

# MUSIC WEEK



Europe's Leading Music Businesspaper

A Morgan-Grampian Publication

DECEMBER 10, 1977

65p

## COMMENT

### So who are the guilty parties?

SO WHAT'S New? Certainly not Monday's soporific lead story in the *Daily Express* that the charts are being hyped. As a piece of investigative journalism, it was enough to make the Crusader hang up his sword in embarrassment.

Once again, Fleet Street has decided that the time is right to use a big stick against the unprincipled record industry for allegedly fiddling the charts. But what evidence did the *Express* produce to support its claim? Well, there was dear Jonathan King, always good for a quote, when asked to don his industry Arnold Spokesman mantle, prattling on that the chart has been "totally inaccurate over the past 12 to 18 months." A likely story and a generalisation hardly worthy of the man. Then there was a record shop in the West Midlands claiming that the trend for chart hyping had recently gone "absolutely beserk". There were a few other quotes on similar lines and a reference to a mysterious marketing agency in South West London, which appears to have on its books 400 housewives ready at the drop of a fiver to rush off and buy records into the Top 50.

It was all pretty insubstantial stuff. If the *Daily Express* (like the *Daily Mail* before it) felt that it had a story worthy of the front-page lead, then it was presumably confident that the information upon which it was based was accurate. Why then did it not expose the guilty companies and identify the records which have made the charts due to some fraudulent and underhand behaviour? It would have been doing the industry a favour and might have helped to clear the atmosphere of suspicion which for too long has hung over the industry's charts.

The answer may be found in a second story which appeared on Page 9, in which by sheer coincidence it is mentioned that there is a new book published entitled *The Pop Industry Inside Out*. Here it transpires there is a sensational revelation by two industry figures of their attempts to buy records into the charts. There is only one thing wrong with that. It happened during the Sixties.

In the end, the author of the story and the author of the book had to own up. They could not, they say, produce solid evidence of a record being hyped in 1977. Never mind, there was solid evidence of a book being hyped in 1977. But all those hip housewives will be very disappointed to hear that their efforts have been in vain, or alternatively delighted that their clandestine activities are sufficiently well concealed to defeat the investigations of two intrepid journalists.

## Indies gain in singles upsurge

by ADAM WHITE  
THE YEAR-END singles boom is making life hot for Britain's independent record labels — in the sense that many are currently enjoying their biggest hits to date, or biggest hits for some considerable while. Among them are Magnet, Creole, Transatlantic/Logo, Stiff, Beserkley and DJM.

Meanwhile, EMI and CBS are turning in dramatic December business, too. The former, which has been under heavy attack from its competitors for much of this year,

has regained momentum in the 45s market with sales of over one million for Wings and Queen — a one-two punch that swiftly follows up major hits by the Tom Robinson Band and La Belle Epoque.

Mull Of Kintyre has been selling at a phenomenal rate — one day last week, EMI received orders for over 100,000 copies — and its total to date is 700,000-plus; it is Wings' first chart-topper. We Are The Champions, Queen's biggest hit for almost exactly one year, has passed the 450,000 mark.

CBS claims one-quarter of the Top 50 this week with singles by Abba, the Barron Knights, Santana, the Jacksons, Dorothy Moore, Paul Simon, Billy Paul, Deniece Williams, Boz Scaggs and, via company-owned GTO, Donna Summer, the Dooleys, Noosha Fox and the Munich Machine.

Apart from being Transatlantic's biggest single in its 16-year history, the Brighouse & Rastrick Band's Floral Dance is the firm's first chart entry for almost eight years. This comes within months of its takeover by Geoff Hannington and Olav Wyper's Logo Records. The record is selling in the region of 20,000 copies a day, demand which may force Transatlantic to seek overseas pressing facilities.

The Darts' Daddy Cool is the first Magnet single to reach the top ten since Silver Convention's Get Up And Boogie in the spring of 1976, though the company has registered solidly in the Top 50 since then.

Two newer 'contenders' are enjoying their best-selling singles to

## K-Tel tops with trim LP release schedule

TV ALBUM merchandiser K-Tel has achieved its busiest Christmas for years by cutting the number of releases and promoting them to the hilt.

The company has hit the number one album spot this week with *Disco Fever* — it has sold more than £1 million worth of retail product to qualify for a platinum disc — and has 30 Greatest by Gladys Knight & The Pips at number four, its Feelings compilation at eight, *Soul City* at 45 and *John Hanson* at 56.

Commenting on the company's

## State to probe discounts

by TERRI ANDERSON  
DISCOUNTING, THE independent record dealer's main cause for concern, is to be the subject of a report by the Monopolies and Mergers Commission. The Music Trades' Association has been asked to provide information and make recommendations to the Commission on all aspects of the practice of discounting — both by manufacturer to retailer and by retailer to customer.

MTA secretary Arthur Spencer-Bolland said that he intended to put

the matter to the next MTA council meeting on January 18. The government searchlight has been turned onto this subject at the request of the Minister of State for Prices and Consumer Protection and the Commission's report, when it appears at some unspecified future date, will deal with the whole of the retail trade.

The MTA's submission will probably be worked on by a committee set up for the purpose, comprising members who are both pro and anti retail discounting, although opinion about manufacturer's discounts are likely to fall into two camps, Spencer-Bolland commented, according to whether dealers are or are not receiving such discounts.

MTA members have been asked to make their own views known to the secretary on the topics as outlined in the Commission's request for information about "the acquisition by, or the supply to, some retailers of goods at prices less than those charged to other retailers by the same supplier... or on terms which involve the provision of any special benefit in money or money's-worth by the supplier to those retailers in connection with the supply of the goods..."



POLYDOR UK's managing directors old and new toast their respective appointments — incoming is Tony Morris, formerly head of Phonogram UK, outgoing to become vice president of Polydor International with special a&r responsibilities is Freddie Haayen. Pictured here, from left, are Polygram chairman Steve Gottlieb, Haayen, Polydor International president Dr. Werner Vogelsang, Morris and Polydor UK deputy managing director, Tom Parkinson.

## Virgin one-stop for Derek and Clive LP

by JOHN HAYWARD  
VIRGIN RECORDS is to set up its own one-stop operation to handle the "adults only" Derek and Clive Come Again album, following a CBS decision not to continue distributing it past Friday (December 9).

The LP, recorded by Peter Cook and Dudley Moore and carrying two notices warning against sales to people under 18 and its four-letter-word content, will be distributed by Scotia, Lightning, Lugton's and Relay, in addition to the Virgin retail shops, which will provide a service to dealers who call personally.

"This service has been set up

solely for Derek and Clive," said a Virgin spokesman. "Those dealers who are unable to obtain supplies from the wholesalers we have mentioned can buy them at one-stop rates from our retail shops."

The move came after CBS refused to distribute the LP after handling it on a purely distribution basis for Virgin since last Monday. The decision was made at managing director level.

According to Virgin, stocks had been pressed up secretly at various plants around the country and handed over to CBS for distribution, but the major held on to the albums

TO PAGE 4

## Contents

Anchor three years later 20. Irish news 12. Scottish retailing news 14. Talent: McLean back in prime time 16. European news & charts 18. Audio 25 & 36. US radio — never better 38. Landlines 40. Discos: DJ '77 winner 44. Disco chart 46. Singles releases 49. Campaigns 51.

CHARTS: Top 50 57. Top albums 55. Pull-out charts: 27/30. Poster: centre.

# NEWS

## Island re-structures, appoints a&r chief

BOTH THE creative and administrative departments of Island Records are re-structured under sweeping changes announced last week by the company.

Managing director Tim Clark has made two new appointments, both effective from January 1, in which Martin Humphrey becomes the company's head of a&r as well as a director of Island Records. For the past three years, Humphrey had been managing director of the company's publishing arm, Island Music. The new m.d. will be named next week.

The other new appointment goes to Tony Pye, who joins Island as group financial director. He will be responsible for the financial affairs of Island's publishing, studio and record interests in the UK. He was previously with United Artists Records.

The appointments are a key element in the re-structuring of Island, a process which has taken 12 months. During that period Billy

Walker has become marketing manager and Rob Partridge has joined the company as press officer.

Dave Domleo, who had been a director of Island Records since July is now appointed general manager of the company.

Meanwhile, Steve Lillywhite has joined Island's a&r team as house producer. The former Island Records studio engineer will also be free to produce outside artists and Richard Griffiths, new head of creative services, will manage him on Island's behalf.

Lillywhite recently co-produced the new Ultravox album Ha! Ha! Ha! and the Robin Tyner and the Hot Rods single 'Til The Night Is Gone (Let's Rock). He also assisted producer Ed Hollis on the last Eddie and the Hot Rods album Life On The Line.

LETTERS  
pp. 6 & 10

## P&D deal for Grove reggae product set

BRITISH-BASED reggae label Grove Records has signed a long-term pressing and distribution deal with Island Records.

The first albums released under the new agreement are Deliver Me From My Enemies (GMLP 001) by Yabby You and Blazing Horns (GMLP 002) by Tommy McCook and Bobby Ellis. Both are available from Island from the end of this week, and will sell at Island's normal retail price of £3.50.

Grove, headed by Michael Campbell, has a strong roster of Jamaican artists including Yabby You, McCook and Ellis, Carl Malcolm and Al Brown. In addition it has King Sounds and Brimstone, both of whom record in the UK.

Up-coming releases include an album and single from Wayne Wade and a single called Rock 'n Roll Lullabye by King Sounds, all of which are scheduled for the new year. Grove operates from 76, Adelaide Road, London W 13.

## Five labels make December debuts

LATEST CONTENTERS in the new label stakes number five, operating from headquarters in London, Birmingham and Coventry. Meanwhile, Nems has signed a licensing deal with the Vortex label.

● Breaker Records of 69 South Road, Erdington (021-373 3517) debuts with a picture-sleeved 45 entitled Punker b/w What A Sucker by Le Ritz (BS 2001). Distribution is via the usual one-stops.

● Lout Records weighs in with a band from London's East End, Headache, and a 45 tagged I Can't Stand Still (LOUT 001). Label is distributed by tv album specialists Relay Records of 9 Cherrington Road, London W.7 (01-579 6125). More punk and rock signings are expected in the New Year.

● Old Knew Wave Records of 54 Eversholt Street, London N.W.1 (c/o The Victory Cafe) bows in with Keith Armstrong's Amazing Grace b/w Space Boogie, due for release soon.

● Zama Records of 49 Christie

Court, Halifax Close, Allesley, Coventry (0203 343609) enters the market with the first disc from local band, the Flies. This is a five-track EP, Bunch Of Five (ZAI0EP), and the initial pressing of 2,000 will be available through Lightning, Virgin and Rough Trade with a 99p RRP. The label has been formed by Chris King and Anthony King, managers of the Flies, as an outlet for the band, which has recently appeared with the Buzzcocks.

● Stairway Records of 9 Victoria House, South Lambeth Road, London S.W.8 (01-735 6032) has been set up by independent producer Jon Samuel; the operation embraces a publishing arm, Samsong Music. Already signed to the label are Gus Yeadon, (formerly with the Love Affair, Zebra, Elastic Band and Hungry Horse), vocalist Beverley Saint-Claire and songwriter Dave Weaver. Director Samuel plans to sign three more acts and then cut singles and follow-up product for all six, before making a UK distribution deal with a major.

● First product under the new licensing deal between Nigel Thomas' Vortex label and Nems is being rush-released. This is an album recorded at prime London punk venue, the Vortex, and features tracks by the Waps, Mean Street, Meo, Bernie Torme, Art Attacks, Suspects and Maniacs. Title is Live At The Vortex (NEL 6013).

## Double M—Glitter case is settled

THREATENED HIGH Court action over the promotion of last Saturday's (3) Gary Glitter concert at London's Rainbow theatre was forestalled by Double M Concerts Ltd when it produced proof that it had a valid contract with the theatre to stage the show.

Following the issue of a writ against Double M for non-payment of certain fees due to Glitter from some of the current series of 50 appearances (*Music Week*, December 3), Double M applied for an injunction against Glitter's management RAM and MAM Agency, which had made statements indicating that they would take over responsibility for the Rainbow concert.

This application was not pursued in court because Double M was able to prove its legal right to promote the concert. It also paid Glitter his fee for the concert in advance. The writ for non-payment stands, but Double M has stated that the sums involved were relatively small, and they too have now been paid.

## Radio, press for Diamond

CBS IS mounting a major campaign for the new Neil Diamond album, I'm Glad You're Here With Me Tonight (CBS 86044), released this week. The LP is the first studio session Diamond has released for nearly two years; his live 2LP set, Love At The Greek, was a chart hit earlier this summer. The new album features his current single, Desiree.

Included in the marketing campaign are posters on London Underground and British Rail stations. There will also be window displays throughout the country, and radio spots on all the major stations including Capitol, Piccadilly, BRMB and Clyde. In addition there is to be a national press campaign in the *Daily Mail*, *Sun* and *Daily Mirror*.

# SIX TO TAKE STOCK OF FOR CHRISTMAS



**EMOTIONS**

'I Don't Wanna Lose Your Love'

CBS 5819

**BOZ SCAGGS**

'Hollywood'

CBS 5836

**NEIL DIAMOND**

'Desiree'

CBS 5869

**POCKETS**

'Come Go With Me'

CBS 5780

**DEAD END KIDS**

'All My Love Always'

CBS 5826

**ANDY WILLIAMS**

'Sad'

CBS 5867

**DON'T WAIT DO IT NOW!**

## YESTERDAYS

10 YEARS AGO

5 YEARS AGO

(December 13, 1967)

FORMER M.D. Geoffrey Bridge and Norrie Paramor, international a&r and publishing manager, both announce their resignations from EMI Records ..... Polydor rush-releasing a History Of Otis Redding album following singer's death in plane crash ..... Beatles Apple company signs first group, Grapefruit ..... Polydor appoints Giorgio Gomelsky's Paragon firm to handle company publicity ..... Sweden's Europa Productions launches Olga label here under management of Phil Carson ..... Orlake pressing firm celebrates fourth birthday ..... first locally manufactured 4-track cartridges due in February from King Stereo, duplicated by Reditune at Orpington plant ..... Transatlantic sets first sales meeting for January ..... Decca advertisement features cable from London Records advising 470,000 sales for Stones' Satanic Majesties LP.

(December 9, 1972)

STAFF RESTRUCTURE at EMI sees appointment of Roy Featherstone as director of repertoire, Alan Kaupé as general manager promotion division, and Vic Lanza heading a new middle-market division — introduction of EMI label and two sales forces also disclosed by m.d. Gerry Oord ..... Colin Hadley, director of sales, leaves Pye ..... Pye refused temporary court injunction to prevent Phonogram release of Status Quo's Pile Driver album ..... Les Tomlin leaves Pye to join Phonogram as London area manager ..... late release of singles by Polydor results in Who's Relay being officially scheduled for December 25 ..... Little Drummer Boy by Royal Scots Dragoon Guards on RCA shaping up as a big season hit ..... Specialty refused injunction against K-tel following copyright dispute over use of tracks on 25 Rockin' And Rollin' Greats tv compilation album.

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

## Green light for trade after Pistols verdict?

FOLLOWING VIRGIN'S successful court case in Nottingham, it looks as if dealers have been given the green light to display Sex Pistols album promotional material without fear of police action.

This week, company chief Richard Branson revealed that a total of seven Virgin record shop managers had been cautioned and reported under three obscene advertising acts prior to the Nottingham court case, in which Virgin store manager Chris Seales was acquitted.

Since then, similar charges have been dropped against Branson

himself, and no further action has been taken against the other shop managers.

Said Branson: "I know of two or three other independent stores which were visited by police over the Sex Pistols window displays before the case, but none has been charged and police harassment appears to have stopped."

"If the case had gone against us, I think the other managers and myself would have been before the courts too. Now that the Nottingham store has been exonerated, a lot of record shops have asked us to get displays up in their windows."

## Revivals continue as trend sets chart pace

NEW LIFE for old songs has been a key chart trend for much of this year's second half — some 20 revivals have figured in the Top 50 over the past couple of months — and it shows no sign of abating.

Now medleys are finding favour with recording acts, and current singles by Silver Convention (Magnet), DBM (Atlantic) and Cafe Creme (Harvest) feature clusters of Beatles songs. Tommi does the same for the Rolling Stones on Disco Satisfaction (Private Stock), and Long Tall Ernie & The Shakers tackle a number of vintage rock & roll tunes on Do You Remember? (Polydor).

The concept is often catchy and commercial, though it poses headaches over publishing royalty splits when the titles are composed by different writers.

The technique was employed to top ten effect last year by the Ritchie Family and their Best Disco In Town (Polydor), and with top 30 results this year by Shalamar with Uptown Festival (RCA). They featured medleys of disco and Motown songs.

More conventional updates popular at present include Billy Paul's Only The Strong Survive (PIR), Julie Covington's Only Women Bleed (Virgin), Santa Esmeralda's Don't Let Me Be Misunderstood (Philips), Ruby Winters' I Will (Creole), Showaddywaddy's Dancin' Party

(Arista), the Darts' Daddy Cool (Magnet), Santana's She's Not There (CBS) and Smokie's Needles And Pins (Rak). These revive songs originally made famous by Jerry Butler, Alice Cooper, the Animals and Nina Simone, Vic Dana, Chubby Checker, the Rays and Little Richard, the Zombies and the Searchers respectively.

Among the latest interpretations of familiar material are Elvis Presley's My Way (RCA), Elkie Brooks' Do Right Woman (A&M), the Banned's Little Girl (Harvest), Steve Hillage's Not Fade Away (Virgin) and the Four Tops' For Your Love (ABC).

Other artists who have enjoyed chart entries this autumn and winter with numbers from seasons past include La Belle Epoque, Elkie Brooks, Ram Jam, Steve Gibbons, Nazareth, Candi Staton, Mary Mason and Rita Coolidge.

Reaching back even further, of course, is the Brighthouse & Rastrick Band (Transatlantic) with their workout of that old English favourite, Floral Dance.

### Pickwick phone

PICKWICK INTERNATIONAL has a new telephone number, although its address remains the same. The budget record company can now be contacted at 01-200 7000.

## Children's product in Yule line-up

ALBUMS AIMED at the children's market are being released by major companies in time for Christmas. Among the product line-up are five albums from Phonogram featuring the late Enid Blyton's stories, a Precision Tapes series of fairy tales, and Polydor's Captain Beaky LP which ties in with the publication of a book and music folio by Chappell.

Phonogram's Enid Blyton titles include The Famous Five (EBLP 001), The Secret Seven (002), Noddy (003), The St Clare's Series (008) and The Naughtiest Girl Series (012). The five albums, retailing at £1.75 each, have previously been available as part of a cassette series of dramatised Blyton stories. Each LP lasts about an hour and Phonogram is supporting the release with 5,000 promotional posters, 3,500 stickers, 100,000 leaflets and 2,000 counter browser boxes each holding 30 albums and 18 cassettes. In addition there will be full-page advertising in several women's and children's magazines. Each record sleeve carries line-drawings uncoloured and unlaminated so children can colour these for themselves. In

addition, Southern Television is starting a series shortly based on the Famous Five books, and the theme song for the series is also to be released by Phonogram in the New Year.

Polydor's Captain Beaky And His Band album (2383 462), also available on cassette, features various well-known personalities including Harry Secombe, Twiggy, Peter Sellers, Keith Michell and Jeremy Lloyd. The LP includes various stories about Captain Beaky, written by Lloyd, and coincides with the book's publication. The adventures of Captain Beaky are shortly to be included on Noel Edmond's Multi-Coloured Swapshop, Thames At Six, Peter Murray's Open House and Capital Radio's Hullabaloo.

Precision Tapes is releasing three tape-only children's cassettes; All Baba And The 40 Thieves/Aladdin (ZCPTES), Snow White/Cinderella (ZCPT6) and Little Red Riding Hood/Three Little Pigs each retailing at the special price of £1.85. The stories, featuring spoken-word and music, have been produced by

## Barrow winds up PR company

TONY BARROW International, one of the longest established public relations companies in the record business, is going into voluntary liquidation.

Founder Tony Barrow and his co-director Bess Coleman will work in future as freelance PR consultants, but will retain their involvement in Tony Barrow Management Ltd., via the joint representation of Helen Shapiro.

Barrow told *Music Week*: "We have built a reputation as a company handling m-o-r pop press relations, and at this time there is less demand for that kind of service because of the industry's temporary emphasis on the new wave, an image which doesn't appeal to us. Consequently we are faced with a declining list of clients and still increasing overheads."

Barrow formed the company eight years ago after building his reputation with the Nems operation, where he was head of publicity during the company's virtual domination of the UK pop scene; with its roster of Merseyside artists, among them the Beatles, Gerry and the Pacemakers, Billy J. Kramer and the Dakotas, and Cilla Black.

Bess Coleman, also a former member of the Nems PR department and later the company's representative in America, joined Barrow in 1970 and became a director the following year.

During the past eight years, the company has represented some of the world's leading pop talent, including the New Seekers, Smokie, Mud, Neil Sedaka, Andy Williams and, most recently, David Soul and the Bay City Rollers.

At the time of the TBI demise, clients included Private Stock, Cilla Black, Gary Glitter and Jeff Phillips. Barrow plans to continue in the pop PR business and said that he had been asked to represent some of TBI's clients in a freelance capacity. Bess Coleman will be handling producer Phil Wainman and his Utopia company on a consultancy arrangement.

The management company will function from Barrow's home, 51 Derwent Avenue, Kingston Vale, SW15 (01-546 5947), but the Regent Street offices will remain open until Christmas while winding-up operations are completed.

Barry O'Keef of Maiden Music, and previously have only been available on flimsy discs available through Hallmark Cards. According to Gary Mann, Precision promotions manager, there will be further titles in the New Year.

For the first time, an album of an original Walt Disney soundtrack is being released at budget price simultaneously with the film. Pickwick International is issuing the soundtrack of The Rescuers, the latest Disney movie, at the special price of £1.15, and will also be releasing two other soundtracks, Mary Poppins and Jungle Book, very shortly.

### Chiswick deal

CHISWICK RECORDS has concluded a three-year licensing agreement with Metronome Records of Hamburg for Germany, Austria and Switzerland. The agreement was negotiated between Trevor Churchill and Ted Carroll of Chiswick and Rudi Gassner and Gunter Hessler of Metronome. Horst Hohenboken will be label manager.

# DOOLEY

IN VALUE, next week's Record Industry ball expected to raise £100,000-plus for charity over a period, with organising chairman **Louis Benjamin** estimating a net donation of about £50,000 to Variety Club and BPI charities from the evening itself ..... some exceptional efforts should be noted, including **John Fruin's** superscrumge of 140,000 LPs for use at Variety Club fund-raising events, **Monty Lewis's** offer of Pickwick samples to children's homes indefinitely, and contributions of £4,000 from **Bay City Rollers** and £1,000 from **Cliff Richard** in addition to performing in cabaret ..... EMI staff noting with interest the increasing influence at Manchester Square of **John Kuipers**, former head of the Australian company ..... isn't Gary Glitter about to renew his association with Dick Leahy at GTO.

AMERICA'S SALSOUL label, previously with RCA, tipped as the latest pickup for a major's licensed repertoire department ..... with his first two signings since becoming head of a&r at DJM, **Les Tomlin** found winners with **Kenny Everett's** Captain Kremmen and **Village People's** San Francisco ..... **Sweet's** European comeback tour to promote first Polydor album Level Headed kicks off in Madrid in January ..... in *Campaign* item on UA's first release of **Dooley Wilson's** As Time Goes By, **Alan Warner** described as "the schmalz genius" ..... after its recent country weekend with the **Yetties**, Decca came up with another offbeat night out, a trip to the East End for fish 'n' chips and **Cock Sparrer's** punkrock gig at Stratford Municipal Hall — but whatever happened to Alan Freeman after the meal?

K-TEL ANNUAL report reveals that in year to June 30 company made a loss of 653,000 dollars after previous year's profit of four million dollars ..... at last **Fleetwood Mac's** Rumours moves down after 29 weeks as top album in US — **Linda Ronstadt's** Simple Dreams takes over ..... four days after buying new home Magnet artists development manager **Barry Johnstone** given two months notice to leave the country — he came here from New Zealand six and one-half years ago on a holiday visa! ..... current chartmakers **Carvells** skateboarded non-stop for 24 hours in Hull to set up world record and collect £500 for charity ..... and at London's Global Village on Sunday **John James** completed 800 hours to break the record for non-stop disc jockeying in aid of Action Research For The Crippled Child.

NEXT TUESDAY former MP **Edward Heath** autographs his new book of Christmas Carols at FD&H Charing Cross Road shop ..... on Royal Variety Show tv screening **Paul Anka** still claiming My Way all his own work ..... on Saturday, Island van rep **Trevor Wyatt** married **Janet Lewis** ..... film version of **Rock Follies** to go before the cameras next year produced by **Davina Belling** and **Clive Parsons** of Film & General Productions — will **Julie Covington** do an Evita again?

## THE NEXT BIG ONES

EBONY EYES  
**Bob Welch**

Capitol CL 15951

RIP HER TO SHREDS

**Blondie**

Chrysalis CHAS 2180

FOR YOUR LOVE  
**The Four Tops**

Anchor ABC 4199

DON'T DILLY DALLY  
ON THE WAY (Medley)  
**The Muppets**

Pic 7NX 8004



## NEWS

# Television push for Stewart LP

RIVA RECORDS is going into six regions with a £75,000 television campaign on behalf of Rod Stewart's Foot Loose & Fancy Free, which is No. 5 in this week's album charts. Running from December 14 to 23, the push takes in Granada, Trident, Tyne Tees, Yorkshire, ATV Midlands and Stags, but may expand to other areas immediately after Christmas.

The effort is being run in conjunction with WEA, and will be supported nationally with point-of-sale material. The move brings total promotional expenditure on the

Stewart LP to over £100,000 since its release.

The singer returns from a sell-out US and Canadian tour on December 22, and will stay in Britain until the end of February. During this time, he will help to promote the album, and a new single, set for release in early January. First 45 from the long-player was You're In My Heart.

On December 27, BBC-TV is repeating the Old Grey Whistle Test special of Rod Stewart's In Concert At Olympia, originally screened live on Christmas Eve last year.

## K-Tel tops with trim LP schedule

FROM PAGE 1

success, general manager Tony Johnson told *Music Week*: "It has certainly been a while since we had this many chart entries, and the way things are going we may have three albums in the Top Five next week."

"In total we might be spending less on television than last year, but whether we are spending less on individual albums is another matter. We have eight albums out this time against 12 last year."

New entries this week from K-Tel are John Hanson, which becomes a national campaign this week, and 40 Number One Hits, which is being marketed in three areas so far. K-Tel expects these records to move fast when the television exposure goes nationwide.

Advertising on all product is planned to continue at its current heavy level at least until Christmas, and the company is considering continuing into New Year, "depending on how sales hold up."

The promising British sales results contrast sharply with recent news of K-Tel's American performance where the company has just experienced its first decline in net sales for the US fiscal year ended June 1977, as well as its biggest yearly net loss and loss per share.



K-TEL WAS dreaming of a platinum Christmas, and it came early when general manager Tony Johnson, music marketing manager Alan Jones and national sales manager Colin Ashby were presented with three platinum discs to mark sales of more than £1 million of *Disco Fever*, *Gladys Knight & The Pips 30 Greatest* and *Feelings* last week.

## MTA miffed by Chappells step

BREAKDOWN IN communication between Chappells and the Music Trades' Association has been blamed for the strong adverse reaction from music retailers to the publishers' decision to sell music folios through Boots.

Mrs Joyce Bailey, chairman of the MTA sheet music committee, said that the MTA had been told nothing of Chappell's plan until the story appeared in *Music Week* (Nov 19). Protests from her fellow retailers began to come in from all parts of the country, as a result of which a meeting was arranged between members of the committee and Robin Wood, general manager of Chappells publishing. "Because we had found out so late we got to the meeting to find it was all a *fait accompli*, contracts had been signed and so on," Mrs Bailey said. She did, however, feel that the meeting had been useful, and emphasised that there was no antagonism between Chappells and the MTA, only a need to clarify the music traders' anxiety to avoid a repeat of the perpetual friction between disc dealers and the record-discounting multiples.

"We see the Chappells move as the old problem of 'creaming off' again, just as it happens in the record trade. They are taking the best sellers, the music bought by Mr Average, and giving it to a multiple, while still expecting the music dealer to stock the less popular material." Agreement was reached at the meeting that Chappells would not consider any extension of this scheme without informing the MTA, and there was an assurance from Chappells that no spread of the multiples distribution plan was in

the pipeline.

In return for the future consideration and co-operation from Chappells, the MTA has promised that its members will try and do more to support the publisher. But it was made clear that if the sheet music situation threatened to follow the record pattern, the music traders would not be prepared to stock the folios in depth, when they knew they were being sold by the multiples. Mrs Bailey added that the MTA had been very pleased with Wood's reaction. "He did not have to see us, but he

did. I believe that he simply did not realise that music traders would feel so strongly about this, and honestly felt that using another outlet would be good for the trade by increasing sales overall. We have now made our position very clear to him."

The MTA has proposed a number of innovations which, if adopted by Chappells, would greatly help the retailers. These include a stocking plan for Chappell music; better display material, a new release system with display board; and occasional visits from the dealer service staff.

## Indies gain in singles upsurge

FROM PAGE 1

date, Beserkley with Jonathan Richman's Egyptian Reggae, Stiff with Elvis Costello's Watchin' The Detectives. Both represent special coups for the independents, for the Richman record was considered by many to be a complete outsider in the chart stakes (despite the artist's previous success with Roadrunner), while the campaign to establish Costello could have suffered from setbacks in the wake of Elvis Presley's death.

Creole and its associated labels have enjoyed top ten hits before now, to mention three simultaneous top 50 entries — in the autumn of 1975, with Desmond Dekker, Crispy & Company and Judge Dread. But Ruby Winters' I Will has gained the highest chart placing for a disc on the Creole label itself, previous hits for the company by Barry Biggs and Judge Dread having been through the Dynamic and Cactus outlets respectively.

Creole managing director, Tony Cousins, said that Winters has now sold over 220,000 copies, adding that this success, and that of the Carvelles' L.A. Run, was largely attributable to the efficiency of distribution by CBS, to which Creole recently switched from EMI.

Kenny Everett & Mike Vickers' Captain Kremmen has been the first DJM Top 50 entry since April, when Johnny Guitar Watson's Real Mother For Ya reached No. 44, but it is considerably longer since the firm could boast two chart entries at the same time. The success of the second of these, Village People's San Francisco, has been mainly due to disco action (the single and its attendant album have been top dance-floor favourites in the US).

Other December firsts include the Righteous Brothers' You've Lost That Lovin' Feelin', first UK Top 50 entry for the Phil Spector International label; Kenny Williams'

You're Fabulous Babe, first Top 50 hit for Decca since John Miles' Slow Down in July, and nearly sabotaged by a (now-lifted) BBC airplay ban (*Music Week*, November 26); and Bing Crosby's White Christmas, first Top 50 hit for MCA since Rose Royce's I Wanna Get Next To You in May, and actually the first time the disc has shown up in British record charts since they were introduced in 1952 — though, of course, it remains the biggest-selling single of all time.

## UK Skydog releases via Bizarre

THE FRENCH Skydog label is re-establishing itself in the UK on an independent basis and is setting up five releases before Christmas under the direction of former Bizarre Distribution partner Larry DeBay.

Based at 23A Aberdare Gardens, London NW6 (tel: 01-328 6472), the label will be distributed via Lightning, Virgin and other wholesalers.

Three singles from the spearhead of the release schedule. Twink with members of French group Bijou offer Do It, Asphalt Jungle another French group have Comme Un Prive and the Phantomes have I Want To Be Your Dog all released in the next week.

Skydog follows these up with two 12-inch EPs, Grease by the Flamin' Groovies, previously available in seven-inch format and a live collection from Iggy and The Stooges entitled I've Got Nothing. All product is aimed for the second week in December.

## Virgin one-stop for Derek and Clive album

FROM PAGE 1

for a month before deciding to go ahead with deliveries.

Shipping out to record stores started last Monday, and within a week Virgin reported sales of 40,000. Then came word from CBS that it would halt operations from Friday December 9. Dealers' orders up to Wednesday (7) will be honoured by CBS.

Coupled with the CBS move come warnings of delays in fulfilling orders for the Derek and Clive offering. "There may be delays in getting copies out to stores in the week following the end of CBS distribution," said Virgin's Al Clark. "But more records will be available in time for Christmas."

At CBS, managing director Maurice Oberstein explained: "It was my decision to terminate the distribution agreement for the Derek and Clive Come Again album."

"It was taken because in counsel's opinion the distributor of the record was not protected against criminal proceedings for obscenity despite indemnities provided by the manufacturing company."

He added that having told Virgin that CBS would distribute the album, the company had to continue shipping it for a week to give Virgin time to make alternative arrangements.

Virgin quotes John Mortimer QC, the lawyer who represented the company at the Nottingham court case which cleared Sex Pistols album window displays, as saying: "I remain firmly of the opinion that the material is not obscene in that it is too farcical, absurd and funny to have the slightest tendency to deprave and corrupt anyone."

But advice from the same barrister has prompted Virgin to refrain from sending the album through the post in order to avoid prosecution for communicating obscene material by mail.

## Polydor cuts back Sound Seller scheme

POLYDOR RECORDS is to drop its long-standing Sound Seller catalogue discount scheme from December 31 to concentrate on individual pop promotion campaigns.

The scheme, launched in 1970 and offering discounts of up to 12½ percent on classical and catalogue items will be pruned back to take in only classical product from 1978, carrying a maximum discount of 10 percent if all items in the scheme are ordered.

From now until the end of the year, Sound Seller dealers are no longer obliged to stock the full range of product as before, but can still claim the appropriate discount on individual items ordered, which will enable them to stock up on steady sellers. All product in the scheme is available through Phonodisc in the normal way.

Polydor's Autumn Strike It Rich campaign offered dealer incentives on pop product, and it is thought the New Year will see an increased number of special promotions, details of which will be given to stores by Polydor salesmen.

Said deputy managing director Tom Parkinson: "Recent analysis has established the need for change, and this will allow us to be more flexible in our campaign activity."

### ADVERTISERS PLEASE NOTE:

## CHRISTMAS ISSUES

December 24 issue: artwork deadline

WEDNESDAY DECEMBER 14

January 7 issue: artwork deadline

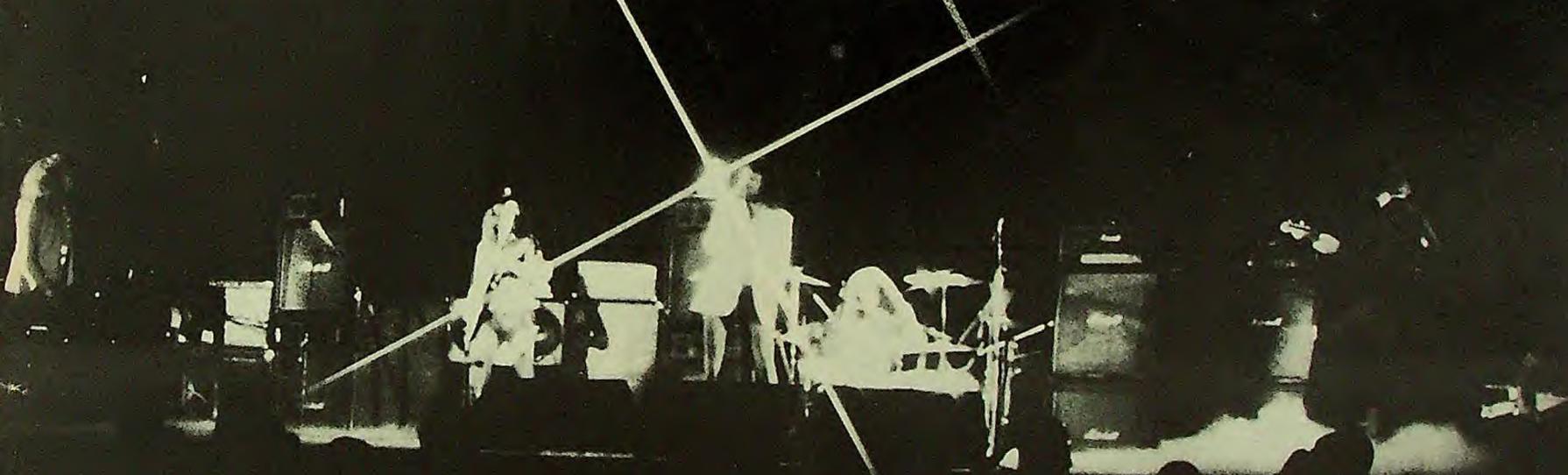
THURSDAY DECEMBER 29

*Music Week* will not be published on December 31 because of the holiday break. Enquiries: please contact Nigel Steffens on 01-836 1552

A collection of previously unreleased live and studio tracks  
from the halcyon days of Deep Purple  
featuring Ritchie Blackmore, Ian Gillan, Roger Glover,  
Jon Lord and Ian Paice.

# POWERHOUSE

## DEEP PURPLE



An essential and unique album for your collection from

**Deep Purple**

out now.

TPS 3510



# NEWS

## JUKE BOX 20

- 1 (-) DANCE DANCE DANCE, Chic
- 2 (10) MY WAY, Elvis Presley
- 3 (4) IT'S A HEARTACHE, Bonnie Tyler
- 4 (-) LOVE'S UNKIND, Donna Summer
- 5 (2) MULL OF KINTYRE, Wings
- 6 (8) PUT YOUR LOVE IN ME, Hot Chocolate
- 7 (7) ONLY WOMEN BLEED, Julie Covington
- 8 (1) THE FLORAL DANCE, Brighthouse & Rastrick Band
- 9 (6) WHITE CHRISTMAS, Bing Crosby
- 10 (-) SLIP SLIDIN' AWAY, Paul Simon
- 11 (3) I WILL, Ruby Winters
- 12 (11) L.A. RUN, Carvells
- 13 (9) GETTIN' READY FOR LOVE, Diana Ross
- 14 (15) LOVE OF MY LIFE, Dooleys
- 15 (-) FROSTY THE SNOWMAN, The Ronettes
- 16 (-) LITTLE ST. NICK, Beach Boys
- 17 (-) WHEN A CHILD IS BORN, Johnny Mathis
- 18 (-) IT'S GONNA BE A COLD COLD CHRISTMAS, Dana Carvey
- 19 (12) EGYPTIAN REGGAE, Jonathan Richman & The Modern Lovers
- 20 (-) I WISH IT COULD BE CHRISTMAS EVERYDAY, Wizzard

Courtesy of Laren for Music

## Newton joins RSO Records

ASHLEY NEWTON has joined the Stigwood group of companies as assistant to RSO Records' executive director, Brian O'Donoghue. He was formerly label manager of Emerson, Lake & Palmer's Manticore Records.

Newton will be responsible for the development and promotion of the current RSO roster of artists, and will work closely with Polydor UK and International over marketing.

WILLIE MORGAN has been named radio promotion manager at Jet Records, based at the company's new offices at Gloucester Place, London W.1. Previously with RCA for five years, where he became head of regional promotion, Morgan has this year worked with Good Earth and Ebony Records, and contributed to *Radio & Record News*.

TONY HOWARD is to join Steve O'Rourke on the board of Emka Productions, following the company's acquisition of the Tom Robinson Band for management. Howard, who was Marc Bolan's manager until his death in September, will also be taking Hawkwind to Emka.

Under the new organisation, O'Rourke will remain responsible for Pink Floyd, Robert Wace for No Dice, and Tony Howard for the Robinson band and Hawkwind.

ROGER BOLTON, in charge of radio and television promotion at Bronze Records, has been appointed a director of the company. He joined the company two years ago

## MUSICAL CHAIRS

and his new appointment has resulted from the large contribution he has made to the success of Osibisa, Uriah Heep and Manfred Mann's Earth Band. Bolton (37) started his career 17 years ago with Francis Day & Hunter, and he has also worked for Pye and Penny Farthing Records.

LIZ SOKOSKI has been appointed personal assistant to John Reid. For the last four years she has the London office of MIDEM, and prior to that worked in the ATV television sales department. She replaces Jenny Over, who has now joined London Weekend Television. Bob Halley has been appointed personal assistant to Elton John, for whom he has worked for three years.



LIVERPOOL band Marseilles has signed a long-term, worldwide contract with Mountain Records, the company's first in a year. Following the signing the band went into rehearsal for forthcoming dates in Manchester, Glasgow, Coventry and London. Pictured at the signing are the members of Marseilles with Mountain Chairman Derek Nicol, g.m. Ron Duncombe and the band's manager, Dave Roylands.

## Chiswick extends limited run for 45 LP

CHISWICK RECORDS has two campaigns running up to Christmas with the release of albums from Skrewdriver and Radio Stars.

Entitled All Skrewed Up (CH3) the company has extended the original limited edition 45 rpm version of the album to 10,000 after which it will revert to the normal 33 rpm and retail at full price with two extra tracks.

Out on Friday (Dec 2) is Songs For Swinging Lovers by Radio Stars (WIK 5), the first 10,000 of which will include a free shrink-wrapped greatest hits EP.

## LETTER

### A Sex scoop

You may think this unusual plea at a time when the Sex Pistols and Virgin are receiving adverse publicity, but for the independent dealer they have been a godsend.

Apart from the odd TV album theirs is the first chart topping album we independents have had a fair crack at stocking and selling. Sales must be up to Virgin expectations and should help prove to the record industry that the independents can still provide the service to the public. I wonder if Richard Branson and Mike Oldfield will now supply Mike's forthcoming album to independents only, and give us the chance we deserve at another top album.

