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MUSIC WEEK

Europe's Leading Music Businesspaper • A Morgan-Grampian Publication •

DECEMBER 24, 1977

• 65p



NEWS

WEA acquires Island factory

LONGSTANDING INDUSTRY speculation was proved correct this week when WEA concluded a takeover deal for Island's West Drayton record pressing plant.

In a statement from WEA managing director John Fruin, it was revealed that WEA will take over Island's lease and all plant and machinery. The existing staff will be invited to continue to work for the new owners.

It is expected that WEA will commence to manage the facility at

the end of December or early in January, depending on the completion of legal formalities connected with the lease.

The acquisition of its own manufacturing plant does not effect WEA's contract to manufacture with CBS, which still has 16 months to run. During this period the Island factory will continue to service its third party customers, overflow work from WEA and export requirements from WEA and Island. At the same time WEA intends to

expand the available manufacturing capacity so that it will meet the company's requirements for 1979.

Commented Fruin: "WEA has now reached such a size that it needs its own manufacturing facilities. In April this year we opened our distribution and warehousing complex at Alperton which has been extremely useful in reducing costs and expanding our market share. The next logical step is to establish our own manufacturing facilities."

First Class agreement

PROTAGONISTS in the First Class row (*Music Week*, December 3) have reached a temporary agreement in the High Court last week until a full hearing of their dispute.

First Class (Pop/Rock) Limited, proprietors of the First Class pop group, had sought an interim injunction to prevent John Carter and CBS UK from making recordings with that name.

Carter and CBS countered with a move to stop First Class (Pop/Rock)

using the title.

Mr. Justice Goulding was told that the parties had come to terms. It was agreed that First Class (Pop/Rock) Limited's application should be adjourned until a full hearing. First Class (Pop/Rock) undertook, in the meantime, not to record under the name First Class, although this does not apply to the use of the name for concert performances.

Sunset push

UNITED ARTISTS Records is to launch a year-long campaign for its mid-price Sunset label. During January, several rock and roll albums including The Very Best Of Sandy Nelson and Del Shannon's And The Music Plays On will be repromoted and the batch will spearhead the campaign.

Sunset will also have a special logo — a silhouette of a head and shoulders with cans against a setting sun background, and the slogan "Listen to a Sunset".



NEW RCA signing Bardot recently visited the telephone salesgirls at the company's London sales department. Pictured here with the ladies who do the talking are (left to right, front row) Ray McRiner, Laurie Andrew, with supervisor Ellen Sewell, and Chris Bradford.

Peace disc features two-language song

CBS IS rush-releasing a single to commemorate Egyptian prime minister Anwar Sadat's recent peacemaking pilgrimage to Israel. The disc features Hebrew and Arabic language versions of Lesley Duncan's best-known composition, Love Song — which she recorded herself for CBS in 1970 — by, respectively Topol and Najah Salam. Duncan is also featured on accompanying vocals.

The sleeve of the single (CBS 8675) pictures Sadat and Israeli prime minister Menachim Begin;

production was by Jimmy Duncan, brother of Lesley. Salam recorded her version in London, Topol in Geneva.

The record features excerpts from the two Middle East leaders' speeches made during the historic visit, with English translations added.

Producer Duncan told *Music Week*: "It is a sincere attempt by all concerned to give radio and tv something positive to assist in keeping the peace momentum going."

Groups get together for new Cornish rock album

EIGHT POP groups, their agent and three West Country businessmen are launching their own brand of music on Britain: Cornish pub-rock.

The groups, produced by agent Barrie Bethell have recorded a stereo LP at the Roche Studio. It has been financed by Alan Norris, John Eyre and David Eyre, who run the William IV pub at Kenwyn Street, Truro.

It contains 14 original songs, ranging from rock to punk. It is called Double Booked, and so far 2,500 copies have been pressed.

Barrie Bethell is Cornish-born, but moved to London when he became an actor. He later got into the record-plugging business and ended up managing some big names, including David Bowie, for an

agency. "I realised I was making a lot of money for other people," he said "I was looking for an untapped area, so I visited some venues in Cornwall. The talent here is tremendous. London producers won't look down here, so we will have to take Cornwall to London."

The groups on the disc are Beaver from St. Austell, Double Vision from Port Isaac, Fuss from Newquay, Creepin' Jane, The Rats and Sensible Shoes, all from Truro, Shuffle from Redruth and Brainiac 5, from Penzance.

All songs have been written by group members. The record is on release from December 9 at £2.85 and can be obtained by calling Truro 3666. A distribution deal with a major record company is under discussion.

New Island area strength

FOLLOWING ISLAND Records' licence deal with EMI comes the announcement this week of a new area management team for the company.

The new network of area managers will liaise with EMI's sales and regional promotion forces throughout the country, retaining Island contacts with the retail trade and local media.

The team, which will report to Island sales manager John Knowles is Stewart Bell (Scotland), Bill Hammond (Manchester and the North), Barry Partlow (Midlands), Neil Storey (Wales and West Country), and Ian Collet (London and South). They also report to promotion manager Phil Lowrey.

The area managers will also be selling the Stiff, Grove and Beggar's Banquet catalogues together with those records which fall outside the terms of the EMI deal — Island's IPR 12-inch limited edition series, Beserkley product and the Derek and Clive Live album. Island will also retain one van on the road operated by Trevor Wyatt selling product to the specialist shops.

Commented Tim Clark: "The team has been created to ensure that the grass roots contacts Island has established over the years can be continued. We have every confidence in the effectiveness of the EMI sales and promotion forces, and we feel our area managers will be an additional strength."

Brighthouse LP

LOGO RECORDS' first album will also be the Brighthouse and Rastrick Brass Band's debut LP entitled Floral Dance (LOGO 1001), which has already amassed advance orders of more than 25,000 and is released on January 6. It will retail at Logo's RRP of £3.75.

The disc was recorded in a single day at September Sound Studios in Huddersfield by Logo a&r man John Brierley, apart from their title track and Bachelor Girl which were cut by Ivor Raymond.

The Barron Knights

LIVE In Trouble

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Polydor tries out letter prefixes

by ADAM WHITE

POLYDOR IS planning a New Year experiment with alpha-numeric numbering, and will introduce letter instead of number prefixes for selected single, album and tape product. This is an attempt to ease criticism of the present all-number system — which Phonogram also employs — aired by retailers ever since the system was introduced with Phonodisc computer.

The trial run will begin with the Sweet's Polydor debut, *Love Is Like Oxygen*, designated POSP 001 and issued on January 6. Later in the month, the group's album, *Level Headed*, will appear as POLD 5001 (POLC for cassette).

Polydor will monitor the scheme via its telephone and mobile sales forces, polling retailers about improvements they may feel the new system offers. It will run for at least three months, with further selected product bearing the letter prefixes — possibly including the first of the Dave Clark Five tv-backed hits albums (*Music Week*, November 12).

Polydor uses the all-number system for virtually everything it releases except product from CTI/Kudu, whose licensing deal

with the company apparently stipulates letter prefixes. If alpha-numeric numbering is judged acceptable to the trade, Polydor will consider its total use.

Phonogram, meanwhile — whose managing director, Ken Maliphant, said in a recent *Music Week* interview that the original Polydor/Phonogram numbering system "was devised by people whose objective was to make sure the Phonodisc computer understood it rather than the retailers" — is also considering a change, but Maliphant said that it would be "later rather than sooner". The company is currently looking at the implications of such a system and Maliphant admits that while the numbering system should be simple in theory, where computers are concerned it does not usually work out that way.

In fact, Phonogram has already experimented with the alpha-numeric system — The Demis Roussos Phenomenon EP was numbered DEMIS 1, and Ensign singles and the Consequences LP also have their own special numbers. However, there is no imminent date when the change-over will take place.



POLYDOR HAS signed the Cimarons, who become the company's first reggae acquisition. Their debut single under the deal, *Mother Earth*, is set for January 27 release, and a live album, recorded at London's Roundhouse, will follow. Pictured at the signing are the five members of the Cimarons, with (first right) Polydor a&r chief, Jim Cook, and (back, first and second right) Polydor a&r staffer Alan Black and company lawyer David Leather.

Merseyside dealers in LP margin protest

SIMMERING PROTEST among independent dealers over profit margins on tv-advertised LPs has come to the boil in Merseyside. A small but growing number of traders on both sides of the river is imposing a stock ban on the new Andy Williams LP from CBS, which is being tv test-marketed in two areas and so carries a dealer mark-up of only 25 percent (instead of the normal 33 percent).

The reduced profit margin, as in most cases, applies nationwide even though the tv commercials are seen only in a few areas. It is this fact which has incensed John Ellison, owner of two Bargain Box shops in the Birkenhead area. The choice of the Andy Williams LP as the focus of dealer annoyance is mainly coincidental — as Merseyside Record Retailers Committee chairman, Mike Davison, commented, "It was just the last straw."

Ellison, who has asked his fellow Merseyside independents to refuse to stock the album as a protest, told *Music Week*: "My regular CBS rep called with three releases for January, and one is the Williams LP which is being test marketed on tv in two areas. I'm told that the profit margin is 25 percent even though I will not get the benefit unless the record is a success. In effect it's CBS saying 'like it or lump it you do as we say'." Ellison feels that this slicing of profit will just go on increasing and will be applied to more and more LPs unless dealers take a stand.

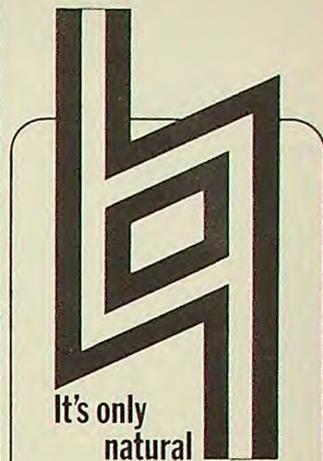
He pointed out that although the Johnny Mathis 2LP tv campaign was in early summer, it is still on reduced margin. "How far round the corner is it before a new category appears on the CBS price list — 25 percent mark-up only?" he asked, adding that his advice to independents was "Make a stand, tell the rep to get lost, ring the sales director and tell him where to put his ideas — otherwise this time next year all the top 50 will be profitless."

CBS sales Director John Mair said that he sympathised with the dealers' view in general, but he felt his company should not be blamed for the growing discontent. "Until a month ago CBS had only ever put out the one reduced margin album, Johnny Mathis, and that goes back to 33 per cent in the new year. It was a very expensive campaign." Other CBS TV campaigns have not shaved margins, and CBS intends to continue only reducing where LPs have been compiled especially for TV promotion, as in the case of the current Paul Simon album, and the Andy Williams LP.

Ellison and Davison — whose three Alibaba shops in Liverpool are

among those refusing to take the Andy Williams LP — agreed that numbers involved in this first organised protest would probably be small because neither had time at this busy season to ring every dealer in Merseyside and ask for his support. But with around a dozen shops in agreement initially, and each prepared to spread the word a little further, the gesture is likely to have enough impact to make the proposed discussion of the tv album margin at January's meeting of the local RRC (when, coincidentally, CBS has been invited to send a speaker to meet dealers from the area) fairly heated.

Ellison said that dealers had no objection to the lower margin on albums which received national tv campaigns, after which most companies reasonably soon returned to giving 33 percent to dealers. However, to the injury of a reduced margin on an album "given two minutes on Harlech or Grampian with no hope of that helping sales in our area" is sometimes added the insult of returning faulties bought for the higher dealer price and receiving the lower dealer prices by way of credit after the return to 33 percent.



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While every effort has been made to ensure the accuracy of the information contained in certain pages of the Christmas issue, no responsibility can be accepted by the publishers for any correct stories that may appear. May the Force be with you.

EMI enhances global image with US label

THE SELECTION of the name EMI America for EMI's new US record label, which officially begins operations on January 1 from a Los Angeles base, signals the multinational's desire for greater corporate visibility in the worldwide music stakes.

At the same time, it indicates the importance EMI attaches to the US as a source for internationally-saleable talent — "over 50 per cent of the total world [music] market lies outside North America," said Capitol Industries/EMI president and chief executive, Bhaskar Menon, in unveiling EMI America.

The label, continued Menon, "will be an independent source of top American talent for world markets, and a means of enhancing our already considerable marketing success in the US".

EMI America will be a self-contained unit in the US, relying upon Capitol only for pressing, distribution and international liaison. In other overseas territories, including Britain, it will have its own label identity, but be handled by the same staff responsible for Capitol. It will be launched simultaneously in these countries, and first product is expected around March of next year.

Acts recruited by the label will be predominantly, though not

exclusively, American. It will not compete with Capitol US in acquisitions, and product and/or acts from worldwide EMI companies will continue to be channelled through Capitol as available. If Capitol chooses to pass, however, EMI America will have the pickup opportunity.

The intention is for the new label to augment EMI's share of global music markets, not present an alternative to Capitol (which will continue to distribute certain EMI product on the EMI label in the US).

Size of the budget available to build the EMI America roster has not been disclosed — acts are currently being recruited — but the company is apparently looking to handle business worth \$50 million within three to five years. EMI America's musical outlook will "lean towards AM product rather than FM," said David Munns, general manager, repertoire, of EMI's group pop division.

President of EMI America is Jim Mazza, who joined Capitol US in 1965, and moves to the post from vice president, marketing.

The new label employs the established EMI logo in its graphics, largely because this will allow its instant international use without having to apply for various patents.



THE APPOINTMENT of Chris Peters to cover London promotion completed the recent development of Chrysalis Records' publicity sector, and the photograph above was taken to celebrate. Left to right, back row, are: Ken Grunbaum (Midlands and North), Steve Blacknell (South), Rob Murphy (North-East and Scotland), Joe O'Neill (press officer), Chris Peters (London), Chris Stone (director of press and promotion) and Chris Griffin (Field Promotion co-ordinator). Front Row: Gill Morris (administration), Geoff Goy (promotion manager) and Mandy Farrell (press secretary). Missing from the picture is press officer Sue Foster.

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NEWS

Manilow
2LP for TV

ARISTA IS making one of its rare excursions into the realm of TV advertising, and buying peaktime spots in the London area over Christmas for Barry Manilow's 2LP live package (DARTY 3). Half-minute commercials will screen on December 24 and 25, backed up by substantial point-of-sale material for retailers, including stand-up display units, browser cards, window streamers and double-crown posters — everything in full colour — plus simultaneous peaktime radio advertising on Capital.

A 12-man display team has been taken on to cover London dealers throughout Christmas week, while Arista's Upper Brook Street headquarters will hold large stocks of the album to supplement the normal Phonodisc distribution facilities. This will offer dealers a same-day delivery service, obtainable by calling 01-493 6825 and 01-493 6685.

Arista general manager, John Cooper, told *Music Week*: "If it is successful, we will spread the radio and tv to other regions, and, of course, look forward to Manilow appearing live in Britain".

LETTER

DO TOURISTS to this country realise the prices they are being charged by W. H. Smiths at Heathrow Airport?

On a recent trip from Heathrow, I noticed records at W. H. Smith on sale at 30p over the recommended retail price. Smiths — who appeared to have the sole concession to sell records at the Airport — were charging tourists £4.09 for £3.79 CBS albums.

If this is an example of what Smiths will do when they have no competition then thank God for independent record retailers like us who can keep them in check.

I wonder how long Smiths record departments would last if they tried that trick in any of our High Streets?

P. SPELMAN & C. L. SPELMAN, Downtown Records, 102 High Street, Brentwood, Essex.

Enigma goes to WEA

by JOHN HAYWARD

HARD ON the heels of its recent recapture of the Nonesuch label, WEA has extended its influence in the classical market by concluding a long-term UK distribution deal with Enigma Records.

The agreement comes into force on January 1 and replaces Enigma's previous distribution arrangement with Selecta and CRD.

First releases via WEA will be in February comprising four full price albums, titles yet to be announced. Catalogue numbers will be as before: full price VAR and mid-price MID, as will the two-tier price structure of £3.49 for full and £2.49 for mid-price. Back catalogue distribution will revert automatically to WEA from January 1.

Enigma Records was formed in the Summer of 1976 and has since scored some notable successes in the classical field, most recently with Angela Rippon and the Royal Philharmonic Orchestra in an interpretation of Peter and the Wolf. The company will continue to

work from its offices at 129, Grovely Road, Sunbury-on-Thames, but will liaise with all WEA's service departments.

Enigma managing director John Boyden commented: "After a year's exposure in the market, we have decided to join forces with WEA because they are a dynamic and aggressive marketing and distribution organisation with the necessary muscle to achieve the penetration which we believe our product deserves."

"We are confident that the combination of our high quality classical recordings will meet with a much wider acceptance because of this new association."

Deputy managing director of WEA Richard Robinson added: "WEA feels that the Enigma catalogue is the most exciting classical label in the UK today. We are very proud to be able to provide it with a fully-coordinated and energetic distribution which is all it needs to realise the label's full potential in the UK market."

Rushent
named UA
head of a&r

MARTIN RUSHENT has been appointed head of a&r at United Artists Records to replace Andrew Lauder, who recently left the company with md Martin Davis to form Radar Records.

Rushent, 29, joined UA in September 1976. He started in the music business eight years ago as tape operator at Advision Studios, later becoming engineer and then senior engineer. Rushent left Advision in 1974 to become a freelance producer/engineer and was involved with such acts as Curved Air and Fleetwood Mac; he also spent a period of time in New York, using the Electric Ladyland and Bearsville Studios. In 1975 he built his own 8-track home studio and from it scored his first Top Ten hit single as a solo producer, Why Did You Do It? by Stretch on Anchor.

Since joining UA, Rushent has been responsible for signing

MUSICAL
CHAIRS

Trickster, and he also produces The Stranglers, Quint and the Buzzcocks; as head of a&r he will now devote more time to signing and developing acts but will continue to produce both the Stranglers and the Buzzcocks.

Also at UA, Ann Roseberry has been appointed to the new post of a&r assistant. She was previously Andrew Lauder's secretary and joined the company in April of this year.

NIGEL MOLDEN, general manager of Warner Brothers at WEA, has been appointed the company's general manager of international repertoire and licensed labels, effective from January 1. His successor is Ian Mannering-Smith, who joined WEA in May, 1975, in field promotion, and currently holds the post of London radio promotion manager.

At the same time, where WEA has the license for these labels overseas, Molden will be the direct link with the overseas companies, and will service them accordingly.

JON DONALDSON has been appointed product manager at B&C Records effective from January 1. He moves from Decca, where he has been for the past 6½ years, latterly as licensed labels manager.

As well as administering Trojan and Saga product, Donaldson hopes to build up B&C's activity in the folk music sphere, and will be looking out for appropriate acts and recordings.

PHIL DEXTER has been appointed marketing manager of Decca, replacing Alan Fitter who left the company several months ago to work for Motown. Dexter will be responsible for marketing all pop, rock and soul music, and the co-ordination of all such releases. He comes to Decca from RCA where he was US label manager in charge of acts such as Elvis Presley and David Bowie, and before that he was UK product manager. Prior to RCA, he worked for two years as a disc jockey in Australia.

Correction

JENNY HALSALL Publicity has taken on press representation of the Ariola label, and not the Arista label as incorrectly reported last week.

Thin Lizzy

DID YOU hear about the Irishman who thought he was a rock star? If you were in the vicinity of the Hammersmith Odeon last Saturday you could hardly have missed him: you could hardly have missed him: for Phil Lynott, who plays bass like others play sub-machine guns, was leading his band from one ear-splitting triumph to another in a display of rock heroics that you may have thought had died with the insertion of the first safety-pin into Johnny Rotten's nappy.

But the spirit of Seventies rock, such as it is, lives on in the splendid Thin Lizzy, who stood in floods of red and green lights and aimed for new highs in decibel levels while a handful of rockers rocked and the ticketless whimpered outside in the rain. It was a good night.

There is no discernible point, no hit single or tour success, that marked Thin Lizzy's entering the top drawer, but there they are and much of it is owed to Lynott.

The ones who make it are usually nursing a complex personality behind the aggressive poses and Lynott is no exception. He has in him a streak of Irish poetry that even rock and roll can't wholly mutilate. So even when Lizzy's wall of sound renders indistinguishable even the most obvious chord changes, Lynott's voice comes out over the top, world-perfect and clear as a bell.

The band began with three good heavy numbers, the kind the Odeon likes, including the hit Jailbreak. During this song guitarist Brian Anderson smoked a cigarette while playing lead. It may not have been necessary but it certainly had style.

Then the melodic side of Thin Lizzy, as a leisurely twin-lead guitar ushers in Southbound, a plaintive track from the new Vertigo album Bad Reputation that makes up in rough sensitivity what it lacks in grammar.

Warriors (dedicated to Manchester United) and a new song Opium Trails follow. Lizzy are a demonstration of total togetherness. Even at its loudest their music has a comfortable, lived-in feel and while everyone has their turn in the spotlight they are not yet too big to be eclipsed by their own stardom.

Mel Collins joins the band for the saxophone solo on Dancing In The Moonlight, the band's recent hit single. Point Below Zero comes next with a tasteful use of echo on Lynott's vocal. Precisely because there is intelligent life in Thin Lizzy, they do not get their audience going berserk. They are a band to appreciate as well as one to bang heads together to.

Still In Love With You, a simple melancholy love song, is perhaps the finest of the night. Guitarist Scott Gorham harmonises with Lynott on the single chorus line and Robertson steps forward for a majestic, piercing solo.

From there on its race to finish.
GODFREY RUST

Alan Price

ALAN PRICE is one of that small band of performers who never disappoints his audience. He made a welcome return to London last Friday week (3), at the Rainbow Theatre, and while reminding his audience of the record successes that paved the way to his current status, also gave an insight into what fans can expect from his new recording partnership with Jet.

In fact, it was very much a performance featuring the current day Price — his only concession to the Sixties was Simon Smith And The Amazing Dancing Bear, and the majority of the material dated from the early Seventies. A trio of songs from the O Lucky Man film soundtrack opened the proceedings, followed by two of his new songs,

Poor Boy and I Wanna Dance With You.

As ever, In Times Like These proved to be a good singalong favourite, and Jarrow Song — even without the help of an orchestral backing — was a show-stopper. Bring It On Back To Me brought back echoes of Price's days with the Animals, while the new single, I've Been Hurt (not the Guy Darrell hit) brought the proceedings bang up to date.

Alan Price's appeal is perhaps remarkable in that his near-capacity audience went right across the board in age. His music appeals just as much to the over-40's as it does to the young teenagers, and although he probably wouldn't like to admit it himself, he would be just as much at home in some night club as he would be at a venue like the Marquee or the Rainbow Theatre. Price's music presents a slice of life, although at the same time it has an escapism which is welcome. His performance is really 60 minutes of unadulterated musical entertainment.

The closing number was one which he has often included in his act, and it still brings a lump into the throat of everyone who hears it. The Trimdon Grange Disaster, a Geordie song based on a real-life tragedy, was performed by Price without any help from his excellent backing band. It left the audience in stunned silence, and there can have been few occasions when a Rainbow audience has left the theatre in such a subdued manner. Their reaction was a tribute to both song and performer, and there can be no doubt that after 13 years in the business, and 11 of those as solo artist, Alan Price is still a fine artist to be reckoned with, and with a lot of good music left in him.

CHRIS WHITE

Linda Lewis

THE REAL Linda Lewis stepped forward at Ronnie Scott's justly-famed Soho salon, and any resemblance to the sinuous siren in clinging draperies on the front of her Woman Overboard album could only really be detected through a haze of the pretty decent Pouilly Fluisse served at the establishment. From the carnation which rather endearingly kept working its way loose from her wealth of curls to her child-sized feet she radiated the sort of happy enthusiasm for her audience, the songs, and her own sure talent which was much more like that of a Michael Jackson than a Donna Summer. The resemblance to J number five ends there; Linda Lewis is a lovely lady. But sirens tend to take life rather seriously while she tends to produce an audience full of smiles as genuine as her own. Freshly returned from recording tracks in Los Angeles she gave Ronnie's a treat during her just completed two-week run there, with a very full set including material from both her Arista albums. With maybe thoughts about her frequently travelling guitarist husband she opened with Love Where Are You Now, and went on to contrast successfully songs as unlike as the Beatles' From Me To You, My Granddaddy Can Reggae, John Martyn's beautiful love song May You Never (which on at least one night she rather mysteriously sang without its first and strongest verse), and her own fine version of The Moon And I from The Mikado.

With a voice which has clear and cool tones yet is full of personal warmth Miss Lewis is in the enviable position of being pretty sure that she can mature and change as time and musical fashion go by. The ingenu can gradually and gracefully give way to the mature character; there is time and talent enough for the sadder-but-wiser ballads, the torch songs, and — when some elegant huskiness enters her voice — for real, soul-wrenching blues.

TERRI ANDERSON



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c/w **Goin' Tomorrow**

RELEASE DATE JAN 6th '78

NEWS



MCA IS rush-releasing the original cast recording of this year's West End production of Nilsson's *The Point*, starring ex-Monkees Davy Jones and Micky Dolenz. The LP should be available for sale at the Mermaid theatre when the show's eight-week run opens on Thursday (22), and via record stores after Christmas. Pictured here are, from left, MCA promotions man Dave Brown, MCA UK chief Roy Featherstone, Jones, Dolenz, publisher (and co-producer of the album) Terry Oates, and MCA promotions man, John Gould.



SILVER SALES for Space's *Magic Fly* (single and album) prompted a presentation to Vogue Records chief, Leon Cabat, and his colleague, Caesar Rossini, during their recent London visit. Here is, from right, Pye Records chairman Louis Benjamin, Cabat, Rossini, and Pye managing director, Walter Woyda.



JOHN OTWAY paid a surprise visit to the Phonodisc warehouse recently to check hourly the sales of his first chart single, *Really Free*, on Polydor. Enjoying the healthy computer readout with Otway are, from left, Polydor deputy managing director Tom Parkinson, financial controller John Crane, Phonodisc singles sales controller Mike McGowan and Polydor senior press officer, David Hughes.

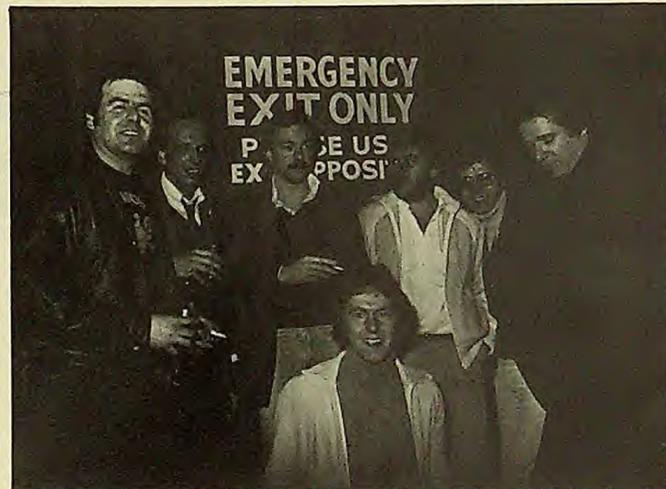


THE BOOGIE-WOOGIE Bugle Girls From Company Z! The Society Of Distinguished Songwriters (SODS) were entertained in swinging style at their annual dinner by this lissome threesome. Looking slightly reminiscent of the Andrews Sisters are (left to right) Roger Greenaway, Mike Batt and Les Reed.



AFTER TEN years of dues paying as singer and songwriter, Al Stewart has won his first platinum album — for 100,000 sales in Holland of his RCA LP, *Year Of The Cat*. The company's Dutch licensee, Inelco, made the presentation at a special Amsterdam ceremony attended by RCA executives and European music journalists. To mark sales now totalling one million outside the US, and as a Christmas gift, RCA presented Stewart with two crystal decanters in a tantalus case. The company's UK chief, Ken Glancy, is seen here with Stewart.

MUSIC WEEK
wishes all its readers a very
MERRY CHRISTMAS
and a happy
and prosperous
NEW YEAR



SEEN POISED to escape through the emergency exit at a reception for the new *Live At The Vortex* album are, from left, Vortex Records a&r director Terry Drapier, managing director Robin Turner, financial director Nigel Thomas, NEMS Records chairman Patrick Meehan, NEMS' Peter Knight, Pye London area sales manager Ron Gale and Pye West End representative Graham Figg.



FROM NEW York to L.A. for Canadian artist Patsy Gallant resulted in a silver disc, presented when the singer, with EMI in Britain, visited London for promotion purposes. Here, from left, are EMI m-o-r division general manager Vic Lanza, press and liaison manager Sue Baker, producer Ian Robertson, EMI International's Roger Ames, Gallant, Al Mair, president of Canada's Attic Records, EMI m-o-r division marketing manager Peter Hunsley and tv promotion manager Richard De Sylva.



TV'S CROSSROADS GAVE YOU
Stephanie De Sykes 'We'll find our day'
Simon May 'Summer of my life'
and now



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NEWS

The first annual BPI dinner and dance



SINGALONGACLIFF — a group of guests join in on the chorus at the end of Cliff Richard's splendid cabaret performance.



FIRST PRIZE-winner of a Mini car in the raffle was Susie James, wife of DJM m.d. Stephen James, seen here with d-j Ed Stewart and raffle organiser Laurence Myers.



TWISTING AGAIN like they did last summer are Dolly East, wife of Motown International chief Ken East, and Private Stock president Larry Uttal.



SONGWRITER BARRY Mason with friend (who looks suspiciously like Davey Jones formerly of the Monkees).



LOUIS BENJAMIN, chairman of the organising committee, welcomes tv personality Angela Rippon.



THE NEW slimline Elton John, scorning sartorial convention as ever by wearing lounge suit and flat cap, is greeted by Leeds Music promoter Alma Warren.



DJ PAUL Burnett may well be heading towards a gourmet future after winning second prize of an electric oven in the raffle. On the right looking good enough to eat is Miss world.



TERRY WOGAN with two friends (neither of whom look anything like Davey Jones).

