



MUSIC WEEK

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Music Week's biggest ever

THIS WEEK's special Midem issue of *Music Week* is the biggest ever, with a record-breaking 114 pages of indispensable reading for anyone in the music industry.

Features include the background story of a new British label and its efforts to place product internationally — and conversely a look at how one of Germany's biggest record companies is moving into the British market.

There is also an account of those British artists who achieve star status abroad but have failed so far to find success at home; and a profile of Hilly Krystal, founder of New York's internationally famous venue CBGB's.

Studioscene includes a report on what the APRS hopes to achieve by attending Midem; and elsewhere there is a look at the work of two English songwriters, better known as publishing company executives, who have won the World Popular Song Festival in Japan.

The spotlight is also turned on Bronze, a British label with strong international ties, now undergoing changes following the appointment as md of former Island executive David Betteridge.

There are the usual sections on the disco scene, classical music, audio, American and European news, and radio... and, to round out this special issue, a guide to some of the British exhibitors at Midem.

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Budget LPs for Capitol and State

by CHRIS WHITE
CAPITOL RECORDS is preparing a spring promotion campaign for its mid-price Caps label, launched initially a year ago and which has been designed to put back into catalogue albums which have been deleted for several years. The series, which replaced the previous mid-price line Capitol Vine, now consists of 15 albums with three additions during January featuring titles by Bing Crosby and Judy Garland.

The two Crosby LPs, Bing Crosby and Rosemary Clooney — That Travelin' Two-beat (CAPS 1017), and Bing Crosby and Louis Armstrong (CAPS 1016), along with the 2LP set Judy Garland At Carnegie Hall (CAPSP 103) have been absent from the Capitol Records catalogue for almost ten years. Geoff Kempin, sales and administration manager, said:

"Obviously the death of Crosby last September has resulted in additional demand for the reissue of the two Crosby albums, but in fact we have always been under pressure to put them out on the market again. Similarly Judy Garland's Carnegie Hall set, which was recorded live in 1961, has been missing from the Capitol catalogue for far too long — and we feel that the fact that it has now been re-instated in the catalogue will be welcomed by many people."

The Caps label was launched in February of last year and albums issued since then include titles by Nat King Cole, Peggy Lee, Gene Vincent and Frank Sinatra. Kempin admitted: "The Capitol Vine series didn't do as well as we expected, mainly because of its packaging. The

by TERRI ANDERSON
STRIVING FOR increased turnover State Records is launching a new mid-price album series. Ian McTavish, marketing manager, said, "We feel there is a bit of a gap in the market for strong mid-price product, and being with WEA for sales gives us a good opportunity to get these new albums into the shops."

"The first two LPs — The Mac and Katie Kissoon Story and the Gary Benson story — will have an RRP of £2.99. Both contain what State feels to be the very best of the material by both artists, and sleeves for these and all future albums in the series will have similar design with similar type and an easily

identifiable logo. State will be drawing from back catalogue, which it regards as strong if not exceptional, for future albums in the series, such as a Disco Hits Story featuring such State acts as Rokotto, Delegation and Showdown.

The company plans to release at least one mid-price album per month, and these may eventually include a collection of tv or film themes, and possibly a specially-recorded spoken word album. Dealers are being canvassed for opinion on selling potential of each proposed album, McTavish said, adding that State had had very good reaction to the first in the series, and expected "healthy sales" for all the titles.

Top hit ratio prompts GTO expansion for 1978

THE SUCCESS story of GTO Records, the company formed nearly four years ago by managing director Dick Leahy and chairman Laurence Myers, continues unabated into 1978 with the last 12 months alone giving the company 16 Top 50 hits out of 27 releases. The figures represent an even bigger improvement over GTO's 1976 chart performance when, with a total of ten chart entries out of 22 releases, giving a 1:2 hit ratio, the company took top place in *Music Week's* company performance survey.

Mr Leahy said this week: "Last year did see an even greater growth in the company's business, and it is

our intention to make sure that trend continues throughout this year. With a total of 16 hits out of 27 single releases, I think that we have proved that singles don't have to be a volatile market, and that it is possible to plan to release good records and break new artists that way."

Since 1974, GTO has rapidly established itself as one of Britain's most successful labels. Last May, the record industry was surprised by the news that CBS had bought the company for an undisclosed sum.

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CELEBRATING THE signing of his new worldwide recording contract with GTO Records, Gary Glitter is pictured with his manager and producer Mike Leander (left) and GTO md Dick Leahy (right). Leahy was originally responsible for signing Glitter to Bell, the label with which he had all his major hits.

Polygram: global re-group

by NIGEL HUNTER
A MAJOR restructuring of the Polygram group record divisions is being undertaken in a move to streamline the group's international operations and eradicate unnecessary duplication of effort.

The rationalisation of activities

Buzzcocks 45 pressing row

THE BUZZCOCKS forthcoming What Do I Get single release and its surrounding promotional campaign have been set back a fortnight following a row between EMI, United Artists and the band's management team.

The confusion arose last week over the single's 'B' side, a number entitled Oh Shit.

A statement on behalf of the Buzzcocks issued by their press man Alan Dawards accused EMI of refusing to press the single because it found the flip side offensive.

The disc had been slated for a January 29 release, but when EMI told UA that the pressing was being

will entail a reduction in the number of record division executives, but Phonogram International president Pieter Schellevis believes that this may be absorbed and accommodated by the group's continuing growth, normal wastage occasioned by executives moving voluntarily to other jobs outside the group, and possibly where an overlap of posts occurs, by early retirement.

The streamlining process results from Polygram president Coen Solleveld's concern about the growing problem of rising costs in the record industry. Polygram has always guarded against competition within the group in areas where no benefit is gained from competitiveness such as disc pressing, distribution and administration, but the latest move is an acknowledgement of an unacceptable degree of top-heavy group structure which is affecting profitability.

The streamlining will result in the group's commercial, administrative and technical functions at headquarter level being concentrated in Baarn, Holland, and Hamburg, Germany, as joint departments of the central Polygram record

services. Hitherto these activities have been operated individually by the two record divisions, Phonogram and Polydor.

Through this move, Phonogram International and Polydor International under the management of Pieter Schellevis and Werner Vogelsang will form the management of the newly created unit, Polygram Record Operations, the official announcement declared. The reorganisation will mean that Polydor or Phonogram companies in 19 countries will lose their present identities and become known as Polygram. The countries are Argentina, Australia, Brazil, Canada, Denmark, Ghana, Greece, Hong Kong, India, Ireland, Italy, Kenya, Mexico, New Zealand, Nigeria, Portugal, Singapore, Spain and Venezuela.

"The purpose of the restructuring plan is to strengthen the creative potential of the division," stated Solleveld, "and these measures are an important step towards an artist-orientated organisation, geared to promote our ever-growing artist roster internationally to the fullest possible extent."

TO PAGE 4

GALLAGHER & LYLE

A superb new album

SHOWDOWN

Produced by Bill Schnee

AMM CAM YAM 68461

NEWS

Black music figures in Roxy expansion

LONDON'S ROXY Theatre, which opened over Christmas with a package of nostalgic bill-toppers, plans to beef up its box office business with a series of concerts by major black music acts.

Roxy owner Terry Collins, who promotes the venue himself, is to spend around £35,000 bringing in the Supremes, Martha And The Vandellas, Junior Walker And The All Stars, Fatback Band, The Three Degrees and The Platters in February and March in a move designed to broaden the appeal of the Harlesden theatre.

And agent Terry King, who is sole-booking the Roxy said Collins is prepared to spend more money to find the right sort of acts, and is planning to cut down on the number of nostalgia attractions, following a January line-up that features Helen Shapiro, White Plains, Paper Lace, Mungo Jerry, Alvin Stardust, Pinkerton's Colours, Joe Brown and Tommy Bruce.

The Roxy now seats 1500 people

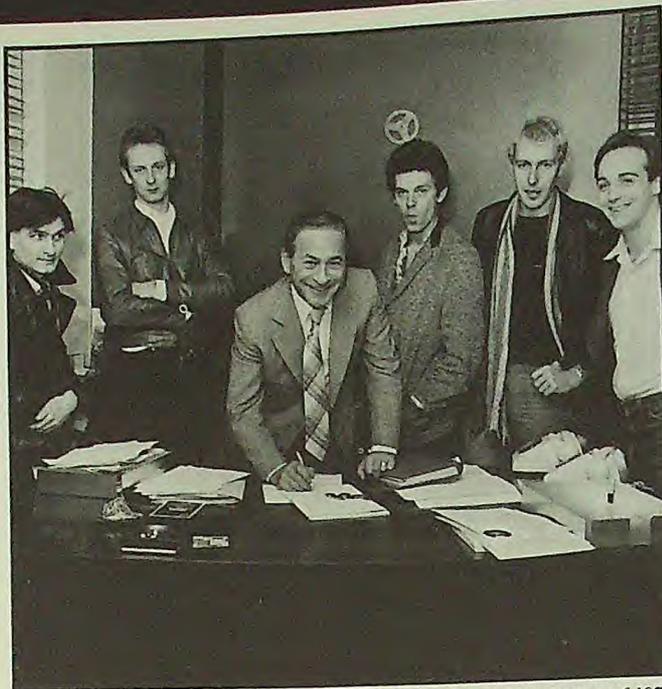
after extensive conversion work and renovation that has cost Collins's company a six-figure investment.

Ticket prices are being pitched between £1.50 and £3.50 for the forthcoming shows in line with the current policy at London's two other major rock venues, The Hammersmith Odeon and the Rainbow.

In amongst the soul attractions, Collins has slotted Mud on March 3 and top Irish crowd-pullers Big Tom and the Travellers with the Duane Family.

Said theatre manager Bertie Davis: "We have a new theatre here that is not really well known yet. We hope, with this series of major concerts, to spread the word about the Roxy. We will be spending a lot of money on promotion, and we also hope to spread the Roxy's reputation by word of mouth."

LETTERS
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DEAD FINGERS Talk, the new band hailed as most promising group of 1978 by Melody Maker, has signed a worldwide deal with Pye, a deal which the company regards as particularly important. Members of the Hull-based group are pictured here with Pye chairman Louis Benjamin.

Carlin and Japp form composers' joint venture

A TRANSATLANTIC link to boost the fortunes of film music has been established with the formation of The First Composers Company, a joint venture between Carlin Music and former TV director David Japp.

The company has been launched specifically to manage composers working in films and television, and has entered a reciprocal agreement with the Los Angeles-based Bart Associates whereby First Composers will represent the American company's clients in Europe. Among those who will be added to First Composers' client roster under this agreement are Henry Mancini, Leslie Bricusse, Elmer Bernstein, Bill Conti, Don Black, Michel Legrand, Hal David, Francis Lai, Leonard Rosenman, and Alan and Marilyn Bergman.

The British client list already includes Ron Goodwin, Stanley Myers, Mike Vickers, Michael J. Lewis, and Nicholas Bicat, winner of the 1977 Ivor Novello Award. Myers is currently commissioned to compose the soundtrack scores for a quartet of forthcoming films, which are "The Comeback", "The Deerhunter", "Class Of Miss MacMichael" and "The Greek Tycoon".

"For a long time Freddy Bienstock of Carlin and I have shared the opinion that music in films has been terribly under-exposed and that writers themselves were not being actively represented," Japp commented. "It is our aim to establish First Composers as a creative source of film music, and with our Carlin ties we will be in a first-class position to exploit that music."

In addition to management, First Composers will be involved in production, and is currently developing two major projects, which are a series of programmes based on William Rushton's best seller Superpig, and plans to develop the Cadbury's Smash TV advertising Martians as recording artists with their own TV series.

Prior to the foundation of First Composers, Japp had worked with major film companies, including Paramount and Hemdale. The First Composers Company is located at 14 Burlington Street, London, W1 (01-734 3251).

Carlin Music is to administer Mac Music, the publishing company recently formed by writer/producer Mike Hurst and his partner Chris Brough.

Mac Music will exclusively develop Hurst as a writer for the UK and America, and expand its catalogue by the acquisition of publishing rights on new acts produced by Hurst. Past hits to his credit have been with acts such as P. Arnold, Cat Stevens, the Move and the Spencer Davis Group, and more recently with Showaddywaddy, Mud, Fancy and the Four Tops. He is currently working on record productions with Lena Zavaroni, Cilla Black and new group Fiver. Mac Music is located at the same Carlin address at First Composers.

Honey named

REACTION TO the resignation of Robin Taylor as general manager of Pye has been swift on the company's part. It has been decided not to replace him directly; Derek Honey, until now deputy managing director, has been appointed joint md, on an equal footing with Walter Woyda. His duties will absorb those of the general manager's position.

Knight sets up Catalyst

FOLLOWING HIS departure from the managing directorship of NEMS Records at the end of last year, Peter Knight Jr has announced plans to form an independent company specialising in UK representation of foreign record companies.

Knight's new firm, to be known as Catalyst (Music Consultants) Ltd., has been formed in double quick time, and the news comes immediately prior to Midem, where he expects to meet many prospective clients.

Catalyst has been set up to represent companies on a comprehensive basis, maintaining liaisons with clients' existing licensees and licensors and seeking to acquire available masters, artists and catalogues.

The company will also operate in the business representation of producers and composers, and agreements have already been reached to handle producers Irving Martin, Richie Tattersall and Jon Samuel's Stairway Records, as well as singer/songwriters Peter Oliver, Jimmy Winston and Mike Maxwell.

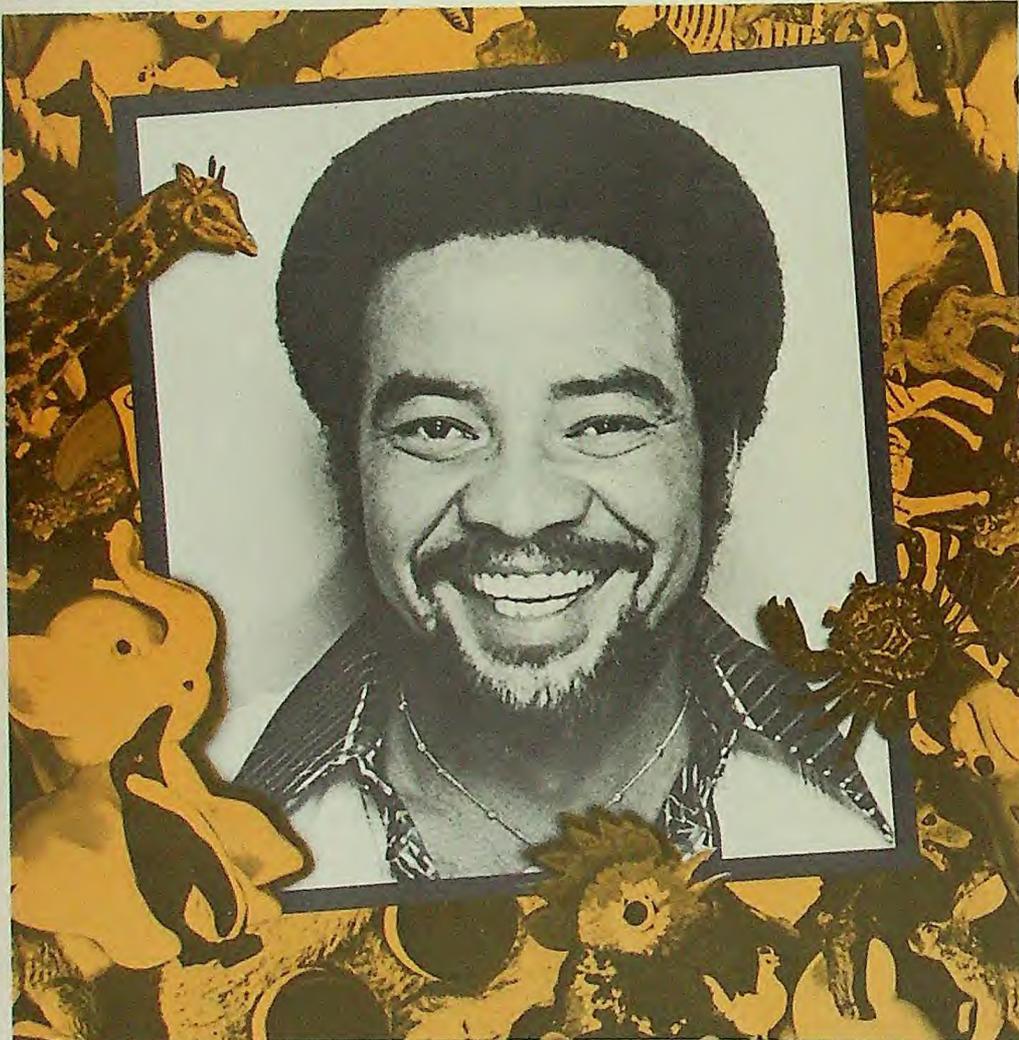
Knight, who has been involved in the music industry for 20 years, told *Music Week*: "In my experience, one of the most prevalent problems in our business is simply that of communication.

"I feel that my new venture will be able to solve this on my client's behalf. Many preliminary contacts have been made and I am confident of securing contracts with the majority of clients at the imminent Midem."

Initially, Catalyst will operate from Knight's West Hampstead address at 6 Narcissus Road, London NW6 1TH. Phone: 01-794 7640.

BMRB makes chart changes

IN COMPILING the UK singles and album charts for *Music Week* and the BBC, the British Market Research Bureau has made some sample changes. The LP charts are now categorised from one listing of 120 records compiled by the BMRB from 375 conventional record outlets; the singles top 50 is now based upon a balanced sample of 250 from a panel of 375 conventional disc outlets.



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New releases in CBS jazz product boost

CBS IS boosting its jazz output, to capitalise upon what the company calls "a substantial growth" in the market in recent years.

Releases fall into three categories, the first encompassing contemporary/fusion jazz and embracing artists such as Weather Report, Return To Forever, Eric Gale, Bob James, Shakti, George Duke, Al di Meola, Billy Cobham, Ramsey Lewis and Alphonso Johnson. The second category is a continuing re-issue of classic jazz recordings (including Charlie Parker, Miles Davis and Lester Young) and the third takes in new recordings of leading jazz figures like Dexter Gordon, Stan Getz and The Quintet.

Another highlight is the release of the Montreux Summit album this week. It features Bob James, Maynard Ferguson, Billy Cobham, Dexter Gordon and Stan Getz, and was recorded at last year's Montreux jazz festival.

Immediate releases in the series include Gordon's Sophisticated Giant, Alphonso Johnson's Spellbound, the Miles Davis Quintet/Tadd Cameron Quintet's Paris Festival and George Duke's Reach For It.

Phonogram push for Dusty comeback

PROGRAM IS launching Dusty Springfield's first album for nearly five years with what is promised to be one of its biggest promotional campaigns on 1978.

Entitled It Begins Again... it is released on February 10 simultaneously with its American launch on Mercury, and Springfield is expected to visit the UK for a press conference, interviews and some television work in late January and early February to promote it.

The record company is mounting a major push which will include a series of national daily press advertisements, commercial radio spots on every station, at least 500 window displays. She will be Phonogram artist of the month in February, and a national fly-posting campaign is also about to swing into operation.

The album will be heralded with the release of a single called A Love Like Your's which is scheduled for February 3 carrying a full colour picture bag with a similar design to the album cover.

It Begins Again... will be the only Dusty Springfield album on Phonogram, her previous product having been deleted last year in anticipation of the forthcoming LP.

ANOTHER MAJOR female star of the sixties has her Nems Records debut album released next month, Marianne Faithfull. Entitled Faithless (NEL 6012), this moves the actress-songstress towards the country/rock market, with material by Waylon Jennings, Chuck Berry, Jackie deShannon and Allen Reynolds.

A single from this, The Way You Want Me To Be, is issued on February 3.

A MAJOR promotion campaign is being launched next week by MCA Records on a new album project called Variations, composed by Andrew Lloyd Webber, co-writer of Evita.

The work is based on Paganini's Caprice in A Minor for Violin, and features a line-up of contemporary musicians including Rod Argent and Don Airey (keyboards), Barbara Thompson (saxophone & woodwind), Gary Moore (guitar), Lloyd Webber's brother Julian



TO HONOUR the joint winners of a recent Anchor dealer competition involving window displays, the prize for which was a week's holiday at Florida's Disneyworld, the company hosted a special lunch. Pictured here are, standing from left, Anchor sales manager Ray Cooper, Robert Hudson, director of Fox's Records, Doncaster, and Trevor Miles, manager of L & N Cloake Records, Brighton. Seated are Lyme Rosthorne, sales assistant at Cloake, and Saadia Duckworth, personal assistant to Cooper.

New Pinball acts

PINBALL ARTISTS, the agency headed up by Denis Vaughan, has moved to 14 Clifford Street, London W1 with a new phone number 01-499 2933 and telex number 261677 Mitja G.

Coinciding with the new offices comes the appointment of former Carousel Artists booker Hamish MacDonald to Pinball to take charge of college and university

bookings, while a list of new signings includes the Son Seals Band from Chicago, due to tour the UK and Europe between February 24 and March 16, Spud, on tour from February 24 to March 19.

The Troggs, Daevid Allen's Planet Gong in the UK from late March to April and recent Melody Maker Folk Rock Contest winners Staa Marx.

CAMPAIGNS

(cello), Jon Hiseman (percussion) and John Mole (bass guitar).

The LP is released next Friday (27), and its catalogue number is MCF 2824. Its recording and extracts will be the subject of a feature in London Weekend TV's arts series The South Bank Show introduced by Melvyn Bragg this Saturday (21). A cut from the album, Theme And Variations 1-4, has been selected as the theme music for the ITV series, and is being released as a single this Friday (MCA 345).

The musicians who participated in the recording of the LP will perform the complete work live next Tuesday (24) at the Greenwood Theatre in an album launch similar to MCA's successful Evita presentation in 1976.

Promotion and marketing back-up organised by MCA for the LP includes press advertising and 500 window displays throughout the country beginning on January 27.

RCA IS employing mass circulation publications in support of the new John Denver album, I Want To Live, released this week. The campaign includes half-page advertisements in The Sun, Daily Mirror and Radio Times during February.

To trigger response from the media support, there will be point-of-sale reminders in the form of window displays in 200 key stores across the country, plus 2,000 counter display cards featuring the sleeve and 2,000 window streamers.

RCA is also anticipating spin-off exposure for Denver from the film, Oh God, in which he makes his large screen acting debut alongside veteran US comedian George Burns. This opens in London this month.

IN AN enterprising dealer-oriented marketing campaign, Phonogram is supplying record stores with browser boxes containing special gift-wrapped copies of Clifford T. Ward's new single Someone I Know.

The song, (catalogue number LUV 1) comes from Ward's New

England Days album and is being aimed at the previously un-exploited Valentine's Day market.

The first 20,000 copies of the 45 come in a gate-fold Valentine's sleeve with a heart-shaped cut-out revealing a rose design on the centre label. Phonogram had to contract the pressing out Linguaphone because the injection-moulding Phonodisc presses could not handle the unusual label.

Heavy promotional activity will be mounted from the release date of January 27, when Ward embarks on an extensive tour of radio and tv stations. Two television shows featuring Ward performing the song will be transmitted on February 14 and dealer-oriented radio spots have been booked on Capital radio to back up the push in London.

MOVES

Luxembourg Sales Move

THE FIRST stage of expansion plans at Radio Luxembourg is being put into operation by sales director Tony Logic with the move of the sales department to new larger premises at 34-35 Dean Street, London W.1. (telephone: 01-439 7401). The department, which has increased its staff, will operate from the new address from January 23 on which date Logic will announce the appointment of new sales executive for Radio Luxembourg. All other departments will continue to be at 38 Hertford Street, W.1.

MAURICE KINN Productions has moved to new offices at Canaan House, Ovingdean Road, Ovingdean, Brighton, Sussex (telephone: Brighton (0273) 31022/3).

PROFESSIONAL TAPE Marketing Associates, formerly based in Edgware, Middlesex, have moved to new headquarters at 329 Hunslet Road, Leeds LS10 1NJ (0532 706066).

DOOLEY

GUESTS AT convivial EMI press lunch to meet Leslie Hill included representative of Bristol Evening Post, Hill's hometown newspaper. Hill revealed that only 50,000 of Wings' record-breaking two million seller Mull of Kintyre had to be pressed outside showing his usual impeccable taste, Motown's new general manager James Fisher has chosen superlative Chewton Glen Hotel for Motown's 1978 international conference this month rumour that 20th Century Records may move to Phonogram when its Pye deal expires Tony Barrow handling "press-related co-ordination for English-speaking press delegates" at Midem Surprise Sisters representing UK at the opening Midem gala on Friday and Johnny Guitar Watson is DJM's guest of honour at this year's event.

IF DEAL goes through for April Music to move into former WEA premises in Greek Street, Len Beadle will be back where he started his publishing career with Lawrence Wright just back from US, publisher Cyril Shane reports that his son Stephen now president of Illusion Lighting, providing stage lighting for Pink Floyd, Genesis and numerous hotel chain discos Barn Records md Mike Hales has formed Dove Music to be administered by Barn Music the little folk of America protesting about Short People charter by Randy Newman (5ft 11in), saying it's crass and insulting.

SEX PISTOLS denied labour permits by Finnish Ministry of Interior for projected tour prior engagement pending at Ariola? singing cowboy Roy Rogers underwent open-heart surgery in Los Angeles last week Sue Fuller new secretary/PA to Larry Page after spell working for First Artists, the Barbra Streisand-Dustin Hoffman company in Burbank Johnny Thunders of Heartbreakers seen frequenting Island's Hammersmith headquarters of late where there's brass, there's no birds - Sunday Times writer Ruth Hall refused permission to travel with Brighouse & Rastrick band because of firm rule "no women on t'coach" congratulations to Pebble Beach's Paddy Bergin and wife Helen on birth of a son, Dolan first schoolboys to participate in Song For Europe contest, Jarvis Brothers perform One Glance by Paul Curtis (composer of 1975 runner-up Let Me Be The One by the Shadows) on March 21.

ACCORDING TO ex-MP Jeffrey Archer, Col. Tom Parker in disguise used to sell programmes outside Presley concerts in Las Vegas because "it was the only time I got to handle real money" excellent Paul McCartney interview in Melvyn Bragg's LWT South Bank Show last Saturday Hallam's Bill Crozier gale casualty last week when he came through Keith Skues' ceiling at Sheffield house they share after Skues had invited him to drop in for coffee farewell to MW deputy editor Adam White off to Billboard's New York office after Midem, and the best of British luck.

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NEWS

Arista link with mag in disco album offer

A UNIQUE JOINT venture involving Arista and Disco International magazine has resulted in the release of a compilation album of 12 of the best US and UK Arista disco music tracks. The LP will be available to Disco International readers on an exclusive basis until its national release in March, and is offered at the special reduced price of £2.49 in the February edition of the magazine.

The album, titled Fingerlickin' Good (SPART 1033) includes tracks by the Brecker Brothers, Garnet Mimms, Viola Wills, Harvey Mason, Commander Cody and Grateful Dead. The idea for this tie-up between Arista and the disco trade paper came up in discussions between the two companies of plans to highlight Arista's considerable, if little-known in the UK, r&b disco catalogue. It coincides with Disco International's first birthday.

Arista hopes to give exposure to

its product and to update and revitalise its links with the discos and the djs who run them. Joint advertising is being taken in music papers and on big-audience commercial radio stations.

The material for the album was chosen by a panel of disc jockeys and endorsed by the Disc Jockeys' Federation. Although the albums will be selling through this exclusive deal for a month before they are available to retailers, Arista general manager John Cooper pointed out that initial sales would only be to a proportion of the disc jockeys who read the trade magazine. Interest created by them through playing the album in clubs should have the twin advantages for retailers of alerting the remainder of the country's 70,000 disc jockeys — non magazine subscribers — to buying it from a record shop; and of popularising the album, and the other albums of the featured artists, with the public.



REPRESENTING THE UK at Midem's opening night gala at the Casino Municipal are the Surprise Sisters. The full show with a new band represents a major stepping stone in their career, for it comes immediately prior to a spell in the studios to record their first album for Track Records in the UK.

Capitol's new mid-price

FROM PAGE 1

idea with Caps was to re-issue albums but put more emphasis on the actual packaging — in some cases the LPs have been reissued with their original sleeves but in other cases some improvements have been made including the addition of sleeve notes.

Promotion for the entire Caps catalogue will start in spring. "Apart from bringing back into the catalogue previously deleted albums, we hope with Caps to cover the entire musical spectrum. The LPs we have released, or plan to release, include m-o-r, rock and roll, and rockabilly music," Kempin also said.

Amongst the new mid-price releases is an album with the theme of drag racing, and which is being released to tie-in with a new film called Shut Down. It will include early Beach Boys tracks, plus recording by the Surfaris (from the MCA catalogue) and the Chantays (licensed from Anchor), along with obscure Capitol Records recordings. Kempin added: "There are other re-issues planned including albums of big band material — the names we have in mind are such musicians as Ray Anthony, Billy May and Nelson Riddle. There will also be an album of rare Frank Sinatra recordings, including some tracks never before issued."

Logo licence re-shuffle

ON THE eve of Midem Logo Records has reorganised its international department with a view to closer liaison with new and existing licensees. The reshuffle gives greater responsibility to production manager Alan Hovell, who becomes production and export manager. Reporting to him is former a&r assistant Annie Branson, a multi-linguist, who is to be licensee co-ordinator.

The company has now concluded a new licensing agreement with Negram which will handle both Logo and Transatlantic labels in the Benelux countries. A result of the new deal has been the charting of Brighthouse and Rastrick's Floral Dance in the Netherlands.

More new deals for both labels have been concluded with Sonopresse for France, and with Metronome for Germany, Austria and Switzerland. EMI (Australia) will handle Logo for Australasia, but Transatlantic has existing arrangements with M7 in Australia and RTC in New Zealand. The existing Transatlantic deal with Ricordi in Italy has now been extended to include Logo, and it is

hoped soon to conclude licensing agreements for the rest of the world, including North America.

Buzzcocks 45

FROM PAGE 1

contracted out to avoid any possibility of difficulties with the pressing and testing staff at the company's Hayes factory, release was postponed for a fortnight, along with the advertising campaign.

Edwards statement inferred that EMI was acting as censor, but EMI group press officer Sue Coldstream told *Music Week*: "This whole affair is a row about nothing."

"As a matter of fact we did try to contract the pressing of this single out, but nobody wanted to do it, so EMI is actually going ahead with it."

"I have spoken to our stock controller and factory manager and both report that there was no need to change the release date on our account. They tried to press the record elsewhere merely as a precaution to make sure it came out on time."

Polygram's re-structure

FROM PAGE 1

Polygram has affiliates in 31 countries, manufacturing plants in 21 countries, employs 13,000 people and its world turnover last year was 850 million dollars. Polygram is also involved on a major scale internationally in music publishing through its Chappell and Intersong arms and in films, TV, video and mail-order interests.

Schellevis commented: "We still remain two separate record companies, completely independent as far as finding talent and marketing it are concerned. But, in the long run, we have found that there are certain services which can be successfully combined, such as pressing and market research. In the United States we have even had classical repertoire on Phonogram and Deutsche Grammophon sold by the same salesman, and it works."

"This has led to the definite conclusion that it makes sense to have competition in the field of A&R and marketing, but not in non-competitive areas. In one sentence, what this reorientation adds up to is that we are maintaining competitiveness where it matters and eliminating it where it hurts."

In a series of Polygram management appointments, Dr. Wolfgang Hix has been nominated executive vice president and Dr. Werner Vogelsang, president of the Hamburg Polydor division, has been

named vice-president. The group's enlarged management committee now comprises eight members.

J. Dieter Bliersbach is to become president of the newly established Polygram Far East located in Tokyo, moving from the post of senior vice-president of the Polydor division. Bliersbach is already experienced in Asian matters and markets following a leading appointment with Siemens India, and will supervise and co-ordinate Polygram's activities in Japan, Hong Kong, Singapore and Malaysia.

Jack Jackson dies at 71

THE DEATH of Jack Jackson last Saturday aged 71 deprives the British music industry of the man generally regarded as the first to qualify as a genuine disc jockey in the postwar years.

He was not the first to introduce records on the air — a distinction earned by the late Christopher Stone long before the war — but Jackson was certainly the first to inject a transatlantic vein of lively humour and informality in his introductions and comments, and his Record Roundup Saturday evening show which began in 1947 won huge listening figures.

James seeks order against band

CHART ARTIST Jimmy James claimed in the High Court on Friday that three former members of his back-up band The Vagabonds were trying to cash in on his reputation.

James, of Retford Notts, is seeking a court order to stop Sheffield-based musicians Russell Courtenay, Christopher Garfield and Alan Kirk from performing under the name The Vagabonds.

The three were members of the Vagabonds for live shows in 1975 and 1976, but had no more right to use the name than the 50 or so musicians who had formed part of the backing group at various times since 1965, said Mr. Andrew Pugh, counsel for James.

Mr. James Barry, for the three musicians, said it had never been their intention to mislead the public, and when they appeared on stage, made it clear they were in no way associated with Jimmy James.

He said they had been sacked when James wanted to pursue a solo career, and it would be unfair to stop them using the name as they had bookings lined up until next Spring.

But Mr. Justice Foster said there was such a "violent conflict" of evidence that he would adjourn the hearing to a date to be fixed so that Jimmy James and other witnesses could be present for cross-examination.

Expansion for GTO in 1978

FROM PAGE 1

"That brought us immediate benefits of course, the most important of which was that we had the use of the CBS sales force," Leahy added. "Following the legal wrangle over the release of the Donna Summer's Greatest Hits album, CBS moved heaven and earth in order to get the records into the shops in time for the Christmas market. The important thing is that with CBS we have the power when we need it — similarly Epic in the US worked for four months to break Heatwave's Boogie Nights, and that single has now been in the charts there for six months, and the album Too Hot To Handle has also been a huge seller."

GTO has made two new signings to the company — Lulu who returns to the recording scene with Your Love Is Everywhere produced by Peter Shelley, and Gary Glitter who was originally signed to Bell, the company with which he had most success, by Leahy. Under his new worldwide deal with GTI, Glitter will be going into the studios with manager/producer Mike Leander and new product is expected for release in April or May.

Leahy added: "During 1978 GTO will be sustaining the artists that we have been successful with, such as the Dooleys, Walker Brothers, Dana and Noosha, while also breaking new acts. Apart from Glitter and Lulu, we shall also be concentrating on Tony Etoria, Al Sharp who is also being produced by Peter Shelley, and the Movies whose second album is issued this summer. So far as we are concerned, their development is long-term."

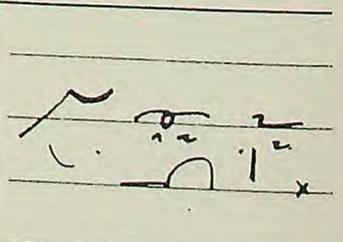
"At the end of 1976 we pledged to break Heatwave as a major recording act, after working on them for two years, and succeeded. With our newer names we shall do the same — it is a question of when rather than if, and we are aiming at worldwide success rather than just British hit records. The policy will also continue to be one of taking no more than we can handle — the answer is to build slowly rather than quickly. In this business it is not just a question of creating hit records but also building artists' careers," Leahy also said.

He said that GTO's licensing deals with Giorgio Moroder and Pete Ballotte's Oasis label, and also the Lifesong label, had added to the 1977 success. "The first Oasis singles by Giorgio, Munich Machine and Roberta Kelly, all charted and the albums have made a big impact via the discotheques — there are three more LPs planned for spring release. The Lifesong catalogue, with names like Jim Croce, Henry Gross and Dean Friedman, is an area of American music that we need to cover. Lifesong is more on an album based company, and that is the way that we are approaching it — slowly and selectively."

Leahy added: "Of course we want to develop in the album marketplace and that is exactly what we have been doing during 1977. People might think of GTO as being mainly a singles company, and say that we are lucky to have so many hit records — but there is no way any company can have 16 'one-off' hits. It just would not be possible without developing the artists."

Music Week at Midem

MUSIC WEEK is entering the international music world in full-scale style during the opening months of 1978. We intend to report and reflect what is happening and about to happen in the music business on a global scale as well as being the best and most informed and informative guide to the UK market. MUSIC WEEK's new international editor Nigel Hunter will be at Midem from January 23, and as well as meeting as many representatives of the world music market as possible, he also wishes to contact reliable, informed correspondents in various key music markets. He can be reached at the MUSIC WEEK stand in the Grand Salle of the Palais des Festivals.



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NEWS

JUKE BOX 20

- 1 (3) SORRY I'M A LADY, Baccara
- 2 (15) LOVELY DAY, Bill Withers
- 3 (2) NATIVE NEW YORKER, Odyssey
- 4 (-) THE GROOVE LINE, Heatwave
- 5 (6) I DON'T WANT TO LOSE YOUR LOVE, Emotions
- 6 (7) DESIREE, Neil Diamond
- 7 (-) FIGARO, Brotherhood Of Man
- 8 (10) YOU LIGHT UP MY LIFE, Debby Boone
- 9 (1) UP TOWN TOP RANKING, Althia & Donna
- 10 (-) GALAXY, War
- 11 (-) HEARTSONG, Gordon Giltrap
- 12 (16) WHO'S GONNA LOVE ME, Imperials
- 13 (20) JAMMING, Bob Marley & The Wailers
- 14 (4) FOR A FEW DOLLARS MORE, Smokie
- 15 (-) ON FIRE, T. Connection
- 16 (-) THE FLORAL DANCE, Terry Wogan
- 17 (12) COCOMOTION, El Coco
- 18 (5) WHO PAYS THE FERRY MAN, Yannis Markopoulos
- 19 (19) IF I HAD WORDS, Fitzgerald & Keeley
- 20 (-) HERE YOU COME AGAIN, Dolly Parton

Courtesy of Laren for Music



NEW APRIL Music managing director, Len Beadle (right), negotiates one of three new deals for the company (story alongside) and is here pictured with songwriters Geoff Morrow (left) and Chris Arnold.

April signs three

APRIL MUSIC has signed three new deals, embracing Billy Ocean's publishing outfit, singer-songwriter Robin Sarstedt and composing duo Chris Arnold and Geoff Morrow.

Ocean's firm is Manzerow Ltd; the GTO artist co-wrote his four hits — Love Really Hurts Without You, Love On Delivery, Stop Me and Red Light — under the pseudonym of Les Charles. He is currently in the US working on an album with co-producer Rick Hall, whose past experience covers acts such as the Osmonds, Dobie Gray and Wilson Pickett. The disc should be released in the Spring.

Sarstedt's deal with April is exclusive and worldwide. The Decca artist, who hit home first with a revival of Hoagy Carmichael's My Resistance Is Low, has a new single



due in February, Something's Going On.

The Arnold/Morrow deal is worldwide and exclusive, too. The pair, who have their own record company, Pentagon, have been responsible for hits like Cliff Richard's Look Before You Love, the Carpenters' Can't Smile Without You and Elvis Presley's Let's Be Friends. Their last project was the launch, management and guidance of Guys & Dolls, with whom they had the Magnet act's first four hits.

Rubinstein to CBS A&R

JAMES RUBINSTEIN has been appointed to the staff of CBS' a&r department. Co-founder and guitarist with rock band Byzantium, which he later went on to manage, Rubinstein has also worked with Miles Copeland in the management of Curved Air. Most recently, he has been with EG Management, working in an a&r and talent scout role, and handling acquisitions, publishing and development of acts.

Meanwhile, with the restructure of CBS' business affairs department, Guy Cameron has been appointed administrator. He will be handling the preparation of contract synopses, new artists signing notices and monitoring of notices, among others affairs, and will maintain overall responsibility for the copyright department and a&r administration.

Christine Holland has been appointed a&r administrator, a new post, covering recording budgets and the monitoring of costs and invoices for the a&r department. While assisting Cameron, she has responsibility for the preparation and distribution of contracts and contractual information.

Sharon Hood has been named copyright manager, another new post, involving responsibility for the day-to-day running of the copyright department.

DAVID BATCHELOR has been appointed to oversee artist development at Mountain Records. He has been long associated with the company, having produced all the later SAHB albums; his new post will embrace all a&r responsibilities. Batchelor originally entered the music business as vocalist with Tear Gas.

MUSICAL CHAIRS

ALAN PRITCHARD has been appointed factory manager of WEA's recently-acquired manufacturing plant at West Drayton, Middlesex, due for completion within the next few weeks. He was previously manager of stock and production control, and reports to WEA Distribution managing director, Tony Muxlow.

Roy House assumes Pritchard's former role, reporting to Muxlow. He was with Phonodisc from 1970-73, where he was mainly concerned with computer operations, and subsequently involved with Phonodisc Germany, eventually running operations and stock control there.

Radar office

RADAR RECORDS has announced the location of its permanent offices in London, which the company moves into from January 23. The HQ is at 60 Parker Street, W.C.2 (01-404 5832).

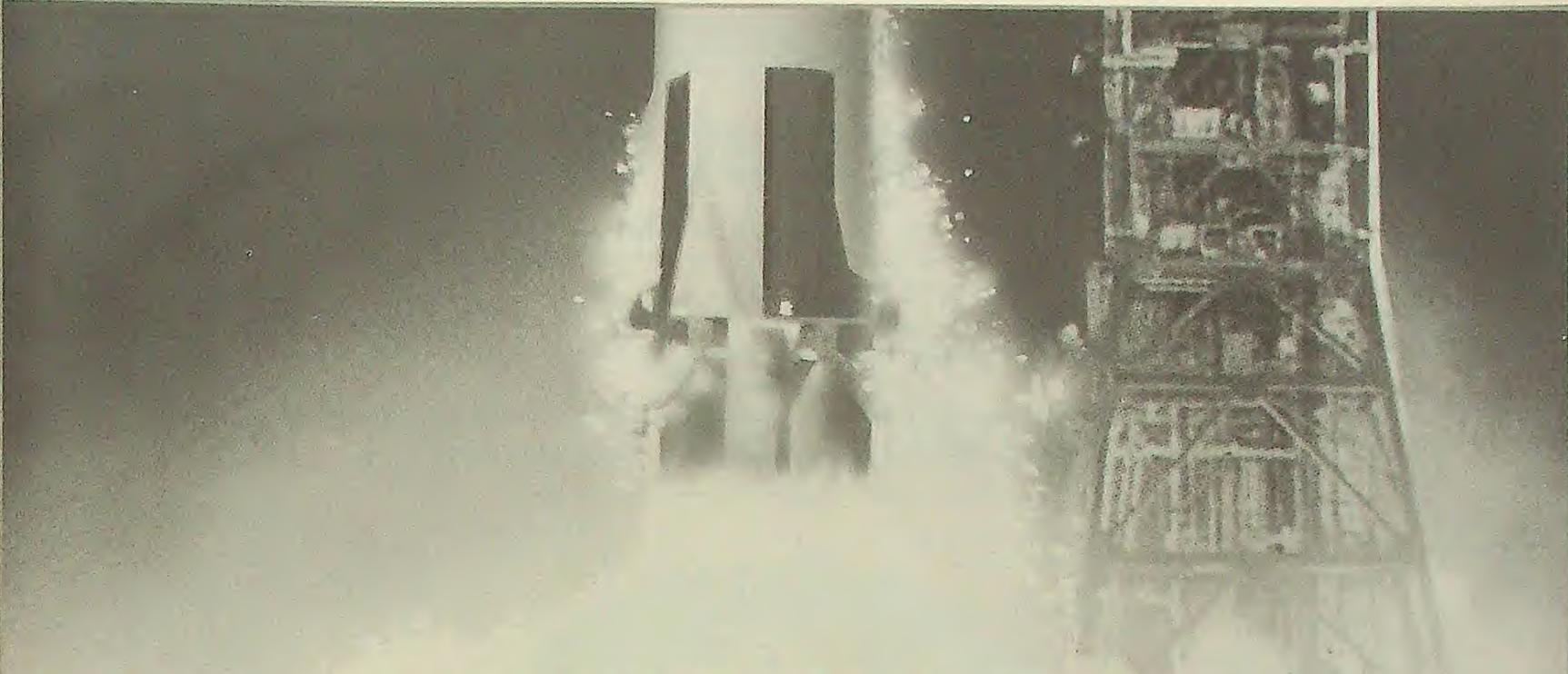
Joining Radar's staff is Mark Anders, who will be assisting in its day-to-day operations. He was previously bass player with former CBS and UA outfit, the O Band, now defunct.

Beserkley Prices

SELECTA-DISTRIBUTED Beserkley Records, whose roster includes the Rubinos and Jonathan Richman, has increased its prices. Singles (prefixed BZZ) move to 80P recommended, albums (BSERK) and cassettes (BSERC) to £3.99.

April
The First

April Music 17/19 Soho Square, London W.1. See us on Stand: P340 Telephone: 589



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CHART SINGLES

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'I Love You' CAN 114

YANNIS MARKOPOULOS

'Who Pays The Ferry Man' RESL 51

MUPPETS

'Miss Piggy's Music Hall' 7NX 8004

CARL DOUGLAS

'Run Back' 7N 46018

PAUL HENRY

'Benny's Theme' 7N 46027

BROTHERHOOD OF MAN

'Figaro' 7N 46037

EL COCO

'Cocomotion' 7N 25761

GORDON GILTRAP

'Heartsong' WOT 19

BRIAN & MICHAEL (Burke & Jerk)

'Matchstalk Men and Matchstalk
Cats and Dogs' 7N 46035

CHART ALBUMS

DONNA SUMMER

'Once Upon A Time' CALD 5003

MUPPETS

'The Muppet' NSPH

STAR WARS

'The Original Soundtrack'
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RADIO ONE

'10 Years Of Hits' BEDP 002

LENA MARTELL NSPL18534

'Hello Misty Morning'



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MIDEM

British exhibitors at Midem

MAGNET RECORDS/MUSIC, Magnet House, 82 York Street, London, W.1. Record company/music publisher. Michael Levy (managing director), Mediterranean; Brian Reza (director and head of a&r), Martinez; Sarah Jones (international co-ordinator), Acapulco; Barry Johnson (head of artist development/promotion), Acapulco; Grant Goodchild (general manager, Magnet Music), Savoy; Peter Pasternack (general manager, US office), Martinez; Tony Russell (lawyer, director), Mediterranean; Gus Dudgeon (producer), Cannes Palace; Peter L. Smith (house writer), Cannes Palace. Aim is to see everybody, hold presentations for licensees and publishers, and give the presentation for the year.

MAM, 24/25 New Bond Street, London W.1. Record company/publishers. Geoffrey Everitt (managing director), Carlton; Joy Nichols (professional manager, Shaftesbury Music), Carlton; Graham Smith (promotion manager), Cannes Palace; Roy Smith (company secretary), Cannes Palace. Stand RA 005 and RB043. Hope to promote artists, seek new talent and have meetings with licensees.

MARTIN COULTER MUSIC, 11th Floor, Alembic House, 93 Albert Embankment, London SE1. Bill Martin (director), Carlton; Richard Gillinson (general manager, Majestic); Sandie Reid (secretary), Embassy; Mike Sukin (lawyer), Majestic. It gives an opportunity to see all world affiliates at the same time.

MERVYN CONN ORGANISATION, Chandon House, 45/46 Chandos Place, London, WC2. Mervyn Conn, Martinez; Peter Felstead, Martinez. Aim is to tie up with Jet and organise a publicity campaign for Carl Perkins.

PENNY FARTHING, 4 Tilney Street, London W.1. Record company. No stand. Larry Page (managing director), Grand; Terry Fenn (director), Mediterranean; Phil Walker (international co-ordinator), Mediterranean. Aim is to meet

LISTED BELOW are some of the UK companies attending this year's MIDEM. Each entry comprises the name and address of the company attending, followed by, in brackets, a brief description of the firm's activities.

There is then a list of the executives from the company who will be in Cannes, together with their titles and where possible, in brackets, the hotel at which they will be staying.

Then follows, where applicable, the firm's stand number and any specific reasons why the company is attending MIDEM.

licensees, perhaps pick up some masters, and play forthcoming material to licensees.

PICKWICK INTERNATIONAL, The Hyde Industrial Estate, The Hyde, London, NW9. Record company. Stand A144 and B172. Monty Lewis (managing director), Majestic; Fred Jackson (export manager), Majestic. To meet friends and customers, to sell and export, and to pick up new material.

PRIVATE STOCK, 32 Old Burlington Street, London W.1. Record company. Mike Beaton (managing director), Carlton; Janice Perry (assistant general manager), Palace; Winston Lee (promotions manager), Palace; Lynne Kentish (export manager), Palace; Eugene Moule (international manager), Carlton. Stand B 366.

PYE RECORDS, ATV House, 17 Great Cumberland Place, London, W.1. No stand. Louis Benjamin (chairman), private yacht; Walter Woyda (managing director), Carlton; Derek Honey (deputy md), Carlton; Peter Prince (head of a&r), Mediterranean; Mike Everitt (deputy head of a&r), Mediterranean; Les Cocks (executive assistant to Louis Benjamin), private yacht; Brian Gibson (press officer), Splendid.

ATV MUSIC, 24 Bruton Street, W.1. Stand B286. Peter Phillips (managing director), Grand; Eric Hall (creative manager), Grand; Tim Davies (international manager), Splendid; Stuart Slater (creative director), Splendid; Tony Curbishley (financial director), Carlton; Jim Doyle (contracts manager), Splendid; Brian Gibson (press officer), Splendid.

ROCKET GROUP OF COMPANIES, 4 Audley Square, London W.1. Record company and publishers. David Croker (Rocket Records md), Len Lubin (head of a&r), Kevin Eade (publishing company md), Robert Key (head of international record company), Leeds Levy (Rocket Publishing, New York) and John Reed, (chairman), all staying at the Carlton.

RONCO TELEPRODUCTS, 111 Mortlake Road, Kew, Richmond, Surrey. Television merchandisers. Barry Collier (managing director), Martinez; Patricia Dennery (sales manager), Cannes Palace; Gordon Smith (record producer), Cannes Palace; Gordon Smith (producer), Cannes Palace; Neil Palmer (assistant producer), Cannes Palace. Aim is to sell products and make export sales, and new deals.

SAGA/TROJAN, 326 Kensal Road, London W10. Record manufacturers and distributors, Stand C158. Marcel Rodd (chairman), Martinez; Eddie Royce (export manager), Martinez. To meet old friends and new contacts.

HEATH-LEVY MUSIC, 184-186 Regent Street, London, W.1. Tel: 439-7731. Music publishers. Geoffrey Heath (co-director), Grand Hotel; Eddie Levy (co-director), Grand Hotel. Stand H138. Attending because the company always seems to get new deals there.

INTERSONG INTERNATIONAL/INTERSONG MUSIC, 50 New Bond Street, London, W.1. Tel: 499-0067. Music publishers: Ronnie Beck (executive chairman), Martinez; Dave Colyer (professional manager), Acapulco. To promote material.

ISLAND MUSIC, 22 St. Peter's Square, London, W6. Lionel Conway (chairman), Mediterranean; Phil Cooper (international manager), Martin Humphrey (director), Billy Laurie (director) and Mary Harvey (European manager), all staying on the motor yacht Jarrick in the Old Port, Cannes. No stand, but operating from yacht. To liaise with overseas sub-publishers.

K-TEL LIMITED, 620 Western Avenue, London W3. Tel: 992-8000. Record company. Don Reedman (repertoire manager), Mont Floree. Will be meeting other music business people.

LEEDS MUSIC, 138 Piccadilly, London, W.1. Music publishers. Cyril Simons (managing director), Majestic; Sal Chiantia (director), Majestic. No stand, but hope to meet licensees in other territories.

LIGHTNING RECORDS, 841 Harrow Road, Harlesden NW10 5NH. Tel: 969-5255. Record company and distributors. Raymond Laren (international a&r), Rosalind Laren (interpreter), Brian Hutch (creative director), Brian Farley (studio producer) and Alan Davison (managing director), all staying at the Mont Floree. Stand: RA 008. Aim is to negotiate overseas distribution deals, pick up overseas masters, well studio time the Berry Street Studio, EC1, and meet overseas licensees.

ANDREW HEATH MUSIC, 81 Harley House, Marylebone Road, London NW1. Music publishers. Andrew Heath (managing director), Majestic; Carolynne Wyper (international manager), Montfleury; Ronnie Bond, Marie-Eva Parker, Martin Mills, Rick Lee, Ruth Ann Lee (all associates), staying in private accommodation. Aim is to sell product, to see what is available for the UK, and to promote writers and meet licensees.

SOUTHERN MUSIC PUBLISHING, 8 Denmark Street, London, WC2. Music publishers. Marjorie Prestage (general professional manager), Palace; Thomas Ward (financial director), Carlton; Jon Smith (manager, Spark Records), Palace; attending to buy product, and Spark will be selling product.

VIRGIN RECORDS, Vernon Yard, Portobello Road, London, W.11. Record company and publishing. Richard Branson (managing director), Mediterranean; Simon Draper (director), Mediterranean; Carol Wilson (marketing promotion manager), Edward VIII; John Varnon (marketing manager), Laurie Dunn (international manager) and Lisa Anderson, Edward VII.

LOGO RECORDS/MUSIC, Thorn, Upper St. Martin's Lane, London, WC2H 9ED. Tel: 486 4353. Record and publishing company. Geoff Hannington and Olav Wyper (joint managing directors), Montfleury; John Brielby (a&r manager), Hotel De Paris; Keith Peacock (marketing manager),

Hotel Montfleury; Rob Gold (manager of Logo Music), Hotel de Paris. Hoping to fix up new licensing deals, planning to meet licensees in existing territories, and to generate interest in the company's existing catalogue, and seek new material.

