

MUSIC WEEK

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Prosecution threat over chart hyping

by BRIAN MULLIGAN

AFTER TAKING counsel's advice, the BPI is about to deliver a stern warning to its member companies that chart-hyping could lead to criminal prosecution.

All companies subscribing to the BPI will soon be receiving a letter informing them that in the opinion of counsel there could be an infringement of the Theft Act if an attempt is made to rig the charts.

It is felt that there could be a case of conspiracy to defraud the record buying public by falsely representing that a particular record is more popular than is really the case.

Alternatively a charge could be brought for obtaining or conspiring to obtain money by false pretences. Counsel has taken the view that there could be also a possible infringement of the Trade Description Act.

"We decided to take counsel's opinion before the *Daily Express* lead story of last week," said BPI director Geoffrey Bridge. "When we send the letter out we shall be urging our members to pass on the information to all managers, agents and publishers in fact anybody they

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JOHN ENTWHISTLE (no relation to the member of The Who) really hit the target in the recent Phonogram Silver Salvo consumer competition when he won the first prize of a silver Avenger 1300 car. Pictured sitting in his prize in his home town of Manchester is Entwistle along with Status Quo, who were playing a concert in the city and rolled up to congratulate him and Ray Tonkin, the Manchester Chrysler dealer.

Costello, Lowe sign to Radar

MARTIN DAVIS and Andrew Lauder's Radar Records (*Music Week*, November 26) have captured Elvis Costello and Nick Lowe as its first acts, but, in another development, the company has come into conflict over its name with a young Scottish disc outfit.

Top Scot singer Calum Kennedy formed his Radar Records a year ago as a vehicle for recordings by him, his family and other local artists, and registered the name in Edinburgh on February 28 this year.

Based at headquarters near Glasgow airport, this Radar has issued four albums and four singles in Britain to date, and made various overseas licensing arrangements. In the US, product has been released on the Radar Phonodisc label. Further albums are set for 1978, including two Gaelic-language titles by Kennedy. The firm takes its name from his dog.

The Scottish Radar's Roy Johnstone, who spoke to Martin Davis shortly after reading about the latter's plans in *Music Week*, said he accepted that Davis unknowingly chose the same name for his company. "We're taking it as an unfortunate mistake, but there is no question of them continuing to use Radar. We have been trading for a year now, and there can't be two record labels with the same name". The matter is now in the hands of solicitors, added Johnstone.

Martin Davis, who confirmed that he had no prior knowledge of Calum Kennedy's Radar and was very surprised to hear of its existence, told *Music Week* that he, too, is

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Bob Buziak to leave Arista UK

BOB BUZIAK has resigned as managing director of Arista Records UK, a post to which he was appointed less than 18 months ago, and is to return to the US shortly.

Buziak told *Music Week* that the decision had been very difficult to take, and several months of careful thought — and a discussion with Arista chief Clive Davis — had preceded his apparently sudden announcement. However, advance warning to Davis was clearly not long enough for the appointment of a successor to be made in time to avoid a leaderless period at Upper Brook Street. Buziak stressed,

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Island licensed to EMI

by JOHN HAYWARD

ISLAND RECORDS has decided to relinquish independent status and become a licensed label of EMI under a deal signed this week.

Industry sources suggest the deal is worth around £1 million over three years.

Negotiations began in June, and EMI's licensed repertoire division under director Alan Kaupé finally clinched the agreement in the face of strong competition from other majors including Polydor International.

Island had been experiencing cash flow problems for the last 18 months, which resulted in the company cutting back in the manufacturing and distribution areas. A further move involving the sale of Island's West Drayton pressing plant is expected shortly.

The deal is for the UK only —

Island has outstanding European licence agreements which still have some time to run — and means EMI will be responsible for sales, manufacturing, distribution and regional promotion from January 1.

For its part, EMI will pick up Island's market share, which should mean a valuable increase of two to three percent at a time when the British giant is under pressure from both CBS and WEA.

Island was licenced to Philips early in its history but has been strongly associated with EMI since the mid-Sixties. Although it has always fiercely maintained its independence, founder Chris Blackwell twice came close to selling the operation to WEA in the last seven years.

In a statement released this week, Island managing director Tim Clark said: "The new deal reflects Island

Records' determination to concentrate on the development and marketing of its artists roster.

"We have always enjoyed a good working relationship with EMI since the formation of the EMI licensed repertoire division and have been extremely impressed by their performance. We feel they have a strong team, especially where it counts — in sales and promotion.

"The deal, of course, gives us the freedom to sign artists and develop their careers. We have autonomy in all the creative areas of a&r and marketing."

During the past 18 months, Island has phased out its distribution network and concentrated on restructuring its creative and administrative team. Last week, Clark announced the appointment

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Abba Album misses UK Christmas market

A NEW Abba album was released yesterday (13) — for Scandinavian fans only. It is unlikely that the recording, entitled *Abba — The Album* will be available in this country or elsewhere in Europe until after Christmas, and even import copies may be hard to come by due to uncertainty about CBS UK release plans.

The failure of the group to deliver what would have been the runaway seasonal best-seller in the UK and other territories in time to catch the Christmas trade is due to the 8lbs 5ozs baby son born on December 4 to Anna and Bjorn Ulvaeus.

Ulvaeus told *Music Week* that in September Abba had planned the album for Christmas release, but pregnancy complications had caused Anna to rest on medical advice. "We thought it would be impossible to complete the LP before Christmas and because we did not want to raise any false hopes we told everybody it would not be ready before January or February," he explained. By October Anna's doctor had approved her return to recording, but there was still no certainty that the album could be completed. By

mid-November a Christmas release was possible, but Abba decided it would be "a disaster for some record companies trying to fit it into their schedules" so late in the year. It was therefore decided to postpone release until the New Year except in Scandinavia, where it was found possible to accommodate the album. There is a 600,000 advance in Sweden alone. Ulvaeus said that he did not anticipate a heavy export trade, because Scandinavian dealers would be able to sell as many copies as they could acquire to their own customers. He said that export orders had been monitored and did not appear to be greater than in the past.

Abba — The Album includes five songs featured in the forthcoming film *Abba — The Movie* (again general release in the UK is being vaguely talked of as "early Spring") and with seven months work in the studio, Ulvaeus reckons it is the group's best work to date, a claim already supported by Swedish music critics who have heard advance pressings. He estimated worldwide

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Krieger chain punk survey 'a bit of fun'

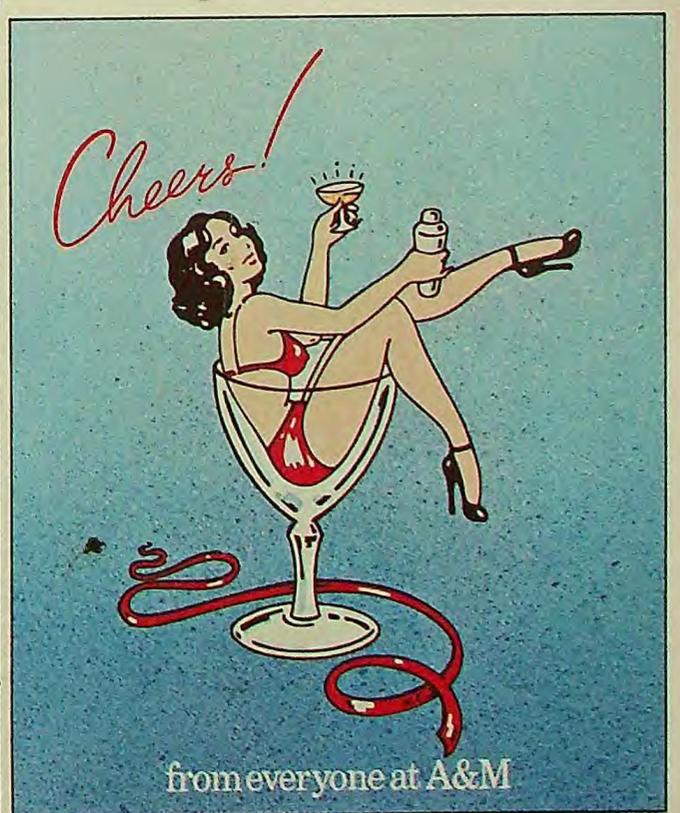
by TERRI ANDERSON

A CRESTFALLEN music industry this week faced national press revelations that "kids hit at year of the big pop flop", according to a survey by a large chain of record shops. However, the business can raise its shame-filled eyes, and to its bruised ego apply the arnica of knowing that the said survey was a light-hearted pre-Christmas public relations exercise dreamed up by Harlequin Records.

Results like 23 percent thinking 1977's pop output was "boring", and 15 percent thinking it was "terrible" are based on verbal (mostly facetious) answers given to one very general question, in about 20 of the 60 shops in the chain. Laurie Krieger, Harlequin chief, said that during October and November 1,000 customers had been asked the question "How have you found pop records in 1977?". The deep thought many put into their answer is illustrated by the fact that the replies often came in the vocal tones of Kermit the Frog.

"It was a bit of fun more or less,"

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from everyone at A&M

NEWS

Insurance firm offers music business cover

TWO FORMER Intersong employees have launched a company which they claim offers a new concept in insurance, aimed specifically at the music business. Music Insurance Facilities, based at 2a Barrington Road, Horsham, West Sussex (0403 69970) has been designed for record companies, managers, artists, music publishers, songwriters and producers.

Behind the new company are Bernie McGeever and Uschi Schneider. The former has been on the fringe of the music business for several years, and was with the Northern-based Burns Agency which handled such artists as Brian Poole and the Tremeloes. He has also been involved in production work and songwriting; latterly he has worked at Intersong in London. Schneider originally worked with Intersong in Germany, before transferring to the London office three years ago.

McGeever said: "A lot of people are very suspicious of insurance but it is our intention to try and present

everything as simply as possible. Between the two of us we have gained quite a lot of experience about the music and entertainment industry, and in addition Arthur Cullis of Decca has offered and given us a lot of help and advice.

McGeever and Schneider have worked together for two years, and spent the last few months setting up MIF. Their package includes legal expenses in the event of breach of contract, protection of capital investment by an endowment life insurance, accident and disablement insurance, and insurance for medical expenses. For breach of contract legal expenses, the company has arranged with Lloyds of London to provide full indemnity, while insurance on an investment/endowment basis is guaranteed a full return on total investment in the event of the death of an artist or contractual partner.

McGeever added: "The total package is available on a low cost yearly or half-yearly premium basis, and quotes are assessed individually."

Warsaw Pakt direct cut is UK first

ISLAND RECORDS' 19-hour production of rock group Warsaw Pakt's *Needletime* LP (*Music Week*, December 3) is the first disc made in Britain using the direct-to-disc process, which omits the normal tape stage between studio and master cutting where some sound quality is inevitably lost.

Quite a number of direct-cut records are available in the UK, but all are imports, usually from Canada or the US. They are also about three times as expensive as Warsaw Pakt's £2.99 album.

Needletime is also the first direct-cut disc featuring pure rock music; most are jazz or classical recordings, with the sole exception of a soul-rock outing by Thelma Houston and Pressure Cooker, released on the American Sheffield Laboratories label a couple of years ago.

The industry has been expecting a direct-cut rock album for some time, but was looking to the US record giants to blaze the trail. The Island move has surprised everyone.



PICTURED ABOVE with Ken Maliphant (extreme left) and Phil Wainman (seated) are Phonogram executives from all over Europe, in London for an international pop marketing meeting and on hand to welcome Wainman's Utopia into the fold.

Utopia signs Phonogram production deal

THE FIRST major deal for Phonogram under new helmsman Ken Maliphant is the signing of Phil Wainman's Utopia Records to an exclusive production agreement.

The pact means that Phonogram will market Utopia product worldwide apart from the North American and Japanese territories. Under the deal's terms, Phonogram will have first option on all Utopia product.

Wainman, who has been responsible for the production of numerous hit singles and albums by artists like Sweet, Bay City Rollers, Mud, Alex Harvey and Generation X, is readying product for early in the New Year from singer Richard Myhill and Scottish group the UK Upstarts.

WEA announced at its 1977 sales conference that it would be handling Utopia product, but the deal was never consummated.

GULL RECORDS has signed a tape licensing deal with Precision; the company already has a pressing and distribution deal with Pye. First releases include two reissues, *Sad Wings Of Destiny* by Judas Priest, and *Blue Mink's Hit-Making Sound*, and two new releases, Arthur Brown's *Chisholm In My Bosom* and *The Best Of Isotope*.

CONTEMPORARY MUSIC Consultants has formed R₂ Records and R₂ Music as label and publishing divisions. Robb Eden, company managing director, told *Music Week* that although the first release, Veronica Unlimited's *What Kind Of Dance Is This* has been relicensed to

MUSIC DEALS

EMI International, product from Belgian group Trinity will be available on R₂ Records shortly. A label deal will be announced in the near future, and Eden expects to feature many chart discs from Europe among forthcoming releases.

R₂ Music has concluded a publishing agreement with Radio Luxembourg's Louigny Marquee Music publishing offshoot. First copyrights to be administered are by Veronica Unlimited and Trinity.

POLYDOR HAS signed Jim Capaldi, onetime drummer with Sixties band Traffic and now a solo performer, to a worldwide recording contract, excluding the US. First release under the deal will be an album, due in February.

Capaldi was previously under contract to Island, where he scored in 1974 with *It's All Up To You*, and in 1975 with *Love Hurts*. He will be touring Britain from the end of January.

VIRGIN PUBLISHING has signed Johnny Thunder's *Heartbreakers* for the world. The band is currently negotiating a new recording contract.

GOLD RECORDS has signed Frank Muir to a world wide recording contract, and for his debut, the author reads *What A Mess*, his best-selling children's book about an Afghan puppy, on a special 45 (GDE 12). The disc, which has advance orders of almost 4,000, is being rush-released.

The Barron Knights LIVE In Trouble

THEIR NEW ALBUM



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YESTERDAYS

10 YEARS AGO

5 YEARS AGO

(December 20, 1967)

(December 16, 1972)

PHILIP SOLOMON plans lavish launch of Major Minor subsidiary label Toast, featuring several black artists, to be held at Royal Lancaster Hotel in January ... Liberty plans first release of Sunset low price label in February ... Roy Carter leaves Saga to become classical manager at Polydor ... "It's the finest year we've had and probably the finest anybody's had," commented Decca director Bill Townsley in surveying the level of Christmas business ... an EMI low-price label, Regal, is being made available unofficially to UK dealers ... Larry Page seeking to sign Prince Philip to record LP on bird life for Page One ... Phillips-Polydor merger reports denied ... from EMI Delysee switching distribution to Selecta.

AFTER WINNING court action against a firm for importing pirate tapes, BPI warns dealers that "we will have to make an example of one or two in the future" ... Contempo plans launch of soul label with pressing and distribution through Selecta ... EMI signs deal with National Benzole to sell cartridges at filling stations ... first Radio 1 broadcast of 1973 due to come from Radio Luxembourg as part of BBC visit to Common Market countries ... for Rak, Mickie Most concludes first independent lease-tape deal with Bill Martin and Phil Coulter for Kenny's *Heart Of Stone* single ... Wes Farrell signs Lulu to his Chelsea Records and plans opening of his own UK operation ... Windmill and Tesco to sponsor the 1973 Miss England, Wales and Scotland beauty contests.

Melhuish scores with label, Island pack

THE FIRST release on the newly-formed Bonaparte Records label is something of a coup for record retailer Steve Melhuish. The small independent chain of Bonaparte shops has already been the springboard for Melhuish's Noise Box promotion company for dealers, and now Bonaparte Records has been launched with a re-release of a Kilburn and the High Roads EP, with 18 minutes playing time and five of that band's best-known and most popular tracks featuring Ian Dury.

Because Dury has moved onto a solo career, Melhuish spoke to him about the project and asked his approval of the re-release, before going to Pye with his idea and securing a deal both for use of the tracks and for custom pressing.

Although not directly responsible for the creation of the record label, the success of Noise Box has helped Melhuish with the new venture. His close and regular contact with 120 independent dealers who have joined the Noise Box scheme puts him in a good position to market Bonaparte product, he feels.

The Kilburns release has, he said,

"given Bonaparte Records a prestigious send-off, so when we put out our next releases people will know we are not playing at it. Further evidence of that should materialise in the New Year when Melhuish plans to open a central London office for the label and the company's artist management activities. The next single, due in January, will be by a newly-formed band, the Dyaks; in February a 45 from Woody and the Splinters is scheduled. Both are described as new wave by Melhuish, "if you accept that punk is a very small part of a new wave."

The five retail outlets of Bonaparte in Croydon, Guildford and Bromley, are mainly the responsibility of Melhuish's brother Guy, while he himself concentrates on the Noise Box joint-advertising scheme, on the wholesale and export operations, and on the new record label. "Retailing is still by far the most important thing; I can't give artists on Bonaparte label glittering receptions but I can sell their records through the shops, and can approach my contacts in Noise Box to sell them as well."

AN EXCLUSIVE 12-track Island sampler is to be released through the 120-dealer Noise Box retailer's organisation as the first move in a series of new promotional plans.

Retailing at £2.50, the compilation concentrates on most of Island's late 1977 releases, and will be backed up with a double page advertising spread in the *New Musical Express* — the biggest display Noise Box has taken so far — carrying details of the sampler and the 11 albums it features.

The full track listing is as follows: Natural Mystic (Bob Marley and the Wailers); Le Vie En Rose (Grace Jones); Jah Glory (Third World); Quit Trying (Bunny Wailer); Man In The Hills (Burning Spear); Lonely Avenue (Jess Roden); The Wild One Forever (Tom Petty and the Heartbreakers from the official bootleg); Certain Surprise (John Martyn); Mad Elaine (Ian Gillan Band); Artificial Life (Ultravox!); PCB's (MX 80 Sound) and Life On The Line (Eddie and the Hot Rods).

Entitled Noise Box it carries the catalogue number BOX 1.

Said Noise Box head and Bonaparte record shops director Steve Melhuish: "We have got to get away from £1 discounting alone: This album is the first of many new promotional ideas we have, including the possibilities of two more samplers in the New Year."

GTF debut

FIRST SINGLE on new independent label, GTF! Records, features Trade c/w Brenda Cries Her Eyes Out by the Luxury Item. The disc (NIIM 1) is distributed by Lightning Records and Rough Trade; the band will be undertaking pre-Christmas appearances in the London area. GTF! is based at 74 Twyford Avenue, London W.3.

Meanwhile, new releases are set from two other new independents, Event Horizon Records and Small Wonder Records. From the former comes an EP by instrumental rock band Landscape, entitled U2XME1X2MUCH (EVE 137) and carrying a £1 RRP. Event Horizon is based at 154 Forest Hill Road, London S.E.23.

From Small Wonder, located at 162 Hoe Street, London E.17, comes a four-track EP by the Carpettes (SMALL 3) and a five-track EP from Patrik Fitzgerald, Safety Pin Stuck In My Heart (SMALL 4).



IT TAKES teamwork: performer and songwriter Andy Desmond is pictured signing a five year worldwide recording deal (with Ariola) and publishing deal (with Heath-Levy Music), prior to going into the studios to record his first album with top American producer Bones Howe. Left to right behind Desmond are Geoffrey Heath (Heath-Levy), Bones Howe, Eddie Levy (Heath-Levy), John Giddings (agent at MAM), Robin Blanchflower (Ariola) and manager Fraser Kennedy.

Red Hot gets facelift

SPECIALIST MAGAZINE *Red Hot* has undergone a face lift, as part of a move to shed its "fanzine" image and acquire a wider readership. The current issue features the new format. Self-described as "the magazine of Fifties and Sixties music", *Red Hot* reaches collectors whose record buying habits have prompted the many rockabilly, rock & roll and other vintage compilations and re-issues of 1977. It is edited by Tony Scott, and based at 90 Wordsworth Street, Hove, Sussex (tel: Brighton 736079).

EMI system irons out disc snap, crackle and pop

by DAVID ALDRIDGE

EMI HAS patented a production-line disc testing system which should ensure that fewer records ruined by snaps, crackles and pops leave the factory in the future.

Most automatic test systems involve playing a pressing, and electronically detecting any sharp peak that is likely to indicate a fault.

EMI currently plays pressing backwards to distinguish symmetrical clicks from asymmetrical musical peaks which should be

there. But some small faults pass unnoticed and some musical peaks like drum rim-shots can still register as faults.

The new system works by comparing the pressed disc and the original master tape. The tape is played on high-quality equipment with a sensor capable of detecting any peaks. The sensor readings are stored and time-logged.

Because the master tape is assumed to be free of snap, crackle and pop faults, the store-log is then used as a quality yardstick. A sample pressed record is played on a high-quality deck and its peaks detected.

While the detection is in progress, the stored tape log is read out in synchronisation and the two outputs fed to a comparator. Only when a pulse is detected on the disc where none existed on the tape does the system register a pressing fault.

Detection of a fault can trigger off alarm bells or halt, the automatic presses. To save time, the system also lets tape and disc be replayed at higher than normal speed so long as both speeds are accurately matched and kept in sync.

Press back-up for children's LPs

SECOND EXCURSION into children's records from EMI's commercial development division features three two-tale albums, narrated by Noel Purcell with a cast of various actors and actresses. Breaking away from traditional children's stories and introducing a variety of new characters, the records are *Toad's Army Vol.1* c/w Esmerelda (EME 6503), *Agustus Ant* c/w *Toadstool* (6504) and *Grubley* c/w *Toad's Army Vol.2*

(6505). They carry a RRP of £2.50 each, with full dealer margin.

Promotion campaign for the series include advertising in the *Daily Mirror*, the *Sun*, *Woman's Own* and *Readers Digest*; point-of-sale support includes a special poster which showcases the LPs' sleeve design.

First children's project from the commercial development division at EMI was a 7-inch series of discs issued around Easter of this year.

DOOLEY

JOHN REID in America negotiating new contract for Rocket — could a take-off in the direction of CBS be in prospect? hardly possible surely, current industry buzz that EMI anxious to dispose of 400,000 unsold copies of Beatles At The Hollywood Bowl album and after the season of Holly, EMTVS will be concerned with "some old Buddies" according to launch invite for January.....Air Studios will have a 24-track facility opening in Montserrat in the Caribbean in June while Virgin looking at supplementing existing studio set-up with a Shepherds Bush complex to include residential accommodation although nine weeks at number one in America, **Debbie Boone** still to light up **John Fruin's** life in Britain.

AFTER ALL-male industry sales manager's pre-Christmas dinner, will Virgin's **Anne Kelly** be sending out MCP ties as Christmas presents? much enjoyed by many industry guests, among them Pye chairman **Louis Benjamin**, silver wedding celebrations of GRRC secretary **Harry Tipple** and wife Cicely at Lotus House a son Andrew for songwriter **Geoff Morrow** and wife Marilyn a daughter Gemma for *Daily Express* pop writer **Garth Pearce** and wife Davina a daughter, Joanne, for WEA merchandising manager **Bernie McDonald** and wife Henny engagement of Rocket g.m. **Dave Croker** and **Carolyn Jenner**, his former secretary at Harvest.

BETTER LATE Than Never department — Phonogram rush-releasing **Terry Wogan's** vocal version of *Floral Dance*, prompted by public demand after his on-air singalong with the Brighthouse and Rasta Band's version.....former Anchor g.m. **Mike Hutson** who joined Arista as **Clive Davis'** executive assistant recently promoted to director of distributed labels — so a UK return as **Bob Buziak's** replacement looks unlikely Chiswick's **Count Bishops** followed **Warsaw Pakt** into Trident Studios for a direct-to-disc EP after being impressed with sound.

CHANGES IN the air at MAM agency? **Vibrators** planning first 2LP of the new wave, half live, half studio on Ritz (yes the hotel) label, album by **Norman Percival's** house band, with drums added — he doesn't use them normally much relief at Decca that maintenance engineers' strike over after chairman's private lift went out of action assorted album titles featured on Monty Python DIY Record Collection include *An Evening With Martin Bormann* and *Trio Los Paraguayos*, Nixon's *Solid Gold Denials*, *My Way Or Else* by Frank Sinatra and the *Best Of Reggae Maudling* at Uria Heep gig, Lillian Bron presented Leslie Hill with a Christmas cracker containing cotton wool earplugs.

ON MARCH the female PRs—**Jenny Halsall** takes over Arista UK account, following departure of in-house pressgal **Hilary Barritt** — and at EMI GRD **Charles Webster** has acquired two female assistants **Judy Lipsey**, formerly with Pye, and **Jo Ceretti** — also a broken wrist playing squash RCA presschief **Rodney Burbeck** wondering whether Mormon Tabernacle Choir about to record *Unchained Melody*.

3 HIT SINGLES FROM POWER EXCHANGE

THE IMPERIALS

"WHO'S GONNA LOVE ME" PX266

RADIO 1 FEATURED 40/CAPITAL COUNTDOWN
PLAYLISTED THROUGHOUT THE COUNTRY—A SMASH

MAIN INGREDIENT

"REGGAE DISCO" PX265

A DISCO HIT — PLAYLISTED ON ALL SOUL
AND DISCO SHOWS
ALSO AVAILABLE ON 12" APX 265

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"HAPPY PARTY TIME" PX281

8 TRACKS FOR 70p! AN XMAS PARTY SMASH
OVER 20,000 SOLD ALREADY



POWER EXCHANGE
RECORDS & TAPES.

NEWS

MacNeil Press wraps up sleeve division

SLEEVE SUPPLIERS to the UK record industry, MacNeil Press of Bernonsey Street, London SE1, has wound up operations, it was revealed this week. According to a spokesman for the company, MacNeil — which counted Polydor among its customers, handling a majority of the company's album sleeves — had gone into voluntary

liquidation, because of "union problems". He refused to elaborate any further at the time of going to press, although he said that there would be a statement later this week.

Polydor was also unable to supply any information about MacNeil's decision to quit record sleeve manufacturing. It is understood, however, that the company will continue with other services to the record industry, which include the manufacturing of flimsy discs.

Radar hits name problem

FROM PAGE 1

leaving the affair to his solicitors. "I don't believe there can be too much confusion between the company that issues Elvis Costello and the one that issues Scottish albums such as Kennedy's, but we still have to see how matters develop. We certainly want to keep the name Radar if possible".

The acquisition by Davis and Andrew Lauder's Radar of Elvis Costello and Nick Lowe, meanwhile, comes as the result of a long-term deal with Jake Riviera's Global Productions. The company will release product by the two acts throughout the world, excluding the US, Canada, Norway, Sweden and Finland — territories already licensed by Riviera.

Riviera was the co-founder with Dave Robinson of Stiff Records, on which both Costello and Lowe have had releases (including the former's current hit, 'Watchin' The Detectives'). Lowe has produced chart albums for Costello, Graham Parker & The Rumour, the Damned and Dr. Feelgood, and his signing to Radar renews a relationship with Davis and Lauder which began when he was a member of Brinsley Schwarz, signed to UA in 1970.

Record tokens stolen

RECORD TOKENS were among items stolen during a robbery at Guy Norris, Barking, East London shop last weekend.

The numbers were: (50p) 0579056

First round Industry Cup results

RESULTS IN the first round of the Music Industry Football Cup are as follows: Radio 210 (holders) 3 Caroline Records 2; Phonodisc 2 Electric Records 3; Phonogram 0 CBS Manufacturers 4; Frier-Meir 5 K-Tel 2; Lightning Records 4 ATV Music 2; CBS 5 HMV 1; Chrysalis/Melody Maker 6 Virgin 2; Music Week 5 Stanley Accrington All Stars 3; GTO 6 LBC 2; WEA 19 New Musical Express 3; Carlin Music/EMI 5 Words & Music 3; Lugtons 10 RCA 1. DJM and Evening Standard received walkovers against PRS and Anchor Records. Still to play: Arnakarta Music v Contempo Records.

The draw for round two will be made on Monday December 19 at 6.30pm upstairs in the Coach & Horses, Poland Street (opposite Essex Music) and published in the first Music Week of 1978.

(1) 0579078(1). £1: 0690063(1), 0690046(1). £2: 0713-017/8 (2) 0709160(1), 0709158(1). £3: 0801100/4(5) £5: 0429100/1 (5) 0429122(1).

Irish Records

Irish Records are available once again to record dealers.

shannon records ltd

326 Kensal Road, London W10.

Telephone 01-969 3322 ask for Mary or John, if the line is busy try 01-969 6651.



THE PROBLEMS of targets, discounts and deliveries were forgotten for one night at least when sales executives from the record industry gathered for a Christmas dinner at the Drury Lane Hotel. Speeches were made by Roy O'Dwyer of Pye and Dave Dee of WEA

Bob Buziak to leave Arista UK

FROM PAGE 1

however, that the company was running smoothly, and could function efficiently without anyone in the managing director's chair for a period. At time of going to press, no official statement had been issued by the US head office.

Buziak has left Arista to join Irving Azoff and Frontline Management in Los Angeles. He is to be president and managing partner of Full Moon Records, the hitherto very small label distributed through CBS and of a yet-to-be-named new management wing of the company. Dan Fogelberg, Bill Champlain and Coal Kitchen comprise the current Full Moon roster, and Buziak's brief is to expand the label — a process which, he promises, will "give everyone a few surprises".

Full Moon and the new management company will represent a new wing of Frontline, which looks after a number of major acts including the Eagles, Boz Scaggs, Joe Walsh, Steely Dan and Jimmy Buffet. The pressing invitation to join Azoff, with a personal and financial interest in the label and the new company, was for Buziak "an offer I really could not refuse."

He added, "It saddens me to leave Arista at this time, especially as we are celebrating our third anniversary. It is unfortunate that it comes at this particular time. It has been a pleasure working here and I'm sure all can see the inevitable growth that is already starting to take place at Arista." The break with Arista had been made, he said, with the understanding of Davis,

MP hint at PRS probe by Monopolies Commission

AN INDICATION that the activities of the Performing Right Society will be referred to the Monopolies and Merges Commission was made in the House of Commons last week.

Replying to questions from Terence Higgins, Conservative member for Worthing, and a former Labour Arts Minister Hugh Jenkins, the Minister of State for Prices and Consumer Protection, John Fraser said: "The Director General of Fair Trading has informed me that, in light of complaints he has received, he is considering the possibility of a monopoly reference of certain activities of the Performing Right Society Limited."

In a supplementary question, Jenkins said it was not so much the

and there was no question of a dispute or personal bad feeling in the event.

His date of departure he confirmed as December 21, adding that Arista was looking for a British executive to take his place but was as yet unable to indicate who this might be.

Island licence deal with EMI

FROM PAGE 1

of Martin Humphrey as a&r director and Tony Pye as group financial director.

Although EMI is taking over sales and regional promotion, Island intends to retain strong direct links with record dealers especially in the specialist rock and reggae areas. However, its telephone sales service will be axed.

"We aim to be the best small record label in the world and this deal will give our creative team the freedom to pursue that ambition," said Clark.

Alan Kaupe added: "We are delighted to sign Island as a licensed label. The company and its founder have always occupied a special position in the industry."

First product under the new agreement is expected in January, when singles from Robert Palmer, John Martyn, Ultravox! and George Faith are scheduled. February will see new albums from Robert Palmer, Rico and Bob Marley and the Wailers.

monopolistic position that was in question but the administrative practice of the Society and could the Minister give an assurance that this would be looked into. The Minister said he would draw this matter to the attention of the Director General, "for inclusion in the consideration he is now giving to the complaints he has received."

BPI warns on chart hyping

FROM PAGE 1

deal with and ask them to take heed. "If we get sufficient evidence of chart-hyping then we may hand the information over to the police to consider a criminal prosecution. It

Krieger punk survey 'a bit of fun'

FROM PAGE 1

said Krieger, "and the press seemed to think it was a good story." He was characteristically unabashed at having sparked off another instance of *Sun* and *Express* overkill in dealing with the music business.

The implications drawn about the teenagers' boredom with punk came from conversations the questioners had with some of the record buyers. Krieger commented, "There has been a lot of ballyhoo about punk and we were suspicious that it was not cash business, just press reaction. We speculate all the time in punk and a few, like the Sex Pistols and the Stranglers, sell well. But as for most of the rest — you have them in, they go for a few days, and then you might as well pickle them."

Despite the savage public censure brought to light by Harlequin's public relations officer, it seems likely that new wave record companies, one-stops, and many a small independent will continue to cry all the way to the bank.

Abba album misses UK Yule market

FROM PAGE 1

sales would be in the region of five million copies. The album will contain Abba's next single Take A Chance On Me.

CBS pop marketing manager Andrew Pryor said that the UK release had not been settled, but there was only "a remote chance" of its being before January. He said the company was anxious to release the album with a properly developed marketing campaign which would allow a four-week sell-in.

Asked about the possibility of imports, Pryor commented: "Anybody bringing in imported copies does so at their own risk. They may get a shock if we get the record out very quickly."

While Chris Stylianou of Caroline Imports was apparently heeding the CBS warning and reported no plans for handling imports, Mike Campbell of Charddale said that he was bringing in "several thousand" albums and was anticipating a trade price of about £3.25.

is, of course, possible that the British Market Research Bureau, as compilers of the charts, could take action, too. Chart-hyping is like piracy in a way. We may never be able to eliminate it completely, but we shall never give up trying."

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STAX 2002

ISAAC HAYES

WHO'S MAKING LOVE / TAKE CARE OF YOUR HOMEWORK
STAX 2005

JOHNNIE TAYLOR

PRIVATE NUMBER / MY BABY SPECIALIZES
STAX 2006

WILLIAM BELL & JUDY CLAY

DO THE FUNKY CHICKEN / THE BREAKDOWN PT. 1
STAX 2003

RUFUS THOMAS

I'LL TAKE YOU THERE / IF YOU'RE READY (Come Go With Me)
STAX 2004

STAPLE SINGERS



NEWS

Hyping the charts: King comments

I'M SORRY if you found my Arnold Spokesman remarks rather lacking in specifics, but it remains a fact that the charts are packed with hype, and that the "housewives" method is one of the least offenders; the greatest currently being big label blackmail regarding returns — or so the rumour goes. I would like any intelligent reader to notice the massive quantity of records which go Top 50, struggle up a few places and slip out after four or five weeks. That is not the normal, healthy growth pattern of a hit record (all of which increase and increase by word of mouth at least). Then notice the strange coincidental label names on those odd discs. If you need more specifics, ask the vast majority of dealers (your subscribers) without BMRB diaries who are never asked for the new "hits" which flop yet who get frequent requests for those destined actually to sell.

Let's not call it hype. Let's call it marketing. But let's not fool ourselves that the lower regions of your Top 50 have any semblance of reflecting nationwide sales. **JONATHAN KING, UK Records, London W1.**

I KNEW this Christmas was going to be rough, but I never thought it would be as bad as it seems. I honestly think it is the beginning of the end for the independent dealers.

The major record companies have finally come out into the open and declared themselves on the side of the cut-price multiples. It is nice to know someone can get colour brochures to hand out. I would love some for my customers.

There is no way I can compete with £1.50 off £4.00 records or £3.25 off £11.25 records, nor am I going to discount. If I had wanted to work

for a record company I would have applied for a job.

I have tried stocking back catalogue, only to have difficulty in returning faulties if deleted. I will order a record, but it takes so long that the customer loses interest. (Where is CAPSP 102? I have been waiting eight weeks for it). I take pre-release orders, but get cancellations when W.H. Smith and Virgin have supplies a week earlier.

I have hit on a solution that nobody has yet mentioned — dispose of half my stock and use the space for something more profitable. I will then stock only top-selling singles and LPs, never buy new acts until I am sure they will sell and use records as a come-on to sell more profitable goods. I'm opting out until something is worked out for the benefit of everyone. Please don't print my name and address as I will never sell my other branch. It is next to a Woolworths — what a joke. In conclusion, I remember Jarrow when there were five record shops. Now there is only Woolworths. It makes you think. **North East Record Dealer (name and address supplied).**

WITH REFERENCE to your article in "Talent" (*Music Week*, November 26) concerning the group Rags winning the 1977 World Popular Song Festival in Tokyo, I would like to point out an error.

You say correctly that a British group called Capricorn won the Festival in 1972. By a strange coincidence, I was responsible for writing the orchestration for their song on the occasion. In fact, in 1972, two songs tied for 1st place, the other song being from Jamaica.

However, in the following year 1973, a song composed by me and

my partner Jeremy Weston, entitled Head Over Heels tied with three other songs for top honours. The singer of our song on this occasion was a very talented young English girl called Keeley Ford, who turned in a stunning performance which had all the Tokyo press writing about her.

If we are going to wave the British flag correctly, then I do think Head Over Heels and Keeley Ford should be included in any list of honours that are given in regard to the World Popular Song Festival in Tokyo. **ZACK LAURENCE, 1 Glanleam Rd., Stanmore, MDX.**

Court order against Contempo

A MOVE AGAINST Contempo International by the MCPS resulted in an order from a Judge in Chambers that the company should stop importing records from the US without a prior licence and subsequent payment of the copyright royalties. John Abbey, Contempo managing director, agreed that legal action had been taken by the MCPS, and added "Through our lawyers we are working to comply with their wishes. We don't want to avoid the copyright payment; the records concerned were imported quite a while ago and did not have the Mecolico stamp, but we have now come to an agreement on how much to pay, and have paid it. So we have paid for what we have already imported, and intend to pay for any we import in future."



KEN MALIPHANT, managing director of Phonogram, has been appointed a director of Polygram Leisure.

GORDON COLLINS, assistant director of production and distribution at EMI Records, has been appointed to the boards of Music for Pleasure and World Records, with immediate effect. Both companies are EMI subsidiaries.

