

MUSIC WEEK



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EMI cuts Holly clip from TV commercial

by TERRI ANDERSON

ADVERSE REACTION in market research caused EMI to rethink its £275,000 TV campaign for EMTV 8, Buddy Holly Lives, but dates for album release and campaign launch have been confirmed as February 17 and 20 respectively.

Market research groups which sampled the original TV commercial concepts — the first time that EMI has ever done such research — revealed that the sight of Buddy Holly performing was unlikely to help sell the 20 golden greats compilation.

Alan Kaupe, newly-appointed LRD md said that because the concept of a Buddy Holly

compilation had appealed to a wide cross-section of the public, EMI's creative team had worked on the proposition that while the music was well-known, the man himself (with a recording career of less than two years) was a mystery. However, taking a more cautious approach than with the seven previous TV compilations, EMI then showed to other market research groups the film clip it intended to use in the commercials.

The results, Kaupe admitted, were very bad. Holly as a personality filmed miming carelessly to Peggy Sue simply destroyed Holly the legend. The commercial was immediately rethought, and the final version, which was not finished at the time of the presentation, will be a full-colour, 30 second animation of a couple jiving, with excerpts from four Holly songs and a simple, strong voice-over message.

The album carries all the tracks widely known to the public including those issued in the six years after his death. Peak-spot radio commercials will back up TV advertising. Display kits for dealers are ready, and there is full s-o-r on the LP until April 28. Heavyweight radio promotion is planned for the single, *Wishing b/w Love Made A Fool Out Of You*.

GRRC asked to probe 'loss leader' 45s

DEALERS IN the Leicester area have asked GRRC secretary Harry Tipple to look into an apparent case of current singles being sold at less than cost price.

At a meeting last week of East Midlands retailers the chairman, Mrs Jenny Watson, showed representatives of 20 shops in the area copies of Boney M's Belfast and Bing Crosby's White Christmas, with W. H. Smiths "special bargain" stickers on the bags, pricing them at 35p and 20p respectively.

The dealers agreed that, although both titles had dropped out of the chart, they counted as current product, and should not be sold at under cost price. They questioned what cost price for W. H. Smiths, or other big multiples, might be.

Mrs Watson later told *Music Week* that she had bought the singles from Smiths in Leicester where some 200 of each title were being offered at these very low prices. She added that a W. H. Smith's bag containing a 35p Belfast and till receipt dated January 21 (when the single was at number 30) had been left in a local dealer's browser, and this had brought the matter to her attention.

At the time of going to press Tipple said he was still trying to contact WEA and MCA and would later contact the multiple's head office. The GRRC has asked a lawyer to look into the terms of the Fair Trading and Finance Acts to clarify the position on loss leading and VAT on cut price goods.

RCA—Penny Farthing case deadlock

PENNY FARTHING Records was involved in a flurry of High Court activity last week when it threatened to take out a winding-up petition against RCA Records.

RCA countered with an application for an injunction against the winding up proceedings — which in effect allege insolvency — and on Friday Penny Farthing undertook voluntarily not to present its petition.

RCA's application for the

Arista scoop

ARISTA HAS won the original soundtrack of Star Wars' box office rival, *Close Encounters of the Third Kind* — this year's Royal Film performance on March 13. The LP release is on March 10. Singles of soundtrack and disco versions of the theme are out this week.

Mercer and Kaupe named division MDs

A FURTHER emphasis of the autonomy of EMI's licensed repertoire division and group repertoire division has been provided by the appointments, effective immediately, of Alan Kaupe and Bob Mercer respectively as managing directors of the divisions.

The separate divisions were established last year with their own sales organisations following the realignment of EMI Records last January. Kaupe was appointed director of the LRD and Mercer re-

ceived a similar GRD appointment. Both MDs will report to Ramon Lopez, the newly appointed director of UK record operations and managing director of EMI Records in succession to Leslie Hill.

The licensed repertoire division will continue to handle the Motown, MCA, RAK, Rocket, Bronze, Purple, MAM, EMI International, Fantasy, Ariola and Island labels. The group repertoire division continues its responsibility for the EMI, Harvest, Parlophone, Capitol and EMI America labels.

£12m plan for Cannes

WHILE BRITISH participants counted the cost and weighed the benefits of attending the 12th MIDEM last week, the City of Cannes pledged to spend £12 million on a new exhibition and concert centre on the site of the municipal casino. The figure was revealed by MIDEM commissaire general

Bernard Chevry in an exclusive interview with *Music Week* as the Palais des Festivals closed its doors on the record-breaking 5,042 participants who attended this year.

The new conference centre would mean that all MIDEM events could take place under one roof with exhibition stands, meeting rooms

and concert halls all being housed in the same complex. There will be a revolving stage which can be moved through four separate seating areas to cater for major concerts down to album playbacks.

In the meantime Chevry intends to open up a previously unused balcony area in the Palais for next year's event providing space for another 50 booths — this despite complaints that the Palais has already outgrown its use and is already too small for the crowds of people thronging its corridors.

M. Chevry admits that MIDEM has grown beyond his wildest expectations since 1967, when he staged the first exhibition. He merely sees the growing number of participants as proof that he is providing a need for the world's music business people to get together in one place. And he is adamant that he intends to see MIDEM grow even larger, consolidating its position as the year's most important industry event.

He cites the increasing number of business managers and attorneys who now attend and is not the least bit dismayed that some major companies merely take advantage of MIDEM to hold international meetings in Cannes without exhibiting. This, he says, is a tribute to the event's prestige.

British participants though must weigh the spiralling costs of exhibiting, travel, hotels and entertaining — with guarantee of any return. Undoubtedly those who benefit most are the smaller publishers and record labels who use the event to meet people it would take months of travelling the world to see otherwise.

*See more MIDEM news and *Dooley (p4)* and *MIDEM extra* on pages 24 and 25.



BERNARD CHEVRY (above right) is seen here with one of the figures behind the British contingent at Midem — Michael Gooch (left), an executive of the British Overseas Trade Board. The Board provided a percentage of the funds for British stands in conjunction with the BPI and the MPA under the Joint Venture Scheme.

MARY O'HARA At the Royal Festival Hall.



CHR 1159

AVAILABLE NOW ON RECORD AND CASSETTE

NEWS

DOOLEY

AFTER DISPOSING of the West Drayton pressing plant and signing a licensing deal with EMI, is Chris Blackwell now considering the sale of Island Music publishing arm for a seven-figure sum? new Stiff Records signing, Glasgow-based Subs, found themselves stranded in the remote farmhouse of an ex-air vice marshal near Wick, north Scotland, in the weekend blizzards, and impressed the former air ace with their courage, determination and cooking. "I've changed my opinion of these pop groups," said the military gent on BBC's Today programme on Monday morning still-no new editor for *New Musical Express*.

EVERYONE NOT at Midem seemed to be at Andrew and Julian Lloyd Webber's premiere of Variations, including Stirling Moss, actor Robert (Jesus) Powell, Paul Jones, Bob Harris, Radio Clyde's Andy Park and Capital Radio's Aidan Day Marshall Cavendish strike has been making life difficult for Logo when it needs printing done Groovey, Lightning's cartoon ad character, is taking on a life of his own — dealers calling the one-stop are starting to refer to themselves as "Groovies" having robbed RCA of its press officer, MW received unstamped letter from that record company on which 14p had to be paid Chilean exile group Quilapayon to share Royal Albert Hall bill with Pete Seeger on March 7.

LES REED contemplating taking his Granada TV Pop Proms format on the road Marianne Faithfull guest reviewer on BBC-1's Read All About It this coming Sunday Ron Goodwin on third Australian concert tour conducting concerts of film and popular music with various symphony orchestras in Australia and New Zealand and recording an LP with the NZ Symphony Orchestra well attended meeting of the East Midlands region of the GRRC last Thursday at Leicester Post House chaired by Jennifer Watson and attended by GRRC national secretary Harry Tipple and new MTA secretary Arthur Spencer-Bolland.

ON THURSDAY Phonogram hosts welcome-back media reception at the Savoy for Dusty Springfield, whose comeback is the latest of several by Sixties singers such as Marianne Faithfull, Clodagh Rodgers, Sandie Shaw and Helen Shapiro, all with recent record releases after longish gaps Peter Green, former Fleetwood Mac leader, signed his first recording and publishing contract for seven years with Peter Vernon-Kell of PVK Records new reggae indie Sun Star Records close to licence deals for US, Netherlands and France, while ex-Steel Pulse manager John Francis has come in as director responsible for distribution best wishes for a speedy recovery to Martyn Cox, Capitol Records marketing and PR co-ordinator, seriously injured in a car accident last week and now in St. Mary's Hospital, Paddington. BPI presented a cheque for £3,755 to L. G. Wood on behalf of the Music Therapy Charity — proceeds of the December dinner Motown re-servicing Michael Jackson's six-year old hit Ben, title theme of the film, following sales upsurge after ITV screening.



THE BACCARA ALBUM

Includes the No. 1 smash hit single 'Yes Sir, I Can Boogie' plus the current hit single 'Sorry I'm A Lady.'

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EMI signs Salsoul for UK

by CHRIS WHITE
THE INCREASING importance of discotheque music in Britain has resulted in EMI's Licensed Labels Division signing a long-term licensing deal with Salsoul, the US-based company responsible for introducing the 12-inch single to the American record market. The label made its debut in Britain in late 1976, via a licensing deal with RCA, but president Joe Cayre said this week that he saw the new EMI arrangement as a major opportunity to have record success here.

Salsoul had its origins in Latin American music more than 11 years ago, and in the US it claims to have a 45 percent share of that particular

market. Three years ago the company decided to break out into the general market with the result that it became involved in disco music; the first single, Tangerine by the Salsoul Orchestra was a Top Five hit in the US.

Cayre has been having talks with EMI LLD since the company's contract expired with RCA last November, and the deal was finally clinched during Midem. Cayre told *Music Week*: "We had a satisfactory relationship with RCA but unfortunately the company in the UK was undergoing a lot of personnel changes, and then the death of Elvis Presley with the subsequent demand for his material

meant that Salsoul product wasn't given the attention we felt it deserved. There were licensing offers from two or three major companies, but we decided on EMI for two reasons — the enthusiasm of everyone in the Licensed Label Division was overwhelming, and we got on with the people so well."

Cayre added: "Under the new deal, I shall be visiting London three or four times a year in order to give EMI every assistance they need in breaking our acts. I'm optimistic for the future and the LLD seemed knocked out with all the initial product that we played them."

Alan Kaue, general manager of EMI LLD, added: "I'm convinced that the market for disco material in the UK is going to grow; it has by no means reached its peak and the licensing deal with Salsoul is intended to cater for this trend. Although we have a substantial amount of disco material via Motown, and to a certain extent Stax, there is still room for us to handle more such product without conflicting with any of the existing labels."

Salsoul product will have its own label identity in the UK; in the US the company has four different labels, Salsoul which now has about 15 different artists on its roster. Gold Mind which is based in Philadelphia. Tom And Jerry Records which has been formed by Tom Moulton whose most recent production work has been for Grace Jones, and Dream Records which is launched in mid-February. Amongst the company's first releases in Britain are titles by Charo, Bunny Sigler (with Party Party), First Choice's Back To Love, and Ripple's The Beat Goes On. Initial single releases are Charo's Dance A Little Bit Closer (SSOL 101) and Bunny Sigler's Let Me Party With You (SSOL 102), both released on February 24.



A STUDY IN concentration as Music Week's judging team tackle the job of picking the year's best industry press advertisements — one of the categories in the Music Week Awards 1977. Presentations of awards will be made at the Savoy Hotel on February 14 at a spectacular charity dinner and cabaret. The judging panel pictured above were led by MW's advertisement manager Jonathan Ward with David Pilton, managing director David Pilton Advertising, Bob Payton formerly of J. Walter Thompson and writer on advertising and marketing for Music Week, and Brian Austin, W.H. Smith's merchandise manager.

Huge advances for Pickwick's Elton Live

BUDGET RECORD company Pickwick is claiming more than 320,000 advance orders for Elton John Live 17-11-70 (SHM 314), which marks the first time that the rock star has appeared on a low-price album. The new LP results from a licensing deal made by the

company last year with DJM — two Elton John tracks have been included on a recent Pickwick hits compilation, but until now John has never been the sole artist on a budget record.

Elton John Live was recorded in 1970 at the A&R Studio in New York, and was originally intended as a live radio broadcast. It was released in 1971 by DJM as an album but deleted about three years ago; for some 12 months afterwards the recording was only available on cassette, and even that was eventually deleted from the catalogue. Most recently, the album has only been available on import.

DJM Records managing director, Stephen James said: "Naturally we are all interested to know how successful the album will be."

Instrument fair

THE FIRST musical instrument exhibition to be held in Northern Ireland, Music '78 is being staged by the Northern Ireland Musical Instrument Retailers Association at the Royal Ulster Agricultural Society rooms in Belfast on April 6, 7 and 8. All available stand space has been taken up by UK companies.

Chiswick snips 45s catalogue

FEBRUARY 7 sees Chiswick Records making its first deletions from its singles catalogue since the company was formed in mid-1976.

Records to be deleted are: The Gorillas' She's My Gal (NS4); The Count Bishops' Train (NS5); The Gorillas' Gatecrasher (NS8); Radiostars' Dirty Pictures (NS9); The Count Bishops' Baby You're Wrong (NS12); Jeff Hill's I Want You To Dance (NS16) and Lee Kristofferson's Drac (Ruff 1).

To make up, the Kentish-town based independent has signed five new acts including teenage rockabilly band Whirlwind, The Table, The Look — discovered on the first Stiff Test/Chiswick Challenge talent contest — Disguise, a new bend from Hartlepool and Sniff And The Tears.

CAMPAIGNS

TRADE ADVERTISING, London bus fronts, posters, streamers, badges and window displays will all be employed in Polydor's campaign around the release of the label's first Sweet album, Level Headed (POLD 5001). The trade advertising — which will be in young fashion magazines as well as in the music weeklies will push the album, the single Love Is Like Oxygen, and the band's London concert at Hammersmith Odeon on February 24. Album and concert will be featured on London bus posters during this month, and 300 dealers will have window displays. Other dealer aids in the shape of posters, streamers and badges will also be available.



IN BRITAIN for the first time in four years Sweet attended a Polydor reception in their honour at London's Mayfair Hotel, to mark the signing of a long-term contract with that company. Pictured (left to right) are Ed Leffler, Sweet manager, Tony Morris, Polydor md; Sweet members Mick Tucker, Andy Scott, Steve Priest, and Billy Connolly, with David Walker, business affairs manager for the group, to his right.

Virgin puts reggae in the Front Line

FRONT LINE is the name of the new specialist reggae label being launched this month by Virgin, and the first album release will be Heart Of A Lion by I-Roy.

Front Line was the title of the reggae sampler which the company put out in the summer of 1976. It sold for the price of a single and proved successful hence the new specialist label.

U-Roy and the Mighty Diamonds, reggae acts with which Virgin has had success in the past, will remain on the Virgin label; Front Line is intended for new reggae talent and similar bands "outside the Virgin mainstream" musically. Albums on Front Line will carry the prefix FL (the I-Roy album to be released on February 24 is FL 1001) and singles the prefix FLS.

The second album release will be by the Gladiators' singles will be taken from both LPs. Virgin expects to put out about ten Front Line albums a year.

Co-inciding with the announcement of the new label are details of Virgin price rises. In the main these follow the pattern of the CBS rises (*MW January 14*) with regular full-price albums now £4.10. Full-price 2LP sets go up from £4.99 to £5.89; mid-price sets from £3.89 to £4.10. Singles rise from 75p to 80p. Virgin's Caroline series rises from £1.99 to £2.29; the deluxe side of the series is to lapse. The price of the albums in the new 10-inch album series remains £2.99, and prices for Virgin distributed labels ECM and Japo are rising proportionately to the other product.

MUSICAL CHAIRS
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WITHIN FOUR months of Bing Crosby's death his album *Seasons*, recorded for Polydor two weeks before he died, has gained silver disc status. Polydor a&r man Chris Harding presented the disc to Ken Barnes (left) who produced the album, and, with Crosby, conceived the idea for it.

Pye, Damont settle Star Wars clash

THE THREATENED legal battle between Pye and Damont over versions of the music from Star Wars has been averted by amicable agreement between the two companies. Initially High Court judge Mr Justice Templeman had granted Pye a temporary injunction against Damont — forbidding the pressing of any more of its Star Wars albums, but allowed the sale of those LPs already pressed, provided they carried a sticker making it clear that the music was not the original soundtrack.

Pye, in conjunction with 20th Century Fox Records and 20th Century Fox Film Corporation, was preparing for a passing off action, but in court last Friday John Phillips, counsel for Pye announced that the action had been settled. While not admitting liability Damont had agreed to redesign its record sleeves and to put the required stickers on the existing stock.

Stiff signs first three Devo singles

STIFF RECORDS has acquired world-wide rights (outside the US) to the first three singles by Devo, the American new wave band currently topping all alternative charts there. Among the band's adherents is David Bowie, and it is possible that he will produce them.

First single on the Booji Boy/Stiff label will be Mongoloid/Joko Homo, released on February 24, of which the first 5,000 copies will be the US single with removable Stiff sticker. Subsequent British pressings

will be shrink-wrapped in the same elaborate picture sleeve.

Subs, a new Glasgow group, will be the first act to appear on the new Stiff 1-Off label, which was set up especially to cater for a series of short-term signings. The single, Gimme Your Heart, is also scheduled for February 24. Stiff has announced that it has put up its singles price to 80p, as from February 1, but is keeping all album prices at the present rates until May 1.

Dates set for MTA conference

THIS YEARS Trades Association Record Awards dinner will be held at London's Cumberland Hotel on March 7, and guest of honour will be Lord Donaldson, Minister for the Arts.

The dinner will conclude the day on which the MTA record and tape conference takes place, and enquiries from those who wish to attend and have not yet received a programme are requested by secretary Arthur Spencer Bolland at the Association's Denmark Street address. Support for the conference's disc and tape exhibition has been encouraging this year — last year's GRRC conference having been cancelled partly because such support from the industry was not forthcoming. This year's exhibition will be the biggest yet and it is expected that retailers from all over the country will attend.

Harker service

A MEMORIAL service for well-known session guitarist Roland Harker will be held at St. Giles-in-the-Fields Church at the end of Denmark Street at 12.30 next Monday (February 6). Harker, 54, died of cancer just before Christmas after a long and distinguished career in the music business which included composing. Further details concerning the memorial service are available from Ronnie Bridges at Southern Music (836 4524).

LETTER

THE REPORT in *Time Out* on November 25, on which our respected member Arthur Jacobs largely relies in his letter which you published this week, was untrue. I did not say that, if the PRS won its appeal the Society would "seek a more authoritative decision elsewhere". That would of course be nonsensical.

If the Court of Appeal rules that the Society may (but does not have to) disclose the list of voting members, it will be for the members of the Society as a whole to decide whether or not they wish this information to be made available. If they do, the matter could easily be resolved by an amendment to the Society's Articles of Association, by which all members are bound.

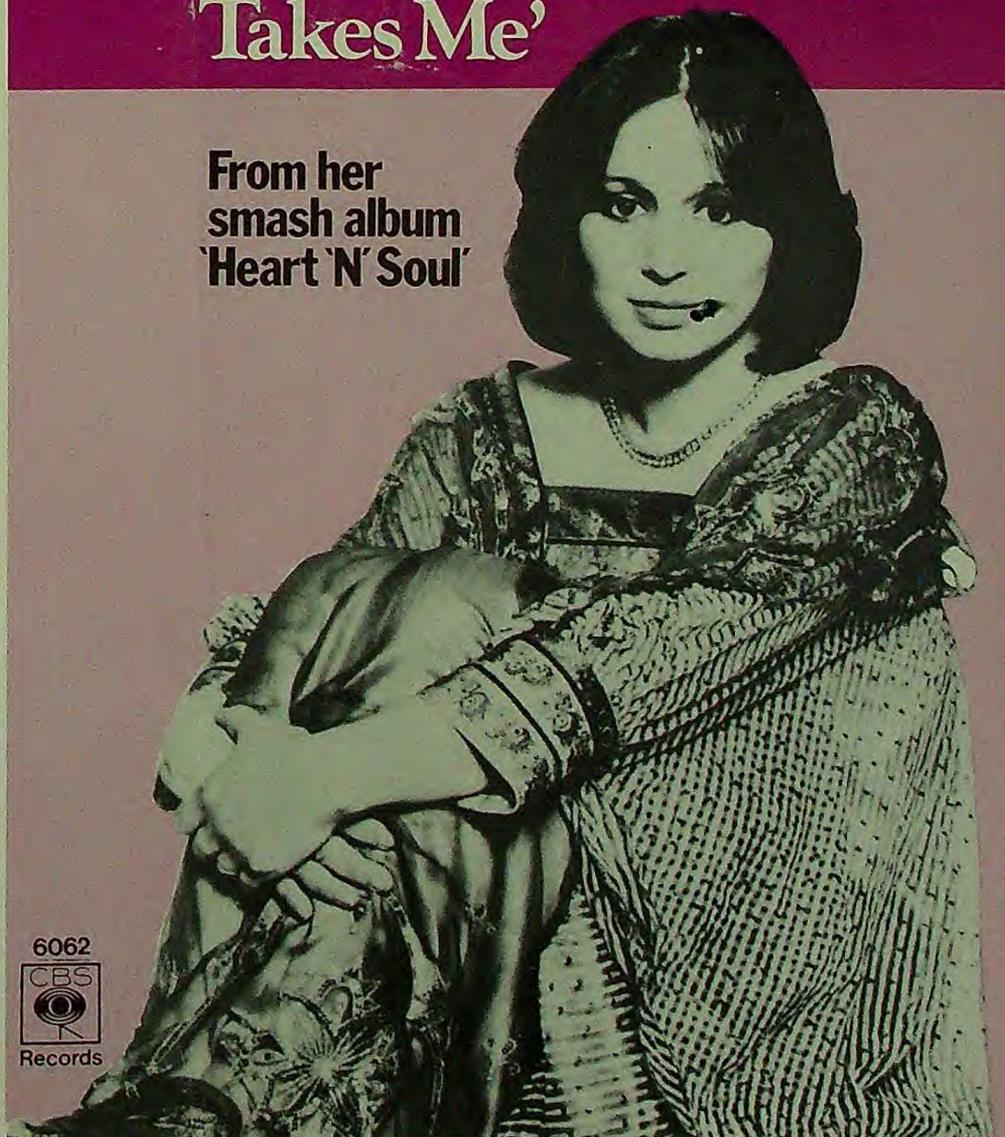
The General Council has a responsibility to all the Society's members, and it is unfair to criticise it simply because the wishes of some members may not coincide with those of others. Mr. Jacobs and any other members who feel unhappy about the Council's action ought to bear in mind that some of their fellow-members would have been just as unhappy at the general level of their earnings through PRS becoming known to their competitors — which would have been the case had the list been disclosed — as he or they are about the list not being disclosed. And he can rest assured that when the Court of Appeal gives its decision (the hearing is scheduled for March) the Council will implement it, whatever it is, in full co-operation with the membership generally. MICHAEL FREEGARD General Manager, PRS.

Tina Charles

great new single

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MIDEM/NEWS

DOOLEY

Dooley at MIDEM

LAST WEEK'S Midem may not have produced any earth-shattering deals on the spot, but it proved to be a vintage year for gossip, rumour and speculation, some of it well-informed, mostly scurrilous. Your columnist, of course, thrives on such titbits and this year he was well fed, even receiving a last juicy morsel as he stood at the luggage carousel at Heathrow on the way home. Naturally he would not dream of publishing such tittle-tattle and suffice it to say that if you can believe the rumours at least three managing directors of major British record companies are likely to move on shortly.

DOOLEY'S MIDEM started at Heathrow as he checked in for the flight and overheard a record company boss loudly declaiming "... so I told **Derek Chinnery** if he can play that foreign rubbish he can play mine". And he was encouraged to see an airport shop assistant using *Music Week's* chart to order new stock for a cassette rack. On arrival at Nice he naturally took the coast road to Cannes to conserve his expenses and was overtaken by the rather better-heeled **Marty Machat** heading for the toll-paying motorway in a Mercedes. Strolling through Cannes on his way to register at the Palais he was assailed by a visibly irate **Ken East** chauffeuring his boss **Barney Ales** and not making a very good job of finding the Grand Hotel. "If I was going there I wouldn't start from here," advised your columnist — a remark not well received by Mr East.

MOST DELEGATES were thrown by **Bernard Chevry's** decision to have an opening night disco party instead of the usual more sedate affair and many a Midemite pondered in his hotel room that night trying to decide what constitutes "disco dress" as decreed on the invitation. "At least if it had been a punk party I could have ripped my shirt a bit and nipped out for a few safety pins," muttered one executive elegantly attired in monkey suit and blue ruffled dress shirt. That other Midem, and peculiarly French, tradition of starting all galas and concerts at least one hour later than the time indicated continued this year and was best overcome by advancing your watch by two hours instead of one when arriving in France.

BY NATURE of his job **Dooley** was forced to spend many long hours in the bars of the Croisette hotels and was able to observe that each has its own particular Midem greeting. Across the bar of the Carlton for instance you get the slight inclination of the head and a half smile; in the Majestic it's a nonchalantly waved hand and a mouthed "hellohowareyou"; while anyone foolish enough to venture into the Martinex receives the handshake-hug — that's the handshake with the left hand and the right arm hug round the back. In the corridors of the Palais, where it is unavoidable to avoid someone you have been avoiding all year in London, the running handshake is useful — shaking with the right hand while firmly propelling the other person on his way with your left hand on his elbow and purposefully marching onwards into the stand of some obscure East European publishing company as if it was your sole aim of attending Midem.

Best quote of the week: "We're doing all right but we could do with an injection of hits" . . . Most glamorous occasion of the week: Variety Club of France charity gala dinner for handicapped children, but sparsely attended by British delegates, tickets being £70 each . . . At same dinner editors of *Music Week* and *Melody Maker* only British journalists invited as personal guests of **Bernard Chevry**, and **Nesuhi Ertegun** donated a minibus for the children.

BILL MARTIN wore a monocle so he could drop it from eye in mock horror at money asked when doing a deal . . . **Terry Oates** wore a fur coat which he says was bought with proceeds of two B sides . . . **Mike Collier** wore a Prussian army hat at all times the reason for which was obscure but certainly attracted attention . . . As did **Jan Olafsson's** life-size inflatable female doll which seemed to be with him at all times . . . **Tony Barrow** didn't neglect PR possibilities for **Helen Shapiro** during his Midem stint . . . Creole golf tournament won by **Mark Farry** of France, who is turning professional in August. Response was so good (60 entrants) that Creole intend to make it an annual Midem golf event with an official cup trophy . . .

AMONG AMERICAN visitors was a fairly unique phenomenon in her own country, lady disc jockey **Princess LaMarr Renee** of WBLS New York . . . **Eddie Barclay** celebrated his 57th birthday at MIDEM with suitable flamboyance . . . UA's president **Artie Mogull** hosted party for 150 guests in honour of new UK and **Cliff Busby** . . . **Ken Maliphant** had beginner's luck at the tables winning £700 . . . An unscheduled "gala": impromptu jam session cabaret with **Thelma Houston**, **Judge Dread**, **Clive Stock** and **Des Dyer** of Jig Saw and PR man **Phil Symes** in Royalty Bar.

Polydor policy pays off

THE POLICY of Polydor's UK international division in placing British product around the world paid dividends at this year's Midem.

International promotion manager **Adrian Rudge** offers available material to Polydor's branch or affiliate in the various territories of the world on a first-option basis. If the branch or affiliate declines the product, he is able to offer it to the other companies in the same territories.

Rudge placed the **John Otway** and

Next week — *One Man's Midem: a Sue Francis special.*

Satril now in 25 countries

SATRIL RECORDS renewed deals with many of its existing licensees and sub-publishers during Midem, and also fixed some new contracts so that it now has distribution under its own logo and label in over 25 countries around the world.

The label has scored a string of hits in Japan, where it is managed by the giant Nippon Television Music Corporation and distributed by Nippon Columbia. Satril intends to make this a two-way traffic, and signed **Godiego**, who achieved UK success last October with the **Water Margin** Theme, and **Pink Lady**, a group which has had six No.1 singles and three No.1 LPs consecutively in Japan.

Other examples of Satril's growing international involvement are **Stardust** (Sweden), **Sandpipers** (US) and **Vince Cadillac** (Belgium), all of whom are signed direct to the label, and **New Markette** (US), **Godiego** and **Pink Lady** (Japan), who are released by Satril under licence.

Hawkins sets up tape mail-order company

A CASSETTE mail order operation is to be established in the UK under the direction of songwriter-musical director **John Hawkins**. The venture represents an extension of international activity in this field by the Film Corporation of America, which has already started cassette mail order services in France under the name of Film Corporation France.

Hawkins, who set the UK deal at Midem, told *Music Week* that

MIDEM REPORT
by
NIGEL HUNTER,
CHRIS WHITE
and
TERRI ANDERSON

Wild Willie Barrett act with **Disques Motors** in France and with **Aves Records** in Germany along these lines, and the **Beatles Tapes** compiled and linked by *Daily*

BBC's TV themes and sound effects boom

BBC RECORDS and Tapes found interest in its 18-LP series of sound effects continuing and growing during this year's Midem. General manager **Alan Bilyard** told *Music Week* that the series, which he rates as the most comprehensive in the world, has created worldwide interest, especially the **Death & Horror** and **Disasters** sections.

The international popularity of BBC TV series in exerting a parallel spin-off success for the shows themes. The two UK hit singles on the BBC label, **Water Margin** by **Pete Mac Junior** and **Who Pays The**

Express staffman **David Wigg** with **Patrick Bradley's PBR Records** in the USA and Mexico.

The **20 Memories In Gold** album recorded for Polydor in England by **Frankie Laine** has been taken for the USA and Canada by the **Prom-Tel** company. As its name implies, this firm is also active in TV promotion, and **Laine** will take part in a TV advertisement for the album himself as well as starring shortly in a 60-minute American TV special to be screened there and in Canada.

Ferryman by **Yannis Marcopoulos**, attracted a lot of Midem attention, as did the **David Greenslade** theme for **The Gangsters** sung by **Chris Farlowe**.

An album called **BBC TV Themes** due for release in March will include that theme plus **Wings**, **The Duchess of Duke Street** and **Pebble Mill**.

Bilyard concluded a three-year catalogue deal for Argentina, and non-exclusive agreements for Scandinavia and other parts of Europe.

Hansa tie-up for Schroeder's Black Bear

JOHN SCHROEDER was at Midem on behalf of his four-year-old **Alaska Records** enterprise and its two-month-old baby sister **Black Bear Records**, which is specialising in disco material.

The latter label has no prior exclusive commitments before Midem, during which **Schroeder** placed with **Hansa** for Germany and the **Benelux** countries.

He has compiled an album of disco oriented tracks entitled **The Ones That Got Away — 20 Greatest Disco Party Runaways**, and walked around the **Palais des Festivals** with its eye-catching sleeve tucked under his arm.

"As a result, I've had enquiries for it from the US, Canada, France, Germany, Holland, Australia and South Africa," **Schroeder** told *Music Week*. "It proves that sleeves do sell records!"

He placed an LP by the **Flying Saucers** rock 'n' roll band with **Durium** for Italy and **Hansa** for Germany and **Benelux**. The **Saucers** recently toured Europe with **Chuck Berry**.

Direction widens market

DIRECTION RECORDS, an independent Canadian label distributed in that country by **Polydor**, celebrated its first birthday during Midem by extending the scope of its international links.

One of its groups, **Eclipse**, has been signed to **Casablanca** for the States, Germany, Austria, Switzerland and Japan, and another with an apparently Eskimo name, **Kebekelektrik**, has been taken for the US by **Salsoul**. Both of them will be released in the UK by **CBS**, plus **Randy Reider**, whose **Dance On Disco Darling** was voted the best Canadian disco mix of the year, and the **Saragassa Band**. **CBS** will also release **Eclipse** and **W. Workman** in Israel and Iran.

Label deals were concluded for **Direction** with **Rifi Records** in Italy, **Discocolumbia** Spain and **Rossil** Portugal.



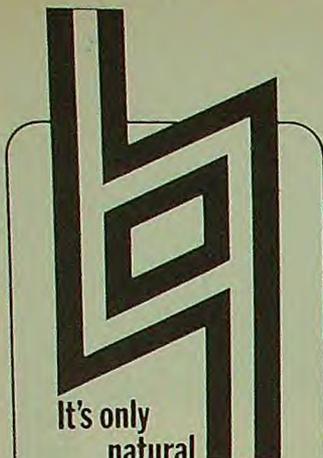
LARRY Page (left) in golden humour with **Dureco Holland** president **Eddie Palmans** during the presentation of gold discs by **Dureco** for 50,000 Dutch sales of **Johnny Pearson's Penny Farthing** album.

Number **ONE**

**Singles Company
Album Company**

BMRB SURVEY OCTOBER-DECEMBER 1977





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NEWS

JUKE BOX 20

- 1 I WAS ONLY JOKING, Rod Stewart
- 2 FIGARO, Brotherhood of Man
- 3 TAKE A CHANCE ON ME, Abba
- 4 COME BACK MY LOVE, Darts
- 5 FOR A FEW DOLLARS MORE, Smokie
- 6 THE GROOVE LINE, Heatwave
- 7 LOVELY DAY, Bill Withers
- 8 IF I HAD WORDS, Scott Fitzgerald and Yvonne Keeley
- 9 MR. BLUE SKY, Electric Light Orchestra
- 10 MORNING OF OUR LIVES, Modern Lovers
- 11 SORRY I'M A LADY, Baccara
- 12 JAMMING, Bob Marley and The Wailers
- 13 HEARTSONG, Gordon Giltrap
- 14 NATIVE NEW YORKER, Odyssey
- 15 GALAXY, War
- 16 LOVE IS LIKE OXYGEN, Sweet
- 17 WORDS, Rita Coolidge
- 18 SWEET SWEET SMILE, Carpenters
- 19 EMOTIONS, Samantha Sang
- 20 HERE YOU COME AGAIN, Dolly Parton

Anti-drink push

THE BACKGROUND music featured in the Central Office Of Information's horrific 'don't drink and drive' tv advertising campaign has aroused so much public interest that Chrysalis is to re-promote it on disc.

Entitled Jewel (CHS2134) the song by Phillip Goodhand-Tait was first released in March of last year, but renewed interest in the number after the heavy Christmas campaign has prompted a new push to co-incide with a 13-date commencing on February 11 when Goodhand-Tait is special guest with Chris DeBurg.

MUSIC DEALS

EVENT HORIZON Records has concluded a distribution deal with Lightning Records for the new Landscape 16-minute EP U2XMEIX3MUCH (Event Horizon EVE 137) which retails at £1.25. Event Horizon also runs a mail order service from 154, Forest Hill, Road, London SE 23.

TOP AMERICAN rhythm and blues sessioneer Ray Parker with his new group Raydio has signed to Arista world-wide, stepping into a singer-composer-musician role for the first time with a self-produced album Raydio to be released shortly. The first cut to be taken from the LP is Jack and Jill (ARIST 161).

SHABOODLE PROMOTIONS, the independent company run by Trisha O'Keefe, Paula Adams and Nancy Steele, has been signed to handle publicity and promotion for Marianne Faithful's forthcoming single and album, which will be released by NEMS Records in February. Shaboodle is currently preparing a major radio tour of the UK for Marianne, as well as television appearances and full national and trade press coverage.

**CAMPAIGNS
PAGE 3**



SOLE IMPORTERS of the Russian Melodiya classical catalogue Collet's International Bookshop have signed an exclusive distribution agreement with Lugton's. Pictured above (left to right) are: Roger Cornwell of Collet's record division; Eva Skelley, Collet's director and Lugton's director Walter Collings.

Pryor to quit CBS for Ariola

ANDREW PRYOR has been appointed director of marketing of Ariola Records from February 20; he is presently at CBS where he has been for the past seven years, progressing from tape marketing manager to his current position as senior marketing manager. In his new position, Pryor will report directly to Ariola UK md Robin Blanchflower; reporting to Pryor will be Richard Evans (national promotion manager), Frank Pritchard (regional promotion manager) and the press office, currently being handled independently by Jennie Halsall.

