

February Album Releases

Radio + Record

NEWS

Friday, February 9, 1979. 50p

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ALBUM CASSETTE CARTRIDGE

Radio

NEWS

Six parties bid for Cardiff Radio

TWO NEW ILR consortia identified themselves last week: South Glamorgan Sound (Cardiff) and AIR Radio (Aberdeen Inverness Radio).

South Glamorgan Sound will be making its application to the IBA this week and until now has kept a low profile.

Dr Howard Young told R&RN last week that the group believes itself to be slightly different from other consortia interested in the Cardiff franchise. "We are not primarily local business men," he said, "and overall we are relatively young — most of us being in our early thirties."

He said the group involves several personalities and people already involved in broadcasting in Cardiff with the BBC and HTV.

Dr Young believes his is a good, if somewhat unusual application.

Another application being proffered for Cardiff is a non-profit making organisation as advocated by the Annan Report and the White Paper on the Future of Broadcasting last year. This brings the present known total to six.

Aberdeen Inverness Radio has announced its intention to apply for the North and North East Scotland franchise as soon as the Authority invites applications. Although the group stresses that it is entirely independent from any other local consortia, the chairman and a number of directors have previously been identified with Radio Bon-Accord and Radio Moray.

Sydney Clark of Grampian TV previously secretary to Bon-Accord, issued a statement last week naming the chairman and board of directors. Dr Maitland Mackie, CBE, businessman, farmer and Lord Lieutenant of Aberdeenshire, is chairman. Prior to this he was chairman of Bon-Accord, based in Aberdeen.

The other directors previously associated with the unhappy Moray Group (whose two leading members died within hours of each other last March) are Graham Binns of Redifusion Radio Holdings and Forbes Irons of Cale-

donian Associated Cinemas.

The release states that "at the present the consortium is collaborating with a similar group in Inverness, chaired by Forbes Irons, with a view to an Associated Local Radio Operation."

Also named on the board are Lady Kirkhill; James Donald of Aberdeen Cinemas; Calum MacLeod of Scottish Northern Investment Trust; Alex Mair of Grampian TV and K. J. Peters of Aberdeen Journals.

The proposed capital structure will probably be in the region of £500,000 (depending on the extent of the transmission area and the studios required).

The first task of the consortium in 1979," the statement concludes, "will be to seek the nucleus of a chief executive. The ultimate number of jobs to be created will be around 30."

Luxembourg handbook

RADIO LUXEMBOURG'S first Handbook, which should have been on bookstands during November, should now appear within the next week or so. Edited by Director of communications, Rodney Collins, it has a cover price of £1.00 and apart from spot red on the outer covers is black and white throughout.

Although it was planned without advertising, it does in fact contain three full-page advertisements: for Heath Levy Music Publishing, Carrere Records and Elvis Monthly.

DJs past and present are featured, a potted history, pop quiz and a short story — The Prince and The King (Tony Prince meeting Elvis Presley).

Tony Logie, now with Air Services, and Aldo Nicolotti of the London Evening News, are responsible for nine pages devoted to RTL in Europe followed by four pages covering the Hertford Street staff and publishing company Louvigny Music.

New loan only a stop-gap for BBC

ALTHOUGH THE BBC'S borrowing powers were increased by £70 million to a ceiling of £100 million last Tuesday, director-general Ian Trethowan says it can only be a temporary solution to the problem of financing the corporation adequately.

Trethowan commented at length on the BBC's financial position in a speech given at the Royal Television Society Journalism Awards last Wednesday (31). He said the BBC did not like being forced to run further into debt: "We hope that the increase in the BBC's borrowing powers is intended to provide breathing space during which new permanent arrangements can be made".

He re-iterated the belief held by the BBC that the licence fee should be made easier to pay and welcomed both the government and the opposition's support for the system.

"What is needed," he said, "to make the licence fee more acceptable to the public and more valid as a prop to the BBC's editorial independence are three things — first, ways of collecting it in smaller amounts by instalments — at least quarterly, ideally monthly. Second, ways of insulating the poor. Third, some new mechanism for fixing the level of the fee so that it is not at the mercy of the vagaries of domestic

politics. This could indexing," he suggested, "could mean some new body.

"Each of these requirements creates problems, but not one of them is insuperable. All that is needed is one essential factor which political will look for a solution which maintains for British broadcasting the crucial element of editorial independence."

Earlier in his speech Trethowan pointed out that any change in the way the BBC is financed is bound to have repercussions on BBC Broadcasting as a whole.

"I find it odd, or even sinister, that some people in our life should quite persistently want to change a system which served the nation well, and which was admired throughout the rest of the free world."

He also warned those who believe that all television should be financed by advertising of the likely consequences.

"Even if there were enough (advertising revenue) to go round without destroying the press, which I doubt, you would quickly be developing the pattern they have in America — a search by some of the lowest common denominator for debasing of quality, and little of analytical, reactive journalism which we set such store to," he said.

Plymouth and Beacon show drop in profits

BOTH BEACON and Plymouth Sound have shown an increase in revenue for the year 1977/1978 and both stations continue to trade profitably.

Both stations however have announced a drop in profit after taxation. Beacon's drop is slight, accounted for by internal expenditure. Plymouth's is somewhat larger after almost all of the losses carried forward from previous years had been absorbed.

Announcing a 27 percent increase in turnover with revenue up to £912,200, Beacon's chairman Alan Henn commented on the ease with which the station had begun 24-hour broadcasting last November and referred to capital expenditure of £52,000 which had included the cost of satisfactorily equipping a modern 16-track commercial production unit.

Plymouth's chairman, the Earl of Morley, announced that revenue had risen to £369,500, 18 percent up on the previous year.

Growth on local sales had been particularly pleasing, he said,

although national sales in the second half of the year had been disappointing for small stations in general. To some extent he believed that this was caused by the high proportion of national revenue going to the larger stations.

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Station to Station

COLIN MASON is not relinquishing his interest in the Cotswold Radio Group consortium, as popularly believed. "I have been involved with Gloucester," he says, "but it is a personal involvement that has not changed." Mason stresses that at no time has the position of chief executive been discussed — a post that could not be accepted by Mason in view of his imminent appointment to Standard Broadcasting. "The main concern of Cotswold is to go for the franchise, the question of who runs the station only becomes relevant once the franchise is awarded," he says. . . . *Nat'l French Blake* much refreshed following a three week skiing holiday away from it all. . . . Hallam news editor *Ian Rufus* masterminded a two-day Snowline service similar to that programmed by *Radio Forth* — he says over 1000 calls for help were received in its 48-hour life and marked the first time the station had abandoned normal programming. . . . to turn its airwaves over to assist the public. . . . Over 750 *Capital* listeners have responded to a Helpline appeal for bone marrow donors on behalf of the Anthony Nolan Laboratories — over 100 of whom are from a Sunday morning request made by *Tony Myatt*. . . . *Piccadilly's Pete Reeves* achieved immediate response to an appeal he made last week for heaters for the Burns Unit at a local hospital on behalf of Manchester's Lady Mayoress who had appealed via Reeves the year before for television sets. . . .

Most BBC local radio stations are taking advantage of *Radio 2's* 24-hour broadcasting. . . . *Paul Burnett* will celebrate St David's Day with a special *Radio 1* outside broadcast from Wales on March 1. . . . *Capital's* Jobfinder service has been extended yet again — this time in the form of a special Jobfinder van which will be manned by a dj, broadcasting from a different locality each day, talking to young people and appealing for the type of jobs they are seeking. . . . The winter of '79 will long be remembered by early-morning presenters fighting with snow drifts to reach the studio in time, often to no avail, but none more so than BBC Radio Birmingham's *Allan Sherwin* who took to the 'Good Life' with a cottage on one-and-a-half acres of land, his 12-stone Old English Sheepdog *Snooky* (of *Dulux* fame) and varied livestock only to begin his day at 03.00 armed with torch and shovel to dig his car out — and if he couldn't clear a path to the main road there were two horses on hand to drag him out. . . . Rhythm and blues artist *Alexis Korner* will fly back from a German tour to host new *Radio 1* show produced, as always by *Jeff Griffin*. . . . *Michelle, Roberta* and *Desdemona* are resurrecting their Country Club on the last Tuesday of each month. . . . *Dave Cash* has been undertaking on-air dashes to the Capital music library and canteen on roller skates and is thinking of competing for world record title. . . . *Radio Oxford's Tim Mallett* excited about his prospects for February having been told by the station clairvoyant that he will meet the "gorgeous girl" of his dreams this month. . . . *Tony Blackburn* having trouble booking a spring holiday — has he left it too late? . . . University *Radio York*, the first university radio station to be established nearly 12 years ago, actively involved in raising funds for the Lord-Mayer of York's appeal to help families whose homes were damaged by floods in December. . . . Lined up so far for *Radio 1's* Star Special series each Sunday (following *Smokey Robinson* and *Dean Friedman* are *Phil Collins* of *Genesis*, *Stevie Wonder* (repeat), *Leo Sayer*, *Ian Dury*, *Rick Wakeman* and *Jasper Carrott* up to March 18 — each two hour show features the artist's favourite music. . . . *David Bowie* to give a rare interview on *Nicky Horne's* *Capital* show on Tuesday (13) and has promised to answer questions from listeners who ring in. . . . Back to *Piccadilly's Pete Reeves* who talked to *Buddy Holly's* mother among other close friends and colleagues during his memorial *Twenty Years Without Buddy Holly* special. . . . Could *Jonathan King's* Parliamentary ambitions interfere with his *Radio 1* programme *Talkabout* which began last week? . . . When *John Dunn's* *Radio 2* show was broadcast from MIDEW songwriter *Bill Martin* missed his chance to appear after gallant efforts by producer *Denis O'Keefe* to drag him away from an enormous deal he was negotiating only to be thwarted on their return from the hotel by being locked out of the studio — martin's mother capped all when she told him on his return "I heard about that MIDEW fair you always go to on *Radio 2* — they should have had you on. . . ." And finally two girls overheard in a Reading bus shelter: "What is *Radio Caroline?*" — It's this boat in the North Sea trying to sound like *210*". . . .

Meat Loaf

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7018

APC

APC

Records

Chaney joins Radio Norwich as manager

THE BBC announced the appointment of the manager of the new BBC local radio station in Norwich last week. He is 47-year-old Michael Chaney, former editor of Radio 4's Today programme.

Originally it was thought that Norwich would be granted to ILR by the Home Office but, in fact, it will almost undoubtedly be the first of the BBC's proposed nine new local radio stations to open.

Chaney joined the BBC in 1959 as a sub-editor in the External Services news department, later transferring to the Radio 4 current affairs team. His career in journalism began on weekly and provincial papers before working in Fleet Street in the mid-50's on both the News Chronicle and Daily Herald.

In 1973, after five years as a



senior producer, he was appointed editor of Radio 1's Newsbeat. Three years later he became editor of Today.

Chaney, who lives in Kent and has seven children and five step-

children, said he is looking forward to the challenge of managing BBC Radio Norfolk, as the station, expected to open some time next year, will be known.

"The BBC's long-standing policy of encouraging the community to take a big part in their local radio stations has resulted in an exciting range of programmes. I intend to adopt the same formula to create a productive partnership with the people of East Anglia.

"I expect shortly to be consulting local people on what they expect from Radio Norwich," he said.

Prior to his appointment Chaney had been working on a news and current affairs project which involved an extensive examination of local radio programmes throughout the country.

Metro sponsor cruise

METRO RADIO is to sponsor young people on a two-week cruise aboard a three-masted schooner of the tune of £500 each plus expenses.

The project, entitled Adventure '79, is to take place between July 27 and August 11. Applications are invited from young people between the age of 16 and 20. The winning male applicant will spend two weeks with the crew of the Malcolm Miller and the female winner will join the Sir Winston Churchill — a vessel which has been entered by the organisers in the Isle of Man Sail Training Vessels Rally which includes a race round the Island on August 3 as well as inter-ship competitions and opportunities to visit other ships.

Metro's sponsorship covers the winners for the full cost of the cruises, insurance and rail fares to and from ports. A short list of possibilities will be chosen primarily from the application forms, drawn up by organisers, Sail Training Association, and the winners chosen after a personal interview.

Mike Taylor, promotions executive of Metro Radio, stresses that Adventure '79 should not in any way be compared to Operation Drake (the round-the-world voyage in which sponsorship has been arranged by Piccadilly, Clyde and Capital) and was in fact conceived long before the ILR sponsorship of Operation Drake was arranged. "Naturally we'd love to have become involved in the Drake project," Taylor told R&RN, "but we are not in a position to be able to afford it."

LRA general meeting

THE LOCAL Radio Association is to hold a general meeting at London's Bloomsbury Centre Hotel on March 1. Subjects under discussion are national and local advertising. Brian Nicholson, joint managing director of The Observer, is to be guest speaker at lunch.

The meeting starts at 10.30 with coffee and registration. From 11.00 to 12.15 the managing director of each sales house will discuss national advertising: Gerry Zierler: The Role of the National Sales Organisation; Mike Vanderkar: Research and How To Use It and Dick Seabright: The Uses of Radio as a National Advertising Medium.

From 12.15 to 12.30, when there is a half-hour reception, John Thompson, director of Radio, IBA, will answer members' questions. Lunch follows from 13.00 to 14.30 when local advertising is discussed by Geoff Moffatt of Radio City and Russ Stuart of Radio Tees. At 15.30 advertising control is discussed by Harry Theobalds, Deputy head, advertising control, IBA.

A general meeting at 16.00 is followed by tea at 16.30.



JOHN WALTERS, producer of Radio 1's John Peel show (left), is pictured with Generation X singer Billy Idol at a reception held recently by Chrysalis Records to promote the release of the band's new album *Valley Of The Dolls* (CHR 1193).

MOVES

DESMOND O'DONNELL is the new chairman of BBC Radio Newcastle's Education Advisory Panel. He is headmaster at St John Vianny Primary School and succeeds Frank Kelly, a senior schools inspector for Newcastle. His appointment is the culmination of a long association with the station's educational programmes which began eight years ago. He is still involved with the *Out And About* programme.

DJ DAVE Eager this week takes over Manx Radio's Mannin' Line spot previously hosted by Alan Jackson who has moved to Merseyside. 'Eager Beaver' has worked for a short time on Radio 1 as well as on Radio Manchester; he has also appeared in ITV's *The Georgie Scene*.

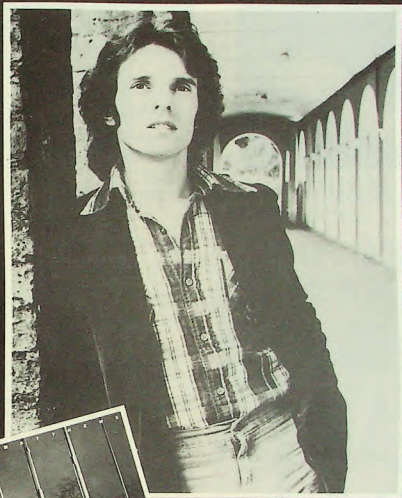
MARK SEAMAN joins Metro Radio as relief presenter this week. Seaman, 28, has previously freelanced for BBC Radio Medway and has been involved in hospital radio and club djing.