Our shop has been open two years and in that time 125 albums entered the Top 50 by new artists as a result of stocking by independents, helped also by their stocking new release singles by these unknown artists. Remember Donna Summer, The Stranglers etc. What will happen when we all go out of business?

There will be a big contraction of the record industry and a lot of unemployment. It would be very naive of anyone to think that the multiples are interested in anything other than turning a fast buck. The "creaming off the top" system they operate seems to be increasing, especially as Christmas is approaching.

Anyone who has the view that only the strong survive, and the lame duck must go, had better take a hard look at his future in the industry. RAY COX, Burnham Music, 53 High St., Burnham, Bucks.



# STEPHANIE DE SYKES

# YOUR BABY IS A LADY

## Her new single

DJS 10816. Released November 4th.



# ANNOUNCEMENT

# STAR WARS®

**everyone is wanting to hear.....**

Already over 2,000,000 double albums sold in America.

Already gone silver in the UK before the film is shown.

The film of this official record has received the most phenomenal press and radio coverage of all time.

The biggest film ever made, the greatest soundtrack ever heard.

The biggest dealer and  
foyer display campaign ever.

If in doubt, ensure yours

by ringing Elaine on  
01-262 5502 FAST.

The vast quota has  
almost been filled.

**Make sure of your  
official sound track album sales.**

Also available on double play tape.

Orders To: Pye Records (Sales) Ltd., 132 Western Road, Mitcham, Surrey CR4 3UT. Telephone: 01-640 3344

20<sup>TH</sup>  
CENTURY  
RECORDS

PE  
RECORDS  
GROUP

P  
Precision Tapes Ltd

Album No. LTD 541 Cassette No. ZCBTD 541

# COMMENTARY

## Damned: for better or for worse?

WAS IT "relentlessly mediocre?" Did it have a "Vampire Bite?" Was it exhibiting a "sheer lack of substance?" Is there life after Scabies?

The rock press was trying to make up its mind about a new album by The Damned called Music For Pleasure, and despite an enormous amount of column inches devoted to analysis in the four weeklies, nobody came to a firm conclusion.

The feeling that the band had undergone a change of some kind was unanimous, but opinions were split over whether the change was for the better or worse.

The only change Ian Birch of *Melody Maker* could detect was in the material which he described as "Diluted re-hashes from the blueprint of the debut album". Springing to the defence, however, came Barry Cain, under a review headlined Damned's Vampire Bite he firmly stated: "And it ain't a re-run of the first one," in a piece that gradually got around to the award of a tentative four crosses — *Recordmirror* speak for "buy it".

Like other critics, Phil Sutcliffe of *Sounds* worried about the departure of Rat Scabies from the group's drum stool before going for a "good album, hear it if you can" — four stars. It was left to *New Musical Expresses* Nick Kent to administer the heavyweight knock out punch to the Damned. At the end of a marathon piece which summed up the band's career to date with some close observation of the strains imposed on bassist Captain Sensible in keeping up his lunatic image, he entered the grim verdict: "Here, the

## POP PRESS PICKUPS

by JOHN HAYWARD

sheer lack of substance backing up the almost relentless Vanium bluster is just unforgivable."

The weeklies were a bit more certain about ELP's latest, Works Volume Two. Apart from *RM*, whose Robin Smith manfully stuck up for the trio and its second album of year which contains two previous hit singles and what the others feel are apparently over-playful solo contributions, the critics felt it was not the best ELP collection.

"Yet another great testament to the world's finest band," he enthused before giving it the 'buy it' four crosses recommendation.

The band needed all the crosses it could get, for it only qualified for three of Phil Sutcliffe's stars in *Sounds*. Having a knock at the amount of old material on the 12-number set he stated: "Dubious value aside, all these tracks make for interesting listening, and that's about the right phrase for the album as a whole."

Agreeing with his "Very much out-takes, off-cuts and editing room floor job" description was *MM* in the unusual guise of Chris Welch, a long time friend, confidant and fan of ELP.

Delivering firm verbal slap to the back of his old friends' legs, he moaned: "I can't imagine why they should want to consider releasing

this rag-bag of out-takes as any kind of follow-up to the Works album released earlier this year." Welch thought he had a solution, however. "Meanwhile they should get themselves down to the local Odeon, roll up their shirt sleeves and work at what they do best, and show the World that ELP are still one of the most powerful groups ever to blast forth from the stages of rock." If Welch seemed personally slighted by the album, *NME's* Charles Shaar Murray simply disliked it intensely. "I suppose I had to hear this to find out once and for all if ELP were the way I had them pegged as being. I now know they're about 94 times worse," he concluded at the foot of a vitriolic piece.

Of all the weeklies, *Sounds*, with 27 album reviews and *MM* with 21 plus 14 short takes, covered the widest selection of records, possible the wierdest of which was Throbbing Gristle's Second Annual Report contributed by Sandy Robertson. Awarding it the five-star Very Important Platter insignia, Robertson states: "No concrete philosophy is put over besides an overriding preoccupation with immersing ones mind with images of grotesque wierdness. It ain't necessarily nihilistic, it's just that they have a rampant interest in blurred self-images with forensic overtones."

Apparently the group, led by the infamous Genesis P. Orridge has an unusual marketing policy too. Said Robertson: "I'm sure they'd be pleased if you bought this record (if only because it'd help them recoup some of the money they've laid out over the years in order to do it their way), but they probably don't care either way. They're used to negative reactions by now, but they've probably got enough fans to endure a sell-out situation on this album (it costs £5, just to ensure you'll only buy it if you REALLY want it).

# LETTERS

## The PRS Open Forum

I HAVE naturally read with great interest John Hayward's report in *Music Week* (December 3) on the PRS Open Forum held last week.

It is surprising, in view of what happened at the Open Forum, that your reporter has chosen to give such emphasis to the views of one member of PRS, i.e. Trevor Lyttleton, when at the meeting it became clear beyond all doubt that his views were totally unrepresentative of those of the members generally. Not a single voice was raised in his support, and indeed a number of members spoke extremely critically about his activities; and these remarks (including a call for his resignation from the Society) were received with spontaneous applause.

It is a pity also that your reporter failed to record that when Mr. Lyttleton was challenged by another member to make some constructive proposals, he remained silent.

Your report also referred to a "claim" by Mr. Lyttleton that under the new voting arrangements 13 per cent of the membership (i.e. the full members) would control 80 per cent of the votes. This was not a "claim" — it is a fact — published by the Society in advance of the meeting. But your report would have been clearer and fairer if it had added another fact that we published — namely that it is the musical works written and published by the full members which earn 80 per cent of the Society's income. **MICHAEL FREGARD, General Manager, PRS, London W1.**

*Trevor Lyttleton, having waged a long, largely one-man campaign against the PRS, which was partially responsible for last week's constitutional changes, was surely entitled to comment on the proceedings. Most of the other points raised by Michael Fregard were in fact covered in the original story which had to be cut because of pressure on space in order to ensure that full details of the constitutional changes could be printed — Editor.*

MAY I thank *Music Week* for the excellent presentation of various tributes to the late Bing Crosby (November 5).

At the same time, might I suggest that you could give space for a tribute to the great man from an "ordinary guy"? I have been a fan of Bing since 1931, and my boyhood dreams of meeting him first came true in 1960, and numerous times since.

I have amassed a collection of his various recordings from over 50 years, and discussing these with Bing, he has often said "I hope I've been paid for them".

I am not involved in show business or the recording media in any way, but I helped my idol out on a few great things for his career, and received acclaim from him personally. I've often wondered if such a star/fan relationship ever existed elsewhere. I doubt it, for there was only one Bing, and such a nice man. He sent me a couple of letters from London two years ago. One read: "You may be sure I fully appreciate the many things you have done on behalf of my English image and career. I'm sure none of it would have happened without your impetus. It re-awakens my interest in the business".

The other letter said: "I just want you to know that I am always very grateful for the many things you have done for me through the past years, and I'm sure it has been most helpful in keeping my name alive here in the British Isles, and very valuable indeed."

Among my Crosby souvenirs are 18 cheques from Bing, worth around £1,000. And who am I? Well, I'm a

fitter in a local Hovercraft factory. I attended all three of Bing's last album sessions in London during September, and he autographed an album sleeve for me. He wrote: "Thank you for so many things". A final treasured souvenir from the "Greatest Of Them All". **LESLIE GAYLOR, 114 Medina Avenue, Newport, Isle of Wight.**

ACCORDING TO your Singles Fact Sheet (*MW*, November 26), Linda Ronstadt's current release *It's So Easy*, has been a hit previously for both the Crickets and Andy Williams.

The Crickets did indeed record the song which was written by Buddy Holly and Norman Petty, and there have been a number of covers — including versions by Bobby Vee (1963), Little Caesar & The Consuls and Tommy Allsup (1965), Waylon Jennings (1969) and an excellent version by Skeeter Davis released in 1967. The Crickets also re-recorded the song in 1970. However, as far as I know, Andy Williams has not cut that particular tune, although he did have a hit with a song titled *It's So Easy* which was written by Don Lee and Dave Watkins, and published by Valley Music in the UK.

Perhaps the similarity of titles caused the confusion. **JAMES D. LIDDANE, Managing Director, International Songwriters Association Ltd. Limerick City, Ireland.**

THE HAVENGAL Brian Society has been formed by a group of enthusiasts to encourage public appreciation of the music of William Havengal Brian, 1876-1972. One of its most important tasks is to try and trace the various scores which are missing, either in part or totally. Unfortunately these include some of his most interesting music.

The really serious losses are the full scores of the early opera *The Tigers*, which is known only from a published vocal score, and the vast dramatic cantata, *Prometheus Unbound*. The Society has been provided, anonymously, with a fund of £500 from which to make awards to persons supplying information concerning the present whereabouts of these or any other lost work by Brian.

Any information, however tenuous, would be welcome and further information may be had from the Society. **DAVID BROWN, Secretary Havengal Brian Society, 33 Coopers Road, Little Heath, Potters Bar, Herts.**

I AM writing to thank you for reproducing my letter of October 7 in your magazine.

I have received a very encouraging response from record companies in the UK and hope to be able to conclude a deal in the near future. **PHIL MATTHEWS, Grass Roots Records, Epping, New South Wales, Australia.**

**ADVERTISERS PLEASE NOTE:**

**CHRISTMAS ISSUES**

December 24 issue:  
artwork deadline  
**WEDNESDAY DECEMBER 14**

January 7 issue:  
artwork deadline  
**THURSDAY DECEMBER 29**

Music Week will not be published on December 31 because of the holiday break.

Enquiries:  
please contact **Nigel Steffens**  
on 01-836 1552



# WARRENS 1 Stop gives the dealers a chance!!

NOW for the first time a 1 stop operation with crazy prices that allows the dealers to MAKE money!

1 Stop — what do we mean?  
Simple — we're like a cash and carry — only we sell records. And we sell to you at prices that mean you can make a profit EVEN IF YOU DISCOUNT

Save time. Save money.  
Save headaches.

**COME TO WARRENS 1 STOP**

1 supplier 1 order 1 invoice

Thousands of records, tapes, blank cassettes in stock.

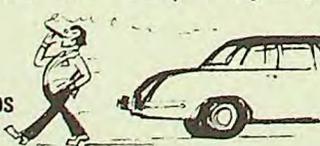
\* Punk \* Classical \* Rock \* M.O.R.  
\* TV Albums \* Jazz \* Soul \* Reggae

- OPEN 7 DAYS A WEEK • IN THE HEART OF LONDON
- 24 HOUR COURIER SERVICE TO ALL PARTS OF THE COUNTRY
- NO ORDER TOO SMALL • NO ORDER TOO LARGE • CURRENT BACK CATALOGUE • PROMOTIONAL MATERIAL • ALL ACCESSORIES
- LARGEST WHOLESALE IN CENTRAL LONDON

This service is now also available at our East London Depot, 16 Ripple Road, Barking, Essex. 01-594 9631/2/3, ask for Sue Hawkins.

ENGLANDS LEADING 1 STOP OPERATION — OVER 5 YEARS EXPERIENCE

All this and FREE parking too! IN THE HEART OF LONDON



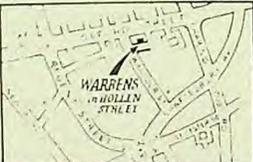
**Some of our Special Offers**

WARRENS BARGAINS FOR EXTRA MARGINS

**NOW IN STOCK**

100's of Overstocks, deletions too numerous to list... LP's from 35p

**DAILY LONDON DELIVERY SERVICE**



SUNDAY 10-3  
MONDAY 9-7  
TUESDAY 9-7  
WEDNESDAY 9-7  
THURSDAY 9-7  
FRIDAY 9-7 30  
SATURDAY 8 30-5

**WARRENS 1 STOP RECORDS**  
16/18 Hollen St., (Off Wardour St.), London W1  
Phone 01-734 6822/3/4  
Ask for Robert Shooman or Paul Barber

# QUEEN

NEW ALBUM  
**NEWS  
OF THE  
WORLD**  
AT 33 $\frac{1}{3}$  r.p.m



ALBUM EMA 784  
CASSETTE TC-EMA 784  
CARTRIDGE 8X-EMA 784

**EXCLUSIVE**  
**LIMITED EDITION**  
Colour display poster is  
yours for the asking  
Write or 'phone Chris Baxter,  
EMI Records Limited,  
20 Manchester Square,  
London W1A 1ES.  
01-486 4488  
Ext. 480

# IRELAND

## Harvey recalls K-Tel's five years

by KEN STEWART

K-TEL celebrated its fifth anniversary in Ireland at a launch for its Christmas products; and announced a further commitment to Ireland in manufacturing and exporting.

"We started in 1972," recalls Brendan Harvey, managing director of K-Tel International (Ireland) Ltd. "The first release was Dynamite — 20 hits by original artists. It was unique in Ireland at that time, as were the type of television commercials we used, which set out to do three things — tell you what the product is, how much it costs, and where you can buy it.

"Since then we have endeavoured to set up good relationships with

wholesalers and retailers, and encourage them to sell as much of our product as possible." He continued: "Plans are at the research stage for further developments in relation to our marketing strategies."

K-Tel has found that in Ireland there is a definite liking for country music. They find that as yet soul music has not caught on so well. The company's biggest hits here include Perry Como's 40 Greatest and Petula Clark 20 All Time Greatest.

Looking back, K-Tel sees that five years ago, as in the UK, few people thought the idea would last because of the expense of television advertising.

"Not only have we lasted, but

we've come through one of the greatest economic recessions not only in the record business, but in any business," said Harvey.

"In a more favourable economic climate we can look forward to a greater expansion resulting in better profits for both ourselves and the wholesalers and retailers through whom we work.

"Our motto is 'big turnover — small profit margins'," says Harvey. "Before setting up in business we took a long, hard look at the record market and we decided people wanted to buy discs, but they couldn't afford to buy as many as they wished.

"So we decided to sell at a drastically reduced profit margin in the hope that we could sell more albums, thereby coming out with a reasonable return."

Disco Fever and Feelings, although released only two weeks ago, are selling so well that they look like being K-Tel's biggest to date.

Other albums released for the Christmas market are Herman's Hermits 20 Greatest Hits; Soul City; a double album by Gladys Knight and the Pips, a double by Herb Alpert and the Tijuana Brass; Classic Rock, by the London Symphony Orchestra with the Royal Choral Society; 40 Number Ones; and Joy to the World, the Nigel Brooks Singers.

"This year we've tried to bring out something for every taste and this has been well received by the consumer because we find our albums moving strongly.

"It is our aim and objective in the future to encourage our retailers to sell more of our product."



THE MORNING after her recent appearance at the National Stadium, Dublin, A&M Records gave a short press conference/reception at the Shelbourne Hotel for Joan Armatrading. The company issued a single, Willow (AMS 7316), from the album, Show Some Emotion (AMLH 68433). From left: Joan Armatrading, Sylvia McClelland (Radio Dublin), John Buckley (A&M Records Ireland).



AMONG THOSE who attended K-Tel Ireland's fifth anniversary reception at the Burlington Hotel, Dublin, were, from left, Larry Gogan (RTE dj), Brian Godfrey (chief buyer for the Golden Disc record group), Brendan Harvey (m.d., K-Tel Ireland).

## Ulster Country stars in RTE tv series

by DONAL O'BOYLE

FIVE OF Ulster's most popular country stars are included in RTE's new television series Keep It Country, which was recorded in Goff's, Co. Kildare at the end of November. The series featuring 23 country artists from Ireland and America, will be edited down to eight 45-minute shows, to be introduced by Noel Andrews. The Northern artists included on the series are Philomena Begley of the Ramblin' Men, Gene Stuart, lead vocalist with the Homesteaders, Susan McCann, Brandan Quinn & Bluebirds, and a tv debut for John Glenn with the Mainliners.

The series was produced, by Noel D. Green, who also organised the four day event. Commented producer Green: "I was encouraged by the complete sell-out of all seats for the recent Philomena Begley Country Jamboree Show, in Dublin's Gaiety Theatre, and thankful I had a capacity audience in the 700-seat Goff's for each of our four recorded shows, giving an ideal atmosphere." No transmission date has yet been fixed for the new country series. Philomena Begley, Gene Stuart and Susan McCann will also be appearing on UTV's Sounds of Britain series, which will be introduced by Brian McSharry, the former Downtown Radio DJ. The atmosphere of a typical Irish pub is the setting for the series, which will be screened by the ITV network, says producer Andrew Crockard. Other artists appearing include top Northern band The Rascals, who recently signed a recording deal with Rebel Records, traditional folk groups and Family, and popular jazz trio Billy Whitlaw Band. The

programme features the best of traditional, country 'n' western, and popular music.

BELFAST'S HOMESPUN Records introduce the first single-play cassette tape with Philomena Ireland's Country Queen, featuring the singing farmer John Watt. The recording is a tribute to Philomena Begley, and was composed by Watt. Label manager Jim Geogh feels



John Watt

there's a tremendous market for the cassette single play, which they record and produce in their own studios, at Market Square, Belfast. Singer John Watt hails from Co. Antrim, was a popular figure on BBC TV's 'Land and Larder' series, his debut album 'The Singing Farmer' sold over 10,000 copies in three months. He has also composed over 100 songs recorded by both John Kerr and Teresa Duffy. If successful Homespun plan to issue four more cassette-singles before Christmas.

## Top sales for Polydor folk set

POLYDOR IRELAND'S A Feast of Irish Folk (2475 605) has had the best acceptance at home and abroad of any Irish-produced album the company has issued to date.

The 16-track record includes contributions from Planxty, De Danann, Spud, the Fureys and Davey Arthur, the Wolfe Tones, Christy Moore, Phil Coulter, Tommy Makem and Munroe. A Feast of Irish Folk was released in May 1977 and there was a television

campaign on it during the summer. So far, it has sold 30,000 units and looks like becoming the top-selling television compilation album in Polydor Ireland's catalogue.

"It probably has a lifespan of five years and has already found favour with Bord Failte (the Irish Tourist Board) and Aer Lingus as a worthwhile advertising package to help boost the Irish tourist trade abroad," explained Polydor Ireland md, John Woods.

"Coras Trachtala (the Irish Export Board) has also been extremely interested in developing it as an export. It opens up unique opportunities for the Tourist Board to use in developing their 1978 campaign to win tourists to Ireland.

"Some of the important features that are becoming obvious are that there is an identity between Irish folk music and Celtic history in France, Spain and Germany. "Added to this, the Irish participation in the EEC has meant that there's greater awareness of Irish heritage in Europe."

Woods says A Feast of Irish Folk shows the vast amount of talent available in Ireland and points out that it has only hit the surface of the European market through the endeavours of Planxty, the Dubliners, and the Chieftains.

To date, Polydor companies in Australia, Norway, Belgium, Holland, Germany, France, Spain, Sweden and the UK (spring 1978) have agreed to release A Feast of Irish Folk.

## New single from Horslips

HORSLIPS RECORDS issued Exiles, an instrumental track from the band's latest album, Aliens. The B side is Speed the Plough, a popular number from the stage set.

Horslips made some 20 appearances in the US recently and before the tour drummer Eamon Carr spent a week there on a promotional visit, following the success in the US charts of The Book of Invasions.

The group began a British tour in Sheffield on November 16 which finished at the Rainbow, London, on November 30. Then they tour on the continent until Christmas Eve.

An Irish tour, with dates in Dublin and Belfast, starts on December 27.



The Rascals

# cut it out.

You don't know what you're missing!  
Involved in the business of the U.K. Music Scene?  
Subscribe to Music Week every week and stay in tune. Music Week, the music business weekly that tells you what's going on... and more—subscribe today

Subscription Rates	
U.K. ....	£20.75
Europe .....	U.S. \$46.00
Middle East and	
North Africa .....	U.S. \$69.00

U.S., S. America, Canada,	
Africa, India,	
Pakistan .....	U.S. \$79.00
Australasia,	
Far East, Japan. . .	U.S. \$95.00

Please send me Music Week every week for one year

Name \_\_\_\_\_

Address \_\_\_\_\_

Nature of Business \_\_\_\_\_

I enclose a Cheque/PO Value \_\_\_\_\_

Post this coupon today with your remittance to:  
Jeannie Henderson, Morgan Gramplan House,  
30 Calderwood Street, London SE18 6QH  
Phone: 01 855 7777

**Europe's leading Music Business Weekly**



# Even at Christmas it's the same old repeats.

But this is one we don't think you'll mind.  
For look what happened first time round.

In the summer, the TV campaign promoting Diana Ross and the Supremes 20 Golden Greats was seen by 30 million adults, at least four times each. And the album shot to number one staying there for 7 weeks!

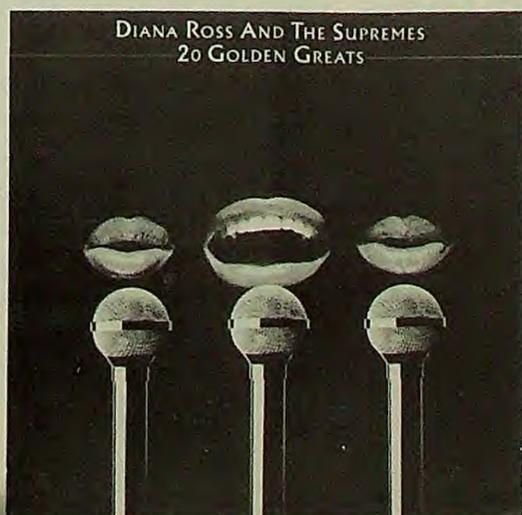
The new campaign starts on Dec. 12th. It's going out nationally. And at the same weight as in the last week of

the summer campaign.

Which means there's every likelihood that it will repeat something of that fabulous success.

So stock up. Display the special Christmas support material. And stand by for a repeat performance.

The recommended retail price for the disc is £3.89; for cassettes and cartridges £4.10. Full dealer margins apply.



# NEW WAVE

## Chart

(\*\*) Denotes entry or re-entry into charts

This Week	Last Week			
1	(1)	THE ELECTRIC CHAIRS—Fuck Off	[	]
2	(**)	GENERATION X — Wild Youth	[	]
3	(5)	THE BOOMTOWN RATS—Mary of the 4th Form	[	]
4	(6)	JOHN COOPER CLARKE—Psyche Sluts (65p)	[	]
5	(2)	THE BUZZCOCKS—Orgasm Addicts	[	]
6	(12)	CELIA & THE MUTATIONS—You Better Believe	[	]
7	(**)	JET BRONX & FORBIDDEN—Ain't Doin' Nothin'	[	]
8	(9)	THE ADVERTS—Safety in Numbers	[	]
9	(14)	RICHARD HELL—Blank Generation (12")	[	]
10	(8)	ROB TYNE & RODS—Till the Night is Gone	[	]
11	(11)	THE NOW—Development Corporation	[	]
12	(**)	THE JERKS—Get that Woofin' dog off me	[	]
13	(3)	TOM ROBINSON—2-4-6-8-Motorway	[	]
14	(**)	MICK FARRER & THE DEVIANTS—Screwed Up	[	]
15	(7)	ELVIS COSTELLO—Watching the Detectives	[	]
16	(10)	THE BANNED—Little Girl	[	]
17	(13)	MENACE—Screwed Up	[	]
18	(**)	NEON HEARTS—Regulations	[	]
19	(18)	SEX PISTOLS—Anarchy in the U.K. (£1.00)	[	]
20	(**)	IAN DURY & BLOCK HEADS—Sweet Gene Vincent	[	]
21	(16)	SOME CHICKEN—New Religion	[	]
22	(28)	THE WIRE—Mannequin	[	]
23	(**)	THE PIGS—Youthanasia	[	]
24	(**)	ALTERNATIVE T.V.—How Much Longer	[	]
25	(30)	THE MANIACS—Chelsea 77	[	]
26	(**)	THE WASPS—Teenage Treats	[	]
27	(23)	DOWNLINERS SECT—Showbiz	[	]
28	(**)	PENETRATION—Don't Dictate	[	]
29	(20)	LURKERS—Freak Show	[	]
30	(**)	ADVERTISING—Lipstick	[	]

### Breakers

1	PLEASERS—Lies	[	]
2	THE STOAT—Office Girl	[	]
3	MOTORS—Be What You Wanna Be	[	]
4	SLAUGHTER & DOGS—Dame To Blame	[	]
5	ALBERTO Y LOS PARANOIAS—Old Trust	[	]
6	NEW HEARTS—Just Another Teenage Anthem	[	]
7	HURRICANES—Hey, Hey, Hey.	[	]
8	LOCKJAW—Radio Call Sign	[	]
9	JOHN DOWIE—Another Close Shave	[	]
10	JOHNNY & SELF ABUSERS—Saints and Sinners	[	]

### New Releases

METAL URBANE—Panik (£1.25)	[	]
CANNIBALS—Good Guys	[	]
TRASH—Priorities	[	]
SPEEDOMETERS—Disgrace	[	]

### Also Available

PORK DUKES—Makin' Bacon (98p)	[	]
-------------------------------	---	---

Cut along the above line and insert chart into window display

ORDER YOUR FREE NEW WAVE WINDOW DISPLAY BOARD NOW!



NEW WAVE DEPARTMENT  
841 Harrow Road, London, NW10 5NH  
Telephone Orders Only: 01-969 8344 (4 lines)  
Telephone: 01-969 7155 (7 lines) & 969 5255  
Telex: 927813 LARREC

### Order Form

To receive stock send remittance to above address .....

(48p per record + VAT 8% — includes Post/Pack)  
minimum order 50 assorted records

Name \_\_\_\_\_

Address \_\_\_\_\_

FREE!  
Lightning 'Striker' Catalogue  
supplied with each order!!!  
FREE!

THIS WEEKLY  
CHART IS ONLY  
ONE OF THE  
LIGHTNING  
SERVICES

Layout Martin Studios

# SCOTLAND

## New town growth reflected in increased disc trade

THE NEW towns of Scotland should be happy hunting grounds for the record trade when one considers that these have grown up over the past 20 or so years and are populated now by teenagers who were babies in the early years of new town growth. Checks over Scotland's new towns indicate that this theory is accurate and that there is substantial record buying in these six new centres. There are only a few independent record outlets, of course, and reason for that is the basic planning of such centres; they have tended to go for heated covered malls offering larger shops at high rentals rather than the smaller more intimate openings of the older cities and towns. So, much of the record trade has gone to the national chains.

East Kilbride is an interesting example of new town growth. It is the oldest of the lot, with a lot of fine big shops and with two independent units. One of these is relatively new at Cornwall Way, an Impulse branch from Hamilton; it has an excellent site in the heart of the town, within the main shopping centre and using one of the smaller older shops, built before the modern palaces were put into operation. Impulse has had a good welcome in East Kilbride and is doing a complete across-the-board trade.

RETAILING  
NEWS FROM  
ROBIN WALKER

Rockabil Records and Tapes in Alexandra Arcade is the older unit, first independent in the new town and one that has grown up with its youngsters. Experience here has been that 'saving up' is practised against the day when wage earning becomes reality. All the frustrated wants of the previous years are satisfied by steady record buying, including many records which might appear to have become outdated. Current position is that punk is going well with The Stranglers, Sex Pistols, Clash, Reckless Eric selling well to buyers in the 12-18 age groups. Whatever gets tv exposure gets record sales and next-day reaction is common experience.

Chart leaders are good sellers week after week. The late Elvis Presley was undoubtedly the biggest thing here as elsewhere and "is still going like a bomb".

So with all that happening in Sauchiehall Street, Fiesta is in good company and is where the action is going to be as the months unroll.

## Sauchiehall Street Centre comes alive

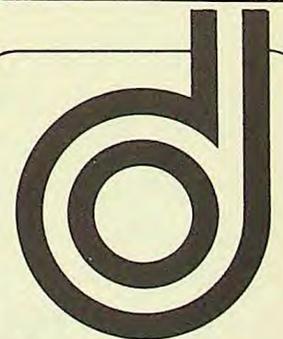
FIESTA RECORD SHOP is a new Glasgow opening at Sauchiehall Street/Buchanan Street Glasgow in the small shop which was Bruce's first introduction to the West of Scotland, before the recent move to Union Street where the teenage trade is concentrated. Fiesta was on Renfield Street for some two years.

It is covering the whole field and could do very nicely here; especially since Sauchiehall Street is reviving and is attracting once again the flow of traffic it had when this was Glasgow's theatre land. Further along, within the pedestrianised section, the new Sauchiehall Street Centre has come alive. It is based on

the sites of Pettigrew and Stephen and Copland and Lye, long famous names on this street; redeveloped it has a big Arnotts store and a big Dalys store, both House of Fraser units with substantial record sections. Among these is Scotland's first Argos Catalogue Shop. A new John Menzies superstore is about to open; it has a big record section in line with the outstanding departments in their new openings at Livingston, Stirling, East Kilbride and elsewhere. Across the way Boots is about to open a magnificent new store within the shell of the former House of Fraser's Muirhead and Sons store.

## Kevin Black moves into van sales and agency

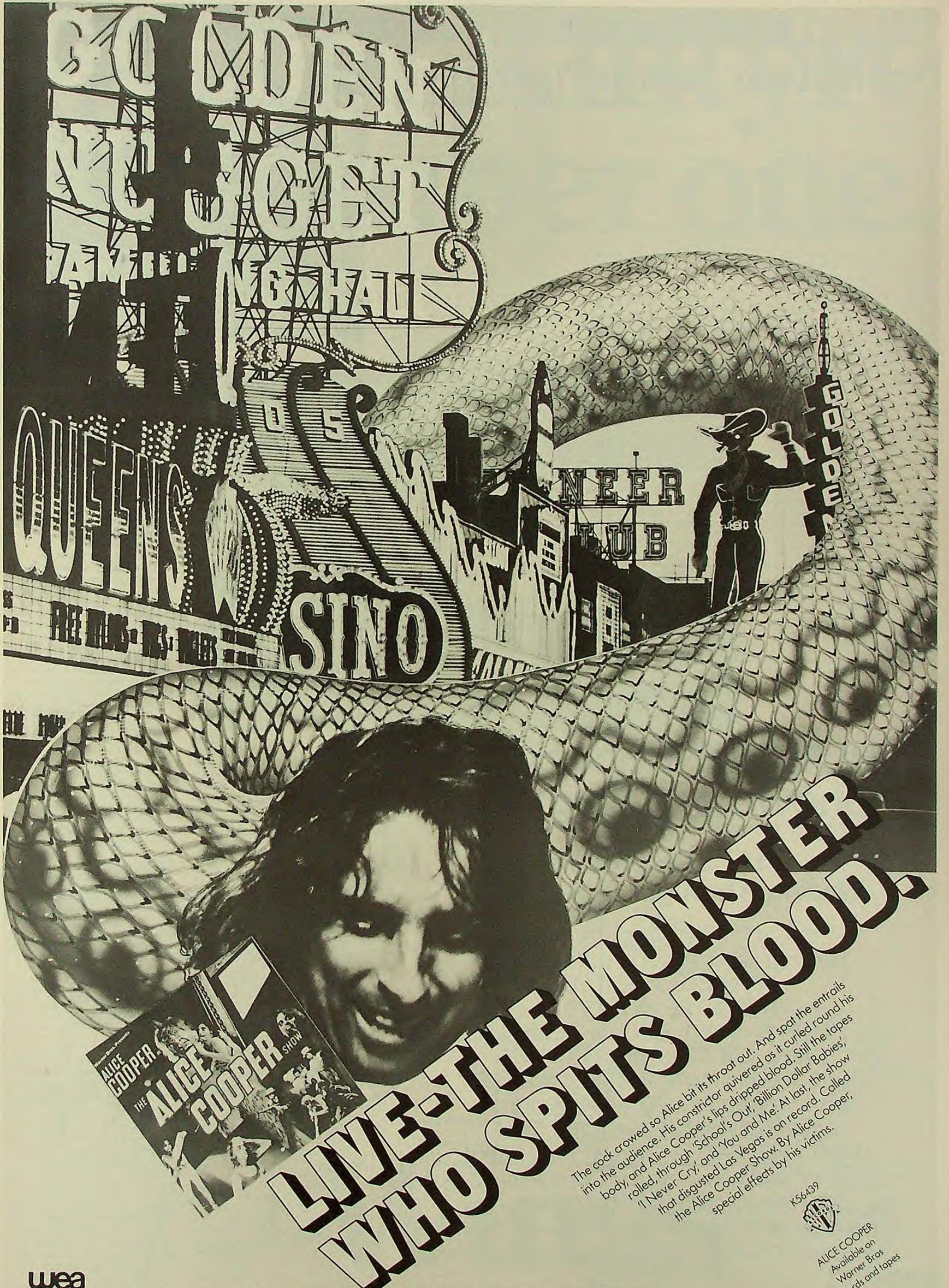
A NEW distribution service has been established in Scotland by Kevin Black, former promotion and sales representative for Emerald Records. Kevin Black Record and Tape Sales is operating from 3 Deanbrae Street, Uddington, Lanarkshire (Tel: 815993) and is distributing direct from two vans. The company is handling Scottish labels, New Key, REL, BGS, Pan Audio, Dara, London and Emblem, and the UK labels Standfast, Red Rag and Sweet Folk All. In conjunction with the distribution operation, Black is operating an agency for club and cabaret acts.



### Note-worthy

That's Music Week. Britain's only music trade weekly. Key information to keep you in tune. News, views, facts, figures, the Music Week charts and many special features. You can't be without it. Make a note of it. Music Week every week. Note-worthy reading.

MUSIC WEEK



# LIVE - THE MONSTER WHO SPITS BLOOD!

The cock crowed so Alice bit his throat out. And spat the entrails into the audience. His constrictor quivered as it curled round his body, and Alice Cooper's lips dripped blood. Still the tapes rolled, through 'School's Out', 'Billion Dollar Babies', 'I Never Cry' and 'You and Me'. At last, the show that disgusted Las Vegas is on record. Called the Alice Cooper Show. By Alice Cooper, special effects by his victims.

K56439



ALICE COOPER  
Available on  
Warner Bros  
records and tapes

**wea**

Marketed by WEA Records Ltd., P.O. Box 59, Alperton Lane, Wembley, Middx. HA01FJ Phone 01-998 5929 or order from your WEA salesman.

# TALENT

## Don McLean: back in Prime Time

AFTER A period of some three to four years, during which time he has been keeping a low profile so far as both his American and British publics are concerned, Don McLean has made a return to the recording scene. After spending all his recording career with United Artists, and giving the company such million sellers as American Pie, Vincent, And I Love You So, and EMI International in Britain, he releases his first studio album, Prime Time, for four years.

In fact, McLean has never totally rejected his British market. He has continued to come over and play concerts, succeeding in filling London's Royal Albert Hall (with an 8,000 capacity) every time, and earlier this year he played the Cambridge Festival. In addition, UA released Solo, a 2LP set featuring 28 live recordings made at various venues around the UK during one of McLean's tours. Now though, the various contractual problems out of the way, and the backing of new record companies, he feels the time is right for the McLean popularity to undergo rejuvenation.

McLean says: "Basically I switched labels from UA to Arista and EMI international because I wanted to improve my situation. So far as United Artists Records in Britain was concerned, the company was always very good to me, and did everything that was possible to promote me and my records. Unfortunately in the US it was different — several key people, who had worked with me from the start of my association with the company, left and the ensuing situation wasn't too happy. UA in the States decided to put me in a state of suspension, which meant that after my three-year contract had officially expired, there was then a period of 18 months before I was allowed to leave the

EDITED  
by  
CHRIS WHITE

company and sign with anyone else."

He admits that in terms of making records, the period was completely wasted. "I knew that there was no point in attempting to do any work with another record company, because that would have resulted in huge legal problems and probably have prevented me from working ever again. All I could do was sit back at my home, and use the time to write some new material, and play concert dates."

McLean's live appearances are widespread. He averages about 120 dates a year, and already during 1978 there are plans for a US tour, and visits to Australasia, Japan and Europe. He will also be playing several dates at the London Palladium.

For a singer-songwriter, McLean's creative output might seem rather low — he estimates he has written around 150 songs and recorded 70 of them, yet others of his contemporaries have claimed to have written hundreds of titles. He has however the distinction of writing four "standards", And I Love You So, which was a huge international hit for Perry Como, Wonderful Baby, which was the first song Fred Astaire had recorded for 20 years, American Pie which sold two million copies for McLean, and of course Vincent.

"And I Love You So was the first single I ever made but it wasn't until Perry Como recorded it that it became a worldwide success," McLean says. "Shirley Bassey also did it as a single for UA but my favourite version of the song is by Elvis Presley. He just called up and

said that he wanted the song's publishing — I told him he was welcome to record the song but no way could he have the publishing rights! He called back later and said that he was going to record the song for his next album, and he never mentioned the publishing again.

"Presley also performed the song live — with a lot of songs he just used to sing snatches or put them into medley form, but he always did my song in its entirety. It is also included on the latest album, which features his last five appearances. I'm glad that he did the song because he inspired me a lot musically, and I like to think that I was able to give him something in return."

Wonderful Baby was a US hit for McLean and although it was not a hit in Britain, it remains an ever-popular inclusion on all Radio Two programmes, particularly Three Way Family Favourites. "Fred Astaire heard the song and wanted to include it on an album he was making in London. The strange thing was that I had him in mind when writing the song, but I didn't even know that he was still singing. It was a thrill knowing that he wanted to perform the song, but when he was in the studios he locked himself away completely. But I did manage to get a 20-minute chat with him in his hotel room later."

McLean was wooed to Arista by Clive Davis, who was also responsible for the recent re-emergence of singer-songwriter Donovan. "I'm very pleased with the new album, Prime Time, and I hope that the fans also like it. I tried out some of the songs at the Cambridge Festival last June, and they got a good response then," he adds. "I believe that if a record is good then it will sell. It doesn't matter how great the marketing men may be — if the product isn't good then no way will the public buy it."



Warsaw Pakt.

## Warsaw Pakt coup draws media interest

by CHRIS WHITE

A CHANCE meeting between record producer Mim Scala and rock band Warsaw Pakt, in a Portobello Road basement rehearsal room, has resulted in an album claimed to be the fastest-recorded LP of all time (*Music Week*, December 3). Recording began at midnight on Saturday (26) and first copies were in certain London record shops by 4pm the following Sunday.

Called Needletime (ILPS 9515), the album features 34 minutes of music recorded "live" at Trident Studios in London, and which was cut straight onto disc in order to eliminate the need for tapes and pressed at Island Records' plant at West Drayton. First albums were coming off the line by 11 am. They were then packed in the afternoon and distribution began at 4pm.

To many observers, it may all seem merely a stunt as Warsaw Pakt is an unknown band (or were, at least until the publicity broke about the album), and it could be seen as just an attempt to gain a mention in the Guinness Book Of Records. Producer Scala sees it differently however. "The point is that Warsaw Pakt is fairly new band, while they realised everyone has to pay their dues and demands in this business, they just didn't see the point of having to wait a year to make an album, and then spending months again in the studios", he says. "We also wanted to prove that it needn't cost the earth to make an LP. This entire operation, which included a video film of the recording, has left us with change out of £5,000."

Scala has great faith in the band. "I've seen them playing in various London pubs and even if they had a £30 pa system, it would still be possible to hear their great potential. I had produced an album in Morocco, and was cutting it at Trident, when the engineers and myself started talking about direct cutting onto vinyl," he adds. "That's when I first got the idea for Warsaw Pakt to go into the studios and make an album overnight — we all realised that it could be done but it would be a rush job."

Scala managed to get a nucleus of people involved with the project, and Island agreed to help. "Although they didn't want to make too large a commitment because obviously the odds were so great". He also came to the conclusion that if it was possible to by-pass the usual recording methods, and cut straight onto vinyl, then it was also possible to cut a lot of other red tape so far as pressing and distribution was also concerned.

"We worked out a schedule, and everything was very carefully co-

ordinated," he says. "It was our way of getting round the system, because we didn't want to be in debt with any record company, and we certainly didn't want to have to wait a year before we got any feedback from the record buyers. I think because everything was done so quickly there was a great element of excitement in it all, and everyone involved, including the studio people and the pressing plant, were really enthusiastic."

Scala also says: "There must have been at least 100 people in the studio when the recording was made, and one of the engineers said that he had not known the same kind of atmosphere there since the Rolling Stones recorded Sympathy For The Devil several years ago. I don't think that the penny had dropped yet with a lot of people about just what we have done, but once it does then I think that a lot of people will start doing the same thing. Already the LP is getting good reaction, and John Peel has played tracks from it on his radio show, while LBC has also given it an airing."

Warsaw Pakt was formed by Andy Colquhoun and John Walker in March this year, and comprises three other members, Jimmy Coull on vocals, bass player Chris Underhill and drummer Lucas Fox. Their first single was released on their own Warsaw Pakt label last month. Scala added: "It is quite possible that we will make another LP using the same kind of time schedule, but there is also the possibility of them making a normal studio album — when the time is right."