MUSICAL CHAIRS

managing director of EMI's companies in Nigeria and Kenya. Minden Plumley, chairman of EMI (Nigeria), who until now has been responsible for Central African matters, will in future concentrate upon the further development of EMI's business in Nigeria.

IN A New Year RCA personnel shuffle, Chris Loten moves from display manager to the product department to take over as manager for country, ethnic and selected contemporary product. Shaun Greenfield moves from the product department to a&r as album co-ordinator with responsibility for scheduling all LP product.

Ian Dinley has been promoted from marketing operations manager to operations anager, reporting directly to managing director Ken Glancy, with added responsibility for distribution and technical recording services.

MICHAEL WELLS; formerly managing director of EMI New Zealand, will take over the management of EMI's Central Africa and Caribbean region, from March 6. In this capacity he will be based in London and will be responsible to Paddy Duffell,

Shop music row continues

I REFER to Mr Eley's statement (MW January 7) that his trade does not appear to have suffered since he stopped playing music in his shop — following the result of his undefended case brought by the Performing Right Society, which wishes retailers to pay a licence fee to play records in record shops. I feel that he has hardly had sufficient time to estimate the results, and that either way the pressure of business during the run-up to Christmas would certainly cloud his ability to make an accurate assessment. My experience at Harlequin is quite categorically that where there is no music playing in a record shop, then trade is very adversely affected

LETTERS

indeed. We have had a few occasions in the past where landlords have requested us to discontinue the playing of music until lease provisions have been sorted out, and even the provision of earphones for requested demonstrations have not prevented the takings declining to a seriously low level. It will be a disastrously sad day for the specialist record retailer (i.e. selling only records), and for the artists and publishers who depend on record sales for a large part of their livelihood, if record shops are unable to demonstrate music to their customers without being penalised. Laurie Krieger, Managing Director, Harlequin Record Shops Ltd.



SELECTA WEST-End salesman, Bill Toms (left) has won first prize in Logo's pre-Christmas sales incentive scheme. Logo sales manager Peter Misson seen here presenting Toms with travel documents for his Safari Holiday for two in East Africa.

BUDDY HOLLY

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c/w
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MCA 344

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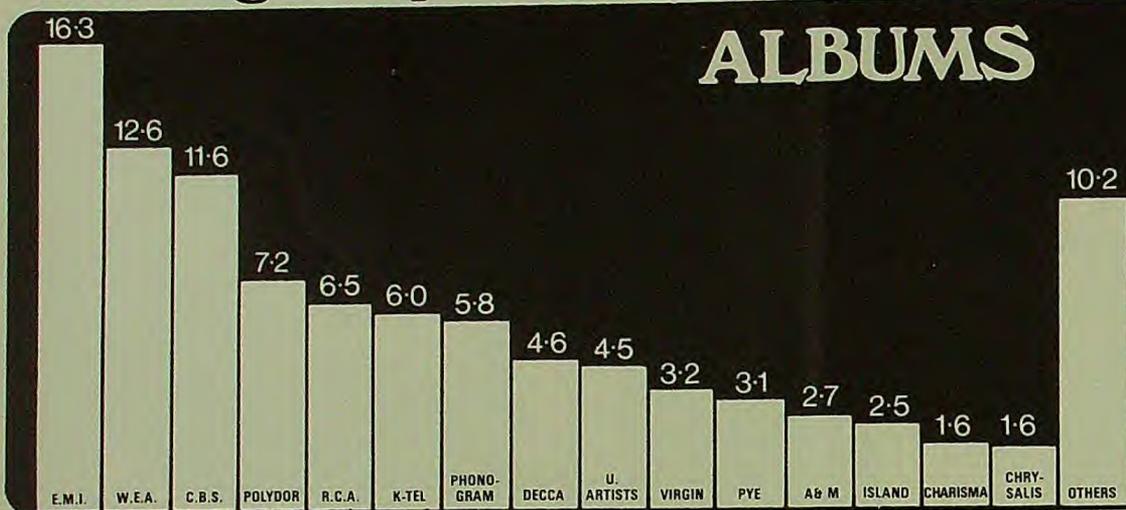
Orders To: Pye Records (Sales) Ltd., 132 Western Road, Mitcham, Surrey CR4 3UT. Telephone: 01-640 3344.

MUSIC WEEK MARKET SURVEY

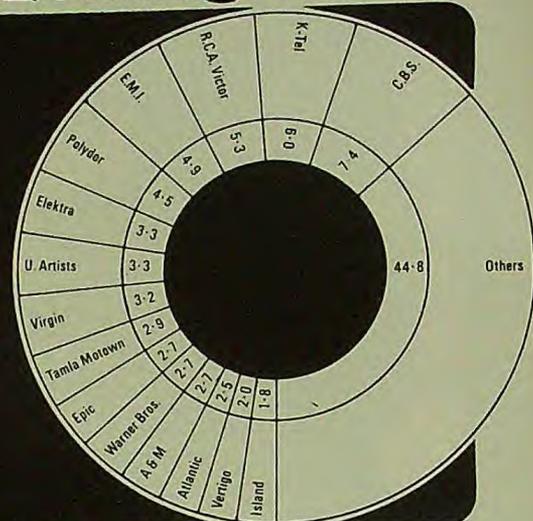
PERFORMANCE RATINGS FOR OCT-DEC. 1977

THE GRAPHS on this page were prepared from statistics supplied by British Market Research Bureau and based on a weekly sample of sales through 300 record shops in the UK. Albums are those selling at £1.49 or more.

Leading Companies

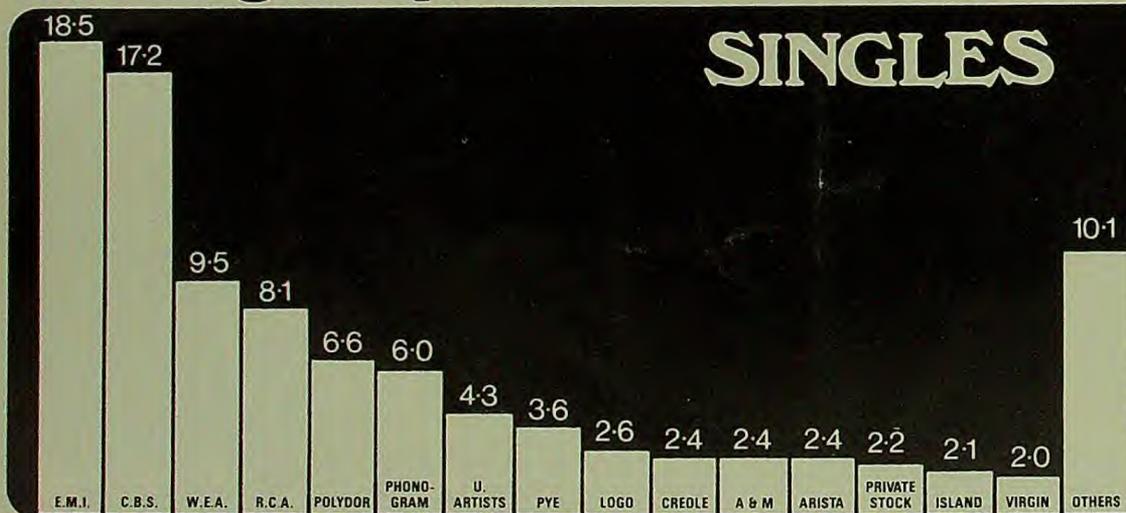


Leading Labels



18.2	13.3	13.6	8.9	7.9	-	5.8	5.3	3.7	-	3.3	2.8	3.7	1.5	1.2	← JULY-SEP 1977
21.7	9.6	9.9	6.9	5.2	4.2	7.2	6.4	2.7	1.8	3.0	2.8	3.9	-	-	← OCT-DEC 1976

Leading Companies



Leading Labels



13.4	13.9	14.0	8.5	5.9	4.1	4.0	10.1	-	-	4.2	3.0	2.4	2.8	1.8	← JULY-SEP 1977
14.8	20.7	7.2	5.1	-	7.0	2.6	5.1	-	-	1.6	5.2	1.8	4.2	-	← OCT-DEC 1976

Chart Performance Survey

SINGLES

TOP GROUPS

1. BACCARA
2. STATUS QUO
3. ABBA
4. QUEEN
5. LA BELLE EPOQUE
6. BEE GEES
7. RAM JAM
8. TOM ROBINSON BAND
9. YES
10. SHOWADDYWADDY

TOP MALE ARTISTS

1. ROD STEWART
2. ELVIS PRESLEY
3. DANNY MIRROR
4. GIORGIO
5. ELVIS COSTELLO
6. DAVID BOWIE
7. JEAN MICHEL JARRE
8. LEO SAYER
9. GEORGE BENSON
10. BING CROSBY

TOP FEMALE ARTISTS

1. DONNA SUMMER
2. RUBY WINTERS
3. PATSY GALLANT
4. DOROTHY MOORE
5. MERI WILSON
6. CRYSTAL GAYLE
7. YVONNE ELLIMAN
8. BONNIE TYLER

9. DIANA ROSS
10. CARLY SIMON

TOP PRODUCERS

1. ROLF SOJA
2. PIP WILLIAMS
3. B. ANDERSSON/B. ULVAEUS
4. QUEEN
5. PRIMA LINEA
6. RICHARD PERRY
7. TOM DOWD
8. BEE GEES/RICHARDSON/GALQUEN
9. ELVIS PRESLEY
10. KASENTZ/KATZ

TOP WRITERS

1. ROLF SOJA/FRANK VOSTRAL
2. FOGERTY
3. SUMMER/MORODER/BELLOTTE
4. FREDDIE MERCURY
5. GRAINGER/HAYES/WADEY
6. BEE GEES
7. ROD STEWART
8. LEADBETTER
9. TOM ROBINSON
10. MANN/APPLE

TOP PUBLISHERS

1. CARLIN
2. HEATH LEVY
3. CHAPPELLS
4. ATV MUSIC
5. UNITED ARTISTS
6. LOUVIGNY MARQUEE
7. INTERSONG

8. WARNER BROTHERS
9. BOCU
10. EMI/QUEEN

TOP SINGLES

1. MULL OF KINTYRE/GIRLS SCHOOL, Wings, Parlophone
2. YES SIR, I CAN BOOGIE, Baccara, RCA
3. NAME OF THE GAME, Abba, Epic
4. ROCKIN' ALL OVER THE WORLD, Status Quo, Vertigo
5. HOW DEEP IS YOUR LOVE, Bee Gees, RSO
6. FLORAL DANCE, Brighthouse & Rastrick Band, Logo
7. YOU'RE IN MY HEART, Rod Stewart, Riva
8. WE ARE THE CHAMPIONS, Queen, EMI
9. BLACK IS BLACK, La Belle Epoque, Harves
10. DANCIN' PARTY, Showaddywaddy, Arista

TOP LPs

1. THE SOUND OF BREAD, Bread, Elektra
2. DISCO FEVER, Various, K-Tel
3. NEVER MIND THE BOLLOCKS, Sex Pistols, Virgin
4. 20 GOLDEN GREATS, Diana Ross & The Supremes, Motown
5. 40 GOLDEN GREATS, Cliff Richard, EMI
6. FOOT LOOSE & FANCY FREE, Rod Stewart, Riva
7. RUMOURS, Fleetwood Mac, Warner Bros
8. NEWS OF THE WORLD, Queen, EMI
9. 30 GREATEST, Gladys Knight & The Pips, K-Tel
10. FEELINGS, Various, K-Tel
11. OUT OF THE BLUE, Electric Light Orchestra, Jet
12. MOONFLOWER, Santana, CBS
13. NO MORE HEROES, The Stranglers, United Artists

14. ROCKIN' ALL OVER THE WORLD, Status Quo, Vertigo
15. GET STONED, Rolling Stones, Arcade
16. HEROES, David Bowie, RCA
17. SECONDS OUT, Genesis, Charisma
18. GREATEST HITS, Abba, Epic EPC
19. GREATEST HITS ETC, Paul Simon, CBS
20. HOME ON THE RANGE, Slim Whitman, United Artists
21. GREATEST HITS VOL II, Elton John, DJM
22. GOING FOR THE ONE, Yes, Atlantic
23. 30 GOLDEN GREATS, Black & White Minstrels, EMI
24. ARRIVAL, Abba, Epic EPC
25. THUNDER IN MY HEART, Leo Sayer, Chrysalis
26. OXYGENE, Jean Michel-Jarre, Polydor
27. A STAR IS BORN, Soundtrack, CBS
28. 20 COUNTRY CLASSICS, Tammy Wynette, CBS/Warwick
29. PLAYING TO AN AUDIENCE OF ONE, David Soul, Private Stock
30. JOHNNY MATHIS COLLECTION, Johnny Mathis, CBS

3. ROD STEWART
4. CLIFF RICHARD
5. JEAN MICHEL JARRE
6. DAVID SOUL
7. ELTON JOHN
8. DAVID BOWIE
9. JOHNNY MATHIS
10. SLIM WHITMAN

TOP FEMALE ARTISTS

1. DONNA SUMMER
2. JOAN ARMATRADING
3. ELKIE BROOKS
4. CONNIE FRANCIS
5. LINDA RONSTADT
6. TAMMY WYNETTE
7. TINA CHARLES
8. RITA COOLIDGE
9. DENIECE WILLIAMS

TOP MISCELLANEOUS

1. A STAR IS BORN
2. FEELINGS
3. DISCO FEVER
4. SOUL CITY
5. NEW WAVE

TOP PRODUCERS

1. B. ANDERSON/B. ULVAEUS
2. MARTIN RUSHNETT
3. RICHARD PERRY
4. FLEETWOOD MAC/DASHUT/CALLIAT
5. QUEEN
6. GLYN JOHNS
7. PHIL RAMONE
8. YES
9. JEAN MICHEL JARRE
10. TONY MACAULAY

ALBUMS

TOP GROUPS

1. ABBA
2. STRANGLERS
3. DIANA ROSS & THE SUPREMES
4. FLEETWOOD MAC
5. ROLLING STONES
6. QUEEN
7. YES
8. EAGLES
9. BREAD
10. SEX PISTOLS

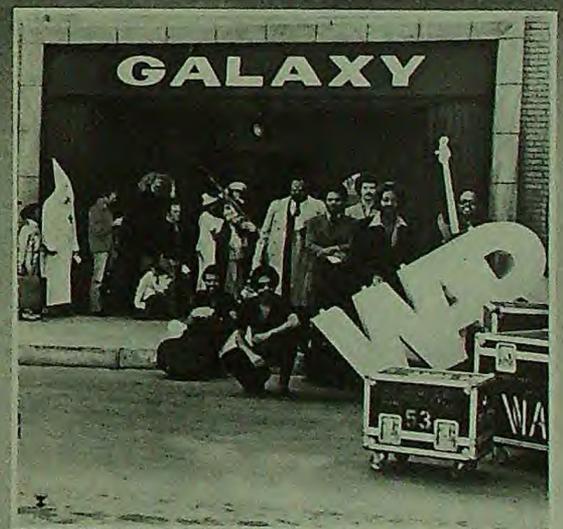
TOP MALE ARTISTS

1. ELVIS PRESLEY
2. LEO SAYER



WAR Following War's No.1 Disco single "Galaxy," is the album of the same name. With the single now a Top 20 smash in the charts, the album is destined to do equally well.

The marketing campaign breaks on 30th January, with commercials on Capital, Piccadilly, BRMB, City and Clyde and a full window display campaign. Also page ads in Blues and Soul, Disco International and Black Echoes and ads in Melody Maker and Record Mirror. MCF 2822



MCA RECORDS



Includes:

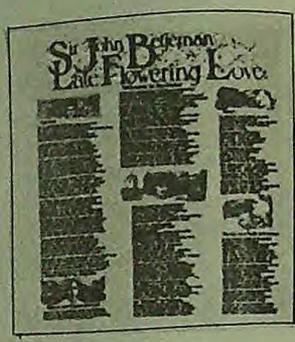
When We're Apart - The Legs
 Friday Night is Bath Night, J.P. Gumby
 When The Chickens Are Asleep - Ramon And Ted
 Nixon's Solid Gold Denials - Rastaman - Sir Keith Joseph (Deleted)
 Norma Shearer Whistles Duane Eddie - My Brain Hurts - The Moron Tabernacle Choir
 Teacher Yourself Power - Running Songs And Surrendering Ballads: The Massed Bands Of T
 The Best Bits Of Rolf Harris - I've Got A Beer Glass Sticking In My Head And Other Rugby
 Monty Python's Best Sketches Beginning With 'R'
 Hitting Ourselves With the Little Curved Bit on The End of The Shaving
 Brush - Eric And The Loonies - Get Bach - The Best Of The Welsh Beatles
 My Brain Hurts And Other National Front Marching Songs The Beatles Chauffeurs Live!
 The Best of The Osmonds Teeth - Vol XI - You And The Night And The Music And The Ch
 An Evening with Martin Bormann (and the Trio Los Paraguayos)
 A Night In Casablanca - The Everly Sisters - Rock And Roll Is Here To Stay Again!
 Ron Simon and Geoff Garfunkel: Live From The Tennis Club Purley
 Give Me The Moonlight And The Goats - Ramon And Ted Bright Lights, Soft Music, Live G
 A Man Who Once Sold Paul McCartney A Newspaper - Live! Footloose And Fancy Free - Br
 Raw Power Punk Kill Blast Throttle Destroy - Clodagh Rotten A Night On The Town - Britt Ec
 The Dave Clark Five's War Speeches - Eternally Yours - The Massed Windscale Marching Scientists
 The Best Of Reggae Maudling - (Rastatory Label)
 The Wonderful Sound of Hip Injuries - Tom Jones Hits Frank Sinatra While Vic Damone And Mel
 Beethoven's Punk Symphony, in B Flat - "The Stinking Bastard"
 (Bandages Supplied) - Ruling Songs And Ballads - H.M. The Queen And the Jordanaires
 The Horrid Brothers Kill Anyone in Sight - The Pick Of The Best Of Some Recently Repeated Py
 Party Time, Princess "Piano" Margaret - Ron Simon And Geoff Garfunkel: Live From The Tennis C
 Young, Gifted, Black and Furry: Ramon & Ted - Together Again - Frank And I field
 My Way Or Else - Frank Sinatra - The Milkman Whistles Stockhausen - 'A' Milkman
 It's All Over My Friend - Earl K Vomit And The Meatabolic Processes - Back Is Bing!
 John, Paul, George And Ringo - The Davenport Brothers - Bang Goes Boing!
 Scottish Airs - The Hamish McFart Singers - Boeing Boeing (cast album)
 I Left My Pacemaker In San Francisco - Dr DeBaKey - Monty Python Tries It On Again
 More Songs From The Goolie And District Catholic River Wideners Club
 Bernard Delfont Live At The Bank Next To The London Palladium - Pet Smells - The Beach Boys
 Smiler - Britt Eckland I'm In The Mood For Love
 Gasoline Alley - Britt Eckland - Bong Bangy Bing!
 Never A Dull Moment - Britt Eckland - Accountants
 An Old Raincoat Won't Ever Let You Down - Britt Eck
 Every Picture Tells A Story - Britt Eckland - Atlantic O

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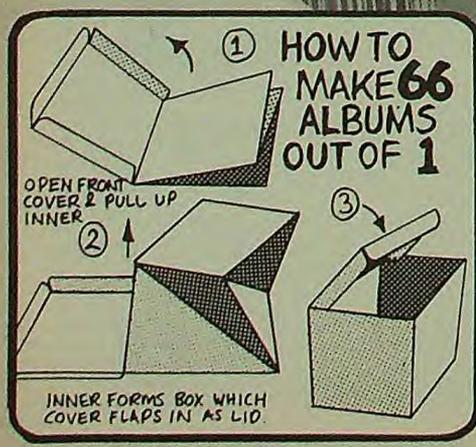
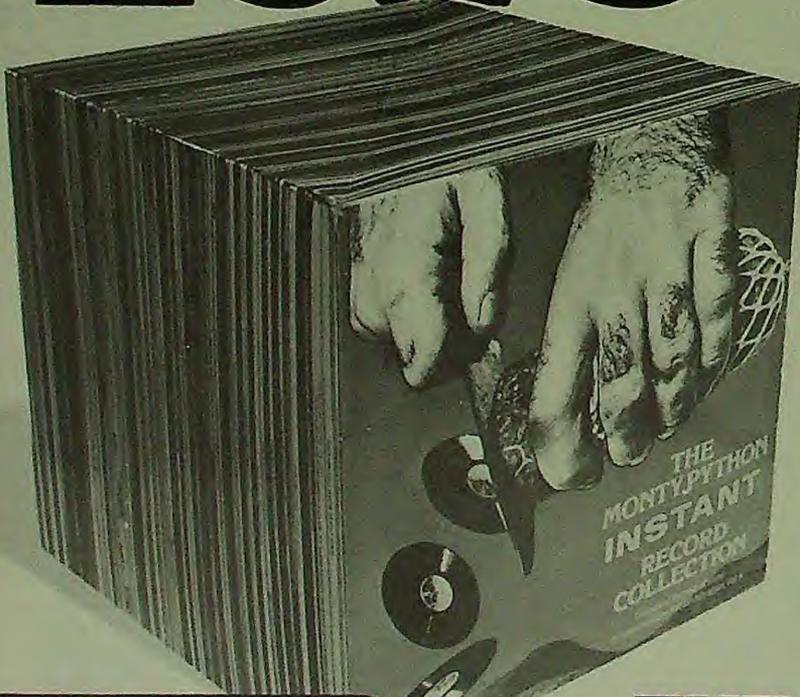
Betjeman's Banana Blush
 Indoor Games Near Newbury;
 Business Girls; Agricultural Caress;
 Youth And Age on Beaulieu
 River Hants; The Arrest Of Oscar
 Wilde At The Cadogan Hotel;
 Lenten Thoughts; The Cockney
 Amorist; Longfellow's Visit To
 Venice; The Flight From Bootle; A
 Shropshire Lad; On A Portrait Of a
 Deaf Man; A child III
 Album CAS 1086



Late Flowering Love
 Narcissus; Myfanway And
 Myfawnwy At Oxford; Senex;
 The Licorice Fields At Pontefract;
 Invasion Exercise On The Poultry
 Farm; In The Public Gardens; A
 Russell Flint; Eunice; Station Syren;
 The Olympic Girl; Late Flowering
 Lust; Sun And Fun.
 Album CAS 1096



Sir John Betjeman's Britain
 Hunter Trials; Autumn 1964; A
 Subaltern's Love Song; Seaside
 Golf; Upper Lambourne; Death
 of King George V. Middlesex;
 South London 1844; South
 London 1944; Harrow-on-the-Hill;
 City; Parliament Hill Fields.
 Album CAS 1130



THE MONTY PYTHON INSTANT RECORD COLLECTION

The Pick Of The Best Of Some Recently Repeated Python Hits Again Vol.II

AVAILABLE THROUGH PHONODISC

Still room for more French sales

PARIS — The Ministry of Cultural Affairs here has published an analytical survey comparing the purchase of records and books with theatre and concert attendances in villages, small towns and big cities.

It shows that in villages, only three per cent attend classical concerts and only two per cent go to jazz or pop concerts. The cinema claims 33 per cent, sport 22 per cent and dances 29 per cent. Also revealed is that 38 per cent buy at least five books a year and 36 per cent listen to records at least once a month.

For small towns of under 20,000

population, five per cent visit jazz and pop concerts, but 47 per cent listen regularly to records. Classical concerts attract only seven per cent, but television interests 68 per cent.

Even in towns of 20,000-100,000, only four per cent go to pop or jazz concerts, with 48 per cent regularly buying and listening to records. Only six per cent go to classical concerts, but 60 per cent buy at least five books a year.

Statistics for towns of more than 100,000 show 54 per cent regularly buy records, eight per cent go to jazz or pop concerts, 10 per cent go to classical concerts and, curiously,

both the cinema and television claim 62 per cent addiction.

Paris is treated separately in the survey, which shows 61 per cent buying and listening to discs, 16 per cent attending classical concerts, 18 per cent pop or jazz shows and 77 per cent buying at least five books a year. This section shows 83 per cent preferring the cinema to television.

For the record industry, the figures underline the fact that France is still a long way from saturation point in disc-buying habits and that there is still plenty of long-term room for expansion in sales.

Ad Lib's rare jazz coup

STOCKHOLM — After just 18 months in operation, Ad Lib Distribution here has established itself as a major channel for rare jazz recordings.

It was set up in the fall of 1976 by Ivan Sundberg. It represents jazz from U.S. labels Chiariscuro, Master Jazz Recordings (MJR) and Audio Fidelity. Among best-sellers are Louis Armstrong's three albums on Chiariscuro, Gerry Mulligan's 'Idol Gossip' and Bobby Hackett's 'At The Roosevelt Grill.'

The Ad Lib catalog now has around 100 titles, new labels represented including Black and Blue (France), with albums by Sy Oliver, Doc Cheatham and Lionel Hampton; 'Monmouth-Evergreen' (U.S.), with LPs by Bob Crosby and Maxine Sullivan; and Swing Classics, specialising in vintage jazz from the 1930s.

Also distributed by Ad Lib is Out Records, a local jazz label, with 'Live In Stockholm,' by clarinet player Putte Wickman, and an album from U.S. label Everday, with Swedish drummer Bert Dahlander. In 1977, Ad Lib concluded a distribution deal with Polygram, Norway, for the Norwegian market, and Sundberg is currently working on similar agreements for the rest of the Scandinavian market.

Jazz shows for Roman circus-tent

ROME — The Teatro Tenda, a huge circus-style tent permanently pitched in a Rome parking lot, is to house a series of jazz concerts between now and June. The concerts have been organized by Rome's Communist-run City administration in collaboration with the Music Inn, an important local jazz club.

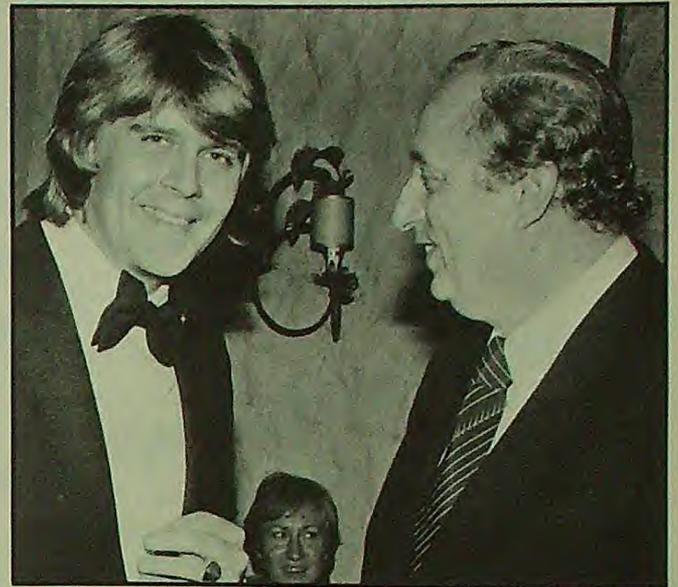
Among names booked to appear at the shows, which will take place on two or three Monday evenings each month, are Archie Shepp, Dexter Gordon, Charlie Mingus, Ornette Coleman, Max Roach, Johnny Griffin, Gary Burton, Woody Shaw and Phil Woods.

The series also marks the start of a new independent label, Death Records, which will produce and market live albums of the concerts.

The political atmosphere has gradually grown more tense in Italian cities over the past few months, with increasing shootings, bombings and street riots. Rock concerts have virtually not existed over the past two years since they inevitably erupted into violence.

GEMA meeting

MUNICH — GEMA, the German copyright association, is having its general meeting here (July 3-5) with a full programme of problems facing German composers and publishers.



CARPENDALE TENTH — Howard Carpendale, originally from South Africa, has celebrated his 10th anniversary as an EMI Electrola artist in Germany. He has had a non-stop run of hits and is a sell-out on-stage performer. Carpendale, left, was presented with a gold EMI Electrola ring by Guenter Ilgner, the company's product chief. The singer is to be produced specially for the English-speaking territories.

Havens peace 45 success

TEL AVIV — A song recorded by Richie Havens, dedicated to the peace momentum in the Middle East, is currently Top 10-rated on the Israeli International chart.

The song is called "Shalom Aleichem — Salam Alecium," "Peace Upon You" in Hebrew and Arabic respectively, was written by Jack Hammer and is sung in English. It first hit the chart during

Havens' recent tour in Israel.

The number was released as a single by CBS Israel and is also enclosed as a bonus extra with the English version of "44 Hours In Jerusalem," a souvenir album compiled from broadcasts transmitted during President Sadat's visit to Israel. The album was eventually released in Hebrew and Arabic.

Smurf-covered Kaye

AMSTERDAM — Danny Kaye, international comedian, is to cut a cover version of "The Surf Song," or "Het Smurfenlied," a massive hit here for local singer Pierre Kartner, who performs as Father Abraham.

The song is in praise of the "smurf," a gnome-like cartoon character created by French artist Pierre "Peyo" Culliford. The song topped the Dutch charts for eight weeks, selling more than 250,000 copies, a unique sales performance in Holland.

Kartner himself has already made

German, French and Surinam covers of the number and coming from him are versions in English, Italian, Portuguese, Greek and Spanish. The latter is to be object of a promotion campaign spearheaded by Johann Cruyff, regarded as the world's best soccer player, currently playing with FC Barcelona. A Japanese version by Kartner is possible.

Now Kartner's new album and singles will be linked with the "smurf" craze. He has already put out an LP of linked songs and his New Year single (Dureco) was "Smurfenbier," or "Smurf Beer."

Industry salutes Ackerman

SCORES OF leading music industry executives from many parts of the United States crowded into Riverside Chapel, New York on January 4 for funeral services for Paul Ackerman, editor emeritus of Billboard, who died at his Neponsit, N.Y. home on December 31 following a long illness.

Appreciations of Ackerman were delivered during the service by Sun Records founder Sam Phillips and by Jerry Wexler, senior vice president of Warner Bros. Records.

Ackerman, a career journalist, worked for Billboard for 47 of his 69 years and was the magazine's music editor for the last 30 years of his time with the company.

Under his pioneering efforts, Billboard helped proliferate the acceptance of the new music formats — rock 'n' roll, country and r&b which replaced the pop ballads of the thirties and forties.

A warm, sensitive and perceptive human being, Ackerman recognised country and r&b as unique American music forms and his articles on American musical culture in High Fidelity magazine spanned the spectrum of rock 'n' roll, country music and the legendary Elvis Presley.

Ackerman was a classics scholar — the holder of a Bachelor of Arts degree from the College of William

& Mary and a Master of Arts degrees in English Literature from Columbia and during his journalistic career he received many accolades for his work in the field of popular music. He was a member of the President's Commission to select music for the White House library and twice received the Award of Merit for Outstanding Achievement from the American Business Press for creating the World of Country music annual directory for Billboard.

The industry he served, loved and respected him not only for his academic knowledge but also for his reportorial skill and dry wit.

Ilgner quits Electrola for Gerig

COLOGNE — Guenter Ilgner, program chief of EMI-Electrola, leaves in February to become business associate of Hans Gerig, one of the most successful music publishers in Germany.

Ilgner has built a big reputation as record company executive and initiated a deal with the Second German Television to produce music shows with EMI artists, notably the very popular "Musik Ist Trumpf."

Mabel makes it

COPENHAGEN — An international success is being predicted here for local teenybop four-piecer Mabel, a group very much in the Bay City Rollers mould.

The band was under Polydor here until January this year when representation was taken up by Starbox and now manager Johnny Reimar has sold product tapes of Mabel to Polydor in Germany, where the pop magazines are showing great interest, following a promotion trip there in December last year.

A spokesman for the group says: "Polydor was looking hard to find a new group and the a&r people were deciding whether it should this time come from the U.S. or the UK. But Johnny Reimar was on the spot with our tapes and Polydor has decided to go with us, working on the theory that being Scandinavian-based did Abba no harm at all."

Coming now is a debut album for the German market and elsewhere in continental Europe. The group itself has been looking for a breakthrough for four years.

Pistols: worst 45 in Israel

TEL AVIV — Radio listeners in Israel have voted the Sex Pistols' "God Save The Queen" as the worst single of the year, naming the Strangers' "No More Heroes" as the best new wave product of 1977.

Best album according to the poll was Boney M's "Take The Heat Off

Me" and Jean Michel-Jarre's "Oxygene" takes the honor as top instrumental hit.

At individual artist level, Stevie Wonder emerged as top male singer, Tina Charles top girl, and the Electric Light Orchestra came out as group of the year.

Rogers, Milsap for Holland

AMSTERDAM — Several acts signed for the 10th. International Festival of Country Music to be held at London's Wembley Empire Pool (March 25-27) are to perform (March 28) at the Ahoy Hall in Rotterdam, Holland.

Performances will be given by Merle Haggard, Don Williams, Ronnie Milsap, Kenny Rogers, Dave and Sugar, Jody Miller, George Hamilton IV, Carl Perkins, Donna Fargo, Skeeter Davis, Barbra Fairchild, Freddie Hart and Joe Ely.

There will be additional performances by Dutch country acts, notably Saskia and Serge. The Rotterdam event will be filmed by Dutch tv company TROS and transmitted later this year, and there will be various radio program spin-offs.

Linked with the event will be a country exhibition, involving most Dutch record companies. It will include country records, country musical instruments and country clothing fashions. London-based

CBS splits with VSSL

ZURICH — CBS Switzerland is no longer affiliated to the national record industry organisation VSSL.

Norman Block, an American citizen and recently appointed head of the company, says he is still willing to co-operate with VSSL but basically needs more general freedom to act on the marketing side.

But he stresses he is not planning to cut prices or hand out special deals to retailers. In fact, CBS and VSSL will exchange figures and statistics in the future. CBS is now the only major company not represented within VSSL.

Government reduces artist taxes

STOCKHOLM — Sweden has long had one of the highest taxes payable on foreign artists visiting the country, 42.85 percent of the acts' fees, and paid by promoters on top of those fees. With few concert halls of the right capacity to cope with big-name acts, ticket prices have rocketed here.

Now, however, the government is to reduce the tax and introduce instead an "artist fare" of 30 percent of the fee, reduced by travel and transport expenses, but still payable by the promoter.

Artists visiting in February, when the new rates may well apply, include the Bay City Rollers, John Miles, Sweet and the Climax Blues Band.

EUROPE

Alain Poher awarded SACEM gold medals

PARIS — Alain Poher, speaker of the French Senate and president of the Association of French Mayors, and Michel Nemoz, director-general of the association, have, in an unexpected ceremony, been presented with gold medals by French copyright society SACEM.

The presentation, made by Jean-Loup Tournier, delegate-general of the society, was made as a gesture of thanks to the mayors of France who help spread the sound of music. Of 30,000 towns and villages in France, all headed by a municipal council and a mayor, at least 10,000 regularly organize concerts and dances.

The music obviously includes works of French composers and

other members of SACEM who benefit from performing rights payments.

But prior to 1951, the situation was more chaotic. Mayors generally were happy to organize music events but saw no reason for paying copyright dues. Then came a binding contract between municipalities and SACEM. In 1965 various changes were made to encourage the mayoral groups to increase the number of concerts, a notable variation being in performing right payments.

Tournier said at the ceremony that performing rights assured the freedom of creators and that Alain Poher represented the senate, first legislative of the country, which guaranteed that liberty.

First jazz club for Nice

PARIS — Nice is to have its first jazz club this year, but prior to the opening there will be a Nice-based jazz bureau where enthusiasts will be able to obtain information covering present and past events.

Now established as something of a

jazz capital, thanks largely to the Nice summer festival, Barney Wilen decided to experiment with an idea 'Jazz In The Street.' Setting up what he calls a Jazzmobile, and using local and Parisian talent, as well as Tentet, a saxophone player from Monaco, he has toured Nice way out to the outer areas.

His free concerts have been enthusiastically received. This was followed by concerts in the main Nice theatre, along with festival of jazz films.

Now Wilen says: "We've proved there is a real public demand for jazz. So we're setting up this jazz bureau for the exchange of news and views. When the club opens, all jazz musicians, visitors or resident, will be welcome."

Piracy still a problem

ATHENS — The merchandising of consumer audio equipment in Greece is being hard hit by smugglers. Americans living in this country, along with seamen and various other individuals, are illegally supplying the market with audio items which sell fast, because equipment of this kind is very

expensive here.

Importers in Greece face other problems, mostly concerned with bureaucratic formalities and strange anomalies in the customs duty.