POLYDOR, 17/19 Stratford Place, London, W.1. Tel: 499-8686. Record company. John Harrison (head of promotions), Jim Cook (head of a&r), Tony Morris (managing director), Freddy Haayen (Polydor International).

APRIL MUSIC, 17/19 Soho Square, W1V 6HE. Music publisher. No stand but office P340, Tel: 589. Len Beadle (managing director), Hotel Mediterranean; Paul Bessell (professional manager), Hotel Orangese; Jill Stean (special projects), Hotel Orangese.

ARCADE RECORDS, 36/38 Willesden Lane, London, NW6 7ST. Tel: 328-1911. William Levene (chairman), Michael Levene (managing director), Mrs. J. Thomas (personal assistant to Laurence Myers); Laurence Myers (director); and Sylvia Curd (a&r manager).

GARROD AND LOFTHOUSE LTD., 6 Langley Street, London, WC2. Fine colour litho web-offset and letterpress printed. Norman Garrod (chairman). Maintaining and developing contacts.

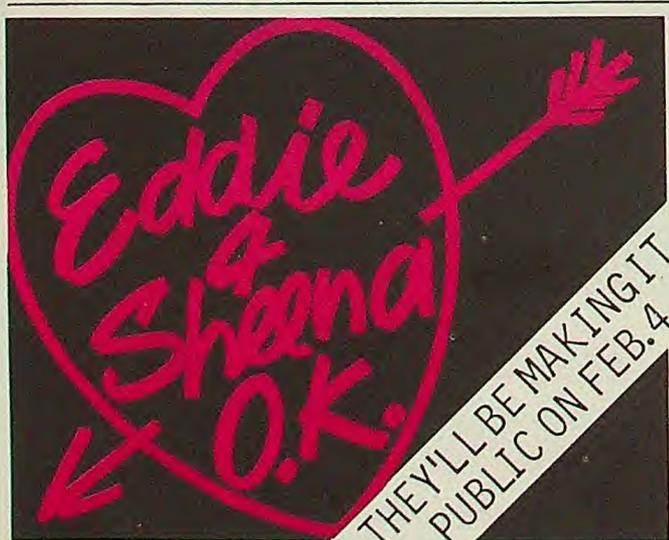
GTO RECORDS, 17 Barlow Place, Bruton Street, W1X 7AE. Record company. Dick Leahy (managing director) and Diana Graham (international manager).

ARISTA RECORDS, 49 Upper Brook Street, W.1. No stand. Allan Watson (international director), Montfleury; John Cooper (general manager), Montfleury; and Andrew Bailey (artist development), Montfleury.

BARN GROUP OF COMPANIES, 49/51 Upper Montagu Street, W.1. Chas Chandler (chairman), Mike Hales (Barn Records md), Sam Mortimer (md Barn Publishing), John Bright (professional manager). All staying in an apartment, 3rd Floor, Villa Cina (above Bank Rothschild), telex 390 262. Aim is to renew old acquaintances and liaise with sub-publishers throughout the world, and to place product.

EMBER RECORDS (INTERNATIONAL) LTD., Suite 4, Carlton Tower Place, Sloane Street, London SW1X 9PZ. (Record company and music publisher). Jeffrey S. Kruger, chairman (Carlton), Hal Shaper, managing director Sparta-Florida Music (Miramar), Leslie Lewis, assistant managing director record division (Miramar), Howard Kruger, promotion manager (Miramar).

BRON ORGANISATION, 100 Chalk Farm Road, NW1. Record company, publishers, agency and management. No stand. Mr. and Mrs. Sydney Bron, (Hotel Miramar; Gerry Bron (head of Bron Organisation), Lillian Bron



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MIDEM

British exhibitors

FROM PAGE 8

(international director of Bronze), Miramar; David Betteridge (md of Bronze), Mediterranean; Irving Titelbaum (business and creative affairs director), Palma; Harry Maloney, (manager of Manfred Mann's Earthband), Galleon. General business and liaising.

CARLIN MUSIC CORPORATION, 17 Saville Road, W.1. Publishers, stand A143. Freddy Bienstock (president), Johnny Bienstock (executive vice-president) and Paul Rich (vice president), all staying at the Majestic; Mike Collier (director), Montfleury; Ann Marie Walsh (secretary); David Nicholls (copyright manager); Martin Machat (company secretary), Steven Machat (promotions manager), Tony Hall (creative manager) and Ian Leven (professional manager), all staying at the Villa Palma.

CHARMDALE LIMITED, 3 Sandringham Mews, Ealing W5. Distributors. Mike Campbell, Terry Winter, Steve Brown, Tracy Sancken. Hope to meet contacts.

CHINNICHAP LIMITED, 1 Charles Street, W.1. No stand. Nicky Chinn, Mike Chapman and Mickie Most of Rak, Majestic Hotel.

CRD, Lyon Way, Rockham Avenue, Greenford, Middlesex. Record company. Stand C356. Graham Pauncefort (managing director), John Deacon (Conisor Records), both staying in private accommodation. Aim is to license and sell CRD label abroad.

SATRIL RECORDS, Satril House, Little Newport Street, W.1. Record label and music publishers. Stand A253, Telex 432. Henry Hadaway (managing director), Alan Melina (general manager), Paul Jenkins (promotions manager), Sam Hadaway (contracts manager), Tony Walker (sales manager) and Sheila Roberts (publishing and administration), all staying in private accommodation. Aim is to meet Satril's current licensees and sub-publishers, and discuss plans for promotion.

UNITED ARTISTS RECORDS & MUSIC, Mortimer House, 37/41 Mortimer Street, London W1 (Record company and music publisher). Tim Reed, label manager (Embassy), Kick van Hengel, export sales & overseas manager (Embassy), Cliff Busby, managing director (Martinez), Ray Walter, managing director UA Music (Majestic), David Paramor, general manager UA Music (Majestic), Artie Mogull, UA America president, Harold Sieder, international division president. Mark Levinson, general council vice president UA America, Stan Kulin, UA Canada president.

STATE RECORDS & MUSIC, Speen House, Porter Street, London W1. (Record company and music publisher). Wayne Bickerton, managing director (Carlton), John Doe, financial director (Martinez), Andy Stephens, A&R director, Brian Oliver, deputy managing director State Music (Carlton), Dinky Diamond creative manager State Music (Martinez), Annette Barrett, international manager State Music (Century). Stand No.A133.

ENSIGN RECORDS, 44 Seymour Place, London W1 (Record company). Nigel Grainge, managing director (Martinez), Chris Hill, A&R consultant (Martinez).

EMI RECORDS LTD., EMI House, 20 Manchester Square, London W1. (Record company). Leslie Hill, managing director (Majestic), Bob Mercer, director group repertoire division (Majestic), Alan Kaupé, director licensed repertoire division (Majestic), Colin Burn, general manager licensed repertoire division (Majestic), Vic Lanza, general manager MOR division (Majestic), Laurie Hall, manager business affairs (Majestic), Peter Buckley, general manager group repertoire division (Montfleury), Paul Watts, general manager international division (Montfleury), Norman Bates, export manager international division (Montfleury), Freddie Cannon,

A&R department (Montfleury), Nick Mobbs, A&R manager (Mediterranee), John Kuypers, managing director EMI group (Majestic), Philip Brodie, director policy and planning records and music (Majestic), Alan Williamson, international pop repertoire (Montfleury), Geoff Gibas, international operations (Montfleury), Ken Butcher, controller international licensees (Majestic), Guy Marriott, legal department (Majestic), Ron Harris, international pop repertoire (Century), Ron Caves, executive international repertoire (Carlton). Stand No.326/331.

DECCA RECORD CO. LTD., Decca House, 9 Albert Embankment, London SE1 7SW (Record company and music publishing). Marcel Stellman, international promotion manager & director of Burlington Music (Majestic), Keith Bennett, assistant international promotion manager (Martinez), Kenneth Thorne, export manager (Majestic), Robert Harris, assistant general manager Burlington Music (Martinez), Mike Smith, A&R manager (Martinez). Stand No.B191.

CHAPPELL & CO. LTD., 50 New Bond Street, London W1. (Music publisher) & CHAPPELL INTERNATIONAL, 14 St. George Street, London W1 (music publisher). Stephen Gottlieb, executive vice chairman (Carlton), Tony Roberts, director & general manager, music division (Carlton), Mike Batory, international product manager (Acapulco), Nick Firth, vice president Chappell International (Carlton), David Hockman, business affairs manager Chappell International (Martinez). Stand No.A329.

RSO RECORDS, 67 Brook Street, London W.1. (Record division of the Robert Stigwood Organisation Ltd). Charles Negus Fancey, managing director RSG (Carlton), Kevin

McCormick, executive vice-president in charge of film development, Al Coury, president RSO Records (Carlton), Janis Lundy, executive assistant to the president (Carlton), Rod Gunner, financial director RSO Records (Martinez), Helen Walters, press officer (Carlton), Alexander Sinclair, publishing manager (Martinez), Ashley Newton, marketing manager (Martinez), and Margaret Gardner president Rogers and Cowan (Europe) contactable at the RSO stand for a few days. Stand No. A101.

CHRYSALIS RECORD AND AIR/CHRYSALIS GROUP, 12 Stratford Place, London, W1. (Record and publishing companies and recording studios), Chris Wright, (Carlton), Terry Ellis (Martinez), Joint Chairmen Chrysalis Group, Doug d'Arcy, md, Roy Eldridge a&r, director, Tony Connolly (Deputy Group m.d.), Sal Lacarta (Senior v-p Chrysalis US) (All at Martinez). Executives of AIR Studios and Chrysalis Music also attending. Stand No. RA 002.

DJM ORGANISATION, James House, 5 Theobald's Road, London WC1X 8SE. Strong UK & US contingent headed by R. L. Jones, Chairman and Chief Exec. of Dick James Music (private accommodation), Stephen James (m.d. DJM Records). DJM Stand No. A424.

WEA RECORDS, 20 Broadwick Street, London W1 (record company). John Fruin, managing director, David Clipsham, marketing director, Dave Dee, a&r manager, Nigel Molden, international manager.

PHONOGRAM RECORDS, 129 Park Street, London W.1. (record company). Ken Malliphant, managing director (Carlton), David Baker, business affairs manager, Rodger Bain, general manager a&r, and Russ Curry, Mercury marketing manager (all at the Martinez), Terry Bartram, general manager marketing (Canberra), Tony Powell, singles marketing manager (Licorn). Stand No. A326/B390.

Professional organisations

ASCAP (American Society of Composers, Authors & Publishers), Suite 3, 60 Old Compton Street, London W1 (UK & European office). Paul Marks, general manager (Majestic), Arnold Gurwitch, head of foreign department (Majestic), Paul Adler, head of membership department (Majestic), Lawrence Ross, European representative (Montfleury). Representing members' interests.

BMI (Broadcast Music Inc.), 304 Raleigh House, Dolphin Square, London SW1 (European office). Theodora Zavin, senior vice president (New York) (Carlton), Ronald Anton, senior vice president (Los Angeles) (Carlton), Robert Musel, European consultant (Carlton). Representing members' interests.

BPI (British Phonographic Industry Ltd.), 33 Thurloe Place, London SW7 2HQ. Susan Partridge, personal assistant to the Director General (Mediterranee). Stand No. A204. Representing members' interests.

IFPI (International Federation of Producers of Phonograms & Videograms), 123 Pall Mall, London SW1Y 5EA. Denis Comper,

international co-ordinator (Centenary Celebrations) (St. Yves). Stand No. H128. Representing members' interests.

MCPS (Mechanical Copyright Protection Society), Elgar House, 380 Streatham High Road, London SW16 6HR. Robert Montgomery, managing director (Mediterranee), Graham Churchill, commercial operations controller (Mediterranee), Ms M. D. Jarvis, royalty controller (Suisse), P. R. Simpson, international relations executive (Suisse). Stand No. B272. Representing members' interests.

MPA (Music Publishers Association), 73/75 Mortimer Street, London W1N 7TB. Dana Josephson, secretary (Carlton). Stand No. A202. Representing members' interests.

PRS (Performing Right Society), 29/33 Berners Street, London W1P 4AA. Michael Freegard, general manager, Lesley Bray, executive assistant to general manager, Gordon Jones, head of documentation, Fred Stewart, assistant head of documentation, Leslie Britton, registrar, Marshall Lees, licensing controller (all staying at 34 La Caravelle, La Croisette, Cannes). Representing members' interests.

WHAT'S YOUR NAME?

c/w I Know A Little MCA 342

a new single from

LYNYRD SKYNYRD

taken from the album

"Street Survivors" MCG 3525

No.34 with a bullet in the States
released in Britain Friday 20th. Jan.

MCA RECORDS

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c/w

ONE SUMMER DREAM



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INCLUDING T-SHIRT OFFER

TALENT

by JOHN HAYWARD

IF THERE had been a few more yodelling cowboys or bluegrass banjo players in the Bowery a couple of years ago, the new wave as we know it might not exist today.

Groups like the Ramones, Television and Mink DeVille would not have had a place to play and develop their ideas while fans of the new music would still be wandering the streets of New York.

For the cradle of punk, better known as CBGB's Club in the middle of the Big Apple's downtrodden Bowery district, began life as a strictly country music venue, its initials standing for Country, Bluegrass and Blues.

In London last week to scout for talent was the beaming patron of the New York new wave Hilly Krystal, owner of CBGB's and the newly-acquired Anderson Theatre and manager of three of the leading American punk acts, and he spoke to *Music Week* about the birth of the new wave and the way it is beginning to spread out of New York and into the great hinterland of middle America.

Krystal is 46, a big but gentle man who has been associated with innovative music for most of his life. He began as a farm boy in New Jersey, plucking a guitar, writing songs and making records, but gradually became involved in organising jazz concerts and running the famous Village Vanguard Jazz Club.

Never one to stand still for too long, he began organising free concerts in Central Park and eventually launched his own club in the mid-Sixties specialising in improvisational music called Hilly's In The Village. He noticed that the arty set were moving to the impoverished Bowery where they could rent studios at rock bottom prices and set up his club there to promote jazz. He called it Hilly's In The Bowery, but had a hard time with the bums and derelicts and when the artists began to move out and into the Soho district, he was left high and dry.

"I moved back to the Village," he remembered, "But the people there literally kicked me off the street, so I decided to go back to the Bowery to do country music. That was in the 1972-3 period."

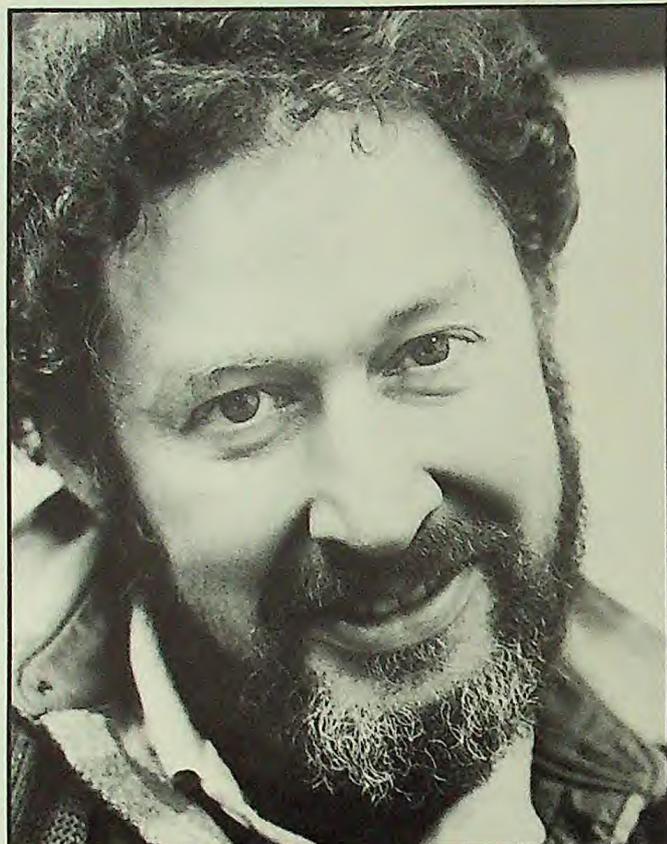
"Country music has always been the single most popular form in the States and I thought it was about to break through into real prominence, but I was a few years ahead of my time."

"I found a place in the Bowery that would hold around 400 people, but soon discovered there were not enough good players in the area, which wasn't very satisfactory because it meant I had to import talent from all over the place and it looked as if I was going to have to close."

"Then I accidentally fell into rock music. It was the end of the glitter area and all of a sudden, kids like Tom Verlaine began to come around. They were rebelling against

New Wave spreads its wings for middle America

EDITED
by
CHRIS WHITE



HILLY KRystal

everything that had gone before and rejecting all the stuff like high heeled boots and the rest.

"We called their music Street Rock, which we felt reflected the attitude on the streets of New York. It was raw music from raw kids which was both interesting and very valid, and I decided to try to force the music into prominence."

Krystal explained that at that time in America, a group found it hard to play anywhere unless it performed Top 40 or disco. He reversed that attitude by making a rule that the only way a band could play CBGB's was by performing its own music. The word spread and things started to happen.

"I put on the Ramones, who used to do a 17 minute set in those days, the Tuff Darts, Mink DeVille and Television. I had Patti Smith there before she signed with Arista and two weeks later she came back and did seven straight weeks. All of a sudden the kids started flocking in," he said.

"It became obvious there were around 40-50 groups around, so I

where they work. The agents are just looking for their ten per cent and try to put the acts into big venues where they bomb out.

"There is now a circuit of around ten dates in places like Philadelphia, Baltimore, Washington, Boston, Toronto, Cleveland, Atlanta and a few colleges. The colleges circuit is good because the people there are more receptive to new energies!"

Having been in on the ground floor of the punk explosion, can Krystal define exactly what the new wave is?

"New wave, punk rock, call it what you like, but I couldn't really say exactly what it is," he replied. "Everybody has his own opinion, but I think punk reflects an attitude more than anything. It is raw, and the people who perform it are not copying anyone. It is not showbiz and the music comes from a need to express what is going on in real life".

But whatever it might be, the new wave is beginning to become commercially successful on the other side of the pond in the face of widespread apathy from the established rock industry and the all-important radio stations.

To prove it, Krystal has just bought the old 1600 seater Anderson Theatre on Second Avenue and Fourth Street, and his first week of operation over the New Year brought in respectable crowds although the patrons did not think much of the primitive heating arrangements in the middle of the harsh New York winter.

Having proved there is more than just a club market, he is now planning a series of major concerts — major for the new wave that is, for 1600 capacity is tiny for an American venue — with bills drawn from bands all over the country, reflecting the growing influence of the music.

Groups like the Suicide Commandos and the Fans from as far afield as Minneapolis and Atlanta are coming in, while Krystal said he had 15-20 calls a day from various groups wanting gigs at CBGB's, so that he now has three people employed purely to audition new talent for the two venues.

"The other big problem for the new wave in America is lack of radio play. Krystal reads the situation like

this: "Radio is inhibiting new talent. The stations know all they have to do is stay with Top 40 music and the money and ratings roll in, so a lot of pressure has got to be exerted by people like me, otherwise everybody is going to end up listening to the same stuff for ever."

Having learned a little about Krystal's background in jazz and folk it was difficult to see how he reconciled a sophisticated ear for music with the blatantly minimalist approach of punk, but he commented: "People forget that pop grew out of early fifties rhythm and blues and basic folk styles."

"Those performers didn't have command of more than three chords but they made good music. Even today, country music is almost always based around the same five or so chords."

"Good rock is down to character and emotion. Richard Hell, for instance, is a lousy bass player, but his music is vital and emotional. We are talking about groups who have mostly only released one album and they are being smart in sticking within a framework they know about. If they went beyond that too soon, they would hit problems. They mustn't be brought on too quickly, but allowed to progress at their own rate."

"I always try to encourage bands musically and attempt to keep them away from showbiz. I feel that when the music comes together, the show automatically follows, but it takes a few years."

While he was in the UK, Krystal was checking out the scene and trying to line up acts for possible visits to his venues and around the punk circuit. He was particularly interested in Tom Robinson, X-Ray Spex, Boomtown Rats and the Radiators From Space, and wanted to tour Clash and Stranglers.

But it seems a considerable job is going to have to be mounted to play down the one negative aspect of British punk as exposed in the American press, and that is the violent image.

"I am very much against violence, and I have never had a bouncer in my club and you very rarely see any violence in CBGB's," he said. "I wish the press would play down that aspect, and then I think the music could be set for a big future."

went out on an underground rock festival at the club which really brought the new wave to the attention of the press for the first time."

But now, after spending many thousands of dollars promoting the new wave, Krystal is beginning to think the press exposure has gone too far and he has started to back pedal a little.

"There is a danger here," he commented. "Some of the bands are growing up too fast and losing their identities. They are coming into town looking for the fast buck and I have a feeling that something disastrous is going to happen."

"One of the first things I do is advise the groups to stay away from the big agencies and be very careful

Godiego debut with Water Margin LP

THE RESULT of unique co-operation between Satril Records and BBC Records in Britain, and three Japanese companies — MCA Japan, Nippon Television Music Corporation and Nippon Columbia — is the first album by the Japanese rock band Godiego, *The LP, The Water Margin* (SATL 4009) will be promoted initially at Midem and is due for release on March 3.

The Godiego recordings were produced for MCA which in turn licensed them to Nippon Columbia. Satril label Japanese distribution rights were licenced to that company via NTV Music Corp. — in 1976, a rare deal involving the administration of a record label by a publisher, Satril acquired world rights to Godiego recordings (they appeared on the British label even in their own country) but BBC Records already had rights to the *Water Margin* single because it bought the tv series. It has now leased the track which was a hit last October, to Satril for inclusion on the new album.

Satril already has the band's second LP *Dead End*, ready, and is hoping that the combined weight of

the companies behind the band and the combined weight of the companies behind the band and the heavy promotion which the LPs will

be given in Europe, will launch this Oriental group to worldwide success and perhaps other Japanese groups later.



Godiego

GERRY RAFFERTY CITY TO CITY

GERRY RAFFERTY is a part of that distinctive British Rock Tradition that starts with the Beatles but gets its tough realism from influences like Dylan. **GERRY RAFFERTY** is the foremost exponent of ballads that (—unlike the American singer-songwriters'—) are not soft-centred. He conjures abrasive romance. That's rare.

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Three albums later, one a transatlantic top 10 hit, Rafferty called a halt and returned to his native Scotland. Now, at last Gerry Rafferty is back.



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TALENTSCENE

by CHRIS WHITE

EIGHT YEARS ago, Larry Page discovered a Dutch boy-girl group called Shocking Blue, released their song Venus on his Penny Farthing label, and ended up having a world hit. It is a pattern which has since been repeated for him several times, and Page can now point to the fact that although three of his recording artists are relatively unknown to British fans, they have become huge stars overseas.

The most outstanding example of the three has been Daniel Boone who's story needs almost no relating. He recorded (Hi Hi Hi) Beautiful Sunday, and had a minor hit with it in the UK — in Japan however the song became one of the biggest ever sellers in that country, and even when re-issued last year sold another million copies within one week of release. It went straight into the charts at number one, the only English speaking record to appear. Boone has since had another huge seller with Daddy Don't You Walk So Fast, which charted in 27 countries, yet back in his native

The European sound of success

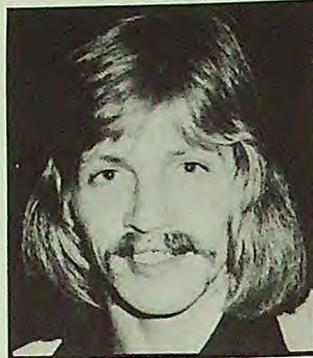
Britain his name still means little to the general public.

Larry Page also has two other extremely successful artists — John Kincaide and Johnny Pearson. The former has still to make any sort of impression with UK record buyers, but elsewhere around the world he has sold eight million records. His first single, Dreams Are Ten A Penny, was released in the spring of 1973 and went gold in Germany, as well as being a chart-topper in Switzerland and Austria. As a result of this success he became virtually domiciled in Europe for three years and had subsequent hits with Shine On Me Woman, Till I Kissed You, When, Jenny Gotta Dance, Love Her Like A Lover and The Pied Piper.

Johnny Pearson is probably the best known of Page's three artists — apart from being the orchestra leader for BBC TV's Top Of The Pops programme, he has also recorded under the pseudonym Sounds Orchestral, and his music is frequently heard on television shows and radio commercials. But apart from a couple of Top Ten hits, Cast Your Fate To The Wind and Sleepy Shores, Pearson's main recording success has been in Europe.

Page will again be visiting Midem this year, to fix up various deals with companies from around the world. "That's the importance of the event," he says. "It is possible to meet everyone in one place rather than have to be rushing about from territory to territory. Rather than have to pay very steep travelling bills it means that I meet everyone I want to meet, and can play them my new product for the next year.

"Either by the use of video or live appearances, people can see the talent for themselves and find out



JOHN KINCAIDE, one of the most successful British recording artists on the Continent, yet virtually unheard of in Britain. He has sold more than eight million records in Europe.

what our various marketing plans are. In fact this time some of the product we shall be pushing includes my own Erotic Soul album which has done very well in the US, and has just been released in France, so Midem is an obvious occasion to promote it."

Page remains proud of Shocking Blue and their Venus hit — "They were probably the first continental group to have a major success in the UK and they certainly led the way for outfits like Abba and Baccara. I think that the European Common Market has helped to dismantle the musical barriers, and it is the record shops which often create the initial excitement. For instance, my Erotic Soul LP was released in Canada first and copies of imports there was so large that the album had to be released and subsequently has become a huge hit."

Page has another theory why

European hits have been doing so well in the British charts. "Frankly I feel it is because they are good records and UK records of late have not been too outstanding. Too many records are made nowadays with just the Radio One playlist in mind, instead of the general record buyer. European records today could have been made anywhere in the world; at one time it was possible to say 'that's a typical German or French record' but it is harder now. In addition the economic situation has made it much easier for overseas bands to visit Britain and work here. Their theory is that if they can break Britain then they can break the US market, so that's why all the major continental companies have been doing a bigger push in the UK."

Page is still hopeful of breaking John Kincaide in his native Britain. "I have signed him to Jupiter Records in Germany and he is now doing a lot of recording work there — hopefully we will find the formula necessary to establish him on home territory. During Midem we shall be presenting Johnny Pearson with several gold discs for sales of his records in Holland and Belgium, which is a tremendous tribute to his musicianship. There will also be a big push for Hunter, one of our newer signings, who had a minor British hit during 1977. This is the year that we hope to finally break the band."

Pye is another record company which has a roster of artists many of whom fare better in Europe than the UK. Irish singer Joe Dolan had a couple of British hits including Make Me An Island nearly ten years ago but since then, although he still has singles and albums released, consumer reaction has been nowhere near as huge as on the continent. In France he has had several chart-toppers, and he is amongst the best-selling artists in that country — similarly Kelly Marie and male singer Roberto Montecristo, both British artists, have had frequent record success in Europe and regularly travel there for TV and concert dates.

Pye managing director Walter Woyda says: "We are a British record company and so the European market is obviously very important to us. During the last two or three years the Continent has become much closer as a territory and the result is that European artists have fared better in Britain, and vice versa. In fact at one time a lot of continental artists never bothered to record in the English language, but the fact that they now do has helped. Similarly British artists are recording in foreign languages — Kelly Marie has just completed an album in Spanish for that territory, and another Pye artist, J. Vincent Edwards, does recordings in German specially for that market."

Singer-songwriter Simon May is another Pye artist who has tremendous success in Europe. He has had three hits in Britain, including The Summer Of My Life and We'll Gather Lilacs, and regularly commutes to the Continent for TV shows. Acker Bilk is another big favourite across the channel, and even Victor Sylvester — a rather unlikely choice one might think for the European record market — sell thousands of albums abroad. "We have a very good record at Pye for breaking our artists overseas, the success of Brotherhood Of Man and the Muppets is a good indication of this," Woyda adds. "Carl Douglas has not had a hit in the UK for some considerable time but his new single is just breaking out in various overseas territories. The Muppets' TV show is only now being screened in Europe but the album has already been a hit in Italy, Spain and Germany, and it was number one in Portugal."

Woyda also says: "Midem is an

important event because it enables us to meet our licensees and licensors, and discuss new product and artists with them. It also enables Pye in England to be more aware of European product. The barriers of popular music are falling and the reason why artists like Joe Dolan and Kelly Marie are popular in Europe is because their music is so right for the markets over there."

DJM Records has two acts who are particularly strong in Europe — Johnny Guitar Watson whose last album A Real Mother For Ya went to number three in Holland, while the single of the same reached number two, and Irish group Horslips whose Book Of Invasions LP, their first for the company, is in the Portuguese Top 10. In addition the album is a big seller in Spain, and other countries are showing a big interest in it. The band themselves did a two-week tour of West Germany immediately before Christmas.

"Europe is very important to us for two reasons," said Stephen James says: "For one thing there are at least 250 million people there and that is a potentially large record market — profitability is also good because the retail selling price is so high. In the Common Market countries DJM has a great advantage in that we have set up our own pressing and distribution operations rather than licensing ones."

Promotion is obviously extremely important in Europe but James claims that the Watson LP broke not through any live appearances by the singer, but rather because a video film was sent over from the US and shown on Dutch TV five times. "In fact I regard Holland as very important territory for breaking British and American talent, because only you have succeeded there then it is easier to break out into the other Benelux countries and the major territories like Germany and France."

"Although Holland is only a small country, it does have a big record-buying population, and the Dutch people are very much on the ball when it comes to pop music and new talent. I personally spend a lot of time in Holland, working with the DJM people there on press, promotion and marketing — it is very much a joint venture."

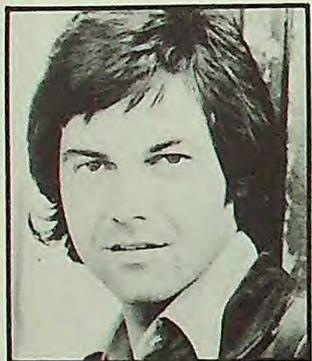
EMI Records' managing director Leslie Hill also agrees that the European markets are coming closer



NANA MOUSKOURI, one of the first of 'old school' of European recording artists to achieve success in the UK. She remains one of Phonogram's best-selling album names.

together, particularly with the advent of the Common Market. "European pop music has become much more sophisticated, and the musicians and producers there have obviously been taking a lot of notice of the UK and American markets."

The emergence of Abba during the last four years has helped the European pop market to become less insular, Magnet Records' managing director Michael Levy claims: "I think at that point, producers and engineers on the Continent suddenly began to sit up and take notice, and a lot of them began to spend more time in Britain and the US. The barriers had to fall and everyone thinks now more in terms of breaking an act internationally."



ONE OF Pye's biggest European sellers — singer/songwriter Simon May who frequently commutes across the Channel for TV and concert appearances.

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14 Smile W. Thunissen, W. Thunissen, Roba Pussycat 1 Woche EMI (EMI Electrola) - 1 C 008-25-510	41 Ein altes Lied W. Thunissen, J. Möringer, Roba Pussycat 1 Woche EMI (EMI Electrola) - 1 C 008-25-527
1 Jeans On Dundas, Greenaway, Roba David Dundas 12 Woche Chryslis (Phonogram) - 8156 087	18 Unter dem Schottenrock ist gar nichts N.O. Haas, P. Koberwitz, J. Eland, F. Dostal, Roba Nico Haas 4 Woche Phonogram (Phonogram) - 8072 963
46 Gypsy Girl Roba, Faa, Verboven, L. Loon, W. W. W. W. New Daytime Music Ferrari 1 Woche Crystal - 008 EMD 98 983	22 Rock And Roll Star M. Duser, W. Tax, Roba Champagne 12 13 Ariola - 17 483 AT
12 You Make Me Feel Like Dancing L. Seyer, P. Koberwitz, Roba Leo Seyer 9 Woche Chryslis (Phonogram) - 8156 075	7 Georgie W. Thunissen, W. Thunissen, Roba Musik Pussycat 7 Woche EMI (EMI Electrola) - 1 C 008-25-361
14 Sweet Love H. Faa, H. Faa, Roba Musik Ferrari 8 Woche emusic (MFP) - 008 EMD 97 644	23 How Much Love L. Seyer, Mann, Roba, F. D. A. H. Leo Seyer 8 Woche Chryslis (Phonogram) - 8156 081
31 Mississippi (dtsch.) W. Thunissen, Chantecasse, Roba Musik Pussycat 4 25 EMI (EMI Electrola) - 1 C 008-25-371	42 Monza H. Faa, H. Faa, Roba Ferrari 9 Woche emusic (Crystal) - EMD 008-98 112
10 I Remember Elvis Presley J. Gamba, D. Basso, Gamba, Roba Dany Mirror 10 14 EMI Electrola - 1 C 008-25-378	21 Monza H. Faa, H. Faa, Roba Ferrari Eramdisc 008 EMD 88 111
14 Love Me Baby M. Sauer, P. Koberwitz, Roba Musik Sheila & B. Devotion Carrera/Polydor (GGG) 2040 177	43 Draußen vor der Tür H. Faa, H. Faa, Roba Musik Nana Mouskouri Phips 804 22
21 Do You Remember L. Seyer, P. Koberwitz, Roba Musik Long Tall Ernie & The Shakers Physical (GGG) 2040 179	16 Solang die Sonne scheint J22K-X Decca (Teldec) 8 12 118 Boulevard (Eram-Roba Musik) Freddy Quinn Polydor 2041
25 You Made Me Believe In Magic L. Seyer, P. Koberwitz, Roba Musik Bay City Rollers Ariola (EMI Electrola) 1 C 008-98 424	37 Disco Bouzouki A. Kiper, H. Sauer, Roba Musik Bouzouki Disco Decca (Teldec) 8 12 118



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FEATURE

Logo: first time at Midem

IT WOULD be true, though not particularly tactful, to say that to executives in major record companies Midem is something of an annual beanfeast with a little business here and there interrupting the serious drinking. There is, of course, a hard-edged commercial consideration behind the merriment in that it provides personal contact with overseas business associates and a yearly opportunity for music industry people to let their hair down in the cause of international relationships.

Nevertheless it's hardly the most mentally taxing week in the calendar for those whose livelihoods don't depend on it. Olav Wyper and Geoff Hannington have both worked for major record companies and both are willing to own up that Midem assumes a new importance for them now that they have their own record company, Logo.

"The attitude of an executive from a major international company will be totally different to our own," says Hannington. "During Midem we'll be seeking to place our product and our publishing and we'll also be meeting with our existing licensees." In other words Hannington and Wyper — together with Rob Gold who looks after the publishing side — will be discovering at first hand just how much bread and butter work can be got through during Midem Week — a week which, during their Phonogram and RCA days, probably seemed a little too long but which in 1978 will appear all too short with the tremendous amount of work they will be hoping to get through.

Logo is a third-time-lucky venture for the duo. They met at Phonogram where they were both involved in the launch of Vertigo. The label's success encouraged them to discuss the possibility of going independent together. "We didn't," says Wyper, "because I was offered a job by Ken Glancy at RCA and I persuaded Geoff, among others, to come to RCA with me."

In those days Wyper was something of an industry golden boy following successful stints at CBS and Phonogram and RCA. But within a year he had decided his future lay elsewhere.

Again the subject of a joint venture cropped up and again it bore no fruit. Wyper went to Essex Music and Hannington shone for a while as RCA's rising star, first as marketing manager, then as managing director following Ken Glancy's departure to become president of the American company and finally as Glancy's right-hand man shuttling back and forth between America and Europe.

During this latter period he was most heavily involved in the careers of David Bowie — managerless since his break up with Tony De Fries and in need of some business guidance — and Vangelis, former guiding light of Aphrodite's Child and one of the many keyboard wizards which the Seventies have spawned.

Hannington had signed Vangelis

EVIDENCE OF Midem's secure position in the music industry calendar is the fact that it attracts attendance from companies of all sizes and at all stages of commercial development. The British-based majors, both record and publishing companies, are well known for their successes, their artists, their attitudes and their personnel. But many of the 150-plus UK stands will be

showcasing the product of relative unknowns, and Paul Phillips has looked at one company which is a Midem newcomer even though its directors are well-known and experienced in the industry.

Logo is attending the exhibition as a label which has been born, turned international and had a major hit single in well under a year.

to RCA during his spell as md of the UK company and when he finally left RCA in May '76 he decided the time was right to go it alone and set up a production company with Vangelis.

Simultaneously, Wyper had been indulging his passion for the theatre by co-producing a comedy, The Monkey Walk, and Deja Revue which he also devised. The theatre having been by way of a hobby he kept body and soul together by doing some freelance marketing consultancy work, most notably on the Walker Brothers comeback and the launch of Liverpool Express.

He also had a notion to produce a series of books and records comprising biographies and musical illustrations of famous composers. He took the project to the managing director of W. H. Allen who recommended him to George Amy of Marshall-Cavendish since he felt no normal book publisher would understand the ramifications of such an undertaking.

Wyper met Hannington to discuss the inevitable joint venture and they decided to talk again after Wyper had seen Amy.

"George Amy didn't think a hell of a lot of my idea for putting books and records together but said that Marshall-Cavendish might well be interested in diversifying into the music business."

Jumping at this extraordinary piece of good fortune Wyper and Hannington drew up a 40-page document with their proposals. While it was being studied by Marshall-Cavendish Wyper went off for a holiday during which time Hannington was called upon a couple of times to explain certain items in their proposals. "When I got back in July '76 they called us in and to our small amazement they said 'Ok, let's do it, the way you want to do it'."

Within a fortnight the pair were at work, first from Wyper's flat and then in a suite of offices in Upper St Martin's Lane. A holding company, O&H Leisure was set up — the originally proposed G&O (Geoff and Olav) was objected to by GTO Records — as a banner for a group of companies mostly in the music business. Records, artists' management and publishing provide the mainstay but a fourth company will allow Wyper to develop his interests in the theatre and TV and Hannington to pursue an idea he has

for a film.

The most important aspect of their partnership with Marshall-Cavendish was the fact that the publishing company provided the kind of financial backing which meant that they weren't living hand-to-mouth.

"We set out to form a record production company which would sign artists that we would record using producers of our choosing. We would then make a label deal with a major record company in order to get those records released."

The joint reputations of Hannington and Wyper as marketing men of some distinction gave them confidence that what they had in mind should not be extraordinarily difficult to achieve. They signed the group Meal Ticket, already by then gaining a reputation as a great live attraction, and Dave Skinner (ex-Clancy) among others, and made demo tapes.

Armed with the tapes and a confidence in their reputation plus the mighty financial backing of Marshall-Cavendish they began their approaches to the major companies.

"If I'm honest," says Hannington, "I'd have to say that we thought we weren't perhaps so dependent on product as others who didn't have our background, our track record."

"We were proved totally wrong. The kind of deal we were looking for was not so much concerned with the usual financial obligations that most independent production companies would look to. We didn't really need a great deal of money."

"What we did need was to be able to utilise our own marketing knowledge and expertise and a major company's machinery; pressing, distribution, selling, accounting — all those areas but with us having a direct involvement in the marketing of our own product, in real decision-making terms."

The prospect of taking on what amounted to two new marketing managers did not appeal to managing directors only too aware of the fragile egos of their own incumbent creative staff. "We couldn't make a deal. Our egos suffered a little blow when none of the majors would say 'Yes, we must have these two blokes and their marketing expertise and their label and give them the money and points they're asking for'."

Of course there were deals to be made but Hannington and Wyper would not have had the control they wanted over their own and their artists' destiny. Dispirited for themselves and also for their artists, in particular Meal Ticket who had completed an album and naturally wanted to see it out on the streets, the pair saw no immediate alternative to licencing at least that one act to a major company.

They see an irony now in the fact that having completed the deal with EMI they went into a coffee shop just down the street to discuss the necessity for them to buy an already established record company. The coffee shop lies midway between EMI licenced label division and the then Transatlantic Records which they eventually bought and renamed Logo.

"We looked very seriously at three companies," says Wyper, "and decided that Transatlantic was the one we should buy. Marshall-

Cavendish didn't need a lot of persuading to put up the extra money because it seemed like a reasonable thing to do."

Granada, then owners of Transatlantic, did not need a lot of persuading either. The first approach with an offer to buy was received "very warmly" by Granada since the only visible signs of a great deal of money invested by them in the record company was a warehouse, selling and distribution system. There had been no return in terms of solid improvement in record sales.

"It became very quickly apparent that Granada would be delighted to get out of the record business," says Wyper. In fact within six weeks of that first approach Hannington and Wyper were installed in the Transatlantic offices. They quickly chopped off the deadweight — the warehouse was sold, the selling and distribution set-ups were disbanded and the staff was halved to its current 30 members.

The remaining personnel were interviewed individually to see if the jobs they were doing were the ones they wanted to be doing. As a result several were switching around, for example, Donna Thompson, previously a secretary but with ambitions to work in promotion. She was given her chance, a decision which, says Wyper, she has repaid manifold. Keith Peacock from EMI's licenced label division — who had impressed with his marketing work on Meal Ticket — and Rex Anderson, now press officer, were the outsiders brought in to complete the team.

"Our two main tasks for 1977 were to reorganise the company and be sure that we had a system which would work for us in 1978 and also to ensure that we had the right blend of people. It would not have suited our purposes to have gone into 1978 still needing to make staff changes," says Wyper.

In the short term they're satisfied and naturally the monster hit with Floral Dance by the Brighthouse and Rastrick Brass Band — which would surely have made the number one spot had not Paul McCartney decided to revive the long-forgotten custom of having (at least one of) The Beatles there over Christmas — was icing on the cake. It also, says Wyper, "proves we can sell records".

For the future the intention is to establish Logo as a commercial pop label and to re-establish Transatlantic as the major UK folk label. Anything which does not fit into the image Hannington and Wyper want for Transatlantic will be transferred onto Logo. Thus Jacqui McShee, former member of Pentangle who has just been persuaded to record her own first solo album, would seem ideal for Transatlantic but may, in view of the kind of material she chooses to record, end up a Logo artist.

It seems on the face of it a brave decision in 1978 to try and rekindle the fire of folk music which enjoyed such a renaissance during the middle to late Sixties, but there is a recognition at Logo of Transatlantic's important role in the shaping of the folk-rock idiom and although the label itself missed out on the big successes which came the way of some of its signings in later incarnations there is a wealth of back catalogue which, in view of the

developments of the past decade, take on historical significance.

An indication of the view which Hannington and Wyper take of the importance of Transatlantic in the overall Logo picture can be drawn from the fact that in negotiating deals for Logo in overseas territories much attention was paid to rationalising existing Transatlantic deals and where possible — which proved to be the majority of territories — keeping Transatlantic and Logo together.

Only in Australia (where Transatlantic's deal with M7 continues while Logo will go through EMI for Australasia) New Zealand (RTC continues to licence Transatlantic) and Denmark (no representation for Logo, Transatlantic licenced to Sonet) have the two been split up. Transatlantic's deals in Canada, Spain and Portugal have been terminated and agreements in Scandinavia, apart from Denmark, have expired.

These are the territories, along with South Africa, Japan and the Far East, which Hannington and Wyper hope to tie up at Midem. There will also be all-important talks with American companies to be continued.

As far as Transatlantic is concerned there is, according to Wyper, a great deal of interest in America. "Walk into Tower Records in LA and you'll find John Renbourn, Bert Jansch, Pentangle, Gerry Rafferty, Ralph McTell and Metro all represented in depth," he says.

For Logo, however, much as they would like a label deal there is recognition that it may be necessary at first to do deals act by act.

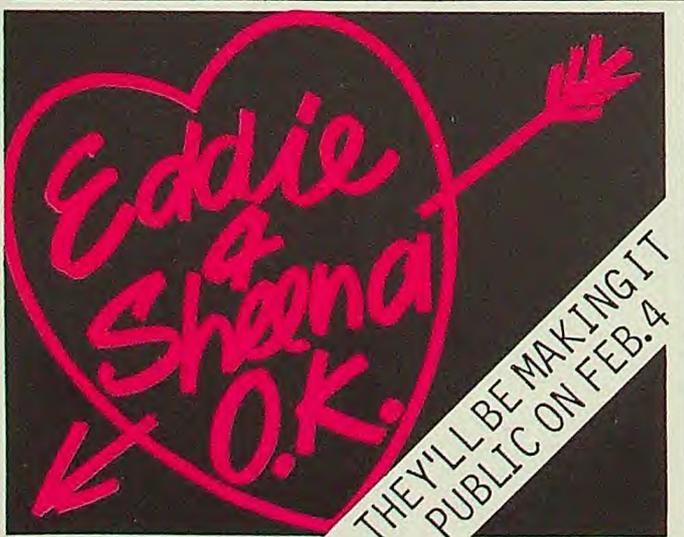
Indeed, unlikely as it may seem, the Transatlantic back catalogue may well prove to be the initial breadwinner. Two re-release series, Transatlantic — The Vintage Years and a number of individual artist anthologies, are certainly worthwhile and commercially viable ventures in view of the subsequent success of the likes of Ralph McTell and Gerry Rafferty. There will also be an attempt to bring the excellent Bill Leader recordings — formerly issued on Leader and Trailer — to a wider audience by releasing them on Transatlantic under a series title The Leader Tradition.

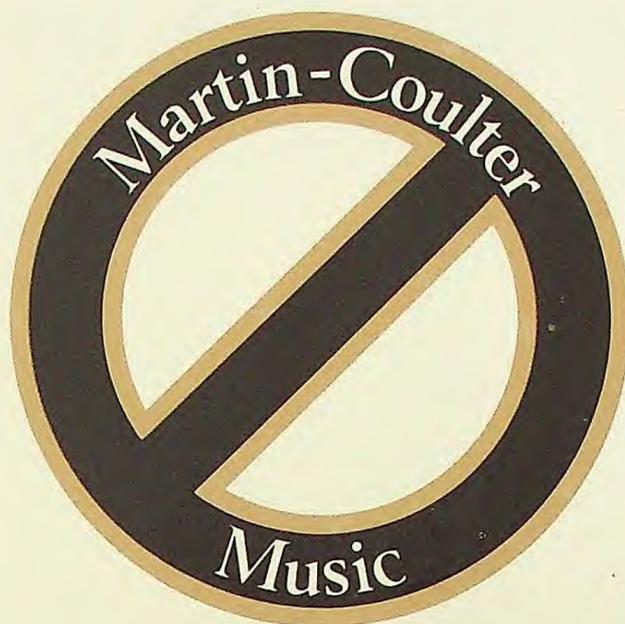
For Logo the plan is to build it as a contemporary pop label in the widest sense. "The biggest kick", says Hannington, "is still in seeing new acts developed and broken." Nevertheless the purse is big enough to accommodate already established acts. "But," Wyper insists, "we would have to be convinced they still had a long way to go upwards. An act, for instance, which hadn't yet broken in America would obviously interest us greatly."

To date the most notable signing, apart from the Brighthouse and Rastrick Brass Band, which subsequent to the hit record was found not to be under contract — a situation quickly corrected — has been that of Roly, Rob Davis and Ray Stiles of Mud wearing their singer-writer hats as an adjunct to their continuing career with Mud.

The Floral Dance hit, as good a start as any new company could wish for, came about because of Hannington and Wyper's avowed policy of not running the company in an atmosphere of splendid isolation. "After a couple of weeks here", recalls Wyper, "we asked the staff to bring us any records on Transatlantic which they felt should have been hits. They came up with seven out of which we chose three to re-release. Floral Dance was the first of those. The second, New Girl In School by the Magnificent Mercury Brothers, has just been released."

"When it was first released Floral Dance sold its initial pressing in two weeks and no more could be pressed until an outstanding account had been paid. By the time that was sorted out the record had gone cold."





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FEATURE

Ariola comes to Britain — tomorrow the world

IN JUNE last year it was revealed that the West German record company Ariola planned to set up an independent operation in the UK, led by Robin Blanchflower, previously CBS' UK a&r director.

Since then a licensing deal has been made with Pye and the Ariola label will feature product from UK signings and from an exclusive production deal with David Courtney and Tony Meehan.

Despite the success of German-oriented pop music, Ariola in the UK will not be concentrating on every record which is released by the parent company in West Germany. "In fact we are committed to just three acts from there and that is because I personally have a lot of belief in their potential for the British market," Blanchflower adds. "I think that we have probably got a big act with Amanda Lear who records in Munich and who has had a single called Blood And Honey in

the German charts for more than six months. She was actually a model before becoming a singer but she does have an unusual voice and the sound is very much like the other sounds which are coming out of West Germany. Another act I have a lot of faith in is a young Israeli called Igal Bashon who records both in Munich and Los Angeles."

Bashon is managed and produced by Abi Ofarim who used to be married to Esther Ofarim and who is now based fulltime in Germany. According to Blanchflower, Bashon isn't a discotheque singer but rather

somewhere between contemporary pop and m-o-r. In his native Israel he has had two dozen best-selling records. The third German-based act that Ariola UK intends to go with is John Paul Young who has recently had a Top Ten hit there with the discotheque number Standing In The Rain.

Trudi Meisel says that the main reason why Hansa decided to set up a UK operation is because of the wealth of talent to be found in Britain but which has never really been exploited. Early in 1976 the company held a nationwide talent hunt which resulted in more than 2,500 tapes being submitted by hopefuls from all parts of Britain. A total of 54 acts eventually went into the recording studios and at least 13 of these were signed to Hansa.

"We shall continue to go out and find talent that is new and which we believe is worth developing," Meisel adds. "Of course we shall be placing German product with British record companies, already we have put Boney M with Atlantic, and Donna Summer initially with GTO, although now she is on the Casablanca label. There is also a new German band called Jumbo who have a single released via Pye and we have placed another group called Eruptions with Atlantic."

Much of the current success of European pop music can probably be attributed to the multi-national nature of the various record productions. Some are either recorded on the continent with Britons or Americans augmenting

local session players, while others are recorded in Britain under European auspices. One person who subscribes to this theory is EMI product manager Freddy Cannon whose Harvest label recently scored a major hit with La Belle Epoque and Black Is Black. He believes that continental producers are now applying lessons learned from the best of British and American pop music, and points out that a number of US musicians were on Black Is Black, that it was an Italian co-production and that the group's lineup itself features three different nationalities.

Other Harvest priorities include Universal Energy, comprising French instrumentalist Bernard Estardy and Jean-Pierre Bourtyre, and Zebra Crossing, a seven-piece band (six Italians, one American) produced by former Middle Of The Road mentors, Mario and Giosy Capuano. There is also a French act called Cafe Creme with a disc called Unlimited Citations, a 34-song Beatles medley which has already been a major hit throughout Europe.

Alec Constandinos, the man behind the phenomenal world success of the discotheque album Love And Kisses, always insists on recording in London. Asked why, he replies: "If most people had to choose between Rolls Royce and a Citroen, then they would choose the Rolls. I choose to record in Britain because so far as I am concerned it is the Rolls Royce of the recording industry. When I do my frequent

sessions in London, it is always with the same team of people, the same engineers, the same musicians. That way we have built up a very strong partnership and it is to the benefit of the recordings."

Constandinos recently completed a deal to do several albums a year for the US market and two for the UK market, but he ensured that the contracts had the stipulation that he record in London. Similarly he is reluctant to sign worldwide deals with any company. "I believe that the era of the international record companies is dead — for instance EMI and CBS obviously have a lot of success but they are more like schools for learning about the record industry. If a company pays me to produce an album then I will produce it, but only for the specific market which it is intended. For the rest of the world, we decide together who should release the final product."



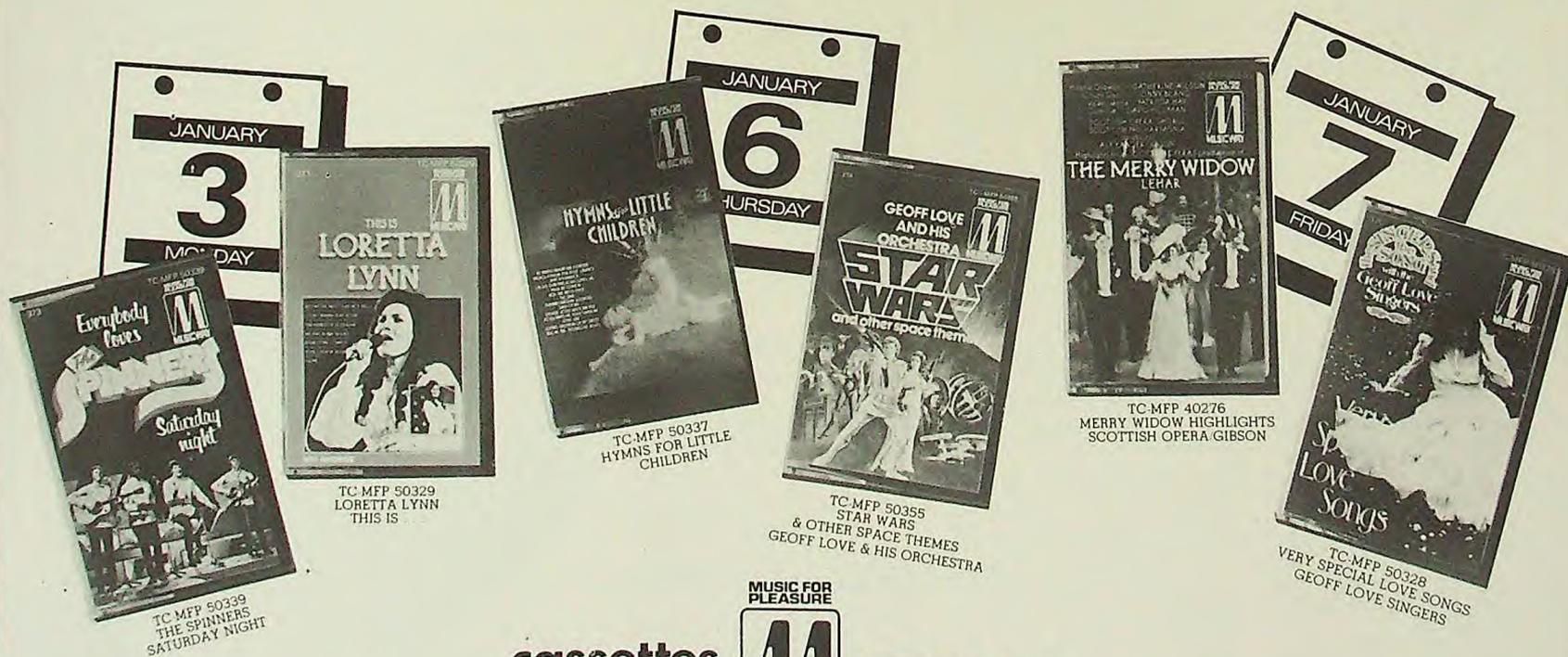
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Ken Maliphant Reinhard Klaassen Phil Wainman





**Because two hands
are better than one**

Jerry Bron: expansion is inevitable

by JOHN HAYWARD

BRONZE RECORDS, the vinyl offshoot of the long-established Bron family business, is due for a large-scale image change this year.