Reaction to the Warsaw Pakt album has been generally favourable, and apart from radio exposure, there has also been interest shown in it by the music press. The main reaction by people who have heard the record is surprise at the sound quality which, considering the haste in producing the LP, is very good. London stores which received copies of Needletime on the Sunday reported a lot of consumer interest, and one Virgin branch sold 250 copies the same day following a personal appearance. By the next day, Monday, the record was available throughout the UK.

Warsaw Pakt's future plans include visits to Holland and Germany, and there will also be British concert dates in the New Year. Manager Scala adds: "I think that we have made our point to everyone, and now we are prepared to go through the 'system' which other rock bands have to follow in order to be a success. At least though, with an album under our belt now, we are in a better position to negotiate with people."

RAW Records

### DOWNLINERS SECT Showbiz/Killing Me

RAW 10  
THE SOFT BOYS  
Wading Through A Ventilator

RAW 5  
still available  
RAW 2 HAMMERSMITH GORRILLAS  
YOU REALLY GOT ME

RAW 3 THE KILLJOYS  
JOHNNY WONT GET TO HEAVEN

RAW 4 CREATION MAKING TIME  
RAW 6 THE UNWANTED WITHDRAWAL/1084

RAW 7 SOME CHICKEN NEW RELIGION

RAW 8 LOGJAW (RADIO CALL SIGN)  
FIRST EVER RAW LP · RWLR 1 · RAW DEAL!

FEATURING! 12" NEW WAVE TRACKS WHICH UNTIL NOW  
HAVE BEEN UNAVAILABLE, from THE KILLJOYS,  
THE BLOODCLOTS, SICK THINGS and others · SPECIAL  
LIMITED EDITION of 33 1/3 12" black plastic in picture sleeve

ONLY £2.49 rrp.

available through CBS sales 01-960 2155

# Mull of Kintyre is number one.



Graham Hughes

Thanks a lot, folks!  
 Paul McC... Thanx  
 up you Kilt! I have a half-Million  
 Lendi

# Wings

R6018



# EUROPE

## Stig Anderson buys publishing companies

STOCKHOLM — Stig Anderson, president of Sweden Music, boss of Polar Records and mastermind behind the group Abba, has bought up two major Scandinavian companies, Ahlins Musikforlag and Stockholms Musikproduktion.

Ahlins was formed in 1934 and contains many evergreen copyrights, including the works of Evert Taube, Kai Gullmar, Lasse Dahlqvist, with German originals such as 'Heut' Nacht Hab' Ich Getraunt Von Dir, and US standards including My Melancholy Baby and Goodnight Sweetheart.

The second company was formed

by the late Felix Stahl in 1950 and incorporates Modern Music, formed in 1962, and 50 per cent of Succemelodier, formed in 1953. It includes Stahl's own originals such as Many Times and foreign copyrights including Diana, Bye Bye Love, Answer Me, Pennies From Heaven and Auf Wiederseh'n.

Both company acquisitions become effective immediately.

In a statement issued this week, Stig Anderson said that his active team are already working to achieve more local recordings of these copyrights.



ABBA IS not Sweden's only big-selling act, although certainly its best known internationally. Competing with Abba for top sales domestically is a band called Ingmar Nordstroms, which has a massive following. The Band records for Frituma and its latest album Saxparty 4 was sold 165,000 copies. Pictured here at a gold disc presentation are (standing left-right), Hans Kronwall, sales manager Sonet-Polar, band member Bert Manson. Goran Waltner of Frituma, band members Sten-Ake Lindberg, Bo Jansson, Gunnar Sandevärn. Below are (left to right) Sven Schill, band member, bandleader Ingmar Norstroms, producer Lars O. Carlson and Lars Rosin, engineer Bohus Studio.

## Elvis titles on Melodiya compilation

LENINGRAD — Though no albums by Elvis Presley have ever been officially released in Russia, Melodiya, the State record company, released some of his performances on its international pop compilation LPs.

Latest is Estradnaya Orbita, or Variety Orbit, on sale in local stores and featuring Presley on Careless and True Love.

The Russian media devoted little space to reporting the death of Presley or to recounting his career highlights but the new Melodiya album at least stands as a minor memorial to his achievements in the pop world.

## Smurf craze spreads as disc tops chart

AMSTERDAM — Dutch singer Pierre Kartner has triggered off an unusual music craze here, linking a hit single with a cartoon character created by French cartoonist Pierre 'Pevo' Culliford.

The character is a gnome-like figure, all blue with a white cap, and is known as a "smurf". Kartner has hit number one in the singles chart with The Smurf Song, (Het Smurfenlied) which sold more than 125,000 copies within a month here — an impressive statistic for the Dutch industry — and it is also selling well in Belgium.

His new album is also dedicated to the "smurf", and was certified gold on the day of release, with an advance order in excess of 60,000 copies.

The "smurf" craze has built steadily on the merchandising side, too, with books, T-shirts, puppets and other lines aimed principally at young record buyers.

On December 10, a special "smurf" cartoon movie, with the Kartner single as the title theme, goes on release in Holland and on the same day a "smurf" gala will be held in the Amsterdam City Theatre. Special guest there will be artist Culliford who will present two gold discs to Kartner for the single and album.

Then, three days later, Dutch television company TROS transmits a "smurf special," featuring songs from the album.

Kartner's hit single looks likely to spread worldwide. According to a

spokesman of Dureco, which has Kartner under contract, cover versions are planned in the US, UK and France. Kartner has recorded a German version of the song, an important part of his bid to score in the vast German market. He has signed a four-year contract with Phonogram, Germany.

As songwriter and composer, Kartner has already become big business in Germany. In 1976, German singer Peter Alexander had a number one with Die Kleine Kneipe, also scoring in Australia and Switzerland with this cover of Kartner's Dutch hit 't Kleine Cafe, and the German version sold more than 700,000 copies.

French singer Joe Dassin also covered the song.

## Amsterdam gala set for Abba movie debut

AMSTERDAM — Holland has been picked as the first territory to show Abba — The Movie and it will be premiered at a gala presentation at the Amsterdam City Theatre on December 17.

Among the audience will be 200 winners of an Abba competition

organized by the magazine *Popfoto*, in collaboration with Polydor, which represents Abba's recording career in Holland. After the movie, various Dutch Polydor acts will perform.

The movie, which runs 90 minutes, was filmed mainly in Australia in the spring and Australian disc-jockey Robert Hughes plays a prominent role in the production. It features a string of Abba hits and new songs including I Wonder, Eagle, Hole In Your Soul, and Thank You For The Music.

Parts of the film will be shown here in a Veronica television special on December 21, and the soundtrack LP, Abba — The Album is out in Holland in January.

## Juergens tours US and Canada

ZURICH — Austrian-born singer Udo Juergens, now resident in Zurich, this week embarks on a career-building tour of Canada and the US which marks the start of his long-term plans to break in English-speaking territories.

He opens at the German-Canadian Club in Montreal, Canada on November 30, closing December 12 in Chicago.

With him is the Pepe Lienhard Band, a six-piece from Switzerland.

Prior to leaving Switzerland, Juergens launched his new album *Lieder, Die Auf Reisen Gehen*, and renewed his contract with Ariola-Eurodisc AG for five further years on a guarantee of around £2.5 million.

The album was recorded in Montreux, Switzerland, as Juergens cannot visit Germany where he normally records, because of tax reasons. One track features Judy Cheeks, a Californian singer.

## Greek co-op

ATHENS — Greek composers are to set up their own record company and will aim to produce Greek records only for sale at low prices. Promotion of the product will be through concerts given all over the country.

This has been decided by the Greek Composers' Union, following complaints by members about the existing policy of most record companies of pushing foreign repertoire at the expense of local talent.



SWEDISH GROUP Stardust is signed to the UK company Satril, but has just secured a deal for release in its home territory with Sonet, which also has publishing rights. Seen at the signing of the Scandinavian deal are (back row, left-right) group member Jorma Kujansu, Henry Hadaway of Satril, Sven-Magnus Wirblad, Tomas de Age and Britt Johansson, all of Stardust. At front are (left-right) Ola Jakanson of Sonet, Charlie Franzen of Stardust and agent Gunnar Sjoberg of EMA/Telstar.

## Chiswick Belgium deal

BRUSSELS — Ariola Belgium has gained local representation rights for two labels, Chiswick (UK) and Berserkely (US). Main Chiswick acts are the Gorillas, the Radio Stars and Motor Head, and Berserkely product includes Jonathan Richman and the Modern Loves, who have already scored in Belgium with "Road Runner" and Egyptian Reggae, and the Rubinoos.

The Ariola organization here has also published a new Impulse jazz catalogue for 1977-78, incorporating the whole repertoire with full title and personnel listings.

Also from Ariola is a monthly newsletter, *News From Ariola*, in both Flemish and French and with a 20,000 circulation, aimed at getting

company releases across to the general public. Competitions and prizes are also included.

## EMI move

HELSINKI — Richard Lyttelton, has been named new managing director of EMI Finland. He succeeds Veikko Virtanen, who has left for a new position in the field of leisure electronics.

Lyttelton, a UK citizen moves in from Sweden, where he worked as an assistant to Anders Holmstedt, chairman of EMI's board of directors in Scandinavia. He has been in the business since 1967.

Being EMI Finland's second non-Finnish managing director (Rolf Nygren being the first), Lyttelton is now following a crash course in Finnish language.

During Virtanen's two-and-a-half years with EMI Finland, the company increased sales by 33 percent, building as Finnlevy's number one challenger in the Finnish market.

## Europe's top sellers

### West Germany

- 1 BELFAST, Boney M, Hansa/Ariola
- 2 NEEDLES AND PINS, Smokie, Rak/EMI Electrola
- 3 DON'T LET ME BE MISUNDERSTOOD, Leroy Gomez, Philips
- 4 TANZE SAMBA MIT MIR, Tony Holiday, Polydor/DGG
- 5 BLACK IS BLACK, Belle Epoque, Carrere/Polydor
- 6 QUEEN OF CHINA TOWN, Amanda Lear, Ariola
- 7 MUSST DU JETZT GRADE GEHEN LUCILLE, Michael Holm, Ariola
- 8 THE NAME OF THE GAME, Abba, Polydor/DGG
- 9 SORRY I'M A LADY, Baccara, RCA
- 10 A FAR L'AMORE COMINCIA TU (LIEBELEI), Raffaella Carrà, CBS
- 11 SO YOU WIN AGAIN, Hot Chocolate Rak/EMI Electrola
- 12 LADY IN BLACK, Uriah Heep, Bronze/Ariola
- 13 MAGIC FLY, Space, Hansa Int/Ariola
- 14 ROCKIN' ALL OVER THE WORLD, Status Quo, Vertigo/Phonogram
- 15 TI AMO, Umberto Tozzi, CBS

- 4 MILLE COLOMBES, Mireille Mathieu, Philips/Phonogram
- 5 GOODBYE ELVIS, Ringo, Carrere/Formula 1
- 6 DON'T PLAY THAT SONG, Adriano Celentano, Eurodisc/WEA
- 7 CITATIONS ININTERROMPUES, Cafe Creme, Pathe Marconi EMI
- 8 DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda Philips/Phonogram
- 9 TOI ET LE SOLEIL, Claude Francois, Fleche/Carrere
- 10 PETIT RAINBOW, Sylvie Vartan, RCA
- 11 AINSI SOIT-IL, Demis Roussos, Philips/Phonogram
- 12 PETIT PAPA NOEL, Tino Rossi, Pathe Marconi EMI
- 13 THE NAME OF THE GAME, Abba, Vogue/Melba
- 14 J'AI ME, Michele Torr, Discodis/AZ
- 15 POUR TES BEAUX YEUX, Sacha Distel, Carrere

### Portugal

- 1 MA BAKER, Boney M, Ariola
- 2 DON'T CRY FOR ME ARGENTINA, Julie Covington, MCA
- 3 I FEEL LOVE, Donna Summer, Ariola
- 4 VERDE VINHO, Paulo Alexandre, Rossil
- 5 LOVE ME BABY, Sheila B. Devotion, Philips
- 6 ANGELO, Brotherhood Of Man, Pye
- 7 BIG BISOU, Carlos, Imavox
- 8 MARCO, TV Theme, Imavox
- 9 CHANSON D'AMOUR, Manhattan Transfer, Atlantic
- 10 LEANA, Art Sullivan, Phillips

### France

- 1 LA JAVA DE BROADWAY, Michel Sardou, Trema/RCA
- 2 SINGIN' IN THE RAIN, Sheila B. Devotion, Carrere
- 3 SALMA YA SALMA, Dalida, Sonopresse

Get an earful of **CLOVER**  
Ring 01-433 7232

# NICE 1 WINGS



EMI Records Limited, 20 Manchester Square, London W1A 1ES.

## FEATURE

IAN RALFINI could not, and does not, claim a triumphal march forward to date. Anchor has not broken into the first league, nor has it gained anything like unarguable superiority in the second. Development has for a variety of reasons not been too closely along the lines originally planned.

But Anchor has achieved steady financial growth while retaining its enthusiastic small-company personality, and much credit for that must go to the well-known and infectious enthusiasm of its chief. This young company has already proved itself to its parent US corporation — Anchor is the only part of ABC's music division which is making a profit. Ralfini would not be where he is if he could not take the success as gracefully as the failures, so he allows himself some good-mannered crowing about that fact.

Another useful trait in those who form and head record companies is self-confidence. Ralfini has a belief in himself based on his own comprehensive apprenticeship in the business. He began in music publishing, with Peter Maurice Music in Denmark Street — later forming his own publishing company, in partnership with Joe Henderson and Petula Clark.

He moved to Pye, where his job involved acquiring foreign product, mostly American.

After a time as Reprise label manager when Pye acquired the label for the UK, he left to set up his own label. But when approached to head MGM record label, he eagerly accepted the challenge. However, the label reverted to a licensing deal in January 1969 coinciding with Warner Brothers' decision to start its UK operation along with the purchase of Reprise. Ralfini was asked to head the company, which soon built up to a fully comprehensive label, and went from strength to strength, boosted by the rosters of Elektra and Atlantic which the parent corporation later bought.

Ralfini's split with Warners came when the parent decreed three separate offices and companies in the UK, and led to his decision to set up Anchor Records. A deal with ABC forged a link with that company which offered 15 years-worth of US catalogue obviously giving a new British company an instant start in the business.

Ralfini explained: "I knew it would take us three to four years to develop the company, but what I had not bargained for was the economic situation of this country — shortage of vinyl, three day week, drop in record sales — all of which happened in the first year of Anchor's operation. Also, because of misinformation about ABC's turnover in the UK, the operation I had put together was far too expensive for the company's base turnover.

"However, with certain restructuring and re-evaluation of ourselves we were able to stay in business and develop from there." Anchor had to retrench from a staff of around 50 to a full complement of 23.

"We have been an independent for three years, and we have now reached the turnover level that we believed the ABC catalogue had when we started."

When a new company states its objectives both musical and commercial, very firmly at the outset, it is almost inevitable that a few years on questions will have to be fielded about "change of direction". Ralfini was ready to agree that over the three years "it has obviously been necessary to change both style and direction because the music has changed. Also, the American company has had three changes of president since we started in England, and obviously the different heads of the company have an effect on the artists, and on the material released".

THE BRAVNY Anchor seaman has looked stolidly out from the company's logo for around three years now. In that time some of the high hopes have sunk earthward; a few of the ideals have had their edges dulled by realism; some of the experiments have had to be given a decent but hasty interment soon after birth and are remembered now with as much wry good humour as everyone can muster.

But the wider picture of Anchor includes gains in maturity, retention of control of its own destiny, maintenance of its own sales force, and new ventures including a warehousing and distribution operation and a label for its publishing arm. That Anchor has retained its dignity, its optimism — and its shirt — while playing the swings against the roundabouts is due in good measure to Ian Ralfini, its founder and managing director.

Anchor is one of the few well-established record companies which has a corporate image still closely linked to the personality of its md, and in conversation with Terri Anderson soon after the company's third anniversary Ralfini revealed that he likes the dual role of dashing ship's captain and affectionate paterfamilias to a young company with a young staff.

## Anchor weighed — still on course

He emphasised that while there had been a number of changes in Anchor personnel it is worthy of notice that the original Anchor team of Martin Wyatt, Sunny Damley, Maxine Sullivan Hillary Shaw and Ralfini himself is still intact. They are now, respectively, assistant md, deputy md, personal assistant/secretary to Ralfini, and secretary to Charlie Crane, Anchor Music general manager.

On the general relationship between Anchor and ABC he agreed that it had been difficult to build a strong one because of the American internal changes, but with the current apparently stable team under Steve Diener he felt there would be a chance of developing a better relationship between the two companies. Despite all the ABC changes, however, Anchor has, Ralfini emphasised, shown a healthy profit in the UK for the last two of its three years. The deal with ABC requires that Anchor produce five LPs a year for release on its own label distributed by ABC in the US and Canada. "It was, and still is, our intention to keep a tight British roster of artists. If we have five or six that we are responsible for this can satisfy our creative needs and

### 'Any company reflects the tastes of the people signing the talent'

still allow plenty of time and energy for working on the American catalogue. Also, six British acts will give us a royalty return from around the world which will help our bottom line".

How does Anchor view the performance of its British acts in America? Ralfini's view was realistically monochrome rather than optimistically technicolour. "Ace's single in September 1974 — How Long, — was apart from being a hit here a number one in the US and many parts of the world. Although this was a tremendous achievement with our first board we found it impossible to follow. The first album which went top five in America and we must take the blame for sending them to the US on tour on the heels of this success. It was far too soon."

Other acts that were released in America were Stretch and Cado Belle. Unfortunately both these releases were made at a time when there were dramatic personnel changes in the US company said Ralfini. "I think they would be the first to admit that they got lost during these changes. With our other UK signings we decided for varying reasons not to release them in the States."

One straight answer to a straight

question deserves another, and Ralfini's simple reply to "are you disappointed with your British signings?" was "Yes." He added, "I had hoped at this point in Anchor's growth that we would have a stronger British roster. Apart from Aces I also expected that Cado Belle would by now have firmer hold, but with the changing music scene it will take a little longer with this band, but we are prepared to stay with them. We went through a time when our signing of British acts slowed down but the activity is now starting up again.

"In the last few months we have signed two bands, Steel Pulse and the Adverts — and we have attempted to sign other new wave bands but were not successful. However, I still feel that although I do not have the five bands that I wanted firmly established, I believe we have the necessary ingredients to achieve this by the end of next year."

If Anchor's personality is epitomised by Ralfini, Anchor's musical output until now has been sufficiently selective to reflect the corporate personality. "We did set out with a certain goal in mind, and I think that any company reflects the musical tastes of the people who are responsible for signing the talent."

"Yes, the image of Anchor has changed from what I envisaged at the beginning — except that we have never altered our philosophy; we are working with artists and not just yet records. We believe that a company like Anchor has a responsibility to build artists for the future while the majors are outbidding each other for acquisition of the already established talent."

If Ian Ralfini had the opportunity to buy Anchor away from ABC, would he do it? "Obviously I would like to own Anchor Records, because I feel, along with many others in the company, that we have created and developed Anchor. But why should ABC sell what is for them a very profitable organisation? Besides, if I did buy Anchor I would obviously need to continue the licence for ABC repertoire, because this gives us 75 to 80 percent of our turnover."

As a faithful advocate of Anchor's own sales force Ralfini felt that it must be obvious to everyone that a company's force can sell more than the overloaded salesman of a licensee can. After working with Virgin on an experimental three-month joint selling venture, Anchor formed a force made up of six reps, three phone salesgirls, three van salesmen and a sales manager with an assistant.

"This new structure gives us adaptability", he said. "For example, we took the salesmen off their normal four-weekly cycle during June and July to concentrate on singles on a weekly cycle. As a



result we broke Billy Davis and Marilyn McCoo's You Don't Have To Be A Star, The Floaters' Float On, and established artists such as Jimmy Buffet, Gene Cotton and Stephen Bishop." Ralfini is firm in stating his satisfaction with Anchor sales force, despite being aware that in many people's opinion Anchor is too small a company as yet to go it alone on the selling front.

Anchor's label identity was another matter of importance to him. Any label wanted an identity, he reflected, but it should take second place to the identity of the artists. "But in this business the kind of artists you sign can eventually create the label identity — like Motown, Warner Brothers, or Atlantic. I think Anchor does certain things very well and the identity that we have projected would not help an artist such as Max Bygraves if he were on our label."

To handle product outside the accepted Anchor image there was for a short while the Handkerchief label. "We felt there was an increasing demand for pop singles and such singles on Anchor would harm the label's identity. I have to admit it was my idea; they were all one-offs. It was not a disaster, but it

### 'I think we have now proved that the company is solvent'

was just not successful so we decided to forget it completely. We made the decision that if we release anything it should fall within the lines of what Anchor does well, and so should be on the Anchor label."

The apparent contradiction to that statement followed when Anchor set up the Ice label. However, as this is intended solely as an outlet for the publishers arm, under the control and direction of Charlie Crane, the decision to create Ice is in no way comparable with the Handkerchief venture.

Despite Anchor's sturdy independence ABC's money troubles, Ralfini agreed, had obviously indirectly affected his company. "A lot of people assume that if the US company is losing money the UK operation must also be showing losses. This sort of street talk can be harmful to a company because artists and managers get to hear about it and consequently are not prepared to deal with you. But I think we have now proved that the company is solvent, and in fact, in the last few years has been showing a profit just on UK operation."

If Ralfini's honest approach to reviewing his company's activities to date has created a greyish tinge to the scene the overall picture is anything but grim. Anchor's

warehousing project has proven its value, with good judgement and liberal helpings of luck — finding ample warehouse space in the heart of the West End, right behind the company's offices, at a low rent. Anchor went ahead with its warehouse plans despite coolness on the part of ABC because realised that as Anchor developed it would need a stockroom to handle shipping to small distributors and wholesalers. "Then we looked at parts of our catalogue which were very interesting but did not warrant us pressing large quantities here to put through CBS for distribution. So selling these imports ourselves was another reason for setting up the warehouse."

Since it opened in March the project has proved a success, with a bigger demand than expected from dealers. Plus factors are the big vans — which contain record self-selection racks and which operate out of the warehouse to dealers in the London area — and the fact that where imports are concerned the dealers realise that these can be had legitimately from Anchor for the usual dealer price instead of being bought haphazardly for inflated import prices from small import firms. The vans selling from Anchor's warehouse have been turning in results 100 percent over target, and the import sales operation has already passed the £250,000 mark in turnover.

Anchor has also just begun to move into distributing smaller labels. "We found if they went to a major they were so small that they would be totally lost. Chiswick came to us, and that has been a successful arrangement, although it is not our intention to become distributors in a big way."

The thoughts of Ralfini on Anchor are currently very optimistic. "I think by the end of 1978 I will have achieved with Anchor what we set out to do. We should have an LP market share of between four and five percent by that time. This year we have had a very good run with singles which gave us six percent in the last quarter, but I think over the year we should come out with around three percent, and I expect to lift that to four or five next year. We have artists such as Don Williams — who has grossed for us something in the region of £1 million in the last 12 months — and Steely Dan, plus the Adverts, Lennie Williams, George Hamilton IV, the Floaters, Cado Belle and so on, who are all poised for growth in 1978."

In Ralfini's clearly carefully-considered opinion the omens are good, and a small but very strong roster worked upon by a staff tailored to handle the requirements of the UK market and Anchor's place in it will prove a firm base for the company's own steady expansion.

It's been six years since American Pie slammed Don into the spotlight.

A period well documented by a superb series of albums, intimately echoing the lifestyle, feelings and many changes he was experiencing.

Prime Time, his first album for EMI International,

signals the start of a new stage in his career.

An important stage and a vital album, show-casing the versatility and warmth of an artist who's never lost his musical integrity.

Includes the single Prime Time. INT 542.



# Don McLean's prime cut.



INS 3011

## 'Prime Time' his new album.



# Joe Bushkin

Celebrates 100 years of recorded sound.

Includes two of Bing's last recordings



Through the years, Joe Bushkin has notched up a reputation as a wiry, volatile artist with a supply of high-voltage energy, a sensitive incisive performer of standards, show tunes, and his own tunes.

Portions of this album were recorded live at the Momarkedet Fair in Mysen, Norway. The 1977 theme was the Celebration of 100 Years of Recorded Sound.

Bushkin's celebration is one of the greatest events on records.

-Max Jones, *Melody Maker*, 1977

Album UAG 30142  
Cassette TCK 30142



by JOHN HAYWARD

VALER RECORDS, the company that scored notable points by tv advertising mail order albums in the American style, is the first specialist television operator to opt out of marketing on the box.

The signing in July of new wave group The Drones marked the end of its television promotion activities, and now it sees the medium as ideal for merchandising other consumer products, but no more records.

Some observers are seeing Valer's latest move as the long prophesied onset of the law of diminishing returns affecting the sales of the tv compilation companies, and Valer's label manager, former Granada TV executive and film man James Whitley, is adamant that his firm will become a straightforward record company aiming for a strong catalogue and retail sales.

This is a radical departure from the police of the parent company which is American-based and specialises in tv merchandising of records and various other products.

Explained 26-year-old Whitley: "The Black And White Connection and The Motown Story which Valer marketed turned around well and were worth doing in all respects, but as a small company without a giant catalogue to draw upon in Britain, it seemed crazy to try to compete with K-Tel and the other major tv merchandisers.

"Besides which, but the end of the Christmas season, I don't think those companies will have seen the sort of success they have come to expect from previous years, because I feel they have been over-ambitious."

Whitley was brought into the Valer Records team as label manager in July after working for three years as a film company production manager followed by a spell at Granada as a transmission controller.

## Will tv discretion be the better part of Valer?

His television experience made him an ideal recruit for a company so closely involved with television albums, but after taking stock of the market place, he began to make sweeping changes in the label's policy.

"July seemed the right time to launch a truly independent record company. As a specialist firm, we would obviously continue to pursue direct mail order via the tv, but not with records. What we needed was exclusive product which could be marketed on a retail basis.

"Previously we had been involved with what I would call product merchandising, rather than record merchandising, and it was becoming obvious that this was going to become far more difficult as the major record companies became involved.

"It was simply possible to get the sort of deals for majors' repertoire that were available two or three years ago, because they were getting in on the act themselves."

But Whitley feels that Valer's contribution to the tv merchandising business was significant while it lasted. He cites the advent of the cost-effective rate card as one of the British developments the company helped pioneer.

After finding his feet in the company for the first eight weeks in the job, he came to the conclusion that the risk of failure in the tv compilation market was too high and decided to leave it alone.

"So we set about building a real record company with its own repertoire. Our first outing was with the Drones in the new wave because here I could see the quickest turnover in a building market.

"That does not mean that Valer will become just another punk label. We are looking at a whole range of acts from MOR to vocal harmony.

"I find myself in a great position here, because I am not only label manager but a&r man as well, finding bands, doing deals and making sure the records get pressed and out to the shops."

His signing of the Drones was conceived on firm commercial lines. The band has sold 12,000 copies of its debut single on the group-owned OHMS Records, and the first Valer single by the band shipped 20,000 very quickly, proving there was a hard core of fans for the group.

Now there is an album on the market, which might, on the face of it look like a mistake. "No it was not," replied Whitley. "The album was designed to come out when it



The Drones: debut single on Valer shipped 20,000.

did, which is in at the deep end in the teeth of the strongest competition possible.

"We think it is as good as anything else to come out this month, and with a single planned for January, there are great chances of scoring a chart position first time out."

The whole progression from mail order to independent retail distribution was been accomplished surprisingly quickly. In four months the Drones have been signed, put out a single and an album.

"We don't have the distribution services of a major in the background," commented Whitley. "But at the moment, I don't think we need one. In fact I doubt if a major could have moved fast enough to have the Drones album out in time for Christmas.

"That might cost us sales, though I think 10,000 advance orders via our own outlets and the wholesale network is quite respectable. On top of that, Valer's own warehouse is well set up to handle any mail order enquiries and despatching.

"Our investment has been quite high for a first effort, with ads on the radio and in the music press with a phone-in gimmick. These will be caked up in January when the

second single — a re-charged version of Be My Baby — is released."

The band's impact ought to be strengthened by its inclusion on two forthcoming new wave compilations from Virgin and Phonogram, and Whitley confidently states: "If the album doesn't chart, it will purely be because the sales were not quick enough."

In the long term, Valer is geared up to expand into many other musical areas, partly in association with the well-financed parent company.

"In America, Valer has signed a couple of m-o-r acts on an exclusive basis and wants the UK company to take them too," said Whitley. "In the meantime, The Drones will remain our only signing until the Spring or Summer.

"This is partly because of product difficulties, and partly because we have become so involved with the band that we want to see the project through and devote our efforts completely to the record until it breaks.

"But the way seems clear right now for the increasing number of independent labels to become bigger and broader in their outlook and build up catalogue. I want Valer to be in the forefront of that."

**After 5 years  
in Oxford Street,  
Chrysalis have finally  
gone round the bend...**

***If you choose  
to ignore Midem 78,  
it is a decision  
you will never forget.***

**In 1977 : 1054 companies, 4671 participants, 47 countries.  
More than ever, deals are done at Midem, decisions taken,  
contacts made, international promotions undertaken.  
Don't let all this happen without you.**



**Midem is a must**

**International Record and Music Publishing Market  
January 20-26, 1978. Palais des Festivals - Cannes - France.**

**Bernard CHEVRY, Commissaire Général  
Xavier Roy, International Director.**

**Information and Reservations:**  
**France**  
3, rue Garnier 92200 Neuilly  
Tél. : 747.84.00 +  
Télex : 630547 F MIP/MID.  
**Christian Bourguignon**  
International Sales Executive.

**United Kingdom**  
International Equipment  
and Services Exhibition  
Organisation LTD.  
8, Dorset Square London NW1.  
Tel. : (01) 723.82.32/33/34  
Telex : 25230 MIP-TV/MIDEM LDN.

**U.S.A.**  
30, Rockefeller Plaza, Suite 4535  
New York, N.Y. 10020  
Tel. : (212) 489.13.60  
Telex : 235309 OVMU  
**John Nathan**  
International Representative

NEW  
PRODUCTSSharp adds cassette  
players to in-car lines

FUTURE hi-fi users may be able to switch their systems on just by looking at them. The Norden electronics firm in America is developing what it calls a "visually interactive system" which literally lets switches be operated at a glance.

The operator wears a helmet which incorporates an optical sight and an infra-red illuminator. All he has to do is look straight at a specially-sensitive switch and the helmet gadgets activate it.

The system has initially been developed to aid US Air Force pilots operate their planes during complex manoeuvres when their hands are fully occupied. But wider applications are inevitable.

One of them could be the operation of hi-fi equipment with the optical sight and infra-red illuminator housed either in a simple helmet or set of headphones.

DAVE ALDRIDGE  
of  
HI-FI BUYER'S GUIDE

SHARP HAS added two new cassette players to its wide range of in-car entertainment equipment. The RG 2200 (pictured) has a 7W power output, fast-forward/reverse, a tone control and an autoeject mechanism. It costs £49.95 including speakers.

The RG 2700 also has a 7W power output and features fast-forward, auto-reverse, a manual reverse facility, an anti-rolling mechanism and a light indicating the direction the tape's running in. It costs £69.95 including speakers.

Full details from: Sharp Electronics (UK) Ltd., 107 Hulme Hall Lane, Manchester M10 8HL (Tel: 061-205 7321).



Pioneer's cassette deck

THE LATEST addition to Pioneer's massive range of budget-price hi-fi is the CT-F4040 front-loading cassette deck which sells for around £125.

Its stand-out features include Dolby noise reduction, a selector switch for three tape types, easy-access tape heads for more-convenient cleaning, electronic muting, auto-stop and a Pioneer-developed vertical hold system which keeps the cassette firmly in place and ends hub slap.

Full details from: Shiro (UK) Ltd., Shiro House, The Ridgeway, Iver, Bucks SL0 9JL (Tel: 0753-652222).

DIGITAL CLOCK-RADIOS are pretty commonplace these days but clock-radios combined with cassette players aren't. One such three-in-one — the Tape-Clock 470 — has just been launched by audio firm Nordmende.

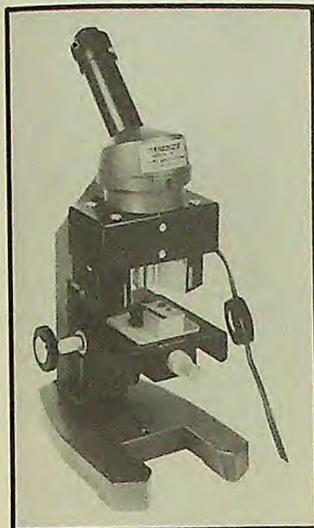
The unit combines an FM/LW/MW/SW radio with built-in AM and FM aerials, a tape recorder with built-in microphone

and automatic chrome cassette switching which turns the radio on automatically at the end of a tape and a digital radio with tape or radio switch-off pre-sets and an alarm with adjustable loudness and repeater.

The 470 has a 4W audio output, an output socket for an earphone, a socket for a disc or tape input and works off the mains with an emergency battery to keep the clock going during a power cut. It costs £140.

Full details from: Vessco Vision & Radio Ltd., Vessco House, Unit 4 Blackwater Way, Ash Road, Aldershot, Hampshire GU12 4DL (Tel: 0252-312661).

AMPLIFIER, tuner and receiver specialist Armstrong Audio has branched out in to speakers for the first time with the 602 — a three-way system with a power handling capacity that ranges from 25 to 100W. The speaker measures 600mm by 270mm by 284mm and costs £199 per pair. The stands are £22.50 per pair extra.

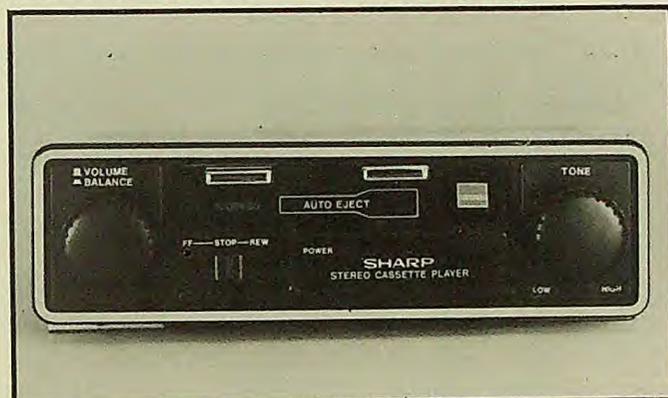


Shure's Stylus Evaluation Kit.

SHURE Electronics has launched a Stylus Evaluation Kit which is intended to help hi-fi dealers more-effectively and more-precisely inspect the state of customers' styli.

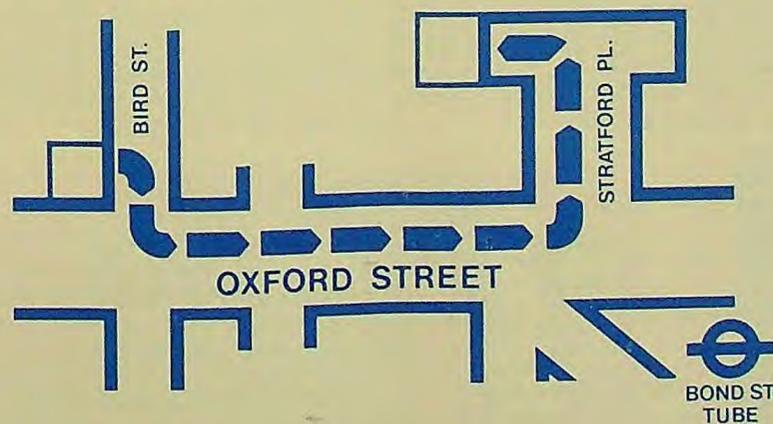
The £92 SEK-2 kit consists of an easy-to-operate laboratory microscope, a stylus locating device to centre the stylus quickly and accurately under the scope, a two-lamp stage illuminator and a manual containing photos of good and worn styli to help the customer compare the appearance of his own stylus.

Full details from: Shure Electronics Ltd., Eccleston Road, Maidstone, Kent ME15 6AU (Tel: 0622-59881).



The new Sharp ICE unit

# ...to 12 Stratford Place, London W1N 9AF.



As from December 12 Chrysalis Records will be at  
12 Stratford Place, London W1N 9AF

Telephone: 01-408 2355

Telex: 21753 Cables: Chrysalis London W.1

  
Chrysalis  
Records & Tapes

# ATV MUSIC TOP 30 SINGLES

December 1976-December 1977

Highest No. of Position Weeks in Reached Chart			TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	STAR BREAKERS
1	1	13	WAY DOWN	Elvis Presley	RCA PB 0998	ATV Music	Elvis Presley	<b>DESIREE</b> , Neil Diamond, CBS 5869 <b>HEAVEN'S JUST A SIN AWAY</b> , The Kendalls, Polydor 2058963 <b>I WANNA SEE YOU SOON</b> , Tavares Capitol CL 15945 <b>UNLIMITED CITATIONS</b> , Cafe Creme, Harvest HAR 5143 <b>THE BOYS FROM LIVERPOOL</b> , Silver Convention Magnet MAG 106 <b>ALL MY LOVE ALWAYS</b> , Dead End Kids, CBS 5826 <b>HIGHWAYMAN</b> , Brotherhood of Man, Pye 7N 46014 <b>STAND BY ME, STAND BY YOU</b> , Small Faces, Atlantic K 11043 <b>GOODNIGHT RUBY</b> , Clive Dunn, Decca F 13745 <b>DO YOU REMEMBER</b> , Long Tall Ernie & The Shakers, Polydor 2121341  <b>DISTRIBUTORS A-Z</b> American Girl .....27E Angelo .....2A Anything That's Rock & Roll .....25E Belfast .....15W Calling Occupants of Interplanetary Craft .....9C Daddy Cool .....7W Danger of a Stranger .....24W Devil's Gun .....28W Discobeatlemania .....29W Don't take away the music .....5E Down the Hall .....21W Get Back .....11W I can't get you outa my mind .....14F Let 'em in .....18C Love hit me .....10E Love in C Minor .....20W Ma Baker .....4W Maybe I'm amazed .....19E Mull of Kintyre .....3E Oh Boy .....8A One Step Away .....13E Rhapsody .....26W The Mighty Power of Love .....17E This Perfect Day .....22E Together .....16C Way Down .....1R We Can Do It .....12W We Can Work It Out .....23W We'll Gather Lilacs/ All My Loving .....30A Whodunit .....6E  <b>TOP WRITERS</b> 1. Layne Martine Jr. 2. Hiller/ Sheriden/Lee 3. McCartney/Laine 4. Farian/Reyan/Jay 5. St. Lewis/ Perren/Yarian 6. St. Lewis/Perren 7. Farian/Reyan 8. Tony Romeo 9. Klaatu 10. J. Vincent Edwards 11. Lennon/McCartney 12. Bickerton/Waddington 13. St. Lewis/Perren 14. J. Verdi/C. Yarian 15. Deutscher/Menke/Billsbury 16. C. Fox/N. Gimbel 17. Freddie Perren/St. Lewis 18. McCartney 19. McCartney 20. Alec Costandinos 21. Gaudio/Parker 22. Bailey/Kuepper 23. Lennon/ McCartney 24. Stevens/Silverstein 25. Tom Petty 26. Gaudio/Parker 27. Tom Petty 28. Blue/Roker/Shury 29. Lennon/McCartney/Russell/ Medley 30. Ivor Novello/Lennon/ McCartney  <b>Distributors Code</b> A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, R - RCA.
2	1	12	ANGELO	Brotherhood of Man	Pye 7N 45699	Tony Hiller/ATV	Tony Hiller	
3	1	3	MULL OF KINTYRE	Wings	Parlophone R 6018	McCartney/ATV	Paul McCartney	
4	2	13	MA BAKER	Boney M	Atlantic K 10965	ATV Music	Frank Farian	
5	4	10	DON'T TAKE AWAY THE MUSIC	Tavares	Capitol CL 15886	ATV Music	Freddie Perren	
6	5	10	WHODUNIT	Tavares	Capitol CL 15914	ATV Music	Freddie Perren	
7	6	12	DADDY COOL	Boney M	Atlantic K 10827	ATV Music	Frank Farian	
8	8	12	OH BOY	Brotherhood of Man	Pye 7N 45656	ATV Music	Tony Hiller	
9	9	8	CALLING OCCUPANTS OF INTERPLANETARY CRAFT	Carpenters	A & M AMS 7318	ATV Music	Richard Carpenter	
10	11	8	LOVE HIT ME	Maxine Nightingale	United Artists UP36215	ATV Music	Denny Diante	
11	11	8	GET BACK	Rod Stewart	Riva 6	Northern	Lou Reizner/Rod Stewart	
12	15	4	WE CAN DO IT	Liverpool Football Team	State STAT 50	ATV Music	Bickerton/Waddington	
13	16	7	ONE STEP AWAY	Tavares	Capitol CL 15930	ATV Music	Freddie Perren	
14	17	13	I CAN'T GET YOU OUTA MY MIND	Yvonne Elliman	RSO 2090 251	ATV Music	Freddie Perren	
15	17	6	BELFAST	Boney M	Atlantic K 11020	ATV/Hansa	Frank Farian	
16	25	8	TOGETHER	O. C. Smith	Caribou CRB 4910	ATV Music	John Guerin/Max Bennett	
17	25	6	THE MIGHTY POWER OF LOVE	Tavares	Capitol CL 15905	ATV Music	Freddie Perren	
18	26	5	LET 'EM IN	Billy Paul	Philadelphia PIR 5143	McCartney/ATV	Jack Faith	
19	28	5	MAYBE I'M AMAZED	Wings	Parlophone R 6017	Northern	Paul McCartney	
20	31	4	LOVE IN C MINOR	Cerrone	Atlantic K 10895	ATV Music	Cerrone	
21	34	5	DOWN THE HALL	Four Seasons	Warner Bros. K 16982	ATV Music	Bob Gaudio	
22	34	4	THIS PERFECT DAY	The Saints	Harvest HAR 5130	ATV Music	Bailey/Kuepper	
23	34	4	WE CAN WORK IT OUT	Four Seasons	Warner Bros. K 16845	Northern	Bob Gaudio	
24	35	4	DANGER OF A STRANGER	Stella Parton	Elektra K 12272	ATV/Essex	Jim & David Malloy	
25	36	3	ANYTHING THAT'S ROCK & ROLL	Tom Petty	Island WIP 6396	ATV Music	Denny Cordell	
26	37	3	RHAPSODY	Four Seasons	Warner Bros. K 16932	ATV Music	Bob Gaudio	
27	40	5	AMERICAN GIRL	Tom Petty	Island WIP 6403	ATV Music	Denny Cordell	
28	43	2	DEVIL'S GUN	C. J. & Co.	Atlantic K 10956	ATV Music	M. Theodore/D. Coffey	
29	45	3	DISCOBEATLEMANIA	DBM	Atlantic K 11027	Northern/Sherwin	H. Saban	
30	49	2	WE'LL GATHER LILACS/ALL MY LOVING	Simon May	Pye 7N 45688	Chappell/Northern	Barry Leng	

Thanks to everyone  
who made this chart possible.