GLYN EVANS has been appointed general manager of Weekend Records, responsible for all aspects of its operation. He was previously international repertoire manager at EMI, and before that with Phonogram and CBS. Evans reports to managing director, John Blyton.

Meanwhile, after a successful consultancy period involved in setting up Weekend Records, Steve Colyer will concentrate on his songwriting and production activities. He will continue his association with Weekend as a producer.

KELVIN JACOBS has joined Charly Music as head of discotheque promotion, reporting to press and promotions manager, Max Needham. Jacobs, who was previously with President Records, will be responsible for all field promotion relating to the Affinity, Charly and Smack labels, and will also assist marketing manager Tony Collins.

LEM LUBIN has been appointed head of artists & repertoire for Rocket Records, effective from January 3. He has been a staff producer at CBS since 1975, and was instrumental in signing the Clash, Crawler and Lone Star to the company, as well as current chart act, the Barron Knights. Before CBS, Lubin managed Argent for two years.

BOB MILLER, Southern area sales manager for Polydor, has left the company after 7½ years to concentrate on his retail record store. He is replaced with immediate effect by Bob Phillips, who joined the company's sales force in July, 1974, from HMV.

ROSALIND GRUGEON, who has been with Tony Brainsby's PR company for five years, has moved to join Jet Records, as the company's first press officer. She is based at Jet's new Gloucester Place address.

JACKIE GILL has joined Radio Luxembourg as assistant to programme controller Tony Prince. She comes from being promotions manager at Hansa Records, and previously worked with Jackie Trent and Tony Hatch, and Leeds Music. An internal appointment at the station also moves Karen Woolcott to become a programmes assistant, following the departure last week of Georgia Hylton and Mary Morgan (see Radio.)

MIKE SUTCLIFFE, formerly export manager for Charmdale, is leaving the UK for an international sales and promotion post with Pete Drake Productions in Nashville, Tennessee. He will also be responsible for setting up overseas licensing deals. Before Charmdale, Sutcliffe was export manager at A&M Records.

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EUROPE

Centenary a success, IFPI meeting told

AMSTERDAM — THE international promotion of the Centenary of Recorded Sound has been more successful than had been anticipated, IFPI delegates attending a meeting here were told.

The mid-term review of the campaign revealed that there had been 58 special record releases, with more to come, while in Europe some 200 hours of radio and tv time had been devoted to the invention and its benefits to mankind. Also mentioned were exhibitions, publications and special postage stamps, plus the wide use of the centenary logo worldwide.

At a meeting of the Anti-Piracy Committee, at which the recent Interpol resolution denouncing piracy was discussed, there was a general call for greater co-operation with Authors' Societies and for the employment of special investigators. West Germany was able to report that prison sentences of nine months had been imposed on three people convicted of making forged inlay cards and two people found guilty of attempting to sell pirate cassettes of singer Udo Jurgens.

Another matter under discussion was the high rate of VAT on records in many European countries. Since the EEC does not grant consultative status to bodies such as the IFPI, it was decided to appoint a sub-committee representing only members from within the EEC. As well as the VAT matter, the sub-committee will also deal with European piracy and the harmonisation of copyright laws and neighbouring rights.

EMI division

BARCELONA — Just a few months after the creation of Discos Epic as an independent division of CBS here, Pierre Maget, managing director of EMI-Odeon S.A., has created Discos Capitol, managed by Rafael Gill, formerly a&r and promotion director of EMI in Spain. The unit has its own sales distribution network and independence from the parent company.

SACEM-SADAIC agreement

PARIS — After two years of earnest discussion, French copyright society SACEM has finally drawn up and signed a new contract with SADAIC, its equivalent in Argentina.

Negotiations were difficult. In 1972, SACEM ended its dealing with that territory. SACEM sent a special mission to check out the territory



RAK RECORDS Smokie (RSO in the States) are one of the top three best selling artists in Scandinavia. *The Greatest Hits* album, released in April, sold more than a quarter million copies in Scandinavia alone. Recently the group toured the Scandinavian countries. They were awarded with several platinum, gold and silver discs from the local EMI companies. Pictured from left is group members Pete Spencer, Terry Uttley, Jerry Ritz, head of International A&R — EMI Denmark, group members Chris Norman and Allan Silson.

Brel sells 2 million

PARIS — Eddie Barclay, of Barclay Records, said on television here, following criticism of the success of the new Jacques Brel album: "I am

not a disc merchant. I present talent."

The criticism had come after the launch of the album, with its theme of secrecy. Leaks of information were enough, however, to give the album such a promotional boost that sales soon topped the two million mark.

But those who know Brel insist that his withdrawal to the Pacific, and his apparent modesty, are no subtle record-selling gimmicks. They say it is an integral part of his character.

Brel actually recorded 17 titles in Paris and the album contains only 12. It is likely the other five will soon be on the market.

K-Tel test Spanish tv album

MADRID — The arrival of K-Tel in the Spanish marketplace has meant a shake-up here in the tv-merchandising area of the record industry. Until now, prohibitive prices for tv advertisements (around £7,000 for a 20-second spot) have ruled out participation by most record companies.

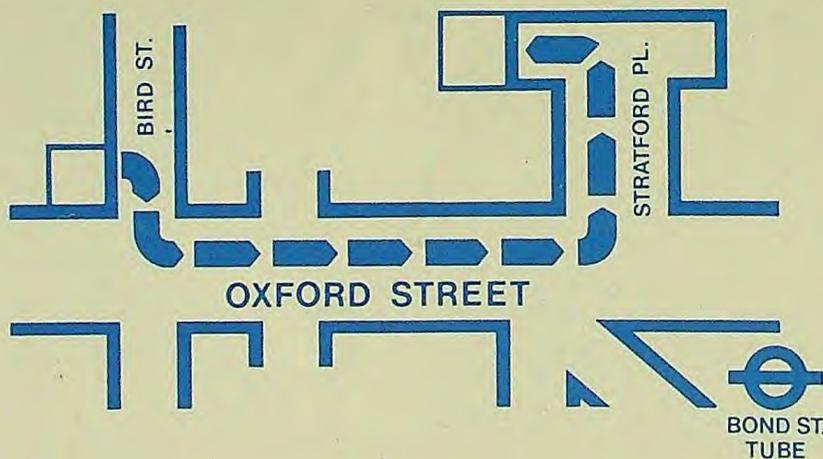
Last year there were two attempts, one by Belter selling a two-album set from its main artist Manolo Escobar, and the other a joint production by Fonogram and Polydor on a Super 20 hit compilation package.

But the arrival of K-Tel has prompted more action in testing out tv-merchandising. CBS, with Zafiro and Hispavox, have joined forces to make a £6.50 double album linking the hits of big-name artists such as Albert Hammond, Joan Manuel Serrat, Roberto Carlos, Waldo de los Rios, Santana, Boston, Raphael, Herb Alpert, Bebu Silveti and Mocadedes. CBS is handling the marketing and estimates eventual sales of 500,000 units.

EUROPEAN
CHARTS
PAGE 10

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NEW WAVE



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

This Week	Last Week		
1	(5)	BUZZCOCKS - Orgasm Addicts	1
2	(7)	JET BRONX & THE FORBIDDEN - Ain't Doin' Nothin'	2
3	(1)	ELECTRIC CHAIRS - Fuck Off!	3
4	(2)	GENERATION X - Wild Youth	4
5	(9)	RICHARD HELL - Blank Generation 12"	5
6	(**)	MINK DE VILLE - Cadillac Walk	6
7	(4)	JOHN COOPER CLARKE - Psyche Sluts	7
8	(**)	MOTORS - Be what you wanna be	8
9	(17)	MENACE - Screwed Up	9
10	(22)	WIRE - Mannequin	10
11	(**)	STOAT - Office Girl	11
12	(12)	JERKS - Get your Woofin' Dog off Me	12
13	(20)	IAN DURY - Sweet Gene Vincent	13
14	(30)	ADVERTISING - Lipstick	14
15	(**)	CANNIBALS - Good Guys	15
16	(18)	NEON HEARTS - Regulations	16
17	(24)	ALTERNATIVE T.V. - How Much Longer	17
18	(**)	NEW HEARTS - Just another Teenage Anthem	18
19	(**)	KILBURN & THE HIGH ROADS - The Best of	19
20	(**)	THE STRANGLERS - The Stranglers E.P. £1.50 R.R.P.	20
21	(14)	MICK FARRIN & DEVIANTS - Screwed Up	21
22	(**)	FLIES - Bunch of Five E.P.	22
23	(23)	PIGS - Youthanasia	23
24	(26)	WASPS - Teenage Threats	24
25	(**)	LONDON - Animal Games	25
26	(16)	BANNED - Little Girl	26
27	(25)	MANIACS - Chelsea 77	27
28	(28)	PENETRATION - Don't Dictate	28
29	(**)	ALBERTO Y LOS PARANOIAS - Old Trust	29
30	(10)	ROB TYNE & RODS - Till the Night is Gone	30

Breakers

1	LUXURY ITEM - Trade	1
2	JOHNNY & THE SELF ABUSERS - Saints and Sinners	2
3	TRASH - Priorities	3
4	METAL URBAINE - Panik E.P. (Import £1.75 R.R.P.)	4
5	HURRICANES - Hey, Hey, Hey	5
6	LOCK JAWS - Radio Call Sign	6
7	REZILLOS - Good Sculptures	7
8	NAILS - Cops are Punks	8
9	GREEN GODDESS - Fire Fighter	9
10	JOHN DOWIE - Another Close Shave	10

New Releases

- UNWANTED - Withdrawal
- CREATION - Making Time
- COCK SPARRER - We Love You (12")
- PATTI SMITH - Gloria (12")
- JOHN CALE - Animal Justice (12")
- THE CARPETTES - How about Me and You
- SHAM 69 - I Don't Wanna (7" and 12")
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CHARTS

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Belgium

- (Compiled by Humo)
- SINGLES**
- T SMURFENLIED, Vader Abraham, Decca
 - BELFAST, Boney M, Decca
 - THE NAME OF THE GAME, Abba, Vogue
 - VALENTINO, Champagne, Ariola
 - BLACK IS BLACK, Belle Epoque, CNR
 - SINGING IN THE RAIN, Sheila B. Devotion, Decca
 - NEEDLES AND PINS, Smokie, EMI
 - DO YOU REMEMBER, Long Tall Ernie and Shakers, Polydor
 - STANDING IN THE RAIN, John Paul Young, RCA
 - STAR WARS THEME, Meco, RCA
- LPs**
- VADER ABRAHAM IN SMURFENLAND, Vader Abraham, Decca
 - ONCE UPON A TIME, Donna Summer, Basart
 - LUST FOR LIFE, Iggy Pop, RCA
 - FOOT LOOSE AND FANCY FREE, Rod Stewart, WEA
 - BREL, Jacques Brel, Barclay

- FLOR D'LUNA (MOON FLOWER), Santana, CBS-MM
- SAN FRANCISCO, Village People Derby - MM
- ODEON RAG, Keith Emerson, Ricordi
- IL CIELO IN UNA STANZA, Franco Simone, Rifi
- UNLIMITED CITATION, Cafe Creme, EMI
- FROM HERE TO ETERNITY, Giorgio Moroder, Durium
- PROFETA NON SARO, Demis Roussos, Phonogram
- NEW COUNTRY, Jean-Luc Ponty, Atlantic-MM
- ROCKCOLLECTION, Laurent Voulzy, RCA

Portugal

- (Courtesy Musica and Sona) **SINGLES**
- VERDE VINHO, Paulo Alexandre, Rossil
 - MA BAKER, Boney M, Ariola
 - I FEEL LOVE, Donna Summer, Ariola
 - ANGELO, Brotherhood of Man, Pye
 - NINGUEM TAMBEM SONHA, Clarisse and To, Rossil
 - DON'T CRY FOR ME A REGENTINA, Julie Covington, MCA
 - LOVE ME BABY, Sheila B. Devotion, Philips
 - BIG BISOU, Carlos, Imavox
 - LEANA, Art Sullivan, Philips
 - O QUE PASSOU, Cocktail, Polydor
- LPs**
- FESTIVAL '77, Various Artists, Polystar
 - 17 SUPER HITS, Various Artists, Imavox
 - GABRIELA CRAVO E CANELA, TV Theme, Philips
 - LOVE FOR SALE, Boney M, Ariola
 - I REMEMBER YESTERDAY, Donna Summer, Ariola
 - HOTEL CALIFORNIA, Eagles, Asylum
 - THE BOOK OF INVASIONS, Horslips, DJM
 - EVITA, Original Cast, MCA
 - CAUGHT LIVE + FIVE, Moody Blues, Threshold
 - MA BAKER, Boney M, Ariola

Switzerland

- (courtesy Musikmarkt)
- SINGLES**
- BELFAST, Boney M, Hansa Int/Ariola
 - BALLADE POUR ADELINE, Richard Clayderman, Delphine/Barclay
 - TI AMO - Umberto Tozzi, CBS
 - MEMORY MELODIE, Peter, Sue and Marc, PSM/Metronome
 - MARY VEN CON MIGO - Dorados, EMI
 - A FAR L'AMORE COMINCIA TU (LIEBELEI), Raffaella Carra, CBS
 - LUCILLE, Kenny Rogers, United Artists
 - DON'T LET ME BE MISUNDERSTOOD, Leroy Gomez, Philips/Phonogram
 - NEEDLES AND PINS, Smokie, Rak/EMI
 - LUSST DU JETZT GRADE GEHEN LUCILLE, Michael Holm, Ariola
- LPs**
- HIT KISTE, Various Artists, K-Tel
 - GREATEST HITS, The Beach Boys, Arcade/Phonog
 - HOTEL CALIFORNIA, Eagles, Asylum
 - ROCKIN' ALL OVER THE WORLD, Status Quo, Vertigo/Phonogram
 - SANTA ESMERALDA, Leroy Gomez, Philips/Phonogram
 - AUF LAST GEHT'S LOS, James Last, Polydor
 - NEWS OF THE WORLD, Queen, EMI
 - LOVE FOR SALE, Boney M, Hansa Int/Ariola
 - INNOCENT VICTIM, Uriah Heep, Bronze/Ariola
 - GONE TO EARTH, Barclay James Harvest, Polydor

Spain

- ROCKCOLLECTION, Laurent Voulzy, RCA
- YES SIR, I CAN BOOGIE, Baccara, RCA
- MA BAKER, Boney M, Ariola
- MAGIC FLY, Space, Hispavox
- OXYGENE, Jean Michel Jarre, Polydor
- CLODOMIRO EL NAJO, Carlos Majia Godoy y los de Palacaguina, CBS
- CREDO, Elsa Baeza, CBS
- I FEEL LOVE, Donna Summer, Ariola
- COMO DOS NINOS, Collage, Hispavox
- SON TUS PERJUMENES MUJER, Carlos Majia Godoy y los de Palacaguina, CBS

- SPAIN LPs**
- LOS SUPER-30, Varios Intérpretes, CBS
 - EVEN IN THE QUIETEST MOMENTS, Supertramp, Epic/CBS
 - LOVE FOR SALE, Boney M, Ariola
 - OXYGENE, Jean Michel Jarre, Polydor
 - I REMEMBER YESTERDAY, Donna Summer, Ariola
 - ROCKCOLLECTION, Laurent Voulzy, RCA
 - MAGIC FLY, Space, Hispavox
 - LOVE FOR LIFE, The Rolling Stones, Hispavox
 - EL SON NUESTRO DE CADA DIA, Carlos Mejia Godoy y los de Palacaguina, CBS
 - STAR WARS, Banda Original Pelicula, Movieplay

Italy

- (Produced by Germano Ruscitto)
- SINGLES**
- DON'T LET ME BE, Santa Esmeralda, Phonogram
 - SOLO TU, Matia Bazar, Ariston, Ricordi
 - SAMARCANDA, Roberto Vecchioni, Phonogram
 - L'ANGELO AZZURRO, Umberto Balsamo, Phonogram
 - DAMMI SOLO UN MINUTO, I Pooh, CGD-MM
 - TOMORROW, Amanda Lear, Phonogram

Olivia Newton-John on TV



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PUBLISHING

Southern links with Music Sales

by PETER JONES

SOUTHERN MUSIC, one of the biggest independent music publishers and soon celebrating its 50th anniversary in business, has finalised a big new deal with Music Sales in London.

Links between the two go back to 1971 when Music Sales first set up shop in London, but now a contract gives Music Sales exclusive distribution rights to Southern copyrights, plus the right to use those copyrights in folios and albums.

Southern see it as an expansionist move, not only because of Music Sales strong distribution know-how but its development in the design and graphics area. Its attention to detail in album production has brought the company many design awards.

Tom Ward, managing director of

Heath-Levy signs Aretta

HEATH LEVY Music has set up a worldwide publishing deal, excluding Germany, to handle Pinnacle Records' publishing arm, Aretta Music. Signed to Aretta and the label are upcoming teen group Flintlock, pictured here with Geoff Heath (third from left), Eddie Levy (extreme right and, seated, Laurie MacGregor of Pinnacle).

Other Heath Levy deals include the world representation of Monty Babson's Mr. Sam Music, which includes product from the Jon Hiseman band Colosseum II, and an all-world pact with Andy Desmond, currently working on his first album for Ariola.



Pictured (left) is Tom Ward, managing director Southern Music London, and (right) Bob Wise, managing director Music Sales.

Southern Music, says: "You can best call it a vote of confidence. We've found Music Sales have always made the best use of our copyrights in albums and folios. Like us, they are independent, and we're looking to the Music Sales organization to increase our business."

Southern is regarded as perhaps the leading publishers of Latin-American music, moving into this field when the late Ralph Peer, founder of the company, went on a fact-finding mission to Mexico.

Among the hits included in the new Music Sales deal are Granada, Brazil, Tico-Tico and Deep In The Heart Of Texas.

Johnson, Knight to Chrysalis

BOB JOHNSON and Peter Knight, previously with Steeleye Span, are now running careers as songwriters and producers, have signed an exclusive worldwide publishing deal with Chrysalis Music.

The duo wrote all the songs for, and produced, their first album The King of Elfland's Daughter, based on the book by Lord Dunsany, which was narrated by Christopher Lee and featured Frankie Miller, P.

Another company linking with Music Sales, the company headed up in London by Bob Wise, is MAM, this deal involving exclusive distribution rights of all that company's sheet music and music books in the UK.

MAM publishes many of the major names in the music world, including Paul Anka, Gilbert O'Sullivan, Leonard Cohen, along with songs recorded by Tom Jones and Engelbert Humperdinck.

Roy Smith, MAM publishing director, says: "We signed on the dotted line because Music Sales helped us a lot with the distribution of the Leonard Cohen songbook. Now they take the entire catalogue."

P. Arnold, Chris Farlowe, Mary Hopkin, Alexis Korner and Derek Brimstone.

Johnson and Knight also acquired the film rights to the book and are currently working on plans for a cartoon or film based on both.

Picture shows (left to right): Johnson; Terry Connolly, deputy group managing director, Chrysalis; Knight; and, seated, Ann Munday, Chrysalis general manager.

Arista Music to manage State US subsidiaries

STATE MUSIC has concluded a deal through which Arista Music will manage the company's U.S. subsidiaries, State Music Inc. and Ladysmith Music Inc.

The contract is a result of a trip to the U.S. by State managing director, Wayne Bickerton and his deputy, Brian Oliver.

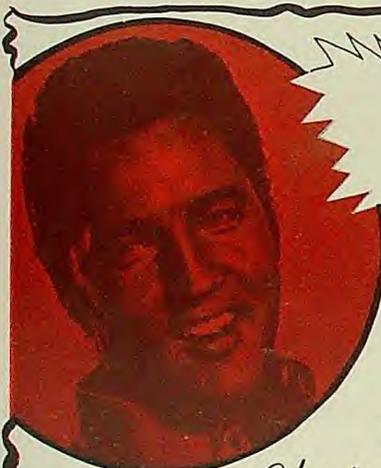
Bickerton says: When Arista's vice president and general manager Billy Meshel was with Famous Music while they represented our catalogues in the States, he did a tremendous job for us. After the termination of the Famous deal, we decided to follow Billy and go with Arista. He displays the same aggression in professional activities we try to emulate in the U.K."

Oliver says that the recent appointment of Annette Barrett as international manager of State merely underlined the way the

company was aiming itself at the international market.

"These days no UK company can afford to be insular. We all have to think internationally. There is too much strong competition from territories such as Germany and Scandinavia in the world market. Part of Dinky Diamond's brief as our new creative manager is to seek out new talent with strong international potential. And we have to constantly encourage our writers to think internationally when they come to put pen to manuscript paper."

Result is that State intends having a "strong presence" at Midem in January. Many of the company's international sub-publishing deals end in 1978 and, with the strong U.S. representation settled, deals with other territories will be reviewed.



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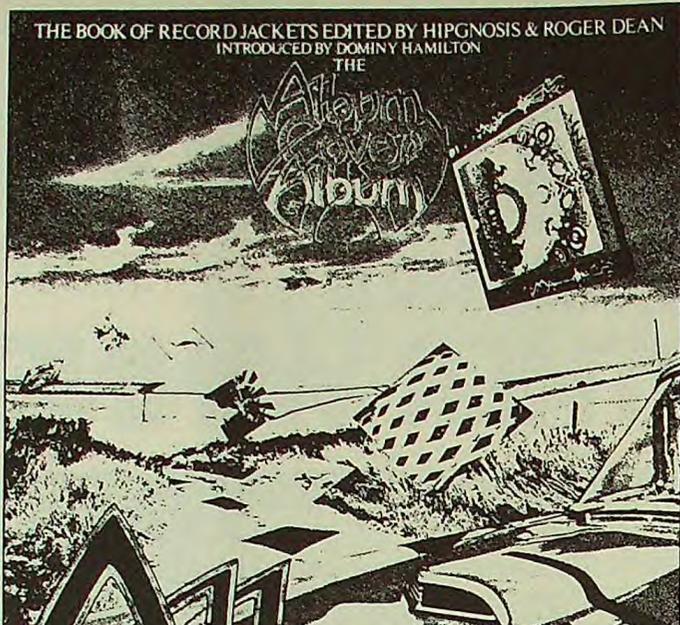
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IRELAND Dead End Kids build on success in Ireland



CBS IRELAND gave a reception at the Man of Aran for the Dead End Kids to launch the Scottish group's first LP, Breakout. It was the first time an international record company based in Ireland has launched an album by bringing the group in for the occasion. They were on tour in Ireland earlier this year after Have I the Right went to number one on the Irish chart.

A week after the CBS reception, the Dead End Kids started an extensive tour which included Kildare, Arklow, Fethard, Dublin, Cavan, Wexford, Ballybofey, Farranfore, Kilkenny, Cork,

Dundalk, Monaghan, Tullamore, Baltinglass, Warranstown, Tuam, and which finished in Abbeyleix on December 11.

They gave press, radio and television interviews and appearances, including RTE Television's Our Times. The group also made a personal appearance at the Celebrity Club, Dublin, which had to be abandoned towards the end because of hysteria. Some of their film clips were shown at the club.

There were window displays in some Dublin shops to coincide with the start of the tour.

Fitzpatrick to Midnite gm

KIERAN FITZPATRICK, who has been involved in publicity for the Boomtown Rats and in poster design, has been appointed general manager of Midnite Records, a position that has been vacant since Jackie Hayden returned to CBS Ireland earlier this year.

Midnite recently concluded a licensing deal with CBS and to date two albums (including TV Tube

Heart by the Radiators From Space) and two singles (including one Top Twenty hit) have been released on CBS.

Further projects at Midnite include an album by Irish folk songwriter Mick Fitzgerald and a concept album by Paul Egan, late of Labyrinth.

The Midnite catalogue also features an album by Agnes Bernelle, the German-born cabaret actress whose one-man show was the surprise hit of the recent Dublin Theatre Festival. She is currently in New York rehearsing for a run of her show at the Vandam Theatre. In January 1978, she will take part in a Bertolt Brecht Festival in Wales. She was recently spotlighted in a series of four programmes on BBC Radio 4.

A&M re-issue

A&M RECORDS Ireland has reissued Chris de Burgh's A Spaceman Came Travelling (AMS 7267), from the 1975 album, Spanish Train And Other Stories (AMLH 68343).

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DEPOT OPENING TIMES

	Fri. Dec. 9	Sat. Dec. 10	Sun. Dec. 11	Mon-Thur. Dec. 12-15	Fri. Dec. 16	Sat. Dec. 17	Sun. Dec. 18	Mon-Thur. Dec. 19-22	Fri. Dec. 23	Sat.-Tues. Dec. 24-27	Wed.-Thur. Dec. 28-29	Fri. Dec. 30	Sat.-Mon. Dec. 31-Jan. 2	Tues.-Jan. 3	NOTES
CBS	Normal	4pm-7pm	9am-3pm	9am-6.15	9am-6.15	4pm-7pm	9am-3pm	9am-6.15	Normal	Closed	Normal	Normal	Closed	Normal	Ansafone available at all times.
CLYDE FACTORS	Normal	Normal	Normal	Normal	Normal	Normal	Normal	Normal	Normal	26th-Closed	Normal	Normal	Closed from 2nd Jan-6th Jan.		
EMI	Normal	Normal	Normal	8.30-6pm	8.30-6pm	4pm-8pm	9am-1pm 2pm-4pm	8.30-8pm	8.30-5pm	Closed	Normal	Normal	Closed	Normal	Telephone Answer service suspend from 12th December until 30th. Late orders Tel: 01-759 4532, 01-759 4611, 01-848 9811
ENTERPRISE	Normal	Normal	Normal	Normal	Normal	Normal	Normal	Normal	Normal	Closed	Normal	Normal	Closed	Normal	
H. R. TAYLOR	8.30-6pm	9am-Midday	9am-Mid-day	8.30-6pm	8.30-6pm	9am-midday	9am-midday	8.30-6pm	8.30-6pm	Closed	Normal	Normal	Closed	Normal	Telephones will be open for orders during the stated hours, plus Ansafone at all other times.
LUGTON	Normal	Normal	Normal	8am-5.30pm	8am-5pm	8am-noon	9am-noon	8am-5.30pm	8am-noon	Closed	8am-5.30pm	Closed	Closed		Outside business hours Ansafone service is available. Orders received on 23rd December. Will not be delivered until after the holiday. Van deliveries as usual before this date.
OUTLET	Normal	Normal	Normal	Normal	Normal	Normal	9am-5pm	9am-9pm	9am-noon	Closed	Normal (29) 9am-5.30	9am-3pm	Closed	9am-5.30	
PHONODISC	Normal	Normal	Normal	Normal	Normal	Normal	Normal	Normal	Normal	Closed	Closed	Normal	Closed	Normal	
PYE	Normal	Normal	Normal	Normal	Normal	Normal	Tele Sales 10am-1pm	Normal	9am-noon	Closed	9.30am-6pm	9am-noon	Closed	9am-5pm	
RCA	Normal	4pm-7.30	10am-1pm	8.30am-5.30pm	8.30-5.30pm	4pm-7.30	9.30am-1.30pm	19-20-8.30-7.30 21-22-8.30-5.30	8.30-1pm	Closed	Normal	Normal	Closed	Normal	
RELAY RECORDS	Normal	Normal	Normal	7am-8pm	7am-10pm	8am-6pm	10am-noon	Normal	Orders by 5.30pm	Closed	Ansafone	Normal	Closed	Normal	Saturday delivery services, any store requiring stock for delivery on Saturday must phone their order in by 5.30pm Friday. Minimum order for Saturday drop is £50 and will be delivered by van in London, Middlesex & North Surrey, all other areas via Red Star, for collection early morning at local station.
SELECTA (London)	8am-5pm	9am-Noon	9am-noon	8am-6pm	8am-6pm	9am-noon	9am-noon	8am-6pm	8am-1pm	Closed	8am-5pm	8am-5pm	Closed	8am-5pm	Orders must be received by 9.30am for same day collection after 2pm. Orders placed on Friday 16th & Saturday 17 will be ready for collection on Sunday 18th (9am-noon). 24-hour services available on 01-852 9191.
SELECTA (Manchester)	8am-4.30	Closed	Closed	Mon-8am-6.30pm Tues-Thur 8am-6pm	8am-6pm	Closed	9am-1pm	8am-6.30	8am-1pm	Closed	8am-4pm	8am-4pm	Closed	Normal	
SOLOMON & PERES	Normal	Normal	Normal	Normal	Normal	Normal	Normal	21st-22nd close 8pm	Close 8pm	Closed	Normal	Normal	Closed	Normal	
WEA	8am-5.30	8.30-12.30pm	Ansafone	7.30am-6.30pm (13, 14, 8-15) 8am-6.30pm	8am-5.30	8.30am-12.30pm	8.30am-12.30pm	7.30-6.30 (21 & 22) 8am-6.30	8am-12.30	Ansafone	8am-6.30	8am-5.30	Ansafone	8am-6.30	From November 21st open one hour later in the evenings closing at 6.30pm and 5.30pm on Fridays. Ansafone service available outside hours stated. Telephone orders Tel: 01-998 5929 Customer information Tel: 01-998 8844.
WYND-UP Trade Counter: Telephone Sales:	Normal	Normal	Normal	8am-8pm 8.30-6pm	8am-8pm 8.30-6pm	8am-8pm 4-8pm	Closed	8am-8pm 8.30-9pm	7am-10pm 8.30-5pm	Closed	8am-5pm 9am-5pm	8am-5pm	Closed	Normal	

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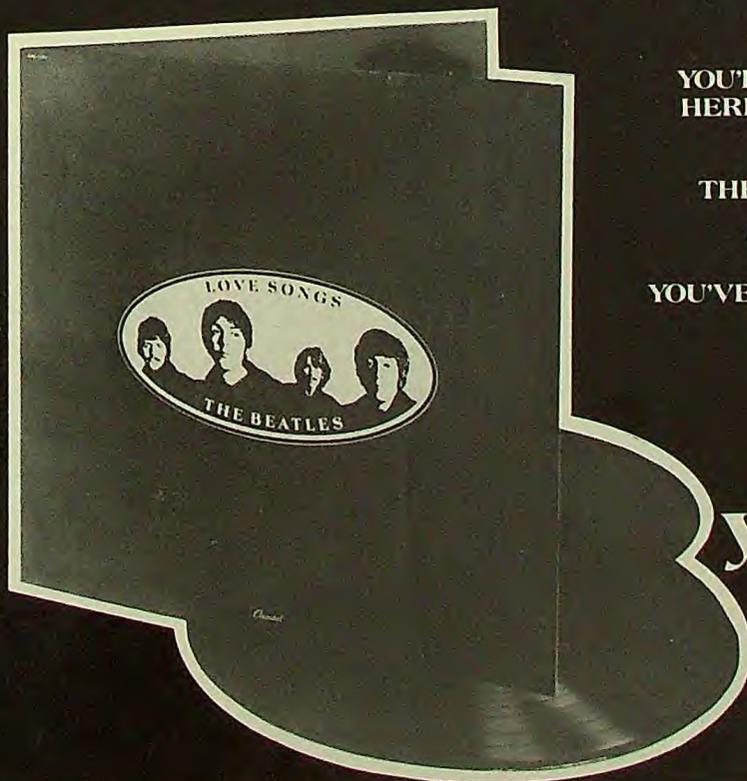
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TALENT

Sidran: how to be obscure in the right way

by PAUL PHILLIPS

WATCHING TOMMY Cooper steal the show during the recent Royal Variety Performance brought back the memory of a night about three years ago when a stone-faced Ben Sidran sat in a London hotel room trying to unfathom the mysteries of Cooper's appeal while three native Britons rolled around the carpet in uncontrolled mirth.

Not that Sidran lacks humour. He recently returned to London for two concert dates and an Old Grey Whistle Test appearance and proved to have a comic's timing in his quiet asides and self-deprecating song introductions. It's further proof of the one-way traffic in humour between Britain and America that while Sidran failed to raise more than the odd smile at Tommy Cooper's antics, his London audience recognised almost every nuance in his jazz/flip comic delivery.

Last time Sidran was in London was as a producer. For a long time

his career as performer writer took a back seat to production assignments and lecturing to American students. Yet he is a cult figure with the prestigious qualification that his first album — planned as a demo, produced by Glyn Johns and featuring Charlie Watts, Peter Frampton and Greg Ridley — now fetches £30 in a collector's market.

Considering this and the fact that for a long time his career was inextricably linked with Steve Miller and Boz Scaggs it's surprising that Sidran isn't better known. Yet talking to him it becomes clear that being the master of his own destiny is practically an obsession and that when success of the wrong kind has stared him in the face he has generally walked away from it.

The first song he ever wrote was *Midnight Tango*. Encouraged by the success of his good friend Steve Miller he wrote the song during his first year at Sussex University where he was taking a course in American Studies (he later gained a Doctorate,

hence the title of his current Arista album *The Doctor Is In (SPARTY 1022)*).

Miller took *Midnight Tango* and recorded it, paying Sidran enough in advance royalties to see him through his next two years at Sussex.

Ever since, Sidran has made a comfortable living through writing, recording, publishing his Doctorate thesis as a book — *Black Talk* — producing and lecturing. He even at one time hosted a chat show for his Madison, Wisconsin hometown TV station, but the experience of public recognition disturbed him greatly. "I was harassed in the streets, in restaurants. People would come up to me and tell me things I didn't want to hear.

"Now I'm unknown again. When I get home from this trip I'll just be another dummy shovelling snow outside his front door. I don't think my neighbours really know that I'm known outside of Madison."

It may not be too long, however, before word reaches Madison that

Sidran is one of its more famous sons. At the moment he's content being relatively unknown, but wider fame may soon be thrust upon him. "I'm not only unknown, I'm obscure. But I'm obscure in the right way. That is, there are around 75-100,000 people in America who know me, but they are not car mechanics, they are people with access to the media."

Sidran reckons to sell an average of 2,000 albums in each of America's 50 major markets but his access to what he calls the tastemakers is far in excess of his worth as a commercial artist and underlines the respect which he has built up during 10 years of being his own man.

He recognises that America is probably the only country which could sustain a minority interest artist on a good living standard without the need to hype it up into something bigger than it really is. Even the British punks, he believes, have fallen into that trap.

"The punks got 90 times more coverage than they deserved. It seems that in Britain you can't have a ground swell around music or an artist without the media diving in on it and hyping it. Punk is good press copy and controversial but it's not about music. I don't believe an Eric Clapton is going to come out of it, which seems to be the great hope of the music press."

Whatever his feelings about the musical value of the new wave there are areas where Sidran and the Punks would be in agreement, not least of which is the rejection of the star-building system. "I've had arguments with people who are very important in the record business where they've wound up screaming at me 'I can't work with you, you don't want to be a star'."

"But I'm beginning to get noticed all over the world now, even behind the Iron Curtain. Bob Dylan's definition of a poem is 'Anything that can get up and walk away by itself'. My career is like that. I'm on the precipice of success and I no longer have to rely on my own efforts to push it over the edge."

"If my plane went down in the ocean tomorrow I'd sell a lot of records. That wouldn't have happened two years ago."

He's turned down every production project for the past two years and concentrated on building his road band — Bill Meeker (drums), Gary Zappa (bass) and Dave Wodford (sax) — into the kind of unit which was able to inspire a well dispersed (two-thirds capacity) audience at London's Victoria Palace to a standing ovation.

The road effort goes hand in hand with a full scale commitment to Arista records — he criss-crossed the United States coast-to-coast three times last year. He's encouraged in his efforts, he says, by many people in the record business who see his possible breakthrough as the open Sesame to an even wider acceptance of fusion styles since, although there's much more rock in Sidran's music there is also a large percentage of stylised jazz, playing and singing.

"The only problem is, there's also the possibility that if I'm successful they could tend to say that I'm an isolated case and still ignore all the other people." What is just as likely, he agrees, is that a&r men will just run out into the jazz clubs looking for Ben Sidran/Mose Allison soundalikes.

It's this fear of the unknown and bandwagon-jumping so prevalent in the music business which makes Sidran so determined to carry on in his own sweet way. Even Arista boss Clive Davis, a man as much feared as he is respected, leaves well enough alone in Sidran's case.

"We generally talk once before I

go in to make a record and once when I deliver it. Which is fine by both of us I guess. If he wanted to talk to me any more he's got my phone number and I've got his."

He's not comfortable with Davis's apparent need to be Arista's star turn, competing with his artists for the spotlight but he recognises that, given the right breaks weakness can be strength.

"Take three Arista artists: Bay City Rollers, Grateful Dead and the Brecker Brothers are all established in their own fields with strong identities. Clive is homogenising all three into middle of the road. He's making an aesthetic decision which, if he's wrong, could end the career of those three acts."

"If he's right he'll be a hero. So he's a gambler."

It's a pressure many artists face today. Las Vegas beckons with its big money deals, promising lifelong membership of the mainstream-music glee club and — all important — financial security. Sidran wants no part of it and is not content merely to resist the pressure; he avoids it all together by living away from the music business centres of New York and Los Angeles. "The centre of the Universe" is how he laughingly refers to Madison, Wisconsin but he obviously relishes the sanity and the anonymity it affords him.

Naturally he sees the contradiction in his current gradual slide toward star status but he feels in control and he's also happy not to be getting the customary Clive Davis treatment (a la Barry Manilow). "Curly Cooke did an arrangement of *Feel Your Groove* which Clive thought was three-parts a hit single, just like he did the first time Manilow brought him Mandyl."

"But with Manilow he made him go back and re-do it. With me I saw him waver for a minute and he let it go. Maybe he thought the project wasn't worth it. Every time I come to the edge of doing something overtly commercial I always defuse it with humour. It's self-deprecating but it's also self-preservation."

