

RECORD BUSINESS

INSIDE

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December 10, 1979 VOLUME TWO Number 39

50p

BPI readies draft store promo code

A DRAFT Code of Conduct aimed at regularising retail promotion of records has been submitted to BPI members. For the time being it remains little more than a discussion document, but John Deacon, BPI director general, told Record Business that he was hopeful that agreement on its provisions might be reached before the end of the month. Members of the BPI would then be required to sign the Code and its endorsement would be a condition of membership.

He declined to disclose what the chart committee will recommend to the BPI Council, but stressed that it was not intended that the Code would be specific on "everything you can and can't do."

However, BPI members are expected to be asked to undertake not to "unfairly" influence shops they think are on the BMRB chart panel. This will not rule out the supply of freebies, either singles or albums featuring the music being promoted, but it is believed that shops will be instructed not to record sales of such product in the diaries. Dealers may be expected to make payment for any free records which are subsequently sold.

In the past one of the stumbling blocks to any action by the BMRB where hyping is suspected has been the

requirement of the research firm to be indemnified against any legal proceedings by aggrieved record companies. It is anticipated that the draft document will contain a safety clause preventing legal action until a cooling-off period has elapsed during which discussions will have taken place.

Also expected to be included is an undertaking regarding the use of company-owned record stores to promote its product at the expense of competing releases.

Glancy leaves for New York

KEN GLANCY, managing director of RCA Records, is leaving the UK operation and is returning to the parent company in New York.

Arthur Martinez, international vice president, will run the company until a successor is appointed. Glancy's departure, within the next 10 days, and the caretaker appointment of Martinez were announced in a brief statement on Thursday. His duties in New York were unspecified, neither Glancy nor Martinez were available for comment.

RB compiles ITV Solid Gold 20

COMPILED BY the Record Business Research department and presented by Jimmy Pursey, ITV is networking *The Solid Gold Top 20* on December 28 - 'Bank Holiday Friday' in *ITV Times* language.

The show grew out of an idea from Granada TV's *Morsey* Pirate team and will feature the 20

biggest-selling singles of the last 20 years, fully networked at 5:15pm, running for half-an-hour.

Produced by Stephen Leahy, directed by David Lidmident with researcher Trish Kinane the programme has a special theme tune by Richie Close.



SPOT THE contract competition. The white inked top left is apparently the newly inked recording contract for new Rocket Records signing The Lambrettas, who have also signed a deal with Rocket Publishing.

New year terms from Virgin

VIRGIN RECORDS is almost certain to launch a five percent returns scheme for its singles on January 1 to coincide with an average 10 percent across the board price increase.

Until now, Virgin has been the only company distributed by CBS to stay out of five percent returns.

Price rises are expected to include a hike in full price albums from £4.99 to £5.49 and singles from £1.05 to £1.19 prp. However back catalogue LPs are pegged to a £5.19 price tag - a rise of only 20p.

Said Virgin Records md Simon Draper: "As far as singles are concerned we have held our prices since July, so we are behind the rest of the industry."

"Inflation looks like reaching 20 percent this year, and we had actually thought of raising our prices earlier in 1979. Now we are no longer able to absorb rising production costs."

"We have been giving the returns question a lot of thought over the past year and discussions are currently taking place about a singles returns allowance."

Trade anger on WEA margins

THE RETAIL trade has reacted with suppressed anger to WEA Records' decision to slash dealer margins to 30 percent.

Boots, which banned Polydor salesmen from the company reduced its margins earlier this year, is considering taking similar action against WEA.

The multiples audio merchandise controller, Ian Smellie, told *Record Business*: "The company's action concerns us enormously. We have already met with WEA and are now considering banning salesmen and reducing support for new releases. The whole thing is unrealistic."

Laurie Krieger, Harlequin boss, commented: "Fruin saw that Polydor managed to get away with it so he followed suit. If the manufacturers want to organise a funeral for the retail trade they are going the right way about it."

Gary Nesbitt, Our Price Records director, said: "It's just one more turn of the screw, and there is no effective action the trade can take to change it. It's now a question of which other record companies will join in. Another result is that retail prices are bound to edge up."

After its failure to win any concessions out of Polydor, the Merseyside Dealers Committee is not organising any action against WEA. "The general reaction," said Mike Davison of Ali Baba Records, "is that we shall do with WEA wants and put our prices up to £5.29, and discount off that, if at all. However we shall not be particularly co-operative towards WEA in matters of catalogue where imports or deletions are available."

As for WEA licensed labels, Bill Stonebridge, Riva managing director, said: "Riva was not particularly happy about the move." And Nick Austin,

● Turn to page 2

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'Negative hype' rumours fuel need for code

UGLY RUMOURS circulating last week among the record companies, regarding the latest alleged example of chart hyping, make the need for an Industry Code of Conduct governing dealings with chart shops a matter of paramount importance.

In the week before the BPI Council was actually due to meet and possibly discuss draft proposals for a Code of Conduct, drawn up by the chart committee, some members were bitterly criticising the tactics of another major member company.

COMMENT

Their complaints centred around what was being described as "negative hyping", a new phenomenon. This, it was being claimed, required chart dealers not only to favour a particular album but also to resist any temptation to support certain similar releases put out by other companies. The pay off, reportedly, is 40 albums providing the required level of chart success is attained.

The year gone by has been notable for falling sales on one hand and increasingly outrageous tales of what is being done in the name of what has been euphemistically described as "impact marketing" on the other. Once the inner secrets of retail promotion were not a

WEA margins. From P.2 joint head of Beggar's Banquet, commented: "We are dismayed by WEA's decision. I feel that the trade as we know it will change dramatically with a 30 percent margin. A 10 percent profit cut will mean the difference between a profit and a loss for many indies."

CBS Records managing director, David Bettebridge, Pye's sales director, Trevor Eyles, Virgin's managing director, Simon Draper, and an EMI spokesman all insisted last week that their companies did not intend to follow WEA and Polydor's lead.

matter for discussion with outsiders, but it has been noticeable that company personnel these days speak with a greater freedom, if not actually boastfulness, about their skill at influencing the industry chart.

The Fleet Street expose of 1978 resulted in a degree of discretion for awhile, but since then, and particularly during the summer, the level of in-store activity appears to have grown to the point that the shadow of suspicion seems to rest on far too many new chart entries. While this unhappy state of affairs has gathered momentum, the BPI has been notably silent. It may be recalled that in the dim and distant past there were strong utterances from Thurloe Place about the use of private investigators and the intention of prosecuting if evidence could be found of illegal behaviour.

The outcome was that precisely nothing happened. Since then the situation has worsened to the point that the initiative in bringing some semblance of order into an increasingly anarchic situation had to come from some of the independents alarmed that their own sales prospects were being damaged by the indiscriminate use of marketing muscle by better equipped majors.

Cheapiers flood unlikely

THE RECENT surprise rulings in two High Court import cases have been greeted with caution by wholesalers. The general consensus appears to be that they will not lead to an immediate flood of cheap non-EEC imports.

On November 29, Polydor Records was refused injunctions banning Stage-1 from importing both Who albums and all North American product for which the company held exclusive copyright. Stage-1 did, however, give an undertaking not to handle copies of the Who LP



PICTURED AT the RCA telephone sales department in West Bromwich last week are members of The Tourists who stopped off to thank the girls for their help in achieving a Top 20 chart position.

It is understandable that in the highly competitive marketplace, where support from Radio-1 and particularly *Top Of The Pops* are essential to push a record into the best-selling upper reaches of the chart, that some companies will show more aggression and know-how in achieving this objective. The trouble is that companies playing the "game" have been making up their own rules which are for their benefit and for nobody else's, least of all those less fortunate dealers who do not belong to the elite 400 who report to the industry chart.

Hopefully, the BPI will not drag its feet much longer in assembling guidelines which will not be so broadly based as to be virtually meaningless, which will be fair to all concerned and to which all member companies will in good faith put their signatures. The alternative is not pleasant to behold.

Who Are You.

On the same day, a High Court judge ruled that Charddale was not acting illegally by importing American-made copies of CBS Records releases. But Mr Justice Browne-Wilkinson did grant CBS an injunction banning import of eleven named titles pending an appeal.

CBS is to challenge this ruling in the Court of Appeal within the next two weeks. Polydor has to wait for a full High Court trial - possible as long as two years - before the issue can be settled. In the meantime, the company has issued a statement claiming it will continue to sue companies bringing in North American product.

Mike Campbell, of Charddale, told *Record Business*: "We won this case against CBS on a technical point - it isn't the green light for all importers. We believe that record companies will still be able to successfully apply for injunctions against individual titles."

And Paul Feldman, of Simons Records, commented: "All these rulings have done is put the record company claims that non-EEC imports are illegal in considerable doubt. So far, nothing has been proved one way or the other. But for the time being, no retailer should agree to an undertaking banning imports until they have consulted their wholesaler."

Nigel Howick, of Stage-1 added: "The High Court ruling is a ray of light but that's about all. We won this particular case but the whole issue won't be settled until the full trial."

