

# MUSIC WEEK



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## Judge slams Penny Farthing

PENNY FARTHING Records was slammed by a High Court judge last week for "scandalous behaviour" in trying to bring a winding-up petition against RCA. And Mr Justice Templeman added: "I will not allow the Companies Court to be used for the purpose of pressure and blackmail in an attempt to get money out of a large company which plainly disputes the debt."

He ordered Penny Farthing to pay immediately the costs of RCA's application to restrain presentation of a compulsory winding up petition.

Counsel for Penny Farthing has argued that RCA's action was "precipitous and unnecessary".

Mr Robin Potts, for RCA, told the judge that the application had

been adjourned from January 27 on Penny Farthing's undertaking to file evidence by the following Wednesday. No such evidence had been served, he said. But Penny Farthing were now willing to give an undertaking not to present a petition pending full trial of the dispute or further court order.

Potts added that the dispute arose out of an agreement, dated November 1, 1976, by which Penny Farthing agreed to deliver to RCA certain recordings for the production of records. Provision was made for payment during the course of the agreement.

On November 30, 1977, Penny Farthing invoiced RCA for £18,900. RCA refused to pay, pointing out that certain recordings supplied were old and already issued and therefore

did not conform with the agreement.

RCA, counsel added, was a substantial company with assets in excess of £5,000,000. As a result of the proceedings being reported in the record press there was a serious risk of substantial prejudice to RCA.

Counsel for Penny Farthing argued that the costs should be reserved to the trial because the restraint action by RCA was "precipitous and unnecessary".

The judge said it was not disputed that RCA was a large company worth "some millions of pounds and fully solvent". And he added: "In my judgement this was scandalous behaviour by Penny Farthing who knew that the alleged debt was being disputed on the advice of respectable London solicitors."



ISLAND RECORDS' managing director Tim Clark (left) presented producer Audie Ashworth with a silver disc for £100,000 sales of J. J. Cale's *Troubadour* album. Ashworth has been responsible for producing all four of Cale's albums and he has also produced Bryn Haworth's latest album, *The Grand Arrival*, which is released by A&M next week. Also at the presentation was Richard Griffiths (right), label manager for the Shelter catalogue for whom Cale records.

## Industry finances laid bare

by TERRI ANDERSON

NEARLY 200 companies in the music industry have had their money matters put under the microscope, in the first major financial survey of the business. It has been conducted by a specialist data company which expects this to be one of the most profitable of the hundreds of business finance surveys it has produced.

The Jordan Dataquest survey entitled *British Companies in the Music Trade* covers companies, from industry giants like EMI to much smaller businesses with sales of under £500,000, including publishers, instrument manufacturers, agents and wholesale and retail outlets. Data given for each include sales, exports, pre-tax profits, numbers employed

and wage bill for the UK, net fixed assets, current assets, current liabilities, bank borrowings, and ownership.

Where possible two years data have been provided for each company, allowing examination of the progress being made by individual firms. Information on the privately owned companies (which number more than half) has been collected from company registration offices in London, Cardiff and Edinburgh.

Roger Coghill, managing director of Jordan Dataquest underlined the impartiality of the survey by pointing out that his company was involved only in research into fact, and had no knowledge of or connection with the music business. Simply by examining the financial

data, however, many conclusions could be drawn — such as the relative profitability of sheet music, record and tape sales.

The general conclusion of the researchers is that "despite its maverick reputation the music trade displays an average growth rate and profitability which bear favourable comparison with many other British industries."

The low growth and profitability of the British piano makers, among musical instrument companies, was one unexpected fact which emerged, while other details include profit margins in the 12 largest private companies; these average out at 5.9 per cent, but this average is greatly assisted by the very high 23.9 per cent margin for Dick James Music.

Coghill said that his company surveys about 100 different trades and industries a year. He expects the music trade to be included annually from now on, and hopes that feedback from the business will help with choice of companies to be included. "The purpose is to make available to management inside and outside the industry enough information to see trends." He added that for the music business this financial information — which is difficult to obtain and is not regularly published anywhere within the industry — would be of great interest to possible investors, customers (wholesale rather than members of the public), suppliers of materials and equipment, and, probably most important, to competitors.

Buyers of the £28 book of results will learn among other things that the music industry is generally late in filing its accounts but it is apparent that its average profit margins compare well with many other British industries. Also, surprisingly after a period of low consumer spending, the number of companies making a loss is only 15.5 per cent.

Asked to select the company which has produced the most impressive performance Jordan's response was another surprise. The choice, on the evidence, was a small and lesser known publishing company, W. J. Taylor (Music) Ltd., which in the year to March 1977 increased its profits 4.5 fold.

## Record companies lose round one to blank tape

THE RECORD industry has lost the first round in its battle against illegal home recordings. In a case brought by 24 British record companies — among them CBS, EMI, WEA, Polydor, Phonogram, Decca and Pye — against blank tape manufacturers Audio Magnetics Inc (UK) Ltd., a High Court judge ruled on Friday last that claims alleging incitement to breach copyright and defamation should be struck out. Four record companies — A&M Records Inc., A&M Records, EMI Records and Polydor — were however entitled to temporary injunctions protecting copyright in photos and artwork.

This outcome is a major set-back for the industry and the BPI, which

co-ordinated the action, but it is likely the case will be taken to the Court of Appeal.

The action was triggered last Autumn by a series of Audio Magnetics advertisements which it was felt labelled the quality of pre-recorded cassettes and incited the public to infringe copyright by making home recordings. One featured a picture of the Beatles and the line: "If you've ever bought inferior cassettes you'll probably know what Lennon and McCartney really meant by twist and shout", and went on to describe listeners spending hours unravelling a tangle of tape, before embarking on a

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## Hutson, O'Donoghue lead RSO's world push

by NIGEL HUNTER

BRIAN O'DONOUGHUE has been appointed managing director of RSO Records UK and Mike Hutson is joining RSO Records as managing director of international operations as the initial move to establish the label on a worldwide basis.

O'Donoghue has been associated with the Robert Stigwood Organisation since the late sixties when he was involved in many projects including the promotion and presentation of both the original Jesus Christ Superstar LP and the follow-up London cast album.

In 1973 he became head of promotion, and subsequently manager of Paul Nicholas, the singer/actor. Last autumn O'Donoghue was named director of RSO Records, and in his new MD role will work in close liaison with Polydor, overseeing all aspects of the marketing and promotion of the RSO catalogue.

Hutson began his career at Nems, moving to Chappell where he was in charge of the Lowery Music subsidiary and established his own

interest in publishing and production. He became creative services manager at United Artists Music before joining Ian Ralchini at the inception of the Anchor label as general manager of publishing.

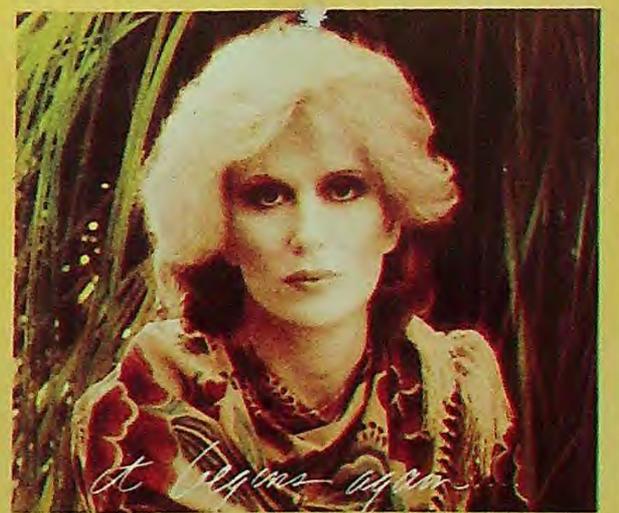
He remained there for three years, becoming general manager of the record company, and then went to America as assistant to Arista president Clive Davis in New York, and most recently being director of product management at that company. Hutson will be responsible for supervising and motivating the movement and growth of the RSO label internationally.

The appointments were made last week by RSO Records president Al Coury, and take immediate effect.

Said Coury: "At this time when RSO product is beginning to dominate the charts internationally, I regard the appointments of Brian O'Donoghue with Mike Hutson to be of great importance in the expansion of the creative energy and growing industry which is now synonymous with the name of the Stigwood Group of companies."

## IT BEGINS AGAIN...

DUSTY SPRINGFIELD



Album 9109 607 Cassette 7109 323 Single Dusty 1

marketed by phonogram

# NEWS

## Benjamin takes over Royal Variety Show

LOUIS BENJAMIN, chairman of Pye Records and managing director of Moss Empires — which owns the London Palladium — is to succeed Lord Delfont as organiser of the annual royal variety performance. Benjamin has assisted with the event for the last eight of the 20 years during which Lord Delfont has been responsible, and this year they will look after the event jointly, but from 1979 onwards Benjamin will be in sole charge.

The royal variety performance, other royal nights out and charity productions for the Entertainment Artists' Benevolent Fund have so far

raised £1.25 million. Benjamin who is vice-president of the Fund, said that he intends to try and place greater emphasis on using British performers in the shows, but had always to bear in mind that many were over-exposed on tv, and has lost their "novelty value".

• The London Palladium has made an urgent plea to trade and public to stop applying for tickets for the series of Cliff and the Shadows reunion concerts which are set for the fortnight following February 27. All available seats for the shows are taken up by postal requests for tickets, and there will be announcements in the press should any seats become available closer to the dates.

The release of the new Cliff Richard album, Small Corners, is scheduled for early March, and the Shadows 20 Golden Greats compilation is current, but EMI has not at the moment scheduled any re-releases of product the artists made together.

## Glancy wheels in PR aide

TONY BARROW, head of Tony Barrow International PR, has concluded negotiations with RCA managing director Ken Glancy and has been retained with immediate effect to provide PR consultancy services to the record company. These services will mainly be for special projects, including the publicity for UK tours or visits by RCA's international acts. Barrow will also temporarily provide more comprehensive PR services, pending the appointment of a new manager of public affairs to replace Rodney Burbeck. Tony Barrow International PR is now operating from 51 Derwent Avenue, Kingston Vale, SW15 3RA. Telephone: 01-546 5947.

ARIOLA RECORDS has signed a deal for the UK and Europe for the New York rock and roll band, Riot, whose first album, Rock City, will be released in April. The band is

## MUSIC DEALS

managed by Arthur Sanhucchi of Rock City Music and Star Entertainment in New York, and the deal was concluded between Robin Blanchflower, md of Ariola UK, and Billy Arnel and Steve Lobe of Anacrusis/Firesign NY during Midem.

IVOR CUTLER, the humourist, author, poet, songwriter and teacher has been signed to EMI's Harvest label, and his debut album for this — Life In A Scotch Sitting Room, Vol. 2 — is scheduled for release in April. Cutler has previously recorded for the Fontana, Decca, Parlophone and Virgin labels.

EMI GROUP Repertoire Division has reached an agreement with Claude Carerre of Disques Carerre of France to represent the Carerre label in the UK and Republic of Ireland. First releases will be singles from Sheila B. Devotion (Singin' In The Rain) and Helen Davis (a disco version of the Rolling Stones' Satisfaction). All Carerre product will appear under its own label banner but will carry an EMI number. This new deal is a development of the link between EMI Harvest and the French company forged last year when Harvest released Black Is Black by La Belle Epoque, which reached number two in the UK charts.

STIFF RECORDS has firmed licencing deals for its product — which is now appearing on the Stiff label in original packaging in several countries — with Phonogram for Norway and Sweden; Love Records for Finland; Dureco for Holland; Teldec for Germany; Barclay for France and Belgium; RCA for Italy; EMI for Australia and New Zealand, and CCP Record Co for South Africa. Negotiations for deals in North and South America are currently nearing completion.

WANTED RECORDS, the new label for mod by Craig Baguley and Dave McAleer of Music Farm publishing, has signed a deal with Jacqui Djamschidi-Hoes, president of Johnny Hoes' Benelux Music Industries, for the launch of the label in the Benelux countries. First release will be Crazy Paving by the Billy Karloff Band and But I Do by ex-Glitter Band leader John Rossall. Tour and tv appearances are currently be arranged for both artists.

## Any takers on MTA challenge?

THE MUSIC Trades' Association is still waiting for a dealer prepared to take up the challenge and speak on the topic Why I am not a member of the MTA at the first Music Industry Conference, to be held in Bournemouth on May 7-10. The Association is keen to expand its membership among record retailers, and the invitation for a non-member to freely give his opinion of the organisation, and explain why he has decided not to join it, is a genuine one.

Although this slot in the agenda as yet remains unfilled, sessions on sheet music, rental of musical instruments, music in schools, a press forum and a music industry talk-in are all ready to go ahead.

Programmes will be sent to members, and will be generally available during this month, non-members should contact the MTA offices in Denmark Street, London W.1, if they want details.

The chairman of the Retail Consortium, the Rt. Hon. Joseph Godber, is to be one of the guest speakers.

## LETTER

THERE APPEARS to be some misconception over the results of a recently quoted court case between one of our members, H Payne (Coventry) Ltd and the Performing Right Society.

One of the Directors of this Company has been quoted as saying that the ban on playing records to the public imposed by the High Court has in no way affected record sales in the store. This is *not* true.

Record sales have been drastically reduced since this ban was imposed; a result that was envisaged by the MTA and that clearly is opposed to the record industry generally and will directly affect royalties.

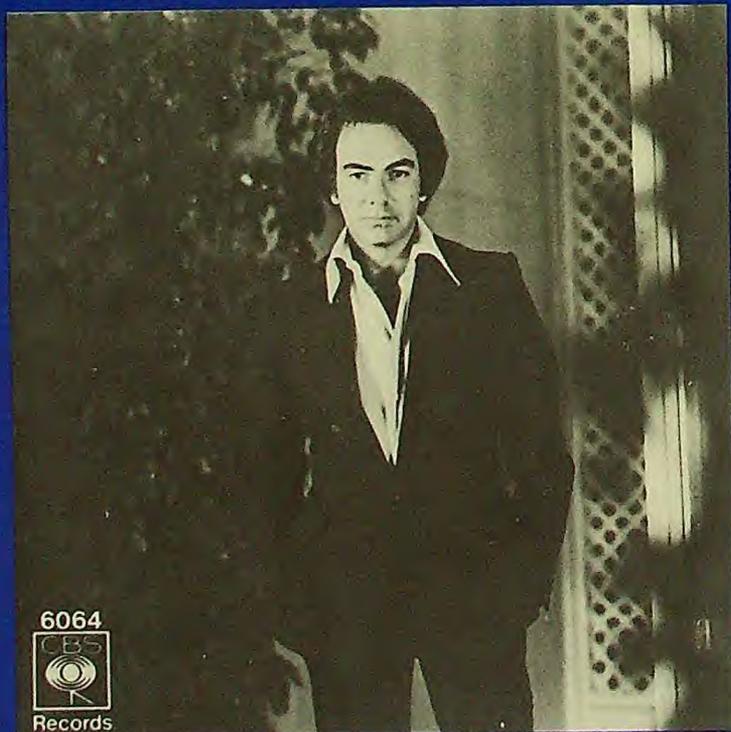
Clearly this is a case of a large, wealthy organisation endeavouring to intimidate small units. Happily we are still governed democratically which, as I read it, is for the benefit of the majority. ARTHUR SPENCER-BOLLAND, Secretary General, MTA, 5 Denmark Street, London WC2.

# Neil Diamond

new single

## 'God Only Knows'

A beautiful song from Neil's current album  
*'I'm Glad You're Here With Me Tonight'*



6064



## YESTERDAYS

### 10 YEARS AGO

(February 12, 1968)

POLYDOR AND Philips appoint EMI's Vic Ridgewell to iron out distribution problems resulting from companies' separate depots — most complaints are about Polydor deliveries ..... Bell label announces first singles schedule by The Box Tops' Cry Like A Baby ..... Cyril Shane leaves Shapiro-Bernstein Music to form own organisation ..... Diana Ross and Supremes' Greatest Hits tops album chart, one of nine Motown albums in Top 40 ..... MCA releases first discs in UK as independent company including Joe Brown's Bottle Of Wine and John Rowles' If I Only Had Time ..... actor Robert Mitchum releases Country album. Other debuts are sols Van Morrison with Blowin' Your Mind and Ralph McTell with Eight Frames A Second ..... reviewer notes "one to watch" ..... Liberty starts Blue Note campaign with 300 titles ..... first promotional tie-up between UA's movie and music companies is for soundtrack of Here We Go Round The Mulberry Bush.

### 5 YEARS AGO

(February 10, 1973)

1972 SURVEY shows EMI in the lead, CBS second and Decca third with a 10.6 per cent share, while newcomer K-Tel leaps to eighth place with 5.4 per cent ..... former Pye sales chief Colin Hadley forms independent record marketing firm with Bell first client ..... EMI signing talks with Paul McCartney held up until High Court settles Beatles break-up case. Meanwhile McCartney and wife Linda form Wings Music and Lennon-McCartney song royalties said to top \$18 million ..... Island's David Betteridge and Chris Blackwell to launch ELP-Island owned label Manicore in UK ..... first major Bronze promotion campaign features titles by Uriah Heep ..... former Precision factory manager Ron Holmes and ex-Oriake's Dick Clark open North London pressing plant with reputed backing of £250,000 ..... 12 years, Adam Faith and Evie Taylor part company ..... Mandy Newell leaves WB London to join Alice Cooper Enterprises in New York.

## CBS ties with 208 for TK product push

by CHRIS WHITE

CBS IS putting its weight behind Henry Stone's Florida-based TK label, in a major campaign starting later this month and running through until March. Previously the label was with RCA in Britain but did not renew its licensing deal with the company when it expired; subsequently Stone signed TK with CBS last October for all territories outside of the US.

CBS' promotion includes a tie-up with Radio Luxembourg which will be mounting a nationwide TK/208 Roadshow, and which will visit approximately a dozen venues. The hour-long disco show, featuring Radio Luxembourg deejays, will include films of TK artists and competitions offering TK jackets, T-shirts, badges, notepads and records for prizes. The roadshows will be backed by Luxembourg advertising, press advertising and extensive display material.

In addition to the involvement

with Radio Luxembourg, CBS will also be focussing on individual TK artists with press advertising. The first Top 20 hit from the new licensing deal is T-Connection's On Fire which was released as a limited-edition 12-inch and was only the second release under the deal.

CBS has also acquired rights to TK back catalogue and from February 24, several albums will be available through the company. These include three K.C. & The Sunshine Band LPs, Do It Good, K.C. & The Sunshine Band and Part 3, T-Connection's Magic, George McCrae's Rock Your Baby, and Celi Bee and the Buzzy Bunch's album of the same name. Other upcoming releases include albums from Peter Brown (Do You Wanna Get Funky With Me) this Friday (10), Timmy Thomas' Touch To Touch, K. C. & The Sunshine Band's Who Do You (Love), Chi Coltrane's Road To Tomorrow and Ralph McDonald's The Path on March 10.

## CAMPAIGNS

### Anchor TV for Hamilton LP

GEORGE HAMILTON IV's second album release on Anchor is being backed by a television marketing campaign commencing on February 20. The album, *Feel Like A Million*, has already achieved Silver Disc status with over £150,000 sales in advance orders.

The campaign starts with spots on Trident, Ulster, Anglia and all Scottish areas for a week; then switches over to radio advertising for the subsequent week; and then back to the original television areas for the third week (March 6). The television spots were filmed by Hamilton during a brief promotional visit to Britain 3 weeks ago. (see page 18).

AS PART of its promotional launch for the Old Gold label, and its golden oldies catalogue, Lightning Records will have a special road show touring the UK throughout February and March using the Wild Wax Show djs. The new label, launched this month, features re-releases of the Troggs' Wild Thing and Mr. Bloe's Groovin' With Mr. Bloe, both recordings leased from DJM Records — Old Gold is intended to complement Lightning's 4,000-strong catalogue of all-time pop music classics.

First date is Cheltenham (February 9) and subsequent roadshow dates include Leicester, Aberdeen, London, Reading, Birmingham, Swansea, Plymouth, Bournemouth, Derby, Blackpool and Brighton. Lightning is also arranging further roadshows for Cardiff, Glasgow, Leeds, Liverpool, Manchester and Sheffield, amongst other major towns and cities.

RIVA RECORDS in conjunction with WEA is extending its tv campaign for the Rod Stewart LP *Footloose and Fancy Free*. The campaign resumes on February 9 in the London and Southern TV areas, and the budget for this part of the publicity plan is £50,000 — bringing the total promotional expenditure on the current Stewart LP to over £150,000 since release. Point of sale material will be available to dealers in the areas receiving the commercials. Stewart himself is to return to Britain this week and will start recording a new album in France in March.

WEA IS issuing a 2LP compilation featuring 16 groups recorded at the recent Hope And Anchor Festival in North London. Acts include The Stranglers, the Pirates, Steve Gibbons, Wilko Johnson, Pleasers, 999, XTC, X-Ray Spex, Dire Straits, Steel Pulse and The Saints, and although they all record for rival record companies, permission has been given for them all to be included.

The LP retails at the special discount price of £4.49 during the first month of release — March — and it will then revert to a regular double-album price of £5.99. Dealer merchandising includes 400 displays featuring a concertina mock-up of Islington's Upper Street (home of the Hope And Anchor); the album sleeve features the same design. Promotional aids will include various T-shirts and there will be radio spots on Capitol, Clyde, BRMB and Piccadilly.

CO-INCIDING WITH Valentine's Day, Phonogram is releasing a single by Clifford T. Ward called *Someone I Know*, a track from his recent album *New England Days*. The first 20,000 singles are being packaged as Valentine's Day cards, and dealers will be supplied with special browser packs. Catalogue number is Mercury LUV1.

# DOOLEY

IS SELECTA planning to sever ties with Decca and go it alone? ..... **Lord and Lady Montagu** hosted dinner for Motown's delegates to international meeting in the mediaeval banqueting hall at Beaulieu ..... good luck to Louis Benjamin, who takes over from Lord Delfont the Royal Variety Show — an onerous and often thankless task ..... Ariola UK md **Robin Blanchflower** co-writer with Barry Guard of *May The Force Be With You* by Skywalker released by DJM ..... **Tony Macaulay** co-writing a musical based on the lives of Laurel and Hardy with Likely Lads scriptwriters Dick Clements and Ian la Fresnais.

PYE RECORDS and 20th Century Fox jointly promoting Albert Hall concert with composer **John Williams** conducting the LSO performing space-type music including, naturally *Star Wars* which has clocked over 2 million sales in US alone ..... Dick James with wife Francis and son Stephen invited to Buckingham Palace reception for Queens Award To Industry winners ..... Reference to Ariola label in new EMI directors' announcement needs clarification: US Ariola released here on EMI International while UK Ariola goes through Pye.

SOME Phonogram executives apparently miffed at the Fleet Street reports of **Dusty Springfield's** homecoming last week — strange, we'd have thought they would have been delighted to coverage attained ..... No less than four **Bee Gees** compositions in the charts last week including group's own two hits and new entries by Rita Coolidge and Samantha Sang ..... **Norman Newell** guested on a brains trust panel in Melbourne, Australia, discussing music.

FOLLOWING DEPARTURE of **Martin Davis** from UA, who will now produce Shirley Bassey?.....To promote new single *It Takes Two To Tango* by **Richard Myhill** on Utopia, Phonogram sending out tango instructions ..... **Twiggy** now recording with producer **Don Schroeder** in Nashville following in footsteps of Peters and Lee and Tony Monopoly ..... **Andrew Lloyd Webber** off to Japan and Australia as his MCA Variations album makes rapid chart entry.

MRS MONIQUE PEER, president of Peer-Southern presented with Masque of Success diploma of honour by European Committee for the Promotion of Arts, Commerce and Industry for "sustained and outstanding contribution to the arts through the medium of music throughout the world" ..... Composer **Richard Addinsell**, writer of the *Warsaw Concerto*, who died last November left £266,429 in his will ..... **Roy O'Dwyer** celebrates 18 years with Pye this week.



GEOFFREY BRIDGE, director general of the BPI is pictured (left) after pulling the winner of WEA's dealer/consumer *Star Spangled Name Dropper* competition out of the hat. The competition is regarded by WEA as having been one of their most successful, generating £1 million-worth of sales last autumn. With Bridge are (left to right) Bernard McDonald, WEA merchandising manager; Mike Hitches, director of sales; Mark Cellier, business development manager; and Richard Robinson, deputy managing director.

## Press officers to move

MAGNET PRESS officer Judy Totton will leave the company in March after two years to join the CBS press department.

JUDITH RILEY is leaving the UA Records press office after 2½ years for an equivalent post with the newly-established Radar Records formed by previous UA md Martin Davis, and a&r manager Andrew Lander.

TONY CLARK has been appointed executive assistant to Maurice Oberstein, managing director of CBS Records; he will assist Oberstein and Norman Stollman in reviewing operational needs and corporate planning, and will be

## MOVES

SYMPHOLA LTD of Belfast has, since its factory was bombed, established administration at 47/49 Fountain Street, Belfast BT1 5EB, and all business and enquiries should be directed to that address. Telephone numbers are Belfast (0232) 29723 for ordering; 43734 for accounts; and 23306 for queries.

## MUSICAL CHAIRS

particularly concerned with analysing and interpreting management information. In addition he will undertake planning and organisational projects. Clark comes to CBS from Whitbread where for the past two years he has been marketing financial analysis manager.

STEVE HEDGES has been appointed general manager of the Bron Agency — he has been with the company for three years and before that worked for Galf Management. His new appointment follows the continued expansion of the agency and Hedge's additional responsibilities will include day to day co-ordination with agents so that a maximum number of dates can be delivered to managements. He will also be more involved with the booking of US artists for complete European tours.

GARY MARTIN has been appointed field sales manager of EMI Records, reporting to national sales manager Jim Parminter, and Martin Hooker becomes sales administration manager, also reporting to Parminter. Chris Forward has been appointed window display manager reporting to Hooker.

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# NEWS

## WEA's mini-conference: Fruin reveals maxi plans

WEA RECORDS is to expand and strengthen its sales and promotion force in order to capitalise on the company's breakthrough last year with new acts and records, managing director John Fruin revealed at a special mini sales conference held in London. The two-day event was the first to be held by WEA outside of its usual September conference, and resulted from the company's exceptional growth during 1977 when vast improvements were made in both album and singles market shares.

Fruin told the conference that the expansion was designed to take care of WEA's increasing business, the increased number of radio stations and the company's increasing reputation in breaking hit singles. "We were the first record company in the field to introduce a singles sales force which has since been emulated by every other major record company, and I am confident that the new sales/promotion force will equal that success and ultimately attain an even greater increase in market share," he added.

The expansion plans result in national sales manager Mike Heap becoming national sales promotion manager reporting to promotions manager Geoff Grimes and director of promotions, Bill Fowler. The new set-up takes effect in early summer. Replacing Heap will be John Porter who joins the company next Monday (13) and who will report to Mike Hitches, director of sales; until the force does become operational however, Heap and Porter will work

alongside each other in an integrating capacity. Previously Porter was with EMI for 12 years where he started as a trainee salesman and finished as field sales manager of the group repertoire division.

WEA business development manager Mark Cellier revealed that last year's Star-spangled Namedropper campaign had been the company's most successful promotion ever with more than £1 million of albums and tapes sold. He told the conference that the next major selling campaign would be the Spring Money Buster promotion, centering around a selection of the company's best-selling albums up to December 1977 and featuring such acts as Rod Stewart, Fleetwood Mac, the Eagles, Rolling Stones, Frank Sinatra, Bread, ELP, Led Zeppelin, Yes and Frank Zappa. The push will be linked with special dealer incentives and run for two months.

Amongst the new product from WEA which is imminent are albums by the Pirates, Deaf School, Renaissance, Frank Zappa and Andrew Gold. All will be subjected to various consumer campaigns.

Fruin also announced a new price structure which he said kept the company in line with general market trends. Singles go up from 75p to 80, while full-price albums at £3.79 go up 30p. Budget albums remain the same at £1.99, mid-price albums are increased from £2.49 to £2.99 and de luxe albums will now retail for £4.49 (previously £3.99).



PICTURED AT WEA's party in honour of George Benson are, from left: Jonathan Clyde, artist development manager; Ken Fritz, Benson's manager; Ian Mannering-Smith, WB general manager; Tom Ruffino, WB international director; John Fruin, WEA managing director; George Benson; Dennis Turner and Connie Pappas of Ken Fritz Management; and Nigel Molden, general manager of licensed labels and international repertoire.

## Phonogram's Beatles coup

FOR THE first time, an official Beatles recording is being featured on an album released by a company other than EMI. The song, All You Need Is Love, first recorded in 1967, is the title track of an album issued by Phonogram on the Theatre Projects label, designed to follow on from the success of the television pop documentary series and book of the same name.

The All You Need Is Love LP (9199 995) was originally mooted as a series of albums containing recordings featured in Tony Palmer's pop documentaries which were screened by ITV last year as a 26-week series. The idea then was to include most of the music and artists in the programmes, but because of various contractual difficulties with other record companies, initial plans had to be aborted and only now has the LP finally emerged.

Among the 20 tracks featured are hits by Jerry Lee Lewis, the Platters, Manfred Mann, the Shadows, Neil Sedaka, the Bee Gees, Rod Stewart, Eric Clapton, Cream, 10cc, Status Quo and John Mayall. Two of the tracks, the Beatles' All You Need Is Love and Apache by the Shadows, have been licensed from EMI while the remainder have been taken from the Phonogram International and

Polydor International catalogues. In most cases, the artists are singing their original hit versions although there are some exceptions — Jerry Lee Lewis' A Whole Lot Of Shaking Going On is the recording he made for Mercury Records and not the early Sun track; Blueberry Hill by Fats Domino, originally a hit on the Imperial label, is a live recording made in Las Vegas during the Fifties; and Neil Sedaka's Breaking Up Is Hard To Do is the ballad version of the song recorded by the singer for Polydor three years ago, and not the original RCA recording.

Leon Campadelli, Phonogram product manager, who has spent more than 18 months compiling the record, explained: "Originally there should have been several albums, and we had lengthy negotiations with several major record companies. Unfortunately there were many legal problems, and some artists weren't happy with the idea, so the projected series never materialised. This is the first time that EMI has allowed a Beatles' recording to be licensed to another company, and to all intents and purposes it is the first time that they have appeared on a major compilation. The only previous time a recording of theirs appeared on an album with other artists was about ten years ago when Nothing's Gonna Change My World featured on an EMI LP for the Wildlife Fund."

The Theatre Projects label is owned by the company — Theatre Projects — who have the rights to the All You Need Is Love TV series and book. The company is part of the Polygram Leisure Group. Campadelli added: "Apart from the Beatles, it is also the first time that bands such as Status Quo have appeared on a compilation. The LP is not directly related to the TV programmes but at least five titles were included in the series, and several of the artists also took part. We also believe it has one of the longest playing-times for an album — altogether there is 70 minutes of music included."

The LP, which is issued this month, will retail at £3.99.

## Charmdale launches label

CHARMDALE LTD., the record wholesaler and importer, is launching its own Charmdale label next month with the release of a 12-inch single featuring a seven-girl American group called Love Machine.

The titles are Desperately and Sexosonic, and are disco orientated. The release follows a licensing deal concluded at Midem by Charmdale with Ducale of Italy. Plans are in hand for a 14-week European tour this summer by Love Machine with a possible final date at the London Palladium.

## President moves and re-trenches

TO RATIONALISE and streamline the administration of President Records and the rest of the Kassner organisation the company has sold its west central London head office, Kassner House, and set up administration and promotion offices at Broadmead House, 21 Panton Street, London S.W.1 (telephone 839 4672).

At the same time the entire warehouse and sales departments have been moved to the company's established depot in Enterprise House, Arklow Road, London S.E.14, under the direction of Paul Ellis. David Kassner said that a main aim of selling Kassner House and moving was to establish President Records in the heart of the West End, and the reorganisation has considerably cut down overheads. He added that after a successful three years sales in 1977 did not come up to expectations. The company's distribution activities for the Alaska, Barak, PVK and Gold labels will continue, and Richard Smith has been appointed promotion manager for London. David Kassner intends to be less personally involved in promotion and to take a greater part in the organisation and running of the record company.

## Record companies lose round one to blank tape

FROM PAGE 1

favourable account of the company's own blank tapes.

However, Mr Justice Foster said the plaintiffs' claims did not establish a reasonable cause of action. It was true that the sale of blank tapes inevitably led to breach of copyright, but it did not in itself constitute infringement. Nor did he accept that the advertisements implied that the pre-recorded tapes were defective. He directed that 20 record companies, which had claimed they were threatened by Audio Magnetics' actions, should no longer be parties to the case since they had not actually suffered any breach of copyright, and struck out allegations that Audio Magnetics had incited the public to infringe

copyright. He agreed, though, that the use of published artwork without license was an infringement, leaving the wording of the orders for injunctions to the parties involved.

Speaking after the 1½ day hearing, Derek Cumberland of A. E. Hamlin, the BPI's solicitors, said, "This wasn't really a test case as such. It was just that so many record companies complained about these ads, which they felt were quite unwarrantably offensive, that we decided to bring an action for what amounts to trade libel. It was a very heavy case, with lots of complicated legal problems, but the evidence we think is clear". BPI director-general Geoffrey Bridge added: "It's something of a setback for us, but we have a little time in which to consider whether to appeal".

## JUKE BOX 20

- 1 (3) TAKE A CHANCE ON ME, Abba
- 2 (4) COME BACK MY LOVE, Darts
- 3 (19) EMOTIONS, Samantha Sang
- 4 (1) I WAS ONLY JOKING, Rod Stewart
- 5 (—) STAYIN' ALIVE, Bee Gees
- 6 (9) MR. BLUE SKY, Electric Light Orchestra
- 7 (2) FIGARO, Brotherhood of Man
- 8 (8) IF I HAD WORDS, Scott Fitzgerald & Yvonne Keeley
- 9 (16) LOVE IS LIKE OXYGEN, Sweet
- 10 (—) WHICH WAY IS UP, Stargard
- 11 (—) JUST ONE MORE NIGHT, Yellow Dog
- 12 (17) WORDS, Rita Coolidge
- 13 (20) HERE YOU COME AGAIN, Dolly Parton
- 14 (5) FOR A FEW DOLLARS MORE, Smokie
- 15 (11) SORRY I'M A LADY, Baccara
- 16 (7) LOVELY DAY, Bill Withers
- 17 (10) MORNING OF OUR LIVES, Modern Lovers
- 18 (6) THE GROOVE LINE, Heatwave
- 19 (—) JUST THE WAY YOU ARE, Billy Joel
- 20 (—) NERVOUS WRECK, Radio Stars

Courtesy of Laren For Music

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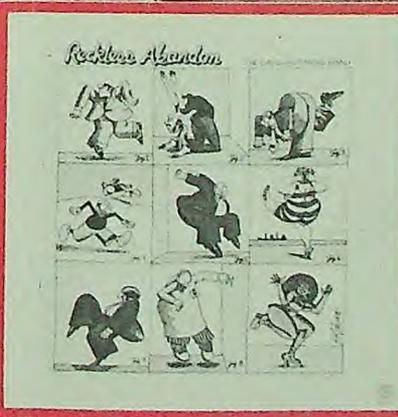
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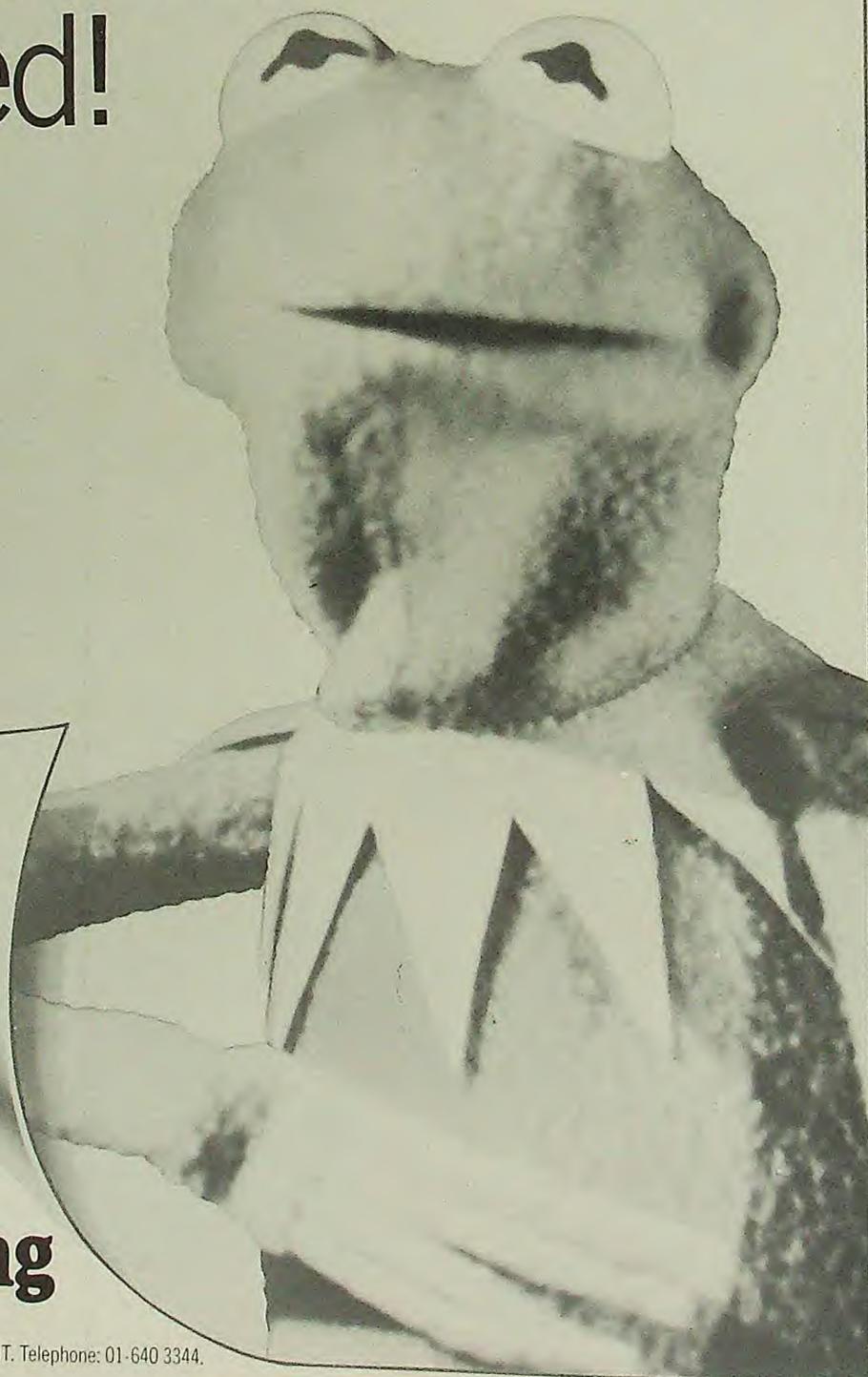


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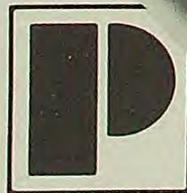


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# The MUSIC SHOW



# £12m State aid for Tandberg

OSLO — The Norwegian government has offered Tandberg's Radiofabrikk AS, the Norwegian consumer electronics group based here, a total package of finance, participation and support, to place the whole group on a sound technical, financial and marketing base with a long-term future.

