

MUSIC WEEK

Europe's Leading Music Businesspaper • A Morgan-Grampian Publication • JANUARY 7, 1978 • 65p

Burbeck appointed MW editor

MAJOR EXPANSION plans for *Music Week* were announced this week with the appointment of Rodney Burbeck as editor and following the resignation of Brian Mulligan who leaves the paper this month for a new venture.

Among the plans are new staff appointments with veteran industry journalist Nigel Hunter named as international and radio editor. Val Falloon becomes assistant editor and Terri Anderson is appointed features editor in addition to her existing responsibilities for the retailing and studio sections. Chris White continues to be responsible for the talent section.

Departing from the staff are deputy editor Adam White to join the New York office of *Billboard* as associate international editor, and journalists John Hayward and Godfrey Rust to join another publication.

Rodney Burbeck will join the paper from RCA where he is press and public relations manager, a post he has held for the past six years. Previously he was editor of *Music Business Weekly*, preceded by three years as CBS Records' press officer and considerable experience in Fleet Street journalism.

Nigel Hunter has been a staff member of *Music Week* twice before, once in the late sixties when it was known as *Record Retailer* and again in the early seventies. He transferred to the assistant editorship of *Easy Listening* and has

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FOR GIVING the best of their love, CBS UK threw a reception for America's *Emotions* just before Christmas, when they paid a promotional visit to London. Here with trio members Wanda and Pamela Hutchinson and Sheila Whitt are CBS staffers Chris Stevens (product promotion), Jeff Gilbert (national and regional promotion manager), Julia Barnes (press officer), Richard Comben (product promotion) and Phil Holmes (promotion manager).

Cliff Busby officially named UA UK chief

by TERRI ANDERSON

CONFIRMING INDUSTRY speculation, Cliff Busby has been appointed the new managing director of UA. He has been caretaker in the mid post since the departure of Martin Davis at the end of November.

Busby was previously general manager, and succeeds to the top post in his 27th year in the music business. In 1950 he joined the export division of EMI, and was involved in administration, sales, a&r label management, moving in 1959 to EMI's UK division as a salesman and later area sales manager. In 1968 he became manager of market planning and services, and between 1970 and 1975 was general manager for UK sales and distribution. In that year he

moved to UA as general manager.

When his new appointment was announced Busby told *Music Week*, "What we are going to try to do is continue as we have already done; there will be more from the Stranglers and the Buzzcocks, and I believe new wave — not punk — will carry us through next year." But, he added, UA would be putting much effort into covering the full spectrum of music, not concentrating only on its successful new wave bands. There will be classical releases, and a heavy push for the Blue Note label — although in that instance Busby is firm about wanting to select releases more carefully instead of carrying all the catalogue. Blue Note records will soon be pressed here instead of imported, he hopes.

TV campaigns aim for £8m token business

by CHRIS WHITE and JOHN HAYWARD

THE LUCRATIVE post-Christmas record token trade is ensuring that major UK record companies enter 1978 on the crest of a solid sales wave. Already several companies have begun their New Year television merchandising plans with new albums being promoted on the small screen, while others are running their pre-Christmas tv campaigns through to the end of January.

United Artists have taken tv advertising in the Thames region for the Crystal Gayle album, *We Must Believe In Magic*, which includes the hit single, *Don't It Make My Brown Eyes Blue*. "There are two very simple reasons why we have decided to do this," UA marketing manager Denis Knowles said. "Immediately after Christmas there is at least £8 million worth of record tokens flooding onto the market, and we are taking advantage of that. The campaign is also part of UA's commitment towards establishing Crystal Gayle as a major artist in the UK, and is aimed at accelerating her career."

Knowles has hit lucky several times previously, when launching tv promotions in the New Year — two years ago he took small screen advertising for Slim Whitman's *Red River Valley* LP and the album shot to number one. He admitted, however: "We don't expect to make a lot of money out of this latest television campaign, and in fact the tv promotion has been confined to just the Thames area. There have been peak-time spots everyday for a

week and although it is too early to assess the results, the initial figures have been extremely encouraging.

"The New Year is always a great period for record sales and with £8 million of record tokens to be redeemed, then record companies are obviously going to be fighting for a share of the market. In addition, the public are always in a good frame of mind immediately after Christmas for buying records by their favourite artists," he added.

EMI is also doing tv promotion all this week for the Beatles' *Love Songs* 2LP package. The albums were released in late November but have only reached the lower rungs of the LP chart. However small-screen

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GRRC event: dates now set

THE DATES and venue for the reinstated GRRC conference (*Music Week*, November 5) have been finalised. The event is set for March 6-8 at London's Cumberland Hotel, Marble Arch.

The MTA has tagged it Discatex '78 (the Disc & Tape Exhibition and Conference) and the conference will be held in a room adjacent to the exhibition, and the latter will be open to non-conference delegates as follows: March 6, 9.30am to 6pm; March 7, 9.30am to 6pm; March 8, 9.30am to 1pm. Admission will be by ticket available from the MTA at

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Retailer loses in PRS copyright action

AN UNEXPECTEDLY sudden move by the Performing Right Society has resulted in a High Court decision which, if it stands unchallenged and is in any way interpreted as a precedent, could have major repercussions in the record retail trade.

Coventry dealer Arthur Eley, whose business is in Fairfax Street, received a summons in November alleging that he was infringing the copyright of the PRS by playing records in his shop without the Society's licence to do so. He contacted the Music Trades Association for advice, and because the Association has for some time expected that the PRS will wait for the result of test cases against major chains such as Virgin and Harlequin before putting pressure on the smaller independents, the advice was to do nothing and wait.

Eley's summons did not give a date for hearing, and he was in

hospital for a five-week stay when the case was heard in the High Court. The undefended case was a victory for the PRS; Mr. Justice Golder ruled that the shop was breaking the Copyright Act by playing records for the public there. He ordered Eley to stop playing records until he had obtained a PRS licence to do so.

It is the PRS' right to insist upon record retailers paying this licence fee — which has never been demanded in the past — which is being challenged by the MTA and the retailers. MTA secretary Arthur Spencer-Bolland said that the case was the first to be heard, and had been a shock to the retailer who did not know it was going on until he was told he had lost.

Spencer-Bolland emphasised, "The results of the undefended action are in no way detrimental to the Association's case. An undefended case in no way creates a precedent in English law, and the results of this case neither strengthen nor weaken our original position."

Eley told *Music Week* that he was considering an appeal, but would make his decision on that in the next fortnight when the MTA has considered his request for help in the legal battle. "I cannot afford a colossal cost," he explained, adding that he could not in any event have paid the licence fee because he had

not been given any formal assessment of how much it would be. The fee is a flat sum plus 15p per square foot of shop space, but he has not been told how much of his premises the PRS intends to regard as shop space, as there is part of it in which records are not sold or played.

Eley is not playing records for customers at present, and those who ask to hear one are told what the situation is. The enforced in-store

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CBE honour for Len Wood

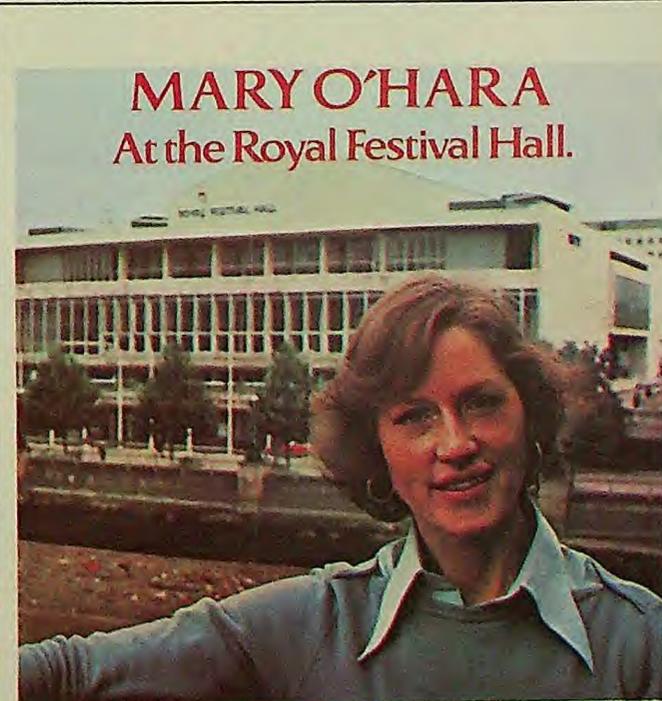
SOME FORTY years with EMI Records figure in the background of the British music industry's newest Commander of the British Empire, L. G. Wood. The accolade, for services to export, was among the New Year honours announced over the weekend.

Other music-related recipients are singers Peter Pears (a knighthood) and Isobel Baillie (DBE), pianist John Lill (OBE) and Bill Ashton, chairman and musical director of the National Youth Jazz Orchestra (MBE).

EMI Records chairman Wood (he

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Music Week apologises to all subscribers for the late appearance of this week's issue. This is due to the holiday break.



MARY O'HARA
At the Royal Festival Hall.

CHR 1159

AVAILABLE NOW ON RECORD AND CASSETTE

Chrysalis

NEWS

208 claims audience up

RADIO LUXEMBOURG believes it has made around a 16 percent gain in audience in the past year — but results of November's Gallup survey were distorted by the unofficial power strike.

For that reason the station will be unable to revise its advertising rates as planned until the next Gallup survey is carried out next Spring, nor will detailed audience figures be released until then.

The strike was announced just after field work for the study had begun and continued during the diary period, leaving audience levels erratic for individual time periods. Nevertheless, the station claims, there are indications that the overall audience for 208 is up by 16 percent on the same period last year.

**MORE NEWS
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UK deal for Crystal Clear

DIRECT CUT discs produced by Crystal Clear Records of San Francisco are to be available in the UK through MetroSound Audio Product Ltd of North London. Apart from the four records which are already in limited circulation — Laurindo Almeida, Charlie Byrd, Direct Disco and San Francisco Ltd — two new releases are being issued soon. The first is a 45 by Peter Nero

entitled The Wiz. A virtuoso organ cycle by Virgil Fox will follow, and is the first 33 1/3 rpm disc issued by Crystal Clear.

MetroSound intends to distribute the records through hi-fi outlets and specialist record shops and will be promoting the range through audio magazines and with point-of-sale displays.

Gloria Mundi signs to RCA

RCA RECORDS has signed London new wave group Gloria Mundi on a long term, worldwide recording contract, and plans to release the band's debut single Fight Back in early February when there will be a nationwide tour during February and March to coincide.

RICHARD DIGANCE, the cockney singer and songwriter has signed a long-term world wide recording contract with Chrysalis Records. His debut product for his new label is a single released on Jan 6 entitled

MUSIC DEALS

Earl's A Winger and he is scheduled to appear on BBC's Sight 'n' Sound In Concert simul-cast on January 14.

ARIOLA UK has signed Steve Ellis, former member of the Love Affair and Widowmaker, via its exclusive production deals with Tony Meehan and David Courtney. First single under the arrangement is due on January 20, entitled Rag And Bone, written by Courtney. An album, The Last Angry Man, will follow in May.

Mordler returns to Decca

JOHN MORDLER, an EMI senior classical producer who originally left Decca to join the rival company, is returning to Decca early in the New Year. John Fraser — until recently a member of the musical staff at Glyndebourne — has joined EMI's international classical division as a producer and will work with Christopher Bishop. Robert Shingleton has been appointed the division's marketing manager, responsible for coordinating EMI's classical marketing strategies throughout the world.

MIKE GOLDSMID, formerly sales and marketing director for Arista Records, has been appointed general manager of Stereo Music Systems (UK). The company, set up to operate as a publishing and record/tape export organisation, is located at Jacobs Wells Mews, London W.1 (01-486 5123).

SUE PATIENCE has been appointed personal assistant to State Records chairman, Wayne Bickerton, with special responsibilities for production and international co-ordination. She was previously with Atlantic Records.

FRANK BRUNGER has been named product manager of CBS Records, responsible for all aspects of marketing, covering various acts in the CBS, Epic and associated labels catalogue. He was formerly promotions manager at EMI, and also Harvest label manager.

Clive Chandler has been appointed personnel officer of CBS distribution division. Prior to joining the company, he completed a personnel management course at Slough College, and was recruited by CBS last August to handle the recruitment campaign for seasonal distribution employees.

ROY DICEY has been appointed managing director of Bilabel, the Hampshire-based wholesalers of records and tapes; he was previously

MUSICAL CHAIRS

general manager of the company. Malcolm Paton has been appointed marketing director.

PERCY HARRISON has been appointed stores operation manager at EMI's distribution centre at Uxbridge Road. He returns to the company after some two years in book publishing.

KEITH ELLIS, marketing manager for the Millbank Electronics Group for the past two years, has joined Foster and Knowles Advertising Ltd, based in Wandsworth (01-870 4125) as accounts director. The agency currently handles accounts for Arista and B&C. Ellis was involved with two music papers before joining Millbank, as advertising manager for *Melody Maker* and prior to that, for *Music Week*.

CINDY KENT, singer turned dj, has left Radio Hallam, the Sheffield commercial station she joined only last July, for health reasons. Formerly with the Settlers, she went to Hallam from LBC and was hosting the late night That's Nice. She was absent from the station throughout December through illness and other staff presenters had covered her show.

JOHN RUSHBY has been appointed to the newly-created position of national radio promotion manager at Arista. He comes from EMI, where he was based at the Manchester regional office, and prior to that was with WEA in the Midlands — in both cases involved with radio promotion.

NORMAN LEWIN has been appointed press officer for EMI's m-o-r division. He joins the company from *Sounds*, where he was a member of the advertising staff; previously he had worked in the press offices of Pye Records and Evolution Management.

The New **Sealers** brand new single 'Flashback'

Released on 6th Jan and supported by major TV appearances

5909 CBS Records

Order from CBS Order Desk, Tel: 01-960 2155 CBS Distribution Centre, Barlby Road, London W10
PAGE 2



DIRE STRAITS for Phonogram — that's what the smiles in the picture mean. Photographed putting pen to exclusive, long term world-wide recording deal with the company is the band known as Dire Straits, planning to release a debut album in April. With the group members are Phonogram product manager Alan Phillips, David Baker (Phonogram business affairs manager) and a&r man John Stainze.



IN LONDON to headline a Rainbow concert after completing dates on the David Essex tour as special guests, the Alessi twins (Billy and Bobby) arrived at the new Our Price record store in Kensington High Street in real style — riding in a Panther De Ville saloon — to sign copies of their new album All For A Reason. Pictured with the twins are store manager Steve Jones and chief store supervisor Steve Riddett both of Our Price Records and A&M sales man Adrian Sear and A&M southern area sales manager Bob Burgis.

Listen For Pleasure tapes outstrip sales forecast

LISTEN FOR Pleasure, the spoken-word tape-only series launched by budget record company Music For Pleasure in October, is already 20 per cent above the original sales target, MFP managing director Richard Baldwin claimed this week. During the last two months, a total of 75,000 two-cassette packs have been sold, compared with the original forecast of 60,000.

MFP's autumn venture was the first attempt by a record company to mass-market spoken word product, and Baldwin said at the time of the launch that it was the budget company's intention to make spoken-word cassettes accepted as a legitimate part of the record market. He commented this week: "Both dealer and consumer reaction to Listen For Pleasure has been tremendous. Of course, it is still early days yet, but the fact that we have sold in the region of 150,000 cassettes in less than two months has given us a great deal of satisfaction. The main problem has been distribution — as with all our other budget product there has been a slight bottle-neck in the system, and some orders have been up to

four weeks behind, schedule."

Amongst the LFP best-sellers, David Niven's *The Moon Is A Balloon* has emerged as one of the leaders. Other strong selling items have included *The Hound Of The Baskervilles*, *Upstairs Downstairs*, *The Importance of Being Earnest* and the play *Hamlet*. Baldwin added: "There have been some surprises with the sales of certain titles — some haven't sold as well as expected, and others have surpassed our original projected figures. The next LFP releases, six in all, will be released in February and it is likely that during the next 12 months a further 18-24 titles will be added to the catalogue."

Baldwin also said that the Listen For Pleasure packaging, manufactured by Garrod and Lofthouse and which incorporated an LP-style front, had brought in praise from the trade. "Another slight problem has been that people have not always realised that they were cassettes, and it is always difficult to get shop space for new product anyway. But the signs are encouraging and we're now getting a lot of orders from abroad too."



THE STRAWBS have signed a worldwide deal with Arista, and the first album, *Deadlines*, is scheduled for release in February. The band has been firmly established among the UK's best known classically-influenced hard rock groups for a number of years, spanning albums such as *Grave New World*, *Hero and Heroine*, and *Deep Cuts*. They will be touring to support the LP in the US, Canada, Europe and here. Pictured at the signing are (standing, left to right) Jim Dawson, manager; Dave Lambert; Dave Cousins and Bob Buziak, Arista UK md; and (kneeling, left to right) Andy Richards and Tony Fernandez.



IN CELEBRATION of its most successful year to date, with singles sales of three million and LP and tape sales totalling 500,000, Private Stock showed its appreciation of the multiple dealers and key wholesalers by presenting them with special gold discs. Pictured at the presentation are (standing, left to right) Larry Uttal, Private Stock president; Alan Kaupe, director of EMI's LRD division; Hassan Akhtar, Record Merchandisers md; Dave Buckley, RM record buyer; Janice Perry, Private Stock assistant general manager; Raymond Laren, Lightning Records md; Ian Smellie, Boots merchandise controller; Mike Beaton, Private Stock general manager and Wilf Price, Boots senior record buyer; (seated, left to right) Gary Mann, Precision Tapes marketing manager and Bill and Lynn Smith, of MAM Inn Play Ltd.

Ronco push for childrens' 4LP package

RONCO IS giving nationwide television promotion to a four-record set, *The Encyclopaedia of Children's Stories and Nursery Rhymes (RTD/4 2026)* which features such name artists as Henry Cooper, John Inman, Penelope Keith, Jimmy Tarbuck, Barbara Windsor and Arthur Mullard. The set, which retails at £4.99, has been specially recorded for the children's market.

Ronco managing director Barry Collier said that the company's success last Christmas with a similar four-album set, but featuring classical music, had prompted the release of children's records. "Gordon Smith, our product manager, thought of the idea of producing something for the very viable children's market but we were determined to keep the retailing price to below £5. Because of the nature of these albums we didn't have to pay any mechanical copyright royalties and that helped to keep the price down."

Apart from nationwide TV promotion, there will also be cinema advertising to support the release. More than 300 cinemas showing Walt Disney films will use the commercial during January. The albums' packaging, which has a book format, features special quizzes for the children — "It has all been done to give the consumer plenty of value for his money," Collier added.

Ronnie Scott's label deal through Pye

THE RENOWNED Ronnie Scott's jazz club in London's Soho is to launch its own record label, and has already signed a distribution deal with Pye.

First releases on Ronnie Scott Records will be albums by Carmen McCrae, Sarah Vaughan and Scott's own jazz quintet.

Pete King, Scott's co-director in the record production company, said: "We have had some remarkable talents at the club, and many have been free to record, so when we feel the artist is right we will make approaches."

The venture is one which he and Scott have been planning for some time, and about which they have had numerous approaches in the past. The launch through Pye was negotiated with a&r director Peter Prince and his deputy Mike Everett.

LETTER

ONE OF our Directors of an associate company has drawn our attention to a news story in your December 17th issue, headed "Insurance Firm Offers Music Business Cover".

Being financial consultants, investment and insurance brokers and tax planners, and leading shareholders in a small record and music publishing company, we have naturally developed the facilities which your article implied were exclusive to Music Insurance Facilities.

In fact, because of our wider interest, the facilities mentioned in your article are only a part of the service which we have developed for our clients in the music business.

I hope you will inform your readership of our existence. John Luckhurst, AMBIM, ALIA, Gillshaw Limited, High Holborn House, 52/54 High Holborn, London WC1.

DOOLEY

SWIFTLY CLAIMING satisfying statistics for the Old Year is WEA International, with a reported 42 percent turnover increase over 1976 — including a 46 percent upturn by the UK company ... according to EMI, one millionth UK copy of Mull of Kintyre sold by Mark Green at St. Albans' Record Room — customer David Ackroyd was presented with a special gold disc and Christmas hamper by Wings' Denny Laine ... was Private Stock's Mike Beaton among those approached as possible successor to Bob Buziak? ... meanwhile at Arista's Christmas party for their leader, postboy Gary Shoefield made the farewell speech and presented Buziak with an antique claret decanter on behalf of the staff.

INTERVENTION BY Warner Brothers' legal beagles in Washington last week obviously helped in reversal of US government decision to allow the Sex Pistols to tour there, after all ... the group's dates take in small venues (no more than 1,000 capacity) and a \$4 ticket price top ... Keith Altham to handle public relations for Private Stock UK ... Nick Logan resigns editorship of NME after four years but no replacement yet named ... Robin Blanchflower cut short his US holiday for Wealdstone football fixture (against QPR) this week — he is m.d. of the team as well as of Ariola UK.

NO DOUBT about the Christmas freebie of the year; the tv football game sent out by Chrysalis. CBS gets the booby prize for the most useless gift ... personal statement awaited from Arista promotion head, Arthur Sheriff ... at recent Variety Club dinner, Wayne Bickerton won a stereo system — which he plans to re-affle at next Variety function in February ... two (new) Vandellas join Martha Reeves, just signed to Fantasy, for her upcoming UK tour ... first leg of the New Year followed the Ramones' Rainbow concert, attended by the Pistols, John Reid, Johnny Thunders, Gaye Advert, John Fruin and others ... a son, Jonathan, to Pye operations director Terry Stanley and wife Ann.

LEGAL BATTLE brewing between the estate of Katie Moss, composer of *The Floral Dance*, and the Brighthouse & Rastrick band, over record royalties ... while during its first week of release, Terry Wogan's vocal version apparently sold 17,000 copies ... to ensure review copies reached the press in time ... WEA press office bought US imports of the new albums by Joni Mitchell and Jackson Browne from Harlequin ... Christmas greetings 45 from Motown included specially-recorded messages by Stevie Wonder, Thelma Houston, David Ruffin and Jr. Walker — but the last two acts reported to have left the label.