"See, if I die tomorrow I've already chipped away enough stone that I'm going to be in the history books. So from now on I'm not playing to today's press or radio, I'm playing to history. I know I've got a place there and I'd be nuts to abandon it."

"Why should I compete with all those people all doing the same thing. Should I do it for a few dollars more? Besides, I know that I can find a way to make it even more Ben Sidran, not less, and that's when it will become commercially successful."

As for handling the success, that's another proposition and one that genuinely worries Sidran. His Madison TV experience puts him a long way from relishing the prospect. "Norman Mailer once said that the trouble with fame was that people recognised you and therefore you couldn't observe them unobserved. That's when you lose your craft."

"But I'm not totally defined as an artist. I think of myself as a person who plays piano and does a lot of other things as well, so they're never gonna catch me. Because even if they own the piano player part of me they don't own the rest of me, they don't own my head."

He feels able to make this sort of statement which, naturally, we've all heard before simply because he's old enough and has hitherto been consistent enough to justify them. "I don't come on like some tough punk and then cave in behind an office door. I'm absolutely consistent with what my performance is. Like they say in the Gospel song, 'I live the life I sing about in my songs'."

Hillage: I was really into pyramids

by JOHN HAYWARD

FOR A man who is so often portrayed in the weekly consumer press as a pseudo intellectual with ideas above his station and a detachment from real life, rock guitarist Steve Hillage possesses a sharp and accurate concept of what the music industry is all about and his place in it.

His conversation might rumble off into the realms of magic at the drop of a woollie hat, but only when prompted. Otherwise, he seems to have rationalised his unusual beliefs and harnessed them in the cause of rock and roll.

His recent album hit *Motivation Radio* and subsequent sell-out concert tour showed a big change in direction for the former Gong axeman, both in content and staging.

The big difference between the band which was built for the 'L' tour and the one that toured last month was the inclusion of a black rhythm section and the honing down of the group to a four-piece of bass, drums synthesiser and his own guitar.

Coupled with the more punchy approach to the often spacey Hillage music brought about by the addition of the world-renowned Los Angeles session men came a change in the imagery used in the stage concept. Previously the stage was dominated by a massive floating pyramid, now the theme is flying saucers.

"I was really into pyramids," admitted Hillage. "But now I have modified my attitude. They were large immobile objects, and I wanted to get involved in more zippy images, like the flying saucers on the cover of *Motivation Radio*."

Hillage revealed that the changes in his musical approach were conceived earlier this year during a visit to the West Coast of America as part of his first US tour.

"It was when we were in Los Angeles that I met a lot of people and experienced a creative surge at the same time, so I decided to make an album there. Joe Blocker had already seen me play live with Gong and we found it very easy to get on together while Curtis Robertson could not have come along at a better time."

"Then, while on tour in Germany with the new band, we dispensed with the rhythm guitarist and got down to playing some new music. I feel that the new surging rhythms that we feature now are definitely music for 1977."

But inevitably, Hillage is going to have to live with his pothead pixie reputation — a veritable anathema to the rock press at the moment and



the sort of concept which is increasingly losing ground to the new hard-edged pop style.

"Some people do see me as a kind of dreary intellectual progressive musician, but I find that a bit bizarre," he commented. "I'm certainly not cut off from the outside world and I listen to a lot of outside influence, like the radio."

However, they come about and whatever the thinking behind them, Hillage albums tend to sell well and are generally considered to be fine rock and roll in the English tradition.

"LA was a really attractive place for me to record," he said. "I wanted to go into the studio with TONTO man Malcolm Cecil (who produced *Motivation Radio*). There is also an incredible amount of energy connected with the latent earthquake threat there which I found similar to the energy we have in England which centred on Glastonbury. You could also say I was looking for the angels in Los Angeles."

"The inner theme of *Motivation Radio* was that a new kind of energy had arrived in the world that people have begun to pick up on very strongly. I think the new wave shake-up is part of it. But I am not into those anarchistic, nihilistic things, although anything that shakes up the superstar side of the industry is good in a way."

"On the other hand, it has made it more difficult for good musicians to get deals with the record companies. The new bands are going right back to the basics of rock and roll, but I think my music is more sensitive and rooted in the Sixties and the Beatles. Punk draws on the legacy of the aggressive bands like MOS, from the same decade."

Hillage's mystic and philosophical ideas tend to make him a sitting target for rock business whimey. "Yes, I get accused of hypocrisy by a lot of people, but I want to use my career as a conventional rock musician as a form of service rather than for self-gratification," he replied.

"The rock business is a magical business. Nearly all pop songs communicate a mythology. I would like the music business to have a more sensitive attitude to that vibe instead of its headlong rush to make money."

"Of course, unless you are the son of a Lord, you have to make money somehow and I do it by selling records, but when and if I ever achieved financial stability; I would do free concerts in the open air. At the moment there are far too few free festivals, but I know they have to be properly organised."

"I have stripped down my show as far as I want to, but it is still not possible to play free in the open air unless you have money in the first place. As an artist I have the right to use my music to project whatever I want to, although I try to make it easy on the record company because I know that extremes are hard to sell."

Talking about the row earlier this year over a live Gong album which resulted in a hippy occupation of Virgin's offices when it refused to allow the album to be released in the UK, a smile lit up the 26-year-old guitarist's features.

"I think Virgin was a bit ungentlemanly in not releasing that record and letting by-gones be by-gones. It was all connected with business and I believe Virgin had a dispute to settle with the French record company, but I was really involved in the Gong reunion concert and was proud to have been a member of Gong."

"The occupation of Virgin provided a taste and reminder of the bizarre and re-introduced the company to other rationalities and points of view for which Virgin originally used to stand."

Hillage reckons that concerts are the proof that his motivation music works. "The band becomes very sensitive to the crowd and some of the crowd's mood rubs off on me, so I am communicating with music. But it is never a failsafe thing — that would take away the magic and mystery."

If the demand for Mary O'Hara's new album is anything like the demand for her concert, you'd better stock up now.

First came an appearance on the Russell Harty show. It had the switchboard at L.W.T. jammed for a week afterwards. With people demanding more.

Then came a concert at the Royal Festival Hall on November 5th. That sold out two weeks in advance.

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The concert was recorded for an album, entitled 'Mary O'Hara at the Royal Festival Hall.'

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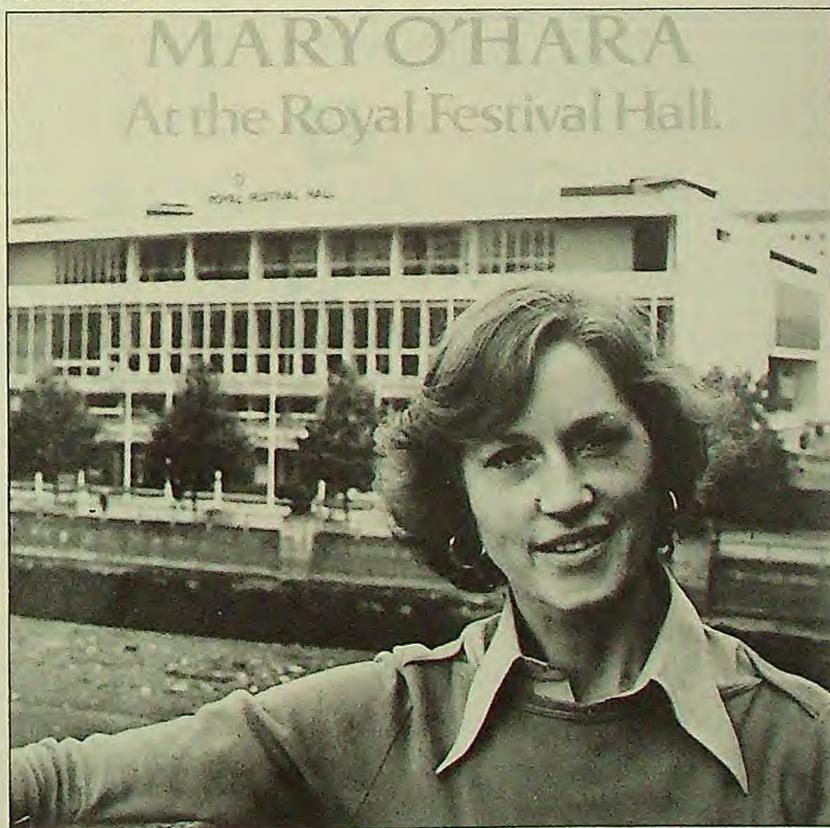
She'll also be undertaking an extensive British tour in 1978, including a solo concert at the Royal Albert Hall.

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DUBLIN: Gaiety Theatre, South King St. Sun. 5th Feb.
LONDON: Royal Albert Hall, Wed. 8th Feb.
MANCHESTER: Free Trade Hall, Fri. 10th Feb.
BRISTOL: Colston Hall, Sun. 12th Feb.
LIVERPOOL: Philharmonic Hall, Hope St. Wed. 15th Feb.
EDINBURGH: Usher Hall, Lothian Rd. Sat. 18th Feb.
GLASGOW: Kings Theatre, Bath St. Sun. 19th Feb.
ABERDEEN: The Capitol, Tues. 21st Feb.
BIRMINGHAM: Odeon, New St. Thurs. 23rd Feb.
WEMBLEY: Wembley Conference Centre, Empire Way, Wembley, Middx. Sat. 25th Feb.
BRIGHTON: The Dome, Sea Front, Mon. 27th Feb.
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TALENT

Shelby Singleton and Sun: a galaxy of back catalogue

by TONY BYWORTH

WHATEVER the current state of legal play in regards to The Sun Years, Shelby Singleton is confident that his company will be issuing further Elvis Presley product in the immediate future.

He has, however, stopped manufacturing the offending Sun Years album in the United States. "I voluntarily quit pressing it" he emphasises, just to set the record straight.

"I think that the main argument that we had with RCA Records is that they claimed we used part of their text, which was written by Roy Carr of *New Musical Express*, on our album which, after we had started looking at it and started listening to it, did seem to be the same. So I voluntarily agreed, as they thought I was in the wrong, to stop pressing this particular record."

Nevertheless he's got other product waiting in the pipeline. Seated in his Belmont Boulevard office, situated on the outskirts of Nashville, Singleton displays three covers that make up his next set of releases. The albums — titled Sunrise, Sunshine and Sunset — are, like The Sun Years, similarly styled documentary insights into the early recording career of Elvis Presley.

But the scheduling of these, and other, Presley albums are only part of a massive research programme that he's carrying out on the late singer. He's got employees out on the road in search of rare recordings and, in addition, has already assembled some 18½ hours of film which, when edited, is intended as a tv documentary.

"There is an awful lot of Elvis Presley material available that was not done in the recording studios" he explains. "For instance, the collectors have a lot of things that I did not know existed — and I'm sure that nobody else knew existed — but these collectors have ways and means of recording live concerts or getting stuff off the radio. And, somehow or other, they even made it on wire or tape."

"Back in those early days the wire recorder was the big thing: tape was almost unheard of except in professional recording. For instance, we know that almost all of the Louisiana Hayride shows were made on a wire recorder by several different people in Shreveport, Louisiana, during the years that Presley appeared on the show."

The rights to such early recordings, Singleton maintains, are the property of his company, Sun Records, a division of his vast Shelby Singleton Corporation. "RCA Records bought up, according to the contract, the Elvis Presley masters that Sun had" he contends.

Shelby Singleton is among the most colourful of all of Nashville's music business executives, and he gained his initial experience as a promotion man — and, later, as A&R chief — for Mercury Records. He formed his own company in 1967 and, the following year, broke into the big time with Jeannie C. Riley's single of Harper Valley PTA, a record that Singleton cut for a mere \$250. To date the single has sold over five million copies worldwide, and he currently holds the rights to the recently completed movie of the same name, set for release during the summer of 1978.

Harper Valley PTA, he states, is still his biggest success to date although he readily adds that he made \$3.5 million during the first three months of operating the Sun



Stars from the Sun catalogue (left to right) Hank Mizell, Jeannie C. Riley, and Shelby Singleton.

catalogue, after purchasing the label's masters from the original owner, Sam Phillips, in 1969. "But you don't do that amount of business every month" he comments.

The purchase of the Sun catalogue has proven itself exceptionally worthwhile for Singleton and — along with his country-orientated Plantation label (whose roster of artists currently include Jimmy C. Newman, Charley Walker, Webb Pierce and Hank Locklin) and his management and publishing concerns — add up to a very sizeable income every year. The actual amount, though, he wouldn't care to estimate.

"Ask my brother John, he takes care of the book keeping. I just get the stuff together, work out the recordings, put them out and take care of the promotion." Outside of office hours Singleton also handles the telephone pretty neatly, taking care of orders as they come on from all quarters of the United States.

To date he's released around 40 Sun albums in the United States but leaves the compiling of product in the overseas market completely in the hands of the local licensees like, in the UK, Charly Records. But, he feels, the surface has still only been touched. Even with the assistance of Britain's Martin Hawkins and Colin Escott, who have regularly lent a hand in the cataloguing, only a proportion of the label's massive listings have been investigated.

Singleton explains: "I would say that we have probably around 4,000 catalogue titles and there's possibly another 5,000 that's not catalogued. We're in the process of going through them slowly — it's just too much to absorb at one time — and I guess it'll take another two or three years before we get through them all."

"At present we're working strictly on Jerry Lee Lewis and have a guy here who spends about eight hours a day listening to Lewis tapes. A lot of these, maybe, in the eyes of some people, could be considered as 'out takes' but, all of a sudden, we discover a complete record. Like, yesterday, we found Love Letters In The Sand by Lewis that we didn't know existed. It certainly hadn't been listed in any of the books and we have no evidence of the title in our files."

The success of the Sun catalogue, Singleton feels, is due to the record buyers demand for a basic simplicity in music although, in countries like Britain, the rockabilly market has been built up by exacting promotion over the years.

"The Sun label, because of several different people we've had merchandising our product, especially in England, has had the rockabilly sound as its main point of focus. In the past I feel that the Beatles were very much influenced by the rockabilly sound and, even, the Stones with their early recordings. I think the trend is developing in Europe — and will probably develop in America, although we're a few years away from it at present — and I think your punk rock thing will die out pretty rapidly. It is probably too far out for anyone."

"The music has got to go back to basics, and I think the trend will lead to rockabilly or rock 'n' roll ... the basic three or four-chord type of rhythms which every little band you can see anywhere can play. After all, that's what makes it popular."

Nevertheless the interest in the Sun catalogue remains healthy and the current releasing of Presley product gives the label an even greater shot in the arm. The question that springs to mind, though, is why Singleton didn't release any of the artist's work prior to his death?

The answer is simple and direct. "Because he didn't mean anything to us and he didn't really mean that much to RCA. His old product did not sell on RCA until after he died."

But Singleton's biggest coup is shortly to emerge with the releasing of the much talked about, but rarely heard, "Million Dollar Quartet" tapes which feature, in addition to Presley, Johnny Cash, Jerry Lee Lewis and Carl Perkins. At present the tapes are in his vaults and, notwithstanding the rough quality of the recordings, possess an excitement that well matches up to other Sun releases.

As to the release date of the Million Dollar Quartet tapes, Singleton, at this stage, won't tie himself down.

"The art work has been done on the album" he says, "and we have most of it edited for the first volume of the Million Dollar Quartet. Just exactly when it will be released I don't know at the moment because the Presley phenomenon following his death was so strong that the record stores had no product. But, once that void has been filled by more records getting into the stores, the demand slows down. So, probably, the product will be rationed out more slowly."

But, whatever the date determined for its release, the Million Dollar Quartet recordings will be eagerly snapped up by the collectors and others.

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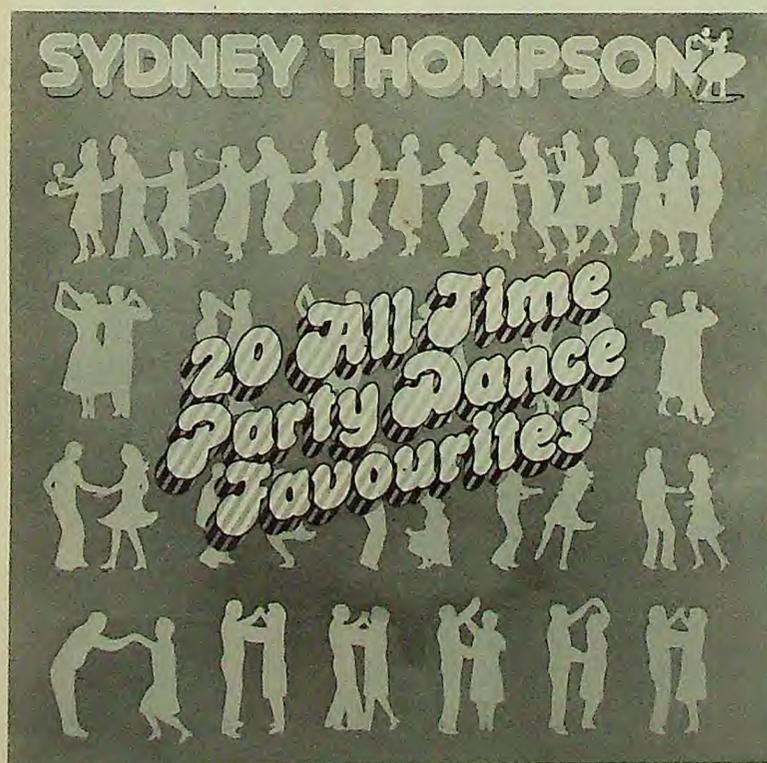
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Foxtrot Medley: Maybe it's Because I'm a Londoner, Strollin', On Mother Kelly's Doorstep, Underneath the Arches, Watcher!
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TALENT

by GODFREY RUST

CHRISTMAS — SEASON of goodwill, hangovers and the freak instrumental hit. And this year it looks like more stockings than usual will be bulging with a simple musical ditty or two that has brought its composer much happiness and a chart success.

Of course the trend began several months ago when Jean-Michel Jarre and Giorgio Moroder reached the top 20 in the minor electronic boom that followed Donna Summer's number one smash I Feel Love. In succession the Rah Band, Meco, Jonathan Richman and the Brighthouse and Rastriek Band have produced the most surprising combination of non-vocal successes of the Seventies. Mike Oldfield now looks a chart possible with the interest being shown in the Cuckoo Song, released a few weeks ago.

And Gordon Giltrap ("Didn't he used to be a folk singer?") is poised to see Heartsong, a record which his company was unsure about releasing but is now a Radio 1 Record Of The Week, become a hit.

The Heartsong single is an edited version of a track from Giltrap's latest Electric album Perilous Journey, and is basically a straightforward theme played on organ and guitar and repeated often enough to become hummable by the most casual listener.

That might seem surprising, because Giltrap is a classically-influenced guitarist capable of alarming intricacy whose last two albums have featured complex pieces that beg the title symphonic rock and stand comparisons with Yes, Genesis, Camel ELP and the rest of that particular grandiose school.

Giltrap's first dabblings in classical rock were released last year in his first Electric album, Visionary, which sold modestly and earned the kind of critical respect he

Giltrap — Visionary to rock star

must be sick of. Years of wandering in the singer-songwriter wilderness produced four acoustic albums, lots of comparisons to John Renbourn and Bert Jansch but very little money.

Giltrap was caught up in the Sixties folk boom that seemed to be thriving but in the end hardly produced a single star with a bank balance to match their talent. Folk clubs just don't pay that well.

The ideas for Visionary had been around for some time. The album claims its inspiration from the writings and paintings of William Blake, and stars Giltrap's acoustic guitar super-imposed on a rock background. It was only the first step from guitar technician to rock star. Giltrap still sat hunched on a stool looking a little out of place when he toured the album with his first full rock band.

Perilous Journey takes him further. Though he still writes on acoustic, Giltrap plays electric on many tracks. He has abandoned the giveaway "folk-singer-seated" posture for all but the quietest parts of his concerts. Keyboards feature heavily and he has trimmed his band down to a tight five-piece.

The final concert of his recent UK tour, a wet Saturday night with a few hundred under-age drinkers in Folkestone, showed the new style. In a sprawling dance hall an audience that looked as if it would be more at home with Showaddywaddy or the Motors ended the show swaying, cheering and clapping in time to Giltrap's two encores. Rumour has it that at some shows they even pogoed, though no doubt discreetly.

He is hanging on now to two audiences: the older and more discerning who sat hushed at the Victoria Palace throughout Giltrap's



GORDON GILTRAP: acoustic master now at home with electric gadgets.

captivating acoustic solos and the younger and less choosy who will go for anything that makes them sit up and take notice, which the thundering chord progressions of Heartsong and Lucifer's Cage do.

Giltrap, quiet and introverted, is happy with his new career even if it is out of character for him to be viewed as a potential rock star. He doesn't see anything odd about such an accomplished musician getting success with simple little tunes.

"Basically, you can't beat a good tune," he remarks. "The things that move me are the simplest tunes. When I write I start with a theme and then build it up from there."

"But it is music to listen to — dare I say it's music to be played by virtuosos. Thinking man's rock."

He is unable to escape comparisons with Yes or Camel now just as he was once unable to escape those with Renbourn and Jansch. Quite simply, once you've got a tag it helps people remember who you

are. Yet Giltrap doesn't number his classical-rock counterparts among his own tastes.

"I just take my influences from the same people, that's all. In the broadest sense its classical rock. In the same way, although a lot of my guitar work sounds like Bach, I don't listen to Bach." He lists early Fleetwood Mac and classical composers like Elgar, Saint-Saens and Vaughan Williams as his likes, but gives the impression that with so much time spent playing and composing himself he doesn't worry too much about what others are doing.

"I've been very much influenced by Tomita and the use of the synthesiser guitar and I'm not sure if I may be going over the top on the electric bit, but when you have to write for today. The acoustic guitar is still my instrument though. I haven't mastered that yet."

"I still haven't lost all the folk scene influence. There's a romantic

thing about the solitary performer on stage under the spotlights, creating amazing music."

He is settling into the new role more easily after his second tour. "I feel more comfortable with all the gadgets and things now. It's hard enough to play the guitar anyway without having to remember all the pedals and things like the synthesiser guitar."

The new Giltrap sound seems tailor-made for Europe, but this year's tour with Wishbone Ash was partly disastrous. On the continent, he complains, they are not always too good at organising. At one Paris concert the voltage supplied by a generator was so low the organ was tuned a half-tone down and unusable. Nonetheless he feels he could be really big in Europe, and was amused at two French journalists' reactions to the 'European' instrumental sound of Jean-Michel Jarre. "They think it's m-o-r rubbish."

He would like to write tv and film scores, but adds "what I'd love is for someone to latch on to something I've already written." Since he said that, Heartsong has been used heavily as background music by both BBC and ITV.

In the long run, he supposes, he will go on writing classical rock. "But that doesn't mean it will get stale. I've never really sat down to write a hit single. I'd sooner sit down and write an album."

Yet despite the present promise of some success, instrumental albums are not always the most commercial things. Why doesn't he use vocals?

"To be honest, I've never really thought about it. I just don't see myself as a singer-songwriter any more. And then I've sold more records in two months than I sold in four albums as a singer-songwriter. I get put in a slot as a classical rock act like Yes, but then Yes sell a lot of albums, don't they?"

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RADIO

'The emperor has no clothes and only someone like me can see it'

LAST WEEK on this page, leading American broadcasters spelled out a glorious future for US radio based on ratings, computers, formats and the unquenchable nobility of the human soul. Here, in the second of three articles on US radio as the natives see it, outspoken conservative John Farina tells Godfrey Rust why American radio is going backwards up a blind alley.

JOHN FARINA is a little odd. In fast-food restaurants he eats only soft-boiled eggs because other things will probably contain preservatives and additives.

He will tell you fervently that the amount of calcium in the average American body is way below what it should be and that Americans are grossly overfed and undernourished. Think about that and it's surprising that with all those weak bones and extra pounds around the US hasn't collapsed to its knees.

He hankers after the values of the good old days and probably loved his mother very much. He is permanently affronted by the excess of the consumer society.

Beside the polluted whirlpool that is contemporary America, you might say if you wanted to indulge in metaphors, John Farina lurks somewhere up a backwater trying hard to scrape off the detergent scum. He is, in short, an eccentric, radical stick-in-the-mud.

He also runs a radio station. His job at WDJZ in Bridgport, New Jersey is the same one he has done at a dozen other stations in the last 20 years: programming it with the music for an audience he believes has been almost forgotten, the over-35s.

The kind of job he does, he believes, could not be handled by one of the major consultants or

EDITED
by
GODFREY RUST

syndicators who today dominate American radio programming. It requires a fairly specialist understanding of the music which Farina feels America's production-line formats and an army of youthful programme directors are not equipped to cope with.

Getting him to Miami to sit on the Musexpo '77 Radio Panel was a masterstroke by panel chairman Doug Hall. Fielding Farina alongside a group of heavyweight consultants and programmers who between them look after about 450 US radio stations and live in a world dominated by research techniques and the needs of the record industry was like enrolling President Gaddafi at a Zionist convention.

Aside from a deep-rooted suspicion of the whole record industry, Farina was also, he was quick to point out, the only person at the international music market without anything to sell.

"The American free enterprise system has created the best system of broadcasting in the world," said station-owner and lobbyist Jim Gabbert in these pages last week. Farina is not convinced.

"If American radio is the high watermark of radio in the world then we're in bad shape.

"It reminds me of the comment of an Englishman talking about the American newspapers. From one city to the next he said the only thing that changes is the name of the murderer."

The weapon is the ratings book. The Arbitron ratings, the US' most-used radio research, show (Farina claims a little wildly) that 85 per cent of radios are never switched on.

"People don't admit that no-one's listening. Everyone is competing for an ever smaller share of the audience that is there.

"People are telling the broadcasters that they have a more and more restricted band of people to programme for. Nobody now quotes the number of people who are listening, but the share of the market they've got.

"Basically there are three formats; talk, beautiful music and contemporary sound. They are so exclusive that when Bing Crosby died one station in New York had to send its programme director out to find a Crosby album because there wasn't one in the station.

"What these wonderful concepts have done is turned 85 per cent of the people off."

The reason is, of course, largely economic, which is why Farina believes advertisers have stayed with what he perceives to be a shrinking radio audience:

"Compared with tv, radio's cost-per-thousand is still very small. Of course you're not reaching too many thousands, but then in general the audience tends to be young people, who spend a lot of money."

"Economics has turned radio over



HE ONLY just got it and it's broken already. Alan McGee (above), A&M promotions man, came to grief in his new company car along with 34 others driven by personalities from record companies, advertising agencies and Radio 210 at a Wimbledon Stadium stock car meeting organised by the Reading station recently. The main event of the evening was won by Mike Goodrich of Air Services in a car sponsored by Duckhams. Gallagher & Lyle's manager Stuart Grant won the Destruction Derby. The evening raised £1,150 for the National Advertisers Benevolent Society and prompted the remark from EMI Sales and Promotions Manager Peter Hulm: "I've never been to or heard about such a superb occasion before."

to the young people, but there is a need to cater for people over 35. There is something wrong with a country that turns its back on everyone over 35."

Farina criticises those who hang on to the belief that being young is what matters.

"America seems to have been on a youth kick for so long. I don't want to be 25. I want to be where I am right now.

"When I go into a new area I talk about the people who are not listening to radio and try to find out what their preferences are. In New York, for example, there was nobody playing country music until recently, but 12 per cent of the people there like country music.

"So when WHN went over to country after struggling for years it found itself third in the New York market.

(Farina did not himself programme WHN. He deals only in new stations.)

"On WOR one nostalgia programme gets 1.3 million listeners. Danny Stiles, on a foreign language station in New York, is number one in the city with men over 35. There's a message there loud and clear."

The big bad bogeyman, however, is the record industry. Farina is in no doubt that the US radio system is in its pocket and that is a bad thing.

"It's as plain as the nose on your face, but there's no money in it for the record industry. American radio is geared to its interests and it has alienated a whole segment of its audience. We've had scandal after scandal of payola. It is just one exposed after another.

"The owners have been frightened by propaganda put out by the record industry. Our broadcasters have unfortunately made themselves an adjunct of the record industry and they tailor their formats accordingly, so they are the victim of the people the record industry wishes to sell.

"That is the young people, who have nothing else to spend their money on.

"More and more radio has abdicated its decision making powers to the syndicates and the record industry. And the control of the record industry rests with those who are interested in moving product off the shelves. The industry is geared to promoting.

"If it's a matter of shelf-life, why tie up your shelves with Benny Goodman when kids will move other things much quicker?

"Radio has abdicated decision-making because it's easier that way. The emperor has no clothes and only someone like me can see it because I've not been housebroken to the industry.

"It takes people with my background to go against this trend. I didn't invent this jerk trend."

Metro's superstar concerts

METRO IS planning to move into the big-time concert league. Following a sell-out Demis Roussos show earlier this year, promotions chief Mike Taylor is poised to announce the first of a series of six or more superstar appearances in Newcastle next year featuring top American acts.

Hoping to put the North East on the select list of venues used when top acts tour UK, Taylor is aiming to fill Newcastle City Hall once a month starting in January and hopes to have contracts signed early in the new year. The names he is talking to, he claims, make Roussos seem run-of-the-mill.

Just how far does the special relationship extend? The top American single this year, Debby Boone's You Light Up My Life, has failed to make more than the most cursory impact on radio this side of the Atlantic, though no doubt Warners will be working hard on it in 1978. Meanwhile US radio is getting behind Wings' Girls School and declaring en masse that the UK smash Mull Of Kintyre is not at all to the American taste.

December 19 is the date for yet another old salts' reunion when Simon Dee, Robbie Dale, Alan West, Mark Roman, Chris Carey, Mark Stuart and Robb Eden congregate to dj at London's Global Village. The cause? *Wavelength* magazine, being prosecuted by the Director of Public Prosecutions for allegedly publishing advertisements concerning Radio Caroline. Details from Nik Oakley at Kings Langley 67660.

ILR revenue for October yet another record, topping £2.5 million for the first time.

Will Hallam's Cindy Kent, off air

recently because of illness, be quitting the Sheffield station soon? Meanwhile heavy Christmas schedules there being in freelances Tara Jefferies (ex-Peace Ship and Swansea Sound) and Maggie Mash (late of Metro, now of BBC Humber-side) for brief stints.

Close on the heels of Tony Prince's appointment as programme controller, Luxembourg last week lost programme assistants Georgia Hylton (to *Radio & Record News*) and Mary Morgan, destination at present unknown. (See *Musical Chairs* for possible late news of replacement).

No longer may your distant IRN correspondents disappear in a barrage of GPO static while trying to phone in their reports. It now seems likely that two-way landlines — enabling the ILR stations to feed *Independent Radio News*' London headquarters as well as the other way around — will be a top priority when the IBA comes to decide how to spend the secondary rental income it has been collecting since a few stations started returning respectable profits in the last year. That decision is expected soon.

Other IBA news: new director of engineering is Thomas Robson, presently deputy to Howard Steele who is to move to become managing director of Sony Broadcast. His 20 years with the Authority follow ten developing television transmitters with EMI.

Beacon's Dave Owen boasting the first Status Quo radio interview for over a year, while the station involves itself in helping save Dudley Zoo from financial extinction. Part of the scheme involves a Beacon pledge of £334 to feed Billy the Buffalo, matching the Dudley

LAND LINES

Herald's £504 for *Bonzo the Gorilla*. All very worthwhile up there, but has the IBA cleared them as capable of meaningful speech?

Forth's recent Presley poll showed *Return To Sender* at the top of listeners' twenty favourite Elvis hits, followed by *Love Me Tender* and *Jailhouse Rock*. DJ Cruisin' Chris John notes that not a single Seventies' hit appears in the top ten.

To correct a previous statement in *MW*: the audio-visual presentation shown to MPs and others recently as part of the pro-ILR lobby was not produced by a professional PR firm but by Capital's Colin Day and Dave Lucas, which is not to say that they are not professional or firm.

In an extraordinary link-up last Monday (12), *Radio 3* broadcast specially commissioned works using musicians playing simultaneously in three different countries. The concert, set-up by the European Broadcasting Union and performed in Bremen, Stockholm and Paris, was justified thus by EBU Working Party Chairman Hans Keller: "It allowed the scoring to include specialist contributions from each country, and a combination of acoustic circumstances, which could not be achieved in any other way." No doubt.

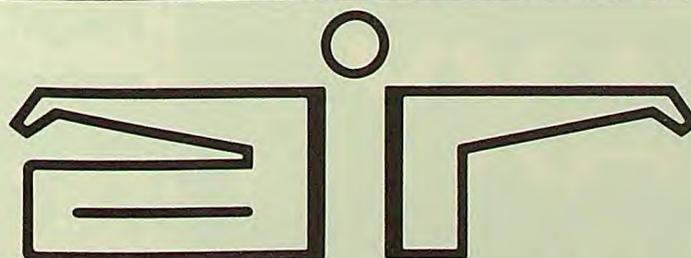
Finally Hallam programme controller Keith Skues returned from a month-long holiday recently having at last traced his family tree 900 years back to Domesday and declares that the Skues' were a very boring lot.

Radio's first XI

	Reach		Share of	Average
	'000	%	Listening	Hours
			%	Listening
BRMB	1157*	43	24	12.3
Piccadilly	1409*	40	24	12.0
Hallam	484	47	29	12.2
Plymouth Sound	153	59	31	10.4
Tees	517*	40	25	11.3
Pennine	294	35	14	7.8
Victory	296	32	15	10.6
Orwell	219	49	29	13.0
210 Thames Valley	195	40	25	13.5
Downtown	843*	70	47	15.3
Beacon	419	32	15	9.8

*including children 5-14

Source: JICRAR



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DISCOS

DJ 77: final problems with money

FOLLOWING THE successful final of DJ 77 — at which Dave Silver was a clear winner with 254 points, not 250 as printed in last week's issue — organiser Douglas Ireland already has plans in hand for DJ 78.

This will come as a surprise for many people to whom DJ 77 looked like a failure saved only by a couple of moderately successful heats in Blackpool and London and a packed final at Brighton's Tramps.

Ireland estimates he has spent in the region of £5,200 of his own money on the contest which had no financial support from any of the sponsors involved. "The only way I'll recoup that money," he commented, "is to hold the event again next year and make sure that I get more active sponsorship, particularly financially."

Nevertheless he feels that the contest was a moderate success and cites the interest from Europa International and Bacchus International — both influential dj agencies — in placing many of the contestants in works in Europe as being one reason why the event was worth organising.

Despite Ireland's view of this year's event and optimism for next year, many observers were disappointed with DJ 77, feeling it was badly organised and concentrated on the wrong style of disc-jockeying.

James Hamilton, himself a dj and *Record Mirror's* disco correspondent, has been particularly vociferous in his opinion that too much emphasis was placed on the contestant's vocal style and not enough on visual presentation.

The 327 original entries were taped and up to 16 of these were chosen for each of the eight heats. This meant that initially the voice

EDITED BY
PAUL PHILLIPS

was the most important factor and Hamilton was not alone in his view that contestants were eminently suited to radio work but were not necessarily the pick of club djs.

Pat Martyn, of the Professional Night Club Disc Jockey Association, supported this when he told *Music Week*: "Why should any really good club dj enter a contest like this?"

"A £10,000 contract for a year's work in Europe isn't all that it looks and it's not worth the risk. I certainly wouldn't take the chance because I couldn't afford to lose, and many of the top djs feel the same."

Theo Loyla of the Disc Jockey Federation disagrees citing winner Dave Silver as a "brilliant dj who no way would be able to perform on radio as he does in clubs".

However, some of the pitfalls of the contest can be gathered from the fact that Silver, who dead-heated for first place in Sunderland, seemed streets ahead of fellow Sunderland finalist Brian Orr as the contest reached its climax in Brighton.

Orr was first man on at Brighton, Silver came on last but one. In a situation where you have only 12 minutes to prove your self a lot depends on what time you come onstage and there may be a case for having fewer entrants and seeing them first of all in their own club environment for an hour or so. Also, rather than an all or nothing final — a bit like the 11-plus — a points system could be devised where performance in the earlier stages counted towards a final total.

DH 78 needs to be better organised and to have a different set of rules. The prestige of being proclaimed Top DJ of 77 becomes somewhat tarnished in a contest beset by so many problems. In addition to the £10,000 contract the winner was also supposed to receive £1,000 cash prize. In the event, due to lack of public response at most of the heats, this sum was not available and as victor and vanquished toasted each other in champagne at Brighton. One girl in the audience — who may have been a plant — insisted on shouting "where's the £1,000 then, you're all frauds, get off," over and over again.

The final blow came when Dave Silver refused to commit himself to the £10,000 contract possibly considering the problems involved in spending a year out of Britain losing work built up over years as well perhaps having to change his domestic arrangements and losing mailing list privileges.

Ireland agrees that next year's event will be different. He wants to work in smaller discotheques and feels that the geographical location of the heats may have been bad this year.

However some of his plans for DJ 78 have a question mark hanging over them. He told *Music Week* he had already discussed plans for next year with Rank and also that the final would be held during the BADEM Exhibition in the second week of June.

At presstime BADEM's Jim St Pier was in Australia where he had spent the past two and one-half weeks so was not available for comment. However, as reported in *Music Week* recently BADEM will be held on September 2-4.



DJ 77 WINNER Dave Silver (centre) waits with Europa International's Gerry Coard (left) for a celebratory glass of champagne on stage at Brighton's Tramps discotheque.