THE LATEST in a long list of presenters to host Radio 210's Sunday Top Forty Show is Australian dj Geoff Bennett. He worked as a presenter, producer and news reader for a number of radio stations in and around Sydney. He came to England in 1975 for a holiday and was obviously hooked because he returned to London to live a year later. He spent some time freelancing for the Roger Squire studios before working for both independent radio and television.

NEIGHBOURS OF BBC Radio Birmingham's Peter York are to be relieved of the regular sound of his revving car at 03.00 every morning. He is giving up the early show to become general manager of Birmingham Speedway. The station isn't losing him altogether — he will remain host of his Sunday morning show (10.30), at the same time attempting to elevate the seven-man Brummies team from their penultimate position in the League.

ALSO THIS week Trust House Forte dj Stu Lowe adds to his Manx commitment. Already presenting the Golden Oldie Show, he now presents the nightly disco show, Night Fever, Monday to Thursday. Paul Moulton presides on Friday nights because of Lowe's THF engagements.

-IAN-MATTHEWS-



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SUNDAY PAPERS THE NEW SINGLE

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EDITORIAL

SHARING PROGRAMME PRODUCTION COSTS

AIRC MAY have started off 1979 on a good footing. By establishing a Programming Committee it has turned its focus at last to the output of its members which is just as much in need of some corporate attention as the numerous behind-the-scene matters of finance, labour relations and so on.

On the other hand, if this committee suffers from the in-fighting, lack of attendance and interminable decision-making processes which seem to have beset the association's other committees, 1979 will be no different from the previous five years.

To take the positive view — that AIRC may be putting its house in order now — then the Programming Committee will be in a strong position to initiate some action on the highly topical issue of programme sharing.

The problems involved in this issue were highlighted by Hallam's Bill McDonald recently when he put a strong case for the sharing of production costs for some of the excellent dramas and documentaries which have originated from individual stations and been heard around the network in recent months.

Whilst the IBA has said on several occasions (and most in ILR appear to agree) that networking is not too desirable in quantity, there is every reason for occasional quality programmes to be heard in areas other than those from which they originate.

It is clear that stations like Hallam, and smaller are financially prohibited from undertaking many, or even any, such productions. Shared around those who would be interested in taking any given programme, the costs would obviously mean that the ideas of even the smallest companies would stand a chance of getting to air.

It cannot, in all honesty, be that difficult for the Programme Committee to produce a system whereby programme ideas are submitted, with a proposed budget, interested stations put their names down and the cost is apportioned accordingly.

It is quite wrong that one station should run itself short of staff and into great expenditure while others can benefit from its efforts for the cost of a few hundred feet of tape.

Radio+Record
NEWS

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Record

NEWS

King argument on chart entry continues

JONATHAN KING'S row with the BPI, over what constitutes an acceptable standard of quality and pricing on singles eligible for chart entry, continues unabated.

King last week sent a letter to BPI charts committee chairman Tony Morris, copied to all three trade papers and BPI director-general Geoffrey Bridge.

In it he asked six questions relating to a single's acceptability for chart honours. The two basic questions were: is there such a thing as a budget single, in which case will the BPI be banning loss-leaders such as "buy one, get one free" and: if the objection is to the fact that King's Lick A Smurf For Christmas was a flimsy disc, does the BPI have some minimum chemical formula to qualify for chart returns?

Morris's reply reiterated the point that singles, to be considered acceptable for chart honours, should conform to a standard which the public expects and which can be played on the radio.

"I also explained," continues Morris, referring to an earlier telephone conversation with King, "that as chairman of the BPI charts committee I believe that a 'budget' rule similar to the album chart rule should apply to the singles chart."

Electric first with picture 12"

THE FIRST ever picture 12-inch single to be issued on the British market is released on February 23 by Electric Records.

The single, Fear Of The Dark by Gordon Giltrap, features the title song from the Giltrap album of the same name plus live versions of Inner Dream and Catwalk Blues.

Three different pressings of the single are being released; the 15,000 limited edition 12-inch picture disc (LWOP 29), an ordinary 12-inch pressing (LWOT 29) and a standard seven-inch pressing (WOT 29). All pressings will come in a

special five-colour pic sleeve. The design of the picture disc features a photograph of the Giltrap Band on one side, and the reflective glasses logo on the other.

The picture disc will be available to dealers on a one-to-one basis, whereby either 12 or seven inch ordinary pressings will have to be ordered as well as picture pressings.

He concluded by saying that a full meeting of the charts committee would be held to discuss the subject in more detail and that he hoped the committee would be in a position to invite King along to put his point of view. "This, in my view, is the most productive way of dealing with this matter."

Despite King's usual apparent flippancy being in evidence throughout this current argument his underlying seriousness should not be in doubt. By his own reckoning he has taken on the BPI over the compilation of the industry chart which, after all, is still make or break point for the majority of musical acts.

There is little doubt that he will use every opportunity to point up the often blatant inconsistencies of a chart which is nevertheless treated as a bible both for the industry and for the nation's most important playlist, Radio 1.

"(If records have to qualify for radio play in order to qualify for chart action R&RN wonders why Judge Dread has had so many hits and why the occasional cause celebre, such as Wet Dream by Max Romeo and Je T'Aime by Jane Birkin, was allowed to slip up to the top spot?)

The release will be backed by a 22-date English tour starting February 17, as well as extensive consumer and trade press advertising. Various tv appearances are also lined up for the group.

MCA TAKEOVER

ABC and Anchor retain autonomy

by Philip Palmer

ANCHOR RECORDS in London had little comment to make following last Thursday's (February 1) announcement of MCA's takeover of ABC.

A brief statement from Anchor pointed out that no-one in London had been informed of any operational changes regarding either ABC or Anchor and that both companies would remain completely autonomous.

Sidney Jay Steinberg, president and chief operating officer of MCA, and Elton Rule, president and chief operating officer of ABC, issued a joint statement to the effect that an agreement had been signed which provides for the purchase of ABC by MCA. The deal should be concluded by early March.

In the meantime MCA will press and distribute ABC product in America.

MCA UK will now have an increased market share and, together with the recently launched Infinity label, will provide the new CBS factory with a sizeable amount of product to manufacture.

Various figures have been rumoured around London's music industry concerning the value of the new deal, but no confirmation of any of the estimates — ranging from \$30 to \$60 million — has been received.

ABC Records was launched in Hollywood in 1956 as an offshoot of the film company. It now controls the Dunhill, Dot, Impulse and Westminster Gold catalogues.



Herb Albert (right) chats with Chuck Mangione about who made the most delicious cocktail at the various MIDEM parties.

New distribution for Ace

PINNACLE RECORDS has taken over the distribution of Chiswick Records Ace catalogue, and will be distributing the back-catalogue and new releases on the Ace label.

Product on the Ace label includes albums, EP's and singles from Huey 'Piano' Smith, Link Wray and other Rock'n'roll/rockabilly stars, as well as contemporary material from Johnny Moped, The Count Bishops, Motorhead and Radio Stars.

Pinnacle is also distributing four new releases from Ace as of this week from Thumper Jones, The Thaetons, Margie Ward and Link Davis.

Although Pinnacle will be distributing part of Chiswick's own back-catalogue, the deal will not affect Chiswick's continuing licensing agreement with EMI.

Pinnacle also releases a single from black soul singer Peggy Scott on February 16. Entitled You've Got It All (PIN 73), the single is being released under the banner of Pinnacle's new Back To Soul Campaign.

RABID RECORDS has new releases from two of the more unusual stars to emerge from the new wave.

The second single from Jilted John's True Love Stories (INS 3024) album, True Love (EMI INTERNATIONAL INT 577), was

released on January 26, and John Cooper-Clarke's new single, Gimmi! (CBS 7009) is due for release on February 16. Aptly enough, the Cooper-Clarke single comes on triangular orange vinyl in a triangular pic sleeve.

RECORD NEWS

Heath-Levy acquire Shapiro Bernstein?

AS PART of an overall expansion of its UK operation, it is understood that Heath Levy Music is in the process of acquiring an interest in established music publishing company Shapiro Bernstein UK.

Geoffrey Heath, director of Heath Levy said, "discussions have taken place and a statement will be made in due course".

Shapiro Bernstein, owned by Americans Dick Volter and Leon Brettler, has an extensive catalogue including I Who Have Nothing, No Regrets, Sea of Heartbreak and My Way.

It is believed that Mike Fletcher who has been running the UK Shapiro Bernstein operation will continue with the company, but based at the Regent Street offices of Heath Levy.

Ironically Geoffrey Heath once worked for Shapiro Bernstein in London and it was during that time he picked up UK sub publishing rights to My Way, a valuable money earner for Shapiro Bernstein.

The acquisition of Shapiro Bernstein will give Heath Levy a substantial catalogue of international best sellers.



APRIL MUSIC managing director Len Beadle has concluded a deal to represent Spencer Proffer's publishing company Pasha Music, for the UK and Ireland. Proffer, a former executive with CBS Records, now has his own independent production company and studio complex in Los Angeles. Five of his artists are signed to recording contracts with EMI, WEA, Polydor and Atlantic.

MOVES



AFTER ALMOST a year with Bright Music, the company he formed with Martin Wyatt when they both left Anchor, Charlie Crane has left to join ATV Music as general manager, creative division. Crane takes up the post previously held by Stuart Slater, now at Chrysalis Records.

Charlie Crane (32), previously General Manager of Anchor Music has also worked for Warner Brothers Music and Sunbury

Music. During his time with Bright Music, Crane has been responsible, with Martin Wyatt, for signing new wave band the Adverts, Sniff 'N' Tears and Justin Haywood of the Moody Blues. "I have met with a number of the ATV Music writers and am very excited with the songs I have heard," explained Crane.

CBS's MANUFACTURING operation has been restructured following the recent appointment of John Wheeler as managing director, CBS Manufacturing.

ED BENOVA has been appointed general manager of manufacturing at WEA. Previously a technical consultant to manufacturing management, Benova reports directly to Tony Muslow, managing director of Manufacturing and Distribution.



INNER CIRCLE, Island's new Jamaican band, are pictured with Island's Chris Blackwell. Left to right, Ian Lewis, Bernard 'Touter' Harvey, Chris Blackwell, Jacob Miller, and Roger Lewis. A massive launch surrounds the release of first product from the band with a major promotion and marketing campaign, which includes a special dealer party at Island's Basing Street studios, twelve and seven inch versions of their debut single Everything Is Great, extensive flyposting and advertising to coincide with their British tour which kicks off at the Rainbow on February 17. An album, Everything Is Great (Island ILP 9558) will be in the shops from March 9. In addition Inner Circle has contributed the title track to Island's compilation album One Big Happy Family. This also includes tracks from Bob Marley, The World, Toots and the Maytals, Steel Pulse, Zap-Pow, and Burning Spear.

DIARY

FOLLOWING THE response to The Player's Association's import album, Turn The Music Up, which has received extensive airplay from Gregg Edwards, Robbie Vincent, Roger Scott, Dave Cash and others, Pye are to provide the disc with a British release on February 9, the catalogue number being VSD 79421. A 12' remix version of the titled track (VSL 5001) will be available in two weeks time. Meanwhile, Pye are rush-releasing a 12' single of Mike Mandel's Peg (VSL 5010), the keyboardist's disco version of a Steely Dan favourite.

BRITISH COUNTRY-rock act Wes McGhee has completed a home-produced album titled Long Nights And Banjo Music which has a February 23 release on Terrapin Records TRP 7861. The album, distributed by Spartan Records of London Road, Wembley, has an initial pressing of 2,500 copies.

GERRY RAFFERTY is currently completing his Night Owl album at Chipping Norton Studio with the aid of co-producer Hugh Murphy. Rafferty's previous City To City album, also pieced together with Murphy, has now gone double platinum in the U.S.

THE SLEEVE to Moulin Rouge, an ABC import, portrays three ladies in identical clothes and poses to those immortalised by The Bee Gees on their Children Of The World cover. A Michael Zager production, the LP contains disco versions of such Gibb hits as

Massachusetts, My World and Love Somebody.

CHOPPER RECORDS has signed a recording deal with UK coars artist Kelvin Henderson, and album Country Comes W (CHOP EL 1) and a single Sun School To Broadway (CHOP 2) released concurrently on February 9.

RCA RECORDS is releasing album and a single by the Average White Band next month to coincide with the group's first trip to the country in two years. The single Atlantic Avenue (XB 1061) released last Friday (26), and album, Feel No Fret (XL 13063) to be released early in February.

MARY O'HARA, currently recording a new album with producer Guy Fletcher, has been voted Irish Person Of The Year by readers of the Irish Post. Mary, who polled three times as many votes as the runner up, footballer Liam Brady, is visiting Ireland in March for concert appearances prior to the release of her album in April.

ARIOLA HAVE launched the 'N' Getting Hotter collection which consists of seven singles pressed on gold vinyl and available in special packages of seven, or separately, standard retail price. The single which features current product from the Three Degrees, Chanté Deborah Washington, Lynda Fletcher, John Paul York, Winners, and Sugar Cane, is available in limited pressings of 10,000.

WEEKLY PRESSES

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EMI 2907

MOON MARTIN



BAD CASE OF LOVIN' YOU

Limited edition in full colour picture sleeve
Live at The Venue February 7

CL 16037

EDDIE HENDERSON

CYCLOPS

Special 12" disco version 'B' side features L.P. version of Cyclops
plus Amoroso, not available on 7"

CL 16034

New FM station for Southern France

ITALY'S RELAXED broadcasting laws have allowed a new commercial radio station to be set up transmitting to the South of France from Italy which should be on air by March 31 this year.

Radio Nova International will broadcast on FM stereo with a transmitter power of 50 kilowatts from Camproso in Italy where two bungalows and the studios are situated.

The coverage area will extend westwards taking in Marseille, Toulon, Cannes, Nice and Monte Carlo and eastwards to San Remo and Alassio in Italy. It will

broadcast in English, French, German and Dutch.

Acting agent for the new service in the UK is Robb Eden who told R&RN: "We've already got a few advertising deals tied up, but once we are on air we will be concentrating on the markets available through the Cannes Film Festival, the big discotheque exhibition and of course next year's MIDEM. There is a huge disco market in the Gulf de Lyon and a lot more product released over there."

Eden can be contacted on 01-935 7356.

RADIO MONTH

Radio Month is the first trade journal to be published exclusively for the British radio industry. This magazine provides a serious forum for a medium on the brink of considerable expansion at a time when other media are declining or, at best stagnating.