Late 1977 saw the appointment of former Island Records chairman David Betteridge as the new UK managing director for Bronze, and for the first time the company has taken on an a&r operative, in the guide of another ex-Island man Howard Thompson.

The two new appointments are bound to lead to an expanded Bronze roster, and all the pointers indicate that the company will begin to move away from the somewhat narrow image it has built up in the past few years as a heavy progressive label spearheaded by the incredible worldwide success of Uriah Heep.

But as the organisation's chief, Gerry Bron, is quick to point out, the foundations of the Bron Organisation were laid more than 50 years ago by family patriarch Sidney Bron — now 76 — who launched it all with Bron's Orchestral Services, an embryonic one-stop system for band-leaders of the day who wanted to buy sheet music for all their musicians at the same shop.

Gradually the company took an interest in publishing in its own right, and with the succession of Sidney Bron's son Gerry to the overall running of the company, Bron spread its wings into management, agency, record production and finally its own Bronze label, now licensed to EMI.

Gerry Bron is 44 and has been part of the music industry scene for 28 years. In that time he has had enviable experience in the fields of publishing, management, agency, record production and a&r as well as setting up and running an air charter firm based on his interest in aircraft, all with great success.

He cites the basis of the company's success on a&r skill first and foremost, and pinpoints the beginning of the Bron Organisation's climb as the day Sidney Bron went into a publishing partnership with Edward Kassner around 28 years ago.

"Everybody knew our name from the Orchestral Services company, which had built a great name amongst musicians who knew that we provided a prompt mail order service for band parts, but it was still a hard struggle to get established as publishers," he recalled.

"I began to take a bigger hand in the company's affairs around that time. We had a US representative who picked up songs for us on a one-off basis. We were obviously paying out advances for the American material and having to back our judgement.

"If we bought too many songs at too high a price, we were out of business, which is the way I became involved in a&r at its most basic and crucial level.

"Luckily we had a string of successes with artists like Tolchard Evans and started to make a name as a reputable and honest but small company, and began to be offered catalogue deals. The first was Paul Anka's Panka company, then Frankie Avalon's songs, until we became UK representatives for Baron Schroeder Music."

Bron remembered that the big American publisher had achieved a long run of success with Gene Pitney, but had been unable to make any headway in Britain.

"Then came the turning point for him with 24 Hours From Tulsa in November '63," said Bron. "Lillian and I had been married for a month and had just returned from our honeymoon when Pitney flew in to tour and appear on tv.

"He carried on working here and

things got to a stage where he was doing a lot of television which gave us a very useful entry to the medium. In a day's work we were able to pick up maybe five or six shows for Pitney and we found ourselves managing one of the most successful American acts in the country.

"Things went further when we began travelling everywhere with Gene and became involved in choosing singles for him in conjunction with Derek Everett who was at EMI at the time, thus becoming virtually an a&r service for Pitney."

As the Brons became known around the pop world as skilful agents with a good ear for a song, British acts began to make approaches.

"The first time came when Marianne Faithful hit some management problems," said Bron. "I was summoned by her lawyer to become her agent, and soon afterwards a similar thing happened with Manfred Mann. The combination of three happening acts really forced us to form the Bron agency, which is one of the most powerful rock agencies to this day."

The three Bron acts were constantly in the Top 30 at the time, and meanwhile Gerry Bron had started to become interested in production. He was attracted to studio work through a school days interest in science coupled with his music industry up-bringing.

At the same time, the acts were becoming more and more reliant on Gerry and Lillian Bron on the song-finding front, with the result that the publishing company was doing even better with less hard slog.

"Then Manfred Mann's contract with EMI came up for renewal and we negotiated a major deal for the world with Philips and Shel Talmy. Manfred carried on having hits despite the replacement of Paul Jones with Michael D'Abo.

"Around that time, I re-mixed a tape of Something's Got A Hold Of My Heart for Gene Pitney, which was the first time I had anything to do with the production side for one of my acts. Then Manfred Mann called me in for some jazz recordings he wanted to make and I ended up producing or co-producing many of the band's greatest hits like Ha Ha Said The Clown, Fox On The Run and My Name Is Jack."

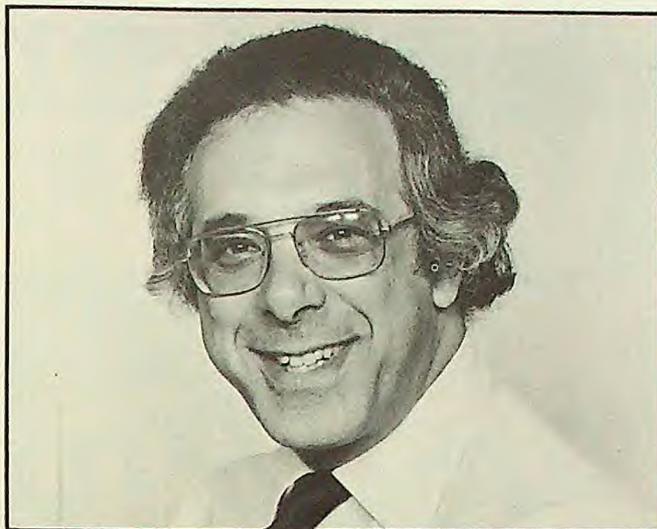
So by the mid-sixties, Bron was fulfilling the four essential industry functions of management, publishing, production and agency under the same roof.

"To have success in the music business your act has to have the right song, the right tour and the right sound, and we aimed to centralise all those functions. The drawback is that it is impossible to operate that sort of system with too many acts.

"And obviously, the ultimate success or failure of the artist was in our hands and nobody else's. The secret was to continue to be right so that the acts would continue to listen to us."

To that date, everything had gone extraordinarily well for Bron, but a small hiccup was encountered with the signing to Liberty of the Bonzo Dog Doo Dah Band, with Gerry Bron brought in as independent producer. He produced the Gorilla album for them and was also manager and agent, but was ultimately forced to relinquish the band when it was riven by personnel conflicts.

But his next project was a runaway success. Colosseum was formed around drummer Jon Hiseman and the concept sold to Philips who immediately had a winner, right up until the band



Jerry Bron

broke up.

On the strength of his continuing acumen in the rock market Bron was offered an independent production deal by Philips under which he was to find and record three acts in the first year.

They turned out to be Uriah Heep, Juicy Lucy and Tony Hazard, but Gerry Bron became unhappy with Philips when it ran into severe distribution problems and records were having a rough time getting into the shops.

"They were very decent about it," said Bron. "We had a release from the contract, but the acts had nowhere to go. That was in 1971.

"I went to see David Betteridge at Island about the possibility of forming our own record label, and within 36 hours Bronze Records was a reality. Inside another three years Bronze was an international company with licence deals in every major territory.

"However, shortly afterwards Colosseum broke up and Uriah Heep were still building slowly. Then Heep suddenly came through very strongly and really became the foundation of what Bronze Records is today. They had enormous success on a scale that I had previously only dreamed about."

For 25 years, Bron had been run from a small office suite in Oxford Street, but success brought with it acute space problems. Bron began to look around for new premises, preferably with studio and rehearsal facilities and room to expand, and found them next to the Roundhouse in London's Chalk Farm Road, via a chain of extraordinary coincidences.

"The Bron organisation was small enough to work very intensively in Europe and we began to concentrate our muscle there," said Bron. "Eventually we reached a point where we did not need Island any more and from mid-April 1976 we went independent with a licence deal in the UK and various esoteric territories with EMI and different licensees throughout Europe."

And that's the way the company stayed until the closing months of 1977 when it was announced that David Betteridge had been appointed to the UK managing director's post.

"Our image is going to change," stated Bron. "Until now, more than 50 percent of Bronze records have carried my production credit, for instance. The company has also become known for a rather narrow musical spectrum.

"One of the things David Betteridge will introduce to the company is some new sounds. My musical background is such that I tend to go for complicated music. I could produce a sort of

expand a great deal, which is the reason why David Betteridge has come in. One of the most enjoyable facets of the music business is finding a band and staying with it until it breaks through — it would give me very little pleasure to sign an act that has already sold millions of albums.

"With Betteridge at the helm, Bronze will certainly be signing more acts which will not necessarily have anything to do with our publishing, management or agency services.

"But our policy will never be to have too many artists. We don't want to fall into the same trap that so many other companies have fallen into where they find themselves over-committed.

"There are three major record companies in this country, and I am sure they have to draw arbitrary guidelines on what they can spend on their acts which have to be diminished as they sign more and more people.

"If we reach the stage where we are over-committed, we will release a number of artists. This approach, plus the fact that we don't have any commitment to American acts means that our licensees like us because every record we put out sells."

Gerry Brons thinking is based upon the knowledge that Uriah Heep still represents 65 percent of Bronze Records sales worldwide. Of the million or so records Bronze shipped in Germany last year more than 600,000 were Heep product.

In order to see the record company becoming the Organisation's major generator of finance in the coming year, which is his ambition, Bron knows that success will have to come on a broader scale than just heavy rock and has made the appropriate moves.

Industry observers will be watching to see if Gerry Bron's hopes that the record company will overtake the Hit Records Productions' million-pound turnover or the Sidney Bron Music Company's turnover will be fulfilled.

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CHARTS

The 1977 Singles Story

Chart Performances 1973-1977

	1973	1974	1975	1976	1977
Singles released	4327	4034	3048	2784	2507**
Chart Weeks	50	51	50	50	50
Top 50 Entries	25	258	332*	340	360
Top 50 Misses	3974	3756	2717	2440	2140
Average weekly new chart entries	4.9	5.9	6.6	6.8	5.9
Average position of highest new chart entry each week	21.9	24.0	30.0	30.8	30.3

DISCS FIRST CHARTING

at	1-10	11-20	1973	1974	1975	1976	1977
	9	19	9	14	3	2	2
					2	2	5

RATIO OF NEW ARTISTS IN TERMS OF TOTAL RELEASES

1:73	1:51	1:27	1:37	1:21
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* in 1975 a new process for listing records placed between 41-50 was adopted. Records which for two consecutive weeks decline in sales and chart position were deleted. **As notified by record companies supplying release information.

New artists in Top 50

(last year's position in brackets)

1 Warners	(7)	20
2 EMI	(—)	12
3 CBS	(4)	9
3 Polydor	(3)	9
5 RCA	(2)	8

Highest entry by week

(1976 in brackets)

1-10	2 weeks (1)
11-20	6 weeks (2)
21-30	10 weeks (17)
31-40	27 weeks (22)
41-50	5 weeks (—)

Weeks on chart

360 record titles entered the chart between January 15 (the first full Top 50) and December 24 but of these the majority were by male artists. The gender division: Male 270. Female 54, Mixed 35.

Discs entering chart by positions *

(last years figures in brackets)

1-10	2 (1)
11-20	5 (2)
21-30	20 (18)
31-40	62 (48)
41-50	276 (271)

* discs re-entering chart are not included.

TOP 50 RESIDENTS

LONGEST RUNNING DISC:

1 Barbra Streisand, A Star Is Born (19); 2 La Belle Epoque, Black Is Black (14), 2 Stranglers, Peaches; 4 to 10 shared by seven artists whose records stayed 19 weeks in Top 50.

Artists with most chart weeks in Top 50:

1 Elvis Presley (RCA) 29; 2 Stranglers (UA) 36; 3 Donna Summer (GTO/Casablanca) 35; 4 Jacksons (CBS) 33; 5 Boney M (Warners) 32.

Top Five performance

(based on points — five for number one reducing to one for number five with last year's positions and points in brackets)

1 (1) CBS	115 (184)
2 (4) WEA	92 (46)
3 (2) EMI	72 (172)
4 (—) RCA	59 (—)
5 (3) Pye	51 (93)
6 (9) GTO	49 (20)
7 (—) Private Stock	41 (—)
8 (—) RAK	25 (—)
9 (4) Arista	22 (46)
10 (—) UA	21 (—)

Veterans

The 1977 singles scene still has a number of veteran hit-makers of at least 5 years standing. They include The Bee Gees, Fleetwood Mac, The New Seekers, Jacksons, Barbra Streisand, Stylistics, Rod Stewart, Elton John, Gladys Knight, 10cc, Elvis Presley, Stevie Wonder, Marvin Gaye, Genesis, Santana, Boz Scaggs, Cliff Richard, Yes, David Bowie, Wings, Chicago and Bryan Ferry.

1977 casualties

Well-known previous hit-makers not making the Top 50 singles lists in 1977 included Chris Spedding, Hollies, Mike Batt, Gilbert O'Sullivan, Wombles, Billy Swann, Clifford T. Ward, Alvin Stardust (all of whom had no hit either in 1976) and 1976 chart people, Richie Family, Manfred Mann's Earthband, Drifters, Linda Lewis, Sutherland Brothers & Quiver, Ralph McTell, Bob Dylan, Twigg, Emmylou Harris, Tammy Wynette, Gloria Gaynor, Hank Fizzell, Bellamy Brothers, Dr Hook, Walkers Brothers, Captain & Tennille and R&J Stone.

Company success rate

1 WEA	58
2 EMI	54
3 CBS	45
4 RCA	24
5 Polydor	23
6 Phonogram	20
7 Pye	19
8 United Artists	14
9 A&M	12
10 GTO	12

note: WEA figure includes such labels as State, EMI includes Rocket, Purple, MCA, RAK and one hit on Mountain, Phonogram includes Ensign and one hit via Mountain. Where there is only a distribution deal the hit has been left with the originating company. GTO in 1977 ceased being an independent company but preferred for this basis of the total chart survey to remain self-existent. WEA includes State; RCA, TK

Records reaching No.1

Don't Give Up On Us (4), Don't Cry For Me, Argentina (1), When I Need You (3), Chanson D'Amour (3), Knowing Me, Knowing You (5), Free (2), I Don't Want To Talk About It (4), Lucille (1), Show You The Way To Go (1), So You Win Again (3), I Feel Love (4), Angelo (1), Way Down (5), Silver Lady (3), Yes Sir I Can Boogie (1), Name Of The Game (4), Mull Of Kintyre (4). Total: 18 in 1976, 16 chart-toppers. Usually fewer than 10 records each year regain a higher position once there has been a drop of position. However, in 1977 an astounding number of 43 records recovered from a first fall of position to go on higher.

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PUBLISHING

Williams Month a boost to catalogue

TONY PETERS, who heads up the Acuff Rose publishing company in London, lent his weight to a move to make January 1978 Hank Williams Month, and the result has already been a tremendous surge of interest in the Williams massive song catalogue.

David Sandison, chairman of the British Country Music Association, endorsing the commemoration of the 25th anniversary of Williams' death (January 1, 1953), has said: "We want him remembered by as many people as possible. His work touched not only country music but

had a great influence on pop music in general."

Linked with the many air-plays of Hank Williams' originals, and of the many songs by other writers associated with him, are three special albums: Hank Williams 40 Greatest Hits (MGM double album); A Tribute To Hank Williams (featuring various artists on RCA); and Vernon Oxford's own Tribute To Hank, on the Meteor label.

That the Williams' influence is still strongly felt in the contemporary pop world is proved by a look through recent charts. Four songs of his show up: Charley Pride's Kawliga; Linda Ronstadt's I Can't Help It; the Carpenters' Jambalaya; and Moe Bandy's I'm Sorry For You My Friend.

Tony Peters says: "We have published a folio of the foremost Hank Williams' songs. As soon as the CMA worked on informing the media of the anniversary, the action started. It came as a shock to many industry people, too, when they realised just how many huge-hit standards were written by him."

They include: Your Cheatin' Heart, Cold Cold Heart; Alabama Waltz; Honky Tonk Blues; Hey Good Lookin'; House Without Love; Lovesick Blues; and I'm So Lonesome I Could Cry.

Says Tony Peters: "Reaction from radio stations round the country has been tremendous. At Acuff Rose we can sense a whole new area of interest in the whole Williams' catalogue."

Carlin and Japp in TV music venture

CARLIN MUSIC has set the First Composers Company, a joint venture with former television director David Japp, and formed specifically to manage composers working in films and television.

The company has already entered into a reciprocal arrangement with Los Angeles-based Bart Associates to represent that company's clients in Europe. Among those coming in on the deal: Henry Mancini, Leslie Bricusse, Elmer Bernstein, Bill Conti, Don Black, Michel Legrand, Hal David, Francis Lai, Leonard Rosenman, and Alan and Marilyn Bergman.

Japp, who has been named managing director, says: "The effect of the link is that American composers who want to work in the UK will have a proper outlet for their talents."

The First Composers' British client list already includes Michael J

Lewis, Ron Goodwin, Stanley Myers, Mike Vickers and Nicholas Bicat, the latter winner of the 1977 Ivor Novello Award.

Japp says: "For quite a while, Freddy Bienstock and I have agreed that music in films has been terribly under-exposed and that writers themselves have not been actively represented. So we want the new company to establish itself as a creative source of movie music and the ties with Carlin will do just that."

Japp previously worked with major movie companies, including Paramount and Hemdale. He says Stanley Myers is to compose the music for four films currently on the stocks, The Comeback, The Deerhunter, Class of 'Miss MacMichael and The Greek Tycoon.

First Composers Company is housed at 14 New Burlington Street, London, W1 Phone: 01 734 3251.



HEATH LEVY Music has acquired worldwide representation of Andy Mackay's publishing outlet, AMS, Andy Mackay Songs. He was a founder member of Roxy Music and co-wrote several of the band's big hits, including Love Is The Drug. Recently Mackay completed 12 episodes of the Rock Follies television series, co-writing the songs with Howard Schuman and also working as musical director. Picture shows (left to right): Eddie Levy; Mackay's wife as Jane; Mackay seated; Geoffrey Heath; and Roger Hancock, manager of Mackay and brother of the late Tony.

Mackay to Heath-Levy

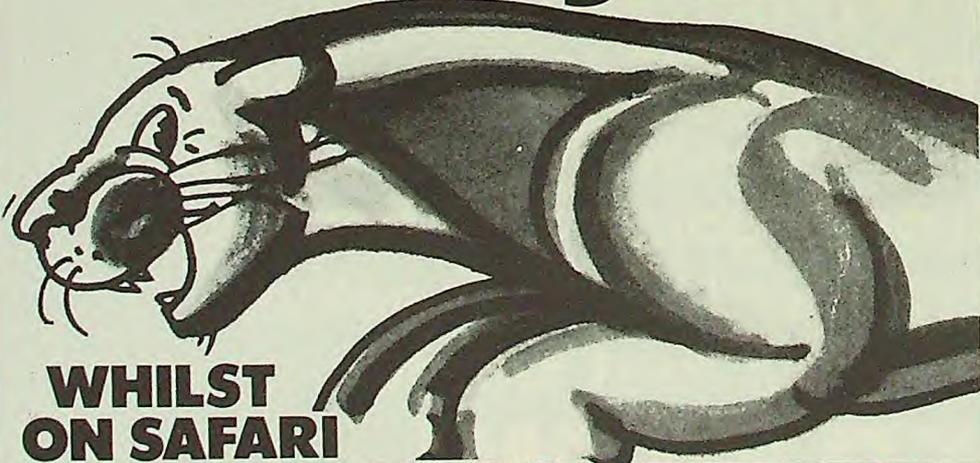
MAC MUSIC, publishing company set up recently by writer/producer Mike Hurst, formerly one of the Springfields' vocal trio, and partner Chris Brough, is to be administered by Carlin Music in a deal announced by Freddy Bienstock, Carlin president, and vice-president Paul Rich.

Hurst's track record over the past ten years has covered most aspects of the business. Through the 1960s, in the post-Springfield days, he had hits with such acts as P P Arnold, Cat Stevens, the Move and the

Spencer Davis group, and more recent hits have come from Showaddywaddy, Mud, Fancy and the Four Tops. He is currently involved in productions with Lena Zavaroni, Cilla Black and new group Five.

Mac Music represents Hurst exclusively as a writer in the US and UK and will build its catalogue through publishing rights of new acts produced by him. Hurst says: "This is the first time we've signed exclusively to one company. Now Carlin will also liaise on Hurst productions."

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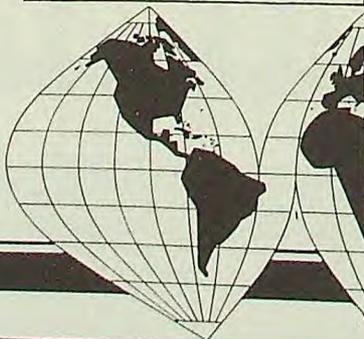
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State signs Bazoomis

FIRST BIG signing to State Music for the New Year is an exclusive songwriting deal with the five members of new wave band the Bazoomis.

The group is managed by Howard Rose, manager of the now defunct new wave band the Roxy, and his partner Ray Cousins. The group also set an agency agreement with NEMS.

Brian Oliver, State Music deputy managing director, says: "We looked at a lot of new wave groups to increase our involvement. With an average age of just 19, and excellent musicianship, we feel the Bazoomis have the potential to outlive and outgrow the punk fad and develop into a major contemporary rock band. It was the long term potential which got to us."

"And NEMS is keeping the band on the road virtually every night, so we're getting a strong feedback on the group at street level. By the time recorded product is available — and several companies have made offers but no decision has been taken — demand should be big".

Oliver adds: "This signing is in line with our plans for the year. Wayne Bickerton and I want to establish State as a major talent and product source for all UK record companies. Our strategy over recent months has been to lay solid foundations in terms of reviewing internal systems, computerising the royalty accounting and building a team, but now we're out and about and hard after talent."

"We've some big deals in the pipeline, which will broaden the base of our catalogue, but the priority is seeking out new writers, then developing them into talent of full international potential."

"Certainly the experience gained by our creative manager, Dinky Diamond, as drummer with chart-topping group Sparks, is going to prove invaluable."

Picture shows (left to right): Ray Cousins; Annette Barrett, State Music international manager; Bazoomis Tim Christodoulou and Metin Kamil; Brian Oliver; Bazoomis John Christoforou and Mick Toldi; and Howard Rose.

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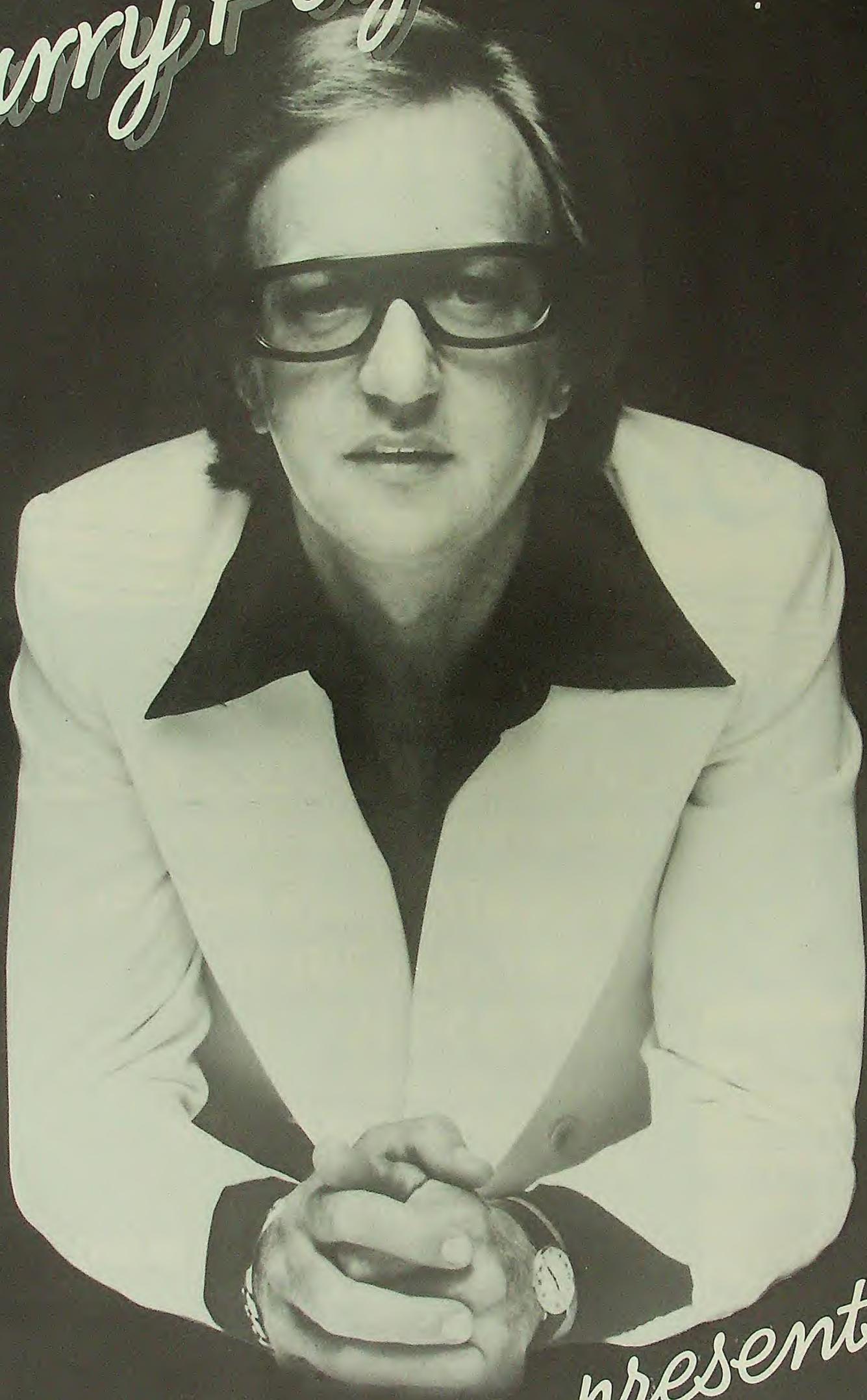


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MUSIC WEEK

STUDIOSCENE

covering the professional recording studio world

Pebble Beach expands

AFTER UPGRADING to 24-track last June and furnishing the control room with such goodies as a Lyrec 24-track machine with autolocate, JBL 4350 monitors via Turner 1000 amps, Mayer noise gates and Mutron bi-phase electronic phasers, Pebble Beach Sound Recorders studio in Worthing has upped its rates to £35 an hour, or £400 a day. The multifarious activities of Andy Cowan-Martin, Adam Sieff, Paddy Bergin and all at Pebble Beach continue to expand. The record label's deal with Transatlantic is now finished, but good friendly relations are being maintained with that company's new and changed incarnation, Logo Records. There is to be concentration on production deals, particularly for three artists — Mitch Dalton, who has an album ready, Lynn Vincent and Jack Hudson. All have been laying down demo tracks at the studio. Cowan-Kennett in his Sonny Worthing persona — Transatlantic having released the artist and his back catalogue. While not looking for management work, Pebble Beach, in the person of Bergin, is managing a new band for which all have great hopes. They are the Depressions, now placed with Chas Chandler's Barn label, and bringing out a second single, Pebble Beach Publishing is also progressing, and the Pebble Beach name is to go up over London offices soon. One person who will be based in the new premises will be Andy Gould, who has joined as Marketing manager.

CBS TECHNOLOGY Centre is still doubtless capitalising on the fact that its SQ system won the listening

preference tests over all other matrixes in the quadrasonic mode, in recently completed listening tests carried out by the American Federal Communications Commission. The tests were carried out over a year, and the results pre-date those of the BBC's Matrix H tests. CBS continues to fight the almost total lack of consumer (and to only a slightly lesser extent record company and artist) enthusiasm for quadrasonic. The Technology Centre regularly sends packets of detailed information and reports from its California headquarters to potential customers and studio people here. Certainly, if and when the British decide they want and can afford quadrasonic there will be no lack of information around on at least one of the systems available.

AN IMMEDIATE counter to the above remarks is the fact that the Rolling Stones mobile has recently recorded its first quadrasonic album. Another first for the mobile was the recording of the sound from the Royal Command Variety show for ITV. The mobile was used because the show had been sold to the US and they wanted it on multitrack. The truck, which now has two 3M 24-track machines, has been used latterly by Status Quo, Ritchie Blackmore's Rainbow, Deep Purple — Live in Europe. The Stones Love You Live LP was also mixed there.

NOW APPOINTED exclusive representative for sales and service of ITC audio tape cartridge equipment in the UK, FWO Bauch has been obtaining stock of

STUDIO BUZZES

Edited by
TERRI ANDERSON

cartridge machines for sale, and spare parts, to support the ITC equipment already in service here.

CONTENDERS ARE invited for a six-a-side darts league for studios and the rest of the music business. Those interested should contact David Harries at Air, London; Ken Townsend at EMI Abbey Road; or Bob Hine at BASF. The aim is to start playing this month, with the final to be later in the spring — possibly at the Lords Tavern. BASF is donating a challenge cup and there will be tankards for members of winning and runner-up teams.

THE FLORAL dance by the Brighouse and Rastrick Band was (and still is) the surprise big hit single of the year. The band is due to bring out its first LP on Logo, but it has three records already out on the Grosvenor label — the first dating back to October 1973. The success of Floral Dance has given sales of this earlier product a boost, and Grosvenor Studios of Birmingham was in fact the place where the single was recorded some 18 months ago. John Taylor of Grosvenor has hopes for another out-of-the-ordinary, though possibly more localised, success with a track from Sparkling Bronze, an LP of handbell playing. Recording of artists and types of music outside the mainstream of studio work is something of a speciality at Grosvenor, which hides its technical nature behind a Victorian town house facade. The company began in the Forties as Hollick and Taylor, and is now run by John Taylor and his wife Jean, who started their own label in 1970. Some of their most interesting projects have involved recording military bands abroad with their mobile.

GOOD WISHES to APRS chairman Jacques Levy who is again in the cardiac intensive care unit of Westminster Hospital after having suffered a heart attack on Christmas Eve.

WITH A FIRM statement that its new sales policy effectively reduces retail selling prices ElectroVoice launched a publicity campaign for all its products, foremost among which is the Eliminator speaker series. Equipment dealers are being offered, as well as catalogue and promotional literature, a jeans patch and T-shirt transfer.

MINGLES, ONE of only three (or it may by strict definition be only two) specialist jingles studios in London has just branched out and made its first single. Made for Epic, it is called Arrival and features the London Pipers and Choir. The sight of numbered sets of bagpipes being carried into 49 Greek Street in Soho must have puzzled those who knew



The Depressions — now with Chas Chandler's Barn label.

that until not long ago at least one floor of the building had been an establishment for ladies of easy virtue. The Mingles team of David Mindel, studio manager; David Says, financial man; and Chris Sandford, who contributes his well-known talents as writer and voice-over, has had some odd callers because of the building's previous history. The studio has so far made 18 finals which are already on the air, and another 22 are awaiting air dates. It is to be upgraded to 16-track this spring, and product — both jingles and singles of Mingles and Cherry Music songs — should flow in greater quantity.

LAST MONTH Rascal-Zonal announced a two-inch version of the successful Triple Eight audio tape. Designed to offer high output and very low noise levels the tape has a unique matt blue backing which ensures minimum layer to layer adhesion and so improves fast winding properties. Production of this new tape is being taken over by a new £500,000 high-performance coating machine at the company's Redhill factory. Meanwhile, Stanley Productions, London distributors of Rascal-Zonal's tape range, has opened a new showroom at 147 Wardour Street in the Soho heartland of London's film business. Same-day delivery is promised to customers ordering before 10.20 a.m.

INDIGO STUDIOS must have strong claim to having played host to the artists with the most memorable and least easily spelt names in recent months. Trond Granlund, the Norwegian singer, and his guitarist Tor Langbroten have been recording an LP there. An accolade is implicit in the fact that they came to work here — availability of top musicians and excellent recording facilities were the factors on which they made the decision. The sessions musicians were all local, but are known for membership of established bands — Sweet Sensation and Sad Cafe.

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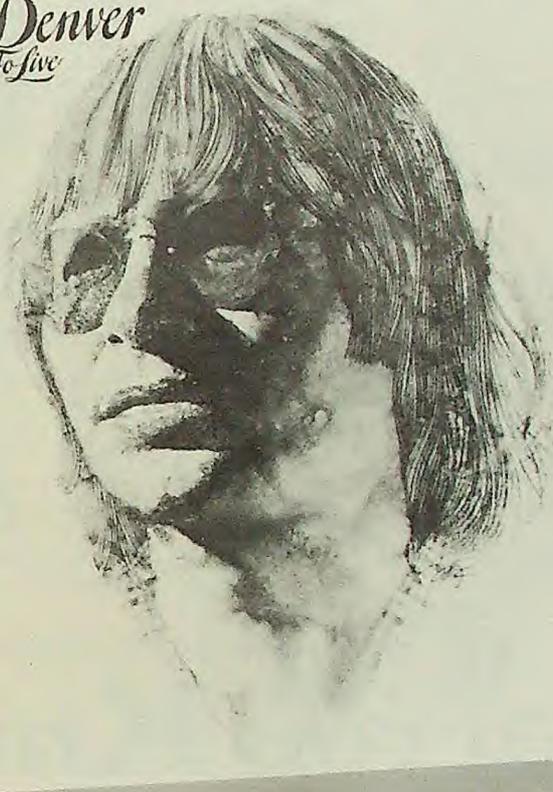
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STUDIOSCENE

In the country — St John's Wood

THE ONLY thing which is stubbornly refusing to go right at Regents Park studio in North West London is the horticultural effort in the studio itself. The slender pillars down the middle of the room have small flower beds around them, the intention having been to train plants up them. So far the plants have been totally unco-operative.

Everything else is described by the studio's directors as going very well. The look and feel of the place bears this out. Duncan Bruce, managing director had, and still has, a successful radio and commercial production company. That company is now about four years old, but was fairly new when Bruce realised that the amount of studio time he had to buy made opening his own studio a viable plan. With an old friend, Stephen Lipson — a musician and self-taught recording engineer — he searched for two years for a suitably large and well-situated building. They found a large, high-roofed church hall in St John's Wood which looked good and proved perfect for their purposes.

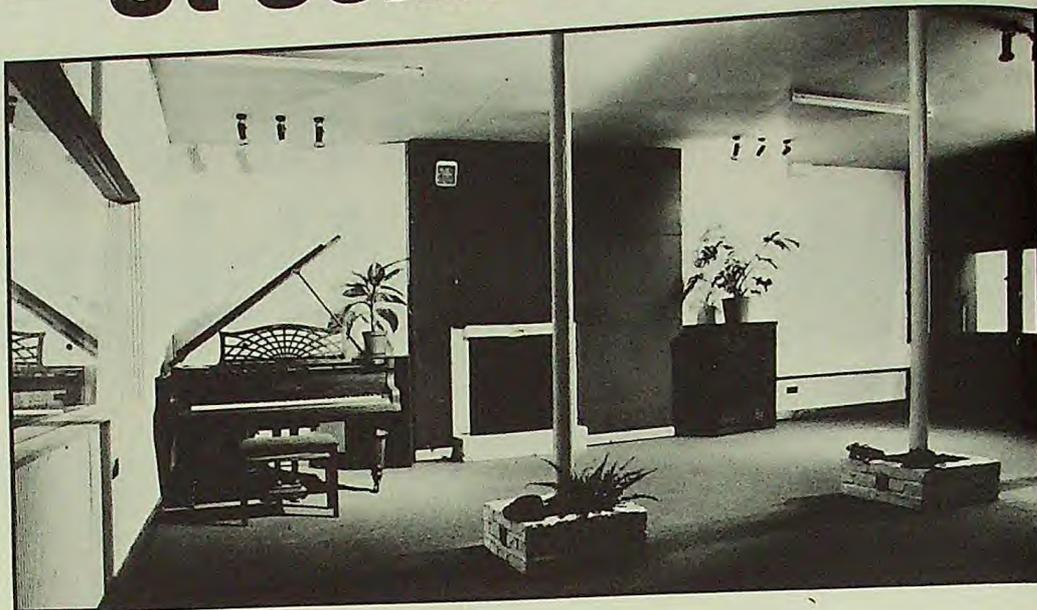
Maintaining financial independence they designed the studio together themselves — aiming, with some success as it turns out, for the informal and non-claustrophobic character of a country studio, within a short distance of London's West End. The specifications were laid down with the musician and the producer in mind rather than the audio technician.

Lipson's training as a musician means, his colleagues point out, that his emphasis is always on getting the instrument sounds right in the studio

by
Terri
Anderson

before any knob twiddling is done in the control room. As chief engineer, Lipson is clearly proud of the very unusual control room layout. Dominating what is anyway a very large control room is the varnished natural pine desk. A neat home-produced design it incorporates features such as a large surface for laying out music or similar activities; Studer B67 and Revox built in; also dbx compressor, and the record deck, which disappears under a lid flush with the desk top when not in use.

The console is an Amek 20-in, 16-out, and like all other equipment was bought brand new. This is a firm policy with Regents Park Studio, despite budget-consciousness, because the aim is to be totally professional and not to be confused with the many tiny and often incommensurate 16-track outfits being opened on the strength of second or even third hand equipment. The monitoring is Tannoy HPDs in Lockwood



The Regents Park studio

cabinets, and the multitrack machine is by 3M.

One very rare piece of electronic gimmickry which Lipson obtained almost by chance and about which he seems to be as much puzzled as he is pleased, is an Aphex aural exciter. This American machine — which is never sold but hired out by the minute — has the mysterious ability to add six to eight dB on vocal strength, both through the studio monitors and later through domestic reproduction of the finished recorded sound, without the said dB going on the tape in the studio. Everyone at Regents Park agrees

that it seems to do just what it claims, to good effect, but no-one has the foggiest idea how.

The studio itself has 1,000 square feet of space, and feels spacious. The original fireplace of this semi-basement gives a homey focal point to the room and sessions by firelight are planned for those who like the idea. A Bechstein grand and Hammond B3 flank the grate, and one corner of the room is partitioned off as a drum booth.

Regents Park has its own label, which is just beginning to acquire acts. Graeme Perkins has joined Lipson and Bruce, as marketing and label manager. All three talk of, and by their enthusiasm demonstrate, a desire for Regents Park to be something more than a studio for hire. Unlike many, Lipson would prefer customers to use him or his assistant Martin Adams to engineer sessions — or at least to collaborate on the engineering. "We all like to be involved in what the studio is producing," Lipson said, and Bruce — pointing out that much of the work was for his production company anyway — added that they all liked the idea of customers who wanted to use their individual and collective talents to the fullest extent rather than merely hiring the facility for a few hours.

Obviously, they agree, the studio has its limitations, but it has proved

successful in its first nine months. In the past four months or so all the bookings have been for albums — Eddie and the Hot Rods, a clutch of Chiswick acts, solo work by members of Osibisa, Big Jim Sullivan, Mike Hugg, Paul Jones, Roger Chapman, and a booking by the National Youth Jazz Orchestra is in the offing — which is regarded as pretty conclusive proof of the fact that the studio has established itself as a good professional concern. Large bands and orchestras are welcome, because of the ample elbow room in the studio.

Lipson's engineering is, he admits, rather unorthodox. For one thing he does not use — in fact does not even have — any noise reduction, claiming that whatever type is used something is lost; he records instead at 30 ips. He is open to any ideas providing they are practicable; all that really matters is the way it sounds in the end.

Plans for the near future include upgrading facilities in the present studio to 24-track, and building a small eight-track studio to the rear of the building. It is also hoped that arrangements can be made to record strings on the floor above the studio, where the vaulted church-style roof makes for a perfect string sound. The Regents Park studio is at 27A Queens Terrace, London N.W.8. (telephone: 586 5633).



The control room

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STUDIOSCENE

Disappointing studios response

ALL MEMBERS of the APRS were invited to send posters, leaflets and rate cards to secretary Edward Masek for display on the society's stand at Midem. Masek, who will be manning the stand with Clive Green, director of Cadac, was a little disappointed at the response from studios. As he pointed out, the offer was of a chance to publicise the studios, free of any charge, in an international festival for the music business of all Europe.

The stand will carry newly-printed

copies of the society's catalogue of members. Recording in Great Britain, and assisting Green and Masek in their promotion of the British audio industry will be Christine Heide, whose command of English, French, Spanish and Dutch should help business along apace.

This is the second year that the APRS is taking a stand at Midem and, while agreeing that it is impossible to measure just how useful the exercise is in terms of subsequent business, Masek is

convinced that it does much more for the industry than would the equivalent expenditure on advertising.

Looking forward to the society's own exhibition in the summer, Masek reported that the meeting last week to allocate stands resulted in every one being taken within a couple of hours. Despite the fact that another room has been included in the exhibition space — with stands this year numbering 120 — there is a waiting list for possible cancellations.



SHURE ELECTRONICS has presented Cliff Richard with a personally inscribed gold Shure SMS8 microphone, thus linking his name with the five other hugely-successful entertainers who have previously received this particular mark of Shure's admiration — Sammy Davis Jr., Mick Jagger, Barbra Streisand and Frank Sinatra. The presentation was made by Chris Gilbert of Shure.

Tragic death of Peter Goldmark

THIS YEAR marks the 30th anniversary of microgroove records and the appearance of the LP, which transformed the record industry and market, and facilitated the greatest expansion in its history.

The celebration of the anniversary has been overshadowed, however, by the tragic death of Dr. Peter Goldmark on December 7 last in an American car accident. Goldmark is widely credited with the key role in the development of the long-playing record, the major landmark of the recording industry during the 100 years since the invention of recorded sound.

Goldmark was born in Budapest in 1906, and studied engineering and

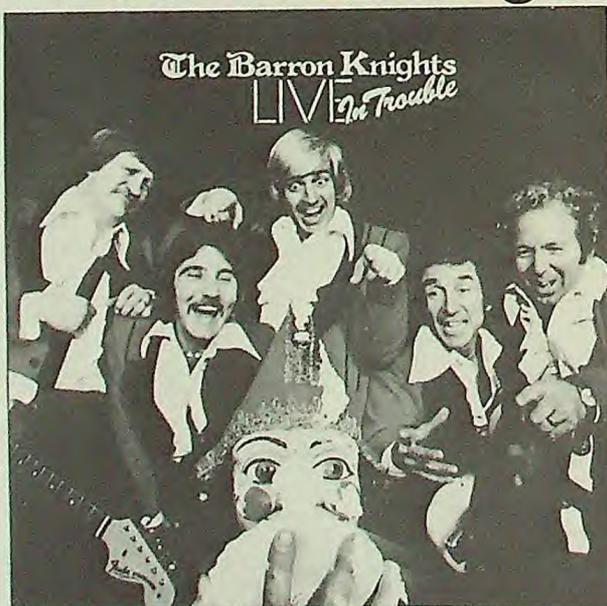
physics in Berlin and Vienna. He worked for a period in Britain with Pye Radio before moving to America in 1933.

He joined the Columbia Broadcasting System organisation in 1936, and remained there until 1971. Initially he was engaged on colour TV system research, with the first demonstration of the system being given in 1940, but his main claim to fame remains his contributions to the development of the LP. That will always be Goldmark's greatest monument in a distinguished career which included membership of various societies and took him to the post of president and director of the CBS Laboratories in 1954.



THE LATEST group of students at the APRS engineers' course at Surrey University brought the total of those who have completed the course to 100. In age they have ranged from about 18 to 45, and in experience from work in small two-track studios to North American Television Network. The course appears to grow in international popularity each year; in 1977 three applications came from Canada and one from Brazil, as well as several from Europe. The final session was a general discussion with eight well-known and experienced managers from major studios, who are pictured here (left to right) Howard Barrow of Pye; Adrian Kerridge of Lansdown; Peter Harris of the Music Centre, Wembley; Peter Tattersall of Strawberry, Stockport; Roger Cameron of Advision; David Harries of Air, London; Ken Townsend of EMI, Abbey Road; and Carlos Olms, of Polydor.

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FEATURE

Start a partnership with rags

THE SONG which won the World Popular Song Festival, sponsored by the Japanese Yamaha Music Foundation, was written by two Englishmen — Richard Gillinson and Dave Most. At a world press reception being given at Midem by Yamaha, silver — and possibly gold as well — discs will be presented by EMI International (which has released the song) for sales of Can't Hide My Love sung by Rags.

It is the first major success for a partnership which confidently expects to go on to even greater things. It is likely that credit for the writing will appear, as it has on this single, as Gillinson and Hayes — that being Most's real name and the one under which he has chosen to develop his career as a writer.

In a rare type of publishing deal the rights for Gillinson/Hayes songs will be split equally between RAK Publishing — of which Most is chief — and Mews Music, Bill Martin and Phil Coulter's publishing company for which Gillinson has worked for the past three years.

Gillinson, who remarked that his writing partnership with Most was not split in a words and music way but rather involved his musical creativity plus ideas, advice and encouragement from his companion, said that his work for Mews Music mainly involves acquiring and placing European product. During the past two years his work has led him to make many contacts in the farther-flung territory of Japan, although the six languages he learnt "as a result of cosmopolitan schooling" do not include Japanese.



From Rags to Tokyo song contest riches.

At the beginning of last year he decided to take a really big crack at France, and this world festival songwriting success coincided with achievement of a number one in the French charts with Sylvie Vartan (and Mews has her next A side too), and a hit with Johnny Halliday. He now spends one week in six in Paris, and regards it as a second home. To illustrate the effectiveness of the two-way traffic, he pointed out that two new European acts he has found are to be promoted by CBS and

Phonogram here.

Gillinson has been writing songs for a long time, and most of his earliest efforts were unsuccessful. His first important piece of writing was the music for an amateur film called Dear Student, done while he was himself a student. It was shown with a parcel of other similar efforts at the National Film Theatre and attracted favourable attention. With this encouragement he went on, and learned a great deal about writing by working with publishing companies;

he was professional manager with UA Music before joining Mews.

"I now write commercially from having been in publishing for so long and spending so much time with writers and artists. I'm very strict with them and their songs so I've learned to be very strict with myself — exercising far greater quality control over what I do than I would have done otherwise."

He teamed up with Dave Most in mid-1976. Most helped him to put vital finishing touches to Promises, Promises. This song, which the two girls and a man vocal group Rags was put together to perform and record, was one of the dozen finalists for last year's Eurovision Song contest British finals. It was one of the favourites, but the event was blacked out by a tv technicians' dispute. However, Rags' single of the song has since sold over a million in Germany, and paved the way for the entry to the world festival in Japan.

Although Rags had been formed for Eurovision Gillinson and Most immediately realised that they had a strong long-term proposition on their hands, and kept the group together. Both support the idea of teamwork — with artists, writers and producers staying together and getting to know each other well, to their mutual advantage. So, when they had written Can't Hide My Love it was obvious that Rags (Steve Glen, Nichola Markin and Jilly Shirley) should perform it. The highly profitable proof of the

pudding has been in the eating.

The song was one of 2,000 entries for the festival from outside Japan (there were even more from inside Japan) and these were whittled down to 40 for the judging. With justifiable smugness Gillinson pointed out that in order to win his song beat entries from very well-known and well-established songwriters from both the UK and America, "which has given us a good leg up".

The association with Rags is clearly a useful and satisfying one for all parties, but Gillinson stressed that he and Most were free of any contracts or obligation to write for or work with any particular group.

"We will work with anyone with believe we can give our best to," he affirmed.

The partnership is not rigidly delineated, but obvious features are that Most is very well-known as a promotion man while Gillinson's leanings are definitely on the creative side. Within that framework, and never forgetting the fact that they have Mews and RAK always high on their list of priorities, they are on the market as a team which will take any work it feels it can do well.

For the moment, however, Gillinson concluded with: "Everybody needs luck in this business, but with that, and with Dave and myself coming up with the product for Rags, we could have a British group as big as Abba in a couple of years."

JERICHO HARP

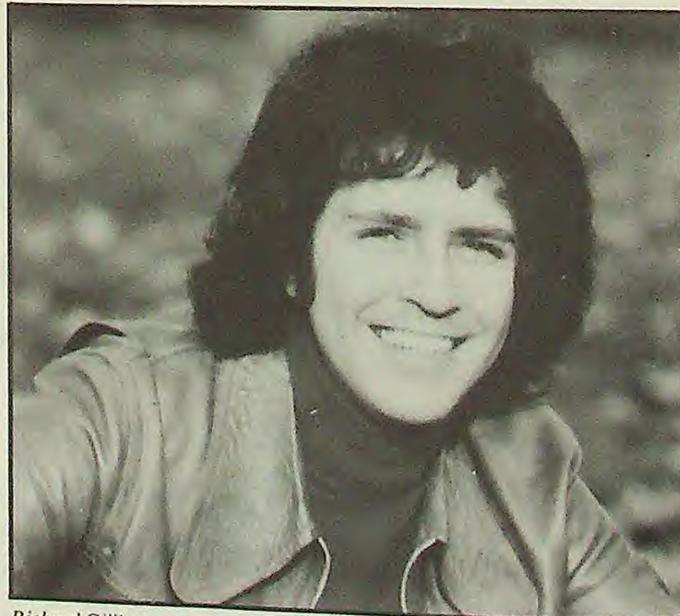


Is It Really Love At All

c/w If I Were A Captain

Produced by Peter Yarrow

UP 36343

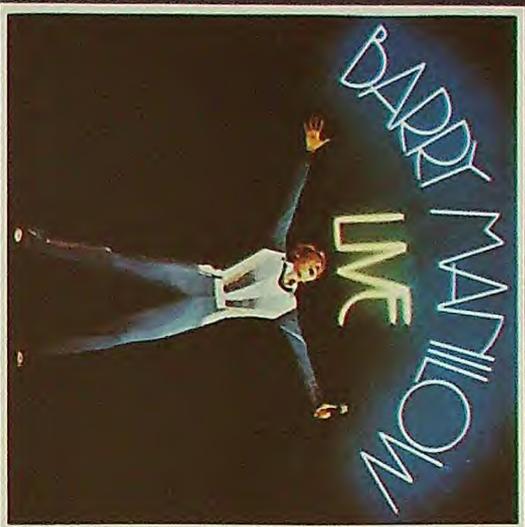


Richard Gillinson

MUSIC WEEKEND

WEEK ENDING JANUARY 21, 1978

1 2	THE SOUND OF BREAD Bread	•	Elektra K 52062
2 1	DISCO FEVER Various	•	K-Tel NE 1014
3 5	RUMOURS Fleetwood Mac	•	Warner Brothers K 56344
4 6	FOOT LOOSE AND FANCY FREE Rod Stewart	•	Riva RVLP 5
5 9	GREATEST HITS Donna Summer	•	GTO GTLP 028
6 11	GREATEST HITS VOL. 2 Eton John	•	DJM DJH 20520
7 3	20 COUNTRY CLASSICS Tammy Wynette		CBS PR 5040
8 -	THE BEATLES LOVE SONGS The Beatles		Parlophone PCSP 721
9 12	OUT OF THE BLUE Electric Light Orchestra	•	Jet UAR 100
10 13	NEWS OF THE WORLD Queen	•	EMI EMA 784
11 8	20 GOLDEN GREATS Diana Ross & The Supremes	•	Motown EMTV 5
12 12	ARRIVAL Abba	•	EPIC EPC 86018
13 4	30 GREATEST Gladys Knight & The Pips	•	K-Tel NE 1004
14 16	40 GOLDEN GREATS Cliff Richard	•	EMI EMTVS 6
15 18	GREATEST HITS Paul Simon	•	CBS 10007
16 20	MOONFLOWER Santana	•	CBS 88272
17 15	GREATEST HITS Abba	•	Epic EPC 69218
18 10	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	•	Virgin V 2086
19 30	A STAR IS BORN Soundtrack	•	CBS 86021
20 14	LIVE AND LET LIVE 10cc	•	Mercury 6641 698
21 -	THE JOHNNY MATHEIS COLLECTION Johnny Mathis	•	CBS 10003
22 26	PLAYING TO AN AUDIENCE OF ONE David Soul	•	Private Stock PVL P 1026
23 17	ROCKIN' ALL OVER THE WORLD Status Quo	•	Vertigo 9102 014
24 NEW	GREATEST HITS Olivia Newton John		EMI EMA 785
25 7	FEELINGS Various	•	K-Tel NE 1006
26 -	ONCE UPON A TIME Donna Summer	•	Casablanca CALD 5003
27 NEW	WE MUST BELIEVE IN MAGIC Crystal Gayle		United Artists UAG 30108
28 -	MOTOWN GOLD VOL. 2 Various	•	Motown STML 12070
29 19	GET STONED Rolling Stones	•	Arcade ADEP 32
30 24	HEROES David Bowie	•	RCA PL 12522
31 NEW	40 NUMBER ONE HITS Various		K-Tel NE 1008
32 -	THE MUPPET SHOW Muppets	•	Pye NSPH 19
33 -	I'M GLAD YOU'RE HERE WITH ME TONIGHT Neil Diamond	•	CBS 86044
34 -	SEASONS Bing Crosby	•	Polydor 2442 151
35 -	THUNDER IN MY HEART Leo Sayer	•	Chrysalis CHS GD 1154

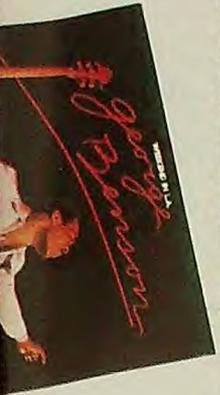


This great double album from Barry Manilow includes Mandy, I Write The Songs, Looks Like We Made It, Weekend In New England, and many potential new hits.