Big shuffle at Phonogram

IN THE wake of the redundancies revealed last week by *Record Business*, Phonogram Records managing director, Ken Maliphant, has announced the restructuring of the company.

Neil McEwan, previously financial controller, becomes head of administration and Roger Bain, general manager A&R, relinquishes all managerial and administrative responsibilities. Nick Wright, formerly albums marketing manager, is to join Britannia Music.

In the marketing department, Tony Powell, is appointed marketing manager, reporting to Barry Evans, marketing director. Alan Phillips becomes senior product manager and John Walker becomes US product and disco manager. Orin Cozier is appointed disco promotions manager, reporting to Annie Challis, who becomes head of radio promotion. Dave Howson is appointed head of TV promotion, and David Scopie is promoted to commercial liaison manager.

Gwyn Williams, previously financial and commercial director, has left Phonogram as has Kenny Barker, formerly radio promotions manager. Sandra Triffitt, press office assistant, and secretary Jackie Curtis have been made redundant.

RB video judges

MIKE APPLETON, producer of the *Old Grey Whistle Test*, and Bob Egerton, record buyer at F.W. Woolworth, are among the members of the two panels assembled to judge the Record Business Video Awards.

Appleton will be joined by Murray Gough of Window Films, Brian Whitman, managing director of Realmhealth, suppliers of video programmes to Woolworth, Pete Stone, merchandising manager Virgin Retail, and Charles Robinson, RB video correspondent. They will be selecting the winning promotional films.

Together with Egerton on the panel choosing the best tv commercials will be Mike Stamford, managing director of the Cream advertising agency, retailer Simon Gee and film director John Roseman.

Deadline for entries is December 11.

Spokey New Single

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MULLINGS

SHORTLY TO be announced, promotion to joint managing director of the NSS retail newsgroups group of Wynd Up m.d. **Colin Reilly**, coinciding with the acquisition of Sovereign, one of the country's major cash'n'carry operations... now that the Titan takeover has gone through, many industry observers anticipating further changes with EMI's records operations... NME ad manager **Peter Rhodes** says that industry fears of a £1000 per page rate unjustified - 'The only thing that is going up is our circulation' he reports, and predicts that the January ABC figures will show an improvement on the last figure of 202,000 copies weekly... parous the industry's state may be, but we're glad that its lovable little frivolities continue - like CBS sending out an electric blue pakomak to promote **Barbra Streisand's** *Wer* album...

OVER THE Christmas period, BBC 2 running all the **Beatles** films starting with *Magical Mystery Tour* on December 21 and including *Let It Be* and the *Shea Stadium Concert*... as Island p.r. **Rob Partridge** finishes a three-week jury stint, **Hugh Birtley** at Chrysalis begins one... Last week manager **Stig Anderson** signed a longterm extension of **Abba's** contract with Polydor for a number of European territories and other parts of the world... much credit to **BPI's Peter Scapling** for another set of amazingly detailed statistical information in the new *Year Book* which also includes features by **David Cliphsham** (WEA), **Leslie Hill** (EMI), **Ken Maliphant** (Phonogram), **Bob Egerton** (Woolworth), **Mike Smith** (GTO), **Denis Knowles** (Arista) and our own, our very own, **Godfrey Rust**... hardly consistent with their mature new wave image - **Ann Lennox** of The Tourists is joining **Charlie Chester** on the panel of judges adjudicating in the final of the Pub Pianist Of The Year contest at the Cauliflower, Ilford, tomorrow (Tuesday) night... also participating is **John Blake**, Evening News pop columnist...

WHO GETS the Leslie Perrin publicists awards this year - we will be announcing the results shortly. The judges comprised **Richard Williams** (MM), **Mick Brown** (Guardian), **Pauline McLeod** (Daily Mirror), freelance magazine writer **Cynthia Rose**, **John Hayward** (RB) and the aforementioned **John Blake**... strong rockbiz acting support on recent Shoestring tv episode had **Toyah Wilcox** in a leading role as a punk vocalist, former Heavy Metal Kid **Gary Holt** in a familiar role as a deranged bass player and **Charlie Dore's** guitarist collaborator **Julian Littman** as the early morning dj... with the seasonal rundown of new singles, **Phil Swerne's** Audio Release tapes for motoring djs now including an Album Sampler, well supported with five tracks from K-tel... Gull promotion man **Ken Street** still slightly shellshocked that he scored a Paul Burnett Record Of The Week with both 'The Scottish Clog Dance' by the Red Haggie Pipers on Gull and his first independent assignment 'When The Lights Are Out' by The Dummies on the Cheapskate label...

FOR SOME strange reason, Polydor press release, unlike Press Association's report, didn't mention that the company had failed in its attempt to secure an injunction against **Stage One** preventing import of American manufactured *Who* albums - although confirming other aspects of the PA coverage... with his *War Of The Worlds* achieving triple platinum status, **Jeff Wayne** has clinched a deal with Paramount for a movie based on the album... cancelled by EMI - plans to airfield media representatives to Kentucky to meet new signing **High Wind**... **Elton and Rocket** mightily miffed about recent London Evening News article which commented: 'In a frenzy of overwork he is blundering around the world desperate to retain the adulation he craves' and mentioned his recent LA onstage collapse and wheelchair arrival in Sydney... the Duke of Showadwydddy, **Malcolm Allured**, who also hunts with Quorn, makes his bow as producer on Arista with an EP featuring **Tony Wright**, the hunt's chief whipper-in... **Dooleys** making their mark in the Land of the Rising Sun, with 'Wanted' single and Best Of Lp both in Japanese charts.

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EDITORIAL David Redshaw (Production/Reviews); Brian Harrigan (Radio); Tim Smith (Retailing); Frank Granville Barker (Classical)

RESEARCH Godfrey Rust (Director), Dafydd Rees (Assistant Manager); Barry Lazell; Patricia Thomas; Alan Jones.

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£25 PRS licence for private venues



GILBERT O'SULLIVAN signs a long-term management agreement with Allan Carr Enterprises. Left to right: Charles Negus-Fancy, managing director of Allan Carr Enterprises, Gilbert O'Sullivan, Kevin O'Sullivan, John Maclaren, head of music at Allan Carr, David Sloane, Victoria Page, assistant to Negus-Fancy, and Wayne de Nicolo, solicitor.

licensing department as soon as possible.

"Suggestions have been made that relatively few DJs will bother to take up the licence," said a PRS spokesman. "This remains to be seen, but in the past the PRS has received many requests from DJs for a licence.

"DJs should bear in mind that they are not immune from court action if they break the law and the PRS has a countrywide team of full-time representatives employed to ensure musical performances are properly licensed."

THE PERFORMING Right Society is to launch a licence scheme for mobile disc jockeys on January 1.

The £25 annual licence is designed to cover public performance of copyrighted music at venues like private homes, farmers' barns and other premises where public musical performances do not normally happen and for which the Society would not normally grant an annual licence.

In the past the PRS has required organisers of occasional events to take out a permit themselves if it takes place in an unlicensed venue - but the cost of administering this system meant a higher cost than it will be under the new mobiles plan.

The new licence will not cover functions at premises already holding a PRS licence.

The £25 fee will be adjusted annually to take account of inflation and the index of average earnings to avoid frequent renegotiation. The PRS is holding discussions with the Disc Jockey Federation about implementing the new system, but as all royalties are payable in advance, DJs should apply to the PRS general

Cherry Red gets into cover versions

CHERRY RED Records has scheduled its most ambitious project yet for release on Christmas Day.

It is an album entitled *The Hybrid Kids* and consists of 13 cover versions of well-known songs like 'God Save The Queen', 'Wuthering Heights' and 'D.Y. Think I'm Sexy' performed by unknown and previously unrecorded artists.

Pentateuch push

IN-STORE marketing forms the first part of a long-running campaign around an ambitious EMI-Dragon's World Publishing release called *The Pentateuch Of The Cosmogony*.

The Pentateuch is an illustrated scriptural text in both pictures and music. Sci-fi and album cover artist Patrick Woodroffe supplied the artwork and text while keyboard player Dave Greenslade wrote the music.

Deals

LASER RECORDS has obtained the rights to Easy Music for the release of the Disco Kids single 'Fairy Tale Disco', which will be available on 12-inch. Negotiations for a distribution deal are currently under way.

ROCKABILIY LABEL, Nervous Records, has signed singer/guitarist Legendary Lonnie. First release under the deal is the single 'Constipation Shake' (Nervous W02), out on December 14. Distribution is through Lightning, Terry Blood Records and Superdisc.

A NEW label - Dining Out Records - has been launched with UK distribution through independent wholesalers and one-stops.

First release is a four track EP (TOX 1) from the Addicts, available immediately. This will be followed by release of the Disco Zombies single 'Mary Millington' (TOX 2), out in January, and the single 'Inner Sanction' (TOX 3) by Insex.

The label is based at 14A, Rochester Terrace, Camden, London NW1. Telephone: 01-485 9107 and 01-267 3995.

POLYDOR RECORDS has signed Yorkshire four piece band Excel. A debut single will be released in the new year.

Merchandising

Available from record stores from last Friday, the project retails at £8.99. It consists of two LP discs, case-bound within a coffee-table-type 48 page book describing an extra-terrestrial creation myth. The albums are intended to be played while the visuals are perused.