As the only consumer electronics company in Norway, Tandberg's role in the country's economic mix is now formally acknowledged and endorsed at government level and the company will be protected against increasing pressures resulting from world recession and experienced in most Norwegian industrial sectors.

Unlike other Scandinavian and

## Royal easy listening

AMSTERDAM — In February, Dutch piano-player and real-life prince Pieter von Vollenhoven is to record a solo album of easy listening music, accompanied by the Harry van Hoof Orchestra.

The album, produced by Will Hoebee of Born Free Productions, which works within Phonogram Holland, will contain some compositions by the prince, along with four jazz-orientated classical pieces. Profits of the LP go to the Dutch foundation which supports handicapped sportsmen.

A year ago, Prince Pieter was featured on an album by the Dutch Swing College Band.

northern European countries, Norway's North Sea oil wealth makes it possible for the state to support key industries through the recession and inflation until balance and greater stability returns to world trade.

In committing itself to Tandberg's future, the government has written off all previous loans, totalling roughly £6 million, to the company and guaranteed future loans to around the same amount. It has also offered to participate financially in a restructuring of the company's capital base to around £12 million. It is also contributing, through 1978, nearly £1.6 million towards research and development of new product and its international marketing.

It is a condition of the Norwegian government participation that the Tandberg group, after re-financing, shall be governed by a new board of directors and a new board of representatives. Extensive changes are being made to make the company operation profitable by 1980.

The Norwegian government's offer is to be placed before the parliament for final budgetary approval, in a month or so but it has told Tandberg it can categorically count on all liquidity loans while awaiting that approval.

In the UK, John Farnell, managing director of the sister company Tandberg UK Ltd., says: "Now we can move ahead with the economic uncertainties, which have clouded the past few months, totally removed."



*RICHIE HAVENS (left) presents Abie Nathan, founder of the Voice of Peace radio ships, with a copy of the album 44 Hours in Jerusalem, which documents Egyptian president Anwar Sadat's recent visit to Israel. Havens made the presentation as part of his Tel Aviv-Cairo peace tour, and enclosed in the album was a single of the Havens song Shalom Salem Aleicum written about the peace moves.*

## Albeniz heir loses SACEM copyright case

PARIS — The French Court of Appeal has confirmed the finding of a lower court early in 1977 that 'Suite Espana,' by Albeniz, first performed in the U.K. in 1890, is now public property.

The ruling means that the composer's granddaughter, who claimed royalties from SACEM, has finally lost her case.

The court pointed out that when the copyright law of the country in which the composition was written differs from other countries in which the composition might be performed after the writer's death, the shortest period always obtains.

In the U.K., the period is 50 years and in this case an extra 14 years were claimed, plus 274 days, to cover the two world war periods. The plaintiff argued there was an

agreement with Spain, via diplomatic channels, allowing Spanish composers to benefit from the extra years covered in France.

But the French court said it could not accept that royalties could be paid in France when the composition had passed into the public domain in its country of origin. At the same time, various experts on copyright matters are trying to get this changed.

## Releases co-ordinated

BARCELONA — The EMI companies in Spain, Chile, Brazil, Mexico and Argentina have put into operation a combined plan for the simultaneous release of national artists from those territories.

First disks involved: Jose Augusto, with the single "Americana Latina" and the album "Jose Augusto"; Mario Echevarria's single "Hoy Me Toca Reir" and album "En Este Momento Y A Estas Horas"; Luciana's single "Quiero Tu Vida" and album of the same name; Marcelo's "Vuelve a Jerusalem" and album "Marcelo," and Jose Alfredo Fuentes with the single "Amigos" and similarly-titled album.

## Official piracy?

PARIS — Under certain conditions, discs and tapes deposited with the Italian ministry of public instruction may be reproduced without permission either of the producers or artists concerned.

And in recent months, these reproductions have been finding their way on to the French market. As far as the local record industry is concerned, this adds up to a form of piracy.

France is already worried about growing piracy and these imports from Italy simply add to the problem. Traffic of this product is not particularly clandestine because of the open frontiers within the common market in Europe.

But there is no doubt some retailers here are tempted by the imports. SNEPA, the French industry organisation, has reminded all dealers that sale of these reproductions is forbidden by Article 1392 of the Civil Code. The warning stresses that anyone selling them can be prosecuted by the producers.

## Instrumental market bid

AMSTERDAM — In a bid to get a tighter grip on the instrumental music market in the Benelux countries, Dutch company J.R. Productions, owned by chart singer Jack Jersey, has signed the Freddy Golden Orchestra.

The band was formed 10 years ago, has 10 musicians and is based in Enschede, a city in the east of Holland near the German border.

The orchestra's first album comes in February, produced by John Moring, a Dutchman who lives and works in Germany. Moring built his reputation working with artists such as Gilbert Beaud, the Paul Kuhn Orchestra, Robert Long and Peggy March.

Also newly-signed to J.R. Productions is Johnny Best, aged 17, hailed as a "musical wonder child" from Belgium. He has three times been world accordion-playing champion and his solo album 'Hot Organ Nights' is made up of organ covers of hits like 'Yes Sir I Can Boogie' and 'Don't Cry For Me Argentina.'

J.R. Productions has also signed Dutch accordionist Tony Bravo.



*SATRIL RECORDS has signed an agreement with Sound of Scandinavia, the Swedish disc company formed last summer by Toniton directors Leif Bigert and Gillis Hagelin. The deal gives SOS exclusive Scandinavian distribution rights to Satril repertoire with the exception of the Stardust group, who are licensed to Sonet for that territory. Seen at the Midem signing are from the left Satril general manager Alan Melina, Leif Bigert and Satril MD Henry Hadaway.*

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## SINGLES

**Galaxy WAR** TOP TWENTY MCA 339

**Theme from Which Way Is Up**  
**STARGARD** TOP THIRTY MCA 346

**What's Your Name**  
**LYNYRD SKYNYRD** MCA 342  
SIMON BATES'S RECORD OF THE WEEK

**Theme and Variations 1-4**  
**ANDREW LLOYD WEBBER** MCA 345  
RADIO ONE FEATURED FORTY

## CLIMBERS

**Faisons L'Amour** JIMMY ONDO MCA 328

**Magdalena** TONY CHRISTIE MCA 331

**Lifeline** DAVY JONES MCA 348

**Wishing** BUDDY HOLLY MCA 344

## MCA RECORDS

MCA Records, 1 Great Pulteney Street, London W.1.

# INTERNATIONAL

## Europe's top sellers

### West Germany

(Courtesy Bundesverband der Phonographischen Wirtschaft e.V. Musikmarkt charts evaluated by Media Control)

#### SINGLES

- 1 MULL OF KINTYRE, Wings, Capitol/EMI Electrola
- 2 DON'T LET ME BE MISUNDERSTOOD, Leroy Gomez, Philips
- 3 BLACK IS BLACK, Belle Epoque, Carrere/Polydor
- 4 TIAMO, Howard Carpendale, EMI/EMI Electrola
- 5 LADY IN BLACK, Uriah Heep, Bronze/Ariola
- 6 LOVE IS IN THE AIR, John Paul Young, Ariola
- 7 ROCKIN' ALL OVER THE WORLD, Status Quo, Vertigo/Phonogram
- 8 SURFIN' USA, Leif Garrett, Atlantic
- 9 MISS BROADWAY, Belle Epoque, Carrere/Polydor
- 10 BELFAST, Boney M, Hansa Int/Ariola
- 11 LOVE ME BABY, Sheila B. Devotion, Carrere/Polydor
- 12 NEEDLES AND PINS, Smokie, RAK/EMI Electrola
- 13 QUEEN OF CHINA TOWN, Amanda Lear, Ariola
- 14 TIAMO, Umberto Tozzi, CBS
- 15 SIEBEN FASSER WEIN, Roland Kaiser, Hansa/Ariola

#### LPs

- 1 20 TRAUM-MELODIEN, Anthony Ventura Orch, K-Tel
- 2 HEIMAT DEINE LIEDER, Various Artists, K-Tel
- 3 SEINE 20 GROSSEN HITS, Harry Belafonte, Arcade
- 4 HIGH LIFE, Various Artists, Polydor/DGG
- 5 AUF LAST GEHT'S LOS - James Last, Polydor/DGG
- 6 SANTA ESMERALDA, Leroy Gomez, Philips/Phonogram
- 7 BRIGHT LIGHTS AND BACK ALLEYS, Smokie, RAK/EMI Electrola
- 8 ROCKIN' ALL OVER THE WORLD, Status Quo, Vertigo/Phonogram
- 9 SUPER 20 INTERNATIONAL, Various Artists, Ariola
- 10 DIE NEUE SUPER 20, Various Artists, Ariola

### Switzerland

- 1 BELFAST, Boney M, Hansa Int/Ariola
- 2 COCAINE, J. J. Cale, Shelter/Ariola
- 3 BALLADE POUR ADELIN, Richard Clayderman, Delphine/Barclay
- 4 BLACK IS BLACK, Belle Epoque, Carrere/Disques Office
- 5 TIAMO, Umberto Tozzi, CBS
- 6 QUEEN OF CHINA TOWN, Amanda Lear, Ariola
- 7 DON'T LET ME BE MISUNDERSTOOD, Leroy Gomez, Philips/Phonogram

### Vip New Bag goes to Logo

LOGO MUSIC has made an agreement with Vip-New Bag Music and Rosebud Music, two American companies, whereby Logo will publish their catalogues in the UK.

Amongst the material involved are songs co-written by Deneice Williams, Clarence McDonald, Lani Groves and Fritz Baskett, including That's What Friends Are For which went silver for Deneice Williams in the UK and tracks on her This Is Nicey and Songbird albums as well as songs in the Rejoice and Flowers LPs by the Emotions.

- 8 IT'S SO EASY, Linda Ronstadt, Asylum
- 9 MARY VEN CON MIGO, Dorados, EMI
- 10 MULL OF KINTYRE, Wings, Capitol/EMI

### Holland

(Courtesy Stichting Nederlandse Top 40)

#### SINGLES

- 1 IF I HAD WORDS, Yvonne Keely/Scott Fitzgerald, United Artists
- 2 MULL OF KINTYRE, Wings, Capitol
- 3 SINGIN' IN THE RAIN, Sheila B. Devotion, Carrere
- 4 IT'S A HEARTACHE, Bonnie Tyler, RCA
- 5 SMURFENBIER, Vader Abraham, Eif Provincien
- 6 TINGELINGELING, Andre Van Duin, CNR
- 7 LAILOLA, Jose Y Los Reyes, Injection
- 8 TAKE A CHANCE ON ME, Abba, Polydor
- 9 IS JE MOEDER MIET THUIS, Nico Haak, Philips
- 10 EGYPTIAN REGGAE, Jonathan Richman and Modern Lovers, Beserkley

### Greece

(Courtesy Lefty Kongalides)

- 1 DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda, Philips
- 2 ROCKIN' DAYS, Elvis Presley, RCA
- 3 LOVE FOR SALE, Boney M, Music Box
- 4 I REMEMBER YESTERDAY, Donna Summer, Casablanca
- 5 MAGIC FLY, Space, Vogue
- 6 RAFFAELLA CARRA SHOW, Raffaella Carra, CBS
- 7 ONCE UPON A TIME, Donna Summer, Casablanca
- 8 HOTEL CALIFORNIA, Eagles, Asylum
- 9 BOOK OF DREAMS, Steve Miller Band, Mercury
- 10 ANIMALS, Pink Floyd, Harvest

### Spain

(Courtesy of "El Gran Musical")

- 1 CREDO, Elsa Baoza, CBS
- 2 UNLIMITED CITATIONS, Cafe Creme, EMI
- 3 OXYGENE, Jean Michel Jarre, Polydor
- 4 GIVE A LITTLE BIT, Supertramp, EPIC/CBS
- 5 BELFAST, Boney M, Ariola
- 6 STAR WARS, Meco, RCA
- 7 YES SIR, I CAN BOOGIE, Baccara, RCA
- 8 ROCKCOLLECTION, Laurent Voulzy, RCA
- 9 EL ULTIMO GUATEQUE, Laredo, CBS
- 10 MA BAKER, Boney M, Ariola

### Phonogram - Mountain deal extended

MOUNTAIN RECORDS has signed a new long-term distribution agreement with Phonogram International for the world with the exception of the US and Canada.

An important aspect of the contract is the launch of the Mountain label in all territories involved by the end of this year.

THE NEW SINGLE FROM  
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SPREAD YOUR WINGS  
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## SCOTLAND

# Factory playtime — opera style?

SCOTTISH OPERA has undertaken a major project in taking opera to non-opera lovers.

Called Opera Go Round, another opera company has been set up with a staff of 13 under producer Graham Vick and conductor Stewart Robertson, with the intention of taking abbreviated performances to neglected venues ranging from rural areas to factory canteens. The project is part of the Job Creation scheme, and although Scottish Opera already had a small touring company for out-of-town venues, it is the first time that such deliberate popularisation has been attempted.

The programmes for the first tour include Bernstein's musical *Candide*

EDITED  
by  
IAN McFADDEN

— specifically for factories, community centres, hospitals and similar places. Donizetti's *Elixir of Love* will visit smaller theatres; and *The Peace*, a new opera commissioned from Carl Davis and John Wells will also be given incorporating amateur singers.

Manager Ann Baird also hopes that the Donizetti will be produced as a larger scale opera later.

# Findlay Zooms into healthy first quarter

THE NEXT release on Bruce Findlay's Zoom label is to be *We're No Angels* c/w *Stuck With You* by The Zones (ZUM 4). In his newsletter, Findlay also prophesies a healthy first quarter for one year, following distribution deals for Zoom in US, Sweden, France and Belgium. The label already has three releases, two from The Valves, and one from PVC2.

Meantime the newsletter itself is on its 30th issue and is continuing its

eccentric mixture of business dealings, new wave fanzine, and rook criticism.

Among other reports are rave reviews for two Steel Pulse concerts, promise of a forthcoming record release from the Skids (Dunfermline band) and Rezillos, and back patting for Cado Belle on *Old Grey Whistle Test*.

It also reports the best seller at all Bruce's shops as the Rich Kids single.

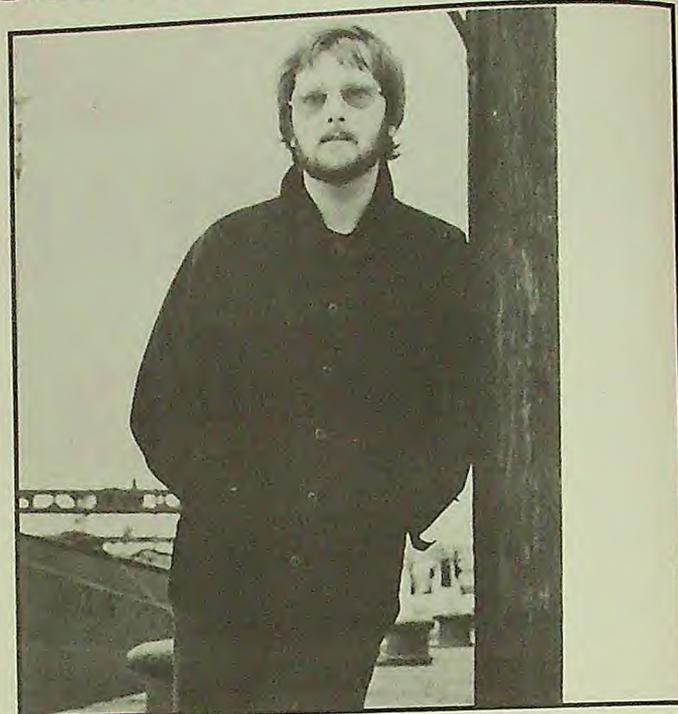
# Rafferty: more than just another comeback LP

IT IS a boring, gruelling business for any artist doing the now-compulsory round of radio stations. Answering the same questions, often put by people toally uninterested in the artist or his music, some of whom will not even have the courtesy to have glanced through whatever material the record company has thought to supply. With certain bands it has become an occupational hazard to interview them, if you should dare to use such a question as where did they come from, or how do they see the future. Of course, it isn't always such a pleasant experience for the guy asking the questions.

Worse still is the position of an artist who is labelled as "making a comeback". If he has had some measure of success he could rightly expect those he is meeting to know something about him, but now they are aware that the success rate among comebacks is about the same as that among unknowns.

All this preamble is a way of trying to put into perspective the way Gerry Rafferty must be thinking just now. He has a new album *City To City* on UA (UAS 30104), his first for two years, and just before Christmas the title track was pulled off as a single, but became submerged in the Christmas trivia.

The new album is very much in the Rafferty tradition. He has never yet gone for out-and-out commerciality but found commercial success in pleasing himself. He confesses that his most successful period



Gerry Rafferty

commercially was that time spent with *Stealers Wheel*, but that *Star* was considered by them to be a possible single, whilst *Stuck In The Middle With You*, their first worldwide Top Ten hit, was not.

An often recounted, story whenever Rafferty is mentioned, but still worth another mention, is his illustrious past.

Like every Scottish singer-songwriter who wields an acoustic guitar, his work started in the Folk circuit. It was in 1968 that he teamed up with Billy Connolly to form the *Humblebums*, who are now described as legendary, though not given much recognition beyond the comedy side of their act. It is only by looking through a rosy glow at the past, that we can avoid admitting that the *Humblebums* had no massive success. Indeed there was really no impresario to see the potential in the duo. Personalities permitting, it could have been much stronger had the musical side (Rafferty) stayed with the vulgarian comic (Connolly). That statement is likely to upset both, as Rafferty has a sense of humour, and Connolly musical talent.

At the time of the break up, both were signed as a duo to Transatlantic, but Connolly was soon recording as a solo artist, and becoming quickly recognised as a cabaret artist with the potential to become a concert performer in his own right. Rafferty saw a more direct course for himself and cut his own solo album, *Can I Have My Money Back?*, which is in a direct line to the new album. Inevitably it was treated at the time — when there was something of a boom in the genre — as another singer-songwriter's effort.

It was a strong and mature album, certainly not deserving of the description "Wimp" which the more egocentric of the music press have devised for almost every performer who dares to write and perform solo. It was not an enormous success, but an album worthy of reconsideration.

The next step was to team up with Joe Egan and Rab Noaker (the folk influence still strong) to form *Stealers Wheel*. A band that Rafferty seems to have been in and out of a few times. Their first album, named after the band was one of those A&M sleepers. The

company seems traditionally to nurture talent and wait for success. It almost always comes.

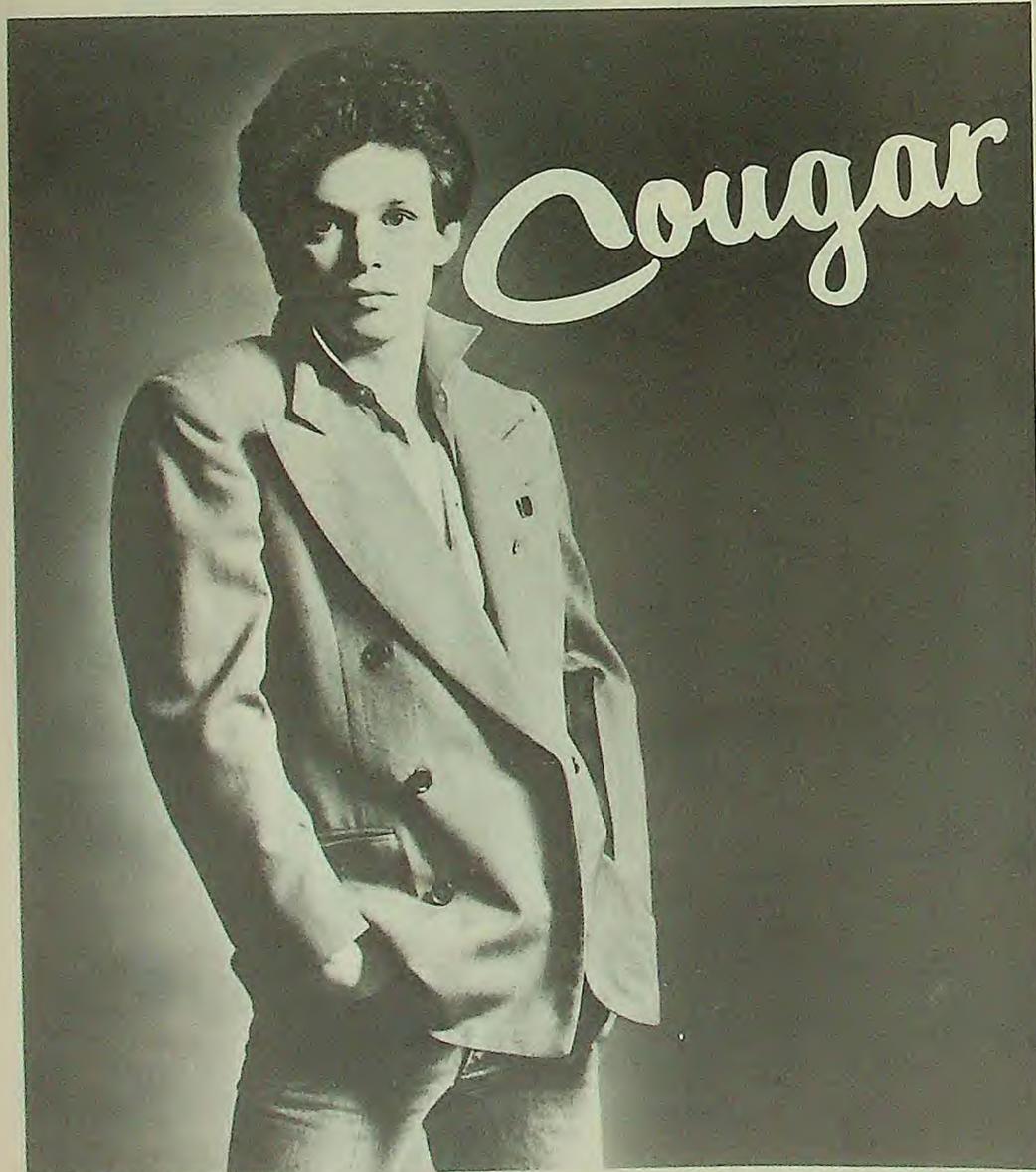
*Stuck In The Middle With You*, number two in America (much more important than what it did her in both money and record company terms), was the third single to come off the album.

The group was to stay together for three and a half years. Next album was *Forguslie Park* (the name of a very broken down housing estate near Paisley), for which *Star* was taken, again a huge hit both sides of the big pond. Personnel changes within the band continued and there seemed to be some ill omens on the horizon. By the time the third album came out, *Right or Wrong*, in March 1975 their management company was in hot water. It went into liquidation and contracts flew into orbit. It was impossible for Rafferty to work, a condition that was to remain until the beginning of last year.

By the middle of 1977 he was signed to Island Music for publishing and had started working on the current album.

Although he is quoted at the time of *Stealers Wheel's* demise as saying "We prefer not to tour much", he now says he enjoys doing gigs, and is looking forward to doing it again. "When the situation is right," he says, "and you have confidence in the people around you, it becomes easy to gig. I've already had offers from the session men who were on the record, and we might get a band together in, say, mid April; so there might be gigs about the end of May."

In the meantime *City to City* is being given an American release which means even more promotional work. With the current hysterical state of the industry, it remains to be seen whether a niche still exists for a serious (but not solemn) musician of Rafferty's calibre. It is a consummation devoutly to be wished. He has paid more than his dues.



SCOTTISH  
RETAILING  
NEWS  
PAGE 52

The first message has been received . . .

THEME FROM  
"CLOSE ENCOUNTERS  
OF THE THIRD KIND."

ARIST 177

THE MESSAGE ON THIS STUNNING SINGLE  
IS THE MUSIC BY JOHN WILLIAMS  
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We are not alone - there are alien versions  
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2nd message just in . . .  
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# RADIO

## Tees slots in local acts

LOCAL MUSICIANS and artists are likely to be the main beneficiaries of the Independent Broadcasting Authority's acceptance of the 24-hour broadcasting proposals submitted to it by Radio Tees.

The ILR station, whose transmission area covers Cleveland, south Durham and north Yorkshire, proposes to begin its round-the-clock operation on March 1.

"We will maintain the station sound," programme controller Bob Hopton told *Music Week*. "When one goes on to a 24-hour basis, one can't just play records through the night, not least because our needletime allocation remains the same as it is for 18-hour broadcasting."

"We shall be repeating some of

our daytime output because we'll be aiming specifically during the night hours at a fairly hefty shift work population."

Hopton regards the extension in hours as a good opportunity to encourage local musical talent, which will be recorded by Tees in its studios for broadcasting. The station now has a full-time producer for such sessions in Ian Fisher, a former late-night show presenter.

"This area is unlike London, Manchester, Birmingham and the other big cities in that it has no pool of regular session musicians," Hopton pointed out. "We want to encourage the local music talent, which we know exists, to regard the station as an outlet for their work, and we will broadcast the recordings mainly during the night hours. The

Edited by  
NIGEL HUNTER

talent hereabouts is mostly MOR-oriented, and particularly suitable for broadcasting between 9 pm and 5 am."

Hopton does not envisage any immediate increase in the strength of the Radio Tees presentation staff.

"Since we've been on the air, we've built up what could be called a very good second eleven for specialist programmes once or twice a week, and we will meet the additional requirements caused by a 24-hour schedule from these. We also have a third eleven available who will move up accordingly."



DONALD PLEASANCE discusses the LP exploits of *Scouse the Mouse*, a Liverpool rodent whose exploits he narrates on the record, with (left to right) Radio Orwell's Andy Archer and Hazel Fourie and (standing) Polydore regional promotion man Gary Hudson.

## 208 adds nine to sales team

THE SECOND phase of expansion plans being implemented by Tony Logie, sales director of Radio Luxembourg (London), has been completed with the appointment of nine additional staff to his team.

They are Norman Rabin, 30, senior sales executive who has previously worked at Gallagher and IPC Business Press; Colin Longmore, 28, senior sales executive who joins from Radio City and formerly worked with Humko and Lever Bros.; Nigel Mort, 27, senior sales executive, who has been running his own successful record shop in Weybridge for the past eight years; Heather Millinder, 21, sales



Mark Roman

executive, who joins from Haymarket Publishing, where she sold space for the *Marketing* and *Campaign* magazines; Michael Marmur, 25, sales executive, previously in local government management services in Gloucestershire; Ceri McKeowan, 25, senior sales executive who joins from the British Shoe Corporation; David Lees, 25, senior sales executive, previously with Perdison and Pentland Industries; Alan Patnaik, who joins as a sales assistant, and Rhonda Selwyn, who has been appointed assistant traffic manager.

## TURNTABLE Kelner moves to late night

MARTIN KELNER, morning editor at Radio Hallam for the past 18 months, has been appointed presenter for the late night show for the station, moving from the journalist staff in place of Cindy Kent who left before Christmas for health reasons.

Before joining Hallam, Kelner worked for the *Western Daily Press* and the *Oxford Mail* and the Central Office of Information, and hopes to freelance in journalism as well as continuing his weekly film review spot for Hallam on Thursday mornings.

"Being a disc jockey is one of those jobs that always seem very glamorous from the outside," he remarked. "Like being a lumberjack or an exotic dancer, although it's not nearly as respectable as either of those."

Commented programme director Keith Skues: "Martin has received many complimentary letters following his appearance on programmes such as *Make Way* for Moffat. He is controversial, amusing, and a personality who will fit in well with our presenters."

## Roman joins Kane staff

MARK ROMAN has been appointed marketing manager at Marden Kane Radio. Roman, a former deejay with the pirate Radio London, has been working in Australia as a programme presenter and as a partner in a radio promotion company, and has been freelancing for Marden Kane in recent months. He is joining the staff as part of the company's expansion plans.

## Revenue up by 57 percent

AS ANTICIPATED, the advertisement earnings of the independent local radio chain ended 1977 with a profitable flourish with a total of £2,457,174 for the month of December. This sum brought the grand total for the year to £23,106,439, which represents a sensational increase of over 57 percent on the 1976 result.

"1977 proved that more and more people are turning to independent radio to get across their sales messages," commented Cecilia Garnett of the Association of Independent Radio Contractors. "We are expecting the trend to continue this year, and the results for January when they are ready should give a good indication of whether it will."

## 210 presenters swap dj slots

RADIO 210's new programme schedules, which began this month, bring Whispering Bob Harris into the weekday drivetime spot as well as continuing his Oldies programme, now moved to Monday night, and his Friday night rock show.

Steve Wright and Stephen Crozier are exchanging slots on weekend mornings, with Crozier taking over the breakfast show and Wright hosting the morning programme.

Paul Hollingdale, Mike Matthews and Tony Fox all continue their daytime strip shows, and Fox has a new night show on Wednesdays. Former Beacon Radio presenter Gavin McCoy takes over on Sunday afternoons, and hosts the Country Music Show on over on Sunday afternoons, and hosts the Country Music Show on Saturday nights, while Steve Wood will be the anchorman for Saturday afternoons as well as continuing his Arts programme.

Programme controller Neil French Blake commented that the new schedule is designed to continue the station's present popular format which recent research has disclosed is winning increasing listener loyalty. Radio 210 is planning another series of daily outside broadcasts in areas including Basingstoke, Bracknell, Maidenhead and Wokingham.

Coinciding with the programme changes, 210 has introduced a new jingle package arranged by Nick Ingman and recorded at the Chappell studio in London. The jingles were composed by Ingman and French Blake.

210 sales manager David Oldroyd recently fixed the station's biggest single order from a local client with a £23,000 order from the Reading Co-operative Society for a total of 52 49 spot daytime packages. He reports that the station's January revenue showed an 80 percent increase on the same month in 1977.

## Sparrow cuts out cigarettes

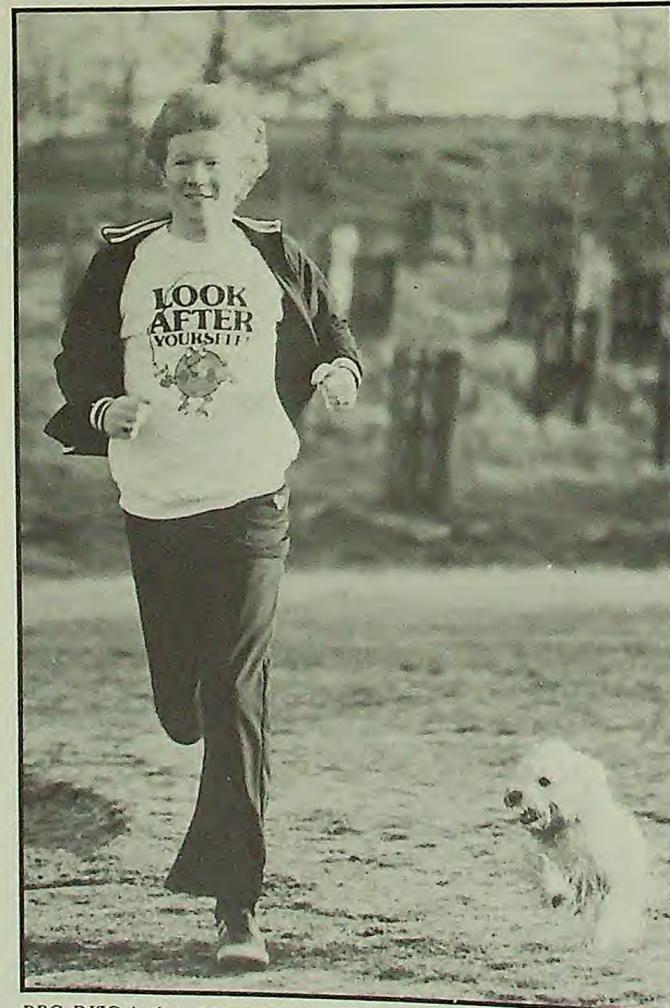
RADIO LONDON's Breakthrough rock programme presenter Mike Sparrow has been undergoing a five-day anti-smoking course, run by a new clinic in London, and reporting on his progress every morning in the station's *In Town* programme.

Sparrow, who also presents Radio London's daily acts feature *Look Stop Listen*, averages 20 cigarettes a day, and has previous attempts to stop the habit have never lasted more than a few weeks.

The anti-smoking course he has been taking uses aversion therapy, and guarantees a cure over a period of a year or a refund of money.

"I feel fine and I'm a different man," Sparrow told *Music Week* last Wednesday.

Despite this confident assurance, *In Town* producer Chris Mohr was planning a thorough check on his non-smoking on Ash Wednesday this week.



BBC DISC jockey Kid Jensen has joined the Health Education Council's national keep fit campaign, and is seen here doing his early morning jogging encouraged by his dog Arrow.

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DEALER  
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# FEATURE

## One Man's Midem

FOR IRWIN Robinson, dynamic, articulate, legally trained new president of Chappell Music in America and his vice president and director of professional activities, Irwin Schuster, Midem was the annual opportunity to squeeze as much as possible into four days in Cannes. Accompanying Robinson and Schuster was Roger Gordon, vice president in charge of Chappell's Los Angeles office. It was their first opportunity to meet with the presidents, managing directors and general managers of the vast Polygram/Chappell/Intersong publishing group.

First leg of the trip to Midem was London, where they met the whole London Chappell organisation. As Robinson put it, "We listened to material and really found out about the internal workings of the company, the chain of command and who is most important to us in terms of material going both directions. Mike Batory is our link man in London." (Batory was recently appointed International Product Manager for the Chappell Music Division.)

Meetings were held with Nick Firth, vice president of Chappell International, and a number of Chappell London artists including Jim Capaldi, writers Dominic Brugatti and Frank Musker with

**What happens at Midem? For many small companies, it is their only opportunity to make international deals. For larger firms, to meet European licencees and US colleagues, often for the first time. And of course, there is the social round. To find out how a major company sees it, Sue Francis spent four days in Cannes with Irwin Robinson, new president of Chappell Music US and his vice-president and professional director, Irwin Schuster.**

year. The two Irwins had chosen I've Got Love On My Mind, Rich Girl and How Deep Is Your Love? But they were delighted to see how many other territories selected songs that had originated in their American offices.

Schuster laughed, "We heard When I Need You at least seven times."

Robinson had suggestions for the meeting. "There should be more communication between the record and publishing companies of the group. In the end we are both

played some of his material for people at Midem who are interested."

Then came dinner with Jerry Renewych, managing director of Chappell, Canada, to discuss the Canadian market. It was Renewych who put them on Paul Sabu who was working with a Canadian producer.

Back at the Carlton came conversations with Bill Trout, a California attorney who offered a client's publishing for the world outside America and Canada. Robinson got him together with Nick Firth.

Continuing hotel hopping, they visited the Martinez "where the world came in" ..... Johnny Stirling, Russ Regan working hard for his new Parachute Records, American producer/publisher Joel Diamond, Dennis Lambert, producer Bones Howe, Larry Page who will send material for possible sub-publishing in America, Andy Stern, vice president of Chalice Music who has a new group and Jay Lasker (MD of Ariola, America) whose artist Gene Cotten has Chappell's Randy Goodrum's song Before My Heart Finds Out coming on the charts. Said Robinson, "Randy was our first signing after joining Chappell." And then commenting on the evening, "That Martinez bar is mad!"

Saturday was more of the same. Starting with breakfast with Bennett Goltzer, manager of Frank Zappa, Robinson arranged a meeting with Tony Roberts. "We acted as a catalyst here. Then we met LA attorney John Frankenheimer who had Randy Bishop's tapes. We arranged that Roger Gordon would listen and contact him in Los Angeles.

"Next came Tony Evers whose Intersong deal was ending. We let him know we'd be interested in dealing for any of his new projects." (Tony did in fact re-sign with Intersong while still at Midem).

"We talked to Mike Myer, New York attorney for producer Rick Hall who is interested in sub-publishing. I put him with Mike Batory who will go over the catalogue.

"Spoke to Claude Pascal (publisher and record producer) about our writer C.J. Ellis. Then Jules Kurz (Intersong attorney) and Andrew Heath (English publisher) who will send material to us in New York. A meeting followed with the composer of Sad and one with Canadian producer Gary Salter. Dinner discussions followed with attorney Jim Beach, Johnny Stirling and Tony Roberts."

Sunday started with breakfast with Joel Diamond and then talks with Andre D'Joui with his album of 30 songs he calls The Bible made by a group of American singer and writers in Paris called The Family of Love. "And on and on and on ... We three snuck out for a great bowl of spaghetti that night" remembered Gordon.

Next morning the Americans left



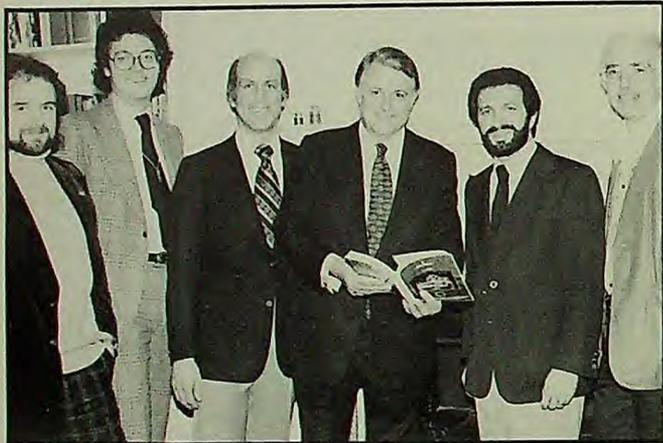
IRWIN ROBINSON, president of Chappell Music Company in America. Before joining Chappell five months ago, he was vice president, general manager and a director of Screen Gems-EMI Music. His appointment is expected to strengthen Chappell's position in the contemporary field in America. Photos by Sylvan

countries. But I am convinced there is a way to make dealing in South America more rewarding from a revenue standpoint. I think the area has been overlooked as a potential market. One can sell a great deal there if it's the right kind of music.

**'It's a people meeting place and we'll be there every year'**

"But perhaps the most exciting project is the musical creation by Eric Idle (Monty Python) of Rutles, an NBC-TV Special that is a take-off on the Beatles. It stars Neil Innes and will be recorded March 22. The record deal is on WB Records and Chappell has all the rights to all the music. There will be cameo appearances by Paul Simon, Mick Jagger and Beatle George Harrison. We discussed in some detail all the methods of exploitation of this exciting production.

"Yes", continued Robinson, "I would say that Midem was successful for us if only because of the contacts and deals that will continue through the year. It is a people-meeting place and we'll be there every year."



"WE REALLY found out about the internal workings of the company, the chain of command" (L to R) Mike Batory, Tony Roberts, Roger Gordon, Stephen Gottlieb, Irwin Robinson and Irwin Schuster together in London at cocktail party given by Gottlieb to welcome the Americans.

their manager Johnny Stirling and Neil Innes. And for a London finale, Stephen Gottlieb, executive vice chairman of Chappell and Co. Ltd. and head of the UK operations of the parent Polygram and its family of companies, gave a cocktail party for the American to meet some of the attorneys, managers and artists involved with the London company.

Robinson and Schuster were beginning to get a taste of the size and power of the Polygram/Chappell organisation.

### 'We heard When I Need You at least seven times'

Second stage of the trip — once the plane carrying the American was de-iced — was to Cannes.

That evening, Heinz Voigt, president of Intersong International, Germany, hosted a cocktail party for an informal meeting of all the heads and executives present from the Chappell Intersong companies.

The Thursday before the official start of Midem was entirely occupied by a general business meeting of all the international parts of the Chappell/Intersong companies chaired by Heinz Voigt. They discussed problems and ideas and played their product. Each territory had been asked to present three records, with appropriate slides, that represented the highlights of their

looking for talent. The record companies are likely to find that someone who sings, also writes songs. From our point of view, we send writer/artists to both record companies, trying to place where most appropriate.