Channel's Orange

CHANNEL ELECTRONICS of Sussex has introduced a new addition to the range of noise control units currently on the market. Called the Electronic Orange (CS 22A) the product monitors and controls output for both discos and groups.

The orange warning light is globe-shaped (hence the name) and lights up when noise input exceeds a pre-set level, by more than five db. If the light is allowed to stay on for more than three seconds before any adjustment is made power is automatically cut off.

The standard setting is for 90db with cut-off at 95db but the Orange can be pre-set anywhere between 65db and 120db. Once the automatic cut-off has operated and sound level has fallen, the supply is reconnected after five seconds.

The Electronic Orange retails for £226 plus VAT — Channel normally



THE NEW Electronic Orange from Channel Electronics. The Orange is a sound control unit for use in discotheques. For more details see *Music Week* (December 10).

sells direct to user — and cables are extra. Complete instructions are included and adjustments can be made to the limit and cut-off levels although Channel prefers to make these settings rather than leave it to the user.

Loyla resigns DJF post four years, £7000 later

THEO LOYLA, secretary of the Disc Jockey Federation for the past four years, has resigned.

He offered his resignation at the recent general council meeting of DJF in the Student's Union of Dundee University. He cites personal and financial reasons as being behind the move. "It's a voluntary post," he told *Music Week*, "and over the last four years it's cost me in the region of £7,000 to carry out the duties."

"I just thought I'd volunteered for long enough. It's possible that in years to come there may be sufficient funds to at least cover expenses and eventually even to provide a salary."

"I shall carry on in the post for a while until alternative arrangements are made."

Other items raised during the meeting were the Musicians' Union/Danum Hotel row reported in *Music Week* (November 19). The DJF has set in motion moves towards talks with the MU aimed at the possible introduction of a ruling exempting smaller premises from the condition requiring use of live musicians which is currently a prerequisite of obtaining a PPL licence.

One concession which the DJF may be prepared to make would be to instruct its members to work only with Musicians' Union members although it is recognised that this may lead to problems under the law governing the closed shop concept.

Another problem will be the fact that whatever may be agreed between the DJF and MU need not necessarily have any direct bearing on PPL which has no Union affiliation and is solely responsible for the issue of its licences.

Two more dj associations have been affiliated by DJF. They are the South-Eastern (SDA) and Solent associations. Talks are also taking place between DJF and the National Association of Theatre and Cinematic Employees regarding a possible affiliation.

The next DJF General Council meeting is scheduled to take place in Sheffield, during March of next year.

Freight problems for Simms

DISCOTHEQUE EQUIPMENT manufacturers Dave Simms Music are experiencing what many exporting firms must have to put up with at this time of year.

Freight companies, which normally take away crates as they are packed and store them until the ship they are booked on is docked, apparently will not do this during December.

"We've got about 10 or 12 crates here at the moment," said Simms. "We're waiting on two boats to Australia and during December the freight companies will only pick up on the day that they put the crates on the boat. Equipment waiting to go out at present is worth £35,000-£40,000."

The company's Jim St. Pier has been in Australia since November 28 and will be back on January 10.

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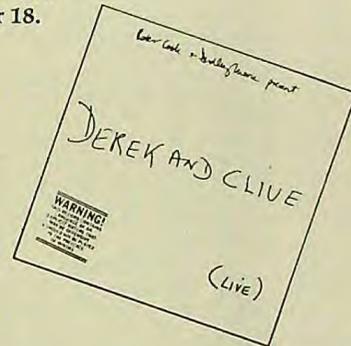


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DISCOS Chart Commentary

A BRIEF explanation of how the disco chart is compiled may be in order. DJs from all types of disco across the country send in their own charts each week (although some DJs are less regular than others, contributing to some fluctuation) and their Top 10 plus three Breakers are tabulated in the usual fashion, in this case with 13 points for a number one down to 1 point for the bottom Breaker. However, the number of DJs charting each title is also taken into account, and can influence the lower chart positions especially. A master chart of about 70 titles is finally arrived at, from which all the titles that have already reached *Music Week's* Top 30 are then extracted, so that the established hits don't waste space. Also, to keep the disco chart fresh and forward looking, a recent release with more DJs but maybe slightly fewer points than an older, dropping, title will have a chart advantage over it — rather in the style of *Billboard's* US Hot 100, with its ratio of airplay to sales. The only real problem is that by being restricted to just 13 titles, many DJs do not have the space to remain consistent in their chart placings: many of them obviously receive (if they're on mailing lists) the same records each week, of which a few will get widespread

support that week. Now, they may still be played the following week, but by then the DJs' buzz is for yet another newie while there physically isn't room in the top ten for last week's tip. However, the DJs who are not on mailing lists will then go out and buy those week-old newies, giving a fortnightly cycle to the look of the chart — except it doesn't always work like that. Whenever there are hidden reasons for surprising moves within the chart, this commentary usually mentions them: for instance..... Odyssey (12) has just been 12-inched, making it hit all areas except Wales/South-West..... others with 12-inch benefit are Showdown (23), with Midlands/London/North-West support, and Montreal Sound (38), while Bob Marley (7) and Mike Theodore (28) have been 12-inched since the chart returns came in..... El Coco (9) and War (16) still chart on import action, both being "Eastern Soul" but the former adding NW/Scotland..... Lenny Williams (37) charts more as an import 45 than as an LP track..... Fantastic Four (8), Munich Machine (11) and Sarr Band (21) are spreading but stay strongest in London/South-East..... Le Pamplemousse (15) is strongest in London/East Midlands, Con Funk Shun...17) in London..... Gonzalez (13) has Scotland/East Anglia/Midlands especially, Nite School (14) spreads from the East to Scotland/SW/ Wales, Cafe Creme (22) has Wales/Scotland/Midlands pop venues.

BREAKERS

Hottest breaker in na important double album containing extended versions of old disco hits, Philadelphia Classics (Philadelphia PZC 34940),

Disco Picks

by
JAMES HAMILTON

STAR POTENTIAL: ***Pop Top 50, **Disco Top 40, *Possibles.

WAR Galaxy (MCA 339) similar to, and their best since, Ms & Ruby Brother***

DONNA SUMMER Greatest Hits (GTO GTLP 028) say no more!*** SWEET SENSATION Wake Up And Be Somebody (Pye 7N 46036) invigorating cover of Brainstorm's US disco hit***

VARIOUS Dance Paarry (Atlantic/Contempo CLF 605) full-length hits by Mass Production, CJ & Co, and Slave carry the lesser offerings from Contempo's stable in a well packaged sampler LP**

THE TRAMMPS III (Atlantic K 50425) LP as usual designed with discos in mind, though there's little to choose between the tracks**

PATTIE BROOKS Love Shook (Casablanca CAL 2020) LP full of sparsely instrumented steady thumpers in Donna Summer's old style, huge in US and gay discos**

BILLY PAUL Only The Strong Survive (Philadelphia PTR 82236) longer LP version, and some useable slowies*

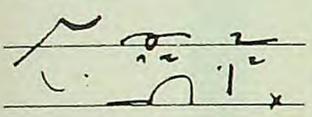
MICHAEL HENDERSON Goin' Places (Buddah DDLH 5018) specialist funky LP, with some pretty slowies and Isley-type dancers*

RICO Ska Wars (Island IPR 2006) Star Wars goes reggae on a limited edition 12-inch*

DISCO TOP 40

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

- 1 (2) SAN FRANCISCO, Village People (DJM DJS 10877)
- 2 (1) ONLY THE STRONG SURVIVE, Billy Paul (Philadelphia PTR 5699)
- 3 (9) I DON'T WANNA LOSE YOUR LOVE, Emotions (CBS 5819)
- 4 (5) BACK IN LOVE AGAIN, LTD (A&M AMS 7319)
- 5 (8) RUN BACK, Carl Douglas (Pye 7N 46018)
- 6 (6) RUNNING AWAY, Roy Ayers Ubiquity (Polydor 2066 842)
- 7 (10) JAMMING, Bob Marley & The Wailers (Island WIP 6410)
- 8 (11) I GOT TO HAVE YOUR LOVE, Fantastic Four (Atlantic K 11017)
- 9 (18) COCOMOTION, El Coco (Pye 7N 25761)
- 10 (3) DON'T LET ME BE MISUNDERSTOOD, Leroy Gomez (Philips 6042325)
- 11 (14) GET ON THE FUNK TRAIN, Munich Machine (Oasis 2)
- 12 (-) NATIVE NEW YORKER, Odyssey (RCA PC 1129 12 ins)
- 13 (16) I HAVEN'T STOPPED 'DANCIN' YET, Gonzalez (EMI 2706)
- 14 (20) DO YOU SPEAK FRENCH, Nite School (Ensign ENY 10)
- 15 (24) GET YOUR BOOM BOOM, Le Pamplemousse (Barclay BAR 702)
- 16 (17) GALAXY, War (MCA 339)
- 17 (15) FFUN, Con Funk Shun (Mercury 6167597)
- 18 (7) DISCOBEATLEMANIA, DDM (Atlantic K 11027, 12in)
- 19 (23) RUMOUR HAS IT, Donna Summer (Casablanca CALD 5003, LP)
- 20 (12) BOOGIE ON UP, Rokotto (State STAT 62, 12in)
- 21 (26) MAGIC MANDRAKE, Sarr Band (Calendar DAY 111)
- 22 (21) UNLIMITED CITATIONS, Cafe Creme (Harvest HAR 5143)
- 23 (36) KEEP DOIN' IT, Showdown (State STAT 63, 12in)
- 24 (37) SERPENTINE FIRE, Earth Wind & Fire (CHS 5778)
- 25 (28) COSMIC LUST/I BELIEVE IN MUSIC, Mass Production (Cotillion K 11021)
- 26 (25) DO YOU REMEMBER, Long Tall Ernie (Polydor 2121341)
- 27 (22) (YOU'RE) FABULOUS BABE, Kenny Williams (Decca FR 13731)
- 28 (13) THE HULL, Mike Theodore Orchestra (Atlantic K 11035)
- 29 (19) BLOOD AND HONEY, Amanda Lear (Ariola ARO 103, 12in)
- 30 (30) COME TO AMERICA, Gibson Bros (Polydor 2058938, 12in)
- 31 (-) IT MAKES YOU FEEL LIKE DANCING, Rose Royce (Whitfield K 56 394, LP)
- 32 (-) HOLLYWOOD, Boz Sonaggs (CBS 5836)
- 33 (32) ZODIACS, Roberta Kelly (Oasis 3)
- 34 (29) I'M HERE AGAIN, Thelma Houston (Motown TMG 1088)
- 35 (34) GAY YOU WILL, Eddie Henderson (Capitol CL 15937)
- 36 (39) I LOVE YOU, Donna Summer (Casablanca CAN 114)
- 37 (35) CHOOSING YOU, Lenny Williams (ABC ARCL 5232, LP)
- 38 (-) MUSIC, Montreal Sound (Creole CR 145, 12in)
- 39 (40) KISS ME, George McCrae (TK TKR 6005)
- 40 (-) I HATE HATE, Danny Williams (Ensign ENY 7)



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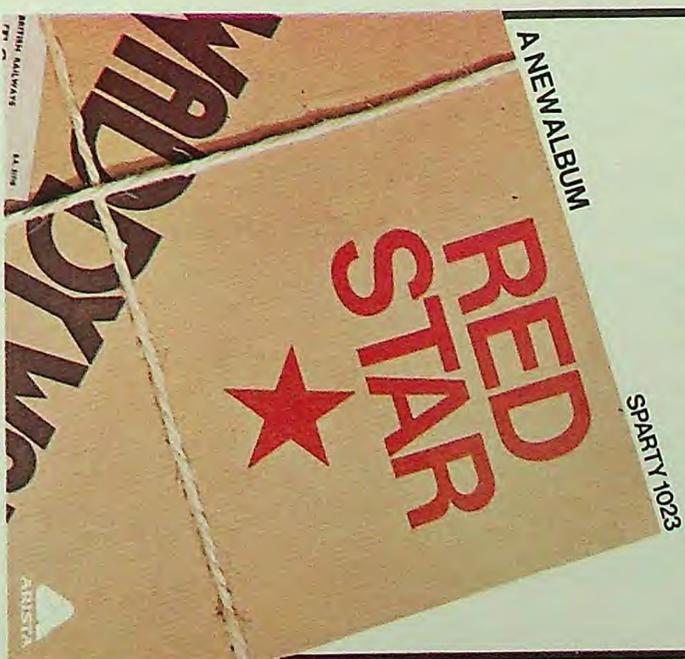
MUSIC WEEKEND

WEEK ENDING DECEMBER 17, 1977

1	DISCO FEVER Various		K-Tel NE 1014
2	THE SOUND OF BREAD Bread	☉	Elektra K 52062
3	30 GREATEST Gladys Knight & The Pips		K-Tel NE 1004
4	FEELINGS Various		K-Tel NE 1006
5	FOOT LOOSE AND FANCY FREE Rod Stewart	•	Riva RVLP 5
6	NEVER MIND THE BOLLOCKS, HERES THE SEX PISTOLS	•	Virgin V 2086
7	GREATEST HITS Paul Simon	□	CBS 10007
8	NEWS OF THE WORLD Queen	•	EMI EMA 784
9	OUT OF THE BLUE Electric Light Orchestra	•	Jet UAR 100
10	ROCKIN' ALL OVER THE WORLD Status Duo		Vertigo 9102 014
11	40 GOLDEN GREATS Cliff Richard	•	EMI EMTVS 6
12	30 GOLDEN GREATS Black & White Minstrels With Joe Loss		EMI EMTV 7
13	20 GOLDEN GREATS Diana Ross & The Supremes	☉	Motown EMTV 5
14	RUMOURS Fleetwood Mac	☉	Warner Brothers K 56344
15	MOONFLOWER Santana	□	CBS 88272
16	GET STONED Rolling Stones		Arcade ADEP 32
17	NEW 20 COUNTRY CLASSICS Tammy Wynette		CBS PR 5040
18	GREATEST HITS Abba	☉	Epic EPC 69218
19	ARRIVAL Abba	☉	Epic EPC 86018
20	RED STAR Showaddywaddy		Arista SPARTY 1023
21	GREATEST HITS VOL. 2 Eton John	•	DJM DJH 20620
22	ROXY MUSIC GREATEST HITS Roxy Music	□	Polydor 2302 073
23	THE MUPPET SHOW The Muppets	•	Pye NSPH 19
24	100 GOLDEN GREATS Frankie Vaughan		Ronco RTDX 2024
25	NEW SEASONS Bing Crosby		Polydor 2442 151
26	THE JOHNNY MATHIS COLLECTION Johnny Mathis	•	CBS 10003
27	THUNDER IN MY HEART Leo Sayer	•	Chrysalis CDL 1154
28	SECONDS OUT Genesis	•	Charisma GE 2001
29	NO MORE HEROES Stranglers	•	United Artists UAG 30200
30	LIVE AND LET LIVE 10cc		Mercury 6641 698
31	WORKS VOL. 2 Emerson Lake & Palmer		Atlantic K 50422
32	A STAR IS BORN Soundtrack	•	CBS 86021
33	CRIMINAL RECORD Rick Wakeman		A&M ANMLK 64660
34	ECHOES OF THE 60S Phil Spector	□	Phil Spector 2307 013
35	GOING FOR THE ONE Yes	•	Atlantic K 50379

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DEALER GUIDE TO AIRPLAY ACTION

WEEK ENDING DECEMBER 17

Radio 1

FEATURED FORTY

AS — Stevie Wonder (Motown TMG 1091)
CADILLAC WALK — Mink Deville (Capitol CL 15952)
DADDY COOL — Darts (Magnet MAG 100)
DANCE DANCE DANCE — Chic (Atlantic K 11038)
DANCIN' PARTY — Showaddywaddy (Arista 149)
DESIREE — Neil Diamond (CBS 5869)
DON'T IT MAKE MY BROWN EYES BLUE — Crystal Gayle (United Artists UP 36307)
DO YOU REMEMBER — Long Tall Ernie & The Shakers (Polydor 2121 341)
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)
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'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)
JAMMING — Bob Marley & The Wailers (Island WIP 6410)
L.A. RUN — Carvells (Creole CR 143)
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)
NEW YORK SHUFFLE — Graham Parker & The Rumour (Vertigo 6059 185)
ONLY THE STRONG SURVIVE — Billy Paul (Philadelphia PIR 5699)
ONLY WOMEN BLEED — Julie Covington (Virgin VS 196)
PRIME TIME — Don McLean (International INT 542)
PUT YOUR LOVE IN ME — Hot Chocolate (RAK 266)
RUN BACK — Carl Douglas (Pye 7N 46018)
THERE ISN'T ANYTHING — Leo Sayer (Chrysalis CHS 2160)
TURN TO STONE — Electric Light Orchestra (Jet UP 36313)
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: SOLDIER OF FORTUNE — Alan O'Day (Pacific K 11025)
Simon Bates: HEART SONG — Gordon Giltrap (Electric WOT 19)
Paul Burnett: THERE AIN'T NO U.F.O. GONNA CATCH MY DIESEL — Danny Roberts (State STAT 67)
Tony Blackburn: WHO'S GONNA LOVE ME — Imperials (Power Exchange PX 266)

Radio 2

ALBUM OF THE WEEK

30 GOLDEN GREATS — Black & White Minstrels with Joe Loss (EMI EMTV 7)

Luxembourg

HOT SHOTS

Barry Alldis: AS TIME GOES BY — Dooley Wilson (United Artists UP 36331)
Stuart Henry: DALLAS — Steely Dan (ABC SD 1)
Tony Prince: EBONY EYES — Bob Welch (Capitol CL 15951)
Rob Jones: FIVE O'CLOCK IN THE MORNING — Creme & Godley (Mercury GOD 001)
Mark Wesley: HEARTBREAK KID — Rikki and the Numbers (Rainbow RAIS 1001)
Bob Stewart: ISN'T IT TIME — Babys (Chrysalis CHS 2173)
Mike Read: BABY JANE — Dr Feelgood (United Artists UP 36332)

POWER PLAY:

LITTLE GIRL — Banned (Harvest HAR 5145)

TWIN SPIN:

IF I HAD WORDS — Scott Fitzgerald & Yvonne Keeley (Pepper UP 36333)

TOP ADD ONS

- *1 GOODBYE GIRL — David Gates (Elektra K 12276) D, M, T, SS, TV, PS, Hm, Bb.
- 2 I LOVE YOU — Donna Summer (Casablanca CAN 114) C, BR, D, F, SS, B, PS.
- 3 NATIVE NEW YORKER — Odyssey (RCA PB 1129) RL, C, D, M, F, B, Ms.
- *4= PLEASE MR PLEASE — Olivia Newton John (EMI 2723) C, BR, D, TV, RT, Md.
- *4= LET'S HAVE A QUIET NIGHT IN — David Soul (Private Stock PVT 130) BR, D, F, TV, B, Ln.
- 6= HEARTSONG — Gordon Giltrap (Electric WOT 19) R1, PR, SS, PS, Bb.
- 6= SAN FRANCISCO — Village People (DJM DJS 10817) C, BR, B, SS, PS.

* Second week in Top Add Ons. Titles from Radio 1 playlist only shown 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 Humber; 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.

ADD ONS:

I DON'T WANNA LOSE YOUR LOVE — Emotions (CBS 5819)
DO YOU SPEAK FRENCH — Nite School (Ensign ENY 10)
NATIVE NEW YORKER — Odyssey (RCA PB 1129)
PRIME TIME — Don McLean (EMI INT 542)
ROSE OF CIMMARON — Poco (ABC 4130)
WISHING ON A STAR — Rose Royce (Whitfield K 17060)
NOT FADE AWAY — Stevie Hillage (Virgin VS 197)
WHITE CHRISTMAS — Bing Crosby (MCA 111)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

I LOVE YOU — Donna Summer (Casablanca CAN 114)
BABY COME BACK — Player (RSO 2090 254)
MY WAY — Elvis Presley (RCA PB 1165)
EGYPTIAN REGGAE — Jonathan Richman & the Modern Lovers (Beserkley BZZ 2)
SWEET LUCY — Raul de Souza (Capitol CL 15955)

LET'S HAVE A QUIET NIGHT IN — David Soul (Private Stock PVT 130)
PRIME TIME — Don McLean (EMI INT 542)
ONLY WOMEN BLEED — Julie Covington (Virgin VS 196)
GET ON THE FUNK TRAIN — Munich Machine (Oasis 2)
NATIVE NEW YORKER — Odyssey (RCA PB 1129)
RUN BACK — Carl Douglas (Pye 7N 46018)
SAN FRANCISCO — Village People (DJM DJS 10817)

BRMB

BIRMINGHAM

ADD ONS

I LOVE YOU — Donna Summer (Casablanca CAN 114)
RUN BACK — Carl Douglas (Pye 7N 46018)
SAN FRANCISCO — Village People (DJM DJS 10817)
LITTLE GIRL — The Banned (Harvest HAR 5145)
LET'S HAVE A QUIET NIGHT IN — David Soul (Private Stock PVT 130)
KEEP DOIN' IT — Showdown (State STAT 63)
WHO'S GONNA LOVE ME — Imperials (Power Exchange PX 266)
I CAN SEE CLEARLY NOW — Ray Charles (London HLU 10554)
PLEASE MR. PLEASE — Olivia Newton John (EMI 2723)

SEE AMID THE WINTER SNOW — Cambrai Staff Band (Emerald MD 1200)
A GUY IS A GUY — Cherri Adams (Epic EPC 5840)
THE BOARS HEAD CAROL — Steeley Span (Chrysalis CHS 2192)

Capital Radio

LONDON

CLIMBERS

QUIT THIS TOWN — Eddie & The Hot Rods (Island WIP 6411)
FIVE O'CLOCK IN THE MORNING — Lol Creme & Kevin Godley (Mercury GOD 001)
HELP ME BABY — Rory Block (Chrysalis CHS 2176)
TOO MANY GOLDEN OLDIES — First Class (CBS 5801)
DO YOU REMEMBER — Long Tall Ernie & The Shakers (Polydor 2121 341)
DO YOU SPEAK FRENCH — Nite School (Ensign ENY 10)

Radio City

LIVERPOOL

NO PRESENTER PICKS THIS WEEK

ADD ONS

FATHER CHRISTMAS — Kinks (Arista 153)
QUIT THIS TOWN — Eddie & The Hot Rods (Island WIP 6411)
WAKE UP AND BE SOMEBODY — Sweet Sensation (Pye 7N 46036)
WHITE CHRISTMAS — Bing Crosby (MCA 111)
GALAXY — War (MCA 339)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: SAD — Andy Williams (CBS 5867)
Steve Jones: PLEASE MR. PLEASE — Olivia Newton John (EMI 2723)
Richard Park: QUIT THIS TOWN — Eddie & The Hot Rods (Island WIP 6411)
Tom Ferrie: NOT FADE AWAY — Steve Hillage (Virgin VS 197)
Brian Ford: NATIVE NEW YORKER — Odyssey (RCA PB 1129)
Bill Smith: GALAXY — War (MCA 339)
Dougie Donnelly: SAN FRANCISCO — Village People (DJM DJS 10817)

NO CURRENT CHOICE THIS WEEK

ADD ONS

ZODIACS — Roberta Kelly (Oasis 3)
FIVE O'CLOCK IN THE MORNING — Lol Creme & Kevin Godley (GOD 001)
ROCKAWAY BEACH — Ramones (Sire 6078 611)
I LOVE YOU — Donna Summer (Casablanca CAN 114)

Downtown Radio

BELFAST

HIT PICKS

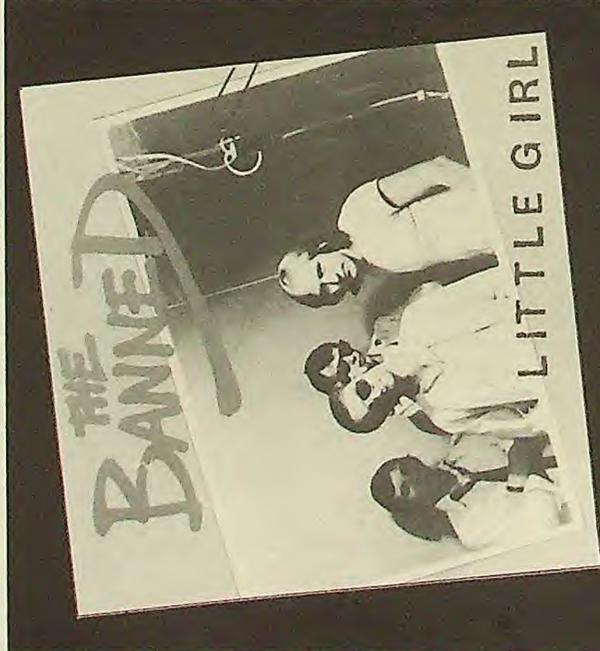
John Paul: STONE COLD SOBER — Crawler (Epic EPC 5873)
Trevor Campbell: LET'S HAVE A QUIET NIGHT IN — David Soul (Private Stock PVT 130)
Candy Devine: YOU CAN'T TURN ME OFF — High Inergy (Motown TMG 1087)
Cherry McIlwaine: NATIVE NEW YORKER — Odyssey (MCA PB 1129)
Hendi: NOT FADE AWAY — Steve Hillage (Virgin VS 197)
Eddie West: MR. DELUXE — Dooley Silverspoon (Seville SEV 1027)
Lawrence John: JUST A COUNTRY BOY — Frankie Allen (United Artists UP 36337)

ADD ONS:

FOR YOUR LOVE — Four Tops (ABC 4199)
PLEASE MR. PLEASE — Olivia Newton John (EMI 2723)
I LOVE YOU — Donna Summer (Casablanca CAN 114)

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING DECEMBER 17, 1977



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EAGLE

INTERGALACTIC TOURING BAND



1	1	MULL OF KINTYRE/GIRLS SCHOOL Wings	●	Parlophone R 6018
2	2	FLORAL DANCE Brighthouse & Rastrick Road	○	Transatlantic BIG 548
3	3	HOW DEEP IS YOUR LOVE Bee Gees	○	RSD 2090 259
4	5	I WILL Ruby Winters	○	Creole CR 141
5	9	EGYPTIAN REGGAE Jonathan Richman & The Modern Lovers	○	Beserkley BZZ 2
6	6	DADDY COOL Darts	○	Magnet MAG 100
7	4	DANCIN' PARTY Showaddywaddy	○	Arista 149
8	10	BELFAST Boney M	○	Atlantic/Hansa 11020
9	13	LOVE OF MY LIFE Dooleys	○	GTO GT 110
10	7	WE ARE THE CHAMPIONS Queen	○	EMI 2708
11	8	ROCKIN' ALL OVER THE WORLD Status Quo	●	Vertigo 6059 184
12	25	WHITE CHRISTMAS Bing Crosby	○	MCA 111
13	16	LOVE'S UNKIND Donna Summer	○	GTO GT 113
14	19	IT'S A HEARTACHE Bonnie Tyler	○	RCA PB 5057
15	15	MARY OF THE FOURTH FORM Boomtown Rats	○	Ensign ENY 9
16	20	WATCHIN' THE DETECTIVES Elvis Costello	○	Stiff BUY 20
17	12	PUT YOUR LOVE IN ME Hot Chocolate	○	Rak RAK 266
18	11	NAME OF THE GAME Abba	●	Epic EPC 5750
19	26	MY WAY Elvis Presley	○	RCA PB 1165
20	21	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle	○	United Artists UP 36307
21	18	TURN TO STONE Electric Light Orchestra	○	Jet UP 36313
22	22	DANCE DANCE DANCE Chic	○	Atlantic K 11038
23	27	GETTIN' READY FOR LOVE Diana Ross	○	Motown TMG 1090
24	17	LIVE IN TROUBLE Barron Knights	○	Epic EPC 5752
25	33	I LOVE YOU Donna Summer	○	Casablanca CAN 114
26	34	ONLY WOMEN BLEED Julie Covington	○	Virgin VS 196
27	40	REALLY FREE John, Oswald, Wild, Willy, Barrett	○	Polydor 2059 951

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- ROKY ERICKSON 'The Interpreter' VS180
- SEX PISTOLS 'God Save The Queen' VS181
- SEX PISTOLS 'Pretty Vacant' VS184
- ROOGALATOR 'Love & The Single Girl' VS185
- THE MOTORS 'Dancing The Night Away' VS186
- XTC 3DEP VS18812
- X - RAY SPEX 'Oh Bondage Up Yours!' VS189
- SEX PISTOLS 'Holidays In The Sun' VS191
- PENETRATION 'Don't Dictate' VS192
- THE MOTORS 'Be What You Gotta Be' VS194

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This Is The Modern World-Album 2383 475 Cassette 3170 475
In The City/Taking My Love-Single 2058 866
This Is The Modern World/Sweet Soul Music; Back In My Arms Again; Bricks & Mortar-Single 2058 945

THE HEARTBREAKERS

L.A.M.F.-Album 2409 218 Cassette 3191 118
One Track Mind/Can't Keep My Eyes On You & Do You Love Me-Single 2094 137

THE DEPRESSIONS

Living On Dreams/Family Planning-Single 2014 112

THE JOLT

All I Can Do/You're Cold-Single 2058 936

SHAM 69

I Don't Wanna/Ulster & Red London (Step Forward)-Single SF4

TRASH

Priorities/Look-Single 2058 939

DOCTORS OF MADNESS

Figments of Emancipation-Album 2383 403 Cassette 3170 403
Late Night Movies, All Night Brainstorms-Album 2383 378 Cassette 3170 278

STINKY TOYS

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TLR 004	LOCK IT UP/JEEPSTER	EATER
ALBUMS		
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Station

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CB 306

ONES TO WATCH

Rose Royce

"Wishing On A Star"



K17060

Debbi Boone

"You Light Up My Life"



K17043

Cher & Gregg Allman

"Move Me"



K17057

David Gates

"Goodbye Girl"



K12276

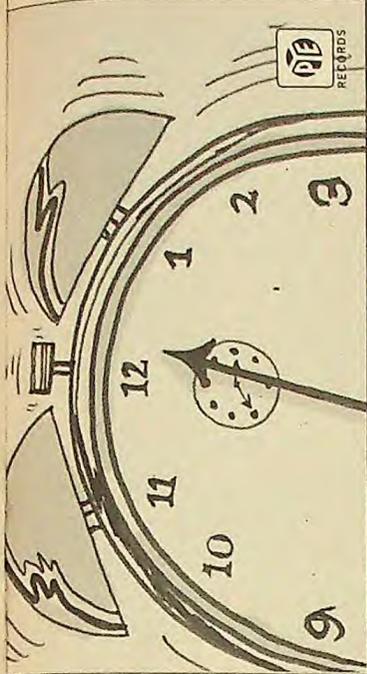


28	14	SHE'S NOT THERE	Santana	CBS 5671
29	45	AS TIME GOES BY	Dooley Wilson	United Artists UP 36331
30	38	RUN BACK	Carl Douglas	Pye 7N 46018
31	NEW	LET'S HAVE A QUIET NIGHT IN	David Soul	Private Stock PVT 130
32	24	YES SIR I CAN BOOGIE	Baccara	RCA PB 5526
33	41	JAMMING/PUNKY REGGAE PARTY	Bob Marley & The Wailers	Island WIP 6410
34	NEW	WHO PAYS THE FERRY MAN	Yannis Markopoulos	BBC RESL 51
35	23	2.4.6.8. MOTORWAY	Tom Robinson Band	EMI 2715
36	43	SLIP SLIDIN' AWAY	Paul Simon	CBS 5770
37	48	HOLLYWOOD	Boz Scaggs	Epic EPC 5836
38	36	ONLY THE STRONG SURVIVE	Billy Paul	Philadelphia PIR 5699
39	28	GOIN' FOR THE ONE	Yes	Atlantic K11047
40	29	YOU'RE IN MY HEART	Rod Stewart	Riva 11
41	NEW	KEEP DOIN' IT	Showdown	State STAT 63
42	NEW	DON'T DILLY DALLY/WAITING AT THE CHURCH	Muppets	Pye 7NX 8004
43	32	GEORGINA	Bailey Noosha Fox	GTO GT 106
44	31	L.A. RUN	Carvells	Creole CR 143
45	46	SAN FRANCISCO	Village People	DJM DJS 10817
46	NEW	LITTLE GIRL	The Banned	Harvest HAR 5145
47	39	YOU'RE FABULOUS	Babe Kenny Williams	Decca F 13731
48	50	GET ON THE FUNK TRAIN	Munich Machine	Oasis 2
49	NEW	AIN'T DOIN' NOTHIN'	Jet Bronx/The Forgiven	Lightning LIG 501
50	30	GOIN' PLACES	Jacksons	Epic EPC 5732

Chart compiled for Music Week and the BBC by British Market Research Bureau

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



RECORDS

You gotta have HEARTSONG XX

The new single from The Gordon Giltrap Band

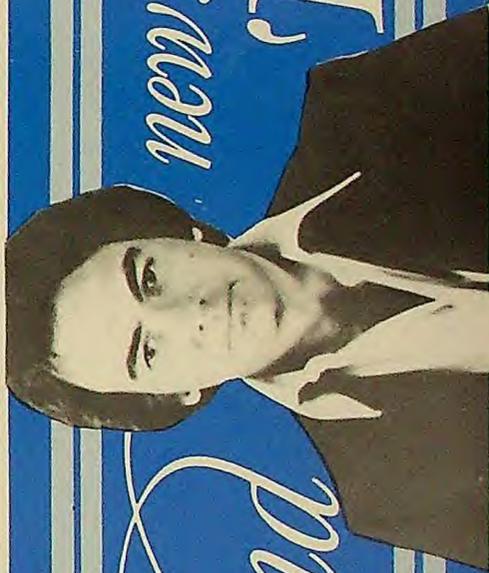


WOT19

Neil Diamond

new single

'DESIRÉE'



5869



Records

AIRPLAY ACTION

Radio Forth

EDINBURGH

ADD ONS

SLEIGH RIDE — Memphis Sounds Orchestra (RSO 2090 212)
SHAME ON ME — Donna Fargo (Warner Bros. K 17049)
NATIVE NEW YORKER — Odyssey (RCA PB 1129)
STEP INTO CHRISTMAS — Elton John (DJM DJS 10290)
LITTLE GIRL — The Banned (Harvest HAR 5145)
GOODBYE GIRL — David Gates (Elektra K 12276)
HAPPY PARTY TIME — Ray O'Sunshine (Power Exchange PX 281)
FACE TO FACE — Sprinkler (Ariola ARO 507)
THE BOARS HEAD CAROL — Steeleye Span (Chrysalis CHS 2192)
A SPACEMAN CAME TRAVELLING — Chris De Burgh (A&M AMS 7267)
A TRUCKERS CHRISTMAS — Lee Arnold (Epic EPC 5803)
ALL THINGS BRIGHT AND BEAUTIFUL — Joe & Vicki Brown (Power Exchange PX 261)
GOD REST YE MERRY GENTLEMEN — Ebenzer Moog (Rocket ROKN 503)
I BELIEVE IN FATHER CHRISTMAS — Greg Lake (Manticore K 13511)
IF I HAD WORDS — Scott Fitzgerald & Yvonne Keeley (Pepper UP 36333)
MERRY XMAS EVERYBODY — Slade (Polydor 2058 422)
SEE AMID THE WINTER SNOW — Cambrai Staff Band (Emerald MD 1200)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: BLOOD 'N' HONEY — Amanda Lear (Ariola ARO 103)
Roger Moffat: WAKE UP AND BE SOMEBODY — Sweet Sensation (Pye 7N 46036)
Johnny Moran: DALLAS — Steely Dan (ABC 12003)
Colin Slade: FOR YOUR LOVE — Four Tops (ABC 4199)
Ray Stuart: ZODIACS — Roberta Kelly (Oasis 3)
Bill Crozier: HE'S SO BEAUTIFUL — Cleo Laine & John Williams (RCA PB 9199)
Cindy Kent: NOT FADE AWAY — Steve Hillage (Virgin CS 197)

Metro Radio

NEWCASTLE

ADD ONS

MOVE ME — Allman & Woman (Warner Bros. K 17057)
NATIVE NEW YORKER — Odyssey (RCA PB 1129)
GOODBYE GIRL — David Gates (Elektra K 12276)
LA VIE EN ROSE — Grace Jones (Island WIP 6415)
ZODIACS — Roberta Kelly (Oasis 3)
ISN'T IT TIME — Babys (Chrysalis CHS 2173)
LET'S HAVE A QUIET NIGHT IN — David Soul (Private Stock PVT 130)
I LOVE YOU — Donna Summer (Casablanca CAN 114)
JAMMING — Bob Marley & The Wailers (Island WIP 6410)
RUN BACK — Carl Douglas (Pye 7N 46018)

Radio Orwell

IPSWICH

NO ADD ONS THIS WEEK

Pennine Radio

BRADFORD

NO PRESENTER PICKS OR PENNINE PICK THIS WEEK

ADD ONS

WILD YOUTH — Generation X (Chrysalis CHS 2189)

Piccadilly Radio

MANCHESTER

ADD ONS

ENDLESS SLEEP — Robert Gordon (Private Stock PVT 127)
FOR YOU — Greg Kihn (Beserkley BZZ 4)
HEARTSONG — Gordon Giltrap (Electric WOT 19)

Plymouth Sound

PLYMOUTH

HIT PICKS

Brian Day: SAN FRANCISCO — Village People (DJM DJS 10817)

YOU'RE MY PEACE OF MIND — David Ruffin (Motown TMG 1093)
Peter Greig: HEAVEN'S JUST A SIN AWAY — Kendalls (Polydor 2058 963)
I LOVE YOU — Donna Summer (Casablanca CAN 114)
GOODBYE GIRL — David Gates (Elektra K 12276)
Carmella McKenzie: CHRISTMAS DREAM — Maynard Williams (MCA)