If you wish to ensure the regular arrival of Radio Month, please fill in the form below and send it with £12.00 for your first year's subscription to:

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RADIO MONTH



SCREEN GEMS — EMI Music has signed writers Kofi and Kiki for worldwide publishing. First release for the writers is *Twenty Four Hours In A Disco* out on Bronze on February 16. Pictured at the signing are, left to right Kiki Gyan, Brian Hopkins, general manager, Screen Gems — EMI Music, Brian Freshwater, professional manager, Screen Gems — EMI Music, and Kofi Ayivor.

Arista Parker releases

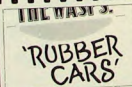
ARISTA RECORDS has six albums, including a box-set of Charlie Parker recordings, lined up for February release.

The Parker five-album set, entitled *The Complete Savoy Studio Sessions* (SJM 5500), is released on February 9 and will retail at £15.99. The set will be advertised in *Melody Maker*, *Jazz Journal* and various specialist jazz publications.

Also released on February 9 are *True Stories* (SPART 1082) from Ex-Springsteen keyboardman

David Sancious & Tone; *Downwind* (SPART 1080), the first album on Arista from Pierre Moerlen's Gong, and the original soundtrack from the comedy film *Foul Play* (ARTY 160), which features material from Barry Manilow.

On February 16, Arista completes the series with the release of *Chorale* (ARTY 163), the debut album from the vocal quartet Chorale, and *New Worlds* (ARTY 162), from US funk group Mandrill.



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RCA

Records and Tapes



TV NOTES

NAZARETH WERE due to perform live on *ATV's Tiswas* on Saturday (3) at 10.30 but **Generation X's** appearance was cancelled because of the poor quality of the sound recording carried out earlier last week. Nazareth currently have an album on release — *No Mean City* (Mountain TOPS 123) and single — *May The Sun Shine* (Mountain NAZ 3). *Tiswas* is also screened by *HTV, Granada and Anglia*.

A new four-part series begins on *BBC2* on Tuesday (6) called **Sacha Distel & Guests** — described as a chat show with a difference (22.25). Guests on all four shows are **Baccara** who have a current single out on *RCA* — *The Devil Sent You To Loredio* (PB 5611). There's no *OGWT* tonight — just a darts match.

Thursday's *TOTP* (*BBC1* 19.20) is introduced by **Kid Jensen** and later on *BBC1* **Sweet Substitute** are included in *The Good Old Days* with **Les Dawson** (21.25). A Decca single — *I Give In* (F 13820) is currently available. On Scottish TV only at 20.30 is a special half-hour, **Dean Friedman In Concert** when the singer talks to **Steve Jones** and plays some of his favourite songs. Current single: *Ariel* (Lifesong LS 404). Incidentally **Steve Jones** begins a new show for *STV* this week called *Steve Jones Illustrated* (Mondays 18.30).

LWT's Saturday Morning Show (10) features **Michael Jackson** talking about his *The Wiz* role with **Diana Ross**. It is screened at 10.00 by *LWT, STV, Southern, Border and Grampian*. At 23.05 *STV* only is a special **Celebrity Concert** starring **Jose Feliciano** recorded in Edmonton, Canada.

BBC1 on Saturday features **The Jacksons** in *Multi-Coloured Swap Shop* (09.30), whose latest single is *Destiny* (*Epic EPC 6983*), and **Cheap Trick** in *Rock Goes To College* (18.55) whose album *At The Budokan* is also available on *Epic (EPC 86083)*.

Presently in production at *Tyne Tees TV* is a new weekly pop magazine show called *Alright Now!* to be hosted by **Den Hegarty** of *Darts Fame*. The transmission times for the half-hour show and network have yet to be fixed.

Radio & Record News: Page 12

Radio at the picket lines

AT THE height of the lorry drivers dispute, **BBC Radio Merseyside** took its **Newsline** phone-in presenter **Steve Kaye** to the picket lines at **Liverpool Docks**.

He chaired the programme with lorry drivers on the picket lines while listeners were able to question the secretary of the local branch of the **Transport & General Workers Union** and the vice-chairman of the **Merseyside Strike Committee**.

The idea, said producer **Mal Phillips**, came about "from the large amount of phone calls we received on our general **Newsline** about the dispute. This gave the pickets a chance to answer back."

Programme Organiser **Roy Corlett** and **Kaye** left the station in the radio car at two minutes to 12 and raced to the Docks arriving just in time after the midday news. "Although we missed the snow and we were standing near a fire, it was still damned cold," commented **Kaye** afterwards.

CAPITAL's MONTHLY **Headline debate** on Friday (2) was entitled **Crises? What Crises?** when **Gillian Reynolds** chaired discussions about unions, pay policy, price control and picketing.

On the panel were **Barney Hayhoe**, MP, Opposition Spokesman on employment; **Arthur Laythan**, MP, ex-chairman of the **Tribune Group** in the House; **Ken Gill**, general secretary of the **Union of Amalgamated Engineering Workers** and political journalist **Andrew Alexander**.



ON HIS Saturday night rock show *BRMB's Robin Valk* features the personal top ten records belonging to guest personalities. Last Saturday (27) international footballer **Trevor Francis** chose the music (a welcome change to talk music rather than football, he said) and is pictured above, seated, talking to **Valk** during the recording of the show.

ROUNDUP

ON SATURDAY (3) American soul artist **Roy Ayers** hosted the **Celebrity DJ** spot on **Radio Luxembourg**; next in line is **Herbie Hancock** who appears on **Friday 24**.

AS PART of **Capital's** weekend programme changes, as reported last week, **Nicky Horne's** extended Saturday night show has changed format. The three-hour show (09.00-12.00) is no longer something your mother wouldn't like but rather **Six Of The Best**. Each half-hour highlights a

specialist music category, i.e. reggae, punk, country and so on.

A BEE Gees special filled **Radio 1's Golden Hour** on Saturday morning (09.00) bringing the group's story up to date following the recent six-part series. **Paul Gambaccini** obtained the exclusive interview during a Christmas vacation in **New York** when he met the brothers during rehearsal for their **UNICEF** concert. The show coincided with the release in **Friday (2)** of the band's first studio album for two years — **Spirits Having Flown**.

Any old iron!

ANTIQUES ARE becoming highly programmable according to reports from two stations this week. Both **BBC Radio Birmingham** and **LBC** have found experts on the subject to conduct research into unusual items owned by listeners.

The **Birmingham station** devotes its **Wednesday Evening Call** phone-in to matters antique between flashes from football matches.

Ernest Biddle, the specialist involved, says there are up to three thousand fields in the antiques business (including the odd rare football programme and medals struck for special soccer occasions) and if he cannot answer a query on the phone he asks the caller to write in enclosing a photograph of the piece in question so that he can do some detective work. "The antiques world is full of surprises and you are learning all the time. That is one thing that makes the job interesting," he said.

The programme also features a quiz spot in which listeners are invited to price an object. "If we have anyone who consistently prices things accurately we'll invite him in for a chat and he can have a go at **Ernest's** job," said producer **Liz Roberts**.

From **February 13** on **LBC** the **After 8** programme on Tuesdays is to include a 10 to 15 minute spot called **Treasure Trove** in which listeners' antiques are valued by an expert from **Bonhams Auctioneers** from a submitted description and photograph.


Advice will also be given on what to look for amongst possessions and how to tell the difference between gems and junk.

Theresa Birch presents **After 8** on Tuesdays, Thursdays and Fridays and other specialist slots are planned to include country music, **Hi-Fi** and **angling**.

Live indoor sport

IN WHAT it believes to be a broadcasting first, **BBC Radio Newcastle** staged an indoor cycle race last Saturday (3) during its **Home & Away** sports programme.

The "two-wheeled marathon and sprint race" took place in the same studio that set the scene for an outdoor darts match a few weeks ago. The idea for both events came from the desire to provide some sort of live indoor sport as a standby, in case football matches were called off.



REMEMBER THIS ONE?

STREETS
OF THE
ANGELS

"Streets of the Angels" the new Single from **NICOL & MARSH** on Polydor 2059 083 tasty

Phonogram TV link for new series

PHONOGRAM IS mounting an extensive Northern campaign on its single and album releases of the music to the forthcoming Yorkshire Television series, *The Flambrards*.

The series opens on February 2 with a 90-minute launcher episode, and will continue as a one-hour show for 11 weeks on Fridays at 20.00.

The theme and incidental music

was written by David Fanshawe, who wrote the Softly, Softly theme, and was released as a single (Philips 6006 614) and album (Philips 9109 226) on January 19.

Phonogram is distributing 200 window displays around Yorkshire, as well as two special in-store displays in shops in Leeds and Sheffield. The album and single will also be trailed at the end of each episode.

Sparks fly at Virgin

SPARKS, who were last signed to Island, gaining a septet of hits with such songs as *This Town Ain't Big Enough For The Both Of Us*, *Amateur Hour* etc., have now signed a long-term deal with Virgin.

Their first album for their new label, *No 1 In Heaven* (V2115), produced by Giorgio Moroder, gets a release on March 2 and is preceded by an as yet un-named single (VS244). On the new album, Ron Mael and Giorgio Moroder share synthesiser chores, the band's drummer is Keith Torsey, while Russell Mael handles all lead vocals.

Sparks last appeared in the British charts with *Looks Like Looks* in October 1975, though the band appeared on the wide screen more recently when they were portrayed playing an open air concert in the film *Roller Coaster*.

"Riders In The Sky" (UP 36491), the title track of Slim Whitman's current album, is to be released as a single on February 9.

The album, which was released in December, has already gone gold and sales should increase further with Whitman's arrival in March to play a British tour. This year's tour, which once more seems likely to be a near sell-out, commences on March 2 and plays at 17 venues including the London Palladium (March 18).

THE FIRST 30,000 copies of Imperial *Wizard/Midnight Train* (Mercury 6007 202), David Essex's new single, available February 9, will be pressed in blue vinyl.

Also on the same date, Phonogram release *Coming On Strong*, a single by Caroline Crawford, in both 7 and 12" versions, the catalogue number of the 7 being Mercury 6167 753.

Wonder Double for March

STEVIE WONDER's long-awaited *Secret Life Of Plants* double-album (TMSP 6009) is now scheduled for release in early March.

EMI have, at last, received finished tapes of the album, which features Wonder as singer, writer, arranger, multi-instrumentalist and arranger, though the non-arrival of artwork has slowed down plans for the massive publicity campaign which is to accompany the album's release.

The album contains music from the soundtrack of a film which is to be premiered in New York on March 21 (the first day of Spring). Wonder is the only human to appear in the film, which otherwise stars only various plants.

Chilly Rumour

STIFF RECORDS is planning a special campaign to accompany the release of *The Rumour's* topical new single, *Frozen Years* BUY 43.

The single is released on February 16 and comes in a picture sleeve designed by Barney Bubbles. Stiff is booking full page ads in all consumer and trade press, and claims it is organising a media mail-out of icicles. A special "collectors item" pressing (RUM 1), with a different sleeve design, is to be sent to the 5,000 dealers on EMI's accounts.

The new Rumour album, *Frogs, Sprouts, Clogs and Krauts* (SEEZ 13), is now scheduled for release later in February.



THE BROTHERHOOD Of Man's *K-Tel* album, *Twenty Greatest*, went gold recently. Pictured at the presentation party are (L-R): Tony Hiller (BoM manager), Lee Sheridan, Sandra Stevens (BOM), Ray Kivler (European president, K-Tel), Nicky Stevens, Martin Lee (BoM) and Roy O'Dwyer (Pye Records).

Warwick experiment with Yankee Doodle

WARWICK RECORDS, which has just finished re-promoting four of its pre-Christmas releases on TV, is planning a nationwide tv campaign on two of its recent releases.

The albums are *Double Delight*

(WW 5049), a collection of duo hits and *Lemon Popsicle* (WW 5050), soundtrack to the Fifties musical film which was released last October. *Lemon Popsicle* is now going on general release so, along with *Double Delight*, the sound track is to be advertised on selected stations from February 1 onwards, the campaign going national on February 28. Warwick is spending almost £200,000 on the campaign.

Warwick has also been testing *Yankee Doodle Disco* (WW 5055), a compilation of traditional American songs given a disc treatment, on Anglia, and may turn the tv campaign into a nationwide campaign if response is good.

Charisma delay price increase

CHARISMA RECORDS has put back the price increases it was due to implement last Thursday (1) by at least a month.

The decision was taken due to the omission of Charisma's prices from the recent phonogram price changes, and also to boost sales of the Charisma back-catalogue.

Charisma Standard albums will remain at £3.99, Deluxe at £4.25, and singles at 85p.

Charisma will review the price freeze at the end of the month and along with extending the freeze period, may also introduce discounting on its back-catalogue as an incentive to dealers.

THE CRITICALLY acclaimed Virgin band, The Skids, release their second single, *Into The Valley* (VS246), on February 9. Hot on the heels of the single is the debut album from the group, *The Saints Are Coming* (V2116), scheduled for February 23. The group will be touring around the country after the album's release.

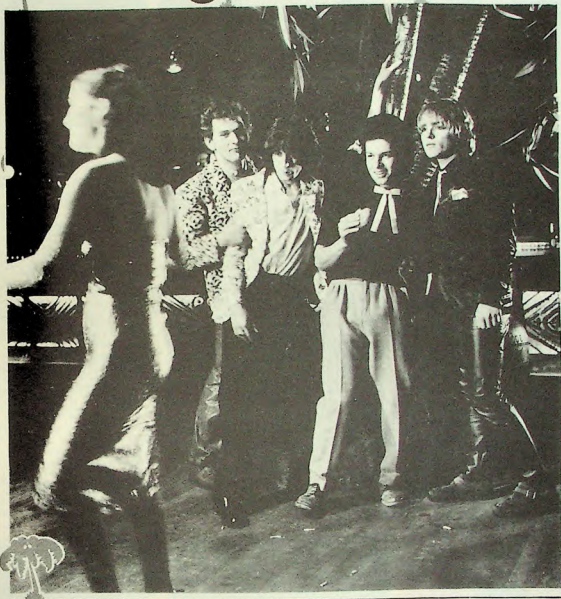
Joe Jackson campaign

FULL PAGE ads in NME, Sound and other musical papers are being utilised to promote *Look Sharp* (AMH 64743) the debut album by A&M signing Joe Jackson.

The album, released last weekend, has been the subject of tremendous pre-release coverage by the rock press but A&M state that they have no desire to over-publicise the album, preferring to let "grow" via favourable review rather than indulge in a major publicity which could be construed as music-biz hype by the new wave fraternity.

However, store posters will be available and a flyposter campaign is also to be mounted.

