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MUSIC WEEK

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

Tenth Wembley festival — the best ever

by TONY BYWORTH

COUNTRY MUSIC reigned over the Easter weekend at Wembley's Empire Pool, the setting for promoter Mervyn Conn's Tenth International Festival of Country Music.

The Festival — both in the eyes of the public and the critics — was the most successful to date and, for the first time, attracted a capacity audience on all 3 days with a total of 31,750 seats sold.

US country music superstar Merle Haggard brought the event to its conclusion on Monday evening (27), gaining a standing ovation from all quarters of the auditorium following on the heels of a 50 minute, 20 song set which saw the enthusiasts applauding wildly throughout.

Other outstanding acts making their appearances throughout the 3 days included Don Williams (appearing for the first time with a string section), Marty Robbins, Kenny Rogers, Moe Bandy, Larry Gatlin, Tompall Glaser, Carroll Baker, Freddie Hart, Carl Perkins, Ronnie Prophet and Nashville session musicians Lloyd Green, Charlie McCoy and Hargus "Pig" Robbins.

As with previous years the Festival also proved itself a very important buyer's market with brisk business being observed throughout the event's duration at the 31 stands in the Exhibition area.

On the record company front RCA reported an increase over last year's business during the first 2

TO PAGE 4

BPI seal of approval for extended BMRB charts

by RODNEY BURBECK

THE SINGLES chart compiled by the British Market Research Bureau for the BPI, BBC and *Music Week*, is to be extended to a Top 75 and will be improved with a number of innovations including a Monday to Saturday returns cycle so that the new chart will reflect weekend sales.

This was announced today (30) following a decision by the BPI to continue with its contract with BMRB. The chart will also continue to be used by the BBC for programming and exclusive publication rights remain with *Music Week*.

Chairman of the BPI charts committee Tony Morris (pictured right) said: "It is only through the cooperation of the BBC and a substantial financial contribution by *Music Week* that the BPI are able to introduce all these new measures. We all have every confidence in BMRB."

The major improvements to the existing chart system will be:

- An increase in the number of shops compiling diary returns to the chart.
- Additional security checks to avoid "manipulation" of the charts.
- The testing of



electronic data collection tills in larger retail outlets.

- Plans for a telephone service providing recorded chart details for *Music Week* subscribers.

- The introduction of a Monday to Saturday chart, to be introduced in 1978.

- A published Top 75 national single chart places.

The BPI statement comes four weeks after national press accounts of alleged chart "hyping" and follows presentations of a number of alternative chart systems which the BPI had agreed to consider before the press stories appeared.

"These presentations were carefully considered by all interested parties," said the BPI statement. "The Council of the BPI has decided that the contract with BMRB will be continued."

Morris added: "It was a result of BMRB's own actions to uncover chart discrepancies that the whole matter was brought to the attention of the press — a view which is shared by the BBC who are pleased to continue to be associated with the BPI in the further development of BMRB's system and publication of the industry's official chart in *Music Week*."

The BPI committee rejected the idea of combining airplay with sales in compiling the chart because the BBC would then be influencing the chart and they wished to broadcast a chart reflecting genuine over-the-counter sales.

And it is staying with the diary returns system as it is "the only system which is operable in some small key retail outlets." However electronic tills, linked to a central computer will be tested, "enabling larger retailers not only to contribute to chart stability but also obtain much needed information to develop their own business."

The full BPI statement appears on page four.

Music Week Insurance Bureau

MUSIC WEEK starts a new service this week aimed at helping retailers to make an important decision by April 7. On that date the Government introduces the new pensions scheme, and retailers — along with other employers — will have to decide whether to opt in or contract out of the scheme. The matter is now urgent and this is the first topic dealt with by the *MW* Insurance Bureau, in detail, as a dealer service.

See Retailing, page 12.

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Music Week is published one day later this week because of the Easter break.

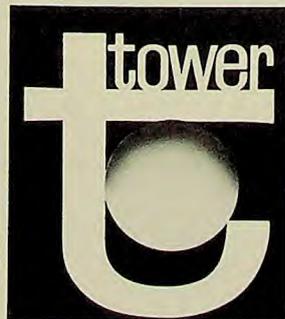
Capitol bid to Tower over imports

by CHRIS WHITE

GROWING COMPETITION from the flood of album imports arriving in the UK, resulting in the loss of thousands of pounds of business every year, has prompted Capitol Records in London to take its own action in a bid to rescue business. With the launch of a new series, Tower, the company aims to beat the importers at their own game while at the same time offering better marketing and promotion for artists who would perhaps not always get such attention.

The new Tower series is launched during April and the first two albums to carry the series emblem will be Sunburn by Sun (EST-11723) and Reaching For The Sky by Peabo Bryson (EST-11792). In addition back-catalogue albums, in particular featuring product from Capitol's expanding soul division, will be included — the LPs will be shrink-wrapped, and stickered with the British catalogue number. Dealers ordering a combination of ten albums, will receive an extra one on credit and also a free copy of the new Maze album.

Geoff Kempin, Capitol's sales and administration manager, admitted: "Frankly the importers have been a problem and this is our way of tackling them — it is difficult to estimate just how much is lost annually because of imported albums but it must run into thousands of pounds. In the past there can have been as long a gap as eight weeks between the US and UK release dates of the same LP."



Kempin continued: "Tower will have a more aggressive attitude towards importers, and there will be greater overall promotion of albums in the series. We want to give a much better chance to new artists, particularly those in the soul field, by ensuring that all product gets full sales and promotion consideration, right from the time it is released in the US. In order to make the domestic release of the albums worthwhile it is important to have them on the market as soon as possible after the US release date, and make sure that the public know of their existence."

Tower will offer advantages to the trade, not least being that the LPs will be normal dealer price. Retailers will get a comprehensive service of forthcoming Tower releases, either straight from the sales force or Uxbridge Road, and they will be given promotional materials including browser and window cards, in-store displays and sweat shirts, cassette product, and promotion copies of albums to play."

Kansas — Kirshner's new kings? p40

THE ROYAL
PHILHARMONIC
ORCHESTRA

PERFORMS THE BEST KNOWN WORKS OF
RICK WAKEMAN

"A SYMPHONIC ARRANGEMENT
OF A MODERN COMPOSER'S
MOST POPULAR WORKS"

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A&M RECORDS AND TAPES

NEWS

MPs reply to APRS tax lobbying

AS BRITISH recording studios' worries about losing big name artists and good studio engineers to tax exile abroad mounts, the Association of Professional Recording Studios has had some sympathetic response to its pleas for lower taxation.

APRS secretary Edward Masek, while insisting that "we can only really call it progress the day the Government says 'here is the

changed law,'" said that MPs had begun to respond to the Association's lobbying. Joel Barnett, first secretary to the Treasury had written offering consideration of the APRS proposal for averaging the usually short-term peak earnings of big selling artists over a longer period, and so reducing the very heavy UK taxation they have to pay. Hugh Jenkins MP had also written with qualified approval of the averaging proposal.

While keeping other music business bodies, including the MU and the BPI, informed of its efforts, the APRS is still conducting this attempt to change the law alone. Its members are those most directly affected by successful artists' decisions to live and record abroad because of heavy taxation at home.

LFP adds six to book tapes

LISTEN FOR Pleasure has added six new titles to its catalogue of tape recorded books and plays. They are: James Herriot reading from his own *If Only They Could Talk* and *It Shouldn't Happen To A Vet*; Brian Aldiss reading his own *Frankenstein Unbound*; Barbara Cartland reading her own *I Search For Rainbows*; Sir John Miles reading Paul Gallico's

The Snow Goose, *The Small Miracle* and *Ludmila*; Hayley Mills reading *Anna Sewell's Black Beauty* and a star cast recording of *Sheridan's The School For Scandal* with Dame Edith Evans, Claire Bloom, Harry Andrews and others.

All are double cassette packs with playing times of two hours or more, priced at £3.99.

Bid for Apollo reprieve

From Colin MacDonald
AS THE threat of closure hangs over Scotland's premier pop venue, a Glasgow councillor has appealed to rock musicians to add their names — literally — to the campaign to prevent the city's Apollo Centre being turned into a bingo hall.

Councillor Duncan MacLaren of Glasgow District Council explains, "What we need now are individual letters of protest from prominent personalities in the music world who will write to the Licensing Board stating their opposition to any granting of a bingo licence."

"If they would also be prepared to come to Glasgow on May 12 for the

public hearing of the Licensing Board and reiterate their opposition in person, it would be even better."

However, objections to Mecca's application for a bingo licence must be received by the Clerk to the Licensing Board, Cochrane Street, Glasgow G2 1DU by April 15.

With several different "Save The Apollo" petitions circulating in Glasgow and London, Councillor MacLaren is anxious to point out that there are two separate issues involved in the threat to the Apollo's continuing as a rock venue.

"At this point, petitions are not generally helpful. These will only become important as an indication

of the depth of public opinion when it comes to the question of whether Glasgow District Council should take over the running of the venue."

Meanwhile on the eve of Thursday's (March 30) Glasgow District Council meeting which will hopefully endorse the civic amenities sub-committee's earlier decision to "investigate the cost of acquiring and upgrading the Apollo, and authorise the appropriate officials to begin enquiries". Councillor MacLaren urges all parties from the pop world to launch their personal protests with the Licensing Board before the April 15 deadline.

208, Pop Club joint promotion

IN THE first promotion of its kind the *Daily Mirror* Pop Club and Radio Luxembourg are taking over part of the record department in Barkers of Kensington, to run a series of personal appearances by DJs and pop artists. The aim is to recruit more members for the Pop Club,

which has a weekly show in Luxembourg.

Barkers, from March 28 to April 1 has a Pop Club stand, and a star stage — where Luxembourg DJs Mike Reid, Barry Alldis, Tony Prince and Rob Jones are, in two daily sessions, introducing artists, a few of whom will give short live shows.

Among the artists who confirmed that they would appear are the Boomtown Rats, Darts, Scott Fitzgerald, Gonzales, Billy Ocean, Robin Sarstedt, Richard Myhill, Shakin' Stevens, Johnny Cougar, Manfred Mann and Mud. Those billed to play live are the Bowles Brothers, The Young Ones, and the Weltons.

Debut MC product

FIRST PRODUCT from Mike Curb's MC label is being released via Motown this week — the company debuts with *You Are The Sunshine Of My Life/Yester-me Yester-You, Yesterday* (MC 7001) by US country singer Marty Mitchell. Curb, previously with MGM Records in the US and responsible for the careers of such artists as the Osmonds, started MC last summer and the first record in the US, which was also by Marty Mitchell, was released last October and has been a country hit. A spokesman for Motown in the UK said: "MC is affiliated to us in the same way that Prodigal is — we are expecting more product from Curb shortly."

K-Tel world sales up by 11 per cent

K-TEL REPORTS record sales for the last half of 1977 with a total value of 66,396,000 dollars representing an 11 per cent increase on the comparable period of the previous year.

In making his report to shareholders, president Philip Kives stated: "The next six months should see an expansion into four additional countries... this expansion coupled with the momentum established in current markets, should enable us to continue the trend begun in the first half of the fiscal year."

Elkie sued for £13,000

ELKIE BROOKS is being sued in the High Court by her former managers for more than £13,000.

John Sherry, Miles Copeland and their company Two Worlds Artists Management Ltd, allege that Elkie broke the terms of a five year contract she is said to have signed in March 1972. They are claiming £13,655 from her and are also seeking damages for the alleged breach of contract.

Rock holidays in the sun plan

A FIVE year series of rock festivals on the island of Ibiza starting May next year, is being negotiated by the Ian Gillan Agency, in partnership with Barry Holt.

The agency plans a radical new concept in festivals, combining a seven-day holiday with a ticket to see one of the world's major bands in concert. The same show will be presented five times over a seven-day period, with two days held in reserve for bad weather. The IGA is prepared to pay up to half a million dollars, believed to be the highest flat fee ever offered for a European festival appearance.

The scheme works thus: Tickets, costing £140, will include return flight from London and full board for a week at a three star hotel. During one of their days on the island, customers will have tickets for the rock concert, to be staged on the beach at Cala Basa. The

maximum audience each day will be 5000; 25,000 people will attend the festival during the week.

"The idea was presented to me by Barry Holt," commented Gillan. "The finance has already been arranged and we have the complete backing of the island's tourist board. At the moment, we're negotiating a five-year contract for the site."

"The prime selling point, of course, is that people can have a week's holiday in Ibiza with the festival almost as a bonus. Festivals in this country usually mean kids have to hitchhike to the site and sit in three inches of mud. With our plan, however, you see one of the world's top bands on a beautiful beach in Ibiza."

"The Ibiza authorities are very keen on the idea. Obviously, it extends their holiday season," Gillan concluded.

Meat Loaf
'BAT OUT OF HELL'

Meat Loaf's Opening Extravaganza
'BAT OUT OF HELL'
Produced by TODD RUNDGREN Songs by JIM STEINMAN

'Bat Out Of Hell' is right. After the highly acclaimed film on 'Whistle Test', some airplay and a concentrated press campaign, this dynamite Meat Loaf album has blasted into the charts at number 25.

That's pretty impressive for a debut album, even though it was produced by Todd Rundgren. And there's no way it's going to stop there, especially with the explosive single 'You Took The Words Right Out Of My Mouth' to back it up. So you'd better get your order in now — CBS are ready.

in your chart at 25

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now available on cassette
Order from CBS Order Desk, Tel: 01-960 2155 CBS Distribution Centre, Barlby Road, London W10

DOOLEY'S DIARY

The pic that got Kate in a tangle

A FULL colour picture poster of Kate Bush "in bondage" in this week's *Record Mirror* has had Kate's management and EMI in a tizzy this past week. The photo was taken by Dutch photographer Claude van Heye in Holland a couple of weeks ago and was an isolated shot taken for a laugh showing Kate tangled up in the studio lighting cables.

But it slipped through in a batch of "straight" shots supplied by Heye's London agent John Halsall and landed on the desk of *Record Mirror* editor Alf Martin, who

promptly scheduled it as the centre spread poster.

Getting wind of this Kate's manager Peter Lyster-Todd — ever mindful of Kate's so far unblemished, young-girl image — rang Martin and asked him not to use the picture. Martin said it was too late. Lyster-Todd then offered £2,000 to stop the poster going through — not as a bribe but the cost of making new plates to replace the old ones.

But Martin, with early Easter printing schedules — and a controversial poster — on his



Kate Bush

hands could not be moved. Even phone calls from high-ups in EMI and Kate herself would not change the situation.

WINGS' NEW album, being called *London Town*, led naturally to a launch party on a Thames river boat with fish and chips and pickled onions. Paul, Linda and Denny handled with remarkable restraint the usual crop of banal questions from the Fleet Street scribes (Paul's favourite colour, how many animals does he have on his farm.) Only once did Paul lose his cool when a rather elderly American mediaperson asked him what the track Famous Groupies was all about. "It's about (expletive deleted) groupies, isn't it," he riposted.

Oord hints at next move

SINCE HIS departure from the RCA managing director's seat last summer there has been much industry speculation about what Gerry Oord would do next. Few people could believe that this sprightly, energetic veteran of the music business was ready for retirement.

He's not. Dooley spoke to him at his Bournemouth home last week and he intimated that he was ready to bounce back to the business. "I am enjoying myself very much and there are a few

things I am looking at which are very interesting," he said "I am travelling a little and talking to various companies."

Sounding as vigorous as ever, Oord added with some feeling: "I am certainly not ready for retirement yet."

Flushed with success

IF YOU rate parties by the number of celebrities it is possible to spill champagne over then the post-premiere Saturday Night Fever bash was a total success. The event has been well-chronicled by the national press, but Dooley's favourite moment was being told by a breathless gossip writer that Joyce McKinney the girl in the Mormon-in-chains case, had just been seen in the ladies too.

STEPHEN JAMES is relaxing in Las Vegas this week, after a week's business in New York, before travelling on to Los Angeles for more business.

James tells us that he is reviewing his distribution arrangements in the States. His contract with Lennie Silver runs out at the end of the year and he's looking at alternative possibilities.

On the West Coast he is meeting with producers with an eye to signing one more act over there, and talking to writers for his publishing division.

MALCOLM WILLIAMSON no doubt glad to be in Geneva to hear his IFPI-commissioned work *Fiesta* premiered by the Suisse Romande Orchestra, conducted by Wolfgang Swallisch, as finale for centenary year. Williamson suffered some bad publicity last year over missed deadlines on commissioned works and various crises. The reception for *Fiesta* was, incidentally, rapturous.

Hat trick

IT'S A FIRST for EMI Music and probably wants a mention in the Guinness Book of Records. Not only does the company have the publishing for the first, second and third records in last week's MW chart (*Wuthering Heights*, *Denis*, and *Matchstalk Men*) but it has all three B sides as well! Has it ever happened before?

PERSONAL PHONE call to Phonogram md Ken Maliphant from Radio 1 informed him that new single *Secret* was unlikely to get any BBC airplay as it is the theme music for ITV bra commercial among many tributes to **Wilfred Pickles**, who died last Sunday, was one from Violet "Ena Sharples" Carson, who played piano for his long-running BBC radio show *Have A Go* death in California of **Malvina Reynolds**, social activist and writer of folk-orientated songs like *Little Boxes*.



LAST WEDNESDAY a busy day and night for receptions — down the river with **Paul McCartney** and **Wings**, **Ronnie Scott's** for a special performance by the legendary **Professor Longhair** from New Orleans, **Peppermint Park** restaurant for new Virgin band **The Young Ones**, and finally the Saturday Night Fever thrash (see Diary) choppy Thames persuaded rather pallid EMI Records md **Ramon Lopez** to abandon ship before the **Wings** riverboat started its cruise **Roy Orbison** recorded special tape message of encouragement for fan **Michelle Booth**, the girl attacked and thrown from London suburban train **Evita** director **Hal Prince** cancelled Easter visit to Moscow due apparently to continuing delay on final decision about who will play **Evita** in the £400,000 musical later this year.

SEVERAL CONCERT promoters with country interests like **Barry Dickens** and **Jeffrey S. Kruger** at Inn on the Park Easter Sunday reception for leading American country promoter **Jim Halsey** — apart from **Mervyn Conn**, busy at Wembley jamboree **Merle Haggard** warmed up for his first and only Wembley appearance with a pa at the MCA stand, and then scored one of the biggest successes in Wembley's 10 years of country Easters.

WEA'S John Fruin offered £1,000 to Capital Radio's Help A London Child Easter fund to stop Capital guest **Elton John** plugging his *Ego* single, but settled for pinball machine donated by Elton Capital's Child fund won pledges from listeners worth £29,000 over the Easter holiday **Jim O'Loughlin**, creative director of **Heath Levy Inc.**, in London for a fortnight **Eddie Levy** flying to Australia on April 29 for a holiday, courtesy of Pan Am, which distributed 50,000 leaflets advertising flights and holidays and printed the wrong phone number — **Heath Levy's** — who were inundated with calls from eager holidaymakers **Simon Bates** takes over BBC Radio's Top 20 Sunday evening show from freelance **Tom Browne** and acquires listening figure claimed to be 10 million **Beach Boys** attorney **Harry Brittenham** denies group split story in States a son for **Frank Sansom**, former Charisma marketing manager **Andy Gould** marries schoolteacher **Lesley Fraser** in Dulwich this Friday slick move by MW editor **Rodney Burbeck**, holidaying over Easter on polluted Brittany coast.



SATURDAY NIGHT FEVER star **John Travolta** during a momentary respite from the attentions of the various celebrities at last week's post-premiere bash, talks to RSC chief **Robert Stigwood** at the 2001 *Odyssey* club, re-named and re-decorated for the occasion.

YESTERDAYS

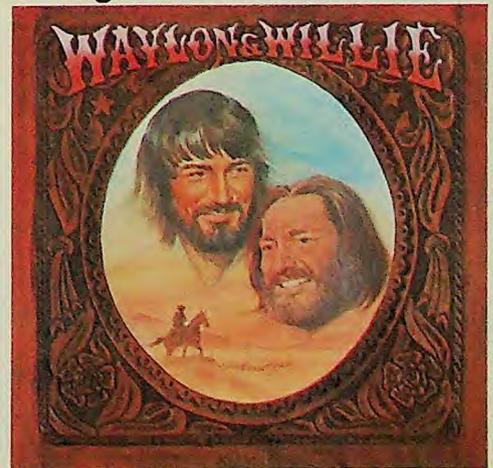
5 YEARS AGO
March 31, 1973

INDUSTRY eyes on Phonogram's debut tv LP — the first major to take the plunge, as first tv mail order firm offers compilation albums ... special working group of the Noise Advisory Council investigating the dangers of high-level disco sounds ... Enterprise takes over UK distribution of President ... Pye to launch American Mainstream label in UK ... MCA introduces mid-price country range ... EMI md Gerry Oord now drives a Rolls Royce Silver Cloud ... Contempo signs licence deal for American product of Jewel/Paula titles ... Bovema Holland reissues Beatles' *Love Me Do* ... as EMI UK issues two double-album packages, *The Beatles 1962-1966* and *1967-1970*.

10 YEARS AGO
April 3, 1968

TRANSAMERICA buys Liberty for \$10m as stablemate for previous year's purchase, **UA-Al Bennett** remains president of Liberty and two companies expected to set up common marketing organisation for UK ... **Tito Burns** leaves **Harold Davison Organisation** to head variety programming at LWT ... following the successful launch of the **Singing Postman**, **Pye** announces the **Singing Dustman**, **Frank Clarke**, whose fame stems from complaints about his early morning warbles by **Prince Charles**, a Cambridge student ... **Decca a&r** shuffle sees **Wayne Bickerton** responsible for **Deram** titles and **Noel Walker** for **Decca** label product.

Waylon Jennings and Willie Nelson: Waylon and Willie



The album that breaks the American Country superstar, Waylon Jennings, in the UK.

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NEWS

EMI branch
out into
Tree deal

EMI MUSIC has signed a long-term worldwide agreement, excluding the USA, with Tree Publishing Company Inc. of Nashville involving advances of \$500,000.

Tree is one of the largest country music publishers in the world, and its extensive catalogue includes well-known songs such as Heartbreak Hotel and The Green Green Grass of Home.

The deal was signed for EMI Music by the company's pop division general manager Roy Tempest following negotiations initiated at Midem in January between EMI Music managing director Ron White, Tempest and Jack Strapp of Tree Publishing and the latter company's attorney, Lee Eastman.

Tree is 25 years old, and has 85 writers under contract. One of them is Joe Tex, who also has a production deal with Tree.

The BPI chart statement

Full text issued to the press

PRIOR TO the recent publicity concerning the fallibility of the official industry chart a number of nationally known market research organisations had arranged to make presentations of new data collection and chart compilation methods to the BPI.

These presentations were carefully considered by all interested parties. The Council of the BPI has decided that the contract with BMRB will be continued. The present diary system will be further extended and additional security checks will be implemented.

In addition to these improvements in the diary system — the only system which is operable in some key small retail outlets — new electronic data collection tills, linked to a central computer, will be tested by BMRB in retail outlets. This will enable larger retailers not only to contribute to chart stability but also obtain much needed information in order to develop their own business. This is made possible by the BPI and Music Week making a major long term investment in BMRB's chart operation.

The Chairman of the BPI Charts Committee Tony Morris said: "It was a result of BMRB's own actions to uncover chart discrepancies that the whole matter was brought to the attention of the press — a view which is shared by the BBC who are pleased to continue to be associated with the BPI in the further development of

BMRB's system and publication of the industry's official chart in Music Week."

Moreover a Monday to Saturday chart will be introduced in 1978 whether or not the GPO re-introduce Sunday mail collection. Music Week will soon be publishing the top 75 national single chart places each week, and planning a new service whereby subscribers can ring a special telephone number for a recorded chart listing each Tuesday.

The possibility of using air-play as a chart place indicator was thought unwise both by the BPI and the BBC.

If air-play were included in constructing the industry chart the BBC would themselves influence that chart whereas the BBC wish to broadcast a chart based on the best possible method of measuring genuine over-the-counter sales.

Tony Morris said "It is only through the co-operation of the BBC and a substantial financial contribution by Music Week that the BPI are able to introduce all these new measures. We all have every confidence in BMRB."

Jack Fothergill, Chairman of BMRB, commented "The new system and security checks will also ensure that the Charts are even more difficult to 'manipulate' than they may have been in the past."

Cheggers
chugs onto
own show

KEITH CHEGWIN becomes the youngest (21) of BBC tv's current programme presenters when he begins his own BBC-1 series Cheggers Plays Pop on April 10.

Chegwin, who appears with Noel Edmonds in the same channel's Multi-Coloured Swap Shop, will host a weekly 30-minute show featuring two teams, the Reds and Yellows, comprised of youngsters from local schools, youth clubs and similar organisations in the Birmingham area, where the series is being produced.

The teams will change each week, apart from captains Carmen Gordon and Gordon Astley (both making their tv debut), and will answer questions on pop music and the current chart as well as participating in "fast-moving games".

Top pop stars will guest each week, and the series is being directed by Johnnie Stewart, who started Top Of The Pops in Manchester in 1965 and was associated with that show for 10 years.

'Best ever'
Wembley
festival

FROM PAGE 1

days with a sellout situation on Carroll Baker's album Sweet Sensation and strong demand for new releases by Dave & Sugar and Waylon & Willie; Anchor continued to gather strong sales for product by Don Williams and George Hamilton IV; MCA attracted good business for Merle Haggard albums and the compilation Best of Music Country America; and Checkmate with the steel guitars album of Lloyd Green. Among the other record companies present were United Artists, Westwood, Meteor, CBS and Music For Pleasure while the retailing outlet Harlequin noted the demand for both British releases and American imports.

Other companies displaying their wares included the music publishing organizations Acuff-Rose and Burlington Music; The Daily Mirror; Spotlight Publications; Marlboro Cigarettes; US American Jeans; and the liquor companies Southern Comfort and Colt 45.

Outside the Empire Pool building a number of activities were staged in the adjoining Convention Centre throughout the 3 days. The finals of the nationwide Marlboro Country Music Talent Contest resulted in West Virginia and the Duffy Brothers being named as the winning group and duo act respectively while BBC Radio 2's Country Club recorded a number of sessions for forthcoming transmission. Music Week, in association with Mervyn Conn, staged the British Country Music Radio and Television Seminar and attracted a wide representation of persons from the music and media.

Prior to the commencement of the Tenth International Festival of Country Music, promoter Mervyn Conn welcomed visiting artists and Nashville and British industry executives at a banquet staged at London's Grosvenor House Hotel (Friday March 24).

In his speech Conn commented upon the growth of the Festival over the preceding 10 years and thanked the British industry for their participation in the event. He also made a posthumous award to Hubert Long, the Nashville executive who encouraged him to proceed with the initial Festival.

A review of the Festival and a report on the Radio & Television Seminar will appear in next week's Music Week.

Bootlegging gap closed?

LAST WEEK'S court victory against bootleggers was described by a BPI spokesman as "a great step forward" in the battle against bootleggers.

By a 2-1 majority, the Appeal Court ruled that 30 record companies and pop musicians were entitled to a "search and seize" order against a man who has been described by a High Court judge as the "evil genius" behind the illicit recordings.

The ruling means that the record companies can now go back to the judge, Mr Justice Walton, who earlier this month refused them an order, and ask him to make an order against the bootlegger. They can then go straight to his secret hideout,

make a search and take away illicit material.

Mr Hugh Laddie, for the record companies, told the judges, "The whole nature of the trade is that it is underground. Any proceedings or notice alerts a suspected culprit and he goes to ground." Because of this, no names were given in court, or in the list of court business.

The court's decision could now close the gap in the law which has allowed bootlegging to flourish while piracy has been stamped on to a certain degree. Lord Denning, Master of the Rolls, said piracy — making cheap copies of existing tapes and records — was a civil offence. This meant record

companies have been able to get court orders to seize pirate material.

Bootlegging is a crime, but the police did not have the manpower or the will to track down bootleggers, he told the court. If justice is to be done, private individuals must be allowed court orders to bring bootleggers to heel. And Lord Denning thought the courts could grant these orders.

After the hearing, a spokesman for one of the record companies told Music Week, "Acting together like this can be very effective. Now, if we find any of our artists are being bootlegged, we can go back to the BPI and use the new remedies available."

Charly's April
Perkins push

CHARLY RECORDS are planning a sustained campaign through April for their two Carl Perkins albums, The Rocking Guitar Man (CR 30003) and The Original Carl Perkins (CR 30110). Both albums will retail at the special price of £2.50 as opposed to the regular £3.25. And the Charly single, the original Blue Suede Shoes is reduced from 80p to 60p.

Perkins is touring the UK, having played at the Wembley country festival at the weekend. Jet — Perkins' present record company — also have a single version of Blue Suede Shoes out at present.



PAUL AND Linda McCartney with Elton John and their respective Capital Radio awards after last week's presentation Full details page 10.

Tour firm cancels Palladium shows

CONFUSION AND mystery surrounded the news that the series of top-line concerts planned for the London Palladium in May had been cancelled.

The shows, lasting over a fortnight period, were being sponsored by ferry-operators Townsend Thoresen as part of their 50th anniversary celebrations.

The concerts were to have been by Diana Ross, Perry Como, The Carpenters, Petula Clark, Helen Reddy, Tommy Cooper, Mike Yarwood, Steve Lawrence and Eydie Gorme.

A spokesman for Townsend-Thoresen told Music Week, "Basically, for various reasons that we cannot reveal, the concerts have

been called off. But I can add that it is not, as has been suggested, because the tickets were not selling."

The series — and the method by which customers could obtain tickets — had come in for severe criticism. Before the public were allowed to buy a ticket for any of the shows, they had to pay for a return booking to the continent for a car and at least two adults on one of the ferry group's ships. That would cost at least £50, but it would give the buyers priority to pay between £5 and £20 for the theatre tickets. Any left after March 31 would have been offered to non-travelling customers.

As Music Week went to press, the speculation as to the reasons for the cancellation continued. Promoter

Derek Block was concerned and mystified, "The whole issue is clouded," he told Music Week. "Townsend Thoresen have told us no more than they said in their release to the press. Louis Benjamin at the Palladium is in the same situation as I am. All the artists have signed contracts, flights, musicians and equipment fixed. Maybe by next week we'll have a clearer picture."

Price rises

AS OF April 3, the price of Chrysalis singles goes up from 75p to 80p. Album prices remain the same.

A similar pricing move, from the same date, has been made by Arista.

MFP re-think
on cassette
packaging

BUDGET COMPANY Music For Pleasure is re-devising its tape packaging while at the same time dropping the name Musicway from its cassette range. Previously the cassettes have been mounted on a bubble pack, but forthcoming tape product will feature a book-type packaging similar to that used in MFP's Listen For Pleasure talking books range launched last year.

Sales and marketing director, Ted Harris described the new packaging as "a natural development for cassettes". He said: "Since we launched Listen For Pleasure last year, the packaging we devised for that has brought a lot of favourable comment from both the trade and public. The result was that we decided to ask our sleeve printers to come up with packaging suitable for single cassettes and we are very pleased with the results. The packaging gives the consumer the feeling that he has got better value for money and there is also the added bonus that it is possible to include sleeve notes too."

The newly-packaged cassettes will still be available on bubble packs if dealers request them that way — however in the past certain retail chains refused to stock Musicway cassettes if they were mounted on card, because of the problem of display.

Harris continued: "We have decided to drop the name Musicway because, quite honestly, although people saw the tape product they did not always associate it with Music For Pleasure. In future the cassettes will go out either as MFP or CFP (Classics For Pleasure), so that we get the full benefit of being Music For Pleasure, which is a name now well-established in the minds of the record-buying public. It was ridiculous trying to put yet another name in front of the consumer, it only creates confusion."

Correction

OWING TO transposed paragraphs, a report on Page 26 last week about April Music signing Billy Joel for the world may have implied that Joel records for Magnet. Joel, of course, is released by CBS, and the Magnet reference concerned the Stadium Dogs band.

IT'S ONE BIG PARTY.

But two superb Salsoul singles from these disco dynamos.

They'll really get up and go for Bunny Sigler's "Let Me Party With You" from the album of the same name.

While they're at it watch them leap on Antony White's disco version of Otis Redding's "I Can't Turn You Loose."

Salsoul



Bunny Sigler: "Let Me Party With You" available 12"/45
Antony White: "I Can't Turn You Loose."

It'll make 'em dance their asses off.

EMI

LICENSING/REPERTOIRE DIVISION, EMI Records Limited, 1, Tudor City Road, London, N2 6BD, England. Tel. (01) 759 4032, 4611 & 848 9811

Salsoul
Records

MARKETING

Flag day for Rats for lucky 50,000

PROMOTION FOR Phonogram's Boomtown Rats single, She's So Modern/Lying Again (ENY 13) (released Friday 31) starts this week. Teaser advertisements, in all the music press, are followed by half-page advertising next week. There will be 5,000 posters displayed in all towns and cities that the band are currently playing, as part of a nationwide tour, including the actual venues and at least four record shops in every gig area. In addition there will be flyposting.

The first 50,000 pressings of the Rats' single will be issued in picture bags featuring a cut out flag on the back, and instructions on how to insert a knitting needle and have a

flag to wave about. The band itself, apart from doing gigs in Bristol, London, Portsmouth, Croydon, Birmingham, Derby and Dunstable, will also be doing various record shop personal appearances, including Barkers in London's High Street Kensington. The single was circulated to selected people in radio two weeks in advance of its release, and was given its first play on the John Peel Show.