"We also talked about the use of our material — the offering and consideration of our songs for the repertoire of our record companies. No hard and fast rules were made, but the doors were opened."

The next day the two Irwins began the hectic schedules of meeting that Midem is all about. "Our first appointment was with Ron Solleveld, general manager of Intersong US. Then followed a discussion with Georges Meyerstein-Maigret and Heinz Voigt to discuss the renovation of our offices. That's got to be done. We have the wrong people at the wrong ends of the halls."

"Then", said Schuster, "I met with a German publisher who has an album I will try to place in America. If so, we will get the publishing. He is an EMI publisher who has finally seen the light."

Robinson spent much of the late afternoon on the phone, seeking confirmation of a deal he wanted to promote at Midem. Finally after reaching people at home in snow-bound New York suburbs, he got the word. "We signed the son of former movie star, Sabu. His name is Paul Sabu and his group is in the middle of an album — not yet placed. We



"AT A breakfast meeting with Joel Diamond we tried to fit our writers and their songs with Joel's production plans". (L to R) Joel Diamond, Irwin Schuster and Irwin Robinson

# SWEET

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# COUNTRY

## Will 1978 be Hamilton's year?

by TONY BYWORTH

1978 is the year that sees George Hamilton IV set for the great breakthrough in Britain. Already well established with audiences here — both country and otherwise — Hamilton is now gearing himself for action in the Charts, the one area of success that's been eluding him ever since the US artist made his debut visit to Britain over a decade ago.

The fresh career impetus is being centered around Hamilton's second release for Anchor Records, *Feel Like A Million*, an album that's backed by a television marketing campaign.

Anchor's decision to tv market the album follows on from the success achieved last year with Don Williams' *Visions*, the company's first major attempt at marketing within that area (although, earlier, a far smaller campaign was launched to back Pat Boone's *Originals*), and the sales already collected from Hamilton's releases during 1977. The artist's debut album, *Fine Lace And Homespun Cloth*, has now achieved sales totalling around the 45,000 mark while his single, *I Wonder Who's Kissing Her Now*, remained in the *Star Breakers'* listings for a number of weeks during May last year.

"George Hamilton IV is already well known with the British public but it is our intention to make him even more of an everyday face" commented Martin Wyatt, Anchor's assistant managing director. "Although he's achieved considerable success as a country artist — and well lives up to his reputation as the International Ambassador of Country Music — we do not want to market him under

that image but as a music personality.

"I feel very confident that George will emerge as one of the major consistent selling artists, rather like Slim Whitman and Perry Como who, initially, had successful tv exposure and then moved on to become steady album record sellers".

Hamilton's deal with Anchor Records commenced on February 1, 1977, and, although he's signed to the London office, his material is recorded in Nashville with Allen Reynolds assigned as producer. The new contract marked the end of a 16 year association with RCA Records which saw the artist recording both in Nashville and Toronto. During that period Hamilton has scored well over 30 hits in the US Country Charts with a number of the titles, including *Abilene* and *Break My Mind*, also making themselves known to pop market.

The new contract with Anchor — a production deal with Mervyn Conn of America Inc — enables George Hamilton IV to keep his close ties with the US market (which was strengthened a couple of years back with his re-signing as a regular artist on Nashville's famed *Grand Ole Opry*) while allowing him to continue his career with an international entertainer. And, with Allen Reynolds as producer, he has the additional bonus of working with one of the "hottest" names on the contemporary music scene.

"Allen Reynolds is the brightest young producer currently operating in Nashville" says Hamilton. "Some people have even called him a genius, and he's certainly proved his ability through the recordings of

such artists as Don Williams and Crystal Gayle."

Hamilton first met up with Reynolds during the early '70s and they found a common bond in their mutual interest in the folk-country type of material. "By that I mean lots of acoustic guitars and a strong rhythm section rather than the hardcore kind of country music that's dependent upon steel guitars and fiddles" he adds.

"Allen, I feel, cuts commercial country records but they're far more than that. They're distinctive and always fresh sounding. What's more he's entrenched in the heart of Nashville's Music Row and has a finger of the pulsebeat of the music industry. That allows us the greatest choice of material."

The first pooling of resources brought forth a critical and public success with *Fine Lace And Homespun Cloth* but, with the current album, Hamilton notes that his producer was far more capable of judging material suitable for his voice.

"We began cutting *Feel Like A Million* last September and completed the album, with overdubbing, in December. It was a far easier experience the second time around. Allen had discovered my limitations but had also found out the kind of material that I was capable of handling successfully. This time it all felt very comfortable and I was at home in the studio and working with Allen Reynolds and his musicians."

The mutual respect lives between George Hamilton IV and Allen Reynolds, with Reynolds noting him as a very important figure in country music.

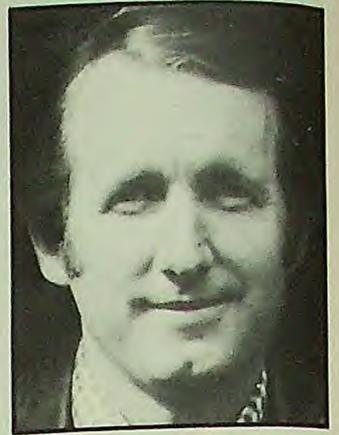
"He is on the folksy side of country and probably describes himself the same way" says Reynolds. "But he's always been a forwarding looking sort of artist and keen to seek out original material. For example, he was into the songs of Gordon Lightfoot before most of the rest of the United States. He's got good ears and we have no arguments over songs."

The breakthrough into chart territories in Britain doesn't appear too difficult a hurdle to jump — after all George Hamilton IV's success here has been built up over an 11 year period and his following has been drawn from regular concert, radio and television appearances.

And the exposure continues during the forthcoming months with television slots on the *Tony Hatch Show*, tentatively scheduled for transmission in late March; as host on the 6 BBC-2 tv recordings to be made at the forthcoming Tenth International Festival of Country Music; and with his own *In Concert* special. In addition he's also to be seen in many ITV regional areas that carry his Canadian series titled, appropriately, *George Hamilton IV*.

Hamilton, however, is slightly concerned about over-exposure and has stated that his appearance at the Tenth International Festival of Country Music, in a strictly non-singing role, will be his last appearance at this annual event.

"I want to walk away from it while there's still a warm glow for me" Hamilton explains. "I've been there eight times over the years and the reason that I'm there this March is because it is its tenth anniversary.



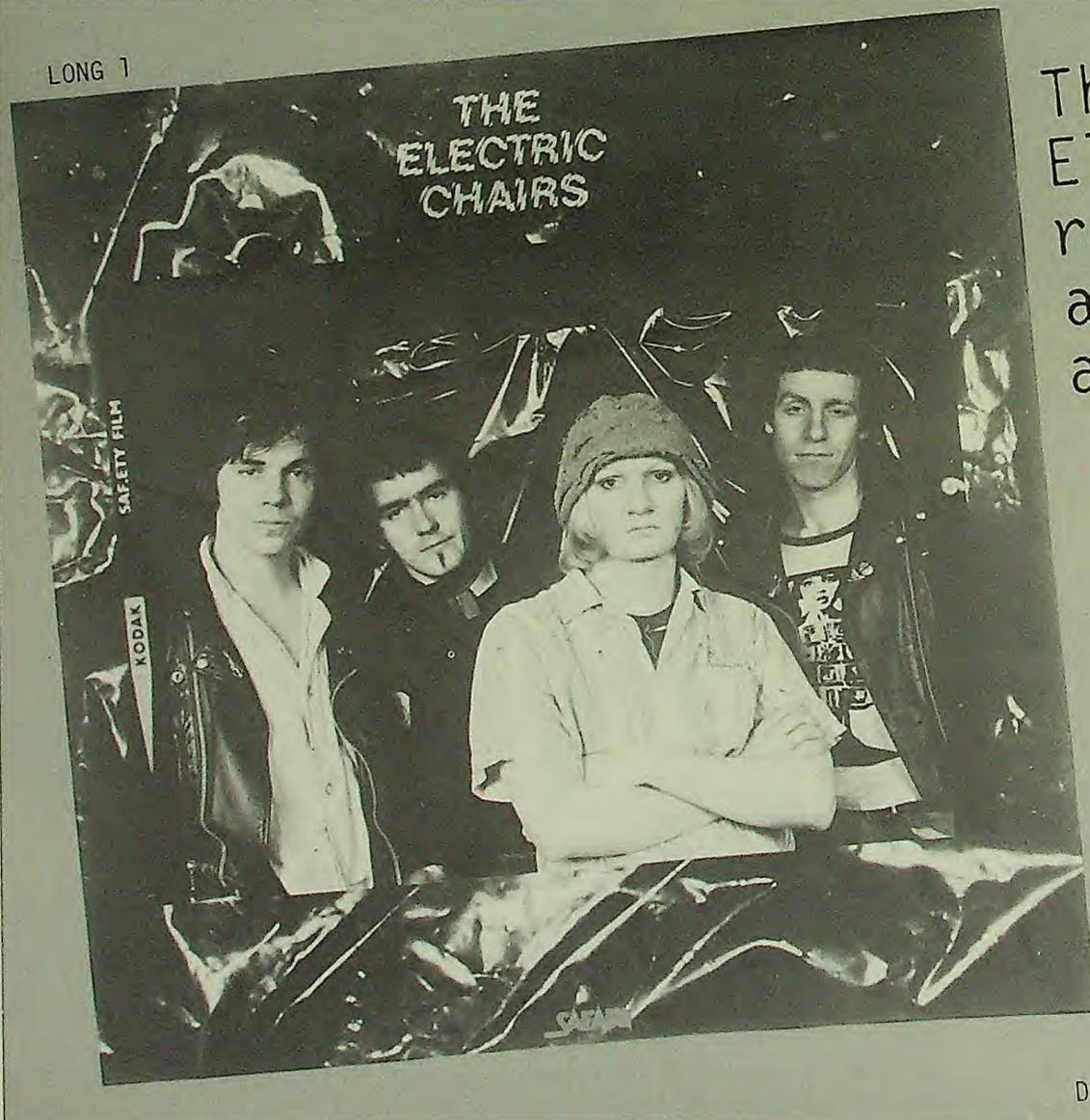
That's also the reason why I'm only the compere . . . I don't want to overdo my presence.

"I'm in a fortunate position in having a loyal audience in Britain and I certainly don't want to wear out my welcome. It's my intention, in the future, to do a concert tour every other year and combine that with television work."

George Hamilton IV need hardly worry about overstaying his welcome. A totally co-operative artist, he is always sought after by the media, while £150,000 in advance sales (and securing a Silver Disc) for the new album *Feel Like A Million* clearly indicates the public's enthusiasm for his recordings.

With the television marketing campaign commencing on February 20 in the Trident, Ulster, Anglia and Scottish areas, a chart appearance seems a very realistic possibility. And that'll make George Hamilton IV very happy. After all it's been exactly 20 years since he made his first British chart placings with *Why Don't They Understand* and *I Know Where I'm Going*, back in the days when he was a lanky, teenage pop idol.

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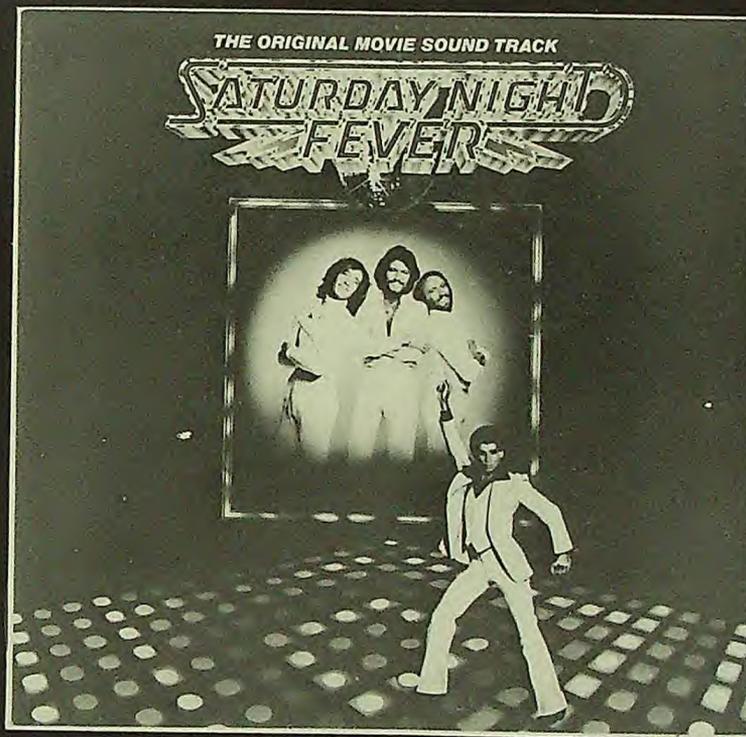
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## CLASSICAL

## Ray Crick to join RCA

RAY CRICK, currently Decca's joint classical promotion manager, is to take over as classical marketing manager for RCA from March 1. He succeeds Robert Walker, who is leaving the company on March 19 to pursue a number of activities in the musical field (*Music Week*, January 21).

Crick — who is aged 35 — has been with Decca since 1964. From two appointments in the early Sixties as a London record shop manager he was invited to join the company as assistant in the classical promotion department at a wage of £14 per week.

From 1967-69 he worked with Colin Borland as assistant in the sales and marketing department until his appointment as assistant classical promotion manager to Peter Goodchild. It was during this period that Crick first had success with Decca's 'World Of...' series in 1970 he initiated Decca's Your 100 Best Tunes concept. In 1973 the fifth volume of the series won the first classical disc awarded by the BPI. Since then there have been five

## CBS prices up

ALL CBS classical discs and cassettes have been increased in price from this month. The main categories are: 72-7300 and 7600 (Masterworks), £4.29; 79200 (Masterworks two-record sets), £8.49; 79300 (Masterworks three-record sets), £12.49; 61000 (Classics and Maestro), £2.79. Cassettes: 40-72/73000 and 40-76000 (Masterworks), £4.49; 40-79200 (Masterworks sets), £8.99; 40-79300 (Masterworks sets), £12.99; 40-61000 (Classics and Maestro), £2.99. Details of both catalogue prices on request.

## Rush-issue Galway 45

RCA PLANS to rush-release a classical single featuring James Galway as soloist following the company's recent "welcome back" reception for the flautist (*Music Week*, February 4).

One side of the single is the Arioso from Bach's Flute Concerto in A minor and the other — billed as Theme Music from Casanova — is an Allegro from Vivaldi's Four Seasons. Galway directs the Zagreb Soloists in the new arrangements, which are published by Novello. The Bach is extracted from the February release RL 25119 and the Vivaldi from RL25034.



James Galway

## Rare treat

A RARE sight at the Festival Hall, London, next Thursday (16) will be when the double-bass takes the limelight for a performance by Gerald Drucker of Mortari's Doublebass Concerto. Mortari is one of only a few composers who have bothered to compose seriously for the large-size instrument, and the work has never been recorded.

more silvers and sales for the series have reached three million. In 1975 he was appointed classical promotion manager, jointly with David Rickerby from the following year.

In 1972 Crick gained an honours Bachelor of Science (Econ.) degree after attending evening classes. Four years later he gained a distinction in London University's Diploma in the History of Music and was Gilchrist Prizewinner.

At Decca, John Kehoe of the company's L'Oiseau-Lyre and Florilegium labels, and formerly with BASF and EMI, will replace Crick. A successor to Kehoe has yet to be announced, but company sources were anticipating an internal appointment.

## Mottley moves from EMI to CBS New York

DAVID MOTTLEY, a producer in EMI's international classical division, has joined CBS as a classical producer based in the company's New York Masterworks office.

A one-time personal assistant to the impresario Victor Hoehaus (1962-66) and concerts manager of the Royal Philharmonic Orchestra (1966-70), Mottley produced many of EMI's Eastern European recordings, including the Strauss works conducted by Kempe; the operas Euryanthe and Rienzi in Dresden; the world première recording of the original Boris Godunov; and, in the contemporary field, a five-disc Penderecki set and a forthcoming six-disc set conducted by Lutoslawski. Mottley has worked in Copenhagen and Munich in addition to Poland, and in Switzerland with Michelangeli.

In Britain Mottley has made many recordings with Berglund and the Bournemouth Symphony Orchestra and with Frémaux and the City of Birmingham Symphony Orchestra. His Rostropovich set of Tchaikovsky symphonies is well-known and there is to be a

## Callas Aida tops EMI boxed sets

EMI HAS begun 1978 on a competitive note with the release, in its February schedule, of three boxed sets of three records each. One that is certain to command large sales is a reissue of Verdi's opera Aida with the late Maria Callas in the title role.

Aida was recorded in La Scala opera-house, Milan, with the resident orchestra and chorus under Tullio Serafin. Among the other soloists are Richard Tucker as Radamès; Fedora Barbieri as Amneris; and Tito Gobbi as Amonasro. The set will retail at £8.95.

Heading the February schedule is a new production of Mendelssohn's oratorio St Paul, with Helen Donath (soprano), Hanna Schwarz (contralto), Werner Hollweg (bass), the Wuppertal Boys' Choir and the Chor Des Düsseldorfer Musikvereins. The Düsseldorf Symphony Orchestra is conducted by Rafael Frutbeck de Burgos. This set will sell at £9.95.

An unusual inclusion is a three-disc set devoted to the solo pianoforte music of Alkan played by Ronald Smith — an authority on the composer's output. Among items played are the Twelve Studies In All The Minor Keys, Op 39. The set retails at £7.50.



Ray Crick

forthcoming Turandot set featuring Caballé.

David Mottley's first production for CBS is to be an operatic duet recital by Renato Scotti and Plácido Domingo, with Kurt Herbert Adler conducting the National Philharmonic Orchestra. The final recording sessions for this took place last week in London.



David Mottley

EDITED  
by  
NICHOLAS WEBBER

## Decca Wives cast feature in movie

NICOLAÏ'S OPERA The Merry Wives of Windsor, which is to head Decca's March release schedule as a three-record boxed set, has been turned into a film, using the original Decca master-tape as a soundtrack.

Immediately after the Decca recordings were made in Munich, Bavaria Atelier Gesellschaft brought in its cameras to make a film using the same cast, which includes Karl Ridderbusch as Falstaff; Wolfgang Brendel as Herr Fluth; Alexander Malta as Herr Reich; Helen Lonath as Frau Reich; and Trudeliene Schmidt as Frau Reich. The film and recording were presented at the British Academy of Film and Television Arts last Wednesday (8).

The music — described by Decca as "among the very finest of comic operas" — is conducted by the Czech Rafael Kubelik in his first Decca recording since the early 1960s.

This is only the second complete recording of the opera made to date (Deutsche Grammophon released a set last year), and it is issued, with libretto, on three discs or cassettes at £11.95.

## ALBUM REVIEWS

## Durufle's masterwork

Durufle: Requiem. Danse Lente. Kiri Te Kanawa, Siegmund Nimsgern; Ambrosian Singers, Desborough School Choir, Philharmonia Orchestra/Andrew Davis. Engineers: Robert Auger, Mike Ross-Trevor. CBS Masterworks 76633. Distribution of this long-awaited release to Britain has been held up for some months now for reasons outside the control of CBS UK, much to the annoyance of retailers who read the glowing reviews it received in the consumer Press. But the suspense will be worthwhile in the end since Andrew Davis's conception does full justice to Durufle's superb orchestral setting of the Latin requiem mass text. Although hardly innovatory music (and, indeed, not intending to be so) this must rank as one of the truly great liturgical works of the present century — a masterwork indeed. The composer's essentially simple ideas are firmly rooted in traditional plainsong, and it is these simple ideas which give the work its over-ridingly peaceful texture. Orchestration is quietly effective. This excellently-engineered production, making the most of first-rate soloists and chorus, may be a trifle bland for some tastes — but its professionalism cannot be gainsaid.

\*\*

## Enterprising collection

Janequin: Chansons Nouvelles. Ensemble Polyphonique De France/Ravier. Producers: Astrée. Telefunken Las Alte Werk 642120. Clément Janequin, who lived from 1485 until 1558 was undoubtedly one of the unsung musical geniuses of his time; even today the aficionado of early music may justifiably never have heard of him. Yet, as this enterprising collection of his choral songs clearly shows, he deserves a rather better fate than mere consignment to the history books. Janequin's fragile and intimate style has rare beauty in these settings of troubadour-like melodies — many of them in Old French — and this first-class vocal ensemble, with its earnest and well-articulated delivery, does them full justice. Well-produced "specialist" albums such as this could have surprisingly large sales.

\*\*\*

## Choral excellence

Sibelius, Brahms, Schumann; Virtuoso Romantic Choral Works. Finnish Radio Symphony Choir/Kuusisto. Coordinating producers: Norman Austin, Harold Moores. Rediffusion Aurora AUR 5058. Although obviously designed as a sales point, the title Virtuoso Romantic Choral Works is rather a pity applied to this disc: there is certainly none of the vulgarity conjured up by the name. Instead the excellent Finnish Radio Symphony Choir gives the chance of hearing sensitive and finely-honed accounts of choral chamber music representing what amounts to the private face of the three composers concerned. One might expect a Finnish choir to bring off the interpretation of Sibelius (sung here in the original language); and this is indeed the case. Balance and pressing are of a high order — though it is a pity that very thin vinyl was used.

\*\*

## Carmina Part 3

Orff: Trionfo Di Afrodite. Isabella Nawe, Eberhard Bücher, Renate Kraher, Horst Hiestermann, Reiner Süss, Regina Werner, Karl-Heinz Stryczek; Radio Chorus Of Leipzig and Berlin, Leipzig Radio Symphony Orchestra/Kegel. Producer: not credited. Philips 9500 150. The final part of Carl Orff's triptych (the others were Carmina Burana and Catulli Carmina) dates from 1950-51 and dwells on the powers of erotic pagan love held by the goddess Aphrodite. Here the composer fittingly gives opulence full rein, calling for eight soloists and large chorus and orchestra. Although his stylistic development since Carmina Burana, nearly 15 years earlier, is evident the idiom is similarly pungent with many of the same highly effective vocal devices. These are magnificently captured by an alert and well-heeled chorus under Herbert Kegel, whilst all the soloists are on top form. On the strength of this resonant recording there is no reason why Trionfo Di Afrodite should not become just as popular as Carmina Burana.

\*\*

## Pleasing Medtner

Medtner: Piano Music. Hamish Milne, pianoforte. Producer: Simon Lawman. CRS 1038/9 (2 records). Nicholas Medtner (1880-1951) was a conservative before his time, an almost buried talent often thought of as a poor man's Rachmaninoff (as the sleeve-note here puts it). He was, in fact, an intimate of his better-known contemporary, but lacked either the ability or the desire to project his wares into the public arena. As this gatefold double album shows, Medtner's comfortable diatonic scenery remained unchanged by the incursions of 20th-century Russian or Viennese schools, content with just the occasional impressionist refurbishment. The Fairy Tales, sonata and shorter pieces included here make pleasing listening and are well served by Hamish Milne in a good quality recording. It is unlikely though, that the composer's well-tried idiom will ever attract many disciples; Medtner is no genius.

\*



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# DISCOS

## Union moves for disco djs

UNION MEMBERSHIP for disc jockeys, mooted since the inauguration of the Disc Jockey Federation almost a year ago, will take several steps forward at the DJF general council meeting in Sheffield on March 7.

Peter Clifton-Greene and Theo Loyla of the DJF have been having talks with various unions over the past 12 months and in Sheffield they will make a recommendation that DJF puts NATKE — National Association of Theatre and Kine Employees at the top of the list for affiliation.

First thought for DJF was Equity closely followed by the Musicians' Union. The MU swiftly threw out the proposal of any co-operation with djs, long regarded as the enemy by many of its members.

Equity on the other hand has only recently made a final decision, after many months of talks, to reject the notion of recruiting djs en bloc. Any dj who is involved in radio or advertising work can belong to Equity, but the union draws the line at those who simply work in clubs.

However, according to Theo Loyla, a good working relationship has been established with Equity and any dj who applies to Equity for membership in future will be

referred to DJF, a move which should help to swell membership.

Other unions approached by DJF include ABS, TGWU, General and Municipal Worker's and APEX. A direct approach was also made to the TUC.

The Trades Union Congress actively discouraged any notions of djs forming a separate union. Apparently smaller unions are finding life harder year by year; every union which has formed since the ward has gone broke, and it is TUC policy to reduce the number of unions.

More recently choice has been narrowed down to NATKE, ACTT (Associated Cinematograph, Television and Allied Technicians) and ABS (Associated Broadcasting Staff).

"We feel that NATKE will be more beneficial for our needs," Loyla told *Music Week*. "So we are drafting a letter as part of the agenda for the Sheffield meeting and inviting NATKE general secretary J. L. Wilson along to address the meeting."

Loyla refutes the suggestion that his efforts on behalf of DJF are in any sense altruistic. Council members give their services voluntarily and Loyla recently

EDITED  
by  
PAUL PHILLIPS

resigned as secretary because over a four-year period he had spent a considerable amount of money on DJF business.

However, pending a replacement being found, he continues to act as secretary, maintaining that it is as much in his interests as anyone else's to ensure that work already started does not become neglected.

"Membership of a union will benefit everyone," he says. "Even though I'm earning good money it's going to be as much use to me as it will to the part-timer who's being ripped-off for £5 a night."

"We need the support of an organisation like NATKE. When we're pitting ourselves against branches of the entertainment industry or the back-up. Neither can we maximise the recruiting or organisational sides."

"NATKE has full-time, paid officials who could work on our behalf. There has even been a suggestion that one will be appointed solely to act for us."

## Chart commentary

by JAMES HAMILTON

Raydio (8), Peter Brown (9), Gallagher & Lyle (33) and the surprisingly resurgent Nite School (20) are well spread across most areas, while Roberta Kelly (7) stays big in Scotland/North..... the well promoted Gene Farrow 12in (15) hits Scotland/North/Wales and a bit in South-East, but may not be a stayer..... High Inergy (11) suddenly gets SE/Midlands/Wales, EWF (16) has mainly London, Roxy Music (27) hits pop venues in Scotland/North/Midlands/Wales, Geno Washington (32) is strongest in NE... Manu Dibango (24), now out here, still charts on import action, while George Duke (30) is similarly big in SE funk venues..... Montreal Sound (35) hangs on in North/London, but Eastside Connection (37), Dooley Silverspoon (39) and Le Pamplemousse (40) seem strongest in London area only.

## BREAKERS

Scottish football fans evidently rave about Andy Cameron's Ally's Tartan Army (Klub), while pop hits with disco action elsewhere included Nazareth's Gone Dead Train (Mountain NAZ 2), Carpenters' Sweet Sweet Smile (A&M AMS 7327) and Rita Coolidge's Words (A&M AMS 7330). Other potential disco breakers are Three Degrees' Dirty Ol' Man (Philadelphia PIR 5944), Player's Baby Come Back (RSO 2090254), Dorothy Moore's With Pen In Hand (Epic EPC 5892), La Belle Epoque's Miss Broadway (Harvest HAR 5146), Candi Staton's Listen To The Music (Warner Bros K 17080), BT Express' Shout It Out (EMI INT 548), Real Thing's Whenever You Want My Love (Pye 7N 46045), Roy Ayers' Freaky Deaky (Polydor 2066896), Blackbyrds' Street Games (Fantasy FTC 150), Mandrill's Funky Monkey (Arista ARIST 12-164), Pattie Brooks' Don't Make Me Wait (Casablanca CAN 116), Skywalker's May The Force Be With You (DJM DJS 10828).

\*NB: The New Marketts' Theme From M\*A\*S\*H (Satril SAT 123), recently reviewed is also out on 12in.

## News in brief...

CREOLE'S YOU'RE So Right For Me (CR 149) by East Side Connection has already practically sold out of its 12-inch edition — limited to 3,000 copies. A seven-inch version is simultaneously available. Other Connections to watch for are Andrea True, with strong reaction to What's Your Name What's Your Number off their Buddah album and South Road Connection on import with You Like It We Love It.

Biddu, meanwhile, still trying hard to hold onto his crown as king of Britain's homegrown disco music, has landed the plum job of scoring for the soundtrack of Joan and Jackie Collins' sex blockbuster The Stud — considered too hot to handle by Tom Jones who turned down the lead role.

Althea and Donna, high-stepping with Uptown Top-Ranking have gladdened the hearts of Rank Leisure Services executives. Convinced the song is dedicated to

their discos — 39 in the UK now — they invited the girls along to their London office to meet a grateful staff — all 300 of them.

As it happens the title refers to the girls' habit of only doing the best things in life. Which is not to say that that may not include dancing at a Top Rank disco...

Magnet is pressing up 10,000 12-inch copies of Move Your Body by Gene Farrow who scored in the American disco charts with his last release How You Should Be Dancing. The disc will also have a full-colour bag. Pretty soon it's going to be more remarkable to find a disco 12-incher in a black and white bag.

## Orme opens dj studio

STEVE ORME, formerly on the staff of *Record Mirror*, has left the paper following the opening of his dj studio, Sound Power Studios.

Sound Power is running radio presentation courses in addition to the usual studio facilities. Charge is £7.50 an hour including all facilities such as jingles. The studio is at 15, Town Square Chambers, Stevenage, Hertfordshire.

Orme's partner in the Sound Power venture is Mecca dj Pete Banks who has a residency at the Stevenage Mecca Centre.

## SEDA show

SEDA, THE South-Eastern Discotheque Association, is to hold its second annual exhibition on March 15 at Hildon Manor, Tonbridge.

There will be 15 stands featuring equipment manufacturers, record companies and press.

SEDA held a general meeting last week to elect a new chairman following John Guest's decision to stand down after two years. Theo Loyla was named as his replacement. The committee's secretary and treasurer were re-elected along with two existing members and newcomer Neil Shoubridge.

## DISCO TOP 40

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

- 1 (2) COCOMOTION, El Coco (Pye 7N 25761)
- 2 (5) TOO HOT TA TROT/ZOOM, Commodores (Motown TMG 1096/promo 12in)
- 3 (7) STAYIN' ALIVE, Bee Gees (RSO 2090267)
- 4 (6) JAM JAM JAM, People's Choice (Philadelphia PIR 5891)
- 5 (18) I CAN'T STAND THE RAIN, Eruption (Atlantic K 11068)
- 6 (3) CHOOSING YOU, Lenny Williams (ABC 4198, 12in)
- 7 (4) ZODIACS, Roberta Kelly (Oasis 3)
- 8 (19) JACK AND JILL/GET DOWN, Raydio (Arista ARIST 161)
- 9 (36) DO YA WANNA GET FUNKY WITH ME, Peter Brown (TK TKR 6009, 12in)
- 10 (16) FROM NOW ON, Linda Gifford (Curton K 17078, 12in)
- 11 (37) YOU CAN'T TURN ME OFF, High Inergy (Motown TMG 1087)
- 12 (17) IF IT DON'T FIT DON'T FORCE IT, Kellee Patterson (EMI INT 544)
- 13 (12) RUMOUR HAS IT/ETC, Donna Summer (Casablanca CALD 5003, LP)
- 14 (21) LADY LOVE, Lou Rawls (Philadelphia PIR 5911)
- 15 (—) MOVE YOUR BODY, Gene Farrow (Magnet 12 MAG 109, 12in)
- 16 (32) FANTASY, Earth Wind & Fire (CBS 6056)
- 17 (10) FFUN, ConFunkShun (Mercury 6167397/promo 12in)
- 18 (9) RUNNING AWAY, Roy Ayers Ubiquity (Polydor 2066842)
- 19 (13) BACK IN LOVE AGAIN, LTD (A&M AMS 7319, 12in)
- 20 (38) DO YOU SPEAK FRENCH, Nite School (Ensign ENY 10)
- 21 (14) DO YOU REMEMBER, Long Tall Ernie (Polydor 2121341)
- 22 (23) WHAT'S YOUR NAME WHAT'S YOUR NUMBER, Andrea True Connection (Buddah BDS 467)
- 23 (24) EMOTIONS, Samantha Sang (Private Stock PVT 128)
- 24 (15) BIG BLOW, Manu Dibango (Decca FR 13755)
- 25 (—) BEAUTY AND THE BEAST, David Bowie (RCA PB 1190)
- 26 (8) HOLLYWOOD, Boz Scaggs (CBS 5836)
- 27 (—) DO THE STRAND, Roxy Music (Polydor 2001756)
- 28 (25) SWINGTOWN, Steve Miller Band (Mercury 6078813)
- 29 (—) BLUE BAYOU, Linda Ronstadt (Asylum K 13106, 12in)
- 30 (—) REACH FOR IT, George Duke (Epic 8-50463, US import)
- 31 (26) SUPERNATURE/GIVE ME LOVE/ETC, Cerrone (Atlantic K 50431, LP)
- 32 (—) PROUD MARY, Gene Washington (DJS 10825)
- 33 (—) SHOWDOWN, Gallagher & Lyle (A&M AMS 7332)
- 34 (—) LOVE MAGNET, Freda Payne (Capitol CL 15959/promo 12in)
- 35 (39) MUSIC, Montreal Sound (Creole CR 145, 12in)
- 36 (—) IF YOU'RE NOT BACK IN LOVE BY MONDAY, Millie Jackson (Spring 2066843)
- 37 (—) YOU'RE SO RIGHT FOR ME, Eastside Connection (Creole CR 149, 12in)
- 38 (—) I THINK I'M GONNA FALL (IN LOVE), Supercharge (Virgin VS 202, 12in)
- 39 (—) MR. DELUXE, Dooley Silverspoon (Seville SEV 1027)
- 40 (—) BOP GUN, Parliament (Casablanca CAN 115)
- (—) LE SPANK, Le Pamplemousse (Pye 7N 25762)

DISCO NEWS  
EVERY WEEK  
IN MUSIC WEEK

## Disco picks

### Star Potential

\*\*\* Pop Top 50, \*\* Disco Top 40, \* Possibles

MANU DIBANGO Big Blow (Decca FR 13755) long-awaited Afro-funk-jazz import smash, huge in SE funk venues, out as a 5:40-long 7in \*\*\*

GENE PAGE Close Encounters Of The Third Kind (Arista ARIST 12-171) "the next Star Wars" movie theme, a 12in frothy romper not without competition \*\*\*

TINA CHARLES I'll Go Where Your Music Takes Me (CBS 6062) pleasant MoR revival of Jimmy James's hustler \*\*\*

AL HUDSON & THE SOUL PARTNERS If You Feel Like Dancin' (ABC 4203/ infectious funky 12in with longer rhythm break than 7in version \*\*

BILLY PRESTON A Whole New Thing (A&M AMLH 64656, LP) Wide Stride is a disco hit funky synthesizer strutter that's as yet not due on 45 \*\*

MORRIS JEFFERSON Spank Your Blank Blank (Parachute RRS 502, via Pye) bump-tempo new funky dancestep \*\*

CERRONE Supernature (Atlantic K 50431, LP) all the best Donna Summer and Eurodisco gimmicks in one possibly over-long package, huge in gay venues initially \*\*

DOOLEY SILVERSPON Mr. DeLuxe (Seville SEV 1027, via President) eerily echoing unusual thumper, strangely compelling \*\*

PISTONS Standing In The Rain (Sonet SON 2122) good bouncy version of John Paul Young's Euro and now US disco hit, already with some DJ interest \*\*

GALLAGHER & LYLE Showdown (A&M AMS 7332) mid-paced cool pop swayer \*\*

JOHNNY GUITAR WATSON It's A Damn Shame (DJM DJS 10838) thickly-textured bouncy funkier, deserves radio support \*\*

BT EXPRESS Shout It Out (EMI INT 548) funky slow catchy chanter \*\*

PETER BROWN Do You Wanna Get Funky With Me (TK TKR 82514, LP) his excitingly inventive US Fantasy Love Affair LP by another name, the sparse Dance With Me being its newest import hit \*\*

BLACKBYRDS Soft And Easy/Street Games (Fantasy FTC 150) Commodores-copying double-A sexy smoocher and fast funky flier \*\*

PETULA CLARK I'm Not In Love (CBS 6103) Donna Summer-style pure disco fast gay hustling of 10cc's classic, a revelation! \*\*

HELEN DAVIS Satisfaction (Carrere EMI 2753) Stones go shrilly Eurodisco on 12in \*\*

LE PAMPLEMOUSSE Le Spank (Pye NSPL 28244, LP) full 10:30 of the new cool slow dance tune, other good tracks too \*

BLACKSMOKE (Your Love Has Got Me) Soreamin' (Casablanca CAN 120) enthusiastic but messy funky soul leaper \*

FLAMING EMERALDS Have Some Everybody (Grapevine GRP 104, via RCA) specialist Northern stomper \*

LEE VANDERBILT Funky Tropical (RCA PB 5066) fast funky Brass Construction-ish jumper\* J.H.



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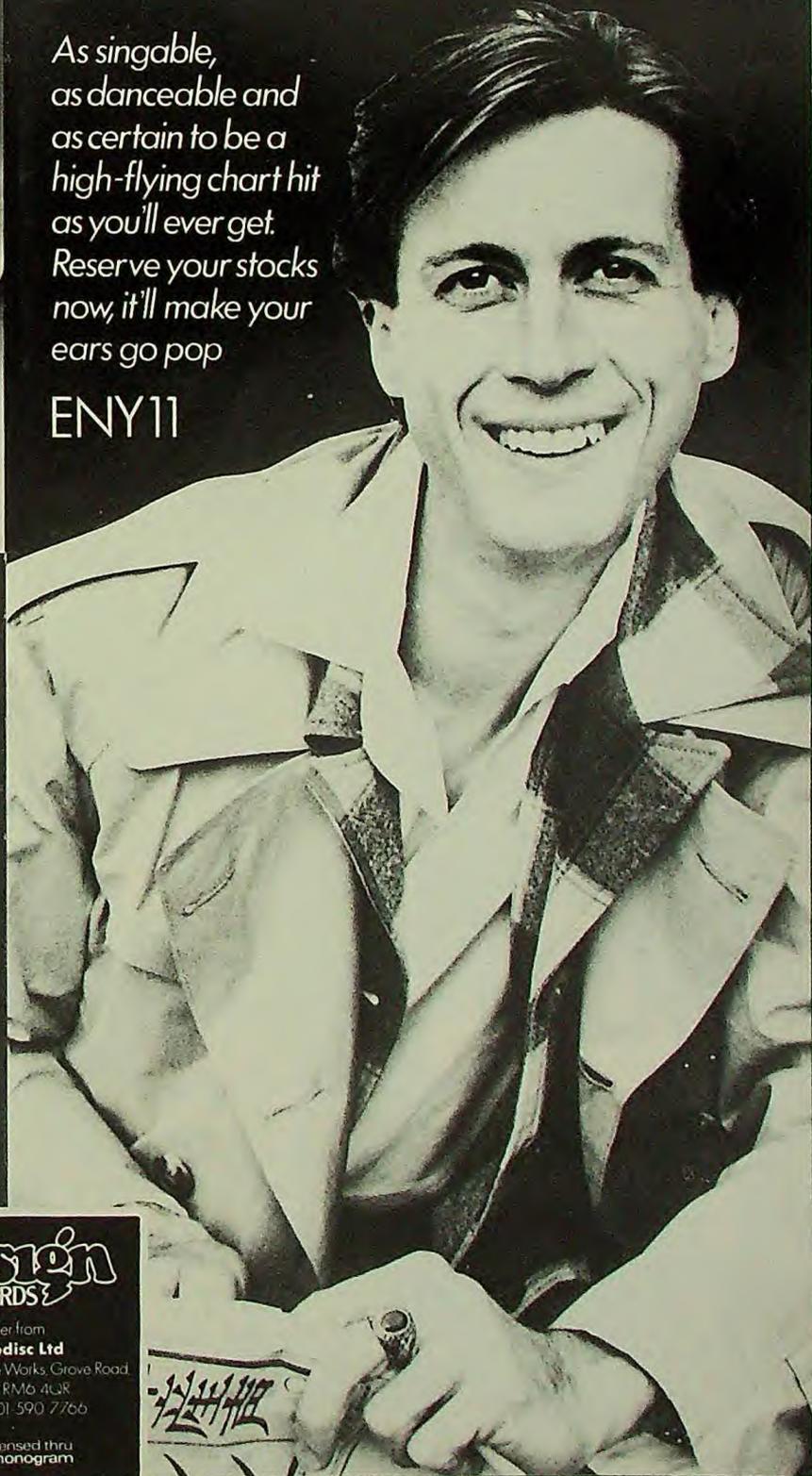
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# AUDIO

## Disc cleaners updated

HI-FI ACCESSORIES firm Bib first launched its Groov-Kleen parallel tracking automatic record cleaner two years ago. Now its introduced a Mark Two update.