However the members of the Electroacoustical Items Importers Union and the Retailers Union of Radio and Electrical Apparatus

seem quite satisfied with the government decision to abolish the 25% luxury tax on audio-video equipment which had been imposed for seven months. That tax had caused a dramatic 40-70% fall in sales and led consumers to look around for cheap or illegal equipment.

Apache — new version

COPENHAGEN — The Jerry Lordan-composed instrumental 'Apache' was a multi-million sell for U.K. group the Shadows, but Danish guitarist Jorgen Ingman also had an enormous hit with the melody.

Now keyboard player Tommy Seebach has created a new version of the tune for release through EMI International in Holland. Sweden and Denmark have already released the disc in two different versions, a 12-inch and the more normal 7-inch.

EMI Denmark expects big international sales for Seebach, now 25, and he is currently in Germany to promote another single 'Tommygun,' from his big-selling album of the same name.

Haba works

PRAGUE — The works of the late Alois Haba, Czech modernist and an influential figure of avant-garde music of the 1920s, will now appear in printed form through an edition sponsored by the Munich Mymphenburger Verlag in co-operation with Czech company Supraphon, which owns the original rights.

Jazz concerts for Berlin

EAST BERLIN — Berliner Festtage, the biggest music festival in the German Democratic Republic, normally dedicated entirely to classical music only, this time included four international jazz concerts in the main auditorium of Humboldt University.

The performances included traditional jazz, blues, adaptations of classical themes and avant-garde music. Topping the bill was trombonist/singer Gene "Mighty Flea" Conners, from Birmingham, Ala., in the blues section and Cooper Terry, guitarist-singer and harmonica player from Texas.

Another visitor was Piano Red (William Lee Perryman), 66-year-old representative of the older generation. Also there was singer Eva Svobodova with the Prague-based Classic Jazz Collegium; bassist Aladar Pege from Hungary; Polish drummer Janus Stefanski; and saxist Hanns Koller, from Austria.

Western Jazzmen used to visit East Berlin fairly regularly for jam sessions in the clubs and in the Jazz In Der Kammer series of concerts, but this was the first time jazz has been made part of a top-level official music festival here.

Beierlein confident for French music in Germany

MUNICH — Edition Montana, locally-based publishing company of Hans R. Beierlein, is geared for the final breakthrough of French-produced music in Germany this year.

Beierlein, who has already masterminded German careers for Adamo, Gilbert Beaud and Dalida, says: "Never before has the atmosphere for taking French music out of a specialist category into a wide commercial success been so favorable.

"Though only 8% of the German population speak French there has been, during the past few years, an increasing interest here in French music, French films and simply in French savoir vivre."

He says this is particularly due to the fact that French productions are now geared more to the international sound so that the German market does not only have to gear itself to the U.K. or U.S.

"I have no doubt music from France will influence the German hit scene most decisively in coming years."

Main factor in the promotion for French repertoire is an album which unites, for the first time, the main French record companies, Barclay, Pathe Marconi, Philips, RCA, Polydor and Sonopress. It contains a mixture of French music, with artists like Juliette Greco, Jacques Brel, Serge Reggioni, Jean Ferrat, Michel Sardou, Gerard Lenorman, Charles Trenet and so on, featuring their greatest international hits or at least with the songs that made them known in Germany.

There will be back-up television appearances on all main German programs. Beaud, Adamo, Sardou and Georges Moustaki will start national tours in Germany. Hans Beierlein himself is holding press conferences, photo sessions and visiting German radio stations.

Barclay to hatch EGG

PARIS — Barclay Records here is about to spend a great deal of money on promotion for its EGG label, which has been set up to give opportunities to new and original talent. This year's MIDEM will be a launching pad, backed by advertising in the various media.

There is emphasis on electronic music in the EGG catalog. The roster included Time Blake, ex-keyboard man with the group Gong and an expert on synthesizer, and

Vangelis Papathanassiou. Another artist is Alain Markusfield, guitarist who also writes and arranged his material for albums which have him backed by just piano and percussion.

EGG act Patrick Vian mixes both electronic and traditional instruments and is also an electronics engineer.

Early exposure of EGG product on U.S. campus radio networks has produced considerable interest.

Morricone's Dutch record

AMSTERDAM — 'Once Upon A Time In The West,' the soundtrack album featuring music of Italian composer-arranger Ennio Morricone, has been in the Dutch LP Top 50 for more than three years.

This fact, unique in Dutch record industry history, will be celebrated in February when Morricone is due to visit Holland for a few days. He

will receive several platinum disks for the album which has already sold in excess of 400,000 units here.

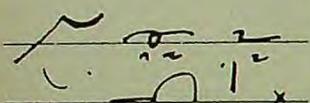
The presentation will be at a party hosted by Inelco, which represents Morricone's recording interests in Holland. Inelco has already released an album by the Canadian Black Light Orchestra which contains disco versions of various tracks from 'Once Upon A Time In The West.'

Aardse sets up own company

WEESP, HOLLAND — Following the departure of Dureco managing director Robert Aardse to set up his own record company, A.E.E.J. Palmans has been appointed to take over.

Other appointments: studio manager, D. Bakker; adviser, A.M.

Esveld; manager, commercial department, J. P. Gouweloos; manager, marketing, A.C.J. van Nijnatten; manager, a&r, M.A.C. de Raaff; manager, factory, H. Ridderikhoff; manager, administration and financial, G.H. Verenhorst.



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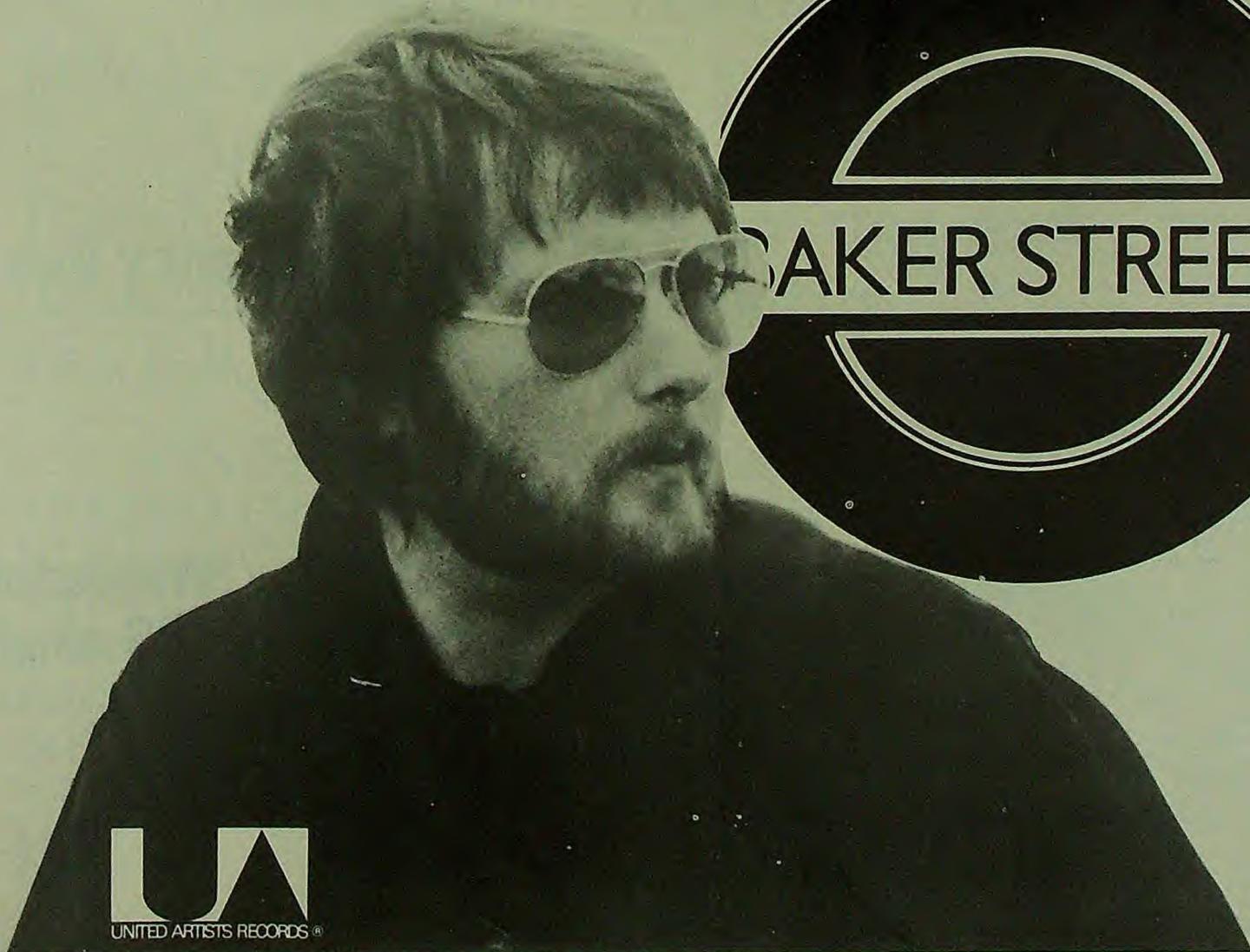
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SCOTLAND

Selling discs the Ezy way

HOW BEST to sell records is the problem of all record traders and a lot of different answers are provided; in Edinburgh, Ezy Ryder Records has adopted a policy which pays off, operating in a Three-in-One set-up at Greyfriars Market, in Forrest Road, in the heart of the city. Edinburgh University is nearby with thousands of students; the Royal Infirmary with thousands of patients, friends, nurses and doctors; Heriot's School with several thousand pupils, and a host of historic and tourist attractions all round. An ideal background — but still no guarantee of sales unless the customers can be attracted into the market and kept there, to spend.

This has been done successfully over the past few years with Ezy Ryder occupying the central island and having possibly the biggest single record stock in Scotland as the main attraction; one other tenant handles posters, stationery leather goods and jewellery; the third boutique sells jeans, boots, clogs and allied wear. All three concentrate on quality, share the space and the responsibility for making the Greyfriars Market go there is a practice room below for bands, stockrooms above, adding up to a pattern which has produced profitable trading for the three concerns which have grouped to make the market the success it is.

Ezy Ryder is operated by Richie Roberts who was in the record trade in Fife then in Edinburgh shops and finally at Greyfriars. He says, "Demand here is mainly contemporary rock, the stuff they hear on the John Peel show; it's just what's happening, current contemporary rock. If there is a particularly good thing on Whistle Test they are in the next day screaming for it, a recent example being the American group, Stillwater—basically unknown, but

RETAILING NEWS
FROM
ROBIN WALKER

on the strength of a rather showy performance on Whistle Test people were screaming for their album."

We are record collectors ourselves and we do know what is happening says colleague William Taylor who has been around a fair time too and is an active musician in local performances. On assessment of demand he says "I again collect basic contemporary rock, country rock, new wave, mostly American and you learn to anticipate what your customers will want."

Apart from selling records Ezy Ryder acts as a nerve centre for musicians, groups, performances, pending events, and all the ebb and flow of music scene activity. The passageway from Forrest Street is billed with posters announcing events, wants and meetings. How did that happen? "We encouraged any one who had anything of interest to say to use the walls. Most of the notices are about bands, people who have equipment to sell, people who want to meet other people; this way we find that they tend to come here simply to look at the notices to see what is happening. They end up by coming into the Market and to Ezy Ryder and so we have become a sort of gossip shop, all about what is happening to all the bands" said Taylor, who plays in High Sierra, a new wave band which is playing Tiffany's and other spots, writing its own material and doing nicely.

Other advantage from this "everybody welcome" approach is that customers come looking for what they want, expecting it to be available and says Roberts, "even if

we don't have it we know all about it and who is doing what. Musicians trust their own colleagues to give fair comment; they come up, they exchange ideas and there have been a good few bands formed from this shop. "So we are not so much a record shop as a nerve centre of the local music scene. We have a rehearsal room in the basement, so half the bands working in the Edinburgh area rehearsals in our basement and a lot of vans roll out of here on a Friday to go to gigs. So we are more than a shop; we are a place for people who care about records, care about music, play it, go to watch it. A lot of people who work in record shops never get inside a concert hall or a club. They may go once in six months; we do three or four a week, in this area and including Glasgow. We go to Newcastle, Manchester, anywhere where you can drive there and back in a night. Too many bands terminate at Newcastle. Fabulous bands, but they stop at Newcastle. These bands I am thinking of could fill the Scottish balls if we got things off the ground again; I am talking about five or six thousand seats. But they don't come up and so we go down. I think that is what separates the fan from the groover who says 'O man, I saw them on the Whistle Test'. We actually go and see them in the flesh through the snow and the sleet."

I asked Roberts whether this sort of integration and dedication was justified in hard business terms apart from personal satisfaction. "Undoubtedly, we could be standing on the platform at Newcastle Station at one in the morning and see half our customers there and they see us. They have gone down like us to see the concert and they say to us 'Hey, you don't see the head of — standing on the platforms after gigs'. It shows that we care and that we belong".

The essential aspect of running a record shop, in the opinion of Ezy Ryder is to care, to be involved and to be in on everything that interests the customers who are the shop's friends as well as their bread and butter. "For us this is a hobby; although quite a big business it is still a hobby. We don't go home to play golf; we go home to play records".

Ezy Ryder carries a stock of around 12,000 records. "It was a bit more at Christmas and I think that for any shop to carry that number is exceptional; average could be around seven or eight thousand." On sales he says "You seldom see reggae albums in the charts but we can't get enough reggae and also new wave stuff. On the other hand we do get people asking for chart stuff and up to a point it does follow the charts but we do not really do a great deal of that. At first we had no 'mums and dads' trade but we are beginning to get that type of customers in, and not always for what you would expect. We find that they are actually looking for the young music and are interested in it we are specialists and when people come into the centre of town they are looking for specialist service.

"We sell a lot of classical music though we first thought that this would not happen. We had a good batch of classical records in at one time and they began to go and have never stopped going. That surprised us but it could be that we benefit from being near the University and having lots of students there studying music. In the Summer we get lots of tourists we have seven bus routes stop at our door and we have one of the biggest and most famous hospitals in the world just along the road. It's a good little area". As nice a way of making a living as one might wish, and which the Ezy Ryder boys thoroughly enjoy.

IRELAND



AT THE Galtymore Ballroom, London, recently, Dana, on behalf of Denver Records, presented Irish singer Big Tom with a trophy in recognition of total sales of one million records.

Hot Press backs winter artist contest

THE HOT Press, a fortnightly magazine aimed broadly at the 18-30 age group, is sponsoring a competition for writers and artists with a total of £350 in prize money.

The object of the competition is to contribute towards the development of young talent in both writing and visual expression. The Hot Press thinks that encouragement at this level has been particularly lacking in Ireland down the years — a situation which, as a young person's magazine, is especially repugnant to it.

Because of the wide interest of people in the 18-30 age group in contemporary music and also recognising the need for a paper dealing with that area in an intelligent, constructive and critical way, The Hot Press takes it as a starting point.

For that reason, the subject it has chosen, for both writing and visual sections of the competition, is musical: "What went down in Music '77?"

The magazine wants the opinions, reflections, attacks, celebrations, whatever fits the individuals' perspective of those who enter the competition.

The Hot Press sees the competition as part of its overall thrust in developing young creative writing, journalistic and visual talent. The paper also publishes a story, in co-operation with the Irish Writers Co-Op, every second issue.

The prize money in each section (visual and writing) will be: 1st £100, 2nd £50, 3rd £25.

The competition is open to writers and visual artists of all ages, professional and non-professional.

Folk choir on Heritage

HERITAGE RECORDS issued an album by St. Michael's Folk Choir. The choir was formed in 1973 and they sing at Mass every Sunday morning in the parish church in Inchicore, Dublin.

The album, All Our Joy (Heritage HSLP 016) includes Glory to the Father, Song of Thanksgiving, All Our Joy, Easter Song, Our Father, Sing Alleluia Sing, Wake Up My People, John, Wherever You Go and Peace My Friend.

Makem, Clancy live

BLACKBIRD RECORDS released The Makem & Clancy Concert (Blackbird BLB 1002), a double album which was recorded at the Gaiety Theatre, Dublin, between July 25-30 by Radio Edinburgh Studios.

It was to have been a single album, but it was decided that two discs would be necessary to convey the overall feeling of a concert performance.

Last year, RTE Television screened two in-concert programmes recorded during the duo's tour.

The Makem & Clancy Concert

O'Hara in Belfast

MARY O'HARA, the Irish singer and harpist, appears at the Grosvenor Hall in Belfast on February 2 and at the Gaiety Theatre, Dublin, on February 5.

She will guest on RTE Television's The Late, Late Show on February 4.

Chrysalis has issued the album, Mary O'Hara at the Royal Festival Hall, (CHR. 1159), recorded on November 5, and a single from it, Forty-Five Years c/w Among Silence (CHS. 2194).

album includes 16 songs and runs over 80 minutes, with a retail price of £4.99. It is being extensively advertised on RTE Radio and Television.

The double album includes Peter Kagan and the Wind, The Dutchman, The Rocky Road to Dublin, Mary Mack, My Father Loves Nikita Khrushchev, The Mermaid, The Cobbler, In the Town of Ballybay, O'Donnell Abu and Rambles of Spring.

Wonderful CBS single

CBS IRELAND issued Geraldine's new single, Wonderful which is on the album, Romano.

She is on a major tour of Ireland that includes these dates: Tivoli, Dublin (January 12), Ulster Hall, Belfast (18), Tramore (19), Balbriggan (26), Killarney (31), Killaloe (February 2), Donegal Town (7), Dundalk (8), Cavan Town (16), Monaghan (20), Letterkenny (23).

There is a possibility that Geraldine will be joined at some venues by the Branagan Brothers.

Neptune marks Lismor growth

IN 1973 Peter Hamilton established the Lismor label to cover his interest in Scottish recordings, supplementing his original activity in the retail trade at 1080 Argyle Street Glasgow. These days Lismor has been supplemented by Neptune and the retail side of the business abandoned for an ever-increasing concentration on the discovery of material, its effective recording and world wide promotion with a great deal more in the pipeline.

The original retail shop has disappeared and the adjacent unit has been taken in to give space for the growth which has taken Lismor in five short years from a run-of-the-mill record retailing shop to become the largest integrated concern of its type in the Scottish trade.

From its conception Lismor looked abroad, serving the Scots now resident in the commonwealth, and these links have been consolidated. Hamilton says "We have tape-released to the United States, to Australia, to South Africa, and we actually manufacture our records in these territories and put them out under licence. Although we began as an essentially Scottish material company, it is now perhaps 50-50. The new Neptune label is for non-Scottish material and on that we have brass bands, country and western, a large variety of other material, classical stuff too. The Lismor label now carries nothing but Scottish and Gaelic material of all kinds."

Asked how Neptune developed he said, "The public knew that Lismor was Scottish so that when we started to put out country and western, classical material, and other types of recordings on Lismor people did not register as we hoped they would. So we felt that a new label was appropriate, designed to handle that material, and that is how Neptune materialised.

"Neptune was established only some six months ago and it has gone very well since launching. We are using it for a very wide range of material and not only from Scottish sources. Not for instance for Scottish brass bands as opposed to others. We are using it for international stars; although I don't want to say too much about it we are on the point of signing an Australian international artist he will appear on Neptune. We have English artists also on Neptune, not all of them released yet.

"We go through the BIRD chain, through record merchants and there are a number of other ways we distribute."

He sees his company as unique in Scotland "We are the only one in Scotland which maintains a staff to do nothing else but to promote and distribute. Competition increases all the time, but we are the biggest firm of this type that Scotland has ever seen and are probably the biggest firm of the type outside of London."

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FEATURE

Chrysalis US—out of its cocoon

IF 1977 was not exactly the most stupendous year for the British artists on the American charts, one British record company will remember it with affection.

Launched at the latter end of '76, Chrysalis Records Inc really clicked into its stride last year, and ended it on a high note with smash hit albums from Robin Trower and The Babys along with a top ten single from the latter. It was the sort of debut that indie companies dream about, but as joint founder and president of the American company Terry Ellis was at pains to point out when he spoke to *Music Week* in New York, success has been achieved after a lot of painstaking hard work rather than a run of luck.

"What we have achieved has been done very slowly over a period of time," said Ellis. "Coming to the US was part of an overall strategy, and it must be remembered that we have always spent a great deal of time in America. In fact I think I have spent six months out of every year here since 1969.

"Most of the first five years of that time was spent on the road with bands, which really brought home how big this country is. Now I think I have been in more American towns than most Americans.

"Ever since Chris Wright and I met in 1967, I have been spending time here, and obviously the company always had a high degree of American consciousness because it was here that we were selling the bulk of our records."

The Chrysalis label had a deal with Warner Brothers, an arrangement forged in 1972, which was basically a distribution deal and ran for four years. But during all that time, the British outfit was looking for bigger things.

"We were always wanting to go independent," agreed Ellis. "Those four years with Warner Brothers were very frustrating, because we were never in control of our own destiny.

"I came here at the end of '74 when there were still 18 months left on the deal, and at that stage I didn't know which way we were going to go — either into another licence deal or to go independent.

"I felt I needed the personal challenge that this market offered so I used the 18 months to check out the market and see what needed doing for Chrysalis. People told me horror stories about independent distributors — who are the people you have to use if you go out on your own in the US — but in the final analysis it became clear that there was only one thing to do.

"There was no choice really. None of the major companies offered a simple distribution service, they all wanted to make a deal to market, promote and sell your records. In other words they wanted some of the action, and they were not in the distribution game, they were in the record business.

"It was obvious that if you wanted to be your own record company as opposed to merely being another label within another record company, the only way to go was independent. Our previous deal meant we were not Chrysalis Records, but just another offshoot of WEA. I am a record company man and I wanted to take the blame or the credit as the case may be, for my own company."

Having sorted out the direction, Ellis's next step was to make some astute signings, including Leo Kottke — a steady catalogue seller, Rory Block, Mary Travers, Nick Gilder and Blondie, and of all of them it is Blondie that is currently taking up most time.

"I signed them because I think Debbie Harry is a star," he said.



Terry Ellis

"It's almost frightening how talented she is, and our plans for the band are enormous. John Cassavetes, who made a movie with Marilyn Monroe and is fascinated by Debbie's close resemblance, is to shoot a documentary about her, while global promotion plans are now far advanced with an imminent album and tour of the States, Japan, Australia and Europe.

"But all those signings are a reflection of how in such a very short time we have managed to become a respected company. People are recognising that fact and coming to us to do deals for good artists.

"But it did take us a long time to convince people that Chris and I were not just managing rock and roll bands any more."

Setting up a Stateside operation is always thought of as just about the most expensive undertaking possible in the record industry, and Ellis was reluctant to reveal just how much it has cost the company to establish itself there.

"Yes, it's an expensive business going independent here," he allowed, "But the biggest part of our investment was frankly the

money we spent prior to going indie in helping support Warners in the last 18 months of our deal.

"At one time we had quite a sizeable promotion force on the road in order to create some sort of recognisable presence for ourselves. I felt the need to do that, even in the closing months with WEA, and that was money that went in and never came back out.

"Our biggest investment these days is in the artists, plus we have between 50 and 60 staff now."

Currently the company's biggest breakout is the Babys, a British hard pop act that has hardly gigged on the home turf — although it has a hit single right now — but has scored a giant hit single and album on the other side of the Atlantic. Ellis's promotion strategy for the band was possibly a copy-book example of how to go about exposing a new group in America.

"We started with a video of the group singing four numbers. I did a presentation to a few business people, and the band floored everybody," recalled Ellis. "I thought that if it impressed them, it must surely do the same for a few others, so a month before the album

release we lined up hotel rooms in 11 cities across the States and did the presentation again in a small but classy way for local radio and other important people. It had the same kind of impact.

"The band looks star material which helped a lot in the initial stages, and comparisons with the Beatles started being made and passed on by word of mouth.

"On the strength of that we were able to put together a fairly arrogant promotion campaign, and brought the band in to do the national tv networks and loads of radio.

"It became evident to all of us around February last year that something was beginning to happen. People were getting excited, and what started out as a short visit became extended and it just grew from there. The whole process was extremely expensive as I am just beginning to find out, but the Babys achieved the results we hoped for.

"I am glad we had the opportunity to do this so early in the life of the US company, and it proved you don't have to be a big company to do things in a big way. The Babys have really shown that Chrysalis knows what it is doing."

It certainly looks as if Chrysalis has made the move into the big league with scarcely a false move, but if it was so easy, how is it that other European companies have struggled to get on terms with the American market?

"We started out with a couple of big advantages," replied Ellis, who seems to have adapted to the American way of life — the Los Angeles sun tan and constant shaded glasses — very easily. "Firstly we had a strong roster and back catalogue that didn't need enormous amounts of money spent on it. We were in a position where we were going to be profitable straight away, and in America right now even companies like UA and ABC are losing.

"We are also lucky at Chrysalis in that we have two principals and we cover a lot of ground between the two of us. Island for instance, had only Chris Blackwell to rely upon on both sides of the Atlantic, whereas I have been able to spend all my time here in the States while Chris Wright took care of the European business.

"Now we are beginning to overcome the label many people try to pin on Chrysalis that it is an English company with American interests. We are now becoming an international entity. That has taken time but now people can see that we are a serious business in the process of becoming big internationally.

"One of the biggest struggles here is gaining confidence of the radio stations, the retailers and your distributors. You need their co-operation and they are much more business-like than the equivalent people in Britain.

"Gaining their backing is very important indeed. The radio stations in particular can make or break you, and if they should go on one of your records which subsequently fails to hit big, it means loss of face for them and big hassles ever getting another disc played again for you.

"So one of the biggest compliments we have been paid in the last 12 months is the way the Babys single took off. Within five weeks the disc was getting airplay on 75 percent of the stations and became the fastest breaking single by a new band of the whole year."

Ellis cites the case of Jeans On by Daved Dundas as being a hard record to break purely because the radio men were reluctant to go with a record on an unproved label.

"America is such a vast place. There are 20 markets here the size of England, all entirely different, all complex and all very sophisticated. The only way to break coast to coast is by sheer hard work," he stated.

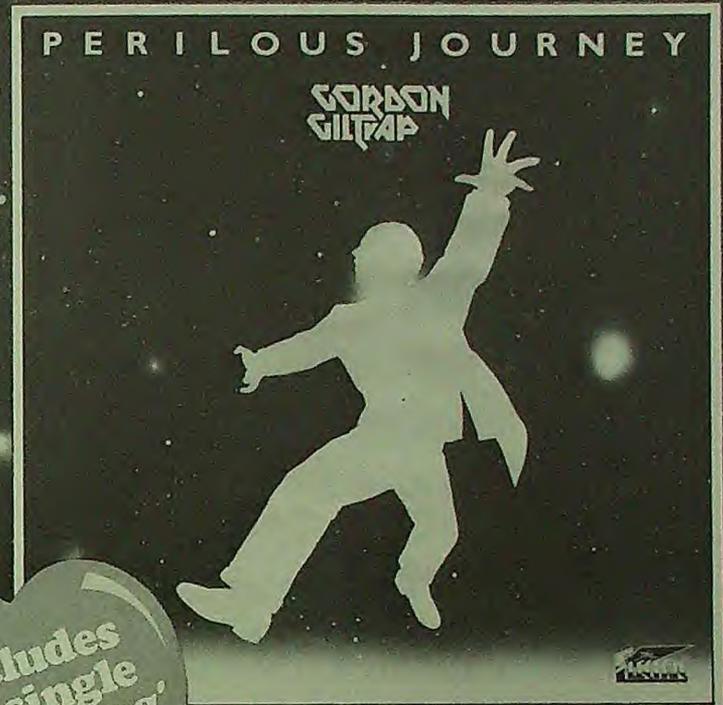
But does British success provide a sales springboard for the States? It is common to see American bands making the trip to England to achieve a reputation there and then bouncing the success back to its home country.

"A British hit is helpful, because there is a certain amount of feedback, but it is very slight," opined Ellis. "British bands that come in to play a couple of dates in New York and maybe a couple more nights in LA simply don't understand what this country is all about.

"Far too often they see an American tour as the reward for a bit of British success. In fact they ought to see it as a chance to start from the bottom again and nothing more.

"America is a huge foreign country that has to be thoroughly understood and worked at on its own terms before any sort of reaction is forthcoming. British acts and record companies that misunderstand, or try to take short cuts are unlikely to make headway."

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FEATURE

Touring costs—cutting the corners

ANY TOUR which takes a headline act away from these shores, or brings one in, will involve a logistics operation more formidable than that faced by Jules Verne in planning his 80 day world tour.

For mode of travel per se any four or five from the following vehicles — truck, hire car, limousine, coach, ferry, hovercraft, scheduled or charter aircraft. Throw in the possibility of air freight agents for transoceanic flights, the need for ATA carnets for equipment, at least one and often two or more hotels close to every venue, and the complexity and variety of choice in planning an itinerary become apparent. Until fairly recently tours have been set up on a very hit and miss basis, but over the last few years specialists in various aspects of the touring business have established themselves as permanent features.

First came the equipment hire companies, and to haul the extra gear they provided came the articulated trucks. In 1973 Edwin Shirley Trucking hit the scene with a specialist trucking service operated by ex-road managers, followed a couple of years later by ML, a company run by employees of the Who.

Few tours in those heady heavy metal days of yesteryear were making money, indeed many made handsome losses. The motives of

exposure to new markets, promotion of vinyl product, and the maintenance of star status on the credit side were balanced against the costs of maintaining an ever-widening circle of support crew, technical specialists, record company personnel and assorted hangers-on who are drawn along by the momentum of a tour.

The up-and-comers biting on the scrag end of the gigging business can hope to make only a meagre to reasonable living from the road, and at this level odd pounds trimmed off travel costs are vital. They can mean the opportunity to buy new equipment or stick another roadie on the payroll — maybe a professional tour manager who knows how to cut corners, make deals and sort out all problems.

If the band has a contract which involves any kind of management support, then the engagement of a travel agent to make hotel bookings becomes more than just a convenience. Often an agent can book a band of rock and rollers into a hotel which would never accept them if they turned up in the lobby hung over and hung around with

Gone, it seems, are the days when even the biggest bands relied on a battered van for transport between jobs. Graeme Ewens reports on the highly professional approach of several companies in the touring business.

guitars and groupies, without prior reservations. Unruly behaviour of various kinds has given groups a generic reputation which many travel agents cannot face.

Among the first to recognise the potential in this new area of business was Hep travel whose Brian Osborne chose to involve himself about five years ago. Osborne had connections in the music business and by word of mouth various bands, managers and tour managers took to using his services. From there it snowballed, but as he says, "It is a complicated business and not easy, so it definitely helps to like the people involved and be interested in what they do. My private number is made available to our clients and I am ready to be called up at any time of the night by tour managers with problems on the road". Osborne has respect for these men, who are generally freelance and have to know what they are doing in order to keep working.

Another agency which started

about three years ago is Trifold, another company in the Who family, whose London office is strictly music business "with big name tours a speciality". Mike Hawksworth who runs operations states that "like everybody else we claim to give the best service. But in fact most agents can get roughly the same deals on things like hotels and charter seats. Where we can keep costs down is by limiting our commission to 10 per cent. Unlike some agencies we never, ever rip off bands."

Hawksworth is happy to work with most bands although he prefers the professional attitudes of the top liners. "We have no dealings with trouble bands — some punks in particular. We have to safeguard our reputation with the hotels — so we have a good read of the music papers, constantly checking for news of trouble makers."

One rock star was who trying to count his pennies as they vapourised in the trail of chartered jetliners is Ian Gillan, ex-Deep Purple and now of the Ian Gillan Band. On his tours with Purple he noticed a great deal of wastage caused either by ignorance or inefficiency. On one occasion in America the band had chartered the Starship jetliner, which they rode in style with fewer than a dozen select friends. The 35 man road crew were relegated to seats on scheduled flights, which of course were to be paid at scheduled costs. Since leaving Purple Gillan has taken a keener interest in his own finances and has dabbled in a variety of businesses. One of these which looks set to survive is an agency formed primarily to deal with the travel arrangements of his own and anybody else's rock band. The area of operation in which the Ian Gillan Agency specialises is charter air travel, although other services can also be arranged. Dixie Dean, a long-time flier of military and civil aircraft, is the manager of the IGA, where his world-wide experience is put to use arranging the best and most economical flight plans, for transportation of equipment and personnel. Using operators such as Transmeridian Air Cargo, British Air Ferries, Thai Airlines and various charter companies, as well as scheduled flights, they have handled tours and travel bookings for several bands including The Little River Band, Ultravox, the Tubes, Frankie Miller and the Hot Rods.

Gillan's own Far East tour involved flying a party of 15 people to Tokyo and back. By making a deal with Thai Airlines, they were able to travel for less than half the cost of a regular flight, making a saving of over £9,000. Around Europe Dean charters executive aircraft which can land at non-commercial and even military airfields, allowing for drop-offs closer to provincial venues than the main airports. He has shown that this can prove economical even in Britain, particularly when a flight home immediately after the gig saves on hotel charges.

By block booking on aircraft individual fares can be chopped dramatically, and this also applies to overland or surface travel. Executive coaches for road crews and/or bands are available from £100 per day exclusive of expenses, and for anything over a dozen people should prove economical. They also eliminate the responsibilities of running several hired mini-buses and allow the crews to rest rather than having to drive themselves.

At every level of the business

professionalism has become a key word over the last few years as people have come unstuck looking for ways to make their own economies. By establishing a relationship with a trucking or coach hire firm, an airline or chain of hotels a client knows he can demand 100 per cent service. If a tour is planned out in advance economies can be made, but once the show is on the road there is no room for changes in itineraries.

The standards of a trucking company are to have never missed a concert, and if a travel agent can say that a band has never arrived at a hotel without a room ready, he can be justifiably satisfied. However, no two tours are the same and the price of success for a specialist is complete involvement. The better travel agents send their people on the road to learn what it is really like, so the business is not just an abstract exercise. Hep uses limousine drivers to check out reservations in advance, and Trifold is planning to put someone out with every tour.

Anyone involved with preparing or running a tour will attest that the worst problems that can arise are generally caused by last minute changes. With anything up to 50 people having to be re-booked at the last minute difficulties can arise to which promoters have to be alert.

Changes in itineraries will not please the drivers of the equipment trucks either, and as Edwin Shirley points out, the new EEC tachograph laws will mean that British trucks will soon be limited to a daily mileage much less than the present limit. Distances between gigs will have to be planned with this in mind when the rules come into force, and some of the present runs between dates will be out of order.

The EST sphere of operations is shortly to be expanded with the addition of a custom-built coach to its fleet. Before competitors ML started running a pair of coaches six months ago, the only vehicles available were from executive coach hire services. These may have toilets, tv, icebox etc — and experienced coach drivers — although the vehicles are semi-customized and occasionally have to double up on Over 60s club runs to Bournemouth. The Edwin Shirley bus, however, will be a more spectacular rock and roll type of vehicle. With a variety capacity of around twenty passengers, the bus is divided into a front seating and a rear sleeping compartment with fixed bunks. Between the two areas is a toilet/shower/kitchen complex, and the original idea is to provide a stewardess who will pour drinks, cook, and do shopping and laundry while the crew is working. All this is just for roadies, although the bus would also make a comfortable alternative to first class air travel on shorter hauls, and could double up as a motor home on low budget tours. The coach features all the expected luxuries of air conditioning, colour video, double glazed dark windows and many unexpected touches of elegance.

The companies mentioned are not the only ones in their fields, other travel agents like Ambassador and Mark Allen also specialize in tour arrangement, and all have their own contacts in the hotel, transportation, coach and limousine services. Which company is engaged is generally a matter of personal preference, based on the experience of previous tours. When things are running right and tours are making money, managers, record companies, promoters and others in the sometimes disorganized business of tour planning will be pleased to leave the detailed work to the experts in this comparatively young, but increasingly acceptable, area of business.

The Great White hope

by TERRI ANDERSON

FOR THE newest of UK trucking companies, Great White Trucking, Midem was an impressive jumping-off point. It was also an opportunity for Peter Ker and Jack Cummins to arouse consternation and admiration among the local *agents de police* and casino theatre officials with their nonchalant manoeuvring and anarchistic parking of their giant articulated truck. In it they had brought the equipment for George Benson, Blood Sweat and Tears, and Watanabe's Japanese artists — all appearing at Midem gala night performances.