**CHAIRS & DEALS
PAGE 63**



A SECTION of a Nick Lowe display currently on show at Selfridges in Oxford Street, London. The display centres around a full size cut-out of the artist complete with motorized arm and is one of 500 installed in major accounts throughout the country. Nick Lowe's Jesus Of Cool is the first LP release on Radar Records distributed by WEA. His single, I Love The Sound Of Breaking Glass, is also included in the album.

Evita prize in MFP competition

PRIZES OF a night in London for two, plus tickets for the new Andrew Lloyd Webber/Tim Rice musical Evita, are part of MFP's promotion surrounding the release of ten albums of major stage musicals.

The albums include The Sound Of Music, West Side Story, Paint Your Wagon, Fiddler On The Roof, Camelot and Jesus Christ Superstar, and in several cases feature the original West End casts.

All the albums (previously available on MFP) have been re-packaged, and in some cases reinstated in the catalogue after an absence of several years.

Competition leaflets for consumers will offer 50 first prizes

of a night out in the West End. To enter, the customer will have to buy an MFP showbusiness cassette or album, and answer four questions involving putting a title to an MFP album sleeve.

As a tie-breaker, consumers will also be asked to think of an appropriate title for a musical celebrating the Queen's Jubilee.

There will also be 15 dealer prizes offering trips to Evita. MFP sales and marketing director Ted Harris said that the dealer incentive will centre around in-store displays.

Retailers will be asked to sent photographs of their efforts, and prizes will go to the best.

Closing date for entries is June

and prize-winner will see in September. "We decided to wait until the holiday season was over as it would be easier for people then," Harris added.

"At the moment we don't have an Evita album in the MFP catalogue but there is a possibility of releasing one when the musical finally opens in June."

Big Bear goes it alone

BIG BEAR Records is putting a major effort into marketing the new single from Garbo and the Celluloid Heroes. Titled Only Death Is Fatal it is the first release since the company ended its deal with EMI and decided to organise its own pressing, marketing and distribution. Radio and press coverage in the Midlands will be spread to other areas, as the band tours the UK from March 29 to April 17. A tv promotional film is being made in mid-April. The single has a picture sleeve is backed up with posters, badges and stickers.

Rainbow rises on April 14

APRIL 14 has finally been set as the release date for the new Ritchie Blackmore Rainbow album, Long Live Rock 'n' Roll. Polydor is currently finalising marketing plans, with football ground advertising, stand up display boards, major rock venue sites, and two spots per night for two weeks on commercial radio stations among the plans being considered. Advance orders for the album are understood to be between 35,000 and 40,000.

Polydor punk

POLYDOR IS taking London bus fronts, full page music paper advertising, cinema displays and poster sites to advertise their soundtrack album of the controversial punk film, Jubilee. Ads in Time Out, NME and Sounds will all carry reference to the cinemas showing the film, while posters deal specifically with the album.

12-in Television

TO COINCIDE with the second Television UK tour Elektra is putting out a limited/12" edition of the new single, Fox Hole, on red vinyl — and the album from which it comes, Adventure, will be released a week later pressed entirely in red vinyl. The band's six-provincial and three London dates begin on April 9, two days after release of the single, and the LP is scheduled for April 14.

Mexicano

THE RE-RELEASE of Move Up Starsky by the Mexicano on Eddie Grant's Ice Records label has resulted in Mexicano — alias Rudolph Grant — promoting the disc around the country via personal appearances at various discotheques. Already he has appeared before 2,000 people at the Purley Orchid, and Grant will be returning to the venue for its Easter Monday disco event. In addition Pye Records is now handling the national distribution of Move Up Starsky and has placed the record on its telephone sales system, so that every record shop can now obtain the single direct by phone. Catalogue number of the record is Ice GUY 6.



BUCKINGHAM PALACE again figures as a popular spot for publicity pictures. Phonogram flew in Dee D Jackson and her robot friend to promote her new single for Mercury, Automatic Lover, Dee D and the robot caused a minor stir outside the Queen's residence. A traffic jam built up and police threatened the singer, friend and Phonogram's Brian Harrigan with arrest...

Virgin tour tie-in for Hillage Green

EXTENSIVE advertising in the weekly consumer papers, window displays, radio ads on all the commercial stations, 10,000 two-colour fly posters, streamers and other promotional aids are being used by Virgin for promotion of Steve Hillage's new album, Green, produced by the Pink Floyd's Nick Mason and released on April 14. All promotion will tie in with Hillage's

UK tour which covers most of the country and runs from April 20 until the end of May.

APRIL SEES the start of a campaign for Birgin's new label, Front Line. This will be based on a series of composite advertisements, adding new albums as they are released. (See Music Week March 25).

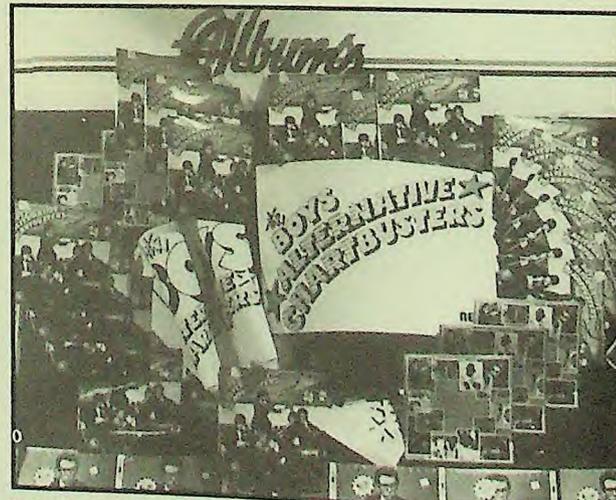
UK's songs for Europe

THE SONG which will represent the UK at the Eurovision Song Contest in Paris will be chosen from twelve titles performed at London's Royal Albert Hall on Friday March 31. The show will be broadcast on BBC 1, live from 7.30 to 9pm. All twelve entries are to be released as singles on April 1. Campaigns and promotion will tie in.

The entries are as follows:

A SONG FOR EUROPE FINALISTS 1978 — Release date 1 April 1978

THE BAD OLD DAYS	CoCo	ATV Film Scores	Ariola/Hansa AHA 513	Pye
DON'T BOTHER TO KNOCK	Midnight	ATV Music Haystack Music	Ariola/Hansa AHA 514	Pye
LONELY NIGHTS	Ronnie France	Curtis Music	Pye 7N 46062	Pye
OH NO, LOOK WHAT YOU'VE DONE	Brown Sugar	Majuba Music	State STAT 77	WEA
TOO MUCH IN LOVE ONE GLANCE	Sunshine Jarvis	Ladysmith Music	State STAT 76	WEA
DON'T LET ME STAND IN YOUR WAY	Brothers	Curtis Music	EMI 2777	EMI
DOOR IN MY FACE	Babe Rainbow	Bruton Music	ATV Music	Phonodisc
SOLID LOVE WE GOT IT BAD SHINE IT ON	Fruit-Eating Bears	Jackson Music Ltd	DJM DJS 10857	Bears CBS EMI
	Labi Siffre	Xavier Music Ltd	EMI 2750	Phonodisc
	Bob James	Xavier Music Ltd	Polydor 2059 016	Phonodisc
	Christian	Martin-Coulter Music Ltd	Polydor 2059 012	Phonodisc
MOMENTS	Jacquie Sullivan	T.H.A.T. Music — Air	Chrysalis CHS 2219	Sullivan Phonodisc

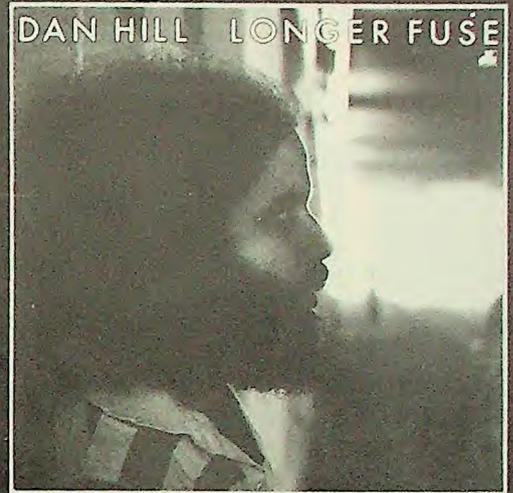


MAKING THE most of window space: A spread for the new Boys' album, Alternative Charibusters, flanked by spreads for Kevin Coyne, Kate Bush and Elvis Costello, pictured at the Harlequin Record shop in Coventry.



From Dan Hill a romantic Album with explosive potential "Longer Fuse"

Includes
the Hit single
'Sometimes
when we touch'
currently
storming up the
charts



Single BTC 2355
Album BTH 8005
Cassette ZCBT 8005

And, from the maestro
himself Barry White a new
single 'Oh what a
night'. Also a new
Album from
Love Unlimited
Orchestra
'My Musical Bouquet'



Single BTC 2365
Album BT 554 Cassette ZCBT 554



RECORDS
GROUP

...turning up with Twentieth Century sounds!

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

PRIVATE STOCK CHALLENGE QUESTION

WHAT IS A FRESH FISH SPECIAL



TURN TO FOLLOWING PAGE 10

TIP SHEET

Manhattan Transfer songs available

THE HOTTEST opportunity in publishing right now is Manhattan Transfer. The group members are writing their own songs and are looking for a publishing deal.

Currently in Europe after a week of sell-out concerts and rave reviews at the London Palladium behind them, the group now exceeds 3,000,000 album sales in Europe.

Until now Manhattan Transfer has sought songs from many sources and have, of course, built a reputation on reviving nostalgia numbers from the Forties (Tipsheet March 25).

But with a new act and new

Atlantic album, Pastiche, the group is now using material in the areas of country, rock, blues and mor.

Manager Brian Avnet says that now the four members of the group are beginning to write their own material, "we are actively looking for a publisher for their songs and I am already negotiating with several publishing companies. I am also always on the look out for other original material — I never refuse to listen to a song because you never know what you are going to find".

Avnet also revealed that only a year ago the group was on the

brink of financial disaster, and may have broken up.

"When we arrived at Midem last year we were literally broke. We had only ten concert dates lined up. But after our Midem gala appearance we took bookings for another 50 dates.

"Then Chanson D'Amour took off. But without Midem and that hit I am not sure Manhattan Transfer would have continued. They are just now beginning to get the rewards of four years hard work."

Contact Brian Avnet through WEA (01 434-3232)



Rod Argent

Argent: publisher sought

ROD ARGENT has recorded a new album due for a mid-summer release on MCA. It is all his own material and he is unsigned for publishing.

Rod's success in music began with his group The Zombies in the early sixties. His songs She's Not There and Time of the Season won worldwide acclaim for them. His next group was the successful rock band Argent in the late Sixties which had several hit singles of his songs before disbanding in 1975.

Since then Rod has worked on a variety of sessions and projects —

Speakers wanted for Museum '78 panel

MUSEXPO '78 offers a chance for influencing leaders in five areas of music business.

This year's workshop/seminars in Miami Beach from November 4 to 8 will be: radio programming and the record industry; a&r and artist development; music publishing and exploitation of copyrights; marketing and distribution and audio/video software. The discussions for all topics will cover both US and international.

Roddy Shashoua is assembling the panelists from leaders in their respective fields in the States and around the world. He would be happy to hear from those with the experience to speak authoritatively on their special subject who might suit the panel.

Roddy Shashoua, International Music Industries, Ltd., 720 Fifth Avenue, New York, NY 10019. (212) 489 9245.

Graham wants rock material

PRODUCER BOBBY Graham is looking for rock material and is offering country-cottage studio facilities at reasonable rates. Graham has signed a non-exclusive producing deal with DJM Music and is currently producing the Yetties at Decca.

Meanwhile his Bobby Graham Productions is looking for material for a rock band called Hazzard.

Contact: Bobby Graham Productions, Barn Cottage, Lower Church Street, Cuddington, Aylesbury, Bucks (0844 291617).

Kismet cast

The new production of Kismet at the Shaftsbury Theatre has no arrangements for a cast album judging from last week's preview, a successful run is likely for this well cast, well mounted, well choreographed revival. The Music is of course Baubles, Bangles and Beads, And This Is My Beloved, Stranger In Paradise and all the other, timeless titles.

Contact: David Barnes at Chappell, 50 New Bond Street, London W1 (01 629 7600).

A new American label is looking for British distribution. Unique Kinda Records has a special interest in new wave artists and represents the popular New York group Ducks Lorenzo, most recent signing is J. J. Fontaine featuring Neon Russell. For this new signing unique kinda has just released a limited edition, one-sided single American Foxes in the States. The label is now seeking British distribution.

Contact Barry Taylor, 65 Pk. Terrace E., New York City, NY 10034, US.

with Roger Daltry, the Who, and Colin Blunstone. He also played keyboards for Andrew Lloyd Webber's Variations. It was at a presentation party at MCA for Variations' gold disc that Rod confided his publishing needs.

"As far as publishing is concerned, there is a lot of coverable material in the album."

In the Zombie days Argent was with Marquee Music and then formed a joint company with them, Verulan Music. When the Zombies broke up, he and Chris White kept the company.

He continued: "I would now like to get involved with a company that works on getting covers and will give additional promotion support to that of my record company's."

Contact Rod Argent through Tony Smith at the management company, Hit and Run, or Rod Argent at, 10 Maddox Street, London W1 (01-629 2846).

TIPSHEET is a weekly Music Week service.

Contact: Sue Francis on 439 9756 or through Music Week: 01-836 1522.

Ariola acts need songs

ARIOLA RECORDS is looking for people for the new field promotion force, and needs song material and a producer for various artists.

Ariola Records UK was born on July 1 last year. MD Robin Blanchflower came from CBS (where he was director of a&r) to head the new company, which is the UK arm of the international German based Ariola Records headed by Monti Luftner.

The UK branch's deal with Pye which, being somewhere between a licensing and distribution deal, gives Ariola considerable control over its destiny.

Says Blanchflower: "The biggest problem with new company is to establish the credibility of the label at dealer level. No matter how many advertisements you take, a new label does not really sink in until it has its first hit. There must also be credibility at radio level.

"We now have Andrew Pryor as

our marketing director and we plan to put out a field promotion force which I want operational by May.

In addition to their own signed artists, Ariola also has the 13 artists signed by the Hansa Production company. One of these, Child, has given Ariola its first single on the BBC play list this year with their When You Walk In The Room. Another, Japan, will enjoy Ariola's biggest marketing campaign in press radio plus 30,000 posters for their single Don't Rain On My Parade and album Adolescent Sex.

Hansa artist Vicky Payton is looking for songs. Vicky is a 16-year-old Welsh singer very much in a Mary Hopkins or Olivia Newton John vein and needs material to complement her freshness of style. Material should be directed to Steve Rowland at Hansa.

Ariola's Lynn Jones will be following up her soon-to-be released single Rock 'n Roll Heart and will be



Robin Blanchflower

needing contemporary a&r material.

Hansa artist Barry Warmley needs contemporary country rock songs. Blanchflower is also interested in finding a producer for this type of material for Barry.

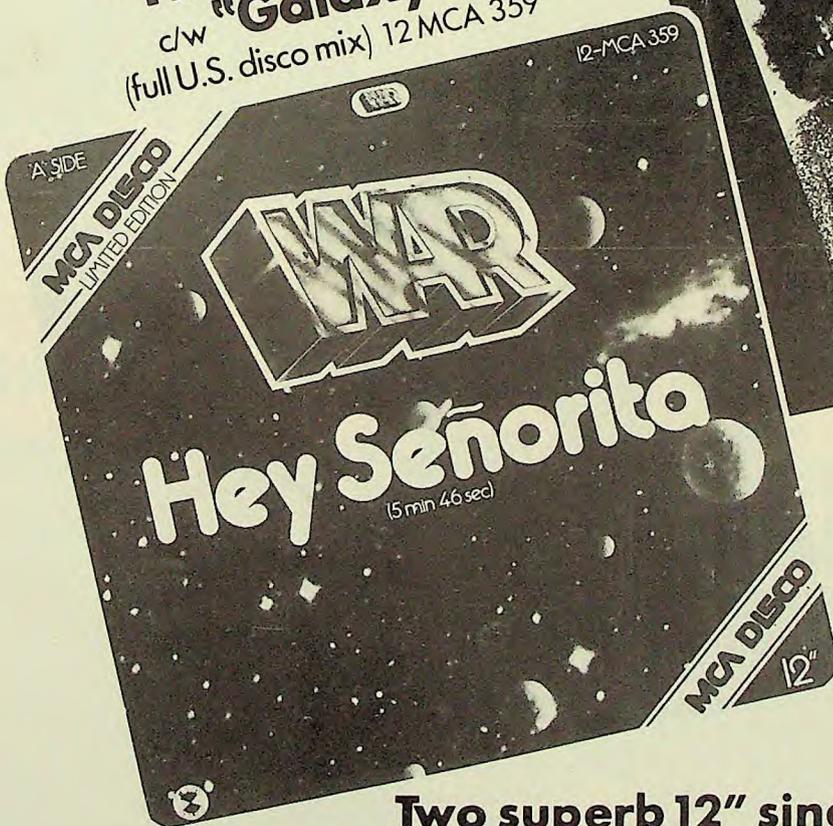
Ariola Records, 48 Maddox Street, London W1 01 408 1262.

MCA DISCO
LIMITED EDITION

60,000 into 15,000 will go!

FAST! If you're one of the 60,000 or so D.J.s in the U.K. you'd better get a move on. Only 15,000 12" copies of each of these singles are available.

WAR
NEW SINGLE
"HEY SENORITA"
"Galaxy"
c/w
(full U.S. disco mix) 12 MCA 359



STARGARD
NEW SINGLE
"LOVE IS SO EASY"
"Which Way Is Up"
c/w
(full U.S. disco mix) 12 MCA 354

Two superb 12" singles and two great collectors' items. But **hurry** as both 7" singles have different B Sides.

7" singles- "LOVE IS SO EASY" STARGARD MCA 354
"HEY SENORITA" WAR MCA 359

MCA RECORDS

MCA DISCO
12"

PRIVATE STOCK CHALLENGE ANSWER

A 1950's JAILHOUSE ROCK HAIRCUT

IT IS ALSO A 1970's ALBUM BY

ROBERT GORDON



PRIVATE STOCK
PVLV
1038

OBTAINABLE FROM EMI RECORDS LTD., HAYES DISTRIBUTION CENTRE
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TELEPHONE 01 759 4532, 01 759 4611, 01 848 9811

BROADCASTING Capital awards to John, Robinson

ELTON JOHN and the Tom Robinson Band were prominent in this year's Capital Music Awards announced last Tuesday evening (21) at the Grosvenor House Hotel.

John collected the Best Male Singer award as he did in last year's contest, and also the Best London Concert Award for his performance at Wembley on October 3 last when he announced his retirement from the concert platform.

The Tom Robinson Band were voted the Best London Band and the Most Promising New Group. The Best Single of 1977 was Mull Of Kintyre by Wings and the Best Album was Out Of The Blue by ELO. Julie Covington was voted the Best Female Singer, and the most requested record on the Capital Hitline was We Are The Champions by Queen.

Capital Radio managing director John Whitney announced during his speech that the station will commission a major new musical work on a London theme from an eminent composer. The station is also arranging composing prizes for students at the Royal Academy of

Music, the Guildhall School of Music, the Royal College of Music and Trinity College of Music, for its next special music competition.

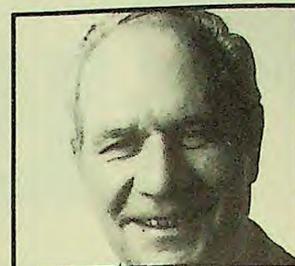
Last year's contest was centred on a prize of £1,000 for the ILEA school which produced the best 30-minute broadcast tape on What Is Music? as explained to a man from outer space.

It was won by Latchmere Junior School, Battersea, which in conformity with the rules will spend the prize money on musical instruments and sound equipment. A second special prize of a piano donated by Chappell went to Hargrave Junior School, Archway.

Michael Aspel compered the Awards proceedings, and prizewinners presented by Lord George-Brown.

Financial footnote: Capital chairman Sir Richard Attenborough has disclosed doubled profits for the station last year. Turnover was £6 million, an increase of almost 50 per cent, and the profit rose from £672,000 to £1,772,000. Sir Richard claimed a Capital daily listenership of over 4 million Londoners.

Wyndham signs up to Hallam



BRUCE WYNDHAM, (pictured above) veteran former BBC broadcaster, joined Radio Hallam last Monday (27) for an initial six-week period coinciding with the station's experimental extension to 24-hour broadcasting. Wyndham will present the late night programme from 10pm to 2am in the absence of the regular host Martin Kelner on holiday.

Also joining Hallam for this same six-week period are Tara Jefferies and Bob Preedy. Both have worked for the station before, and Preedy, currently working with Yorkshire Television, has also freelanced for Hallam on the presentation of late night shows.

LWT disco 'sub-culture' programme

DISCO MUSIC and the people behind it are featured in the London Weekend Show (ITV) this Sunday (2). Producer Mike Flood-Page and presenter Janet Street-Porter will be taking the attitude that disco is "the new British underground", having chosen the subject in response to their teenage viewers' requests.

Although the show will feature clips from the new American film about disco life, Saturday Night Fever, the programme will explore the English sub-culture that has grown up around certain clubs and disc jockeys in the south-east.

EDITED
BY
NIGEL HUNTER

Ennals moves up the BBC ladder

MAURICE ENNALS, station manager at BBC Radio Solent since its inception in 1970, has been appointed chief assistant to BBC local radio chief Michael Barton, with special responsibility for advising on planning new stations for towns with no current local radio service.

Ennals was the BBC's first local station manager at Leicester, followed by a similar position at Radio Durham before he moved to Solent. Nearly three years ago he was entrusted with preparing an outline plan to enable the BBC to cover most of Britain with local stations, and has recently been chairman of a Corporation committee examining the needs for getting a further batch of local stations on the air after Government approval.



THE QUEEN and Prince Philip spent 45 minutes at Radio 210 Thames Valley recently, their first visit to a British commercial radio station. They toured the studios at Calcot near Reading, meeting the staff and watching programmes going out. In this photo Prince Philip makes the acquaintance of presenter Mike Matthews, watched by the Queen.

Devine, Darts booked for Clyde '78 festival

GLASGOW: Scotland's uncrowned king of country music, Sydney Devine, plus the perennially popular Joe Loss Orchestra (both proven favourites of past Clyde festivals) are again amongst the all-star entertainment booked for Radio Clyde's third Clyde '78 festival, which runs from May 18 to 27.

Pop fans, too, are being well catered for in a series of one-nighters during the festival featuring acts such as Black Sabbath, Tubes, Maddy Prior, Harry Chapin, Showaddywaddy and Darts. Also

Luxembourg's Sharman promoted

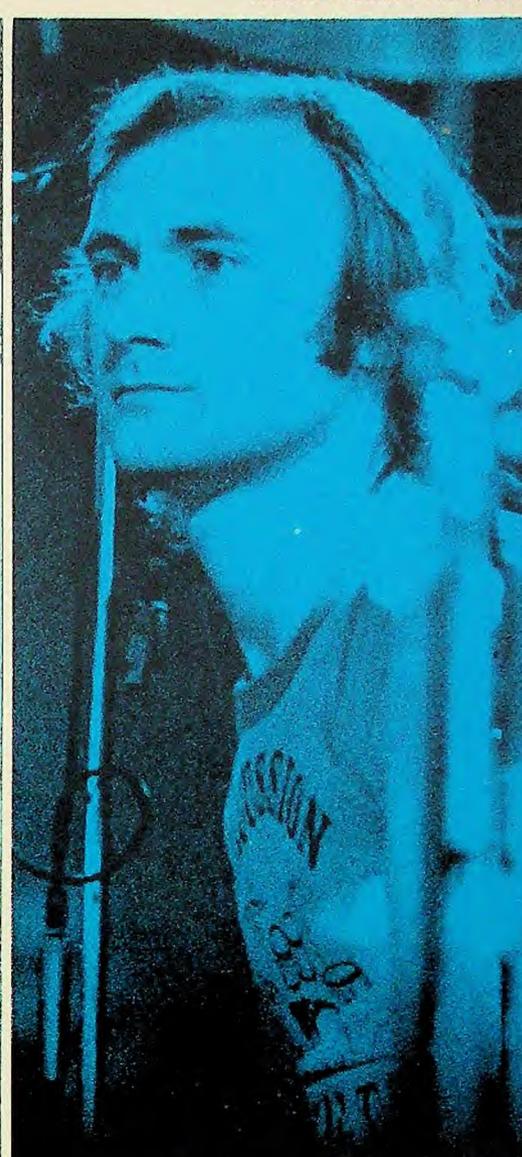
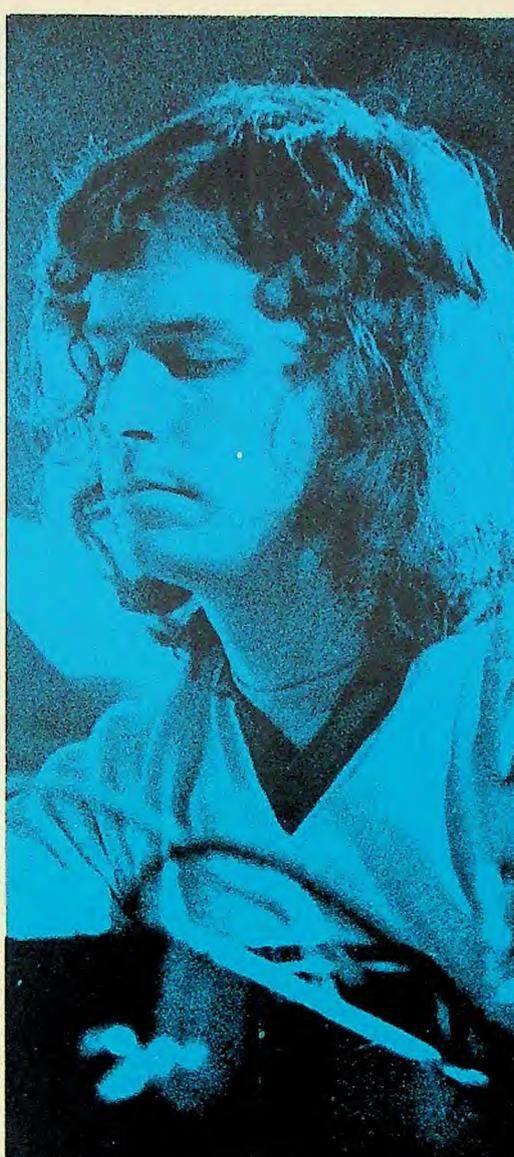
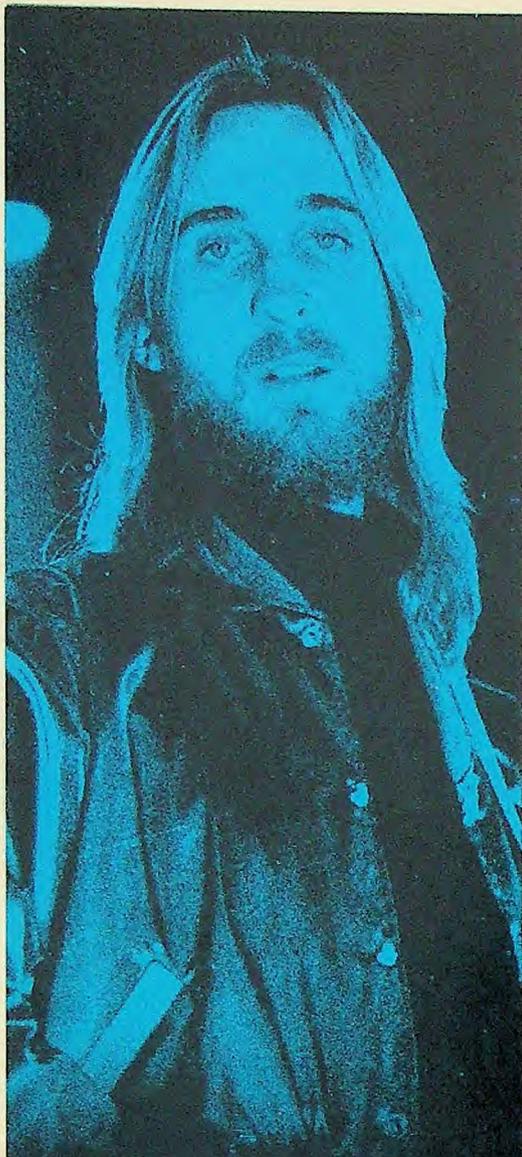
RADIO LUXEMBOURG sales executive John Sharman has been promoted to group head, working with sales manager Nigel Milan. In a further promotion linked with Sharman's elevation, 208 sales director Tony Logie has appointed Alan Patnaik as sales executive. Patnaik joined the staff in January as a sales assistant.

appearing will be jazz guitarist Joe Pass and Scots classical ensemble Cantilena with soloist Theresa Cahill.

Sydney Devine headlines his own show at the Kelvin Hall on May 26, and Cilla Black will make a rare concert appearance on May 19 at the same venue with the reassembled Clyde Pop Orchestra, which made its concert debut in 1976 during the first festival sponsored by Radio Clyde.

Joe Loss repeats his pattern of four nights of dancing at Glasgow's Plaza Ballroom from May 22 with additional dates at Tiffany's (25) and Ayr Pavilion (27). Classical music lovers also have the chance of attending a concert by the Halle Orchestra in Largs on May 25.

Radio Clyde managing director James Gordon described the festival as part of the station's continuing commitment to the people of the west of Scotland. Free lunchtime shows featuring local groups and jazz bands are being subsidised by the station, and there will be a day-long free pop festival in Kelvingrove Park on May 21. Radio Clyde is believed to be spending about £30,000 on the festival.



GENESIS

...and then there were three...

Released 31st March



Produced by David Hentschel & Genesis

**Heavy
Television and
Radio advertising
campaign breaks
6th April**

Album CDS 4010
Cassette 7208619 8Track 7736067



Marketed by Charisma Records
Available through Phonodisc.

RETAILING

Need advice on staff pension?

A MAJOR decision will have to be taken by all employers, including record retailers, by next week. On April 7 the Social Security Pensions Act of 1975 introduces the Government's new system, and requires employers to opt in or opt out of the State scheme by that date.

The inadequacy of the State scheme in some areas raises the question of insurance designed to compensate for this. Because this particular issue is an urgent matter for consideration among many employers, small or large, at the moment, and because it is clearly confusing and worrying to most smaller employers, it has been chosen as the first to be dealt with in detail by a new *Music Week* dealer service.

With the aim of advising dealers on problems related to insurance, the *Music Week* Insurance Bureau has been set up, in association with Ian Bull, an experienced insurance broker. The aim is to provide a professional advisory service, with particular reference to life insurance. The advice will be specifically related to the particular needs and circumstances of record dealers, record shops and record companies.

Making your decision

The key elements in the new State pension scheme are:

Basic flat rate benefits

Additional earnings-related benefits. As an employer any retailer may contract out of the earnings-related benefits, if he has a privately arranged scheme; but that scheme must meet certain standards.

The State scheme will, in the long term, provide much better benefits than the present flat rate scheme, and will be particularly attractive to the lower paid. However there are some important weaknesses in the scheme, and in brief these are:

- Retirement benefits inadequate for the higher paid
- Widows' benefits also inadequate, especially for younger widows.
- No lump sum benefit for those who die before retirement
- No lump sum on retirement either.
- Benefits built up over 20 years and provide little for the employee who is already nearing retirement age.
- No tax relief on employees' contributions.

In general the *MW* Insurance Bureau would advise an employer to opt in to the State scheme, as it is the only practical way in which the employer and his employee can have stability of costs, and a certain amount of security.

The conditions for opting out create difficulties for small private schemes because of the need to relate pensions benefits to the employee's final salary or revalued average salary. It is unlikely that dealers or their staff will take kindly to the idea of making extra contributions into a scheme for employees who have left, for example. Such situations would not help the cash flow problems which particularly affect smaller businesses.

Occupational pension schemes for the employer and employee

So, while remaining within the State scheme, but accepting that it is



not perfect, it would be a very good idea for dealers to consider private plans which would help them, as employers, to provide extra benefits to themselves, other directors of the company (if any) and important, and valued employees.

The Insurance Bureau has various plans, and the selected insurance company would provide all the paperwork and would negotiate with the Inland Revenue for approval. Retirement benefit schemes (approved under the 1970 Finance Act) provide sizeable tax concessions and advantages which would come to a firm's directors. These include:

- Full relief from corporation tax, and income tax allowance on employers contributions.
- Those contributions NOT treated as income of employees for tax purposes.
- Full tax relief for employees contributions at the highest rate each individual pays, not just at the basic rate.

Pensions taxed only as earned income, and cash sums paid on retirement tax free.

Cash sums paid out on death normally not taxable.

Pensions for the self-employed

Fortunately, laws made over the last 22 years allow the self-employed to secure pensions for themselves and protection for their families on favourable terms. To be eligible the retailer must be self-employed, or in a partnership, or in non-pensionable employment.

If you are eligible the *MW* Insurance Bureau offers the opportunity to take advantage of the tax concessions and arrange an independent pension scheme to provide funds for a) a pension and b) a tax-free cash sum when you reach a selected retirement date. That date could be any time between your 60th and 75th birthdays, and you can go on working after that date and still receive the pension.

Under the terms of such an independent scheme the self-employed person selects a retirement date and then applies for a suitable insurance policy. A valuable feature of such a policy is that, should the policy-holder's circumstances change the retirement date can be changed and all the benefits adjusted accordingly. This flexibility extends to premiums, which can also be varied according to circumstances.

It is also possible to use a part of the available funds to provide a pension to continue after your death to a nominated dependent.