Marketing support spans trade advertising through December and January, posters and a 3D cut-out for dealers plus a Captain Video in-store video. After release of a single from the project in the New Year comes the second phase of the push between February and April which focuses on major consumer newspapers and magazines.

AFTER A continuous run of almost 18 months in the album charts, Jeff Wayne's *War Of The Worlds* is to be TV advertised by CBS Records.

The campaign will run in the Granada area from December 12 until Christmas featuring 30 second peak time slots. It will be supported by in-store displays in the region plus various dealer competitions.

Ins & Outs

LIBERTY UNITED Records has changed its telephone number. The new number, already in use, is (01) 580 4455.

ANDY MURRAY, Stiff Records press officer, has resigned to move to

Decca forced to withdraw 'Blondes'

DECCA HAS withdrawn the single 'Little GTO' from New York Blondes on its London/Bomp label after threats of legal action from Chrysalis.

Said Decca: "We have received numerous complaints from Chrysalis Records that this record actually contains vocals by their exclusive artists Blondie, and that Blondie's participation on this recording was unauthorised."

"The record was released in good faith by us as part of our licensing agreement with Bomp Records in the USA and looked poised for success in the UK market."

"Although we had express warranties from Bomp that they had the full agreement of Chrysalis to release the record, it would appear that Bomp has been persuaded that the record must be withdrawn. Therefore we have no alternative but to withdraw the single with immediate effect."

Decca's Selecta distribution arm has returned all stocks to head office, but copies held by retailers appear to be unaffected by the decision. The single made 94 in last week's *RB* singles chart.

WEA into talking books

WEA IS entering the 'talking book' market this week with the release of four 'Bookassettes' - two cassette packs retailing at £5.00.

The first four titles are *Snakes and Ladders* featuring Dirk Bogarde reading extracts from his autobiography; Alex McCowen's solo performance of *St. Mark's Gospel*; Sheila Hocken reading from her best-selling autobiography *Emma and I* and *The Famous Five* featuring two Enid Blyton stories.

WEA claims to be the first major company to enter the market and although the tapes are being launched in the UK, the company owns world rights to all product.

Dealer back-up for the launch includes colour browser units posters and shelf strips under the banner 'Books That Read To You'.

CBS Records as a product manager, starting on December 10, Murray was previously a booker at Evolution agency, a Virgin record store manager and editor of 'Circuit', the promoter's magazine.

PETE BRASLAVSKY has been appointed professional manager at Tony Roberts Music. He was previously with Acuff Rose.

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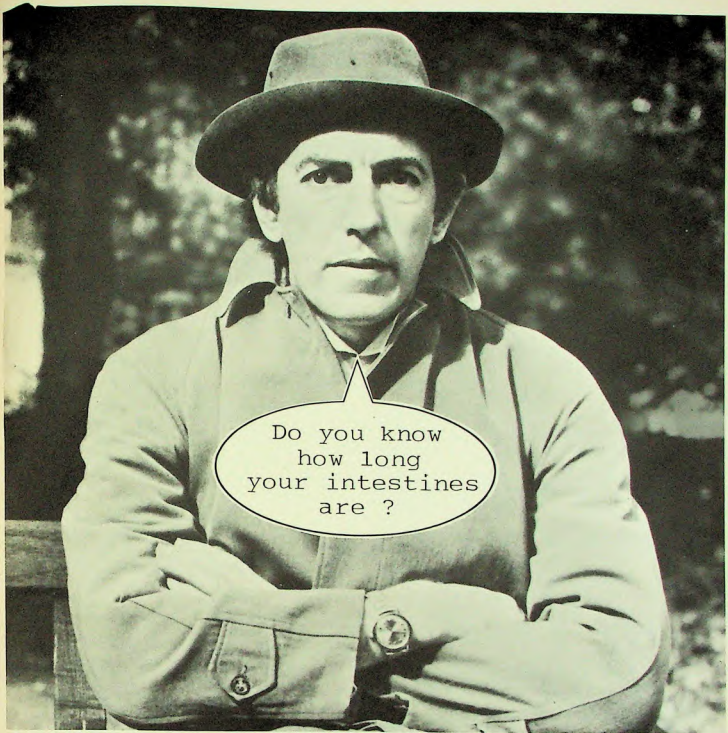
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MICHAEL PALIN
TERRY JONES
ELEANOR BIRON
JOHN FORTUNE
ROWAN ATKINSON**





of one of his best-known numbers, recorded at sessions in 1972 and '75, it obviously has huge fan and collector appeal, though the fact that 'specials' of this type rarely impress the general record-buying public may hold back its high chart chances. An obvious stock item where rock bidders turnover is strong, though. Pic sleeve.

POSITIVE FORCE WE GOT THE FUNK (Sugarhill SH 102)

A big disco item for some two months now, and a strong import seller for much of the time, this finally appears in time for Christmas after a couple of weeks of delays from Pye and frustration from specialist dealers and DJs. A strong, funky disco chant with plenty of potential to cross over to the general market in the wake of stablemates the Sugarhill Gang.

KURTIS BLOW CHRISTMAS RAP-PIN (Mercury BLOW 12)

Probably the most topical release possible, strongly in the style of the now-huge 'Rapper Delight' (and first, in fact, of a potential deluge of similar discs), but with a Yuletide theme to the DJ's quick-fire chat. The backing is a solid disco groove which will push it quickly into the clubs, while as radio goes through its (probably brief) flirtation with the rapper style, some brief crossover success should be likely too. It even features ex-UK industry journalist Adam White on 'anglicised' intro.

JONA LEWE GOD BLESS WHO-EVER MADE YOU (Stiff BUY 61)

An ear-catching Nick Lowe fan Gomm song, the main attraction of which is that it lifts phrases, riffs, production touches and snatches of melody from here, there and almost everywhere, giving the whole record a nagging ring of familiarity – and a very commercial sound to boot. The basic sound is mid-period Foundations, with Ringo Starr on vocals, doing a re-lyriced 'I Hear A Symphony'. A dark horse to watch.

JETHRO TULL HOME (EP) (Chrysalis CHS 2394)

Of the four tracks featured on this EP, 'Home' and 'Warm Spornan' are from the Stormwatch album, while 'King Henry's Madrigal' is the theme from the TV series 'Maidenhead' – an effective media-sounding instrumental choogle which could have a fair slice of the sales appeal. Last cut is the band's former seasonal hit 'Solstice Bells' in timely reissue – this is the cut which will probably get the airplay. Cozily evocative pic sleeve.

LESLIE DUNCAN SING CHILDREN (CBS 8061)

Assembled superstars and kids join Leslie to make an easy-flowing choral version of a familiar song. Released in aid of the International Year Of The Child, this is likely to receive tremendous airplay and media exposure, though perhaps lacks the necessary commercial bite to become a really big seller. Pic sleeve.

JOHN DENVER

&

THE MUPPETS GET TOGETHER TO MAKE IT A FUN CHRISTMAS FOR EVERYONE!!



BONEY M I'M BORN AGAIN (Atlantic/Hansa K11410)

A cut from the *Oceans Of Fantasy* album, this features solo and massed vocal segments with fairly minimal accompaniment, on a medium-tempo, slightly hymnal tune with inspirational lyric. Similar formula, in fact, to the new Abba single, but with nothing like as much impact. The flip, 'Bahama Mama', has a banal pop disco appeal, and may steal some attention in its own right. A hit, but sales could be disappointing even against those of the group's own reactivated 'Mary's Boy Child'. Pic sleeve.

ELVIS PRESLEY IT WON'T SEEM LIKE CHRISTMAS WITHOUT YOU (RCA PC 9464)

From Elvis' recently reactivated *Wonderful World Of Christmas* album, this stands to gain strong sales as much through the packaging concept as the material. The 12" pressing features a large 7" diameter label carrying a pic of the singer, which is framed effectively by the seasonal outer bag. The A-side is a slight but evocative ballad with echoes of Roy Orbison's 'Pretty Paper', while the flip is a critics' fave, a five-minute workout on the classic blues number 'Merry Christmas Baby'. The whole package has such obvious attraction as a Presley fan's Xmas present that many thousands will buy it just for that. Note that there is NO 7" equivalent.

CLASH LONDON CALLING (CBS 8087)

Title track from the band's new album is a thumping rocker which is more controlled and less wildly frenetic than on much of their earlier material – in fact, this probably has wide enough appeal to pick up some good airplay ratings! However, it certainly packs enough punch to disappoint few fans, and the fact that the flip is not on the album will doubly ensure that they buy the single in droves.

FLEETWOOD MAC SARAH (Warner Bros K17533)

A mid-tempo Stevie Nicks composition from the *Tusk* album, quite reminiscent of Mac's earlier hit 'Dream', and very commercial – more so than the very uncharacteristic album title track which it follows up. Already picking up airplay rapidly, and will obviously be a radio giant. Though the group has a patchy singles success history, it will chart convincingly.