Winning the contracts to truck for these acts has given the new company an early boost to their confidence and finances — although few of those strolling the fashionable Croisette in Cannes would have realised that the two tired-looking young men eating pizzas in one of the millionaire playground's cheaper restaurants were in fact celebrating the end of a horrible drive through snow blizzards and high winds.

Joint directors of GWT, with Ker and Cummins, are Alan Escombe and Patrick White. White has the greatest financial interest: Escombe had worked for White's shipping company — the well-established firm of Gardner and White — and the other two were drafted into the new company because of their experience in the music business and heavy goods vehicle driving.

GWT grew up out of the economical necessity of keeping a tractor unit busy. The shipping company had one lying idle. Knowing that Camel was planning a tour (this was around a year ago) Escombe suggested to White that he should put in a tender for the trucking. Cummins was called in as an experienced driver. Some negotiations later the contract for the tour came their way, and they found they could cope with the work involved.

As Ker explained, "Because of the shipping situation we have agents in every part of Europe, who can give a very secure back-up if anything goes wrong."

After cutting its organisational teeth on the Camel tour the nascent company contacted Ker, knowing that he had left Warner Brothers, where he had been running artists



THE CANNES municipal casino is pictured here, totally hidden behind Great White Trucking's rig. Beside the monster they had driven through blizzards to bring bands' gear to Midem are Peter Ker (left) and Jack Cummins.

development and relations, and had often gone on the road with bands.

Ker joined a company with such useful assets as 35,000 square feet of high security storage space under Earls Court exhibition centre and so could offer a combination of all three basics in the touring business — storage, shipping and trucking.

Roles of the four directors within the new company were defined; White provided finance and the facility of the shipping company, Escombe looked after the shipping side of the tour trucking business, Cummins took over all aspects of the truck driving, including vetting all drivers hired and instructing would-be HGV drivers (he is a qualified instructor and is currently teaching Ker). Ker likes to take his share of the driving, and looks after administration.

To put itself into the consciousness of anyone likely to need its services the company mailed 400 sets of information. The response was good enough to be slightly worrying, in that — since January 1 this year — GWT has quoted prices on 17 tours, and on 15 shipping-only possibilities. Taking a different attitude to — for example — Shirley Trucking, GWT owns only one artic (a Volvo rig). All other vehicles are contract rented, for up to a year at a time, as needed. The long rental means that GWT can have the cab painted in its own colours.

Ker was quick to emphasise the very good job being done by

established companies like EST. He felt that GWT's position was different, and this gave it advantages in some areas. One was the ready back-up with personnel abroad, through the shipping company; another was the emphasis on personal control over all the drivers. With these major factors taken care of, others which will inevitably cause a company trouble — customs, deadlines, human nature — can be tackled with more confidence.

Since joining GWT Ker has put self-promotion on a firmer footing, approaching Paul Semple, the cartoonist for logo design, putting a brochure out and contacting potential clients. The Midem job was seen as the company's first big test, but some of the likely contracts for later in the year may prove bigger. GWT's being the first in the field to offer shipping could be of great importance to it as Ker explained, "Bands in the past always airfreighted everything, until last year when 10 cc, Clapton and Ritchie Blackmore's Rainbow all used ships for at least part of their tour travel. The price difference can be really huge, although the time difference means that the gear has to be in containers (and we have our own container yard) and shipped well in advance. For a big band a world-wide tour over a year a combination of shipping, some airfreight and trucks could save many thousands of pounds."

GWT is based at Lillie Road, London S.W.6.

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RADIO

A LIKELY contender for Radio 1's early morning chair, being vacated by Noel Edmonds at the end of April is Peter Powell, at 26 the youngest in the BBC disc jockey team.

As befits his youthful vintage, Powell is bright, breezy, eager and thoroughly involved in what he is doing. He would make no comment on his chances of getting the early morning dj shift beyond saying how much he is enjoying being with the Corporation and the opportunities it presents and is sure the most fruitful and eligible person will be chosen for any vacant slot.

Powell was born in Stourbridge, and admits to blowing his academic career and matters like A and O levels by spending too much time and energy organising school pop concerts. He worked for a time in his father's agricultural business, running a mobile disco in the Midlands during his spare time, and his first broadcasting experience as a dj occurred on BBC Radio Birmingham after he wrote in to request an audition.

Powell joined Radio Luxembourg nearly four years ago, succeeding Paul Burnett who had taken the homeward path to Radio 1. His replacement's national radio chance occurred last October when Radio 1 reshuffled its team, moving Tony Blackburn to the afternoon slot and replacing him in the mid-morning show with Simon Bates. Powell took over Bates' Sunday show from 10 till 1 pm, and is also averaging 1,000 miles of motoring each week on Radio 1 Road Show assignments.

"Doing the Sunday show is catering for a special kind of audience. Ted Beston, my producer, and I have a policy of regarding Sunday as a lazy day for most of the listeners. Ted programmes the show, and I offer suggestions which he either accepts or rejects. It's a

There's no real alternative to national radio for djs — Powell

stimulating way of working together."

Powell's musical preferences centre on what he terms "po-punk" and a bit of jazz, but he doesn't like the classics.

"I love the energy of the new wave," he declared. "Punk is almost over now, and po-punk — pop punk — is coming. That's what the new wave is all about."

He vehemently rejects any suggestion that he's working for a stuffy establishment organisation that is square and out of touch with what young listeners want to hear.

"It's always been my ambition to get on Radio 1. It's national radio, and any one show gets a far bigger audience than any station in the States can command. I think the biggest listening figure there is 600,000 for a New York station. Radio 1 never has less than one million listeners, and at its peak the total can be 24million. There's no real alternative to national radio for disc jockeys because, like it or not, each of us has an ego to be satisfied.

"Radio 1 is such a totally, completely and utterly professional organisation that it's a pleasure to work for them. You feel you have to give your very best every day."

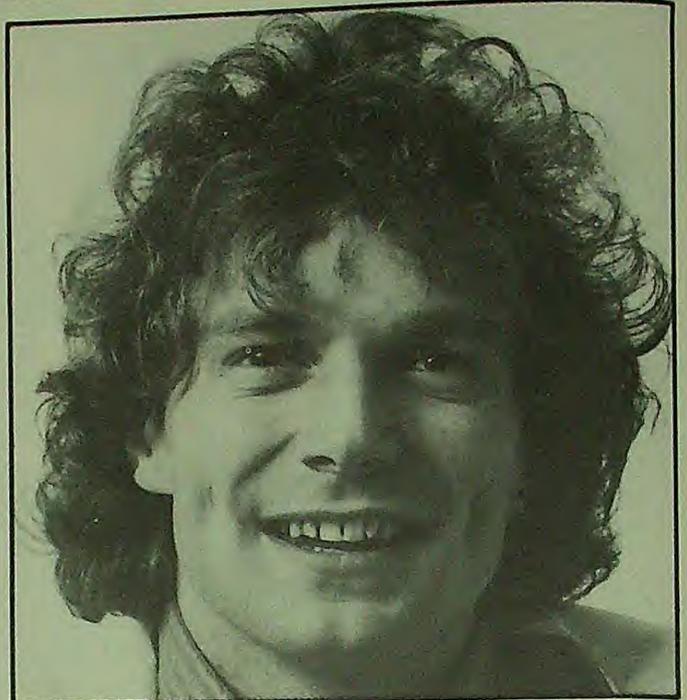
Edited by
NIGEL HUNTER

Powell pointed out that being the national network it is, Radio 1 has a very difficult task to please "the housewife in Humberside, the City gent in London, school kids in a Welsh village and students at Oxford". It has to cater for such a wide variety, and one would have to go a long way to find a substitute.

"Anyone who says the Beeb is square needs their head examined," said Powell. "What Radio 1 plays today is as sure as hell what the BMRB chart reflects tomorrow."

He has no complex or misgivings about being the youngest on the Radio 1 team.

"Age doesn't come into it. Ed Stewart is older than me, but does a great show for people younger than me. I'm at the age when I feel I can do what I want to do without being too damned old to do it. I have a craving to learn more about my side of the business and the business side of the business, and I've got a lot to learn, particularly about my audience and what energises them."



Peter Powell

South West stereo

LISTENERS TO Radios 1 and 2 in south-west England are now able to receive the service in stereo. The new facility has been brought to the North Hessary Tor transmitter on a new programme link which, in addition to providing stereo, will also enhance reception quality for mono listeners on VHF. The relay stations at Redruth, Isles of Scilly and Okehampton are also broadcasting the stereo service, which is available to most of Devon and Cornwall.

Although Radio 3 has been available in stereo since April 17, 1975, the new link is expected to improve the quality of this service as well as providing good quality stereo on Radios 1 and 2.

The inauguration of the service also means that listeners in the south-west can benefit from broadcasts which are now made on both television and stereo radio and from the experimental Matrix HJ quadrasonic broadcasts.

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Margereson: no mogul mismanaging for Chris De Burgh

FROM BEING head of a&r at one of Britain's major record companies to becoming the manager of one of Britain's most important groups — that's the track record of Dave Margereson who, after spending two and one-half years as director of a&r at A&M Records, left the company to take over the full-time management of Supertramp. The success of that band, particularly in the US with such albums as *Crime Of The Century*, *Crisis? What Crisis?* and *Even In The Quietest Moments*, can leave few doubts about Margereson's ability as a pop manager.

Now Margereson is planning to break another A&M signing as a major recording act during 1978. Chris De Burgh, who has made two albums called *Far Beyond These Castle Walls* and *Spanish Train*, has actually been with the company for more than three years and has in the past played as support attraction on concert bills to Supertramp, and Gallagher and Lyle. His albums have garnered strong notices from both the musical and national press, with some industry people actually claiming that he is one of the greatest talents to have emerged in recent years. Yet to the public at large the name Chris De Burgh has remained in the background and his records have tended to sell just to the faithful few.

Margereson is confident that 1978 will be the year that DeBurgh achieves mass acceptance. He says: "I originally signed De Burgh to A&M while I was head of a&r there, and I know that everyone still feels the same as they did then — that Chris has tremendous potential. 1975 was the year the company broke Gallagher and Lyle as a major

recording and touring act, 1976 was Joan Armatrading's year and 1977 was of course Elkie Brook's — 1978 is going to be the year of Chris De Burgh."

Margereson started his career with Keith Prowse's music publishing division and remained there for five years; he then moved to Screen-Gems as promotion manager for six months and from there he joined CBS Records' promotion team, before moving into the a&r area of the business. He joined A&M in February 1973 as director of a&r and remained there until he decided to take over the management of Supertramp.

Margereson says: "The first time I saw Supertramp they still had their original line-up and they were playing a gig at Clapham in South London — I was immediately impressed and after the break-up, I remained close to the three remaining members. At that time they were just doing demos and writing a lot of material. I became their manager and looked after their affairs, and then they started working on the *Crime Of The Century* project which was calling for a lot of money. I realised that I couldn't possibly give them the necessary attention and still remain head of artist and repertoire at A&M, and so I decided to move into full-time management."

He adds however that the fact that he had become the manager of an A&M act, and he knew the company and its people so well, resulted in his having a unique relationship with A&M as a manager. "I knew the company on a personal and a musical level, and Supertramp was very much an in-house band anyway. Everyone at A&M was very

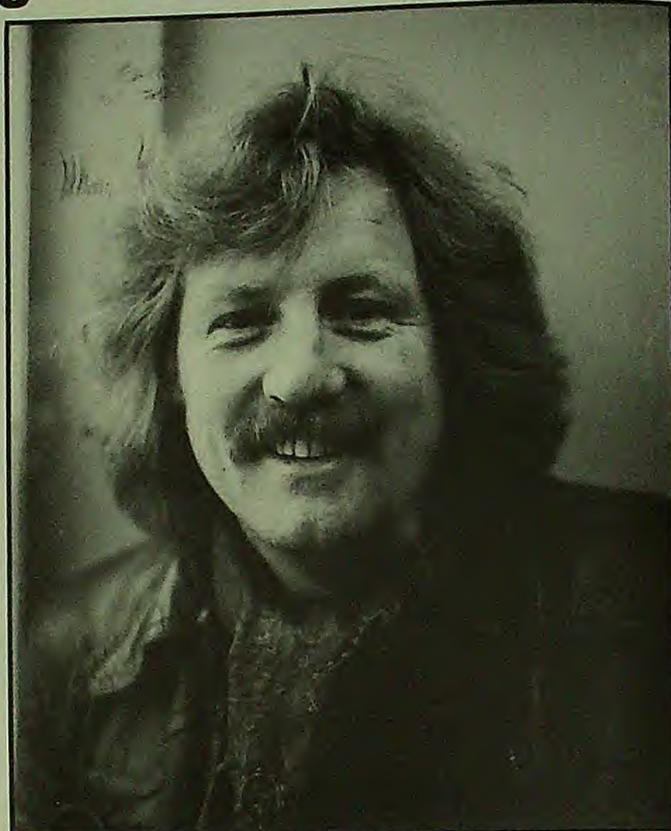
closely involved with them, and that has continued up to the present day."

He is determined to break Chris De Burgh. "He has made three very good albums but I think the answer is to escalate the number of his live appearances — that is why we have decided to put him out for the first time as a top-of-the-bill attraction, and his February tour which includes the Theatre Royal Drury Lane in London could be the thing to do the trick. Andrew Miller who is promoting the tour is very optimistic about the prospects, and I believe that if you put somebody out as a headliner then the general public will believe that he is a headlining act."

Margereson continues: "Some people may think that singer-songwriters have become rather passé, but what happened is that punk music came along and for a while blew good music out of the window. It did put energy back into an otherwise jaded music scene, and now people are wanting to hear good, melodic music with intelligent lyrics. There should be room for m-o-r music and I certainly put Chris De Burgh into that category — he has the romantic in him, he is a singer of songs and a teller of tales."

Despite the lack of UK success, De Burgh has sold thousands of albums in Brazil, South Africa and Canada. His recording output here has been spasmodic however — "There's just no point in continuously releasing a stream of product," Margereson adds.

"Previously I was totally committed to Supertramp and I just did not have the time to concentrate on anyone else, but now the band has grown to such a stature and is so



Dave Margereson

well-established that I feel that I can devote myself to Chris."

Margereson's management company, called Mismangement Incorporated, is based in Los Angeles and has a staff of five, including Charlie Provost (another

ex-A&M man) and Peter Lubin. Margereson adds however: "I hope that I never become a mogul, I just want to deal with music and people. That is why we deliberately try to keep the company down to a small size."

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MIDEM

Gay celebrates 40th year with young artist grants

AS PART of its fortieth anniversary celebrations, the Noel Gay Organisation — one of Europe's largest theatrical agencies and representing such artists as Claude Francois, Gary Benson and David Soul — announced that for the next three years it will be offering a grant in memory of Noel Gay to an under privileged young person 'of unusual musical promise'.

Chairman Richard Armitage — the son of Gay who died in 1954 — said that Lord Delfont, chairman of the EMI Film and Theatre Corporation, had agreed to nominate the recipients in consultation with the Variety Club of Great Britain. "We decided to do this instead of self-congratulatory brochures or advertising — giving such a grant for three years running

is much more worthwhile, and will give help to young people who require it."

The grant project is just one of several celebrations planned by the organisation during the next few months. EMI has already issued a double-album on its mid-price Double-Up label featuring many of the artists and songs connected with Noel Gay during the last 40 years. Although some of the recordings were originally made for rival record companies, dispensation was given for them to be included on the set, entitled 40 Years Of Lambeth Walk.

At Midem, Armitage hosted a dinner party for more than 150 publishing, recording and media representatives from 25 different countries. During spring and early summer, senior members of the

From
Chris White
in
Cannes

company will be visiting various world capitals, during the normal course of business, and inviting the local entertainment communities to similar functions.

Highspot of the organisation's anniversary year will be a mini-festival of Noel Gay Artists and Music, tentatively planned for September. The intention is to have six concerts divided between London's Royal Festival Hall, the Queen Elizabeth Hall and the Purcell Room. There will be an additional London performance, probably at the Royal Festival Hall on September 23, featuring many of the artists connected with the organisation.

The Gay Organisation had many early publishing successes including Run Rabbit Run, Leaning On A Lampost and Bless You. Noel Gay, as a composer, was responsible for four scores simultaneously in the West End, an achievement still never emulated. He formed Noel Gay Music after ten years, and then in the Fifties Noel Gay Artists came into being.

Rodd signs B&C deal for Scandinavia

B&C RECORDINGS Ltd. signed a three-year licensing and distribution agreement with Sounds of Scandinavia, a record company formed last summer, covering all B&C reggae and pop catalogues.

The deal was set at Midem between B&C chairman Marcel Rodd and exports manager Eddie Royce and Leif Bigert and Gillis Hagelin of Sounds of Scandinavia, and will take effect from April 1.

B&C product has been imported into Scandinavian countries in the past, but the new arrangement represents the first time that it will become available on a regular and consistent basis. Amongst the artists involved will be John Holt, Ken Boothe and the Pioneers on the Trojan label.

Hush Music announces US base

AS PART of its planned expansion into the international market, Hush Music announced at Midem the opening of a New York office. Jonathan Rowlands, managing director of Hush, said that Gobion Music and Gunilla Music, which will both be based at the offices of Stanley Mills' September Music, formed part of Hush's intention to penetrate the lucrative American publishing market. "We have had a lot of success there recently and it was a natural step to open a US base," he said. "The fact that we now have a New York office means that we can concentrate much more on the American market, and give it as much attention as our domestic market.

Hush Music has had several recent successes in the US, including Marie Osmond's Please Tell Him That I Said Hello (a Top 20 hit for Dana in

Britain), Mac Davis' Baby I Ain't The Man For You, written by Tim Rose, and Houndog Man by Lenny Le Blanc, a tribute to the late Elvis Presley but which was actually released before the singer's death. Other Hush successes include the Bay City Rollers' It's A Game and Tina Charles' Ain't Gonna Hide Your Love.

The company was started in 1970 by Rowlands in partnership with record producers Hugh Murphy and Shel Talmy; two years ago however Murphy and Talmy sold out their interests, and Rowlands took overall control. During the last two years the company has been steadily undergoing an expansion programme, and Hush now has several UK subsidiary publishing companies including New Acme Music, Albert Gate Court Music and Captain Beaky Music —



ENJOYING THE aroma of Geoffery Everitt's cigar are (left to right) the md of MAM Records himself; Joy Nichols, also from MAM; Lou van Rees of the LVR Organisation, Amsterdam; and John Nice of the Valentine Music Group.

New management outfit

A NEW pop management company called Target Enterprises was launched at Midem by London property developer Campbell Palmer. The company, based at 5 Dover Street, London, W.1. (499-9351) is currently managing girl singer Sue Van-Drunick from Andover and there are plans to look for other new musical talent.

Palmer has joined forces with Glenn Curtis for Target Enterprises. Curtis, also from Andover, has been involved with several groups on a management basis, and it was he who brought Van Drunick to Palmer's attention. Palmer commented: "I have been involved with property since 1962 but for some time I have wanted to move into artist promotion — when I saw Sue Van-Drunick performing in an Andover club, I was immediately impressed with her talent even though she is only 20 years old. I'm

quite confident that she can be a big star and now is the time to launch her, as solo girl singers seem to be the vogue."

He added: "We want to take on more acts and we are on the look-out for fresh talent. There is so much of it around but unfortunately a lot of it is not allowed to surface — together with Glenn Curtis, who will be looking after promotion, I hope to be able to encourage new artists, and take a guiding hand in their career. Target Enterprises will be open to all kinds of music, and the policy will be to sign whatever sounds good or looks good."

Both Palmer and Curtis had talks with various UK record companies about a recording deal for Sue Van-Drunick, and expect to sign a contract soon. They also plan to move into music publishing, once the management side of the company has been established.

Cherry picks up European title

CHERRY MUSIC acquired European songs and masters during Midem including an unpublished French song Loving You, Loving Me on a world basis. This was written by Charlie Spahn, and Cherry's Dave Mindel is confident of worldwide success for it.

A german master acquired by Cherry is Pick Up sung by Peter Halle and published in Germany by Cyclus Musikverlage, and two Arne Bendiksen copyrights from Scandinavia recorded by Norwegian-born film star and Model Julie Ege entitled Touch Me and Stop It, I Like It will also be offered through Cherry.

Mindel is discussing the possibility of a production deal with what he describes as a "medium sized British record company". Cherry will have 16-track studio facilities in two months' time, and if the discussions are fruitful, will contribute studio

time for acts found by the record company or Cherry with the record company taking care of other costs.

Pebble Beach to Gresham

DAVID GRESHAM Productions will release the Pebble Beach catalogue in South Africa following an agreement completed during Midem between David Gresham and Pebble managing director Andy Cowan-Martin. Gresham operates his own marketing, retail and radio promotion in the republic as well as being a leading radio disc jockey and TV personality there.

He placed product by the hit parading South African act McCulley Workshop in the UK, America and most of Europe during his Midem visit.



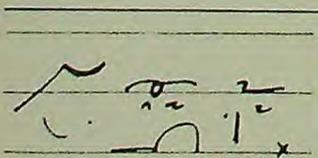
APPARENTLY INDICATING a lack of small change are (left to right, front row) Dave Dee, a&r director — for WEA; Martin Machat, film producer and music business lawyer; and record producer Tony Eyers. In more prosperous and relaxed pose behind are Mike Appleton, BBC TV producer (left), and Heinz Vortg, director of Intersong International.

Tabitha Music signs talent to Lightning

A PUBLISHING company specialising in provincial talent was present at Midem, and announced a recording deal with Lightning Records — Tabitha Music, based in Exeter, Devon, and launched by Graham Sclater, has signed a deal with Lightning for the release of a single by new wave band, Martin and The Brown Shirts.

Tabitha was started by Sclater in 1976, initially as an outlet for local talent in Devon and Cornwall. "There were a lot of excellent acts around and apart from the publishing angle I was also able to offer facilities for making demo tapes" Sclater said. "Gradually people began to be aware of my existence and I was approached by various names from all around the country."

Amongst the acts signed to Tabitha are Shades, Cornish group, who have appeared on the Radio One Rock And Roll Show, London



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



O'Keef's Maiden US deal

BARRY O'KEEF, managing director of Maiden Music, which specialises in children's recordings, has concluded a deal with Phonogram for the release of three albums based on the Arabian Nights stories. The albums, which will retail at £2.50 each and include 12-page coloured booklets, feature actor Roy Kinnear and the Maiden Theatre Company.

Titles are Sinbad And The Pirates (9199 396) Ali Baba And The 40 Thieves (9199 397) and Aladdin And The Genie Of The Lamp (9199 398). In addition, O'Keef has negotiated a six album deal for London Records in the US and Canada, which marks the first time that any Maiden Music product has been released there. The contract marks a certain irony as it was during a trip to the US about three years ago that O'Keef saw how children's recordings were a vital

part of the record trade over there. He realised that there was huge potential in Britain for similar product and as a result he launched Maiden Music, part of the Valentine Music Group.

Another Midem deal for O'Keef involved the South African marketplace, again the first time that he has done business with a territory. One of the leading South African companies, Corollo, has ordered 12,000 sleeves and booklets, but will be pressing the records itself.

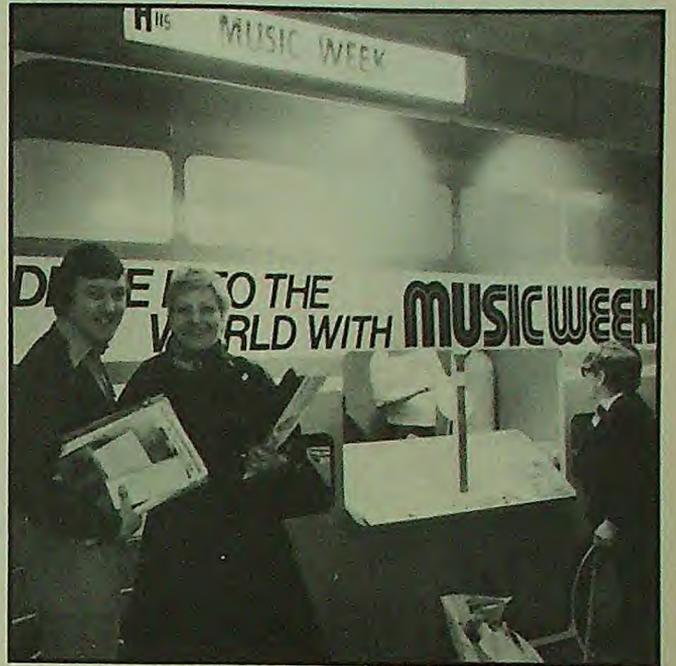
O'Keef commented: "Reaction from everyone has been very good — the American deal involves the Children's Theatre series of albums, released in the UK by Damont Records. The titles are all traditional stories like Puss In Boots, Sleeping Beauty, Tom Thumb and Pinocchio. I'm particularly pleased it was the States which originally

gave me the impetus to go into the children's spoken word market."

The deals are not O'Keef's first excursions into the overseas markets. Familiar Fairy Tales, including Rumpelstiltskin, Hansel and Gretel, and Heidi, has been released by EMI Bovema in Holland on the Delta label and, according to O'Keef, orders have amounted to more than 60,000.

In Britain, Maiden Music currently has children's product issued by four major record companies — EMI is handling the Look and Listen, Toad's Army and Folklore Series; Damont/Warner Brothers has Children's Theatre; Phonogram is distributing the Worldwide series; and Precision Tapes has issued a tape-only series of traditional children's favourites.

O'Keef's future plans include the recording of The Enchanted Orchestra and a series of science fiction LPs. Under existing contracts he has already been commissioned to do a further 18 releases during 1978 and he has a further 25 albums planned.



MUSIC WEEK'S big red bus. In the queue are (left to right) Brian Gibson, Pye press officer; Kay O'Dwyer of EMI Music publishing; and Andy Cowan-Martin, of Pebble Beach Records and Studios.



WITH BEAUTIFUL stranger are (left to right) Bill Martin, Mews Music chief; Richard Gillinson, also of Mews; and Walter Woyda, joint md of Pye.

Export moves by South Africa's Gallo

GALLO RECORDS of South Africa has opened a new special projects and export development division in a bid to increase its international impact and share of the world music markets.

The new division will be headed by Theo Rosengarten, and will utilise the resources of the Gallo Group music companies in non-traditional and unexploited areas of potential music business such as the export of finished goods, masters and copyrights and in the merchandising of the Group's artists and copyrights.

John Edmond, Gallo Music general manager and a familiar figure at Midem and other international gatherings, is now a director of the company, which publishes the largest number of indigenous songs in South Africa. Edmond joined Gallo Music in 1968 after 13 years in the computer business and a short spell as a professional entertainer and songwriter. He still maintains the latter activity, plus record production and involvement in live entertainment in addition to his publishing duties.



A CLEAR CASE of dress optional — P. Vinaricky of Supraphon; Larry Page, Penny Farthing chairman; and songwriter Mitch Murray.

SAFE 1

eddie & sheena

THE ELECTRIC CHAIRS

Eddie & Sheena
K.O.K.

NEW SINGLE-1ST 15,000
IN NIFTY 5 COLOUR BAG.

SAFARI RECORDS
42 Manchester Street, London W1.
Distributed by Pye Records (Sales) Ltd.



IT BEGINS AGAIN....

DUSTY SPRINGFIELD



THE NEW ALBUM FROM

DUSTY SPRINGFIELD

Featuring the hit single
'A LOVE LIKE YOURS'

Album 9109 607 Cassette 7109 323 Single Dusty1

marketed by
phonogram

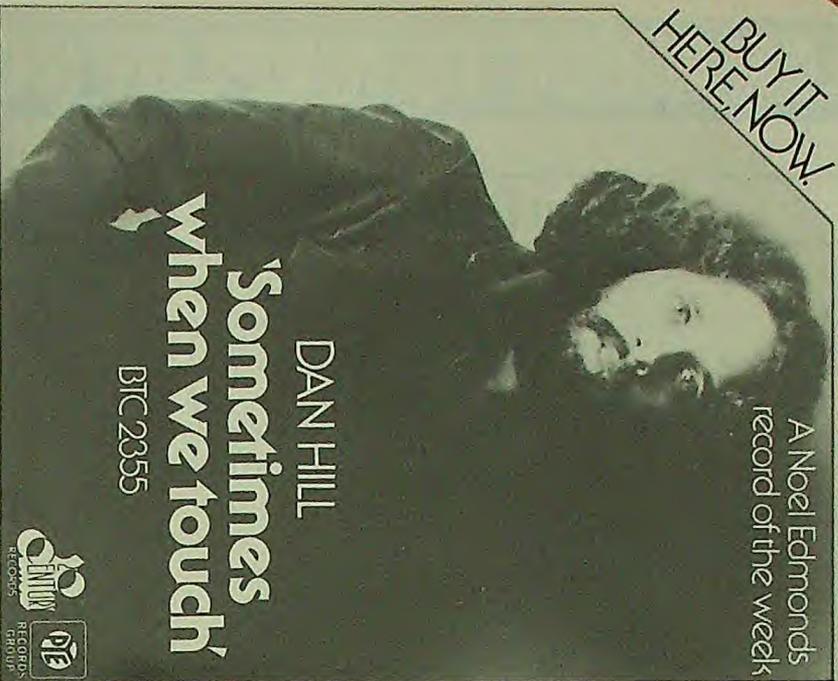
DUSTY SPRINGFIELD
IT BEGINS AGAIN...
A MASSIVE
PROMOTION
CAMPAIGN



MUSIC WEEK TOP 50 SINGLES

WEEK ENDING FEBRUARY 4 1978

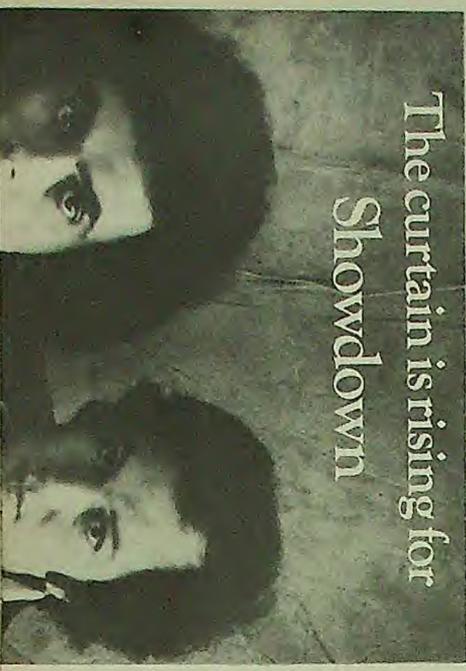
BUY IT
HERE NOW



DAN HILL
**Sometimes
When we touch**
BTC2355



The curtain is rising for
Showdown



1	2	UP TOWN TOP RANKING	Athia & Donna	Lightning	LI6 506
2	1	MULL OF KINTYRE/GIRLS SCHOOL	Wings	Parlophone	R 6018
3	4	FIGARO	Brotherhood of Man	Pye	7N 46037
4	10	IF I HAD WORDS	Scott Fitzgerald/Vivienne Keeley	Pepper	UP 36333
5	5	NATIVE NEW YORKER	Odyssey	RCA	PB 1129
6	3	LOVES UNKIND	Donna Summer	GTI	GT 113
7	8	LOVELY DAY	Bill Withers	CBS	5773
8	6	IT'S A HEARTACHE	Bonnie Tyler	RCA	PB 5057
9	11	JAMMING/PUNKY REGGAE PARTY	Bob Marley & The Wailers	Island	WIP 6410
10	NEW	TAKE A CHANCE ON ME	Abba	Epic	EPC 5950
11	9	DANCE DANCE DANCE	Chic	Atlantic	K 11038
12	17	THE GROOVE LINE	Heatwave	GTI	GT 115
13	22	SORRY I'M A LADY	Baccara	RCA	PB 5555
14	7	DON'T IT MAKE MY BROWN EYES BLUE	Crystal Gayle	United Artists	UP 36307
15	14	GALAXY War		MCA	339
16	39	MR. BLUE SKY	Electric Light Orchestra	Jet	UP 36342
17	23	WHO'S GONNA LOVE ME	Imperials	Power Exchange	PX 266
18	35	HOT LEGS!	WAS ONLY JOKING Rod Stewart	Riva	10
19	13	LET'S HAVE A QUIET NIGHT IN	David Soul	Private Stock	PVT 130
20	43	COME BACK MY LOVE	Darts	Magnet	MAG 110
21	48	LOVE IS LIKE OXYGEN	Sweet	Polydor	POSP 1
22	15	ONLY WOMEN BLEED	Julie Covington	Virgin	VS 196
23	16	ON FIRE T.	Connection	TK	TKR 6006
24	29	RICH KIDS	Rich Kids	EMI	2738
25	12	FLORAL DANCE	Brighthouse & Rastrick Band	Transatlantic	BLG 548
26	28	WISHING ON A STAR	Rose Royce	Warner Brothers	K 17060
27	50	THEME FROM WHICH WAY IS UP	Stargard	MCA	346

RCA!