Tax advantages are similar to those in the occupational schemes already mentioned. The maximum premium you can pay is 15 per cent of your net relevant earnings or £3,000 (whichever is the less) a year, but if you were born before 1916 the limits are higher. You can also, if you wish, pay up to five per cent (or £1,000) per year for a policy which gives life insurance protection. One very important fact to note is that in both these cases the premium payments can be claimed as an expense, so allowing you full tax relief. A wife may contribute separately to a pension arrangement against her own earnings.

Although the subject of pensions insurance has been highlighted in this introduction to the new dealer service, information and advice tailored for the trade is offered on policies to cover the family in the form of capital and tax-free income; various mortgage arrangements and their protection; provision for capital transfer tax; and protection of business assets in partnership, private limited companies and sole proprietorships.

If you have insurance queries not listed here or on the coupon on this page the *Music Week* Insurance Bureau will try to make suitable arrangements with a reputable company, or recommend a suitable source of professional help.

Retailing News: Edited by
TERRI ANDERSON

Tape set books for students on Anemone

A POTENTIAL market of 350,000 students annually is the target for a new series of cassette sets being offered to dealers this week by the Anemone Production company of London. The range of nine cassettes, which will be added to later, is called Literature Alive. Each deals with the contents of a poetry anthology currently being studied for O-Level and A-Level English Literature GCE examinations in Britain.

Anemone executive producer Aaron Garfield pointed out that every exam syllabus of the 10 different examining boards covering Britain (including the Hong Kong curriculum which is followed by a number of visiting Oriental students) had been analysed for its choice of set poetry over a number of years. On the resulting table of most frequently set books the first nine cassettes had been prepared. They cover the poetry of Milton, Keats, Tennyson, Blake and war poet Wilfrid Owen in a way intended to help and inform the student.

To keep dealer price down Anemone is handling its own distribution. RRP is £2 for each tape, and dealer margin is 25 per cent. Anemone is talking to local education authorities and expects that schools, while unable to budget for buying in these teaching aids themselves, will recommend students to buy them.

A promotion campaign leading up to the June exam period is planned.

Another new move by Anemone is to offer the D'Arblay Sound Studio Workshop set of tapes and booklets through retailers for the first time. This set has already been selling direct from Anemone at £30.

It contains a complete course of instruction and illustration on what recording sound is all about and how to go about making creative recordings — either as demos with a view to selling songs or an artist or for amateur or professional dramatic societies, films societies etc.

The set of six cassettes, eight booklets and accompanying leaflets about the studio's back-up service (free studio visit, a Sound Swap Shop and access to the promotion company) can now — thanks to its successful selling institutions, libraries and private individuals — be sold by Anemone for £10 less than the original £30. This allows for a reasonable dealer margin, and so Anemone is offering it to retailers.

Information on Anemone Sound Facilities products can be obtained from D'Arblay House, 10a Poland Street, London, W1V 3DE (telephone 01;439 9611).

Deletions

OUR SERVICE for dealers offering or asking for deleted titles continues successfully. This week R. C. Houghton of Turntable Record Centre, Fore Street, Bottom Saltash, Cornwall (Saltash 3098) is asking for:

- Best Of The Singing Postman EMI SRS 5063
- Soundtrack of The Sting (8-track cartridge) EMI 8X MCF 2537
- Waldo de los Rios: Mozart in the '70s A&M AMLS 68066
- Dartington String Quartet, Argo (Decca) ZRG 750.

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RETAILING

SINCE MY return from the GRRC conference earlier this month I have been trying to assess the worth of such events to the average dealer and, of course, particularly to myself. The thin dealer attendance at the conference has been taken in some quarters as an inherent criticism of the event in itself, but how can those who do not attend criticise something of which they know nothing?

The small number of dealers present was perhaps partly due to apathy but I believe that for many retailers attendance, even if desired, is prevented by often insurmountable problems. In terms of cost the two days can run up a bill of £100-£150 by the time the conference fee, accommodation, travel, and social expenses are paid, and even though conference expenses are allowable against tax, most dealers must think twice about expenditure of this sort. Then for many dealers there is the problem of arranging two days away from their business, which is why virtually all those dealers represented are those with several shops who can employ staff and managers to run the business in their absence.

However worthwhile a conference may be one cannot expect the retailer to close his shops for two days in order to attend, yet, ironically, it is the smaller dealer who would probably gain more from the conference than most.

How the GRRC could solve these problems I am not sure, but two steps could be taken which could go some way to encouraging greater dealer participation. Firstly the annual conference could be moved, perhaps on a rota basis, around the country so that it becomes more accessible to the provincial dealer. I shall probably be accused of

Should the GRRC conference take to the road?

northern parochialism in making such a suggestion, but I can see no valid reason why London should always be the venue for the event. I have heard it mentioned that a London location makes it possible for the record company executives to appear at the conference, but, apart from taking part in a manufacturers/retailers forum and attendance at the dinner, the industry mandarins were noticeable largely by their absence.

One-day seminars

In addition to the re-location of the annual meeting I feel that the committee might give some thought to the possibility of arranging one-day conferences or seminars, call them what you will, again around the provinces, which would give dealers greater opportunity to meet together to discuss topics of mutual interest. I have approached the MTA secretary on this matter, and we are hoping to organise something on these lines, probably in Liverpool

during the summer.

Such one day meetings should, I feel, be concerned with the practical aspects of our business in our effort to help the dealer improve or cope with those areas which many of us feel are a problem. There has been no time as yet to try and work out any form of projected programme for such an event, but four or five sessions during the day, plus a period for general discussion could include such topics as display and store promotion, security, accounting problems, stock control, staff management and training, and no doubt many others.

Such regional meetings cannot be organised solely by MTA headquarters, so it is up to dealers in a particular area to liaise with them in promoting this type of event. I gather that Arthur Spencer-Bollard, MTA secretary, will be pleased to hear from dealers willing to co-operate in such promotions.

I do not know how valuable the actual programme of this year's conference was to the dealers who attended, I only know that I myself did not feel that I had gained a great deal from the official sessions, but that does not mean that the

COUNTER INTELLIGENCE

The Mike Davison Column

conference was a failure or, from my point of view, a waste of time. On the contrary, I gained a great deal from the opportunity to meet other dealers, some manufacturers, and acquaintances old and new, but as with most such events it was the informal sessions in bar or restaurant, or among the exhibition stands, which provided the most stimulating, informative and useful opportunities.

The official sessions I felt were often irrelevant to my own situation or else did not provide me with any new information, and could have been geared more to the everyday retailing situation. This is, of course, only my own personal view and other dealers may have felt entirely satisfied by the conference programme.

More discussion needed

The one thing most retailers I spoke to agreed on was the need to have a longer session of general discussion either with or without a

panel of manufacturers. The formal discussion involving a panel of manufacturers and dealers never really got off the ground, and this session could have been expanded to greater effect.

The MTA dinner held during the conference was notable for Geoffrey Bridge's coffee-curdling revelation of the extent of the blank tape problem. The series of figures thrown at a dumbstruck audience show horrifying losses to the industry via home copying on to blank tape, and despite the efforts being made there seems no way to stop what is, in fact, an illegal act on a massive scale. As Bridge says, one cannot prosecute 12 million people!

While efforts go on to produce a spoiler signal to mar tape reproduction of a record, the aim of the BPI is to obtain legislation for some sort of levy on the sale of tape machines and eventually on the blank cassettes themselves.

While obviously supporting wholeheartedly any efforts to curb the inroads into record and recorded tape sales, I am somewhat concerned that the BPI attitude towards the distribution of any such levy does not include the dealer, who presumably will somewhere along the line be involved in its collection. It is out sales which are being eroded as well, and to say that we get the benefit of the sales of blank tape is too flippant a reply. Nevertheless, Bridge's speech received the acclamation it deserved, and what effect it will have is yet to be seen.

EDITED BY TERRI ANDERSON

DEALERS who stock books about the music business and its big names, which could be strong sellers alongside the records of those artists, will be interested in a new book about the Mersey boom of the early Sixties. Reviewed here by JIM EVANS.



Mersey Beat: the birth of the Beatles

MERSEY BEAT : THE BEGINNING OF THE BEATLES. Originated by Bill Harry. Price £2.50. Published by Omnibus Press.

MERSEY BEAT was the first newspaper ever to feature the Beatles. It was the voice of the Liverpool sound and is well known to all Beatle fans.

Bill Harry was the originator of the phrase Mersey Beat. This is a compilation of the best of the Mersey Beat newspaper — the paper that first published John Lennon's poetry. Priscilla White, alias Cilla Black, wrote the fashion notes for it, and it was Bill Harry who introduced her to Brian Epstein — Epstein signed her up the next day. Bill also introduced Brian Epstein to the Beatles.

This book chronicles the very beginnings of the Beatles' rise to fame and reflects the atmosphere of that time — the late Fifties and early Sixties.

The very first issue of Mersey Beat — it had a print order of 5,000 —

came out on July 6, 1961. Distributed by editor Harry, many of the outlets were record and musical instrument shops. The front cover featured a picture of Gene Vincent signing autographs at the Rialto Ballroom, Liverpool, a short feature on Swinging Cilla — "Cilla Black is a Liverpool girl who is starting on the road to fame" etc. and a Short Diversion On the Dubious Origins of Beatles by John Lennon. Advertising space was taken by The New Palm Cove, Liverpool Adult Deaf and Dumb Society and the British Union for the Abolition of Vivisection. An historic document within the history of popular music.

Issue number two — and the Beatles had signed a recording contract. Gerry and The Pacemakers were on tour in Germany and Kenny Ball's Jazzmen along with the Fab Four were playing at the Cavern.

In the Merseybeat Popularity poll January 1962, the Beatles were voted number one, Gerry and the Pacemakers two and The Remo Four, three. The gossip column

BOOK REVIEW

queried, "Will Ringo Starr drummer with the Hurricanes join the Seniors on their tour of one night stands?" Then, you may recall, the fab four were John, George, Paul and Pete.

Much was to change, and to happen. The death of Stuart Sutcliffe, the joining of Ringo Starr... "Can the Beatles become national stars?" asks Alan Smith in November 1962. And he has the answer: "The fact that they are a big hit on Merseyside, doesn't create much of an impression to people in Tottenham or Nottingham... But they have a great future."

January 17, 1963 — The Beatles first disc Love Me Do is still in the charts after 15 weeks. Pete Best — the other Beatle... Beatles US tour by Brian Epstein... The coverage ends in November 1964.

Though only covering a relatively

short period, this book is a marvellous memento of Beatlemania, of the Merseysound, the sound that changed the course of popular music.

In the summing up to his long and informative introduction, Bill Harry says: "Looking back at a time when rock music is so firmly established, it is hard for many people to realise how difficult it really was for a group from the British provinces to become successful and maintain their success. The music scene was firmly controlled by a few moguls in London and Pop was a truly manufactured music. The Beatles not only gave their music to the world, they broke down barriers and opened floodgates..."

Retailers need little reminding of the boost to sales given to them by the Beatles and other Liverpool bands. And it's lasted — last summer the Beatles first live album went to number one.

Mersey Beat: The Beginning Of The Beatles is available through Book Sales Ltd., 78 Newman Street, London W1P 3LA.

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INTERNATIONAL

Barclay goes to work internationally on EGG

PARIS: The international division of Barclay Records is now developing the Egg label abroad after establishing it in France as a progressive repertoire specialist. Artists released on Egg to date include ex-Gong man Tim Blake, Vangelis Papanthassiou, Popol Vuh, Patrick Vian, Alain Markusfeld and Francois Breant.

Following an American visit by Barclay international division chief Cyril Brilliant, Egg has acquired two previously unreleased albums by guitarist Larry Coryell, and Tangerine Dream's Peter Baumann has signed a production agreement with Egg.

After its first 18 months, Egg is assuming particular importance within the Barclay group, with a unique philosophy behind it, based on the friendship between the artists and Barclay executives. The latter are vice president Jean Fernandez,

responsible for a&r, assisted by Fabrice Cuitad.

The success of the label had been confirmed by commercial and media reactions to previous unknowns such as Patrick Vian and Alain Markusfeld, and this has persuaded Barclay's international division to invest in the international promotion of the Egg catalogue as well as in production for it. Logo distributes it in the UK.

The international boost was timed to coincide with Easter, and a specially prepared cassette contained within an Easter egg of white chocolate and featuring Egg artists mentioned above has been circulated to radio and the press in Europe and the USA.

Barclay's distribution pattern in America subsequent to Cyril Brilliant's visit is in three categories. The parent label with stars such as Jacques Brel, Leo Ferre, Jean Ferrat and Claude Nougaro, will continue to be exclusively handled by Peters International of New York. Blue Star Records, the jazz and blues label with artists like Chet Baker, Paul Gonsalves, Professor Longhair and Clifton Chenier, will be distributed by jazz import specialist company Artistic under the guidance of Ed Fitch, and Egg's progressive repertoire will be handled by Jem Records.

Schlesinger heads UCLA career course

LOS ANGELES: Entertainment attorney Al Schlesinger is leading the 10-week Music Business Course programme launched here on March 29 by the UCLA Extension to focus on career opportunities in the music industry.

The evening class, which ends on June 14 and costs \$75, will offer "an overview of the music industry" and follow its history from the early 1900s till now and beyond. Procedures to follow in the record and music publishing business will be stressed, and guest appearances by industry leaders will offer insights into future plans.

Schlesinger said that opportunities in the recording industry, personal management, agencies and concert promotion will be explored. The class is a required course in the Extension's Professional Designation in the Recording Arts and Sciences.

Vembo dies

ATHENS: Sophia Vembo, known as the "Victory Singer" for her inspirational World War II songs, based on satire of Hitler and Mussolini and morale-boosters for the Greek population during the Nazi occupation, died here.

Regarded here as the most popular singer for more than 30 years, she started a career as singer and actress in 1933. She recorded hundreds of songs, but the matrices were destroyed in 1940 at the Columbia plant by the Germans because of her outspoken views. However matrices were kept in London and in 1946 were returned to Greece, so making the product available again.

EDITED by
NIGEL HUNTER

Musicpiece deal with Macaulay

JOHANNESBURG: South African music publishing company Musicpiece has signed a long-term sub-publishing agreement to represent songwriter-producer Tony Macaulay's Macaulay Music for the South African territories. Included in the pact are David Soul's recent UK hits as well as many other hit songs written by Macaulay.

Other UK publishing catalogues acquired by Musicpiece for South African representation include Jonathan Rowlands' Hush Music and New Aeme Music, Ronnie Scott's Mighty Music (including Bonnie Tyler's It's A Heartache which is hit parading here), and Street Music, the Stiff label's publishing arm.



PARIS: Russ Curry (second from left) currently Mercury European marketing manager, has been appointed marketing manager for Europe by A&M Records Europe and Marcus Bicknell, and will take up his new post later this month. Curry, who speaks German and French, will be responsible in mainland Europe for developing key release and concert tours support marketing and back catalogue exploitation. Curry is seen with, from left, Bicknell, A&M International vice president David Hubert and international marketing director Jack Losmann.

Polydor's budget-price Mabel

COPENHAGEN: Polydor, Denmark, is advertising the debut album of Mabel, Danish Eurovision Song Contest group, at half the normal price after losing the Mabel contract to Johnny Reimar's Starbox company.

Polydor International in Hamburg has Mabel under contract for most of Europe and Japan and the group's new album, including its Eurovision song entry, is just on the market, following the release-date rules of the contest.

Reimar is currently trying to finalise all contracts for Mabel and the album for the few territories including the UK, where no deal exists. It is a full-price LP though Polydor, Denmark, is marketing it as though it is in the budget-price range.

It all leads to an uneasy relationship between Reimar's

Inelco's new address

AMSTERDAM: Inelco Records is to move from its present address in this city to a location halfway between Schiphol Airport and Hilversum at the beginning of next year.

Inelco and Wim Brandstede described the new location at Aalsmeer as "another most important step in Inelco's 21-year history". Its new facilities will include an office building and two large warehouses.

Polygram US aims for 'more cohesiveness'

NEW YORK: Polygram's American distribution company Phonodisc has changed its name to Polygram Distribution Inc. with immediate effect. Polygram president Coen-Solleveld described the name change as "designed to give cohesiveness in the marketplace to the many facets of Polygram in the United States".

Polygram's American sales are expected to hit the \$240 million mark in 1978, and their \$150 million total in 1977 was up more than 50 per cent on 1976 and over 250 per cent above the 1975 result.

Polygram Distribution president John Frisoli disclosed that the group achieved its second record month in February with net sales over \$31m, following the January sales record of over \$25 million.

The distribution company was originally known as UDC, a part of United Artists which handled distribution for Polydor and UA product, with Phonogram being distributed independently at the

time. Polygram bought UDC in 1973, reshaping it into Phonodisc, transferring headquarters from Los Angeles to New York, closing some regional distribution centres, opening a new one in Indianapolis, and reorganising sales office locations. The Indianapolis facility is being realigned, and a new 100,000 square foot distribution centre is being built in Edison, New Jersey. A new sales office has been established in Seattle, and further branches are to be opened in Detroit and St. Louis.

Labels handled by Polygram Distribution are the Polydor lines (Deutsche Grammophon, Verve, Kolob, Polydor, MGM, Spring, ECM and Archiv), RSO, the Phonogram line (Philips, Mercury, Monument, De-Lite, Blank and First Artists), Casablanca (Millennium, Oasis, Parachute and Chocolate City), Capricorn and Island (Aquila, Mango, True North and Pacific Arts).

Knight for 1978 Musexpo

LONDON: Peter Knight of Catalyst (Music Consultants) Ltd. has been appointed UK co-ordinator of Musexpo 78. Jimmy Parsons continues as UK representative for Roddy Shashoua's organisation, and Knight's responsibilities are achieving smooth communication between the UK and America and encouraging potential participants to register as early as possible for the Miami Beach event in November.

Knight stressed that the cost of going to Musexpo was very reasonable, especially in view of the cheaper air fares now available.

"For one person to register, his return fare and four days' stay will cost around £300, with food and drinks the only extras," Knight pointed out. "The United States is 51 per cent of the world market, and I'm very happy for the Musexpo convention to be held in the States. It means that participants can get to all the independents who don't go to Midem."

Peter Knight can be contacted at Catalyst (Music Consultants) Ltd., 6 Narcissus Road, London NW6 1TH. Tel: 01-794 7640.

Sacem finalises deal over reproduction rights VAT

PARIS: SACEM has finalised a deal with the French tax authorities relating to the payment of Value Added Tax on reproduction rights.

When this tax was first introduced, it applied only to publishers who had to pay the tax on all the rights they received. Other members were exempt.

But over the years, the tax people were unhappy about this situation and both SACEM, the performing right society, and SDRM, which handles mechanical rights, realised that some kind of compromise had to be found.

Three years ago, the matter came to a head when the Director-General of Taxes decided to tax royalties received by foreign publishers whose music was played in France. This caused controversy as French publishers were not being taxed when French works were performed abroad. SACEM felt there would be

industry "reprisals" which could mean that French music was not performed abroad at all.

It was felt the only way out was to accept a Value Added Tax on all royalties paid to SACEM and SDRM at a normal rate of 17.60 per cent. The present deal, which has to be reviewed in June, allows a tax of 40 per cent on SACEM royalties and 62 per cent on those of SDRM.

The matter remains very complicated but would bring the payment of tax into line with other forms of commerce.

It will also allow royalties paid to foreign publishers to be free of tax since the imposition is only on 40 per cent and 60 per cent respectively.

SACEM hopes this will avoid harmful action by representatives of other countries to interfere with the international dissemination of all kinds of French music.

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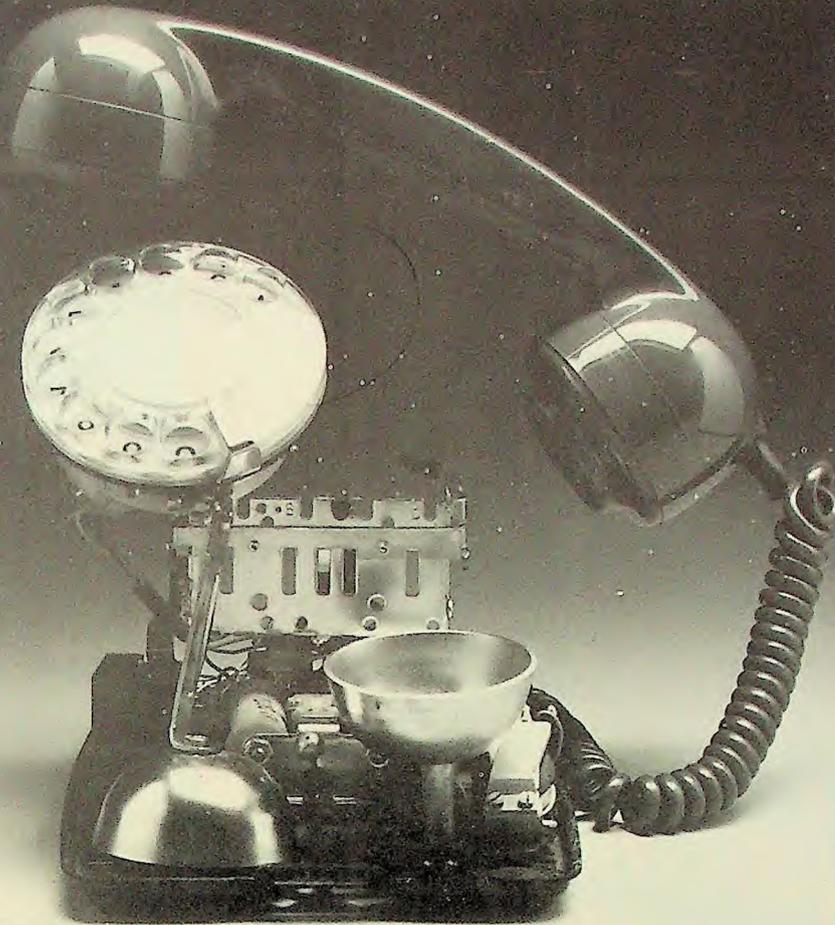


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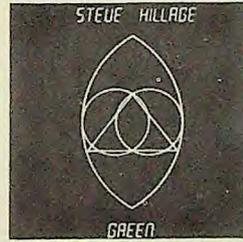
Colin Towns: Full Circle
V2093 out 31st. March



The Motors: Breathless
V2101 out 28th. April



The Diamonds: Planet Earth
V2102 out 28th. April



Steve Hillage: Green
V2098 out 14th April



Tangerine Dream: Cyclone
V2097 out 10th. March

SINGLES



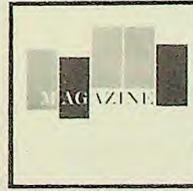
Colin Towns: Full Circle Theme
VS204 out 17th. March



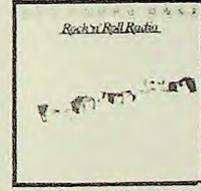
The Motors: Sensation/The Day
I Found A Fiver
VS206 out 7th. April



The Diamonds: Sweet Lady
VS208 out 7th. April



Magazine: Touch and Go
VS207 out 14th. April



Young Ones: Rock 'N' Roll Radio
VS205 out 17th. March

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INTERNATIONAL

Six-day Discoexpo set for Italy

GENOA: Discoexpo, the national records, tapes, music trade exhibition, is to be the first of its kind devoted entirely to the Italian music business. It is to be held here (May 31-June 5) and will cover the whole range of software products involved in the music industry.

Additionally special sections will be available for music publishers,

trade and consumer magazines and recording studios.

The six-day show is to be staged in the huge "C" pavilion inside the Genoa Trade Fair quarter, where space has been allocated. Meetings, debates and concerts are to be held in the auditorium, while the adjoining 14,000-seater Sports Palace is available for the currently-mooted special shows.

The exhibition is promoted by the Genoa Trade Fair Organisation, with the support of AFI, the Italian record manufacturers' association and with assistance by Musica E Dischi, Milan's monthly trade magazine.

It is intended to fill a gap in the promotional channels of recorded music in Italy by providing the domestic music business with a yearly market-place and a meeting point for executives and experts, wholesalers and retailers, plus the consumer public for on June 3-4 the show will be open to all.

Fourteen product sections are covered by Discoexpo: folk songs; music publishing, trade and consumer magazines; jazz; classical music; ethnic music; easy listening;

opera; pop/rock; pre-recorded tapes, both cassettes and 8-track; blank tapes; poetry recordings; spoken-word product; studios.

The Genoa Trade Fair, inaugurated in 1962, is one of the largest complexes of its kind in Italy, with four pavilions giving a total indoor display area of 130,000 square metres. Situated on the seaside, near the town's harbour, it is directly connected with the national motorway network and with the Genoa airport, via a flyover viaduct.

DGG recordings

VIENNA: DGG is to start recording new classical productions in the Grosser Musikvereinsaal here in May.

The Ninth Symphony by Anton Dvorak will be recorded with the Vienna Philharmonic Orchestra, under Karl Boehm. Later in the month the same orchestra and conductor link for Beethoven's Concert for Piano and Orchestra, No. 5, with Maurizio Pollini as soloist.



MILAN: Polygram Group Management executives recently paid a visit to subsidiary company Phonogram s.p.A. in this city for a management conference and attend a performance at La Scala in honour of the retired H. A. C. van Riemsdijk, management board president of N. V. Philips' Gloeilampenfabrieken, who received a Golden Gramophone award from Polygram in recognition of his services. Seen at the management meeting are, from left, Guiliano Bearzi (Phonogram Milan), Dr. Wolfgang Hix, Kurt Kinkele, Coen Solleveld (Polygram Baarn/Hamburg), Alain Trossat (Phonogram Milan), Dick van Amstel, Johannes van der Velden (Polygram Baarn/Hamburg), Giorgio Pertici, Luigi Sanvito (Phonogram Milan).

Fable signs Bouzouki 45

MELBOURNE: Fable Records has secured the Australian rights to the Disco Bouzouki single by the Bouzouki Disco Band from Biram Records of France.

The agreement was set by Jean Kluger of Biram and Fable and Ron Tudor, and the record by the French-based four-strong group was released here last week following successful previews at various discos around Australia. Biram is providing a video tape of Disco Bouzouki to aid in the promotion drive.

Austrian turnover increase

VIENNA: The Austrian Record Cartel, which represents the biggest companies, has produced statistics which show a turnover increase for 1977 over the previous year, though at a lower level than that for 1975-76.

The record industry had a value increase of only 6.4 per cent but the cassette market was up by 13.9 per cent. The turnover of all Record Cartel companies increased by a total 8.7 per cent, but these figures do not take into account record club sales business.

Including delivery to record clubs, the Cartel turnover rose by 9.2 per

cent. Highest increase was the 15 per cent for cassettes, with records up by 6.5 per cent.

In 1977, Cartel-affiliated companies' record sales totalled, at factory price, \$26.69 million, and cassettes \$13.03 million.

From this total, record clubs disc and cassette business totalled \$2.97 million.

However, these figures do not include deliveries to Donauland, Austria's biggest book-record club, which, because of its link with the German Bertelsmann group, imports its Ariola discs and cassettes direct from Germany.

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Carib Gems	H & L	Soul Bowl
Casablanca	Hawkeye	Soul Stop
CBS	Heart of England Soul Club	Soundoff
Charisma	HMV Records (Manchester)	Southern Soul Club
Chiswick	Ice	Spring
Chrysalis	Invictus	State
Classic Concerts	Ital/Terminal	Straight Music
Creole	Jet Star	Tempus
CTI	K-Tel	Third World Records
Daddy Kool	Ron Leslie	TK
Decca	Magnum	Tops
Desmond Hip City	Malcolm's Musicland	Track Records
DJM	MAM	Trojan
Dolphin Concerts	Mercury	United Artists
E.A.S.C.	Mojo Distributions	Uptown
Ember Records	N.A.L.S.C.	Venture
EMI Records (LRD)	Northern Soul Scene	Virgin
Bronze	Oasis	WEA
EMI International	Orbitone	Wigan Casino
Fantasy	Philadelphia International	

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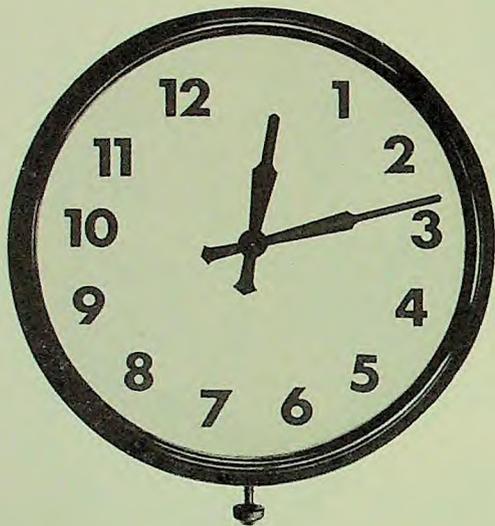
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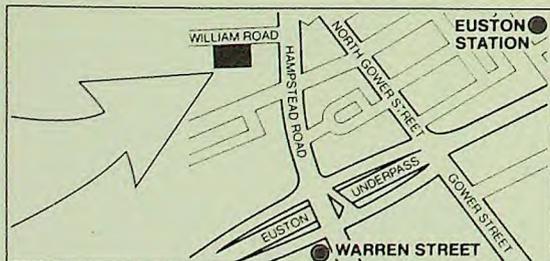
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TALENT

Scott: why I'm into an English way of life

by NIGEL HUNTER

A NAME like Scott English seems to be a diplomatic hedging of bets in view of all the devolution legislation going through Parliament at present. Actually it belongs to an American singer-songwriter, whose real name is Sheldon David English, with a grandfather born here and Russian ancestry on his mother's side.

He changed Sheldon David to Scott because he thought it was more suitable for the music industry, but he refuses to change his surname. In fact, he lives up to it in every way.

"It's a rejuvenation every time I come to this country," English said. "I'm re-fuelled, and I'm going to take out British citizenship."

EMI has released *Dance* (Till You're Out Of My Life), which English wrote with Barry Mann, as a flagwaver single for an album which he recorded in Los Angeles, produced by Spencer Proffer. The LP contains songs written by English in collaboration with luminaries such as Gene McDaniels, Larry Weiss, David Foster, Daniel

Moore and Jay Graydon.

He has gelled particularly well over the years with other songsmiths. Part of the English hit tally are *Bend Me, Shape Me*, *Hi Ho Silver Lining* and a ditty which started off under the title of *Brandy*, and a good seller for its lyricist's own version. This one enjoyed a second round of success under the name of *Mandy* for Barry Manilow, who changed the title because he didn't want it confused with a Looking Glass hit called *Brandy* in America.

"I do just the words," said English, discussing his songwriting activities. "I can tinkle at the piano, but it's a boy doing a man's job. I can help, but I leave the melodies to the professionals in that area, and like to be considered a professional lyricist myself."

"People I work with may come along with a melody or perhaps the shell of a lyric, and I take it from there. I work best at night and early in the morning. Years ago I preferred a roomful of people around me, but now I like it when



Scott English

it's quiet and the phones aren't ringing."

English left the choice of his single to EMI.

"EMI showed all this enthusiasm, and said 'go to LA and do an album'. They wanted to team me with Spencer Proffer and some of the best US composers around, and things went so well I bought a house there, but I'll always keep my flat on here. EMI's been in the business for a long time, and if they want to pick a ballad for single release, I'm happy about it."

Brooklyn-born English is devoting all his time at present to the promotion of the single and album, but has a heavy writing schedule looming ahead.

"I've been spending a lot of time with Lamont Dozier, who's been signed to produce some artists for 20th Century Fox, and there's also a Broadway musical in the pipeline. I've got the rights to a well-known book, which is being adapted now for the stage."

Satril starts pop talent swap with Japanese

A TWO-WAY flow of pop talent between Japan and the UK could be the result of a product search recently launched by Satril Records. The decision to expand the company's repertoire has resulted from Satril's success in the Japanese record market during the last 18 months, the company being one of the few British labels to have its own independent set up there.

Managing director Henry Hadaway, along with Satril general manager Alan Melina and a&r manager Paul Jenkins, have already started approaching record producers, companies, publishers, managers, agents, promoters and artists. They hope to meet people and hold auditions in Europe and the US throughout April and May. Jenkins will in particular be scouring Britain during the period.

He told *Music Week*: "Two years ago Henry Hadaway was at Midem when he made a product deal with the Nippon Television Music Corporation. The result was that there was also a distribution deal made with the long-established Nippon Columbia company, and

Satril has had some astonishing success on the Japanese market during the last 18 months. This product and talent search is aimed at intensifying that success, and hopefully there will be a two-way flow of talent."

Satril has already scored in the UK charts with Japanese band Godiego. Their disco version of *The Water Margin Theme*, from the tv series of the same name, was released via BBC Records and an album has just been issued. "In addition we shall be releasing product by Pink Lady, two Japanese girls who have a lot of impact both musically and visually. Last year they had five number one hits in Japan, and four records in the Top Ten best-sellers of 1977. Satril has Pink Lady for Europe and Henry Hadaway, who will be producing them for the English-speaking market, is currently looking for material for them," Jenkins added.

"Satril is now probably the strongest independent label in Japan, and we have been having a 2:1 ratio of hits although most of it has been domestic product."



THE SUN rises on a new deal: Satril discussion in Japan with (left to right) Henry Hadaway (Satril m.d.), Mazakazu Sunadoi (Executive production manager, NTV music) Takeo Watanabe (Composer, NTV Music) Mikio Shimizu (International a&r, Nippon Columbia) and Alan Melina (Satril general manager).

