

RECORDS · TAPE · RETAILING · MARKETING · RADIO & TV · STUDIOS · PUBLISHING

MUSIC WEEK

Europe's Leading Music Business Paper · A Morgan-Grampian Publication · 65p

£75m loss blamed on home taping

by TERRI ANDERSON

THE RECORD industry's annual losses through home taping are, even at a conservative estimate, at £75m a year much worse than all previous estimates have shown. This is the shock conclusion of a detailed survey commissioned jointly by the Mechanical Copyright Protection Society and the BPI.

And this news comes in the same week that BPI director general Geoffrey Bridge spelled out the dangers of home taping in his address to the MTA Annual Awards Dinner and called for Government protection for copyright on records. "The industry's future is in jeopardy," he said in a tough, and hard-hitting serious speech, obviously aimed at impressing Lord Donaldson, Minister for the Arts, guest of honour at the dinner.

The new evidence of the industry's rapidly eroding sales caused by taping is contained in a survey commissioned last September using Annan Impey Morrish (AIM) the company which collected data on behalf of the record industry in the 1976 Royalties Tribunal.



GEOFFREY BRIDGE: "The industry's future is in jeopardy."

Bob Montgomery, managing director of the MCPS, told *MW* that all the available information from the BMRB's surveys in 1973 and 1975, updated in 1977, together with more information from the MCPS was given to AIM, with a brief to "produce once-and-for-all evidence which could be used to get the copyright law changed".

Montgomery said that AIM had been asked for a survey which for the first time separated the amount of taping which resulted in loss of

record sales from taping records already owned by the person doing the taping. Such detailed evidence was very important in any approach to the Department of Trade for support in getting a Bill through Parliament.

A full breakdown of the AIM survey statistics will be published in *MW* after the BPI and MCPS have discussed it in detail, but we can reveal that the two most important, and shocking, points to emerge are:

1. The industry at present is losing

£75 million a year on retail prices, which represents about 20 per cent of turnover — some five per cent more than even the worst rough estimates previously published.

2. Even if it is assumed that over the next six years the increase in home taping will be at a declining rate, there will be virtually no development in the record market. In other words, home taping may, within the next few years, bring the UK record market to a standstill.

And Montgomery emphasised that AIM had taken a very conservative view of the growth in home taping so the losses might be greater than stated.

After talks between the BPI, MCPS and MU a formal approach will be made to the Department of Trade. "We now have hard information it is difficult to deny," said Montgomery. "We have reason to believe the DoT does acknowledge it is serious and that should make our job easier."

In his speech to the MTA dinner, Geoffrey Bridge said that the figures from previous surveys painted "a terrifying picture".

On the question of what the BPI was doing about the problem he said: "You can forget about trying to stop it. You cannot prosecute 12.1 million people. Our researchers are working on a spoiler signal which cannot be erased but that may take years, and we need some relief now."

"If the industry does not get relief our own future will be in jeopardy. Companies will go under, foreign revenue will be lost, and the public would lose entertainment and pleasure."

He asked for Lord Donaldson's active support when the industry makes its submission to the Government.

THIS WEEK

Phonodisc — a dealer speaks out

MUSIC WEEK this week allows a record dealer to speak his mind on the vexed subject of Phonodisc's distribution service — and at the same time we give Phonodisc's managing director a chance to reply. Retailing, page 10.

NEW THIS WEEK: Dooley's Diary — bringing you the inside stories (Page 3).

MARKETING NEWS: The companies' campaigns with the dealer in mind (Page 6).

THE MTA CONFERENCE & AWARDS: Four pages of pictures and reports including two views on the future of the independent record dealer (Pages 16-22).

FACT SHEETS: Singles and Albums hit tips (page 24).

INTERNATIONAL: Pages 28 & 39.

TALENT: Pages 44 & 47.

CLASSICS: Pages 49 to 52.

DEALS, MUSICAL CHAIRS, LETTERS: Page 67.

CHARTS: US, European, Publishing and Disco charts. Page 54.

Top singles 65. Top 60 albums 63.

Anchors away for Wyatt and Crane

MARTIN WYATT, assistant managing director of Anchor Records, and Charlie Crane, head of Anchor's publishing company, will announce their resignations this week in order to form their own company and label.

Wyatt's departure from Anchor will mean the end of a 17-year working association with md Ian Ralfini (see Diary, page 3) who was in the US at press time and not available for comment. A joint statement from Wyatt, Crane and Ralfini will be issued later this week and details of the new label — as yet unnamed — will be revealed.

MW, Conn run joint Country media seminar

A NEW feature of this year's 10th Country Music Festival at Wembley next week is to be a radio and TV seminar sponsored by *Music Week* in association with Mervyn Conn.

The seminar will range over a wide variety of subjects relating to promoting, selling and presenting country music through the radio and TV media and will be followed by a buffet lunch in honour of visiting officials from the American CMA.

Invitations to the seminar — which will take place on Sunday March 26 in the Severn Suite at the Wembley Conference Centre from 10 am to 1.0 pm — will be mailed this week and all enquiries should go to Peter Felstead at the Mervyn Conn Organisation (01-836 7255).

Court allows PRS voter list appeal

by JIM EVANS

THE LONG-standing legal battle between the Performing Right Society and composer Trevor Lyttleton was taken a step further in the Appeal Court last week.

The judges allowed the appeal by the PRS against last June's High Court order that Mr Lyttleton was entitled to obtain a list of the society's members with voting rights.

Mr Lyttleton did not contest the appeal. Instead, counsel was appointed by the Attorney-General to assist the Appeal Court in considering the legal points involved.

Giving judgement to the PRS, Lord Justice Buckley said the Society regarded the financial basis of its membership classes as confidential and had never been inclined to disclose to members what the income of other members was.

And he explained that the matter turned on the effects of the 1948 Companies Act: because the PRS is a company without share capital, it does not have to reveal facts about members.

Under the Act, the PRS council is given discretion to withhold access to the books and records from any member.

The only details the PRS has to supply are the names of members, the dates they became members and the dates they ceased to be members. It is not open to a member to inquire about other members and to which class of membership they belonged.

In his final summing up, Lord Justice Buckley stated, "It is not open to anyone to be supplied with a part of the register on the basis of

some knowledge he might have which is not disclosed in the register itself. It is not open to any person to be provided with a copy of all the entries in the register relating to full members. It would involve a company making disclosures to an inquirer who ought not to have the right to acquire the information this way."

Trevor Lyttleton, who launched his action against the PRS in May 1977, and who sat at the back of the Appeal Court during the two day hearing, reacted to the decision by describing the PRS as "A corporate dinosaur".

In a prepared statement he said, "Through a deficiency in the Companies' Act, the PRS Council have escaped the obligation to reveal the identity of their voting members to anyone except themselves. The Appeal court noted, however that at all times PRS could have done so by the mere expedient of obtaining the members' authority — a step which PRS has assiduously avoided to date.

"By expending large amounts of the members' money to continue to deprive the members of this information, PRS has now created a corporate dinosaur whose council can continue to perpetuate itself in office, a situation, I am sure, never envisaged by those who drafted the Companies' Acts who, as regards non-share companies, were thinking in terms of small private members' clubs rather than a monopoly like PRS holding the purse strings of the entire creative music industry in this country."

TO PAGE 4

THE DEBUT ALBUM FROM

Generation X

CHR 1169

Chrysalis Records

NEWS



TO CELEBRATE the success of the first Kate Bush single *Wuthering Heights* which went to number 1 on the UK charts EMI presented the artist with bouquets and held a champagne reception before the singer left for a promotional visit to Europe. Pictured from left to right are Peter Lyster-Todd, Kate Bush manager; Ramon Lopez, EMI Records and Kate Bush; James Tyrell, Director of Finance and Administration, EMI Records; and Leslie Hill, Director Group Music.

Everett to new No. 2 post at RCA

DEREK EVERETT has been appointed to the new position of Manager, Commercial Operations at RCA. Reporting to Everett — RCA's former head of Creative Development — will be pop a&r manager Alan Sizer, marketing manager Julian Moore and general sales manager Brian Hall.

Prior to joining RCA, Everett was md of Gull Records. Commenting on the appointment, Ken Glancy RCA md said, "This move is one of consolidation and continuity, providing the strongest possible internal link in the area of sales, marketing and creative development."

CHAIRS
DEALS &
LETTERS p67

Charly boosts jazz catalogue

by CHRIS WHITE

CHARLY RECORDS is preparing a promotion and major expansion of its jazz/rock label, Affinity. Six new albums are to be added to the existing catalogue of five.

The new releases are Jimmy Jewell and Ears', *From The First Time I Met You* (Affinity AFF5), National Health (AFF6), Archie Shepp's *Blase* (AFF7), Don Cheery, and MU — *First Part* (AFF8), the Art Ensemble of Chicago (AFF9), Sun Ra And His Solar Myth Arkestra (AFF10) and a ten-year-old LP by Greek Keyboard player Vangelis (now signed to RCA) called *Hypothesis*. Previously the Affinity catalogue had included titles by Gong, Daevid Allen and Jimmy Jewell.

Max Needham, Charly

production manager told *Music Week*: "Affinity, now just over a year old, has created quite a lot of consumer interest. Adding to the catalogue is one of the steps in the policy of steadily expanding Charly Records. There will be more LPs issued on Charly, and the company has recently renewed its five-year deal for use of recordings from the Sun catalogue. During the next few months there will be LPs featuring Roy Orbison, Johnny Cash, Jerry Lee Lewis and Charlie Rich.

Also planned in May, is an LP of rockabilly music. "There is a growing trend among 17-23 year olds towards high-pressure rockabilly music. This album includes material from well known names like Jerry Lee Lewis and Sonny Burgess and Billy Lee Riley."

More talks on piracy

A TWO-DAY meeting is being held in London on Thursday and Friday this week between the Euro Anti-Piracy Committee and IFPI on the anti-piracy campaign.

Besides a seminar on the continuing involvement of the record companies themselves in this campaign, there will be discussions on the current laws and European co-operation in an attempt to find solutions to problems confronting the European record industry, particularly the growing trend towards counterfeiting.

IFPI is also holding a board meeting in Geneva during the rounding off of the centenary events with piracy high on the agenda and a

special focus on Italy, where IFPI is offering assistance to the AFI in its campaign.

Meanwhile, the closing ceremonies of 100 Years Of Recorded Sound take place in Geneva this week, and include an exhibit at the HQ of the World Intellectual Property Organisation (WIPO). It features contributions made to the Centenary by various countries, such as stamps, books and records. A concert was being held on Tuesday by the Suisse Romande Orchestra including *Fiesta*, by Master Of The Queen's Musicke Malcolm Williamson, commissioned by IFPI.

CBS breaks new ground with £10 million factory

by TERRI ANDERSON

THE IMPORTANCE of the new £10 million CBS factory as Anglo-American co-operation on a very large scale was stressed by US diplomats who attended the ground breaking ceremony at the Aylesbury factory site last week.

Construction of the huge new Buckinghamshire manufacturing/warehouse complex at Rebas Lane, which is believed to be the largest to be built in Europe for 30 years, was given a champagne launch by Calvin C. Berlin, commercial counsellor at the US Embassy in London. Douglas Hartley, commercial attache at the Embassy was also present.

The 200,000 square foot complex is expected to be in pilot production

by September 1979, and to serve CBS pressing requirements for a number of years. George Ridnell, managing director of CBS manufacturing, said that the new complex will consolidate half a dozen separate locations presently occupied by the company in the Aylesbury area. These had increased in number as the company had grown — raising its output by 500 per cent over the past 10 years.

Before an invited gathering which included the chairman of Aylesbury Vale District Council, senior CBS executives from the UK and US, and management and workers from the building design and construction teams, Berlin operated a pile driver to begin putting one of the 400 piles needed for construction into the ground.



BILL WITHERS

Brought you 'LOVELY DAY'

he now brings you a

'LOVELY NIGHT FOR DANCING'

CBS 6193

— his new single

Both these tracks are from his hit album

'MENAGERIE'



CHRYSALIS ACT Blondie was presented with a silver disc for sales of the single *Denis*. From left to right are:— James Destri, Debbie Harry, Chris Stein, Chris Wright (Joint Chairman of the Chrysalis Group), Clement Burke, Doug D'Arcy (Chrysalis Managing Director), Frank Infanti and Nigel Harrison.

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

DOOLEY'S DIARY

Krieger hits out, Obie storms out

FEW DEALERS have the chance of addressing a captive audience of record company executives and as usual Harlequin's Laurie Krieger made the most of his opportunity at this year's MTA Awards dinner.

Among his audience were no less than four EMI managing directors — Leslie Hill, Ramon Lopez, Alan Kaupe and Bob Mercer — but CBS md Maurice Obsertein was absent after his rather abrupt departure having discovered that his table was lurking behind an unlovely Cumerland Hotel pillar and he had no view of the proceedings.

Obie would not be placated by

MTA secretary general Arthur Spencer-Bolland's offer of a seat at the top table and stormed out.

Laurie Krieger kicked out on margins. "We are in the area of profitless prosperity," he said, and called on the manufacturers to pay less "outrageous royalties" to the superstars and give dealers greater margins.

Krieger also introduced his usual touch of dry humour and suggested that the BPI's clean-up the charts campaign was stopping free records being given to libraries which in turn was "having a sinister effect on the blank tape charts."



Laurie Krieger

BPI director general Geoffrey Bridge preceded his powerful speech with a touch of levity by barking "bow wow, wuff wuff" at his audience — a reference to frequent national press reports recently of him being the industry's watchdog.

The plug pulled on pluggers

RECORD COMPANY pluggers will be surprised to learn that their jobs are almost entirely ineffectual — according to John Thompson, director of radio at the Independent Broadcasting Authority.

He has been giving evidence to a Parliamentary sub-committee on nationalised industries as part of an IBA team led by chairperson Lady Plowden, and says that while all local radio stations looked to records as one of their staple items of output, their use was "a matter of editorial skill and judgment."

Local knowledge and regard to the tastes of the listeners were used in the choice "of what is called the playlist" he told the committee, adding: "We have no reason to think the gramophone record companies exert any undue pressure."

DEEP IN Hampshire this week Hal Prince, Andrew Lloyd Webber and Tim Rice are huddled together in Lloyd Webber's palatial country home deciding the agonising question of who is to play Evita in the stage production.

Many famous film star and singing ladies names have been bandied around by the national press but Dooley's tip for an outside chance is Paul McCartney's cousin Kate Robbins.

A SONGWRITING credit on the EMTV9 Nat King Cole 20 Golden Greats album for the track Nature Boy caught Dooley's eye and caused a double-take. The song, penned in 1948, is credited to one Abba.

Now either those super Swedes were infant prodigies or they are older than they let on. In fact the truth is that Abba in this context is a gentleman called eden abbez — a man who claimed to be the first hippy and insisted on having his name spelt in small letters. He later changed it to ABBA in capitals — and EMI went to the trouble of checking that that is how he likes to be credited now.

CERTAIN DEALERS may receive free singles (you read about it in the Daily Mirror) but that's nothing to the free goodies that come the way of record critics these days (including those on the popular dailies we might add).

In the past couple of weeks we had pressed upon us:

1. A cardboard box from Stiff containing a raincoat sprayed with the name *Wreckless Eric* in artificial snow and a tin of peas and a can of Jeyes disinfectant.

2. Real new pound notes yet with review copies of Elvis Costello's new LP — but glued heavily to the envelope.

3. A box containing tin creamed corn, tin cherries, packet cheese, miniature Canadian club, chocolate, and a Canadian maple leaf emblem badge — all promoting Canadian artist Ken Tobias on Safari Records.

4. Wool sweater promoting Johnny Cougar from Riva.

5. Silk scarf for Manhattan Transfer's Pastiche album.

THE DEPARTURE of Martin Wyatt from Anchor Records to his own company (see page one) marks the end of a 17 year working partnership for Wyatt and Anchor md Ian Ralfini. They have been together from the early days through Pye, Reprise, Warner Brothers to Anchor. Their split, though amicable, must be a very emotional one for both of them.

And ironically both were guests at the wedding of Chappell Music md Tony Roberts to Sue Manning last Friday — Ralfini as best man.



EPIC PROMOTION man Judd Lander recently took to the streets as a wandering minstrel, to promote the new Wet Willie single, *Street Corner Serenade*, released last week. He is pictured serenading one of London's best known addresses, Buckingham Palace.

YESTERDAYS

March 20, 1968

EMI makes racking a definite policy and asked for products from other companies for sale in EMI racks ... Aaron Schroeder announces Aurora label for launch through CBS ... Saga offers shopping vouchers worth £50 in dealer contest ... David Sandison joins Rogers & Cowan PR while Phillips takes on Les Perrin in press office ... PRS donates £1,500 to British Council to back composers ... University Recording releases first domestically-produced 8-track cartridge ... record company sales jump 11 per cent in 1967, the first improvement for three years ... valued at £27,918,000 this is a £2 million jump on the previous boom figure — the Beatles year, 1964. 39m albums were pressed (up 19 per cent) and 45s and the disappearing EP hit 54m (up only 6 per cent). Last quarter of the year contributed with over 32m records pressed.

March 17, 1973

VAT cuts knock 10-12p off full price albums, and industry bemoans loss of magic 99p, £1.49 and £1.99 teaser prices — Pye applies for Golden Hour series to stay at £1.49 ... K-Tel promises service improvements and considers returns scheme while EMI offers s-o-r on four albums including Pink Floyd and T. Rex ... WEA appoints three press officers for separate labels, all reporting to Annie Ivill, as part of label identity drive ... Richard Branson to launch Virgin label through CBS ... Mae West releases *Great Balls of Fire* ... Maurice Kinn retires as executive director of NME to open flower shop and write book on the paper, and hints at other plans ... Island promotion planned for Europe ... speaking a GGRC conference, John Fruin describes music business salaries as "rotten" and predicts that top management will in future come from the creative side.

DOOLEY IS indebted to Ian Mallion of Pye's custom-pressing department for deflating Utopia/Phonogram's claim to have made the world's first square record (*MW* March 11). In fact the Government beat them to it during World War II with square records containing propaganda messages manufactured by the British Homophone Company of New Cross for the Ministry of information, and dropped over Germany! ... RCA's sales and export manager Brian Hall in Malta playing for England in first test match with Malta ... Getting his skates on, literally, Anchor's departing Martin Wyatt went roller skating with Cher in LA last week.

JOHN FRUIN'S expenses this week will include the item: lunch with Nesuhi Ertegun £862 — the cost of a day return to New York via Concorde for lunch with the boss ... Ken and Dolly East threw birthday dinner party last week for Robin Nash ... Veteran songwriter Jimmy Kennedy (Red Sails In The Sunset) to receive honorary Doctor of Letters degree from New University of Ulster ... Embarrassing silence at MTA Awards dinner when David Soul was announced as runner up in Top Singles category but no-one there from Private Stock to accept the award ... Paul Murphy, formerly md of Buk Records and more recently the man behind Lingasong's Beatles' album, now managing Sensational Alex Harvey Band.

DEPARTMENT OF financial coincidences: exactly ten years ago this week Stateside released the Platters' Golden Hits and this week Phonogram begins tests marketing the Platters' 20 Classic Hits. Also in March '68 MCA had just reissued Buddy Holly's Peggy Sue/Rave On while ten years on EMI is doing pretty well with Holly's 20 Golden Greats ... Dr Crippen and John Haigh were among guests at Thames Valley Broadcasting second birthday party held in Madame Tussaud's chamber of horrors and other guests, including John Thompson, director of radio at the IBA, had to be careful before engaging in conversation with a waxen image ... While the rest of the world were concerned with Roddy Llewellyn's tummy troubles last week the music industry continued to speculate over which company will pick up his contract, with CBS and Phonogram running favourites in view of producer Tony Eyres' existing production deals.

GOLD DISC presentation to Brotherhood of Man this week for 500,000 UK sales of Figaro ... According to Magnet Darts concert at Palladium on Sunday sold out within 48 hours ... New Wings single will be With A Little Luck taken from upcoming London Town album ... A daughter Laura to CBS promo man Martin Sunley and wife Aline.



NEW CHART SINGLE

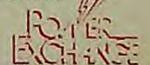
"WHERE YOU GONNA FIND SOMEBODY LIKE ME"

PX 270

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NEWS

Track goes off the rails

TRACK RECORDS has gone into liquidation with total debts at £70,000, as estimated by managing director Mafalda Hall. Track Records owned by CSB and distributed by Polydor, had been struggling financially for some time.

"Pressure from creditors was building," said Ms Hall, "And when no further capital was available, there was no alternative but to put the company into liquidation."

Acts signed to the label are Shakin' Stevens (currently starring

in the hit London musical Elvis) The Heartbreakers and young London band Scruff. Ms Hall is "putting out feelers" to try to negotiate a fresh deal for the whole roster with a major record company. But she is not too hopeful. "Few companies are in a position to buy. What we need is a company that needs a boost."

The new Shakin' Stevens album, scheduled for this month, will still be released via Polydor on the Track label. The Heartbreakers' album LAMF is still available, but their

single It's Not Enough, due for release this Friday has been withdrawn.

Ms Hall who joined Track in April 1977 after four years as director of International operations at Arista, puts her personal losses at £2,000, with co-director Mike Shaw losing £7,000. She concluded, "If we do get a deal for our acts, it'll have to be concluded rapidly, otherwise we're sure to lose them. They are with us all the way, but obviously they can't afford to wait around for long."

PRS wins appeal on voter register

FROM PAGE 1

A spokesman for the PRS told *Music Week*, "The judgement was as we expected and speaks for itself."

"The important point is that had the earlier ruling not been overturned, not only Society members, but also members of the general public would have been able to find out what category Society members were in and find the area of their earnings."

"Now that the legal position has been made clear, the Council will consider at an early meeting how to exercise the discretion that it has in this matter."

Carlin hooks Cult catalogue

CARLIN MUSIC has boosted its catalogue with the announcement this week of five major new deals.

Carlin will administer the publishing interests of two top American rock acts — Dr Hook's Horse Hairs Music and Blue Oyster Cult's Blue O' Cult Music. The deal with Horse Hairs Music gives rights to several tracks on the current album Making Love and Music as well as the B side of the group's chart hit More Like The Movies. It will also include works on forthcoming solo albums by Dr Hook group members Ray Sawyer and Dennis Locerrier.

The Blue O' Cult deal takes effect immediately with the current album

Spectres. The group's following in this country is likely to increase with a UK tour planned for May.

In the new wave field, Carlin has signed Canadian punk group The Dictators and new British band Wire, a Harvest label act set for a heavy promotional campaign to tie in with the release of their new single, The Fly.

Carlin has also signed Nashville writer-producer Chris Christian's Home Sweet Home Music. Christian's recent credits include hit product by US groups The Imperials, Cotton Lloyd and Christian and Debbie Boone. Christian is also signed as an artist to the new Warner-Curb label.

One-day strike at CBS depot

MORE THAN 200 employees at CBS' Barby Road distribution centre staged a one-day token strike following a dispute with the management about disparity of wages for doing the same job. The stoppage was arranged with the full backing of the Transport and General Workers' Union after it was claimed that all four different wage scale workers, while carrying out the same six-monthly stock-taking job,

were not being paid the same amount.

The industrial action was the first to hit the factory. According to shop floor union supervisor, Ralph Crisp, two issues had brought the current dispute to a head: the first of these was the wages differential for doing the same task, and secondly many lower paid workers had heard, via press reports, that the poverty wage level was £50 a week. Grade D

Employees earned a maximum of £46.50 while Grade A workers grossed £61.50.

The TGWU proposed that two separate grades be created for the half-yearly auditing, one for supervisory staff and one for general auditing staff. This, it was claimed, would create parity among those doing the same stocktaking job. There was a majority vote to have a one-day stoppage.

CBS divisional distribution manager, Fred Whittle, told *Music Week* "The Union approached us the day before stock-taking, and asked that we should pay a special rate. That in itself was a reasonable demand. We requested a ten day period to consider the proposal, but the one-day stoppage went ahead."

Whittle added: "The Union's proposal is now being considered. We have always had good relations with the TGWU in the past."

EMI issues Francois 45

by CHRIS WHITE

EMI IS going ahead with the release this Friday (17) of a new Claude Francois single, Bordeaux Wine (EMC 2773), in spite of the French singer's death last weekend. The song was a Top Ten hit in France earlier this year, and the record's release in the UK was originally mooted as part of a campaign to break Francois in the British market.

In France, Claude Francois had been one of the top pop singers for almost 20 years, vying with Johnny Halliday, Adamo and Charles Aznavour for the biggest record sales. His British reputation was built on his original melody and French lyrics for My Way — Come D'Habitude — an international hit for Frank Sinatra, and more recently a posthumous Christmas hit for Elvis Presley.

A spokesman for EMI said: "It was Claude Francois' big ambition to crack the British market and that is why we are going ahead with this



VETERAN RECORD producer Wally Ridley was presented with a portable cassette and radio player, in addition to two gold discs, at a recent surprise party thrown by EMI to celebrate his 65th birthday. M-o-r division a&r controller David Mallett is pictured handing over the player, with EMI Records' Leslie Hill standing in the background. Ridley, who has now been producing hits for more than 30 years, will still be working for EMI in a consultancy capacity and will also continue to produce both Joe Loss and The Black and White Minstrels.

Everett to host Thames tv show

by VAL FALLOON

TOP CAPITAL dj Kenny Everett is to host a series of twelve shows to be screened on Thames Television from June 5. Directed by David Mallett, the series is titled The Kenny Everett Video show. So far, the format is unpredictable, though there are plans to include five minutes per week of the Captain Kremmen story in cartoon form, and probably three video clips of rock groups. Transmission date is Monday June 5 and at 6.45 pm, the 45-minute show replaces Opportunity Knocks.

Everett told *Music Week*: "It will be a daft show with hints of pop — something like the 3 o'clock thrill in vision, wireless in colour. Apart from the cartoon and perhaps an audience contest in which losers are dumped in a vat of goo, the format is loose — we'll make it up as we go along."

He added: "TV is sane and predictable at the moment, and we

want a show that's ad libbed, full of mistakes even."

David Mallett, a freelancer who has directed, as well as tv commercials, rock promotional video films for Jethro Tull and Leo Sayer, among others, echoed this view. "I shall be writing a few of the scripts and Everett and Barry Cryer will do the others. Kenny Everett is the only person on screen. This show is an attempt to get his radio style onto tv, and the normal disciplines of broadcasting will be ignored. Obviously much of this show will be experimental which is why we are doing two pilots."

About 15 minutes of the show will be for music, but says Mallett, there will be no "moron music". Some of the rock video clips will be supplied, others will be specially shot, he added. Will it then be a combination of Laugh In and the Goon show? Replied Everett: "I would hate to compare it to anything as supreme as the Goon Show."

CMC launches R-2 label with Trinity

A NEW pop music consultancy company embracing publishing, recordings and feature film production has been started by two former radio men. Contemporary Music Consultants, based at 29 Gloucester Place Mews, London W1

(01-935 2750) was formed by Robb Eden and Harvey Cazaly last October, but has only now fully launched operations.

This week, the company introduces its R-2 record label with a limited edition single by a band called Trinity. Said Eden, "We are relying solely on van distribution. Initially we intend to concentrate exclusively on the South East of England, and we are looking for a regional sales breakout."

He continued, "CMC is the umbrella company for R-2 Records, R-2 Music Publishing and a film company. We want to establish R-2 as a heavy rock label as opposed to pop."

CMC's film division has already done promotional films for Steve Harley, Dr Hook, Cliff Richard and Olivia Newton-John. Eden is currently negotiating for the production of a pop feature film — "with a top music industry name."

Wings delay

THE FORTHCOMING Wings album, London Town, has been delayed again while Paul McCartney makes changes to the track order and the sleeve design. Three tracks With A Little Luck, Backwards Traveller and Cuff Link are released as a single on March 23.

NOTICE TO ADVERTISERS (EASTER WEEKEND)

Our advertisers are advised that copy deadline for the April 1st issue of MUSIC WEEK will be

**TUESDAY
MARCH 21st**

Due to the Easter Holiday

AN ALBUM, A TOUR AND A COMPETITION.

With Love from Charles



THE ALBUM is 'Esquire', Charles Aznavour's latest and his first for MAM.

And, as plenty of people are going to want to take Charles home with them, we'll be telling them how in the Daily Mail, Harper's & Queen, Woman's Own, Observer Magazine, Sunday Telegraph Magazine, Evening Standard and Tune-In.

THE TOUR

starts in London at the Royal Albert Hall on March 28th (already SOLD OUT) and continues through March and April at:

LUTON, Caesar's Palace, March 29th: BIRMINGHAM, Nite

Out, March 31st: BRADFORD, Alhambra, April 1st: SHEFFIELD,

BRIDLINGTON, Spa,

Fiesta, April 2nd: PORTSMOUTH, Guildhall, April 4th:

April 7th: SOUTHPORT, The Theatre, April 8th:

DERBY Assembly Rooms, April 9th: STOCKPORT,

Davonport Theatre, April 11th: NEWCASTLE, City

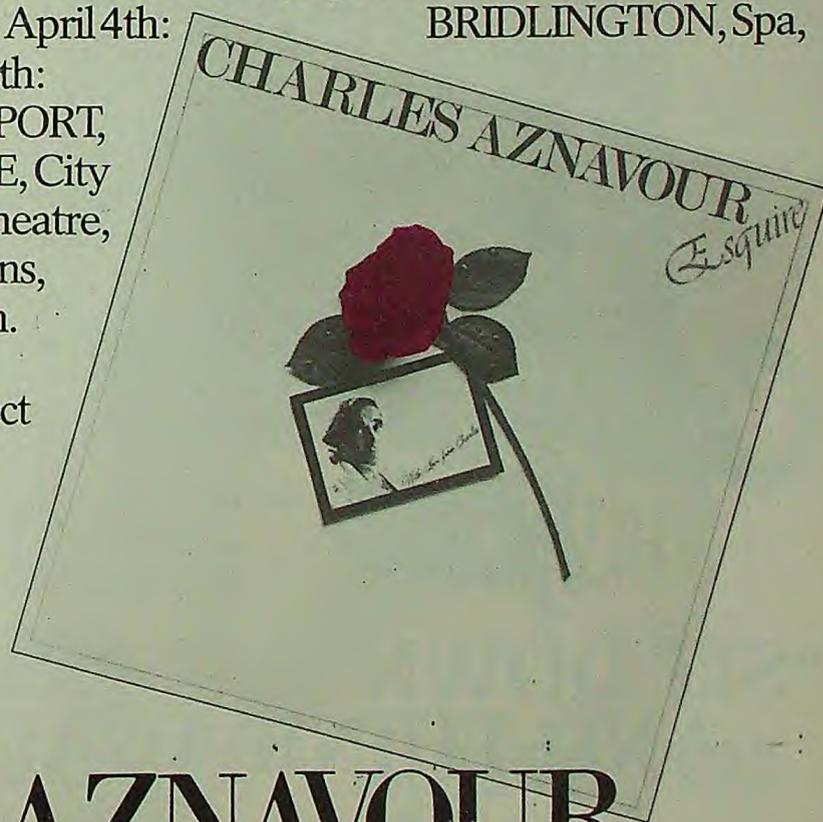
Hall, April 12th: EASTBOURNE, Congress Theatre,

April 14th: BOURNEMOUTH, Winter Gardens,

April 15th: SLOUGH, Thames Hall, April 16th.

THE COMPETITION. A correct entry from one of your customers could win you and your customer each a trip for two to see the man himself in concert in Paris, and later across the dinner table.

So make sure you ask your rep. for the low-down on this weekend of high living.



CHARLES AZNAVOUR

ALBUM 'ESQUIRE' MAMS 1006, CASSETTE TC MAMS 1006 INCLUDES THE SINGLE 'I WILL WARM YOUR HEART' MAM 174.



MARKETING



JUNIOR CAMPBELL with one of EMI's promotion team.

Private Stock keeps you posted

PRIVATE STOCK Records is using door-to-door mailing to promote Junior Campbell's first single on Private Stock, Highland Girl (PVT 141) released on March 10. 400,000 custom-made leaflets, complete with Campbell's personal logo are to be distributed in three major centres in the UK — London, Manchester and Glasgow. The distribution by a specialist company starts on March 20 and will take approximately five days to complete.

Another 4,500 leaflets will be mailed to retailers. EMI, in a direct mail-out will send 5,500 20" x 27" white on blue posters, designed to complement the leaflet.

Junior Campbell will visit the EMI factory to meet the telephone sales girls for whom an incentive scheme has been set up in which they can win a portable tv set.

On March 20 he starts a nationwide promotion tour to meet radio, tv and press. Also, the single Highland Girl will be placed on the Teleguide Phone Service for two

weeks. The phone number appears on the 400,000 leaflets.

Private Stock Head of Marketing, Martin Darwood commented, "The design of the campaign is to give the artist an individual identity complete with a logo. This demonstrates the personal attention a small, independent company like Private Stock can render to an artist to create an image, as opposed to the standard promotion effort practised by the larger companies."

Every week in Music Week the marketing page keeps dealers informed of the manufacturers' campaigns backing new releases.

Phonogram takes time out for Bethnal

PHONOGRAM is continuing to promote Bethnal. The campaign started in January when free singles were given away at the band's gigs. For the new album Dangerous Times, posters are being distributed to dealers and fly-posted, and space taken in the London tube stations. Window displays have been sent to over 400 shops and advertising taken in trade and consumer papers, including ZigZag and Time Out. Radio commercials start on March 15 on Capitol, BRMB, Picadilly, City, Clyde and Forth and later will include Beacon and Tees.

Bethnal started a 40 date tour of universities and colleges on March 1 which will take them through to the end of April. TV and radio appearances are anticipated and



badges, T-shirts and stickers will be made available to dealers and at concerts. The band have had extensive editorial coverage in the rock press.

Pepper drive for Mackay single

SIRIUS II, a single by Cockney Rebel keyboard player Duncan Mackay is being heavily promoted by Pepper Records, which released it on March 10. Page advertisements in music trades spearhead the campaign, and because the single is being used as background music on Chrysler's golden cash card tv commercial, 50,000 gold coloured flexidiscs are being given away through Chrysler dealers.

Advances

STAND BY for major promotions from WEA. Campaigns are currently being put together for the second Television album, Todd Rundgren's new solo album and Brian Auger and Julie Tippett's Encore album. All three are scheduled for April 7 release. Full campaign details next week.

Perkins booster

FURTHER STRENGTH to the campaigns being launched by United Artists and Charly for Carl Perkins material (*Music Week* March 11) is added by the news that the legendary rock 'n roll artist is to tour the UK, with dates in Inverness, Newcastle, Glasgow, Liverpool, Birmingham, Chatham, Southgate, Lewisham, Weymouth and Bournemouth.

Stiff LP choice

STIFF ARE marketing the debut Wreckless Eric LP in two sizes — a 12 inch in black vinyl and 10 inch in brown vinyl. The ten-incher costs the same but has one less track.

ELVIS COSTELLO tours nationwide from March 16 to April 16 to coincide with the release of his new Radar album This Year's Model, (RAD 3).

Platters originals tv test

PHONOGRAM IS test-marketing on Granada a new Platters' album entitled 20 Classic Hits, featuring the hits by the group's original lineup. The test run starts on March 20 and runs for four weeks; it will feature a 30-second commercial with the overall theme Music To Smooch By, with snatches from Only You, Smoke Gets In Your Eyes and The Great Pretender. The campaign will be supported by press advertising and radio promotion, plus point-of-

sale material including posters and window displays in the test market area. The Platters compilation is being aimed at the 30-45 year old age group. In many cases, the tracks on the LP have not been available for some time. Line-up of the group features Tony Williams (who sings tenor lead on all tracks), David Lynch, Herb Reed, Paul Robi and Zola Taylor. The album, Mercury 9100 048049, will be available from March 24, and will retail at £3.99.

Remember 'Harry'?
She wrote it.....she sang it,
it won an Ivor Novello award.



Catherine Howe

She's now written and sings her classic new single.

"SIT DOWN AND THINK AGAIN"

ARO 111

Produced by Mike Batt

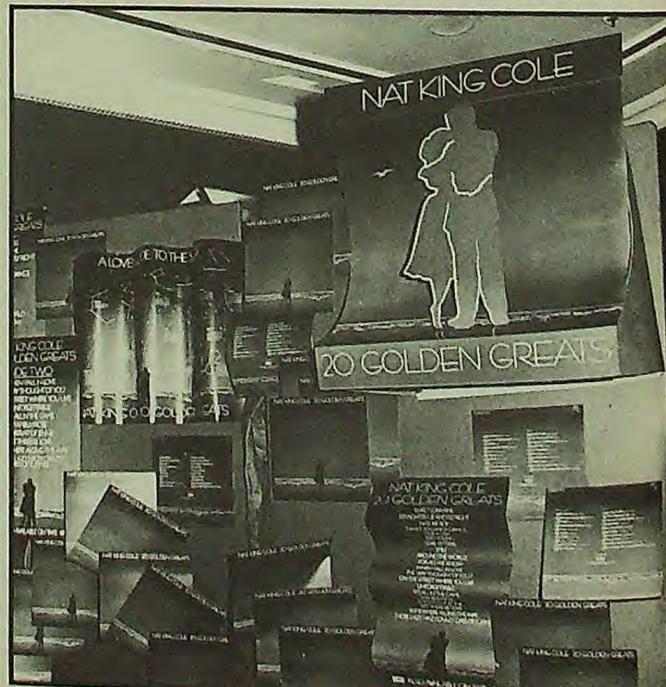


Available from Pye Records (Sales) Ltd., 132, Western Road, Mitcham, Surrey, CR4 3UT. Telephone: 01-640 3344

Ariola Records, 48, Maddox Street, London, W.1. Telephone: 01-408 1262



Catherine Howe, Sole Management Laurie Jay.



AN EMI window display for the new tv compilation LP, Nat King Cole's 20 Golden Greats (EMTV9). Pictured is the 3D centrepiece of the plan, which, like all other display material shown here carries through the sleeve design.



A new single from
the No1 Lady of Soul...the one and only
Gladys Knight...and the Pips

'The one and only'

BDS 470



Destined to be a smash hit,
the theme song of the new
Henry (Fonz) Winkler movie
of the same name.

A taster from the brand new
Gladys Knight & the Pips L.P.
coming soon.



RECORDS
GROUP

**...give you
a better
turnover!**

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

TIP SHEET

Sandford in search of masters

JUST RETURNED from a two-week selling trip in the States, Chris Sandford and Dave Mindel are now on the lookout for new material having placed all 40 songs they took with them.

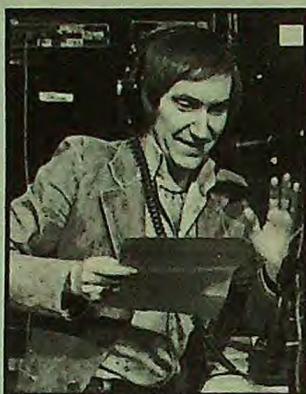
Sandford and Mindel, who with David Seys run Mingles Music, Cherry Music and Mingles Studio, told me: "We are going for masters in a big way. We have several artists signed to the production company and the studio is going 16-track this summer. We are interested in finding and hearing singer/songwriters and their material, and we are particularly looking for good ballad writers like Dan Hill and Barry Manilow.

"We are also looking for some lovely strange songs for our artist Cherry Gillespie who is currently starring in Chorus Line. The industry doesn't need a new girl singer right now so we are going to record an album using unusual instruments and/or sounds. So we need songs that fit this mode."

A surprise opportunity arising from their American trip is Chris Sandford's need for new comedy material for a new Yin and Yan album (he is of course Yin and Bill Mitchell as Yan). To his surprise he found the old album still being played on the air.

"There's a dee-jay called Dr Domento in LA who gets hundreds of letters asking where to buy it, but it is now a collector's item available through import only, and EMI have just deleted it here."

A couple of labels in the States approached Chris about doing another album and showed interest in picking it up. "We have enough material for one album but we want to record enough for two and pick



Dave Sandford

the best," says Chris. "I think in every publisher's office there is a funny song that would make the business laugh and the general public too. There is a lot of comedy material that publishers don't know what to do with — derisive if you like, something off-beat. And we would like more musical items than last time."

Sandford and Mindel's trip to the States was prompted by the overwhelming enthusiasm of Americans they met at Midem: "We had to go there and see if it was for real!"

TipSheet is a Music Week service spotlighting opportunities for writers, producers, a&r men, artists and publishers.
Contact Sue Francis through Music Week, or on 439 9756.

They went to Los Angeles, Nashville and New York and the success of their trip can be put down to a combination of qualities, not least hard work and planning.

Says Chris: "We picked carefully who we would see and what we would do before we went — the publishers and producers who were strongest with the artists we were aiming at."

Added Dave: "We tried when possible to go directly to the source eliminating as many middle men as possible. There is nothing more annoying than to find a song carefully submitted never even got a listen by the intended principal."

An added advantage was Mindel's existing reputation in the States because his hit song Don't Throw It All Away has been recorded by a lot of people including Olivia Newton John. Also John Travolta has recorded his I think After All This Time.

"We were fortunate that producers and publishers liked our material but we didn't insult them by playing them songs that were not right for them hoping they might choose one," said Chris.

"Establish credibility then there is a market. Classy songs are what people want now and you have to pick for the artist you are aiming. Like at A&M for the Carpenters we took in just five songs and they said they wanted them all."

Incidentally, Mingles Music and Cherry Music is administered worldwide, except for North America, by Intersong. There is an opportunity for a catalogue deal on Cherry Music for the States.

Contact: Chris Sandford and Dave Mindel, 49 Green Street, London W1. 01 437 7418.

