working on production of a live show in preparation for an extensive European tour. Tentatively set for late March, Kate plans to include concerts in Sweden, Norway, Denmark, Holland, Germany, Belgium, France and Spain. She is currently rehearsing in London with a seven-piece band.

About the prospect of playing live, Kate is "Very excited. There's an awful lot to get together. It's all an incredible learning process. It's



KATE BUSH: "It's been the year of my life. It seems like three years and four weeks at the same time."

completely separate from recording. And I think it's most important to meet your audience, to establish

close contact."

The live shows and their preparation are the final legs in the

## TOP FEMALE SINGER (ALBUMS)

process that is turning Kate Bush from an unknown into a world class superstar. A process which started 20 years ago . . .

Kate was born into a family whose musical tastes were many and varied. By the time she was 11, she had taught herself to play the piano and had written her first songs.

## Dance lessons

At 16, she met David Gilmour of Pink Floyd and under his guidance completed a fully produced demo with Andrew Powell at Air Studios — signing a recording contract with EMI soon afterwards.

To explore and develop her musical techniques she concentrated on writing. Then, to expand her abilities and "provide an extra vehicle with which to illustrate my songs," she took lessons in dance. She studied with a number of teachers, including master of mime and dance, Lindsay Kemp. Kate believes a performance "should incorporate music, poetry and movement so that the audience can relate to the songs on more than one level."



DONNA SUMMER: "I'll never stop trying once I reach somewhere. Possibly I might start a touring company, although I'm still touching in the dark".

## Dealers will be guests

AMONG THE special guests at the awards dinner are the eight dealers who won the Record Dealer of the Year awards in each area visited by the *Music Week* dealer tour last autumn. They are: Steve Gibbs, manager of the Virgin store in Bargeat Soton, in the Southampton area; Jim Stewart of Bruce's Record Shop in Dundee (Glasgow region); David Crosby, Rex Records, Liverpool; Paul Dolman, manager of Virgin Records, Bull Street, Birmingham; Neil Pearce of Rival Records, Bristol; Chris Taylor of HMV Records, Newcastle; Cyril Charles of The Sound of Music, Rotherham (Sheffield area); and Ian Johnston of Our Price Records, High Street, Kensington, London.

# Donna is not content to rest on her laurels

IN 1978, Donna Summer was undoubtedly the queen of the singles chart. Her track record speaks for itself.

*I Love You* (Casablanca CAN 114) reached No. 10 in January and stayed in the chart for five weeks; *Love's Unkind* (GTO GT 113) reached No. three in January and stayed in the chart eight weeks; *Rumour Has It* (Casablanca CAN 122) reached No. 19 in March and stayed in the chart eight weeks; *Back In Love Again* (GTO GT 117) reached No. 29 in May and stayed seven weeks; *The Last Dance* (Casablanca TGIF 2) reached No. 51 in June and stayed nine weeks in the 75; *MacArthur Park* (Casablanca CAN 131) reached No. five in November and stayed 10 weeks in the chart.

## Team work

Donna's success over the past year — which apart from the singles has included film soundtracks, concert tours, acting and record producing — is a continuation of the success story that has been steadily building up for the past three years.

Much of this success must be attributed to team work. The team is Donna and her producers and co-songwriters Giorgio Moroder and Pete Bellotte. The teaming of Ms Summer with Moroder and Bellotte is one of those winning formulas which occur within the pop world; it is similar to that of Dionne Warwick and composers Burt Bacharach and Hal David and Peula Clark with Tony Hatch. It seems to be a case of the right chemistry at the right time. As long as the partnership continues it looks like Donna Summer will

## TOP FEMALE SINGER (SINGLES)

continue to reign over the UK singles charts.

Born and raised in Boston, Donna left school, Boston and America at the age of 19 to work in Germany as part of the European tour company of Hair. At the same time she was doing occasional backing work and roles in other productions, until her work came to the notice of two producers — Pete Bellotte and Giorgio Moroder. She agreed to do three demos which Bellotte hawked around Europe. Among the three was a number called *Love To Love You Baby*, a 17-minute epic right in the bag of *Je T'Aime*.

The number was picked up by Casablanca in the States and GTO in Britain and went on to become a top 10 hit on both sides of the Atlantic. Its performance here was even more surprising due to the fact that the BBC banned it because of its ooohs and ahs and sexual innuendo.

## Legal wrangle

Two minor hits followed before *I Feel Love* topped the singles chart in summer 1977 and then there followed an interesting situation — Summer and her producers switched from GTO to Casablanca (distributed through Pye), and the result was that the artist found herself competing with older

recordings in both the singles and albums charts. Both labels enjoyed considerable success with Donna's material.

As might be expected, there was something of a legal wrangle, GTO had to go to the High Court for permission to release a Greatest Hits LP — its right to do so had been challenged by Casablanca following the label's licensing deal with Pye, as a result of which GTO had lost Summer's new product but retained catalogue rights. Casablanca's argument was that if the compilation was allowed to come out in the pre-Christmas 1977 market, in competition with the new Casablanca LP, *Once Upon A Time*, it might result in a "flop" which could adversely affect the singer's future career. The case was eventually settled and *Greatest Hits* hit the streets as planned.

## Touring

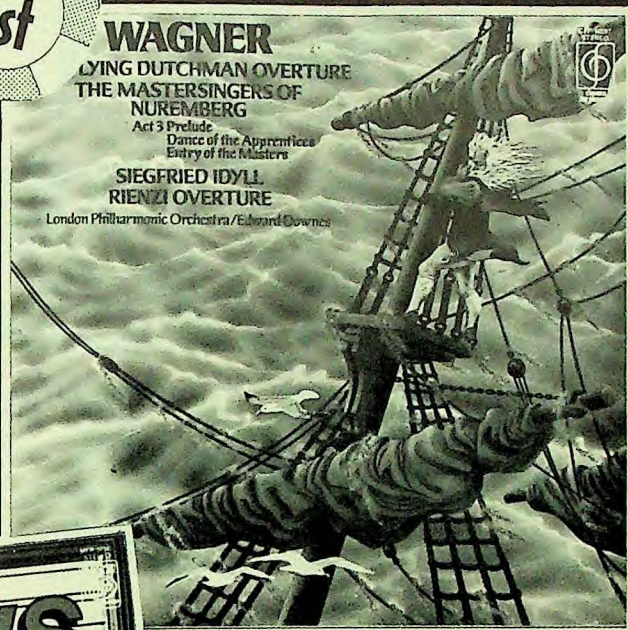
The release, looking in retrospect, in no way harmed Donna's career. The Summer/Moroder/Bellotte magic continues to flourish and Donna Summer goes from strength to strength.

So what next for Donna Summer? "I'll never stop trying once I reach somewhere. Possibly I might start a touring company, although I'm still touching in the dark! You've got to do that. If I dwelled on my laurels it would prevent me from becoming better."

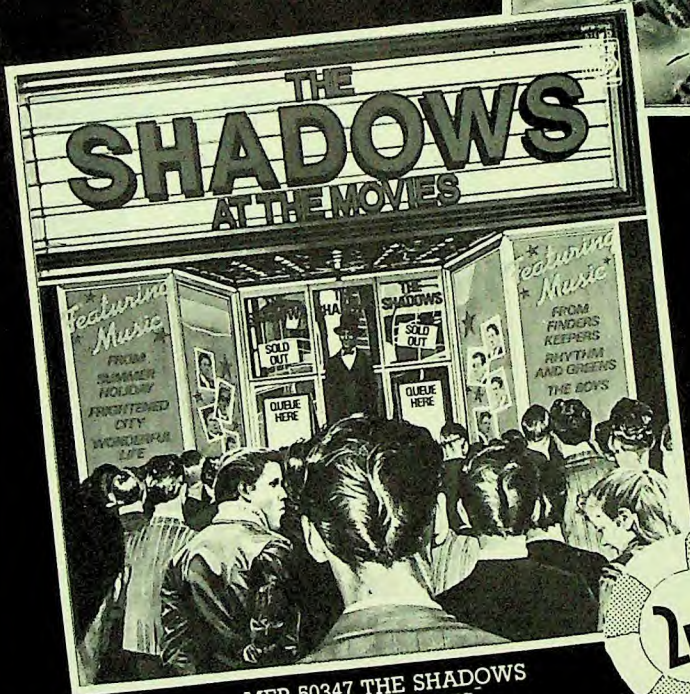
She adds: "I don't ever want to feel satisfied with what I do. I believe that satisfaction isn't good for you — but I appreciate when things are good. I just want to make them better."

*"I believe that satisfaction isn't good for you — but I appreciate when things are good"*

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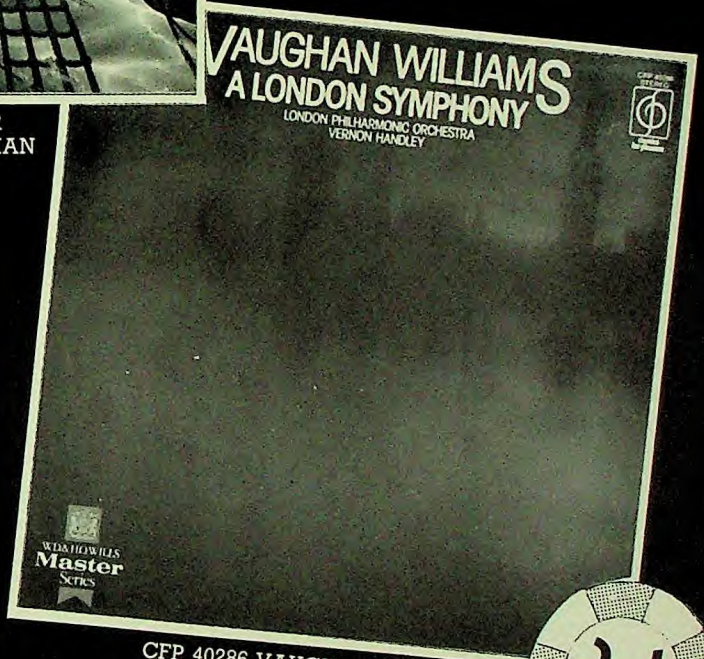
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## AWARDS

## The rise and rise of the Brothers Gibb

IT IS fitting that in the year they celebrated their 20th anniversary as professional musicians, the Gibb brothers — Barry, Robin and Maurice — should also make their biggest ever impression on the international pop music scene.

Thanks to a succession of brilliant albums, and of course the Saturday Night Fever soundtrack, the Bee Gees are now virtually unassailable as the top-selling pop group and also as a songwriting team.

The Bee Gees story has been one that has had more than its share of ups and downs — the latter periods have been well-documented including rifts between the brothers and temporary splits in the band. There was also a period when the Bee Gees couldn't get a hit record to save their life and just about everyone has dismissed them as yet another pop group casualty of the late Sixties.

It is more satisfying both to the Gibb brothers and to those who have always remained close to them, including manager Robert Stigwood, that their star is once more in the ascendant.

## First film

1979 already looks as though it is going to be an even better year for the Bee Gees. Their first film, Sergeant Pepper's Lonely Heart Club Band, is scheduled for release in Britain soon; their next studio album, the first for two years, is released here next month. Called Spiritus Having Flown and produced by the Gibbs, along with Karl Richardson and Albhy Galuten, it has already spawned one huge hit, Too Much Heaven, the publishing rights of which have been donated by the Bee Gees to UNICEF, and will benefit future generations of children.

The Bee Gees have written more than 1,000 songs during their 20 years together. The Gibb brothers went professional in Brisbane, Australia, where their father, Hugh, had emigrated to in the Fifties, but it wasn't until 1962 that their recording career really took off after they signed with Festival Records, one of Australia's main labels. Their first hit was Spicks And Specks in November 1967 (an Australian hit after they left for England).

Before leaving Sydney for the UK,



BEE GEES: "If there is anyone else with a lot of musical creativity and who we think that we can write with, then we will do so". . . Barry Gibb.

the Bee Gees has sent tapes of their music to Brian Epstein at NEMS Enterprises. Robert Stigwood, then MD of the company, was impressed at what he heard and the result was that he signed the band for management and the Bee Gees soon had their first hit on both sides of the Atlantic — New York Mining Disaster 1941. This was followed by other self-penned hits, To Love Somebody, Holiday, Massachusetts, I've Gotta Get A Message To You and I Started A Joke.

Since then the hit-writing credits of Barry, Maurice and Robin are seemingly endless — World, And The Sun Will Shine, With the Sun In My Eyes, Marley Purt Drive, First Of May, Words, I.O.I.O., Lonely Days, How Can You Mend A Broken Heart, Run To Me, Nights On Broadway, Fanny (Be Tender With My Love), Jive Talkin', You

Should Be Dancin', Love So Right, Love Me, How Deep Is Your Love, Stayin' Alive and Night Fever.

The list of artists who have their recorded their songs is even longer — some of the names include Tom Jones, Samantha Sang, Olivia



Newton John, Dusty Springfield, Johnny Mathis, Cher, Ray Conniff, Nina Simone, Andy Gibb, Lulu, Yvonne Elliman, Marie Osmond, Englebert Humperdinck, Cilla Black, Roberta Flack, Elvis Presley, Rita Coolidge and Glen Campbell.

Eldest brother Barry has also

written solo and with other people other than Maurice and Robin. In fact in one year he wrote and co-wrote nine songs that attained the US Number One chart position and he held that spot for 31 weeks. He was also responsible for five out of the top ten songs for two weeks in a row. Amongst them was Frankie Valli's Grease single which reached number one and was certified platinum.

The Bee Gees as a writing unit had the Number One with two songs for 12 consecutive weeks in 1978 while dominating the record charts in Japan, Australia, Germany, Holland, Belgium, the Scandinavian countries and of course the UK with music from Saturday Night Fever and Grease.

In response to the group's growing recognition as songwriters, a special sampler album, The Words

And Music of Maurice, Barry And Robin Gibb, was released; the LP, created as a special publishing tool, contained portions of 50 songs written by the brothers and was distributed worldwide to producers, artists and record companies, through Stigwood Music, Brothers Gibb Music and Uni-Chappell Music.

British audiences are unlikely to see the Bee Gees live for some while yet. Says Barry Gibb: "It has been several years since we were last in front of a British audience, and, in fact, it is at least five years since the Bee Gees as a unit were in the UK — that was at the time we were living on the Isle of Man. Hopefully, we will be able to fit in some dates at the end of the next American tour."

Barry admits that he and his brothers still find their amazing success difficult to comprehend. "It has staggered us all, and in fact Maurice, Robin and myself are just as insecure about it all as we ever were. But our fans have always been very special to us and always will be. As a group we have had a lot of ups and downs, and there was a period when the Bee Gees were completely in the wilderness, but we still received lots of letters from the fans back in Britain, Australia and New Zealand. That helped to keep us going."

## Second home

The Bee Gees continue to spend a lot of time in the recording studio — "It's our second home," says Barry Gibb. "The new album, Spiritus Having Flown, took some 10 months to make and although it is our first official studio album for two years we have had other projects to work on, including mixing the Bee Gees Live At Last double-album, the Sergeant Pepper film soundtrack, and of course, Saturday Night Fever."

Barry doesn't believe that the three Gibbs should necessarily confine their songwriting activities to each other. "If there is anyone else with a lot of musical creativity and who we think that we can write with, then we will do so. As a songwriting unit we have had tremendous success but there is no reason why Maurice, Robin or I shouldn't have success writing with other people as well."

## Phenomenal Fever

WHEN RSO'S advertising copy for the Saturday Night Fever LP, in January last year, described it as being 'the soundtrack album of 1978', the company wasn't far wrong in its claim. Since the album was released, little more than 12 months ago, total UK units sold have reached the 1.3 million mark, while worldwide unit sales are now an incredible 17.5 million, making SNF the biggest-grossing LP of all time.

The success of the film, starring John Travolta, needs little repeating suffice to say that it introduced a new pop superstar (Travolta) and finally re-established the Bee Gees as one of the top pop groups of the Seventies. The 2LP set included no less than five Bee Gees hits, Night Fever (which hit Number One in the UK, as well as the States), How Deep Is Your Love, Stayin' Alive, You Should Be Dancing and Jive Talkin'. It also spawned two other hit singles — If I Can't Have You by Yvonne Elliman, which gave the former Jesus Christ Superstar leading lady, her biggest ever UK hit, and More Than A Woman by Tavares.

When the Saturday Night Fever soundtrack was released in the US it shipped more than 700,000 copies. It

is still high in the album charts there — some 65 weeks after it was issued. Here in the UK the success story has been similar.

The album entered the chart at 39 on March 11 last year, and then went to 25, 18, 17 and seven. All this happened before the film had even been premiered here and in fact the record had already qualified for a silver disc with sales of over £150,000 at this stage.

## Publicity

The magic ingredient came in late March when Saturday Night Fever finally opened in the West End, following one of the most intensive advertising campaigns in the history of the cinema. It would be safe to say that at the time few members of the population did not know of either Saturday Night Fever or John Travolta, such had been the blanket publicity for both commodities.

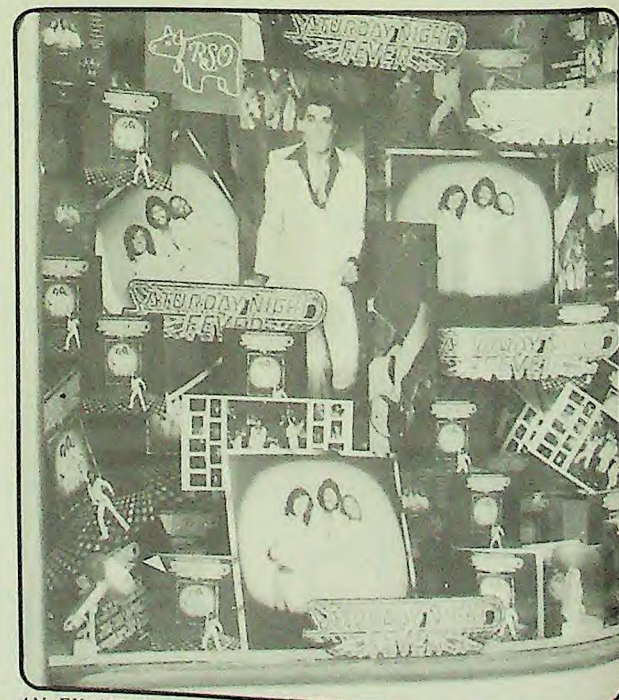
Immediately the film went on release, the soundtrack soared to Number two and hit the top spot on April 29. It stayed there throughout the summer months, for a total of 20 weeks, to be finally toppled by Boney M's Nightflight To Venus on

September 2; that in itself was topped by another Robert Stigwood film soundtrack, Grease.

Behind this phenomenal success was a mammoth promotion and marketing campaign for the album, masterminded by Polydor pop marketing manager, Lionel Burdge. It included radio and media advertising, posters, window and counter displays. Promotional aids included badges, patches and tee-shirts, plus a number of tie-ins, one of which was with Torra, a shoe manufacturing company which imported Saturday Night Fever shoes!

The radio campaign was linked to the film's movements and encompassed weeks on Capital, BRMB, Piccadilly, Beacon, City and Clyde. Window displays featured four-colour blow-up pictures of the Bee Gees, a five-foot poster of John Travolta, the film's logo and album sleeves.

Apart from the afore-mentioned artists, the Saturday Night Fever soundtrack also brought valuable exposure to several other disco sets including Walter Murphy, MFSB, K.C. and The Sunshine Band, Kool and The Gang, The Tramps, and David Shire.



AN EXAMPLE of the intensive advertising campaign that surrounded Saturday Night Fever.



1978  1979

## AWARDS

# Don Williams: the unlikely country singing superstar

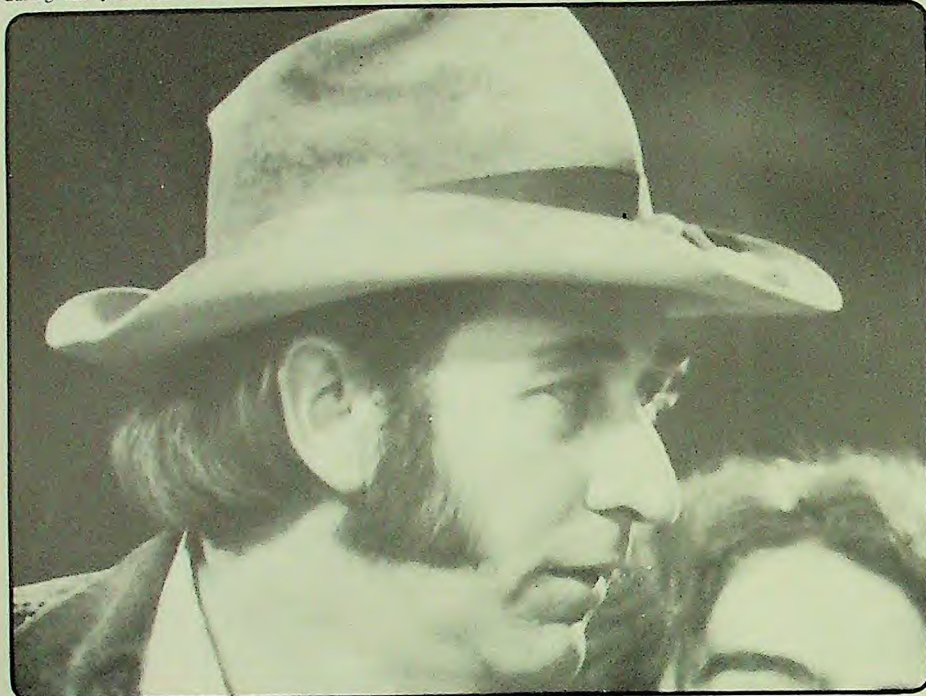
COUNTRY MUSIC was once thought to be purely a minority interest occupying straw chewing cowboys. And a few years ago a country artist like Don Williams would have been the last person tipped to win a *Music Week* award.

Williams has changed all that with his stay of many weeks in the chart during last year and he is in the

vanguard of a resurgence of country music in the UK. But there is no pretending that a country music

explosion is solely responsible for his immense popularity.

He has been able to reach a vast previously untapped audience with the help of the promotional resources of K-tel. TV advertisements have made his distinctive stetson and smooth tones



DON WILLIAMS: Tapping new audiences.

## Singles: nobody was as good as Gold

BORN THE son of film score composer Ernest Gold and Marni Nixon, whose lovely singing voice was heard every time actresses such as Natalie Wood and Audrey Hepburn had screen roles which demanded their bursting into song, Andrew Gold apparently had little choice as to a career.

Although brought up on film and stage music, Gold was completely won over to rock 'n' roll in his early teens. He turned from his perfunctory study of the piano to teaching himself first guitar and later drums.

**A musical career seemed obvious — but not in rock 'n' roll!**

By his mid-teens he was writing his own songs, and soon was playing entirely original material in a band called Bryndle. He later played with the Rangers, at the same time putting in many hours of studio work as a musician and apprentice engineer.

After hearing a tape of The Rangers, Linda Ronstadt approached Gold to join her band, and it was as an outstanding multi-

instrumentalist member of that band that Gold first came to the notice of UK fans.

Even while working with Ronstadt, however, he continued doing sessions, with artists such as James Taylor, Carly Simon, Art Garfunkel, and more recently Eric Carmen. Meanwhile his songs were being recorded by Ronstadt, Leo Sayer, Judy Collins, Cliff Richard and other big names.

He signed with Elektra/Asylum in 1975. His first LP, *Andrew Gold* (produced by Chuck Plotkin) was followed by national tours and a date in Europe. In the summer of 1977 Gold had his first UK, and worldwide, hit — *Lonely Boy*.