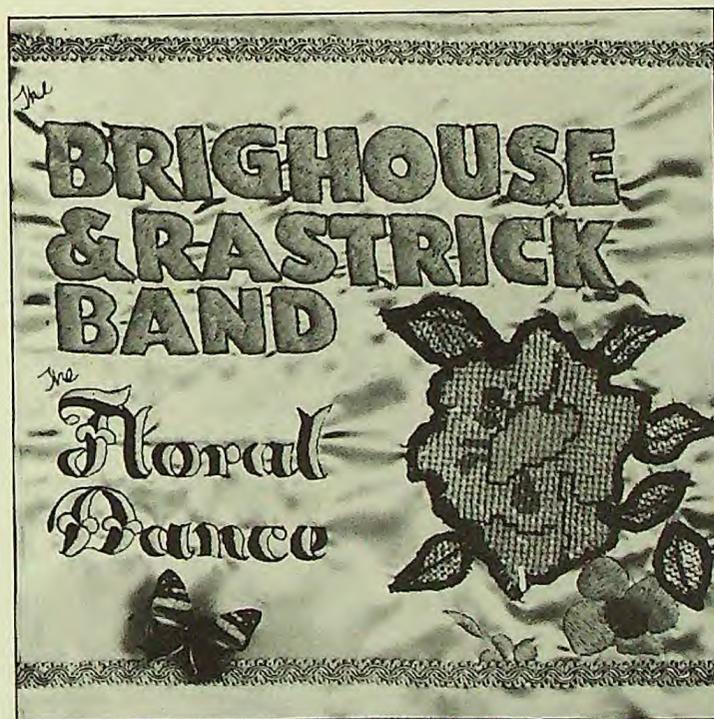


AULD LANG Syne — and here's to the next time!



SONGWRITER NICKY Chinn who with Elton John organised the sale of the 22 £1,000-each Golden Pages in the brochure, stops to chat with Steve Gottlieb, vice-chairman of the organising committee, and wife Rocky.

**After they've waited 100
years for a hit single,
can't you wait a couple
of weeks for their album.**



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FEATURE

January

YEAR KICKS off to a promising start with *Laurie Krieger* claiming in *Financial Times* interview that his computer has predicted that no records will be sold by Harlequin in 1978 rumours that *Gerry Cord* about to make a comeback RCA believed to be source of rumour that *Glenn Miller* alive and well and sharing an apartment with *Martin Bormann* in Buenos Aires immediate boost in sales as one-stops dust of their unsold copies the Unforgettable album that everybody forgot plans for new chart rumoured by *Jewish Chronicle* sampling only discounted records after success of *Julie Covington*, *Dorothy Squires* rings up Richard Branson and says Virgin is the only company for her *Martin Davis* and *Andrew Lauder* reveal that they are in fact father and son. John Reid puts up prices at his Covent Garden restaurant and Dave Croker heard to remark, "With friends like that who needs enemies" Lol Creme and Kevin Godley embark on new recording project — a history of mankind to be released as Phonogram's first partwork, an LP a week for three years.

February

LAURIE KRIEGER admits that computer makes a mistake and decides on best advice from the drummers of British West Hampstead that records will be replaced by blank tapes following on from his successful past-ownership Lotus House Chinese restaurant, *Harry Tipple* resigns as secretary of GRRC and buys majority share of Gerrard Street after successful test-market exercise at Heathrow Airport, W.H. Smith decides that discounting no longer profitable and increases price of records over the rrp immediate protests from independent dealers that their livelihood is being affected.....City rife with rumours that Decca about to appoint a President — *Eddie Kassner* EMI insists that before signing any more punk rock groups that they are given a test on the brain scanner—first group to be examined found to have an IQ of 140 and immediately sacked after insulting *Magnus Magnusson* on Mastermind tv show.

Old Mull's Almanac

DEPRIVED OF the assistance of valued contributor Old Mike Hennessey, due to circumstances beyond our control, *Music Week* tried polishing up the murky Carnaby Crystal and herewith presents for the first and only time Old Mull's Almanac, a totally biased, unfair, inaccurate and jaundiced view of the developments in store for an unsuspecting industry in 1978. Old Mull gratefully acknowledges valuable contributions from Old Val (Falloon).

March

BPI CONSIDERS new format for Britannia Awards and invites *Tony Palmer* to record ceremony at Hard Rock Cafe for Rutland Weekend Television Rutland Weekend Television declines Palmer's offer of a 46-part series with a 3LP soundtrack artist in intensive care at Birmingham City Hospital after *Tony Hatch* makes complimentary remarks about him on New Faces Leslie Hill astounds EMI board by not turning up at monthly meeting wearing his tartan jacket *Elvis Costello* meets John Menzies record buyer *John Abbott* and decides to form a comedy duo after two successive walkouts of staff, Ray Laren says its not true that Lightning never strikes twice Roddy Shashoua announces that *Musexpo 78* will be held in Alaska in February Bernard Chevry hits back by accepting Idi Amin's invitation to stage the 1979 Midem in Uganda.

April

POSSIBILITY OF veteran Dutchman's industry comeback strengthens when Jet president heard singing "Come Into The Arden Oord" *Dick Leahy* releases final GTO *Donna Summer* single from Casablanca back catalogue *Julie Covington* turns down starring role as herself in biopic musical DJM receives yet another Queens Award for simultaneous chart placings by *Larry Grayson*, *John Inman* and *Quentin Crisp* industry freeloaders suffering from withdrawal symptoms as whole week passes without a reception industry sending out so many boxes of free singles that dealers now offering consumers a fee to take them away Watford gain promotion from Fourth Division and *Elton John* buys Wembley Stadium as teams new home following failure to secure services of *Brian Clough* for New York Cosmos, *Neshui Ertegin* offers John Fruin his own personal Concorde if he will take over as manager.

May

SEX PISTOLS enter for Henley Regatta — "Never mind the rowlocks, we need respectability" declares *Malcolm McLaren* *Philip Palmer* seen drinking a glass of water — "Is this a world record?" asks American magazine publisher *Bob Austin*.....BPI has second thoughts about Britannia Awards and decides to introduce new categories to stimulate industry interest — hype of the year, most colourful 12-inch single, and a special category for Derek and Clive Come Again pop writer *Pauline McLeod* fears for future, when *Daily Mirror* showbusiness editor *Bill Haggerty* heard singing, "You've gotta have Hart" after success of Radar label, Decca forms new wave subsidy titled Navigator fanzine accuses *Jake Riviera* of selling out and joining establishment — he counters by changing his name to Fred Bridlington Midlands dealers stage massed rally to form breakaway trade organisation — three show up.

June

COMPLAINTS BY Air Studios staff that free holidays in Montserrat are fair enough but travelling costs prohibitive, cases *John Burgess* and *George Martin* to threaten next studio will be located on Rockall *Ken Bruce* and *Ken Maliphant* tie for first place in Phonogram Pro-Am golf classic for losing the most balls after lunch *Bill Martin* and *Terry Oates* make official protest that they arrived just as bar was closing and faced unfair competition *Louis Benjamin* finds British act of sufficient pulling power to be booked for two-night season at London Palladium *Music Week* promotes first industry seminar for Icelandic folk music in Reykjavik — and 400 take advantage of Department of Trade subsidy to book an igloo Sex Pistols taking a course to become master butchers; "Never mind the billhooks, we need a trade," says Johnny Rotten *Fanny Craddock* makes album debut with *The Happy Cooker*.

July

KERRY PACKER replaces *Peter Gormley* as *Cliff Richard's* manager and singer immediately banned from representing UK in Eurovision *Jonathan King* confirms in *Daily Express* interview that Top 50 has been "totally correct for past 12 months" — but story doesn't make the paper for lack of interest success with *Darts* prompts *Michael Levy* to launch new Magnet group *Snooker* with debut single *Daddy Pool* dealers receive final batch of extended Christmas orders for Mull of Kintyre — reproamed by EMI as an obvious seller to tourists in Scotland CBS signs first new wave supergroup *Acupuncture* — "They stick safety pins into all the best places," comments a&r chief *Dan Loggins* *Trevor Lyttleton* takes fight against PRS to World Court at the Hague Sex Pistols in serious car accident: "Never mind the bollards, here comes the law," says Sid Vicious following chart debut by *Tony Monopoly*, Phonogram cashes in by signing *Marshall Chess* and *Geoffrey Bridge*.

August

VIRGIN, ARISTA, Charisma, Chrysalis, A&M, Island and Decca form VACCAID a new joint sales unit, with salesmen using mauve vans for sales and other purposes with *Snooker* streaking up charts, *Michael Levy* continues sports theme and signs massed pensioners choir named *Bowls*. "There's a lot of them, but make sure they don't all hang out," he instructs staff Swedish electronics engineer *Bjorn Yesterday* solves home-taping problem by marketing blank cassettes which self-destruct after copying final track of his patented Lethaldiscs industry delivering all orders on time and solves problem of faulties—*MW* mailbag bulges with letters from dealers complaining they have nothing to complain about HRH turns down request from *Tito Burns* that Britannia Awards should be held on board royal yacht rock promoter *Al Fresco* puts on three festivals at which national press actually mention the music Sex Pistols popularity takes a dive following release of hot new album by Pinnacle: "Never Mind the Flintlocks, we need a tv show of our own," *Malcolm McLaren* tells *Richard Branson*.

September

BPI INTRODUCES revolutionary new concept — members decide not to have all sales conferences on same weekend unconfirmed rumours emanating from darkest Kings Road suggest that A&M press department hiring bearers to make safari into wilds of WC2 to locate legendary *Musweek* tribe Phonodisc warehouse collapses under weight of *Demis Roussos'* epic 99-LP Greek Orthodox Bible — "You were warned of the Consequences of these multi-album sets" chides *Tony Morris* Trafalgar House acquires Billboard Publications Inc. after *Bill Littleford* loses game of pontoon to *Victor Mathews* in private gambling club in Nashville radio station basement to save time, *Edward Heath* signs copies of his new book on restoring country cottages, *How To Be A Thatcher*, with his left hand while conducting new recording with LSO with his right New Island signing *Jam Packed* claim world record, by cutting, releasing and deleting their debut disc within 24 hours *Peter Cook* and *Dudley Moore* record new album of inoffensive humour, immediate complaints from CBS quality control department Radio 1 in mourning due to sudden death of Flynn.

October

QUEEN SPLIT after Mercury reaches boiling point during Rainbow gig another Polygram public relations masterstroke — announcement that in 1981 *Tony Morris* will move to Chappell, *Steve Gottlieb* to Phonogram and *Ken Maliphant* to Polydor — and will change places again in 1984 to gain more experience BPI still arguing about venue for Britannia Awards — *Tito Burns* reports turndown for *Madame Tussaud's* — "We already have enough dummies here" said a spokesman — but hopeful that Scotland Yard will permit use of Black Museum *Neil Diamond* booked to play one-nighter on Ben Nevis — "I want to get as far away as possible from my Scottish fans" he explains majors issuing 7-inch LPs following alarming drop in album sales Stiff accused of going soft, *Beserkely* of becoming sane, and *Rabid* of being calm by latest new wave label *Grovel* whose International Vice-president for Co-Ordination of Press Affairs, the Hon. *Dominic Cholmondley-Greyisham* states, "My family has been in Louder Clodding-Hopper for 400 years and we know what grass roots is all about."

November

PAUL McCARTNEY finally turns down generous CBS offer of contract and stays with EMI, which gives him Capitol Records instead of royalties *Julie Covington* and *Greta Garbo* form double act to record *I Want To Be Alone* after oriental rock star *He Sing Hi* makes Moscow debut, *MW* headline queries: "Is there a chink in the curtain?" dealers faces seasonal delivery problems when *Stevie Wonder*, *David Bowie*, *Phil Lynott*, *Eric Clapton*, and *Paul Simon* form group and EMI, RCA, Phonodisc, and CBS insist on pressing one track each the Britannia Awards debate goes on — latest suggestion is to make the event into a fancy dress party at a medieval banquet after complaints that distribution not good enough for the *Brighthouse Rasta Band's* new Christmas hit, *Widdicombe Fair* Reggae, *Marshall Cavendish* buys *Selecta* for *Geoff Hannington* and *Olav Wyper* team captain *Ian Ralfini* and guest star *Bobby Moore* sent off for fighting in charity football match, *Ralfini* claims, "I only told him, 'You're an Anchor, man'."

December

LAURIE KRIEGER reports Harlequin sales exceed all expectations and throws away his computer *Music Week* exclusive reveals secret pact between *Maurice Oberstein*, *Leslie Hill* and *John Fruin* to top one market surgery each and leave fourth quarter open to rest of industry *Elton John* still refusing to take off his cap *Noel Edmonds*, *Paul Burnett* and *Tony Blackburn* occupy first three positions in *MW* top hit-pickers listing and *Derek Chinnery* comments, "Aw shucks, you guys, you knew I was only kidding when I said their Records of the Week weren't picked just because of their chart potential" final EMI tv album for year entitled 20 Golden Grates compiled by *Kenny Everett* singles continue to decline in popularity and BPI introduces new awards of Tin and Cardboard Discs for sales of 250 and 100 copies respectively after failure to agree on format or venue, industry decides to postpone Britannia Awards until next year. Phonogram and WEA join CBS in issuing 3LP Christmas opera box sets featuring international stars singing favourite recipes ... best tracks are, *Cosi Flan Tutte*, *Your Tiny Spatchcock* is frozen, *Mac Fish*, *The Thieving Mag Pie*, *New World Cooker*, and *Tripe and Casserolde*.

SEASONS

THE BAY CITY ROLLERS...

DEREK...

ERIC...

LESLIE...WOODY...

FREDDIE STARR...

HERB REED...

OF THE ORIGINAL PLATTERS...

ROSETTA STONE...

GREETINGS

COLIN SLATER...

WAVES...

ALAN LONGMUIR...

SAM LENO...

TAM PATON...

from RAY CITY

MUSIC

...AND SPECIAL

THANKS TO STEPHEN GOLDBERG, JAKE, PAULINE, ANN, BERNIE, ALEX & MARTIN.

TOP ALBUMS 1977

JANUARY 1 — DECEMBER 9 1977

1	ARRIVAL	•	Abba	B. Anderson/B. Ulvaeus	Epic EPC 86018
2	20 GOLDEN GREATS	•	Shadows	—	EMI EMTV 3
3	20 GOLDEN GREATS	•	Diana Ross & The Supremes	—	Motown EMTV 5
4	A STAR IS BORN	•	Soundtrack	Phil Ramone	CBS 86021
5	RUMOURS	•	Fleetwood Mac	Fleetwood Mac/Dashut/Caillat	Warner Brothers K 56344
6	HOTEL CALIFORNIA	•	Eagles	Bill Szymczyk	Asylum K 53051
7	THE SOUND OF BREAD	•	Bread	David Gates	Elektra K 52062
8	ENDLESS FLIGHT	•	Leo Sayer	Richard Perry	Chrysalis CHR 1125
9	GREATEST HITS	•	Abba	B. Andersson/B. Ulvaeus	Epic EPC 69218
10	JOHNNY MATHIS COLLECTION	•	Johnny Mathis	—	CBS 10003
11	ANIMALS	•	Pink Floyd	Pink Floyd	Harvest SHVL 815
12	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	•	Sex Pistols	Chris Thomas/Bill Wright	Virgin V 2086
13	PORTRAIT OF SINATRA	•	Frank Sinatra	—	Reprise K 64039
14	DISCO FEVER	•	Various	—	K-Tel NE 1014
15	A NEW WORLD RECORD	•	Electric Light Orchestra	Jeff Lynne	Jet UAG 30017
16	GOING FOR THE ONE	•	Yes	Yes	Atlantic K 50379
17	20 ALL TIME GREATS	•	Connie Francis	—	Polydor 2391 290
18	RED RIVER VALLEY	•	Slim Whitman	—	United Artists UAS 29993
19	SONGS IN THE KEY OF LIFE	•	Stevie Wonder	Stevie Wonder	Motown TMSP 6002
20	OXYGENE	•	Jean Michel Jarre	Jean Michel Jarre	Polydor 2310 555
21	RATTUS NORVEGICUS	•	Stranglers	Martin Rushent	United Artists UAG 30045
22	THE MUPPET SHOW	•	Muppets	Jim Henson	Pye NSPH 19
23	THEIR GREATEST HITS 71-75	•	Eagles	—	Asylum K 53017
24	HEARTBREAKERS	•	Various	—	K-Tel NE 954
25	I REMEMBER YESTERDAY	•	Donna Summer	Giorgio/Moroder	GTO GTLP 025
26	40 GOLDEN GREATS	•	Cliff Richard	—	EMI EMTVS 6
27	EXODUS	•	Bob Marley & The Wailers	Bob Marley & The Wailers	Island ILPS 9498
28	THE BEATLES AT THE HOLLYWOOD BOWL	•	Beatles	Voyle Gilmore	Parlophone EMTV 4
29	LOVE AT THE GREEK	•	Neil Diamond	Robbie Robertson	CBS 95001
30	EVITA	•	Soundtrack	Andrew Lloyd Webber/Tim Rice	MCA MCX 503
31	FOOT LOOSE AND FANCY FREE	•	Rod Stewart	Tom Dowd	Riva RVLP 5
32	NO MORE HEROES	•	Stranglers	Martin Rushent	United Artists UAG 30200
33	MOODY BLUE	•	Elvis Presley	—	RCA PL 12428
34	GREATEST HITS	•	Showaddywaddy	Mike Hurst	Arista ARTY 145
35	DECEPTIVE BENDS	•	10cc	10cc	Mercury 9102 502
36	THE DARK SIDE OF THE MOON	•	Pink Floyd	Pink Floyd	Harvest SHVL 804
37	DAVID SOUL	•	David Soul	Elliot Mazer	Private Stock PVLP 1012
38	LIVE	•	Status Quo	Status Quo	Vertigo 6641 580
39	NEWS OF THE WORLD	•	Queen	Queen	EMI EMA 784
40	LOW	•	David Bowie	David Bowie/Tony Visconti	RCA PL 12030
41	BEST OF	•	Rod Stewart	—	Mercury 6643 030
42	PETER GABRIEL	•	Peter Gabriel	Bob Ezrin	Chrisma CDS 4006
43	GREATEST HITS	•	Smokie	Mike Chapman/Nicky Chinn	RAK SRAK 526
44	WORKS	•	Emerson Lake & Palmer	—	Atlantic K 80009
45	A DAY AT THE RACES	•	Queen	Queen	EMI EMTC 104
46	WINGS OVER AMERICA	•	Wings	Paul McCartney	Parlophone PCSP 720
47	WIND AND WITHERING	•	Genesis	David Hentschel/Genesis	Charisma CDS 4005
48	OUT OF THE BLUE	•	Electric Light Orchestra	Jeff Lynne	Jet UAR 100
49	TUBULAR BELLS	•	Mike Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
50	ELVIS PRESLEY'S 40 GREATEST HITS	•	Elvis Presley	—	Arcade ADEP 12

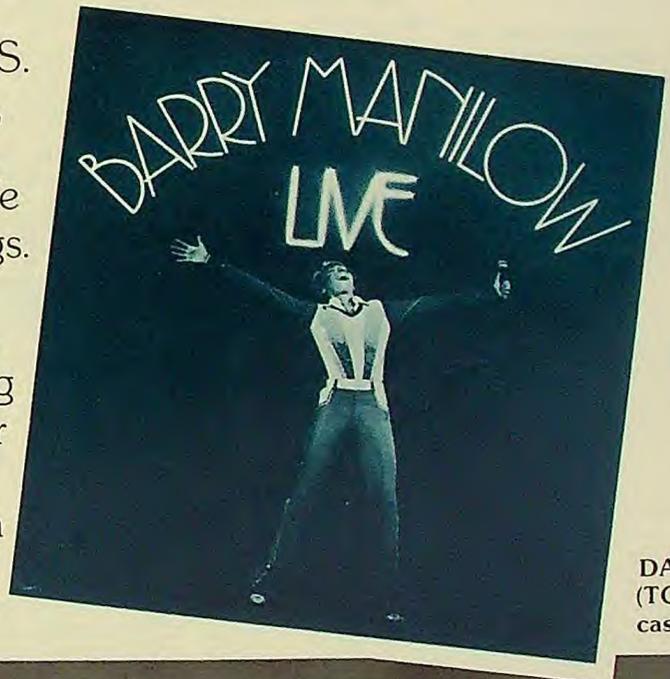
Millions of women could be covered in goose-bumps from watching London Weekend T.V. this Christmas.

Barry Manilow has this magic effect on women, and his new double album 'Barry Manilow Live' is backed by a T.V. campaign starting on Christmas Eve with prime time during such programmes as The Muppets, Young Winston, and The Man From Atlantis, plus other spots on L.W.T.

With additional radio support and outstanding P.O.S. including posters, streamers and a free standing display, demand will be strong for this impressive collection of hits, including Mandy, I Write The Songs, Looks Like We Made It, Weekend In New England, and many new songs.

Special Stock Arrangements

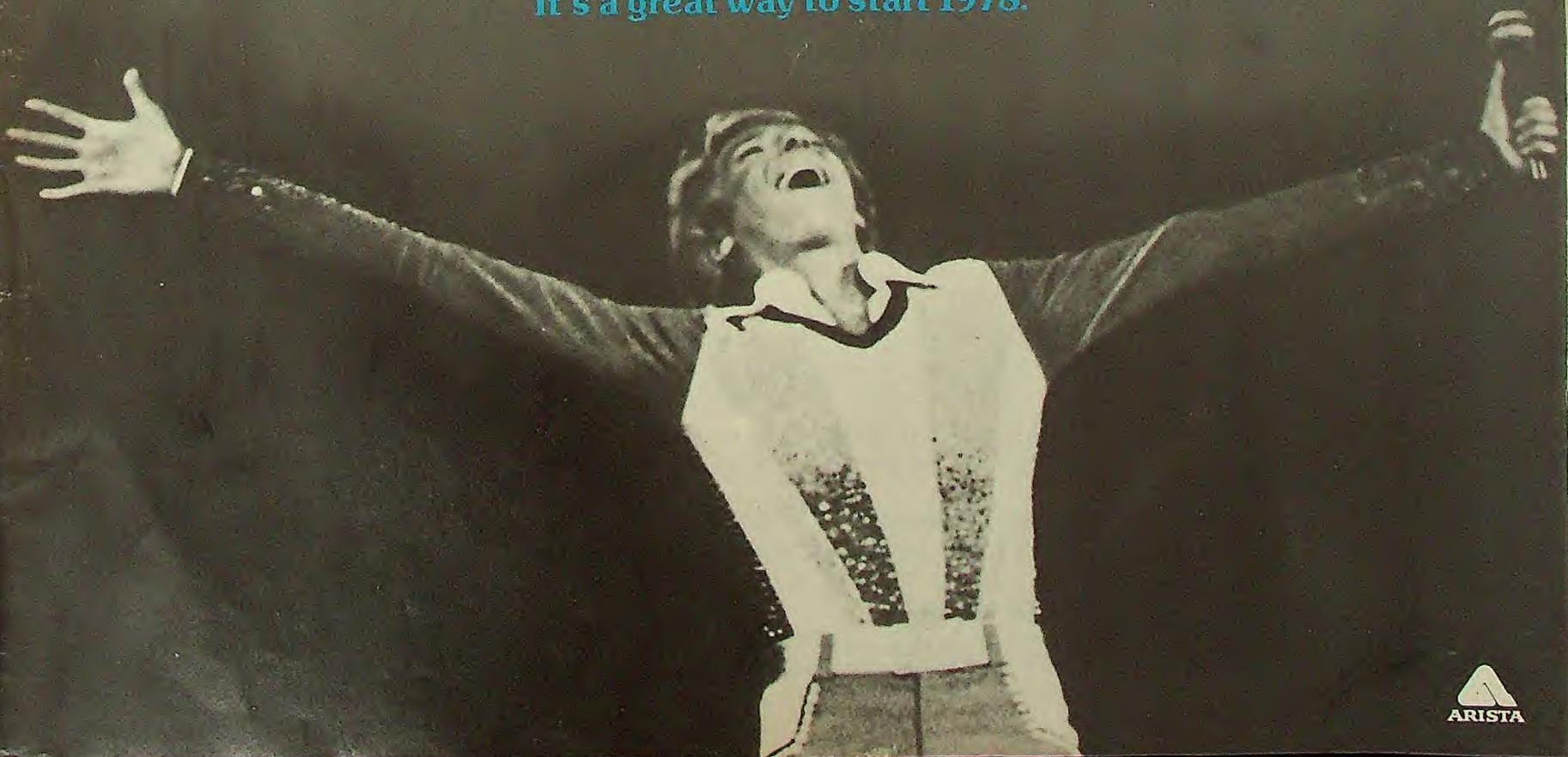
Phonodisc will be operating in the normal manner, but in addition Arista staff will be manning the following 'phone numbers 493 6825 and 493 6685 at 49, Upper Brook Street, from Wednesday 28th December to Saturday 31st December. During these four days, Arista will be operating a sameday delivery service in the Greater London area.



DARTY 3
(TCDAR 3
cass)

BARRY MANILOW LIVE

It's a great way to start 1978.



FEATURE

ROCK SPEAK MADE EASY

Archetypal. Used extensively in *NME* reviews. No-one actually knows what it means.

Advances. Huge sums of money paid to Malcolm McLaren in return for keeping the Sex Pistols away from major record companies.

B.O.F. Anybody successful. Take pick from Fleetwood Mac, Rick Wakeman or any member of Yes.

Bondage. i.e. bondage trousers. Preferred apparel of Mormon new wave fans.

Bozo/Gonzoid/nurd/etc. People who's taste in music does not coincide with that of the reviewer.

Clergymen. Testicles/nonsense.

Committed. Generally used to denote artist who has stuck to one arcane and musically desolate direction for so long he/she cannot get out of rut (note use of '/').

Use of '/' between words of completely opposite meanings. e.g. horrendous/fabulous. Indicates severe attack of indecision on the part of writer. Also means he is always right.

Dole Queue. Many a&r men will be part of this phenomenon if the new wave fails to deliver in '78.

Fanzine. The bank manager's son has been at the Xerox machine again.

Feisty. See 'Archetypal'.

GLC Blacklist. Over-used excuse for band's lack of stage ability.

WHAT WITH one thing and another, press officers have had a rough year. These sturdy chaps and girls have been out in all weathers, they've been to the kind of places nice people aren't normally seen in, begging and scraping for a paragraph or two from some drink-sodden hack writer so they can justify their enormous expense accounts. They are abused, ignored, fleeced and generally taken for every album they can lay their hands on by the bunch of egocentric know-alls who fill up the music papers every week. To cap it all, when they get the review the poor souls find they can't even understand it. When you've come up through the ranks at Decca or EMI, how's a chap supposed to cope with: "The blocko rooker celebration segment is where the folk-hero plus Blockheads pay homage by taking no prisoners and the hoodlums bite their rancid nails." Fear not, John Hayward and Godfrey Rust have come hot-foot from under a table at the Vortex with *Music Week's* definitive guide to 1977 rock-speak. 1978 we expect to be a whole new rock-cliche ball-game situation.

Gobbing. Saves new wave bands trouble of having after-gig shower.

Gross. 144 times worse than you thought they were going to be.

Incognito Tours. Formerly shady west end travel agency specialising in off-peak packages to Tjere Del Fuego. Recently club owner's excuse for booking gonzoid bands (see 'Bozo') by claiming he thought they were the Sex Pistols.

Jah Punk. Phenomenon first observed when Matumbi and the Art Attax were double-backed into Solihull Rugby Club. Also Teds' Saturday afternoon warcry on the Kings Road.

Much under-rated. Reviewer likes them, can't understand why nobody buys their records, get ready for hype.

New wave. Same as old wave but with more hype.

Melodic new wave. Press officer jive for old band with new name trying to jump on the band-wagon.

Nihilistic. Acts which say nothing about nothing by means of monotonous cacaphony.

..... **ola city.** e.g. crapola city. Indicates a too-close association with B P Fallon.

On the case. e.g. A heavy press officer is on the case. Somebody is doing a bit of background hustling in the hope of copping a percentage.

On the edge. Indulging heavily in drug abuse. Alternatively the flat earthers' expression for Land's End or John O'Groats or Londoner's idea of High Barnet or Cockfosters.

Over the top. An outrageously excessive performance that conjures up visions of brave Tommies leaping over the sandbags to hurl themselves selflessly upon the withering fire of the Bosch machine guns.

Pogo. Tribal dance originating in little-known West African republic of same name.

Punk. Same as new wave, out used in *Sunday People* etc.

Rapping. Speaking to anyone impressive, eg "I was rapping with Elton/Mick/Bianca/Roddy and Margaret/Any member of Yes."

Redundant. Anyone successful. Take pick from Fleetwood Mac, Rick Wakeman or any member of Yes.

Power Chords. Often found on hairdryers. What Irish roadie ought to have plugged in mains (see "Wired").

Rockabilly. Tired old rock and roll. Also new nightclub opened by Jimmy Carter's brother.

Seminal. Eg Seminal band. Trendy term for failed rock band which broke up, scattering members into Aretha Franklin's back-up group and Yes.

Sniffin' Glue. Unpleasant habit resulting in tacky nostrils.

Real Life. Phenomenon to be found on the Streets (see 'Streets'). Also illusion caused by lack of alcohol.

Streets. Possibly the most important development in popular music in 1977. Streets are tarmacadam surfaces designed for the easy passage of automobiles, omnibuses etc, and lined on either side with pavements (c.f. Sidewalks USA). These are where songwriters encounter 'Real life' these days.

Smartass. Cleverer than the reviewer.

Taking care of business. Copping a percentage.

Terminal. eg terminal death. Fatality in a bus depot.

B&M. New wave alternative to Marks & Spencer.

Tacky. See also schlock. Deliberate poor taste.

Stiff Records. Your mum's 78s.

We Mean It Maa. Give us the advance or we'll set the bass player on to you.

Wired. Irish roadie has plugged guitarist into mains.

..... Expect sudden change of direction in review, as writer can't think of anything else to say.

RCA Records wish to announce that they will not be sending Christmas cards this year, but will be making an equivalent donation to the Music Therapy Charity.

Happy Christmas and a prosperous New Year to all our friends throughout the record business!

Space donated by Music Week

RCA

'78's
**GREAT REASON
FOR BUYING
33¹/₃**

K-tel
RECORDS

In 1977, we struck platinum three times over,
with three fantastic l.p.'s, each of which made over a million pounds retail!

As long as K-Tel records keep going round in circles,
it's going to be another record year. Thanks to the great support we get
in putting together and selling our discs. And the fact record buyers
know a good thing when they hear it!

1978's going to be even better for all of us.
Thanks to the super new sounds we've got up our sleeves!

***So listen out for K-Tel's '78 sensations.
They're going to make millions happy!***

SCREENPLAY



Never before in the history of the Universe has so much been made out of so many by so few

A STAR

The story to date...

ANOTHER galaxy, another time... Lek Hillwalker and his faithful mutt, Hound Solo, had emerged from the obscurity of a small, scruffy West Country planet, and taken on the might of the Old Empire which had degenerated into a vast and monolithic tyranny. In an incredible story of heroism, idealism and sheer good luck, Hillwalker had defeated the forces of evil and installed himself in the Empire's home planet, Manchester 1, as Emperor. Hillwalker was now in control of the greatest power the universe has ever known. And Hillwalker made it greater. He saw the Empire flag taken to every corner of the far-flung galaxies, yea even unto Neasden, Penge, and legend has it, to the USA where he gained the allegiance of the legendary Motorcity Fastback Wonder Knights. But with growth, the Empire became a difficult beast to control, and although it was feared and respected by the whole Universe, there was a groundswell of feeling that things could not go on as they had been for ever.