DAVID BOWIE JOHN, I'M ONLY DANCING (RCA BOW 4)

The first-ever Bowie 12" single features two previously unissued versions

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PLUS **ITV The Muppet Show with guest star John Denver Friday December 14**

PLUS **Radio Luxembourg featured artist 1 hour broadcast Friday December 14**

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RCA

Cassette boxes ideal for Brahms symphonies

THE HANDY aspect of the cassette as opposed to disc mentioned last week on this page, is neatly illustrated by the two versions of the complete Brahms symphonies and other orchestral works released at the same time by Decca and Phonogram. Both are sets of four discs, the one on the Philips label having a considerable bonus in the form of the *St Antoni Variations* which Decca had not been able to accommodate.

Both sets were well received, with the critics generally agreeing on the differences between the conductors' individual approaches to the music. Georg Solti, conducting the Chicago Symphony Orchestra (Decca D151D4), was predictably the more intense, while Kurt Masur, conducting the Leipzig Gewandhaus Orchestra (Philips 6769 009), took a more genial, traditional view.

In cassette form there is a startling difference in presentation. Decca offers four cassettes in its book format, nine inboxes by seven, each symphony taking up a separate cassette with the *Tragic and Academic Festival Overtures* as fill-ups with the two shorter symphonies (K151K 44).

The narrower Philips box puts the same amount of music, plus the *St Antoni Variations*, on to three cassettes (7699 109). Such is the flexibility of playing time with tape. Each of the symphonies is complete on a single side, so that the listener can enjoy it without the need to turn over in the middle, and

there is no loss of quality as a result of the increase in tape length.

Except in the case of the unusually long symphonies by Mahler and Bruckner, there is no longer any reason why whole symphonies cannot be played through without a break. It seems only force of habit which makes most companies favour the format of the LP disc. Or is there a union somewhere insisting we all take a tea-break between second and third movements of symphonies?

Milnes goes for crossover

SHERILL MILNES, the American baritone who is one of the handful of stars who can choose whatever he wants to sing in any of the world's leading opera houses, has turned to a new area of music for his new album in the CBS list of December releases. *A Grand Night For Singing* (CBS 73867) takes him away from the more-than-20 roles he has sung in complete opera sets, in favour of numbers from American musicals.

Briefs

THERE IS double cause for rejoicing at Classics for Pleasure this month. First, the company has reached a point where one in every eight classical records sold in the UK bears the CFP label. Secondly, and proving that the budget price does not mean any necessary inferiority in quality, the new *Recommended Recordings* catalogue published by the *Gramophone* includes 59 albums from CFP's compact list of 131. Having such a high proportion of its product included among a select catalogue of outstanding recordings from all companies is quite a success story.

JOAN SUTHERLAND stars in a new recording of Puccini's one-act *Suor Angelica*, a shameless tear-jerker which never seems to fail with a really great singer in the title-role. Conducted by her husband Richard Bonynge, this should be a good Christmas seller for Sutherland fans, and the opera fits neatly on to a single LP (Decca SET 627).

PHONOGRAM HAS brought out at a special price a double album entitled *Rhapsody* which is made up of reissued material which has all proved popular. It features music by composers as far apart as Bartók, Gershwin and Rachmaninov, and includes a variety of soloists such as Werner Haas, Henrik Szeryng and top conductors Bernard Haitink and Antal Dorati (Philips 6747 394).



BERNARD HAITINK, most closely associated on disc and in the concert hall with the Concertgebouw Orchestra of Amsterdam and the London Philharmonic, makes his bow conducting the Vienna Philharmonic this month in the *Symphonic Fantastique* by Berlioz (Decca SXL 6938).

This is an unusual venture for the US opera star, but it has been common practice over many years for the European singers to enjoy themselves in the lighter field. Italian tenors from Caruso to Pavarotti have all made recordings of Neapolitan songs, Schwarzkopf and other German opera singers have always sung operetta on stage and disc, while De Los Angeles and Caballé turn regularly to songs from Spanish zarzuelas.

The American musical is the equivalent of such European lighter fare, and its songs are all the better for well-trained great voices handling their fine tunes. Milnes likes to include them in his solo recitals, and has found the right style for them: he fits his voice as instinctively to Rodgers as he does to Verdi, sounding perfectly at home in *Carousel* and *Oklahoma!*

With the Mormon Tabernacle Choir and the Columbia Symphony conducted by Jerold Ortley giving fine support, Milnes should have a winner on his hands here. His regular fans will certainly want this album, and he should pick up a whole new public as well.

Top 10

- 1 LUCIANO PAVAROTTI: O SOLE MIO. (Decca SXL 6670)
 - 2 SHOSTAKOVICH: LADY MACBETH OF MTENSK. SOLOISTS, CHORUS, LONDON PHILHARMONIC AROSTROPOVICH (HMV SLS 5157)
 - 3 RAVEL: BOLERO; LA VALSE. NEW PHILHARMONIA MAZEL. (HMV 41)
 - 4 PARRY: SYMPHONY NO 5. LONDON PHILHARMONIC BOLT (HMV ASD 3725)
 - 5 STRAVINSKY: THE RITE OF SPRING. PHILADELPHIA ORCHESTRAMUTI (HMV ASD 3607)
 - 6 BIZET: THE PEARL FISHERS - HIGHLIGHTS (HMV SXL 30304)
 - 7 SAINT-SAËNS: GARNIVAL OF THE ANIMALS (CLASSICS FOR PLEASURE CFP 40086)
 - 8 VERDI: LA TRAVIATA - HIGHLIGHTS (HMV SXL 30305)
 - 9 MENDELSSOHN: SYMPHONY NO 4. VIENNA PHILHARMONIC JOHANNI (DECCA SXL 5000)
 - 10 GOUND: FAUST. SOLOISTS. PARIS OPERA CHORUS & ORCHESTRA PRETTE (HMV SLS 5170)
- (Courtesy of Audiosonic, Shrewsbury)

Verdi faves album from Welsh Opera

THIS WEEK sees the Amoco Festival of Opera at London's Dominion Theatre featuring the Welsh National Opera, one of the most notable examples of commercial sponsorship to date. Amoco (UK) Ltd has entered into a long-term agreement with the WNO designed to develop and expand new opportunities for the company.

To coincide with this festival, EMI has just released *Verdi Choruses* (HMV ASD 3811) as a show-case for the WNO Chorus and Orchestra conducted by Richard Armstrong. This recording has also been made possible by Amoco's financial support.

The Welsh have always been noted for the warmth and vigour of their choral singing, so anyone buying this album can be assured of hearing full-blooded performances of popular choruses from operas including *Nabucco*, *Ermioni* and *Il Trovatore*. The programme is nicely varied, the one common factor being the irresistibly flowing melodies that Verdi lavished on the opera chorus.

Reviews

STRAVINSKY: APOLLO; ORPHEUS. Orchestra of St John's Smith Square Lubbock. (Enigma K 53585).

John Lubbock has made an excellent start with his Orchestra of St John's Smith Square, following up his Mendelssohn album with this fine Stravinsky coupling. He secures the utmost precision from his players, who give a splendid account of Apollo, but whose stiffer competition with that *Orpheus*. The recorded sound is first-rate.

TCHAIKOVSKY: SYMPHONY NO 4. Concertgebouw Orchestra Haitink. (Philips 9500 622)

This is Haitink's second recording of the Tchaikovsky Fourth with its Amsterdam orchestra, and a considerable improvement even on the very good earlier version. It is a symphony which can be made either too straightforward or too dramatic, but Haitink strikes just the right tone all the way along. His players are nicely varied, and the recording quality is yet another reason for giving this album the highest recommendation.

RECORD BUSINESS MAGAZINE

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'Reachin' Out (For Your Love)'

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is the artist

RECORD BUSINESS

Magazine's best-selling disco singles

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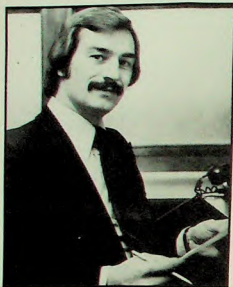
- 1 (1) **RAPPER'S DELIGHT**
SUGARHILL GANG (8)
- 2 (3) **NO MORE TEARS (ENOUGH IS ENOUGH)**
DORNA SUMMERS & EXPOSURE (7) CARMELITA CAN'T TAKE IT (3) 8000 (136)
- 3 (7) **MELLOW MELLOW RIGHT ON**
LOWELL (15)
- 4 (4) **QUE SERA MI VIDA (IF YOU SHOULD GO)**
AV AVIS JAVIEL (10) BELONG
GIBSON BROTHERS (5)
- 5 (2) **LADIES NIGHT**
ROCK & THE THUNDER (11)
- 6 (6) **IT'S A DISCO NIGHT (ROCK DON'T STOP)**
EPIC EPIC BOYS (12) 781 (134)
- 7 (5) **OFF THE WALL**
MICHAEL JACKSON (2)
- 8 (8) **THE SECOND TIME AROUND**
SHALAMAR (6)
- 9 (21) **IT'S MY HOUSE**
DIANA ROSE (3)
- 10 (10) **DANCING IN OUTER SPACE**
ATLANTIS (8)
- 11 (11) **IS IT LOVE YOU'RE AFTER**
THE JIVE (4)
- 12 (16) **MUSIC**
ONE WAY WITH AL HUDSON (4)
- 13 (14) **THE RIVER DRIVE (EAST)**
JUPITER BEYOND (10)
- 14 (19) **STILL DOONESBY**
MILTON (11) 68 (20)
- 15 (46) **WE GOT THE FUNK**
RODNEY JONES (17)
- 16 (17) **W.H.O. IS YOUR HEART**
SUGARHILL GANG (15) 102 (114)