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COMMODORES



EUROPE

Music suppressed in Czechoslovakia

PARIS — The French press has published a statement from the Falach Press Agency, which has close contacts with Czechoslovakia, giving a dramatic account of pop, jazz and m.o.r. music in Prague and elsewhere in the country.

It claims that all forms of popular music are being suppressed in Czechoslovakia. It adds that the Charter 77 group, which started a "rights of man" movement and has been "victimised" is appealing to the Federal Assembly and the government. It particularly appeals for more freedom of artistic expression and music exposure for young people.

The report follows the jailing of four pop musicians for "behaving

like anarchists." It is said that Marta Kubisova, a popular Czechoslovakian singer, is among various artists banned from singing on radio. The group Plastic People is said to have been barred from appearing in public places and that all pop publications, including *Actuality Melodie* and *Pop Music Express*, are no longer on sale there.

The agency statement claims that religious music is also being restricted in Czechoslovakia. It reports underlying dissatisfaction with incidents such as the police trying to break up a festival at Domazlice in Bohemia, even though Czech youth is said to be resisting by continuing to wear jeans and long hair.

Salami sets up company

HELSINKI — Veksi Salmi, a well-known Finnish pop producer and lyricist, is a driving force behind a

new local record company, *Levytuottajat Oy*, which started operating here a few weeks ago.

Also involved is Paul Fagerlund, a top arranger, and Dennis Livson, publisher of *TV-AV Uutiset*, who is the managing director.

The company has emerged at what seems an unlikely time, since music sales have been sadly affected of late by the general economic depression in Finland. But Salmi says he is not particularly worried.

"We are starting boldly but not recklessly," he says. "Our long-range planning is thorough and we are all sure there is always room for a company like ours. I feel the competition between various record companies has been greatly exaggerated."

Chet in Paris

PARIS — Chet Atkins gave three concerts at the Olympia here and filled the hall each evening, giving a further boost to RCA's promotional campaign on behalf of country music, which is called simply "country" here.

There is growing enthusiasm for this music, particularly sung in English, and sales are moving fast on Chet Atkins albums. He is expected to return to France soon, spending longer in Paris planning the future country moves.

Metro goes underground for success

PARIS — Disco Metro, which runs disc shops on subway platforms, has started business here to provide yet more record retail outlets.

Over the past year or so, the Paris Subway has modified its operational systems. Previously each platform had a station official installed in a cabin. Now these are no longer needed, so their office space is free for other use. In fact there was great demand for the cabins from all kinds of trades.

Disco Metro took up five of the best sites. The Trocadero, Invalides and Réaumur-Sébastopol are all first-class areas and Miromesnil and Villiers, though not quite so busy, are important junctions. Two new stations will be included soon, the Opéra, undoubtedly the best of them all, and La Défense on the express line.

At present retailing is restricted to pop singles and albums. Though classical records are not on show, they can be specially ordered for customers. The new retail chain is supplied by COGEDEP, a wholesale group which supplies supermarkets.

Austrian gold disc for Smokie

VIENNA — Smokie, the Rak-label UK group, distributed here by EMI Columbia, was presented with a gold disc during a concert in Linz. Frank W. Beh, EMI managing director, made the award for 25,000 unit sales of the group's *Greatest Hits* album. Smokie has topped the single chart here with *Needles And Pins*.



GOLDEN CHOIR — For sales of 500,000 album units, the Fischer Choir in Hamburg was presented with two gold discs. The 1,000-voice group also sells big in Canada, Argentina and South Africa. Picture shows (left to right): Werner Klose, head of the Deutsche Grammophon Gesellschaft artist and product division; Wolfgang Arming, DGG deputy managing director; choir producer Hans Bertram; and Gotthilf Fischer, leader and founder of the choir.

Spectator participation

PARIS — Spectator Service is a new organization here aimed at promoting and assisting every kind of entertainment in Paris, including pop and jazz concerts by visiting artists.

It is felt that because most visits are limited to three or four days at most, a vast section of the public remains unaware that concerts are even being held. This is particularly true of young UK artists booked into halls such as the Elysées

Montmartre. The few posters on display are missed by thousands who might be interested.

Spectator Service is basically a bulletin, published in Paris, and listing and explaining the entertainment available on a week-to-week basis. The service includes seat and ticket reservations, often with discounts for subscribers to the service. Accuracy of the service is assured as the bulletin is mainly run by local promoters and agents.

NCRV Schubert commemoration

HILVERSUM — Dutch broadcasting company NCRV is to transmit all 600 songs of German composer Franz Schubert during the last half of 1978. Starting in June, a weekly 40-minute programme of his compositions will be aired.

Most are on tape or record and

the rest of the repertoire will be performed by well-known national and international soloists. The series is part of many Dutch efforts to commemorate the death 150 years ago of Schubert. There will be special concerts of his music set up in various Dutch centres.

TO

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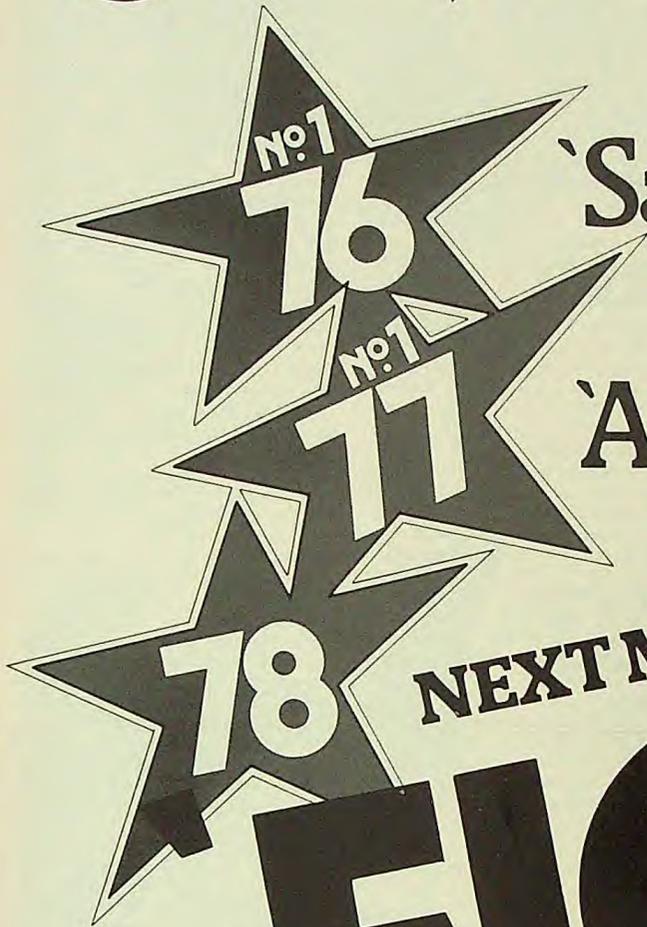
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SCOTLAND

Record retailers
move in on markets

by ROBIN WALTER

OPEN AIR markets are relatively new in Scotland with perhaps four years of growth behind them but they are now well established and operate over most of the week at key centres in the Scottish Central Belt. This is in itself surprising since the local authorities all opposed these openings and refused planning approval when asked to approve markets. There was in the legislation and still exists a clause which gave such shows a limited number of free days per year and markets began because the organisers did their homework. They opened markets against the wishes of the local authorities who contended that the public were not interested and should be protected from themselves if they were.

What has this to do with record selling? Simple answer is that quite a number of Scottish music shop and record shop traders have found the markets a useful extension of their own shops and the means to reach a massive potential market which would never come near their own door. Ingliston Sunday Market near Edinburgh is an example where 1500 traders take pitches at peak periods of the year to sell to thousands of shoppers who travel by car and coach from all over Scotland and as far south as the English Midlands. Among traders on this open-country site is Orbit Records of Grangemouth and Falkirk — run by Gerry and Margaret Connor. Prior to Christmas at Ingliston, with trade flourishing, Margaret talked about markets. "We have tried to do this on a professional basis and to run a

really first class unit," she said. "These last few weeks it has been going very, very well, very worthwhile. It is hard work of course. We have been doing Ingliston from about the start of July and only Ingliston since it would be impossible to cope with any other market especially when you have a retail business to run as well. Not only are we up to the eyes all week at the two shops but we have now a distribution business as well." This is TIBRO Record Distribution, the name coming from ORBIT spelled backwards, operating from a new warehouse at Grangemouth and enjoying an expanding business particularly on the educational side, servicing libraries, colleges and other centres.

Margaret's view on working in the market was: "Damn hard. But it has been a fantastic experience to me because I had got myself behind a desk and a phone and this is just super; this is where it is all happening and it has been really a fantastic experience to get out of the shop and into the market place."

Like any good business parents Margaret and Gerry have their children with them on the Sunday Market outings, again facing new and different experiences and tasting the market; so a new generation of record traders is beginning to realise what selling is all about, the hard and cold way. It is common experience in Scotland that shop traders have regarded the advent of markets as unfair competition; the simple answer is that it takes a lot of guts and stamina to trade in the open week after week.

Gael-Linn's 4 issues
reflect Gaelic revival

by KEN STEWART

GAEL-LINN issued four new albums at a reception at the Hibernian Hotel, Dublin. They are Mo Cheol Thu by Ciaran Mac Mathuna, Dermot O'Brien's Oro Bhuachaillin, a selection of songs from Na Deise by sean-nos singer Nicolas Toibin from the Ring Gaeltacht in Waterford, and Songs from Corca Dhuibhne by the Kerry sean-nos singer Sean de hOra.

Ciaran Mac Mathuna's record, Mo Cheol Thu (Gael-Linn CEF 064) is based on the radio programme of the same title which he presents on RTE Radio on Sunday mornings and which is very popular. In his sleeve notes, Donal Foley Remarks that the programme has almost become a national institution with its choice of Irish music, song and poetry ranging from the pure traditional to the arranged, and from the classics of Gaelic poetry to the popular Anglo Irish verse of the 19th century. The programme is present in Irish and in English.

The record of Mo Cheol Thu has the same style and character as the programme. It consists of an anthology of traditional instrumental music, songs and recitation, compiled and presented by Ciaran Mac Mathuna from the more popular items broadcast over the years.

The contributors to the anthology are Geraldine and Eily O'Grady, Willie Clancy, Denis Murphy and Johnny O'Leary, Liam Og O Floinn, Matt Molloy, Denis Doody and Donal O'Connor, Mary O'Hara, Julie Mulvihill, Dolly Mac Mahon, Benedict Kiely, Neasa Ni Annrachain, Dominic O Riordain.

Three of the contributors, Willie Clancy, Denis Murphy and Dominic O Riordain, are deceased. Their recordings were made available from the archives of Radio Telefis Eireann, which also helped the production of the record in other ways.

The appearance of the record could be regarded as marking the contribution made by RTE to the tremendous revival of interest in Irish traditional music and song which has developed in the last 25 years. RTE has not only reflected the various stages of this renewal in its radio and television programmes, but it has also helped in many ways to bring it about. And in the context of radio and television, the name of Ciaran Mac Mathuna is largely synonymous with this revival.

Since the 1950s he has collected and presented Irish traditional music and song in a wide range of programmes. He has made a number of television documentaries on themes relating to traditional music and in the current RTE Television schedule he acted as presenter of a music programme which was regarded as having been very successful, Matt Molloy Meets James Galway.

Dermot O'Brien has made more than 20LPs. On some of them he has included songs in the Irish language. Oro Bhuachaillin is the first album he has produced, however, which consists entirely of songs in Irish.

All the songs have been arranged by himself and one of them, Malainn Mhor, is a composition of his own.

He frequently includes a song or two in Irish in his programmes and

uses some Irish in his presentation and he finds that this normally meets with a warm response from his audiences.

At present Dermot O'Brien is mainly involved in concert and cabaret work. His recent RTE Television series was very successful and is to be repeated.

Oro Bhuachaillin is on Gael-Linn CEF 061.

The Deise country in Waterford has been one of the richest areas in Ireland in its heritage of traditional songs and music. In fact, many of the greatest songs of the Irish tradition come from this area.

Nicolas Toibin is now the foremost sean-nos singer in the Deise style and accordingly the main transmitter of the community's splendid tradition of song.

He is reputed to know more than 300 songs, many of which he learned from an uncle of the same name, the author of a number of books, the best known being An Rabaire Ban.

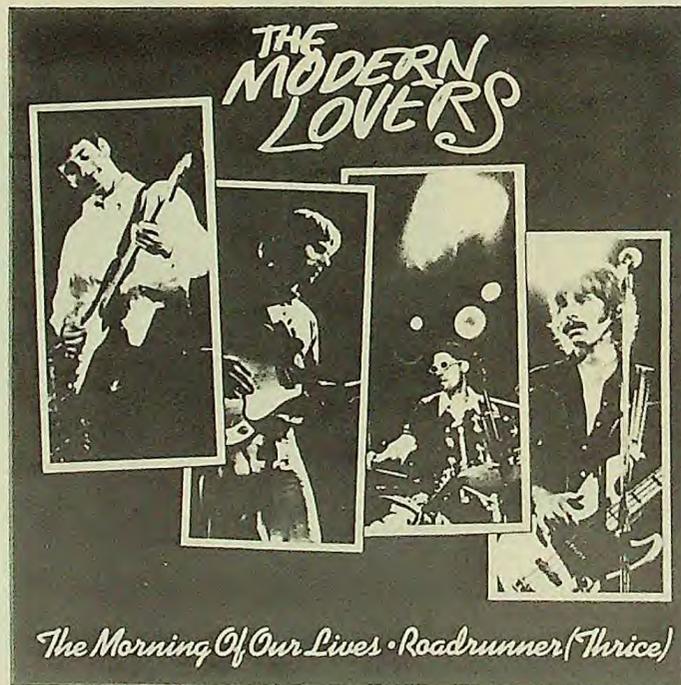
He won the Oireachtas Bonn Oir (gold medal) for sean-nos singing in 1961/62/63.

Gael Linn released two extended play records by him some years ago, but this record (Gael-Linn CEF 062) is his first LP.

Sean de hOra has long been regarded as the chief exponent of the songs of the Corca Dhuibhne Gaeltacht in Kerry. He has always been in great demand as a singer, both by the people of his own community and by the hundreds of visitors who flock to the area.

He is quite a significant figure, not only in his own right as a sean-nos singer, but also because of the influence he had on Sean O Riada (himself an important influence on the Chieftains).

When O Riada first visited Corca Dhuibhne in the 50s, Sean de hOra was one of those with whom he became friendly and who stimulated his interest in sean-nos singing.



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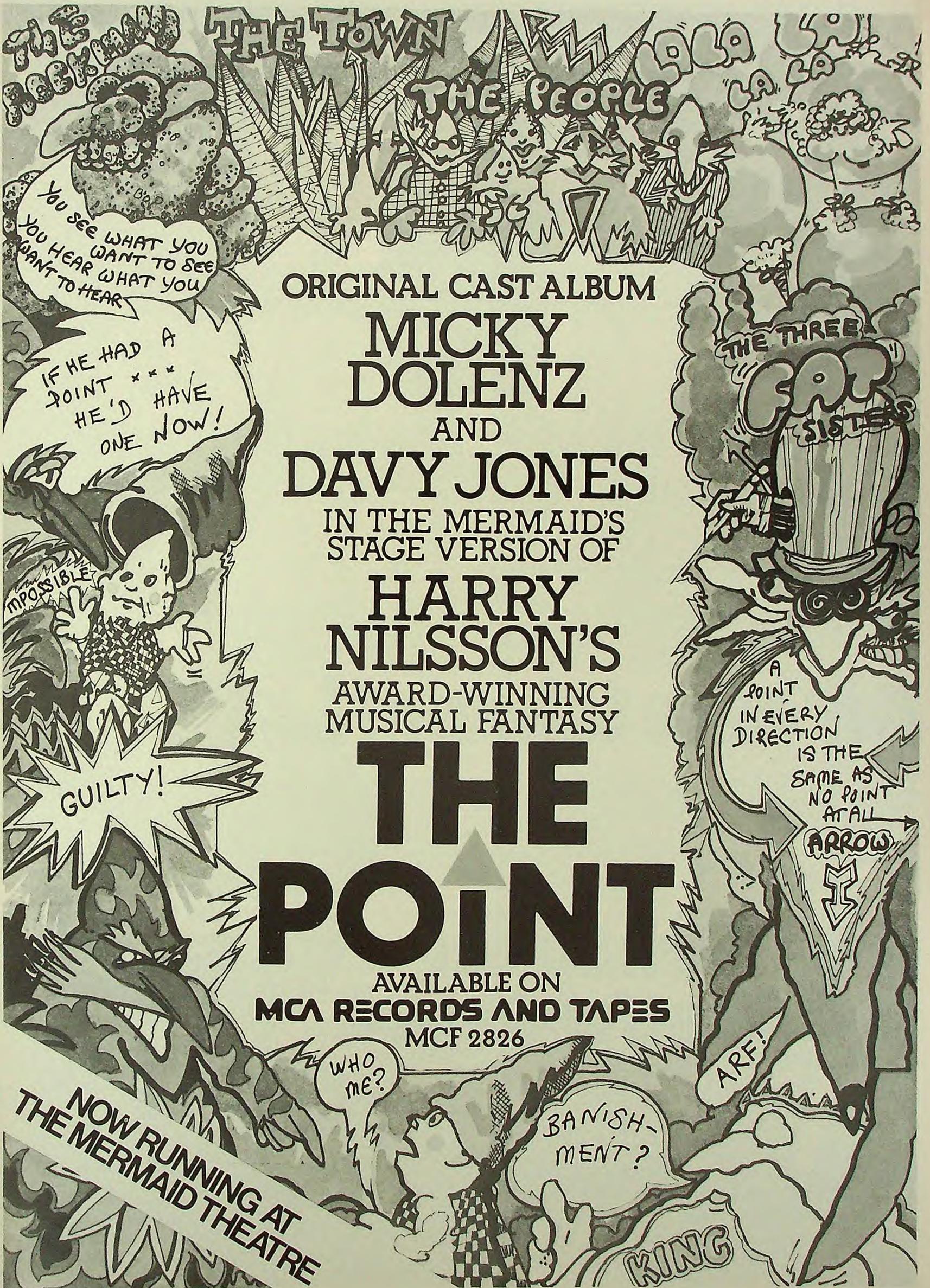
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TALENT

THE NEW York suburb of Brooklyn has spawned some of the greatest recording stars in the US, the two most notable being of course Barbra Streisand and Neil Diamond. Now, following fast in their footsteps after a slog which has lasted ten years, Eddie Rabbitt has emerged as one of that nation's top country singer-songwriters and an endorsement of his 'overnight success' has come with his award for being new entertainer of the year in a coast-to-coast poll.

The name Eddie Rabbitt still means little to the British public but it is his intention, and that of his record company Elektra, that the situation be changed rapidly in 1978. Back home in the US he has had a string of Top Ten hit records, including a number one with *Drinking My Baby Off My Mind*. In addition he has written hit songs for a wide range of country artists including Willy Nelson, Roy Clark, Conway Twitty and Lee Hazelwood. Merilee Rush has also recorded his material, along with Tom Jones, and Rabbitt was responsible for writing Elvis Presley's million-selling *Kentucky Rain* — in his own words, "that opened a million doors for me."

The fact that a country artist can actually start life somewhere other than Nashville is surprising — Rabbitt is often being confronted with people who flatly refuse to believe that he can possibly have come out of New York's tough Brooklyn quarters. "My parents emigrated to the US from Ireland — Rabbitt is actually a Gaelic name — and for a time we lived in New Jersey," he says. "When I was 13 I joined the Boy Scouts, and the troop leader used to have us all sitting around him while he played the guitar and sang country songs — I'd never heard a real guitar before, and I just fell in love with the instrument immediately. I begged him to teach

Rabbitt hares towards stardom

EDITED
by
CHRIS WHITE



Eddie Rabbitt — a ten year slog, but he's almost there.

me how to play, and he said that he would but I'd have to buy my own first as his was a left-handed one."

Rabbitt borrowed 36 dollars from his father and bought that first precious guitar. Soon he was performing at all the local parties. "People think it is strange that Brooklyn should have been such a hot-bed for country music — they only imagine that music can be found in Nashville. In fact there is probably less country music in Nashville at grass roots level because it is so much a part of the city, and people just take it for granted. It is only the really big names who seem to play there."

Eventually Rabbitt left for Nashville however, with 1,000 dollars in his pocket and a Greyhound ticket. "I based myself there, living in a fleabag hotel, and within a couple of weeks of arriving I was sitting in the bath tub when I got this idea for a song. Within minutes I had written *Working My Way Up To The Bottom*, and Roy Drusky, a country star, heard the song and decided to include it on his next album. I remember thinking, 'this is it — I should have come here ten years ago', but despite having a successful song so quickly I still spent two or three years just knocking on publishers' doors."

Rabbitt often used to hang about in a cheap Nashville night club, and got to know several of the other unknown struggling songwriters. "They called it Wally's Club House and all the hungry writers used to go there — several of us always used to drink together. Now we're all still around but Kris Kristofferson has become a huge star, Billy Swann has had hits with songs like *I Can Help*, and Chris Gentry became a

successful writer and has composed such songs as *Dreams Of The Everyday Housewife*. I remember that there was one old songwriter who used to go in there and he always said that we were the 'new breed' and one day our work would be recognised."

The turning point for Rabbitt saw *Kentucky Rain*. "I was about to sign a recording deal with a major record company and *Kentucky Rain* was one of the numbers I was going to record," he recalls. "About the same time, Lamar Pike of Hills and Range, a small publishing company, and who was friendly with Elvis Presley, said that he was going to see Presley and had I any songs which

I'd like him to hear. I gave him a tape with four songs on and said, 'Play him these but for God's sake don't let him hear the fourth song because I'm going to do that myself.' When he returned he apologised and said that Presley had heard *Kentucky Rain*, and was going to do it for his next A-side! At that time I'd run out of the money I'd taken with me to Nashville and was living on 37 dollars a week — I figured it was probably best to let Elvis Presley have his own way!"