**Ironically, his popularity grew after "Lonely Boy"**

1978 opened for him with his name thoroughly established here. His single *Never Let Her Slip Away* reached number five in the UK charts in May, and was followed up with the hit album *All This and Heaven Too*.

The two following singles, the success of which contributed to Gold's achievement in the *MW*



known in practically every home in the country as well as prompting more than 600,000 people to buy K-tel's *Images* compilation.

Williams also made a brief entry into the chart at the same time as the August chart debut of *Images* with his ABC album *You're My Best Friend* and this ABC/Anchor artist also finished the year in the chart with the ABC album *Expressions* in the chart as well as the K-tel LP.

**Williams was an experiment that worked for K-tel**

Don Williams was a bit of an experiment for K-tel, but not just because his music may not at first appear ripe for TV exploitation. The summer campaign which the company mounted was also something of a novelty.

"The product was offered to us by Anchor in the summer and we decided to try an experiment in the Trident and Granada TV areas just to test the water," explains K-tel's sales director Colin Ashby, "Normally we run TV campaigns starting from October, but we felt the need to spread the company around the year as it was rather unhealthy just to rely on three

months of the year.

"We wanted to test the viability of a campaign outside the Christmas period and almost instantly we knew we had a success as people from outside the TV ad areas were phoning us to say that they wanted stock as the record was climbing the chart."

Ashby acknowledges, however, that there is more to Williams' success than just a strong promotional push.

"It's mainly down to the fact that he's a very popular guy with a very wide appeal. He is able to crossover from country to m.o.r and it was the m.o.r audience that we aimed for."

A very popular guy he certainly is — a gentle, almost shy individual who has developed that same attractive character into his material, his records and his stage performance.

Since his debut as a solo artist in 1972, Williams has emerged as one of the superstars of country music's new breed.

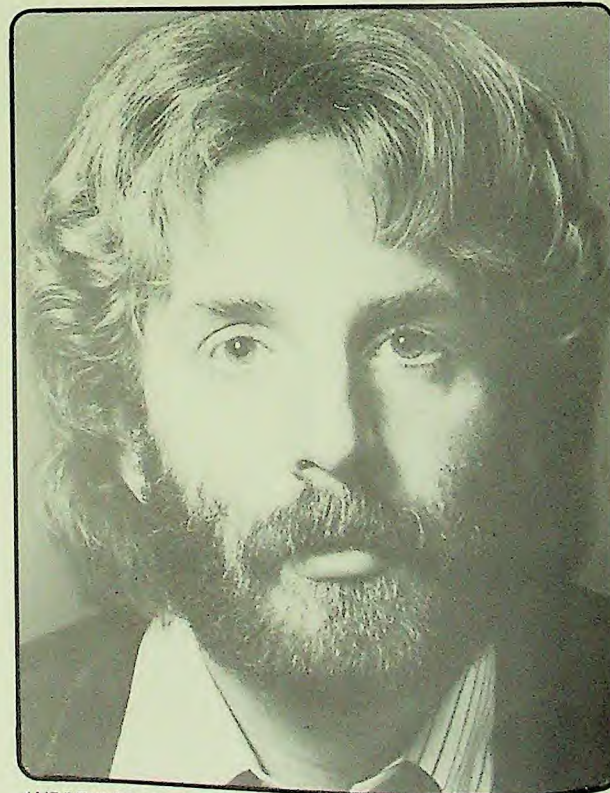
**Popular yet shy, he has achieved a huge success**

Originally, this Texan started out as a songwriter when he made his way to Nashville and worked for Jack Clements' publishing company. But with encouragement from his long-time friend Allen Reynolds, Williams soon found himself laying down his own material and it was not long before the public recognised his talent.



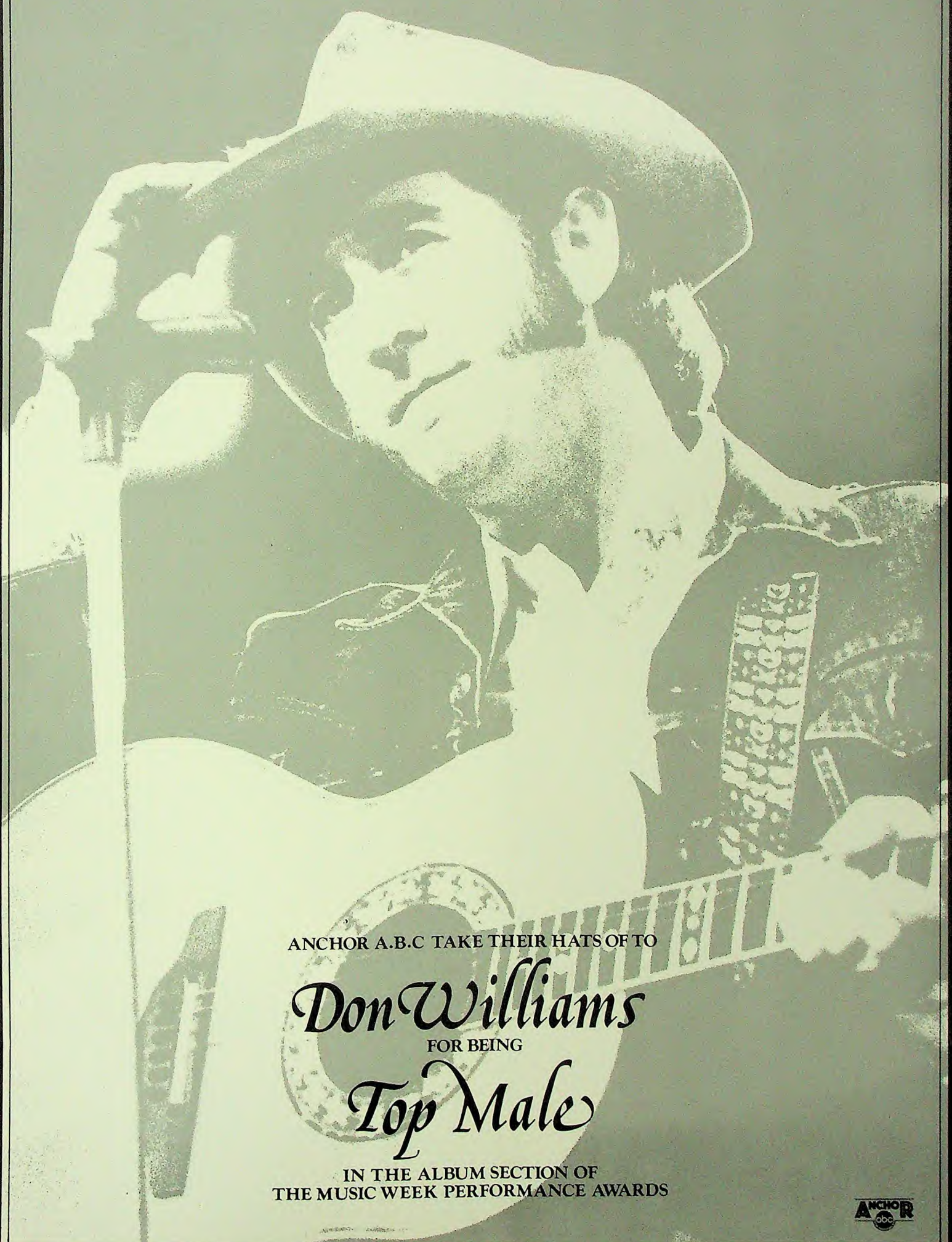
awards were *How Can This Be Love*, which was in the charts in July and August; and *Thank You For Being A Friend*, which charted during October.

**1978 was a year of phenomenal success**



ANDREW GOLD: thoroughly established.





ANCHOR A.B.C TAKE THEIR HATS OFF TO

*Don Williams*  
FOR BEING  
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IN THE ALBUM SECTION OF  
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SOME AWARDS ARE GOOD FOR IMAGES



# SOME IMAGES ARE GOOD FOR AWARDS

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Top Male Album – 1st place “Images” by Don Williams on K-Tel.  
Top TV Commercial Award  
3rd place – “Classic Rock” on K-Tel.  
Top Music Week Advertisement Award – Spot Colour  
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Top Radio Commercial Award  
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K-Tel International (UK) Ltd., 620 Western Ave., London W3.



## AWARDS

# The Stiff tour: an exercise in how to keep your promotions flexible

WHO WOULD possibly dream of hiring a special British Rail exhibition train to send five virtually unknown artists all over the country on tour? Nobody else, surely, but Stiff — and for the tremendous effort which the company has put into making the tour a success it has rightly won the Special Promotion award.

It was Stiff's Paul Conroy who thought up the idea. "It came to me when I saw Edward Heath travelling around the country on a train to sell his book and I thought we might be able to do the same with some Stiff artists," he explains.

*The idea was simple, but its execution was something else. . . .*

The conception may have been simple, but the execution proved much more difficult. Hauling an army of music business people plus tons of equipment up and down the country from Wick in the very North of Scotland to Plymouth in the South takes a great deal of organising and in the five acts — Wreckless Eric, Jona Lewie, Rachel Sweet, Lene Lovich and Mickey Jupp — were seen by a total of 26,000 people in six weeks at 33 gigs. The person brought into Stiff to organise the mammoth event was Andy Murray, who had learned all the problems of tours and touring while with *Circuit* magazine.

Murray feels that the exercise paid off. "The tour certainly gave everyone on the tour an insight into how to sell records. On a normal tour the record company turns up at one or two dates, but this time Stiff was totally involved. If you are organised yourself, make sure that everyone around you is organised and put effort into something of quality you think people will like, it is worthwhile. The award is a vindication of our efforts as other people obviously felt that it worked."

Murray pays tribute to the Island promotion team who laid much of the advance groundwork: "At each town we visited the local rep, contacted the dealers, local press, radio and TV, distributed passes for the exhibition carriage of the train and put the word around the concerts. By the time I arrived, usually at about 10am on the morning of the concert, most of that was organised.

*"We tried to involve the dealers as much as possible. . . ."*

"I would drive round the record shops to invite dealers to the train and they seemed very pleased to see someone from the record company. We didn't necessarily expect every dealer to like the product, but we wanted them to be aware of the artists. We wanted to try to involve the dealers as much as possible so that when another Stiff release comes out, they will remember."

One set of promotion and marketing plans can often seem very much like another, but for the sheer magnitude of the campaign and also the inventiveness shown by those involved in promoting the tour and the accompanying discs, this stratagem is worth recording.

The promoter for each concert was sent 200 posters plus a copy of the tour logo for his use. In all, 7,000 posters were printed, of which 3,000 were sent to dealers along with mobiles, display boards and 1,000 lithographs as a shop display



THE FIVE Stiff artists, who were the subjects of so much promotional fuss last year, standing in front of the special train hired from British Rail to take them to 33 gigs all over the country. Emblazoned on the side are the logos of some of the train's sponsors. The five artists are (left to right) Mickey Jupp, Wreckless Eric, Jona Lewie, Rachel Sweet and Lene Lovich.

mail out. Merchandising material, which included stickers, badges, postcards, T-shirts and tour programmes with a fold-out map of the venues, sold out during the journey. Ticket prices were pegged at £1.75 or £2, apart from the Lyceum date, and to avoid the unpleasant aspects of having names left at the door, dealers, local press and radio people were issued with passes for the concerts.

An audio-visual display at the EMI Licensed Repertoire Division sales conference plus a supply of T-shirts gave the EMI sales reps an idea of the product accompanying the tour. Lavish brochures and 1,000 dealer albums — containing two tracks from each artist — were distributed to retailers to give them an idea of what they were buying/selling.

As part of a co-promotion with *Sounds*, which spent £35,000 on the project, the magazine gave away free copies of a specially-pressed Stiff tour album while copies of *Sounds* were given away on tour. Stiff secured the front pages of *Sounds* and *Melody Maker*, plus page three of the *NME* and *Record Mirror* to announce the tour, and later the advertising emphasis shifted to the individual artists and their albums. An eye-catching feature of the ad campaign was a series of five consecutive page ads taken in *Melody Maker* which had genuine impact as the train emerged from the

distance, getting bigger on each page.

Then, of course, there were the records — but not just ordinary records. Like the tour they had to be special. Each artist had his or her own colour vinyl and the first 10,000 of each album were pressed in that colour, followed by a run of 2,000 of each in black for those who prefer plain vinyl, then reverting to colour. Also pressed up specially in San Francisco were 5,000 picture discs for each artist and the price of these was kept to £4.99.

But what has the tour extravaganza really achieved? In terms of cold hard cash and of selling records, perhaps not as much as might have been hoped. But the perpetrators at Stiff remain unabashed.

Says Murray: "It's difficult to separate goodwill from sales and the records got a lot of plays. Obviously Stiff could sit back and say 'We discovered, Ian Dury, Elvis Costello and Nick Lowe', but the company has to move forward. I don't think a company could have done it better than us and now five artists are at stage two in their careers."

"We got eight shows for the package at New York's Bottom Line paid for by *Record World* and the influential radio station WNEW FM as a direct result of the tour and in the UK made the *Observer* colour magazine front cover, had a five minute film on the Old Grey Whistle

Test, plus appearances on TV shows like Saturday Banana and Lynn's Look In — Stiff like that you just can't buy."

*"I think America is ready for us now. . . . another British invasion"*

Conroy is equally adamant about the unforetold benefits of the gigantic promotion. "It's difficult to say whether we recouped our expenditure. We recouped in the sense that Rachel Sweet could soon be a household name, for instance. We would love to have broken more records but it takes time and we're one of the few companies willing to take a risk like that."

"I think America is ready for us now — they are very staid over there and there must surely be another British invasion."

"It would be nice for the Stiff tour to become established like the Proms and we certainly intend to have a tour this year, though it will probably have to be in something like helicopters or barges."

I certainly would not bet against it where Stiff is concerned.

## Evita posters pull public fanmail



POINT OF SALE AWARD: Evita (MCA)

WINNER OF the point-of-sale category is MCA Records — the company's displays for the original cast recording of Evita have been gracing windows and shops in some 800 outlets around the country, and drawing an enthusiastic response from dealers and public alike. In fact the company has been inundated with letters from David Essex fans, asking if it is possible to have copies of the p-o-s poster!

MCA marketing manager, Stuart Watson says: "We took the concept from the theatre posters which advertise the actual Evita show. Myself and Dave Rose, formerly in charge of window displays for EMI, and now Island's label manager, got together to decide what display material should be used. Everything was kept in line with the theatre point-of-sale material and the actual album cover, which was made of silver foil."

Watson admits: "Estimates were made as to how much such p-o-s material would cost, and initially they were quite horrendous figures. However we went to Augustus Martin, a company which specialises in posters and display material, and who have done quite a lot of work for us in the past. They came up with a special type of mirror board, which was ideal for our purpose, and which would not cost much more than a normal campaign."

"We were so pleased with Augustus Martin's results that we decided to do some 500 window displays in addition to the posters. The initial Evita promotion campaign lasted four or five weeks, but then we carried the campaign over into the Christmas period, and then January. Altogether, there have been something like 800 displays altogether."

The point-of-sale material has been a big hit with the public. "The displays appear to have caught everyone's imagination," Watson says. "We have had letters from the public pleading for copies of the posters."

Judges of the point-of-sale category were: Robin Bristow of Alabaster Passmore (printers); Geoffrey Bridge, director general, BPI; Dave Gilbert of Boots; Mike Sharman, publisher, *Sounds* and *Record Mirror*; Steve Riddett, *Our Price Records*, Kensington (MW area winner); Greg Watson of Nadler, Larrimar and Cromer; Lionel Rose of Shorewoods; John Cantanch, Cunningham Hurst and Peter Wilkinson, publisher, *Music Week*.

# KATE BUSH



**THE KICK INSIDE**  
**TOP ALBUM 1978—**  
**FEMALE ARTIST**

———— MUSIC WEEK AWARDS 1978 ————

Marketed by EMI Records (UK),  
20 Manchester Square, London W1A 1ES.



## AWARDS

# Children's classic wins budget design section

## Budget album sleeve design.

### The Best Of Stanley Holloway (EMI)

CAROLINE HOLDEN'S sleeve design for EMI m.o.r. division's Best Of Stanley Holloway, The Lion & Albert And Other Favourites album compilation (Encore ONCM 515) was originally used as the cover design for a children's book, The Lion And Albert, published by Methuen Press.

The EMI album was released last December and the title track has become a Children's Favourite classic — in fact Holloway recorded the famous monologue no less than 57 years ago, and last year was presented with a gold disc at Blackpool to mark its consistent sales!

The sleeve design was completely Caroline Holden's own idea: "While I was at art college I did preliminary drawings for the story, The Lion And Albert, but it wasn't until three years ago that I actually worked on illustrations for the book," she says. "Altogether I did about 32 different drawings, which were used in both the hardback and softback versions, but the cover design has been changed several times.

"The Lion has always remained the same but the character Albert I altered several times. I suppose you could say that the characters grew with time."

Caroline now works as a freelance illustrator and designer from her home.

"In the past I have done designs for two other LP sleeves, one for an album by a band called Locomotive and the other for an LP of synthesiser music. This award has come as a great surprise because initially I did the illustration just for the book — I always thought that if the Stanley Holloway record was re-issued there would be a strong chance of tying the LP sleeve in with the book cover design."

**The Lion and Albert:  
"The award  
has come as a  
great surprise"**

## Successful new look for MFP Classics

Classical album sleeve design.  
Flying Dutchman Overture. (Music for Pleasure).

THE "DIFFERENT" design for Classics for Pleasure's Flying Dutchman Overture sleeve was the result of MFP's studio manager Dave Wharin and illustrator Michael Lye's deliberate attempt to get away from the classical approach that has been used so often for such works.

"We were looking for a different approach," explains Wharin, "The modern package rather than the classic. Turning the classic into the modern style. A lot of credit must go to the illustrator, Michael Lye."

Dave Wharin has been with MFP for six years, and after joining as a studio junior he is now responsible for the design of all sleeve and point of sale material for MFP's considerable output.

Classics for Pleasure also took third place in this section of *MW*'s sleeve design awards for the cover of Vaughan Williams, A London Symphony.

"For this I wanted an impressionist picture of London. The very day I was talking to photographer John Simms about this project, he went into Town, took the picture of the sunset and that was it," says Wharin. "Unfortunately it lost a lot in the printing process, but still retains the image."

# Decca tunes into Lillie's millions

Mid-price & TV albums sleeve design.  
Lillie. (Decca)

LILLIE IS of course the music from the popular television series of the same name, featuring the romps and adventures of the actress Lillie Langtry. And while the London Weekend TV programme held the attention of millions of viewers every week, Decca's album by the South Bank Orchestra (MOR 516) has likewise been attracting consumer interest via its sleeve design which features the original TV motif.

Designer of the sleeve is Terry Griffiths who worked on the actual television series. Decca naturally wanted to establish an identity between both TV series and supporting album, and so the art department utilised the original type-face from the programmes and the Lillie motif. The album was released some three months ago and has been in the best-selling list. Runner-up in the mid-price and TV albums category was The Singles 1974-1978 by The Carpenters (A&M) which was packaged in a gold-foil sleeve. Designer was David Tyrell. Third place went to Warwick Records' One Hit Wonders which was designed by John Farley.

Sleeve design judges were Dave Filbert of Boots, Mike Sharman (publisher, *Sounds and Record Mirror*), Steve Riddett of Our



Price Records, Kensington (*MW* area winner), Greg Watson (Nadler, Larrimar & Cromer), Lionel Rose, Shorewoods, John Cantanch, Cunningham Hurst, and Peter Wilkinson (publisher, *Music Week*).

**Once the essential link between the series and the album was established, the rest was easy**

If you can't stand the heat

**HOTHOUSE**  
**HOTHOUSE**  
**HOTHOUSE**

Hothouse Creative Design. 18 Woodstock St. London W1. Phone 629 1159.

Special thanks to our friends at Phonogram for giving us a bit of Status.

More records will cross the counter in 1979 than in any year since the invention of the phonograph.

At Lonsdales, we specialise in training a spotlight on the very best of the day's releases, impressing them upon the memories of the people who have the power to make them happen.

The DJ, the dealer and the customer.

So music isn't merely something we slot in between the CIC Films, British Rail and our Abbey habit.

It's a branch of advertising we take very seriously.

We hope we bring to it all the experience and professionalism that made us one of the most effective agencies in Europe.

# It's not enough to be heard. You have to be seen to be heard.

Two decades of experience have won us a unique track record, not to mention a host of important awards, working on acts of the stature of the Beatles, Stevie Wonder, Olivia Newton-John, X-Ray Spex, Diana Ross, Bing Crosby, Wings and, most recently, Charles Aznavour.

Not that we gauge success in terms of awards.

Advertising is a practical marketing device. If it shifts the product, good. If it doesn't cost the earth, better still. And if it happens to look pretty, that's great.

Experience has taught us, too, that the slickest creative teams in music advertising are made of musicians.

Our EMI account is art directed by the singer of a thriving London rock band.

Our senior copywriter plays harp around the club circuit and another was guitarist in Spreading Like a Disease, a recording band of the early seventies.

Their work is handled by Account Director, Rod 'Boots' Slade, who saw distinguished service as bass player alongside Eddie Cochran, Gene Vincent and Georgie Fame.

**The Commodores join the Sweeney and wind up in General Hospital.**  
 Why did a winner with 'The Commodores' Greatest Hits' and 'Sweeney' lose to a loser with 'The Commodores' Greatest Hits' and 'Sweeney'?

**The Commodores**  
 STML 12100 (album) TCSTML 1210

**Would you like to take the shirt off Suzi's back?**

**The Race Is On: Suzi's got her shirt off. And with a track record like hers, she can't lose.**  
**The Race Is On: The new single from Suzi Quatro.**  
**SUZI QUATRO - THE RACE IS ON**  
 YOUR CUSTOMERS CAN DEAL THE RACE IS ON...  
 ON THE QUATROPHONE NUMBER TO BE ADVERTISED

## LONSDALES

HESKETH HOUSE, PORTMAN SQUARE, LONDON W1H 9FG

IT WAS CHINNICHAP IN 73

IT WAS CHINNICHAP IN 74

**NOW IT'S CHINNICHAP IN 78**

CONGRATULATIONS MIKE CHAPMAN

TOP SINGLES PRODUCER

"Chinnichap is Modern Rock"



THANK YOU BLONDIE

THANK YOU SUZI

THANK YOU SMOKIE

THANK YOU EXILE

AND ESPECIALLY THANK YOU NICKY

LET'S DO IT AGAIN IN 79

MIKE CHAPMAN

**AS THE OLD RECORD BUSINESS SAYING GOES  
NEVER NO 11 AND NEVER NO 2  
BUT THIS YEAR WE ARE PROUD TO BE NO 2  
BEHIND THE GIBB BROTHERS**

**CONGRATULATIONS BARRY, MAURICE & ROBIN  
NEXT YEAR WE'LL TRY HARDER!**

**BEST WISHES  
NICKY CHINN & MIKE CHAPMAN  
NO 2 SINGLES WRITERS '78**

**NO 1 IN '73, NO 1 IN '74, NO 2 IN '75 — HERE WE ARE AGAIN!**

## AWARDS

# Chappell finds success in past, present and future

IT WAS perhaps something of a foregone conclusion that Chappell would triumph in the corporate publisher category of the *Music Week* Awards. It's the largest music publishing house in the world, with branches in all the major music markets and a well co-ordinated international division linking and streamlining its global activities.

It also has an immense treasury of standard music and songs, written by legendary names of the calibre of Cole Porter, Jerome Kern, Richard Rodgers, Oscar Hammerstein, George Gershwin, Irving Berlin and Noel Coward.