LYON BUZZARD



Saturday Night Beneath The Plastic Palm Trees

 Chrysalis

THE FIRST SINGLE FROM THE WINNERS OF THE SUN
NEWSPAPER'S & RADIO ONE'S BAND OF HOPE & GLORY CONTEST



NANA MOUSKOURI *Roses and Sunshine*. Philips 9103 550

FEBRUARY ALBUMS

A&M (distributor code c)

THE SECRET The Secret A&M AMLH 68504
 JACKSON JOE Look Sharp A&M AMLH 64743
 DICKIES, The Incredible Shrinkin' Dickies A&M AML 64742 VARIOUS No Wave A&M AML 68505

ANCHOR (distributor code c)

RUFUS Numbers, ABC ABCL 5263 SAMPLE, JOE Carmel ABC ABCL 5266 AMAZIN' RHYTHM ACES Amazin' Rhythm Aces ABC ABCL 5267

ARIOLA (distributor code t)

HOWE, CATHERINE *Dragon Fly* Days Ariola ARL 5013
 CHANSON *Chanson* Ariola ARL 5018
 BRANDUARDI ANGELO *Highdown Far* Ariola ARL 5016
 FABRIZIO MAURIZIO *Movement in the Sky* Ariola ARL 5017 VARIOUS ARTISTS *Golden Sky Original Soundtrack* — Golden Lady Ariola ARL 5019

ARISTA (distributor code f)

PIERRE MOERLEN *S GONG Downwind* Arista SPART 1050
 SANCIOUS, DAVID *True Stories* Arista SPART 1082
 ORIGINAL SOUND TRACT *Foul Play* Arista ARTY 160
 PARKER, CHARLIE (5 record set) Arista Savoy SJL 5500
 MANDRILL *New World* Arista ARTY 162
 CHORALE *Chorale* Arista ARTY 163
 MANLOW, BARRY *Best of Arista* ARTY 2
 CHAPMAN, ROGER *Chappo* Arista SPART 1083

CBS (distributor code c)

CAFE JACQUES *Cafe Jacques* International EPC 83042
 ORIGINAL SOUNDTRACK *Caravans* CBS 70164
 KERR, RICHARD *Welcome To The Club* EPC 83306
 CHEAP TRICK *At The Budokan* EPC 86083
 BEAUTIFUL BEND TKR 82548
 SCOTT, TOM *Intimate Strangers* CBS 83309
 MONEY, EDDIE *Life For The Taking* CBS 83159
 THE THREE DEGREES, A *Collection Of Their 20 Greatest Hits* EPC 10013
 HANGCOCK, HERBIE *Feet Don't Fail Me Now* CBS 83491
 BEE, CELI *Fly Me On The Wings Of Love* TKR 83351
 GRAND HOTEL *Do Not Disturb* CBS 83134



FLAMBARDS TV Soundtrack. Philips 9109 226

T-CONNECTION TKR 82546
 MOORE, MELBA *Melba* EPC 83269
 RAY, JOHNNIE *An American Legend* CBS 81696
 KING, CAROLE *Music* EPC 82318
 KING, CAROLE *Writer* EPC 82318
 FOSTER, RONNIE *Love Satellite* CBS 83037
 GETZ, STAN *Another World* CBS 88315
 WATERS, MUDDY *Studdy Mississippi Waters Live* SKY 83422
 PAYCHECK, JOHNNY *Armed And Crazy* CBS 83499
 DUNCAN, JOHNNY *Greatest Hits* CBS 83486
 KNIGHTON, REGGIE *The Reggie Knighton Band* CBS 82627
 ZAPPA, FRANK *Sheik Yerbouti* CBS 88339
 STREISAND, BARBRA *Greatest Hits Vol II* CBS 10012
 SANTANA, CARLOS *CBS 86037*

DECCA (distributor code s)

ARDLEY, NEIL *Harmony Of The Spheres* TXS 133
 MANU DIBANGO *Manu Dibango* SKLR 5303
 MELODIES FOR YOU VOL 2 *Variou* MOR 514
 SOUNDS SENTIMENTAL *Variou* MOR 26
 SANDS FAMILY, THE *The Real Irish Folk* GES 1201
 QUINN, PHILOMENA *It's A Cowboy Lovin' Night* GES 5014
 BILLY ANDERSON *Band, The Traveller* Scots SBE 194
 SWINGIN' BRITAIN — THE THIRTIES *Variou* DVD 5013.4
 HARRY JAMES AND HIS ORCHESTRA *Harry James and His Orchestra* — 1943.6
 HMP 5038
 LES BROWN AND HIS ORCHESTRA *Les Brown and His Orchestra* — 1944.6
 HMP 5039
 CLAUDE THORNHILL AND HIS ORCHESTRA *Claude Thornhill and His Orchestra* — 1947
 HMP 5040
 OZZIE NELSON AND HIS ORCHESTRA *Ozzie Nelson and His Orchestra* — 1940.2
 HMP 5041
 JIMMY DORSEY AND HIS ORCHESTRA *Jimmy Dorsey and His Orchestra* — 1939.40
 HMP 5042
 GRAY, GLEN *Casa Loma Orchestra* — 1939.40
 HMP 5043
 CHARLIE SPIVOK AND HIS ORCHESTRA *Charlie Spivok and His Orchestra* — 1943.6
 HMP 5044
 LARRY CLINTON AND HIS ORCHESTRA *Larry Clinton and His Orchestra* — 1937.8
 HMP 5045
 DICK JURGENS AND HIS ORCHESTRA *Dick Jurgens and His Orchestra* — 1937.9
 HMP 5046
 BLUE BARRON AND HIS ORCHESTRA *Blue Barron and His Orchestra* — 1938.41
 HMP 5047



GODLEY & CREME *Music From Consequences*. Mercury 9109 815

EMI (distributor code e)

RHEAD BROTHERS *Black Shaheen* EMI EMC 3228
 BEST, MARTIN *Dessdromonias* EMI EMC 3281
 MACHO *Im A Man* EMI EMC 3290
 RICHARD CLIFF AND THE SHADOWS *Thank You Very Much* The London Palladium Concert EMI EMTV 15
 MORRISTON ORPHEUS CHOIR *Golden And New* NOTE NTS 159
 SUITON, LEE *The Best Of Lee Suiton (A Near Miss) — Uncensored!* NOTE NTS 163
 LAMBERT, FRANZ *Pop Organ Hit Parade*, 40 Super His NOTE NTS 164
 POULGEL, FRANK *Plays Boba Studio Two* TWOX 1017
 RASPBERRIES *Best Of CAPITOL* CAPS 1026
 STARZ *Coliseum Rock* CAPITOL EST 11861
 MARTIN, MOON *Shots From A Cold Nightmare* CAPITOL EST 11787
 REID, TERRY *Rogue Waves* CAPITOL EST 11857
 BRYSON, PEABO *Crosswinds* CAPITOL TOWER SERIES EST 11875
 KOTKE, LEO *Best Of CAPITOL TOWER SERIES* ESTSP 21
 WHITTAKER, ROGER *Love Liss Favourite Piano Pieces* ONE UP OU 2224
 JARAMILLO, PEPE *Just For You* ONE UP OU 2224
 LYNCH, KENNY *Singin' & Swingin' — One Up* OUM 2212
 GUY (FOOTWEAR) BAND *Championship Bandstand* ENCOER NCNR 514

EMI (LRD) (distributor code e)

MCLEAN, DON *Chain Lightning* EMI INTERNATIONAL INS 3025
 BARKAYS, THE *Money Talks* STAX STX 3023
 EMOTIONS, THE *The Heart Association* STAX STX 3008
 BOOKER T *Time Is Tight* STAX STX 3007
 CLOVER *Chronicle* Best Of Fantasy Years FANTASY FT 550
 BLACKBYRDS *Night Grooves* FANTASY FT 555
 SPEDDING, CHRIS *Guitar Graffiti* RAK SRAK 535

LOGO (distributor code r)

MEAL TICKET *Take Away* LOGO LOGO 1008
 STREET BAND *London* LOGO LOGO 1012
 WALDRON, MAL SIGNS, *Freedom* FLP 41042
 JOHN PAYNE *Band The Razors Edge* Freedom FLP 41036
 TEITELBAUM & BRAXTON *Time Zones* Freedom FLP 41037
 LYTTELTON, HUMPHREY *Spreadin' Joy*



DUANE EDDY *The Greatest Hits Of*. Ronco RTL 2035



BEN MOORE *Purified*. DJM DJF 20552



MISS GLADYS KNIGHT *The First Solo Album*. Buddah BDLP 4056



KIKI DEE Stay With Me. Rocket Train 3

Black Lion BLP 12173. PETE ALLEN JAZZ BAND Turkey Trot. Freedom BLP 12174. HUMBLE BUMS, THE The Humble Bums. TRANSATLANTIC MTRA 2006

MOTOWN

VARIOUS ARTISTS Motown Disco Vol 2. Motown STML 12102. POINTER, BONNIE Bonnie Pointer. Motown STML 12101. (Steve Wonders new album The Secret Life of Plants — from the film of the same name is scheduled for release in late February or early March. The album number is TMSF 6009)

PHONOGRAM (distributor code f)

BARRY, CLAUDIA Claudia Barry. Lilly 6306 107. GODLEY & CREME Godley and Creme. Music from Consequences. Mercury 9109 615. REED, LOU and VELVET UNDERGROUND. Mercury 6641 900. January reread: DEE, KIKI Stay With Me. Rocket TRAIN 3. VARIOUS ARTISTS Flambarnds (From the Current ITV series) 9109 226. MOUSKOURI, NANA Roses and Sunshine. Philips 9103 550.

PICKWICK (distributor code j)

JOHN, ELTON The Elton John Live Collection. Pickwick PDA 047. TAUJSKY/LONDON SYMPHONY ORCHESTRA Music You Have Loved. Hallmark SHM 944. BASSEY, SHIRLEY Kiss Me Honey Honey Kiss Me. Hallmark SHM 967. ORIGINAL SOUNDTRACK The Big Country. Hallmark SHM 967. ORIGINAL SOUNDTRACK Walt Disney's Pinocchio. Hallmark HM 969. BEE GEES In The Beginning. The Early Days Vol 1. Hallmark. SHM 971. BEE GEES In The Beginning. The Early Days Vol 2. Hallmark. SHM 973

POLYDOR (distributor code f)

BROWN, MIQUEL Symphony of Love. Polydor 2383 525. GAYNOR, GLORIA Love Tracks. Polydor 2391 385. FATBACK Bright Lights. Spring 2391 387. KAEMPFERT, BERT & ORCHESTRA Bert Kaempfert & Orchestra. Polydor 2625 036. DELGARDO, ROBERTO & ORCHESTRA Robert Delgado & Orchestra. Polydor 2630 093. VARIOUS ARTISTS Orchestral Splendour. Polydor 2681 009. LAST.



THE ENID Touch Me. Pye NSPH 18593



CLIFF RICHARD & THE SHADOWS Thank You Very Much. EMI EMTV 15

JAMES & ORCHESTRA Non Stop Dancin' (Best of) Polydor 2681 210. ENO, BRIAN Music For Airports. Ambient AMB 1. RICHMAN, JOHNATHAN Back In Your Life. Bserkeley BSEBK 17. RUBINOS in Wax. Bserkeley BSEBK 18. JIM HALL and ART FARMER Big Blues. CTI CT1 7083. DE PAUL, LYNsay Tigers and Firelys. Polydor POLS 1007. BEE GEES Spirits Have Flown. RSO RSB 5003. PETERSON, OSCAR Oscar and The Trumpet Kings. PABLO 2310 817 (This album features tracks never before on release.) BRYANT, RAY and TRIO All Blues. PABLO 2310 820. WILLIAMS, MARY LOU My Mother Pinned A Rose On Me. PABLO 2310 819. TURNER, JOE Every Day I Have The Blues. PABLO 2310 818.

PYE (distributor code p)

THE ENID Touch Me. Pye Popular NSPL 18593. WOUNDED. JOHN SCOTT CREE Wivabandon. Pye Popular NSPL 18598. REAL THING The Force. Pye Popular NSPL 18601. SPACE JUST Blue. Pye Popular NSPH 28275. LE PAMPLEMOUSSE Sweet Magic. Avi AVLP 501. McGILPIN, BOB Superstar. Ember NRH 1002. BROOKS, PATTI Our Ms Brooks. Casablanca CAL 2042. KNIGHT, GLADYS The First Solo Album. Buddha BOLDP 4056. ART BLAKEYS JAZZ MESSNGERS Messages. Vogue Jazz Doubles VJD 557. THOMPSON, SIR CHARLES For The Ears. Vogue Jazz Doubles VJD 559. COLTRANE, JOHN One Two And Four. Vogue Jazz Doubles VJD 560. MICHAEL STROGOFF & ORCHESTRA CONDUCTED BY VLADIMIR COSMA. Electri

RCA (distributor code r)

MILES, BARRY Fusion Is. RCA PL 25188. TORME, MEL & BUDDY RICH Together Again For The First Time. RCA PL 25178. WOODS, PHIL QUINTET Song For Sisyphus. RCA PL 25179. BAKER, CARROLL If It Wasn't For You. RCA PL 42770. JONES, MOSE Black Bird. RCA PL 12793. TRAVOLTA, JOEY Joey Travolta. RCA XL 13057. PHILLIPS, SHAWN Transcend. RCA PL 13028. TRIUMPH Triumph. RCA PL 12982. SCORPIONS Tokyo Tapes. RCA NL 28331. DENVER, JOHN John Denver. RCA PL



FLINTLOCK Stand Alone. Pinnacle PLP 8312



MELANIE HARROLD Blue Angel. DJM DJF 20550

13075. TYLER, BONNIE Diamond Cut. RCA PL 25194. AVERAGE WHITE BAND Feel No Fret. RCA XL 13063.

RONCO (own distribution and through p)

EDDY, DUANE Greatest Hits RONCO RTL 2035 (TV Campaign starts in the Midlands on Feb 7th before going Nationwide) VARIOUS. Cinema & Broadway Gold. RONCO RTD 2036 (TV Campaign starts on Southern & Tyne Tees on Mar 1 and goes Nationwide in early March)

VIRGIN (distributor code C)

U! BROWN You Can't Keep A Good Man Down. Front Line FL 1030. TANGERINE DREAM Force Majeure. Virgin V 2111. SKIDS Scared To Dance. Virgin V2116. GLADIATORS Naturality. Front Line FL 1035. VARIOUS ARTISTS Hottest Hits. Front Line FL 1034

WEA (distributor code w)

LIAR Set The World On Fire. Warner K55524. ASHROFT & SIMPSON Is It Still Good To You. Warner K56547. HUTCH, WILLIE In Tune. Warner K56559. ACUFF, ROY Greatest Hits Volume One. Elektra/Asylum K62023. RUSHEN, PATRICE Patricia. Elektra/Asylum K52104. WALKER, JERRY JEFF Jerry Jeff. Elektra/Asylum K52106. VARIOUS ARTISTS Every Which Way But Loose (O.S.T.) Elektra/Asylum K52119. CLEMENTS, JACK All I Want To Do In Life. Elektra/Asylum K52126. HATHAWAY, DONNIE Best Of Atlantic K50525. GARRETT, LEIF Feel The Need. Atlantic K50535. ORIGINAL SOUNDTRACK Banjoman. Sire SSK 6026. RITCHIE, JEAN None But One. Sire SSK 6025. DUFFO Duffo. Beggars Banquet. BEGA 5. JOHNNIE G G Natural. G Sharp. Beggars Banquet. BEGA 6.