Opportunity

B&C RECORDS' new image includes a new distribution contract with CBS and an expansion into the field of pop while continuing their traditional folk presentations. Spearheading this expansion is their new Production Manager, Jon Donaldson, former label manager of London and Brunswick Records at Decca, who is running the operations under B&C, Saga and Trojan chief Marcel Rodd.

Expansion means opportunities and Jon is actively looking. "We have about six new artists signed to us at one stage or another, ranging from pop, MOR and even a Radio 2 personality." He says, "We are into various kinds of pop but not punk nor new wave as we are a small company and do not have the manpower to be that versatile."

Though B&C is small, Jon likes its compact style. "With total factory facilities and offices at Kensal Rise, our group is certainly the most wholly owned

independent company right from the raw material. It is a tightly knit, wholly involved operation, and for me it is far removed from the segmented Decca structure."

So Jon is looking for new artists in the pop area. "Obviously, we are very careful about our signings. We are not a huge company and do not have a quantity of other product to fall back on if we make mistakes. We must believe in each act."

The folk side is not being neglected. B&C are holding a competition in cooperation with Folk News to find new ethnic folk talent and are offering a recording contract as the prize.

As a writer himself, Jon has been in that never-never land of 'I'll let you know' and did not like it. He makes a point of giving quick decisions to writers and artists.

Contact Jon Donaldson at B&C Records, 326 Kensal Rise, London W10. 01 969 6651.

Homeless band

IT'S RARE to find an unsigned artist with a proven local track record, with his dues all paid and with informed management and sound financing.

The Orphans, headed by Stevie Richardson, fill the bill, and the industry's A&R men are falling over themselves to catch their act.

Stevie, 25, is from Springfield, Missouri, where he started playing under Beatles inspiration. In a band with some friends, they all took turns singing lead and it was Stevie who caught the public's fancy.

Stevie was brought to Britain by his manager Mary Carol Culligan, who as the youngest art director in the New York advertising game was at Mainman developing tv projects for David Bowie and being involved in his publishing and royalty work. Impressed by Stevie's "incredible potential", Mary Carol took over his management and organized the trip to Britain, the home ground of his favourites — the Beatles, Stones, Mott and Bowie.

Carefully, they put together a 5-piece band: Mickey Broadbent,

bass; Stevie Richardson; Brian Goff, lead guitar; Keith Line, drums and Peter Bradford, who came over with Stevie, on piano.

After weeks of painstaking rehearsal, they've been taking gigs around to get their performance together. At the Marquee just before Christmas they had a video taken by the Virgin Manor Mobile Unit. Meanwhile, the buzz around the business had about ten company A&R men out to catch their performance at Dingwall's recently.

They started calling their music power rock, not pop. But really they are of the current scene, advancing rock and roll, which they write themselves! Two well known producers are laying down a couple of tracks for their first single.

The Orphans are open for record, publishing and agency deals, about which Mary Carol says, "We're trying to put Stevie and the band in a perfect position on all levels. We're looking for long-term belief for both recording and publishing — not just an incredible advance."

Contact Mary Carol Culligan, Organization Unlimited, 95 Lotts Road, London SW10. 01 351 0295.

BERNIE FLINT, the all-time winner of Opportunity Knocks is looking for outstanding material from any source. His first single I Don't Want to Get A Hold On You sold 1½ million worldwide, his second single Southern Comfort got into the top 50 and his first album on EMI has just gone silver.

Now Bernie Flint is touring so much there's no time for writing. Sparta Florida Music, his publishers, are looking to the best songwriters in the country to come up with material for a single and LP.

Mike Berry is also looking for album and single material for Kenny Williams who had the hit You're Fabulous Babe on Decca. Sparta Florida Music Group, Suite 4, Carlton Tower Place, Knightsbridge, London SW1. 01 235 0168.

NEWS OF an unusual opportunity in the area of spoken word on tape reaches us from Malta where actor/impressario Charles Dean has put together a series of 60 minute cassettes of poetry and short stories.

Mr Dean is now looking for a British based distributor with overseas outlets for UK and worldwide distribution.

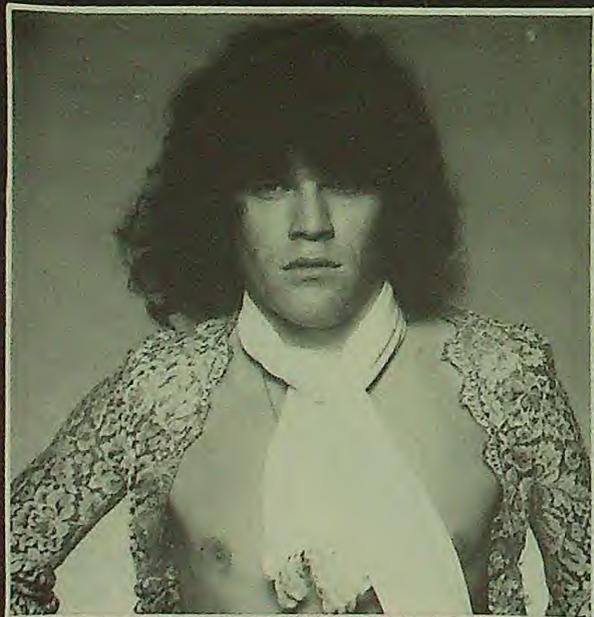
The series grew out of a 15 minute demo tape which Mr Dean scripted, called Poetry For Pleasure, which was accepted by the British Forces Broadcasting Services and developed into 13 programmes. Mr Dean's poetry readings are taken from the classic writers like Keats, Wordsworth, Shelley and Byron.

Contact: Charles Dean, Chelsea Lodge, San Pawl Tat-Targa, Malta, GC. (Tel: Malta 491400).

THE MUSIC Publishers Association will present a one-day course on the new American copyright law on Tuesday, April 4th, at the Royal Lancaster Hotel.

Conducting the course will be two senior members of the UK Copyright office, Mr. Marybeth Peters, Chief of Information Division, and Jon Baumgarten, General Counsel, and Burton Litwin, of Belwin Mills (USA) and member of the NMPA Copyright Committee. Emphasis will be on practical aspects of the law as applied to music publishing. Cost

is £21.60 (incl. VAT) per reservation for MPA members and £32.40 for non-MPA members. The Music Publishers Association, 73/75 Mortimer Street, London W1N 7TB. 01 580 3399.

Stay with me baby
by Dan McAfferty.

The definitive version rush-released
by popular demand.

marketed by
phonogram



DAN L. MOUNTAIN

Richard Myhill has changed the shape of music.



IT TAKES TWO TO TANGO (Myhill/Wainman)

RICHARD MYHILL

Produced by Phil Wainman

The square record has arrived.

TANGO 1 (Square)... 99p 6007 167 (Round)... 80p



marketed by
phonogram



The company that doesn't cut corners.

RETAILING

By Liz and Mike Sagar-Fenton, Chy-an-Stylus, Penzance, Cornwall.

ONE DAY last month the small but faithful contingent of Sham 69 fans who patronize our shop told us that the band's first album, which we had ordered several weeks before, was on sale in the local branch of Boots.

For us it was the last straw. A phone call to Phonodisc elicited the information, that since Boots have a 'high turnover' they place orders nearly every day and so struck the lucky day when Phonodisc decided to issue Sham.

But Phonodisc sometimes do despatch new releases separately, we said. That depends on the size of the monthly release, we were told and it was hinted that the sequence of one's account number might affect the date of despatch. An apology, empty as it might have been, was not forthcoming.

Another dealer's lonely grumble about Phonodisc?

No. Although once again they have caused us a loss, both in sales and more importantly in prestige (you probably know what it is like to swear to a customer that a record he wants is not yet released but 'on order' only to be told that is in stock down the road. He looks at you as if you were either a liar or a fool) this is only the last straw, not the point of this letter.

We believe it is long past time to reassess the methods, attitude and even the existence of Phonodisc in its present form. We do not think we are alone in these thoughts.

What's wrong with Phonodisc? Some specific points:-

New releases

Since there is an effective embargo on orders under £30 value, the average record dealer will order once or twice a week. His new releases,

Phonodisc under fire

MUSIC WEEK's Retailing Page allows an irate dealer in Cornwall to sound off about problems and frustrations encountered in dealing with Phonodisc's distribution service. And we give Phonodisc's managing director William Bryant a chance to reply and state his own case in defence of his system and staff.

according to the Phonodisc lottery, will then be despatched with the order . . . or not. If not, it may be another week before he sees them. (Incidentally, the new releases in question, including the Sham album, came to well over £30). By this time the dealer will probably be regretting his generosity to the rep, since a fan will buy a record where he first sees it, doesn't know Phonodisc from British Leyland, and doesn't want to hear a shop manager gibbering about them.

We imagine that this process is intended as an economy measure. If so, it is one that none of the other cost-conscious record companies considers worthwhile, and if one compares the prices of Phonodisc's new releases with their competitors, one will look in vain for evidence of cost reduction.

Efficiency

In comparison with most other distributors Phonodisc comes off badly. There is no room here for a catalogue of their errors, but they are all too frequent, particularly in the summer when we are at our busiest. Last August for example they managed to lose four orders in succession.

Their reaction to their mistakes is characteristic. CBS and Selecta are prepared to ring back if they lose an order, take it again and give it priority, and have even been known to ring to explain an Ansaphone malfunction before we knew they had lost our order. Phonodisc insist

on a phonecall (long-distance to most of their customers) to their regular order desk, which can mean hours waiting for a line. When you get through there is no hurry — a recent ten minute wait, though excessive, was not a record. After that we were allowed to place our order again.

Paperwork

As Ken Maliphant recently admitted, the all-numerical system is an absolute burden, with no logical basis, since identical numerical prefixes often have different prices. The mind (the human mind, that is) cannot easily scan or assimilate sheets of numbers, or remember more than a handful of individual ones. It was an experience we shall never forget when, on setting up this current shop, we had to cope with several boxes and as many unrelated delivery sheets, trying to check off the order we had placed in immaculate company and numerical order against pages of haphazard numbers. On raising this later with the company, we were told "That's the way the computer throws them out".

The returns system works on a totally opposite premise: your paperwork has to be exact and precise or it is rejected. You struggle through forms and stickers, and after a few weeks, receive permission to return the shoddy stuff you have paid for, and more weeks later actually receive credit. The new system was introduced to further

QUESTIONS AND ANSWERS

efficiency and speed up credits — it hasn't.

Accountability

In a way this is the most serious complaint of all. I once rang Phonodisc and asked for someone in authority. "Oh, we're all the same here" was the reply. Except for the computer, I suppose, whose rule is unquestioned and whose decisions appear to be final. That apart, no-one does appear to be in charge, responsible or even concerned when there are points to be raised about mistakes or their appalling image in the industry. And why should they? They are merely distributors of Polydor and Phonogram. And so you take your complaints to those companies or assail their reps when they call, and they sigh and say they know, but there's nothing they can do about it.

This is the basic point: while the companies can blame Phonodisc, and Phonodisc can blame the computer, no improvements will be made. And, as Brian Findlay points out, the loss to the parent companies in good customer relations, which must reflect on their (and our) sales, is incalculable.

To us Phonodisc represents the worst of the record industry: it is a

Phonodisc answers

Thank you for giving us the opportunity to reply to the letter from Liz and Mike Sagar-Fenton even to the extent of offering an equal amount of space.

Dealing with matters of policy first, the main bone of contention appears to be the joint one of new release despatches coupled with low value orders. It is our objective to ensure that all monthly supplement orders for new release product are in the shops before the actual trade release date, these dates being adequately publicised by the record companies. The way in which we do this does mean that shops in the same locality can receive their new release product on different days but subject to the minimum order of £30, all such pre release orders will be delivered prior to release date. Incidentally the order referred to was not over £30.

As for the numbering systems, I think we can all share the feelings expressed in the letter concerning the growing use of strings of numbers in all aspects of life. To have to change from dialling a personality like TIM to some "characterless" number is one small instance of what is happening. Nevertheless computers are an increasing part of our whole way of life and they do like numbers. We can but continue to look for ways to reduce the burden of these developments on our customers. For example we expected that our practice of providing a delivery note with each box has made the checking of deliveries easier.

Turning to the comments on attitudes, efficiency and accountability within Phonodisc, I would simply say that I am very proud of the team we have here but that if major problems do arise there is always someone in authority to deal with them. I apologise that you have experienced delays in telephone answering, especially on Mondays, but we have taken steps to reduce

wall between us and the companies. Unlike the companies and ourselves it is entirely uninvolved with the industry and could turn over its complicated processes to biscuits, shoes or whatever next week. Its actions and reactions often appear high-handed and arrogant. Its processes and paper work are invariably designed to make life easier for itself at the cost of our time and efforts. It favours, in practice if not principle, the multiples over the independents (without whom there would be no Sham 69 album — the last straw which provoked this letter). None of us would survive very long in business if we maintained such an offhand attitude to our own customers.

What to do? We believe that independent shops, by their nature, do not easily co-operate but can combine most effectively on a single issue, proved for instance when CBS attempted to institute replacement rather than credit for faulty products. If, therefore, you are also dissatisfied with Phonodisc's performance, please write as soon as you can with specific or general complaints, ideas for improvement or any other comments on this letter to Chy-An-Stylus, 41 Market Jew Street, Penzance, Cornwall marking your letter "Phonodisc". We will collate the results and send copies of them to Polydor, Phonogram, Tandem plus all the distributed companies and to Music Week.

Are you too busy? If so Phonodisc will take your silence as satisfaction. Don't wait until the next frustration makes you want to raise a lonely complaint. Surely none of the companies involved are so secure or so cynical that they will ignore a concerted protest if it is loud enough for them to hear?

By W W Bryant, Managing Director, Phonodisc Ltd.

Quality in all departments

THERE MUST be few, if any, British record retailers who have journeyed to America for the purpose of inspecting and assessing the way our US counterparts go about their business of selling discs.

One quarter is Malcolm Passingham. He's also a great believer in an old-fashioned word called "quality" and he is none too sure whether the record industry wishes to have it used as an adjective in describing their product.

Malcolm Passingham is the energetic managing director of Audvis Holdings Ltd with stores in the outer areas beyond London, at Slough, Aylesbury, Bedford, and where I met him, at Amersham.

He's also President of the local Chamber of Trade and has concern for the kind of shopping facilities which are and could be offered in Amersham. In his role as president of the Chamber of Commerce and as managing director he thinks it important that he should see trading through the eyes of the consumer. At the same time he believes he can open some eyes with the kind of "quality" trading he believes is the only answer to the present record trading recession. Malcolm Passingham believes any dealer must initially be positive. He admits it might seem an obvious remark, but there are some dealers who spend a lot of time bemoaning discounting, multiples and inflation and do not look for ways and means relevant to their own situation by which trade can be boosted. He and wife Kathleen toured American record centres because they believed they might find the clue, even answer, to a successful business when the tide seems to be flowing the other way. What they found, they now operate. They do so with great success at Amersham and it seems prosperity continues by leaps and bounds.

From
Tony Jasper
in
Amersham

Their store is based on the concept of providing a number of inter-related items. They have considerable record catalogue but also extensive and high quality h-fi hardware plus tape, cassette, portable radios and even television sets. He calls this "enlightened selling". His concept of "quality" means providing the means and telling people the sound delights which can come from their hearing records on good equipment and not their battered portables.

He believes everyone will appreciate "quality" if they only know what it is but here he sees some aspects of the record industry busy doing anything but helping him in his crusade.

He coins the phrase "Dissatisfaction Drain" and by this he means there are countless people who are fed-up with bad quality control being exercised on record product. In his situation he knows there are people who would buy more records but do not simply because much product is inferior. He says it is nonsense saying quality controls are less on classical than pop. He sees it stretching across the musical spectrum.

Here he sees a simple case of persuading people they can gain so much listening pleasure by owning

quality record equipment and yet records hiss, crackle, pop and are warped. He says consumer buying is simple. "If he finds everything great with what he buys then the cash jingling in his pocket goes on the next purchase but if not, then he spends money on something else." And, as he says, that is happening more and more for a record industry which will have to compete all the harder for consumer expenditure if there is increased prosperity in the future.

Malcolm Passingham believes this question of "quality" is much more important than price increasing. People, in his way of thinking, jibe at paying more when they know they are not getting an improved product and even, at times, a worse one.

He says, "Price was once important but now in the present situation things are reversing, people put quality first, they will increasingly demand it."

He continues his stress on quality by ensuring his Amersham store looks clean, tidy, efficient and perhaps above all, appears friendly. His wife orders stock whilst he busies himself providing with her a mine of information on current record releases and the technicalities of tape, cassette and record apparatus.

He says, "People will stay with the ordinary non-large multiple shop if you look after them, that's the secret. You enquire and discuss things with them. We have a stream of customers who quote and talk the reviews in The Gramophone and Hi Fi News and Record Review. People bring things in here. We often do not take classical stock until it is reviewed."

And Malcolm has one ambition for realization sometime. He says, "I would love to have a store in America."



Note-worthy

That's Music Week Britain's only music trade weekly. Key information to keep you in tune. News, views, facts, figures, the Music Week charts and many special features. You can't be without it. Make a note of it. Music Week every week. Note-worthy reading.

MUSIC WEEK

'THAT NEW BETHNAL ALBUM LOOKS LIKE BEING A MOVER.'



'On yer bike.'

And pedal pretty smart to the phone box, call Phonodisc and order Dangerous Times.

Album 9102 020
M/C 7231014

Produced by Kenny Laguna.

 marketed by
phonogram
Phonogram Limited
129 Park Street London W1Y 3FA

Bethnal and Phonogram would like to thank the anonymous people without whose help this ad would not have been possible.



BROADCASTING

105,000 votes cast in Capital Music Awards

COUNTING HAS been completed for this year's Capitol Radio Music Awards. More than 15,000 listeners cast a total of over 105,000 individual votes in the various categories, but the winners will not be announced until the Music Awards ceremony itself at the Grosvenor House Hotel, London, on Tuesday next (21). Judging is still continuing to find the winner of the Inner London Education Authority schools award who will receive a prize of £1,000 with which to buy sound equipment.

David Soul will be the special guest in Michael Aspel's show on March 30, the date when Soul's new film *The Stick Up* will be premiered in London.

In a different musical vein, David Kossoff is the special guest at this Friday's concert (17) by Capital's

Wren Orchestra. The programme will include Wagner's *Siegfried Idyll*, Chopin's first piano concerto and Tchaikovsky's sixth symphony, and will be recorded for transmission at a later date in Capital's Sunday classical programme *The Collection*.

The station's VHF promotion month is proceeding well, with Graham Dene and other presenters visiting audio shops throughout the Capital transmission area, running competitions for the public and explaining the advantages of VHF. A leaflet has been produced stating: "VHF... and it is *not* Very Hard to Find. It is the Very High Frequency waveband — and it is very simple to locate Capital Radio on it. Very worthwhile too." Over 300 retailers are involved in the VHF promotion.

Luxemburg emphasises charts

HEAVIER EMPHASIS on the charts is a main feature of the summer schedules just disclosed by Radio Luxembourg. The station will open with the top 20 singles five nights a week on Mondays, Wednesdays, Thursdays, Fridays and Saturdays, and on Tuesday and Sunday evenings 208's top 40 singles chart will begin half an hour earlier to run from 8.30 to 11 p.m. on Tuesdays and from 9.30 to midnight on Sundays.

The Tony Prince Goldmine show

will move to 11 p.m. Monday to Thursday, but several other programmes will retain their current time slots such as *Top 30 Albums* (Wednesday 9-11 p.m.); *Rosko In Exile* (Monday and Thursday 10-11 p.m.); *Stuart Henry's Sound System* (Friday midnight-2 a.m.); *Big L Country* (Saturday 11 p.m.-1 a.m.); and *Barry Alldis's Midnight Special* (Sunday midnight-2 a.m.).

The new slots for *Album Of The Night* are Monday-Thursday midnight-1 a.m., Sunday night 2

EDITED
by
NIGEL HUNTER

Orwell breaks into profit

RADIO ORWELL chairman Commander John Jacob revealed that the station finished the year strongly when he addressed its annual general meeting in Ipswich on February 24.

A trading loss of £59,864 in the 18 months ended September 30, 1976, had been turned round to "a modest trading profit" of £2,208 for the year ended September 30, 1977. The first quarter of the current financial year had shown a trading profit in excess of £20,000.

"This confirms our belief in the concept of commercial local radio," commented Commander Jacob. "Our audience ratings are among the highest in the country, and people have taken us to their hearts. ILR throughout the country is doing well, and we seem to have turned the corner after four rather worrying years for the industry."

"The JICRAR survey last May showed that all ILR stations were capturing the radio audience, and both national and local advertisers were responding to the influence of the large ILR audience."

a.m. and Friday night 10 p.m. A new *Album Of The Week* feature will be introduced on Saturdays at 10 p.m.

The new summer schedule begins on Sunday next (March 19), and to come into line with British Summer Time, Radio Luxembourg will broadcast from 7.30 p.m. on Sundays and from 8 p.m. on weekdays, with a new later closing time of 3.45 a.m.



KARINA MILAND (right), Miss Beacon Belle, is congratulated on her success by RCA recording artist Cherry Vanilla, who was on the judging panel. Karina, 16, received a prize of a holiday for two in Paris from Beacon Radio.

Opportunity Knocks probe

HARD ON the heels of the chart-hyping furore generated in Fleet Street has come an allegation of "vote rigging" after a February edition of Hughie Green's *Opportunity Knocks* talent show.

The show was won by Tony Evans, 28, a Welsh singer in the Tom Jones mould. Parents of pupils at the Italia Conti stage school in Lambeth alleged that some children had been given postcards and told to vote for Evans, and one mother said her child came home with 10 such postcards.

Thames TV started an investigation into the allegations, but a spokesman declared that as far as the company is aware, there is no reason to believe that anything in the nature of "rigging" had occurred on the occasion in question. If the 60 votes from the Italia Conti school were discovered to have been solicited, then they would not be included in the total count.

Mrs Eve Sheward, principal of the school, rejected the idea that pupils

had been involved in organised voting for Evans. He had rehearsed at the school, and some of the children wanted to vote for him when they learned much later that he was participating in *Opportunity Knocks*, but they had not been instructed or pressured to vote for him.

A spokesman for Hughie Green pointed out that he had nothing to do with the voting for contestants on the show.

More time for Radio 2

AS PREVIOUSLY announced, BBC Radio 2's broadcasting hours will increase by three per day with effect from April 3. Ray Moore will begin his early show at 5 a.m. instead of 6 a.m., and R2 will be on the air for two extra hours until 2 a.m. with the *Round Midnight* magazine show hosted by Brian Matthew.

TRICKSTER

Money Or Your Life

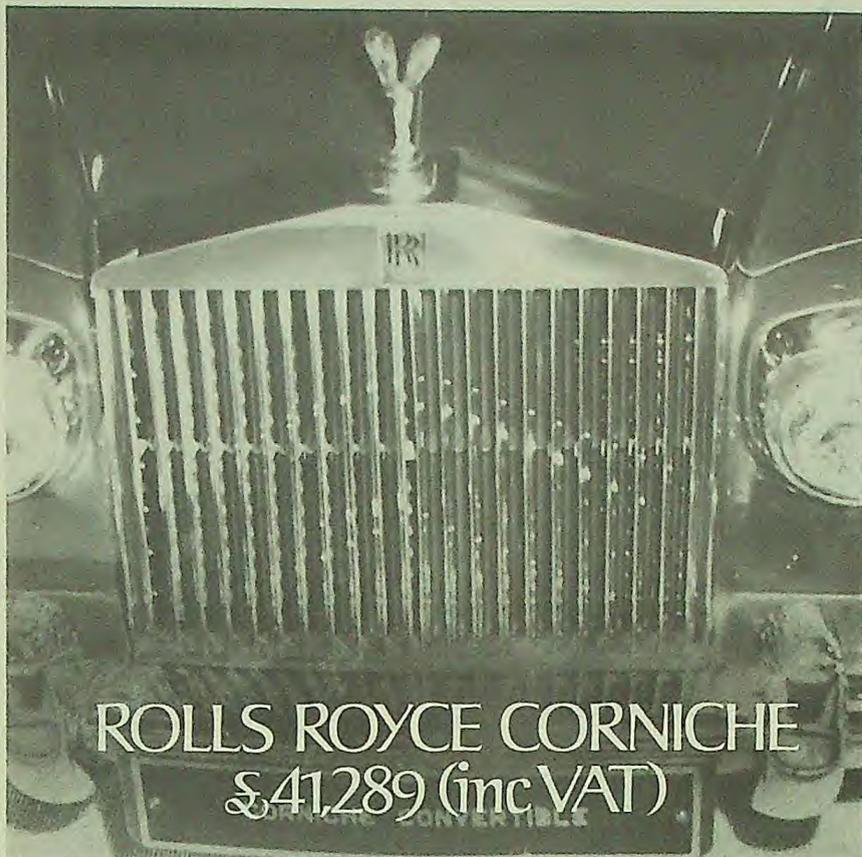
c/w *If You've Got The Feeling*
UP36366

SPECIAL GUESTS ON THE
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701
RECORDS

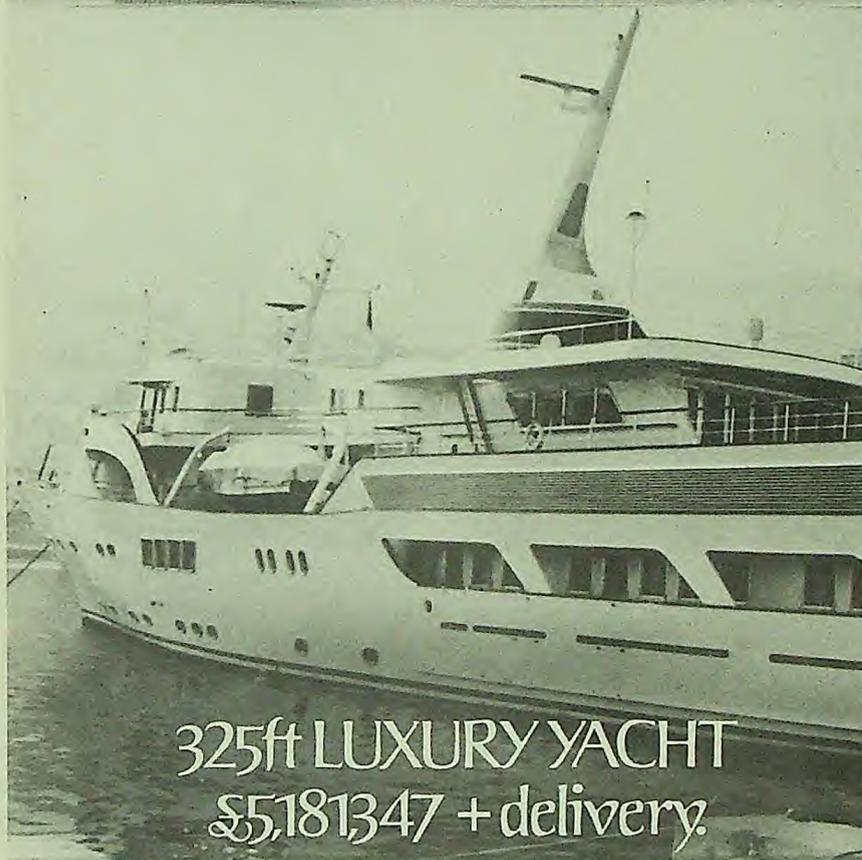
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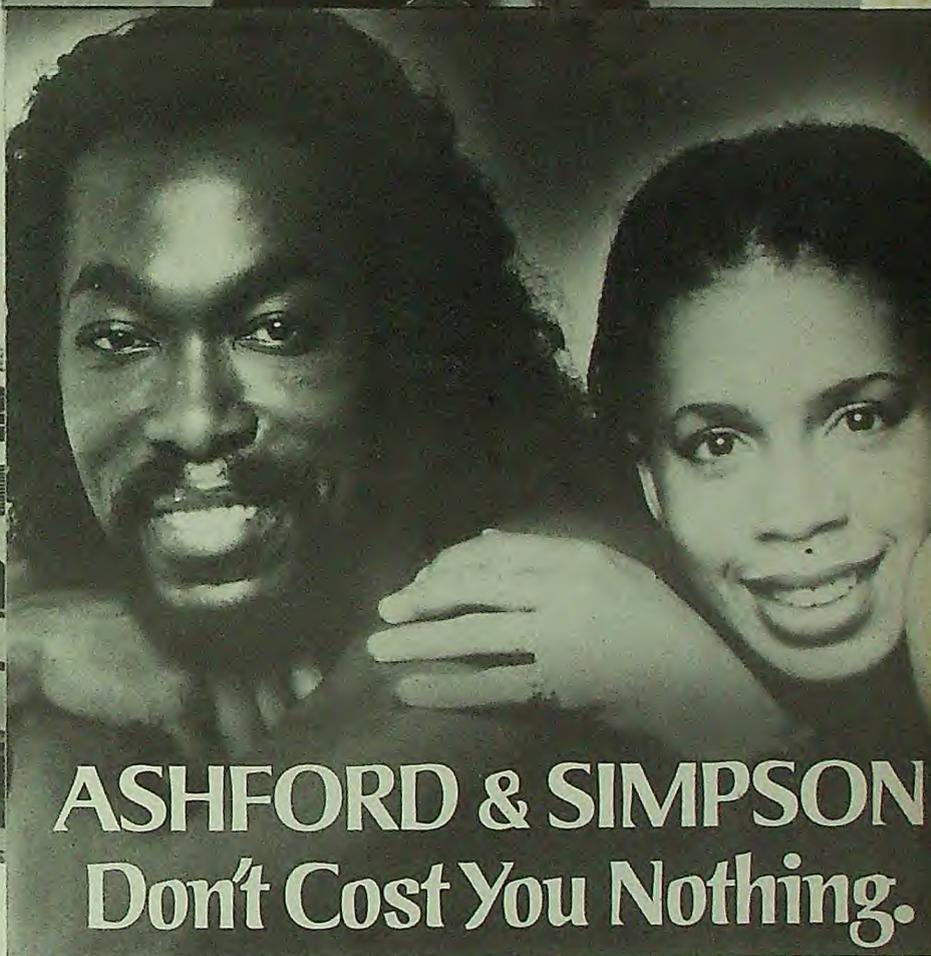
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ASHFORD & SIMPSON Don't Cost You Nothing.

We're not saying stock Ashford and Simpson's new single and retire on the profits.

We are saying 'Don't Cost You Nothing' is the Rolls-Royce of disco singles - from a duo who've written and produced for Diana Ross, Marvin Gaye, Ray Charles and Ben E. King.

So, as a 12" edition (limited to 10,000 copies) 'Don't Cost You Nothing' could even turn into a tidy little money spinner.



K17096

ASHFORD AND SIMPSON
Available on Warner Bros. records

Love for sale.



It has been said that nothing, apart perhaps from the Spring, has caused more love affairs to blossom than the smooth silken voice of Nat King Cole.

It could well be true.

For over 15 years, until the early sixties, he quickened the romantic hearts of the world with ballads like 'Nature Boy' 'Mona Lisa', 'Too Young', 'When I Fall In Love' and 'Unforgettable'.

Romantic ballads that just kept pouring out—and have kept on being played worldwide—despite all the changes in musical fashion.

For, you see, falling in love simply never went out of fashion.

And happily, it still hasn't.

Which is why EMTV9: Nat King Cole 20 Golden Greats, is going to put Nat back into the charts, when it is released on March 17th.

We base that prediction, however, on more than romance. There's also history: the spectacularly successful EMTV series to date has sold well over 5 million copies.

And then there's our gentle £320,000 reminder to lovers of all ages. £285,000 of that is going on national TV with a 60 second commercial which is pure, irresistible romance. And we mean irresistible: 40 million adults will see it 100 million times!

In addition, on March 10th, Capitol are releasing a single 'When I Fall In Love' with 'Ramblin Rose' on the flip side, which should give a useful boost to Nat King Cole's airplay.

And of course there's the point of sale package which is going to bring the romantic feeling of Nat into your store.

And the price of love? The recommended retail price for discs will be £3.99 and £4.20 for cassettes and cartridges. There's full SOR until May 26th. And initial minimum orders are 25 for discs, 10 for cassettes and 5 for cartridges.

And what a lot of love they get for their money:

Side One

Sweet Lorraine, Straighten Up And Fly Right, Nature Boy, Dance Ballerina Dance, Mona Lisa, Too Young, Love Letters, Smile, Around The World, For All We Know.

Side Two

When I Fall In Love, The Very Thought Of You, On The Street Where You Live, Unforgettable, It's All In The Game, Ramblin' Rose, Portrait Of Jennie, Let There Be Love, Somewhere Along The Way, Those Lazy Hazy Crazy Days Of Summer.



EMI

EMTV9 is available on record and tape from: EMI Records Ltd., Hayes Distribution Centre, 1-3 Uxbridge Road, Hayes, Middlesex.
Tel: 01-759 4532 (20 lines) 01-759 4611 (20 lines) 01-848 9811 (10 lines)

Capitol
RECORDS

MTA NEWS



MTA AWARD WINNERS

DISCATEX '78 — the exhibition and seminars organised by the GRRC of the MTA — was a resounding success with much meaningful discussion by day and a night of awards presentations. Music Week's reporters Terri Anderson and Jim Evans were there and bring you four pages of reports and pictures. (Photos by Sylvan Mason and Doug McKenzie).

Category 1 Symphony: Mendelssohn, Symphonies Nos 1 and 2. Vienna Philharmonic Orchestra conducted by Christoph Von Dohnanyi. Decca SXL 6818.

Category 2 Concerto: Dvorak, Piano concerto in G Minor. Bavarian State Orchestra conducted by Carlos Kleiber. EMI ASD 3371.

Category 3 Complete Opera: Janacek, Kata Kabanova, Vienna Philharmonic Orchestra. Decca D51 D2.

Category 4 Orchestral Concert: Benjamin Britten — In Memoriam — Peter Grimes, Four Sea Interludes and Passacaglia. CBS 76640.

Category 5 Chamber music: Dvorak, The String quartets, Prague String Quartet. Polydor 2240 177.

Category 6 Solo vocal: Song Cycles by Shostakovich — Moscow Radio Symphony Orchestra. EMI SLS 5078.

Category 7 Solo Instrumental: Brendel in Concert — Beethoven Diabelli Variations, Philips 9500 381 and Alicia De Larrocha — Granadas Goyes cas Volumes 1 and 2, Decca SXL 6785, tied for first place.

Category 8 Choral: Elgar — Caractacus, Liverpool Philharmonic Orchestra. EMI sls 998.

Category 9 Historical: The Art of Jussi Bjorling. EMI RLS 715.

Category 10 Operetta: Joint first: Offenbach — La Vie Parisienne — Orchestra and Chorus of the Capitole. EMI SLS 5076. Offenbach — The Grand Duchess Of Gerlostein, Orchestra and Chorus of the Capitole. CBS 79207.

Category 11a mor vocal: Seasons by Bing Crosby. Polydor 2442 151.

Category 11b mor non vocal: George Gershwin — Overtures — Buffalo Philharmonic. CBS 76632.

Category 11c Spoken Word: Dame Edith Evans, An 18th Century Comedy Album. EMI HLM 7108.

Category 11d Comedy: The Two Ronnies Volume 2. BBC REB 300.

Category 11e Early Instrumental: The judges awarded first prize to the Academy of Ancient Music for their four records: Geminiani (Six Concerti Grossi Op 3), Decca DSLC 926, Vivaldi (Six flute concertos Op 10), Decca DSLC 519, Mathew Lock (Incidental Music To The Tempest), Decca DSLO 507, Purcell (Three Elegies and Music For Strings) Decca DSLO 514.

Category 12 Top Albums for 1977: Arrival by Abba. CBS EPC 86018.

Category 13 Top Singles for 1977: Mull Of Kintyre/Girls School by Wings. Parlophone R6018.

See pages 18, 20 and 22 for more Discatex reports on tape and disc piracy the future of the independent retailer, tv advertising: . . . and more!



LORD DONALDSON, Minister for the Arts presents Decca classical producer Christopher Raeburn with the award for the best album in the symphony category: Mendelssohn's symphonies nos 1 and 5 by the Vienna Philharmonic.



QUITA CHAVEZ, Phonogram classical marketing manager, receives the joint 1st award in the solo instrumental section for Brendel In Concert — Beethoven Diabelli Variations.



BEST CONCERTO award was won by EMI for its Dvorak Piano Concerto in G Minor played by Sviatoslav Richter, accepted by classical marketing manager John Patrick.

MTA Conference & Awards



EXAMINING LISTEN For Pleasure's new spoken word series at the exhibition are Paul Weiss, national accounts executive for MFP and Mike Davison, owner of Ali Baba record shops in Liverpool and chairman of the Merseyside Record Retailers Committee.



THE AWARD for best chamber music album went to DGG for Dvorak's String Quartets by the Prague String Quartet, collected by Anthea Greenwood of the Polydor/DGG classical marketing department.



EMI HAD its dealer services stand at the exhibition and pictured are Peter Bowler, communications manager, David Baldwin, shop planning consultant, Geoff Webb, commercial manager, and John Mew, dealer services manager.

Samantha Sings beautifully on her new album simply titled 'Emotion'



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MTA NEWS

It's not piracy, it's theft!



THE BPI man who must remain anonymous — Bill Hood, chief investigator into the distribution and sale of pirated bootlegged and counterfeit product which costs the industry millions a year shows MTA conference delegates some of the illegal items he has confiscated over the past six years.

FOR FIVE years the BPI's aim has been to rid record piracy of its swashbuckling image, director general Geoffrey Bridge told the conference. "It is not all yo-ho-ho and parrots on shoulders," he reminded the delegates. "I have long ago stopped calling it piracy and bootlegging. I have called it theft."

To fight court cases involving both these illegal activities costs the BPI between £100,000 and £150,000 a year — after fines and compensation are taken into account.

"We have not licked it, and we never will," Bridge concluded. "We can at best contain it."

Bill Hood, BPI chief investigator for the past six years — and a man whose face never appears in publications for that reason — reminded the dealers present that while piracy (illegal duplicating of an existing recording) and bootlegging (recording a live performance without permission and selling the product) continue, the major problem now was in the more sophisticated area of counterfeiting. Here the pirated

music is finished and packaged so as to make it look as much like the original as possible; in some cases, Hood admitted, the counterfeit was even better than the original at a first glance.

"Piracy really hit the UK in a big way about 1970," Hood went on, "in the form of eight-track cartridges from America. The US did not have very strong laws then and 60 per cent of its eight-track market was pirated. Nixon strengthened the law, which meant that the millions of pirate cartridges which had been made could not readily be sold at home — so they were dumped in the UK."

Cassettes

Hood pointed out that this kind of product could be easily identified as illegal — nowhere on packaging or cartridge case was there any sign of a company name or logo.

After this first flood of pirated product, eight-track sales in Britain began to drop, so the pirates began to concentrate on cassettes. Many of

these — as Hood was able to show with the examples he had brought from the BPI's now vast store of confiscated illegal product — were acceptable at first glance because the liner cards consisted of reduced photographs of the album sleeves, sometimes on good cards although often merely a colour photocopy on paper.

Hearing, however, was usually a good route to not believing; although most of these cassettes claim to be stereo, they are recorded in mono, or mono/stereo, which is easy to detect.

The pirate cassettes come in not only from America but from Taiwan, Japan, Hong Kong and parts of Europe. Sometimes the format was a giveaway; for example a Cliff Richard cassette with Young Ones liner card, but containing the music from one side of another LP as well, being sold for £1. Another spate of pirated product came, Hood said, in 1974, when the 10th anniversary of pirate radio was celebrated.

"A spate of cassettes of old pirate radio programmes came onto the market, most very amateur recordings but some better than that. These were followed by the professional versions of the same thing. One such company, when taken to court, claimed that it did not know it was wrong to record old music from radio programmes and sell it — but the label on that company's own tapes stated 'copying prohibited'". Hood recounted.

Another growth in piracy had been in the area of Indian music, to supply the huge market for Indian product here.

Moving from tape to records, Hood continued to pass round examples which were clearly of interest to the dealers in the room — even though many had heard lectures on piracy before. Singles appeared to be the easiest to identify; the labels were mostly very plain, as were the bags.

Hood explained that this form of piracy arose chiefly out of the demand (mostly concentrated in the North of England) for old US blues and soul music. This had been bought up by travelling disc jockeys from warehouses in America, brought home and played enough times to create a big market. Unavailable through any normal source, the singles had been illegally pressed up in America and brought in and sold here.

"The pirates claimed they were supplying a need which the record companies were not," Hood said, "but even four years ago they were charging as much as 90p for these singles."

Counterfeiting

Bootlegs, Hood was able to illustrate, are the easiest illegal product to identify when it is offered to a dealer. It is almost always on record, very inferior looking, and usually of a live concert.

"There is not much you can say about them. Some people say they are collectors' items, and others say you should leave the bootleggers to do what they wish," Hood reported. "But in the case of bootlegs, the BPI is acting for the artists, and they do not like the idea of bootlegs."

A letter from Rod Stewart was an example of this attitude. The chief problem now, however, is counterfeiting, and this, Hood remarked, finds the BPI and the dealers wanting to stay within the law "with our back against the wall".

Cassettes, cartridges and albums which Hood then exhibited added weight to his words. The look of the original and the copy was in most



COUNTERFEIT TAPES and records which were shown by BPI investigator Bill Hood included these versions of a Cat Stevens release. In this case the upper cartridge is the counterfeit, but as Hood admitted, it would have taken a trained eye to spot it without the genuine article for comparison.

cases so similar that it would take very close scrutiny to tell the difference. In a few cases — particularly with cassettes — Hood admitted that only an expert would suspect the product from the packaging.