The new Groov-Kleen is supplied with two types of base and two height extensions to suit any modern single-play turntable. A brush lifts dirt out of record grooves and deposits it on a velvet roller.

Brush and roller are housed on a lightweight carrier which tracks across the disc at the same speed as the pickup arm. A separate brush for cleaning the roller is provided.

The Groov-Kleen comes complete with spare roller and brush for £3.97.

At the same time, RI Audio has introduced a Mark IV version of its popular Groovac vacuum record

cleaning device which incorporates what the company claims is a more effective suction device.

The company also claims that the new enclosure is easier to set up thanks to revamped installation instructions which include a chart that enables the Groovac's tracking arm to be simply adjusted to the right height for a particular turntable. An optional extra lets the cleaner be attached to decks with extra-large platters or raised motor boards.

The Groovac Mark IV has also had its tracking force reduced to 0.4 grams so there's virtually no turntable speed reduction as a result of its attachment. The new enclosure features double insulation and no mains earth is required. Price is £19.50 complete.

### NEW PRODUCTS

LATEST addition to ITT's wide range of musicentres is the MC 5036 — a 12W per channel unit finished in teak, black and silver, which sells complete with speakers for just £280-£225.

The record deck is a three-speed, semi-automatic belt drive with S-shaped arm, oil-damped cueing lever and ceramic cartridge. The radio is LW/MW/FM.

Features found on the top-loading cassette section include full auto-stop, automatic chrome dioxide tape switching and a cue-and-review facility for speedily finding the start of finish of a particular taped item.

The MC 5036 has a friction-hinged dust cover plus front-panel inputs for headphones and microphone.

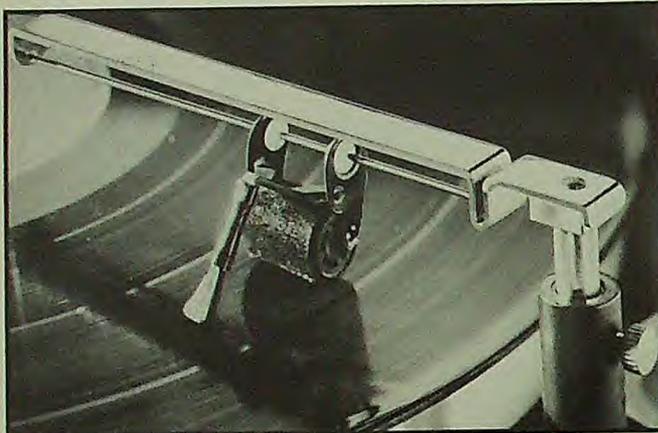
SHIRO, UK distributor for the popular Pioneer range of hi-fi, has introduced a low-cost rack-mounting unit to house four of the Japanese firm's separates.

The RMS 1 is made of wood and metal and has three height-adjustable compartments for an amplifier, tuner and cassette deck with room on top for a turntable. There's record storage space at the foot.

The unit is 925mm high, 420mm wide and 350mm deep. There's rear access for system connection. It's fitted with



RI Audio's improved Groovac Mark 4



BIB's new Groov-Kleen, the Mark 2.

adjustable castors and costs around £56.

Full RMS 1 details from: Shiro (UK) Ltd., Shiro House, The Ridgeway, Iver, Bucks (Tel: 0753-652222).

ONE OF the lead products in the new 1978 hi-fi range from Marantz is the 1090 integrated amplifier. Its power output is 45 W per channel and features include bass, mid and treble controls with defeat switch, a low filter to reduce rumble and twin tape deck monitoring. Full price is £205. Details from Marantz Audio, Debmarc House, 203 London Road, Staines, Middlesex (Tel: 81-50132).

AUDIO TECHNICA has launched a range of microphones which are designed for professional and broadcasting studios or serious amateur recording.

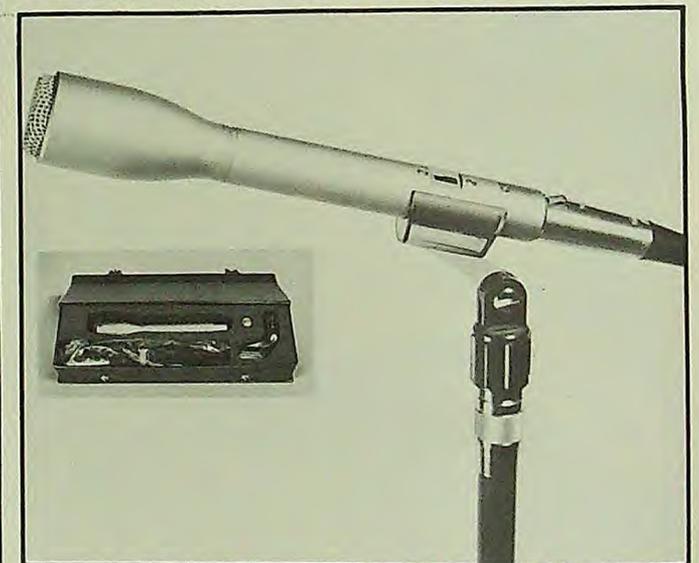
The AT 801 is designed for vocal

future. The microphones currently available range in price from £30 to £50.

Full details from: Audio-Technica Ltd, Shiro House, The Ridgeway, Iver, Bucks SLO 9JL (Tel: 0753-652222).

TAPE FIRM Agfa-Gevaert has launched its first range of video cassettes in Britain. They're suitable for all half-inch Phillips-type video recorders and come in VC30/65, VC45/100 and VC60/130 sizes. Full details from: Agfa-Gevaert Ltd, 27 Great Wet Road, Brentford, Middlesex (Tel: 01-560 2131).

THE NEW D100 rounds off Videotone's range of bookshelf speakers which now consists of five budget-market models ranging in price from £31 to £75 per pair. The D100 is suitable for amplifiers with



The model AT 801 professional-standard microphone.

use in recording studios, the AT 811 is intended for stage use, the AT 812 is specifically for use on portable booms or as an individual instrument pickup in studio recording while the AT 813 is for stand or hand-held vocal use.

Further specialised models will be added to the range in the near

power outputs ranging between 10 and 25W per channel and measures 279mm by 171mm by 197mm. It comes in a choice of teak or walnut real-wood veneer and costs just £34.88 per pair.

Full details from: Videotone Ltd., 98 Crofton Park Road, London SE4 (Tel: 01-690 1914).



The Marantz 1090 stereo amplifier.

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# AUDIO

## Japan firms plan VCR sales upsurge

THE JAPANESE electronics industry is expected to produce more than one and a half million video cassette recorders during 1978 — and if video recording scores with the public on the scale it's expected to, it could add another £1 billion to Europe's import bill from Japan within five years.

The only current European opposition to the Japanese video invasion comes from Dutch electrical giant Philips which has already sold over 250,000 VCRs and the Thorn group in Britain which is finalising plans to rent our educational and commercial machines for home use.

Concern is now growing both in Britain and in Europe that Western electronics manufacturers have been over-slow to recognize the sales potential of video recording and may miss the boat which the

EDITED  
by  
DAVE ALDRIDGE

Japanese are already aboard altogether.

### Prices cut

DOWVALL AUDIO, Ireland-based UK distributor for the range of receivers, amplifiers and tuners made in Japan by Nikko, have slashed the prices of all the products. In some instances the reduction has been more than 30 per cent.

On the AM/FM receiver side, the 15W per channel Nikko 3035 now costs £123 instead of £199, the 22W per channel 5055 £147 instead of £229, the 40W per channel 8085 £259 instead of £362.



SCREENS, THE New Wave rock group from Leamington Spa which won the 1977 Vitavox Live Sound Award, load their prizes — a pair of Thunderbolt all-horn loaded speaker systems — on to a transit before going on tour. The £1000 system — developed by Vitavox for "high quality music sound" — comprises a high efficiency 15-inch cone driver coupled with a phase corrective throat, and S3 pressure driver, a four-cell dispersive horn and a 500 Hertz dividing network.

## Sonab back with one retail outlet

SONAB, THE European hi-fi line which went off the market here last year is on sale in Britain again. But its 250 previous sales outlets have been reduced to just one — the Audiovision shop in Wimbledon.

Audiovision is shipping and selling Sonab's two turntables, a cassette deck, a tuner-amplifier and four speakers — one of which is on sale here for the first time.

The shop is run by a former Sonab UK service manager who is now going it alone. He is also providing full back-up services, both for people who buy Sonab from him and anyone who bought equipment elsewhere in the past.

NEW PRODUCTS  
PAGE 24

## Pye to manufacture separates

PYE'S LONG-STANDING specialisation in music centres and unit audios ends in March when the

### Sansui

THE RECENT closure of Sansui's showroom/information centre in London means that all enquiries about the company's hi-fi products should now be addressed to distributor Vernitron Ltd, of Thornhill, Southampton SO9 5QF (Tel: 0703-444811).

company introduces its first range of hi-fi separates — two amplifiers, a tuner, three receivers and, possibly, some turntables.

Full details are yet to be announced but the amplifiers will be 55W and 70W per channel and the AM/FM receivers 20W, 38W, and 80W per channel. The power outputs are all into four ohms. The tuner will be an AM/FM unit.

Exact prices are not yet fixed but a Pye spokeswoman revealed that the receivers will range in cost from £139

to £300. "Pye has considered a move in to the separates market for several years and feels that the right time is now," she added. "It's good to get into something different and there's a large demand for separates despite the current musiccentre boom."

March also sees the launch of Pye's latest musiccentre, the SX 6973 — a 30W per channel (into four ohms) AM/FM unit with belt drive, semi-automatic turntable and a cassette deck taking chrome and ferrichrome tapes.

## Toshiba competition offers holiday prize

HOLIDAYS for two at five of the world's best-known musical centres in the United States and Europe are the top prizes in a competition currently being staged by hi-fi firm Toshiba.

The competition runs until March 31, and entry is free for anyone buying £99 worth of Toshiba hi-fi products. Customers spending that amount will also receive three LPs worth up to £12 with their purchases.

The Toshiba Festival of Sound competition should boost shop sales as the dealers whose customers win the holidays also get handsome bonuses — free hi-fi separates systems worth £1,000 apiece.

To back-up the competition and add extra impetus to its hi-fi sales drive, Toshiba is also helping shops stage some 150 equipment demonstration evenings throughout the country.

Derek Black is pleased to announce that the Sensational **ALEX HARVEY** is alive and well, Living and Recording in Vibronia

He will be Appearing Live at the **LONDON PALLADIUM** on Sunday 5th March at 7.30p.m.

With his **NEW** Band and Orchestra **M.D. Derek Wadsworth**

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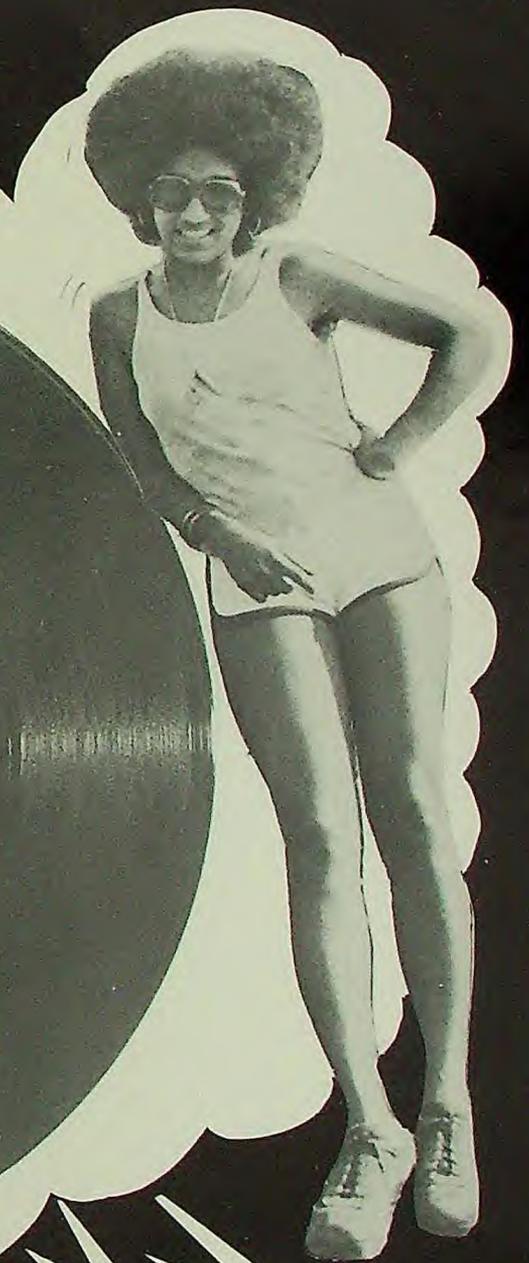
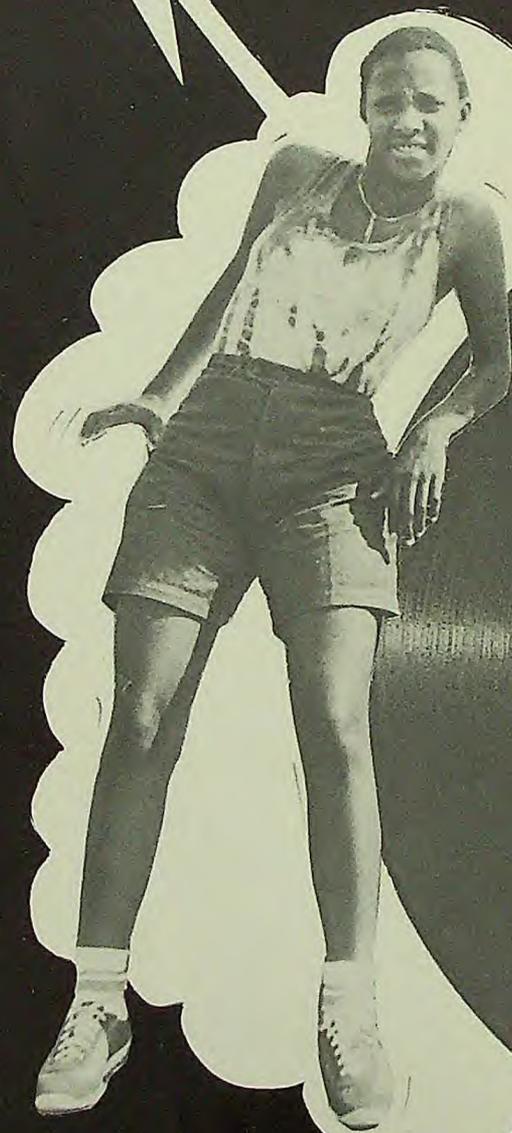
Tickets £1.50, £2.00, £2.50  
£3.00, £3.50  
from Box Office Tel: 01-437 7373  
and Usual Agents

*Lightning*  
**RECORDS**

**LIGHTNING**

**wea**

**NO. 1**



**Thanks!!**  
**and we haven't even started yet!**

Book your reservations now to attend

*The 1977*  
**MUSIC WEEK**  
*Charity Awards Dinner & Cabaret*

to be held at

**The Lancaster Room, The Savoy**  
**on Tuesday 14 February 1978**

This year MUSIC WEEK will establish the coveted music awards as the annual occasion when MUSIC WEEK congratulates the British Music Industry on the year's achievements.

For the first time, unique Dooley awards will be presented to forty-seven firsts in categories including marketshare, performance, sleeve design, advertising and publicity awards. The 1977 MUSIC WEEK Awards will be a spectacular event.

Telephone Avril Barrow at MUSIC WEEK today for full details.

Charities sponsored this year

**The Variety Club of Great Britain**  
**Musicians Union Benevolent Fund**

Your host for the evening

**Derek Nimmo**

Cabaret

**The Great Kovari, Instant Sunshine**  
**plus: Special Guest Performance**

Tickets £28.00

Tables of Ten Placings

(Price including cocktails, dinner, wines)

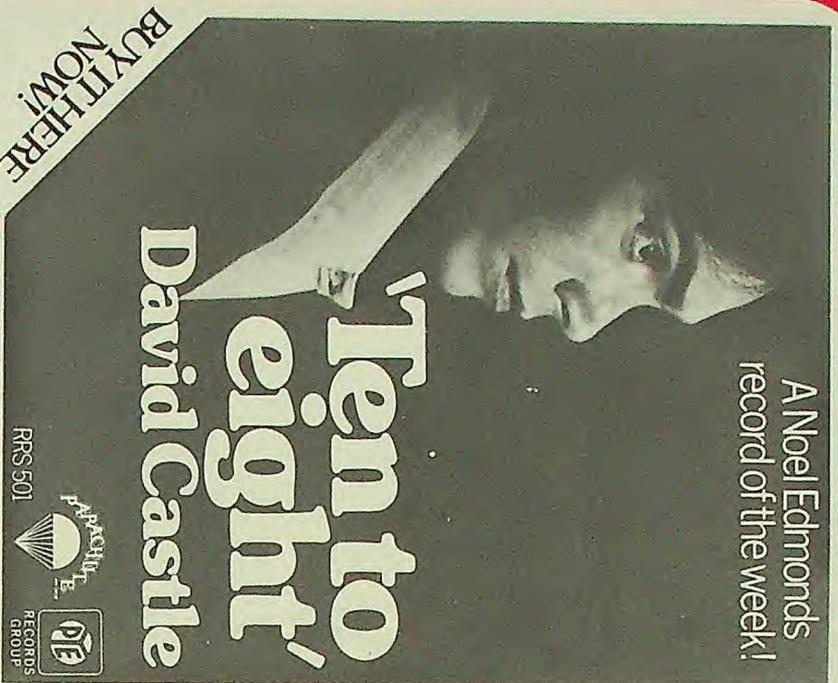
Dress: Black Tie

**BOOK TODAY! 01-836 1522**

**MUSIC WEEK**  
  
40 Long Acre, London WC2

# MUSIC WEEK TOP 50 SINGLES

WEEK ENDING FEBRUARY 11 1978



A Noel Edmonds record of the week!

**'Ten to eight'**  
David Castle

PARROT RECORDS GROUP  
RRS 501

BUY IT HERE NOW!

**RCM**  
*More spinners*  
Odyssey  
Native New Yorker  
PB1129  
Dolly Parton

1	3	FIGARO Brotherhood of Man	○	Pye 7N 46037
2	10	TAKE A CHANCE ON ME Abba		Epic EPC 5950
3	1	UP TOWN TOP RANKING Altha & Donna	○	Lightning LIG 506
4	4	IF I HAD WORDS Scott Fitzgerald/Yvonne Keeley		Pepper UP 36333
5	2	MULL OF KINTYRE/GIRLS SCHOOL Wings	⊙	Parlophone R 6018
6	5	NATIVE NEW YORKER Odyssey		RCA PB 1129
7	7	LOVELY DAY Bill Withers		CBS 5773
8	13	SORRY I'M A LADY Baccara		RCA PB 5555
9	6	LOVES UNKIND Donna Summer	●	GTO GT 113
10	9	JAMMING/PUNKY REGGAE PARTY Bob Marley & The Wailers		Island WIP 6410
11	26	WISHING ON A STAR Rose Royce		Warner Brothers K 17060
12	20	COME BACK MY LOVE Darts		Magnet MAG 110
13	12	THE GROOVE LINE Heatwave		GTO GT 115
14	18	HOT LEGS! WAS ONLY JOKING Rod Stewart		Riva 10
15	32	DRUMMER MAN Tonight		TDS 1
16	16	MR. BLUE SKY Electric Light Orchestra		Jet UP 36342
17	15	GALAXY War		MCA 339
18	21	LOVE IS LIKE OXYGEN Sweet		Polydor POSP 1
19	11	DANCE DANCE DANCE Chic		Atlantic K 11038
20	17	WHO'S GONNA LOVE ME Imperials		Power Exchange PX 266
21	33	HEARTSONG Gordon Giltrap		Electric WOT 19
22	50	5 MINUTES Stranglers		United Artists UP 36350
23	23	ON FIRE T. Connection		TK TKR 6006
24	24	RICH KIDS Rich Kids		EMI 2738
25	28	FOR A FEW DOLLARS MORE Smoke		RAK 267
26	49	JUST ONE MORE NIGHT Yellow Dog		Virgin VS 195
27	8	ITS A HEARTACHE Bonnie Tyler		RCA PB 5057

**RAY  
CHARLIES**

IF I CAN SEE  
CLEARLY NOW

HLU 10554



**Pony Hearts Club**  
THE NEW SINGLE ON UNITED ARTISTS  
JO SPEARS No. 1133349

# DEALER GUIDE TO AIRPLAY ACTION

## Radio 1

ARIEL — Dean Friedman (Lifesong LS 45022)  
 BABY COME BACK — Player (RSO 2090 254)  
 BAKER STREET — Gerry Rafferty (United Artists UP 36346)  
 COME BACK MY LOVE — Darts (Magnet MAG 110)  
 DRUMMER MAN — Tonight (TDS TDS 1)  
 EMOTIONS — Samantha Sang (Private Stock PVT 128)  
 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)  
 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)  
 LOVE IS LIKE OXYGEN — Sweet (Polydor POSP 001)  
 LOVELY DAY — Bill Withers (CBS 5773)  
 MR. BLUE SKY — Electric Light Orchestra (Jet UP 36342)  
 NATIVE NEW YORKER — Odyssey (RCA PB 1129)  
 NERVOUS WRECK — Radio Stars (Chiswick NS 23)  
 ON YOU LIKE THE WIND — John Stewart (RSO 2090 274)  
 SHOWDOWN — Gallagher & Lyle (A&M AMS 7332)  
 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 — Heatwave (GTO GT 115)  
 THEME & VARIATIONS 1-4 — Andrew Lloyd Webber (MCA 345)  
 UP TOWN TOP RANKING — Althia & Donna (Lightning LIG 506)  
 WALK IN LOVE — Manhattan Transfer (Atlantic K 11075)  
 WHAT'S YOUR NAME WHAT'S YOUR NUMBER — Andrea True Connection (Buddah BDS 467)  
 WHENEVER YOU WANT MY LOVE — Real Thing (Pye 7N 46045)  
 WHICH WAY IS UP — Stargard (MCA 346)  
 WHO'S GONNA LOVE ME — Imperials (Power Exchange PX 255)  
 WORDS — Rita Coolidge (A&M AMS 7330)  
 YOU'VE REALLY GOT A HOLD ON ME — Suzanne (Ring 02017 111)  
 YOUR LOVE IS EVERYWHERE — Lulu (GTO GT 116)

### RECORDS OF THE WEEK

Noel Edmonds: ON YOU LIKE THE WIND — John Stewart (RSO 2090 274)  
 Simon Bates: WHAT'S YOUR NAME — (Lynyrd Skynyrd MCA 342)  
 Paul Burnett: (WHAT A) WONDERFUL WORLD — Art Garfunkel (CBS 6061)  
 Tony Blackburn: WHAT'S YOUR NAME WHAT'S YOUR NUMBER — Andrea True Connection (Buddah BDS 467)

## Radio 2

### ALBUM OF THE WEEK

LOVE SONGS — The Beatles (Parlophone PCSP 721)

## Luxembourg

### BULLETS

SOMETIMES WHEN WE TOUCH — Dan Hill (20th Century BTC 2355)  
 WHEN LOVE BEGINS — Don McLean (International INT 549)  
 DO YA WANNA GET FUNKY WITH ME — Peter Brown (T.K. TKR 6009)  
 SILVER BULLET — Chris Spedding (RAK 268)  
 A LOVE LIKE YOURS — Dusty Springfield (Mercury DUSTY 1)  
 YOU'VE REALLY GOT A HOLD ON ME — Suzanne (Ring 02017 111)  
 WALK IN LOVE — Manhattan Transfer (Atlantic K 11075)  
 STREET CORNER SERENADE — Wet Willie (Epic EPC 5923)  
 DAUGHTER OF THE NIGHT — Jim Capaldi (Polydor 2058 973)

### POWER PLAY

I'LL GO WHERE YOUR MUSIC TAKES ME — Tina Charles (CBS 6062)

### 208 TWIN SPIN

RAG AND BONE — Steve Ellis (Ariola ARO 107)

## TOP ADD ONS

- 1 STREET CORNER SERENADE, Wet Willie (Epic EPC 5923) RL, PR, C, D, M, T, B, S, P, V, Md.
- 2 I'LL GO WHERE YOUR LOVE TAKES ME, Tina Charles (CBS 6062) RL, BR, B, RT, V, Hb, Bb.
- 3 WALK IN LOVE, Manhattan Transfer (Atlantic K 11075) RL, C, RC, T, S, Bb.
- 4 LILAC WINE, Elkie Brooks (A&M AMS 7333) PR, D, M, B, P
- 5 A LOVE LIKE YOURS, Dusty Springfield (Mercury DUSTY 1) RL, F, RT, V
- 5 BAKER STREET, Gerry Rafferty (United Artists UP 36346) PR, BR, RC, D
- 5 OH PRETTY WOMAN, Uncle Sam (Ariola ARO 116) M, F, S, Bb.
- 5 ON YOU LIKE THE WIND, John Stewart (RSO 2090 274) R1, CR, H, V.
- 5 DENIS, Blondie (Chrysalis CHS 2204) CR, C, P, V
- 5 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER, Andrea True Connection (Buddah BDS 467) R1, CR, C, RC.

Station abbreviations: R1 Radio One; B Beacon; BR BRMB; Bb BBC Blackburn; CR Capital; C Clyde; RC City; D Downtown; F Forth; H Hallam; Hm BBC Humberside; L BBC London; RL Luxembourg; M Metro; Md BBC Medway; Mr BBC Merseyside; O Orwell; P Pennine; PR Piccadilly; PS Plymouth Sound; S Swansea Sound; T Tees; RT Trent; TV Thames Valley; V Victory.

## Beacon Radio

WOLVERHAMPTON/  
BLACK COUNTRY

### ADD ONS

TAKE A CHANCE ON ME — Abba (Epic EPC 5950)  
 WHICH WAY IS UP — Stargard (MCA 346)  
 I'LL GO WHERE YOUR MUSIC TAKES ME — Tina Charles (CBS 6062)  
 LET'S STOP DANCIN' — Tony Stackton (Ariola Hansa AHA 509)  
 LOVE IS LIKE OXYGEN — Sweet (Polydor POSP 001)  
 5 MINUTES — Stranglers (United Artists UP 36350)  
 LILAC WINE — Elkie Brooks (A&M AMS 7333)  
 VARIATIONS 1-4 — Andrew Lloyd Webber (MCA 345)  
 JUST ONE MORE NIGHT — Yellow Dog (Virgin VS 195)  
 STREET CORNER SERENADE — Wet Willie (Epic EPC 5923)  
 I CAN'T STAND THE RAIN — Eruption (Atlantic K 11068)

## BRMB

BIRMINGHAM

### ADD ONS

LOVE IS LIKE OXYGEN — Sweet (Polydor POSP 001)  
 ZODIACS — Roberta Kelly (Oasis 3)  
 I CAN'T STAND THE RAIN — Eruption (Atlantic K 11068)  
 BAKER STREET — Gerry Rafferty (United Artists UP 36346)  
 WHENEVER YOU WANT MY LOVE — Real Thing (Pye 7N 46045)  
 SOMEONE I KNOW — Clifford T. Ward (Mercury LUV 1)  
 I'LL GO WHERE YOUR MUSIC TAKES ME — Tina Charles (CBS 6062)  
 ARIEL — Dean Friedman (Lifesong LS 45022)

## Capital Radio

LONDON

### CLIMBERS

BABY COME BACK — Player (RSO 2090 254)  
 DO YOU BELIEVE IN MAGIC — Keith Barbour (Private Stock PVT 125)  
 ON YOU LIKE THE WIND — John Stewart (RSO 2090 274)  
 SINGIN' IN THE RAIN — Sheila Devotion (EMI 2751)  
 WHAT'S YOUR NAME WHAT'S YOUR NUMBER — Andrea True Connection (Buddah BDS 467)

### PEOPLE'S CHOICE

DENIS — Blondie (Chrysalis CHS 2204)

## Radio City

LIVERPOOL

### HIT PICKS

Roger Blythe: BAKER STREET — Gerry Rafferty (United Artists UP 36346)  
 Dave Lincoln: WHAT'S YOUR NAME WHAT'S YOUR NUMBER — Andrea True Connection (Buddah BDS 467)  
 Phil Easton: WUTHERING HEIGHTS — Kate Bush (EMI 2719)  
 Mark Joenz: DO YA WANNA GET FUNKY WITH ME — Peter Brown (T.K. TKR 6009)  
 Peter Brown: LITTLE ITALY — Stephen Bishop (ABC 4204)  
 Brian Cullen: LITTLE ITALY — Stephen Bishop (ABC 4204)  
 Norman Thomas: WALK IN LOVE — Manhattan Transfer (Atlantic K 11068)  
 Johnny Jason: STREET GAMES — Blackbyrds (Fantasy FTC 150)

### ADD ONS

YOU CAN'T TURN ME OFF — High Inergy (Motown TMG 1087)  
 5 MINUTES — Stranglers (United Artists UP 36350)  
 WISHING ON A STAR — Rose Royce (Whitfield K 17060)  
 FANTASY — Earth Wind & Fire (CBS 6056)  
 GOD ONLY KNOWS — Neil Diamond (CBS 6064)  
 WHAT DO I GET — Buzzcocks (United Artists UP 36348)  
 SOMEONE I KNOW — Clifford T. Ward (Mercury LUV 1)  
 LONELY HEARTS CLUB — Billy Jo Spears (United Artists UP 36349)

## Radio Clyde

GLASGOW

### HIT PICKS

Dave Marshall: AMSTERDAM — Pussycat (Sonet SON 2133)  
 Steve Jones: WHEN LOVE BEGINS — Don McLean (International INT 549)  
 Richard Park: RAG AND BONE — Steve Ellis (Ariola ARO 107)  
 Brian Ford: WALK IN LOVE — Manhattan Transfer (Atlantic K 11075)  
 Bill Smith: WHAT'S YOUR NAME WHAT'S YOUR NUMBER — Andrea True Connection (Buddah BDS 467)  
 Dougie Donnelly: STREET CORNER SERENADE — Wet Willie (Epic EPC 5923)

### CURRENT CHOICE

DENIS — Blondie (Chrysalis CHS 2204)

### ADD ONS

YOU'VE REALLY GOT A HOLD ON ME — Suzanne (Ring 02017 111)  
 TAKE ME I'M YOURS — Squeeze (A&M AMS 7334)  
 CAROLINA'S COMIN' HOME — Shaun Cassidy (Warner Brothers K 17077)  
 NO TIME TO BE 21 — Adverts (Bright BR 1)  
 SOMETIMES WHEN WE TOUCH — Dan Hill (20th Century BTC 2355)  
 JUST THE WAY YOU ARE — Billy Joel (CBS 5872)  
 JUST ONE MORE NIGHT — Yellow Dog (Virgin VS 195)

## Downtown Radio

BELFAST

### HIT PICKS

John Paul: STREET CORNER SERENADE — Wet Willie (Epic EPC 5923)  
 Trevor Campbell: PRIVATE LIVES — Love Affair (Creole CR 146)  
 Candy Devine: BLUE STREET — Blood Sweat & Tears (ABC 4202)  
 Hendi: BAKER STREET — Gerry Rafferty (United Artists UP 36346)  
 Eddie West: TO THE UNKNOWN MAN — Vangelis (RCA PB 5064)

### ADD ONS

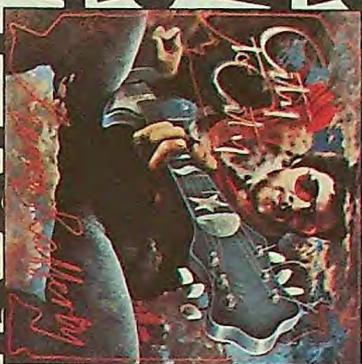
FANTASY — Earth Wind & Fire (CBS 6056)  
 LILAC WINE — Elkie Brooks (A&M AMS 7333)  
 DENIS — Blondie (Chrysalis CHS 2204)  
 JUST THE WAY YOU ARE — Billy Joel (CBS 5872)  
 YOUR LOVE IS EVERYWHERE — Lulu (GTO GT 116)  
 ARIEL — Dean Friedman (Lifesong LS 45022)  
 TO DADDY — Emmylou Harris (Warner Brothers K 17095)

# MUSIC WEEK

## WEEK ENDING FEBRUARY 11, 1978

1	THE ALBUM Abba	•	Epic EPC 86052
2	RUMOURS Fleetwood Mac	•	Warner Brothers K 56344
3	REFLECTIONS Andy Williams	•	CBS 10006
4	GREATEST HITS Donna Summer	•	GTO GTLP 028
5	THE SOUND OF BREAD Bread	•	Elektra K 52062
6	FOOT LOOSE AND FANCY FREE Rod Stewart	•	Riva RVL P 5
7	DISCO FEVER Various	•	K-Tel NE 1014
8	THE BEATLES LOVE SONGS The Beatles	•	Parlophone PCSP 721
9	OUT OF THE BLUE Electric Light Orchestra	•	Jet UAR 100
10	THE FLORAL DANCE Brighthouse & Rastrick Band	•	Logo 1001
11	EXODUS Bob Marley & The Wailers	•	Island ILPS 9498
12	GREATEST HITS VOL. 2 Etan John	•	DJM DJH 20520
13	20 COUNTRY CLASSICS Tammy Wynette	•	CBS PR 5040
14	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	•	Virgin V 2086
15	40 NUMBER ONE HITS Various	•	K-Tel NE 1008
16	MOONFLOWER Santana	•	CBS 88272
17	NEW BOOTS AND PANTIES Ian Dury	•	Stff SEEZ 4
18	NEWS OF THE WORLD Queen	•	EMI EMA 784
19	FEELINGS Various	•	K-Tel NE 1006
20	THE JOHNNY NASH COLLECTION Johnny Nash	•	Epic EPC 10008
21	20 GOLDEN GREATS Diana Ross & The Supremes	•	Motown EMTV 5
22	NEW VARIATIONS Andrew Lloyd Webber	•	MCA MCF 2824
23	GREATEST HITS Olivia Newton John	•	EMI EMA 785
24	I'M GLAD YOU'RE HERE WITH ME TONIGHT Neil Diamond	•	CBS 86044
25	DON JUAN'S RECKLESS DAUGHTER Joni Mitchell	•	Asylum K 63003
26	30 GREATEST Gladys Knight & The Pips	•	K-Tel NE 1004
27	WE MUST BELIEVE IN MAGIC Crystal Gayle	•	United Artists UAG 30108
28	GREATEST HITS Abba	•	Epic EPC 69218
29	RUNNING ON EMPTY Jackson Browne	•	Asylum K 53070
30	ARRIVAL Abba	•	Epic EPC 86018
31	THE JOHNNY MATHEIS COLLECTION Johnny Mathis	•	CBS 10003
32	ALL 'N' ALL Earth Wind & Fire	•	CBS 86051
33	ROCKIN' ALL OVER THE WORLD Status Quo	•	Vertigo 9102 014
34	BEST FRIENDS Cleo Laine & John Williams	•	RCA RS 1094
35	GREATEST HITS ETC Paul Simon	•	CBS 10007
36	LIVE AND LET LIVE 10cc	•	Mercury 6641 698

# GERRY RAFFERTY CITY TO CITY



ALBUM  
UAS 30104

LM

CASSETTE  
TKC 30104

LONNIE DONEGAN

LONNIE DONEGAN



# TOP 60 ALBUMS



# THE TUBES

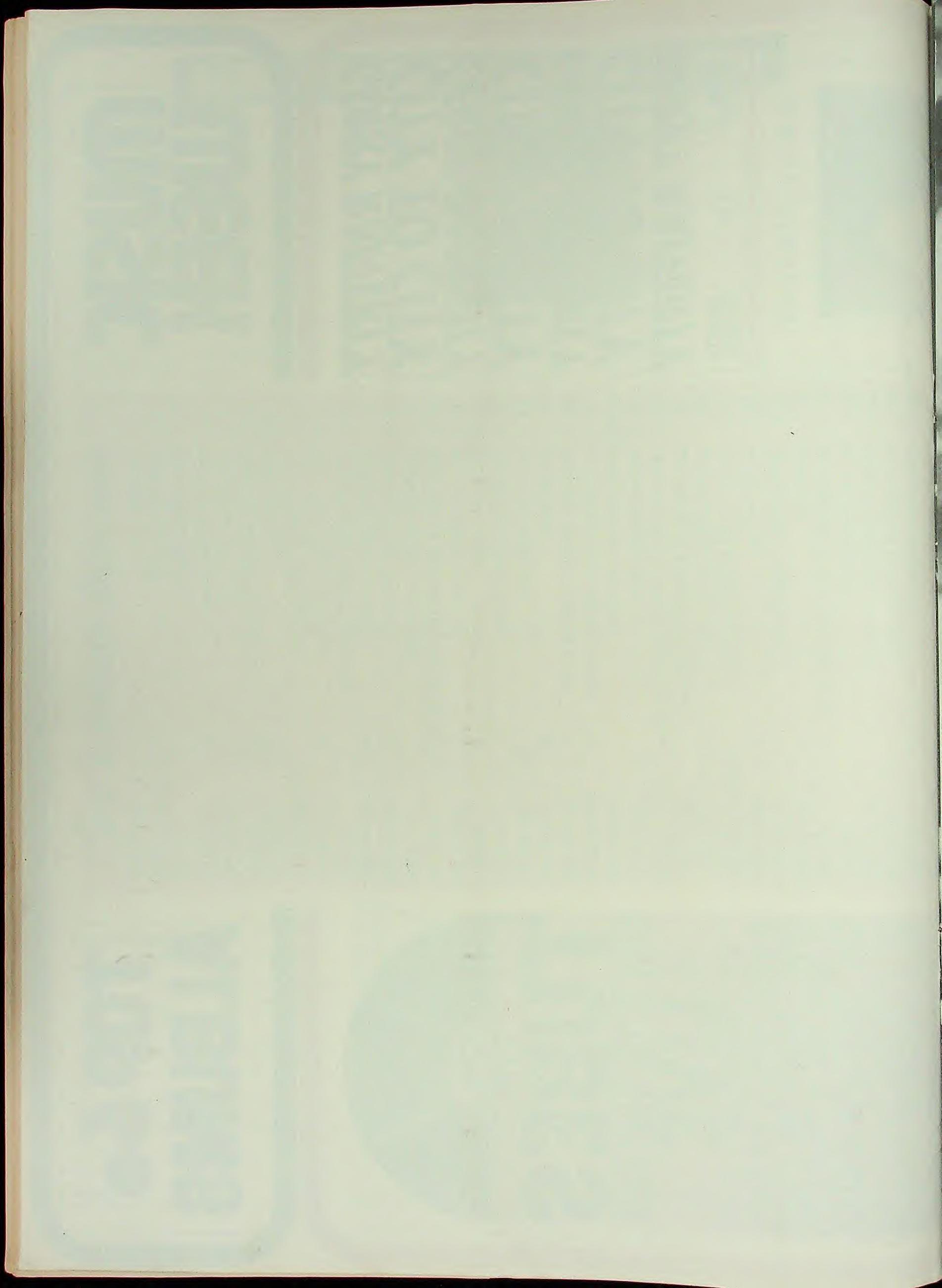
WHAT DO YOU WANT FROM

# LIVE

FEATURING

WHITE PUNKS ON DOPE  
DON'T TOUCH ME THERE  
SHOW ME A REASON  
GOT YOURSELF A DEAL

I WAS A PUNK BEFORE YOU WERE A PUNK  
WHAT DO YOU WANT FROM LIFE  
SPECIAL BALLET-MONDRIAN DANCE





## Contents

**FREE**  
EP: IEP 6  
Free

**BOB MARLEY & THE WAILERS**  
SINGLE: WIP 6420  
*Is This Love*

**EDDIE & THE HOT RODS**  
SINGLE: WIP 6411  
*Quit This Town*  
ALBUM: ILPS 9509  
*Life On The Line*

**JOHN MARTYN**  
SINGLE: WIP 6414  
*Dancing*  
ALBUM: ILPS 9492  
*One World*

**IAN GILLAN BAND**  
SINGLE: WIP 6423  
*Mad Elaine*  
ALBUM: ILPS 9517  
*Scarabus*

**BURNING SPEAR**  
ALBUM: ILPS 9513  
*Burning Spear - Live*

## Kaya Kaya Kaya

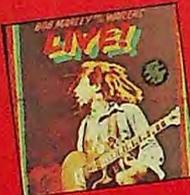
**Exodus**

'Exodus' has now firmly established itself as the highest selling reggae record of all time, Bob Marley & The Wailers having been responsible in the last few years for bringing reggae to the mass market and making it stick - three hit singles from 'Exodus' alone! First out was 'Exodus' then the beautiful 'Waiting In Vain' and finally 'Jamming', which is still high in the charts, while Bob & The Wailers release another sure-fire chart success with 'Is This Love'. The single - the first 50,000 will include a special bag - previews the band's new album 'Kaya' and if 'Exodus' is any yardstick, be prepared to see Marley & The Wailers in the charts for many months to come - at least.