More spinners

Baccara
Sorry, I'm a lady
PB 5555

David Bowie
Beauty and the Beast
PB 1190

Odyssey
Native New Yorker
PB 1129

Bonnie Tyler
It's a heartache
PB 5057

Dolly Parton
Here you come again
PB 9182

DUSTY SPRINGFIELD



DEALER GUIDE TO AIRPLAY ACTION

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 110)
DRUMMER MAN — Tonight (TDS TDS 1)
EVEN THOUGH YOU'RE GONE — Jacksons (Epic EPC 5919)
FANTASY — Earth Wind & Fire (CBS 6056)
FIGARO — Brotherhood Of Man (Pye 7N 46037)
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)
HOT LEGS/I WAS ONLY JOKING — Rod Stewart (Riva RIVA 10)
I CAN'T STAND THE RAIN — Eruption (Atlantic K 11068)
IF I HAD WORDS — Scott Fitzgerald & Yvonne Keeley (Pepper UP 36333)
JUST ONE MORE NIGHT — Yellow Dog (Virgin VS 195)
JUST THE WAY YOU ARE — Billy Joel (CBS 5872)
KEEP YOUR HANDS ON THE WHEEL — Ram Jam (Epic EPC 5806)
LOVE IS LIKE OXYGEN — Sweet (Polydor POSP 001)
LOVELY DAY — Bill Withers (CBS 5773)
MISS BROADWAY — La Belle Epoque (Harvest HAR 5146)
MORNING OF OUR LIVES — Modern Lovers (Berserkley BZZ 7)
MR. BLUE SKY — Electric Light Orchestra (Jet UP 36342)
NATIVE NEW YORKER — Odyssey (RCA PB 1129)
NERVOUS WRECK — Radio Stars (Chiswick NS 23)
QUIT THIS TOWN — Eddie & The Hot Rods (Island WIP 6411)
SHOWDOWN — Gallagher & Lyle (A&M AMS 7332)
SHOW SOME EMOTION — Joan Armatrading (A&M AMS 7331)
SORRY I'M A LADY — Baccara (RCA PB 5555)
STAYIN' ALIVE — Bee Gees (RSO 2090 267)
SWEET SWEET SMILE — Carpenters (A&M AMS 7327)
SWINGTOWN — Steve Miller Band (Mercury 6078 813)
TAKE A CHANCE ON ME — Abba (Epic EPC 5950)
THE GROOVE LINE — Hearwave (GTO GT 115)
UP TOWN TOP RANKING — Althia & Donna (Lightning LIG 506)
WE HAVE LOVE FOR YOU — Denice Williams (CBS 5931)
WHAT'S YOUR NAME WHAT'S YOUR NUMBER — Andrea True Connection (Buddah BDS 467)
WHICH WAY IS UP — Stargard (MCA 346)
WHO'S GONNA LOVE ME — Imperials (Power Exchange PX 255)
WORDS — Rita Coolidge (A&M AMS 7330)
YOUR LOVE IS EVERYWHERE — Lulu (GTO GT 116)

RECORDS OF THE WEEK

Noel Edmonds: LILAC WINE — Elkie Brooks (A&M AMS 7333)
Simon Bates: TAKE A CHANCE ON ME — Abba (Epic EPC 5950)
Paul Burnett: DANCIN' — John Martyn (Island WIP 6414)
Tony Blackburn: FANTASY — Earth Wind & Fire (CBS 6056)

Radio 2

ALBUM OF THE WEEK
REFLECTIONS — Andy Williams (CBS 10006)

Luxembourg

BULLETS
RAG AND BONE — Steve Ellis (Ariola ARO 107)
LILAC WINE — Elkie Brooks (A&M AMS 7333)
DO YOU REMEMBER — Long Tall Ernie & The Shakers (Polydor 2121 341)
HERE YOU COME AGAIN — Dolly Parton (RCA PB 9182)
SHOWDOWN — Gallagher & Lyle (A&M AMS 7332)
COME BACK MY LOVE — Darts (Magnet MAG 110)
SOMETIMES WHEN WE TOUCH — Dan Hill (20th Century BTC 2355)
DO YOU WANNA GET FUNKY WITH ME — Peter Brown (T.K. TKR 6009)
WHEN LOVE BEGINS — Don McLean (International INT 549)
SILVER BULLET — Chris Spedding (RAK 268)

POWER PLAY

I CAN'T STAND THE RAIN — Eruption (Atlantic K 11068)

208 TWIN SPIN

WUTHERING HEIGHTS — Kate Bush (EMI 2719)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS
CAROLINA'S COMIN' HOME — Shaun Cassidy (Warner Brothers K 17077)
WALK IN LOVE — Manhattan Transfer (Atlantic K 11075)
BLUE BAYOU — Linda Ronstadt (Asylum K 13106)
IS IT REALLY LOVE AT ALL — Jericho Harp (United Artists UP 36343)
ROCK 'N' ROLL MAN — Jeff St. John (Asylum K 13107)
RAINSTORM — Merilee Rush (United Artists UP 36344)
HEARTSONG — Gordon Giltrap (Electric WOT 19)
TOO MANY LOVERS — Jenny Darren (DJM DJS 10824)
RICH KIDS — Rich Kids (EMI 2738)
COME BACK MY LOVE — Darts (Magnet MAG 110)
DON'T THROW IT ALL AWAY — Gary Benson (State STAT 69)
SUSPICIOUS MINDS — Peters & Lee (Philips 6006 591)
HARD TO GET — Rubinoos (Berserkley BZZ 6)
WUTHERING HEIGHTS — Kate Bush (EMI 2719)
QUIT THIS TOWN — Eddi & The Hot Rods (Island WIP 6411)

BRMB

BIRMINGHAM

ADD ONS
QUIT THIS TOWN — Eddi & The Hot Rods (Island WIP 6411)
BLUE BAYOU — Linda Ronstadt (Asylum K 13106)
JUST ONE MORE NIGHT — Yellow Dog (Virgin VS 195)
BABY COME BACK — Player (RSO 2090 254)
NEVER MY LOVE — Addrisi Brothers (Buddah BDS 468)
CAROLINA'S COMIN' HOME — Shaun Cassidy (Warner Brothers K 17077)
LIKE I'VE NEVER BEEN GONE — Fran McKendree (Arista ARIST 162)
AMSTERDAM — Pussycat (Sonet SON 2133)
RAINSTORM — Merilee Rush (United Artists UP 36344)
WHEN LOVE BEGINS — Don McLean (International INT 549)

Capital Radio

LONDON

CLIMBERS
PSYCHO KILLER — Talking Heads (Sire 6078 610)
PUT OUT THE FLAME — Peter Skellern (Mercury 6198 187)
A LOVE LIKE YOURS — Dusty Springfield (Mercury DUSTY 1)
STREET CORNER SERENADE — Wet Willie (Epic EPC 5923)

PEOPLE'S CHOICE

YOU'VE REALLY GOT A HOLD ON ME — Suzanne (Ring 0 2017 333)
FANTASY — Earth Wind & Fire (CBS 6056)

Radio City

LIVERPOOL

HIT PICKS
Roger Blythe: (WHAT A) WONDERFUL WORLD — Art Garfunkel (CBS 6061)
Dave Lincoln: A LOVE LIKE YOURS — Dusty Springfield (Mercury DUSTY 1)
Phil Easton: WHAT'S YOUR NAME — Lynyrd Skynyrd (MCA 342)
Mark Joenz: FROM NOW ON — Linda Clifford (Custom K 17076)
Brian Cullen: CAROLINA'S COMIN' HOME — Shaun Cassidy (Warner Brothers K 17077)
Norman Thomas: I DON'T KNOW WHEN I'M BEAT — Allan Clarke (Polydor 2058 979)
Johnny Jason: MISS MY LOVE TODAY — Gilbert O'Sullivan (MAM 172)

ADD ONS

ISN'T IT TIME — Babys (Chrysalis CHS 2173)
OH BABY — Chi Coltrane (T.K. TKR 6011)
RICH KIDS — Rich Kids (EMI 2738)
LIVING LOVING FEELING — Osibisa (Bronze BRO 49)
WHICH WAY IS UP — Stargard (MCA 346)
AMSTERDAM — Pussycat (Sonet SON 2133)

Radio Clyde

GLASGOW

HIT PICKS
Dave Marshall: EARLY MORNING RAIN — Berni Flint (EMI 2735)
Steve Jones: A LOVE LIKE YOURS — Dusty Springfield (Mercury DUSTY 1)
Richard Park: WUTHERING HEIGHTS — Kate Bush (EMI 2719)
Tom Ferrie: BABY COME BACK — Player (RSO 2090 254)
Brian Ford: FIVE MINUTES — Stranglers (United Artists UP 36350)
Bill Smith: DO YOU WANNA GET FUNKY WITH ME — Peter Brown (T.K. TKR 6009)

CURRENT CHOICE

(WHAT A) WONDERFUL WORLD — Art Garfunkel (CBS 6061)

ADD ONS

COME BACK MY LOVE — Darts (Magnet MAG 110)
BLUE BAYOU — Linda Ronstadt (Asylum K 13106)
JACK AND JILL — Raydio (Arista ARIST 161)
I CAN'T STAND THE RAIN — Eruption (Atlantic K 11068)
EVEN THOUGH YOU'RE GONE — Jacksons (Epic EPC 5919)

Downtown Radio

BELFAST

HIT PICKS

John Paul: I CAN'T STAND THE RAIN — Eruption (Atlantic K 11068)
Trevor Campbell: LADY LOVE — Lou Rawls (Philadelphia PIR 5911)
Candy Devine: PUT OUT THE FLAME — Peter Skellern (Mercury 6198 187)
Cherry McIlwaine: WUTHERING HEIGHTS — Kate Bush (EMI 2719)
Hendi: WHEN LOVE BEGINS — Don McLean (International INT 549)
Eddie West: (WHAT A) WONDERFUL WORLD — Art Garfunkel (CBS 6061)
Lawrence John: MISS MY LOVE TODAY — Gilbert O'Sullivan (MAM 172)

ADD ONS

PAGANINI'S VARIATIONS — Andrew Lloyd Webber (MCA 345)
HARD TO GET — Rubinoos (Berserkely BZZ 6)
WALK IN LOVE — Manhattan Transfer (Atlantic K 11075)
THE LEGENDARY LONNIE — Wine Glass (Charley CYS 1032)
DRUMMER MAN — Tonight (TDS TDS 1)

Radio Forth

EDINBURGH

ADD ONS

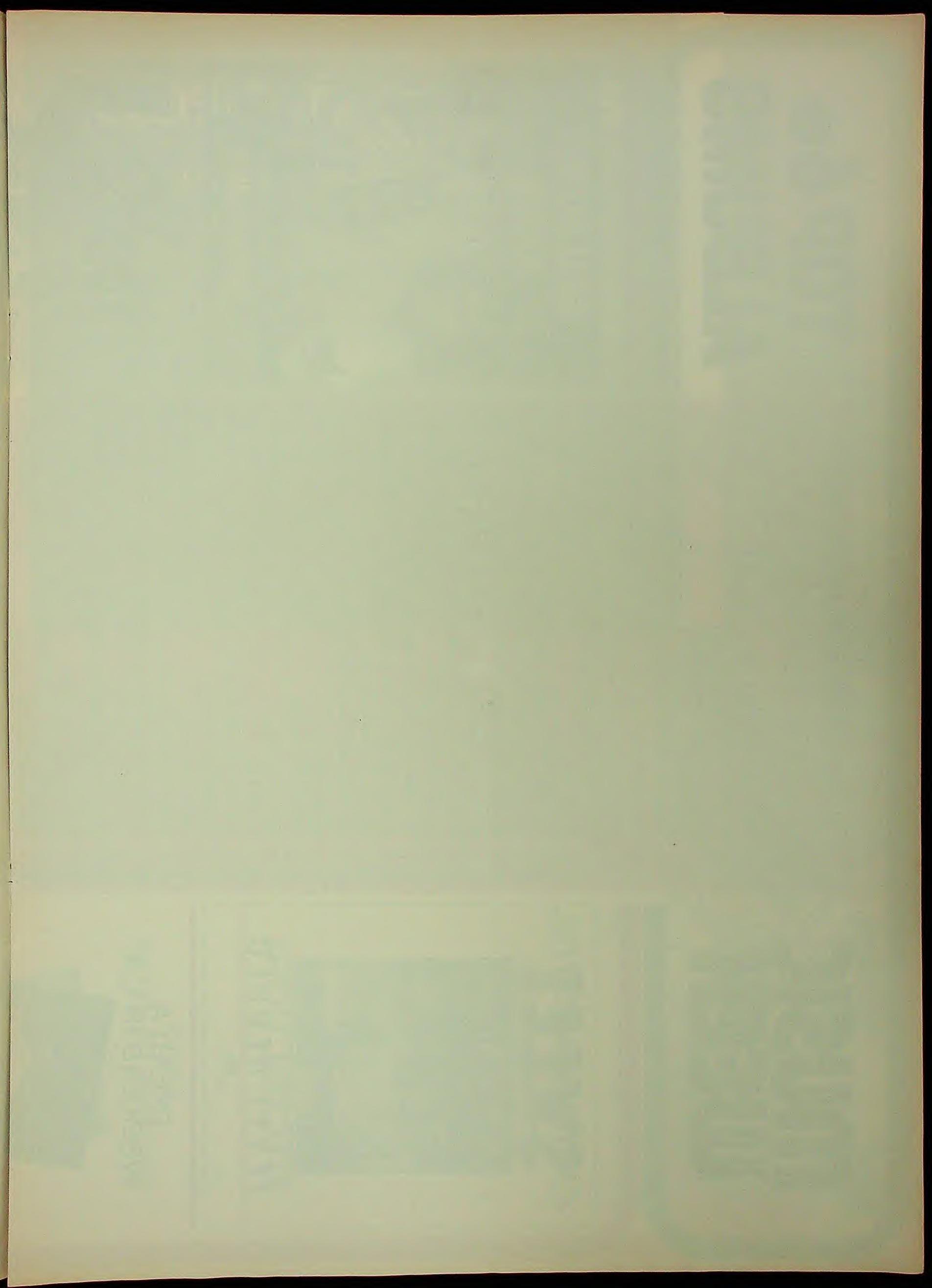
(WHAT A) WONDERFUL WORLD — Art Garfunkel (CBS 6061)
PAGANINI'S VARIATIONS — Andrew Lloyd Webber (MCA 345)
STAR WARS — London Symphony Orchestra (20th Century BTC 2345)
MAKIN' LOVE AND MUSIC — Dr. Hook (Capitol CL 15958)
LITTLE BIT RIGHT LITTLE BIT WRONG — Mary Mason (Epic EPC 6078)
IS IT REALLY LOVE AT ALL — Jericho Harp (United Artists UP 36343)
I CAN'T STAND THE RAIN — Eruption (Atlantic K 11068)
FANTASY — Earth Wind & Fire (CBS 6056)
CAROLINA'S COMIN' HOME — Shaun Cassidy (Warner Brothers K 17077)

Radio Hallam

SHEFFIELD

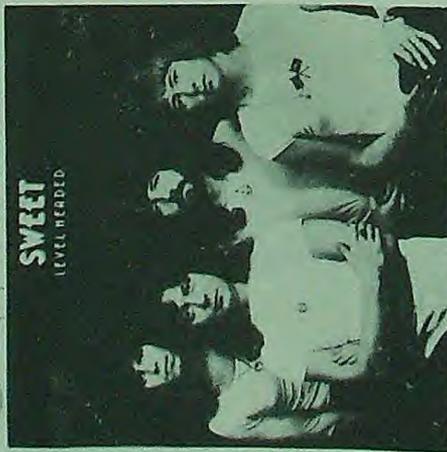
HIT PICKS

Keith Skues: I CAN'T STAND THE RAIN — Eruption (Atlantic K 11068)
Roger Moffat: JACK AND JILL — Raydio (Arista ARIST 161)
Johnny Moran: IF I CAN'T HAVE YOU — Yvonne Elliman (RSO 2090 266)
Colin Slade: PAGANINI'S VARIATIONS — Andrew Lloyd Webber (MCA 345)



MUSIC WEEK

SWEET



ALBUM POLD 5001 CASSETTE POLD C 5001

LEVEL HEADED



SPEND A
WEEKEND IN L.A.

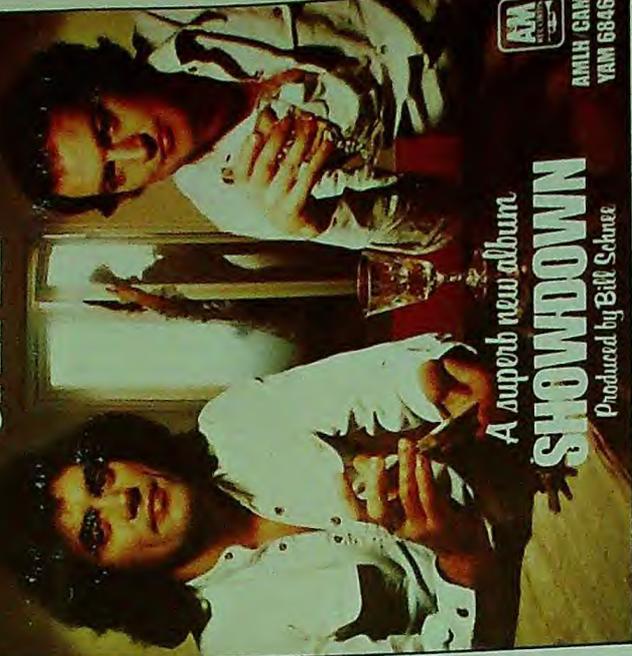


WEEK ENDING FEBRUARY 4, 1978

1	NEW	THE ALBUM	Abba	•	Epic EPC 86052
2	1	RUMOURS	Fleetwood Mac	•	Warner Brothers K 56344
3	5	REFLECTIONS	Andy Williams	•	CBS 10006
4	2	THE SOUND OF BREAD	Bread	•	Elektra K 52062
5	4	GREATEST HITS	Donna Summer	•	GTO GTLP 028
6	3	DISCO FEVER	Various	•	K-Tel NE 1014
7	6	20 COUNTRY CLASSICS	Tammy Wynette	•	CBS PR 5040
8	8	GREATEST HITS VOL. 2	Elton John	•	DJM DJH 20520
9	7	THE BEATLES LOVE SONGS	The Beatles	•	Parlophone PCSP 721
10	11	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	The Sex Pistols	•	Virgin V 2086
11	14	FEELINGS	Various	•	K-Tel NE 1006
12	27	THE FLORAL DANCE	Brighthouse & Rastrick Band	•	Logo 1001
13	9	FOOT LOOSE AND FANCY FREE	Rod Stewart	•	Riva RVLP 5
14	19	30 GREATEST	Gladys Knight & The Pips	•	K-Tel NE 1004
15	17	NEWS OF THE WORLD	Queen	•	EMI EMA 784
16	21	OUT OF THE BLUE	Electric Light Orchestra	•	Jet UAR 100
17	25	EXODUS	Bob Marley & The Wailers	•	Island ILPS 9498
18	18	THE JOHNNY NASH COLLECTION	Johnny Nash	•	Epic EPC 10008
19	10	20 GOLDEN GREATS	Diana Ross & The Supremes	•	Motown EMTV 5
20	24	GREATEST HITS	Olivia Newton-John	•	EMI EMA 785
21	20	DON JUAN'S RECKLESS DAUGHTER	Joni Mitchell	•	Asylum K 63003
22	13	MOONFLOWER	Santana	•	CBS 88272
23	15	GREATEST HITS	Paul Simon	•	CBS 10007
24	12	GREATEST HITS	Abba	•	Epic EPC 69218
25	22	ARRIVAL	Abba	•	Epic EPC 86018
26	32	NEW BOOTS AND PANTIES	Ian Dury	•	Stiff SEEZ 4
27	49	40 NUMBER ONE HITS	Various	•	K-Tel NE 1008
28	26	LIVE AND LET LIVE	10cc	•	Mercury 6641 698
29	38	RUNNING ON EMPTY	Jackson Browne	•	Asylum K 53070
30	16	I'M GLAD YOU'RE HERE WITH ME	TONIGHT Neil Diamond	•	CBS 86044
31	48	ALL 'N' ALL	Earth Wind & Fire	•	CBS 86051
32	36	WE MUST BELIEVE IN MAGIC	Crystal Gayle	•	United Artists UAG 30108
33	31	40 GOLDEN GREATS	Cliff Richard	•	EMI EMTVS 6
34	28	THE JOHNNY MATHIS COLLECTION	Johnny Mathis	•	CBS 10003
35	29	ENDLESS FLIGHT	Leo Sayer	•	Chrysalis CHR 1125
36	30	PLAYING TO AN AUDIENCE OF ONE	David Byrne	•	CBS 86051

TOP 60 ALBUMS

GALLAGHER & LYLE



A superb new album
SHOWDOWN
Produced by Bill Schnee

AM
AMIR CAM/
YAM 68461



Derek and the Dominos
Live



with

GEORGE BENSON

K 66074



Distributed by WEA Records Ltd.

ELECTRIC LIGHT ORCHESTRA



Electric Light Orchestra
Out of the Blue

'OUT OF THE BLUE'

ALBUM UAR100 • CASSETTE 2TCK100 •
CARTRIDGE 2BX100



Marketed by UA Records Ltd

FROM THE ORIGINAL SOUNDTRACK ALBUM

THEME FROM

'CLOSE ENCOUNTERS OF THE THIRD KIND'

Music By JOHN WILLIAMS



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- 36 30 PLAYING TO AN AUDIENCE OF ONE DAY
- 37 23 ROCKIN' ALL OVER THE WORLD Status
- 38 47 THE MUPPET SHOW Muppets
- 39 39 HEROES David Bowie
- 40 NEW QUARTER MOON IN A TEN CENT TOWN
- 41 40 BEST FRIENDS Cleo Laine & John Williams
- 42 33 A STAR IS BORN Soundtrack
- 43 59 HOTEL CALIFORNIA Eagles
- 44 35 SLOW HAND Eric Clapton
- 45 34 GET STONED Rolling Stones
- 46 — NO MORE HEROES Stranglers
- 47 50 SECONDS OUT Genesis
- 48 46 THEIR GREATEST HITS 1971-75 The Eagles
- 49 41 COME AGAIN Derek & Clive
- 50 60 THE DARK SIDE OF THE MOON Pink Floyd
- 51 56 STAR WARS Soundtrack — London Symph
- 52 45 ONCE UPON A TIME Donna Summer
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- 59 58 RAW MEAT FOR THE BALCONY Billy Co
- 60 NEW SPECTRES Blue Oyster Cult

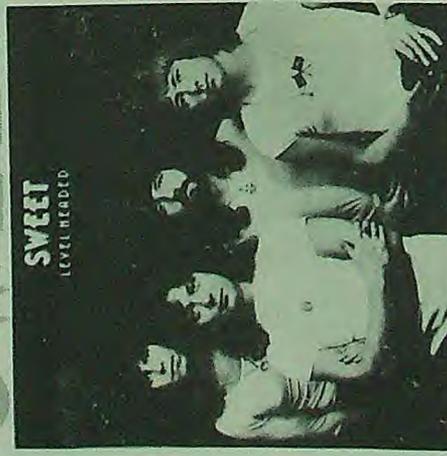
● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) □
Chart compiled for Music Week and the BBC by British Market Research
on returns from 375 conventional record outlets.



The new album by
Manhattan Transfer
ARISTA 745

MUSIC WEEK

SWEET



ALBUM POLD 5001 CASSETTE POLD C 5001

LEVEL HEADED



SPEND A WEEKEND IN L.A.



TOP 60 ALBUMS

WEEK ENDING FEBRUARY 4, 1978

1	NEW THE ALBUM	Abba	•	Epic	EPC 86052
2	1	RUMOURS	Fleetwood Mac	•	Warner Brothers K 56344
3	5	REFLECTIONS	Andy Williams	•	CBS 10006
4	2	THE SOUND OF BREAD	Bread	•	Elektra K 52062
5	4	GREATEST HITS	Donna Summer	•	GTO G11P 078
6	3	DISCO FEVER	Various		
7	6	20 COUNTRY CLASSICS	Tammy Wynette		
8	8	GREATEST HITS VOL. 2	Elton John		
9	7	THE BEATLES LOVE SONGS	The Beatles		
10	11	NEVER MIND THE BOLLOCKS, HERE'S THE			
11	14	FEELINGS	Various		
12	27	THE FLORAL DANCE	Brighouse & Rastrick		
13	9	FOOT LOOSE AND FANCY FREE	Rod Stewart		
14	19	30 GREATEST	Gladys Knight & The Pips		
15	17	NEWS OF THE WORLD	Queen		
16	21	OUT OF THE BLUE	Electric Light Orchestra		
17	25	EXODUS	Bob Marley & The Wailers		
18	18	THE JOHNNY NASH COLLECTION	Johnny Nash		
19	10	20 GOLDEN GREATS	Diana Ross & The Supremes		
20	24	GREATEST HITS	Olivia Newton John		
21	20	DON JUAN'S RECKLESS DAUGHTER	John Travolta		
22	13	MOONFLOWER	Santana		
23	15	GREATEST HITS	Paul Simon		
24	12	GREATEST HITS	Abba		
25	22	ARRIVAL	Abba		
26	32	NEW BOOTS AND PANTIES	Ian Dury		
27	49	40 NUMBER ONE HITS	Various		
28	26	LIVE AND LET LIVE	10cc		
29	38	RUNNING ON EMPTY	Jackson Browne		
30	16	I'M GLAD YOU'RE HERE WITH ME	Tonic		
31	48	ALL 'N' ALL	Earth Wind & Fire		
32	36	WE MUST BELIEVE IN MAGIC	Crystal Gayle		
33	31	40 GOLDEN GREATS	Cliff Richard		
34	28	THE JOHNNY MATHIS COLLECTION	Johnny Mathis		
35	29	ENDLESS FLIGHT	Leo Sayer		
36	30	PLAYING TO AN AUDIENCE OF ONE	Dave Edmunds		



with

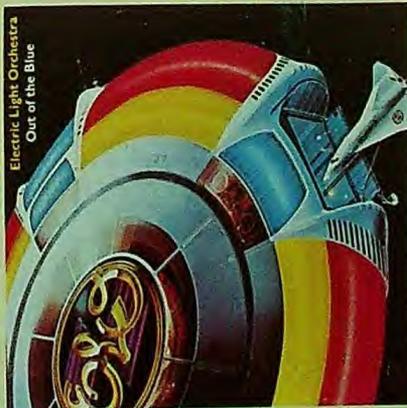
GEORGE BENSON

K 66074



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ELECTRIC LIGHT ORCHESTRA



Electric Light Orchestra
Out of the Blue

'OUT OF THE BLUE'

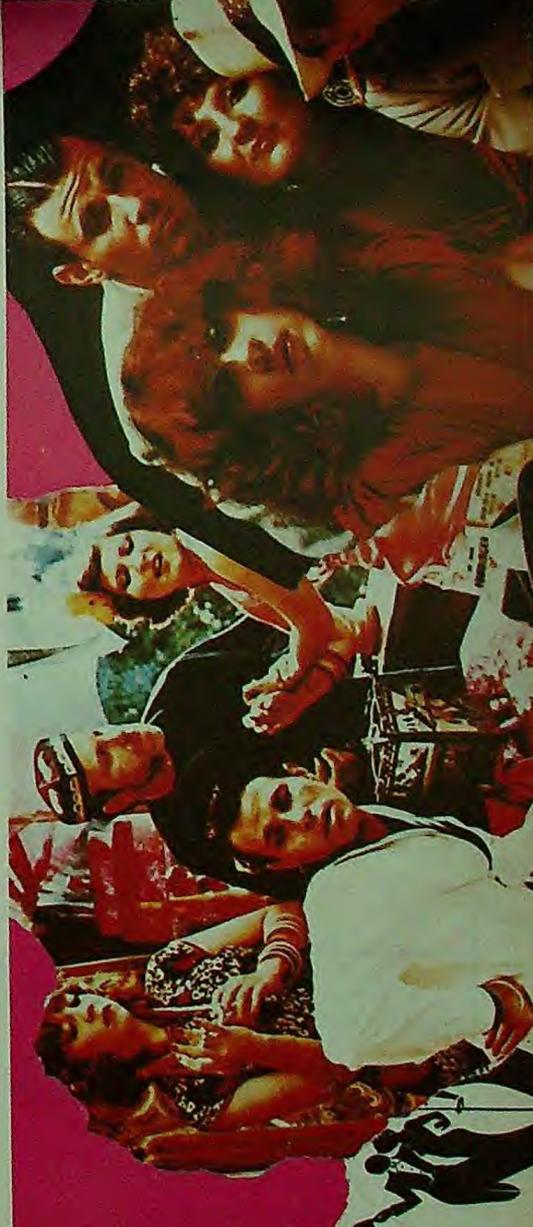
ALBUM UAR 100 • CASSETTE 2TCK100 •
CARTRIDGE 28XU100



Marketed by UA Records Ltd.

- 36 30 PLAYING TO AN AUDIENCE OF ONE DAY
- 37 23 ROCKIN' ALL OVER THE WORLD Status
- 38 47 THE MUPPET SHOW Muppets
- 39 39 HEROES David Bowie
- 40 **NEW** QUARTER MOON IN A TEN CENT TOWN
- 41 40 BEST FRIENDS Cleo Laine & John Williams
- 42 33 A STAR IS BORN Soundtrack
- 43 59 HOTEL CALIFORNIA Eagles
- 44 35 SLOW HAND Eric Clapton
- 45 34 GET STONED Rolling Stones
- 46 — NO MORE HEROES Stranglers
- 47 50 SECONDS OUT Genesis
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- 59 58 RAW MEAT FOR THE BALCONY Billy Costello
- 60 **NEW** SPECTRES Blue Oyster Cult

♣ MILLION (PLATINUM) ● ½ MILLION (GOLD) □ 100,000
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The new album by
Manhattan Transfer
K66444 749

MUSIC WEEK

SWEET



ALBUM POLD 5001 CASSETTE POLD C 5001

LEVEL HEADED



SPEND A WEEKEND IN L.A.



WEEK ENDING FEBRUARY 4, 1978

- 1 **NEW** THE ALBUM Abba Epic EPC 86052
- 2 1 RUMOURS Fleetwood Mac Warner Brothers K 56344
- 3 5 REFLECTIONS Andy Williams CBS 10006

- 4 2 THE SOUND OF BREAD Bread
- 5 4 GREATEST HITS Donna Summer
- 6 3 DISCO FEVER Various
- 7 6 20 COUNTRY CLASSICS Tammy Wynette
- 8 8 GREATEST HITS VOL. 2 Elton John
- 9 7 THE BEATLES LOVE SONGS The Beatles
- 10 11 NEVER MIND THE BOLLOCKS, HERE'S T
- 11 14 FEELINGS Various
- 12 27 THE FLORAL DANCE Brighthouse & Rastric
- 13 9 FOOT LOOSE AND FANCY FREE Rod Ste
- 14 19 30 GREATEST Gladys Knight & The Pips
- 15 17 NEWS OF THE WORLD Queen
- 16 21 OUT OF THE BLUE Electric Light Orchestr
- 17 25 EXODUS Bob Marley & The Wailers
- 18 18 THE JOHNNY NASH COLLECTION John
- 19 10 20 GOLDEN GREATS Diana Ross & The S
- 20 24 GREATEST HITS Olivia Newton John
- 21 20 DON JUAN'S RECKLESS DAUGHTER Jo
- 22 13 MOONFLOWER Santana
- 23 15 GREATEST HITS Paul Simon
- 24 12 GREATEST HITS Abba
- 25 22 ARRIVAL Abba
- 26 32 NEW BOOTS AND PANTIES Ian Dury
- 27 49 40 NUMBER ONE HITS Various
- 28 26 LIVE AND LET LIVE 10cc
- 29 38 RUNNING ON EMPTY Jackson Browne
- 30 16 I'M GLAD YOU'RE HERE WITH ME TONI
- 31 48 ALL 'N' ALL Earth Wind & Fire
- 32 36 WE MUST BELIEVE IN MAGIC Crystal Ga
- 33 31 40 GOLDEN GREATS Cliff Richard
- 34 28 THE JOHNNY MATHIS COLLECTION Jo
- 35 29 ENDLESS FLIGHT Leo Sayer
- 36 30 PLAYING TO AN AUDIENCE OF ONE David Soul

TOP 60 ALBUMS



ARISTA
ARIST 177

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FROM THE ORIGINAL SOUNDTRACK ALBUM
THEME FROM
CLOSE ENCOUNTERS
OF THE THIRD KIND.
Music By **JOHN WILLIAMS**



with

GEORGE BENSON

K 66074

Distributed by WEA Records Ltd.



ELECTRIC LIGHT ORCHESTRA



'OUT OF THE BLUE'

ALBUM UAR100 • CASSETTE 2TCK100 •
CARTRIDGE 28XU100



Manufactured by UA Records Ltd

- 36-30 PLAYING TO AN AUDIENCE OF ONE David Stoll • Private Stock PVLP 1026
- 37 23 ROCKIN' ALL OVER THE WORLD Status Quo • Vertigo 9102 014
- 38 47 THE MUPPET SHOW Muppets • Pye NSPH 19
- 39 39 HEROES David Bowie • RCA PL 12522
- 40 NEW QUARTER MOON IN A TEN CENT TOWN Emmylou Harris Warner Brothers K 56443
- 41 40 BEST FRIENDS Cleo Laine & John Williams • RCA RS 1094
- 42 33 A STAR IS BORN Soundtrack • CBS 86021
- 43 59 HOTEL CALIFORNIA Eagles • Asylum K 53051
- 44 35 SLOW HAND Eric Clapton • RSO 2479 201
- 45 34 GET STONED Rolling Stones • Arcade ADEP 32
- 46 — NO MORE HEROES Stranglers • United Artists UAG 30200
- 47 50 SECONDS OUT Genesis • Charisma GE 2001
- 48 46 THEIR GREATEST HITS 1971-75 The Eagles • Asylum K 53017
- 49 41 COME AGAIN Derek & Clive • Virgin V 2094
- 50 60 THE DARK SIDE OF THE MOON Pink Floyd • Harvest SHVL 804
- 51 56 STAR WARS Soundtrack — London Symphony Orchestra • 20th Century BTD 541
- 52 45 ONCE UPON A TIME Donna Summer • Casablanca CALD 5003
- 53 37 RED STAR Showaddywaddy • Arista SPARTY 1023
- 54 NEW ONE WORLD John Martyn • Island ILPS 9492
- 55 43 THUNDER IN MY HEART Leo Sayer • Chrysalis CDL 1154
- 56 NEW COUNTRY GIRL MEETS COUNTRY BOY Tammy Wynette • CBS/Warwick PR 5039
- 57 — OXYGENE Jean Michel Jarre • Polydor 2310 555
- 58 57 GOING FOR THE ONE Yes • Atlantic K 50379
- 59 58 RAW MEAT FOR THE BALCONY Billy Connolly • Polydor 2383 463
- 60 NEW SPECTRES Blue Oyster Cult • CBS 86050

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ON VIRGIN V2094

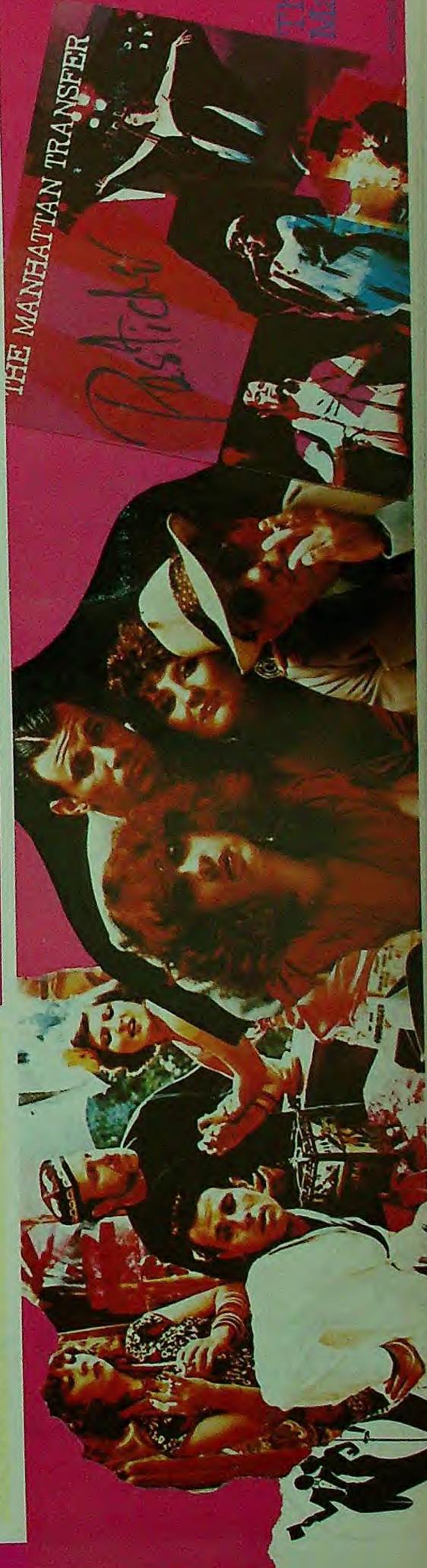
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GREATEST HITS



Pastiche

The new album by
Manhattan Transfer

MANHATTAN TRANSFER

AIRPLAY ACTION

Ray Stewart: WHAT'S YOUR NAME, WHAT'S YOUR NUMBER — Andrea True Connection (Buddah BDS 467)
Bill Crozier: AMSTERDAM — Pussycat (Sonet SON 2133)

ADD ONS
MISS MY LOVE TODAY — Gilbert O'Sullivan (MAM 172)
YOUR LOVE IS EVERYWHERE — Lulu (GTO GT 116)
LIVING LOVING FEELING — Osibisa (Brown BRO 49)

Metro Radio

NEWCASTLE

ADD ONS
(WHAT A) WONDERFUL WORLD — Art Garfunkel (CBS 6061)
FANTASY — Earth Wind & Fire (CBS 6056)
LOVE IS LIKE OXYGEN — Sweet (Polydor POSP 001)
WALK IN LOVE — Manhattan Transfer (Atlantic K 11075)
BABY COME BACK — Player (RSO 2090 254)
I CAN'T AND THE RAIN — Eruption (Atlantic K 11068)

Pennine Radio

BRADFORD

HIT PICKS
Peter Levy: TEN TO EIGHT — David Castle (Parachute RRS 501)
Julius K Scragg: WALK IN LOVE — Manhattan Transfer (Atlantic K 11075)
Stewart Francis: PUT OUT THE FLAME — Peter Skellern (Mercury 6198 187)
Ian Scott: (WHAT A) WONDERFUL WORLD — Art Garfunkel (CBS 6061)
Mike Hurley: BABY COME BACK — Player (RSO 2090 254)

PENNINE PICK
YOUR LOVE IS EVERYWHERE — Lulu (GTO GT 116)

ADD ONS
FIVE MINUTES — Stranglers (United Artists UP 36350)
LITTLE BIT RIGHT LITTLE BIT WRONG — Mary Mason (Epic EPC 6078)
SUSPICIOUS MINDS — Peters & Lee (Mercury 6006 591)
A LOVE LIKE YOURS — Dusty Springfield (Mercury DUSTY 1)

Piccadilly Radio

MANCHESTER

ADD ONS
WUTHERING HEIGHTS — Kate Bush (EMI 2719)
SIGHT FOR SORE EYES — Lamont Dozier (Warner Brothers K 17070)
JACK AND JILL — Raydio (Arista ARIST 161)
FIVE MINUTES — Stranglers (United Artists UP 36350)
BABY COME BACK — Player (RSO 254)
A LOVE LIKE YOURS — Dusty Springfield (Mercury DUSTY 1)
I CAN'T STAND THE RAIN — Eruption (Atlantic K 11068)