Chief cosmetic differences could be seen to be in the colour reproduction of packaging — some blurring or loss of colour in pictures. Also, as for example in the case of a counterfeit Beatles Revolver LP, the whiteness of background on a cover was turned yellowish in the photocopying process. In another case the fact that the sleeve was unvarnished was a clue to its illegitimacy.

For any who still might feel that the problem was not on a scale to be of great worry to the UK dealer, Hood produced just one list of titles available — this one from a Singapore counterfeiter; it ran to more than half a dozen foolscap sheets, and the landed price asked for these cassettes was only 52p.

"Piracy costs the world music industry 500 million dollars annually," Hood pointed out. "In the UK in six years we have confiscated so much product from importers, exporters and shops that we have had to rent warehouse space for it. It amounts now to some three million units."

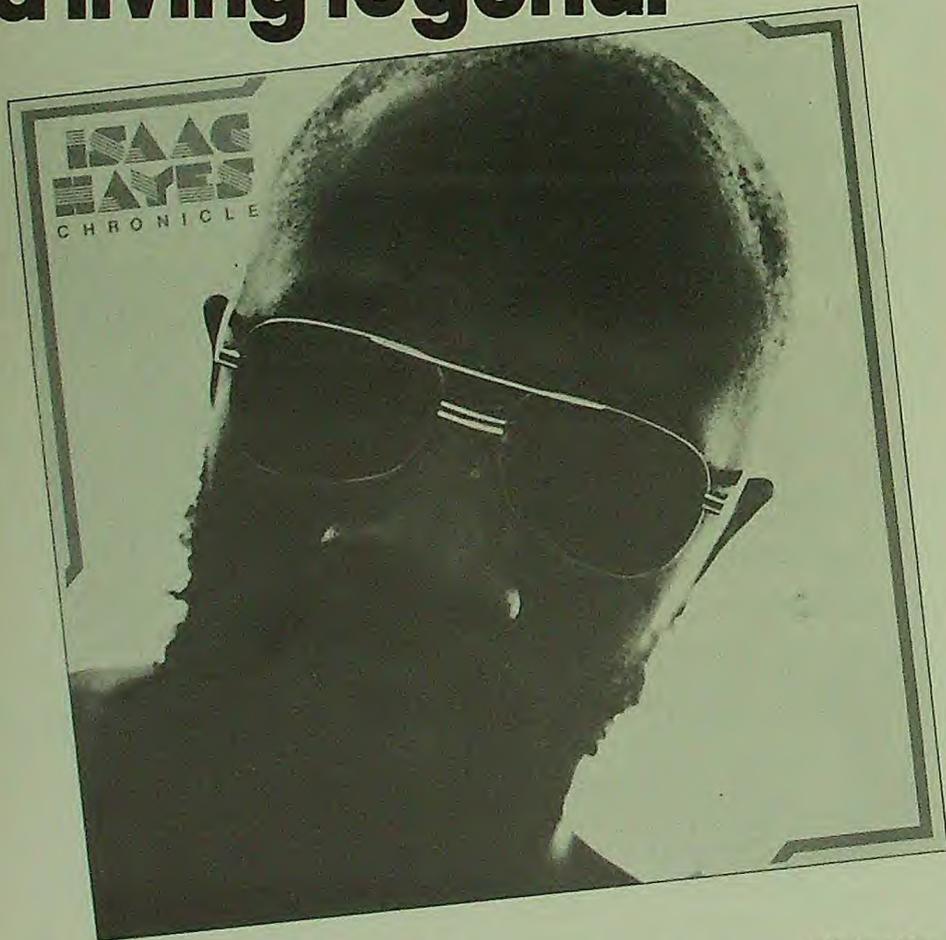
Dealers who asked Hood whether they were liable in law for selling illegal product — even if they did not realise what it was — were firmly assured that they were liable to prosecution. Any dealer offered product through unusual channels should, Hood emphasised, check with the BPI for advice.

Questioned about pirated singles Hood explained that some were on labels which had never been signed to any UK company, and so, as far as the BPI was concerned, were not pirates because there was no BPI member losing money through them.

Asked if a dealer's good faith when buying product, especially where the BPI itself admitted that the counterfeits were as good looking as the originals, would help him avoid prosecution, Hood replied that it was not a defence in law, but all circumstances in every case were taken into account.

Bridge reminded the conference that progress in the fight against piracy was being made. In 1973 the BPI had been given the legal right for its inspectors — where they had good evidence — to enter and search premises. A film was shown of one of the first of such searches, where a private house was revealed to be a well-equipped factory for pirated tapes.

Chronicle, the roots of a living legend.



(with David Porter)

THEME FROM SHAFT. WALK ON BY. AIN'T THAT LOVIN' YOU? THEME FROM 'THE MEN'. I STAND ACCUSED. DO YOUR THING. NEVER CAN SAY GOODBYE. LET'S STAY TOGETHER. JOY (Part 1). BY THE TIME I GET TO PHOENIX. STM 7003

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A few months ago Billy Joel was a stranger.

Since then a few things have happened...

A few months ago Billy Joel was virtually unknown outside his native America even though he'd been one of the country's biggest concert attractions for almost two years.

But in January his British career took off with something of a bang. His single "Just The Way You Are" was released and Kid Jensen snapped it up as his Record of the Week. A few days later, in direct response to constant nationwide airplay and impressive sales, he was given a spot on "Top Of The Pops": thus gaining an even wider audience for his music.

In mid-January the single charted, entering at No. 47 - and subsequently achieved Top 20 status. Now his new album "The Stranger" is moving steadily up the charts and looks set to surpass the success of the single.

Last night you and your customers will have seen Billy Joel

in action in concert on "The Old Grey Whistle Test" TV special. This weekend he plays to packed houses on his debut British concerts at The Odeon Birmingham and The Theatre Royal, Drury Lane - both of which were sold out within hours of being announced.

While he's over here, Billy is undertaking a mammoth series of press, radio and TV interviews timed to coincide with an extensive marketing campaign - radio and press ads, point of sale materials.....and more airplay action guaranteed.

Make sure you're ready.
This is the year "The Stranger"
becomes a friend.

Single: 'Just The Way You Are'
Album: 'The Stranger'

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Records
& Tapes



MTA NEWS

Independent dealers' future: heaven. . .

YES, THERE is a future for the independent retailer, but it's up to you to prove it. That was the concluding line of an interesting talk given by Leslie Seenev, Director General of The National Chamber of Trade.

Mr Seenev started by dismissing the pessimists, "I've spoken to independent retailers who say their future is behind them. But there always will be people ready to make pessimistic forecasts. I believe the independents will always have an important share of the market."

As he covered the last 25 years, he pointed out that at no time had it been easy for the independent. "In the fifties there were the prophets of doom saying that the supermarkets would take over everything. Admittedly, there are fewer independent grocers now."

"And in the early sixties there came a new threat — redevelopment schemes. Planning became a growth industry. New developments meant the arrival of bulldozers and compulsory purchase orders. High level rents were asked for the replacement accommodation, and not seeing an increase in turnover, many did not carry on. Further, some found that their faces didn't fit. The developers wanted the pulling power of a national name or the security of knowing the big name could pay the rent. The independents lost out on the deal. In the seventies, there has been a retail revolution with the coming of hypermarkets. But the independent should not write himself off as redundant."

"This all sounds like a catalogue of disasters, but this, the independent, is the innovative sector — flying by the seat of its pants, but from which tomorrow's big business is building."

Mr Seenev then went on to stress that the true entrepreneur can cope with competition and that "the truly gifted thrive on it," and "The true entrepreneur has enough faith in his business ability to back it with his own capital."

He then gave some encouraging statistics. 58 per cent of all retail outlets are single shop retailers — "Record companies realise this and how important the independent is to them" — 78 per cent of retailers own less than 10 shops and are responsible for more than 50 per cent of all retail sales. "Big brother has but 22 per cent of the total retail outlets."

Next, he moved onto the subject of state intervention. "In recent years, a new threat which has nothing to do with competition has arisen — state intervention. The ever increasing burden of legislation — national insurance, PAYE, VAT — That's alright for big firms who can set up departments to deal with all the paper work. But for a husband and wife team, say, that means them giving up all of their leisure time."

"Form filling, consumer protection, price control, wage control, visits by inspectors, changing taxation policies, capital gains tax, capital transfer tax — these last two being the greatest threat to the independent family business. And hovering in the wings is a wealth tax. All these have been introduced with cynical disregard to the small retailer. We have a system that rewards the price cutter."

"And protection for staff — you have to hold open a vacancy if a girl is away pregnant. You have to employ immigrants, have a balance between the sexes, employ your quota of disabled people. And if you want to dismiss someone you have to

Just how much longer can the independent survive? At the MTA conference two different answers were offered.

get his or her permission to do so!"

But there is light at the end of the tunnel — at least as the National Chamber of Trade sees it. "The tide is turning," continued Mr Seenev, "We're winning the battle. We've campaigned for years for a better legislative deal for the small retailer and at last, politicians have realised the need to keep this special breed."

"Indeed, this is now a popular bandwagon to jump on. It's become fashionable to expound the case of the small businessman. But that is no matter. Only a fool would ever suggest that the country can do without the small retailers."

So what has been done by parliament to help? "The government has appointed a junior minister at the department of Trade to look after the small firms division. He's not a dynamic, appointment, but he's there. Harold Lever, Chancellor of the Duchy of Lancaster is investigating and coming up with recommendations on the subject. And for the small businessman there is a lower rate of corporation tax, the first £20,000 free of capital gains tax and relief for the family firm from capital transfer tax. We're half way to the ideal situation."

"Yes, there is a future for the independent retailer. Far more plans



PICTURED left to right are the panel for the MTA talk in and industry forum: Maurice Oberstein CBS, John Fruin WEA, Harry Tipple, David Burrows, Leslie Hill EMI, Walter Woyda Pye and Fred Exon. With a verdict of No Future, there was little to smile about.

for hypermarkets are being rejected. But it's all very much in the hands of you as individuals. You can cater for the needs of the public, you can offer them choice while the multiples, because of their bulk-buying systems, impose their choices on the public.

"You must share your problems with fellow traders, linking together

locally and nationally through the MTA. Between you, defend your right to survive."

"The independent retailer does have a future, but only you can prove it."

David Rushworth, chairman for the session, concluded the meeting by saying "There's hope for us yet, but we'll have to fight for it."

. . .or will it be real hell?

THE FUTURE for the independent record dealer looks bleak. That was the conclusion of last week's MTA Industry Forum and Talk-In.

Speaking for the manufacturers were John Fruin of WEA, Leslie Hill of EMI, Maurice Oberstein of CBS and Walter Woyda of Pye. Giving the retailers' side were David Burrows of City Electronics, Fred Exon of Exon Records, Shaun Howard of Recordville and Laurie Krieger of Harlequin. In the chair was Harry Tipple.

First question — and dominant theme of the debate — was, how long do you think the average independent retailer can remain in the high street.

Shaun Howard was not full of hope, "I don't think the traditional pop shop in the high street has a great future. Several things have got to be looked at. First the question of costs. We're in a situation where turnover is not increasing, so overheads must be cut down to an absolute minimum. We have got to become more aware of the markets and opportunities open to us, be different from the big discounting stores and look to areas of specialisation; mail order, schools, libraries — they're not easy, hard work in fact, but a good livelihood can still be made from them."

For the manufacturers, John Fruin added, "I don't see a future for the independent retailer for more than a few years. Margins are not likely to improve and costs are going up the whole time. I don't see the future in the high street, but elsewhere perhaps. You'll have to specialise, provide an in-depth service and bring the people to you."

The subject of personal service and the non-profitability of singles was covered by Fred Exon. "The whole tide is turning. Personal service is going to come back. But the real problem is that no one is making money out of singles. Manufacturers must offer more to the retailers. There needs to be more co-ordination."

Laurie Krieger blamed increasing rents for putting the independents in peril. "I've had a rent increase demand on one shop from £15,000 a year to £125,000 a year. What do they expect me to do? Sell diamond rings from Monday to Friday and hope it doesn't rain on Saturdays?"

Fashion and clothes shops were then generally blamed for the spiralling High Street rent demands.

How then would the manufacturers be fixed if the independent sector did collapse? What would the effect be on their business?

John Fruin: "Disastrous. No one wants to be totally in the hands of WH Smiths, Boots and Woolworths. (The manufacturers agreed that these three multiples account for around 33 per cent of the retail sales). The independent sector is a very valuable part of the industry."

Walter Woyda emphasised the need for more aggressive marketing and merchandising and presentation. "I've seen a number of independents that are very tatty. But then the multiples have drawbacks on which you can cash in." On the question of price cutting, Woyda was emphatic. "Retail price maintenance was abolished by government decree and there's nothing the manufacturers can do about it. And whatever government is in power, I don't believe they will recommend a return to retail price maintenance."

The working relationship between manufacturer and retailer was criticised by Shaun Howard. "My main contact with the manufacturer is through the rep who calls at the store. And here we're dealing with people who have never worked behind a shop counter in their lives and don't appreciate the problems. What is needed is for the manufacturers to set up some form of department where retailers can go with their problems, whether they be concerning dead stock, business methods or what. Departments for counselling are what's needed. The companies just don't seem equipped to help the dealer."

Walter Woyda, in replying, suggested that the crux of the matter was the failure of the retailers to work together as a unit. "That's the very reason for the need for a retailers' organisation. We have the BPI to work together on such matters as piracy, parliament. Manufacturers are doing more and more for the retail trade with the help and back-up we give. But it's not our job to put your house in order."

“You have to specialise, provide an in-depth service and bring the people to you”

The new single from

Ronnie Sessions

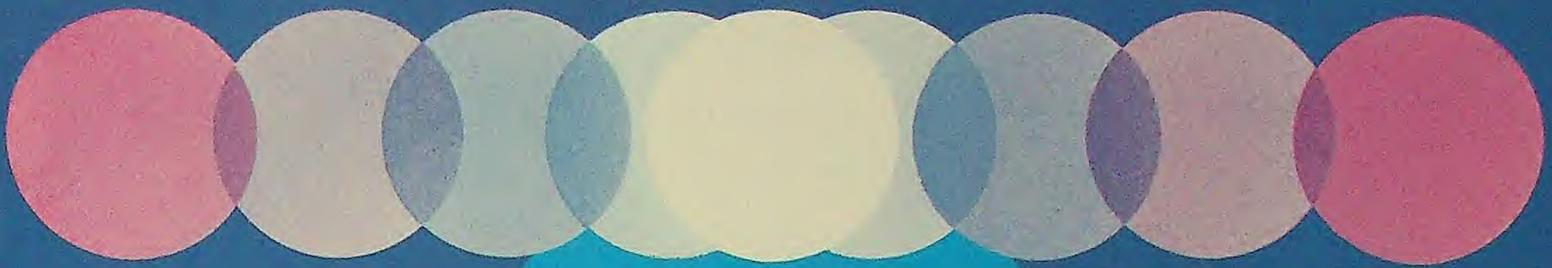
“I Like To Be With You”

MCA 341

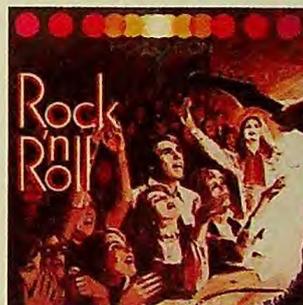
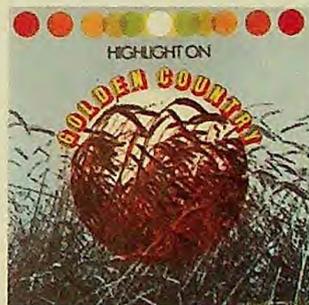
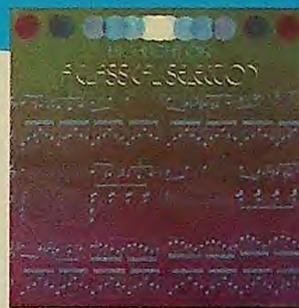
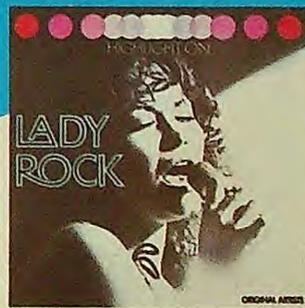
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MTA NEWS

Getting mileage out of tv albums

THE CLEARLY slightly cynical attitude many dealers now have about tv advertised albums, and about the fact that these so often cause retail margins to be cut by the manufacturers, was met straightforwardly by Ian Miles, managing director of Warwick Records.

He talked to the conference on the advantages of tv advertising, and by talking honestly about its failures as well as its successes, overcame the initial mood of opposition to the idea that tv advertising was an advantage — from retailer's point of view.

"We are very conscious of tv advertising. From that first tv ad for Murray Mints almost everyone has considered advertising on tv, and there has been an enormous growth in what is spent annually on it." He made the point that since the two main reasons for tv commercials were to improve sales when they were already good and to restore them when they were bad, there were few instances where tv advertising could be considered inappropriate.

As far as the record and tape industry was concerned it was Miles' opinion that — in a business which unlike others had never tended towards open public disclosure of itself — "tv advertising has done more to open up our industry to the awareness of the public than anything else".

Briefly reviewing the history of UK companies' use of tv to sell Miles recalled that "the first aggressively promoted tv record" did not come from a tv merchandiser, but from Record Merchandisers.

It was an Andy Williams album, released in 1972 and sold exclusively through F. W. Woolworth. "Almost

before that commercial had faded from the screen K-tel came in and promoted the first original hits package. It went straight in at number one and sold over a million. Then came Arcade and Ronco, and we at Warwick were the last in the field." Miles recalled a *Music Week* comment of the time to the effect that non-record companies were showing record companies a new way to reach a new market.

Miles stated that without doubt the overall effect of tv advertising on the music industry had been a great advantage. "Without it we would not have seen the growth we have seen over the last six or seven years," he said, giving statistics which effectively supported his claim. "In 1972 industry turnover was £103 million, and in 1973 that had risen to over £150 million. In that year record prices had remained fairly static, so the increase was in sales volume and could only have been generated by tv advertising. By 1974 the figure was £207 million, and even in the depressed years of 1975, '76 and '77 we did still see growth in our industry, while other entertainment and luxury industries became depressed." In the past six years, he added, the industry had seen high volume sales for records which would not have sold without tv.

Illustrating his talk Miles used a number of Warwick commercials, from different years — not all of which had had the desired effect but all of which had taught his company about how to use tv to sell records (and how not to use it). In the case of two early releases — 30 Smash Hits of the War Years and 40 Honky Tonk Greats — tv advertising had turned albums which Miles freely

admitted "were nothing new in concept or in content" into huge Christmas hits. They sold many times more than similar, good, and in some cases cheaper, product merely because tv advertising brought them to mass attention.

Other campaigns were disappointing for various reasons. One example was a children's pop compilation under dj Ed Stewpot Stewart's name. It flopped because "we underestimated its appeal to children against what parents would be prepared to spend." The tv merchandisers' business was, Miles pointed out several times with great conviction, a high risk operation, with much to be gained but a great deal to be lost every time.

Tv advertising as a means of selling the industry, selling records as a whole rather than particular titles, should never be underestimated, in Miles' view. "The record is a home entertainment commodity which may well be overlooked until someone says 'go out and buy it'. Doing that is our business and it is a very expensive one to be in." He strongly advocated the idea — which he said he had put forward before — of the record industry as a whole using tv to create awareness of records. "Like ads for milk, or electricity, these could push music and records as an idea, and communicate with the public."

More film illustrations helped his case — both about the effectiveness of tv advertising on the whole and about the risks taken by tv merchandisers. Following on the success of the World War songs album Warwick had put out and advertised a volume II of this. It was a failure; "The consumer was



Ian Miles

confused by the ad, tending to think he had got the record already". The rule appeared to be that "volume two compilations" simply did not sell on tv. A Gracie Fields album, promoted by a meticulously thought-out commercial, also flopped; "The people the album was aimed at were mostly too old to be able to afford buying records".

While admitting that tv albums were sometimes mistakes, which affected the dealer as well as the company releasing them, Miles stressed: "We have given credibility to this type of product."

When questioned by dealers, who said they had appreciated his frankness, Miles agreed that brand images as much as title and content was very important in advertising records. The name Warwick was prominent in all his company's advertisements because people often did not take in the title, but remembered artist and record company.

GRRC secretary, Harry Tipple, remarked that he had noticed a change in Warwick commercials; early ones had a voice-over proclaiming the names of the multiple chains which would stock them, but more recently there was no emphasis on the names of the multiples. Miles replied that this had been a deliberate change of policy, because Warwick felt the earlier commercial format had been unfair to the independent dealers. It had also cost more to do!

Concluding the session Laurie Kreiger, GRRC chairman, said that while he appreciated that Miles would not feel he should say it, it was fair to record that dealers are well aware that all tv merchandisers have had failures not just Warwick.

MTA membership details

THE MUSIC Trades' Association was founded in 1895 and now has a nationwide membership of music retailers. Gramophone record

retailers are represented at National and Local Government level and with manufacturers and wholesalers by the Gramophone Record Retailers Committee.

Exhibitors

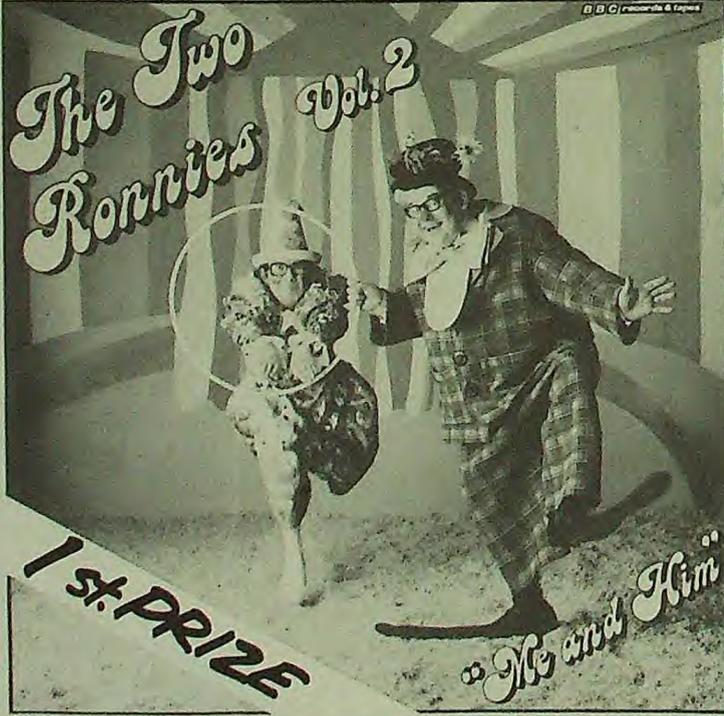
Exhibitors at the Disc and Tape Exhibition, Discatex '78 were: Cambra International, Phonogram, CBS, Decca, EMI, Music For Pleasure, Charmdale, RCA, EMI Productions Ltd, Hugin Cash Registers, B and C Recordings, Music Week, Hancock Collis and Co, Arrow Tabs, Simons Records, Realmhealth, Music Trades Association, Danda Polythene, Abbey Records, Ensign, Panmer.

The aims of the GRRC are to promote, encourage, develop and protect the interests of all record retailers, large or small, by examining problems of vital concern to all, and discussing action to be taken on behalf of individual members.

Details of membership are available from AF Spencer-Bolland, Music Trades' Association, 5 Denmark Street, London WC2H 8LP. Telephone: 01-836 2059.

BBC records & tapes

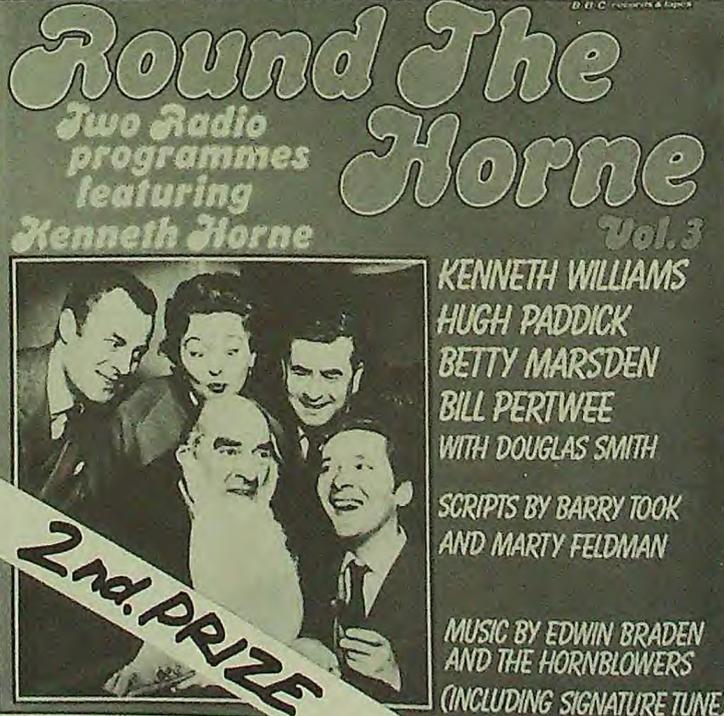
The Laugh's on us!



The Two Ronnies Vol. 2

1st. PRIZE

REB 300
Cassette ZCF 300



Round The Horne Vol. 3

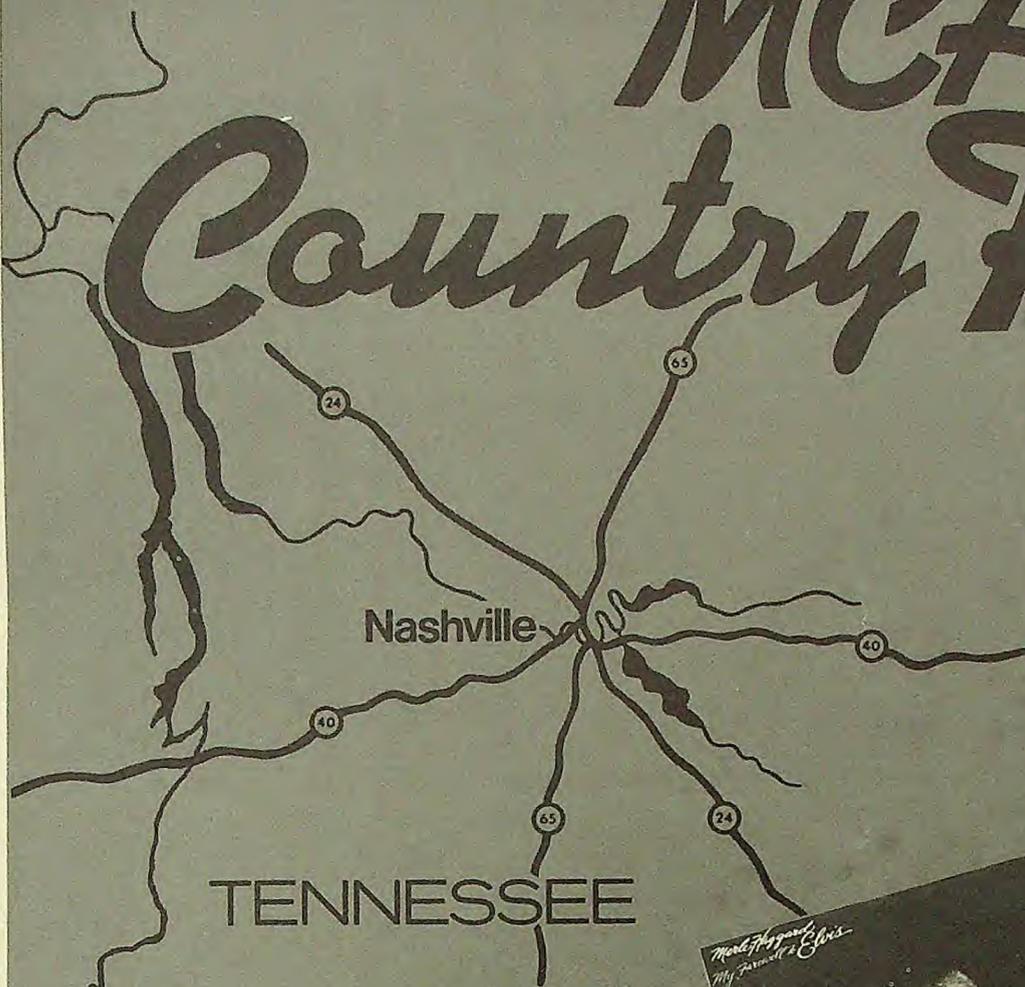
2nd. PRIZE

REB 296
Cassette ZCF 296

The M.T.A. Record Awards 1977

Distributed by Pye Records

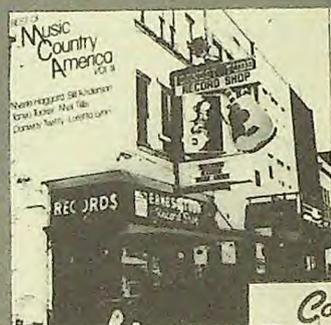
MCA Country Routes



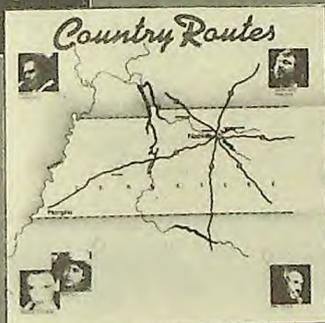
MERLE HAGGARD



JOE ELY



Best of Music Country America Vol. III
Various artists
MCF 2829



Country Routes
Special mid-priced sampler
CDL 8058

My Farewell To Elvis
Merle Haggard
MCF 2818

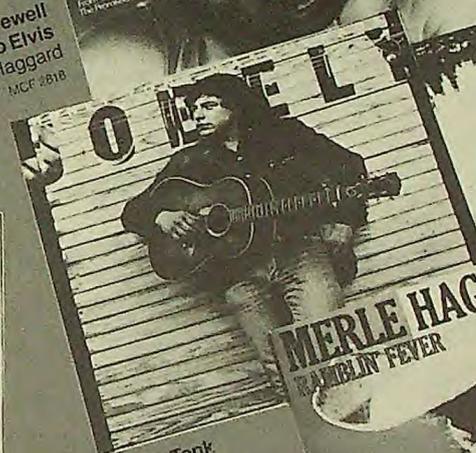


Ronnie Sessions
Ronnie Sessions
MCF 2830



MEL TILLIS
Loves Troubled Waters

Loves Troubled Waters
Mel Tillis MCF 2827



Honky Tonk Masquerade
Joe Ely MCF 2832

MERLE HAGGARD
RAMBLIN' FEVER

Ramblin' Fever
Merle Haggard MCF 2835



MERLE HAGGARD on tour with JOE ELY

- | | | | |
|------------|--|-----------|---------------------------|
| 27th March | Festival of Country Music, Empire Pool, Wembley. | 4th April | Dublin Stadium. |
| 31st March | Gaumont Theatre, Southampton. | 5th April | King's Hall, Belfast. |
| 1st April | Convention Centre, Brighton. | 8th April | Gaumont Theatre, Ipswich. |
| 2nd April | Coventry Theatre. | 9th April | Empire, Liverpool. |

Advertising campaign includes full window displays plus several ads in all the Country Music papers and Melody Maker.

MCA RECORDS

MCA Records 1 Great Fulpeney Street, London W1

DEALER FACT SHEETS

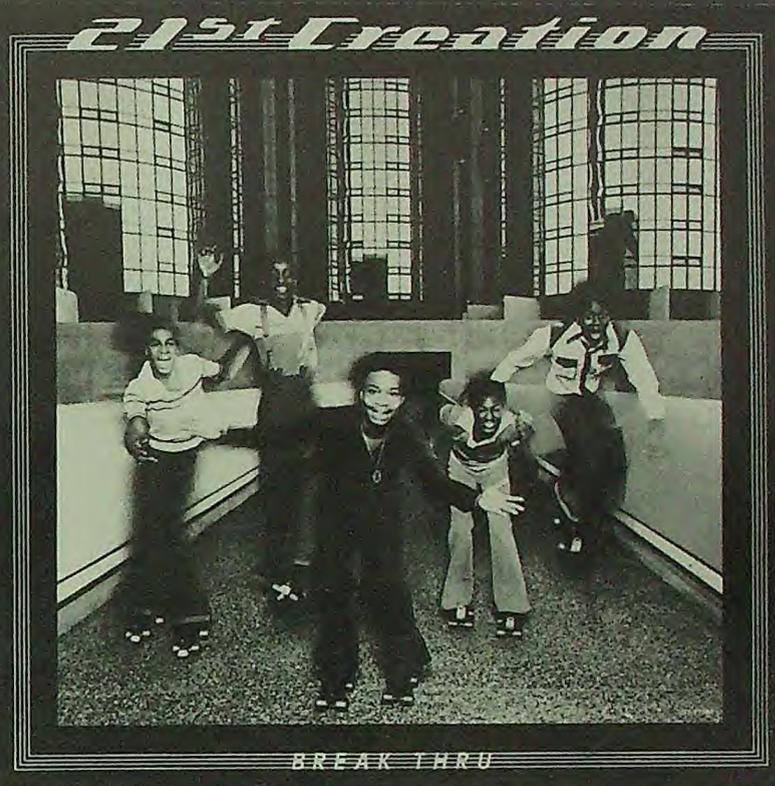
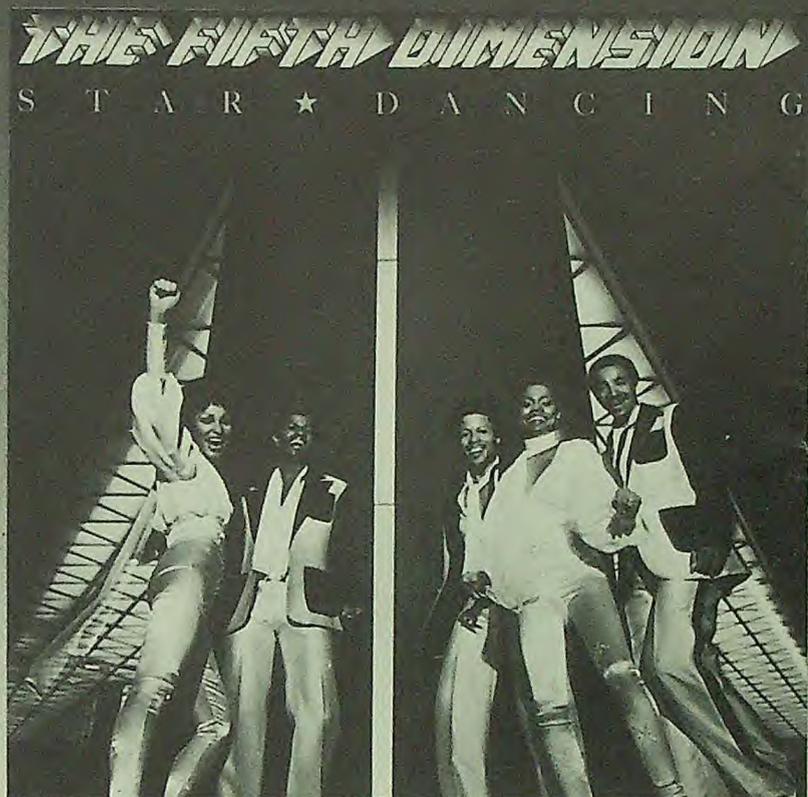
SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
RADIO BIRDMAN What Gives Sire 6078 617 (Phonodisc)	MARCH	None	Group tour, UK, March 8-21. Backing Flamin' Groovies from May 11 onwards. 4000 stickers with group symbol, 2000 stickers which have single title and symbol, 1000 street posters advertising tour, single, 4000 badges, 5-page date sheet for media, promotion theme of "Anglo-Strike." Special NME feature.	Australian band with American lead singer. Cut from album, Radios Appeal (9103 332). Moves along at fast pace with extremely good title riff line. General commercial chart possibilities if picked up by prominent dj.
JOHNNY MATHIS/DENIECE WILLIAMS Too Much, Too Little, Too Late CBS 6164 (CBS)	MARCH 10	Mathis, 12 hits from 1958 onwards including When A Child Is Born (1, 1976) and I'm Stone In Love With You (10, 1975); Williams, Free (1, 1977); That's What Friends Are For (8, 1977).	Basic media servicing	Forget nondescript, though pleasant A-side. Take B-side, their US hit, already one for Samantha Sang here, and tell customers how good it is. Chart can stand another version as good as this. Already much featured by soul jocks including David Simmons, BBC Radio London's, Soul 77. Someone deserves medal for merging both artists
WILLIE HUTCH Love Runs Out ABC 4206 (CBS)	MARCH 10	None	Disco servicing.	B-side of 1965 single, The Duck. Featured on Northern Soul compilation album, Out On The Streets Again (ABCL 5192) and currently in heavy demand in that area. Single officially double A-side since flip is Lend A Hand from Bobby Hutton, another popular Northern disco spin of moment. Recorded 1973 and found on album Pieces Of The Action (ABC). Strong coupling.
MONTANA featuring SISTER SLEDGE When You Wish Upon A Star Atlantic K 11087 (WEA)	MARCH 3	For Sister Sledge, Mama Never Told Me (20, 1975)	Song from major film, Close Encounters Of The Third Kind which has had Royal Film Performance, March 13, Leicester Square Odeon, London before national showing. Special emphasis upon disco servicing.	Major US, disco success for seemingly unfinished track which is nevertheless hypnotic and in an odd way, even beautiful. Soft, gentle, warm and tailor-made for disco smooch. Mixed by disco expert Tom Moulton.
ANDREW GOLD Never Let Her Slip Away Asylum K1 112 (WEA)	MARCH 3	Lonely Boy (11, 1977)	Noel Edmond's, Record of the Week, Radio One. Early radio pick-up also from Julius K Scragg, Pennine and Piccadilly Add On.	Cut from LP, All This And Heaven Too (K53072). Catchy, shuffling, handclapping beat allied to laid-back vocal give artist best chance of hit after several failures following upon Lonely Boy. Quite different from past hit's raunchy, gutsy vocal and musical attack.
LEIF GARRETT Runaround Sue Atlantic K11090 (WEA)	FEBRUARY 24	None	Artist adorns front of colour bag. Available as 12". Competition on bag with first prize trip to LA and meeting star. Radio spots. Artist stars in film, Skateboard, opening London March 16 with bookings at major seaside resorts during summer. UK press and radio interviews.	Previous single issued January 6, reviewed on this page Jan 24. Slightly better chance than last with multi-vocal tracking, catchy, rhythmic old Dion hit (11, 1961). Image marketing major hope for this, artist like Shaun Cassidy, ordinary, From album Leif Garrett (K 50429). Major US teen star.
THE PIRATES All In It Together Warners K 17113 (WEA)	MARCH 3	None	Extensive UK touring. Radio interviews. Special media bio. Colour sleeve, group pic bag. Available as 12". Radio spots, Scotland in conjunction with tour. Linked with massive advertising for April album including 800 displays, radio and press.	1960's R&B with '78 guitar aggression. Curious back-of-the-room vocals on most commercial offering yet with hit-sounding title riff. B-side re-recording of Dr Feelgood, American blues standard which Pirates first recorded in 1964 with Johnny Kidd making extra attraction for consumer. Production by Vic Maile of Tom Robinson fame. Pirates' second album, Skull Wars for April.
JOHN OTWAY Geneve Polydor 2059 001 (Phonodisc)	MARCH 10	With Wild Willy Barrett, Really Free (24, 1977)	Music and radio interviews. Current successful UK tour. Cult figure with student population.	New version by artist of song known to fans. 35 piece orchestra brought into play and as Polydor themselves say, "splendidly over the top." Hit or instant death type single.
THE TEE CEE'S Disco Love Bie DJM DJS 10842 (DJM)	MARCH 10	None	Extensive disco servicing.	What some call high quality sophisticated American disco. Another DJM take from Casablanca and album of same title already selling well and disco charting in UK. Fiery disco-creole influence sorts it out from others. In two parts with thickening of sound near end of Part 1. Not so infectious as other DJM-Casablanca pick-up, San Francisco - Village People but good disco seller.
WRECKLESS ERIC Reconnex Chene Stiff BUY 25 (Island)	FEB 24	Breakers with The Whole Wide World, 1977.	Paul Burnett's Record of the Week, Radio One. Picture bag with smiling artist. Stiff artist tour of UK.	Cult figure of new wave music with slightly raw, flat vocals which somehow make it. Basic drum-beat, roll and sax push things along in a cut which grows on playing.
GLORIA MUNDI Fight Back RCA PB 5068	FEB 17	None	Group touring UK until April 7 with Birmingham, Liverpool, Wolverhampton, Doncaster, Sheffield, Scarborough, London, Leeds and Nottingham venues. Extensive servicing and re-servicing of media with bio and pics for music press, nationals and provincials.	Their press describe "brittle tortured sound," to "stark neo-expressionist lighting" and "sado-masochistic prouetting". Between members Eddie and lady Sunshine. Theme makes for unlikely media play but tour location fans will like busy song riff. Single still sounds somewhat jaded, even dated.