ADD ONS

NOBODY'S GOT TIME — Coachhouse Rhythm Section (Lee GUY 3)
HELP ME BABY — Rory Block (Chrysalis CHS 2176)
HEARTSONG — Gordon Giltrap (Electric WOT 19)

Swansea Sound

SWANSEA

HIT PICKS

Dave Bowen: GOODBYE GIRL — David Gates (Elektra K 12276)
Colin Mason: BOAR'S HEAD CAROL — Steeleye Span (Chrysalis CHS 2192)
Jon Hawkins: JUST A COUNTRY BOY — Frankie Allen (Rockfield UP 36337)
Stuart Freeman: NEW YORK SHUFFLE — Graham Parker & Rumour (Vertigo 6059 185)
Phil Fothergill: COME GO WITH ME — Pockets (CBS 5780)
Paul Holmes: WILD YOUTH — Generation X (Chrysalis CHS 2189)

ADD ONS

MOVE ME — Allman & Woman (Warner Bros. K 17057)
I LOVE YOU — Donna Summer (Casablanca CAN 114)
SAN FRANCISCO — Village People (DJM DJS 10817)
MERRY XMAS EVERYBODY — Slade (Polydor 2058422)
A SPACEMAN CAME TRAVELLING — Chris de Burgh (A&M AMS 7260)
HAPPY XMAS/WAR IS OVER — John & Yoko (Apple R 5970)
LITTLE SAINT NICK — Beach Boys (Capitol CL 15954)
STEP INTO XMAS — Elton John (DJM DJS 10290)
HEARTSONG — Gordon Giltrap (Electric WOT 19)
SLEIGH RIDE — Memphis Sounds Orchestra (RSO 2090 212)

Radio Tees

TEESIDE

HIT PICKS

Tony Gilham: STONE COLD SOBER — Crawler (Epic EPC 5873)
David Hoare: I LOVE MAKING LOVE TO YOU — Jose Feliciano (Private Stock PVT 95)
Dave Gregory: YOU'RE MY PEACE OF MIND — David Ruffin (Motown TMG 1093)
Alastair Pirrie: FALLIN' IN LOVE — Coalkitchen (Full Moon EPC 5685)
Jan Fisher: YOUR BABY IS A LADY — Stephanie De Sykes (DJM DJS 10816)
Brian Anderson: GOODBYE GIRL — David Gates (Elektra K 12276)

ADD ONS

STEP INTO CHRISTMAS — Elton John (DJM DJS 290)

Radio 210

READING

ADD ONS

LET'S HAVE A QUIET NIGHT IN — David Soul (Private Stock PVT 130)
PLEASE MR. PLEASE — Olivia Newton John (EMI 2723)
MEMORIES — Leonard Cohen (CBS 5882)
FORTY FIVE YEARS — Mary O'Hara (Chrysalis CHS 2194)
ISN'T IT TIME — Babys (Chrysalis CHS 2173)
STONE COLD SOBER — Crawler (Epic EPC 5873)
GOODBYE GIRL — David Gates (Elektra 12276)
BEYOND THE FIELDS WE KNOW — Elfland Ensemble (Chrysalis CHS 2193)
HEAVEN'S JUST A SIN AWAY — Kendalls (Polydor 2058 963)

210 CHRISTMAS EXTRAS

A GUY IS A GUY — Cherri Adams (Epic EPC 5840)
THE BOAR'S HEAD CAROL — Steeleye Span (Chrysalis CHS 2192)
WHITE CHRISTMAS — Bing Crosby (MCA 111)
DON'T CRY FOR CHRISTMAS — ? (Sun CYS 1030)
SILENT NIGHT — Frank Jennings (EMI 2716)
IT'S GONNA BE A COLD COLD CHRISTMAS — Dana (GTO GT 45)
HYMN — Barclay James Harvest (Polydor 2058 904)
WHEN A CHILD IS BORN — Johnny Mathis (CBS 4599)
CHRISTMAS 1914 — Mike Harding (Philips 6006 585)
IF I HAD WORDS — Scott Fitzgerald & Yvonne Keeley (Pepper UP 36333)

Radio Trent

THAMES VALLEY

ADD ONS

PLEASE MR PLEASE — Olivia Newton John (EMI 2723)
ZODIACS — Roberta Kelly (Oasis 3)
THERE ISN'T ANYTHING — Leo Sayer (Chrysalis CHS 2190)
DESIREE — Neil Diamond (CBS 5869)
WHITE CHRISTMAS — Bing Crosby (MCA 111)

Radio Victory

PORTSMOUTH

NO HIT PICKS OR ADD ONS THIS WEEK

BBC Blackburn

HIT PICKS

Jude Bunker: HEART SONG — Gordon Giltrap (Electric WOT 19)
Kath Dutton: BACK HOME FOR CHRISTMAS — Freddie Davis (Plumb PR 1014)
Phil Scott: WOMEN — Blue (Rocket ROKN 534)
Nigel Dyson: A TRUCKERS CHRISTMAS — Lee Arnold (Epic EPC 5803)
Pat Gibson: COCOMOTION — El Coco (Pye 7N 25761)
Rob Salvidge: IT'S GONNA BE A PUNK ROCK CHRISTMAS — Ravers
Trevor Hall: GOODBYE GIRL — David Gates (Elektra K 12276)

BBC Humberside

RECORDS OF THE WEEK

Pam Gillard: GOODBYE GIRL — David Gates (Elektra K 12276)
Dave Sanders: COME ON OVER — Rubettes (Polydor 2058 943)
John Howden: ZULU — The Band Of The Argyll & Sutherland Highlanders (Black Bear BLB 2002)

BBC London

PRESENTER PICKS

Jan Chester: CUCKOO SONG — Mike Oldfield (Virgin VS 198)
David Kremer: LET'S HAVE A QUIET NIGHT IN — David Soul (Private Stock PVT 130)
Tony Fish: SOMETHING'S GOING ON — Babe Rainbow (Mercury 6007 160)
Susie Barnes: PUT YOUR LOVE IN ME — Hot Chocolate (RAK 266)
Jenny Thompson: DO IT AGAIN — Steely Dan (ABC 12003)
Paul Owens: IF I HAD WORDS — Scott Fitzgerald & Yvonne Keeley (Pepper UP 36333)

BBC Medway

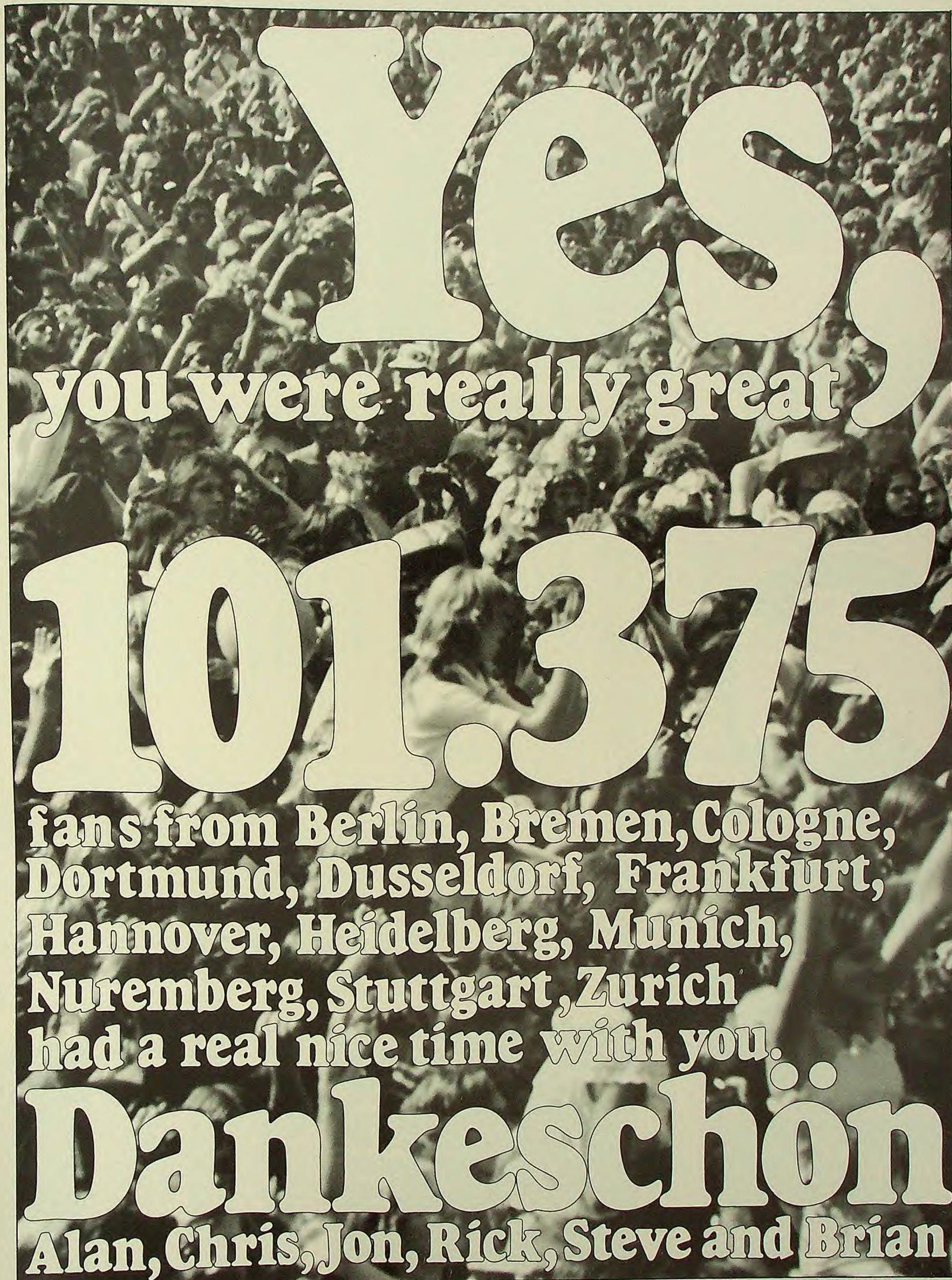
PRESENTER PICKS

Jimmy Mack: TEN FEET TALL — Pilot (Arista 155)
Bernard Mulhern: PLEASE MR. PLEASE — Olivia Newton John (EMI 2723)
Rodney Lucas: DON'T CRY FOR CHRISTMAS — ? (Sun CYS 1030)
John Thurston: SEE AMID THE WINTER SNOW — Cambrai Staff Band (Emerald MD 1200)
Mike Brill: FATHER CHRISTMAS — Kinks (Arista 153)

BBC Merseyside

PERSONAL PICKS

Billy Butler: HE WAS BEAUTIFUL — Cleo Laine & John Williams (RCA PB 9199)
Dave Porter: NATIVE NEW YORKER — Odyssey (RCA PB 1129)
Bob Azurdia: LOVE WITH YOU — Bill Fredericks (Polydor 2058 946)



Yes,

you were really great

101.375

fans from Berlin, Bremen, Cologne, Dortmund, Dusseldorf, Frankfurt, Hannover, Heidelberg, Munich, Nuremberg, Stuttgart, Zurich had a real nice time with you.

Dankeschön

Alan, Chris, Jon, Rick, Steve and Brian

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Musik GmbH

Gustav-Freytag-Str. 13-15, 2000 Hamburg 76, West Germany, Phone 0 40 / 2 20 14 81-9, Cable 214 881 wea

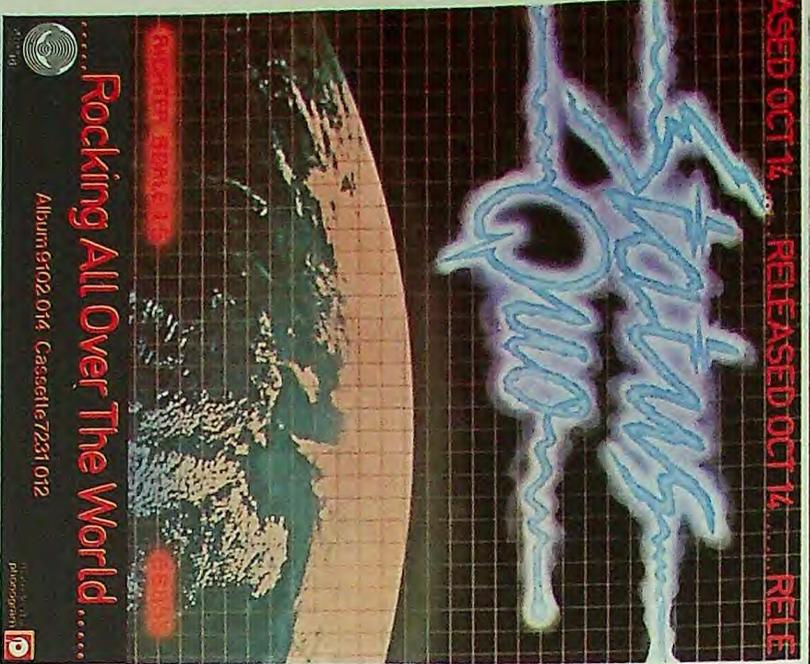
CARPENTERS
Passage
All For A Reason
Anytime, Anywhere

ALESXI

RITA COOLIDGE

A M

...BEST-SELLERS FROM A & M RECORDS



Rocking All Over The World

Album 6702 014 Cassette 7231 012

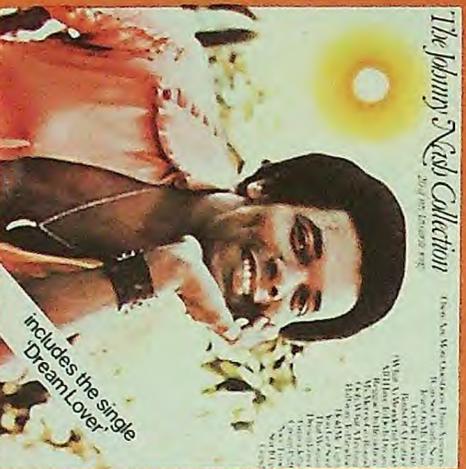
Paul Simon - Greatest Hits, Etc.



The Johnny Nash Collection

includes the single 'Sip Slidin' Away'

Paul Simon
GREATEST HITS ETC.
CBS 10007



The Johnny Nash Collection

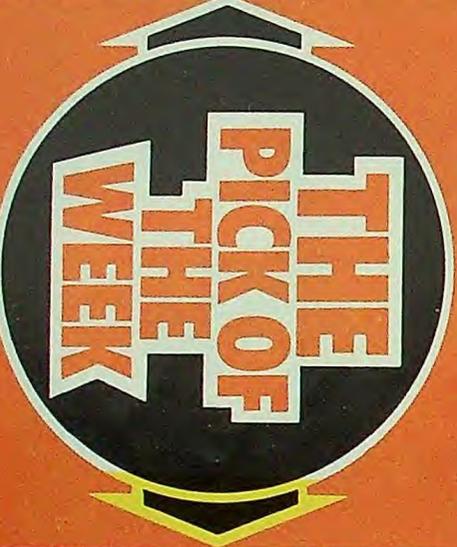
includes the single 'Dream Lover'

THE JOHNNY NASH COLLECTION
EPC 10008

36 24	SLOW HAND Eric Clapton	RSO 2479 201
37 31	ONCE UPON A TIME Donna Summer	Casablanca CALD 5003
38 46	HEART 'N' SOUL Tina Charles	CBS 82810
39 40	ENDLESS FLIGHT Leo Sayer	Chrysalis CHR 1125
40 19	HEROES David Bowie	RCA PL 12522
41 60	THE BEST OF BING CROSBY Bing Crosby	MCA MCF 2540
42 38	PLAYING TO AN AUDIENCE OF ONE David Soul	Private Stock PVL P 1026
43 NEW	100 GOLDEN GREATS Max Bygraves	Ronco RTDX 2019
44 56	20 SHOWTIME GREATS John Hanson	K-Tel NE 1002
45 36	BLACK JOY Various	Ronco RTL 2025
46 NEW	DECADE Neil Young	Reprise K 64037
47 30	JOHNNY NASH COLLECTION Johnny Nash	Epic EPC 10008
48 42	EXODUS Bob Marley & The Wailers	Island ILPS 9498
49 NEW	THE BEATLES LOVE SONGS The Beatles	Parlophone PCSP 721
50 39	HOME ON THE RANGE Slim Whitman	United Artists UATV 30102
51 48	ELVIS IN CONCERT Elvis Presley	RCA PL 02587
52 -	DARTS Darts	Magnet MAG 5020
53 35	DEATH OF A LADY'S MAN Leonard Cohen	CBS 86042
54 51	OXYGENE Jean Michel Jarre	Polydor 2310 555
55 NEW	SWEET SURRENDER Johnny Mathis	CBS 86036
56 NEW	DOWN TWO THEN LEFT Boz Scaggs	CBS 86028
57 -	BEST OF ROD STEWART Rod Stewart	Mercury 6643 030
58 NEW	I'M GLAD YOU'RE HERE WITH ME TONIGHT Neil Diamond	CBS 86044
59 -	A NEW WORLD RECORD Electric Light Orchestra	Jet UAG 30017
60 NEW	ALIVE Kiss	Casablanca CALD 5004

♣ MILLION (PLATINUM) ● ½ MILLION (GOLD) □ ¼ MILLION (SILVER)
Chart compiled for Music Week and the BBC by British Market Research Bureau

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Neil Diamond

includes the single 'I'm Glad You're Here With Me Tonight'

I'M GLAD YOU'RE HERE WITH ME TONIGHT
CBS 86044



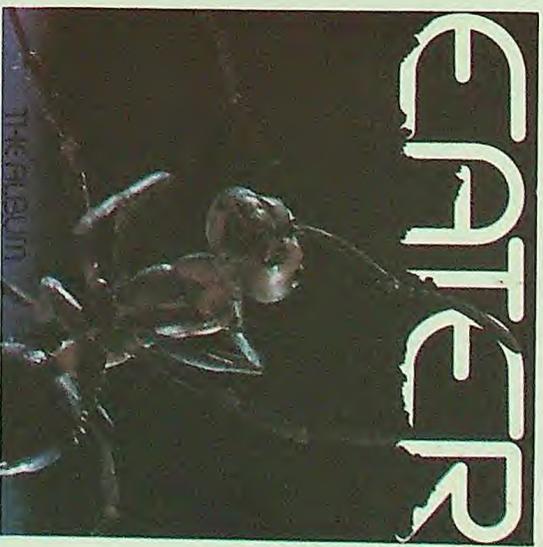
Tina Charles HEART 'N' SOUL

includes 'Love Bug/Sweets For My Sweet'

HEART 'N' SOUL
CBS 82180



The complete Mike Oldfield.
Stock it.
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HEAR HOW GOOD IT IS BEFORE YOU'RE TOLD

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THE LABEL RECORDS
Tel: 01-385 6012

Christmas over-ordering

THIS IS the time of year when the dealer wishes he had elastic shelves to hold the seemingly endless supply of extra stock bought in for the pre-Christmas sales period. As usual the companies have been cajoling us with various offers of gifts or extra discount to boost the size of our Christmas orders, and one has to be very strong-willed to resist the temptation of a few more of this title, or to avoid being carried away by the long pre-printed order forms listing a company's entire catalogue. It's funny how you always manage to discover items you never knew existed when leafing through such lists, so a few more new titles are added to the already over-crowded browsers. The owner/buyer has enough difficulty restraining himself from over-ordering at this time of year, so the temptation to the employer/buyer to over-order, and so obtained some desired gift for himself must be considerable. Such thoughts have, no doubt, not been overlooked by the companies when planning their Christmas campaigns in the past, and the range of offers this year had not been much different to previous years.

The only noticeably fresh factor in this year's campaigns is the willingness of some companies to offer extended credit on orders of a reasonable size. EMI's offer on orders over 2,000 units I do not consider reasonable, because it excludes all but the largest dealers, although of course it is possible for groups of dealers to band together to take advantage of not only this offer but the higher ranges of scaled discounts offered by other companies. This is what I have done with three fellow dealers with these companies whose top level of discount makes it worthwhile. Though I cannot deny it causes some problems — particularly where companies are extending product from the Christmas order over a period of several weeks — in these hard times any extra discount is worth seeking. Usually any offer of extended credit involves early

The Mike Davison column

Ali Baba Records,
Liverpool

delivery, which obviously helps factories during the pre-Christmas period, but generally the dealer wants the goods as early as possible anyway, and only delays large stock orders to avoid having to pay for them too early. Hence any possibility of delayed payment held both sides, and it is good to see more companies being prepared to accept this principle this year.

The differing levels of discount offered by the companies vary as usual from CBS' fairly generous top level of 15 per cent on only one thousand units to WEA's Star-Spangled Name Dropper scheme which offers no discount — but you get some leaflets to give your customers. WEA has run similar campaigns in the past, claiming that it is more interested in moving the goods out of the shops — which is all very well if the company really believes that the chance of entering a competition is going to persuade people to buy an album. Quite frankly I do not think the campaign has any value whatsoever. When pressed for some sort of discount on a bulk stock order WEA did manage to offer 10 per cent on 3,000 units.

I quite fancied the portable tv/radio which Pye was offering as an alternative to its top line discount, until I quickly worked out that it would be far cheaper for me to take the money and buy one. Alas, the problem with Pye is that it has little or no album product worth

stocking these days, once you have ordered The Muppets, a couple of Status Quo and Barry White's Greatest Hits, plus a handful of Golden Hours. No wonder Louis Benjamin is concerned at Pye's failure in the album market, because the catalogue really is as thin as the mythical Book of Italian War Heroes.

* * *

I found the recent report on the front page of *MW* (November 12) concerning the activities of Eric Moss and the West Country dealers rather disturbing, particularly as the record companies seemed so keen to give him every assistance. He is seeking to operate as a wholesaler for his area which is fine in itself, but his intention to supply non-specialist dealers and the companies' support for that policy is short-sighted and damaging to those of us who are specialist dealers. The whole question of wholesalers and the growing number of non-specialist outlets selling records and tapes is one which requires an article to itself and I intend to return to it after Christmas, as I believe it to be more permanently damaging to the dealer even than the discount war. We must attempt to create a situation within the record industry more akin to the book trade where only *bona fide* dealers who are members of the trade organisation can be supplied by the manufacturers. I believe a move along these lines is essential for the future well-being of the industry, and I hope that it is a policy that the GRRC will pursue in 1978. If the record companies believe that the short term supplying through wholesalers of a host of non-specialist outlets — although increasing immediate sales for them — is beneficial to the future of the industry, they must think again.

EDITED BY
TERRI ANDERSON

Jammy Music, Sensible start

SCOTTISH TRADE changes of the past month include the following: Jammy Music Publishers is a new company registered at 20 Bath Street, Glasgow, with capital of £100 to carry on business as music publishers. The directors are C. Forbes of 20 Queen Mary Avenue, Glasgow, William Fairbairn of 56 Ardnahe Avenue, Glasgow, J. MacCalman of 1 Grantley Street, Glasgow, and J. A. Harvey of 39 Munro Road, Jordanhill, Glasgow.

Sensible Records is registered with offices at Lennie Mains, Cammo Road, Edinburgh, and listed as dealers in gramophone records. The capital is £2000 and the named directors are L. D. Love, and H. N. A. Barry. John Grieve Records Ltd. has been registered as radio and television dealers at 18 Alva Street, Edinburgh with capital of £100 and with J. R. Grieve of 94 Spottiswoode Street, Edinburgh, as sole director.

Trade promotions of the past month have included a number of

SCOTTISH
TRADE NEWS
from
ROBIN WALKER

McKenzie of Hi-Fi Corner at Haddington Place, Edinburgh, took Haddington Place Edinburgh Hotel to stage a showing of equipment, cassettes, cartridges, record cleaners etc. Companies specialising in these lines co-operated in the staging of the event and the Hi-Fi Corner staff acted as organisers and co-ordinators and also linked with the technical men on the various firms to advise on quality problems. Attendance was excellent Radio Forth co-operated by having an outside broadcast unit present, equipped with its mobile control room and studio which uses an Alic 19-channel 4-group mixer and Sparta broadcast turntables.

Centre Sound in the Shopping Centre at Blackburn had its own personality event in November when The Tartan Lads attended to meet their fans and sign records. This was a good example of using local shops to promote local artists to their mutual benefit.

Another recent local show was staged by Kennal Audio Visual of Ayrshire at the Howard Park Hotel at Kilmarnock. The three-day presentation attracted a co-operation from 45 national firms. This again was an excellent example of local enterprise seeking to bring a very wide range of equipment to the notice of enthusiasts in this case covering the whole of south west Scotland.

Where to buy display strips?

A MINOR MYSTERY has been plaguing several dealers who have recently called *Music Week* for information. While every other record shop appears to use the familiar clear plastic strips for displaying albums in the window, nobody seems to know where dealers can buy them. Retailers interested in using these display strips have contacted all the obvious places such as shopfitting suppliers, display specialists and wholesalers, but have drawn a blank.

Banquet for collectors

RELEASE SHEETS for October and November from both CRD and EMI International Imports detail a banquet menu for the record collector, particularly in the classical and jazz/blues specialities. The second category is as always impressively served by CRD, which continues several series of historic collections, including second volume of This Is Errol Garner and second and third of The Billie Holiday Story — plus compilations of Fifties recordings from Art Blakey (a 2LP with the Jazz Messengers) and Ken Colyer. CRD has also introduced distribution of several labels recently. One is Red Lightning, kicking off with Billy Boy Arnold's *Blow the Back off It*, in the original magnificent mono; another addition is exclusive distribution of the famed German rock label Brain, with a list of releases headed by an excellent sampler featuring most of the label's top groups and titled *History of German Rock 1972-1976* (BRAIN 2/1091). Equal recognition must go to both CRD and EMI for achieving, respectively release of an LP titled *Kaar-aaop!* by Mechanical Horsetrough; and release of one of the most expensive single items in recent history — although each disc in this 10 record set is the average current LP price of £3.90. Rightly aimed at the specialist market this a series of recordings by the French National Radio Orchestra of works by Brazil's greatest composer, Villa Lobos, conducted by himself. For those

PICK OF THE IMPORTS

whose personal petty cash will run to it the price of £39 for this French import is a veritable snip (2C 153 14090/9).

CRD
LOUIS ARMSTRONG. Plays W. C. Handy. CBS 52067. Featuring Armstrong, Trummy Young Barney Bigard and Billy Kyle *inter al.* and including St. Louis Blues and Beale St Blues. Retail Price: £2.80.

VARIOUS ARTISTS. Paramount Hot Jazz Rarities 1926-1928. HER 110. A mini-anthology of mid-Twenties Chicago jazz recorded by Paramount in its famous 12000 race series, which flourished from 1921 to 1932 but was killed by the Depression. Retail Price: £3.69.

MICHAEL COLEMAN. The Legacy of . . . SH33002. On the New York-based Irish folk label Shanachie these are tracks (reissued for the first time and with much improved sound quality) which demonstrate why Coleman is a legend, and remains one of the most influential Irish fiddlers ever known. No student or lover of folk fiddle music would pass up the chance to own it if it was offered. Retail Price: £3.29.

DUKE ELLINGTON. The

Complete Duke Ellington series, all CBS 2LPs, has reached volume 10, taking the comprehensive chronological anthology to 1938, with each double album carrying an RRP of £5.99.

EMI
GENE VINCENT. Rock 'n' Roll Legend. 2C 154 85071/4. A 4LP set imported from France with the old r&r legend performing with the Blue Caps. These latest imports bring the number of Vincent on Capitol albums offered by EMI to 11 — justifiably claimed to be together "the definitive Gene Vincent collection". Retail Price: £15.60.

VARIOUS ARTISTS. Rock 'n' Roll History. Four more volumes in that series, imported from Germany, and featuring Tommy Sands (1C 038 85096), Louis Prima (1C 038 85098), Johnny Otis (1C 038 85099) and a compilation of tracks by those three, plus Gene Vincent and Wanda Jackson (1C 038 85095). Arguably some of the best of very early r&r. Retail Price for each: £4.30.

OTGER DICE. Garden of Pleasure. BE 150330020. A Belgian import featuring a Dutch group in the tradition of pretty high quality established by other rock bands from Holland. Considerable promotion effort has been put into this LP — the most comprehensive campaign yet mounted by this EMI division — and the album should be well able to stand on its own merits if given a hearing. Retail Price: £3.75.

'BING'

With 'White Christmas' shooting up the charts again the demand for BING CROSBY records will be almost as big as ELVIS'S — for obvious reasons!

HERE'S A SELECTION OF BING'S 45'S THAT WILL PLEASANTLY SURPRISE MANY RETAILERS AND THEIR CUSTOMERS!

McNamara's Band / Dear Old Donegal
Did your mother come from Ireland/Where..Shannon Flows
Too-La-Roo-La-Loo-Ra! / I'll take you home again Kathleen
Danny Boy/ Dear little boy of Mine
That's what life is All About/Pleasure of your Company
Who threw the Overalls/The Same Old Shillelagh
The Rose of Tralee/When Irish Eyes are Smilin'
Galway Bay / My Girl's an Irish Girl
Easter Parade / I've got plenty to be thankful for
Where the Blue of the Night/Goodnight Sweetheart

AVAILABLE FROM STOCK NOW!



841 HARROW ROAD LONDON NW10 5NH
Tel. Order Desk: 01-969 8344 (4 lines)
Tel.: 01-969 7155 and 01-969 5255



RETAILING

Profit and all that jazz

BARRY ANCILL is the jovial and somewhat beefy owner of the long-established Manchester record store of Hime & Addison which is located at 8 St James Square, Manchester.

He has known the record business almost from his cradle. His father managed Hime & Addison and so it seemed natural he would follow his father's footsteps and become involved with record retailing. He struck out though for independence. Ten years spent talking and observing with his father lent weight to the possibility, which became actuality, of running his own shop. However when Hime & Addison was available for purchase he and his father came together and bought the premises. Hime & Addison may specialise in jazz but as Barry Ancill freely admits the shop could not function as a profitable enterprise without relying on sales from general pop and rock music. He reckons one third of stock is jazz music but within the third is a considerable range of jazz titles.

What he does not doubt is a growing percentage of his sales coming from jazz catalogue. He sees increasing possibility of jazz appreciation growing in the next few years.

He points to the ever-greater jazz coverage not only by the BBC but also by commercial stations, although he would wish for even more. He would dearly love hearing jazz programmed on Radio One for he feels if many young people had the chance of hearing good jazz then they would soon become converts.

His shop experience tells of young people hearing recent works by such Americans as Herbie Hancock and

**Tony Jasper visits
HIME AND ADDISON
MANCHESTER**

Miles Davis becoming more than curious about three musicians original inspiration and he has noticed with pleasure how many eventually buy someone like Charlie Parker. Whilst Ancill sees jazz with a future for the record dealer who knows his subject he seems less impressed with record companies which often relegate jazz to just another item. They do not, by and large, use representatives who know anything about their subject. He says with amusement, "The guy comes in ranting and raving the virtues of a rock disc and then I order 15 or more copies of a jazz record. He looks puzzled."

He feels the industry as a whole badly needs a jazz adviser or two. "I'm not here to tell record companies what to do but I wonder whether in some cases anyone who knows about their product. They should have some kind of panel who can tell and advise them which records they might release and advise on re-circulating back catalogue." CRD does have a jazz rep who brings Barry a selection of sleeves and is frequently on the phone, and he appreciates Jazz Services in Manchester — they import and call once a week. He says they get product no one else seems to find.

Ancill is also aware of the considerable catalogue which is around with companies and the number of jazz records which just

keep on selling, and in actual sales terms far outpass most transitory pop records. He wonders though whether companies realise their jazz catalogue sale potential. He also thinks many retailers are unaware of a demand for jazz records which may exist. The problem for them is one of information. Jazz is a field where the wrong stock can be ordered and a dealer who does start building up jazz stock will find a type of customer who will expect knowledge and guidance.

Hime & Addison certainly fulfils the latter point and it also has another important facet. While I was at the shop a series of customers who obviously know Barry Ancill well and amongst themselves were engaged in lively conversation on jazz music. It was obvious that he has over the years kept regular customers and he says, "When I see a particular record listed or come in I know the particular person who will be interested. To me, that's an important function of a specialist dealer — he knows his customers likes and dislikes. I chat with people about records."

He believes the shop should without obvious intent become a meeting place for music enthusiasts, and claims his stock of jazz records represents the biggest and best selection in the North. However, he feels only a city like London can really sustain a shop solely devoted to this music and remain solvent. Cost of records does not help, for as he said, "Who's going to cut price Sydney Lypton?" While he has doubts about record company awareness of jazz sales potential he does get good delivery service, but



TALKIN' JAZZ — discussion about a jazz album at Hime & Addison record store in Manchester, involving (left to right) Rod Hopton, trombonist with the All Saints Jazz Band; Tommy Richards, shop manager; and shop owner Barry Ancill.

he dislikes the way the personal element in ordering has disappeared, and the fact that life is now largely keeping a computer happy. He frequently regrets the number of still-selling titles which become deleted but when the list comes in he usually alerts at all possible speed those of his customers who will be particularly interested in the banished artists and music.

It would be pointless suggesting which are the biggest jazz sellers at Hime & Addison — there is no immediate, instant listing of the kind which is possible if rock is the subject. Jazz buying is varied, but Ancill has noticed renewed interest in dance band music of the Thirties and Forties, with the latter meaning Les Brown, the Dorseys and Buddy Rich. He believes Alan Dell's Big Band Sound programme is a popular and admired BBC jazz programme and, of course, Dell also has part of his Monday evening 90 minutes to what is termed "The dance band days". He also appreciates the work of Peter Clayton in enthusiastically commending jazz. Each week he has customer enquiries and purchases springing from music heard on these

shows. He is also pleased with BBC Manchester's Jazz-A-Plenty show, plus Piccadilly's Jazz Club, although unfortunately each crosses the other in timing on a Tuesday evening. Piccadilly also has a Saturday spot, Jazz And Big Band Sounds.

He remains a firm believer that music booms come and go and we are soon to be ready for another jazz explosion.

Whilst Barry Ancill specialises in jazz there is the business of watching over the other side of his shop with music from classical to the main selling lines of pop and rock music. On this score he says sadly, "The business isn't what we once knew". He has been appalled at the price cutting war and the lack of confidence in the independent which it has instilled in some customers, when all they see is multiples with records drastically reduced and the local record store apparently charging more. They somehow imagine the dealer is taking them for a ride and pocketing huge profits.

Still, as he says, "My interest in life is records" and jazz music takes prior claim.

You too can have stereo in every room

GOOD NEWS for record dealers who think that the market, like their clip-on braces, is slipping. Friends in the US have sent me a clipping promoting a system which gives stereo in every room of the house. And that sounds like a cue for a Gilbert and Sullivan line. 'Every room?' 'Yes, every room.'

The advert, bright and optimistic, claims that you can have the Boston Pops on the Patio, Bach in the Bedroom, Frank Sinatra in the Living Room, Gershwin in the Den(!), 101 Strings in the Greenhouse, and the Rolling Stones out by the pool. The system works in a house which has one room (a light-house) to a house that has 20 or 30 rooms (I haven't got that many LPs, sighs Uncle Ned); it all works from a master control box that is no bigger than a box of dog biscuits. Which means trouble if the dog mistakes it for a box of dog biscuits.

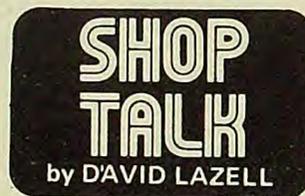
Another selling line for the system is that the speakers are hidden away, not like those ugly monsters you buy in conventional hi fi systems, and which have the disadvantage of being observed whilst listening to Mahler in the Potting Shed, Liberace in the loo, or even The Wurzels in the Music Room. The system will, of course, mean that doors will have to be closed quickly so that his lordship listening to Jimmy Durante's 'Nose's Birthday' in the dining room does not catch wafts of Handel coming up from the servant's quarters. It may mean that record displays in future will be according to the room recommended for the work(s) rather than by composer. No doubt, those kind folks at Decca and CBS will help us to decide which masterpieces are worthy of the larder, sun lounge and airing cupboard. It could open whole new promotional schemes. Before any retailers groan at the thought of changing the store round yet again, I can assure you that

builders of modern homes will be encouraged to invite customers to specify the music they want along with the wallpaper, door-handles, fireplace and kitchen sink. The customer of the morrow may well pop in and ask for some music for the bathroom: La Mer, of course, and The Water Music, to say nothing of sound effects of Niagara Falls and the Gargling Song from Faust. As for your correspondent, he is going to wire up the porch for Noel Coward originals, to gain social status in the community. As for the tradesmen's entrance, nothing. Let them bring their own music, I say.

When music isn't the food of love

Like many a record store manager, I don't get a good meal very often. I used to patronise a nearby cafe but they kept playing music whenever I tackled my salads. One day, I suggested that they switch the machine off. The proprietor warned me sternly that they bought the tapes at my store, and had been promised that they were popular. He stopped giving me so many chips after that, the severing of a good relationship, merely because I longed to be able to hear the sound of jaws champing, crisp chips being crushed between false teeth, tea being slurped, and all those other gentle sounds that go to make up the life of a cafe.