TOP 50 NEWCOMERS

Dan Hill

FOLLOWING HIS success in the US with *Sometimes When We Touch*, which was a Top 3 hit, Dan Hill now debuts in the British chart with the title, on 20th Century Records. Back in the States the singer has already had three best-selling albums and his latest, *Longer Fuse*, is currently climbing the charts there.

Hill, who is 23, was born and raised in Toronto, Canada, by parents who had migrated from their home in the US. He writes all the material he records, although his collaborator on *Sometimes When We Touch* was Barry Mann, co-writer of such hits as *You've Lost That Lovin' Feelin'* and *You're My Soul And Inspiration*. Because of the success of the single, it seems likely that the two will continue their songwriting partnership.

Hill started songwriting at the age of 14 and began performing in public three years later, winning a Juno Award — Canada's equivalent of the Grammy — as the most promising new single. His first two albums, *Dan Hill* and *Hold On*, achieved gold status in Canada and *Longer Fuse* is already double platinum there. Currently Hill has two albums in the US chart.

The singer/songwriter signed with 20th Century after president Russ Regan heard his first LP, recorded for GRT Records in Canada. "He came to Toronto to see me work and the next I knew I was being offered a new deal. Canada is quite a hot-bed for musical talent and so much of it is coming to the fore now — it is also breaking on an international level."

Hill is currently touring the US as support attraction to Art Garfunkel. "Fortunately he likes to work only two or three nights a week, and usually then at weekends, so that leaves plenty of time for recording and other activities," Hill adds. "It seems likely that I will be returning to Britain later this year but the plans are only just being drawn up."

Jacquie Sullivan



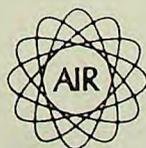
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TALENT

by CHRIS WHITE

FROM BEING a member and producer of the highly successful black American group, Main Ingredient, to producing such artists as Sister Sledge, Gary Glitter, Linda Lewis, Ben E. King, Peter Nero and Martha Reeves, is the impressive track record of Tony Sylvester. He is also the man who last year re-formed the Imperials (previously fronted by Little Anthony) and steered the record company of Power Exchange back into the British charts.

Sylvester's philosophy as a record producer is simple: "If there's a gap in the market, then I move straight into it. It isn't going to be there forever. I make a record because I feel that the time is right, but there are other considerations too. I once made an album for Mercury in the US and it was put out just two weeks before Christmas — it might just as well have been thrown away."

Sylvester: filling gaps with the main ingredient

Sylvester's connections with the music business go back some 13 years. He was born in Panama and, he says, three of his family have been President of that State. In 1965 he got together with some friends and they formed a group called The Poets. "We made some recordings for the Red Bird label, which was run by George Goldner, one of the big record company men of the Fifties, in partnership with Jerry Leiber and Mike Stoller. Eventually we switched labels and went to RCA where we also changed

our name to The Insiders. At that time the company did not have any black artists, they were mainly people like Sam Cooke, Della Reece, Harry Belafonte and Brook Benton. I got together with the other guys in the group and we decided to go into self-imposed hibernation for six months. Then we went back to RCA, which was getting more involved in black music.

"It was a fresh start for us, and we decided to re-name ourselves the Main Attraction until we saw the back of a coke bottle — there was

the name that we adopted, Main Ingredient! Buzz Willis had just become head of a&r at RCA and he signed us to the company. The first hit was Top 40, and then we followed with Spinning Around, I'm So Proud, I'm Better Off With You and Black Seed Keep Growing."

The group had a serious setback when the lead singer Don MacPherson died of leukemia. "RCA didn't believe that we would ever get over that disaster but we took on a new singer, whom we had been coaching for some time, and our very next record went to number one," Sylvester adds.

Tony Sylvester has had many highs and lows in his career. A high came when he was making an album and decided to approach Stevie Wonder, and ask him to help out. "We'd toured in the past so knew each other—I went along to Stevie's hotel in New York and emerged 12 hours later with seven songs we had written together. He also played on the recordings but the record company wouldn't credit him."

He has worked with a variety of artists including Linda Lewis (It's In His Kiss), and on Gary Glitter's last album prior to his "retirement". He is currently working on sessions with Marvin Gaye, is completing his own album called Sylvester which he describes as being souca music — a fusion of soul and calypso. Unexpectedly perhaps, he is also producing orchestral leader Paul

Mauriat for Power Exchange. "People get the wrong idea about Mauriat's music — he is not the type you can just put in an m-o-r bag. If you listen to some of his earlier albums then you realise that his music is quite soulful," Sylvester says.

Sylvester also recalls when he had exactly 48 hours in which to record a cover version of the Real Thing's You To Me Are Everything for the US market. "The record was on Pye in the UK and the band's manager Tony Hall had fixed a deal with UA Records for the States. My brief was to do a version immediately for Pye International in the US. I didn't even have a group! I went round Broadway scouring for musical talent and eventually got some lads together whom I found hanging about the coffee stalls. We went straight into the studios and the record under the name of Broadway was in the shop within two days. Fortunately ours was the biggest seller of the three versions released."

Sylvester and his partner Jimmy Bishop have their own record and production company, Silver Star, "it's great that our first record with the Imperials was a hit, and I think that there's a good future ahead for Power Exchange."



Tony Sylvester

Bethnel: we gotta get into the charts?

A REVIVAL of the old Animals' hit We Gotta Get Out Of This Place and an album Dangerous Times on Vertigo marks the debut of Bethnel, one of the few bands tipped for stardom during 1978. The four-piece outfit from London, comprising George Csapo on keyboards and violin, drummer Pete Dowling, bass player Everton Williams, and lead guitarist Nick Michaels, has been described as "capturing the feeling of Britain in the late Seventies more convincingly than any other band".

Whether that be true or not, Bethnel is probably one of the hardest working of the new breed of pop bands — although the average age of the four members is only 21, the present members have been together for four years. Initially they

played every gig that they were offered, and built up a repertoire of some 60 songs which covered a wide musical style — from Gary Glitter to Led Zeppelin. More recently though they have started coming up with their own material.

The band is being managed by former Charisma Records marketing manager Frank Sansom, along with Chris Warren, and the signing to Phonogram was made amidst strong competition from rival record companies. George Csapo, the only classically trained member of Bethnel, says: "Our first recording was actually done at the Olympia Studios in front of a live audience. We did two songs, The Fiddler, and This Just Ain't Another Love Song, and had 5,000 copies pressed up for

free distribution to the audiences at our concerts."

The ploy helped to spread the word about Bethnel, and since then they have recorded and released the debut album. "Kenny Laguna, who produced Jonathan Richman, had seen us on the Hawkwind bill at the Hammersmith Odeon about five months ago, and he said that he would be interested in producing us," Csapo continues. "We signed with Phonogram as long ago as last August, but there didn't seem any point rushing straight into the studios. We decided that if we did plenty of gigging beforehand then people would begin to get to know our name, and there would be a much better demand for our product when it was finally released."

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MUSIC WEEK FACT SHEETS

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
THE PLEASERS The Kids Are Alright Arista ARIST 180 (Phonodisc)	MARCH 17	None	Swapshop, March 17. Radio commercials, Forth, Clyde, City, BRMB, Piccadilly, Metro. Extensive teen magazine coverage and backlog of national paper publicity from recent single. Thick bio file for media UK tour, March 5-29, 17 towns. Full page colour ads in music press at time of tour.	Who song which sounds like All My Loving until gutsy guitar, then Who-ish with end grand slam. Still no identity for group. For teens who like sixties. Otherwise forget.
GORILLAS It's My Life Raw 145 (CBS/Creole)	FEB 25	None	B/W Picture bag. General media servicing	Formerly Hammersmith Gorillas. Third single, previous 1974 '76, on Chiswick. Not Animals number but Jesse Hector penned. Bo Diddley might recognise bits and pieces. Frantic drumming, vocals. Pity if lost. Definitely for customers buying out-of-chart singles, hopefully others.
LIPS Say Hello To My Girl GTO 219 (CBS)	MARCH 17	None	Usual company select push, given small release schedules.	Picked up by GTO from brought tape. Another hit. Catchy deleting of 'n'. Exaggeration of 'e' on title line, insistent guitar riff, noisy male chorus, three strong reasons for hit prediction.
CATHERINE HOWE Sit Down And Think Again Ariola ARO 111 (Pye)	MARCH 17	Breakers, Harry.	Advertising trade press. Ideal Home Exhibition stand. Interviews provincial press. Former publicity with Harry, Ivor Novello Award song.	Sensitive, imaginative, almost classical arrangement from producer Mike Batt. Too twee opening might harm, so too lyric harping on "blackbird". Clever song with up-the-scale hymn sounding lines. Sung well. Needs regular airplay, has head-retaining riffs!
THE RUTLES I Must Be In Love EP Warners K17125 (WEA)	MARCH 17	None	TV screening of Rutles, All You Need Is Cash at Easter. Street and shop poster campaign. Heavy music press and national paper coverage. Airplay, Music press advertising and trades. Focus of special WEA Merseyside Beat issue, March, Debut on Rutland Weekend TV programme. Sixties style colour sleeve EP	Beatle parody masterminded by Eric Idle. Big hit of '78 or another record company commercial disaster. Simple, catchy tune akin to early Lennon-McCartney. Vocals unexceptional but adequate. Will make dealers money, alternatively fill cast-off box. From LP, The Rutles (K56459).
THE PROFITS I'm Hog For You Baby Radars ADA 2 (WEA)	MARCH 24	None	Basic media servicing.	Cut picked up from US source. Features Roy Rogers and Dave Burgen. Play on "piggie goes to market etc" theme, updated. Amusing, toe-tapper, disco chant even, simple and basic with possibilities.
MARY O'HARA Lord Of The Dance Chrysalis CHS 2215 (Monodisc)	MARCH 17	None	Recent extensive national, religious press coverage. TV, Russell Harty. Radio, Pete Murray, among noticables. Completed lengthy UK tour. ITV Networked show, March 24, STV, March 26.	Familiar Sydney Carter song to school-kids, church-goers. From album, Mary O'Hara At The Royal Albert Hall. Radio 2 play
NAT KING COLE When I Fall In Love Capitol CL 15975 (EMI)	MARCH 24	30 hits, 1952-1962, including Present (2, 1953), Smile (2, 1954).	Colour sleeve bag. Advertised alongside TV promoted Nat King Cole. 20 Golden Greats.	Song number two, 1957. B-side Ramblin' Rose (6, 1962). Beautiful old-time pop love song with fine intro. Former issue, 78 rpm. Should be many wanting this excellent re-issue. For golden oldies box but expect demand. TV promoted LP, EMTV 9.
MEAT LOAF You Took The Words Right Out Of My Mouth Epic EPC 5980 (CBS)	MARCH 24	None	Telephone number advertised for more info on group. Advertising, music press, via album Bat Out Of Hell. Group coverage, interviews, music press. Special media bio	A-side edited, minus inane vocal chatter of unedited cut, B-side. From Bat Out Of Hell (EPC 5980) Intro sound, lead vocalist, song seem out of Strawbs, Dave Cousins syndrome. Pacey, up-temp given push by shouting girls, handclapping and familiar riff. Unoriginal. Hit possibilities.
EDDIE MONEY Baby Hold On CBS 6980 (CBS)	MARCH 17	None	Special boost, CBS, News and Releases, weekly epic. Early pick-up, Martin Kelner, Hallam, Favoured by Paul Gambaccini, Radio One. US show, Saturdays.	From ex-New York cop's, Eddie Money (82434) album. Relies on hypnotic, under-pulsed musical riff, catchy handclapping. Vocal, straight forward. Good chart possibilities. Commercial rock.
TYRONE ASHLEY Looks Like Love Is Here To Stay United Artists UP 36371 (UA)	MARCH 24	None	Media servicing.	Up-tempo sing-a-long soul with infectious chorus. Happy summery sound.

ALBUMS

ARTIST/TITLE LABEL/Number/Distributor	RELEASE DATE/BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
ROBERT PALMER Double Fun Island ILPS 9476 (EMI)	MARCH 17 300,000 US pre-release order, album issued to tie in with Stateside schedules and avert imports.	Sneakin' Sally Through The Alley (ILPS 9294), Pressure Drop (ILPS 9372), Some People Can Do What They Like (ILPS 9420).	Jazz-rock, Dada; Vinegar Joe, rhythm guitar, vocals with Elkie Dooks, Pete Gage, until break up, 1973. First solo LP, recorded New Orleans, Lowell George of Little Feat guesting. George on second and latest. White soul, R&B in Boz Scaggs mould.	Colour trade advertising, NME, MM, Time Out. In-store promo around special mobile - in four colours. Full-colour store poster. Selected press, radio interviews, recorded for Radio 1, Rock On. Special Island - Virgin, Buy One Try One, campaign (see MW, March 25).	Palmer's sophisticated soul, rich in potential airplay, catchy cuts like reggae flavoured chugging Best Of Both Worlds (S1T2) and new single, Every Kinda People. Wasteful attempt at Kinks' oldie, You Really Got Me. LP mellows as it progresses. Fair sales.
STEPHANIE de SYKES CRAZY LADY DJM DJF 20528 (DJM)	MARCH 31 Release date sees one of Stephanie's songs, The Bad Old Days, heard as finalist for Eurovision Song Contest. Song not on LP but a win would boost lady and give album initial push.	This, first solo album.	From High Wycombe. Theatre background. Frequent face and voice. TV commercials. Appearance on Opportunity Knocks led to record contract. Session work. Under name of Verity, single for Polydor, Bright Shines The Light. Worked with Leonard Cohen, Nashville, back-up on LP. Residency on Esther Rantzen Saturday BBC tv show. Joined Rain, lead vocal on Born With A Smile On My Face (2, 1974) and on solely credited, We'll Find Our Day (17, 1975). Successfully toured UK cabaret clubs, much tv.	Advertising in trade papers and consumer press, Melody Maker, Sounds, Time Out (London magazine). Posters, T-shirts, badges bearing four different slogans based on Crazy Lady theme. April, artist, national radio station tour. Initial advertising from February single, Nothing Goes Right.	Produced, Philip Swern, (hits RJ Stone's, We Do It, Rah Band's, The Crunch, Pearls' hits). Lady's vocals often pure, pleasing. Stark backing to crisp, stoned vocals side one, less so, until end cut, side two. Restful sounds, late-night listening. Radio 2, mor. Mostly ballads. Lacks a few better than pleasant songs. Average sales.
JOHN WILLIAMS Close Encounters Of The Third Kind Arista DLART 2001 (Phonodisc)	MARCH 10 Released alongside premiere of film.	Soundtracks, Star Wars (BTD 541) and Jaws (MCF 2716)	Not the John Williams of Changes, The Height Below, recent double album re-issue (Toofoa 12) or recordings with Cleo Laine for RCA. LA based composer, known properly as John T. Williams. Serious symphonic treatments of film themes a speciality.	Impetus from two singles. Main thrust, film, massive national coverage in all media. Special display, Selfridges, London. Advertisements in music papers, mentioned in film advertising, displays in all cinemas. Film issued 20 cities from April 9.	Disco single of film theme, Gene Page (Arista 171). Film John Williams (Arista, CE 1). Outside of theme, album depends on consumers having seen film. Hardly commercial on its own, layers of rather boring sounds. Obvious seller in view of certain sell-out film if London reaction good guide.
MARIANNE FAITHFULL Faithless NEL 6612 (RCA)	MARCH 17 (originally February 17) Material has been accumulating from recordings with four producers, under artist's NEMS contract.	First for NEMS. Decca. The World Of series, Marianne Faithful SPA 17, still available.	Photogenic, talkative, media-favoured, began career sixties. Record career through Andrew Loog Oldam, immediate success, As Tears Go By (9, 1964), further 5 top 50 hits. Mixed fortunes in life-style, constant press interest. Theatre and re-activation of record career last few years. Great success in Ireland, recently.	Extensive (via Shabooie promotions), and record company. Features in Melody Maker, NME, Sounds, Country Music People, Daily Express, Daily Mirror, London Evening Standard, London Evening News, Manchester Evening News and other provincials. Sun, Guardian; interviews for Sunday Telegraph Supplement, Observer Supplement. Material, Sunday Times Supplement. Woman's Own (feature with mother), 19 (May issue), Faces, Love Affair. Interviews for Look Now, Cosmopolitan, Rolling Stone, Cream, Bravo, Riz (March). What's On In London. All general Sundays. Local radio station interviews, BRMB, Piccadilly, Forth, Clyde with others including Hallam being arranged. BBC Radio London (Anne Kaye), Radio 4 early morning magazine, tv, Russell Harty (filmed for showing, no-date) Read All About It. Articles in Music Week, Record & Radio News.	Amazing promotion coverage should produce enquiries. Album suffers from too many producers. Considerable artist standards, acceptable to poor. In country music vein but artist seems unlikely, from this, to make too much headway, other than sporadic expeditions for odd album track in future. In store play, try familiar Dylan song, I'll Be Your Baby Tonight (S1T4).

MUSIC WEEK

WEEK ENDING APRIL 1, 1978

1	20 GOLDEN GREATS Buddy Holly & The Crickets	•	MCA EMI/TV 8
2	THE ALBUM Abba	⊕	Epic EPC 86052
3	THE KICK INSIDE Kate Bush	□	EMI EMC 3223
4	NEW THIS YEARS MODEL Elvis Costello & The Attractions		Radar RAD 3
5	3 REFLECTIONS Andy Williams	•	CBS 10006
6	5 OUT OF THE BLUE Electric Light Orchestra	⊕	Jet UAR 100
7	11 25 THUMPING GREAT HITS Dave Clark Five	•	Polydor POLTV 7
8	9 CITY TO CITY Gerry Rafferty		United Artists UAS 30104
9	8 FONZIES FAVOURITES Various		Warwick WW 5037
10	12 PLASTIC LETTERS Blondie		Chrysalis CHR 1166
11	7 BOOGIE NIGHTS Various		Ronco RTL 2027
12	10 RUMOURS Fleetwood Mac	⊕	Warner Brothers K 56344
13	24 THE SOUND OF BREAD Bread	⊕	Elektra K 52062
14	6 VARIATIONS Andrew Lloyd Webber	□	MCA MCF 2824
15	34 ANOTHER MUSIC IN A DIFFERENT KITCHEN Buzzcocks		United Artists UAG 30159
16	13 DISCO STARS Various		K-Tel NE 1022
17	18 SATURDAY NIGHT FEVER Various	□	RSO 2658 123
18	15 FOOT LOOSE AND FANCY FREE Rod Stewart	⊕	Riva RVL P 5
19	NEW KAYA Bob Marley & The Wailers	□	Island ILPS 9517
20	17 PASTICHE Manhattan Transfer		Atlantic K50444
21	16 GREATEST HITS Abba	⊕	Epic EPC 69218
22	20 ALL 'N' ALL Earth Wind & Fire		CBS 86051
23	22 THE JESUS OF COOL Nick Lowe		Radar RAD 1
24	21 NEW BOOTS AND PANTIES Ian Dury		Siff SEEZ 4
25	25 BAT OUT OF HELL Meat Loaf		Epic EPC 82419
25	27 WATERMARK Art Garfunkel	□	CBS 86054
27	14 DARTS Darts	□	Magnet MAG 5020
28	26 EXODUS Bob Marley & The Wailers	•	Island ILPS 9498
29	19 ARRIVAL Abba	⊕	Epic EPC 86018
30	23 IN FULL BLOOM Rose Royce		Warner Brothers K 56394
31	49 FLEETWOOD MAC Fleetwood Mac		Reprise K 54043
32	29 FEELINGS Various	⊕	K-Tel NE 1006
33	36 THE STRANGER Billy Joel		CBS 82311

TOP 60 ALBUMS

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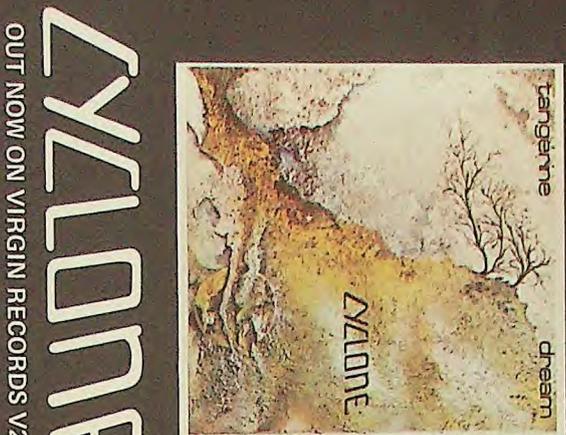
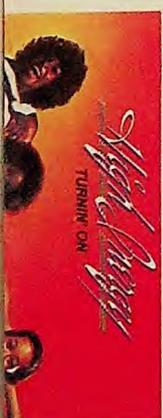


Spanish Train is the album.

ALBUM AMH 6833 CASSETTE CAM 6833



HIGH ENERGY

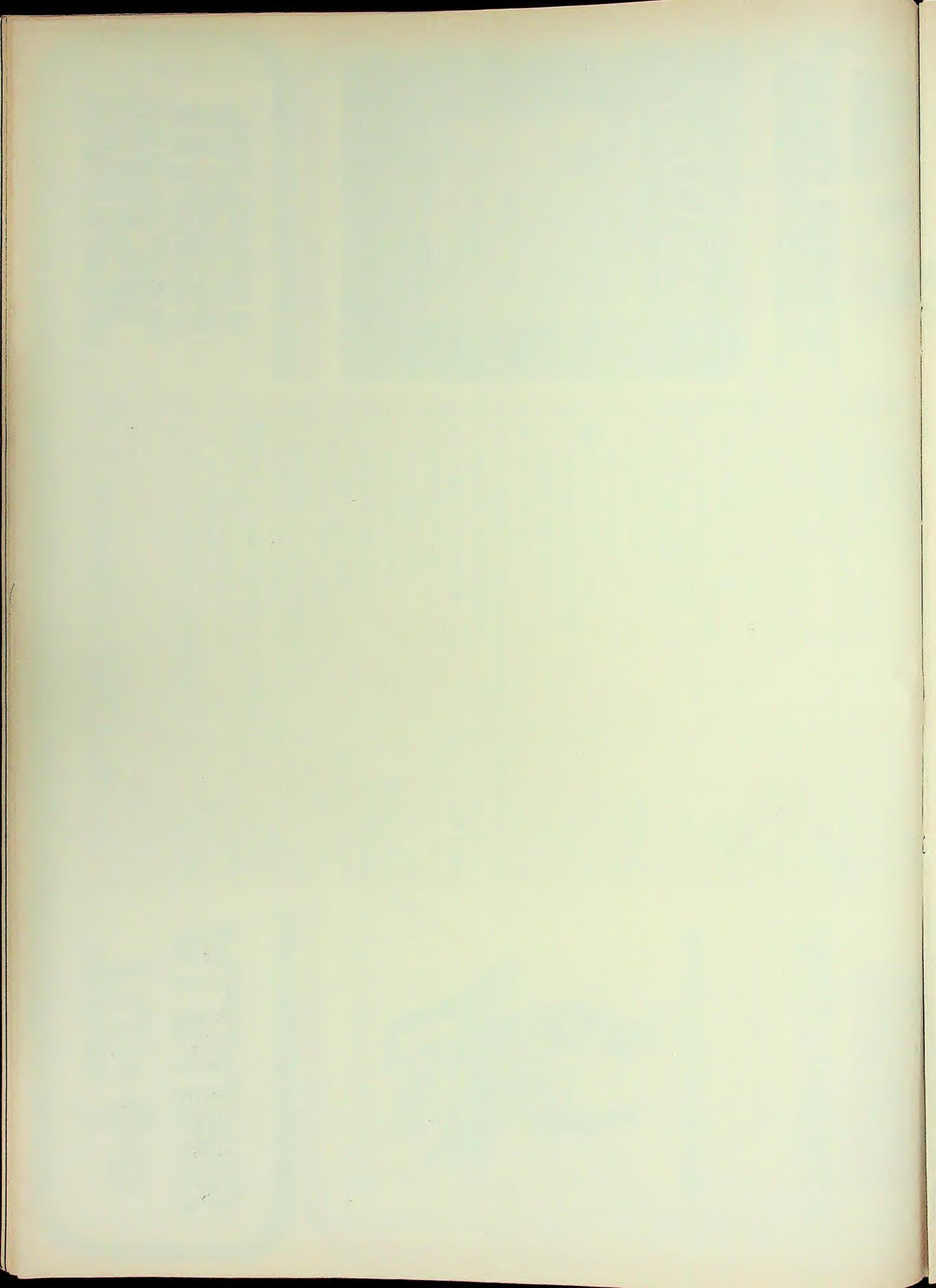


FROM THE TANGERINE DREAM
YOU'VE NEVER HEARD BEFORE...

OUT NOW ON VIRGIN RECORDS V2097

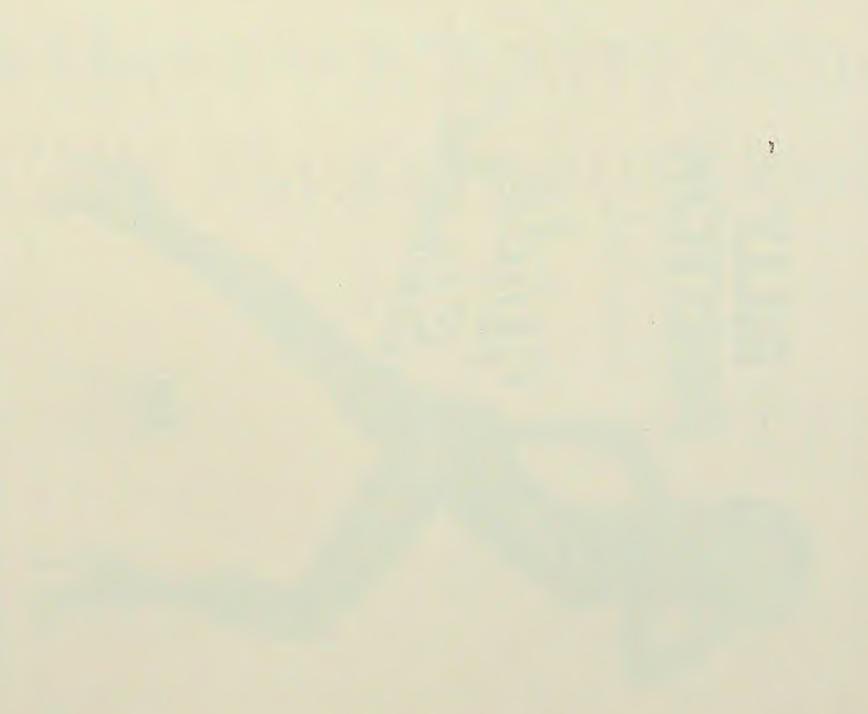
THE DEBUT ALBUM FROM
Generation X





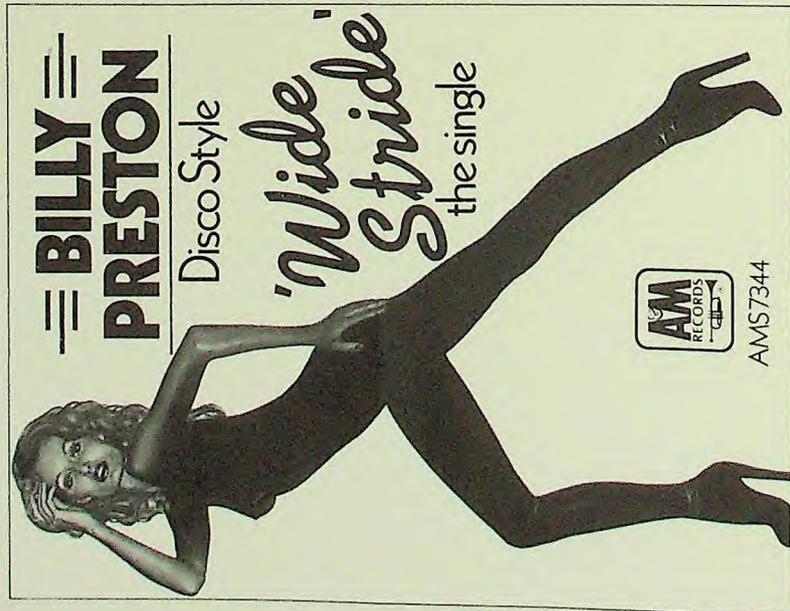
THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT



MUSIC WEEK TOP 50 SINGLES

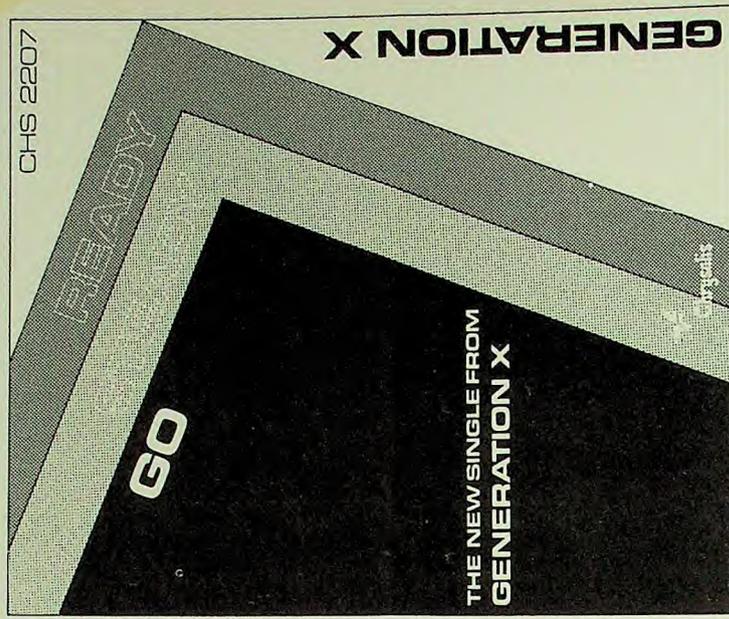
WEEK ENDING APRIL 1 1978



BILLY PRESTON
Disco Style
'Wide Stride'
the single

AM RECORDS
AMS7344

1	1	WUTHERING HEIGHTS Kate Bush	•	EMI 2719
2	2	DENIS Blondie	•	Chrysalis CHS 2204
3	4	BAKER STREET Gerry Rafferty	•	United Artists UP 36346
4	3	MATCHSTALK MEN	•	Brian & Michael Pye 7N 46035
5	5	I CAN'T STAND THE RAIN Eruption		Atlantic/Hansa K 11068
6	16	ALLY'S TARTAN ARMY Andy Cameron		Klub 03
7	10	I LOVE THE SOUND OF BREAKING GLASS Nick Lowe		Radar ADA 1
8	7	COME BACK MY LOVE Darts	•	Magnet MAG 110
9	13	IS THIS LOVE Bob Marley & The Wailers		Island WIP 6420
10	20	IF YOU CAN'T GIVE ME LOVE Suzi Quatro		RAK 271
11	12	EMOTIONS Samantha Sang	•	Private Stock PVT 128
12	6	WISHING ON A STAR Rose Royce	•	Warner Brothers K 17060
13	14	EVERY 1'S A WINNER Hot Chocolate		RAK 270
14	25	I WONDER WHY Showaddywaddy		Arista 174
15	8	TAKE A CHANCE ON ME Abba	•	Epic EPC 5950
16	15	FANTASY Earth Wind & Fire		CBS 6056
17	26	CHELSEA Elvis Costello and Attraction		Radar ADA 3
18	22	FOLLOW YOU FOLLOW ME Genesis		Charisma CB 309
19	9	STAYIN' ALIVE Bee Gees	•	RSO 2090 267
20	24	WALK IN LOVE Manhattan Transfer		Atlantic K 11075
21	18	WHENEVER YOU WANT MY LOVE Real Thing		Pye 7N 46045
22	19	RUMOUR HAS IT Donna Summer		Casablanca CAN 122
23	11	MR. BLUE SKY Electric Light Orchestra	•	Jet UP 36342
24	17	LILAC WINE Elkie Brooks		A&M AMS 7333
25	33	NEVER LET HER SLIP AWAY Andrew Gold		Asylum K 13112
26	30	SOMETIMES WHEN WE TOUCH Dan Hill		20th Century BTC 2355