ALBUMS

ARTIST/TITLE LABEL/Number/Distributor	RELEASE DATE/BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
JEFFERSON STARSHIP Earth GrunT FL 12515 (RCA)	MARCH 10 American release tie-up, major British tour date announced and national tv coverage.	All Starship, Kanter-Slick, Airplane material available and being re-promoted in-view of coming Starship UK visit.	Legendary San Francisco band from Jefferson Airplane source. Particularly known for girl lead, Grace Slick. Never UK single hit-makers but major album sellers. In America have become pop charting artists.	Old Grey Whistle Test, April 4, singing new single, Count Me Out and Runaway. Bob Harris interview with Grace Slick. Posters, street boards, special display at Rainbow Theatre, London. 100 window displays, 300 T-shirts, dealer info, shop displays, browser boards. Advertising of back catalogue including Airplane material. Music press and trade advertising. Airplane announced as headliners of Knebworth Festival, June 24, so advertising will continue until then and increased if good initial reaction to single, album.	Slightly disappointing first review in Melody Maker, March 4. However album sounds full of hit singles, bags of life and aqurs well for first Starship UK visit. Members, Slick, Bain and Kanter last here as Airplane at Bath, 1970. Though, Count Me Out strong 45, better cuts, Love Too Good and Crazy Feelin' remain. First LP for nearly two years.
THE PLATTERS The Original Platters 20 Classic Hits Mercury 9100 049 (Phonogram)	MARCH 17 Market research found positive on need for first definitive Platters hit collection. Heavy consumer demand noticed for particular tracks.	All albums are or in the process of being deleted.	Hit group, UK, 1955 onwards, 8 singles charting with frequent chart re-entry of discs. Predominance of 1940's - early 50's material. Smooth vocal blend allied them more to Ink Spots than rock 'n' roll. The Great Pretender coupled with Only You, a golden oldie classic. Other monster success, My Prayer (1, 1959).	Test marketing tv campaign in Granada area for 4 weeks running from March 20-30. Press advertising and radio promotion to support tv. Extensive dealer point of sale support in test market area - poster, window displays. Special competition in The Manchester Evening News, Pop Parade, Tuesday, March 14. Target audience is 30-45 years old bracket.	Important to stress these are original Platter hits with Tony Williams, lead-vocalist. He left 1961, replaced by Sonny Turner and since then numerous fresh recordings which occasionally get confused for the actual. Excellent collection but pity no sleeve notes.
GONG EXPRESSO 11 Virgin V2099 (Virgin)	MARCH 3 Tie-in with one major British date in London (March 26) and European tour.	All albums available with last, Gong Live VGD 3501.	French band which brought Steve Hillage (albums L and Motivation Radio) and David Allen to fore. Four-piece in jazz-rock mould with large cult following. Always extensive and favourable comment in pop press. Also classical background to musicians.	London (vg) and press spin-off from following European tour. Streamers, stickers and 100 shop poster displays. Advertising trade and Melody Maker, New Musical Express and London's, Time Out. Some radio station advertising including Capital.	Seems outwardly more commercial than previous offering. Shortest cut is 4:50 of a six-track LP. Backing artists include Mick Taylor (Rolling Stones), Allan Holdsworth (Tony Williams LP's) and Darryl Way (ex-Curved Air). Gets more diffuse as it progresses.
DAN HILL Longer Fuse 20th Century BTH 6005 (Pye)	MARCH 10 To tie in with good reaction toward artist single, Sometimes We Touch which has been in Top 50. Part of expected concentration on successful US artist over next few months.	Album release is artist's first.	23-year-old from Toronto who has found US fame. Writes own material other than current hit with Barry Mann. Of mixed racial background, sung about in his live concert favourite number, McCarthy's Day, found on this LP. Winner of various Canadian songwriting awards.	Press interviews. Radio advertising Capital, Piccadilly, Radio City, Forth, Clyde. Adverts in music trade press.	Lavishly produced packaging with lyrics on inner sleeve. Odd wide banding between tracks. Mostly ballads in mor mould with a few up-tempo cuts. Pleasant vocals and some attractive songs.

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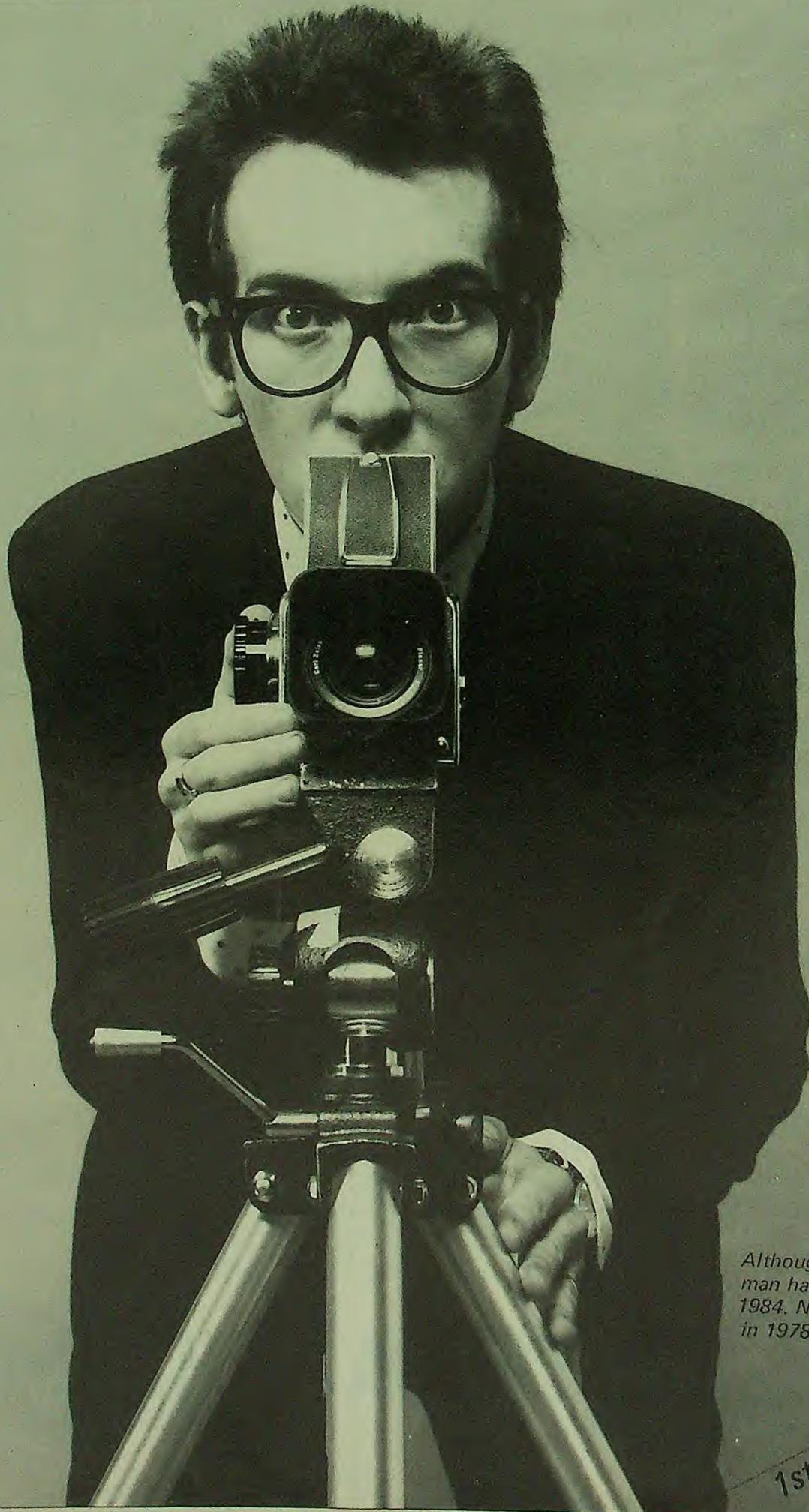
"Star Dancing" STML 12077



"Break Thru" STML 12078

ELVIS COSTELLO

THIS YEAR'S MODEL



Although born in 1955 this man has made an album for 1984. Now available to you in 1978.

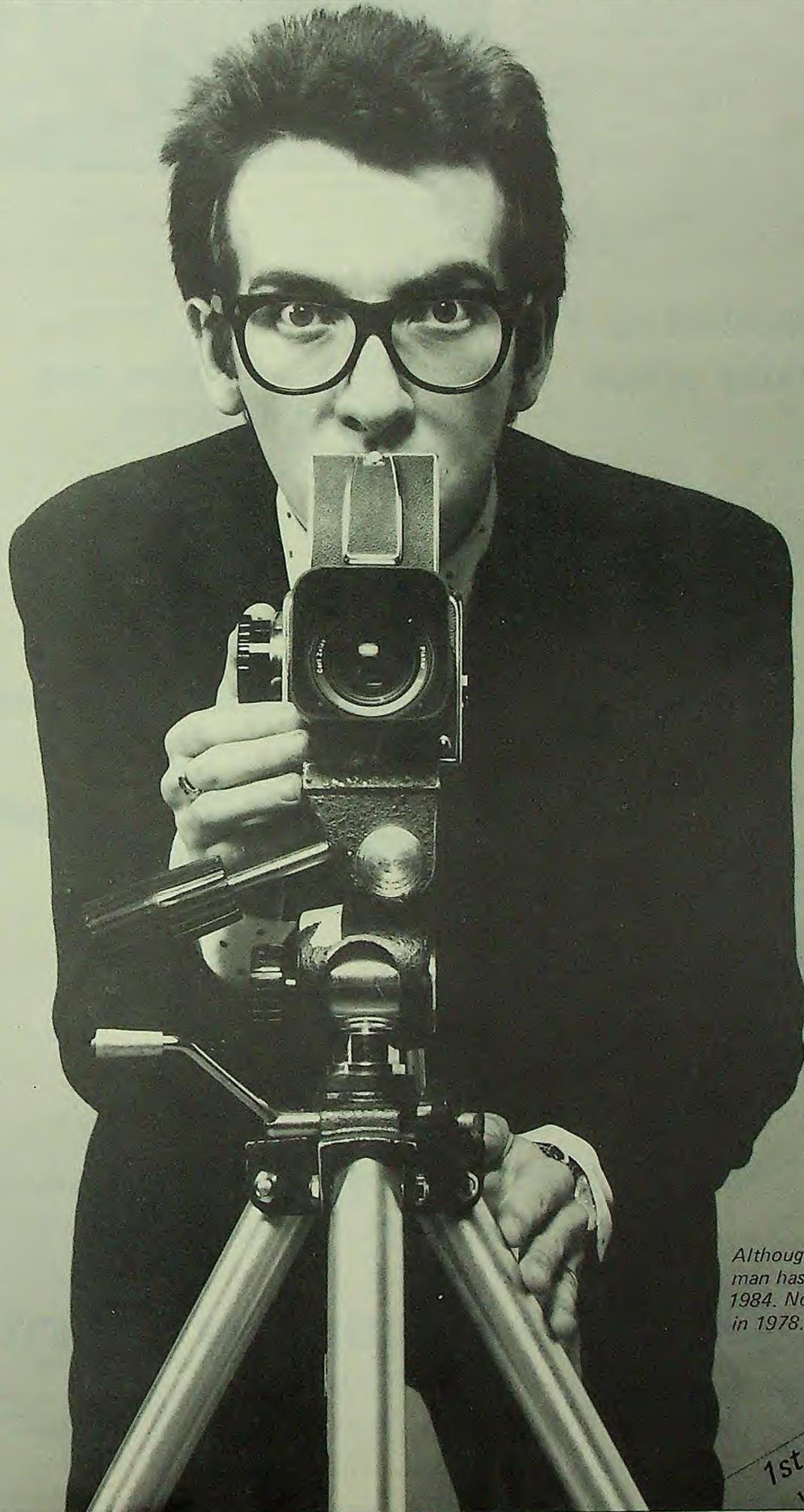
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RAD 3 (Cassette) RAC 3)

*1st 50,000 copies
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ELVIS COSTELLO

THIS YEAR'S MODEL



Although born in 1955 this man has made an album for 1984. Now available to you in 1978.

1st 50,000 copies with free single.



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RAD 3 (Cassette - RAC 3)

INTERNATIONAL US re-shuffle for Polygram

NEW YORK: Executive appointments announced here by the Polygram group have underlined the importance attached by that group to the American record market and its own involvement in it.

Freddy Haayen has been named president of Polydor Inc, retaining his existing function as vice president of Polydor International. Dr. Ekke Schnabel has been appointed senior vice president of both Polydor Inc. and Phonogram Inc., which includes Mercury, and Polydor Inc.'s incumbent president Irwin Steinberg becomes chairman of the board of that company, Phonogram and Phonodisc, Polydor's American distribution arm.

Steinberg continues as president

Germany loosened up by Stiff, Beserkley attack

HAMBURG: Bemused and startling press reaction, plus immediate chart positions and near-sensational concerts were ingredients of the launch here of two controversial labels, Stiff Records from the UK and Beserkley from the US.

Following a remarkable midnight show by Greg Kihn in the Hamburg music mecca Uncle Poe's Carnegie Hall, and after two concerts in Hamburg and Berlin by the group Earthquake, the German public and

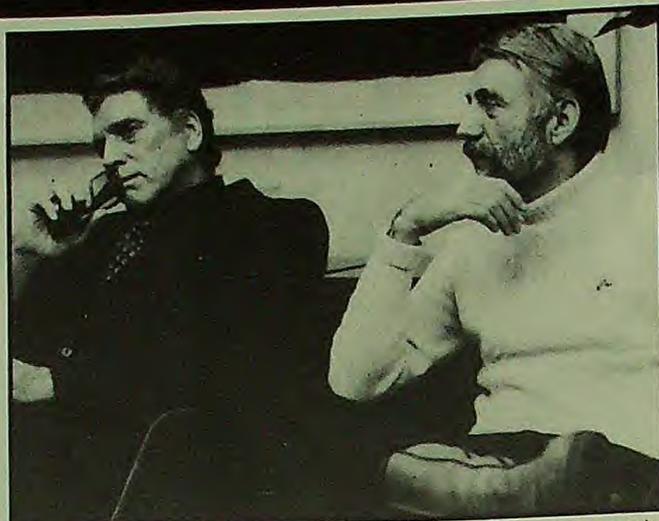
of Phonogram Inc., headquartered in Chicago, and will commute between that city and New York, where he will fulfill his other Polygram executive functions from the Polygram offices on Park Avenue.

Haayen, whose appointment was disclosed in the Dooley column of last week's *Music Week*, began his music career in Holland in 1965 with Polydor. Two years later he founded the Red Bullet Production Co and Dayglow Music with Willem van Kooten, and returned to Polydor in 1970 as its Dutch managing director. He was appointed md of Polydor UK in 1974, leaving last December to take up the Polydor International vice presidency in Hamburg.

media were keyed up for upcoming live performances by Ian Dury, the Rubinoos and Jonathan Richman and the Modern Lovers. The latter's Egyptian Reggae was an immediate chart success.

German television decided that Londoner Dury was important enough to merit a camera crew going over to televise a London appearance by him.

WDR-TV is taking every Beserkley artist on the popular Rockpalast series.



LOS ANGELES: Rod McKuen has been named composer, musical supervisor and script adapter for *The Unknown War*, a series of 20 one-hour tv films centred on the eastern European front during World War 2. Burt Lancaster, seen here (left) with McKuen, will be host and narrator for *The Unknown War*, which is being filmed jointly by Air Time International in New York and Sovinfilm in Moscow. McKuen will write several episodes himself, and has already started on a two-parter on the siege of Stalingrad.

CNR deal with AVI

AMSTERDAM: Dutch record company CNR has signed a three-year Benelux distribution deal with the US AVI label. First release is El Coco, by US disco act Cocomotion, a UK Top 20 hit, and an album of the same name comes at the end of March.

In the first part of May, CNR will release the debut album of AVI group Whole Wheat 100 Percent, mixed with the help of some members of Fleetwood Mac. This band will make a first European tour during the summer.

EDITED by
NIGEL HUNTER

Athens song festival

ATHENS: The 4th international song festival sponsored by the International Federation of Music Festivals and UNESCO will be held here March 19 to 27.

The classical song contest will be dedicated this year to the memory of Maria Callas, and the first prize will be accompanied by a special commemorative gold medal bearing a portrait of Callas by Yiannis Tsarouhis.

B&C looks into Nigerian reggae boom

LONDON: Eddie Royce, B&C Recordings export manager, is flying to Lagos, Nigeria, for a two-week visit to investigate the reggae boom currently taking place in Nigeria with a view to promoting the reggae repertoire contained in B&C's Trojan catalogue, described by Royce as the world's largest collection in this idiom.

He told *Music Week* that Nigeria has a shortage of 12-inch pressing plant facilities, and in addition to working on promotion of the Trojan catalogue, he will be seeking deals to press indigenous Nigerian records in the UK for re-export to Nigeria.

Discount shop causes havoc

MARSEILLES: Opened a few months ago here, the newest FNAC book and disc shop is causing havoc among its trading competitors. This discount establishment has been averaging takes of between \$800,000 and \$900,000 a month since November last year, and next year hopes to increase turnover by some 15-20 per cent.

Smaller disc retail outlets say their sales are down by as much as 40 per cent, and now retailers have decided to form an organisation to find ways and means of defending themselves.

The Marseilles Municipal Council is said to be watching the situation carefully, but while it may give some help, it is known that the mayor, Gaston Defferre, wants to avoid any large-scale assistance to small retailers.

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**ANNOUNCE
LENA ZAVARONI'S
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**"I SHOULD'VE
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WRITTEN BY DON BLACK

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"OPPORTUNITY KNOCKS"**

**MARCH 25TH
"OUR SHOW"**

**MARCH 26TH
AT 8.00p.m. A ONE-HOUR SPECIAL
"THE LENA & BONNIE SHOW"**



34 33 THE FLORAL DANCE Birkhouse & Bostwick Band

1969-1001

MUSIC WEBER

WEEK ENDING MARCH 18, 1978

1	THE ALBUM	Abba	⊕	Epic	EPC 86052
2	NEW 20 GOLDEN GREATS	Buddy Holly & The Crickets	•	MCA	EMTV 8
3	2 REFLECTIONS	Andy Williams	•	CBS	10006
4	4 RUMOURS	Fleetwood Mac	⊕	Warner Brothers	K 56344
5	NEW BOOGIE NIGHTS	Various		Ronco	RTL 2027
6	8 OUT OF THE BLUE	Electric Light Orchestra	⊕	Jet	UAR 100
7	5 VARIATIONS	Andrew Lloyd Weber	□	MCA	MCF 2824
8	16 THE KICK	INSIDE Kate Bush		EMI	EMC 3223
9	14 CITY TO CITY	Gerry Rafferty		United Artists	UAS 30104
10	6 DISCO STARS	Various		K-Tel	NE 1022
11	7 FOOT LOOSE AND FANCY FREE	Rod Stewart	⊕	Riva	RVLP 5
12	21 PLASTIC LETTERS	Blondie		Chrysalis	CHR 1166
13	9 DARTS	Darts	□	Magnet	MAG 5020
14	10 25 THUMPING GREAT HITS	Dave Clark Five	•	Polydor	POLTV 7
15	11 NEW BOOTS AND PANTIES!	Ian Dury		Siff	SEEZ 4
16	13 ALL 'N' ALL	Earth Wind & Fire		CBS	86051
17	15 ARRIVAL	Abba	⊕	EPIC	EPC 86018
18	28 IN FULL BLOOM	Rose Royce		Warner Brothers	K 56394
19	18 GREATEST HITS	Abba	⊕	EPIC	EPC 69218
20	24 EXODUS	Bob Marley & The Wailers	•	Island	ILPS 9498
20	12 THE SOUND OF BREAD	Bread	⊕	Elektra	K 52062
22	19 FONZIES FAVOURITES	Various		Warwick	MW 5037
23	30 PASTICHE	Manhattan Transfer		Atlantic	K50444
24	20 THE MUPPET SHOW VOL. 2	The Muppets	□	Pye	NSPH 21
25	39 SATURDAY NIGHT FEVER	Various		RSO	2658 123
26	48 THE JESUS OF COOL	Nick Lowe		Radar	RAD 1
27	17 GREATEST HITS	Donna Summer	•	GTO	GTLIP 028
28	29 STIFFS LIVE	STIFFS Various		Siff	GET 1
29	27 THE BEATLES LOVE SONGS	The Beatles		Parlophone	PCSP 721
30	53 FLEETWOOD MAC	Fleetwood Mac		Reprise	K 54043
31	22 FEELINGS	Various	⊕	K-Tel	NE 1006
32	42 DRASTIC	PLASTIC Be Bop Deluxe		Harvest	SHSP 4091
33	26 BLACK JOY	Various		Ronco	RTL 2025
34	33 THE GLOBAL DANCE	Brighthouse & Pastrick Band	□	Lynx	1001

TOP 60 ALBUMS

THE IMPERIALS ALBUM

WHO'S CONNECTED III

The Imperials

Album PXL 029
Cassette PXL C 029
Distributed by SELECTA

Features the hit single "Who's Gonna Love Me" and the new single "Where You Gonna Find Somebody Like Me"

THE FIRST ALBUM FROM

BETHNAL

DANCEFROG'S TIMES

ORIGINAL MOTION
PICTURE SOUNDTRACK

THEME FROM
CLOSE ENCOUNTERS
OF THE THIRD KIND
MUSIC BY JOHN WILLIAMS
ON ARISTA RECORDS

DLART 2001
TCART 2001

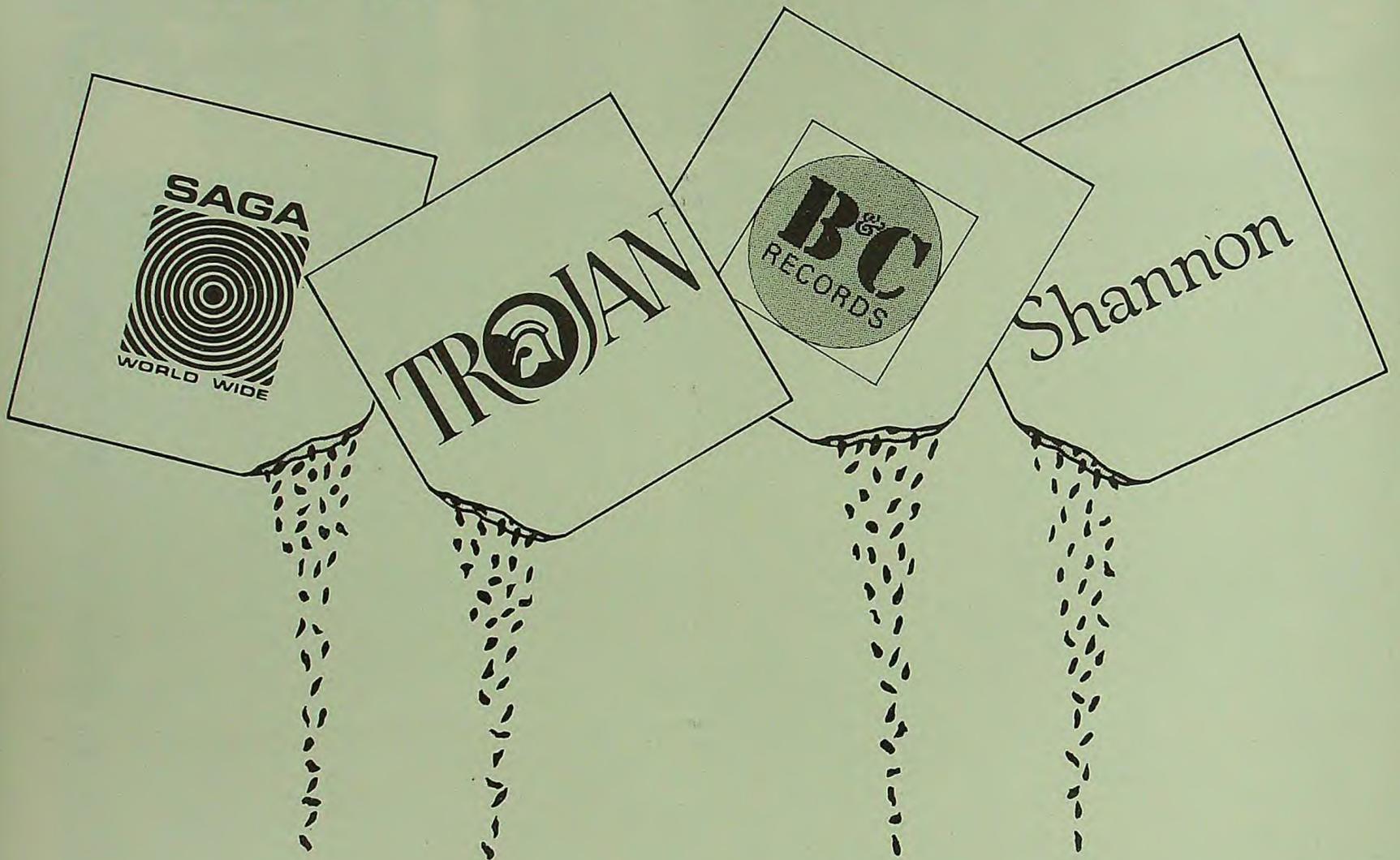


JEFFERSON



SHIP

Sow Our Seeds



Gardeners Springtime Guide to the RECORD BUSINESS

- 1. Get your supply of seeds in early.**
Distributed by CBS from March 10.
- 2. Determine your choice of Flowers.**
How about these for New Releases:
BCLP 4 "Jackson Again" - Jackson C. Frank
TRLS 148 "Blood Brothers" - Ken Boothe
SAGA 5455 "Early Guitar" - James Tyler
CC 24 "Chieftains 7" - The Chieftains
- 3. Don't forget the Hardy Annuals.**
Choose from our comprehensive catalogue
Classics & Jazz on SAGA
Folk & Pop on B&C
Reggae on TROJAN
- 4. Take good advice from Green Fingered Experts.**
Our experienced sales team will be calling on you soon
- 5. Surround your flower bed with a Lush Green Border**
We have SHANNON RECORDS with the best of Irish material
- 6. Water well and watch your garden grow.**
Your sales and business will increase with us.

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SAGA / B&C / TROJAN & SHANNON, 326 Kensal Road, London W10 5BL. 01-969 6651.

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)
 BLUE SUEDE SHOES — Carl Perkins (Charly CYS 1014)
 CLOSE ENCOUNTERS OF THE THIRD KIND — Gene Page (Arista ARIST 12171)
 COME BACK MY LOVE — Darts (Magnet MAG 110)
 DENIS — Blondie (Chrysalis CHS 2204)
 EVERY 1'S A WINNER — Hot Chocolate (RAK 270)
 FANTASY — Earth Wind & Fire (CBS 6056)
 FOLLOW YOU FOLLOW ME — Genesis (Charisma CB 309)
 GIVE US A GOAL — Slade (Barn 2014 121)
 HIM OR ME — The Banned (Harvest HAR 5149)
 I CAN'T STAND THE RAIN — Eruption (Atlantic K 11068)
 I DON'T WANT TO GO TO CHELSEA — Elvis Costello & The Attractions (Radar ADA 3)
 IF YOU CAN'T GIVE ME LOVE — Suzi Quatro (RAK 271)
 I'LL GO WHERE YOUR MUSIC TAKES ME — Tina Charles (CBS 6062)
 I LOVE THE SOUND OF BREAKING GLASS — Nick Lowe (Radar ADA 1)
 IS THIS LOVE — Bob Marley & The Wailers (Island WIP 6420)
 I WONDER WHY — Showaddywaddy (Arista ARIST 174)
 JACK & JILL — Raydio (Arista ARIST 161)
 JUST THE WAY YOU ARE — Billy Joel (CBS 5872)
 LILAC WINE — Elkie Brooks (A&M AMS 7333)
 MIGHTY QUINN — Manfred Mann's Earth Band (Bronze BRO 51)
 MORE LIKE THE MOVIES — Dr. Hook (Capitol CL 15967)
 MUSIC & HARMONY & RHYTHM — Brooklyn Dreams (RCA XB 1040)
 NEVER LET HER SLIP AWAY — Andrew Gold (Asylum K 13112)
 NEW BEGINNINGS — Strawbs (Arista ARISTA 179)
 RUMOUR HAS IT — Donna Summer (Casablanca CAN 122)
 SOMETIMES WHEN WE TOUCH — Dan Hill (20th Century BTC 2355)
 SPREAD YOUR WINGS — Queen (EMI 2757)
 STAYIN' ALIVE — Bee Gees (RSO 2090 267)
 TAKE A CHANCE ON ME — Abba (Epic EPC 5950)
 TAKE ME I'M YOURS — Squeeze (A&M AMS 7335)
 THE GHOST OF LOVE — Tavares (Capitol CL 15968)
 THE ONE & ONLY Gladys Knight & The Pips (Buddah BDS 470)
 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)
 WISHING ON A STAR — Rose Royce (Warner Brothers K 17060)
 WUTHERING HEIGHTS — Kate Bush (EMI 2719)

RECORDS OF THE WEEK

Noel Edmonds: MISTER IT'S YOUR LUCKY DAY — Gillian Burns (Barn 2014 120)
 Simon Bates: TOO MUCH TOO LITTLE TOO LATE — Johnny Mathis & Deniece Williams (CBS 6164)
 Paul Burnett: TAKE THIS JOB & SHOVE IT — Johnny Paycheck (Epic EPC 6171)
 Tony Blackburn: DANCE A LITTLE BIT CLOSER — Charo & The Salsoul Orchestra (Salsoul SSOL 101)

Radio 2

RADIO 2 — ALBUM OF THE WEEK

I WANT TO LIVE — John Denver (RCA PL 12521)

Luxembourg

LUXEMBOURG BULLETS

NO HARD FEELINGS — John Miles (Decca F13757)
 WAREWOLVES OF LONDON — Warren Zevon (Asylum K 13111)
 LITTLE ITALY — Stephen Bishop (ABC 4204)
 ALL IN IT TOGETHER — Pirates (Warner Brothers K 17113)
 EVERYBODY DANCE — Chic (Atlantic K11097)
 PROMISED LAND — Johnnie Allan (Stiff LOT 1)
 RAILWAY HOTEL — Mike Batt (Epic EPC 5781)
 COUNT ON ME — Jefferson Starship (Grunt FB 1196)
 VALENTINO — Fresh (Sonet SON 2138)
 WHERE YOU GONNA FIND SOMEBODY LIKE ME — Imperials (Power Exchange PX 270)

POWER PLAY: GIVE US A GOAL — Slade (Barn 2014 121)

208 TWIN SPIN:

HEART AND THE STONE — Billy Murray (State STAT 72)

TOP ADD ONS

1. I WONDER WHY, Showaddywaddy (Arista 174) C, RC, D, M, H, F, B, SS, RT, O, P, V, PS
2. TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis & Deniece Williams (CBS 6164) RI, C, D, M, T, B, O, V, Md, Bb, PS
3. SHADOW DANCING, Andy Gibb (RSO 001) C, RC, M, H, B, SS, RT, P, V
4. LOVELY NIGHT FOR DANCIN', Bill Withers (CBS 6193) PR, RC, D, P, V, Bb
4. COUNT ON ME, Jefferson Starship (Grunt FB1 196) TV, P, V, Ms, RL, C
4. THE ONE AND ONLY, Gladys Knight & The Pips (Buddah BDS 470) C, D, T, B, RT, V
5. COME TO ME, Ruby Winters (Creole CR 153) CR, RC, D, H, V
6. FRIEND OF MINE, Barclay James Harvest (Polydor 2059 002) B, TV, O, PS
- *6. MORE LIKE THE MOVIES, Dr. Hook (Capitol CL 15967) PR, F, B, P
6. ARIEL, Dean Friedman (Lifesong LS 45022) D, B, SS, RT

*Indicates second week in Top Add Ons

Station abbreviations: RI 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

NEW YORK CITY — Ken Tobias (Safari SAFE 2)
 TOO MUCH TOO LITTLE TOO LATE — Johnny Mathis & Deniece Williams (CBS 6164)
 THE GHOST OF LOVE — Tavares (Capitol CL 15968)
 YOU ARE THE REASON — 5th Dimension (Motown TMG 1101)
 PEG — Steely Dan (ABC 4207)
 SINGING IN THE RAIN — Sheila B. Devotion (EMI 2751)
 ARIEL — Dean Friedman (Lifesong LS 45022)
 I WONDER WHY — Showaddywaddy (Arista ARIST 174)
 FRIEND OF MINE — Barclay James Harvest (Polydor 2059 002)
 SHADOW DANCING — Andy Gibb (RSO 001)
 LOVE GROWS — Lloyd Miller (Trojan TRO 9033)
 MORE LIKE THE MOVIES — Dr. Hook (Capitol CL 15967)
 THE ANGEL IN YOUR ARMS — Lynn Anderson (CBS 6122)
 TOO HOT TA TROT — Commodores (Motown TMG 1096)

BRMB

BIRMINGHAM

ADD ONS

SPREAD YOUR WINGS — Queen (EMI 2757)
 FOLLOW YOU FOLLOW ME — Genesis (Charisma CB 309)
 LADY LOVE — Lou Rawls (Philadelphia PIR 5911)
 (LOVE IS) ONE STEP AWAY — Richie Pitts (Magnet MAG 113)
 WALK RIGHT BACK — Anne Murray (Capitol CL 15974)
 LOVE MUSIC — The Regal Dewy (RCA XB 1032)
 NEW YORK CITY — Ken Tobias (Safe 2)
 OLD DJ'S (PLAYING NEW SOUNDS) — Jonathan King (UK 201)
 I LIKE TO BE WITH YOU — Ronnie Sessions (MCA 341)
 THE LONELY SHEPHERD — Zamfir & James Last (Philips 6042 346)

Capital Radio

LONDON

CLIMBERS

WUTHERING HEIGHTS — Kate Bush (EMI 2719)
 DENIS — Blondie (Chrysalis CHS 2204)
 BAKER STREET — Gerry Rafferty (United Artists UP 36346)
 JUST THE WAY YOU ARE — Billy Joel (CBS 5872)

PEOPLE'S CHOICE

COME TO ME — Ruby Winters (Creole CR 153)
 THE CLOSER I GET TO YOU — Roberta Flack & Donny Hathaway (Atlantic K 11099)

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: SHADOW DANCING — Andy Gibb (RSO 001)
 Dave Lincoln: LOVELY NIGHT FOR DANCIN' — Bill Withers (CBS 6193)
 Phil Easton: WHY SUGAR — No Dice (EMI 2765)
 Mark Joenz: YOU ARE THE REASON — 5th Dimension (Motown TMG 1101)
 Johnny Jason: BABY HOLD ON — Eddy Money (CBS 6080)
 Brian Cullen: DUST IN THE WIND — Kansas (Kirshner KIR 6205)
 Dave Eastwood: THE ONE AND ONLY — Gladys Knight & The Pips (Buddah BDS 470)
 Norman Thomas: SUPERMAN — Barbra Streisand (CBS 6169)

ADD ONS

I WONDER WHY — Showaddywaddy (Arista ARIST 174)
 THE GHOST OF LOVE — Tavares (Capitol CL 15968)
 HIM OR ME — The Banned (Harvest HAR 5149)
 THE ANGEL IN YOUR ARMS — Lynn Anderson (CBS 6122)
 I LIKE TO BE WITH YOU — Ronnie Sessions (MCA 341)
 STAY WITH ME BABY — David Essex (CBS 6063)

Radio Clyde

GLASGOW

HIT PICKS

Steve Jones: WARM RIDE — Graham Bonnett (Ring 'O POSP 002)
 Richard Park: SHADOW DANCING — Andy Gibb (RSO 001)
 Tom Ferrie: TOO MUCH TOO LITTLE TOO LATE — Johnny Mathis & Deniece Williams (CBS 6164)
 Brian Ford: COUNT ON ME — Jefferson Starship (Grunt FB 1196)
 Bill Smith: RUNAROUND SUE — Leif Garrett (Atlantic K 11090)
 Dougie Donnelly: HIGHLAND GIRL — Junior Campell (Private Stock PVT 141)

CURRENT CHOICE

I WONDER WHY — Showaddywaddy (Arista ARIST 174)

ADD ONS

I LIKE TO BE WITH YOU — Ronnie Sessions (MCA 341)
 RUNNING ON EMPTY — Jackson Browne (Asylum K 13118)
 HEY ARGENTINA — Scotland Sons (International INT 551)
 DON'T LET THIS GOOD THING GO BAD — Blackbeard (Lightning LIG 517)
 WONDERFUL TONIGHT — Eric Clapton (RSO 2090 275)
 I NEED A LOVER — Johnny Cougar (Riva RIVA 14)
 LOVE IS IN THE AIR — John Paul Young (Ariola ARO 117)
 MATCHSTALK MEN AND MATCHSTALK CATS & DOGS — Brian & Michael (Pye 7N 46035).

Downtown Radio

BELFAST

HIT PICKS

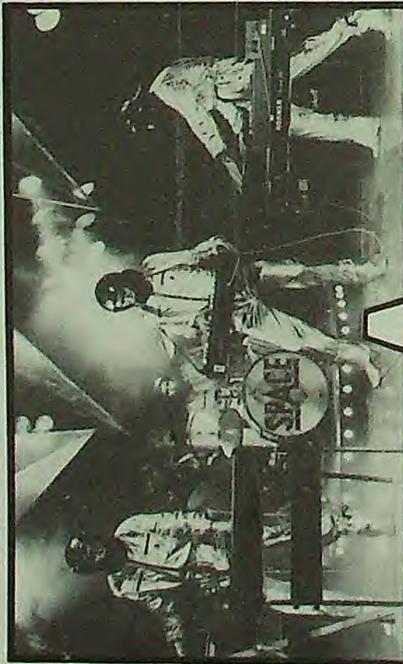
John Paul: ALL IN IT TOGETHER — Pirates (Warner Brothers K 17113)
 Trevor Campbell: LOVE IS IN THE AIR — John Paul Young (Ariola ARO 117)
 Candy Devine: COME TO ME — Ruby Winters (Creole CR 153)
 Hendi: NEVER LET HER SLIP AWAY — Andrew Gold (Asylum K 13112)
 Eddie West: LOVING YOU IS JUST AN OLD HABIT — Dorothy Moore (Epic EPC 6172)

ADD ONS

LOVELY NIGHT FOR DANCIN' — Bill Withers (CBS 6193)
 WHEN YOU WISH UPON A STAR — Montana (Atlantic K 11087)
 I WONDER WHY — Showaddywaddy (Arista ARIST 174)
 ALLY'S TARTAN ARMY — Andy Cameron (Klub 3)
 HOLE IN MY SHOE — Traffic (Island IEP 7)
 THE CAR SONG — Bruce Roberts (Elektra K 12281)
 THEME FROM CLOSE ENCOUNTERS OF THE THIRD KIND — Gene Page (Arista 12171)
 ONE MORE CHANCE TO RUN — British Lions (Vertigo 6059 192)
 TOO MUCH TOO LITTLE TOO LATE — Johnny Mathis & Deniece Williams (CBS 6164)

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING MARCH 18 1978



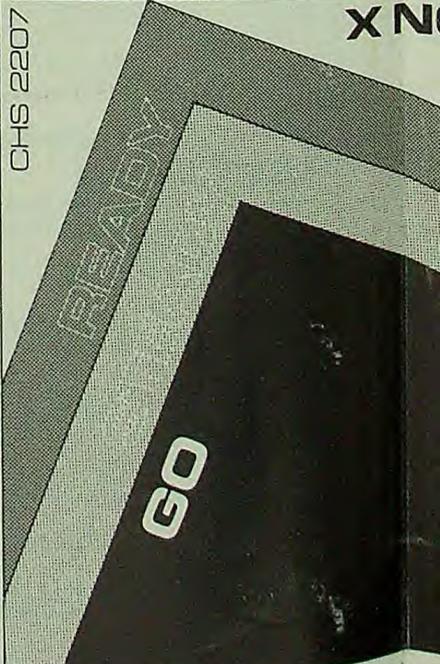
SPACE ...A NEW SINGLE 'RUNNING IN THE CITY'

More superb space music from the
sensational second Album 'Deliverance' OUT NOW.



7N 25769

CHS 2207



1	1	WUTHERING HEIGHTS Kate Bush	○	EMI 2719
2	5	DENIS Blondie	○	Chrysalis CHS 2204
3	2	TAKE A CHANCE ON ME Abba	○	Epic EPC 5950
4	3	COME BACK MY LOVE Darts	●	Magnet MAG 110
5	4	WISHING ON A STAR Rose Royce	○	Warner Brothers K 17060
6	8	BAKER STREET Gerry Rafferty	○	United Artists UP 36346
7	7	I CAN'T STAND THE RAIN Eruption	○	Atlantic/Hansa K 11068
8	6	STAYIN' ALIVE Bee Gees	○	RSO 2090 267
9	9	MR. BLUE SKY Electric Light Orchestra	○	Jet UP 36342
10	18	MATCHSTALK MEN & MATCHSTALK CATS & DOGS Brian & Michael Pye	○	7N 46305
11	12	IS THIS LOVE Bob Marley & The Wailers	○	Island WIP 6420
12	14	EMOTIONS Samantha Sang	○	Private Stock PVT 128
13	21	ALLY'S TARTAN ARMY Andy Cameron	○	Klub 03
14	15	FANTASY Earth Wind & Fire	○	CBS 6056
15	10	JUST ONE MORE NIGHT Yellow Dog	○	Virgin VS 195
16	22	LILAC WINE Eikie Brooks	○	A&M AMS 7333
17	11	FREE EP	○	Island IEP 6
18	13	FIGARO Brotherhood of Man	●	Pye 7N 46037
19	28	RUMOUR HAS IT Donna Summer	○	Casablanca CAN 122
20	27	EVERY 1'S A WINNER Hot Chocolate	○	RAK 270
21	33	I LOVE THE SOUND OF BREAKING GLASS Nick Lowe	○	Radar ADA 1
22	25	JUST THE WAY YOU ARE Billy Joel	○	CBS 5872
23	16	LOVE IS LIKE OXYGEN Sweet	○	Polydor POSP 1
24	26	GLAD TO BE GAY Tom Robinson Band	○	EMI 2749
25	17	IF I HAD WORDS Scott Fitzgerald/Yvonne Keeley	○	Pepper UP 36333
26	36	WALK IN LOVE Manhattan Transfer	○	Atlantic K 11075
27	19	5 MINUTES Stranglers	○	United Artists UP 36350

BUZZCOCKS

NEW PRODUCT

SINGLE ITEM

UP 36348

WHAT DO I GET?