However, speaking at a conference in Birmingham the other day, I sauntered down some steps into an establishment known, if I recall a right, as the Tennessee Pancake House where the staff were most diligent, bless them (this isn't a plug, and doesn't get me a free lunch. As everyone knows, there ain't no free lunches for record dealers). I mention the place,



pleasant as it is, because they pass out cubes of sugar which are wrapped in blue paper, have Mr Cube on one side, and the EMI symbol on the other. Reading my sugar cubes carefully, I discovered that EMI had a small advert thereon: 'International Leaders in Music, Electronics and Leisure'. What a smart advertising idea... but why stop there? Surely the inside of the sugar wrapping could be devoted to a plug for the latest pop LP? In case you think this is a 100 per cent crazy idea, and, as such, bound to be used by the advertising business sooner or later, I should say that some of the print used on cassette 'sleeves' is so small that you could run more than 10 lines of it on a sugar wrapper.

Since cassettes came into being, a whole new industry of Lilliputian typographers has come into being, men who design type that can be set by midgets and read by anyone who can see the Pole star at mid-day with both hands tied behind his back. Yip, they do a lot for the cassette business. Sometimes I wish I could buy the LP sleeve for the information, when I get the cassette. I like to have something to look at when I'm listening to cassettes on the deck, headphones clamped on my ears, in silhouette something from Outer Space or Lower Tooting (where I did dwell, just off Garratt Lane, years ago).

However, some companies do at least have a go at giving information

with their cassettes. Some don't. I think that Polydor could do more in that direction. The recent James Last LP/cassette on Robert Stolz was a fine follow-up to Happy Lehar which is, in my view, probably the best James Last LP. But the sleeve is most unimaginative, being the usual picture of the debonair and gifted James Last. I think it would have aided sales if a picture of Robert Stolz had been used, together with a picture of Vienna and a sub-title, giving names of Stolz's operettas. Many people have heard of the White Horse Inn — still being performed by amateur companies up and down the land — but I doubt

But what does Stolz look like?

that many would know that Stolz wrote its most famous song, Goodbye. James Last has done a first-class job on the arrangements, of course: personally, I think he has a flair for musical comedy and operetta, and I wouldn't be surprised to see him attempt score production, vocal arrangements as well (i.e. as solo performances) one of these days. Polydor ought to give Robert Stolz more prominence on the design of the sleeve, though: after all, everyone knows what James Last looks like — and that's some kind of compliment to Polydor publicity.

I note that a writer to *The Gramophone* pleads for the music of American composers including Walter Piston. I'd add Douglas Moore to their number. Mercury years ago had the sheer genius of coupling Piston's *The Fantastic Flautist* and Douglas Moore's *The Pageant of P. T. Barnum* on one LP. Sheer genius, and wonderful sound. It was performed by that energetic composer and conductor, Howard Hanson, with the Eastman

Rochester Orchestra. Great stuff, and in that day, Mercury was handled by EMI. I've always had a soft spot for the Eastman Rochester Orchestra, and certainly a high regard for Howard Hanson — I wonder if anyone has written up the story, I found, in a pre-war book (*Listen for a Lonesome Drum* by Carl Cramer, Cassell 1936) that George Eastman of Kodak fame, spent a fortune in planning a music school that would make Rochester into an American Milan. But, 'nothing exciting happened. Most of the artists reported that they could not work well in Rochester and there was something about it that dulled and deadened them'.

"Carl Cramer, in 1936, thought that the symphony orchestra became more and more identified with uninspired conductors and was known more for sound craftsmanship than creative achievement". But that was before the era of Howard Hanson, as it developed. Hanson wrote a little-known but excellent symphonic suite from his opera, *Merry Mount*, first performed in 1933. The *Merry Mount Suite*, with a talk by Howard Hanson demonstrating parts of the orchestra appeared on a Mercury LP (AMS 16007) in the days when EMI held the label. It deserves to stand with Benjamin Britten's *Young Person's Guide To The Orchestra* since it does to stand with Benjamin Britten's *Young Person's Guide To The Orchestra* since it does a similar educational job, but on a more flamboyant scale. That's meant to be a compliment.

I wish I had met Howard Hanson. One is reminded of the ageing George Grove (of the *Musical Dictionary Fame*) who declared that, despite his age, he would travel to Germany to meet Mendelssohn were that composer still alive. Maybe this all whets the appetite of dealers and listeners who enjoy American music.

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RETAILING

Where the dealer's and consumer's £ goes

FOR THOSE readers who have the 1977 *Music Week* Industry Year Book, if they turn to page 10 they will see the headline Where the Money Goes. It is an attempt by the production end of the record business to show how the money spent on a popular LP and a single is distributed between the artist, copyright, manufacturing and distribution — not forgetting the VAT man of course.

I used the word attempt, advisedly because of the unwarranted assumption that both records will be sold at the manufacturers' recommended price of £3.35 and 70p respectively. By the time slow sellers have been reduced to clear and up to £1 per record has been chopped off the top twenty or more

LP's the dealer margin shown as 112.7p is about 72p in fact. The implications for me as a dealer are obvious. What appears to be a mark-up (expressed as a percentage of Recommended Retail Price) of 33.6 percent is reduced to about 29 percent allowing for the mixture of records sold at full price and those sold with something off and by the time our slow sellers have been identified, reduced and sold, we suffer a further mark-down of four to five percent so that we end up making a gross margin of about 24 percent. When one considers that average store operating costs were 25.4 percent of sales in 1976/7 (RDA) and this included the effect of exceptionally high sales in London which reduces the costs

DEALER VIEWPOINT

From
R. B. ISAAC,
managing director of
Oldrid's, Boston, Lincs.

percentage to 23.6 percent there, costs elsewhere in provincial stores handling records were within the range 25.5 percent to 28.7 per cent. The implication of that is unless stock-turn and sales per head of staff are substantially higher than the average for the store, the prime contribution towards store costs after paying direct wages (expressed as £ per square foot of space occupied) will be lower than store average, and therefore the record department will become a section run as a service to customers and not a profit contributor.

The spate of specialist record shop closures that has occurred recently reflects this position and it worries me to think that a leading manufacturer can seriously publish the figures referred to above without the sub-heading "assuming the record is sold at the full

The figures in the box to the left illustrate how each average pound spent on records is broken down and where the proportions go. The box on the right illustrates the same but for every pound spent in manufacturer's recommended retail price.

recommended price" and a further column on presentation of the average situation in percentage terms.

In my relatively infrequent contacts with manufacturers managements I frequently find their attitude tends to regard the retailers margin as "profit" and therefore excessive. This is substantiated by the fact that their various costs are listed in detail whereas the distributors' are not in *Where The Money Goes*; and who among distributors is misled by the presentation in money rather than percentage terms?

For these reasons alone, apart from loss leading against recommended prices, there is a strong case to statutorily scrap

recommended prices in virtually all fields and then perforce manufacturers would have to ascertain the true facts about costs and profits in retail distribution. If as I suspect artist royalty and copyright are being calculated and paid on the basis of the recommended prices of records rather than on what they are actually sold for on average, then unlike the VAT man, those people who benefit are obtaining in cash a share of what we dealers don't take!

In case it is construed otherwise, my purpose in writing this is not to knock a particular part of the trade structure but to enhance the knowledge and understanding of all those engaged in it for the ultimate benefit of all.

Breakdown: average £1

	Pence
Artist's royalty	13.7
Copyright	6.7
Recording, Manufacturing Promotion Marketing Distribution Profit	48.2
Dealer's buying and selling costs, occupancy and profit	24.0
VAT	7.4
TOTAL	100

Breakdown: £1 Manufacturers recommended

	Pence
Artist's royalty	11.8
Copyright	5.8
Recording, Manufacturing Promotion Marketing Distribution Profit	41.4
Dealer's buying and selling costs, occupancy and profit	33.6
VAT	7.4
TOTAL	100

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9 am - Midday Saturday Dec 24th
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Photo/Design Martin Studios



RETAILING

One-Stop—trying harder

ONE-STOP Distributors is the third one-stop to open in London. It was intended to be the second.

Discovering that his long-planned and carefully-stocked business had been unexpectedly overtaken by a competitor which he had not been aware existed was, director Eddie Webster rather ruefully admits, a rather nasty shock. Webster is, however, a seasoned warrior in the record marketing field. His long experience in marketing and export divisions of Polydor — where he was sales manager for some time before leaving for this new venture — had instilled the lesson that in this business there is always room for anyone who is going to do the job better and/or differently. Another competitor really just meant trying harder to do both at One-Stop.

The idea of One-Stop came in a conversation between Webster and Mike Ashwell, founder and director of Non-Stop record export company, and Webster, about two years ago. The decision to go ahead,

to turn an attractive theory into fact, was in the end taken very quickly over dinner one evening. Non-Stop provided the finance, but the two businesses are run quite separately. Webster left Polydor a year ago to work full-time on planning, preparing the premises and stocking.

"Why did we want to open another London one-stop?" Webster asked himself, on behalf of the many who would obviously wonder who in their right senses would contemplate plunging into selling records at this time.

"At the time we made our decision there was only one such operation in the capital — Lightning, in the very West of London (although there were chains of shops which bought in bulk and wholesaled to get better discounts

for their own chain). Lightning was doing a pretty fair job, and seemed to have the thing cornered, so there seemed to be room for another one-stop in a different part of town, especially a one-stop like we planned to set up. We've now faced the fact that Warren's Records in the West End is open, and think we can compete there.

"My concept is that we want to operate in many ways like Non-Stop. They keep a low profile, get on with the job, and do not disturb the manufacturers; doing the thing in the best way, with some class. The idea is not to set up a warehouse where people just come in and trade; we have here a place that the retailer can comfortably shop in." Here, for One-Stop is a building which retailers not just in and around London but all over Britain will probably associate with record warehousing. It is the William Road depot near Euston which was used for that purpose first by EMI and most recently by CBS. Webster feels it is a known landmark for dealers, who will seek it out because they are "increasingly seeking alternatives to buying directly from the manufacturers". At present One-Stop is open seven a days a week, to attract as wide a range as possible of the small, middling and large independents within driving distance.

Stocks, apart from the obvious essentials, include a good selection from what appears on BMRB market survey charts in *MW* as "Others", because Webster knows there is good business to be done with that product. One-Stop prices are in general 2p or 3p above normal dealer price — a level which Webster

is safe in assuming is unlikely ever to be undercut by any operation similar to his own — and bulk discounts are offered on a simple scale of one per cent for £100-worth up to five per cent for £500-worth upwards. "We are not distributors in the sense of selling off vans or doing our own deliveries," Webster pointed out, although acquisition of its own delivery fleet may come next if and when One-Stop grows to need it. "However if people living far away ask us to ship stock to them we will do so, charging them only the cost of the post or road transport. We will do any kind of mixed order that way."

Stock range is "virtually everything we could get out hands on" and some of the smaller labels which cannot be bought in because of their deals with majors will, he hopes, be added to One-Stop's list as and when negotiations are favourable. The new venture's strong suits are, Webster and Ashwell firmly believe, its association with, and similarity of character to, a well-respected and solid business like Non-Stop; and the fact that planning was long-term from the outset. One-Stop has not, as Webster is prepared to admit, gone off like a bomb. Because delays in preparations put the official opening back far enough to miss part of the Christmas trade build-up these first few weeks of operation have seen steady rather than spectacular trade (with considerable demand for the range of deletions and overstocks which occupies half the browser space). But, as Webster firmly puts it, "We are in this business to stay, not to make a quick killing and then disappear. We expect trade to build

steadily, and to collect more and more regular customers who know us and trust us." One-Stop has the whole of one floor of the building at present in use, but there are two more such floors, and a long lease on the premises means that growth when it comes can be accomplished easily.

The stocks do not initially include imports, but the business expects before long to be importing from America and Europe under its own banner, and has already had approaches about taking Canadian deletions. "Our attitude is to come into it all quietly and slowly," Webster explained, "looking at everything we do and making sure there is a profit margin in it for us and for the retailer. There must be reasons for the retailer to come here: they are that firstly it is all respectable, good quality product; and secondly that the dealer is getting a margin which will allow him to discount."

One-Stop is at present carrying around 150,000 items in the full price range, and 20,000-odd deletions.

Webster is aware that one-stops are growing in popularity with retailers in these times of a general economic hardship. "In the dropaway situation we have in the trade, where manufacturers are making small increase in market penetration, they are happy to let one-stops sell for them. When the upturn comes I hope they will say 'you get on with selling to the smaller dealers and we will sell to the multiples. If the manufacturers decide on the areas where they want wholesaling and pick their wholesaler there, and support him with good discounts, it will be for everyone's benefit."

I know we're the third one-stop in London, but the trade really cannot allow this sort of business to spring up everywhere like mushrooms."



RECORD PURCHASES are checked out carefully before being packed. One-Stop has laid on a free coffee bar around the corner from the counter, where dealers can recover from paying up and wait to be told their records have been packed and sent to the ground floor despatch/car parking area, from where they can be taken away.



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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 GROUP	Renta Santa
50008	PERRY COMO	Christmas Dream
50009	GENE AUTRY	Rudolf the Red Nosed Reindeer
50010	BING CROSBY & ANDREWS SISTERS	Twelve days of Christmas
50011	BRENDA LEE	Rockin' Around the Xmas Tree
50012	MARIO LANZA	Silent Night — First Noel
50013	BRENDA LEE	Jingle Bell Rock
50014	FREDDIE STARR	White Christmas
50015	JACKSON FIVE	Santa Claus is coming to Town
50016	WOMBLIES	Wombling Merry Christmas
50017	SHOWADDYWADDY	Hey Mr. Christmas
50018	ELTON JOHN	Step into Christmas
50019	GRANT FRAZIER	Auld Lang Syne (Accordion)
50020	BILL BARCLAY & TEICHER	Twelve days to Christmas
50021	FERRANTE & TEICHER	Silent Night/Rudolph Red Nose
50022	ELVIS PRESLEY	Blue Xmas/Santa is coming to town
50023	ELVIS PRESLEY	Holly & Ivy/Gaudette
50024	ELVIS PRESLEY	Onward Christian Soldiers
50025	ELVIS PRESLEY	Frosty the Snowman (Ronettes)
50026	ELVIS PRESLEY	White Xmas (Darlene Love)
50027	ELVIS PRESLEY	Santa is coming (Crystals)
50028	ELVIS PRESLEY	White Christmas
50029	ELVIS PRESLEY	White Christmas
50030	ELVIS PRESLEY	White Christmas
50031	ELVIS PRESLEY	White Christmas
50032	ELVIS PRESLEY	White Christmas

*No longer available when existing stocks are exhausted

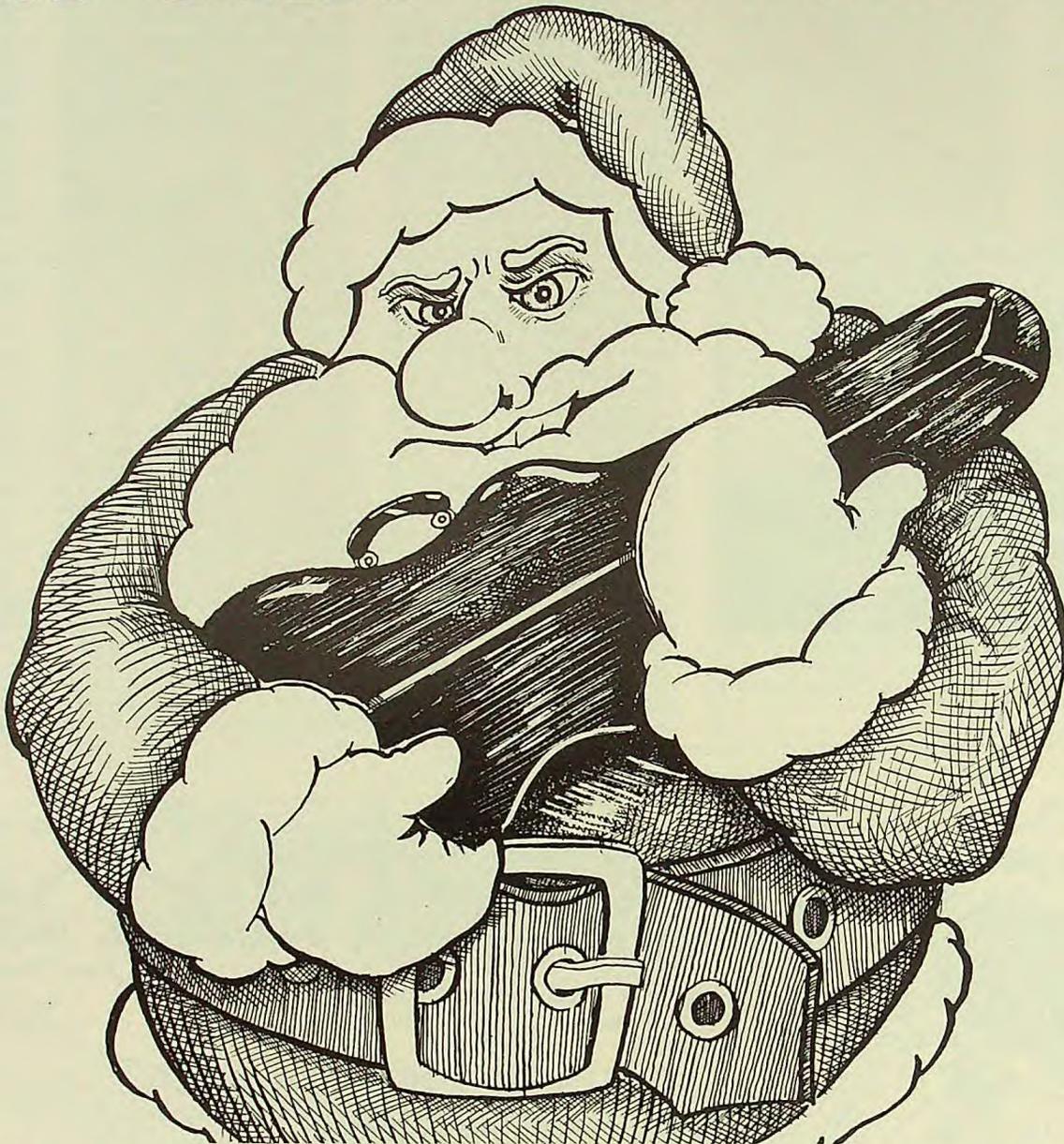
50033	NANA MOUSKOURI	Three Bells
50034	NORMAN WISDOM	Do you believe in Xmas
50035	THE GOODIES	Do you believe in Xmas
50036	BING CROSBY	Father Xmas do not touch me
50037	THE GOODIES	Auld Lang Syne/Anniversary Song
50038	HARRY SIMEONE CHORALE	Make a daft noise for Christmas
50039	ETHNA CAMPBELL	Make a daft noise for Christmas
50040	WIZZARD	Little Drummer Boy
50041	JOHNNY MATHIS	When a child is Born
50042	BING CROSBY	When a child is Born
50043	NAT KING COLE	I wish — Christmas every day
50044	JOHN DENVER	When a child is Born
50045	HERB ALPERT	Jingle Bells
50046	EBENEZER MOOG	The Christmas Song
50047	PERRY COMO	Please Daddy, don't get Drunk
50048	ROBERT RHEIMS (Organ)	The Christmas Song
50049	VERA LYNN	The Christmas Song
50050	JIM PRESLEY	The Christmas Song
50051	ELVIS PRESLEY	The Christmas Song
50052	CHARLEY PRIDE	The Christmas Song
50053	ROYAL SCOTS GUARDS	The Christmas Song
50054	PASADENA ROOF ORCH.	The Christmas Song
50055	BLACK WATCH BAND	The Christmas Song
50056	LENA MARTELL	The Christmas Song
50057	CHRIS HILL	The Christmas Song
50058	BING CROSBY	The Christmas Song
50059	JOHN INMAN	The Christmas Song
50060	CAN	The Christmas Song
50061	JETHRO TULL	The Christmas Song
50062	WOODFIELD Jnr. SCHOOL Choir	The Christmas Song
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50065	ANDY WILLIAMS	The Christmas Song
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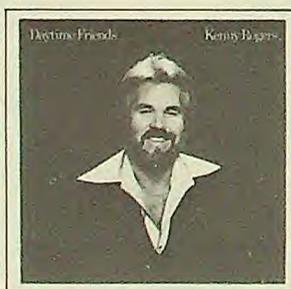


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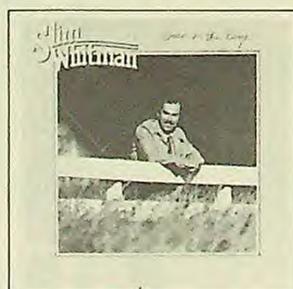
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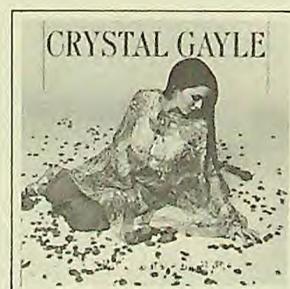
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MUSIC WEEK

CLASSICS SCENE

surveying the complete classical music market

COMMENT

CHRISTMAS MAY well be a season of goodwill to all men, but that traditional precept is unlikely at the moment to cut much ice with the staff of the British Music Information Centre at Stratford Place, London W1. On paper the centre has been celebrating its tenth anniversary. In practice, however, there is very little to celebrate as the finely-honed Arts Council and PRS guillotines remain poised on a Damocletian thread. The BMIC has taken its trumpet to the part; yet, sadly, no-one has asked it to play.

A decade ago, when the principle of funding from the public purse was set on rather less eccentric courses than nowadays often seems to be the case, the Composers' Guild created the British Music Information Centre in a brave attempt to promote new music. It was also hoped that interest would be stimulated in often forgotten scores by neglected 20th-century composers. The simple — if possibly unworlly — supposition was that publishers, record companies and even composers themselves would be pleased to donate their wares in order to establish an authoritative library covering the whole spectrum.

That, regrettably, has been far from the case. Apathy at one end of the scale and unbridled hostility at the other have resulted in a job half done. It is not inappropriate that the BMIC chose as the title of its celebratory exhibition the ambiguous *Half A Score*. Many important parts of the music publishing and recording industries, only too pleased to pump out their products in the direction of obliging critics and reviewers, have donned the hat of Scrooge when confronted with the BMIC. They cannot afford it, it is claimed.

Lack of interest by other prospective well-wishers and sponsors, both industrial and educational, has brought the funding of the Centre's work down to our familiar friends, the Arts Council, with a little help from the Performing Right Society. That is prospectively dangerous enough in itself, as the former body's recent Gadarene excursions into the musical field have aptly demonstrated. A PRS covenant expires this month and may not be renewed; the AC grant, vital for survival, is renewable annually; the Composer's Guild may not be able to afford provision of a secretary and premises for much longer.

Quite apart from its reference library of around 12,000 scores and a number of records and tapes BMIC offers playback facilities for the hundreds of promoters, agents, scholars and record producers who utilize it each year. So, too, does the British Institute Of Recorded Sound in Kensington — although with a designedly wider scope. The two institutions, neither of them "viable" in the hard terminology of commerce but each invaluable in musical promotion behind the scenes, could of course amalgamate. For a number of reasons, however, that is an unlikely proposition.

One alternative would be for funding to be taken over by a consortium of the major record and publishing houses. Their intervention would hardly provide quick profits.

The rush to issue Rodrigo

IN WHAT would seem to be one of the most classic cases of over-exposure ever to hit the record industry, the Great Rodrigo Race of the century is off to an aggressively competitive start following recent celebrations marking the Spanish composer's 75th birthday. Nearly every company it appears, has released — or plans to release — rival versions of Rodrigo's *Concierto De Aranjuez*, sometimes with the same artists, and often coupling it with the *Fantasia Para Un Gentilhombre*.

Rodrigo's concerto for guitar and orchestra was written as long ago as 1939, but it first achieved worldwide popularity last year when a CBS release by John Williams (76369) jumped into the *Music Week* Top 50 album charts. Now four of the major record companies have fresh releases of the work — which uses traditional Spanish rhythms — and a fifth still has in its catalogue a 1959 version re-pressed in 1972.

The CBS John Williams version, which also features the English Chamber Orchestra under Barenboim, was awarded a BPI silver disc and is being re-advertised (with a whole page in *Classical Music Weekly*) as "The Version Everyone Is Buying". RCA, on the other hand, is claiming that Julian Bream's performance with the Monteverdi Orchestra under Gardiner, is "The Version Everyone's Going For" — a subtle difference. The company's classical promotion department further claims: "If you don't have this record you don't have a record collection."

EMI's November releases included a coupling of the *Concierto De Aranjuez* with the *Fantasia Para Un Gentilhombre* played by the guitarist Angel Romero with the London Symphony Orchestra under Previn. Advertisements have claimed that this is "a magnificent record of the world's favourite guitar concerto" and the company's advance publicity went further, calling it a disc which was "absolutely first-class and has all the makings of a genuine classical 'hit'".

Now Phonogram has decided that it, too, cannot be without Rodrigo's work. A compilation double album given over to the composer (6747 430) heads Philips's confirmed January release list — and, once again, the *Concierto De Aranjuez* is played by Angel Romero, this time with the San Antonio Symphony Orchestra under Alessandro. The set also includes Rodrigo's *Concierto Andaluz* for four guitars and orchestra; his *Concierto Madrigal* for two guitars and orchestra, with Angel and Pepe Romero and the Academy of St Martin-in-the-Fields (Marriner); and — with the same orchestra and conductor — his ubiquitous *Fantasia Para Un Gentilhombre* played by Pepe Romero.



At a reception in the firm's offices in Tokyo, Mr Nobuya Itoh, president of Nippon Phonogram, presented Ingrid Haebler with a Gold Disc for her recording of Mozart Sonatas. Pictured, from left to right, are Mr Nobuya Itoh, Ingrid Haebler, Mr Abraham J Brakema, Phonogram International's delegate in Japan, and Mr Tadaatsu Atarashi, classical product manager.

EDITED BY
NICHOLAS WEBBER

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Two-record boxed set.

CLASSICSCENE

Capital's young musicians quest

CAPITAL RADIO — the predominantly popular independent station serving London and parts of the South East — is offering two young serious musicians the opportunity of playing with the Wren Orchestra, the ensemble sponsored by the broadcasting company to the tune of £60,000. For the competition, to be held in 1978, the station has linked up with the Greater London Arts Association and the South East Arts Association.

Howard Snell, director of the orchestra, and Anna Instone, Capital's classical music producer, are both on the panel of judges with SEAA and are sitting as observers for GLAA. The chosen musicians will play at London concerts in

February and their recitals will be recorded for transmission on Capital. It is expected that the winners will then be offered engagements with the orchestra.

The Wren Orchestra was initially planned as a chamber ensemble but is now being expanded into a symphony orchestra for some concerts. It is backed financially by Capital and its concerts are usually recorded for The Collection, a classical music programme on Saturday nights. This season's venues include the Festival and Albert Halls.

Negotiations are already in hand, Capital claims, for a series of Wren recordings to be made with "a major company" — as yet unrevealed.



BIRGIT NILSSON makes a personal appearance at Guy Norris, Neal Street. Pictured (left to right) are David Rickerby (Decca Classical Promotions and Marketing Manager), Guy Norris, Michael Patton (Manager of the Neal Street shop), and Birgit Nilsson.

Phonogram wins two Wiener prizes

1977 WIENER Flötenuhr Awards from the Mozart Society of Vienna have been presented to Phonogram for two recordings, one orchestral and one solo pianoforte. They are 6700 097, a programme including Mozart's Zaide, K344, with the Staatskapelle Berlin and soloists conducted by Bernhard Klee; and 9500 025, a programme played by Alfred Brendel.

CLASSICAL CHARTS

The Classical Editor thanks the many retailers who have written to Music Week in connection with the compilation of the Classical Chart. He hopes to be in touch with them shortly so that the Chart can commence in the New Year.

Philharmonia personnel go in St Mary's Messiah

LAST WEEK'S seasonal performance of Handel's Messiah at Bryanston Square, London, had a distinctly music business flavour with both orchestra and chorus swelled by some unexpected personnel.

First trumpet in this trumpet-dominated work was played by someone not normally associated with the performing side of orchestral life — Gavin Henderson, general manager of the

Philharmonia Orchestra, who nowadays looks on his playing as little more than a hobby.

In the ranks of the second violins of St Mary's orchestra was another unexpected candidate — Lucy Breaks, the Philharmonia's assistant personnel manager.

And the chorus was boosted by Kevin Yell (baritone), the PO's marketing officer, and Liza Hobbs (soprano), head of publicity.

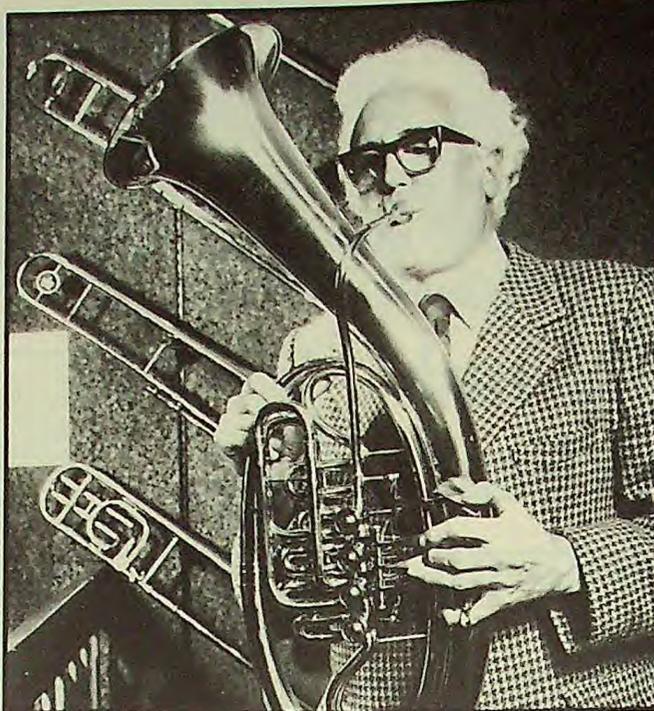
A treasury of singers at £35

A NEW release on the HMV Treasury label comprises what must be a unique survey of singers and singing up to the time of the first World War. Entitled A Record Of Singing the 12-disc set is a limited edition which comes complete with a 256-page book of the same title by Michael Scott.

In the set (RLS 724) over 200 singers of world-wide repute in their day are represented by at least one of their most famous recordings. The records — which retail at £35 — are

accompanied by an exclusive soft-back version of Scott's book giving detailed biographies, critical appraisal and many rare photographs, some published for the first time. (The hard-back edition is published by Sidgwick & Jackson at £12.50).

Among the singers represented are Butt, Caruso, Chaliapin, Destinn, Lehmann, Melba, and Patti. EMI says that sales of this "real collectors' item" are already going very well.



RICHARD MEREWETHER playing one of the Wagner tubas he designed for LSO and CBSO.

Wagner tubas donated to LSO and CBSO

FOUR GLEAMING Wagner tubas — one of the symphony orchestra's more unusual instruments — have been presented by Tube Investments Ltd. jointly to the London Symphony Orchestra and the City of Birmingham Symphony Orchestra. They were specially made by Paxman Musical Instruments in their workrooms just across the road from the Music Week offices in Covent Garden.

The Wagner tubas, which come in size and range somewhere between the french horn and the conventional tuba, are used only occasionally and their design makes them expensive to manufacture. Wagner demanded them in the Ring Des Nibelungen and they made their orchestral debut in 1869.

Previously the LSO has hired a set whenever they were needed, but this proved unsatisfactory. Tube Investments offered to foot the bill provided the tubas could be shared with the CBSO, with whom the company already has close links.

American competition announced for New Year

IN A new concept for stimulating performance of American music the John F. Kennedy Centre for the Performing Arts and the Rockefeller Foundation has announced the establishment of an annual international competition with over \$30,000 in prize money.

The awards will be made for the first time in September 1978, with preliminary rounds starting throughout the world next month. Next year's contest will be for pianists and successive concepts are planned for instrumentalists and singers. First prize of \$10,000 will be tenable for one year with the possibility of an additional \$5,000 to be given at the judges' discretion.

The first prize winner will have concert tours and recitals arranged, and is also expected to be given a limited recording contract. A press release from the United States Information Service in London said that the competition was designed so that "more of the rich heritage of 20th-century music by Americans will be discovered and appreciated, and that more works from this body of music will win places in the standard repertory".

Unlike most competitions, which require contestants to travel to a single location, early rounds of the John F. Kennedy Centre-Rockefeller Foundation For Excellence In The Performance Of American Music will be held throughout the US and Europe. American scores will be available at the Service's library in Grosvenor Square, London, and so far 38 composers are on the list. 10,000 competition brochures are being distributed.

Boulez to record for CBS with BBCSO

THE conductor Pierre Boulez is to record for CBS Schönberg's oratorio Die Jakobsleiter with the BBC Singers and Symphony Orchestra following last week's Festival Hall performance. The concert also included Wagner's rare choral work Das Liebesmahl der Apostel which Boulez has already recorded with the New York Philharmonic and which will be released by CBS next year.

12 year old composer's programme

A 40-MINUTE ITV documentary being transmitted across the independent network on December 30 is given over to a 12-year-old composer, Elizabeth Lane, whose first orchestral composition was written when she was seven. The programme — entitled And I Write Music — is part of the Maggie series.



SIR CHARLES GROVES is seen here cutting a large birthday cake at the Festival Hall to celebrate his ten years as associate conductor of the Royal Philharmonic Orchestra. The reception for the guest of honour, the orchestra and friends of the RPO took place after Sir Charles' 10th anniversary concert at which Yehudi Menuhin (left of Sir Charles in photo) was the soloist. The concert was sponsored by Kodak — and the birthday cake(s) were baked specially for the occasion by Mrs Acton of Kodak Limited in London. Left to right: Mr Barry Griffiths, leader of the orchestra; Mrs Laurence Hill; Mr F. J. Moorfoot, Chairman and Managing Director of Kodak Limited; Mrs Moorfoot; Mr Menuhin; Sir Charles and Lady Groves; Mr Laurence Hill, Chairman of the R.P.O. Association; Miss Kathy Montalbano and Mr John Bimson, Chairman of the R.P.O. Kodak Limited is a corporate member of the Royal Philharmonic Orchestra.

Lloyds backs Leeds event

LLOYDS BANK has become sole sponsor of the Leeds National Musicians' Platform with a contribution of £1,500 towards this year's event, which had its final recently. Sponsorship of £6,000 is promised by the bank for the 1978 Platform.

The three-yearly event was first staged in 1974 by the organizers of the Leeds International Pianoforte Competition and provides an opportunity for young professional

instrumentalists and singers to give public recitals before audiences of distinguished musicians, agents, orchestral managers and the BBC.

More than 90 organizations have shown interest so far in offering professional engagements to participants. This year there were 100 applications from soloists and ensembles. A special £500 Lloyds Bank Award, presented at the discretion of the assessors, has been donated to the winner.

Symphonica—in search of recording excellence

by
NICHOLAS WEBBER

THE CONCEPT is beguilingly simple: a first-class orchestra composed of instrumentalists from all the major ensembles which has as its main aim the production of high calibre records. An orchestra, indeed, geared specifically to the needs of record collectors specializing in the symphonic repertoire rather than to those of the concert hall audience.

That is the vision behind the recently-formed Symphonica label, which has under its belt a six-figure funding from the prestigious Norton Warburg merchant bank — underwriters in the popular field to the Pink Floyd, among other groups. Its guiding lights are all names already known to the business side of music. The managing director is Isabella Wallich, founder of the Delysé label and niece of Fred Gaisberg — the pioneer who persuaded such giants as Caruso, Chaliapin, Kreisler and Melba to make records. A homely figure who has about her an air of quiet professionalism, she is also the company's principal producer.

Friedelind Wagner, granddaughter of Richard Wagner and great-granddaughter of Ferenc Liszt, is another director who, one feels, exerts a quiet influence behind the scenes. She is determined that Symphonica of London (as the orchestra itself is called) will make concert appearances in her native Germany.

And then there is the project's conductor and musical director Wyn Morris, pupil of Markevitch and Szell, winner of the Koussevitsky Memorial Prize and former conductor of the Cleveland Chamber Orchestra, Royal Choral Society and Huddersfield Choral Society. Morris, a loquacious and alliterative Welshman who has perhaps been somewhat under-rated in recent years, is particularly pleased with a review in the current

issue of *The Gramophone* where Richard Osborne styles him "our Celtic Furtwängler". Morris' two great heroes of the rostrum are Furtwängler and Toscanini.

Other partners in Symphonica are the chairman, Stephen Gee, who is managing director of Norton Warburg; and the marketing director, Colin Hadley, who is managing director of McKinley Marketing Consultants.

Three of Symphonica's first four releases are of Beethoven: the *Eroica*, the *Diabelli Variations* (played by Charles Rosen), and the *Emperor*. The fourth is a programme of Debussy's *La Damselle Elue* and Chausson's *Poems De L'Amour* with the Spanish opera star Monserrat Cabballé, Janet Coster, and the ladies of the Ambrosian Singers. SYMS and SYM6 were favourably reviewed in the last *Music Week*.

So far this is all solid symphonic fare, and thus the inevitable question: "Why yet another symphony orchestra?" At a time of depression on the whole Arts scene, even London finds it difficult to cope with the business of funding the orchestras it already has. And yet...

The answer seems to be that both Wallich and Morris were far from satisfied in their previous recording experiences with some of the larger



PICTURED LEFT to right are Friedelind Wagner, Wyn Morris and Isabella Wallich — Morris and Wallich had been far from satisfied with recordings with other orchestras.

subsidised orchestras and choruses as *entities*. Much better, they felt, to look for the sort of commitment found only by a process of creaming off each ensemble's top players specifically for recording sessions. With choirs they have stuck thus far with John McCarthy's Ambrosian Singers, itself an eclectic group flexible enough to provide different vocalists for different types of repertoire. In this way musicians could still remain loyal to their own orchestras, while also reaping the hard cash benefits (above Union rates) of playing with Symphonica — and of course the cultural benefits of playing with other top-flight executants.