And then it happened. In 9077, the Empire was threatened, amazing though it might seem. Two other Great Powers emerged from some Black Hole across the Great Divide (formerly claiming political asylum) and launched what seemed to be an unstoppable attack on the Empire and a still youthful Hillwalker. One power had been founded on the planet Ceebeeyess, and the cowering populations of the Empire soon gave it the dreaded nickname by which it has been known since; The Epic One. The other power hailed from the mythical Burbankalif, and its power soon assured that the terrified Empireans would give it too a name; The Elektrik Eagle. The two powers joined forces; they looted, pillaged and raped; they burned and destroyed; they stormed up the astral charts. The Battles Of The Quarterly Surveys have gone down in history for their fierceness. In a secret pact between these two powers, their respective leaders, Obie Wan Kenobie and The Grand Tache Frukin, had sworn to fight until the Empire was completely destroyed, and then to split the Universe between them. Could this be the end of civilisation as we know it? Could Hillwalker be left Emperor of the Empire?

Hillwalker did not know which way to turn; for at the same time as the threat from The Epic One and The Elektrik Eagle reached a crescendo, vast outbreaks of

nihilistic terrorism were springing up in the wake of the Empire's troubles. Young men and women, expressing boredom with the way things had been run by Hillwalker and his elite corps of Super Stars were knocking space ships together from anything and making kamikaze, hit and run raids. The overstrained Empire forces could do nothing. Even the Epic One and The Elektrik Eagle were worried by this wave of rebellion from the forgotten common planets; soon the terrorists too linked forces, and swept across an already reeling universe in a great, stiff, berserk wave of tattered ships held together with safety pins and patched with bin-liners (and even, it is rumoured, with the scalps of Super Stars and the Independent League of TV Pundits). The Universe was rocked to its foundations by this attack of safety pins, razor swords, pistols, vibrators and jampots; the Galaxies resounded with the clash of spaceship on spaceship, and their radiators rained down on the planets from space. The Punk Rockets (for so they called themselves) hoped that the great powers would destroy themselves and that they would be left to rule the universe. In their massed Street Fleet they posed another threat that Hillwalker could have well done without; and as Manchester 1 reeled from yet another attack of vomit bombs and spit missiles, he gazed at his BMRB computer readouts and mused on his fate.

He knew that for the coming great battle he was alone; he had survived the Supreme challenge, and had recovered from the Battle of the Hollywood Bowl, the other powers over which he held some sort of sway would not involve themselves, but would wait and see who the victor was before they declared their allegiance. Such powers as Euphono Polydox, AM, DC-CA, Arcia, The Magic Fly in the Sky, even Darth Varden, Lord of the Jets were united in their desire to wait upon the outcome of the battle. They knew they could not take on the Empire, and, mused Hillwalker, they were probably glad to see the old power knocked down a peg.

One by one they weighed anchor, and moved out of orbit, their yellow neutral lights flashing.

Hillwalker watched the big Viewscreen deep in Control Centre Complex EMI-42 for the control of ongoing battle and tactical situations on the morning of the final Armageddon. *IT WAS DAWN, DECEMBER 31, 9077.*

Hillwalker: Armageddon fed up with waiting, Hound Solo. I wish they'd hurry up and get this over with.

Hillwalker was apprehensive, and Hound Solo could feel the tension in His Master's Voice. It was New Year's Eve, but neither of them felt happy. Hound Solo licked his Apocalypse and growled at 33 1/3 instead of his usual 45. The two Great Powers had taken almost a year to get to a position where they could threaten Manchester 1 seriously.

Hillwalker: Intelligence says that this Frukin is an early starter and that he's been in training for this battle for months. He even has gymnasium in his flagship, they say.

Hound Solo growled and peered into the funnel shaped special viewport provided for him.

Hillwalker: But we'll squash 'em, eh Hound? We've still got the Motorcity Fastback Wonder Knights, although they got a bit of a pasting. We've still got plenty of Rockets, mountains of lasers, and raks and raks of ammo; did you get those Smokie bombs and the Pinkcandyfloyd nerve gas ready?

Hound Solo: Grrrr... Woof, woof (affirmative, your Eminence).

Hillwalker: Good. They'll harvest what they've sown alright, eh?

Hillwalker allowed himself a small chuckle. But he was still worried. He was glad that the projected alliance with a Punk Rocket Group from Planet Bolloxx had fallen through. He was glad their unscrupulous use of puke and spittle bombs could not be said to come under his banner. He trusted too his faithful old Queen, who hovered with the cream of the Empire forces in an attacking orbit round Mercury. He had phalanxes of Gallants, who despite the seeming affectation of their ayres and graces would respond to the battle sign of 2-4-6-8 and emerge from the Dark Side Of The Moon. He felt that all would be well. So long as he kept calm, and in control of the airwaves that had been almost an Empire property for millions of years. Manchester 1, he knew was impregnable, an Island haven. But his music was disturbed by the rude entry of his two trusty robots. Merc-R and KO-P; their optical receptors were rolling, their

energy level indicators showed red, and KO-P had obviously damaged his motor circuits, for he was describing an erratic course and smoke was billowing from his seals.

MERC-R: Master! The enemy is here! Sound the alarm! They've come from New York to Entrance LA!

Hillwalker: (pressing buttons to switch his viewscreen to entrance LA) — My Emittance! They've sneaked up on the Quarterly Survey without me even noticing!

What he saw on the viewscreen was a host of slim space craft, bristling with weaponry.

Hillwalker: They're on the Motorway! Programme defence situations, KO-P!

K-OPE moved to the glittering consoles and inserted one robotic arm. Clicks and buzzes followed, and sparks flew, but soon, the vast, lumbering might of Manchester 1 swung round to face the quarter from whence the danger came.

MERC-R: Stay cool, Daddy!
Hillwalker: I only hope that I haven't got Needles and Pins in my fighting fins alter all these years without action.

MERC-R: You surely haven't lost that fighting feeling?

Hillwalker: Watch your metal tongue, robot, or I'll erase your personality circuits or send you off to Emiresearch for re-programming as a juke box — a punk juke box.

MERC-R: Oh, I hear my Master's Voice. Anyone Who Had A Heart would quail at his words!

Hillwalker: Keep your eyes on the screen!

Hillwalker decided that he might offer his enemies a magnanimous peace treaty. There was no point in wasting good men and effort if this thing could be settled amicably. He motioned KO-P to switch on the broadcasting system. He took the microphone in his hand, and launched into song. His two robots and Hound Solo accompanied him in three-part harmony.

Hillwalker: Calling Occupants of Interplanetary Craft, Lek Hillwalker's calling you, Let's settle this, without confusion, You know you're lost, you're in confusion, But I've still got good terms for both you two...

But the only answer was a nuclear missile from the flagship of the invading fleet, which exploded on the surface of Manchester 1, causing a shower of white dust to fall over the occupants of the Control Complex. A deep voice boomed out across the sky, which was quiet, as if in the calm before the storm.

Voice: That was just a Warner, Brothers. There'll be no peace treaty before this Epic Encounter...

Just at that moment, the Silver Lady (a close friend but nothing more of Hillwalker's) entered the room. She could see that Hillwalker looked tired and emotional. Hillwalker saw her.

Hillwalker: Please! Leave us my angel of the morning! This is no time for you to be here! You're in my heart but black is black at the moment, and I'm looking after Number One!

Silver Lady: OK, I'll boogie on up. Looks like it'll all be Radar Love until this gig is over, babay.

Hillwalker: No go down, go down, to levels 9 and 10. It'll be safer there!

Silver Lady: OK so you win again; what can I do? What can I say?

Hillwalker: (looking appreciatively at the Silver Lady as she leaves): Hey you two (shouting at his two robots) Will you stop that lipsmackin' rock 'n' rollin' and get on with the job! This could be a benchmark in the fields of human endeavour! Hillwalker turned back to the viewscreen and girded his loins (metaphorically speaking, that is) for the coming conflict...

There was a peremptory tugging on his sleeve. It was Mully Gann, Editor of the *Universe Times*. Hillwalker liked Mully Gann's flame red hair and idiosyncratic manner. But this was no time for the press. The future of the Empire rested in his hands.

Hillwalker: Not now, Mully. Security! Remove this man!

MEANWHILE, OUT IN THE VOID...

Obie Wan Kenobie looked hard at the viewscreen in his flagship and he too mused at the view before him; the sight of Manchester 1, with all its glittering metal and defence works, flashing lights and enormous entrances awed him. His hand rested lightly on his faithful hound's head.

Obie: CHAR-LI, this will be a tough one. We won't win this by silk degrees.

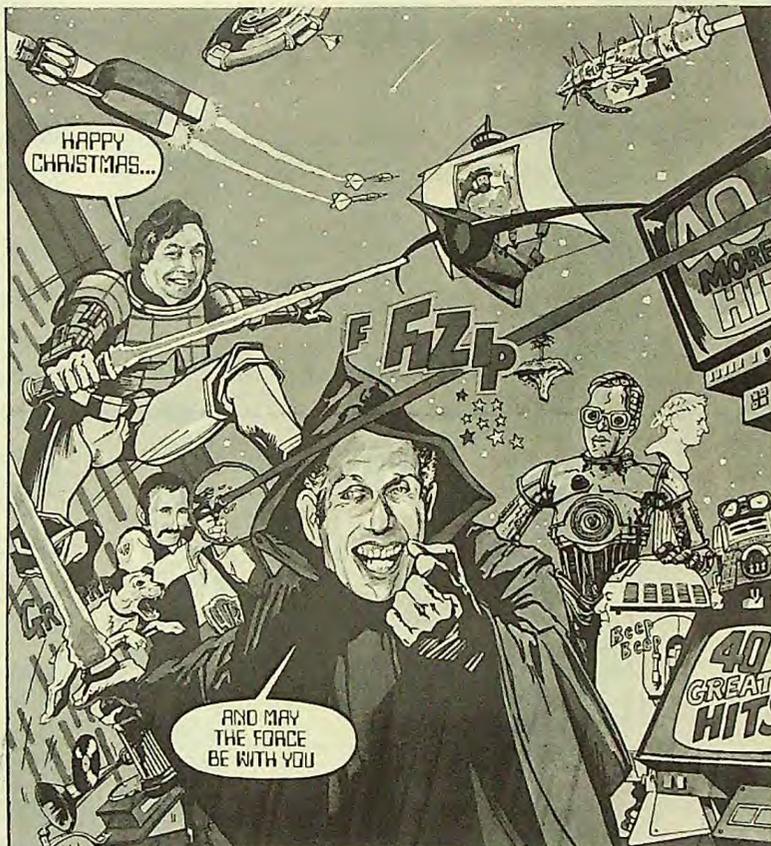
Obie stroked a scar on the back of his hand. The scar was a reminder of another close encounter of the past, with the dreaded Mully Phant, whose strange warriors had attacked him with their demonic weapon, the Gizmo, crying their chieftain's exotic Gaelic war cries. The Consequences of that battle, though major, paled into insignificance before the might of the Empire. But he hoped he had the Force with him. If only Chelsea had the Force, he mused!

Obie: He doesn't know the name of the game, does old Hillwalker. Any time now, Manchester 1's power will

NOW READ ON ...

SCREENPLAY

TOO FAR



Cover illustration: Roger Wade Walker

be slip sliding away!

The Grand Tache Frukin entered the flagship's control room. Obie noticed that he was clad in his normal manner; Tee-shirt with Elektrik Eagle motif, running shorts and shoes, and as usual, Frukin was jogging and punching at the air. Obie: (Cheering) Well, Frukin, you'll soon have more to punch at than just thin air!

Obie still slightly distrusted Frukin, for it was rumoured in the space bars of a hundred planets that Frukin had been close to the Empire throne at one time, and that certain senators had even considered him for the post of Emiperor. But there was no longer any time for distrust. After the battle, they would see . . . Frukin: (aside) Oh! Manchester 1! You're in my heart, but Obie's going places and I've gotta go with him — for now . . . but after? I'm going for the One!

Obie: Have you had the Low Down, Frukin? Frukin: It's a tough one. It's going to be one of these nights. But then, we are Desperadoes!

Obie: Only the Strong Survive! Frukin: Ronstadt-2 is in position, Manhattan Transfer has been effected.

Obie: Yeah, we'll cool out tonight, man . . . (aside, rasping) Do your dance, Frukin . . . I remember yesterday . . .

A strange sound was emerging from the planet below them.

Obie: God! They're firing Bohemian

Rhapsodies!

Voice (from Manchester 1): We Are The Champions! We Are The Champions!

Frukin flung himself to the floor and did a hundred therapeutic press ups. A bemused Obie looked on.

Frukin: (Panting and grinning sheepishly): It helps me through the night . . .

MEANWHILE, BACK AT MANCHESTER 1

Hillwalker and his general staff were throwing everything they could into the battle; but Hillwalker still had uneasy Inner Visions about its outcome. Manchester 1 was firing missiles in all directions; the space around the planet was full of exploding spaceships, disabled dealers whirling out into the depths of space trailing fire and in-store display material, radio stations succumbed under the weight of advertising, journalists disappeared in an electronic haze of press releases; but still the Epic One and the Elektrik Eagle sent their ships darting into Manchester 1's orbit, with constant additions of talent and fresh blood from their home planets and, as the battle looked more and more as if it was swinging towards the rebels, local turncoats . . .

Hillwalker looked up at the main viewscreen again and saw a new addition to the battle; and then as he watched, he heard the new wave announce its call sign —

Voice: Clergymen, clergymen, calling all B.O.F.s, time to move over and die, this is the Street Fleet calling . . . your day is over . . .

And with that, this tattered fleet of battered ships started blasting off their crude weapons at all and sundry. Hillwalkers shrugged. At least his enemies seemed to be getting as much flak from them as he was. Hillwalker pulled his mantle closer about him. His Motorcity Fastback Wonder Knights closed about him as he moved towards the Control Chair before the big screen. He would take charge of the battle personally. They burst into joyful song . . . He had the Key of Life . . .

MEANWHILE, ONCE AGAIN OUT IN THE VOID . . .

Obie and Frukin were reeling from the attack by the Street Fleet, but soon managed to pull themselves together.

Frukin: Quick — evasive action code 1!

Obie: I'll do it my way, thanks . . .

Frukin: OK! Nobody does it better!

Obie smiled a wan smile as he threw the flagship into an evasive loop. Their fleet soon had the Street Fleet under some sort of control. A major clash was averted with these Damned Banshees.

Frukin: I think it's time to send in the heavy stuff . . .

Obie: Yes . . . let's send in the heavy metal . . .

So both men turned from the

Street Fleet and bent their heads and forces to the final subjugation of the Empire. In fact, both had, unbeknown to the other, made secret alliances with several planets for the future struggle that was to come. Especially Kenobi, who had foreseen clashes; and in any case, he had never liked the idea of the whole town laughing at him — he wanted jam on it. And he liked the idea of being around when a star was born. And the Punk Rockets, or some of them at least, had occasionally flared into bright, young stars. Frukin, however, was relying on talent from his home planet across the Great Divide, and left no Stones unturned, although some had rolled away. The only problem with the forces from Burbankalif, so longstanding Rumours had it, was that they were so laid back it was difficult for long stretches to wake them up. But still, Frukin, after four years of rule in his galaxy, was a happy man, and he was ready after the war to move into the Number One Spot — if only for a quarter . . .

Obie: Frukin! Look at that!

Frukin: My God! It's a white flag!

And it was true — a gigantic white flag made from all the press releases found in the *Universe Times* offices was draped over the surface of Manchester 1. A voice boomed out over the sky . . .

Voice (Hillwalker's): Ten minute truce! Ten minute truce! The leaders of the rebels are invited into Manchester 1 for truce talks! Ten minute truce! Ten . . .

Obie: Well? Do you think it's just jive talkin'?

Frukin: Let's taste and try . . . It'll only take a minute . . .

So, escorted by a squadron of Motorcity Fastback Wonder Knights, the two leaders arrived at the main entrance to Manchester 1 under the flag of truce. A voice at the gate announced — "Open the doors, let 'em in", and they slipped through the vast gate under the Wings of the escorting squadron. Soon they were ushered into Manchester 1's Throne Room, and there, surrounded by his faithful Knights and retainers, Hound Solo, MERC-R and KO-P, sat the resplendent Hillwalker in his robes of State.

Hillwalker: I told you we'd meet again, Frukin, but I didn't know where or when. It is a pity that you were born under a bad sign, for with the Empire you could have had a ticket to ride. And you, too, Obie Wan Kenobie, could have had a Meal Ticket. But this war will kill us all in the end if you keep me hanging on! All you want is the number one spot!

Frukin: Yeah, Hillwalker, and we're going to Elektracute you!

Hillwalker: Let's talk this man to man — we can work it out.

Obie: That's what you think. This is the revolution!

Hillwalker: You say you want a revolution, well, you know, we all want to change the world!

Frukin: All we want is for you to

Emigrate!

Hillwalker: No chance!

Obie: May the Force be with us!

Frukin: (bemused): What force?

Obie: Money Money Money! Abba dabba doo!

Frukin: Abba dabba doo!

Obie: Abba dabba hey

Frukin: Gabba gabba who?

Hillwalker: (curiously): Gabba who?

Frukin: (smiling knowingly): Dabba Doobie Doo!

Hillwalker: Oh! Doobie Doobie doo!

(Hillwalker leaps down from his throne, and, linking arms with the other two, begins to sing and dance.

All Together:

Strangers in The Night, exchanging lasers, Wandering In The Night, we're just stargazers.

We might fall in love, before the night is through . . .

The others join in, and soon they are all singing a different song . . . (To the tune of White Christmas)

All:

We're dreaming of a great quarter, With profits greater than before, When the figures glisten, And people listen, To all our artists by the score . . .

And all the troops in all the ships throughout the universe join in the song as Hillwalker, Frukin and Obie move towards an enormous Christmas Tree with a space left vacant where the fairy should be . . . all the planets sing their favourite songs, Euphono's thin tones warble out Dancin' In The Moonlight while Polydox breathed the smoke filled Oxygene, all around the world . . . AM gave out with interplanetary call sign, Calling Occupants of Interplanetary Craft . . . the Virgin Skies rang with the joyful strains of peace. No More Heroes. They were all shook up, but it was now or never. Give Peace a Chance.

Hillwalker looked up, and just at that moment, a lone rebel Punk Rocket flew past and dropped a small spit shell from its tubes right in his eye.

Hillwalker: We must do something about them, next year.

Obie and Frukin: Yes we must . . . (Exeunt omnes stage left, arms linked singing . . .)

(To the tune of Oh Come All Ye Faithful)

Oh come all consumers, Come with all your money, Oh come ye, oh come ye, To spend, spend, spend . . .

Can this truce last? Will Hillwalker survive this attack on his power and position? Will Obie and Frukin ever reach the top spot? Will they attack each other before they topple Hillwalker? Will Hillwalker manoeuvre them into this position for his own gain? Will Hilda marry Len and find true love? Will West Ham stay in the first division? Will Mully Gann find fame and fortune and will *The Universe Times* become Music Weakly in his absence? FOR THE ANSWERS TO THESE AND MANY OTHER QUESTIONS! SEE NEXT YEAR!

A&R men's top ten albums of '77

Rodger Bain

(Phonogram)	
Rumours Fleetwood Mac (Warner Bros)	20
AJA Steely Dan (ABC Records)	18
Get It, Dave Edmunds (Swansong)	16
Show Some Emotions Joan Armatrading (A&M)	14
The Modern Lovers The Modern Lovers (Berserkely)	12
Rattus Norvegicus The Stranglers (UA)	10
Tejas ZZ Top (London)	8
Stars 'n' Bars Neil Young (Reprise)	6
Never Mind The Bollocks Sex Pistols (Virgin)	4
Flowing Rivers Andy Gibb (RSO)	2
Brightest Hope Dire Straights, Roy Hill	

ELVIS COSTELLO with three nominations and the Boomtown Rats with two are the leading contenders in the a&r men's Brightest Hope For 1978 vote. The poll is actually an improvement upon the 1977 survey when four leading a&r men decided to nominate nobody for that particular category. This year only two have failed to make nominations.

Fleetwood Mac's Rumours, which has recently completed six months at the top of the US charts, is the clear winner of the Album Of The Year category. The LP received seven nominations and amassed 129 points. Second place went to Steely Dan for their AJA album on ABC which had four nominations and 74 points — last year the group were in third place with the Royal Scam LP. This year's a&r men choice reflects a wide variety of styles and tastes however and with the exception of Fleetwood Mac, there were no particular favourites in the final list.

Other nominations included Leo Sayer — three nominations and 56 points for Thunder In My Heart — David Bowie, a total of 81 points for his two LPs Heroes and Low, and 60 points for the Stranglers, although those again were divided between two albums, No More Heroes and Rattus Norvegicus. Last year's overall winners, Electric Light Orchestra — who amassed a total of 118 points and seven nominations for A New World Record — managed only four nominations and 67 points for Out Of The Blue. Most promising newcomer Elvis Costello received two nominations for his Stiff LP and 35 points.

IN ADDITION to asking the press music writers to name their top ten albums of the year, *Music Week* has again quizzed the record industry's a&r men for their choice and their nominations for the brightest hope of 1978.

Paul Kinder

(GTO)	
Turning The Tides Moon (Epic)	19
Tom Petty And The Heartbreakers (Shelter)	18
American Roulette Danny O'Keefe	17
Heroes David Bowie (RCA)	17
Peter Gabriel (Charisma)	19
Rumours Fleetwood Mac	19
Exodus Bob Marley (Island)	18
Times Loves A Hero Little Feat (Warner Bros)	18
Project Alan Parsons (Charisma)	16
Stephen Bishop (ABC)	18
Brightest Hope: None	

Simon Draper

(Virgin)	
Danca Das Cabecas Egberto Gismonti	20
Talking Heads 77 Talking Heads (Sire)	19
Aah My Name Is Bootsy Bootsy	18
Music Fuh Ya Taj Mahal (Epic)	17
Exodus Bob Marley	16
Marquee Moon Television (Elektra)	15
Cabretta Mink Deville (Capitol)	14
Low David Bowie (RCA)	13
Show Some Emotion Joan Armatrading	12
Stevie Winwood, Stevie Windoow (Island)	11
Brightest Hope: Howard Devoto's Magazine	

Mike Smith

(Decca)	
Schizophonia Mike Batt (CBS)	20
Rumours Fleetwood Mac	19
Chicago X Chicago (CBS)	18
Chicago XI Chicago (CBS)	17
Criminal Record Rick Wakeman (A&M)	16
Out Of The Blue ELO	15
Monty Python's Instant Record Collection (Charisma)	14
Hotel California The Eagles	13
Works ELP (Atlantic)	12
Oxygene Jean Michelle Jarre	11
Brightest Hope: Screens	

Dave Dee

(WEA)	
Careless Stephen Bishop	20
Celebrate Me Home Kenny Loggins	20
Rough Mix Pete Townsend and Ronnie Lane	20
Here At Last — Live The Bee Gees (RSO)	20
Netherlands Dan Fogelberg	20
No More Heroes Stranglers	20
AJA Steely Dan	20
Bigger Than Both Of Us Daryl Hall and John Oates (RCA)	20
Arrival Abba (Epic)	20
Thunder In My Heart Leo Sayer (Chrysalis)	20
Brightest Hope: Paradise	

Andrew Bailey

(Arista)	
Arrival, Abba	20
New World Record ELO (UA)	19
Show Some Emotion Joan Armatrading	18
Rattus Norvegicus The Stranglers	17
My Aim Is True Elvis Costello (Stiff)	16
Steve Miller Band (Mercury)	15
Ian Drury (Stiff)	14
Steve Winwood	13
Silk Degrees Boz Scaggs (CBS)	12
Cabretta Mink Deville	11
Brightest Hope: Elvis Costello	

Jim Cook

(Polydor)	
Fundamental Roll Walter Egan (UA)	20
Rumours Fleetwood Mac	18
Simple Dreams Linda Ronstadt (Asylum)	17
The Stranger Billy Joel (CBS)	18
Let It Flow Dave Mason	18
Changes In Latitude Jimmy Buffet (ABC)	19
El Mirage Jimmy Webb (Atlantic)	15
Book Of Dreams Steve Miller	16
Derfuhrer (A Rock Opera) EMI Electrola	1
Steve Winwood Stevie Winwood	17
Brightest Hope: None	

Tony Cousins

(Creole)	
I'm Glad You're Here With Me Tonight Neil Diamond (CBS)	20
Classics Paul Williams (A&M)	20
I Remember Yesterday Donna Summer (GTO)	16
In Flight George Benson (Warner Bros)	15
Out Of The Blue ELO (Jet)	14
Rumours Fleetwood Mac (14)	
Is It So Cat Stevens (Island)	14
No More Heroes The Stranglers	13
Rejoice Emotions (CBS)	10
Love Notes Ramsey Lewis (CBS)	
Brightest Hope: Boomtown Rats	

Nick Mobbs

(EMI)	
Never Mind The Bollocks Sex Pistols (Virgin)	20
Out Of The Blue ELO	20
My Aim Is True Elvis Costello	19
AJA Steely Dan	19
Get It Dave Edmonds	19
Marquee Moon Television	19
Star Wars Soundtrack (Pye)	18
Tom Petty and The Heartbreakers	18
Oxygene Jean Michel Jarre (Polydor)	17
Bunch Of Fives EP The Flys (Zuma)	17
Brightest Hope: Elvis Costello	

Roy Eldridge

(Chrysalis)	
Peter Gabriel	20
Low David Bowie	19
Heroes David Bowie	18
AJA Steely Dan	17
Decayed Neil Young (Reprise)	16
Exodus Bob Marley	15
Anthology Stevie Wonder	14
Candi Staton (Warner Bros)	
Brightest Hope: None	

Tab Martin

(Bronze)	
Live The Commodores (Motown)	15
Anthology Stevie Wonder (Motown)	16
The Sound of Bread (Elektra)	15
Footloose And Fancyfree Rod Stewart (Riva)	18
Slow Hand Eric Clapton (RSO)	18
Thunder In My Heart Leo Sayer	18
Arrival Abba	17
Elvis In Concert Elvis Presley (RCA)	17
Hotel California The Eagles (Asylum)	20
Beautiful Noise Neil Diamond (CBS)	18
Brightest Hope: Wilkie	

Derek Everett

(RCA)	
Rumours Fleetwood Mac	20
Show Some Emotion Joan Armatrading	19
Thunder In My Heart Leo Sayer	18
The Sound Of Bread	17
Moonflower Santana (CBS)	16
Heavy Weather Weather Report (CBS)	15
The Dancer Gary Boyle (Gull)	14
Prim Time Don McLean (EMI International)	13
Dance Band On The Titanic Harry Chapin (Elektra)	12
Classics Paul Williams	11
Brightest Hope: Boomtown Rats	

Dan Loggins

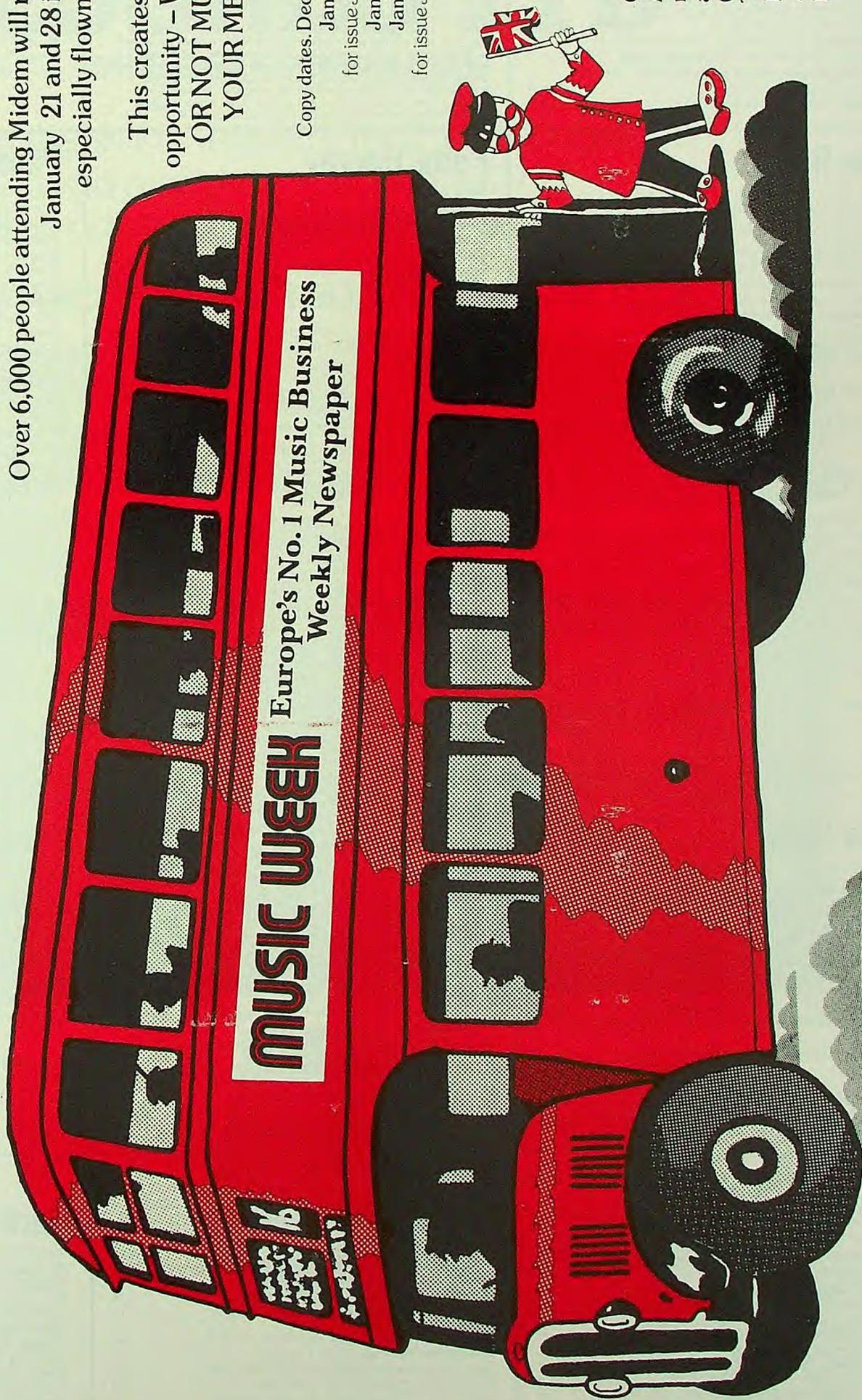
(CBS)	
Rumours Fleetwood Mac	19
Out Of The Blue ELO	18
Careless Stephen Bishop	17
My Aim Is True Elvis Costello	16
Seconds Out Genesis	15
Heroes David Bowie	14
Flowing Rivers Andy Gibb	13
Little Criminals Randy Newman (Warner Bros)	12
Live At Last Bee Gees	11
Brightest Hope: Tom Robinson Band	

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Copy dates. December 29 1977 International
January 6 1978 U.K.
for issue January 21 1978
January 5 1978 International
January 13 1978 U.K.
for issue January 28 1978



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FEATURE

Press choice top albums of 1977

James Johnston, Evening Standard

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Never Mind The Bollocks, Here's The Sex Pistols (Virgin)	14
Foot Loose & Fancy Free, Rod Stewart (Riva)	12
Heroes, David Bowie (RCA)	10
Rough Mix, Pete Townshend/Ronnie Lane (Polydor)	9
Rock & Roll With The Modern Lovers, Jonathan Richman (Beserkley)	8
Little Criminals, Randy Newman (Warner Brothers)	7
Show Some Emotion, Joan Armatrading (A&M)	5
Stick To Me, Graham Parker & The Rumour (Vertigo)	4
Going For The One, Yes (Atlantic)	4

New Artist: Tom Robinson (EMI)

A POLL of 14 top music journalists has produced a surprise winner of this year's Music Week Press Award. Their choice, by a strong margin, was American singer-writer Randy Newman for his album Little Criminals, his first Warner Bros release for two years. Newman collected 94 points from six writers, but it was possibly the runner-up which may prove to be the more significant contender for future sales in the UK market. In second place, with 86 points from five nominations, came the bespectacled newcomer from Stiff Records, Elvis Costello with his album My Aim Is True. In real terms, the survey showed that Costello has had the greatest influence of 1977 on the top writers, for in addition to his five point-scoring nominations, Costello also collected five recommendations as the New UK Artist likely to make significant impact in 1978, when of course he will become part of the WEA stable as a result of signing to Radar Records, the new WEA-UK financed label. Third place went to Bob Marley and the Wailers' Island album Exodus (78), with strong support also received by UA's Stranglers for the Rattus Norvegicus LP (75). Fleetwood Mac's Rumours for Warner Bros (73) and Joan Armatrading's A&M album, Show Some Emotion (70). As before journalists were asked for a score out of 20.