**BOB MARLEY & THE WAILERS**



**IS THIS LOVE BOB MARLEY & THE WAILERS**



## A COLLECTORS EP

**FREE**

ALL RIGHT NOW  
WISHING WELL  
MY BROTHER JAKE



In 1970 Free hit the number 2 spot in the charts with their classic single 'All Right Now'—since then it's been back in the ratings twice and won a well-deserved place in the 'Greatest Hits' parade. Free—Paul Rodgers, Paul Kossoff, Simon Kirke and Andy Fraser—also earned themselves the kind of immortality that keeps their memory and music fresh so many years on and 'All Right Now' and two other great singles—'Wishing Well' and 'My Brother Jake'—have now been combined in a real collector's EP that includes a full colour bag and a sensational display/browser unit for dealers. 'All Right Now' is the evergreen hit that can't fail to make its fourth entry into the singles charts.



**FREE**

## MORE ENERGY TO THE INCH

Think about the highest high-energy band you know, double it, and you'd be getting close to Eddie & The Hot Rods high octane output. Just back from a highly successful tour of America, the Rods embark on a massive 36 date tour of the UK starting on



**EDDIE AND THE HOT RODS ON THE LINE**

## QUIT THIS TOWN

Eddie and the Hot Rods



miss out!! We are relaunching a comprehensive ad campaign on the album to tie in with the tour and the single.

February 15th. With 'Quit This Town', the follow-up single to their classic 'Do Anything You Wanna Do', zooming up the charts and their album hovering just outside the '50', the Rods have everything going for them! Make sure you don't



**EDDIE & THE HOT RODS**



# Colour supplement

## LEAVES THE OTHERS BEHIND

Winston Rodney, the legendary Burning Spear, is regarded as one of the leading lights in reggae and earlier albums like 'Marcus Garvey' and 'Dry And Heavy' undeniably hammer home the point, and 'Burning Spear-Live' leaves so many

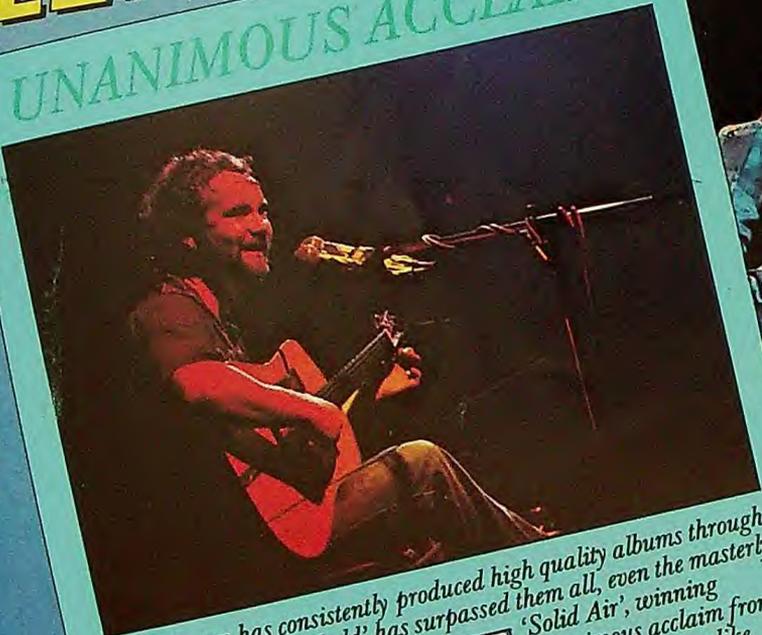
### BURNING SPEAR



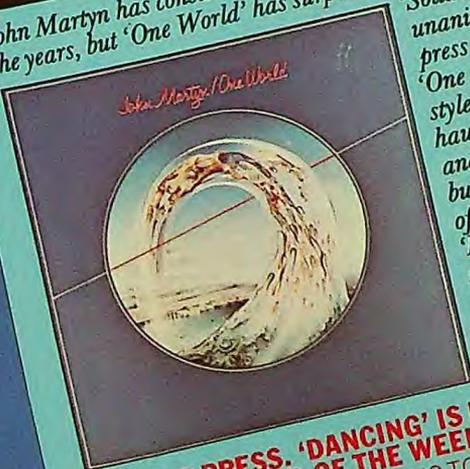
other live albums in the shade. Recorded at London's Rainbow Theatre it jumps with the joyous sounds of Spear in full cry, 'Man In The Hills', 'Throw Down Your Arms' and many more favourites receiving that unique Spear vocal treatment. Any of you fortunate enough to have caught Spear on this tour will know this isn't just another live album - this is super live!

## RLEY MILERS

## UNANIMOUS ACCLAIM



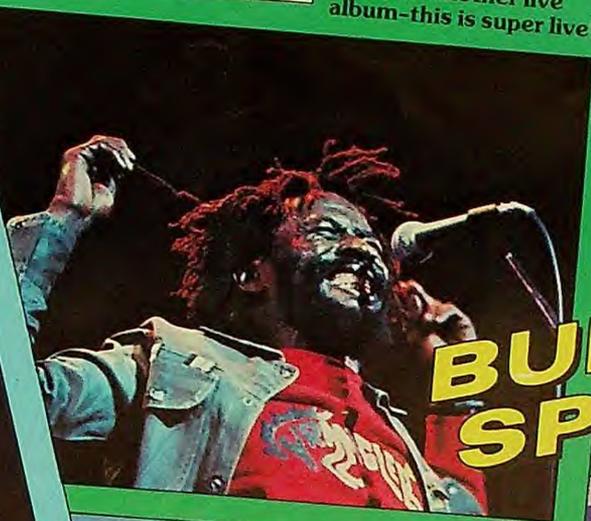
John Martyn has consistently produced high quality albums through the years, but 'One World' has surpassed them all, even the masterly 'Solid Air', winning unanimous acclaim from press and public alike.



'One World' explores many styles and moods, from the haunting 'Small Hours', and title track, to the bubbling, infectiousness of his new single 'Dancing'. It proves from start to finish to be one of the most complete and accomplished albums around today.

**STOP PRESS. 'DANCING' IS PAUL BURNETT'S RECORD OF THE WEEK THIS WEEK BRINGING REAL MUSIC TO THE AIRWAVES!**

## JOHN MARTYN



## BURNING SPEAR

## RESTORE YOUR FAITH IN ROCK 'N' ROLL

Combine the powerful and unique vocals that made Deep Purple tick, the magical touch of guitarist Ray Fenwick and arguably the tightest rhythm section around and you've got the Ian Gillan Band and their second album 'Scarabus', one of the finest rock albums for



years. Now the band make their long-awaited single debut - and Gillan's first in five years - with 'Mad Elaine', the story of a crazy lady of rock 'n' roll. If this single doesn't restore your faith in rock and roll first time round, turn up the volume!

## IAN GILLAN BAND





February  
17th York College  
18th Northampton Cricket Ground  
20th Birkenhead, Hamilton Club  
23rd Colwyn Bay, Dixieland Showbar  
24th Wolverhampton, Lafayette

26th Liverpool, Eric's  
27th Stafford, Top of the World  
March  
4th Dudley, JB's  
10th Sheffield University  
31st Scarborough, Penthouse

# The country is going to the Lions

ALBUM  
**BRITISH LIONS**  
Album 9102 019



SINGLE  
**One More Chance  
to Run**  
Single 6059 192

# BRITISH LIONS



marketed by  
pho ogram





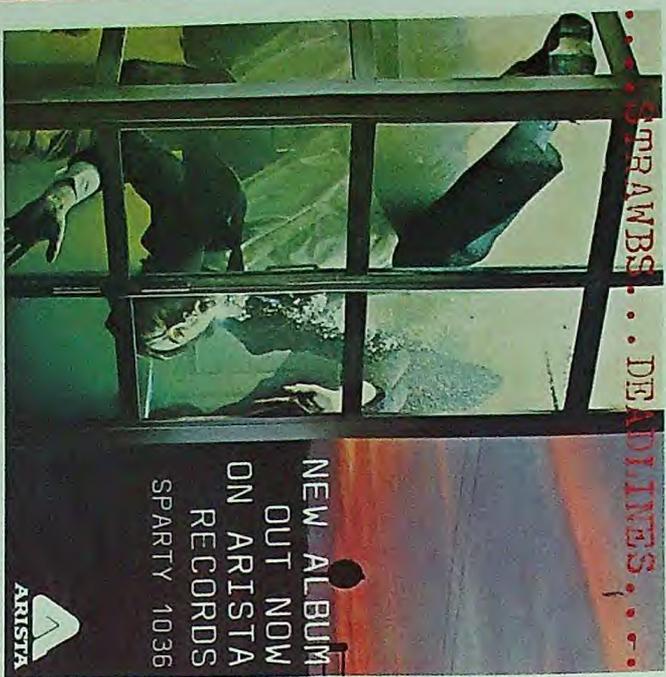
CHR1158

*Puttin' On The K Style*

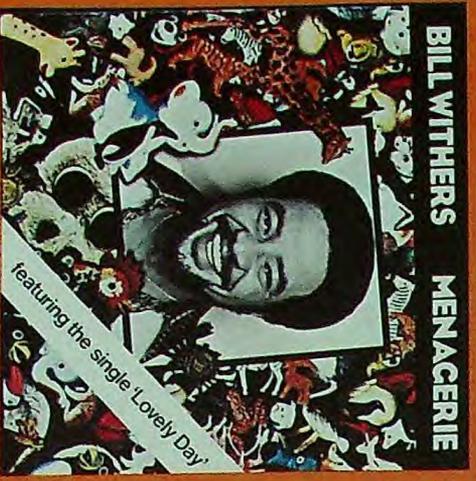


also on cassette

... STRAWBS ... DEADLINES ...



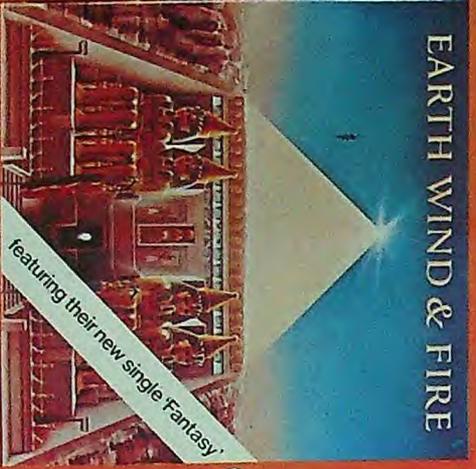
NEW ALBUM  
OUT NOW  
ON ARISTA  
RECORDS  
SPARTY 1036



BILL WITHERS  
MENAGERIE

featuring the single 'Lovely Day'

Bill Withers  
MENAGERIE  
CBS 82265



EARTH WIND & FIRE

featuring their new single 'Fantasy'

Earth, Wind & Fire  
ALL 'N ALL  
CBS 86051

37	50	THE DARK SIDE OF THE MOON Pink Floyd	⊕	Harvest SHVL 804
38	42	A STAR IS BORN Soundtrack	⊕	CBS 86021
39	35	ENDLESS FLIGHT Leo Sayer	⊕	Chrysalis CHR 1125
40	44	SLOW HAND Eric Clapton	□	RSD 2479 201
41	38	THE MUPPET SHOW Muppets	•	Pye NSPH 19
42	33	40 GOLDEN GREATS Clif Richard	⊕	EMI EMTVS 6
43	NEW	WHITE MUSIC XTC		Virgin V 2095
44	-	DARTS Darts		Magnet MAG 5020
45	51	STAR WARS Soundtrack - London Symphony Orchestra	□	20th Century LTD 541
46	36	PLAYING TO AN AUDIENCE OF ONE David Soul	•	Private Stock PVLP 1026
47	43	HOTEL CALIFORNIA Eagles	⊕	Asylum K 53051
48	45	GET STONED Rolling Stones		Arcaide ADEP 32
49	48	THEIR GREATEST HITS 1971-75 The Eagles	⊕	Asylum K 53017
49	NEW	MENAGERIE Bill Withers		CBS 82265
51	-	ELTON JOHN'S GREATEST HITS VOL. 1 Elton John	⊕	DJM DJH 20442
52	NEW	I WANT TO LIVE John Denver		RCA PL 12521
53	49	COME AGAIN Derek & Clive		Virgin V 2094
54	40	QUARTER MOON IN A TEN CENT TOWN Emmylou Harris		Warner Brothers K 56443
55	-	A NEW WORLD RECORD Electric Light Orchestra	•	Jet UAG 30017
56	47	SECONDS OUT Genesis	•	Charisma GE 2001
57	59	RAW MEAT FOR THE BALCONY Billy Connolly		Polydor 2383 463
58	52	ONCE UPON A TIME Donna Summer	•	Casablanca CALD 5003
59	39	HEROES David Bowie		RCA PL 12522
60	56	COUNTRY GIRL MEETS COUNTRY BOY Various		CBS/Warwick PR 5039

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SAW HER STANDING THERE  
STAND UP AND SHOUT - SMOKE  
GOD BIRD CHANGE - PRIME MEDLEY  
OVERTURE

**SPECIALLY PRICED  
TWO RECORD SET  
RECORDED LIVE AT  
HAMMERSMITH ODEON  
IN NOVEMBER 1977  
ON A&M RECORDS AND TAPES**



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T-CONNEKTION

featuring the single 'On Fire'

T-Connektion  
ON FIRE  
TKR 82502



THE JACKSONS  
GOIN' PLACES

featuring the single 'Even Though You're Gone'

The Jacksons  
GOIN' PLACES  
ERC 86035

# AIRPLAY ACTION

## Radio Forth

EDINBURGH

### ADD ONS

A LOVE LIKE YOURS — Dusty Springfield (Mercury DUSTY 1)  
 BABY COME BACK — Player (RSO 2090 254)  
 MISS MY LOVE TODAY — Gilbert O'Sullivan (MAM 172)  
 OH PRETTY WOMAN — Uncle Sam (Ariola ARO 116)  
 TAKE ME I'M YOURS — Squeeze (A&M AMS 7335)  
 TEN TO EIGHT — David Castle (Parachute RRS 501)  
 WHAT'S YOUR NAME — Lynyrd Skynyrd (MCA 342)  
 YOU'VE REALLY GOT A HOLD ON ME — Suzanne (Ring 0 2017 111)  
 YOUR LOVE IS EVERYWHERE — Lulu (GTO GT 116)

## Piccadilly Radio

MANCHESTER

### ADD ONS

STREET CORNER SERENADE — Wet Willie (Epic EPC 5923)  
 LILAC WINE — Elkie Brooks (A&M AMS 7333)  
 WHENEVER YOU WANT MY LOVE — Real Thing (Pye 7N 46045)  
 BAKER STREET — Gerry Rafferty (United Artists UP 36346)  
 AMSTERDAM — Kevin Coyne (Virgin VS 203)  
 SHOWDOWN — Gallagher & Lyle (A&M AMS 7332)  
 (WHAT A) WONDERFUL WORLD — Art Garfunkel (CBS 6061)

## Radio Victory

PORTSMOUTH

### HIT PICKS

Chris Pollard: I'LL GO WHERE YOUR MUSIC TAKES ME — Tina Charles (CBS 6062)  
 Nicky Jackson: JEWEL — Philip Goodhand-Tait (Chrysalis CHS 2134)  
 Dave Christian: DENIS — Blondie (Chrysalis CHS 2204)  
 Andy Ferriss: DANCIN' — John Martyn (Island WIP 6414)  
 Chris Rider: FOR THE BROKEN HEARTED — Rokotto (State STAT 68)  
 Anton Darby: SHOWDOWN — Gallagher & Lyle (A&M AMS 7332)  
 Howard Pearce: A LOVE LIKE YOURS — Dusty Springfield (Mercury DUSTY 1)  
 Dave Carson: STREET CORNER SERENADE — Wet Willie (Epic EPC 5923)  
 Jack McLaughlin: ON YOU LIKE THE WIND — John Stewart (RSO 2090 274)

### STATION SPECIAL

TO DADDY — Emmylou Harris (Warner Brothers K 17095)

## Radio Hallam

SHEFFIELD

### HIT PICKS

Keith Skues: OH PRETTY WOMAN — Uncle Sam (Ariola ARO 116)  
 Roger Moffat: GOD ONLY KNOWS — Neil Diamond (CBS 6064)  
 Johnny Moran: ON YOU LIKE THE WIND — John Stewart (RSO 2090 274)  
 Colin Slade: DARE TO BE DIFFERENT — Donovan (RAK 269)  
 Ray Stewart: MOVE YOUR BODY — Jean Farrow (Magnet MAG 109)  
 Bill Crozier: BIG BLOW — Manu Dibango (Decca FR 13755)

## Swansea Sound

SWANSEA

### HIT PICKS

Dave Bowen: I CAN'T STAND THE RAIN — Eruption (Atlantic K 11068)  
 Colin Mason: STREET CORNER SERENADE — Wet Willie (Epic EPC 5923)  
 Jon Hawkins: OOH BABY — Chi Coltrane (T.K. TKR 6011)  
 Stuart Freeman: HEARTBREAKER — Randy Girlie (ABC 4200)  
 Phil Fothergill: OH PRETTY WOMAN — Uncle Sam (Ariola ARA 116)  
 Paul Holmes: WALK IN LOVE — Manhattan Transfer (Atlantic K 11075)

### ADD ONS

CLOSE ENCOUNTERS OF THE THIRD KIND — Gene Page (Arista ARIST 12171)  
 LADY LOVE — Lou Rawls (Philadelphia PIR 5911)  
 RAINSTORM — Merilee Rush (United Artists UP 36344)  
 YES HE LIVES — Cliff Richard (EMI 2730)  
 DON'T TALK BACK — Jim Rafferty (Decca F 13747)  
 TURNIN' MY HEARTBEAT UP — M.V.P'S (Buddah BDS 469)  
 ARIEL — Dean Friedman (Lifesong LS 45022)

## BBC Blackburn

### HIT PICKS

Jude Bunker: CLOSE ENCOUNTERS OF THE THIRD KIND — Gene Page (Arista ARIST 12171)  
 Wendy Howard: VARIATIONS 1-4 — Andrew Lloyd Webber (MCA 345)  
 Kath Dutton: MISS MY LOVE TODAY — Gilbert O'Sullivan (MAM 172)  
 Gerald Jackson: WALK IN LOVE — Manhattan Transfer (Atlantic K 11075)  
 Phil Scott: JACK AND JILL — Raydio (Arista ARIST 161)  
 Nigel Dyson: I'LL GO WHERE YOUR MUSIC TAKES ME — Tina Charles (CBS 6062)  
 Pat Gibson: FLAMINGO — Hank Marvin Guitar Syndicate (EMI 2744)  
 Rob Salvidge: WHISKEY IN THE JAR — Thin Lizzy (Decca F13748)  
 Trevor Hall: VARIATIONS 1-4 — Andrew Lloyd Webber (MCA 345)

## Metro Radio

NEWCASTLE

### ADD ONS

THE LINCOLNSHIRE POACHER — Brighthouse & Rastrick Band (Logo GO 308)  
 WORDS — Rita Coolidge (A&M AMS 7330)  
 NEVER MY LOVE — Addrissi Brothers (Buddah BDS 468)  
 LILAC WINE — Elkie Brooks (A&M AMS 7333)  
 A SIGHT FOR SORE EYES — Lamont Dozier (Warner Brothers K 17070)  
 OH PRETTY WOMAN — Uncle Sam (Ariola ARO 116)  
 STREET CORNER SERENADE — Wet Willie (Epic EPC 5923)

## Radio Trent

NOTTINGHAM

### ADD ONS

FANTASY — Earth Wind & Fire (CBS 6056)  
 I'LL GO WHERE YOUR MUSIC TAKES ME — Tina Charles (CBS 6062)  
 RAINSTORM — Mary Lee Rush (United Artists UP 36344)  
 JUST THE WAY YOU ARE — Billy Joel (CBS 5872)  
 A LOVE LIKE YOURS — Dusty Springfield (Mercury DUSTY 1)

## Pennine Radio

BRADFORD

### HIT PICKS

Roger Kirk: VARIATIONS 1-4 — Andrew Lloyd Webber (MCA 345)  
 Julius K Scragg: SINGIN' IN THE RAIN — Sheila Devotion (EMI 2751)  
 Ian Scott: STREET CORNER SERENADE — Wet Willie (Epic EPC 5923)  
 Mike Hurley: BLUE STREET — Blood Sweat & Tears (ABC 4202)  
 Peter Levy: EARLY MORNING RAIN — Berni Flint (EMI 2735)

### PENNINE PICK

THE LINCOLNSHIRE POACHER — Brighthouse & Rastrick Band (Logo GO 308)

### ADD ONS

DENIS — Blondie (Chrysalis CHS 2204)  
 IF IT DON'T FIT DON'T FORCE IT — Kellee Paterson (International INT 544)  
 DARE TO BE DIFFERENT — Donovan (RAK 269)  
 LILAC WINE — Elkie Brooks (A&M AMS 7333)

## Radio Tees

TEESIDE

### HIT PICKS

Tony Gillham: YES HE LIVES — Cliff Richard (EMI 2730)  
 David Hoare: YOU'VE REALLY GOT A HOLD ON ME — Suzanne (Ring 0 2017 111)  
 Dave Gregory: JACK AND JILL — Radio (Arista 161)  
 Brian Anderson: STREET CORNER SERENADE — Wet Willie (Epic EPC 5923)  
 Mark Page: RAINSTORM — Merilee Rush (United Artists UP 36344)  
 Steve Gordon: WALK IN LOVE — Manhattan Transfer (Atlantic K 11075)

### ADD ONS

YOU CAN'T TURN ME OFF — High Energy (Motown TMG 1087)

## BBC Humberside

### RECORDS OF THE WEEK

John Howden: SUSPICIOUS MINDS — Peters & Lee (Philips 6005 591)  
 Pam Gillard: YOUR LOVE IS EVERYWHERE — Lulu (GTO GT 116)  
 Dave Sanders: I'LL GO WHERE YOUR MUSIC TAKES ME — Tina Charles (CBS 5923)  
 Barry Stockdale: CAN'T YOU SEE THE SMILE ON MY FACE — Doris Jones (United Artists UP 36339)

## BBC Medway

### PRESENTER PICKS

Jimmy Mack: SPEND A LITTLE TIME WITH ME — Barbara Pennington (United Artists UP 36340)  
 Bernard Mulhern: YOU'RE MY SOUL AND INSPIRATION — Donny & Marie Osmond (Polydor 2066 879)  
 Mike Brill: STREET CORNER SERENADE — Wet Willie (Epic EPC 5923)  
 Rod Lucas: AMOUR — Rod McKuen (DJM DJS 10826)  
 John Thurston: TALKING IN YOUR SLEEP — Marmalade (Target TGT 138)  
 Tony Valence: YOU'RE SO RIGHT FOR ME — Eastside Connection (Creole CR 149)

## BBC Merseyside

### PERSONAL PICKS

Billy Butler: FAISONS L'AMOUR — Jimmy Ondo (MCA 328)  
 Terry Lennaine: FREAKY DEAKY — Roy Ayers (Polydor 2066 896)  
 Dave Porter: TEAR DOWN THE WALLS — Lamont Dozier (Warner Brothers K 17070)  
 Phil Ross: KINGS LEAD HAT — Brian Eno (Polydor 2001 762)



Here you Come Again  
PB 9182  
**Baccara**  
Sorry, I'm A Lady  
PB 5555  
**Vangelis**  
To The Unknown Man  
PB 5064  
**David Bowie**  
Beauty And The Beast  
PB 1190

The smash single  
from

# HIGH INERGY

You can't Turn Me off

TMG 1087



Hear it now on Radio One  
& other stations

28 14	DON'T IT MAKE MY BROWN EYES BLUE	Crystal Gayle	United Artists	UP 36307
29 27	THEME FROM WHICH WAY IS UP	Stargard		MCA 346
30 NEW	JUST THE WAY YOU ARE	Billy Joel		CBS 5672
31 34	STAYIN' ALIVE	Bee Gees		RSO 2090 267
32 41	WORDS	Rita Coolidge		A&M AMS 7330
33 43	EMOTIONS	Samantha Sang		Private Stock PVT 128
34 22	ONLY WOMEN BLEED	Juice Covington		Virgin VS 196
35 35	BLUE BAYOU	Linda Ronstadt		Asylum K 13106
36 NEW	CLOSER TO THE HEART	Rush		Mercury Rush 7
37 19	LET'S HAVE A QUIET NIGHT IN	David Soul	Private Stock	PVT 130
38 42	NO TIME TO BE 21	Adverts		Bright BR 1
39 29	MORNING OF OUR LIVES/ROADRUNNER	(THRICE) Modern Lovers		Besetkley BZZ 7
40 47	NERVOUS WRECK	Radio Stars		Chiswick NS 23
41 NEW	JOURNEY TO THE MOON	Biddu Orchestra		Epic EPC 5910
42 NEW	WUTHERING HEIGHTS	Kate Bush		EMI 2719
43 NEW	DO YA WANNA GET FUNKY WITH ME	Peter Brown		TK TKR 6009
44 NEW	EVEN THOUGH YOU'RE GONE	Jacksons		Epic EPC 5919
45 NEW	SWEET SWEET SMILE	Carpenters		A&M AMS 7327
46 NEW	SHOT BY BOTH SIDES	Magazine		Virgin VS 200
47 38	QUIT THIS TOWN	Eddie & The Hot Rods		Island WIP 6411
48 45	JAM JAM JAM	People's Choice		Philadelphia PIR 5691
49 NEW	FANTASY	Earth Wind & Fire		CBS 6056
50 44	ZODIACS	Robertia Kelly		Oasis 3/Hansa

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)  
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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## NEXT IN LINE

WALK IN LOVE	K11075
Manhattan Transfer	ATLANTIC
THUNDER & LIGHTNING	K17087
Deaf School	ATLANTIC
TO DADDY	K17095
Emmylou Harris	ATLANTIC
WATCHING OVER YOU	K11061
Greg Lake	ATLANTIC

ATLANTIC  
Country

# Billy Joel

new single



“Just The  
Way You  
Are”

5872  
CBS  
Records

# TALENTSCENE

spotlighting the music makers and management

## Regan drops Parachute disc label on Britain

A RECORD company started in the US by former 20th Century Records' president Russ Regan is preparing a major onslaught into the British record market, via a three year licensing deal with Pye Records. Debuting in the marketplace this month with a single and album by singer/songwriter David Castle is Parachute, started in the States five months ago and which since then has had three chart hits there.

According to Regan, in London this week following Midem, Parachute will have a musical policy ranging from contemporary rock to r&b music. "These are the two areas of music that we know best and which we intend to specialise in," he

said. "In the US so far, we have had three major hits out of the first six releases and naturally we are hoping that this success will be emulated here. Already our first single, Ten To Eight, by David Castle (Parachute RRS 501) is picking up heavy airplay and showing signs of being a chart-breaker; the album, Castle In The Sky, was due for release in mid-February but Pye has decided to pre-release it."

In the US, Castle has had two hit singles and has composed songs from Helen Reddy, Bobby Vinton and The Lettermen. Other signings to the label include Lalomie Washburn, an r&b artist who wrote a number one hit for Rufus in the US called At Midnight; in addition, Canadian rock group Stonebolt are signed to Parachute and are expected to have product released in the UK shortly.

Regan added: "There is another black artist we have a lot of faith in called Morris Jefferson and he has a single out called Spank Your Blank Blank; at the moment there is a dance being pioneered in the US called The Spank and naturally we are hoping that this will become the latest disco craze. The spank has been mainly centred in the Chicago area but shows signs of breaking internationally."

Regan said that he had made the licensing deal with Pye because of his good relationship with the

EDITED  
by  
CHRIS WHITE

company in the past. "Louis Benjamin and myself have embarked upon several joint ventures before and always had success — we are all very enthusiastic about this latest project."

Matt Haywood, label manager for Parachute (along with Casablanca said: "From the product we have heard so far, the future looks good for both Parachute and Pye. If the standard continues, which I'm sure it will, knowing what Russ Regan's track record is like, then I'll be more than happy. Although the first product has only just been released in the UK, import singles have been finding their way into Britain for some time and the discotheques reaction has been very strong."

### INSIDE: . . .

Dusty Springfield:  
Why I came back . . . . . 42  
Bill Bruford: Going  
so low feels good . . . . . 46

## Double debut for Lightning's No. 1

by TONY JASPER

QUITE WHICH Radio One DJ is responsible for making Uptown Top Ranking a major hit for the Jamaican duo of 15 year-old Alhea Forrest and 17-year-old Donna Reid seems debatable, though choice seems narrowed between John Peel and Kid Jensen. Whatever the decision, Radio One has been largely responsible for seeing a purely ethnic reggae single top the MW/BMRB chart.

For lightning records it means their first number one while for the girls it's a double success of first record recorded and a chart topper at that.

What has made the disc's success particularly startling is its success with a lyric which few non-West Indians and Jamaicans understand. Success has come from lively basic beat allied to the infectious gaiety of the girls.

Alhea and Donna have allayed fears of some that the lyrics might be rather spicy. In fact the song describes how two girls are seen by some boys as being snobby or rather 'uptown' whereas in fact as in the case of Alhea and Donna themselves there is in reality a feeling of 'roots' or naturalness.

The song also stresses how clothes do not necessarily tell the person. Both says the lyric line of 'Love is all I bring' speaks their own feelings.

Now the duo have found themselves record stars at home, where the record has been a number one, and succeeding here a country with which they were not too familiar previous to the present hit. They expect an album of their material and naturally a follow-up disc.

Interestingly enough Uptown Top Ranking might never have been released. It was made as a joke when some session musicians suggested the girls could not deliver the necessary musical goods. Initially it came over to Britain as a pre-release and attracted enormous play on juke-boxes.

Obviously Lightning will be exploring further possibilities of general pop charting with ethnic reggae. It will also increase pressure on Radio One and some commercial stations for specific reggae programming.

Many will have cause to thank the two teenage Jamaican girls if genuine reggae receives increased respect and greater coverage.



Chrysalis chose Midem as the launching pad for Lonnie Donegan's comeback album, *Puttin' On The Style*, which has been produced by Adam Faith. The occasion was a crowded pop reception on a motor launch which can usually take 80 people comfortably, attended by media representatives from all parts of Europe. Left to right, Faith, Donegan and Des Brown (Chrysalis director of international operations). For news of two other important comebacks, see pages 42 and 44.

### RICH KIDS

THE RICH Kids debut in the chart with their first release, a song written by bass guitarist Glen Matlock, who was an original member of the Sex Pistols. The band is EMI pop division's white hope for 1978 success. Matlock, who has written most of the material for the band left the Pistols to form Rich Kids with guitarist Steve New and Rusty Egan. The Rich Kids are currently playing dates throughout the country and visit Europe in the spring.

### ROBERTA KELLY

CONTINUING THE Oasis success story, with three hits out of its first three releases, Roberta Kelly has her first personal chart success with *Zodiacs*, a track from her second album, *Zodiac Lady*. She was born in New Mexico and started singing as a school girl; later she moved to Germany where she became a top session singer. In the US she had been one of Morown's backing vocalist and had accompanied the Four Tops, Jackson Five and Diana Ross on record. Later she became one of the original three singers for Silver Convention, and was with the trio when they had a Number One success in the US. After a tour of more than 500 German discos,

### CHART NEWCOMERS

Kelly's first solo album, *Trouble Maker*, was issued and although the LP was never released in the UK, the title track became a big disco hit.

### SAMANTHA SANG

IT IS almost ten years ago since Samantha Sang had her first UK release, *Love Of A Woman* — she was 16 at the time, and the Australian protege of the Bee Gees. The song was written for her by Barry Gibb who has also penned her first hit, *Emotions*, as well as producing the disc and singing in the background. In Australia she has won many awards and one of her records, *You Made Me What I Am*, was voted best ever Australian produced disc.

Miss Sang has performed throughout Europe and in the US, and she has toured with the Bee Gees, Herman's Hermits, The Hollies and Daniel Boone.

*Emotion*, which is released on Private Stock, was recorded in Miami.



FOR THE third time, producer Biddu and record company executive Robin Blanchflower have teamed up. Their latest professional liaison comes with the signing of Biddu's mystery artist M. J. Williams to Ariola Records, of which Blanchflower is UK md. The two began their partnership in 1974 when Blanchflower was a&r manager at Pye, and they had a worldwide hit with Carl Douglas and *Kung Fu Fighting*; it continued when Blanchflower moved to CBS as a&r director and Biddu had another worldwide hit with Tina Charles' *I Love To Love*. M. J. Williams, whose identity is currently being kept secret (although he has had record success before), debuts on Ariola with *I Found Love Dancing On The Disco Floor*, recorded on February 24.

### QUICK SPINS

BARDOT, THE three-man close harmony group, have their second singles issued by RCA this week called *No One Cries/All The Ladies*. The latter track was written especially for the single and will not appear on Bardot's forthcoming album, scheduled for release in early April. The band are currently rehearsing backing musicians in preparation for a tour in the near future.

CAPITAL BAND Tavares are back in the UK for a series of concerts during March, and a new single from the brothers, entitled *The Ghost Of Love*, is being released to coincide. The single, which runs for six minutes, is being released in the US as Parts 1 and 2, but a special full-length version will appear on the A-side of the British release. B-side will be *Bein' With You* from *The Best Of Tavares* album. Because of the length of the disc, an edited version is being cut from radio DJs.

THE WILKO Johnson Band will be performing a special benefit concert at the Roundhouse on February 18 — the band are promoting the concert themselves and amongst other acts appearing will be Iron Fist and the Hordes From Hell. The Count Bishops, Blast Furnace and The Heatwaves. The concert will be Wilko Johnson's first appearance since his debut tour last year — he has recently been writing material for an upcoming tour and album. The Wilko concert forms part of a six-day benefit appeal to raise money, in order to retrieve the Wordsworth letters and manuscripts.

TOM JONES' first album for almost a year has been released by EMI. Called *What A Night* (EMC 3221), the LP features mainly original material and has rhythm tracks arranged by Jones' late musical director Johnnie Spence, who died last August. Producer of the album is Gordon Mills.

# TALENTSCENE

AFTER A five years absence from the UK recording scene, the return of Dusty Springfield, with a new album, appropriately titled *It Begins Again*, has created a flurry of excitement rarely witnessed within the record business. Few British performers, if any, have generated the same kind of respect that Miss Springfield still commands from both public and industry alike — the latter body having as recently as last October paid tribute to her talents with a nomination in the Britannia Awards as the best female singer during the last 25 years.

Miss Springfield's career needs no documenting — suffice to say that during the Sixties she constantly produced a stream of top-selling singles and albums, her live appearances always brought critical plaudits and she was generally acknowledged to be the finest female pop singer Britain had ever produced. It was an opinion often reflected across the Atlantic, where she worked and recorded extensively, and in recent years has become firmly domiciled.

The disappearance of the singer from the recording scene came abruptly, and has often been a source of puzzlement to many industry observers. After the classical *Dusty In Memphis* album, she came out with *From Dusty With Love*, a product of her working liaison with the Gamble/Huff production team; two further albums, *See All Her Faces* and *Cameo*, were released and disappeared almost with trace. During the last four years there has been no new Springfield product, and her recording company, Phonogram, in an attempt to keep her name before the record-buying public was forced to re-issue a couple of her early singles successes.

Then last year rumours began to filter from the US that the lady was recording again, and a lightning visit to London, when she re-signed with Phonogram, the company which has fostered her recording career, added fuel to the theory that she was prepared to re-consolidate her status as Britain's best female singing talent. Now, amidst a flurry of publicity and a marketing campaign which has been described as Phonogram's most important during 1978, Miss Springfield has come up with the goods. As her album proclaims, *It Begins Again*. The single revives Martha and the Vandella's hit *A Love Like Yours* (*Don't Come Knocking Every Day*).

Miss Springfield says management problems are part of the reason why she has kept such a low profile for five years.

"It took me a long time to wriggle free of a lot of negative influences," she explains. "I was with a management company in the States and most of the time they saw me as a sleek chanteuse performing in the nightclubs, which I couldn't see as having much to do with the music business. I was being tugged in two directions — they signed me with a record label and expected me to turn out contemporary pop music, and then they got me doing these nightclubs. In the end I came to verbal blows with them because I just couldn't work under those circumstances."

She adds: "It was all going so wrong that there seemed little point in putting out the odd single, having no albums to release. I wasn't happy with the last album, which was made in the US. I wasn't used to working with producers who didn't ask what key I wanted to sing a number in — they had a conveyor-belt attitude towards singers — they're called in at the last moment, when the track was virtually done. I like to be involved with people who care about what I am doing."