# MUSIC WEEK

## WEEK ENDING DECEMBER 10 1977

1	2	DISCO FEVER Various		K-Tel NE 1014
2	1	THE SOUND OF BREAD Bread	⊕	Elektra K 52062
3	3	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	•	Virgin V 2086
4	9	30 GREATEST Gladys Knight & The Pips		K-Tel NE 1004
5	4	FOOT LOOSE AND FANCY FREE Rod Stewart	•	Riva RVLP 5
6	5	ROCKIN' ALL OVER THE WORLD Status Quo		Vertigo 9102 014
7	6	NEWS OF THE WORLD Queen	•	EMI EMA 784
8	7	FEELINGS Various		K-Tel NE 1006
9	8	OUT OF THE BLUE Electric Light Orchestra	•	Jet UAR 100
10	11	30 GOLDEN GREATS Black & White Minstrels With Joe Loss		EMI EMTV 7
11	10	MOONFLOWER Santana	□	CBS 88272 (C)
12	47	GREATEST HITS Paul Simon	□	CBS 10007
13	15	GET STONED Rolling Stones		Arcade ADEP 32
14	13	40 GOLDEN GREATS Giff Richard	•	EMI EMTVS 6
15	14	RUMOURS Fleetwood Mac	⊕	Warner Brothers K 56344
16	12	20 GOLDEN GREATS Diana Ross & The Supremes	⊕	Motown EMTV 5
17	18	GREATEST HITS Abba	⊕	Epic EPC 69218
18	19	NO MORE HEROES Stranglers	•	United Artists UAG 30200
19	16	HEROES David Bowie		RCA PL 12522
20	NEW	WORKS VOL. 2 Emerson Lake & Palmer		Atlantic K 50422
21	30	ARRIVAL Abba	⊕	Epic EPC 86018
22	17	GREATEST HITS VOL. 2 Eton John	•	DJM DJH 20520
23	21	SECONDS OUT Genesis	•	Charisma GE 2001
24	23	SLOW HAND Eric Clapton		RSO 2479 201
25	28	ECHOES OF THE 60S Phil Spector	□	Phil Spector 2307 013
26	31	RED STAR Showaddywaddy		Arista SPARTY 1023
27	25	CRIMINAL RECORD Rick Wakeman		A&M AMLK 64660
28	29	GOING FOR THE ONE Yes	•	Atlantic K 50379
29	20	ROXY MUSIC GREATEST HITS Roxy Music	□	Polydor 2302 073
30	NEW	JOHNNY NASH COLLECTION Johnny Nash		Epic EPC 10008
31	24	ONCE UPON A TIME Donna Summer	•	Casablanca CALD 5003 (A)
32	26	THUNDER IN MY HEART Leo Sayer	•	Chrysalis CDL 1154
33	39	100 GOLDEN GREATS Frankie Vaughan		Ronco RTDX 2024
34	43	THE MUPPET SHOW The Muppets	•	Pye NSPH 19

*Neil Diamond*  
new album

*You'll love Diana's new baby.*

*You'll love Diana's new baby.*

Includes the new single  
**DESIREE**

86044  
Records & Tapes

# TOP 60 ALBUMS

**EMI SUPER SAVERS**

**£2.50** R.R.P.

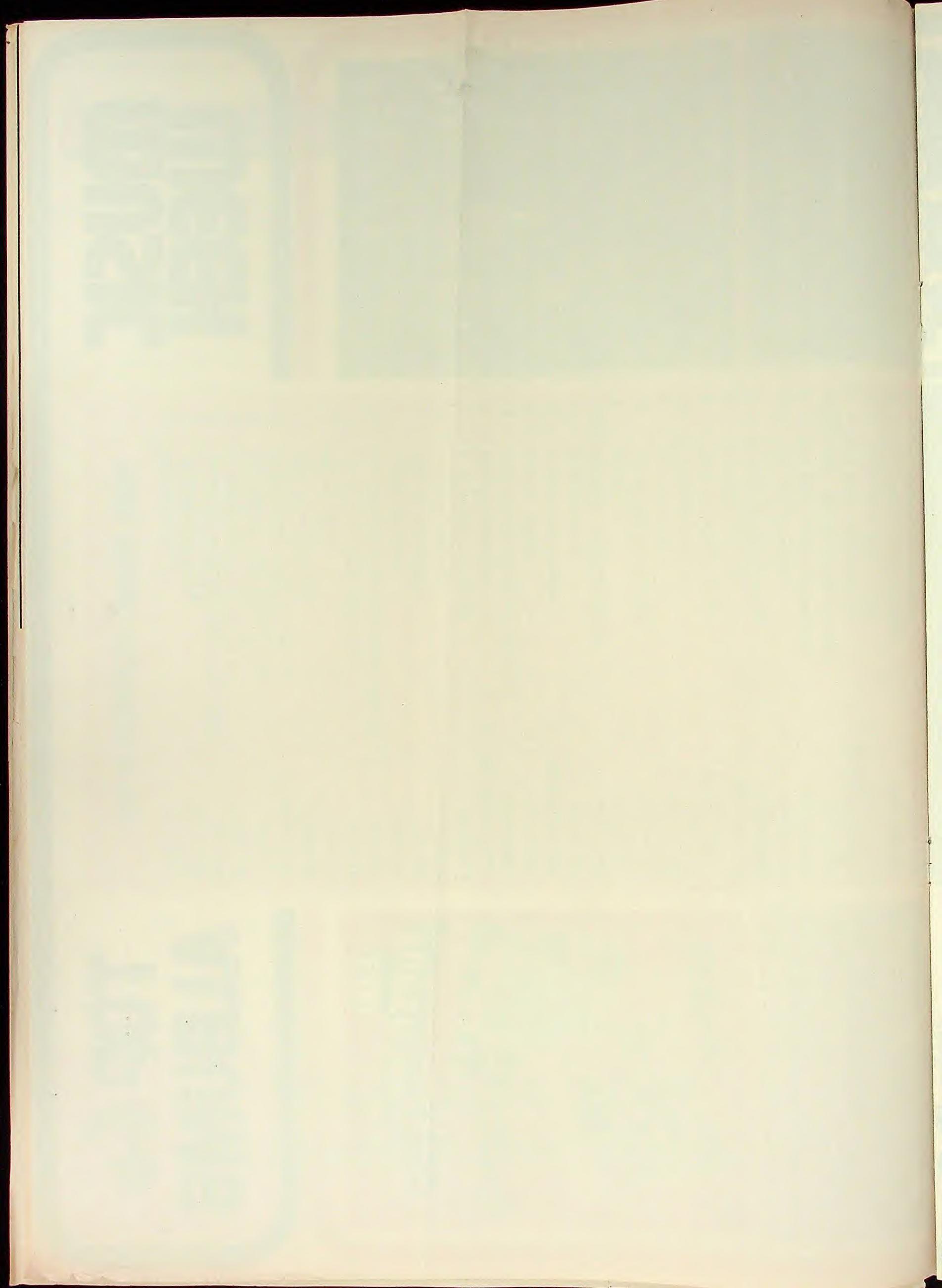
20 Golden Number Ones

Heritage Twenty Greats

HERITAGE 20 GREATS

Gary Glitter's sensational new album "Silver Star" out now and travelling at the speed of light.

**GARY GLITTER**



# DEALER GUIDE TO AIRPLAY ACTION

WEEK ENDING DECEMBER 10

## Radio 1

### FEATURED FORTY

AS — Stevie Wonder (Motown TMG 1091)  
CADILLAC WALK — Mink Deville (Capitol CL 15952)  
CALIFORNIA — Manfred Mann's Earth Band (Bronze BRO 48)  
DADDY COOL — Darts (Magnet MAG 100)  
DANCE DANCE DANCE — Chic (Atlantic K 11038)  
DANCIN' PARTY — Showaddywaddy (Arista 149)  
DON'T IT MAKE MY BROWN EYES BLUE — Crystal Gayle (United Artists UP 36307)  
EGYPTIAN REGGAE — Jonathan Richman & The Modern Lovers (Beserkley BZZ 2)  
FOR YOUR LOVE — Four Tops (ABC 4199)  
GETTIN' READY FOR LOVE — Diana Ross (Motown TMG 1090)  
GOIN' FOR THE ONE — Yes (Atlantic K 11047)  
GOODBYE GIRL — David Gates (Elektra K 12276)  
HELP ME BABY — Rory Block (Chrysalis CHS 2176)  
HOLLYWOOD — Boz Scaggs (CBS 5836)  
HOW DEEP IS YOUR LOVE — Bee Gees (RSO 2090 259)  
I DON'T WANNA LOSE YOUR LOVE — Emotions (CBS 5819)  
I'D RATHER LEAVE WHILE I'M IN LOVE — Carole Bayer Sager (Elektra K 12274)  
ISN'T IT TIME — Babys (Chrysalis CHS 2173)  
IT'S A HEARTACHE — Bonnie Tyler (RCA PB 5057)  
I WILL — Ruby Winters (Creole CR 141)  
LAY DOWN SALLY — Eric Clapton (RSO 2090 264)  
LET'S HAVE A QUIET NIGHT IN — David Soul (Private Stock PVT 130)  
LITTLE GIRL — The Banned (Harvest HAR 5145)  
LOVE OF MY LIFE — Dooleys (GTO GT 110)  
LOVE'S UNKIND — Donna Summer (GTO GT 113)  
MARY OF THE 4TH FORM — Boomtown Rats (Ensign ENY 9)  
MULL OF KINTYRE — Wings (Parlophone R6018)  
NATIVE NEW YORKER — Odyssey (RCA PB 1129)  
ONLY THE STRONG SURVIVE — Billy Paul (Philadelphia PIR 5699)  
ONLY WOMEN BLEED — Julie Covington (Virgin VS 196)  
PRIME TIME — Don McLean (EMI INT 542)  
PUT YOUR LOVE IN ME — Hot Chocolate (RAK 266)  
ROCKIN' ALL OVER THE WORLD — Status Quo (Vertigo 6059 184)  
SLIP SLIDIN' AWAY — Paul Simon (CBS 5770)  
THERE ISN'T ANYTHING — Leo Sayer (Chrysalis CHS 2160)  
TURN TO STONE — Electric Light Orchestra (Jet UP 36313)  
2.4.6.8. MOTORWAY — Tom Robinson Band (EMI 2715)  
WATCHING THE DETECTIVES — Elvis Costello (Stiff BUY 20)  
WHO'S GONNA LOVE ME — Imperials (Power Exchange PX 266)  
YOU'RE FABULOUS GIRL — Kenny Williams (Decca F 13731)

### RECORDS OF THE WEEK

Noel Edmonds: GOODBYE GIRL — David Gates  
Simon Bates: NATIVE NEW YORKER — Odyssey  
Paul Burnett: LITTLE GIRL — The Banned  
Tony Blackburn: LET'S HAVE A QUIET NIGHT IN — David Soul

## Radio 2

### ALBUM OF THE WEEK

THE VICKI CARR COLLECTION (Sunset SLD 503/4)

## Luxembourg

### HOT SHOTS

Barry Alldis: LET'S HAVE A QUIET NIGHT IN — David Soul (Private Stock PVT 130)  
Stuart Henry: GOODBYE GIRL — David Gates (Elektra K 12276)  
Tony Prince: MY WAY — Elvis Presley (RCA PB 1165)  
Mark Wesley: FOR YOUR LOVE — Four Tops (ABC 4199)  
Bob Stewart: BIG BAD JOHN — A. V. Levy (Philips 6006 590)  
Mike Read: I DON'T WANNA LOSE YOUR LOVE — Emotions (CBS 5899)  
Rob Jones: LOVELY DAY — Bill Withers (CBS 5773)

### POWER PLAY:

FATHER CHRISTMAS — Kinks (Arista 153)

### TWIN SPIN:

WHO'S GONNA LOVE ME — Imperials (Power Exchange PX 266)

### ADD ONS:

DO YOU REMEMBER — Long Tall Ernie & The Shakers (Polydor 2121 341)  
STANDING IN THE RAIN — Pistons (Sonet SON 2122)

## TOP ADD ONS

- 1 LET'S HAVE A QUIET NIGHT IN — David Soul (Private Stock PVT 130) R1, PR, C, RC, T, H, SS, RT, P, V, Md, Bb.
- 2 GOODBYE GIRL — David Gates (Elektra K 12276) R1, CR, C, RC, H, B, RT, O, P, V, Md.
- 3 FOR YOUR LOVE — Four Tops (ABC 4199) R1, PR, C, RC, M, T, F, SS, O, Bb.
- 4 FIVE O'CLOCK IN THE MORNING — Lol Creme & Kevin Godley (Mercury GOD 001) BR, RC, D, T, B, Mr., O, P, V, Bb.
- 5 PLEASE MR PLEASE — Olivia Newton John (EMI 2723) PR, RC, T, SS, P, V.
- 6 DO YOU REMEMBER — Long Tall Ernie & The Shakers (Polydor 2121 341) RL, D, H, F, Hm.

Titles from Radio 1 Featured Forty only included if they are new this week.

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

LITTLE GIRL — Banned (Harvest HAR 5145)  
UNLIMITED CITATIONS — Cafe Creme (Harvest HAR 5143)  
DAME TO BLAME — Slaughter & The Dogs (Decca F 13743)  
BE WHAT YOU GOTTA BE — Motors (Virgin VS 194)  
LET'S MAKE A DEAL — Syretta & G. C. Cameron (Motown TMG 1094)  
WOMEN — Blue (Rocket ROKN 534)

## Beacon Radio

WOLVERHAMPTON/  
BLACK COUNTRY

### ADD ONS

GOODBYE GIRL — David Gates (Elektra K 12276)  
I CAN SEE CLEARLY NOW — Ray Charles (London HLU 10554)  
HOLLYWOOD — Boz Scaggs (CBS 5836)  
GOIN' FOR THE ONE — Yes (Atlantic K 11047)  
SLIP SLIDIN' AWAY — Paul Simon (CBS 5770)  
LOVE'S UNKIND — Donna Summer (GTO GT 113)  
FIVE O'CLOCK IN THE MORNING — Lol Creme & Kevin Godley (Mercury GOD 001)  
THERE ISN'T ANYTHING — Leo Sayer (Chrysalis CHS 2190)  
LEAN ON ME — Harry Nilsson (RCA PB 9177)  
WISHING ON A STAR — Rose Royce (Whitfield K 17060)  
I'D RATHER LEAVE WHILE I'M STILL IN LOVE — Carole Bayer Sager (Elektra K 12274)  
DESIREE — Neil Diamond (CBS 5869)  
DUSIC — Brick (Bang 012)

## BRMB

BIRMINGHAM

### ADD ONS

WATCHING THE DETECTIVES — Elvis Costello (Stiff BUY 20)  
THE FOOL — Robert Gordon (Private Stock PVT 127)  
JAMMING — Bob Marley & The Wailers (Island WIP 6410)  
FIVE O'CLOCK IN THE MORNING — Lol Creme & Kevin Godley (Mercury GOD 001)  
I WANNA SEE YOU SOON — Tavares (Capitol CL 15945)  
ONLY WOMEN BLEED — Julie Covington (Virgin VS 196)  
GOING FOR THE ONE — Yes (Atlantic K 11047)

## Capital Radio

LONDON

### CLIMBERS

HOLLYWOOD — Boz Scaggs (CBS 5836)  
HEART SONG — Gordon Giltrap (Electric WOT 19)  
AS TIME GOES BY — Dooley Wilson (United Artists UP 36331)  
GOODBYE GIRL — David Gates (Elektra K 12276)  
RUN BACK — Carl Douglas (Pye 7N 46018)

### PEOPLE'S CHOICE

ROSE OF CIMMARON — Poco (ABC 4130)

## Radio City

LIVERPOOL

### HIT PICKS

Roger Blythe: LET'S HAVE A QUIET NIGHT IN — David Soul (Private Stock PVT 130)  
Dave Lincoln: GOODBYE GIRL — David Gates (Elektra K 12276)  
Phil Easton: NOT FADE AWAY — Steve Hillage (Virgin VS 197)  
Mark Joenz: I LOVE YOU — Donna Summer (Casablanca CAN 114)  
Chris Jones: FIVE O'CLOCK IN THE MORNING — Lol Creme & Kevin Godley (Mercury GOD 001)  
Brian Cullen: KISS ME — George McRae (TK R 6005)  
Dave Eastwood: FOR YOUR LOVE — Four Tops (ABC 4199)

### ADD ONS

PLEASE MR PLEASE — Olivia Newton John (EMI 2723)  
LITTLE GIRL — Banned (Harvest HAR 5145)  
EGYPTIAN REGGAE — Jonathan Richman & The Modern Lovers (Beserkley BZZ 2)  
CALIFORNIA — Manfred Mann's Earth Band (Bronze BRO 48)  
WHEN A CHILD IS BORN — Johnny Mathis (CBS 4599)  
FLORAL DANCE — Brighthouse and Rastrick Band (Transatlantic 131)  
RUN BACK — Carl Douglas (Pye 7N 5481)  
LAY DOWN SALLY — Eric Clapton (RSO 2090 264)  
WHO'S GONNA LOVE ME — Imperials (Power Exchange PX 266)

## Radio Clyde

GLASGOW

### HIT PICKS

Dave Marshall: GOODBYE GIRL — David Gates (Elektra K 12276)  
Steve Jones: CUCKOO SONG — Mike Oldfield (Virgin VS 198)  
Richard Park: LET'S HAVE A QUIET NIGHT IN — David Soul (Private Stock PVT 130)  
Tom Ferrie: FOR YOUR LOVE — Four Tops (ABC 4199)  
Brian Ford: MOVE ME — Allman & Woman (Warner Bros. K 17057)  
Bill Smith: DAN SWIT ME — Patti Labelle (CBS 5805)  
Dougie Donnelly: FOR YOU — Greg Kihn (Beserkley BZZ 4)

### CURRENT CHOICE

LITTLE GIRL — The Banned (Harvest HAR 5145)

### ADD ONS

APB — Blossoms (MAM 168)  
I'D RATHER LEAVE WHILE I'M IN LOVE — Carole Bayer Sager (Elektra K 12274)  
GET ON THE FUNK TRAIN — Munich Machine (Oasis 2)  
AS TIME GOES BY — Dooley Wilson (United Artists UP 36331)

## Downtown Radio

BELFAST

### HIT PICKS

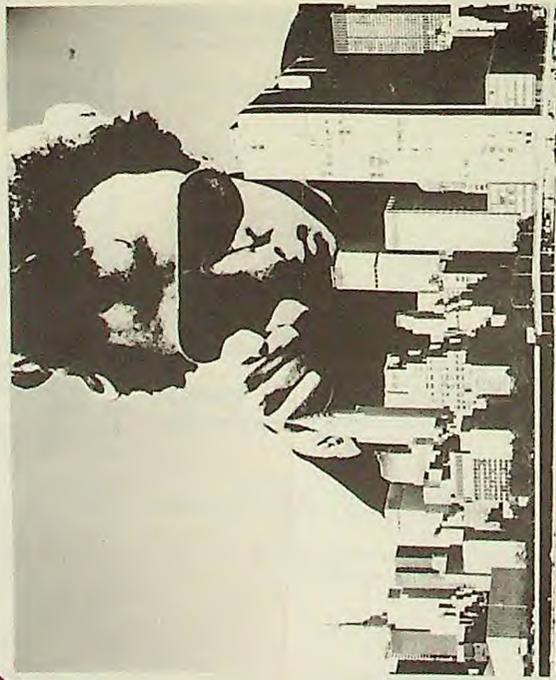
John Paul: IF I HAD WORDS — Scott Fitzgerald & Yvonne Keeley (Pepper UP 36333)  
Trevor Campbell: DO YOU REMEMBER — Long Tall Ernie & The Shakers (Polydor 2121 341)  
Candy Devine: FIVE O'CLOCK IN THE MORNING — Lol Creme & Kevin Godley (Mercury GOD 001)  
Cherry McIlwaine: FATHER CHRISTMAS — Kinks (Arista 153)  
Hendi: SEE AMID THE WINTER SNOW — Cambrai Staff Band (Emerald MD 1200)  
Eddie West: WISHING ON A STAR — Rose Royce (Whitfield K 17060)  
Lawrence John: I CAN'T HELP MYSELF — Eddie Rabbitt (Elektra K 12251)

### ADD ONS

DO YOU SPEAK FRENCH — Nite School (Ensign ENY 10)  
DANCE DANCE DANCE — Chic (Atlantic K 11038)  
REALLY FREE — John Otway & Wild Willie Barrett (Polydor 2058 951)  
THE BOAR'S HEAD CAROL — Steeleye Span (Chrysalis CHS 2192)  
EBONY EYES — Bob Welch (Capitol CL 15951)

# MUSIC WEEK TOP 50 SINGLES

WEEK ENDING DECEMBER 10 1977

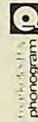


## 'NEW YORK SHUFFLE'

6059 185

The new single from

**GRAHAM PARKER  
AND THE RUMOUR**

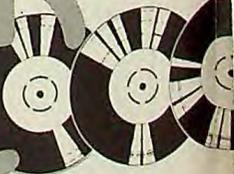


**REAL**

# Money Spinners

**Bonnie Tyler**  
It's a heartache  
PB 5057

**Odyssey**  
Native New Yorker



## ONES TO WATCH

Debbie Boone

"You Light Up My Life"



K17043

David Gates

"Goodbye Girl"



K12276

Jet Bronx And The Forbidden

"Ain't Doin' Nothin'"



LIG-501

Cher & Gregg Allman

"I Move Me"



K17057

1	1	MULL OF KINTYRE/GIRLS SCHOOL Wings	●	Parlophone R 6018
2	9	FLORAL DANCE Brighthouse & Rastrick Road	○	Transatlantic BIG 548
3	5	HOW DEEP IS YOUR LOVE Bee Gees		RSO 2090 259
4	6	DANCIN' PARTY Showaddywaddy	○	Arista 149
5	8	I WILL Ruby Winters		Creole CR 141
6	7	DADDY COOL Darts		Magnet MAG 100
7	2	WE ARE THE CHAMPIONS Queen	○	EMI 2708
8	3	ROCKIN' ALL OVER THE WORLD Status Quo	○	Vertigo 6059 184
9	11	EGYPTIAN REGGAE Jonathan Richman & The Modern Lovers		Beserkley BZZ 2
10	19	BELFAST Boney M		Atlantic/Hansa 11020
11	4	NAME OF THE GAME Abba	●	Epic EPC 5750
12	23	PUT YOUR LOVE IN ME Hot Chocolate		Rak RAK 266
13	21	LOVE OF MY LIFE Dooleys		GTO GT 110
14	14	SHE'S NOT THERE Santana		CBS 5671
15	20	MARY OF THE FOURTH FORM Boomtown Rats		Ensign ENY 9
16	36	LOVE'S UNKIND Donna Summer		GTO GT 113
17	10	LIVE IN TROUBLE Barron Knights		Epic EPC 5752
18	22	TURN TO STONE Electric Light Orchestra		Jet UP 36313
19	34	IT'S A HEARTACHE Bonnie Tyler		RCA PB 5057
20	18	WATCHIN' THE DETECTIVES Elvis Costello		Stiff BUY 20
21	29	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle		United Artists UP 36307
22	25	DANCE DANCE DANCE Chic		Atlantic K 11038
23	12	24.6.8. MOTORWAY Tom Robinson Band	○	EMI 2715
24	13	YES SIR I CAN BOOGIE Baccara	○	RCA PB 5526
25	48	WHITE CHRISTMAS Bing Crosby		MCA 111
26	NEW	MY WAY Elvis Presley	○	RCA PB 1165

# Kenny Williams

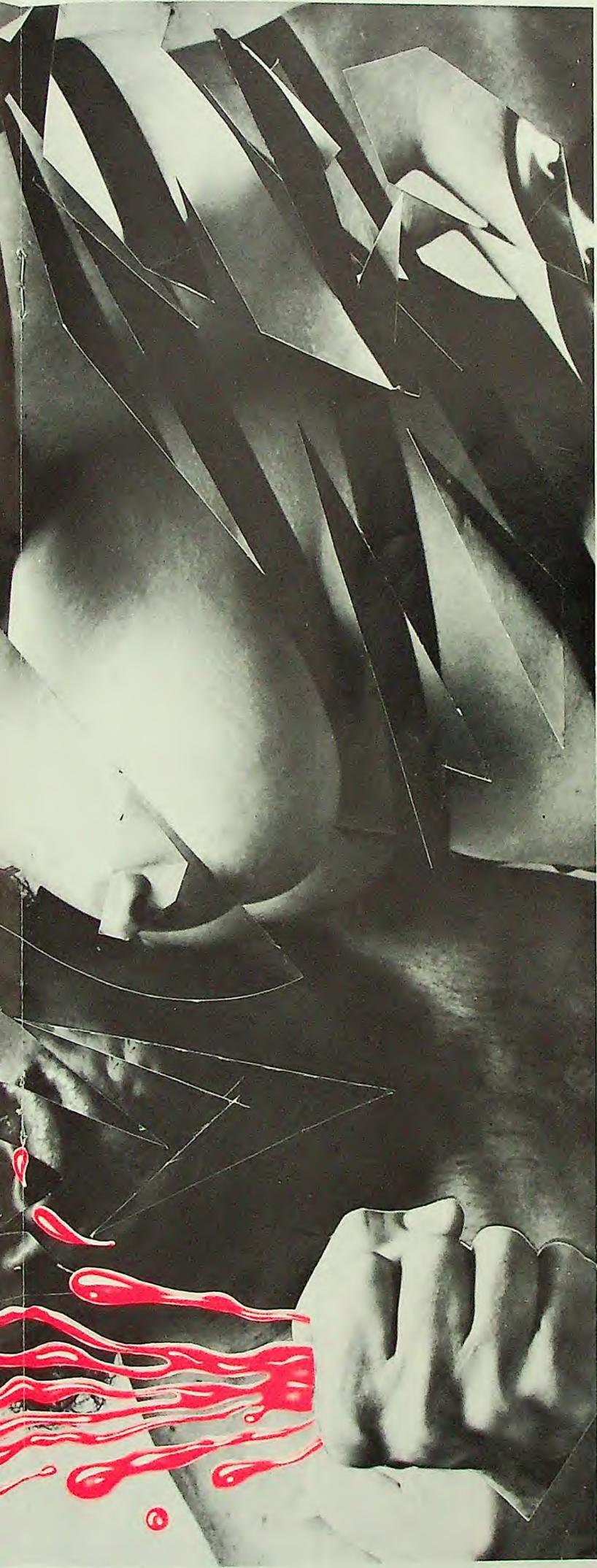
Single

# (You're)



# THE TUBES





**White Punks on Dope  
Don't Touch Me There  
What Do You Want From Life**

**Three-Track Single  
AVAILABLE HERE**





Native New Yorker

PC 1129 (12" single)  
PB 1129 (7")

Elvis Presley

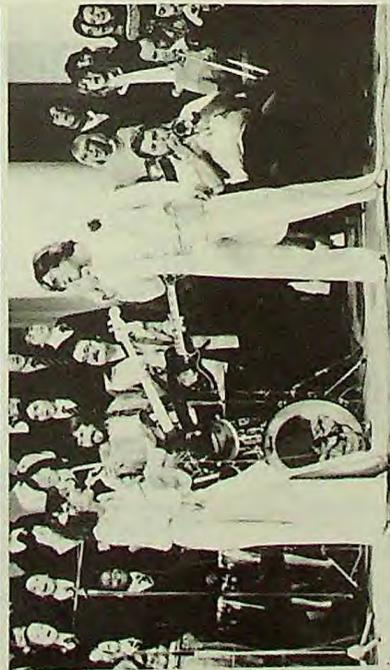
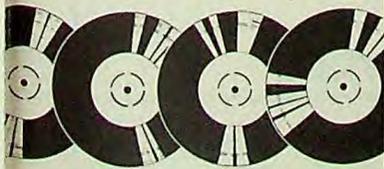
My Way  
PB 1165

The Rah Band

Jiggery Pokery  
EYE 4

Cats'n' Jammer Kids

Disco Drum  
EYE 3 (12" single)



# IF I HAD WORDS

UP 36333

Scott Fitzgerald  
and

Yvonne Keeley

LA

28 24	GOIN' FOR THE ONE Yes	Atlantic K11047
29 15	YOU'RE IN MY HEART Rod Stewart	Riva 11
30 26	GOIN' PLACES Jacksons	Epic EPC 5732
31 32	L.A. RUN Carvells	Creole CR 143
32 31	GEORGINA BAILEY Noosha Fox	GTO GT 106
33 <b>NEW</b>	I LOVE YOU Donna Summer	Casablanca CAN 114
34 44	ONLY WOMEN BLEED Julie Covington	Virgin VS 196
35 16	NEEDLES & PINS Smokie	RAK 263
36 33	ONLY THE STRONG SURVIVE Billy Paul	Philadelphia PIR 5699
37 30	I BELIEVE YOU Dorothy Moore	Epic EPC 5573
38 46	RUN BACK Carl Douglas	Pye 7N 46018
39 35	YOU'RE FABULOUS BABE Kenny Williams	Decca F 13731
40 45	REALLY FREE John Otway/Wild Willy Barrett	Polydor 2058 951
41 <b>NEW</b>	JAMMING/PUNKY REGGAE PARTY Bob Marley & The Wailers	Island WIP 6410
42 28	WHITE PUNKS ON DOPE Tubes	A&M AMS 7323
43 47	SLIP SLIDIN' AWAY Paul Simon	CBS 5770
44 40	BABY BABY MY LOVE IS ALL FOR YOU Deniece Williams	CBS 5779
45 49	AS TIME GOES BY Dooley Wilson	United Artists UP 36331
46 50	SAN FRANCISCO Village People	DJM DJS 10817
47 43	DON'T LET ME BE MISUNDERSTOOD Santa Esmeralda	Philips 604 2325
48 <b>NEW</b>	HOLLYWOOD Boz Scaggs	Epic EPC 5836
49 42	YOU'VE LOST THAT LOVIN' FEELIN' Righteous Brothers	Phil Spector Int. 2010 022
50 <b>NEW</b>	GET ON THE FUNK TRAIN Munich Machine	Oasis 2

Chart compiled for Music Week and the BBC by British Market Research Bureau  
© MILLION (PLATINUM) ● ½ MILLION (GOLD) ● ¼ MILLION (SILVER) © British Market Research Bureau Ltd. 1977 publication rights licensed exclusively to Music Week and broadcasting rights to the BBC. All rights reserved.

# Fabulous Babe

FR13731



The Original Theme  
from BBC TV's serial

# 'Who pays the Ferryman?'

RESL51

Yannis Markopoulos

BBC records & tapes  
The best of BBC TV & Radio



# Boz Scaggs new single 'Hollywood'



5836

# AIRPLAY ACTION

## Radio Forth

EDINBURGH

### ADD ONS

MY BABY DOES GOOD SCULPTURES — Rezillos (Sire 6078 612)  
THE FOOL — Robert Gordon (Private Stock PVT 127)  
DO YOU REMEMBER — Long Tall Ernie & The Shakers (Polydor 2121 341)  
FOR YOUR LOVE — Four Tops (ABC 4199)  
I DARE YOU TO LAY ONE ON ME — Gary Glitter (Arista 154)  
DO YOU SPEAK FRENCH — Nite School (Ensign ENY 10)  
HE'S SO BEAUTIFUL — Cleo Laine & John Williams (RCA PB 9199)  
LOVELY DAY — Bill Withers (CBS 5773)  
SAD — Andy Williams (CBS 5867)  
YOU CAN'T DANCE — Rick Nelson (Epic EPC 5821)  
ENCORE — Tangerine Dream (Virgin VS 199)

## Radio Hallam

SHEFFIELD

### HIT PICKS

Keith Skues: EBONY EYES — Bob Welch (Capitol CL 15951)  
Roger Moffat: LET'S HAVE A QUIET NIGHT IN — David Soul (Private Stock PVT 130)  
Johnny Moran: DESIREE — Neil Diamond (CBS 5869)  
Colin Slade: STONE COLD SOBER — Crawler (Epic EPC 5873)  
Ray Stuart: DO YOU REMEMBER — Long Tall Ernie & The Shakers (Polydor 2121 341)  
Bill Crozier: GOODBYE GIRL — David Gates (Elektra K 12276)  
Cindy Kent: ENDLESS SLEEP — Robert Gordon (Private Stock PVT 127)

## Metro Radio

NEWCASTLE

### ADD ONS

LAY DOWN SALLY — Eric Clapton (RSO 2090 264)  
SAN FRANCISCO — Village People (DJM DJS 10817)  
HOLD ME — Quint (United Artists UP 36328)  
STONE COLD SOBER — Crawler (Epic EPC 5873)  
FOR YOUR LOVE — Four Tops (ABC 4199)  
I CAN SEE CLEARLY NOW — Ray Charles (London HLU 10554)

## Radio Orwell

IPSWICH

### ADD ONS

DEIDRE — Bruce Johnston (CBS 5703)  
FIVE O'CLOCK IN THE MORNING — Lol Creme & Kevin Godley (Mercury GOD 001)  
I CAN SEE CLEARLY NOW — Ray Charles (London HLU 10554)  
GOODBYE GIRL — David Gates (Elektra K 12276)  
FOR YOUR LOVE — Four Tops (ABC 4199)  
HE'S SO BEAUTIFUL — Cleo Laine & John Williams (RCA PB 9199)

## Pennine Radio

BRADFORD

### HIT PICKS

John Drake: GOODBYE GIRL — David Gates (Elektra K 12276)  
Stewart Francis: ISN'T IT TIME — Babys (Chrysalis CHS 2173)  
Mike Hurley: DALLAS — Steely Dan (ABC SD 1)  
Ian Scott: LOVELY DAY — Bill Withers (CBS 5773)

### PENNINE PICK

LET'S HAVE A QUIET NIGHT IN — David Soul (Private Stock PVT 130)

### ADD ONS

PLEASE MR PLEASE — Olivia Newton John (EMI 2723)  
FIVE O'CLOCK IN THE MORNING — Lol Creme & Kevin Godley (Mercury GOD 001)  
CUCKOO SONG — Mike Oldfield (Virgin VS 198)  
WISHING ON A STAR — Rose Royce (Whitfield K 17060)  
COME GO WITH ME — Pockets (CBS 5780)  
ALL FOR A REASON — Alessi (A&M AMS 7322)

## Piccadilly Radio

MANCHESTER

### HIT PICKS

PLEASE MR PLEASE — Olivia Newton John (EMI 2723)  
BABY JANE — Dr. Feelgood (United Artists UP 36332)  
NEW YORK SHUFFLE — Graham Parker (Vertigo 6059 185)  
FATHER CHRISTMAS — Kinks (Arista 153)  
FOR YOUR LOVE — Four Tops (ABC 4199)  
LET'S HAVE A QUIET NIGHT IN — David Soul (Private Stock PVT 130)

## Plymouth Sound

PLYMOUTH

### HIT PICKS

Brian Day: REALLY FREE — John Otway & Wild Willy Barrett (Polydor 2058 951)  
Peter Greig: WHO'S GONNA LOVE ME — Imperials (Power Exchange PX 266)  
LOVE'S UNKIND — Donna Summer (GTO GT 113)  
SO GOOD — JALN Band (Magnet MAG 105)  
Carmella McKenzie: I REALLY LOVE YOU STOP — Stardust (Satri SAT 122)

## Swansea Sound

SWANSEA

### HIT PICKS

Dave Bowen: LOVELY DAY — Bill Withers (CBS 5773)  
Colin Mason: PLEASE MR PLEASE — Olivia Newton John (EMI 2723)  
Jon Hawkins: LET'S HAVE A QUIET NIGHT IN — David Soul (Private Stock PVT 130)  
Stuart Freeman: ZODIACS — Roberta Kelly (Oasis 3)  
Paul Holmes: PRIME TIME — Don McLean (EMI INT 542)

### ADD ONS

FOR YOUR LOVE — Four Tops (ABC 4199)  
WHITE CHRISTMAS — Bing Crosby (MCA 111)  
DALLAS — Steely Dan (ABC SD 1)  
STONE COLD SOBER — Crawler (Epic EPC 5873)  
STARSKY & HUTCH THEME — Tino (Gold GD 010)  
CUCKOO SONG — Mike Oldfield (Virgin VS 198)

## Radio Tees

TEESIDE

Tony Gilham: HOLLYWOOD — Boz Scaggs (CBS 5836)  
David Hoare: WHITE CHRISTMAS — Bing Crosby (MCA 111)  
Dave Gregory: FOR YOUR LOVE — Four Tops (ABC 4199)  
Alastair Pirrie: PLEASE MR PLEASE — Olivia Newton John (EMI 2723)  
Ian Fisher: LET'S HAVE A QUIET NIGHT IN — David Soul (Private Stock PVT 130)  
Brian Anderson: FIVE O'CLOCK IN THE MORNING — Lol Creme & Kevin Godley (Mercury GOD 001)

## Radio 210

READING

### ADD ONS

YOU LIGHT UP MY LIFE — Debby Boone (Warner Bros. K 10743)  
IT'S SO EASY — Linda Ronstadt (Asylum K 13100)  
I CAN'T HELP MYSELF — Eddie Rabbitt (Elektra K 12251)  
DESIREE — Neil Diamond (CBS 5869)  
MY WAY — Elvis Presley (RCA PB 1165)  
ALISON — Barry Christian (Mercury 6007 161)  
JUST A COUNTRY BOY — Frankie Allen (Rockfield 36337)  
NATIVE NEW YORKER — Odyssey (RCA PB 1129)  
MATCHSTICK MEN AND MATCHSTICK CATS AND DOGS — Brian & Michael (Pye 7N 46035)

## Radio Trent

THAMES VALLEY

### ADD ONS

LET'S HAVE A QUIET NIGHT IN — David Soul (Private Stock PVT 130)  
ONLY WOMEN BLEED — Julie Covington (Virgin VS 196)  
I DARE YOU TO LAY ONE ON ME — Gary Glitter (Arista 154)  
I LOVE YOU — Donna Summer (Casablanca CAN 114)  
AS TIME GOES BY — Dooley Wilson (United Artists UP 36331)  
KEEP DOING IT — Showdown (State 63)  
GOODBYE GIRL — David Gates (Elektra K 12276)  
HEARTSONG — Gordon Giltrap (Electric WOT 19)

## Radio Victory

PORTSMOUTH

Chris Pollard: GOODBYE GIRL — David Gates (Elektra K 12276)  
Nicky Jackson: ISN'T IT TIME — Babys (Chrysalis CHS 2173)  
Dave Christian: FIVE O'CLOCK IN THE MORNING — Lol Creme & Kevin Godley (Mercury GOD 001)  
Andy Ferriss: LITTLE GIRL — The Banned (Harvest HAR 5145)  
Chris Rider: FATHER CHRISTMAS — Kinks (Arista 153)  
Anton Darby: PLEASE MR PLEASE — Olivia Newton John (EMI 2723)

Howard Pearce: LET'S HAVE A QUIET NIGHT IN — David Soul (Private Stock PVT 130)  
Dave Carson: CADILLAC WALK — Mink Deville (Capitol CL 15952)  
Jack McLaughlin: WISHING ON A STAR — Rose Royce (Whitfield K 17060)

### STATION SPECIAL

OH HAPPY DAY — Edwin Hawkins Singers (Buddah BDS 463)

## Manx Radio

ISLE OF MAN

### HIT PICKS

Alan Jackson: DESIREE — Neil Diamond (CBS 5869)  
Sue Richardson: SOMETHING GOING ON — Babe Rainbow (Mercury 6007 160)  
Mike Reynolds: I LOVE YOU — Donna Summer (Casablanca CAN 114)  
Ralph Shimmmin: COME ON OVER — Rubettes (Polydor 2058 943)