This is roughly the way that Sidney Sax's National Philharmonic

Orchestra in America has operated with considerable success (the NPO has recorded, in one guise or another, for most of the major companies); and indeed there was originally some projected tie-up between Sax and Morris. That, however, was before the evolution of Symphonica, and although all the parties appear to be on a good terms there is now no professional link. Symphonica is very British and very autonomous.

The other obvious question is whether an orchestra formed almost exclusively for recording rather than for concert appearance can really be justified on artistic grounds — or is it all taking the concept of 1984 rather too far? Isabella Wallich believes that such a body of

musicians can be justified, primarily on the ground that Symphonica Records aims to see each album as a programmatic entity in itself and each performance on disc as a concert performance. This is why, for example, very long "takes" are made at sessions.

And then there is the pursuit of excellence as an end in itself. Both she and Morris are highly cognizant of the truth that many things, musically, can be achieved on record which are well-nigh impossible on the concert platform. They also appreciate that many recording sessions for the well-established orchestras — like their concert rehearsals — are often ad hoc and rushed affairs.

Symphonica of London will also, as it turns out, be making some concert appearances. At the moment they are in process of finalizing arrangements with "a very big company" to subsidise between four and six live concerts in major venues during every season. There are even hints of a forthcoming engagement on the South Bank. The difference about Symphonica concerts will be that their programmes will be taken almost exclusively from records they have made or which are in the pipeline.

Last week Symphonica and the Ambrosian Singers were engaged in sessions at Abbey Road for Bruckner's late cantata *Helgoland* and Wagner's early (and almost unknown) choral work *The Love Feast Of The Apostles*, for release in February or March. The reissue of Morris's recordings of Mahler's Fifth and Eighth Symphonies will form the basis of a complete Mahler cycle. There is reason to predict that this innovative and ambitious brainchild, with its appealingly-designed album sleeves and intensive marketing through Rediffusion, will be something to watch out for in the next few months.

Certain Successes for December from Decca



Haydn: THE CREATION

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BEST OF THE MONTH IN HI-FI NEWS!

Massenet: SCENES ALSACIENNES, Suite No. 7 SCENES DRAMATIQUES, Suite No. 3 'CENDRILLON' — Marche des Princesses

National Philharmonic Orchestra

conducted by **Richard BONYNGE**

SXL 6827

BEST OF THE MONTH IN HI-FI NEWS!

Beethoven: VIOLIN SONATAS Nos. 6 & 7 Itzhak PERLMAN and Vladimir ASHKENAZY

SXL 6791 cassette KSXC 6791



DECCA RECORDS & TAPES

DECCA
Festival
of Music

CLASSICSCENE

Mackerras' Kabanova — technically superlative

Janáček: *Kata Kabanová* (complete opera). Söderström, Dvorsky, Kniplová; Vienna Philharmonic / Mackerras. Producer: James Mallison. Decca D51 D2 (two records).

Much has already been written concerning the background to this extraordinary production (see *Music Week*, September 24 and October 1); how it is the first stereo recording of a Janáček opera to be made outside Czechoslovakia and how the conductor Charles Mackerras researched and edited a completely fresh version of the score in line with the composer's original intentions. What such background information cannot hope to convey, however, is just how good — from every vantage point — the end result is. Technically the recording (at fairly low levels) is superlative and the pressers have risen to the challenge. The cast of worldclass soloists is headed by Elisabeth Söderström in glorious voice as the title rôle while the Vienna Philharmonic, with its warmly supportive string section, lives the music rather than merely playing it. Such a difference between the new scoring and the old is incredible and will make this the only version of the opera worth having. An arresting cover design merely puts the finishing touch to this triumph of the recording art.

Bruckner: *Symphony 9*. Chicago Symphony Orchestra/Giulini. Producer: Christopher Bishop. EMI ASD 3382.

Carlo Maria Giulini offers a somehow more considered and flexible performance of the same work in this new EMI release, and he employs the re-edited version of the score by Leopold Nowak of the International Bruckner Society (this is its first recording). In many ways this at time almost different account is more impressionistic than van Beinum's, yet in a beautifully clear

recording every detail is remarkably well-defined. The weighty brass section is especially faithful. Giulini is a conductor of rare lyrical sensitivity who invariably projects his rôle as moulder of phrase and line rather than as mere stick-waver — though neither is he afraid of the thrustingly orgiastic chords which are the hallmark of Bruckner's valedictory work. This very fine production should enjoy excellent sales.

Various: *French Flute Concerti*. James Galway (flute); Royal Philharmonic Orchestra/Dutoit. Producer: Charles Gerhardt. RCA RL 25109.

Another superb contribution to understanding of the flautist's instrument and repertoire by the man who has already done much to popularize it outside the bounds of those who traditionally listen to serious music. The four French works of the 19th- and 20th-centuries played here are all brilliantly virtuosic music, two of them original and two of them orchestrated from pieces for flute and pianoforte. The opening Ibert three-movement Concerto For Flute And Orchestra is hardly "popular" repertoire; but there is little doubt that Galway's exposition will soon make it a household name. It is original, strong and intensely rhythmical writing with a brilliantly witty flute cadenza before the final recapitulation. Lennox Berkeley's racy orchestration of Poulenc's

ALBUM REVIEWS

Flute Sonata is another delight giving full rein to the soloist's talents. Galway has orchestrated Fauré's *Fantaisie* with much inventiveness, including muted guitar. It, too, is splendidly played — although some close miking in the opening *Andantino* reveals some sharp intakes of breath. Sales will surely run into six figures.

Puccini: *Il Tabarro*. Scotto, Domingo, Wixell, Sénéchal; Ambrosian Opera Chorus (McCarthy), New Philharmonia Orchestra/Maazel. Producer: Paul Myers. CBS 76641.

Giacomo Puccini was undoubtedly capable of greater work than this, but nevertheless *The Cloak* has its appealing moments — particularly in the orchestral department. With soloists who are mainly "stars" in their own right there is inevitably the danger that cohesive teamwork flies out of the window in attempts by one individual to outshine another. This does sometimes happen here, often because of the nowadays fairly dominating voice of Renata Scotto (whose high notes are not perhaps

what they once were). But there are also good examples of blend and dialogue, while recitative passages have special polish. Chorus and orchestra are competent enough, as might be expected, and the recording quality is acceptable, taking account of a wide dynamic range.

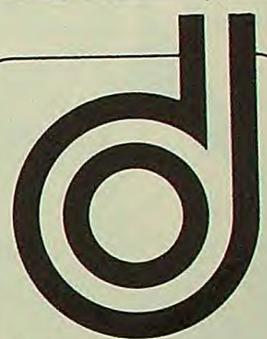
Bruckner: *Symphony 9*. Concertgebouw Orchestra/van Beinum. Producer: not credited. Fontana 6530 058 (mono).

This polished reading of Bruckner's often brooding masterpiece originated in 1967 and is now re-released in the original monophonic version on this budget-priced label. Despite quite an amount of surface hiss the record underlines the fact that Eduard van Beinum's interpretation is probably still unrivalled in its solid precision. A steady seller.

Ivor Gurney: *Severn and Somme — Songs And Poems*. Christopher Keyte (baritone), David Johnston (tenor), Geoffrey Pratley and Daphne Ibbott (pianofortes), Leonard Clark (reader). Producer: not credited. Pearl Records SHE 543.

Ivor Gurney — who died 40 years ago this year — composed nearly 300 songs and wrote nearly 900 poems in the space of a relatively short and tragic life. This enterprising and original record (the first ever devoted to Gurney's output) clearly demonstrates that, in

other happier circumstances, he would surely by now be hailed as one of the great English lyricists contemporary with Holst and Vaughan Williams. There is about these delightful and fresh songs a mellow elegaicism and restlessly shifting chromaticism redolent of an England long departed. The two vocalists and their accompanists are admirably clear and Leonard Clark, who was behind the well-planned programme, brings a nice simplicity to his narration. It is a warm recording and the slightly hissy pressing is not over-obtrusive. Deserves promotion.



Note-worthy

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MUSIC WEEK

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THE GRAMOPHONE

SYM5 Beethoven: Third Symphony *EROICA* £3.79

The Chausson *Poème de l'Amour et de la Mer* needs, of course, a Caballe to do it justice, as on the present issue. She is in magnificent voice, easily encompassing the gamut of vivid emotion exuded by Boucher's poem and Chausson's music. Totally involved as she is in her rôle, she is, however, backed to the hilt by Wyn Morris and the Symphonica of London, including Francesco Gabarro's glowing account of the solo cello part.

HI-FI NEWS AND STEREO REVIEW

SYM6 Debussy/Chausson £3.79

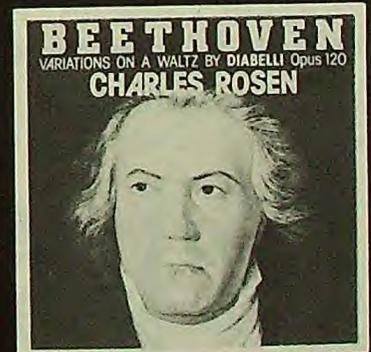
JANUARY RELEASE: SYM 9 Beethoven: *DIABELLI* variations Op120 Charles Rosen, piano
SYM 10 Beethoven: *EMPEROR* Concerto Charles Rosen, Wyn Morris/Symphonica of London



Symphony No. 3 "Eroica" SYM5



Debussy/Chausson SYM6



Diabelli Variations SYM9



"Emperor" SYM10



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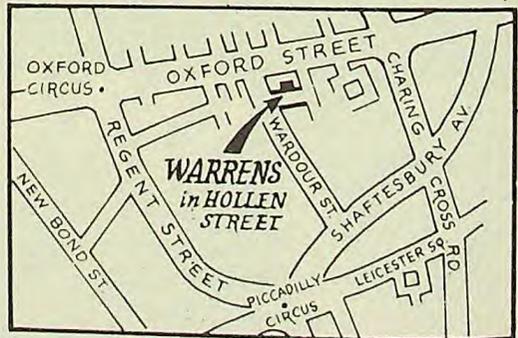
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TOTAL ISSUED

Singles notified by major manufacturers for
 week ending 16th December 1977.

	This Week	This Month	This Year
EMI	2 (1)	5 (3)	447 (-)
EMI (LRD)	0 (0)	1 (1)	51 (-)
Decca	0 (0)	1 (1)	92 (-)
Pye	0 (0)	0 (0)	152 (-)
Polydor	0 (0)	0 (0)	231 (-)
CBS	0 (0)	0 (2)	258 (-)
Phonogram	0 (1)	6 (6)	169 (-)
RCA	0 (0)	1 (1)	157 (-)
WEA	0 (0)	2 (2)	211 (-)
Others	6 (14)	27 (21)	739 (-)
Total	8 (16)	45 (37)	2507 (-)

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MUSIC WEEK SINGLES FACT SHEET

WEEK ENDING DECEMBER 17

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E December 10)	PROMOTION	COMMENTS by TONY JASPER
PATTI LABELLE Dan Swit Me Epic EPC 5805 (CBS)	NOV 25	With Labelle, Lady Marmalade (17, 1975)		Basic company servicing.	Single comprises short and long versions of song with original cut on album Patti Labelle (EPC 82226). Just right for disco-party rave-ups with lots of funk, catchy riffs and well blended piano, horns and chorus. Infectious, catchy number which promises good sales.
DEAD BOYS Sonic Reducer Sire 6078 609 (Phonodisc)	DEC 1	None		Extensive coverage in punk-new wave dominated music press. Group touring UK this month.	Pledriver of a new wave cut which sounds more distinctive than many in this mould. Good sales should come from retailers with known new wave clientele. General chart chances seem only minimal.
EL COCO Cocomotion Pye 7N 25761 (Pye)	DEC 2	None		Disco attention.	Hand-clapping pacy number which is certain disco hit with good chance of pop chart listing. Recommend to those hunting ideal discs for Christmas parties.
FOUR TOPS For Your Love ABC 4199 (CBS)	NOV 25	25 hits, 1965-1973. Last hit, Sweet Understanding (29, 1973).		Considerable consumer and trade press coverage of his rushed-release following recent British tour. Music press advertising.	Yardbirds had 1965 top three, hit with song penned by 10CC member, Graham Gouldman. Charley re-issued this classic cut earlier in year, as part of an EP. Last time Four Tops enlisted British aid was in 1971 with chart position three via Mike Pinder - Moody Blues number Simple Game. Four Tops have reasonable chance of medium size hit.
GLORIA JONES Bring On The Love (Why Can't We Be Friends Again) EMI 2720 (EMI)	OCT 28	None	None	Basic company servicing. Artist music press interviews.	Knock-out single which seems unobserved and neglected by large chunks of the media. A very commercial soul pop cut which fairly bounces along with often dramatic backing. One hopes EMI stays with it. Gloria Jones writer and producer of deserving Gonzalez chart appearance single, 'I Haven't Stopped Dancin' Yet' (reviewed November 5). One of few lady producers at Motown with first project years back with debut Eddie Kendrick's album. Single re-activated.
CLEO LAINE AND JOHN WILLIAMS He's So Beautiful RCA PB 9199 (RCA)	DEC 2	Let's Slip (42, 1960) and You'll Answer To Me (5, 1961) both on Fontana and recorded by Cleo Laine.	None	Recent British stage appearance and television spots (including Royal Variety Show).	Beautifully arranged and sung. If Send In The Clowns can be charted, so can this, provided programmers strike for quality and risk element in compiling playlists.
STARDUST I Really Love You Stop SAT 122 (WEA)	NOV 11	Ariana (41, 1977)	None	September tour. Second tour of UK, mainly clubs, this month. Trade press advertising and local paper and radio station interviews.	Swedish group with MOR sound which impressed some people on last minor hit single, Ariana, a song they featured on Top Of The Pops. Group have recent album, Stardust (SATL 4008). Good initial reaction to single during early days of release.
CRAWLER Stone Cold Sober Epic EPC 5873 (CBS)	DEC 2	None	None	Music paper reports of band's recent US gigging and disco success.	Remixed single taken from LP Crawler (EPC 82083) and not therefore the LP version which appeared as B-side of July 22 single, Never Loved A Woman (EPC 5496). Crawler derived from former Back Street Crawler group founded by late Paul Kossoff. Single very much suited for US car-radio syndrome and extensive FM-Rock programming and may not fit into pop orientation here. Nevertheless, in with a chance.
THE LONDON PIPES AND CHOIR Arrival Epic EPC 5861 (CBS)	NOV 19	None	None	Early pick-up by Nigel Dyson, BBC Blackburn; Carmella McKenzie, Plymouth Sound and John Thueston, BBC Medway.	Penned by Abba writers, Benny Andersson and Bjorn Ulvaeus, a Christmassy tune which fits in well with Mull of Kintyre and Floral Dance mood. Very much MOR audience and should achieve useful sales.
ANGEL/CALIFORNIA BOYS CHOIR Winter Song Casablanca CAN 113 (Pye)	NOV 24	None	None	Basic company advertising.	A Christmassy sounding disc which becomes more attractive as it progresses. A basically MOR disc which might well find itself in the lower chart regions.
CAFE CREME Unlimited Citations Harvest HAR 5143 (EMI)	NOV 3	None	None	Originally imported as 12" in 5000 supply before being pressed as 7". Disco attention.	One of fastest-ever French singles which features 34 Beatle songs in disco mould with sales there of 400,000 plus. A major hit across Europe with also break-out in Canada. Although good initial reaction here, mid-November to end suggested a slowing down of momentum. However record is disco-tracking once more and with Christmas parties soon proliferating it could be late chart hit.

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ALBUM REVIEWS

POPULAR

NEIL DIAMOND
I'm Glad You're Here With Me Tonight. CBS 86044. Producer: Bob Gaudio. By comparison with his MCA output, Neil Diamond's CBS recordings have rarely matched the old level of commercial inspiration and creativity. But no reservations about this one which captures Diamond in top form. There are those who complain that his emotional grasp is merely superficial, but it would take a hard-hearted listener not to be moved by the tender treatment of Once In A While and You Don't Bring Me Flowers, or the delicate version of God Only Knows. Desiree is already picking up strong airplay to focus attention on the album and after his triumphant UK visit during the summer sales are bound to be brisk.

JOHN HANSON
20 Showtime Greats. K-tel NE 1002. Producers: Jeff Jarratt & Don Reedman. The sturdy voice of Hanson becomes the latest to receive the K-tel tv treatment, in a 20-track offering which features orchestra led by Nigel Brooks. Titles naturally reflect the singer's light opera associations, and include Desert Song, Stout Hearted Men, Some Enchanted Evening, My Heart And I, We'll Gather Lilacs and Rose Marie. This is the season when Hanson sells best, and 20 Showtime Greats should become a substantial chart item if the small screen support is strong and effective.

VARIOUS ARTISTS
40 No. 1 Hits. K-tel NE 1008. Not dissimilar in concept and content to the recent Radio 1 double-album, this 40-track package of UK chart-toppers from the past 13 years should perform well, with proper tv support over Christmas and the New Year. The emphasis is on mainstream pop winners by the likes of David Essex, Mungo Jerry, the Bay City Rollers, Dawn, the Real Thing, Mud, Edison Lighthouse, Carl Douglas and Showaddywaddy. Most recent representative is David Soul's Don't Give Up On Us, most vintage is the Searchers' Needles And Pins. Dealers: K-tel has proved that compilations can still sell, providing the promotion is there, so this seems a stock must.

BOZ SCAGGS
Down Two Then Left. CBS 86028. Producer: Joe Wissert. After the exceptional Silk Degrees, it was perhaps too much to expect Boz Scaggs' creativity to extend to another collection of equal class in the same year. It is unlikely that this will be quite so productive of hit singles, but it maintains a very fair standard all the same. The majority of the tracks are disco-orientated, with Still Falling For You and Whatcha Gonna Tell Your Man working particularly well, but the two songs of greatest substance are two ballads, Tomorrow Never Came and the magical We're Waiting, a perfect vehicle for his distinctive falsetto voice. Expect chart action, particularly if Hollywood clicks as a single.

JOHNNY GUITAR WATSON
Funk Beyond The Call Of Duty. DJM DJF20525. Producer: J. G. Watson. After a promising start, Watson has faded somewhat in this country with the focus of attention being rather more in his working home territory. But the quality of his output maintains a creditable standard. This new album has that attractive mix of funk and jazz which he does so well on the title track and It's About The Dollar Bill, both of which groove along purposefully with snatches of his potent guitar to illuminate the proceedings. If he has a fault, it is in the limited melodic range on offer where one tune often seems to merge into another, particularly on the B-side, but it must be admitted that the man has style and direction.

JOHN MARTYN
One World. Island ILPS 9492. Producer: Chris Blackwell. Martyn's best LP since the pioneering Solid Air set, One World puts him back on the map as an important and original artist. This time he has used some fine musicians to fill out his dense and emotional sound, including Steve Winwood, whose keyboard contributions assist in maintaining an eerie atmosphere, reggae trombonist Rico who pops up exuberantly on Certain Surprise, and some solid rhythm aid from well respected bass players and drummers, including the neglected John Stevens. The master work here is certainly the tense, understated title track but there is plenty more to

interest the rocker (Dealer) and the broadminded folkie (Couldn't Love You More). A chart entry is tough to forecast but very strong sales can be guaranteed.

AMERICA
Live. Warner Brothers K56434. Producer: George Martin. This three-man - trimmed-to-two outfit (member Dan Peek left before the recording of this album) has never meant as much in Britain as in the US, but their post-Crosby/Stills & c. style has a solid following, which should promise respectable sales. With occasionally-overstated orchestrations, America moves through Horse With No Name, Ventura Highway, I Need You, Sister Golden Hair and other staples of their essentially-West Coast repertoire. The LP will attract no converts to the cause, but is bound to keep the pair's fans happy. Dealers: display this one to catch those fans.

ALICE COOPER
The Alice Cooper Show. Warner Brothers K56439. Producers: Bob Ezrin & Brian Christian. Now that Cooper has taken his show to Las Vegas, it is difficult to view this once-outrageous man in quite the same light as before. His theatrics and posturing do not stand up well in the glare of the 1977 spotlight, though some of the songs in this live recording - School's Out, for example - retain their rock and roll spirit. Even excerpts from his 1975 extravaganza, Welcome To My Nightmare, sound older than they are. Contents include Eighteen, Only Women Bleed, Billion Dollar Babies and Devil's Food/The Black Widow. Dealers: Cooper is fast receding into the Seventies sales distance in Britain, but may still have enough fans to offer reasonable prospects for this LP.

EATER
The Album. The Label TLR LP 001. Producer: Dave Goodman. No less than 16 tracks from the band that used to sport Dee Generate as the youngest punk in the business, The Album is very immediate, combining tracks from the punk heritage like Sweet Jane and the now almost inevitable Waitin' For My Man by Lou Reed and an interesting treatment of Bowie's Queen Bitch with Space Dreaming which extends the group's outlook from the normal new wave nastiness like Get Raped and No Brains. The packaging is well designed for a punk album with a lyric guide on the inner sleeve, no less. The Label is working hard on promotion so respectable demand can be expected.

DON McLEAN
Prime Time. EMI. INS 3011. John Peters. If Vincent was one pole of McLean's style Prime Time on this new LP is about the furthest he has travelled to date towards the opposite point. This new batch of compositions from a pretty prolific songwriter definitely have a different flavour from previous offerings - no less thoughtful or observant in most cases, but with a broader streak of toughness or irony. Vocals as good as ever and plenty of variety in arrangements and tempi, with some mystical ballads, a bit of boogie and of bluegrass, and a rocker or two. Plenty for radio programmers, who have always given McLean support, to choose from.

CAPTAIN AND TENNILLE
Greatest Hits A&M AMLH 64667. Producers: Captain and Tennille. For some very strange reason, the Captain and Tennille have yet to make a major breakthrough in the British market. Apart from a minor

hit with Love Will Keep Us Together, included here, none of their records have actually made the chart despite constant radio and discotheque play. Maybe their current UK visit, during which they will record a BBC TV special, will finally do the trick for them. Needless to say, this is an album of their very best recordings, and it is all good, crisp, clean-cut commercial pop - there isn't a single dud track amongst the 12 selections. Titles include Muskrat Love, Lonely Nights (Angel Face), I Write The Songs, Come In From The Rain and Can't Stop Dancin' which is taken at breakneck speed. Deserves to be a good seller and hopefully this is an album that won't be lost in the Christmas rush.

PETERS AND LEE
Smile. Philips 9109 219. Producer: Don Schroeder. After a string of hit singles and albums, Peters and Lee suffered a grievous loss earlier this year in the death of their long-time producer, John Franz. However, Phonogram took the opportunity to send the duo to the US, and team them with another much-respected producer Don Schroeder, who has also been responsible for the recent album by fellow Phonogram signing, Tony Monopoly. The results are interesting. This album is a good blend of old and new - the title track is the old Charlie Chaplin classic, while they also include the Everly Brothers' old hit Bye Bye Love, Suspicious Minds and Bye Bye Blues. They also include an update of one of their own early hits, Welcome Home. Newer material includes I Got A Thing About You Baby and Can't Smile Without You. Peters and Lee still have a huge middle-market following, and this album must end up on many Christmas shopping lists.

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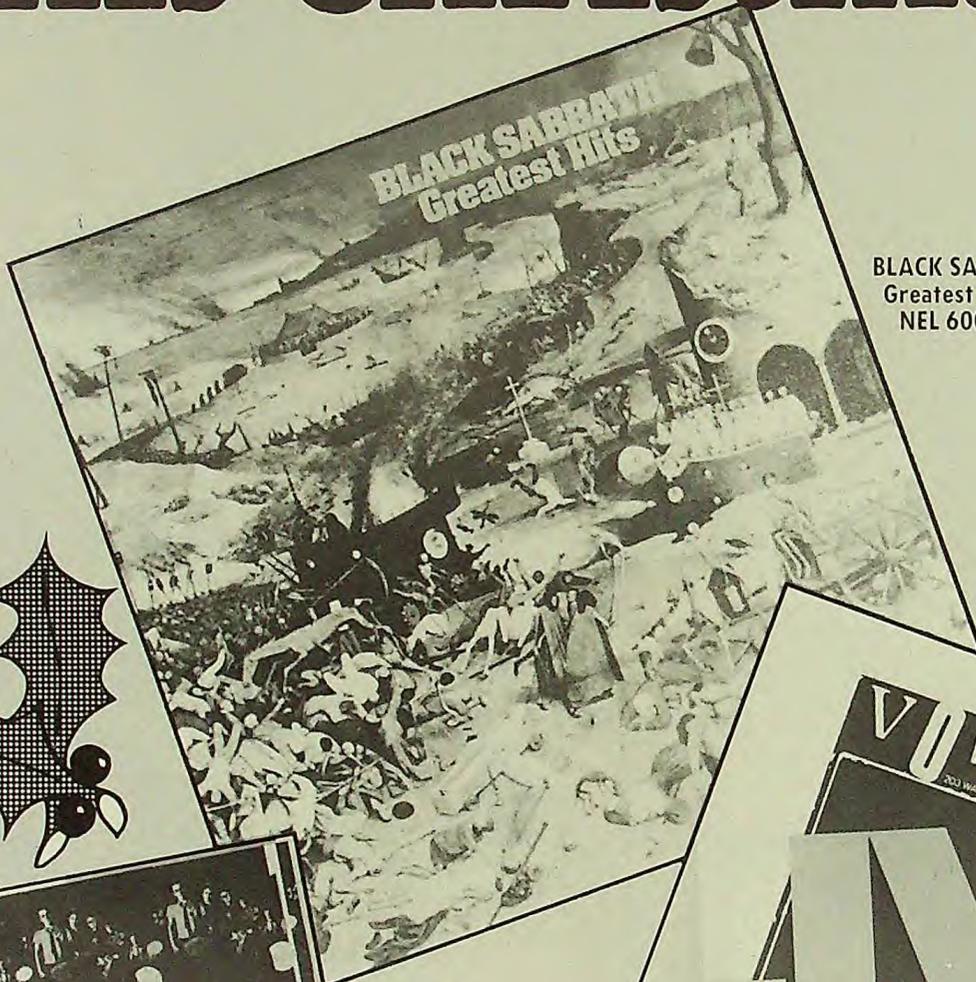
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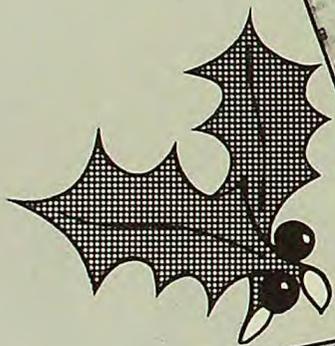
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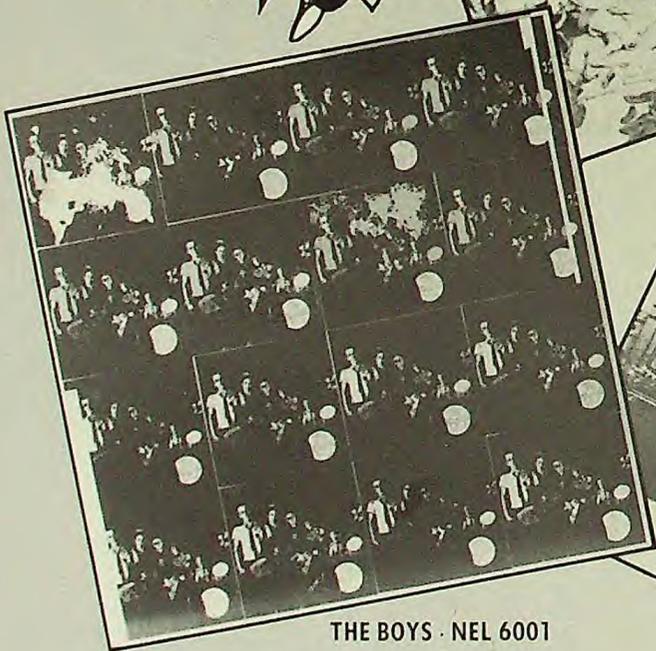
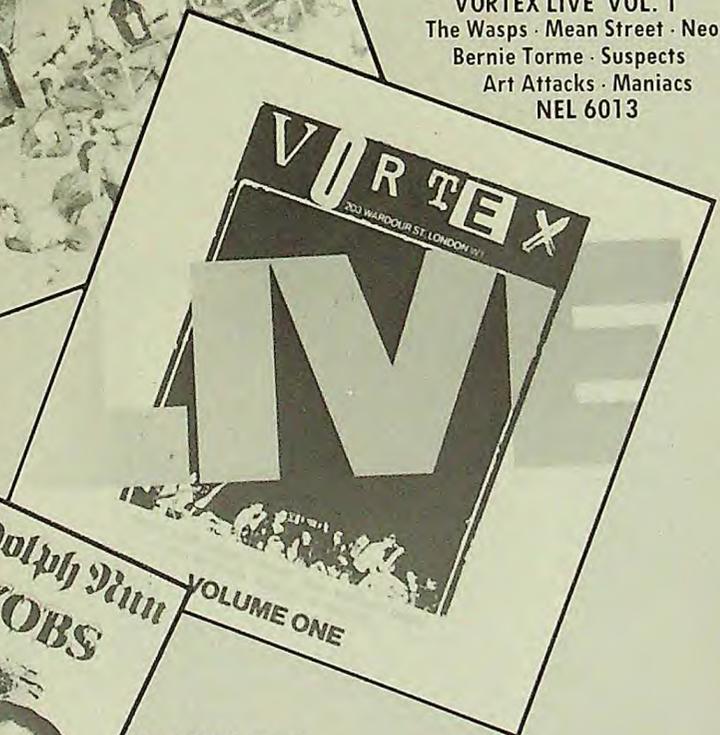
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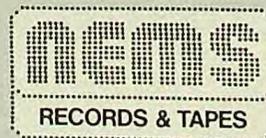
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ALBUM REVIEWS

POPULAR

CON FUNK SHUN
Secrets. Phonogram 9100 043.
 Super-smooth funky soul with all the gloss of the best of this type of black band, but nothing really to mark it out from the rest — at the first few hearings anyway. However the market seems to be a tireless consumer of this sort of slickly-produced, very American music, even if the sound of falsetto male vocals must be becoming wearisome to quite a few ears.

TRICKSTER
Find the Lady. Jet. UAS 30132.
Producers: Martin Rushent and Trickster. This newish four-piece rock ensemble boasts one member who admits he was fired from the Retro Rockets, and all four admit to having been influenced by the Beatles. They are capable here and there of giving a similar surge of inventive, melodic r&r to their collection of good but rather textbook rock songs. Plenty of talent and very good production, but there is quite some way to go before descriptions like unique and spectacular can be bandied about on their behalf. Several tracks, like Miles and Miles Away, show them to possible playlist advantage.

HIGHENERGY
Turnin' On. Motown STML 12074.
 Motown's hottest talent signing in years is this four-girl vocal group from California, whose You Can't Turn Me Off is currently a major US hit. The soul, style and pzazz apparent in that single is also found on this long-player, featuring excellent arrangements which allow the solo and harmony work to shine, and fine songs, so essential for a debut set. Soul fans will already be

spreading the news by word-of-mouth, though UK pop sales will depend on 45 success. Whatever the action on this LP, the news is out that High Energy is an r&b name to watch. Dealers: good stock item if you have a solid soul clientele.

RAY CHARLES
True To Life. London SHU 8509.
Producer: Ray Charles. The old master can still turn a trick or two when the mood takes him. And the mood was evidently compatible for this session, with the syrupy strings and heavenly choirs definitely relegated to the background. In their place a fine shouting big band and a superior choice of material ranging from his gutsy reworking of I Can See Clearly Now, to an emotional Let It Be, with an unusual treatment of Oh What A Beautiful Morning and a funky Heavenly Music in between. He's been no great shakes as a record seller for a long time, but this is good enough to make people sit up and take notice again.

THE WOODS BAND
Rockburgh Records (Selecta) CREST 29. **Producer: Tony Reeves.** Led by Terry and Gay Woods, a couple of fine folk multi-instrumentalists who were in the first short-lived but worthwhile Steeleye Span line-up (one LP, Hark the Village Wait). The later Span moved further into marrying rock to electrified folk, but this excellent little band — other members Ed Deane and Pat Nash, helped out on certain tracks by Reeves on bass, and others — is very faithful to the traditional roots, to which the newest Span is itself returning. Vocals here not nearly as good as the playing, so best cuts are instrumental tracks like Noisy Johnny and Lament & Jig.

OZARK MOUNTAIN DAREDEVILS
Don't Look Down. A&M AMLH 64662. **Producer: David Kerstenbaum.** Eight great, happy singers and players with the ability to put across songs like a couple of Dr Hooks on a good night, and offering the same consistently high quality songs and distinctive harmony singing as characterises the classy pop of a Fleetwood Mac. Country rock will just about do as a label, but this is better than most. **Best Cuts:** River To The Sun, Giving It All To The Wind.

ALLAN TAYLOR
The American Album. Rockburgh Records (Selecta) CREST 28. **Producer: Nikolas Venet.** Really enjoyable country rock outside the c&w stereo-type. A pleasant collection of songs in various moods, and Taylor's singing has the same engaging strength and quality of a McTell or a McLean, both in the softer ballads and the more rhythmic numbers. Certainly good enough to pick up some airplay, and worth in-store play. **Best Cuts:** Something's Changed, My Father's Room.

VARIOUS
Live At The Vortex Volume One. NEMS NEL 6013. **Producer: Robin Turner.** The newest in a continuing torrent of new wave compilations, this one is 'live' and emanates from the most popular of the punk clubs. Unfortunately there is nothing here to capture the imagination, although The Wasps sound good on the opening assault Can't Wait 'Til '78. That band then proceeds to turn in a limp version of Lou Reed's Waiting For My Man and meanwhile the rest are involved in desperate attempts to out-thrash each other. There are

seven bands represented on 12 tracks — which figures for an average two night start at the Vortex, but the only other original contribution is from the Art Attacks who write a nice line in outrage. If this one had come out a year ago it would have charted very easily, but late 1977 has a little more to offer than frantic, claustrophobic monotony, and Live At The Vortex might find the market more difficult.

BRASS CONSTRUCTION III
United Artists. UAS 30124. **Producer: Jeff Lane.** Superdiscofunk played with punch and precision. Nothing much changes from track to track apart from the tempo moving up or down a notch and a variation or two on the riffs which form the basis of each tune. For anybody grooving out on the dance floor it is compulsive stuff. For listening to it can, in the manner of much of this type of music, become repetitive and boring. But the band has its following in the UK and where there was demand for earlier albums, expect to have the customers back again.

THE POINTER SISTERS
Having A Party. ABC ABCL 5163. **Producer: David Rubinson & Friends.** The title tells the tale on this perky package of Pointers material, which includes Sam Cooke's Having A Party and Stevie Wonder's Bring Your Sweet Stuff Home To Me. Rubinson's production and the instrumentation is rather busy and, more than once, dominates the girls' vocals, but fans may not worry too much. Guest musicians include Wonder, Wah Wah Watson and Louis Johnson. Dealers: possible interest for this from the soul and disco crowd.

CAPTAIN BEEFHEART
The Captain Beefheart File. Pye FILD 008. A double re-issue as part of the new Pye File Series, the good Captain is featured here on Safe As Milk and the live cuts which formed the basis for the second album. These are the most interesting, as Safe As Milk has popped up in various forms over the years. The tracks, Tarotplane, Kandy Korn, 25th Century Quaker and Mirror Man were recorded in a Sunset Strip club called T.T.G.'s and sound rough and ready with plenty of depth in the amazing Beefheart vocal range as well as his attacking sax work. An exhaustive sleeve note and attractive packaging will find a fair amount of new customers.

KLAUS SCHULZE
Body Love. Island ILPS 9510. **Producer: Graham Lawson.** Schulze is one of the most respected synthesiser twerkers in the business, and this latest album was inspired by a commission to write a film soundtrack for Body Love. Despite the man re-entering the studios to re-mix and largely re-title the works on this long, long player (total time 56 minutes 32 seconds) things move slowly. Possibly the music makes more sense in a film context. Strong sales should be expected to synthesiser freaks, but not too much further from that market unless the film takes off.

THE GLITTER BAND
People Like You, People Like Me. Music For Pleasure MFP 50354. It doesn't seem so long ago since the Glitter Band were among the teenybop favourites, but one wonders just what their sales potential is now, even on a budget record. This MFP album includes the title track, Dream Baby and Painted Lady, and might get by on nostalgia grounds.