Miss Springfield's return to the recording has been made easier by the presence of Roy Thomas Baker, best known for his work with Queen, as her producer. "It took me a long time to find a producer I knew I could be happy with, and I

**THIS MONTH sees the recording comebacks of two of the brightest female singing talents to emerge during the Sixties — Dusty Springfield returning from a self-imposed recording exile in the US, and Marianne Faithfull whose most recent headlining activities have been nothing to do with her musical career. In her first UK interview for five years, Dusty Springfield spoke to Music Week about why she stayed away for so long, while Marianne Faithfull (see next page) tells of the hit record which prompted her to give her singing career another attempt. By CHRIS WHITE.**



## Dusty: will success come knocking once more?

met Roy at a Los Angeles party. It never occurred to me that we could work together and when the suggestion was put to me, I thought that it was the most bizarre idea! Now he is one of the few producers I know that I can trust — I could go away from the session and know that everything would be alright left to him. I had to do that quite a lot towards the end of the mixing, out of sheer exhaustion.

### 'I hate competing with my past image'

"Roy started his apprenticeship at Decca in the classical music division, which immediately endeared him to me, then he went through the Mantovani period and the Frank Chacksfields before becoming involved in contemporary pop and heavy rock. He has very broad musical tastes and so have I, and that was necessary. There had to be an understanding, not necessarily a technical one where it had to be written down, but an appreciation of different kind of things ... of being aware of what sounds good, whether it be Stravinsky or whatever. It worked out well with Roy from the start — we didn't even have any try-out sessions."

She continues, "However, I had to do a lot of the leg-work myself because Roy was involved in other projects, and I made a lot of decisions about the musicians. We went through all the material together and I decided which songs to do by watching the reaction on his face! He is the most under-stated person — if he says something is good or quite nice then it usually means it's terrific. It took me quite a while to read Roy — I had to talk to someone else who had worked with him, and they explained that was how he was. I was crushed the first couple of times that I played him things and there was absolutely no reaction from him."

There had been rumours within the music industry that Miss Springfield was to make an album with Gus Dudgeon, Elton John's former producer, and she admits that the idea had been on the cards. "It seemed a good suggestion at the time but it was a case of him wanting to make the album in Britain, and me wanting to do it in the US. He has a new studio down by a river and I thought that would be fine if I wanted to look at ducks, but I wanted to be more comfortable for the first album back, and the only way I would be that would be by recording in the States. I wouldn't mind recording in the UK again but I don't think that I would want to do an entire album here. It can work out recording in various countries;

people move all round the world to make albums now and although it's not cheap the results can be interesting."

### 'I wanted to get away from the weepies'

What about the talk that Elton John has wanted to record her for a comeback LP? "Yes, at one time I was going to be with Rocket but that was another thing which happened during the period of quietness. In retrospect I'm glad I wasn't pulled into that — it wouldn't have worked because he wouldn't have had the time to spare. What counts in the studio is time and application, though it might be different with Elton now because he isn't busy. Then he was super-busy but I think that he did get quite carried away with the idea."

When Miss Springfield re-signed with Phonogram, one stipulation she made was that her back-catalogue had to be deleted, and so plans to re-issue *Dusty In Memphis*, with an additional four US-recorded tracks never released before, were aborted at the eleventh hour. She explains: "I hate competing with a past image. People have a very strong image of what I was, and they

expect me to be still like that which means I can't progress at all. It is wrong to be constantly compared with what you did, whether it be good or bad, although that is not say I won't sing onstage what I sung before — that would be unfair and stupid, and a way of showing ingratitude to the fans, but you have to cancel out some of the past."

"*Dusty In Memphis* is the only album of mine that I like, although I didn't like it at the time it was released. I'm terribly predictable when it comes to my reactions of my own work. *It Begins Again* is the first LP I have liked on first hearing — so I hope that's not the kiss of death! My singing has changed — I don't wince as much or yell, and I don't try to overcome my vocal limitations. I knew what they were before but I didn't pay any attention, I was always singing songs I wasn't equipped to do and the result was that two hours later my voice had gone."

She has no plans at the moment for a return to stage appearances. "What I do want to do is go back into the studios and stock-pile material so that when I am doing concerts, there won't be the pull which makes me feel that I should really be working on the recording studios. My last live appearances were at the London Palladium five years ago, although I have done some US shows since then. I can't do the crazy paces of the Sixties now."

Miss Springfield is pleased with the material that makes up *It Begins Again*. "I had recorded *A Love Like Yours* about 18 months ago in New York, for an album that was never finished. I've always loved the song, even before Ike and Tina Turner did it (in 1966). It was originally a B-side for Martha and the Vandellas. It was one of the more commercial songs on the album and had distinct possibilities as a single — I like it because it's jolly and superficial, and anyway I wanted to get away from the weepies because everyone still thinks that I am such a drama queen!"

"Another song I love is Sandra by Barry Manilow which has its own in-built drama, and it shows the other side of the coin; it is such a good song and great to sing because you can act it out. It becomes more personal when a woman sings it. That's *The Kind Of Love I've Got For You*" (the longest track on the LP, lasting more than five minutes)" illustrates my love for Brazilian music. We used a lot of heavy samba sounds, I called up Sergio Mendes' management and asked if we could use their rhythm section, but instead we used a very brilliant player who is one of the best Brazilian percussionists in the world."

Miss Springfield part-wrote some of her early B-sides and although she would like to get back into songwriting, she feels that she isn't a natural songwriter. "It is really an effort to be locked away in a room, but maybe if I could discipline myself or work with someone else, then it might happen."

She adds: "I'm happy to be still with Phonogram in the UK, it is great to be involved with people who really care, although it is quite a new team there now compared with the old days. I did not always keep close contact with the company during my quiet years but the new breed are very good."

"I'm happy to be back, and there should be a return visit soon, but I won't just stand there and sing my old hits, I'm not going to compete with my old recordings. There will always be people who say, 'Oh you've changed Dusty, I much prefer you the way that you were,' there are always people who don't want you to progress. I think though that the album is a mixture of something for everyone, there are some good bopping numbers, and for those who want to cry, songs for them. We didn't calculate the contents though — it just turned out that way."

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## TALENTSCENE

## Faithfull: stage two of her comeback

FOR THE first time in more than ten years, Marianne Faithfull has a new album on the market, and it is a record which she hopes will start the second stage of her recording comeback. Two years, when she signed with Nems Records, one of the first songs that she recorded was called *Dreamin' My Dreams Of You* and within weeks the record was topping the charts in Ireland, where it remained for seven weeks.

Now Marianne admits: "That Irish hit was a watershed for me — it helped me begin to believe that perhaps I still marketable on record, and that I could go into good studios and make good records. Without that record, which was also the first number one hit ever in my career, I might have given up completely but instead it saved the situation. It was great boost to my ego, and it was just what I needed."

In the mid-Sixties, Marianne Faithfull needed no introduction to record buyers. Her singles, *As Tears Go By*, *Come And Stay With Me*, *This Little Bird* and *Summer Nights* were all Top Ten hits; she followed them up with some equally good recordings like *Tomorrow's Calling*, *Yesterday* and *Is This What I Get For Loving You Baby* which weren't hits. Then adverse publicity drove her into the shadows, and after relinquishing her career as a pop singer, Miss Faithfull moved into straight acting.

Her recording comeback started more than two years ago when she signed with Nems after a lapse of eight years, and had two singles released, *Dreamin' My Dreams* and *All I Want To Do In Life*. Only now though has her first LP been issued, alongside a third single. *The Way You Want Me To Be*.



Marianne Faithfull

The album, *Faithless* (Nems NEL 6012), consists mainly of country songs sung by a more mature Faithfull. "My voice has changed since the early days when it was really quite high, over the years it has just kept on dropping and dropping, until now I could never sing those early hits again like I did. However I feel it is perhaps more natural now and it maybe has a little more soul. It was quite frightening when I went back into the studios, I had forgotten just how much recording experience I had behind me. Then it came back very quickly until it was just like breathing," she says.

"There was a time when I wanted to forget my recording career and have absolutely nothing to do with singing—I just got fed up with my voice and it seemed that if I carried on, it would all be to nothing anyway. So I stopped and then the voice began to change — I thought that if I listened to Billie Holiday, Bessie Smith and Sam Cooke then I would begin to sound like them. Of course I didn't and that's why I started to perform country songs.

Miss Faithfull admits that her return to recording was not easy. "A friend persuaded me to take up my singing career again but when I had to go around a few record companies and was turned down by

them all. It was very difficult. Nems was the only company which would give me a good deal.

"*Dreamin' My Dreams* was issued here and then there were the distribution problems, but then it took off in Ireland. Over there the people are very sentimental and they love country music — when I did the song the Eagles had not even broken, so the BBC didn't even know what LA country music was, let alone Willie Nelson or Waylon Jennings. Yet in Dublin you can walk up to just about any man in the street and ask him what Nelson's latest record is and they could tell you straight away.

"Having that hit in Ireland was like being given a bunch of flowers. In the Sixties I used to tour there but I had never been so popular. It is almost as if the Irish like me more if they can see me as a good girl-gone wrong-gone right again, rather than as I was in the Sixties when it all started. Besides they have plenty of good girl singers of their own. Another thing is that they don't get the *News Of The World* so they missed out on the worst publicity, which has been a trauma in Britain for me."

She continues: "I'm glad to be recording again, it's so much more relaxed. It also enables you to get through to hundreds of people — with acting you do all that work every night for not all that many people. When I went over to Ireland to do some concerts it really hit me — you can see the audience and their faces. As I went through the show I could see their reactions and what was happening, and it was fascinating. You just can't do that in theatre, the atmosphere is entirely different.

"Nems don't want me to do any concerts in Britain until there has been some kind of success, which is playing it very safe. The problem is that it can be a very narrow market for live gigs; either you play Earls Court, the Albert or Wembley, or you don't play at all. That's why I like punk because it is taking the music back to the clubs. The whole scene of £10 for a ticket at Wembley is ridiculous — I wouldn't want to charge that if I could."

For the album — its title was actually Marianne's nickname at school — the singer worked with four producers, John Worth (who helped launch Adam Faith's recording career), Bill Landis who provided the backings for many of Barry Ryan's hits, Bob Potter and Derek Wadsworth. The Grease Band also got together to give Miss Faithfull musical support on a couple of tracks.

Perhaps surprisingly, the singer is still proud of her early recordings and unlike some singers is not ashamed to admit it, or prepared to denounce them. Those early singles are still lovely, they were done very lightly, but I think that they're still valid today. I remember when we did *Yesterday* with a 100-strong Bach choir backing me. Mike Leander did the arrangement, we decided to take Paul McCartney's song and build on his idea. We wanted to use the classical feel of Paul's recording but without using the strings. Andrew Oldham produced my first record *As Tears Go By* and that was faultless, but then the follow-up was *Blowin' In The Wind* which was hopeless. No one thank God remembers it but it led to me splitting from Andrew Oldham, and working from then on with Mike Leander who did the arrangement for *Come And Stay With Me*. What people forget is how young we all were — I was only 17 then, and Andrew Oldham was only 19 himself," she adds.



THE MUSIC Therapy Charity was recently given a cheque for £3,755 donated on behalf of the British Phonographic Industry as part of the money raised at the BPI's Grosvenor House dinner in December. The presentation was made by Len Wood, BPI chairman (left) to Lady Sybil Beresford. Also present were (left to right), Andrew Miller, chairman of the Junior Music Therapy Charity, Geoffrey Bridge (BPI director general) and Clive Robbins of the Music Therapy Charity. Len Wood also presented an additional cheque for £21.75 from World Records which was the result of an office collection for the charity. The money will enable Clive Robbins to start full-time work in the US, compiling a tape library of the late Paul Nordoff's work which will aid the teaching of therapists throughout the world.

## Rock music's charity: the funds are rolling in

IN LESS than two years, the Music Therapy Charity Junior Fund Raising Committee has established itself as rock music's equivalent to showbusiness' Variety Club of Great Britain organisation. During that brief period, Music Therapy has succeeded in binding together the music industry with one common aim — raising money to help children who are physically, mentally or emotionally handicapped, but who can perhaps be helped by music itself.

The junior committee was first started in 1976 when present chairman Andrew Miller (well known in the music business as a concert promoter) was approached by Lady Bradford, a member of the panel committee, and asked if it would be possible for him to interest some pop people in the charity. "At that time I was working for the impresario Robert Paterson and while I was very interested in Lady Bradford's idea, I realised there was no way I could afford the time to become involved in Music Therapy — my first duties were obviously to Paterson — but later when I became a promoter in my own right, I was approached by her again," Miller says.

"It seemed appropriate that some of the talent and energy which abounds in our business should be devoted to helping children through music, but I figured that the only way to do it was to form a committee within the contemporary music industry. What I hadn't expected was the overwhelming response from everyone when they were asked if they would like to be involved. Not one person hesitated and everyone was so encouraging."

The Music Therapy Charity was started in 1960 and has as its president Yehudi Menuhin, and for vice presidents, Andre Previn and BBC broadcaster Richard Baker. For more than 15 years, the late Doctor Paul Nordoff, a composer and pianist, worked to find new ways of using music to help handicapped children. The theory was that children who are physically, mentally or emotionally handicapped suffer the isolation which their disability imposes, and are unable to enjoy many of the ordinary everyday experiences which more fortunate people take for granted; frequently their inability to understand languages or express

themselves in speech isolates them still further.

Music Therapy believes that music speaks directly to the emotions, and is a language without words, which can be understood by everyone as it covers an infinite range of human feeling. In 1974, Paul Nordoff and his colleague Clive Robbins directed the first six month training course for music therapists in the UK, based on their techniques and clinical experience.

One of the particular aims of the Music Therapy Junior Fund Raising Committee is to raise funds for the Goldie Leigh Hospital in South London, which caters for severely sub-normal children. Miller says: "There was a danger that the existing department of music therapy at the home would have to close, but we have managed to alleviate that problem. During 1977 we raised more than £21,000 and without that money the centre would have died. In fact enough money has been raised to keep the Goldie Leigh centre open and we have also managed to get on with the production of tapes which will encompass all Paul Nordoff's work as co-founder of Music Therapy. His partner Clive Robbins is now concentrating full-time on the tape which will eventually be used throughout the world for training new therapists. The work, which is being done in North America, will take at least a year to compile but it will encompass all the methods Nordoff used to get reactions from handicapped children."

One of the Junior Fund Raising Committee's most important fund-raising events is the Music Therapy Luncheon which has now become an annual event; and it has introduced the Silver Clef Award, presented for outstanding services to the music business. The first such award was in 1976 to the Who, while last year's winners were Cliff Richard and the Shadows. The first Music Therapy Luncheon in June 1976 attracted more than 400 people associated with the business, and raised £5,000 for the Goldie Leigh Home. Amongst the artist who attended were Roger Daltry, Twiggy, Robert Powell, Marc Bolan and Gloria Jones, John Alderton, Alan Freeman, Gallagher and Lyle, and Rick Wakeman. Last year's event, which attracted Royal patronage in the person of the Duchess of Gloucester was even more

successful.

Miller adds: "There have been many other ways that we have raised money. For instance Twiggy did a special concert — which was actually her live singing debut — at the Royal Festival Hall and donated her entire fee to Music Therapy; Gallagher and Lyle also did a sell-out concert at the Royal Albert Hall, and gave their fee as did Golden Earring when they played at the Rainbow Theatre. Additional Fund-raising events have included Christmas raffles, and all-star football matches."

The Junior Fund Raising Committee meets approximately every six weeks and has 24 members; Miller is chairman while another industry personality Willie Robertson is his deputy. Members of the committee range across the board, from PR man Tony Brainsby to Geoffrey bridge, director general of the BPI.

"There was a need for something like Music Therapy within the record industry — the general entertainment world had its Variety Club of Great Britain and the Water Rats, but the younger end of the business had nothing," Miller says. "We meet as often as possible as a committee, but the main problem of course is that everyone has other commitments. Usually though there is a very good attendance at meetings, and the only reason someone doesn't attend is because they have to be at a concert or recording session. We are also very fortunate in that we have a regular meeting place in the offices of Moet and Chandon, the champagne company in Mayfair — they allowed us the use of a room right from the start."

Miller continues: "The problem at first was educating everybody about Music Therapy and the work that we wanted to do — I guess everyone is always a little suspicious when a new charity comes along, but we have managed to surmount those problems. The Junior Fund Raising Committee has managed to get interest from every section of the business, the artists, publishers, agents and managers, and the media. Last year's Silver Clef Award lunch raised a total of £16,681 and it looks like this year's event at the Inter-continental Hotel, Hyde Park Corner, will be even more successful — already people have been ringing up and saying that they want tickets for themselves and their friends."

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# It'll bring a tear to your eye and if you try to sing along it'll probably bring a lump to your groin...

Finally Steve Ellis may well have come up with Ariola's first big hit. *Rag And Bone* is a clever song destined for great things. It's produced by the Ariola team Courtney and Meehan and written by Courtney himself in the same tradition as those eloquent, gripping songs he used to write for Leo Sayer. Ever since his days with Love Affair Ellis has been a respected singer and his performance on this powerful ballad is outstanding. The song is similar in concept to Mike d'Abo's excellent 'Handbags and Gladrag's' and, like that song, may well become a minor classic. It'll bring a tear to your eye and if you try to sing along it'll probably bring a lump to your groin.

Radio and Record News (Singles Review)  
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## TALENTSCENE Bruford: going solo feels good

AFTER TEN years of working with some of the most important rock bands in both Britain and the US, drummer Bill Bruford has finally decided to go solo with an album, *Feels Good To Me*, recently released on Polydor.

Although it is his first 'in his own right', Bruford's pedigree is impressive — as a member of Yes, he featured on seven of that band's albums between 1969 and 1975, and also made five albums with King Crimson between 1973 and 1976. He has played on Genesis' *Seconds Out* album, issued last November, and other albums which have his name on the sleeve credits include Chris Squire's *Fish Out Of Water*, Roy Harper's *HQ* and Steve Howe's *Beginnings*.

*Feels Good To Me* is the first of a projected series of albums under Bruford's own direction, and consists of seven self-penned pieces and three in collaboration with Dave Stewart. For the album, Bruford invited several of the musicians he admires most to play with him, with the result that his "supporting cast" includes as well as Dave Stewart, (former keyboards player with Hatfield And The North) names such as Allan Holdworth (whose experience includes stints with Soft Machine and Tony Williams' Lifetime,) John Goodsall of Brand X, bass guitarist Jeff Berlin from the US, and American composer Annette Peacock (who provides the album's vocals).



Bill Bruford

record. Annette Peacock became an obvious choice," Bruford continues. "The great thing about her was that she wasn't afraid to character act, and was prepared to lay her personality on the line, and that is what we were looking for. It was quite a brave decision for her because she was prepared to have rotten oranges thrown at her."

One problem with having guest musicians on the album is that Bruford cannot see any possibility of everyone going out on the road together. However, he is already thinking about the follow-up album and half of the material for that has already been recorded. "While it would be difficult for all the album's musicians to go out on the road, obviously because of all their other contractual commitments, I do like the idea of eventually doing concerts," Bruford adds. "However I simply do not have enough material at the moment to even entertain the idea of going on the road. Just because I have written the songs for one album doesn't mean that I am entitled to have my own band. Maybe that possibility will arise when I've another couple of LPs under my belt."

### Garage rehearsals

Bruford started playing the drums at the age of 12 and took music lessons with Frank King, George Cooper and Lou Pocock of the Royal Philharmonic Orchestra; he came to London in 1968 after answering an advertisement which told of a vacancy within Savoy Group — "I got the job but three days later ended up telling them that they had the wrong guy! Fortunately, from there I more or less managed to walk straight into Yes, after meeting Jon Anderson and Chris Squire in a Soho Club."

Bruford remained with the band for nearly five years and when he left, *Fragile* was in the US Top Ten and *Close To The Edge* had just been recorded. However he had been invited by Robert Fripp to form a new King Crimson along with percussionist Jamie Muir and bass player John Wetton — the result was Bruford stayed with the line-up until September 1974 since when he has more-or-less pursued a solo career.

Bruford says: "When I started thinking about the concept of the album, and what I wanted to do, I realise that I wanted to be surrounded by those musicians whom in my opinion were the best, if not the most famous... Dave Stewart was an old friend and when I had written about ten songs, I called him and asked could I have his personal opinion on them. Anyway, Dave came round to my garage, where I do a lot of work, and we started rehearsing the songs."

Together the men work on the numbers until they though everything had been knocked properly into shape, then Bruford started contacting his chosen musicians and asking them if they would be prepared to play on the LP. "Originally we wanted Robert Wyatt to do the vocals but he said that he didn't feel up to singing on a

### Thinking of a follow-up LP

Bruford believes that there are still a lot of members of the public who do not have any music specifically catering for them. "I know myself that there's a lot of music I like but which no one seems to be doing — I don't believe that I am the only person who thinks that. Hopefully the backlash from punk music will help to change the scene, and I hope that my album will maybe appeal to some of those people."

He adds: "Although I am a drummer I hope that people don't think that *Feels Good To Me* is just another drummer's solo album — in many ways, if you are a drummer then you tend to be treated like a standing joke. Those people who have heard the LP have been really surprised to find that it isn't just an album full of drum solos. It isn't like the Dave Clark Five.

"I would like to use the same musicians on my next album — it is hard to find ones as good as them in Britain, and it was such terrific atmosphere when we were making the recordings,"

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## ALBUM REVIEWS

## POPULAR

## MANHATTAN TRANSFER

**Pastiche.** Atlantic. K50444  
**Producer:** Tim Hauser. This group has built strongly on the fame brought by their major hit *Chanson D'Amour* of a year ago — as sold-out London concerts last year showed. Sweet, swinging and sophisticated vocals, with arrangement and backing to match, is a combination which has many adherents as punk, and Manhattan Transfer is in the forefront of groups offering such music. This album aims not to surprise but to do what is expected, and do it well. Tracks include *Love For Sale* by Cole Porter, *Ellington and Gabler's In A Mellow Tone*, *Gal In Calico* and *Where Did Our Love Go*. London concerts next month to start European tour.

## DUSTY SPRINGFIELD

**It Begins Again.** Mercury 9109 607.  
**Producer:** Roy Thomas Baker. The burning question is: After an absence of five years from the recording scene, can Miss Springfield still command heavy album sales? On the evidence of this LP, she can and will. It is as one would expect from the singer, a fine release; she has the knack of surrounding herself with the very best musicians and arrangers, and the choice of material is always top-notch. The album has a certain directness about it, but is also a record which improves with every listen. The material comes from such pens as Barry Manilow, Carole Bayer Sager and Peter Allen, Leslie Gore and Holland/Dozier/Holland, and Miss Springfield is in impeccable vocal form. This is an album which has obviously has a lot of love and care put into it. The single from the LP,

*A Love Like Yours*, is already commanding heavy airplay and is bubbling under the charts only two weeks after release; those factors, combined with Phonogram's intensive campaign for *It Begins Again*, and some tv and radio appearances by the singer, must guarantee strong sales.

## MARIANNE FAITHFULL

**Faithless.** Nems NEL 6012.  
**Producers:** Various. The Sixties singers seem to be making comebacks, and Miss Faithfull is the latest to join the line. Her early hits for Decca remain completely fresh, even 12 years after their release, but this album presents the new-voiced Faithfull to the public. The material is mainly country, which is a sensible decision, and includes three of her recent A-sides, her *Ireland No 1 Dreamin' My Dreams* (which is worth reactivating in the UK), *All I Wanna Do In Life and The Way You Want Me To Be*; she adds other material from Waylon Jennings, Jessi Colter, Bob Dylan and Jackie De Shannon. It's good to welcome Miss Faithfull back into the recording fold, and she is still a viable talent who can sell records. Her radio promotion could stimulate sales here.

## SWEET

**Level Headed.** Polydor. POLD 5001.  
**Producer:** Sweet. This band is making a comeback to a British public which one put a string of its singles into the chart, but which has not heard or seen Sweet for around four years. The kids who leapt at tracks of the Ballroom Blitz variety have grown up at the same rate as the artists, and both must be regarded as an unknown quantity now. A rather saccharine *Dream On* is atoned for by *Love Is Like Oxygen* (the single) which is clever and fast, but satisfying *deja vu* really sets in with *California Nights*. This LP is

definitely showcasing a more mature, sophisticated and funky band. Only a couple of weak tracks; best cuts are *Strong Love*, *Silver Bird*. Heavy promotion and publicity particularly in London should pull in new and old fans. Could chart.

## GALLAGHER &amp; LYLE

**Showdown.** A&M. AMLH 68461.  
**Producer:** Bill Schnee. A couple of tried and true professional songwriters and performers with an impressive collection of session musicians, here again offering a quality LP. Ration of British hits to releases is lower than they deserve but they stand at the elite end of the experienced dues-payers fraternity, and a 30-date British concert tour which follows album release should help it considerably. Like most G&L albums this one is strong on potential but weaker on instant commercial impact, but there is always the possibility of a track or two catching the imagination later; more than even bet for the charts.

## JIM CAPALDI

**The Contender.** Polydor. 2383 490  
**Producers:** Various. First LP for Polydor from ex-Traffic man who has built a viable solo career on talents as vocalist, writer and keyboards player. His new band, the Contenders — with which he plans extensive tours — is an experienced line-up which gives really solid support, and Peter Sullivan-produced tracks such as *Daughter Of The Night* and *Game Of Love* stand out. A creditable attempt at beefing up *Sealed With A Kiss* is included; *You Burn Me* is a piece of funk which grows on you — as does the slower rock ballad title track. Nothing to match the hit potential of *Love Hurts* but in-store play is deserved.

## GORDON LIGHTFOOT

**Endless Wire.** Warner Brothers. K56444.  
**Producers:** Gordon Lightfoot and Lenny Waronker. Two medium-sized singles hits mean that the artist's name has a fighting chance of notice in the browsers, but early impressions of this album do not detect a potential third chart contender. Lightfoot's easy vocal style retains its country flavour, and does a nice professional job with ten self-penned songs. Not much chance of breaking in any buyers who have resisted the singer's charms until now, but should please the already converted.

## VARIOUS

**The Vintage Years.** Transatlantic MTRA 2001. With a rich back catalogue on which to draw, Logo is taking the predictable step of re-packaging the best of what went out on the Transatlantic label, in a series of compilations. The first is of the work of British folk artists, much of it now unobtainable. Tracks include Pentangle's *Light Flight*, The Humblebums' *Travel Away* (a rare chance to hear Billy Connolly singing straight) Dave Swarbrick and Martin Carth's Byker Hill virtuoso guitar and fiddle duet, and well-known non-hits from the Dubliners, Bert Jansch, Ralph McTell and others. Aimed at folk buyers, but should do better than most because artists are known to wider public.

## JENNY DARREN

**Jenny Darren.** DJM DJF 20523.  
**Producer:** Geoff Gill. The singer's second album for DJM and which goes a long way to emphasising the power of her voice; she is a no-holds-barred vocalist onstage, very much in the mould of Janis Joplin, and those who have witnessed her live appearances may well appreciate this LP. Her current single *Too Many Lovers* is included, along with

*Ladykiller*, *The Wind Talking To The Pines* and *The Woman I'm Supposed To Be*. Jenny Darren is a consistent live performer, and her frequent gigs should put some focus on this record. Some care will obviously be required with stocking though.

## GRAHAM DEE

**Make The Most Of Every Moment.** Pye NSPL 18519. An able foot soldier in the army of contemporary balladees, Dee gives the smooth treatment to a collection of songs which is almost relentlessly pleasant. *Loneliest Man On The Moon* stands out for its lower-than-the-rest sugar content, but Jessica and *Slow Down* probably typify the artist's vocal style and preferred orchestration better. Pretty *Solid Mor*, with a little sweet rock in the arrangements — a formula which suits a good section of current taste but is unlikely to win chart honours for individual exponents.

## JAZZ

## GERRY MULLIGAN

**The Arranger.** CBS 82273  
**Producers:** Gerry Mulligan and Henri Renaud. A compilation in the Contemporary Masters series, including some previously unissued tracks. Apart from the ineffable skill of the legendary saxophonist himself the LP gives a chance to hear the Gene Kruper and Elliot Lawrence orchestras. Mulligan's talents as pianist, composer and arranger are also showcased on tracks from concerts in 1946/47, 1949 and 1957 — including *How High The Moon*, *Between The Devil And The Deep Blue Sea*, *All The Things You Are*. Mulligan's appeal has always been wider than just to strict jazz fans, and his reputation is well-served by this LP.

## PERFORMANCE

## Millie Jackson

IF YOU want to believe Millie Jackson's version of life and love in the ghetto, personal relationships start and finish in a region located somewhere above a line drawn at mid-thigh and another just below the waist.

On her first visit to the country, she demonstrated her cult status by selling out two shows at the Hammersmith Odeon over the weekend without ever notching up gigantic record sales here and with little in the way of advertising. Judging by the number of people standing in the aisles, another show could have been promoted too.

Ms. Jackson is known chiefly for her *Caught Up* album, detailing steamy sexual and marital goings-on, which cast her first in the role of betrayed wife and then as the tortured other woman. She sets these subjects to strongly-worded lyrics which she half talks, half sings in a manner that makes the so-called disco-sex stars like Donna Summer or Andrea True Connection sound like kids stuff.

Backed by ex slick eight-piece band called *Easy Action* she opened up with a few controlled sophisticated ballads setting the scene for what was to come. She has a searing vocal approach, so powerful that her voice could pass for a man's at times.

But it was when she went into her inter-number raps with the audience that the show really took off. Over a steady background riff from the band she launched into her trademark of extremely amusing harangues, directed at the ladies in the largely black audience about the proclivities and shortcomings of menfolk in general and her own adventures in particular.

In truth she is a very talented lady. She delivered an emotion-charged version of *Feelings* that brought the house down, and followed up with as professional a piece of acting as has graced the Hammersmith stage for some time as she demonstrated how she set about regaining her man after a few drinks, which, to put it in her own inimitable words, had the fans "smiling their natural asses off".

JOHN HAYWARD

## Variations

BEFORE AN invited audience, to use the time-honoured BBC phrase, the world premiere performance of Andrew Lloyd Webber's *Variations* was given last week at the Greenwood Theatre. As was to be expected the live concert was indefinably better than the recorded version. This is inevitable where music has classical roots, and has been recorded more or less straight. While some rock bands are, in live performance, rather feeble imitations of their recorded selves — because of lack of the battery of studio techniques which enhance their sounds on disc — the effect is reversed in the case of classical orchestras, and of an ensemble like the one which has come together to play *Variations*.

Julian Lloyd Webber, cellist brother of the composer, was magnificent both in solo passages and when required to be part of a rock band. Even though the cellist is forced to sit in a sedate classical pose while the guitarist or horn player can lope and dance around the stage to express his feelings, Lloyd Webber was clearly as physically and emotionally involved with his instrument as Rod Argent was with his. He gave the cello a range of

personalities seldom seen, from the smooth and lyrical to the harsh and aggressive. The music, the most recent in a long line of variations on the theme of Paganini's *A Minor Caprice* by wildly differing writers, intentionally gave the cello greatest scope. But the impressive rock back line of Rod Argent, Jon Hiseman, Gary Moore, Barbara Thompson (who showed an ability to change mood and personality with her horn playing that matched Lloyd Webber's) Don Airey and John Mole, had plenty of opportunity to show its collective virtuosity, and obviously greatly enjoyed doing so. There are no firm plans as yet for further performances, but the chart status of the MCA album would make this a strong possibility.

TERRI ANDERSON

## Cafe Jacques

CAFE JACQUES' concert at the Rock Garden, in London's Covent Garden, emphatically confirmed the promise of their debut album for CBS and suggest that the band could be one of this year's pleasant surprises. Previously a seven-piece, the band came south from Edinburgh, re-formed as a four-piece built around the nucleus of Peter Veitch and Chris Thomson and, with the release of *Round the Back*, started touring extensively.

The band's appeal is easily defined. In various combinations they write diverse and enterprising songs and are more than capable of rendering them with assurance — desirable enough attributes in any band. The music is a mix of rock, soul, and funk, the first few numbers present the more rhythmic elements of the repertoire, including a modified version of *Framed*, during which Thomson produced several

sharp and tasteful guitar solos. Though Veitch is credited as the major songwriter, Thomson was the leader onstage and the first to stretch himself himself with the appropriate breaks and solos. These as much as anything else hinted at the diversity of the band's influences: at one moment he was sustaining blue notes like Paul Kossoff, the next spitting his words into the microphone like a youthful Alex Harvey, and the next nodding the others into complex jazz/rock time changes.

This part of the show paved the way for a selection of more intricate and melodic compositions. *Ain't No Love In The Heart Of The City* and *Lifeline* followed with their vocal harmonies and the more synthesized side of Veitch's keyboard laying to illustrate that he could do more in a song that just keep a funky back-beat going.

A late start meant an early end to a show that had already run into the next morning, but Cafe Jacques left the audience impressed.

CHRIS SIMMONDS

## Don McLean

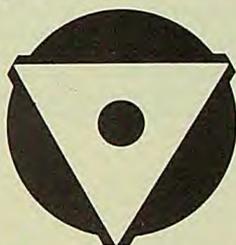
TO SING alone on the stage of the London Palladium (or any other major venue) with only a spotlight, a stool, a guitar and a banjo for moral support takes not just courage but the kind of relentless nervous energy which Don McLean displayed through his long set. The house was packed, and the atmosphere was excited and approving enough to lift the ego of any artist. Far from relaxing onto the billowing cushions of his followers' adoration McLean gave every song his full attention and energy, using both his instruments (but most particularly the banjo) for instrumental solo performance

playing them and not merely strumming as accompaniment to his own voice. He deserved the thunderous appreciation which followed him offstage, when he left. He remarked that his last visit to the Palladium has been as a member of the audience for Tony Bennett. While styles and personalities are worlds apart, the two have in common the velvety tones defined as crooning, and magnificent timing and breath control. McLean's talent came across with such clarity that it was possible to forget the amplification — for which much gratitude to the sound engineers. The songs were mostly well known through McLean's recordings — *Wonderful Baby*, *The World Is Not the Same*, *Prime Time*, *American Pie* and *Vincent* (the last two vying with each other for the uproarious joy with which the first notes were greeted). Other numbers were beautifully-rehearsed and boldly-delivered versions of the folk club performer's stock in trade; including a sophisticated and flippant blues, a brilliant little banjo break combining *Cripple Creek*, *Pretty Redwing* and *Muleskinner Blues*, some apparently effortless c&w counter tenor singing and a demonstration of what Karl Scroggs did for banjo technique. Lastly, McLean deserves some kind of gong for getting a big London audience to sing, without a trace of the usual self-conscious reticence. He even managed the apparently impossible — he split the audience into three and had it singing the lovely and mournful *We Remember Thee*, *Zion*, as a round. This artist gives a strong impression that he is as durable as Sinatra, and prepared to work for the same kind of international superstardom, however long it takes.

TERRI ANDERSON

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# RETAILING

# Sitting on the one-stop goldmine

PLANNING DELAYS and other well-known minor hazards of setting up a new business prevented Rock Bottom from opening at the beginning of December as planned. Despite this, as managing director Laurie Adams is happy to report, the new one-stop which describes itself as the first complete record wholesaler south of the Thames, had a turnover well into five figures over the eight days trading of the Christmas period; dealers were still getting in stock, even after the normally accepted end of the wholesalers' Christmas boom.

Such a burst of high turnover before the place is even officially open is one good reason, among several, for expecting Rock Bottom to do as well as its sister companies, Sounds Ahead (predominantly classical mail order) and Worldwide record exports.

Laurie Adams, who had been tape marketing manager and then special projects manager for Polydor, left his record company job in April 1975 to set up Sounds Ahead. Later he decided to start another business, a one-stop operation to service a wide swathe of the home counties well south of London. Bob Miller, also ex-Polydor — where he had been southern area sales manager — joined Adams in December last year to run the wholesaling operation, where he is assisted by Alan Brett.

This appointment continued the pattern of Rock Bottom men being former record company men, as Brett has five years with EMI behind him, having been in charge of its singles sales force at the time he left.

Rock Bottom of which Miller and Adams are joint major shareholders,

**Retailing editor Terri Anderson looks at Rock Bottom, latest London addition to the growing one-stop industry, the value of which has been recognised across the channel.**

opened the Friday before Christmas, in a gutted and converted factory building on the small industrial estate at Commercial Way, off Purely Way, Surrey. As Adams pointed out, the site is already known to many in the music industry because it is next door to the Philips factory and to what was the Phonodisc depot (before it moved to Ilford in Essex). Rock Bottom's building has some 9,500 square feet of floor space, of which 5,000 are at present devoted to display of stock and selling and packing.

Stock at present is around 150,000 albums, from all manufacturers, plus Top 50 entries, new releases and breakers on the singles side. There is, however, plenty of room for expansion within the building; there is room for storing up to £500,000-worth at any one time on the main stock area, and a similar amount in a separate adjacent warehouse, so Rock Bottom is ready for a turnover higher than it can realistically expect to achieve.

As the usefulness and solid business status of the one-stop becomes more and more apparent, a pattern for pricing — lower than the first wholesalers in the field were free to charge — is emerging. Rock Bottom's pricing policy is to sell at dealer price, plus 2½ percent

handling charge, on orders up to £150 value, and thereafter at straight dealer price. Intended as an aid to the browsing dealer is the fact that each record is marked with the manufacturer's RRP, and after selection the totalling is done on a computer cash register which subtracts all discounts and full price VAT, adds the VAT on the price actually being charged, and then produces the figure to be charged.

Rock Bottom stocks some cassette as well as records, and Adams expects that Miller will expand the stock range to include a Golden Oldies section in the singles racks before long. As with London's Lightning and One-Stop wholesalers, Rock Bottom is doing a little marketing and promoting of itself by way of special offers to dealers which will be widely advertised monthly. The offers will be of different kinds, with the common end of giving the dealers who take them up either saving on top of discount, for those ordering over a certain amount at a certain time, or a gift.

The first special starts in the middle of this month. For two weeks after the new CBS prices come into operation, Rock Bottom will be holding its dealer prices down to the old level. Adams sees nothing but expansion for the one-stops. "The way distribution costs are going up and manufacturers' minimum order requirements are going up I am sure that the independent dealer will be turning to one — stops more and more. "The potential size of their market allows Adams to say confidently," We do not see ourselves as being in competition



TWO RECORD company men with new roles — Alan Brett, formerly of EMI, now record buyer at Rock Bottom (left) and Bob Miller, ex-Polydor, now Rock Bottom sales director.

with Lightning or One-Stop. We expect to trade mostly with retailers in our catchment area — Kent, Surrey, Sussex and part of East Hampshire."