Alan Lewis

Talking Heads 77, Talking Heads (Sire)	19
Never Mind The Bollocks, Sex Pistols (Virgin)	18
Rattus Norvegicus, Stranglers (United Artists)	17
Tom Petty and the Heartbreakers (Shelter)	16
Marquee Moon, Television (Elektra)	15
The Boys (Nems)	14
New Boots and Panties, Ian Dury (Stiff)	14
Blondie, (Chrysalis/Private Stock)	14
My Aim Is True, Elvis Costello (Stiff)	14
Streets, Various Artists (Beggars Banquet)	14

New Artist: The Slits

John Blake

Evening News	
Decade Neil Young (Reprise)	18
Max The Rumours (Vertigo)	14
Foot Loose & Fancy Free Rod Stewart (Riva)	13
Little Criminals Randy Newman (Warner Brothers)	14
Heroes David Bowie (RCA)	15
No More Heroes Stranglers (United Artists)	14
Rumours Fleetwood Mac (Warner Brothers)	17
Never Mind the Bollocks, Here's the Sex Pistols Sex Pistols (Virgin)	17
Out Of The Blue ELO (Jet)	18
My Aim Is True Elvis Costello (Stiff)	15

New Artist: Elvis Costello (Stiff)

Peter Harvey

Black Echoes	
Show Some Emotion Joan Armatrading (A&M)	18
Turn This Mother Out Idris Muhammad (Polydor)	18
Exodus Bob Marley & The Wailers (Island)	17
Confunkshun (Mercury)	16
Something To Love L.T.D. (A&M)	15
AJA Steely Dan (ABC)	14
Commodores Live Commodores (Motown)	13
Pockets (CBS)	12
This Is Nicey Deneice Williams (CBS)	11
Rejoice Emotions (CBS)	10

Best Prospect: Heatwave (GTO)

Pauline McLeod

Daily Mirror	
Out Of The Blue ELO (Jet)	19
Hotel California The Eagles (Asylum)	17
Footloose And Fancy Free Rod Stewart	16
Rumours Fleetwood Mac (Warner Bros)	18
Rattus Norvegicus The Stranglers (UA)	14
Even In The Quietest Moments Supertramp (A&M)	16
Show Some Emotion Joan Armatrading (A&M)	15
New World Record ELO (Jet)	17
Heroes David Bowie (RCA)	15
Bad Reputation Thin Lizzy (Vertigo)	14

New Artist: Graham Parker & The Rumour (Vertigo)

Ray Coleman

Melody Maker	
Two Days Away Elkie Brooks (A&M)	19
Dance Band On The Titanic Harry Chapin (Elektra)	19
V.S.O.P Herbie Hancock & Quintet (CBS)	16
The Stranger Billy Joel (CBS)	19
Heroes David Bowie (RCA)	19
Show Some Emotion Joan Armatrading (A&M)	18
Passengers Gary Burton Quartet/Eberhard Weber (ECM)	16
Exodus Bob Marley & The Wailers (Island)	15
Fire In The Wind John Stewart (RSO)	15
El Mirage Jimmy Webb (Atlantic)	15

Best Prospect: Tom Robinson Band (EMI)

Derek Jewell

Sunday Times	
Dance Band On The Titanic Harry Chapin (Elektra)	20
Works ELP (Atlantic)	14
Again Ella Fitzgerald/Joe Pass (Pablo)	20
Wind & Wuthering Genesis (Charisma)	18
Songs From The Wood Jethro Tull (Chrysalis)	15
Little Criminals Randy Newman (Warner Bros)	20
Heavy Weather Weather Report (CBS)	15
Going For The One Yes (Atlantic)	20
Memories Bing Crosby (United Artists)	17
Passenger Gary Burton Quartet (ECM)	15

New Artist: Brand X (Charisma)

Brian Mulligan

Music Week	
Rumours Fleetwood Mac	18
Chris Barber Band 21st Anniversary Reunion Concert (Black Lion)	20
Waylon Live Waylon Jennings (RCA)	16
You Toucan Do It Amazing Rhythm Aces (ABC)	15
Night Moves Bob Seger (Capitol)	15
Hotel California The Eagles (Asylum)	15
Little Criminals Randy Newman (Warner Bros)	20
This Is Nicey Deneice Williams (CBS)	18
Moroccan Roll Brand X (Charisma)	18
Going For The One Yes	15

New Artist: Elvis Costello

Dave Gelly

The Observer	
Roots Of Rock Various (Savoy)	16
Little Criminals Randy Newman (Warner Bros)	18
Legendary Quartet Album Booker Little (Island)	18
Bonny Bunch Of Roses Fairport Convention Vertigo	15
20 Golden Greats Diana Ross and Supremes (Motown)	17
Two Days Away Elkie Brooks (A&M)	16
Small Change Tom Waits (Asylum)	17
Visions Don Williams (ABC)	15
Feels Good, Feels Right Bing Crosby (Decca)	15
Drop Me Off In Harlem Richie Kamuca (Concord)	18

New Artist: Turning Point (Gull)

Nick Logan

New Musical Express	
My Aim Is True Elvis Costello (Stiff)	18
New Boots & Panties Ian Dury (Stiff)	18
Clash Clash (CBS)	18
Never Mind The Bollocks, Here's The Sex Pistols Sex Pistols (Virgin)	18
Exodus Bob Marley & The Wailers (Island)	16
Leave Home Ramones (Sire)	16
Two Sevens Clash Culture	16
Rattus Norvegicus Stranglers (United Artists)	16
In The City Jam (Polydor)	14
Rock & Roll With The Modern Lovers Jonathan Richman (Beserkley)	12

Best Prospect: Elvis Costello (Stiff)

Thompson Prentice

Daily Mail	
My Aim Is True Elvis Costello (Stiff)	19
Dance Band On The Titanic Harry Chapin (Elektra)	18
Perilous Journey Gordon Giltrap (Electric)	16
Moonflower Santana (CBS)	15
Expect No Mercy Nazareth (Mountain)	14
Seconds Out Genesis (Charisma)	13
Deceptive Bends 10cc (Mercury)	12
Bonny Bunch Of Roses Fairport Convention	11
Consequences Lol Creme & Kevin Godley (Mercury)	10
Front Page News Wishbone Ash (MCA)	9

Best Prospect: Burlesque (Arista)

Bob Hart

The Sun	
Stick To Me Graham Parker & The Rumour (Vertigo)	17
Showtime Ry Cooder (Reprise)	15
Going For The One Yes (Atlantic)	14
Exodus Bob Marley and The Wailers (Island)	15
Sailing Kim Carnes (A&M)	00
Carla Bonoff Carla Bonoff (CBS)	15
Simple Dreams Linda Ronstadt (Asylum)	16
Little Criminals Randy Newman	15
Clash Clash (CBS)	14
Footloose And Fancy Free Rod Stewart (Riva)	15

New Artist: Elvis Costello (My Aim Is True) (Stiff)

Alf Martin

Record Mirror	
Marquee Moon Television (Elektra)	13
The Clash The Clash (CBS)	18
Woman Overboard Linda Lewis (Arista)	16
Rattus Norvegicus IV The Stranglers (UA)	12
In The City The Jam (Polydor)	15
My Aim Is True Elvis Costello (Stiff)	20
Bad Reputation Thin Lizzy (Vertigo)	11
Show Some Emotion Joan Armatrading (A&M)	14
Stick To Me Graham Parker (Vertigo)	19
This Is The Modern World The Jam (Polydor)	17

New Artist: Elvis Costello

Garth Pearce

Daily Express	
Rumours Fleetwood Mac (Warner Bros)	20
Rocking All Over The World Status Quo (Vertigo)	19
J.T. James Taylor (Warner Bros)	18
At The End Of A Perfect Day Chris de Burgh (A&M)	17
Hard Again Muddy Waters (Blue Sky)	16
Woman Overboard Linda Lewis (Arista)	16
Down To Earth Sutherland Bros. (CBS)	16
Rattus Norvegicus IV Stranglers	16
Leo Kottke Leo Kottke (Chrysalis)	16
Songs From The Wood Jethro Tull (Chrysalis)	16

New Artist: Boomtown Rats



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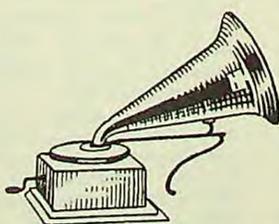
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PERFORMANCE

Tinsel Pewter

YOU COULDN'T actually hear the pelvis creaking under the strain, but there was the teensiest suspicion of a discreet foundation garment holding the waistline in trim when Tinsel Pewter, the veteran American superstar played the last date of his fifth farewell performance at the Palladium.

Minus a hit record these past ten years, Pewter nevertheless showed that he is not dependent on the passing fancy of fickle fans by packing the place to capacity. A spokesman for his record company, in face of persistent pleas from the back row from a number of admirers who urged Pewter to sing Temptation, strenuously denied that the sell-out had been the result of a last minute raid on the Embankment Gardens and Charing Cross Arches with offers of a few hours respite from the bitter cold of a mid-July evening. "It is a despicable lie to suggest we gave away 2,000 free tickets — it was no more than 1,500," said the spokesman, having handed in his resignation earlier that day. It was also noticeable that Pewter's on-stage magnetism resulted in the Tudor Bar being more than usually packed for the better part of the singer's unbroken two and one-half hour performance after the interval. After more cries for Temptation from the press seats, the show came to a dramatic finale just before 1 a.m. to a resounding chorus of snores.

Despite the fact that the stool has now been changed for a wheelchair in the latter stages of the show, Pewter's voice and timing have remained unimpaired and it was unfortunate that the orchestra played considerably out of tune and tempo throughout.

The m.d. was obviously completely at fault and lost all contact with the star when Pewter went into his famous meet-the-fans routine and toured the stalls to sing a peppy disco treatment of There's A Long Long Trail A Winding. The orchestra's only conceivable excuse was that there was a brief hiatus when Pewter spent time scrambling around the floor trying to recover his toupee after an overwhelming show of affection by an elderly matron.

The show's magnificent *coup de theatre* climax was in predictable Pewter fashion. Amid clouds of dry ice a giant mirror was lowered to the stage. As many as a dozen people who were still awake leapt to their feet to applaud Pewter's stunning display of narcissism as, facing the mirror, he implored them to join in on the chorus of I'm In Love With A Wonderful Guy. It was a fitting farewell and Pewter refused to return for an encore despite repeated requests from the punters for him to sing Temptation.

BRIAN MULLIGAN

The Dratters

BRITAIN HAS always provided sanctuary and some measure of success for veteran American vocal groups, long after their homeland popularity has waned. Their main source of income is generally the chicken-in-a-basket nightclub circuit, whose patrons are generally as demanding of their entertainment as they are of the food.

It was, then, a stroke of genius on the part of greying entrepreneur and manager, Buck Treadwell, to bring together onetime members from two of yesterday's top combos to form a superstar supperclub attraction today: the Dratters.

And the group underscored that genius during their recent 34-week season at Waileys, Batford. The nightly show offered the best of the Dratters old and new, showcasing hits such as Save The Last Prayer For Me, Smoke Gets Under The Boardwalk, When The Great Pretender Is Smiling, Saturday

Saturday Night Out

Throughout the year, our sturdy band of reviewers sat doggedly through night after night of every kind of entertainment from all corners of the world. Now, as 1977 draws to a close, we asked for that last, beyond-the-call-of-duty gesture, and to a man (so to speak) they have put together with eyes all but closed, this, their personal picks of the best of the year's concerts.

Night In The Back Row Of The Movies, I'll Take Only You At The Club and I've Got Sand In My Little Red Book in a dynamite, three-minute, 67-song disco medley.

A particular highlight was the choreography — every one of the 237-member group was in perfect visual harmony throughout the evening, and hardly cramped at all by the space limitations of the 3ft. Waileys stage.

When it came to their handling of standards, the Dratters surprised the entire 14 members of the audience (chicken was off that night) with their repertoire selection. Eschewing the tired and the trite, the combo went for numbers seldom heard in supperclub surroundings: My Way, The Way We Were, A Song For You, Yesterday and For Once In My Life.

But the evening's most unusual feature came when Buck Treadwell himself talked by on-stage telephone with other past members of the groups which made up the Dratters. The ploy was effective for most of its duration, although there were signs of restlessness among the Batford audience after the third hour. Treadwell might consider introducing a portable video screen into the act, to show live films of the other 27 Dratters currently making the nightclub rounds.

Meanwhile, the veteran manager can rest secure in the knowledge that the Dratters are now immortal. There are plans to bring various members' children into the act, while another project would have anyone who has at any time sung with the group (or will in the future) appear at a major event at London's Royal Albert Hall. They would fill the entire venue, and the audience would be seated in adjacent Hyde Park — thus boldly mixing the best elements from a traditional concert with the spontaneous excitement of an open-air festival.

ADAM WHITE

Jubilee Supershow

IT HAD been billed as "The showbiz-tv-and-radio-simultaneous-broadcast-event-of-the-year" — and that was only in the opinion of its producer, 'Supersonic' Mike Mansfield.

So what was it about this special televised Royal Jubilee Pop and Rock Awards concert that, in the end, just failed to somehow satisfy?

Mansfield had spelt out his plan: a spectacular, no-holds-barred three hour programme going out live simultaneously on BBC1, ITV and Radios 1 to 4 with all proceeds going to charity after the deduction of a modest £143,000 per performer per song.

It was, too, a night of technological expertise, from the moment that presenter Bob Harris was first heard over the microphone (an event which the BBC has since said was in breach of his contract) to Hughie Green's final assault on Derek Hobson with his clapometer

in the last of the ten-minute breaks put in to allow American tv companies to screen commercials.

One item that attracted mixed reaction was Mansfield's innovative use of a panel of well known pundits to judge each award-winning act. With Clifford Davis now employed full-time by the *Daily Mirror* and Arthur Askey spearheading the BBC's Christmas ratings push, the weight fell squarely on the shoulders of Mickie Most, who saved the day by bringing on to the panel his brothers Dave, Arnold and Bill.

Mansfield — always on cue for something a little flamboyant — caused controversy with his own on-camera appearances. The blond (or was it just ever-so-slightly tinted?) bombshell was sited on a 36-foot high platform directly in front of (and obscuring) the Royal Box, from where he controlled a bank of 40 laser cannons directed at the stage and which when turned on full power could disintegrate any performer in 0.03 seconds.

Attempts at audience participation were thwarted by the tv company who, finding the assembled celebrities failed to talk or clap in time with the script, had all 3000 removed and replaced with stuffed Les McKewen lookalikes.

The last straw came, not with the Queen's having to shake everyone's hand twice because someone had forgotten to put film in the camera, but when Patsy Gallant had to sing From New York to L.A. four times for the same reason.

At the end of the day, of course the show flopped because by a clerical oversight no-one had invited the Muppets. Waldorf and Statler gave it a panning and Mike Mansfield was last seen being duffed up by a gang of eight foot high hairy creatures with large teeth and glowing eyes.

GODFREY RUNT

Black Jack and the Beanstalk

FOLLOWING the recent trend for African musicals, such as *Oopsie Tomboy*, *Unamathopoeia*, *Black Cinderella*, *Black Macbeth*, *The Wiz* and *Ah! Zulu!* it was inevitable that sooner or later the British panto would be the next art form to receive the Afro treatment. Scooping next year's promised *Black Evita*, the talented Nogohomo Dance Troupe, composed of 800 warriors (all under 21 and magnificently built) and 600 nubile pre-menarchal wenches plus assorted tribal elders, thrilled a loosely-packed London Palladium audience last week with their one and only UK performance of this extraordinary work.

Based more or less on the National Theatre's presentation of the Idi Amin story, *My Life, My Way, Black Jack and the Beanstalk* is an allegorical tale of the rise to power of an unknown, uncircumcised African youth, and is

cunningly scripted to include African folklore alongside the traditional British tale so that the presentation is universal in appeal. A special feature of the Palladium version, as a gesture of Jubilee year and the 100th anniversary of recorded sound, was the symbolic inclusion of 100 yapping terriers dressed in red, white and blue, and the world premiere appearance of the white South African Praetoria Penitentiary Penal Prancers. (As this guest troupe is symbolically eaten by the savage Black Jack in Act II their contribution to the show is barely worth recording).

The opening and closing choruses are the most stunning, being as they are preludes and postludes to an evening of extraordinary colour, life and rhythm unknown to British audiences. The Palladium stage, whose only adornment was the familiar starcloth and the symbolic giant beanstalk (said to have been modelled on Idi Amin, a somewhat egotistical gesture) rocked, nay trembled to the ritual stomp of the 1500 dancers. The Gordon Rose orchestra could barely keep up with the rapidly changing rhythms and oddly primitive thrummings of the nose-flutes and 'n'Bongano drums. The string section almost overshadowed the massed band of thumb-harpists, though the tooth-piano solo in Act II was a highlight using as it did, odd rhythmic patterns that somehow epitomised the weird, dawn chorus of jungle birds and dripping post-monsoonal rain. The contrapuntal intensity of this oddly-keyed instrument added more mystery to the particular scene it accompanies, being, as it was, an interpretation of the panto's main theme, *Black Jack Gets Up The Beanstalk*.

But a British audience is soon restless if such distinctly alien music is played for too long, and, having satisfied the Row L critics (who were seated in front of the PA speaker) the Nogohomo Dance Troupe finally gave the audience what it came to see — a whirling, thudding, dizzy, kaleidoscopic display. Beads of sweat were seen to fly from the stage, drenching the first five rows as the 800-strong chorus of lithe warriors began the crescendo to the climax of Act II. It was as if the stage could barely stand it. They lurched forward in swaying lines, their oiled bodies glistening in the spotlights, their massive pectorals vibrating in rhythm, their huge thigh muscles quivering, their biceps, like thick cords, oscillating, their resonant voices chanting in unison, the drums throbbing, the strong jungle scents wafting from the stage, their pelvic thrusts building up in tempo as the music burst forth, victorious, joyful, triumphant, glorious, celebrating the massed manhood exhibiting its greatest charms, the controlled strength of warriors in their prime, the suppressed violence of pent-up emotions, the quivering thigh muscles, the massive pectorals the pelvic thrusts... (at this point your reviewer fainted).

VAL FALLOON

Heavy Metal Star Jam

I WAS there the night that heavy metal made its last stand. The night those four giant behemoths of the power riff and strangled vocals stood up against the massed might of the safety-pinned lumpen proletariat. The night we will all remember and speak of in hushed tones to our children, our children's children, and our children's children's children. The night that Plutonium Blimp, ESN and (specially reformed for the night), Black Yom Kippur and Deep Aubergine, hired Wembley Stadium.

All week the massive acoustic towers had been pouring into the stadium, along with banks of keyboards, bass bins the size of gable ends and long throw horns that would reach out as far as Ruislip Gardens on the Central line. Thousands of roadies toiled through the night, clad only in da-glo headbands and cowboy boots. Impresarios Kerry Packer, Harvey Goldsmith, Mel Bush and Freddie Bannister stood by sipping pink champagne as the whole gigantic operation began to take shape. Hundreds of Lifeguards troopers patrolled at the gates in their menacing 'green goddesses', prepared to repel the gathering skirmish line of flying new wave pickets.

Gathered in the press dug-out were the faithful few: Geoff Barton, Mike Oldfield, Max Bell, Chris Welch, Bob Harris, Alan Freeman and me. If this one failed we were all heading for the dole queue. It had to work. Aubergine won the toss and went on first, drenching the five of us in power-chords and screaming vocal attack, the bass and drums juddering through our torsos by dint of sheer volume. That old familiar singing in the ears began, the precursor to the usual three days of total deafness that always followed an Aubergine gig. The old lugholes had never been the same since the Ted Nugent campaign of '77.

At the time it didn't seem significant, but looking back we can all clearly remember the blood that began to stream from our ears and the unusual vibrations that were beginning to shake the stage.

The wierd reverberations began anew as keyboard wizards ESN hit the stage with the megawatt opening chords of *Fanfare For the Common Millionaire*. None of us noticed at the time, but a jagged crack opened in the South Stand and swallowed a green goddess whole. A flock of birds fell dead from the sky as the shock waves spread outwards from the by now dangerously listing platform. A hastily-built stack of bass bins teetered and fell on Greg Pond, crushing him to pulp.

Pausing only long enough to take a swig of very fine British port to wash back the downers, Black Yom Kippur charged straight into a metallic, all-powerful version of *Evil Warlock Got Me By The Short And Curly's*, which stripped the last remaining turf from the hallowed Wembley pitch and shattered the electronic scoreboard. The stadium was still empty but for the heavy press and a battalion of sweating roadies drinking Carlsberg Special out of the can. The crack in the South stand had engulfed a goalmouth, and was getting nearer the stage by the yard.

They almost pulled it off, but as the first thundering assault of *Whole Lotta Money* ripped out of the amps the stage finally collapsed into the huge pit that the volume had opened beneath it, catapulting most of Neasden and a large part of Dollis Hill into oblivion. Nobody noticed. No birds sang. Everything was still. It was over. Nothing would ever be the same again. A generation of idiot dancers gave up the will to live. Hearing specialists all over the world breathed again.

JOHN HAYWARD

DEALER GUIDE TO AIRPLAY ACTION

WEEK ENDING DECEMBER 24

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 (Berserkley BZZ 2)
 FOR YOUR LOVE — Four Tops (ABC 4199)
 GETTING READY FOR LOVE — Diana Ross (Motown TMG 1090)
 GOODBYE GIRL — David Gates (Elektra K 12276)
 HEARTSONG — Gordon Giltrap (Electric WOT 19)
 HELP ME BABY — Rory Block (Chrysalis CHS 2176)
 HOLLYWOOD — Boz Scaggs (CBS 5836)
 HOW DEEP IS YOUR LOVE — Bee Gees (RSO 2090259)
 I'D RATHER LEAVE WHILE I'M IN LOVE — Carole Bayer Sager (Elektra K 12274)
 IF I HAD WORDS — Scott Fitzgerald & Yvonne Keeley (Pepper UP 36333)
 *I LOVE YOU — Donna Summer (Cassablanca CAN 114)
 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)
 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)
 MULL OF KINTYRE — Wings (Parlophone R 6018)
 NATIVE NEW YORKER — Odyssey (RCA PB 1129)
 NEW YORK SHUFFLE — Graham Parker & The Rumour (Vertigo 6059 185)
 NOBODY IS — Airwaves (United Artists UP 36319)
 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)
 TURN TO STONE — ELO (Jet UP 36313)
 UP TOWN TOP RANKING — Althia & Donna (Lightning LIG 506)
 WATCHING THE DETECTIVES — Elvis Costello (Stiff BUY 20)
 WHO'S GONNA LOVE ME — Imperials (Power Exchange PX 266)

RECORDS OF THE WEEK

Noel Edmonds: DESIREE — Neil Diamond
 Simon Bates — IF I HAD WORDS — Scott Fitzgerald & Yvonne Keeley
 Paul Burnett: UP TOWN TOP RANKING — Althia & Donna
 Kid Jensen: MOVE ME — Allman & Woman (Warners K 17057)

* Two Donna Summer titles having one Featured Forty Place.

Luxembourg

HOT SHOTS

Barry Alldis: YOU LIGHT UP MY LIFE — Debby Boone (Warners K 17043)
 Stuart Henry: AIN'T DOIN' NOTHIN — Jet Bronx & The Forgiven (Lightning LIG 501)
 Rob Jones: UP TOWN TOP RANKING — Althia & Donna (Lightning LIG 506)
 Tony Prince: TEENAGE TREATS — Wasps (4-play FOUR 1)
 Mike Read: NATIVE NEW YORKER — Odyssey (RCA PB 1129)
 Bob Stewart: CUCKOO SONG — Mike Oldfield (Virgin VS 198)
 Mark Wesley: DO YOU SPEAK FRENCH — Nite School (Ensign ENY 10)
POWERPLAY
 ALL FOR A REASON — Alessis (A&M AMS 7322)
TWIN-SPIN
 LOVELY DAY — Bill Withers (CBS 5773)

ADD ONS

SO THIS IS CHRISTMAS — John & Yoko (Apple)
 ONLY YOU — Platters (Pye 7N 25760)
 OH HAPPY DAY — Edwin Hawkins Singers (Buddah BDS 463)
 QUIT THIS TOWN — Rods (Island WIP 6411)
 ZODIACS — Roberta Kelly (Oasis 3)

Radio 2

ALBUM OF THE WEEK

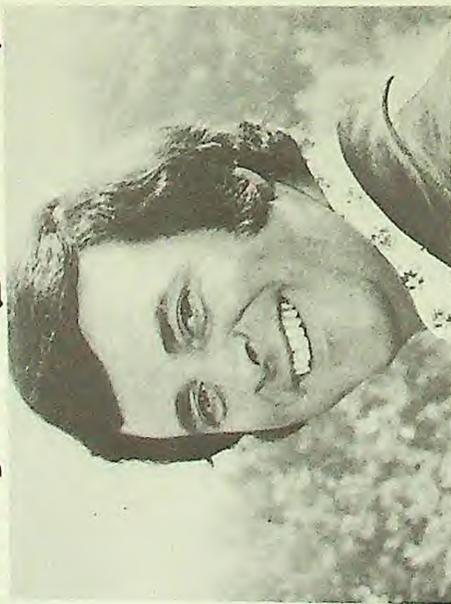
LOVE IS ALL — Sacha Distel (Pye NSPL 18504)

Dealer Guide incomplete this week owing to early presstime.

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING DECEMBER 24 1977

Terry Wogan Sings



"The Floral Dance"

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ONES TO WATCH

David Gates
"Goodbye Girl"

Rose Royce
"Wishing On A Star"



K12276



K17060

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	RSO 2090 259
4	4	I WILL Ruby Winters	Creole CR 141
5	12	WHITE CHRISTMAS Bing Crosby	MCA 111
6	13	LOVE'S UNKIND Donna Summer	GTO GT 113
7	14	IT'S A HEARTACHE Bonnie Tyler	RCA PB 5057
8	6	DADDY COOL/THE GIRL CAN'T HELP IT Darts	Magnet MAG 100
9	5	EGYPTIAN REGGAE Jonathan Richman & The Modern Lovers	Beserkley BZZ 2
10	17	PUT YOUR LOVE IN ME Hot Chocolate	Rak RAK 266
11	8	BELFAST Boney M	Atlantic/Hansa 11020
12	7	DANCIN' PARTY Showaddywaddy	Arista 149
13	9	LOVE OF MY LIFE Dooleys	GTO GT 110
14	19	MY WAY Elvis Presley	RCA PB 1165
15	16	WATCHIN' THE DETECTIVES Elvis Costello	Stiff BUY 20
16	15	MARY OF THE FOURTH FORM Boomtown Rats	Ensign ENY 9
17	31	LET'S HAVE A QUIET NIGHT IN David Soul	Private Stock PVT 130
18	20	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle	United Artists UP 36307
19	22	DANCE DANCE DANCE Chic	Atlantic K 11038
20	21	TURN TO STONE Electric Light Orchestra	Jet UP 36313
21	34	WHO PAYS THE FERRY MAN Yannis Markopoulos	BBC RESL 51
22	10	WE ARE THE CHAMPIONS Queen	EMI 2708
23	29	AS TIME GOES BY Dooley Wilson	United Artists UP 36331
24	26	ONLY WOMEN BLEED Julie Covington	Virgin VS 196
25	11	ROCKIN' ALL OVER THE WORLD Status Quo	Vertigo 6059 184
26	25	I LOVE YOU Donna Summer	Casablanca CAN 114
27	42	CHIN' TULLY DAILY WAITING AT THE CHURCH Muppets	Pye 7NX 8004

You must remember this...
A kiss is just a kiss...