LA

TERRY SYLVESTER



THE NEW SINGLE FROM
GENERATION X

© 1985

GENERATION X

- 27 19 5 MINUTES Stranglers United Artists UP 36350
- 28 36 WORDS Rita Coolidge A&M AMS 7330
- 29 31 WHENEVER YOU WANT MY LOVE Real Thing Pye 7N 46045
- 30 42 FOLLOW YOU FOLLOW ME Genesis Charisma CB 309
- 31 50 CHELSEA Elvis Costello and Attraction Radar ADA 3
- 32 20 HOT LEGS! WAS ONLY JOKING Rod Stewart Riva 10
- 33 32 BABY COME BACK Player RSO 2090 254
- 34 41 WHAT'S YOUR NAME WHAT'S YOUR NUMBER Andrea True Buddah BDS 467
- 35 38 NEWS OF THE WORLD Jam Polydor 2058 995
- 36 24 WE'VE GOT THE WHOLE WORLD Notts Forest/Paper Lace WB K 17110
- 37 39 SOMETIMES WHEN WE TOUCH Dan Hill 20th Century BTC 2355
- 38 37 CLASH CITY ROCKERS Clash CBS 5834
- 39 23 DRUMMER MAN Tonight TDS 1
- 40 34 SPREAD YOUR WINGS Queen EMI 2757
- 41 43 I'LL GO WHERE YOUR MUSIC TAKES ME Tina Charles CBS 6062
- 42 **NEW** IF YOU CAN'T GIVE ME LOVE Suzi Quatro RAK 271
- 43 **NEW** THE GHOST OF LOVE Tavares Capitol CL 15968
- 44 45 IF IT DON'T FIT DON'T FORCE IT Keelee Paterson International INT 544
- 45 48 SINGIN' IN THE RAIN Sheila B. Devotion EMI 2751
- 46 46 RHIANNON Fleetwood Mac Reprise K 14430
- 47 44 TOO HOT TO TROT/ZOOM Commodores Motown 12 TMG/TMG 1096
- 48 47 STAY WITH ME BABY David Essex CBS 6063
- 49 **NEW** AUTOMATIC LOVER Vibrators Epic EPC 6137
- 50 49 READY STEADY GO Generation X Chrysalis CHS 2207

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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.

SQUEEZE

"TAKE ME I'M YOURS"
The Single With Muscle

AM
Records

NEXT IN LINE

NEVER LET HER SLIP AWAY	K13112
Andrew Gold	
I NEED A LOVER	RIVA 14
Johnny Cougar	
ALL IN IT TOGETHER	K17113
The Pirates	
ALL I WANT	LIG 505
Snatch	

His New Single
2058 985

Silver & Gold



FIRST 1000 IN
COLOUR BAGS

the Vibrators
new single
AUTOMATIC LOVER
produced by Vic Malle

AIRPLAY ACTION

Radio Forth

EDINBURGH

ADD ONS

YOU REALLY GOT ME — Eclipse (Epic EPC 6196)
TOO MUCH TOO LITTLE TOO LATE — Johnny Mathis & Deniece Williams (CBS 6164)
THUNDER ISLAND — Jay Ferguson (Asylum K 13114)
THE ONE AND ONLY — Gladys Knight & The Pips (Buddah BDS 470)
SALLY — Ron Brandsteder (Harvest HAR 5150)
READY FOR THE TIMES TO GET BETTER — Crystal Gayle (United Artists UP 36362)
RECONNEZ CHERIE — Wreckless Eric (Stiff BUY 25)
LOVING YOU IS JUST AN OLD HABIT — Dorothy Moore (Epic EPC 6172)
I WONDER WHY — Showaddywaddy (Arista ARIST 174)
HOLE IN MY SHOE — Traffic (Island IEP 7)
FINGERNAILS — Joe Ely (MCA 352)
DON'T EVER CHANGE — Roly (Logo GO 310)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: I WONDER WHY — Showaddywaddy (Arista ARIST 174)
Roger Moffat: CUT ACROSS SHORTLY — Mud (RCA PB 5075)
Johnny Moran: SHADOW DANCING — Andy Gibb (RSO 001)
Colin Slade: HAZEL — Maggie Bell (Swansong SSK 19412)
Ray Stewart: THE ONE AND ONLY — Gladys Knight & The Pips (Buddah BDS 470)
Bill Crozier: COME TO ME — Ruby Winters (Creole CR 153)
Martin Kelner: BABY HOLD ON — Eddy Money (CBS 6080)

Metro Radio

NEWCASTLE

ADD ONS

EVERYBODY DANCE — Chic (Atlantic K 11097)
THE ONE AND ONLY — Gladys Knight & The Pips (Buddah BDS 470)
RUNAROUND SUE — Leif Garrett (Atlantic K 11090)
TOO MUCH TOO LITTLE TOO LATE — Johnny Mathis & Deniece Williams (CBS 6164)
SHADOW DANCING — Andy Gibb (RSO 001)
COME BACK — Terri Christopher (United Artists UP 36368)
THE GHOST OF LOVE — Tavares (Capitol CL 15968)
ARIEL — Dean Friedman (Lifesong LS 45022)
COME TO ME — Ruby Winters (Creole CR 153)
I WONDER WHY — Showaddywaddy (Arista ARIST 174)

Radio Orwell

IPSWICH

ADD ONS

Bernard Mulhern: I WONDER WHY — Showaddywaddy (Arista ARIST 174)
Keith Rogers: FRIEND OF MINE — Barclay James Harvest (Polydor 2059 001)
Andy Archer: DUST IN THE — Kansas (Kirshner KIR 6205)
Anthea Clarke: TOO MUCH TOO LITTLE TOO LATE — Johnny Mathis & Deniece Williams (CBS 6164)
Greg Bance: IF YOU CAN'T GIVE ME LOVE — Suzi Quatro (RAK 271)
Patrick Eade: ON BROADWAY — George Benson (Warner Brothers K 17120)

Pennine Radio

BRADFORD

HIT PICKS

Ian Scott: LOVELY NIGHT FOR DANCIN' — Bill Withers (CBS 6193)
Julius K Scragg: EVERYBODY DANCE — Chic (Atlantic K 11097)
Stewart Francis: SHADOW DANCING — Andy Gibb (RSO 001)
Mike Hurley: SUPERNATURE — Cerrons (Atlantic K 11089)
Peter Levy: COUNT ON ME — Jefferson Starship (Grunt FB 1196)

PENNINE PICK

I WONDER WHY — Showaddywaddy (Arista ARIST 174)

ADD ONS

ARIEL — Dean Friedman (Lifesong LS 45022)
VARIATIONS 1-4 — Andrew Lloyd Webber (MCA 345)
ZOOM — Commodores (Motown TMG 1096)
MORE LIKE THE MOVIES — Dr. Hook (Capitol CL 15967)
THE ONE AND ONLY — Gladys Knight & The Pips (Buddah BDS 470)

Piccadilly Radio

MANCHESTER

ADD ONS

MORE LIKE THE MOVIES — Dr. Hook (Capitol CL 15967)
JEWEL — Phillip Goodhand Tait (Chrysalis CHS 2134)
THUNDER ISLAND — Jay Ferguson (Asylum K 13114)
READY FOR THE TIMES TO GET BETTER — Crystal Gayle (United Artists UP 36362)
STOLEN LOVE — Advertising (EMI 2754)
LOVELY NIGHT FOR DANCIN' — Bill Withers (CBS 6193)

Plymouth Sound

PLYMOUTH

HIT PICKS

Brian Day: LOVING YOU IS JUST AN OLD HABIT — Dorothy Moore (Epic EPC 6172)
Peter Greig: ON BROADWAY — George Benson (Warner Brothers K 17120)
Carmella McKenzie: SUPERMAN — Barbra Streisand (CBS 6169)

Swansea Sound

SWANSEA

HIT PICKS

Paul Holmes: WHY SUGAR — No Dice (EMI 2765)
Dave Bowen: STARLIGHT — Cory Wells (A&M AMS 7337)
Colin Mason: ON BROADWAY — George Benson (Warner Brothers K 17120)
Jon Hawkins: TOO MUCH TOO LITTLE TOO LATE — Johnny Mathis/Deniece Williams (CBS 6164)
Stuart Freeman: I WONDER WHY — Showaddywaddy (Arista 174)
Phil Fothergil: WALK RIGHT BACK — Anne Murray (Capitol CL 15974)
Bob McCord:

ADD ONS

LOVE MUSIC — Royal Dewy (RCA XB 1032)
MORNING MAN — The Joy (Fantasy FTC 153)
STAY WITH ME BABY — David Essex (CBS 6063)
MIGHTY QUINN — Manfred Mann's Earth Band (Bronze BRO 51)
THE GHOST OF LOVE — Tavares (Capitol CL 15968)
DO YOU BELIEVE IN LOVE AT FIRST SIGHT — Dionne Warwick (Warner Brothers K 17104)
(WHAT A) WONDERFUL WORLD — Art Garfunkel (CBS 6061)
SOMETHING'S GOING ON — Robin Starstedt (Decca F 13754)
I GET LONELY — Florie Palmer (Mercury 6008 601)
FRIEND OF MINE Barclay James Harvest (Polydor 2059 002)

Radio Tees

TEESIDE

HIT PICKS

Tony Gilham: TAKIN' ME BACK — Tarney Spencer Band (A&M AMS 7339)
David Hoare: THE GHOST OF LOVE — Tavares (Capitol CL 15968)
Dave Gregory: I WONDER WHY — Showaddywaddy (Arista 174)
Brian Anderson: SHADOW DANCING — Andy Gidd (RSO 001)
Peter John Berg: THE ONE AND ONLY — Gladys Knight & The Pips (Buddah BDS 470)
Mark Page: SENTIMENTAL LADY — Bob Welch (Capitol CL 15970)
Steve Gordon: ARIEL — Dean Friedman (Lifesong LS 45022)

Radio 210

THAMES VALLEY

ADD ONS

FRIEND OF MINE — Barclay James Harvest (Polydor 2059 002)
EVERYTIME TWO FOOLS COLLIDE — Kenny Rogers & Dottie West (United Artists UP 36363)
COUNT ON ME — Jefferson Starship (Grunt FB 1196)
THE ANGEL IN YOUR ARMS — Lynn Anderson (CBS 6122)
SIT DOWN & THINK AGAIN — Catherine Howard (Ariola ARO 111)
WONDERFUL TONIGHT — Eric Clapton (RSO 2090 275)
FOLLOW YOU FOLLOW ME — Genesis (Charisma CB 309)
(WHAT A) WONDERFUL WORLD — Art Garfunkel (CBS 6061)
A WORKING MAN CAN'T GET NOWHERE TODAY — Merle Haggard (Capitol CL 15973)
COME BACK — Terri Christopher (Pepper UP 36368)
BLUE SUEDE SHOES — Carl Perkins (Jet UP 36365)

Radio Trent

NOTTINGHAM

ADD ONS

ARIEL — Dean Friedman (Lifesong LS 45022)
SHADOW DANCING — Andy Gibb (RSO 001)
READY FOR THE TIMES TO GET BETTER — Crystal Gayle (United Artists UP 36362)
RUNAROUND SUE — Leif Garrett (Atlantic K 11090)
THE ONE AND ONLY — Gladys Knight & The Pips (Buddah BDS 470)
I WONDER WHY — Showaddywaddy (Arista ARIST 174)
THEME FROM HONG KONG BEAT — Richard Denton & Martin Cook (Pye RESL 52)

Radio Victory

PORTSMOUTH

HIT PICKS

Chris Pollard: THE ONE AND ONLY — Gladys Knight & The Pips (Buddah BDS 470)
Nicky Jackson: LOVELY NIGHT FOR DANCING — Bill Withers (CBS 6193)
Dave Christian: ON BROADWAY — George Benson (Warner Brothers K 17120)
Andy Ferriss: COUNT ON ME — Jefferson Starship (Grunt FB 1196)
Chris Rider: COME TO ME — Ruby Winters (Creole CR 153)
Anton Darby: TOO MUCH TOO LITTLE TOO LATE — Johnny Mathis & Deniece Williams (CBS 6193)
Howard Pearce: MORNING MAN — The Joy (Fantasy FTC 153)
Jack McLaughlin: SHADOW DANCING — Andy Gibb (RSO 001)
Dave Carson: I WONDER WHY — Showaddywaddy (Arista ARIST 174)

ADD ONS

STATION SPECIAL: THE MAN WHO DIES EVERDAY Ultravox (Island IEP 8)

BBC Blackburn

HIT PICKS

Jude Bunker: NEVER LET HER SLIP AWAY — Andrew Gold (Asylum K 13112)
Nigel Dyson: TOO MUCH TOO LITTLE TOO LATE — Johnny Mathis & Deniece Williams (CBS 6164)
Wendy Howard: SIT DOWN AND THINK AGAIN — Catherine Howe (Ariola ARO 111)
Kath Dutton: LOVELY NIGHT FOR DANCIN' — Bill Withers (CBS 6193)
Gerald Jackson: RUNAROUND SUE — Leif Garrett (Atlantic K 11090)
Phil Scott: I'VE BEEN LONELY FOR SO LONG — Frederick Knight (Stax STX 2008)
Pat Gibson: SENTIMENTAL LADY — Bob Welch (Capitol CL 15970)
Trevor Hall: IF YOU CAN'T GIVE ME LOVE — Suzi Quatro (RAK 271)

BBC Humberside

Records Of The Week

John Howden: MORNING MAN — The Joy (Fantasy FTC 153)
Pam Gillard: THE ASTRONAUTS — Peter Howell (BBC)
Dave Sanders: NEVER LET HER SLIP AWAY — Andrew Gold (Asylum K 13112)

BBC Medway

PRESENTER PICKS

Rod Lucas: SOMETHING'S GOING ON — Robin Starstedt (Decca F 13754)
Tony Valence: TOO MUCH TOO LITTLE TOO LATE — Johnny Mathis & Deniece Williams (CBS 6164)
Jimmy Mack: SILVER AND GOLD — Terry Sylvester (Polydor 2058 985)
John Thurston: NEW YORK CITY — Splinter (Dark Horse K 17116)
Brian Faulkner: ON BROADWAY — George Benson (Warner Brothers K 17120)
Mike Brill: I DON'T KNOW WHEN I'M BEAT — Allan Clarke (Polydor 2058 979)

BBC Merseyside

PERSONAL PICKS

Billy Butler: COUNT ON ME — Jefferson Starship (Grunt FB 1196)
Dave Porter: KEEP YOUR EYE ON THE SPARROW — Sammy Davis (20th Century BTC 2292)
Terry Lennane: YOU ARE THE REASON — 5th Dimension (Motown TMG 1101)
Phil Ross: I DON'T WANT TO GO TO CHELSEA — Elvis Costello & Attraxion (Radar ADA 3)

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38	32	DISCO FEVER Various	•	K-Tel	NE 1014
39	49	BEST OF FRIENDS Cleo Laine/John Williams	•	RCA	RS 1094
40	36	THEIR GREATEST HITS 1971-75 The Eagles	•	Asylum	K 53017
41	—	GREATEST HITS ETC. Paul Simon	•	GBS	10007
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43	23	LIVE AND LET LIVE 10cc	•	Mercury	6641 698
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48	52	LIVE AT TROORCHY Max Boyce	•	One Up	OU 2033
49	—	THE JOHNNY MATHIS COLLECTION Johnny Mathis	•	GBS	88278
50	—	THE ROAD AND THE MILLES Max Boyce	•	EMI	MB 103
51	51	A NEW WORLD RECORD Electric Light Orchestra	•	JET	UAG 30017
52	45	30 GREATEST Gladys Knight & The Pips	•	K-Tel	NE 1004
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54	35	STAINED CLASS Judas Priest	•	GBS	82430
55	31	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	•	Virgin	V 2086
56	59	PUTTIN' ON THE STYLE Lonnie Donegan	•	Chrysalis	CHR 1158
57	—	THE DARK SIDE OF THE MOON Pink Floyd	•	Harvest	HAR SHVL 804
58	NEW	SPOTLIGHT ON NANA MOUSKOURI Nana Mouskouri	•	Fontana	6641 197
59	46	GREATEST HITS VOL. 2 Eton John	•	DJM	DJH 20520
60	47	PERILOUS JOURNEY Gordon Giltrap	•	Electric	TRIX 4

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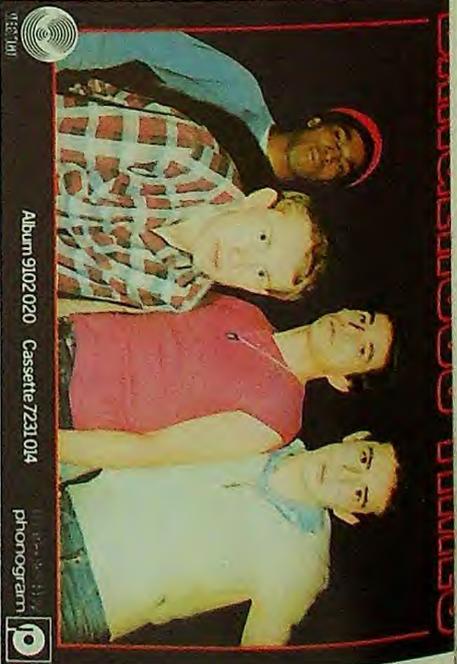
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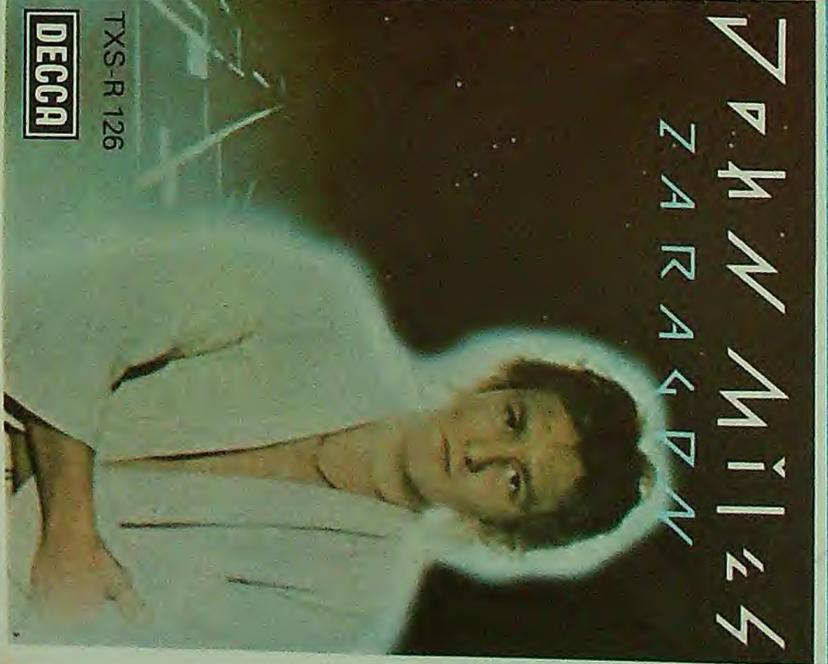
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TXS-R 126

K-Tel opens up in Finland

HELSINKI: K-Tel International has opened a Finnish branch which will work in collaboration with Polarvox Oy, a manufacturer and distributor.

K-Tel International (Finland) Oy is gearing up to obtain a share of a tv compilations market which has been operating since 1975. All previous releases, however, have been of domestic origin.

First release by K-Tel will be Disco Fire, an album featuring 18 original stars and hits. The record is being

promoted by 10 prime time tv spots of 30 seconds each on national Mainos-tv and also on Helsinki CATV that reaches some 15,000 families in the Helsinki metropolitan area.

Disco Fire is simultaneously released in Sweden and Norway — countries where commercial radio and television do not exist. However, much of the promotion for these territories will be through the English service of Radio-Tele Luxembourg which is popular all

over Scandinavia. These ads will run for 30 seconds and include the message, "We're calling all listeners in Sweden, Norway and Finland."

TV albums were initiated here by Finnlevy Oy, which began with Finnhits 1 in February 1975. That record sold around 100,000 copies, more than any other LP in the history of Finnish popular music. Since then there have been six more Finnhits albums, each selling between 75,000 and 120,000 at wholesale level.

Production company for Holland

AMSTERDAM: Jip Golsteijn, leading Dutch pop journalist, and film producer Mathijs van Heyningen have set up an independent low-budget production company, Livingroom Music. The company, based on the lines of UK operation Stiff Records, includes a music-publishing company and is based in Amsterdam.

First product will be albums from local acts such as Willy van der Boogaard, Geert Veen and Specs Hildebrand. Golsteijn previously recorded Hildebrand on an album for Ariola. Also coming is a single from actor-singer Rijk de Gooyer.

All Livingroom product will be recorded in the 24-track studio of Cats group bassist Arnold Muhren, in Volendam, a village near Amsterdam. Productions will be by Golsteijn and Muhren, and all session musicians will be recruited from Volendam.

Denmark's Mabel chosen for Eurovision contest

COPENHAGEN: After a 12-year absence, Denmark is returning to the Eurovision Song Contest and will be represented in the event by Mabel, a four-piece rock group which recently won the national contest. Mabel is signed to Johnny Reimar's Starbox organisation.

The Danish Entry is Boom-Boom, the title track from the forthcoming Starbox album, Message From My Heart. The album was to have been released in January, but had to be delayed until the end of March because of the choice of Boom-Boom as Denmark's Eurovision song.

Starbox is involved with two other

Hungary makes 6 million discs

BUDAPEST: More than six million records, some 56 per cent up on the previous year, were manufactured in 1977 in the new plant of the Hungarian Record Company. Of these, three million albums and 1.7

titles which were entered in the national contest. San Francisco, written by the Olsen Brothers, is currently being licensed to countries outside Scandinavia and Superstar, written by Flair and recorded on Metronome, is published by Starbox.

Rights to Mabel product for most territories were negotiated by Reimar at Midem, but firm deals have still to be made for the UK and USA. Meanwhile Reimar has opened an office in Germany and Chris Juwens has already made the first production for the German affiliate.

million singles were sold in Hungary, and the rest went on export.

There are distinct signs that the pre-recorded cassette configuration is gaining fast in popularity here.



SYDNEY: Little River Band in jubilant mood after entertaining 80,000 at an outdoor concert here. Back row, left to right, are LRB's George McArdle, Graham Goble, LRB manager Glenn Wheatley, and LRB's David Briggs and Beeb Birtles; middle, left to right, are LRB's Glenn Shorrock, and EMI's national public relations manager Rob Walker, and front, left to right, EMI Records md Stephen Shrimpton, LRB's Derek Pellicci, and LRB producer John Boylan.



HAMBURG: Michael Kunze, Munich-based and one of Germany's most successful composers and producers, has signed a contract with Deutsche Grammophon under which his new label Karma will be launched worldwide through Polydor International. Picture shows, standing (left to right): Walter Stein-Schomburg, vice-president Polydor International; Richard Busch, director of Deutsche Grammophon Gesellschaft; Werner Vogelsang, president, Polydor International; Wolfgang Arming, DGG marketing director; and seated (left to right): Roland Kommerell, vice-president, Polydor International; and Michael Kunze.

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FEATURE

The unobtrusive Bruce Smeaton

by SUE FRANCIS

COMPOSING THE music for The Chant Of Jimmie Blacksmith, the latest film to come out of Australia, fell to Australian composer Bruce Smeaton, now in London finishing up the recording sessions with the National Philharmonic Orchestra at Anvil Studios in Denham.

Smeaton is one of Australia's top composers. His work has been heard in Britain in the tv series Ben Hall and Castaway, and in several films which include the highly successful Picnic At Hanging Rock and The Devil's Playground. This last was directed by Fred Schepisi who directed The Chant of Jimmie Blacksmith.

Coming to England for the film music was the result of three factors, as Smeaton explains. "We have a few musicians of high calibre in Australia but not enough for our needs. Also it is vacation time there with people away and we had a deadline to get the film ready for submission to Cannes."

Bruce Smeaton was born in Melbourne. He left school at 16 and he sold newspapers to earn the price of his first instrument, a baritone saxophone, which he taught himself to play. In between a number of unskilled jobs, he played with small bands.

Then disaster struck. Smeaton discovered that he had lip cancer. He had to give up the saxophone.

He tried other instruments but enjoyed playing none of them. But it is an ill wind that blows nobody good, and since he could not play, Smeaton turned to writing music. He wrote jazz pieces, songs, and a great deal of chamber music. The difficulty was in getting it played. He finally persuaded the ABC (State broadcasting network) orchestra to play some — and he copied out all the parts.

Then during a wet evening at the Musicians Club, Smeaton was talked into joining the Air Force Band. Now he says ruefully, "I hated it. I spent the next six years trying to get out. The only salvation was that I did at least write a great deal of music during the long stretches of boredom."

The Air Force experience turned him off music for a while. When he left, he gave it up, moving through a series of jobs, selling, tuning sports cars and finally a top spot as marketing director for a group of building societies. Then, during a period in hospital he decided to change direction.

Change of direction

For the next five or six years, Smeaton wrote over 2,500 commercial jingles. About this he says, "Where else can you learn how to score, to write a commercial bit of music in 16 bars? And it is highly-paid apprentice system. It is a killer if you consider it just a way of making money. Eventually you run out of ideas." From jingles, he moved into composing for television shows, doing specials and documentaries. While working on one series, he met an American producer and realized, through him, that he simply did not know enough about the mechanics of what he was doing. So he went to Hollywood and spent 14 weeks watching and learning the craft of writing for films and television. Now he says, "I enjoy the actual structure of film music. The difficult thing for some composers is to remember that in scoring a film, the most important thing is the film. Often, lyrics muck up the music."

Smeaton claims his approach to scoring films differs from that of the



American composers whose art he thinks has not progressed much since the thirties, or "since Max Steiner convinced his bosses to do scoring under dialogue. They are proud of their tradition and rightly so, but they are writing symphonies. Their film music has been written to either entertain or make music."

Smeaton gives an example of his own approach. "For instance, you have a scene where you are in the outback. You can almost smell the heat. The trees are waving in one direction, a woman is shaking crumbs from the table cloth blowing in another direction and a small girl is swinging up and down. It is a brave man who puts music into that. To select any part of the moving rhythmic action to fit the music to, would be to force the music onto the other activities. Instead, music is used as a sweetener to the scene."

The film is the thing

It is of course unwise to generalize about film scoring approaches in Hollywood. At any one time there are too many films being made with different composers and differing approaches to single out any as representative. One composer's work differs from film to film according to type. There are films where the music runs freely in themes, giving a general background mood to a sequence; but there are some that have so many music cues they are almost "micky moused" — called that because cartoon music is an almost literal aural interpretation of the visual action.

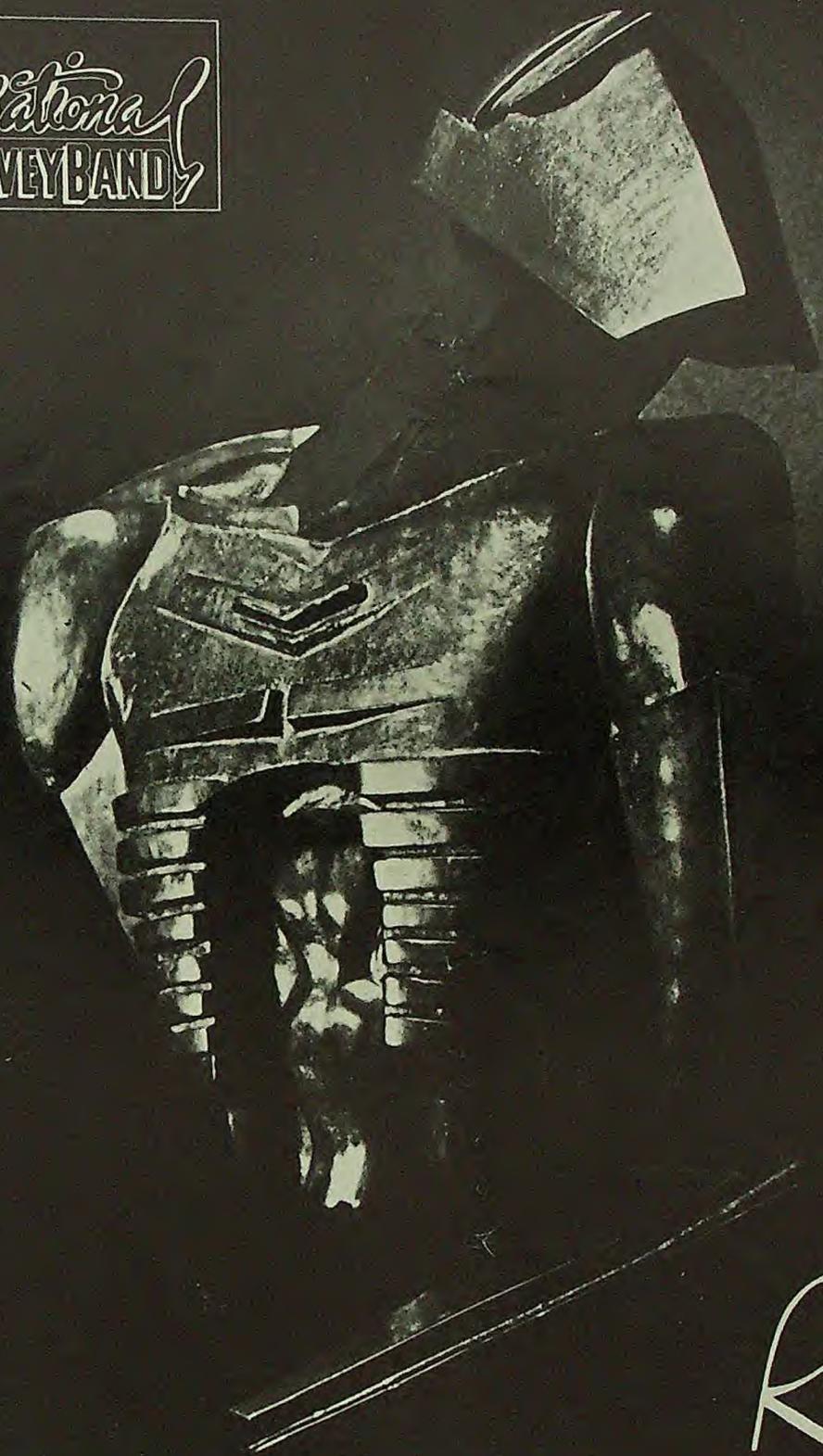
But if there is a definable American tradition in scoring that influences today's American films, Smeaton makes the valid point that the Australians have no such traditions of their own. His influences come from both America and Europe and he is free to take his own approach. He dedicates his composing to helping the film. "Music is only another tool of a film. It should enhance the atmosphere but remain unobtrusive. What do you remember in Psycho? Not the theme but the sound when Janet Leigh was knifed in the shower scene. The picture's the thing. Much film music will be listenable on records."

"When someone asks me to do a film, I tend to try to talk them out of much of the music. They tend to want to over-use music."

"I love all aspects of films, the images, the beautiful language — I wallow in it. I enjoy working with other people. Fred Schepisi is one of the most careful film makers I have ever met. I've known him for years; we worked on commercials together. The Chant Of Jimmie Blacksmith is based on a historical incident in Australia that Thomas Keneally used for a book and Fred has made into a marvellously compelling film."

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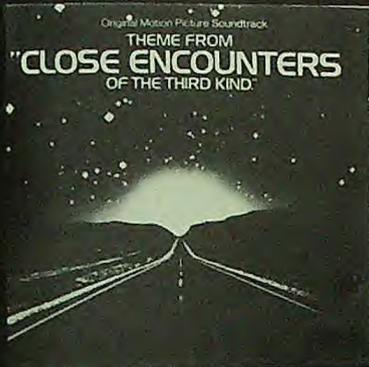


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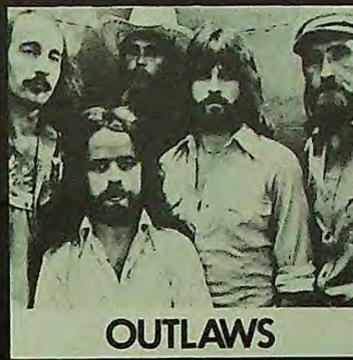
PATTI SMITH
"Easter"
SPART 1043 Cass. TCART 1043



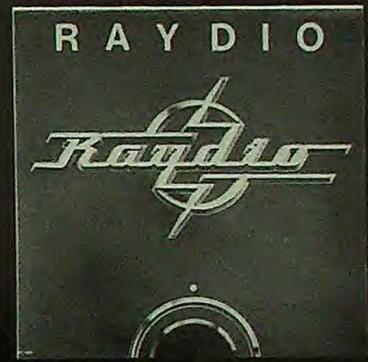
CLOSE ENCOUNTERS
"Film Soundtrack"
DLART 2001 Cass. TCART 2001



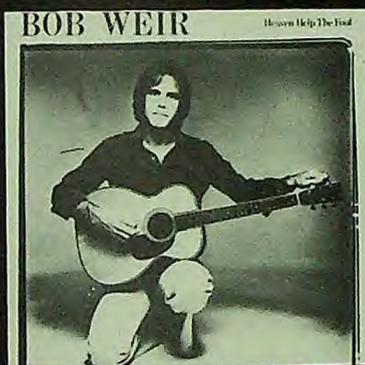
LOU REED
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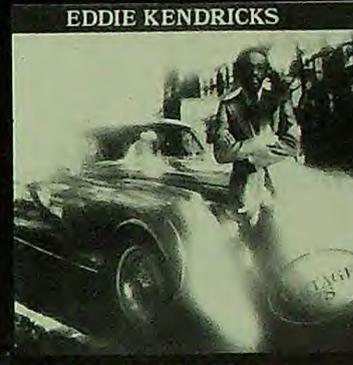
RAYDIO
"Raydio"
SPART 1041



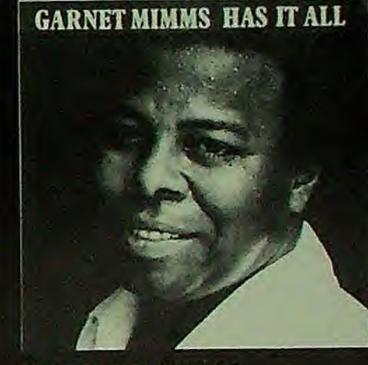
BOB WEIR
"Heaven Help The Fool"
SPART 1044 Cass. TCART 1044



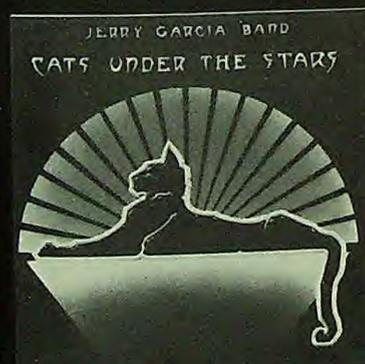
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"Atlanta's Burning Down"
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"Vintage '78"
SPART 1040 TCART 1040



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TALENT

Cougar: reconciled to the business

by TONY BRADMAN

"HE'S NOT too tall. But he's good-looking in a dark, broodily aggressive way..."

So begins the Johnny Cougar press release, which comes in an expensive, glossy pack, and goes into great, and sometimes lyrical detail about the singer. But the eye

comes to an obstruction as it slides along through the praising promotional prose. Johnny Cougar, it seems, was upset by his experiences with former manager Tony DeFries and Mainman — he felt he was being subjected to a "massive promotion campaign." But surely Riva were also selling him

hard?

"Yes, I've had some bad experiences with that sort of thing," said Cougar. "But when it comes down to it, any sort of promotion is a turn-off for an artist. At least with Riva I respect what they're doing. They're putting me across for what I am."

Cougar's comments reflect the strange odyssey of a young man in the music business, and the problems it has given him. He freely admits that he does not like the business as such, and finds the whole idea of "marketing" him and his work as a "product" repugnant. His comments also reflect the efforts he has made to live his life the way he wanted to, by writing songs and making records. He had to sell his "product" to live. But at least with his latest deals he feels that he has control over what he's doing.

"Riva Records and every other record company is in the business of making records for profit. But I'm in the business of writing my songs," Cougar said.

"When I was with Mainman I didn't feel I had any control over what I was doing. My latest album is the first one I've really liked, and it was the first one I have had full control over."

"It's real easy to get involved too deeply in the music business as a business, and it's something I try to avoid. That's what's wrong with so many artists today. They don't have any roots, they're distant from the things that really matter, they lead maniac lives divorced from reality. Everyone needs a private, personal life."

And that's why Cougar lives in Bloomington, Indiana, far from the hectic hurly-burly of either the East or West Coasts. His day to day life is also the source for most of his songs, and it's that life that he wants to hold onto.

"All I really want to do is to write my songs and make records, and sell enough to get by. Later on I'd like to make films, and when I'm old, I'd like to write short stories. I'm a creative person, and that's all I really want to be."

Cougar was born in Indiana, and married young — at 18 — and on his progress to his present success, he picked up a degree in Broadcasting. He says he went to college to get away from the music business, in which he had been involved in the shape of local "teeny" bands. After college, he worked for a phone company, but felt frustrated. He listened to records and felt that he could do better. He decided to try and make a living doing what he wanted. So he made sure he got laid off by the phone company, collected a year's unemployment benefit, and set out to do what he wanted. Enter Tony DeFries.

Crazy

"I made a tape, and decided to go off to New York and try to get a deal. I know even less about it all then, than I do now. People thought I was crazy."

"But I'd been in New York just one day and I found out that Bowie had just left Mainman, so I took my tape along. I thought that what I needed was a manager, like all these other guys. I'd sent tapes to record companies, and had rejections — what I needed was someone with contacts. I researched what DeFries had done for Bowie, and I decided he was the man for me."

"I was really surprised when a month later, DeFries phoned and said come to New York. I had a deal."

At first he was pleased to have Mainman and a deal behind him, but he soon became disillusioned with the lack of control he had over his work. He says he was dissatisfied with the promotion of an "image" — and finally, after 18 months and two albums he didn't like, he and DeFries decided to part company.

"Even though Tony and I haven't spoken to each other for a year, I still like and respect him. It was just that I am an individual, I need to have control over my life, and Tony



was something of a father figure who needed to control and direct me, I wanted more freedom."

So Cougar was at a loose end. He decided to look for another manager. He went to Bob Davies, who was a former lawyer working at MCA in a&R. Davies signed him to the label, but was asked to resign for having done so. Davies then suggested that they try Billy Gaff, Rod Stewart's manager, for a management deal.

Excited

"We flew out to LA," said Cougar, "to talk to him. Billy said he wasn't really interested in managing anyone but Rod. But we talked for about five hours, and in the end, he said that he would support me all summer, while I put a new band together and wrote some new material, and that he would come out to look at what I'd done in four or five months. If he liked it, he would offer me a deal."

"So he came to Indiana and saw the band at rehearsal. He was so excited by us that he offered us a deal there and then."

A deal with Billy Gaff for personal management is a very good recommendation for a singer-songwriter who has two not very successful albums behind him. Gaff obviously had faith in Cougar, and the latter seems to be enjoying every moment of his new arrangement.

"Billy and I get on very well," he said. "We get on like equals. We're both the same sort of people — we like our freedom. I said to Billy when we started up that he could do anything he pleased for so long as I had control over my work."

"I know I have to be promoted and marketed — but at least with Billy and Riva I know that they'll leave me alone to write and perform in the way I want to."

Cougar was signed up, logically enough, to Riva Records. But why come from the States to the UK to start off his career in a new direction?

"Riva is a small company, and I just felt happier being in something like that rather than a vast company along with all the other artists — just a number, not a person. It's a very good company, and it's good to use it and the UK as a springboard. If I take off here, then the States will be an easier nut to crack."

Cougar has a recording and publishing deal with Riva worldwide excluding the States and Canada. He has had "several substantial offers" for the latter areas, and negotiations are under way. The single from the album I Need A Lover, is on the playlists of many of the ILR stations, and could well be in the charts in the next few weeks. Cougar is happy.

"Of course I'm happy that things are going well. Who wouldn't be. I've made an album I like and I'm working with people I like and doing what I want to do."

"I aim to be around for a long time to come."

Campbell returns to his first love

AFTER AN 18-month period of what he describes as 'total frustrating inactivity', Junior Campbell is returning to his first love — being a recording artist. Not that the last couple of years have been uneventful for him from the point of view of his work as a songwriter and producer — both Barbara Dickson and ex-Bay City Roller Pat McGlynn, with his band Scottie, have a lot to thank the ex-member of Marmalade for.

Campbell's new single is called Highland Girl and is the first product resulting from his new deal with Private Stock Records. Previously he was with Elton John and John Reid's Rocket label, but with the exception of just one single release, no other Junior Campbell recordings were issued. "Unfortunately my deal with Rocket just didn't work out — it was a very frustrating period for me because it was total inactivity, and recording has always been my first love. It is the one thing that I feel I can do best."



Junior Campbell

formal music and orchestration. Then came two solo hits for the Deram label with Hallelujah Freedom and Sweet Illusion in 1973.

"One of the first bands other than Marmalade that I produced were Dream Police from Glasgow who were signed to Decca," Campbell recalls. "That was about 1970 and they eventually became the Average White Band. At that time, Dream Police were a semi-underground group and they used to play support to us at the Marquee!"