DARTY3 DARS Cass.



SPEND A WEEKEND IN L.A.

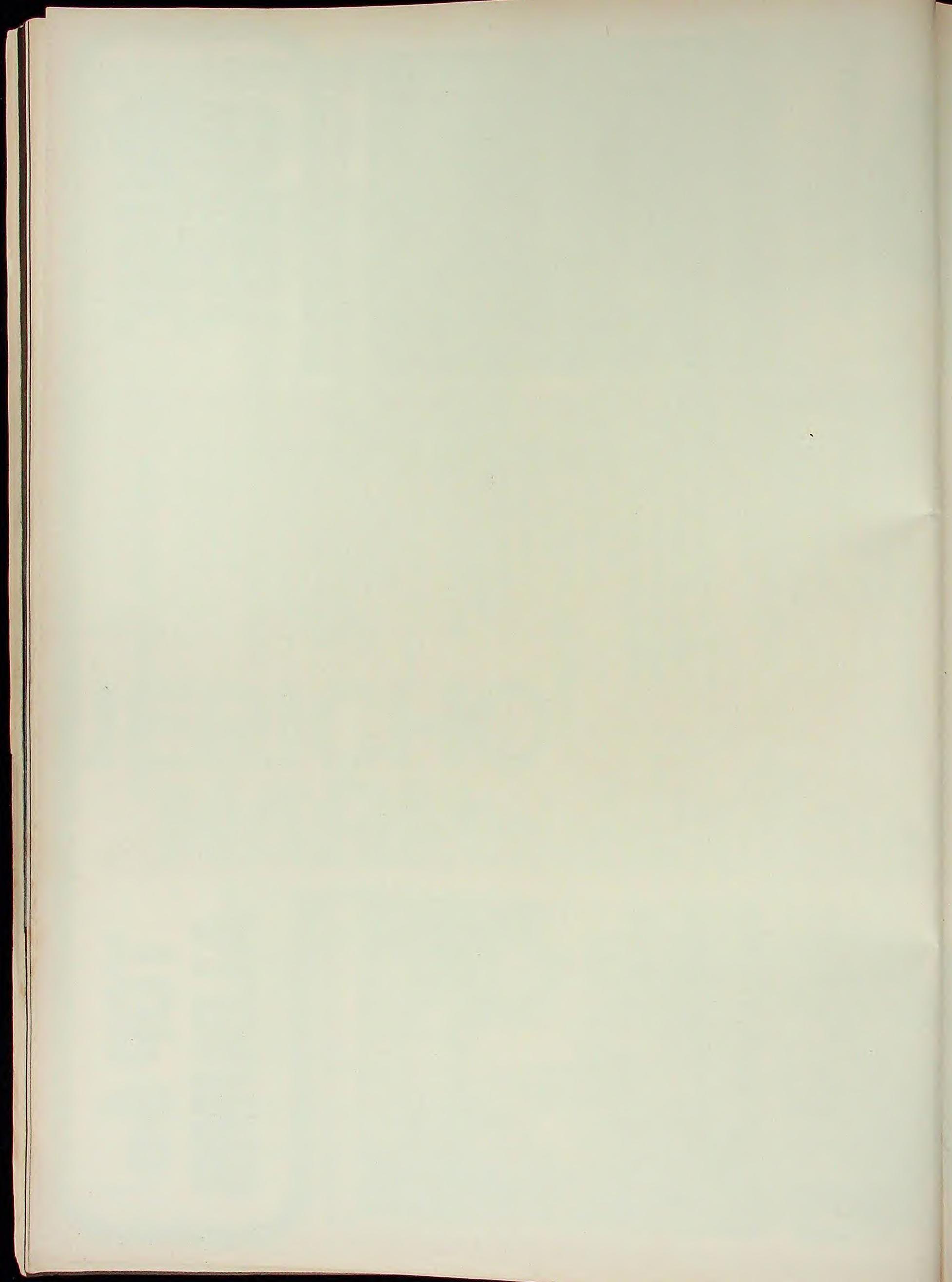


TOP 100 ALBUMS

GALLAGHER & LYLE
A superb new album.
SHOWDOWN
Produced by Edith Sheffer

AMLA / CAM / YAM 68451





DEALER GUIDE TO AIRPLAY ACTION

WEEK ENDING JANUARY 21st, 1978

Radio 1

FEATURED FORTY

BEAUTY AND THE BEAST — David Bowie (RCA PB 1190)
CHOOSING YOU — Lenny Williams (ABC 4198)
COME BACK MY LOVE — Darts (Magnet MAG)
DANCE DANCE DANCE — Chic (Atlantic K 11038)
DESIREE — Neil Diamond (CBS 5869)
DRUMMER MAN — Tonight (TDS TDS1)
EBONY EYES — Bob Welch (Capitol CL 15951)
EMOTIONS — Samantha Sang (Private Stock PVT 128)
ENDLESS SLEEP/THE FOOL — Robert Gordon (Private Stock PVT 127)
FOR A FEW DOLLARS MORE — Smokie (RAK 267)
GONE DEAD TRAIN — Nazareth (Mountain NAZ 2)
HEARTSONG — Gordon Giltrap (Electric WOT 19)
HERE YOU COME AGAIN — Dolly Parton (RCA PB 9182)
I DON'T WANNA LOSE YOUR LOVE — Emotions (CBS 5819)
IF I HAD WORDS — Scott Fitzgerald & Yvonne Keeley (Pepper UP 36333)
I LOVE YOU — Donna Summer (Casablanca CAN 114)
JAMMING — Bob Marley & The Wailers (Island WIP 6410)
JUST ONE MORE NIGHT — Yellow Dog (Virgin VS 195)
KEEP YOUR HAND 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)
LOVELY DAY — Bill Withers (CBS 5773)
LOVE IS LIKE OXYGEN — Sweet (Polydor POSP 001)
LOVE IS THICKER THAN WATER — Andy Gibb (RSO 200 268)
LOVE'S UNKIND — Donna Summer (GTO GT 113)
MORNING OF OUR LIVES — The Modern Lovers (Beserkley BZZ 7)
NATIVE NEW YORKER — Odyssey (RCA PB 1129)
NERVOUS WRECK — Radio Stars (Chiswick NS 23)
NEW YORK SHUFFLE — Graham Parker & The Rumour (Vertigo 6059 185)
ONLY WOMEN BLEED — Julie Covington (Virgin VS 196)
QUIT THIS TOWN — Eddie & The Hot Rods (Island wip 6411)
SORRY I'M A LADY — Baccara (RCA PB 5555)
SWEET SWEET SMILE — Carpenters (A&M AMS 7327)
SWINGTOWN — Steve Miller Band (Mercury 6078 813)
TEN TO EIGHT — David Castle (Parachute RRS 501)
THE GROOVE LINE Heatwave (GTO GT 115)
UP TOWN TOP RANKING — Althia & Donna (Lightning LIG 505)
WHO'S GONNA LOVE — Imperials (Power Exchange PX 255)
WORDS — Rita Coolidge (A&M AME 7330)
YOU CAN'T TURN ME OFF — High Energy (Motown TMG 1087)
YOU LIGHT UP MY LIFE — Debby Boone (Warner Brothers K 17043)

RECORDS OF THE WEEK

Noel Edmonds: NEVER MY LOVE — Addrissi Brothers (Buddah BOS 468)
Simon Bates: KEEP YOUR HANDS ON THE WHEEL — Ram Jam (Epic EPC 5806)
Paul Burnett: BEAUTY AND THE BEAST — David Bowie (RCA PB 1190)
Kid Jensen: JUST THE WAY YOU ARE — Billy Joel (CBS 5872)

Luxembourg

BULLETS

EMOTIONS — Samantha Sang (Private Stock PVT 128)
FOR THE BROKEN HEARTED — Rokotto (State STAT 68)
WORDS — Rita Coolidge (A&M AMS 7330)
SWEET SWEET SMILE — Carpenters (A&M AMS 7327)
I WANNA SHARE A DREAM WITH YOU — Leif Garrett (Atlantic K 11059)
PANIC IN THE WORLD — Be Bop Deluxe (Harvest HAR 5147)
DRUMMER MAN — Tonight (TDS TDS 1)
WINTER IN AMERICA — Doug Ashdown (Decca F 13730)
WE HAVE LOVE FOR YOU — Deniece Williams (CBS 5931)
LOVE IS THICKER THAN WATER — Andy Gibb (RSO 2090 268)

POWER PLAY:

SORRY I'M A LADY — Baccara (RCA PB 5555)

208 TWIN SPIN:

JUST ONE MORE NIGHT — Yellow Dog (Virgin VS 195)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

CHOOSING YOU — Lenny Williams (ABC 4198)
LISTEN TO THE MUSIC — Candi Staton (Warner Brothers K 17080)
SUGAR DADDY — Patsy Gallant (EMI 2741)
EVEN THOUGH YOU'RE GONE — Jacksons (Epic EPC 5919)
I GO CRAZY — Paul Davis (Bang BANG 011)
SOMETIMES WHEN WE TOUCH — Dan Hill (20th Century BTC 2355)
SWEET SWEET SMILE — Carpenters (A&M AMS 7327)
LAY DOWN SALLY — Eric Clapton (RSO 2090 264)
PUT YOUR LOVE IN ME — Hot Chocolate (RAK 266)
THE GROOVE LINE — Heatwave (GTO GT 115)
LIKE I'VE NEVER BEEN GONE — Fran McKenree (Arista AS 0281)
JUST THE WAY YOU ARE — Billy Joel (CBS 5872)
ON FIRE — T. Connection (TK TKR 6006)
CAN'T HIDE MY LOVE — Rags (International INT 547)
YES HE LIVES — Cliff Richard (EMI 2730)
EASY — Oakridge Boys (ABC 4195)
BE THANKFUL — Natalie Cole (Capitol CL 15962)
FIGARO — Brotherhood Of Man (Pye 7N 46037)
LADY LOVE — Lou Rawls (Philadelphia PIR 5911)
IF I CAN'T HAVE YOU — Yvonne Elliman (RSO 2090 266)
YOU LOVE THE THUNDER — Jackson Browne (Asylum K 13105)
GONE DEAD TRAIN — Nazareth (Mountain NAZ 2)
YOU MAKE ME CRAZY — Sammy Hagar (Capitol CL 15960)
SWINGTOWN — Steve Miller Band (Mercury 6078 813)
SORRY I'M A LADY — Baccara (RCA PB 5555)
JOEY & ME — Strawbs (Arista 159)

BRMB

BIRMINGHAM

ADD ONS

THE GROOVE LINE — Heatwave (GTO GT 115)
FIGARO — Brotherhood of Man (Pye 7N 46037)
WORDS — Rita Coolidge (A&M AMS 7330)
JUST THE WAY YOU ARE — Billy Joel (CBS 5872)
I WANNA SHARE A DREAM WITH YOU — Leif Garrett (Atlantic K 11059)
LOVE IS THICKER THAN WATER — Andy Gibb (RSO 2090 268)
ZOOM — Commodores (Motown TMG 1096)
NEW GIRL IN SCHOOL — Magnificent Mercury Brothers (GTO GT 107)
SHOWDOWN — Gallagher & Lyle (A&M AMS 7332)
IF IT DON'T FIT FORCE IT — Kellee Patterson (International INT 544)
YES HE LIVES — Cliff Richard (EMI 2730)
HALF AS NICE — Rosetta Stone (Private Stock PVT 131)

Capital Radio

LONDON

CLIMBERS

I WAS ONLY JOKING/HOT LEGS — Rod Stewart (Riva 10)
LILAC WINE — Elkie Brooks (A&M AMS 7333)
STAYING ALIVE — Bee Gees (RSO 2090 267)
WUTHERING HEIGHTS — Katie Bush (EMI 2719)

PEOPLE'S CHOICE

MR. BLUE SKY — Electric Light Orchestra (United Artists UP 36342)

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: TAKE ME BACK TO CHICAGO — Chicago (CBS 5924)
Dave Lincoln: I GO CRAZY — Paul Davis (Bang BANG 001)
Phil Easton: SWINGTOWN — Steve Miller Band (Mercury 6078 813)
Mark Jones: LOVE IS THICKER THAN WATER — Andy Gibb (RSO 2090 268)
Brian Cullen: SOMETIMES WHEN WE TOUCH — Dan Hill (20th Century BTC 2355)
Johnny Jason: CITY LIGHTS — Kenny Johnson (International INT 545)
Norman Thomas: YES HE LIVES — Cliff Richard (EMI 2730)

ADD ONS

NATIVE NEW YORKER — Odyssey (RCA PB 1129)
ON FIRE — T. Connection (T.K. TKR 6006)
NEW YORK SHUFFLE — Graham Parker & The Rumour (Mercury 6059 185)
ZOOM — Commodores (Motown TMG 1096)
MORNING OF OUR LIVES — Modern Lovers (Berserkley BZZ 7)
FIGARO — Brotherhood of Man (Pye 7N 46037)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: HOW CAN I LEAVE YOU AGAIN — John Denver (RCA PB 1036)
Steve Jones: SHOW SOME EMOTION — Joan Armatrading (A&M AMS 7331)
Richard Park: DRUMMER MAN — Tonight (TDS TDS 1)
Tom Ferrie: JUST THE WAY YOU ARE — Billy Joel (CBS 5872)
Brian Ford: RICH KIDS — Rich Kids (EMI 2738)
Bill Smith: WHICH WAY IS UP — Stargard (MCA 346)
Dougie Donnelly: LADY LOVE — Lou Rawls (Philadelphia PIR 5911)

CURRENT CHOICE

SWINGTOWN — Steve Miller Band (Mercury 6078 813)

ADD ONS

PANIC IN THE WORLD — Be Bop Deluxe (Harvest HAR 5147)
WISHING ON A STAR — Rose Royce (Whitfield K 17060)
TAKE ME BACK TO CHICAGO — Chicago (CBS 5924)
LOVE IS THICKER THAN WATER — Andy Gibb (RSO 2090 268)
ON FIRE — T. Connection (T.K. TKR 6005)
EVEN THOUGH YOU'RE GONE — Jacksons (Epic EPC 5919)
LISTEN TO THE MUSIC — Candi Staton (Warner Brothers K 17080)
FIGARO — Brotherhood Of Man (Pye 7N 46037)
ALLYS TARTAN ARMY — Andy Cameron (Klub 03)

Downtown Radio

BELFAST

HIT PICKS

John Paul: SPACESHIP SUPERSTAR — Prism (International INT 543)
Trevor Campbell: SUGAR DADDY — Patsy Gallant (EMI 2741)
Candy Devine: TAKE ME BACK TO CHICAGO — Chicago (CBS 5924)
Cherry McIlwaine: IF I CAN'T HAVE YOU — Yvonne Elliman (RSO 2090 266)
Hendi: SWINGTOWN — Steve Miller Band (Mercury 6078 813)
Eddie West: WITH PEN IN HAND — Dorothy Moore (Epic EPC 5892)
Lawrence John: BLUE BAYOU — Linda Ronstadt (Asylum K 13106)

ADD ONS

YES HE LIVES — Cliff Richard (EMI 2730)
FIGARO — Brotherhood Of Man (Pye 7N 46037)
THAT'S ALRIGHT TOO — Brian & Brenda Russell (Rocket ROKN 535)
EMOTIONS — Samantha Sang (Private Stock PVT 128)
LOVE IS THICKER THAN WATER — Andy Gibb (RSO 2090 268)
HOW CAN I LEAVE YOU AGAIN — John Denver (RCA PB 1036)
CITY LIGHTS — Kenny Johnson (International INT 545)
EASY — Oakridge Boys (ABC 4195)

Radio Forth

EDINBURGH

ADD ONS

STAR WARS — London Symphony Orchestra (20th Century BTC 2345)
YES HE LIVES — Cliff Richard (EMI 2730)
WHICH WAY IS UP — Stargard (MCA 346)
SWINGTOWN Steve Miller Band (Mercury 6078 813)
SUGAR DADDY — Patsy Gallant (EMI 2741)
SHOW SOME EMOTION — Joan Armatrading (A&M AMS 7331)
LOVE IS THICKER THAN WATER — Andy Gibb (RSO 2090 268)
LIVING LOVING FEELING Osibisa (Bronze BRO 49)
JUST ONE MORE NIGHT — Yellow Dog (Virgin VS 195)
IF I CAN'T HAVE YOU — Yvonne Elliman (RSO 2090 266)
SHOWDOWN — Gallagher & Lyle (A&M AMS 7332)

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING JANUARY 21 1978

Goal's A Winger



Richard Digance

CHS 2200

The single 100,000 people have been talking about

Lilac Wine
ELKIE BROOKS

NEXT IN LINE

YOU LIGHT UP MY LIFE	K17043
Debbie Boone	
GOODBYE GIRL	K12276
David Gates	
DRUMMER MAN	TDS1
Tonight	
I WANNA SHARE A DREAM	K11059
Leif Garrett	

1	1	MULL OF KINTYRE/GIRLS SCHOOL Wings	Parlophone R 6018
2	13	UP TOWN TOP RANKING Althia & Donna	Lightning LIG 506
3	3	LOVE'S UNKIND Donna Summer	GTO GT 113
4	4	IT'S A HEARTACHE Bonnie Tyler	RCA PB 5057
5	2	FLORAL DANCE Brighthouse & Rastrick Band	Transatlantic BIG 548
6	5	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle	United Artists UP 36307
7	7	HOW DEEP IS YOUR LOVE Bee Gees	RSO 2090 259
8	20	NATIVE NEW YORKER Odyssey	RCA PB 1129
9	6	DANCE DANCE DANCE Chic	Atlantic K 11038
10	8	LET'S HAVE A QUIET NIGHT IN David Soul	Private Stock PVT 130
11	17	JAMMING/PUNKY REGGAE PARTY Bob Marley & The Wailers	Island WIP 6410
12	14	ONLY WOMEN BLEED Julie Covington	Virgin VS 196
13	9	I WILL Ruby Winters	Creole CR 141
14	45	FIGARO Brotherhood of Man	Pye 7N 46037
15	11	WHO PAYS THE FERRY MAN Yannis Markopoulos	BBC RESL 51
16	10	I LOVE YOU Donna Summer	Casablanca CAN 114
17	30	LOVELY DAY Bill Withers	CBS 5773
18	12	DADDY COOL/THE GIRL CAN'T HELP IT Darts	Magnet MAG 100
19	15	AS TIME GOES BY Dooley Wilson	United Artists UP 36331
20	16	MY WAY Elvis Presley	RCA PB 1165
21	34	THE GROOVE LINE Heatwave	GTO GT 115
22	28	FLORAL DANCE Terry Wogan	Philips 6006 592
23	18	PUT YOUR LOVE IN ME Hot Chocolate	Rak RAK 266
24	22	ON FIRE T. Connection	TK TKR 6006
25	19	DON'T DILLY DALLY/WAITING AT THE CHURCH Muppets	Pye 7NX 8004
26	33	GALAXY War	MCA 339

RAY
CHARLIES

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COTE D'AZUR

The Sound of Success



COTE D'AZUR

MCA 339

GALAXY War

26 33

'no money was spared here
in obtaining the best'

Track Sheet

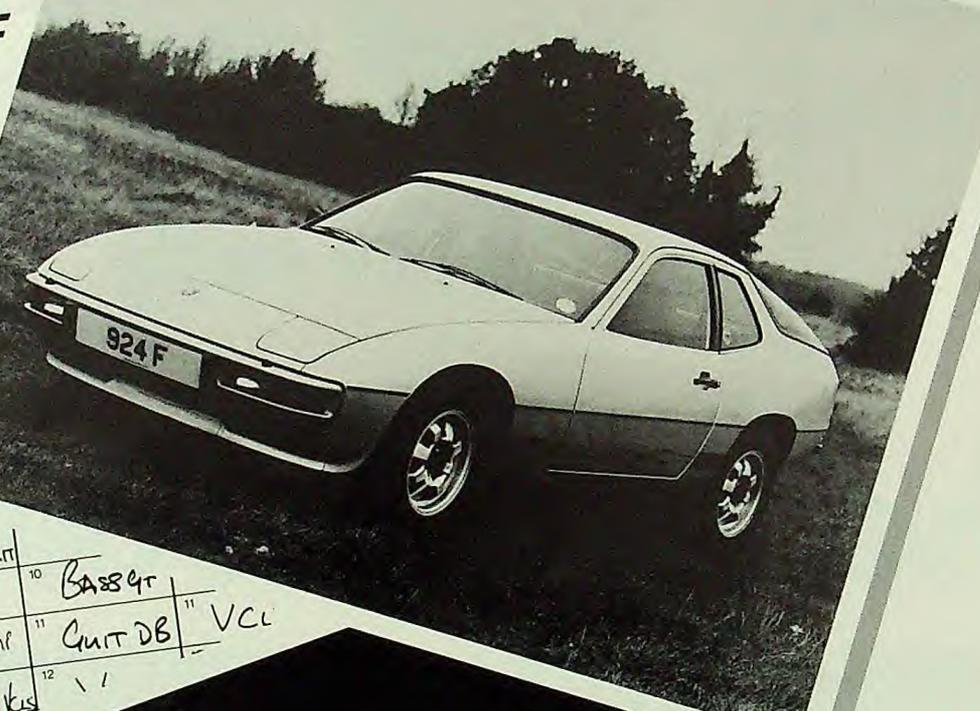
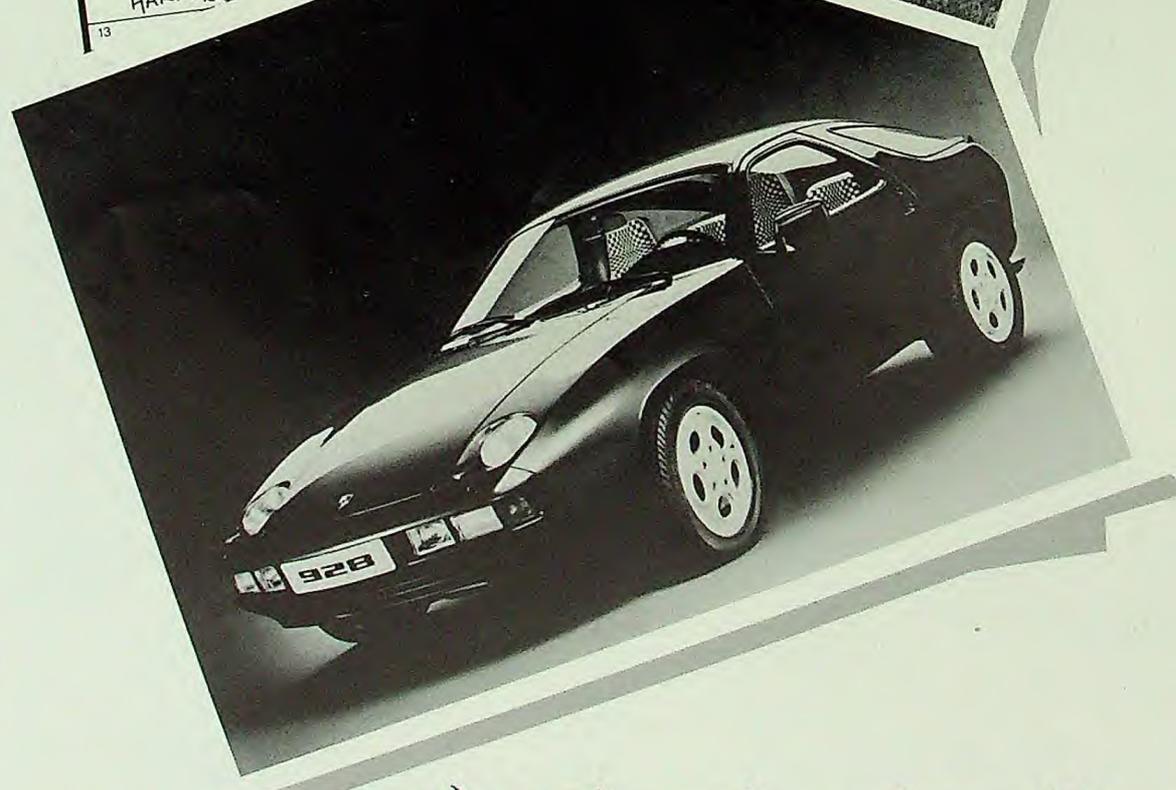
Artist Jimmy Kir

Speed 19cm/s 7 1/2 IPS

Date 17 Aug 77

SB SERVICE

Title	Title
1) "Punk" 1	
2) bs	
3) SNARE	
4) F. TOP	
5) DM	
6) Hi	
7) C	
8) K.H.	
9) LEAD GTR	
10) VELS	BASS GTR
11) BACK UP VELS	QUIT DB
12) HARMONICS	VCL
13)	

PORSCHE

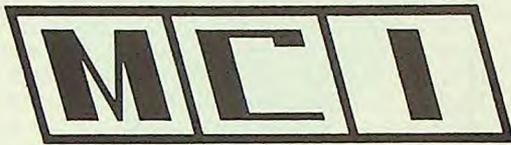
1 Avenue Notre Dame, Nice, France.

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STUDIO SOUND January 1978



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**Best wishes
Damon Metrebian for the
success of Super Bear
Studios, a super studio
in a super location.**



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SUPERBEAR IS a beautiful studio in a spectacularly beautiful setting. Whatever your work is, it does the quality of it no harm to be produced in lovely surroundings. Where creating music is concerned this applies much more strongly. Every window in the studio and the house looks onto an idyllic swathe of the lower Alps. The name of the studio comes from its situation – the village of Berre-les-Alpes is lower down the mountain, so the wooded slopes above, where the studio sits beside the road to the summit, are called locally super-Berre. Vineyards cover the mountainside, and every local worthy's house has its cave in the rock beneath to house the excellent local wine. Handsome villas overlook and blend with the humbler village architecture, much of which dates back to the fourteenth century and earlier. On a sunny Sunday morning there are few more enjoyable experiences available to the mere human being than sitting eating "the English breakfast" in a cafe overlooking the cobbled village square. All the studio people have set out to make friends in the village, so the general consensus there is that if you are staying at **SuperBear** (which they tend now to call "our studio") you are pretty nearly one of the family.

SUPERBEAR IS a group of people – young, complementary to each other in character and outlook, professional in attitude, and friendly and enthusiastic about everything they do. They give a studio which is so very French in setting and sophistication the easygoing feel of being at home in England. All but one of the six resident staff are English. They are Damon Metrebian, son of the late Brentford Nylons chief Kaye Metrebian, who is the founder and business head of **SuperBear**. His simple and bold plan was to create one of the most luxurious studios to date and place it where the music industry's biggest earners would want to record; he has done just that. His wife Jo, who is his valued assistant and makes much of the paperwork for the studio look a really easy task. John Etchells, BBC-trained producer and engineer who came to **SuperBear** from a chief engineer's chair at London's KPM studio. His wife Louie, who combines an unfailingly cheerful outlook with considerable skills as a cook. Dave Palmer, also a BBC man once, who looks after day-to-day management. And Frenchman Patrick Jauneaud, the bi-lingual electronics maintenance engineer who did a special course at MCI to get to know **SuperBear's** equipment thoroughly.

SUPERBEAR IS a very rare combination of luxurious good taste in decor and comfortable homeliness in atmosphere. From the living room – with its bar, colour TV (with VCR and cassette library) top-class hi-fi equipment and seemingly acres of extremely comfortable velvet covered sofas – you can look out on the two-level swimming pool and garden. However, if you can ignore the lure of water and waterfall (and oddly enough there are few who seem to want to leap in there, despite the beautiful setting, in January) and want to use your recreational energies indoors, there is pool and table football. In the better-than-average and very-good-to-work-in basement rehearsal room are a piano, amps and speakers... and three pinball machines. These handsome specimens work for free, of course, but those who achieve certain high scores are eligible for a bottle of champagne, courtesy of **SuperBear**. One more striking example of the thought which has gone into making the house comfortable for visitors is found upstairs. The beds are superb; where you might well expect the purely functional you will find elegance and comfort which might draw a sigh even from a luxury-sated oil sheik.

Sonet



Sonet UK—the story so far

FROM WRITING cartoon stories for two popular children's comic papers, *Beano* and *Dandy*, to running one of Britain's most up-and-coming record companies is the strange yet impressive track record of Rod Buckle, managing director of Sonet UK. It is just nine years ago since he was asked at the young age of 22 to be the UK representative for the Swedish record company Sonet, and since then Buckle with his hardworking team of colleagues has built up a company, which apart from having 17 Top 50 publishing and record hits, has also built up an impressive reputation for its catalogue of blues, r&b, jazz and folk recordings.

Buckle entered the music business via journalism — he was 19 at the time and working on a number of teenage magazines, including *Beano* and *Dandy*, before becoming involved in the production side of the record industry and dabbling in publishing for a while. In 1968 he was approached by Dag Haeggqvist and Gunnar Bergstrom from Sweden who asked whether he would represent Sonet in Britain. He agreed and started with just a secretary, sharing premises with Lionel Bart's Apollo Music in Soho Square, W.1. The three basic aims Rod Buckle had initially was to represent the parent company in its dealings with the British and US record companies which it distributed in Scandinavia, pick up any songs that were available in England, and release a few records in the UK.

Buckle's policy from the start was to develop an album catalogue that would cover the overheads, and then concentrate on singles at a later date. He also decided to put emphasis on the music publishing aspect of the company.

By the third year of the UK company's life however, album sales had increased to more than £150,000 annually, but there was not a fantastic profit. So much so that Buckle virtually left the company temporarily to join Midem as its London director. During his three years there he still maintained a strong interest in the Sonet operations, although general manager Alan Whaley handled the company's daily operations.

One notable aspect of Sonet was that right from the start the UK company had done its own manufacturing, pressing and distribution deals, as opposed to a licensing arrangement. Originally distributed by Transatlantic, it later made a deal with Pye — the company it has remained with to this day.

This year the UK office of Sonet Records celebrates ten years in the music business



Dee and Jenny, the Sonet secretaries, in the reception area at Sonet UK's new offices at 121 Ledbury Road, London W11.

Stockholm Monday, 16/1/78

Twenty-one years ago Sonet Sweden was started based on the enthusiasm of two young Jazz fans and a money capital just enough to pay for a first import shipment of American Jazz albums. Eleven years later Sonet UK was established with a capital consisting of the know-how achieved by Sonet Sweden plus the skill and enthusiasm of Rod Buckle, at the time 23 years old and with a background mainly in pop journalism and promotion. Based on our own history and experience in Sweden we all agreed that the UK company should not be launched in a big way and that instead Sonet should try to survive long enough in the UK to be able to make use of its own experiences. Sonet UK is now ten years old and we are very proud of what Rod and his staff have achieved in that period of time. Sonet is now firmly established in the UK with a string of remarkably big single hits as well as an impressive album catalogue featuring many of the world's finest pop, jazz, blues and folk artists. Ever since Sonet UK was formed a main purpose was to channel the international production and recording activities through England. The plan worked and among the artists recording for Sonet and represented through our international net of licensees are Hank C Burnette, Bill Haley and The Comets, Hurriganes, Jona Lewie, Spud, Sylvia, Jukka Tolonen and Jerry Williams. We look forward to another exciting ten years.

Dag Haeggqvist Chairman Sonet Productions Ltd.
Sonet Grammofon AB.

In 1971 the company had its first major success — Seaside Shuffle by Terry Dactyl and The Dinosaurs, which originally appeared on Sonet, but was later licensed to Jonathan King's UK label. The second major hit came in August 1974, 'Y Viva Espana'. The disc was released in January of the previous year and sold 36,000 copies before even making the chart! The



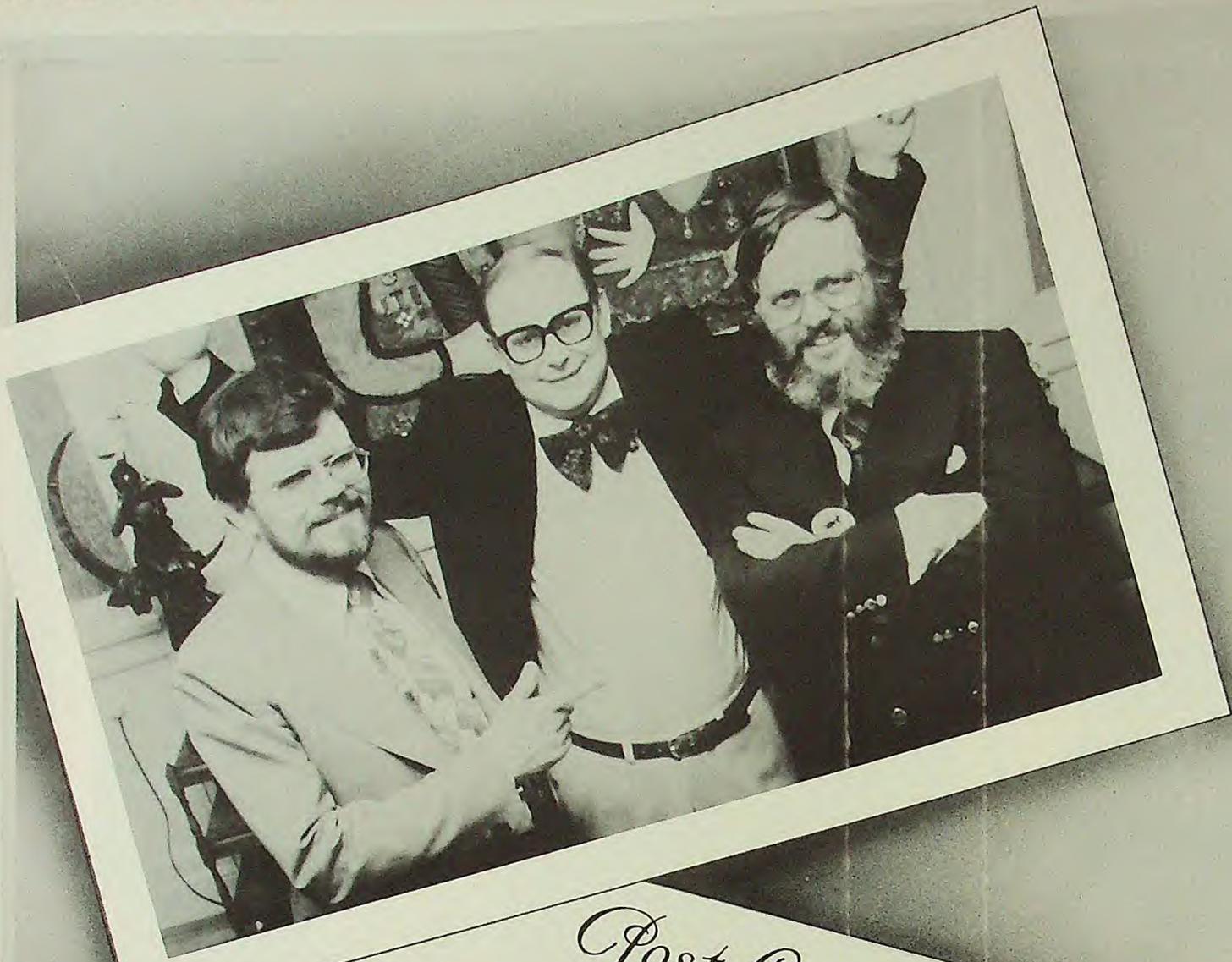
song was actually in the breaker's list for 19 weeks before entering the Top 50 — a record — and eventually climbed to number three, and sold more than 500,000 copies. Nearly four years later it still sells 1,000 copies a week in the UK alone and there are now more than 70 cover versions of the song.

Another scoop came for Sonet when it signed a deal with the US Specialty label which then gave exclusive European rights to the original hit recordings by such names as Lloyd Price, Little Richard and Larry Williams etc. It was to the company's credit that the deal was made right under the nose of several UK majors.

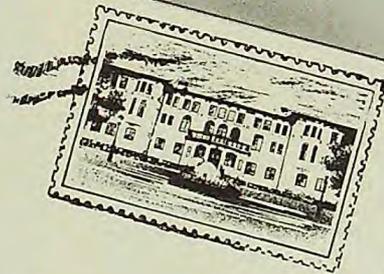
Sonet made its early reputation with the various US record labels signed to the UK company. The Takoma label signed with Sonet and resulted in British albums by such names as John Fahey and Leo Kottke. Another acquisition was the Chicago-based Alligator Records which concentrated on authentic recordings of Chicago Blues music. Original Alligator songs are published through Sonet Music. One 13-album series called Legacy Of The Blues brought the work of Big Joe Williams, Snooks Eaglin, Lightnin' Hopkins and others to a wider record-buying public.

During the last three years, Sonet has continued to grow in stature. Early in 1977 a move was needed from the company's premises in Needham Road to its present address. The staff has also continued to grow and two important additions have been those of Mike Watts, international manager who was previously at Transatlantic, and Sunny Rae who works on the promotion side. The hits have also continued to come in — Sylvia followed up Y Viva Espana with another big seller. Hasta La Vista. Dutch group Pussycat finally broke through into the British charts with Mississippi, after a marathon battle no less gruelling than that a couple of years earlier for Sylvia. In fact it was the second best-selling single of that year. In the all-time Top 100 singles listing, Pussycat's record took 27th place.

Since then there have been more hits for Pussycat including the follow-up Smile. Hank C. Burnette had a Top 20 hit with Spinning Rock Boogie and the story is brought almost up to date with Danny Mirror's I Remember Elvis Presley tribute song on Sonet which has sold 320,000 copies in Britain. In fact, it is one of Rod Buckle's main delights that Sonet has built up a reputation for sticking behind its artists and enjoying continuing relationships with them. It is probably a loyalty which is rarely found in the music business today.



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WHAT'S NEW PUSSYCAT?



Pussycat have sold more than 1,250,000 records in Britain since the end of 1976, and many millions more around the rest of the world. Their new single is their best since Mississippi and is already breaking big in Europe.



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Release date: FRIDAY, JANUARY 27. Order from Pye. Sonet Records, 121 Ledbury Road, London W11.

Sonet UK

Buckle and Sonet — we try

YOUR MOST recent success has been with **Danny Mirror** and **I Remember Elvis Presley**, which must have given Sonet something like **20 Top 50** hit records during the last four years. Were you disturbed by the criticism levelled at the **Mirror** disc, by those people who felt that such a record was in poor taste?

Buckle: Sonet as a record and publishing company in the UK has had in the region of 17 hits during the five years, up to and including **Mirror's** hit. Someone called and said would we like to make a 'tribute to Elvis' record but I said no, because I don't like gimmicks.

However when I heard **Mirror's** recording — and he is actually a top Dutch record producer called **Eddie Ouwers** — I realised that it sounded like a hit. We rushed it out over a three-day period which included **August Bank Holiday** when the factory was closed, and during the air traffic controllers' go-slow when direct communication between Holland and Britain was virtually non-existent, all of which involved the use of cargo planes between Rotterdam and Northampton, to transport records and passengers.

Yes, I am impervious to criticism from people who argue about the morality of such a record. Our object at Sonet UK is to make records that people want. I wouldn't go out and buy a **Tribute To Elvis Presley** record myself but that disc has sold 2.2 million copies in Europe and more than 350,000 in the UK — you can't argue with that.

In fact, it was hardly played by the BBC, and that was fine by me as long as they played it on the chart rundown programmes because these programmes reflected actual record sales. The BBC doesn't tell me how to run a record company so I'm certainly not going to tell them how to run their business. However I would have created merry hell if it had not been played on any of the Top 50 programmes. I must be one of the only people in the record business who is totally satisfied with BBC Radio One and its playlist policy.

What in your opinion was the first major break for Sonet in the UK?

Probably **Seaside Shuffle** by **Terry Dactyl** and **The Dinosaurs** which we licensed to **Johnathan King's** UK record company. Originally it appeared on the Sonet label under the name of **Brett Marvin** and the **Thunderbolts**, but the company was in the throes of changing distribution from **Transatlantic** to **Pye**. In **West Germany** it was also a hit by a local artist, although the title was changed to **Holiday Girl**. In fact it was only a mediocre success in the German language so the record company flipped it, and the B side went straight to number one and is one of the all-time best sellers there. It was great for us because Sonet also had the publishing rights to that song!

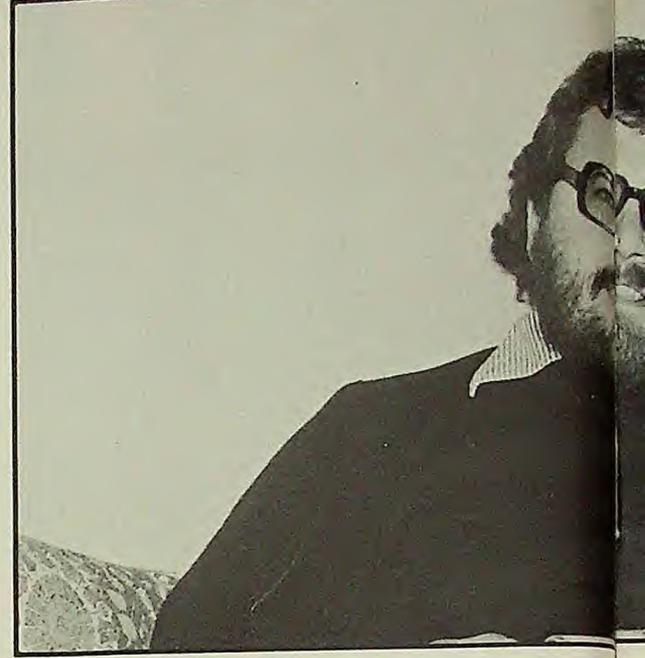
What other major turning points were there in the history of the company in Britain?

Firstly we found a strong acceptance of our initial folk, blues and jazz catalogue both here and abroad which gave us confidence to release more specialised repertoire. And of course we had an enormous hit with **Y Viva Espana**.

Then there was **Mississippi** by **Pussycat** which took us something like five and one-half months to make into a hit. I remember having to go to the dentist's one morning and I was terribly depressed about it all. While driving back to the office I thought, 'We've spent so much money on this **Pussycat** record and still it's not a hit, we must be wrong and it's about time we moved onto something else'. When I did arrive at the office, everyone was falling out of the door, tears streaming down their faces and champagne bottles in their hands — they told me that **Mississippi** had just made the **Radio One** playlist! Nine days later the record was in the charts and within 15 days it was a huge hit.

But you nearly lost out to Jonathan King didn't you?

Yes, he recorded the song and made the breakers list first, but I think that **JK** actually helped us to make the chart. Fifty percent of the radio producers were

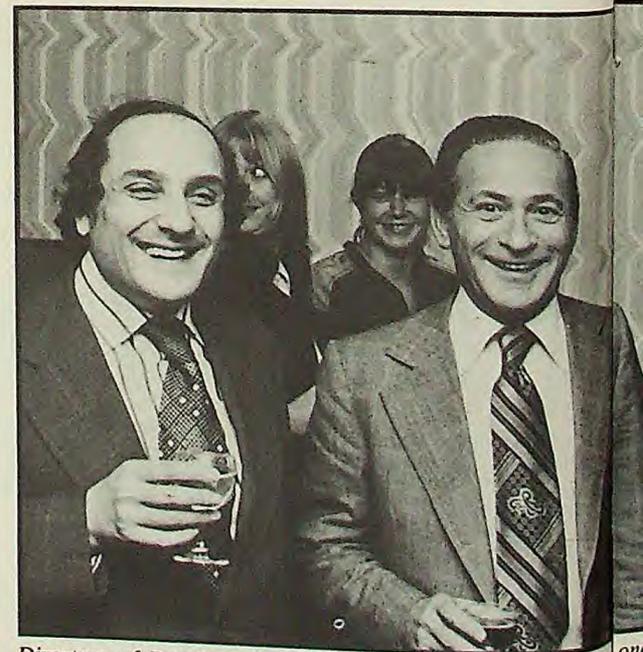


ROD BUCKLE, managing director of Sonet UK, discusses the role of the company as he sees it today, the future and some of the highlights of the last ten years.

favouring his version, the other half were backing ours. At the time we were getting a lot of exposure on the local commercial stations but I can only presume that because of **Jonathan King's** name he made the breakers first. In fact when **Pussycat's** version broke in the charts, **Jonathan** was the first person to send a telegram and congratulate us.

How important is radio promotion in your opinion?

As a small record company it is sometimes difficult to get promotion covering the whole country but we have a fantastic promotion lady called **Sonnie Rae**. I think that there are only two, or maybe three, ways that you can make a record a hit. Either you have three plays a day for three weeks on **Radio One** or enough plays on all the commercial stations to alarm **Radio One** into featuring the record. The commercial stations can get you 75 percent of the way there but it is the **BBC** who put the cream on the top of the cake. It is also possible for **Radio Two** to get a record 75 percent of the way to being a major hit, but again it is usually **Radio One** which finishes it off.



Directors of **Pye Records** threw a celebration party at their Pussycat number one with **Mississippi** and general sales success. (Pye managing director): **Louis Benjamin** (chairman); **Rod Buckle**

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Why to be a human company



Can we discuss the publishing side of Sonet in the UK? What role does it play in the company, and how do you rate its importance against the record company?

When we started Sonet here our original intention was to survive for as long as possible. I learnt that it is cheaper to be involved in music publishing than to be involved in records. On the other hand, we were determined that Sonet UK should be a complete music house, but initially we were faced with three tasks. The first was to pick up material for Sonet in Scandinavia which would give us a quick return and make my own survival assured! We then became involved in specialist forms of music, building up a catalogue that could be the basis for the company. The third task was of course building up the publishing side, and very early on we started to acquire individual songs by different writers.

A very important deal was made in 1972 with Venice Music which at the time was being handled by Robert Stigwood's company. It was and is one of the most important independent catalogues in the world because it has material by such names as Little Richard, Lloyd Price, Larry Williams and even Sam Cooke. Everyone from Presley to the Beatles have recorded Venice Music songs, and Venice very quickly proved that it was making good money for us and that enabled the publishing company to expand accordingly. It was thanks to that deal that we were able to bring Alan Whaley into the company — he had previously been with Bron, and although his skills were such that he should have been working for a big company, he liked

the idea of working for Sonet. Apparently he liked the Swedish people and their attitudes! Alan is now our general manager.

We've also published a lot of other big songs. Most major artists seem to go a little mad from time to time and do a bit of rock and roll.

What about new publishing signings?

There's John Hartford for a start — he wrote Gentle On My Mind several years ago and is now writing some most beautiful material. His songs are really international. John Lewis who wrote Seaside Shuffle is still with us, and he has composing successes in many countries around the world. He has a record in the Dutch charts at the moment with Cherry Ring. There's also a new group called Spud, from Ireland, who are signed to us for both recording and publishing, and people are going to hear a lot from them in the future.

What guidelines do you use when deciding whether to sign somebody

We think along four lines. First, are they any good as performers, and secondly what are their songs like? The third point is whether their songs are any good on an international level, and the last factor we look for is, will they be able to make good singles because that is the only true route to worldwide success. Of course there are the Led Zeppelins, ELPs and Fleetwood Macs of this world who sell more albums than they ever do singles, but there is no question that a hit single can quadruple the potential sales of any album.

As a matter of interest, what are your own tastes in music?

My choice of music is definitely Top 40 although you'd never believe it from our catalogue. However my Swedish directors despair of me as an erstwhile jazz buff!

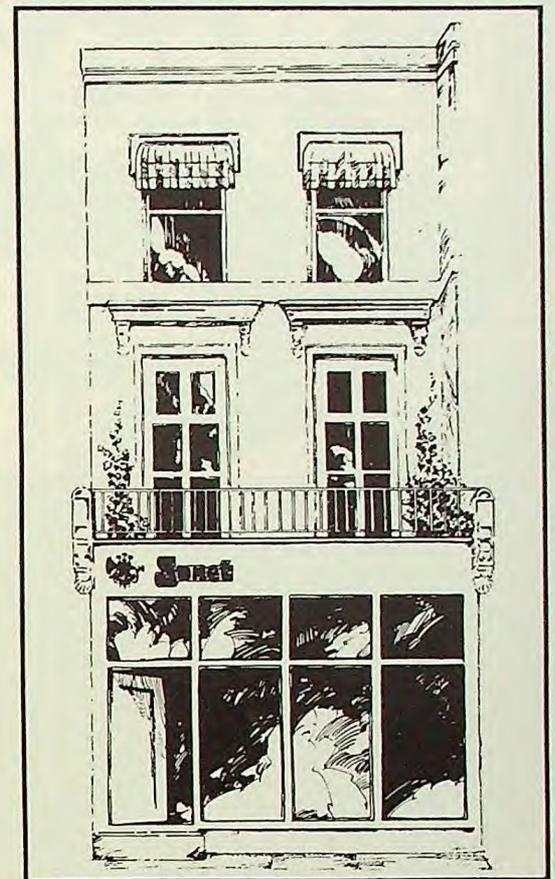
What is the future of Sonet?

We have a good roster of artists in the UK but we still need to have hit singles either of a one-off nature or on a more permanent basis. It's important that should happen in order that the company can continue to grow in the way that we want it to do. I don't think that we can relax if we get less than two or three hit singles a year, there's no point in pretending otherwise.

Sonet UK is successful as a company — we make a profit, and we own the offices that we are based in. We're within good striking distance of the record factory, our distributors and the BBC. In addition it is possible to park outside in the street!

I have a very good team surrounding me — in my opinion Sonet is unique in Britain because we are a very hungry promotion-oriented company that needs hits in order to go on developing. Yes we do have the financial security of Sonet in Sweden behind us. Their help is mainly one of encouragement, although they have financed many projects for us, for example the Giants Of Jazz series and also The Legacy Of The Blues. We try to stay independent of the parent company because otherwise how could we make our own decisions. As long as we don't have to go and cry on their shoulders then we can just about do what we like.

TO PAGE 6



A sketch of the new Sonet offices at Ledbury Road.

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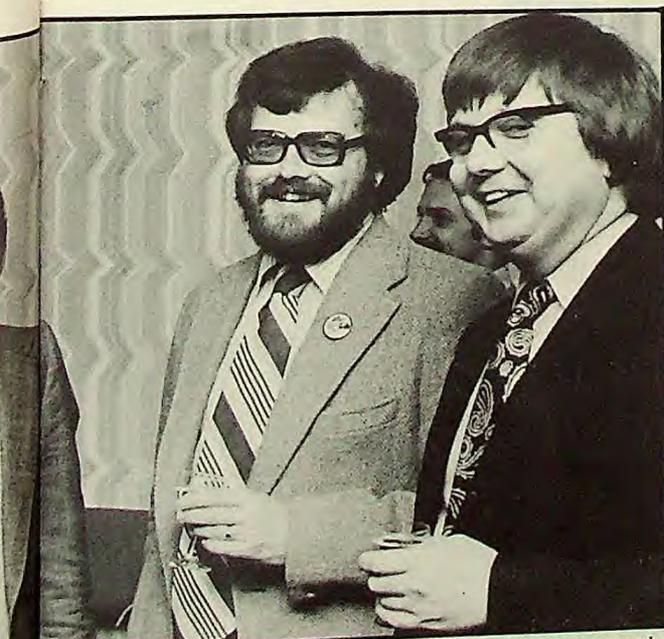
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London offices for the staff of Sonet UK to commemorate the
successes over recent years. Pictured (left to right) are Walter Woyda
and Terry Stanley (director).

Sonet uk - 10 years of good music

'I like the music but I dislike the dramas'



FROM PAGE 5

Your hit singles have been mainly so far of a one-off nature — would you like to develop a situation where artists have a number of hits, and on a more consistent level?

My own worry now is that although we are established and financially stable is we have not broken sufficient album artists yet. One LP by Leo Kottke, 6 And 12-String Guitar, has sold more than 100,000 units, and we are starting to have a lot of success throughout Europe with a group from Finland called the Hurriganes. I appreciate your point but it should be remembered that it is not just the UK market we concentrate on so far as our signings are concerned. For instance, Sylvia who had a big hit with Y Viva Espana, and followed it up with another hit single, Hasta La Vista, is becoming a very big star throughout Europe. She has reached the level of her own TV specials in Germany, and France. Belgium and Holland are also crying out for her talents. In Scandinavia she is looked upon as being their equivalent to Cleo Laine. Perhaps rather unfortunately her two big hit singles did not give a proper insight into her talents.

What about British signings to Sonet?

As I said earlier in an effort to get over our one-off reputation we are now signing British artists for the first time in years.

Firstly we've signed Apud from Ireland, and although they were originally an acoustic act, they are now a very commercial and entertaining rock band who have lost none of their traditional Irish appeal.

