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MUSIC WEEK

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

PRS may now release voting list

IN A surprise statement last week, the PRS Council announced that it proposes to recommend to the Society's voting members that they should agree to the voting list being made available to themselves and the non-voting members.

This decision comes, says the PRS statement, after the Society had considered the implications of the Court of Appeal in proceedings brought against the Society by Trevor Lyttleton, a member, in which Mr Lyttleton sought from the Society a list of those members who have voting rights. (*MW* March 18).

While pointing out that the law, as it stands, does not oblige them to make such revelations, the PRS Council says that it has decided to recommend that the Articles of Association "be amended so as to give every member of the Society a clear right to obtain, on a confidential basis, a list of the names of the members in each of the two classes of voting membership, full members and associate members respectively. The necessary resolution to amend the Articles will be submitted to this year's Annual General Meeting which is scheduled to take place on July 6."

In reply to this statement, Trevor Lyttleton, who launched his action against the PRS in May 1977 and who must pay all the High Court costs and half the Appeal Court costs, described the PRS' decision as "A remarkable about-turn".

He continued, "While the
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One-stops link to boost image

FOUR OF Britain's biggest one stop record distributors have formed themselves into an association in an attempt to gain respectability, recognition and endorsement of

their activities from the major manufacturers.

Calling themselves the British Organisation of One Stop Traders — or BOOST — the principals are Ray Laren of Lightning in London, Colin Reilly of Wynd-up in Manchester, Terry Blood of Stoke-on-Trent and Michael Woolfson of Clyde Factors in Scotland.

"Between us we represent £20 million a year turnover," said Ray Laren, chairman of the association. "We are the leading one stop traders in the country and we are seeking to be recognised officially rather than unofficially as we are now."

There will be no formal bonds between BOOST members and they will continue to buy individually from the manufacturers, and while they are anxious not to appear to be putting a pistol to the heads of the majors, BOOST will also undoubtedly be seeking greater discounts.

The one stop traders are known to be concerned that they are not allowed the level of discounts offered to the chain buyers, despite their bulk buying ability and the service they offer for the small turnover independent dealer. If BOOST does manage to achieve higher discounts, then this could be the beginning of a new deal for the small-order retailers.

But both Colin Reilly and Terry Blood were anxious to emphasise that the main aim of BOOST is to achieve a respectable image for their
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PICTURED LEFT to right after the Song For Europe victory are: Robin Blanchflower (md Ariola), Andrew Pryor (marketing director Ariola), CoCo: Cheryl Baker, Keith Hasler, Paul Rogers, Terry Bradford, Josie Andrews, Charlie Brennan, Jack Gill (ATV), Eric Hall (ATV).

Ariola scoops top two in Song for Europe

A JUBILANT Ariola Hansa stepped up its pressing order with distributor Pye for CoCo's *The Bad Old Days* (AHA 513) on Friday night to 150,000 following the group's success in the Song For Europe contest.

CoCo will represent the UK with the song, written by Stephanie de Sykes and Stuart Slater, in the 1978 Eurovision Song Contest in Paris on April 22.

Ariola Hansa also has the song which came second, *Don't Bother To Knock* (AHA 514) by Kenny Lynch, performed by Midnight, and both singles are being subjected to rapidly boosted marketing campaigns. Both have four-colour bags, promotion videos, and window streamers which are being

shipped out with initial orders and through Pye's reps.

Co-writer of the winning song, Stuart Slater, took the title to Ariola Hansa md Robin Blanchflower who placed it with CoCo for the contest. Slater told *Music Week* that when he and Stephanie de Sykes originally wrote the song it was in a quite different style but they deliberately changed it to suit the Eurovision format.

"We just hoped this wasn't the year that fashions changed," he added. "We were very surprised and of course ecstatic at the win."

Ariola Hansa companies throughout Europe are also rush-releasing the winning single — except those countries where local contest rules preclude release before the final.

NEXT WEEK	
Every week in <i>Music Week</i> there is news of the record industry from around the world in our international news pages and next week International Editor Nigel Hunter reports directly from Holland in the first of a series of Euro-Focus features.	
ALSO next week, an on-the-spot report from <i>Music Week's</i> own West Coast correspondent on the growing alliance between the movie and record industries in Hollywood.	
And Sue Francis, our Tipsheet editor, has also been in America to bring you tips on deals that are waiting to happen and opportunities for business.	
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Charmdale waves the imports flag

by TERRI ANDERSON
AN IMPORTS controversy, with the dealer placed unwillingly in the judge's chair, is becoming a live issue in the business.

Following WEA's full-page warning to dealers about pirated product being imported (*MW* Ap. 1)

a major distributor, Charmdale, this week has bought space to reassure dealers about the legitimacy of its imports, and to press home the fact that such records can be a rich source of income in these days of fierce discounting (see P.6).

Richard Robinson, WEA deputy

md, told *Music Week* that the full-page advertisement — headed "Warning to all retailers. Beware of Imported WEA records and tapes" — had been taken because his company was worried about the increase in pirated product being imported into the UK, especially now that sterling is strengthening. He agreed that the aim was to make the dealer suspicious of low-price imports, and that such suspicion would be bound to fall on legitimately imported stocks as well.

But he added, "Legitimate imports we can cope with; I don't think the home market is being seriously affected by them yet. It is the pirated product which is a problem. It is a big one, and could be extremely bad for the whole industry."

Robinson, like the BPI's chief investigator Bill Hood when speaking at the recent GRRC conference, was unable to offer much practical advice to dealers wanting to steer clear of prosecution for possessing pirated imports (however innocently acquired). Both admit that some of the product is of such high quality that it would fool most people. It was even possible, Robinson pointed out, for pirated

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WEA goes East

NEW YORK: A major expansion in the WEA International operations will take place on July 1 this year with the opening of WEA Hong Kong and WEA Singapore.

Paul Ewing has been appointed managing director of both companies by WEA International president Nesuhi Ertegun, and in addition will supervise a new regional organisation encompassing WEA activities in Taiwan, the Philippines, Malaysia and Indonesia.

Commenting on this large-scale extension of the WEA International network, Ertegun said: "Our new moves in the Pacific follow a steady WEA pattern of growth everywhere else around the globe.

"The potential of the Far East

and WEA's increase in this market are staggering. We have already established a very positive position in Japan with the Warner-Pioneer Corporation, and now our sales and image require new and separate WEA entities in Hong Kong, Singapore and further development and co-ordination of WEA in the various island nations."

Ewing comes to the WEA Far East post from the job of director and general manager for EMI in south-east Asia, and prior to that was engaged in record retailing in the UK, where he was born. He has been active in the signing and recording of numerous Asian artists, including the New Topnotes who currently have a hit called *Freddy* in Italy on WEA's Atlantic label.

THE FIRST ALBUM FROM

BETHNAL

DANGEROUS TIMES

Album 9102 020 Cassette 7231 014

members of
phonogram

NEWS

Capitol reverts to stars & dome

by CHRIS WHITE
AFTER A gap of several years, Capitol Records is re-introducing its original "stars and dome" label on all product issued in the UK. In recent years the company has adopted an orange and sage green logo for its albums and singles, but the label change is a worldwide plan to revert to the well-known stars and dome design.

and promotion at Capitol's London office, said that all future Capitol product, excluding the mid-price Caps series, would feature the original label, and existing catalogue items, as they are re-pressed, will also feature it. "The decision to revert back to the old logo was made in the US and has been in operation there for several months," she explained. "There was a feeling that the 'stars and dome' label presented

a stronger company image to the trade and consumer than the logo which has been used for the last few years."

A further album release is being added to the Caps mid-price range — it features the late Nat King Cole and pianist George Shearing, Nat King Cole Sings And George Shearing Plays, a re-issue of an album which has been out of catalogue for some years. The album, which retails at £2.50, is expected to do particularly well in view of the interest created by the EMTV album, Nat King Cole's 20 Golden Greats. Geoff Kempin, Capitol's sales and administration manager, is also preparing for release on Caps an album of previously un-issued Frank Sinatra material. Because of previous legal difficulties, it has taken almost three years for the LP to reach its final stages.

In addition, Kempin said that there would be an early-summer promotion campaign, surrounding the entire Caps catalogue which also includes titles by Bing Crosby, Peggy Lee, Judy Garland and Gene Vincent.

CHAIRS and DEALS Page 63

Outlet refit

from DONAL O'BOYLE
OUTLET RECORDS' Billy McBurney has announced a facelift for his premises which were bombed in November last year causing damage worth £150,000. A new building in Smithfield Square will house a distribution centre, offices and a new modern recording studio. A new tape duplication plant will also be included. Cost is estimated at £250,000.

"We hope to have the new complex in full operation by mid 1979," says Mr McBurney.

Sound launch

SOUND INTERNATIONAL, a new magazine aimed primarily at professional and semi-professional musicians and sound engineers, will be published on April 28, dated May 1978. Provided free to professionals in the music industry, it will include interviews with personalities, surveys and reviews of recording equipment and musical instruments.



JOHNNY NASH was presented with a gold disc for sales of his album, *The Johnny Nash Collection*, following his concert at the Theatre Royal, Drury Lane — the presentation was made by Capital Radio's Greg Edwards. Left to right: Greg Edwards, Judy Totton (CBS press officer), Odell Brown (keyboards and musical director), Derek Witt (CBS artists and public relations officer), Nash and drummer Lester Roberts.

Regional sales break Devine in national 50

AFTER THREE years as a top-selling albums artist, Scottish entertainer Sydney Devine has

finally broken through into the singles chart with an EP, *Scotland Forever*, and according to his recording company, Phonogram, the record is breaking new ground as the first such to chart on sales mainly from north of the border.

Marlboro winners announced

FOLLOWING THREE months of regional heats, the nationwide Marlboro Country Music Talent Competition staged its finals at the Wembley Conference Centre over Easter weekend.

Over 250 acts competed in the 25 regional heats, with 27 trios/groups and 25 solo/duo acts taking part in the Wembley finals. The overall winners were comedy bluegrass duo The Duffy Brothers and the group West Virginia.

Both acts made an appearance on stage at the Tenth International Festival of Country Music, as well as collecting £500 cash, a recording contract and a place on the forthcoming tour with Marty Robbins and Don Everly.

The finals, which attracted a capacity audience of 2,700 country enthusiasts, saw 16 acts competing. On the panel were Jo Walker (Executive Director of the Country Music Association, Nashville); Dorothy Ritter (International Ambassador for Opryland and the Grand Ole Opry); Ralph Emery (WSM TV & Radio); David Yeats (US label manager, Pye Records); Frank Jennings and Nick Carter (Artists).

Devine, who specialises in country music, has been one of Scotland's leading concert attractions for some time, and his album sales have always been strong — his three Phonogram LPs have all achieved silver status. Two years ago the company launched a major campaign to break him nationwide, in the same way that EMI has managed to spread the sales appeal of Max Boyce beyond the Welsh border. One of his albums was the subject of a selective tv campaign.

Product manager for Phonogram, David Shrimpton commented: "So far Devine's EP has sold some 48,000 copies and 46,000 of these sales have been in Scotland, which is his strongest territory. However this is the first success with a single and we are naturally hoping that sales will not just be confined to the Scottish region."

Shrimpton added that there were indications that the EP, which retails for 99p, was beginning to attract consumer interest further south, but in the meantime Phonogram is concentrating on a major window display campaign in Scotland. The singer shortly starts an extensive Scottish concert tour.

• Success of the Devine disc follows another Scottish break-out hit, *Ally's Tartan Army*, recorded by Andy Cameron for the Klub label.

STV deluged by Scot song contest entries

from FRANK MACDONALD
SCOTTISH TELEVISION'S A Song For Scotland contest, revived after a lapse of ten years, has attracted a deluge of entries which has taken the organisers by surprise. The original closing date of Good Friday was extended by five days at the request of scores of songsmiths.

committee which includes himself, Izzard and Kenneth McKellar, who will perform the best songs on TV.

So far Mr Walsh finds the entries are mainly in the traditional mould, although there are several humorous songs and other efforts inspired by Scotland's involvement in the World Cup.

The decision to bring back the contest (first staged in 1966 and again in 1968) was Bryan Izzard's — now STV's Head of Entertainment but then a programme director with the Glasgow based station. He is again working with Glasgow schoolteacher, Tom Walsh, who devised the original concept.

To introduce the final songs to its viewers, STV is building A Song For Scotland into a new series hosted by Radio Clyde presenter Steve Jones. Kenneth McKellar will sing each of the songs in five consecutive programmes, with all six being featured in the sixth show. A studio panel will cast its vote and a winner will emerge but viewers' votes will also be invited and this could overrule studio opinion about the ultimate winner.

Walsh considers 2,000 could be the final entry figure and is leaving the ultimate task of eliminating all but the best five songs to a

Another hit for

Billy Joel

'She's Always A Woman'

The breakthrough for Billy Joel came early this year when his single 'Just The Way You Are' hit the charts. Then his album 'The Stranger' did even better. Now comes 'She's Always A Woman', his new single taken from the album and destined for even greater success.

The Stranger has already proved himself a friend. Stick with him and watch him become the champ.



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

DOOLEY'S DIARY

Togetherness is sharing promo

KRIS KRISTOFFERSON and wife Rita Coolidge — a legendary husband and wife recording duo — have His and Hers record companies as well as bathroom towels, and both were on duty last week when Mr and Mrs K were in town. CBS was giving Kris a platinum disc for A Star Is Born soundtrack album while

A & M gave Rita a gold one for her album Anytime, Anywhere.

Kristofferson, a veteran recipient of award albums of various precious metals, quipped that he might pass his on to Barbra Streisand, but Ms Coolidge seemed genuinely knocked out at receiving her first UK gold in six years of recording.

CBS and A&M are sharing 50-50 all tv and promotional activities surrounding the duo's European tour which includes dates in Glasgow, Birmingham, Manchester and London — their first tour here for six years — and the Royal Albert Hall is almost sold out with tickets at £10 a throw.



And their togetherness extends to recording activities, A&M taking their latest joint venture Natural Act, and Mountain, via CBS, their last Breakaway. Ironically, Billy Swann, a long time associate of Kristofferson and support act on the tour, has just moved from Mountain to A&M.

Chris Ellis hits with nostalgia

NOSTALGIA CONTINUES to sell records and it is bringing new-found fame to EMI producer Chris Ellis who has been responsible for many archive compilations over the past

ten years. He is presently responsible for three best-selling albums: the EMTV Nat King Cole 20 Greatest; World Records' Pennies From Heaven enjoying deserved success from the tv series, and, biggest surprise of all, a collection of songs by Monty Rey, a star from the days when radios worked by steam and now in his seventies.

Ellis is also producing the first LP by the Midnite Follies Orchestra, newly signed to EMI, and he is also a featured singer with the New Paul Whiteman Orchestra (on Decca), and sings The Sheikh Of Araby in the Valentino film (released as a single by United Artists).

Incidentally, Pennis From Heaven is the first World Records' album to make the charts for nearly 12 years.

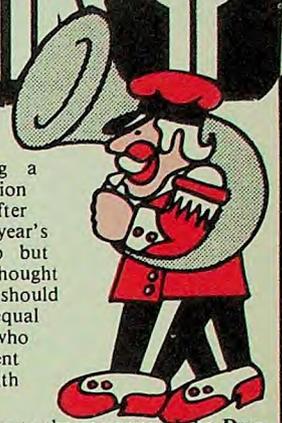
Italians see red on bus

ITALIAN EXCITABILITY met British stonewall intransigence when a party of 55 salesmen from Dischi Ricordi Sp.A. visited London last week. They decided a trip on a red London bus would be nice but after taking several minutes to board the bus, the conductor refused to take all of them as the bus became full.