However, Chappell has not won the corporate category distinction by sitting complacently on the laurels

represented by its size and wealth of standard catalogue. Under the executive chairmanship of Stephen Gottlieb, it is dynamically active in and totally committed to modern music at its best and most innovative. It is constantly seeking and developing outstanding new songwriting talent, while simultaneously activating the



standard catalogue to give some of the older gems a new contemporary lustre.

The "foregone conclusion" element referred to in the opening paragraph was occasioned by the phenomenal success of the RSO Publishing part of the corporate

Chappell operation with the soundtrack albums and singles from Saturday Night Fever and Grease which set alight the UK market, and every other market, last year, breaking all existing records and posing a formidable challenge to any other writers and publishers wishing to equal or surpass them.

But again this was not the only factor ensuring Chappell's corporate success. The RSO hits totalled 13 out of a tally of 57 during the year, and 14 others of that 57 resulted from Chappell London signings made by creative director Tony Roberts over the past two years.

For instance, the hit writing duo of Bugatti and Musker had a worldwide hit on their hands in the shape of their song Woman In Love. First recorded by Twiggy, the cover by the Three Degrees has caught the imagination and approval of a widening international audience, and 1979 promises more memorable achievements for Bugatti and Musker with their

writing for a TV series which will feature Paul Nicholas and their entry into the world of film soundtrack composing.

Andrew Lloyd Webber was another talented writer who contributed to Chappell's corporate triumph with two projects. One was the signature theme Song For Argentina used by BBC TV to introduce and close its programmes covering the World Cup soccer contest, and the second was his intriguing treatment of classical themes by Paganini and other composers in his hit album Variations.

To add to this, Roberts is forecasting superstardom for American-born Gerard Kenny, who charted in the UK with his debut single New York, New York, which subsequently became a hit in Holland and Australia as well. Similar success is expected from his current single D-D-Dancing, his forthcoming album and his tour of America.

# Warner Brothers Music does it again

WINNER IN the individual publisher category for the second year running is Warner Brothers Music headed by managing director Rob Dickins.

This second triumph is a timely one, coming during the company's 10th anniversary year. It was formed in 1969 when the Warner-Reprise operation was opened here, and its initial team included Ian Ralfini, Tony Roberts and administrator Frank Shaw, who is still with WB Music as director in charge of legal



and financial affairs.

The tally of hits which took WB Music to the first position for 1978 reflects a wide range of Anglo-American repertoire. The well-

named Andrew Gold, signed by Dickins was in there with Never Let Her Slip Away, How Can This Be Love and Thank You For Being A Friend. Stargard scored with Which Way Is Up and What're You Waiting For, Rose Royce was successfully Wishing On A Star as well as charting with It Makes You Feel Like Dancing and Love Don't Live Here Anymore.

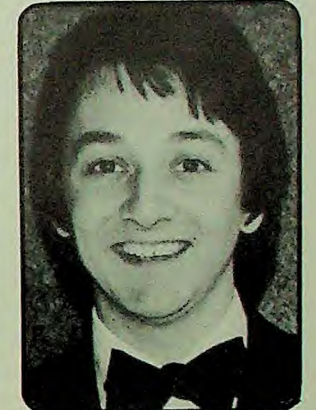
Other American hits included Jonathan Richman's Egyptian Reggae and Morning Of Our Lives, Boz Scaggs' Hollywood, Candi Staton's Honest I Do Love You, Bob Seger's Hollywood Nights, and a hat-trick from the Anglo-American band Foreigner in the shape of Cold As Ice, Feels Like The First Time and Hot Blooded.

Hits from nearer home included Only Women Bleed by Julie

Covington, Up With The Cock and Jingle Bells by Judge Dread, Nazareth's Gone Dead Train, Thin Lizzy's Rosalie and A Touch Of Aggro from the perennial Barron Knights.

The Covington success was a cover version obtained by Dickins, making the point that WB Music is conscious and active on that front, and the Rachel Sweet B.A.B.Y. was also a cover job. The Barron Knights came to WB Music through the influence of professional manager Peter Reichardt.

Looking ahead, Dickins is confident of big results from WB Music's first Steely Dan album, an Eagles album and a Fleetwood Mac double album whose contents will be published by Martin Wyatt's Bright Music, now under the WB Music banner.



ROB DICKINS

We'd like to thank Peter Rabbit and the Tubes for helping us to win the first, 2nd and 3rd places in the Music Awards Point of Sale section

TOPIC DISPLAYS LTD.  
10 WENDELL ROAD, W12 9RT  
01-743 0108

## AWARDS

# How step-by-step- marketing manouvres won the War of the Worlds campaign

CONCEPT ALBUMS are, in the words of CBS product manager Barry Humphries, "a hard job to get away. You have to convince people the concept is valid. War Of The Worlds was obviously a very important project, but at the outset no-one knew how successful it would be."

To date, the double album has sold over half a million copies. Behind this success story is a long and carefully planned marketing campaign, master-minded by Humphries.

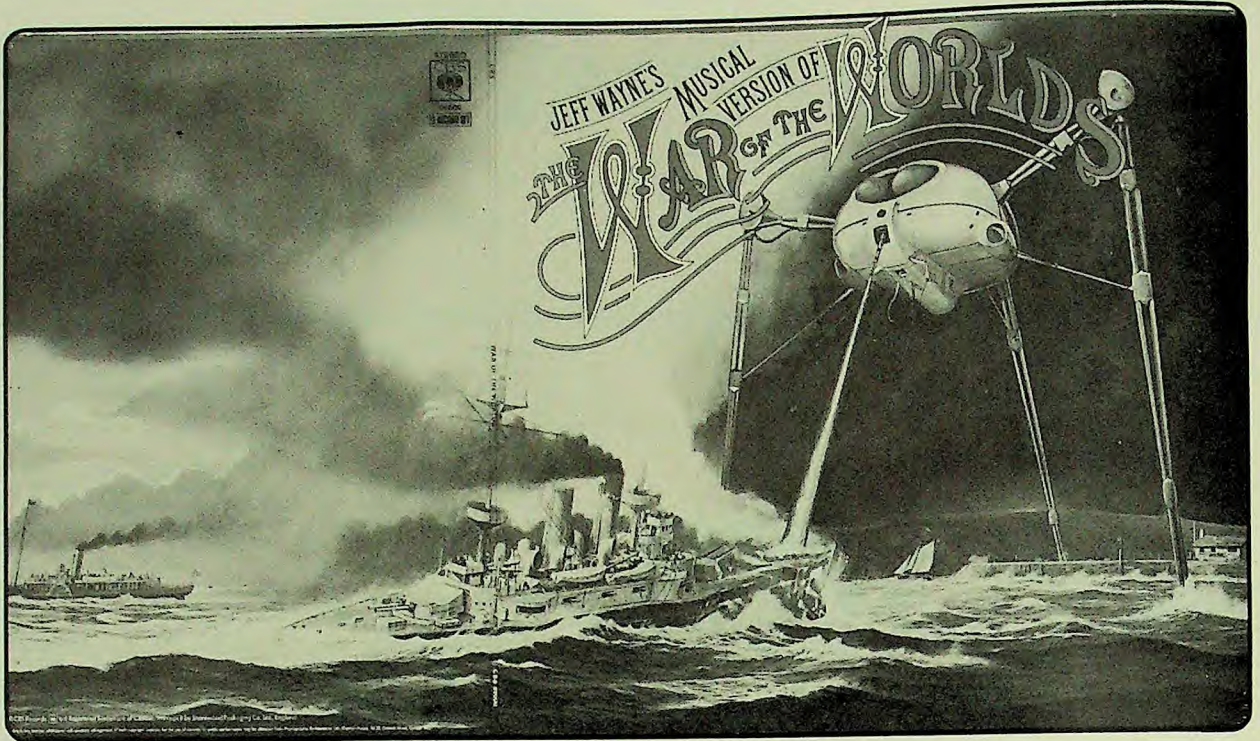
The aim of the campaign was to present Jeff Wayne's concept to as many potential buyers as possible.

The strategy: because of the nature of the album, there were two areas of appeal — the rock fan, because of the presence of such names as Phil Lynott, Justin Hayward and Chris Thompson, and, the broader m.o.r. appeal through such names as Richard Burton, David Essex and Julie Covington.

It was decided that media acceptance/coverage would be the basis of the launch. To capture the imagination of the media, a reception was held at the London Planetarium with the music combined with a spectacular laser show. Two weeks of rehearsals went into this show which achieved its aim and as a result the concept received total media coverage.

The campaign then ran through five clear stages.

Stage 1 (June): Following the Planetarium reception, the album was launched in the trade in early June via double page spreads in *Music Week* and *Radio and Record News*, having been pre-sold into the shops using comprehensive selling aids. Advertisements were then taken in the rock Press from June 23 to July 7. At the same time Jeff Wayne undertook an extensive and highly successful regional tour with wide TV, radio and Press coverage. There was also a national window display campaign and a carefully edited airplay album was produced for radio/in-store use. By the end of



stage 1, massive media coverage had been gained and the album was No.10 in the *Music Week* chart.

Stage 2 (July): The release of the Justin Hayward track, *Forever Autumn*, as a single, supported with trade ads. It was a big success, reaching No. Five in the singles chart and extensive airplay created further support for both album and single. By the end of this stage the single was No. Five and the album had taken over the No. One spot.

Explains Humphries: "With the single at the peak of its success and having achieved our objective of a wide target audience, we undertook heavy peak time radio advertising. We used two ads, a 30-second hard-

selling featuring the album and single and a 45-second and expanding on the album concept."

Stage 3 (August): Release of *Eve Of The War* results in second hit single from the album. To maximise on this, in-store video is set up in 100 prime stores using a six minute animated *War of the Worlds* film and backed with special in-store displays. Media coverage still continues in Press/TV.

Stage 4 (October): David Essex single released in colour bag to appeal to the younger teeny market. Comments Humphries: "The airplay this achieved continued to promote the album for us and we maximised on this." Ad sites were

taken at five football grounds featured on BBC TV's *Match Of The Day*.

Stage 5 (December): The album has now achieved platinum status. To cash in on the lucrative Christmas market, CBS releases a limited edition of 10,000 box sets containing albums, booklet, poster and copy of the HG Wells classic. In support a massive dealer co-op advertising campaign is launched via half page ads in the *Daily Mirror*, *Scottish Daily Record*, *London Evening News* and *Birmingham Evening Mail*. These were linked with 60-second radio ads at prime time on all major ILR stations.

Also during this stage, painted

window displays were arranged with a number of dealers nationwide. The paintings centred on the album's logo which by now had become as well-known as the Abba logo with the reversed 'b'.

In eight months the concept had generated the sales of a million singles and half a million albums. And the album has now been in the *Music Week* Chart for eight months.

And the campaign is still rolling on with the release of a 12" single from Chris Thomson, the incorporation of the album on British Airways In Flight entertainment tapes and plans to put an exotic *War Of The Worlds* stage show on the road.

## Quo cover a combined effort

THE DESIGN of the Status Quo album sleeve, *If You Can't Stand The Heat* (Phonogram) which won the *Music Week* full price album sleeve design award was the result of a combination of efforts.

Under the overall direction of Phonogram's Alan Schmidt, Hothouse designed the outer sleeve, *Shoot That Tiger* designed the inner sleeve, John Shaw was responsible for the cover photography, Paul Allen for the lettering and Brian Morris for the live photography.

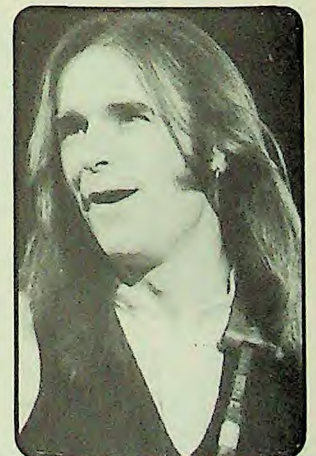
Hothouse has only been established for less than one year and has worked on a complete cross section of album sleeves from Harry Secombe to Dire Straits. Their results are regarded as "team efforts" — "We all sit down and chew over various ideas for a particular design," explains Hothouse's Alan Hotham.

How do Status Quo themselves feel

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

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

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

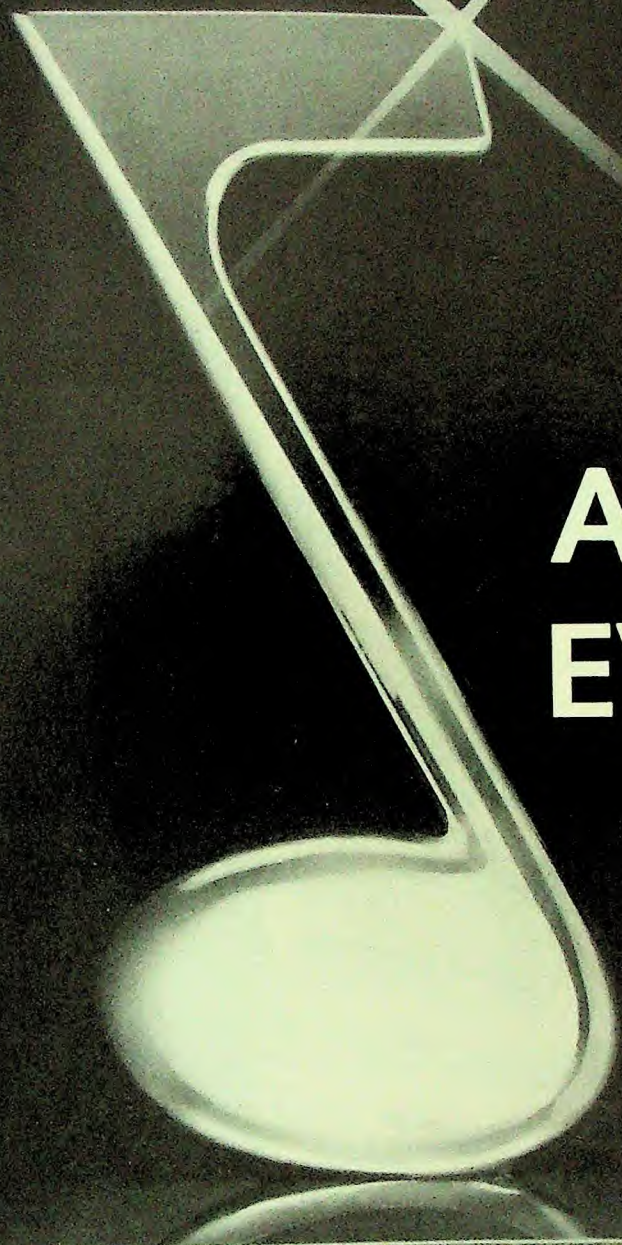


FRANCIS ROSSI of Status Quo: "For the latest album, *If You Can't Stand The Heat*, the whole campaign, ads, stickers, posters and the sleeve itself aim to make people register with that phrase. The theme is continuous throughout. Visual identification is so important."



GUESTS OF honour at this year's Music Week awards dinner are Cliff Richard and The Shadows, Hank Marvin, Bruce Welch and Brian Bennett pictured above. Last September Cliff celebrated his twentieth anniversary as a recording artist — an occasion commemorated by a special MW Congratulations Cliff supplement — while The Shadows continue to add to their own list of hit records, this time via their version of *Don't Cry For Me Argentina*, currently high in the charts.

# WHAT'S THE POINT OF SALE?



**ASK  
EVITA!**

*Awarded to Augustus Martin  
for Best Point of Sale Material*

AUGUSTUS MARTIN SCREEN PRINTS EVERYTHING BUT THE SOUND OF MUSIC —  
POINT OF SALE, MOBILES, CUT OUT DISPLAYS, WINDOW STICKERS, 3D DISPLAYS  
AND EVEN FOUR COLOUR POSTERS ON PLASTIC.

AUGUSTUS MARTIN LIMITED, 566 CABLE STREET, LONDON E1, 01-790 0237

## AWARDS

# A final tribute to Bridge— always at the helm

THE MUSIC Week Awards dinner this year provides a welcome opportunity, but also an element of regret where Geoffrey Bridge, director general of the British Phonographic Industry, is concerned.

The welcome opportunity afforded by the event is a chance to pay tribute to his yeoman service to the British music industry over the years in the shape of a well-merited special award. The regret, however, is caused by the knowledge that this will be his last awards dinner in his capacity as director general of the BPI as he is retiring next month.

## Administration

There can be few in the industry who don't know him — and if there is anyone who doesn't like him, then that person is very short on good taste. If he hadn't opted for the music industry, Bridge would have made an excellent and valuable member of the Corps Diplomatique — or, in vocal terms, someone who could have given the John Snagges and Alvar Liddells a run for their money at the Beeb.

Bridge entered the music industry in 1957 when he joined EMI Records' international division. He was in turn administration manager, area supervisor for the Far East, deputy general manager and then general manager.

He transferred to the UK division of EMI in 1962, first as deputy managing director and then managing director. He moved to Pye Records in 1968, working first in its international division before becoming general manager, and took over the director general post at the BPI in 1972.

## Realisation

That, in a nutshell, is an account of Bridge's career in the music industry. It gives no indication of



the man's vast knowledge of the uniquely eccentric and unpredictable world he has graced with his presence and talent over the last 22 years. No one has a greater realisation of its problems, its pitfalls and its peculiarities, and no one has been able to tackle these obstacles with such a winning mixture of zest, tact, understanding, warmth and tenacity.

In his role at the helm of the recording industry's professional association, Bridge has dealt daily with a multitude of widely varying people and occurrences. He is at the receiving end every time Fleet Street decides to indulge in a shock-horror furore about supposed pop corruption and chart rigging. He is at the receiving end when various BPI members get the red mist about chart placings or about each other.

## Pirates

He leads the delicate negotiations with other professional bodies such as the Musicians Union and Equity and he is constantly involved in the desperate battle against the pirates, bootleggers and counterfeiters whose illegal activities threaten the future of the industry he loves so much — to say nothing of the other major menace of domestic home taping.

It all requires an immense amount of patience, insight, tolerance, diplomacy and ability, and the BPI and the music business in general have had these qualities in abundance from Geoffrey Bridge. Nobody deserves a special award more from an industry he has served so well.

# Chapman's American dream is nearing reality

THE LAST 12 months have seen Mike Chapman edge even closer to one of his long-standing ambitions — cracking the US market; 1978 will be remembered as the year when he scored two consecutive American number one hits, Exile's Kiss You All Over and Nick Gilder's Hot Child In The City.

Back in the UK, the past year has also been memorable for Chapman, now based in Los Angeles, and his songwriting partner, Nicky Chinn. Their success has included Suzi Quatro's If You Can't Give Me Love Top Ten hit (which heralded a comeback for the Can The Can hit-making lady), Kiss You All Over, which was also a Top Ten hit this side of the Atlantic, and Stumblin' In by Suzi Quatro and Chris Norman of Smokie, which has sold 600,000 copies in West Germany alone.

After eight years together the Mike Chapman/Nicky Chinn partnership is one of the pop industry's most enduring and successful. In the early 1970s they were responsible for a stack of hits by such names as Sweet, Mud and Suzi Quatro. Three years ago, however, Chapman decided to settle

down in Los Angeles where he heads the US Chinnichap operation begun in January 1978. Here in London, Nicky Chinn looks after the Clarges Street offices.

While the two have continued their songwriting partnership — Kiss Me All Over was penned by the two of them — Chapman has preferred to take more of a production seat than his partner.

He and Chinn have been looking after Exile for some three years, although it wasn't until last year that the band had its first major success with the single and LP Mixed Emotions, produced by Chapman. He is also producing another American band, as yet un-named, which consists of several well-known musicians.

Chapman frequently uses the studios in California and also in Germany; recently he has been working with Suzi Quatro while she has been recording several episodes for the Happy Days TV series. The combination of Quatro and Chris Norman resulted from a spontaneous jam session the two did during a visit to West Germany to accept some awards. After hearing their duet on Jailhouse Rock,

publicist Bill Harry suggested to Chapman that they should make a record together. The result was Stumblin' In which, although not too large a UK hit, was Top Five throughout Europe and hit in the US as well.

Until last year, the only successes Mike Chapman — and Nicky Chinn — had enjoyed in the US were with Smokie's Living Next Door To Alice and Sweet's Little Willie and Ballroom Blitz. The tide appears to have changed, however, with the success of Exile, Quatro, Gilder and Smokie.

As Nicky Chinn admits: "Our lack of personal success in the US was always a disappointment to both of us, but particularly to Mike because he lived there. He used to have gold discs hung on the walls of his Californian home and visitors never knew what he had got them for! Now people are beginning to recognise his name."

So far this year is going well on the domestic front too — for the latest chart-topping Blondie single, Heart Of Glass, has been produced by Chapman, as has Blondie's new hit album.

# Honours for EMI's Nat King Cole campaign

EMI'S COMMERCIAL Development Division has once again carried off the honours in the TV commercial category, this year with the ad for Nat King Cole's 40 Golden Greats.

As with last year's winning Shadows commercial, the brief was given to Collect, Dickenson and Pearce by head of the division, Brian Berg, who says: "Nat Cole died in 1965 and we felt the potential was there for a TV promoted album because of strong catalogue sales."

"We carried out research which showed that although his face wasn't a necessary feature of any campaign, people associated his voice with romance and nostalgia for the 1950s. The theme of young love was also a strong aspect and I passed this idea to the agency."

"The ad was a full 60 seconds because with the plot and all the ballads, we needed time to get the message over."

The result of the research was so positive that Berg decided to move straight into a three-week national campaign last March and the album was re-promoted nationally before Christmas as it was felt to be appropriate for that time.

And the £285,000 total spent on the commercial has certainly paid off to the tune of over 600,000 album sales to date.

In another repeat of last year's result, Polydor has gained top place in the radio commercial category, this time for the 30 second ad promoting Otway and Barrett's Deep and Meaningless LP. The brief given to the Holmes, Knight, Keeley agency emphasised the extrovert nature of Otway and Barrett, well known for their zany stage act. So it comes as no surprise that John Cleese and Eric Idle were used in voicing the ad.

Fifteen spots were taken on each of Capitol, Clyde, Piccadilly, BRMB and Beacon for the week of June 9 to 16, aiming for the breakfast shows and rock shows. The albums has sold 15,500 so far.

# PIL—the only alternative?



PUBLIC IMAGE, the band fronted by former Sex Pistol Johnny Rotten has been nominated as the best prospect for 1979 by the music critics.

The band was formed by Rotten, under his real name John Lydon, following the break-up of the Sex Pistols in January 1978. According to a Virgin spokesman, Lydon — when forming the new band — was looking for people he'd get on with rather than star-gazers.

The final line-up features Lydon on vocals, Jah Wobble on bass, Keith Levine on guitar and Canadian Jim Walker on drums.

The band's first single, released last October, reached No. Nine in the charts and their debut album, Public Image, charted at No.22. The band has played only two gigs so far, at London's Rainbow Theatre on Christmas Day and Boxing Day.

Says Keith Levine, "The Pistols were a totally different thing to Public Image. Last time I saw that band perform Johnny looked like he

was doing a cabaret act or something. Completely out of limb, alone."

"It remains to be seen whether this band will be all Rotten or just us. That it just happens to be the most important band to emerge in a long time is irrelevant."

"To me, it's the only set-up that has four personalities. Sure, with John we're gonna get a certain amount of attention — but we'll get over that. We'll succeed because we're interesting. An interesting unit in an uninteresting climate. The only alternatives you have are Jimmy Pursey and Boney M. And they're only alternatives because there are no alternatives."