Secondly, we have signed the Stukas, and they're about the top drawing act in the London pub and club circuit. They call themselves a 'beat group', which is great, and again they're very entertaining and they've got singles potential. With our reputation it is always

possible to take individual masters from producers. We get offers from all the major companies throughout Europe to take records from them for the UK. Our main ambition is to have a couple of big hit singles from one of our own UK signings and then follow it with an album that sells all around the world. I believe that we have the resources and the distribution necessary to carry this out efficiently and effectively.

How would you sum up Sonet UK?

We try to be a human company — above our offices in Needham Road, prior to our move, we had a sign above the door saying 'no showbusiness here please'. I like the music but I dislike the dramas.

My Swedish partners are very good because they allow us to get on with the job — the philosophy is that they want their staff to work in the best possible conditions, and because of that there is a high degree of stability and loyalty in the London office. I think that people enjoy working for Sonet — sometimes I have people from other record companies visiting me, and before we know it it is about 7pm. They're always amazed to see that even at that time there are still people typing or on the phones. I can't really remember an occasion when either my assistant or secretary have taken a proper lunch-hour.

Having an important Swedish record company behind us has given a lot of stability. It means that we don't blow all the money we make from a hit record on promoting the next one which turns out to be a flop. All our accounting is done in Stockholm and we get print-outs from there every month.

My overall aim is to continue growing as a small tight successful company. I have no wish to become a major, the 20 years of experience behind the Swedish office plus our own ten years in the business should ensure a steady growth without needing to enlarge on our current staff or facilities — both of which are excellent.

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Sonet UK

The Swedish con

SONET IN Sweden had its beginnings more than 22 years ago when the Swedish Government eased import restrictions on various products, including records. Two Jazz enthusiasts, Gunnar Bergstrom and Sven Lindholm realising the potential for that kind of music in their native country began to import Jazz albums under the name of The Scandinavian Record Company. By 1960 the Scandinavian Record Company had changed its name to Sonet Grammofon AB and had also signed a distribution deal with the Gazell Label from a company called Centre Records which had been set up by another Jazz enthusiast, Dag Haeggqvist. Four years later, Sonet bought Centre Records and Haeggqvist became Bergstrom and Lindholm's partner.

Also by this time Sonet Sweden had the other three Scandinavian territories well covered by virtue of close but independent ties with Arne Bendiksen A/S, Norway. Dansk Grammofon (Denmark) Scandia Musikki Oy (Finland).

Now it is one of the strongest record and publishing groups in Scandinavia as well as having considerable success with local artists and represents many of the world's leading record labels including Island, Chrysalis, Virgin, Pye, etc.

The group has also moved in many directions including Production, Publishing, Concert Promotion, Hardware distribution and a major Art Gallery.



DAG HAEGGQVIST (Chairman of Sonet UK and Director of Sonet Grammofon), and Rod Buckle (md of Sonet UK) presented Sylvia with a gold record for world sales of Y Viva Espana at the joint celebration of Sonet Grammofon's 20th anniversary and the opening of their new Swedish office. Pictured (left to right) are Haeggqvist, Buckle, Sylvia Vrethammer and Rune Ofwerman (Sylvia's Musical Director).

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best wishes for
the future**

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A&R MANAGERS: RUNE OFWERMAN
SAM CHARTERS

PRODUCTION COORDINATION: MARGARETA LUNDSTROM

Labels owned: Cirkus, Gazell, Grand Prix, Knappupp, Sonet (distributed); Frituna, Spotlite, Storyville, **Labels represented:** Alligator (US), Arhoolie (US), Beserkley (USA), Black Lion (UK), Bradleys (UK), Bronze (UK), Caroline (UK), Chiswick (UK), Chrysalis (USA), Dawn (UK), Elite (Switzerland), Excello (US), Folkways (US), Freedom (UK), GNP Crescendo (US), Golden Hour (UK), Island (UK), Kicking Mule (US), Muse (US), Nashboro (US), Oval (UK), Plantation (US), Pye (UK), Roulette (US), Rounder (US), SSS International (US), Savoy (US), Specialty (US), Sun (US), Takoma (US), Transatlantic (UK), Vanguard (US), Virgin (UK), Xtra (UK), Yazoo (US).

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International firms represented: Ackee (US), Alcatraz Corner (US), And Son (UK), Arends (Germany), Arista (USA), Bad Boy (US), Blue Mountain (UK), Bron (UK), Cayman (US),

Charing Cross (US), Cissi (US), Coal Miners (USA), Emile (US), Eyeball (US), Robin Gibb (UK), Global (UK), Joyful Wisdom (US), Kicking Mule (US), Lupus (Germany), Heathside (UK), Hodolog (US), Island (UK), McDonald (US), Moose, Johnny Nash (US), Nell (US), Purple Group (UK), Brian Rohan & Associates (US), Seafood (US), Paul Simon (US), Skyview (US), Sugar Daddy (US), Sweet Nana (US), 34 Music (UK), Tradition (US), Venice (US), Virgin (UK), Warlock (UK), Winsak (UK).

International Reps: Canada (Stainless), France (Louis III), Italy (Tiber), Japan (Shinko/April), Spain (Ducal), Switzerland (Satin), US (Stainless and Emile).

LONDON

SONET PRODUCTIONS LIMITED BOARD:

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RODNEY BUCKLE
GUNNAR BERGSTROM
SVEN LINDHOLM

GENERAL MANAGER: ALAN WHALEY
INTERNATIONAL AND MARKETING: MIKE WATTS
PRODUCTION COORDINATOR: SANDY SNEDDON

PROMOTION AND PUBLICITY: SONNIE RAE

Labels owned: Sonet **Represented:** Alligator, Flying Fish, Kicking Mule, Specialty, Takoma (US), Gazel, Sonet (Sweden) **International Reps:** Australia (Larrikin), Austria (Amadeo), Belgium (Vogue and Parsifal), Brazil (Fermata), Canada (Treble Clef), France (Vogue), Germany (Metronome), Greece (CBS), Holland (Basart), Hong Kong (Revov), Iran (CBS), Italy (Ricordi), Japan (Teichiku), Scandinavia (Sonet), Spain (Discophon), Switzerland (Metronome).

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Affiliates: Kicking Mule Publishing Limited, Strawberry Music Limited, Venice Music Ltd.

International Firms Represented: Barren County, Dildoug, Dillards, Emile, Eyeball, Flying Fish, Greenwich, Hodolog, John Hartford Music, Kicking Mule, Neil Music, Olwen, Overdrive, Robin, Round Wound Sound, Skyview, Sondick, Stainless, Stone County, Terrapin, Toad Hall, Tortoise, Venice (All USA).

International Reps: Austria (Satin), France (Louis III), Germany (Satin), Italy (Tiber), Netherlands (Sonet), Scandinavia (Sonet), Spain (Ducal), Switzerland (Satin), US (Stainless)



Dag Haeggqvist, Rod Buckle and Gunnar Bergstrom at the presentation of a gold disc for sales of Mississippi by Pussycat. Held at Midem in 1977.

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years you'd have
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(shake, rattle and oil)

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Patrick Malynn

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Regards Patrick

Patrick Malynn
presents

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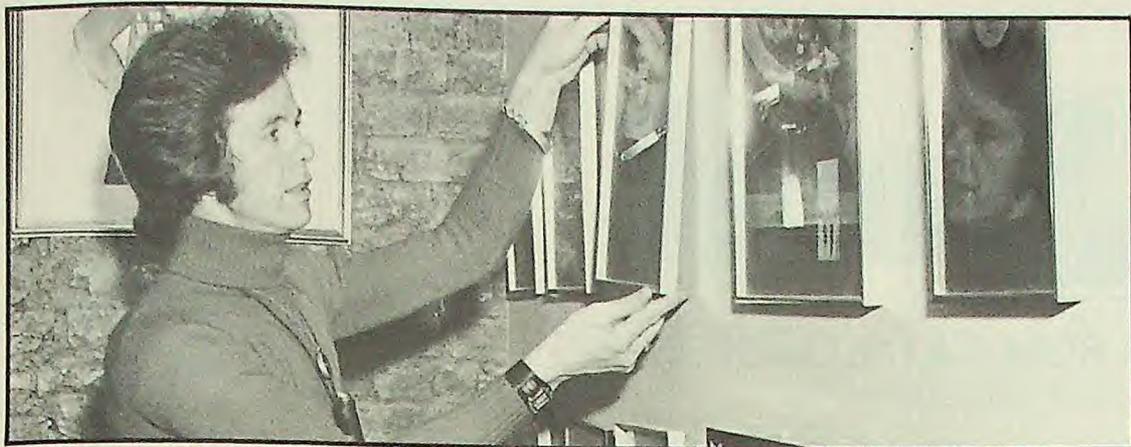
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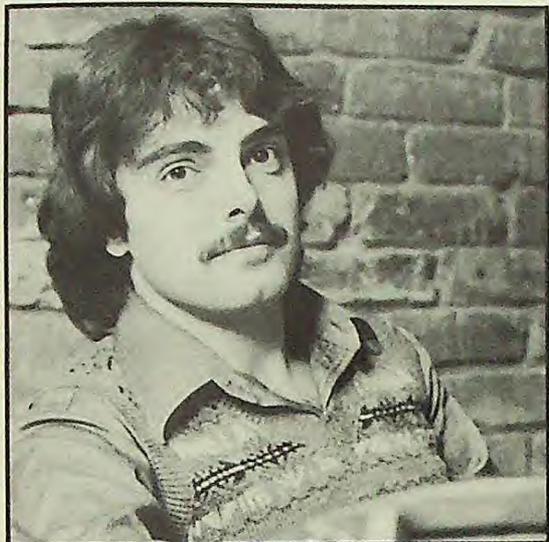


RONNIE REMNANT, MR? FIX IT! — adds another disc to the gold & silver collection.



ALAN WHALEY, General Manager ex MCPS, CBS and Bron, — with responsibilities for financial control, royalty accountings and administration of Sonet's publishing interests. Sonet UK has full use of the whole range of Sonet Sweden computer systems for royalties, budgets stock etc.

The Sonet Staff



MIKE WATTS, Marketing and International Manager who joined Sonet from Transatlantic just one year ago.



SONNIE RAE (left), Press, Promotion and Artist's Liaison, and **SANDY SNEDDON (right), Production Controller** with responsibility for liaison with Pye, Sonet's UK distributors.



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 SNTF 607 John Fahey **Blind Joe Death**
 SNTF 608 John Fahey **Death Chants, Breakdowns . . .**
 SNTF 614 Champion Jack Dupree **The Incredible**
 SNTF 618 Teddy Wilson **Swedish Jazz My Way**
 SNTF 624 Brew Moore **Brew's Stockholm Dew**
 SNTF 609 Bukka White **Legacy Of The Blues Volume 1**
 SNTF 625 Snooks Eaglin **Legacy Of The Blues Volume 2**
 SNTF 626 Champion Jack Dupree **Legacy Of The Blues Volume 3**
 SNTF 627 Stefan Grossman **Gramercy Park Sheik**
 SNTF 628 John Fahey **America**
 SNTF 629 Leo Kottke **6 & 12 String Guitar**
 SNTF 631 Ann Charters **A Joplin Bouquet**
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 SNTF 634 Juke Boy Bonner **Legacy Of The Blues Volume 5**
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 SNTF 640 Stefan Grossman **Aunt Molly's Murray Farm**
 SNTF 641 Mick Audsley **Dark & Devil Waters**
 SNTF 642 Dyan, Temiz, Feza **Music For Xaba**
 SNTF 643 Various Artists **The Cajuns Volume 1**
 SNTF 644 Various Artists **The Cajuns Volume 2**
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 SNTF 656 John Fahey **Fare Forward Voyagers**
 SNTF 657 Mike Auldridge **Dobro**
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 SNTF 661 Ann Charters **Genius Of Scott Joplin**
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 SNTF 675 Leo Kottke, Peter Lang & John Fahey
 SNTF 676 Hound Dog Taylor & The House Rockers **Hound Dog Taylor & The House Rockers**
 SNTF 677 Big Walter Horton **Big Walter Horton With Carey Bell**
 SNTF 678 Hound Dog Taylor & The House Rockers **Natural Boogie**
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Sonet are also the European representatives for the following international labels:

TAKOMA

Created by the legendary guitarist John Fahey and now a leading independent in the U.S.A. Takoma features the best in folk and country. Albums by Leo Kottke, Mike Auldridge, Mike Bloomfield among others.

FLYING FISH

This Chicago based label specialises in contemporary country and bluegrass recordings. Leading artists include: John Hartford, The Dillards, Buddy Emmons and Vassar Clements.

ALLIGATOR

The leading exponents of modern American blues. Recent albums by The Son Seals Blues Band, Fenton Robinson and the late Hound Dog Taylor.

SONET SWEDEN

Artists signed and recorded directly by the Sonet head-office include: Hank C Burnette, Bill Haley, Sylvia (of "Y Viva Espana" fame) and Jerry Williams.

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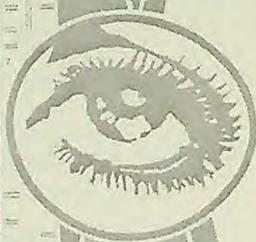
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The Legacy Of The Blues

THIS SERIES of thirteen albums was designed to show some of the rich profusion and earthy vitality that has carried the blues to every corner of the World. Some of the blues in the series go back to the beginnings of the blues style itself, while others show what is happening with the music in Chicago today.

Sam Charters, producer and collector of the recordings had this to say about the blues series: "It's difficult now to come close to the blues styles of the pre-1914 years, but you can get a glimpse of where it all came from in the singing and playing of an older bluesman like J D Short, who was recorded in his kitchen in St. Louis just before his death in the summer of 1962.

"When the blues came up to Chicago it was the piano players like Sunnyland Slim who were behind a lot of the new evolution of the music, and in his playing here there is a glimpse of what a club night was like there in mid-1940's".

"Here are also some of rugged individualists of the



Sam Charters and Howard McGhee during a recording session for Sonet in New York.

blues, like the great Lightnin' Hopkins, from Texas, and the raffish New Orleans pianist and blues man, Champion Jack Dupree".

The series was three years in the making and involved thousands of miles of travel through the American South. The story of the travels, and an introduction of the artists themselves grew into the book *The Legacy of the Blues*, written by Charters and published to coincide with the release of the last albums in the series.

Sam Charters has also been largely responsible for the various field recordings of ethnic music on the Sonet label. This includes three albums of tribal music from Africa and various recordings of Cajun and Zydeco music from the area around Louisiana.

Future releases include an album by the New York Jazz Quartet, a new set by New Orleans singer Snooks Eaglin and further records of Cajun accordion music.

Artists and labels: the Sonet rosta

SONET PRODUCTIONS (UK) also represents for the world those artistes signed direct to Sonet Grammofon in Sweden.

Bill Haley

Bill Haley, 'The Father of Rock 'n' Roll', is signed exclusively to the Swedish company and his 6 albums for Sonet have collectively sold well over 1,000,000 copies throughout the World.

Sylvia

Sylvia, creator of 'Y Viva Espana' and 'Hasta La Vista' and now a successful concert performer and cabaret entertainer continues to record for Sonet. In Germany, where Sonet is distributed by Metronome, Sylvia is a well known television personality making more than a dozen appearances on German TV in 1977.

Spud

Spud, the talented young Irish band were signed to a long-term agreement after being spotted playing in a Stockholm club. Spud's debut album, 'Smoking On The Bog' was released in November and went straight to the top of the Irish Charts. Currently involved in a tour of Scandinavia, Germany, Holland and the U.K. Spud have a bright future in Europe.

The Hurriganes

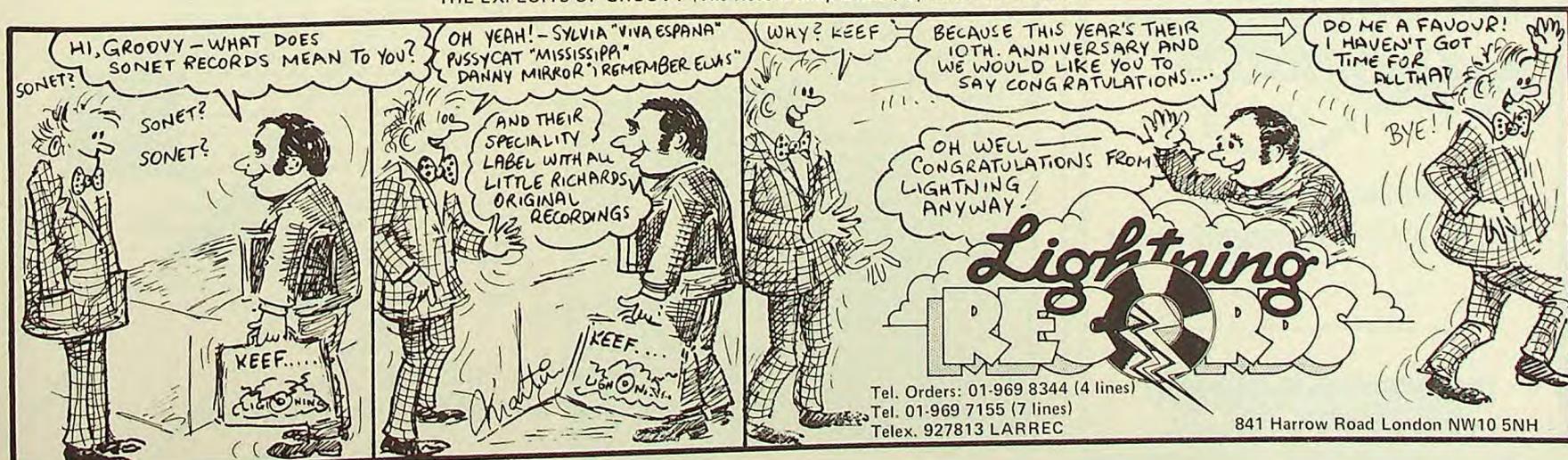
Top Scandinavian rock band, The Hurriganes are signed to Sonet for Europe, excluding their native Finland. The rocking three-piece have shifted more

TO PAGE 17



Bill Haley

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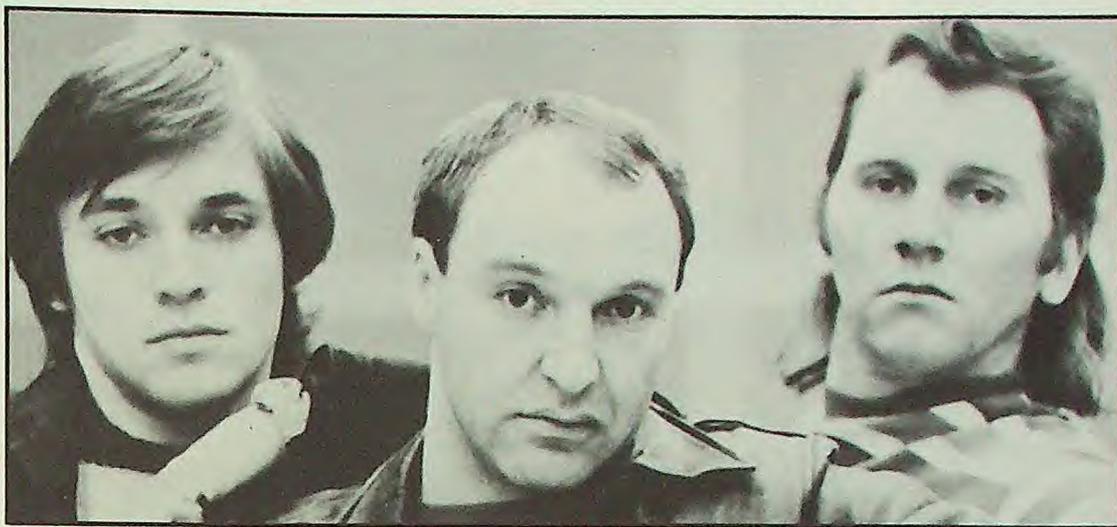
than 500,000 albums in Scandinavia and their recently released 'Hurrigane' album is being pushed heavily in France, Holland, Germany, Italy and Switzerland through Sonet's network of European licensees.

Hank C. Burnette

Perhaps the most unusual signing to the company is Hank C. Burnette, legendary rockabilly guitarist and singer who despite his American sounding name comes from a tiny Swedish village. Hank records whole albums in his garage playing every instrument himself. His crazy instrumental 'Spinning Rock Boogie' hit the U.K. and Scandinavian Top 20 last year and was subsequently released across Europe.



Sylvia



The Hurriganes



Spud

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The Licensed Labels

Specialty

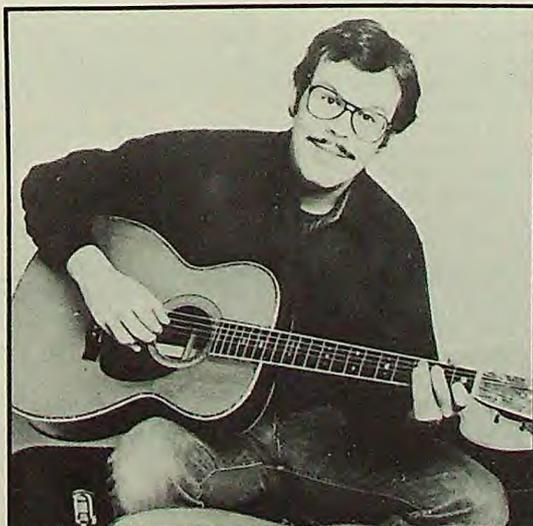
SONET HAVE represented the prestigious Specialty label for all ten years of Sonet's presence in the U.K. The Specialty label in its heyday in the mid-fifties was the most successful American record label forging the careers of Little Richard, Lloyd Price, Larry Williams, Percy Mayfield and Sam Cooke.

Kicking Mule

ESTABLISHED IN 1973, Kicking Mule is perhaps Sonet's most unusual licensed label. Formed by guitarist and author Stefan Grossman and Ed Denson, a former manager of Country Joe and The Fish the label is totally committed to the exposure of guitar music and guitarists around the world.

With a growing catalogue of more than forty albums Kicking Mule are recording the finest guitar talents available: John Renbourn, Davey Graham, Happy Traum, John James and Grossman himself. Many of

TO PAGE 18



Stefan Grossman

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FROM PAGE 17

the albums have an educational as well as a musical purpose as they are accompanied by musical tablature books for the improving amateur who wishes to master various guitar styles.

Apart from the normal advertising and promotion Kicking Mule artists promote themselves by touring as concert packages around Europe twice yearly.

The American Labels

SONET UK also holds European rights on three flourishing American independent labels: Takoma, Flying Fish and Alligator.

Takoma was created by legendary guitarist John Fahey and most of the original signings were guitar-players like Leo Kottke who started his career with the label. In recent years Takoma had broadened its musical base to include country and bluegrass acts like Mike Auldridge and Byron Berline, and top blues musician Mike Bloomfield.

Flying Fish, which has its base in Chicago, has an excellent catalogue of country, folk and bluegrass and an impressive artist roster including: John Hartford, The Dillards; pedal-steel guitarist Buddy Emmons; Lester Flatt; country violinist Vassar Clements; and Norman Blake. A highly active label Flying Fish is building a solid reputation in Europe for quality recordings.

Alligator, also has its base in Chicago but unlike Flying Fish it draws much of its musical influence from the city and the local fraternity. Leading artists on the label include: The Son Seals Band; Koko Taylor; Fenton Robinson; and the late Hound Dog Taylor.

Rod Buckle is enthusiastic about three US labels: "They all consistently come up with quality albums and they are all enthusiastic about our efforts to promote their various artists in Europe. In the last year we have pushed tours by John Hartford, The Dillards and Son Seals and this year we are getting behind tours by John Fahey, from Takoma, and The Red Clay Ramblers, from Flying Fish".

The Sonet Label

OVER THE past ten years the catalogue represented by Sonet Productions (UK) has grown to over 200 albums titles encompassing a rich mixture of rock, blues, jazz, folk, country and commercial pop music. The repertoire combines Sonet's own recordings with the pick of five diverse licensed labels: Specialty, Kicking Mule, Takoma, Flying Fish and Alligator.

At the heart of Sonet's own recordings are two major album series, The Giants of Jazz — a continuing collection of new recordings by the acknowledged masters of jazz — and the Legacy of the Blues, the critically acclaimed history of blues music.

Sam Charters, jazz authority, author and record producer, who has helped direct the course of this series explained the thinking behind the recordings, "The aim is to let the musicians themselves select the men they want to work with and the kind of jazz they want to play. There's been so much jazz recording where the musicians have become almost an afterthought to a producer's conception of what might sell in today's market".

"For Sonet's *Giants of Jazz* the musicians are encouraged to make their own statement, to use the sessions as an opportunity to express what they feel themselves about their music and about jazz itself".

"The artists included on the fifteen or so albums already available show the vast array of jazz talent today, from the quixotic Dizzy Gillespie, to the thoughtfully musical Art Farmer from the brilliantly talented Red Rodney to the lustily individual team of Al Cohn and Zoot Sims".

"It's the creative openness of the series that has helped bring such a wide diversity of musicians into the studios for Sonet".

"Artists like Lee Konitz have been noted for their insistence on playing their own kind of music, and the assurance that he could record with his own group, doing the music that they had been playing until it had become a kind of intuitive dialogue between three talented artists, was one of the things that decided him to be with the series".

"Ruby Braff, the fiery Boston cornetist, not only insisted on his own group, he also insisted on their placement in the studio, which created a new situation for the recording engineer, but also gave the music a relaxed personableness that couldn't have been achieved any other way".

"The series is envisioned as a continuing part of Sonet's catalogue, and will — it is hoped — eventually include most of the great names of today's jazz".



John Hartford



Little Richard — on the Specialty label.

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Burnette: a low profile star

A LATE-night radio show featuring rockabilly music was directly responsible for the success of Hank C. Burnette who made the UK Top 20 with Spinning Rock Boogie — a recording which was made in the garage at his home in one of the remoter parts of Sweden! It was after Sonet UK managing director Rod Buckle had heard some songs by Burnette on a John Peel programme that he immediately asked the parent company in Sweden to organise a search for the elusive performer.

Buckle recalls: "I usually go to bed early as I like to be in the office by least 7 am, so that I have an hour or so to go through the mail before the telephone starts ringing at 9 o'clock. This particular night I was fast asleep when the phone went, and it was producer Peter Eden on the other end. He asked if I was listening to the radio, and I said no, so he replied, 'Well listen to John Peel immediately'. When I switched on there was incredible instrumental and vocal rockabilly music.

He adds: "John Peel said at the end of the programme that the music had been by Hank C. Burnette who lives in Sweden, and who had made recordings for various US labels during the mid-Sixties. The following morning I sent a telex to Sonet Sweden immediately, saying: 'My dear friends, while we can

perhaps understand why Sonet does not have Abba on its label, we are bitterly disappointed and fail to understand why Sweden's second biggest international star, Hank C. Burnette, is not signed to the company.

In fact, there was a deafening silence for more than a week, during which time Buckle and his staff began to suspect that they had offended their Swedish overlords. Eventually, Buckle was forced to ring his Swedish headquarters, only to be told that they were not sure whether his message was a joke or not, but they had in fact organised a search for Burnette but he had not yet materialised! It was only after the third attempt, and scouring through numerous telephone directories, that they succeeded in tracking him down.

"It must have been a bolt from the blue for Burnette, who was simply making all these recordings in his garage, and not particularly worrying about what happened to them," Buckle explains. "When Sonet said that they would like to make a deal with him, and asked what he wanted, Burnette replied that a few spools of recording tape would be useful! He wasn't even interested in the financial angle. Just 48 hours after the deal was signed. Dag Haeggqvist was in receipt of no less than 83 songs.

"The joke was on me in the end though because Haeggqvist sent me all these spools of tape and said that he would like me to make an album of 12 songs from the 83 supplied! Eventually though we did just that and then released Spinning Rock Boogie as a single. Radio One disc jockey Paul Burnette immediately made it his record of the week, because he thought it was such an insane disc, and before we knew where we were we had another Swedish artist in the charts."

The footnote to the story comes with the invitation Rod Buckle made to Burnette to fly over to Britain, and make a Top Of The Pops appearance. "I emphasised the importance of appearing on the programme, but Hank said that if I didn't mind he would really prefer not to come. He said that he had only ever been to Stockholm twice in his life and the traffic had been very busy then! Even now he has never actually been to Sonet's headquarters in Stockholm."



The Giants Of Jazz — Dizzy Gillespie, John Lewis, Percy Heath and Max Roach recording for Sonet in New York.

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The Specialty Story

ART RUPE, who founded Specialty Records in Los Angeles in 1946, could make a strong claim to be included in a list of the ten most important and influential popular music producers of all time. (Along with who else? Later, have patience). But Art himself would never make such a claim, or even support it. It might seem hard to imagine now, but back in '46 there were few occupations lower on the social scale than making pop records, especially the kind that Art was involved with — race records.

Art went West from Pittsburgh to Hollywood to study at UCLA in the hope of breaking into the movie industry; figuring that one branch of show biz might lead to another, he joined a local indie called Atlas in '44; shocked by the company's ineptitude (Nat 'King' Cole, Charles Brown, and Frankie Laine all recorded for the label and then went onto huge success with other companies), Art left after three months and went into partnership with Eli Oberstein (father of CBS-UK's Maurice) in a company called Juke Box Records. The name of the company craftily flattered a new and booming medium for music, but Art figured he could do better on his own, and he launched Specialty Records. This time the label name subtly hinted at a 'special' market — black dance and mood music, played by boogie and blues combos.

Through the forties, Specialty grew into one of the leading companies in what became known as the 'rhythm and blues' market, led by the popular bandleader Roy Milton and His Solid Senders. There were a lot of very popular medium-sized bands around at the time, but apart from Decca (who did well with Louis Jordan and others), the major labels mostly ignored them. Disclaiming any great ingenuity or creative wit, Art Rupe admits to having been unusually systematic, compared to some of the other indie label owners of the day. Encouraging his bandleaders to write or find their own material, Rupe made a point of rehearsing and routining the bands so that no time was wasted in the studio; he saw his role as producer to document the sound and effect that the bands achieved in their live performance. How easy that seems, but how hard it is ... Art did it, and Roy Milton's "R. M. Blues" was a huge success, eventually accumulating sales of over a million copies, and indelibly implanting its raunchy, shuffling beat into countless other R&B musicians. And by the way, or not so by the way, Art Rupe never perpetrated that invidious practice of claiming composer credits of songs written by other people, a habit so common among other indie label owners that it was more-or-less condoned by the business; even today, musicians recall with awe that when a song was published with Venice Music (Specialty's publishing subsidiary), checks (sic — this was in America) arrived through the mails.

The word got around that Specialty was a fair label, and established artists walked in through the front door. After five successful years with another company Joe Liggins joined up in '50, and his first record for Specialty was the biggest R&B hit of the year, "Pink Champagne," another surging dance classic that has never lost its magic — you can still get it as a 45. Six months later, and Specialty did the trick again, this time with a ballad that must have had a hundred cover versions, "Please Send Me Someone to Love" by Percy Mayfield. A laconic poet whose sombre tone disguises his wry wit, Percy later wrote "Hit The Road, Jack" for Ray Charles, but "Please ..." was his best.

Reminiscing about those years during a fleeting visit to Britain in '72, Art seemed unimpressed with his own achievements, as if one million-seller were much like another. As much to relieve the boredom of all this success as for any other reason, he wandered down to New Orleans in '52, to see if there was anyone else down there as good as Fats Domino. He found Lloyd Price, whose "Lady Miss Clawdy" was a gigantic R&B hit, as well as being yet another song which never died. Better still, that record sold through shops which had never ordered Specialty records before — white kids were tuning into the R&B programmes and plaguing their local dealers with orders for what they heard.

Needing support Art hired an assistant in Los Angeles to listen to demo tapes and make some records for the emerging teen market: Bumps Blackwell, one of those all-in-one arrangers, song-writers, piano-players, bandleaders that keep the music business turning when everyone else is at a loss as to what to do next. And down in New Orleans, a local record distributor and promotion man called Johnny Vincent acted as talent scout and stand-in producer.

'53 was a bit of a blank for the company, but in '54 Johnny came up with yet another gigantic hit that would not go away, "The Things I Used to Do" by

Charlie Gillett, rock journalist, radio presenter, and Oval label boss, takes a loving look at the Specialty Label. Distributed throughout Europe by Sonet.

Guitar Slim. This was gospel-blues before anybody knew there was such a thing, and the 'churchy' arrangement was the work of Ray Charles, recently signed at great expense (\$3,000, for an R&B singer!) by Atlantic, whose owners was more than a little miffed by this moonlighting. They shouldn't have worried — Slim's hit helped to prepare tastes for the blend of gospel and blues that served Ray himself so well for the next few years, often with songs and riffs that were freely adapted from gospel records on Specialty.

Given such a background of recording gospel, it was fitting that Specialty should be the label to launch Little Richard as an international pop singer; Richard had spent the best part of eighteen months trying to get on Specialty, after being told by Lloyd Price what a good company it was, but neither Rupe nor Blackwell could hear much potential in the demo tape he sent them; but perseverance paid off, as Richard kept calling up, and Rupe finally sent Bumps Blackwell down to New Orleans to supervise a speculative session which resulted in the eternal battle cry of pent-up youth, "Tutti Frutti." Soon followed by Long Tall Sally, Ready Teddy, Rip It Up etc, etc, etc. "If you didn't hear them by Little Richard, you heard them by somebody. And Venice Music has the publishing — eat your heart out, Tin Pan Alley.

From '56 through '58, Art did not go to the studio so much, but left a lot of the production work in the capable hands of Bumps Blackwell; Bumps himself did a bit of delegating, hiring Harold Battiste to help with arrangements and Sonny Bono as all-round office boy. Larry Williams, Don and Dewey, and others were recorded in the same hard-edged rock 'n' roll idiom that

Little Richard had virtually invented, and then Bumps left the company after a disagreement over the future career of some Cooke who coincidentally left at the same time after scoring a major hit with "You Send Me." That was 1957, and by then Rupe was disillusioned with much of the business, and the end of the Specialty era was symbolised by Little Richard's denouncement of pop music in '59, when he threw his diamond rings into Sydney Harbour and announced that he was going into the Church.

Since then Specialty has functioned primarily as a reissue company, keeping most of its back-catalogue in stock as repackaged albums, and providing successive generations of musicians with inspiration and guidance. One of these days the world-at-large will belatedly discover a record which slipped by unnoticed in '58 but has since been cherished by collectors (and recently covered by Dr. Feelgood): "Lights Out" by Jerry Byrne. Radio stations' phones light up every time it is played, and its time will come. Hear it on the convenient 'story of Specialty' album, *This Is How It All Began, Volume Two*; buy the singles; and petition your favourite dee-jay.

What? Oh, those other nine great men of the studio: Ralph Peer, who pioneered field-recording for Okeh and Victor in the twenties and thirties; Mitch Miller, Pop supremo at Columbia in the fifties; Leonard Chess (Records in Chicago), Jerry Wexler-Ahmet Ertegun (counted as one, co-producers at Atlantic in New York in the fifties), and Sam Phillips (Sun Records, Memphis), who with Art Rupe helped to document R&B and invent rock 'n' roll; Jerry Leiber-Mike Stoller (another duo counted as one person, master-minds of the Coasters and Drifters); Phil Spector; Berry Gordy (of Motown, Detroit, whose entire production staff could be included in the list); and Mickie Most. (Send your letters of outrage and writs of libel to Rod Buckle at Sonet Records; you'll take care of that side, won't you Rod. Thanks.)

CHARLIE GILLETT

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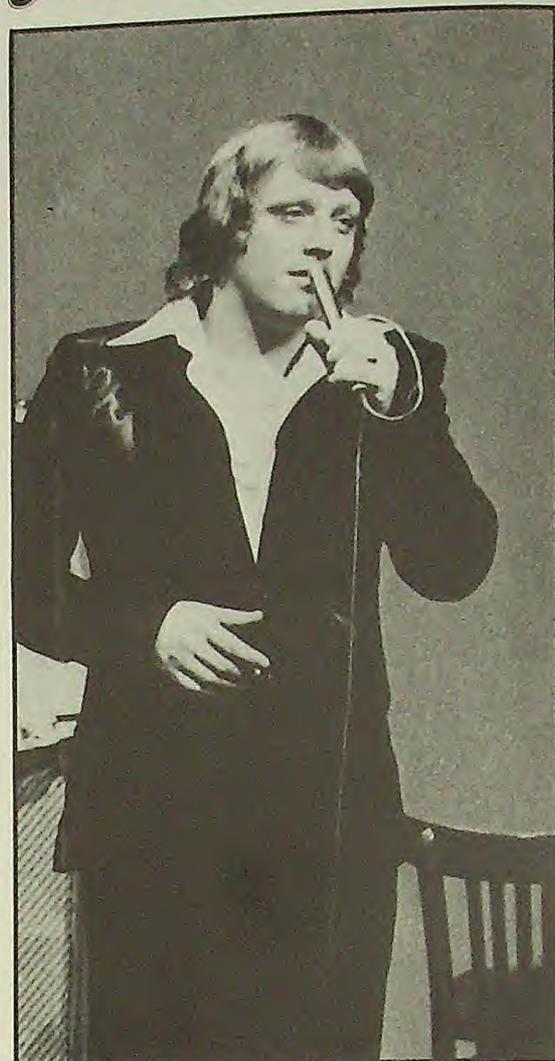
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The office staff of Sonet UK discussing the marketing of new signing Spud, a top band from Ireland.



The reception area of the new Sonet UK office at 121 Ledbury Road, London W11.



Danny Mirror who is really Dutch record producer Eddie Ouwers — whose Tribute To Elvis Presley has sold more than 350,000 copies in the UK.

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AN IMPORTANT function of Sonet UK is to service the overseas licensees and distributors of the growing Sonet catalogue. The 200-odd titles are distributed both as direct exports and as locally manufactured albums under licence through a carefully chosen group of representatives around the globe.

More than 70 per cent of Sonet UK's annual turnover of albums can be attributed to exports and this figure becomes more than 80 per cent when licensing income is added.

Marketing and International Manager, Mike Watts, who joined Sonet at the beginning of 1977 is largely responsible for Sonet's activities overseas and in particular for providing regular information to overseas agents and for generating further overseas sales. Watts explains that Sonet are putting even further effort into the international market in 1978:

"We have an excellent network of overseas agents who were chosen both for their suitability in handling our product and for how hungry they were to represent us. In some territories we work with very small companies but they provide the most individual service and attention.

"We are very realistic in our attitude to overseas distributors. We realise that our catalogue is not the easiest in the world to sell so we supply as much information as possible to make their job easier and already we are showing results'.

"In France our jazz sales and sales of the Specialty catalogue have trebled for 1976 to 1977 thanks to excellent work by Vogue. Artists like Spud, The Hurriganes and The Dillards have been well received everywhere.

"We have an excellent relationship with the Metronome group of companies in Germany, Austria (Amadeo) and Switzerland, and our new Dutch licensees Basart gave us a hit with Cherry Ring by Jona Lewie before we signed a contract with them'."

● Sonet's main overseas representatives are as follows:

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'no money was spared here in obtaining the best'

WHILE EXECUTING a fairly fast downward ski run one day Damon Metrebian was, as one does at such times, considering where to go next. By the time he had reached the bottom of the slope the idea of **SuperBear** had been born.

He had considered where his proven business acumen should take him. Always interested and involved in music, as a great listener and as a good drummer, he, like so many performers and songwriters, always wanted his own studio. Also he had the feeling that he could create a studio better than just about anyone else's.

He decided to combine business and musical interests to that end, and the solid proof, something over a year later, is **SuperBear**. Metrebian had acted as a director of Brentford Nylons during a long period when his father was ill. His contribution – including the launching of Nomad Records with a big-selling single recorded by himself – meant he could obtain finance when he needed it from those who knew him as an efficient businessman.

He went to Switzerland for the backing he needed and came away with a million dollars – every cent of which has been spent on **SuperBear**. Metrebian was aware that there was, surprisingly

no professional 24-track studio in the South of France, and he heard from a friend about a house incorporating a medium-sized restaurant in the lower Alps, above Nice and not a very long limo ride from the music industry's main annual business bunfight base, Cannes.

This elegant, spacious chalet was built about 12 years ago by a millionaire who wanted to create an idyllic home. Part of his plan was an Olympic-sized swimming pool in the garden. The excavations for this extravagant personal health aid still exist, and form a natural echo chamber which can be used to interesting advantage by those who choose to play or record out of doors. Outdoor recordings at **SuperBear** are not only possible they are easy; mike and foldback lines have been taken out to a point near the studio's swimming pool (the real one, not the famous hole in the ground) ready to be plugged into and used.

The millionaire's plans went awry, and eventually the house was bought by a restaurateur who turned the basement into a vast kitchen and store-room and the ground floor into a pleasant eating place. When he put the premises up for sale Metrebian and his wife Jo were warned that it was probably far too small for their purposes, but having seen it they could not resist either the house or its beautiful mountain situation. Both felt this was the place for the

project. If it could succeed anywhere, it could succeed there.

Conversion, fitting out and decorating began in February last year, and soon involved absolutely everyone; the French workmen – who created difficulties by needing constant supervision from Jo, who not only speaks the language but is very good at using it to get things done; the Metrebian family themselves; and everyone who came to join the staff. They learned decorating skills they previously had never needed, and showed an ability to work almost round the clock to finish the place before the first prospective clients arrived.

The results are great. There is high quality wherever you look – the sort that says, but does not shriek, "no money was spared here in obtaining the best"

At about the time Metrebian had been making his initial decision on the ski run, John Etchells had written against his birthday in his studio diary "Etchells retires to the South of France". The prospect of actually fulfilling that promise to himself was a little vague until he had a call from Metrebian – inviting him to choose the equipment for, and engineer at, **SuperBear**. Etchells reply was immediate consent, which was a pleasant shock to Metrebian until he learned about the note in the diary.



Both visited the Audio Engineers Society exhibition in Paris last spring. That resulted in the choice of Eastlake for the acoustic design of both studio and control room. The main items of equipment were also finalised there, the choice being MCI for both console and tape machines. These items headed a long shopping list of electronic necessities and luxuries, bearing famous names in the audio world.

If he could be accused of anything so quaint as having a motto, Metrebian's would be "I want to be the best, or at least as good as the best, at everything". That aim embraces every aspect of **SuperBear**, with the necessary emphasis on the technical side. Not an engineer himself (although he is learning with the same determination he applies to everything), he gave Etchells carte blanche to buy whatever was needed to attract and serve the sort of customer the studio was aiming at. The result is a control room which shares its elegant interior lines with the rest of the place, and which is an engineer's and producer's dream.

SuperBear welcomes visiting engineers working with bands, although Etchell's experience and skill are available to those who need him. Early visitors included one producer who was so delighted that he signed the hire contract within 24-hours of arriving. An important booking for the time around this New year was by Pink Floyd's Rick Wright, cutting solo tracks.

The studio charge includes three excellent meals a day, and a sample day's menu might read: Cooked English breakfast - lunch of Hors d'Oeuvre de la Provence vol-au-vents au jambon and dinner of Beef in Madeira, cheeses, soufflé dessert, and coffee. House wines are included.

From maintenance of the health and good temper of the clients let us turn to maintenance of the machines. The man responsible for this is Patrick Jauneaud, who has in his impeccable but too literal English, contributed a phrase used by everyone. In describing a moment when the back unexpectedly fell off his car on the mountain road, he solemnly stated it was "not usual". This is now the wild understatement applied to every technical difficulty or disaster. His well-equipped workbench is in the basement, next door to the equally well-but-differently-equipped kitchen.

The studio is on the ground floor, and Tom Hidley of Eastlake was persuaded to include in his acoustic design for the front wall of the room two large windows. These give twin picture postcard views of the mountain scene, views shared by the two isolation booths. Of these one is so dead that a loud handclap disappears abruptly, and the other so live that the same percussive gesture rings through the inner ear like a gunshot.

White long-pile carpeting covers floors, alcoves and some walls in the studio (and control room) giving firstly that air of reckless luxury which only white carpeting can produce, and secondly being the perfect foil for the mood lighting systems. Being neutral, the white can take on the colours of the light combinations chosen by the bands. Sound trapping is, as would be expected, very efficient, and the remarkable good effect of having daylight come into a studio has to be experienced to be fully appreciated.

Instruments kept there include a superb, new Bechstein grand. Opportunities for recreation, which Metrebian is well aware will be a draw at **SuperBear** second only to the technical standards of the studio, are many. Apart from indoor games and the pool in the garden there will soon be tennis courts. Ski-ing - both for beginners and for experts - can be had a short drive away, while sea swimming and the clubs and casinos of the Cote D'azure are around the foot of the mountains.

But what matters in the end where any studio of whatever size or cosmetic quality is concerned is the sound which can be produced and faithfully recorded there. The **SuperBear** tapes are very, very good. And the collected experience of the first few sets of clients will confirm that fact commercially.

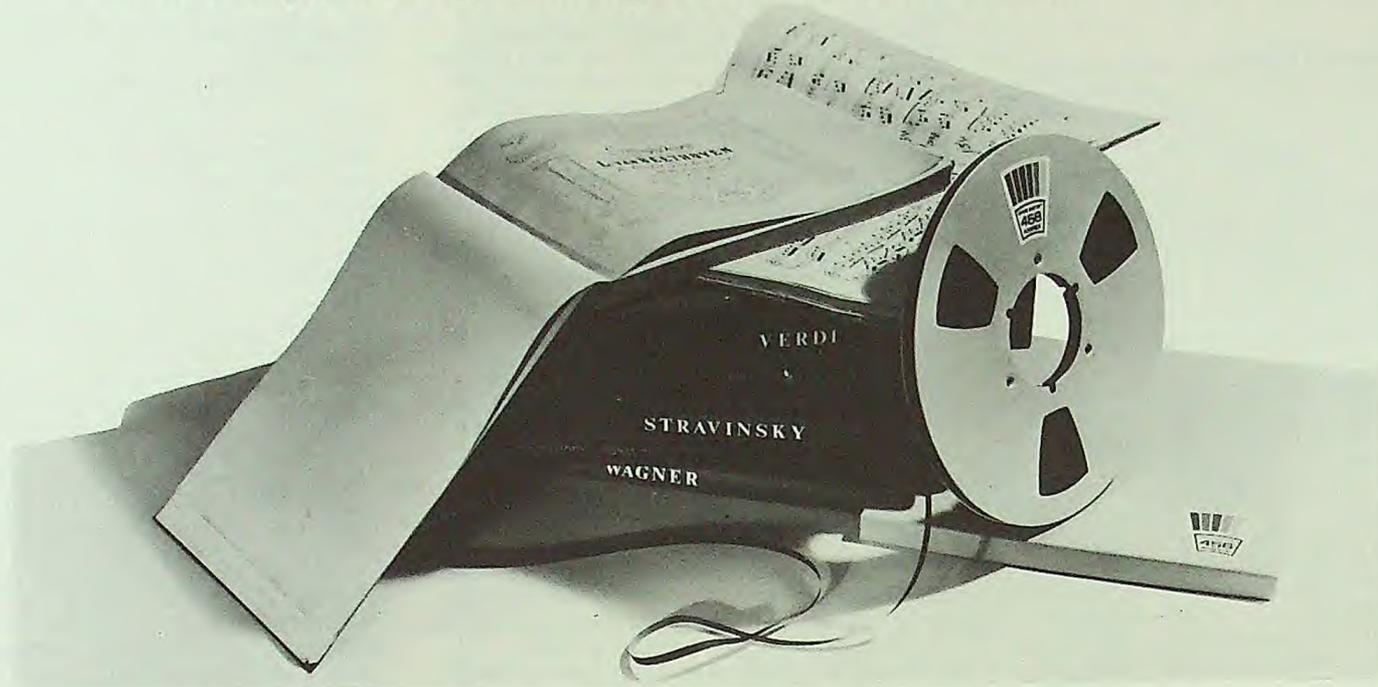


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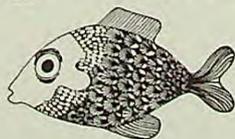
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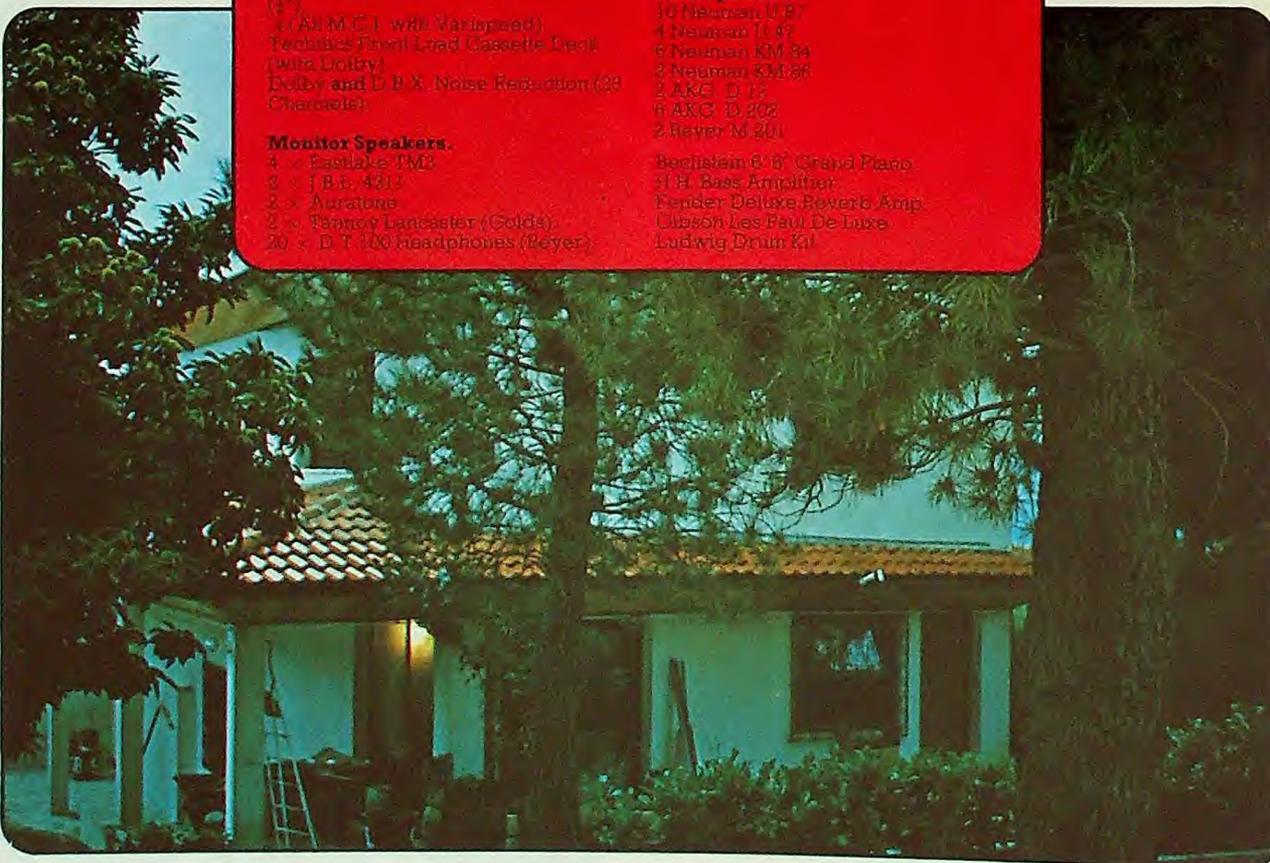
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Colin Slade: FOR THE BROKEN HEARTED — Rokotto (State STAT 68)
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YES HE LIVES — Cliff Richard (EMI 2730)
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Ian Scott: JUST THE WAY YOU ARE — Billy Joel (CBS 5872)
Stewart Francis: EVEN THOUGH YOU'RE GONE — Jacksons (Epic EPC 5919)
Mike Hurley: TAKE ME BACK TO CHICAGO — Chicago (CBS 5924)
Peter Levy: SWINGTOWN — Steve Miller Band (Mercury 6078 813)

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YOU CAN'T TURN ME OFF — High Inergy (Motown TMG 1087)
TAKE ME BACK TO CHICAGO — Chicago (CBS 5924)
LOVE IS THICKER THAN WATER — Andy Gibb (RSO 2090 268)
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Colin Mason: TAKE ME BACK TO CHICAGO — Chicago (CBS 5924)
Jon Hawkins: HERE YOU COME AGAIN — Dolly Parton (RCA PB 9182)

Stuart Freeman: THICKER THAN WATER — Andy Gibb (RSO 2090 268)
Paul Holmes: SWING TOWN — Steve Miller Band (Mercury 6078 813)

ADD ONS

HEART SONG — Gordon Giltrap (Electric WOT 19)
LOVES LIKE OXYGEN — Sweet (Polydor POSP 001)
BUSINESS AS USUAL — Orleans (Asylum K 13104)
FLASHBACK — New Seekers (CBS 5909)
BEST OF FRIENDS — Rollans (Asylum K 13103)
YOU MAKE ME CRAZY — Sammy Hagar (Capitol CL 15960)
SAMANTHA'S SONG — Emotions (Private Stock PVT 128)
GONE DEAD TRAIN — Nazareth (Mountain NAZZ 2)
STARRY NIGHT — Buggati & Musker (Epic EPC 5930)
IF I CAN'T HAVE YOU — Yvonne Elliman (RSO 2090 266)
BE THANKFUL — Natalie Cole (Capitol CL 15961)
SHOWDOWN — Gallagher & Lyle (A&M AMS 7332)
SUGAR DADDY — Patsy Gallant (EMI 2741)
JUST ONE MORE NIGHT — Yellow Dog (Virgin VS 195)
EVEN THOUGH YOU'VE GONE — Jacksons (Epic EPC 5919)
DAUGHTER OF THE NIGHT — Jim Capaldi (Polydor 2058 973)