In typical Latin fashion the group tried to reason with the conductor rather than leave some of their colleagues on the pavement. Despite their efforts at improving the conductor's Italian vocabulary, the stalwart British public servant remained unmoved. Rather than leave their colleagues at the bus stop, the whole Ricordi party trooped off again and decided a trip on a red London bus wouldn't be so nice after all.

MAX BYGRAVES celebrated thirty years in show business with the usual Savoy lunch hosted by the Variety Club with tributes from Tommy Cooper, Jimmy Tarbuck, Arthur Askey and Ernie Wise, while Dame Vera Lynn presented him with a platinum disc for sales of his Pye albums in Australia. But why did the invitation stipulate "no lady guests please" — and how did Dame Vera, Lulu and Doreen Wise (Ernie's wife) get in?

WELL DESERVED congratulations to Robin Blanchflower and all at Ariola UK for netting a guaranteed hit with the Eurovision entry, just eight months after setting up majority of this year's UK entries an uninspired crop but Dooley's six year old nephew thought punk group Fruit Eating Bears should have won instead of coming equal last Spanish act Baccara who record in Germany will represent Luxembourg in Euro contest with song called Parlez Vous Francais.



TWO ex-RCA employees returning to the company: John Dyer as creative services manager with expansion plans for the department, and Jonathan Morrish who leaves CBS for the second time to join RCA this time as manager of press and public affairs Fulham Football Club has made a new wave record These Boots Are Made For Walking as the Fulham Furies.

THIS YEAR'S Ivor Novello Awards take place on May 12, tickets £10.50 from Christine Barman, Songwriters Guild, 148 Charing Cross Road, WC2 Max Bygraves and Dame Vera Lynn to star together for first time in Thames TV special in autumn Entire RCA a&r department seen in Marquee on Saturday night — wedding tent marquee that is, at Alan Sizer-Nicky Cree nuptials Seychelles honeymoon for CBS product manager Brian Yates and bride Julie who wed this weekend Engagement announced between MW special projects lady Jacky Barnes and Record Mirror assistant ad manager Alec Lilburn.

DECCA PLANNING to send a single Raspberry to Prince Charles at end of April? Tony 3Hatch and Jackie Trent's Westerham Hill home Kelvin House up for sale complete with orchard, paddock, swimming pool and tennis court Sloppy editing in LWT's London Weekend Show made RCA's disco product manager Greg Lynn apparently say that 60 per cent of company's turnover this year would be from disco and soul product—what he actually said was if current sales pattern continues singles turnover could be 60 per cent disco and soul product.

THREE MAJOR record companies turned down Brian and Michael hit Matchstalk Men & Matchstalk Cats And Dogs before Pye picked it up and then only made chart after four months dedicated promotion Thief who robbed Cliff Cooper's Orange Music shop walked out into Wardour Street clutching armful of guitars and hailed what he thought was passing minicab — in fact car driven by plain clothes coppers who promptly nicked him Tony Hall celebrated 50th birthday and 30 years in show biz on April 1 Alexis Korner planning big party for his 50th birthday on April 19 Report dated April 1 from Music Week correspondent in Bodoni on Island of San Serriffe reveals island's catalogue of local folk music up for worldwide representation.



MUSIC WEEK is the recipient of occasional letters from dealers in various parts of the country complaining at the frequency with which photographs of certain industry leaders (who will remain nameless) feature in our pages. Now we are awaiting similar complaints about the appearance — for the fourth week running — of Buckingham Palace. It is fast becoming the most overworked background for promotion photographs and we would suggest that HRH should start charging royalties. Latest company to pose an artist in front of Buck House is Decca with one of The Smurfs (centre) pictured with someone called "their mentor and guiding hand Father Abraham" and a bemused member of the local constabulary. The Smurfs are little people who are big in Europe with The Smurf Song at No. 1 for six weeks in Holland and currently No. 2 in Germany.

YESTERDAYS

5 YEARS AGO
April 7 1973

BEATLES SPLIT with Allen Klein's ABCKO confirmed ... Arcade launches third tv album, 20 Fantastic Hits by original artists ... IBA's John Thompson promises prominence for British music and musicians during speech on introduction of commercial radio ... Luxembourg's Alan Keen states that he does not consider British commercial radio will compete with 208, and vice versa ... BBC's five year needletime agreement with PPL expires this week, and BBC has not yet asked for an extension of its 82 hours a week divided between four networks ... Ronco negotiating for That'll Be The Day soundtrack LP ... Motown's next film project reported to be a biography of Nat King Cole ... Neil Sedaka signed by Mike Curb for MGM release.

10 YEARS AGO
April 10, 1968

CLIFF RICHARD's Congratulations beaten by one point in Eurovision contest though No 1 in Top 50 — Philips rush-releases the winning song, He Gives Me Love by Massiel, Spain's last minute substitute contestant ... MCA to re-issue four Buddy Holly albums this summer, repackaged and retitled ... Status Quo and Amen Corner on Gene Pitney tour ... quarterly survey shows EMI with 36 per cent of album market and Decca with 26.8 per cent with singles percentages in similar proportions — Pye emerges as top singles label and Tamla Motown as top albums label ... O.C. Smith releases Son of Hickory Holler's Tramp and T. Rex releases Deborah ... Dylan's John Wesley Harding album in fourth week at No 1 album ... and a predictable eight Motown albums in Top 40.

LENNY WILLIAMS



New smash single

LOOK UP WITH YOUR MIND

Released 31st March
on ABC 4214



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NEWS

EMI flies with Sinatra TV LP

by VAL FALLOON
WITH BUDDY Holly's 20 Golden Greats at number one in this week's album chart, and Nat King Cole's a new entry at number six, EMI has already scheduled the tenth in its series of tv albums for a national campaign starting on April 24.

Frank Sinatra's 20 Golden Greats is released on April 21 with a commercial budget of over £300,000 plus dealer support in the form of window displays, posters and banners. To ensure maximum airplay, a single, Come Fly With Me, is issued this week (April 7) in a special bag reflecting the album cover design.

Retailing at £3.99, the album is s.o.r. until June 30 with minimum orders of 25 for discs, 10 for cassettes and five for cartridges, the latter two priced at £4.20.

The release of this LP so close to Cole's is co-incident; that LP's appearance immediately after Buddy Holly's was due to delayed tv advertising on the Holly LP because of the commercial's re-make. The Cole album reportedly took 20 months to clear through the late singer's estate, while the Sinatra collection though cleared relatively quickly, was postponed to avoid clashing with WEA's Portrait of Sinatra tv LP last year.

The titles on EMTV10 are, naturally, from the Capitol years (1953-1961) and reflect what is generally accepted as being the artist's great era — his Oscar win for From Here To Eternity, the Nelson Riddle/Billy May big band sound and his change of image from crooner to singers' singer, though many fans did not discover the

singer until after the Strangers In The Night era (1966).

A retrospective look at the success of EMI's ten tv albums shows only one disappointment, in terms of chart placing. Only the Black & White Minstrels/Joe Loss compilation failed to reach Number One. Sales are harder to compare because the releases tend to keep selling — the Beach Boys (EMTV1) is now at well over a million on UK sales alone, while the Diana Ross & The Supremes and Shadows LPs are rapidly approaching that figure. The Cliff Richard set is the only double-album set in the series so far and cannot, therefore, be compared to the others, and while the Beatles At The Hollywood Bowl (which made Number One) has not done so well in sales, EMI points out that figures of over 300,000 are more than respectable for any product.

With such a plethora of product in the charts now, EMI is taking a break from tv promotion. Said Commercial Development's John Cavanagh: "We are currently working on certain projects but have nothing pencilled in for the immediate future."

• Though EMI is well ahead as leader in the tv LP stakes, the total number of tv-advertised albums in the chart is now 19, including tv merchandisers' product and titles advertised before Christmas, despite the fact that earlier in the year merchandisers in particular had expressed caution over a repetition of last year's tv overkill and product clashes.

One-stops image boost

FROM PAGE 1

activities. "We are an association of bona fide companies," said Reilly. "We have recognised each other and now we want the manufacturers to recognise us. What hurts us most is that there is so much product coming into this country unofficially. At Wynd-up we are not taking this product — we prefer to deal direct with the manufacturers."

Blood added: "Wholesaling is now a major factor in the record business in this country, but there has been a proliferation of one-stoppers over the past couple of years and many have fallen by the wayside. We wish to be accepted on an established bona fide level and in order to be taken seriously we have decided we needed a representative body."

"We will abide by certain



Pictured in Nashville concluding the \$500,000 deal bringing the massive Tree International country music publishing catalogue to EMI Music for the world excluding US (MW April 1) is Tree's chief executive Jack Stapp flanked by EMI Music's Fred Marks and Roy Tempest.

King rings the changes with dipstick distribution

AFTER BEING released as a limited-edition single on UK Records, CBS has picked up the rights for Jonathan King's latest single, Old DJs (Playing New Sounds) and already the song, released on the Epic label (EPC 6262) under King's own name, shows indications of being a hit. King claims the record is the first such to be issued under his new 'toe in the water marketing technique.'

King's disc originally pressed 200

copies on his UK label, but which were distributed to tv and radio stations and select dealers around the country where the 45 received airplay.

King had circulated eight major distributors about Old DJs, and five replied the same day. "CBS were the first to come back to us, so we decided to go with them."

Following the success of the UK/CBS alliance, King has extended the experiment to other record companies and product. He has recently recorded coloured singer Rozaa Jean, whose cabaret debut at the Empress Club in London last autumn drew plaudits from the critics. Her first single, a disco of the Abba song Ring Ring, is being released by Phonogram at the end of April.

Polydor signs Patti

PATTI BOULAYE, winner of the last grand final of ITV's New Faces, has signed a recording contract with Polydor and her first product for the label will be out within a month. Patti, a 23-year-old Nigerian barrister spent six months in Hair and later played in the West End hit Black Mikardo.

One of the panellists on the last show, Danny La Rue, criticised what he described as the "ITV hierarchy" for ditching their two talent shows — Opportunity Knocks and New Faces.

PRS may release list

FROM PAGE 1

Council alone — as the Appeal Court noted — has at all times had the power to release the voting list under article 77 of the PRS Articles. PRS would appear from its latest pronouncements to have only just discovered the existence of this important new power.

"The PRS Council now state... it is reasonable that a member of the Society... should be able to ascertain the identity of his fellow members who have the right to vote... — a statement with which I am, for once, in complete agreement. My only regret is that it has taken almost a year of Parliamentary pressure, adverse press comment and litigation (the costs of which I, for the most part, have had to bear personally) to produce this result.

"Among many others, I and, I am

Prince picks 'unknown' for Evita

HAROLD PRINCE has chosen 26-year-old Elaine Paige to play the title role in Evita, the musical by Tim Rice and Andrew Lloyd Webber based on the life of Eva Peron, which will open at the Prince Edward Theatre on June 21.

A relative unknown, Barnet-born Elaine was selected ahead of such well known performers as Lorna Luft, Anita Harris and Millicent Martin for the plum role. She is not new to the West End stage and the inevitable cast album of the show will be her fourth. She was in the original cast of Hair, played Sandy Dumbrowski in Grease and was Rita alongside Michael Crawford in Billy.

The role represents major opportunity for an actress who started out sweeping the stage and making tea at Birmingham Repertory, and has since been "in and out of work".

"I don't know much about Eva Peron," said Elaine on Monday at the offices of Robert Stigwood, who is presenting Evita in association with David Land. "I shall have to do some research. I met Tim Rice and Andrew Lloyd Webber last week and we went over some songs from the score."

Despite her lack of pedigree Lloyd Webber is confident she will do well. "She has a very strong voice and we're not at all worried about her ability to handle the part. The thing that impressed us that every time she auditioned her performance got better." At her first audition Elaine chose to sing Yesterday and at a further audition sang a song from the score plus Yesterday.

Tim Rice predicted that a cast album of Evita, to be released after the show gets under way, will be an album of the best known songs from the musical. The album is likely to be handled by RCA.



Elaine Paige

Carlton ups pressing capacity

DUBLIN: CARLTON Productions, custom record pressers, has announced an expansion programme that will eventually include full automation of all pressing capacity.

The first Hamilton automated presses are due to be installed this month. When the programme is completed, production capacity for both LPs and singles will be greatly increased.

Carlton exports pressings not only to its major market of the UK, but also to Germany, France, Holland and Scandinavia.

Answer to imports warning

FROM PAGE 1

product to be quite legally imported. With the WEA warning on the one hand, and Charmdale's reassurance on the other, the position of the conscientious dealer who is hoping that low-price current catalogue imports will give him the much needed chance to sell at big profit margins, is awkward and potentially very worrying.

Robinson advised, "The price is likely to be indicative more than any other factor. A dealer faced with product at 40 percent or more under the price he would normally expect to pay should be wary, particularly if the offer comes from a disreputable source. But it is conceivable that this stuff could come in through a legitimate, honest wholesaler."

Robinson concluded; "We will not be taking another ad like this,

but as the problem affects everyone in the business we expect others to do something. If the wholesaler is honest his reaction will, I assume, be the same as ours."

Reaction from Charmdale joint md Michael Campbell was, however, at odds with that assumption. "We do the biggest volume of import business among the wholesalers, so we have decided to reply to WEA, and to regain the confidence of those of our customers who have been seriously worried by that warning."

Campbell dislikes the generalised nature of the WEA warning, describing it as "a frightener". The majority of imports are quite legitimate, he insists, adding that WEA should have made its wording more specific.

The reason for the size of the imports trade in general and the

pirated imports in particular he placed squarely on the shoulders of the UK companies. "Prices have not changed very much in Europe while ours have gone up so much that just about any label can be undercut by importing at Continental dealer price. For the same reason it is possible to import economically from the US."

The solution to the problem would, he felt, be for the UK companies to give distributors and wholesalers a sufficiently good discount to allow them to give the dealer a good price on UK product. "We would much rather co-operate with the UK record companies on this."

Campbell deals only with well-established foreign companies. If approached by some new exporter Charmdale's practice is to check with the BPI.

EMI

EGO

LICENSED REPERTOIRE DIVISION, FULL CAMPAIGN DETAILS FROM YOUR EMI SALESMAN, ORDER FROM EMI RECORDS LTD., 1-3, UXBRIDGE RD., HAYES, MIDDLESEX, TEL: (01) 759 4111 & 848 9811

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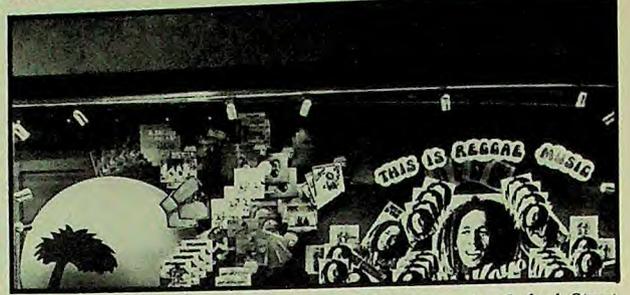
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MARKETING



ISLAND RECORDS' window display in HMV Records, Oxford Street, London, part of Island's promotion for Bob Marley and the Wailers' new album, *Kaya*, also features other top-selling reggae artists such as Burning Spear, Bunny Wailer, Max Romeo, Junior Murvin, George Faith, Dillinger and Third World. Bob Marley & The Wailers, meanwhile, have achieved their highest-ever chart placings with *Kaya*. The LP is number four in the Music Week chart and was awarded a silver disc — for sales of £150,000 a week before its release date. The band's *Exodus* album is still in the British charts ten months after release and their single, *Is The Love*, is still highly placed.