CHS 2207

GO

THE NEW SINGLE FROM
GENERATION X

Chrysalis



RCA

Money Spinners

Verterson Starship



ELTON JOHN

WITH ANOTHER
TWO DISCS

od of
in an

he
Classical Market-
with these exclusive benefits
to CBS Masterplan Dealers

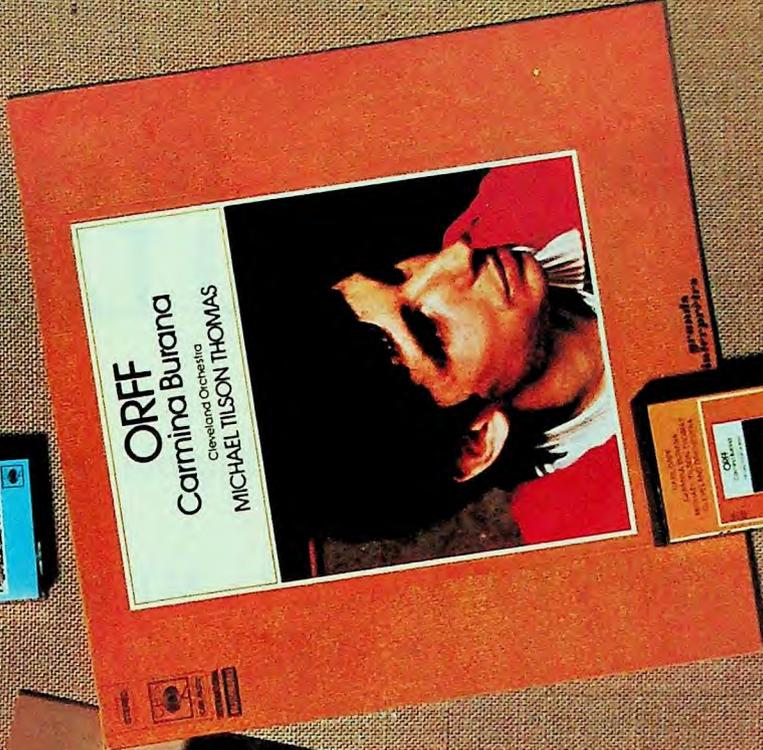
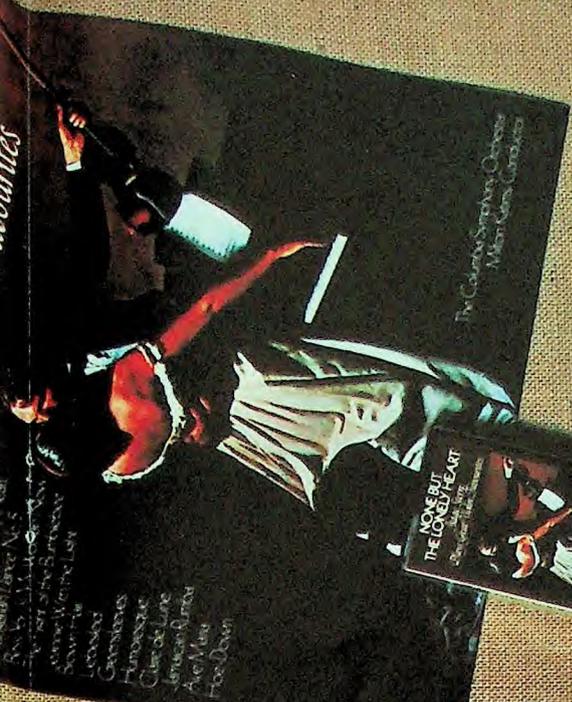
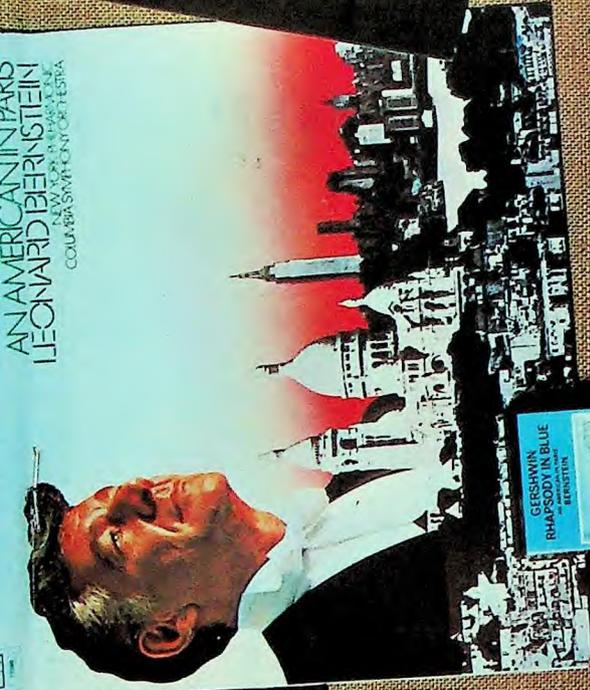
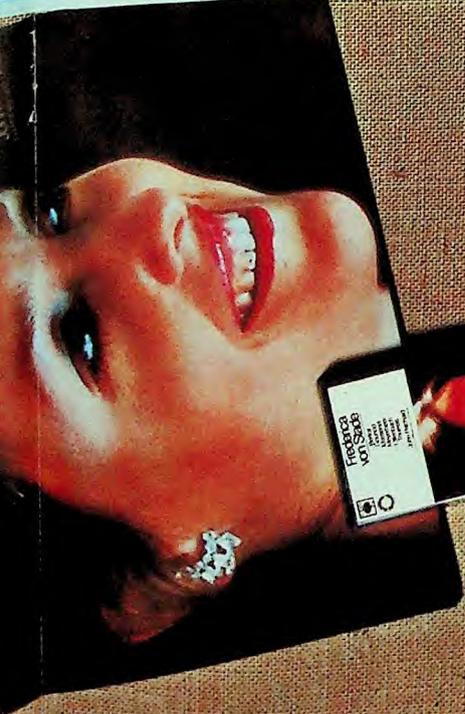
- 1. The promotion and activation of the pick of our catalogue – all proven best sellers.**
- 2. Flexibility of operation and wide choice.**
- 3. Generous discount.**
- 4. Convenience of operation.**
- 5. Continuity of promotion.**
- 6. The injection of fresh titles at regular intervals.**
- 7. Comprehensive point-of-sale material including:**
 - Browser Dividers, categorised by artists and by types of music.
 - Header Cards, featuring the Masterplan logo for attractive displays.
 - A Display Centrepiece.
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 - Consumer Leaflets with full colour illustration.
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increasing your share of business in an
ever-growing classical market –**



**The profitable way to the
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- 3. Generous discount.**
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- 5. Continuity of promotion.**
- 6. The injection of fresh titles at regular intervals.**
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Ask your CBS representative for full details



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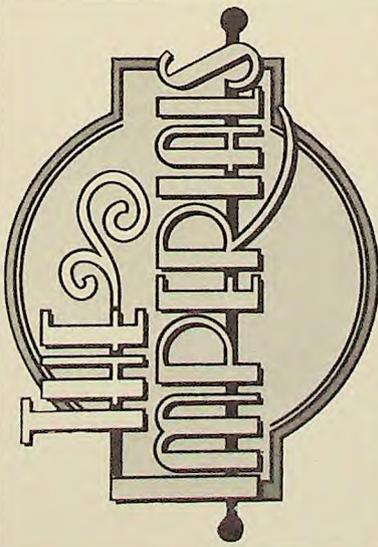
DISCU CHAKI-TUPPER

'I'M MAD AS HELL'

Limited 12" 45rpm Edition in Special Bag.



12" version 7NL 25772. 7" version 7N25772.



NEW CHART SINGLE

"WHERE YOU GONNA FIND SOMEBODY LIKE ME"

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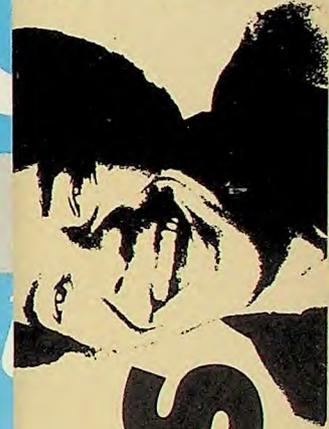
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- 28 28 I'LL GOV
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- 31 21 JUST ON
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- 33 23 FREE EP
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- 36 36 BABY CC
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- 38 **NEW** EVERYB
- 39 35 5 MINUT
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- 41 42 WHAT'S
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- 44 **NEW** MOVE YI
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- 46 50 IF IT DOI
- 47 **NEW** KU KLUX
- 48 **NEW** SCOTLA
- 49 **NEW** IT TAKES
- 50 38 TOO HOT

1 MILLION (PLATIN

Top 50 compiled for Music record outlets by the British

ON TV



BILL WITHERS

'LOVELY NIGHT FOR DANCING'

The

OHAN

Available here

JOHN
LEONARD



MICHAEL TILSON THOMAS • ISAAC STERN
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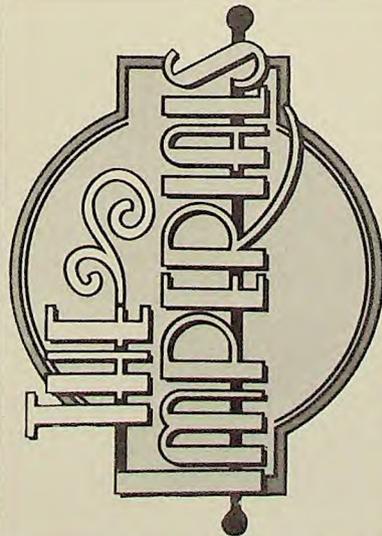
DISCO CHART-TOPPER

'I'M MAD AS HELL'

Limited 12" 45rpm Edition in Special Bag.



12" version 7NL 25772, 7" version 7N 25772.



NEW CHART SINGLE
"WHERE YOU GONNA FIND SOMEBODY LIKE ME"
 PX 270

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BILL WITHERS



new single
'LOVELY NIGHT' FOR DANCING

6193
 CBS Records

- 27-28 **TOO MUCH TOO LITTLE TOO LATE** Johnny Mathis/Deniece Williams CBS 6164
- 28 28 **I'LL GO WHERE YOUR MUSIC TAKES ME** Tina Charles CBS 6062
- 29 31 **THE GHOST OF LOVE** Tavares Capitol CL 15968
- 30 49 **MORE LIKE THE MOVIES** Dr. Hook Capitol CL 15967
- 31 21 **JUST ONE MORE NIGHT** Yellow Dog Virgin VS 195
- 32 34 **SINGIN' IN THE RAIN** Sheila B. Devotion Carrere EMI 2751
- 33 23 **FREE EP** Island IEP 6
- 34 28 **JUST THE WAY YOU ARE** Billy Joel CBS 5872
- 35 43 **AUTOMATIC LOVER** Vibrators Epic EPC 6137
- 36 36 **BABY COME BACK** Player RSO 2090 254
- 37 40 **WE'VE GOT THE WHOLE WORLD** Notts Forest/Paper Lace WB K 17110
- 38 **NEW** **EVERYBODY DANCE** Chic Atlantic K 11097
- 39 35 **5 MINUTES** Stranglers United Artists UP 36350
- 40 27 **NEWS OF THE WORLD** Jam Polydor 2058 995
- 41 42 **WHAT'S YOUR NAME** WHAT'S YOUR NUMBER Andrea True Buddah BDS 467
- 42 **NEW** **WITH A LITTLE LUCK** Wings Parlophone R 6019
- 43 **NEW** **LET'S ALL CHANT** Michael Zager Band Private Stock PVT 143
- 44 **NEW** **MOVE YOUR BODY** Gene Farrow Magnet MAG 109
- 45 45 **STAY WITH ME** BABY David Essex CBS 6063
- 46 50 **IF IT DON'T FIT** DON'T FORCE IT Keelee Paterson International INT 544
- 47 **NEW** **KU KLUX KLAN** Steel Pulse Island WIP 6428
- 48 **NEW** **SCOTLAND FOREVER** Sidney Devine Philips SCOT 1
- 49 **NEW** **IT TAKES TWO TO TANGO** Richard Myhill Mercury TANGO 1
- 50 38 **TOO HOT TO TROT/ZOOM** Commodores Motown 12 TMG/TMG 1096

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER) (British Market Research Bureau Ltd. 1978 publication rights licensed to Music Week. Music Week and the British Market Research Bureau Ltd. reserved broadcasting rights to the BBC. All rights reserved.)

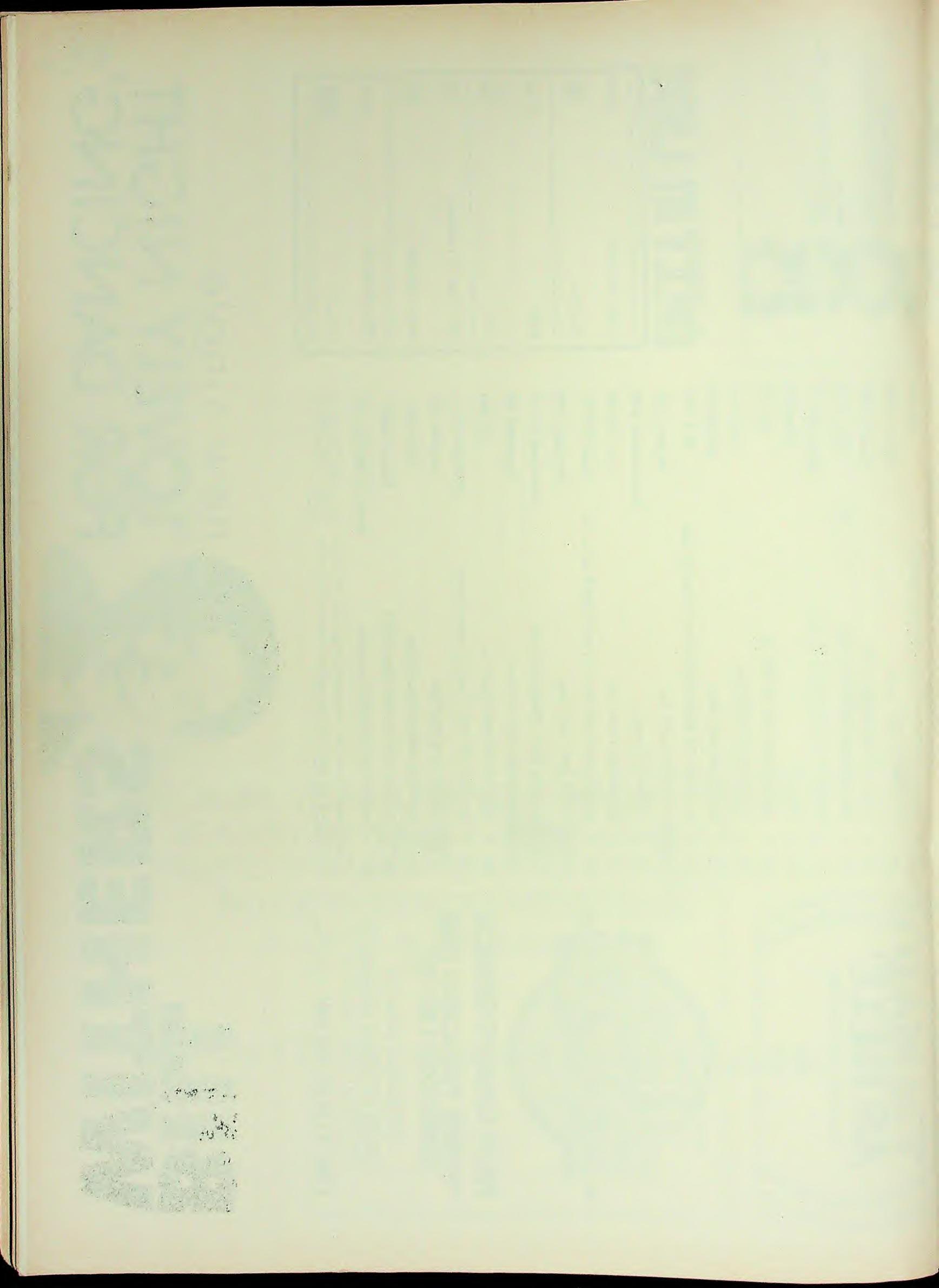
Jefferson Starship
 Count On Me
 FB 1196

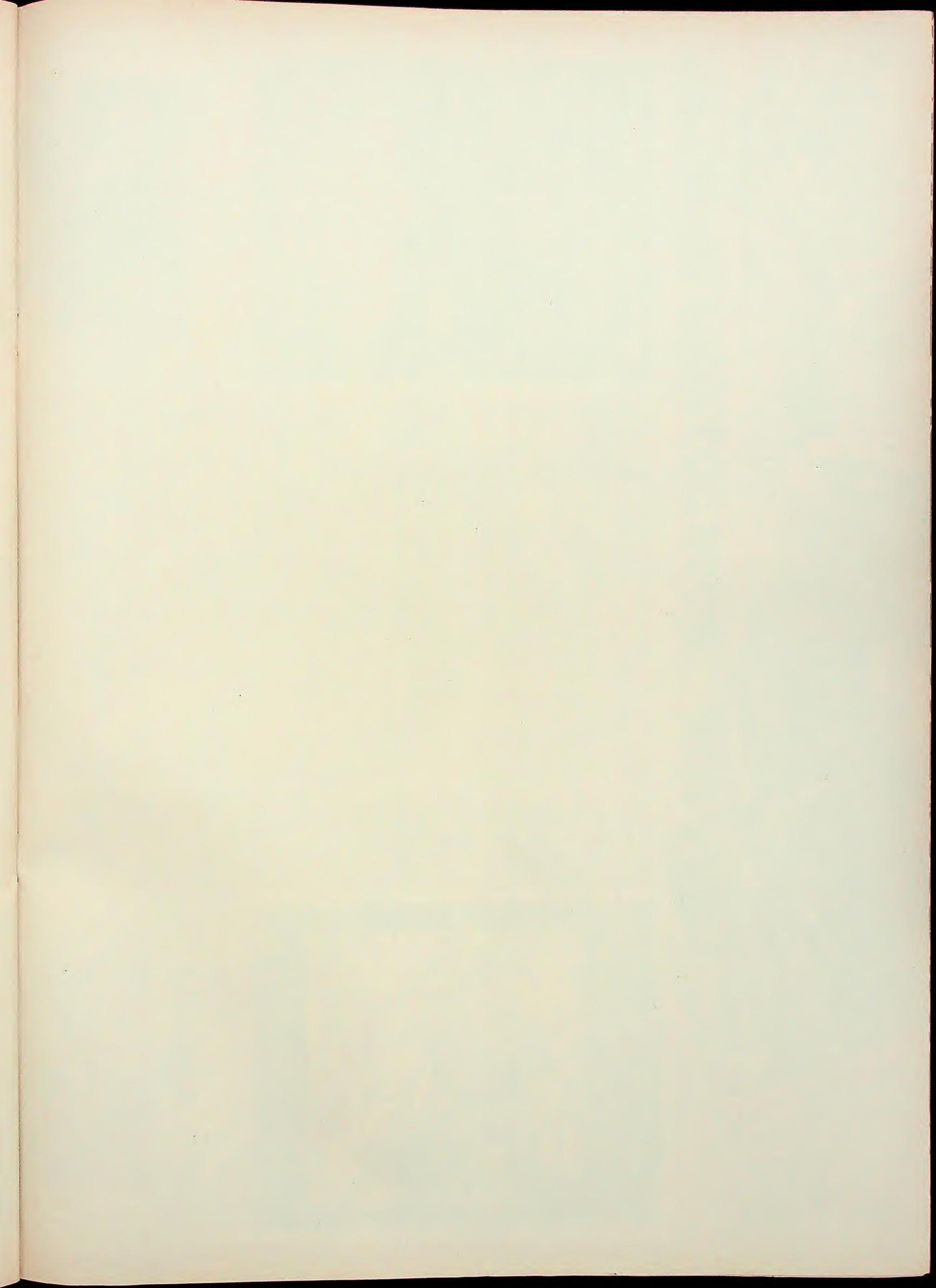
Brooklyn Dreams
 Music, Harmony And Rhythm
 XB 1040

Meco
 Theme From Close Encounters
 XB 1039

NEXT IN LINE

I MUST BE IN LOVE	K17125
The Rutles	
DIARY	K12283
Bread	
DON'T COST YOU NOTHING	
Ashford & Simpson	
RUN AROUND SUE	K11090
Leif Garrett	







CHR 1169

Chrysalis
Records
A Division of
Polygram

ORIGINAL MOTION
PICTURE SOUNDTRACK

THEME FROM
CLOSE ENCOUNTERS
OF THE THIRD KIND

MUSIC BY JOHN WILLIAMS
ON ARISTA RECORDS

DLART 2001
TCART 2001



35	39	THEIR GREATEST HITS 1971-75	The Eagles	Asylum K 53017
36	30	STIFFS LIVE	STIFFS Various	Stiff GET 1
37	NEW	CYCLONE	Tangerine Dream	Virgin V 2097
38	28	HOPE AND ANCHOR FRONT ROW FESTIVAL	Various	Warner Brothers K 66077
39	-	THE BEST OF TAVARES	Tavares	Capitol EST 11701
40	NEW	EASTER	Patit Smith	Arista SPART 1043
41	38	BACCARA	Baccara	RCA PL 28316
42	58	MOONFLOWER	Santana	CBS 88272
43	-	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest HAR SHVL 804
44	40 =	BEST FRIENDS	Cleo Laine/John Williams	RCA RS 1094
45	50	TELL US THE TRUTH	Sham 69	Polydor 2383 491
46	NEW	WRECKLESS	Eric Wreckless Eric	Stiff SEEZ 6
47	43	20 GOLDEN GREATS	Diana Ross & The Supremes	Notown EMTV 5
48	46	A NEW WORLD RECORD	Electric Light Orchestra	JET UAG 30017
49	31	THE MUPPET SHOW VOL. 2	The Muppets	Pye MSPH 21
50	51	DISCO FEVER	Various	K-Tel NE 1014
51	NEW	ANYTIME ANYWHERE	Rita Coolidge	A & M AMILH 64616
52	NEW	ZARAGON	John Miles	Decca TXS 126
53	52	THE FLORAL DANCE	Brighthouse & Rastrick Band	Logo 1001
54	48	THE BEATLES LOVE SONGS	The Beatles	Parlophone PCSP 721
55	59	PERILOUS JOURNEY	Gordon Gightrap	Electric TRIX 4
56	-	DOUBLE LIVE	GONZO Ted Nugent	Epic EPC 88282
57	45	SMALL CORNERS	Giff Richard	EMI EMC 3219
58	42	LIVE AT TREORCHY	Max Boyce	One Up OU 2033
59	35	ALOHA FROM HAWAII VIA SATELLITE	Evis Presley	RCA DPS 2040
60	NEW	TWO SEVENS	CLASH Culture	Lightning LIP 1

♣ MILLION (PLATINUM) ● ½ MILLION (GOLD) □ ¼ MILLION (SILVER)
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on returns from 375 conventional record outlets.
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TURNIN' ON

STML 12074

EMI Records Limited 20, Manchester Square, London, W1A 1TS



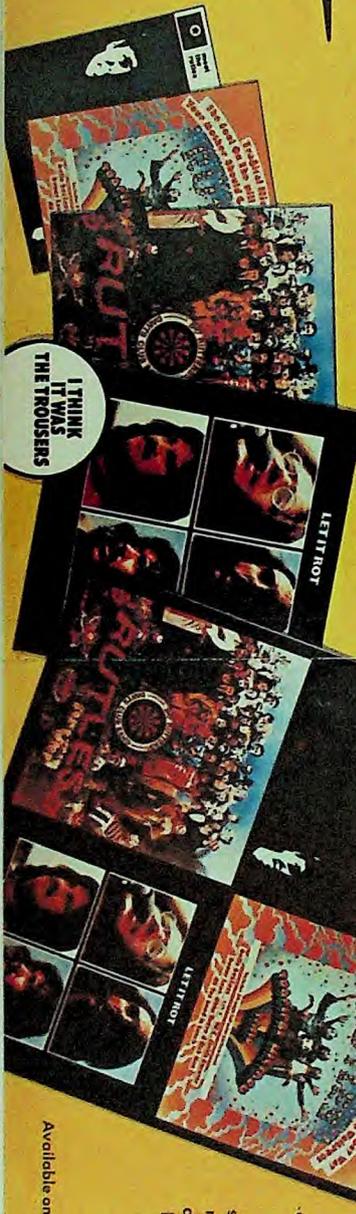
THE OUTRAGEOUS SOUNDTRACK



Album 23602 079 Cassette 3184 104
Includes The Single
SUZI PINNS "RULE BRITANNIA"
2001770



THE PREFAB FOUR LIVE AGAIN...JUST



The Rutles story is a legend. A living legend. A legend that will live a lifetime, long after lots of other living legends have died. Warner Brothers (Stan and Reg) are proud to present this tribute to the semi-legendary group who made the Sixties what they are today - the Prefab Four: Dirk, Nasty, Sing and Barry.

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THE RUTLES KS6459

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THIS IS GOING TO BE OUR YEAR!

From 8 April we're launching the biggest campaign in Record Mirror's History! With a...

£90,000 PROMOTIONAL BUDGET
and
135,000 PRINT ORDER.

And here are the details

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From 8 April, Record Mirror will have a fresh, new look. A total re-design from front cover, new logo, new style! New exciting editorial package.

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RECORD MIRROR

IT'S OUR YEAR.

FEATURE

'To nurture talent and see it succeed is the greatest turn-on in the world'

TALKING WITH Don Kirshner is rather like having a conversation with a who's who of popular music. The star names and hit titles come pouring out like other people use punctuation. Barely a sentence goes by without some reference to Neil Sedaka or Carole King or the Monkees or Tony Orlando.

But give the man his due, he is entitled, dammit, to be proud of his association with some of the most successful, prolific and influential rock music writers and performers of the last two decades. And it is difficult not to look with awe upon this man who at one time commanded a rabbit warren of offices on Broadway with each tiny cubicle containing a hit songwriter or writing partnership.

Neil Sedaka and Howard Greenfield, Carole King and Gerry Goffin, Barry Mann and Cynthia Weil, Bobby Hart and Tommy Boyce, Jack Heller and Helen Miller, Ron Dante, Tony Orlando, Carol Bayer Sager, and Toni Wein. They all wrote under his benign but shrewd eye and he made them a lot of fame and money.

Now Kirshner — or Donnie to his friends — has been in London for the first time in something like five years and talking to him in his suite at the Grosvenor House Hotel was a little like a game of ping pong because he was here to talk about his latest proteges, Kansas, and every instinct of a well-trained journalist was to delve back into his past for an insight into those heady days of music history that he is so much a part of.

But every time the conversation swerved back into the old days he gently steered it back to today and Kansas. Mind you he has reason to be proud of the newest act under his wing, their album *Leftover* nudging three million sales in America and their latest *Point Of Know Return* high on the charts over there.

Kansas played Manchester and London at Easter after gigging around Europe, with full back-up by CBS who handle Kirshner's own Kirshner label worldwide, and Warner Brothers Music which administers and promotes his Kirshner Warner catalogue.

"They are the sole reason I'm here," said Kirshner. "I believe in the band so much. I've never seen a band with so much musical integrity. Last night we saw them open their European tour in the Hague and I just could not believe the audience reaction. It was like the coming of the Beatles . . . standing room only and cheering crowds. In America where they've paid their dues and sold six million albums already I

could believe it, but not here in Europe."

Kirshner goes to great pains to be modest about his achievements — like when mentioning that he has had more number one hits in the past ten years than anyone else he tends to add, "or so Time magazine claim." And when he says that Kansas are "a new musical phenomenon" he has the deference to add: "I know that's very heavy . . . but I just think they are fresh, unique and unlike anything around."

But the greatest compliment he can pay them is to compare Kansas to some of the staggeringly successful Kirshner proteges of the past. "With all the people and the stars I've worked with and helped to build, I think this group has as much if not more potential than any of them" he says. And that is heavy.

It's also a good point at which to look back over the extraordinary career of this remarkable man who, at the age of 43 has probably achieved more success in more areas of the music industry than any other person. From songwriter to publisher to producer to record company boss to television rock show presenter to, latterly, tv film producer.

His early days have been well chronicled but the story bears telling again. "When I came into the music business I was struggling writing with Bobby Darin earning 35 dollars a week and living off my wife's unemployment cheque. In those days the music and record business was a small business compared to films and television, and it's ironical that now music and records is the big business."

Kirshner's early ambition was to be a pro basketball or baseball star and helped to pay his way through college with a basketball scholarship. His sporting life was a flop and his writing partnership with one Walden Cassotto got little further than the odd song and radio jingle before Walden changed his name to Bobby Darin and went on to a more rewarding career as a singer.

The period was the middle Fifties, Kirshner was in his early 20s, rock 'n' roll, newly christened by a New York disc jockey called Alan Freed, was in its infancy.

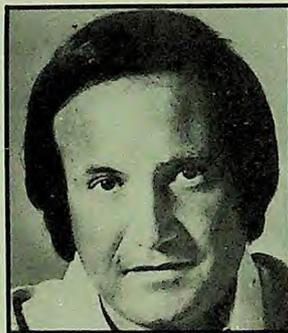
Kirshner by now had got a taste for this new exciting music business and in 1958 teamed up with guitarist Al Nevins to form a publishing company called Aldon Music. It was a partnership which spawned some of the best rock music of the era. In their offices on Broadway the now legendary names of songwriting wrote some of their

greatest hits: Sedaka and Greenfield, Goffin and King, Mann and Weil, and Tony Orlando.

Those days have been dubbed as the Brill Building Era, a description propagated by none other than that august organ Rolling Stone, on the basis that it was in this office building that Aldon had its offices.

But Kirshner last week demolished this long standing music myth. "I am very grateful to Rolling Stone for crediting me with everything that happened in the pre-Beatles era," he told me, "but it did not happen in the Brill Building. The Brill Building, where Mills Music and Lieber & Stoller wrote, was at 1619 Broadway. Aldon Music was at number 1650 Broadway."

But wherever the building was, they were heady days. "The thrill to me was to sign a Carole King and Gerry Goffin and give them fifty dollars a week, like Mann and Weil and Sedaka and Greenfield, and watch them grow. And to take Tony Orlando when he was 16 to the Copa to watch Bobby Darin and say to him 'one day you'll play here' and to see him play there.



Rodney Burbeck talks to Don Kirshner

"To me to nurture talent and see it succeed is the most exciting and glamorous turn-on in the world."

From publishing it was a short step to production — although in the early Sixties independent production was very much a new idea, most production still being controlled by the record companies in-house.

But Kirshner helped pioneer it with Neil Sedaka — "I told him he ought to sing his own songs and he said 'who me?' — producing his *Calendar Girl* as Kirshner's, and RCA's, first ever indie production deal, and had ten top ten records in a row. He then took Tony Orlando to CBS and Barry Mann to ABC.

"Independent production evolved more out of creative frustration than economics. I'll tell you how it happened. Gerry Goffin and Carole King had just finished a song called *Would You Love Me Tomorrow*. It was about four minutes and I worked with them on it getting it down to about two and a half, and I took it to Mitch Miller at CBS with Johnny Mathis in mind. I was excited at just getting an appointment with him — he was very hot at the time with Guy Mitchell, Frankie Laine, Rosemary Clooney and Mathis.

"In those days if you didn't get a song with Mitch or maybe Milt Gabler at Decca you didn't get



KANSAS: "With all the people and the stars I've worked with and helped to build, I think this group has as much if not more potential than any of them."

anywhere; they were controlling the market place. Anyway Mitch said nice song but . . . and it was the best thing that ever happened to me.

"I took the song to Florence Greenberg at Scepter and of course it was a legendary hit for The Shirelles. But the incident with Mitch had made me think, and I said to myself that I had to do our own thing. I could pick songs as well as those people and produce them as well. In fact our own demos were so good I had to lay back on them. They were so good when I walked in with a Barry Mann or Neil Sedaka or Carole King demo the a&r men would get frustrated because they wanted creative approval. I was getting turned down because our demos were too good.

"I had to say to my writers 'just do piano and voice — we're getting killed.'"

"So I took Sedaka to RCA and that was really the start of independent production with the majors."

From production to his own label was another obvious progression and in 1962 he formed Dimension Records (with, incidentally, Jerry Moss of A & M as his promotion man) and had a string of hits including Little Eva's *Locomotion*, and Carole King's first record *It Might As Well Rain Until September*. "I think just about everything we put out was a top ten hit."

A year later Kirshner sold out his companies to Columbia-Screen Gems — a deal which reportedly made him a millionaire at the age of 28 — and he was appointed president of Columbia Pictures-Screen Gems TV, music and record division. Not bad for a tailor's son from the Bronx.

During this time he published the songs of Neil Diamond, Jeff Barry, Lieber and Stoller, Phil Spector and Bacharach and David; he supervised the music for the tv shows *Bewitched* and *I Dream of Jeannie* and for the films *Lawrence of Arabia* and *Born Free*. And of course his record division, Colgems, was responsible for the record industry phenomenon known as the Monkees.

But things went sour for Kirshner at Screen Gems-Columbia (see *MW Dooley's Diary* last week) and after leaving the company at their request because he was too successful ("I was earning more than the president of Columbia Pictures"), Screen Gems-Columbia, the company which he had formed and named, was sold to EMI for 28 million dollars.

"At the time I was down because my whole business and writers were taken away. Not realising at the time

that it was the best thing that ever happened to me because at the time it is a very traumatic experience. They also fired my long time business partner Herb Moelis and together we set out to build an entertainment company — Kirshner Entertainment Corporation — and the first thing I said was how can we go out and outsell the Monkees? We came up with the Archies and people tell me Sugar Sugar was the biggest single record in the history of the business."

In 1972 Kirshner the innovator put rock 'n' roll on television with his *In Concert* shows for ABC which linked up with simultaneous broadcasts on FM radio (an idea only recently picked up in Britain with the *In Sight And Sound* BBC concerts). But Kirshner's independent streak led to a fall-out with ABC — he wanted to showcase newcomers to rock and they wanted the big names — and he decided to produce his own show and independently distribute it.

The Don Kirshner's Rock Concert is now in its fifth year and has included in its acts the Rolling Stones, Linda Ronstadt, Fleetwood Mac and the Eagles, as well as interviews with the people behind the business like Gamble and Huff and Rich and Perry.

Now Kirshner has his own record label again and his own publishing company and he's getting back into what he likes doing best — nurturing talent and making it successful.

He's doing it with Kansas who came to him as a tape through the mail three years ago. He sent a talent scout to see them, signed them and poured "a six figure investment" in them. "I thought they were a musical experience unlike anything I had ever heard."

His Kirshner Records label also has a guitar player called Elliott Randall who he rates alongside Jeff Beck and Eric Clapton; a girl singer called Lisa Hartman ("she's up for many, many movies and has a fantastic sound"); and he's just signed Sarah Dash from Labelle ("she's going to be a major star like Diana Ross but in her own mode").

Praising him away from his beloved Kansas for a moment I asked Kirshner to sum up his success.