## BBC Blackburn

### HIT PICKS

Kath Dutton: OH HAPPY DAY — Edwin Hawkin Singers (Buddah BDS 463)  
Jude Bunker: FIVE O'CLOCK IN THE MORNING — Lol Creme & Kevin Godley (Mercury GOD 001)  
Wendy Howard: FATHER CHRISTMAS — Kinks (Arista 153)  
Gerald Jackson: CHRISTMAS 1914 — Mike Harding (Philips 6006 585)  
Phil Scott: FOR YOUR LOVE — Four Tops (ABC 4199)  
Nigel Dyson: MATCHSTICK MEN AND MATCHSTICK CATS AND DOGS — Brian & Michael (Pye 7N 46035)  
Pat Gibson: BEYOND THE FIELDS WE KNOW — Mary Hopkin & The Elfland Ensemble (Chrysalis CHS 2193)  
Rob Salvidge: MOVE ME — Allman & Woman (Warner Bros. K 17057)  
Trevor Hall: LET'S HAVE A QUIET NIGHT IN — David Soul (Private Stock PVT 130)

## BBC Humberside

### RECORDS OF THE WEEK

Barry Stockdale: ZEAMINE — Misty (Polydor 2058 959)  
John Howden: THE BOAR'S HEAD CAROL — Steeleye Span (Chrysalis CHS 2192)  
Dave Sanders: DO YOU REMEMBER — Long Tall Ernie & The Shakers (Polydor 2121 341)

## BBC London

### PRESENTER PICKS

Tony Fish: I CAN SEE CLEARLY NOW — Ray Charles (London HLU 10554)  
David Kremer: TEN TO EIGHT — David Castle (Parachute RRS 501)  
Paul Owens: DESIREE — Neil Diamond (CBS 5869)  
Susie Barnes: LAY DOWN SALLY — Eric Clapton (RSO 2090 264)  
Jenny Thompson: WOMEN — Blue (Rocket ROKN 534)

## BBC Medway

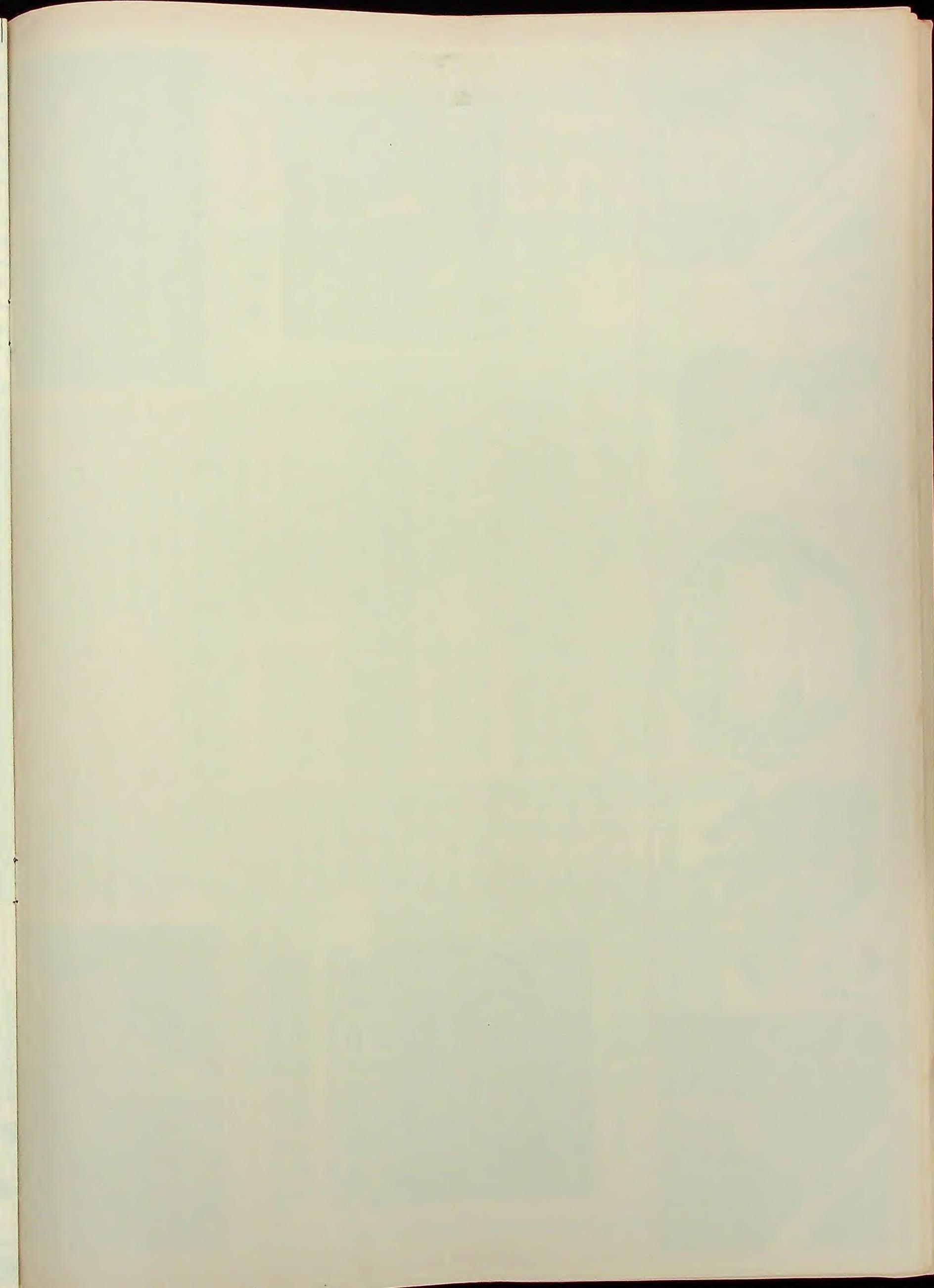
### PRESENTER PICKS

Jimmy Mack: HE'S SO BEAUTIFUL — Cleo Laine & John Williams (RCA PB 9199)  
Bernard Mulhern: LET'S HAVE A QUIET NIGHT IN — David Soul (Private Stock PVT 130)  
Mike Brill: STONE COLD SOBER — Crawler (Epic EPC 5873)  
Rod Lucas: HELP ME MAKE IT THROUGH THE NIGHT — Gladys Knight & The Pips (Motown TMG 1095)  
John Thurston: GOODNIGHT RUBY — Clive Dunn (Decca F 13745)  
Tony Valence: GOODBYE GIRL — David Gates (Elektra K 12276)

## BBC Merseyside

### PERSONAL PICKS

Billy Butler: 5 O'CLOCK IN THE MORNING, Creme and Godley (Mercury GOD 001)  
Terry Lennaine: WISHING ON A STAR, Rose Royce (Whitfield K 17060)  
Dave Porter: ISN'T IT TIME, Babys (Chrysalis CHS 2173)





**BABY IT'S ME, THE NEW ALBUM FROM DIANA ROSS.**

STMA 8031

Produced by Richard Perry  
Also available on tape



EMI Records Limited, 20, Manchester Square, London W1A 1ES

*Thunder In My Heart*



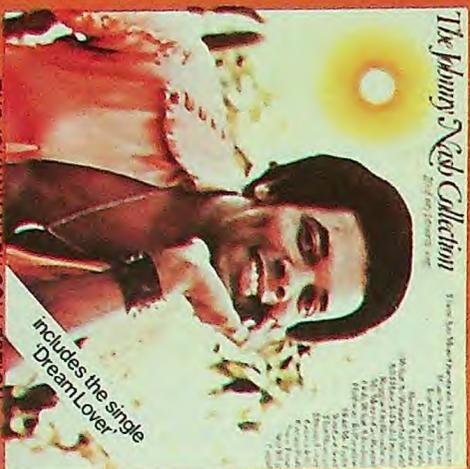
The New Album from  
**LEO SAYER**

CHR 1154  
Chrysalis



Paul Simon · Greatest Hits, Etc.

includes the single  
'Slip Slidin' Away'



The Johnny Nash Collection

includes the single  
'Dream Lover'

36	57	BLACK JOY Various	Ronco RTL 2025
37	22	THIS IS THE MODERN WORLD Jam	Polydor 2383 475
38	52	PLAYING TO AN AUDIENCE OF ONE David Soul	• Private Stock PVLP 1026
39	54	HOME ON THE RANGE Slim Whitman	• United Artists UATV 30102
40	45	ENDLESS FLIGHT Leo Sayer	⊕ Chrysalis CHR 1125
41	32	A STAR IS BORN Soundtrack	• CBS 86021
42	48	EXODUS Bob Marley & The Wailers	□ Island ILPS 9498
43	49	THE JOHNNY MATHIS COLLECTION Johnny Mathis	• CBS 10003
44	27	LIFE ON THE LINE Eddie & The Hot Rods	Island ILPS 9509
45	33	SOUL CITY Various	K-Tel NE 1003
46	37	HEART 'N' SOUL Tina Charles	CBS 82810
47	36	STICK TO ME Graham Parker & The Rumour	Vertigo 9102 017
48	34	ELVIS IN CONCERT Elvis Presley	RCA PL 02587
49	42	LET THERE BE ROCK AC/DC	Atlantic K 50366
50	35	PASSAGE Carpenters	A&M AMLK 64703
51	41	OXYGENE Jean Michel Jarre	• Polydor 2310 555
52	55	RATTUS NORVEGICUS The Stranglers	• United Artists UAG 30045
53	38	SHOW SOME EMOTION, Jean Armatrading	• A&M AMLH 68433
54	53	THEIR GREATEST HITS 1971-1975 Eagles	• Asylum K 53017
55	NEW	LIVE AND LET LIVE 10cc	Mercury 6641 698
56	NEW	JOHN HANSON John Hanson	K-Tel NE 1002
57	58	OUT OF THEIR SKULLS The Pirates	Warner Bros. K 56411
58	-	NEW BOOTS AND PANTIES Ian Dury	Siff SEEZ 4
59	50	AJA Steely Dan	□ ABC ABCL 5225
60	-	THE BEST OF BING CROSBY Bing Crosby	MCA MCF 2540

⊕ MILLION (PLATINUM) • 1/2 MILLION (GOLD) □ 1/4 MILLION (SILVER)  
Chart compiled for Music Week and the BBC by British Market Research Bureau

© British Market Research Bureau Ltd. 1977. Publication rights licensed exclusively to Music Week and Broadcasting rights to the BBC. All rights reserved.



THE JACKSONS  
GOIN' PLACES

Featuring the new single  
'Goin' Places'



Tina Charles  
HEART 'N' SOUL

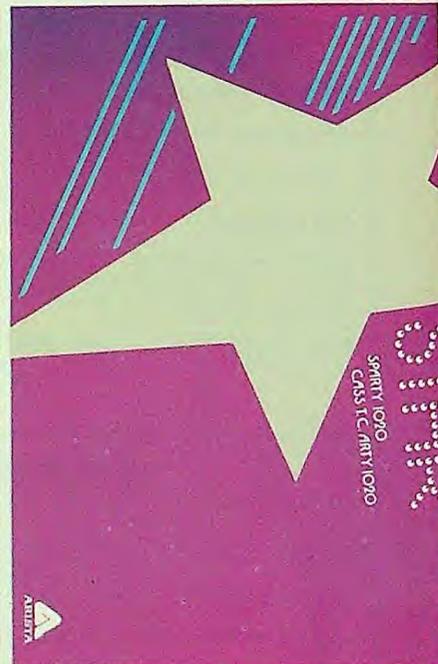
Includes  
'Love Bug/Sweets For My Sweet'

HEAR HOW GOOD IT IS BEFORE YOU'RE TOLD

**GATEER**

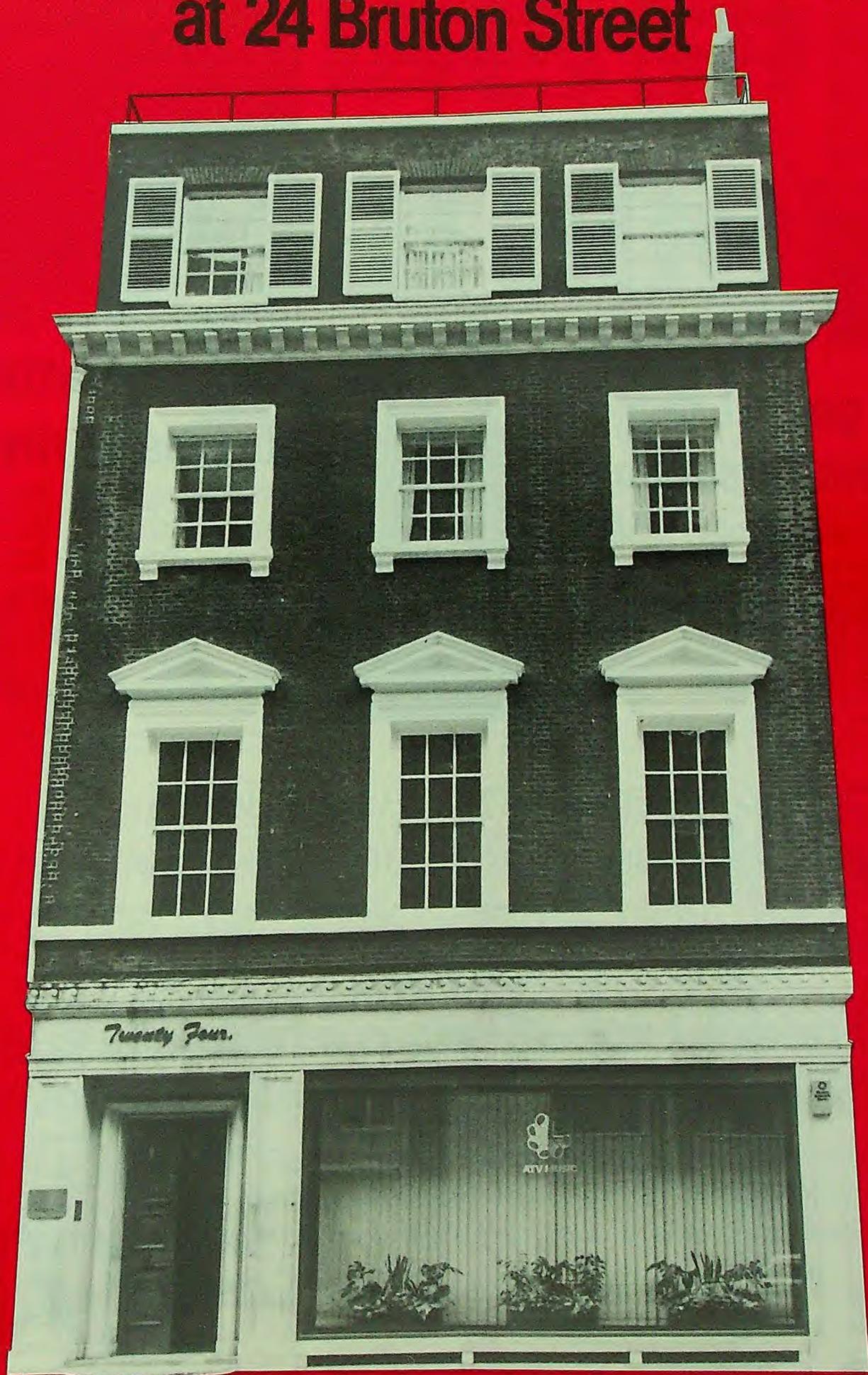


Distributed by  
**THE LABEL RECORDS**  
Tel: 01-365 6012



Paul Simon CBS 10007  
GREATEST HITS ETC.  
The Johnny Nash Collection EPC 10008  
The Jacksons Goin' Places EPC 8635  
Tina Charles Heart 'N' Soul CBS 82180

# ATV Music celebrate their first year at 24 Bruton Street



ATV Music Ltd., 24 Bruton Street, London W1X 7DA. 01-409 2211

# AUDIO



Akai system-in-a-rack

## Rank markets Akai housing rack system

A SEPARATES hi-fi system complete with a rack to house it in its now being marketed by Akai for around £675. The Pro 1 consists of the AP001 belt drive turntable, with Shure cartridge, the AT2200 AM/FM tuner, the 20W per channel AM2200 amplifier, the CS702D front-load cassette deck, a pair of SW137 high-efficiency speakers and the rack itself which has storage space for accessories, records and tapes. All the units are, of course, available separately. The newly-launched RV100 rack costs about £47.

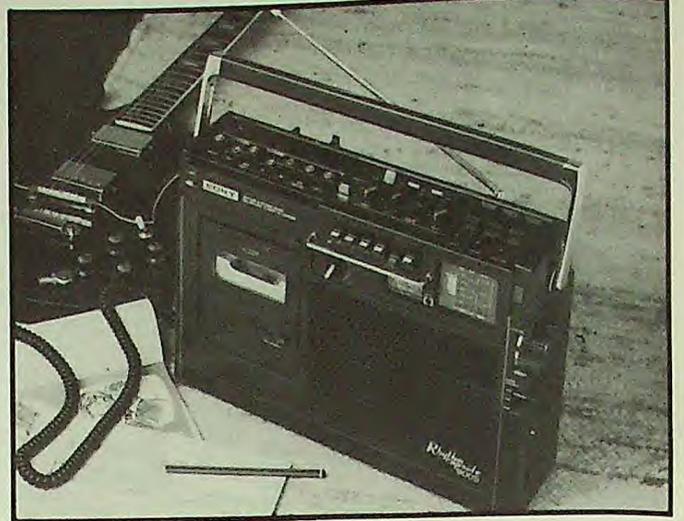
Full details from: Rank Hi Fi, PO Box 70, Great West Road, Brentford, Middlesex TW8 9HR (Tel: 01-568 9222).

## Radford to close down Bristol plant

RADFORD ELECTRONICS is closing down its hi-fi factory in Bristol on December 31 and will become a non-manufacturing company. The decision to close follows a six-month union recognition dispute similar to the much-publicised one affecting the Grunwick firm.

During the dispute strike pickets disrupted component deliveries to the Radford plant and company boss Arthur Radford threatened to stop assembly and have his hi-fi made elsewhere. "You can't survive with union drag in competitive world markets," he said.

Now he's going to carry out his closure threat. From January 1 the Radford range will be made by sub-contractors in Spain, Italy and Canada and small specialist companies within the UK.



The Sony cassette-drum machine

## Sony cassette radio doubles as rhythm box

A NEW portable cassette radio from Sony. The CF-900S, doubles as a drum machine. It incorporates a six-tempo rhythm box which at the flick of a switch electronically simulates the sounds of a snare drum, bass drum and hi-hat cymbal playing waltz, ballad, rock, swing or bossa-nova beats.

The cassette radio also has microphone and guitar input jacks plus a mixer with four input switches and level controls to aid the making of demonstration tapes or creative recordings. It even comes with a free rhythm chart.

The electronic rhythms can be used

singly or in combination and there is a rhythm tempo control dial to alter their speeds to suit requirements. As an optional extra there's a remote control foot-pedal to operate the rhythm box at a distance.

The CF-900S has an FM/SW/MW radio section, weighs only 12 lb and is only slightly larger than a conventional cassette radio. It costs around £165 though discount shops should be selling it for well under that.

Full details from: Sony Showroom, 134 Regent Street, London W1 (Tel: 01-439 3874).

## Jenving gadget for sound compensation

SWEDISH electronics firm Tommy Jenving AB is seeking a UK distributor for a new gadget called the AVAB Visu-Lizer.

It is an octave band analyser for real-time measurement of sound pressure curves which links up to an equaliser and helps a sound system be adjusted to compensate for the acoustic imperfections inherent in any listening room.

The Visu-Lizer — which comes complete with a noise generator and microphone probe — visually displays sound pressure curves as bar diagrams on the screen of a

normal UHF TV receiver.

Jenving claims it is easier to read and adjust sound pressure curves using the Visu-Lizer than it is using other systems which usually employ an LED display. The company says the gadget can be used in acoustic measurements of rooms, loudspeaker tests and as a tool for finding best microphone placings. It also reckons it will help hi-fi dealers explain the properties of various hi-fi components.

Full details from: Tommy Jenving AB, c/o Karl Johansg. 98, 414 51 Goteborg, Sweden.



Jenving Visu-Lizer

## GOLDEN OLDIES RECORDS Ltd COLLECTOR'S CLASSICS

# TOP 50

YEAR	ARTIST	TITLE	CAT. NO.
1965	CHRIS ANDREWS	Yesterday Man	0015
1964	THE ANIMALS	House of the Rising Sun	0016
1965	LEN BARRY	1 - 2 - 3	0039
1967	JEFF BECK	Hi - Ho Silver Lining	0082
1961	ACKER BILK	Stranger on the Shore	0099
1969	JANE BIRKIN	Je T'aime	0100
1970	BLACK SABBATH	Paranoid	0102
1966	LOS BRAVOS	Black is Black	0123
1970	JAMES BROWN	Sex Machine	0130
1967	PRINCE BUSTER	Al Capone	0138
1969	EDDIE COCHRAN	C'mon Everybody	0185
1958	DANNY & THE JUNIORS	At the Hop	0269
1973	DEEP PURPLE	Smoke on the Water	0278
1972	DEREK & THE DOMINOS	Layla	0284
1957	FATS DOMINO	Blueberry Hill	0307
1962	LITTLE EVA	The Locomotion	0344
1968	FLEETWOOD MAC	Albatross	0365
1966	FOUR TOPS	Reach Out I'll be There	0369
1970	FREE	All Right Now	0375
1969	MARVIN GAYE	I heard it through the Grapevine	0380
1963	GERRY & THE PACEMAKERS	You'll never Walk Alone	0381
1957	DIAMONDS	Little Darlin'	0390
1970	NORMAN GREENBAUM	Spirit in the Sky	0394
1955	BILL HALEY & THE COMETS	Rock Around the Clock	0399
1971	GEORGE HARRISON	My Sweet Lord	0408
1972	HAWKWIND	Silver Machine	0412
1971	ISAAC HAYES	Theme from Shaft	0413
1964	THE HONEYCOMBS	Have I the Right	0427
1959	JOHNNY & THE HURRICANES	Red River Rock	0436
1968	LED ZEPPELIN	Whole Lotta Love	0477
1971	TITANIC	Sultana	0512
1966	AL MARTINO	Spanish Eyes	0562
1967	SCOTT McKENZIE	San Francisco	0581
1961	DON McLEAN	American Pie	0582
1963	NED MILLER	From a Jack to a King	0591
1962	CHRIS MONTEZ	Let's Dance	0607
1968	MOODY BLUES	Nights in White Satin	0611
1972	NILSSON	Without You	0637
1964	ROY ORBISON	Oh! Pretty Woman	0645
1970	FREDA PAYNE	Band of Gold	0691
1967	PROCOL HARUM	A Whiter Shade of Pale	0743
1968	GARY PUCKETT & UNION GAP	Young Girl	0746
1968	OTIS REDDING	(Sitting on) The Dock of the Bay	0750
1965	THE ROLLING STONES	(I Can't get No) Satisfaction	0806
1960	THE SHADOWS	Apache	0848
1961	DEL SHARON	Runaway	0850
1969	FRANK SINATRA	My Way	0909
1971	ROD STEWART	Maggie May	0935
1962	THE TORNADOS	Telstar	0954
1950	RICKY VALENCE	Tell Laura I Love Her	1056

Mail To LIGHTNING RECORDS LIMITED, OLDIES DEPARTMENT NOW! to replenish your stock ..... (Minimum orders of 25 assorted Oldies preferred) Lightning Records Limited 839 Harrow Road, London, NW10 5NH, Telephones: 01-969 5255/6/7/8 & 7155.

Dealers Stamp

## BUILD YOUR OLDIES BUSINESS THERE'S MONEY IN IT\*AND WE'LL HELP YOU

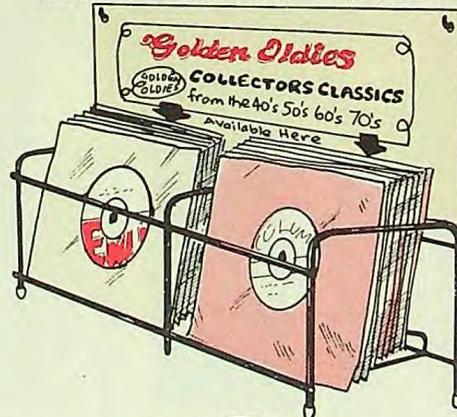
INVEST IN A PACK OF OUR TOP FIFTY "GOLDEN OLDIES" AND YOU'LL RECEIVE A

# FREE Display Rack

TO PRESENT AND SELL YOUR OLDIES FROM

2 Copies of each of Lightning's TOP FIFTY BEST SELLING GOLDEN OLDIES make up each pack. 100 records in all!

Send the TOP FIFTY ORDER FORM to us A.S.A.P in the enclosed pre-paid envelope with your remittance for £49.00 + VAT (Special Price includes carriage), and your 'PACK & RACK' will be despatched by return, along with more Top Fifty Forms to order the items you're bound to sell out of in no time.....



## Lightning RECORDS Ltd



# TOP 50 Golden Oldies



BASED ON ACTUAL SALES

# What's so special about Friday December 16th?

Noel Coward's birthday?  
Ludwig van Beethoven's? The beginning  
of the last week before Christmas?  
No it's...

**Your last chance to order Record Token Cards  
and Stamps in time for pre-Christmas delivery!**

Sorry about the haste, but we despatch by post...  
so last minute orders, please, before Friday 16th December,  
with your usual EMI record orders on one of these numbers:

**01-759 4532 01-759 4611 01-848 9811**



## **Record Tokens**

Record Tokens Centre, EMI Records Ltd., 1-3 Uxbridge Road, Hayes, Middx. UB4 0SY.

# RADIO

YOU ARE the recently appointed and slightly nervous programme controller of a small, provincial commercial radio station somewhere in the UK. Now don't argue, you are.

Things are not going too well. Advertising is slack and the main reason is your ratings, which frankly are low. The annual research period unfortunately coincided with a chance visit to your town of the entire Radio 1 front-line dj team, and with some novel experiments in your programme schedules such as "News at 23 minutes past the hour" and the Urdu Shoppers' Spot every morning from 10 to 11, introduced at the insistence of your managing director who, prior to joining the station, had had wide experience in meat processing.

Your record librarian is fighting a guerilla war on behalf of new wave music and you spend more time than usual monitoring the lunchtime show to make sure the X-Ray Spex single has not been slipped into the playlist rotation.

The man from the IBA has been reminding you of some of the more embarrassing promises made in your franchise application and pressing you to put more "meaningful speech" in prime time. Pressing him for a definition of meaningful speech, you are disturbed to learn that biographical information about Pete Townshend is not considered meaningful whereas similar comments about Mozart are, because Mozart has been around longer.

You will not accept record plugging over the phone, but have not yet worked out how to deal with promotions men in person and remain sober after lunch.

If your breakfast dj says "And now..." just once more this morning he may find himself making a significant re-appraisal of his employment situation.

## 'The only danger is constant interference by the government'

These are of course the stock-in-trade problems of ILR, along with the fact that in the UK it is almost impossible to get a radio station and just as hard to make a decent return on your investment when you do, but you wonder where it is all leading. How do your problems compare with those of a commercial network 50 years older? What are the programming pitfalls that ILR must avoid as it expands?

A group of gentlemen in the US are on hand to explain all. Your host in Douglas Hall, a distinguished pundit with an improbable Jimmy Edwards' moustache who, as one of America's most respected radio journalists, publishes the Hall Radio Report. It is a few sheets of paper covered with close-typed initials and figures that looks totally indecipherable without a code book.

Hall is responsible for assembling the group before you. The first to speak is Jim Gabbert, vice-chairman of National Stereophonic Radio Committee, chairman of the California Emergency Communications Committee, chairman of the National Quadraphonic Radio Committee, president of National Radio Broadcasters Association and a member of a select advisory group to the House Communication Subcommittee. He also owns two radio stations and once worked as a Spanish-speaking dj.

"Radio is an emotional experience. I think it is coming of age in America right now, but it changes. Just as you think you have the answer in radio, it changes.

"Radio is a business, we forget that. The American free enterprise system has created the best system of broadcasting in the world. We've taken greed and used it for the good of the market.

"The new thing that exists is choice. Everywhere you see fragmentation. There is not a marketplace in the country that does

# 'We've taken greed and used it for the good of the market'. Why U.S. radio has never been better

AT MUSEXPO '77 in Miami many of America's top radio personalities were brought together to discuss the state of their broadcasting industry. Here, in the first of three articles on that subject, Godfrey Rust looks at the plight of an innocent abroad in the US hoping to pick up a hint or two about where Britain's own infant commercial radio system may be heading. The results are not for the squeamish.

not have a multiplicity of radio stations.

The only danger is constant interference by the government. They are trying to rewrite the broadcasting regulations at the moment. You have programming controlled by the government and that is something we all have to fight against. We have a good system. We have the public and they have dials and they can tune us in or out. Radio today has never been better in America."

Gabbert goes on to add that AM (medium wave) stereo and FM (VHF) quadraphonic radio are the next developments that will come.

The powerful lobbyist is followed

more effective managements, they will look at their formats and I think profits generated by managements will find new formats that will bring new audiences to be sold for adult purposes.

"It's a changing audience. In 1960 there were more babies than now. It was the tip of the iceberg in the post-war baby boom. There are now more 17 year olds than at any time before, and than any other age. Every year that audience gets a little older and as it does its taste will convert.

"Changing audiences are very important in the evolution of formats on a decade-to-decade basis."



KENT BURKHARDT, key figure in the changing American approach to the radio numbers game.

by Bob Henabury, one of a half-dozen consultants present. Having served as programme director for stations and networks of stations, Henabury now tells others how to do it. He explains the fragmentation.

"It began in 1961 when the Federal Government forced radio stations to separate at least 50 percent of their AM and FM programming. The figure now is 75 percent. There was an explosion in numbers and variety of stations that still hasn't completely settled down."

That, Henabury implies, brought about the genesis of the format as the currency of American radio. In the US stations buy and sell formats like people do automobiles. The problem is that they appear to be running out of formats, but the free enterprise system says differently.

"As stations that are number two in their markets are taken over by

won by a station in a given market — is how America measures its audience. The UK, lacking the competitive aspect, deals mainly in the 'cume' — the number of listeners accumulated over a period.

"The recent upheaval," Breen continues, "is related to research. If anything we've moved away from the showbiz approach towards the research approach in radio. But it is a mixture of business, showbiz and science and the mix changes constantly. Research just happens to be where we are at the moment."

Breen's thinking, however, is probably wishful. Leading programme syndicator Ron Nickell spells out the consequences.

"Creativity is not really allowed much any more. I happen to be in the business of making money and you don't always do that with experimenting.

"The US is a country of fads and I don't see that ever changing. If AM stereo ever works it will be because it is a fad. At the moment my company has the Mellow Rock

## 'Creativity is not really allowed much any more'

format. Everyone wants to know about it. We fight fads like that with research. We have four formats and we use them at times to get people away from the ego thing of radio and into making money.

Formats in the US are primarily music-oriented. Rock in its many forms is the brand leader, accounting for about one third of all radio listening, twice as much as its nearest rival, "Beautiful Music". Beautiful music is lush sonic wallpaper, the equivalent of restaurant muzak and distinguished from m-o-r by the fact that it normally lacks vocals or anything that might demand the listener's active attention. Country, black music, disco and other eccentricities like speech also flourish Breen continues:

"We had one station that was grossing £100,000 but they were spending £100,000 just to keep in competition. We changed the format and lost part of the market share, but while the billing dropped to £70,000, overheads were cut to £35,000.

"Between us, in this group we represent about 450 radio stations in the US. The role of consultants is probably only going to grow the more that stations live and die by numbers."

Radio is not going to move away from ratings. If anything changes it will be the ratings themselves. Charles Lake, national programme director for Bartell Broadcasters:

"Is it ratings or creativity? We have to play the ratings game and the showbiz attitude is going out of the window.

"We are always trying to keep plugged in, up to date. You can't expect 17 year olds to have much in common these days with 12 year olds or 23 year olds. We have a rapidly accelerating rate of generation turnover.

"The change is going to have to

come in the ratings. Perhaps it will be when the advertisers decide that they want to know not just that you're number one in 18-24 year old men, but are they the kind of men who chew gum or drink light beer?

"We will move into psychological profiles in research. It's not just the way radio is going, it's the way that the world is going."

Kent Burkhardt is prominent in research. In keeping, it seems, with most people in American radio he began his career at the age of ten in Texas and now with his consultant Les Abrams represents over 60 stations nationwide. Among his functions is the test-marketing of records to see whether they are suitable for playlisting on any or all of them.

Each week about 5000 people across the US will respond to Burkhardt-Abrams research, either over the phone, on panels and even behind two-way mirrors to test their reactions. On one record a sample of 250-300 people will be tested. The results Burkhardt claims are 90-92 percent accurate. He will test any product, and frequently tests at the request of a record company, asking only that in return they accept the results without complaint. His stations work on short playlists of well-tested records.

"20 years ago you just played the Top 40. It's different now. Music is a wonderful thing and I'd like to go out and play a lot of new product, but the only way we can do it is to play music to people and find out if they like it.

"20 years ago I turned WQAM in Miami into a Top 40 station and had over 40 percent of the audience. Today it has a four percent share. It is incredible to think of the fragmentation brought about by new formats and programming. There are so many good programming things that there is no way you will get above a seven or eight share in a major market.

"All stations really want to do is make money and in New York City, for example, a one percent share represents one million dollars in billings. I think ratings will control what radio stations are going to play."

Burkhardt represents the new approach to figures: "passive" research. No longer do many stations rely solely on record sales to dictate what they play. Realising that only a small proportion of the audience buys records, and that many people like to hear music they would not actually want to buy, researchers of his type are canvassing opinion rather than waiting for it to come over the counter in the form of dollars exchanged for discs.

If you have a picture of a radio system where programme directors have handed over responsibility to consultants and consultants have handed over responsibility to computers, you may not be totally misled.

American radio has always been music-intensive, of course, because stations in one area are largely differentiated by their musical styles. But can a computer programme a radio station properly? Paul Drew has this to say.

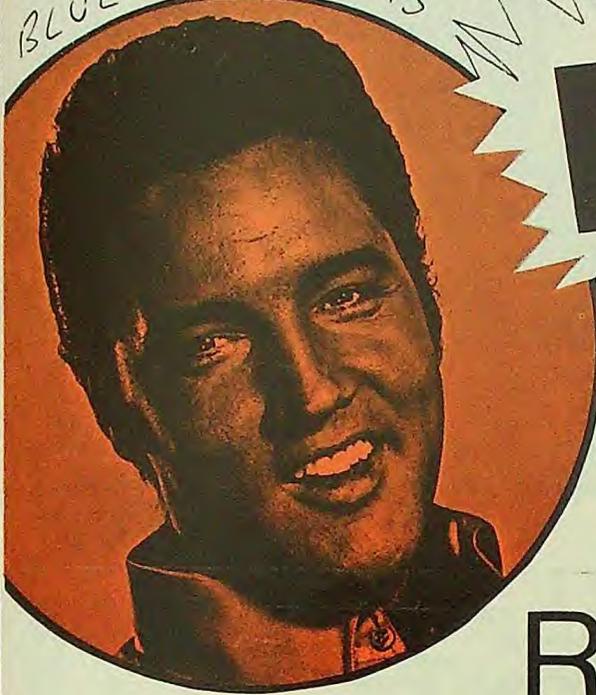
"The richness that is the inspiration of man is not endangered by computers. While they may free our time, it is up to us to use it."

Americans, of course, are fond of such sentiments. What is more telling is that Drew, now consultant to two radio networks, was in the Sixties probably as responsible as any other individual for dictating the musical tastes of America's youth, and it was he among others who pioneered the Much More Music format that cut dramatically away from the personality and chatter styles that had up till then dominated American radio. And it was done because computers said people want more music.

Is the future then the ratings book, the two-way mirror, the computer and the 19-year-old programme director? One of the group doesn't necessarily think so, and he is the only one who still actually works in a radio station.

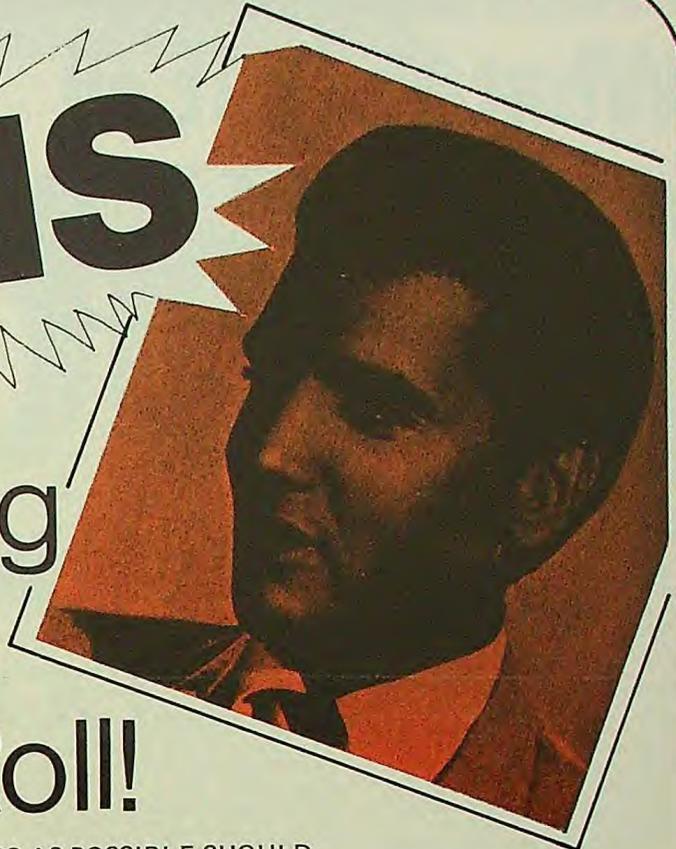
Next week: John Farina and his one-man revolution.

BLUE CHRISTMAS



# ELVIS

## The King of Rock 'n' Roll!



ISN'T IT FITTING THAT AS MANY OF HIS RECORDINGS AS POSSIBLE SHOULD BE AVAILABLE ON SINGLE TO YOU AND YOUR CUSTOMERS?



THIS CHRISTMAS MORE THAN ANY OTHER – FOR OBVIOUS REASONS – ELVIS RECORDINGS WILL BE IN BIG DEMAND.....

Check Your Stocks and **ORDER NOW!!**

FROM THE GREATEST STOCK OF ELVIS 45's AS FEATURED IN THE GREATEST CATALOGUE OF OLDIES SINGLES IN BRITAIN .....

78 ELVIS TITLES IN OUR CATALOGUE AS FOLLOWS:-

- |  |  |   |
|--|--|---|
| 0709 Blue River                                | 1156 Love Letters                                | 1895 Clean up your own back yard  |
| 0710 My Baby left me/I want you-need you       | 1157 Shake, Rattle, & Roll/Lawdy Miss Clawdy     | 1896 Don't Cry Daddy  |
| 0711 Don't/I beg of you                        | 1161 Wooden Heart                                | 1897 An American Trilogy/Until it's time for you to go                    |
| 0712 Wear my ring around your neck             | 1196 Guitar Man                                  | 1898 Burning Love   |
| 0713 Love me Tender                            | 1198 Bossa Nova Baby/Witchcraft                  | 2193 Hurt   |
| 0714 Loving you/Teddy Bear                     | 1203 In the Ghetto                               | 3431 If you talk in your sleep/ Raised on Rock                            |
| 0715 Hard Headed Woman                         | 1205 Can't help falling in love/Rock-a-hula Baby | 3432 Take good care of her  |
| 0716 One Night/I got stung                     | 1206 She's not you/Just tell him Jim said hello  | 2366 The Girl of my best friend /A mess of blues                          |
| 0717 I need your love tonight/A fool such as I | 1216 I don't care if the Sun don't shine         | 2707 If I can dream   |
| 0718 Stuck on you/Fame and Fortune             | 1222 Hound Dog/Don't be Cruel                    | 2882 Suspicion  |
| 0719 It's now or never                         | 1258 Are you Lonesome Tonight?/I Gotta Know      | 2959 Moody Blue   |
| 0702 Surrender/Lonely Man                      | 1260 Heartbreak Hotel/I was the one              | 4058 Kentucky Rain  |
| 0721 His Latest Flame/Little sister            | 1261 All shook up/ That's when heartaches begin  | 4059 Memories/Charro  |
| 0722 Good Luck Charm                           | 1262 Kissin' Cousins                             | 4060 His hand in mine/ How great Thou art                                 |
| 0723 Return to sender                          | 1266 Viva Las Vegas/What'd I say                 | 4065 Puppet on a string/Tell me why                                       |
| 0724 Devil in Disguise                         | 1268 Too much                                    | 4108 You'll never walk alone  |
| 0725 Crying in the Chapel                      | 1279 You're a Heartbreaker                       | 4109 Big Boss Man   |
| 0726 All Shook up/ Heartbreak Hotel            | 1281 Blue Moon                                   | 4110 Let yourself go  |
| 0727 I've lost you                             | 1282 Frankie and Johnnie                         | 4111 All that I am/Spinout  |
| 0728 You don't have to say you love me         | 1289 Mystery Train/I Forgot to remember ....     | 4136 Always on my mind/Separate Ways                                      |
| 0729 There goes my everything                  | 1512 The Wonder of you/Mama liked the Roses      | 4137 Almost in Love/A little less conversation                            |
| 0730 The promised land                         |  | 4138 Rags to riches   |
| 0732 I'm Leavin'                               |  | 4139 T-R-O-U-B-L-E  |
| 0733 Jailhouse Rock/Treat me nice              |  | 4174 Way down   |
|  |  | 50029 Blue Christmas/Santa Claus is coming to town<br>(In picture sleeve) |
| 0735 Raised on Rock                            |  | 50058 If every day was like Christmas                                     |
| 0736 My Boy                                    |  |   |
| 1133 U.S. Male                                 |  |   |
| 1139 Blue Suede Shoes/Tutti Frutti             |  |   |
| 1143 That's all right/Blue moon of Kentucky    |  |   |
| 1144 Suspicion/Kiss Me Quick                   |  |   |
| 1152 Suspicious Minds                          |  |   |

+ His latest and likely No. 1. HIT – "MY WAY"  
+ His two Great Christmas songs – "BLUE CHRISTMAS" (50029)  
& "IF EVERY DAY WAS LIKE CHRISTMAS" (50058)



LIGHTNING RECORDS LIMITED

841 Harrow Road London NW10 5NH Tel. Orders: 01-969 8344 Tel. 01-969 7155/5255  
Telex. 927813 LARREC

# RADIO

## What does it all mean?



IN WHAT seems to be a mixture of politics and well-meaning, the IBA is gently putting pressure on many commercial stations to boost the "meaningful speech" and educational content of their programmes. While both parties await the government verdict on the Annan Report, the Authority is anxious to back up its claim (and, to be fair, the claim of the stations) that local commercial radio is every bit as worthwhile and uplifting as the BBC variety, in fact even more so.