*'To me it's the only set-up that has four personalities'*

MUSIC WEEK FEBRUARY 10, 1979

**MUSIC WEEK**  
Best Market Research  
 Bureau - 1978  
 Publications - 1978  
 Publications - 1978  
 Publications - 1978  
 Publications - 1978

# TOP 75 SINGLES

This Week Last Week  
 Chart Chart

	This Week	Last Week	Wks. on Chart	TITLE/Artist (producer) Publisher	Label number
£	1	1	3	<b>HEART OF GLASS</b> Blondie (Mike Chapman) EMI	Chrysalis CHS 2275 (F)
↑	2	8	2	<b>CHIQUITITA</b> Abba (B. Andersson/B. Ulvaeus) Music For Unicef	Epic EPC 7030 (C)
	3	3	5	<b>WOMAN IN LOVE</b> Three Degrees (G. Moroder) Sea Shanty/Pendulum/Chappell Ariola ARO 141 (A)	
	4	2	9	<b>HIT ME WITH YOUR RHYTHM STICK</b> Ian Dury & The Blockheads (Jankel/Janner) Blackhill	Stiff BUY 38 (E)
	5	10	8	<b>DON'T CRY FOR ME ARGENTINA</b> Shadows (Shadows) Evita	EMI 2890 (E)
				<b>YMCA</b> People (J. Morali/H. Belolo) Zomba	

A-Z (TOP WRITERS)

A Little More Love (J. Farrar)	10
Ain't Love A Bitch (Stewart/Granger)	29
Ain't That Enough For You (J. Davies)	75
Bar Out Of Hell (Jim Steinman)	34
Car 67 (P. Phillips/Pete Zorn)	9
Chiquitita (B. Andersson/B. Ulvaeus)	2
Contact (Starr/Pullen)	11
Cool Meditation (Cooper)	18
Could It Be Magic (Barry Manilow)	25
Desire Me (Valentine)	33
Destiny (Jacksons)	39
Doctor Doctor (Shaker/Mogg)	41
Don't Cry For Me Argentina (Rice/Webber)	5
(Our Love) Don't Throw It All Away (Bee Gees)	38
Don't Hold Back (Williams/Jameson Jr.)	47
Don't Stop Me Now (F. Mercury)	44
Do You Think I'm Sexy? (R. Stewart/C. Appice)	7
Dr Who (R. Grainer)	6
Equinox 5 (Jean Michael Jarrel)	1
Everybody Is A Star (Stewart)	1
Every Night (Paul McCartney)	1
Every Which Way But Loose (Dorff/Brown/Garrett)	1
Get Over You (O'Neill)	1
Get Down (L. Thompson)	1
Get It Nigella (Miller)	1
Heat	1

FOR WEEK ENDING OCT. 28, 1978

# Billboard HOT 100

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\* Chart Bow

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Producer)
★1	2	21	<b>HOT CHILD IN THE CITY</b> —Nick Gilder (Mike Chapman), Gilder/McCulloch, Chrysalis 2226	★35	45	5	<b>STRANGE</b> (Tom Dowd)
★2	5	16	<b>YOU NEEDED ME</b> —Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4574	36	37	8	<b>THE</b> (Chapman)
★3	4	14	<b>REMINISCING</b> —Little River Band (John Boylan, Little River Band) G. Goble, Harvest 4605 (Capitol)				
★4	8	8	<b>MAC ARTHUR PARK</b> (Giorgio Moroder, Pat				
★5	6	14	<b>W</b>				

DON'T CRY OUT LOUD—Melissa Manches (Arista 0373)  
 WESTWARD WIND—England Dan & John Ford (Big Tree 16130 [Atlantic])  
 SEE TOP SINGLE PICKS REVIEWS, page 1

**Nick Gilder and Blondie produced the hits.  
 But who produced Nick Gilder and Blondie?**

Congratulations to Mike Chapman.



# AWARDS

## ADVERTISING AWARDS

### Colour section

**IF YOU CAN'T STAND THE HEAT**, Status Quo, Vertigo. Designed by Grant Advertising.

**THE SINGLES 1974-1978**, The Carpenters. A & M. Designed by A & M Records Ltd.

**LIVE AND DANGEROUS**, Thin Lizzy. Vertigo. Designed by Grant Advertising.

### Spot colour section

**ESQUIRE**, Charles Aznavour. EMI Records (LRD Division). Designed by Lonsdale Osborne.

**REDS IN MY BED**, 10CC. Mercury. Designed by Grant Advertising.

**WATERMARK**, Art Garfunkel. CBS. Designed by David Pilton Advertising.

### Mono section

**BICYCLE RACE, FAT BOTTOMED GIRLS, Queen**. EMI (GRD Division). Designed by Cream Creative Marketing Ltd.

**NO CLASS**, The Movies. GTO. Designed by David Pilton Advertising.

**VIDEO KING**, Snips. Jet. Designed by David Pilton Advertising.

### National music, specialist, press award

**AND ONE MAN IN HIS TIME PLAYS MANY PARTS**, David Bowie. RCA. Designed by Primary Contact Ltd.

**DO THESE MEN REALLY LOOK LIKE REVOLUTIONARIES?**, Savoy. Arista. Designed by Foster and Knowles

**WHO ARE YOU**, The Who. Polydor. Designed by Holmes Knight Keeley.

### Radio commercial

**DEEP & MEANINGLESS**, Otway & Barrett. Polydor. Produced by Holmes Knight Keeley

**DON'T CRY OUT LOUD**, Elkie Brooks. A&M. Produced by A & M Records Ltd.

**I LOST MY HEART TO A STAR SHIP TROOPER** Sarah Brightman and Hot Gossip. Ariola/Hansa. Produced by Humphrey Lloyd Publicity.

### TV commercial

**UNFORGETTABLE**, Nat King Cole. EMI Commercial Development Division. Produced by Collett, Dickenson and Pearce and Partners Advertising Limited.

**BONEY M** Atlantic. Produced by Freeman Mathews and Milne.

**CLASSIC ROCK**, The London Symphony Orchestra. K-Tel International (UK) Ltd. Produced by K-Tel International (UK) Ltd.

**HIGHLY COMMENDED**. Kenny Everett. World's Worst Record Show. K-Tel International (UK) Ltd. Produced by K-Tel International (UK) Ltd. and in recognition of his unique creativity in broadcasting.

### Point of sale award

**EVITA**. MCA. Produced by Augustus Martin.

**WHAT DO YOU WANT FROM LIVE**. The Tubes. A & M. Produced by Topic Displays.

**BEATRIX POTTER**. Tella a Story. Produced by Topic Displays.

## Just for the record

### Colour Section

1st 'If You Can't Stand the Heat' — Status Quo  
3rd 'Live and Dangerous' — Thin Lizzy

### Spot Colour Section

2nd 'Reds in My Bed' — 10cc

Creative Director: Ric Matthews  
Art Director: Rob Isted  
Copywriter: Richard Krupp  
Account Director: Richard Botwood  
Account Manager: James Bradley  
Media: Karen Poole

# Grant Advertising Ltd



**Status Quo** 'IF YOU CAN'T STAND THE HEAT... Quo to the last drop.'

Album 9302 027 Cassette 7231 017

STATUS QUO, full colour section

AN ALBUM, A TOUR AND A COMPETITION

*With Love from Charles*



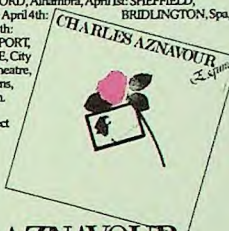
**THE ALBUM** is 'Esquire' Charles Aznavour's latest and his first for MAM. And, as plenty of people are going to want to take Charles home with them, we'll be telling them how in the Daily Mail, Harper's & Queen, Woman's Own, Observer Magazine, Sunday Telegraph Magazine, Evening Standard and Time-In.

**THE TOUR** starts in London at the Royal Albert Hall on March 28th (already SOLD OUT) and continues through March and April at:

LUTON, Casse's Palace, March 29th; BIRMINGHAM, Nite Out, March 31st; BRADFORD, Alhambra, April 1st; SHEFFIELD, BRIDLINGTON, Spa, Fiesta, April 2nd; PORTSMOUTH, Guildhall, April 4th; April 7th: SOUTHPORT, The Theatre, April 8th: DERBY Assembly Rooms, April 9th: STOCKPORT, Davonport Theatre, April 11th: NEWCASTLE, City Hall, April 12th: EASTBOURNE, Congress Theatre, April 14th: BOURNEMOUTH, Winter Gardens, April 15th: SLOUGH, Thames Hall, April 16th.

**THE COMPETITION.** A correct entry from one of your customers could win you and your customer each a trip for two to see the man himself in concert in Paris, and later across the dinner table.

So make sure you ask your rep. for the low-down on this weekend of high living.



**CHARLES AZNAVOUR**

ALBUM 'ESQUIRE' MAM'S 1006. CASSETTE TC MAM'S 1006 INCLUDES THE SINGLE 'I'LL WARM YOUR HEART' MAM 134.

CHARLES AZNAVOUR, spot colour section

ORIGINAL LONDON CAST RECORDING

**EVITA**

ON MCA RECORDS AND TAPES MCG 3527

EVITA, point of sales section

**QUEEN**

**BICYCLE RACE** **FAT BOTTOMED GIRLS**

New double A side single  
Available in full colour picture sleeve.

QUEEN, monochrome section

'AND ONE MAN IN HIS TIME PLAYS MANY PARTS...'

DAVID BOWIE, national music, specialist, Press award section

# MUSIC WEEK AWARDS 1978



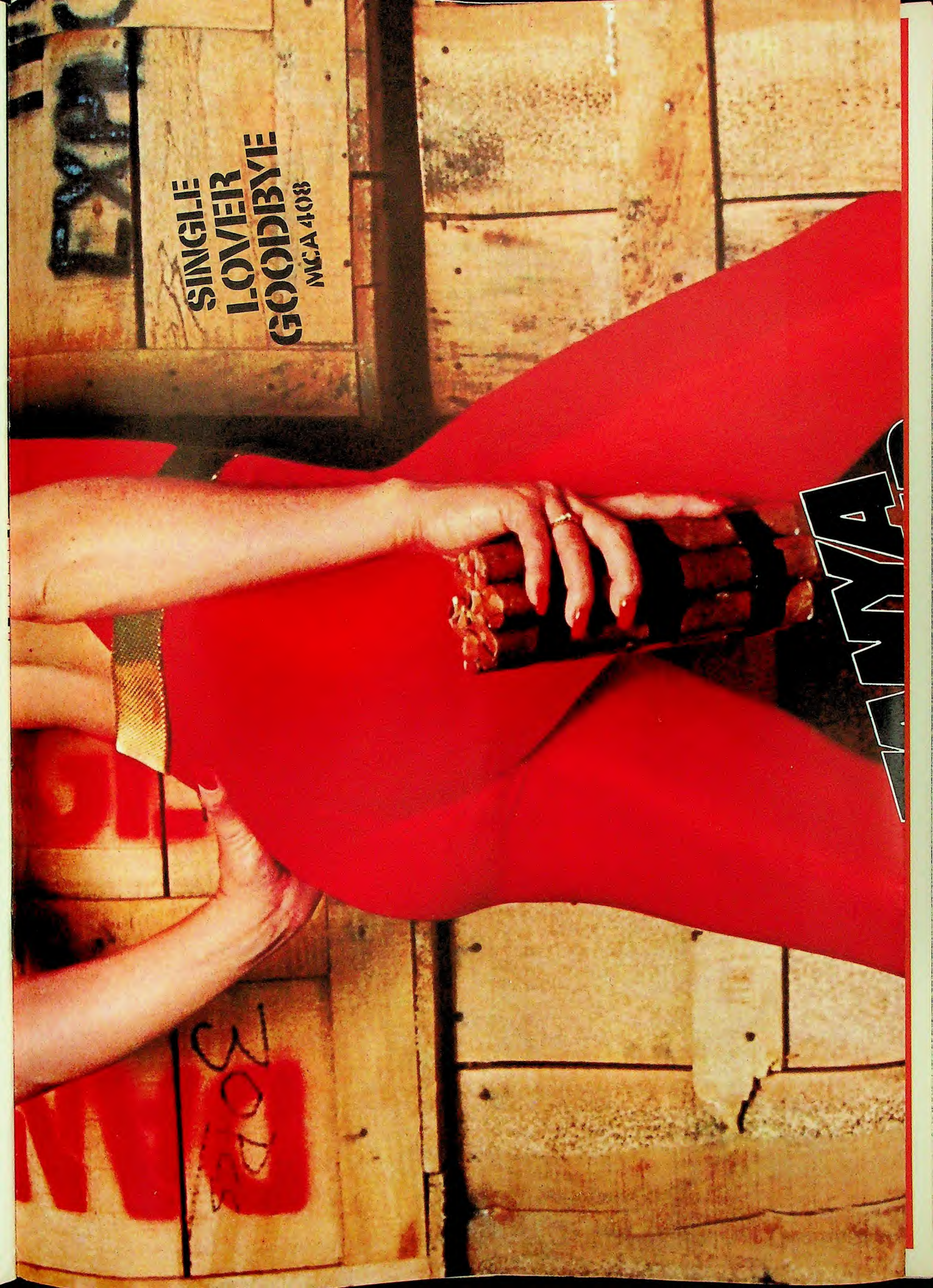
*What more can we say!*



EMI Records (UK), 20 Manchester Square, London W1A 1ES.

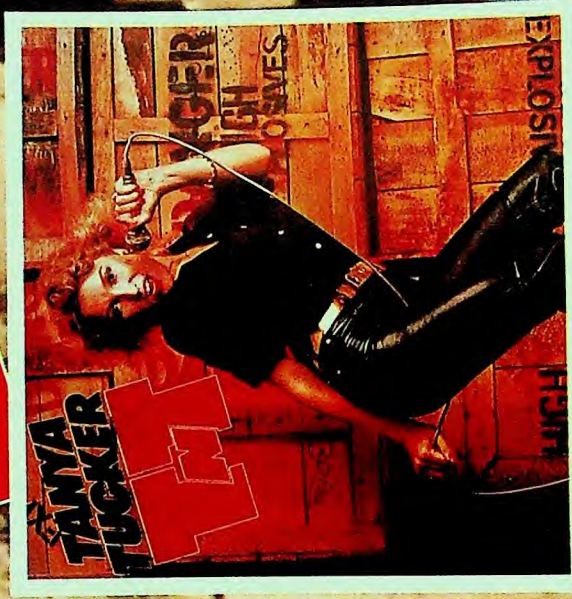
**SINGLE  
LOVER  
GOODBYE**

MCA 408



**WMA**

# TUCKER



MCG 3530

**MCA RECORDS & TAPES**





KNOW

18

14

Barry White

DOES THE WAY TOO FAR

•

20th Century BTC 2380

59

26

ROCKY SHARPE & THE REPLAYS

UPPER LIP AND BIRD BIRD

CHISWICK CHIS 104

Available Now  
**'Everytime I Think Of You'**  
 CHS 2279

**JOE JACKSON**

**SUNDAY PAPERS**  
**THE NEW SINGLE**

© 1979 ABM Records Ltd. All Rights Reserved

18	14	JUST THE WAY YOU ARE	Barry White	20th Century BTC 2380	60	NEW	CAN YOU FEEL THE FORCE?	Real Thing	Pye 7N 46147
19	29	AIN'T LOVE A BITCH	Rod Stewart	Riva 18	61		DON'T HOLD BACK	Chanson	Ariola ARO 140
20	17	THIS IS IT	Dan Hartman	Blue Sky SKY 6999	62	NEW	LUCKY NUMBER	Lene Lovich	Stiff BUY 42
21	32	I WILL SURVIVE	Gloria Gaynor	Polydor 2095 097	63	49	RADIOACTIVE	Gene Simmons	Casablanca CAN 134
22	21	GET DOWN	Gene Chandler	20th Century BTC 1040	64	NEW	AMERICAN GENERATION	Ritchie Family	Mercury 6007 199
23	6	YMCA	Village People	Mercury 6007 192	65	56	EQUINOXE 5	Jean Michel Jarre	Polydor POSP 20
24	27	YOU NEEDED ME	Anne Murray	Capitol CL 16011	66	48	SONG FOR GUY	Elton John	Rocket XPRES 5
25	23	SOUND OF THE SUBURBS	Members	Virgin VS 242	67	61	WHEN I'M AWAY FROM YOU	Frankie Miller	Chrysalis CHS 2276
26	24	MIRRORS	Sally Oldfield	Bronze BRO 66	68	30	I'M EVERY WOMAN	Chaka Khan	Warner Brothers K 17269
27	50	GET IT	Darts	Magnet MAG 140	69	52	THE JOKER (WIGAN JOKER)	All Night Band	Casino Classics CC6
28	25	COULD IT BE MAGIC	Barry Manilow	Arista ARIST 229	70	75	AIN'T THAT ENOUGH FOR YOU	John Davis & The Monster Orchestra	Miracle M2
29	31	TAKE THAT TO THE BANK	Shalamar	RCA FB 1379	71	54	EVERY NIGHT	Phoebe Snow	CBS 6842
30	34	SHAKE YOUR GROOVE THING	Peaches & Herb	Polydor 2066 992	72	65	EVERYBODY IS A STAR	Pointer Sisters	Planet K 12324
31	36	MAY THE SUN SHINE	Nazareth	Mountain NAZ 003	73	57	TOO MUCH HEAVEN	Bee Gees	RSO 25
32	38	(OUR LOVE) DON'T THROW IT ALL AWAY	Andy Gibb	RSO 26	74	NEW	CLOG DANCE	Violinski	Jet 136
33	19	LAY YOUR LOVE ON ME	Racey	RAK 284	75	NEW	FIFTY-FOUR	Sea Level	Capricorn POSP 28
34	15	HELLO THIS IS JOANNIE	Paul Evans	Spring 2066 932					

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

Top 75 compiled for Music Week and BBC based upon 260 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.

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# TOTO 'Hold The Line'

## NEW SINGLE



# AIRPLAY ACTION

WE DON'T MAKE EACH OTHER LAUGH ANYMORE — Gladys Knight & The Pips (Buddah BDS 485)  
HOLD THE LINE — Toto (CBS 6784)  
WHAT A FRIEND WE HAVE IN JESUS — Gene Stuart (Release)  
J-J-JULIE — Julie & Gordon (Pogo POG 003)  
SATURDAY NIGHT — Leyton Buzzards (Chrysalis CHS 2292)

## Radio Forth

EDINBURGH

### HIT PICKS

Mike Scott: LOTTA LOVE — Nicolette Larson (Warner Brothers K 17303)  
Steve Hamilton: I DON'T WANNA LOSE YOU — Daryl Hall/John Oates (RCA PB 1424)  
Bill Torrence: MOVE ON OVER — Catherine Howe (Ariola ARO 143)  
Jay Crawford: CLOG DANCE — Mike Gower (Jet 136)  
Station Hit: FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)

### ADD ONS

BAT OUT OF HELL — Meat Loaf (Epic EPC 7018)  
SHAKE YOUR GROOVE THING — Peaches & Herb (Polydor 2066 992)  
PAINTER MAN — Boney M (Atlantic/Hansa K 11255)  
I WISH I COULD FLY LIKE SUPERMAN — Kinks (Arista 240)  
YOU ANGEL YOU — Manfred Mann's Earth Band (Bronze BRO 68)  
GET DOWN — Gene Chandler (20th Century BTC 1040)  
DUKE OF EARL — Five Sapphires (Warner Brothers K 17307)  
IMPERIAL WIZARD — David Essex (Mercury 6007 202)  
WEEKEND — Mick Jackson (Atlantic K 11224)  
AIN'T THAT ENOUGH FOR YOU — John Davis & The Monster Orchestra (Miracle M2)

## Radio Hallam

SHEFFIELD

### HIT PICKS

Keith Skues: PAINTER MAN — Boney M (Atlantic/Hansa K 11255)  
Roger Moffat: YOU ANGEL YOU — Manfred Mann's Earth Band (Bronze BRO 68)  
Johnny Moran: NATALIA — Van Morrison (Warner Brothers K 17322)  
Colin Slade: LUCKY NUMBER — Lene Lovich (Stiff BUY 42)  
Ray Stewart: KEEP ON DANCIN' — Gary's Gang (CBS 7109)  
Bill Crozier: LOVE KEEPS GETTING STRONGER EVERYDAY — Neil Sedaka (Polydor 2059 084)  
Martin Kelner: GET UP AND DANCE — Steve Gibbons Band (Polydor POSP 15)  
Maggie Mash: BOOGIE ROUND THE CLOCK — Tina Charles (CBS 7024)

### ADD ONS

IMPERIAL WIZARD — David Essex (Mercury 6007 202)  
SOUL MAN — Blues Brothers (Atlantic K 11244)

## Metro Radio

NEWCASTLE

### ADD ONS

LUCKY NUMBER — Lene Lovich (Stiff BUY 42)  
OLIVER'S ARMY — Elvis Costello & The Attractions (Radar ADA 31)  
YOU ANGEL YOU — Manfred Mann's Earth Band (Bronze BRO 68)  
PAINTER MAN — Boney M (Atlantic/Hansa K 11255)  
NATALIA — Van Morrison (Warner Brothers K 17322)  
LOTTA LOVE — Nicolette Larson (Warner Brothers K 17303)  
GET DOWN — Gene Chandler (20th Century BTC 1040)  
CONTACT — Edwin Starr (20th Century BTC 2396)  
CRAZY LOVE — Poco (ABC 4240)

## Radio Orwell

IPSWICH

### HIT PICKS

Anthea Clarke: FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)  
Keith Rogers: PAINTER MAN — Boney M (Atlantic/Hansa K 11255)  
Greg Bance: WE DON'T MAKE EACH OTHER LAUGH ANYMORE — Gladys Knight & The Pips (Buddah BDS 485)  
Bernard Mulhern: NATALIA — Van Morrison (Warner Brothers K 17322)  
Tony Valence: LET'S DANCE TOGETHER — Wilton Felder (ABC 4244)  
Patrick Eade: SOUL MAN — Blues Brothers (Atlantic K 11244)  
Tony Gillham: CAN YOU FEEL THE FORCE — Real Thing (Pye 7N 46147)

## Piccadilly Radio

MANCHESTER

### ADD ONS

THE GAMBLER — Kenny Rogers (United Artists UP 36490)  
ROCK 'N' ROLL FANTASY — Bad Company (Swan Song SSK 19416)  
PAINTER MAN — Boney M (Atlantic/Hansa K 11255)  
GOT TO BE REAL — Cheryl Lynn (CBS 6967)  
IMPERIAL WIZARD — David Essex (Mercury 6007 202)  
KEEP ON DANCIN' — Gary's Gang (CBS 7109)  
BLUE MORNING BLUE DAY — Foreigner (Atlantic K 11236)  
ANOTHER SHIPWRECK — Andy Bowen (EMI 2906)  
FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)

## Swansea Sound

SWANSEA

### HIT PICKS

Dave Bowen: BLUE MORNING BLUE DAY — Foreigner (Atlantic K 11236)  
Colin Mason: POPS, WE LOVE YOU — Diana Ross / Marvin Gaye / Smokey Robinson / Stevie Wonder (Motown TMG 1136)  
Stuart Freeman: LOTTA LOVE — Nicolette Larson (Warner Brothers K 17303)  
Steve Dewitt: STRANGERS TOWN — Blue (Rocket XPRES 8)  
Jon Hawkins: FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)  
John Sachs: WHAT YOU GAVE ME — Diana Ross (Motown TMG 1135)