Swansea Sound

SWANSEA

HIT PICKS
Dave Bowen: BAKER STREET — Gerry Rafferty (United Artists UP 36346)
Colin Mason: BABY COME BACK — Player (RSO 2090 254)
Jon Hawkins: (WHAT A) WONDERFUL WORLD — Art Garfunkel (CBS 6061)
Stuart Freeman: DANCIN' — John Martyn (Island WIP 6414)
Phil Fothergill: LISTEN TO THE MUSIC — Candi Staton (Warner Brothers K 17080)
Paul Holmes: BETTER BY YOU BETTER BY ME — Judas Priest (CBS 6077)

ADD ONS
JACK AND JILL — Raydio (Arista ARIST 161)
IT'S A DAM SHAME — Johnny 'Guitar' Watson (DJM DJS 10836)
JUST THE WAY YOU ARE — Billy Joel (CBS 5872)
DANCE WITH ME — Earl Klugh (United Artists UP 36341)
DIRTY OL' MAN — Three Degrees (Philadelphia PIR 5944)

Radio Tees

TEESIDE

HIT PICKS
Tony Gilham: BAKER STREET — Gerry Rafferty (United Artists UP 36346)
David Hoare: SUSPICIOUS MINDS — Peters & Lee (Philips 6006 591)
Dave Gregory: HARD TO GET — Rubinoos (Berserkely BZZ 6)
Brian Anderson: SOMEONE I KNOW — Clifford T. Ward (Mercury LUV 1)
Mark Page: CAROLINA'S COMIN' HOME — Shaun Cassidy (Warner Brothers K 17077)

ADD ONS
YOU'RE MY SOUL AND INSPIRATION — Donny & Marie Osmond (Polydor 2066 879)

Plymouth Sound

PLYMOUTH

HIT PICKS
Brian Day: NEVER MY LOVE — Addrissi Brothers (Buddah BDS 468)
YOU MADE ME LOVE AGAIN — Jimmy James (Pye 7N 46039)
Peter Greig: MR. BLUE SKY — Electric Light Orchestra (Jet UP 36342)
ROSE OF CIMARRON — Poco (ABC 4130)
I CAN'T STAND THE RAIN — Eruption (Atlantic K 11068)
Carmella McKenzie: YOUR LOVE IS EVERYWHERE — Lulu (GTO GT 116)

Radio 210

THAMES VALLEY

ADD ONS
WISHING ON A STAR — Rose Royce (Whitfield K 17060)
TAKE A CHANCE ON ME — Abba (Epic EPC 5950)
(WHAT A) WONDERFUL WORLD — Art Garfunkel (CBS 6061)
MR. BLUE SKY — Electric Light Orchestra (Jet UP 36342)
LOVE IS THICKER THAN WATER — Andy Gibb (RSO 2090 268)
MAGDELENA — Tony Christie (MCA 331)
LILAC WINE — Elkie Brooks (A&M AMS 7333)
AMSTERDAM — Pussycat (Sonet SON 2133)
JUST THE WAY YOU ARE — Billy Joel (CBS 5872)
RAINSTORM — Merilee Rush (United Artists UP 36344)
PUT OUT THE FLAME — Peter Skellern (Mercury 6198 187)

Radio Trent

NOTTINGHAM

ADD ONS
AMSTERDAM — Pussycat (Sonet SON 2133)
SUSPICIOUS MINDS — Peters & Lee (Philips 6006 591)
JACK & JILL — Raydio (Arista ARIST 161)
LOVE IS LIKE OXYGEN — Sweet (Polydor POSP 001)
WALK IN LOVE — Manhattan Transfer (Atlantic K 11075)
DANCE WITH ME — Earl Klugh (United Artists UP 36341)

Radio Victory

PORTSMOUTH

HIT PICKS
Chris Pollard: BAKER STREET — Gerry Rafferty (United Artists UP 36346)
Nicky Jackson: SIGHT FOR SORE EYES — Lamont Dozier (Warner Brothers K 17070)
Dave Christian: (WHAT A) WONDERFUL WORLD — Art Garfunkel (CBS 6061)
Andy Ferriss: FIVE MINUTES — Stranglers (United Artists UP 36350)
Chris Rider: I CAN'T STAND THE RAIN — Eruption (Atlantic K 11068)
Anton Darby: PUT OUT THE FLAME — Peter Skellern (Mercury 6198 187)

Howard Pearce: WALK IN LOVE — Manhattan Transfer (Atlantic K 11075)
Dave Carson: DO YOU WANNA GET FUNKY WITH ME — Peter Brown (T.K. TKR 6006)
Jack McLaughlin: SOMEONE I KNOW — Clifford T. Ward (Mercury LUV 1)

STATION SPECIAL
HARD TO GET — Rubinoos (Berserkely BZZ 6)

BBC Blackburn

HIT PICKS
Jude Bunker: SOMEONE I KNOW — Clifford T. Ward (Mercury LUV 1)
Wendy Howard: DO THE STRAND — Roxy Music (Polydor 2001 756)
Kath Dutton: A LOVE LIKE YOURS — Dusty Springfield (Mercury DUSTY 1)
Gerald Jackson: PUT OUT THE FLAME — Peter Skellern (Mercury 6198 187)
Phil Scott: SUGAR CANDY KISSES — Mae & Katie Kissoon (State STAT 70)
Rob Salvidge: AMSTERDAM — Pussycat (Sonet SON 2133)
Pat Gibson: RAINBOWS POTS OF GOLD AND MOONBEAMS — Diane Solomon (EMI 2742)
Nigel Dyson: (WHAT A) WONDERFUL WORLD — Art Garfunkel (CBS 6061)
Trevor Hall: STAYIN' ALIVE — Bee Gees (RSO 2090 267)

BBC Humberside

RECORDS OF THE WEEK
John Howden: (WHAT A) WONDERFUL WORLD — Art Garfunkel (CBS 6061)
Dave Sanders: NEVER MY LOVE — Addrissi Brothers (Buddah BDS 468)
Barry Stockdale: PUT OUT THE FLAME — Peter Skellern (Mercury 6198 187)

BBC London

PRESENTER PICKS
Paul Owens: LA COSTA — Natalie Cole (Capitol CL 15961)
Susie Barnes: IF YOU'RE NOT BACK IN LOVE BY MONDAY — Millie Jackson (Polydor 2066 843)
Jan Chester: SOMETIME IN OLDCHURCH — Rubettes (Polydor 2058 967)
David Kremer: MR. BLUE SKY — Electric Light Orchestra (Jet UP 36342)
Tony Fish: PUT OUT THE FLAME — Peter Skellern (Mercury 6198 187)

BBC Medway

PRESENTER PICKS
Jimmy Mack: WATCHING OVER YOU — Greg Lake (Atlantic K 11061)
Bernard Mulhern: EMOTIONS — Samantha Sang (Private Stock PVT 128)
Tony Valence: JACK AND JILL — Raydio (Arista ARIST 161)
Mike Brill: (WHAT A) WONDERFUL WORLD — Art Garfunkel (CBS 6061)
Rod Lucas: YOUR LOVE IS EVERYWHERE — Lulu (GTO GT 116)
John Thurston: ROUND AND ROUND — Chris de Burgh (A&M AMS 7336)

BBC Merseyside

PERSONAL PICKS
Billy Butler: AMSTERDAM — Pussycat (Sonet SON 2133)
Terry Lennaine: I CAN'T STAND THE RAIN — Eruption (Atlantic K 11068)
Dave Porter: (WHAT A) WONDERFUL WORLD — Art Garfunkel (CBS 6061)
Bob Azurdia: LOVE MAGNET — Freda Payne (Capitol CL 15959)



GALLAGHER & LYLE
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PAUL MAURIAT
PX268

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May The Force Be With You

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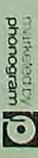


28 38	FOR A FEW DOLLARS MORE Smokeie	RAK 267
29 33	MORNING OF OUR LIVES/ROADRUNNER (THRICE) Modern Lovers	Besetkley BZZ 7
30 19	WHO PAYS THE FERRY MAN Yannis Markopoulos	BBC RESL 51
31 24	HOW DEEP IS YOUR LOVE Bee Gees	RSO 2090 259
32 34	DRUMMER MAN Tonight	TDS 1
33 30	HEARTSONG Gordon Giltrap	Electric WOT 19
34 NEW	STAYIN' ALIVE Bee Gees	RSO 2090 267
35 44	BLUE BAYOU Linda Ronstadt	Asylum K 13106
36 21	FLORAL DANCE Terry Wogan	Philips 6006 592
37 27	RUN BACK Carl Douglas	Pye 7N 46018
38 36	QUIT THIS TOWN Eddie & The Hot Rods	Island WIP 6411
39 40	BEAUTY AND THE BEAST David Bowie	RCA PB 1190
40 18	I LOVE YOU Donna Summer	Casablanca CAN 114
41 NEW	WORDS Rita Coolidge	AGM AMS 7330
42 NEW	NO TIME TO BE 21 Advertis	Bright BR 1
43 NEW	EMOTIONS Samantha Sang	Private Stock PVT 128
44 -	ZODIACS Roberta Kelly	Oasis 3/Hansa
45 42	JAM JAM JAM People's Choice	Philadelphia PIR 5891
46 47	ISN'T IT TIME Babys	Chrysalis CHS 2173
47 NEW	NERVOUS WRECK Radio Stars	Chiswick NS 23
48 31	COCOMOTION El Coco	Pye 7N 25761
49 NEW	JUST ONE MORE NIGHT Yellow Dog	Virgin VS 195
50 NEW	5 MINUTES Stranglers	United Artists UP 36350

1 MILLION (PLATINUM) ● **1/2 MILLION (GOLD)** ● **1/4 MILLION (SILVER)**
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It begins again...with her new single
A LOVE LIKE YOURS
 Dusty 1

 Distributed by Phonogram 

NEXT IN LINE

WATCHING OVER YOU	K11061
Greg Lake	
BUSINESS AS USUAL	K13104
Orleans	
I CAN'T STAND THE RAIN	K11068
Eruption	
LISTEN TO THE MUSIC	K17080
Gandi Station	

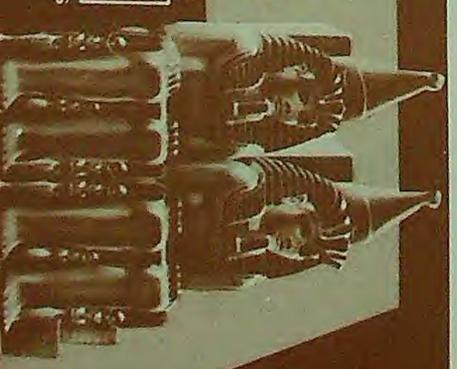
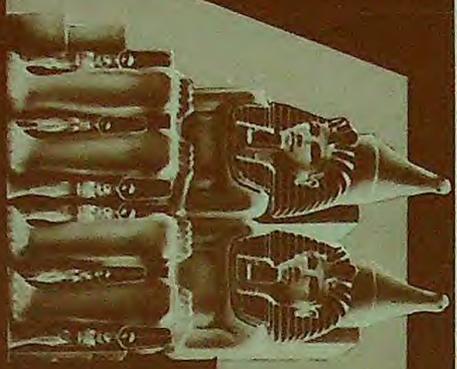
EARTH WIND & FIRE

new single

'Fantasy'

new single

6056 



TOP SINGLES

LOVE MAGNET

CL15959

FREDA PAYNE



BETHANKFUL

CL15961

NATALIE COLE



Europe's No. 1 Disco Smash Hit

SINGIN' IN THE RAIN

c/w

SHAKE ME

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Sheila
B. Devotion

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CARRERE RECORDS

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ALBUM REVIEWS

POPULAR

ELTON JOHN

Live 17-11-70. Pickwick SHM 314. Recorded at the A&R Studios in New York, and originally a radio broadcast, this LP marks Elton John's first appearance on a budget record (disregarding of course those cover version LP's he made as Reg Dwight). The album has been out of catalogue for several years and so many people, particularly his newer fans, will welcome its return. Included are Take Me To The Pilot, Honky Tonk Women, Burn Down The Mission and Bad Side Of The Moon. Pickwick is already claiming advance sales of 350,000 for the album, and it is bound to be a big seller. ***

AMEN CORNER

Greatest Hits. Immediate. IML 2004. Featuring Andy Fairweather Low in his early incarnation as lead singer for one of the Sixties groups which well deserves to take its seat on the re-issues round-about. Sufficiently dated and unsophisticated in sound to trigger the nostalgia nerve, which still seems quite sensitive in the broad section of the public old and young enough to reminisce about the Sixties. Tracks include Bend Me Shape Me, Half As Nice, The Weight, So Fine and — the obligatory bow in the direction of the Beatles — Get Back. ***

LONNIE DONEGAN

Putting On The Style. Chrysalis CHR 1158. Producer Adam Faith. One of the most interesting new releases, which features Donegan playing and performing many of his old hits including the title track, Frankie And Johnny, I Wanna Go

Home and Nobody's Child, and backed by such 'superstar' session players as Elton John, Leo Sayer, Rory Gallagher, Nigel Olsson, Ronnie Wood, Ringo Starr and Brian May of Queen! The LP is a remarkable example of how to transform a basically Fifties recording artist into a contemporary performer, but without losing any of his original magic. Already there has been considerable press and radio interest in the album and given the necessary exposure, sales should be strong. It could even be a chart contender. ***

LEGOVER

Wait 'Til Night Time Smack SL 1001. Producer: Pierre Tubbs. If the product that follows this first Smack album is half as good, then Charly will have a label with more than a leg over the first hurdle to success. It is a good, clean, entertaining and melodic sound, smooth rock with a dash of occasional funkiness that leaves you feeling better after you've heard it. Sometimes reminiscent of Little Feat, and sometimes of the Eagles, this band should be one to look out for. Best tracks: No Married Man, Wait 'Til Night Time, Shoe Suede Blues. Worth stocking. ***

HUMBLE PIE

Greatest Hits Immediate IML 2005 SMALL FACES

Greatest Hits Immediate IML 2008. The re-birth of one of the best bands of the Sixties, The Small Faces, was one of the most interesting events of last year, and although the band did not quite live up to its promotion, some of that interest must appear in the sales of these two original Immediate recordings. The earlier Small Faces material like Itchycoo Park and Here Comes The Nice

along with Lazy Sunday has worn better than Marriot and Frampton's Humble Pie; apart from the excellent Natural Born Woman, the tracks on the latter album have dated badly — the sound is the unadulterated voice of the duller sound prevalent in the late sixties. Worth stocking in small numbers. **

CHRIS FARLOWE

Greatest Hits. Immediate IML 2002. Producers: Various.

The entire Immediate catalogue, one of the most important record labels during the Sixties, has been re-activated via Nems Records and this album makes a welcome return to the marketplace. Farlowe was one of the great singing talents to emerge during the beat boom but with the exception of the classic Out Of Time, included here, his recording career never took off in a big way. The people who are credited on this LP as producers are testament enough to Farlowe's talent — they include Mick Jagger and Keith Richard, Mike D'Abo, Eric Burdon, Andrew Oldham and Mike Hurst. The material is all well known and includes the Jagger/Richard classics (I Can't Get No) Satisfaction and Paint It Black, Mike D'Abo's Handbags And Gladraggs, Reach Out I'll Be There and Think. **

EL COCO

Cocomotion Pye NSPL 28237. Producers: W. Michael Lewis and Laurin Rinder.

The first side of this album is almost entirely taken up with an extended version of the single, Cocomotion, which has had recent chart success. For those who demand something more from their music than the relentlessly dull disco beat, occasionally interrupted by simpering female voices chanting the

title, this album will be something of a disappointment. An infallible insomniac. Dealers: this album may pick up some sales on the strength of the single's disc success. *

MISCELLANEOUS

VARIOUS

40 Years From Lambeth Walk. Double-Up DUO 126. Compiler: David Lale. Subtitled 32 Slices Of Showbiz, this 2LP package must have something to interest everyone. The records have been issued as part of the celebration for the 40th anniversary of the Noel Gay Organisation, one of Europe's major theatrical agencies, and the artists and songs here have all been connected with the company in some way. Many of the songs were composed by Gay himself, including Leaning On A Lampost, Run Rabbit Run and Lambeth Walk. Artists featured include Billy Cotton, Flannagan and Allen, George Formby, The Ink Spots, Claude Francois, Edith Piaf, David Soul and Russ Conway. The albums are great for nostalgia but in some ways they are also a historical musical document of 40 years of popular music. **

BING CROSBY AND ROSEMARY CLOONEY

That Travellin' Two-Beat. Capitol CAPS 1017. Out of catalogue for several years and making a welcome return, this LP features the late Crosby joined by Rosemary Clooney on a selection of songs from all parts of the world, but given a Dixieland treatment. The arrangements are by Billy May, with new lyrics provided by Jay Livingston and Ray Evans, and it sounds like a good time was had by all during the recording sessions. Titles include Roamin' In The Gloamin', New Vienna Woods (which Crosby and Clooney included during their last UK appearances), The Poor People Of Paris and Come To The Mardi Gras. This is an album which will obviously never date and although Crosby's total recording output runs into thousands of titles, the ones included here must rank amongst the very best. **

VARIOUS

Ed Stewart's Junior Choice. Beeb. BEMP 002. A compilation by BBC executive producer Doreen Davis of the most regularly requested records on the Radios One and Two weekend children's programmes hosted by Stewpot. A very good selection for quite a wide age range, including some — like Frankie Howerd's Three Little Fishes — which was being requested when Uncle Mac was behind the microphone. Other tracks include Funky Gibbon, Rupert, Remember You're A Womble and My Old Man's A Dustman. Worth in-store promotion to both parents and children. **

GLENDIA JACKSON

The mind of Emily Dickinson. Argo ZSW 600/1. Producer: Harley Usill. A selection of the letters and poems of a sensitive and famous writer delivered — without narrative or commentary — by a sensitive and famous actress. A quality 2LP set which is a worthy addition to the catalogue of spoken word records. *

COUNTRY

HANK C. BURNETTE

Rockability Gasseroonie. Sonet. SNTF 750. Burnette has probably earned the "legendary" title awarded him on his album sleeve, and this collection of classic c&w-twang has the well-known deep brown voice taking in its practiced stride such evocatively-titled songs as Dirty Boogie, Guitar Nellie,

Good, Good, Lovin', and Sneaky Pete. Mom's apple pie and traditional cowboy male supremacy are as ever the main characteristics, and Burnette puts it across all so well. With his reputation and talent in the c&w field this album should do well. **

JAZZ

MAJOR SURGERY

'The First Cut'. Next 1. Tenor sax man Don Weller takes his men through a programme of very personal music, music which although delighting people up and down the land has failed to land Major Surgery a recording contract. Showing commendable faith in his own product, Weller has taken the bull by the horns by producing his own album and, with sales already looking reasonably good, has another one on the way. This is not, despite what at least one critic says, jazz/rock. It is more a mixture of styles aimed at highlighting the superb playing of the band's leader with Jimmy Roche, guitar; Bruce Colcutt, bass guitar and Tony Marsh, drums, content to provide exactly the backing he requires. Apart from taking the major role, Weller also wrote the five tunes, showing a nice turn of melody and a great deal of humour. Recording quality is excellent and the record is available from the jazz wholesalers Cadillac Music, c/o Collet's Record Shop, 180, Shartsbury Avenue, London WC2H 8JS or from Cruisin, 120, Church Road, Croydon, Surrey. Both companies have by the way taken ad's for the album in Jazz Journal International. **

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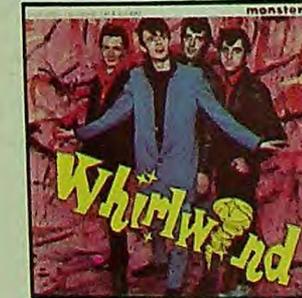
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OUT OF THE BLUE
Electric Light Orchestra UA UAR 100



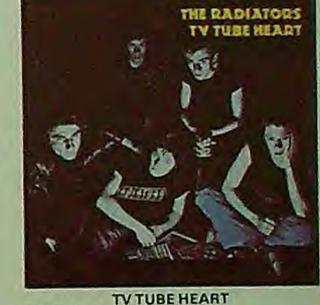
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Arista DARTY 3



WHAT A LONG STRANGE TRIP IT'S BEEN
The Best of Grateful Dead Warner B. K66073



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Gordon Lightfoot Warner Bros. K56444



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The Radiators (from Space) Chiswick Wik 4



ROMANCE
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HEART OF A LION
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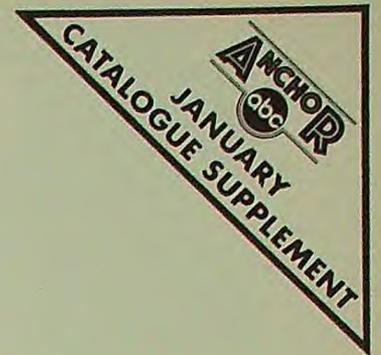
Europe's leading Music Business Weekly

Singles releases. 54

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abc Records

**JOE WALSH/SO FAR SO GOOD**

Rocky Mountain Way/Welcome To The Club/Bookends/Walk Away/Mothers Says/Turn To Stone/Here We Go/
Pavane/Time Out/Meadows
Album: **ABCL 5240 CAB: 5240**

**WHA-KOO/BERKSHIRE**

(You're Such A) Fabulous Dancer/I'm Here/Fat Love/Dreaming As One/Berkshire/Mother Of Pearl/Midnight
Kitchen/Rig-A-Marole/Expire On Me
Album: **ABCL 5238**

Chiswick

**WHIRLWIND/BLOWING UP A STORM**

Boppin' High School Baby/My Bucket's Got A Hole In It/My Advice/A Thousand Stars/One More Chance/Don't Be
Crazy/Rocking Daddy/Slow Down/Blue Moon Of Kentucky/Together For Ever/Who's That Knocking?/Tore Apart
Album: **WIK 7**

SINGLES

abc Records

Cat. No.	Artist/Title
ABC 4195	THE OAKRIDGE BOYS /Easy/An Old Time Blue-Grass Band
ABC 4196	CARL CARLTON /Everlasting Love/Smokin' Room
ABC 4198	LENNY WILLIAMS /Choosing You/Trust In Me
ABC 4200	RANDY GURLEY /Heartbreaker/Louisville
ABC 4202	BLOOD SWEAT & TEARS /Blue Street/Put On The Light
ABC 4203	AL HUDSON & THE SOUL PARTNERS /If You Feel Like Dancin'/If You Get Caught
ABC 4205	DOMINIC FRONTIERE /Washinton Behind Closed Doors (Main Theme)/Love Theme



BR 1 THE ADVERTS/No Time To Be 21/New Day Dawning

Chiswick

SWT 26 TWINK/Do It 77/Enter The Diamonds/Psycadelic
Punkeroo

Playa

'Baby Come Back'

AND NOW!

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Guillotine: VCL 5001. A ten inch, eight track new wave, reggae, punk, dread, humour, humour sampler featuring..... The Motors, Penetration, The Table, Avant Gardener, XTC, Roky Erickson, Poet & The Roots, and X-Ray Spex.



Gong: V2099. Espresso 11. A new Gong featuring percussion, percussion, more percussion and the guitar of Mick Taylor, amongst many eminent others.



Kevin Coyne: V2096. Dynamite Daze. Kevin Coyne has made a very large number of records full of verve and excitement. This is another one.



I - Roy: Heart of a Lion, FL1001. The first release on Virgin's new 'Front Line' reggae label, featuring the very best of Jamaican music. I - Roy. Heart of a Lion is his hottest tune collection to date.



The Young Ones: VS205. Rock and Roll Radio. Very modern. Very catchy. Very mysterious.

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TERJE RYPDAL 'Waves' ECM 1110
RICHARD BEIRACH 'Hubris' ECM 1104
TOM VAN DER GELD and
CHILDREN AT PLAY 'Patience' ECM 1113
PAUL MOTIAN TRIO 'Dance' ECM 1108
WITH DOM UM ROMAO 'Om' JAPO 60022



Order the lot.

JAZZ

New Manchester nerve centre for jazz disc buyers

by TONY JASPER

AN IMPORTANT link between the "producers" of jazz bands, record companies, clubs and shops — with the jazz public at large is envisaged in an exciting new development planned by two prominent Manchester jazz devotees, Barry Ancill and Jack Gregory.

Barry Ancill owns the long-standing and respected city record shop of Hime & Addison and among his other many activities is that of promoting a variety of area musical concerts. Jack Gregory is a veteran of the North jazz scene and he has promoted countless area jazz events.

The two have their eyes on jazz for Britain and not simply their own immediate geographical location. They are convinced of a large potential jazz public and they are also sure there are many jazz fans who regularly listen to jazz programmes on the BBC and commercial stations but haven't a clue as to where they might purchase the music they have heard. They believe the same people would also attend jazz clubs if they were fully conversant with where such might be found.

In immediate terms, and already the project is under way, the two are establishing a "Jazz Circle" Central Office which will be centered at 8 St James Square, Manchester 2. This office will administer a whole range of benefits which will come from the individual paid membership of £3.50 per annum.

Members will receive a free copy of a monthly eight-page newspaper by post. This will contain advance notice of jazz events, various club activities, information on forthcoming jazz record recitals, new and future record releases. There will also be news of jazz publications, details of records played on the 'air' and other items will appear on the suggestion of readers.

Barry Ancill and Jack Gregory also see the membership card as a means of receiving a 10 per cent discount on jazz records, cassettes, tapes and books at selected jazz specialist shops throughout Britain. The card will give reduced admission at clubs and events which are listed in the monthly paper.

Members will also find they can advertise their jazz wants in the paper and of course the records they wish to sell. This service, space permitting, will be a regular feature and free of charge. This membership card will also give the right of attending second hand record sales which will be organised by the Jazz Circle in co-operation with specialist shops taking part in the scheme. There will be organised trips at packaged prices to Jazz Festivals and whenever possible there will be advance bookings for Jazz Concerts and other events. The Central Office will also give general information which may be requested by members.

The organisers hope they will find 5000 members. Should such a figure be reached then obviously Barry Ancill and Jack Gregory would find the necessity of engaging a staff and their pay would be paid from advertisements placed in the monthly paper, assuming the paper realises a profit.

Obviously many of their ideas have not yet been formalised. Considerable activity must still ensue.

One area in which the two are very much open to offers lies in the idea of record retailers offering a ten per cent discount on jazz records for

Jazz Circle members. Barry Ancill and Jack Gregory envisage one retailer in every town who will carry a jazz stock and the monthly paper will inform members of this buying source. Dealers interested in staking their claim are asked to communicate with the Jazz Circle office in Manchester.

The two insist this is not so much a business venture as an honest attempt at improving the state of British jazz activities. Their assault is on the current disorder within the jazz world with its endless fragmented activities. They do admit there have been brave attempts at making sense of the jazz world and increasing its influence against the seemingly endless forces at all levels banishing the world of pop music. They have seen other ventures fail but like all pioneers believe their scheme will not.

Their early confidence springs from immediate help promised from record companies with jazz catalogues. They also see evidence of young people interested in jazz. There has been a good start in membership application.

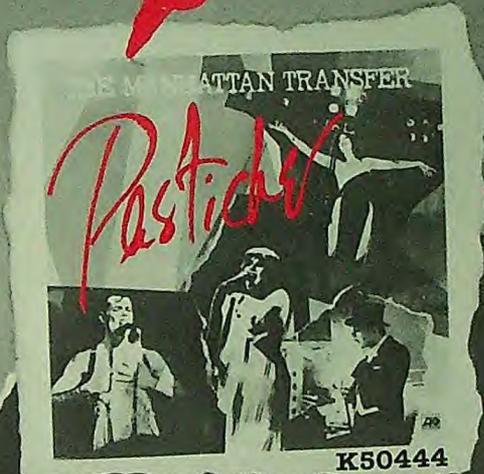
One question which will be asked prospective members is their particular jazz preference. Categories listed are blues, Chicago, mainstream, early New Orleans, swing (1930/40), modern, large modern bands, British bands of the 30's/40's, New Orleans revival, bop era, West Coast, avant garde. When the questionnaires have received answer it is hoped area record shops can know the kind of stock they might take, local club organisers can obtain some idea of the music they might feature and companies with the Jazz Circle can arrange special recitals of music with obvious local demand. All this of course assumes there is a reasonable club membership in any one given area.

Barry Ancill and Jack Gregory believe their Jazz Circle can expand the interest in, and increase the following for jazz music generally. Provided they can ensure there is good organization there seems no reason why they should not receive the support of every jazz enthusiast. Certainly, if there is success, then endless possibilities seem open. After all, increased record company awareness of concerted public demand should see more jazz issues and release of formerly deleted or unobtainable material. Where promoters and agents can see demand through energetic local activity by members of the Jazz Circle, so they can arrange increased jazz dates for touring foreign bands. At present, with lack of real awareness of demand, American bands in particular arrive and play few dates and the costs are usually crippling. These are two particular future avenues ripe for exploration. Barry Ancill and Jack Gregory say there are more — if the Jazz Circle becomes a success.

JAZZ
NEWS
AND
REVIEWS
PAGE 46

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25th OXFORD New Theatre
26th BRISTOL Hippodrome
27th SOUTHAMPTON Gaumont

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JAZZ

Joe Pass, Gil Evans JCS tour dates finalised

THE JAZZ Centre Society arranged tour of Tomaz Stanko and Edward Vesala, scheduled for late January, has been cancelled. Dates for the Gil Evans week have however now been finalised and read as follows: February 20th, Colston Hall, Bristol; 21st, Guildhall, Southampton; 23rd, Peoples Theatre, Newcastle; 24th, Town Hall, Birmingham; 25th, Royal Festival Hall, London; 27th, Free Trade Hall, Manchester. Sharing the billing with the Evans 11 piece will be The Stan Tracey Octet. JCS also have some tasty music at their three regular London venues in the coming months. In particular I like the sound of 'Djano', a trio which features John Rubin, trombone and vibes; Ron Rubin, bass and piano and Derek Hogg, drums. Date for this one is January 26th and the venue is The Seven Dials at 27, Shelton St, Covent Garden. Over at The Phoenix, which is in Cavendish Square, The Terry Smith Quintet holds forth on February 1st. Terry's album for the Lee Lambert label is holding eighth place in the UK best selling jazz lists at the moment and so a good crowd can be expected. Keep an ear open for the fine piano work of Johnny Burch on this one, surely our most undervalued player. Feb 4th at The Star & Garter, Putney finds Barbara Thompson's 'Paraphernalia' onstage, a band which will warm you up on a cold night. Lastly, hats off to JCS for

livening up the London scene by instituting a 'New Bands Night' and on Feb. 2nd the quartets of Tom Bridges and Chris Vander appear at The Seven Dials, attempting to carve a niche for themselves into what has become something of a closed shop. Good on ya JCS!

Guitarist Joe Pass will commence a two week stint at Ronnie Scott's on June 5th after completing a series of one-nighters up and down the land. Tour dates are May 22nd, Colston Hall, Bristol; 23rd, Theatre Royal, Glasgow; 24th, Princes Hall, Aldershot; 25th, Albert Hall, Nottingham; 26th, Nuffield Theatre, Lancaster 27th, Peoples Theatre, Newcastle; 28th, Forum Theatre, Hatfield; 30th, Blythly's, Farnworth; 31st, Fairfield Hall, Croydon; June 1st, Centre Hotel, Southsea. Jazz harmonica player Toots Thielmans is set for Ronnie's during the fortnight commencing Jan. 16th and will be followed on the 30th by the Woody Shaw Quintet. February 13th will see the return of one of the clubs most successful imports, tenor sax man George Coleman and something tells me that a certain Brian Spring will be at the drums for this one. On the strength of past performances at the club plus the reasonable success of his album 'Eastern Rebellion' (Timeless SJP 101) George can look forward to a well attended two weeks.

CBS tops with Young set

DON WELLER is greatly encouraged by the way things are going at 'Cobblestones', the club masterminded by Ken Putt in London's Streatham High St. The place is a home base for Don and drummer Alan Jackson with a good layer of guests and a fast growing clientele. From the 18th Jan. to Feb. 1st Don will be teaming up with Dick Morrissy which sounds like a hot team to me. Don's first album, which he has produced with his band 'Major Surgery', is starting to move along nicely now. The label is called 'Next' and the number is Next 1. Don says that plans are afoot for a follow up album.

That superb release from CBS 'The Lester Young Story Vol 1' (CBS 88223) has carried off top honours in the annual Jazz Journal International critics poll. Nice to see that excellent small American label Concord getting three albums into the top 23 album listing. Still with JJI, readers will no doubt have been pleased to note the return of Max Harrison in the December issue. They should be delighted to know that Max will be contributing the occasional piece as well as joining the reviewing panel. Next article will be on the early Bix and he tells me that his interest in this part of Beiderbecke's career was stimulated by re-reading Hoagy Carmichael's book 'Sometimes I Wonder'. Good news for Max is that his own book, 'A Jazz Retrospect' (David & Charles) is into reprint with, he adds, all mistakes corrected. The new year will also see a re-print of his 'Modern Jazz-The Essential Records' by Aquarius.

Nat Peck, that elegant trombone player, session musician and man about music recently fixed Stan Getz to perform the music for an Alain

JAZZ ROUNDUP

BY

PATRICK SULLIVAN

Delon film 'Le Mort d Un Pourri'. Nat, who has played with many of the best big bands in his time including those led by Ellington, Don Redman and Kenny Clarke/Francy Boland, is the guy entrusted with the task of picking the men to play the music by a large proportion of the film world and one of the men he is increasingly using is reed star Tony Coe. Coe, who scored a big hit at the recent Nice Jazz Festival, is in fact one of our busiest musicians these days. On Jan. 12th he starts a tour with the Kenny Wheeler Big Band which will keep him busy until the 22nd. On February 11th he will be hoofing it over to Denmark where he will be featured soloist with the Danish Radio Orchestra, Feb. 24th and 25th he is at the famous Belgian club 'Pol's' in Brussels and future plans include a date at Ronnie Scott's with the co-operative band Axel and a probable appearance at the '78 Nice Festival. He has also received an Arts Council bursary to write an extended work for Axel. His previous composition 'Zeitgeist', released by EMI on their Lansdowne series (EMI 3207), is receiving excellent airplay time on Danish radio, BBC and many local stations.

Mrs. Greta Krahrmer continues with her laudible re-issue programme from the Esquire treasure chest. Latest in the line are 'Waxing With Whittle' (Esquire 305 A/B) and 'The Carlo Krahrmer Memorial Album' (Esquire 306 A/B) which features men such as Jimmy McPartland, Stephen Grapelli, Johnny Best and Sam Donahue as well as that fine pianist Marion McPartland. For information etc. write to Esquire Records Talent Ltd., 76, Bedford Court Mansions, Bedford Avenue, London WC1B 3AE.

The newly formed 'Midnite Follies' orchestra, under the joint leadership of Alan Cohen and Keith Nichols, makes its debut at London's 100 Club on Friday 13th January. The band comprises Nick Stevens, Digby Fairweather, Alan Elsdon, trumpets; Pete Strange, Cambell Burnap, trombones; Olaf Vas, Johnny Barnes, Will Hastie, reeds; Keith Nichols, piano; Richard Warner, guitar and banjo; Bob Taylor, brass and string bass; Laurence Chescoe, drums, Johnny M, vocals and Alan Cohen acting as MD and taking up with the reeds when required. The material which the band will use will be mainly out of the early Ellington school plus things from the bands of Cab Calloway, Jimmy Lunceford and Fletcher Henderson. Cohen and Nichols decided to pool the material collected over the years and to form a band to play it after seeing the show 'Bubbling Brown Sugar' and anyone who saw the 'Ellington-ish' unit led by Alan for a number of years or heard the superb recording they made of 'Duke's' 'Black Brown and Beige' (Decca Argo ZDA 159), will aim to catch 'Midnite Follies' at the first opportunity.

Hep Rich, Pierce oldies

TWO RECENT releases by Alastair Robertson via his Hep Records label have caused a buzz in jazz circles. Boston Breakout and Buddy Rich '47-48 are compilations of sides cut by pianist Nat Pierce and Rich respectively and contain a great deal of fine music which would otherwise have been gathering nothing but moths. The word is that the enterprising Robertson has tapes of a Howard McGhee big band session up his sleeve and that news should please the growing army of people hankering after the days of bop.