Barbara Dickson

Campbell's most successful production liaisons have been with fellow Scottish artist Barbara Dickson and Pat McGlynn. "When I was asked to record Barbara for RSO, the company was struggling to find material suitable for her to record. I had always thought that Answer Me, which had originally

been a hit for Nat King Cole and Frankie Laine, was an incredible song and would be suitable for her. In fact, Barbara did the number live in the studio — she is the total artist and has so much promise which has yet to be fulfilled. Pat Fairley when he left the Marmalade joined RSO to run the company's publishing, and he called me to say that he had just found the most fantastic singer, working in a show about the Beatles called John, George, Paul, Ringo And Bert, and I had to hear her myself. I just agreed with him entirely."

Campbell has also worked with Jess Conrad and Barry Ryan; in addition he has been involved in writing TV jingles and he has his own publishing company called Camel. His most recent production success was in Japan with McGlynn and Scottie. He recorded a single and LP called We Made It Last Summer Time, and the album alone has sold 300,000 units while the single has been one of Japan's biggest ever sellers.

He adds: "Every year since 1968 I have had some major success, either as a performer, songwriter or producer. Until 1971 there were the hits with Marmalade, then my own two records in 1972 and 1973. Later the Scotland World Cup Squad had a hit with Hallelujah Freedom, and since then of course there has been Barbara Dickson and Pat McGlynn. Hopefully 1978 will see me again having success in my own right as a recording artist, as well as with the other acts and band I am working with."

Marmalade

Campbell's career in the music business goes back some 14 years. He formed his first band, the Gaylords, at the age of 14, and one of the members was Pat Fairley — eventually the Glasgow pop group evolved into Marmalade. Campbell recalls: "We made our first records in 1964 — Norrie Paramor who was then looking after Cliff Richard's recording career spotted us and the result was a trip to London to do some sessions. There were three singles released, none of which did particularly well in England although naturally enough they sold in Scotland."

In 1966 the Gaylords changed their name to Marmalade and also got a new manager, Peter Walsh. A record deal was made with CBS but even then chart success continued to elude them. "One of the records we made was a song I had written called I See The Rain, and Jimi Hendrix voted it as being the best record of the year, which as you can imagine did wonders to our ego but didn't succeed in selling any records." Campbell also recalls. "Our producer was Mike Smith who at one point had five singles in the Top Ten. He gave us a lot of leeway and it was mainly as a result of his influence that I was able to try my hand at production."

Soon the hits did start coming for Marmalade — Lovin' Things, Ob La Di Ob La Da (a number one) and Baby Make It Soon. With the big selling records came a change to Decca in 1970. "The reason we signed the deal with that company was because we were promised total control over our recordings. Previously we had recorded other people's songs but now we could do our own and I was able to look after production — Decca's gamble was rewarded with the success of Reflections and Rainbow. In fact, the first hit recouped for the company the advance they had given us, and that had been huge enough."

In 1971 Campbell quit Marmalade and enrolled at the Royal Academy Of Music for two years, to study

MUSIC WEEK

YEAR BOOK

We are updating the 1978 Music Week Yearbook and a supplement of revisions, changes of addresses, telephone numbers, personnel etc, will be published in Music Week shortly. Any subscribers who wish to revise their entries or make new entries should write immediately to:—

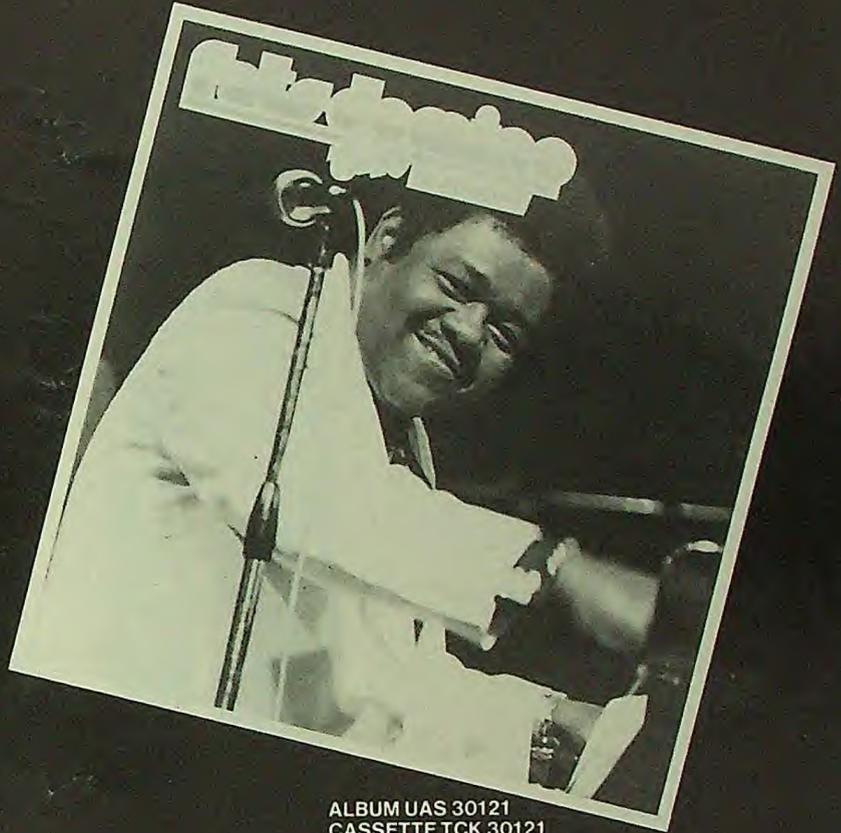
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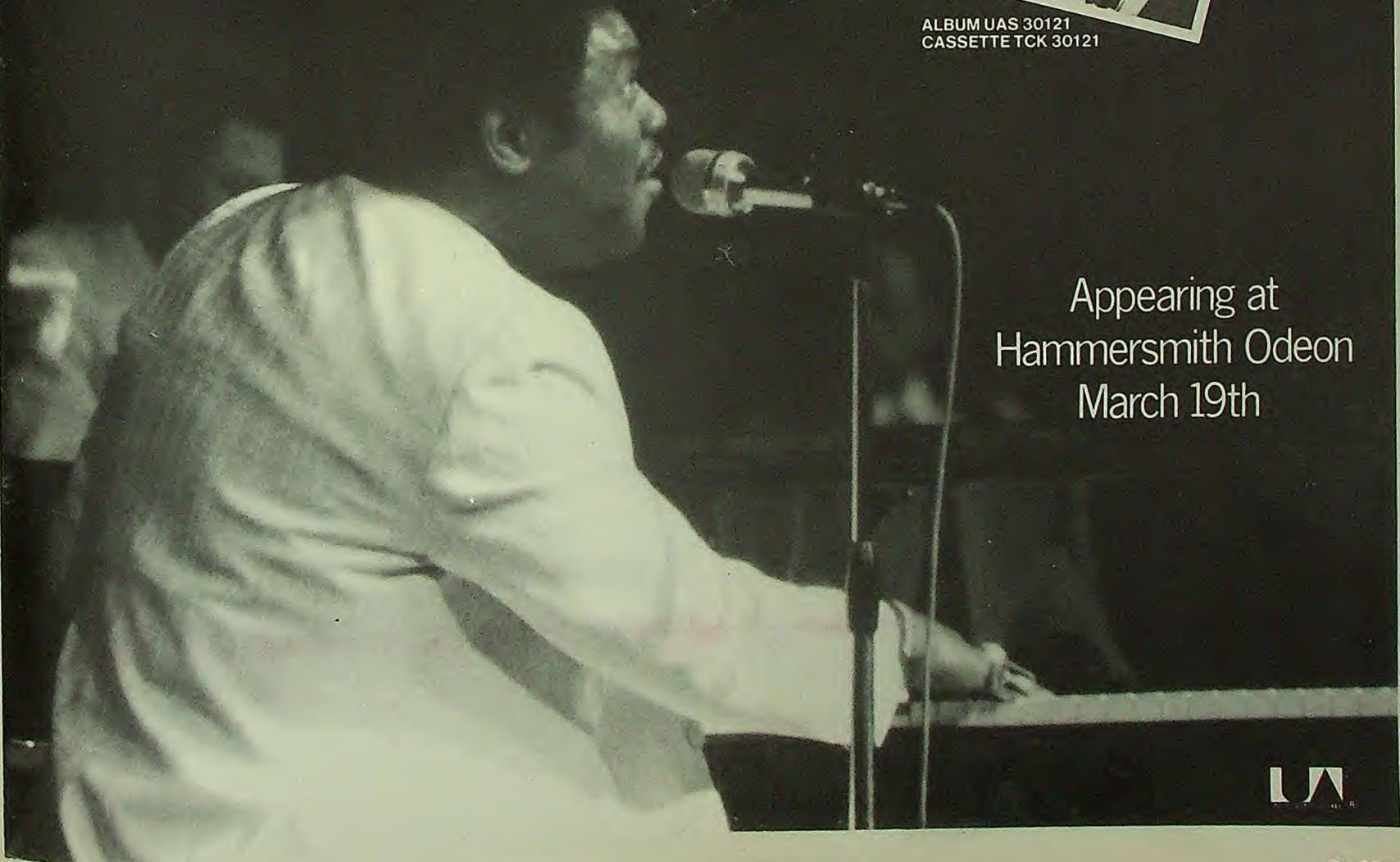
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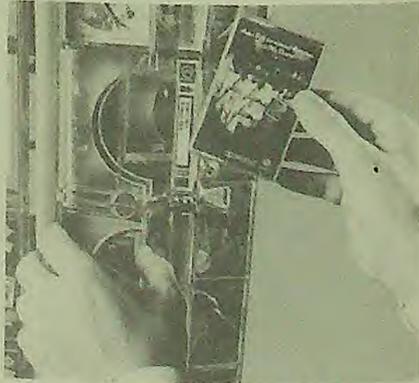
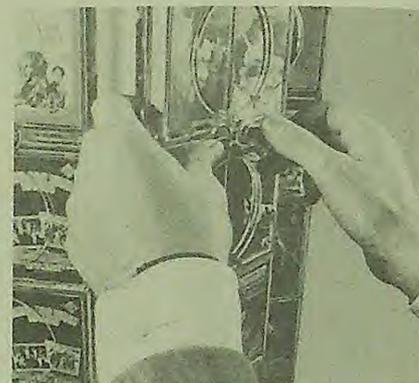
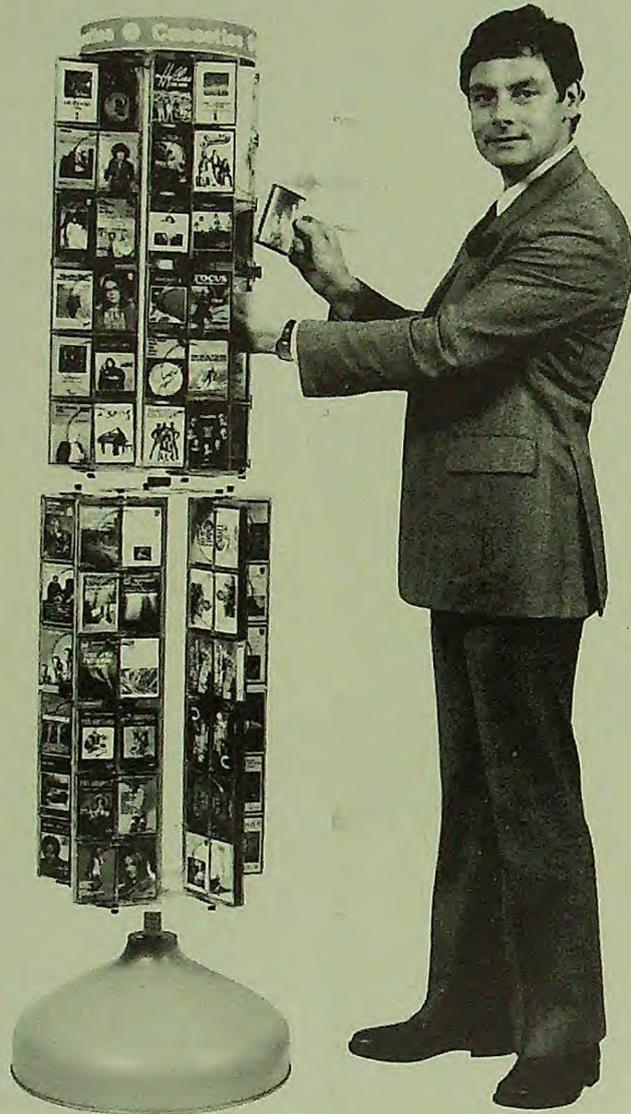
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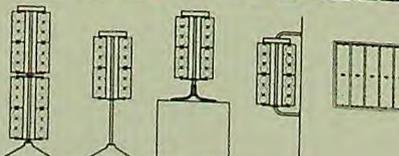
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Stein overcomes the odds

THE PROBLEMS of being a rock group manager in the competitive world of pop are difficult enough at any time but when that person is a female too, then the odds are piled even higher. For Linda Stein, manager of the US 'high-energy rock band', The Ramones (to use her own description), the challenge has been two-fold — to prove that a woman can succeed in a traditionally masculine dominated area of the music business, and that the Ramones can overcome the stigma of being labelled a punk band.

Linda Stein is in fact the wife of Seymour Stein, founder and head of Sire Records in the States — but she's quick to point out that her husband lets her get on with her managerial activities without any interference. "And even though the Ramones are signed to Sire, there's no question of Seymour showing any particular favouritism towards them. Sure he thinks their music is great, but then so does everybody else in the company, and that includes Sire's representatives all around the world," she adds.

In fact, Linda claims to have spotted the Ramones before her husband. "At the time I was the international liaison between Sire and the various licensors around the world, including Phonogram in the UK. I met Danny Fields, who was then editor of 16 magazine and managing the Ramones — he asked me if I would like to go on the road with the band, while they were touring with Talking Heads, and to me it opened up a whole new experience," she says.

"I have been involved with the Ramones from the start and it was after that first tour that Fields asked me would I like to become a partner in management with him. We started our own company, Coconut Entertainment Corporation in New York, primarily to handle the Ramones, who were then basically a

group of ex-High School kids, but since then we have started looking to other acts and our most recent signing is singer/songwriter Steve Forbert."

The management of Forbert, who is from the Mississippi region of the US, has been relatively straightforward compared with the problems encountered with the early management of the Ramones. "In fact it is a different picture altogether," Linda Stein says. "Steve Forbert started in Greenwich Village, performing in the folk clubs there, and he was fortunate enough to get a *New York Times* write-up. We couldn't have wished for anything better and immediately there were three major record companies interested in signing him up.

"The situation with the Ramones was totally opposite in that we had to fight to get a record contract, and although we did eventually sign with Sire that was only because everyone in the company had so much faith in the band's potential. Initially no one wanted to sign them, and then there were problems with the radio stations because they thought that the Ramones' music was 'too different'."

The problems didn't just stop there. When the group did sign to Sire there was a backlash from the concert promoters. Linda explains: "The British coined the phrase, punk rock, and the Ramones were dubbed with the same description in the US. Unfortunately to the Americans punk rock also meant violence, outlandish behaviour and music which wasn't always too good, and it frightened the promoters away in America — they

EDITED
by
CHRIS WHITE

were not prepared to become involved in that kind of scene. The whole thing had a very negative effect, and at one stage we went through no less than seven different agents."

The last six months have seen a change in US attitudes towards the Ramones however, and one of the most important events has been that the band is now represented by Premier Talent, one of the leading pop agencies in the US. The move has brought a considerable change in the Ramones' fortunes and they have just finished a four month tour

of the US which included sell-out concerts in more than 30 American cities. "People who didn't want to know the Ramones six months ago are now eager to book them," Linda Stein says with some satisfaction. "There has been TV news coverage in about 12 different states, and the records have started charting. The new one, *Do You Wanna Dance?*, was on the playlist of 12 Top 40 radio stations within 48 hours of its release."

Mrs. Stein has already made 11 visits to the UK since the New Year. "The purpose of my latest visit is to finalise details for a film featuring the Ramones and which is to be made during their forthcoming European tour. I like to keep in touch with the pop scene in Britain, and already this visit I have managed to get out and see four bands in

action. Both Coconut Entertainment and Sire are very conscious of the British record market and we are planning to bring back the Ramones for more concerts next autumn, when they should also have a new album released. During their last UK visit, they sold out eight dates from a total of 11, and that included two sell-out appearances at the Rainbow Theatre."

Only a few years ago Linda Stein was a school-teacher before becoming a housewife, and then international co-ordinator for Sire Records. Now she is one of the up-and-coming members of the States' new breed of pop rock managers. "I think my ambitions for the future centre around those artists we already have signed for management," she adds. "We don't want to take on more than we can manage — it is busy enough with the Ramones alone! — but we do want to build up the careers of our acts and do everything that is possible for them. The idea is that as they grow so will Coconut Entertainment."

Quatro branches out

by VAL FALLOON

SUZI QUATRO, for a while the only lady rocker in the business, has good reasons for her absence from Britain — her home and home of her record label, RAK — in the past year or two. Apart from some University dates last year, she has not done a headline tour of the UK since 1976.

She spends only two or three months of the year in the UK, world touring commitments being the main reason for this. But now her links with America, land of her birth, have been forged more strongly. And with a new single out, *If You Can't Give Me Love*, an album planned for June, Suzi Quatro can

only say she hopes to tour Britain again at the end of this year.

She has managed to take time out to appear on the pop shows here and there is a video of her singing the new single for use on *Tiswas*, *Crackerjack* and *Top Of The Pops* if at all possible. The main reasons for this brief promotional trip is her new career as an actress. She has been signed to appear in ten episodes of *Happy Days*, and there are talks in the States of her own tv show "a similar type of programme", she suggests. And she has also written an autobiography. At 27? "It's Part One," she quips.

"I was picked for *Happy Days* for the role of the Fonz' girl friend's sister, after the producers had given up trying to find a young actress who could rock," she said. (The character is tailor-made — a young girl with her own band.) "They decided to see if there was a rocker who could act. I auditioned and got the part."

Does this new career direction — her first stab at acting — mean the end of her recording and touring?

"Definitely not," she stated. "For example, during filming for the series we were recording the album at night. And if I did do my own show it would only take up, say, 13 weeks of the year. I love touring and the band has enough booking to keep us going for months. We're planning to go back

to Japan, for example."

The new single has a distinctly country rock flavour. Does this mean she's changed her singing style? Has the bitch gone for good?

She laughed. "That business of 'The Bitch Is Back' to announce the show was our managers' idea. But we don't do that now. The fact that I've done one country-ish single — and I don't necessarily agree with that description — doesn't mean we don't rock now. After all, we do slow numbers on stage, such as *Michael*, and there are certain songs you just can't scream — you have to sing them."

But she still wears leather gear for concerts. And in *Happy Days* she says, she does exactly what she usually does on stage. There is no change of image for the tv series.

Does the fact that she's toured everywhere but the UK of late mean the audiences here are not good? "Not at all," she says. "The audience anywhere depends on the show you give." Her slightly shy, if highly articulate, offstage image is in direct contrast to her concert style — slim leather-clad nymphet gyrating about, gripping a huge bass guitar and screeching like a female Jerry Lee Lewis. No doubt managing a sane private life with a public image like that has not been easy. This could be the reason why her book is called *Autobiography Of A Survivor*.

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MUSIC WEEK

CLASSICS SCENE

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COMMENT

CLASSICAL MUSIC, in its wide-ranging if inaccurate colloquial sense, never ceases to delight its admirers and confound its detractors. That the field as a whole tends to exist in its own luxuriantly-appointed niche, quietly implementing precepts which its own ethos has dictated over the centuries, surprises no-one. Its inter-relationship with the equally inaccurately-described "popular" catalogue is nothing so dramatic as a truce: rather is it an almost complete lack of admission on the part of either combatant that the other exists. Vive le difference!

Just how far disparate in practice are these two conveniently-labelled segments of the musical art was thrown into sharp relief with the new Gramophone Record Awards reported in our last issue. True, initial stages of the running order were decided by the record companies themselves, who came up with over 300 entries for the year 1977. After that it was over to the magazine's extensive regular panel of record critics.

Whereas the music industry's own awards deal predictably with the concept of "popularity" as a neat euphemism for "profitability", the new awards sought that more elusive evaluation—quality.

The "exception" that proved it was the overall Record Of The Year award to Janacek's *Káta Kabanová*. As an almost unknown opera by a relatively obscure 20th-century Czech composer it would have stood less than a ghost of a chance when weighed in the context of marketing and sales potential. Indeed, the analogy could be forcefully pressed home by the almost outlandish hypothesis of an unknown popular group, without hope of a chart entry, singing an unknown song in a foreign language—and then carrying off the principal annual awards. Simply, it could never happen. Yet anyone who has heard Mackerras's delightful account of *Káta*, and Decca's splendid recording, could not doubt the wisdom of this unusual choice.

There were other awards, too, which could never have impressed those on the popular side of the music business with their logic. Surely there is significance in the fact that another 20th-century composer, Dmitri Shostakovich, who is hardly what the average marketing man considers a saleable commodity to the man on the mythical Clapham omnibus, carried off the laurels in two sections: Chamber and Solo Vocal. Weighty works by Elgar also gained two top awards. Indeed, "standard" composers—Mozart and Beethoven—won only two prizes, neither of them for particularly over-exposed music.

It would be as well, in the light of this scrupulously-conducted award system, if record labels and retailers alike were to revise some of their preconceptions as to just what "the public" demands of them. Meanwhile, Gramophone must maintain its invaluable service to the industry.



EMI winners in recently-presented Gramophone Record Awards with Lady Harewood are (l-r): Bryan Crimp, John Patrick, Leslie Hill and Peter Andry (see details of the awards in last week's issue).

EDITED
by
NICHOLAS WEBBER

Five Britons in conductor's contest

THE RUPERT Foundation has announced the selection of 21 young conductors for the fourth international conductors' competition to be held between April 3-7. Five candidates from Britain will be among participants from thirteen other countries competing for prize money of £4,000 and a travel allowance of up to £500 during the year of the scholarship.

The award winner will go on to work with the BBC over a 12-month period and will receive professional fees for both studio and public concerts. There is also the possibility of recording contracts.

Awards to Philips, Decca and DG

THE CLASSICAL divisions of Phonogram, Deutsche Grammophon and Decca have all received awards abroad for records issued during the last year.

The Philips label gained a double distinction with the award of a Grand Prix De L'Academie Du

Disque Français to an interpretation of the complete Sibelius symphonies by Colin Davis and the Boston Symphony Orchestra, and to the Beaux Arts Trio performance of Haydn chamber music. The numbers are 6709 011 and 9500 325-7 respectively.

Deutsche Grammophon received four awards from the same source. They were: Beethoven's late string quartets, played by La Salle Quartet (2740 168); Liszt's Faust Symphony with the Boston Symphony Orchestra conducted by Bernstein (2707 100); Gershwin's An American In Paris conducted by Seiji Ozawa (2530 788); and De Falla's The Three-Cornered Hat with the BSO also conducted by Ozawa.

From L'Academie Charles Cros DG received a Grand Prix International Du Disque for six records: Mahler's ninth symphony with the Chicago Symphony Orchestra, conducted by Carlo Maria Giulini (2707 097) and Dvorak's ninth with the same artists (2530 881); Verdi's Simon Boccanegra with the choir and orchestra of La Scala, conducted by Claudio Abbado (2740 169); Liszt's *Années de Pèlerinage* played by Lazar Berman (2740 175); Dvorak's string quartets played by the Prague String Quartet (2740 177); and Purcell's *Fantasias For Viols* played by the Ulsamer Collegium (2533 366).

In the USA DG was given a Grammy award for the Giulini Mahler record detailed above, and the disc also carried off the Best Mahler Recording 1977 award presented by the USA Gustav Mahler Society.

Decca won three Grands Prix Du Disques from L'Academie Charles Cros. They were: Janacek's *Káta Kabanová* conducted by Charles Mackerras (D51D2); Beethoven's complete violin sonata played by Itzhak Perlman and Vladimir Ashkenazy (D92D5); and Haydn's Nocturnes played by Alan Hacker and The Music Party (DSLO 521-2).

L'Academie Du Disque Français decided to award its Grands Prix Du Disques for the year to American recordings, and Decca was presented with three for British-made recordings with American orchestras. One went to Lorin Maazel's set of Brahms Symphonies and overtures with the Cleveland Orchestra (D39D4) and another to the same conductor's Porgy and Bess (SET 609/11). A third went to an LP of American music by Zubin Mehta and the Los Angeles Philharmonic.

CBS issue tribute to Rudolf Serkin

AS A tribute to the pianist Rudolf Serkin, who will be 75 on March 28, CBS has issued a double-album Beethoven collection played by the maestro in its mid-price Classics series. It retails at £5.49.

On CBS 79004 Serkin plays three sonata — No 28 in A, No 29 in B flat ("Hammerklavier"), and No 31 in A flat — together with the Eleven Bagatelles, Op 77. Although he was born in Eger, Bohemia, Rudolf Serkin is a naturalized US citizen. He made his debut with the Vienna Symphony Orchestra in 1915 and went on to become Director of the Curtis Institute of Music.

Three other mid-price CBS releases in a cycle entitled *The Poetry Of The Piano* are also available now. A reissue of Bach's *Goldberg Variations* played by the Canadian Glenn Gould (61571) follows last month's full-price release of the artist playing Bach's *English Suites* (79208). Other recordings of the composer's solo repertoire include: *The Well-Tempered Clavier, Books I & II* (77225 and 78277); and *The French Suites* (73393).

Then there is Tchaikovsky's first Piano Concerto in B flat (61697) played by the Munich Philharmonic Orchestra under Kempe, with Nelson Freire as soloist. Finally

Philippe Entremont, on 616068, offers another solo recital, this time of Debussy.

All single mid-price LPs in the series retail at £2.79.

On the full-price (£4.29) CBS Masterworks label, Murray Perahia's solo pianoforte recital — originally scheduled for November release but unavailable until now — makes its appearance on 76635. In an all-Schumann programme he plays the *Symphonic Etudes*, Op 13; the five *Posthumous Etudes*; and the *Papillons*, Op 2. CBS originally planned a cassette version, but the recording will now be issued only on disc.

Perahia also appears as pianoforte soloist and conductor (from the keyboard) on CBS 76651, the third in his acclaimed Mozart concerto series with the English Chamber Orchestra.

They play No 11 in F and No 20 in D minor. The two recordings already issued are: 76481, containing Concerti 14 and 24; and 76584, containing the "Jeune-homme" and the "Elvira Madigan" (Nos 9 & 21).

Last Wednesday (15) Perahia and the ECO were heard in concert at the Queen Elizabeth Hall, where their programme included the Mozart concerti Nos 12 in A and 27 in B flat. They are recording both works for CBS this month.

Leslie Faulkner dies

LESLIE FAULKNER, sales manager of the Oxford University Press music department for the past nine years, has died at the age of 54. As chief trade traveller to the department since 1959 Faulkner was responsible for OUP's relations with the music trade for nearly two decades.

In 1964 Leslie Faulkner initiated what was to become his principal interest: the regular representation of OUP's music catalogue abroad. This was a new departure for the Press, but, starting with the Low Countries and Scandinavia, Faulkner soon added Germany and other territories. Six years ago he began biennial trips to Japan and the

Far East, four years ago, he added annual visits to Canada, and last year he represented OUP for the first time in Australia.

On his first visit to Japan Faulkner was faced without warning by 12 managers from Nippon Gakki's branches specially gathered to meet him. They spoke almost no English — yet he was asked to give them a talk on the OUP music list and what they should stock.

Paying tribute last week to Leslie Faulkner's ebullience, perceptiveness and warmth, OUP said: "His reports, whether on a customer, a market or a publication were balanced and helpful, and he never allowed his own feelings to cloud his judgment."

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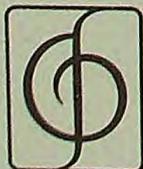
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CLASSICSCENE



Solti and Chung: inspired partners

THE PARTNERSHIP of the violinist Kyung-Wha Chung (pictured above) and the London Philharmonic Orchestra conducted by Georg Solti, which has brought to fruition a number of important recording projects, is renewed in a release heading next month's classical release schedule from Decca.

The young Korean artist who has dazzled London critics with her virtuosity tackles Bartok's Second Violin Concerto in a performance which Decca bills as "undoubtedly one of her finest". Chung and Solti made the recording immediately following a performance at the Royal Festival Hall, London, which the Guardian described as "an inspired collaboration".

Principal competition for the release — Bartok's concerto is one of the 20th-century classics for the instrument — comes from the Perlman-Previn coupling on HMV which was issued in 1974. But Kyung-Wha Chung enjoys a large following at present, and Decca's timing is sure of being consolidated by her appearance at the Festival Hall on April 14 and the Fairfield Halls the following day.

The record — SXL 6802 — will retail at £3.99.

Another new Decca release likely to arouse unusual interest during April is Vladimir Ashkenazy's interpretation of Tchaikovsky's much-recorded fifth Symphony. (SXL 6884). Although Ashkenazy has made several recordings as conductor, this will be his first

major symphonic contribution. The orchestra used is the Philharmonia, and Decca expects that added interest in the disc will stem from a BBC TV film of the partnership made in Oxford and due for transmission in April.

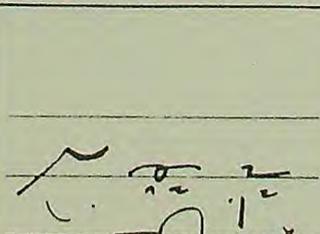
On the historical side Decca is reissuing a "classic" recording of Verdi's Aida with Renata Tebaldi in the title rôle. D47D (three records) also features Mario del Monaco, Ebe Stignani, Fernando Corena, Piero di Palma, Aldo Protti, and the chorus and orchestra of Rome's Accademia di Santa Cecilia; the conductor is Alberto Erede.

This recording — which has been electronically reprocessed to give stereo effect — was originally made in 1952, and the three discs are issued boxed with libretto at £6.95, an increase of only 98p over the original price. Other classic recordings of Aida still available from the company are Toscanini's (1949) and Serafini's (1946). The set is likely to have some competition from the recent EMI re-release with Maria Callas in the title rôle.

Dallapiccola memorial exhibition

A MEMORIAL exhibition on the life and work of the composer Luigi Dallapiccola which has already toured four countries opens today (18) at the Institute of Contemporary Arts in London. In conjunction with the display an opening concert presented by Boosey & Hawkes, the music publishers, will include some of the composer's own music.

The 198 items on show range from compositional sketches and letters to photographs and designs and reflect Dallapiccola's many links with British musical life. The fully-documented exhibition catalogue quotes extensively from the composer's work; a separate catalogue of all his compositions is available.



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

White elephant and more

Bibliography of Discographies, Volume One, Classical Music 1925-1975. By Michael H. Gray and Gerald D. Gibson. R R Bowker Company, 164 pp; £15.

When the kings of Siam set out to ruin a miscreant courtier they did it in style: by tendering a gift calculated to cause the recipient more trouble and embarrassment than it was worth. That species of gift-horse (to mix the symbolism) was a white elephant, and there can surely be no more apt a beast to consider when contemplating this elephantine undertaking.

Not only is the Bibliography of Discographies a white elephant in the classic tradition: it is also a very expensive one. Even setting aside the high cost of publishing these days, the price of £15 would have been steep (to say the least) for 164 pages of tabulated text. In the event this pagination can be narrowed down to 146, since 13 pages are taken up with an index of paragraph numbers — itself a superfluous exercise bearing in mind the Bibliography is already alphabetical.

How then, do the publishers — whose only other foray into music appears to be The British Music Yearbook — justify a charge of roughly tenpence a page? J F Weber's Foreword explains: "As long as we need records for something more than background music we will need discographies. The proliferation of recorded sound is so great that only a devoted researcher of a composer's music on records, an artist's performing career on records, or a record company's rise and fall from the first number to the last on its list can enable us to use fully the riches that

are hidden within grooves." With that, at least, few quarrel.

Unfortunately, though, what this apologia fails to explain is exactly why such a devoted researcher should need a bald list (which is what it amounts to) of discographies rather than the actuality of their contents. What indeed is the point of referring the reader to all manner of obscure and mainly ephemeral publications, the vast bulk of which he has not the remotest hope of obtaining? It is all rather like a do-it-yourself discography kit with the most important parts missing, a newspaper consisting entirely of headlines.

Then there is the organisation of the material itself, or lack of it. Firstly, the great majority of discographies cited are lamentably out of date — and there are few lists more irritating than a redundant or incomplete discography. This is inevitable in a work which is essentially parasitic in its conception, relying exclusively on the researches of musicological precursors; yet it nonetheless calls into serious question the volume's *raison d'être*. The Bibliography takes no account of the often important discographies published by record companies themselves within boxed sets, both of artists and of composers. Consequently, to give just three examples, the entries for Blacher and Lutoslawski are respectively 15 and 17 years behind the times, while that for Lutyens is eight years old. Of Walton's three entries, two date from 1948 and 1965 and the other is six years out of date.

Secondly, the Bibliography's method of tabulation is such that if a composer has had no discography

published elsewhere then, so far as concerns the authors, he doesn't exist. Thus, to give random specimens, there are no entries at all for: Birtwistle, Richard Rodney Bennett, Fricker, Holloway, Howells, Leighton, Lefanu, Mathias, McCabe, Stoker or Williamson (all of them recorded). The latest Vaughan Williams discography is "lifted" from the 1972 British Music Yearbook, while Elgar is apparently less important than Maria Callas. Surely it would not have been beyond the wit of the authors to indulge in a little research of their own?

Thirdly, the information contained in the Bibliography is presented in a confused and confusing way, with composers, artists and even record companies muddled inextricably together. Accordingly the reader is confronted with such absurdities as an entry for Claudio Abbado followed by one for Karl Friedrich Abel (1723-1787); or an entry for the Spanish Zarzuela dance followed by one for Julien Francois Zbinden. In the case of Benjamin Britten it is not made clear as to whether the listed discographies are as composer or performer. Why, too, is Warlock listed under "Heseltine", since he never composed in that name?

And so one could go on. This first volume of the Bibliography of Discographies is inadequate in almost every direction — which is a pity, as it could have been so useful given an intelligent idea of what is required. The field is still wide open for the compilation of a proper discographical compendium giving an at-a-glance guide to both artists and repertoire

— NICHOLAS WEBBER



Rooley's three new early music albums

THREE CURRENT releases on the Florilegium label feature The Consorte Of Music under its director, Anthony Rooley (pictured above), and include the next two instalments in the label's complete John Dowland series.

Heading the list on DSLO 531/2 is Dowland's Third Book of Songs, composed in 1603. The other two "books" have already been issued as similar two-disc sets on DSLO 508/9 and 528/29, and each addition to the series — hailed as "one of the most important recording projects in the early music field" — comes in a double sleeve with full texts on inserted booklets. The third volume retails at £7.98.

In the second Dowland release (DSLO 533) all the known consort music ascribed to the composer and

which exists in reasonably complete form (with the exception of that available on DSLO 517) is collected together.

The third early music record of the month featuring Rooley and the Consorte (DSLO 511) is of music by John Coprario, a contemporary of Dowland, and presents both vocal and instrumental music. Side one contains the Songs of Mourning — seven songs for tenor and lute inspired by a royal death — sung by Martyn Hill. Side two is a mixed programme of consort music "which clearly shows what an original and progressive composer Coprario was", according to the label.

All three discs are issued in the usual Florilegium format and include inserted notes.

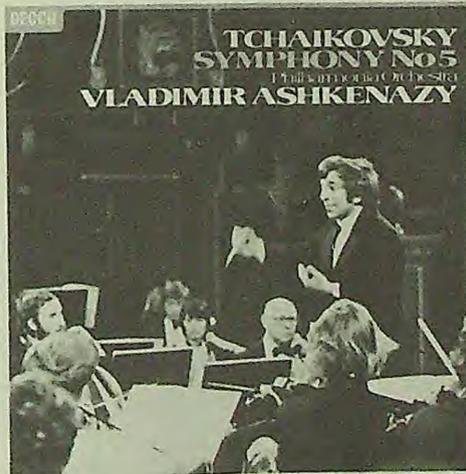
ECCO LA PRIMAVERA

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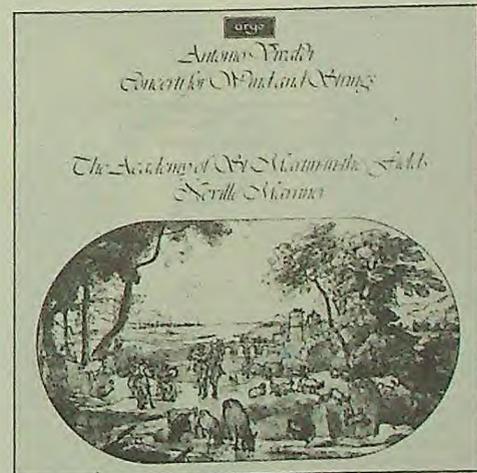
Kyung-Wha CHUNG
BARTÓK: Violin Concerto No. 2

The eagerly awaited recording with
Sir Georg SOLTI
conducting
The London Philharmonic Orchestra
SXL 6802 cassette KSXC 6802



Vladimir ASHKENAZY
conducts
TCHAIKOVSKY: Symphony No. 5

A compelling, inspired performance with
The Philharmonia Orchestra
SXL 6884 cassette KSXC 6884



Neville MARRINER and
The Academy of St. Martin-in-the-Fields
give captivating interpretations of
VIVALDI: Concerti for Wind and Strings

A delightful companion disc to ZRG 839,
making a pair of Vivaldi top-sellers from
this Gold Disc-winning orchestra.
ZRG 840 cassette KZRC 840 Argo

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CLASSICSCENE

Solidity and rhythmic bite

Massenet: Werther (complete opera). De Los Angeles. Gedos, Mespès, Soyer, Benoit. Orchestre De Paris/Prêtre. Producers: Victor Olof and Michael Glötz. EMI SLS 5105. (3 Records). "It is the fashion," declares Maurice Tassart's excellently informative note in the booklet contained inside this set, "to prefer violence to gentleness." Tassart says it here apropos of Massenet's music, and in particular his operatic scores, excusing in a side-wind his incurable taste for the composer. He has no need to worry unduly, for Werther is nowadays acknowledged as fully evocative of its time, with all the apparent solidity which that implies. For those who like to wallow in their opera there are sad and enigmatic melodies a-plenty, contrasted with beautifully-scored passages of astonishing rhythmic bite. EMI's production is altogether first-class, with top-flight soloists and orchestra, and in the enthusiasm generated even the most hardened critic can surely forgive the more glaring errors of the children's chorus. The sixth side comprises an orchestra-accompanied recital by the tenor Nicolai Gedda.

Chopin: Complete Works For Pianoforte And Orchestra. Claudio Arrau, pianoforte. London Philharmonic Orchestra/Inbal. Producer: not credited. Philips 6747 003. (3 records). Unfortunate people whose early pianistic encounters with the solo music of Chopin gave them a life-long aversion to composer and instrument alike should summon up the courage to hear these orchestral works — a tiny fraction of Chopin's output. The self-conscious lyricism is still there, yet somehow softened with the addition of string-tone, and the inbuilt delicacy of utterance is tempered by flashes of unexpected

humour. Under the youthful Israeli conductor Elisha Inbal the LPO is at its most polished, with a keen collective ear for dramatic contrast; and the incredible Claudio Arrau, now aged 85, phrases the music immaculately with no loss of his brilliant pianistic powers. The Phillips recording and pressing are well up to the label's usual high standard, faithfully capturing the often problematical tone of the solo instrument.

Happy Birthday Vivaldi, 1678-1978. L'Estro Armonico Ensemble/Solomons. Recording Engineer: Bob Auger. Vivaldi Society Recordings (Peerless) VS 1978-1. There can be few chamber groups more qualified to put together a celebratory record marking this year's centenary of Antonio Vivaldi's birth than L'Estro Armonico, under its director and first violinist Derek Solomons. In the four variegated concerti chosen to display the composer's mastery of instrumental possibilities the ensemble impresses with its appropriately bright and clean corporate tone. The sense of ebullient jollity throughout cannot fail to sweep the listener along with it. There are novelties, too, in the employment of solo instruments such as the tiny soprano recorder and a pair of expertly-played mandolins. This beautifully fresh Vivaldi Society recording was subsidized by Martini & Rossi Ltd.

Rachmaninoff: Songs, Volume 3. Elisabeth Söderström, soprano; Vladimir Ashkenazy, pianoforte.

ALBUM REVIEWS

Producer: Richard Beswick. Decca SXL 6832. Once more Söderström shows that she is as much at home in the intimate atmosphere of drawing-room songs as she is in full-blooded operatic rôles. This third volume in Decca's coverage of Rachmaninoff lieder surveys the Opuses 21 and 28 with 16 songs in all. Vladimir Ashkenazy — himself a concert pianist of no mean ability — here subsides modestly, but no less effectively, into the part of sympathetic accompanist.

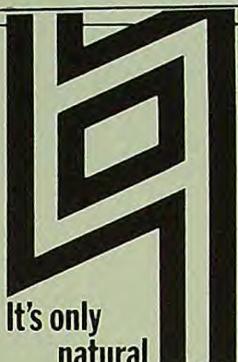
The Art Of Tiana Lemnitz. Various Orchestras and accompanists. Compiler: A. C. Griffith. World Records SHB 47. (3 records mono). In a commendable addition to the historical Retrospect series of World Records, Tiana Lemnitz — one of the century's great characteristic lyric sopranos who blossomed in Germany during the troubled 'Twenties and 'Thirties — lives again through her art. Lemnitz's intensity of timbre is particularly effective when joined in duet with other equally distinctive voices, as on sides 2, 3, 4 and 6. The drama of her delivery never ceases to command respect, despite the occasional uncertainty of pitching, and her quiet high notes have rare beauty. The various orchestras, too,

are characteristic of the period. Griffith has come up with an exceptionally clear transfer from the original 78s. Much of the material contained in this set was either never released on disc or was not available in Britain.