### ADD ONS

YOU ANGEL YOU — Manfred Mann's Earth Band (Bronze BRO 68)  
DUKE OF EARL — Five Sapphires (Warner Brothers K 17307)  
IMPERIAL WIZARD — David Essex (Mercury 6007 202)  
A1 ON THE JUKE BOX — Dave Edmunds (Swan Song SSK 19417)  
ROCK 'N' ROLL FANTASY — Bad Company (Swan Song SSK 19416)  
PAINTER MAN — Boney M (Atlantic/Hansa K 11255)  
NATALIA — Van Morrison (Warner Brothers K 17322)  
SHAHEEN — Rheed Brothers (EMI 2829)  
LUCKY NUMBER — Lene Lovich (Stiff BUY 42)  
FIFTY FOUR — Sea Level (Capricorn POSP 28)

## Radio Tees

TEESIDE

### ADD ONS

ON THE SHELF — Donny & Marie Osmond (Polydor 2066 981)  
EVERY WHICH WAY BUT LOOSE — Eddie Rabbitt (Elektra K 12331)  
TRAGEDY — Bee Gees (RSO 27)  
D'D DANCIN' — Gerard Kenny (RCA PB 5136)  
GET UP AND DANCE — Steve Gibbons Band (Polydor POSP 15)  
BLUE MORNING BLUE DAY — Foreigner (Atlantic K 11236)  
LUCKY NUMBER — Lene Lovich (Stiff BUY 42)  
PAINTER MAN — Boney M (Atlantic/Hansa K 11255)  
ANOTHER SHIPWRECK — Andy Bowen (EMI 2906)  
OLIVER'S ARMY — Elvis Costello & The Attractions (Radar ADA 31)  
LOTTA LOVE — Nicolette Larson (Warner Brothers K 17303)  
FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)  
CLOG DANCE — Violinski (Jet 136)

## Radio Trent

NOTTINGHAM

### ADD ONS

THE GAMBLER — Kenny Rogers (United Artists UP 36490)  
HOLD THE LINE — Toto (CBS 6784)  
ANOTHER SHIPWRECK — Andy Bowen (EMI 2906)  
FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)  
GET UP AND DANCE — Steve Gibbons Band (Polydor POSP 15)  
MEDIA MESSIAH — Eddie & The Hot Rods (Island WIP 6464)  
ANOTHER LONELY MAN — Patrick Juvet (Casablanca CAN 142)  
LUCKY NUMBER — Lene Lovich (Stiff BUY 42)  
SINCE YOU'VE BEEN GONE — Clout (Carrere CAR 101)  
OLIVER'S ARMY — Elvis Costello & The Attractions (Radar ADA 31)

## Radio 210

THAMES VALLEY

EVERY WHICH WAY BUT LOOSE — Eddie Rabbitt (Elektra K 12321)  
TRAGEDY — Bee Gees (RSO 27)

WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR — Crystal Gayle (United Artists UP 36494)  
FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)  
SONG ON THE RADIO — Al Stewart (RCA PB 5139)  
GET IT — Darts (Magnet MAG 140)  
DON'T STOP THE MUSIC — New Seekers (CBS 7040)  
BOOGIE ROUND THE CLOCK — Tina Charles (CBS 7024)  
I DON'T WANNA LOSE YOU — Daryl Hall/John Oates (RCA PB 1424)

## Radio Victory

PORTSMOUTH

### ADD ONS

ROCK 'N' ROLL FANTASY — Bad Company (Swan Song SSK 19416)  
PAINTER MAN — Boney M (Atlantic/Hansa K 11255)  
FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)  
KEEP ON DANCIN' — Gary's Gang (CBS 7109)  
ANOTHER LONELY MAN — Patrick Juvet (Casablanca CAN 142)  
LOTTA LOVE — Nicolette Larson (Warner Brothers K 17303)  
YOU ANGEL YOU — Manfred Mann's Earth Band (Bronze BRO 68)  
BABY I'M BURNIN' — Dolly Parton (RCA PB 9329)  
CAN YOU FEEL THE FORCE? — Real Thing (Pye 7N 46147)  
VALHEVALA — Sugar Cane (Ariola Hansa AHA 533)

## Radio Wales

### HIT PICKS

Richard Rees: WEEKEND — Mick Jackson (Atlantic K 11244)  
Dan Damon: DUKE OF EARL — Five Sapphires (Warner Brothers K 17307)

### ADD ONS

LET'S GO DANCING — Booker T. Jones (A&M AMS 7415)  
IT'S YOU GIRL — Brothers Johnson (A&M AMS 7410)  
WE'RE GONNA CHANGE THE WORLD — Matt Monro  
MOVE ON OVER — Catherine Howe (Ariola ARO 143)  
BOOGIE ROUND THE CLOCK — Tina Charles (CBS 7024)  
FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)  
(OUR LOVE) DON'T THROW IT ALL AWAY — Andy Gibb (RSO 26)  
SUPERMAN SUPERMAN — Honey (EMI 2904)  
ARIEL — Dean Friedman (Lifesong LS 404)  
LOTTA LOVE — Nicolette Larson (Warner Brothers K 17303)

## BBC Scotland

### HIT PICKS

Jimmy Mack: I WILL BE IN LOVE WITH YOU — Livingston Taylor (Epic EPC 6950)  
Tom Ferrie: PAINTER MAN — Boney M (Atlantic/Hansa K 11255)  
Rhythm & News: THE GAMBLER — Kenny Rogers (United Artists UP 36490)  
Night Bear: BETH — Stuart James (Philips 6006 611)  
Andy Cameron: A1 ON THE JUKE BOX — Dave Edmunds (Swan Song SSK 19417)

### ADD ONS

AIN'T LOVE A BITCH — Rod Stewart (Riva 18)  
GET DOWN — Gene Chandler (20th Century BTC 1040)  
YOU BET YOUR LOVE — Herbie Hancock (CBS 7010)  
DESTINY — Jacksons (Epic EPC 6983)

## BBC Blackburn

Jude Bunker: OLIVER'S ARMY — Elvis Costello & The Attractions (Radar ADA 31)  
Nigel Dyson: RED RUMS SONG — Christopher / Robin / Alice / Ted (Pye 7N 46157)  
Kath Dutton: I DON'T WANNA LOSE YOU — Daryl Hall/John Oates (RCA PB 1424)  
Phil Scott: THE DEVIL SENT YOU TO LOREDO — Baccara (RCA PB 5611)  
Gerald Jackson: STEPPIN' OUT — Osmonds (Mercury 6167 761)  
Stan Laundon: FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)  
Crispin Huntrods: LOLA — Rubettes (Polydor 2059 088)

## BBC Merseyside

### PERSONAL PICKS

Chris Jones: I DON'T WANNA LOSE YOU — Daryl Hall/John Oates (RCA PB 1424)  
Dave Porter: FOREVER IN BLUE JEANS — Neil Diamond (CBS 7047)  
Steve Kaye: LOVE KEEPS GETTING STRONGER EVERYDAY — Neil Sedaka (Polydor 2059 084)  
Alan Jackson: I HAD THE LOVE IN MY EYES — Chris de Burgh (A&M AMS 7416)



# Who could ask for anything more.



**“Thank you for a No.1 single and a No.1 album”  
Blondie**

18	10	Eton John	Rocket TRAIN 1
19	16	NIGHTLIGHT TO VENUS Boney M	Atlantic/Hansa K 50498
20	15	GREATEST HITS Showaddywaddy	Arista ARTV 1
21	17	YOU DON'T BRING ME FLOWERS Neil Diamond	CBS 86077
22	NEW	THE INCREDIBLE SHRINKING DICKIES Dickies	A&M AMLE 64742
23	21	INCANTATIONS Mike Oldfield	Virgin VDT 101
24	28	52nd STREET Billy Joel	CBS 83181
25	29	REFLECTIONS George Hamilton IV	Lotus WH 5008
26	30	OUT OF THE BLUE Electric Light Orchestra	Jet JETDP 400
27	19	IMAGES Don Williams	K-Tel NE 1033
28	22	20 GOLDEN GREATS Doris Day	Warwick PR 5053
29	NEW	FORCE MAJEURE Tangerine Dream	Virgin V 2111
30	27	LION HEART Kate Bush	EMI EMA 787
31	14	SINGLES 1974-78 Carpenters	A&M AMLT 19748
32	32	SATURDAY NIGHT FEVER Various	RSO 2658 123
33	24	CRUISIN' Village People	Mercury 9109 614
34	34	TUBULAR BELLS Mike Oldfield	Virgin V 2001
35	NEW	Steve Hillage THREE LIGHT YEARS Electric Light Orchestra	Virgin VGD 3502
60	64	TOTALLY HOT Olivia Newton-John	Jet JETBX 1
61	35	THE KICK INSIDE Kate Bush	EMI EMA 789
62	51	INNER SECRETS Santana	EMI EMC 3223
63	41	VALLEY OF THE DOLLS Generation X	CBS 86075
64	NEW	LIVE AND MORE Donna Summer	Chrysalis CHS 1193
65	-	ELVIS 40 GREATEST Elvis Presley	Casablanca CALD 5006
66	-	ALL MOD CONS The Jam	RCA PL 42691
67	60	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC	Polydor POLD 5008
68	44	GHOST RIDERS IN THE SKY Slim Whitman	Atlantic K 50532
69	56	PUBLIC IMAGE Public Image Ltd.	United Artists UATV 30202
70	61	THANK YOU VERY MUCH REUNION CONCERT AT THE LONDON PALLADIUM CHIF Richard & The Shadows	Virgin V 2114
71	NEW	LIVE AND DANGEROUS Thin Lizzy	EMI ENTY 15
72	48	STRANGER IN TOWN Bob Seger	Vertigo 6641 807
73	NEW	GREATEST HITS Steeley Dan	Capitol EAST 11698
74	43	LEO SAYER Leo Sayer	ABC ABCD 616
75	-		Chrysalis CDL 1198



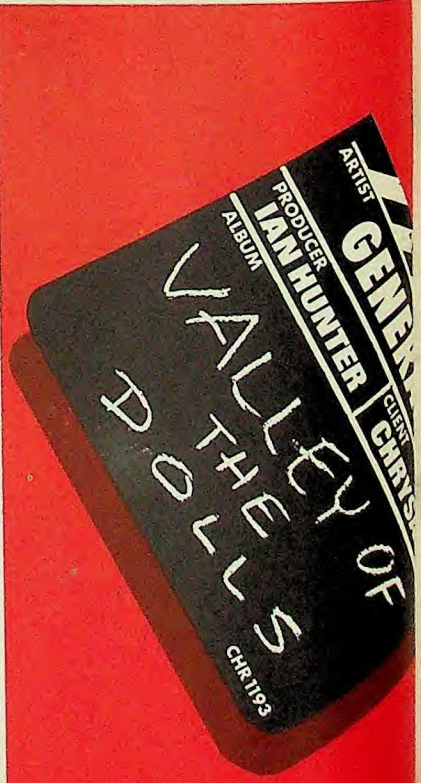
# DAN HARTMAN

## 'INSTANT REPLAY'

NEW ALBUM

83265

- INCLUDES HIT SINGLES
- 'INSTANT REPLAY'
- 'THIS IS IT'



# VILLAGE PEOPLE

Are these boys hot?

Their fiery new album...  
*Cruisin'*



...The sensational new album featuring the Million Selling Number One hit **YMCA**



MUSIC WEEK

# CLASSICS SCENE

surveying the complete classical music market

## John Lill: an enigmatic approach to recording

IT COULD scarcely have been more appropriate that the first English pianist to record the complete cycle of Beethoven's piano sonatas was John Lill.

After all, he had memorised and played them all by the age of 14 and thus his whole technique and career has been based on Beethoven. In fact what is surprising is that it took until now — nearly a decade since he won the Moscow Tchaikovsky Competition — for the project to come to fruition.

But until John Boyden offered to make the Beethoven cycle one of the lynchpins of his new company, Enigma Records, back in 1977, Lill must have been the pianist most unjustly neglected by the record companies.

Lill himself admits, however, that that was partly his own fault: he has always had a somewhat ambivalent attitude towards recordings. "I have been rather cynically disposed towards records because they fix you

Edited by  
NICOLAS SOAMES

to a set performance, whereas every time I perform a work in a concert it is a fresh creation for me — it is living," he says.

"I think now that serious music is too available through the gramophone medium — it is rather too plasticised by the scissors and there is a danger, when it is commercialised, that there is an equivalent debasing of the art form it represents."

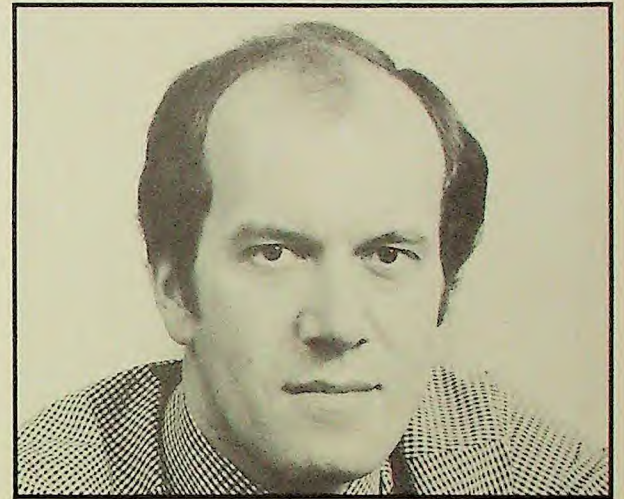
That kind of approach hardly endears Lill to record companies, but in setting up Enigma, Boyden was shrewd enough to realise that Lill, through his numerous concerts,

was too significant a Beethoven — and even Brahms — pianist not to be on record.

And the series is proving him right. Seven records are out so far — the latest, released this month, containing the three Opus 10 Sonatas. This leaves just six records, only two of which has still to be put on tape.

Lill is quick to point out, however, that this is not his final reading of the sonatas, only a record of how he plays them at the moment. More or less, for he agrees that his performances on the records do differ from the way he plays them in a live concert and it is difference which applies to all recording of his.

"When I make a record I think I am slightly more inhibited because I think this is something which has to be a document of that work. I feel on records you have to be closer to the original instructions and original



intentions.

"Once you hear something that is pulled about a great deal on record, it soon becomes irritating, but in a concert one is freer to do that. It is easier to justify putting in a rit which is not requested, in a concert, during a live performance."

But even if Lill has had to sacrifice some spontaneity in favour of a

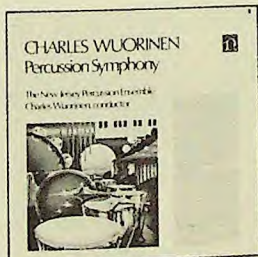
more studied approach, he has, on the whole, clearly enjoyed the recording experience. Particularly because the composer was Beethoven.

"I was obsessed with Beethoven's music from an early age — I was very tempestuous and very rebellious

TO PAGE 30

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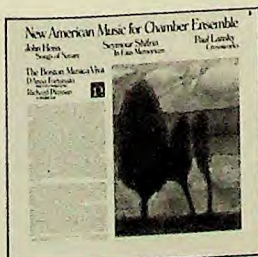
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## CLASSICSCENE

## John Lill: an enigmatic approach to recording

FROM PAGE 29

as a child and this sort of extreme music with its extremes of dynamics and extremes of tempo was a perfect outlet.

"Actually, I was obsessional about his music to the exclusion of others — it was only when I got to middle teens that I realised that other composers existed — but it gave me a good basis. I think Beethoven's music does give a very good musical floor on which to walk."

So, although he was suspicious about "instantly recyclable music", he was looking forward to recording the sonatas: "There is so much experience contained in every single movement he wrote — it requires a very wide vista and a wide realisation of life and reality," he remarks.

"It is a huge challenge and of course not one that I would ever be totally satisfied with because no artist could ever be satisfied with a performance that is fixed.

"And I know what is going to happen when I finish — I am going to want to do them all over again."

Lill rarely listens to other pianists' recordings any more than his own now — "I would never judge a performer by his records, only by his concerts" — but he confesses to an admiration for Claudio Arrau, particularly in the way Arrau treats Beethoven.

"I feel that Arrau has delved into every single issue — there is never any question of being glib with him

— he has never taken the easy way out," Lill comments.

Since he won the Tchaikovsky, Lill has maintained a busy schedule of over 100 concerts a year which he is now beginning to reduce — though not in favour of making records but rather to devote more time to learn new repertoire.

And that new repertoire is, in itself, unpredictable. "I learnt Chopin's B minor Sonata recently," he says with a smile, quite happy to admit that such a "pop" had only just entered his performance experience. In the next breath he says he also intends to take a "good hard look" at 20th Century music, including Messiaen.

## Schumann

He has no firm plans yet for future recordings, however, beyond completing the Beethoven cycle (in April or May) and Brahms Second Piano Concerto with James Loughran and the Halle.

"I want to play much more Schumann than I have so far," he muses, "and I would like to do some of Prokofiev's Sonatas, if not all."

But whatever he does, he is staying with Enigma. "John Boyden has been extremely long-term in his views. I was not a particularly good bet when he took me on — I was not a well-known in the recording world although I had built up my reputation with my concerts.

"But since these records have come out, I have had numerous requests from other record companies, all of which I have been happy to refuse. It's marvellous to come up against a record company, however new, of great integrity, like Enigma."

Lill is now in his mid-30s, yet appears older, perhaps because he is naturally reflective. A deeply religious man — though not in any conventional sense as his support of the medium Rosemary Brown indicates — he is above all an individual musician who is not afraid of being controversial.

Few musicians, for instance, would pronounce publicly that during certain concerts, they experience a "trance-like" state of mind. Lill is convinced by his own personal experience and is prepared to talk about it regardless of how his audience will react. In that sense, he is a true individual.

"These experiences in concerts are extraordinary. I feel that I am in a state resembling trance and in those states I play my best. In those states, I feel that I belong to two worlds, that I am acting like a bridge.

"It is as if I am a vehicle and I am being used by an outside force. I wouldn't say these things openly if I did not have concrete evidence.

"In my most inspired moments I am able to visualise and to hear forces which you might ascribe to those of past composers. But you can't define it — after all, music begins with words leave off.

"I would not say that a successful performance by me was naturally my work alone. I think it is a combination of factors. But these forces are available to all people, whatever their job. There is nobody whose lives cannot be brightened by this simple realisation," he concludes "It's just more dramatic with music."

## Next month's major releases



PRODUCER VITTORIO Negri (left) with tenor Jon Vickers who takes the title role in Britten's Peter Grimes being released on Philips in March.

NEW RECORDINGS of Benjamin Britten's Peter Grimes and Donizetti's Lucrezia Borgia with Joan Sutherland in the title role head four operatic releases being made by the majors in March.

The new Peter Grimes box set — the first since the Britten/Pears version was made 20 years ago — comes with the tenor Jon Vickers in the title role and Heather Harper as Ellen conducted, of course, by Colin Davis, with the chorus and orchestra of Covent Garden.

The project, which has already attracted a lot of attention, will be substantially promoted by Phonogram, with interviews, advertising, and extended radio play.

The 3LP set, which is accompanied by a 52-page booklet is released on 6769 014 as well as on cassette and retails at £13.50 and £13.95 respectively.

The Lucrezia Borgia release is the fifth Donizetti opera in which Sutherland is conducted by her husband Richard Bonynge launched by Decca. And while the opera is neglected by opera houses, it should sell well.

Among the other members of the cast are Marilyn Horne, Richard Van Allan and David Wilson-Johnson, with the London Opera Voices, and The National Philharmonic Orchestra. A 3LP set (D93D 3) it retails at £13.50, and is also available on cassette.

Finally, DG is re-issuing two Richard Strauss operas, Die Frau Ohne Schatten, and Arabella, both with the Bavarian State Orchestra conducted by Josef Keilberth. Die Frau Ohne Schatten, on 2721 161 (4-LPs) retails at £12, and Arabella (2721 163 3-LPs) retails at £10.

## Massive support for Galway release

RCA's NEW James Galway record — on which he plays two Rodrigo concertos — is being launched next month with massive promotional support.

The record features the work written specifically for Galway by Rodrigo, the Concierto Pastoral which was well received at its premiere last year; and a transcription for flute of the Fantasia Para un Gentilhombre written by the composer for Segovia 25 years ago.

Few classical records have had better send-offs. A special TV programme produced by Herbert Chappell devoted to the Flute Concerto is to be screened in March.

Also, on March 17, Galway celebrates St Patrick's Day by taking part in an hour-long programme on ITA.

In addition to advertising in the music press, RCA are running a campaign covering the Guardian, Daily Mail, Daily Express and other nationals; and Galway is the front cover article in the brand new magazine Fugue.

So this flute record, on which Galway is accompanied by Eduardo Mata and the Philharmonia Orchestra, should easily match sales on past Galway product. It's on RL/RK 25193 £4.49. Incidentally, Galway posters for retailers are still available.

## News in brief . . .

A MUCH-needed new version of Mozart's two piano quartets is being released next month by RCA featuring Arthur Rubinstein and members of the Guarneri Quartet.

Although Rubinstein has now officially retired, he made these recordings as part of a series of chamber music recordings in 1971, and while the Mozart works have been available in the USA, only now are they coming into the shops here.

It's a timely release because only two fairly aged performances — Curzon and the Amadeus Quartet, 1953, and the Pro Arte Quartet, 1966 — are currently in the catalogue. The Rubinstein record is on RL/RK 12676 retailing at £4.25.

THE SECOND volume of Bach's Complete Organ Works, by Peter Hurford on modern organs, comes out next month on Argo.

The series was welcomed with unanimous praise by critics when the first discs were heard last November. Hurford, former organist at St Albans Abbey, plays organs from all over the world, though this volume features only two — the organ in the chapel of New College, Oxford, and in Knox Grammar School, Sydney.

A 3 LP set (D 138D 3, £9.65p, also on cassette), like the first volume contains a varied selection designed to be a self-contained organ recital, though many of these works come from the Clavierbung III.

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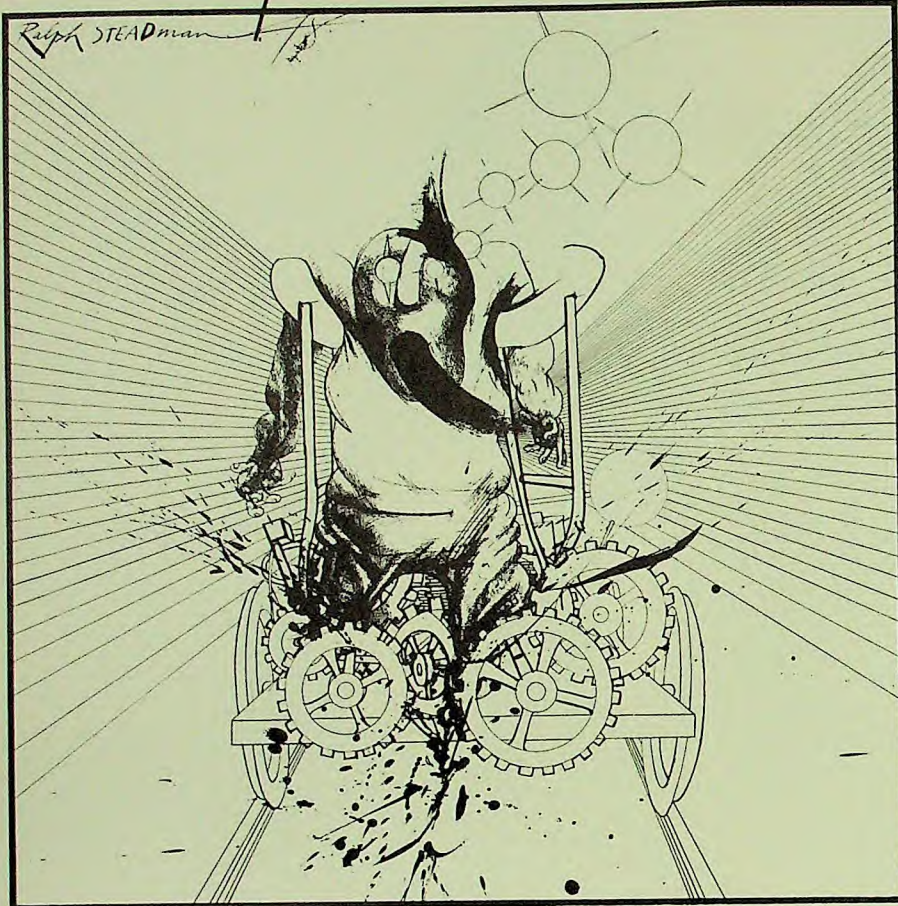
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# BROADCASTING

## EBC considering the case for Irish ILRs

WHILE IRISH pirate stations are showing less and less regard to maintaining a low profile, the Eire Broadcasting Corporation group of companies — which represents a number of independent broadcasting interests — is currently preparing a document called 'A Case For Independent Local Radio in Ireland'.