OTHERS

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The Jacksons

NEWS

Friday February 9, 1979

TEN YEARS AT THE TOP



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10 Years Of The Jacksons

BOY WONDERS have a habit of growing into very ordinary adults but that certainly hasn't happened to the Jacksons. While the teenybopper mania which saw them mobbed on their first UK tour has subsided into a more passive form of adulation, the group's concerts continue to sell out and their record sales remain at healthy levels.

It doesn't seem like 10 years since the brothers first burst onto the scene in such sensational fashion — as the Jackson Five — storming the charts with *I Want You Back*; it doesn't seem nearly a decade since they arrived in Britain on the same plane as their white friendly rivals the Osmonds and provoked the most amazing scenes London Airport has ever known, culminating with the door of their Rolls Royce Limousine being literally wrenched off its hinges by adoring fans.

But 1978, is indeed, the Jackson's 10th anniversary as a major recording act and will be marked by a British tour promoted by Jeff Kruger, that energetic promoter who, over the years, has done so much to establish American performers — particularly those in the black music and country-and-western fields — in the British marketplace.

Though they are now known as simply the Jacksons — Copyright in the name Jackson Five still being held by Motown in the company with which they surged to fame — there are still five Jacksons. Randy, the youngest brother, who had been appearing with them for some time in any case, was officially brought into the group when they left Motown to sign for Epic as replacement for Jermaine (who used to play bass as well as singing). Jermaine having married the boss's daughter, decided to stick with Motown as a solo act.

The line-up now comprises, in descending order of age, Jackie, Tito, Marlon, Michael and Randy — with their father Jackson who has played a most important role in their story: father Joe Jackson.

A former guitarist himself, having worked with a

local group called the Falcons, Joe Jackson made the choice between furthering his own musical career and developing the obvious talents of his precocious offspring.

He chose wisely. Working as a crane operator in the steel town of Gray, Indiana by day he would spend his evenings and weekends rehearsing his sons relentlessly, not just in terms of singing and musicianship but in slick stage presentation.

With their sound filled out by cousins Johnnie Jackson (on drums) and Ronnie Rancifer (on organ) and with Tito playing lead guitar and Jermaine on bass, the others concentrated on polished dance steps. The group started working local shows and school hops, gradually adding to their following, and basing their show, both in terms of material and presentation, on such Motown superstars as the Temptations and the Miracles.

After a few non-starter records for Steeltown, a small local label (subsequently dug up and made available over here by RCA) they began to work their way onto the bill as support act to the big names from neighbouring Detroit like their idols the Temptations.

The story has often been told of how Diana Ross came to see the Jacksons at a show put on as part of Gray mayor Richard Hatcher's re-election campaign, was knocked out by what she saw and heard, and took them to Motown boss Berry Gordy Jr. It wasn't just a recording contract that resulted but also a commitment to groom them as the black answer to the Osmonds (a group who were at the time plagiarising black music with albeit fine records like *One Bad Apple* and being rewarded with stardom of a dazzling order).

Bobby Taylor, formerly leader of the Vancoveries (along with that talented but faceless conglomerate known as the Corporation) produced their first album, which included *I Want You Back*, a record destined to soar straight to Number One and a Gold

Disc award for a million sales in 1969.

It was the age of teenybopper heroes with the Osmonds already well established thanks to their guest spots on the Andy Williams Show and David Cassidy emerging from the Partridge Family TV series as a solo singer with an incredibly adoring following of little girls.

The Jackson's hit out for the same audience, more than that — not just white kids but black youngsters too. Their music was no mere bubblegum pastiche. Young Michael, then barely into his teens (he was born on August 29, 1958) was a lead singer of rare power, despite the somewhat wispy nature of his voice, and was being compared with the young Stevie Wonder who half-a-decade earlier had burst onto the scene billed as "The 12-year-old genius".

Like the young Wonder, Michael Jackson had already mastered the soul idiom and though big dance hits like *I Want You Back*, *ABC* (which followed it to the Number One position in the States) and *Goin' Back To Indiana* were pretty direct in approach they revealed real feel for the lyrics, almost as much as in their emotive ballads as *Ain't No Sunshine*, *Never Can Say Goodbye* and *Got To Be There* (though to some people it did seem odd to find someone so young singing so hauntingly about love found and love lost!).

By the end of 1970 the group was already established enough to put out a Christmas album followed quickly by *Third Album* (in reality their fourth LP, following *Diana Ross Presents The Jackson Five*, *ABC* and that festive outing).

1971 saw the group firmly entrench themselves. A cartoon series was devised for TV (following the Osmonds success in that genre) and countless fanzines hit the bookstalls around the world (their American success already being mirrored in other charts from Britain to Japan). Even *Rolling Stone* magazine, that cornerstone of the rock establishment, thought the

group worthy enough for a cover story which bore the headline "The Jackson Five — The Men Don't Know But The Little Girls Understand".

The fact that the Jacksons were as much a collection of individual talents as a successfully integrated group was reflected in the release of a succession of solo recordings, Michael being notably successful with Got To Be There, Rockin' Robin and a superb reading of Bill Withers' Ain't No Sunshine, all of which rocketed to the upper reaches of the Top 10. He also recorded the theme for that strange movie Ben (the hero of the title being a pet rat) and was rewarded with another Top 10 entry).

Jermaine Jackson's first solo album was also well received and by the time the group flew into Heathrow in 1972 they were true superstars in every sense of the word.

Stepping off the same plane as the Osmonds, the youngsters had to run the gauntlet of thousands of hysterical fans. Michael nearly got strangled when one fan grabbed the end of his scarf and wouldn't let go even as the car pulled away with the group inside. Pieces of clothing, clumps of hair were lost to adoring fans.

The scenes at the Churchill Hotel — where both groups were staying — were equally bizarre.

Donny Osmond would appear at a window and all the kids would flock to that side of a building, only to run round the other side when they heard of their room. Journalists leaving the hotel after interviewing the two groups were mobbed by fans eager to know what their heroes had said.

It was the Beatles all over again.

Such fever pitch couldn't last forever of course for not only were the Jacksons growing older but so were their fans. Riotous scenes like those at New York's Madison Square Gardens when 20,000 youngsters reached such a pitch of hysteria that the show had to be stopped five times, were replaced by more moderate adulation.

Tito was married at 18 and the others too developed the wish for other things in life besides simply being part of an orchestrated exercise in mass hysteria.

Developing as people — and journalists were

amazed by the maturity with which they undertook interviews — the Jacksons were also developing as musicians. Father Joe had built them a sophisticated studio at home and at Motown too they wanted more freedom to work on their own ideas.

That this freedom was not forthcoming played a large part in the decision to split from Motown when contracts came up for renewal — that and a multi-million dollar offer from Epic.

The Motown Machine which had already shown itself enormously successful in grooming people for stardom — teaching them everything from how to dance to how to conduct themselves in public — had also proved a stifling factor to innate creativity once stardom was reached.

The exodus had begun and just as Gladys Knight and the Pips, Martha Reeves, the Isley Brothers and soon the Temptations were to seek pastures new, so the Jacksons — save for the dissenting Jermaine, now happily married to Berry Gordy's daughter — who had moved to Los Angeles when Motown did, now began casting around music city for a new home.

A US Number One in 1974 with Dancing Machine gave them bargaining power and Epic came up with the right deal, the contract being concluded in late 1975.

Next spring the Jacksons were in the studios with Philly masters Kenny Gamble and Leon Huff to cut a massive hit with Enjoy Yourself.

Two albums resulted from the collaboration and both went gold. Importantly, both included a lot of self-penned material.

Destiny, the group's third Epic album, is a landmark in that, barring one track, the Jacksons wrote arranged and produced it all themselves.

"We've been waiting for this for so long," says Marlon Jackson. "The music on it is really us, what we hear, and not just some other producer and how he sees us."

Michael Jackson's parallel solo career continues with his praised appearance as Scarecrow in The Wiz, the screen version of the hit Broadway re-make of The Wizard of Oz.

Despite failings in other directions, The Wiz is well worth seeing for Jackson's natural acting ability and



his brilliant singing, particularly on Ease On Down The Road, which finds him duetting with early mentor Diana Ross, and on the gritty You Can't Win.

Meanwhile, over at Motown, Jermaine Jackson's solo career continues apace.

Ten years on, a decade full of great moments, a decade which has seen the Jacksons move from fledgling teenagers to artists of full maturity.

It's a time for looking back over past triumphs but also for looking forward to greater moments to come. We haven't seen the peak of the Jacksons yet.

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Discos face closure after noise complaints

TIGHTENING ATTITUDES among local authorities is leading to threatened closures of several leading discotheques around the country.

Most at risk seems to be Ilford's highly successful Room At The Top whose music and dancing licence renewal has just been turned down by the GLC, subject to appeal, following complaints by local residents about noise and nuisance.

Croc's at Rayleigh also has problems following complaints from four residents whose homes face the club's present entrance.

Owner Anton Johnson is confident though that the problems can

be solved and his licence will be renewed: "The police are quite happy and, if need be, we can switch the entrance to the other side of the building."

Following the departure of Tony Valence, Don Lewis is now resident dj at Croc's and plans are afoot to introduce an over-25s night, a new-venue night and other special events to add to Monday's very popular rock 'n' roll sessions and the full-house solid funk format at weekends.

One club that has already closed its doors is Chambers, Greenford, which operated in the Railway Hotel with Graham Gould as dj.

Country moves to a different beat

HAVING ALREADY taken over America's airwaves, with more and more stations switching from a top 40 format to dance music, disco is now making inroads on, believe it or not, the country scene.

Djs who feel that impact of Dolly Parton's Burnin has been a freak happening should cast an eye to the American country charts which are seeing increasing numbers of country records with a disco style beat.

First into the market was veteran Nashville star Bill Anderson whose discified I Can't Wait Any Longer, on MCA in the States, on Ember here, got to number four in the country charts.

Ember's Howard Kruger is now enthralling about Anderson's album which features six tracks with a disco flavour and includes versions

of Exile's Kiss You All Over and the Commodores' Three Times A Lady.

Anderson is set for a British tour with Faron Young, from February 15-22.

Anderson's producer is Buddy Killen who, over the years has had a lot of success with R&B star Joe Tex who has always had a following with discotheque audiences. Killen is also responsible for another country disco success in Louise Mandrell's version of Everlasting Love, a song also currently on the charts by Narvel Felts who, like Mandrell, has gone for a strong dance learning.

Jim Mundy and Terri Melton, who have also covered Exile's Kiss You All Over, and Margo Smith are other country artists who have cast an eye to the disco market.

Special Motown mix

MOTOWN ARE releasing the first ever commercially segued disco album in this country in the form of *A Special Motown Disco Album Vol 2* (STML 12102) due out this week.

All eight tracks have been specially mixed together to give a non-stop dance format with a running order of I Love To See You Dance - Finished Touch; Why You Wanna See My Bad Side - Smokey Robinson; Brick House - Commodores; You And I - Rick James; Lovin' Livin' And Givin' -

Diana Ross; Standin' On The Verge (Of Gettin' It On) - Platinum Hook; After The Dance - 21st Creation and Love Masterpiece - Thelma Houston.

Almost all the selections are taken from original US 12-inch disco mixes.

Segue techniques, which dominate American discotheque programming, are gradually catching on with British djs and Motown are taking the idea further by making such an album available to the public.

DISCO WAS definitely THE word at MIDEM with much trade between Euro-disco producers and US labels and not a few deals involving this country too. . . . Joe Johnstone, dj at Worthing's Carriaco and Gian Maria's clubs, is out of hospital following a recent road accident. . . . Tamworth, Staffs, mobile Dave Curtis busy raising funds for charity and wondering why mobiles don't receive more appreciation from record companies. . . . Gloria Gaynor's tour pushed back to late February which should be timed just right to see her I Will Survive topping the UK charts, or getting very near. Chi-Lites will share the bill, hoping to revive faded glories. . . . EMI licensed repertoire department left with no in-house disco promotion now Lorraine Lewis has been made redundant along with four others. . . . club PA tour set up by Theo Loyla for Roy Ayres as part of Polydor's ambitious Steppin' Out campaign. Ayres headlined along with fellow Polydor acts Olympic Runners and Miguel Brown at London's Lyceum Ballroom. . . . Loughborough dj Paul Needham holding special funk import night at Volunteer public house this week to play to the hip sounds he can't feature to his mainly MOR audience at Rebecca. . . . Unicorn Leisure's Gordon Lisle, resident at Maestro's, Glasgow, guesting on Bill Smith's Radio Clyde Disco Soul show. Lisle also claims to be first UK jock to go with US re-mix of Rod Stewart's Do You Think I'm Sexy. . . . international darts stars Charlie Ellis and Tony Sontag crushed dj Don Lewis and bar manager Louie Valence in special challenge during £1,000 darts tournament at Croc's Discotheque, Rayleigh, Essex. Lewis has replaced Tony Valence as main-man dj at the club. . . . Heavy Buzz for WEA's forthcoming Midnight Rhythm album with the 15min plus of Climb/Rushin' To Meet You the hot one. . . . Billboard's Disco Party, a three-hour spectacular headlined Donna Summer, being touted for possible UK television screening. The show breaks down into hour-long segments and was filmed at Xenon, New York's hottest new discotheque. . . . Herbie Hancock touring UK from February 12-19 while CBS disco promotion chief Greg Lyn is hoping big things for the man's You Bet Your Love single. . . . Motown US pairing Thelma Houston's Saturday Night, Sunday Morning with Rick James's High On Your Love for a 12-inch disco promo. . . . neo-re-mix of Gladys Knight's It's A Better Than Good Time import to credit of Walter Gibbons. . . . new album on way soon from Johnny Guitar Watson's proteges the Watsonian Institute. . . . Bocu Music's Ian Titchener doing a big number on Damon Harris, David Simmons and Zulema, which goes to show some publishers really do care about disco promotion. Titchener reveals that the new Le Pamplemousse album due in February will be in limited edition 12-inch vinyl. . . . Crown Heights Affair slightly disappointing at MIDEM gala while Pointer Sisters displayed a change of direction which has taken them in a rock vein. . . . South of France discotheque association president Soraya has just cut a disco album for CBS at Antibes with Chick Corea among the musicians. . . . Sarah Brightman has gone solo from Hot Gossip and has a new single due shortly. . . . Saturday Night Fever has topped quarter million mark in Belgium. . . . with the artist not well enough to complete recording, Minnie Riperton's debut Capitol album has been put back to March. . . . Alan Taylor now resident at Stables, St Asaph, near Rhyd, Gwynedd. . . . Trinitas night hosted at Royalty, Southgate, by Chris Hill and Jeff Young. . . . Bogner dj Erik Jack contacted to choreograph Arjan District team's cheer-leaders for TV's It's A Knockout. . . . France's first disco movie New Generation premiered by Barclay Records whose Disco Project '79 promotion campaign is having enormous impact on the Continent. . . . heavy push for Chic from WEA but it's a pity their stage act doesn't live up to it, what with limited material, appalling mixing of their vocals and failure to do an encore at Hammersmith gig.