From the film
Casablanca

Dooley Wilson
sings

As Time Goes By

UP 36331



CHRIS DE BURGH
A SPACE MAN CAME TRAVELLING

Wishing On A Star

K17060

Cher & Gregg Allman
"Move Me"



K17057

Greg Lake

"I Believe In Father Christmas"



K13511

**You gotta
have
HEARTSONG
XX**

The new single from
The Gordon Giltrap Band



WOT19

- 27 42 **DON'T DILLY DALLY/WAITING AT THE CHURCH** Muppets Pye 7NX 8004
- 28 33 **JAMMING/PUNKY REGGAE PARTY** Bob Marley & The Wailers Island WIP 6410
- 29 27 **REALLY FREE** John Otway/Wild Willy Barrett Polydor 2058 951
- 30 23 **GETTIN' READY FOR LOVE** Diana Ross Motown TMG 1090
- 31 30 **RUN BACK** Carl Douglas Pye 7N 46018
- 32 24 **LIVE IN TROUBLE** Barron Knights Epic EPC 5752
- 33 37 **HOLLYWOOD** Boz Scaggs Epic EPC 5836
- 34 **NEW UP TOWN TOP RANKING** Althia & Donna Lightning LIG 506
- 35 18 **NAME OF THE GAME** Abba Epic EPC 5750
- 36 46 **LITTLE GIRL** The Banned Harvest HAR 5145
- 37 28 **SHE'S NOT THERE** Santana CBS 5671
- 38 32 **YES SIR I CAN BOOGIE** Baccara RCA PB 5526
- 39 **NEW DESIREE** Neil Diamond CBS 5869
- 40 **NEW I DON'T WANT TO LOSE YOUR LOVE** Emotions CBS 5819
- 41 48 **GET ON THE FUNK TRAIN** Munich Machine Oasis 2
- 42 41 **KEEP DOIN' IT** Showdown State STAT 63
- 43 38 **ONLY THE STRONG SURVIVE** Billy Paul Philadelphia PIR 5699
- 44 **NEW NATIVE NEW YORKER** Odyssey RCA PC 1129
- 45 **NEW WHO'S GONNA LOVE ME** Imperials Power Exchange PX 266
- 46 36 **SLIP SLIDIN' AWAY** Paul Simon CBS 5770
- 47 47 **YOU'RE FABULOUS BABE** Kenny Williams Decca F 13731
- 48 **NEW YOU LIGHT UP MY LIFE** Debby Boone Warner Brothers K 17043
- 49 45 **SAN FRANCISCO** Village People DJM DJs 10817
- 50 **NEW LAY DOWN SALLY** Eric Clapton RSO 2090 264

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

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

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**'I Don't Wanna
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CBS 5819

**GREAT
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Neil Diamond
'DESIRÉE'
CBS 5869



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SCOTLAND

by IAN McFADDEN

Ra MW guide tae Scotland

FIRST THINGS first. For those venturing to attempt to promote in Scotland — whether concerts or records — certain facts must be recognised:

1. Scotland is a big place, with a smaller population than central London.
2. There is a left hand side and a right hand side. The two never meet. The only unifying factor is a creeping contempt for the English. (Except in Orkney — in the top right hand corner, which doesn't want to be part of Scotland) The left consists of Glasgow, the Mull of Kintyre and a lot of space occupied by sheep. The right consists of Edinburgh and, top right, Aberdeen. In between lurks Dundee which produces jute, watches and comics, and seems to have little interest in the music business.
3. The top is John O'Groats (not an Irish name), the bottom is Gretna. Both are places well left alone. One is cold and tiny, the other is warmer and tiny and full of engaged, if not engaging, Germans.

EDINBURGH

Edinburgh is the Capital. It has a castle and the Usher Hall, both of which are run by the military. It is also a haven of punk rock, but is better known for its festival, when millions of people in orange anoraks arrive and you can't get a taxi. Princes Street at Festival time is Cagoul City.

Promoting the festival is hopeless, because everyone else is doing the same thing. At other times of the year it is pointless because the population hibernates. Except Bruce and Richard Findlay (no relation). Bruce makes records and sells them, Richard sometimes plays them. Edinburgh is known as Auld Reekie, because it stinks.

Notable features are the recording studios which are breeding at an

alarming rate and are soon likely to become a major tourist attraction.

In Edinburgh you are more likely to have your bum felt than your wallet pinched, and the brothel looks like closing down. A very arty city.

ABERDEEN

Aberdeen is another cold place. In spite of oil. It has been the subject of so many articles headlined **BOOMTOWN UK** that they have started to believe their own publicity, and reduced the whisky measure to $\frac{1}{4}$ of a gill. (Just like London, but try and get away with it anywhere else in Scotland.) I'm told that flag day is a remarkable sight as the Aberdonians scatter for cover at the first rattle of a tin, but cannot vouch for this as I become paralysed at the same noise.

I broke my arm once, while promoting a concert in Aberdeen, and can therefore strongly advise against using the infirmary.

There is a fine municipal hall, for some reason called the Music Hall, which is dedicated to the muse Echo, and seems an excellent place for judo displays.

If lost always ask an American for directions.

Basic language problems exist in the continuous use of the word "Fit" which means virtually anything. Hence the phrase "All the fits that fits."

GLASGOW

Glasgow is a very fine city (what me, prejudiced?). It would have been an even finer city if they had kept the trams and subways. (Tube is only used as an expression of scorn.) It has a reputation for friendliness,



violence, and the first night at the Glasgow Empire being every Thespian's nightmare.

It is very friendly, it is also violent, but no more so than say, Deptford (another fine place); and the Empire is now an office block.

Notable sights are the drunks queuing outside the night shelters, the grotesque new Gorbals, and the castle all of which are floodlit.

Venues include the Apollo — notable for its bouncing balcony — the Kelvin Hall which has an acoustic quite like the British Museum Reading Room, and City Hall, which you can't fight.

Glasgow is also noted for its parks: Andy Park, Richard Park King's Park and Glasgow Green. The river is named after a local radio station, it is called Paisley Hospital Broadcasting.

WHERE TO STAY

The best hotels are recognisable

because they don't like musicians, except the Glasgow Albany which doesn't actually like them, but won't spit in their eye.

Always, the favoured policy is for the promoter to stay at a 4-star, and book the band into a boarding house. In this way the promoter can develop the band's reputation by wrecking the hotel himself.

A recent fashion has been to stay "out of town" and jaunt in by helicopter, or some such. The fans flattened during landing have to be autographed, however, or they may create trouble.

FOOD

Traditional Scottish food is haggis and neeps (turnips), venison (well hung), pheasant, wood pigeon, fresh salmon, trout and kippers, (which Scots don't eat) and porridge, mutton pies, broth and Colonel Sanders Chicken (which they do eat, sometimes all at the one time).

Note that all restaurants close before you finish work, unless by special arrangement with a large party.

DRINK

Glasgow is a temperance city. Pubs are few and far between and entry can only be granted on "asking for Charlie." The other cities, one might well conclude, are full of drunks.

There are no Scottish traditional drinks apart for Irn Bru (it must be Barrs) and the usual creme de menthe and brandy Alexander.

POLITICS

It is unwise to mention independence in mixed company in case Winnie Ewing is present.

Discussing oil in terms other than of extreme reverence with constant mentions of "Scotland's Oil" may lead to a visit in the middle of the night. It is best to assume that all hotel rooms are bugged.

LANGUAGE

This small glossary is useful only when addressed. Do not attempt to use any form of native accent as this is likely to result in a smack in the mouth, and the response "Uryetryntaebefunnyjim?" (Wotcher, mate).

The most common phrases are those used in drinking circles:

"Whitjehavin'" — Can I buy you a drink? The answer is always, "NO, it's my round."

"Gaufurajaur?" — Would you accompany me for a light refreshment? Answer as you will, but quickly; or as above.

The following all apply to anything from a single whisky to a triple Harvey Wallbanger with a tequila chaser: "Lannie, Eldee, Bevv, Mick Jagger, Haufanahauf, Green Goddess, Electric Orange Joos."

The most consistently applied phrase outside of Aberdeen where they are subject to fits, is "Geezabreak." It can mean: you must be kidding, I don't understand you, who he?, or I can't go any faster; or about 50 other things.

Other useful phrases for promoters include:

"Gauntaehavetaepaperit." — Some tickets will have to be given away.

"Widnaewipemabumwaeit." — I don't think your artist can sell out.

"Naeborra" — we have sold out.

"Rerrweechanter" — My word, he can't half sing (often used erroneously about Sydney Devine who is simply a "rerrchanter".)

This is all any promoter need know about Scotland, except that we need a pressing plant.

Seasonal smashes...

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BT 551

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And The Bells Rang
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CAN 113



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PYE RECORDS



And Rudolph looks like a dead cert

WOUNDED JOHN SCOTT CREE: 'Rudolph The Red Nosed Reindeer'
Can't fail, can it? Whomatter. Every cliché of blues-based churning heavy metal is hauled out to massacre Uncle Mac's favourite Yuletide song. Revel in the seasonal destruction! Buy it. Laugh. Wounded John Scott Cree (Who? - Ed) Without doubt a Christmas smash!

Record Mirror, December 10, 1977



STUDIOSCENE

by TERRI ANDERSON

HIGH AMONG the craggy peaks of East Anglia is the latest and most advanced studio complex ever built by the F. W. Bootsmith Creative Conglomerate Trust Company Ltd. It has just celebrated its third month in existence, and has completed the first £700,000 post-inaugural equipment update and total refit.

Sighted across the quarter-acre expanse of the brand new customised Rufus Never 236, 5-track console was studio owner and manager Charlie Claw, eldest son of multi-millionaire Tim "Tiger" Claw, who was considered something of a comic character until he cornered the market in buttons just before the 1981 world zip famine. Claw Jr. talked about the latest family investment diversification.

The trend towards imaginative conversions of unlikely properties into studios has gathered momentum since the mid-Seventies, and Claw admitted that when he decided to abandon his Swiss hang-glider kindergarten project to try out the music business he had had enormous difficulties in finding anywhere suitable to convert. He was shown various premises — including one high above Tom Robinson's polyvinyl vest boutique in London's Oxford Street, which he was horrified to discover was already acoustically treated and full of audio electronic equipment and was therefore clearly totally unsuitable for conversion into a studio. De Flowered Records, the multi-national blues/tango specialist label which started as Virgin ("Didn't We All" being the motto of suave md Pritchard Handsome II) offered a disused mediaeval mangold mashing shed on land the company owns in Oxfordshire. Unfortunately the place proved to be haunted — by a loud 60 cycles per

Electro Nix on Musos at Cybersound taperie

second hum, thought to emanate from the ancient remains of mashed mangolds under the parquet flooring which was put in when the hut was temporarily used as a pogo palais in the early Eighties.

Claw scratched around for quite a while before finding the superbly-situated premises which now house his Cybersound studios. In a brilliantly subtle and understated conversion design put together by North-North-East River Acoustics, a totally computer-controlled Aladdin's cave of ultra-modern electronic sound gear has been created out of this one-time grain silo.

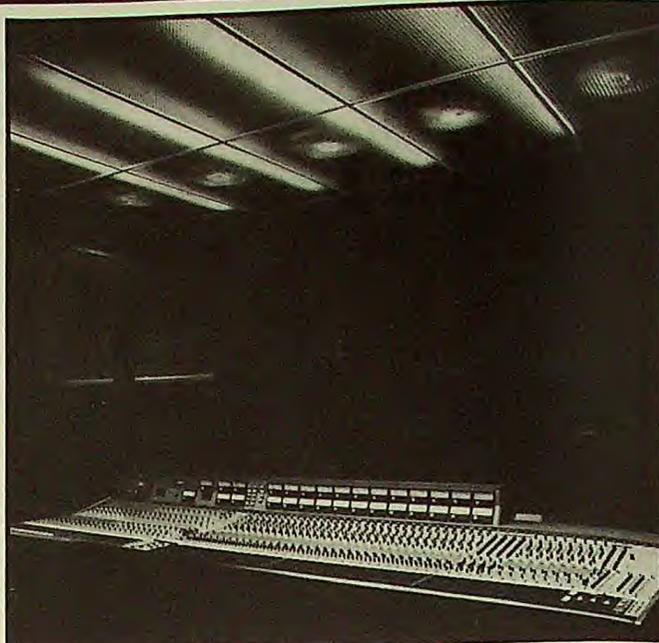
It was originally built to store the entire annual output of the Laurentian Shield, but the two million square feet prefabricated sections were misrouted in transit from the Japanese manufacturer to Canada. They were snapped up when they appeared on special offer at Millett's in Clapton, and used in the Suffolk High Sierras Grain Development Scheme until Claw acquired and converted the gigantic storage/drying shed. One small nagging disadvantage is that no-one has told the local farmers about the conversion, and as a result the occasional ton or two of freshly-threshed wheat floods the control room from above.

Cybersound chief engineer Seamus O'Studer detailed the

impressive list of equipment. This included the latest STTASO (Stop The Tape And Shout Obscenities) band synthesiser; a HIT 45 random note agglomeration unit; Nostalgerpak compilation combi-computers (full series, '63-'97); Larynximilar vocoders (incorporating the recently-perfected mid-70's soulcastravoicerepro button, with choice of Predictable and Utterly Predictable mode switchings); the just-patented German Kompozerblandun songscriber; Mooney drum synthesizers, with optional circuitry for realistic tv-dropped-from-window effects; Boistrakh string machines, which not only reproduce any violin style of playing but execute energetic Swarbrick dance steps at the same time; and the Memphis-Topheles devilish-cunning synthetic horn blower.

Even that list accounts for only one half of what is available and working at the studio, where O'Studer has become known for the quality and quantity of the masters he turns out, and for his charming personal eccentricities. Long years of working with the finest robotic talents, all graduates of the APRS auto-engineers course, have left their mark on him, and his witty, guttural cries of "Exterminate" frequently convulse his cadmium-plated tape-ops.

However, as is widely-



acknowledged by his fellows in the studio world, O'Studer is a gentleman from the top of his cerebral antennae dreadlocks to the edges of his white-walled wheels.

Cybersound's reputation for producing just what every punter wants to buy in the way of pop, rock, crassical, pale and dark blues, middle-of-the-runway and fanatic music has brought floods of requests for bookings. While grudgingly willing to hire out the Cybersound mobile, (the micro-miniscule 90-track setup housed in a Dinky 619 truck on Corgi chassis) to artists who can prove they are of the very highest calibre — such as those lovable moptops the Bingly Bigshots — O'Studer's reaction to letters begging for studio time is heart-rending horror. "This studio has

everything," he explained with fastidious pride. "The last thing we need around here is musicians."

THERE WILL BE NO ISSUE DATED DECEMBER 31 BECAUSE OF THE HOLIDAY BREAK.

NEXT ISSUE JANUARY 7

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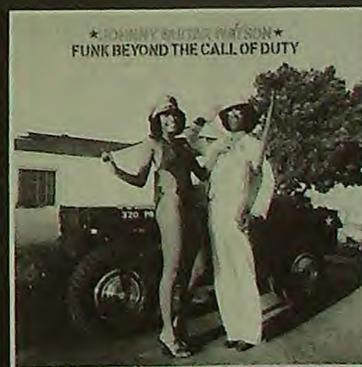
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RECORDS
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EUROPE

Lack of support kills French SNEPA chart

PARIS — Production of the national best-seller chart, published in France by SNEPA, the Syndicat Nationale de l'Edition Phonographique et Audiovisuelle, is to be stopped. This follows the withdrawal of support for it by Pathe Marconi-EMI, CBS and Phonogram.

Cost of the chart has been estimated at several million pounds a year in its recent form, which used a professional market research organization compiling information culled from both public and record retail outlets. With just 15 member

record companies on the SNEPA roster, this meant a substantial financial burden to each one.

Michel Bonnet, director-general of Pathe Marconi and chairman of the SNEPA economic group, explains the stoppage: "We decided our chart had to be absolutely reliable, and the chart was therefore compiled by a specialist research group. A trial period was considered necessary before a final decision to issue four singles charts and one album chart on a monthly basis.

"The trial period was not unsatisfactory but very expensive. Several of the companies involved had doubts about the situation, bearing in mind that France now has too many charts published by radio stations and groups, all of which are different.

"It was evident that even at high cost the national chart's reliability could be subject to doubt and because of this, and expense, several companies withdrew from the scheme."

Bonnet adds that the advantages of a national chart would be seriously jeopardized if many other charts, all different, were regularly published.

The history of the French "hit parade" as it is called, is patchy. A completely satisfactory formula has never been found and there have been a number of changes over the years. Certainly when based on record company figures it was admitted that it did not give a true reflection of the market.

Now the two principal listings of the others, both leaving something to be desired, are Radio Luxembourg and Europe No. 1.

Costs prompt new label

ZUG, Switzerland — The escalating costs of third party deals is one of the reasons behind the launch of EMI's new U.S. label, EMI America, according to Wilfried Jung, EMI's director of music operations, Europe.

"I am convinced that we have now reached the absolute ceiling in royalty rates for third party repertoire with the 20 per cent level," he said. "Add to this the continental European mechanical royalty of eight percent, the mounting overheads of operating companies, and the fact that price increases are impossible — either because of government restrictions or competition from direct imports — and you can see that even when you are dealing with high quality big-selling product, you are getting dangerously near to that old industry bogey of profitless prosperity."

Jung, whose group's major third party deals are with Arista, Rak and Motown, says: "We look back fondly to the 1960s when it was usual to pay 12 percent royalty on

third party repertoire and if the company asked for 13 percent you had a nervous breakdown. He adds that EMI is looking to Capitol to generate through EMI America more international product, so that EMI can have a bigger stake in the continuing growth in importance of US repertoire in Europe.

Forgetting the classical sector, which on average accounts for 10 percent of sales, the revenue of our operating companies in Europe is denied in three equal parts from international third party repertoire, EMI-owned international repertoire and local repertoire. Our aim is to increase the domestic product share of market to 40 percent, the EMI-international share to 40 percent and have the third party repertoire account for 20 percent. However this is very difficult for European companies because they depend very much on US repertoire."

Jung also comments that artist royalties are becoming higher and higher and that some artists are demanding "fanciful" advances to sign with a record label. "The

advances are being escalated by companies outbidding each other, and are in danger of becoming totally unrealistic. Funnily enough, this is a direct result of the current shortage of superstars on the international music scene."

One manifestation of EMI Europe's intention to develop local repertoire, both domestically and internationally, is the long-term plan to establish studio complexes in all major centres. The new five-year plan provides for a phased withdrawal by the music division from all areas of commerce not directly related to the production of music.

"We shall concentrate on record production and distribution, music publishing and recording studios and, except for well-established stores in major European cities, we shall pull out of the record retail business. We have already sold the Fona chain in Norway and Sweden."

Jung admits that this phasing out of retail outlets represents a turn-around in policy and says: "There is no point in continuing with a policy when you recognise it to have been wrong. We are a music company and we intend to concentrate on music, with a particular emphasis on strengthening local production."

Dave Berry's comeback bid

AMSTERDAM — UK singer Dave Berry, very popular in the mid-1960s round Europe with songs like This Strange Effect and Mama, is working on a comeback bid.

He has signed a long-term worldwide contract with Southern Star, the recently formed label of Dutch production company JR Productions, owned by local chart artist Jack Jersey.

First release is a maxi-single, out through Benelux, with The Night Of The Fly as 'A' side, and two re-recorded Berry hits, This Strange Effect and Now on the flip. Berry is promoting the release with a series of 10 concerts in Holland.

A second single is scheduled for March and Berry visits Holland in the spring to record an album, to be produced by UK producer Bobby Graham.

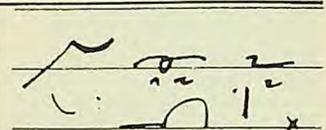
Boney M's platinum discs

AMSTERDAM — Two Dutch platinum discs were presented to Germany-based disco group Boney M, during a short tour here this month. One was for the single Ma Baker, which sold more than 250,000 units here and the other for the LP Love For Sale, which sold more than 100,000.

The presentation was for a Veronica television special to be transmitted in January, and featuring all national and

international acts which topped the Dutch Top 40 during 1977.

Singer-guitarist Al Stewart also received a platinum disc here, for his album sales on Year Of The Cat. It was handed over by Wim Brandsteder, Inelco managing director, his company representing RCA in Holland. Ken Glancy, managing director of RCA UK attended, along with press representatives from all over Europe.



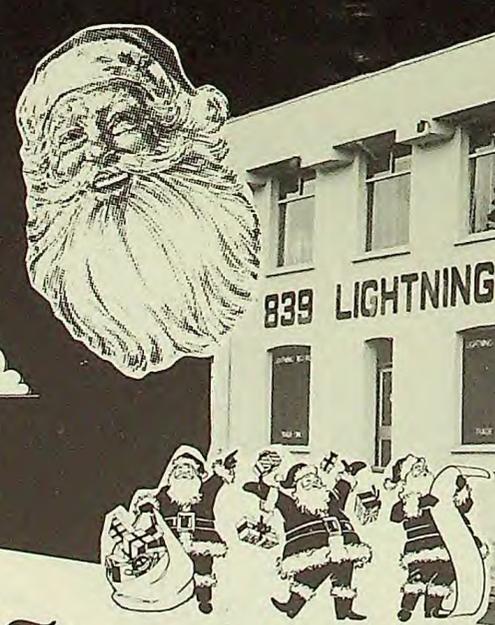
It says — ring Music Week for a colour ad So why don't you? — dial 01-836 1522

A MERRY CHRISTMAS & HAPPY NEW YEAR

FROM



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LAREN FOR MUSIC

THANKS FOR A WONDERFUL YEAR

WE COULDN'T HAVE MADE IT WITHOUT YOU!!!

America takes its beautiful music too far

FORMAT WE are about to receive . . . in the last three articles following the Musexpo '77 music market in Miami last month, Godfrey Rust looks at a few of the problems created by just one of American radio's many music formats and glances doubtfully at our performance in this side of the Atlantic.

NOTHING SUMS up the dilemmas of American radio better than the problems it has run into with beautiful music.

That doesn't mean they can't find any nice records to play. Beautiful music, like AOR or mellow rock, is just another of those convenient terms coined by ever-inventive American broadcasting executives to define yet another radio music format.

It is something we don't need in the UK. There are so pitifully few available music formats that the terms pop, m-o-r and classical, more or less, will do here.

Why are the systems so different? Among the wealth of reasons is this important one: in the US, music is the key element that distinguishes one station, and its audience, from another. Music matters. The public wants it.

In Britain music is a necessary evil to fill up the airtime between the worthwhile bits like phone-ins on local government and the weather report. This is, essentially, the view of our senior public servants. On reflection it is quite astounding that the Annan Report, spelling out the state and possible future of British broadcasting last spring, should almost entirely ignore the thing that makes up the bulk of airtime: popular music. Beyond a passing mention of the dangers of "pop and prattle", the subject remained spectacularly ignored. Quite simply, nobody up there cares very much. Music is entertainment, and what counts in broadcasting is public service. Music is not public service. As long as that attitude persists, and there is no reason to suppose that it will not, there will be no British radio station apart from Radio 1 which owes its existence to public demand for a certain kind of music.

Radio 1 is attacked from within and without the music business for its tight playlist, for not giving exposure to new acts, for not catering for rock and roll fans, reggae fans, heavy rock fans, soft rock fans, whoever. But within its limitations there is not much more it could do to cater for anyone else. The problem is not Radio 1 but the political mentality that created it.

Equally, Radio 1 this year wallowed in ten years of success. This is a bit like the Communist party celebrating an election victory in Russia. When your opposition has been legislated out of existence you deserve shooting if you don't succeed. Even for John Peel, able person that he is, the monotonous victories in the music press' dj polls must ring a little hollow at times. He ought to win them: he's bound to win them, or someone else should have his job. Peely should be investigated by the Monopolies' Commission.

The advent of commercial radio

hasn't really done much for music on radio. It has been, and still is, hailed as a welcome alternative to the BBC but in fact in many cases its playlists are more rigid than that of Radio 1. (The truth about the playlist argument is that people only knock it when they're not on it. One promotions executive, asked what he thought of the new Radio 1 Featured 40 format recently, remarked: "It's great. I've got three records on it.")

The politics of broadcasting has created in each area a miniature, commercial Radio 1 (in some cases, certainly, it may be nearer Radio 2: whichever network is the stronger in the area). The playlists have become alike because like Radio 1 they have to go for the biggest audiences. Their big competitive weapon is being local. If they use it properly, as many have, they will beat the network in the ratings. These days most of them do.

So while the US battle is music versus music, the UK fight is local identity versus national prestige. Once the combatants have fought to a standstill, as in London, the result is a big enough slice for each and Top 50 singles all round.

An interesting point was raised at the *Music Week* Broadcasting Forum last month. Cecilia Garnett, secretary of the radio companies' association AIRC and a declared champion of speech radio, pointed out that research had proved that people do not listen to ILR because of the music, but for its news and local content. If that was so, came a small voice from the floor, how come LBC wasn't hammering Capital in the ratings?

We will never have much choice in radio music until there is local competition, and the present combination of a lack of frequencies and political disinterest is a pretty formidable one, especially if one uses the other as an excuse.

In the US they have, in keeping with their natural love of doing things to excess, gone to the other extreme. There is more radio than you could wish for. And it has created musical formats that suit all tastes.

Or has it? Strangely no. The fact is that there is a musical format to suit the taste of *everyone who buys records*.

This is the dilemma. Having based its playlists for so long on what people buy, American radio is waking up to the fact that some people who don't buy records like music as well — hence the new wave of "passive" research, testing people's likes and dislikes rather than their desire to rush out and buy.

Into this category comes beautiful music. Beautiful music is filleted m-o-r, plenty of well-known tunes set to lush string arrangements with few vocals and nothing to strain the

EDITED
by
GODFREY RUST

listener. Nothing, in fact, to listen to at all, just pleasant hum-along sonic wallpaper.

Beautiful music formats, which account for around 17 percent of radio listening in the US, feature very little intrusion by anyone so coarse as a disc jockey, just the occasional silky voice interposing a well-chosen word or two.

The trouble is, nobody buys it because they can hear it on their radio all day. And if the public can't buy it, then the radio stations can't get hold of it easily either.

Phil Stout and Martin Taylor are two programmers who between them account for about 140 American stations pumping out beautiful music or other "adult" formats. Shulke Radio Productions, of which Stout is a vice-president, has come to a deal with the BBC Radioplay unit to supply it with beautiful music because it cannot find enough on the home market. Stout explains:

"It probably astounds many record company people but beautiful music has become a very successful format. Twenty-nine of our stations are number one in their markets — not just AM but FM too — and they're beautiful music.

"Here's the big problem: we don't have much beautiful music to play. You go into a record shop looking for, say, Andy Williams and you'll find him in the classical section. I don't suggest you stop serving the

youth market but it is not the only market you can service. Record companies don't see the forest for the trees."

American record retailing is central to the beautiful music problem. Even if there is a market for it, many buyers are frightened off even going into record shops. Marlin Tayler, president of Bonneville Broadcasting, remarks:

"The new style of record shops has trendy lighting, young clerks in t-shirts and jeans and Elton John posters on the walls. That's very intimidating for someone in their late-30s. Take another look at the over-30s. They do want to buy but often they just can't find what they want.

"I'm not demanding that record companies should make the kind of records that we want to play. That's greedy. It's not their job to make records to put on our stations.

"But there is money to be made. I don't say beautiful music albums will ship platinum the day they are released but there is money there."

But the radio stations themselves are partly to blame for this state of affairs. John Ross-Barnard, manager of the BBC's Foreign Recordings department, was in Miami at his third Musexpo and doing very good business for the Corporation. From his seat on the radio panel and later the BBC's Musexpo exhibition room, tastefully arranged to recreate the atmosphere of the last days of the Raj (they like that in the US) he had this to say:

"The US has the best broadcasting system, but Britain is very quickly trying to catch you up.

"The BBC has 15 orchestras.

Over here the beautiful music format is dying from a lack of manure. American radio is trying to turn its musicians into tunesmiths.

"When Mrs. Smith tunes in to the radio she's listening to music, not records. The broadcasting organisations here should consider whether or not they've finished rapping the music industry."

There may well be a market for beautiful music recording in the US. One Musexpo delegate suggested mail-order record clubs. In a few isolated pockets, record store owners are turning their shops over to catering for the over-30 market. American enterprise will find a way if there are dollars to be made.

But on both sides of the Atlantic the pressures put on radio show that when it comes to music formats we have a long way to go and they have taken it just too far.

Note-worthy

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ONE HUNDRED YEARS
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OF RECORDED SOUND

TALENT

by VAL FALLOON

PETER SKELLERN is the man known as having the least number of hits of any successful contemporary artist. His two singles are the only tangible evidence to the outside world that Peter Skellern was ever a "star". However, he is far from being shelved as a golden oldie. Despite the greater glory and wider audience a few more hits would give him, he is doing exactly as he wants. And what other form of success is there?

His musical career seems to have followed an oddly predestined pattern, in which things have uncannily fallen into place to suit his own wishes. A concert pianist after leaving the Guildhall School of Music, he decided he preferred rock. He opened *Melody Maker* and, lo and behold, there was an ad for a keyboard man. He auditioned, got the job and went on the usual round of clubs, pubs, army bases and dances (playing of course, current chart titles, standards and last waltzes). He then decided to write songs, so took off to Devon and wrote 20. Back in London, he found a publisher and then, like pure magic, *You're A Lady*, his debut single, was a smash hit all over the world. But whatever forces were at work obviously didn't want Peter Skellern to become a rock star, and neither did he on reflection. His LP sales were disappointing, and for the duration of his Decca contract he had only two hits out of five releases — one at the beginning and the other, *Hold On To Love*, at the end. A brief period with Island followed, but that label didn't like the new album. However Phonogram did, and is strongly behind Skellern who has, quite by chance, suddenly come into vogue again.

He made one concert tour (with George Melly) four years ago and apart from dates around the country

Skellern: soft fall the songs

since then has only worked one rock venue recently — the Theatre Royal warm-up date for Carole Bayer Sager in November, which came as a surprise to him and was remarkably, if accidentally, well-timed.

In complete contrast was a solo date in Oldham, just Skellern and his piano. But he has not been idle all these years. Apart from tv dates and concerts, he has, as always, been writing songs and, to him a most important achievement, the score and two numbers for a movie, *East Of Elephant Rock*. He sees this as a coup, and the realisation of a long-held ambition.

"I thought writing movie scores was a closed shop," he said. "But this film is an independent production and I got the job simply through word of mouth." Tony Roberts, now his publisher at Chappells but then Bell md knew the producer, Don Boyd and when asked to suggest a contemporary composer who could write Forties-style songs, immediately came up with Skellern. The results will be seen in the UK early January. Stars are John Hurt, Jeremy Kemp and Chris Casanove and the story is set on a rubber plantation in the Forties. Skellern has composed the songs, a title theme and about 40 minutes of score, and one of the songs, *Put Out The Flame* was re-recorded for the Phonogram debut LP, *Kissing In The Cactus* and will be his second single for that company. (The first, *Soft Falls The Rain* was recently taken off the Radio 1 playlist but Phonogram has high hopes for the new title.)