Hackett follows Charisma Genesis LP

FIRST STUDIO album from Genesis in nearly two years, *And Then There Were Three* (Charisma CDS 4010) is to be promoted by television advertising in the Trident, Granada, London Weekend and Thames regions. In addition, there will be radio support in regions not covered by tv advertising including Forth and Clyde, Metro, Piccadilly, Pennine and Hallam. Dealers will be supplied with in-store displays including posters and window

streamers. The current Genesis hit, *Follow Me Follow You*, is included on the album which follows *Seconds Out*, the band's live album released last December. Meanwhile, Charisma has lined up promotion for Steve Hackett's solo album, *Please Don't Touch*, his first since leaving Genesis in autumn 1977. Released on April 14, the LP's will be backed by extensive radio promotion plus full page advertisements in the music trades. Full campaign details next week.

Creole spends £20,000 on Ruby Winters

A NATIONAL video tour for dealers, press, radio and tv is among the plans for Creole's most ambitious marketing campaign yet. The product concerned is a new album, *Ruby Winters*, scheduled for release on May 12.

The videos will be screened in Glasgow, Manchester, Birmingham and London, venues are currently being finalised and further cities are likely to be included.

Dave Brooks of Creole told *Music Week*, "It's really a case of us putting feelers into the big league. We've only had one chart album before — with Judge Dread — and we're hoping to rectify that with Ruby Winters."

"For the first time, we'll be taking advertising on commercial radio, initially on Capital and then expanding to other areas."

Brooks continued, "The cost of the campaign is upwards of £20,000. We might do tv advertising. We've taken a lot of guidance from CBS with whom we have a p&d deal."

12-inch War

NEW SINGLES on MCA from War and Stargard are available in limited-edition 12-inch versions in picture bags. 15,000 12-inch copies of War's *Hey Senorita*, coupled with *Galaxy* (which has the full US disco mix (12 MCA 359) and similarly Stargard's *Love Is So Easy/Which Way Is Up*, (12 MCA 354) will be available.

FM rock tracks LP from MCA

A DOUBLE album soundtrack titled *FM* is to be released by MCA on April 28. It contains the music of some of the biggest current rock acts in the world including Steely Dan, Linda Ronstadt, The Eagles, Tom Petty, Queen, Billy Joel and Bob Seger. MCA is currently working on an extensive marketing campaign for the project.

The film, *FM*, is released in America in April, but will not be seen over here until later in the year. As the title suggests, it is the story of the behind-the-scenes life at an American FM radio station.

Summer push

GTO IS rush-releasing a three track single from Donna Summer on April 7. The songs are: *Back In Love Again*, *Try Me I Know We Can Make It* and *Wasted*. The first 20,000 will be in 12 inch form. Catalogue number: GT117.

Adolescent 45

JAPAN'S DEBUT single, *Don't Rain On My Parade*, is now released. Their album, *Adolescent Sex*, also on Ariola, follows on April 7. The campaign is already underway with extensive advertising, although *Melody Maker* turned down the ads allegedly for reasons of taste. Extensive fly-posting, special Japan wallets and Japanese coats are also being distributed.

Japan have been picked to support Blue Oyster Cult on their UK tour starting April 27 in Bristol.

London Town on underground

EMI'S CAMPAIGN in support of the new Wings' album, *London Town*, has already broken around the country. Full and spot colour ads are appearing in trade papers during the first month of release and these are backed up with a nationwide window

display operation. The album will also be advertised at BR locations and in London Transport tube trains. Escalator advertising sites at tube stations also feature in the campaign. With *A Little Luck*, the single taken from the album is already in the charts.

Heavy sales forecast!

right across the country

VANGUARD
BUDDY GUY
 Hot And Cool
 VSD 79290 record

OTIS SPANN
 Cryin' Time
 VSD 6514 record

PLEE WEE CRAYTON
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 Liberace Presents Vince Cardell
 NSPL 28246 record

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 NSPL 28249 record

ROBERT WATSON
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 NSPL 28250 record

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 NSPL 28251 record

MARC BOLAN
 The Words And Music Of
 Marc Bolan (1947 - 1977)
 HIFLD 1 record
 ZCHID 1 cassette

JOHN WILLIAMS
 Travelling
 HIFLY 27 record
 ZCFLY 27 cassette

**PETER COOK AND
 DUDLEY MOORE**
 The Clean Tapes
 HIFLY 26 record
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THE VICTOR SILVESTER ORCHESTRA
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 NSPL 18540 record
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PLANET EARTH
 Planet Earth
 NSPL 18556 record
 ZCP 18556 cassette

DES O' CONNOR
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 NSPL 18559 record
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JOHNNY WAKELIN
 Double Trouble
 NSPL 18561 record
 ZCP 18561 cassette

TOP BRASS
BESSES O' TH' BARN BAND conducted
 by IFOR JAMES
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 TB 3012 record
 ZCTPB 3012 cassette

THE ROYAL DOULTON BAND
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 (Original Film Soundtrack)
 BTH 8006 record
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TIP SHEET

Kunte and Kunze offer opportunities on Karma

AN OPPORTUNITY for artists looking for long-term development and promotion is offered by Karma Records.

Karma is a new company, formed in January by Munich-based partners, Michael Kunze and ex-Hansa md Helmar Kunte. Kunze is one of Germany's most successful composers and producers, known internationally for Silver Convention, and productions with such as Herbie Mann and Sister Sledge. Kunte is the marketing man of the duo, and was export manager in the Polygram group, and md of

Jupiter Records.

Karma recently signed an unusual contract with Deutsche Grammophon for worldwide distribution by Polydor International a rare occurrence for a German band. "We have our own label in Germany, Austria, Switzerland, Benelux and Scandinavia with our own exclusive label manager in each company. In other territories, our product will go out on the Polydor label with the Karma logo."

Kunte, in London briefly, said, "We are looking for international talent for our label. But not beginners. They should have some stage and/or recording experience and we are only going to sign those people we are 100 per cent sure of. There will be no 'mud-against-the-wall' releases."

The first album to be released on Karma was picked up at Midem. Back to the Music by Theo Vaness.

Other artists signed to date include Jackie Robinson, whose Moving Like A Superstar made top 40 in the States; Rhonda Heath from Silver Convention, signed as

a solo artist and The Rainbow Orchestra Symphony featuring the New Munich Symphony Orchestra plus a rhythm section making studio recordings of classical favourites.

"But," says Kunte, "We really need young artists from the UK and would very much like for them to contact us. We can offer them a new company which is determined to succeed, and has the resources and know-how to do it."

"We plan only 12 Karma releases a year. This will guarantee that every release gets a high-powered promotion. We will invest money in our groups to see they are well presented — photographs, hair styles, costumes, and stage show. We are building the image and credibility of our label and people will know that artists signed to Karma are fully qualified and professional in all areas. We are looking for long-term artists."

"Artists signed to Karma need not move to Munich. They can stay where they want, but obviously have to be accessible to record in Germany or America."

Contact: Karma Records, Hoffbrunstr. 11B, 800 Munich 71, West Germany. Tel. 089/797325; telex 52840 Karma D.

TIPSHEET is a weekly Music Week service.

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



Rodger Bain

Can artists get in to see Bain? "You bet I am accessible. We will see everybody."

"I feel the marketplace is becoming aware of the presence of Phonogram. With Ken Maliphant, as MD, you'll be hearing even more about us from him too."

Rodger Bain, Phonogram Records, 129 Park Street, London W1. (01) 491 4600.

Phonogram's singles search

PHONOGRAM IS actively looking for good singles material for various artists, and is also seeking a pop singles band.

Rodger Bain, head of a&r at Phonogram for the past year, has produced artists such as Black Sabbath, Budgie, Barclay James Harvest and Judas Priest, among many other artists. He has also produced several artists during his time with Decca, and later formed a company with Gus Dudgeon and David Platz. Before joining Phonogram, he was Rocket a&r for 18 months.

The material Phonogram is looking for is both general and specific. Bain describes it: "I am certainly always looking for pop singles. By choice, I have signed long-term developing artists and we badly need singles for them. I would rather build artists and careers than just sell pieces of plastic at the end of the day, but singles are an important part of building."

"We specifically need material now for two pop acts. Nobby Clark, former bass player in the original Bay City Rollers, needs down-the-road pop. Don Gould is producing. "And we need songs for Babe Rainbow, two black and two white girls produced by Ken Gold. They can be seen on Song For Europe."

FROM A RABBIT

Radio Stars

NEW SINGLE OUT NOW

ON *Chiswick* RECORDS NS36

Who's Keen on Diane?

ACTRESS/SINGER Diane Keen is looking for songs and a producer. Clive Stanhope and Tony Satchell of MMM who manage Diane, along with other artists Clayton and the Argonauts (Virgin), Hatch (DJM), Steve Elgin and the Flatbackers say, "We have several record companies interested in Diane when we have put together the right package."

Diane starred in the tv series — The Cuckoo Waltz and The Sweeney film and has two new series coming up — The Sandbaggers for Yorkshire tv and an untitled comedy series for the BBC.

Says Stanhope, "Diane is not just another actress who can sing."



Diane Keen

She has a very commercial recording voice of the Rita Coolidge or Linda Ronstadt type."

Interested writers, producers, contact Clive Stanhope, MMM, 30 Agate Road, London W6 0AH. 01 741 0975.

Stairway to the stars?

WANTED, BY new record company, one group and one singer-songwriter as well as a licensing, distribution arrangement here and in Europe.

The company is Stairway Records, formed in December by producer Jon Samuel. Business management is by Peter Knight Jr. through his Catalyst Music Consultancy and promotion is handled by Shaboodle.

Samuel found a five-piece Buster James, and has just finished producing the album Take It Or Leave It. They hope for a May or June release for the album. Samuel believes the band fills a vacancy in the market with appeal for the 18 to 25-year-olds.

Now Stairway is ready to expand its roster to three the first year. Says Knight, "We want self-supporting acts as far as repertoire goes. We would like another group and possibly a singer-songwriter."

Business enquiries: Peter Knight at 6 Marcoissus Road, London NW6, 01 794 7640.

Talent submissions: Jon Samuel, Stairway Records, 9 Victoria House, South Lambeth Road, London SW8 01 735 6032.

MUSICAL MALLORCA will be held this year on May 4, 5 and 6. In its fourth year, it continues its policy of presenting established writers and artists. But whereas in the past, talent has been invited to participate this year the committee will accept submissions by well-established writers and artists who want to offer a song or services as their country's possible entry. The Musical Mallorca Committee will make the final selections.

There will be 10 to 12 songs competing by the final. Prizes are awarded for first (gold trophy and \$10,000), second (silver trophy and \$2,500), third (bronze trophy and \$1,000) and fourth and fifth (a plaque and \$500). The remaining songs are ranked and all participating songs receive a commemorative plaque. Song prizes are split equally between composer, lyricist and artist.

There is also a prize (a plaque and \$500) for the best musical arrangement — not necessarily the winning song, and a critic's trophy for the best performance, chosen by accredited press representatives

attending the festival.

This year's jury for the song contest includes Elmer Bernstein, Alberto Semprini, Paul Mauriat, Paul Williams, Ennio Maccione and there are three awaiting confirmation: Francis Lai, Michel Legrand and Dimitri Tiomkin.

Musical Mallorca '78 suggests that "well known" writers having a new song to submit as their

Musical Mallorca

country's entry send a tape and a top line sheet to: The Fomento del Turismo de Mallorca, Gran Via Jose Antonio, Palma de Mallorca. The committee will make the final selection. They suggest that new writers do not apply and so save themselves the disappointment.

Similarly, established artists who wish to offer their performing services should send a recent commercial record or demo tape, photo and current biography to the above address.

Under-14 promotion opportunity

A NOVEL opportunity for record company promotion with young teenagers exists in Frizzbeat.

Paul Frizzby who runs Frizzbeat, entertains under-14 year olds. He uses disco equipment and popular records and encourages involvement of the young people. He stages competitions and gets the kids to sing along with the records. He has also worked out instructions for the kids' eight most popular disco dances and filmed them for ease in learning.

Sponsorship by a record company interested in this market would permit regular stagings and might result in advantageous promotion. Frizzby's next show is on April 4th, 6.30 to 8.30 at the Graham Park Youth Centre, Corner Meadow, Graham Park Way, London NW9. Or contact: Frizzby at 15A Queen Street, Haverhill, Suffolk. Tel: 0440 61085.

GTO seeks songs for Noosha, Dana

GTO RECORDS is in the market for songs for artists and for a producer. Paul Kinder has been head of a&r at GTO Records for some 18 months.

Now, concerned with the direction of GTO company under Leahy, he said: "People still regard us as a singles, poppy label. We are but we have other things too, like The Movies. We feel confident of breaking them with their second-album. With our new deal with CBS, their support will help us in breaking such quality album artists. Though we have a



Noosha Fox

lot of artists coming to us, we are looking for success with some of our more album oriented artists to add to our hit singles.

"For instance we have just laid down five new tracks with Dana. We would like to find another five songs so we can head towards an album. We are taking her away

from the teeny mor image she has had, so we are looking for a variety of songs. Barry Blue is producing."

Another need for songs is for Noosha Fox. They are cutting two or three songs for her in April and are looking for more. Shel Talmy is now producing Noosha, instead of Kenny Young.

As for new signings, Kinder says, "We don't want to have a lot of acts. We could not give them the support we can do being selective within our roster."

"For example we have just signed a very strange looking band, The News. We are waiting to hear some new songs from them and will want to find a suitable producer."

"I see everybody and anybody." GTO Records, 17 Barlow Place, London W1. (01) 629 8816.



London Town just one of the fourteen tracks from
WINGS new album **LONDON TOWN**

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PAS10012

BROADCASTING

IBA annual report—good news for ILR stations

THE INDEPENDENT Broadcasting Authority's annual report for 1976/77 underlines the breakthrough of the 19-station ILR network to both profitability and increasing influence in the daily life and affairs of their areas.

"During 1976/77 ILR showed clearly that a system of self-financing public service local radio can succeed in the UK," states the report. "The 19 stations broadcasting demonstrated that attractive, popular and socially valuable programmes can be provided by companies largely owned and controlled by local people and drawing programme material and revenue substantially from their own locality. The IBA's aspirations for local radio, studied, endorsed and generally shared by the Annan Committee, were shown to be both practical and worthwhile."

Referring to the subject of music on ILR, the report recognised that many stations and individual presenters are beginning to show an

increasing awareness and skill in the interweaving of speech and music that can be informative, stimulating and entertaining.

"It is likely that the prime source

ILR revenue rise continues

THE LUCRATIVE rise in revenue attracted by the 19 independent local radio stations continued during February. Receipts from advertising registered an increase of 43 per cent over the figure for February 1977.

The revenue total was £1,949,334, which brings the cumulative total for the first two months of this year to £3,513,928.

of entertainment in peak-time programming will continue to be popular music, and there are some interesting signs that the taste for

popular music may be becoming broader and also more volatile. The unexpected chart success of such records as Maureen McGovern's 1940-style hit *The Continental*, for example, seemed to follow largely from its early plays on ILR."

The report declares that the IBA has continued to encourage the ILR companies to extend both the range and quality of their music programming. Nearly all of the stations transmitted classical music programmes, and during the past year many have sponsored concerts by orchestras.

"The ILR companies have continued to add to their schedules programmes covering a range of other musical tastes," notes the report. "Piccadilly Radio introduced a series of jazz programmes, *Swingtime*, during the summer, while BRMB extended its popular *Country Jamboree* to three hours, and also decided to increase the length of its programme for Asian listeners, *Geet Mala*."

'ITV-2' warning to Rees

A BLUNT warning of the inadvisability of granting a fourth tv channel to the existing ITV companies has been given by a former ITV executive.

Stuart Wilson, founder and former joint managing director of Yorkshire Television, has stated in a memorandum to Home Secretary Merlyn Rees that "the fourth

channel should not be handed on a plate to the ITV contractors, whose prime interest is the protection of their monopoly, not the future of broadcasting."

Wilson believes that the fourth channel should be given to the Independent Broadcasting Authority to be operated by a new commercial contractor.