Pianist Keith Ingham has left these shores to take up residence in the United States and will be sorely missed. American trumpeter Jon Eardley, who recently recorded for Tony Williams' Spotlite label, spent Christmas with the Williams clan in deepest Hertfordshire. Jon played a few dates during December, many dates including pianist Mike Pyne, nicely tying up with a December release of a duet date the two cut for Spotlite. The short tour was arranged by The Jazz Centre Society whose plans for the future include a brace of tours by Polish groups. ECM recording stars Tomasz Stanko and Edward Vesala will be around from January 25-31 and the Poles favourite altoist Zbigniew

Namyslaowski will be on the road during the week commencing 21 March. This will be Namyslaowski's second trip to the UK and after seeing him in action last month in Warsaw, I can say that the man is a remarkably fine jazz player and worth seeing. From Holland JCS is bringing in the Gijs Hendriks Quartet for dates between February 6 but the highlight of their year will undoubtedly be the visit by Gil Evans which kicks off on February 20. Details of the Evans and other JCS activities can be obtained from The Jazz Centre Society, c/o ICA, 12, Carlton House Terrace, London, SW1. Telephone 01 930 4261.

Second dance to France

P&O Normandie Ferries was so pleased with the response to a trial Dance To France trip on the MV Lion last month that they layed on another in December and intend to run them on a regular basis if support stays high. Providing the music on board is a nice band led by Dover jazz man/publican Bod Bowles, a jazz disco and a folk group. When not blowing a spirited

trombone, Bod runs The Louis Armstrong pub at Maison Dieu Road, Dover, a jazz pub of long standing in East Kent. Information can be obtained from P&O Normandie Ferries, Eastern Docks, Dover, Kent. Phone Dover 205069.

Ernie Garside is hoping to tie up the loose ends on a tour for trumpeter Dusko Goykovich and tenor sax man Sal Nistico. Rhythm for the tour, scheduled for March, would be assembled in the UK. That invigorating alto saxophonist Sammy Rimmington, returned home from a Norwegian tour to join the Chris Barber Band on December 30. Robert Masters, who apart from the aforementioned Wild Bill dates also has Peanuts Hucko on the road at present, reveals some tasty goodies for '78. In February he is bringing over The Dutch College Swing Band together with the superb American pianist Dick Wellstood. Tour gets under way at The Queen Elizabeth Hall on February 6 and finishes on February 27 at Inverness. In May he teams tenor sax star Buddy Tate with local keyboard man Mike Carr and an as yet unnamed drummer. Dates for this are May 15 - June 1. Details from Robert Masters at Mountfield Court, Dormans Park, East Grinstead, Sussex (034 287 369).

Earl Hines by Stanley Dance

Earl 'Fatha' Hines is the subject of a book by Stanley Dance, *The World of Earl Hines* released in the States by Charles Scribner & Sons. It comes in hard and paperback editions, contains over 120 photographs and has a discography and chronology. Nearer home is the publication of Valerie Wilmer's 'As Serious As Your Life: The Story Of The New Jazz', published in

hardback by Allison and Busby at £6.50 and in paperback by Quartet Books at £2.95.

Local radio has its share of jazz programmes, among which Southampton/Portsmouth area, Radio Victory; Jazz Spectrum, Mondays 7.30-9.00pm 257 medium wave 95 VHF. Kent/Medway area. BBC Radio Medway: Jazz Showcase (Roger Dallywater) 11am Saturdays

290 Medium wave 96.7 VHF. Manchester, Jazz a' Plenty, Tuesdays 6.30 pm 206 Medium wave, 95.1 VHF. Peter Clayton tells me that of all the programmes that he's been associated with, it is Jazz Record Requests (Saturdays BBC Radio 3, 5.00pm) which has given him the most pleasure... more on that next month.

News in brief...

WITH PABLO working it's relentless way through the Montreux set, CBS also seem to be investing heavily in jazz over the coming months. Albums by VSOP (Herbie Hancock, Freddie Hubbard, Ron Carter and Tony Williams), Stan Getz with Jimmy Rowles and the second volume of The Lester Young Story featuring tracks from 1937-39 with Buck Clayton, Billie Holiday, Count Basie and Jo Jones are apparently only the tip of the iceberg, thanks to a detour in policy... Tony Coe's long awaited album *Zeitgeist* is out although you'd never know it. EMI seem a little backward in coming forward with advertising but Coe was due to meet the company to sort it out... News from America is that Gryphon Records is seeking a more satisfactory deal than the one it has with RCA. Gripe from Gryphon's Norman Schwartz is that RCA has been perching on a number of tapes instead of hatching them and these include a big band session featuring Phil Woods and Kenny Wheeler and others with Michel Legrand... Warner Brothers is to put the life and times of Charlie 'Bird' Parker on film next year. Starring in the pic, 'imaginatively' called 'Bird Lives' (really?), will be one Richard Prior and Warners are preparing a special limited edition, six record set of Parker's Dial recordings. The discs will come in a leather box complete with libretto and plans are for a run of just 4000 copies. On a sadder note has been the news in recent weeks of the deaths of drummer Art Mardigan, guitarist George Barnes, altoist Sonny Criss and multi-reed man Roland Kirk.

ALBUM REVIEWS

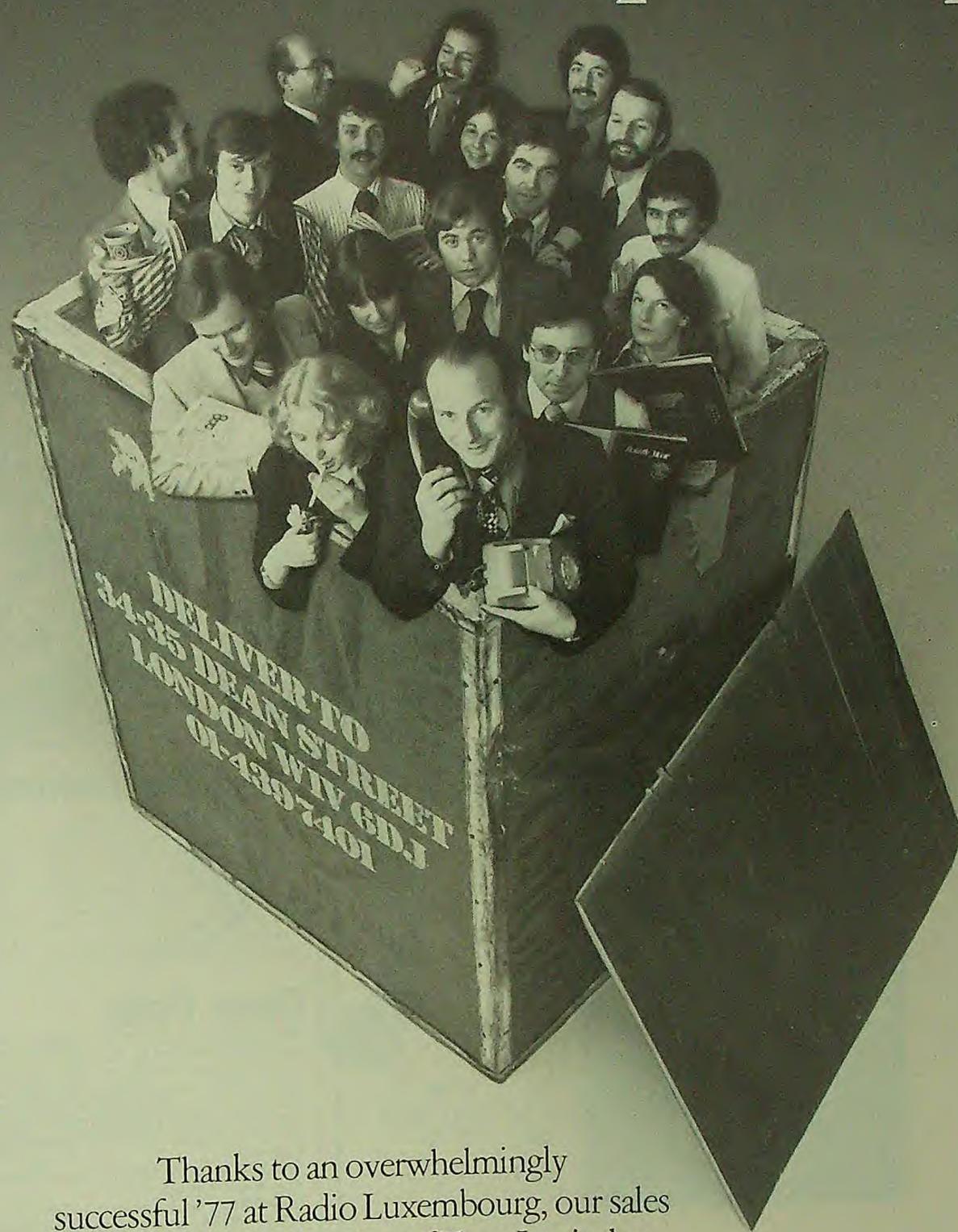
MILES DAVIS/TADD DAMERON

'Paris International Festival'. CBS 82100. Producer Henri Renaud went to great lengths in acquiring the tapes of the 1949 Paris Festival and his efforts are fully justified. The music is bop and the performances by everyone involved are superb, especially that of Miles Davis who was obviously at some kind of peak in his multifaceted career. The whole thing is kicked along by the drums of Kenny Clarke and the band play one of the finest versions of Charlie Parker's *Ornithology* that it's been my pleasure to hear. Pianist/composer Tadd Dameron plays elegant and, for the period, surprising piano as well as supplying two of the best bop classics in *Good Bait* and *Lady Bird*. The sound is a little muzzy but that will hardly prevent anyone enjoying the artistry with which Davis tackles *Don't Blame Me*, a performance which Renaud places in the same class as the Hawkins version of *Body & Soul*. ***

TOMMY FLANAGAN

'Montreux '77'. Pablo Live 2308 202. In his note producer Norman Granz tells us that it took him two years to persuade Flanagan to record a second album for him. I can only say that those 24 months were well spent because I rate this album as being the finest of the Montreux Pablos. Flanagan has enjoyed a long and distinguished career during which he has played and recorded with the likes of Dizzy Gillespie, Charlie Parker, Sonny Rollins and Lester Young. For many years now he has been the chosen accompanist of Ella Fitzgerald and so the times he decides to step out front are something to look forward to by lovers of jazz piano. The tunes are excellent, with a medley comprising *Some Other Spring* and *East Living* being outstanding, and the touch elegantly assured. **

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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 (3) WHICH WAY IS UP, Stargard (MCA 346)
- 2 (1) COCOMOTION, El Coco (Pye 7N 25761)
- 3 (2) CHOOSING YOU, Lenny Williams (ABC 4198, 12in)
- 4 (4) ZODIACS, Roberta Kelly (Oasis 3)
- 5 (12) TOO HOT TA TROT/ZOOM, Commodores (Motown TMG 1096/promo 12in)
- 6 (6) JAM JAM JAM, People's Choice (Philadelphia PIR 5891)
- 7 (-) STAYIN' ALIVE, Bee Gees (RSO 2090267)
- 8 (10) HOLLYWOOD, Boz Scaggs (CBS 5836)
- 9 (11) RUNNING AWAY, Roy Ayers Ubiquity (Polydor 2066842)
- 10 (8) FFUN, ConFunkShun (Mercury 6167597/promo 12in)
- 11 (-) COME BACK MY LOVE, Darts (Magnet MAG 110)
- 12 (7) I LOVE YOU/ONCE UPON A TIME/RUMOUR HAS IT/-FAIRYTALE HIGH, Donna Summer (Casablanca CALD 5003, LP)
- 13 (9) BACK IN LOVE AGAIN, LTD (A&M AMS 7319, 12in)
- 14 (14) DO YOU REMEMBER, Long Tall Ernie (Polydor 2121341)
- 15 (15) BIG BLOW, Manu Dibango (Fiesta 78002, French import 12in)
- 16 (19) FROM NOW ON, Linda Clifford (Curton K 17078, 12in)
- 17 (21) IF IT DON'T FIT DON'T FORCE IT, Kellee Patterson (EMI INT 544)
- 18 (-) I CAN'T STAND THE RAIN, Eruption (Atlantic K 11068)
- 19 (-) GET DOWN/JACK AND JILL, Raydio (Arista ARIST 161)
- 20 (13) I DON'T WANNA LOSE YOUR LOVE, Emotions (CBS 5819)
- 21 (30) LADY LOVE, Lou Rawls (Philadelphia PIR 5911)
- 22 (34) THE NIGHT THE LIGHTS WENT OUT, Trammps (Atlantic K 50425, LP)
- 23 (-) WHAT'S YOUR NAME WHAT'S YOUR NUMBER, Andrea True Connection (Buddah BDS 467)
- 24 (-) EMOTIONS, Samantha Sang (Private Stock PVT 128)
- 25 (-) SWINGTOWN, Steve Miller Band (Mercury 6078813)
- 26 (24) GIVE ME LOVE/LOVE IS HERE/SUPERNATURE, Cerrone (Cotillion SD 5202, US import LP)
- 27 (26) WE, Brass Construction (UA UAS 30124, LP)
- 28 (-) HUSTLE BUS STOP/MOTHER NATURE, Mastermind (Prelude PRL 12147, US import LP)
- 29 (17) SAN FRANCISCO, Village People (DJM DJS 10817)
- 30 (32) KEEP DOIN' IT, Showdown (State STAT 63, 12in)
- 31 (-) HOT LEGS, Rod Stewart (Riva 10)
- 32 (-) FANTASY, Earth Wind & Fire (CBS 6056)
- 33 (25) I CAN SEE CLEARLY NOW, Ray Charles (London HLU 10554)
- 34 (22) LOVE MAGNET, Freda Payne (Capitol CL 15959/promo 12in)
- 35 (-) LISTEN TO THE MUSIC, Candi Staton (Warner Bros K 17080)
- 36 (-) DO YA WANNA GET FUNKY WITH ME, Peter Brown (TK TKR 6009, 12in)
- 37 (29) YOU CAN'T TURN ME OFF, High Inergy (Motown TMG 1087)
- 38 (23) DO YOU SPEAK FRENCH, Nite School (Ensign ENY 10)
- 39 (33) MUSIC, Montreal Sound (Creole CR 145, 12in)
- 40 (16) MAGIC MIND, Earth Wind & Fire (CBS 86051, LP)

Chart Commentary

by JAMES HAMILTON

Bee Gees (7) and Eruption (18) hit just about everywhere, while Commodores (5) covers South-East/East Anglia/London/North-/Midlands after delays Linda Clifford (16) is now out and hitting London/East Anglia/North huge in South-East, Manu Dibango

(15) is rumoured due on Decca 12in Mastermind (28), doubtful for UK release, has SE/E Anglia/Midlands funk support big in gay venues, Cerrone (26) is due out while Andrea True (23) is indeed now out but charts on import action Raydio's B-side (19) is the hit side in SE funk spots.

Disco Picks

STAR POTENTIAL: ***Pop Top 50, **Disco Top 40, *Possibles
 PETER BROWN Do Ya Wanna Get Funky With Me (TK TKR 6009) finally out in US smash 12in form, the unusual funky juggler should be huge***
 ROY AYERS Freaky Deaky (Polydor 2066896) fast funky leaper with War-like rhythm emphasis, could break out of London***
 ANDREA TRUE CONNECTION What's Your Name, What's Your Number (Buddah BDS 467) coolly thumping builder, big already on import***
 LAMONT DOZIER Sight For Sore Eyes (Warner Bros K 17070) sensuous mid-tempo lurcher**
 MANDRILL Funky Monkey/Can You Get It (Suzie Caesar) (Arista ARIST 12 164) long-awaited complex funky import faves, bravely 12-inched**
 LE PAMPLEMOUSSE Le Spank (Pye 7N 25762) haunting slow clapper, much imported**
 CHIC Dance Dance Dance/Everybody Dance (Atlantic K 50441) full-length hit and its fairly similar future follow-up**
 PARLIAMENT Bop Gun (Casablanca CAN 115) powerful P'funk bumper**
 EARTH WIND & FIRE Fantasy (CBS 6056) subtle pent-up swayer, stealing limelight from their LP's Magic Mind**
 PATTIE BROOKS Don't Make Me Wait/Pop Collage Medley (Casablanca CAN 116) frothy gay stompers**
 GENE FARROW Move Your Body (Magnet 12 MAG 109) oddly unexciting extended 12in thudder**
 THREE DEGREES Dirty Ol' Man (Philadelphia PIR 5944) stretched and remixed oldie from forthcoming Philadelphia Classics double LP**
 DORIS JONES Can't You See The Smile On My Face (UA UP 36339) New York-style melodic hustler, technically excellent, but it's the promo 12in that fans will want*
 JOLLY BROTHERS Conscious Man (Magnum GUN 1002, via Pye) jaunty relaxed reggae*
 CHALAWA Exodus Dub (Micron MIC-CAN-0008, via Solid Mktg Co, 01-743 2138) instrumental LP recreates Bob Marley's LP tracks, done as dubs without vocal*
 PATSY GALLANT Sugar Daddy (EMI 2741) routine frothy hustler on 12in*
 LEILA & CO Leila (Black Bear BLB 2003; via President) pseudo-Arab rhythm rattler*
 BARBARA PENNINGTON Spend A Little Time With Me (UA 12-UP 36340) tricky fast Northern jitterer on 12in*

PSSST! Heard the
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rumour!**



Rumours. 48 weeks in the Music Week charts now at no.1. The figures speak for themselves and for **wea**.

AUDIO

JVC marks 50th with new lines

by DAVID ALDRIDGE

JVC ROUNDS of its 50th birthday year with the launch of three new pieces of hi-fi — two musiccentres and a stylish top-loading cassette deck.

The MF-45DL combines a two-speed belt drive turntable with automatic pickup arm return, a 15W per channel FM/MW/LW receiver and a Dolby cassette deck that takes the tapes right way up so that labels can be read more easily. It costs £249.50.

The MF-47L puts together a two-speed belt drive deck with auto-return, a 25W per channel FM/MW/LW receiver with seven FM station presets and touch-sensor tuning and a right-way-up Dolby cassette deck. It costs £325. Both musiccentres come without speakers.

JVC's new KD-720 cassette deck has Dolby noise reduction, switching for normal, chrome and ferrichrome tapes, full automatic stop mechanism and a slanted operation panel. It costs £99.50.

Full details from: JVC (UK) Ltd., Eldonwall Trading Estate, Staples Corner, 6-8 Priestley Way, London NW2 7AF (Tel: 01-450 2621).

AKAI HAS announced a new, six-strong tuner-amplifier range which marks a bid by the firm to establish itself as a leading receiver manufacturer as well as a top name in cassette decks and reel-to-reel recorders. The sextet ranges in power output from 15 to 120W per channel and in price from £147.95 to £604.95.

NEW PRODUCTS

wavebands plus phono and auxiliary sources.

The AA1115 and AA1125 have FM/AM tuning metres. The AA1135 has an FM mute button, separate tuning and signal strength metres, full tape dubbing and monitoring for two tape or cassette decks. The AA1150 has much the same features as the AA1135 with additional separate functions indicators, FM mute, high and low filters and separate bass and treble controls for each channel.

The AA1175 is essentially the same as the AA1150 with additional separate mid-range control for each channel. The AA1120 resembles the AA1175 but has extra power meters which are switchable for 3 or 150W full scale reading. All but the AA1175 are now on sale. That becomes available during March.

Akai has also announced two new turntables — the £94.95 AP100 which is available now and the £108.90 AP101 which goes on sale during March. The AP100 is belt drive, two-speed and has auto-return. The AP101 is identical except for having auto-stop and cue.

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



THE JVC MF 47L music centre.

Both musiccentres feature such facilities as automatic recording level controls and inputs for two speaker sets to provide what Binatone calls full ambisonic surround-sound effect.

Other new products from the firm include two portable cassette recorders. The Empress is a battery/mains machine with auto-stop and auto-levelling, a built-in condenser microphone and an eternal stick microphone which is included in the price of around £20.

The Binatone International Mk. II is a pocket-sized mini recorder with fast rewind, thumb controls and sockets for earphone, foot switch and AC power adaptor. It comes with 30-minute cassette, earpiece and case for a shade under £40.

Full details from: J. Parker & Co. (London) Ltd., Parker House, Beresford Avenue, Wembley, Middlesex HA0 1YX (Tel: 01-903 5211).

NATIONAL PANASONIC has brought out four new hi-fi separates — a Dolby cassette deck, a matching amplifier and tuner and a combined mini-TV and audio tuner which feeds signal sound through a hi-fi amplifier and speakers instead of through the inferior components of a normal television set. The firm's also launched a rack to house the separates in.

The TR-565 TV/tuner costs £110.95. It can be used as a TV set in its own right via a five-inch black and white screen, used with a bigger TV with the sound turned down to get the best of both sound and vision or used to pick up TV soundtracks for recording purposes.

The RS-612 is a front-loading cassette deck with a timer facility for recording and playback, bias and equalisation switching for all tape types and precision 41-stop recording level control. It costs £110.95.

The SU-2400 amplifier and ST-2400 tuner both cost £89.95. The amp has a 30W per channel power output, a 41-step volume control, a "loudness" switch and inputs for record deck, tuner plus one other piece of hi-fi.

All four separates can be housed in National Panasonic's new HFS24 rack which costs £44.95 and includes record storage space.

Full details from: National Panasonic (UK) Ltd., Whitby Road Trading Estate, Slough, Berkshire (0753-34522).

THE FIRM has also increased its musiccentre range to seven with the launch of three new low-cost three-in-one units that vary in price from £185 to £267.

Features common to the SG-1030, SG-1200 and SG-1090 include FM/MW/LW radios, belt drive turntables with automatic pickup arm returns, oil-damped cueing and cassette-eject mechanisms and end-of-tape auto stop.

The SG-1030 costs just £184.95 and has a 10W per channel power output. The SG-1200 has the same power output but an additional facility for taking chrome tapes. It's supplied with two microphones and a magnetic pickup head and costs £239.95.

At £266.50, the SG-1090 is one of the cheapest musiccentres on the market with Dolby noise reduction circuitry. Its power output is 14W per channel and it also comes with two microphones. The prices of all three musiccentres includes the cost of speakers.

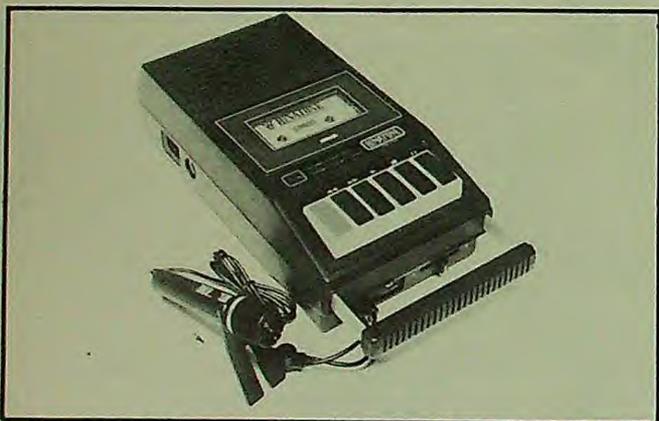
Full details from: National Panasonic (UK) Ltd, Whitby Road, Slough, Berkshire (Tel: 0753-34522).

first practical amplifier use of PWM.

The resulting power amplifier is a slim-line unit which weighs just 11kg but puts out a staggering 160W per channel. A pulse-locked power supply ensures constant voltage to the circuitry and there's full protection to safeguard the amp against any possible misuse. Predictably you have to pay for such technical sophistication — the TA N88 costs around £560.

To complement it, Sony has launched the matching TA E88 pre-amplifier which features a stepped attenuator volume and balance controls, a switchable head amp for two moving coil inputs of either low or high impedance and a switchable low cut filter. It also costs around £560.

Other new Sony amplifiers are the 100W per channel TA N7 which features four separate mains transformers, a front-panel air intake and costs around £490; the matching TA E7 pre-amp which has a head amp suitable for most moving coil cartridges and a whole host of other sophisticated features



BINATONE'S NEW portable cassette recorder, the Empress

The AA1115 is the cheapest and least powerful of the AM/FM units. The AA1125 is 25W per channel and costs £181.40. The AA1135 is 35W per channel and costs £221.20. The AA1150 is 50W per channel and costs £302.45.

The AA1175 is 75W per channel and costs £450.50. The top-of-the-range AA1200 is the most-powerful and expensive model. Features common to all six include treble, bass, balance and volume controls, loudness, mode, tape monitor and input selector covering MW and FM

BINATONE HAS brought out two low-cost musiccentres selling for under £150 apiece inclusive of speakers. Both feature four-band stereo radios, top-loading cassette decks with auto-stop and automatic chrome tape switching and semi-automatic record players.

The £149.95 Viceroy Mk. II is housed in a light-teak veneered cabinet with a satin-silver aluminium fascia and a smoked dust cover. The President Mk. II — which should sell for around the same typical price — has a black aluminium fascia.



HITACHI'S UP-MARKET music centre, priced at £349 including speakers.

HITACHI HAS added two new models to its range of musiccentres and describes both as being aimed at top-end of the market audio enthusiasts.

The SDT 7765 — £349 including speakers, two stereo microphones, FM dipole aerial and tape — has a 25W per channel FM/MW/LW/SW receiver with five FM pre-sets, a two-speed belt drive deck with auto-return, oil-damped cueing and anti-skate and a front-loading cassette section with Dolby noise reduction and auto-stop which takes normal, chrome and ferrichrome tapes.

The SDT 7785 — £435 excluding speakers — has a 30W per channel FM/LW/MW/SW receiver with six FM pre-sets, a two-speed direct drive deck with Hitachi's own "unitorque" motor for constant rotation and a strobe checker and a front-load cassette section with Dolby and switching for three tape types.

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

AMPLIFIERS, the hearts of hi-fi systems, figure prominently among nine new pieces of hi-fi launched by Sony. One — the TA N88 — interestingly combines the efficiency of a Class A amplifier with the compactness of a Class B type.

It's been made possible by the use of a sophisticated system called Pulse Width Modulation — Sony claims the TA N88 represents the

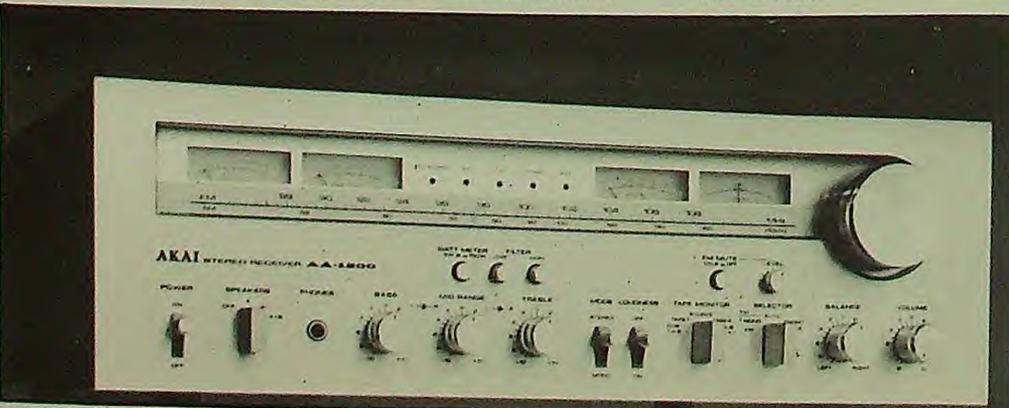
and costs around £420; the 70W per channel TA F7 integrated amplifier which has low and high filters, a tone switch, turnover frequency switches and costs around £545.

Newly added to Sony's wide turntable range is the budget-market PS 1450 Mk II — a semi-automatic belt drive deck with a vibration-damping disc mat, adjustable bias force compensation and universal "S"-shaped pickup arm. It comes complete with magnetic cartridge for around £67.

Latest cassette decks — both front-loaders — are: the TC 188SD which features Dolby noise reduction, three-position tape bias and equalisation, a timer recording facility, soft eject, full auto-shutoff and an illuminated cassette compartment (around £130); the TC 199SD which has Dolby, three-position bias and equalisation, timer recording facility, switchable Dolby filter, soft eject, full auto-shutoff and lighted cassette compartment (around £165).

Sony's new hi-fi introductions are completed by the XL range of moving magnet cartridges and the SU 755 — a teal-finished stand with record storage space for the HMK 55 or HMK 77 musiccentres. The trim is reversible to match the silver or black finish of the three-in-ones. The stand costs around £25.

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



LEADER OF the 1100 range of Akai receivers, the AA1200.



All sorts of things could happen when you stock a few Variations.

The new album from ANDREW LLOYD WEBBER, which has already been the subject of one edition of Melvyn Bragg's South Bank Show, is based on The A Minor Caprice by Paganini and features a top line-up of contemporary musicians including Rod Argent, Don Airey, Jon Hiseman, Gary Moore, John Mole, Barbara

Thompson and Andrew's brother Julian.

The album contains the theme from LWT's South Bank Show (**Theme and Variations 1 - 4 MCA 345**).

Promotion and Marketing back-up includes press and radio advertising and window displays in major shops throughout the country. Media coverage is already sensational.

MCF 2824

MCA Records, 1 Great Pultney Street, London W1

MCA RECORDS

AUDIO

Matsushita launches video disc system

LAST MONTH the new Philips/MCA video-disc playing system was detailed. This month there's news that Matsushita, Japanese parent company of National Panasonic and Technics, has launched its own variation on the same theme.

The Philips/MCA system uses sophisticated optical techniques to encode sound and vision information on disc. Matsushita's VISC uses a mechanical system.

That means a VISC disc can be pressed from vinyl like an ordinary album using existing record plant machinery — an obvious advantage over the Philips/MCA system which requires entirely new gear.

The VISC disc's grooves are cut by a diamond stylus coupled to a piezo electric transducer capable of handling digital signals. And — most important of all — the

resulting video disc can be replayed on a gramophone not drastically unlike existing decks. It just needs an ultra-fine and robust diamond stylus able to track video bandwidth signals in digital code.

Again the advantages are obvious. There's no launch date or pricing for the system yet but it's reckoned that players at today's prices will cost around £300 and discs between 20 and 50 per cent more than an ordinary album.

Edited by
DAVID ALDRIDGE
of Hi-Fi Buyer's
Guide

£1m backing agreed for Strathearn

THE GOVERNMENT has agreed to provide £1m to keep crisis-stricken Belfast hi-fi firm Strathearn Audio in business — despite widespread feeling that enough public money has been sunk in to the company already.

This latest cash injection is dependent on extensive streamlining of Strathearn's operations which is likely to involve a massive reduction in the workforce and cuts in the

product range.

It takes the amount of public money invested in the firm since it was set up three years ago to provide skilled jobs in one of Northern Ireland's most-depressed areas to more than £8m.

Since its inception Strathearn has been plagued by production problems and personal upheavals and has never got on its feet.

Vintage equipment on display

DOZENS of vintage phonographs and gramophones are now on show at the Science Museum in London in an exhibition to mark the centenary of the birth of sound recording.

Antique exhibits include: a key-wound gramophone that was so cheap to make it was given away as an incentive to buy records.

A 1902 "chocolate" phonograph which was sold with musical disc made of chocolate — the actual playing surface was the metal foil that the chocolate was wrapped in.

An 1892 disc recording machine which would record for 20 minutes using a five-inch disc and was so small it was used by private detectives and for surreptitiously recording theatre performances.

A Tempophon which combined a gramophone with an alarm clock; and a large, floor-standing German gramophone with a horn which points towards the ceiling.

The exhibition runs until April 16 and is open from 10am-6pm Monday to Saturday, 2.30pm-6pm Sunday. Admission is free.

Son Audax moves

SPEAKER COMPONENT, microphone and headset specialist Son-Audax has moved from London to a new HQ at Plot 18, Woodside Avenue, Eastleigh, Southampton (Tel: 0703-611444). The site has extra space which may be used at some time in the future to produce complete speakers for the first time.



EUMIG'S FIRST hi-fi product: a cassette deck/receiver combination.

Now Eumig to back jazz concert tour

EUMIG, the Austrian photographic firm which recently made its first move in to hi-fi with the launch of a sophisticated cassette deck and cassette deck/receiver combination, is going in to showbusiness.

Between April 13 and 23 it will present a series of eleven jazz concerts featuring the Chris Barber Jazz and Blues Band, pianist John Lewis and trumpeter Roy Eldridge at venues throughout Britain including Edinburgh, Manchester, Folkestone and Croydon.

Eumig UK managing director David Vaughan said the "Swing Is Here" concerts were intended to associate his firm's top-market audio products with top-quality musicians. Eumig hi-fi will be demonstrated in the foyer of each theatre. Photographic gear will also be on show.

Full details of venues, dates and

ticket prices from CSS Productions, 83 Gloucester Place, London W1H 3PG (Tel: 01-935 0714).

Sanyo plant in Europe

JAPANESE HI-FI firm Sanyo is planning an electronics manufacturing plant in Europe as part of its plans to increase overseas equipment production.

At present 20 per cent of Sanyo's output is made outside Japan. The firm wants to increase the percentage to one-third.

The projected European factory will concentrate on colour TVs but will also manufacture hi-fi and audio items. Its location has not yet been revealed.

The single that always lands hitside up.

The new double A from the Blackbyrds.

On one side you'll find Street Games — on the other Soft 'n' Easy. Total playing time runs to 7 minutes 13 seconds.

The new double A from the Blackbyrds. Whichever side you play you'll be playing the hit side. FTC150

THE BLACKBYRDS. STREET GAMES & SOFT 'N' EASY. Fantasy



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to **104,430 July-December 1977 ABC**

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Another £75,000 3-month circulation drive breaks with the 25 February issue.

Full details to be announced soon.

Meanwhile, contact Steve Bush-Harris, Advertisement Manager,
for any immediate information.

sounds

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TOTAL ISSUED

Singles notified by major manufactures for
 week ending 3rd February 1978.