EDITED BY DAVID DALTON

In the spring edition of the *Irish Broadcasting Review* John E. Nolan, director of the EBC group, replies in a letter to the case for Radio Telefis Eireann's broadcasting monopoly set out by Louis McRedmond in the autumn/winter 1978 issue and he notes the main points of the case for ILR in the Republic.

Nolan makes comparisons with the ILR network in the UK and cites JICRAR listening figures to back his case. He contends: "The popularity of the illegal pirate stations in Ireland is perhaps best gauged by the vehemence of the protests and by the steady flow of advertising revenue to a multiplicity of over thirty pirate radio stations. Well-meaning, if self-appointed, pressure groups frequently tell us what they think the public wants. Listening figures tell us what the public actually does listen to."

"This does mean that broadcasters, any more than politicians, must aim merely at obtaining the maximum number of listeners or voters. Both have an obligation to lead. We are conscious of an obligation to give the public both what it wants and a tolerable leavening of what it ought to have, regardless of how subjective one's assessment of the latter might be. Getting the mix right between these ingredients is the art of the programme planner."

"Local radio is best fitted to take the listeners with them in balanced programming, whereas RTE has publicly announced that it is moving (along with the BBC) towards the American pattern of 'streamed' programming, in which one station/service caters almost exclusively for one particular musical taste."

Nolan counters this development: "Independent Irish local radio stations, with such balanced programming made necessary by their single frequency, are infinitely preferable to the streamed programmes of an Irish 'Radio Two' or 'Radio Four' which has now been promised us."

"ILR stations would be totally local, unlike RTE local radio stations, which would opt in and out of the national network. This is not meant as a criticism, as many respected broadcasting colleagues in RTE local stations would wish to be local for far more time than they can be allowed because of the basically national nature of the system. We would also agree that some of the best broadcasting on RTE has been by its limited local services."

Typical of the pirate stations now operating openly is Southside Radio broadcasting on 300 metres medium wave (1,000 KHz) to North Wicklow and Dublin South East, an area which takes in Dunlaoghaire, Deansgrange, Foxrock, Greystones and Bray.

The DJs — Paul Nicholas, Mark Quinn, Brian Peters, John Reynolds, Ger Doyle, Chris Long and Douglas Maguire — play a wide range of music and have featured albums and singles, requests, local information, news, sport and competitions.

It is on air from 4pm to 1am on weekdays and from 1pm to 1am at weekends.



ON THEIR recent U.K. visit the Osmonds visited Piccadilly Radio in Manchester. Pictured above are two of the Osmond brothers, Alan and Merrill, with two of the radio's DJ's, Roger Day (left) and Roger Finnegan (right).

## Harding radio series

LANCASHIRE ENTERTAINER Mike Harding gets a six week series on BBC Radio Manchester presenting his own type of record programme, entitled *Good Times, Good Music and Friends I Have Known*. The show resulted from a casual chat in a bar with station manager, Alan Shaw.

LUXEMBOURG HAS released its first handbook detailing the story of the station past and present, including features and photographs of the 1979 DJ team in the Grand Duchy.

# John Glover

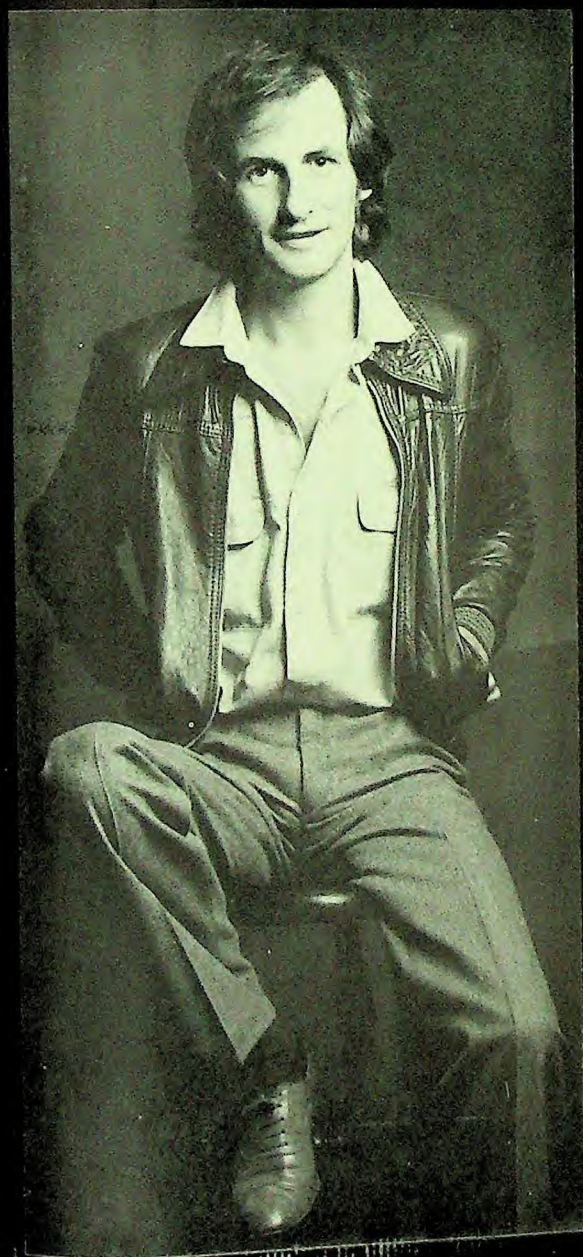
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## MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

## SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
DAVID ESSEX Imperial Wizard Mercury 6007 202 (Phonodisc)	February 9	14 hits onwards with recent, Oh What A Circus, (1978)	Usual thorough press mail-out with pic; record in colour bag with bearded somewhat pensive artist on front.	Just why last release Goodbye My Love (6007 194) failed one major mystery of 1978. This sees return to Evita vein, marching song with people, rulers, troops, tears and freedom in lyric. Power of song lies with chorus. Although title song of album (9109 616) as mere 45 a more amenable title might have helped. Powerful number. Surely good sales.
PROCOL HARUM A Whiter Shade Of Pale Cube HBUG 77 (Pye)	February 2	10 chart entries but amongst figure, three of above record, also three of Salty Dog, For A Whiter Shade Of Pale (1, 1967; 49, 1972; 13, 1972). For B-side of title above, Conquistador (22, 1972).	Familiar classic, given 12", white — grey (when held in light — or whiter shade of pale held elsewhere). Colour sleeve.	Power of coloured vinyl should be shown if disc charts in another re-release with opening lyric line, so too opening musical lines. And yet: crafted production with well textured vocal — instrumental links, tasteful instrumentation, with commercial feel oozing thick. Good vocals. Should with luck be major US hit if not some slice of chart action here.
LEX — LIVERPOOL EXPRESS I Want Nobody But You Warners K 17312 (WEA)	February 9	Three hits, 1976; one 1977, Dreamin' (40).	Colour bag, major Press-radio push with band adopting new name LEX but for time Liverpool Express also kept with credits. From LP, LEX (K56609).	Not Exile, not Chinn-Chapman production. Not Ace. Not How Long. Familiar opening lyric line, so too opening musical lines. And yet: crafted production with well textured vocal — instrumental links, tasteful instrumentation, with commercial feel oozing thick. Good vocals. Should with luck be major US hit if not some slice of chart action here.
DONNY & MARIE On The Shelf Polydor PD 14510 (Phonodisc)	January 26	As duo, four hits from 1974 with most successful, Morning Side Of The Mountain (5, 1974).	Top of the Pops, Playground with other radio, TV, Magazine, consumer Press music interviews. Two company Press reviewers mail-outs.	Catchy song with duo in usual humorous vein waffling along with each taking lead before together for punch chorus. Rather thin sound for Marie with otherwise usual well put together identifiable Mike Curb production. Should see some chart life.
TINA CHARLES Boogie Round The Clock CBS 12" 7024 (CBS) CBS 7" 7024 (CBS)	February 9	Five hits from, 1976 with last year I'll Go Anywhere Your Music Takes Me (27).	Major disco push, lady much featured in Daily Mirror sponsored aim.	Disco/pop mix which save for slight run-down feeling near half-way powers along aided by lively vocals, precision drumming, infectious keyboards and thick sweet sounding strings. Extended version benefits from instrumental break. Should see lady safely into charts.
MANFRED MANN'S EARTHBAND You Angel You Bronze BRO 68 (EMI)	February 2	Manfred Mann, hits with various bands bearing his name from 1964 but in total, 20 with last Blinded By The Light (6, 1976), Davy's On The Road Again (6, 1978).	Press, radio interviews. Major UK tour with new album, consequent ads in trade, consumer Press.	Lots of pop sound effects with title repetitive line in same vein but given band's more distinctive musical touches on several brief instrumental excursions. Should chart with much wider market than usual purchasing.
ISAAC HAYES Zeke The Freak Polydor POSPX 23 (Phonodisc)	February 2	Theme from Shaft (4, 1971); Disco Connection (10, 1976).	12", major disco push.	Few different twists and turns from most disco records of moment but main plus in infectious title which makes for floor audience vocal pick-up. From LP, For The Sake Of Love (2480 475). Possibilities for general charting but should generate sales at very least.
HONEY Superman! Superman! EMI 2904 (EMI)	January 26	None	Special mail-out with signed photos, press sheets, company follow-up. Extensive club work, particularly north.	Sounds early Dee Dee Jackson, hence I Lost My Heart To A Starship Trooper (no surprise, same songwriter) via Sarah Brightman. No surprises but title line should be picked up, particularly by young kids, with chart chance for fresh sounding new artist but maybe last major outing for this samey sound.
GLADYS KNIGHT We Don't Make Each Other Laugh Anymore Buddah BDS 485 (Pye)	February 2	With The Pips 18 hits with 1978: It's Better Than A Good Time (59), Come Back And Finish (17), The One & Lonely (32).	Major push including ads for track from debut album (The First Solo Album, Buddah BDLP 4066).	Should aid divorce rate — song very much in vein of The Way We Were without subtle flavour in melody line. None-the-less strong offering with artist ringing considerable emotion from sad story line. Should chart but past track record though coloured by numerous hits gives no real clue to possible chart position — as seen from column, UK charting.
OSMONDS Steppin' Out Mercury 6167 701 (Phonodisc)	February 2	10 hits, 1972-1976 with most successful Love Me For A Reason (1, 1974).	Extensive radio-television interviews with short but very successful UK tour. Among major interviews, Radio One, Playground, magazine, newspaper coverage with former print schedules meaning numerous features coming later this month, early next. Special Phonogram press mail-out. Possible UK tour, late spring.	Utah studio recording with Bee Gees, Maurice Gibb producing — Osmonds do best at sounding Bee Gees but that means commercial effort only slightly marred by few jarring music slow-downs. Pace, drive, throat destroying vocals could give Osmonds charting once more.
AVERAGE WHITE BAND Atlantic Avenue RCA XB 1061 (RCA)	February 2	Pick Up The Pieces (6, 1975); Cut The Cake (31, 1975); Queen of My Soul (23, 1976).	Major UK tour, March, from band missing from scene for some time.	In musical idiom of past days before some black soul bands picked up disco kick this reminds of AWB's last hit. Interesting whether this now rather conventionally sounding soul can still pick up disco, floor reaction. Rather reflective piece which perhaps might have had more drive.

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## LISTINGS

**A**  
 AVRIL MY LOVE, Flight Of The Aces, STEVE JOSEPH. Charisma CB 331 (F)

**B**  
 BLACK LEATHER REBEL, Be-Bop-A-Lula, JOHNNY CARROLL AND THE BLUE CAPS. Rollercoaster RRC 2002 (L)  
 BLACK WIDOW WOMAN, Delicado, AFRO CUBAN BAND. Arista ARIST 12230 (F)  
 BLUE DAY, I Have Waited So Long, FOREIGNER. Atlantic K 11236 (W)

BLUE MONDAY, Good Old Rock 'n' Roll, BILLY LEE RILEY. Southern Rooster SR 706 (L)  
 BLOW AWAY, Soft Touch, GEORGE HARRISON. Warner Brothers K 17327 (W)  
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**F**  
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Singles notified by Major Manufacturers for W/E 17th February 1979

EMI	4	(6)	7	(19)	16	(44)
EMI (LRD)	3	(4)	9	(15)	21	(37)
Decca	1	(2)	2	(5)	5	(6)
Pye	2	(3)	8	(16)	27	(39)
Polydor	4	(6)	12	(17)	21	(40)
CBS	6	(31)	15	(41)	33	(62)
Phonogram	4	(4)	11	(7)	21	(18)
RCA	2	(4)	9	(9)	17	(19)
WEA	7	(6)	29	(17)	60	(43)
Others	19	(13)	49	(33)	70	(83)
Total	52	(79)	151	(179)	291	(391)

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**Velvet Underground 1969** 6641 900

**30 MIRACLE**  
**AIN'T THAT ENOUGH FOR YOU** MLP 3002  
**John Davis & The Monster Orchestra** MLP 3002  
**BAMA BOOGIE WOOGIE** MLP 3001  
**Cleveland Eaton** MLP 3001

**31 MOTOWN (EMI) MOTOWN DISCO VOL. 2** STML 12102 (TC-STML 12102)  
**Various** STML 12102 (TC-STML 12102)  
**BONNIE POINTER** STML 12101 (TC-STML 12101)  
**Bonnie Pointer** STML 12101 (TC-STML 12101)

**32 ONE-UP (EMI) SEMPRINI PLAYS FAVOURITE PIANO PIECES** OU 2223 (TC-OU 2223)  
**Semprini** OU 2223 (TC-OU 2223)  
**JUST FOR YOU** OU 2224 (TC-OU 2224)  
**Pepe Jaramillo** OU 2224 (TC-OU 2224)  
**SINGIN' AND SWINGIN'** OUM 2212  
**Kenny Lynch** OUM 2212

TO BE CONTINUED NEXT WEEK

# MARKET PLACE

## DISCS



**SP&S is the right product  
at the right price**

...bebop, blues and Beethoven and much much MOR. 1.5 million LP's, cassettes and 8 tracks covering the total music spectrum. Factory fresh, mint condition major label deletions that mean an absolute minimum of 50% profit for you and delighted customers. Continuous special promotions, super sale times and discount features are all possible attracting NEW and regular customers alike to your store. Teamed with SP&S prices and unrivalled service you must be onto a winner. Phone now for our current list or a call from one of our fleet of fully equipped sales vans. Roll over Beethoven!

EUROPE'S LEADING WHOLESALER OF MAJOR LABEL DELETIONS

Hega House Ullin Street London E14 6PN Tel: 01-987 3812  
Telex: 8951427

Glampor House 47 Bengal Street Manchester M4 6AF  
Tel: 061-236 4086



SP&S RECORDS

### CLASSIFIED ADVERTISEMENT RATES

Effective 13th May, 1978, Music Week Classified Advertisement rates are:

£3.50 per single column centimetre.  
Box number charge £1.00, and series discounts will remain at:—

6 insertions 10% 13 insertions 15%

**PLEASE NOTE THAT ALL ADVERTISEMENTS ARE SOLD BY THE SINGLE COLUMN CENTIMETRE (MINIMUM CHARGE £6.00)**

The per word rate is discontinued.

The copy deadline is Bookings Wednesdays; Artwork Thursday 5pm, one week prior to publication. Advertisements may be submitted as flat artwork or typed copy for typesetting. Payment in full must accompany each advertisement.

For further information contact Dave Pinnington, Tel 01-836-1522. 40 Long Acre, Covent Garden, London WC2.

MUSIC WEEK cannot be held responsible for claims arising out of advertising on the classified pages.

### HIGHEST CASH PRICES PAID

for LPs, cassettes or 8-tracks, overstocks, deletions, etc.

**NO QUANTITY TOO LARGE OR TOO SMALL**

Contact Mike Campbell for immediate cash offer

Tel: 01-961 3133.

Telex: 8813067 (HETREC)  
CHARMDALE LIMITED  
182 Acton Lane, London N.W.10

### BIG, BIG, RECORD BARGAINS

- \* Always 1000's of Bargains and Deletions.
  - \* Top 50 Singles and LP's kept in stock.
  - \* Best Discounts given.
  - \* Fast Efficient service.
  - \* Open 6 full days a week.
  - \* Cash and Carry or Delivery arranged.
  - \* Export enquiries welcomed.
  - \* Overstocks bought.
  - \* We specialise in servicing Supermarkets and Departmental Stores.
  - \* Established for 20 years.
- Phone, Write or Call, Express Records, 29, Rawson Place, Bradford, Yorkshire. Telephone 0274-27845. Telex 517527.

**£1,000,000 CASH BUDGET** available for unwanted or deleted stereo LP's, 8-tracks and Cassettes. Highest prices paid. No quantity is too large or too small. Phone, telex, write or visit us for a generous cash offer. **SCORPIO MUSIC, 2933 River Road, Croydon, PA 19020, U.S.A.** Phone: 215-785-1541 or Telex 843366. Recstapes CRDN.

**Stereo albums 8p each.** Famous artists and labels. Write **COLOSSEUM RECORDS, 134 S. 20th Street, Philadelphia, PA 19103, U.S.A.**

### S. GOLD & SONS LTD.

**Can ANY other wholesaler even match this???**

Top 1,000 LPs always in stock.  
Plus Top 200 Cassettes and Cartridges.

Top selling singles.  
Plus hundreds of oldies.  
Accessories including Blank Cassettes, Cassette and Cartridge cleaners. Polythene covers only £6.50 per 1,000.

24 hour service to Northern Ireland, Holland, Belgium, West Germany, France and Eire.

Excellent carrier service to U.K. and all other countries.

**Our prices are the absolute lowest.** Strict trade +3% handling charge.

Our Cash & Carry and distribution Warehouse is open at:

**779 HIGH ROAD, LEYTONSTONE, LONDON E.11**  
Telephone 01-556 2429

Ansaphone after 6 p.m. and weekends

ANNOUNCING  
THE WEEKLY  
MUSIC PAPER  
THAT DOESN'T MISS  
A MINUTE OF  
POP NEWS

**POP  
STAR  
WEEKLY**

Ring Alex Lilburn, Advertisement Manager, on 01-836 0142.  
Or Peter Wilkinson, Director, on 01-836 1522.

Spotlight Publications Ltd.  
2nd Floor, Wellington House,  
6/9 Upper St. Martins Lane,  
London WC2H 9EX

Publishers of Sounds, Record Mirror,  
and Music Week.

33% discount off series of six advertisements taken in first 13 issues.

**SPECIAL LAUNCH OFFER**

# MARKET PLACE

## DISCS

### PHONOGRAPH RECORDS (Wholesale)

#### FAST IMPORT SERVICE

In And Around London

Specialists in 12" soul  
singles and LP's.

**01-656-4070**

150 Portland Road, South Norwood

## COLLINS INTERNATIONAL

Record and Tape bargains for home and overseas

All enquiries: Jeffrey Collins

1 Fern Court, Hendon Lane,

Finchley, London N3

Telephone: 01-349 1388

(Ansafeone Service)

Warehouse:

1a Wendover Road,

Harlesden,

NW10.

Tel: 01-965 2626

Telex: 266 393

### WHOLESALE

#### Tired of Ten Per Cent Fills on your Oldies Orders?

TURN TO THE DEALER WHO COMES UP WITH A NINETY PER  
CENT FILL - OLDIES UNLIMITED.

Almost two thousand titles listed, with more than six hundred  
priced at 40p each or less.

New lists every month and a wide selection of Picture Covers.

**TRY SUCCESS TRY OLDIES UNLIMITED**  
Department Y, 6/12 Trafford Street,  
St. Georges, Telford, Shropshire TF2 9NQ.



**Gray  
&  
Butt**

#### RECORD & TAPE WHOLESALE

offer you an efficient and speedy service with the personal  
touch

as many of our customers would agree!

\*TOP 100 LPs

\*TOP 75 SINGLES

\*TV ADVERTISED LPs & TAPES

Distributors of K-Tel Records & Tapes

Full Catalogue Service Next Day Delivery available

NATIONWIDE SERVICE

Order Desk - 03756 3041/2 & 78813

43/45 King Street, Stanford-le-Hope, Essex.

#### ALL RECORDS AND TAPES WANTED

All LPs and cassettes bought for up  
to £2.00 each cash or £2.50 exchange  
value.

Bring any quantity (or send them by  
post with SAE for cash only) to:

Record and Tape Exchange, 90

Goldhawk Road, Shepherds

Bush, London W12. Tel: 01-749

259.

Records and tapes may also be

bought, sold and exchanged at:

38 Notting Hill Gate, London W11

28 Pembridge Road, Notting Hill

Gate W11

#### MOTORBIKIN'

By

EAZIE RYDER

It's a (bike)

Smash!

Our first 7" release in

picture sleeve.

Distribution by Spartan

Records

**GRADUATE RECORDS**

1 Union Street,

Dudley, West Midlands

Tel: (0384) 59048

#### ROBINSON'S RECORDS THE WHOLESALE THAT GIVES YOU THAT SOMETHING EXTRA:-

##### PROFIT!!

FORGET DISCOUNTS AND  
PRICE CUTTING - SELL AT  
FULL MARK-UP BY STOCKING  
A SELECTION OF OUR TOP  
QUALITY AMERICAN IMPORT  
AND DELETED U.K. LP'S AND  
SINGLES

COUNTRY + WESTERN - JAZZ  
- POP M.O.R. -  
ROCK - SOUL - GOLDEN  
OLDIES

ALL AVAILABLE NOW FROM  
OUR SHOWROOM OR BY MAIL  
ORDER

##### INTERESTED?

PHONE OR WRITE NOW FOR  
OUR NEW CATALOGUE TO:-

**ROBINSON'S RECORDS  
(Wholesale)**

26 Blackfriars Street, Manchester.  
Tel: 061-832-2701 Telex 666355  
ROBRECG

**\*\*BLONDIE HEART OF GLASS  
12" SINGLE  
US issue now available at £2.00  
excluding VAT  
For further details call or phone now**

## EQUIPMENT

### SEGREGATE!



#### With record dividers from "SIGNS FAMILIAR"

smooth, white, plastic record dividers  
with smart ultra legible headings

(plus trade symbols in colour if required).

Unbeatable prices. Fast service. Ring or write

**SIGNS FAMILIAR,**

Howdale, Downham Market,

Norfolk PE38 9AL.

Phone: (03663) 2511/4.