- 38 (31) **GONNA GET ALONG WITHOUT YOU NOW**
VICLA WILLS (10)
SUNNY SPIC (10) (124)
- 39 (30) **REACHIN' OUT (FOR YOUR LOVE)**
LIVE (15)
WARREN GOSWAMI (10) 485 (54) (119)
- 40 (45) **LIANNA BE YOUR LOVER**
TINUSSEL (1)
- 41 **LOVE INJECTION**
SAFARI (1)
- 42 (53) **SAFARI**
MODERN SOUND CORPORATION (5)
SUNSHINE SOUND IMPORT \$320 (26)
- 43 (43) **ROTATION**
FRIS APERT (2)
- 44 (64) **CISSELIN' HOT**
AMM IMPORT ALM 2202
- 45 (68) **I JUST CAN'T CONTROL MYSELF**
ARLEN IMPORT CP 738 (134)
NATURE'S DRIVE (3)
INFINITY (INT 118) (SLW)
- 46 **ARE YOU READY**
BILLY OCEAN (1)
- 47 **TONIGHT**
GLORIA GAYNOR (1)
- 48 (42) **GREEN ONIONS**
BOBBET & THE BOBBS (4)
- 49 (49) **ROCK WITH YOU**
MICHAEL JACKSON (116)
- 50 (40) **DON'T STOP TIL YOU GET ENOUGH**
MICHAEL JACKSON (116)
- 51 (37) **JINGO**
CANDIDO (16)
- 52 **(YOU) KEEP MAKING ME HOT**
SHARON SHOOTER (2) 5550 (2) (122)
- 53 **EXPANSIONS**
LONNIE LISTON COLEMAN (9)
- 54 (59) **LEAVE ME ALONE**
POLYORB (20) 403 (68) (120)

SHOWADDYWADDY



Crepes & Drapes & rock'n'roll - still the formula for success



The manager who printed bank notes

BILL GIBBESON used to print bank-notes for a living - strictly legal of course. Now he makes money by the slightly less direct method, as manager of Showaddywaddy.

Gibbeson first got involved with the band in early 1975. He had previously spent some time in Malta setting up a bank-note printing factory and when he returned to the UK and his native north-east he found himself a little disenchanted with the business.

It was at this stage that an old friend of his, Bailey's chief John Smith, approached him with a job offer - to become financial director of his various companies. In addition Gibbeson was to find himself looking after the managerial fortunes of Showaddywaddy.

"When you find yourself with two distinct jobs," says Gibbeson, "and you prefer one to the other you tend to ease yourself out of the less preferable one and ease yourself more into the other."

That's why Gibbeson found himself as the band's fully fledged manager four years ago. It was less of a change from the straight business world than anyone might expect. "In fact it's exactly the same in many ways," he says. "It's the same because every business revolves around creating a demand for a product and then attempting to satisfy that demand and making some money while you're doing it. In all business you have to be quick to spot an opportunity and quick to take advantage."

Gibbeson is a careful, business-like businessman - straight, swift and sure. He happily admits to being highly opinionated and some of his opinions are at strong variance with those of many of his colleagues in the music business.

"For example, there is a standard theory among

OVER THE past five years Showaddywaddy have established themselves as one of the top bands in this country. With an eight-man line-up which has remained unchanged since the band was formed in 1973, Showaddywaddy have developed a remarkably consistent reputation as hit-making artists with Arista.

All of their singles have made the Top 40, 15 have climbed into the Top 30 and in the Top 7 they have had the impressive tally of nine singles, seven of which were consecutive.

They have released seven albums, the latest *Crepes And Drapes* is only just out but has already gone gold. Of the other six, two have gone platinum, one gold and two silver - a considerable achievement.

Showaddywaddy was formed back in 1973 when two Leicester bands called *Choice* and *The Golden Hammers* joined together in a pub called the Fosse Way to play a combined set of rock 'n' roll standards.

They had known each other for some time and the idea of getting together was born out of the idea of just having a jam for a laugh. But perfectionists as they were they decided to rehearse a proper set. They found that they went down better as a combined outfit than as individual bands.

So the join became permanent and they called themselves Showaddywaddy.

They entered a talent competition organised by Baileys, the night club chain. They won it and drew themselves to the attention of Baileys boss John Smith.

He signed them for management and organised a deal between them and Arista Records - then known as Bell. A few months later Smith was asked to be panellist on the new television talent show, *New Faces*, and was asked if he knew of any good artists that could appear. He mentioned Showaddywaddy. They were taken on the show and took it by storm - that was the nation's first taste of Showaddywaddy - five years ago.

The band is as successful today as it has ever been in Britain, and throughout Europe. The Showaddywaddy message was spread behind the Iron Curtain earlier this year when the band played on the *Eastern Bloc's* version of the Eurovision network and the whole concert was broadcast simultaneously from Bulgaria throughout Eastern Europe, Russia and even Cuba.

The band is now looking for further success in Australasia and there is hope and some quiet confidence in the Showaddywaddy camp that Japan and the United States will be next to come.



record companies that the only way to break a band in any country is to tour laboriously. What they neglect to consider is that it costs the band a substantial amount of money to tour and more importantly they lose an equally substantial amount of income from their home market while they are away. Even if you do 20 concerts and play to 20,000 people it is unlikely that they will all buy your record and 20,000 people anyway is hardly a major sale. It would be much better if more effort was directed towards obtaining TV shows where you can reach millions of people at one given time.

"Then when the record is doing well, when it is climbing the charts - then you tour."

In contrast with these theories, however, Showaddywaddy is a touring band. Gibbeson explains this as being part of the band's working career and an on-going thing, rather than touring specifically for an album.

The Showaddywaddy organisation is small, tightly run and crisply organised. The band is eight strong, then there is Gibbeson and his secretary, tour manager and personal assistant Tony Hayes, merchandising man Ronnie Smith and a five man road crew. Despite the size of the team they manage to help Showaddywaddy put on one of the most lavish touring shows around. And it is organised far better than most other bands could even dream of.

"There is no point" says Gibbeson "in having a massive great set-up when you can do the job just as well with an efficient smaller organisation. Everyone knows exactly what he's supposed to be doing and gets on with it. After all there is only a finite amount of money coming in and everyone's wages have to be paid out of that money."

Gibbeson emphasises the closeness of everyone in the team. "It's a cliché," he admits, "but it is a family. The band is totally democratic within itself and we are all attempting to ensure that they emerge from this with something to show for it."

Thus at the beginning it was decided that each member of the band should be financially secure. "We encouraged them all to buy houses which they've done and we've encouraged them to diversify into other businesses outside the music industry which they've also done," says Gibbeson.

His strategy of management is simple. He stays out of areas which do not need him. For example the question of rehearsing and routing. "They know exactly what they're doing there and don't need me to be standing around. They're professional, able and very talented". Instead Gibbeson fills the role of being the buffer between the band and the outside world in terms of the business. He ensures a regular and careful frequency of record releases and is always at pains to ensure his band is at all times visible in the UK. "This is our major market," he says, "and while we're always interested in expanding out of the UK there's no way we can neglect this country."

Expansion means Japan and the US - two lucrative areas. However Showaddywaddy has no intention of going the same way out fits as *Stade* and *T.Rex* went in their attempts to snap up the States.

"I want to see us with a hit record in America before even attempting a tour. We have no intention of gigging around on tour in the hope that we'll get us a hit."

Gibbeson feels that television is the key here and is currently investigating possibilities.

Anatomy of a band

SHOWADDYWADDY



HAYES: A smashed hotel foyer

TONY HAYES is tour manager and personal assistant to Showaddywaddy which means, in his own words: "I book all the hotels, look after travelling arrangements, security at gigs, I make sure the road crew has no problems and when we're in Europe I look after interviews with the band for television, radio and the press".

Hayes says he is on call 24 hours a day when the band is on tour, doing personal appearances or on television. "Everyone outside the business thinks my job consists of getting up at noon, ambling along to a restaurant and having a good long lunch, doing maybe an hours work later on and then partying through until the next morning".

The real thing consists of something else entirely. "Say the lads have got a tour or a tv show in Europe. That means I'm up at around 5 am to travel down from Manchester where I live to Heathrow. I allow five hours for that. I wait for the band to arrive in their own cars, check them in, check their gear and luggage in and then we fly off.

"At the other end we will be met by a representative from the record or television company - well, usually. We go to the hotel, I book everyone in, we eat and then go to the venue where I take a general check round the building, check on security, ease of access in and out, security to protect the lads and so on. We do the show and if the lads want to go out

Of course international exploitation of Showaddywaddy would have been helped in the past if other territories had done as good a job as Arista has in the UK. Gibbeson has been aware of this fact for a long time now and when the time for the contract with Arista came up for renewal earlier this year Gibbeson came up with an interesting idea.