EDITED BY
NIGEL HUNTER



BBC RADIO Manchester has started a series called *I 'n' I* (meaning "we") reflecting life and interests in the West Indian community on Sundays at 9 pm. The three co-presenters are, from left, Vincent Herbert, Elaine Wilks and Wallen Matthie, and the programme will include the top 10 reggae records and a section called *Love Call* during which sweethearts and lovers can send messages and dedicate tunes to each other.

Clancy goes on tour to the regional retailers

A UNIQUE event is taking place this week in the shape of a regional tour by RCA Records UK managing director Ken Glancy.

He is visiting radio and tv stations as well as meeting record retailers in the areas concerned, and the short, concentrated tour will climax on Thursday in Birmingham when he opens RCA's new distribution centre there.

The centres Glancy will visit accompanied by RCA promotion chief Ken Bruce are Glasgow,

Edinburgh, Manchester, Liverpool and Birmingham, and he is calling at Radio Clyde, Radio Forth, Piccadilly Radio, Radio City, Beacon Radio and BRMB Radio as well as Scottish TV, Granada TV and BBC TV's Pebble Mill.

An RCA spokesman told *Music Week* that Glancy sees his journey as a flag-waving operation for RCA as well as an opportunity for meeting retailers in different areas and discussing RCA's long-term plans.

Gaelic pirates in Galway

A THIRD pirate radio station has started operating in Eire. Calling itself Radio Galway, it is broadcasting to that area on the west coast of the republic in both English and Gaelic on a waveband between those of the two Government stations serving the area, Radio Telefis Eireann from Dublin and the exclusively Gaelic Radio na Gaeltachta situated in Galway.

The projected launch of Radio Dublin under the auspices of RTE to combat the existing pirate Radio Dublin and another illegal operation, Radio Ard, has been

delayed owing to disagreement about what proportion of the new station's 19 hours of daily airtime should be allocated to serious programmes in what is basically intended to be a pop format.

The two pirate stations in the Dublin area continue broadcasting, despite several raids by the authorities in an attempt to put them off the air.

Several thousand teenagers recently staged a march in the Irish capital to protest against what they consider to be harassment of the pirate stations.

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BURUNDI BLACK

BAR 708



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A Song For Europe
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Charmdale Record Distributors Limited wish to state that all stock sold by themselves is genuine. In conjunction with the BPI all international purchases are fully investigated. Therefore, without hesitation, Charmdale will fully indemnify any retailer against any kind of prosecution relating to piracy on stock supplied by them.

The list below shows how beneficial purchasing imported stock can be.

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Any enquiries regarding this advertisement should be addressed to
The Managing Director at

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182 Acton Lane, London NW10.

Telephone 01-961 3133

RETAILING Big Bear wants to be quite alone

THE SMALL Birmingham-based record company, Big Bear — which has a wide reputation for its quality vintage US blues catalogue and which is now trying to build a roster of contemporary UK talent — has decided to reach out for full independence.

It has not renewed its licensing deal with EMI after an 18 month term, and is currently boldly going it alone on arranging pressing, promotion, selling and distribution — all without enlarging its total full-time and part-time staff of seven. The venture is still new, but the enthusiasm and will to make it work are impressive.

Using Linguaphone in Slough for pressing, Delga Press in Bromley for sleeves, Hannibals of Leicester for labels, and Securitor to carry stock to its wholesalers, Big Bear is now distributed through major one-stops in carefully thought-out geographical areas. These are Lightning, Wynd-Up, Rock Bottom, H. R. Taylor, Moss Music and Scotia.

Kate Munn, promotions director and assistant to Jim Simpson, Big Bear md, said that although there had been a recent "flurry of interest" in LP catalogue — which the company had mostly been able to serve ex-stocks, the aim was for the immediate future to concentrate on singles. Later, of course Big Bear will become involved in bringing out new LPs.

First release is a new single from Garbo and the Celluloid Heroes called Only Death Is Fatal. This will soon be followed by a 12" EP from Muscles, a Bullets single, and a single from Cousin Joe from New Orleans, who must be one of the



Garbo and the Celluloid Heroes.

oldest and liveliest artists working anywhere.

The new system means a great deal of hard work for everyone, but, as Kate Munn said, the late hours were not grudged, and the excitement of following the whole process through from recording to distribution is gripping everyone at Big Bear. Sessions musicians who work regularly for the company have become involved — using their often free daytime hours to deliver orders or sell the records into Midlands shops.

Far from being treated like nuisances by their pressing, sleeving and labelling companies, the Big Bear people, especially Simpson, have found that their keen interest in every stage of the process (checking acetates, test pressings, final pressings etc) is welcomed and catered for. It is early days yet, but things look promising, and Simpson is keen for dealers to be aware that Big Bear product is in the one-stops now.

EDITED BY
TERRI
ANDERSON

GRRC — EMI agreement

THE GRRC'S recent contacts with record companies have achieved results which include an agreement between the managing director of EMI and the secretary of the GRRC, Harry Tipple, that two meetings a year should be held to discuss items of common interest. EMI agreed in 1977 to issue pre-paid postcards. These have not been distributed yet but the GRRC will continue to press for them.

Before the new EMI record tokens

were launched, that company discussed the new token scheme at length with the GRRC. It is generally felt that the new system is working well, but dissatisfaction over EMI's Christmas credit arrangements will be discussed at the next meeting.

It has been suggested that WEA promotions involving retailers should be discussed beforehand with the GRRC.

Meetings with manufacturers will continue throughout 1978. One item that will be particularly pressed is the general cost to the retailer of handling and returning faulty goods. The GRRC feel that dealers should no longer have to bear the total cost of this chore.

The MTA has joined the Trade & Professional Alliance and topics the TPA is currently studying include some of endless interest to independent dealers. For example: the burden of excessive legislation — the TPA hopes to review the situation and press for some relief; Employment Protection Act — it has been suggested that employers should be exempted from the provisions of the legislation where the number of employees was less than four (the MTA will consider this matter at the next Council Meeting).

The latest MTA newsletter asks any one having difficulties in obtaining credits for shortages from Phonodisc to write to the MTA Secretary.

RSO's new numbering system

POLYDOR HAS announced a new numbering system for the RSO label, which begins with the current Andy Gibb single Shadow Dancing (RSO 001). Next single will be the Bee Gees' follow-up to Stayin' Alive. Titled Night Fever it carries the number RSO 002, and future RSO singles will continue in sequence.

Future RSO albums will have the prefix RSS for Super items (£3.95) and RSD for Deluxe (£4.35) with numbers starting 001. Cassettes will be TRSS and TRSD respectively. First album with the new alpha prefix is expected to be the Andy Gibb, released in May.

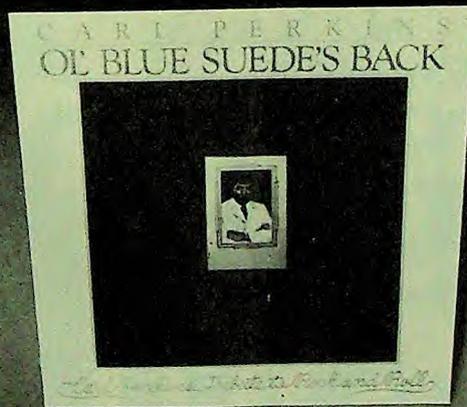
The Legend Himself

Carl Perkins

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with his

Tribute to Rock and Roll



See him on tour

APRIL

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Thursday 13th	City Hall - Newcastle	Thursday 20th	Royalty Theatre - Southgate
Friday 14th	Apollo - Glasgow	Friday 21st	Odeon - Lewisham
Saturday 15th	Empire Theatre - Liverpool	Sunday 23rd	Winter Gardens - Bournemouth
Sunday 16th	Odeon Theatre - Birmingham		

ALBUM UATV 30146
CASSETTE TCK 30146



Marketed by UA Records Ltd.

INTERNATIONAL

Re-organisation for Yamaha Foundation

TOKYO: The 12-year-old Yamaha Music Foundation has undergone a structural reorganisation to achieve what a spokesman describes as "maximum efficiency and maximum effect".

The Yamaha Music Schools in Japan, which have so far produced over three million graduates and are now in their 23rd year, will be further developed, and the Foundation will continue its search for potential singer-songwriters, artists and music amongst the general public.

The numerous musical activities organised by the Foundation such as the National Popular Song Contest, the Nems Jazz Inn, the International

Electrone Festival, and the World Popular Song Festival will be enlarged in scope through streamlined management, separated from the Foundation's music education involvement.

The international projects division will conduct international promotional activities throughout the year for the World Popular Song Festival in Tokyo, the Foundation's biggest musical event.

Main activities planned for this division include participation in the planning of many international events related to the World Popular Song Festival. These include Midem in France, *Billboard's* Imic, Fidof and Musexpo in the USA.



MELBOURNE: Astor Records has renewed a long-term licensing arrangement with MCA Records of America. Astor general manager Rex Berry (left) commented that "we are naturally delighted with the re-signing and to the continuance of the close and successful association we have enjoyed with MCA Records over the past eight years." He is seen presenting gold record awards to MCA Records vice president Lou Cook for Don't Cry For Me Argentina (50,000 Australian unit sales), Evita 2-LP set (20,000) and Musical Autobiography of Bing Crosby.

Radio networks limited in France, declares SACEM

PARIS: SACEM here has come out in favour of more radio networks in France. This adds strength to the record company complaints that the existing monopoly system limits the diffusion of recorded music, plus restricting exposure for new talent.

Though SACEM, in its statement, is careful about obviously taking sides, it points out that whether radio is part of a monopoly or privately-owned and free, it can only meet requirements if it is properly organised. It adds that at present it is too limited in France, and the public is not adequately served.

Programmes are not sufficiently diversified and there is generally not enough radio, nationally or at local level. But SACEM insists that the planned spread of broadcasting should be organised so as to avoid the chaos evident in Italy.

Local radio should be established but on terms that make it neither completely financial through advertising revenue nor exclusively cultural.

Clearly the next Government here will be forced to introduce far-reaching reforms. Private stations will surely never have more clear-cut opportunities.

Venet to repeat course

LOS ANGELES: Independent record producer Nikolas Venet is repeating his UCLA Extension class Record Production: The Process of Creating the Product, which started on March 30.

Venet said his class will examine the artist-producer relationship, and teach about the recording process from the standpoint of production, budgeting, recording studio technology, musical arrangement

and album cover development.

The course will include recording studio field trips "to watch everything from production to album graphics", and runs until June 15.

Venet, 25 years in the record business, has produced artists such as Lou Rawls, Jim Croce, Dory Previn, Linda Ronstadt, and the Beach Boys.

Basart signs up with Rainbow

BUSSUM: Dutch record company Basart has signed a three-year Benelux distribution deal with the UK Rainbow label of former Arista-UK head Aaron Sixx. The deal was initiated at this year's Midem in Cannes.

First Rainbow releases will be a single and album by UK hard-rock group Trapeze, and a single and album from the Beaver Brothers, also from the UK. Coming next will be the single The Heartbreak Kid by rock band Ricky and the Numbers.

Former Traffic drummer Jim Capaldi has started work as a producer for Rainbow and has already produced an album by UK singer Annette Peacock, for release here in the fall.

Salesmen's reward

LONDON: Dischi Ricordi the largest independent record company in Italy, rewarded their successful sales team with a visit to London last week. 55 of their 60 salesmen met or exceeded their targets for last year.

"I don't know whether we have very good salesmen or the sales manager set a very low budget, but we were very pleased with the results," said Lucio Salvini, Ricordi's general manager, at a reception given in their honour.

London was chosen for the trip as much of Ricordi's product comes from labels such as Island, MCA, Sonet, United Artists and Virgin. The salesmen were given the opportunity to meet British record company personnel, whose product they handle.

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TALENT

Bell wants a recording contract

by DAVE DALTON

MADELINE BELL is open to offers. The Blue Mink lady whose voice sends tv advertising executives rushing to pick up the telephone is currently without a recording contract. After circulating her availability to all record companies Miss Bell was disappointed to receive just a few offers of contracts plus suggestions of a few hours session work.

"I made the mistake of not making it clear in my letter that I was only interested in a proper recording contract," she says. She had lunch last Thursday with record company chiefs who must for the time being remain nameless to discuss "the best offer I've had so far".

The fact that there wasn't a long queue at her door the moment she ended an unhappy association with Pye is surprising when you consider her success as front singer with Roger Cook for Blue Mink plus the familiarity of her voice with all ITV viewers (her transatlantic tones can be heard promoting the likes of Horlicks, Cadbury's and Avis Car Hire) and her continuing success as a cabaret artist. Her popularity up and down the country as a live performer has led to her winning the Mirror Club award as the best female vocalist of the year, the presentation by Lord Delfont to be staged for Harlech tv at the Stardust Club in Usk, Wales.

She is currently pulling in droves of tourists to the Talk of the Town, London, with a potent mixture of old Blue Mink favourites like



Melting Pot and Banner Man and contemporary standards by Stevie Wonder and Elton John. This is the third week of an eight week season.

Madeline Bell is no banner waving women's libber but feels that being of the gentler sex has something to do with her difficulty in fixing up a good recording deal. "Females are hard done by in the music business," she complains, "and at the moment all the companies seem to be interested in is punk."

In any recording deal she would like to receive greater recognition for the contribution to her discs than in the past. "I'd like to have some say in the writing, obviously, and also get credit for the production. When you've been in the business as long as I have, you can't just go into the studio as the artist and sing the songs. In sessions, the session singers often end up producing an album as they are often more experienced than the producer, yet all they get for what might turn out to be a million seller is a straight fee."

At the end of her Talk of the Town engagement, the main event in her life will be her marriage to rock group truck driver Bob Collins — the wedding is scheduled for July. The only thing that might postpone the happy event is the intervention of recording commitments.

Ritchie's Rainbow rises

by
CHRIS
WHITE

WITH THE release of their fourth album, Long Live Rock And Roll, next Friday (14), and the single of the same name already available, Polydor band Rainbow continue to make inroads into the UK record market. The band, started by ex-Deep Purple member Ritchie Blackmore, originally had a following of mainly Purple fans but according to the band's manager, Bruce Payne, is now attracting a new generation of followers — to quote him, "Probably the younger brothers and sisters of those original Deep Purple fans."

Blackmore's last UK tour with Rainbow was during autumn 1977, and was part of an intensive European schedule. Such are the heavy touring commitments of the band that one year has to be put wholly aside for the US and Japan, and the next year for this side of the Atlantic. One of the major problems with any tour is the transportation of the mechanical 'rainbow' which dominates the stage during any gig.

Bruce Payne says: "The rainbow dictates the choice of venues during any tour undertaken by Ritchie Blackmore and Rainbow, but there is no way that they would consider leaving it out of the show — the fans have come to expect the presence of the rainbow and would be disappointed if it wasn't there. Although it is liable to be temperamental and requires a lot of nursing, it has only really let us down a couple of times and that was at the beginning when there were obvious teething troubles."

When the band does embark upon a tour, all venues have to be checked out carefully beforehand to ensure that the stage is large enough to

accommodate the rainbow; on the other hand, the halls have still to be good acoustically, and Blackmore feels that it is important that the band does not lose contact with their audience by being too far away from them. Transportation of the mechanical rainbow is expensive — and slow. More than 14 people are required to look after it and the rest of the backstage equipment, and when Rainbow have overseas dates then the rainbow has to be shipped out in advance.

Bruce Payne has his own management company, Sea Factors, based in New York. He originally worked for the Purple Organisation in London but eventually broke away, taking over the personal

management of Blackmore. He also looks after model-turned-singer Barbi Benton who has recorded for Hugh Hefner's Playboy label. "Surprisingly perhaps, she takes her singing very seriously and has been working with Roger Glover (another ex-Deep Purple member) on some recordings. Barbi has a multi-faceted career and has already done a lot of tv acting including the McCloud series. Her record company capitalised on her appearances in those shows and she was a big hit in Scandinavia — one of her songs was number one for six weeks in Sweden."