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McGilpin opens out

BUTTERFLY is America's hot new disco label, which must make **Chrystalis** happy that they've picked up the UK deal — sounds appropriate too, a link between **Chrystalis** and **Butterfly**!

One that flew away though is **Bob McGilpin**, a **Butterfly** artist picked up by **Ember** on a one-off basis before **Chrystalis** put in their bid for the whole catalogue.

Easy-going **McGilpin** was down in **Cannes** for **MIDEM** and is looking forward to the kind of promotional push in Europe which he is already receiving in the States where **Butterfly** mounted a \$300,000 campaign which has shot his **Superstar** single to number six on the charts and also carried his album into the best-sellers listings.

One side of the album is pure disco, the other softer ballad material.

For the UK, **Ember** have pushed out a 5,000 limited edition 12-inch and are hoping to bring the man over for a promotional tour.

There are three distinct versions of 12-inch out in the American market place, the 7-inch, 12-inch and album cuts all featuring different mixes and edits and, as far as promotion copies go, there are even different mixes for rock, disco and pop orientated radio stations: "In all there have been six different mixes — that's the kind of attention to detail which **Butterfly** have put behind **Superstar**," revealed **McGilpin** over drinks in the **Carlton Hotel**, the price of which

will make a healthy dent in his royalty statement.

Superstar was produced by **Norman Ratner**, the man responsible for earlier disco hits by **Lou Rawls**, **Hues Corporation** and others.

McGilpin and **Ratner** came into contact when the producer visited the wilds of **Nebraska**, **McGilpin's** home state, and discovered a horn-based band called **Straight**, with which **McGilpin** was playing.

Ratner took them to **Los Angeles** but the band didn't work out, splitting up after six months out on the **West Coast**.

McGilpin had revealed himself as a real talent so **Ratner** encouraged him to spend his nights working in the studios while he held down a day job to help pay his way.

Once he had **McGilpin's** sound right, **Ratner** took the tapes to **Butterfly** president **A. J. Cervantes** who signed him on the spot with the promise of promotional support.

Cervantes' commitment is evidenced by his birthday gift to **McGilpin** of a brand new **BMW** car: "I installed four speakers, little studio monitors and a power booster. I reckon the best place to hear records is in a car.

"When I'm in the studio I do a trial mix, put it on a cassette then take it out to the car to see how it sounds.

"To begin with my music was heavy rock but it just wasn't happening so I cancelled that trip and went disco," he said.

Rock Your Baby For February re-release

CBS ARE planning to re-issue **George McCrae's** 16-million selling **Rock Your Baby**, the record which set the whole disco explosion in motion.

Not available here since its original release via **President's Jay Boy** label, **Rock Your Baby** is scheduled for February 16 and will appear on **TK** (its American label of origin) as will **K.C. & The Sunshine Band's That's The Way (I Like It)**, another **Miami** classic unavailable since its original **Jay Boy** release.

Phil Holmes, who is busy setting up **TK's** own **London** office, also revealed that **Foxy's** new single **Hot Number** and **Latimore's Too Hot To Handle** will be released along with the two revived 45s and consideration is being given to limited edition 12-inch on each of these releases.

YMCA March album

PHONOGRAM HAVE yet to schedule an official follow-up to **Village People's YMCA** hit but, says disco promotion man **John Waller**: "There's a new album due in **March** and we will be putting out a single before then. It's just that we haven't yet picked the track to go with."

Meanwhile, **DJM** have issued an old cut, **I Am What I Am**, in the hope of picking up sales off the back of **YMCA**.

More interesting from **DJM** is a hot new album from soul veterans **James and Bobby Purify** which is already picking up a lot of interest and is due for immediate release.

Brown's funk policy

BUSTER BROWN'S is **Edinburgh's** hot new night-spot, opened at **Christmas** and already pulling near capacity audiences thanks to a 99% **New York** funk musical policy.

"We lean heavily towards **American** imports and are attracting a 24-plus age group," said resident **DJ Paul Fabian**.

The club, located in **Market Street**, features a highly sophisticated lighting system and is licensed through **til 2am** with restaurant facilities among the attractions.

New dj association

FENLAND ASSOCIATION of **Discotheque Entertainers** has been formed in **Norfolk** and will be affiliating to the **Disc Jockey Federation** whose **Theo Loyla** attended the inaugural meeting.

The new association has already attracted 23 members and chairman **Wally Williamson**, 110 **Columbia Way, Kings Lynn, Norfolk (Kings Lynn 63085)** would like to hear from other potential members.

Secretary is **George Chappell** and **John Law** is treasurer. Meetings are to be held on **Sunday afternoons**.

SHEFFIELD'S TRIPLE ECHO night scene is about to close due to expiry of lease but resident **dj Jim Kershaw** is transferring to the steel city's new funk scene at **Suave Edwards, Glossop Road, Sheffield**.

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singles

BOBBY CALDWELL Down For The Third Time. TK TKR 7515. Belated release for a perky title number that's been a favourite for so many aware import DJs for quite some time. Breezy, high-pitched vocal has a wistful tinge and that oh-so-clean guitar riff is a killer-diller. Great record.

WALTER EGAN Hot Summer Nights. Polydor 2391385. Egan's lively danceable rocker with a good lyric about a band and some nice rolling guitar lines.

JOHNNY GATSON Gangster Of Love. DJM DJS 10890. Typical Watson vocals and a nicely rounded up-beat backing but maybe it's the fact that it's a blues reworking for disco crowds to get off on it. Shame if they don't though because it really is a very good release, dated in feel though it might be.

JOHN GLOVER Tired Of Being Alone. Electric Notes. Well, plagiarising an old Green classic is no way of making friends online. Pleasant arrangement and performed to please the powers that be at the Beeb, even, maybe to make the pop charts, but hip hop will surely dismiss it as a second-rate copy of the real thing.

NIGEL OLSSON Dancin' Shoes. Bang 14. Smooth tempo pop item produced by Paul Davis and added by a strong hook. OK for Funk/Mexico slowie spots.

albums

GLORIA GAYNOR Love Tracks. Polydor 2391385. Well, we all wrote her off but now here Gloria comes bouncing back to reclaim her title as the Disco Queen — so Donna Summer, step aside I Will Survive is already shaping up as her biggest ever and Anybody Wanna Party has almost as much power while she comes up with a first-rate version of the recent pop hit Substitute (not the Who number of the same title) and a belting Spotlight to show this album's got real star power.

JAMES BROWN Take A Look At These Cakes. Polydor 2391384. After a seemingly unending run of mediocre recordings, Soul Brother Number One has finally come through with one to make us sit up and take notice on stage. It's not that he's certainly the closest he's come yet to making positive efforts at updating his particular brand of funk. The jazz-tinged A Man I Understands also has some high degree of merit and the totally weird Spring, tingering round an odd little riff and with some very strange yet totally inventive ideas thrown in, could be one of the big left-fielders of the year.

ISLEY BROTHERS Theme. EMI 85327. Previously reviewed on import — 20 vital DJ catalogue items from the brothers own T-Neck album, including the really timeless It's

import singles

THE GLASS FAMILY Crazy. JDC 121. Lots going on with a pure dancer that should appeal to Motown-tuned crowds. Handclapping and lengthy instrumental breaks keep interest going.

DIANA ROSS What You Gave Me. Motown 1456. Diana aims straight at the dance market with this Nick Ashford-Valerie Simpson composition which has a good crossover potential and could be her biggest as yet.

BONEY M Dancing In The Streets. Sire 1038. The Euro-masters best hope yet for America's success. The album's slick production aimed far square at the at the US market. Not the same song as the Martha Reeves and the Vandellas old but almost as potent.

CREME D'COCCA Funked Up. Venture VL1001. Typical Tony Camillo Production of disco flavoured soul cuts from a new three guys and a gal vocal with some of the best beats available. Try Mr. Me, Mrs. You

FEATURED SINGLE



ROD STEWART Ain't Love A Bitch. Riva 18. Jocks who backed Do Ya Think I'm Sexy — and there were plenty of them — are hardly likely to repeat the favour for this pleasant enough but totally pop orientated gentle romper.

DAVID SIMMONS Will They Miss Me. Fantasy FTC 166. Played again, a week later, and it's now really getting through. Up-tempo, vocals not totally unlike those of Isaac Hayes/Barry White and a strong song add up to a monster in the making.

EDDIE HENDERSON Discos. Capitol CL 16034. Prance On opened up disco ears for trumpet maestro Henderson and this is the right follow-up, a blazing out-funk item culled from his Mahal album and already heavily programmed in many clubs.

THE DOCTOR EXE BAND Main Theme From Superman. PXX 74511. If all the tapes being hawked around MIDEEM are anything to go by, we are in for a whole state of Superman disco. You have been warned! Probably most will be as dull as this one which sets the film's main theme over a predictable bright disco rhythm led by a wacka-wacka guitar which really grates on my nerves. Clark Kent's a far nicer person than his alter-ego anyway.

FEATURED ALBUM



Your Thing but not, of course, any of their earlier Motown or Wand outings.

RONNIE LAWS Flame. United Artists UA3 30204. Sax man Ronnie, brother of renowned flautist Hubert Laws, is shaping up to be this year's funk-jazz top dog. All For You kicks the album off with a mesmerizing riff and sultry sax plus some more than adequate vocals, and it's easy to understand why it's already picking up on it so heavily. It's not one track album either. The race-along These Days, the laid-back Living

PEABO BRYSON Crosswinds. Tower EST 11875. Veteran arranger/producer Johnny Pate, who did so much fine work with the Impressions and others, acts promising newcomer Bryson on the production side of things but on the artistic front the man's smoothly sensuous yet husky edged voice is quite strong enough to carry its own weight. Bryson's debut set Reaching For The Sky was promising, if unspectacular.

Love and the gritty Love Is Here and Joy will do dance-floor business.

EVELYN THOMAS I Wanna Make It On My Own. Casablanca CAL 2041. Typical Jan Levine production to some breezy commercial soul/disco big orchestral backings and UK rhythm section/US over-dubs makes for a Transatlantic flavour. The belting I Wanna Make It On My Own should do well in the North as should It's The Magic Of Your Touch, but there's nothing really dynamic on offer.

BAR-KAYS I'll Dance. Mercury 74039. Pulsating brass, chunky bass, street chant vocals and an instantly memorable tune spills funk all the way — the pick out from their Light Of Life album.

ZELEANDA Friend-er I'm Not Dreaming. Julema 5N3400. Writer-producer Van McCoy also duets with the sultry lady (he's the friend) on a smooth beat ballad that will hit the same ears as Johnny Mathis and Deniece Williams' recent outing.

BILL WITHERS Don't It Make It Better. Columbia 318992. Withers still can't seem to recapture the magic of his early Sussex recordings like Who Is He And What Is He To You and Ain't No Sunshine. This retaxed cut is better than most of his recent output though and has enough of a disco beat to win it a marginal following among DJs.

ROUNDTREE Discosco. Mango. Roundtree's Manhattan already has some following but the real power cut here is the funkier five min plus ten cut which really sets a strong groove then holds on to it.

NAZARETH May The Sunshine, Mountain NAZ 3. High powered performance almost in the Quo mould and as such good for pub disco — but certain to please the idiot dancers at best!

EQUALS Baby Come Back. Lightning Old Gold LIG 9021. In disco terms, it's Old Gold's most potent yet. The record that dominated the nation's Palms dance halls in '67 and still a guaranteed floor filler in all but the most pretentious of hip clubs. Proof extant that nothing is more guaranteed to get 'em dancing than simplicity.

LUISA FERNANDEZ Give Love A Second Chance. Warner BR K17195. Only percussive German disco effort led down by a disreputable grille vocal. Great song — crass treatment!

DONALD BYRDS Thank You For Funking Up My Life. Elektra TK12321. Title cut from an album that did very well on import. The bass-man is playing way down in his boots and a sounds amazing through a really good club system. Many DJs have already given it a shot and moved on to newer things. A shame WEA have been so slow off the mark because it's one that needs full support from the more specialised club DJs to carry it through to good record level. Even then there's no sign of the man's trumpet work until we nearly reach the fade out.

MFSB MFSB — The Gamble-Huff Orchestra. Philadelphia International SPIR 83101D. Having backed so many of the city of brotherly love's major acts, it could almost be held that MFSB are the sound of Philadelphia. Certainly this set has all the anticipated ingredients with those rich, full string and brass sections scoring over a perfect funk dancing funk rhythm section. Dance With Me Tonight will make 'em really want to do just that, so will Let's Party Down. A class instrumental offering.

ALICIA BRIDGES Alicia Bridges. Polydor 2391386. Alicia's vocal attack makes her style almost a mix of punk and disco — listen to the opener Body Heat to see what I'm getting at. I Like The Night Life was a deserved monster and though there's nothing else here to match that one, the album has some strong moments, but, in truth, most of it is dated as more than a dance audience so most DJs will probably choose to pass it by.

POINTER SISTERS Energy. Planet K52107. A massive change of direction for the reformed Sisters as they debut on producer Richard Perry's own new label. There's a heavy rock influence throughout and though it's got quality this rock factor will lead most DJs to give it a thumbs down. More adventurous souls, however, would well themselves getting good mileage out of Lay It On The Line, Come And Get Your Love, the gentle Happiness, and Fire.

HARVEY SCALES Shake-A-Matic. Casablanca 954. Though he never had a UK hit, New Yorker Scales was quite a favourite around hip discos a decade back. Now he launches himself back into the big time with this energetic blues funkier that has oodles of appeal and is refreshingly different from the current disco scene.

JOE TEX He Who Without Funk Cast The First Stone. D10. Tex re-joins his producer Buddy Killen's Dal label not to be best putting in a long while but still one to match his classic era, despite some witty lyrics and perfectly timed raps. Slinky, the sound seems rather dated now and few DJs will programme things like Loose Caboose, Finger Popped Myself Into The Poor House and so on. The album would well sell many will play them at home for their own pleasure.

BIG APPLE Brass Opus De Metropolitan. Royal Vinyl 5500. West Side Rock, Hangin' Out and Big Apple Boogie are among prime cuts as a Brass dominated jazz big band adds a bit of funk to this instrumental tribute to New York.