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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
1959	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 SHANNON	Runaway	0850
1969	FRANK SINATRA	My Way	0909
1971	ROD STEWART	Maggie May	0935
1962	THE TORNADOS	Telstar	0954
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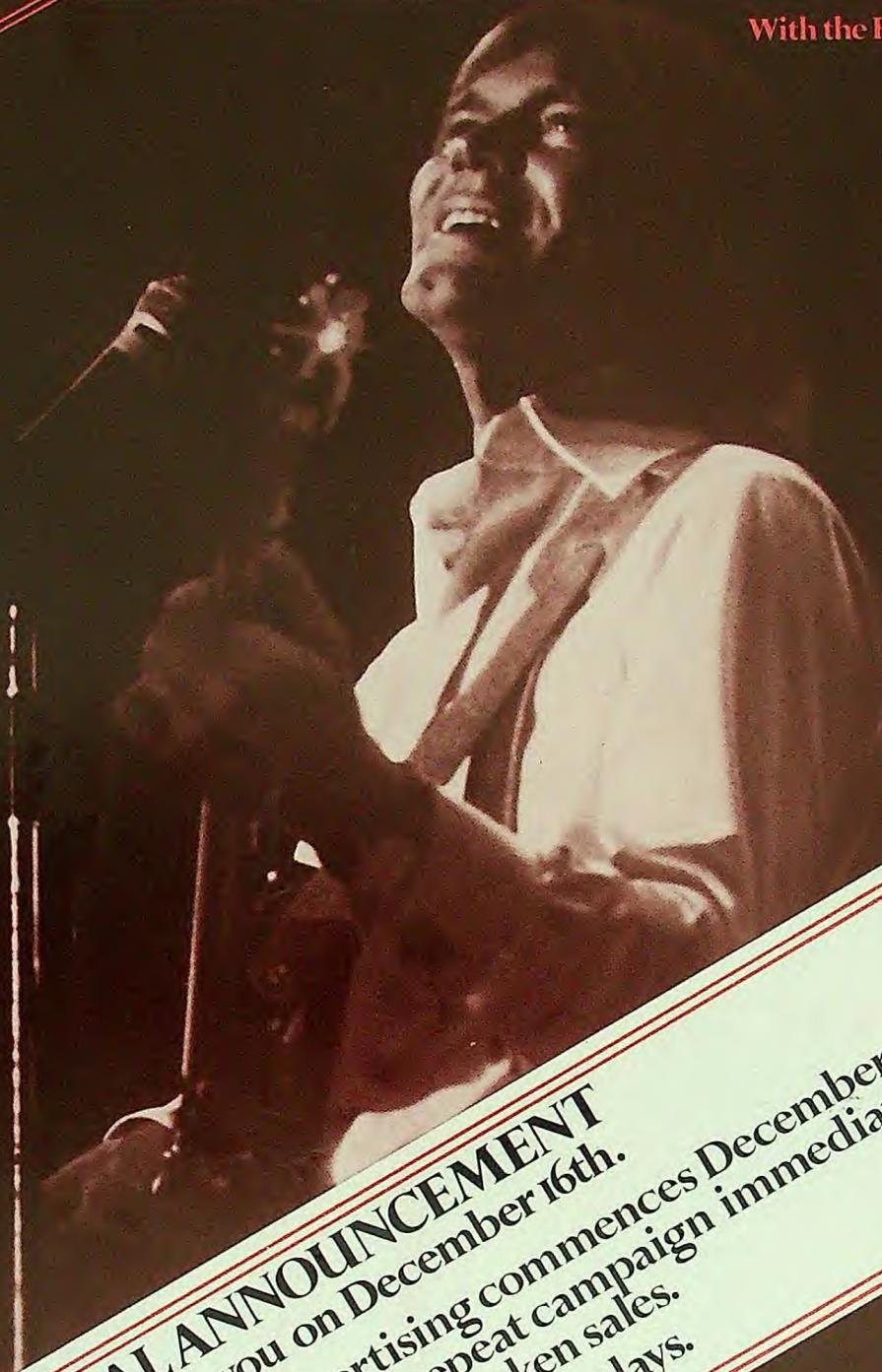
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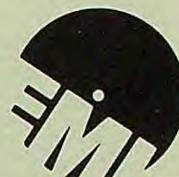
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Coggeshall, Colchester, Essex
Tel: 0376 61940

PPA promotions marketing & publicity

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Hats • Bags • Key Rings
Novelty Pens • Jigsaw Puzzles
Note Pads • Flags • Stickers
Sweatshirts
Jackets **Direct Mail**
Competitions • Tour Security
Fan Club Admin Projects
Programmes • Studio Design
Record Promotion • Typesetting
Point of Sale Material
Tour Merchandising
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Staff & Dealer Incentive Gift
Schemes • And Much More

PORTER+POCOCK ASSOCIATES LTD.
72 Westfields Avenue London SW13 0AU
01-878 4366/2595 (day or night)

Button Badges are today's answer to Low Cost — High Impact advertising. Contact the Specialists:

ANN SARGENT
Badges & Promotional Items

Tel: 01-856 9609
60 Falconwood Avenue, Welling, Kent

Attention shops! ... Punk/New Wave Group badges now available from stock

THE EXPLOITS OF GROOVY (The Record Shop Owner)



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: —

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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 Thursdays 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.

DISCS

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

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 FK3 9UT Tel: 71946

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.

£50,000 cash

available for purchasing bulk stocks of excess, deleted or bankrupt records/tapes. Our representatives will call to view, and make a firm immediate CASH OFFER.

Convert your unwanted stocks into CASH now.

YOU KNOW IT MAKES SENSE

Phone: — 01-951 0992 and 01-965 6673/4
Mon-Fri., 9.30 am — 5.30 pm.

or write to:—

Sales Director, Harris & Goldring Ltd., 1a, Wendover Road, Harlesden, London, N.W.10.

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.

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

BEST CASH PRICES PAID

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

Berkhampstead 5871

"HAPPINESS OF CHRISTMAS DAY"

b/w "Love Is Caring". PROMUS
127 High Road Finchley, London N2 8AJ
Tel: 01-883 9849

WHEN REPLYING TO ADVERTISEMENTS PLEASE MENTION MUSIC WEEK

£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.

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

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

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



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

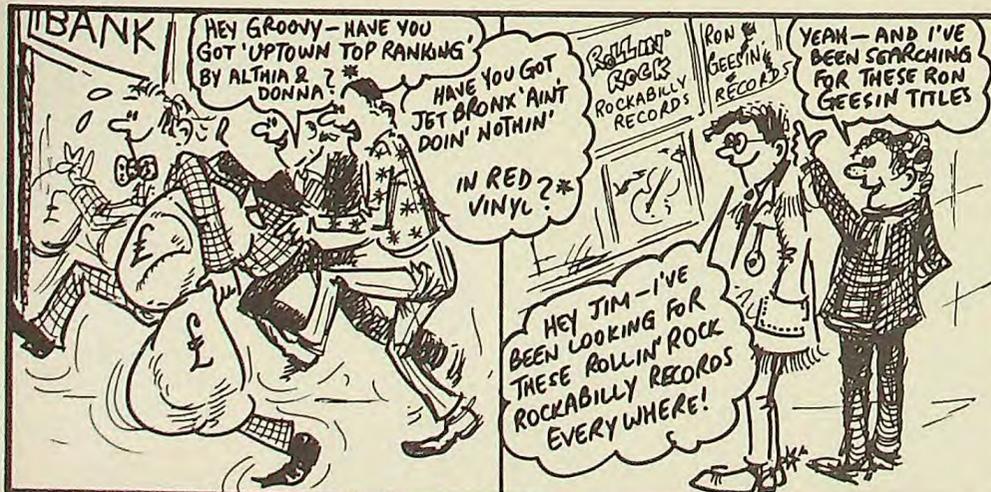
Tel:..... MW

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 Pavilion 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 Altonburg Gardens, London SW11 1JQ. Tel: 01-223 3315

by MARTIN STUDIOS



NO WONDER YOU'RE SMILING — GROOVY — ALL THOSE EXTRA SALES THAT LIGHTNING HELP BRING YOU! — AND THEY'RE ONLY PART OF THE SERVICE.....

WE CARRY ALL THE TOP ALBUMS & TAPES IN DEPTH & MASSIVE STOCKS OF TOP 50 & NEW SINGLES — IF YOU ARE IN TROUBLE FOR STOCK CONTACT US!

SEE ELSEWHERE IN MUSIC WEEK FOR OUR OPENING TIMES OVER CHRISTMAS!



OUR FIRST TWO LIGHTNING SINGLES THROUGH WEA

841 HARROW ROAD · HARLESDEN · LONDON · NW10 5NH
Tel. Order Desk: 01-969 8344 (4 lines)

Tel. 01-969 7155 (7 lines) & 969 5255 Telex: 927813 LARREC

MARKET PLACE

THE FIRST COMPLETE RECORD WHOLESALE SOUTH OF THE THAMES

Rock Bottom is a large wholesale Cash & Carry opening in Croydon on Friday December 16th. It offers the trade record buyer an extensive choice of all the major labels. Compare these features:-

PRICE

Up to £150 dealer price + 2½% handling. Over £150 strictly dealer price.

PARKING

Large free car park.

SELECTION

Everything from Classical to Punk.

SELF-SELECTION

Stock displayed in browsers, including chart material, best sellers, TV albums etc...

OPEN 7 DAYS A WEEK

Mon.-Fri. 7.30-7.30. Sat. 7.30-2.00. Sun. 10.00-2.00.

The major manufacturers are closed over the Christmas period. We will only be closed over the three public holidays, so take advantage of these opening times.

LOCATION

Just off Purley Way (A23), ideally situated for the Southern Home Counties and South London.

SPECIAL OPENING OFFER!

Choose 10 chart singles - with every £100 spent. (offer ends January 30, 1978)

STOP PRESS

New import ABBA album, due for U.K. release in February - AVAILABLE NOW - £2.99 + VAT.
Rock Bottom price only

OVERSEAS CUSTOMERS WELCOME.

We are only 30 mins from Gatwick and 1½ hrs from Dover. Telephone for details.

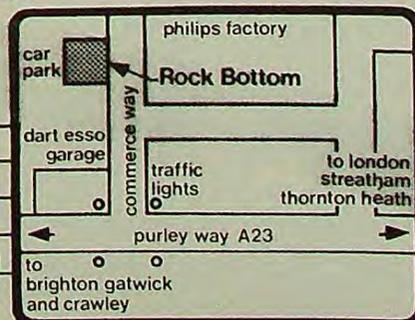
Visit Bob Miller at

Rock Bottom 8 Commerce Way

Croydon Surrey CR0 4XA

Phone: 01-680 4533

he's waiting to serve you



Rock Bottom



BIG ONES

BEE GEES
'How Deep Is Your Love'
2090 259

OTWAY/BARRETT
'Cor Baby It's Really Free'
2058 951

ERIC CLAPTON
'Laydown Sally/Cocaine'
2090 264



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

TOP SINGLES

LITTLE GIRL

Starbreaker - Movin' fast! HAR5145

THE BANNED



PLEASE MR. PLEASE

c/w DON'T CRY FOR ME ARGENTINA

EMI 2723

OLIVIA NEWTON-JOHN



HERE'S TO LOVE and ROCK N' ROLL

Special Picture Bag EMI 2726

JOHN CHRISTIE



EBONY EYES

CL15955

BOB WELCH



TOP 50 SINGLES

= FORECAST
 * = MILLION (PLATINUM)
 • = 1/2 MILLION (GOLD)
 ○ = 1/4 MILLION (SILVER)
 £ = SALES INCREASE
 OVER LAST WEEK
 MUSIC WEEK, DECEMBER 17

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
£ 1	1	5	MULL OF KINTYRE/GIRLS SCHOOL	Wings	Parlophone R 6018	McCartney/ATV	Paul McCartney
£ 2	2	6	FLORAL DANCE	Brighthouse & Rastrick Band	Transatlantic BIG 548	Chappell	Ivor Raymonde
3	3	8	HOW DEEP IS YOUR LOVE	Bee Gees	RSO 2090 259	RSO/Chappell	Bee Gees/Richardson/Galquten
£ 4	5	7	I WILL	Ruby Winters	Creole CR 141	April	S.J. Prod./Keyseven Music
£ 5	9	8	EGYPTIAN REGGAE	J. Richman & The Modern Lovers	Beserkley BZZ 2	Modern Love Song/WB	Kaufman/Kolotkin
6	6	7	DADDY COOL	Darts	Magnet MAG 100	Jewel/Big 3	T. Boyce/R. Hartley
7	4	7	DANCIN' PARTY	Showaddywaddy	Arista 149	Carlin	Showaddywaddy
£ 8	10	8	BELFAST	Boney M	Atlantic/Hansa K 11020	ATV/Hansa	Frank Farian
£ 9	13	6	LOVE OF MY LIFE	Dooleys	GTO GT 110	Black Sheep/Heath Levy	Ben Findon
10	7	9	WE ARE THE CHAMPIONS	Queen	EMI 2708	EMI/Queen	Queen
11	8	11	ROCKIN' ALL OVER THE WORLD	Status Quo	Vertigo 6059 184	Intersong	Pip Williams
12	25	3	WHITE CHRISTMAS	Bing Crosby	MCA 111	Chappells	-
£ 13	16	3	LOVE'S UNKIND	Donna Summer	GTO GT 113	Heath Levy	Moroder/Bellotte
14	19	3	IT'S A HEARTACHE	Bonnie Tyler	RCA PB 5057	Mighty Music/RAK	Makay/Scott/Wolfe
£ 15	15	5	MARY OF THE FOURTH FORM	Boomtown Rats	Ensign ENY 9	Sewer-Fair Hits	Robert John Lange
16	20	7	WATCHIN' THE DETECTIVES	Elvis Costello	Stiff BUY 20	Street	Nick Lowe
17	12	4	PUT YOUR LOVE IN ME	Hot Chocolate	Rak RAK 266	Chocolate/Rak	M. Most
18	11	9	NAME OF THE GAME	Abba	Epic EPC 5750	Bocu	B. Andersson/B. Ulvaeus
19	26	2	MY WAY	Elvis Presley	RCA PB 1165	Shapiro Bernstein	Elvis Presley
£ 20	21	6	DON'T IT MAKE MY BROWN EYES BLUE	Crystal Gayle	United Artists UP 36307	United Artists	Allen Reynolds
21	18	8	TURN TO STONE	Electric Light Orchestra	Jet UP 36313	UA/Jet	Jeff Lynne
22	22	4	DANCE DANCE DANCE	Chic	Atlantic K 11038	Warner Bros. Music	Rodgers, Lehman, Edwards
£ 23	27	5	GETTIN' READY FOR LOVE	Diana Ross	Motown TMG 1090	Rondor	Richard Perry
24	17	8	LIVE IN TROUBLE	Barron Knights	Epic EPC 5752	Various	Peter Langford/Lem Lubin
25	33	2	I LOVE YOU	Donna Summer	Casablanca CAN 114	Heath Levy	Giorgio/Moroder/Bellotte
26	34	3	ONLY WOMEN BLEED	Julie Covington	Virgin VS 196	Warner Brothers	Joe Boyd/John Wood
27	40	3	REALLY FREE	John Otway/Wild Willy Barrett	Polydor 2058 951	And Son Music	Wild Willy Barrett
28	14	10	SHE'S NOT THERE	Santana	CBS 5671	Marquis	David Rubinson
29	45	3	AS TIME GOES BY	Dooley Wilson	United Artists UP 36331	Chappells	Alan Warner
30	38	3	RUN BACK	Carl Douglas	Pye 7N 46018	ERM Int.	K. Rossiter/S. Elson
31	NEW ENTRY		LET'S HAVE A QUIET NIGHT IN	David Soul	Private Stock PVT 130	Macaulay	T. Macaulay
32	24	14	YES SIR I CAN BOOGIE	Baccara	RCA PB 5526	Louvigny Marquee	Rolf Soja
33	41	2	JAMMING/PUNKY REGGAE PARTY	Bob Marley & The Wailers	Island WIP 6410	Rondor	Bob Marley & The Wailers
34	NEW ENTRY		WHO PAYS THE FERRY MAN	Yannis Markopoulos	BBC RESL 51	BBC	-
35	23	9	2.4.6.8. MOTORWAY	Tom Robinson Band	EMI 2715	Copyright Control	Vic Maile
£ 36	43	3	SLIP SLIDIN' AWAY	Paul Simon	CBS 5770	Deshufflin'	Paul Simon/Phil Ramone
37	48	2	HOLLYWOOD	Boz Scaggs	Epic EPC 5836	Heath Levy	Joe Wissert
38	36	5	ONLY THE STRONG SURVIVE	Billy Paul	Philadelphia PIR 5699	Famous Chappell	K. Gamble/L. Huff
39	28	4	GOIN' FOR THE ONE	Yes	Atlantic K11047	Topographic/WB Music	Yes
40	29	10	YOU'RE IN MY HEART	Rod Stewart	Riva 11	Riva	Tom Dowd
41	NEW ENTRY		KEEP DOIN' IT	Showdown	State STAT 63	State	Monardo/Ellis
42	NEW ENTRY		DON'T DILLY DALLY ON THE WAY/WAITING AT THE CHURCH	Muppets	Pye 7NX 8004	Various	Various
43	32	6	GEORGINA BAILEY	Noosha Fox	GTO GT 106	Lazy Lizard/Heath Levy	Kenny Young
44	31	4	L.A. RUN	Carvells	Creole CR143	R.O. Music/Olafsongs	Ron O'Shea/Spook Productions
£ 45	46	3	SAN FRANCISCO	Village People	DJM DJS 10817	Zomba	J. Morali
46	NEW ENTRY		LITTLE GIRL	The Banned	Harvest HAR 5145	Ardmore & Beechwood/KPM	T. Keating
47	39	5	YOU'RE FABULOUS BABE	Kenny Williams	Decca F 13731	Sparta Florida	Chris Denning
48	50	2	GET ON THE FUNK TRAIN	Munich Machine	Oasis 2	Heath Levy	Giorgio/Moroder/Bellotte
49	NEW ENTRY		AIN'T DOIN' NOTHIN'	Jet Bronx/The Forgiven	Lightning LIG 501	Copyright Control	L&N Grossman/G. Haslam
50	30	7	GOIN' PLACES	Jacksons	Epic EPC 5732	Carlin	K. Gamble/L. Huff

I DON'T WANT TO LOSE YOUR LOVE, Emotions, CBS 5819
 NATIVE NEW YORKER, Odyssey, RCA PC 1129
 DESIREE, Neil Diamond, CBS 5869
 YOU LIGHT UP MY LIFE, Debby Boone, Warner Brothers K 17043
 LAY DOWN SALLY, Eric Clapton, RSO 2090 264
 MUSIC, Montreal Sounds, Creole CR 145
 UP WITH THE COCK, Judge Dread, Cactus CT 110
 WHO'S GONNA LOVE ME, Imperials, Power Exchange PX 266
 UP TOWN TOP RANKING, Althia & Donna, Lightning LIG 506
 CUCKOO SONG, Mike Oldfield, Virgin VS 198

DISTRIBUTORS A-Z
 Ain't Doin' Nothin' 49W
 As Time Goes By 28E
 Belfast 8W
 Daddy Cool 6E
 Dance Dance Dance 22W
 Dancin' Party 7F
 Don't Dilly Dally On The Way/Waiting At The Church 42A
 Eyes Blue 20E
 Egyptian Reggae 5S
 Floral Dance 2S
 Georgina Bailey 43C
 Get On The Funk Train 48C
 Gettin' Ready For Love 23E
 Goin' For The One 39W
 Goin' Places 50C
 Hollywood 37C
 How Deep Is Your Love 3F
 I Love You 25A
 It's A Heartache 14R
 I Will 4CR/C
 Keep Doin' It 41F
 L.A. Run 44C
 Let's Have A Quiet Night In 31E
 Little Girl 46E
 Live In Trouble 24C
 Love Of My Life 9C
 Love's Unkind 13C
 Jamming/Punky Reggae Party 33E
 Many Of The Fourth Form 15F
 Mull Of Kintyre/Girls School 1E
 My Way 19R
 Name Of The Game 18C
 Only The Strong Survive 38C
 Only Women Bleed 26C
 Put Your Love In Me 17E
 Really Free 27F
 Run Back 30A
 Rockin' All Over The World 11F
 San Francisco 45C
 She's Not There 28C
 Slip Slidin' Away 36C
 Turn To Stone 21E
 2.4.6.8. Motorway 35E
 We Are The Champions 10E
 Watchin' The Detectives 16E
 Who Pays The Ferry Man 34A
 White Christmas 12E
 Yes Sir I Can Boogie 32R
 You're Fabulous Babe 47S
 You're In My Heart 40W

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TOP WRITERS
 1 Paul McCartney/Denny Laine, 2 Katie Moss, 3 Bee Gees, 4 D. Glasser, 5 Jonathan Richman, 6 Blay/Crowe, 7 Mann/Apple, 8 Deutscher/Manke, 9 Billsbury, 9 Ben Findon/Mike Myers, 10 Freddie Mercury, 11 Fogerty, 12 Irving Berlin, 13 D. Summer/Moroder/Bellotte, 14 Scott/Wolfe, 15 Geldof, 16 Elvis Costello, 17 D. Brown, 18 B. Anderson/B. Ulvaeus/S. Anderson, 19 Paul Anka/Revaux/Francois, 20 R. Leigh, 21 Jeff Lynne, 22 Lehman/Edwards/Rodgers, 23 Snow/Golde, 24 Various, 25 Giorgio/Moroder/Bellotte/Summer, 26 Alice Cooper/Dick Wagner, 27 John Otway, 28 R. Argent, 29 Herman Humpfeld, 30 S. Elson/D. Stevenson, 31 Tony Macaulay, 32 Rolf Soja, 33 Bob Marley, 34 Y. Markopoulos, 35 Tom Robinson, 36 Paul Simon, 37 Boz Scaggs/M. Omertian, 38 K. Gamble/L. Huff, 39 Anderson, 40 Rod Stewart, 41 Blandon/Monardo/Ellis, 42 Various, 43 Kenny Young/Herbie Armstrong, 44 Brian Keith, 45 K. Belolo/P. Whitehead/P. Hurst, 46 Gonzalez/Baskin, 47 Bob Larimer, 48 Giorgio/Moroder/Bellotte, 49 L. Grossman, 50 K. Gamble/L. Huff.

TOP 50 compiled for Music Week, and BBC from a panel of 300 shops by British Market Research Bureau.



TIP FOR THE TOP

THE KENDALLS

Heaven's Just A Sin Away

2058 963






MARKET PLACE

POSITIONS

SALESPERSON WEST END AREA

We are a fast growing independent record company and are seeking a salesperson to cover the West End. We offer a good basic salary, individual bonus and commission schemes plus car. In return we seek a highly experienced person with proven sales ability to cover this prime area.

Reply in writing to: **GRAHAM MOON, DJM Records, 71/75 New Oxford Street, London WC.1**

CHARMDALE LTD



Due to our expansion, we are seeking two new personnel to take up duties at our new Warehouse in N.W.10. mid-January.

TELEPHONE SALES PERSON with knowledge of current record catalogue. Able to communicate at all levels and possess a current driving licence.

VAN SALES CONTROLLER controlling van stocks/orders liaison between Salesmen and Sales Manager. Should have extensive knowledge of current record catalogues and good administrative experience and possess a current driving licence.

Applications in confidence with full details of experience to:

**SALES MANAGER,
CHARMDALE LTD.
5 Sandringham Mews,
Ealing, London W5 3DG**

BBC RECORDS ASSISTANT (SLEEVE DESIGN)

BBC Records is a division of BBC Enterprises, a commercial arm of the BBC, and is responsible for the selection, production, promotion and release under the BBC label of a wide range of material based on BBC radio and television programmes. Material is released on disc and cassette and is distributed throughout the world.

A vacancy has occurred in the Creative Services Department of BBC Records for Assistant (Sleeve Design) initially for a short term contract of two years, and offers a unique opportunity to a person experienced in the design of sleeves and point of sale material for the promotion of records and tapes.

The person appointed will be responsible to a Senior Assistant for the initiation of ideas for sleeves and for their design and preparation and the co-ordination and layout of sleeve notes for records and cassettes. Duties also include the commissioning of printers to undertake sleeve printing, obtaining photographic material required for sleeves and keeping detailed figures of expenditure within a strict budgetary control system. Responsibilities will also cover the preparation and design of special record packaging, exhibitions and display material for promotional campaigns etc.

Candidates must have had previous experience in the record industry and have a creative mind associated with sleeve design, promotional materials and displays together with a thorough knowledge of the various printing technicalities and other processes involved. Specimens of previous work will be required at an interview. The offices are located near Broadcasting House.

Short term salary in the range £5262 p.a. (may be higher if qualifications exceptional) x £190 to £6212 p.a.

Write or telephone immediately for an application form enclosing addressed envelope quoting Ref. No. 77.G.1113 MW to Appointments Department, BBC, London, W1A 1AA. Telephone 01-580 4468 Ext. 4619.

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

POSITIONS

SUCCESSFUL MANAGER

Requires

A RELIABLE YOUNG MAN

To assist him with Managerial duties for well known groups. Some experience is necessary but full training will be given. A good salary and excellent prospects are offered.

REPLY BOX NO: MW 464.

EXPERIENCED STAFF WANTED

For our busy west-end shops

Plenty of overtime available

Call Mr. Moss on
01-439 3063

GENERAL MANAGER MANX RADIO

Applications are invited from persons with management experience and proven record of success in the field of radio, for the position of **General Manager of Manx Radio**. The successful applicant will have full responsibility for the station's day to day affairs under the policy guidance of a Management Committee and will be expected to direct the expansion of activities on which the station has already embarked.

Manx Radio is owned by the Manx Government and operated commercially, but with strong public service commitments within the Isle of Man. In this connection an appropriate structure exists to safeguard the independence of programme content.

The station is not subject to either BBC or IBA regulations. Salary, which will be pensionable through a contributory scheme analogous to Civil Service Schemes, is by negotiation. The standard rate of income tax in the Isle of Man is £21.25%.

Applications, which will be treated in confidence, setting out full personal and career details, should be addressed to the Chairman, Manx Radio Management Committee, Broadcasting House, Douglas Head, Douglas, Isle of Man, to arrive within a fortnight of this advertisement appearing.

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 9-5pm. XMAS OPENING. Sun 18, 9.30-2.30. Monday 26th 10-4.

tibro record distribution

14 Powdrake Road, Grangemouth FK3 9UT. Tel: 71946

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 from wholesalers or direct from: —

OLD KNEW WAVE RECORDS

c/o The Victory Cafe, 54 Eversholt Street, London N.W.1.
GRAB IT SOON!!!

AVAILABLE NOW

DECEMBER LIST

UNBELIEVABLE PRICES

24-Hour Service

No Carriage on orders of 25 pieces

ALL CURRENT TV ADVERTISED
LPs



CHARMDALE LTD.

3 Sandringham Mews, Ealing, London
W5 3DG.

telephone: 01-579 9331/7

Telex: 931 945 HETREC

EQUIPMENT

CARTRIDGE RACKS

FOR SALE

Securette £12 Ateka £10.00

All thief proof lockable from

harlequin
RECORDS

32 Great Pultney St., London W1.
Tel: 01-439 3063

BOOKS

ELVIS!

Twenty Years of Elvis Presley by Colin Escott & Martin Hawkins 64 page A4 size booklet with the most complete session details. A must for collectors. RRP £1.80. Swift Record Distributors, 18 Endwell Road, Bexhill, E. Sussex.

Back in print at last!
£3.30 RRP.

"WALKING TO NEW ORLEANS"

by John Broven. 250-page paperback. The classic study of New Orleans R&B (see U-A Fats Domino series!). Fine quality book in big demand. Swift Record Dist., 18 Endwell Road, Bexhill-on-Sea, Sussex. 0424 220028.

PERFORMANCE

Meal Ticket

LITTLE MORE than 12 months ago, Meal Ticket were a band just playing the London pubs, but building up quite a strong local following for themselves. Now, a year later, they have a couple of excellent albums and singles under their belt, a live set which exudes confidence and is a lesson to many other up-and-coming bands, and the prospect of British — and maybe US — success around the corner.

The one danger for Meal Ticket is that they are a great live band, but it is essential for that quality to be captured on their records — a task which isn't easy, as many other similar groups will testify. However their latest album, *Three Times A Day*, indicates that they are capable of translating that stage magic into recorded sound, and their Rainbow concert (2) proved that as a band generally they have matured tremendously during the last year.

Meal Ticket are of course blessed with memorable songs, and the band's main assets

come in the form of songwriters Dave Pierce and Rick Jones. Last Port Of Call and Man From Mexico are examples of their work at its best, while *Going Back To You*, *This Could Be The Time* and the single, *Yesterday's Music*, also helped to increase the audience's response. In fact, during the band's hour-long performance, the only number they performed which did not originate within the group, was a re-vamp of the Rolling Stones' oldie, *It's All Over Now*, and that could well have been dispensed with.

1978 sees an interesting new stage in Meal Ticket's career. The last 12 months have been used for building on the foundations laid during 1976, and the ensuing year could well be make-or-break time for the outfit. Hopefully it will be the latter. Certainly they have not lacked promotion or good critical notices in the past, and the indications are that their appeal is becoming wider, as their music becomes known to a larger section of the public.

The New Year brings promise of a US tour, and a cut-back on British dates for Meal Ticket, although the intention is that they play more prestigious venues than they have in the past. Their future is a gamble — but it should pay off.

CHRIS WHITE

Tom Robinson

POLITICS AND rock make very uneasy bed-fellows at anything above the simplistic level of Dylanesque protest and punk ranting, so it was surprising to see how well Tom Robinson carried off the mixture at London's Lyceum on Tuesday.

Since he first burst on to the pub and gay dance scene early this year he has worked his way steadily towards the top to stake a claim as one of the big contenders for 1978 honours, first scoring a giant deal with EMI and then bouncing

straight into the singles chart with the muscular teen-beat of 2-4-6-8-Motorway.

At every stage he has been aided by a friendly music press which has reported his every move enthusiastically to the point where on Tuesday he was able to pull a crowd that easily broke the stately dance-hall's fire limit.

He tossed Motorway in at the start of the set — often the best way of dispensing with a hit single, and proceeded to turn in a powerful and varied hour's worth that might have been a real blockbuster had he soft-peddled the harmonising mid-way through.

This was a strange interlude of half-heard blows against the bureaucrats and political bosses striking target as far apart as London Transport bus conductors and Margaret Thatcher. The crowd didn't understand it too well either, judging by the cheers instead of boos in some important places.

However, the songs are very good indeed. There is a stark vision of street confrontation in *Winter Of 79* which does not take too much of an imagination stretch to see coming true, a quirky bit of hero worship called *My Brother Martin* and a stomping show stopper called *Up Against The Wall* which ties together several of Robinson's rock and political themes along with an ear-grabbing guitar solo.

Sing If You're Glad To Be Gay is a fine anthem for those of that persuasion, although, of course, it is a little hard to harmonise if you are part of the great heterosexual mass, but his version of Dylan's *I Shall Be Released*, dedicated to George Ince was a nice touch and very effective.

Robinson has a whole clutch of great pop/rock songs — a whole album full in fact — and it will be very interesting to hear what emerges in 12-inch form early next year. The Lyceum gig was being recorded, by the way.

Earlier, EMI startlets *No Dice* turned in a loud, brash set, which rarely broke out of the

clicked department but drew an encore. Both acts are now managed by Steve O'Rourke's office, but few other comparisons can be made — Robinson is the star.

JOHN HAYWARD

Peter Straker

PETER STRAKER has been back and forth between the theatre and a recording career for some years now. But with his EMI LP *This One's On Me* he is taking the latter seriously, and attempting to break down the barriers between the stage and rock music.

In his concert at the New London Theatre, the last date of a short tour, he indicated that he is still some way from succeeding in this near-impossible task. Although Straker can be reviewed purely on the basis of his political stance (his views on sexual freedom have been well-reported) and much of his material reflects this, as far as the record industry is concerned the first judgement must be on his entertainment value.

And this is his greatest asset. Though the gay overtones of his presentation might cause amusement rather than enlightenment, and his Liza Minelli stomp caused a moment of confusion in the upper circle, he is an experienced performer and is blessed with an amazingly flexible voice. He uses all the crowd-pleasing tricks of the theatrical trade, such as handing out chocolates, taking photos of the audience, and including them in his act.

He was backed by a tight band, which rocked determinedly throughout the long evening, and jarred on numbers that cried out for strings or woodwind, such as *Heart Be Still*, but proved its humour in numbers like *Baby Be Nasty*, a hilarious masochists' anthem. Many of his songs are, predictably, on show business themes, such as *The Day The Talkies Came To Town*, and Jacques Brel's *Carousel*. Others are social digs, sad ballads about square pegs in round holes (including *Candle In The Wind* and *The Saddest Clown*).

All are songs that require thinking about, lyrics that are meant to be listened to; in most cases it is not so much the songs but the way he sings them, acting throughout. The result is oddly intimate, but not really theatre, and not really rock. More revue, or what the continentals call cabaret.

He does have some highly original touches — a reggae version of *Who Killed Cock Robin*, with Straker dressed as a blackbird. Or perhaps a vulture. His ironic style and black/camp humour is ideally suited to Brecht; his version of the Brecht/Weill number *Alabama Song* sums up what he is trying to do as it gives full rein to his vocal gymnastics and sense of melodrama. As a tongue-in-cheek gesture to the demands of the average rock audience, the finale was a chaotic conglomeration of what has come to be expected stage tricks — flashing lights, clouds of smoke, flares exploding right left and centre, confetti strewn about. And for Ragtime Joe, his single, there arrived on stage (for that number only) the tattiest chorus line since the St. Trinian's panto.

Despite his claim of eschewing rock tricks, he can't resist a few touches; the

lighting was excellent and went up and down in time with the music; he played with the mike stand in almost a parody of the screaming bopper style; he involved the band (at one point the guitarists played prone) and of course he boogies about the stage. But despite all this, despite his obvious vocal talents and his earnestness in crossing the musical barriers, Straker remains the type of artist who is happiest in his own milieu; the one-man, concept-type revue. A travelling player, perhaps, an all-round showman who fits into any category but cannot combine them. The acid test he must face is a Friday night at the Rainbow or Saturday at the Hammersmith Odeon. Could he hold his own in front of a crowd of genuine rock punters? The answer is, probably no.

VAL FALLOON

Cliff Richard

IN THE business for 18 years, and not looking much more than 18 under his excellent stage lighting at the Albert Hall, Cliff Richard spent a pleasant evening charming the spots off everything in sight — and that included fans who were old enough to be his mother as well as young enough to be his daughters. What a professional the lad is; obviously meticulously-rehearsed the set was never stilted or stale, and while the atmosphere was ever one of brotherly informality it was never for a moment sloppy or off-hand. Neat and tight, clean and nice, and music, music, music. With a repertoire stretching back to the babyhood of half his audience Richard could afford to pack the songs in without introductory padding, and he could go straight from something new like *Never Seen Things Like That Before*, with hard rock backing and sequence of dramatic postures into a spotlight, into the rumpy-tumty-ness of *Summer Holiday* with acoustic guitar and a smile which invited a singalong. Everyone did, and kept on singing through *Living Doll* (which he did much better than the original) *Bachelor Boy* (one did feel a twinge of longing for Bruce and Hank's harmonies on the chorus, *pace* the excellent backing vocal trio) and *Please Don't Tease*. Applause for this little slice of nostalgia was thunderous whereas, until then, the newer material had been earning merely very enthusiastic approbation. The dedicated Sixties-ites were clearly out in force but were luckily balanced by enough who appreciate the more mature and versatile artist of the late-Seventies, to make it clear that Richard will not fall into the sad trap that caught the Everlys and others who wanted to get out of the straightjacket of their past hits.

After *Dancing On The Beach* and a well-arranged socko version of *Power To All Our Friends* (which proved that the song really has got something) an interval allowed a change from black outfit to equally casual all white strip for a second half containing some excellent hot gospelling & r& — sincerity without its usual accompanying painfulness, and proof that rock and the Lord make a good team when in the hands of a guy who cares about both. The backing band and vocalists really showed their paces here, with excellent Floyd Cramer-style piano from Graham Todd, and fine lead

guitar from Terry Britten, who wrote one of the gospel songs. On into the recent hits — or near hits — *Up In The World*, *Miss You Nights*, and, after a belting *Move It* to change the mood, an expertly-lit and dramatic presentation of *Devil Woman*. All his own work was the next rock-gospel song which unoriginally but effectively demanded "Why should the devil have all the good music?" which brought the whole enjoyable evening to a family party climax, and the audience sang the lads off stage as white balloons floated from the ceiling. Showmanship — AND a good voice. You really cannot knock it.

TERRI ANDERSON

Uriah Heep

AS 1977 trundles to a close, the prophesied demise of the giant heavy metal rock bands is beginning to take place, latest evidence being provided on Friday night when Uriah Heep filled the Hammersmith Odeon to coincide with the release of its new album *Innocent Victims*.

For the first half of the show the band belted through revered album tracks old and new, while attention was drawn more to the backdrop of a lowering snake from the new album cover, than to the music.

More than anything, the band looks like a bunch of roadies, especially crowd favourite *Mick Box* with his spreading stomach. Ken Hensley's hair still hangs well down his back as he grinds out the Hammond chords, trapped in a time-war in his baggy tee-shirt and satin jeans.

Most of the material from the early albums, stretching as far back as the second LP *Salisbury*, was taken at a plodding mid-pace, with more fire coming from the attacking vocals harmonies than the instruments, which contrived to cancel each other out in the dense sound mix without any individual instrument coming forward out of the simplistic riffing to capture the attention. The crowd seemed more intent on calling out for songs than actually listening to the music.

When the new stuff was premiered, Heep showed that it might make the transition to a pop band without too much trouble. *Keep On Riding* was a bouncy rocker, well sung and sounding a little closer to 1977 than most of the songs, followed by *Free Me*, an even better structured pleasant pop-rock number with none of the heavy metal bravura the band was previously famed for.

Then came *Sympathy* from one of the early records, featuring the twin guitars of *Box* and *Hensley*, which worked up some steam before the set turn into a predictable final ten minutes of rock and roll.

JOHN HAYWARD

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