Surprisingly, although Miss Benton has since had five more Scandinavian hits, most of them have not been released in the UK. "However I see her in terms of being an international artist and with Roger Glover's help I think that we will succeed in breaking her as a major recording act," Payne adds.



Ritchie Blackmore talks to Bruce Payne.

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COUNTRY

Bob Powel: We're in a very fortunate position of being based in London and having the opportunity of getting most visiting artists on the show. Otherwise, as far as records are concerned, we present a mixture of old and new recordings. Obviously a record played on a local country show cannot get a record in the charts but it can create the initial interest.

Frank Baron (Metro Radio): You are in a fortunate position. It is far rarer to get artists outside of London. In Newcastle we very seldom see acts at all, and it's not all that easy to get together telephone interviews when they are staying in London.

Dennis Knowles: I'm sure it is the aim of every recording company to make their artists accessible for interviews. We, at United Artists, certainly try to get our acts out to the stations.

Joe Fish (Piccadilly Radio): We have an even greater problem in that often we don't know that the artists are in the country. Most of my information doesn't come from the record companies but rather from listening to Radio 2's Country Club or reading *Country Music People*. And then, often, it's too late as the artist has left the country.

Bob Stewart: Our weekly show on Radio Luxembourg came about through a demand for the music. The station transmits into Britain, Europe, North Africa and parts of the Iron Curtain countries and, following a listeners' survey, it was discovered that a large proportion of listeners wanted to hear more country music. But our format is a blending of styles, taking in albums, more Top 40, MOR country and country rock.

Frank Yonco (artist): Rather than discussing the US acts, who do not make frequent visits here, isn't it more important to allow time to the British acts who are readily available and are constantly working on the scene?

Richard de Sylva (EMI Records): Unfortunately specialist programmes tend to overlook the local artist. At present they've still got to establish their credibility with the media.

B. J. Cole: I feel specialist programmes tend to create barriers. If a listener doesn't like country music he won't tune into a country programme. However a particular listener might like a country song not knowing its country and, therefore, it will achieve far more by being played on a non-specialist show.

Dennis Knowles: The interest in country music is increasing, and it's been revealed by the increase in local country programmes and the amount of country music being played on non-specialist shows. We first moved into country through noting the annual sales of Slim Whitman albums, and then developed a specific marketing campaign which included television promotion. And I think this has caused the stations to sit up and take notice... programmers do take note of tv albums and chart positions.

Douglas Hesse: Television itself is becoming more aware of country music's potential. Initially it seemed a good idea to feature country acts on television and it's paid off with good viewing figures. The growth will be further increased by using good and proficient artists.

Frank Baron: After six months of discussion with Tyne Tees Television, they eventually agreed to record a programme with Don Williams. But then he backed down and the exercise was fruitless.

Paul Bernard: We had the same problem, but as the artist wasn't available we looked around for a British act and found Frank Yonco. Then we found some other British artists and took time to record the programme in the right environment rather than using an Outside Broadcast unit like the majority of other country shows. I think we

The radio and tv seminar

BRITAIN'S FIRST Country Music Radio & Television Seminar, sponsored by *Music Week* in association with Mervyn Conn, was staged at the Wembley Conference Centre on Sunday, March 26. The project was handled by Peter Felstead, of Mervyn Conn Organisation, and assisted by Karen Sanders.

The panellists were: Peter Felstead (Chairman), Paul Bernard (producer — *Westward Television*), Tony Byworth (country music editor — *Music Week, Country Music People*), B. J. Cole (artist), Douglas Hesse (producer — *BBC2*), Jim Keltz (news editor — *LBC Radio*), Dennis Knowles (marketing manager — *United Artists Records*), Bob Powel (presenter — *BBC Radio London, London Country*), David Sandison (journalist, Chairman — *Country Music Association*), and Bob Stewart (dj — *Radio Luxembourg*).

Among the topics for discussion were:

1 Do specialist country music programmes alienate or encourage the growth of the music?

2 The response to country music product is proportionally higher than any other form of music. Are programmes therefore reflecting the demand for country music?

3 The United Kingdom has returned rock to the United States. Why isn't it happening with country music?

4 Do record companies formulate the media's idea by the product they present to the media. Therefore, by treating country music as a minority appeal, are they inhibiting the music's advancement?

The seminar — which attracted over 80 members of the media, press and music industry, and was open to discussion from the floor. A summary of the dialogue follows.



THE line-up of panellists for the MW Seminar: left to right CMS chairman David Sandison, Jim Keltz, Bob Powel, Paul Bernard, B. C. Cole, Peter Felstead, Douglas Hesse, Tony Byworth, Dennis Knowles and Bob Stewart.

must treat the British acts as professional.

Tony Byworth: That leads on to the recognition of the British scene. I think that British acts will succeed if they approach the music with more originality. It happened with the pop acts in the Sixties but, at present, too many are content to be substitutes for American artists rather than be alternatives. Once they gain their own originality the industry will take far more notice.

Douglas Hesse: I agree — it's an identification of the music. A British act cannot be associated with an American way of life. A song like *Your Cheatin' Heart* just isn't British... we don't slip around and cheat in barrooms. We have our own expressions and, until they're used, artists cannot gain credibility.

Ken Cox (Dawn Promotions): At present the record industry won't take any notice of local acts so it's up to the smaller independent companies to come up with the

answers and provide the encouragement.

Richard de Sylva: It's more than that. When I started recording Frank Jennings it wasn't because he was a country artist but because I liked his music. But we live in a commercial world and we need good, original songs. It's no good using American songs because the original US versions could be quickly released on the market if the British act receives any degree of success. But when we go out and record original British songs we don't get the support from the media. Frank Jennings' single *Me And My Guitar* reached 55 in the charts through winning on *Opportunity Knocks*, but it was given practically no radio exposure.

Bob Stewart: I have never received any British product for my show but if it's forwarded to me in future I will make sure I include a British feature every week.

Willy Morgan (Jet Records):

Referring to the point of specialist programmes, country music is simply music. Thank heavens for guys like Roger Scott on Capital Radio who don't specialise but just play records. And he plays a lot of country records.

Bob Powel: Country programmes are important for giving the record the initial play. Don Williams was first played on the country shows and the Kendalls' *Heaven's Just A Sin Away* was picked up by Polydor because an executive heard the US record being played on my show.

Tony Byworth: The argument of specialist programmes is irrelevant... surely it's more important that a campaign is launched to get more country music played on radio?

Joe Fish: But we can't always get the records in the first instance.

David Sandison: We've heard of the hassles from Richard de Sylva concerning the Frank Jennings record, but we've also heard from a

number of stations that they never had copies of the single. It seems inept that EMI releases the product but doesn't back it up with promotion.

Willy Morgan: Specialist programme presenters are very often freelancers and, most likely, are not at the station when the promotion man calls.

David Allan (BBC Radio 2): It's a problem not just restricted to local stations. We have the only network country radio show and every often we never receive copies of singles from a number of the major record companies.

Mervyn Conn (promoter): It's a problem that should be resolved by the parent American company. They should be aware of the situation and appoint people to deal with the music specifically.

Wesley Rose (President: Acuff-Rose Music): It concerns me when people talk about one kind of music. Ideally the record companies would love to see only one kind of music. In the States it's become a confused situation and, often, it's dangerous to categorize music. We have situations where a country act wants to build a greater audience by crossing over to pop... but that way he also stands a chance of fading and losing his audience. If he stays country the audience remains with him. There's also the situation where rock stations are playing country, but what they're really playing are failed rock artists trying to cross over into country.

Jim Keltz: The problem in Britain is that there are no country stations.

Tony Byworth: I think the problem rests with the record companies' general reluctance to promote country music. More often than not country acts have broken over into the charts on her own count initially, and then been given the promotional push. I would like to see more record companies spending time in promoting new acts from the start.

Tony Goodacre (artist): Of course, referring to the British scene, there are both good and bad artists. But a British record like Frank Jennings' single should be allowed the opportunity to be heard.

David Allan: We had a recent survey created by needletime. With around 30 minutes needletime on Country Club we devote the time to American releases and British acts are recorded in sessions.

Peter John Bergg (Radio Tees): When you live out in the sticks record companies tend to think we're odd if we like country music. Sometimes I find it very difficult to fill my two hour show with new or recent product — simply because I don't have it — so I resort to old product. Hence I'm finding it difficult to expose country music.

Bob Powel: Nobody has mentioned the music publishers' promotion people. Music publishers make a great deal of money out of country music yet I have never heard anything from any music publisher at any time.

Richard de Sylva: To help resolve the problem, I suggest that the radio stations provide a list of specialist and non-specialist programmes that are prepared to play country music and the CMA (GB) should compile a comprehensive listing for circulation.

George McManus (Polydor Records): It is important to remember that record companies are out to sell records. Frankly they're not interested in categories but if it happens to be country and it sells — great. In terms of priority the promotion departments must figure the audience potential.

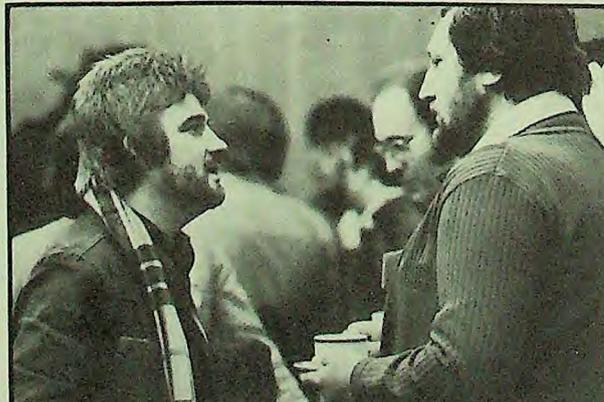
Willy Morgan: Specialization often hinders careers.

David Sandison: What about promotion departments that handle disco music... surely they're specialist departments?

Willy Morgan: We can't afford to have specialists. Our job is to get the

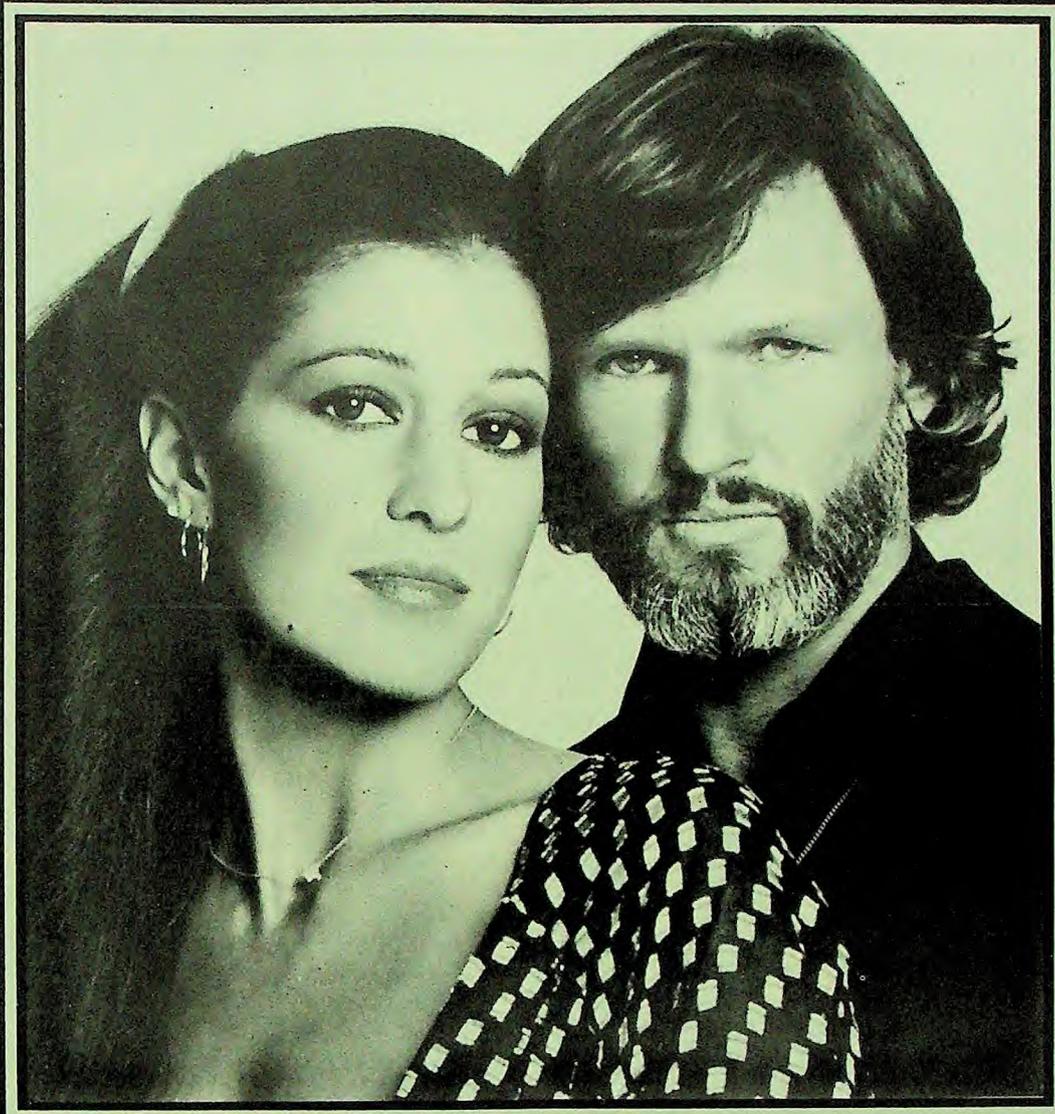


VETERAN COUNTRY music publisher Wesley Rose.



RICHARD DESYLVA talks with Lloyd Coles of Swansea Sound Radio.

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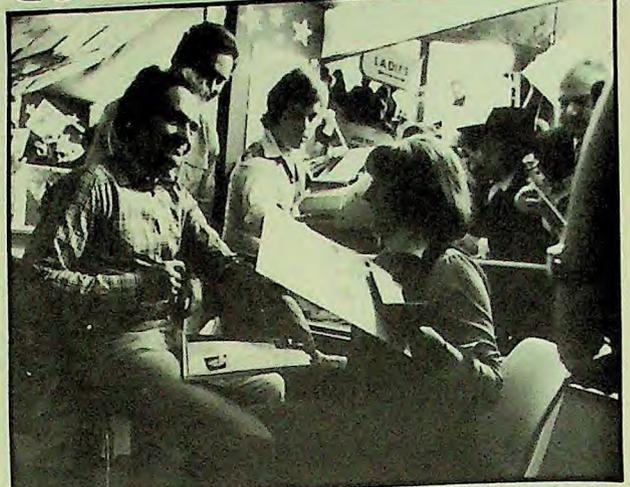
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COUNTRY



COUNTRY star Merel Haggard, on his debut UK appearance at the 10th Wembley Festival, took time out to sign autographs at the MCA stand before his Monday night concert.

How well does radio work for country?

FROM PAGE 20

music across to the widest possible audience and sell records.

Ken Cox: Surely this discussion should be about British artists and their records. I accept that American artists are important but radio plays should be on a 50-50 basis.

David Allen: We had a recent survey on Country Club and 75 per cent of our listeners didn't want British country records to be played. What is more important is that we should be allowed more air time and at an hour with a larger listener potential. I'm sure if we had a country music show at the time that Pete Murray's programme it would be bloody successful.

Rick Gardner (director: BBC tv): The same applies to television. Last year, on BBC2 tv, the Wembley recordings collected 5 million viewers but the figure would be far greater if the shows went out on BBC1.

Tony Goodacre: Can record companies do anything to push country artists on television, whether they be British or American artists?