There is a fair amount of Skellern product around on the three labels — there were three Decca LPs and a compilation, *Hold On To Love*, one



Peter Skellern

of them being *Hold My Own*, a collection of point numbers old and silly songs, which he did with Derek Taylor, head of Warner Brothers, who at that time published Skellern's titles. "That was done because Harry Nilsson did the Schmillsson album — I wanted to do something like that. So we had to come up with something else," says Skellern ruefully. A Schmillsson-type set would have been perfect for him — how many other successful contemporary composers are continually coming up with pre-war schmaltz and romantic orchestral works?

"I've tried to write rock, but I just can't," he says. *Hold On To Love* was perhaps a bit rockier than most of his titles, but a concentrated spin of all the artist's work does give the overall impression of two sleepy people on a misty evening gazing at a lazy moon promising to love each other always. And Skellern is the

first to agree.

"I love that music from that era," he said. "Hoagy Carmichael is probably my favourite, but there are many more — the Dorseys, Fats Waller, the big bands." Is he then inspired by one particular composer? The answer is no, but Skellern goes on to explain that if he tries to write (for example, rock) he cannot. He believes he is "inspired" by something beyond his comprehension. "I have to write," he continues. "It's like breathing. Once something's written I can't change it." He thinks that there is a vast "talent pool" that anyone can tune into if he wants to and though, being a level-headed Lancashire lad, will not enter into discussion about psychic forces, he does say: "I don't know what I'm writing until it's written. I record it, and play it back later — it's always a total surprise." He refers to it as a gift, as none of his family are musical. The arrangements, though, the famous massed angel choirs, muted strings and soft brass passages are worked out later in the studio, as are his piano harmonies. "I was a choirboy and a church organist before going to the Guildhall," he explained (he learned piano from age 9). "And I use a lot of church-type harmonies in my songs." Apart from composing being, to him, as natural as breathing, he also writes like everyone else to communicate and hopes that he will have more chart success.

Next year there will be a solid attempt to achieve this hope. He will tour again — his first for four years — but on his own.

"Taking a band around is very expensive," he said, "And the Oldham date I did, just me and the

piano, worked out very well. I'll be doing my usual songs, plus some piano pieces, a few of the silly songs from the *Hold My Own* album. The tour will be for about a month, to promote the new single and this album."

He and his piano are well known to listeners of *Stop The Week*, a pundit's chat show on Radio 4 in which Skellern plays, and often writes, a topical comment song or two in the company of such as Robert Robinson and Milton Schulman.

Radio 2 programming is lined up for the *Cactus* album, and promotion will concentrate on *Put Out The Flame*, helped hopefully by the movie. He is disappointed that his previous albums have not sold well. Does he think, then, that his product was not pushed hard enough? "I think that was probably it," he said, "But I keep out of the wheeling and dealing side of things — it depresses me." When he's had his try at chart success next year (the tour, the single, the album, press interviews and so on) he will go back to Bromley, in Kent, where he lives with his wife and two children and carry on composing.

"Ideally, I'd like to do one movie score, one LP and a few concerts a year," he said. He has already received a commission to do another score, and there is possibly a third in the offing. All without really trying. Though he has never been out of the music scene, he is well aware that his low-key image needs regular boosting by excursions into the charts to remind everyone of his existence. But to achieve his ideal to compose and have enough time to be a family man and some spare to be on his own, go sailing or walking, or simply think — it seems that all he needs to do is carry on doing what he is doing, and calmly watch everything falling neatly into place.

HAPPY CHRISTMAS
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to all our friends,
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ISLAND MUSIC

DISCOS DISCO TOP 40

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

- 1 (1) SAN FRANCISCO, Village People (DJM DJS 10817)
- 2 (12) NATIVE NEW YORKER, Odyssey (RCA PC 1129, 12in)
- 3 (7) JAMMING, Bob Marley & The Wailers (Island WIP 6410)
- 4 (11) GET ON THE FUNK TRAIN, Munich Machine (Oasis 2)
- 5 (6) RUNNING AWAY, Roy Ayers Ubiquity (Polydor 2066842)
- 6 (9) COCOMOTION, El Coco (Pye 7N 25761)
- 7 (16) GALAXY, War (MCA 339)
- 8 (2) ONLY THE STRONG SURVIVE, Billy Paul (Philadelphia PIR 5699)
- 9 (4) BACK IN LOVE AGAIN, LTD (A&M AMS 7319)
- 10 (8) I GOT TO HAVE YOUR LOVE, Fantastic Four (Atlantic K 11017)
- 11 (29) BLOOD AND HONEY, Amanda Lear (Ariola ARO 103, 12in)
- 12 (33) ZODIACS, Roberta Kelly (Oasis 3)
- 13 (19) RUMOUR HAS IT, Donna Summer (Casablanca CALD 5003, LP)
- 14 (13) I HAVEN'T STOPPED DANCIN' YET, Gonzalez (EMI 2706)
- 15 (22) UNLIMITED CITATIONS, Cafe Creme (Harvest HAR 5143)
- 16 (3) I DON'T WANNA LOSE YOUR LOVE, Emotions (CBS 5819)
- 17 (-) COME GO WITH ME, Pockets (CBS 5780)
- 18 (28) THE BULL, Mike Theodore Orchestra (Atlantic K 11035, 12in)
- 19 (14) DO YOU SPEAK FRENCH, Nite School (Ensign ENY 10)
- 20 (15) GET YOUR BOOM BOOM, Le Pamplemousse (Barclay BAR 702)
- 21 (37) CHOOSING YOU, Lenny Williams (ABC ABCL 5232, LP)
- 22 (17) FFUN, ConFunkShun (Mercury 6167597)
- 23 (32) HOLLYWOOD, Boz Scaggs (CBS 5836)
- 24 (-) ON FIRE, T-Connection (Dash 5041, import)
- 25 (35) SAY YOU WILL, Eddie Henderson (Capitol CL 15937)
- 26 (21) MAGIC MANDRAKE, Sarr Band (Calendar DAY 111)
- 27 (-) FOR YOUR LOVE, Four Tops (ABC 4199, 12in)
- 28 (30) COME TO AMERICA, Gibson Brothers (Polydor 2058938, 12in)
- 29 (25) COSMIC LUST, Mass Production (Cotillion K 11021)
- 30 (23) KEEP DOIN' IT, Showdown (State STAT 63, 12in)
- 31 (-) YOU CAN'T TURN ME OFF, High Inergy (Motown TMG 1087)
- 32 (-) MERRY XMAS EVERYBODY, Slade (Polydor 2058422)
- 33 (-) THE FOOL/ENDLESS SLEEP, Robert Gordon (Private Stock PVT 127, 12in)
- 34 (-) UP TOWN TOP RANKING, Althia & Donna (Lightning LIG 506)
- 35 (-) WITCHFIRE, Bardot (RCA PB 5055)
- 36 (26) DO YOU REMEMBER, Long Tall Ernie (Polydor 2121341)
- 37 (-) L.A. RUN, Carvels (Creole CR 143)
- 38 (-) FUNK FUNK/GOOD TIMES, Cameo (Casablanca CAN 112)
- 39 (-) HELP ME BABY, Rory Block (Chrysalis CHS 2176/12, 12in)
- 40 (-) NOBODY'S GOT TIME, Coachouse Rhythm Section (Ice GUYANA 3)

Chart Commentary

Christmas postal delays have reduced the number of DJ charts received this week, while the silly season has caused many of the charts to be heavily orientated towards established pop hits: hence, this Disco Top 40 features a bottom ten titles that possibly would not have reached even the Breakers in a normal week. The hard funk "disco music" DJs have however really got behind most of the top twenty titles, so that these are indicative of what's happening especially in London and the South-East, except for Odyssey (2) which hits all areas except the South-West War (7) adds the North/Wales/East Anglia Amanda Lear (11) has been sent to DJs by the controversial BADJA (supposedly a DJ association but more a commercial record promotion company), with instructions that recipients should write in to Music Week's Disco section about it: this the feebler witted have done, without sending a chart, so that it's not as highly placed as it could have been! Creative marketing strikes again - which is a pity, as the record was doing quite well on its own merits, and deserves success Roberta Kelly (12) has most areas, especially

London/Midlands Gonzalez (14) hangs on with South Wales/Glasgow/East Anglia support Pockets (17) breaks in London/Essex Lenny Williams (21), T-Connection (24), High Inergy (31) have London/North-East, Mass Production (29) has London/Essex, Althia & Donna (34) has London/South Wales/Midlands reggae and - especially - punk support Four Tops (27) is strongest in Scotland/North pop hits include Cafe Creme (15), Robert Gordon (33), Long Tall Ernie (36), Carvels (37) - all in non-specialised venues - while Bardot (35) charts on Welsh action alone Happy Christmas!

Breakers

The double album of Philadelphia Classics (Philadelphia PZG 34940) is indeed important, as printed last week, but even more so is the fact that it's an *import!*

Disco Picks

ALTHIA & DONNA Up Town Top Ranking (Lightning LIG 506) reggae with strong punk appeal, evidently***
 RAUL DE SOUZA Sweet Lucy (Capitol CL 15955) exciting ultra-fast jazz-funk instrumental**
 TOMMI Disco Satisfaction (Private Stock PVT 129) Discostonesmania now, but too Euro-disco by half**
 GIL SCOTT-HERON & BRIAN JACKSON Bridges (Arista SPARTY 1031, LP) Stevie Wonder/Johnny Guitar Watson-style subtle textures could interest a few funky DJs*

NEW WAVE



Chart

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

- | This Week | Last Week | Title |
|-----------|-----------|---|
| 1 | (2) | JET BRONX + FORBIDDEN - Ain't Doin' Nothin' |
| 2 | (**) | DAMNED - Don't Cry Wolf |
| 3 | (3) | ELECTRIC CHAIRS - Fuck Off |
| 4 | (12) | JERKS - Get your Woofin' Dog off Me |
| 5 | (7) | J. C. CLARK - Psyche Sluts |
| 6 | (26) | BANNED - Little Girl |
| 7 | (17) | A. T. V. - 'Ow Much Longer |
| 8 | (4) | GENERATION X - Wild Youth |
| 9 | (13) | IAN DURY - Sweet Gene Vincent |
| 10 | (9) | MENACE - Screwed Up |
| 11 | (10) | WIRE - Mannequin |
| 12 | (15) | CANNIBALS - Good Guys |
| 13 | (**) | SOFT BOYS - Give it to the Soft Boys |
| 14 | (11) | STOAT - Office Girl |
| 15 | (**) | TALKING HEADS - Psycho Killer (12") |
| 16 | (18) | NEW HEARTS - Just another Teenage Anthem |
| 17 | (19) | KILBURN + HIGH ROADS - The Best of .. (EP) |
| 18 | (29) | ALBERTOS + PARANOIAS - Old Trust |
| 19 | (14) | ADVERTISING - Lipstick |
| 20 | (6) | MINK DE-VILLE - Cadillac Walk |
| 21 | (8) | MOTORS - Be what you wanna be |
| 22 | (21) | MICK FARREN + DEVIANTS - Screwed Up |
| 23 | (22) | FLIES - Bunch of Five (EP) |
| 24 | (24) | WASPS - Teenage Threats |
| 25 | (20) | STRANGLERS - Something better Change (EP) (U.S. Import) |
| 26 | (28) | PENETRATION - Don't Dictate |
| 27 | (23) | PIGS - Youthanasia |
| 28 | (**) | PORK DUKES - Makin' Bacon (12") |
| 29 | (25) | LONDON - Animal Games |
| 30 | (**) | BLITZKREIG BOP - Let's Go |

Breakers

- 1 MIRRORS - Cure for Cancer
 - 2 CARPETTES - How 'Bout Me and You
 - 3 REZILLOS - My Baby Does Good Sculptures
 - 4 YOUNG BUCKS - Get your feet back on the ground
 - 5 RAMONES - Rockaway Beach
 - 6 HURRICANES - Hey, Hey, Hey!
 - 7 NAILS - Cops are Punks (EP)
 - 8 NITE SCHOOL - Do You Speak French?
 - 9 GREEN GODDESS - Fire Fighter
 - 10 CHELSEA - High Rise Living
- ALSO AVAILABLE
- 1 MOTORHEAD - Leavin' Here (Import)
 - 2 DAMNED - New Rose (Import)
 - 3 TUBES - White Punks on Dope
 - 4 TYLA GANG - Suicide Jockey (Import)
 - 5 X - RAY SPECS - Oh Bondage, Up Yours
 - 6 MANIACS - Chelsea 77
 - 7 SPEEDOMETERS - Disgrace
 - 8 PLEASERS - Lies
 - 9 LUXURY ITEM - Trade
 - 10 TRASH - Priorities

↑ Cut along the above line and insert chart into window display ↓

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PUBLISHING

Bob Newby's Big Secret

BOB NEWBY, one of the founders of Panache Music in London and regarded as one of the most able administrators in the publishing world, joins Big Secret, the company set up by Guy Fletcher and Doug Flett, as from January 1. His role — director of business affairs.

For Flett and Fletcher, partners for 12 years, the arrival of Newby means they can concentrate more on writing and exploitation and have less involvement in the "bogging-down" paperwork side of the business.

They moved into new, more central office premises earlier this year (Green Street, W.1.). Says Flett: "Bob Newby always struck us as a likeable chap and we met him through the New Music Working Party. He has a tremendous reputation as an administrator and is able to carry a huge work load."

"We'd made a few tentative overtures to him, but the time wasn't right. In the end he left Panache for his own reasons and said he'd like to come to us."

First hit for Flett and Fletcher was With The Eyes Of A Child in 1969. Big ones to follow included: Can't Tell The Bottom From The Top, Sing A Song Of Freedom, Power To All Our Friends, By The Devil I was Tempted, Fallen Angel, Dedication and Save Me.

Big Secret Music was formed in 1971, going independent three years later, pursuing a still-strong policy of "quality not quantity" based on heavy exploitation of a small catalogue.

This year, recordings of Big Secret material has come from a wide variety of artists, including Frankie Valli, Cliff Richard, Ray Charles,

Petula Clark, Blood Sweat and Tears, Merilee Rush, the Wurzels, Lena Zavaroni, Joe Dassin, Nana Mouskouri, Dave, Des O'Connor, Bobby Vinton, Clodagh Rodgers.

Says Fletcher: "The result of knowing Newby is coming in, on the board and handling all administration, means that we're already writing more things. Our interest is in quality songs, rather than amassing copyrights and acting as bankers."

"We've got just five other writers with us. All are singer-writers. Part of our job is to guide them, to bring them to a point where they give full value — and that is a very important part of the business."

A key part in the writer-roster product is the work of Chris de Burgh, A&M recording artist and widely rated one of the most exciting of new songwriters. He has had three albums so far, the second going gold in Canada and South Africa, and he has had a hit single in Brazil. The aim now is to build him into a really big name in Britain.

While de Burgh, whose Crusty Music Ltd. is a joint company with Big Secret, has just renewed his pact with Fletcher and Flett, there are equally big hopes for John Dawson Read, who has had two albums out on Chrysalis. The second one is called Read On and confirms the way that his lyric-writing has developed. A Friend Of Mine, title track of his debut album, is a notable example of the way he can be sentimental and moving without wallowing in schmaltz.

Fletcher says: "He's a gifted writer. That really is the adjective to use. He writes beautiful songs. I'd known him about 10 years. Out of

the blue he rang and said he'd got some songs. You tend to think 'oh, no, not another one', but when I heard them I'd never before been so impressed by such quality from a new writer. Just a voice and a guitar, and it had the secretary in tears in no time with the quality of it all."

Both de Burgh and Read have spent time polishing their talents. But there are three new writers on the Big Secret roster. One is Tim Allen, signed last year; another is Sally Kemp, signed this year; and the third is Alan Hodge, a fine guitarist as well as writer.

Flett says: "Both Guy Fletcher and I believe in trying to persuade new writers to produce songs in a fairly normal shape and size. Some really do have to be sorted out. The professional writer learns the shape of a song. Chris de Burgh used to come up with all off-beat shapes and then suddenly he got it right."

"He rang up from his home in Ireland and said he had finally got the message and that was it."

Now Flett and Fletcher, essentially spasmodic in their writing over the past couple of years because of administrative commitments, believe — "in all modesty" — that they are writing better than ever.

Says Flett: "We enjoy promoting artists but we're essentially a writer-orientated company. But we're also a very internationally-minded company, and we travel a fair bit and liaise with publishing and recording bases right round the world."

New man Newby's role will include copyright and service contracts on a day-to-day, week-to-week basis, and he'll be involved in future general policy."



LEFT TO RIGHT; Doug Flett, Guy Fletcher, Bob Newby.



Haystack Music to ATV

ATV MUSIC has signed a publishing deal with Haystack Music, a new company formed by writers Kenny Lynch, Colin Horton-Jennings and Steve O'Donnell. Included in the deal are the individual companies of Lynch (Specs Music), and Horton-Jennings and O'Donnell (Malpas).

Also signed by ATV on a long-term publishing deal is rock group Grand Hotel, managed by Tom

Watkins and comprising Rob Green, Paul Simmons, George McFarlane, Ivan Penfold, and Colin Campsie.

Picture relates to the Haystack deal and shows, left to right: Peter Phillips, managing director, ATV Music; Eric Hall, creative manager, ATV; O'Donnell; Lynch; Stuart Slater, general manager, creative division, ATV Music; and Horton-Jennings.



EMI MUSIC has finalised an exclusive songwriting agreement with Shambles Productions, which comprises the brothers Andy and Timothy Renton. Andy Renton was an original member of the Wombles and is now creating a character called Woolly Rhino. The deal was set up by Terry Slater, EMI Music creative director. Picture shows, left to right: Ron White, EMI Music managing director; Timothy Renton; Andy Renton (seated); and Roy Tempest, general manager, professional, EMI Music.



FAMOUS CHAPPELL, rebuilding both image and catalogue, has signed a long-term worldwide co-publishing deal with Mutt and Jeff Music for the exclusive rights to the songs of Jeff Phillips.

The singer-composer, who had much television exposure on BBC-TV's Rolf Harris Show and Seaside Special, has also finalised a long-term recording deal with RCA, and his first single for that company, Let Your Love Go, is just out.

Picture shows, left to right: Tony Wolbrom, manager of the singer; Bruno Kretzschmar, deputy general manager, Famous Chappell; Jeff Phillips; Ivan Chandler, general manager, Famous Chappell.

TO AVOID CONFUSION

EMI/LRD and Meal Ticket

(on behalf of the publishers SOUPED UP SONGS and SAWED OFF SONGS) would like to rectify the printing errors for the publishing credits on the new Meal Ticket album, "Three Times A Day." All credits attributed to CHAPPELL MUSIC are incorrect and should now read as follows:

ON SIDE ONE

- "Oh Sister" R Jones/S Simpson SAWED OFF SONGS
- "Last Port Of Call" R Jones/D Pierce SAWED OFF/SOUPED UP SONGS
- "Comes The Dawn" R Jones/D Pierce SAWED OFF/SOUPED UP SONGS
- "River Man" S Simpson SAWED OFF SONGS

ON SIDE TWO

- "Laughing Daughter" R Jones/D Pierce SAWED OFF/SOUPED UP SONGS

Harrogate show 78: name change

THERE WILL be a completely new flavour to Britain's most-established hi-fi exhibition next year. The Harrogate show is shifting to a new venue — the town's Exhibition Centre — and changing its title and dates.

Instead of the Northern International Hi-Fidelity Festival it will be called the Harrogate International Festival of Sound, and held about a fortnight earlier than usual from August 19 — 22. The first two days will be public, the last two days trade — a reversal of the normal show format.

Organiser Stan Smith said that the show had been forced to move from its usual main venue in Harrogate's Majestic Hotel because the hotel wanted to drop all its exhibition activities and revert to purely being a place to stay. "The Exhibition Centre is the next best thing. It's not

an old barn like Olympia but three interlocking oblong halls with all mod cons.

"The lay-out means you won't get major companies monopolising the centre of the floor and pushing smaller firms to one side as happened at this year's Olympia hi-fi show. You could say the Harrogate Exhibition Centre's a much more democratic venue."

The new arrangement also means that the main show will be back under one roof after spreading in to several hotels over recent years. Hotel exhibition space will only be booked this time if it's absolutely necessary because of shortage of space.

Full details from: Exhibition & Conference Services Ltd., Claremont House, Victoria Avenue, Harrogate, Yorkshire (Tel: 0423-62677).



Cliff Richard receives audio award

CHRIS GILBERT of Shure Electronics (see picture left) presents Cliff Richard with an inscribed gold Shure SM58 microphone during rehearsals for his current UK concert tour.

Cliff joins Sammy Davis Jr., Frank Sinatra, Andy Williams, Barbra Streisand and Mick Jagger in being honoured by Shure for "his strict adherence and dedication to the highest standards of the audio acts and his singular position in the world of entertainment."

Pledge from Japan

JAPANESE AUDIO manufacturers have pledged to keep their exports of music centres to the UK to "reasonable" levels during 1978 following talks between the Electronic Industries of Japan and the Radio Industry Council which represents British manufacturers.

The Tokyo talks were prompted by British concern that increasing Japanese penetration in to the UK market is threatening the future of the home audio industry. During the

first nine months of this year alone more than 500,000 music centres have been brought in to Britain from Japan — that's 75 percent of all our music centre imports.

The Japanese have quoted no specific music Centre figures for 1978 but say they will be maintained at a reasonable level in accordance with the UK market demand. The Radio Industry Council says it appreciates the understanding the Japanese have shown for their predicament.

Smyth takes over at Strathearn

STRATHEARN AUDIO, the state-owned Belfast hi-fi firm that's been plagued by production delays, quality-control problems and personnel upheavals since its creation three years ago to provide skilled jobs in Andersonstown, has appointed a new chairman.

He's 41-year-old Gordon Smyth who also runs the Symphold record distribution firm, a chain of record shops and a record-pressing plant. He is president of Belfast Chamber of Trade, and takes over in a non-executive capacity from executive chairman Graham Bish.

Bish was appointed to the post in February. Since then ten top Strathearn executives have left and the company has been the subject of high-level government talks aimed at trying to resolve its problems once and for all.

No reason's been given for the sudden decision to end Bish's contract but a source close to Strathearn said. "He was pressured in to leaving. He certainly didn't want to go."

The same source said that an important statement on the firm's future was about to be made following the presentation of a full report on its current state and prospects.

Edited by
DAVID ALDRIDGE
of MFBG etc.

OFT issues guide to credit act

THE OFFICE of Fair Trading has produced a guide to recent changes in the Consumer Credit Act which should aid audio dealers and their customers to understand the current ins-and-outs of this complex piece of legislation.

The illustrated "Fair Deal On Credit" booklet gives general advice about signing credit agreements and indicates the sort of action to take if problems crop up.

It also covers credit cards, consumer access to information about them held by credit reference agencies and the joint liability of trader and credit provider for faulty goods or unsatisfactory services.

The booklet is free and obtainable from Consumer Advice Centres, Citizens Advice Bureaux and local authority Trading Standards or Consumer Protection Departments. Or contact the Office of Fair Trading at Field House, Brems Building, London EC4A 1PR (Tel: 01-242 2858).

JVC's happy birthday

IT'S BEEN a happy 50th birthday for hi-fi firm JVC. Figures just released for the financial year which ended in March show above-target worldwide sales for the Japanese giant and a 100 percent increase in exports. The UK arm alone had a £15 millions turnover.

According to the JVC 1976/77 annual report, the main sales increase was in music centres. Radio-cassette recorder sales rose by 28 percent over the previous year and tape decks by 37 percent.

Video equipment sales went up by 41 percent an upward trend JVC expects to be even more spectacular this year with the introduction of its new half-inch VHS system and GC-3300 colour video camera.

Audio awards for Brems and Williams

CLASSICAL GUITARISTS Julian Brems and John Williams have been presented with the 1977 Audio Awards for "their services to music via the gramophone record."

The Awards — engraved bronze sculptures — are presented annually by Hi-Fi News magazine as part of a scheme sponsored by the Performing Rights Society, National Music Council, Composers' Guild of Great Britain, National Federation of Gramophone Societies, Songwriters' Guild of Great Britain and the Mechanical Copyright Protection Society.



BSR beauty contest

SEVENTEEN-YEAR-old Julie Weston receives her £100 prize from Radio 1 disc jockey Kid Jensen after winning the fifth annual beauty competition organised by West Midlands hi-fi firm BSR Limited. Julie, who works at the

company's Cradley Heath factory, beat 14 finalists to take the Miss BSR title. Pictured above are (left to right) Pauline Dunn (second prize), Angie Alexander (third prize), Shirley Gill (last year's Miss BSR), Julie Weston and Kid Jensen.

No pick-up arm on Irish Transcriptors turntable

THE SMALL Transcriptors firm in Ireland has developed a unique deck with no pick-up arm and a platter that trundles along rails. It is not on sale in UK shops yet but Transcriptors hopes to correct that situation soon. Meantime it may be possible to buy one direct.

Several turntables already on the market work on parallel-tracking principles whereby the arm moves along rails at 90 degrees to a disc to recreate the conditions under which a record master is cut. But the Transcriptors Transcriber is unique because the platter moves along rails, not the arm. In fact, there's no arm as such — the cartridge is mounted on a pivoted assembly set in the glass-encased deck's lid. The

assembly doesn't move at all.

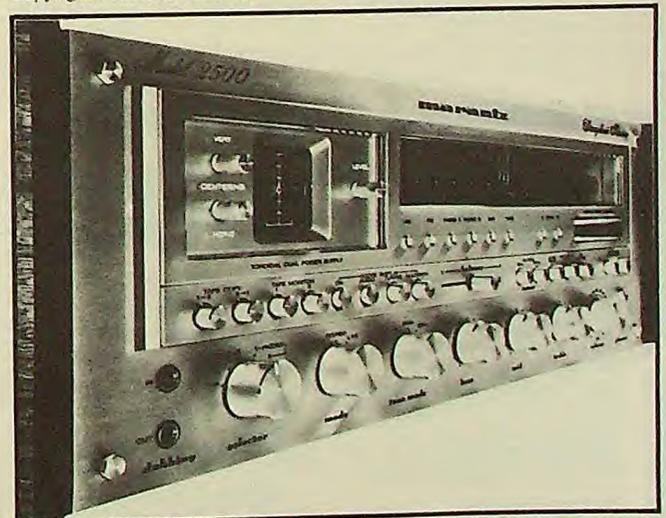
Transcriptors calls the assembly — just one and a half inches long from stylus to pivot — a Microtracer. It includes a vane and photo-electric cell arrangement which detects any deviations in platter-tracking and corrects the speed accordingly.

Said designer David Gammon: "By eliminating the pickup arm you get much less inertia than with conventional playing systems. Also the stylus assembly is ultra-light and will track at one-quarter of a gramme with any good high-compliance cartridge. That means an increase in record life."

Gammon expects the Transcriber — a two-speed deck that's belt driven by two synchronous motors — to cost around £150 when it eventually goes on sale here. Currently the units are being exported to the States and Canada.

One other feature of interest — the deck has a linear scale which functions like the tape counter on tape decks and makes the selection of particular record tracks much easier.

Full details from: Transcriptors Ltd., Industrial Estate, Carlow, Eire (Tel: Carlow 41646).



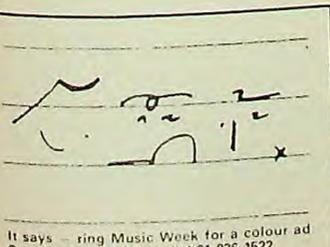
Is this the most powerful receiver?

MARANTZ CLAIMS its new 2500 AM/FM receiver (above) is the most powerful in the world — and at 250W per channel the company is probably right.

Features include a toroidal dual power supply, a built-in oscillator to monitor the incoming signal and detect distortion, a phase-locked loop FM multiplex section to ensure linearity and stereo separation,

three-zone controls with selectable frequency turnover points, twin filters and monitoring facilities for two tape decks with independent tape-to-tape dubbing capability. It costs around £1,300.

Full details from: Marantz Audio UK Ltd., Debarc House, 203 London Road, Staines, Middlesex (Tel: 81-50132).



It says — ring Music Week for a colour ad
So why don't you? — dial 01 836 1522

CLASSICAL

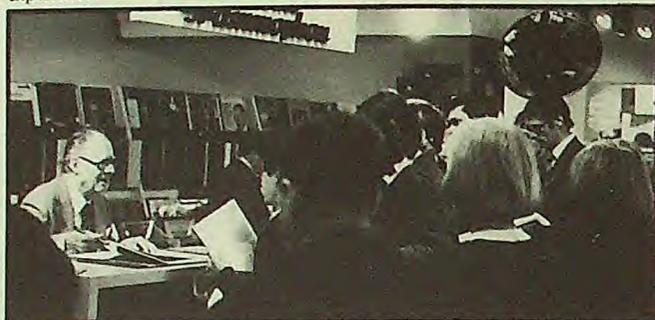
Boyden to work with LSO 'old friends' again

JOHN BOYDEN, former managing director of the London Symphony Orchestra, who was dismissed after an unsuccessful bid to oust André Previn as chief conductor, will be renewing his association with the orchestra next June when it undertakes recording sessions for his new record label, Enigma.

Despite the fact that his claim for damages and unfair dismissal was defeated at an industrial tribunal last January, Boyden told *Music Week*: "I shall be seeing many old friends again. It should be an interesting experience."

The sessions with the LSO, at Walthamstow Town Hall, will be for a Schumann pianoforte concerto with a soloist yet to be revealed, and the producer will be Boyden himself. It is understood that letters of agreement amounting to a contract have already been exchanged between Enigma and the orchestra.

The conductor will not be Previn, however, since he has already stepped down from the post amidst a certain amount of controversy. That rôle will be taken by Eduardo Mato, who, Boyden said, was keen to work with the LSO.



KARL BÖHM signing copies of his Deutsche Grammophone recordings at the Chappell Music Centre recently. His rare appearance was greeted with much enthusiasm by a large crowd of admirers who had queued patiently for an opportunity to meet the eminent conductor, who is 83.

Mormon recipes on CBS

"A LARGE turkey is washed thoroughly in cold water. In order to gain access to the meat of the turkey so that proper seasoning can be applied, the skin beginning at the outlet is mobilized and elevated and, with blunt dissection with the hand, the fibrous bands of connective tissue between the skin and the flesh are divided over the breast laterally towards the back and behind the thighs and legs..."

All that might seem unlikely material to find on the sleeve insert of a recent "classical" record — however useful to the wives of harassed recording executives on Christmas Eve. But it is in fact one of two dozen recipes and hints in a booklet supplied inside White

Christmas, a compendium of musical favourites for the season from CBS.

And what is particularly unusual is that the ideas for hot cheese puffs, clam dip, tree log or "glittering jewelled torte" were cooked up not by Janet Osborn in the CBS classical division but by the artists on the record themselves.