A Concert From Altenburg Abbey, Austria. Boy Singers Of Our Lady Of Grace/Cochrane. Producers: Michael Emanuel and Simon Andrews. Gaudeamus GRS 18 (31 Clerkenwell Close, London EC1). It should be said straight away that, despite the glamorous sleeve illustration of Altenburg Abbey and the large type-face of the title, this record was in fact made in a West London church and not in Austria, as the casual browser may be forgiven for thinking. The idea arose, apparently, after the Chiswick-based boys' choir returned from its Austrian tour last summer. In the very diverse repertoire offered — it takes in the Latin and English traditions of most styles and periods — the treble tone is bright and enthusiastic. Unfortunately this potentially exciting sound is let down with a thump by ungainly underparts lacking in maturity, and there are a couple of noticeable tape joins. One for the mums.

Coates: Orchestral Music. Sullivan: Overtures. London Symphony Orchestra, Philharmonic Orchestra/Mackerras. Producer: not credited. Classics For Pleasure CFP 40279. With the compositions of Eric Coates we are almost into the realms of light music — but not quite. "Cheerful" is probably the word which immediately springs to

mind when confronted with the piquantly-orchestrated Merry-makers Overture, Oxford Street March, or Three Bears Fantasy. The LSO plays this very English fare with polish, tongue firmly in cheek. The Philharmonia's stylish reading of three Arthur Sullivan overtures on a recording which dates from 1962, will ensure this well-presented disc's popularity. But why on earth is the music credited to "Gilbert & Sullivan"?



It's only natural

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MUSIC WEEK



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RCA

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Cassette: PK11755

CHARTS

International

US Singles

- 1 (2) NIGHT FEVER, Bee Gees
- 2 (6) STAYIN' ALIVE, Bee Gees
- 3 (4) EMOTIONS, Samantha Sang
- 4 (5) LAY DOWN SALLY, Eric Clapton
- 5 (1) LOVE IS THICKER THAN WATER, Andy Gibb
- 6 (10) CAN'T SMILE WITHOUT YOU, Barry Manilow
- 7 (8) I GO CRAZY, Paul Davis
- 8 (3) SOMETIMES WHEN WE TOUCH, Dan Hill
- 9 (7) DANCE DANCE DANCE YOWSAH YOWSAH, Chic
- 10 (9) JUST THE WAY YOU ARE, Billy Joel
- 11 (14) THUNDER ISLAND, Jay Ferguson
- 12 (12) NAME OF THE GAME, Abba
- 13 (13) WHAT'S YOUR NAME, Lynyrd Skynyrd
- 14 (21) IF I CAN'T HAVE YOU, Yvonne Elliman
- 15 (17) FALLING, LeBlanc & Carr
- 16 (16) HAPPY ANNIVERSARY, Little River Band
- 17 (18) WONDERFUL WORLD, Art Garfunkel/James Taylor
- 18 (19) OUR LOVE, Natalie Cole
- 19 (22) JACK & JILL, Raydio
- 20 (20) THE WAY YOU DO THE THINGS YOU DO, Rita Coolidge

US LPs

- 1 (1) SATURDAY NIGHT FEVER, Soundtrack
- 2 (2) THE STRANGER, Billy Joel
- 3 (4) SLOWHAND, Eric Clapton
- 4 (3) RUNNING ON EMPTY, Jackson Browne
- 5 (6) AJA, Steely Dan
- 6 (5) NEWS OF THE WORLD, Queen
- 7 (8) WEEKEND IN LA, George Benson
- 8 (11) EVEN NOW, Barry Manilow
- 9 (10) THE GRAND ILLUSION, Styx
- 10 (7) ALL 'N' ALL, Earth Wind & Fire
- 11 (13) LIVE AT THE BIJOU, Grover Washington Jr.
- 12 (17) POINT OF KNOW RETURN, Kansas
- 13 (14) FUNKENTELECHY Vs. THE PLACEBO SYNDROME, Parliament
- 14 (15) RUMOURS, Fleetwood Mac
- 15 (9) FOOT LOOSE & FANCY FREE, Rod Stewart
- 16 (18) WAYLON & WILLIE, Waylon Jennings & Willie Nelson
- 17 (19) THANKFUL, Natalie Cole
- 18 (25) BLUE LIGHTS IN THE BASEMENT, Roberta Flack
- 19 (20) WATERMARK, Art Garfunkel
- 20 (22) DOUBLE LIVE GONZO, Ted Nugent

Holland Singles

- 1 TAKE A CHANCE ON ME, Abba, Polydor
- 2 MULL OF KINTYRE, Wings, Bovema
- 3 TI AMO, Umberto Tozzi, CBS
- 4 IF I HAD WORDS, Yvonne Keely & Scott Fitzgerald, Bovema
- 5 STAYIN' ALIVE, Bee Gees, Polydor
- 6 IT'S A HEARTACHE, Bonnie Tyler, Inelco
- 7 FOR A FEW DOLLARS MORE, Smokie, Bovema
- 8 I CAN'T STAND THE RAIN, Eruption, Ariola
- 9 BLACK BETTY, Ram Jam, 5 CBS

- 10 SORRY I'M A LADY, Baccara, CNR
- 11 LOVE IS LIKE OXYGENE, Sweet, Polydor
- 12 SHE'S NOT THERE, Santana, CBS
- 13 DADDY COOL, Darts, Negram
- 14 DARLIN', Baccara, Inelco
- 15 DENIS, Blondie, Ariola
- 16 MR. BLUE SKY, E.L.O., Bovema
- 17 ONLY A FOOL, Mighty Sparrow & Byron Lee, Negram
- 18 FIGARO, Brotherhood of Man, VIP REC
- 19 SINGIN' IN THE RAIN, Sheila & B. Devotion, CNR
- 20 HOT LEGS, Rod Stewart, WEA

Spain Singles

- 1 TE AMO, Umberto Tozzi, EPIC
- 2 UNLIMITED CITATIONS, Cafe Creme, EMI
- 3 VETE, Los Amaya, RCA
- 4 BELFAST, Boney M, ARIOLA
- 5 EL ULTIMO GUATEQUE, Laredo, CBS
- 6 POLVORA MOJADA, Pablo Abraira, MOVIEPLAY
- 7 SORRY, I'M A LADY, Baccara, RCA
- 8 STAR WARS, Meco, RCA
- 9 CREDO, Elsa Baeza, CBS
- 10 OXYGENE, Jean Michel Jarre, Polder

LPs

- 1 EVEN IN THE QUIETEST MOMENTS, Supertramp, EPIC
- 2 STAR WARS, Banda Original Pelicula, Movieplay
- 3 MOONFLOWER, Santana, CBS
- 4 I ROBOT, The Alan Parson Project, EMI
- 5 LOVE FOR SALE, Boney M, ARIOLA
- 6 CREDO, Elsa Baeza, CBS
- 8 ENTRE AMIGO, Camilo Sesto, Ariola
- 9 A MIS 33 ANOS, Julio Iglesias, Columbia
- 10 SUS 40 MAYORES EXITOS ORIGINALES, Elvis Presley, K-TEL



- 1 TAKE A CHANCE ON ME, Bocu
 - 2 FIGARO, Tony Hiller/ATV
 - 3 WORDS, Abigail
 - 4 IF I HAD WORDS, Rak
 - 5 MULL OF KINTYRE, McCartney/ATV
 - 6 HOT LEGS/I WAS ONLY JOKING, Riva
 - 7 COME BACK MY LOVE, Carlin
 - 8 LOVELY DAY, Chappell
 - 9 JUST ONE MORE NIGHT, Lazy Lizzard/Heath Levy
 - 10 SORRY I'M A LADY, Louigny
 - 11 FOR A FEW DOLLARS MORE, Chinnichap/RAK
 - 12 STAYIN' ALIVE, Chappell/RSO
 - 13 HE WAS BEAUTIFUL, Robbins
 - 14 BLUE BAYOU, Acuff Rose
 - 15 SWEET SWEET SMILE, Campbell Connolly
 - 16 LOVE IS LIKE OXYGEN, Sweet/Carlin
 - 17 DON'T IT MAKE ME BROWN EYES BLUE, United Artists
 - UP TOWN TOP RANKING, Carlin/Lightning
 - 19 NATIVE NEW YORKER, Chappell
 - 20 THE GROOVE LINE, Rondor
- Courtesy MPH*

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) LET'S ALL CHANT/LOVE EXPRESS, Michael Zager Band (Private Stock PVT 143/PVDD 1, 12in)
- 2 (1) BIG BLOW, Manu Dibango (Decca FR 13755)
- 3 (5) CAN YOU GET IT/FUNKY MONKEY, Mandrill (Arista ARISTA 164, 12in)
- 4 (6) FREAKY DEAKY, Roy Ayers (Polydor 2066896)
- 5 (10) WHAT'S YOUR NAME, Andrea True Connection (Buddah BDS 467)
- 6 (3) SINGIN' IN THE RAIN, Sheila B. Devotion (Carrere EMI 2751, 12in)
- 7 (7) CLOSE ENCOUNTERS, Gene Page (Arista ARIST 171, 12in)
- 8 (13) WHENEVER YOU WANT MY LOVE, Real Thing (Pye 7N 46045)
- 9 (24) MAGIC MIND/JUPITER, Earth Wind & Fire (CBS 86051, LP)
- 10 (28) RISKY CHANGES, Bionic Boogie (Polydor 14450, US import)
- 11 (16) FEELIN' GOOD/DELIRIUM, Francine McGee (RCA KPN1-0246), Canadian import 12in)
- 12 (17) IT'S SERIOUS, Cameo (Casablanca CAL 2026, LP)
- 13 (4) JACK AND JILL/GET DOWN, Raydio (Arista ARIST 161)
- 14 (—) I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe (Radar ADA 1)
- 15 (9) TOO HOT TA TROT/ZOOM, Commodores (Motown TMG 1096, 12in)
- 16 (32) THE GHOST OF LOVE/BEIN' WITH YOU, Tavares (Capitol CL 15968)
- 17 (18) SHOUT IT OUT/RIDE ON BT, BT Express (EMI INT 548)
- 18 = (19) EASY, Jimmy Lindsay (Island WIP 6431)
- (23) SUPERNATURE/GIVE ME LOVE, Carrone (Atlantic K 11089)
- 20 (25) I FEEL SANCTIFIED/BRICK HOUSE, Commodores (Motown TMSP 6007, LP)
- 21 (26) YOU LIKE IT WE LOVE IT, Southroad Connection (Mahogany M 12771, US import 12in)
- 22 = (8) DO YA WANNA GET FUNKY WITH ME, Peter Brown (TK TKR 6009, 12in)
- (37) DANCE WITH ME, Peter Brown (TK TKR 82514, LP)
- 24 (21) WE, Brass Construction (UA UP 36360)
- 25 (38) THE BEAT GOES ON AND ON, Ripple (Salsoul 12D-2057, US import 12in)
- 26 (—) IS THIS A LOVE THING, Raydio (Arista SPART 1041, LP)
- 27 (11) IF YOU FEEL LIKE DANCIN', Al Hudson (ABC 4203, 12in)
- 28 (14) IF IT DON'T FIT DON'T FORGET IT, Kellee Patterson (EMI INT 544)
- 29 (20) YOU'RE SO RIGHT FOR ME, Eastside Connection (Creole CR 149, 12in)
- 30 (33) EVERYBODY DANCE, Chic (Atlantic K 11097)
- 31 (29) FUNK REACTION, Lonnie Smith (TK TKR 6021)
- 32 (22) MOVE YOUR BODY, Gene Farrow (Magnet 12 MAG 109, 12in)
- 33 (34) IT'S A DAMN SHAME, Johnny Guitar Watson (DJM DJS 10838)
- 34 (—) THE BOOTLE/HELLO SUNDAY! HELLO ROAD!, Gil Scott-Heron (Arista ARIST 12169, 12in)
- 35 = (30) THAT'S THE KIND OF LOVE I'VE GOT FOR YOU, Dusty Springfield (Mercury 9109607, LP)
- (—) LET'S HAVE SOME FUN, Bar-Kays (Mercury 6167649)
- 37 (—) YOUR LOVE IS SO GOOD FOR ME, Diana Ross (Motown M-1436F), US import)
- 38 (39) DO IT, DO IT AGAIN, Raffaella Carrà (Epic EPC 6094)
- 39 (—) MUSIC HARMONY AND RHYTHM, Brooklyn Dreams (RCA XB 1040)
- 40 (35) CLOSE ENCOUNTERS, Meco (RCA XB 1039)

Disco picks

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

O'JAYS I Love Music/Love Train (Philadelphia PIR 6093) Philadelphia Classics-culled extended and remixed 12in, likely to hit again***

BURUNDI STEPHENSON BLACK Burundi Black (Barclay BART 708) classic authentic throbbing African drums (ignore the crassly overdubbed A-side!) from 1971, now on 12in***

ASHFORD & SIMPSON Don't Cost You Nothing (Warner Bros K 17096) jittery funky import hit, finally out on 12in***

THE REGAL DEWY Love Music (RCA XB 1032) long awaited soul doo-wop slowie, gimmicky and great!***

THE MEXICANO Move Up Starsky (Ice GUY 6) strong reggae smash from last year, always a chart threat***

HI-TENSION Hi-Tension (Island IPR 2007) exciting black British teenage band in Brass Construction bag, recently seen doing this 12in groover on BBC2-TV's Blackcurrent***

RAYDIO Raydio LP (Arista SPART 1041) Jack And Jill and Get Down are now joined in the disco chart by their exceptionally powerful parent LP's funky Is This A Love Thing, while in fact every track's a winner***

BLACKBEARD Don't Let This Good Thing Go Bad (Lightning LIG 517) unclassifiable but very danceable good-time chugger, could be a sneaky hit***

JOHN FORDE Atlantis (EMI 2763) lovely Bee Gees-style swayer***

GEORGE DUKE Reach For It (Epic EPC 6170) powerful ultra-heavy funk slowie, finally on 45**

SAM & DAVE You Don't Know Like I Know-Hold On I'm Comin' (Contempo CS 2124) re-made oldies medley with modern rhythm bridge**

ANTHONY WHITE I Can't Turn You Loose/Block Party (Salsoul SSOL 103) fast update of Otis Redding's classic, instrumental version B-side**

MARSUIS Suite For Lovers (Calendar DAY 116) sparsely instrumentated Euro pounder, available in various lengths on 7 and 12in, and on LP Save The Tiger (DAYL 004)**

STEEL PULSE Ku Klux Klan (Island WIP 6428) subtle Marley-style slow reggae, the longer 12in (IPR 2013) continuing into the dub flip**

POCKETS In The Pocket (CBS 6120) repetitive funky jiggler*

I-ROY Fire Stick (Virgin Front Line FLS 101) strong ethnic reggae*

WHIRLWIND Hang Loose (Chiswick NS 25) vibrant rockabilly bopper*

BAY-KAYS Flying High On Your Love LP (Mercury 9100048) solidly funky selection in Commodores style, with admirers already*

DUANE CLARK Find My Way (Spark SRL 1158) attractively tuneful fast hustler*

VICKI SUE ROBINSON Half And Half LP (RCA PL 12294) New York disco star's rhythm-rattling Hold Tight hit crowns a good if gay-slanted set of hustlers*

Chart commentary

BIONIC BOOGIE (10), Francine McGee (11), Southroad Connection (21), Ripple (25) and Diana Ross (37) are the week's big imports, Francine being due here soon and Diana having been serviced to DJs as a promo 12in other promo 12ins include Tavares (16), hitting most areas in pop venues, Commodores LP (20), with Wales/London, and Dusty Springfield (35) because this chart excludes all pop Top 30 entries, some of the placings look misleading when compared with the all-inclusive master chart: actually moving up more dramatically than indicated here are Manu Dibango (2), BT Express (17), Jimmy Lindsay (18), Brass Construction (24), Lonnie Smith (31), while dropping less drastically are Commodores (15), Eastside Connection (29), Dusty Springfield (35), Meco (40) Michael Zager (1) hits all areas except Scotland (so far), Manu Dibango (2) hits all but stays largest in London/South-East others spreading but still with most action in London are Mandrill (3), Roy Ayers (4), EWF LP (9), Cameo (12), BT Express (17), Carrone (18-), Peter Brown LP (22-), his shared placing a total coincidence!, Lonnie Smith (31), Brooklyn Dreams (39)

BREAKERS

As there are a large number of well supported breakers this week, the listing here can be considered to be a continuation of the main chart: Bionic Boogie's Dance Little Dreamer (Polydor 2066908), Inner City Express' Shu Dig Dancin (Ebony EYEC 5), Maxicano's Move Up Starsky (Ice GUY 6), Ashford & Simpson's Don't Cost You Nothing (Warner Bros K 17096), O'Jays' I Love Music (Philadelphia PIR 6093), Mary Wells' My Guy (Motown TMG 1100), Uncle Sam's Oh Pretty Woman (Ariola ARO 116), Leif Garrett's Runaround Sue (Atlantic K 11090).

JUKE BOX TOP 20

- 1 (9) DENIS, Blondie
 - 2 (3) EVERY 1'S A WINNER, Hot Chocolate
 - 3 (8) BAKER STREET, Gerry Rafferty
 - 4 (1) IS THIS LOVE, Bob Marley & The Wailers
 - 5 (—) I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe
 - 6 (—) MATCHSTALK MEN & MATCHSTALK CATS & DOGS, Brian & Michael
 - 7 (—) RHIANNON, Fleetwood Mac
 - 8 (2) SPREAD YOUR WINGS, Queen
 - 9 (6) LILAC WINE, Elkie Brooks
 - 10 (5) RUMOUR HAS IT, Donna Summer
 - 11 (—) WHENEVER YOU WANT MY LOVE, Real Thing
 - 12 (12) BABY COME BACK, Player
 - 13 (—) NEVER LET HER SLIP AWAY, Andrew Gold
 - 14 (11) WE'VE GOT THE WHOLE WORLD, Nottingham Forest/Paper Lace
 - 15 (13) I CAN'T STAND THE RAIN, Eruption
 - 16 (16) THEME FROM CLOSE ENCOUNTERS OF THE THIRD KIND, Meco
 - 17 (—) ALLY'S TARTAN ARMY, Andy Cameron
 - 18 (18) FANTASY, Earth Wind & Fire
 - 19 (7) WUTHERING HEIGHTS, Kate Bush
 - 20 (—) IF YOU CAN'T GIVE ME LOVE, Suzi Quatro
- Courtesy of Laren for Music*

April Music



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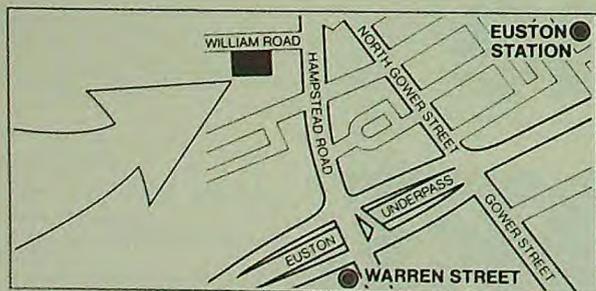
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ALBUM REVIEWS

Album of the week

ELVIS COSTELLO
This Year's Model. Radar RAD3. One of last year's major discoveries/emerging artists, Costello proves with this album that his early success (*My Aim Is True* etc) was no flash in the pan. His voice is so distinctive; the production is full, in short the album has character, melody and commercial potential. The songs, with titles like *I Don't Want To Go To Chelsea*, *Lipstick Vogue* and *The Beat* are instantly catchy and



memorable. *This Year's Model* is not that different from last year's, except that it's likely to sell more.

RALPH McTELL
The Ralph McTell Collection. Pickwick PDA 040. Originally issued as two separate LPs on the Transatlantic label, and now a budget double-album set. His major hit, *Streets Of London*, is included (although it isn't the actual hit version for Warner Brothers — this is the more superior, original recording), *Girl On A Bicycle*, *Kew Gardens*, *The Mermaid And The Seagull*, and *Hesitation Blues*. The singer is scheduled for UK concerts soon so there should be potential sales for this.

VARIOUS
50 Rock & Roll Greats. Pickwick 50DA 321. A good value 2LP set featuring original artists including such familiar names as Roy Orbison, Johnny Cash, Charlie Rich, Carl Perkins, Conway Twitty, Jerry Lee Lewis and Ike Turner. The material is varied but includes Perkins' *Blue Suede Shoes*, Lewis' *Whole Lotta Shakin' Going On*, and *Born To Sing The Blues* by Conway Twitty. Archive recordings but which still have commercial appeal; the market for rock and roll music never dies and this set, retailing at just over £2, must sell well.

DUANE EDDY
Guitar Man. Pickwick SHM 947. Three years ago Eddy had a huge hit with *Play Me Like You Play Your Guitar*, and now the same song appears on a budget album along with ten other recordings of the performer made for GTO. Good value, and the other titles include *Eddy's Theme From Romeo and Juliet*, *Dance With The Guitar Man*, and *The Man With The Golden Guitar*. Following the recent sales success of Bert Weedon and *The Shadows*, this re-package might well work too.

MISCELLANEOUS
50 Pop Hits Country Style. Pickwick 50DA 320. Cover versions of well known hits including *By The Time I Get To Pheonix*, *Release Me*, *A Boy Named Sue*, *I Love You Because* and *Tennessee Waltz*. The 2LP set is subject to Pickwick's major radio promotion campaign for its entire country catalogue. Demand should be fairly good.

VARIOUS
Country Giants, Volume 2. RCA Camden PDA 041. Artist line-up features Jim Reeves, Dolly Parton, Chet Atkins, Skeeter Davis, Floyd Cramer and Don Gibson; the material is also familiar to punters with titles including *Release Me*, *I Can't Stop Loving You*, *Oh Lonesome Me*, *Gentle On My Mind*, and *Ruby Don't Take Your Love To Town*.

JIM REEVES
Jim Reeves Collection, Volume 2. RCA Camden PDA 039. A total of 24 recordings by the late country singer, including *Welcome To My World*, *Dear Hearts And Gentle People*, *Scarlet Ribbons*, *Am I Losing You*, *A Fool Such As I*,

Danny Boy and *Am I That Easy To Forget?* Jim Reeves' sales potential is still huge, particularly on budget and mid-price albums, and this 2LP collection, although featuring titles which have been available in various combinations before, will still create consumer interest particularly in the mums-and-dads market.

DOLLY PARTON
Dolly Parton. RCA Camden CDS 1164. Miss Parton's first appearance on the Pickwick budget label, RCA Camden, and for her debut offering there are 12 of her older recordings. *My Tennessee Mountain Home*, *The Last One To Touch Me*, *Love Is Like A Butterfly* and *Letter To Heaven* are amongst the titles, and her recent single success, plus the upcoming *Wembley Country Festival*, will generate interest in the album.

THAD JONES/MEL LEWIS
Live In Munich. A&M Horizon SP 724. Producer: John Snyder. An invigorating big band outing recorded in 1976 at Munich's Domicile Club before one of the hardest audiences in the world. To the band's credit it had little difficulty in arousing a good response from the paying customers with some exciting solos from Jones (cornet), Jerry Dodgion (alto) and Earl Gardner (trumpet) on *Central Park North*, Greg Herbert (tenor) on *Mornin' Reverend* and Dooigion again on *Mach II*. Jones shows the gentler side of his character with a poised, tender reading of *Duke Ellington's Come Sunday* which is worth the price of the album by itself. There is a great deal of well drilled but spirited ensemble work from this band. Packaging, with gatefold sleeve and copious notes, is excellent, recording quality is good and, with an enviable following, sales should be fairly brisk.

ZOOT SIMS
If I'm Lucky. Pablo De Luxe 2310 803. Producer Norman Granz. Somebody once said that Norman Granz releases too many albums, if he does let them be as good as this and he'll make another well earned million bucks. Zoot Sims is a musician who rather than getting

CHART CERTAINTY
Sales potential within respective market
*** Good
** Fair
* Poor

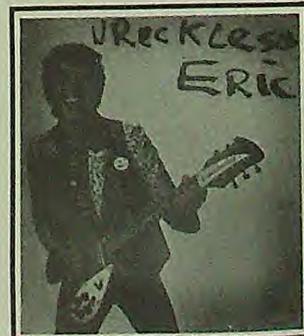
old, just continues to mature, a tenor saxophonist putting his faith in jazz tradition without once sounding old hat and he's come up with a stunning album here. In pianist Jimmy Rowles, Granz has provided the perfect partner and the two, assisted by bassist George Mraz and drummer Mousie Alexander, play music that is so right as to be almost perfect. The title track has never sounded better and tunes such as *Shadow Waltz*, *I Hear A Rhapsody* and the Cole Porter classic *It's All Right With Me* are transformed into works of art. If this doesn't sell there is little hope for jazz, well not until Zoot's next comes along anyway.

JO JONES
The Essential Jo Jones. Vouge Jazz Double VJD 542. Sides one and two of this fine reissue first appeared in the late fifties as 'The Jo Jones Special' and were received with some glee by mainstreamers and modernists alike. For a start it highlighted the qualities which united jazz, rather than those which split it into factions, by the simple method of presenting musicians who didn't give a damn about labels or boundaries, if they even knew they existed. The line-up included the superb trombonist Benny Green (no not THAT Benny Green), tenor saxophonist Lucky Thompson and trumpeter Emmett Berry. Backing them up was a Basie rhythm section with Nat Pierce filling in on piano and they put out sheer joy, elegant and exciting music which sounds as good today as it did then. Basie himself eases in for the two takes of *Shoe Shine Boy*, both lessons in the art of relaxed propulsion, while Green dazzles on *Lover Man* and *Embraceable You*. Jones the drums kicks everything along in his nonchalantly brilliant manner and the pairing of these tracks with nine he cut with pianist Ray Bryant, and Ray's brother Tommy on bass, provides a pleasing contrast.

VARIOUS
Bennett/Vaughn/Basie. Golden Hour GH 869. Like all of this series, this is value for money. Classy tunes performed with artistry by two of the best vocalists around and one of the best big bands in the world; quality songs such as *I Guess I'll Have To Change My Plan*, *Anything Goes* (Bennett), *You Go To My Head* and *Lover Man* (Vaughn), and performers able to do them justice. Bennett gets eleven tracks, Vaughan six and Basie, who backs them both, leads his boys through a trio of numbers including the gentle persuasive classic *Li'l Darlin'*.

Wreckless Eric's debut

WRECKLESS ERIC
Wreckless Eric. Stiff SEEZ 6. One of the leading eccentrics from the Stiff camp, Wreckless Eric is rapidly gaining in popularity. There are two versions of this album on the market. A ten-inch collector's item printed on brown vinyl and the regular 12-inch version — both at the same price. Interesting, since probably the best track *Whole Wide World* is not included on the smaller LP. As a debut album, this is a very competent performance from a man who specialises in a brand of



gentle but eccentric rock. Top tracks — *Whole Wide World* apart — are his current single *Reconnex*, *Cherie* and *Rough Kids*. Eric's tour should help promote sales.

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8th Whitehaven Civic Theatre · 9th Corby Festival Hall



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LISTINGS

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 ANYTHIN' BUT LEAVIN', Kiss It All Goodbye, LARRY GATLIN, Monument MNT-6217 (C)
- B**
 BABY HOLD ON, Save A Little Room In Your Heart For Me, EDDIE MONEY, CBS 6080 (C)
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- BARNABUS COLLINS—LOVE BANDIT, I Call You Daddy, KEANYA COLLINS, Grapevine GRP 105 (R)
 BLUE SUEDE SHOES, Matchbox, CARL PERKINS, Charly CYS 1014 (A)
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 BORDEAUX ROSE, Magnolia's Forever, CLAUDE FRANCOIS, EMI 2773 (E)
 BROTHER JUKE BOX, Oh What A Feeling, DON EVERLY, DJM DJS 10846 (C)
 CAN'T SMILE WITHOUT YOU, Sunrise, BARRY MANILOW, Arista Arist 176 (F)

CD

- CLOSE ENCOUNTERS OF THE THIRD KIND, Space, FRANK POURCEL & HIS ORCHESTRA, EMI 2772 (E)
- CRAZY HOTEL, Rock & Roll, NEVADA BROWN, Atlantic K 11096 (W)
- CUT ACROSS SHORTIE, We've Got To Know, MUD, RCA PB 5075 (R)
- DANCE LITTLE GIRL, It's Too Late, DENIS CONLY, DJM DJS 10835 (C)
- DIARY, Daughter, BREAD, Elektra K 12283 (W)
- DISCO INFERNO, I Like It, PLAYER'S ASSOCIATION, Vanguard VS 5006 (A)
- DON'T COST YOU NOTHING, Let Love Use Me, ASHFORD AND SIMPSON, Warner Brothers K 17096 (R)
- DOUBLE ACTION, Soul Tango, SARR BAND, Calendar DAY 115 (S)

FH

- FEELIN' GOOD, Delirium, FRANCINE MCGEE, RCA PC 9126 (R)
- HAZEL, Night fighting, MAGGIE BELL, Swansong SSK 19412 (W)
- HEAD ON COLLISION, London's Burning/Mind Games, JOHNNY WARMAN, Ring 'O 2017 112 (F)
- HOLD ON, Tell Me Girl, GREG ADAMS, EMI International INT 550 (E)

IL

- I CAN'T TURN YOU LOOSE, Block Party, ANTHONY WHITE, Salsoul SS01 103 (E)
- I LOVE MY MUSIC, Don't Stop Get Off, WILD CHERRY, Epic EPC 6173 (C)
- I'M AS MAD AS HELL, Under Construction/Love Vaccine, EL COCO, Pye 7N 25772 (A)
- I'M KNEE DEEP IN LOVIN' YOU, Livin' At The End Of The Rainbow, DAVE AND SUGAR, RCA PB 1141 (R)
- I MUST BE IN LOVE, Cheese & Onions, RUTLES, Warner Brothers K 17125 (W)
- IT'S BETTER TO BE ALIVE, Boogie Hustle, THE MOUNGTGROVE TRUCKIN' COMPANY, DJM DJS 10851 (C)
- IT'S NOT ENOUGH, Let Go, THE HEARTBREAKERS, Track 2094 142 (F)
- IT SHOULD HAVE LASTED FOR EVER, Darling I Apologise, SANDPIPERS, Sarril SAT 127 (W)
- IT'S TEARDROP TIME, This Lady Loving Me, CARL SMITH, DJM DJS 10847 (C)

- IT TAKES TWO TO TANGO, I Wanna Know Why, RICHARD MYHILL, Mercury 6077 167 (F)
- I WANT MY BABY BACK, Leader Of The Sect/Midnight Hour/Now She's Dead, DOWNLINERS SECT, Charly CEP 119 (A)
- LADYKILLER, City Lights, JENNY DARREN, DJM DJS 10849 (C)
- LET ME PARTY WITH YOU PT. 1, Let Me Party With You, 2 BUNNY SIGLER, Salsoul 12SS01 102 (E)
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- LOVELY NIGHT FOR DANCING, Let Me Be The One You Need, BILL WITHERS, CBS 6193 (C)

MNO

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- ONCE MORE FROM THE TOP, Same Time Same Place, TURNSTILE, Pye 7N 46056 (A)
- ONE SWEET NIGHT, Counting The Day, SEAWIND, CT1 CTFP 13 (F)

PRST

- PLEASE DON'T EVER CHANGE, Take One High, MIKE BERRY, Polydor 2058 004 (F)
- RUNNING ON EMPTY, Nothing But Time, JACKSON BROWNE, Elektra K 13118 (W)
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- SPRINGTIME FOR HITLER, I Am Tired, MEL BROOKS, Elektra K 13115 (W)
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- THUNDER ISLAND, Magic Moment, J. FERGUSON, Elektra K 13114 (W)

VWY

- VENUS, Funny Games, LIPSTIQUE, Ensign ENY 12 (F)
- WALKIN' ON A TIGHT ROPE, Slow & Easy, CHASER, Harvest HAR 5153 (E)
- WE'LL NEVER HAVE TO SAY GOODBYE AGAIN, I Thought You Might Like To Know, MAUREEN MCGOVERN, Epic EPC 6227 (C)
- WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE, Selfish, RONNIE MILSAP, RCA PB 1146 (R)
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TOTAL ISSUED

Singles notified by major manufacturers for week ending 17th March 1978.

	Week	This Month	This Year
EMI	4 (10)	17 (13)	65 (97)
EMI (LRD)	5 (10)	22 (17)	67 (-)
Decca	1 (2)	4 (3)	11 (25)
Pye	8 (5)	16 (8)	62 (38)
Polydor	4 (6)	14 (10)	59 (51)
CBS	7 (6)	18 (11)	86 (-)
Phonogram	6 (4)	13 (7)	34 (32)
RCA	5 (3)	9 (4)	30 (40)
WEA	11 (11)	34 (23)	87 (44)
Others	20 (8)	45 (25)	152 (169)
Total	71 (65)	192 (121)	653 (548)

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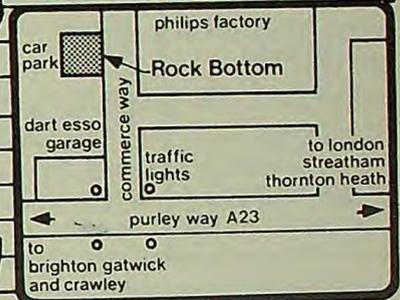
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MARKET PLACE

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Effective 1st January, 1978, Music Week Classified Advertisement rates are:

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Box number charge 75p, and series discounts will remain at: —
6 insertions 10% 13 insertions 15%.
PLEASE NOTE THAT ALL ADVERTISEMENTS ARE SOLD BY THE SINGLE COLUMN INCH (MINIMUM CHARGE £6.50)

The per word rate is discontinued.

The copy deadline is Bookings Wednesdays; Artwork Thursday 5pm, one week prior to publication. Advertisements may be submitted as flat artwork or typed copy for typesetting. Payment in full must accompany each advertisement. For further information contact Felicity Briski. Tel: 01-836 1522. 40 Long Acre, Covent Garden, London WC2. MUSIC WEEK cannot be held responsible for claims arising out of advertising on the classified pages.

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LIMITED COMPANY

with all major label accounts and lease to small South London shop (est. 12 years) plus option to 2-year let of West-End shop; wishes to dispose of shares.

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Charmdale are now the UK's biggest independent record distributor and wholesaler.

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Cash and carry with no handling charge is available from our warehouse - plus 24 hour despatch on telephone orders and free delivery on over 25 LP's.

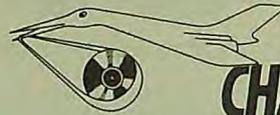
And we offer excellent terms to both retailers and international labels alike. Plus substantial discounts for cash and quantity on all stocks including the top UK catalogue at dealer price, TV albums, cassettes, 45's and imports — deletions and overstocks.

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|-----------------------------------|-----------------------------------|
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| The Beach Boys — The Beach Boys | Ella Fitzgerald — Ella Fitzgerald |
| Ray Charles — Ray Charles | Van Dyke Parks — Discover America |
| The Doors — Best of Vol. 1 | Todd Rundgren — Runt |
| The Doors — Best of Vol. 2 | Sonny & Cher — Best of |
| The Doobie Bros. — 1st Album | Frank Sinatra with Count Basie |



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Wanted

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and

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

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Phone: 01-734 6822/3/4 or 01-439 2425
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Mon-Fri: 9-7.
Sat: 10-1. Sun: 10-2.



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Donna Summer — Love To Love You, Four Seasons of Love, Love Trilogy £2.00

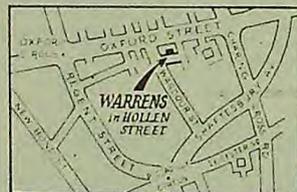
Rod Stewart — Night On The Town £2.00

Elvis — 40 Greatest (2LP Set) £3.00

Legendary Performer Vol. 1 & 2 £1.75 each

Iggy Pop — Lust For Love £1.75

Quantity discounts



GROOVY (The Record Shop Owner)

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841 Harrow Road London NW10 5NH
Tel. Orders: 969 8344 Tel: 01-969 7155

MARKET PLACE

POSITIONS

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LIMITEDInternational
Manager

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Please write to— Diane Saunders,
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require

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with experience of
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London

Tel: Brian at the Studios

01-253 9719

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Experience of London based promotion essential. Must be able to handle and supervise national and regional media promotion.

PRODUCT CO-ORDINATOR

Enthusiastic person with experience in the music business, with ability to communicate both internally and with our associate companies.

INTERNATIONAL CO-ORDINATOR

Enthusiastic person with experience in the music business, capable of servicing and communicating with our Licensees around the world.