A problem everyone is running into is, what precisely is meaningful speech? As one delegate to the MW Broadcasting Forum remarked, if it isn't meaningful then a dj shouldn't be saying it. Some stations are resisting pressure because they know there is a limit beyond which educational and "worthwhile" programming becomes boring and people switch off. Some resent the attitude that still seems to haunt high places that it's only worthwhile if hardly anyone wants to hear it.

One northern station notes that its own weekly classical programme gets an audience three times the size of the biggest Radio 3 classical crowd, and speculates that it is because ILR has mastered the art of talking to its audience about cultural matters better than the BBC, who will insist on still talking down as though we never lost the Empire.

One programme controller not especially distressed at the new IBA line will be Pennine's Jeff Winston, who contrary to our last week's report was not a Granada tv

producer but news editor. He sees among his main roles in his new post those of putting more information, public service and short interest features into the programme mix and of positively promoting Pennine's image, which has suffered the ravages of bad press throughout its recent unstable period. Current noises from Bradford suggest a number of ruffled feathers have been smoothed out.

At Manx in the Irish Sea, the island station this week began transmission of the IRN bulletins seven times a day before its own local news, with plans to eventually extend the service to be on the hour every hour it is on the air.

Other advances reported by music programme organiser Alan Jackson are the installation of a direct studio phone-in line and a new set of station jingles which will be in service till the change of frequency to 219m next autumn. As reported recently, Manx has set itself targets for rapid expansion in many areas. From this week the station's top playlist add ons are reported in *Music Week's Dealer Airplay Guide*.

Finally, Mike Read joins Luxembourg this week from Radio 210, having hired a two-ton truck to transport his record collection. His first Luxembourg Hot Shot is Scot Fitzgerald and Yvonne Keeley's If I Had Words (Pepper). He was fascinated to learn about it from reading *Music Week*.

## Radio 1 tipped to top hit pickers poll

AS THE year nears its close, Radio 1's Records Of The Week are emerging strongly among the country's best dj picks.

At the end of June only one Radio 1 dj — Noel Edmonds — showed in the top ten list, but as the ILR challenge has faltered three Radio 1 picks have shown a more consistent talent for turning themselves into Top 50 hits.

The list includes picks made up to the week ending October 15. As David Hamilton left Radio 1 in mid-October his score — averaging 2.11 points with each pick — is a final one.

The race for top hit-picker now seems to have narrowed down to Edmonds, Hallam's Keith Skues and Ray Stuart and Clyde's Richard Park, though a few bold predictions by one of the trio of Pennine djs could just bring them into the reckoning.

Some of the leaders' most recent choices suggest it will be a very close thing. Edmonds looks to have missed the mark with Randy Edelman while Keith Skues should score heavily on Queen, Showaddywaddy, Stevie Wonder and Hot Chocolate. Park fields Queen, the Barron Knights, Leo Sayer and Hot Chocolate, and had a run of six hits in a row that ended on October 29.



THE BARRON Knights, send-up specialists who have returned to Top 10 success with their latest single *Live In Trouble*, visited Radio Hallam during a week in cabaret in Chesterfield recently to be interviewed on the lunchtime show. Pictured left to right are Hallam's Jean Doyle and Colin Slade, Pete, Duke and Dave of the group, Cindy Kent, Bridget Whittaker, Butch, station receptionist Jane Myers, Johnny Moran and the Barron.

### LEADING DJ HIT PICKERS To October 15

		Picks	Hits	Points	Average
Noel Edmonds	Radio 1*	33	19	76	2.30
Keith Skues	Hallam	40	25	88	2.20
Richard Park	Clyde	40	21	87	2.18
David Hamilton	Radio 1*	37	22	78	2.11
Ray Stuart	Hallam	40	22	84	2.10
Julius K Scragg	Pennine	37	22	74	2.00
Tony Blackburn	Radio 1*	37	21	72	1.95
Stewart Francis	Pennine	35	16	68	1.94
Peter Levy	Pennine	29	13	54	1.86
Cherrie McIlwaine	Down-town	37	18	67	1.81

\*Radio 1 Records Of The Week are not considered by the station to be hit picks.

#### HOW THEY SCORE

Djs score a point for every week they "beat" the Top 50 chart with a hit pick (to a maximum of five per pick). One extra point is scored if the pick reaches the Top 20, two for the Top 10 and three if it becomes number one. The figure on the right shows the average points scored with each pick.



## Curtains...

You've hired the venue... Paid for the ads... Printed the programmes...  
 Sold all the tickets... And the star is ill...  
 You wish you'd insured...

Why not talk to Keith Aylwin or Steve Northwood on 01-353 2030



Oakeley Vaughan Entertainment Services Ltd.

Oakeley Vaughan House, 54 Fetter Lane, London EC4A 1AJ. Tel. 01-353 2030 Telex 887295

# 1stop

## THE 1STOP CHECK LIST

- \* Top fifty singles
- \* Top sixty albums
- \* Top fifty cassettes
- \* Best of Punk
- \* TV advertised product
- \* Accessories
- \* Super range of all manufacturers catalogue

*FAST EFFICIENT SERVICE  
FOR BUSY DEALERS  
PLUS- THE 1 STOP DISCOUNT  
"1 STOP IS ALL IT TAKES"*



11-15 WILLIAM ROAD, LONDON NW1.  
TELEPHONE: 01-388 0137

Monday..... 10.30am-7.30pm  
 Tuesday..... 10.30am-7.30pm  
 Wednesday..... 10.30am-7.30pm  
 Thursday..... 10.30am-8.30pm  
 Friday..... 9.30am-2.00pm  
 Saturday..... 10.00am-4.00pm

# DISCOS

THE ELUSIVE Pat Martyn, at the centre of what he calls a "personality conflict" in the Birmingham area, finally contacted *Music Week* this week to put his side of the Professional Night Club Disc Jockey Association row.

"There's a misconception that what we're running is a union," he commented. "People say we should be fighting for job security but we discussed all those things before we formed the association and we decided that it had to be elitist. The most important thing to a disc jockey is getting records and the only way we could organise that with the record companies was by making sure that our members were the best djs around."

According to Martyn, Paul Anthony, who recently formed the rival West Midlands Disc Jockey Association, had originally wanted to join the PNDJA and that was when the personality conflict arose. "Ask yourself why you never hear complaints about the Greater Manchester or North-West branches of the PNDJA."

"It simply comes down to personalities. Some people don't like me but it's not necessary to like me to be in the association. One dj took exception to the fact that he was asked to answer complaints that he was undercutting other djs in this area and so he started to say bad things about me. I constantly have to put up with innuendo and rudeness and I've got to say that I sometimes wonder why I keep on doing the job."

The job that Martyn does on behalf of his members includes running up enormous telephone bills — a recent quarterly bill amounted to £187 — making a regular weekly trip to London to maintain close liaison with the record companies who service the PNDJA and checking out djs who want to join the association.

## Martyn replies to dj criticisms

"If you're a promotion man sitting in an office in London you have to judge each application on its merits. Djs can lie about where and how often they are working and it's often very difficult to check up on what they say without physically making the trip to the club he claims to work in."

"To make the PNDJA work properly we've got to apply the same standards that the record companies do in compiling their mailing lists which means travelling to each venue to make sure that each dj is what he claims he is."

Martyn is adamant that he has no down on mobile djs, admitting that technically there is no reason why they shouldn't be as proficient and professional as resident club djs. But it isn't possible, he says, for them to conform to the standards set by the PNDJA in terms of consistency. "We've got to know that a disc jockey is in a certain club on a certain night."

The 'growing disillusionment with the PNDJA' referred to in recent weeks is actually, says Martyn, only the disappointment of people who don't measure up to PNDJA standards. Nevertheless there is undoubtedly a widespread feeling that disc jockey associations should be more than simply distribution centres for free records.

Theo Loyla, while at pains to point out that there is no vendetta between him and Martyn — "On the many occasions we have met we

EDITED  
by  
PAUL PHILLIPS

have got on very well," he says — is nevertheless disappointed that there should be conflict between the PNDJA and WMDJA. "I find Pat's attitude is short-sighted in not wishing to expand his associations activities beyond record promoting."

The Disc Jockey Federation, of which Loyla is a secretary, has swung its support behind the WMDJA since Loyla and Martyn cannot agree on association policy. "A djs life is short," says Martyn so it's useless to talk about long-term benefits like sickness and job security.

"What is Equity able to do for most of its members? What point is there in us moving towards an Equity type of situation for disc jockeys?"

The PNDJA has two other branches at the moment. Les Spaine is Martyn's opposite number for the NW area and Darryl Jaye looks after Greater Manchester. They are looking to expand and Yorkshire seems the next most likely area. Membership in the Midlands is 50, in NW 60 and in Manchester 25. The restrictions on numbers are purely realistic according to Spaine and Martyn.

"The record companies can only

give records to a certain number of djs," says Spaine. "We could have 5,000 members all through the country but it would still leave 45,000 who didn't get free records."

"People like Paul Anthony complain about the way we operate but I certainly don't want to start a slugging match. He's trying to do certain things and we're not trying to stop him." Asked what benefit the actual running of the association is to him he replied: "I've been seriously thinking about that every day. I sometimes wonder why I do it. I got a 'phone bill recently for £119 plus there's the trips to London and we have to deliver the records to the djs. We're certainly not profiteering."

The biggest benefit to record companies from the PNDJA is the saturation coverage guaranteed on certain records. Each record selected for this treatment is played three times a night for a fortnight by each of the members in all three areas. Two records are played each fortnight and according to Martyn it's a valuable promotional tool for the companies. "It gives them insight into certain records and we can indicate reactions in the clubs on an overall scale which can encourage them or discourage from spending more money on that record."

"The association has got to be of equal benefit to djs and record companies. Djs who aren't members of the PNDJA complain that we are just an extension of the record companies. Well the companies have got the records that we want so we have to be of as much service to them as to our members."

DJ '77 WINNER  
PAGE 44  
DISCO CHART PAGE 46

## Citronic plans more expansion

CITRONIC, MANUFACTURERS of disco equipment, are currently looking for new premises in order to further expand the company's production facilities. Three months ago, Citronic acquired 3,000 square feet of production space.

Started as a one-man operation five years ago by Dick Wadman, the firm has since grown to be one of the market leaders in disco equipment.

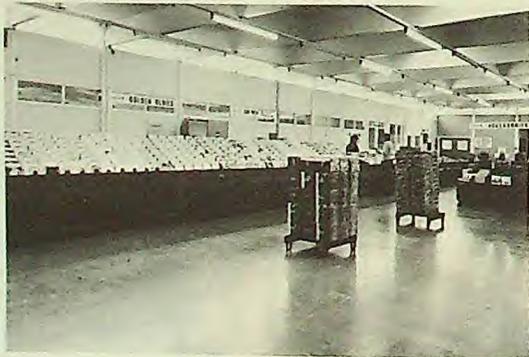
Sales director Dave Foskett told *Music Week*: "We have the space to build on to our current premises but we've already done that once."

"So we've been thinking in terms of new premises because the disruption factor in moving people out of one building into another is at least finite — it would take about a week and then we'd be settled again. With building on to existing premises the disruption goes on for weeks."

Citronic has new lines which will go into production soon and one plan is that the new premises will house facilities to manufacture the new items. At present Citronic has a total of about 7,000 square feet of production space and hopes to increase this by a further 5,000.

Another recent addition at Citronic is the after sales company, Marvellette. "Prior to the formation of Marvellette," says Foskett, "any equipment which dealers were having trouble with would have to go on to the production line."

"We introduced the after sales service about three months ago and it operates on a one-day a week basis."



# JAVELIN — RECORDS —

Wholesale Self Service record Supermarket, Bentley Avenue, Middleton, Lancashire. 061-653 6364

Open Monday, Tuesday, Wednesday 9 a.m. - 5.30 p.m.  
Thursday and Friday 9 a.m. - 8.00 p.m.  
Sunday 2 p.m. - 4.00 p.m.

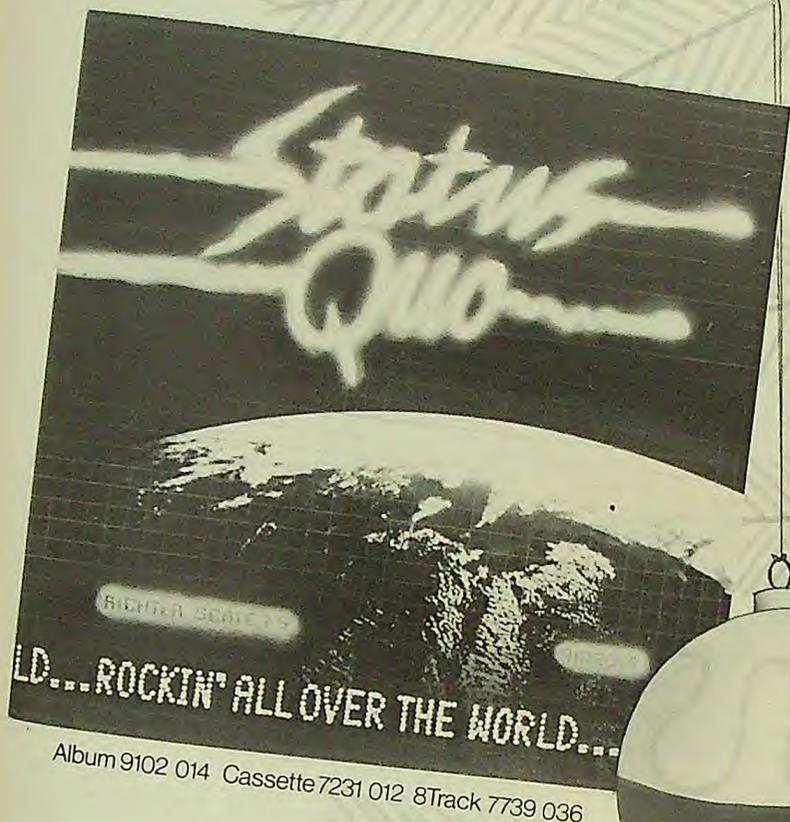
Don't miss out — stock up for Christmas — now!

Our Van Sales Service could be in your area — ring now for further details.

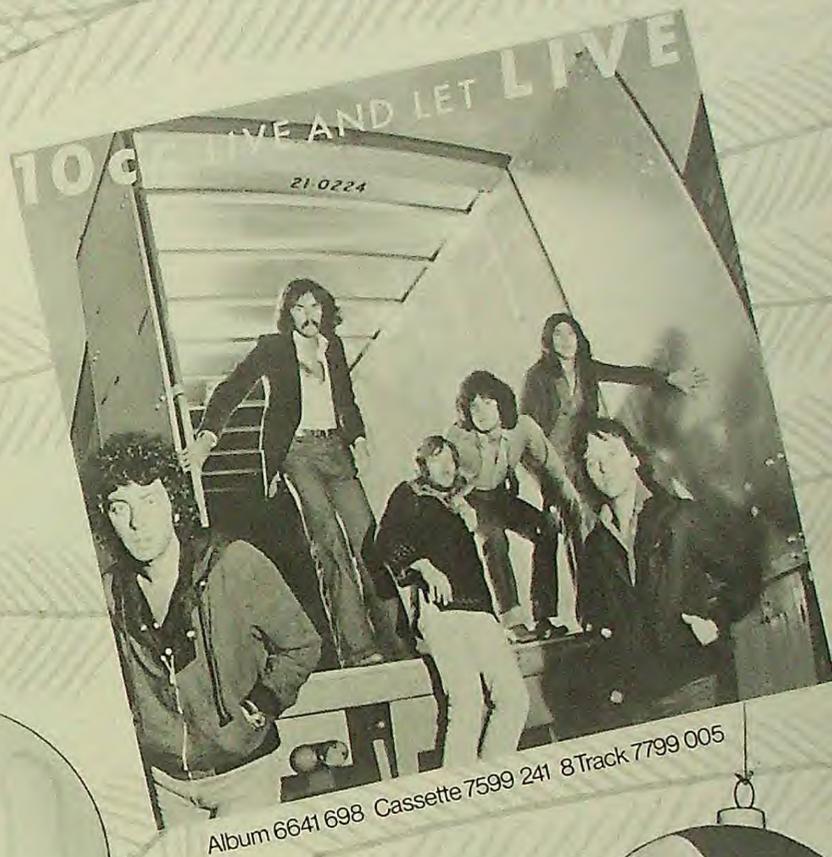
We are a few minutes away from junction 20 on the M62. Take the A627(M), then A664 and at the next roundabout sharp left into Bentley Avenue.

# JAVELIN — RECORDS —

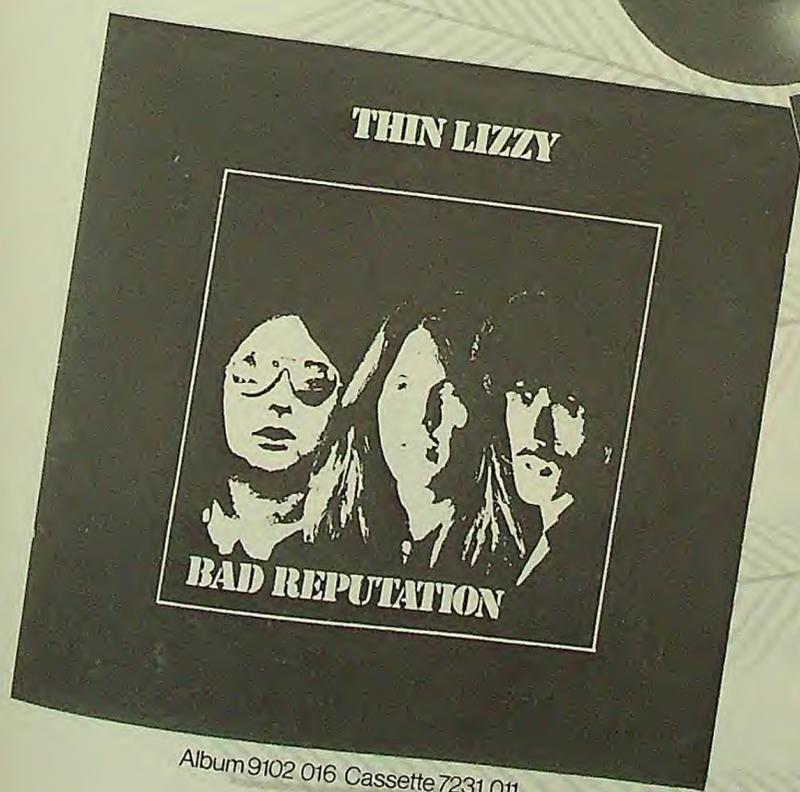
# Whoever made money out of Xmas decorations?



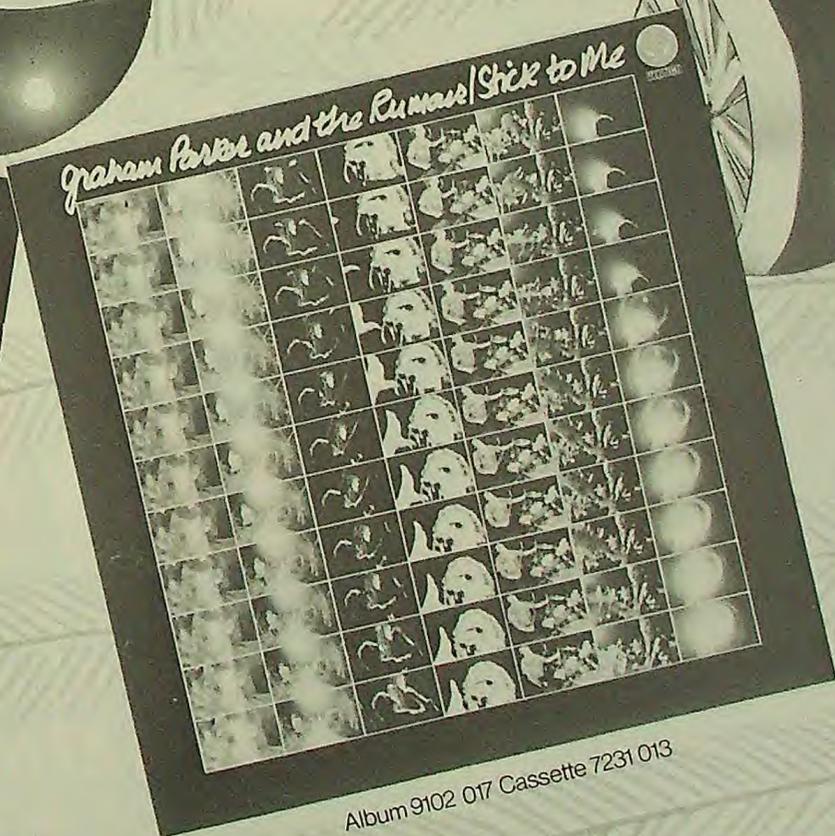
Album 9102 014 Cassette 7231 012 8Track 7739 036



Album 6641 698 Cassette 7599 241 8Track 7799 005

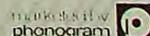


Album 9102 016 Cassette 7231 011



Album 9102 017 Cassette 7231 013

## You can...with these Pure Gold Albums from Phonogram.



# DISCOS

by PAUL PHILLIPS

DISC JOCKEY Dave Silver, "just a little bit excited" after his victory in the DJ '77 contest, was nevertheless clear-minded enough to be giving serious thought as to whether he would be signing the £10,000 Europa agency contract which was his for the asking.

While he was still acknowledging the cheers and being toasted in Champagne *Music Week* asked him how he felt about leaving behind the strong following that he had built up in the North. "I'm not sure I will be leaving it behind," he said.

"We've just opened two new clubs in Scarborough and Bridlington. I haven't signed the contract yet, I don't know anything about it. I want to discuss it before I make up my mind."

His thoughts were echoed by John Mann of Hove, local hero with the Brighton crowd which packed the Tramps discotheque for the final. Mann was unlucky not to be placed and was obviously disappointed. But he was not sure, he said, that he would have wanted to sign the contract either. "I've got the offer of more radio work in Canada next year," he said, "and that's more attractive to me than club work."

"I want to get out of the discotheques as soon as I can. It's such a dead-end. Where can it get me? Radio is where I want to be and any experience I can gain in that is better than a year's contract in Scandinavia."

These reactions from the very people that the contest was designed to benefit amount to something of an anti-climax and indeed that was the mood of many people involved in the final.

Nevertheless attendance and audience reaction far outstripped any of the other venues as the contest had made its way southward through eight heats from Aberdeen to Southampton. By 10.30pm the

## DJ '77 winner considers £10,000 contract offer

contest had been under way for an hour and half and 400 paying customers had passed through the doors. An hour later that number had risen to 600 and staff at the Rank discotheque were very impressed. "400 to 450 is our normal turnout on a Wednesday night," commented one.

The dancers were treated to a high standard of professionalism from the nine finalists — the Sunderland heat and produced two winners — and, partisans from Brighton (for

as he might be simply could not inject enthusiasm into his act.

Other disc jockeys, hearing the atrocious quality of voice reproduction, were forbidden to keep their youths well away from the microphone head and were able to function near enough to their normal par.

Richard Spinks, high-marked winner of the Southampton heat, was only marginally more lucky than Orr in following the Sunderland man onstage. The combination of lack of atmosphere so early in the evening and poor reaction to Orr's set resulted in only seven or eight dancers on the floor.

But from the moment Graham Thornton, Sheffield heat winner, came on the dance floor began to fill, up and by the end of the evening it was filled to overflowing — a good sight for the djs who had been forced to contest their regional heats to practically empty floors.

The first buzz amongst the judges and contest helpers came with the arrival onstage of Blackpool heat winner Kevin John. He was the only one of the nine — other than Silver — who had the appearance of someone connected with showbusiness. Dressed mainly in off-white and sporting the tight-curl perm so popular among rock stars a couple of years ago he looked every inch a star.

But his presentation was unremarkable and he made the fatal

mistake of playing the long and undanceable intro to Boogie Nights without a talkover. By the end of his set there were some disappointed faces in the judging area where he had been a clear favourite prior to his appearance.

Nothing else of much note happened other than Dave Silver — coming on at number eight and establishing a clear lead — until last man on Dougall Dee Jay who played only four records but presented them in such entertaining style that the final result had to be a very close run thing indeed.

Dee-Jay — winner of the Aberdeen heat — started his set with the Supremes' Baby Love and had some baby noises cued up in the middle of the song. As the record drew to a close he produced a ventriloquist's dummy and asked him to say 'Hallo' to the people. Without Dee-Jay moving his lips the dummy said a perfect "allo" which turned out to be Ian Hunter's

had it not been for the way he was dressed. In retrospect his decision to perform in tee-shirt seems brave but coming on after a long line of conventionally smart dressers he looked positively scruffy. He lost several points in this category — points which would have given him a clear victory.

As it was Dave Silver won with 250 points out of a possible 320 and Dougall Dee Jay came second with 250. Third-placed Graham Thornton scored 230.

There was consolation, however, for all those involved in the final. Gerry Coard, European dj agency Europa's guiding light and also on the panel of judges, was impressed enough with the overall standard to make a public promise that he would be contacting all of them for future work in Europe and he also presented Dougall Dee Jay with an £8,000, one-year contract which must have cheered the man from Glasgow considerably.

Once again one of the most remarkable features of the contest was the overall conservatism of dress and presentation. Gerry Coard, and several other people, commented later that if he had been involved in placing djs with radio stations he would have found several fine prospects among the nine finalists.

But visually few of them were very impressive. Kevin Jon looked good and spoke well, ditto Dave Silver. But only Dougall Dee Jay made much concession to the fact that this was not a contest to find a radio dj.

Tommy Kaye, reputed to be Europe's highest-paid disc jockey, presented a guest set — wisely electing to use the Tramps house system rather than the contest set-up — and, evening suit notwithstanding, hardly justified his build-up. He certainly had nothing from which the supposedly young hopefuls in the final could have learned anything.

### Attendance outstripped regional disco heats

John Mann) and Blackpool (for Kevin John) aside, probably hardly noticed the difference from dj to dj since the emphasis in the main was on keeping the music coming.

Unluckiest man of the night was Brian Orr, joint Sunderland winner with Dave Silver, who was first on and was therefore the pathfinder for the other djs in discovering that the microphone they had to work with was of the poorest quality. Consequently hardly a word of what he said could be understood and try

### A long line of 'smart' conventional dresses

opening remark on his Once Bitten Twice Shy hit.

It was a perfect piece of showmanship and Dee Jay followed up with two other impeccably chosen discs, Dance To The Music by Sly and The Family Stone and Give Me Just A Little More Time by Chairman Of The Board. In between he had time to hold a spot contest for a copy of Rod Stewart's new album.

There is no doubt that he would have walked away with the contest



## ONCE A YEAR PEOPLE BUY CHRISTMAS RECORDS — AND IT'S NOT IN JULY!

**NO ONE ELSE IS MAD ENOUGH TO CARRY THE RANGE OF XMAS SINGLES WE STOCK — CAUSE NO ONE EVER THOUGHT ABOUT IT! — You'll be surprised and pleased by the selection and so will your customers!!!**

**STOCK UP NOW! — ALL THOSE EXTRA PRESENTS COUNT!!!**

Our No.	Artist	Title
50000	BING CROSBY	White Christmas
50001	SLADE	Merry Xmas Everybody
50003	JOHN LENNON/YOKO	Happy Xmas (War is over)
50004	GREG LAKE	I believe in Father Xmas
50005	DANA	Cold Cold Christmas
50006	CARPENTERS	Merry Christmas Darling
50007	RENTA SANTA	Renta Santa
50008	PERRY COMO	Christmas Dream
50009	GENE AULTRY	Rudolf the Red Nosed Reindeer
50010	BING CROSBY & ANDREWS SISTERS	Twelve days of Christmas
50011	BRENDIA LEE	Rockin' Around the Xmas Tree
50012	MARIO LANZA	Silent Night — First Noel
50013	BRENDIA LEE	Jingle Bell Rock
50014	FREDDIE STARR	White Christmas
50015	JACKSON FIVE	Santa Claus is coming to Town
50016	WOMBLES	Wombling Merry Christmas
50017	SHOWADDYWADDY	Hey Mr. Christmas
50018	ELTON JOHN	Step into Christmas
50019	GRANT FRAZIER	Auld Lang Syne (Accordion)
50020	BILL BARCLAY	Twelve days to Christmas
50021	FERRANTE & TEICHER	Silent Night-Rudolph Red Nose....
50022	ELVIS PRESLEY	Blue Xmas/Santa is coming to town
50023	STEELY SPAN	Holly & Ivy/Gaudette
50024	HARRY SIMEONE CHORALE	Onward Christian Soldiers
50025	PHIL SPECTORS XMAS Sgls.	Frosty the Snowman (Ronettes)
50026	PHIL SPECTORS XMAS Sgls.	White Xmas (Darlene Love)
50027	PHIL SPECTORS XMAS Sgls.	Santa is coming (Crystals)

**SALES**

**NO ONE ELSE IS MAD ENOUGH TO CARRY THE RANGE OF XMAS SINGLES WE STOCK — CAUSE NO ONE EVER THOUGHT ABOUT IT! — You'll be surprised and pleased by the selection and so will your customers!!!**

**STOCK UP NOW! — ALL THOSE EXTRA PRESENTS COUNT!!!**

50033	NANA MOUSKOURI
50034	NORMAN WISDOM
50035	THE GOODIES
50036	BING CROSBY
50037	THE GOODIES
50038	HARRY SIMEONE CHORALE
50039	HARRY SIMEONE CHORALE
50040	WIZZARD
50041	JOHNNY MATHIS
50042	BING CROSBY
50043	NAT 'KING' COLE
50044	JOHN DENVER
50045	HERB ALPERT
50046	EBENEZER MOOG
50047	PERRY COMO
50048	ROBERT RHEIMS (Organ)
50049	ROBERT RHEIMS (Organ)
50050	VERA LYNN
50051	JIM REEVES
50052	ELVIS PRESLEY
50053	CHARLEY PRIDE
50054	ROYAL SCOTS GUARDS
50055	PASADENA ROOF ORCH.
50056	BLACK WATCH BAND
50057	LENA MARTELL
50058	CHRIS HILL
50059	BING CROSBY
50060	BING CROSBY
50061	JOHN INMAN
50062	JOHN INMAN
50063	CAN
50064	JETHRO TULL
50065	Woodfield Jr. SCHOOL Choir
50066	(ROYAL PHILHARMONIC ORCHESTRA)
50067	MEMPHIS SOUND ORCH.
50068	SALSOL ORCHESTRA
50069	ANDY WILLIAMS
50070	GABLE BOYS Sch. CHOIR
50071	BOOTS RANDOLPH
50072	DIANA SHERMAN
50073	ALAN SHERMAN
50074	BOBBY DARIN
50075	BLUES MAGOOS
50076	BING CROSBY
50077	BOBBY HELMS
50078	BOBBY HELMS
50079	FOUR SEASONS
50080	LEROY ANDERSON
50081	BING CROSBY
50082	BING CROSBY
50083	BING CROSBY
50084	BING CROSBY
50085	BING CROSBY
50086	BING CROSBY
50087	BING CROSBY
50088	BING CROSBY
50089	BING CROSBY
50090	BING CROSBY

\*No longer available when existing stocks are exhausted

ORDER NOW!



**Lightning RECORDS Ltd**

**LIGHTNING RECORDS LIMITED**  
 841 Harrow Road London NW10 5NH  
 Tel. Order Desk: 01-969 8344 (4 lines)  
 Tel: 01-969 7155 (7 lines) and 01-969 5255 Telex: 927813 LARREC

# WHAT A PAIR



# OF SINGLES

IN CHARTS & RISING

JOHN OTWAY & WILD WILLY BARRETT  
**'COR BABY THATS REALLY FREE'**  
2058 951

RIGHTEOUS BROS  
**'YOU'VE LOST THAT LOVING FEELING'**  
2010 022



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

# Disco Picks

**STAR POTENTIAL:** \*\*\*Pop Top 50, \*\*Disco Top 40, \*Possible  
**FESTIVAL SINGERS** Happy Birthday To You/For He's A Jolly Good Fellow/Auld Lang Syne (EMI 2728) essential catalogue item, worth bringing to DJs' attention\*\*\*  
**EL COCO** Cocomotion (Pye 7N 25761) much imported slick instrumental clapper, edited from the full LP version (due here as NSPL 28237)\*\*\*  
**BRASS CONSTRUCTION III** (UA UAS 30124, LP) We, Celebrate, Get It Together are all familiar funky territory and already big on import\*\*\*  
**COMMODORES** Live! (Motown TMSP 6007, LP) double LP filled with sexy funk that'll appeal strongly to DJs despite being 'live'\*\*\*  
**ODYSSEY** Native New Yorker (RCA PC 1129) the buzz is growing about this attractive semi-slow hustler, now 12-inched\*\*\*  
**STEVIE WONDER** Anthology (Motown M9-804A3, LP) monstrous triple LP with many hits from 1962 to 1971\*\*\*  
**COACHOUSE RHYTHM SECTION** Nobody's Got Time (Ice GUYANA 3, via Pye) rather rough update of the old Equals sound\*\*  
**THELMA HOUSTON** The Devil In Me (Motown STML 12075, LP) It's Just Me Feeling Good is already hotter for some than the included I'm Here Again\*\*  
**FOUR TOPS** For Your Love (ABC 4199) 12-inched, but more for radio than today's discos\*  
**BLACKBYRDS** Action (Fantasy FT 534, LP) pretty slowies and specialised funkies\*  
**JACKIE PAYNE** It's Gonna Be Alright (Barak BAR 4, via President) jaunty chugger\*  
**PLEASURE** Let Me Be The One (Fantasy FTC 146) specialist funk\*  
**MICHAEL HENDERSON** I Can't Help It (Buddah BDS 462) Isley-type funk\*  
**DAVID RUFFIN** You're My Peace Of Mind (Motown TMG 1093) bouncy thumper\*  
**SIDE EFFECT** Goin' Bananas (Fantasy FT 145) mundane funkier\*

# Commentary

by JAMES HAMILTON

Billy Paul (1) survives strongly if unexpectedly and Donna Summer's old LP track (4) beats her new Casablanca product (23 & 39) convincingly ..... controversial Gonzalez (16) is huge in Scotland, and it was a sudden lack of Scottish DJs' reports last week which led to the spectacular drop — this also affected Thelma Houston (29), whose initial high placing may have been influenced by Motown's offer to their DJ mailing list of a free album if she charted ..... this is known as creative marketing, in some circles .... Carl Douglas (8) seems to be a hit now, anyway ..... War (17) and El Coco (18) chart on import action, War's catalogue number being correct for its Dec 16 issue here ..... Fantastic Four (11) spreads from being Eastern Soul to Wales, Lenny Williams LP (35) is solidly Eastern ..... Showdown (36) returns now it's belatedly 12-inched ..... Long Tall Ernie (25) hits Scotland/North Midlands/pop venues, Sarr Band (26) is especially strong in London/East Midlands, while Munich Machine (14) and Roberta Kelly (32) are biggest in London so far .....

### BREAKERS

Others with significant support include Odyssey Native New Yorker (RCA PC 1129, 12in), Blossoms A.P.B. (MAM 168), Syreeta & GC Cameron Let's Make A Deal (Motown TMG 1094), Montreal Sound Music (Creole CR 145, 12in), Patti LaBelle Dan Swit Me (Epic EPC 5805), Pockets Come Go With Me (CBS 5780), Bill Fredericks Love With You (Polydor 2058946) and Grace Jones La Vie En Rose (Island WIP 6415), the latter still exclusively in gay venues.

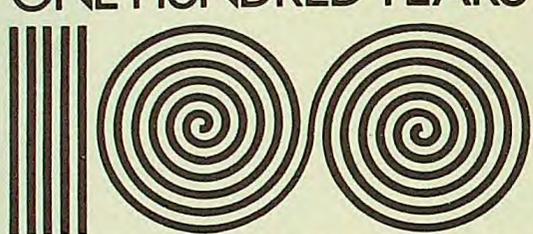
# DISCO TOP 40

Compiled from nationwide disco DJ returns, but excluding any titles which have previously appeared in Music Week's Top 30.

- 1 (16) ONLY THE STRONG SURVIVE, Billy Paul (Philadelphia PIR 5699)
- 2 (1) SAN FRANCISCO, Village People (DJM DJS 10817)
- 3 (3) DON'T LET ME BE MISUNDERSTOOD, Leroy Gomez (Philips 6042325)
- 4 (38) LOVE'S UNKIND, Donna Summer (GTO GT 113)
- 5 (20) BACK IN LOVE AGAIN, LTD (A&M AMS 7319)
- 6 (6) RUNNING AWAY, Roy Ayers Ubiquity (Polydor 2066842)
- 7 (5) DISCOBEATLEMANIA, DBM (Atlantic K 11027, 12in)
- 8 (37) RUN BACK, Carl Douglas (Pye 7N 46018)
- 9 (14) I DON'T WANNA LOSE YOUR LOVE, Emotions (CBS 5819)
- 10 (18) JAMMING, Bob Marley & The Wailers (Island WIP 6410)
- 11 (8) I GOT TO HAVE YOUR LOVE, Fantastic Four (Atlantic K 11017)
- 12 (10) BOOGIE ON UP, Rokotto (State STAT 62, 12in)
- 13 (23) THE BULL, Mike Theodore Orchestra (Atlantic K 11035)
- 14 (21) GET ON THE FUNK TRAIN, Munich Machine (Oasis 2)
- 15 (12) FFUN, ConFunkShun (Mercury 6167597)
- 16 (—) I HAVEN'T STOPPED DANCIN' YET, Gonzalez (EMI 2706)
- 17 (34) GALAXY, War (MCA 339)
- 18 (22) COCOMOTION, El Coco (Pye 7N 25761)
- 19 (39) BLOOD AND HONEY, Amanda Lear (Ariola ARO 103, 12in)
- 20 (25) DO YOU SPEAK FRENCH, Nite School (Ensign ENY 10)
- 21 (11) UNLIMITED CITATIONS, Cafe Creme (Harvest HAR 5143)
- 22 (30) (YOU'RE) FABULOUS BABE, Kenny Williams (Decca FR 13731)
- 23 (9) ONCE UPON A TIME (LP), Donna Summer (Casablanca CALD 5003)
- 24 (13) GET YOUR BOOM BOOM, Le Pamplemousse (Barclay BAR 702)
- 25 (—) DO YOU REMEMBER, Long Tall Ernie (Polydor 2121341)
- 26 (24) MAGIC MANDRAKE, Sarr Band (Calendar DAY 111)
- 27 (15) HOLD TIGHT/TURN THE BEAT AROUND, Vicki Sue Robinson (RCA PC 1029, 12in)
- 28 (40) COSMIC LUST/I BELIEVE IN MUSIC, Mass Production (Cotillion K 11021)
- 29 (35) I'M HERE AGAIN, Thelma Houston (Motown TMG 1088)
- 30 (33) COME TO AMERICA, Gibson Bros (Polydor 2058938, 12in)
- 31 (7) SHOO DOO FU FU OOH, Lenny Williams (ABC 4194)
- 32 (—) ZODIACS, Roberta Kelly (Oasis 3)
- 33 (—) BABY BABY MY LOVE IS ALL FOR YOU, Deniece Williams (CBS 5779)
- 34 (19) SAY YOU WILL/FUNK SURGEON, Eddie Henderson (Capitol CL 15937)
- 35 (—) CHOOSING YOU, Lenny Williams (ABC ABCL 5232, LP)
- 36 (—) KEEP DOIN' IT, Showdown (State STAT 63)
- 37 (—) SERPENTINE FIRE, Earth Wind & Fire (CBS 5778)
- 38 (—) WHO'S GONNA LOVE ME, Imperials (Power Exchange PX 266)
- 39 (—) I LOVE YOU, Donna Summer (Casablanca CAN 114)
- 40 (32) KISS ME, George McCrae (TK TKR 6005)

ONE HUNDRED YEARS

1  
8  
7  
7



1  
9  
7  
7

OF RECORDED SOUND

# SANTA ESMERALDA

*'Don't let me be misunderstood'*

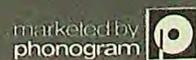
Album 9101 149    Cassette 7102 608    Single 6042 325

starring **LEROY GOMEZ**

**Sensational Disco Album**

16 minute version of the hit  
*'Don't let me be misunderstood'*

**No. 1 Album in:**  
 Germany  
 France  
 Italy  
 Austria  
 Holland





## ALBUM REVIEWS

## POPULAR

## DONNA SUMMER

The Greatest Hits Of Donna Summer. **GTO GTLP 028.** Producers: Giorgio Moroder & Pete Bellotte. This LP's sales prospects over Christmas are surely as strong as the new Summer 2LP on Casablanca — arguably stronger, if price is considered an important factor. Most of the nine tracks have been UK chart entries, among them Love To Love You Baby (running some 12 minutes here), Could It Be Magic, Winter Melody, I Remember Yesterday and I Feel Love, while the album's biggest asset is Love's Unkind, already shaping up as a top hit ahead of the Casablanca competitor, I Love You. For display purposes, the sleeve is striking and attractive. Here comes Summer!