UK TOP 70 SINGLES

This Week	Last Week	Wks On Chrt	Title, artist, (producer), label, catalogue no., (distributor code)	This Week	Last Week	Wks On Chrt	Title, artist, (producer), label, catalogue no., (distributor code)
1	1	3	HEART OF GLASS Blondie (W. Chapman) (Chrysalis Music) Chrysalis CHS 2285 (f)	36	38	2	GET OVER YOU Undertones (Roger Bachman/Undertones) (WB Music) Sire SIR 4010 (w)
2	22	2	CHIQUITITA ABBA (Chrysalis Music) Epic EPC 7030 (c)	37	29	5	I'LL PUT YOU TOGETHER AGAIN Hot Chocolate (Mickie Most) (Dick James) RAK 286 (c)
3	4	4	WOMAN IN LOVE Three Degrees (George Morodori) (Heath Levy) Ariola ARO 141 (p)	38	-	1	SOUND OF THE SUBURBS Members (S. Lillywhite) (Virgin) Virgin VS 242 (v)
4	2	5	HIT ME WITH YOUR RHYTHM STICK Ian Dury (Chas. Jankell) (Black/Well) Siff BUY 38 (a)	39	43	2	RADIOACTIVE Gene Simmons (Delaney/Simmons) (Kiss Music) Casablanca CAN 134 (p)
5	7	5	CAR 67 Driver 67 (Tax Loss Productions) (Logo Songs) Logo GO 336 (c)	40	-	1	THE JOKER (Wigan Joker) All Night Band (Kingshot) (Cassino Classics) RESPECT CC8 (p)
6	3	5	A LITTLE MORE LOVE Olivia Newton-John (J. Farrar) (Rondor) EMI 2879 (a)	41	24	5	YOU DON'T BRING ME FLOWERS Barbra/Nell (B. Gaudio) (ATV) CBS 6803 (c)
7	6	5	SEPTEMBER Earth, Wind & Fire (M. White) (Rondor) CBS 6922 (c)	42	45	5	COULD IT BE MAGIC Barry Manilow (B. Manilow/R. Dante) (Chappell) Arista ARIST 229 (f)
8	5	5	Y-M-C-A Village People (J. Morali/H. Belotti) (Zomba) Mercury 6007 192 (f)	43	40	2	BAT OUT OF HELL Meatloaf (Todd Rundgren) (Dick James Music) EPIC EPC 7018 (c)
9	9	9	DON'T CRY FOR ME ARGENTINA Shadows (Shadows) (Evitia) EMI 2890 (a)	44	-	1	YOU BET YOUR LIFE Herbie Hancock (Hancock) (CBS) Panache/Rondor CBS 7010 (c)
10	23	4	MILK & ALCOHOL Dr Feelgood (Martin Rushent) (UA Music/Message Choice) UA UP 38468 (e)	45	32	5	I LOST MY HEART TO A STARSHIP TROOPER Brightman/Gossip (Roland) (Cocont Arwys/Levy) Ariva Hssa AA5 527 (p)
11	11	5	MY LIFE Billy Joel (Phil Ramone) (Agnit) CBS 6821 (c)	46	-	1	WE'VE GOT TONITE Bob Seeger (Seeger) (Capitol) Warner Bros. CL 16028 (a)
12	8	5	HELLO THIS IS JOANNIE Paul Evans (Jimmy 'Wiz' Wisner) (Singature) Spring 2066 932 (f)	47	36	5	DON'T HOLD BACK Chanson (Jamerson Jr./Williams) (Copyright Control) Ariola ARO 140 (p)
13	13	3	I WAS MADE FOR DANCIN' Leif Garrett (M. Lloyd) (Curb Carlin) Scotti Brothers K11202 (w)	48	59	2	DOCTOR, DOCTOR IFO (Newson) (Intersong) Chrysalis CHS 2287 (f)
14	10	5	RAMA LAMA DING DONG Rocky Sharpe & The Replays (Mike Vernon) (Tristan) Chiswick CHS 104 (e)	49	79	2	JUST THIRTEEN Lurkers (Mick Blossop) (Bag. Bang/Andrew Health Music) Beggars Banquet BEG 14 (w)
15	12	5	MIRRORS Sally Oldfield (Sally Oldfield) (Better Bron) Bronze BRO 66 (e)	50	56	2	SHE'S THE ONE Ramones (T. Erdelyi/Ed Stasium) (WB Music) SIRE SR 4009 (w)
16	18	5	JUST THE WAY YOU ARE Barry White (Barry White) (Joelsongs) 20th Century BTC 2380 (p)	51	53	2	AIN'T THAT ENOUGH FOR YOU J. Davis & Monster Orch. (Davis) (Sam Records Inc.) MIRACLE M2(p)
17	15	4	THIS IS IT Dan Hartman (Dan Hartman) (Agnit) Blue Sky 6999 (c)	52	64	2	(OUR LOVE) DON'T THROW IT ALL AWAY Andy Gibb (Gibb) (RSO/Chappell) RSO RSO 26 (f)
18	14	5	ONE NATION UNDER A GROOVE Funkadelic (George Clinton) (Malibu) Warner Brothers K 17246 (w)	53	35	4	HEAT OF THE BEAT Roy Ayers/Wayne Henderson (Roy Ayers) (Carlin) Polydor POSP 16 (f)
19	-	1	AIN'T LOVE A BITCH Rod Stewart (Tom Dowd) (Riva) Riva RIVA 18 (w)	54	48	2	MAY THE SUN SHINE Nazareth (Charnton) (Naz Songs) Mountain NAZ002 (f)
20	17	5	LAY YOUR LOVE ON ME Racey (Mickie Most) (Chinnichap/RAK) RAK 284 (e)	55	62	3	BRIGHT EYES Art Garfunkel (Mike Bath) (Agnit Music) CBS 6947 (c)
21	20	5	COOL MEDITATION Third World (Sadkin/Blackwell) (Blue Mountain/Cat) Island WIP 6469	56	34	4	JE SUIS MUSIC Cerrone (Cerrone) (Panache) CBS 6918 (c)
22	33	4	KING ROCKER Generation X (Ian Hunter) (Northern Songs) Chrysalis CHS 2261 (f)	57	-	1	I'M IN LOVE Rose Royce (N. Whitfield) (Whitfield) Warner Bros K17291 (w)
23	16	5	LE FREAK Chic (N. Rodgers/B. Edward) (Warner Brothers) Atlantic K 11209 (w)	58	-	1	WEEKEND Mick Jackson (S. Levey) (Atlantic) Rondor K 12244 (w)
24	21	5	TAKE THAT TO THE BANK Shalamar (Dick Griffey/Leon Sylvers) (ATV) RCA FB 1379 (r)	59	65	2	ENDLESS SLEEP Shakin Stevens (Mike Hurst) (Carlin Music) EPIC EPC 6845 (c)
25	-	1	I WILL SURVIVE Gloria Gaynor (D. Fekans) (Polydor) ATV 2095097 (f)	60	41	5	TOO MUCH HEAVEN Bee Gees (Bee Gees/Richardson/Galuten) (Music for UNICEF) RSO 29 (f)
26	19	5	I'M EVERY WOMAN Chaka Khan (Arl Mardin) (Nick-O-Day) Warner Brothers K 17269 (w)	61	-	1	(BOOGIE WOOGIE) DANCIN SHOES Claudia Barry (Lolly) Lolly 5 (f)
27	30	3	SIR DANCE-A-LOT Olympic Runners (Mike Vernon) (Handle/Island Music) Polydor POSP 17 (f)	62	70	2	DON'T STOP ME NOW Queen (Queen/Roy Thomas Baker) (EMI Music) EMI 2910 (a)
28	31	2	GET DOWN Gene Chandler (Gene Chandler) (Leo Music) 20th Century BTC 1040 (p)	63	-	1	HELLO I LOVE YOU Doors (P.A. Bobbachi) (Elektra) Rondor K12215 (w)
29	27	3	CONTACT Edwin Starr (Starr) (ATV Music) 20th Century BTC 2396 (p)	64	46	2	EVERY WHICH WAY BUT LOOSE Eddie Rabbit (Garett) (Campbell/Conroy) Elektra K12331 (w)
30	25	5	YOU NEEDED ME Anne Murray (Jim Norman) (Crappell/Ironside) Capitol CL 16011 (a)	65	39	5	DR WHO Mankind (D. Galanter) (Capitol) Pinnacle PIN 71 (P) (p)
31	-	1	DESTINY Jacksons (Jacksons) (Epic) Carlin EPC 6982 (c)	66	-	1	I DON'T KNOW IF IT'S RIGHT Evelyn Champska King (Life/Schall) (RCA) INTERWORLD PC1386 (r)
32	42	3	TAKE ON THE WORLD Judas Priest (James Guthrie) (ARNAKATA) CBS CBS 6915	67	73	2	IT'S YOU GIRL Brothers Johnson (Brothers Johnson) (Sirebury Music Ltd) A&M AMS 7410 (c)
33	37	3	GOT MY MIND MADE UP Instant Funk (Bunny Sigler) (ATV Music) Salsoul SSO1 114 (e)	68	51	3	QUE TAL AMERICA Two Man Sound (Roland Kruiger) (Martin Quetter Music) Miracle M1 (p)
34	26	5	A SONG FOR GUY Elton John (John/Clive Franks) (Big Big) Rocket EPRES 5 (f)	69	-	1	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR Crystal Gayle (Raymond) (U. Artists) UA UP 36494 (e)
35	28	4	DESIRE ME Dell (Mick Glossop) (Beggars Banquet/Andrew Heath) Beggars Banquet BEG 11 (w)	70	49	2	EVERY NIGHT Phoebe Snow (Barry Beckett/Phil Ramone) (Northern Songs) CBS 6824 (c)

SINGLE REVIEWS

THE DOOBIE BROTHERS What A Fool Believes. K 17314. Production: Ted Templeman. Best cut from their recent album *Minute By Minute* and strong enough to restore them to the charts. The ageing rockers still have it in them to make very sweet music, the highlight of this being some very clever falsetto vocals.

GRUPPO SPORTIVO P.S. 78. Epic EPC 6981. Production: Robert Jan Stips and Hans Vandenburg. The Dutch humour seems to be lost on most people except in a live situation, but this band are very talented as well as supporting a well built blonde singer, a sort of cross between Abba, Blondie, and Ian Dury.

MIKE BERRY Stay Close To Me. Lightning LIG 555. Production: Mike Dallon. Made a brilliant Tribute to Buddy Holly album on Polydor a few years back which sank without trace, this rather obscure Holly song is relaxed and smooth but not gutsy enough to do anything special.

CLOUT Since You've Been Gone. Carrere CAR 101. Production: Grahame Beggs. After the disastrous Let It Grow, Clout have reverted back to the bouncy style that gave them such a massive hit with Substitute, laden with punchy harmonies and heavy guitar riffs. It's a bizarre mixture, possibly too much so for most people.

FEATURED SINGLES



LENE LOVICH Lucky Number. *Stiff Buy 42.* Production: *The Stateless.* *Sheer brilliance from one of the stars of the Stiff tour, her style rests somewhere between Talking Heads and XTC and if that is confusing get to the record. Deserves to follow Dury up their charts.*



STEVE GIBBONS BAND Get Up and Dance. Polydor GIBBO 1. Production: Tony Visconti. *Brummie boy shuffles into disco style of sorts, with Glenn Miller sax and medium funky guitars. Gibbons is not quite in the Springsteen league but he's unusual enough still, and this could get away after a few plays*

BETTE - BRIGHT AND THE ILLUMINATIONS The Captain Of Your Ship. Radar ADA 21. Production: Clive Langer and Rob Dickens. Heavy handed production on the old Reparat and The Delrons hit from '68 runs ex Deaf School vocalists chance for glory. Her last single was better than this.

GREG KIHN Remember. Beserkley BZZ 20. Production: Matthew King Kaufman and Glen Kolotkin. Beserkley hero who despite four solo albums has never cracked it in the UK, this new single is representative of his melodic, evocative style, full of Kihn atmosphere. Play it.

BOBBY HENRY Head Case. A&M/Oval AMS 7408. Production: Dennis Taylor. Debut on Oval with its new A&M parent is not the stunning mixture that Gillett promised but a fair indication of what is to follow. Neat guitars, and fairly tough vocals, but a forgettable melody lets it down.

QUEEN Don't Stop Me Now. EMI 2910. Production: Roy Thomas Baker. Extra glam from the overdupe specialists that seems to be wearing a trifle thin these days, but there's still enough diaphans who'll want it. Lacks the authority of earlier work.

UK 12 inch

BOB McGILPIN Superstar. Ember EMBSL 365. One that Chrysalis let get away when they picked up the hot LA based Butterfly label — and they'll probably regret it because the affable McGilpin has come up with a potent 6min 1sec hustler with all the right ingredients from inventive percussion and a rock-solid beat to drifting string lines and a high-pitched vocal plus lyrics that will appeal to the macho man.

MELBA MOORE You Stepped Into My Life. Epic EPC 12-6811. Limited edition 7min 48sec mix on the soulful lady's best offering in quite a while. Floating arrangement with nice intermixing of horn and string lines over a steady-paced rhythm provides a perfect backdrop for wailing vocals which will please soul fans but aren't too far out to preclude pop acceptance.



INTO THE VALLEY IS THEIR NEW SINGLE OUT NOW ON VIRGIN RECORDS VS241

Virgin

ALBUM REVIEWS

LIAR Set The World On Fire. Bearsville K 5524. Production: John Alcock. Great picture disc that will no doubt attract a few buyers, but the quality of music in the grooves is only very ordinary, a sort of substandard Bad Company without any real sense of dynamics, and vocals lacking real penetration.

THE BEST OF BRITISH ROCK-BILLY Volume 1. Sonet SNTF 787. Twenty tracks from UK nutters that will appeal to specialist freaks but few others, although Al Roberts Jr shows once again why he is leading exponent of Stanmore stomp. Bobby Clifford's Rollin' Rock Rock is the highlight of the collection.

ALBERT COLLINS Ice Pickin'. Sonet SNTF 707. Production: Bruce Iglauer, Richard McLeese and Dick Shurman. Distinctive blues album from Texan guitarist who has always won high critical accolade but never sold many records. Working in the same field as the King troupe, and vocally reminiscent of John Lee Hooker, Collins deserves to do better with his first release since 1972. Best Cuts: Honey, Hush!, Too Tired, Cold, Cold Feeling.

LOU REED Vicious. RCA NL 42731. **SPIKE JONES and the CITY SLICKERS Showcase.** NL 42730. **NINA SIMONE Pure Gold.** RCA NL 42714. **NEIL SEDAKA The Many Sides Of.** RCA NL 12524. **DUANE EDDY RCA.** NL 12671. Five albums from the Showcase series retailing at £2.49 and all compilations culled from the respective artists back albums. Lou Reed's album is selected from his five RCA albums and will have some demand, but the Neil Sedaka compilation is taken from a doldrum period before his career revitalised with Polydor and is of little interest. Both the Duane Eddy and Nina Simone albums will have strong catalogue point of sale, the Eddy album contains all his best known hits (excluding his '74 GTO hit) and the Nina Simone is, besides Baltimore, her only available UK product. Spike Jones is for zany forties and fifties nostalgists, modern day pythionites will also enjoy it.

GENERATION X Valley Of The Dolls. Chrysalis CHRII 93. Production: Ian Hunter. Generation X's second Chrysalis album sees them aiming at a wider audience with a much more conventional offering of guitar orientated rock'n'roll. Ian Hunter's noisy production ensures that there's no lack of energy and generally this confident effort should restore the impetus lost over the past eighteen months, especially in view of the success of the single King Rocker. Best Cuts: Running With The Boss Sound, Love Like Fire.