"I'm a guy," he said with just modesty. "who with whatever talent I had, got a few breaks along the way and had an ability to pick songwriters and talent I guess."

And the future?
"If I can put my energies towards guys like Kansas and we're half as right as before then we can have a lot of fun and build a lot of major acts and continue to innovate."

'Indie production evolved more out of creative frustration than economics'

'I was down because my whole business and writers were taken away from me'

EMI MUSIC

BACK ON TOP AGAIN

MUSIC WEEK, MARCH 25, 1978

TOP 50 SINGLES

MUSIC WEEK MARCH 25

▲ = FORECAST
 ● = MILLION (PLATINUM)
 ○ = 1/2 MILLION (GOLD)
 ○ = 1/4 MILLION (SILVER)
 £ = SALES INCREASE OVER LAST WEEK

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	STAR BREAKER
● 1	1	7	WUTHERING HEIGHTS	Kate Bush	EMI 2719	EMI/Kate Bush	Andrew Powell	
£ 2	2	6	DENIS	Blondie	Chrysalis CHS 2204	EMI	Richard Green	
£ 3	10	5	MATCHSTALK MEN & MATCHSTALK CATS & DOGS	Brian & Michael	Pyg 7N 46035	Gt Northern Songs/EMI	Kevin Parrott	
● 4	6	6	BAKER-STREET	Gerry Rafferty	United Artists UAS 25346	Belfern/Island	T. Murphy/G. Rafferty	
£ 5	7	6	I CAN'T STAND THE RAIN	Eruption	Atlantic/Hansa K 11068	Burlington Music	Frank Farian	
● 6	5	11	WISHING ON A STAR	Rose Royce	Warner Brothers K 17060	Warner Brothers	Norman Whitfield	
● 7	4	9	COME BACK MY LOVE	Darts	Magnet MAG 110	Carlin	T. Boyce/R. Hartley	
£ 8	3	8	TAKE A CHANCE ON ME	Abba	Epic EPC 5950	Bocu	B. Andersson/B. Ulvaeus	
£ 9	8	8	STAYIN' ALIVE	Bee Gees	RSO/Chappell	RA 1	Richardson	
£ 10	3	3	I LOVE THE SOUND OF BREAKING	Blondie	Chrysalis CHS 2204	EMI	Richard Green	

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

MOVE YOUR BODY, Gene F
 Magnet MAG 109
 EVERYBODY DANCE, Chic, Atlan
 11097
 ALL I WANT, Snatch, Lightning LI
 YOU'RE SO RIGHT FOR ME, East
 Connection, Creole CR 149
 LIFE ON THE LINE, Eddie & The Hot
 Island WIP 6438
 THE ONE AND ONLY, Gladys Knig
 The Pips, Buddha BDS 470
 EASY, Jimmy Lindsey, Island WIP 643
 IT TAKES TWO TO TANGO, Rich
 Myhill, Mercury TANGO 1
 ARIEL, Dean Friedman, Lifesong LS 450
 SCOTLAND FOREVER, Sidney Devi
 Philips SCOT 1

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NEWS



THE WINNERS of Phonogram's autumn sales accumulator campaign are pictured with the company's sales representatives and area managers leaving for their holiday in Greece. Front row, Brian Windsor, London area sales manager David Jagger, Barry Monk, John McCeever, special accounts manager (south), Nigel Morgan and Tom Johnson, area manager; back row, Jim Liddell, Brian Dudgou, Roger Shropshell, Northern area manager Barry Hulse, Joe Colquhoun, sales manager (south), and Gordon Davis, sales manager (north).



ARCADE RECORDS has presented a gold disc to Anchor Records for £300,000 — plus sales of the Mamas and The Papas compilation album which was released last summer. The LP features tracks leased by the TV merchandiser from Anchor, which owns all the original Mamas and Papas hits including California Dreaming, Monday Monday and Dedicated To The One I Love. Receiving the award are Ian Ralfini and Anchor financial controller Sonny Damley; making the presentation is Sylvia Curd, Arcade's International Director of a&r.



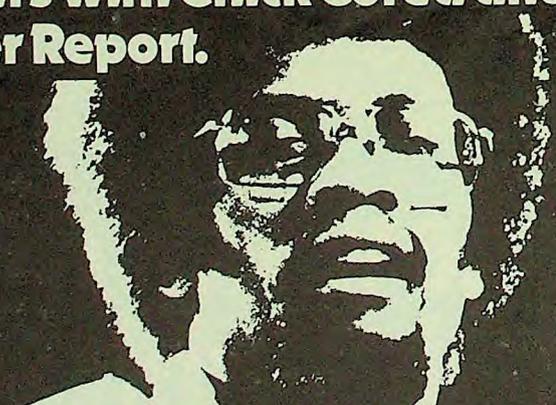
TOM ROBINSON BAND was presented with silver discs to mark sales of 250,000 of the first single 2.4.6.8. Motorway. The presentation was made by Bob Mercer and EMI Group Repertoire Division, who is pictured with the band. Back left to right: Mark Amber, Bob Mercer. Front: Danny Kustow, Brian Taylor and Tom Robinson.



LOGO RECORDS' first major signing since its inception — Roly alias Ray Styles and Rob Davis, one half of Mud, who write and arrange Mud's records and own a recording studio between them. They debut on the label with Please Don't Ever Change, which was originally a Top Ten hit for the Crickets in 1962. Left to right: Geoff Hannington, joint md of Logo, Barry Dunning, manager of Mud and Roly, John Briley, Logo a&r manager and producer of Brighthouse and Rastrick Band LP Floral Dance, Olav Wyyper, joint md, Rob Davis and Ray Styles.

Where d'you find Herbie Hancock, Millie Jackson, Bob Marley and Miles Davis all together?

...same place you get Smokey Robinson rubbing shoulders with Chick Corea and Weather Report.



NEW

BLACK MUSIC & JAZZ REVIEW

At your newsagent now



BOXING CHAMPIONS and a musical champion meet — following his concert at the Theatre Royal, Drury Lane, Billy Joel was guest of honour at a party hosted by CBS, when the Grosvenor House banqueting hall was temporarily converted into a mock boxing stadium. Chipping the singing champion are Colin Powes (British light welter weight champion), Alan Minter (British middle weight champion), John H. Stracey (former World, European and British welter weight champion) and Terry Downes (former World and British middle weight champion).



CELEBRATING THE release of the theme from BBC TV's All Creatures Great And Small are (from left) composer Johnny Pearson, series director Christopher Baker, producer Bill Sellers and Rampage label chief Larry Page. Pearson's orchestral version of his theme is on RAM 2. A second series of James Herriot's vet stories is now being planned.

Lightning Review



Editor: GRAHAM COLLINS Design: MARTIN STUDIOS

THIS WEEKLY INFORMATION SHEET IS JUST ONE OF LIGHTNINGS SERVICES TO THE RECORD RETAILER

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Crisis? What Crisis?		SUPERTRAMP
Chicago X		CHICAGO
Best of Car Wash	ORIGINAL SOUNDTRACK	
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Bears Let Loose

The Fruit Eating Bears were released upon the world last week by courtesy of LIGHTNING RECORDS with a single titled 'Chevy' - Bear sided with 'Fifties Cowboy' in a picture bag. Cat. No. GIL 509 so retailers be ready for some heavy looking characters asking for this
***** SCRUMPTIOUS NEW RECORD *****

'Ti Amo'

It was rumoured this week that world - renowned

Howard Carpendale

had fallen in love with Lightning.



This rumour has not been confirmed, but it is true that he has released a fantastic single on the Lightning label titled 'TI AMO' (I love you) c/w 'Just Another Town'. The song was No.1. in Italy for 3 months last summer and sold over 500,000 copies in Germany alone. Being one of the most beautiful love ballads of all time Howard's interpretation with the English lyrics should melt all female hearts. LIG 510

NEW WAVE CHART

1 (1)	SNATCH - All I Want	[]
2 (3)	PATRICK FITZGERALD - Safety Pin	[]
3 (2)	ELECTRIC CHAIRS - Fuck Off	[]
4 (10)	DIRTY DOG - Let Go Of My Hand	[]
5 (**)	BOYS - Brickfield Nights	[]
6 (14)	WIRE - I Am The Fly	[]
7 (7)	MARTIN+BROWNSHIRTS - Taxi Driver	[]
8 (8)	GARBO'S ... - Only Death is Fatal	[]
9 (**)	ZONES - Stuck With You	[]
10 (**)	UNWANTED - Secret Police	[]
11 (22)	LANDSCAPE - U2 x ME1 x 2 MUCH	[]
12 (12)	SQUEEZE - Take Me I'm Yours	[]
13 (11)	CHINA STREET - You're a Ruin	[]
14 (13)	PATTI SMITH - Hey Joe I Piss Factory	[]
15 (9)	MIRRORS - Cure For Cancer	[]
16 (18)	BLITZKREIG BOP - Let's Go	[]
17 (19)	JOHNNY MOPED - Let's Have Another B.	[]
18 (7)	MIDNITE CRUISER - Striker	[]
19 (16)	WRECKLESS ERIC - Reconnex Cherie	[]
20 (21)	JERKS - Get Your Woofin' Dog Off Me	[]
21 (30)	ULTRAVOX - Retro (Live E.P.)	[]
22 (23)	2 - 3 - All Time Low	[]
23 (24)	ROOGALATOR - Zero Mero	[]
24 (20)	WASPS/ MEAN STS. - Live at The Vortex	[]
25 (24)	TUBEWAY ARMY - That's Too Bad	[]
26 (26)	IGGY POP/J. WILLIAMSON - Kill City	[]
27 (30)	MEKONS - Never Been In A Riot	[]
28 (**)	FRUIT EATING BEARS - Chevy Heavy	[]
29 (6)	DEVOLUTION - Jocko Homo	[]
30 (3)	ELTON MOTELLO - Jet Boy Jet Girl	[]

(**) Denotes entry or re-entry into charts (**)

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BANNED - Him Or Me	[]
V2 - Speed Freak	[]
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RIBS - Man With No Brain	[]
NERVES - TV Adverts	[]

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CLASSICAL

Rostropovich re-signs to EMI for next three years

MSTISLAV LEOPOLDOVICH Rostropovich, generally acknowledged to be one of the world's greatest living cellists, has been exclusively signed to EMI for a further three-year period. Details of the contract — which was finalized in Switzerland — followed speculation about the artist's immediate future after news from Russia that Rostropovich and his wife had been formally stripped of



Mstislav Rostropovich

Spanish award for Solti

CONDUCTOR GEORG Solti's recording with the Chicago Symphony Orchestra of Richard Strauss's *Also Sprach Zarathustra*, Till Eulenspiegel and Don Juan (SXL 6749) has been selected for a Distinction of Honour in the

their Soviet citizenships.

Although no official statement has been released by the Soviet authorities, *Music Week* understands that the primary reason for their action last week was a wish to make an example of Rostropovich for failing to return to the USSR. Sources close to the artist added that the authorities were unhappy about his involvement with leading dissidents, including Alexander Solzhenitsyn, and also with much of the "Western" repertoire played at his concerts.

For the moment both Rostropovich and his wife, the soprano Galina Vishnevskaya, will be based in Switzerland; but it is anticipated that the couple will become increasingly frequent visitors to Britain both for concerts and for recording sessions. They were due to arrive in London last Friday (24) for extensive talks with EMI's international classical division and the impresario Victor Hochhauser, who represents them.

It is not yet clear which country Rostropovich will apply to for naturalization, if any, but he has always received a consistently warm

welcome in England. The cellist — who was celebrating his 51st birthday on Easter Monday — was awarded the Royal Philharmonic's gold medal in 1970 and received an honorary Cambridge Doctorate of Music five years later.

Before his rift with the Soviet authorities Rostropovich was the recipient of the State Prize (1951), the People's Artist and Lenin Prizes (1964), and the USSR People's Artist Prize. He has been Professor of Violoncello at the Conservatories of Leningrad and Moscow since 1960.

Under the new EMI contract recording will begin soon in England of Shostakovich's *Katerina Ismailova*, also featuring Vishnevskaya, Gedda and Petkov. As a further addition to Rostropovich's acclaimed Tchaikovsky cycle two LPs of the composer's *Tone Poems* are to be recorded in June and, at a date not yet announced, work will begin on Tchaikovsky's *Rococo Variations* and the Schumann 'Cello Concerto. There are also plans for several chamber music recordings, with repertoire yet to be decided.

EDITED
by
NICHOLAS WEBBER

Gaudeamus backs festival

A SMALL and relatively new record label, Gaudeamus Music Ltd is promoting the first Clerkenwell Festival being held in London between April 8-16. Among those participating are to be the director of the British Museum, the Stan Tracey Quartet, Decca artist Anthony



TO COMMEMORATE his British knighthood, Bernard Haitink received a "Kabuto", an antique Japanese warrior's helmet and a gift of honour. Pictured are Sir Bernard receiving the gift from Dr E van der Vossen, vice-president of Phonogram International, who acted on behalf of Nobuya Itoh, president of Nippon Phonogram.

Unicorn draws in its horn to re-establish its image

IN A new drive to re-establish the company's image, Unicorn Records has temporarily withdrawn its entire previous classical catalogue and will be replacing it with fresh releases at monthly intervals.

A statement to dealers from John C Goldsmith, md of the Leicester-based concern, which has just reached *Music Week*, said: "Our previous distributor, Transatlantic, has some stock of a limited number of back catalogue items which they have the right to dispose of up until the end of June 1978. Transatlantic is responsible for returns relating to any records originally supplied by themselves.

"To ensure a speedy re-

establishment of the Unicorn image, which we know has suffered in the past due to manufacturing and distribution difficulties, we intend making every effort to assist you to sell our products."

The first of the new releases include a three-record boxed set of Nielsen's *Maskarade* (RHS 350-2) which will retail at £11.97 and a reissue of his fourth symphony (RHS 327) at £3.99. Unicorn's five current classical releases, and those made in the future, will be distributed by the company itself.

Unicorn Records may be contacted at The Manor House, Markfield, Leicester (05305 2558).

CBS holds April releases

IN A complete restructuring of its classical release schedules, CBS has confirmed that it is not making any classical releases during April.

This follows pressing and distribution problems experienced by the classical division in the past six months.

Record releases will resume in May, with discs which are available to retailers on the second Friday of each month being reviewed in the following month's record magazines.

The one exception is a Saint-Saëns/Bernstein LP (76653), originally scheduled for February, which has now become available.

IN brief. . .

SIX OF Beethoven's eight symphonies figure in Deutsche Grammophon's current release schedule played by the Berlin Philharmonic Orchestra under Herbert von Karajan. They appear on the label's De Luxe imprint, which has a recommended retail price of £4.35 for a disc or £4.50 for a cassette.

AMONG FREE lunchtime record recitals at the British Institute of

Spanish National Record Awards (Premios Nacionales Para Empresas Discograficas) sponsored by the Spanish Ministry of Culture. The disc was produced by Ray Minshull with Kenneth Wilkinson and James Lock.

Recorded Sound, 29 Exhibition Road, SW7, during April are contributions on *Lieder and Melodies* (13); *Romanian Folk Music* (20); and comparative performances of *Preludes and Fugues* by Bach and Shostakovich (27).

THE OUTSIDER, a new ballet by David Bintley, is to have its London première at Sadler's Wells on May 3 to music by Czech composer Josef Boháč, founder of the Central Pioneer's Ensemble in Prague.

Re-launch for CMW

CLASSICAL MUSIC Weekly which was acquired by an editorial collective last summer following differences of opinion with its original publishers, and the resignation of its founder-editor, is to be relaunched at the end of April.

Rooley's Consorte of Musick, and the pianist Philip Fowke.

John Foss, festival director and also a founder-director of Gaudeamus, said: "The festival is the first of this particular scope and nature in this area and we are grateful to the initial support given us by many of the City livery companies and local firms. Nevertheless our resources are limited, and we are endeavouring to make the maximum possible use of those which we have available."

Gaudeamus — which also has interests in an artists' agency, an organ-building firm and a musicians' secretarial service — operates from 31 Clerkenwell Close, EC1 (01-253 0485).

Delightful Kreisler

Kreisler Favourites. Rodney Friend, Violin; Michael Isador, Pianoforte. Producer: not credited. Classics for Pleasure CFP 40278. And why not have a few Kreisler favourites, since Kreisler himself spent much of his time persuading people that music could be made on solo violin. This lyrical and thoroughly delightful disc includes such favourites as: *Schön Rosmarin*, *Caprice Viennois*, *Tambourin Chinois*, *La Clochette*, and *Danse Espagnole*. If the titles mean little it should be said that most of the music will be familiar even if the composer isn't. The expressive playing of both artists, making light work of virtuosity often demanded, brings freshness to bear on many sequences which might sound commonplace in other hands. Their close attention to details of phrasing is commendable — as is the recording quality.

Bernstein: *Fancy Free Ballet*. Overture To 'Candide'. Three Dance Episodes from 'On The Town'. Prelude, Fugue And Riffs. New York Philharmonic Orchestra/Bernstein. Producer: not credited. CBS Classics 61816. Just

how seriously does one take Leonard Bernstein—composer, arranger, narrator and conductor extraordinary? He will suddenly appear in one role as the grey eminence behind a moving *Missa Solemnis*, or a performance of his own *Chichester Psalms*. And then he'll reappear in a completely different rôle — as he does on this record — as an habitué of the sleazier uptown fleshpots which most right-thinking Americans (and there are some) only read about it in the newspapers. Part of the answer is indeed whichever part he finds himself. This racy disc of his own composition is no exception; it is "fun" music.

Mendelssohn: *St Paul* (complete oratorio). Fischer-Dieskau, Donath, Schwarz, Hollweg; Chorus of Düsseldorf Musikverein; Düsseldorf Symphony Orchestra/de Burgos. Producer: not credited. EMI SLS 5092 (3 records). The vogue for Felix Mendelssohn-Bartholdy's sacred music of some five years back seems to have passed and the composer has once again

ALBUM REVIEWS

been consigned to an uneasy limbo. Yet Mendelssohn can be ignored in his sacred music even less than in other spheres. As a perceptive note inside the booklet contained in this wholly admirable EMI set explains, the oratorio *St Paul* "...reversed the decline in standards which had set in following the success of Haydn's *The Four Seasons*". The result is powerful, dramatic, instantly appealing — but, above all, intensely musical (note Mendelssohn's skill as contrapuntist). All of the soloists featured here are of star calibre, while the chorus — headed by the pliant softness, yet firm musicianship of the boys' voices — attains commendable enthusiasm. The work is sung in the German edition, which may explain some idiosyncrasies in the interpretation of the pause-mark. This fine set complete with its English translation, deserves wide circulation.

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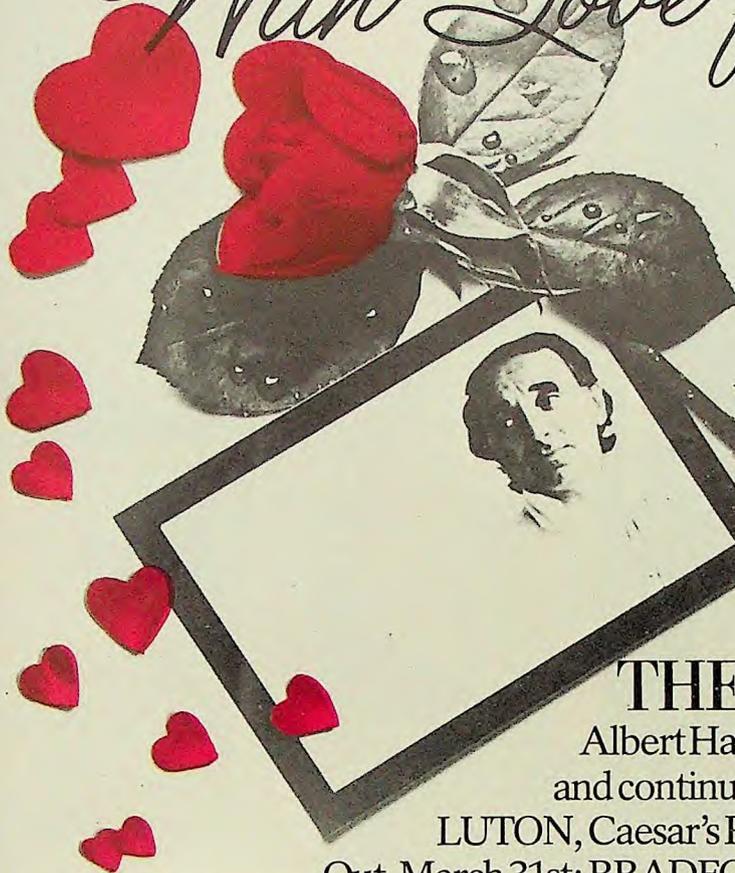
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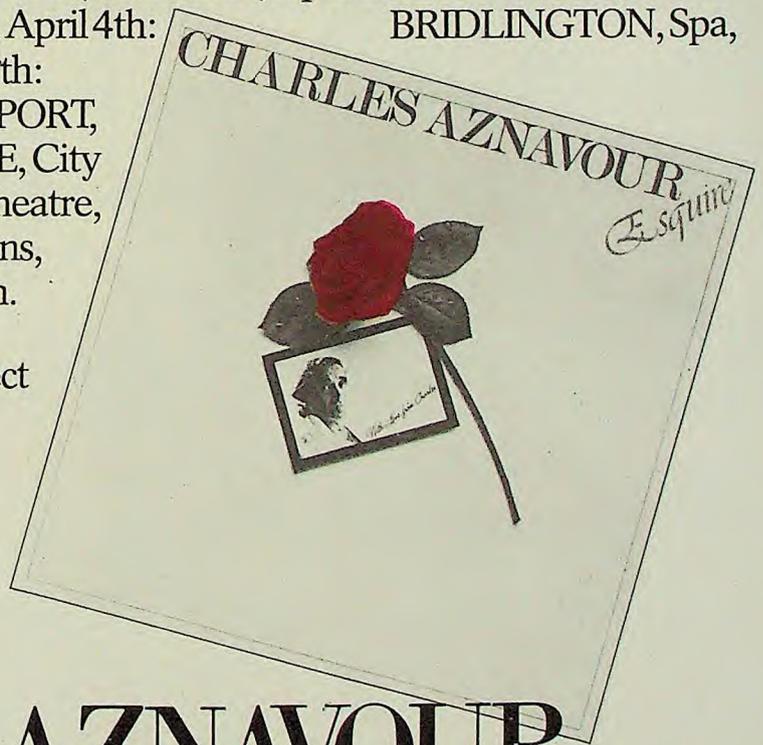
THE TOUR

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.

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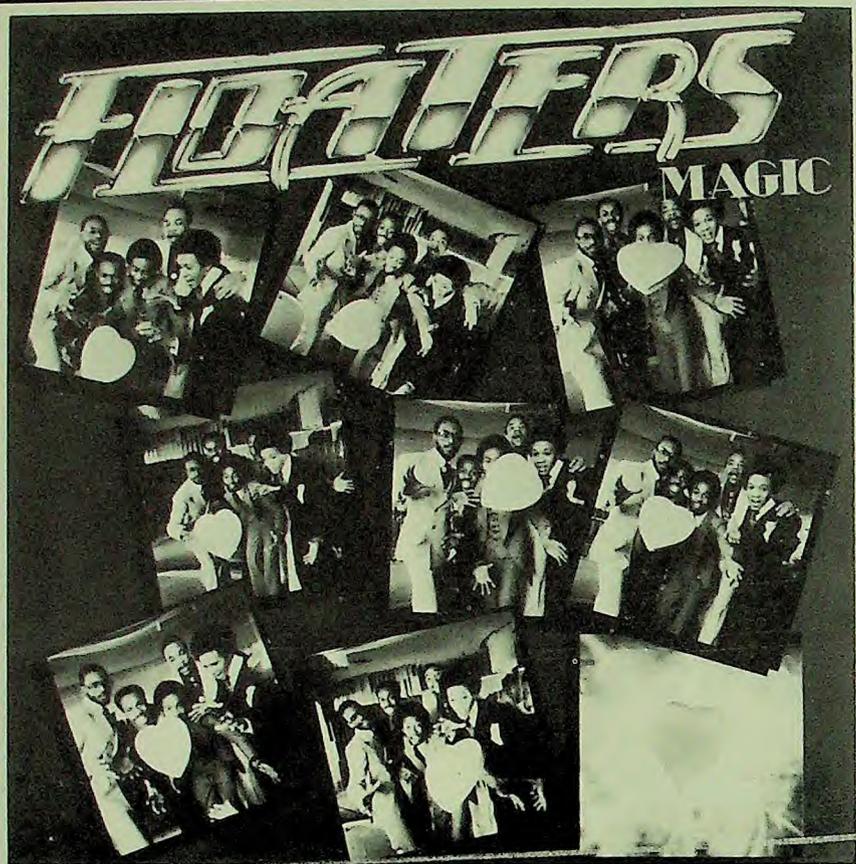


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PUBLISHING

TOFF: 'you are as old as you feel'

DAVE TOFF, who as a music publisher did more than most to boost the morale of British songwriters when the chips were down, is a firm believer that what it says on his birth certificate doesn't matter. "You are", he asserts, "as young as you feel. I feel I'm 40."

Actually you can stick 35 years on that to hit the truth. But Toff has no inclination to take things easy. Instead he is building up his consultancy business, and including a trip to South Africa to sort out the scene there in a business sense.

Already he acts on a consultancy basis for State Music, for the Music Publishers' Association and for a company called Pyramid Publicity. Says this ever young 75-year-old: "I may even get involved again in the straight publishing side."

This man who has long made a nonsense of the argument that publishing is essentially a young man's world worked for 33 years as a publisher. He became known as "The Toff Of Tin Pan Alley" and noted then for fighting the underdogs, otherwise the British songwriters who had a helluva good deal in the 1950s from British record companies and the BBC.

Toff, from the East End of London, didn't want to learn an instrument so instead opted to play the gramophone. He ran what must have been Britain's first disco gig — in 1930, at the Majestic Theatre, an event billed as "a hot record concert". For a while he managed the Billy Cotton band, followed by work for other bandleaders.

Into publishing, first with Southern Music as a part-time plugger, rising to managing director. He was a pioneer in the pressure heaped on the BBC to introduce a wavelength solely for pop music — and that was years before Radio One. He launched his own David Toff Music in the 1950s and so started his fight for the recognition of British-penned pop.

A one-time president of the MPA, he later became its full-time secretary. A year ago, in a controversial development, Toff gave up that role, but stayed on in an advisory capacity. At the time, he said it wasn't the end of the road for him, more a matter of taking another turning.

Now he says, prior to leaving for South Africa: "Basically we're going, my wife and I, to Johannesburg to attend the wedding of Miriam, one of the Stockley Sisters (which is one of the biggest vocal acts in the country) and the girls' guitarist-writer-arranger. We met up, through their parents and mutual friends, and I tried to help the girls make contacts when they were in London recently.

"But in any case, South Africa is a new country, something new to see. Television is a new thing there and there are all kinds of spin-off things involving music. I'll look for companies which might need me as a consultant and so build up that side of my new career."

There are old friends living there, too. He'll meet with trumpeter



DAVE TOFF — once known as "The Toff Of Tin Pan Alley".

Eddie Calvert, with ex-retailer Joe Bronkhurst and with Ronnie Monroe. He'll visit the sister of Hal Shaper, now managing director of Sparta-Florida Music in London. "I gave Hal his break," recalls Toff. "He called in, unannounced, on a Saturday morning when I was in the office only to check the post, sat down and played some of his songs. Fine lyrics, and he wrote some songs with Len Taylor, then working for me."

Toff, more recently, was very involved in State Music's acquisition and management of a whole catalogue of music by Phil Green. "We've known each other since he was just seven years old, and I used to take him to school. That contact gave State a new area of operation and they're very pleased to be in it."

He believes that the Stockley Sisters will, one day, make it internationally. Miriam and Avryl not only get regular hit singles in South Africa but are also very busy session singers. Dave Toff knows a lot about successful talent-spotting, just as he knows an enormous amount about picking good songs. And establishing new trends, for he pioneered Latin American music in Britain in the 1940s and 1950s.

His record speaks for itself. Some 25 years ago, a pop expert wrote: "Toff has been one of the British music industry's greatest champions. He has helped more British songwriters, bandleaders, musicians and artists to climb the ladder of fame than could possibly be imagined."

And he is still keeping up with the new talent. Still spotting the trends. Fair enough for the 40-year-old he says he is at heart. Surprising enough for the 75-year-old he is.

Says Toff: "Honestly, I'm busier now than when I was with the Music Publishers' Association — and I'm earning more money. As I said when I resigned, it was not a matter of retiring but more a milestone. People were saying I was too old. I know I'm not."