He discussed with Arista and Charles Levison a unique idea for Arista. Instead of a worldwide Arista deal, Arista set-up deals with different record companies throughout the world, with the approval of Showaddywaddy. Thus in Germany the band are with Teldec. EMI in South Africa, Festival in Australia and so on.

America and Japan have yet to be agreed and Gibbeson will ensure that the best of the companies in these countries are set to take over.

On a long-term basis Gibbeson sees the strength of the Eastern Bloc growing in the future. Thus the band has played in East Germany and Czechoslovakia and done a television broadcast to everyone of the Soviet bloc countries. "It was a difficult decision to make because the immediate returns were minimal. But the possibilities are endless and it was good for the band - a different experience".

One of the experiences came up just before the broadcast, which was done in Bulgaria. The announcer didn't speak English and the band wasn't too hot on Bulgarian. The result was that

How the show hits the road

afterwards I take care of that. I'll generally get to bed at about 3 am". And so on.

Hayes joined the team back in September, 1974. Long before that he ran an agency in Manchester - a gig he got into when a friend came to him seeking help for a band he was in. Hayes got them working four or five nights a week and soon other bands came along asking him to do the same thing for them. In the end he was looking after 25 groups or more.

Switching to a larger agency he was booking out bands like Arrival, Sweet and Mud. He became manager of Sweet Sensation and from there moved onto Showaddywaddy.

"As far as the band is concerned my job isn't at all difficult. They're professional, hard-working and conscientious. There's no real bother with them when it comes to turning up on time or turning up at the right place - they don't let you down.

Of course the question of their practical jokes is another one altogether. One time when the band was in Sweden and they were moving from one town to the next they all managed to convince Hayes that lead singer Dave Bartram had been left behind in the previous hotel and was so annoyed that he had smashed up the foyer. Furthermore, Hayes was told, the local police were taking a great interest in the whole situation. Something told Hayes it wasn't quite right and he eventually found Bartram hiding, choking back his laughter in the promoter's hotel room at the right hotel.

Real problems arise occasionally too - like the Royal Command performance in front of the Queen Mother. "The lads were on the revolving stage," recalls Hayes, "and Harry Secombe was out front giving them the big build-up and then all of a sudden all the power for our mikes and instruments died. If it hadn't been for Paul Daniels who saw what had happened and hissed at Harry Secombe from the wings to tell him the lads would have been out there strutting away and not make a sound. I didn't know what had gone wrong so I just shouted at everyone who looked like a stage hand and we got the power back with literally three seconds to spare".

with a potential audience of 400 million the announcer counted the band in - three, two, one Showaddywaddy! - in Bulgarian. He turned expecting to see them bound triumphantly on stage and the band were in the wings looking at him in a puzzled fashion. "We got on about three seconds late," says Gibbeson, "but it was nerve wracking at the time".

It is a measure of the band's professionalism that they got it together at all. Communications with Bulgaria were so bad that most of the equipment specified was not provided until the last minute and the p.a. was a bit primitive to say the least.

At the same time, a few minutes before the band went on stage, the promoter warned them that Bulgarians aren't the most demonstrative people in the world.

Says Gibbeson: "It was a wonderful build-up. He was telling us the crowds don't usually clap, or even smile but we should know that deep inside they really would be enjoying themselves. It speaks volumes for the lads that they went on and did a great show. And the audience was all up and dancing and clapping". The whole country was still talking about Showaddywaddy a week later.

For the future Gibbeson remains confident. "We've done well and we're doing well. I see no reason for it to come to an end. The band is talented and professional. They know what they want and they know how to achieve it.

Congratulations to

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PHIL McINTYRE

On Tour

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11. HULL CITY HALL
12. BIRMINGHAM OPEN AIR
17. ALEXANDRA PALACE LONDON
18. SOUTHAMPTON GAUMONT
19. OXFORD LEW THEATRE
24. BIRMINGHAM ST GEORGES HALL
25. SCARBOROUGH FUTURIST
26. DAVENPORT THEATRE STOCKPORT

DECEMBER

1. NEWCASTLE CITY HALL
2. SHEFFIELD CITY HALL
3. LIVERPOOL EMPIRE
4. COVENTRY THEATRE
7. PRESTON THEATRE
8. DERBY CUMBLEY ROOMS
9. BRISTOL COLSTON HALL
10. BOURNMOUTH WINTER GARDENS

ERNIE BOOTH IS INNOCENT

The Boys in the Band



ALWAYS WANTED to be front man

Mister Mysterioso

DAVE BARTRAM is the band's main singer. Boyishly good-looking, an obvious heart-throb and made that bit more mysterious with his perpetually present dark glasses. Bartram was born in California of English parents and returned to the UK at the age of six months. He was a choirboy from the age of five and was in something like 20 different bands before Showaddywaddy. He admits that he never had any desire to be a drummer, bass player, rhythm guitarist or anything but the man at the front of the band.

"I started playing guitar when I was around 10 because it seemed to me even then that guitarists spent a lot of their time out front – but after a few years I realised that I'd never be as good as someone like Eric Clapton. When I joined Showaddywaddy I put down my guitar and concentrated on singing."

Between the two types of venue that Showaddywaddy play Bartram infinitely prefers the concert hall to the cabaret club. "In concerts there's more of a feeling that the audience has come to see you rather than at cabaret where they probably go along every week no matter who's on. Of course for about the first two years Showaddywaddy played almost solely on the Bailey's circuit. That was mainly financial and of course there's nothing like that sort of existence for experience. I mean the second year we were on the road we played 310 dates out of the 365 days. Now it's come down to about 180."

"While I enjoyed touring I think I probably enjoy television even more. On stage you have the whole show, the lights, the sound the atmosphere – everything to get you across. On television it's basically just you peering out from that little box. It's more of a challenge to get yourself across in that situation."

"I would love to see us do more television – perhaps a series. That would be far better for the group as a whole because it would give everyone a chance to get themselves better known. At the moment the cameras tend to concentrate on whoever's doing the singing. But a series would show people that the band is made up of very different and very interesting characters – they're all very interesting people."

One of Bartram's great ambitions is to be a film actor. "But for me the band always will come first. We've done well so far and we're going to keep on doing well. That's the most important thing."

He's got the smooth soul touch

BUDDY GASK, the other main singer in the band, has a wealth of music business experience behind him. He played in an endless list of bands, he's been a lead guitarist and a dance band bass player. In the latter role he played with an outfit that toured the Mecca dance halls filling in for the regular bands when they were on holiday, as well as doing their own gigs. They played everything from rock and roll to the Glenn Miller songbook.

"Another time he was in a band called the MVs which mainly played jazz and admits that that was really a bit beyond him. Gask tried keyboards for 18 months but never felt that that was his kind of instrument. He now feels he's found his niche in Showaddywaddy – handling songs like the band's versions of Sam Cooke numbers.

Off-stage he's a farmer up in Derbyshire. "I bought a few cows because I just thought the whole game looked interesting. I ended up with 84 of them, although I recently sold off 20 head. It's quite a job because, for a start I've spent thousands putting up the buildings for them to shelter in during the winter. I've worked here, fencing off fields and all that sort of thing. I've also bought myself three tractors and two trailers.

"Since I've started doing this I've begun to enjoy the band a lot more. It's such a great difference between the two ways of life. Come to that I think this is why the band has stayed together with its original members for so long. We all have different interests off the road which helps us to get right away from the music business. Besides if you were working in a factory during the week you wouldn't bring your lathe home at the weekend, would you?"

Gask counts himself as one of the extremists in the band. "I've always got to speak my mind and I don't care who's listening. It's the only way you're going to get anything sorted out – by getting things out in the open.

"But I'm quite a cautious person as well. For example we'd all love to break into America but



A FARMER in his spare time

there's no way we're going to make the same mistakes as the other bands. They've slogged around there, got nowhere, come back to England and found everyone's forgotten them over here. If we're going to do it over there we'll do it with a hit record first, then maybe some television and then we'll start talking about a tour."

The cool, introverted Teddy Boy



PIANO LESSONS clashed with cowboys

LEAD GUITARIST Russ Field is a deceptive figure. Big and tall, he comes across as the archetypal Teddy Boy around whom one would steer a wide course in the local pub. But, by his own admission, he's probably one of the most introverted members of the band and has a cool command of words. He is a person of contrast – a lifelong music lover who

didn't keep up his piano lessons as a child because they clashed with the cowboy programmes on television every Saturday. He spent his late teens and early 20s forming bands and taking a degree in mechanical engineering at Loughborough University.

"I took up guitar at secondary school. The Shadows were in vogue at the time" he explains. "I taught myself to play guitar and the first band I was in was called the Rivals. I helped form the Golden Hammers when I was at Loughborough and, as you know, that was one of the two bands that came together to form Showaddywaddy."

"I've played most types of music over the years – R&B, blues, jazz and all that but – with my chief interest musically is rock and roll."