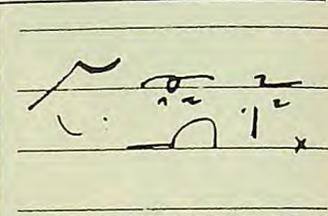
The consequence was that Rabbitt lost his impending recording contract — "The boss of the company was furious when he heard that I'd let Elvis record the song" — but his career as a songwriter blossomed. In fact he wrote several more numbers for the late singer including *Patch It Up* featured in the *That's The Way It Is* film. "I once actually got into his dressing room at one of the nightclubs where he was appearing in Las Vegas. There must have been about 150 people there and when I was introduced to Presley by Lamar Pike, he had just time to shake my hands and say 'great to meet you' before someone else claimed his attention."

Rabbitt's own recording career began when he teamed up with young producer David Maloney. "It was 1974 and we were making home demo tapes, with me playing all the instruments. Sometimes other musician friends would come and join in too. One day Mike Suttle who is the head of Elektra in Nashville heard what we were doing and within a week I had signed a contract with the company. My first record was *You Get To Me* which made number 17 in the national charts, and then there were a couple

of other hits before *Drinking My Baby Off My Mind* which went to number one!"

Since then Rabbitt has had a succession of hits — *Rocky Mountain Music* (from the album of the same name) which was a double A-side number one hit; *I Can't Help Myself* which reached number two, and *We Can't Go On Living Like This*. However it is only in the last year or so that he has actually started going out on the road and doing concerts. "I didn't really think that I was ready to perform in public until I had several hits under my belt and had devised a good stage show," he says. "Now we are playing 6,000-seater venues and the show has more of a rock and roll concept rather than country music format. I'd like to play some European dates, and I'll probably be doing that next spring. This current visit, which is my first, has been mainly for promotion purposes but I've managed at least to see Munich, Hamburg, Amsterdam, London and Glasgow."

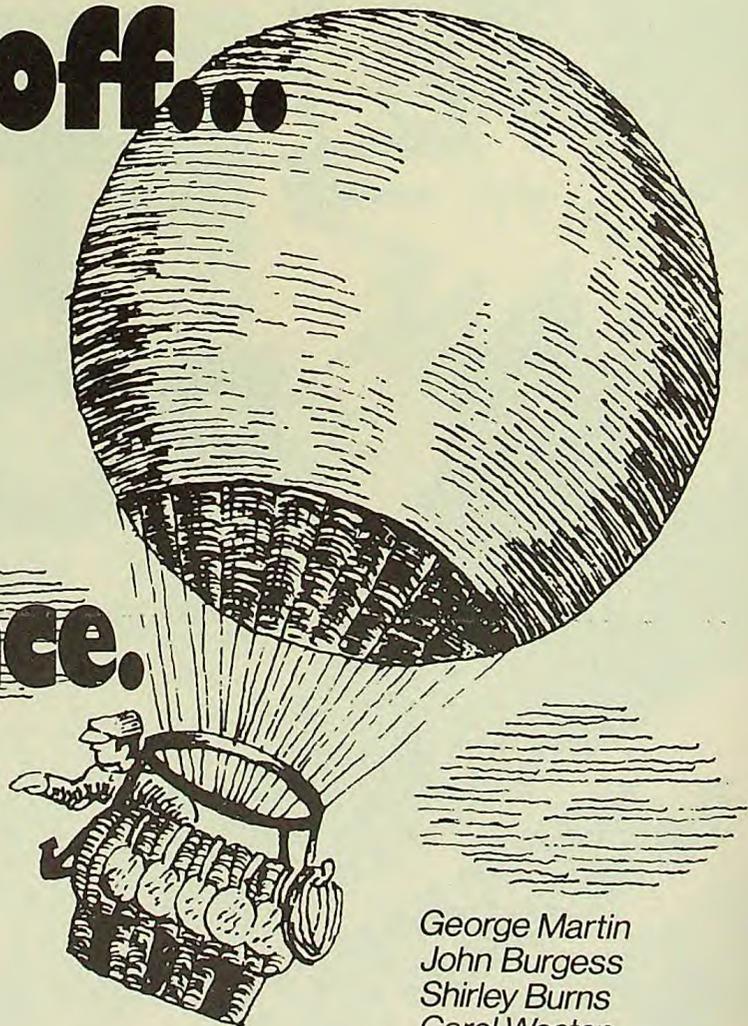
Rabbitt's surname has often caused confusion. "People simply don't believe that it is my real name — I did once change it to Eddie Martin, for stage purposes, and from near obscurity I went to complete oblivion! At least with a name like Rabbitt people do remember it and that's very important in the music business," he adds.



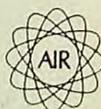
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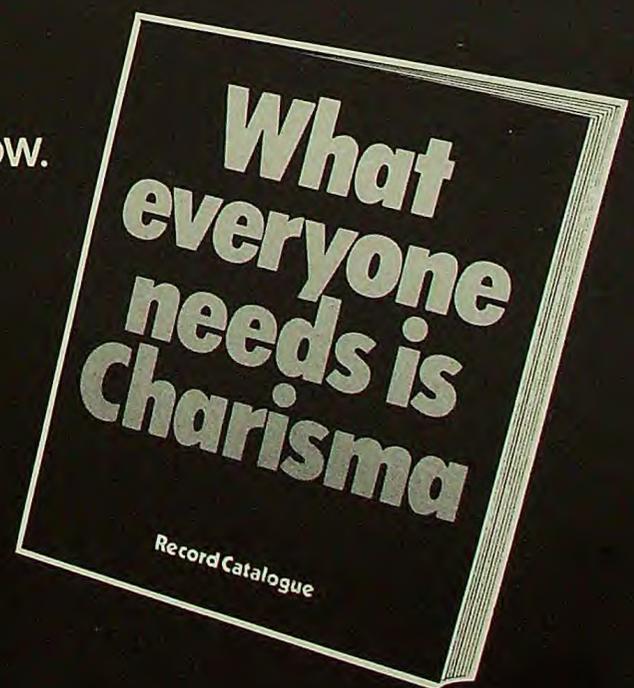
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AUDIO

Redundancies at Garrard?

GARRARD, POSSIBLY the best-known name in British hi-fi, has announced that it may have to dismiss one-quarter of its employees because of the combined effects of economic recession, below-expectation export increases and competition from Japanese imports flooding European and UK hi-fi markets.

All Garrard's 2000 workers have been given 90-day protective notices and put on short-time though the actual number eventually laid off will depend on how competitive the company remains and on talks with unions aimed at cutting overhead costs. A maximum of 480 redundancies is mooted.

In a lengthy statement, Garrard general manager J. D. Parsons pinpointed several reasons for the corrective measures that the firm would be implementing. They included a slump in the worldwide hi-fi market, increased manufacturing costs as a result of inflation, the only-partial success of its new product range in the face of severe competition from Japan and continuing losses — last year £500,000, this year an estimated £3.5 millions.

Garrard has been particularly hard-hit by uncontrolled imports from Japan deluging on to its vital

markets. Now it's considering putting pressure on the Government to impose official import restrictions. Two MPs raised the whole situation in the Commons on the company's behalf.

Other hard-pressed UK hi-fi firms have pushed for a similar course of action — with notable lack of success. The Government has always rejected such advances for fear of Far East reprisals in other vital trade areas.

Garrard is now trying to decide which of its employees get the push. 145 are likely to be factory workers and as many are half-timers the actual number laid off could be 290. The other 335 are likely to be indirect workers like office staff and even executives.

There is also the possibility that the company's hi-fi range will be slimmed down as part of the attempts to halt the spread of a disease before it gets beyond treatment.

Two new statistics underline the problems facing Garrard and the rest of the UK hi-fi industry. One forecasts a 10 per cent fall in equipment sales in Britain during the financial year ending in March. The other puts the current Japanese share of the overall UK market at a staggering 60-65 per cent.

EDITED

by
DAVID ALDRIDGE
of
Hi Fi Buyers guide

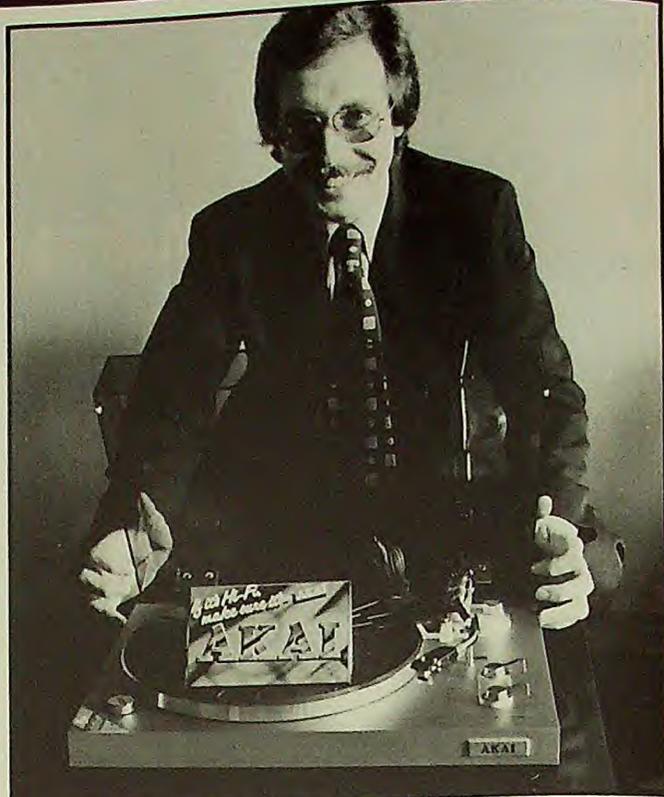
Transonic's new leads

SIGNAL LEADS are an often-overlooked but vitally important part of any hi-fi system. A new type of lead for connecting speaker to amplifier has just been shipped in from Japan by Peterborough hi-fi distributor Transonic Imports.

The low-loss leads are called LO-Z-Cords and they're available in pairs of 20ft and 30ft lengths for around £14 and £20.50 respectively.

Transonic says the leads audibly improve sound quality when compared with traditional flex and claims that beneficial effects have been achieved with systems of all prices.

Full details from: Transonic Imports, 13 Whitbread Street, Peterborough, Cambridgeshire (Tel: 0733-44488).



THIRTY-TWO-YEAR-OLD Tony Armstrong gets to grips with one of the turntables he'll be marketing as the new Manager at Rank Hi Fi for the Akai equipment range.

Valve amplifiers make a comeback

VALVE AMPS are back in vogue. There's always been a handful on sale to cater for the hi-fi buffs who reckon the turn towards transistors was the worst thing to ever happen to the heart of a hi-fi system — but suddenly the handful's become a minor avalanche. Several specialist firms already have valve jobs on sale. Others have them in the pipeline.

The most-recent addition to the ranks is the Michaelson & Austin TVA-1 made by a new London company called Soundlease Services. The TVA stands for thermoinic valve amp and it's a simple 55W per channel unit costing around £450.

"It's pricey but you can't beat a valve amp for smooth reproduction

of sound," commented co-designer Kevin Austin. "Transistorised amps sound dull and lifeless in comparison."

Soundlease has just brought out a valve pre-amp to complement the TVA-1. It's called the TVP-1, is similarly-styled and costs around £337. The firm makes great play of the fact that both units are crafted and constructed in Britain.

The amp and pre-amp are only available through a very small number of specialist dealers. If you're interested save yourself a search by contacting Soundlease Services at 140 New Bond Street, London W1Y 9HF (Tel: 01-499 3510). You'll be put in touch with your nearest dealer.

Tape contest set for April

THE FIRST residential International Tape Recording Contest ever staged in Britain will take place in Iver Heath, Buckinghamshire from March 31 to April 4.

Entrants in the ANGLONSONIC contest, which will be held at the Bridgettine and is being organised by London firm Audiosonic Group One, will have to produce on-the-spot a six-minute tape on a subject only revealed at the start of the five days.

A second section will involve recordings made at a specially-arranged music concert. Prizes will be awarded for the best tapes in each section and the highest overall marks. Full details from Alan Smith on 01-579 6348.

'Aperiodic' speaker from Griffin

MOST-RECENT addition to the range of speakers made by West Bromwich firm H. K. Griffin is the "Aperiodic" 27 — a £246 per pair three-way system that's suitable for use with amplifiers with power outputs of 30-100W per channel.

The "Aperiodic" — so-called because of its special crossover network — is housed in a double-

TEAC's force behind Star Wars

HI-FI FIRM TEAC deserves a big share of the credit for the sensational sound effects used in the much-acclaimed space fantasy film Star Wars.

Effects expert Ben Burt recorded and mixed all the special dialogue and the sound effects for everything from robots to starship battle scenes on three TEAC open-reel decks — the A-7300, A-2300 and the four-channel A-2340 — and a TEAC-Tascam Model 5 Mixer.

The final elaborate stereo soundtrack for the film was mixed at the Samuel Goldwyn Studios in Los Angeles using the Dolby noise reduction system.

veneered cabinet finished in teak or walnut as standard or other veneers and colours to special order. There's also a special stand for it which is an optional extra and costs £42 for two.

The stand is constructed of sprung-steel tuned to the speaker mass which absorbs and neutralises bass frequency and colouration from the cabinet.



Founder of Tannoy dies

GUY RUPERT Fountain, founder and honorary president of the Tannoy public address and speaker firm, (above) has died in hospital at Epsom. He was 76.

Hitachi's new decks

HITACHI HAS introduced a new range of top and front-loading cassette decks which vary in price from as little as £69 to £135.

Taking the top-loaders first, the £69 D 2315 has auto-stop, switching for normal or chrome tapes, a pause control, tape counter, twin VU meters and a record indicator light. The almost-identical D 2335 has the same features plus additional Dolby noise reduction circuitry. It costs £20 more.

On to the two front-loaders. The D 220 costs £99 and features Dolby, bias and equalisation selectors for chrome or normal cassettes and full auto-stop.

The £135 D 550 is similarly-styled and also possesses Dolby noise reduction, bias and equalisation switches and full auto-stop. One extra is power assisted control with an air-damped system for silent tape ejection.

Full details on all four decks from: Hitachi Sales UK Ltd., Hitachi House, Station Road, Hayes, Middlesex (Tel: 01-848 8787).

Agfa-Gevaert's special offer

AGFA-GEVAERT is giving away a free cassette head cleaner with every special SFD promotional pack containing two C60 + 6 and two C90 + 6 cassettes. The pack is on special offer for £7.14 — 12 per cent below the normal recommended retail price.



Sanyo's British speakers

THE GIRL is beauty queen Miss Germany. The speakers are three new Sanyo units designed and built in Britain — proof that there's one hi-fi area at least where we still lead the world.

The Hi Fi 3 speaker (bottom right) is a three-way system suitable for 10 — 75W per channel amplifiers. It's meant to be mounted about 300mm off the floor for maximum effect and costs around £168 per pair.

The Hi Fi 2 (top right) is also a three-way system but has a power

handling of between 10 and 60W. A pair costs around £135. The Hi Fi 1 is a two-way speaker handling 10 — 40W and priced at about £96 per pair.

All three speakers have teak-veneered cabinets, detachable black acoustic foam grilles and are described as being "low-coloured" to suit European listening demands.

Full details from: Sanyo Marubeni (UK) Ltd., 8 Greycaine Road, Greycaine Estate, Watford WD2 4QU (Tel: 0923 46363).



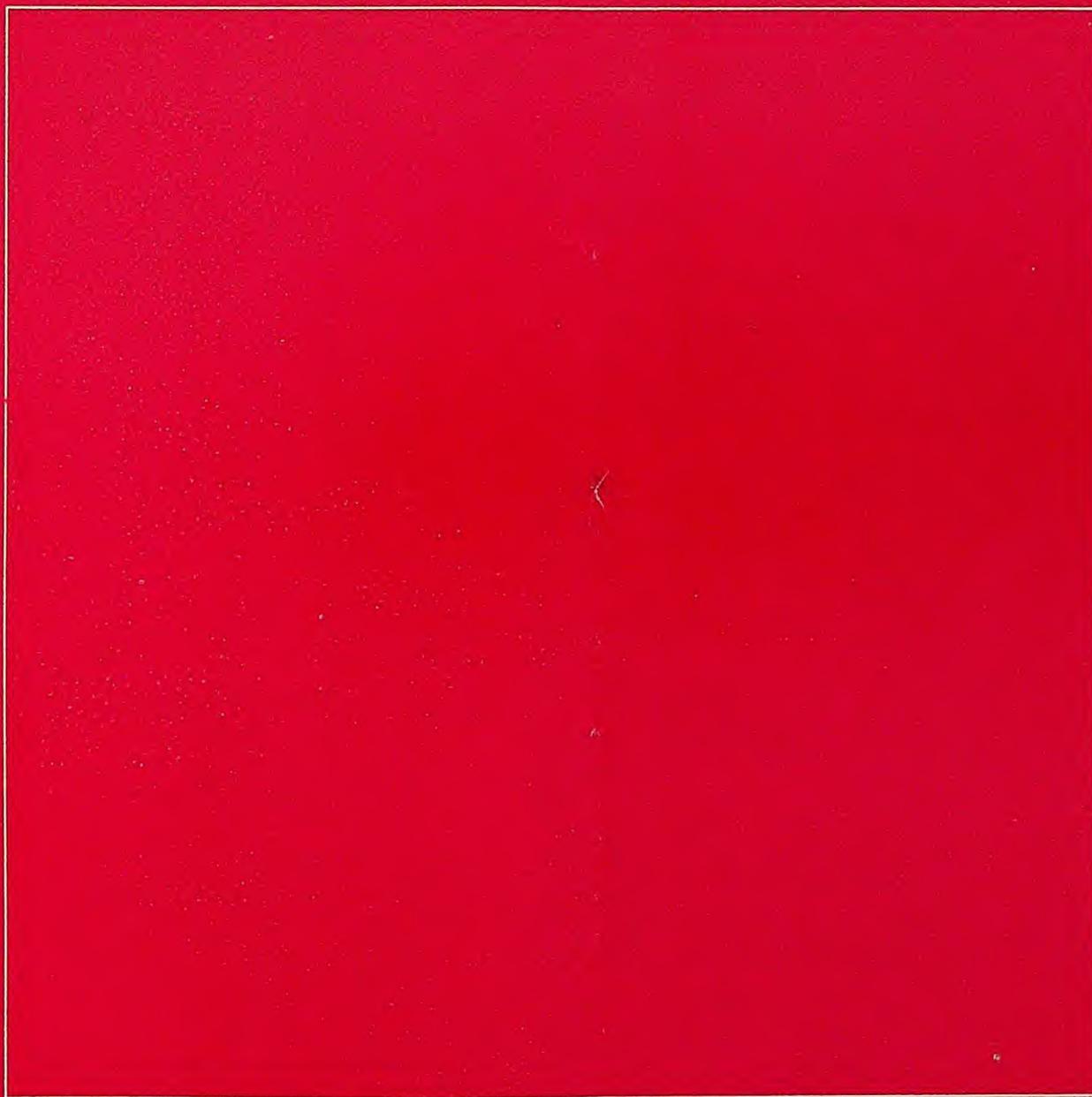
The JVC KD-720 cassette deck.

Slant-loading deck from JVC

JVC HAS added the new KD-720 slant-loading cassette deck to its wide hi-fi range. The £99.50 machine takes chrome, ferric or ferrichrome tapes and features fully-automatic stop. Dolby noise

reduction, twin VU meters and a tape counter. Full details from JVC (UK) Ltd., Eldonwall Trading Estate, Staples Corner, 6-8 Priestly Way, London NW2 7AF (Tel: 01-450 2621).

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THE MUSIC WEEK

The 1977 MUSIC WEEK Awards Presentations will take place at The Charity Awards Dinner at the Lancaster Room, The Savoy, on Tuesday 14 February 1978.

This year, the Awards Dinner, with cabaret, will establish the coveted Dooley Awards, as the annual occasion when MUSIC WEEK congratulates the British Music Industry on the year's achievements.

For the first time, unique Dooley Awards will be presented to 47 'firsts' in the categories listed below.

MARKET SHARE AWARDS

Company - Full Price Albums
Company - Singles
Labels - Full Price Albums
Labels - Singles

TOP FULL PRICE ALBUM AWARD

TOP SINGLE AWARD

PERFORMANCE AWARDS - ALBUMS

Top Male
Top Female
Top Group
Top Producer
Top (Misc. Multi/ Compl)

PERFORMANCE AWARDS - SINGLES

Top Male
Top Female
Top Group
Top Producer
Top Publisher (Corporate)
Top Publisher (Individual)
Top Writer

SLEEVE DESIGN AWARD - POPULAR FULL PRICE ALBUMS

Record Company
Designer
Printer

SLEEVE DESIGN AWARD - MIDPRICE & TV ALBUMS

Record Company
Designer
Printer

SLEEVE DESIGN WORDS - BUDGET ALBUMS

Record Company

Designer

Printer

SLEEVE DESIGN AWARDS - CLASSICAL ALBUMS

Record Company
Designer
Printer

THE PRESS JOURNALIST AWARD

Record Company

TOP MUSIC WEEK ADVERTISEMENT AWARD - COLOUR

Record Company
Advertising Agency or Design Company

TOP MUSIC WEEK ADVERTISEMENT AWARD - SPOT COLOUR

Record Company
Advertising Agency or Design Company

TOP MUSIC WEEK ADVERTISEMENT AWARD - MONO

Record Company
Advertising Agency or Design Company

TOP NATIONAL/LOCAL PRESS ADVERTISEMENT AWARD

Record Company
Advertising Agency or Design Company

TOP TV COMMERCIAL (RADIO/CASSETTE) AWARD

Record Company
Advertising Agency or Production Company

TOP RADIO COMMERCIAL (RADIO/CASSETTE) AWARD

Record Company
Advertising Agency or Production Company

TOP BELOW-LINE CAMPAIGN (POS/SALES GIMMICK) AWARD

Record Company
Advertising Agency or Promotion Company

TOP MUSIC WEEK DJ OF THE YEAR

Nominate now your entries to the Top Record Sleeve Awards and Advertising/Publicity Awards. The nomination entry forms have already been sent out and are also available from Avril Barrow at MUSIC WEEK, (01-836 1522).

The 1977 MUSIC WEEK Awards will be a spectacular event. Full details of table reservations and announcement of cabaret artists will appear in MUSIC WEEK during January. Please reserve the 14th of February in your diary now. It will be one of the most exciting events of 1978.