	This Week	This Month	This Year
EMI	8 (7)	8 (8)	33 (47)
EMI (LRD)	3 (7)	3 (3)	25 (-)
Decca	1 (1)	1 (1)	2 (4)
Pye	7 (8)	7 (7)	30 (16)
Polydor	6 (6)	6 (6)	29 (26)
CBS	6 (5)	6 (6)	27 (27)
Phonogram	2 (3)	2 (2)	13 (16)
RCA	2 (2)	2 (2)	12 (21)
WEA	7 (8)	7 (7)	33 (15)
Others	12 (16)	12 (12)	62 (83)
Total	54 (63)	54 (54)	266 (256)

MUSIC WEEK SINGLES FACT SHEET

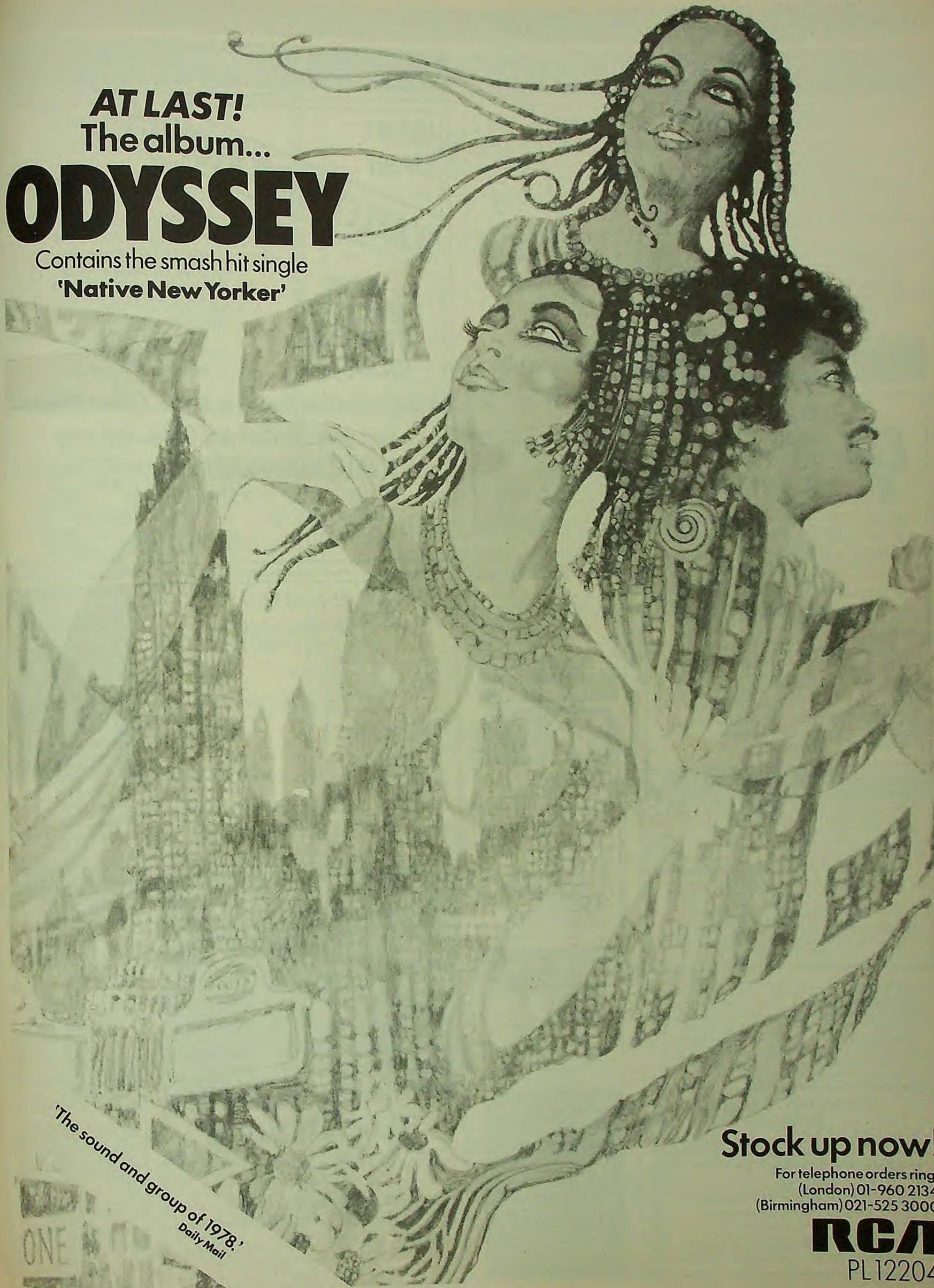
by TONY JASPER

WEEK ENDING FEBRUARY 4

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E January 28)	PROMOTION	COMMENTS
DUSTY SPRINGFIELD A Love Like Yours Mercury Dusty 1 (Phonodisc)	JAN 27	18 hits, 1963-1970 as solo artist plus 5 hits with Springfields, 1961-1963. Major hit, number one, You Don't Have To Say You Love Me (1966).	None <i>WC-2</i>	Radio, TV and press interviews with specials like DLT, Radio One, commencing before release. National daily press advertisements, commercial radio spots, 500 plus window displays, fly-posting campaign of album and associated single.	Song recorded by Tina Turner and Martha Reeves. This production by Roy Baker of Queen fame. First artist recording for four years. Song is album title track and so obvious promotional benefits but much stronger material on LP. Frustrating piano in intro impedes, but song even, if sounding trifle dated until middle instrumental break. Should achieve at least minor chart success.
NATALIE COLE Be Thankful CL 15951 (EMI)	JAN 13	This Will Be (32, 1976)	None	Disco concentration.	Unadventurous, usual disco beat number which on repeated plays becomes slightly hypnotic. Few seconds of fiddle main accompaniment surprise and also noticeable is artist's straining after high notes. Likely disco hit with some chance of restoring lady to pop charts.
BLOOD SWEAT & TEARS Blue Street ABC 4202 (CBS)	JAN 27	You Made Me So Very Happy (35, 1969)	None	British tour. Old Grey Whistle Test, BBC 2.	BS&T aiming for over-Sixties market. Cut features vocals of David Clayton-Thomas with hardly a band presence. Use of strings and marked lack of usual musical trademarks. Significantly pointless waxing but song can be heard without pain and may chart if more radio support forthcoming. Cut from LP, Brand New Day (ASCL 5234).
RADIO STARS Nervous Wreck Chiswick No 23 (CBS/Anchor)	NOV 8	None	None	Extensive coverage by music press. Special bag with group pics and individual details. Radio One Feature? Forty. Top of the Pops (January 19).	Small label singles hang around with sometimes sales spread. Recent spurt for this 45, a clever catchy number with attractive chorus break featuring girl vocal backup. Group known to new- wave fans but disc has wider appeal. From album Songs For Swinging Lovers (WIK 5).
ANDREA TRUE CONNECTION What's Your Name, What's Your Number Buddah BDS 457 (Pye)	JAN 21	None	None	Disco concentration.	Popular disco group with another hit for that market with possibilities of cross-over into general pop charts. Catchy sung riff of title line and only spoilt by inane word chatter. Nothing unusual or surprising but basic musical goods delivered with verve.
CLIFFORD T WARD Someone I Know LUV 1 (Phonodisc)	JAN 27	Gave (8, 1973) and Scullery (37, 1974).	None	Special browser boxes, first 20,000 in gate-fold Valentine's sleeve with heart-shaped cut-out which reveals rose design on centre label. Extensive radio and TV interview tour with Ward singing song on two February 14 TV shows. Special Capital, London radio spots.	Cut from New England Days album, another fine Ward composition but lyric hardly Valentine orientated. Gave's re- release might have been more suitable, certainly it's over-due.
PAUL MAURIAT Pulstar Power Exchange PX 268	JAN 6	Love Is Blue (12, 1968)	None	Disco and basic media servicing.	One of those instrumentals which hang around and sometimes chart. Curious mix of disco and modern music. Cut from LP, Two Sides Of Mauriat (PXL 027).
BALLRACE Skater Magnat MAG 108 (EMI)	JAN 20	None	None	Basic company servicing with doubtless emphasis on skate- board nature of lyric.	Suspiciously close sounding resemblance to classic 1950's rock 'n' roll cut save for instrumental break and chorus shouts of 'skater'. More spirit than most skate-board lyric records but this popular sport has yet, if ever, to find its own musical identity.
SHAUN CASSIDY Carolina's Comin' Home Warners K 17077 (WEA)	JAN 27	None	Hey Deanie	Basic company servicing.	Optimistic press release talks of Cassidy returning to UK chart action. Perhaps they have confused Shaun with David. This cut from forthcoming LP Born Late is so ordinary with artist hardly implanting anything of self. Basically sing-along material usually associated with Eurovision or club artists minus youthful zest. Cassidy's looks must count more than his music for current US success.
AL MARTINO The Next Hundred Years Capitol CL 15995 (EMI)	JAN 27	10 hits, 1952-1973	None	M-o-r radio programming concentration.	Jogging piece of effortless endeavour which could easily chart with only painful listening to anyone but M-o-r plus corn addicts. Number has catchy hook chorus which repeats title. Also features Martino forsaking his low rich notes and substituting bland tones of the 'average' artist.

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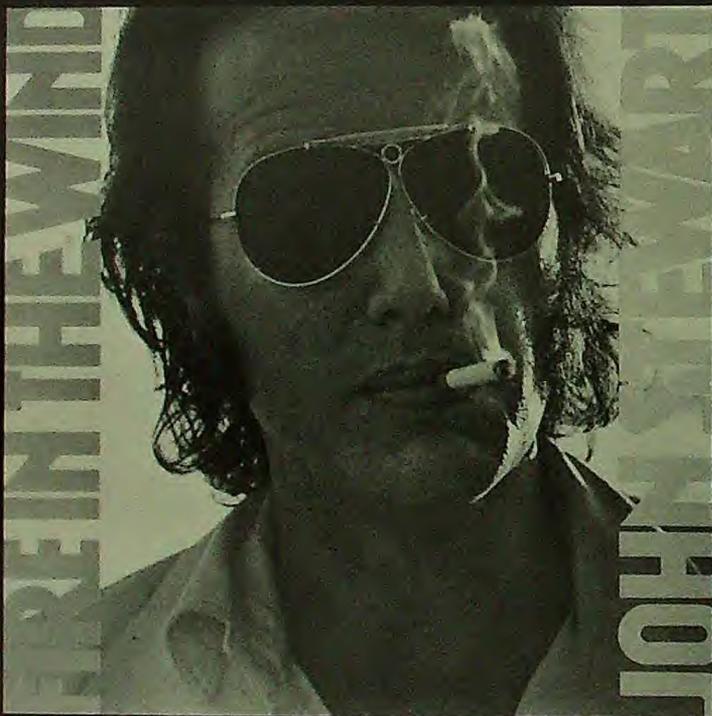
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'Fire in the Wind'

Album 2394 194

Noel Edmond's 'Album of the Week'
Single

'On You Like The Wind'
2090 274

BEE GEES



'Stayin' Alive'

2090 267

Tony Blackburn's 'Single of the Week'
U.S.A. Chart Position No.10

(Taken from the Album '**SATURDAY NIGHT FEVER**')
Album 2658 123 Cassette 3517 014



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CHART FOR PERIOD JAN. 14-20

TOP 60 ALBUMS

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 GOLD LP (£300,000 on or after 1st Jan. '77)
 SILVER LP (£150,000 on or after 1st Jan. '77)
 RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1			THE ALBUM Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86052 (C)	31	48	3	ALL 'N' ALL Earth Wind & Fire	CBS 86051 (C)
2	1	49	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)	32	36	3	WE MUST BELIEVE IN MAGIC Crystal Gayle (Allen Reynolds)	United Artists UAG 30108 (E)
3	5	2	REFLECTIONS Andy Williams	CBS 10006 (C)	33	31	15	40 GOLDEN GREATS Cliff Richard	EMI EMTVS 6 (E)
4	2	13	THE SOUND OF BREAD Bread (David Gates)	Elektra K 52062 (W)	34	28	3	THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)
5	4	5	GREATEST HITS Donna Summer	GTO GTLP 028 (C)	35	29	53	ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (F)
6	3	10	DISCO FEVER Various	K-Tel NE 1014 (K)	36	30	20	PLAYING TO AN AUDIENCE OF ONE David Soul (Tony Macaulay)	Private Stock PVLP 1026 (E)
7	6	7	20 COUNTRY CLASSICS Tammy Wynette	CBS/Warwick PR 5040 (M)	37	23	10	ROCKIN' ALL OVER THE WORLD Status Quo (Pip Williams)	Vertigo 9102 014 (F)
8	8	14	GREATEST HITS VOL. 2 Elton John	DJM DJH 20520 (C)	38	47	3	THE MUPPET SHOW Muppets (Jim Henson)	Pye NSPH 19 (A)
9	7	3	THE BEATLES LOVE SONGS The Beatles	Parlophone PCSP 721 (F)	39	39	14	HEROES David Bowie (David Bowie/Tony Visconti)	RCA PL 12522 (R)
10	11	12	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Price)	Virgin V 2086 (C)	40			QUARTER MOON IN A TEN CENT TOWN Emmylou Harris	Warner Brothers K 56443 (W)
11	14	12	FEELINGS Various	K-Tel NE 1006 (K)	41	40	3	BEST FRIENDS Cleo Laine & John Williams	RCA RS 1094 (R)
12	27	2	THE FLORAL DANCE Brighthouse & Rastrick Band	Logo 1001 (T)	42	33	43	A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)
13	9	11	FOOT LOOSE AND FANCY FREE Rod Stewart (Tom Dowd)	Riva RVLP 5 (W)	43	59	3	HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)
14	19	12	30 GREATEST Gladys Knight & The Pips	K-Tel NE 1004 (K)	44	35	3	SLOW HAND Eric Clapton (Glyn Johns)	RSO 2479 201 (F)
15	17	12	NEWS OF THE WORLD Queen (Queen)	EMI EMA 784 (E)	45	34	13	GET STONED Rolling Stones (Andrew Loog Oldham/Jimmy Miller/Rolling Stones)	Arcade ADEP 32(D)
16	21	12	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	United Artists UAR 100 (E)	46		1	NO MORE HEROES Stranglers (Martin Rushent)	United Artists UAG 30200 (E)
17	25	3	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Iceland ILPS 9498 (E)	47	50	14	SECONDS OUT Genesis (David Hentschel/Genesis)	Charisma GE 2001 (F)
18	18	3	THE JOHNNY NASH COLLECTION Johnny Nash	Epic EPC 10008 (C)	48	46	3	THEIR GREATEST HITS 1971-75 The Eagles (-)	Asylum K 53017 (W)
19	10	19	20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)	49	41	6	COME AGAIN Derek & Clive	Virgin V 2094 (L)
20	24	3	GREATEST HITS Olivia Newton John	EMI EMA 785 (E)	50	60	3	THE DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
21	20	3	DON JUAN'S RECKLESS DAUGHTER Joni Mitchell (Joni Mitchell/Henry Lewy)	Asylum K 63003 (W)	51	56	3	STAR WARS Soundtrack - London Symphony Orchestra	20th Century LTD 541 (A)
22	13	13	MOONFLOWER Santana	CBS 88272 (C)	52	45	3	ONCE UPON A TIME Donna Summer (Summer/Moroder/Ballote)	Casablanca CALD 5003 (A)
23	15	9	GREATEST HITS Paul Simon	CBS 10007 (C)	53	37	9	RED STAR Showaddywaddy (Showaddywaddy)	Arista SPARTY 1023 (F)
24	12	97	GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)	54			ONE WORLD John Martyn	Iceland ILPS 9492 (E)
25	22	60	ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)	55	43	3	THUNDER IN MY HEART Leo Sayer (Richard Perry)	Chrysalis CDL 1154 (F)
26	32	2	NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)	56			COUNTRY GIRL MEETS COUNTRY BOY Tammy Wynette	CBS/Warwick PR 5039 (C)
27	49	3	40 NUMBER ONE HITS Various	K-Tel NE 1008 (K)	57		1	OXYGENE Jean Michel Jarre (Jean Michel Jarre)	Polydor 2310 555 (F)
28	26	8	LIVE AND LET LIVE 10cc (Eric Stewart)	Mercury 6641 698 (F)	58	57	3	GOING FOR THE ONE Yes (Yes)	Atlantic K 50379 (W)
29	38	3	RUNNING ON EMPTY Jackson Browne (Jackson Browne)	Asylum K 53070 (W)	59	58	2	RAW MEAT FOR THE BALCONY Billy Connolly	Polydor 2383 463 (F)
30	16	3	I'M GLAD YOU'RE HERE WITH ME TONIGHT Neil Diamond (Bob Gaudio)	CBS 86044 (C)	60			SPECTRES Blue Oyster Cult	CBS 86050 (C)

ARTIST'S	ALB	WEEKS ON CHART								
ABBA	1,24,25	9	16	11	12	13	14	15	16	17
BEATLES	9	10	11	12	13	14	15	16	17	18
BLUE OYSTER CULT	60	39	4	29	44	59	49	29	6	26
BOWIE, David	39	12	2	29	44	59	49	29	6	26
BRIGHOUSE & RASTRICK BAND	4	2	2	29	44	59	49	29	6	26
BREAD	4	2	2	29	44	59	49	29	6	26
BROWNE, Jackson	29	44	59	49	29	6	26			
CLAPTON, Eric	44	59	49	29	6	26				
CONNOLLY, Billy	59	49	29	6	26					
DEREK & CLIVE	49	29	6	26						
DIAMOND, Neil	29	6	26							
DISCO FEVER	6	26								
DURY, Ian	26									
EAGLES	43,48	17	18	19	20	21	22	23	24	25
EARTH WIND & FIRE	31	16	11	12	13	14	15	16	17	18
ELECTRIC LIGHT ORCHESTRA	16	11	12	13	14	15	16	17	18	19
FEELINGS	11	12	13	14	15	16	17	18	19	20
FLEETWOOD MAC	2	3	4	5	6	7	8	9	10	11
40 NUMBER ONE HITS	27	32	37	42	47	52	57	62	67	72
GAYLE, Crystal	32	37	42	47	52	57	62	67	72	77
GENESIS	47	52	57	62	67	72	77	82	87	92
JARRE, Jean Michel	57	62	67	72	77	82	87	92	97	102
JOHN, Elton	8	13	18	23	28	33	38	43	48	53
HARRIS, Emmylou	40	45	50	55	60	65	70	75	80	85
KNIGHT, Gladys and The Pips	14	19	24	29	34	39	44	49	54	59
LAINE, Cleo and John Williams	41	46	51	56	61	66	71	76	81	86
LONDON SYMPHONY ORCHESTRA	51	56	61	66	71	76	81	86	91	96
MARLEY, Bob & The Wailers	17	22	27	32	37	42	47	52	57	62
MARTYN, John	54	59	64	69	74	79	84	89	94	99
MATHIS, Johnny	34	39	44	49	54	59	64	69	74	79
MITCHELL, Joni	21	26	31	36	41	46	51	56	61	66
MUPPETS	38	43	48	53	58	63	68	73	78	83
NASH, Johnny	18	23	28	33	38	43	48	53	58	63
NEWTON JOHN, Olivia	20	25	30	35	40	45	50	55	60	65
PINK FLOYD	50	55	60	65	70	75	80	85	90	95
QUEEN	15	20	25	30	35	40	45	50	55	60
RICHARD, Cliff	33	38	43	48	53	58	63	68	73	78
ROLLING STONES	45	50	55	60	65	70	75	80	85	90
ROSS, Diana & The Supremes	19	24	29	34	39	44	49	54	59	64
SANTANA	22	27	32	37	42	47	52	57	62	67
SAYER, Leo	35,55	40	45	50	55	60	65	70	75	80
STATUS, Quo	37	42	47	52	57	62	67	72	77	82
SEX PISTOLS	10	15	20	25	30	35	40	45	50	55
SHOWWADDYWADDY	53	58	63	68	73	78	83	88	93	98
SIMON, Paul	23	28	33	38	43	48	53	58	63	68
SOUL, David	36	41	46	51	56	61	66	71	76	81
STAR IS BORN	42	47	52	57	62	67	72	77	82	87
STEWART, Rod	13	18	23	28	33	38	43	48	53	58
STRANGLERS	46	51	56	61	66	71	76	81	86	91
SUMMER, Donna	5,52	10	15	20	25	30	35	40	45	50
10cc	28	33	38	43	48	53	58	63	68	73
WILLIAMS Andy	3	8	13	18	23	28	33	38	43	48
WYNETTE, Tammy	7,56	12	17	22	27	32	37	42	47	52
YES	58	63	68	73	78	83	88	93	98	103

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.

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	FLEETWOOD MAC Fleetwood Mac	K54043 Reprise	Reprise (CW)		PASTICHE Manhattan Transfer	K50444 Atlantic	Atlantic (CW)
	WEEKEND IN L.A. George Benson	K66074 Warners	Warners (CW)		ENDLESS WIRE Gordon Lightfoot	K56444 Warners	Warners (CW)

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TOP 50 SINGLES

= FORECAST
 = MILLION (PLATINUM)
 = 1/2 MILLION (GOLD)
 = 1/4 MILLION (SILVER)
 = SALES INCREASE
 OVER LAST WEEK
 MUSIC WEEK, FEBRUARY 4, 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	STAR BREAKERS
£ 1	2	6	UP TOWN TOP RANKING	Aithia & Donna	Lightning LIG 506	Carlin/Lightning	Joe Gibson	GONE DEAD TRAIN, Nazareth, NAZ 002
2	1	10	MULL OF KINTYRE/GIRLS SCHOOL	Wings	Parlophone R 6018	McCartney/ATV	Paul McCartney	SWEET SWEET SMILE, Carpenters, A&M AMS 7327
3	4	4	FIGARO	Brotherhood of Man	Pye 7N 46037	Tony Hiller/ATV Music	Tony Hiller	TEN TO EIGHT, David Castle, Parachute RRS 501
4	10	4	IFI HAD WORDS	Scott Fitzgerald/Yvonne Keeley	Pepper UP 36333	B.U. Music/RAK	Jonathan Hodge	JUST THE WAY YOU ARE, Billy Joel, CBS 5872
£ 5	5	6	NATIVE NEW YORKER	Odyssey	RCA PB 1129	Chappells	Linzer/Calello	I CAN'T STAND THE RAIN, Eruption, Atlantic K 11068
6	3	9	LOVE'S UNKIND	Donna Summer	GTO GT 113	Heath Levy	Moroder/Bellotte	YOU CAN'T TURN ME OFF, High Energy, Motown TMG 1087
£ 7	8	4	LOVELY DAY	Bill Withers	CBS 5773	Copyright Control/Chappell	B. Withers/G. McDonald	JOURNEY TO THE MOON, Biddu Orchestra, Epic EPC 5910
8	6	9	IT'S A HEARTACHE	Bonnie Tyler	RCA PB 5057	Mighty Music/RAK	Makay/Scott/Wolfe	IF IT DON'T FIT, DON'T FORCE IT, Keeley Paterson, EMI International INT 544
9	11	8	JAMMING/PUNKY REGGAE PARTY	Bob Marley & The Wailers	Island WIP 6410	Rondor	Bob Marley & The Wailers	CHOOSING YOU, Lanny Williams, ABC 4198
10	NEW ENTRY		TAKE A CHANCE ON ME	Abba	Epic EPC 5950	Bocu	B. Andersson/B. Ulvaeus	SHOT BY BOTH SIDES, Magazine, Virgin VS 200
11	9	10	DANCE DANCE DANCE	Chic	Atlantic K 11038	Warner Bros. Music	Rodgers, Lehman, Edwards	
£ 12	17	4	THE GROOVE LINE	Heatwave	GTO GT 115	Rondor/Tincabell	Barry Blue	
13	22	4	SORRY I'M A LADY	Baccara	RCA PB 5555	Louvigny Marquee	Rolf Soja	
14	7	12	DON'T IT MAKE MY BROWN EYES BLUE	Crystal Gayle	United Artists UP 36307	United Artists	Allen Reynolds	
15	14	4	GALAXY	War	MCA 339	Carlin	J. Goldstein	
16	39	2	MR. BLUE SKY	Electric Light Orchestra	Jet UP 36342	United Artists/Jet	Jeff Lynne	
£ 17	23	4	WHO'S GONNA LOVE ME	Imperials	Power Exchange PX 266	Gunga Din/April	Tony 'Champagne' Sylvester	
18	35	2	HOT LEGS/I WAS ONLY JOKING	Rod Stewart	Riva 10	Riva	Tom Dowd	
19	13	7	LET'S HAVE A QUIET NIGHT IN	David Soul	Private Stock PVT 130	Macaulay	T. Macaulay	
20	43	2	COME BACK MY LOVE	Darts	Magnet MAG 110	Carlin	R. Hartley/T. Boyce	
21	48	2	LOVE IS LIKE OXYGEN	Sweet	Polydor POSP 1	Sweet/Carlin	Sweet	
22	15	9	ONLY WOMEN BLEED	Julie Covington	Virgin VS 196	Warner Brothers	Joe Boyd/John Wood	
23	16	4	ON FIRE	T. Connection	TK TKR 6006	Sunbury T. Connection/A. Sadkin/C. Wade		
24	29	2	RICH KIDS	Rich Kids	EMI 2738	Mews/Rich Kids	Mick Ronson	
25	12	12	FLORAL DANCE	Brighthouse & Rastrick Band	Transatlantic BIG 548	Chappell	Ivor Raymonde	
£ 26	28	4	WISHING ON A STAR	Rose Royce	Warner Brothers K 17060	Warner Brothers	Norman Whitfield	
27	50	2	THEME FROM WHICH WAY IS UP	Stargard	MCA 346	Leeds/Warner Brothers	Mark Davies	
28	38	2	FOR A FEW DOLLARS MORE	Smokie	RAK 267	Chinnichap/RAK	Mike Chapman	
£ 29	33	3	MORNING OF OUR LIVES	Modern Lovers	Beserkley BZZ 7	Modern Love Songs/WB	Matthew/King/Kaufman/Laguna	
30	19	7	WHO PAYS THE FERRY MAN	Yannis Markopoulos	BBC RESL 51	BBC		
31	24	14	HOW DEEP IS YOUR LOVE	Bee Gees	RSO 2090 259	RSO/Chappell	Bee Gees/Richardson/Galuten	
£ 32	34	2	DRUMMER MAN	Tonight	TDS 1	G.O.A.L.	Andy Arthurs	
33	30	4	HEARTSONG	Gordon Giltrap	Electric WOT 19	Essex	J. Miller/R. Edwards/R. Hand	
34	NEW ENTRY		STAYIN' ALIVE	Bee Gees	RSO 2090 267	RSO/Chappell	Bee Gees/Richardson/Galuten	
35	44	2	BLUE BAYOU	Linda Ronstadt	Asylum K 13106	Acuff-Rose	Peter Asher	
36	21	5	FLORAL DANCE	Terry Wogan	Philips 6006 592	Chappells	Mike Redway	
37	27	9	RUN BACK	Carl Douglas	Pye 7N 46018	ERM Int.	K. Rossiter/S. Elson	
£ 38	36	3	QUIT THIS TOWN	Eddie & The Hot Rods	Island WIP 6411	Rock Music/Island	Ed Hollis	
£ 39	40	3	BEAUTY AND THE BEAST	David Bowie	RCA PB 1190	Bewley Brothers Music/Fleur	D. Bowie/T. Visconti	
40	18	8	I LOVE YOU	Donna Summer	Casablanca CAN 114	Heath Levy	Giorgio/Moroder/Bellotte	
41	NEW ENTRY		WORDS	Rita Coolidge	A&M AMS 7330	Abigail	David Anderle	
42	NEW ENTRY		NO TIME TO BE 21	Adverts	Bright BR 1	Bright	John Leckie	
43	NEW ENTRY		EMOTIONS	Samantha Sang	Private Stock PVT 128	RSO/Chappell	B. Gibb/Richardson/Galuten	
44	-	1	ZODIACS	Roberta Kelly	Oasis 3/Hansa	ATV	Moroder/Bellotte	
45	42	3	JAM JAM JAM	People's Choice	Philadelphia PIR 5891	Carlin	Kenneth Gamble/Huff	
£ 46	47	3	ISN'T IT TIME	Babys	Chrysalis CHS 2173	Carlin	Ron Nevison	
47	NEW ENTRY		NERVOUS WRECK	Radio Stars	Chiswick NS 23	Copyright Control	Martin Gordon	
48	31	4	COCOMOTION	Ei Coco	Pye 7N 25761	Bocu	W. Michael Lewis/Laurin Rinder	
49	NEW ENTRY		JUST ONE MORE NIGHT	Yellow Dog	Virgin VS 195	Lazy Lizard/Heath Levy	Kenny Young	
50	NEW ENTRY		5 MINUTES	Stranglers	United Artists UP 36350	April/Albion	Martin Rushent	

Beauty And The Beast 39R
 Blue Bayou 35W
 Cocomotion 48A
 Come Back My Love 20C
 Drummer Man 32W
 Dance Dance Dance 11W
 Don't It Make My Brown Eyes Blue 14E
 Emotions 43E
 Figaro 3A
 5 Minutes 50E
 Floral Dance 25S
 Floral Dance 36F
 For A Few Dollars More 28E
 Galaxy 15E
 Heartsong 33A
 Hot Legs/I Was Only Joking 18W
 How Deep Is Your Love 31F
 I Love You 40A
 If I Had Words 4E
 Isn't It Time 46F
 It's A Heartache 8R
 Jam Jam Jam 45C
 Just One More Night 49E
 Let's Have A Quiet Night In 19E
 Love's Like Oxygen 21F
 Love's Unkind 6C
 Lovely Day 7C
 Jamming/Punky Reggae Party 9E
 Morning Of Our Lives 29S
 Mr. Blue Sky 18E
 Mull Of Kintyre/Girls School 2E
 Native New Yorker 5R
 No Time To Be 21 42C
 Nervous Wreck 23C
 On Fire 7E
 Only Women Bleed 22C
 Quit This Town 38E
 Rich Kids 24A
 Run Back 37A
 Sorry I'm A Lady 13R
 Take A Chance On Me 10C
 Stayin' Alive 34F
 The Grove Line 12C
 Theme From Which Way Is Up 27E
 Up Town Top Ranking 1W
 Who Pays The Ferryman 30A
 Wishing On A Star 26W
 Who's Gonna Love Me 17E
 Words 41C
 Zodiacs 44C

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TOP WRITERS
 1 E. Thompson / A. Forest, 2 Paul McCartney/Denny Laine, 3 Tony Hiller/Lee Sheridan/Martin Lee, 4 Saint Saens, 5 Linzer / Randell, 6 Summer / Bellotte / Moroder, 7 Bill Withers / Skip Scarborough, 8 Scott / Wolfe, 9 Bob Marley, 10 B. Andersson / B. Ulvaeus, 11 Lehman / Edwards / Rodgers, 12 Rod Temperton, 13 Soja / Dostral, 14 R. Leigh, 15 Various, 16 Jeff Lynne, 17 A. Davison, 18 Stewart / Grainger, 19 Tony Macaulay, 20 Mansfield, 21 Scott Griffin, 22 Alice Cooper / Dick Wagner, 23 Deutscher / Menke / Billabury, 24 Matlock, 25 Katie Moss, 26 Billy Calvin, 27 Norman Whitfield, 28 Chinn / Chapman, 29 Jonathan Richman, 30 Y. Markopoulos, 31 Bee Gees, 32 Chapman / Arthurs, 33 Gordon Giltrap, 34 Gibb Brothers, 35 Orbison / Meison, 36 Katie Moss, 37 S. Elson / D. Stevenson, 38 Ed Hollis, 39 David Bowie, 40 Giorgio / Moroder / Bellotte / Summer, 41 Gibb Brothers, 42 TV Smith, 43 Gibb Brothers, 44 Giorgio Moroder / Pete Bellotte, 45 L. Ruff / S. Brunson, 46 Conrad / Kennedy, 47 Martin Gordon, 48 Lewis / Riner / Ross, 49 Kenny Young, 50 Stranglers.

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.



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MARKET PLACE

POSITIONS



FIELD DISPLAY ASSISTANT

S/EAST ENGLAND

Polydor Ltd., a leading Record & Tape Marketing Company and a member of the Polygram Group of Companies, has the above vacancy.

Reporting direct to the Field Display Manager he/she will be responsible for the successful installation of all Polydor's window, in-store and foyer displays within the South-East area. It is essential that the graphic image of the company, its Artists and their products, is well represented.

Applicants should be located within the South-East. Previous experience in Field Display is essential. Effective communication with Head Office and Retailers and the ability to be self-motivating are key requirements.

An attractive salary is offered. Fringe benefits normally associated with a large company are also offered, including bonus and a company car.

Applications to:

Nigel Reveler, Personnel Manager, Polydor Limited, 17/19 Stratford Place, LONDON W1N 0BL.

Tel: 01-499 8686.

ARE YOU A TOP MANAGER/ESS?

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Have you the ability to work under pressure?

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

RECORD COMPANY

Phonogram, a leading major record and tape marketing Company and member of the international Polygram Group of Companies wish to recruit a top administrative.

SECRETARY/ ASSISTANT

for the Head of the Marketing Division

If you are aged between 24 & 25 you could have a key position in a diverse, fast moving and exciting Company.

You must have the personality and sophistication to deal effectively with a diverse range of contacts. A methodical and well organised approach to your work is essential, if you are to cope with the hectic schedule of a frequently harassed boss. You will have many administrative responsibilities and must be capable of working without supervision.

A high degree of expertise in all the secretarial skills is of course essential.

In addition to an attractive commencing salary, we offer 4 weeks holiday p.a., annual bonus, pension scheme, LV's and staff purchasing facilities.

Applications to:—
Personnel Department,
Phonogram Limited,
129 Park Street,
London W1Y 3FA.
Tel: 01-491 4600.



Display Merchandisers

in the Music World

CBS Records, the international recording Company, have excellent openings in Glasgow/East Anglia/Midlands/North London areas for young men or women with some display experience and preferably evidence of creative flair to become Display Merchandisers.

You'll be responsible for setting up versatile creative displays in a number of record shops and stores throughout the area, working largely on your own initiative.

Starting salaries are good and we offer some very attractive benefits including a Cortina Estate and generous discounts on all our records and tapes.

To find out more, write briefly about yourself to:



CBS RECORDS

Tricia Barry,
Senior Personnel Officer,
CBS Records,
17-19 Soho Square,
London W.1.

PRIVATE STOCK RECORDS

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CONTACT

ZOFIA on 01-439 7011.

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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.

Sales Promotion Staff

WEA Records Limited, a subsidiary of Warner Communications Inc., experienced tremendous growth in terms of sales and profitability during 1977.

We have further ambitious expansion plans for 1978 which will make the future even more exciting and rewarding for all those who are part of our team.

We are looking for people with some experience of radio station promotions and, ideally selling within the record industry. However, if you do not have this experience but possess the necessary enthusiasm, drive and self-motivation to successfully

undertake a challenge, then we would still like to hear from you.

A high basic salary and the opportunity to earn excellent bonus payments are features of these positions. In addition you would be given a company car, expense allowance and other big company benefits.

There are vacancies (which are open to both males and females) in the following areas: North West, Midlands, North East, Glasgow/Edinburgh, Thames Valley, Portsmouth and Plymouth.

Write, giving details of age, qualifications, experience and current salary to:

David Horton, Personnel Manager,
WEA Records Limited, Alperton Lane,
Wembley, Middx.

MARKET PLACE

Handwritten: One Song TPA This 16 track 11-00
 Then High Parts Act
 22 Personal

SENIOR ADVERTISING POSITION IN THE MUSIC INDUSTRY

This is a new position with one of the fastest growing companies in the music business. The person we are looking for will have held a responsible position with a leading advertiser or advertising agency and will be experienced in all aspects of advertising and promotion.

Duties will include supervision of the company's advertising programme with specific responsibilities for the development and execution of major TV merchandising operations. Campaign planning will be an important part of the job and practical knowledge of modern research techniques and TV media planning will be needed.

An appreciation of popular music is essential and experience in the music industry would be desirable. The job will be located in London. Salary will be around £8,000 with a company car and other substantial fringe benefits.

If you think you can match our requirements and have an eye for commercial opportunities, write to the following BOX NO. in the strictest confidence:

MW 473.

AGENCY

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POSITIONS

EXPERIENCED ASSISTANTS (m/f)

required by our Record Shops in N.9, E.17 and S.E.9. Must be neat, quick & intelligent. Salary negotiable. Phone David Elliott 01-348 7556.

MANAGER/ESS

for Classical Record Shop in South-West London. Experience essential, salary and commission negotiable.

Please phone: John Cottis on 01-540 2937.

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DISCO PROMOTION PERSON

Polydor Limited, a member of the international Polygram Leisure Group of Companies marketing records and tapes have the above vacancy.

Reporting direct to the Divisional Manager, Press, Promotion and Artist Development the successful applicant will be responsible for the following:

1. Effective promotion in the UK Disco/Club scene of all Polydor Artistes and their products.
2. Close liaison with Head Office, maintaining good communications and co operation with Regional Promotion team, the Display and Sales Force, ensuring that they are fully aware and involved where necessary, of all Disco/Club activities.
3. Arranging Polydor promotion nights, tying in with any sales or marketing campaigns.
4. Arranging P.A.'s for Artistes, tying in with concerts and tours.
5. Compiling and maintaining an up-to-date Disco mailing list as well as producing news letters that accompany mailouts.

Knowledge/experience of the Disco/Club scene is a key qualification as is the ability to be self motivated and a first class communicator.

An attractive salary, offered together with a Company car and all the benefits associated with a large Company. Considerable travel is envisaged with this job and therefore applicants must be prepared to stay away from home on occasions.

Applications to:

Nigel Reveler, Polydor Limited, 17-19 Stratford Place, London W1M 0BL.

Tel: 01-499 8686.

T.V. Music Library

have a vacancy for a person to work in the Music Library at their Teddington Studios.

The successful applicant will be responsible for cataloguing recorded music and tapes, dealing with telephone enquiries and requisitions for recorded music, booking records in and out, maintaining an efficient filing system and typing all correspondence.

Ideally this person will have previous experience in a similar department and have a good knowledge of all spheres of music.

Excellent salary and conditions of employment.

Apply in writing not later than 14th February to the Senior Staff Relations Officer, Thames Television Limited, 306-316 Euston Road, London NW1 3BB.



Sales Representatives

This is an opportunity for an experienced Sales Representative to join CBS Records, one of the world's leading recording companies, and sell the famous CBS records and tapes into new and existing outlets in the North Surrey and Middlesex areas.

The successful man or woman will be aged between 23-30, ideally living in or around the Kingston area, with sales experience gained in a fast moving consumer goods environment.

Apart from a good salary and bonus, rewards also include a company car, generous discounts on records and tapes and all the other fringe benefits associated with a major company.

If you want to join the 'Music Makers' and make a career for yourself please write briefly about yourself to:



CBS RECORDS

Tricia Barry
 Senior Personnel Officer,
 CBS Records,
 17/19 Soho Square, London W.1.

Songwriters

Songwriters

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