## BLACK SABBATH

Greatest Hits. **NEMS NEL 6009.** Producer: not credited. To be precise, Black Sabbath has had one hit, Paranoid, seven years ago, but then hits are often in the ear of beholder and for fans of these heavies of the heavies, there are plenty here. Beside Paranoid, now re-released as a single which may help the package along, the compilation includes old favourites like Sabbath Bloody Sabbath, Iron Man and Black Sabbath alongside more obscure cuts all featuring Tony Iommi's grandiose guitar work and Ozzy Osborne's sententious vocals. In these days of less pretension Black Sabbath has become something of a rock dinosaur but they're not extinct yet and many of the faithful will be after this album, probably more since Osborne's recent departure from the band. Surprisingly (tasteful Breughel cover. Bear in mind that four Sabbath titles and a 2LP compilation set were re-issued this year.

## THE DAMNED

Music For Pleasure. **Stiff SEEZ 5.** Producer: Nick Mason. Possibly the last Damned cuts to feature the drums of Rat Scabies, Music For Pleasure is a definite step forward from the angry, superfast wall of sound debut album which charted earlier on this year. The band appears to have established itself as the comic book heroes of the new wave and strong sales must be anticipated. Musically it is very similar to the Damned, Damned, Damned collection without any track sounding as immediate as New Rose, for instance. Nick Mason's production credit might have heralded a change of direction, but it sounds as if he allowed the group to have its head.

## GRACE JONES

Portfolio. **Island ILPS 9470.** Producers: Tom Moulton and Editious Orpheus. Island hits the disco market with the intriguing Grace Jones, former model and poseur who is possessed of a unique set of vocal chords and her own special idea of what disco ought to be. Like a long, chugging version of Edith Piaf's La Vie En Rose, or a treatment of Send In The Clowns set to electronic drum machine and flute trills. As disco it functions admirably, although interest is difficult to sustain for the sedentary listener, the only distinguishing factor being the slightly meandering timbre of Ms. Jones' husky tones. In the current market and with the right exposure the album might well become a cult record and then build on that.

## CLOVER

Love On The Wire. **Vertigo 6360 155.** Producer: Robert John Lange. Clover's second album for Vertigo, and a vast improvement on the debut. The boys appear to have found a solid groove to exploit

rather than dodging around the several styles at which they excel and have come up with a very marketable m-o-r country-funk record with wide appeal and good musicianship. Constant touring has made sure that plenty of record buyers have seen the band, all it needs is a good single to hit the airwaves and Clover ought to be on its way.

## FOSTER BROTHERS

On The Line. **Rocket ROLL 10.** Producer: Mike Vernon. Very pleasant debut album from Foster Brothers, a young London group that started out as a heavy three-piece and has rapidly matured into a pop-rock quartet with chart potential. The harmonies put together by leader Graham Foster and brother Malcolm are clean and clear and the songs they write together have an easy feel that could feature well on the radio. Steady gigging and the right breaks might see this one attracting sales.

## BRIAN ENO

Before And After Science. **Polydor 2302 071.** Production: Eno/Davies. Eno's solo product has always attracted good sales; oddly, his joint ventures, with Phil Manzanera, for example, have not had the same response. There have been some oddities in his career since leaving Roxy Music, some unexpected collaborations. Here, he has collaborated with an artist, Peter Schmidt, and this LP comes complete with set of four colour prints by Schmidt, an attempt to give artists access to a record's huge audience. Apart from that Schmidt's contribution musically is nil, unless his thoughts inspired Eno. Old friends contribute though, notably Fripp and Manzanera, and Dave Mattacks, though this is definitely a solo effort. Eno's experimental style as reflected on such as Another Greenhold has capsuled into a basic song format, with the lyrics occasionally even banal and the musical structure at times predictable. There are some mood-setting tracks but the overall feel is that Eno has not a lot left to say. The name and the sales of past products should stand him in good stead, though.

## BOB WELCH

French Kiss. **Capitol EST 11663.** Producer: Carter. The subtle promotion behind this LP has placed Ebony Eyes on a number of playlists and his membership of Fleetwood Mac gives him a starting point as far as buyers are concerned. (This is not the Everly's hit). It's a cheery enough title, and the rest of the albums tracks live up to the West Coast sound, though at times Welch is more adventurous (West Coast funk?). The band has helped out on putting this set together, but a much livelier feel is achieved than on most Mac albums and with an even fuller sound. Should win Welch some interest in lovers of this easy-rock sound a future product will prove interesting.

## VARIOUS ARTISTS

Guitar Player. **MCA Coral CDSP 805.** Producer: Leonard Feather. Double album collection of tracks from nine top contemporary guitarists, all with jazz associations, ranging from B. B. King to Joe Pass. The brainchild jointly of musicologist Leonard Feather and Guitar Player magazine. Modesty does not prevent Feather from describing his anthology as an "undertaking of special significance", nor Guitar Player from quoting its own glowing review on the front cover. In fact, their decision to commission recordings specially, rather than anthologising existing material in the normal way, is not vindicated by the results presented here: too many tracks

show signs of unenthusiastic musicians going through the motions. Exceptions are Larry Coryell's Spain and Joe Pass's version of Django, spectacular yet at the same time delicate. Unexceptionally produced and lacking commercial appeal, this will be one for the enthusiasts.

## TANGERINE DREAM

Encore. **Virgin. VD2506.** Producer: Tangerine Dream. Live double album recorded on the band's US tour earlier this year, and perhaps the first to do justice to the improvisational nature of the music as it occurs in performance, without studio afterthoughts. As ever, the structural units around which the music builds — bass patterns, rhythmic figures and so on — are very simple, and those who like their ears worked hard will be disappointed, as indeed will those who like melodies. There are one or two, notably on Moonlight and Coldwater Canyon, but the Sorcerer album remains the most profitable source of tunes for Dream fans. The intensity of effect and mood, however, is considerable, and it is hard to listen to the great swirls of sound gushing from the stereo without emotion of some kind. Still the best electronic band around.

## WARSAW PAKT

Needle Time. **Island ILPS 9515.** Producers: Mim Scala & John Porter. Recorded just 112 hours before this review was written, Warsaw Pakt's album must be seen in the context of its super-fast cutting. The fastest studio album of all time it might be, but the immediate impression is one of monotony, with Jimmy Coull's guttural vocals and Andy Colquhoun (son of the controversial Northampton lady MP) on guitar getting locked into the cliché syndrome in order to clear out of the studio in double quick time. The final track on side two — Speeding — is probably the best indicator of the album's sound and philosophy. Plus points are that the first few thousand copies will come in a numbered cardboard sleeve, which makes for strong demand in the collector's market, while the direct-to-disc cutting technique has resulted in a remarkably crisp sound.

## THE RUNAWAYS

Waitin' For The Night. **Mercury 9100 047.** Producer: Kim Fowley. Take away the female element, and the Runaways are remarkably similar to an early-seventies heavy metal rock band. Raucous vocals, distorted guitars and thudding drums, combined with straight-forward, simplistic lyrics are the main ingredients, and sound a lot better than they do on stage. Joan Jeti's harsh singing is right for the tough-chick lyrics, while Lita Ford gets the guitar chops down as well as can be expected, but the fact remains that the girls do trade on their good looks for sales. A recent tour and plenty of exposure of all kinds ought to perk sales into the respectable category.

## THE DRONES

Further Temptations. **Valer VRLP 1.** Producer: Simon Humphrey. The Drones debut album might have come a little too soon. The band still sounds as if it is desperately catching up with the new wave, and has lived in on the wrong end of the trend. The material, is based around doleful protest and the backing is all furious guitars with little in the way of originality. The old Ronnettes' Be My Baby is given the 77 treatment and stands up well, but there is very little else to hoist the album out of the standard new wave furrow, except for Simon Humphrey's production which is clean and driving throughout.

# Lightning RECORDS

## 57 Varieties

### 'SUPER 12" PATTERS'

- |  |       |
|--|-------|
| 1 THE PORK DUKES—Making Bacon (Yellow Vinyl)     | £1.50 |
| 2 DON WILLIAMS—Gypsy Woman/You're my best friend | 1.35  |
| 3 DR. FEELGOOD—Baby Jane                         | 99p   |
| 4 CAT'S 'n' JAMMER KIDS—Disco Drum               | 99p   |
| 5 FLICK WILSON—Keep the Troubles Down            | £1.55 |
| 6 MONTREAL SOUND—Music                           | 99p   |
| 7 AMANDA LEAR—Blood and Honey                    | 99p   |
| 8 MENACE—Screwed Up                              | £1.25 |
| 9 RICHARD HELL—Blank Generation                  | 75p   |
| 10 YES—Going for the One                         | 75p   |

## FLAVOURITES!!

- |   |       |
|---|-------|
| 11 CAMEO—Funk, Funk.                            | 99p   |
| 12 GIBSON BROTHERS—Come to America              | 75p   |
| 13 SOPHISTICATED LADIES—Check it Out            | 80p   |
| 14 LIMMIE & FAMILY COOKIN'—I Can Stop           | 80p   |
| 15 PROCUL HARUM—A whiter shade of Pale          | 75p   |
| 16 COCK SPARRER—We Love You                     | 99p   |
| 17 MAIN INGREDIENT—Reggae Disco                 | 99p   |
| 18 PETE TOWNSHEND—Annie                         | 99p   |
| 19 JIMMY LINDSAY/FABIAN—Easy Prophecy           | £1.50 |
| 20 BUNNY WAILER—Stand Up, Get Up                | £1.50 |
| 21 VICKI SUE ROBINSON—Hold Tight                | 99p   |
| 22 THE WHISPERS—Make it With You                | 99p   |
| 23 OLYMPIC RUNNERS—Keep it Up                   | 99p   |
| 24 DELROY WASHINGTON—Give All the Praise to Jah | 99p   |
| 25 BROTHERS JOHNSON—Right On Time               | 75p   |
| 26 THE TUBES—White Punks on Dope                | 75p   |
| 27 D.B.M.—Disco Beatle Mania                    | 75p   |
| 28 CELI BEE + BUZZY BUNCH—One Love              | 99p   |
| 29 CADO BELLE (E.P.)—It's Over                  | £1.00 |

## SQUARE-SHAPED STANDARDS!!

- |  |       |
|--|-------|
| 30 T-CONNECTION—Do What You Wanna Do               | 99p   |
| 31 CERRONE—Love In 'C' Minor                       | 75p   |
| 32 TELEVISION—Marquee Moon                         | 75p   |
| 33 GEORGE BENSON—Nature Boy                        | 75p   |
| 34 THE DICTATORS—Search and Destroy                | 75p   |
| 35 JOHN CALE—Animal Justice                        | £1.25 |
| 36 KEVIN KITCHEN—Silver Dream                      | 75p   |
| 37 SPLIT ENZ—My Mistake                            | 75p   |
| 38 THE 'O' BAND—Look to the Left/Right (Red Vinyl) | 99p   |
| 39 EATER—Lock It Up                                | £1.25 |

## ON THE SHELF!!

- |   |       |
|---|-------|
| 40 JACKBOOT—Call The Circus                         | 75p   |
| 41 DETROIT SPINNERS—Could it be I'm Falling in Love | 70p   |
| 42 BOOTSY'S RUBBER BAND—Pinocchio Theory            | 75p   |
| 43 PATTI SMITH—Gloria/My Generation                 | 75p   |
| 44 DOOLEY SILVERSPORN—Closer to Loving You          | 75p   |
| 45 KRAFTWERK—Showroom Dummies                       | 80p   |
| 46 HERB REED + SWEET RIVER—What's your Name/No?     | 75p   |
| 47 EMPEROR—I'm Alive                                | 75p   |
| 48 HONKY—Join the Party                             | 75p   |
| 49 MANDRILL—Ali Bom Ba-ye                           | 75p   |
| 50 BLACK BLOOD—Amanda/Rastiferian                   | 75p   |
| 51 LA SO—Another Star                               | 80p   |
| 52 THE CRUSADERS (E.P.)—Put it where you want it    | £1.35 |
| 53 THE POINTER SISTERS (E.P.)—How Long              | £1.35 |
| 54 POCO—Rose of Cimmaron                            | £1.35 |
| 55 ISAAC HAYES (E.P.)—Disco Connection (10" E.P.)   | £1.35 |
| 56 GEORGE HATCHER BAND—Have Band, will Travel       | 99p   |
| 57 LONDON—Summer of Love/No Time                    | 80p   |

All Available While Stocks Last!

LIGHTNING RECORDS LIMITED  
841 Harrow Road, London, NW10 5NH  
Tel. Orders: 01-969 8344 (4 lines)  
Tel. 01-969 7155 (7 lines) & 969 5255  
Telex. 927813 LARREC

# RELEASES MUSIC WEEK

## INDEX

CAT'S CHOIR ..... D  
 COACH HOUSE RHYTHM SECTION ..... N  
 COSMIC INTRUSION ..... C  
 DONALDSON, David ..... T  
 DOWNLINERS SECT. .... S  
 HARRIS, Oscar ..... S  
 HARVEY, Richard ..... I  
 KILLJOYS ..... J  
 KUTI, Fela Anikulapo & The Africa 70 ..... Z  
 LIGHT ..... T

LOCKJAW ..... R  
 LOWE, Arthur ..... S  
 RAMONES ..... R  
 RIFLES ..... I  
 SLICKERS ..... T  
 THOMPSON, Junior/Soul Defenders ..... L

**DISTRIBUTORS CODE**  
 A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, P - Pinnacle, T - Transatlantic, SH - Shannon, SA - Saga Cream.

## LISTINGS

**C**  
 CELESTICE, Carol, COSMIC INTRUSION. Sea Jay CW 01 (ZLHR).

**D**  
 DISCO PARTY HITS, Disco Party Hits, CAT'S CHOIR. Creole CR 148 (C/CR).

**I**  
 I SAW THREE SHIPS/GOD REST YE MERRY GENTLEMEN, Good King Wenceslas/Nos Galon (Vocal), RICHARD HARVEY. EMI 2732 (E).  
 I'VE CAUGHT YOU, I've Caught You (Version), THE RIFLES. Dynamic DYN 140 (C/CR).

**J**  
 JOHNNY WON'T GET TO HEAVEN, Naive, THE KILLJOYS. Raw 3 (C/CR).

**L**  
 LET IT HAPPEN NOW, It Happen Now, JUNIOR THOMPSON/SOUL DEFENDERS. Dynamic DYN 139 (C/CR).

**N**  
 NOBODY'S GOT TIME, Nobody's Got Time (Version), THE COACH HOUSE RYTHM SECTION. Ice GUY 3 (A).

RADIO CALL SIGN, The Young Ones, LOCKJAW. Raw 8 (C/CR).  
 ROCKAWAY BEACH, Teenage Lobotomy/Beat On The Brat, RAMONES. Sire 6078 611 (F).

**S**  
 SHOWBIZ, Killing Me, DOWNLINERS SECT. Raw 10 (C/CR).  
 SING YOUR FREEDOM SONG, I'll Take Good Care of You, OSCAR HARRIS. Creole CR 147 (C/CR).  
 SONNY BOY, The Autumn Years, ARTHUR LOWE. Spiral SPF 7013 (ZLHR).

**T**  
 THE BREAK, Castles In The Sand, LIGHT. Mint CHEW 21 (ZLHR).  
 THE ENGLISH LANGUAGE PT. 1, The English Language Pt. 11, DAVID DONALDSON. Stag STAG 1 (C/CR).  
 TIME HAS COME, Time Has Come (Version), THE SLICKERS. Dynamic DYN 141 (C/CR).

**Z**  
 ZOMBIE, Follow, Follow, FELA ANIKULAPO KUTI & THE AFRICA '70. Creole CRLP (C/CR).

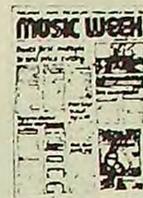
## TOTAL ISSUED

Singles notified by major manufacturers for week ending 9th December 1977.

	This Week	This Month	This Year
EMI	1 (2)	3 (2)	445 (410)
EMI (LRD)	0 (1)	1 (1)	51 (-)
Dacca	0 (1)	1 (1)	92 (129)
Pye	0 (0)	0 (0)	152 (142)
Polydor	0 (0)	0 (0)	231 (237)
CBS	0 (2)	2 (2)	258 (133)
Phonogram	1 (5)	6 (5)	169 (135)
RCA	0 (1)	1 (1)	157 (248)
WEA	0 (2)	2 (2)	211 (148)
Others	14 (7)	21 (7)	733 (1107)
<b>Total</b>	<b>16 (21)</b>	<b>37 (21)</b>	<b>2499 (2742)</b>

# cut it out.

You don't know what you're missing!  
 Involved in the business of the U.K. Music Scene?  
 Subscribe to Music Week every week and stay in tune. Music Week, the music business weekly that tells you what's going on... and more—subscribe today



Subscription Rates  
 U.K. .... £20.75  
 Europe ..... U.S. \$46.00  
 Middle East and North Africa ..... U.S. \$69.00  
 U.S., S. America, Canada, Africa, India, Pakistan ..... U.S. \$79.00  
 Australasia, Far East, Japan... U.S. \$95.00

Please send me Music Week every week for one year

Name \_\_\_\_\_

Address \_\_\_\_\_

Nature of Business \_\_\_\_\_

I enclose a Cheque/PO Value \_\_\_\_\_

Post this coupon today with your remittance to:  
 Jeanne Henderson, Morgan Gramplan House,  
 30 Calderwood Street, London SE18 6QH  
 Phone: 01 855 7777

Europe's leading Music Business Weekly



POLYDOR AND PHONOGRAM ANNOUNCE THE CHRISTMAS ARRANGEMENTS FOR THEIR DISTRIBUTION COMPANY PHONODISC

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
D E C E M B E R	4th ANSAPHONE SERVICE ONLY	5th SALES DESK OPEN 8.30 - 17.00	6th SALES DESK OPEN 8.30 - 17.00	7th SALES DESK OPEN 8.30 - 17.00	8th SALES DESK OPEN 8.30 - 17.00	9th SALES DESK OPEN 8.30 - 16.00	10th SALES DESK OPEN 15.00 - 18.00 ANSAPHONE AFTER HOURS
	ANSAPHONE AFTER HOURS						
	11th ANSAPHONE SERVICE ONLY	12th SALES DESK OPEN 8.30 - 17.00	13th SALES DESK OPEN 8.30 - 17.00	14th SALES DESK OPEN 8.30 - 17.00	15th SALES DESK OPEN 8.30 - 17.00	16th SALES DESK OPEN 8.30 - 16.00	17th SALES DESK OPEN 15.00 - 19.00
ANSAPHONE AFTER HOURS							
J A N U A R Y	18th SALES DESK OPEN 9.30 - 12.30	19th SALES DESK OPEN 8.30 - 19.00	20th SALES DESK OPEN 8.00 - 19.00	21st SALES DESK OPEN 8.30 - 17.00 PHONE TODAY TO ENSURE DELIVERY FOR CHRISTMAS ANSAPHONE AFTER HOURS	22nd SALES DESK OPEN 8.30 - 12.30 EVERY EFFORT WILL BE MADE TO DELIVER FOR CHRISTMAS ANSAPHONE AFTER HOURS	23rd ANSAPHONE SERVICE ONLY ALL ORDERS PROCESSED 28th DECEMBER	24th CLOSED ANSAPHONE SERVICE ONLY
	ANSAPHONE AFTER HOURS						
	25th CLOSED MERRY CHRISTMAS ANSAPHONE SERVICE ONLY	26th CLOSED HAPPY NEW YEAR ANSAPHONE SERVICE ONLY	27th RE-OPEN SALES DESK OPEN 8.30 - 17.00	28th RE-OPEN SALES DESK OPEN 8.30 - 17.00	29th SALES DESK OPEN 8.30 - 17.00	30th SALES DESK OPEN 8.30 - 16.00	31st ANSAPHONE SERVICE ONLY ORDERS PROCESSED 3RD JANUARY
ANSAPHONE AFTER HOURS							
1st CLOSED HAPPY NEW YEAR ANSAPHONE SERVICE ONLY	2nd RE-OPEN SALES DESK OPEN 8.30 - 17.00	3rd RE-OPEN SALES DESK OPEN 8.30 - 17.00	4th SALES DESK OPEN 8.30 - 17.00	5th SALES DESK OPEN 8.30 - 17.00	6th SALES DESK OPEN 8.30 - 16.00	7th ANSAPHONE SERVICE ONLY	
ANSAPHONE AFTER HOURS							
8th ANSAPHONE SERVICE ONLY	9th SALES DESK OPEN 8.30 - 17.00	10th SALES DESK OPEN 8.30 - 17.00	11th SALES DESK OPEN 8.30 - 17.00	12th SALES DESK OPEN FOR ORDERS ONLY 8.30 - 17.00 DISTRIBUTION CLOSED FOR ANNUAL STOCKTAKE ALL ORDERS PROCESSED 16.1.78	13th ANSAPHONE SERVICE ONLY	14th ANSAPHONE SERVICE ONLY	
ANSAPHONE AFTER HOURS							
15th ANSAPHONE SERVICE ONLY	16th SALES DESK OPEN 8.30 - 17.00	17th SALES DESK OPEN 8.30 - 17.00	18th SALES DESK OPEN 8.30 - 17.00	19th SALES DESK OPEN 8.30 - 17.00	20th SALES DESK OPEN 8.30 - 16.00	21st ANSAPHONE SERVICE ONLY	
ANSAPHONE AFTER HOURS							

OUR WAREHOUSE WILL BE CLOSED FOR OUR ANNUAL STOCKTAKE AND AUDIT FROM 12.1.78 TO 13.1.78. IN YOUR OWN INTERESTS PLEASE ENSURE THAT YOU ORDER YOUR REQUIREMENTS FOR THIS PERIOD BEFORE CLOSE OF BUSINESS ON 11.1.78. THE ANSAPHONE SERVICE WILL SUPPLEMENT THE ABOVE HOURS. FOR FURTHER INFORMATION AND SALES PHONE: 01-590 7766





## The compact, attractive answer to cassette storage

Storing cassettes is always a problem.

Your customers will be looking for a simple, but attractive system as their collection grows. They will also want one that allows them to select a cassette at a glance.

Now you can provide one!

This new complete range of cassette cube holders is available in 3 styles and 4 colours, incorporating a 6 ball-bearing turntable. Manufactured to the highest standards in stipple-finish plastic in Black, White, Red and Yellow.

Each cassette cube comes in an eye-catching full colour revolving display box, ensuring maximum sales impact.

Ask your cassette cube wholesaler for supplies when he calls.

**C/C 60**

(takes up to 60 cassettes)  
£4.62+VAT

**C/C 36**

(takes up to 36 cassettes)  
£3.60+VAT

**C/C 20**

(takes up to 20 cassettes)  
£2.86+VAT

- Up to 40% discount off recommended retail prices.
- Immediate delivery for profitable and quick turnround.
- Easy to order through your usual wholesaler\*.



**Export** enquiries direct to

**sculthorp plastics limited**

The Barge Walk, East Molesey  
Surrey KT8 9AZ  
Telephone 01-941 2929



# MUSIC WEEK SINGLES FACT SHEET

WEEK ENDING DECEMBER 10

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E December 3)	PROMOTION	COMMENTS by TONY JASPER
KINKS Father Christmas Arista 153 (Phonodisc)	NOV 25	19 hits from 1964 to 1972.	None	4-colour bag. Dealers ordering box of 25 will receive special browser container. Immediate response from some radio stations.	Hardly a novelty, more a good rock and roll disc with festive overtones. Kinks sadly out of public favour for some years now despite consistent product release and touring, but still have sales possibilities. Recent singles have had some success and been hovering near Top 50. Group play London Rainbow Theatre concert on December 23. Currently completing second album for Arista with early New Year release.
THE KENDALLS Heaven's Just A Sin Away Polydor 2058 963 (Phonodisc)	NOV 18	None	None	Emphasis on country areas but basic radio servicing. Good general radio response.	US country duo with many Stateside record successes in that area and considerable TV exposure. Originally issued as B-side in States but flipped by public demand hence issued here as A-side. Generating airplay on several commercial stations.
NEIL DIAMOND Desiree CBS 5869 (CBS)	NOV 25	6 hits, 1970 onwards with most successful Cracklin' Rosie (3, 1970)	None	Press advertising and basic company servicing of radio stations.	Diamond may sell vast numbers of albums but singles track record recently has only been average. However he is always a chart possiblity. This disc stronger than many of his past singles. Produced by Four Seasons writer and producer, Bob Gaudio and from LP I'm Glad You're Here With Me Tonight (S 86044). Song lyric in mould of Goldsboro's Honey, with adventures of younger man and older woman.
SCOTT FITZGERALD & YVONNE KEELEY If I Had Words United Artists UP 36333 (EMI)	NOV 18	None	None	Basic servicing with healthy initial reaction from some radio programmers.	A catchy Christmassy feel disc which with vocalists and children's choir could well slowly ease its way into at least the breakers and then with increased airplay become a sizeable hit over the Yuletide.
LOL CREME/KEVIN GODLEY 5 O'Clock in the Morning Mercury GOD 001 (Phonodisc)	DEC 4	None	None	Record in bag bearing cover of Consequences triple-record album. Album, with single stressed is part of ABC cinema advertising. Special store displays. Duo have given numerous radio interviews from Radio Four to One.	One of the more obvious tracks from chart LP Consequences for single release. Duo once part of 10CC and 45 suggests this. Pleasant and melodic but lacks real thrust. Untidy editing at end of single will not please DJs. However the record does have definite chart chance but caution is the word in ordering.
STEVE HILLAGE Not Fade Away Virgin VS 197 (Viking/CBS)	DEC 4	None	None	Recent interviews in consumer music press and some advertising. Extended spin-off from artist's current hit album.	Track from Hillage's charting album, Motivation Radio (V2777) and apparently unedited, even down to scrappy sudden ending which will be disliked by some DJs and programme producers. Singer's version of old Hardin/Petty disc which was B-side of Crickets single Oh Boy. Later version made by The Rolling Stones (3, 1964). Version is fresh and could easily catch on in 45 form as opposed to its slightly pop ending of album devoted to unusual religious expression.
STEELY DAN Anchor ABE 12003 (CBS)	NOV 26	Do It Again (39, 1975) Haitian Divorce (17, 1976)	None	12" four track, part of ABC+ Fours series which has received general advertising and in-store attention plus special posters, stickers, badges and store counter boxes.	Gorgeous classic from Steely Dan now on second re-issue and still deserving major singles chart placing. Rest of disc includes British hit, Haitian Divorce and for many Steely Dan followers issue of two previously unreleased cuts from 1972 era, Dallas and Sail The Waterway. Do It Again from LP, Can't Buy A Thrill.
BOB WELCH Ebony Eyes Capitol CL 15961 (EMI)	NOV 4	None	None	Slowly attracting radio airplay with London's Capital being in vanguard.	Could well be a late chart success story for this engaging, frantic Welch composition and taken from his album, French Kiss (E-ST 11663). Welch once member of Fleetwood Mac.
ROBERT GORDON Endless Sleep Private Stock PVTS 127 (EMI)	DEC 2	None	None	Special packaging of 3-track disc in brown-paper bag with retail price shown as 15/- . One of the two labels will have four-colour photograph of artist. Side 1 plays at 45 rpm but side two has received extensive publicity for being a 78 rpm version of second cut on side one. The Fool. Dealers, press and radio have received special information folders plus brightly coloured pink, green and orange socks. Posters, stickers, free-standing counter display, trade advertising (late November) with pop page spaces in <i>The Sun</i> and hopefully <i>Daily Mirror</i> . 10 day UK concert tour in January.	Endless Sleep former hit for Marty Wilde (4, 1958) and hitherto unissued track from Gordon, whilst The Fool comes from Robert Gordon with Link Wray (PVLV 1027). Interesting release if hardly a blockbuster to accompany extraordinary promotional activity and its success will depend very much on the latter.

## MARKET PLACE

### CLASSIFIED ADVERTISEMENT RATES

Effective 1st January, 1977, Music Week Classified Advertisement rates are:

£6.50 per single column inch.  
Box number charge 75p, and series discounts will remain at:—

6 insertions 10% 13 insertions 15%.  
PLEASE NOTE THAT ALL ADVERTISEMENTS ARE SOLD BY THE SINGLE COLUMN INCH (MINIMUM CHARGE £6.50)

The per word rate is discontinued.

The copy deadline is Bookings Wednesdays; Artwork Thursday 5pm, one week prior to publication. Advertisements may be submitted as flat artwork or typed copy for typesetting. Payment in full must accompany each advertisement. For further information contact Felicity Briski. Tel: 01-836 1522. 40 Long Acre, Covent Garden, London WC2. MUSIC WEEK cannot be held responsible for claims arising out of advertising on the classified pages.

### S. GOLD & SONS LTD.

Can ANY other wholesaler even match this???

Top 1,000 LPs always in stock.  
Plus Top 200 Cassettes and Cartridges.  
Top selling singles.  
Plus hundreds of oldies.  
Accessories including Blank Cassettes, Cassette and Cartridge cleaners, Polythene covers only £6.50 per 1,000.

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

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

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

Our new Cash & Carry and distribution Warehouse is now open at:

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

Ansaphone after 6 p.m. and weekends

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

### WANTED

Bankrupt stocks, overstocks, deletions. Good price paid for unwanted records and cassettes.

ANYTHING YOU HAVE TO SELL!

Telephone Colin Walkden at Virgin Records 01-603 4588.

### NEW SINGLE — OUT BEFORE XMAS!

Keith Armstrong's  
AN AMAZING GRACE/SPACE BOOGIE  
R.R.P. 85p

Extensive publicity — picture bag, posters.

To be available at 1-STOP or direct from:  
OLD KNEW WAVE RECORDS  
c/o The Victory Cafe, 54 Eversholt Street, London N.W.1.  
GRAB IT SOON!!!

### CALLING SCOTLAND

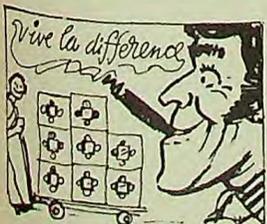
Big Discount — Big Services

We have all the best on Records and Tapes. Also in stock: PVC Sleeves, Cassette & Record cases, Blank Tapes and all at low prices. Cash & Carry available. Mon-Sat 9-5 pm. XMAS OPENING. Sun 11, 18 9.30-2.30

tibro record distribution

14 Powdrake Road, Grangemouth FK39UT Tel: 71946

## DISCS



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

### ELVIS PRESLEY

This year is going to be an Elvis Presley sales boom, so don't miss out call Terry on: 01-636 3925 and ask for available product. The following is just a sample:

EPs: On Stage — Can't Help Falling In Love — Old Shep — Elvis by Request — Blue Moon.  
LPs: GOLDEN HYMN — Rock 'n' Roll — It Happened At The Worlds Fair — The Wonderful World of Christmas — A Date With Elvis — for LP fans only — Elvis in Hollywood — Elvis Presley — Double Trouble — 100 Super Rocks — The Rockin Days — Double Dynamite — Singles — Harem Holiday — Pure Gold — Elvis Presley Boxed — Moody Blue (Blue Pressing).

That is just a sample, you thought August & September was big sales wise, you wait for November, December, January. WRD, 35 Great Russell Street, London WC1. Visitors welcome but only by appointment.

### BEST CASH PRICES PAID

for LPs/singles/tapes. Budget or full price. Buyer calls with cash for instant relief and discreet service.

Berkhampstead  
5871

### GLOBAL RECORD SALES

Believe in honest Advertising!

Our prices, selection, service and reliability are the best in the business. We are what all other similar firms would like to be — *The Best!* If you are tired of all the lies from our imitators, then send a s.a.e. for our lists now! Our address is Canada House Basement, 3 Chepstow Street, Manchester M1 5EN.

### WARRENS 1 STOP!

gives me everything and profits!

WARRENS 1 STOP RECORDS  
16/18 Hollen St. W.1 (off Wardour St)  
01-734 6822/3/4. 01-439 2425  
Ask for Robert Shoaman

### AGENCY

changes

Change your boss, Change your secretary, Changes can do both. If you need Changes in your life. Call: 937 8807

### HIGHEST CASH PRICES PAID

for LPs, cassettes or 8-tracks, overstocks, deletions etc. NO QTY. TOO LARGE OR TOO SMALL. Contact Mike Campbell for immediate cash offer. Tel. No: 01-579 9331 Telex: 931 945 HETREC

CHARMDALE LIMITED  
3 Sandringham Mews, Ealing, London W5 3DG

# MARKET PLACE

## EQUIPMENT

### CLEAR PVC RECORD COVERS

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

BUY BULK FOR CHRISTMAS DIRECTLY & RECEIVE DELIVERIES BY RETURN  
Phone/write now for Samples/Prices

**PANMER LTD** Telephone 01-444 7211  
130 Muswell Hill Broadway, London N10 3RU

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

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

### CLEAR POLYTHENE RECORD COVERS IN HEAVY DUTY FILM

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

Samples of all items available.

**PLASTIC SALES (Leicester) LIMITED**  
10/12 DARTFORD ROAD, LEICESTER, LE2 7PQ.  
Tel: 0533 833691

## Browse and Protect 500 LP's for around £50

LP PRESENTER



Big 500 LP capacity in only 5'0" x 4'2" x 2'3"  
Super 3 tier FREE STANDER Single-side Browser. Mahogany veneered

only £45.75

**POLYTHENE LP COVERS** 200g only £4.99 for 500

**Catalogue on request**

Phone David Baldwin or Ron Bennett

FOR EXTRA FAST DELIVERY USE THE EMI HOT-LINE



### EMI Dealer Services

EMI Records Ltd. Shopfitting & Accessories Division, 1-3 Uxbridge Rd., Hayes, Middlesex.

**01-848 4515**

### PRINTED POLYTHENE CARRIER BAGS

MINIMUM ORDER OF 500

including the new CLEAR RECORD CARRIER / DUSTCOVER

**AIRBORNE PACKAGING**  
Dept. MW, Beatrice Road  
Leicester (0533) 25591

**PVC ALBUM COVERS**  
LP size ONLY £55.00 per 1,000. Double LP size from £95.00 per 1,000. 200 & 500 gauge Polythene Covers also at best prices (plus VAT). C.W.O. to: **M & G PACKAGING LTD** 53 Pavillion Drive, Leigh-on-Sea, Essex. Tel: 0702 712381

**DISPLAY TITLES BROWSER DIVIDERS** for CLASSIFICATION OF ARTISTS, COMPOSERS, etc. Enquiries for samples

**HUNT-LEIGH** (Showcard & Display) Co., 119 Altenburg Gardens, London SW11 1JU. Tel: 01-223 3315

**BLACK RECORD ADAPTORS**  
£1.15 PER GROSS  
5 GROSS £5.50

7in. white record covers (paper) 1500 min £5, 1,000 £3 Discount Larger quantities. 7in. white hard covers (400 min) £12, 1,000 £8.

**EX-JUKE BOX RECORDS**  
Percent from boxes. Limited Qty. (Min. Sample 200, £26), 400 £50.

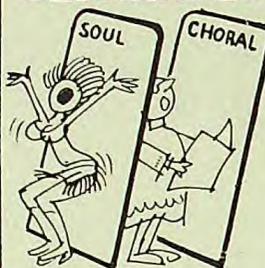
P.&P. + VAT incl. in above price. C.W.O. (C.O.D. extra)

Kennedy's, "The Glebe", 6 Church Lane, Outwood, Nr. Wakefield WF1 2JT. Tel. Wakefield 822650, Leeds 35604.

### FOR SALE

One 6'3", One 5' Doubled Sided, Two 5' Wall Mounted Browsers, 1 8tr/Cass Rack, 1 8tr rack. Top 20 LP/Singles Boards, Listening Booth + Purpose Built Counter Bargain £450 o.n.o.  
For fuller details  
**01-330 3023**

## SEPARATE!



### With record dividers from "SIGNS FAMILIAR"

smooth, white, plastic record dividers with smart ultra-legible headings (plus trade symbols in colour if required). Unbeatable prices. Fast service. Ring or write. **SIGNS FAMILIAR** Howdale, Downham Market, Norfolk PE38 9AL. Tel: (03663) 2511/4

## PROMOTIONS

### SHOWSHIRTS

Custom printed T-shirts, Sweatshirts, Paper Jackets, Badges, Car Stickers & Hats. Competitive prices. Any quantity undertaken. 331 Haydons Road, London S.W.19. Telephone: 540 8709 or 540 7015

## PRINTERS

### PRINT WITH THE EXPERTS

\* INLAY CARDS \* CASSETTE SIDE LABELS \* RECORD LABELS \* 8-TRACK LABELS \* 8-TRACK BOXES \* POSTERS \* BANNERS \* P.O.S.



FOR HIGH QUALITY FAST DELIVERY REASONABLE PRICES AND THE EXTRA SERVICE YOU GET FROM AN INDEPENDENT PRINTERS

PHONE CHRIS SANFORD ON 01 592 4362

SAMPLES & PRICE LISTS ARE AVAILABLE

**P. G. WOOD & SON (PRINTERS) LTD.**  
32 CHURCH STREET  
DAGENHAM ESSEX

LITHO & LETTERPRESS COLOUR PRINTERS - LABEL SPECIALIST

TELEPHONES:  
01-592 4362  
01-593 2116  
TELEX:  
897417

## DISCS



## DANDA POLYTHENE RECORD CARRIER BAGS

All Types & Sizes of Carrier Bags at real CUT prices

**SPECIAL OFFER FOR 1978**  
Full size 14" x 16" for LP Records  
150 Gauge — 25,000 Lots.  
£12.50 per 1,000

Printed to your own specifications on both sides of the bag. Big discounts on larger quantities.

Stock Record Bags always available. Immediate delivery — 1,000 upwards.

Quick delivery

For further details & samples send coupon or telephone: 01-889 5693/4.

**DANDA PACKAGING CO. LTD.**  
198 Whittington Rd., Bowes Park, London N.22  
01-889 5693.4.

Name .....  
Address .....  
Type of business .....  
Tel: ..... MW

**ORDER NOW**  
Folk LP of Obelisque. Price £3.99 exclusive postage

Write to:  
**BEST MUSIC**  
Crispynstraat 9, Kaatscheuvel, Holland. or ring (04167) 3270 after 21.00 pm

**TOP CASH PAID**  
For any quantities  
**RECORDS/TAPES**

Tel: 01-965 6673  
01-951 0992

**WHEN REPLYING TO ADVERTISEMENTS PLEASE MENTION MUSIC WEEK**

ATTENTION — RECORD DEALERS!

**FREE — YES, FREE!**



## NEW WAVE WINDOW CHART BOARD

The ideal way to let your customers know you stock a selection of the hard to get new singles — as featured in our 'NEW WAVE' CHART, see Music Week every week!

Easy access enables you to change your chart weekly — thus maintaining your customers' interest.

Order now along with your regular record requirements...

**LIGHTNING RECORDS,**  
01-969 8344

## PROPERTY

### FOR SALE

Record and car radio business  
Keighley, West Yorkshire

Property on rental. PRICE £4,000 plus stock at valuation. Apply: Dacre, Son & Hartley, Chartered Surveyors, 24 Devonshire Street, Keighley

THE EXPLOITS OF GROOVY (The Record Shop Owner)

By MARTIN STUDIOS



**BE WARNED! — WHEN ASKED FOR THE RECORD BY THE ELECTRIC CHAIRS, (AVAILABLE ONLY THROUGH — LIGHTNING RECORDS) DON'T SAY ANYTHING — JUST GIVE 'EM THE RECORD AND TAKE THEIR MONEY.....**

**LIGHTNING RECORDS LTD.**  
841 Harrow Road, London, NW10 5NH  
Tel. Orders: 01-969 8344 (4 lines)  
Tel. 01-969 7155 (7 lines)  
Telex. 927813 LARREC

# MARKET PLACE

## POSITIONS

### A CAREER OPPORTUNITY IN MUSIC PRODUCT CO-ORDINATION

Reader's Digest is the world's largest direct mail record company. Our London Office, as well as supplying the UK market, has very substantial overseas business particularly in Europe and Asia - both expanding markets with high potential.

So our Product Co-Ordinator needs an Assistant to help in the administration and progressing of creative and production work for new and existing disc/cassette products. Additionally, you would be responsible for the monitoring and control of overseas orders, from receipt to despatch.

The work is stimulating and varied and involves contact with personnel in our UK office, UK record companies, and in our overseas affiliates. Attention to detail and a degree of numeracy are essential and some knowledge of copyright and royalties would be advantageous.

This position will appeal to a young man or woman with drive and initiative, seeking responsibility and scope for career progression in this exciting field.

A starting salary around £4000 is offered, plus excellent fringe benefits, including pension and profit-sharing schemes.

Write, giving full personal details, quoting Ref. MPC/MW to

The Recruitment Manager  
Readers Digest Association Ltd  
25 Berkeley Square, London W1X 6AB



## TWO ASSISTANTS WANTED FOR 1-STOP

Opening in the Croydon Area - Mid-December  
If you have retail experience, live in the Croydon Area and are prepared to work long hours in return for top money and conditions:  
Telephone: John Cottis on 540 2937 for an interview.