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Tel: 01-836 1522

AWARDS 1977



*The
Savoy
14 February
1978*



COUNTRY

CMA push for Hank Williams

IN RECOGNITION of the 25th anniversary of the death of country music singer-songwriter Hank Williams on January 1, 1978, the Country Music Association (Great Britain) has declared January "Hank Williams Month."

Williams, long acknowledged as the Father of Modern Country Music, wrote some of the music's most durable songs — including Jambalaya, Cold, Cold Heart, I Can't Help It and I'm So Lonesome I Could Cry — and was one of the earliest influences in getting country music across to the pop market. During the years since his death Williams' material has been regularly recorded and frequently found a place in the best selling lists.

EDITED
by
TONY BYWORTH

an important role in the commercial development of country music but also made himself felt in pop music," commented CMA (GB) Chairman David Sandison. "It is the objective of the Association to make the media aware of his considerable contributions to music."

The CMA (GB) will be issuing a press release to all media outlets, together with a list of all current recordings, and it is hoped that both network and local stations will feature Hank Williams material on

programmes throughout January.

January also sees the release of a number of new albums, and is spearheaded by the Polydor release "Hank Williams: 40 Greatest Hits" (MGM 2683 071) which features all the artist's chart entries as well as detailed sleeve information, while A Tribute To Hank Williams (RCA PL 42281) is a 30-track compilation album of Williams' songs by such artists as Chet Atkins, Jim Ed Brown, Ronnie Milsap, Porter Wagoner and Skeeter Davis. Veron Oxford is currently recording a 16-track tribute album, which will be released in late January on the new launched Meteor label.

In addition Acuff-Rose Music is publishing a song folio titled Hank Williams: 20 Greatest Hits.

Top Country albums

- 1 COUNTRY BOY, Don Williams, ABC ABCL 5233
- 2 WE MUST BELIEVE IN MAGIC, Crystal Gayle, United Artists UAG 30108
- 3 COUNTRY SWEET, Stella Parton, Elektra K 52060
- 4 HOME ON THE RANGE, Slim Whitman, United Artists UATV 30102
- 5 COWBOYS AIN'T SUPPOSED TO CRY, Moe Bandy, CBS 82295
- 6 10 SHADES OF GREEN, Lloyd Green, Checkmate CMLF 1001
- 7 DAYTIME FRIENDS, Kenny Rogers, United Artists UAS 30119
- 8 WELCOME TO MY WORLD, Elvis Presley, RCA PL 12274
- 9 I REMEMBER PATSY, Patsy Cline, MCA MCF 2807
- 10 RAMBLIN' FEVER, Merle Haggard, MCA MCF 2805
- 11 GREATEST HITS, George Jones & Tammy Wynette, Epic EPC 82035
- 12 HITS OF DOLLY PARTON, Dolly Parton, RCA PL 42192
- 13 FREE AND EASY, Barbara Fairchild, CBS 82272
- 14 YOU ARE SO BEAUTIFUL, Tanya Tucker, CBS Embassy 31568
- 15 VISIONS, Don Williams, ABC ABCL 5200
- 16 SONGS I'LL ALWAYS SING, Merle Haggard, Capitol CAPSP 101
- 17 EVERY TIME I SING A LOVE SONG, Billie Jo Spears, United Artists UAS 30109
- 18 I'M SORRY FOR YOU, MY FRIEND, Moe Bandy, CBS 82003
- 19 DOLLY PARTON STORY, CBS Embassy 31582
- 20 KENNY ROGERS, Kenny Rogers, United Artists UAS 30046

Meteor aims for the stars

A NEW country music label is about to make its British entrance. Titled Meteor Records — and owned by Michael Clerkin, managing direction of Dublin's Release Records — the label will have offices in London,

Nashville and Dublin.

The first signings to the label were negotiated by Clerkin this past October in Nashville during the annual DJ Convention and the acts contracted include Vernon Exford,

already well established with British audiences; Randy Parton; old time and bluegrass group The Stonemans; Lee Morgan, co-writer of the Ronnie McDowell million seller The King Is Gone; and Peggy Sue, sister of Loretta Lynn and Crystal Gayle.

Initial album releases will include product already released in the United States from Peggy Sue and the Stonemans while Oxford, Morgan and Parton have been recording tracks in Dublin last month. The sessions were arranged by Jerry Hughes and produced by Nashville producer Tony Diraziano.

Meteor Records will be based at 240A-242A Kilburn High Road, London NW6, and Michael Clerkin is currently negotiating a distribution deal.

Travis to support Mann

BRITISH COUNTRY music stalwart Dave Travis, already well established with European audiences, continues his career on the Continent next year with television and concert appearances.

Following stage appearances in Hungary a few months ago, Travis will star in his own 30-minute, Saturday night special for Hungarian television at the end of January and, in March, will support

rockabilly artist Carl Mann on a four-country European tour. At the same time he will record an album with Mann.

In Britain a cassette of country material, titled Dave Travis, is set for immediate release by the tape company VFM, and his next album for Spark Records, scheduled for a February release, will feature rockabilly material.

TOP SELLING IMPORTS

MY FAREWELL TO ELVIS, Merle Haggard (British release January: MCA MCF 2818)
HERE YOU COME AGAIN, Dolly Parton (British release January: RCA PL 12544)

Information supplied by the Country Music Association (Great Britain) based on sales in specialist country music shops in the UK. While the above albums are consistent sellers in all shops, it should be noted that many artists register above average sales in specific areas which may not be reflected in the CMA (GB) Chart.

MUSIC WEEK SINGLES FACT SHEET				WEEK ENDING JANUARY 7	
TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E December 24)	PROMOTION	COMMENTS by TONY JASPER
JOHN DENVER How I Leave You Again PB 1036 (RCA)	JAN 6	Annie's Song (1, 1974)	None	Artist's name in media with his first film premiered January 19 titled 'Oh God' and starring also George Burns. Song not in film.	Denver has his following and the record should receive airplay if only as something which can be played on the air following mention of his first film. Denver more an album than singles artist in this country and single from I Want To Live (PL 1251).
STEVE MILLER Swingtown Mercury 6078 813 (Phonodisc)	JAN 6	Rock 'n Me (11, 1976)	None	First 10,000 in special bag with pic of artist.	Third single from album, Book Of Dreams (S296 455), previous being Jet Airliner and Jungle Love, both of which received considerable airplay. Miller will sell even if he does not chart but this has very commercial opening and lively feed, and there is Top 50 possibility.
YVONNE ELLIMAN If I Can't Have You RSD 2090 266 (Phonodisc)	JAN 13	I Don't Know How To Love Him (part of maxi-single, 47, 1972), Love Me (6, 1976), I Can't Get You Outa My Mind (17, 1977), Hello Stranger (26, 1977).	None	Basic company servicing.	Since single is found on film soundtrack, Saturday Night Fever EP (PPSP 12) seems slightly odd choice. Recent EP has other cuts from Bee Gees, Tavares and MFSB. For all that, cut has typical Yvonne Elliman sensual freshness and should sell well. Also found on film soundtrack, a double album (2658 123).
WAR Galaxy MCA 339 (EMI)	DEC 16	Low Rider (12, 1976); Me And Baby Brother (21, 1976).	None	Basic company servicing.	Very much for discos with basic, hypnotic beat which gives War best chart chance for some time, not that the record is particularly exceptional. Watch for local radio station airplay and make disco enquiries.
LUCIO BATTISTI To Feel In Love RCA PB 6129 (RCA)	JAN 13	None	None	Basic company servicing.	Every single of the artist has been number one in Italy over past three years. Chances of extending success here seem reasonable. Very much a traditional styled song.
RICHARD DIGANCE Earl's A Winger Chrysalis CHS 2200 (Phonodisc)	JAN 6	None	None	Basic company servicing.	Humorous take-off of Pearl's A Singer only Earl plays football. Might have been big Christmas chart record but still has chance with either high sales or disaster likely, although it could gain airplay, whatever the case. Digance has mainly worked the folk-style circuit, is talented and several times been on the verge of chart action with former record company commitments.
SWEET Love Is Like Oxygen Polydor POSP 001 (Phonodisc)	JAN 6	15 hits from 1971 onwards with last, Lies In Your Eyes (35, 1976).	None	Full page ads in music papers. Special bag. Featured on Radio One's, National Pop Jury choice. Probably a few British dates in February but major tour not expected.	Sweet as never before with throat-strangling high-pitched harmonies. Should prick up a few ears, if nothing else. Hard to see this charting unless receiving major acceptance by various radio outlets. New album expected February titled, Level Headed. Note new record company and new label prefix.
NAZARETH Gone Dead Train Mountain NAZ 2 (Phonodisc)	JAN 6	7 hits, 1973 onwards. Most recent listed Love Hurts Etc (15, 1977).	None	Recent, In Concert BBC TV — Radio One. Expected UK tour.	A Stones sounding riff on title line, driving beat, the odd handclap or two could see Nazareth with first single hit since Holy Roller (36, 1976) outside of recent EP. Cut is from late '77 album, Expect No Mercy (TOPS 115). Could well be a big seller.
SHAM 69 Borstal Breakout Polydor 2058 966 (Phonodisc)	JAN 6	None	None	Special bag. Badges. Publicity from group's recent first single which should carry through into this release.	First disc was via Step Forward before being taken up by Polydor. Title of this should severely curtail airplay but B-side, Hey Little Rich Boy could receive some attention. Limited chart chance.
DENICE WILLIAMS We Have Love For You CBS 5931 (CBS)	JAN 6	Free (1, 1977), That's What Friends Are For (8, 1977), Baby, Baby My Love Is All For You (32, 1977).	None	Basic company servicing.	Second cut from LP, Songbird (86046). Disco-styled introduction, basic beat to song which lacks shade and becomes very much predictable by its end. It will sell but not easy to see this improving on last rather surprising halting single at 32.

BE BOP DELUXE

RAMBLING IN THE WORLD

HAR 5147

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NEW SINGLE FROM THE FORT

- DRASTIC PLASTIC TOUR**
- Feb. 5th COVENTRY Theatre
 - Feb. 6th NEWCASTLE City Hall
 - Feb. 7th GLASGOW Apollo
 - Feb. 8th ABERDEEN Capitol Theatre
 - Feb. 10th LEEDS Grand Theatre
 - Feb. 11th LEEDS Grand Theatre
 - Feb. 12th HALIFAX Civic Theatre
 - Feb. 13th SHEFFIELD City Hall
 - Feb. 14th BRADFORD St Georges Hall
 - Feb. 15th HANLEY Victoria Hall
 - Feb. 16th LEICESTER De Montford Hall
 - Feb. 18th PRESTON Guildhall
 - Feb. 19th MANCHESTER Apollo
 - Feb. 20th LIVERPOOL Empire
 - Feb. 21st WOLVERHAMPTON Civic Hall
 - Feb. 22nd BIRMINGHAM Odeon
 - Feb. 23rd OXFORD New Theatre
 - Feb. 24th BRIGHTON The Dome
 - Feb. 25th LONDON Odeon - Hammersmith
 - Feb. 26th LONDON Odeon - Hammersmith
 - Feb. 27th BRISTOL Colston Hall
 - Feb. 28th PORTSMOUTH Guildhall



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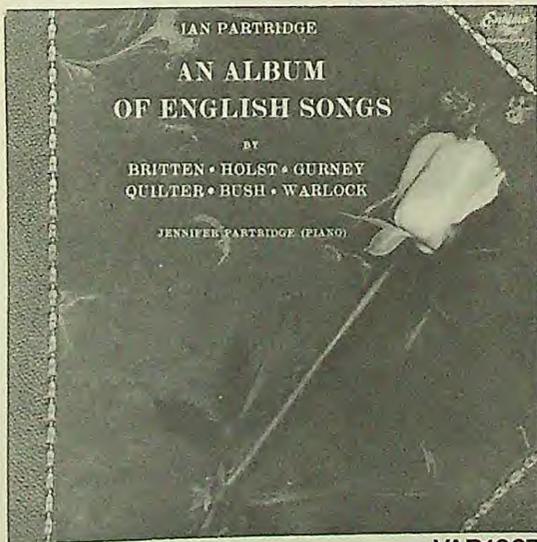
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CLASSICAL

43 Britons chosen for EEC Youth Orchestra

SEVERAL major recording companies are interested in the prospect of contracts with the new European Community Youth Orchestra, it was stated at a London press conference to launch the venture, but it is unlikely that anything will be finalised until after the first concert on March 17.

What emerged at the conference — at which the president of the orchestra, Edward Heath, failed to appear to deliver his speech — was that out of a total of 135 young players no less than 43 had been selected to represent Britain. The next highest representation was from France, with 20 instrumentalists, and the smallest quota was from Denmark and Luxembourg with six successful entries respectively.

Seven out of France's 20 entries

and three out of Belgium's 12 were characterized in what was supposed to be the final list as "A N Other".

Among criticisms levelled at the organizers was that, despite the fact that the country would not be auditioned until this month, Germany had in advance been allotted only a dozen places — just over a quarter of the British contingent. Another was that principal conductor Claudio Abbado had chosen Mahler's taxing Sixth Symphony for the opening concert when the standard of the whole orchestra could not yet be assessed.

Heath is expected to spend a certain amount of time on tour with the ECYO, which came about as a result of his Fanfare For Europe in 1973.

EMI release Massenet opera

EMI CLASSICAL heads its January release schedule with a reissued three-record set (SLS 5105) of Jules Massenet's opera Werther. Nicolai Gedda is in the title rôle, Victoria de los Angeles plays Charlotte and Mady Mesplé plays Sophie; the

Orchestre de Paris is conducted by Georges Prêtre. On the final side Nicolai Gedda gives a recital of French operatic arias from Le Postillon De Longjumeau, Manon, Mignon, Mireille and Le Roi D'Ys.

Phillips rare Orff

AN UNUSUAL inclusion on Philips' release schedule is a rarely-performed wedding cantata by the German composer Carl Orff (b 1895), who is best known for his racy Carmina Burana. Trionfo Di Afrodite, on Philips 9500 150, employs a large orchestra and reinforced percussion section together with seven soloists. The Leipzig and Berlin radio choruses and Leipzig Radio Symphony Orchestra are conducted, on what is only the second recording of the work, by Herbert Kegel.

More marital bliss from Philips comes on the reverse of a new version of Saint-Saëns' popular Third Symphony, with Daniel Chorzempa playing the dominant organ part. This is the same composer's work for pianoforte and strings entitled Wedding Cake, Op 76. Chorzempa is again the soloist and the Rotterdam Philharmonic is conducted by Edo de Waart (9500 306).

The Philips artist Alfred Brendel has just been awarded a Japan Record Academy prize for his 1977 interpretation of Beethoven's five pianoforte concerti with the LPO and Bernard Haitink (6767 002).

EDITED
by
NICHOLAS WEBBER

Davies world premiere

CONSIDERABLE INTEREST has been aroused in the serious music field by the projected world premiere of a large-scale four movement symphony by the British composer Peter Maxwell Davies on February 2 in the Festival Hall, London.

The work is the result of a long-standing commission from the Philharmonia Orchestra and has been in preparation for a number of years. It contains many of Davies's characteristic thumbprints — notably use of magic squares,

plainsong, and isorhythm. At the premiere the orchestra will be conducted by the young EMI and Enigma recording artist Simon Rattle.

Another new symphony — Andrzej Panufnik's Sinfonia Mistica — will be premiered at the Queen Elizabeth Hall on January 20 by the Northern Sinfonia, who commissioned it. The work is the composer's sixth, the most recent being Sinfonia Di Sfere which was premiered last year by the LSO.

Pressing problem for CBS

PRODUCTION AND pressing problems, shared by most major companies over the past three months, have resulted in several autumn releases from CBS classical being delayed until this month.

The most important is the premiere recording of Puccini's opera Edgar, reviewed in most November magazines but only just becoming available. This recording — featuring Carlo Bergonzi and Renata Scotta — was made "live" last April in the Carnegie Hall, New York and is a two-record set (79213) retailing at £6.79. Although not the best-known of Puccini's music-

dramas, part of Edgar was immortalized in 1924 when Toscanini conducted the funeral march from Act Three at the composer's own funeral.

There have also been difficulties with recordings originally scheduled for September and November. Durufle's Requiem and Danse Lente with Kanawa, Nimsgrn and the Philharmonia conducted by Andrew Davis (76633) will now not be available until the week ending January 20. Nor will Schumann's Symphonie Etudes and Papillons for pianoforte played by Murray Perahia (76635).

Terse and humorous eclecticism

RICHARD STOKER: The String Quartets. Miniature String Trio. The Strange Quartet. Producer: John Foss. Gaudeamus GRS8 (31 Clerkenwell Close, EC1).

Richard Stoker is one of the "middle generation" of English composers whose music has slowly crystallized in form over the past decade to form an authentic and distinctive voice of its own. These three string quartets — and, to a lesser degree, the trio — trace the Yorkshire-born Stoker's development throughout the decade of the 'Sixties. The style is a terse and often humorous eclecticism, sometimes brooding but sometimes giving away to folk-like caprice, and there are some nicely ironic glances at academic forms. Stoker has a confidently robust way with the string medium, making effective use of such effects as staccati and glissandi, and his marriage of atonal and diatonic should appeal even to those who have difficulty with contemporary music. The Strange Quartet plays with thoughtful accuracy, employing a rather hard bright tone; the recording is crisply engineered to a high quality. With its striking cover design this unusual album deserves a try.

PURCELL: Dido & Aeneas (complete opera). Troyanos, Palmer, Stilwell; English Chamber Orchestra/Leppard. Producer: not credited. Erato (RCA) STU 71091. England, as every music student knows, took a long time to catch up on the passion for opera which had been sweeping fashionable Europe almost from the beginning of the 17th-century, and this offering from Henry Purcell was the first serious attempt to redress the balance. Ironically Dido & Aeneas is now a pretty much neglected essay, not least in its country of origin, and that — as this first-rate production demonstrates — is an enormous pity. All the care that has been synonymous with the Erato label in the past has gone into it, with top-flight soloists and a gloriously fresh and magical tone from the English Chamber Choir and its more widely known orchestral associate. Raymond Leppard's careful and distinguished direction, jam-packed with an authenticity that is never musty, highlights the parity

ALBUM REVIEWS

with Continental forms of the time in its rhythmic point. The pressing is superb.

RACHMANINOFF: Piano Concerto 4; Rhapsody On A Theme Of Paganini. Tamás Vásáry, pianoforte, London Symphony Orchestra/Ahronovitch. Producer: Cord Garben. Deutsche Grammophon 2530 905. This was the concerto that the composer agonized about for nearly three decades, constantly revising it as a result of critical hostility (who said that nobody reads reviews?). If the fourth pianoforte concerto lacks the sublimity of its predecessor, however, it is still without doubt a work of enormous appeal, much of which perhaps comes about from the veiled harking back to the Third. Vásáry's interpretations are invariably controversial, and this one is no exception. His pianism is undeniably rhapsodic in the concerto, yet a curiously restrained and gentle approach makes for an intense seriousness which is perhaps undeserved.

VERDI: Il Trovatore (complete opera). Pavarotti, Sutherland, Horne, Wixell, Gghahurov; National Philharmonic Orchestra/Bonygne. Producer: Ray Minshull, Decca D82D3 (three records). Two main versions of this Verdi classic (on RCA and DGG) already exist; but there is no reason why Decca should not attempt the masterpiece of which Caruso once said it needed "the four greatest singers in the world". That is perhaps an impossible qualification, yet this fine set gets pretty near the mark. From the commanding bass of the opening through the delightful soprano arias to the nicely goassamer tenor it is clear that Ray Minshull's production, full of stereophonic realism, has taken the task seriously enough. The soloists are all of formidable class, with only Joan Sutherland occasionally insecure on the pitch of her trills (she makes up for it in the more tranquil moments). The excellent recording is matched by a fine pressing.



CHRISTMAS COMES but once a year, and so does the round of record company lunches. CBS classical division decided to take a gamble this time and held theirs at Crockford's, the exclusive West End gaming club owned by a well-known turf accountant. Roughly 30 editors, critics and CBS classical personnel were presented with their personal backgammon set by a Father Christmas who looked amazingly like handsome Derek Witt (corporate and artist relations officer). Others pictured above, l-r, are: Janet Osborn (classical publicity); guest-of-honour Jean-Claude Malgoire, who was in London for recording sessions; Ray Burford (classical marketing manager); You-Know-Who; and Tony Woolcott (marketing director).

Valuable reference tomes

INTERNATIONAL MUSIC Guide '78 edited by Derek Elley. Tantivy Press. 136-148 Tooley Street, London SE1. £3.25; 304pp.

Penguin Stereo Record Guide (Second Edition), by Edward Greenfield, Robert Leyton and Ivan March. Penguin Books, Harmondsworth, Middlesex. £4.50 (softback); 1194 pp. £5.50 hardback edition from Long Playing Record Library Ltd, Squires Gate Station Approach, Blackpool, Lancashire.

Valuable, though not invaluable, must be the verdict on these two very different guides to trends on the recording scene and in the music business generally. In practice they have very little in common apart from the coincidence that each is now in its second edition. If the first volume is primarily concerned with the people and statistics behind the industry, the second concentrates on the "hardware" of the records themselves.

International Music Guide is primarily advertising-based (hardly a classical record division has not taken space). This has enabled Derek Elley to cull thoughtful contributions from writers around the world, including some Iron Curtain countries — although USSR is notably missing. As with last year's edition the book opens with its nomination of, and profiles on, Musicians Of The Year: the Academy of St Martin-in-the-Fields, Alfred Brendel, Ileana Cotrubas, James Levine, and Miklós Rózsa.

Then there are items on music festivals, recent necrology and a round-up of the non-classical scene.

All this is interestingly informative, if hardly required reading, but the main meat of the Guide begins halfway through with the survey of recorded music. The review section, according to the editor, "spotlights the year's important and most interesting record releases from both the major and lesser-known companies" arranged in period rather than compositional genre. This makes for one or two oddities. For example there seems no good reason why Schütz should appear under Early Music or why Bach, Handel or Scarlatti (to give three specimens) should be styled Pre-Classical rather than Baroque. Britten turns up under Late Romantic/Mainstream 20th-Century, from where one skips straight to an eclectic trilogy of reviews (two unfavourable) under Avantgarde. One drawback is that the review period covered is only July 1976 to July 1977 — not too useful in a 1978 annual. The editor hopes to expand this section next year.