Radio Tees

TEESIDE

HIT PICKS

Tony Gillham: SHOW SOME EMOTION — Joan Armatrading (A&M AMS 7331)
David Hoare: FLASHBACK — New Seekers (CBS 5909)
Dave Gregory: SWING TOWN — Steve Miller Band (Mercury 2090 813)
Brian Anderson: BUSINESS AS USUAL — Orleans (Asylum K 13104)

ADD ONS

YOU MADE ME LOVE AGAIN — Jimmy James (Pye 7N 46039)
LOVE IS THICKER THAN WATER — Andy Gibb (RSO 2090 268)
KEEP ON DANCING — Air Bubble (Sonet SON 2134)
THE GROOVE LINE — Heatwave (GTO GT 115)
LOVELY DAY — Bill Withers (CBS 5773)
EVEN THOUGH YOU'VE GONE — Jacksons (Epic EPC 5919)
WISHING ON A STAR — Rose Royce (Warner Brothers K 17060)
SHOWDOWN — Gallagher & Lyle (A&M AMS 7332)
ZOOM — Commodores (Motown TMG 1096)
LADY LOVE — Lou Rawls (Philadelphia PIR 5911)
YOU MAKE ME CRAZY — Sammy Hagar (Capitol CL 15960)

Radio 210

THAMES VALLEY

ADD ONS

WHO PAYS THE FERRY MAN — Yannis Markopoulos (BBC RESL 51)
SHOW SOME EMOTION — Joan Armatrading (A&M AMS 7331)
HERE YOU COME AGAIN — Dolly Parton (RCA PB 9182)
SOMETIMES WHEN WE TOUCH — Dan Hill (20th Century BTC 2355)
SOMETIME IN OLDCHURCH — Rubettes (Polydor 2058 967)
SHOWDOWN — Gallagher & Lyle (A&M AMS 7332)
SWEET SWEET SMILE — Carpenters (A&M AMS 7327)
WORDS — Rita Coolidge (A&M AMS 7330)
BUSINESS AS USUAL — Orleans (Asylum K 13104)
FOR YOUR LOVE — Four Tops (ABC 4199)
YESTERDAY WHEN I was young — Bing Crosby (Polydor 2058 958)
LADY LOVE — Lou Rawls (Philadelphia PIR 5911)

Radio Trent

NOTTINGHAM

ADD ONS

LOVE IS THICKER THAN WATER — Andy Gibb (RSO 2090 268)
LOVELY DAY — Bill Withers (CBS 5773)
GONE DEAD TRAIN — Nazareth (Mountain NAZZ 2)
SHOWDOWN — Gallagher & Lyle (A&M AMS 7332)
EVEN THOUGH YOU'VE GONE — Jacksons (Epic EPC 5919)
FOR YOUR LOVE — Four Tops (ABC 4199)
SUGAR DADDY — Patsy Gallant (EMI 2741)
JOEY & ME — Strawbs (Arista 159)
IF I CAN'T HAVE YOU — Yvonne Elliman (RSO 2090 266)
EARLY MORNING RAIN — Berni Flint (EMI 2735)
MORNING OF OUR LIVES — Modern Lovers (Beserkley BZZ 7)

Plymouth Sound

PLYMOUTH

HIT PICKS

Brian Day: JUST ONE MORE NIGHT — Yellow Dog (Virgin VS 195)
Peter Greig: DRUMMER MAN — Tonight (TDS TDS 1)
LOVE IS LIKE OXYGEN — Sweet (Polydor POSP 001)
SHEE BAB SHEE WIGGLE — Andy Lloyd (Ariola Hansa AHA 502)
FOR THE BROKEN HEARTED — Rokotto (State STAT 68)
Carmella McKenzie: SING ME A SONG — Kaptain Kool & The Kongs (Power Exchange PX 267)

Radio Victory

PORTSMOUTH

HIT PICKS

Chris Pollard: LISTEN TO THE MUSIC — Candi Staton (Warner Brothers K 17080)
Nicky Jackson: JAM JAM JAM — People's Choice (Philadelphia PIR 5891)
Dave Christian: TAKE ME BACK TO CHICAGO — Chicago (CBS 5924)
Andy Ferriss: PANIC IN THE WORLD — Be Bop Deluxe (Harvest HAR 5147)
Chris Rider: ZOOM — Commodores (Motown TMG 1096)
Anton Darby: JUST THE WAY YOU ARE Billy Joel (CBS 5872)
Howard Pearce: BUSINESS AS USUAL — Orleans (Asylum K 13104)
Jack McLaughlin: SHOW SOME EMOTION — Joan Armatrading (A&M AMS 7331)
Dave Arson: EVEN THOUGH YOU'RE GONE — Jacksons (Epic EPC 5919)

BBC Blackburn

HIT PICKS

Jude Bunker: LILAC WINE — Elkie Brooks (A&M AMS 7333)
Wendy Howard: STAR WARS — London Symphony Orchestra (20th Century BTC)
Kath Dutton: GALAXY — War (MCA 339)
Gerald Jackson: EVEN THOUGH YOU'RE GONE — Jacksons (Epic EPC 5919)
Phil Scott: SOMETIMES WHEN WE TOUCH — Dan Hill (20th Century BTC 2355)
Nigel Dyson: TAKE A CHANCE ON ME — Abba (CBS 5950)
Pat Gibson: YOU MAKE ME CRAZY — Sammy Hagar (Capitol CL 15960)
Rob Salvidge: YES HE LIVES — Cliff Richard (EMI 2730)
Trevor Hall: JUST ONE MORE NIGHT — Yellow Dog (Virgin VS 195)

BBC Medway

PRESENTER PICKS

Jimmy Mack: EARLY MORNING RAIN — Bernie Flint (EMI 2735)
Bernard Mulhern: TAKE ME BACK TO CHICAGO — Chicago (CBS 5942)
John Thurston: KEEP ON DANCING — Air Bubble (Sonet SON 2134)
Tony Valence: LISTEN TO THE MUSIC — Candi Staton (Warner Brothers K 17080)
Mike Brill: PANIC IN THE WORLD — Be Bop Deluxe (Harvest HAR 5147)

BBC Merseyside

PERSONAL PICKS

Billy Butler: LILAC WINE — Elkie Brooks (A&M AMS 7333)
Dave Porter: LOVE IS THICKER THAN WATER — Andy Gibb (RSO 2090 268)
Bob Azurdia: CITY LIGHTS — Kenny Johnson (International INT 545)
Phil Ross: BORN FOR A PURPOSE — Doctor Alimantado (Greensleeves)

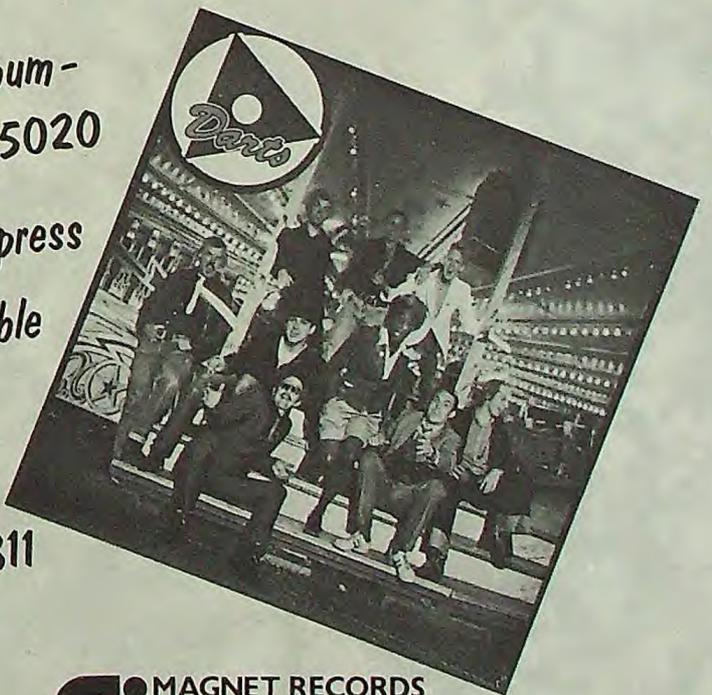
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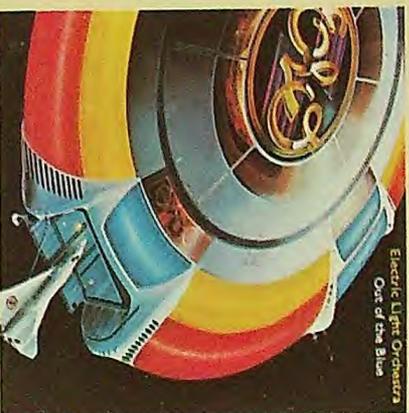
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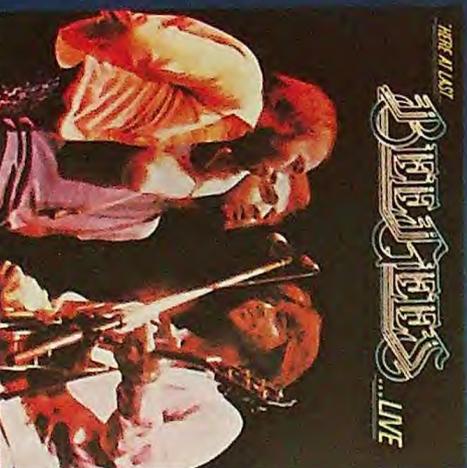


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36	22	ENDLESS FLIGHT	Leo Sayer	♻️	Chrysalis CHR 1125
37	NEW	STAR WARS Soundtrack	— London Symphony Orchestra		20th Century BTD 541
38	25	SECONDS OUT	Genesis	•	Charisma GE 2001
39	—	SLOW HAND	Eric Clapton		RSO 2479 201
40	28	RED STAR	Showaddywaddy	□	Arista SPARTY 1023
41	—	HOTEL CALIFORNIA	Eagles	♻️	Asylum K 53051
42	—	THE DARK SIDE OF THE MOON	Pink Floyd	♻️	Harvest SHVL 804
43	—	GOING FOR THE ONE	Yes	•	Atlantic K 50379
44	—	NO MORE HEROES	Stranglers	•	United Artists UAG 30200
45	NEW	RUNNING ON EMPTY	Jackson Browne		Asylum K 53070
46	—	RATTUS NORVEGICUS	Stranglers	•	United Artists UAG 30045
47	NEW	DON JUAN'S RECKLESS DAUGHTER	Joni Mitchell		Asylum K 63003
48	—	GREATEST HITS	Hot Chocolate		RAK SRAK 524
49	27	ROXY MUSIC GREATEST HITS	Roxy Music	□	Polydor 2302 073
50	—	ELVIS IN CONCERT	Elvis Presley		RCA PL 02587
51	—	THEIR GREATEST HITS 1971-75	The Eagles	♻️	Asylum K 53017
52	—	SONGS IN THE KEY OF LIFE	Stevie Wonder	♻️	Motown TMSP 6002
53	NEW	ALL 'N' ALL	Earth Wind & Fire		CBS 86051
54	—	EXODUS	Bob Marley & The Wailers	•	Island ILPS 9498
55	—	THE JOHNNY NASH COLLECTION	Johnny Nash	□	Epic EPC 10008
56	29	COME AGAIN	Derek & Clive		Virgin V 2094
57	—	BEST FRIENDS	Cleo Laine & John Williams		RCA RS 1094
58	—	A NEW WORLD RECORD	Electric Light Orchestra	•	Jet UAG 30017
59	—	30 GOLDEN GREATS	Black & White Minstrels with Joe Loss		EMI EMTV 7
60	—	ATLANTIC CROSSING	Rod Stewart	♻️	Riva RVL P 4

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36 22 ENDLESS FLIGHT Leo Sayer
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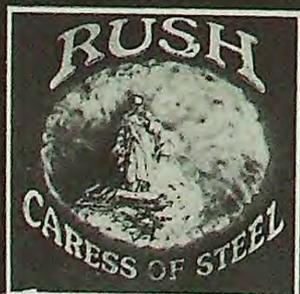
RUSH

b/w "Bastille Day," "Anthem" and "The Temples of Syrinx"—released January 27th to co-incide with the unprecedented promotional activity (including an appearance on The Old Grey Whistle Test) surrounding their U.K. Tour.

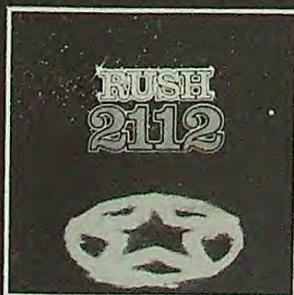
- | | | |
|--|---|--------------------------------------|
| Feb 12 Birmingham Odeon | Feb 17 Glasgow Apollo | Feb 25 Liverpool Empire |
| Feb 13 Leicester , De Montfort Hall | Feb 19-20 London , Hammersmith Odeon | Feb 26 Bristol , Colston Hall |
| Feb 14-15 Newcastle City Hall | Feb 22 Sheffield City Hall | Feb 27 Southampton Gaumont |
| Feb 16 Edinburgh Odeon | Feb 23-24 Manchester Apollo | |



"Fly By Night" Album 9100 013



"Caress of Steel" Album 9100 018



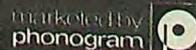
"2112" Album 9100 039



"All The World's A Stage" Album 6672 015



"A Farewell To Kings" Album 9100 042 Cassette 7142 580



by ADAM WHITE

THE LOUDEST signal sounded in the British music business last year was, few will dispute, that the independent record labels of the Seventies have never been stronger.

Not the tumbleweed of punk outfits launched from someone's front room as a showcase for one single or one act, but maturing saplings which recognise the need to draw upon majors for certain facilities, while retaining creative and, in some cases, marketing independence.

Ensign exemplifies this development. Backed by the international resources of Phonogram, the company can claim a quarter of UK hits during its first nine months, and similar success in various overseas territories — all with a diversity of product intended to be "the best of its kind" (in the words of label chief Nigel Grainge) rather than a concentration upon one particular type or style.

Key acts on Ensign's books are the Boomtown Rats, new wavers whose second single, *Mary Of The Fourth Form*, was also their second Top 20 entry, and Ray Tissier, an American-born but British-based singer-songwriter whose talent has gained him previous recording deals with CBS and Arista, but no public recognition.

Grainge says he is also poised to announce a new signing, to provide the company with a third prime act. These will form the base of Ensign's artistic activities, but will be augmented by the type of master acquisitions and specially-tailored deals (perhaps a one- or two-off with options) which has characterised part of the label's output so far.

The roots of Ensign grew at Phonogram, as Grainge — who joined the firm seven years ago in accounts, progressing to posts in display, disco promotion and US labels — grew to become its top a&r executive, and signed Steve Miller, Graham Parker & The Rumour, Clover, Twiggy and Clifford T. Ward, among others.

His a&r activities soon interested observers outside Phonogram, and Grainge became the recipient of several attractive offers to move elsewhere. These professional enticements led him to deeper consideration of his future. "There weren't that many offers, because I think it was generally accepted in the business that I was pretty closely tied with Phonogram, but one particular proposal was especially attractive, not so much financially but in terms of the kind of ideal set-up for me. I'd always had the idea that one day maybe I would run my own record company, but I never seriously thought about it until that offer. After working for the same company for seven years, a solo career certainly seemed a good alternative".

But rather than lose the talents of his a&r ace completely, Phonogram came up with proposals and funds to allow Grainge the independence he sought, with the resultant label licensed to the major worldwide. "The original idea was for me to take over onto Ensign two or three acts from the Phonogram roster with whom I'd been working closely. Twiggy, Clover and Graham Parker were three names mentioned.

"At Phonogram, I carried quite a lot of weight with those acts and their management — not so when I left, heading off without any firm staff or anything. Various managers got cold feet and clearly thought that the gamble with me was too great. I had gone on holiday to South Africa at the end of 1976 and by the time I got back, I'd lost all three acts".

At this time, tapes of the Boomtown Rats were brought to Grainge by their management, and he became totally taken with the Dublin band. "They changed my whole thinking about Ensign, as it became apparent that any deal with them would be expensive. Working an act like that and laying the groundwork for them involves so



The Boomtown Rats



Nigel Grainge



Raymond Tissier

Ensign signals independent strength in the Seventies

much money". He had to decide whether to put his whole label future behind the Rats, or to work less ambitious projects as other independents might.

He went to Dublin to see the group live, in company with colleague Chris Hill, a disco DJ and Phonogram a&r consultant who became involved in Ensign's formation. "We were mindblown!" But bidding for the Rats brought them into competition with Virgin, however, and money began to talk. "Yet," says Grainge, "I thought that no matter what the deal cost, if the band makes it, the advance becomes academic, and you earn it all back in royalties anyway".

At this point, with the Rats contract far from finalised, the Ensign chief went to Midem 1977 and acquired an Australian master by Flash In The Pan, Hey St. Peter. "I originally hoped to pick up a record by John Paul Young, entitled I Hate The Music, that I'd heard in South Africa, but the deal fell through at the last minute. I believed it would have been nothing less than a top five disc in Britain. For various reasons, another company got involved and things didn't feel right. Anyway, Chris Gilby, who I'd been negotiating with, played me another tape, which turned out to be Flash In The Pan. We did a deal for the whole of Europe".

While at Midem, he also played a Rats demo to a roundtable conference of 13 international Phonogram representatives — whose reaction was as enthusiastic as had been his own. The result was worldwide release commitment, including the US, and pledges of financial support. "I came back and presented that to the band's management, and I think they realised that it wasn't so much of a gamble with us, after all. He also liked the prospect of working with our team — Chris and myself, and Terry Yason, who I'd brought in as an independent promotion man".

The deal done, Ensign went to work to break the Rats. Yason — previously involved with Phonogram, World Wide Records and management of John Stevens' *Away* — spent seven solid months covering every promotion aspect, including press, radio and television. He comments: "I believe that a lot of the success of the group has been due to the amount of time I had to do with the amount of time I had to work on them". Citing the support spot on the Tom Petty tour of last year, Yason holds that the Rats upstaged the American and captured press plaudits in the process.

Most of those seven months was in preparation for a Rats record release, rather than in support of one. "We originally had *Do You In* scheduled as a single for June," says Yason, "but it didn't feel quite right. The new wave had not been completely accepted on radio then".

But before the issue of Rats product, there were several Ensign singles. "We knew the Rats were a long-term deal," says Grainge, "and we didn't just want to put out a single and see what happened — we knew there should be an album, and we couldn't get that together immediately. I wanted something in the market that we could be working on in the meantime. There was no way the staff could be sitting here at a loose end until the summer".

The first Ensign 45, then, was *Hey St. Peter*, issued on April 15. "I don't think we were really equipped for it, though. Everything in promotion terms was through Phonogram, and there was very little we could do personally on the record's behalf". But while *Flash & The Pan* failed in Britain and virtually every other European territory, "right in the middle of June, I got a call to say that it had been used as a television theme in Holland and was taking off like a bat out of hell".

For its second single, the Ensign team organised a disco treatment of a tune Grainge heard in South Africa, called *Lullaby*. Like the first, it meant little in Britain, "but, to date, we've had 31 releases with it on the Continent" — and he believes that the number will generate revenue by inclusion on various disco compilations around the world.

Back home, it was the label's third single which made that all-important chart connection. "That was something Chris and I planned about 18 months ago," elaborates Grainge, "when we saw the Martini cinema advertisement. We felt that someone should record it as a proper song, and had the track laid down, feeling that it needed a black, Lou Rawls-type voice. Then I bumped into Michael Cohen in a lift, we got talking and he suggested Danny Williams for the song. At first we thought it wouldn't work, but Danny and Michael freaked when they heard the track, so we went ahead. Chris and I actually wrote the lyrics to *Dancin' Easy* about ten minutes before going into the studio!"

Strangely, says Grainge, Ensign received little promotional help from Martini — other than 1,000 miniatures. Fortunately, the record didn't seem to need it, registering as

Ensign's chart debut in August of last year. It also scored in Holland and South Africa.

Although Ensign's deal with Cohen and Williams was ostensibly a one-off, Grainge says the association is a good one, "and we'll come up with things together as long as we can keep breaking them".

After the Rats' *Looking After Number One* charted, Ensign turned again to mainstream pop material, completing a deal for the Carvells' *LA Run* and setting an October release date. It was not to be — through Ensign, at least. Grainge explains: "The Carvells people wanted the record out at the same time as we were preparing to go with the debut by our next major priority, Ray Tissier, and Danny Williams' follow-up to *Dancin' Easy*. We said that there was no way for our team to work three records simultaneously, and felt that *LA Run* could wait a few weeks. They didn't, so I gave it back for the UK. But we've handled it in the rest of the world".

It is a mark of Ensign's commitment to Ray Tissier that it was prepared to pass in that way on what turned out to be a UK hit (via Creole). "The demo tape we heard by him with four songs was fabulous," comments Grainge. "He's got a peculiar image, and there's no way with one single we could get publicity on the guy. We really need to go with an album, and there'll probably be one around April".

Tissier, the Rats, a new signing and selective product deals

(including *Lipstique*, a disco-oriented LP which stands to generate much worldwide business) — this, then, is Ensign Records as it moves towards its second year. "We've got a very good international deal with Phonogram," argues Grainge. "When Lisa Denton and I worked together there, she always impressed upon me the importance of selling records abroad — which was something I overlooked for a while. It was only when I joined the company's a&r department and saw the overseas business generated by disc like Shirley's *Shame Shame Shame* and 5000 Volts' *I'm On Fire* that I realised it made such sense.

"We're not tied to Phonogram forever, of course. It's a license deal, so there is an end to it. But if they do the job well and look after me, I'll stay with them for life. I know the company well, its weaknesses as well as its strengths. With another firm, perhaps we could get a better upfront deal, but this business is all about people and how one gets on with them. We get on with Phonogram.

Ensign's people get on well together, too. Working with Grainge, Hill and Yason and covering marketing, trade promotion and dealer liaison is Elaine Shaw; taking care of finance and administration is Doreen Loader. "But even though we have various titles," concludes Nigel Grainge, "when it comes to the crunch, we all roll up our sleeves and get on the telephones. The one thing about a company this size is that we can see what we're doing and where it's leading. That's very important".

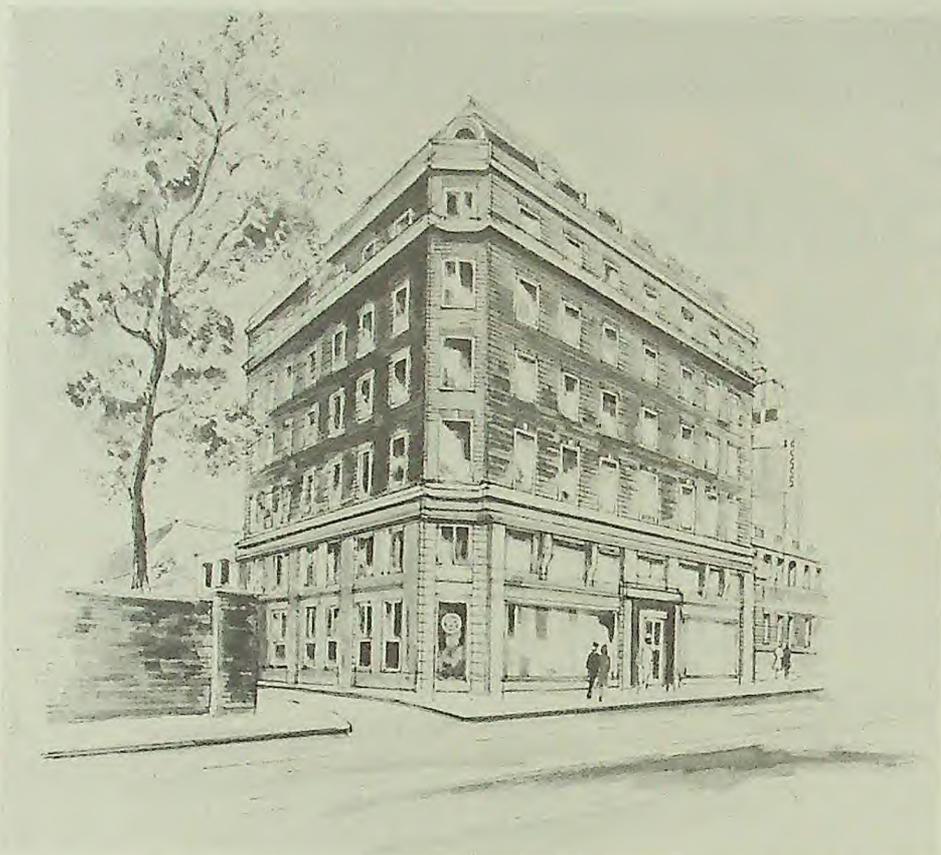
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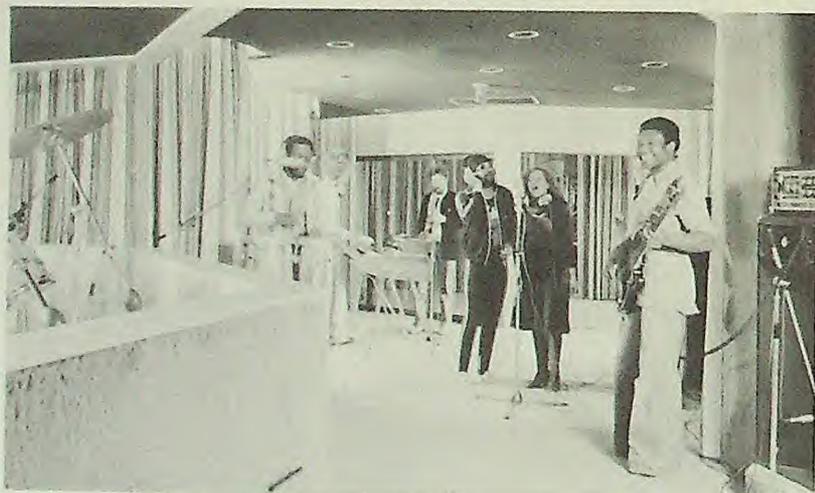
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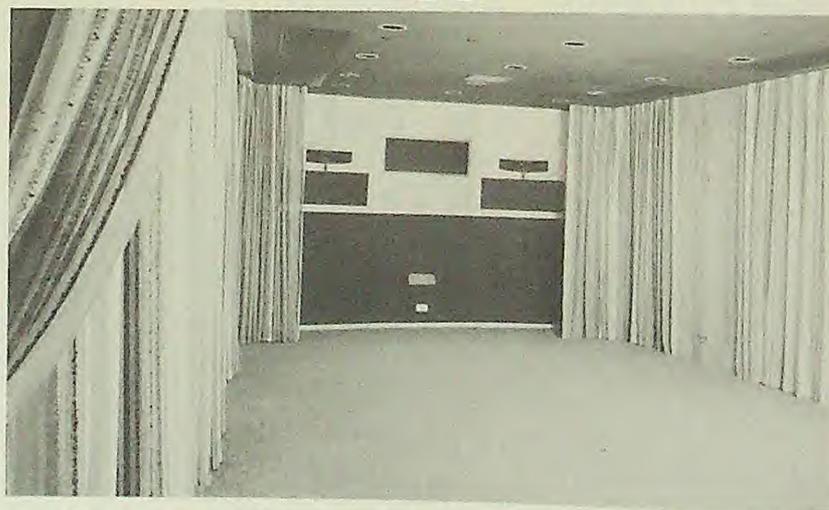
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Jensen and Powell tipped for Breakfast Show

NOEL EDMONDS, who is leaving the helm of Radio 1's Breakfast show at the end of April, will return to the Radio 1 airwaves in the autumn with two new shows, details of which have not yet been decided.

He has been hosting the programme since June 1973 when he took over from Tony Blackburn,

and, with his current TV commitments in Swapshop and Junior Mastermind, is "tired of getting up early", as a BBC spokesman expressed it.

Meanwhile the favourites in the tipping stakes to succeed him in the early morning slot are Peter Powell, at 26 the youngest jock on the BBC

staff and a recruit from Radio Luxembourg last October, Dave Lee Travis and Kid Jensen.

Jensen is the quizmaster for Radio 1's pop quiz show Quiz Kid '78 which returned last Sunday (January 15) for its fourth series to find the most knowledgeable pop fan in the UK. All the heats for this series are being held on BBC premises rather than in boys' clubs and youth clubs as in previous series to take advantage of the technical facilities available in the BBC network centres and local radio stations around the country.

The new band competition, which was a prominent feature of the last Quiz Kid series, has been relocated into the Dave Lee Travis programme, where Quiz Kid producer Tony Hale believes it will be "better placed".

"I believe more people than you'd think take a deep and serious interest in pop music," Jensen stated. "I have met many of them, and if they had the same knowledge of classical music or science, everybody would say how intelligent they were."

Edited by
NIGEL HUNTER

Clyde's birthday computer

RADIO CLYDE celebrated its fourth birthday on December 31 by inaugurating its own in-house computer operation. The Glasgow station claims this development as another first in independent local radio at a cost of £30,000.

The initial function of the British-made Systime 1000 computer is the processing of sales orders, providing comparisons between commercial spots booked and transmitted. It will subsequently print out invoices and also issue transmission certificates for advertisers and/or their agents.

Radio Clyde chief accountant Norman Quirk believes the company will recover its capital investment costs within five years. He also intends to utilise the computer to take care of the station's other accounting work.

"Since we went on air, our thinking has always been computer-orientated as we used a local bureau to handle our batch processing," he said. "In view of our past experience, therefore, and the limitations imposed by having to use standard package programmes, plus independent radio's commitment to issue transmission certificates from January this year, we felt the time was right to install our own in-house computer."

At some time in the future, a terminal in the London offices of Broadcast Marketing Services (Clyde's national sales agent) will be linked to the station's computer to enable airtime to be bought directly. Another future possibility is the use of the installation as a retrieval system to make data of previous advertising campaigns available to agencies or advertisers concerned.

Meanwhile as a result of interest by other companies without computer facilities, Radio Clyde is considering the feasibility of extending off-peak or part-time access to such organisations.

Jazz project from Manchester dealer

MANCHESTER RECORD retailer Barry Ancill is one of the organisers of a Jazz Circle scheme designed to promote and co-ordinate a nationwide interest and appreciation of the idiom and making full use of local radio stations in the process.

Ancill of Hime & Addison and with 28 years of disc retailing experience told *Music Week* that the Jazz Circle project has been researched and prepared thoroughly over the past 12 months. Its debut was being announced yesterday (Tuesday) in BBC Radio Manchester's Jazz A'Plenty show at 6.30 p.m., and further feature spots are planned for Radios Medway and Nottingham.

"We are seeking the interest and co-operation of bands, singers, record companies, specialist jazz

record shops, and jazz columnists in the press," explained Ancill. "Everybody, in fact, who likes jazz and wants to further its interests. We hope that the Jazz Circle will focus and co-ordinate interests and activities with the same unified, concerted effect that characterises classical music."

The Jazz Circle will publish a monthly newsletter circulated to all its members, and also hopes to arrange special record offers at reduced prices. Ancill claims that 40 record shops have already expressed interest, and there have been enquiries from as far afield as Scotland and the South Coast.

The Jazz Circle is being run from the Hime & Addison premises at 8 St. James's Square, Manchester 2 (061-834 6278).

Sex Pistols: no invite to Capital Awards '78

NOTABLE ABSENTEES from Capital Radio's Music Awards '78 at the Grosvenor House Hotel on March 21 will be the Sex Pistols. In common with other nominations for awards, the Pistols (nominated as London's-best band) were eligible for an invitation to the presentation, but Capitol has declined to extend it to them.

"When it comes to dining at the Grosvenor House with several hundred people, we felt there was a risk that their behaviour might cause offence," explained a Capital press person.

Other nominations who will be in attendance include Cliff Richard, Elton John, Julie Covington, the Tom Robinson Band and the Stranglers.

The latter two groups might be thought to be in a similar category to the Pistols, but are apparently regarded as less prone to public

vomiting.

Capital's rock expert Nicky Horne will present a series called 'Mummy's Concert at the London Lyceum to give promising new rock bands a showcase and chance of stardom as well as featuring name acts such as Jim Capaldi, the Tyla Gang, XTC, the Motors, Buzzcocks, Blondie, and John Otway and Wild Willie Barrett. The concerts will be recorded for transmission in Horne's Your Mother Wouldn't Like It show on Wednesdays.

"There are so many up and coming bands which deserve greater exposure," commented Horne. "I'm delighted that we are going to be able to give them this at the Lyceum and on Your Mother Wouldn't Like It."

The first concert on February 8 will star Jim Capaldi and the Tyla Gang and new bands yet to be selected.

McKenzie: into the listeners' homes

RADIO FORTH presenter Gerry McKenzie is hosting a new Saturday evening show entitled The Tartan Terror Show in addition to his regular Double Scotch programme on Sunday evenings. Part of his new show will be recorded in the living rooms of his fans who invite him to their homes for a cup of tea, although he has christened this segment Hooch About The Hoose.

Another feature of Tartan Terror will be the introduction in Scotland for the first time of a new record chart. It will spotlight the top three Scottish discs by Scottish artists, giving an indication to enthusiasts of traditional and popular Scottish

music of the sounds that are currently doing well.

McKenzie, who will also programme his own favourites on the Scottish music scene, hopes that the chart innovation will encourage Scottish talent in a big way.

Radio Forth listeners have voted Rod Stewart the top album artist of 1977 according to a postcard poll conducted by Christopher John in his Sunday evening Cruisin' programme.

Second was Jonathan Richman and third Mink de Ville, and there were five girls in the top 20 in the shapes of Joan Armatrading, Elkie Brooks, Donna Summer, Millie Jackson and Linda Ronstadt.

Liverpool festival

RADIO CITY, the Liverpool-based ILR station, is organising what it describes as Merseyside's first ever Jazz Festival to be held during February and March at the Liverpool Playhouse Theatre, and recorded for later broadcasting by the station.

On February 10 the National Youth Jazz Orchestra will be featured, and subsequent concerts are by Marian Montgomery (17), George Melly with John Chilton's Feetwarmers (March 3), a performance of Stan Tracey's jazz suite Under Milk Wood by Tracey's quartet and narrated by Donald Houston (10), and Salute to Satchmo featuring Alex Welsh and his band, Humphrey Lyttelton, George Chisholm and Bruce Turner (31).

Johnson promotion

MIC JOHNSON has been appointed programme controller of Metro Radio, his third promotion during his three years with the Newcastle-upon-Tyne ILR station.

Johnson, 27, worked for BBC Radio Sheffield and BBC Radio Carlisle prior to joining Metro 2½ months before the station opened in 1974. His first Metro designation was staff producer, responsible for speech and specialist music output, and he became presentation producer in July 1976, responsible for Metro's output excluding news and sport.

Johnson reports direct to managing director NS Robinson in his new job on all aspects of programming, including the development of the newly established music recording department.

Hallam expands to Top 40 playlist

THE PLAYLIST at Radio Hallam was expanded last week to include a further 10 new single releases, giving a top 40 choice of singles for weekly airplay. The album playlist remains at 30.

"We think the time has come to expand the playlist in this way," Hallam music producer Beverley Chubb told *Music Week*. "It won't alter the station's sound and style, which continue as top 40/MOR. It just adds some more records."

The report and accounts given to Radio Hallam shareholders at the annual general meeting last Tuesday showed a) 1976/1977 turnover increase of 75 per cent on the previous year, and the net profit after substantial loan repatriation totalled £99,387.

Reporting on the operational side, Hallam managing director Bill MacDonald instanced the numerous examples of community involvement and service that the station has undertaken.

"There are those who seem to believe that, unless local radio appears to be stumbling, amateur and small-minded, it cannot be truly local and cannot perform community service," MacDonald remarked. "These vocal critics

profess to believe that the success of independent local radio can be traced to 'pop and prattle'. Nothing could be further from the truth."

He referred to the popularity of Hallam's programmes in south Yorkshire which has been established after careful research and experience, and gave a warning against altering the schedules.

"We are faced with a very determined, highly skilled and quite ruthless opposition in the BBC. Whereas independent television has only two BBC channels to compete with, independent radio has at least five.

"The public can choose from among the BBC radio channels whether they listen to pop music or meaningful talk," continued MacDonald. "They can listen to classical music or plays in the original Greek, or back-to-back music of the 'easy listening' variety. There is no such choice with the single channel local independent radio station. Hallam therefore programmes minority programmes in due proportion for its minority interests, otherwise excluded listeners will tune elsewhere and be lost to us."

"The public in the Sheffield and Rotherham area prefers Hallam now because it provides the music-based programming it wants with nuggets of information of local interest. But the public will be presented with a stark choice if Hallam is made to carry increasingly heavy items and programmes of an educative nature when Radio 1 runs popular music virtually back-to-back with little speech, meaningful or not, and all that happening when Radio 1 will have its availability greatly widened on medium wave, where most people listen."

Hallam is still receiving plaudits about its three-hour production of Handel's Messiah on Christmas Day, which unlike performances of the work elsewhere in the ILR chain, was a new recording done by Hallam featuring the Chesterfield Philharmonic Society.

The recording was produced by Beverley Chubb and Hallam chief engineer Derrick Connolly using the mobile stereophonic studio and the recently acquired Videoscan unit enabling the two producers to watch the Society in singing action in Chesterfield's Goldwell Rooms from the mobile studio.

The station plans to repeat the recording on air in an edited form, and is contemplating broadcasting an opera live later this year.

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Pennine financial turnaround

PENNINE RADIO, the Bradford-based independent local radio station, has reversed its first year loss of £68,294 into a profit of £36,204 for its second year, which ended on September 30 last.

Keith Marsden, vice chairman and acting chairman of the operating company Bradford Community Radio Ltd., commented that this profitable pattern is currently being reflected throughout the ILR network, but Pennine's results were "an impressive turnaround in performance in so short a time". He attributed the improvement to the staff and better programming, particularly in the second half of the year.

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FEATURE

Thunderbirds are go for Sylvia's extravaganza

by TERRI ANDERSON

THERE IS a fleeting facial resemblance between film producer Sylvia Anderson and her creation, Lady Penelope. It is only a fleeting one. Sylvia Anderson is not a dummy, in anyone's interpretation of the term, and her face is as animated as the aristocratic Lady P's was unfailingly serene while moving with jerky and expressionless dignity through umpteen episodes of the children's futuristic tv series, Thunderbirds.

Now extremely well-known for her productions, Sylvia Anderson has announced her latest project, and it has the same hard-to-swallow aspect as many science fiction stories. She is working on the task of signing 14 of the world's biggest rock acts to a contract to make what preliminary production bulletins describe conservatively as an "extravaganza", as "the ultimate rock show to be put on film" and as "the rock film of 1978," to be called Rock On. While modifying and fleshing out the telegraphic excitement conveyed by the promotional handouts, the producer is clearly excited about the venture herself.

Sylvia Anderson has not become the doyenne of tv SF films and numerous associated cinematic works by blithe inattention to detail and lack of foresight. She neatly anticipated the question of how her film would succeed where All This and World War II failed. "There is no comparison really — which is not to criticise Lou Reizner's film at all. But where he used stock film, with the artists only heard on the soundtrack and not seen. I am concentrating on the groups themselves. Certainly there will be a science fiction element — which I am known for and which I will exploit to the hilt — but whatever the settings or effects the people will matter most, I will be very surprised if it falls down."

The people who will be seen will include, the producer confidently hopes, the Rolling Stones, Elton John ("An appearance, not a comeback"), Leo Sayer, the Beach Boys, Jethro Tull, Alice Cooper, Thin Lizzy, 10cc, David Bowie, Queen, Rod Stewart, Fleetwood Mac, Status Quo, Yes or Genesis, and Supertramp. Approaches to the groups had been made before Christmas, and while admitting that nothing was certain she said that draft contracts were with the lawyers of several of the bands, and all who had been approached had been enthusiastic. Harvey Goldsmith who is working on the production, has been involved in approaching the artists and liaising with all parties concerned. Behind the scenes the talk about money is going on, and so are arrangements for such complicated exercises as bringing all five Moody Blues together again to perform, after five years apart.

Sylvia Anderson is optimistic. "Being on the film side rather than the rock side I had expected many more problems than I have had," she remarked. "People told me I would never get all these people together, or be able to organize them into a film schedule. Well, there is still a madness in the rock business which I hope will never go, but they now can organize themselves very well if they want to do something enough."

The artists she has talked to have helped to form her ideas of how the film will be shaped. She commented, "I am constantly surprised not just at the depth of talent but at the depth of thinking. When we started it was just going to be a kind of



Sylvia Anderson — "the perfect way to blend rock and film".

'That's Entertainment' but after talking to the groups I realised that there was a lot more about them which would be going to waste in a film like that. Gems of ideas came from them. The whole thing is stronger and more significant now, but not heavy".

As someone who dislikes differentiating between the film and rock businesses Sylvia Anderson was happy to discover just how similar the two sides of the entertainment industry are in structure and personalities. "Rock stars are the new movie stars, or an extension of them. I am finding working with them most intriguing, when I use rock musicians for promotional films for example. And I am respecting and understanding more and more in the music business."

She describes herself as an "appreciator" of pop music, and someone who has always had a good ear for what is commercial — just as she has a good eye for the unknown actor or actress who will succeed on the screen. "I am going to rock concerts now and looking at them objectively, there is fantastic communication between groups and audiences. You cannot get that on film and I am not going to try. The film is about communication between people and music, but it is not a rock concert film. A concert is for the moment it is happening only."

There will be a storyline in Rock On and it will have an SF flavour, but that is all that is being revealed at present. The only hints come from the plans for location shots, but the wildly differing locations in which the various superstars will be filmed do nothing to help the uninitiated to piece together a plot. "We have very carefully thought out where to film the groups to suit their personalities and images, and the needs of the film," she explained, reeling off ideas such as shooting Fleetwood Mac in Red Square (they will be in Moscow for a UNESCO concert in July); Queen on Mount Fuji; Bowie, if possible in a real space station ("you could never build a set like Houston!") Status Quo, on the 1978 Australian tour, to be filmed "somewhere bizarre like Ayr's Rock; and Elton John in some very big, totally empty, US sports stadium.

However these sequences may fit into the theme none of the musicians will be asked to do any acting — the plot will be carried by film professionals. "I just want the public to see them as they know them; I could not undertake the task of getting all these rock people to act. There are several natural actors among them, but we will not be using those talents in this film — although there are other projects in mind for later".

The estimated cost of filming the 14 music sequences and everything else is six million dollars. "It's costly, but less than you would expect." The total time the crews will spend filming each act will be around a week, but they might have to wait months for the opportunity to have the right band in the right place. The film is scheduled for release around next Christmas.

The danger of the musical content becoming dated is another problem Sylvia Anderson has anticipated. All the material, except for a few numbers which by now have an almost historical connection with the band concerned, is being specially written for the movie. An LP of the music is expected to be released simultaneously. "You cannot anticipate musical trends," she admitted, "but there are some things which will go on. Also this film will give the groups a chance to project a slightly new or unusual image of themselves if they want to."

The conception of Rock On came about in conversation between Sylvia Anderson, Tony Klinger — who runs a documentary-making offshoot of her successful SA Production company, and who is writing and directing Rock On — and the third partner, Peter Abbey — who had previous involvements in the music industry. In their opinion there had been no successful film about a number of rock groups, apart from Woodstock which was a successful rock event which just happened to be filmed. Encouraged by the fact that bands now have acts which are more visual than ever before, they went ahead with the idea.

"It is the perfect way to blend rock music and film, and the time is right to give the rock scene another development, an extension of itself".

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DISCOS

DISCO TOP 40

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

- 1 (1) GALAXY, War (MCA 339)
- 2 (8) THE GROOVE LINE, Heatwave (GTO GT 115)
- 3 (2) COCOMOTION, El Coco (Pye 7N 25761)
- 4 (15) JAM JAM JAM, People's Choice (Philadelphia PIR 5891)
- 5 (14) ZODIACS, Roberta Kelly (Oasis 3)
- 6 (17) HOLLYWOOD, Boz Scaggs (CBS 5836)
- 7 (11) WHO'S GONNA LOVE ME, Imperials (Power Exchange PX 266)
- 8 (7) RUNNING AWAY, Roy Ayers Ubiquity (Polydor 2066842)
- 9 (3) BACK IN LOVE AGAIN, LTD (A&M AMS 7319, 12 in)
- 10 (6) SAN FRANCISCO/FIRE ISLAND, Village People (DJM DJS 10817)
- 11 (10) FFUN, ConFunkShun (Mercury 6167597/promo 12in)
- 12 (21) WHICH WAY IS UP., Stargard (MCA 346)
- 13 (4) CHOOSING YOU, Lenny Williams (ABC 4198, 12in)
- 14 (34) KEEP DOIN' IT, Showdown (State STAT 63, 12in)
- 15 (23) SORRY I'M A LADY, Baccara (RCA PB 5555)
- 16 (5) COME GO WITH ME, Pockets (CBS 5780)
- 17 (13) DO YOU REMEMBER, Long Tall Ernie (Polydor 2121341)
- 18 (16) BLOOD AND HONEY, Amanda Lear (Ariola ARO 103)
- 19 (12) I DON'T WANNA LOSE YOUR LOVE, Emotions (CBS 5819)
- 20 (18) ONLY THE STRONG SURVIVE, Billy Paul (Philadelphia PIR 5699)
- 21 (—) BIG BLOW, Manu Dibango (French Fiesta 12in import)
- 22 (—) IF IT DON'T FIT DON'T FORCE IT, Kellee Patterson (EMI INT 544)
- 23 (—) GOOD TIMES/FUNK FUNK, Cameo (Casablanca CAN 112, 12in)
- 24 (19) LITTLE GIRL, The Banned (Harvest HAR 5145)
- 25 (33) FOR YOUR LOVE, Four Tops (ABC 4199, 12in)
- 26 (30) GET ON THE FUNK TRAIN, Munich Machine (Oasis 2)
- 27 (22) TOO HOT TA TROT, Commodores (Motown TMG 1096)
- 28 (28) MAGIC WIND, Earth Wind & Fire (CBS 86051, LP)
- 29 (38) I CAN SEE CLEARLY NOW, Ray Charles (London HLU 10554)
- 30 (24) WE, Brass Construction (UA UAS 30124, LP)
- 31 (—) REACH FOR IT, George Duke (US Epic 8-50463, import)
- 32 (—) JIGGERY POKERY, Rah Band (Ebony EYE 4)
- 33 (—) SWINGTOWN, Steve Miller Band (Mercury 6078813)
- 34 (37) LOVE WITH YOU, Bill Fredericks (Polydor 2058946)
- 35 (—) YOU'RE SO RIGHT FOR ME, Eastside Connection (Creole 12-CR 149, 12in)
- 36 (—) PROUD MARY, Gene Washington (DJM DJS 10825)
- 37 (—) DISCO SATISFACTION, Tommi (Private Stock PVT 129)
- 38 (32) NOBODY'S GOT TIME, Coachhouse Rhythm Section (Ice GUYANA 3)
- 39 (27) I HAVEN'T STOPPED DANCIN' YET, Gonzalez (EMI 2706)
- 40 (—) WITH PEN IN HAND, Dorothy Moore (Epic EPC 5892)

Chart Commentary

by JAMES HAMILTON

LAST WEEK'S MW Top 50 showed a large quota of disco entries, with T-Connection and Bill Withers going straight into the Top 30 and thus becoming ineligible for this Disco Top 40. Other current pop hits with only a short stay in this chart include of course Chic, Donna Summer (Love's Unkind), Odyssey, Althia & Donna, Bob Marley, Carl Douglas, Jonathan Richman, and even Bonnie Tyler — all of which have extremely strong disco support ... at last the silly season is over and with an embarrassment of riches from which to choose, disco DJs are contributing their charts again in force ... Lenny Williams (13) suffers from the surfeit of newbies but actually increases his area ... Stargard (12) mainly has the South-East but stretches up to North-West ... Showdown (14) returns strongly from the entire Midlands, adding South Coast ... Manu Dibango (21), possibly due for UK release soon, has London/Essex/SE funk venues,

Disco Picks

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

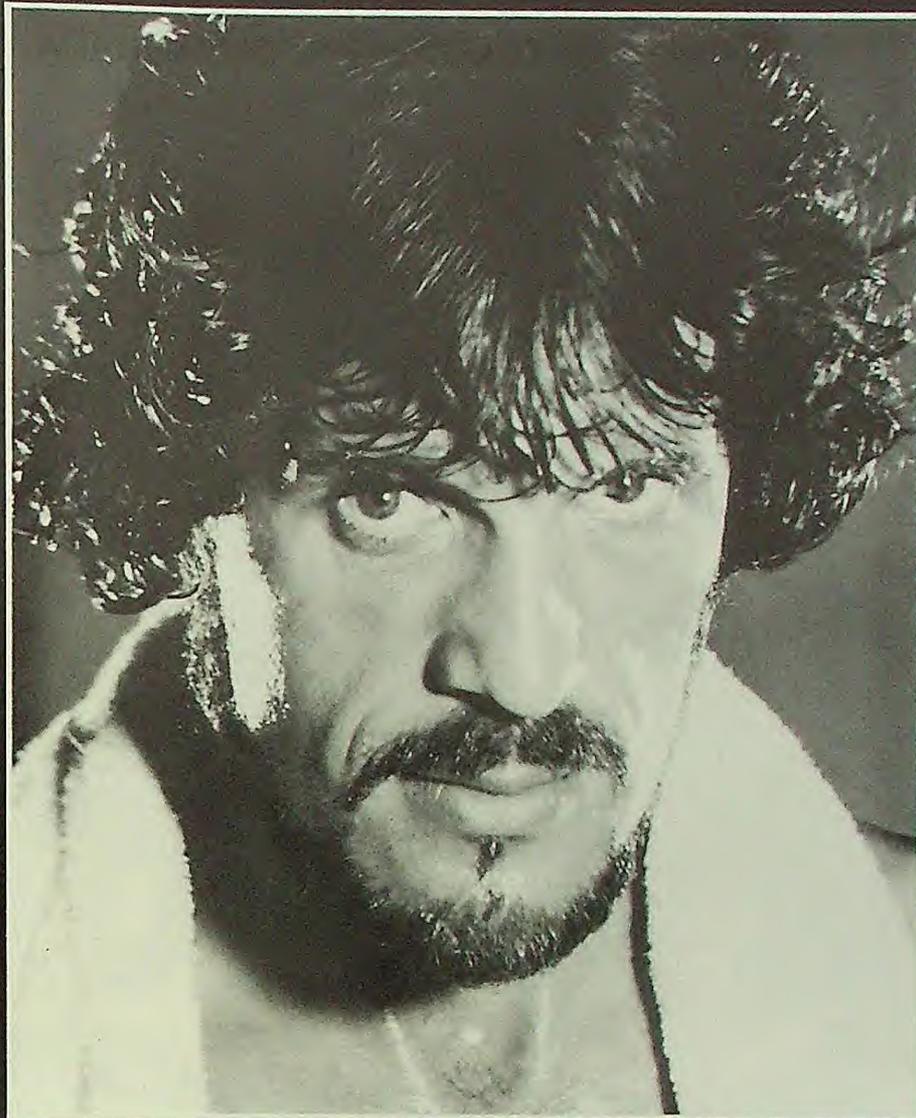
KELLE PATTERSON: If It Don't Fit Don't Force It (EMI INT 544) slinky US soul smash ***
 STARGARD: Theme Song From Which Way Is Up (MCA 346) Car Wash-like clapper ***
 ROKOTTO: For The Broken Hearted/You And Me (State STAT 68) prettily packaged slow double-sider ***
 JOHNNY G: Call Me Bwana (Beggars Banquet BEG 3) crazy 'new wave' reggae, deserves to smash ***

where Roy Ayers (8), Pockets (16), EWF (28), George Duke (31), Eastside Connection (35) all tend to reign supreme ... Kellee Patterson (22) surprisingly breaks out of Scotland/NW as well as London ... Rah Band (32) is almost exclusively in Scotland, where Tommi (37) has most support too ... Geno Washington (36) breaks in Scotland/NE/London, Dorothy Moore (40) in South Coast/Midlands ... Cameo (23) has evidently been reserved to DJs as a 12in, reviving its fortunes ... Bill Fredericks (34), the love theme from Black Joy, just hangs on in London.

Breakers

Further disco breakers include Cerrone Supernature LP (French Mallingster), Linda Clifford Now On (Warner Bros K 17078) in London ahead of their UK release, and more generally with pop-slanted support; Jonathan Richman The Morning Of Our Lives (Beserkley BZZ 7), Rosetta Stone Half As Nice (Private Stock 131 — mainly in Scotland), Graham Parker New York Shuffle (Vertigo 6059185), Boz Scaggs 1993 (CBS 86028, LP), Parliament Bop Gun (Casablanca CALH 2021, LP), Samantha Song Emotions (Private Stock PVT 128), Yvonne Elliman If I Can't Have You (RSO 2090266), Lou Rawls Lady Love (Philadelphia PIR 5911), Freda Payne Love Magnet (Capitol CL 15959), Nazareth Gone Dead Train (Mountain NAZ 2), Lynne Jones Come Softly To Me (Ariola ARO 104), while Rory Block Help Me Baby (Chrysalis CHS 2176) hangs on in London and Gibson Brothers Come To America (Polydor 2058938) on South Coast.