#### 7" WHITE CARDBOARD RECORD SLEEVES

500 for £9

1000 for £17

5000 for £75

#### RECORD ADAPTORS

250 for £2

500 for £3.50

1000 for £6.00

5000 for £28.00

R.B.G.

Unit 12,

Chamber Mill,

Heron Street,

Oldham, Lancs.

Tel: 061-652-3408

or 061-834 3993

#### DISPLAY TITLES BROWSER DIVIDERS

for CLASSIFICATION OF

ARTISTS, COMPOSERS, etc.

Enquiries for samples

#### HUNT-LEIGH

(Showcard & Display) Co., 119

Altenburg Gardens, London SW11

1JQ. Tel: 01-223 3315

#### CLEAR P.V.C. RECORD COVERS

Made from 500 gauge seamless tubing, giving  
maximum strength. Buy direct from the  
manufacturer at keenest prices, by return delivery.

Samples, prices and discounts on application.

#### CLEAR POLYTHENE RECORD COVERS IN HEAVY DUTY FILM

LP size: 1000, £25 including VAT and carriage.

Samples of all items available.

#### PLASTIC SALES (Leicester) LIMITED

10/12 DARTFORD ROAD, LEICESTER, LE2 7PQ.

Tel: 0533 833691

#### CLEAR PVC RECORD COVERS

Manufactured by ourselves from Raw Material - to  
film - to covers in 500 gauge seamless PVC film,  
having nylon-like strength for 7" singles and 12" LP  
Records.

BUY BULK DIRECTLY

& RECEIVE DELIVERIES BY RETURN

Phone/write now for Samples/Prices

**PANMER LTD** Telephone 01.903.6068/9

Fulton Road, Wembley, Middlesex.

## The Revox B77.



#### AMES ELECTRONICS LTD. THE PLAYBACK STUDIOS

HIGH SPEED-LOW SPEED-VARISPEED

ACCESSORIES-SERVICE-HIRE

COMPETITIVE PRICES

CALL IN FOR DEMONSTRATION

1128b CAMDEN ROAD, LONDON NW1 9EE TEL: 01-267 6152/3

DISTRIBUTORS OF AUDIO/VISUAL  
EQUIPMENT TO THE MUSIC INDUSTRY



#### DANDA POLYTHENE RECORD CARRIER BAGS

All Types and Sizes of Carrier Bags at real CUT prices  
SPECIAL OFFER

Full size 14" x 16" for LP Records. Printed to your own specifications on both  
sides of the bag.

150 Gauge - £13.50 per 1,000 minimum order 25,000. Stock Records bags  
always available. Immediate delivery - from £12.00 per 1,000.

Quick delivery. For further details & samples send coupon or telephone: 01-

889-5693/4

DANDA PACKAGING CO. LTD. 198 Whittington Rd., Bowes Park, London

N.22.

Name .....

Address .....

Telephone: .....

#### ROBINSON'S RECORDS WHOLESALE

Now Available, In Addition  
To Our Range Of U.S. LP's  
And Singles, A Complete  
Selection Of Record  
Accessories.

STYLI (U.K. & JAPAN)  
CLEANERS  
COVERS

**\*\*\* SPECIAL OFFER \*\*\***  
7" White Cardboard Sleeves  
£18 per thousand - collected  
£22 per thousand - including  
UK delivery and VAT

These, and a large selection  
of records, are available now  
from our wholesale showroom

#### ROBINSON'S RECORDS

(Wholesale Dept),  
26 BLACKFRIARS STREET  
MANCHESTER  
Phone 061-832 2701

#### WANTED

#### GOOD CONDITION

13 Tier Free Standing  
White/Rosewood Finish.  
Cash.

Tel: 0302-710725 (day)

Tel: 0302 710048 (night)

#### Shop Closed

#### EMI BROWSERS, COUNTERS TO CLEAR

Stephen Siger

LONDON NW2

Tel: 01-952 8166 (days)

01-958 7432

(evenings)

to view

#### PVC ALBUM COVERS

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

#### Contact:

M & G Packaging Ltd., 53  
Pavilion Drive, Leigh-on-Sea,  
Essex. Tel: 0702 712381.

## BADGES

#### 3 DIMENSIONAL PIN BADGES

Fast service from major UK  
manufacturer.

Minimum order only 250.

Very competitive prices with no  
tool or die charges.

Available as 2in diameter or

Any shape in big range of

attractive colours.

Samples and prices by return  
from:

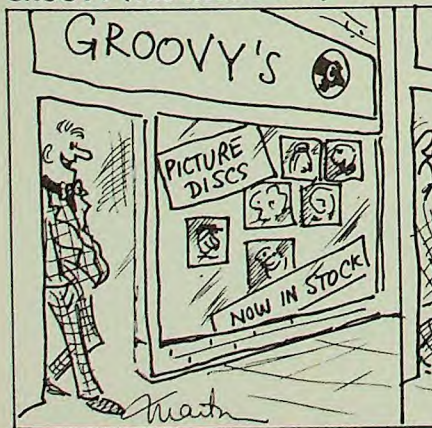
**P. B. B.**

PO Box 22

Banbury

Tel: 0296 57321

#### GROOVY (The Record Shop Owner)



DON'T WORRY GROOVY-  
WE'VE GOT PLENTY OF PICTURE  
DISCS IN STOCK FOR YOU TO  
SELL AND DISPLAY. For all your  
RECORD NEEDS

WE FOLLOW THE  
TRENDS TO HELP  
YOU... CONTACT  
US NOW FOR DE-  
TAILS, PRICES, ETC  
INFO. ON ALL THE  
LATEST 12" DISCO  
PRODUCTS NOW IN  
STOCK!



**LIGHTNING RECORDS LIMITED**  
841 Harrow Road London NW10 5NH  
Telephone. 01-969 7155/01-969 5255  
Telephone Orders. 01-969 8344  
Telex. 927813 LARREC

# MARKET PLACE

## POSITIONS

### CAN YOU GET ENTHUSIASTIC ABOUT MUSIC?

We are a major record music company looking for 2 young people to sell hit records.

Previous experience in selling music into retail outlets would be advantageous. A wide range in music taste, outgoing personality and clean driving licence is a must.

We are offering a competitive salary, generous expenses and a company car.

All applications will be treated in the strictest confidence.

Apply to  
Box No. 596

#### EXPERIENCED CUTTING ENGINEER/ MANAGER

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

Also SECOND ENGINEER required.

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

*Do you live in South London? Work in a record shop in town? And are fed up with travelling?*

If so

**DIAMOND RECORDS OF CATFORD** require an experienced **SALES ASSISTANT**  
Phone 01-690 6425 for interview



### JOIN THE VIDEO AGE

Britain's leading videogram company are hiring

#### TOP PROFESSIONAL SALES MERCHANDISERS

to establish high volume retail outlets in central London.

Ability to install display units essential.  
Transit vehicle supplied.

If you have a proven track record with a major record label (or similar), have a clean licence and are bondable and require top income with a bright future call or write to

**Richard Cooper,**  
Managing Director,  
Intervision Video Limited,  
102 Holland Park Avenue,  
London W11 4UA  
Tel: 01-221 5081

#### MUSIC PUBLISHING COMPANY

requires

### A MANAGER

for the running of publishing company. Must have some knowledge of accounts and be familiar with royalty statements etc.

Please telephone

01-437-7053

for interview appointments

### MUSIC REPRESENTATIVE

WANTED

A leading West End music publisher requires a young person anxious to make a substantial income selling sheet music and music publications. Applicant should be based in Scotland and interested in today's music. Experience in selling records or as a book representative desirable. The successful applicant will receive a good salary plus commission and use of a Company Car. Many other fringe benefits.

Write Box: 595

### DISPLAY ADVERTISEMENT REPRESENTATIVE

### RECORD MIRROR

Currently Britain's fastest growing music paper require an Advertisement Representative.

The right candidate, male or female, should be experienced and capable of dealing with clients and advertising agencies at highest levels.

A competitive salary with bonus is offered together with a 1600cc company car, life assurance scheme and other benefits associated with the Morgan-Grampian Group.

Please write or telephone:

**Steve Bush-Harris,**  
Record Mirror, Spotlight Publications,  
40 Long Acre, London WC2E 9JT.  
Tel: 01-836 1522

## Music Industry Executives

Now there's a better way to find your next career move. Just call the Music Division of S.F. Management Selection. It's directed by **Colin Hadley** - a senior executive in the record business for 25 years - and **Michèle Esterman** - a founder member of S.F. Management who has a special rapport with creative people.

If you have record company or music publishing experience in any of these areas we should like to hear from you:

**DIRECTORS and SENIOR MANAGEMENT**  
**MARKETING and SALES ● A. & R.**  
**LABEL MANAGERS ● PROMOTION/PLUGGERS**  
**RADIO & TV EXPLOITATION ● PRESS OFFICERS**

#### CUSTOM SALES MANAGER

with thorough knowledge of record industry required by major record and tape manufacturers to acquire new business and through clear understanding and close customer liaison maximise sales to both existing and new clients. Location: central London around £10,000 + CAR

#### PRODUCT CO-ORDINATOR (LABEL MANAGER)

with extensive general catalogue knowledge required by leading mail order record and tape company. Must be able to originate new product concepts and understand artists and company. Copyright accounting. Location central London. Good fringe benefits. around £9,000 + PROFIT SHARING SCHEME

#### GENERAL MANAGER

for small but very high quality classical records company. Needs to be well versed in all aspects of record business - recording, manufacture, contracts, royalties, distribution, promotion, marketing and sales. If the acumen and personal chemistry are right could lead to equity participation and board appointment. Location: S. Wales. SALARY BY NEGOTIATION

There is no charge to staff and we promise you a sympathetic reception where you can discuss your career development in complete confidence.  
CALL US, TODAY.

**S.F. Management Selection Limited**  
**MUSIC DIVISION**  
TRIUMPH HOUSE, 189 REGENT STREET, LONDON W1R 7WD. Tel: 01-734 3136-9.

#### RESPONSIBLE ASSISTANT

required

For Pop Record/Hi-Fi accessory department.  
Salary £3,000-£3,500 according to experience.

Apply in writing to:

Hampstead Hi-Fi Ltd.,  
63 High Street,  
NWS.

#### RECORD SALES ASSISTANT

Required  
Some experience preferred.  
Small West-End shop.  
5 day week. No Saturdays.  
Please  
PHONE  
01-449 5661  
after 7.30 pm

#### VIRGIN MUSIC require

#### AN EFFICIENT SHORTHAND SECRETARY

A professional attitude to a fast moving business and an interest in rock music are important.

Training will be offered in Music Publishing and copyright procedure.

Salary up to £3,500 according to age and experience rising after 3 months. Plus substantial perks.

Call Jane on  
727 8070  
for an appointment

#### Secretary

Required

Very active music publisher requires efficient together secretary to help run professional department, i.e. Working for writers and booking studio. Good shorthand/typing necessary.

Please apply to Box No MW -  
Cathy Robinson 439-7731  
Heath Levy Music,  
184, Regent Street, London W.1.

### FINANCIAL CONTROLLER

required

for music business company.

References essential.

Please call David Oddie  
or Colin Johnson

01-439 8571

or write to

Quarry Productions Ltd.,  
Hammer House,  
113-117 Wardour Street,  
London W1

# STEPPIN' OUT

## THREE STEPS FOR MAN, THREE GIANT LEAPS FOR FUNKIND

**JAMES BROWN**  
DOUBLE 'A' SIDE  
'GET UP I FEEL LIKE BEING A SEX MACHINE'  
'TAKE A LOOK AT THOSE CAKES' 7" POSP 24 12" POSPX 24

### STEPPIN' OUT



**SEA LEVEL**  
'SNEAKERS 54'  
7" POSP 28 12" POSPX 28

### STEPPIN' OUT



**ISAAC HAYES**  
'ZEKE THE FREAK'  
7" POSP 23 12" POSPX 23

### STEPPIN' OUT



WATCH OUT FOR  
'STEPPIN' OUT'  
NIGHTS COMING YOUR WAY:  
16TH FRIDAY STEPPIN' OUT WEYMOUTH PAVILION  
17TH SATURDAY BRIDGE COUNTRY CLUB  
18TH SUNDAY ALBANY HOTEL BIRMINGHAM,  
WEST MIDLANDS DJA  
19TH MONDAY SOUND ELECTRONICS EXHIBITION,  
HOLIDAY INN, NEWCASTLE  
20TH TUESDAY BRIDGE COUNTRY CLUB  
23RD FRIDAY BRIDGE COUNTRY CLUB  
24TH SATURDAY STEPPIN' OUT  
THE GAIETY BAR, BLACKPOOL  
25TH SUNDAY SOUTH EASTERN DISCO ASS.  
THE MOAT, WROTHAM, KENT

We're giving away T-Shirts, Badges,  
Perfume from  
Goya International and  
Shoes from 'Levis for Feet'



## YOU BRING THE FEET WE'LL BRING THE BEAT

AVAILABLE NOW ON  
LIMITED EDITION FULL LENGTH VERSION 12"

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



CHART FOR PERIOD  
JAN. 29 -  
FEB. 3

# TOP 75 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1	3	21	PARALLEL LINES Blondie (Michael Chapman)	Chrysalis CDL 1192 (F)
2	1	5	ACTION REPLAY Various	K-Tel NE 1040 (K)
3	5	5	SPIRITS HAVING FLOWN Bee Gees	RSO RSBG 001 (F)
4	4	5	ARMED FORCES Elvis Costello and The Attractions (Nick Lowe)	Radar RAD 14 (W)
5	2	13	DON'T WALK - BOOGIE Various	EMI EMTV 13 (E)
6	5	7	NEW BOOTS AND PANTIES Ian Dury and The Blockheads (P. Jenner/L. Latham/R. Walton)	Stiff SEEZ 4 (E)
7	6	9	THE BEST OF EARTH WIND & FIRE VOL. 1 Earth Wind & Fire	CBS 83284 (C)
8	20	2	MARTY ROBBINS COLLECTION Marty Robbins	Lotus WH 5009 (K)
9	8	9	WINGS GREATEST Wings (Paul McCartney)	Parlophone PCTC 256 (E)
10	7	2	STRANGERS IN THE NIGHT UFO (Ron Nevison)	Chrysalis CJT 5 (F)
11	11	9	EQUINOXE Jean Michel Jarre (Jean Michel Jarre)	Polydor POLD 5007 (F)
12	18	33	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)
13	9	10	BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd)	Riva RVLP 8 (W)
14	12	8	EVEN NOW Barry Manilow (Roy Dante/Barry Manilow)	Arista SPART 1047 (F)
15	23	3	C-EST CHIC Chic (N. Rodgers/B. Edwards)	Atlantic K 50565 (W)
16	13	32	GREASE Original Soundtrack	RSO RSD 2001 (F)
17	36	17	20 GOLDEN GREATS Neil Diamond (Various)	MCA EMTV 14 (E)
18	10	15	A SINGLE MAN Elton John (Elton John/Clive Franks)	Rocket TRAIN 1 (F)
19	16	29	NIGHTFLIGHT TO VENUS Boney M (Frank Farian)	Atlantic/Hansa K 50498 (W)
20	15	10	GREATEST HITS Showaddywaddy (Mike Hurst/Showaddywaddy)	Arista ARTV 1 (F)
21	17	7	YOU DON'T BRING ME FLOWERS Neil Diamond (Bob Gaudio)	CBS 86077 (C)
22	11	11	THE INCREDIBLE SHRINKING DICKIES Dickies (John Hewlett/The Dickies)	A&M AMLE 64742 (C)
23	21	10	INCANTATIONS Mike Oldfield (Mike Oldfield)	Virgin VDT 101 (C)
24	28	12	52nd STREET Billy Joel (Phil Ramone)	CBS 83181 (C)
25	29	2	REFLECTIONS George Hamilton IV	Lotus WH 5008 (K)
26	30	65	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)
27	19	28	IMAGES Don Williams (Don Williams/Garth Fundes)	K-Tel NE 1033 (K)
28	22	7	20 GOLDEN GREATS Doris Day	Warwick PR 5063 (M)
29	11	11	FORCE MAJEURE Tangerine Dream (Edgar Froese/Chris Franke)	Virgin V 2111 (C)
30	27	12	LION HEART Kate Bush (Andrew Powell)	EMI EMA 787 (E)
31	14	11	SINGLES 1974-78 Carpenters	A&M AMLT 19748 (C)
32	32	49	SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)
33	24	4	CRUISIN' Village People (Jacques Morali/Can't Stop Prod.)	Mercury 9108 614 (F)
34	34	7	TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)	Virgin V 2001 (C)
35	39	2	PLASTIC LETTERS Blondie (Michael Chapman)	Chrysalis CHR 1166 (F)
36	-	1	EVITA Original London Cast	MCA MCG 3527 (E)
37	25	7	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)
38	31	23	JAMES GALWAY PLAYS SONGS FOR ANNIE James Galway (Ralph Mace)	Red Seal RL 25163 (R)

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
39	42	12	JAZZ Queen (Queen)		EMI EMA 788 (E)
40	26	15	EMOTIONS Various (various)		K-Tel NE 1035 (K)
41	49	10	GERM FREE ADOLESCENTS X Ray Spex (Falcon Stuart/X Ray Spex)		EMI INT. INS 3023 (E)
42	47	32	CLASSIC ROCK London Symphony Orchestra (Jeff Jarratt/Don Reedman)		K-Tel ONE 1009 (K)
43	38	14	LIVE Manhattan Transfer (Tim Hauser/Janico Siegel)		Atlantic K 50540 (W)
44	33	18	TONIC FOR THE TROOPS Boomtown Rats (Robert John Lange)		Ensign ENVY 3 (F)
45	40	11	GREATEST HITS Commodores (Various)		Motown STML 12100 (E)
46	61	2	BARRY WHITE THE MAN Barry White (Barry White)		20th Century BT 571 (A)
47	52	3	A LEGENDARY PERFORMER VOL. 3 Elvis Presley		RCA PL 13082 (R)
48	54	12	GIVE EM ENOUGH ROPE The Clash (Sandy Pearlman)		CBS 82431 (C)
49	67	2	CLASSIC ROCK - THE SECOND MOVEMENT London Symphony Orchestra (Jeff Jarratt/Don Reedman)		K-Tel NE 1039 (K)
50	69	3	NO MEAN CITY Nazareth (Manny Charlton)		Mountain TOPS 123 (F)
51	-	1	THE BEST OF JASPER CARROTT Jasper Carrott		DJM DJF 20549
52	37	32	MIDNIGHT HUSTLE Various		K-Tel NE 1037 (K)
53	44	9	BABYLON BY BUS Bob Marley & The Wailers (Chris Blackwell/Jack Nubar)		Island ISLD 11 (E)
54	57	6	THE ALBUM Abba (B. Andersson/B. Ulvaeus)		Epic EPC 86052 (C)
55	46	7	RUMOURS Fleetwood Mac (Fleetwood Mac/Calliat/Dashut)		Warner Brother K 56344 (W)
56	-	1	ONE NATION UNDER A GROOVE Funkadelic (George Clinton)		Warner Brothers K 56539 (W)
57	70	4	THE STRANGER Billy Joel (Phil Ramone)		CBS 82311 (C)
58	63	10	BACKLESS Eric Clapton (Glynn Johns)		RSO RSD 5001 (F)
59	-	1	LIVE HERALD Steve Hillage (Steve Hillage)		Virgin VGD 3502 (C)
60	64	7	THREE LIGHT YEARS Electric Light Orchestra (Jeff Lynne)		Jet JETBX 1 (C)
61	35	10	TOTALLY HOT Olivia Newton-John (John Farrar)		EMI EMA 789 (E)
62	51	6	THE KICK INSIDE Kate Bush (Andrew Powell)		EMI EMC 3223 (E)
63	41	5	INNER SECRETS Santana (Lambert/Potter)		CBS 86075 (C)
64	-	1	VALLEY OF THE DOLLS Generation X (Ian Hunter)		Chrysalis CHS 1193 (F)
65	-	1	LIVE AND MORE Donna Summer (Giorgio Moroder/Pete Bellotte)		Casablanca CALD 5006 (A)
66	-	1	ELVIS 40 GREATEST Elvis Presley		RCA PL 42691 (R)
67	60	23	ALL MOD CONS The Jam (Vic Coppersmith-Heaven)		Polydor POLD 5008 (F)
68	44	16	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC (Vanda/Young)		Atlantic K 50532 (W)
69	56	6	GHOST RIDERS IN THE SKY Slim Whitman (Alan Warner/Scottie Turner)		United Artists UATV 30202 (E)
70	61	7	PUBLIC IMAGE Public Image Ltd. (Public Image Ltd)		Virgin V 2114 (C)
71	-	1	THANK YOU VERY MUCH REUNION CONCERT AT THE LONDON PALLADIUM Cliff Richard and The Shadows		EMI EMTV 15 (E)
72	48	6	LIVE AND DANGEROUS Thin Lizzy (Thin Lizzy/Tony Visconti)		Vertigo 6641 807 (F)
73	-	1	STRANGER IN TOWN Bob Seger		Capitol EAST 11698 (E)
74	43	11	GREATEST HITS Steely Dan (Gary Katz)		ABC ABCD 616 (C)
75	-	1	LEO SAYER Leo Sayer (Richard Parry)		Chrysalis CDL 1198 (F)