A list of record company awards is useful enough, but should have been made more comprehensive. There are record and audio reports from both Britain and the USA which provide quite a bombardment of statistics, and Mike Ashman depicts 1976 as "a Dunkirk year . . . for the record companies". Finally there are the usual listings covering colleges, companies and retailers — although again the choice seems somewhat random. Under the heading of Music Magazines Music Week's three-sentence entry contains four inaccuracies.

BOOK REVIEWS

The Penguin Stereo Record Guide, with its 1194 pages of close type, is properly described as a tome. There are no advertisements here, and after the first 26 pages dealing with stereo and quadraphony, musicassettes and deletions the rest is given over entirely to record reviews. How much value the reader places on such reviews, of course, depends firstly on the worth of the critic concerned and secondly on the extent of involvement with the item under discussion. Suffice it to say that Penguin's contributors are all on the reviewing panel of *The Gramophone* and are not afraid of expressing forthright opinions. Indeed, there is often a succinct readability sometimes lacking in that organ.

The usefulness of the Penguin guide to record dealers is probably strongest in its alphabetical arrangement of composers. Thus it is an easy matter to trace the more obscure names and pieces. The comparative reviews, however, tend to be more subjective (not surprisingly when it comes to works such as Dvorak's "New World") and the casual browser might well become more baffled than enlightened. All records reviewed across the repertoire are given a star rating and occasionally a rosette, making the Penguin Stereo Record Guide a fount of instant learning for behind-the-counter reference. — NICHOLAS WEBBER.

DEALER GUIDE TO AIRPLAY ACTION

WEEK ENDING JANUARY 7

Radio 1

FEATURED FORTY

AS — Stevie Wonder (Motown TMG 1091)
CADILLAC WALK — Mink Deville (Capitol CL 15952)
CALIFORNIA — Manfred Mann's Earth Band (Bronze BRO 48)
DADDY COOL — Darts (Magnet MAG 100)
DANCE DANCE DANCE — Chic (Atlantic K 11038)
DESIREE — Neil Diamond (CBS 5869)
DO YOU REMEMBER — Long Tall Ernie & The Shakers (Polydor 2121 341)
EBONY EYES — Bob Welch (Capitol CL 15951)
EMOTIONS — Samantha Sang (Private Stock PVT 128)
ENDLESS SLEEP/THE FOOL — Robert Gordon (Private Stock PVT 127)
FIVE O'CLOCK IN THE MORNING — Lol Creme & Kevin Godley (Mercury GOD 001)
FOR YOUR LOVE — Four Tops (ABC 4199)
GONE DEAD TRAIN — Nazareth (Mountain NAZ 2)
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)
I DON'T WANNA LOSE YOUR LOVE — Emotions (CBS 5819)
I'D RATHER LEAVE WHILE I'M IN LOVE — Carole Bayer Sager (Elektra K 12274)
I LOVE YOU — Donna Summer (Casablanca CAN 114)
IT'S A HEARTACHE — Bonnie Tyler (RCA PB 5057)
JAMMING — Bob Marley & The Wailers (Island WIP 6410)
KEEP YOUR HANDS ON THE WHEEL — Ram Jam (Epic EPC 5806)
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)
LOVELY DAY — Bill Withers (CBS 5773)
LOVE'S UNKIND — Donna Summer (GTO GT 113)
MORNING OF OUR LIVES — The Modern Lovers (Beserkley BZZ 7)
MULL OF KINTYRE — Wings (Parlophone R6018)
NATIVE NEW YORKER — Odyssey (RCA PB 1129)
NEW YORK SHUFFLE — Graham Parker & The Rumour (Vertigo 6059 185)
NOBODY IS — Airwaves (Rockfield UP 36319)
ONLY WOMEN BLEED — Julie Covington (Virgin VS 196)
PUT YOUR LOVE IN ME — Hot Chocolate (RAK 266)
QUIT THIS TOWN — Eddie & The Hot Rods (Island WIP 6411)
RUN BACK — Carl Douglas (Pye 7N 46018)
UP TOWN TOP RANKING — Althia & Donna (Lightning LIG 506)
WHO'S GONNA LOVE ME — Imperials (Power Exchange PX 266)
YOU LIGHT UP MY LIGHT — Debby Boone (Warner Brothers K 17043)
ZODIACS — Roberta Kelly (Oasis 3)

RECORDS OF THE WEEK

Noël Edmonds: TEN TO EIGHT — David Castle (Parachute RBS 501)
Simon Bates: LOVELY DAY — Bill Withers (CBS 5773)
Paul Burnett: NEW YORK SHUFFLE — Graham Parker & The Rumour (Vertigo 6059 185)
Kid Jensen: MORNING OF OUR LIVES — The Modern Lovers (Beserkley BZZ 7)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

ROSE OF CIMMARON — Poco (ABC 4130)
KEEP YOUR HANDS ON THE WHEEL — Ram Jam (Epic EPC 5806)
EBONY EYES — Bob Welch (Capitol CL 15951)
NOW CAN I LEAVE YOU AGAIN — John Denver (RCA PB 1036)
HERE YOU COME AGAIN — Dolly Parton (RCA PB 9182)
I CAN'T HOLD ON — Karla Bonoff (CBS 5893)
LOVELY DAY — Bill Withers (CBS 5773)
UPTOWN TOP RANKING — Althia & Donna (Lightning LIG 506)

Downtown Radio

BELFAST

HIT PICKS

John Paul: NOBODY IS — Airwaves (Rockfield UP 36319)
Trevor Campbell: SORRY I'M A LADY — Baccara (RCA FB 5555)
Candy Devine: I CAN SEE CLEARLY NOW — Ray Charles (London HLU 10554)

Cherry Mellwaine: LOVELY DAY — Bill Withers (CBS 5773)
Hendi: GALAXY — War (MCA 339)
Eddie West: I CAN STOP — Limmie & Family Cookin' (Bearback EMBS 354)
Lawrence John: GOIN' THROUGH THE MOTIONS — Blue Oyster Cult (CBS 5889)

ADD ONS

I CAN'T HOLD ON — Karla Bonoff (CBS 5893)
GONE DEAD TRAIN — Nazareth (Mountain NAZ 2)
FOR A FEW DOLLARS MORE — Smokie (RAK 267)
MORNING OF OUR LIVES — The Modern Lovers (Beserkley BZZ 7)
QUIT THIS TOWN — Eddie & The Hot Rods (Island WIP 6411)
IF IT DON'T FIT DON'T FORCE IT — Kellee Paterson (International INT 544)
CHOOSING YOU — Lenny Williams (ABC 4198)
JAMMING — Bob Marley & The Wailers (Island WIP 6410)
GET ON THE FUNK TRAIN — Munich Machine (Oasis 2)
UPTOWN TOP RANKING — Althia & Donna (Lightning LIG 506)
SWEET LUCY — Raul De Souza (Capital CL 15955)

Metro Radio

NEWCASTLE

ADD ONS

I CAN'T HOLD ON — Karla Bonoff (CBS 5893)
DANCE WITH ME — Earl Klugh (Bluenote UP 36341)
FOR A FEW DOLLARS MORE — Smokie (RAK 267)
EMOTIONS — Samantha Sang (Private Stock PVT 128)
FIGARO — Brotherhood Of Man (Pye 7N 46037)
HERE YOU COME AGAIN — Dolly Parton (RCA PB 9182)

Radio Tees

TEESIDE

HIT PICKS

Tony Gillham: FOR A FEW DOLLARS MORE — Smokie (RAK 267)
David Hoare: SORRY I'M A LADY — Baccara (RCA PB 5555)
Dave Gregory: CHOOSING YOU — Lenny Williams (ABC 4198)
Ian Fisher: EMOTIONS — Samantha Sang (Private Stock PVT 128)
Brian Anderson: HALF AS NICE — Rosetta Stone (Private Stock PVT 131)

ADD ONS

HERE YOU COME AGAIN — Dolly Parton (RCA PB 9182)
DREAMS OF THE EVERYDAY HOUSEWIFE — Glen Campbell (Capitol CL 15957)
HOW CAN I LEAVE YOU AGAIN — John Denver (RCA PB 1036)
FIGARO — Brotherhood Of Man (Pye 7N 46037)
I WANNA SHARE A DREAM WITH YOU — Leif Garrett (Atlantic K 11059)

Radio 2

ALBUM OF THE WEEK

GREATEST HITS — Olivia Newton John (EMI EMA 785)

Luxembourg

HOT SHOTS

Barry Alldis: GONE DEAD TRAIN — Nazareth (Mountain NAZ 2)
Stuart Henry: BE WHAT YOU'VE GOTTA BE — Motors (Virgin VS 194)
Tony Prince: LOVE IS LIKE OXYGEN — Sweet (Polydor POSP 001)
Mark Wesley: GALAXY — War (MCA 339)
Bob Stewart: TEN TO EIGHT — David Castle (Parachute RRS 501)
Mike Reid: ON FIRE — T. Connection (T.K. 6006)
Rob Jones: NOBODY IS — Airwaves (Rockfield UP 36319)
Emperor Rosko: JAM JAM JAM — People's Choice (Philadelphia PIR 5891)

POWER PLAY

ZODIACS — Roberta Kelly (Oasis 3)

208 TWIN SPIN

NATIVE NEW YORKER — Odyssey (RCA PB 1129)

MUSIC WEEK TOP 30 SINGLES

WEEK ENDING JANUARY 7, 1978

From TV's Crossroads'

'Benny's Theme'

by Paul Henry



7N46027



NEXT IN LINE

- GOODBYE GIRL K12276
- David Gates 
- I WANNA SHARE A DREAM K11059
- Left Garrett 

1	MULL OF KINTYRE/GIRLS SCHOOL Wings	Parlophone R 6018
2	FLORAL DANCE Brighthouse & Rastrick Band	Transatlantic BIG 548
3	HOW DEEP IS YOUR LOVE Bee Gees	RSD 2090 259
4	LOVE'S UNKIND Donna Summer	GTO GT 113
5	I WILL Ruby Winters	Creole CR 141
6	IT'S A HEARTACHE Bonnie Tyler	RCA PB 5057
7	DADDY COOL/THE GIRL CAN'T HELP IT Darts	Magnet MAG 100
8	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle	United Artists UP 36307
9	MY WAY Elvis Presley	RCA PB 1165
10	DANCE DANCE DANCE Chic	Atlantic K 11038
11	WHO PAYS THE FERRY MAN Yannis Markopoulos	BBC RESL 51
12	BELFAST Boney M	Atlantic/Hansa 11020
13	LET'S HAVE A QUIET NIGHT IN David Soul	Private Stock PVT 130
14	PUT YOUR LOVE IN ME Hot Chocolate	Rak RAK 266
15	DANCIN' PARTY Showaddywaddy	Arista 149
16	WHITE CHRISTMAS Bing Crosby	MCA 111
17	LOVE OF MY LIFE Dooleys	GTO GT 110
18	UP TOWN TOP RANKING Althia & Donna	Lightning LIG 506
19	ONLY WOMEN BLEED Julie Covington	Virgin VS 196
20	ROCKIN' ALL OVER THE WORLD Status Quo	Vertigo 6059 184
21	MARY OF THE FOURTH FORM Boomtown Rats	Emsign ENY 9
22	NATIVE NEW YORKER Odyssey	RCA PB 1129
23	JAMMING/PUNKY REGGAE PARTY Bob Marley & The Wailers	Island WIP 6410
24	EGYPTIAN REGGAE Jonathan Richman & The Modern Lovers	Beserkley BZZ 2
25	TURN TO STONE Electric Light Orchestra	Jet UP 36313
26	RUN BACK Carl Douglas	Pye 7N 46018
27	REALLY FREE John Otway/Wild Willy Barrett	Polydor 2058 951

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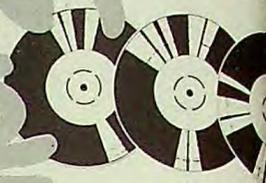
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Money Spinners



Elvis Presley
My Way
PB 1165

Dolly Parton
Here you come again
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WISHING ON A STAR

Rose Royce

MOVE ME

Cher & Gregg Allman

It's only
"WOR"
And words are a
to take your hea



The fabulous new sing
RITA COOLIDGE

Bill



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new single



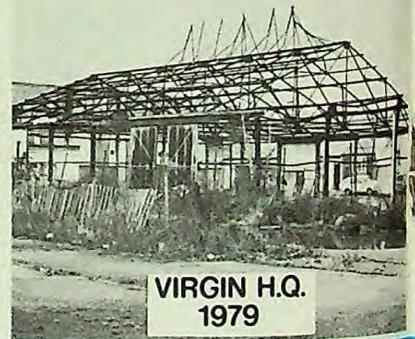
MUSIC WEEK TOP 30 SINGLES



NON-STOP



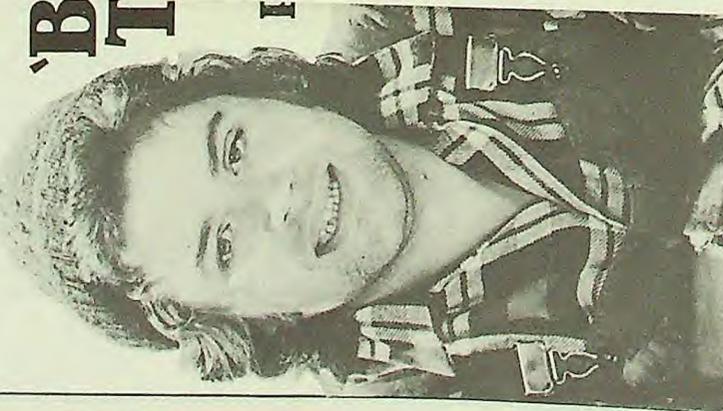
PACIFIC



VIRGIN H.Q.
1979

From TV's 'Cro

'B T I



NEXT IN

GOODBYE GIRL

David Gates

I WANNA SHARE A DREAM

Leif Garrett

CAROLINE 1978



CAROLINE
1971



CAROLINE
1972



CAROLINE
1973

WISHING ON A STAR

Rose Royce

MOVE ME

Cher & Gregg Allman

It's only
"WOR"
 And words are a
 to take your hea



The fabulous new sing
RITA COOLIDGE

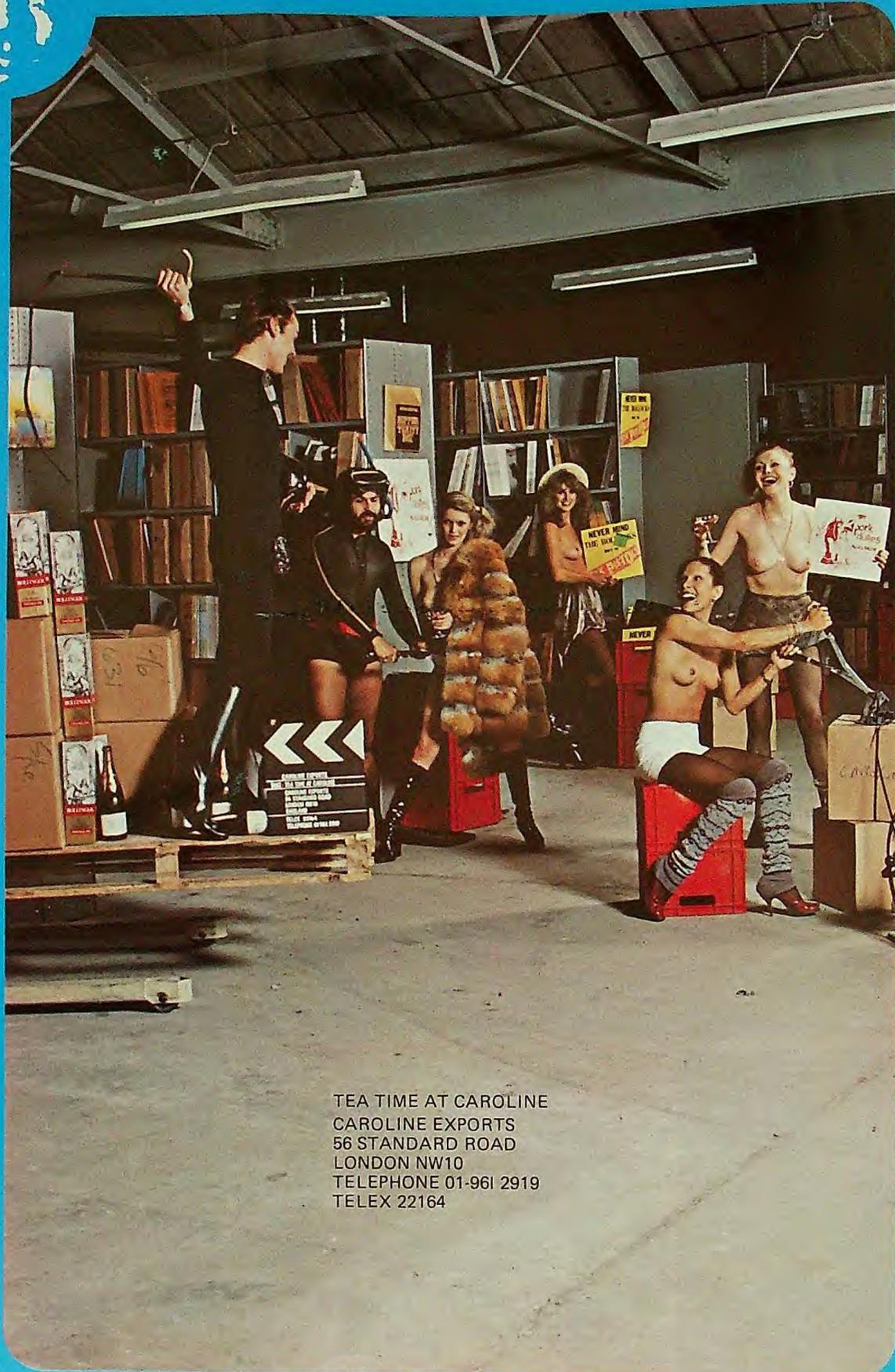
Bill

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David Gates

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Leif Garrett

WISHING ON A STAR

K17060

Rose Royce

WORLD RECORDS

MOVE ME

K17057

Cher & Gregg Allman



It's only
"WORDS"
And words are all I have
to take your heart away



The fabulous new single from
RITA COOLIDGE

AMS 7330

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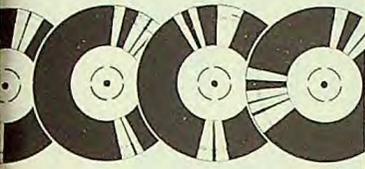
- 28 **NEW** FLORAL DANCE Terry Wogan Philips 6006 592
- 29 35 NAME OF THE GAME Abba Epic EPC 5750
- 30 26 I LOVE YOU Donna Summer Casablanca CAN 114
- 31
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Due to the Christmas and New Year holiday break Music Week is unable to obtain information to compile Top 50. Normal chart will resume next week.

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

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



Bonnie Tyler
It's a heartache
PB 5057

Cleo Laine
He's so beautiful
PB 9199

Odyssey
Native New Yorker
PB 1129



2 NEW SINGLES
FROM CHRYSALIS

THE BABYS

ISN'T IT TIME
CHS 2173

STEELEYE SPAN
'THE BOARS HEAD CAROL'
PLUS 'GAUDETE' AND 'SOME RIVAL'
CHS 2192

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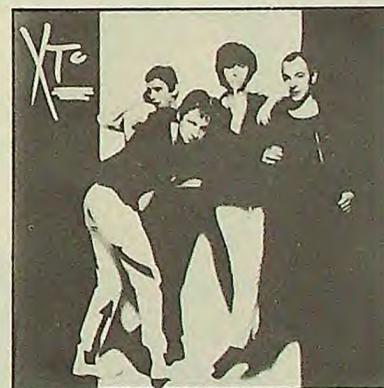
The albums



EDGAR FROESE
AGES VD 2507



ASHRA
BLACKOUTS V2091



XTC
WHITE MUSIC V2095

The singles



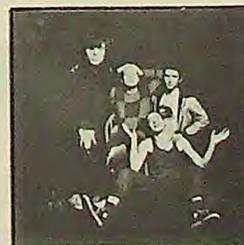
YELLOW DOG
'JUST ONE MORE NIGHT'
VS 195



SUPERCHARGE
I THINK I'M GONNA FALL
IN LOVE VS 20212



Dr ALIMANTADO
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VOLE 1



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FEATURE

Walker handles name problems



Dave Walker moves on from Utopia to handle new problems.

THE AMICABLE split between producer Phil Wainman's Utopia records and studios, and David Walker's Utopia management has become final in appearance as well as in fact with the change of name for Walker's company. Handle is the new title, and to bring home some of the possible puns the company logo is featuring the handsome handle on the doors of the offices at Derby Street in Mayfair.

Walker's side of the operation has developed into what he would claim is a unique set-up, involving four experienced record producers based in one set of offices and working as a kind of co-operative, with Walker himself as manager. Now that the company is being re-named he hopes that its own reputation, as distinct from the already well-known Utopia, will be quickly established.

Reputation

"Obviously the problem was the name". Walker said "We had established a good reputation as a company. We had always delivered the goods, whether they were eventually hits or misses, and as this is no fairy story I must point out that there were quite a few misses. The name stayed in people's minds. I wanted to keep Utopia Management Ltd, so it was incumbent on me to buy Phil out, but he had thought up the name before I joined him. We did consider neither of us changing the name, but soon both our artistic egos came into it at the business level.

by
TERRY ANDERSON

"It was soon obvious it would not work, so I did buy Phil out but part of the deal was that he kept the name. However I wanted a period of time to spread the word that we had become separate companies. That is why we have only just finalised the changeover. The Handle was thought up by Colin Forsey, who joined us from CBS because we wanted to do good, low-key promotion and become involved with a couple of acts ourselves, like George Chandler and the Olympic Runners. 'Handle' becomes separate names like Handle Artists, Handle Publishing and so on. Yes, we did consider spelling it the other way, like the composer, but Forsey was against that. We also rejected names like Nirvana (one step beyond Utopia!) and plain Derby Street."

Walker often talks of his purpose at Handle as being to "arrange marriages" — between artists and producers, with record companies approximating to in-laws in many cases — so it might be fair to describe the break with Wainman, after several successful years, as a friendly divorce now made absolute.