Paul Bernard: When I did my show on Westward, we featured three British songs on the programme — and it was the interest in those three original British songs that has led me to create a future series of shows. I am always interested to see British artists.

Douglas Hesse: Star quality is important. Television needs charisma ... we must develop artists who possess the ability to entertain and attract a large following.

Bob Powel: We need to develop

artists. Tom Bresh was recently on the Des O'Connor show. He was totally unknown to the British public yet he was one of the most entertaining personalities to have been seen on television in a long, long time. But country music is winning out — the recent series of Val Doonican shows were country music shows.

Richard de Sylva: It all depends on status. A British country act, if given the opportunity to appear on television, will only be afforded a small budget whereas a star gets a star treatment.

Wesley Rose: The growing pains you experience in Britain are the same as we have in the States. Every year the Country Music Awards show gets high ratings — higher than the Grammy Awards. Specialist shows like the Grand Ole Opry sell out ten weeks in advance. Television in the States is controlled by Madison Avenue. They like ratings and they know that country music always attracts high ratings ... but none of those Madison Avenue guys would like to be photographed standing beside a country music act.

Peter Felstead: Concluding this discussion, the general public likes country music because they like what they hear. I think it should be all of our objectives to push the music more and more to the forefront.

WEMBLEY FESTIVAL
THREE-DAY
REVIEW P24



LEADING US country manager Jim Halsey was in town last week for the Wembley Festival and to announce plans for the expansion of his tours, publishing and record businesses. He is pictured here (centre) with, left to right, Anchor Records md. Ian Falfini, Don Williams, George Hamilton IV and Halsey's vice-president Dick Howard, Halsey's company runs festivals throughout the world and recently agreed a 1979 MIDEM country showcase.

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COUNTRY

PERFORMANCE

SATURDAY, MARCH 25

THE OPENING night of Wembley's 3 day event would have been a complete victory for the basic, hard core sounds of country music — through the workings of such acts as Vernon Oxford, Freddie Hart and Carroll Baker — had it not been for an appearance by Don Williams complete with a string section.

But no-one really knew what to expect from **Don Williams**. Following a certain amount of criticism gathered on previous visits for keeping to the established format, Williams rang the changes by adding violins and cellos to his usual three-man band line-up. The strings worked well, finely enhancing the artist's gentle, laid-back musicianship and there wasn't a murmur of discontent from the capacity packed auditorium of country enthusiasts not accustomed to such refinements. But, as usual, it was Williams who was the focal point and, with material like *The Shelter Of Your Eyes*, *Amanda* and *You're My Best Friend* (presented, once again, with full audience participation), he added another triumph to his triumph laden career.

On the other hand the enthusiasts had already received a strong

Traditional sound wins Wembley audience vote

BY TONY BYWORTH

package of good, downhome sounds during the preceding 4½ hours. The return visit of Canada's top rating **Carroll Baker** clearly showed that she's a lady to be reckoned with in the country stakes, and laid down a performance that combined strong material with powerful vocals. *You've Never Been This Far Before* also displayed a dramatic stage ability and, at the end of her set, Ms. Baker received a well deserved, rousing reception.

The highly popular **Vernon Oxford** was another entertainer fully in favour with the audience, whipping up the response for his traditional styling (which combined fiddle work and Hank Williams styled vocals) and a repertoire of familiar songs while **Freddie Hart**, making his debut British appearance, is guaranteed for a return visit in the not too distant

future. Hart, a singer/songwriter with considerable years' experience, mingled sincerity and sentimentality throughout and titles like the million selling *Easy Lovin'* and *My Hang Up Is You* clearly showed that such oozing warmth has a home on both sides of the Atlantic.

Further examples of the well established country workings came with the appearances of stalwarts **Carl Smith** and the **Wilburn Brothers** — two acts whose popularity have somewhat faded in the age of the United States' contemporary developments. Nevertheless, in Britain, where country is still underexposed, such

stylings are eagerly welcomed. And **Don Everly** mainly kept to the past with titles like *T For Texas* and *Mama Don't Allow*, and recreated the age of the Everlys through the assistance of guitarist **Albert Lee** adding the exacting, required harmonies. Again it was just the presentation that the audience required.

Of course, with a crammed bill of 11 acts, artists have hardly had the time to develop their presentations and both **Barbara Fairchild** and **Jody Miller** — with 20 minutes each — suffered slightly with minimal stage time. This was especially noticeable with the vivacious Ms. Fairchild who could not match up to the performances given on the **Don Williams** tour last year, and the same could well be said for Canadian songwriter **Dick Dameron** whose ten minute slot at 6.00pm was at a time when some members of the audience were still searching for their seats.

SUNDAY MARCH 26

HERE COUNTRY music clearly displayed its diverse range of sounds with a lineup of acts that spread right across the spectrum — and **Marty Robbins** winning out as the show stopping act of the evening.

Marty Robbins is, simply, an entertainer and worthy of breaking over to all audiences regardless of musical classifications. He's a showman who plays to his audience and, with an impressive array of hit titles, lays down a performance that mixes camp presentation, ad libs and off the cuff humour. Backed by his band **The Loredos** his 11 song set — which included such offerings as *Singing The Blues*, *Devil Woman* and *El Paso* — brought forth such remarks as "oh don't, you're too much" (to the receptive audience response) "oh well, if you must", and a standing ovation at the end of his performance.

The roots of rockabilly came to light with a fast paced performance by one of the music's legends, **Carl Perkins**, now in the midst of fresh career activity and supported by a band that includes his two sons in the lineup. *Matchbox*, *Boppin'* *The Blues* and, of course, *Blue Suede Shoes*.

And the backbone of country music had its much applauded moments with the appearance of three of Nashville's most acclaimed, and respected, session men, **Lloyd Green** (steel guitar), **Charlie McCoy** (Harmonica) and **Hargus "Pig" Robbins** (piano). Each turned in solo performances, backed by Britain's **Kelvin Henderson Band**, and then joined forces to display their skills in presentation and arrangements on such titles as *Rocky Top* and *Your Cheatin' Heart*. The cheering ovation that greeted the performance again displayed the audience's demand for the music's more traditional sounds.

The disappointment of the evening came with the concluding act, **Donna Fargo**, a highly successful artist in US chart territories and on the nightclub scene. Sadly her slick, fast paced and hard working routine, aided by her ten-piece band which included a synthesizer in the line-up and familiar titles like *Y'all Come* and *Funny Face*, failed to win over her listeners and proved that such contemporary presentations are not befitting the Wembley environment.

Among the other artists on the evening's bill were **Skeeter Davis**, long acquainted with the British public and turning in one of her best performances in years,

MONDAY MARCH 27

THE INTERNATIONAL Festival's third night was the night that every country fan had been eagerly awaiting; the night that **Merle Haggard** made his long-awaited British debut. And the occasion was memorable, not only surpassing all audience response of the preceding nights but, quite likely, of all preceding Festivals.

Merle Haggard could do nothing wrong. Right from the opening **Daddy Frank** and through to concluding *Movin' On*, the audience screamed, hollered and applauded at the artist, his repertoire of songs and the exacting, tight musicianship of his accompanying 10 piece band, **The Strangers**. All 19 songs were familiar — such is the extent of Haggard's following — and ranged from the self-penned insights of his prison days to the strains of dixieland and western swing, with **Bonnie Owens** and **Ronnie Reno** lending weight with harmonies to the artist's vocals while the steel, piano, fiddles and brass often led off into brief jamming sessions. Even greater response arose when Haggard took up his own fiddle to lead off into the instrumental *Orange Blossom Special*, and culminated in complete audience eruption with his theme song *Okie From Muskogee*. At the end of the performance a standing ovation throughout the auditorium brought the artist back to encore with *Sing Me Back Home*.

Monday night was **Merle Haggard's** night, but it had been led into by over six hours of superlative country entertainment. **Texan Moe Bandy** was also making his debut British appearance and, together with his band the **Rodeo Clowns**, thoroughly impressed with a basic country format that featured songs centering around bars, broads and boozing. Bandy, with songs like *Hank Williams*, *You Wrote My Life* and *Cowboys Ain't Supposed To Cry*, brought a breath of fresh Texas air into the music.

And **Kenny Rogers**, in the past associated with pop music, displayed his skill as a masterful showman by laying down a set that was completely oriented towards the country audience.

The audience's highly enthusiastic welcomes continued with **Larry Gatlin** and **Tompall Glaser**. Gatlin, on his second consecutive Wembley slot, once again displayed his supreme craftsmanship by way of highly sensitive, original lyrics; striking vocals; and never faulting harmonies with his five brothers, often in a Southern gospel styling. At the conclusion of Gatlin's 25 minutes stage time, the listener was left in little doubt that a substantial career lies ahead for him in Britain. On the other hand **Tompall Glaser** — through both solo work and the earlier days as a member of the much acclaimed **Glaser Brothers** — has already built a following here, and his latest Wembley appearance added another first with a set that witnessed accompaniment from an array of Nashville's top sessionmen (**Buddy Emmons**, **Laurie London**, **Reggie Young**, **Bobby Thompson**, **Joe Osborne** and **Bobby Wood**).

Undoubtedly the biggest surprise of the mammoth evening's proceedings came with the appearance of Canadian nightclub performer **Ronnie Prophet**, an entertainer whose routines — one might have assumed — would not have been fitting to the Festival's surroundings. Quite the opposite happened, though, and Prophet completely delighted all onlookers with a set that mixed songs, guitar instrumentals, impersonations and humour.

And the final words must be devoted to **George Hamilton IV**, the compere throughout the whole of the Festival's three days. With usual ease and assurance Hamilton filled all of his spots — over 40 of them — providing information on various country activities as well as giving information of each of the acts as they made their way to the stage.

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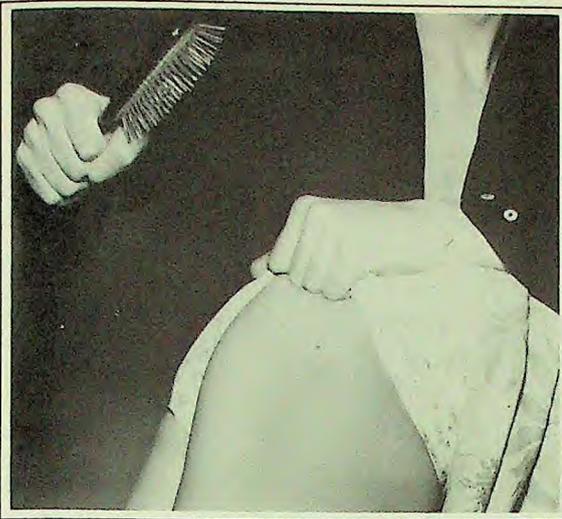
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Little Red Rooster

You'd better set your own alarm, 'cause the Rooster's been known to O.D.

No More Canaries

There are no more canaries, only yellow budgerigars.

The Punk

Anyone who's crying out, no matter what he says, is not as fatalistic as his words may suggest.

Hard As A Rock

Be soft in the heart, but not in the head. Sand is great at the beach, but a drag in your bed.

Foxy Bitch

It puts forth the proposition that God might just be a woman... and if she is, you know she's just gotta be foxy.

So 1950's

You can't tell the truth from the man in the box, and you can't tell the time by the colour of his sox.

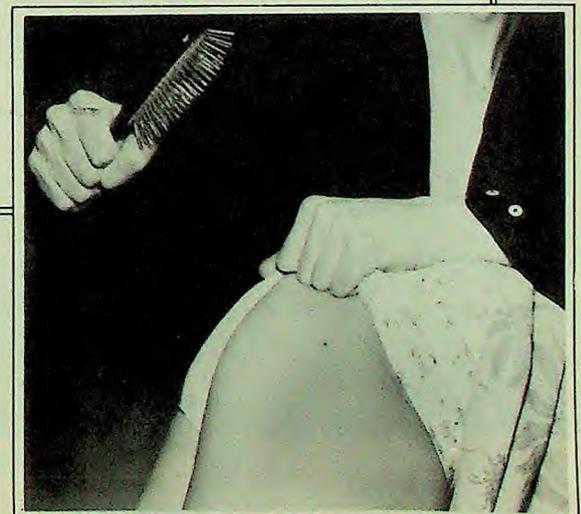
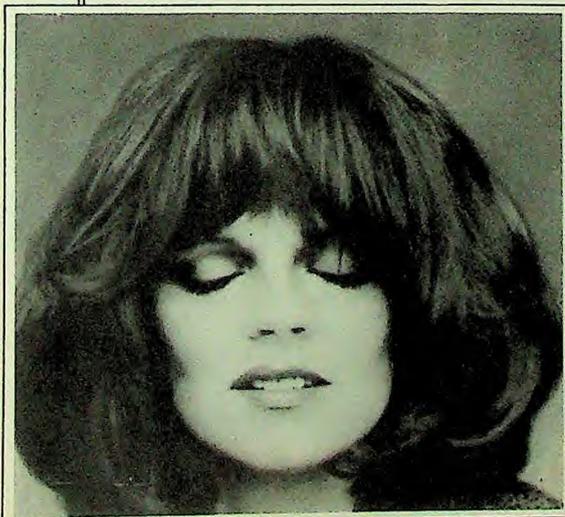
Not So Bad

At the end of the world when machines make romance. If there's still human beings, they still wanna dance.

Liverpool

Thank-you notes, to a town that played host on the road.