'One of the industry's greatest champions'



HEY LORD DONT ASK **ME** QUESTIONS
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CHARTS

International

France singles

- (courtesy Music Media)
- 1 TI AMO, Umberto Tozzi (CBS)
 - 2 CA PLANE POUR MOI, Plastic Bertrand (Vogue)
 - 3 WE WILL ROCK YOU, Queen (Pathe Marconi)
 - 4 DON'T PLAY THAT SONG, Adriano Celentano (Eurodisc/WEA)
 - 5 BELFAST, Boney M (Hansa/Carrere)
 - 6 J'AI OUBLIE DE VIVRE - Johnny Hallyday (Phonogram)
 - 7 VOULEZ-VOUS DANSER GRANDMERE? Chantal Goya (RCA)
 - 8 LA JAVA DE BROADWAY, Michael Sardou (Tema/RCA)
 - 9 MULL OF KINTYRE, Wings (Pathe Marconi)
 - 10 DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda (Phonogram)

Italy singles

- (Courtesy Germano Ruscitto)
- 1 GIANNA, Rino Gaetano (IT-RCA)
 - 2 ... E DIRSI CIAO, Matia Bazar (Ariston)
 - 3 QUEEN OF CHINATOWN, Amanda Lear (Polydor-Phonogram)
 - 4 UN' EMOZIONE DA POCO, Anna Oxa (RCA)
 - 5 SINGIN' IN THE RAIN, Sheila & B. Devotion (Carrere - Fonit/Cetra)
 - 6 FIGLI DELLE STELLE, Alan Sorrenti (EMI)
 - 7 LA PULCE D'ACQUA, Angelo Branduardi (Polydor - Phonogram)
 - 8 LA VIE EN ROSE, Grace Jones (Island - Ricordi)
 - 9 1-2-3-4 GIMME SOME MORE, D. D. Sound (Baby Records)
 - 10 A MANO A MANO, Riccardo Cocciante (RCA)
 - 11 FURIA SOLDATO, Mal (Ricordi)
 - 12 STORIA O LEGGENDA, Le Orme (Philips - Phonogram)
 - 13 SE IO LAVORO, Le Orme (Philips - Phonogram)
 - 14 MOON FLOWER, Santana (CBS - MM)
 - 15 THE DEVIL IS LOOSE, Asha Puthli (CBS - MM)

Switzerland singles

- (courtesy Musikmarkt)
- 1 MULL OF KINTYRE, Wings (Capitol/EMI)
 - 2 KLIBY UND SEINE CAROLINE, Kliby (Bellaphon)
 - 3 IT'S A HEARTACHE, Bonnie Tyler (RCA)
 - 4 ROCKIN' ALL OVER THE WORLD, Status Quo (Vertigo/Phonogram)

- 5 IT'S SO EASY, Linda Ronstadt (Asylum)
- 6 DA SOELL EMAL CHOO, Trio Eugster (CH Records/Metronome)
- 7 SURFIN' USA, Leif Garrett (Atlantic)
- 8 TAKE A CHANCE ON ME, Abba (Polydor)
- 9 LADY IN BLACK, Uriah Heep (Bronze/Ariola)
- 10 DARLING, Baccara (RCA)

Spain singles

- Courtesy of El Gran Musical
- 1 TE AMO (In Spanish), Umberto Tozzi, Epic/CBS
 - 2 UNLIMITED CITATIONS, Cafe Creme, EMI
 - 3 VETE, Los Amaya, RCA
 - 4 BELFAST, Boney M, Ariola
 - 5 POLVORA MOJADA *Pablo Abraira, Movieplay
 - 6 STAR WARS, Meco, RCA
 - 7 BALLEADE POUR ADELINE, Richard Clayderman, Hispavox
 - 8 EL ULTIMO GUATEQUE, Laredo, RCA
 - 9 SORRY, I'M A LADY, Baccara, RCA
 - 10 CREDO, Elsa Beeza, CBS

West Germany singles

- (Courtesy of Hitparade)
- 1 TAKE A CHANCE ON ME, Abba, Polydor
 - 2 MULL OF KINTYRE, Wings, EMI
 - 3 DARLING, Baccara, RCA
 - 4 ICH ZEIGE DIR DAS PARADIES, Costa Cordalis, CBS
 - 5 BYE BYE MY LOVE, Vicky Leandros, CBS
 - 6 SURFIN' USA, Leif Garrett, Atlantic
 - 7 SEHNSUCHT, Bata Illic, Polydor
 - 8 IF YOU EVER COME TO AMSTERDAM, Pussycat, EMI
 - 9 FOR A FEW DOLLARS MORE, Smokie, EMI
 - 10 IT'S SO EASY, Linda Ronstadt, Asylum
 - 11 IT'S A HEARTACHE, Bonnie Tyler, RCA
 - 12 LADY IN BLACK, Uriah Heep, Ariola
 - 13 POURQUOI, Dorados, EMI
 - 14 MIT 66 JAHREN, Udo Jürgens, Ariola
 - 15 SINGIN' IN THE RAIN, Sheila B. Devotion, Carrere
 - 16 LOVE IS IN THE AIR, John Paul Young, Ariola
 - 17 MONIKA DU, Pepe Lienhard, Ariola
 - 18 ROCKIN' ALL OVER THE WORLD, Status Quo, Vertigo
 - 19 SOELL EMAL CHOO, Trio Eugster, CH Records
 - 20 SHE WAS DYNAMITE, Jack Jersey, EMI

DISCO TOP 40

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

Compiled by James Hamilton

- 1 (1) LET'S ALL CHANT/LOVE EXPRESS, Michael Zager Band (Private Stock PVT 143/PVDD 1, 12in)
- 2 (2) BIG BLOW, Manu Dibango (Decca FR 13755)
- 3 (3) SINGIN' IN THE RAIN, Sheila B Devotion (Carrere EMI 2751, 12in)
- 4 (4) FREAKY DEAKY, Roy Ayers (Polydor 2066896)
- 5 (12) EVERYBODY DANCE, Chic (Atlantic K 11097)
- 6 (20) SUPERNATURE/GIVE ME LOVE, Cerrone (Atlantic K 11089)
- 7 (13) JACK AND JILL/GET DOWN, Raydio (Arista ARIST 161)
- 8 (15) FEELIN' GOOD/DELIRIUM, Francine McGee (RCA PC 9216, 12in)
- 9 (9) IT'S SERIOUS, Cameo (Cassablanca CAL 2026, LP)
- 10 (11) THE GHOST OF LOVE/BEIN' WITH YOU, Tavares (Capitol CL 15968)
- 11 (31) MOVE YOUR BODY, Gene Farrow (Magnet 12 MAG 109, 12in)
- 12 (16) THE BEAT GOES ON AND ON, Ripple (Salsoul SG 2057, US import 12in)
- 13 (6) EASY, Jimmy Lindsay (Island WIP 6431)
- 14 24 DON'T COST YOU NOTHING, Ashford & Simpson (Warner Bros K 17096, 12in)
- 15 (32) HI-TENSION, Hi-Tension (Island IPR 2007, 12in)
- 16 (5) CLOSE ENCOUNTERS, Gene Page (Arista ARIST 12 171, 12in)
- 17 (7) WHAT'S YOUR NAME, Andrea True Connection (Buddah BDS 467)
- 18 (14) IF IT DON'T FIT DON'T FORCE IT, Kellee Patterson (EMI INT 544)
- 19 (18) MAGIC MIND/JUPITER/LOVE'S HOLIDAY, Earth Wind & Fire (CBS 86051, LP)
- 20 (38) DANCE A LITTLE BIT CLOSER, Charo (Salsoul SSOL 101)
- 21 (21) BRICK HOUSE/ZOOM, Commodores (Motown TMSP 6007, LP)
- 22 (-) THERE ARE MANY STOPS ALONG THE WAY, Joy Sample (ABC ABCL 5245, LP)
- 23 (19) FUNK REACTION, Lonnie Smith (TK TKR 6021)
- 24 (-) DANCE WITH ME, Peter Brown (TK TKR 82514, LP)
- 25 (17) WE, Brass Construction (UA UP 36360)
- 26 (-) ON BROADWAY, George Benson (Warner Bros K 17120, 12in)
- 27 (7) TOO HOT TA TROT/ZOOM, Commodores (Motown TMG 1096, 12in)
- 28 (26) THE BOTTLE/HELLO SUNDAY! HELLO ROAD!, Gil Scott-Heron (Arista ARIST 12 169, 12in)
- 29 (-) SHAME, Evelyn 'Champagne' King (RCA JH 11122, US import 12in)
- 30 (-) MY GUY, Mary Wells (Motown TMG 1100)
- 31 (-) KU KLUX KLAN, Steel Pulse (Island WIP 6428/IPR 2013, 12in)
- 32= (28) SAUSALITO, Grover Washington Jr (Kudu SOULD 002, LP)
- (10) CAN YOU GET IT/FUNKY MONKEY, Mandrill (Arista ARIST 12 164, 12in)
- 34 (23) YOU'RE SO RIGHT FOR ME, Eastside Connection (Creole CR 149, 12in)
- 35 (39) SHU' DIG DANCIN', Inner City Express (Ebony EYEC 5, 12in)
- 36= (33) I LOVE MUSIC/LOVE TRAIN, O'Jays (Philadelphia PIR 6093, 12in)
- (-) A DANCE FANTASY, Montana (Atlantic DK 4603, US import 12in)
- 38 (33) DANCE LITTLE DREAMER, Bionic Boogie (Polydor 2066908)
- 39 (36) CLOSE ENCOUNTERS, Meco (RCA XB 1039)
- 40= (35) YOUR LOVE IS SO GOOD FOR ME, Diana Ross (Motown STMA 8031, LP)
- (-) MUSIC HARMONY AND RHYTHM, Brooklyn Dreams (RCA XB 1040)

Disco picks

STAR POTENTIAL: ***Pop Top 50, **Disco Top 40, *Possibles
 FRANCINE MCGEE Feelin' Good/Delirium (RCA PC 9216) fast 12in flier with Donna Summer-style singing, more popular instrumental version flip***
 HIGH ENERGY Love Is All You Need (Motown TMG 1103) vivacious semi-slow soul lurcher***
 BARRY WHITE Oh What A Night For Dancing (20th Century BTC 2365) tension-filled romantic soul slowie***
 ANDY GIBB Shadow Dancing (RSO 001) typically Bee Gees***
 BILLY PRESTON Wide Stride (A&M AMS 7344) funky synthesiser instrumental, rather late on 45**

- 1 (3) IF YOU CAN'T GIVE ME LOVE, Suzi Quatro
- 2 (9) FOLLOW YOU FOLLOW ME, Genesis
- 3 (10) CHELSEA, Elvis Costello & Attraxion
- 4 (1) BREAKING GLASS, Nick Lowe
- 5 (19) I WONDER WHY, Showaddywaddy
- 6 (2) MATCHSTALK MEN, Brian & Michael
- 7 (12) NEVER LET HER SLIP AWAY, Andrew Gold
- 8 (4) EVERY 1'S A WINNER, Hot Chocolate
- 9 (8) THE GHOST OF LOVE, Tavares
- 10 (7) HOLE IN MY SHOE, Traffic
- 11 (17) MORE LIKE THE MOVIES, Dr. Hook
- 12 (5) BAKER STREET, Gerry Rafferty

JUKE BOX 20

- 13 (-) WALK IN LOVE, Manhattan Transfer
- 14 (-) WITH A LITTLE LUCK, Wings
- 15 (18) LILAC WINE, Elkie Brooks
- 16 (16) RUMOUR HAS IT, Donna Summer
- 17 (-) TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis & Denise Williams
- 18 (-) THE ONE AND ONLY, Gladys Knight & The Pips
- 19 (11) WHENEVER YOU WANT MY LOVE, Real Thing
- 20 (6) DENIS, Blondie

Chart commentary

Note that Michael Zager (1) beats even established pop hits to top of the master chart, before hitting the Top 50! Chic (5) and Cerrone (6) hit everywhere, but not strongly in Scotland/Wales so far. Raydio (7) revives everywhere following radio play at last. Francine McGee (8), still mainly London/South-East, charts as an import but is out here now. Cameo (9), with SE/Midlands/East Anglia, is due on a 12in - as are the imports by Ripple (12) and Evelyn King (29). Gene Farrow (11) explodes following an appearance in the pop breakers, especially hitting Scotland/North/Wales. due on a 7in, Hi-Tension (15) joins Ashford & Simpson (14), Charo (20) and George Benson (26) as a London/SE hit that's spreading. Joe Sample (22) charts as an import, but is due out here now. Peter Brown (24) has London/Scotland/North, Steel Pulse (31) has London/Wales/Midlands. Grover Washington (32) and Montana (36) are London/SE, but Mary Wells (30) is well spread.

BREAKERS

Also strongly supported are: Bar-Kays' Let's Have Some Fun (Mercury 6167649), Raffaella Carrà's Do It Do It Again (Epic EPC 6094), Tee Cees' Disco Love Bite (DJM DIS 10842), Bee Gees' Night Fever (RSO 2658123, LP - huge in South Wales), Bunny Sigler's Let Me Party With You (Salsoul SSOL 102, 12in), Uncle Sam's Oh Pretty Woman (Ariola ARO 116), Olympic Runners' Solar Heat (RCA PL 25124.LP), Imperials' Where You Gonna Find Somebody Like Me (Power Exchange PX 270), Carl Perkins' Blue Suede Shoes (Charly CS 1014), Parliament's Flash Light (Casablanca CAN 123), George Duke's Reach For It (Epic EPC 6170), Roy Ayers' Sweet Tears/When Is Real Real (Polydor 2490145, LP), Players Association's Disco Inferno/I Like It (Vanguard VS 5006, 12in), 5th Dimension's You Are The Reason (Motown TMG 1101), Slade's Give Us A Goal (Barn 2014121), and Regal Dewy's Love Music (RCA XB 1032).

SHEET MUSIC

- 1 TAKE A CHANCE ON ME, Bocu
- 2 WUTHERING HEIGHTS, EMI
- 3 STAYIN' ALIVE, Chappell/RSO
- 4 BAKER STREET, Island/Belfern
- 5 COME BACK MY LOVE, Carlin
- 6 MR BLUE SKY, United Artists/Jet
- 7 JUST ONE MORE NIGHT, Lazy Lizzard/Heath Levy
- 7 WORDS, Abigail
- 9 LOVE IS LIKE OXYGEN, Sweet/Carlin
- 10 FANTASY, Chappell
- 11 IF I HAD WORDS, RAK
- 12 MULL OF KINTYRE, McCartney/ATV
- 13 EMOTION, Chappell/RSO
- 14 MATCHSTALK MEN, Gt Northern Songs/EMI
- 15 DRUMMER MAN, Goal
- 15 WISHING ON A STAR, Warner Bros
- 17 IS THIS LOVE, Rondor
- 17 WALK IN LOVE, Rondor
- 19 I CAN'T STAND THE RAIN, Burlington
- 20 LILAC WINE, Chappells

VOYAGE

THEY'RE FRENCH AND FUNKY



1970

Seven years ago
Nik Turner could
not play and was
not understood.
This did not stop
him becoming
a founder member
of Hawkwind.

Seven years and
a pyramid later
Nik Turner has
joined together
with another bunch
of record selling
hippies to make
an album you still
will not understand
but you will sell.



cds 4011

Nik Turner's Sphynx
Exitintoday
(comes with free
20 page
explanatory booklet)

Marketed by Charisma Records.
Available through Phonodisc.

ALBUM REVIEWS

Album of the week

VARIOUS ARTISTS

Hope & Anchor Front Row Festival. Warner Bros K66077. A double live album featuring 25 tracks from 19 bands who took part in last year's major new wave occasion — an event which spanned more than a two week period. Executive production by Ian Grant and Clive Banks with many other producers involved. Not an easy project, but a fine end result. The bands include The Stranglers, 999, The Pirates, Steve Gibbons Band, Tyla Gang, Steel Pulse and The Pleasers. A fine



memento of 1977 music and of London's leading rock groups. ●

BUZZCOCKS

Another Music In A Different Kitchen. UA UAG 30149. Producer: Martin Rushent. The Buzzcocks were part of the sub-Pistols punk culture and as such, tend to fall into the trap of producing an album that sounds like a series of singles. Lyrics sung with the chin stuck out, rasping guitars, thudding bass and drums and a general sense of skidding down a steep hill at hair-whitening speed. But the market is wide open for such music and it will take several more months to find out which of these bands can develop into recognisable individuals and carve some sort of permanent niche for themselves. However, clever marketing and the music press enthusiasm will guarantee chart placing. ●

999 UA UAG 301199. Producer: Andy Arthurs. UA has a good cross-section of new wave bands in its stable now and this first LP from 999 (more sub-Stones than sub-Who) when offered alongside The

Buzzcocks, or say The Stranglers and other readily saleable goodies should ring bells in any dealers mind. New wave is still first aid for an ailing market, so in such an emergency this is the number to display prominently in your shop. ●

SHIRLEY BASSEY

Yesterdays. United Artists UAS 30141. Producer: Martin Davis. Bassey product sells heavily

DOCTORS OF MADNESS

Sons Of Survival. Polydor Super 2383 472. Producers: Kid Strange, the band and Dave Hilsden. One of rock music's leading eccentric bands (pictured right) is now down to a three piece after the departure of violinist Urban Blitz, though he is included on this album. A hard working band, with a solid rock sound. Unfortunately the atmosphere at their live shows does not come across on this LP — But then it would be difficult to fill your living room with smoke every time you played it. ●

● CHART CERTAINTY

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

regardless of whether or not it has TV exposure behind it, and this, new album will benefit tremendously from her current UK tour. She played to more than 40,000 fans alone in London last week, so it is not hard to realise the sales potential here. The album is unusual in two respects — it is the first time for many years that the singer has recorded 'live' with an orchestra in the studio, and secondly the material comprises well-known standards, as opposed to the contemporary material which has abounded on her recent product. The effect is stunning and Miss Bassey breathes new life into such material as Time After Time, They Can't Take That Away From Me, You Made Me Love You, I've Never Been In Love Before and Over The Rainbow. A massive seller. ●



Wings over London



WINGS

London Town. EMI. PAS 10012. Producer: Paul McCartney. After much speculation and some delay, the new Wings album is finally released. The album that follows Mull of Kintyre just has to be big. And with 15 songs, composed either by McCartney on his own or in conjunction with Denny Lane, the LP has to be value for money. Included is their new single, With

A Little Luck. All the McCartney hallmarks are here: melody, sweet harmonies and simple but catchy lyrics. The mood is generally light — with fun tracks like Famous Grouches and Name and Address, but moves into rock with apparent ease on several occasions. The production is superb, as are all the arrangements. ●

BERNI FLINT

Early Morning Rain. EMI EMC 3209. Producers: Hal Shaper and Mike Berry. More easy listening from Opportunity Knocks winner Flint, who remains a firm Radio Two favourite. Material is well-balanced including oldies like Red Sails In The Sunset, Smoke Gets In Your Eyes and The Sound Of Silence and more recent material, several of the songs stemming from Flint's own pen. Should be another good seller. ●

THE HOLLIES

A Crazy Steal. Polydor 2303 474. Producers: Artists. An excellent album of the Hollies' unique vocal harmonies and Clarke's lead singing (for the last time) with a strong set of songs. Even without a hit single since The Air That I Breathe in 1974 this group demonstrates on every track what it means to be real stars. Another faultless profession production which deserves in-store promotion. And deserves to chart. Best cuts: Writing On The Wall, Burn Out, Boulder To Birmingham. ●

VARIOUS

Jubilee. Polydor 2302 079. The film has opened to a healthy dose of highbrow critical acclaim, and as a celebration of punk music at its unapologetic, original best (or worst, depending on viewpoint) the LP stands up well on its own as well as a soundtrack. Fair cast list, with tracks from Wayne County, Suzi Pinns, Amilcar, Chelsea, Maneaters, Brian Eno (classy contributions)

and Adam and the Ants whose Plastic Surgery is a strong cut, as is Chelsea's Right To Work. ●

AL STEWART

The Early Years. RCA PL25131. Producer: Roy Guest, with John Woods. Compilation from Stewart's first three LPs, emphasising how little his style has changed (Year Of The Cat being the exception that proved the rule). One of those artists who always interest rather than excite offering fine lyrics often dogged by ever-so-average melodies and arrangements. But this is a good selection of his early work, and could do pretty well. ●

THE SAINTS

Eternally Yours. Harvest (EMI) SHEP 4278. Australian new wave band now operating out of the UK. Produced by Chris Bailey (vocalist) and Edmund Kuepper (guitarist), a reasonable album results. The band have built up a strong following after months of hard work, mainly playing the small clubs. They are now signed to EMI UK after months of being licensed from EMI Australia. ●

SCORPIONS

Taken By Force. RCA PL 88309. Producer: Dieter Dierks. Top European rock band from Germany, virtually unknown over here though they have toured before. Some tracks are very heavy rock — Black Sabbath, Deep Purple etc, but the overall sound is toned down. ●

The Hottest DJ in town

DILLINGER

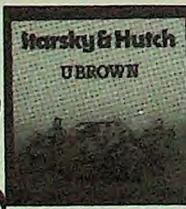
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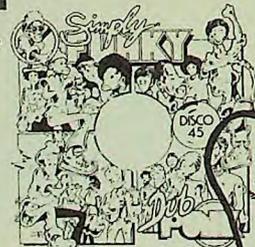
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Starsky & Hutch CANLP 001 Cancer Records



Dillinger Marijuana In My Brain JSPLP 002 Loving Pauper JS Mickey Mouse JS 906 Jamaica Sound



12" Disco 45 Simply Funky/Dub Punk CAND 001 Cancer Records

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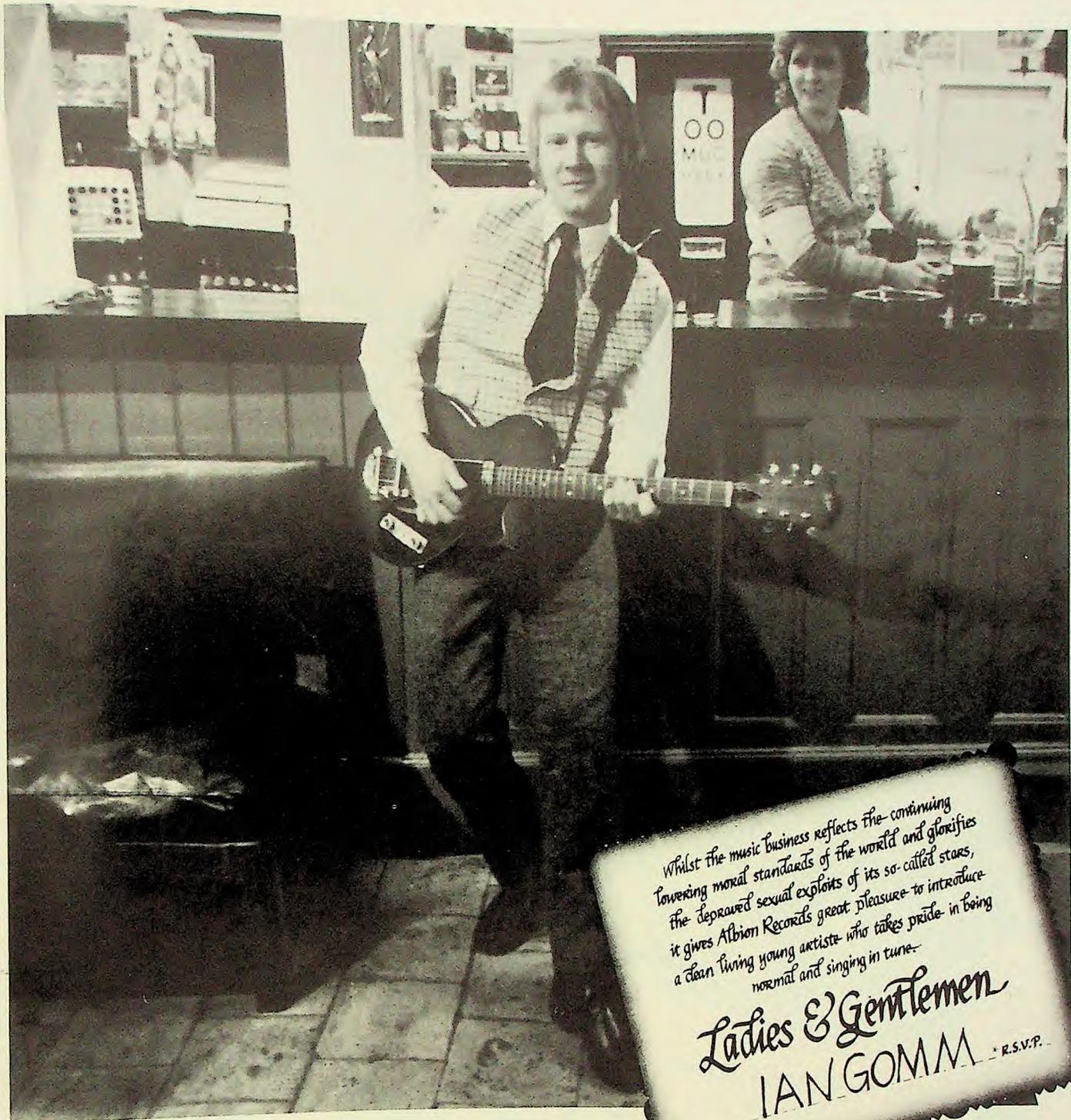
Valdene Records 245 Portobello Road London W11 01-221 5482

Rutlemania!



THE RUTLES

Warner Brothers. HS 3151. Producer: Neil Innes. Exercising scything wit without malice afore-or-afterthought Python men Eric Idle and Neil Innes head a distinguished cast which pours a dose of paintstripper (made up of parody, faithful imitation and original lyrical skill) over the Beatles legend. They do it and themselves much good in the process. Innes' songs encourage "spot the original" contests and a lavish, full-colour booklet is part of the LP package, with pictures and chunks of narrative from the hilarious All You Need Is Cash Rutles spectacular seen on BBC tv on Easter Monday. That show, WEA's promotion and the album's own qualities should assure chart entry. Only one omission — no garbled mystery message on the run-out track. ●



Whilst the music business reflects the continuing towering moral standards of the world and glorifies the depraved sexual exploits of its so-called stars, it gives Albion Records great pleasure to introduce a clean living young artiste who takes pride in being normal and singing in tune.

*Ladies & Gentlemen
IAN GOMM * R.S.V.P.*

IAN GOMM

COME ON B/W **DARKEST NIGHT**



*Rocking Son of a Viking Princess

ION1

RELEASES MUSIC WEEK

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LISTINGS

AB
 AIN'T LIVING LONG LIKE THIS, One Paper Kid, EMMYLOU HARRIS, Warner Brothers K 17133 (W)
 ALL I NEED IS A GIRL, Copacabana, SAILOR, Epic EPC 6242 (C)
 BECAUSE THE NIGHT, Godspeed, PATTI SMITH GROUP, Arista ARIST 181 (F)
 BOOGIE SHOES, I Get Listed, K. C. & THE SUNSHINE BAND, T. K. TKR 6025 (C)
CD
 CRAZY PAVING, Back Street Billy, BILLY KARLOFF BAND. Wanted CULT 45 001 (S)
 DON'T ASK ME QUESTIONS, Fools Gold, GRAHAM PARKER. Vertigo PARK 2 (F)

DON'T RAIN ON MY PARADE, Stateline, JAPAN. Ariola 'Hansa AHA 510 (A)
 DO YA WANNA MAKE LOVE, The Singer, NEW SEEKERS. CBS 6168 (C)
 DYNAMITE DRAGSTER, Hong Kong Connection, PERFORMANCE. R.K. RK 1007 (A)

EF
 EACH AND EVERY DAY, Hole In The Wall, ANDY DESMOND. Ariola ARO 110 (A)
 EASY BEAT, Android Rocker/Media Withdrawal, STADIUM DOGS. Magnet MAG 114 (E)
 EGO, Flintstone Boy, ELTON JOHN. Rocket ROKN 538 (E)
 FALLIN', I Believe That We, LE BLANC & CARR. Atlantic K 11114 (W)
 FOOT LOOSE AND FANCY FREE, Blue Eyed Boy, FERGUS Rondercrest ROND S 1/P8 457 (P)

TOTAL ISSUED

Singles notified by major manufacturers for week ending 31st March 1978.

	This Week	This Month	This Year
EMI	3 (3)	23 (20)	71 (118)
EMI (LRD)	2 (4)	28 (26)	73 (-)
Decca	1 (0)	5 (4)	12 (29)
Pye	5 (4)	25 (20)	71 (43)
Polydor	3 (4)	21 (18)	66 (60)
CBS	6 (6)	30 (24)	98 (68)
Phonogram	4 (4)	21 (17)	42 (36)
RCA	3 (2)	14 (11)	35 (52)
WEA	10 (11)	55 (45)	108 (48)
Others	16 (17)	78 (62)	185 (212)
Total	53 (55)	300 (247)	761 (666)

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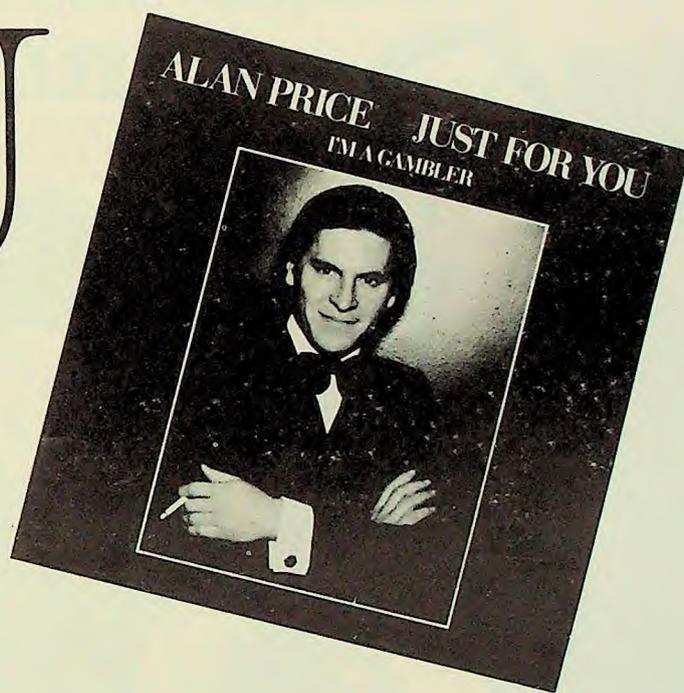
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MARKET PLACE

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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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MARKET PLACE

DISCS

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THEY'RE HERE!

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THEY'RE HERE!

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(all singles in picture sleeves)

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Are you willing to promote our artists and records in shops as well as radio stations/TV stations?

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HI EVERYBODY!
IF YOU WANT TO
SEE WHAT I'M UP
TO - LOOK AT
PAGE 43

GROOVY



WHEN REPLYING TO ADVERTISEMENTS PLEASE MENTION MUSIC WEEK

WARNING! TO ALL RETAILERS.

BEWARE OF IMPORTED wea RECORDS & TAPES

wea Records Limited wish to warn you of the dangers of purchasing imported records and tapes. Especially at a time when a considerable amount of pirate repertoire is known to be circulating in Europe.

You may well be offered our catalogue (including artists such as Fleetwood Mac, Eagles, Rod Stewart, Led Zeppelin) at attractive discounts.

And it is possible that these records and tapes are legitimately imported.

ON THE OTHER HAND THEY COULD BE PIRATED.

Your wholesaler or importer may well have purchased these records or tapes in good faith, not knowing that they were pirated, and sold them to you on that basis.

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—which includes confiscation of stock—

WHERE PIRACY IS FOUND

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wea

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CHART FOR PERIOD MARCH 11-17

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.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	4	20 GOLDEN GREATS Buddy Holly & The Crickets	MCA EMTV 8 (E)	31	49	5	FLEETWOOD MAC Fleetwood Mac (Fleetwood Mac)	Reprise K 54043 (W)
2	2	9	THE ALBUM Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86052 (C)	32	29	20	FEELINGS Various	K-Tel NE 1006 (K)
3	4	4	THE KICK INSIDE Kate Bush (Andrew Powell)	EMI EMC 3223 (E)	33	36	2	THE STRANGER Billy Joel (Phil Ramone)	CBS 82311 (C)
4			THIS YEARS MODEL Elvis Costello & The Attractions (Nick Lowe)	Radar RAD 3 (W)	34	32	13	GREATEST HITS Donna Summer	GTO GTLP 028 (C)
5	3	10	REFLECTIONS Andy Williams (Various)	CBS 10006 (C)	35	39	11	THEIR GREATEST HITS 1971-75 The Eagles (-)	Asylum K 53017 (W)
6	5	20	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet UAR 100 (E)	36	30	4	STIFFS LIVE STIFFS Various	Stiff GET 1 (E)
7	11	5	25 THUMPING GREAT HITS Dave Clark Five (Dave Clark)	Polydor POLTV 7 (F)	37			CYCLONE Tangerine Dream (Tangerine Dream)	Virgin V 2097 (C)
8	9	6	CITY TO CITY Gerry Rafferty (Hugh Murphy/Gerry Rafferty)	United Artists UAS 30104 (E)	38	28	2	HOPE AND ANCHOR FRONT ROW FESTIVAL Various	WB K 66077 (W)
9	8	4	FONZIES FAVOURITES Various	Warwick WW 5037 (M)	39		1	THE BEST OF TAVARES Tavares	Capital EST 11701 (E)
10	12	5	PLASTIC LETTERS Blondie (Richard Gottehrer)	Chrysalis CHR 1166 (F)	40			EASTER Patti Smith (Jimmy Iovine)	Arista SPARI 1043 (F)
11	7	3	BOOGIE NIGHTS Various	Ronco RTL 2027 (B)	41	38	2	BACCARA Baccara (Rolf Soja)	RCA PL 28316 (R)
12	10	57	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)	42	58	21	MOONFLOWER Santana	CBS 88272 (C)
13	24	21	THE SOUND OF BREAD Bread (David Gates)	Elektra K 52062 (W)	43		1	THE DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest HAR SHVL 804 (E)
14	6	7	VARIATIONS Andrew Lloyd Webber (Andrew Lloyd Webber)	MCA MCF 2824 (E)	44	40	4	BEST FRIENDS Cleo Laine/John Williams	RCA RS 1094 (R)
15	34	2	ANOTHER MUSIC IN A DIFFERENT KITCHEN Buzcocks (Martin Rushent)	United Artists UAG 30159 (E)	45	50	4	TELL US THE TRUTH Sham 69 (Pete Wilson/Jimmy Persey)	Polydor 2383 491 (F)
16	13	5	DISCO STARS Various	K-Tel NE 1022 (K)	46			WRECKLESS ERIC Wreckless Eric (Larry Wallace)	Stiff SEEZ 6 (E)
17	18	4	SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)	47	43	25	20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)
18	15	19	FOOT LOOSE AND FANCY FREE Rod Stewart (Tom Dowd)	Riva RVLP 5 (W)	48	46	6	A NEW WORLD RECORD Electric Light Orchestra, (Jeff Lynne)	Jet UAG 30017 (E)
19			KAYA Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9517 (E)	49	31	6	THE MUPPET SHOW VOL. 2 The Muppets (Jim Henson)	Pye NSPH 21 (A)
20	17	6	PASTICHE Manhattan Transfer (Tim Hauser)	Atlantic K 50444 (W)	50	51	18	DISCO FEVER Various	K-Tel NE 1014 (K)
21	16	105	GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)	51			ANYTIME ANYWHERE Rita Coolidge (David Aderledge)	A & M AMLH 64616 (C)
22	20	11	ALL 'N' ALL Earth Wind & Fire (Maurice White)	CBS 86051 (C)	52			ZARAGON John Miles (Rupert Holmes)	Decca TXS 126 (S)
23	22	4	THE JESUS OF COOL Nick Lowe (Nick Lowe)	Radar RAD 1 (W)	53	52	10	THE FLORAL DANCE Brighthouse & Rastrick Band (John Briley)	Logo 1001 (T)
24	21	9	NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)	54	48	11	THE BEATLES LOVE SONGS The Beatles	Parlophone PCSP 721 (F)
25	25	2	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic EPC 82419 (C)	55	59	7	PERILOUS JOURNEY Gordon Giltrap (Jon Miller/Rod Edwards/Roger Hand)	Electric TRIX 4 (A)
25	27	3	WATERMARK Art Garfunkel (Art Garfunkel)	CBS 86054 (C)	56		1	DOUBLE LIVE GONZO Ted Nugent (Lew Futterman/Tom Werman)	Epic EPC 88282 (C)
27	14	8	DARTS Darts (Richard Hartley/Tommy Boyce)	Magnet MAG 5020 (E)	57	45	5	SMALL CORNERS Cliff Richard (Cliff Richard)	EMI EMC 3219 (E)
28	26	11	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)	58	42	4	LIVE AT TREORCHY Max Boyce (Bob Barratt)	One Up OU 2033 (E)
29	19	68	ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)	59	35	2	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley	RCA DPS 2040 (R)
30	23	6	IN FULL BLOOM Rose Royce	Warner Brothers K 56394 (W)	60			TWO SEVENS CLASH Culture	Lightning LIP 1 (W)

ARTISTS
AZ

ABBA	2, 21, 29	DARTS	27	HOPE AND ANCHOR FRONT ROW FESTIVAL	38	PINK FLOYD	43
BACCARA	41	DAVE CLARK FIVE	7	JOEL, Billy	33	ROSE ROYCE	30
BEATLES	54	DISCO FEVER	50	LAINÉ, Cleo/John Williams	44	ROSS, Diana & The Supremes	47
BLONDIE	10	DISCO STARS	16	LOWE, Nick	23	SANTANA	42
BOOGIE NIGHTS	11	DURY, Ian	24	MANHATTAN TRANSFER	20	SATURDAY NIGHT FEVER	17
BOYCE, Max	58	EAGLES	35	MARLEY, Bob & The Wailers	19, 28	SHAM 69	45
BREAD	13	EARTH WIND & FIRE	22	MEAT LOAF	25	SMITH, Patti	40
BRIGHOUSE & RASTRICK	13	ELECTRIC LIGHT ORCHESTRA	6, 48	MILES, John	52	STEWART, Rod	18
BAND	53	FEELINGS	32	MUPPETS	49	STIFF LIVE STIFFS	36
BUSH, Kate	3	FLEETWOOD MAC	12, 31	NUGENT, Ted	56	SUMMER, Donna	34
BUZCOCKS	15	FONZIES FAVOURITES	9	PRESELY, Elvis	59	TANGERINE DREAM	37
COOLIDGE, Rita	51	GARFUNKEL, Art	25	RAFFERTY, Gerry	8	TAVARES	39
COSTELLO, Elvis & Attraction	4	GILTRAP, Gordon	55	RICHARD, Cliff	57	WEBBER, Andrew Lloyd	11
CULTURE	60	HOLLY, Buddy & The Crickets	1			WILLIAMS, Andy	5
						WRECKLESS ERIC	46

MW ALBUM CHARTS ARE CATEGORISED FROM ONE LISTING OF 120 RECORDS COMPILED BY BMRB ON RETURNS FROM 375 CONVENTIONAL RECORD OUTLETS. SALES THROUGH OTHER THAN REGULAR SHOPS AND DEPARTMENTS ARE NOT INDICATED. CHART COVERS LPs RETAILING AT £1.49 AND UPWARDS.