Members of the Mormon Tabernacle Choir were asked to come up with their seasonal favourites for publication along with the disc, and they have all been given the seal of approval by the food editor of an American journal.

Now let's see — how do those fibrous bands of connective tissue go?



PAUL TORTELIER visited the new Army and Navy Store, Victoria, to sign copies of his records during EMI Classical Month.

Left to right Peter Miles, Floor Controller, Paul Tortelier, Mrs Hanes Central Buying, John Patrick, EMI Records.

Early Verdi opera from ENO

ENGLISH NATIONAL Opera at the Coliseum, London, is to present a new production of a neglected early opera by Verdi, *The Two Foscari*. In an English translation by Rex Lawson, the composer's

powerful account of domestic and political tensions in the ruling family of 15th-century Venice will be given its first British presentation for many years on May 4 under the baton of Charles Groves.

EDITED
by
NICHOLAS WEBBER

Awards for Phonogram and EMI

FURTHER AWARDS in France and Belgium for records released during 1977 have been made to Phonogram International and to EMI, it has been announced by the juries concerned.

Phonogram has received the Grand Prix Du Disque De L'Union De La Press Musicale Belge (critics of the Belgian Press) for six records on the Philips label. They are: Haydn's *Orlando Paladino* with the Lausanne Chamber Orchestra under Dorati (6707 029), which was chosen as a tribute to the publisher for the special merit of issuing "forgotten" Haydn operas; Beethoven's five pianoforte concerti and Choral Fantasy played by Alfred Brendel with the London Philharmonic Orchestra and Chorus under Haitink (6767 002); Sibelius's seven symphonies and other music by the Boston Symphony Orchestra under Colin Davis (6709 011); a song recital of Schumann by Jessye Norman, soprano, and Dalton Baldwin, pianoforte (9500 110); Haydn's symphonies 48 and 85 played by the Academy of St Martin-in-the-Fields (9500 200); and Beethoven's nine symphonies by the Amsterdam Concertgebouw Orchestra under Mengelberg, originally recorded in 1939-40 (6767 003).

EMI's awards, presented last week at the Opéra Comique, Paris, were to Riccardo Muti (Prix André Messager for best conductor) for his recording of Verdi's *Macbeth*, produced by John Mordler; Herbert von Karajan and the Vienna Singverein Chorus for a recording of Brahms's *Requiem*, produced by Michael Glötz; Mirella Freni for recording of Mascagni's *L'Amico Fritz*, produced by Christopher Bishop; and to the late Lotte Lehmann for an historical archive production of operatic arias and songs on EMI Electrola, produced by Johann Landgraf.

Other awards to EMI, and to CBS, in Europe were announced in *Music Week* on December 10.

Distinctively Czech tone

Smetana: *The Bartered Bride* (complete opera). Smetana Theatre Chorus and Orchestra Of Prague National Theatre/Vogel. Coordinating producers: Norman Austin and Harold Moores. Rediffusion Heritage Collection HCNL 8009/10 (mono — two records).

Opera as proudly national in flavour as Bedřich Smetana's ideally needs the distinctive vocal timbre of its country of origin, so on that score alone this release — resulting from the tie-up between Rediffusion and Supraphon of Prague — is to be welcomed. As a note on the attractive gatefold sleeve (it is a double album) points out, visitors to Prague's National Theatre have agreed that Jaroslav Vogel's authentic Czech interpretation of the 'Fifties is far removed from the customarily trivialized English version. The chorus demonstrates its rare zest on this monophonic recording whilst the orchestra maintains an often fragile, but distinctively Czech, tone. Recording is sometimes erratic, the soloists much more closely miked than the ensemble, but the pressing is of good average quality. Should have moderate sales amongst original language enthusiasts.

Faure: *Pelléas Et Mélisande* — Incidental Music; *Pénélope* — *Prélude*; *Masques Et Bergamasques*; *Impromptu*; *Pavane*. L'Orchestre De La Suisse Romande/Ansermet; New Symphony Orchestra Of London/Agoult; Osian Ellis, harp. Various producers: Decca Eclipse ECS805.

Saint-Saëns: *Danse Macabre*; *Havanaise*; *Introduction & Rondo Capriccioso*; *Le Rouet D'Omphale*; *Mon Coeur S'Ouvre A Ta Voix*; *Bacchanale*. Paris Conservatoire Orchestra/Martinon; London Symphony Orchestra/Gamba; Royal Opera House Orchestra/Downes; PCO/Fistoulari. Various producers: Decca Eclipse ECS 808.

These are just two discs from Eclipse's new and imaginative "Music Of ..." series, which is presumably aimed at a more general market than might be the case with less wide-ranging programmes. They are a compilation of many outstanding performances by a variety of orchestras, soloists and conductors and some of them date as far back as 1960. Both Fauré (1845-1924) and Saint-Saëns (1835-1921) will probably need a little more explanation than the other

Ferrier 78s discovered

A QUANTITY of 78 rpm records featuring the voice of the late Kathleen Ferrier in one of only two operatic rôles in her career has been located in Holland and is to be used to reconstruct a complete recording of Gluck's *Orpheus In The Underworld*.

Ferrier recorded the opera at The Hague in 1951 — only two years before her death at the age of 41 — and the 78s were made from a radio broadcast. It was the only recording of the well-loved singer performing in any opera or oratorio and is thus of enormous value to collectors.

Decca — to whom Kathleen Ferrier was signed — has waived its rights to the recording, which has just been released at a special presentation by EMI Holland. EMI UK is hoping to issue it around March — although, a spokesman for the international classical division told *Music Week* at press-time, at the moment it was "something of a mystery".

ALBUM REVIEWS

"popular" composers featured — although their lyrical and elegant music is captivating enough to be its own best advocate. Saint Saëns in particular had a brilliant flair for orchestration, while the more sober Fauré's output is often recognizable to those who may not know the composer's name. Good programme-building and attractive scenic covers should reinforce sales potential.

Bliss: *A Colour Symphony. Music from Things To Come (film)*. Royal Philharmonic Orchestra/Groves. Producer: John Willan. EMI ASD 3416.

A wholly excellent production, this, showing tellingly the two opposing sides of the late Master Of The King's Music's temperament. The *Colour Symphony* of 1922 has all the fresh redolence of English country gardens — although, compositionally, it was considered "daring" enough in its day. The music written for H G Wells's 1935 film, on the other hand, has an almost prophetic brooding grimness and is bizarrely evocative of a film that most people will not have seen. The RPO under Charles Groves is in tremendous form; their thoroughly convincing playing is offset by fine production and pressing. Interest in music of the period is steadily increasing and this album should be a winner in the field.

Rachmaninoff: *Vesper Mass*. Kastalsky: *Four Motets*. Bruckner-Mahler Choir Of London/Wyn Morris. Producer: Bob Auger. Philips 6747 246 (two records).

Here is a worthy coupling of two recent composers who in their different ways made a distinctive contribution to the music of the Orthodox liturgy. It will undoubtedly be interesting for enthusiasts of Rachmaninoff to hear his quiet and contemplative side after the ebullience of the orchestral works, and to trace the tradition through the music of his senior Alexander Kastalsky. Although at times the low-level recording makes the chorus sound like a small force over-magnified and the male voices can be a little strained, the Bruckner-Mahler Choir under Wyn Morris treats the cappella idiom sensitively and with conviction. The double album is attractively packaged.

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Spoken word is Hobbit-forming

by CHRIS WHITE

THE MARKET for spoken word records and cassettes has immense potential in the future, according to the UK record companies specialising in such product. Recent years have seen a steady growth in the popularity of spoken-word material with the emergence of the cassette particularly contributing towards the increased consumer interest.

Probably the leading company in the spoken-word market is Argo, which started as a private company 25 years ago and introduced one of its first albums as long ago as 1954. Ironically that LP is still in catalogue and remains a big seller over the years — Dylan Thomas's *Under Milkwood*, featuring Richard Burton in the original BBC Radio play, which also recently won the Britannia Award for the best spoken-word record during the last 25 years. According to Argo's managing director, Harley Usill, and Evdoros Demetriou who has produced many of the label's biggest record successes, although the market has been somewhat stunted by the general recession, both remain convinced that in the next five years there will be a huge explosion in the popularity of 'talking books'.

In fact, Argo's success story has been a continuing one during the last two decades. Usill originally started the company in partnership with film producer Ian Dalrymple — the intention then was to make records featuring young British musicians playing classical music. The first real milestone came in 1954 however when Decca introduced the long-playing record to the British market. "That meant that instead of the old 78 discs which had limited playing time, it was now possible to have at least 30 minutes on an LP, and we realised that spoken-word recordings were an area well worth investigating," Usill says.

In fact, the idea of spoken word recordings was hardly original — Edison, who invented the original phonograph, had made several such recordings, but Argo was the first company to actually put spoken-word on long-playing records. The first release featured T. S. Elliot's poem *The Waste Land*, and again remains in catalogue to the present day.

Usill adds: "In 1957 we got permission to put the entire works of Shakespeare on record, and that

actually achieved us a place in the Guinness Book of Records because the series ran into 37 albums! The problem though was that while we were now becoming a very successful company, we didn't have the money to sustain it, and so Ian Dalrymple and myself decided that we should sell Argo. Before we went on the market however, I had a phone call from Sir Edward Lewis of Decca, in which he said that he'd heard we were selling out, and if so would we talk with him first."

The result was that Argo was bought by Decca but Usill remained at the company, and continued to formulate its policy. Today it is still based in London's Fulham Road and, apart from the administration offices, also has the benefit of its own private recording studio in the basement where most of the Argo product is put on disc.

According to Evdoros Demetriou, an independent producer who has provided Argo with some of its biggest-selling spoken word albums, the sales potential of such product is immense — and could be bigger. The company has a catalogue running to about 400 titles, and some of them sell on a 1:1 record and cassette basis. *Water-ship Down* sold one cassette for every three records, and the album set which featured actor Roy Dotrice was Decca's best-seller last festive season. *The Hobbit*, read by Nicol Williamson, is also a major stock item — so far it has sold 120,000 units and has just been the subject of a major US promotional launch which should add considerably to the final figures. In addition there are currently two films on Tolkien's story being made which should arouse consumer interest in the records and tapes.

Usill and Demetriou use several guidelines when it comes to choosing what to release on spoken-word records. "The story is obviously very important, and that is why we release a lot of the classic novels like *Water-ship Down*, *Cider With Rosie*, *Adventures of Tom Sawyer* and *Journey To The Centre Of The Earth*", Usill says. "Occasionally an artist may come into mind first, and then we think of a good showcase for them. For instance we thought of Nicol Williamson and realised that *The Hobbit* would be just right for him to do on record — he had to take on no less than 25 different characters and ensure that they all retained their individuality to the

listener. Similarly, Peter Ustinov was an ideal choice for relating the tale of *The Little Prince*," he adds.

Argo will be increasing its schedule of talking-book releases during 1978. At least 30 major releases are planned, which is about ten more than during 1977. In addition both Usill and Demetriou will be working on more productions together — although the latter does so much work for the company, he remains nevertheless a freelance producer. Both men agree that there is a lot of potential in the talking-book market, but are equally insistent that a new form of retailing is required.

Demetriou says: "The big growth area will probably be in cassettes because that system is much more adaptable to people's needs. We don't accept however that record shops are the only outlets for our kind of product, for instance there is no reason at all why you shouldn't see spoken-word product on sale in bookshops. Unfortunately you don't see many bookshops which do sell records — what we would like to see is a situation where, say at W. H. Smith, books can be found in the record department, and relevant albums in the book department. There should be more cooperation between the two.

"Similarly dealers should stop thinking that the only time the public is interested in spoken records and albums is at Christmas. Of course people buy Peter Pan because it makes a good festive present for their children, or nephews and nieces, but why should they not be able to buy the same record or tape in June for a birthday present? The dealer, and the public, must be educated into realising that the spoken word market is not seasonal but rather something that is in demand all the year round. For example, in California *The Hobbit* has done very well because virtually every university and college campus has taken it, but when someone went into a record shop in Cambridge and asked for it, he was told, 'Oh we don't stock it now, it's a Christmas item!'"

Most Argo spoken-word releases retail at £2.50 each — box-sets usually contain three albums and a booklet, and sell for £7.50. The company has also released a couple of budget albums through Decca's World Of label but, according to Usill, although sales were good they were by no means better than normal Argo sales because of the budget price. "We have to be careful not to compete on a price level with Music For Pleasure, which recently introduced a range of talking cassettes. If we did sell at the same price then we would start losing a lot of money because the whole point with MFP is to sell in bulk," Usill adds.

"I think a lot of our success is perhaps due to the fact that although our releases are adaptations of best-selling books, we never change a single word. It isn't a case of rewriting but rather of making a precis of a novel. In addition our public is very extensive — it ranges from those who are housebound to young school-children, students and those who simply like to listen to stories on record or tape. Awareness of spoken-word product is increasing and in five years time there should be a big pay-off for everyone."

Budget company Music For Pleasure made its first stab at the spoken-word cassette market last October with the launch of Listen For Pleasure, a tape-only series featuring novels and plays. The first 20 titles were all two-cassette packs retailing at £3.99 and had been given packaging to give the appearance of actual books. The venture was



THE DOTRICE Family whose recording of *Peter Pan* looks like providing Argo Records with one of its all-time best sellers. The box-set marks two firsts — the first time that *Peter Pan* has ever been performed on record, and the first time that the Dotrice family have all worked together.

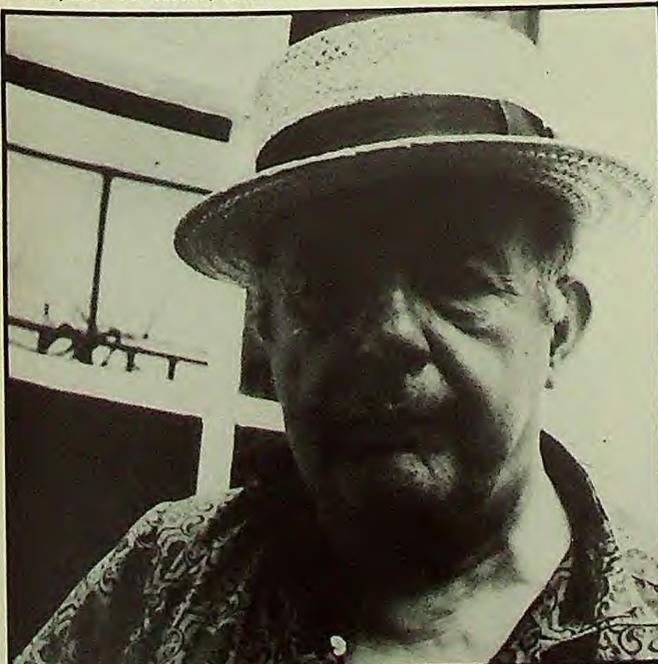
looked upon as the first attempt by a record company to mass-market spoken-word product although, in the past, several companies had tried to arouse consumer interest in such cassettes. MFP managing director Richard Baldwin says that it is his company's intention to make spoken-word cassettes accepted as a legitimate part of the record market, and have such product openly displayed in record shops.

Amongst the initial batch of releases from Listen For Pleasure were David Niven's *The Moon's A Balloon* which featured the film actor reading from his own autobiography, Fred Trueman's *Ball Of Fire*, *The Hound Of The Baskervilles* and H. G. Wells' *War Of The Worlds*.

Baldwin says: "This was the first time that spoken-word material had actually been put in front of the public, instead of the consumer

having specifically to ask for the product. Others have experimented with similar projects but the only test can be one that is on a full scale. We are not particularly aiming at those people who read books but obviously the two markets will overlap."

MFP had issued spoken-word records and cassettes in the past, and had success with them. Baldwin adds however: "When I was approached about launching a series of spoken-word cassettes I knew that the only way of getting such a project off the ground was by ensuring that the packaging was exactly right. In addition there was the factor that the product would not be going at the conventional price but rather at low-price, and this could only be done if we succeeded in getting the product exposed in the same way that records are, on the shelves and in racks."



POET LAUREATE John Betjeman, who reads poems and extracts from his autobiography, *Summoned By Bells*, on an Argo album called simply *Sir John Betjeman*.

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MUSIC WEEK SINGLES FACT SHEET

WEEK ENDING DECEMBER 24

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E December 24)	PROMOTION	COMMENTS by TONY JASPER
MARY O'HARA Forty-Five Years Chrysalis CHS 2194 (Phonodisc)	NOV 25	None	None	Enormous radio and television personal appearance promotion. Extensive coverage in press. New Year, British tour.	Beautiful Irish folk-singer who became a nun but now back on the music scene. Song chosen from large listener response to suggested titles for single on Pete Murray's, Radio show. Track is from album, Mary O'Hara - Live At The Royal Festival Hall.
SWEET SENSATION Wake Up And Be Somebody Pye 7N 46036 (Pye)	DEC 3	Sad Sweet Dreamer (1, 1974) Purely by Coincidence (11, 1975)	None	Basic company servicing with disco attention.	Internal group problems partly caused group's show demise after 1975 hit. Here back with strongest single for ages with good chart chance. Fine production job by Tony Hatch giving very American feel. Previous version issued by RCA and featuring Brainstorm.
GRAHAM PARKER AND THE RUMOUR New York Shuffle Vertigo 60 59 185 (Phonodisc)	NOV 3	Hold Back The Night (24, 1977)	None	Current single featured on Top of the Pops. Recent successful British tour. Extensive music paper coverage during this year.	People thought Parker and Rumour escaped beyond marketing confines of cult following with Hold Back The Night but single in spite of reaching 24 had only five weeks in Top 50. This single from album, Stuck To Me (9102 017) sounds quality Parker-Rumour but hardly a major hit, although extensive '77 promotion may help it at least chart.
RAMONES Rockaway Beach Sire 6078 611 (Phonodisc)	DEC 8	Sheena Was A Punk Rocker (22, 1977).	85	Extensive music paper coverage. Short December tour following upon longer '77 tour already made by Ramones. Single in special bag.	Three-track single. Rockaway Beach from new album, Rocket To Russia (9103 256), as also Teenage Lobotomy with Beat On The Brat from Ramones (9103 253). Previous hit only lasted four weeks. Good sales for this single with Ramones sounding almost 1970's version of '60s, Beach Boys but not so tuneful or commercial.
GENERATION X Wild Youth Chrysalis CHS 2189 (Phonodisc)	DEC 3	Your Generation (36, 1977)	None	Constant gigging. Special bag. Featured on Top of The Pops.	Another good Phil Wainman production. Catchy riff and further teenage anthem of frustration. Stronger number than recent Jam single and could do well in chart terms if accepted by programmers outside of new wave DJ sympathisers. Band sounds more than competent.
THE PLEASERS (You Keep On Tellin' Me) Lies Arستا 152 (Phonodisc)	NOV 18	None	None	Extensive coverage on general newspaper pop pages. Radio One, Newsbeat interview. Enclosed in special bag.	Three-track EP from very popular SE England teen group. Moptop band members draw early Beatles' comparisons, as do their vocals. Up-tempo, lively material but hardly original and jaded whatever or whoever they might be compared with. Hard to see demand outside of local area. Next cuts should be more interesting.
LIVE E.P. Vortex NES 115 (Pye)	DEC 3	None	None	Special bag. Groups on EP play London's Vortex Club. Media coverage on this first release from new company.	EP features A-side of The Wasps, Can't Wait Til '78, fast and furious new wave beat with appeal in constant repetition of title line but hardly a hit. B-side, Mean Street and Bunch Of Stiffs. From album, Live At The Vortex (NEL 6013). Sleeve bag information slightly confused.
LONG TALL ERNIE & THE SHAKERS Do You Remember Polydor 2121 341 (Phonodisc)	NOV 24	None	None	Basic company servicing. Almost immediate heavy response from ILR stations. Song titles listed on disc sleeve.	Seven golden oldies remembered with vocalist impersonating original hit artist on title line and sometimes more. Songs are Lucille, Bird Dog, Runaway, Bread And Butter, That's All Right, Rip It Up and Jenny Jenny. Sounds unusual with idea enveloped with infectious charging beat. If Christmas buying is more than purchasing already established chart records, this one in with good chance.
DOLLY PARTON Here You Come Again RCA PB 9182 (RCA)	DEC 30	Jolene (7, 1976)	12	Basic company servicing.	Single which has become Dolly Parton's first major US pop hit with massive crossover response from country and easy-listening chart territory. Catchy riff in title line of song from Barry Mann and Cynthia Weil. Chart record. Track from new album issued on January 28 titled after this 45.
STEELEYE SPAN The Bear's Head Carol Chrysalis CHS 2192 (Phonodisc)	NOV 11	Gaudete (14, 1973), All Around My Hat (5, 1975)	None	Music paper coverage with change in group line-up. Concerts. Special picture bag.	Fine rendering of traditional carol. Sadly ignored by radio stations, save it seems Downtown (Belfast) and BBC Humberside. Infectious air of singing could enliven shop in Christmas run-up. B-side has Gaudete and Some Rival. Latter from new album, Storm Force Ten (CHR 1151) but tell Steeleye fans about A-side. Sales now limited - unfortunately.
LONDON Animal Games MCA 336 (EMI)	NOV 24	None	None	Band constantly gigging.	Somewhat ordinary new wave single from group known more than some. Only for specialist punk style shops and then with care. Slightly cool music paper reviews.

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9 am - 9 pm	Wed Dec 28 - Fri Dec 30	9 am - 6.30 pm
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ALBUM REVIEWS

POPULAR

THE PRETTY THINGS

Singles A's and B's. Harvest Heritage SHSM 2022. Producer: Norman Smith. By the time this band joined EMI in 1967 there was little left of the original bar the name — r&b had given way to psychedelia and only vocalist Phil May and guitarist Dick Taylor remained of the line-up. More personnel changes were to follow, as reflected in this collection of the singles put out on the Columbia and Harvest labels. Most of the tracks will activate a bunch of memory cells including the much praised Defective Grey, the pre-Who rock opera extract S. F. Sorrow, October 26 and Stone Hearted Mama — which shows how they moved back towards gutsy rock in the Seventies. The Pretties may be gone but they are far from forgotten, and with nostalgia still a highly commercial idea it could do very well out of the current clutch of compilations.

JOHN FAHEY

The Best of John Fahey 1959-1977. Sonet SNTF 733. If such a thing as natural justice existed there would be a truly huge market for Fahey's kind of clear, skilled playing of a superbly-toned Martin steel-strung acoustic. No frills, no presentations and no other musicians — the sort of LP aspiring guitarists buy to torment themselves with. The tracks range around folk, blues, Spanish and classical melodies and it would not need much of an in-store push to attract the widest of m-o-r markets.

VARIOUS ARTISTS

The Best of Sun Rockabilly Vol. 1. Charly CR 30123. Charly reservices rockabilly rarities from Sun that were previously available through

Phonogram on this 16-track album, with a line-up featuring, among others, Carl Perkins, Roy Orbison, Gene Simmons, Jerry Lee Lewis, Warren Smith (three tracks, including Ubangi Stomp) and Sonny Burgess. It's fine history of its kind, blessed with the usual high standard of Charly sleeve packaging. Dealers: if this sort of repertoire sells in your store, stock Charly's Sun.

SUSAN CADOGAN

Susan Cadogan. Trojan TRLS 122. The singer whose Hurt So Good, included here, was a whileback hit offers an 11-track selection of gentle, but poorly-recorded reggae. In traditional JA fashion, Copyright Control rules the composer credits, though the creators of the Miracles' Do It Baby (here named Nice And Easy) and Shirley's Shame Shame Shame (here it's just Shame) — among others — may not be happy to know that. Dealers: something for the reggae racks, perhaps, but it's a while since Cadogan's hit.

*

JAZZ

LOUIS STEWART

Out On His Own. Livia LRLP 1. Guitarist Stewart has earned himself the kind of reputation which is hard to live up to, especially when exposed in the clear light of a solo album. This fine album however reveals that Mr. Stewart has the 'chops' and the result will please the many fans he has gathered during his stint with Ronnie Scott's Quintet. He shows good judgement in his choice of material and the thirteen tunes presented here are not only well constructed, but lend themselves well to the swinging treatment they receive. Make Somone Happy or General Mojo's

Well Laid Plan are the tracks to attract, depending on your customer's age bracket, but fear not there will be no complaints about this one.

RAY BRYANT

Montreux '77. Pablo Live 2308 201. Ray Bryant has enjoyed a fair amount of success as a pianist with a jazz style which got across to the public at large. In the sixties he had something of a hit with his tune Little Susie and then faded slightly from the scene. In recent years Bryant's cause has been taken up by Norman Granz who has rarely made a better choice. Bryant has a beautiful 'touch' and a feel for melody which give his albums the ability to leap the jazz barrier to a wider audience, yet leave no doubts as to where his roots are. Under the sure hands of this man even St Louis Blues sounds fresh while his work on Ellington's Things Aint What They Used To Be and Hoagy Carmichael's Georgia On My Mind is a delight from start to finish.

DUKE ELLINGTON/
BESSIE SMITH/IDA COX

'Film Sound Track'. Storyville SLP 702. An endearing oddment which will attract jazz, film and nostalgia buffs, this album contains the complete sound track of the 1929 short featuring Duke Ellington and his orchestra, 'Black And Tan Fantasy'. Duke reads his lines like a trouper but offers no challenge to the acting profession. The music, which apart from the title tune includes The Duke Steps Out and Black Beauty, transcends the excruciating dialogue and the quality of sound is not at all bad. The Bessie Smith epic, 'St. Louis Blues', is a heartrending tale of a woman losing, regaining and then losing her man. The backing orchestra here is led by James P. Johnson and includes Buster Bailey

on clarinet and Happy Cauldwell on tenor sax. Ida Cox's voice has been described as being 'similar to Bessie Smith's but sleazier'. The two numbers she performs here confirm that description despite being taken from an untitled film some 18 years after the Smith soundtrack which, like Duke's, was made in 1929. Properly promoted, this album could enjoy very good sales figures indeed.

KEITH JARRETT

'Byablue'. ABC/Impulse 8052. Pianist Jarrett is just about the hottest property in jazz now and his work on the many albums featuring him fully justifies that position. 'Byablue' is all about moods and Jarrett seems able to conjure up and convey a frame of mind in a very short space of time. The album shows us the Jarrett leaning perhaps away from jazz into a music impossible to label. Bassist Charlie Haden is an important part of Jarrett's current set up and the pianist's link with his more basic roots. Tenor saxophonist Dewey Redman and drummer Paul Motion complete what is considered to be Jarrett's finest group and the Eastern flavoured Yallah, written by Motion incidentally, reveals just what a cohesive and compatible unit it is.

RALPH TOWNER

Solstice Sounds and Shadows. ECM 1095. ECM really do produce a superb product. Even as automation strikes at the heart of excellence they manage to turn out recordings which look as good as they sound. Packaging is deceptively simple, no sleeve notes but all the relevant details presented in a clear and concise manner. The music on this album is a bit like that but it is also quite beautiful into the bargain. Towner, who plays both 12 string

and classical guitar here as well as piano and french horn, is a remarkable musician and a more than competent composer. His works have a fragile beauty which demands attention and while you wouldn't play this as shop background, it will en-trance the people who do hear it. Tenor saxophonist Jan Garbarek was featured on the cover of Jazz Journal International in October and plays extremely well here fully justifying the attention. This is a signpost to where jazz is going rather than where it has been and there is a growing demand for such directions among the more discerning youngsters.

**

SUZMANN/TAYLOR/
MATTHEWSON/LEVIN

On Loan With Gratitude. Mosaic. GCM772. Producer: Pete Freshney, Paul Nickson. Excellent recording by four undervalued British jazz musicians. Stan Sulzmann composed the music and lives up to his reputation as one of the great contemporary sax players with some fine blowing. Thanks to the high recording quality achieved by the BBC's engineers at Kensington House, he is assisted by an instrumental tone that rivals Wayne Shorter's for beauty. All the musicians are clearly listening hard to each other, which is the essence of small band playing, and the arranged sections show a nice sense of space. John Taylor, who alternated between electric and acoustic pianos, deserves special attention for outstanding service to music and this album. Its appearance on one of the tiny independent labels points up the paucity of exposure and record company support for good jazz in this country.

**



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ALBUM REVIEWS

JAZZ

WILD BILL DAVISON

'Lady Of The Night'. Storyville SLP 503. Davison is knocking on 71 but is still able to wrap his Armstrong influenced trumpet around some gorgeous tunes in a most convincing manner. He gets some honest support here from guitarist Steve Jordan, bassist Jack Lesberg, drummer Cliff Leeman and pianist John Eaton but, although well schooled in the Chicago school of jazz, these men are more artisans than artists and it is left to the old man to inject that spark of genius into the proceedings. Listen to the title track or *If I had You* to get the flavour. Nil marks out of ten for a dreadful sleeve which manages to omit from the recording details any indication of when the recording was made, tune titles and a list of personnel, although the latter can be gleaned by reading the brief and otherwise uninformative notes.

TOM SCOTT

Blow It Out. Epic/Ode EPC 82285. Tom Scott has won himself a great deal of support with records like this and I've no doubt that 'Blow It Out' will prove a good selling album. Disco style funk with reasonable string arrangements on a few numbers but very little originality from anyone at all. Scott's tone is rather shrill and his ideas limited but safe behind the restricting 'eights' perhaps no one will notice that it's just another big bore musically.

VARIOUS

The Best Of British Jazz. Black Lion BLPX 12170/1. This double album is a supersampler for the Black Lion catalogue and a splendid selection of music it offers, too, with the proviso that the would-be purchaser is sufficiently catholic in his taste to appreciate the Dixieland jazz of Alex Welsh and the modest freeform excursions of John Surman and Joe Tamperley. It is no great effort to appreciate the extremes, and in between there is much to enjoy from some of the nation's finest like Chris Barber, George Chisholm, Freddy Randall, Tony Coe, Humphrey Lyttleton and Bruce Turner, not to mention the Dankworths. All their work is well known in its varying styles, but the album does produce one revelatory surprise — Rod Mason's thrilling command of tone and technique on cornet on his interpretation of the Louis Armstrong favourite *Save It Pretty Mama*. Recommended for its sound choice of stimulating repertoire.

BOBO STENSON/RENA RAMA

Landscapes. JAPO 60020. Producer: Thomas Stowsand. Recent recording by four of Sweden's top jazzmen, led by pianist Bobo Stenson. The quartet plays with a nice mixture of lyricism and turbulent modernity, and shows, happily, less inclination to Nordic introspection than some of the Scandinavian contemporaries whose music has been released over here. Stenson is a musician to rank beside Keith Jarrett, though far less famous, and there are times, like the opening of the excellent *Circle Dance*, when one might be listening to the now defunct Jarrett quartet, with Lennart Aberg on sax sounding sufficiently like Dewey Redman to reinforce the analogy. Most appealing track is Rumanian Folk Song, with its attractive tune doubled by piano and saxophone. Sales likely to be modest.