CHERRY VANILLA'S ALBUM

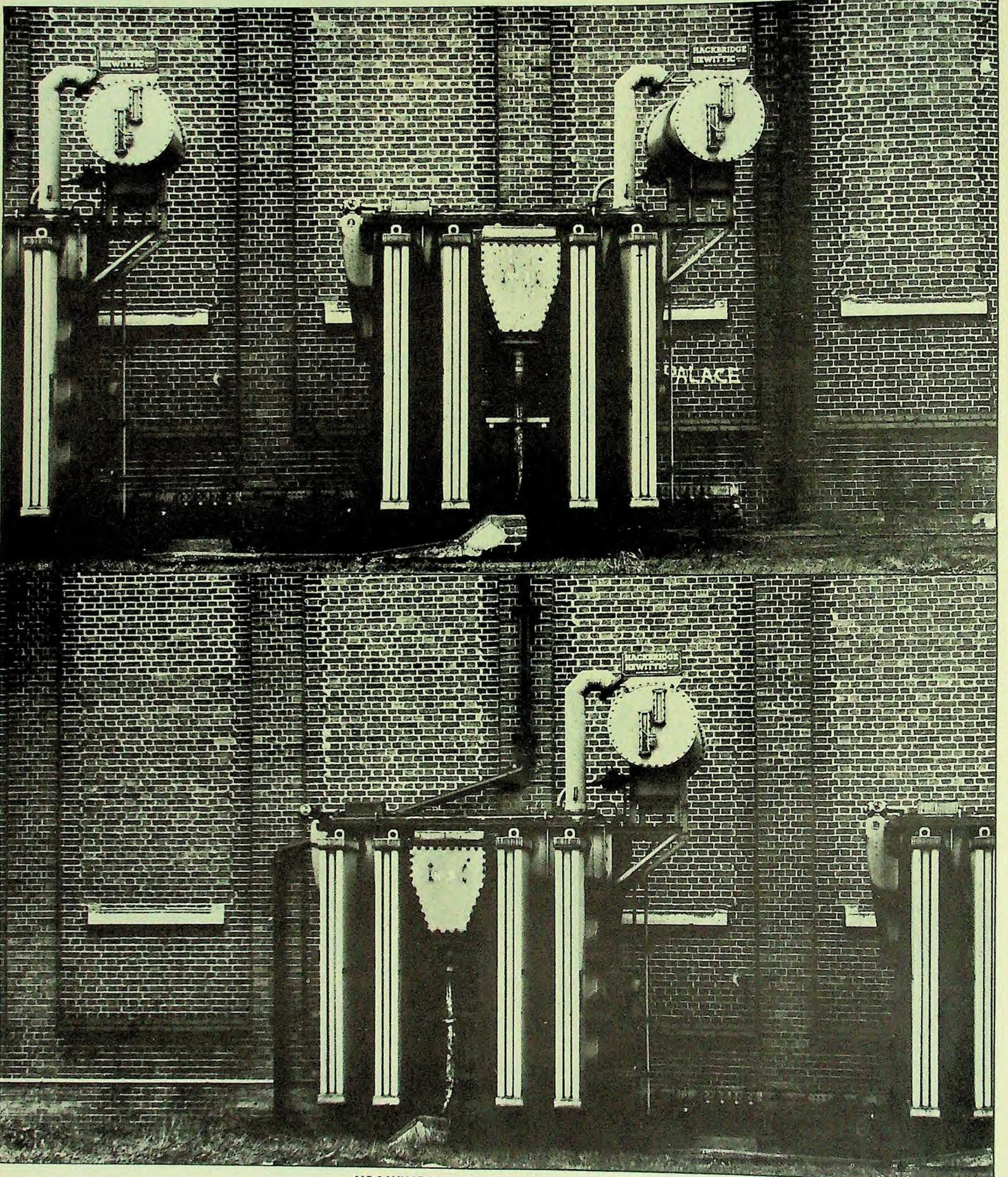


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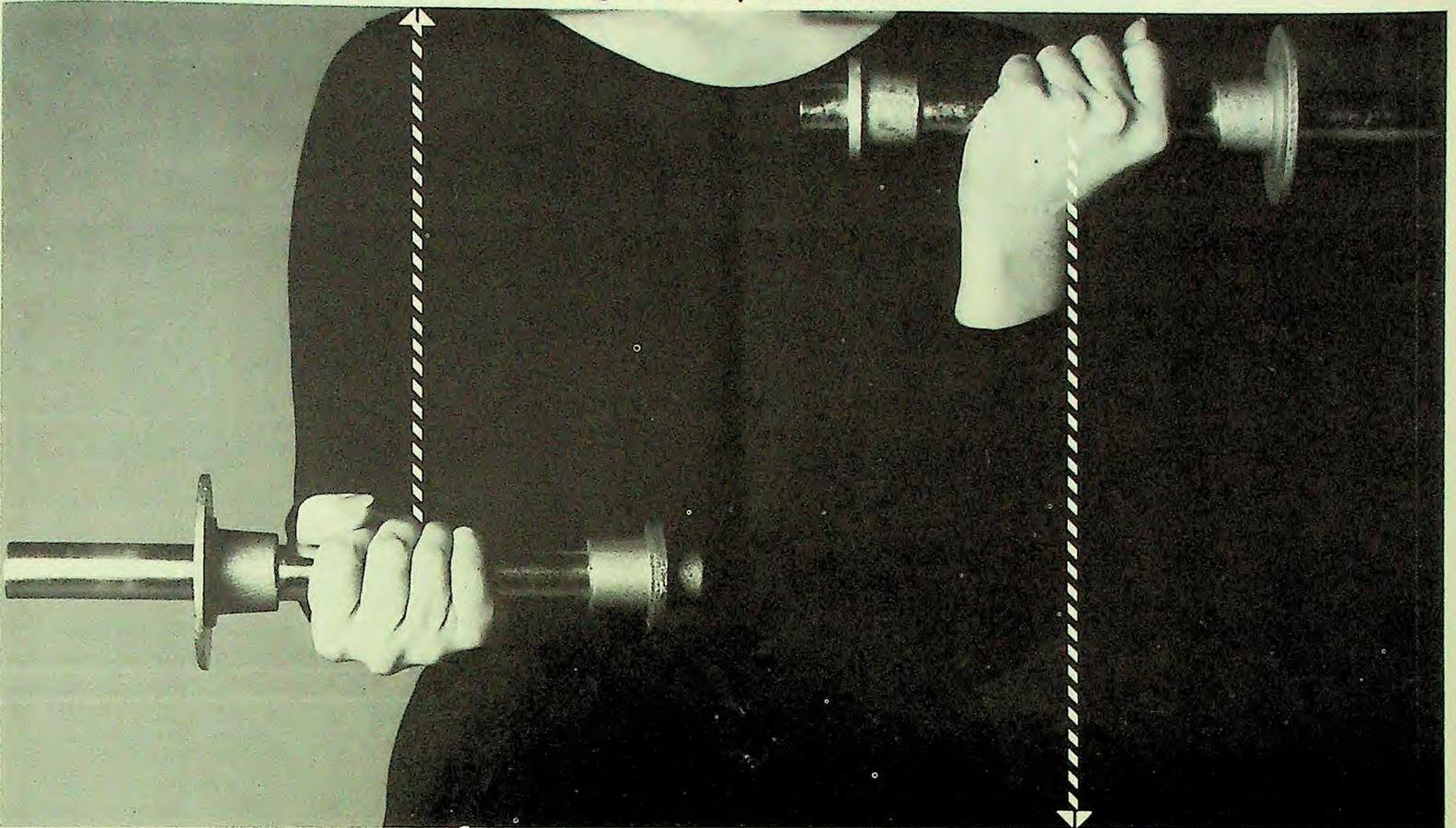
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NO 1. WHAT A WASTE! NO 2. WAKE UP! BUY 27



(I can't get me nö)SATISFACTION



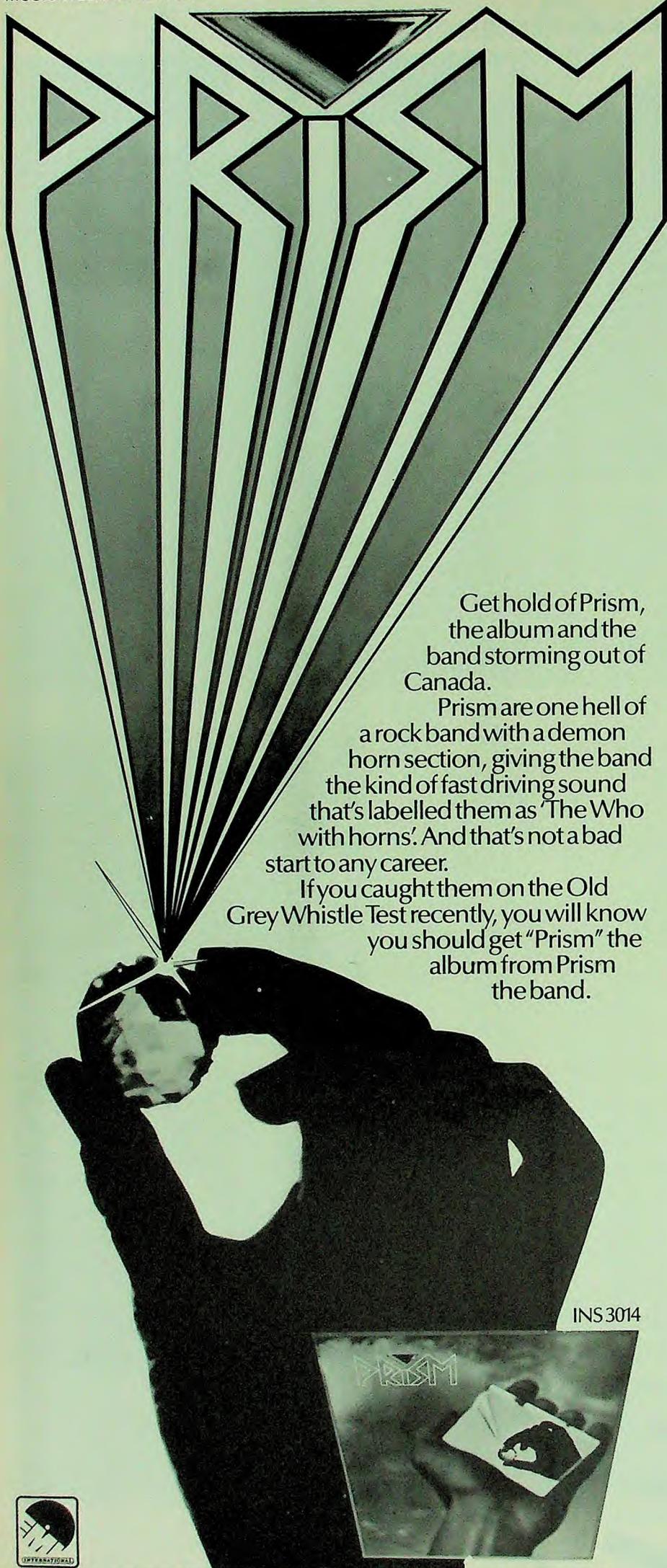
SLÖPPY(I saw my baby gétting)



(shippèd by)STIFF BÖY 1

DEVO





Get hold of Prism,
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band storming out of
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Prism are one hell of
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horn section, giving the band
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that's labelled them as 'The Who
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Grey Whistle Test recently, you will know
you should get "Prism" the
album from Prism
the band.

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DISCOS

DISCO TOP 40

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

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 (5) EVERYBODY DANCE, Chic (Atlantic K 11097)
- 4 (15) HI-TENSION, Hi-Tension (Island IPR 2007, 12in)
- 5 (9) IT'S SERIOUS, Cameo (Casablanca CANL 121, 12in)
- 6 (6) SUPERNATURE/GIVE ME LOVE, Cerrone (Atlantic K 11089)
- 7 (12) THE BEAT GOES ON AND ON, Ripple (Salsoul SSOL 105, 12in)
- 8 (3) SINGIN' IN THE RAIN, Sheila B Devotion (Carrere EMI 2751, 12in)
- 9 (14) DON'T COST YOU NOTHING, Ashford & Simpson (Warner Bros K 17096, 12in)
- 10 (8) FEELIN' GOOD/DELIRIUM, Francine McGee (RCA PC 9216, 12in)
- 11 (4) FREAKY DEAKY, Roy Ayers (Polydor 2066896)
- 12 (16) CLOSE ENCOUNTERS, Gene Page (Arista ARIST 12 171, 12in)
- 13 (20) DANCE A LITTLE BIT CLOSER, Charo (Salsoul SSOL 101)
- 14 (7) JACK AND JILL/GET DOWN, Raydio (Arista ARIST 161)
- 15 (13) EASY, Jimmy Lindsay (Island WIP 6431)
- 16 (36) I LOVE MUSIC/LOVE TRAIN, O'Jays (Philadelphia PIR 6093, 12in)
- 17 (17) WHAT'S YOUR NAME, Andrea True Connection (Buddah BDS 467)
- 18 (11) MOVE YOUR BODY, Gene Farrow (Magnet 12 MAG 109, 12in)
- 19 (19) MAGIC MIND/JUPITER/LOVE'S HOLIDAY, Earth Wind & Fire (CBS 86051, LP)
- 20 (—) FROM EAST TO WEST/ETC, Voyage (GTO GTLP 030, LP)
- 21 (18) IF IT DON'T FIT DON'T FORCE IT, Kellee Patterson (EMI INT 544)
- 22 (—) SOLAR HEAT, Olympic Runners (RCA PL 25124, LP)
- 23= (24) DANCE WITH ME, Peter Brown (TK TKR 82514, LP)
- 24 (29) SHAME, Evelyn 'Champagne' King (RCA JH 11122, US import 12in)
- 25 (—) NIGHT FEVER, Bee Gees (RSO 002)
- 26 (—) SUN IS HERE, Sun (Capitol ST 11723, US import LP)
- 27 (—) BAMA BOOGIE WOOGIE, Cleveland Eaton (Ovation OVDI 5001, US import 12in)
- 28 (22) THERE ARE MANY STOPS ALONG THE WAY, Joe Sample (ABC AA 1050, US import LP)
- 29 (40) YOUR LOVE IS SO GOOD FOR ME, Diana Ross (Motown STMA 8031, LP)
- 30 (28) THE BOTTLE/HELLO SUNDAY! HELLO ROAD!, Gil Scott-Heron (Arista ARIST 12 169, 12in)
- 31 (31) KU KLUX-KLAN, Steel Pulse (Island WIP 6428/IPR 2013, 12in)
- 32 (21) BRICK HOUSE/ZOOM, Commodores (Motown TMSP 6007, LP)
- 33 (—) ALL NIGHT LONG/SOLUTIONS, Dexter Wansel (Philadelphia JZ 34985, US import LP)
- 34 (26) ON BROADWAY, George Benson (Warner Bros K 17120, 12in)
- 35 (25) WE, Brass Construction (UA UP 36360)
- 36 (—) SWEET TEARS/WHEN IS REAL REAL, Roy Ayers (Polydor 2490145 LP)
- 37 (27) TOO HOT TA TROT, Commodores (Motown TMG 1096, 12in)
- 38 (—) I LOVE NEW YORK, Metropolis (Salsoul SG 2060, US import 12in)
- 39 (—) LET'S HAVE SOME FUN, Bar Kays (Mercury 6167649)
- 40 (—) LOVE MUSIC, The Regal Dewy (RCA XB 1032)

BREAKERS

Also moving up are: Raffaella Carrà's Do It Do It Again (Epic EPC 6094), Players Association's Disco Inferno (Vanguard VSL 5006, 12in), Billy Preston's Wide Stride (A&M AMS 7344), 5th Dimension's You Are The Reason (Motown TMG 1101), Parliament's Flash Light (Casablanca CAN 123), Lipstique's Venus (Ensign ENY 12), and — in rock 'n' roll/pop venues — Carl Perkins' Blue Suede Shoes/Matchbox (Charly CS 1014), Whirlwind's Hang Loose (Chiswick NS 25).

(US Casablanca NBLP 7089, LP), Linda Clifford's Runaway Love (US Curtom CUK 5021, LP), James Brown's Nature (US Polydor PD1-6140, LP) Shotgun's Good Bad And Funky (ABC AA 1060, LP).

CHART COMMENTARY

Hi-Tension (4), Cameo (5), Ripple (7), Ashford & Simpson (9), Francine McGee (10), Olympic Runners (22), Roy Ayers LP (36) are big in South-East/funk venues — as are imports Evelyn King (23), Sun (26), Cleveland Eaton (27), Joe Sample (28), Dexter Wansel (33), Metropolis (38) . . . Ripple (7) charts as an import but is due out here now, as is Joe Sample (28), while Diana Ross (29) charts as an import 12in but is due here on 45 . . . Francine McGee (10) actually moves up in the mater chart . . . biggest in South-East but spreading are Charo (13), O'Jays (16), Voyage LP (20) . . . Gene Page (12) hits pop venues, as do Bee Gees (25), especially in South Wales . . . Bar-Kays (39) has North/Scotland/Wales/SE, Regal Dewy (40) has SE/East Anglia/Midlands.