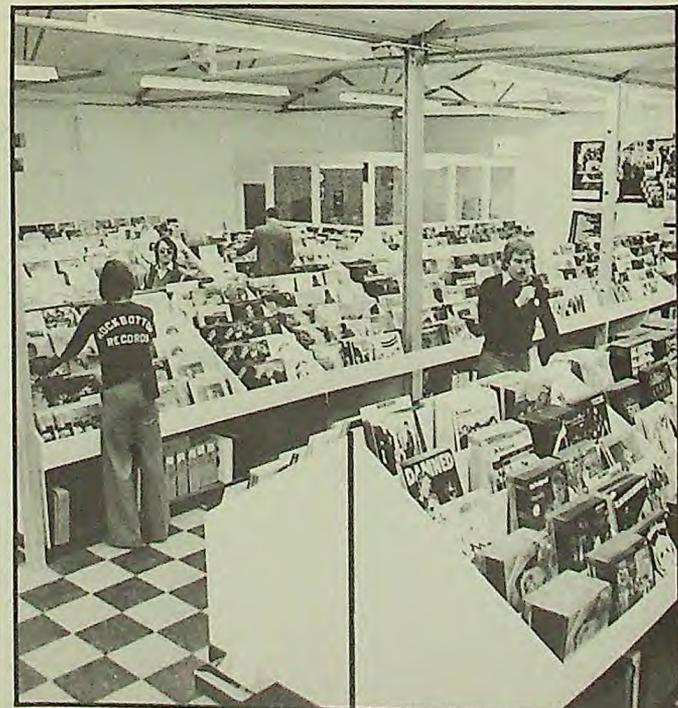
Obviously callers from farther afield will be welcomed, but at present all business at Rock Bottom is cash and carry. From later this month there will be fortnightly delivery through Security Express on offer for those dealers who want it, and later certain chains of shops will be offered and account service. A weekly mail-out to retailers is planned, to keep the one-stop's stock and offers in the consciousness of potential customers. Dealers finding their way to Purley will be able to use Rock Bottom's large car park to which after selecting stock from the alphabetically arranged browsers paying for it and having it packed up, the dealers can bring purchases to carry them away.

Rock Bottom has arranged opening times with the retailers' own routine in mind. From Monday to Thursday opening hours are 9 am to 7.30 pm Friday is a late night — opening from 9 am to 9 pm the place is closed all Saturday, when dealers would be too busy in their own shops to go out buying stock; and Sunday opening hours are 10 am to 2 pm. Rock Bottom's number should, Adams hopes, be quickly memorised by anyone involved in the record business as it contains the two main rpm speeds — 680 4533.

The growth of one-stops in the south of England is not going unnoticed across the Channel. The relative cheapness of British product has been exploited by visitors to Britain for several years now, but the continental retailers and wholesalers are getting the thing organised now. Rock Bottom, being half an hour's drive from Gatwick and only three times that much from Dover has already established itself as a target for visitors, particularly from Holland and Belgium. Recently one continental dealer came in and selected over £1,000 worth of stock and drove off to ship it home.

As well as these effortless export operations, Rock Bottom, through its worldwide contacts as an exporter through its sister company, is able to import product which can be sold for very low dealer prices — currently popular albums brought in from France, Germany, Holland, and cut-outs from the US, selling at a wholesale price of around 99p.

A last comment from Alan Brett, who is officially titled record buyer, who admitted, "It's early days yet, and we are all dogsbodies working to build the business up." He added that towards the end of March the company planned an official launch, when dealers and visitors to Rock Bottom will automatically find themselves attending a cocktail party.



WELL-SUPPLIED browsers for dealer self-selection in the newest one-stop.



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- 2 ( 2) ELECTRIC CHAIRS - Fuck Off
- 3 (13) LUXURY ITEM - Trade
- 4 (28) THE DOLL - Don't Tango on my Heart
- 5 ( 7) MIRRORS - Cure For Cancer
- 6 (11) THE ADVERTS - No Time To Be 21
- 7 ( 4) PUMPHOUSE GANG - Motorcity Fantasy
- 8 (16) HARRY TOLEDO + Rockets - Busted Chevy E.P.
- 9 (10) FLYS - Bunch of Five E.P.
- 10 (\*\*) CHINA STREET - You're a Ruin
- 11 ( 5) CHELSEA - High Rise Living
- 12 (15) THE MOTORS - Be What You Gotta Be
- 13 ( 9) JERKS - Get Your Woofin' Dog off Me
- 14 (\*\*) XTC - Statue of Liberty
- 15 ( 6) CORTINAS - Defiant Pose
- 16 (17) METAL URBAIN - Paris Maquis
- 17 (29) MANIACS - Chelsea 77
- 18 (\*\*) THE UNWANTED - Withdrawal
- 19 ( 7) GENERATION X - Wild Youth
- 20 (22) KRYPTON TUNES - Behind Your Smile
- 21 (14) REZILLOS - My Baby Does Sculptures
- 22 (30) JOHNNY G - Call Me Bwana
- 23 (\*\*) CANNIBALS - Good Guys Don't Wear White
- 24 (27) NEON HEART - Regulations
- 25 (\*\*) NATCHBAND - Cadillac (Made U.S.A.)
- 26 (\*\*) J. C. CLARK - Psyche Sluts
- 27 (\*\*) RIKKI + LAST DAYS OF EARTH - Loaded
- 28 (27) YOUNG BUCKS - Get Your Feet Back on The Ground
- 29 (\*\*) THE MEKONS - Never Been in a Riot
- 30 (24) CARPETTES - How 'Bout Me + You

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- ELECTRIC CHAIRS - Eddie + Sheene
- THE STRANGLERS - 5 Minutes
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- LONDON - Animal Games
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ADDRESS

## RETAILING

### How regional GRRC meetings can help

### DEALER VIEWPOINT

**THIS MONTH Dealer Viewpoint** takes the form of a brief account of meetings of the East Midlands branch of the GRRC, by its chairman, Mrs Jennifer Watson at Opus 67, Queens Road, Leicester. She feels that the ordinary details of such meetings are, or certainly should be, of wide interest among dealers who could benefit from attending local meetings or forming new branch committees where there are none in an area.

AT TWO recent meetings of the East Midlands region of the GRRC various problems have been brought to the meeting, and have been passed on to the National committee to solve, or give satisfactory answers.

Quite a number of dealers find it interesting, to discover that what they think are problems only applicable to themselves, are everyday problems of all or at least most of the dealers present. Some of these problems seem to resolve themselves when individuals talk at meetings.

Some do not however. For instance at our first meeting Mr Ainley of Leicester raised the question: Would it be possible for dealers to be allowed the option of either receiving extra discount, or 5 per cent returns rights by the manufacturers? This question was passed on to the National Secretary Harry Tipple, who replied that this matter could be included in the agenda for the 1978 round of talks with the manufacturers, or, alternatively used as a subject for the record conference.

Another question posed, was the negative documentation by CBS on their delivery notes. This was discussed by all the dealers present, many stating that CBS delivery notes left them completely bewildered, wondering whether records had been

extended, or when in the case of "cannot supply" it meant that they had no stocks or that the particular record was deleted. The dealers all said that prices should be marked on the document, especially in the case of classical product. Harry Tipple replied to this question that it was being looked into carefully.

At a more recent meeting one dealer raised the subject of the new EMI Tokens. Stating that the glue left much to be desired. ("Lick it more than once and you had licked it all off") and that if you manage to stick more than two tokens on a card, you cannot see the value of the third token. These may seem very trivial points, but they are time-consuming in busy retail outlets. We can go home to do jigsaw puzzles in our leisure time.

First or 31st? That was the question put by Mr Griffin of LNA Records, Rushden. He was referring to the manufacturers' new release schedule. Why was it that the new release date with the exception of (and I'll stick my neck out here and say) Decca have gradually crept back to the end of the month. Could it be that the manufacturers are living in the year 2,000 and there are only 11 months in the year after that?

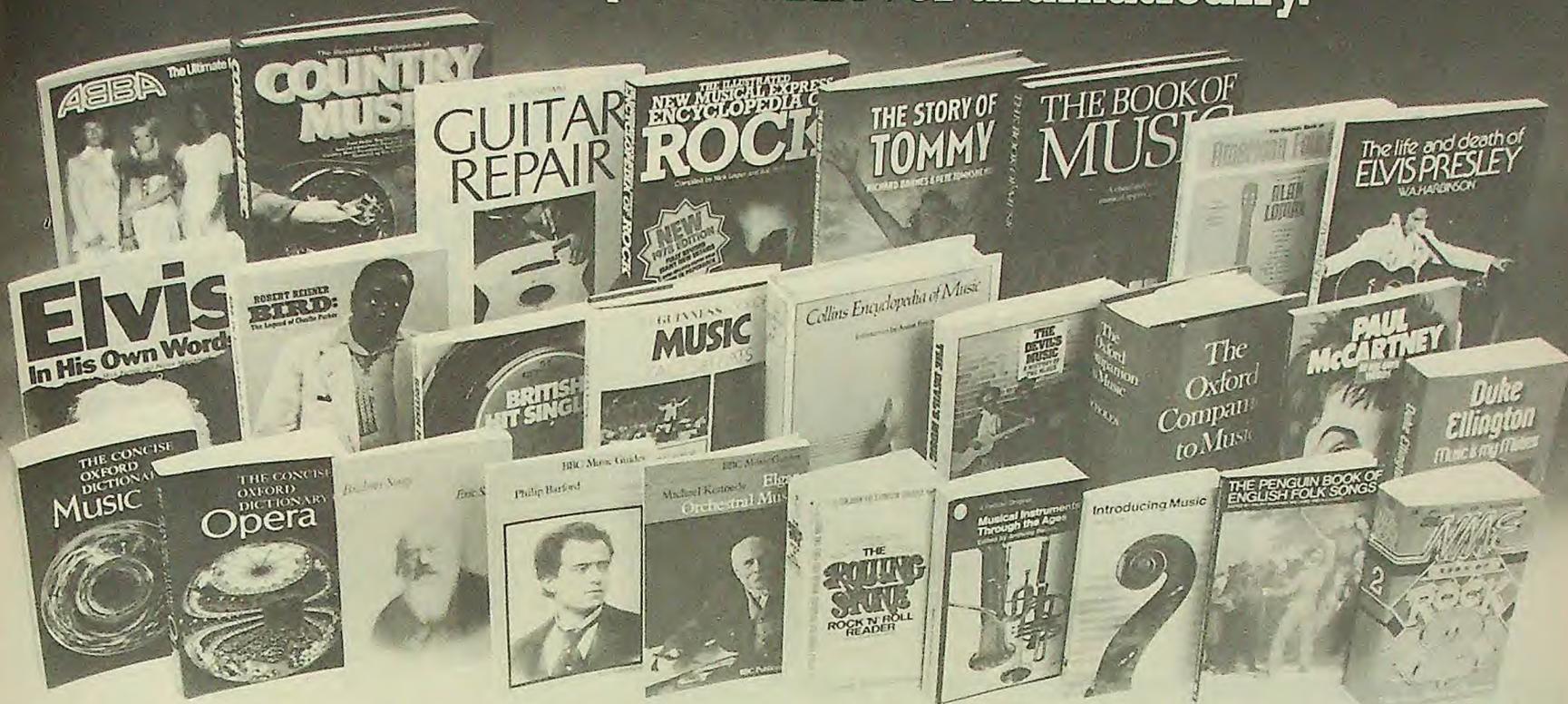
Why can't we have the new releases back at the beginning of the month?

As Chairman of these meetings, it is up to me to see that the information, is passed to London and try to get an acceptable answer to all the questions raised, in order to return to the next meeting with this answer. We meet every three months. Why not join us?



FOR SELF-SERVICE sale of records many HMV shops are now equipped with a Pamac L sealer and shrink tunnel, made by Borden Thermoplastics of London N.W.2. The equipment can be kept in a stock room and used whenever assistants have free time, and they provide an L seal shrink wrap cover for all records displayed in the sales area. Obviously the wrapping serves the double purpose of protecting the record and ensuring that it cannot be removed from its sleeve. The picture shows a retail assistant at HMV in Stratford, London, operating the bench mounted sealer, beyond which can be seen the shrink tunnel.

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# RETAILING

**TONY JASPER**  
in  
**LEYTONSTONE EAST LONDON**

## Specialist selling — without the problem of multiples discounting

by TONY JASPER  
FORTUNATELY FOR Leytonstone independent record dealers the multiples have not as yet pitched their record tents. There is a Woolworths which stocks the top selling albums and just one single, the current Abba hit, Take A Chance On Me but that is all.  
Alan Dunbar, general manager of Roach's Records, 16 Church Lane, Leytonstone naturally feels pleased with the current area retailing situation although he is still aware he must compete with other local record dealers. He is new and freely admits he has had a tough first year baptism in record retailing. He now feels he is understanding the various marketing forces and he has seen Roach's grow in prosperity as the past year has progressed. Two years ago the store's owner died and now

ownership is in the hands of Madeline Roach, a local schoolmistress by profession but who keeps an eye on developments when school-times allow and at weekends. Dunbar though is concerned with the store on a complete day to day basis.

He finds his new role exciting and professes he cannot see himself in other employment. He does play with a pop group Carousel who among other things travel the Wheatley Tavern circuit. Madeline Roach's son, Alan is a member of the group and through this contact Alan Dunbar found his present work.

Alan Dunbar may have spent the past twelve months learning the trade but to the normal basics of selling and buying records he has brought his own knowledge of musical instruments and basic group gear. The store has considerable unused premise space above the street level and he has high hopes of expanding this aspect of the musical business. Certainly he has found increased record purchasing by people who have been drawn by the present small stock of musical hardware.

Dunbar's initial worries when he took over as store manager lay in deciding which stock he should take

and he was at the same time aware of an enormous amount of back catalogue which seemed stored away in outer rooms. He is still working his way through the latter and in terms of the present he is much more aware of the artists and groups which sell. Over the past Christmas period he took the decision that he would stock up with the various TV promoted albums in preference to taking general back catalogue, outside of records by artists like Beatles and Pink Floyd. His decision paid rich dividends. Alan Dunbar says: "TV told people what to buy. For once they didn't come in undecided and spend ages looking through and changing their minds. There was no thinking. They knew what they wanted and they got it!"

He found reps a worry at first and some of them loaded their stock on to his premises but it doesn't happen these days and he has quickly learned the reps whose concern goes beyond merely off-loading as many records as they can. He does though find constant personnel change a nuisance. He also learnt the hard way the process of ordering and understanding the various incentive deals which have been offered by companies. He orders stock on a Wednesday and outside of EMI he receives delivery the following day. EMI's delivery is Fridays and he finds this a headache for with the weekend on him he has the nuisance of sorting through stock and arranging. Mistakes have been few, whatever the company, and he usually finds any complaint is promptly dealt with.

Dunbar has had several company calls enquiring whether he is a chart return shop and he says he has told them where they can go with their questions. Certainly his business seems a good premise for chart returns. He stocks all kinds of music and has a stock of current singles which goes way beyond a Top 50 listing.

Reggae is one music classification which should expand over the coming months. At present he has merely a small stock of more popular known artists like Bob Marley and he has been taking stock from the Third World Catalogue. Leytonstone has a considerable black population and he has found constant enquiries for import reggae and some British recorded material. Classical is the category which has gone the other way from reggae and decreased in importance overall shop sales. Dunbar believes increased prices have affected sales and he has noticed considerable upsurge of mid-price classical material being sold.

He believes he must have around 200 recent singles titles in stock at any one time and for the aid of the customer each single is recorded by title and number on special cardboard cards and under A-Z classification. Most customers though merely thumb their way down the Top 50, *Music Week* listing and buy but obviously there are enough non-chart buyers to make it worth while carrying his amount of stock. While I was at his store on a rather wet and cold Tuesday afternoon there was demand for several non-chart singles and in particular on the (January 31) day in question, the new 45s from The Carpenters and Kate Bush.

The singles which do not move and are not returnable are placed in special 30p sale box. On my visit the appropriate box seemed loaded with singles on Pye and Ariola.

Roach's I noticed were also participating in the A&M incentive scheme whereby anyone buying the latest single from Gallagher & Lyle could enter a raffle for two tickets worth around £5 for a London concert by the duo whose fortunes of late have not been so bright as compared with sudden chart success in the February-September period of 1976. He sells his singles for 65p and so feels he can compete price-wise in this category with anyone and so catch those customers who might otherwise purchase records during their lunch-break whilst working in nearby London city.

Alan Dunbar has tried few of the more obvious promotional aids available to a dealer. Obviously his own regular gigging draws attention to the store but he has found some more conventional promotion outlets hardly worthwhile though in one case he remembers with some amusement how he advertised in one local newspaper. He received endless enquiries from advertising managers on other papers and journals as to whether he wished advertisement space with them rather than consumer response. He is however taking a close look at the present situation.

Now that he is entering his second year and feeling much more secure in the record business Alan Dunbar feels he can develop more ideas as to how the store can expand. It means he sees the future as exciting and he is pleased he has such a good working relationship with Mrs. Madeline Roach.

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# RETAILING

## Making the most of local business

PENGE IS not the sort of place whose name is instantly associated with success. Even those people who recognize it will undoubtedly have heard the name from the lips of a comedian, bracketed with Neasden or Pratt's Bottom for a quick and easy laugh. And to look at Penge itself, it is hard to believe that anyone could make a success of anything as daring as a record shop there. But that is exactly what two local lads have done over the last seven months.

Paul Manzi and Carli Gibbons have lived in South East London generally, and Penge specifically, all their lives, and have known each other for most of that time. Both of them have always avoided working for anyone other than themselves. As they say, they have done "a bit of everything", from being carpenters to selling records, their latest activity — Strummers, their record shop on Penge's High Street — is the climax of their self-sufficient careers so far.

Paul Manzi was working for *The Times* as a proof-reader ("the worst money in Fleet Street") and had also worked for *The Sun*; Carli Gibbons was doing anything, and mostly working as a freelance roadie for local, South East London bands, when they decided to go into the music business. Both were fans, both wanted to do something more definite than the self-confessed "drifting" they seemed to be stuck in, and a friend let them know that he was selling his shop. It was a record shop, but the owner was selling it as a shell — no stock. They decided to take a chance.

It must have looked very foolhardy. The site had once housed

a tv shop, and the record shop that had taken over from that had obviously never done very well. Saturday afternoon inside it had looked more like a wet February Tuesday morning, always. The history of record dealers in the area had never been good — Woolworths seemed to be the only survivor, with another general electrical goods store finally giving up the record ghost after many years of trying, and another general musical instrument shop stocking guaranteed sellers and Top 50 material in small numbers. Not long before they opened the shop, the local cinema degenerated into a bingo hall and social club, just along the road — symbolic, perhaps, that Penge was not suited to the enterprise of two young music fans.

But enterprise is just what the two demonstrated as they got their business under way. They had very little money, so they collected all their records, their entire personal collections of beloved albums and singles, loaded them into a van and

### Buying stock for the wrong reasons

drove off to Amsterdam where they sold 900 albums and a quantity of singles. The money was to buy the shop (with the help of a bank loan). So, in June 1977, they found themselves in an empty shop with no stock and only £60 to spend. What to do? The solution came in a flash — Lightning.

"We made a lot of mistakes," said Gibbons, "when we first started. We bought a lot of stock for

TONY BRADMAN  
IN PENGE,  
S.E. LONDON

the wrong reasons. We bought what we thought would be good-sellers — Top 50, and things we liked ourselves. We knew nothing about the business at all. It took us a while to get over that, but I think we have now."

Manzi and Gibbons also started off a second-hand rack in their first week, with whatever they could find — even albums they had bought for themselves after their trip to the Amsterdam Flea Market. They tried everything to get people to come into the shop. They bought T-shirts, badges, posters, they even put their own stereo systems and guitars in the shop window. The result was, in a frenetic first week, that they had doubled the previous owner's average weekly takings of around £350 and made a lot of local people interested — especially the young people.

Said Gibbons: "We wanted to get people into the shop, and on the whole it worked, even though the T-shirts didn't go very well. People knew we were here." Everything the two did had the stamp of enterprise. In their first week, they started a free raffle. Everyone who bought an album or singles worth three pounds was given a free raffle ticket. In the draw at the end of the week, the winner was given two free albums.

They also started a theatre booking service, thinking that this



STRUMMERS RECORD shop in Penge, with co-owners Carli Gibbons (standing) and Paul Manzi.

too would draw people into the shop. There was no other service of the like for miles around, and although they made a derisory profit from the actual booking, the casual trade of people who came into book tickets made the service very worthwhile. But their enterprise knew no bounds — if a customer booked a ticket to a concert through Strummers, he was entitled to a one pound discount on their records at the shop too.

"You'd be surprised just who does come in here, especially at the weekends," said Manzi. "People come from miles around to shop in Penge, mainly enough — and we wanted to get as many of them into the shop as possible, so we went out of our way to attract them in." Their methods have very obviously paid off. Although their business is not wild, to be taking a consistent average of £800 a week after only seven months of business speaks for itself.

The two entrepreneurs were also glad that last year was the year of the punk. They admit that they were lucky enough to start a shop just when the kids were beginning to become "fanatically" well-informed singles buyers. Strummers now has punk fanzines prominently displayed, and punk 12-inch and 45s.

"We wanted to convert the shop into one for young people," said Gibbons. "There isn't really anywhere in the area that caters for their sort of tastes, so we decided to

### Aiming at the young buyers

specialise in punk, new wave imports, and soul imports. We also wanted to brighten the place up and make it more interesting to work in. Things have worked out quite well — the musical instrument shop along the road caters more for older people, and we for the kids.

"We even started our own local soul chart, based on sales here, and that has created a lot of interest," Manzi emphasised the local connection.

"Having local knowledge helps a lot. We know the area, having lived here all our lives, we know the people, and the kids have got to know us. It all makes for a regular clientele who come here because they know they'll get good service and that we know what they want."

"And we've always made it a policy never to turn people away," said Gibbons. "Right from the beginning we've gone out of our way to be friendly and polite, and if we've not got something when someone comes in to ask for it, we always say 'we can get it for you.' That makes a lot of difference — people come back if you've been helpful."

Christmas was a watershed for Strummers. "It did us a world of good," said Manzi. "So many people came in, and they're still coming back — although it was murder at the time." Christmas was

when they managed to get their first company account, too. Accounts with the majors have proved troublesome.

"It's like Catch 22," said Paul. "For a new account they want so many references — bank references

### How do you get trade references

are OK, but the trade references are impossible. How can you give trade references when you're starting in the trade?"

CBS was their first account — £260 worth of credit. But by the time it came through, just before Christmas, it was almost too late. They had gone to Lightning to buy in the stock they needed. EMI have since offered with a seven-day account, but WEA have yet to reply to their letter, and Polydor have told them their minimum order must be £500.

"But that's just too much," explained Gibbons. "It's not that we're broke, far from it — our turnover is excellent. But we need small orders, and we need to plough back every penny into stock to build on what we've done already. It's a familiar cash-flow problem that some of the majors don't seem to understand.

And ploughing the money back into the company is just what they're doing. They work seven days a week. Wednesday afternoon they go to Lightning, their main suppliers and Sunday is their book-keeping and stock-taking day. So what does the future hold for them? Where is all their hard work and enterprise taking them?

"We would like to go into a lot of things from here," said Gibbons "like distribution. We'd like to try and go into soul imports, and imports generally, and handle them for other people.

"We would also like to go into management, and help some of the local bands along. We've already tried to get the management at one of the local cinemas to put on bands, and we've tried the Churchill Theatre in Bromley (a new entertainments complex) with little success so far. There are some really goods bands locally, and it would be great to do something. There's so little going on for the kids round here. We'd like to do it for the entertainment, not the profit, and also to get ourselves known to more people."

"We've got lots of other plans, too," added Manzi. "We're both carpenters, and we've made some custom-built speaker cabinets for other people. We intend to do more of that. We also want to go over to Paris and open a stall at the flea market there. There's a lot of good disco stuff coming out of France, and we've also noticed that there are a lot of French people coming over here to buy new wave stuff — particularly from Lightning. So why not take it to them and exchange it for their stuff? It's an idea, anyway."

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# RETAILING

## Yule trade kept up through January

by ROBIN WALKER

SCOTTISH RETAILERS has an excellent Christmas and in the main, sales were not affected by a shop's position. More interesting is that trade in the first weeks of January has been maintained at a satisfyingly high level. But retailers are quick to say that they did not do as well as they would have liked — but who ever does? One Edinburgh dealer summed up the season in the words "Business was not as good as my wildest hopes but was much better than I had expected". There were obviously few complaints.

This was very much the position reported by trade outlets in different areas of Scotland which serve different sections of the trade. Against that pleasant background it is fair to add that most traders feel that business will become increasingly tight and competitive in 1978. If 1977 was a good year it was also a tough year, with too much price cutting and too many additions to the trade to allow any complacency. It could be claimed that most of those in the retail trade see 1978 as likely to be a good year, again in spite of the general outlook for retailing. Some of the retail trades have seen a change of pattern which might lead to an improvement. They see shops beginning to sort themselves out and specialise, and seeking to establish a steady clientele who will support their interest in shows which caters specifically for these interests. They see more traders refusing to operate with large cuts on recommended prices, and this is happening already in sections of the trade. Where many shops have been giving £1 off new releases conservative dealers are limiting cuts to around 40p, and even that is considered in some quarters too much.

On the wider front in Scotland, dealers see the growth of new facilities as an encouraging trend, and want to see much wider

encouragement for local performers who are beginning to use these facilities. Previously, there were few facilities available within Scotland and performers' hopes of breaking through nationally were not helped. These days there are studios and distributors working in Scotland and there is enough capacity and enterprise to promote anything — if it is worthwhile.

That there is plenty which could be promoted is argued by dealers who keep an eye on the performing scene. In Edinburgh, for instance, there is some very good live music, with something happening every night of the week which will attract substantial audiences. Critics will point to the flops of some national tours in Scotland, but what the trade are talking about is local talent — it could be that it is unduly sympathetic to home-grown acts but the trade claims that there is plenty of talent in Scotland which needs local labels to take them up. An encouraging fact is that some of these performers are getting the message, and are spending their own money on demo tapes and other promotions, — which is evidence that they are willing to put their money where their music is. That position has been made possible by the availability of more facilities as well as the number of performers pushing for big time plays.

The overall Scottish trade position is therefore promising. How long that may last remains to be seen. Tourism gets under way again at Easter, and that always brings in big money each year. Students are still big spenders, and although unemployment has been hitting trade takings, the vast majority of working youngsters still have a lot of money to spend. So the prospects remain fair at present, with January a much better month than most dealers hoped and with last year turning out not too badly in the end.

## Singles on a Shoestring

by TERRI ANDERSON

A PROJECT which can be described as unique in all senses is the recording, engineering, mastering, pressing, sleeving, promotion and distribution of a single — by one man.

Mike Spenser, a New Yorker who has been living here for the last three years, is now looking for a distribution deal with a big company for his records, but working alone he has placed copies of his single with outlets like Lightning, Rough Trade and Boneparte Records, and he expects soon to have some in stock at Rock Bottom.

Spenser was lead singer with a group called the Count Bishops, and then led the Cannibals — which were formed about a year ago, underwent a number of personnel changes, and split. He is now forming a new band. The various incarnations of Cannibal left tapes of their songs, enough for an album, and Spenser decided to try and get them pressed and sold.

He has had a deal with a record company in the past, and says that it made no money for him. For that reason, and because "there are so many people walking around with tapes under their arms looking for a big deal" he decided to do the whole thing himself. He took his tapes into Pathway Studios in West London to mix them. He then went to Trident for lacquering, and had his first 1,200 pressings done at Lintone. These, slightly to his amazement, he quickly placed in retail outlets and they sold, so he is now working his

way through the 2,200 second pressings done by Orlake.

While still finding interest in the single strong, Spenser is at present trying to finance another batch of sleeves; he is working for the moment with the discs in polythene bags inside plain covers. The original covers were the white bags supplied by Lintone on which Spenser had his own design. (made up of Letraset lettering, felt tip pen drawings and cuttings from newspapers) printed — to eye-catching effect.

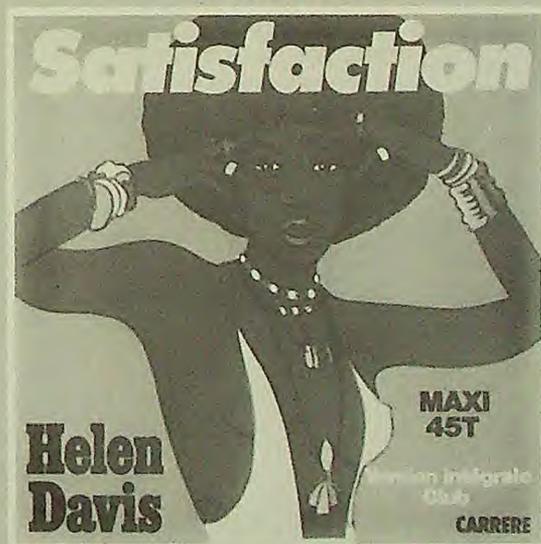
He is now beginning to promote the single in earnest, although John Peel has already given it many plays on his radio programme. Spenser — who makes up in determination and inventiveness what he lacks in experience of any of the practicalities of the business — admits that his label name, Big Cock, represents the kind of double entendre which usually indicates a punk company. It cannot be helped, he feels; he thought up the name over three years ago before punk was a twinkle in any bloodshot eye, and as far as he is concerned the cock is none other than the silhouetted cockerel on his logo.

The music is rock and r&b, not punk, but the single — Good Guys c/w Nothing Takes The Place Of You — has figured in new wave charts compiled by leading dealers in that field like Lightning and Boneparte. Spenser's production company, Shoestring Productions, can be reached at 437 5338.

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# RELEASES MUSIC WEEK

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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, P - Pinnacle, T - Transatlantic, SH - Shannon, SA - Saga Cream.

**G**  
 GIMME SOME MORE, Chappaqua, SOLUTION, Rocket ROKN 536 (E)  
 GOD ONLY KNOWS, Once In A While, NEIL DIAMOND CBS 6064 (C)  
 GOOD TO BE HOME AGAIN, Lucy Took A Ride, DAVE LEWIS, Polydor 2058 974 (F)

**H**  
 HANG LOOSE, Together Forever, WHIRLWIND, Chiswick NS 25 (C)  
 HARDER THAN THE ROCK, Harda Rock Dub, CIMARONS, Polydor 2058 972 (F)  
 HOLD TIGHT, Half Of Me Is You, BRIAN EVANS, Pye 7N 46043 (A)

**I**  
 I LOVE THE SOUND OF BREAKING GLASS, They Called It Rock, NICK LOWE, Raydar ADA 1 (W)  
 I'M NOT IN LOVE, What Am I Doing Here, PETULA CLARK, CBS 6013 (C)  
 IS THIS LOVE, Crisis, BOB MARLEY & THE WAILERS, Island WIP 6420 (E)  
 IT'S A DAMN SHAME, Love That Will Not Die, JOHNNY 'GUITAR' WATSON, DJM DJS 10838 (C)  
 IT'S YOU THAT I NEED, Sunny Shine Feeling, ENCHANTMENT, United Artists UP 36353 (E)

**L**  
 LONELY HEARTS CLUB, His Little Something On The Side, BILLIE JO SPEARS, United Artists UP 36349 (E)  
 LONDON, Women In Love, GOBBLING, Pinnacle P8 454 (P)

**M**  
 MAN WHO DIES EVERY-DAY/YOUNG SAVAGE, Wild Beautiful And Damned/My Sex, ULTRAVOX, Island IEP 8 (E)  
 MOVING IN THE SAME CIRCLES (DAM IT ALL), Loneliness (It's Killing Me), CLIFFORD CURRY, Buddah BDS 465 (A)

**N**  
 NIGHT PATROL, Gitano, DISCOPOLIS, Pye 7N 25767 (A)  
 NO APPOINTMENT NECESSARY, Hanging On To Love, MAINSTREET, State STAT 73 (W)

**P**  
 PARTY DOLL, Somebody Touched Me, BUDDY KNOX, Pye 7N 25765 (A)  
 PIPELINE, March Of The Dragon Slayer, ROGER POWELL, Bearsville K 15538 (W)  
 PROMISED LAND One Heart One Song, JOHNNY ALLAN, Island LOT 1 (E)

**RS**  
 RHIANNON, Sugar Daddy, FLEETWOOD MAC, Warner Brothers K 14430 (W)  
 ROCKET RIDE, Love Gun, KISS, Casablanca CAN 117 (A)  
 ROCK ME GENTLY, Rock Me Gently Pt. 2, ANDY KIM, Capitol CL 15787 (E)  
 ROSIE, River, GREENGAGE, RCA PB 5069 (R)  
 RUB DOWN, Be Kind To Old People, JOE TEX, Epic EPC 6086 (C)  
 SAVOUR THE FLAVOUR, Burnin' At The Steak, DOMENIC

TROIANO BAND, Capitol CL 15964 (E)  
 SEE YOU IN L.A., Sandy, RAY TISSIER, Ensign ENY 11 (F)  
 SONG OF FREEDOM (THEME FROM 'ENEMY AT THE DOOR'), Theme from Enemy At The Door (Instrumental), THE MANSELL CHORALE, DJM DJS 10837 (C)  
 SPREAD YOUR WINGS, Sheer Heart Attack, QUEEN, EMI 2757 (E)  
 STOLEN LOVE, Suspender Fun, ADVERTISING, EMI 2754 (E)  
 SWEET MUSIC MAN, That's The Way It Could Have Been, TAMMY WYNETTE, Epic EPC 6092 (C)

**T**  
 THAT'S TOO BAD, Didn't I Say, TUBEWAY ARMY, Beggars Banquet BEG 5 (E)  
 THE MAGIC'S FINE, Paper Highways, LESLEY DUNCAN, G.M. GMS (W)

**WY**  
 WHAT YOU GONNA DO ABOUT IT?, Are You Free On Saturday? ALAN ROSS, Ebony EYE 6 (R)  
 YOU MEAN EVERYTHING TO ME, Yes It Won't Be Long, CHOSEN FEW, Polydor 2058 975 (F)

## TOTAL ISSUED

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

	This Week	This Month	This Year
EMI	5 (8)	13 (8)	38 (51)
EMI (LRD)	8 (3)	11 (3)	33 (-)
Decca	2 (1)	3 (1)	4 (7)
Pye	6 (7)	13 (7)	36 (19)
Polydor	5 (6)	11 (6)	34 (32)
CBS	4 (6)	10 (6)	31 (30)
Phonogram	1 (2)	3 (2)	14 (19)
RCA	3 (2)	5 (2)	15 (22)
WEA	4 (7)	11 (7)	37 (22)
Others	8 (12)	20 (12)	70 (99)
Total	46 (54)	100 (54)	312 (307)

## LISTINGS

**A**  
 ANGEL OF LOVE, Star, LINDA FLETCHER, Rocket ROKN 537 (E)  
 ARIOSO, Theme from Casanova, JAMES GALWAY, Red Seal RB 5070.

**B**  
 BIG BLOW, Aloko Party, MANUDIBA NGO, Decca FR 13755 (S)  
 BORN TO BE A STAR, Love Will Have To Wait, SCOUNDREL, Ariola ARO 115 (A)

**C**  
 COUNTRY BOY, CITY MAN, Foxy Lady, PAPA JOHN CREACH, DJM DJS 10827 (C)

**D**  
 DANCE (TILL YOU'RE OUTA MY MIND), Stay, SCOTT ENGLISH, EMI 2748 (E)  
 DARE TO BE DIFFERENT, Sing My Song, DONOVAN, RAK 269 (E)

**E**  
 EASY, Easy, JIMMY LINDSAY, Island WIP 6431 (E)

**F**  
 FEEL THE MUSIC, Put A Little Love Away, KIRK ST. JAMES, Polydor 2058 984 (C)  
 FULL TIME WOMAN, Here You Come Knocking, PAUL TRAVIS, Decca F 13749 (S)  
 GET OUT OF MY WAY, Rock 'N' Roll Woman, SCRUFF, Track 2094 140 (F)

# MUSIC WEEK SINGLES FACT SHEET by TONY JASPER WEEK ENDING FEBRUARY 11

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	US Charting (W/E February 4)	PROMOTION	COMMENTS
ANDREW LLOYD WEBBER Variations MCA 345 (EMI)	FEB 3	None	None	South Bank Show with Melvyn Bragg, Independent Television. Special press and media information sheet. Newsbeat, Radio One. General media interviews album has entered Chart at 22 this week.	Joseph, superstar and Evita music man with his Variation on Paganini's A minor Caprice for Violin Uses Colosseum 11, his brother Julian, Rod Argent and Barbara for single and album (MCF 2824). With airplay this could be a major chart hit with sales from MOR classical to pop buyers. Good for in-store play.
SKYWALKER May The Force Be With You DJM DJS 10828 (DJM)	FEB 3	None	None	Basic company servicing and information with review copies for press and DJs.	Session musicians song penned by Barrie Guard and Robin Blanchflower from Star Wars inspiration, and not, as title suggests anthem for men in blue. Predictable opening may deter 10 second listen programmers - gradually unfolds into hypnotic, ear-catching Top 30 deserving cut. Stays in the mind on repeated plays, only hit if someone very influential plays it to death. Volunteers welcome!
INNER CITY EXPRESS Shu 'Dig Dancin' Ebony EYEC 5 (RCA)	FEB 3	None	None	Available as 12". Disco concentration.	Repeated chanting of sub-title 'In My Hi-Heeled Shoes' foot fetishist's musical marvel of the ages. Usual flowing disco music but better than most of present efforts. Last single, Dance And Shake Your Funky Tambourine (S/F, October 1) almost made chart. Good chance for this one.
GILBERT O'SULLIVAN Miss My Love Today MAM 172 (EMI)	JAN 27	14 hits between 1970-1975. Last, I Don't Love You But I Think I Love You (14, 1975).	None	Consumer press advertising. Music paper interviews. Area radio appearances. Major British tour from this week until early March.	Long missing from singles chart, O'Sullivan comes up with beautifully arranged, quality song in ballad style. More in common with Clair than more regular up-tempo numbers like Get Down. From album, Southpaw (MAMS 1064). Good airplay should see him back in Top 50.
PHILLIP GOODHAND-TAIT Jewel Chrysalis CHS 2134	FEB 3	None	None	Special media mail-out with info and pics	Deserved re-release of catchy, subtle number. So soft compared with artist's other recording hit, You Are. Major jock should make it his/her record of the week. From LP, Dream Away (CHR 1113). For dealers who like making hits!
ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON (What A) Wonderful World CBS 6061 (CBS)	JAN 27	Garfunkel, I Only Have Eyes For You, (1, 1975), Taylor, You've Got A Friend (4, 1971), Paul Simon, 50 Ways To Leave Your Lover (23, 1977).	None	Promising early airplay.	Three well-known names with James Taylor making the other two sound like himself. Dirge sounding rendition of classic pop song. Hit for Johnny Nash (25, 1976). Cut from Garfunkel's LP, Waterman (86054). In-view of all-star line-up chart chance but order with caution.
SCHERRIE PAYNE Fly Motown TMG 1098 (EMI)	JAN 28	None	None	Disco concentration	Sure-fire smash in disco-land with pulse-racing number. Strong crossover possibilities giving chart chance of two Payne's (see S/F February 4). Nothing original but the goods for dancers. Lady a Supreme, 1974-77. Flip is title song of film, When I Looked At four Face, which is US, A-side.
SQUEEZE Take Me, I'm Yours ABM AMS 7335 (CBS)	FEB 3	None	None	Constant gigging, particularly SE England.	A&M's vaguely first new wave band since outlay on Sax Pistols, 5-piece group who previously issued own single, Cat On The Wall on Deptford Life label. Pop sounding, lots of life, strong hook line on free flowing tune. From album, Squeeze (AMLH 68465).
THE MANHATTAN TRANSFER Walk In Love Atlantic K 11075 (WEA)	FEB 3	Tuxedo Junction (24, 1976), Chandon D'Amour (1, 1977), Don't Let Go (32, 1977).	None	Colour bag with pic of group. British concert dates.	Cut from forthcoming album, Pastiches (K50444). Beautiful, warm sounding song which should gain wide audience and find programming across MOR - pop listings. The 'Valentine' record - should anyone enquire for a suitable sound.
DEAN FRIEDMAN Ariel Lifesong LS 45022 (CBS)	FEB 3	None	None	Special media info folders.	Major US, Cashbox awards for artist during 1977, although single only managed 92 on Top 100 singles of year. Uninspiring number with chorus hook which should interest Hollies and lovers of Carrie-Anne. Lyric descriptive of well-known suburban seduction syndrome. Expect strong promotion with consequent chart chance. Album scheduled.
JUDAS PRIEST Better By You, Better Than Me CBS 6077 (CBS)	JAN 27	None	None	Current British tour with consumer press advertising of album and single.	Hard-driving version of Gary Wright penned number with good hook in title line. Cut from February 10 released LP, Stained Glass (82430) and that should chart like last.