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	THE RUTLES The Rutles	K56459 Warners	Warners (W)		ALL THIS & HEAVEN TOO Andrew Gold	K53072 Asylum	Asylum (W)
	THIS YEAR'S MODEL Elvis Costello	RAD 3 Radar	Radar (W)		SONG FOR ALL SEASONS Renaissance	K56460 Warners	Warners (W)

ON THE WAY UP

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 £ OVER LAST WEEK
 MUSIC WEEK, APRIL 1, 1978

DISTRIBUTORS CODE
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 Creole, D - Saydisc, P - Pinnacle, V -
 Virgin M - Musac (Scotland) G -
 Lightning

This Week	Last Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	
1	8	WUTHERING HEIGHTS	Kate Bush	EMI 2719	EMI/Kate Bush	Andrew Powell	
2	7	DENIS	Blondie	Chrysalis CHS 2204	EMI	Richard Gottshrer	
£ 3	4	BAKER STREET	Gerry Rafferty	United Artists UP 36346	Belfern/Island	H. Murphy/G. Rafferty	
£ 4	3	MATCHSTALK MEN & MATCHSTALK CATS & DOGS	Brian & Michael	Pye 7N 46035	Gt Northern Songs/EMI	Kevin Parrott	
5	5	I CAN'T STAND THE RAIN	Eruption	Atlantic/Hansa K 11068	Burlington Music	Frank Farian	
£ 6	16	ALLY'S TARTAN ARMY	Andy Cameron	Klub 03	Copyright Control	Pete Shipton	
£ 7	10	I LOVE THE SOUND OF BREAKING GLASS	Nick Lowe	Radar ADA 1	Rock Music	Nick Lowe	
8	7	COME BACK MY LOVE	Darts	Magnet MAG 110	Carlin	T. Boyce/R. Hartley	
£ 9	13	IS THIS LOVE	Bob Marley & The Wailers	Island WIP 6420	Rondor	Bob Marley & The Wailers	
10	20	IF YOU CAN'T GIVE ME LOVE	Suzi Quatro	RAK 271	Chinnichap/RAK	Chinn/Chapman	
11	12	EMOTIONS	Samantha Sang	Private Stock PVT 128	RSO/Chappell	B. Gibb/Richardson/Galuten	
12	6	WISHING ON A STAR	Rose Royce	Warner Brothers K 17060	Warner Brothers	Norman Whitfield	
£ 13	14	EVERY 1'S A WINNER	Hot Chocolate	RAK 270	Chocolate/RAK	Mickie Most	
14	25	I WONDER WHY	Showaddywaddy	Arista 174	United Artists	Showaddywaddy	
15	8	TAKE A CHANCE ON ME	Abba	Epic EPC 5950	Bocu	B. Andersson/B. Ulvaeus	
16	15	FANTASY	Earth Wind & Fire	CBS 6056	Chappell	Maurice White	
17	26	CHELSEA	Elvis Costello and Attraxion	Radar ADA 3	Plangent Vision	Nick Lowe	
£ 18	22	FOLLOW YOU FOLLOW ME	Genesis	Charisma CB 309	Gelring/Hit & Run	D. Hentschel/Genesis	
19	9	STAYIN' ALIVE	Bee Gees	RSO 2090 267	RSO/Chappell	Bee Gees/Richardson/Galuten	
20	24	WALK IN LOVE	Manhattan Transfer	Atlantic K 11075	Rondor	Tim Hauser	
21	18	WHENEVER YOU WANT MY LOVE	Real Thing	Pye 7N 46045	Screen Gems/EMI	Ken Gold	
£ 22	19	RUMOUR HAS IT	Donna Summer	Casablanca CAN 122	Heath Levy	G. Moroder/P. Bellotte	
23	11	MR. BLUE SKY	Electric Light Orchestra	Jet UP 36342	United Artists/Jet	Jeff Lynne	
24	17	LILAC WINE	Eikie Brooks	A&M AMS 7333	Chappells	Mike Batt	
25	33	NEVER LET HER SLIP AWAY	Andrew Gold	Asylum K 13112	Warner Brothers	A. Gold/B. Walsh	
26	30	SOMETIMES WHEN WE TOUCH	Dan Hill	20th Century BTC 2355	ATV	M. McCauley/F. Mullin	
27	39	TOO MUCH TOO LITTLE TOO LATE	Johnny Mathis/Deniece Williams	CBS 6164	Heath Levy	Jack Gold	
28	28	I'LL GO WHERE YOUR MUSIC TAKES ME	Tina Charles	CBS 6062	Chappells	Biddu	
29	31	THE GHOST OF LOVE	Tavares	Capitol CL 15968	ATV	Freddie Perren	
30	49	MORE LIKE THE MOVIES	Dr. Hook	Capitol CL 15967	Essex	Ron Hasskine	
31	21	JUST ONE MORE NIGHT	Yellow Dog	Virgin VS 195	Lazy Lizard/Heath Levy	Kenny Young	
32	34	SINGIN' IN THE RAIN	Sheila B. Devotion	Carrere EMI 2751	UA/Big Three	-	
33	23	FREE EP		Island IEP 6	Blue Mountain Music	Free	
34	28	JUST THE WAY YOU ARE	Billy Joel	CBS 5872	April	Phil Ramone	
£ 35	43	AUTOMATIC LOVER	Vibrators	Epic EPC 6137	April/Momentbest	Vic Maile	
36	36	BABY COME BACK	Player	RSO 2090 254	ATV Music	D. Lambert/B. Potter	
37	40	WE'VE GOT THE WHOLE WORLD	Nottingham Forest/Paper Lace	WB K 17110	Barry Mason/Marksman	J. Fiddy	
38	NEW ENTRY	EVERYBODY DANCE	Chic	Atlantic K 11097	Warner Brothers	Bernard Edwards	
39	35	5 MINUTES	Stranglers	United Artists UP 36350	April/Albion	Martin Rushent	
40	27	NEWS OF THE WORLD	Jam	Polydor 2058 995	And Son	Vic Smith/Chris Parry	
41	42	WHAT'S YOUR NAME	WHAT'S YOUR NUMBER	Andrea True Connection	Buddah BDS 467	DJM	Michael Sager
42	NEW ENTRY	WITH A LITTLE LUCK	Wings	Parlophone R 6019	McCartney/ATV	Paul McCartney	
43	NEW ENTRY	LET'S ALL CHANT	Michael Zager Band	Private Stock PVT 143	Sumac/MCPS	Michael Zager	
44	NEW ENTRY	MOVE YOUR BODY	Gene Farrow	Magnet MAG 109	Magnet	Hudson/Warren/Farrow	
45	45	STAY WITH ME BABY	David Essex	CBS 6063	Tro-Essex	Bert De Coteaux	
46	50	IF IT DON'T FIT DON'T FORCE IT	Keele Paterson	International INT 544	Arista/Chrysalis	Larry Farrow	
47	NEW ENTRY	KU KLUX KLAN	Steel Pulse	Island WIP 6428	Blue Mountain	S. Lilleywhite/G. Logie	
48	NEW ENTRY	SCOTLAND FOREVER	Sidney Devine	Philips SCOT 1	Shirley	Tommy Scott	
49	NEW ENTRY	IT TAKES TWO TO TANGO	Richard Myhill	Mercury TANGO 1	Utopia/Mysongs	Phil Wainman	
50	38	TOO HOT TO TROT/ZOOM	Commodores	Motown 12 TMG/TMG 1096	Jobete UK	J. Carmichael/Commodores	

STAR BREAKERS
 THE ONE AND ONLY, Gladys Knight & The Pips, Buddah BDS 470
 I LOVE MUSIC, O'Jays, Philadelphia PIR 6033
 JACK AND JILL, Raydio, Arista 161
 SUPERNATURE, Cerrone, Atlantic K 11083
 LIFE ON THE LINE, Eddie & The Hot Rods, Island WIP 6438
 RHIANNON, Fleetwood Mac, Reprise K 14430
 CHADY STEADY GO, Generation X, Chrysalis CHS 2207
 DANCE A LITTLE BIT CLOSER, Charo & The Salsoul Orchestra, Salsoul SSOL 101
 ARIEL, Dean Friedman, Lifesong LS 45022
 YOU'RE SO RIGHT FOR ME, Eastside Connection, Creole CR 143

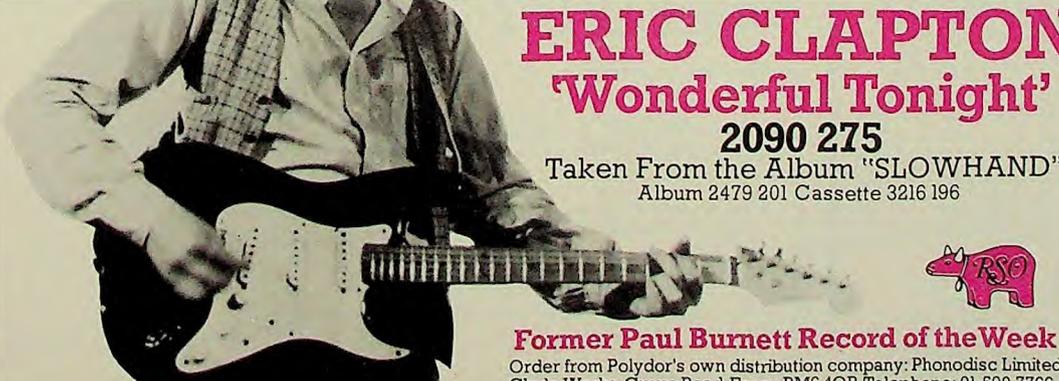
DISTRIBUTORS A-Z
 Alright Now 33E
 Ally's Tartan Army 6M/L
 Automatic Lover 35C
 Baby Come Back 35F
 Baker Street 3E
 Chelsea 17W
 Come Back My Love 8E
 Denis 2F
 Emotions 11E
 Everybody Dance 38C
 Every 1's A Winner 13E
 Fantasy 16C
 5 Minutes 39E
 Follow You Follow Me 18F
 I Can't Stand The Rain 5W
 If It Don't Fit Don't Force It 26E
 It Takes Two To Tango 49F
 If You Can't Give Me Love 10E
 I Love The Sound of Breaking Glass 7W
 I'll Go Where Your Music Takes Me 28C
 Is This Love 9E
 I Wonder Why 14F
 Lilac Wine 24C
 Just One More Night 31E
 Just The Way You Are 34C
 Let's All Chant 43E
 Ku Klux Klan 47E
 Matchstalk Men 4A
 More Like The Movies 30E
 Move Your Body 44E
 Mr. Blue Sky 23E
 Never Let Her Slip Away 25W
 News Of The World 40F
 Rumour Has It 22A
 Scotland Forever 48F
 Stay With Me Baby 45C
 Stayin' Alive 19F
 Singin' In The Rain 32E
 Sometimes When We Touch 26A
 Take A Chance On Me 15C
 The Ghost Of Love 29E
 Too Hot To Trot/Zoom 50E
 Too Much Too Little Too Late 27C
 We've Got The Whole World 42E
 In Our Hands 37W
 Walk In Love 20W
 What's Your Name What's Your Number 41A
 Whenever You Want My Love 21A
 Wishing On A Star 12W
 With A Little Luck 42E
 Wuthering Heights 1E

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TOP WRITERS
 1 Kate Bush, 2 Neil Levenson, 3 Gerry Rafferty, 4 Michael Coleman / Brian Burke, 5 Bryant / Peebles / Miller, 6 A. Cameron, 7 Lowe / Bodna / Goulding, 8 Mansfield, 9 Bob Marley, 10 Chinn / Chapman, 11 Gibb Brothers, 12 B. Galvin, 13 E. Brown, 14 Weeks / Anderson, 15 B. Andersson / B. Ulvaeus, 16 M. White / E. Del Barrio, 17 Elvis Costello, 18 Rutherford / Collins / Banks, 19 Gibb Brothers, 20 Battaue, 21 Ken Gold / Micky Deems, 22 Summer / Bellotte / Moroder, 23 Jeff Lynn, 24 J. Shelton, 25 Andrew Gold, 26 Dan Hill / Barry Mann, 27 N. Kipner / J. Vallins, 28 Biddu, 29 Keni St. Lewis, 30 Shel Silverstein, 31 Kenny Young, 32 H. Bron / A. Freed, 33 Fraser / Rodger, 34 Billy Joel, 35 Ian M. Carnarhan, 36 D. Lambert / B. Potter, 37 Traditional / Mason / Fiddy, 38 Edwards / Rodgers, 39 Stranglers, 40 Bruce Foxton, 41 Roger Cook / Bobbie Woods, 42 Paul McCartney, 43 Alvin Fields / Michael Zager, 44 Chris Warren / Gene Farrow, 45 Ragovoy / Weiss, 46 Johns / Farrow, 47 Steel Pulse, 48 Scott, 49 Myhill / Wainman, 50 Commodores.

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

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TIP FOR THE TOP


MARKET PLACE

DISCS

BONAPARTE

New Wave
Wholesale Specialists

US Releases
PERE UBU LP
RESIDENTS LP's all 3
RESIDENTS EP (Duck Stab)
PERE UBU 45's — 30 secs
PERE UBU 45's — Street Waves
IGGY — Sick of You EP
IGGY — Jesus Loves 45
IGGY — I Gotta Right 45
PISTOLS — Vacant — Submission 45

SUICIDE LP
REAL KIDS LP
CHROME LP
ARMAND SCHAUBROECK LP's — all 31

TUFF DARTS LP
STARS NEW SEED EP
LEILA and the Snakes — 45
CRAMPS — 45
BIZZAROS — 45
TIN HUEY — 45
DESTROY ALL MONSTERS EP
SNATCH: I.R.T./STANLEY
ZIPPER 45
PISTOL WHIP 45
STRANGLERS — 4 track EP
WILD MAN FISHER LP
DLS 198 Sess of 45
BIZZAROS LP
COSTELLO — ALLISON (Re-Mix) 45

European Releases
BOWIE — Heroes (French)
BOWIE — Heroes (German)
IAN DURY — Sex N Drugs
IAN DURY LP with S.N.D.
NICK LOWE — Heart of the City
JILL READ — Maybe/Wang Dang Doodle
KLAUSE SCHULZE — Moondawn and many more
TIM BLAKE — Crystal Machine
STINKY TOYS LP
RUNAWAYS: Live in Japan
PISTOLS — Anarchy 7" and 12", 45
DAMNED — New Rose
CLUSTER & ENO — LP
NEW ORDER LP
NICK LOWE — Tartan Hordes EP
BEATLES Blue LP — blue vinyl
BEATLES Red LP — red vinyl

U.K. Releases
DYAKS — Gutter Kids
TERRA COTTA EP
DEVO — Mongoloid
JOOLES HOLLAND — Boogie Woogie
ZONES — Stuck With You
BILLY KARLOFF — Back Street
V2 — Speed Freak
RAPED — Pretty
CANNIBALS — Good Guys
PEZ BAND — Too Old Too Soon
HEAT — If You Don't
TABLE — Sex Cells
RODS — Life on the Line
CHINA STREET — You're a Ruin
TUBEWAY ARMY — Too Bad
CUBAN HEELS — Downtown
PATRICK FITZGERALD — Safety Pin
MIDNIGHT CRUISER — Striker
BOOMTOWN RATS — Modern
FRONT — Systems
SNATCH — All I Want
STORMTROOPER — I'm A Mess
DUGGIE BRIGGS BAND — Granny
PALEY BROS — Ecstasy
YOUNG BUCKS — Cold, Cold
ARTHUR LEE (EP)
BLUNT INSTRUMENT — No Excuse
UNWANTED — Secret Police
DANNY WILD — Mean Evil Daddy
GORILLAS — It's My Life
KILBURN AND THE HIGH ROADS — EP
SKIDS — New Single
SUBWAY SECT — Nobody's Scared
and many many more too numerous to list.

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POSITIONS

STOCK CONTROLLER

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Saturday Night Fever

THE MOVIE that has packed cinemas in the States and sprouted a soundtrack album that is tipped to sell 12 million copies in the US alone opened in London last week. The celebrity audience was a credit to the art of public relations; but does the movie justify the amazing buzz that has been created around it?

The answer, for British audiences, must be "almost". The film is good, but not great. The Disco in America is the current cult of cults; the American dream at the

moment for the average person is to star on Saturday nights, and this is what the film is all about — a young Italian/American, who does an ordinary job in an ordinary paint shop, is not very bright or ambitious and content to hang around with his buddies and pick up what comes his way, except in the disco — on Saturday night he's the star, he's popular, and girls (except the one he really wants) fall over themselves to get into the back seat of his car.

His display of dancing is what you would expect from a well-trained male dancer: perfect body control, creative limb movements, sinuous hip wiggles and a cool expression. The difference is that he is dancing mainly to the music of that most successful of disco bands, the Bee Gees, the music which, of course, makes the film. There is a story too, and the songs (all hits by now) are used well to complement various situations in the movie out of the disco.

So much of an aura has been built up around the film that audiences are guaranteed, though John Travolta is not the star here that he is at home; another pull that has been under-used is the name of Karen Gornay, his dancing partner, who is a name to watch. Viewed without the disco scenes, the movie is specifically New York street; although from the publicity audiences may expect a non-stop dancing display, the former is the film's strong selling point.

VAL FALLOON

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POSITIONS

Tavares

THE FIVE brothers who make up Tavares produce a many-sided group. On record, there are superb up-tempo soul harmony numbers, such as She's Gone, Don't Take Away The Music and It Only Takes A Minute. Then there is the new album, Future Bound, a curiously inappropriate disco-angled LP. Then there is the concert Tavares. And here, the full scope of the various talents is exploited.

At the London Palladium on Sunday, the climax of weeks of touring here and in Europe and 6-night stints at various Bailey's clubs, Tavares emerged as one of the most sophisticated soul groups to be seen here. The Las Vegas suits, and that city's club style of hit after hit accompanied by pacy dance steps suits the Palladium perfectly, and though there are those who would prefer the Tavares of record — funky soul, irresistible rhythms, plenty of harmony and lots of guts — the brothers' form of showmanship went down well.

Tavares is accompanied by a regular rhythm section and a local four-man brass section; halfway through the show a string section was revealed; even with this mixture of musical strengths and the powerful vocals, the sound throughout was immaculate, an indication of the perfection with which Tavares approaches performance. The concert was immeasurably better than last year's London date.

The new Capitol single, Ghost of Love (not the group's best) was given a giant plug as was the Future Bound LP; though neither of these qualify as the best of Tavares, the tour will have spread the product's market even wider than before.

VAL FALLOON

Shirley Bassey

WHETHER OR not the current concert tour by Shirley Bassey does prove to be the last in her long career — as she has hinted — there can be no doubt that she remains Britain's top box-office attraction so far as solo singers are concerned. Her six concerts at the Royal Albert Hall alone pulled in more than 39,000 people, and her opening night performance proved yet again, in the title of one of her songs, nobody does it like Shirley.

True, Miss Bassey's performance changes little over the years and all the old favourites were there — but that is precisely what the audience expected and got. Her opening was identical to a concert she gave at the RAH four years ago — she arrived on stage to the music of Goldfinger, and her rendition of the John Barry song nearly blasted the roof of the vast auditorium. You Take My Heart Away is more recent, and she added Norman Newell's beautiful ballad Born To Lose.

Then came the tried and trusted numbers — Let Me Sing And I'm Happy, Johnny One Note, the shattering What I Did For Love, Never Never, Big Spender, Greatest Performance Of My Life, and of course, a power-house version of This Is My Life.

Miss Bassey has been accused frequently of being predictable but why change a successful formula? The notes are always spot on, and one can almost guess what her next stage movement is going to be, but she epitomises show business and everything it stands for. Here's to the next 25 years, Shirley.

CHRIS WHITE

John Miles

CLIMAXING HIS latest UK tour with a concert at London's Hammersmith Odeon, John Miles proved yet again that he is one of the most important rock talents to emerge during the Seventies. His third album, Zaragon, released by Decca recently, indicated that Miles is passing through a new, more mature phase in his recording career, and Friday's concert also revealed a new John Miles onstage, possessing more confidence than has been evident in earlier tours. He remains a true home-grown British talent and although 18 months have elapsed since his Stranger In The City album, and he has kept a fairly low profile since then, Miles has been busy producing some of his strongest material to date. The Odeon performance included the old and new — he couldn't of course omit Highfly, Stranger In The City, Music or his 1977 hit Slow Down (which originally broke through the discos), and the audience reaction to them was a salute to his earlier material.

The new songs included Nice Man Jack, Plain Jane, Music Man (dedicated to the trials and tribulations of the music business) and which could have been sub-titled, What's A Star. Miles was aided by some excellent stage effects including dry ice which at one point threatened to engulf the audience and a good lighting system. All factors combined to produce a memorable evening of rock music, and there can be few doubts that Miles is not destined for greater things.

CHRIS WHITE

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RECORDS 01-848 4515

Radio Stars Rabbit 45 rushed by Chiswick

RADIO STARS have a new single being rush-released on April 7 by Chiswick Records, for whom they have just signed a new two year world-wide recording deal.

The single is called From A Rabbit and is backed with a new version of The Beast Of Barnsley.

The first 10,000 will be packaged in a special clear polythene bag with colour overprinting.

The single will be the first to use the new Chiswick label design.

The old Chiswick design will be kept for use on re-issued oldies as in the forthcoming Frankie Ford Sea Cruise release.

The new deal between Radio Stars and Chiswick means that Radio Stars product in Germany will now

MUSIC DEALS

be handled by Metronome, Chiswick licences — whereas previously the product had been released on CBS. At the signing of the deal (pictured right) are (left to right) Martin Gordon (R Stars), Paul Fenn manager, Andy Ellison (R Stars), Ted Carroll (Chiswick) and Trevor Churchill (Chiswick).

Devo signs

AFTER A three month battle, involving six record companies, current vogue American act Devo have signed a long-term contract with Virgin Records.

On the band's recent brief visit to Britain, Warners announced that they had in fact signed Devo. But a Virgin spokesman told *Music Week*, "Warners were informed the following day that they had jumped the gun and that a contract was not a contract until signed. This Friday (24 March), the race was over as Devo finally put pen to paper and signed to Virgin."

Phonogram deal with Zomba

ZOMBA CORPORATION has signed an agreement with Phonogram International for exclusively contracted producer Robert John Lange to produce the second album by Ensign label act The Boomtown Rats in Europe in April. A single from the album, She's Not There, is released this month.

Zomba has also agreed a deal with Virgin Records for Lange to produce a single by XTC.

Karloff 45 to Wanted

NEW OVERSEAS deals concluded by Wanted Records are with Jupiter Records for release of new 45 and LP from new wave signing Billy Karloff Band in Germany, Austria and Switzerland; with Sound Of Scandinavia for the LP in Scandinavia; and with CFE Records of Madrid for representation of the whole Wanted catalogue in Spain and Portugal.

Red Shadow for Radar promotion

INDEPENDENT PROMOTION company Red Shadow has been signed by Radar Records to promote the company's product. Clive Banks, Julian Spear and Terry O'Neill at Red Shadow have been working on Radar product since the inception of the company last October.

Red Shadow promoted The Stranglers and Doctor Feelgood, when Davis and Lauder were at UA.

The first major Radar releases, which have all been promoted by Red Shadow, are already in the chart. They include Nick Lowe's I Love The Sound Of Breaking Glass single and his album, Jesus Of Cool, and Elvis Costello's single, (I Don't Want To Go To) Chelsea. His LP, This Year's Model, was released two weeks ago.

Other Radar releases being handled by Red Shadow include the latest National Lampoon album, That's Not Funny That's Sick, and a single by an American group, The Profits, called I'm A Hog For You Baby.

LRD signs up X-Ray Spex

EMI's LRD has signed new wave band X-Ray Spex.

All the group's product will be released on a specially created X-Ray Spex label featuring the band's logo. The first release under the new agreement will be a single, The Day The World Turned Dayglo b/w Iama Poseur. The first 15,000 copies

will be pressed in orange coloured vinyl and will have full colour picture sleeves. Release date is April 14.

X-Ray Spex flew to New York last weekend to play six nights at CBGB's. They start a British tour on March 30 at Manchester Rafter's.



PICTURED AT the Selecta signing of Criminal Records are (l to r): Andrew Scott (Selecta Distributed label manager), Geoff Jukes, Max Hole, John Roberts (Selecta general manager) and Ralph Smedley (Selecta sales manager). See story column five.

March Artists to close down

MARCH ARTISTS booking agency, owned by CBS and run by Dave Woods, is closing down operations from the end of next month. The seven-year-old company, which handles amongst other acts, the Clash, Generation X and the Fabulous Poodles, is currently seeking alternative representation for its artists.

Woods, who has been general manager of March for more than five years, told *Music Week*: "1977 was a very successful year of trading for us, particularly with the advent of new wave, and I felt that it was an obvious time to approach CBS and ask for more company investment in order that March could expand. There was a meeting between myself

and CBS Records executives, and it was a question of whether the company wanted to invest more money into a satellite company. Quite simply, they decided that agency was an area of the business that they did not want to get too involved in."

During the last seven years March has been responsible for building such acts as Soft Machine, Kevin Ayers, Atomic Rooster, Roy Harper, Sailor, Lone Star and The Albertos. In addition it has handled tour US artists like Alice Cooper, Johnny Nash, Janis Ian and Ramsey Lewis. Last year the company became involved in new wave, taking an early interest in the Clash, Buzzcocks, Generation X and The Heartbreakers. Woods, whose own future plans are currently undecided, added: "Agency has never been a big profit-making concern but we have had a lot of success in the past. In fact most agencies do lose money."

Lyttleton to pay PRS costs

THE LEGAL proceedings launched by composer Trevor Lyttleton as part of his battle to change the constitution of the Performing Right Society, last week landed him with a costs bill which could exceed £1,200.

Last year, Mr Lyttleton, an associate, non-voting member of the PRS, wanted to canvass voting full members about his constitutional moves. The PRS supplied a list of

members, but refused to indicate which members had voting rights.

Mr Lyttleton won a High Court plea for the right to see such a detailed list, but two weeks ago, the Court of Appeal reversed the decision. (*MW*, March 18)

The appeal judges ordered Mr Lyttleton to pay all the costs of the High Court proceedings and half the costs of the PRS appeal.

Criminal label signs up to Decca, Selecta

CRIMINAL RECORDS, the new label formed by Gama Records directors Max Hole and Geoff Jukes, have announced the completion of their pressing and distribution deal with Decca and Selecta.

Criminal Records, the first of which will be a single and album from first signing Vapour Trails in May will be pressed at Decca's New Malden plant and distributed by Selecta through their Lewisham and Manchester outlets. Criminal prefixes will be SWAG for singles (priced at 80p), STEAL for albums (£3.99) and KNICK for cassettes (£3.99).

Further staff joining Hole and Jukes and promotion manager Steve Blacknell have also been announced. Laurie Small, former tour manager for Camel and Gong and experienced in the concert and promotion field, will handle artist liaison and tour management for visiting overseas artists. Sally Griswold, former PA to Chris Blackwell at Island Music and Artists, has been appointed label co-ordinator.

Stylistics to Mercury

CHICAGO: CHARLES FACH, executive vice president and general manager of Phonogram Inc/Mercury Records has announced the signing of the Stylistics to an exclusive worldwide recording contract for the Mercury label. The first album for the Stylistics under the new pact is tentatively scheduled for May release. The LP is as yet untitled.

Big Bear leases two

BIG BEAR has leased two of its artists not covered by Big Bear Europe deals to Bellaphon for Germany, Austria and Switzerland. They are Bobby Dazzler (first release Dance Dance Dance) and Ike and Turner Korner (Longest Running Disco In The World).



CHAS DE Whalley from music magazine *Soundst* CBS national scout... **Cherry Jones** from WEA production to international servicing co-ordinator... **Roland Rogers** to Fuse Music/Black Neon Ltd. from Dick James Music to work on professional and international aspects of Fuse publishing. Prior to DJM, Rogers was with Chrysalis/Air Music... **Richard Cardinali** to Creative Manager at Campbell Connelly Music, working with Promotion Manager **Bob Halfin** in a new team headed by **Roy Berry**... **Sid Walker** from Director of Wizard Records to manager of new band Pleasure Zones... **Andrew Bunker**, previously with Southern Music/Spark Records to Satril sales promotion team, reporting to promotion manager **Paul Jenkins**.

TONY BARROW International is now providing PR representation for EMI's Jarvis Brothers and the Ariola/Hansa act Child.

MUSIC WEEK

Incorporating Record and Tape Retailer

A Morgan-Grampian Publication

40 Long Acre, Covent Garden, London WC2

01-836 1522

Telex 299485

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Published by Music Week Limited,

40 Long Acre, London, WC2

and printed for the Publishers

by Pensord Press Ltd., Gwent

Registered at the Post Office as a

newspaper

Member of Periodical

Publishers Assoc. Ltd., & Audit

Bureau of Circulation

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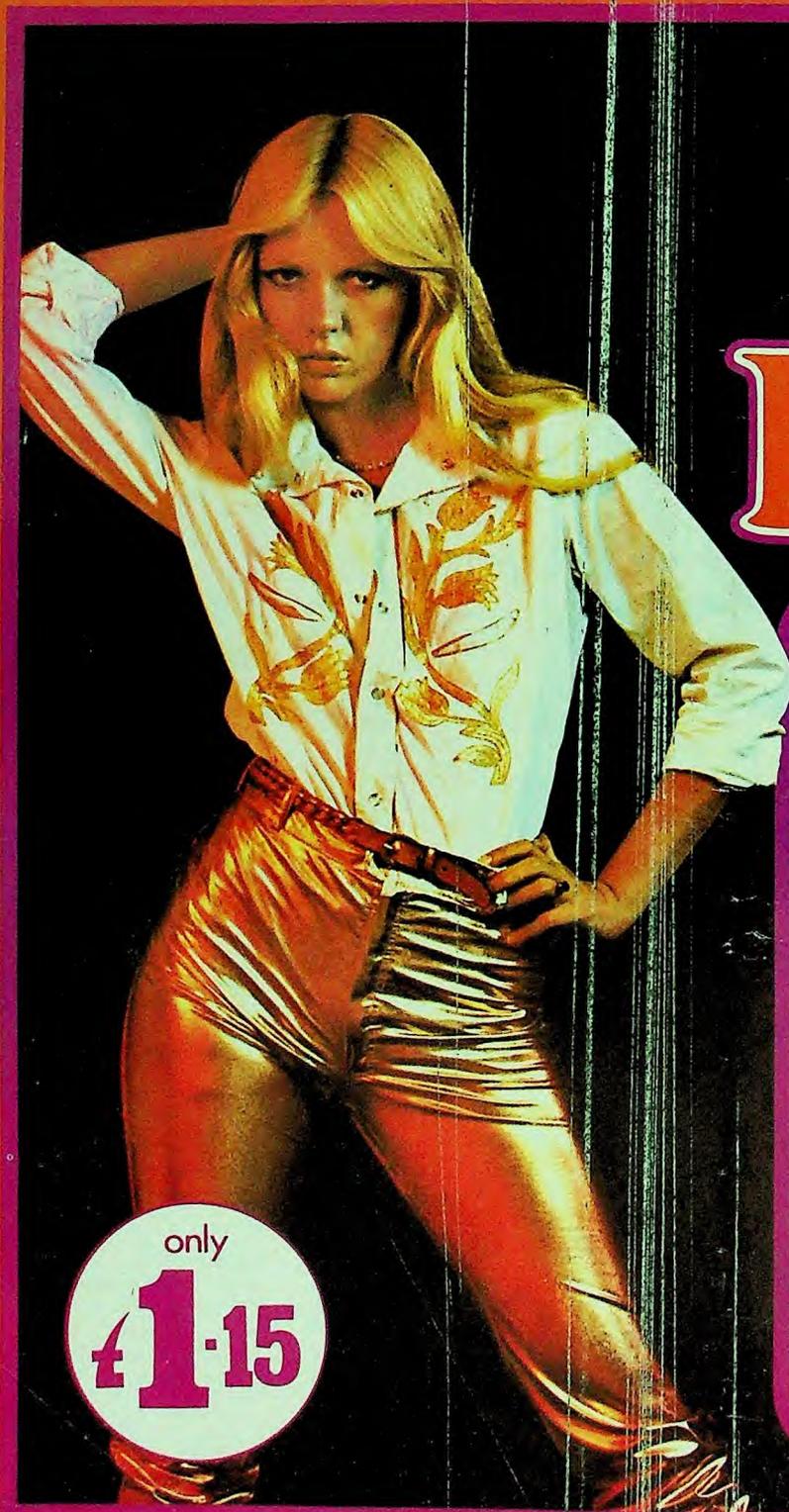


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