The successful applicants will be energetic, dedicated to the music business and willing to fit into a small and aggressive team. Applications in confidence to:—

Personnel Manager,
SATRIL RECORDS LIMITED,
Satril House,
11, Little Newport Street,
LONDON WC2H 7JF.
Phone: 01-734 7333

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WE HAVE MASSIVE STOCKS
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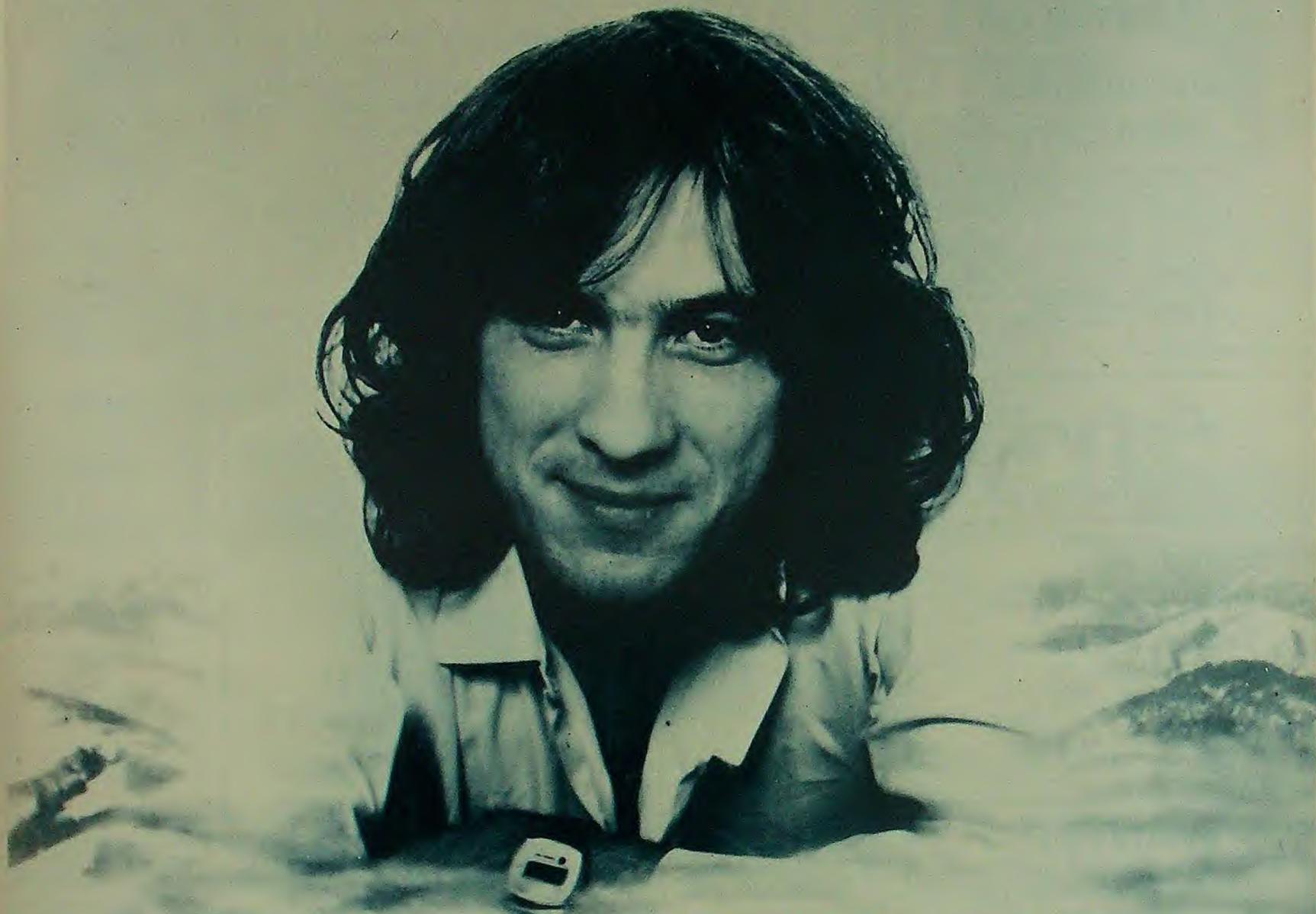
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MUSIC WEEK

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The follow up to Cor Baby That's Really Free

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17 SUNDERLAND · Polytechnic

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CHART FOR PERIOD FEB 25-MARCH 3

TOP 60 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	7	Ⓢ THE ALBUM Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86052 (C)
2	2	2	● 20 GOLDEN GREATS Buddy Holly & The Crickets	MCA EMTV 8 (E)
3	3	8	● REFLECTIONS Andy Williams (Various)	CBS 10006 (C)
4	4	55	Ⓢ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)
5			BOOGIE NIGHTS Various	Ronco RTL 2027 (B)
6	8	18	Ⓢ OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet UAR 100 (E)
7	5	6	◻ VARIATIONS Andrew Lloyd Webber (Andrew Lloyd Webber)	MCA MCF 2824 (E)
8	16	2	THE KICK INSIDE Kate Bush (Andrew Powell)	EMI EMC 3223 (E)
9	14	4	CITY TO CITY Gerry Rafferty (Hugh Murphy/Gerry Rafferty)	United Artists UAS 30104 (E)
10	6	3	DISCO STARS Various	K-Tel NE 1022 (K)
11	7	17	Ⓢ FOOT LOOSE AND FANCY FREE Rod Stewart (Tom Dowd)	Riva RVLP 5 (W)
12	21	3	PLASTIC LETTERS Blondie (Richard Gottehrer)	Chrysalis CHR 1166 (F)
13	9	6	◻ DARTS Darts (Richard Hartley/Tommy Boyce)	Magnet MAG 5020 (C)
14	10	3	● 25 THUMPING GREAT HITS Dave Clark Five (Dave Clark)	Polydor POLTV 7 (F)
15	11	7	NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)
16	13	9	ALL 'N' ALL Earth Wind & Fire (Maurice White)	CBS 86051 (C)
17	15	66	Ⓢ ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)
18	28	4	IN FULL BLOOM Rose Royce	Warner Brothers K 56394 (W)
19	18	103	Ⓢ GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)
20	24	9	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)
20	12	19	Ⓢ THE SOUND OF BREAD Bread (David Gates)	Elektra K 52062 (W)
22	19	2	FONZIES FAVOURITES Various	Warwick WW 5037 (M)
23	30	4	PASTICHE Manhattan Transfer (Tim Hauser)	Atlantic K 50444 (W)
24	20	4	◻ THE MUPPET SHOW VOL. 2 The Muppets (Jim Henson)	Pye NSPH 21 (A)
25	39	2	SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)
26	48	2	THE JESUS OF COOL Nick Lowe (Nick Lowe)	Radar RAD 1 (W)
27	17	11	● GREATEST HITS Donna Summer	GTO GTLP 028 (C)
28	29	2	STIFFS LIVE STIFFS Various	Stiff GET 1 (E)
29	27	9	THE BEATLES LOVE SONGS The Beatles	Parlophone PCSP 721 (F)
30	53	3	FLEETWOOD MAC Fleetwood Mac (Fleetwood Mac)	Reprise K 54043 (W)

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
31	22	18	Ⓢ FEELINGS Various	K-Tel NE 1006 (K)
32	42	4	DRASTIC PLASTIC Be Bop Deluxe (John Leckie/Bill Nelson)	Harvest SHSP 4091 (E)
33	26	3	BLACK JOY Various	Ronco RTL 2025 (B)
34	33	8	◻ THE FLORAL DANCE Brighthouse & Rastrick Band	Logo 1001 (T)
35	34	9	● STAR WARS Soundtrack - London Symphony Orchestra	20th Century LTD 541 (A)
36	37	3	SMALL CORNERS Cliff Richard (Cliff Richard)	EMI EMC 3219 (E)
37	44	24	Ⓢ 20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)
38	32	16	Ⓢ DISCO FEVER Various	K-Tel NE 1014 (K)
39	49	2	◻ BEST OF FRIENDS Cleo Laine/John Williams	RCA RS 1094 (R)
40	36	9	Ⓢ THEIR GREATEST HITS 1971-75 The Eagles (-)	Asylum K 53017 (W)
41		1	● GREATEST HITS ETC. Paul Simon	CBS 10007 (C)
42			◻ WATERMARK Art Garfunkel (Art Garfunkel)	CBS 86054 (C)
43	23	3	● LIVE AND LET LIVE 10cc (Eric Stewart/Graham Gouldman)	Mercury 6641 698 (F)
44	55	19	● MOONFLOWER Santana	CBS 88272 (C)
45		1	Ⓢ HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)
46	29	2	TELL US THE TRUTH Sham 69 (Pete Wilson/Jimmy Persey)	Polydor 2383 491 (F)
47	57	2	DOUBLE LIVE GONZO Ted Nugent (Lew Futterman/Tom Werman)	Epic EPC 88282 (C)
48	52	2	◻ LIVE AT TREORCHY Max Boyce (Bob Barrett)	One Up OU 2033 (W)
49		1	Ⓢ THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 88278 (C)
50		1	◻ THE ROAD AND THE MILES Max Boyce	EMI MB 103 (E)
51	51	4	● A NEW WORLD RECORD Electric Light Orchestra, (Jeff Lynne)	Jet UAG 30017 (E)
52	45	18	Ⓢ 30 GREATEST Gladys Knight & The Pips	K-Tel NE 1004 (K)
53		1	GREATEST HITS Olivia Newton John	EMI EMA 785 (E)
54	35	4	STAINED CLASS Judas Priest (Dennis Mackay/Judas Priest/James Guthrie)	CBS 82430 (C)
55	31	18	● NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Price)	Virgin V 2086 (C)
56	59	2	PUTTIN' ON THE STYLE Lonnie Donegan (Adam Faith)	Chrysalis CHR 1158 (F)
57		1	Ⓢ THE DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest HAR SHVL 804 (E)
58			SPOTLIGHT ON NANA MOUSKOURI Nana Mouskouri	Fontana 6641 197 (F)
59	46	20	● GREATEST HITS VOL. 2 Elton John	DJM DJH 20520 (C)
60	47	5	PERILOUS JOURNEY Gordon Giltrap (Jon Miller/Rod Edwards/Roger Hand)	Electric TRIX 4 (A)

ABBA	1, 17, 19	DONEGAN, Lonnie	56	LAINÉ, Cleo/John Williams	39	ROSE ROYCE	18
BEATLES	29	DURY, Ian	15	LONDON SYMPHONY ORCHESTRA/ SOUNDTRACK	35	ROSS, Diana & The Supremes	37
BE BOP DELUXE	32	EAGLES	40, 45	LOWE, Nick	26	SANTANA	44
BLACK JOY	33	EARTH WIND & FIRE	16	MANHATTAN TRANSFER	23	SATURDAY NIGHT FEVER	39
BLONDIE	12	ELECTRIC LIGHT ORCHESTRA	6, 51	MARLEY, Bob & The Wailers	20 =	SEX PISTOLS	55
BOOGIE NIGHTS	5	FEELINGS	31	MATHIS, Johnny	49	SHAM 69	46
BOYCE, Max	48, 50	FLEETWOOD MAC	4, 30	MOUSKOURI, Nana	58	SIMON, Paul	41
BRIGHOUSE & RASTRICK BAND	34	FONZIES FAVOURITES	22	MUPPETS	24	STEWART, Rod	11
BREAD	20 =	GARFUNKEL, Art	42	NEWTON JOHN, Olivia	53	STIFFS LIVE STIFFS	28
BUSH, Kate	8	GILTRAP, Gordon	60	NUGENT, Ted	47	SUMMER, Donna	27
DARTS	13	HOLLY, Buddy & The Crickets	2	PINK FLOYD	57	10cc	43
DAVE CLARK FIVE	14	JOHN, Elton	59	RAFFERTY, Gerry	9	WEBBER, Andrew Lloyd	5
DISCO FEVER	38	JUDAS PRIEST	54	RICHARD, Cliff	36	WILLIAMS, Andy	3
DISCO STARS	10	KNIGHT, Gladys & The Pips	52				

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

	WEEKEND IN L.A. George Benson	K66074 Warners	Warners (W)		HOPE AND ANCHOR FESTIVAL Various Artists	K66077 Warners	Warners (W)
	TWO SEVENS CLASH Culture	LIP1 Lightning	Lightning (W)		DON JUAN'S RECKLESS DAUGHTER Joni Mitchell	K63003 Asylum	Asylum (W)

ON THE WAY UP

A great new quartet from Motown.



'Too Hot Ta Trot'
COMMODORES

TMG 1096



'Top of The World'
DIANA ROSS

TMG 1999



'I Can't Go On
Living Without Your Love'
THELMA HOUSTON

TMG 1102



'You Are The
Reason (I feel like dancing)'
FIFTH DIMENSION

TMG 1101



= FORECAST
 = MILLION (PLATINUM)
 = 1/2 MILLION (GOLD)
 = 1/4 MILLION (SILVER)
 = SALES INCREASE
 OVER LAST WEEK
 MUSIC WEEK, MARCH 18, 1978

TOP 50 SINGLES

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

	This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
£ 1	1	6		WUTHERING HEIGHTS	Kate Bush	EMI 2719	EMI/Kate Bush	Andrew Powell
£ 2	2	7		TAKE A CHANCE ON ME	Abba	Epic EPC 5950	Bocu	B. Andersson/B. Ulvaeus
3	5	5		DENIS	Blondie	Chrysalis CHS 2204	EMI	Richard Gottehrer
4	3	8		COME BACK MY LOVE	Darts	Magnet MAG 110	Carlin	T. Boyce/R. Hartley
5	4	10		WISHING ON A STAR	Rose Royce	Warner Brothers K 17060	Warner Brothers	Norman Whitfield
£ 6	8	5		BAKER STREET	Gerry Rafferty	United Artists UP 36346	Island/Belfern	H. Murphy/G. Rafferty
7	7	5		I CAN'T STAND THE RAIN	Eruption	Atlantic/Hansa K 11068	Burlington Music	Frank Farian
8	6	7		STAYIN' ALIVE	Bee Gees	RSO 2090 267	RSO/Chappell	Bee Gees/Richardson/Galuten
9	9	8		MR. BLUE SKY	Electric Light Orchestra	Jet UP 36342	United Artists/Jet	Jeff Lynne
10	18	4		MATCHSTALK MEN & MATCHSTALK CATS & DOGS	Brian & Michael	Pye 7N 46035	Gt Northern Songs/EMI	Kevin Parrott
11	12	4		IS THIS LOVE	Bob Marley & The Wailers	Island WIP 6420	Rondor	Bob Marley & The Wailers
£ 12	14	7		EMOTIONS	Samantha Sang	Private Stock PVT 128	RSO/Chappell	B. Gibb/Richardson/Galuten
£ 13	21	3		ALLY'S TARTAN ARMY	Andy Cameron	Klub 03	Copyright Control	Pete Shipton
£ 14	15	6		FANTASY	Earth Wind & Fire	CBS 6056	Chappell	Maurice White
15	10	7		JUST ONE MORE NIGHT	Yellow Dog	Virgin VS 195	Lazy Lizard/Heath Levy	Kenny Young
£ 16	22	4		LILAC WINE	Elkie Brooks	A&M AMS 7333	Chappells	Mike Batt
17	11	5		FREE EP		Island IEP 6	Blue Mountain Music	Free
18	13	10		FIGARO	Brotherhood of Man	Pye 7N 46037	Tony Hiller/ATV Music	Tony Hiller
19	28	4		RUMOUR HAS IT	Donna Summer	Casablanca CAN 122	Heath Levy	G. Moroder/P. Bellotte
£ 20	27	3		EVERY 1'S A WINNER	Hot Chocolate	RAK 270	Chocolate/RAK	Mickie Most
21	33	2		I LOVE THE SOUND OF BREAKING GLASS	Nick Lowe	Radar ADA 1	Rock Music	Nick Lowe
£ 22	25	6		JUST THE WAY YOU ARE	Billy Joel	CBS 5872	Joelsongs	Phil Ramone
23	16	8		LOVE IS LIKE OXYGEN	Sweet	Polydor POSP 1	Sweet/Carlin	Sweet
£ 24	26	5		GLAD TO BE GAY	Tom Robinson Band	EMI 2749	Konkwest/EMI	Chris Thomas
25	17	10		IF I HAD WORDS	Scott Fitzgerald/Yvonne Keeley	Pepper UP 36333	B.U. Music/RAK	Jonathan Hodge
26	35	3		WALK IN LOVE	Manhattan Transfer	Atlantic K 11075	Rondor	Tim Hauser
27	19	7		5 MINUTES	Stranglers	United Artists UP 36350	April/Albion	Martin Rushent
28	36	7		WORDS	Rita Coolidge	A&M AMS 7330	Abigail	David Anderle
£ 29	31	3		WHENEVER YOU WANT MY LOVE	Real Thing	Pye 7N 46045	Screen Gems/EMI	Ken Gold
30	42	2		FOLLOW YOU FOLLOW ME	Genesis	Charisma CB 309	Gelring/Hit & Run	D. Hentschel/Genesis
£ 31	50	2		CHELSEA	Elvis Costello and Attraction	Radar ADA 3	Plangent Vision	Nick Lowe
32	20	8		HOT LEGS/I WAS ONLY JOKING	Rod Stewart	Riva 10	Riva	Tom Dowd
33	32	4		BABY COME BACK	Player	RSO 2090 254	ATV Music	D. Lambert/B. Potter
34	41	3		WHAT'S YOUR NAME WHAT'S YOUR NUMBER	Andrea True Connection	Buddah BDS 467	DJM	Michael Sager
£ 35	38	2		NEWS OF THE WORLD	Jam	Polydor 2058 995	And Son	Vic Smith/Chris Parry
36	24	3		WE'VE GOT THE WHOLE WORLD	Nottingham Forest/Paper Lace	WB K 17110	Barry Mason/Marksman	J. Fiddy
£ 37	39	3		SOMETIMES WHEN WE TOUCH	Dan Hill	20th Century BTC 2355	ATV	M. McCauley/F. Mullin
38	37	3		CLASH CITY ROCKERS	Clash	CBS 5834	Nineden/Riva	Micky Foote
39	23	8		DRUMMER MAN	Tonight	TDS 1	G.O.A.L.	Andy Arthurs
40	34	4		SPREAD YOUR WINGS	Queen	EMI 2757	EMI/Queen	Queen
41	43	2		I'LL GO WHERE YOUR MUSIC TAKES ME	Tina Charles	CBS 6062	Chappells	Biddu
42	NEW ENTRY			IF YOU CAN'T GIVE ME LOVE	Suzi Quatro	RAK 271	Chinnichap/RAK	Chinn/Chapman
43	NEW ENTRY			THE GHOST OF LOVE	Tavares	Capitol CL 15968	ATV	Freddie Perren
£ 44	45	5		IF IT DON'T FIT DON'T FORCE IT	Keelee Paterson	International INT 544	Sutran/Miller	Larry Farrow
45	48	2		SINGIN' IN THE RAIN	Sheila B. Devotion	EMI 2751	Big Three/Big Three	
46	46	2		RHIANNON	Fleetwood Mac	Reprise K 14430	Intersong	Fleetwood Mac/K. Olsen
47	44	2		TOO HOT TO TROT/ZOOM	Commodores	Motown 12 TMG/TMG 1096	Jobete UK	J. Carmichael/Commodores
£ 48	47	2		STAY WITH ME BABY	David Essex	CBS 6063	Tro-Essex	Bert De Coteaux
49	NEW ENTRY			AUTOMATIC LOVE	Vibrators	Epic EPC 6137	April/Momentbest	Viv Maile
£ 50	49	2		READY STEADY GO	Generation X	Chrysalis CHS 2207	Copyright Control	Martin Rushent

STAR BREAKERS
 I WONDER WHY, Showaddywaddy, Arista 174
 MORE LIKE THE MOVIES, Dr. Hook, Capitol CL 15967
 YOU'RE SO RIGHT FOR ME, Eastside Connection, Creole CR 149
 ARIEL, Dean Friedman Lifesong, LS 45022
 MOVE YOUR BODY, Gene Farrow, Magnet MAG 109
 TIME WILL PASS YOU BY, Tobi Legend, R.K. RK 1004
 BIG BLOW, Manu Dibango, Decca F 13755
 SCOTLAND FOREVER, Sidney Devine, Philips SCOT 1
 NEVER LET HER SLIP AWAY, Andrew Gold, Asylum K 13112
 EASY, Jimmy Lindsay, Island WIP 6431

DISTRIBUTORS A-Z
 Alright Now 17E
 Ally's Tartan Army 13M
 Automatic Lover 49C
 Baby Come Back 33F
 Baker Street 61E
 Chelsea 31W
 Clash City Rockers 38C
 Come Back My Love 4C
 Denis 2F
 Don't Take No For An Answer 24E
 Drummer Man 39W
 Emotions 12E
 Every 1's A Winner 20E
 Fantasy 14C
 Figaro 18A
 5 Minutes 27E
 Follow You Follow Me 30F
 Hot Legs/I Was Only Joking 32W
 I Can't Stand The Rain 7W
 If I Had Words 25E
 If It Don't Fit Don't Force It 44E
 If You Can't Give Me Love 42E
 I Love The Sound of Breaking Glass 21W
 I'll Go Where Your Music Takes Me 41C
 Is This Love 11E
 Lilac Wine 16C
 Just One More Night 15E
 Just The Way You Are 22C
 Love's Like Oxygen 23F
 Matchstalk Men 10A
 Mr. Blue Sky 9E
 News Of The World 35F
 Rhiannon 46W
 Ready Steady Go 50F
 Rumour Has It 19A
 Stay With Me Baby 81B
 Stayin' Alive 8F
 Singin' In The Rain 45E
 Sometimes When We Touch 37A
 Spread Your Wings 40E
 Take A Chance On Me 3C
 The Ghost Of Love 43E
 Too Hot To Trot/Zoom 47E
 We've Got The Whole World In Our Hands 36W
 Walk In Love 26W
 What's Your Name What's Your Number 34A
 Whenever You Want My Love 29A
 Wishing On A Star 5W
 Words 28C
 Wuthering Heights 1E

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TOP WRITERS
 1 Kate Bush, 2 Neil Levenson, 3 B. Andersson/B. Ulvaeus, 4 Mansfield, 5 B. Galvin, 6 Gerry Rafferty, 7 Bryant / Peables / Miller, 8 Gibb Brothers, 9 Jeff Lynne, 10 Michael Coleman / Brian Burke, 11 Bob Marley, 12 Gibb Brothers, 13 A. Cameron, 14 M. White / E. Del Barrio, 15 Kenny Young, 16 J. Shelton, 17 Fraser / Rodger, 18 Tony Hiller / Lee Sheriden / Martin Lee, 19 Summer / Bellotte / Moroder, 20 E. Brown, 21 Lowe / Bodna / Goulding, 22 Billy Joel, 23 Scott Griffin, 24 Tom Robinson, 25 Saints-Saens, 26 Baatteau, 27 Stranglers, 28 Gibb Brothers, 29 Ken Gold / Micky Deane, 30 Rutherford / Collins / Banks, 31 Elvis Costello, 32 Stewart / Grainger, 33 D. Lambert / B. Potter, 34 Roger Cook / Bobbie Woods, 35 Bruce Foxton, 36 Traditional / Mason / Fiddy, 37 Dan Hill / Barry Mann, 38 J. Strummer, 39 Chambon / Arthurs, 40 John Deacon, 41 Biddu, 42 Chinn / Chapman, 43 Keni St. Lewis, 44 Johns / Farrow, 45 H. Bronn / A. Freed, 46 Nicks, 47 Commodores, 48 Ragovoy / Weiss, 49 Ian M. Carnarhan, 50 Idil James.

Top 50 compiled for Music Week and BBC based upon 250 from a panel of 375 conventional record outlets by the British Market Research Bureau Ltd.



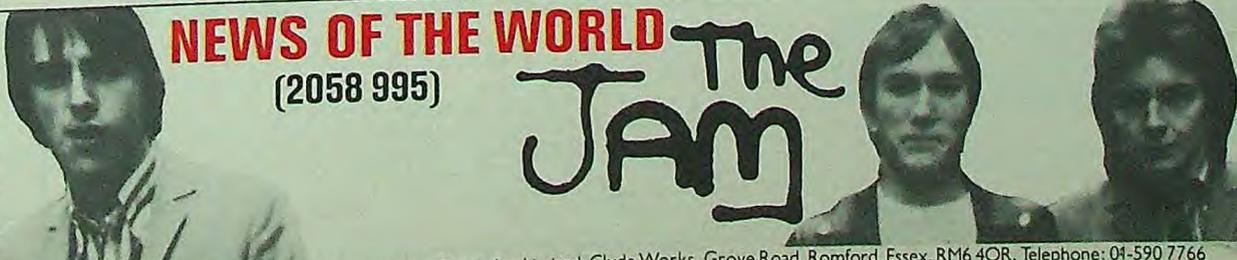
TIP FOR THE TOP

NEWS OF THE WORLD

(2058 995)

The JAM




Order from Polydor's own distribution company: Phonodisc Limited, Clyde Works, Grove Road, Romford, Essex, RM6 4QR. Telephone: 01-590 7766

MUSIC WEEK

SALES DEPARTMENT

HELP!

Felicity is leaving us and we need someone to replace her in running the Classified Section of Music Week.

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Helen Shapiro

HOW LONG will it be before Helen Shapiro finally gets the smash hit record she has waited 16 years for? Appearing in a week's cabaret at the Lakeside Country Club in Frimley, Surrey, she proved last Friday that she is one of the lost talents of pop music — the voice still retains its original power and the intervening years had added to it an extra depth which makes it easier for her to cope with a wider variety of material.

Miss Shapiro's main setback is that people just won't forget the 14-year-old schoolgirl who sang Don't Treat Me Like A Child and Walking Back To Happiness. She will always be an essential inclusion in any chronicle of pop music of the early Sixties as her songs were so appropriate for the time, just before the arrival of the beat boom.

As a cabaret performer, Helen Shapiro has an assurance which only years of experience can bring. She can take a number like The Best Of My Love or It's Getting Better and give it the slick cabaret treatment; Mama's Little Girl, previously done by Dusty Springfield on an album, and Bill Withers' Lean On Me are ideal vehicles for her soulful range. She also has the ability to tackle such material as Stevie Wonder's Heaven Help Us All, and the Donna Summer hit, Love To You Baby.

The old hits, Don't Treat Me Like A Child, Tell Me What He Said, Walking Back To Happiness and You Don't Know, were neatly disposed of in the form of a brisk medley. The real Seventies Shapiro showed itself when she got down to performing her latest recordings, her last Arista single, Can't Break The Habit, and the new record, a re-working of Brenda Holloway's

Every Little Bit Hurts. Both songs indicated that there is much more to Helen Shapiro now than there was during the Sixties, and her long absence from the charts has been one of the big injustices in recent British pop history.

CHRIS WHITE

Darts

THE RAPID rise to success for doo-wop band Darts has left observers both within the pop business and outside breathless, but on the grounds of the sheer energy and enthusiasm they inject into their music, they deserved to succeed. Six months ago the nine-piece band had just signed a recording deal with Magnet — today they have an impressive list of sell-out gigs behind them, two Top Ten singles, and a big-selling album.

As a curtain-raiser to their 1978 UK activities, Darts appeared at the London Palladium on Sunday, in an extravaganza billed as "Sunday night at the London Palladium". The bill included comedian Norman Vaughan, who stuck out like a sore thumb, and a line of "Tiller girls" which provided a great touch to the evening's celebrations. And a celebration evening it was, with Darts proving once and for all that they are one of the best working bands to surface in recent years.

Their material is familiar, tuneful and contagious. Darts' own hits, Daddy Cool/Girl Can't Help It, and Come Back My Love are near showstoppers but there are other highspots in the act. They include a marvellous version of Zing! Went The Strings Of My Heart, which is as infectious as the song title suggests, and the old Crew-cuts hit, Sh-boom (Life Could Be A Dream), helps the mood along. Then there are the other songs... Mainline Baby, Bells In My

Heart, Shotgun and Sometime Later. The eccentric antics of Den Heggerty come to the fore in I'm Mad which involved gymnastics the London Palladium has probably never witnessed before!

Darts have an electrifying stage act and they have found the capacity to convert box-office receipts into record sales. The unfortunate thing is that British audiences are likely to see less of the band in future because of their extensive European and US commitments. However there is the second album to look forward to, in May.

CHRIS WHITE

The Strawbs

THE STRAWBS — with varying line-up — have been around the rock/folk circuit for more than ten years. But there has always been one constant factor/character — leader and vocalist Dave Cousins who has one of the most distinctive voices in the business.

At London's Hammersmith Odeon, the band played a selection of material old and new. Opening with their 1972 hit single Lay Down, they had the audience with them from the start. Indeed, even the newest numbers were greeted as old favourites. Highlights were a marathon track from the Ghosts LP, Last Resort from Deadlines and the violent love song, Sealed With A Traitor's Kiss.

Dave Lander on lead guitar combines well with the energetic keyboards work of new band member Andy Richards. This was particularly notable on a lengthy Simple Visions.

Cousins' origins are on the folk clubs and he recalled those days when singing A Man Who Called Himself Jesus, accompanying himself on acoustic guitar.

The Strawbs recently signed to Arista and would appear to still have a very strong following and reasonable album sales potential.

JIM EVANS

Crabs

WITH AN uninspiring Dinwall's Monday night audience and a sound system which didn't exactly help, Crabs nevertheless suggested it is not another run-of-the-mill band. It is a four-piece band with Tony Diggins on vocals, a somewhat furtive, head-beneath-jacket character until speaking, bass player Bull Sticklers, drummer Ricci Titcomb, and Rikki Newsome playing some aggressive lead guitar.

In common with new wave sounding outfits, Crabs play short numbers with an occasional hat doffed to the past; in this case, the Kinks' All Of The Day. The repertoire is almost up-tempo with the only breaks for sweating popgoers and those of more tender ears being during their shared stage announcements and occasional lengthy guitar tune-ups.

Among their set numbers were Hawaii 50, Doll Kid, For Us, Victim, a very good wartime Memories, and the oddly titled Save My Skin. Crabs could emerge from new wave land and with that world fading, it's just well for them. At present they have management, publishing but no record company.

TONY JASPER

DISCS

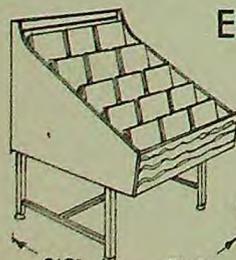
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Island signs Greensleeves black label

GREENSLEEVES, THE London-based reggae label, has signed a pressing and distribution deal with Island Records. The label's entire catalogue will now be available through EMI, although Mojo Distribution will continue to service non-EMI accounts.

Greensleeves Records was formed late last year as an extension of the Greensleeves mail-order and retail operations — the Greensleeves shop in London's Shepherd's Bush is now established as one of the most important reggae/soul outlets in Britain, while the company's mail-order business is a worldwide venture.

Upcoming releases are Still Alive by Dr Alimantado (GRE 5) and a 12 inch single War by Wailing Soul (GRED 1) both of which will be available by Easter. The company plans to release 30 singles and two albums this year — the first album will be in the shops by early summer.

As a further result of the new deal, Island's press and promotion departments will now be involved with Greensleeves product, particularly records with cross-over potential.

Greensleeves, owned by Chris Sedgwick, is based at 44 Uxbridge Road, London W12. Telephone: 01-749 3277.

Rafferty to UA UK worldwide

GERRY RAFFERTY, whose City to City album is in the top ten this week, and who also has a hit with his Baker Street single, has signed over from the US to the UK branch of United Artists. This is a new, long-term world wide deal, providing initially for two more LPs. The current album has just been released in the US with major promotional back-up.

A NEW promotion company for the Channel Islands has been set up to deal with all aspects of record company promotion within the Channel Islands.

Operating as Mainstream Productions, and run by Sammy Southall and Spencer Pryor, two long-established DJs, they are offering test marketing facilities for record companies, following the trend set by a number of UK manufacturers in using the Channel Islands as a product test area.

In addition, Mainstream is already compiling a Channel Islands chart from returns from retailers in the CI and providing an accurate picture of the top twenty singles and albums and a top ten disco chart.

MUSIC DEALS

They are also offering to promote new records via Channel TV and saturation disco promotion.

The company operates from new offices at Suite Five, 2-6 Belmont Road, St Helier, Jersey, C.I. Telephone: (0534) 71715.

SINGER PHIL Murray's company PM Music has signed a long term co-publishing deal with Handle Music. Murray recently signed a recording contract with Private Stock and is currently recording a single for spring release.

EDINBURGH-BASED rock band Bilbo Baggins have signed to Lightning. First product will be available shortly.

WARRINGTON COUNTRY and western band Poacher have signed to RK Records. First single, Darling, set for March 24 release.

POLYDOR has signed John Travolta, star of the Saturday Night Fever film, to a solo contract. His single, Whenever I'm Away From You (Polydor 2059 005) is released March 23, the day Saturday Night Fever opens in London. An album follows in April.

The signing of Travolta is part of a deal with Midsong Records International for the Midland International label catalogue. Artists recording from Midland include Carol Douglas.



Chappell's Roland Rennie goes solo

ROLAND RENNIE to begin own independent operations from Chappell creative director, ending a Polygram association which began in 1965 with Polydor... Chris Briggs now a&r manager for Chrysalis after Roy Eldridge's elevation to director. He is replaced as artist development manager by Steve Andrews from Cowbell agency.

BOB MARTIN from President Records to Charly Music as Chief Production Co-ordinator in charge of Affinity, Charly and Smack labels... Roger Upright to EMI LRD as singles sales and Regional Promotion Manager... Peter Rezon to Field Sales Manager at EMI LRD... Lee Newbon to managing director James Upton

Ltd, Birmingham subsidiary of Tinsley-Robor... Fred Parsons to general manager of newly launched Imagination group... Also at Imagination Rod Houston to technical recording consultant and senior engineer, Eddy Spence to musical consultant, Daphne Squire to personal assistant to md Stephen Bankler-Jukes... Delia Hubbard to sales, promotion and press at Saga... Tony Squire to WEA a&r reporting to Dave Dee... Cherry Jones to international servicing co-ordinator WEA... Malcolm Fisher to Dick James Music as promotion manager of publishing division... Keith Bourton from editor Black Echoes to Motown Press Officer, Chris Gill from assistant editor to editor... Daniel Grunberg to

Mackay to be fifth 10CC

A QUICK decision on the part of Cockney Rebel keyboards player Duncan Mackay means that he will be joining 10CC immediately, as the fifth member of the band and the first full-time keyboards player they have had. Mackay has just returned from America and is joining 10CC working on the next LP at the band's studio in Dorking, Surrey. His position with the band is that of

full member, but it has been agreed that he will pursue a parallel solo career; a single Sirius III, is now out on Pepper Records (see page 6) but as a solo artist Mackay is currently without a record company. His surprise move to 10CC came after the band heard his playing on albums — including sessions on the Kate Bush and Alan Parsons Project LPs — and approached him.



GILLIAN BURNS, co-star of current London production of Oliver is first major signing of 1978 for Barn Records. Her first single, Mister It's Your Lucky Day, was released last week. She is pictured with Barn and Mike Hales.

STADIUM DOGS have signed worldwide to April Music and also a five-year deal with Magnet Records.

BILLY JOEL signed to April Music via CRI US.

EBONY RECORDS has agreed a mutually beneficial deal with Allan James' Rime record promotions company. James will handle promotion for Ebony product alongside his existing commitments. Ebony's John Hall already had a co-operative and non-exclusive deal with Phil Swerne's Tin Lid productions and James' arrangement is expected to develop along similar lines as he expands the scope of Rime. Ebony will announce new releases shortly.

CONTRARY TO industry rumours, Radio Stars, who had a chart single with Nervous Wreck, have re-signed to the Chiswick label.

WEST COUNTRY rock 'n' roll band Shades have signed a worldwide publishing and production deal with Graham Sclater's Tabitha Music, based in Exeter. The band start a nationwide

tour in April, including a week of concerts in London.

Tabitha Music and Sclater is planning the launch of a new label solely for rock and roll product, called Domino. First release will be an EP by Shades. Sclater is looking for a worldwide licensing deal for the label.

CHISWICK RECORDS, as a result of a deal with Whitsett Churchill Music have acquired the rights to the Ace catalogue, worldwide except for North America. The catalogue includes material by Frankie Ford, Huey Piano Smith, Joe Tex, Earl King, Dr John, Bobby Charles and Jimmy Clanton as well as blues titles by Lightning Hopkins, Elmore James and Sonny Boy Williamson. First release will be the singles Sea Cruise by Frankie Ford (N538) on March 23. Rock and rockabilly compilation albums are planned for release later this year.

LETTER

Music Week welcomes letters on all subjects relating to the music industry. Write to: Music Week, 40 Long Acre, London WC2.

IN YOUR coverage of the Radio Clyde dispute over station identification music (MW March 4), you quote me as follows: "Let him let me know which other companies are doing it and I will send them a bill for my members' wages".

I confirm that in intent the statement I made coincides with the statement attributed to me. However, the words used are inaccurate. Only the Union has "members" and I — as one of the Union's Officials — act for them. I have no constituents, nor have I ever — to the best of my memory — claimed any; I have referred, refer, and always will refer to "our Union".

Furthermore, regrettably, there are very few opportunities for our members to earn "wages". One inherent feature of the profession of music is the casual and tenuous nature of its employment, attracting "fees" in almost every facet of its spectrum. Therefore, I did not use the word "wages" on this occasion, and its use is totally inaccurate in this context.

STAN HIBBERT,
Assistant Secretary,
Musicians Union

Music Week Replies: Stan Hibbert gave a lengthy reply on this matter without prior notice of the questions, so it is appreciated that he was speaking of the cuff — and possibly using looser terms than he would wish on reflection, to see in print. However, a full shorthand note of the conversation reveals that the word he used was "wages", although the phrase "my members" should have been "the members".

MUSICAL CHAIRS

European Production Co-ordinator WEA International to be based in Alsdorf Germany... Keith Aspden to promotion manager Island Music from similar position at Rocket... Gaynor Ludlam to head of promotion for Radio one and two and television at DJM... Lesley Waterman from EMI Australia to press officer at Magnet... Graham Barker from Advertising Supervisor Decca to London Records label manager... David Simmons to IFPI information officer and executive editor of the new quarterly IFPI News from arts PR work and freelancing in the concert and operatic sphere... Alan Melina has announced his resignation as General Manager and Company Director of Satril Records Ltd, Satril Music Ltd and Henry Hadaway Organisation Ltd. Melina, will remain with Satril until the end of March.

MOVES

PLASTIC FANTASTIC Records has moved from Wardour Street to 22 Tavistock Street, London WC2 (Telephone 01-836 1412). The move coincides with the resignation of John Rush, co-founder of the company with Paul Rodriguez.

MUSIC WEEK

Incorporating Record and Tape Retailer

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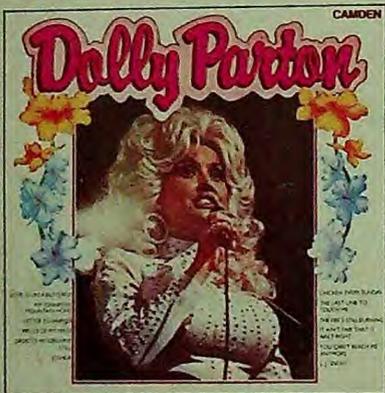
MUSIC TREAT



Courtesy of Pickwick International • The Worlds Largest Budget Record Company

Mrs Thatcher Takes Over Labour Ward!

FIFTEEN mothers gave birth almost simultaneously last night following the visit of Mrs. Priscilla Thatcher, the Public Relations Officer of Pickwick International, to the Maternity Ward at Edgware General Hospital. Dr. Colin Dale, white from lack of sleep, commented this morning, "Mrs. Thatcher thought she would cheer up the patients and brought a record player and the latest Pickwick releases into the ward. Before we knew what was happening, our mothers-to-be were dancing and singing with great abandon all through the hospital. I always knew that Pickwick records were popular but I never realised until now what a dynamic after-effect they produced!"



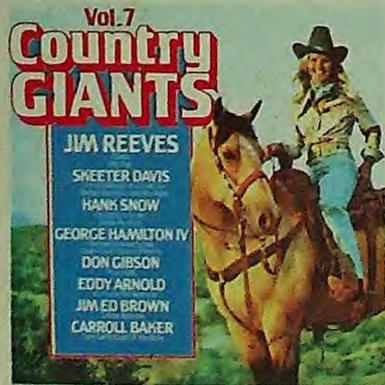
Cartons of Partons

•CDS 1164
EVER SINCE Pickwick announced the release of their first Dolly Parton album their telephone sales girls have been inundated with orders for the record. Joshua, Pickwick's Warehouse Manager, was quoted as saying, "I'm dizzy packing cartons of Partons. This gal must surely be the biggest thing the West has yet produced."



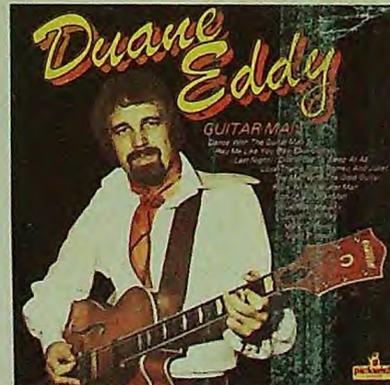
One Minute Mile

•CN 2029
MRS. JOAN SPEED from Leicester ran the mile from her home to her record shop in 59.03 seconds yesterday. When approached by Olympic selectors and offered a trial, she commented "I can only do it when they get a Bert Kaempfert record in. You'll have to wait until Pickwick issue another one."



Monsters on rampage

•CDS 1162
DESPITE tremendous precautions eight giants, who had been incarcerated at Pickwick's warehouse, broke loose on Saturday night and caused havoc all over the Country. 2,000 extra police were called in; the giants were finally recaptured and compressed into a flat black disc to stop them escaping again. Copies are now available under the title "Country Giants" (Volume 7).



Things that go Twang in the night!

•SHM 947
BRITISH POLTERGEIST ASSOCIATION members are threatening an all-out strike. Mr. Geist, their spokesman, said, "We are unable to carry out our work satisfactorily. Due to the twangy sounds of Duane Eddy no-one notices our bangs and crashes any more. Further ethereal action is threatened unless he is restrained."

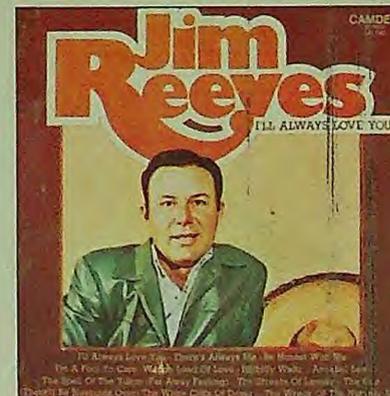


Sing-a-Bing-along

•SHM 948
RECIPE OF THE DAY — NOSTALGIA PIE TAKE eleven standards, mix with smooth orchestrations, sprinkle liberally with beautiful words, place on flat, black 12" disc and bake for 20 minutes at Regulo 33 1/3. Invite all your friends to sing the words printed on the record jacket and you have an immense helping of Nostalgia Pie — guaranteed non-fattening!

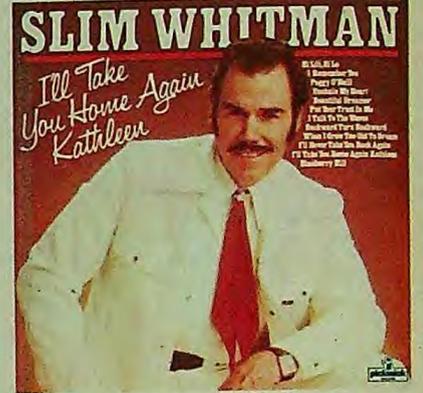


•THESE NEW RELEASES also available on Cassette and 8-track Cartridge for only £1.75.



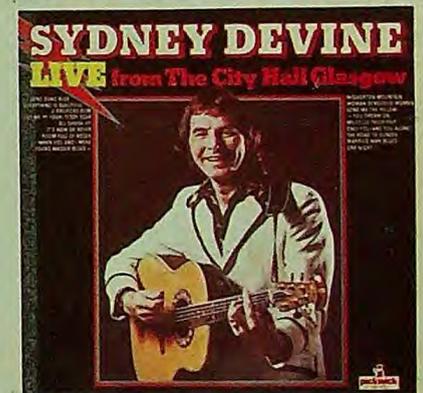
Sunny Jim in Budget Sensation

•CDS 1163
THE ARRIVAL of "I'll Always Love You" in the record shops caused absolute hysteria yesterday. Anxious Jim Reeves' fans were outside the stores clamouring for their copies and many shops were sold out 30 minutes after opening. Ms Annabel Lee from Laredo Discshop panted, "I've never seen anything like it since the last Jim Reeves release from Pickwick. £1.15 is a crazy give-away price! Can't somebody stop them doing this to us?"



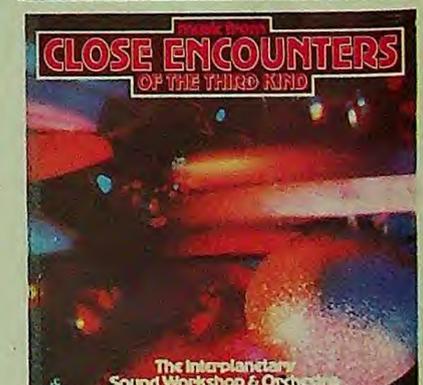
Weight Watchers feast

•SHM 959
FOR those who like to stay Slim, Mr. Whitman's new Pickwick album "I'll Take You Home Again Kathleen" promises to be a calorie-free feast. Twelve magnificent meaty portions make up this unusual meal.



Devine spirit

•SHM 958
SOUNDS emanating from the City Hall, Glasgow recently were found, upon investigation, to be cries of ecstasy from the enormous crowd of people gathered under the spell of Sydney Devine — certainly a liberal helping of the heady stuff.



Intimate question

•SHM 949
Dear Aunt Flora,
My boyfriend says he wants "Close Encounters" for his birthday present. Should I oblige?
Worried, Herts.

Dear Herts,
Of course, but you should take the normal precautions. You don't need to spend more than £1.15 to give him a gift neither of you will ever forget.

Aunt Flora