SYDNEY BECHET

Refreshing Tracks. Vol 1. Vogue VJD 541. Bechet's finest post-war work is presented here in a first class double set. Sides one and two contain surprisingly compatible piano by the French 'modernist' Martial Solal and crisp drumming by Americans Al Levitt on the (a) sides

and Kenny Clarke on the (b). Sides three and four are taken from festival performances from Knokke and Cannes, recorded in 1958. Trumpeter Roy Eldridge reverts to his first love, the drums for the (d) tracks and does a more than competent job, while Vic Dickenson, that sly old fox of the trombone, takes a number of classy solos. Bechet it is though who commands the attention with his gloriously complete work and instantly recognizable style. One for collectors which will make the listener feel better for hearing it.

PEE WEE ELLIS

Home In The Country. Savoy SJL 3301. Pee Wee Ellis plays tenor plus a variety of other instruments including clarinet, electric piano and a bell lyre, what ever that is. He also sings a bit and operates, on occasion, a mini moog. His music is 'funk' and very well done it is too, with a good beat, down-home vocals and an attention to details. This is an interesting version of the old Eden Ahbez tune, *Nature Boy* and taking part are such reliable ingredients as guitarist Eric Gale and trumpeter Waymon Reed. Also present on a number of tracks is a pianist from another sphere, Roland Hanna. This is good modern style music, well played and quite engaging with Ellis's big tone and 'feel' for the style an added bonus. The album is distributed by CRD and, properly promoted, could do nice business for them.

CLARK TERRY

Jolly Giants. Vanguard VSD 79365. Clark Terry must be one of the most active musicians on the jazz scene today but he always comes up fresh as a daisy. Here he leads a fine little band through a nicely balanced set with good work from saxophonist Ernie Wilkins, inventive piano from Ronnie Mathews and some real kicking drumming from Ed Soph. The *Flintstones* Theme proves a happy thing to start the proceedings with and the whole album has a good-natured feel to it. Nothing too intellectual but take note of Terry's fine solo on *God Bless The Child* and the samba treatment of that old warhorse *Somewhere Over The Rainbow*. No doubt the arranging chores are left to Wilkins who has done some fair old jobs for Count Basie in his day. Somehow he manages to make this seven piece outfit sound like a big band at times and he contributes almost as much as the leader to the success of the *Jolly Giants*.

MISCELLANEOUS

THE SPINNERS

Saturday Night. Music For Pleasure MFP 50339. Although the Spinners have appeared on budget before, those recordings have usually dated from very early in their career, during the Sixties. This LP is rather more up to date, and includes concert favourites like *The Colliers Rant*, *When I First Came To This Land* and *Bucket Of The Mountain Dew*. A Christmas stocking item.

BING CROSBY

Bing. Decca DBG 1/2. One of the first of the many Crosby reissues which can be expected in the future, and Decca's 2LP compilation is interesting in that one record features his earliest ever recordings while the other includes some of his last. The 1975/76 sessions include three titles never released before, *That Old Black Magic*, *At Last*, and *I'm Getting Sentimental Over You*, while the old Vocalion recordings, which document Crosby's recording career 46 years ago, include his theme song, *Where The Blue Of The Night*, *Dinah*, *Stardust* and *Dancing In The Dark*. A tasteful compilation, with attractive

packaging, which is an appropriate memorial to the much-loved entertainer.

MISCELLANEOUS

Big Silent Movie Themes. Music For Pleasure MFP 50343. This is the album everyone has been waiting for! The featured musicians are two ladies, Ena Baga and Florence De Jong no less, who have been described as the first ladies of the theatre organ, and they play music inspired by the old silent movies. Actually it is good background music for those home-made movies. Amongst the names whose films are recalled with this budget album are Charlie Chaplin, the *Keystone Cops*, Lillian Gish, Clara Bow, Theda Bara and Rudolph Valentino.

VARIOUS ARTISTS

The Tale Of Ale. Free Reed. FRRD 023/024. Producer: Nic Kinsey. A 2LP which if it must be categorised belongs in the folk field, this is a carefully and wittingly assembled "collection of songs and readings about drinking in England during the last 500 years" — told by William Rushton, Joby Blanchard and Michael Smece, and sung by a collection of well-known traditional performers whose musical skill is probably complemented here by affection for the subject matter. A good-looking album set which could be the perfect gift for dedicated best drinkers.

VIKKI CAR

The Vikki Carr Collection. Sunset SLD 503/4. Excellent double album set from this reliable and enjoyable, if not particularly distinctive artist. Miss Carr has always been the consummate m-o-r cabaret singer, and usually records pop standards, golden oldies and ballads — in other words, few titles she can really claim as her own. However, a package that includes numbers like *Can't Take My Eyes Off You*, *Never My Love*, *Everybody's Talkin'* and *For Once In My Life* should have plenty of takers even if most of the titles have been worked and re-worked by countless greater — and lesser — performers. Fortunately Ms Carr has a strong reputation in this country which elevates her into a good position in the easy-listening stakes.

NANA MOUSKOURI

Christmas With Nana Mouskouri. Phonogram 6444 575. Recorded in Paris and the pure-voiced Miss Mouskouri includes old favourites like *Ave Maria*, *Silent Night*, *Go Tell It To The Mountain* and *Little Drummer Boy*, with some newer songs including Roger Miller's *Old Toy Trains*, and some Greek carols. A useful seller.

VARIOUS

The Sly Cormorant. Argo ZSW 607. Argo always seems to attract well-known names who are all too happy to venture into a market — spoken word — which is a new experience for them. Here the star attraction is Cleo Laine, given special permission by RCA to record for Argo, and her own very distinctive speaking voice, with assistance from Brian Patten, adds to the appeal of *The Sly Cormorant*. Release of the album ties in with a book being published by Kestrel, so there should be two-way interest.

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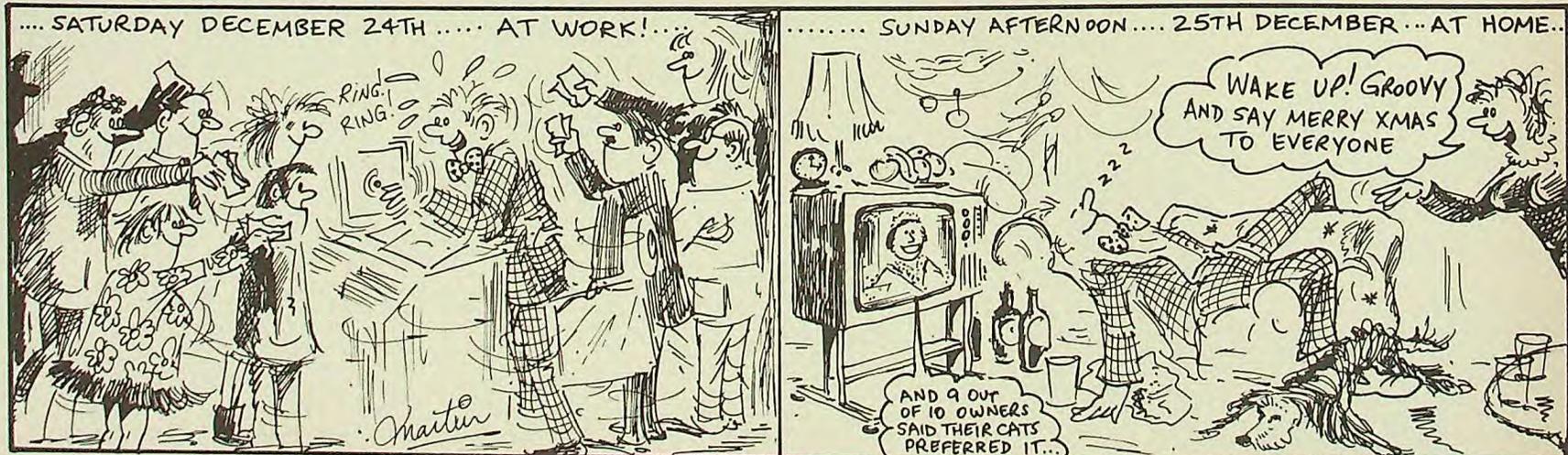
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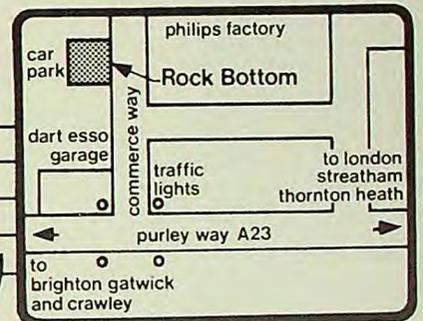
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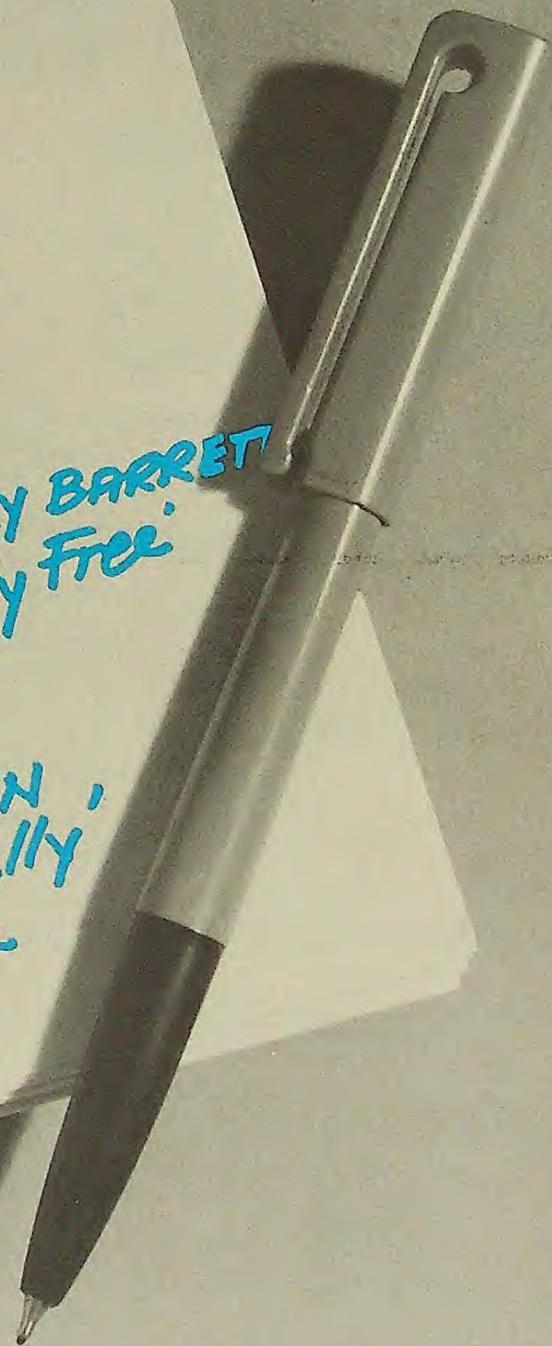
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CHART FOR PERIOD DEC. 3-9

TOP 60 ALBUMS

* = NEW ENTRY
 ⬤ = PLATINUM LP (£ million sales)
 ● = GOLD LP (£300,000 on or after 1st Jan. '77)
 ◻ = SILVER LP (£150,000 on or after 1st Jan. '77)
 - - 1 = RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	5	DISCO FEVER Various	K-Tel NE 1014 (K)	31	40	9	HEROES David Bowie (David Bowie/Tony Visconti)	RCA PL 12522 (R)
2	2	8	THE SOUND OF BREAD Bread (David Gates)	Elektra K 52062 (W)	32	20	4	RED STAR Showaddywaddy (Showaddywaddy)	Arista SPARTY 1023 (F)
3	7	4	GREATEST HITS Paul Simon	CBS 10007 (C)	33	32	38	A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)
4	3	7	30 GREATEST Gladys Knight & The Pips	K-Tel NE 1004 (K)	34	-	1	CLASSICAL GOLD Various	Ronco RTD 42020 (B)
5	4	7	FEELINGS Various	K-Tel NE 1006 (K)	35	29	12	NO MORE HEROES Stranglers (Martin Rushent)	United Artists UAG 30200 (E)
6	6	7	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Wright)	Virgin V 2086 (C)	36	27	10	THUNDER IN MY HEART Leo Sayer (Richard Perry)	Chrysalis CDL 1154 (F)
7	14	44	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)	37	47	3	JOHNNY NASH COLLECTION Johnny Nash	Epic EPC 10008 (C)
8	5	6	FOOT LOOSE AND FANCY FREE Rod Stewart (Tom Dowd)	Riva RVLP 5 (W)	38	28	9	SECONDS OUT Genesis (David Hentschel/Genesis)	Charisma GE 2001 (F)
9	8	7	NEWS OF THE WORLD Queen (Queen)	EMI EMA 784 (E)	39	44	3	20 SHOWTIME GREATS John Hanson (Jeff Jarratt/Don Reedman)	K-Tel NE 1002 (K)
10	11	10	40 GOLDEN GREATS Cliff Richard	EMI EMTVS 6 (E)	40	35	21	GOING FOR THE ONE Yes (Yes)	Atlantic K 50379 (W)
11	13	14	20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)	41	41	3	THE BEST OF BING CROSBY Bing Crosby	MCA MCF 2540 (E)
12	10	5	ROCKIN' ALL OVER THE WORLD Status Quo (Pip Williams)	Vertigo 9102 014 (F)	42	24	7	100 GOLDEN GREATS Frankie Vaughan (Gordon Smith)	Ronco RTDX 2024 (B)
13	16	8	GET STONED Rolling Stones (Andrew Loog Oldham/Jimmy Miller/Rolling Stones)	Arcade ADEP 32(D)	43	-	-	BY REQUEST Salvation Army	Warwick WW 5038 (M)
14	9	7	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	United Artists UAR 100 (E)	44	31	3	WORKS VOL. 2 Emerson Lake & Palmer	Atlantic K 50422 (W)
15	15	8	MOONFLOWER Santana	CBS 88272 (C)	45	43	2	100 GOLDEN GREATS Max Bygraves	Ronco RTDX 2019 (B)
16	17	2	20 COUNTRY CLASSICS Tammy Wynette	CBS/Warwick 5040 (M)	46	48	28	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)
17	58	2	I'M GLAD YOU'RE HERE WITH ME TONIGHT Neil Diamond (Bob Gaudio)	CBS 86044 (C)	47	53	3	DEATH OF A LADY'S MAN Leonard Cohen (Phil Spector)	CBS 86042 (C)
18	-	-	COME AGAIN Derek & Clive	Virgin V 2094 (L)	48	39	48	ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (F)
19	12	6	30 GOLDEN GREATS Black & White Minstrels With Joe Loss	EMI EMTV 7 (E)	49	46	2	DECADE Neil Young	Reprise K 64037 (W)
20	30	3	LIVE AND LET LIVE 10cc (Eric Stewart)	Mercury 6641 698 (F)	50	-	1	PASSAGE Carpenters (Richard & Karen Carpenter)	A&M AMLK 64703 (C)
21	19	55	ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)	51	50	11	HOME ON THE RANGE Slim Whitman (Alan Warner/Scottie Turner)	United Artists UATV 30102 (E)
22	18	92	GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)	52	54	19	OXYGENE Jean Michel Jarre (Jean Michel Jarre)	Polydor 2310 555 (F)
23	22	6	ROXY MUSIC GREATEST HITS Roxy Music	Polydor 2302 073 (F)	53	38	4	HEART 'N' SOUL Tina Charles (Biddu)	CBS 82180 (C)
24	23	9	THE MUPPET SHOW The Muppets (Jim Henson)	Pye NSPH 19 (A)	54	51	6	ELVIS IN CONCERT Elvis Presley (Felton Jarvis)	RCA PL 02587 (R)
25	21	11	GREATEST HITS VOL. 2 Elton John	DJM DJH 20520 (C)	55	45	5	BLACK JOY Various	Ronco RTL 2025 (B)
26	26	26	THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)	56	52	2	DARTS Darts (Richard Hartley/Tommy Boyce)	Magnet MAG 5020 (E)
27	42	15	PLAYING TO AN AUDIENCE OF ONE David Soul (Tony Macaulay)	Private Stock PVLP 1026 (E)	57	33	4	CRIMINAL RECORD Rick Wakeman (Rick Wakeman)	A&M AMLK 64660 (C)
28	25	2	SEASONS Bing Crosby	Polydor 2442 151 (F)	58	-	1	THIS IS THE MODERN WORLD Jam (Vic Smith/Chris Perry)	Polydor 2383 475 (F)
29	37	5	ONCE UPON A TIME Donna Summer (Summer/Moroder/Bellote)	Casablanca CALD 5003 (A)	59	49	2	THE BEATLES LOVE SONGS The Beatles	Parlophone PCSP 721 (F)
30	36	5	SLOW HAND Eric Clapton (Glyn Johns)	RSO 2479 201 (F)	60	-	-	ROCKET TO RUSSIA Ramones	Sire 9103 255 (F)

ABBA	21, 22	DIAMOND, Neil	17	NASH, Johnny	37	SIMON, Paul	3
BEATLES	59	DISCO FEVER	1	PRESELEY, Elvis	54	SOUL, David	27
BLACK JOY	55	ELECTRIC LIGHT ORCHESTRA	14	QUEEN	9	STAR IS BORN	33
BLACK & WHITE MINSTRELS	19	EMERSON LAKE & PALMER	44	RAMONES	60	STEWART, Rod	8
BOWIE, David	31	FEELINGS	5	RICHARD, Cliff	10	STRANGLERS	35
BREAD	45	FLEETWOOD MAC	7	ROLLING STONES	13	SUMMER, Donna	29
BYGRAVES, Max	50	GENESIS	38	ROSS, Diana & The	11	10cc	20
CARPENTERS	53	JAM	58	Supremes	23	VAUGHAN, Frankie	42
CHARLES, Tina	30	JARRE, Jean Michel	52	ROXY MUSIC	23	WAKEMAN, Rick	57
CLAPTON, Eric	30	JOHN, Elton	25	SALVATION ARMY	43	WHITMAN, Slim	51
CLASSICAL GOLD	34	HANSON, John	39	SANTANA	15	WYNETTE, Tammy	16
COHEN, Leonard	47	KNIGHT, Gladys & The Pips	4	STATUS QUO	4	YES	40
CROSBY, Bing	28, 41	MARLEY, Bob & The Wailers	46	SAYER, Leo	36, 48	YOUNG, Neil	49
DARTS	56	MATHIS, Johnny	26	SEX PISTOLS	6		
DEREK & CLIVE	18	MUPPETS	24	SHOWADDYWADDY	32		

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TOP SINGLES 1977

JANUARY 1 — DECEMBER 10

1	DON'T GIVE UP ON US David Soul	Private Stock PVT 84	Macaulay	Tony Macaulay
2	DON'T CRY FOR ME ARGENTINA Julie Covington	MCA 206	Evita/Leeds	Andrew Lloyd/Webber/Tim Rice
3	WHEN I NEED YOU Leo Sayer	Chrysalis CHS 2127	Chappell/April	Richard Perry
4	SILVER LADY David Soul	Private Stock PVT 115	Macaulay	Tony Macaulay
5	KNOWING ME KNOWING YOU Abba	Epic EPC 4955	Bocu	B. Andersson/B. Ulvaeus
6	I FEEL LOVE Donna Summer	GTO GT100	Heath Levy	Moroder/Bellotte
7	WAY DOWN Elvis Presley	RCA PB 0998	ATV Music	Elvis Presley
8	SO YOU WIN AGAIN Hot Chocolate	RAK 259	Island Music	Mickie Most
9	ANGELO Brotherhood Of Man	Pye 7N 45699	Tony Hiller/ATV	Tony Hiller
10	CHANSON D'AMOUR Manhattan Transfer	Atlantic K 10886	Carlin	Richard Perry
11	YES SIR I CAN BOOGIE Baccara	RCA PB 5526	Louvigny Marquee	Rolf Soja
12	BLACK IS BLACK La Bell Epoque	Harvest HAR 5133	Robert Mellin	Prima Linea
13	MULL OF KINTYRE/GIRLS SCHOOL Wings	Parlophone R6018	McCartney/ATV	Paul McCartney
14	FANFARE FOR THE COMMON MAN Emerson Lake & Palmer	Atlantic K 10946	Boosey & Hawkes Frank Farian	Greg Lake
15	MA BAKER Boney M	Atlantic K 10965	ATV Music	B. Streisand/P. Ramone
16	EVERGREEN Barbra Streisand	CBS 4855	Warner Brothers	B. Anderson/B. Ulvaeus
17	NAME OF THE GAME Abba	Epic EPC 5750	Bocu	Larry Butler
18	LUCILLE Kenny Rogers	United Artists UP 36242	Campbell Connelly	Pip Williams
19	ROCKIN' ALL OVER THE WORLD Status Quo	Vertigo 6059 184	Intersong	J. Philippe Ilesco
20	MAGIC FLY Space	Pye 7N 25746	Heath Levy	Barry Blue
21	BOOGIE NIGHTS Heatwave	GTO GT 77	Rondor/Tincabell	Tom Dowd
22	YOU'RE IN MY HEART Rod Stewart	Riva II	Riva	Byron Lee
23	SIDE SHOW Barry Biggs	Dynamic DYN 118	Famous Chappell	Queen
24	WE ARE THE CHAMPIONS Queen	EMI 2708	EMI/Queen	Woody Wilson/Fee Records
25	FLOAT ON Floaters	ABC 4187	Anchor	K. Gamble/L. Huff
26	SHOW YOU THE WAY TO GO Jacksons	Epic EPC 5266	Carlin	Warner Brothers
27	BABY DON'T CHANGE YOUR MIND Gladys Knight & The Pips	Buddah BDS 458	Warner Brothers	Van McCoy/Charles Kippis
28	FREE Deniece Williams	CBS 4978	Kee-Drick	M. White/C. Stepne
29	SOUND & VISION David Bowie	RCA PB 0905	S.A.R.L./Fleur	David Bowie/Tony Visconti
30	AIN'T GONNA BUMP NO MORE Joe Tex	Epic EPC 5035	London Tree	Buddy Killen
31	FIRST CUT IS THE DEEPEST/I DON'T WANT TO TALK ABOUT IT Rod Stewart	Riva 7	Rondor/Cat	Tom Dowd
32	GOING IN WITH MY EYES OPEN David Soul	Private Stock PVT 99	Macaulay	Tony Macaulay
33	HOW DEEP IS YOUR LOVE Bee Gees	RSO 2090 259	RSO/Chappel	Bee Gees/Richardson/Galquten
34	WHEN Showaddywaddy	Arista 91	Southern	Mike Hurst
35	YOU GOT WHAT IT TAKES Showaddywaddy	Arista 126	Leeds	Mike Hurst
36	OXYGENE Jean Michel Jarre	Polydor 2001 721	Black Neon	Jean Michel Jarre
37	BEST OF MY LOVE Emotions	CBS 5555	Carlin	Maurice White
38	THE CRUNCH Rah Band	Good Earth GD 7	Rondor/Tin Lid	Richard Hewson/Tin Lid
39	THE SHUFFLE Van McCoy	H&L 6105 076	Warner Brothers	Van McCoy
40	BLACK BETTY Ram Jam	Epic EPC 5492	Kensington	Kasenez/Katz
41	NOBODY DOES IT BETTER Carly Simon	Elektra K 12261	United Artists	Richard Perry
42	DOWN DEEP INSIDE Donna Summer	Casablanca CAN 111	Screen Gems/EMI	John Barry
43	RED LIGHT SPELLS DANGER Billy Ocean	GTO GT 85	Black Sheep/Heath Levy	Ben Findon
44	FLORAL DANCE Brighthouse & Rastrick Band	Logo BIG 548	Chappell	Ivor Raymonde
45	ISN'T SHE LOVELY David Parton	Pye 7N 45663	Jobete London/Blackbull	Tony Hatch/David Parton
46	NIGHTS ON BROADWAY Candi Staton	Warner Brothers K 16972	Abigail/Flan	B. Monaco/Rampro
47	WE'RE ALL ALONE Rita Coolidge	A&M AMS 7295	Heath Levy	David Anderle
48	2, 4, 6, 8, MOTORWAY Tom Robinson Band	EMI 2715	Copyright Control	Vic Maile
49	I REMEMBER ELVIS PRESLEY Danny Mirror	Sonet SON 2121	Olofsong/Louvigny Marquee/FDH	E. Ouwens
50	DANCIN' PARTY Showaddywaddy	Arista 149	Carlin	Showaddywaddy

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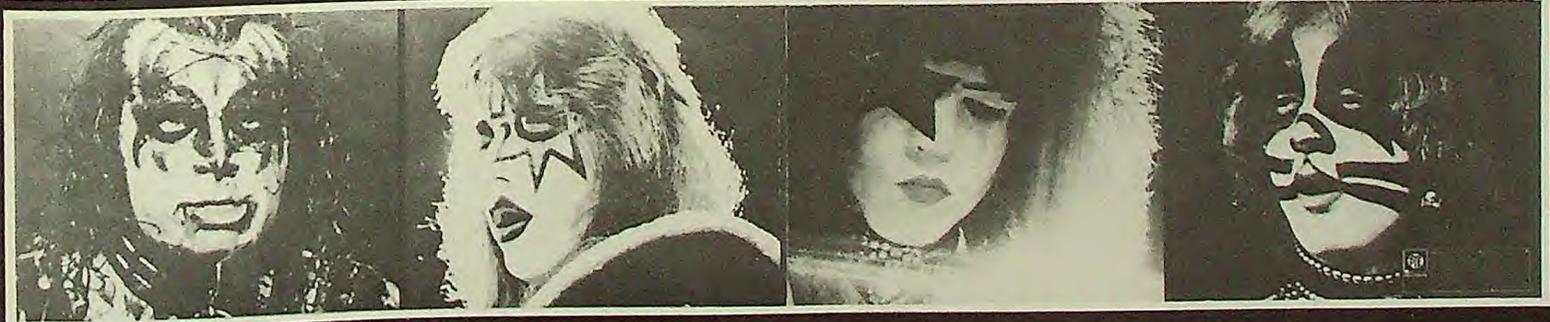
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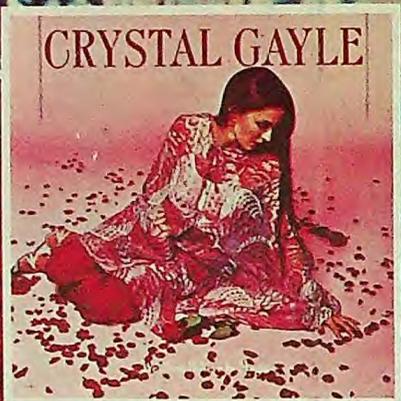
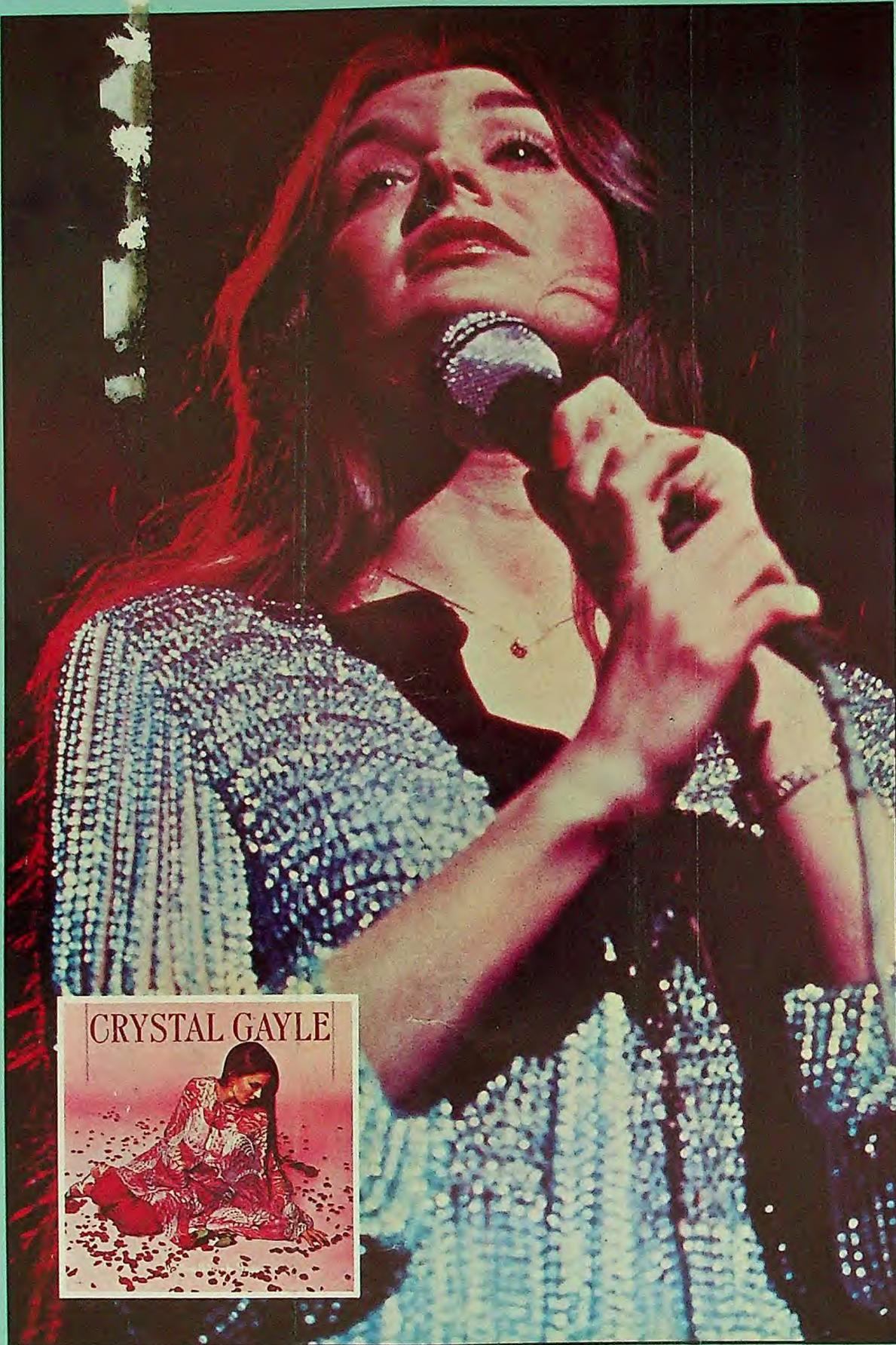


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