Utopia started as a management company, set up in a flat in 1973, and Utopia Records emerged later. The firm was solely devoted then to Walker's business management of Wainman's affairs, and it evolved into a partnership as each became more interested in what the other was doing. Walker expanded into business management of Sweet (a connection which still stands), and Wainman's production work linked him with Brotherly Love and later the Bay City Rollers.

Walker's next producer client was Pip Williams, who he met as a sessions guitarist in the studio with Wainman. "He was keen to produce and at the next opportunity I gave him a track to do with Brotherly Love." That first Pip Williams production, which still sounds very good but was never a hit, is among the library of tapes kept by Walker as a kind of personal portfolio on the career and work — hits or misses — of each of the four producers now with Handle. These tapes now go with Walker every time he sets out to match one of his producers with a band, and he feels they tell all that needs to be known about the style and talent of the man concerned.

Agreement

Mike Vernon joined this unusual co-operative after meeting Walker in a Los Angeles hotel. He had been working in the US with Bloodstone but wanted to return to England where his brother Richard was doing very well with their Chipping Norton Studios. When he came back he went to set up an agreement with Walker.

"By this time the love affair between Phil and the Rollers was waning," Walker recalled. "It was a sensitive time, and I found myself trying hard to counsel both sides to stay together. But that vital thing which is so necessary between artist and producer had gone and all the wise businessmen in the world could not put it back." Understanding of the delicate and unquantifiable nature of the relationship between producer and artist — which can gently run down or and suddenly — is, Walker feels, one of Handle's strong points. Also, with several producers working together under

one company, name, all in contact with each other and with Walker linking their day-to-day affairs, it is possible to change a band's producer without an uncomfortable break. Another producer from the same stable may well be able to take over because he and the band easily establish a rapport.

Williams became established as a producer with Mud, and a "perfect marriage" was arranged between Vernon and Climax Blues Band. Utopia was growing and its publishing, management and record company arms were all financially stable. "Phil had always wanted a studio, and went ahead to build one, while I had reached the stage where I wanted to run a production company," Walker went on. "But not in the usual way. I wanted to work at putting the producer together with the right act, and not necessarily an act we were managing."

Ritchie Gold, whose work most latterly with Meal Ticket has started to establish him firmly, recently joined Handle, following Geoff Westley's name appearing on the firm's roster of behind-the-desk men.

Walker has worked hard to establish his producers, as individuals and as a company, in the minds of music business men, particularly a&r men. Now he receives calls with requests for one or another of the four for specific projects, which is exactly what he was aiming for.

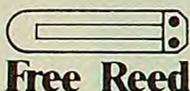
Safeguard

The other important aspect of his work with Handle is Walker feels, making sure that the producer does not suffer from the often strange contractual arrangements involving that end of a record's birth. Wherever possible Walker makes sure the producer is signed directly to the record company concerned, and paid a royalty in the normal way. Much acrimony has been avoided this way, and Handle producers can concentrate on the job without wondering if it will eventually turn out that they did it all for nothing. "People don't buck against this safeguard," Walker explained, "unless they set out with the intention of not paying."

Handle has already expanded to include publishing — with Cathi Gibson, formerly of Essex Music, in charge — management of bands in charge — management of bands is moving forward with work on developing Bardot. The remaining two Handle staff are Joy Start, in charge of accounts and administration, and Bernie Darmody, producer co-ordinator and assistant to Colin Forsey, marketing director.

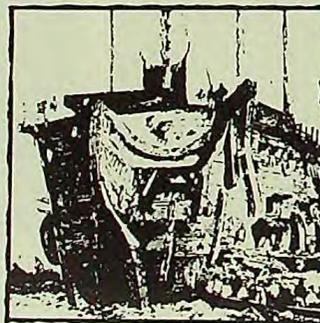
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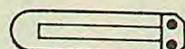
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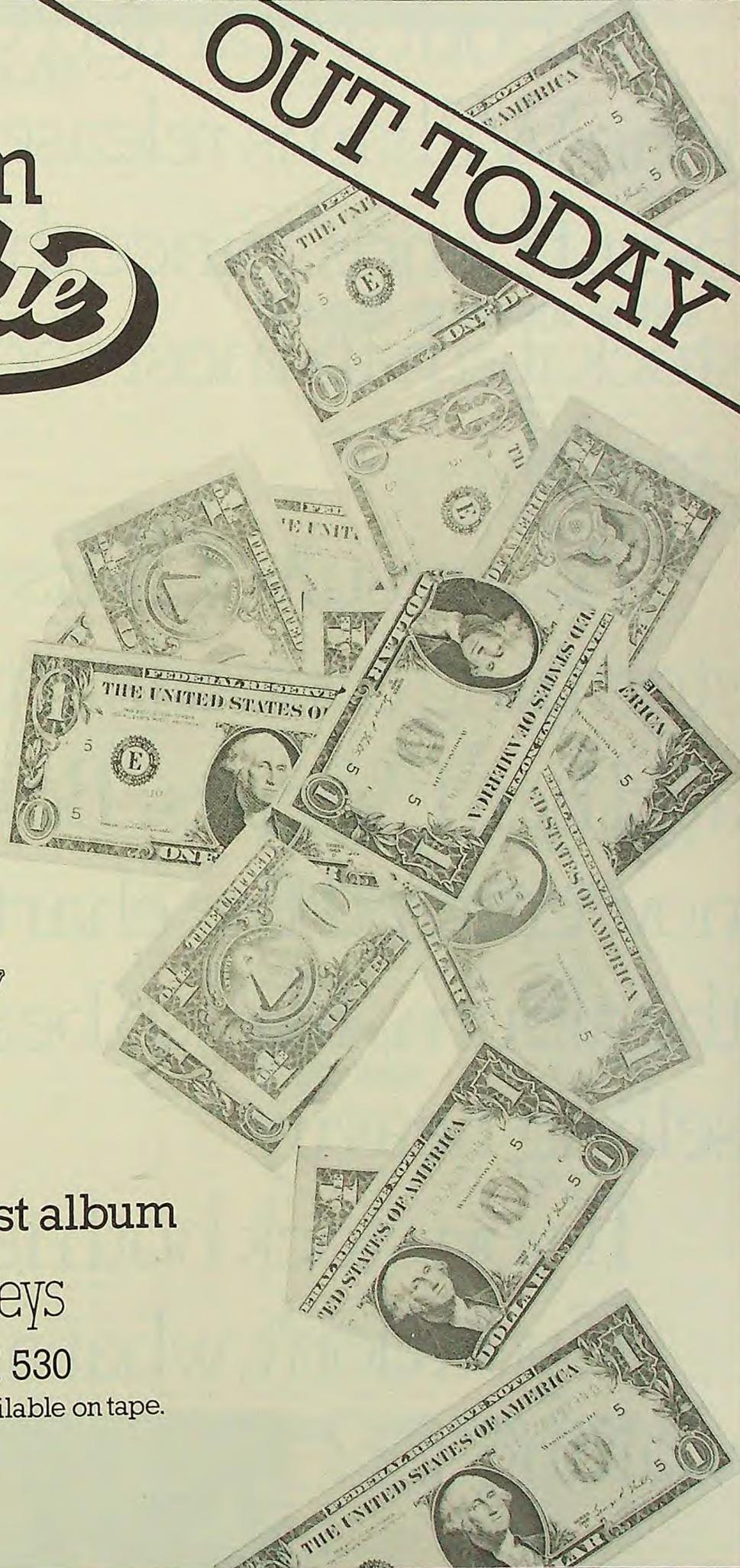
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RCA

Jones speaks out on discos

THE DISCOS versus Musicians' Union controversy will begin to resemble all-out war with the publication in January's *Disco International* of an interview with the Union's Colin Jones.

Jones stepped into the breach in a recent *Music Week* article which prompted a letter from Disc Jockey Federation secretary Theo Loyla protesting at Jones's ignorance of the existence of the Federation. Loyla's indignation was well-founded since he had been the author of several letters to the Union requesting a meeting to discuss joint problems.

However Jones, unwilling to pour oil on troubled waters, replied to Loyla in terms which left no doubt as to where he stood on the vexed question of discos live music. "I seem to have heard of your organisation before," he grudgingly admits, "but I cannot remember in what context."

He was pleased to inform Loyla, he continued, that the Union was having considerable success in stamping out the unlicensed use of records. He concluded: "Personally I have no interest in meeting with you or your colleagues although I note that you are in touch with our general secretary."

"Meanwhile we enclose one of our Keep Music Live badges for which we make no charge."

It's the sort of attitude which will no doubt have MU members rolling in their bandstands and it would not be difficult to imagine Jones taking a bow as each cutting comment was lovingly dictated to rounds of applause from the various staff members at MU head office.

Shortly afterwards, just to make absolutely sure that no-one was in any doubt as to his attitude, he gave an interview to *Disco International* full, according to DI's Roger St. Pierre, of 'really juicy quotes'. The general gist of the article appears to be along the lines that the sooner all djs are out of work the better Jones will like it.

A stunning encore, and one which will probably have MU members throughout the country applauding. But in the event that discos were to have some usefulness for working musicians it's hardly the basis for a good working relationship.

MU general secretary John Morton, hitherto unaware of the content of the article — indeed of its very existence — would not be drawn to comment on it. "Even if I think what he's said is wrong — and I haven't even read it yet — you would hardly expect me to tell you that one of my subordinates had stepped out of line," he told *Music Week*.

"As regards Colin's letter, I think he was responding to the tone of Loyla's letter. Loyla has an exuberant way of writing and his claims that the Disc Jockey Federation has been widely reported — so we should know about it — are somewhat exaggerated."

Morton, however, is perfectly willing to talk to the DJF providing it can prove that it is representative enough of disc jockeys as a whole. Currently this would be difficult since membership is only around 100. However Loyla estimates that with affiliations currently being cemented the figure will be six times that by April and into four figures by the end of 1978. DJF may have to wait a long time to qualify as the true voice of disc jockeys in Britain.

Meanwhile the union — Colin Jones's aggressive stance notwithstanding — is making the best of a bad job as far as the discos are concerned. "It's always possible to talk about mutual respect without necessarily accepting that the other party is a good thing," says Morton. "President Carter no doubt does not like the Russians very much but he has to live with

Edited by
PAUL PHILLIPS

them with the least amount of damage."

John Morton is not an easy man to cross swords with. He has a wealth of union and personal experience to fall back on and can take the wind out of any disco crusader's sails by equating discos with the Record Dances of the late Forties. Any suggestion that discos represent a fad hold no sway with him.

Nevertheless *Music Week* felt on solid ground in suggesting that since opportunities for live music had consistently fallen off as rock moved out of the clubs and into the halls — and the decline of the Palais Dance — the current disco phenomenon, providing live music venues in accordance with PPL licencing agreements, was a Godsend.

Not so, says Morton. "It's a complex question which requires more than a simple yes or no. For instance, if you are right in what you say it would follow that we should be campaigning for more discotheques to be opened throughout the country."

"But that would further embed in the public mind that discos are the best form of public music entertainment. It's an unpopular argument, but it's true, that while for some people taste and appreciation of art comes from the soul, for many their attitudes are created for them. You could ask, for instance, why has the cinema declined? Is it because of tv or simply because of bad film? And did cinema in its turn cause the downfall of Music Hall? It's absurd to try and give simple explanations but there is a social argument to be made for discouraging people from certain forms of entertainment and encouraging them in others.

"It's probably not possible for me to disentangle my official and personal views but I'd like to see people going to concerts rather than listening to their hi-fi. It would be for the social good if the public had more contact with the people who make the music. I think the existence of the Arts Council affirms that because it is obviously officially thought of as social by beneficial to encourage live entertainment."

It is in taking this broad view that Morton scores over the excitable factions on both side of the argument. Discotheques are here, he says, and because the MU's interests — which he feels in some ways are also the public interest — are different to those of disc jockeys does not mean that discos are sinful. As for there being fewer live venues than previously his answer is that there are enough working musicians willing to pay their Union dues to make membership higher now than at any time during the Union's history.

"And we don't only represent the rank and file. I don't want to sound prickly but I get tired of inexperienced journalists and commentators who talk about the MU representing the second trumpet at the Palais. We cover the whole sphere."

Nevertheless the kind of musicians affected by the rise of disco are the rank and file, the small group players whose general presentation by its very nature is inferior to performances heard on record and certainly unappealing to a generation weaned on beat and rock music performed skilfully with the aid of sophisticated equipment. These are the people who, facing ever-rising concert-ticket prices, turned to discos rather than local combos as the next best thing.

It is one of the biggest bones of

contention between djs and the Union that in insisting on live presentation as part of a disco's weekly staple the MU is foisting on the public something which, if it wanted it, could be found elsewhere. One side shouts 'Give the public what it wants' while the other, with a naturally vested interest, prefers to see if the public can't be persuaded into 'wanting' something else entirely.

One such case was that of the Danum Hotel in Doncaster, reported in these pages recently. Gatsby's in Bradford is another. Frederick Nuthers took over the club last October — it had been in operation for two years and Nuthers bought it from the Receiver when four partners fell out — and was totally ignorant of matters concerning the Union and PPL.

He has spent the ensuing months arguing back and forth with PPL and ultimately found that they stuck to their guns in insisting on a balance between records and live entertainment. Previously in the motor trade and having almost simultaneously launched himself into the disco/restaurant and fishing tackle business he was obviously finding life extremely difficult when *Music Week* talked to him. "I've got a licence for 450 customers in the discos," he said, "but last night there were only three people in."

"Average on Friday and Saturday nights is about 100. This place is very big and I've had to make alterations, we're only using a small part of it. I've now opened a restaurant here as well and I'm trying to make a go of it but I'm only just breaking even."

There is no way, says Nuthers, that his club will accommodate a group so in order to fulfil his live entertainment obligation he will have to employ guitarist/singers. He is not optimistic for the prospects. "There's an old restaurant room here where they used to have groups. Even when they had the big acts like Gerry And The Pacemakers trade fell off."

Steve Watts of the North Midlands Association of Disc Jockeys put the case for discos. "All we are trying to obtain is a little more flexibility in the attitudes of both the Musicians' Union and PPL towards venues that cannot reasonably be expected to employ musicians and remain viable operations. We agree that in taking and using someone else's work we have both legal and moral obligations to make some form of restitution."

"We also agree that the MU should protect its members' rights to work in discotheques. Our concern is for the smaller operations that cannot finance the employment of musicians."

Whether or not PPL and the MU could see its way clear to a degree of flexibility remains to be seen. In the meantime there is a double standard in operation. At least one of the major disco chains has owned up to *Music Week* that only about half its premises put on live entertainment and yet what could be termed, by comparison, tinpot places like the Danum and Gatsby's get trodden on with a heavy boot. The Danum Hotel, of course, closed its discotheque and Frederick Nuthers is forced from a mere break even point into what he considers will be an even less equitable situation.

In exercising a nationwide policy it would be extremely difficult to take account of cases such as these if they were isolated. But it is clear that they are not and it must be galling for Nuthers and those like him to see others — some even blatantly — flouting the law.

The arguments, naturally, will continue. A recent move to bring djs into affiliation with the MU was thrown out, although not, says John

Morton, without due discussion. "There are too many contradictions in our individual needs for it to be a practical consideration."

"Our members are always going to feel that the existence of djs is inimical to their interests. While discos exist — and there is no reason to suppose that they will always exist — we would always prefer and seek to have them replaced by live performance which is why we launched our Keep Music Live campaign."

"You say 'Hasn't the existence of

discos created more opportunities for live work?' I say no. I approach it from the other end. The action of the Union, the legal situation and the international situation have all combined to mitigate the worst effects of the disco phenomenon and we have managed to get some live work out of discos. Most of our members, though, play clubs, dinner dances and golf clubs — that sort of venue. So I would disagree that discos by virtue of their existence are providing more opportunities for employment of our members."

Dougall answers critics

DOUGALL DEE-JAY, the entertaining little Glaswegian who so narrowly missed winning DJ 77, has come back with some pretty strong comments following criticism of various aspects of the contest in this and other publications.

Naturally he resented being called scruffy — the aspect of his presentation which cost him the title — and points out that his whole outfit was new, even the tee-shirt. "In Scotland we don't have time to run about in fancy clothes because we are too busy entertaining the crowd and making them feel involved in the disco."

"They certainly won't feel involved with someone who is obviously on an ego trip, with due respect to those djs who dress in smart suits because short-sighted managers force them to."

Dee-Jay also defended the use by most of the contestants of a radio style of presentation. "It's what's expected of the modern-day jock. Equipment becomes daily more and more akin to a broadcast console,

and why not? I'm sure my audience would prefer to see someone who obviously knows the workings of complex gear than an idiot who just jumps about without caring about his music and its presentation."

He takes Pat Martin to task over comments that no top dj would take the chance of entering such a contest because he couldn't afford to lose. "It is attitudes like this that may endanger DJ 78. I went to Brighton for the final determined to enjoy myself and I had a ball. I was also determined to prove what I could do — and WIN."

Although he considers himself unlucky to have been marked down on his clothes — especially in view of comments that many contestants were conservatively dressed — he generously concedes that Dave Silver won fair and square.

Another unlucky contestant — Tony Barnfield, who didn't manage to get placed — writes in to say that he lives in Harrow, not Arrow as we reported. Ow did that Appen, we wonder?

Euroscope issues disco Singles Jingles set

EUROSCOPE MARKETING of Evesham in Worcestershire have launched a set of disco jingles called Single Jingles. In cassette form for

play on standard cassette equipment, each set consists of 20 tapes containing a separate jingle repeated four times.

Cook to sell jingle tape

COLIN COOK of Cookie's Disco Centre, equipment retailers in Crewe, has taken the enterprising step of having an exclusive jingles tape made for sale through his shop.

The tape contains 23 Sonovox jingles and particular emphasis has been laid on ensuring that the voice sound is crisp enough to cut through above the music however muddysounding the equipment it is played on.

The tape, produced for Cook in a Stoke studio by Tape Tracks, retails for £6.95 via mail order and £6.50 direct from the shop. Cook told *Music Week*: "It's going quite well, but we haven't had the time yet to devote to pushing it properly."

Disco Sales trade shows

DISCO SALES And Hire, possibly disco's nearest thing to a supermarket, is holding weekly trade shows each Saturday with representatives of equipment manufacturers exhibiting their product and on hand to talk to prospective customers.

The store, at 378-379 Vale Road, Ash Vale, Aldershot, held the first show on December 3 featuring Soundout who showed their range of speakers, consoles, amps and mixers. The following week FAL and Raydee exhibited. The Raydee stand was such a hit they were invited back on December 17 along with ICElectrics. Raydee managing director Ray D'Souza told *Music Week* he was very happy with the show.

1977 has been a good year for

Raydee following the disappointment of losing the stand deposit at the ill-fated disco equipment exhibition of 1976. The company's BADEM stand was very popular probably because the animated lighting designs which D'Souza specialises in make a change from the usual strobes and spotlights. Northern Ireland's D.J. Daniels was so impressed with the BADEM stand that he arranged for a week's tour of the stand lock, stock and barrel, creating a lot of business among Irish djs.

"Things are really picking up now," says D'Souza. "The first show at Disco Sales And Hire was such a success that they asked us back. We did quite a lot of business and several djs will be coming back to us after Christmas with orders."

J is for January sales



Joni Mitchell

Joni Mitchell's existing followers will love her tantalising new, double album; Don Juan's Reckless Daughter.

And after a large-scale poster and radio advertising campaign breaks in January a whole new section of the public are going to become interested in Joni. Which can only lead to bigger sales for Don Juan's Reckless Daughter, and you.



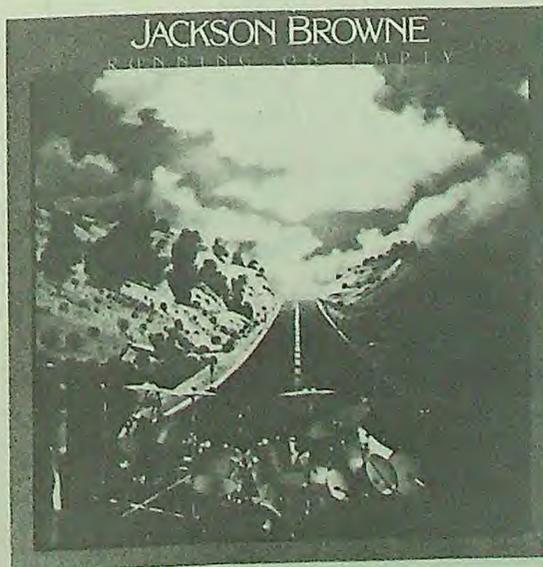
Joni Mitchell K63003
Don Juan's Reckless Daughter
Available on Asylum records and tapes



Jackson Browne

After big successes in the States Jackson Browne is happening here. Running On Empty is his masterly new album, being launched in January, in the Daily Mirror, large circulation women's magazines with phone-in samplers, and full page announcements in the music press.

So stock up now, because Running On Empty is a great album, but a terrible way to run a business.



Jackson Browne K53070
Running On Empty
Available on Asylum records and tapes



MOST POPULAR NEW WAVE RECORDS OF 1977

BASED ON CHART SUCCESS

Lightning's New Wave Chart

1	SEX PISTOLS - Anarchy in the U.K. (Import)	[]
2	ADVERTS - Gary Gilmour's Eyes	[]
3	TOM ROBINSON - 2 - 4 - 6 - 8 - Motorway	[]
4	CORTINAS - Fascist Dictator	[]
5	REZILLOS - Can't Stand my Baby **	[]
6	DRONES - Lookalikes	[]
7	STRANGLERS - Something Better Change	[]
8	SEX PISTOLS - Holidays in the Sun	[]
9	999 - I'm Alive **	[]
10	ELECTRIC CHAIRS - Fuck Off	[]
11	DAMNED - Problem Child	[]
12	SEX PISTOLS - Pretty Vacant	[]
13	ELVIS COSTELLO - Watching the Detectives	[]
14	CLASH - Complete Control	[]
15	CHELSEA - Right to Work	[]
16	MOTORHEAD - Motorhead	[]
17	BUZZCOCKS - Spiral Scratch (E.P.)**	[]
18	BUZZCOCKS - Orgasm Addicts	[]
19	IAN DURY - Sex, Drugs and Rock 'n' Roll**	[]
20	JET BRONX + FORBIDDEN - Ain't Doin' Nothin'	[]
21	JOHN COOPER CLARK - Psyche Sluts	[]
22	GENERATION X - Wild Youth	[]
23	SNIVELLING SHITS - Terminal Stupid**	[]
24	ADVERTS - One Chord Wonders	[]
25	999 - Nasty, Nasty	[]
26	SAINTS - Perfect Day	[]
27	EATER - Lock it Up	[]
28	NOW - Development Corporation	[]
29	GENERATION X - Your Generation	[]
30	BOOMTOWN RATS - Mary of the 4th Form	[]

** NO LONGER AVAILABLE

Cut along the above line and insert chart into window display

ORDER YOUR FREE NEW WAVE WINDOW DISPLAY BOARD NOW!