FEATURED ALBUMS



MOON MARTIN Shots From A Cold Nightmare, Capitol ST 1187. Production: Craig Leon. Fine debut for singer/songwriter who penned Mink DeVille's Cadillac Walk, and backed by excellent rhythm section of Gary Valentine and Phil Seymour, moves freely through a variety of rock styles. The only let down is Martin's vocals which are never quite tough enough. Best Cuts: Hot Night In Dallas, Bad case Of Lovin' You, Cadillac Walk.



BEE GEES Spirits Having Flown, RSO ESBG 001. Production: Karl Richardson, Alby Galuten and the Bee Gees. First new album in two years from the brothers Gibb and not the sensational package that the long wait may have suggested. It's less disco and more of a MOR package.



DEBBIE GRAY Midnight Diamond, Infinity INS 2001. Production: Rick Hall. Anybody who can breathe freshness into the much hackneyed I Can See Clearly Now is surely onto a winner. Gray's debut album for the new label is full of life and good contemporary songs like Miss You Nights and Sharing The Night Together, and tight aor playing. Includes the single You Can Do It.

jazz

ORNETTE COLEMAN TRIO Live At The Golden Circle, Stockholm BNS 40021 Produced: Rune Andreasson. Coleman's trio of '65 (Coleman plus bassist David Izenzon and drummer Charles Moffett) recorded live in Stockholm. Some fine interaction on four of Coleman's typically outrageous jazz abstractions — as befits Coleman's status as an innovator — but of specialist interest when compared to his prolific studio output.

HERBIE HANCOCK Maiden Voyage BNS 40020 Production: Rudy van Gelder. Vintage Hancock from '64, given incomparable support by the likes of Freddie Hubbard, Ron Carter, George Coleman and Tony (Lifetime) Williams on his collection of impressionistic pieces about the sea. Rightly acclaimed as a masterpiece of modern jazz, and a world's apart from his current disco-bet obsession.

WAYNE SHORTER Super Nova Blue Note BNS 40028 Production: Duke Pearson. Saxophonist par excellence Shorter backed by members of the jazz-rock mafia (McLaughlin, Corea, Vitous et al) on six slices of excellent pre-funk jazz-rock. The fact that over half of this album re-appeared on Miles Davis's jazz-to-rock Water Babies album a while back should leave you in no doubt as to its importance.

classical

VIVALDI Violin Concertos Leonid Kogan, Pavel Kogan, Elisaveta Gilels (soloists), Soloists' Ensemble of Moscow Radio Symphony Orchestra. Cadenza UAEL 10001. A 1971 Russian Melodiya recording of three violin concertos for soloist and one for three violins. All four are graceful and melodic but without obscuring the amazing pyrotechnics demanded of the three outstanding soloists. Mid-pricing will ensure it popularity.

MOZART The String Quartets (Vol 3) Dimov Quartet Cadenza UAEL 10000. Four of the early string quartets (K159, K150, K168 and K169) written by Mozart in his mid-teens. Of undoubted interest to Mozart scholars, but the Bulgarian Dimov Quartet's reading of the precociously well-written works imbues the record with a wider appeal.

THE TALLIS SCHOLARS Sing English Sacred Music Of The 16th Century. Cadenza UAEL 10005 Produced: Steve Smith/Peter Phillips. An exquisite collection of sacred choral pieces from the 16th Century, including Parson's renowned Ave Maria and pieces from taverner and Byrd. The enchanting vocalists of the Tallis Scholars choir transcend the esoteric nature dogging similar releases, and deserve a wider audience.

12 inch import

PARLIAMENT Adu Boogie A PsychoalpaciscobetaBooquadolo Casablanca NBD 20147 DJ. Promo only single-sided 12-inch, 9min 22sec, helping of typical George Clinton funkmania, beaming along a totally hypnotic Bootsy Collins' bass riff. Getting action on seven-inch, it just needs a little extra d push to tip it into the 75.

SCARLET RIVIERA Scarlet Fever Warner Bros PRO-A-733 5min 52sec mix of a Jimmy Wisner production with a shortened to 3min 25sec edit on the dark side of the platter. Whimsy girly voices and a perky keyboard-led rhythm section run on into some crisp fiddle work which brings a Stephan Grapelli sound into the disco realm. Nice vibes solo adds to the jazz flavour and it's different enough to become a club fave, especially given its energetic but never frenzied pace.

WILSON PICKETT She's So Tight Atlantic DSKO 128. The Wicked Mr. P. cuts a true disco groove at last with this crisp item produced at the Fame Studios down in Muscle Shoals by Rick Hall and Don Dally. Man this cat's clean — everything's in its right place and the tempo soon gets your hips swaying. The easier-paced flip deck Funky Situation is equally infectious once you've heard it a couple of times. Neither side is instant but in this case familiarity breeds high regard.

GIORGIO MORODER Chase Casablanca NBD 20146. 13 min 6sec cut from the soundtrack of the Midnight Express movie offered by Daddy Giorgio and it's got all his usual trademarks from the popping synthesizer and relentless drum machine to the soaring special effects but, despite my usual disdain for his work, I have to admit a liking for this one, because, despite all the clichés, there's something fresh about it.

GENTLE PERSUASION Litterbug Warner Brothers PRO-A-751. Arranged by Meo Monardo, of Star Wars and WIZ fame, and produced by New York veteran Jerry Ross, this stomping 6min and the rest floater has a good enough tune and sufficiently classy vocals to lift it above the usual Big Apple disco dress. It's even nice listening at home — and will make good radio material — but is heard at its best in a jam packed Saturday night disco.

TASHA THOMAS Shoot Me With Your Love Atlantic DSKO 137. Vocal top deck, instrumental flip, and they both run 7min 14sec. Nice bells lead into a brassy track taken at mid-pace. Breathily vocals but personally I prefer the instrumental. The percussion break is superb. Whether the record as a total entity has enough balls to carry it through remains to be seen.

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UK TOP 70 ALBUMS

This Week	Last Week	Wks on Chrt	Title artist (producer, label catalogue no., (distribution code)	This Week	Last Week	Wks on Chrt	Title artist (producer, label catalogue no., (distribution code)
1	3	5	PARALLEL LINES Blondie (Michael Chinman) Chrysalis CDL 1192 (f)	36	39	5	SONGS FOR ANNIE James Gayway (Ralph Mace) Read Seal RL 25163 (r)
2	1	4	ARMED FORCES Elvis Costello (Nick Lowe) Radar RAD 14 (w)	37	33	5	25TH ANNIVERSARY ALBUM Shirley Bassey United Artists SBTU 6014748 (e)
3	34	5	EVEN NOW Barry Manilow (Roy Dennis/Barry Manilow) Arista SPART 1047 (f)	38	35	5	CLASSIC ROCK London Symphony Orchestra (Jeff Jarratt/Dan Reedman) K-Tel ONE 1009 (k)
4	2	4	DON'T WALK—BOOGIE Various EMI EMTV 13 (e)	39	—	1	NO MEAN CITY Nazareth (M. Chryton) Mountain Tops 123 (f)
5	10	4	BEST OF Earth, Wind & Fire (Maurice White) CBS 83264 (c)	40	38	5	ALL MOD CONS The Jam (Vic Copperman/H. Heaven) Polydor POLD 6008 (f)
6	4	5	SINGLES 1974-78 Carpenters (Carpenters) A&M AMLT 19748 (c)	41	44	5	IMAGES Don Williams (Don Williams/Gary Fundes) K-Tel NE 1033 (k)
7	28	5	NEW BOOTS & PANTIES Ian Dury & The Blockheads (P. Jenner/L. Lohman/R. Walton) SIR SEEZ 4 (e)	42	20	5	MIDNIGHT HUSTLE Various K-Tel NE 1037 (k)
8	9	5	NIGHT FLIGHT TO VENUS Boney M (Frank Farian) Atlantic/Hansa K 50498 (w)	43	32	5	AMAZING DARTS Darts (Tommy Boyce/Richard Hartley) K-Tel/Magnet DLP 7981 (k)
9	19	5	A TONIC FOR THE TROOPS Boomtown Ensign (Robert John Lange) Atlantic/Hansa K 50498 (w)	44	—	1	REFLECTIONS George Hamilton Lotus/K. Tel WH 5008 (k)
10	12	5	BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd) Riva RVL P 8 (w)	45	41	5	NIGHT GALLERY Barron Knights (Pete Langford) Epic EPC 83221 (c)
11	8	5	GREATEST HITS Showaddywaddy (Mike Hurst/Showaddywaddy) Arista ARTV (f)	46	—	1	GOLDEN COLLECTION Marty Robbins Lotus/K. Tel WH 5009 (k)
12	7	5	GREASE Various (Original Soundtrack) RSO RSD 2001 (f)	47	46	3	CLASSICAL ROCK SECOND MOVEMENT London Symphony Orch. J. Jarratt/G. Reedman K-Tel NE 1039 (k)
13	25	5	JAZZ QUEEN (Queen) EMI EMA 788 (3)	48	—	1	BACK ON THE STREETS Gary Moore (Moore) MCA MCF 2853 (k)
14	15	5	TOTALLY HOT Olivia Newton-John (John Farrar) EMI EMA 789 (e)	49	37	5	GERM FREE ADOLESCENT X-Ray Spex (Tommy Stuart/Y. Ray Spex) EMI INT INS 3023 (e)
15	6	3	ACTION REPLAY Various K-Tel NE 1040 (k)	50	51	5	EVITA Original London Cast (Bob Swash) MCA MCG 3527 (e)
16	5	5	WINGS GREATEST WINGS (Paul McCartney) Parlophone PCTC 256 (e)	51	40	5	GREATEST HITS Commodores (Various) Motown STML 12100 (e)
17	11	5	A SINGLE MAN Elton John (Elton John/Chive Frank) Rocket TRAIN 1 (f)	52	43	5	SANDY John Travolta (J. Barry/B. Reno/L. Davis/L. Louis) Polydor POLD 5014 (f)
18	13	5	WAR OF THE WORLDS Jeff Wayne's (Jeff Wayne) CBS 96000 (c)	53	53	5	BOOGIE FEVER Various (Various) Ronco TRL 2034 (Ron)
19	14	5	20 GOLDEN GREATS Doris Day (Various) Warwick PR 5053 (War)	54	56	5	EVERGREEN Acker Bilk (Terry Brown) Warwick PW 5045 (War)
20	16	2	CRUSIN Village People (Jacques Morali) (Cant Stop Prodn) Mercury 9109 614 (f)	55	47	4	THE SCREAM Siouxsie & The Banshees (Steve Lillywhite/Siouxsie & Banshees) Polydor POLD 5009 (f)
21	27	5	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne) Jet JETDP 40 (c)	56	—	1	IF YOU WANT BLOOD YOU GOT IT AC/DC (Vanda/Young) Atlantic K50532 (k)
22	21	5	INCANTATIONS Mike Oldfield (Mike Oldfield) Virgin VDT 101 (c)	57	54	5	RUMOURS Fleetwood Mac (Fleetwood Mac/Caillat/Dashnir) Warner Brothers K 56344 (w)
23	17	4	GHOST RIDERS IN THE SKY Slim Whitman (Alan Warner/Scott Turner) UA TV 32023 (e)	58	52	5	BOTH SIDES Dolly Parton (Various) Lotus WH 5006 (k)
24	23	5	LIONHEART Kate Bush (Andrew Powell) EMI EMA 787 (e)	59	59	5	GREATEST HITS Steely Dan (Gary Katz) ABC ABCD 616 (c)
25	26	5	YOU DON'T BRING ME FLOWERS Neil Diamond (Bob Gaudio) CBS 86077 (c)	60	61	5	BAT OUT OF HELL Meat Loaf (Todd Rundgren) Epic/Cleveland International EPC 82419 (c)
26	22	5	20 GOLDEN GREATS Neil Diamond (Various) MCA EMTV 14 (a)	61	65	2	NEW WORLD RECORD Electric Light Orchestra (ELO/LYNNE) Jet JETLP 200 (c)
27	24	5	20 SONGS OF JOY Harry Secombe (Various) Warwick WW 5052 (War)	62	68	5	BABYLON BY BUS Bob Marley & The Wailers (Chris Blackwell/Jack Nubar) Island ISLD 11 (e)
28	—	1	Sgt PEPPERS LONLEY HEARTS CLUB BAND The Beatles (G. Martin) (Northern Spex) Parlophone/Phod 7207 (e)	63	57	5	THAT'S LIFE Sham 69 (Jimmy Persey/Peter Wilson) Polydor POLD 5010 (f)
29	36	5	GIVE 'EM ENOUGH ROPE The Clash (Sandy Pearlman) CBS 82431 (c)	64	55	5	IF YOU CAN'T STAND THE HEAT (Pip Williams) Status Quo Vertigo 9102 027 (f)
30	45	5	EQUINOX Jean Michel Jarre (Jean Michel Jarre) Polydor POLD 5007 (f)	65	60	5	LEO SAYER Leo Sayer (Richard Perry) Chrysalis CDL 1198 (f)
31	50	5	52nd STREET Billy Joel (Phil Ramone) CBS 83181 (c)	66	70	2	PLASTIC LETTERS Blondie (Chapman) Chrysalis CHR 1166 (f)
32	—	1	LEGENDARY PERFORMER VOL 3 Primalay (—) (picture disc) Elvis PL 13082 (f)	67	64	5	FIRST ISSUE Public Image (Public Image Ltd) Virgin V 2114 (c)
33	—	1	TRES CHIC Le Chic (Rodgers/Edwards) Atlantic K.50585 (w)	68	67	5	THE BEST OF JASPER CARROTT (Jasper Carrott) DJM DJF 20549 (c)
34	29	5	SATURDAY NIGHT FEVER Various (Various) RSO 2658 123 (f)	69	—	1	DARK SIDE OF THE MOON Pink Floyd (Floyd) Harvest SHVL 804 (e)
35	30	5	EMOTIONS Various (Various) K-Tel NE 1035 (k)	70	69	5	TUBULAR BELLS Mike Oldfield (Mike Oldfield) Virgin V 2001 (c)

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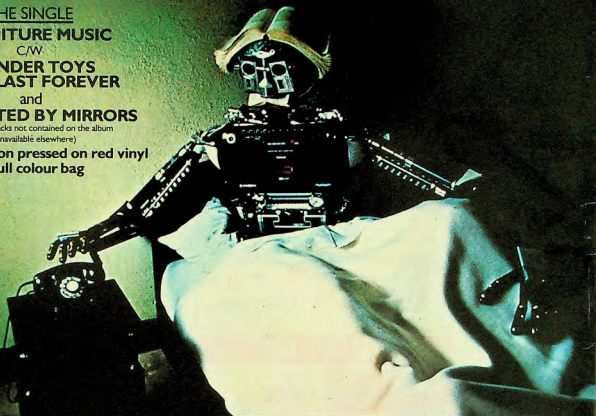
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