The new single from

# Claudja Barry

## "Johnny Johnny"

Single 6198 188

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Mixed in America  
Headed for the top  
in Britain**

Produced by Jurgen S Korduletsch  
ATOM MOULTON MIX



Claudja Barry

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phonogram



# MARKET PLACE

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## EQUIPMENT



### DANDA POLYTHENE RECORD CARRIER BAGS

All Types & Sizes of Carrier Bags at real CUT prices  
SPECIAL OFFER FOR 1978  
Full size 14" x 16" for LP Records

Printed to your own specifications on both sides of the bag.

150 Gauge - £12.50 per 1,000  
minimum order 25,000  
Big discounts on larger quantities.

Stock Record Bags always available  
Immediate delivery — from £11.25 per 1,000

Quick delivery  
For further details & samples send coupon or telephone: 01-889 5693/4.

DANDA PACKAGING CO. LTD.  
198 Whittington Rd.,  
Bowes Park,  
London N.22  
01-889 5693.4.

Name .....

Address .....

Type of business .....

Tel: ..... MW

### CLEAR PVC RECORD COVERS

Manufactured by ourselves from Raw Material — to film — to covers in 500 gauge seamless PVC film, having nylon-like strength for 7" singles and 12" LP Records.

BUY BULK DIRECTLY  
& RECEIVE DELIVERIES BY RETURN  
Phone/write now for Samples/Prices

PANMER LTD Telephone 01-444 7211  
130 Muswell Hill Broadway, London N10 3RU

DISPLAY TITLES  
BROWSER DIVIDERS  
for CLASSIFICATION OF  
ARTISTS, COMPOSERS, etc.  
Enquiries for samples

HUNT-LEIGH  
(Showcard & Display) Co., 119  
Altenburg Gardens, London SW11  
1JO Tel: 01-223 3315

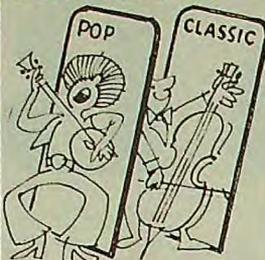
PVC ALBUM COVERS  
LP size ONLY £55.00 per 1,000.  
Double LP size from £95.00 per  
1,000. 200 & 500 gauge Polythene  
Covers also at best prices (plus  
VAT). C.W.O. to:  
M & G PACKAGING LTD  
53 Pavillion Drive,  
Leigh-on-Sea, Essex.  
Tel: 0702 712381

CLEAR P.V.C. RECORD COVERS  
Made from 500 gauge seamless tubing, giving maximum strength. Buy direct from the manufacturer at keenest prices, by return delivery. Samples, prices and discounts on application.

CLEAR POLYTHENE RECORD COVERS  
IN HEAVY DUTY FILM  
LP size: 1000, £25 including VAT and carriage.

Samples of all items available.  
PLASTIC SALES (Leicester) LIMITED  
10/12 DARTFORD ROAD, LEICESTER, LE2 7PQ.  
Tel: 0533 833691

## SEGREGATE!



### With record dividers from "SIGNS FAMILIAR"

smooth, white, plastic record dividers with smart ultra legible headings (plus trade symbols in colour if required). Unbeatable prices. Fast service. Ring or write  
SIGNS FAMILIAR,  
Howdale, Downham Market,  
Norfolk PE38 9AL.  
Phone: (03663) 2511/4.

(Irish customers please contact: —  
August Engraving Co. Ltd.,  
9 Burgh Quay,  
Dublin 2,  
Tel: 783288 or 783325).

### PRINTED POLYTHENE CARRIER BAGS

MINIMUM ORDER OF 500

including the new CLEAR RECORD CARRIER/DUSTCOVER

AIRBORNE PACKAGING  
Dept. MW, Beatrice Road  
Leicester (0533) 25591

### 100 TAPE RACKS

must go to best offer.

Cassette & Cartridge. Fitall, Steelguard, Ateka, Securette. Details Margaret McLean 021-327 1525.

## PROMOTIONS

### SHOWSHIRTS

Custom printed T-shirts, Sweatshirts, Paper Jackets, Badges  
Car Stickers & Hats  
Competitive prices.  
Any quantity undertaken.  
331 Haydons Road,  
London S.W.19  
Telephone. 540 8709 or 540 7015

## BUSINESS FOR SALE

### BRIGHTON

Thriving Record & Tape Shop for sale. Fast expanding local trade plus outstanding summer bonus from foreign tourists. Spacious living accommodation. Attractive lease £13,500 + S.A.V.  
Box No. MW474

## Songwriters

New Songs required for major production Co. Songs already released or RCA, Pye, Polydor etc.  
Send cassette only marketed with address & Telephone No. to:

### MAJESTIC RECORDING STUDIOS

146 Clapham High St., London S.W.4.  
For further details phone Wendy Bowman on 01-622 1229 between 11-12 am. (Monday-Friday).

WHEN REPLYING TO ADVERTISEMENTS PLEASE MENTION MUSIC WEEK

## DISCS

# Earn more profit by buying from WARRENS 1 Stop

TERMS Dealer Price + 2 1/2%

We are the first 1 stop to offer these terms to allow you to make a larger profit!

### ALWAYS IN STOCK . . .

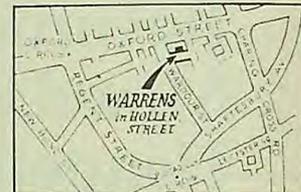
Top 60 Albums. Top 50 Singles. Large selection of tapes. Many cutouts, deletions, overstocks. Different ranges of accessories including comprehensive stock of blank tapes.

- Tv Albums • Rock • Soul
- M.O.R. • Reggae • Jazz
- Punk • Classical *always available*

Some of our services . . . on the House — •Free Car Parking  
• Country wide delivery and special London Delivery?

### WARRENS 1 Stop Records

16/18 Hollen Street,  
Off Wardour Street, London W1  
Phone: 01-734 6822/3/4  
or 01-439 2425  
Enquiries — Ask for Paul Barber or Robert Shooman



### THIS WEEKS special offer

JUST ARRIVED  
1000s of M.F.P.  
overstocks 38p  
each. Geoff Love,  
Jack Parnell,  
Des O'Connor,  
Cilla Black, etc.

Quantity discounts

## S. GOLD & SONS LTD.

Can ANY other wholesaler even match this???

Top 1,000 LPs always in stock.  
Plus Top 200 Cassettes and Cartridges.  
Top selling singles.  
Plus hundreds of oldies.  
Accessories including Blank Cassettes, Cassette and Cartridge cleaners. Polythene covers only £6.50 per 1,000.

24 hour service to Northern Ireland, Holland, Belgium, West Germany, France and Eire.

Excellent carrier service to U.K. and all other countries.

Our prices are the absolute lowest. Strict trade +3% handling charge.

Our new Cash & Carry and distribution Warehouse is now open at:

779 HIGH ROAD, LEYTONSTONE, LONDON E.11  
Telephone 01-556 2429

Ansaphone after 6 p.m. and weekends

### BEST CASH PRICES PAID

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

Berkhampstead  
5871

£1,000,000 CASH BUDGET available for unwanted or deleted stereo LP's, 8-tracks and Cassettes. Highest prices paid. No quantity is too large or too small. Phone, telex, write or visit us for a generous cash offer. SCORPIO MUSIC, 2933 River Road, Croydon, PA 19020, U.S.A. Phone: 215-785-1541 or Telex 843366, Recstapes CRDN.

### TOP CASH PAID

For any quantities RECORDS/TAPES  
Tel: 01-965 6673  
01-951 0992

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

### HIGHEST CASH PRICES PAID

for LPs, cassettes or 8-tracks, overstocks, deletions etc. NO QTY. TOO LARGE OR TOO SMALL  
Contact Mike Campbell for immediate cash offer.  
Tel. No: 01-579 9331  
Telex: 931 945  
HETREC

CHARMDALE LIMITED  
3 Sandringham Mews,  
Ealing, London W5 3DG

### MUSAC (SCOTLAND) LTD.

Baltic Chambers, 50 Wellington Street,  
Glasgow G2 6HJ.

Tel: 041-221 1948. (24 hour answering service).

Sole distributors of KLUB and NEW KEY Records.  
Scotland's big selling single.

KLUB 03 — ALLY'S TARTAN ARMY/I WANT TO BE A PUNK ROCKER — ANDY CAMERON.

Wholesale & Retail enquiries welcome.

# MARKET PLACE

## DISCS

# THE FIRST COMPLETE RECORD WHOLESALER SOUTH OF THE THAMES

Rock Bottom is a large record cash and carry wholesaler. It offers the trade record buyer an extensive choice of all the major labels. Compare these features:

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

**DELIVERY SERVICE**  
We offer a fast and efficient delivery service anywhere on the UK mainland. Any order telephoned through before 12 noon from Monday to Friday will be despatched the same day.

**PARKING**  
There is a large **FREE** car park on the premises.

**SELECTION**  
Everything from Classical to Punk.

**SELF-SELECTION**  
All the stock is displayed in open browsers, including chart material, best sellers and T.V. albums etc. . . .

### NEW OPENING TIMES

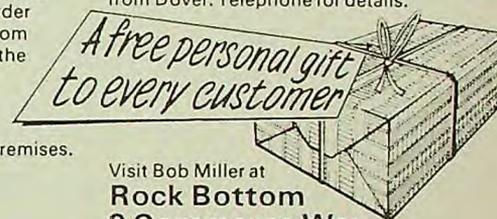
Monday–Thursday 9am–7.30pm. Late night Friday 9am–9pm. Closed on Saturday, open Sunday 10am–2pm.

### LOCATION

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

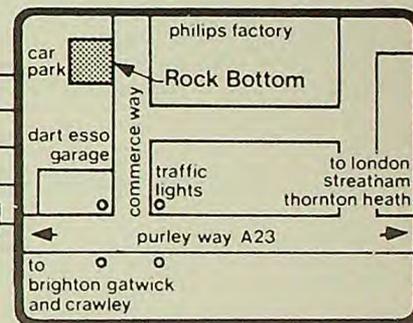
### OVERSEAS CUSTOMERS WELCOME

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



Visit Bob Miller at  
**Rock Bottom**  
8 Commerce Way  
Croydon Surrey  
CR0 4XA  
Telephone: 01-680 4533  
he's waiting to serve you

# Rock Bottom



## DISCS

### RECORD BARGAINS

- Always 1000's of Bargains & Deletions.
  - All Top 50 singles and LP's kept in stock.
  - Best Discounts given.
  - Fast efficient service.
  - Open 6 full days a week.
  - Cash and carry or Delivery arranged.
  - Export enquires welcomed.
  - Overstocks bought.
- Phone, Write or Call.  
**PEARSONS RECORDS**  
29, Rawson Place,  
Bradford Yorkshire.  
Telephone 0274-27845.  
Telex 517527.

### SINGLES WANTED

Deletions, Overstocks, Ex-Juke Box etc. Any quantity. Good prices paid.

BOX MW 475

### BLACK RECORD ADAPTORS

250 – £2.25  
500 – £4.00  
1000 – £7.50

7in. white record covers (paper) (500 min. £5), 1,000 £9. Discount Larger quantities. 7in white hard covers (400 min. £12), 1,000 £28.

### EX-JUKE BOX RECORDS

Recent from boxes. Limited Quantity. Min. sample 200 – £28.  
P&P + VAT incl in above price.  
C.W.O. (C.O.D. extra)  
Kennedy's, "The Glebe", 6 Church Lane, Outwood, Nr. Wakefield WF1 2JT. Tel. Wakefield 822650, Leeds 35604

## POSITIONS

### ARE YOU A TOP MANAGER/ESS?

Have you experience in buying, stock & staff control?

Can you run a busy shop in Central London?

Have you the ability to work under pressure?

Could no Saturday but Sunday work, appeal to you?

Do you require a top salary?

If the answers to the above questions are "Yes", then you could be the person we are looking for. There is a possibility of a company flat with this position.

Phone – David Elliott on 01-348 7556.

## MANAGER/BUYER

required now for a new classical record department in one of the world's leading bookshops.

Heffers have been selling books in Cambridge since 1876; their record department, a completely new development, will open in the spring.

The Manager/Buyer appointed will have had previous successful buying experience.

*Detailed applications (stating present salary) in writing only to:*

John Cheshire,  
Director, Heffers Bookshop,  
20 Trinity Street,  
Cambridge.

## AGENCY

### PERMANENT OR TEMPORARY

Personal Assistants  
Secretaries  
Audio/Secretaries  
Typists  
Bookkeepers

Receptionists  
Telephonists  
Telex Ops.  
Accounts Clerks  
Office Juniors

We specialise in Personnel for the Music Business – call 629 3132 and leave the rest to us

### PATHFINDERS

Staff Bureau, 32 Maddox Street, W.1.  
(one min. Oxford Circus Tube)

### LES DISQUES RECORDS & TAPES

require

### A Senior Sales Assistant

for their West-end store. Previous experience is necessary. This is a career opportunity with good prospects.

Tel: 01-409 3100 Ref: RCB

## OFFICE SHARING

### LOOKING FOR OFFICES?

Management Company would like to hear from small music companies to share office space, receptionist etc. in Fulham.

Economies, contacts, spin-offs some of the advantages.

Phone: Clive Stanhope 01-741 0975

# RSO IS N TARGET

## The **BEETLES**

**STAYIN' ALIVE** 2090 267

The follow up to their No. 3 U.K. Hit, **How Deep Is Your Love**.  
Currently No. 1 in U.S.A.

From U.S.A. No. 1 Album "**Saturday Night Fever**"  
Album 2658 123 Cassette 3517 014

## **JOHN STEWART**

**ON YOU LIKE THE WIND** 2090 274

Rush Released Single following Noel Edmonds Album of the Week.  
Playlisted on Radio One's Featured Forty.

From the album "**Fire In The Wind**" 2394 194

## **ANDY GIBB**

**(LOVE IS) THICKER THAN WATER** 2090 268

Follow up to his hit, **I Just Want To Be Your Everything**.  
Currently No. 3 in U.S.A. Charts.

From the album "**Flowing Rivers**" 2394 183  
Watch out for Andy's U.K. visit in March

## *Player*

**BABY COME BACK** 2090 254

Former No. 1 U.S.A. single.

Playlisted on Radio One's Featured Forty.  
From the album "**Player**" Album 2393 193

## *Yvonne Elliman*

**IF I CAN'T HAVE YOU** 2090 266

From the No. 1 Album in the U.S.A.

"**Saturday Night Fever**" Her follow-up  
single to three smash hits in a row.

## **THEY'RE PLAYING OUR SONGS**

**THE RSO**  **FAMILY**

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

CHART FOR PERIOD JAN. 21-27

# TOP 60 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	2	THE ALBUM Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86052 (C)	31	34	4	THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)
2	2	50	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)	32	31	4	ALL 'N' ALL Earth Wind & Fire	CBS 86051 (C)
3	3	3	REFLECTIONS Andy Williams	CBS 10006 (C)	33	37	11	ROCKIN' ALL OVER THE WORLD Status Quo (Pip Williams)	Vertigo 9102 014 (F)
4	5	6	GREATEST HITS Donna Summer	GTO GTLP 028 (C)	34	41	4	BEST FRIENDS Cleo Laine & John Williams	RCA RS 1094 (R)
5	4	14	THE SOUND OF BREAD Bread (David Gates)	Elektra K 52062 (W)	35	23	10	GREATEST HITS ETC. Paul Simon	CBS 10007 (C)
6	13	12	FOOT LOOSE AND FANCY FREE Rod Stewart (Tom Dowd)	Riva RVLP 5 (W)	36	28	9	LIVE AND LET LIVE 10cc (Eric Stewart)	Mercury 6641 698 (F)
7	6	11	DISCO FEVER Various	K-Tel NE 1014 (K)	37	50	4	THE DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
8	9	4	THE BEATLES LOVE SONGS The Beatles	Parlophone PCSP 721 (F)	38	42	44	A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)
9	16	13	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet UAR 100 (E)	39	35	54	ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (F)
10	12	3	THE FLORAL DANCE Brighthouse & Rastrick Band	Logo 1001 (T)	40	44	4	SLOW HAND Eric Clapton (Glyn Johns)	RSO 2479 201 (F)
11	17	4	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)	41	38	4	THE MUPPET SHOW Muppets (Jim Henson)	Pye NSPH 19 (A)
12	8	15	GREATEST HITS VOL. 2 Elton John	DJM DJH 20520 (C)	42	33	16	40 GOLDEN GREATS Cliff Richard	EMI EMTVS 6 (E)
13	7	8	20 COUNTRY CLASSICS Tammy Wynette	CBS/Warwick PR 5040 (M)	43			WHITE MUSIC XTC (John Leckie)	Virgin V 2095 (C)
14	10	13	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Price)	Virgin V 2086 (V)	44		1	DARTS Darts	Magnet MAG 5020 (C)
15	27	4	40 NUMBER ONE HITS Various	K-Tel NE 1008 (K)	45	51	4	STAR WARS Soundtrack - London Symphony Orchestra	20th Century LTD 541 (A)
16	22	14	MOONFLOWER Santana	CBS 88272 (C)	46	36	21	PLAYING TO AN AUDIENCE OF ONE David Soul (Tony Macaulay)	Private Stock PVLP 1026 (E)
17	26	2	NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)	47	43	4	HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)
18	15	13	NEWS OF THE WORLD Queen (Queen)	EMI EMA 784 (E)	48	45	14	GET STONED Rolling Stones (Andrew Loog Oldham/Jimmy Miller/Rolling Stones)	Arcade ADEP 32(D)
19	11	13	FEELINGS Various	K-Tel NE 1006 (K)	49	48	4	THEIR GREATEST HITS 1971-75 The Eagles (-)	Asylum K 53017 (W)
20	18	4	THE JOHNNY NASH COLLECTION Johnny Nash	Epic EPC 10008 (C)	49			MENAGERIE Bill Withers	CBS 82265 (C)
21	19	20	20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)	51		1	ELTON JOHN'S GREATEST HITS VOL. 1 Elton John	DJM DJH 20442 (C)
22			VARIATIONS Andrew Lloyd Webber (Andrew Lloyd Webber)	MCA MCF 2824 (E)	52			I WANT TO LIVE John Denver (Milton Okun)	RCA PL 12521 (R)
23	20	4	GREATEST HITS Olivia Newton John	EMI EMA 785 (E)	53	49	7	COME AGAIN Derek & Clive	Virgin V 2094 (Y/Q)
24	30	4	I'M GLAD YOU'RE HERE WITH ME TONIGHT Neil Diamond (Bob Gaudio)	CBS 86044 (C)	54	40	2	QUARTER MOON IN A TEN CENT TOWN Emmylou Harris	Warner Brothers K 56443 (W)
25	21	4	DON JUAN'S RECKLESS DAUGHTER Joni Mitchell (Joni Mitchell/Henry Lewy)	Asylum K 63003 (W)	55		1	A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynne)	Jet UAG 30017 (E)
26	14	13	30 GREATEST Gladys Knight & The Pips	K-Tel NE 1004 (K)	56	47	15	SECONDS OUT Genesis (David Hentschel/Genesis)	Charisma GE 2001 (F)
27	32	4	WE MUST BELIEVE IN MAGIC Crystal Gayle (Allen Reynolds)	United Artists UAG 30108 (E)	57	59	3	RAW MEAT FOR THE BALCONY Billy Connolly	Polydor 2383 463 (F)
28	24	98	GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)	58	52	4	ONCE UPON A TIME Donna Summer (Summer/Moroder/Bellotte)	Casablanca CALD 5003 (A)
29	29	4	RUNNING ON EMPTY Jackson Browne (Jackson Browne)	Asylum K 53070 (W)	59	39	15	HEROES David Bowie (David Bowie/Tony Visconti)	RCA PL 12522 (R)
30	25	61	ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)	60	56	2	COUNTRY GIRL MEETS COUNTRY BOY Various	CBS/Warwick PR 5039 (C)

ARTISTS' 43

ABBA	1, 28, 30	DISCO FEVER	7	& John Williams	34	SANTANA	16
BEATLES	8	DURY, Ian	17	LONDON SYMPHONY	17	SAYER, Leo	29
BOWIE, David	59	EAGLES	47, 49	ORCHESTRA	45	STATUS QUO	33
BRIGHOUSE & RASTRICK BAND	10	MARLEY, Bob & The Wailers	11	MATHIS, Johnny	31	SEX PISTOLS	14
BREAD	5	MITCHELL, Joni	25	SOUL, David	35	SIMON, Paul	35
BROWNE, Jackson	29	MUPPETS	41	STAR IS BORN	46	SANTANA	16
CLAPTON, Eric	40	NASH, Johnny	20	SUMMER, Donna	4, 58	STEWART, Rod	6
CONNOLLY, Billy	57	NEWTON JOHN, Olivia	23	10cc	36	WEBBER, Andrew Lloyd	22
COUNTRY GIRL MEETS	56	PINK FLOYD	37	WILLIAMS, Andy	3	WITHERS, Bill	49
COUNTRY BOY	60	QUEEN	18	WYNETTE Tammy	13	XTC	43
DARTS	44	ROLLING STONES	48				
DENVER, John	52	ROSS, Diana & The Supremes	21				
DEREK & CLIVE	53						
DIAMOND, Neil	24						

MW ALBUM CHARTS ARE CATEGORISED FROM ONE LISTING OF 120 RECORDS COMPILED BY BMRB ON RETURNS FROM 375 CONVENTIONAL RECORD OUTLETS. SALES THROUGH OTHER THAN REGULAR SHOPS AND DEPARTMENTS ARE NOT INDICATED. CHART COVERS LPs RETAILING AT £1.49 AND UPWARDS.

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

## STIFFILM

APPROX. 50 MINS LONG

**EDINBURGH**

Feb 24

Calton Studios  
Calton Road  
Edinburgh

11am - 6pm

**CARDIFF**

Feb 27

Chapter Arts Centre  
Market Road  
Cardiff

2pm - 10pm

**MANCHESTER**

March 1

Cine Photo House  
17 The Crescent  
Salford 5  
Manchester

11am - 1pm  
4.30pm - 10pm

**NEWCASTLE**

March 2

Lecture Theatre 120  
Claremont Tower  
Newcastle University  
Newcastle upon Tyne

1pm - 3pm  
4pm - 9.30pm

**LONDON**

March 3

Covent Garden  
Cinema Club  
29 King Street  
London WC2

10am - 5pm  
11pm - 12.30am

**BRISTOL**

March 6

Arts Centre  
4/5 King Square  
Bristol BS2 8JG

2pm - 7.30pm  
10.30pm - 12.30pm

STIFFS LIVE STIFFS ALBUM (GET 1) RELEASED FEBRUARY 17TH '78

AVAILABLE VIA E.M.I. DISTRIBUTION

FOR TICKETS CONTACT ANNE AT STIFF RECORDS, 32 ALEXANDER STREET, LONDON W.2.

# TOP SINGLES

## RISING FREE

Four Track EP Recorded Live. Special Bag EMI 2749

### TOM ROBINSON BAND



## YES HE LIVES

EMI 2730

### CLIFF RICHARD



## LOVE AND A MOLOTOV COCKTAIL

Limited Edition Special Bag EMI 2747

### THE FLYS



## KNOW YOUR PRODUCT

HAR5148

### THE SAINTS



# TOP 50 SINGLES

= FORECAST  
 = MILLION (PLATINUM)  
 = 1/2 MILLION (GOLD)  
 = 1/4 MILLION (SILVER)  
 = SALES INCREASE  
 OVER LAST WEEK  
 £ MUSIC WEEK, FEBRUARY 11, 1978

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

Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
£ 1	3	4	FIGARO	Brotherhood of Man	Pye 7N 46037	Tony Hiller/ATV Music	Tony Hiller
2	10	2	TAKE A CHANCE ON ME	Abba	Epic EPC 5950	Bocu	B. Andersson/B. Ulvaeus
3	1	7	UP TOWN	TOP RANKING Althia & Donna	Lightning LIG 506	Carlin/Lightning	Joe Gibson
£ 4	4	5	IF I HAD WORDS	Scott Fitzgerald/Yvonne Keeley	Pepper UP 36333	B.U. Music/RAK	Jonathan Hodge
5	2	11	MULL OF KINTYRE/GIRLS SCHOOL	Wings	Parlophone R 6018	McCartney/ATV	Paul McCartney
£ 6	5	7	NATIVE NEW YORKER	Odyssey	RCA PB 1129	Chappells	Linzer/Calello
£ 7	7	5	LOVELY DAY	Bill Withers	CBS 5773	Copyright Control/Chappell	B. Withers/G. McDonald
£ 8	13	5	SORRY I'M A LADY	Baccara	RCA PB 5555	Louvigny Marquee	Rolf Soja
9	6	10	LOVE'S UNKIND	Donna Summer	GTO GT 113	Heath Levy	Moroder/Bellotte
£ 10	9	9	JAMMING/PUNKY REGGAE PARTY	Bob Marley & The Wailers	Island WIP 6410	Rondor	Bob Marley & The Wailers
11	26	5	WISHING ON A STAR	Rose Royce	Warner Brothers K 17060	Warner Brothers	Norman Whitfield
12	20	3	COME BACK MY LOVE	Darts	Magnet MAG 110	Carlin	R. Hartley/T. Boyce
£ 13	12	5	THE GROOVE LINE	Heatwave	GTO GT 115	Rondor/Tincabell	Barry Blue
£ 14	18	3	HOT LEGS/I WAS ONLY JOKING	Rod Stewart	Riva 10	Riva	Tom Dowd
15	32	3	DRUMMER MAN	Tonight	TDS 1	G.O.A.L.	Andy Arthurs
£ 16	16	3	MR. BLUE SKY	Electric Light Orchestra	Jet UP 36342	United Artists/Jet	Jeff Lynne
17	15	5	GALAXY	War	MCA 339	Carlin	J. Goldstein
£ 18	21	3	LOVE IS LIKE OXYGEN	Sweet	Polydor POSP 1	Sweet/Carlin	Sweet
19	11	11	DANCE DANCE DANCE	Chic	Atlantic K 11038	Warner Bros. Music	Rodgers, Lehman, Edwards
20	17	5	WHO'S GONNA LOVE ME	Imperials	Power Exchange PX 266	Gunga Din/April	Tony 'Champagne' Sylvester
21	33	5	HEARTSONG	Gordon Giltrap	Electric WOT 19	Essex	J. Miller/R. Edwards/R. Hand
22	50	2	5 MINUTES	Stranglers	United Artists UP 36350	April/Albion	Martin Rushent
23	23	5	ON FIRE	T. Connection	TK TKR 6006	Sunbury T. Connection/A. Sadkin/C. Wade	
24	24	3	RICH KIDS	Rich Kids	EMI 2738	Mews/Rich Kids	Mick Ronson
25	28	3	FOR A FEW DOLLARS MORE	Smokie	RAK 267	Chinnichap/RAK	Mike Chapman
26	49	2	JUST ONE MORE NIGHT	Yellow Dog	Virgin VS 195	Lazy Lizard/Heath Levy	Kenny Young
27	8	10	IT'S A HEARTACHE	Bonnie Tyler	RCA PB 5057	Mighty Music/RAK Makay/Scott/Wolfe	
28	14	3	DON'T IT MAKE MY BROWN EYES BLUE	Crystal Gayle	United Artists UP 36307	United Artists	Allen Reynolds
29	27	3	THEME FROM WHICH WAY IS UP	Stargard	MCA 346	Leeds/Warner Brothers	Mark Davies
30	NEW ENTRY		JUST THE WAY YOU ARE	Billy Joel	CBS 5872	Joelsongs	Phil Ramone
£ 31	34	2	STAYIN' ALIVE	Bee Gees	RSO 2090 267	RSO/Chappell	Bee Gees/Richardson/Galuten
£ 32	41	2	WORDS	Rita Coolidge	A&M AMS 7330	Abigail	David Anderle
£ 33	43	2	EMOTIONS	Samantha Sang	Private Stock PVT 128	RSO/Chappell	B. Gibb/Richardson/Galuten
34	22	10	ONLY WOMEN BLEED	Julie Covington	Virgin VS 196	Warner Brothers	Joe Boyd/John Wood
£ 35	35	3	BLUE BAYOU	Linda Ronstadt	Asylum K 13106	Acuff-Rose	Peter Asher
36	NEW ENTRY		CLOSER TO THE HEART	Rush	Mercury Rush 7	Heath Levy	Rush/Terry Brown
37	19	8	LET'S HAVE A QUIET NIGHT IN	David Soul	Private Stock PVT 130	Macaulay	T. Macaulay
38	42	2	NO TIME TO BE 21	Adverts	Bright BR 1	Bright	John Leckie
39	29	4	MORNING OF OUR LIVES	Modern Lovers	Beserkley BZZ 7	Modern Love Songs/WB	Matthew/King/Kaufman/Laguna
40	47	2	NERVOUS WRECK	Radio Stars	Chiswick NS 23	Copyright Control	Martin Gordon
41	NEW ENTRY		JOURNEY TO THE MOON	Biddu Orchestra	Epic EPC 5910	Chappell	Biddu
42	NEW ENTRY		WUTHERING HEIGHTS	Kate Bush	EMI 2719	Copyright Control	Andrew Powell
43	NEW ENTRY		DO YA WANNA GET FUNKY WITH ME	Peter Brown	TK TKR 6009	Sunbury	Cory Wade
44	NEW ENTRY		EVEN THOUGH YOU'RE GONE	Jacksons	Epic EPC 5919	Carlin	K. Gamble/L. Huff
45	NEW ENTRY		SWEET SWEET SMILE	Carpenters	A&M AMS 7327	Campbell Connelly	Richard Carpenter
46	NEW ENTRY		SHOT BY BOTH SIDES	Magazine	Virgin VS 200	Virgin/Copyright Control	M. Glossop/Magazine
47	38	4	QUIT THIS TOWN	Eddie & The Hot Rods	Island WIP 6411	Rock Music/Island	Ed Hollis
48	45	4	JAM JAM JAM	People's Choice	Philadelphia PIR 5891	Carlin	Kenneth Gamble/Huff
49	NEW ENTRY		FANTASY	Earth Wind & Fire	CBS 6056	Chappell	Maurice White
50	44	2	ZODIACS	Roberta Kelly	Oasis 3/Hansa	ATV	Moroder/Bellotte

I CAN'T STAND THE RAIN, Eruption, Atlantic K 11068  
 GONE DEAD TRAIN, Nazareth, Mountain NAZ 002  
 ALRIGHT NOW, Free, Island IEP 6  
 MATCHSTALK MEN AND MATCHSTALK CATS & DOGS, Brian & Michael, Pye 7N 46035  
 ME AND MY GUITAR, Frank Jenning's Syndicate, EMI 2746  
 TEN TO EIGHT, David Castle, Parachute RRS 501  
 SWINGTOWN, Steve Miller Band, Mercury 6078 813  
 IF IT DON'T FIT DON'T FORCE IT, Kellee Paterson, EMI International INT 544  
 CHOOSING YOU, Lenny Williams, ABC 4198  
 SOMETIMES WHEN WE TOUCH, Dan Hill, 20th Century BTC 2365

DISTRIBUTORS A-Z

Blue Bayou	35W
Closer To The Heart	35F
Come Back My Love	12C
Drummer Man	15W
Dance Dance Dance	19W
Don't It Make My Brown Eyes Blue	28E
Do Ya Wanna Get Funky	
With Me	43C
Emotions	33E
Even Though You're Gone	44C
Fantasy	49C
Figaro	17A
5 Minutes	22E
For A Few Dollars More	25E
Galaxy	17E
Heartsong	21A
Hot Legs/I Was Only Joking	14W
If I Had Words	4E
It's A Heartache	27R
Jam Jam Jam	48C
Journey To The Moon	41C
Just One More Night	26E
Just The Way You Are	30C
Let's Have A Quiet Night In	37E
Love's Like Oxygen	18F
Love's Unkind	9C
Lovely Day	7C
Jamming/Punky Reggae Party	10E
Morning Of Our Lives	39S
Mr. Blue Sky	16E
Mull Of Kintyre/Girls School	5E
Native New Yorker	6R
No Time To Be 21	38C
Nervous Wreck	40C
On Fire	23C
Only Women Bleed	34C
Quit This Town	47E
Rich Kids	24E
Sorry I'm A Lady	8R
Shot By Both Sides	46C
Sweet Sweet Smile	45C
Take A Chance On Me	2C
Stayin' Alive	31F
The Grove Line	13C
Theme From Which Way Is Up	23E
Up Town Top Ranking	3W
Wishing On A Star	11W
Who's Gonna Love Me	20S
Words	32C
Wuthering Heights	42E
Zodiacs	50C

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TOP WRITERS  
 1 Tony Hiller/Lee Sheridan/Martin Lee, 2 B. Andersson/B. Ulvaeus, 3 E. Thompson/A. Forest, 4 Saint-Saens, 5 Paul McCartney/Denny Laine, 6 Linzer/Randell, 7 Bill Withers/Skip Scarborough, 8 Soja/Dostral, 9 Summer/Bellotte/Moroder, 10 Bob Marley, 11 Billy Calvin, 12 Mansfield, 13 Rod Temperton, 14 Stewart/Granger, 15 Chapman/Arthurs, 16 Jeff Lynne, 17 Various, 18 Scott Griffin, 19 Lehman/Edwards/Rodgers, 20 A. Davison, 21 Gordon Giltrap, 22 Stranglers, 23 Deutscher/Menke/Billsbury, 24 Matlock, 25 Chinn/Chapman, 26 Kenny Young, 27 Scott/Wolfe, 28 R. Leigh, 29 Norman Whitfield, 30 Billy Joel, 31 Gibb Bros., 32 Gibb Bros., 33 Gibb Bros., 34 Alice Cooper/Dick Wagner, 35 Orbison/Melson, 36 Lee/Lifesong, 37 Tony Macaulay, 38 TV Smith, 39 Jonathan Richman, 40 Martin Gordon, 41 Biddu, 42 Kate Bush, 43 P. Brown/R. Rans, 44 K. Gamble/L. Huff, 45 Julie Newton/Otha Young, 46 H. Devoto/Peter Shelley, 47 Ed Hollis, 48 L. Ruff/S. Brunson, 49 M. White/E. Del Barrio/V. White, 50 Giorgio/Bellotte.

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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★ THE DOLL / DON'T TANG

## Vince Hill

ALTHOUGH IT is now some 12 years or so since Vince had his first hit record, and he had been around for some considerable period even then, he remains one of the UK's better male ballad singers. The pity of it is that because he has been part and parcel of the entertainment scene for so long, he is perhaps largely taken for granted by both industry and public alike.

The evidence of his current season at London's Talk Of The Town, his fourth engagement at the theatre restaurant, is that the years have seen him develop into an exceptional ballad singer with a musical range which is quite deceptive in its scope. He handles with ease a medley of Neil Diamond songs, including Song Sung Blue and Play Me, and gives a fine interpretation of the Soliloquy from Carousel, a song which demands the best from any vocalist. The temptation might be to overact but Hill gave it a performance which was emotional but not over-the-top.

Two regular Hill favourites were included of course, Edelweiss and Roses Of Picardy, a batch of Paul Williams' songs, James Taylor's You've Got A Friend, and the oldie After You've Gone. The nature of the Talk Of The Town and its clientele of course requires that artists should perform the tried-and-tested numbers, which is exactly what Vince Hill did, yet there was so much in his performance that suggested he could become again a very viable artist on records.

He is of course signed to CBS, after a long period with EMI, but his albums tend to be nothing more than cover versions of current day hits — what Hill does need is a good commercial song, not necessarily in the ballad vein, to help him return to the singles chart.

CHRIS WHITE

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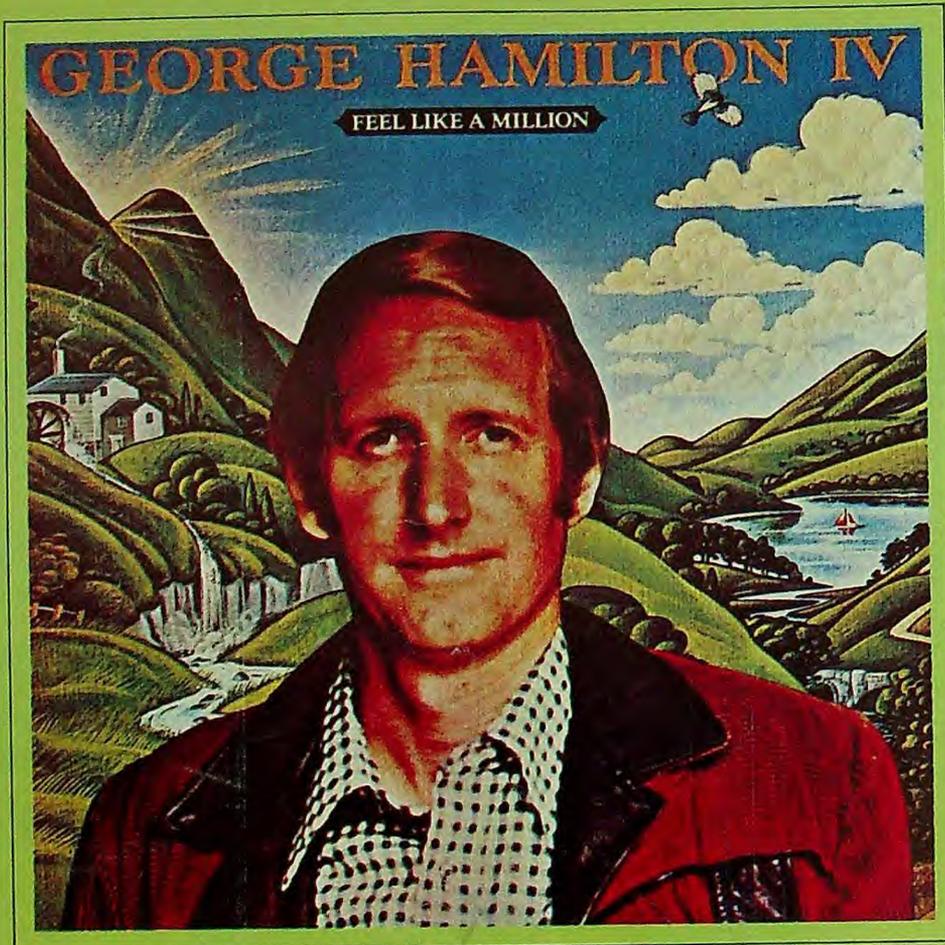
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