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LIGHTNING
STRIKER
CATALOGUE
SUPPLIED WITH
EACH ORDER!



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CHART IS ONLY
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SERVICES!

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

To receive stock send
remittance to

Order Form

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

NAME _____
ADDRESS _____

Layout Martin Studios

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	(2) NATIVE NEW YORKER, Odyssey (RCA PC 1129, 12in)
2	(7) GALAXY, War (MCA 339)
3	(1) SAN FRANCISCO, Village People (DJM DJS 10817)
4	(9) BACK IN LOVE AGAIN, LTD (A&M AMS 7319, 12in)
5	(6) COCOMOTION, El Coco (Pye 7N 25761)
6	(5) RUNNING AWAY, Roy Ayers Ubiquity (Polydor 2066842)
7	(34) UP TOWN TOP RANKING, Althia & Donna (Lightning LIG 506)
8	(17) COME GO WITH ME, Pockets (CBS 5780)
9	(8) ONLY THE STRONG SURVIVE, Billy Paul (Philadelphia PIR 5699)
10	(4) GET ON THE FUNK TRAIN, Munich Machine (Oasis 2)
11	(12) ZODIACS, Roberta Kelly (Oasis 3)
12	(11) BLOOD AND HONEY, Amanda Lear (Ariola ARO 103, 12in)
13	(22) FFUN, ConFunkShun (Mercury 6167597)
14	(10) I GOT TO HAVE YOUR LOVE, Fantastic Four (Atlantic K 11017)
15	(30) KEEP DOIN' IT, Showdown (State STAT 63, 12in)
16	(16) I DON'T WANNA LOSE YOUR LOVE, Emotions (CBS 5819)
17	(14) I HAVEN'T STOPPED DANCIN' YET, Gonzalez (EMI 2706)
18	(-) THE GROOVE LINE, Heatwave (GTO GT 115)
19	(19) DO YOU SPEAK FRENCH, Nite School (Ensign ENY 10)
20	(13) RUMOUR HAS IT, Donna Summer (Casablanca CALD 5003, LP)
21	(25) SAY YOU WILL, Eddie Henderson (Capitol CL 15937)
22	(24) ON FIRE, T-Connection (TK TKR 6006, 12in)
23	(23) HOLLYWOOD, Boz Scaggs (CBS 5836)
24	(20) GET YOUR BOOM BOOM, Le Pamplemousse (Barclay BAR 702)
25	(-) WHO'S GONNA LOVE ME, Imperials (Power Exchange PX 266)
26	(21) CHOOSING YOU, Lenny Williams (ABC ABCL 5232, LP)
27	(36) DO YOU REMEMBER, Long Tall Ernie (Polydor 2121341)
28	(29) COSMIC LUST, Mass Production (Cotillion K 11021)
29	(-) WE/HAPPY PEOPLE/etc, Brass Construction (UA UAS 30124, LP)
30	(26) MAGIC MANDRAKE, Sarr Band (Calendar DAY 111)
31	(18) THE BULL, Mike Theodore Orchestra (Atlantic K 11035, 12in)
32	(-) LITTLE GIRL, The Banned (Harvest HAR 5145)
33	(33) THE FOOL/ENDLESS SLEEP, Robert Gordon (Private Stock PVT 127, 12in)
34	(38) FUNK FUNK/GOOD TIMES, Cameo (Casablanca CAN 112)
35	(-) UP WITH THE COCK, Judge Dread (Cactus GT 110, 12in)
36	(-) DISCO SATISFACTION, Tommi (Private Stock PVT 129)
37	(40) NOBODY'S GOT TIME, Coachouse Rhythm Section (Ice GUYANA 3)
38	(-) THE NIGHT THE LIGHTS WENT OUT, Trampps (Atlantic K 50425, LP)
39	(-) LOVE WITH YOU, Bill Fredericks (Polydor 2058946)
40	(-) JAM JAM JAM (ALL NIGHT LONG), People's Choice (Philadelphia PIR 5891)

Chart Commentary

SILLY SEASON disruptions have again affected the chart returns, but to a lesser extent than before Christmas. Generally, the majority of non-Top 50 titles are getting most of their disco action in London and the South-East, although specifically with other areas in addition are El Coco (5), Pockets (8), Robert Kelly (11, especially Scotland/Wales), Amanda Lear (12), Gonzalez (17), Nite School (19) and Brass Construction (29) purely pop are Long Tall Ernie (27), The Banned (32), Robert Gordon (33), Judge Dread (35) and Tommi (36), the latter - typically of pop - being especially strong in Scotland LTD (4) rises again after being 12-inched, while ConFunkShun (13), has been reserived to DJs as

an extended US 12-inch Showdown (15) echoes its belated Top 50 success by getting renewed attention after the event Heatwave (18) steams in on advance promo action before its release, while T-Connection (22) and People's Choice (40) are charted still on their strength as imports it would be a distortion to give more regional breakdown based on the reduced chart return this week.

Breakers

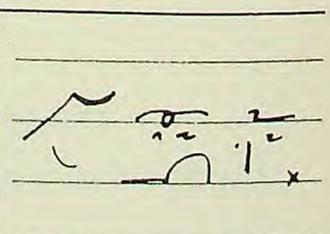
An import from France that's getting enough funky attention to chart soon is Manu Dibango's remixed Soul Makossa c/w Big Blow (Fiesta 12in).

Disco Picks

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

HEATWAVE The Groove Line (GTO GT 115) already hitting, thanks to an immensely catchy "whoop-whoop" hook sound***
T-CONNECTION On Fire (TK TKR 6006, 12in) much imported exciting fast rhythm flier***
PEOPLE'S CHOICE Jam, Jam, Jam (All Night Long) (Philadelphia PIR 5891) a disco hit all last year as an import, now finally out here***
EL COCO Cocomotion (Pye NSPL 28237, LP) full 10:30 version which was the original import hit**
CHEECH & CHONG Bloat On (Ode/Epic EPC 5890) funny send-up of Float On**
BIDDU ORCHESTRA Journey To The Moon (Epic EPC 5910, 12in) fast pop pounder with oriental flavour, despite trendy title**

PARLIAMENT Funkentelechy vs. The Placebo Syndrome (Casablanca CALH 2021, LP) specialist P-funk, the US hit Bop Gun and Flash Light will interest hip jocks*
ALVIS WAYNE Don't Mean Maybe, Baby (Starlite ST 104, via Vintage Record Centre, 01-607 8596) wild rockabilly bopper for rock 'n roll discos*



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



Mull of Kintyre. "Wings"

Another No.1 Pop Promo from Trilion Video.

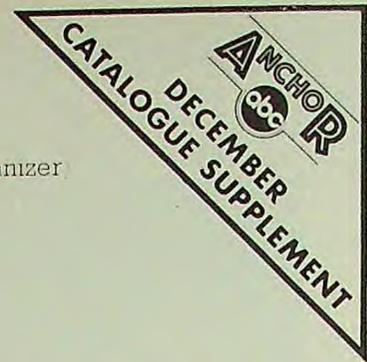
Taped at EMI Elstree Studios Ltd
9 Dec. 1977

Directed by Nicholas Ferguson
For MPL Communications Ltd



439 4177 Antony Payne

...and Trident Recording Studios, Trident Audio Development and Trident Audio Productions wish you all big hits in the New Year.



BLOOD, SWEAT & TEARS BRAND NEW DAY

Somebody I Trusted Dreaming As One Same Old Blues Lady Put Out The Light Womanizer
Blue Street Gimme That Wine Rock & Roll Queen Don't Explain
Album : **ABCL 5234** Cassette : **CAB 5234**



LEVON HELM & THE R.C.O. ALL STARS

Washer Woman The Tie That Binds You Got Me Blues So Bad Sing, Sing, Sing, (Let's Make A Better World)
Milk Cow Boogie Rain Down Tears A Mood I Was In Havana Moon That's My Home
Album : **ABCL 5236**



HAROLD MELVIN & THE BLUE NOTES NOW IS THE TIME

Where's The Concern For The People Baby, You Got My Nose Open Let's Talk It Over Feels Like Magic Now Is
The Time Power Of Love Today, Tomorrow, Forever Try To Live A Day
Album : **ABCL 5237** Cassette : **CAB 5237**



THE POINTER SISTERS HAVING A PARTY

Having A Party Don't It Drive You Crazy I Need A Man Waiting On You I'll Get By Without You Bring Your
Sweet Stuff Home To Me Lonely Gal
Album : **ABCL 5163**



SKREWDRIVER ALL SKREWED UP

Where's It Gonna End Government Action Back Street Kids Gotta Be Young I Dont Need Your Love I Dont Like
You An-Ti-So-Cial (Too Much) Confusion 9 Till 5 Jailbait We Dont Pose The Only One Wont Get Fooled Again
Album : **CH 3**



RADIO STARS SONGS FOR SWINGING LOVERS

Good Personality Is It Really Necessary The Beast Of Barnsley Nervous Wreck Nothing Happened Today Eric/
Don't Waste My Time Arthur Is Dead Boring (Let's Rot) Macaroni 'N' Mice Nice Girls Talking 'Bout You/Buy
Chiswick Records
Album : **WIK 5**

12" E.Ps.



STEELY DAN

Do It Again/Dallas/Haitian Divorce/Sail The Waterway
ABE 12003



DON WILLIAMS

Amanda/I Recall A Gypsy Woman/You're My Best
Friend/In The Shelter Of Your Eyes
ABE 12014



LLOYD PRICE

Staggerlee/Personality/Just Because/Where Were You
On Our Wedding Day
ABE 12015

SINGLES

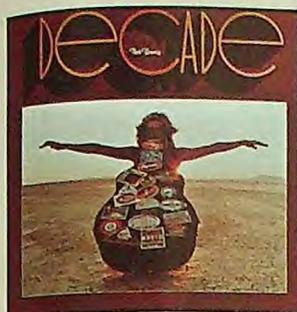


Cat. No.	Artist/Title
ABC 4199	FOUR TOPS For Your Love/You'll Never Find A Better Man

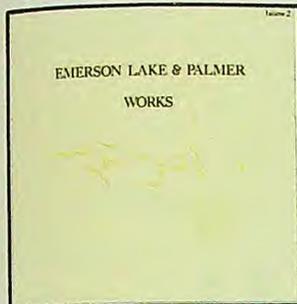
MUSIC WEEK

ALBUM RELEASES

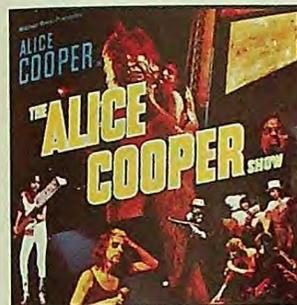
JANUARY



DECADE
Neil Young Reprise K64037



WORKS VOL. 2
Emerson Lake & Palmer Atlantic SD 19147



THE ALICE COOPER SHOW
Alice Cooper Warner Bros. K56439



HARRY NILSSON'S THE POINT
Original Cast MCA MCF 2826



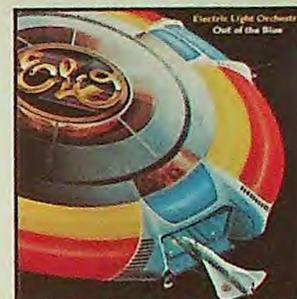
THE BEST OF EDDIE CALVERT
EMI OV 2199



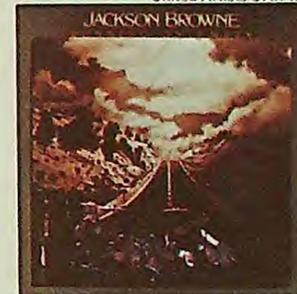
BLACK JOY
Original Soundtrack Ronco RT L 2025



100 GOLDEN GREATS
Frankie Vaughan Ronco RTDX 2024



OUT OF THE BLUE
Electric Light Orchestra United Artists UAR 100



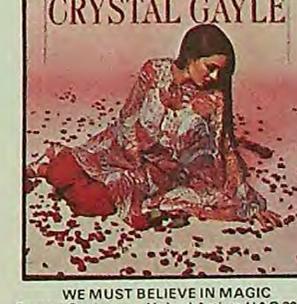
RUNNING ON EMPTY
Jackson Browne Asylum 6E-113



DON JUAN'S RECKLESS DAUGHTER
Joni Mitchell Asylum BB701



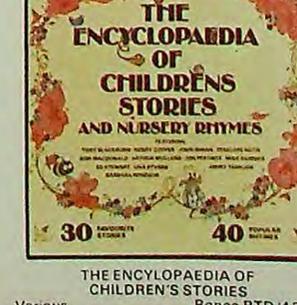
DOWN IN THE GLEN
Stuart Gillies EMI NTS 140



CRYSTAL GAYLE
WE MUST BELIEVE IN MAGIC
Crystal Gayle United Artists UAG 30108



CLAUDE FRANCOIS
Claude Francois EMI EMC 3189



THE ENCYCLOPAEDIA OF CHILDRENS STORIES
Various Ronco RTD/4 2026

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ROAD SONGS	AMHL 64669
Hoyt Axton	
VICTIM OF ROMANCE	AMHL 64651
Michelle Phillips	
LIVE	
Thad Jones & Mel Lewis	AMLJ 724
ENCHANCE	AMLJ 725
Billy Hart	
CHET BAKER	AMLJ 726
Chet Baker	
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4 AWARD	
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Judy Garland	
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6 CAPRICORN (POLYDOR)	
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7 CBS	
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SOPHISTICATED GIANT	82340
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8 CHISWICK	
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9 COLOUR (DJM)	
4 MINUTE WARNING	DJF 20526
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10 EPIC (CBS)	
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12 DYNAMIC (CREOLE)	
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Jah Ruby	
13 EMI	
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Wout Steenhuis	EMC 3220 (TC-EMC 3220)
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14 GRUNT (RCA)	
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15 LOGO (TRANSATLANTIC)	
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16 MCA (EMI)	
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19 PHILADELPHIA (CBS)	
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Various	
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POP LISTING

22 POLYDOR (JANUARY)
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 Bert Kaempfert 2310 562 (3100 405)
SOMETIME IN OLDCHURCH
 Rubettes 2383 480 (3170 480)
DOES IT AGAIN
 Arthur Prysock 2383 481
NEW HORIZON
 Isaac Hayes 2391 313 (3177 313)
TAKANAKA
 Masayoshi Takanaka 2480 428

23 PVK (PRESIDENT)
PULSE OF TIME - PART 1 ROCK DRUMMING
 Lloyd Ryan's Express SPVK 003

24 RCA
THAT'S THE WAY LOVE SHOULD BE
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HERE YOU COME AGAIN
 Dolly Parton PL 12544 (PK 12544)
TRIBUTE TO HANK WILLIAMS
 Various PL 42281
THE PHIL WOODS SIX
 Phil Woods PL 02202
I WANT TO LIVE
 John Denver PL 12521 (PK 12521)
BOBBI DAZZLER
 Bobbi Dazzler PL 12196
ODYSSEY
 Odyssey PL 12204
KEEPIN' IT UP
 Olympic Runners PL 25124

25 RSO (POLYDOR)
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ROCKABILLY GASSEROONIE
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BLUEGRASS BANJO
 Fred Sokolow SNKF 131
THE COMPLETE GUITARIST
 Davey Graham SNKF 138

27 SPRING (POLYDOR)
BAD CASE OF LOVE
 Joe Simon 2391 307

28 SRT
HAVE FUN LEARNING THE GUITAR
 Mick Abrahams SRT 73313

29 STAX (EMI)
THE PINCH
 Albert King STX 3001
SUNSHINE
 The Emotions STX 3003 (TC-STX 3003)
OFF THE WALL
 Fat Larry's Band STX 3004

30 STUDIO TWO (EMI)
A GRAND NIGHT FOR SINGING
 H.M. Royal Marines Band & Morriston Orpheus Choir
 TWOX 1066 (TC-TWOX 1066)

31 UNITED ARTISTS
CITY TO CITY
 Jerry Rafferty UAS 30104 (TCK 30104)
GOLDEN AGE OF HOLLYWOOD STARS
 Various USD 311

32 VERVE (POLYDOR)
PORGY & BESS
 Ella Fitzgerald & Louis Armstrong 2632 052 (3507 034)

SIXTEEN SWINGING MEN
 Count Basie 2632 068 (3507 033)
THE DUKE ELLINGTON SONGBOOK
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HAMP & GETZ
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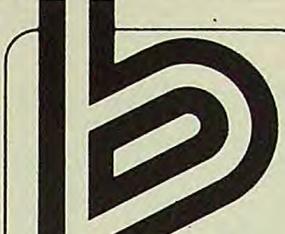
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Singles notified by major manufacturers for week ending 6th January 1978.

	This Week	This Month
EMI	8 (0)	8 (0)
EMI (LRD)	4 (0)	4 (0)
DECCA	0 (0)	0 (0)
PYE	3 (0)	3 (0)
POLYDOR	4 (0)	4 (0)
CBS	6 (0)	6 (0)
PHONOGRAM	1 (0)	1 (0)
RCA	2 (0)	2 (0)
WEA	5 (0)	5 (0)
OTHERS	9 (0)	9 (0)
TOTAL	42 (0)	42 (0)

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ALBUM REVIEWS

MISCELLANEOUS

ROUND THE HORNE Vol. 3

By comparison with the Goons, this is modern stuff. RTH may well have been the last of the great radio comedy series. Ten years ago, it was considered racy and a little risqué, relishing its double-entendres. Times change, but the speed and the characterisations of Kenneth Williams, Hugh Paddick, Betty Marsden and Bill Pertwee — Julian and Sandy, Rambling Syd Rumpo, Dame Celia Molestrangler and Binkie et al retain their appeal. Like the Goons, the show has a cult following and it is certain that occasional Radio 4 repeats will help preserve the legend.

CHET ATKINS

Me and My Guitar, RCA PL 12405. In the minds of most lovers of the electric/acoustic guitar sound Atkins shares the victors' podium with his fellow virtuosi such as Kessel and Byrd, even though his style and music are not the same. On this LP is a selection of tunes in different tempi from jazz through ragtime to country waltz, all delivered with the deft ease which is Atkins' trademark; he even throws in a song.

VARIOUS ARTISTS

The Motown Christmas Album, Motown STML 12037. Drawing from various past Christmas LPs issued by Motown between 1965-70, this 16-track compilation is rather mixed in quality — and not a little old-fashioned. Artists include the Supremes, the Jackson Five, the Temptations and the Miracles; titles include Rudolph The Red Nosed Reindeer, Silent Night, Jingle Bells, Twinkle Twinkle Little Me and

White Christmas. Dealers: this could pick up some passing interest, but very few such albums sell well today, surely?

JAZZ

KEITH JARRETT

The Survivor's Suite, ECM 1085. This may be the finest example of Jarrett's work yet. It has all the qualities one looks for in an artistic success — excitement, originality, form and masterful playing. Jarrett has composed a telling piece of music which draws the listener into exercising his emotions and involving, almost enveloping him in a glorious mixture of sounds and sensations. Dewey Redman, Charlie Haden and Paul Motian make up Jarrett's best band and it seems a crime that the group is no more. ECM recording and packaging is up to usual impeccable standards and apart from being leader, composer and arranger, Jarrett also took the intriguing photograph which adorns the sleeve. Considering the man's current popularity and the quality of the album, *The Survivor's Suite* cannot fail.

ALONZO YANCEY/JIMMY YANCEY/CRIPPLE CLARENCE LOFTON, Vol. 1

Storyville SLP 238. Jimmy Yancey will possibly be the best known name here and lovers of boogie piano can count themselves lucky to be able to purchase the finest tracks the man ever laid down. These are classic sides and include *Death Letter Blues*, *How Long Blues* and *Yancey Special*. Yancey's brother Alonzo is almost as interesting but lacks that distinctive edge and quirk of style which brought his brother fame if

CHART CERTAINTY

Sales potential within respective market

- *** Good
- ** Fair
- * Poor

not fortune. Alonzo's work shows the influence of ragtime and it is a treat to hear the monster 12th Street Rag played in its original form. Cripple Clarence Lofton is a different bag of beans from the Yancey's, a veritable whirlwind of an entertainer and *I Don't Know* soon gives chapter and verse to the reasons for his popularity around Chicago. All these sides come from the Session label and have become collectors items over the years. *Storyville* is distributed through CRD.

PHILLY JOE JONES

Mean What You Say, Sonet SNTF 735. Rudolph Joseph Jones is simply one of the finest drummers around today, or any other day come to that. He has a reputation for laying it on a little heavy at times but his work with brushes is legendary and it is a pleasure to find him back in action after a quiet period. *Mean What You Say* is solid straight down the middle jazz of the 'no-nonsense' school with Jones playing headmaster to some very talented youngsters. Trumpeter Tommy Turrentine pops up on a couple of tracks but in the main it is sax man Charles Bowen who gets front stage. Bowen plays with great poise and possesses a good tone on both soprano and tenor saxophones. His work flows beautifully and in pianist Micky Tucker he is fortunate to have a man of like mind. This group has great presence and certainly seems to

'mean what it says'. Jones has chosen his men carefully and they respond to his undoubted leadership with some commendable teamwork.

CHARLIE BARNET/BILLY MAY
Skyliner, Pye Golden Hour GH 868. Here's value for money for followers of big band music.

Barnet's shouting crew are represented by ten tracks including *Skyliner*, *Redskin Rhumba*, *Pompton Turnpile* and *Caravan*. May, although never a jazz player, was a skilled arranger whose work was never less than interesting and he gets a dozen tracks of which *I Believe In You* and *The Saints* are perhaps the most interesting.

cut it out.