Field is a motor racing fan – fortunately living within a standing start of the famous Midlands race circuit, Donington Park – although he doesn't race his Ferrari. He collects guitars and enjoys model making. In the past to fill in time between forming bands and going to University he spent time tax-driving, building and grave digging.

Field is quietly satisfied with the progress and current stature of Showaddywaddy and maintains what might be described as an active lack of interest in music paper criticisms of his band. "In general the national press has been exceptionally good to us" he reasons "and if you compare their circulation with, say, *Melody Maker* there's just no contest. What those people say about us simply doesn't matter – not when you look at other sections of the press and at our record sales and the number of fans who come to see us."

SHOWADDYWADDY

BRM'S GREATEST HITS

AL JAMES



RUSS
FIELD



BUDDY GASK



ROMEO CHALLENGER



DAVE BARTRAM



ROD DEAS



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Played 'Apache' better than his tutor



NOEL REDDING was an early hero

LIKE MOST bass guitarists Rod Deas started off on lead guitar. He was just into his teens when he picked up his first guitar and headed for his first lessons. "I only had a couple because it turned out that the guy who was supposed to be teaching me couldn't play 'Apache' as well as I could."

The Boys in the Band

He formed a band at school and they gave concerts during the lunch breaks. After school he went to Scotland for a while, returned to Loughborough and met up with Russ Field. They joined a band together and Field persuaded Deas to switch to bass. "It didn't take much persuading because that was around the time Jimi Hendrix was breaking through and I really had a lot of time for his bass player, Noel Redding."

In his own time Deas enjoys sports of almost every kind. He gets pleasure from walking his dogs and over the last year he's devoted most of his spare time to renovating an old cottage. Horse-riding was a great love but he sold his two horses some months back and hasn't got back into it again. But he's promised himself he will. Deas says the band is highly self-critical. "You should be in our dressing room sometimes after gigs. It can be murder. But it's essential. You see in this business no-one outside of the band will really tell you what they thought of the show. They won't explain it properly. So we rely on ourselves - and the road crew. There have been times when the band wanted to drop certain numbers and the crew told us we were mad because the songs sounded good. So they stayed in."

Deas describes himself as something of a country rock fan, citing among his favourites the Eagles and Dr Hook.

As for the future of his own band Deas would like to see it having more success outside of Europe, particularly in the States and Japan. "We don't profess to be musical innovators but we do like to see people enjoying themselves. We've played enough different countries to know that the rest of the world could enjoy us as well, given a chance. We are all about entertainment really."

Perfectionist who drives from the back



HE FAVOURS the 60s more for music

ROMEO CHALLENGER is the band's main drummer. He's a good drummer by any standard, as evinced by his solo during the stage show which is crisp, technically good and even humorous - no mean feat in itself.

"Originally I wanted to be a guitarist," says Challenger. "But I just couldn't play it so I took up the next best thing and what I thought was the easiest thing - playing drums. I soon found out that to try and play well takes far more dedication than I ever thought it would. I started playing when I was 13 and I took a lot of lessons which have been very useful. The first real band I was in was called Black Widow. We spent a lot of time in London, we were based down there, and when I came back to Leicester after that band folded up I saw an advert for a drummer in the local evening paper. I went along, had a chat and ended up joining them. That was 'Choice'."

Challenger is a rehearsal freak. "That's definitely my thing, not only with the band but on my own as well. If you want to be good you have to practice three or four hours a day."

Like most of the band Challenger has a wide taste in music. He boasts of his complete collection of Led Zeppelin albums and also mentions Herbie Mann and, among the newer bands, the Specials. "I like the Specials probably because the ska era was really my era. I'm not old enough to have been a real Teddy Boy and although I like the music there's something about the music you were into in your early teens that makes it a bit more special. I enjoy seeing that music come back but whether it will last I don't really know. I'm not knocking it because I love it but fashion seems to have become stronger in music these days."

"Showaddywaddy seems to remain constantly successful for which I'm grateful but I think we could well get a bit more adventurous. Nothing too way out - let's say just one step beyond."

Another Shadows man

GUITARIST TREVOR Oakes was inspired to take up music by the Shadows. When he was 15 he picked up a guitar for the first time and taught himself how to play. He joined a band in his home town of Leicester and concentrated for the next couple of years perfecting the repertoires of the Shadows and the Ventures. It was purely instrumental band playing all other people's numbers.

Then came Choice - an entirely different proposition. "It was great fun. We did a lot of our own numbers and although we were a rock band and fairly commercial we tended a bit towards the heavier end. The other band that formed Showaddywaddy, the Golden Hammers, were out and out rock and roll."

Oakes maintains a wide taste in music citing his favourite bands as, first and foremost, the Hollies and the Who, closely followed by Led Zeppelin.

Given that it's not surprising that he is perhaps the most thoughtful of the band concerning the direction musically which they could take in future. "It's a difficult problem," he comments carefully. "We would like to do more complicated things but the simpler numbers are the ones that sell the best. We've got to remember all that time that we're here to sell records, to put out music that the public likes."

Oakes is a perfectionist. He enjoys recording when everything goes well and is proud of the fact that the band writes many of its own numbers and produces itself as well. "I think we've come along very well over the years and in fact we're getting better with each album we put out. I don't really care about the music press and what it says about us. As long as they're saying something that's all that counts."



THE SIMPLE numbers sell

Anatomy of a band

SHOWADDYWADDY

Pragmatic bassman Al James



LOVES PLAYING live

BASS GUITARIST Al James is practical, pragmatic and straightforward. He began to play guitar at school and moved over to bass later on for the simplest of reasons. "If you get a job where they want you to play a guitar you play guitar. If they want you to play bass you play bass".

He admits he was very backward musically at school but began to enjoy it much more when he left school. James joined Choice and was in that band for about eight years. "We had one record released and that was back in 1968 - it was one of the six British cover versions of Simon and Garfunkel's 'Cecilia'. It did quite well in Germany and we did a television show over there on the strength of it. But in this country it didn't do a thing. The BBC ignored all the cover versions and waited for the original to come out - and I don't think that did much either. I still think it was a good song though".

James happily enjoys all aspects of Showaddywaddy - touring, rehearsing and recording. "I love playing live but the travelling gets you down a bit - that's the hardest part of it - but the rewards are nice and it's really the only job I know how to do."

"With the recording we have it all worked out nicely now. We usually record down in Rockfield and there are facilities there for, say, half the band to be rehearsing while the other half is putting its tracks down. We try to be as tight as possible because, at £60 or £80 an hour it can mount up."

"We have our moments though - like when we went to the Chateau outside Paris and recorded 'Sweet Little Rock'n' Roller' and just one other track. We took so long and had so many people along it must have cost us ten grand."

The Boys in the Band

The Dancin' Duke

MALCOLM ALLURED, alias The Duke, one of the band's drummers, occasional back-up singer and premier dancer. He also has the on-stage persona of a trouble-maker. He's the one who feigns punches and kicks at the rest of the back during their choreographed set-pieces.

Off-stage Allured enjoys converting old properties. He also owns four horses and rides with the prestigious Quorn Hunt in Leicestershire. Aside from that he shares a music shop business with singer Buddy Gask, owns a pub and runs a small building company. "I don't have any spare time," says Allured, "which is just as well because I don't know how to relax. I'll probably just drop down dead one of these days".

Allured is tough, eager and aggressive to get the most out of his life. "I always enjoy myself," he announces, "no matter what I'm doing".

He had his first drum kit when he was ten, an Eric Delaney plastic snare, as he recalls. At the age of 14 he went to a dance hall in Leicester called the Trocadero - immortalised in song on the band's third album of the same name - and saw his first live group. "After that," he recalls, "I knew I just had to play drums". Allured spent some time in the Merchant Navy where he met up with a drummer who taught him some tricks of the trade. Back in the middle-Sixties he teamed up with singer Buddy Gask in a band which toured Europe playing the nightclubs and American bases. "We used to play four three-quarter hour sets a night at the camps



RIDES WITH the Quorn Hunt

and then do an extra set in the officers' mess for a free T-bone steak".

Allured later helped form the Golden Hammer and from there Showaddywaddy developed. "I love rock and roll, it's my job and it's what I do best. I think about all those bands that have come and gone over the last seven years and I'm just pleased that we're still here and still doing well. But then I think now there will always be a Showaddywaddy. It will be a bit like the Drifters. The people may change eventually but I think the band will always be there".