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# TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
1	1	4	<b>HEART OF GLASS</b> Blondie (Mike Chapman) EMI	Chrysalis CHS 2275 (F)
2	2	3	<b>CHIQUITITA</b> Abba (B. Andersson/B. Ulvaeus) Music For Unicef	Epic EPC 7030 (C)
3	3	6	<b>WOMAN IN LOVE</b> Three Degrees (G. Moroder) Sea Shanty/Pendulum/Chappell Ariola ARO 141 (A)	
4	7	5	<b>I WAS MADE FOR DANCIN'</b> Leif Garrett (Michael Lloyd) Carlin/Warner Bros.	Scotti Bros./Atlantic K 11202 (W)
5	5	9	<b>DON'T CRY FOR ME ARGENTINA</b> Shadows (Shadows) EMI	EMI 2890 (E)
6	11	4	<b>CONTACT</b> Edwin Starr (Edwin Starr) ATV/Zonal	20th Century BTC 2396 (A)
7	<b>NEW</b>		<b>TRAGEDY</b> Bee Gees (Bee Gees/Richardson/Galuten) RSO/Chappell	RSO 27 (F)
8	4	10	<b>HIT ME WITH YOUR RHYTHM STICK</b> Ian Dury & The Blockheads (Janek/Jenner) Blackhill	Stiff BUY 38 (E)
9	13	5	<b>MILK AND ALCOHOL</b> Dr. Feelgood (Richard Gottehrer) Rock/Message Choice	United Artists UP 36468 (E)
10	9	8	<b>CAR 67</b> Driver 67 (Tax Loss) Logo Songs	Logo GO 336 (R)
11	16	5	<b>KING ROCKER</b> Generation X (Ian Hunter) Chrysalis	Chrysalis CHS 2261 (F)
12	12	6	<b>MY LIFE</b> Billy Joel (Phil Ramone) April	CBS 6821 (C)
13	45	2	<b>OLIVER'S ARMY</b> Elvis Costello & The Attractions (Nick Lowe) Plangent	Radar ADA 31 (W)
14	8	10	<b>SEPTEMBER</b> Earth Wind & Fire (M. White) Rondor	CBS 6922 (C)
15	20	5	<b>TAKE ON THE WORLD</b> Judas Priest (James Guthrie) Arnakata	CBS 6915 (C)
16	10	9	<b>A LITTLE MORE LOVE</b> Olivia Newton-John (J. Farrar) Rondor	EMI 2879 (E)
17	18	7	<b>COOL MEDITATION</b> Third World (Blackwell/Sadkin) Blue Mountain/Cat	Island WIP 6469 (E)
18	14	9	<b>JUST THE WAY YOU ARE</b> Barry White (Barry White) April	20th Century BTC 2380 (A)
19	29	12	<b>AIN'T LOVE A BITCH</b> Rod Stewart (Tom Dowd) Riva	Riva 18 (W)
20	17	6	<b>THIS IS IT</b> Dan Hartman (Dan Hartman) April	Blue Sky SKY 6999 (C)
21	32	3	<b>I WILL SURVIVE</b> Gloria Gaynor (D. Fekaris) ATV	Polydor 2095 097 (F)
22	21	3	<b>GET DOWN</b> Gene Chandler (G. Davies) Gaetama/Leosongs	20th Century BTC 1040 (A)
23	6	12	<b>YMCA</b> Village People (J. Morali/H. Belolo) Zomba	Mercury 6007 192 (F)
24	27	10	<b>YOU NEEDED ME</b> Anne Murray (Jim Norman) Chappell/Ironside	Capitol CL 16011 (E)
25	23	3	<b>SOUND OF THE SUBURBS</b> Members (Steve Lillywhite) Virgin	Virgin VS 242 (C)
26	24	10	<b>MIRRORS</b> Sally Oldfield (Sally Oldfield) Better Bron	Bronze BRO 66 (E)
27	50	2	<b>GET IT</b> Darts (T. Boyce/R. Hartley) Magnet	Magnet MAG 140 (E)
28	25	8	<b>COULD IT BE MAGIC</b> Barry Manilow (B. Manilow/R. Dante) Chappell	Arista ARIST 229 (F)
29	31	10	<b>TAKE THAT TO THE BANK</b> Shalamar (Dick Griffey/Leon Sylvers) ATV	RCA FB 1379 (R)
30	34	5	<b>SHAKE YOUR GROOVE THING</b> Peaches & Herb (F. Perrin) ATV	Polydor 2066 992 (F)
31	36	4	<b>MAY THE SUN SHINE</b> Nazareth (Manny Charlton) Naz Songs/Panache	Mountain NAZ 003 (F)
32	38	4	<b>(OUR LOVE) DON'T THROW IT ALL AWAY</b> Andy Gibb (Barry Gibb) RSO/Chappell	RSO 26 (F)
33	19	12	<b>LAY YOUR LOVE ON ME</b> Racey (Mickie Most) Chinnichap/RAK	RAK 284 (E)
34	15	9	<b>HELLO THIS IS JOANNIE</b> Paul Evans (Jimmy 'Wiz' Wisner) Singatune	Spring 2066 932 (F)
35	41	4	<b>DOCTOR DOCTOR</b> UFO (Ron Nevison) Intersong/Barn	Chrysalis CHS 2287 (F)
36	28	13	<b>LE FREAK</b> Chic (N. Rodgers/B. Edward) Warner Brothers	Atlantic K 11209 (W)
37	34	2	<b>BAT OUT OF HELL</b> Meat Loaf (Todd Rundgren) DJM	Epic EPC 7018 (C)
38	44	2	<b>DON'T STOP ME NOW</b> Queen (Queen/Roy Thomas Baker) Queen/EMI	EMI 2910 (E)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
39	<b>NEW</b>		<b>BABY OF MINE/JUST FOR YOU</b> Alan Price (Alan Price) Jarrow/ATV	Jet 135 (C)
40	33	5	<b>DESIRE ME</b> Doll (Mick Glossop) Beggars Banquet/Andrew Heath	Beggars Banquet BEG 11 (W)
41	42	3	<b>WE'VE GOT TONITE</b> Bob Seger (Bob Seger) Warner Brothers	Capitol CL 16028 (E)
42	22	10	<b>ONE NATION UNDER A GROOVE</b> Funkadelic (George Clinton) Warner Bros.	Warner Brothers K 17246 (W)
43	39	3	<b>DESTINY</b> Jacksons (Jacksons) Carlin	Epic EPC 6983 (C)
44	37	3	<b>YOU BET YOUR LOVE</b> Herbie Hancock (H. Hancock/D. Rubinson & Friends Inc.) Panache/Rondor	CBS 7010 (C)
45	43	5	<b>SIRDANCEALOT</b> Olympic Runners (Mike Vernon) Handle/Island	Polydor POSP 17 (F)
46	60	2	<b>STOP YOUR SOBBING</b> Pretenders (Nick Lowe) Edward Kassner	Real ARE 6 (W)
47	58	3	<b>WEEKEND</b> Mick Jackson (S. Lovay) Rondor	Atlantic K 11224 (W)
48	<b>NEW</b>		<b>HEAVEN KNOWS</b> Donna Summer (G. Moroder/P. Bellotte) Rick's Music	Casablanca CAN 141 (A)
49	62	2	<b>HOLD THE LINE</b> Toto (Toto) April	CBS 6784 (C)
50	<b>NEW</b>		<b>INTO THE VALLEY</b> Skids (David Batchelor) Virgin	Virgin VS 241 (C)
51	56	3	<b>I'M IN LOVE</b> Rose Royce (N. Whitfield) Warner Brothers	Whitfield K 17291 (W)
52	<b>NEW</b>		<b>WHAT A FOOL BELIEVES</b> Doobie Brothers (Ted Templeman) Intersong/Warner Bros.	Warner Brothers K 17314 (W)
53	46	5	<b>QUE TAL AMERICA</b> Two Man Sound (Roland Kluger) Martin Coulter	Miracle M1 (A)
54	73	2	<b>HONEY I'M LOST</b> Dooleys (Ben Findon) Black Sheep/Heath Levy	GTO GT 242 (C)
55	53	4	<b>EVERY WHICH WAY BUT LOOSE</b> Eddie Rabbitt (Snuff Garrett) Campbell Connolly	Elektra K 12331 (W)
56	<b>NEW</b>		<b>JUST WHAT I NEEDED</b> Cars (Roy Thomas Baker) Lido	Elektra K 12312 (W)
57	59	3	<b>GET OVER YOU</b> Undertones (Roger Bechirian) Warner Brothers	Sire SIR 4010 (W)
58	51	5	<b>GOT MY MIND MADE UP</b> Instant Funk (B. Sigler) ATV	Salsoul SSOL 114 (E)
59	26	9	<b>RAMA LAMA DING DONG</b> Rockey Sharpe & The Replays (Mike Vernon) Tristan	Chiswick CHIS 104 (E)
60	<b>NEW</b>		<b>CAN YOU FEEL THE FORCE?</b> Real Thing (Ken Gold) Open Choice	Pye 7N 46147 (A)
61	47	6	<b>DON'T HOLD BACK</b> Chanson (D. Williams/J. Jameson Jr.) Interworld	Ariola ARO 140 (A)
62	<b>NEW</b>		<b>LUCKY NUMBER</b> Lane Lovich (The Statelens) Oval	Stiff BUY 42 (E)
63	49	4	<b>RADIOACTIVE</b> Gene Simmons (Sean Delaney/Gene Simmons) EMI	Casablanca CAN 134 (A)
64	<b>NEW</b>		<b>AMERICAN GENERATION</b> Ritchie Family (J. Morali/H. Belolo) Zomba/Can't Stop	Mercury 6007 199 (F)
65	56	5	<b>EQUINOXE 5</b> Jean Michel Jarre (Jean Michel Jarre) Black Neon	Polydor POSP 20 (F)
66	48	9	<b>SONG FOR GUY</b> Elton John (John & Clive Franks) Big Pig	Rocket XPRES 5 (F)
67	61	5	<b>WHEN I'M AWAY FROM YOU</b> Frankie Miller (D. Mackay) Chrysalis	Chrysalis CHS 2276 (F)
68	30	11	<b>I'M EVERY WOMAN</b> Chaka Khan (Arif Mardin) Nick-O-Dal	Warner Brothers K 17269 (W)
69	52	3	<b>THE JOKER (WIGAN JOKER)</b> All Night Band (B. Kingston) Respect	Casino Classics CCE (A)
70	75	2	<b>AIN'T THAT ENOUGH FOR YOU</b> John Davis & The Monster Orchestra (J. Davis) NWR	Miracle M2 (A)
71	54	7	<b>EVERY NIGHT</b> Phoeba Snow (Phil Ramone/Barry Beckett) Northern Songs	CBS 6842 (C)
72	65	3	<b>EVERYBODY IS A STAR</b> Pointer Sisters (Richard Perry) Carlin	Planet K 12324 (W)
73	57	12	<b>TOO MUCH HEAVEN</b> Bee Gees (Bee Gees/Richardson/Galuten) Music For Unicef	RSO 25 (F)
74	<b>NEW</b>		<b>CLOG DANCE</b> Violinski (Violinski) Aviation	Jet 136 (C)
75	<b>NEW</b>		<b>FIFTY-FOUR</b> Sea Level (Stuart Levine) Outside/Carlin/Under The Cover	Capricorn POSP 28 (F)

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

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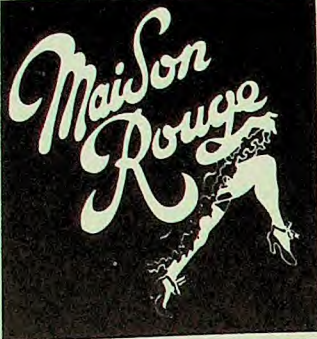


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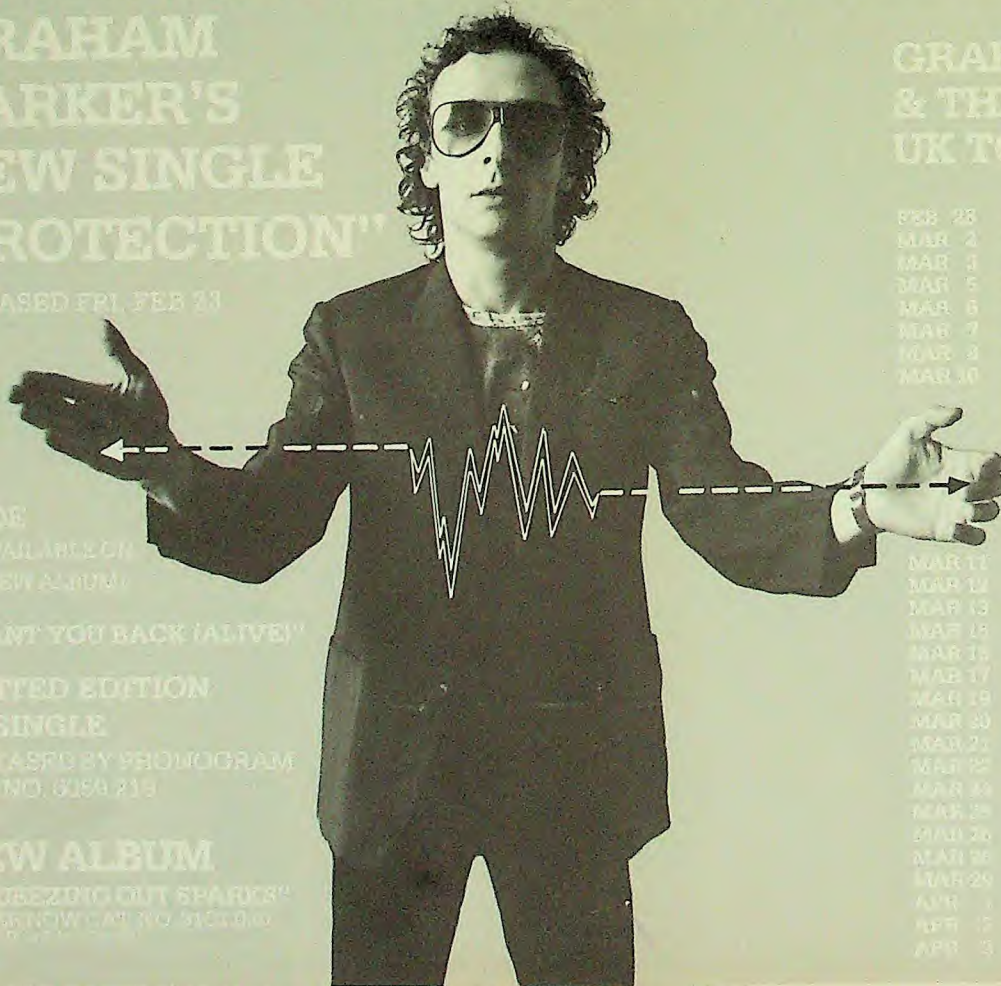
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MAR 8	GLASGOW	APOLLO
MAR 10	LANCASTER	UNIVERSITY

MAR 11	LEEDS	UNIVERSITY
MAR 12	BIRMINGHAM	GOLDFON HALL
MAR 13	EXETER	UNIVERSITY
MAR 14	BRADFORD	ST. GEORGE'S HALL
MAR 15	MANCHESTER	APOLLO
MAR 17	MANCHESTER	APOLLO
MAR 19	BIRMINGHAM	ODEON
MAR 20	BIRMINGHAM	ODEON
MAR 21	IPSWICH	GAUMONT
MAR 22	POWERSMOUTH	GILDONAC
MAR 23	BRIGHTON	CENTRE
MAR 24	READING	REXHAUS HALL
MAR 25	LUCESTER	DE MONTFORT HALL
MAR 26	DERBY	ASSEMBLY ROOMS
MAR 29	B.FORD	ODEON
APR 1	OXFORD	ROYAL THEATRE
APR 2	HAMMERSMITH	ODEON
APR 3	LONDON	ODEON

# DOOLEY'S DIARY

## Who was at Tommy's

HAVING GREETED the opening performance of the Tommy stage production with an enthusiastic but seated ovation, a chosen brigade of first-nighters moved on to the party given by the Who and Backstage Productions at the Sundown discotheque.

There the part of urbane host was tirelessly played by a quiet, and apparently rather detached, Pete Townshend. Among those tucking into the very nice spread to the merry sound of pinball machines set up around them were John Entwistle, Bruce Welch, John Lodge, Russell Harty, the Fleet Street theatre critics heavy mob, and a host of those faces you see everywhere.

All went swimmingly, but Dooley did catch one sour note sounded by a harassed cloakroom lady. Viewing a

giggling, squealing pack of chorus girls and boys from the show (not one of whom looked over 15), she asked herself if she was working in a kindergarden and announced in a stage whisper that she needed a drink, a fag, a rest and a visit to the small backroom.

All hell broke loose, as they say, after Dooley's departure. Apparently someone claiming to be a direct descendant of Buffalo Bill shot the resident disc jockey accidentally and a bucket of chemicals was dropped, also accidentally, igniting and killing a python called Monty who was waiting to take part in a snake charming act.

The local fire brigade lads put the fire out, and stayed on to dance with some damsels who liked their uniforms and boots.

## Spend, spend, sell



ARE YOU quite ready for the recording debut of Viv "Spend, Spend, Spend" Nicholson, who blew a fortune won on the pools?

Her assault on the media has already included a book selling almost 100,000 copies, a cabaret act and a BBC TV treatment of her bizarre life story. Now Mrs Nicholson — described by her record production company Cubwood, as "a sprightly 42" — is aiming at the singles chart with a pop/disco record titled appropriately, *Spend, Spend, Spend* (SRTS 79414).

Although Cubwood is based in Barnsley, distribution on a nationwide basis is being handled by SRTS, which aims to sell largely through cabaret venues.

## 'Foulest' film recipe

THE WORLD has been spared quite a lot, it seems, by the failure of a film featuring the Sex Pistols to come to fruition.

Johnny Rotten (born John Lydon) is suing Malcolm McLaren's Glitterbest management company and seeking a declaration that the management agreement with Glitterbest and the group is null and void. He is also asking the judge to appoint a receiver to collect and preserve money for surviving members of the disbanded group.

Rotten's counsel told the court that the proposed film, for which Warner Brothers advanced £200,000, has been abandoned, but not before Glitterbest had spent considerable sums on its preparation. Among its ingredients would have been incest, necrophilia, group sex, gross violence and other pervasions.

The barrister said he would not read the whole script in open court because "it is really the foulest document I have ever looked at".

The three other members of the Sex Pistols — Steve Jones, Paul Cook and John Beverley — are also named as defendants in Rotten's action, although Beverley, alias Sid Vicious, died from a drug overdose in New York two weeks ago. Rotten is seeking an injunction banning Glitterbest from holding itself out as manager of the group's members or using the name Sex Pistols except in relation to the members named above.



NOT QUITE like the Horse Guards or Buckingham Palace, but things were smart and martial when former ATV Music promotion persons Chris Bryan-Smith and Oliver Smallman (right) handed over the colours and the plug list to their successors John Lloyd and Malcolm Buckland. Bryan-Smith is now with Gem Records and Smallman with Carrere.

## YESTERDAYS

### TEN YEARS AGO

FIVE HIT singles to be sold with 12 per cent price reduction in three test areas for two weeks as part of BMRB research on behalf of BPI's campaign for continued price fixing . . . Phil Carson appointed sales manager in MGM team in new Soho Square offices headed by Ian Raffini and including Martin Wyatt, Madeleine Hirsiger, Richard Swainson, Geoff Morris, Terry Stanley and Des Brown . . . Chris Farlowe first British signing for newly formed American Polydor label . . . Peter Prince joins MCA as promotion and publicity controller reporting to Brian Broly . . . John Marshall named UK label manager for Tamla Motown, and Dave Chapman has similar position for Stateside-Dunhill and other US indie labels issued by EMI . . . Philips makes 103 Walthamstow record plant workers redundant . . . Management Agency and Music (MAM) company headed by Gordon Mills registered and will be launched as a public company.

### 5 YEARS AGO

EMI BIDDING for remaining shares of Capitol Industries in addition to its existing 71 per cent stake . . . Atlantic managing director Phil Carson announces new pop label Antic, the brainchild of Atlantic A&R man Dave Dee . . . Famous Music-Paramount Records international operation being transferred from London to New York, and London chief Leslie Gould is leaving the company . . . Phonogram reshuffle affecting 20 jobs brings in New Zealander John McCready as marketing chief . . . RCA imports 500,000 copies of David Bowie's Rebel Rebel from America because of UK pressing problems . . . John Dankworth receives his CBE at Buckingham Palace . . . Derek Everett signs three-year licensing deal for his Gull label with Decca . . . Cube Records forms management company to be headed by Alan Reeves . . . John Cameron signs publishing deal with Rak . . . Indigo Studios opens a second studio in Manchester.

## FOOTBALL

IN THE replay of the cup replay, Lightning drew 1-1 with Gas/Heath Levy and so forced yet another replay which will take place this coming weekend.

In the other games that took place, high scores were the order of the day. Our Price beat Chappell 6-1, Ice beat HMV 7-0 and Magnet trounced WEA 12-2.

The league is sponsored by *Music Week*

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)

THE LANGHAM, that architecturally graceful former hotel now housing the BBC Club watering hole and various Beeb offices and studios, may become a second Broadcasting House at multi-million pound cost. The present BH opposite in Portland Place is suffering increasingly from clapped-out technical equipment and facilities, and Robin Day and the Radio 4 World At One team had to transfer hurriedly to another studio in mid-programme one day last month when their original studio's electronics packed up altogether. The Beeb will need permission to convert the Langham, built in 1864 and protected by a Grade Two listing order, and it will also need a licence rise to pay for the project. One feels that BBC Club bar takings could make a significant contribution to implementing the scheme.

THE MUSIC industry survived the recent road haulage strike without too much hassle, but the current National Union of Public Employees dispute seems likely to bite quicker and harder. NUPE pickets refused to permit Brighton's Dome to be opened for the opening night of Chris de Burgh's UK tour and the date had to be cancelled . . . . . the first foreign language version of Jeff Wayne's War Of The Worlds is No. 1 album in Spain, with the songs left in English but the spoken parts and an accompanying booklet in Spanish . . . . . Whitesnake to play charity gig for the Gunnar Nilsson Cancer Treatment campaign at Hammersmith Odeon on March 3 . . . . . Edmundo Ros recuperating in University College Hospital after being fitted with an artificial hip.

ELTON JOHN wowed his opening night audience in Stockholm with his music and an imitation of the Muppets' Swedish chef . . . . . publicist Jo O'Neil and Music Therapy's Andrew Miller found themselves pacing the waiting room at Queen Charlotte's Maternity Hospital at the same time, with both of them rewarded with daughters, but O'Neil donating £10 to Music Therapy because Miller's offspring arrived first by a short head . . . . . apologies to Hoima, wife of Anastasia's John Brewer, for calling her Liz in a photo caption last week.

CAN IT be Virgin's Al Clark writing film reviews for *Time Out*? . . . . . Sammy Davis has sent bow tie to Capital Radio for auction in aid of the Help A London Child Fund . . . . . MW talent editor Chris White expected to take tough line with PRs after purchase of Bullworker exercise equipment . . . . . music biz scribes actually seen drinking milk as well as alcohol at Dr. Feelgood reception, but no reports yet about whether they felt good afterwards . . . . . not quite like Rio, but Steamond Productions is holding a pre-Lent carnival ball at the Albert Hall next Thursday (22) with Brazilian band and Rio return tickets as prizes for the best costumes . . . . . you gotta have heart — Dr. Christian Barnard is to make some records accompanying himself at the piano.

A SUPERB NEW SINGLE

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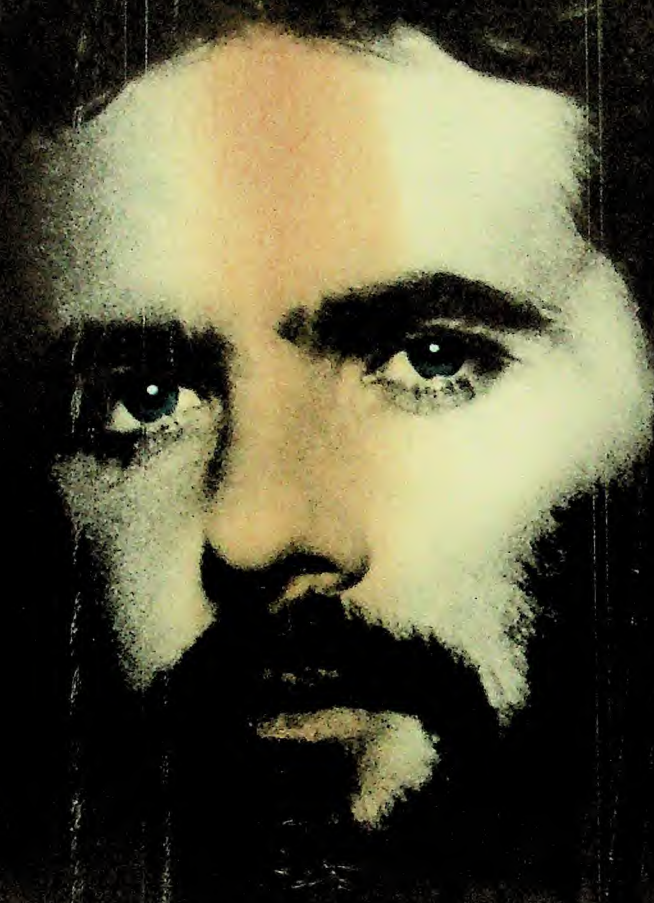
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Record Business . . . . . 7%  
Radio and Record  
News . . . . . 3%  
(Source: NOP Market Research)

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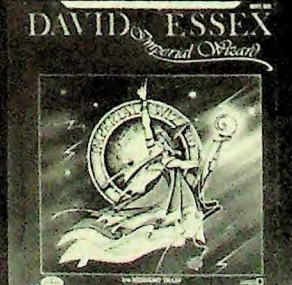
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