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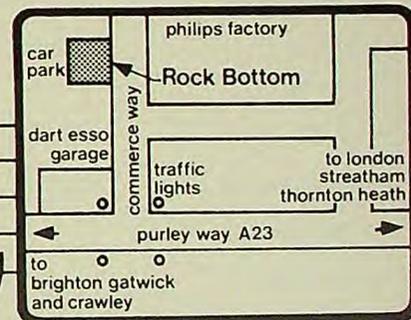
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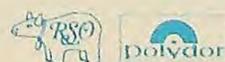
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CHART
FOR PERIOD
DEC. 3-9

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)
 RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	6	DISCO FEVER Various	K-Tel NE 1014 (K)
2	2	9	THE SOUND OF BREAD Bread (David Gates)	Elektra K 52062 (W)
3	5	8	FEELINGS Various	K-Tel NE 1006 (K)
4	4	8	30 GREATEST Gladys Knight & The Pips	K-Tel NE 1004 (K)
5	16	3	20 COUNTRY CLASSICS Tammy Wynette	CBS/Warwick 5040 (M)
6	3	5	GREATEST HITS Paul Simon	CBS 10007 (C)
7	7	45	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)
8	13	9	GET STONED Rolling Stones (Andrew Loog Oldham/Jimmy Miller/Rolling Stones)	Arcade ADEP 32(D)
9	11	15	20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)
10	8	7	FOOT LOOSE AND FANCY FREE Rod Stewart (Tom Dowd)	Riva RVLP 5 (W)
11	10	11	40 GOLDEN GREATS Cliff Richard	EMI EMTVS 6 (E)
12	6	8	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Wright)	Virgin V 2086 (C)
13	9	8	NEWS OF THE WORLD Queen (Queen)	EMI EMA 784 (E)
14	20	4	LIVE AND LET LIVE 10cc (Eric Stewart)	Mercury 6641 698 (F)
15	12	6	ROCKIN' ALL OVER THE WORLD Status Quo (Pip Williams)	Vertigo 9102 014 (F)
16	43	2	BY REQUEST Salvation Army	Warwick WW 5038 (M)
17	14	8	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	United Artists UAR 100 (E)
18	15	9	MOONFLOWER Santana	CBS 88272 (C)
19	22	93	GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)
20	21	56	ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)
21	19	7	30 GOLDEN GREATS Black & White Minstrels With Joe Loss	EMI EMTV 7 (E)
22	17	3	I'M GLAD YOU'RE HERE WITH ME TONIGHT Neil Diamond (Bob Gaudio)	CBS 86044 (C)
23	24	10	THE MUPPET SHOW The Muppets (Jim Henson)	Pyo NSPH 19 (A)
24	34	2	CLASSICAL GOLD Various	Ronco RTD 42020 (B)
25	18	2	COME AGAIN Derek & Clive	Virgin V 2094 (L)
26	26	27	THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)
27	28	3	SEASONS Bing Crosby	Polydor 2442 151 (F)
28	45	3	100 GOLDEN GREATS Max Bygraves	Ronco RTDX 2019 (B)
29			GREATEST HITS Donna Summer	GTO GTLP 028 (C)
30	25	12	GREATEST HITS VOL. 2 Elton John	DJM DJH 20520 (C)

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
31	37	4	JOHNNY NASH COLLECTION Johnny Nash	Epic EPC 10008 (C)
32	32	35	RED STAR Showaddywaddy (Showaddywaddy)	Arista SPARTY 1023 (F)
33	35	13	NO MORE HEROES Stranglers (Martin Rushent)	United Artists UAG 30200 (E)
34	23	7	ROXY MUSIC GREATEST HITS Roxy Music	Polydor 2302 073 (F)
35	27	16	PLAYING TO AN AUDIENCE OF ONE David Soul (Tony Macaulay)	Private Stock PVLP 1026 (E)
36	36	11	THUNDER IN MY HEART Leo Sayer (Richard Perry)	Chrysalis CDL 1154 (F)
37	46	29	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)
38	56	3	DARTS Darts (Richard Hartley/Tommy Boyce)	Magnet MAG 5020 (E)
39	31	10	HEROES David Bowie (David Bowie/Tony Visconti)	RCA PL 12522 (R)
40	33	39	A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)
41	41	4	THE BEST OF BING CROSBY Bing Crosby	MCA MCF 2540 (E)
42	55	6	BLACK JOY Various	Ronco RTL 2025 (B)
43	38	10	SECONDS OUT Genesis (David Hentschel/Genesis)	Charisma GE 2001 (F)
44	39	4	20 SHOWTIME GREATS John Hanson (Jeff Jarratt/Don Reedman)	K-Tel NE 1002 (K)
45	48	49	ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (F)
46	29	6	ONCE UPON A TIME Donna Summer (Summer/Moroder/Bellote)	Casablanca CALD 5003 (A)
47	40	22	GOING FOR THE ONE Yes (Yes)	Atlantic K 50379 (W)
48	47	4	DEATH OF A LADY'S MAN Leonard Cohen (Phil Spector)	CBS 86042 (C)
49	30	6	SLOW HAND Eric Clapton (Glyn Johns)	RSO 2479 201 (F)
50			WHITE CHRISTMAS Bing Crosby	MCA MCF 2568 (E)
51	59	3	THE BEATLES LOVE SONGS The Beatles	Parlophone PCSP 721 (F)
52	44	4	WORKS VOL. 2 Emerson Lake & Palmer	Atlantic K 50422 (W)
53	54	7	ELVIS IN CONCERT Elvis Presley (Falcon Jarvis)	RCA PL 02587 (R)
54	42	8	100 GOLDEN GREATS Frankie Vaughan (Gordon Smith)	Ronco RTDX 2024 (B)
55			BEST FRIENDS Cleo Laine & John Williams	RCA RS 1094 (R)
56			THE ROAD AND THE MILES Max Boyce	EMI MB 103 (E)
57		1	LIFE ON THE LINE Eddie & The Hot Rods	Island ILPS 9509 (E)
58	51	12	HOME ON THE RANGE Slim Whitman (Alan Warner/Scottie Turner)	United Artists UATV 30102 (E)
59		1	THEIR GREATEST HITS 1971-75 Eagles	Asylum K 53017 (W)
60	49	3	DECADE Neil Young	Reprise K 64037 (W)

ARTISTS
A-Z

ABBA	19, 20	DEREK & CLIVE	25	MARLEY, Bob & The Wailers	37	SEX PISTOLS	12
BEATLES	51	DIAMOND, Neil	22	MATHIS, Johnny	26	SHOWADDYWADDY	32
BLACK JOY	42	DISCO FEVER	1	MUPPETS	23	SIMON, Paul	6
BLACK & WHITE MINSTRELS	21	EAGLES	59	NASH, Johnny	31	SOUL, David	35
BOWIE, David	39	EDDIE & THE HOT RODS	57	PRESLEY, Elvis	53	STAR IS BORN	40
BOYCE, Max	56	ELECTRIC LIGHT ORCHESTRA	17	QUEEN	13	STEWART, Rod	10
BREAD	2	EMERSON, LAKE & PALMER	52	RICHARD, Cliff	11	STRANGLERS	29, 46
BYGRAVES, Max	28	FEELINGS	3	ROLLING STONES	8	SUMMER, Donna	14
CLAPTON, Eric	49	FLEETWOOD MAC	7	ROSS, Diana & The Supremes	9	10cc	54
CLASSICAL GOLD	24	GENESIS	43	SALVATION ARMY	16	VAUGHAN, Frankie	54
COHEN, Leonard	48	JOHN, Elton	30	SANTANA	18	WHITMAN, Slim	58
CROSBY, Bing	27, 41, 50	LAINE, Cleo and John Williams	55	STATUS QUO	4	WYNETTE, Tammy	5
DARTS	38	HANSON, John	44	SAYER, Leo	36, 45	YES	47
		KNIGHT, Gladys & The Pips	4			YOUNG, Neil	60

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DISTRIBUTORS CODE. A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, R - RCA, S - Selecta, Z - Enterprise, K - K-Tel, D - Arcade, B - Ronco, M - Multiple Sound - L - Relay

RUNNING ON EMPTY Jackson Browne	K53070 Asylum	Asylum (CW)	THE ALICE COOPER SHOW Alice Cooper	K56439 Warners	Warners (CW)
DON JUAN'S RECKLESS DAUGHTER Joni Mitchell	K63003 Asylum	Asylum (CW)	LIVE America	K56434 Warners	Warners (CW)

ON THE WAY UP

TOP SINGLES

EBONY EYES

Now on Radio 1 Playlist CL 15955

BOB WELCH



LITTLE GIRL

HAR 5145

THE BANNED



SAVE ME

EMI 2737

BRIAN CHAPMAN



CADILLAC WALK

CL15952

MINK DeVILLE



= FORECAST
 = MILLION (PLATINUM)
 = 1/2 MILLION (GOLD)
 = 1/4 MILLION (SILVER)
 = SALES INCREASE
 OVER LAST WEEK
 MUSIC WEEK, JANUARY 7, 1978

TOP 50 SINGLES

DISTRIBUTORS CODE
 A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, D - Saydisc, P - Pinnacle, V - Virgin

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
1	1	6	MULL OF KINTYRE/GIRLS SCHOOL	Wings	Parlophone R 6018	McCartney/ATV	Paul McCartney
2	2	8	FLORAL DANCE	Brighthouse & Rastrick Band	Transatlantic BIG 548	Chappell	Ivor Raymonde
3	3	10	HOW DEEP IS YOUR LOVE	Bee Gees	RSO 2090 259	RSO/Chappell	Bee Gees/Richardson/Galquten
4	6	5	LOVE'S UNKIND	Donna Summer	GTO GT 113	Heath Levy	Moroder/Bellotte
5	4	9	I WILL	Ruby Winters	Creole CR 141	April	S.J. Prod./Keyseven Music
6	7	5	IT'S A HEARTACHE	Bonnie Tyler	RCA PB 5057	Mighty Music/RAK	Makay/Scott/Wolfe
7	8	9	DADDY COOL/THE GIRL CAN'T HELP IT	Darts	Magnet MAG 100	Jewel/Big 3	T. Boyce/R. Hartley
8	18	8	DON'T IT MAKE MY BROWN EYES BLUE	Crystal Gayle	United Artists UP 36307	United Artists	Allen Reynolds
9	14	4	MY WAY	Elvis Presley	RCA PB 1165	Shapiro Bernstein	Elvis Presley
10	19	6	DANCE DANCE DANCE	Chic	Atlantic K 11038	Warner Bros. Music	Rodgers, Lehman, Edwards
11	21	3	WHO PAYS THE FERRY MAN	Yannis Markopoulos	BBC RESL 51	BBC	-
12	11	10	BELFAST	Boney M	Atlantic/Hansa K 11020	ATV/Hansa	Frank Farian
13	17	3	LET'S HAVE A QUIET NIGHT IN	David Soul	Private Stock PVT 130	Macaulay	T. Macaulay
14	10	6	PUT YOUR LOVE IN ME	Hot Chocolate	Rak RAK 266	Chocolate/Rak	M. Most
15	12	9	DANCIN' PARTY	Showaddywaddy	Arista 149	Carlin	Showaddywaddy
16	5	5	WHITE CHRISTMAS	Bing Crosby	MCA 111	Chappells	-
17	13	8	LOVE OF MY LIFE	Dooleys	GTO GT 110	Black Sheep/Heath Levy	Ben Findon
18	34	2	UP TOWN TOP TANKING	Althia & Donna	Lightning LIG 506	Lightning	Joe Gibson
19	24	5	ONLY WOMEN BLEED	Julie Covington	Virgin VS 196	Warner Brothers	Joe Boyd/John Wood
20	25	13	ROCKIN' ALL OVER THE WORLD	Status Quo	Vertigo 6059 184	Intersong	Pip Williams
21	16	7	MARY OF THE FOURTH FORM	Boomtown Rats	Ensign ENY 9	Sewer Fair Hits	Robert John Lange
22	44	2	NATIVE NEW YORKER	Odyssey	RCA PB 1129	Chappells	Linzer/Calelo
23	28	4	JAMMING/PUNKY REGGAE PARTY	Bob Marley & The Wailers	Island WIP 6410	Rondor	Bob Marley & The Wailers
24	9	10	EGYPTIAN REGGAE	J. Richman & The Modern Lovers	Beserkley BZZ 2	Modern Love Song/WB	Kaufman/Kolotkin
25	20	9	TURN TO STONE	Electric Light Orchestra	Jet UP 36313	UA/Jet	Jeff Lynne
26	31	5	RUN BACK	Carl Douglas	Pye 7N 46018	ERM Int.	K. Rossiter/S. Elson
27	29	5	REALLY FREE	John Otway/Wild Willy Barrett	Polydor 2058 951	And Son Music	Wild Willy Barrett
28	NEW ENTRY		FLORAL DANCE	Terry Wogan	Philips 6006 592	Chappells	Mike Redway
29	35	11	NAME OF THE GAME	Abba	Epic EPC 5750	Bocu	B. Andersson/B. Ulvaeus
30	26	4	I LOVE YOU	Donna Summer	Casablanca CAN 114	Heath Levy	Giorgio/Moroder/Bellotte

DISTRIBUTORS A-Z

Belfast	12W
Daddy Cool/The Girl Can't	7E
Help It	10W
Dance Dance Dance	15F
Dancin' Party	8E
Don't It Make My Brown Eyes Blue	24S
Egyptian Reggae	25
Floral Dance	28F
How Deep Is Your Love	30A
I Love You	5CR/C
It's A Heartache	13E
I Will	17C
Let's Have A Quiet Night In	4C
Love Of My Life	23E
Love's Unkind	21F
Jamming/Punky Reggae Party	1E
Mary Of The Fourth Form	9R
Mull Of Kintyre/Girls School	29C
My Way	22R
Name Of The Game	19C
Native New Yorker	14E
Only Women Bleed	27F
Put Your Love In Me	26A
Really Free	20F
Run Back	25E
Rockin' All Over The World	18W
Turn To Stone	11A
Up Town Top Ranking	16E
Who Pays The Ferry Man	
White Christmas	

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TOP WRITERS
 1 Paul McCartney/Denny Laine, 2 Katie Moss, 3 Bee Gees, 4 Summer / Moroder / Bellotte, 5 D. Glasser, 6 Scott/Wolfe, 7 Blay/Crewe, 8 R. Leigh, 9 Paul Anka / Revaux / Francois, 10 Lehman / Edwards / Rodgers, 11 Y. Markopoulos, 12 Deutscher / Menke / Billsbury, 13 Tony Macaulay, 14 D. Brown, 15 Mann/Apple, 16 Irving Berlin, 17 Ben Findon/Mike Myers, 18 E. Thompson / A. Forest / D. Reid, 19 Alice Cooper / Dick Wagner, 20 Fogerty, 21 Geldof, 22 Linzer / Randell, 23 Bob Marley, 24 Jonathan Richman, 25 Jeff Lynne, 26 S. Elson / D. Stevenson, 27 John Otway, 28 Katie Moss, 29 B. Andersson / B. Ulvaeus / S. Anderson, 30 Giorgio / Moroder / Bellotte / Summer.

Due to the Christmas and New Year holiday break Music Week is unable to obtain information to compile Top 50. Normal chart will resume next week.

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

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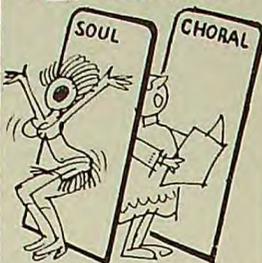
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PERFORMANCE

Spedding

THE ARRIVAL of new wave music has added an interesting perspective to the performance of Chris Spedding and his band, as indicated by his recent gig at London's Marquee. His image and delivery are seemingly punk — he sports swept back hair, a leather outfit and performs sullen, rasping songs — yet his roots extend to highly rated session work for such respectable and diverse bastions of the establishment as David Essex and the Wombles.

The release of Spedding's debut album two years ago therefore attracted an initial audience of guitar connoisseurs eager for glimpses of ability on his own territory, a following which didn't expand until the arrival of the new wave fans, evidently unaware of the fact that Spedding carried a distinguished history in his guitar case.

His Marquee appearance was the final concert of his nationwide tour and it rationalised the irony as he led his band through a set which provided numerous highlights for each of the different factions assembled in the club. The second and current album *Hurt* made up the bulk of the show with most numbers performed as on record; crisp, concise and with only the rarest concessions to more fanciful flights soloing. *Wild Wild Women*, *Wild In The Street*, *Silver Bullet*, *Get Outa My Pagoda* (the new single) and *Hurt By Love* followed in quick succession, and when Spedding let his rhythm guitarist carry part of a song it was only to free himself for lead work of the most basic nature.

Guitar Jamboree suggested a much greater dexterity than he had so far chosen to display — the track is a lengthy musical tribute in which he imitates the styles of Townsend,

Clapton, Beck, Keith Richard, Chuck Berry, Jimmy Page, Albert King, Hendrix et al with a precision which covers not only their pet solos but each man's distinctive tones as well.

Spedding has certainly gained some deserved exposure from the tour and it was fitting in view of his pub/club material that he should conclude in the suitably cramped quarters of the Marquee.

CHRIS SIMMONDS

Norma Luft

WHEN YOUR mother was a living legend and your half-sister is one of the few superstars around today, then the going must be tough for the younger member of the family. Lorna Luft has the unenviable advantage of having to follow in the footsteps of both Judy Garland and Liza Minnelli, and it is inevitable that comparisons will always be made between her and the better-known members of the family.

Opening for a three-week season at Country Cousin, a restaurant in London's Kings Road which has adopted the policy of preventing US artists who are relatively unknown over here, Miss Luft endeavoured to overcome the obstacles. She had a running battle with the sound system, which because of a fault was regularly relaying information from a local cab hire firm, and she also had to win over the people who had come to see Judy Garland's daughter, and those who had just come for the evening out anyway.

Comparisons aside, Miss Luft is an interesting singer. She has a style which owes itself more to contemporary pop rather than the torch ballad style of her mother. Yet she is quite capable of taking a standard and giving it a substantial treatment, as per *Do It Again* (the only number she performed which had any connection with her

mother). The opening number, *You've Got To Have Friends*, was suitably raucous enough to let everyone know that she was onstage; the Carpenters' oldie *Superstar*, a difficult song for anyone to sing, was suited to her voice, and she also did justice to the Sedaka ballad, *Breaking Up Is Hard To Do*.

There were a couple of interesting inclusions, a country song called *Mama Leave The Front Door Open*, and *How Lucky Can You Get* from the *Funny Lady* film. She also did the oldie *Let Yourself Go*, performing it first as a ballad and then in its better-known perky style. What Miss Luft does require though is some good original pop material, and a producer who can take her into the studios and bring out her own individual qualities. As a performer she is a great trouper onstage, following in the Garland/Minnelli tradition, and although she probably will never scale the heights of super-stardom she'll be around for a long while yet.

CHRIS WHITE

Steeleye Span

ONE HAS described the Odeon, Hammersmith, as being full to capacity before, and one has been wrong. Steeleye Span filled every seat, and the aisles, and the back of the theatre, for the Christmas folk concert to end them all. The line-up now including Martin Carthy, whose guitar playing wears superlatives so well, and John Kirkpatrick, master of the button accordion, was utterly satisfying in its every mood, and after three encores could have heard audience still chanting "More" as it wended its deliriously happy way home. Carthy, who was in an early Span line-up and whose vocal contributions often brought to mind the *Please to See the King* album of

seven or more years ago, remains the Guv'nor where guitar is concerned, while the loss of Bob Johnson and Peter Knight must have been a sad thing, the arrival of Carthy and the equally musically-skilled Kirkpatrick (with the bonus of the aesthetic intensity of the first balancing the extrovert good humour of the latter) made for an invisible repair. That is not to say there is no change, merely that there is no transplant scar. With the Tannahill Weavers as guests in the first half, Span regaled with a set which was both minutely rehearsed musically and obviously spontaneous in mood. There has, as predicted, been a move towards greater traditional content in the programme, and a splendid example of that was the beautiful and stirring *The Victory* with Maddy Prior surpassing even her own high vocal standards. If tradition bound them all close, Nigel Pegrum's happy and anything — but-reticent drumming was a constant reminder that here was the British folk rock band which has stayed the course commercially. Maddy's pure voice soared, dived, and decorated all she sang, Kirkpatrick gave a morris dance (to the unusual accompaniment of solo electrified guitar), a tightly harmonised gospel song slid easily into the set, and one encore included an acapella version of *Rave On*. It was a fine evening.

TERRI ANDERSON

David Essex

WHO BETTER than ex-thespian David Essex to bring the seasonal spirit of panto to rock and roll? You might well ask. For teeny star Essex's *Pop Up Picture Show*, which ran for a week before Christmas at London's Dominion Theatre was a bright idea that went askew somewhere between conception and performance.

There's no doubting the lad is ambitious, and more power to his elbow for trying out a few new ideas with the tired old rock concert format. His tv series earlier in the year showed he has some valid ideas and last year's *All The Fun Of The Fair* concept shows worked well.

Unfortunately, Essex sees himself as something more important than the adequate pop crooner he is, and is inclined to dress up the mutton of his songs — too often consisting of clichés and lines from other people's known numbers — as lamb.

The show had a loose story-line wherein our David is discovered, sent to America where he becomes a star, meets a clinging girlfriend, marries but can't settle down (much to the delight of the youthful boppers who booed every time the female lead took the stage). The panto theme was emphasised at the end of the first half when the words to *Hold Me Close* descended on giant placards for Essex to lead a bout of community singing.

An interval for the purchase of ice-cream and pop-corn broke the pace of the show, and then it was back for more hits and songs including *All The Fun Of The Fair* and a throbbing treatment of *Rock On*. A song called *Gold and Ivory* gave his dance troupe a chance to show its paces while Essex himself attempted a couple of jokes in between screams and entreaties from desperate little girls.

He finished with *City Lights*, but on the opening night, fate dealt a cruel blow when the pa went out and the crowd was left to clap along with the monitor mix. Not the greatest finale.

The show was well-lit and the band coped excellently with the sometimes thin material. Most importantly, the kids loved it, and so did their mums and dads.

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