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DYNASTY (14)
- 20 (15) GET UP & BOOGIE
THE MIGHTY BROTHERS (13)
- 21 (19) RISE
HEPTA (13)
- 22 (22) DO YOU LOVE WHAT YOU FEEL
MUSJIS (4)
- 23 (70) MY FEET KEEP DANCING
CHIC (2)
- 24 (20) CORDON BLEU
STY HOPPER (1)
- 25 () CAN'T LET GO
LITTLE WINE (1)
- 26 (24) SEND ONE TO YOUR LOVE
MAGNUM, T.M.G. 11 (148) (BL/DW)
- 27 (28) READY FOR THE 80'S
VILLAGE PEOPLE (13)
- 28 (27) DANCIN' LOVE AFFAIR
WAYNE HENDERSON (4)
- 29 () CHRISTMAS RAPPIN'
KURTIS BLOWN (1)
- 30 (28) SWEET TALK
MERCURY BROS 7 (12) (117)
- 31 (57) DANCE TO THE MUSIC
SUN STONES (13)
- 32 (23) BOOGIE ON DOWNTOWN
HUDSON PEOPLE (5)
- 33 (26) IT'S MY HOUSE
STY (1)
- 34 (38) SPRING HIGH
ROCKY LOMS (5)
- 35 (35) ROCK IT
UNION (1)
- 36 (36) (NOT JUST) KNEE DEEP
FUNKY BROTHERS (12)
- 37 (25) GIMME GIMME GIMME
ABBA (8)

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- 56 () WITH YOU I'M BORN AGAIN
BILLY PEARSON (1)
- 57 (32) FEELS LIKE THE FIRST TIME
MALLIE & SHAMIC (4)
- 58 (48) PUT YOUR FEET TO THE BEAT
RITCHIE FAMILY (7)
- 59 (50) LADY'S DELIGHT
MERCURY IMPORT DK 17
- 60 (41) OK FRED
EMERALD DUNKLEY (12)
- 61 (47) HIGH STEPPIN' HIP DRESSIN' FELLA
UNIVERSAL GOLD IMPORT (28) 4:10 (104)
- 62 (54) DAIN' THE DOG
CREME D'COCO (17)
- 63 (33) YOU CAN DO IT
AL HIBBARD (28)
- 64 () SPECIAL LADY
MAGNUM (1)
- 65 (75) CAN'T STOP DANCING
SUN VESTERS (1)
- 66 () RAP-O CLAP-O
JOE BATAAN (1)
- 67 (69) COME TO ME
FRANCE JOU (2)
- 68 (58) GREEN ONIONS
MUSJIS (9)
- 69 () DON'T STOP THE FEELING
MAGNUM (1)
- 70 (62) CAN'T LIVE WITHOUT YOUR LOVE
TAMMO JONES (18)
- 71 (52) HOW HIGH
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- 72 () YOU CAN GET OVER
STEPHANIE WILKS (1)
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- 21 15 SURVIVAL Bob Marley & The Wailers MCA
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- 25 29 BOOY Teddy Pendergast WEA Int
- 26 22 WINNER TAKES ALL Ivory Brothers Atlantic
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- 28 29 GOLDEN GREATS Gladys Knight & The Pips Buddah
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Imports

- 1 8 BRASS CONSTRUCTION 2 Discos Construction United Artists
- 2 1 LIGHT AS A FEATHER Amythys Milestone
- 3 10 THE DANCE OF LIFE Various Warner Bros
- 4 5 PEACAZ Patricia Rushon Atlantic
- 5 13 A TOUCH OF LOVE Slave MCA
- 6 7 THE MUSIC BAND 2 War MCA
- 7 13 STERILAM Rufus & Chaka Khan Epic
- 8 1 MASTER OF THE GAME George Duke Epic
- 9 1 ONE WAY One Way w/ Al Hubbard Elektra
- 10 11 BRENDA AND THE BUNCH Brenda and the Bunch Arista/GRP
- 11 12 DAYS LIKE THESE Day Hudson
- 12 1 LIVE AND UNCONSCIOUS Mike Jackson Spring
- 13 4 LOWELL Lowell AVI
- 14 1 WHEN I FIND YOU LOVE Jean Cam Pht Int
- 15 1 COME INTO OUR WORLD ARC Columbia
- 16 1 ONE ON ONE Bob James & Earl Klugh Tappan Zee
- 17 18 THE BEAT Tom Scott US Columbia
- 18 10 ON SHINING Prestige
- 19 14 AND 125TH STREET, NYC Donald Byrd Milestone
- 20 28 WELCOME TO MY FANTASY Eugene Record Warner Bros
- 21 15 THE HAWK Dave Valentin Arista/GRP
- 22 25 FREELUP Rick James US Columbia
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- 24 25 FREELUP Rick James Epic
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12" 5

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- 8 9 IT'S A DISCO NIGHT (ROCK DONT STOP) The Brothers EPIC
- 9 27 WE GOT THE FUNK Sugarhill
- 10 7 THE RIVER DRIVE Jupiter Beyond
- 11 2 DONDUBHIT! Owl & The Gang Motown
- 12 - IT'S MY HOUSE Diana Ross MCA
- 13 3 CORDON BLEU Slick Hooper Juffy
- 14 10 DO YOU LOVE WHAT YOU FEEL Juffy MCA
- 15 12 DON'T WANT TO BE A FREAK Dynasty Soler
- 16 15 IF I LOVE YOU'RE AFTER Rose Royce Whitefield
- 17 11 GET UP AND BOOGIE Frankie James Warner Bros
- 18 16 IN THE NAME OF LOVE Dan-I Island
- 19 20 SPACER Sheila B Devotion Carere
- 20 16 IN THE NAME OF LOVE Dan-I Polydor
- 21 16 WALK ON DOWNTOWN Hudson People Virgin
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- 24 22 READY FOR THE BOB Village People Mercury
- 25 23 SPRING HOLE Ramsey Lewis CBS
- 26 - CHRISTMAS RAPPIN' Kurba Blow MCA
- 27 - RISE Herb Alpert A&M
- 28 - DANCE TO THE MUSIC Sly Stone Epic
- 29 24 RATION HART Alpert A&M Import
- 30 - CISELING HOT Chuck Casale Arista Import

Disco Dealer

YOU READ about it here first: Following its deal with the American Source label, and a disco chart entry with Lee Moore's 'Reachin' Out (For Your Love)', EMI LRD has scheduled for release soon after Christmas. Titled 'Get To The Source' (12-SRC 101), the 12-inch EP will, as predicted in this column a couple of months ago, feature both the Source tracks which found big import action here earlier this year - Chuck Brown & The Soul Searchers' 'Bustin' Loose' (an American R&B No. 1), and the Flakes' 'Miss Fine Lover'. Also to be included are 'Solar Funk' by Travis Biggs, the title cut from his Source album which again scored well on import, and the lesser-known 'Bustle' by Opus 7. The release could well meet with stronger success than CBS' similar 'Turn On The Tap' 12-inch Tappan Zee sampler, since in this case the tracks are otherwise unavailable in Britain, rather than being excerpted from albums.

THE OTHER recent Disco Dealer prediction was for UK 12-inch release of 'Jazz Carnival' by Azymuth. This 9.29 jazz-funk track by a hitherto little-known Brazilian outfit has kept their eponymous US Milestone album at the top of the RB import chart for some weeks now. RCA has plans for UK release of this package, but it will be preceded by 'Jazz Carnival' on 12-inch - to the delight, I imagine, of hundreds of DJ's who have been unable to obtain or afford the imported album.

OTHER 12-inch product from the RCA group includes releases from Stephanie Mills, Cory Daye (both just out), Lord Nelson, Kinsman Dazz, and Sonny Rollins. The latter artist has the Milestone label's other current best-seller import album with 'Don't Ask', and like the Azymuth release, the 12-inch cut will be extracted for the UK market only. The title is 'Harlem Boys', and the release date is Dec. 14th.

ROY AYERS' album 'No Stranger To Love', just out in the States and an immediate entry into RB's import chart last week, has also been rush-released here by Polydor, in an obvious attempt to stop the import from creaming off its customary percentage of the potential sales. Initial copies seem to be stickered American pressings, which probably caused some problems where they were rack'd alongside UN-stickered imports! I imagine many dealers have had to reduce the price on the latter, and consequently lost out somewhat on the deal - but then, wouldn't we have all done the same in Polydor's place? An American single of 'Don't Stop The Feeling', excerpted from the album, is also doing reasonable import busi-

ness, but the premium item amongst DJ's is the 12-inch version of this cut, which is not available commercially in the States, but only as a DJ promo. There are a few in this country, but obviously they're not to be found easily, so anybody considering a trek around the import dealers would certainly be wasting his time. Another reason why, Azymuth-style, the 'No Stranger to Love' album is going to be a very healthy seller - for this track if not other.

THE Theo Loyla UK DJ-compiled 'Best Of Roy Ayers' set, incidentally, has now been held back by Polydor to give the new album free sales rein. It can probably be expected early next year, and will certainly be eagerly awaited (especially by those who helped compile it) even if it does wipe out the sales of most of his earlier catalogue!

ANOTHER album track which, to quote one import specialist dealer 'is going to be the next disco monster', comes from the new War album on American MCA 'The Music Band 2', mentioned last week in this column.

BARRY LAZELL

This is a new, long version of the band's erstwhile American chart-topper 'Bang The World Is A Ghetto', revamped bang up-to-date and replete with strong solos by individual War players. In the current strong UK jazz-funk climate, this should indeed become a club giant in short order, with subsequent strong sales for MCA. Another UK-only 12-inch a possibility there, perhaps? This column will watch for the early 1980 release schedules with confidence.

Christmas with

RECORD BUSINESS

There will be no Record Business published on Monday December 31st. The paper will appear as normal on December 24th and January 7th, 1980.

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