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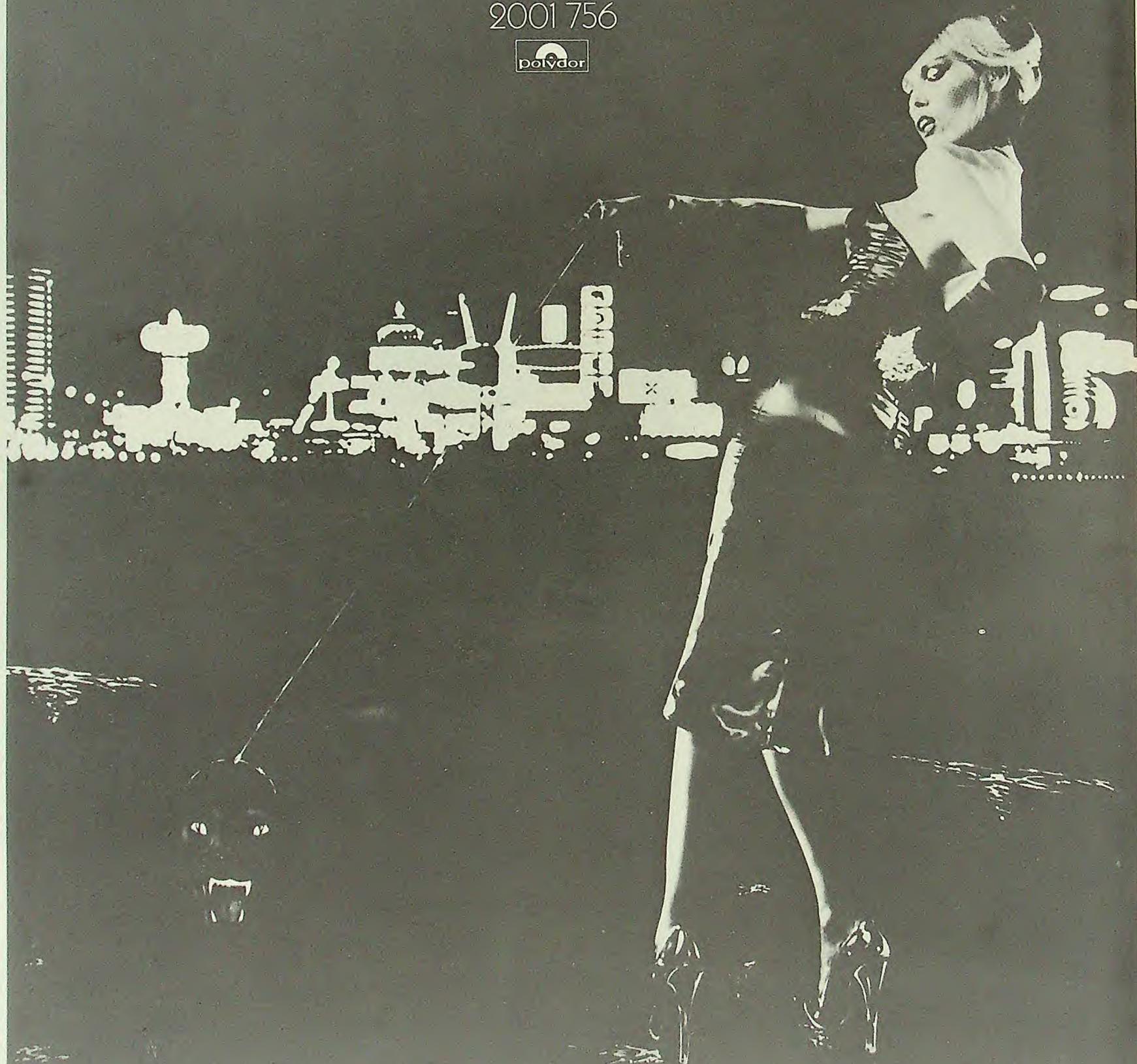


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Dealers suffer as Xmas stock is left on shelves

HI-FI DEALERS and manufacturers seem to have had a far-from-merry Christmas. Most were expecting improved festive season sales as some sign that Britain is emerging from the economic doldrums which have becalmed the industry recently. Instead sales generally were no better, and in some cases even worse, than December '76 — one of the slackest sales spells on record.

"December was a disaster," said a spokesman for one leading UK distributor of Japanese hi-fi equipment. "We can't compare it completely with '76 but early indications are that it was certainly no better. Our warehouses are dealers' shelves are jam-packed with unsold equipment."

In some parts of Britain dealers have even resorted to selling hi-fi at less than TRADE prices to clear their books. "A lot of shops and companies will go to the wall unless there's an improvement soon,"

DPCP report warns of dangers in hi-fi

THREE PEOPLE were electrocuted in home accidents involving electronic equipment during 1976, according to figures just issued by the Department of Prices and Consumer Protection. Electronics, including hi-fi, were also responsible for a number of fatal fires.

Two of the electrocutions involved headphones where external metal or metalised parts came in to contact with the head. In one case these parts became live due to dangerous repairs inside a cassette recorder.

In the other, they formed the earth path after the victim touched mains voltage. Comments the

Akai sales package

AKAI HAS put together a special merchandising pack to help dealers sell its new range of receivers and turntables. Complete with carrying handle, the bright red pack contains a transparent stand with Akai brochures covering the company's new and existing hi-fi, Akai note pads and bios, corner stickers to help dealers identify new products and steel-blue tent and show cards. Full details from: Rank Hi Fi, PO Box 70, Great West Road, Brentford, Middlesex TW8 9HR (Tel: 01-568 9222).

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commented one Scottish distributor.

One ray of hope was that there would be a rush to buy hi-fi during the New Year sales and certainly there were signs that many people had put off buying pre-Christmas in favour of finding the turntable or cassette deck they wanted a little bit cheaper in January. It'll be a while yet before we know whether the industry's hope was founded.

Distributors who handle imported Japanese hi-fi look likely to have major headaches during 1978. The meteoric rise of the year seems likely to send prices soaring in the very near future. Already several UK importers are having to struggle to keep prices at present levels. They can't hold out for long.

That'll be welcome news, of course, for UK manufacturers who may have a chance of swimming against the imports flood which is threatening to sweep many of them out of business.

DPCP: "While it may be argued that, in commercial and amateur use, operators have safely used headphones constructed in this way and that neither accident was caused by the headphones, there is nevertheless a strong argument that headphones used by the lay public should have no accessible metal. Such construction already exists and is no more expensive."

Seven people were electrocuted during 1976 by loose earth wires in plugs. Several others died in fires started by electrically-faulty TV sets. Three musicians were killed — one in a domestic accident, two in non-home accidents — when faults caused their amplification equipment to become live.

The DPCP blames the majority of electrical accidents on carelessness or misuse of equipment. "The statistics clearly illustrate the dangers involved in tampering with electrical equipment without sufficient knowledge. Do-it-yourself and amateurish repairs attempted without first disconnecting the equipment or circuit accounted for many of the electrocutions as did poor or incorrect wiring of plugs."

"We would strongly advise all members of the public who are in any doubt about electrical equipment not to endanger themselves and their families by attempting repairs but to get professional help."

Edited by
DAVID ALDRIDGE
of Hi-Fi Buyer's
Guide

Sansui shuts down London showroom

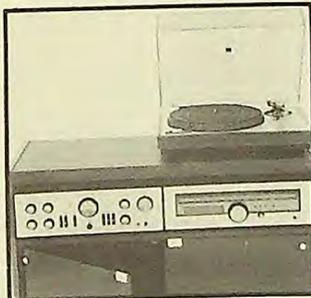
HI-FI FIRM Sansui has closed its London showroom. The shock move comes five years after the centre, just off Tottenham Court Road, was set up as a sort of shop window for the Japanese company's equipment range.

UK operations manager M. Ishikawa said the showroom had been opened originally to help establish Sansui's name in this country. It had fulfilled that function and its usefulness was now ended.

A second Sansui spokesman elaborated on the reasons for the closure. "Things are going well for the firm throughout Europe and a showroom, particularly one that doesn't actually sell goods but refers people to their local dealer, has become an unnecessary expense."

"The money saved by closing it can be more profitably employed elsewhere — in marketing the new equipment that Sansui will be launching in the near future."

The Sansui showroom closure leaves London with just two hi-fi company shop-windows — the highly-successful Sony showroom in Regent Street and the newly-opened Aiwa Centre in Bloomsbury's Brunswick Centre.



New cabinet from Lux

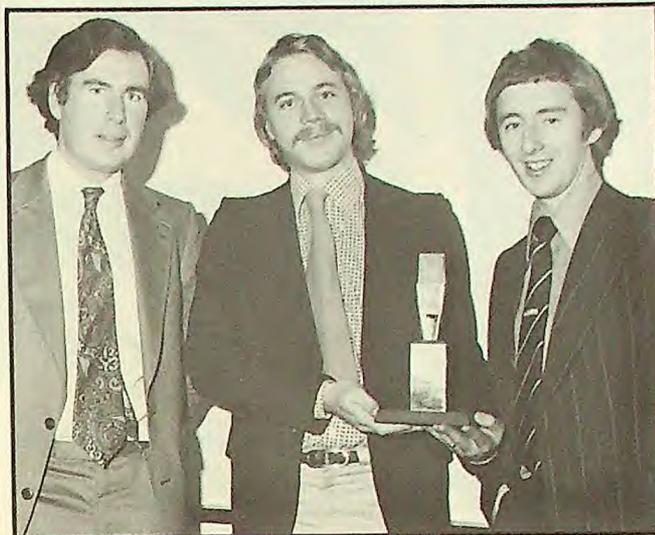
MARCH SEES the UK release of a new equipment cabinet made by Japanese hi-fi firm Lux. The rosewood-finished LK80 will cost £113.40 and is designed to take any of Lux's "80" Series amplifiers plus the matching T88V tuner. (Above).

Alternatively it will accommodate two smaller Lux separates. The top is big enough to take a turntable and/or a cassette deck and there's record and general storage space in the bottom half of the cabinet.

The horizontal shelf dividing the general storage area can be removed to convert the entire lower half to record storage. The LK80 measures 37" long by 15½" deep by 27" high and comes in simple assemble-yourself format.

As a special launch offer, the cabinet will be given free to anyone purchasing the Lux equipment that the photo shows housed in it — that's the "80" Series amplifier, the T88V tuner and PD282 turntable.

Full details from: Howland-West Ltd, 3-5 Eden Grove, London N7 8EQ (Tel: 01-609 0293/6).



Wharfedale award

HI-FI FIRM Wharfedale's advertising agency, Saatchi Saatchi Garland & Compton, has won the Best Radio Campaign Award in the Radio Campaign Awards organised by the advertising industry newspaper, Campaign.

Wharfedale's campaign used six musical commercials where groups of singers sang "woof" on low notes and "tweet" on high ones together with a voice-over which used the punch-line — "Wharfedale sounds better than the common heard."

The award was presented to Saatchi's Media Director, Roy Warman, by IBA Director General Sir Brian Young at a special dinner in London. (Above).



STD: a new name

IT'S ALWAYS nice to see a new name appear on the hi-fi scene. It's particularly pleasing in times like these when the headlines seem to be hogged by businesses going bust. So let's hear it for Strathclyde Transcription Developments — a new Scottish firm which has just entered the hi-fi fray with a sophisticated turntable called the STD. (Above).

It's a belt drive deck with electronic, digital speed read-out and three adjustable speeds. That last feature will be particularly welcome news for 78rpm record collectors who must be finding it hard to get a turntable to suit them these days when two speeds rule OK.

The STD comes without pickup

arm but is ready-cut to accept SME and is supplied with adaptor plates to suit the majority of high-quality arms. The unit's all-metal — mainly aluminium — with the platter cut from the same sheet as the top-plate.

It costs around £214 and is available from selected hi-fi shops. If the price is a bit beyond your means — and remember it doesn't include an arm — you may be interested to hear that Strathclyde Transcription Developments hopes to bring out a similar, but cheaper, second deck later this year.

Full details from distributor C.W. & J. Walker Ltd., Brentwood, Red Lane, Frodsham, Warrington WA6 6RA (Tel: 0928-33326).

Prizes for Accuphase

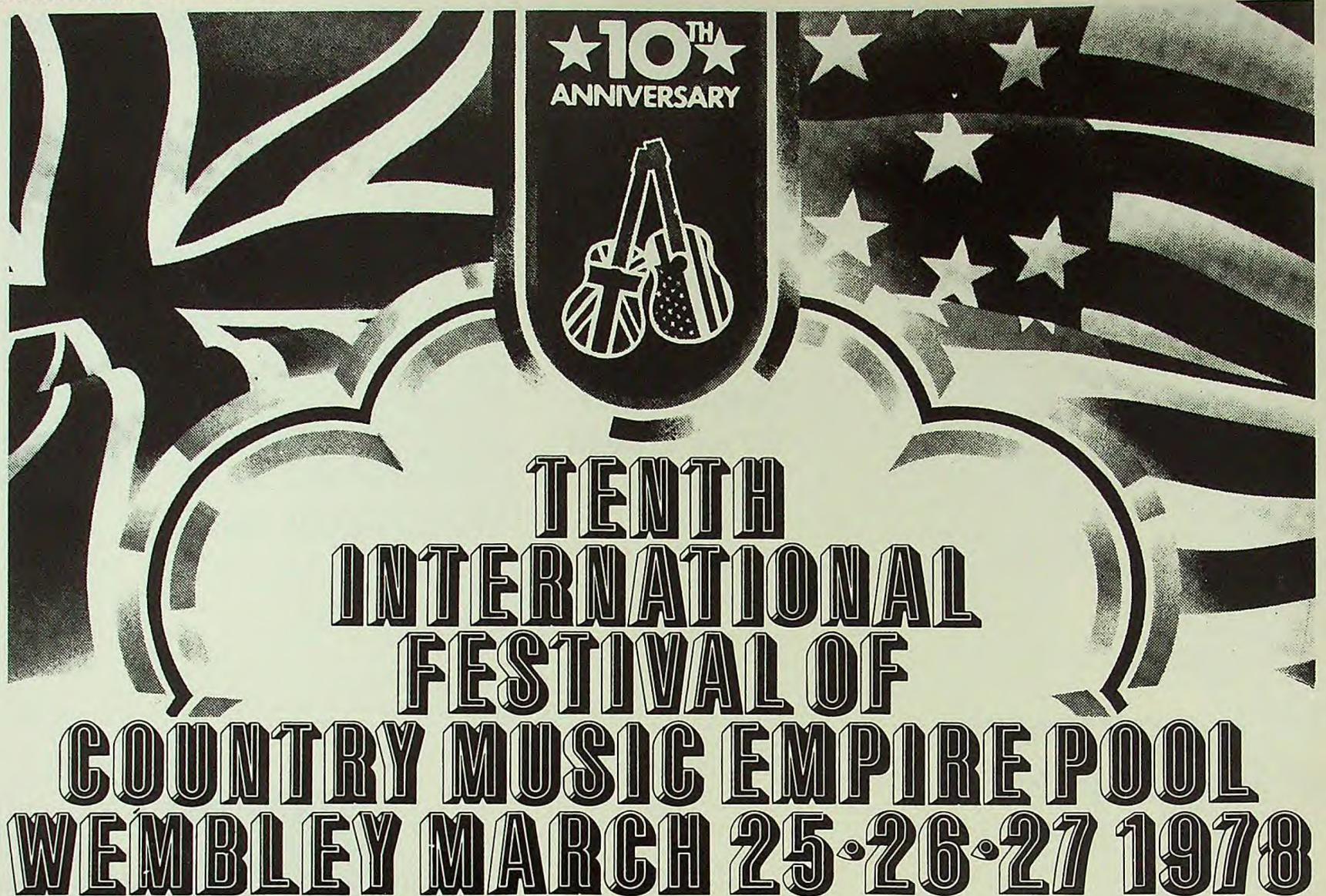
THREE SOPHISTICATED hi-fi units made by Accuphase have carried off top honours in the Japanese Grand Prix committee awards for 1978. The awards are presented annually by a panel of leading Japanese audio critics and are some of the most-coveted in the world.

The Accuphase C-220 stereo disc-equaliser/pre-amplifier was voted the 1978 "Stereo Components Grand Prix" award. The Japanese firm's P-300 stereo amplifier and C-200 stereo pre-amplifier became the first recipients of a new award for equipment which has been

successful in the Japanese market over a long period of time.

During the last seven years several Accuphase units have been selected as the best units in their class by the Japanese Grand Prix committee. They are the C-200 stereo pre-amp, the M-60 mono power amp, the P-20 stereo amp, the P-300 stereo power amp, the E-202 integrated stereo amp and the T-101 FM stereo tuner.

Accuphase equipment is distributed in Britain by Pyser. Full details on the range from: Pyser Limited, Firecroft Way, Edenbridge, Kent (Tel: 0732-864111).



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PERFORMANCE

The Point

INSPIRED CASTING makes Micky Dolenz's performance as the Count's son in Harry Nilsson's *The Point* at the Mermaid Theatre an absolute delight, totally outshining his ex-Monkee colleague Davy Jones, who through no fault of his own is lumbered with the less demanding role as Oblio. But Dolenz apart, this absorbing musical fantasy, based on the original television cartoon and Harry Nilsson's album of the same name, has lost a lot of its humour and subtlety since its premiere at *The Mermaid* last Christmas. Ironically it is probably because the Dolenz part has been developed that the other characters seem to be lacking compared to last year when there were several gems among the supporting actors. I also didn't like the splitting up of the rock man, the new puppet dog Arrow, and I missed last year's Leafman who played the role with just the right amount of caricatured rag trade rosherness. But to be fair, the new version works better for the children in the audience (if my three nephews are anything to go by) as it has more of a pantomime atmosphere. And Dolenz is superbly hissable as the despicable count's son who has the lovable Oblio banished to the pointless forest because he doesn't conform by having a pointed head like the rest of the population in *The Land of the Point*. Musically Harry Nilsson's poignant songs aren't showstoppers but they are memorable and although lyrically they don't exactly further the story they do make pleasurable interludes between the action. *The Point* continues at *The Mermaid* for a season with the hope of a West End transfer and MCA has the cast album (MCF 2826) with some songs, while RCA has the original album narrated by Dustin Hoffman and sung by Nilsson (SF 8166).

JOHN ELDON.

Buzzcocks

MANCHESTER BAND the Buzzcocks headlined last Sunday's punk night at the Roundhouse with an authority belying their inexperience. Packed crowds testified to punk pulling power but only a minority embraced the role; despite the prevalence of black leather and spiky hair most had the air of uncommitted observers checking out a new craze.

Subway Sect and Siouxsie and the Banshees preceded the Buzzcocks on stage. Seasoned performers have the ability to magnify their personality; lacking this projection Siouxsie came across merely as a young girl singing petulantly and out of tune in an auditorium too big for her. She went down well with the crowd though, judging by the shower of spit that surrounded her.

It's hard for outsiders to evaluate punk without sounding either patronising or ridiculous. At one level it was inevitable: for fifteen years rock has been growing steadily more sophisticated alongside the developing musicianship of its players. Now it has been grabbed back by the youngsters, made accessible to the inexpert again, and the wonder is that it hasn't happened sooner.

Punk has provided a philosophy that the harsh and crude new music is well-fitted to express — possibly all it can express — and that is no mean achievement, artistically. But it is hard to see how punk music can develop while remaining punkish: introduce more organisation and you undermine the anarchic core; develop melody, harmony, rhythm and you find yourself expressing positive values, not punk nihilism.

The Buzzcocks are not up against that problem yet — at the moment their music conforms to the hard-strumming three-chord stereotype — but there are enough signs of

imagination in the present act to suggest they may eventually find punk confining. Pete Shelley's eloquent two-note guitar solo on *Boredom*, for instance, was a fine example of how to turn lack of technique to advantage. He is very much the band's centre, communicating easily with his audience and delivering sharp-edged, though rarely audible, lyrics with some force. Best of a long string of two-minute numbers were the mesmeric *Sixteen*, *Whatever Happened To*, and a new song, *I Don't Mind*.

NICK ROBERTSHAW

Buddy Greco

BUDDY GRECO remains one of the slickest performers in the field of cabaret today, and his latest season at London's *Talk Of The Town* — his fifth — marks a welcome return to the venue. British audiences have not seen too much of him in recent years, and his last London appearance was nearly two years ago as support to Shirley Maclaine at the London Palladium, but with a new recording contract in the offing, it looks as though the situation will soon be rectified.

Greco's *Talk* act was a welcome mixture of the old and new — the 'old', of course, included his finger-snapping version of *The Lady Is A Tramp*, *L-O-V-E*, and *The More I See You*, dedicated to the late Nat King Cole. The 'new' (well, perhaps not so new) were his 1978 version of *MacArthur Park* (which he has already recorded twice), a disco treatment of the oldie *Quando Quando*, and *Gonna Fly Now* from the film *Rocky*.

A couple of Sedaka works, *Breaking Up Is Hard To Do* — treated as a torch song — and *Laughter In The Rain*, Stevie Wonder's *My Cherie Amour* and

Isn't She Lovely, and Evergreen from *A Star Is Born*, completed an act which was well-paced, polished and notable for its good music. Greco kept his chart to a minimum, and concentrated on keeping the customers satisfied by his sheer musicianship. What he does desperately need is another song hit, and maybe his forthcoming album, recorded in the US, will provide him with just that.

Regardless of his track record as a hit record artist, however, Greco will always be in demand as a live performer and it should not be too long before we see him this side of the Atlantic again.

CHRIS WHITE

Gordon Giltrap

IN FRONT of an audience which included Alan Freeman and several hundred under-age drinkers, Gordon Giltrap wound up his lengthy UK tour at the Leas Cliff Hall, Folkestone last Saturday.

It was an unlikely setting for this unassuming master of the guitar to go out with a bang, but with a bang he went. Folkestone, it seems, has a taste for symphonic rock even if the youth assembled on the dance floor look a more likely audience for the *Motors* or *Status Quo*.

Giltrap has come a long way from the introverted folkie slightly hunched on a stool plucking at an acoustic guitar. Now he is an introverted rock musician who has kicked the stool habit, more or less, and stands slightly hunched mid-stage plucking at any five acoustic and electric guitars, backed by a four-piece replete with bass, drums, and innumerable keyboards.

The new Giltrap music, recorded on his last two Electric albums *Visionary* and *Perilous Journey*, is simple but intricately woven and majestic. What it gains on stage is

excitement, from time to time at least, enough to get his audience clapping in time by the end and earn two encores — and all without a word being sung.

The set was split in two, the first part devoted to pieces from *Visionary* — an album based on the works of William Blake, but none the worse for it — and the last to an almost complete run through *Perilous Journey*.

The weak point came with an acoustic set in the middle, including the excellent *Catwalk Blues*, which went over fine at the Victoria Palace some days before but only made the Folkestone audience restless, anxious as they were for some action.

The action came with *Lucifer's Cage*, a cut from *Visionary* that splendidly combines Giltrap's classical guitar influences with sheer manic speed, and *Heartsong*, the current single. It is a simple little ditty that wears well and it would only take a radio play or two in the right places for it to be an instrumental hit to make even *Brighthouse* and *Rastrick* nervous. Its fate at present is uncertain but Giltrap is convinced enough to repeat it as the band's second encore.

The band, Eadie Spence and Rob Edwards (keyboards), Dave MacDonald (bass) and David Barfield (drums) fit around Giltrap like an electronic glove. Giltrap himself is more relaxed on stage these days and even broke into a smile from time to time. He leaves the impression that he is at least half-way to becoming a fully-fledged rock star. One day he will bounce on stage, prowl around menacingly, square up with his bassist and run off an electric guitar riff on his knees. At which point the world, or at least a substantial number of Genesis and Yes fans, will be his oyster.

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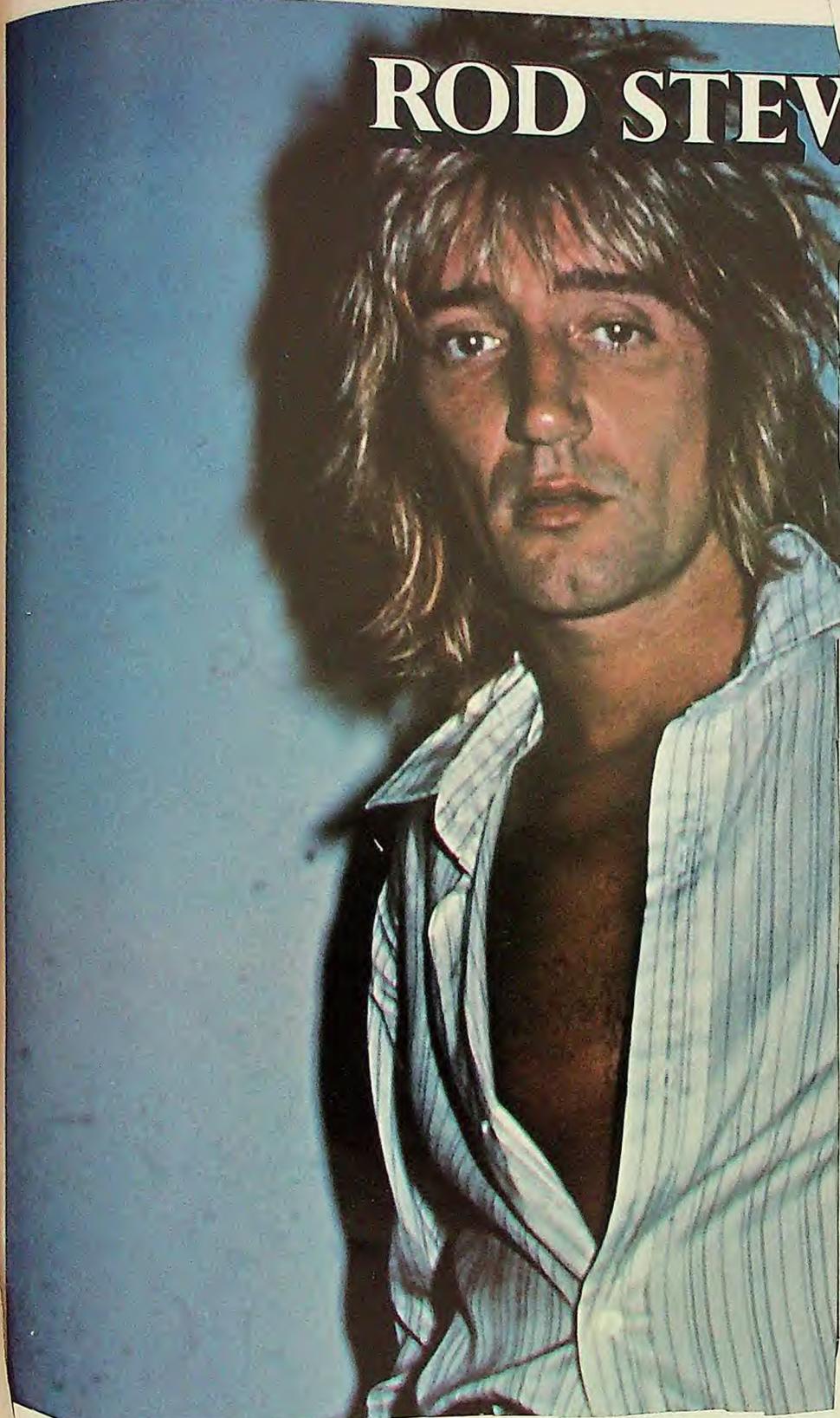
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AMERICAN SCENE

Rumours chases Peter Frampton

FLEETWOOD MAC's "Rumours" album, as 1977 closes out, looks like overtaking the Peter Frampton album in terms of sales figures with Warner Bros telling the Los Angeles Times that in the near future it will shoot over the 8 million mark. In the LA Times piece appropriately titled "Rock 'n' Roll's New Heights" the label also stated they had spent over 300,000 dollars promoting the Rumours LP, with a lot of that loot going on TV promotion. Warners also told the newspaper that the 800,000 initial shipping of Fleetwood's smash was the largest in the label's history.

**LOS
ANGELES
NOTES
from
LITA ELISCU**

Euphoria

The Los Angeles Times uncovered the fact that there are 73 million record players spinning away in the US and there are only 74 million households. They found a security analyst out of Wall Street to estimate that Warner Communications Inc. and CBS split 40 per cent of the US market between them, with six other unnamed companies taking care of between 30 and 35 per cent, another four or five labels handling between 5 and 10 per cent with the remaining 15 to 25 per cent going to the hundreds of other labels that around some 1200 labels exist in various states of activity in the US feeding some 60,000 retail outlets and expecting to produce in 1978 around 6,000 singles and 3,000 albums).

However the vigilant LA Times sought out yet another analyst to lessen the euphoria. This time the statistic was that 80 per cent of releases in the U.S. failed to break even two years ago with the average b.e. point being 61,000.

It does not deter the labels, nor does it stop the store chains. Peaches in California just opened their 21st supermarket type operation and the Warehouse chain is now over 100 stores with plans to make it 130 by the middle of 1979.

And along comes Joseph Cohen, executive vice president of the National Association of Recording Merchandisers with the statement that tapes now account for 30 per cent of the market and, because of the increased sophistication of in-car equipment, more merchandising, the equalising of retail prices for tapes and albums (holding at 7 dollars and 98 cents) Cohen sees tapes eventually overtaking disc sales.

But not next week.

Laserock

ITEMS: Laserock, which puts together music and laser beam visuals, gets a permanent home at the Griffith Observatory here. But there's also a letter being sent out to rock promoters and interested people from the Food and Drug Administration concerning the use of laserlights at rock concerts. Whether beams are used with mirrors, coloured balls or glass, they must not shine directly in the eyes for an instant if the beams exceed one milliwatt per square centimetre. First rock makes you deaf — now you go blind. ... Boy wonder David Geffen, who started Asylum Records, admits that Atlantic Records offered him the presidency to return to the record business. So, he says, did several other labels. But no. With his five year contract with Warner Bros about to expire, Geffen goes to Yale University in January to teach a course in all phases of the

music business ... Only five of the advertising billboards on Sunset Strip plug films. In Filmcity USA the most prestigious outdoor advertising site (two million automobiles drive up and down the two miles stretch every month) has been taken over by the music business and Las Vegas. Signs on the Strip are hand painted and start at a rental of 4000 dollars a month ... As part of their autumn campaign, CBS Records produced six multiproduct TV spots that looks sets to become the company's most expensive foray into the TV advertising field so far. The 30 second spots, promoting James Taylor, Barbra Streisand, Aerosmith, Ted Nugent, Earth Wind and Fire among others, were slotted into 30 major markets across the country. Says Arthur Levine, vice president of advertising and creative services for CBS Records: "Over the past five or six years our use of TV as a means to promote records has made us realize that TV advertising is a glut approach. It's hard to determine how many viewers will go out and purchase the records." However Levine thinks CBS' use of TV will increase.

Sgt Pepper

When Robert Stigwood's "Sgt Pepper's Lonely Hearts Club Band" wound up filming, Stigwood, as is his wont, threw a party. Daily Variety here thought "it might be the most expensive single day in the dollar-splashed history of motion picture."

What Stigwood got for his money were five bars going full blast, bands on three huge soundstages discoing away, every major rock musician hanging around and publicity in nearly every major publication. Filming and party cost producer Stigwood a mere 500,000 dollars, to be added to the budget of 12 million dollars set aside for "Sgt. Pepper's" celluloid debut. Original budget for the film was 8.8 million dollars but Stigwood said that he was "holding it" to 12 million and the rumours of a 15 million cost for the film were "just rumours."

Estimates of the last days shooting were 200,000 dollars for the actual filming, and 300,000 on hotels, limos, travel and hospitality for the cavalcade of rock stars (and promoters) who flew in for the occasion. Special tents were erected for the comfort of the artists, dressing room space being at a premium.

MCA are reported to have offered Stigwood 3 million dollars for the soundtrack although Stigwood says this offer is just one of many and he's made no decision. Stigwood and Universal put up half of the Pepper money each and the producer thinks it will be the "Wizard of Oz" of the 1970s.

ALBUM REVIEWS

POPULAR

XTC
White Music. Virgin V 2095.
Producer: John Leckie. Well-liked new wavers XTC open their account with an idiosyncratic opus that is strong on songs and avoids the temptation of a full scale charge through the usual punk changes. The ideas are all good and original and the structure of the numbers is often quite adventurous, propelled from the front by the twin vocals of guitarist Andy Partridge and bassist Colin Moulding. The band's excellent new wave treatment of Dylan's All Along The Watchtower is included here along with the new Statue Of Liberty single and it is beginning to look as if Virgin has rather an important band in XTC. An extensive UK tour has been lined up to coincide with the album release, together with a strong merchandising push which might well help the album into the chart

LITTLE BOB STORY

Off The Rails. Chiswick WIK 6.
Producer: Sean Tyler. So far the only hard-edged rocker ever to have come out of France, Little Bob Story, or Piazza to give him his real surname has been delighting audiences in clubs and colleges all over the country with a tough-guy pose and aggressive vocalising that belie his truly tiny stature. On this, his first album outing, he loses none of the straight-ahead r'n'b feel, ably aided by Sean Tyler's muscular production, so fans of the diminutive little Frenchman will not be disappointed and steady sales can be expected.

RONNIE HAWKINS
Rockin'. Pye NSPL 28238.
Producers: Various. Culled from

this veteran rocker's Roulette catalogue, *Rockin'* is a lovingly assembled compilation of well-respected rockers from the locker. Hawkins is best remembered for assembling musicians who later went on to stardom like Robbie Robertson and Rick Danko, and those men certainly helped Ronnie to put together a primitive but meaty sound that still sounds good today. The best interpretations are from the pen of Bo Diddley like *Who Do You Love* and the Bo Diddley work-out itself but there is plenty of material here — 20 tracks in all — to keep the Hawkins afficionado happy for an hour.**

JAZZ

DIZZY GILLESPIE

Dizzy Gillespie Jam Montreux '77. Pablo Live 2308 211 Gillespie, one of the founders of bebop, remains as popular as ever even if something of a Father figure rather than a wild revolutionary. This jam session set finds Diz in sparkling form aided and abetted by his contemporary, vibist Milt Jackson, and a youngster who has modelled his playing on that of Gillespie himself, Jon Faddis. *Girl of My Dreams* contains fine muted trumpet from the leader and Jackson plays with tremendous poise on the ballad *But Beautiful*. Faddis it is though who takes the honours for a remarkable solo on *Here's That Rainy Day*. It would be hard to imagine that every one of the Pablo's 15 Montreux albums are going to be winners, no doubt about it though there's a good one here, a set that has the presence and excitement of the genuine article.

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EUROPE

Hix moves up ladder

BAARN, HOLLAND — Wolfgang Hix, 54, has been made executive vice-president of the Polygram international record and leisure group, with Werner Vogelsang, president of the Polydor Division in Hamburg, named Polygram vice-president.

Hix played a big part in the development of Polygram through his work as head of the legal department, the personnel division and general counsel. He joined the company in 1962, becoming part of moves the year Philips and Siemens combined music activities. Vogelsang, 52, started his Polygram career as managing director of Phonogram, Hamburg, in 1968 and by 1972 was president of Polydor International. For three years he was based in New York.

New president of the newly-established Polygram Far East, located in Tokyo, is to be J. Dieter Bliersbach, who until recently was senior vice-president of the Polydor Division.

The aim of the new appointments is: "to increase flexibility of the Polygram management team and to intensify worldwide marketing efforts."

The group operates in 31 countries, with 13,000 employees and is involved in record and tape manufacture, music publishing, films, tv and video, plus mail order.



Wolfgang Hix

EBU programmes set for six countries

COPENHAGEN — The European Broadcasting Union is currently producing five music programmes to be networked through Swedish, Belgian, Dutch, Finnish, Austrian and Danish tv channels.

First in the series (Jan. 20) features Swedish singer Lill Lindfors, UK vocal team Brotherhood of Man, Charles Aznavour, and Danish bass player Niels Henning Orsted Pedersen with rhythm section backing pianist Eugen Cicero on classical works.

For February 3, jazz tenorist Stan Getz plays with back-up musicians

Gott LP after Japan success

PRAGUE — following his success in the Tokyo Pop Festival, where he received an award for an outstanding performance, Czech singer Karel Gott has recorded an album for release in Japan by Nippon Columbia and in Czechoslovakia by Supraphon.

This package includes eight Western and four Czechoslovakian copyrights. Gott normally records in Czech or German and this is one of his few records sung exclusively in English.

While he recently celebrated the 10th anniversary of his deal with Polydor, receiving a gold disk and gold plate, Gott's popularity as top singer here has been confirmed in local polls. He was particularly highly praised for his New Year's Eve appearance on television when he sang operatic arias in Italian.

Europe's top sellers

Holland

(Courtesy Stichting Nederlandse Top 40)

- 1 MULL OF KINTYRE, Wings (Capitol)
- 2 EGYPTIAN REGGAE, Jonathan Richman and Modern Lovers (Berserkley)
- 3 IF I HAD WORDS, Yvonne Keely and Scott Fitzgerald (EMI Bovema)
- 4 ISN'T IT TIME, Babys (Island)
- 5 THE CLOWN BZN, (Mercury)
- 6 SINGIN' IN THE RAIN, Sheila B. Devotion (Carrere)
- 7 LUST FOR LIFE, Iggy Pop (RCA)
- 8 T SMURFENLIED, Vader Abraham (Eif Prov)
- 9 IT'S A HEARTACHE, Bonnie Tyler (RCA)
- 10 LIVIN' WITHOUT YOU, Patricia Paay (EMI Bovema)

LPs

- 1 SMURFENLAND, Vader Abraham (Eif Prov)
- 2 KONINKLIJ Koorconcert, Varios Choirs (Omegal)
- 3 FOOTLOOSE AND FANCY FREE, Rod Stewart (Warner Bros)
- 4 NEWS OF THE WORLD, Queen (EMI Bovema)
- 5 THE ALBUM, Abba (Polydor)
- 6 HENGSTENBAL, Simplistics Verbond (Philips)
- 7 ASIAN DREAMS, Jack Jersey (EMI Bovema)
- 8 I'M GLAD YOU'RE HERE WITH ME TONIGHT, Neil Diamond (CBS)
- 9 HEROES, David Bowie (RCA)
- 10 LUST FOR LIFE, Iggy Pop (RCA)

West Germany

- 1 DON'T LET ME BE MISUNDERSTOOD, Leroy Gomez (Phonogram/Philips)
- 2 TI AMO, Howard Carpendale (EMI Electrola)
- 3 BLACK IS BLACK, Belle Epoque (Carrere/Polydor)
- 4 MULL OF KINTYRE, Wings (Capitol/EMI Electrola)
- 5 LADY IN BLACK — Uriah Heep (Bronze/Ariola)
- 6 TI AMO, Umberto Tozzi (CBS)
- 7 QUEEN OF CHINA-TOWN, Amanda Lear (Ariola)
- 8 SURFIN' USA, Leif Garrett (Atlantic)
- 9 ROCKIN' ALL OVER THE WORLD, Status Quo (Vertigo/Phonogram)
- 10 NEEDLES AND PINS, Smokie (Rak/EMI Electrola)

LPs

- 1 20 TRAUM MELODIEN, Orchester Anthony Ventura
- 2 SANTA ESMERALDA, Leroy Gomez (Philips/Phonogram)
- 3 SEINE 20 GROSSEN HITS, Harry Belafonte (Arcade)
- 4 AUF LAST GEHT'S LOS, James Last (Polydor/DGG)
- 5 HEIMAT DEINE LIEDER, Various Artists (K-Tel)
- 6 SUPER 20 INTERNATIONAL, Various Artists (Ariola)
- 7 DIE NEUE SUPER 20, Various Artists (Ariola)
- 8 BRIGHT LIGHTS AND BACK ALLEYS, Smokie (Rak/EMI Electrola)
- 9 HIGH LIFE, Various Artists (Polydor/DGG)
- 10 ROCKIN' ALL OVER THE WORLD, Status Quo (Vertigo/Phonogram)

More Europe
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NEW RELEASES FROM

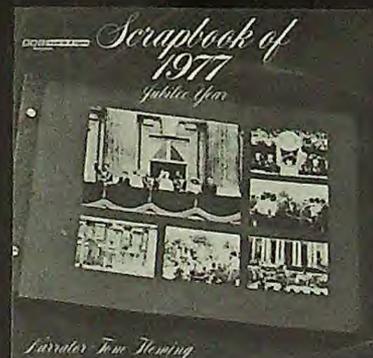
BBC records & tapes



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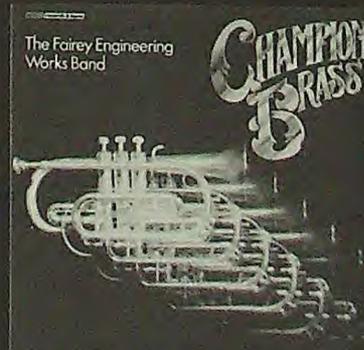
BEMP 002 tape ZCR 002



REC 303 tape ZCM 303



REC 301 tape ZCM 301



REC 302 tape ZCM 302

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Wombling Song / Three Little Fishes
The Teddy Bears Picnic / Messing About on The River / Christopher Robin
The Ugly Duckling / Three Billy Goats Gruff
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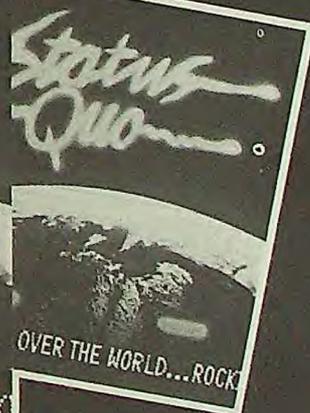
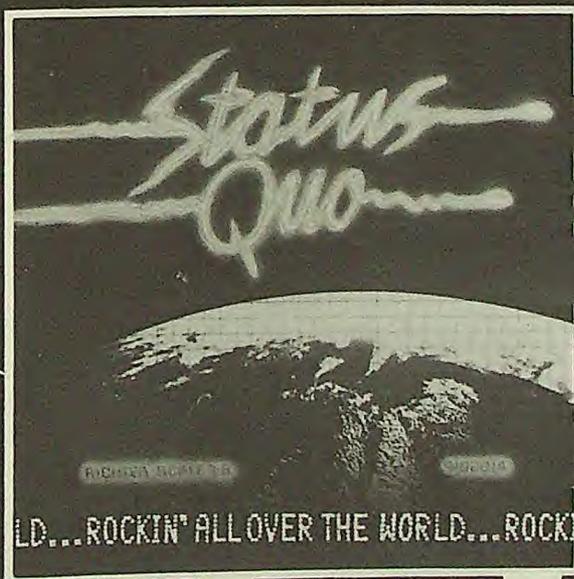
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Gold Single

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Single 6059 184



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THE MUSIC WEEK AWARDS 1977

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

The Savoy
14 February

Nominate now your entries to the Top TV Commercial (Radio/Cassette) Awards, Top Radio Commercial (Radio/Cassette) Awards and Top Below-Line Campaign (POS/Sales Gimmick) Awards. The nomination entry forms have already been sent out and are also available from Avrii 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 late January. Please reserve the 14th of February in your diary now. It will be one of the most exciting events of 1978.



40 Long Acre, London WC2 Tel: 01-836 1522

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TOTAL ISSUED

Singles notified by major manufacturers for week ending 20th January 1978

	This Week	This Month	This Year
EMI	5 (5)	18 (13)	18 (-)
EMI (LRD)	4 (7)	15 (11)	15 (-)
DECCA	0 (0)	0 (0)	0 (-)
Pye	7 (5)	15 (0)	15 (-)
Polydor	7 (6)	17 (10)	17 (-)
CBS	7 (3)	16 (9)	16 (-)
Phonogram	4 (3)	8 (4)	8 (-)
RCA	3 (3)	8 (5)	8 (-)
WEA	9 (4)	18 (9)	18 (-)
Others	15 (10)	34 (19)	34 (-)
Total	61 (46)	149 (88)	149 (-)

MUSIC WEEK SINGLES FACT SHEET

WEEK ENDING JANUARY 21

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E January 14)	PROMOTION	COMMENTS by TONY JASPER
BILL BRUFORD Feels Good To Me Polydor 2001 759 (Phonodisc)	JAN 6	None	None	Interviews with music press and daily newspapers. Familiar name to rock fans. British tour soon.	Bruford associated with Yes, King Crimson, Genesis and Gong as drummer. Title cut from LP (2302 075). Album features warm, immaculate vocal tones of Annette Peacock but single an instrumental cut and lacking strong pop focal point. Unless cut becomes endlessly repeated DJs favourite fade into news, chart chances seem remote.
DAVID BOWIE Beauty And The Beast RCA PB 1190 (RCA)	JAN 6	18 different chart titles, 1969 onwards. Most recent, Sound And Vision (3, 1977) and Heroes (24, 1977).	None	Album, Heroes voted Album of 1977 by both Melody Maker and New Musical Express. Live appearance planned plus film. First 50,000 in special picture bag.	From Heroes LP and follow-up to six weeks Top 30 but disappointing performance of album title track. Another fine cut with obvious sales forthcoming but a question mark must be placed against major hit potential.
ORLEANS Business As Usual Asylum K1 3104 (WEA)	JAN 13	None	None	Basic information newsheet to media and general servicing.	Single taken from album Let There Be Music (K53011). Band formed 1972 as trio, now quartet. Considerable airplay for a previous single, Still The One. After bright start record becomes reasonable album cut rather than hit single.
GALLAGHER & LYLE Showdown A&M AMS 7332 (CBS)	JAN 6	4 hits, 1976-77 with last, Every Little Teardrop (32, 1977).	None	Frequent gigs over past two years, generous airplay and television appearances.	Track from album, Showdown (AMLH 68461). Duo somehow lost favour after breakthrough with two number 6 singles in 1976, I Wanna Stay With You and Heart On My Sleeve. Showdown possible lower chart hit but in view of recent chart form and particular song seems talented duo must still await return of deserved chart status.
JACKSON BROWNE You Love The Thunder Asylum K 13105 (WEA)	JAN 13	None	None	Extensive trade and music press advertising for album from which comes the single. Browne featured on recent Old Grey Whistle Test compilation of 1977 programming.	Cut from album Running On Empty (K53070). Last single, The Pretender almost made 50 after extensive airplay. This cut not so strong although pleasant rolling backs pedestrian words. Unlikely chart material.
BUGATTI & MUSKER Starry Night Epic EPC 5030 (CBS)	JAN 6	None	None	Basic company servicing.	Inoffensive passing music from two talented songwriters who have written much, much better material. Shades of several other songs to intrude including definite take-off point for Winter Wonderland. Unlikely chart entry.
THE NEW SEEKERS Flashback CBS 5909 (CBS)	JAN 6	13 hits from 1970 with last I Wanna Go Back (25, 1977).	None	Basic company servicing.	Last single in chart surprisingly reached 25 after three weeks and disappeared in two. Obviously talented group in their musical idiom but lacking since 1973 number one, You Won't Find Another Fool Like Me, major hit and good song. Flashback only enlivened by obvious attempts at musical sound effects. Disappointing.
THE AMERICAN RAM JAM BAND Keep Your Hands On The Wheel Epic EPC 5806 (CBS)	DEC 30	Black Betty (7, 1977).	None	Extensive airplay on Radio One and some commercial stations.	Cut from album, Ram Jam (EPC 82215) with lead voice sounding similar to 1960's, Mick Jagger. Labouring in concept single nevertheless has commercial repetitive riff and chugs along briskly giving moderate chart possibilities for poor follow-up to previous commendable hit.
ISHAN PEOPLE Come To The Music Baal BDN 38046 (Pye)	JAN 6	None	None	Basic company servicing.	Produced by David Clayton-Thomas of Blood, Sweat & Tears fame with group being sextet originally from Caribbean. Light sounding but catchy song with attractive freshness. B-side, Inflation has off-beat, reggae feel which makes for recommendation to disco-club buyers.
ANDY GIBB (Love Is) Thicker Than Water RSO 2090 268 (Phonodisc)	JAN 13	I Just Wanna Be Your Everything (26, 1977)	20	Considerable promotion, personal visit. Top of the Pops, music press and teenage journal coverage associated with previous single should carry-over into this release.	Gibb, brother of US residents, Gibb brothers who form hit-makers, The Bee Gees. I Just Wanna Be Your Everything was major US number 1 hit and here three weeks Top 30 hit but Gibb's chances for better things hampered on this more gritty song by odd, indistinct and untidy opening, plus slowing of tempo much too soon. Cut from album, Flowing Rivers (2090 268).

EUROPE

Abba film refreshing— but no prizes for the plot

STOCKHOLM — Since Swedish group Abba won an international breakthrough by winning the Eurovision Song Contest in 1974 with Waterloo, it has established itself as one of the hottest worldwide record-selling teams, working under the guidance of Stig Anderson, of Polar Music.

Sales have topped the 50 million mark but with the group limiting itself to just two major tours not many record-buyers have seen the act live. The group has not yet visited the U.S. or Japan.

But the hope is that the new film Abba — The Movie will change this. Originally planned as a short 16-mm documentary of the Abba tour of Australia, it was finally enlarged to become a full-length semi-documentary. It was shot in Panavision and directed by Lars Hallstrom, Swedish TV 2 producer who already had two full-length movies to his credit.

The film is produced by Polar Music International, along with Reg Grundy Productions, Australia, and a premiere here received rapturous acclaim.

The framework is a rather thin story-line, concerning an Australian disc-jockey (Robert Hughes) who is commissioned to do a special radio in-depth interview with the four Abba members. He seems always one step behind the fast-moving

group and in his efforts to catch up loses his press card, and also runs into bother with bodyguards. But in the end there is an inevitable happy ending for his quest.

While the movie makes no film history for originality of plot, the main point is Abba's stage show and music. From this standpoint, it is an excellent piece of work.

It would be unfair to compare it with Dick Lester's Beate films or with Woodstock, but it is still one of the most refreshing pop films in recent years. The main part shows Abba performing in Australia before vast and enthusiastic crowds. They include around 20 hits, plus five new songs, two studio recordings and featured in "dream" sequences. Four of the new songs are included in the group's LP Abba — The Album, which is getting parallel promotion to the movie in various territories.

Certainly the film emphasizes the fact that group members Bjorn and Benny add up to one of the best hit-making teams in contemporary pop and that Abba is an outstanding on-stage group. Included is the mini-musical The Girl With The Golden Hair which shows that the two writers could tackle a full-length musical any time they find the time.

The sound balance from the live sequences is of an extremely high standard, perhaps sometimes cut a

little too loud, but nevertheless outstanding, and for this credit goes to Michael B Tretow, who works with the group in the studios.

The film goes way ahead of most pop documentaries, too, on the photography and editing. Lars Hallstrom has used advanced technology in some of the scenes and the cutting is skilful and used to increase and pace as well as lift up the music.

Certainly the film gives little extra information on Abba as individuals and fails to emphasize the tough life of the touring band. But it remains a "must" for anyone who has listened to the group or bought one of its records.

Ma Baker top 45 in Holland

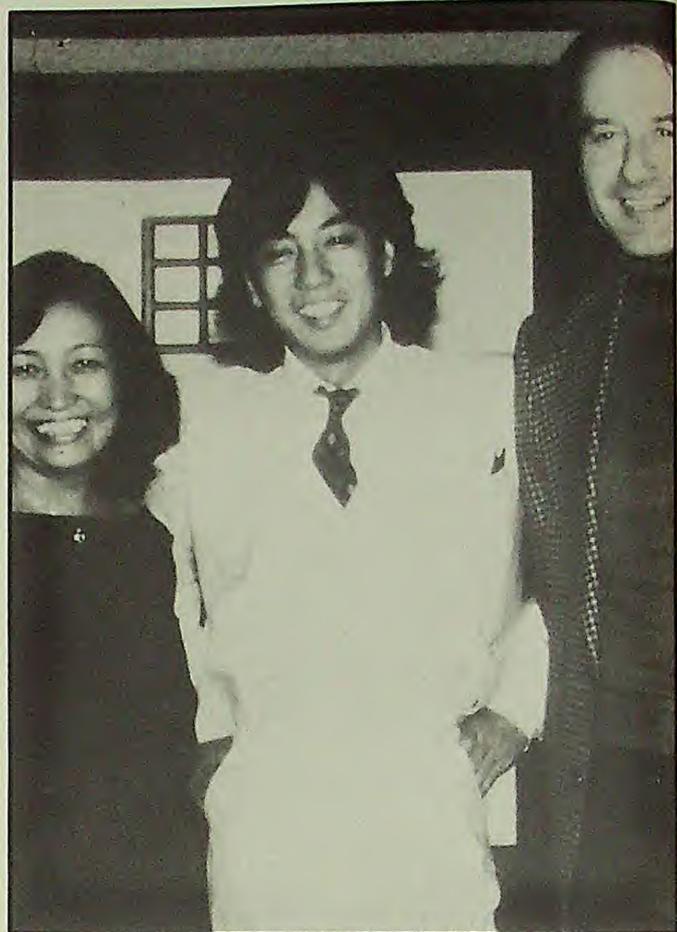
AMSTERDAM — Ma Baker, by German-based disco group Boney M, was the biggest-selling single in Holland in 1977. It topped the charts here for six weeks and sold more than 250,000 units.

Second in the big-seller list was for T Smurfened, by local artist Vader Abraham, a novelty single based on the cartoon character Smurf, and this also sold more than a quarter of a million.

Next in the list were Give A Little Bit, by UK group Supertramp; You're My World, by UK vocal team Guys 'n' Dolls; and Do You Remember, by Dutch rock band Long Tall Ernie and the Shakers.