## CASSETTES



### MUSIC MAKER CASSETTES

#### BRITAIN'S BEST 'BUDGET' RANGE



Fifth Avenue cassettes are **DD** (DD SYSTEM) recordings to the highest standards and retail at less than £1!

Available from your usual wholesaler. If any difficulty contact:  
Len Collins, Managing Director,  
or Bert Hamilton, General Manager

**FIFTH AVENUE** RECORDING COMPANY UK LTD

Avenue House, Riverway, Harlow,  
Essex CM20 2DN. Harlow (0279) 39256

## WANTED

### WANTED - A DISTRIBUTOR

Overseas Impresario visiting London during December requires a live distributor for a new idea for cassettes for mass markets. A good line at competitive prices with an additional slant at a large selective market.

Write to Box No. MW 462

## DISCS

"HAPPINESS OF  
CHRISTMAS DAY"  
b/w "Love Is Caring".  
PROMUS

127 High Road Finchley,  
London N2 8AJ  
Tel: 01-883 9849

## DIRECTORY

### DIRECTORY OF POPULAR MUSIC 1900-1965

Cross references Writers, Composers, Singers, Films, Stage Shows, Publishers, Bands, Orchestras, First Performances, Theme Tunes, Academy Award Winning songs, 1034 pages, hard covers. £10.00 Makes a wonderful Xmas gift. S.A.E. for leaflet. Peterson Book Co., Peterson Ho, Berryhill Ind. Est. Droitwich, Worcs.

### FOR MARKETPLACE

SPACE

BOOKINGS

PLEASE

CONTACT

FELICITY

ON

01-836 1522

## ASSISTANT MANAGER MANAGERESS

required for  
Record Departmental Store situated  
in Hull.

### 3 Floors of Records

1st Floor - Classical  
2nd Floor - Middle of the Road  
3rd Floor - Soul & Progressive  
5 day week . 3 weeks holiday

Excellent salary for the right candidate.

Current staff - 15 + Part-timers.

Interviews Hull or Doncaster.

Write, giving full details of career to date to:  
ROBERT HUDSON, SYDNEY SCARBOROUGH LTD.,  
Coopers Terrace, Doncaster, Yorks.

## ACCOUNTANT C.A.

Required for Artiste's Management  
operation.

Good salary, interesting work.

Usual holidays.

Job commences January.

Box No. MW 461

## EXPERIENCED MUSIC EDITOR

Large music publisher requires professional managing editor to handle popular, folk, rock and some classical music books from inception through proof-reading. Must work closely with writers, music arrangers and engravers; and be able to organize details and schedules.

Salary negotiable.

Written applications only, please, stating qualifications and c.v. to:

Managing Director, 78 Newman Street, London W1P 3LA.

### MORE GROOVY EXPLOITS



by MARTIN STUDIOS

THAT'S RIGHT - GROOVY -  
YOU'RE TRAINING 'EM WELL!  
WE'VE LOTS OF BOOKLETS, POSTERS,  
HANDOUTS, BADGES AND OTHER THINGS  
TO HELP YOU AND YOUR CUSTOMERS  
OVER CHRISTMAS.... JUST ASK THE  
GIRLS ON THE 'PHONE TO PUT SOME IN  
WITH YOUR ORDER



841 Harrow Road London NW10 5NH  
Tel. Order Desk: 01-969 8344 (4 lines)  
Tel: 01-969 7155(7lines) & 969 5255  
Telex: 927813 LARREC



# What every wise man should carry

## The 4 Polydor Singles

BARCLAY JAMES HARVEST  
Hymn 2058 904

MIKE POST  
The Rockford Files 2006 521

SLADE  
Merry Christmas Everybody 2058 422

THE KENDALLS  
Heaven's Just A Sin Away 2058 963



Order from Polydor's own distribution company: Phonodisc Limited, Clyde Works, Grove Road, Romford, Essex RM6 1QR. Telephone: 01-590 7766

CHART FOR PERIOD NOV. 19-25

# TOP 60 ALBUMS

\* = NEW ENTRY  
 ◆ = PLATINUM LP (£ million sales)  
 ● = GOLD LP (£300,000 on or after 1st Jan. '77)  
 ◻ = SILVER LP (£150,000 on or after 1st Jan. '77)  
 - - 1 = RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	2	3	DISCO FEVER Various	K-Tel NE 1014 (K)	31	24	3	ONCE UPON A TIME Donna Summer (Summer/Moroder/Bellote)	Casablanca CALD 5003 (A)
2	1	6	THE SOUND OF BREAD Bread (David Gates)	Elektra K 52062 (W)	32	26	8	THUNDER IN MY HEART Leo Sayer (Richard Perry)	Chrysalis CDL 1154 (F)
3	3	5	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Wright)	Virgin V 2086 (C)	33	39	5	100 GOLDEN GREATS Frankie Vaughan (Gordon Smith)	Ronco RTDX 2024 (B)
4	9	5	30 GREATEST Gladys Knight & The Pips	K-Tel NE 1004 (K)	34	43	7	THE MUPPET SHOW The Muppets (Jim Henson)	Pye NSPH 19 (A)
5	4	4	FOOT LOOSE AND FANCY FREE Rod Stewart (Tom Dowd)	Riva RVL5 (W)	35	—	—	DEATH OF A LADY'S MAN Leonard Cohen	CBS 86042 (C)
6	5	3	ROCKIN' ALL OVER THE WORLD Status Quo (Pip Williams)	Vertigo 9102 014 (F)	36	57	3	BLACK JOY Various	Ronco RTL 2025 (B)
7	6	5	NEWS OF THE WORLD Queen (Queen)	EMI EMA 784 (E)	37	22	3	THIS IS THE MODERN WORLD Jam (Vic Smith/Chris Perry)	Polydor 2383 475 (F)
8	7	5	FEELINGS Various	K-Tel NE 1006 (K)	38	52	13	PLAYING TO AN AUDIENCE OF ONE David Soul (Tony Macaulay)	Private Stock PVLP 1026 (E)
9	8	5	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	United Artists UAR 100 (E)	39	54	9	HOME ON THE RANGE Slim Whitman (Alan Warner/Scottie Turner)	United Artists UATV 30102 (E)
10	11	4	30 GOLDEN GREATS Black & White Minstrels With Joe Loss	EMI EMTV 7 (E)	40	45	46	ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (F)
11	10	6	MOONFLOWER Santana	CBS 88272 (C)	41	32	36	A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)
12	47	2	GREATEST HITS Paul Simon	CBS 10007 (C)	42	48	26	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)
13	15	6	GET STONED Rolling Stones (Andrew Loog Oldham/Jimmy Miller/Rolling Stones)	Arcade ADEP 32(D)	43	49	24	THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)
14	13	8	40 GOLDEN GREATS Cliff Richard	EMI EMTVS 6 (E)	44	27	2	LIFE ON THE LINE Eddie & The Hot Rods (Ed Hollis)	Island ILPS 9509 (E)
15	14	42	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)	45	33	7	SOUL CITY Various	K-Tel NE 1003 (K)
16	12	12	20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)	46	37	2	HEART 'N' SOUL Tina Charles	CBS 82180 (C)
17	18	90	GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)	47	36	5	STICK TO ME Graham Parker & The Rumour (Nick Lowe)	Vertigo 9102 017 (F)
18	19	10	NO MORE HEROES Stranglers (Martin Rushent)	United Artists UAG 30200 (E)	48	34	4	ELVIS IN CONCERT Elvis Presley (Felton Jarvis)	RCA PL 02587 (R)
19	16	7	HEROES David Bowie (David Bowie/Tony Visconti)	RCA PL 12522 (R)	49	42	4	LET THERE BE ROCK AC/DC (Vanda & Young)	Atlantic K 50366 (W)
20	—	—	WORKS VOL. 2 Emerson Lake & Palmer	Atlantic K 50422 (W)	50	35	10	PASSAGE Carpenters (Richard & Karen Carpenter)	A&M AMLK 64703 (C)
21	30	53	ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)	51	41	17	OXYGENE Jean Michel Jarre (Jean Michel Jarre)	Polydor 2310 555 (F)
22	17	9	GREATEST HITS VOL. 2 Elton John	DJM DJH 20520 (C)	52	55	30	RATTUS NORVEGICUS The Stranglers (Martin Rushent)	United Artists UAG 30045 (E)
23	21	7	SECONDS OUT Genesis (David Hentschel/Genesis)	Charisma GE 2001 (F)	53	38	11	SHOW SOME EMOTION Joan Armatrading (Glyn Johns)	A&M AMLH 68433 (C)
24	23	3	SLOW HAND Eric Clapton	RSO 2479 201 (F)	54	53	52	THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (W)
25	28	8	ECHOES OF THE 60S Phil Spector	Phil Spector 2307 013 (F)	55	—	—	LIVE AND LET LIVE 10cc	Mercury 6641 698 (F)
26	31	2	RED STAR Showaddywaddy (Showaddywaddy)	Arista SPARTY 1023 (F)	56	—	—	JOHN HANSON John Hanson	K-Tel NE 1002 (K)
27	25	2	CRIMINAL RECORD Rick Wakeman (Rick Wakeman)	A&M AMLK 64660 (C)	57	58	2	OUT OF THEIR SKULLS The Pirates	Warner Bros. K 56411 (W)
28	29	19	GOING FOR THE ONE Yes (Yes)	Atlantic K 50379 (W)	58	—	1	NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)
29	20	4	ROXY MUSIC GREATEST HITS Roxy Music	Polydor 2302 073 (F)	59	50	10	AJA Steely Dan (Gary Katz)	ABC ABCL 5225 (C)
30	—	—	JOHNNY NASH COLLECTION Johnny Nash	Epic EPC 10008 (C)	60	—	1	THE BEST OF BING CROSBY Bing Crosby	MCA MCF 2540 (E)

ABBA	17, 21	EAGLES	54	MUPPETS	34	SHOWADDYWADDY	26
AC/DC	49	EDDIE & THE HOT RODS	44	NASH, Johnny	30	SIMON, Paul	47
ARMATRADING, Joan	53	ELECTRIC LIGHT ORCHESTRA	9	PARKER, Graham & The Rumour	47	SOUL CITY	45
BLACK JOY	36	EMERSON, LAKE & PALMER	20	PIRATES	57	SOUL, David	38
BLACK & WHITE MINSTRELS	10	FEELINGS	8	PRESELEY, Elvis	48	SPECTOR, Phil	25
BOWIE, David	19	FLEETWOOD MAC	15	QUEEN	7	STAR IS BORN	41
BREAD	2	GENESIS	23	RICHARD, Cliff	14	STEELY DAN	59
CARPENTERS	50	JAM	37	ROLLING STONES	13	STEWART, Rod	5
CHARLES, Tina	46	JARRE, Jean Michel	51	ROSS, Diana & The Supremes	16	STRANGLERS	18, 52
CLAPTON, Eric	24	JOHN, Elton	56	ROXY MUSIC	29	SUMMER, Donna	31
COHEN, Leonard	35	HANSON, John	56	SANTANA	11	10cc	55
CROSBY, Bing	60	KNIGHT, Gladys & The Pips	4	STATUS QUO	4	VAUGHAN, Frankie	33
DISCO FEVER	1	MARLEY, BOB & The Wailers	42	SAYER, Leo	32, 40	WAKEMAN, Rick	27
DURY, Ian	58	MATHIS, Johnny	43	SEX PISTOLS	3	WHITMAN, Slim	39
						YES	28

MW ALBUM CHARTS ARE CATEGORISED FROM ONE LISTING OF 120 RECORDS COMPILED BY BMRB ON RETURNS FROM 300 CONVENTIONAL RECORD OUTLETS. SALES THROUGH OTHER THAN REGULAR SHOPS AND DEPARTMENTS ARE NOT INDICATED. CHART COVERS LPS RETAILING AT £1.49 AND UPWARDS

# STIFF & RISING

32 alexander street london w2 where every meal is a memory

the damned seez 5 music for pleasure

# TOP SINGLES

## LITTLE GIRL

HAR5145

## THE BANNED



## I WANNA SEE YOU SOON

Featuring Freda Payne CL15945

## TAVARES



## CADILLAC WALK

CL15952

## MINK DeVILLE



## LET ME GO

From the consistent winner of Opportunity Knocks EMI2731

## NEIL MARTIN



= FORECAST  
 = MILLION (PLATINUM)  
 = 1/2 MILLION (GOLD)  
 = 1/4 MILLION (SILVER)  
 = SALES INCREASE  
 OVER LAST WEEK  
 MUSIC WEEK, DECEMBER 10

# TOP 50 SINGLES

DISTRIBUTORS CODE  
 A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, D - Saydisc, P - Pinnacle, V - Virgin

	This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	STAR BREAKERS
£ 1	1	4		MULL OF KINTYRE/GIRLS SCHOOL	Wings	Parlophone R 6018	McCartney/ATV	Paul McCartney	UP WITH THE COCK, Judge Dread, Cactus CT 110
2	9	5		FLORAL DANCE	Brighthouse & Rastrick Band	Transatlantic BIG 548	Chappell	Ivor Raymonde	I WANNA SEE YOU SOON, Tavares, Capitol CL 15945
£ 3	5	7		HOW DEEP IS YOUR LOVE	Bee Gees	RSO 2090 259	RSO/Chappell	Bee Gees/Richardson/Galquten	I DON'T WANNA LOSE YOUR LOVE, Emotions, CBS 5819
£ 4	6	6		DANCIN' PARTY	Showaddywaddy	Arista 149	Carlin	Showaddywaddy	LAY DOWN SALLY, Eric Clapton, RSO 2090 264
£ 5	8	6		I WILL	Ruby Winters	Creole CR 141	April	S.J. Prod./Keyseven Music	THERE ISN'T ANYTHING, Leo Sayer, Chrysalis CHS 2190
£ 6	7	6		DADDY COOL	Darts	Magnet MAG 100	Jewel/Big 3	T. Boyce/R. Hartley	MUSIC, Montreal Sounds, Creole CR 145
7	2	8		WE ARE THE CHAMPIONS	Queen	EMI 2708	EMI/Queen	Queen	LITTLE GIRL, The Banned, Harvest HAR 5145
8	3	10		ROCKIN' ALL OVER THE WORLD	Status Quo	Vertigo 6059 184	Intersong	Pip Williams	WHO PAYS THE FERRY MAN, BBC TV Series, BBC RESL 51
£ 9	11	7		EGYPTIAN REGGAE	J. Richman & The Modern Lovers	Beserkley BZZ 2	Modern Love Song/WB	Kaufman/Kolotkin	A WHITER SHADE OF PALE, Procol Harum, Cube BUG 77
10	19	7		BELFAST	Boney M	Atlantic/Hansa K 11020	ATV/Hansa	Frank Farian	WILD YOUTH, Generation X, Chrysalis CHS 2189
11	4	8		NAME OF THE GAME	Abba	Epic EPC 5750	Bocu	B. Andersson/B. Ulvaeus	DISTRIBUTORS A-Z
12	23	3		PUT YOUR LOVE IN ME	Hot Chocolate	Rak RAK 266	Chocolate/Rak	M. Most	As Time Goes By, 45E
13	21	5		LOVE OF MY LIFE	Dooleys	GTO GT 110	Black Sheep/Heath Levy	Ben Findon	Baby Baby My Love, 44C
14	14	9		SHE'S NOT THERE	Santana	CBS 5671	Marquis	David Rubinson	All For You, 10W
£ 15	20	4		MARY OF THE FOURTH FORM	Boomtown Rats	Ensign ENY 9	Sewer Fair Hits	Robert John Lange	Daddy Cool, 6E
16	36	2		LOVE'S UNKIND	Donna Summer	GTO GT 113	Heath Levy	Moroder/Bellotte	Dance Dance Dance, 22W
17	10	7		LIVE IN TROUBLE	Barron Knights	Epic EPC 5752	Various	Peter Langford/Lem Lubin	Dancin' Party, 4F
£ 18	22	7		TURN TO STONE	Electric Light Orchestra	Jet UP 36313	UA/Jet	Jeff Lynne	Don't Let Me Be Misunderstood, 47F
19	34	2		IT'S A HEARTACHE	Bonnie Tyler	RCA PB 5057	Mighty Music/RAK	Macay/Scott/Wolfe	Floral Dance, 2S
20	18	6		WATCHIN' THE DETECTIVES	Elvis Costello	Stiff BUY 20	Street	Nick Lowe	Georgina Bailey, 32C
£ 21	29	5		DON'T IT MAKE MY BROWN EYES BLUE	Crystal Gayle	United Artists UP 36307	United Artists	Allen Reynolds	Get On The Funk Train, 50C
£ 22	25	3		DANCE DANCE DANCE	Chic	Atlantic K 11038	Warner Bros. Music	Rodgers, Lehman, Edwards	Gettin' Ready For Love, 27E
23	12	8		2.4.6.8. MOTORWAY	Tom Robinson Band	EMI 2715	Copyright Control	Vic Maile	Goin' For The One, 28W
24	13	13		YES SIR I CAN BOOGIE	Baccara	RCA PB 5526	Louvigny Marquee	Rolf Soja	Goin' Places, 30C
25	48	2		WHITE CHRISTMAS	Bing Crosby	MCA 111	Chappells		Hollywood, 48C
26	NEW ENTRY			MY WAY	Elvis Presley	RCA PB 1165	Shapiro Bernstein	Elvis Presley	How Deep Is Your Love, 3F
£ 27	27	4		GETTIN' READY FOR LOVE	Diana Ross	Motown TMG 1090	Rondor	Richard Perry	I Believe You, 37C
28	24	3		GOIN' FOR THE ONE	Yes	Atlantic K11047	Topographic/WB Music	Yes	I Love You, 33A
29	15	9		YOU'RE IN MY HEART	Rod Stewart	Riva 11	Riva	Tom Dowd	It's A Heartache, 19R
30	26	6		GOIN' PLACES	Jacksons	Epic EPC 5732	Carlin	K. Gamble/L. Huff	L.A. Run, 31C
£ 31	32	3		L.A. RUN	Carvells	Creole CR143	R.O. Music/Olafsongs	Ron O'Shea/Spook Productions	Live In Trouble, 17C
£ 32	31	5		GEORGINA BAILEY	Noosha Fox	GTO GT 106	Lazy Lizard/Heath Levy	Kenny Young	Love Of My Life, 13C
33	NEW ENTRY			I LOVE YOU	Donna Summer	Casablanca CAN 114	Heath Levy	John Barry	Love's Unkind, 16C
£ 34	44	2		ONLY WOMEN BLEED	Julie Covington	Virgin VS 196	Warner Brothers	Joe Boyd/John Wood	Jamming/Punky Reggae Party, 41E
35	16	9		NEEDLES & PINS	Smokie	RAK 263	United Artists	M. Chapman	Mary Of The Fourth Form, 15F
36	33	4		ONLY THE STRONG SURVIVE	Billy Paul	Philadelphia PIR 5699	Famous Chappell	K. Gamble/L. Huff	Mull Of Kintyre/Girls School, 1E
37	30	9		I BELIEVE YOU	Dorothy Moore	Epic EPC 5573	Carlin	Couch/Stroud/Stephenson	My Way, 26R
38	46	2		RUN BACK	Carl Douglas	Pye 7N 46018	ERM Int.	K. Rossiter/S. Elson	Name Of The Game, 11C
39	35	4		YOU'RE FABULOUS BABE	Kenny Williams	Decca F 13731	Sparta Florida	Chris Denning	Needles And Pins, 11C
40	45	2		REALLY FREE	John Otway/Wild Willy Barrett	Polydor 2058 951	And Son Music	Wild Willy Barrett	Only The Strong Survive, 38C
41	NEW ENTRY			JAMMING/PUNKY REGGAE PARTY	Bob Marley & The Wailers	Island WIP 6410	Bob Marley/Rondor	Bob Marley & The Wailers	Only Women Bleed, 34C
42	28	4		WHITE PUNKS ON DOPE	Tubes	A&M AMS 7323	Rondor	Alan Peter Kooper	Put Your Love In Me, 12E
43	47	2		SLIP SLIDIN' AWAY	Paul Simon	CBS 5770	Deshufflin'	Paul Simon/Phil Ramone	Really Free, 40F
44	40	4		BABY BABY MY LOVE IS ALL FOR YOU	Deniece Williams	CBS 5779	Island	M. White/Kalimba Prod.	Run Back, 38A
45	49	2		AS TIME GOES BY	Dooley Wilson	United Artists UP 36331	Chappells	Alan Warner	Rockin' All Over The World, 8F
46	50	2		SAN FRANCISCO	Village People	DJM DJS 10817	Zomba	J. Morali	San Francisco, 46C
47	43	5		DON'T LET ME BE MISUNDERSTOOD	Santa Esmeralda	Philips 6042 325	Carlin	Fauves-Puma Prod.	She's Not There, 14C
48	NEW ENTRY			HOLLYWOOD	Boz Scaggs	Epic EPC 5836	Heath Levy	Joe Wissert	Slip Slidin' Away, 43C
49	42	4		YOU'VE LOST THAT LOVIN' FEELIN'	Righteous Brothers	Phil Spector Int. 2010 022	Screen Gems/EMI	Phil Spector	Turn To Stone, 18E
50	NEW ENTRY			GET ON THE FUNK TRAIN	Munich Machine	Oasis 2	Heath Levy	Giorgio/Moroder/Bellotte	2.4.6.8. Motorway, 23E

© British Market Research Bureau Ltd. 1977, publication rights licensed exclusively to Music Week and broadcasting rights to the BBC. All rights reserved.

**TOP WRITERS**  
 1 Paul McCartney/Denny Laine, 2 Katie Mass, 3 Bee Gees, 4 Mann/Apple, 5 D. Glasser, 6 Blay/Crew, 7 Freddie Mercury, 8 Fogerty, 9 Jonathan Richman, 10 Deutscher / Menke / Billsbury, 11 B. Andersson/B. Ulvaeus/S. Anderson, 12 D. Brown, 13 Ben Findon/Mike Myers, 14 R. Argent, 15 Geldof, 16 D. Summer / Moroder / Bellote, 17 Various, 18 Jeff Lynne, 19 Scott/Wolfe, 20 Elvis Costello, 21 R. Leigh, 22 Lehman / Edwards / Rodgers, 23 Tom Robinson, 24 Rolf Soja, 25 Irving Berlin, 26 Paul Anka / Revaux / Francois, 27 Snow/Golde, 28 Anderson, 29 Rod Stewart, 30 K. Gamble/L. Huff, 31 R. Keith, 32 Kenny Young/Herbie Armstrong, 33 John Barry/Donna Summer, 34 Alice Cooper/Dick Wagner, 35 Bono, 36 K. Gamble/L. Huff, 37 Dick & Donald Addriss, 38 S. Elson / D. Stevenson, 39 Bob Larimer, 40 John Otway, 41 Bob Marley, 42 Evans / Spooner / Steen, 43 Paul Simon, 44 V. White/R. Wright, 45 Herman Humpfield, 46 K. Belolo/P. Whitehead/P. Lurtz, 47 Benjamin / Marcus / Caldwell / Headburn, 48 Boz Scaggs/M. Omartian, 49 Spector / Mann / Weil, 50 Giorgio / Moroder / Bellotte.

TOP 50 compiled for Music Week, and BBC from a panel of 300 shops by British Market Research Bureau.

Massive airplay means huge demand-are you ready?

# Ebony Eyes

CL 15951

# Bob Welch

The single taken from his debut album.



**BOB WELCH**  
**FRENCH KISS**  
 EST 11663  
 available



# MARKET PLACE

## POSITIONS

### SALES ASSISTANT required by OWEN OWEN LTD.

We are looking for someone who has worked in the Music/Record field, to be responsible for the day to day running of our expanding record department.

We offer attractive salary plus discount on personal shopping.

Apply: Personnel Manager, Owen Owen Ltd., 29 George Street, Richmond, Surrey. Tel: 01-940 3601.



POLYDOR LIMITED, a member of the international Polygram Group of Companies, marketing records and tapes, have the following vacancies:

### SALESMAN/WOMAN (2)

Due to expansion within our Sales Division we are looking for two sales persons of proven ability to sell our records and tapes in the following areas:

- 1) South Yorkshire
- 2) Berkshire & Surrounding Counties

The successful applicants will be in their mid 20's and resident in these areas. Previous experience and/or good working knowledge of the music industry is essential.

We offer a good salary, 4 weeks holiday, commission, Company car, contributory pension scheme and generous discount on company products.

### JUNIOR DESIGNER

The successful applicant, reporting to the Senior Art Director, will be in his/her early 20's and will be involved in sleeve design and design advertising in our busy art department.

Experience together with a commercial background is preferred.

We offer a good salary, 4 weeks holiday, LVs, annual bonus, generous discount on company products and contributory pension scheme.

Applications to: Sue Costello, Personnel Officer, Polydor Limited, 17-19 Stratford Place, London W1. Tel: 01-499 8686

### RECORD COMPANY

Phonogram, a leading major record and tape marketing company and member of the international Polygram Group of companies are recruiting

### FOUR (4) SINGLES CO-ORDINATORS

One based in the BRISTOL, BIRMINGHAM, NEWCASTLE-on-TYNE and LONDON areas to form a completely new retail promotion team. They will be required to work very closely with the existing Field Promotion team and Sales Force.

Applicants, male or female, must have a genuine interest in contemporary music. They must also have the personality, drive and self-motivation to successfully tackle a demanding and arduous task with both flair and enthusiasm. Additionally a proven track record in sales promotion or sales would be an obvious advantage.

As well as a realistic commencing salary and company car, we offer four weeks holiday per annum, company bonus and pension schemes and staff purchasing facilities.

Applications to:—  
C.J. Ryman,  
Personnel Manager,  
Phonogram Limited,  
129 Park Street, London W1Y 3FA.



phonogram

## RUMBELOWS

Britain's most dynamic retailer, will be opening record departments in the New Year at BILLERICAY, THETFORD and WITHAM.

We need experienced staff to take charge of each of these departments.

Applicants should have considerable product knowledge and will be responsible for the buying of product within their department.

The positions offered would suit anybody who is already a sales assistant in a record department who feel that they cannot progress any further in their present environment.

We offer tremendous prospects, good salary with commission and bonus and Pension Scheme.

Apply to:

Mr. A. Tungate,  
National Record Manager,  
Rumbelows,  
Trinity House,  
Trinity Lane,  
Waltham Cross,  
Herts.

'Phone: Waltham Cross 31988,  
Extension 156.

## DISCS

EARN EXTRA AT XMAS  
ALBUMS FROM 35p!!



LIST & VAN SALES SERVICE AVAILABLE

Overstocks, Deletions, Albums  
8 Tracks and Cassettes

Send for lists to:

**MIDLAND RECORD CO.**

LONDON OFFICE  
Serving London, the Home  
Counties and the South  
115 GUNNERSBURY LANE,  
LONDON W3 8HQ  
TEL: 01 993 2134-5

HEAD OFFICE  
Serving the Midlands, the North  
and Scotland  
LINCOLN HOUSE, MAIN ST,  
SHENSTONE, NR. LICHFIELD,  
STAFFS  
TEL: SHENSTONE 480391-480710



\*\*\*\*\*  
\* XMAS OPENING TIMES \*  
\*\*\*\*\*

Week commencing December 12th.

Monday-Friday 9am-8pm  
Saturday 10am-4pm  
Sunday 10am-4pm

Week commencing December 19th

Monday-Thursday 9am-9pm  
Friday 23rd 9am-Midnight!  
Saturday 24th 9am-Midday

Closed Dec. 25, 26 & 27.

Re-opening:  
Wednesday 28th 9am-9pm  
Thursday 29th 9am-9pm  
Friday 30th 9am-9pm  
Saturday 31st 10am-4pm

*Phew!!*

LIGHTNING RECORDS LIMITED  
841 Harrow Road, London, NW10 5NH  
Tel. Orders: 01-969 8344 (4 lines)  
Tel. 01-969 7155 (7 lines) & 969 5255  
Telex. 927813 LARREC

## MUSIC WEEK

### Christmas Corner

\*\*\*\*\*

Send your Christmas Greetings through Music Week for just £5.00 a Single Column Inch and reach all your friends in the trade.

Phone Felicity on 01-836 1522 for further details.



## DISCS

**ROOGALATOR's**  
first Album

"PLAY IT BY EAR"

and

**THE METHOD's**  
first single

"DYNAMO"

are premier releases on

**DC-IT**  
Records

Details from: 48A Friars Stile Road, Richmond,  
Surrey. Tel: 01-940 6161

## JOBS WANTED

### HIT RECORDS

are a combination of the right song plus the right artist hitting the right market at the right time. And the time is right now, so I am looking for the right company with which to develop my career as an A & R Executive.

Preferably you will be a dynamic young company or an established company seeking to maximise the potential of your present roster and catalogue.

I am prepared for 1978. Are you?

Please ring 01-346 2250

WHEN REPLYING TO  
ADVERTISEMENTS  
PLEASE MENTION  
MUSIC WEEK

## MARKET PLACE

## PERFORMANCE

## DISCS



CHARMDALE LTD

ALL TITLES IN STOCK  
NOW

All prices inc. Royalty, add VAT

THE RUNAWAYS  
Live In Japan ..... £3.25BACCARA  
feat. Yes Sir I Can Boogie/  
Sorry I Am A Lady ..... £2.75CERRONE  
Supernature ..... £2.75ROLLING STONES  
Their Greatest Hits  
+ T-Shirt ..... £12.95ELVIS PRESLEY  
40 Greatest Hits (2LP)  
(radio advertised)  
(Also available on  
cassette) ..... £3.30  
20 Fantastic Hits ..... £2.80MOTOWN STORY 5LP  
Box Set  
(as seen on TV) ..... £4.90ABBA  
Golden Double (2LP)  
Greatest Hits ..... £3.90BEE GEES  
Odessa (2LP) ..... £3.90ROD STEWART  
A Shot of Rhythm  
'n' Blues ..... £1.25DONNA SUMMER  
Greatest Hits ..... £2.30LINDA RONSTADT  
Simple Dreams ..... £2.05LITTLE RICHARD  
Live—20 Super Hits ..... £1.25EATER  
The Album ..... £2.15CASABLANCA  
Disco Sampler ..... £1.8012" Singles  
DONNA SUMMER  
I Feel Love/Down  
Deep Inside ..... £1.80SEX PISTOLS  
Anarchy in the UK ..... £1.25ELTON JOHN  
Get Up & Dance ..... £1.80No carriage charge on  
orders of 25LPs or moreAND MANY MORE  
IMPORTS  
DELETIONS  
OVERSTOCKS  
LPs AND CASSETTES  
TV ALBUMSVisitors Welcome  
Cash/Quantity discounts availableWrite or telephone for our  
latest listsCHARMDALE LTD.  
3 SANDRINGHAM MEWS,  
EALING,  
LONDON W5 3DGTelephone: 01-579 9331-7  
Telex: 931 945 HETRECCaptain and  
Tennille

IT IS difficult to understand why A&M's Captain and Tennille have failed thus far to make any sort of impact on the British pop fans. Their records — and they have had four albums released to date — are of a consistently high quality, and their live performance, as proved at the London Palladium last Wednesday (30), indicates that they so easily have the ability to be as big as the Carpenters.

Perhaps that has been the fault so far. Daryl Dragon and his wife and musical partner Toni Tennille have the knack of producing the same kind of super-glossy music that fellow A&M artists Karen and Richard Carpenter have also made famous. Their songs are really what good pop music is all about, but one is forced to wonder whether there is room for two such similar US acts.

That is not to deny Captain and Tennille's talents however. Onstage, Toni Tennille is very much the personality-plus girl while the Captain takes a back seat, only allowing occasional glimpses of his own wry sense of humour. He occasionally plodded around the stage, and at one point ventured into the auditorium, and his star really shone during a medley on the piano which incorporated the classics, blues and boogie-woogies.

Tennille remains the star of the show, however. She bubbles away through an act which includes the dynamic Can't Stop Dancing, Song Of Joy, Shop Around and the delightful Muskrat Love with realistic sound effects. She excels on the ballads, a trio of Neil Sedaka songs, Sad Eyes, Let Mama Know and Lonely Nights (Angel Face), and proves that she has her own songwriting ability with Circles and The Way I Want To Touch You. Love Will Keep Us Together is reserved for the close of the show (although they were brought back for an encore, And I Can't Stop Dancing) and is probably the one song that sums them up best of all — infectious.

Purpose of Captain and Tennille's UK visit, apart from the Palladium concert, was to record a BBC TV show and it could be the one ingredient left before they finally get mass acceptance by British

audiences. They deserve to be big, and the indications are that they will be. May there be many more concerts like this one.

CHRIS WHITE

Gary  
Glitter

YERWANNA BE In My Gang? A howl of consent from London's massed adolescents at the Rainbow last weekend was clearly what Glitter hoped for, and what he got. From the moment he stepped through the stage centrepiece of huge, revolving silver disc to the final showering of silvered roses onto the rows of over-excited acolytes, GG made it clear that he was up there to remind you what glitter rock was — and if you think it's insubstantial and simplistic you shouldn't be there, right?

The kids who were there to prove that Glitter can still draw a capacity audience did not want anything but the old GG and he was not going to give them anything else. As intellectual as a flying custard pie, as subtle as a 5lb mallet, this was showmanship in the best Barnum and Bailey tradition, and it was done very well.

All the successful singles were given big ham introductions (including appearing from the wings of a low-revving motorbike before Leader Of The Gang, and asking everyone to link hands before Do You Wanna Touch Me) and the kids yelled the expected responses and sang lustily along. Glitter is absolutely nobody's fool. He has successfully metamorphosed once to become the tinselled Big Daddy — with Heaven-Knows-what Freudian undertones for the little girls who shrieked with joy as he thrust the full expanse of his well-known hairy chest out of his (generously cut) silver cat suit.

He has a strong voice which, even when performing the kindergarten formula pop which has been the mark of his current persona, reveals an ability to change style at least once more. When the spangles really do have to come off for the last time there is a respectable baritone waiting to join the m-o-r balladeers, and none of the adults at the Rainbow — who were enjoying the show for the sheer expert kitsch of it all — would wish

the man anything but good luck.

For the moment, however, (GG is still Glitter, and his move from Arista to the single-oriented GTO Records is sensible recognition of the fact that what big sales are left in glitter rock are in production numbers on 45s, not in albums. He promised his audience "I've come back, and I'm never going away again!" and as in all good pantomimes it was true as long as the magic lasts.

TERRI ANDERSON

## Nazareth

AFTER MORE than a year away from the British concert halls Nazareth stormed back on Sunday at the Rainbow with an ultra-loud and dynamic show that must have banished any doubts about the band's continuing fire-power.

Led by the raw-voiced Dan McCafferty the band opened in a way that brooked no opposition by blasting the theatre with massive volume and impressive tightness. Nazareth is no heavy metal behemoth struggling through its final years on the road, but has kept its options open by going for a middle-ground audience.

It has never allowed itself to be trapped into refusing to play other people's numbers, but draws upon the best songs of the rock litany and gives them the thunderous Nazareth treatment. It might lack taste but it sure gets that all important gut reaction.

If anything the group can take things too far, in the basics department. The version of Love Hurts is along the lines of a Vanilla Fudge epic, with the song slowed to a gothic crawl. However, instead of becoming dramatic the number gets dreary and there is nothing that guitarist Manny Charlton can do to save it collapsing under its own pomposity.

The set warmed up again for classics from the Heir Of The Dog album, including the title track, which finally got everybody onto their feet, and reached a dazzling climax with the group's no-holds-barred treatment of Joni Mitchell's This Flight Tonight. McCafferty's lung-bursting singing resembled a hoarse screech as he turned the song into a soaring rocker, pointed up by booming, urgent drums from Darrell Sweet and a beautiful, howling guitar solo from Charlton, who employed

the 'dirty' Gibson sound to great effect throughout.

After that, nothing could stop the Scots, who pounded on for another four numbers and two encores before being allowed to leave the stage. Sets like this, and the wide audience base the band has cultivated, ought to keep it at or near the top for some time.

Earlier, Mountain Records new signing Marseilles kept the crowd entertained with its brand of high energy rock, and was well-received. Not bad for a debut gig at the Rainbow.

JOHN HAYWARD

Cock  
Sparrer

WHEN GLADSTONE was Prime Minister, several years before punk rock came on the scene, he proved himself a man of the people by going in among the down-and-out and prostitutes of Merseyside performing noble deeds. This practice was greeted with no small measure of cynical disbelief by his contemporaries.

Similarly anxious to prove itself in touch with the pulse of the new street music, Decca Records last Saturday fervently packed off a coachload of assorted journalists and media persons to the depths of London's East End, to eat fish and chips with various Pearly Kings and Queens before viewing Decca's punk band, Cock Sparrer, at home as it were in the Stratford Municipal Hall, E19.

The fish and chips were ordinary and the Pearly Kings and Queens quite bemused by the whole affair, but Cock Sparrer were actually rather good. Decca obviously could not run to the down-and-outs and prostitutes, but Gladstone would have warmed to the meagre smattering of punks and rockers and the stripper who provided the warm up for the band. The fans may have been almost outnumbered by Decca's tourists but this, it was reliably whispered, was due entirely to the fact that West Ham had lost to Liverpool that afternoon.

Cock Sparrer, a five-piece heavy punk outfit who have a way of making We Love You sound like a threat, were rendered almost entirely inaudible by the sound system and practically invisible by an over-zealous dry-ice machine but managed by a kind of musical equivalent to deaf-and-dumb language to convey the fact that they know what they are doing. Their style is *a la* Jam, featuring a lot of crashing, indistinguishable chords furiously supporting vocals that, in odd moments of clarity, echo the familiar themes like High Society and Chip On My Shoulder.

The old Small Faces' hit Watcha Gonna Do About It and the Stones' We Love You — Cock Sparrer's current single — come across with a fair bit of excitement and after a crowd rendering of I'm Forever Blowing Bubbles the band encored with a song that by half-way through became recognisable as I Saw Her Standing There, and included the only true lead break of the night. The Pearly Kings and Queens left early but then Gladstone probably wouldn't have liked punk rock either. Not a bad band at all.

GODFREY RUST

## Horslips

FROM A seat on the very far right of the Rainbow stalls, with a panoramic view of a speaker stack emitting an academically if not aesthetically interesting range of sonic distortions, attempting an objective review of last week's Horslips concert was a fierce test of a critic's character and good nature.

An objective review of the audience is simpler; they loved every note and every incomprehensible word of it. Horslips is a fine band, and can generate great atmosphere and good music. It did both at the Rainbow, as the capacity audience was ready to attest. But the sound left a lot to be desired, even when heard from a prime position at centre back of the auditorium, and most of the time lyrics were little more than mouth music to anyone who did not know them by heart from the records.

As the impressive stage set lit up the lads thundered melodically into a series of numbers which had one wondering if the old folk and ethnic Irish roots to their music had been consigned to the compost heap. Always one to wear the folk/rock label very loosely, Horslips seemed to have decided that its direction lay in rock alone, and it does it pretty well. Still, there was something — an underlying faith in the ancient rhythms of the slip-jig and the slide or was it just the way lead vocalist and guitarist Barry Delvin appeared to be doing his quarter of a square reel all the time — which lifted the performance from being that of a competent rock band into that of the special and individual Horslips which made Dance Hall Sweethearts.

The mysterious missing ingredients came together when flute and fiddle began to take a bigger share of the sound, and the band's performance of the first part of their Book Of Invasions album must have satisfied any lingering cravings for Horslips' blend of what is best and most mysterious in folk and in rock. After some of their best known past songs and a taste of the new LP Aliens they left with whoops of joy from the dancing crowd in their ears, and had managed to wipe out most of the irritation engendered by too much sound and too little vision in this reviewer's part of the house; the Rainbow really should pay punters to sit in those seats rather than the other way round.

TERRI ANDERSON

## RECORD BAGS

## RECORD BAGS

## ADVERTISE YOUR SHOP EVERY TIME YOU MAKE A SALE!

With best quality, bleached kraft paper bags — printed one or two sides, in one or two colours.  
SAVE MONEY! (cheaper than poly.)

Prices per 1,000

8½" x 8½" for singles — from £2.50 (one side, one colour)

14" x 14" — for LP's (big enough to carry box sets) — from £6.50 (one side, one colour)

Printing blocks supplied at extra charge.

Minimum order 10,000 of a size.

Special rates for larger quantities.

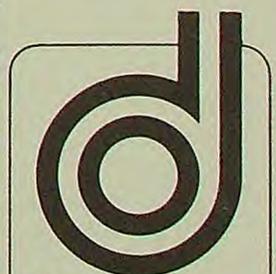
Quick delivery — London area — carriage free.

HANCOCK, COLLIS &amp; CO LTD

2-3 King's Head Court, Fish Street Hill, London E.C.3.

Telephone: 01-626 8229 or 01-626 1644

If required, our representative would be happy to call on you.



## Note-worthy

That's Music Week Britain's only music trade weekly. Key information to keep you in tune. News, views, facts, figures, the Music Week charts and many special features. You can't be without it. Make a note of it. Music Week every week. Note-worthy reading.

MUSIC WEEK

**VOL. 63**

# OUT NOW

The World's biggest selling regularly released album from

# pickwick

SHM 997  
STEREO

# TOP OF THE POPS

MULL OF KINTYRE  
MY WAY  
I WILL  
DADDY COOL  
FLORAL DANCE  
DANCIN' PARTY  
SHE'S NOT THERE  
MARY OF THE  
FOURTH FORM  
HOW DEEP  
IS YOUR LOVE  
GETTIN' READY  
FOR LOVE  
PUT YOUR LOVE IN ME  
SLIP SLIDIN' AWAY



only  
**£1.15**

Also available on 8 Track Cartridge H8 352 & Cassette HSC 352