Top-selling album in Holland: Hotel California, by the Eagles, a chart-topper for eight weeks and it sold more than 275,000 copies. Next came Fleetwood Mac's Rumours, a number one for ten weeks and this sold in excess of 165,000 copies.

Next big albums: Love At The Greek, by Neil Diamond; Arrival by Abba; and Year Of The Cat by Al Stewart. In eighth place came Once Upon A Time In The West, soundtrack LP of Ennio Morricone music, already three years in the Dutch chart.



GUESTS FROM Japan were welcomed to Hamburg by Deutsche Grammophon's deputy managing director Wolfgang Arming. Misa Watanabe has a deal with DGG to launch Kenji Sawada, top Japanese pop singer, in Germany and the aim is to have Sawada promoting his records personally in Germany for three months of each year. Sawada has been produced, in English, by Horst Schmolzi. Picture shows (left to right): Misa Watanabe; Kenji Sawada; and Wolfgang Arming.

French press calls for ban on live pop

PARIS — A second death after a pop concert in France has given emphasis to moves to subject these shows to greater control. One newspaper, Le Matin, headlined its story on the tragedy with Pop The Knife while Figaro asked if the time had come to ban pop altogether, certainly at public concerts.

The latest death followed a free concert, organized by KCP Productions at the Pavillion de Paris. Some 5000 fans packed the hall, the largest in Paris, to celebrate the first anniversary of French pop group Telephone.

Following a recent fatal shooting by a security guard, no guards were to be seen at this concert. Instead they stayed behind the scenes. The stabbing, which resulted in the death of Serge Horyn, 23, took place after the show and outside the hall.

But the general near-hysterical outbursts against pop music were fuelled by a riot situation when fans almost completely wrecked two subway stations near the hall.

French police officials have been pressing for a complete concert ban for some time. Though this is

unlikely, there could be a close-down of shows in the main trouble spots.

Critic J. L. Wachthausen, writing in Figaro, called the Pavillion de Paris concert "a black mass." He admitted this was not true of all concerts and that acts such as Pink Floyd and Yes soothed rather than agitated audiences. But Wachthausen feels that punk rock is a real danger in France. While he considers the music itself "worthless," he thinks it can still inflame the young people in the 12-18 age group.

French doctors were asked to contribute to the controversy and some believed that punk was a call to violence and that violence in turn attracts violence. One said: "This danger is peculiar to France, because British audiences treat punk more as a joke to laugh along with."

Wachthausen wrote that he did not blame concert promoters Koski and Cauchoix, but added that the Pavillion de Paris was anyway so vast that it had a bad reputation as a "paradise for pick-pockets."

Air-time limits force Sonopresse into discos

PARIS — Sonopresse has started a series of Sonoshows in French discotheques. Main reason is that radio time here is now so limited that there are enormous difficulties in the projection of new acts and disks by record companies.

The Sonopresse schedule takes in artists who generally fail to get air space and the shows take place all

over France. The company claims that the scheme is proving economically viable.

Another promotion angle here is to stage shows in super-markets and hyper-markets. These are proving successful both in attracting big crowds and in actual record sales. By these actions, the French record industry is determined to fight the problem of reduced air time here.

Not another Beethoven's fifth!!

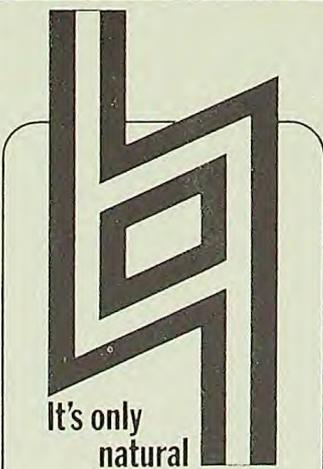
BEETHOVEN: SYMPHONIE N°5
LORIN MAAZEL · CLEVELAND ORCHESTRA



No, far from it—we believe this interpretation comes very close to Beethoven's Beethoven's fifth
Lorin Maazel conducts the Cleveland Orchestra in the first release of his new Beethoven cycle for CBS.

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A New Year Hangover

WITH THE self-congratulatory euphoria of the record industry's Christmas safely over for another year comes an annual hangover: the realization that January is a very flat month in the field of serious music. Indeed, if the period from October to Christmas, with its seemingly endless promulgation of massive productions in lavishly boxed sets, is the various classical divisions' high summer, then January is equally their winter of discontent.

Some of them, of course, mark the season in negative (if understandable) fashion simply by not making any classical releases: others, as if of duty bound, deem it the right time for unloading truckloads of reissues. Brave is the label which dares to enter the new year in a combative spirit, braver still the retailer prepared to swim against a tide of public apathy by supporting it.

But in fact January could be a useful month for record companies and retailers alike, once the uncomfortable nettle is grasped that few people are going to make a fortune during it where classical records are concerned. It should be a season for taking stock — not so much literally, this time, as philosophically. At both the manufacturing and distribution ends of the industry the question should be: Where are we going in 1978?

In the case of classical executives the traditionally dull month ought to provide scope for mapping out their label's destiny with clear-headed cogency. Every year brings its success stories, it is true; yet all too often the monthly classical release schedules give the impression of neither rhyme nor reason. It cannot be beyond the wit of classical managers to coordinate the efforts of producers and artists to those responsible for marketing. With luck (and not a little skill) 1978 could be the year when a single concept was actually carried through.

In the case of retailers on the classical front the problems are more diverse. But a period when sales are quiet is by no means wasted if expended on a crash-course for both counter staff and those of managerial status. All too often the consumer finds little between the extremes of sales staff who know nothing whatever (and care less) about the classical repertoire and those whose haughty erudition (or semblance of it) makes them loathe to help or advise a mere customer.

In the end it all comes down to a fundamental belief in — and informed appreciation of — the classical product. Since classical music is neither an encyclopaedia nor a vacuum cleaner there can be no excuse for selling it on a utilitarian basis. Classical music on record cannot be divorced from classical music in performance, and January is as good a time as any to put that to the test.

Gold disc for Academy of St Martin and Argo

THE AWARD of a gold disc to the Academy of St. Martin-in-the-Fields — an ensemble specializing primarily in authentic interpretation of the baroque and early classical repertoire — marked the sale in Europe of over a million copies of the Academy's Decca Group records, principally on the Argo label.

At a reception in St. John's Smith Square attended by record executives, critics, retailers and supporters the accolade was presented to the Academy's founder and principal conductor, Neville Marriner, by the managing director of Argo, Harley Usill. The venue also provided an occasion for celebrating the link between the ensemble and the building since, during the same week, the Academy had been recording there its first Handel Opera — *Acis and Galatea*.

John Kehoe, head of marketing for Argo and L'Oiseau Lyre, stated:

"This presentation provides a rare opportunity for Neville Marriner and members of the Academy of St Martin-in-the-Fields, together with their Argo/Decca recording team and other staff members, to meet our friends from the retail trade who have made the Academy's gold disc possible, as well as representatives from the broadcasting media and the Press, whose enthusiastic response to the Academy's music-making has kept the orchestra so much in the public eye over the years."

For his part, Neville Marriner said that the ensemble had been awarded two gold discs previously. One had unfortunately been dropped and broken on a flight to Japan. The other, was ruined when someone decided to play it, discovering belatedly that not only did the "gold" wear off on the stylus but that, inappropriately the music presented was by Mantovani . . .

For millions of music-lovers the



Neville Marriner conducting the Academy of St. Martin-in-the-Fields at Smith Square.

EDITED
by
NICHOLAS WEBBER

Academy's sound has come to be specially associated with the Argo label — although the ensemble's first recordings were made for Decca's L'Oiseau-Lyre, and are still in the catalogue. Record purchases by the Academy's admirers in North America, Japan and Australasia were not included in the total of sales making up the gold disc.

The Academy of St. Martin-in-the-Fields recorded for the first time in St. John's during 1972, principally as an experiment. The programme was Vivaldi's *Four Seasons* — a disc consistently second in the Decca Group list of top-selling full-price LPs. Those early sessions yielded such a satisfactory sound that they initiated a firm tradition of

Decca issues Star Wars LP

IF YOU can't see the film, hear the music. Decca's classical division has rush-released a *Star Wars* album in a bid to cash in on demand for a film which has already grossed more money in the USA than any film before it.

The LP (SXL 6880) leads with the *Star Wars Suite* by composer John T. Williams, played by the Los Angeles Philharmonic Orchestra under Zubin Mehta. Keeping up the astral theme the record continues with Richard Strauss's *2001* — the opening to Also Sprach Zarathustra — and Jupiter and Mars from Holst's *The Planets*.

The disc retails at £3.99.

Walker to leave RCA

FOLLOWING INDUSTRY speculation over the past six months Robert Walker, RCA's classical merchandising manager, has confirmed that he is to leave the company on March 19 to pursue a number of freelance activities including books, scriptwriting, composing and possible involvement in a new classical label.

Describing his departure from RCA as "amicable", Walker said that he had come to a mutual understanding with the company following managerial changes in the classical department's organisation last June which had coincided with his growing feeling that there were several projects outside RCA which he wished to develop.

During his three years with RCA Walker launched the successful recording career of flautist James Galway and was responsible for

signing Loris Tjeknavorian and the Scottish National Orchestra. He also negotiated the deal with Harvey's of Bristol to sponsor British music and launched RCA's mid-price Gold Seal label.

Paramount among Walker's new commitments is a book on Rachmaninoff which is reported to have advance orders of 20,000, to be followed by a book on Shostakovich and the completion of a detailed study on the symphonies of Elgar.

He is also preparing a number of scripts for Radio 3 and is anticipating performances of his own original compositions later in the year.

Walker has also confirmed that he is contemplating becoming involved in a new independent classical label — "although that requires a great deal of thought and organisation".

Scottish Mutual assures Cantilena of cash support

THE SCOTTISH Mutual Assurance Society, which has already sponsored four recordings by Scottish Opera, is to give similar support to Cantilena, a chamber music ensemble based in Glasgow.

Cantilena was formed in 1971 by Adrian Shepherd, principal 'cellist of the Scottish National Orchestra, and comprises 15 players from that

source. The ensemble has appeared at Aldeburgh, Cheltenham and Edinburgh festivals and recently completed four programmes for BBCTV.

The first Cantilena recording to be sponsored by Scottish Mutual is for early release on RCA's Gold Seal label and will be of English chamber music. Plans for a second record have yet to be finalized.

SMAS first became involved in sponsored recording four years ago when it contributed towards the cost of four records of Scottish Opera's most popular productions. A statement from the firm added: "In joining with Cantilena and RCA for this new venture the Society is continuing its policy of recognizing the role of commercial organizations in supporting the Arts and particularly enabling those who cannot get to concerts to enjoy fine music."



PICTURED HERE at the signing of Sir Georg Solti are (left to right) Ray Minshull, Sir Georg, Sir Edward Lewis and Lady Solti. Sir Georg has signed to Decca for a further six years, during which he will undertake a series "of major recordings" for the company.

Classicscene
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CLASSICSCENE

A plethora

Elgar: Pomp and Circumstance Military Marches. Cockaigne Overture. National Anthem. London Philharmonic Orchestra/Solti. Engineer: Kenneth Wilkinson. Decca SKL 6848.
Elgar: Pomp And Circumstance Marches. Imperial March. Empire March. Walton: Crown Imperial. Orb And Sceptre. London Philharmonic Orchestra/Boult. Producer: Christopher Bishop. EMI ASL 3388.

There could scarcely be a more appropriate way to round off the Jubilee junketings than with the strains of Elgar's breezily ceremonial Pomp And Circumstance Marches — "occasional" music which future Masters of the King's Musick are unlikely to equal. The issue of these two discs, however, is likely to cause retailers the problem of which to recommend since each uses the London Philharmonic. Decca's version couples the marches with Elgar's Cockaigne Overture and his arrangement of God Save The Queen, whilst EMI's includes the first recording of the Empire March (1924), the Imperial March (1897), and two well-liked Coronation marches by Walton. This difference in repertoire will probably prove to be more of a deciding factor than the choice between Boult or Solti in the five Pomp And Circumstance Marches. Generally Boult's interpretation has its familiar precision and attention to detail where Solti's has lighthearted jauntiness — although EMI manages to fit all five on one side. Both programmes are well-recorded, with the LPO fractionally clearer-toned on Decca. EMI's sleeve has more visual impact.

Fanfare — Music For Brass. The Philip Jones Brass Ensemble. Producer: Chris Hazell. Argo ZRG 870.

Few groups have done more to popularize the gamut of the repertoire for brass than Philip Jones's first-rate ensemble, which he founded (incredibly) as long ago as 1951. This latest record for Argo — the ensemble's tenth — embraces music of most periods and styles, although with a healthy preponderance of the 20th-century, to which the first side is given over. Among many points of interest is the inclusion of Elgar Howarth's arrangement of Walton's celebrated Spiritfire Prelude And Fugue. The good quality engineering makes this masterly display of musicianship a cheering banisher of winter gloom.

Berlioz: Harold In Italy. Donald McInnes, viola. Orchestre Nationale De France/Bernstein. Producer: John Mordler. EMI ASD 3389.

Berlioz: Symphonie Fantastique. Orchestre National De France/Bernstein. Producer: John Mordler. EMI ASD 3397.

Put it down to the magic of Leonard Bernstein if you will, but there is surely something the maestro does to an orchestra — particularly the string section — which leaves its mark even on a recording, where his flamboyant gestures of a live performance cannot be seen. In this way can he be compared with Stokowski. Bernstein's distinctive style is heard especially tellingly on this new Harold In Italy since the Orchestre Nationale De France, which plays here, also recorded it with Barenboim earlier last year (CBS 76593). Bernstein, in a thoroughly romantic account of Berlioz's surprisingly "classical" oeuvre, idiomatically captures all the excitement and changing moods of the score. The Procession Of Pilgrims, particularly, has rare dignity, while The Orgy Of The Brigands has extraordinary tension and rhythmic point. Bernstein also brings his almost indefinable intensity of feeling to bear on the Symphonie Fantastique, with the capacity to whip up the orchestra into a frenzy of celebratory explosiveness. The stereo separation

here is arguably overdone, with (for example) the harp suddenly sprouting out of one speaker towards the end of the first side. Both of these recordings — made appropriately in the Salle Wigram, Paris — are of top quality — with even EMI's often obtrusive timpani firmly under control. They should certainly enjoy very good sales.

Rossini: String Sonati 1-4. English Chamber Orchestra/Ros-Marbá. Coordinating producers: Norman Austin and Harold Moores. Rediffusion Legend LGD 022.

"... Chamber music of the simplest and most entertaining kind" is how Richard Bernas describes these sonati in his sleeve-note — and that is precisely what they are. The ebullient Rossini is not generally associated with such intimate forms, yet these early excursions into the chamber field provide some enjoyably lightheaded and effortless listening with occasional hints of unexpected tenderness. The ECO is here at its very fine best under Ros-Marbá's thoughtful direction, and is supported by the adjuncts of a richly resonant recording and an above-average pressing.

Sibelius: Karelia Overture. The Bard. Festivo (from Scènes Historiques). King Christian II Suite. Scottish National Orchestra/Gibson. Producer: not credited. Classics For Pleasure CFP 40273.

A welcome release on a budget-price label of a programme which originally went out on full-price 10 years ago. Gibson's account of this mellifluous and easily-absorbed music with the Scottish National Orchestra of the day is assured, and CFP has provided an exceptional pressing for the range.

Mozart: Requiem Mass. K626. Cotrubas, Watts, Tear, Shirley-Quirk. Academy and Chorus of St. Martin-in-the-Fields (Heltay)/Marriner. Producer: Chris Hazell. Argo ZRG 876.

Many versions of this standard work exist, but this is one of the few utilizing the revised performing edition of Franz Beyer, which has pruned away many of the excrescences and inadequacies of the more general Süssmayr version. As one might expect from a director of Neville Marriner's calibre the orchestra employs crisply authentic tone-colours, placing Mozart for once firmly within his period. The chorus is generally bright, yet there are passages where more bite is called for instead of sheer weight. This slight defect is given some compensation by the assured soloists, however. Pressing quality tends to be patchy.

Music For Treble And Consort. Michael Criswell, treble; David Lumsden, harpsichord; The Dolmetsch Consort. Producer: David Lumsden. Abbey LPB 762.

Music for boy's voice has its own audience and accepted customs, but this Abbey release differs from the run-of-the-mill by placing much of the repertoire in historical context with the instrumental adornments proper to the time. Thus all the songs — taken from the 16th- and 17th-centuries — are given their appropriate accompaniments, ranging from a "broken" consort of recorders, viola and harpsichord to viola da gamba and harpsichord alone. And who better to supply the necessary subtle blend of scholarship and musical conviction than the Dolmetsch Consort? Michael Criswell has a charmingly fresh and clear voice in the "English" tradition — even if by the time this record was made some of his upper notes had perhaps passed their best. The recording itself has a warm and natural resonance.

Elgar pomp

Rimsky-Korsakov: The Snow Maiden (complete opera). Arkipova, Sokolik, Elnikov, Zakharenko, Moksyakov, Grigoriev. Moscow Radio Symphony Orchestra and Chorus/Fedoseyev. Producer: Yuri Kokzhayan. HMV/Melodiya SLS 5102 (4 records).

Like EMI's recent set of Boris Godounov (SLS 1000) this presentation of Rimsky Korsakov's comparatively rare opera *The Snow Maiden* is sung in its original Russian text. Unlike it, however, the new release is sung entirely with a Russian casting, chorus, orchestra and conductor; the recording was made by a Russian producer in the USSR. All this is yet another reminder of the increasingly fruitful liaison between HMV in this country and the Melodiya label. *The Snow Maiden* may not be on every British opera fanatic's lips, yet the evidence presented here provides a strong case for it to become better known. Slightly surprisingly there are more than a few hints of Wagner (the opera was completed in 1880), and these extend to the magical connotations of the plot; but there are also wistful nationalistic traits. Production is of a high standard, with the fine soloists carefully miked for best effect.

BERWALD: The Four Symphonies; Piano Concerto; Violin Concerto; Overtures And Tone Poems. Marian Migdal, pianoforte, Arve Tellefsen, violin; Royal Philharmonic Orchestra/Björln. Producer: John Willan. EMI SLS 5096 (four records).

Franz Berwald (1796-1868) scarcely merits a place in the musical dictionaries and his music is almost completely unknown to British audiences; so it is something of an

act of faith for EMI to mark the bicentenary of his birth with this lavish four-disc set of his major orchestral music. Yet the German-born Berwald, as the critic Robert Layton points out in an inserted monograph of eminently readable erudition, was "without doubt the most individual and commanding musical personality Sweden has yet produced". Certainly the set captures the composer's quirky originality, the opening First Symphony mindful more of the mellow folksiness of Sibelius than of the early romantic period in the rest of Europe. The other essays in the genre assume a distinctly Beethovenian flavour, if not proportions, even down to the formal fugal ends of movements. These are subdued and mellow recordings with the brass, as usual, EMI's strong point and the rather booming tympani the weak. But there is no doubt as to the conviction of the performances, particularly in the two solo concerti.

Bartók: The Miraculous Mandarin. Music For Strings, Percussion And Celesta. Boston Symphony Orchestra/Ozawa. Producers: Thomas W Mowrey and Rainer Brock. Deutsche Grammophon 2530 887.

These two widely differing works by Béla Bartók date respectively from the late 'Twenties and 'Thirties when the composer was at his austere creative zenith. The *Miraculous Mandarin* is described as a Concert Suite for orchestra, Op. 19, and is taken from the music for a disastrously short-lived satirical pantomime. It is a mysterious work indeed — see Michael Steinberg's thoroughgoing sleeve-note to find out just why — and, with its striking orchestration and use of the percussion section, contains plenty of "muck and brass". *Music For Strings*, on the other hand, is more

ALBUM REVIEWS

firmly cast in the mould of Hindmith and the drily esoteric film-scores of the time. The BSO employs a suitably crisp and clean tone, presenting both neglected works with the necessary schmalz. The English pressing is of variable quality.

Organ In Close-Up. Leslie Pearson. Producer: Tim McDonald. Decca Phase 4 PFS 4416.

This must be one of the strangest undertakings in the recording field over the past decade, when the trend has been slowly to return to a more natural microphone technique. Reversing all that, Tim McDonald's quest for "a clarity and presence of sound never before heard in organ recordings" has led him to record the organ of All Souls', Langham Place, without any resonance at all and then to play back the tapes through giant speakers in the church and re-record, adding missing ambience. A sleeve note admits: "Under conditions of such dry presence every tiny flaw in rhythm, every minutely clipped note, sounded horrifyingly larger than life." The result is a record which has the echo of a cathedral yet, paradoxically, the magnified tone of a chamber organ — with all the harshness which that would entail. In an eclectic programme of "lollipops" the idea seems to be that of showing off the recording rather than performer or organ. A never-to-be-repeated indulgence, it is hoped.

Nonesuch ethnic LPs

A DOZEN unusual "ethnic" records — including one devoted to African witchcraft and ritual music — will be among the 50 or so Nonesuch titles being shipped to Britain over the next two months as part of the label's tie-up last year with WEA.

Some of the Explorer series albums were recorded as long as eight years ago, but are being repromoted along with recent additions made available to the American market last November. The most important of these is a second disc of Shona Mbira music recorded in Mondoro and Highfields, Rhodesia, by Paul Berliner.

Mbira music is one of the most

popular traditional arts of black Africa, with the Shona musicians of Rhodesia ranking among the instrument's most outstanding exponents. Nonesuch H-72077 features the mbira dzavadzimu ("mbira of the ancestors") — an important ritual instrument which, at religious ceremonies, is thought to have the power to attract the attention of the ancestral spirits.

Leader of the ensemble recorded is Hakurotwi Mude, who was previously heard in the Explorer series album *The Soul of Mbira* (H-72054), also recorded by Paul Berliner. Later in the year Berliner's book of the same title is to be published by the University of California Press.

Deutsche to release Mozart's Mitridate

DEUTSCHE GRAMMOPHON's new release schedule is headed by a special price four-record boxed set of Mozart's opera *Mitridate*, *Re Di Ponto*, with Werner Hollweg, Arleen Auger, Agnes Baltsa, and Ileana Cotrubas as soloists and the

Salzburg Mozarteum Orchestra under Leopold Hager.

Mozart based the work on a tragedy by Racine which had been translated into Italian by Guiseppe Parini and then converted into a libretto by Vittorio Cigna-Santi. His autograph score vanished before preparation of the first complete Mozart edition, so the principal modern source is a score made for the court opera at Lisbon. DG's set is numbered 2740 180.

Another current release is of Rameau harpsichord works played on three discs by Kenneth Gilbert (2710 020, which includes both parts of the 1724 *Pièces De Clavecin*). From the Ulamer Collegium comes a programme of *Fantasies for viola da gamba* by Purcell (2533 366).

Heifetz Award

AUDITIONS HAVE been taking place during the past week in Los Angeles for the first Heifetz Scholarship Award made by the distinguished violinist Jascha Heifetz in association with the University of Southern California. Young violinists throughout the world who were prepared to meet the challenging demands of the Heifetz masterclass were selected for a personal hearing before the artist.

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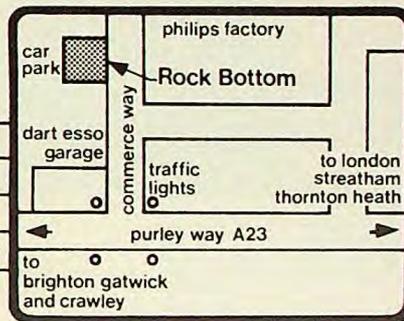
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Taped at EMI Elstree Studios Ltd
9 Dec. 1977

Directed by Nicholas Ferguson
For MPL Communications Ltd



439 4177 Antony Payne

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CHRYSLIS RECORDS LTD

require a

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Reporting to the Financial Accountant the successful candidate will control all aspects of accounting for royalties receivable and payable, including administration of computerised artist and copyright royalty system.

Applicants should be nearly or partly qualified accountants, preferably with experience in the music business.

Commencing salary circa £5,500. Apply in writing, giving full curriculum vitae to:

The Financial Controller,
Chrysalis Records Ltd.,
12 Stratford Place, London W.1.

RECORD COMPANY

Phonogram, a leading Record and Tape Marketing Company and member of the Polygram Group of Companies require a

FIELD DISPLAY REPRESENTATIVE

to cover part Southern and the South West of England.

As part of the commercial division the successful applicant would be responsible to the Field Display Manager. Experience in fast-moving consumer-based industry (groceries, toiletries) is essential, as is the ability to use initiative and create a good 'in-store' visual image for both the Company and retailers.

Preferred age range, 22-30 years.

Applicants (ideally residing in the Bristol area) should have a clean driving licence and be prepared to stay overnight when and where necessary.

We offer an attractive commencing salary, 5 day week, 4 weeks' holiday, annual bonus, pension scheme and staff purchasing facilities.

Write giving full details of career and experience to date to:

Mr. C. J. Ryman,
Personnel Manager,
Phonogram Limited,
129 Park Street, London
W1Y 3FA.



phonogram



SENIOR PRODUCT MANAGER

American Catalogue

Polydor Limited, member of the international Polygram Leisure Group of Companies, marketing records and tapes have the above vacancy. Reporting directly to the Pop Marketing Manager, the "successful applicant will have the responsibility for the following main functions:

(1) In conjunction with the Pop Marketing Manager to decide UK release policies and product scheduling on Polydor owned American material (Soul, Country and Contemporary).

(2) Effective communication both within the Company and with Polydor USA as well as between the Company Artists Managements, and the Artists.

Applicants must have "Good Ears", and be capable of effectively utilising all monies appropriated to the relevant marketing campaign.

Previous creative marketing/product management experience is desirable.

We offer a good salary, LV's, 4 weeks holiday, annual bonus, generous discount on Company products.

Applications to:
Nigel Reveler,
Deputy Group Personnel Manager,
Polydor Limited,
17-19 Stratford Place,
London W1N 0BL
Tel: 01-499 8686

TERRY BLOOD (RECORDS) LTD.

The Midlands' leading Record and Tape Wholesaler, covering Staffordshire, Cheshire, Derbyshire, Nottinghamshire, Leicestershire, Shropshire, Warwickshire, Worcestershire, Lancashire and Yorkshire, require

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Due to an excellent growth record over the last two years plus an extensive expansion programme taking us into the 1980's, the need has been created for experienced Sales People to bring about this expansion and Management Trainees to consolidate it.

We will expect you to be highly ambitious, prepared to work round the clock until the job is done and to be able to respond to challenges of the highest order.

In return, we can offer excellent salaries, commensurate with the responsibilities and commitments that we shall expect from you, plus a Company Car.

If you feel you can fill these requirements please write, stating experience, qualifications and ambitions, to:

Mr. Brian Mack,
Terry Blood (Records) Ltd.,
Unit 4,
Federation Road,
Burslem,
Stoke-on-Trent.

BRENDON (BUCKS) LTD.

require a **MANAGERESS/MANAGER** for their record department. Must have both popular and classical experience. Attractive salary plus commission; accommodation can be made available. Please apply in writing giving details of career to date to Mr. R. Lacey, Brendon (Bucks) Ltd., 10 Burkes Parade, Beaconsfield, Bucks.

RECORD COMPANY

Phonogram, a leading major record and tape marketing Company and members of the international Polygram Group of Companies are recruiting a

FIELD PROMOTIONS MANAGER (NW ENGLAND)

We need someone to control part of an existing team — some of whom will promote at dealer level and some of whom will promote to radio stations. The man or woman appointed will play a crucial role in the Company's singles marketing efforts and will be required to cover a wide geographical area which will entail working exceptionally long hours.

Applicants must possess administrative and managerial abilities coupled with a considerable flair for creative selling and promotion. Effective communication with both the trade and media is essential therefore some relevant experience, particularly in sales, would be a definite advantage.

In addition to an attractive commencing salary and bonus we offer 4 weeks holiday p.a., pension schemes, expenses and staff purchasing facilities.

Applications to:
C. J. Ryman,
Personnel Manager,
Phonogram Limited,
129 Park Street,
London W1Y 3FA.



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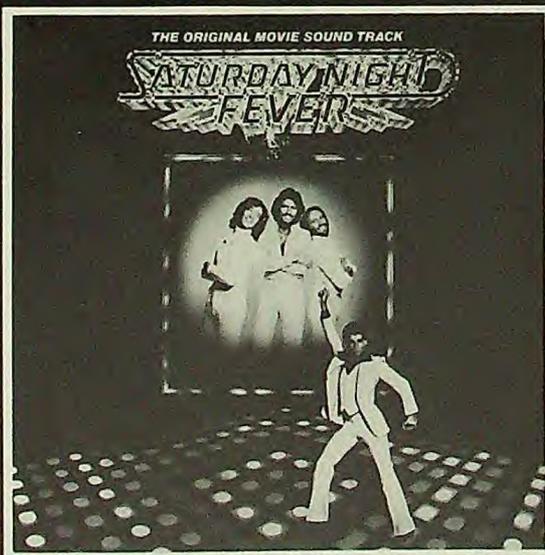


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CURRENTLY NUMBER 28
IN THE U.S. CHARTS



CHART FOR PERIOD
DEC. 31-JAN. 6

TOP 60 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	2	11	☉ THE SOUND OF BREAD Bread (David Gates)	Elektra K 52062 (W)	31	—	—	40 NUMBER ONE HITS Various	K-Tel NE 1008 (K)
2	1	8	☉ DISCO FEVER Various	K-Tel NE 1014 (K)	32	—	1	● THE MUPPET SHOW Muppets (Jim Henson)	Pye NSPH 19 (A)
3	5	47	☉ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)	33	—	1	● I'M GLAD YOU'RE HERE WITH ME TONIGHT Neil Diamond (Bob Gaudio)	CBS 86044 (C)
4	6	9	☉ FOOT LOOSE AND FANCY FREE Rod Stewart (Tom Dowd)	Riva RVLP 5 (W)	34	—	1	□ SEASONS Bing Crosby	Polydor 2442 151 (F)
5	9	3	● GREATEST HITS Donna Summer	GTO GTLP 028 (C)	35	—	1	● THUNDER IN MY HEART Leo Sayer (Richard Perry)	Chrysalis CHS CDL 1154 (F)
6	11	12	● GREATEST HITS VOL. 2 Elton John	DJM DJH 20520 (G)	36	22	51	☉ ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (F)
7	3	5	20 COUNTRY CLASSICS Tammy Wynette	CBS/Warwick PR 5040 (M)	37	—	—	□ STAR WARS Soundtrack - London Symphony Orchestra	20th Century LTD 541 (A)
8	—	1	THE BEATLES LOVE SONGS The Beatles	Parlophone PCSP 721 (F)	38	25	12	● SECONDS OUT Genesis (David Hentschel/Genesis)	Charisma GE 2001 (F)
9	12	10	● OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	United Artists UAR 100 (E)	39	—	1	SLOW HAND Eric Clapton (Glyn Johns)	RSO 2479 201 (F)
10	13	10	● NEWS OF THE WORLD Queen (Queen)	EMI EMA 784 (E)	40	28	7	□ RED STAR Showaddywaddy (Showaddywaddy)	Arista SPARTY 1023 (F)
11	8	17	☉ 20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)	41	—	1	☉ HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)
12	12	58	☉ ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)	42	—	1	☉ THE DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
13	4	10	☉ 30 GREATEST Gladys Knight & The Pips	K-Tel NE 1004 (K)	43	—	1	● GOING FOR THE ONE Yes (Yes)	Atlantic K 50379 (W)
14	16	13	☉ 40 GOLDEN GREATS Cliff Richard	EMI EMTVS 6 (E)	44	—	1	● NO MORE HEROES Stranglers (Martin Rushent)	United Artists UAG 30200 (E)
15	18	7	● GREATEST HITS Paul Simon	CBS 10007 (C)	45	—	—	● RUNNING ON EMPTY Jackson Browne (Jackson Browne)	Asylum K 53070 (W)
16	20	11	● MOONFLOWER Santana	CBS 88272 (C)	46	—	1	● RATTUS NORVEGICUS Stranglers (Martin Rushents)	United Artists UAG 30045 (E)
17	15	95	☉ GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)	47	—	—	● DON JUAN'S RECKLESS DAUGHTER Joni Mitchell (Joni Mitchell/Henry Lewy)	Asylum K 63003 (W)
18	10	10	● NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Wright)	Virgin V 2086 (C)	48	—	1	● GREATEST HITS Hot Chocolate	RAK SRAK 524 (E)
19	30	41	☉ A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)	49	27	9	□ ROXY MUSIC GREATEST HITS Roxy Music	Polydor 2302 073 (F)
20	14	6	● LIVE AND LET LIVE 10cc (Eric Stewart)	Mercury 6641 698 (F)	50	—	1	ELVIS IN CONCERT Elvis Presley	RCA PL 02587 (R)
21	—	1	● THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)	51	—	1	☉ THEIR GREATEST HITS 1971-75 The Eagles (-)	Asylum K 53017 (W)
22	26	18	● PLAYING TO AN AUDIENCE OF ONE David Soul (Tony Macaulay)	Private Stock PVLP 1026 (E)	52	—	1	☉ SONGS IN THE KEY OF LIFE Stevie Wonder (Stevie Wonder)	Motown TMSP 6002 (E)
23	17	8	● ROCKIN' ALL OVER THE WORLD Status Quo (Pip Williams)	Vertigo 9102 014 (F)	53	—	—	● ALL 'N' ALL Earth Wind & Fire	CBS 86051 (C)
24	—	—	● GREATEST HITS Olivia Newton John	EMI EMA 785 (E)	54	—	1	● EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)
25	7	10	☉ FEELINGS Various	K-Tel NE 1006 (K)	55	—	1	□ THE JOHNNY NASH COLLECTION Johnny Nash	Epic EPC 10008 (C)
26	—	1	● ONCE UPON A TIME Donna Summer (Summer/Moroder/Bellote)	Casablanca CALD 5003 (A)	56	29	4	● COME AGAIN Derek & Clive	Virgin V 2094 (L)
27	—	—	● WE MUST BELIEVE IN MAGIC Crystal Gayle (Allen Reynolds)	United Artists UAG 30108 (E)	57	—	1	● BEST FRIENDS Cleo Laine & John Williams	RCA RS 1094 (R)
28	—	1	□ MOTOWN GOLD VOL. 2 Various	Motown STML 12070 (E)	58	—	1	● A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)	Jet UAG 30017 (E)
29	19	11	GET STONED Rolling Stones (Andrew Loog Oldham/Jimmy Miller/Rolling Stones)	Arcade ADEP 32(D)	59	—	1	□ 30 GOLDEN GREATS Black & White Minstrels with Joe Loss	EMI EMTV 7 (E)
30	24	12	HEROES David Bowie (David Bowie/Tony Visconti)	RCA PL 12522 (R)	60	—	1	☉ ATLANTIC CROSSING Rod Stewart (Tom Dowd)	Riva RVLP 4 (W)

ABBA..... 12, 17	FEELINGS..... 25	MITCHELL, Joni..... 47	SAYER, Leo..... 35, 36
BEATLES..... 8	FLEETWOOD MAC..... 3	MOTOWN GOLD VOL. 2..... 28	STATUS QUO..... 13
BLACK & WHITE MINSTRELS..... 59	40 NUMBER ONE HITS..... 31	MUPPETS..... 32	SEX PISTOLS..... 18
BOWIE, David..... 30	GAYLE, Crystal..... 27	NASH, Johnny..... 55	SHOWADDYWADDY..... 40
BREAD..... 1	GENESIS..... 38	NEWTON JOHN, Olivia..... 24	SIMON, Paul..... 15
CLAPTON, Eric..... 39	HOT CHOCOLATE..... 48	PINK FLOYD..... 42	SOUL, David..... 22
CROSBY, Bing..... 34	JOHN, Elton..... 6	PRESLEY, Elvis..... 50	STAR IS BORN..... 19
DEREK & CLIVE..... 56	JACKSON BROWNE..... 45	QUEEN..... 10	STEWART, Rod..... 4, 60
DIAMOND, Neil..... 33	KNIGHT, Gladys & The Pips..... 13	RICHARD, Cliff..... 14	STRANGLERS..... 44, 46
DISCO FEVER..... 2	LAINE, Cleo & John Williams..... 57	ROLLING STONES..... 29	SUMMER, Donna..... 5, 26
EAGLES..... 41, 51	LONDON SYMPHONY ORCHESTRA..... 37	ROSS, Diana & The Supremes..... 11	10cc..... 20
EARTH WIND & FIRE..... 53	MARLEY, Bob & The Wailers..... 54	ROXY MUSIC..... 49	WONDER, Stevie..... 52
ELECTRIC LIGHT ORCHESTRA..... 9, 58	MATHIS, Johnny..... 21	SANTANA..... 16	WYNETTE, Tammy..... 7
			YES..... 43

MW ALBUM CHARTS ARE CATEGORISED FROM ONE LISTING OF 120 RECORDS COMPILED BY BMRB ON RETURNS FROM 375 CONVENTIONAL RECORD OUTLETS. SALES THROUGH OTHER THAN REGULAR SHOPS AND DEPARTMENTS ARE NOT INDICATED. CHART COVERS LPs RETAILING AT £1.49 AND UPWARDS.

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

WEEKEND IN L.A. George Benson	K66074 Warners	Warners (CW)	RUNNING ON EMPTY Jackson Browne	K53070 Asylum	Asylum (CW)
QUARTER MOON IN A TEN CENT TOWN Emmylou Harris	K56443 Warners	Warners (CW)	DON JUAN'S RECKLESS DAUGHTER Joni Mitchell	K63003 Asylum	Asylum (CW)

ON THE WAY UP

28
HITS

TOP SINGLES

EBONYEYES

CL 15951

BOB WELCH



RICH KIDS

EMI 2738

RICH KIDS



PANIC IN THE WORLD

HAR 5147

BE BOP DELUXE



LOVE MAGNET

CL 15959

FREDA PAYNE



TOP 50 SINGLES

= FORECAST
 = MILLION (PLATINUM)
 = 1/2 MILLION (GOLD)
 = 1/4 MILLION (SILVER)
 = SALES INCREASE
 OVER LAST WEEK
 MUSIC WEEK, JANUARY 21, 1978

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	8	MULL OF KINTYRE/GIRLS SCHOOL	Wings	Parlophone R 6018	McCartney/ATV	Paul McCartney
2	13	4	UP TOWN TOP RANKING	Aithia & Donna	Lightning LIG 506	Carlin/Lightning	Joe Gibson
3	3	7	LOVE'S UNKIND	Donna Summer	GTO GT 113	Heath Levy	Moroder/Bellotte
£ 4	4	7	IT'S A HEARTACHE	Bonnie Tyler	RCA PB 5057	Mighty Music/RAK Makay/Scott/Wolfe	
5	2	10	FLORAL DANCE	Brighthouse & Rastrick Band	Transatlantic BIG 548	Chappell	Ivor Raymonde
£ 6	5	10	DON'T IT MAKE MY BROWN EYES BLUE	Crystal Gayle	United Artists UP 36307	United Artists	Allen Reynolds
£ 7	7	12	HOW DEEP IS YOUR LOVE	Bee Gees	RSO 2090 259	RSO/Chappell Bee Gees/Richardson/Galquten	
8	20	4	NATIVE NEW YORKER	Odyssey	RCA PB 1129	Chappells	Linzer/Calello
9	6	8	DANCE DANCE DANCE	Chic	Atlantic K 11038	Warner Bros. Music Rodgers, Lehman, Edwards	
£ 10	8	5	LET'S HAVE A QUIET NIGHT IN	David Soul	Private Stock PVT 130	Macaulay	T. Macaulay
11	17	6	JAMMING/PUNKY REGGAE PARTY	Bob Marley & The Wailers	Island WIP 6410	Rondor	Bob Marley & The Wailers
12	14	7	ONLY WOMEN BLEED	Julie Covington	Virgin VS 196	Warner Brothers	Joe Boyd/John Wood
13	9	11	I WILL	Ruby Winters	Creole CR 141	April	S. J. Prod./Keyseven Music
14	45	2	FIGARO	Brotherhood of Man	Pye 7N 46037	ATV Music/Tony Hiller	Tony Hiller
15	11	5	WHO PAYS THE FERRY MAN	Yannis Markopoulos	BBC RESL 51	BBC	
16	10	6	I LOVE YOU	Donna Summer	Casablanca CAN 114	Heath Levy	Giorgio/Moroder/Bellotte
17	30	2	LOVELY DAY	Bill Withers	CBS 5773	Copyright Control/Chappell	B. Withers/G. McDonald
18	12	11	DADDY COOL/THE GIRL CAN'T HELP IT	Darts	Magnet MAG 100	Jewel/UA	T. Boyce/R. Hartley
19	15	2	AS TIME GOES BY	Dooley Wilson	United Artists UP 36331	Chappells	Alan Warner
20	16	6	MY WAY	Elvis Presley	RCA PB 1165	Shapiro Bernstein	Elvis Presley
21	34	2	THE GROOVE LINE	Heatwave	GTO GT 115	Rondor/Tincabell	Barry Blue
22	28	3	FLORAL DANCE	Terry Wogan	Philips 6006 592	Chappells	Mike Redway
23	18	8	PUT YOUR LOVE IN ME	Hot Chocolate	Rak RAK 266	Chocolate/Rak	M. Most
24	22	2	ON FIRE	T. Connection	TK TKR 6006	Sunbury T. Connection/A. Sadkin/C. Wade	
25	19	2	DON'T DILLY DALLY ON THE WAY/WAITING AT THE CHURCH	Muppets	Pye 7NX 8004	Various	Various
26	33	2	GALAXY	War	MCA 339	Carlin	J. Goldstein
27	31	2	IF I HAD WORDS	Scott Fitzgerald/Yvonne Keeley	Pepper UP 36333	B. U. Music/RAK	Jonathan Hodge
£ 28	27	12	EGYPTIAN REGGAE	J. Richman & The Modern Lovers	Beserkley BZZ 2	Modern Love Song/WB	Kaufman/Kolotkin
29	38	2	WHO'S GONNA LOVE ME	Imperials	Power Exchange PX 266	Gunga Din/April	Tony 'Champagne' Sylvester
30	21	12	BELFAST	Boney M	Atlantic/Hansa K 11020	ATV/Hansa	Frank Farian
31	23	10	LOVE OF MY LIFE	Dooleys	GTO GT 110	Black Sheep/Heath Levy	Ben Findon
32	25	7	RUN BACK	Carl Douglas	Pye 7N 46018	ERM Int.	K. Rossiter/S. Elson
33	50	2	SORRY I'M A LADY	Baccara	RCA PB 5555	Louvigny Marquee	Rolf Soja
34	44	2	WISHING ON A STAR	Rose Royce	Warner Brothers K 17060	Warner Brothers	Norman Whitfield
35	46	2	COCOMOTION	EI Coco	Pye 7N 25761	Equinox Music	W. Michael Lewis/Laurin Rinder
36	48	2	HEARTSONG	Gordon Giltrap	Electric WOT 19	Essex	J. Miller/R. Edwards/R. Hand
37	NEW ENTRY		MORNING OF OUR LIVES	Modern Lovers	Beserkley BZZ 7	Modern Love Songs/WB	Matthew/King/Kaufman/Laguna
38	41	2	HOLLYWOOD	Boz Scaggs	Epic EPC 5836	Heath Levy	Joe Wissert
39	42	2	LAY DOWN SALLY	Eric Clapton	RSO 2090 264	Throat Music	Glyn Johns
40	NEW ENTRY		JAM JAM JAM	People's Choice	Philadelphia PIR 5891	Carlin	Kenneth Gamble/Huff
£ 41	47	2	DESIREE	Neil Diamond	CBS 5869	ATV Music	Bob Gaudio
£ 42	40	2	I DON'T WANT TO LOSE YOUR LOVE	Emotions	CBS 5819	Carlin	M White/C Stepney
43	37	15	ROCKIN' ALL OVER THE WORLD	Status Quo	Vertigo 6059 184	Intersong	Pip Williams
44	32	7	REALLY FREE	John Otway/Wild Willy Barrett	Polydor 2058 951	And Son Music	Wild Willy Barrett
45	NEW ENTRY		ISN'T IT TIME	Babys	Chrysalis CHS 2173	Copyright Control	Ron Nevison
£ 46	43	2	LITTLE GIRL	The Banned	Harvest HAR 5145	Ardmore & Beechwood/KPM	T. Keating
47	39	2	BENNY'S THEME	Paul Henry/Mayson Glen Orch.	Pye 7N 46027	ATV Music	Barry Leng
48	NEW ENTRY		ZODIACS	Roberta Kelly	Oasis/Hansa 3	ATV	Giorgio/Moroder/Bellotte
49	NEW ENTRY		QUIT THIS TOWN	Eddie & The Hot Rods	Island WIP 6411	Rock Music/Island	Ed Hollis
50	NEW ENTRY		BEAUTY AND THE BEAST	David Bowie	RCA PB 1190	Bewley Brothers Music/Fleur	D. Bowie/T. Visconti

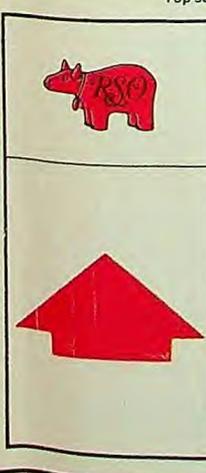
STAR BREAKERS
 JOURNEY TO THE MOON, Biddu Orchestra, Epic EPC 5910
 GONE DEAD TRAIN, Nazareth, Mountain NAZ 002
 DRUMMER MAN, Tonight, TDS TDS 1
 FOR A FEW DOLLARS MORE, Smokie, RAK 267
 MUSIC, Montreal Sounds, Creole CR 145
 CHOOSING YOU, Lenny Williams, ABC 4198
 UP WITH THE COCK, Judge Dread, Cactus CT 110
 FOR YOUR LOVE, Four Tops, ABC 4199
 MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS, Brian & Michael, Pye 7N 46035
 ZOOM, Commodores, Motown TMG 1096

DISTRIBUTORS A-Z
 As Time Goes By 19E
 Beauty And The Beast 50R
 Belfast 24W
 Benny's Theme 47A
 Cocomotion 35A
 Daddy Cool/The Girl Can't Help It 18E
 Dance Dance Dance 9W
 Desiree 41C
 Don't Dilly Dally On 25A
 The Way 28S
 Don't It Make My Brown Eyes Blue 6E
 Egyptian Reggae 14A
 Figaro 5S
 Floral Dance 22F
 Galaxy 26E
 Heartsong 36A
 Hollywood 38C
 How Deep Is Your Love 7F
 I Don't Want To Lose Your Love 42C
 I Love You 16A
 If I Had Words 27E
 Isn't It Time 45F
 It's A Heartache 4R
 I Will 13CR/C
 Jam Jam Jam 40C
 Lay Down Sally 39F
 Let's Have A Quiet Night In 10E
 Little Girl 46E
 Love Of My Life 31C
 Love's Unkind 3C
 Lovely Day 17C
 Jamming/Punky Reggae Party 11E
 Morning Of Our Lives 37S
 Mull Of Kintyre/Girls School 1E
 My Way 20R
 Native New Yorker 30C
 On Fire 12C
 Only Women Bleed 23E
 Put Your Love In Me 49E
 Quit This Town 44F
 Really Free 32A
 Run Back 43F
 Rockin' All Over The World 33R
 Sorry I'm A Lady 21C
 The Groove Line 2W
 Up Town Top Ranking 15A
 Who Pays The Ferryman 34W
 Wishing On A Star 29LHR
 Who's Gonna Love Me 48C
 Zodiacs 48C

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TOP WRITERS
 1 Paul McCartney/Denny Laine, 2 E. Thompson/A. Forest, 3 Summer / Bellotte / Moroder, 4 Scott/Wolfe, 5 Katie Moss, 6 R. Leigh, 7 Bee Gees, 8 Linzer/Randell, 9 Liam / Edwards / Rodgers, 10 Tony Macaulay, 11 Bob Marley, 12 Alice Cooper/Dick Wagner, 13 D. Glasser, 14 Leo Sheridan / Tony Hiller / Martin Lee, 15 Y. Markopolos, 16 Giorgio / Moroder / Bellotte / Summer, 17 Bill Withers/Skip Scarborough, 18 Bly/Crews, 19 Herman Hunfeld, 20 Anka / Reveaux / Francois, 21 Rod Temperton, 22 Katie Moss, 23 D. Brown, 24 Deutscher / Menke / Billsbury, 25 Various, 26 Various, 27 Saint-Saens, 28 Jonathan Richman, 29 A. Davison, 30 T. Cookley, 31 Ben Findon/Mike Myers, 32 S. Elson/D. Stevenson, 33 Soja/Dostral, 34 Norman Whitfield, 35 Lewis / Riner / Ross, 36 Gordon Giltrap, 37 Jonathan Richman, 38 Boz Scaggs / M. Omartian, 39 Levy / Clapton / Terry, 40 L. Ruff/S. Brunson, 41 Neil Diamond, 42 W. Hutchinson / J. Hawes, 43 Fogarty, 44 John Otway, 45 Conrad/Kennedy, 46 Gonzalez / Baskin, 47 Simon May, 48 Giorgio / Moroder / Bellotte, 49 Ed Hollis / Graeme Douglas, 50 David Bowie.

Top 50 compiled for Music Week and BBC based upon 250 from a panel of 375 conventional record outlets by the British Market Research Bureau Ltd.



TIP FOR THE TOP

ERIC CLAPTON

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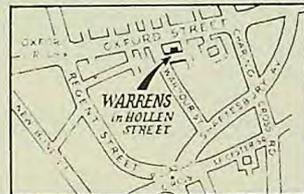
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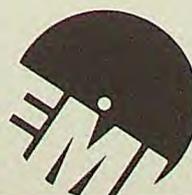
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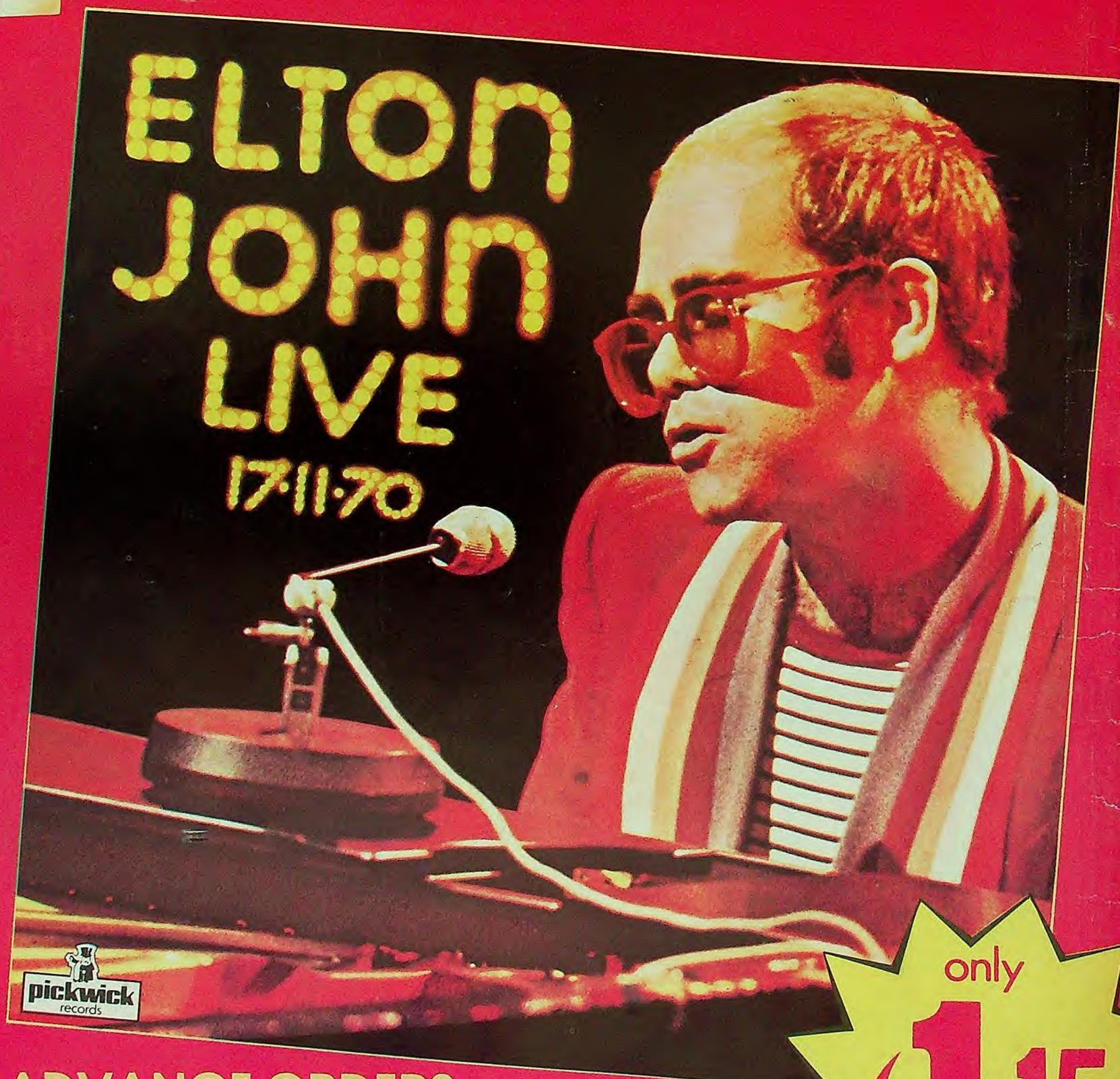
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