IMPORTS

As well as those in the chart, hot imports include: Kay-Gees' Kilowatt Invasion (US De-Lite DSR 9505, LP), Ubiquity's Midnight After Dark (US Elektra 6E-120, LP), Bionic Boogie's Risky Changes (US Polydor 14450), Michele's Disco Dance (US West End WES 12110, 12in), Montana's A Dance Fantasy (US Atlantic DK 4603, 12in), Kongas' Dr Doo Dah/Gimme Some Lovin' (French Crocos 337701, LP), Roberta Kelly's Gettin' The Spirit

Disco picks

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

- BEE GEES Night Fever (RSO 002) typical disco-pop, from you know which mediocre movie***
- CAMEO It's Serious (Casablanca CANL 121) monster funky flier, now on 12in***
- RIPPLE The Beat Goes On And On (Salsoul SSOL 105) cheerful disco-pop, hitting already as an import 12in***
- THE JACKSONS Music's Takin' Over (Epic EPC 6263) Rose Royce/Stargard-style clapper, quite funky***
- KC & THE SUNSHINE BAND Boogie Shoes (TK TKR 6025) old US chart-topper reissued as it's in "that" movie**
- VILLAGE PEOPLE Macho Man (DJM DJs 10856) noisy San Francisco-style stomper**
- JAN AKKERMAN Crackers (Atlantic K 50420) loping funk-jazz LP track*
- SANTA ESMERALDA House Of The Rising Sun (Philips 6042355) like their last one but less good*
- SALSOL ORCHESTRA West Side Story Medley (Salsoul SSLP 1504) specialist 11:50 long LP track in gay New York disco style*



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MUSIC WEEK

WEEK ENDING APRIL 8, 1978

1	20 GOLDEN GREATS Buddy Holly & The Crickets	•	MCA EMTV 8
2	THE ALBUM Abba	⊕	Epic EPC 86052
3	THE KICK INSIDE Kate Bush	□	EMI EMC 3223
4	KAYA Bob Marley & The Wailers	□	Island ILPS 9517
5	THIS YEARS MODEL Elvis Costello & The Attractions		Radar RAD 3
6	NEW 20 GOLDEN GREATS Nat King Cole		Capitol EMTV 9
7	CITY TO CITY Gerry Rafferty		United Artists UAS 30104
8	25 THUMPING GREAT HITS Dave Clark Five	•	Polydor POLTV 7
9	FONZIES FAVOURITES Various		Warwick WW 5037
10	REFLECTIONS Andy Williams	•	CBS 10006
11	OUT OF THE BLUE Electric Light Orchestra	⊕	Jet UAR 100
12	RUMOURS Fleetwood Mac	⊕	Warner Brothers K 56344
13	BOOGIE NIGHTS Various		Ronco RTL 2027
14	PLASTIC LETTERS Blondie	□	Chrysalis CHR 1166
15	VARIATIONS Andrew Lloyd Webber	□	MCA MCF 2824
16	SATURDAY NIGHT FEVER Various	•	RSO 2658 123
17	PASTICHE Manhattan Transfer		Atlantic K50444
18	BEST FRIENDS Cleo Laine/John Williams	□	RCA RS 1094
19	ANYTIME ANYWHERE Rita Coolidge	□	A & M AMLH 64616
20	THE SOUND OF BREAD Bread	⊕	Elektra K 52062
21	DARTS Darts	□	Magnet MAG 5020
22	ARRIVAL Abba	⊕	Epic EPC 86018
23	ALL 'N' ALL Earth Wind & Fire		CBS 86051
24	DISCO STARS Various		K-Tel NE 1022
25	THE STRANGER Billy Joel		CBS 82311
26	NEW BOOTS AND PANTIES Ian Dury		Siff SEEZ 4
27	GREATEST HITS Abba	⊕	Epic EPC 69218
28	FOOT LOOSE AND FANCY FREE Rod Stewart	⊕	Riva RVL P 5
29	ANOTHER MUSIC IN A DIFFERENT KITCHEN Buzzcocks		United Artists UAG 30159
30	EXODUS Bob Marley & The Wailers	•	Island ILPS 9498
31	THE JESUS OF COOL Nick Lowe		Radar RAD 1
32	BAT OUT OF HELL Meat Loaf		Epic EPC 82419
33	THE MUPPET SHOW VOL. 2 The Muppets	□	Pye NSPH 21
34	NEW PENNIES FROM HEAVEN Various		World Records, SH 266

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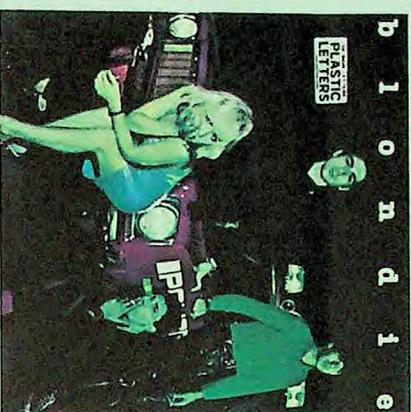


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Radio 1

RADIO 1 FEATURED FORTY

BAKER STREET — Gerry Rafferty (United Artists UP 36346)
 CAN'T SMILE WITHOUT YOU — Barry Manilow (Arista ARIST 176)
 CUT ACROSS SHORTY — Mud (RCA PB 5057)
 DANCE A LITTLE BIT CLOSER — Charo & The Salsoul Orchestra (Salsoul SSOL 101)
 DENIS — Blondie (Chrysalis CHS 2204)
 EGO — Elton John (Rocket ROKN 538)
 EVERYBODY DANCE — Chic (Atlantic K 11097)
 EVERY 1'S A WINNER — Hot Chocolate (Rak 270)
 FOLLOW YOU FOLLOW ME — Genesis (Charisma CB 309)
 FOOL'S PARADISE — Wales O'Regan (Mountain TOP 36)
 HEY LORD DON'T ASK ME QUESTIONS — Graham Parker (Vertigo PARK 002)
 HIM OR ME — The Banned (Harvest HAR 5149)
 I CAN'T STAND THE RAIN — Eruption (Atlantic K 11068)
 I DON'T WANT TO GO TO CHELSEA — Elvis Costello & The Attractions (Radar ADA 3)
 IF YOU CAN'T GIVE ME LOVE — Suzi Quatro (Rak 271)
 I GET LONELY — Florrie Palmer (Mercury 6008 601)
 I'LL GO WHERE YOUR MUSIC TAKES ME — Tina Charles (CBS 6062)
 I LOVE THE SOUND OF BREAKING GLASS — Nick Lowe (Radar ADA 1)
 IS THIS LOVE — Bob Marley & The Wailers (Island WIP 6420)
 IT TAKES TWO TO TANGO — Richard Myhill (Mercury TANGO 1)
 I WONDER WHY — Showaddywaddy (Arista ARIST 174)
 LET'S ALL CHANT — Michael Zager Band (Private Stock PVT 143)
 LOVELY NIGHT FOR DANCING — Bill Withers (CBS 6193)
 MORE LIKE THE MOVIES — Dr. Hook (Capitol CL 159667)
 NEVER LET HER SLIP AWAY — Andrew Gold (Asylum K 13112)
 NEW BEGINNINGS — Strawbs (Arista ARIST 179)
 NIGHT FEVER — Bee Gees (RSO PPSP 12)
 ONE MORE NIGHT WITH YOU — Sutherland Brothers (CBS 6226)
 RUMOUR HAS IT — Donna Summer (Casablanca CAN 122)
 RUNAROUND SUE — Leif Garrett (Atlantic K 11090)
 SINGING IN THE RAIN — Sheila B. Devotion (Carrere EMI 2751)
 SOMETIMES WHEN WE TOUCH — Dan Hill (20th Century BTC 2355)
 THE GHOST OF LOVE — Tavares (Capitol CL 15968)
 THE ONE AND ONLY — Gladys Knight & The Pips (Buddah BDS 470)
 TOO MUCH TOO LITTLE TOO LATE — Johnny Mathis/Deniece Williams (CBS 6164)
 WALK IN LOVE — Manhattan Transfer (Atlantic K 11075)
 WARM LOVE — Joan Armatrading (A&M AMS 7346)
 WEREWOLVES OF LONDON — Warren Zevon (Asylum K 13111)
 WITH A LITTLE LUCK — Wings (Parlophone R6019)
 YOU THRILL ME — Exile (Rak 273)

RECORDS OF THE WEEK

Noel Edmonds: WARM LOVE — Joan Armatrading (A&M AMS 7346)
 Simon Bates: SALLY — Ron Brandsteder (Harvest HAR 5150)
 Paul Burnett: HEY LORD DON'T ASK ME QUESTIONS — Graham Parker (Vertigo PARK 002)
 Tony Blackburn: ONE MORE NIGHT WITH YOU — Sutherland Brothers (CBS 6226)

Radio 2

ALBUM OF THE WEEK

20 GOLDEN GREATS — Nat King Cole (Capitol EMTV 9)

Luxembourg

BULLETS

NEW BEGINNINGS — Strawbs (Arista ARIST 179)
 WHEN YOU WALK IN THE ROOM — Child (Ariola Hansa AHA 511)
 YOU THRILL ME — Exile (Rak 273)
 EGO — Elton John (Rocket ROKN 538)
 ONE MORE NIGHT WITH YOU — Sutherland Brothers (CBS 6226)
 HEY LORD DON'T ASK ME QUESTIONS — Graham Parker (Vertigo PARK 002)
 HIGHWAY QUEEN — Jim & Ady (Private Stock PVT 138)
 BOOGIE SHOES — K. C. & The Sunshine Band (T.K. TKR 6025)
 IT TAKES TWO TO TANGO — Richard Myhill (Mercury TANGO 1)

POWER PLAY

DARLING — Baccara (RCA PB 5566)

208 TWIN SPIN

LOVING YOU — Guy Marks (ABC 4211)

TOP ADD ONS

- 1= JUST FOR YOU, Alan Price (Jet UP 36358) CR, C, RC, F, B, Ms, Md, Hb.
- 1= ONE MORE NIGHT, Sutherland Brothers (CBS 6226) R1, RL, RC, F, B, SS, Md, Bb.
- 3= HEY LORD DON'T ASK ME QUESTIONS, Graham Parker (Vertigo PARK 002) R1, RL, PR, RC, H, F, V.
- 3= BOOGIE SHOES, K.C. & The Sunshine Band (TK TKR 6025) RL, PR, C, RC, H, B, SS
- 5 MUSIC'S TAKIN' OVER, Jacksons (Epic EPC 6263) PR, BR, RC, D, PS, V
- 6= EGO, Elton John (Rocket ROKN 5381) RL, PR, TV, RT, Bb.
- 6= HERE AM I, Bonnie Tyler (RCA PB 5076) BR, F, B, RT, V
- 6= ALL I NEED IS A GIRL, Sailor (Epic EPC 6242) BR, H, B, SS, TV.

*Indicates second week in Top Add Ons

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

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

NIGHT FEVER — Bee Gees (RSO PPSP 12)
 COUNT ON ME — Jefferson Starship (Grunt FB 1196)
 ANNE MARIE — Drew McCulloch (Polydor 2058 976)
 JUST FOR YOU — Alan Price (Jet UP 36358)
 HERE AM I — Bonnie Tyler (RCA PB 5076)
 ALL I NEED IS A GIRL — Sailor (Epic EPC 6242)
 COYOTE — Country Joe MacDonald (Fantasy FTC 154)
 BABY HOLD ON — Eddie Money (CBS 6080)
 BOOGIE SHOES — K.C. & The Sunshine Band (T.K. TKR 6025)
 ONE MORE NIGHT WITH YOU — Sutherland Brothers (CBS 6226)
 YOU THRILL ME — Exile (RAK 273)

BRMB

BIRMINGHAM

ADD ONS

STAY HERE WITH ME BABY — David Essex (CBS 6063)
 HERE AM I — Bonnie Tyler (RCA PB 5076)
 EVERYBODY DANCE — Chic (Atlantic K 11097)
 WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE — Ronnie Milsap (RCA PB 1146)
 ALL I NEED IS A GIRL — Sailor (Epic EPC 6242)
 MUSIC'S TAKING OVER — Jacksons (Epic EPC 6263)
 WHENEVER I'M AWAY FROM YOU — John Travolta (Polydor 2059 005)

Capital Radio

LONDON

CLIMBERS

I CAN'T GET ME NO SATISFACTION P Devo (Booji Boy/Stiff BOY 1)
 TOO MUCH TOO LITTLE TOO LATE — Johnny Mathis/Deniece Williams (CBS 6164)
 JUST FOR YOU — Alan Price (Jet UP 36358)
 LOVE IS IN THE AIR — John Paul Young (Ariola ARO 117)

PEOPLE'S CHOICE

BECAUSE THE NIGHT — Patti Smith (Arista ARIST 181)
 BOOGIE SHOES — K.C. & The Sunshine Band (T.K. TKR 6025)

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: DO YOU WANNA MAKE LOVE — New Seekers (CBS 6248)
 Dave Lincoln: NIGHT FEVER — Bee Gees (RSO PPSP 12)
 Phil Easton: HEY LORD DON'T ASK ME QUESTIONS — Graham Parker (Vertigo PARK 002)
 Mark Joenz: HEY SENORITA — War (MCA 359)
 Brian Cullan: MUSIC'S TAKIN' OVER — Jacksons (Epic EPC 6263)
 Johnny Jason: ONE MORE NIGHT WITH YOU — Sutherland Brothers (CBS 6226)
 Dave Eastwood: SECRETS — Sisters (Mercury 6007 172)
 Norman Thomas: JUST FOR YOU — Alan Price (Jet UP 36358)

ADD ONS

CUT ACROSS SHORTY — Mud (RCA PB 6075)
 THE CLOSER I GET TO YOU — Roberta Flack & Donny Hathaway (Atlantic K 11099)
 BOOGIE SHOES — K.C. & The Sunshine Band (TK TKR 6025)
 DANCE A LITTLE BIT CLOSER — Charo & The Salsoul Orchestra (Salsoul SSOL 101)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: DO YOU WANNA MAKE LOVE — The New Seekers (CBS 6168)
 Steve Jones: ALL I NEED IS A GIRL — Sailor (Epic EPC 6242)
 Richard Park: BOOGIE SHOES — K.C. & The Sunshine Band (T.K. TKR 6025)
 Tom Ferric: FOOL (IF YOU THINK IT'S OVER) — Chris Rea (Magnet MAG 111)
 Brian Ford: ONE MORE NIGHT WITH YOU — Sutherland Brothers (CBS 6226)
 Bill Smith: LOVE IS SO EASY — Stargard (MCA 354)
 Dougie Donnelly: YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH — Meat Loaf (Epic EPC 5180)

CURRENT CHOICE

HERE AM I — Bonnie Tyler (RCA PB 5076)

ADD ONS

MACHO MAN — Village People (DJM DJS 10856)
 HAZELL — Maggie Bell (Swansong SSK 19412)

Downtown Radio

BELFAST

HIT PICKS

John Paul: WEREWOLVES OF LONDON — Warren Zevon (Asylum K 13111)
 Trevor Campbell: OLD D.J.'s — Jonathan King (Epic EPC 6262)
 Candy Devine: MUSIC'S TAKIN' OVER — Jacksons (Epic EPC 6263)
 Michael Henderson: I AIN'T LIVIN' LONG LIKE THIS — Emmylou Harris (Warner Brothers K 17133)
 Eddie West: THE HOUSE OF THE RISING SUN — Santa Esmeralda (Phillips 6042 355)

Radio Forth

EDINBURGH

ADD ONS

THEME FROM LOOKING FOR MR. GOODBAR — Marlena Shaw (CBS 6220)
 SHE'S SO MODERN — Boomtown Rats (Ensign ENY 13)
 ROCK 'N' ROLL RADIO — The Young Ones (Virgin VS 205)
 ONE MORE NIGHT WITH YOU — Sutherland Brothers (CBS 6226)
 LOVE IS IN THE AIR — John Paul Young (Ariola Hansa ARO 117)
 LET'S GET CRAZY TONIGHT — Rupert Holmes (Private Stock PVT 140)
 JUST FOR YOU — Alan Price (Jet UP 36358)
 HEY LORD DON'T ASK ME QUESTIONS — Graham Parker (Vertigo PARK 002)
 HERE AM I — Bonnie Tyler (RCA PB 5076)

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING APRIL 8 1978

TREX



ER

HOT LOVE
RAW RAMP
LEAN WOMAN
BLUES

ANT 2




1	4	MATCHSTALK MEN	●	Brian & Michael Pye	7N 46035
2	2	DENIS Blondie	●	Chrysalis	CHS 2204
3	1	WUTHERING HEIGHTS Kate Bush	●	EMI	EMI 2719
4	3	BAKER STREET Gerry Rafferty	●	United Artists	UP 36346
5	14	I WONDER WHY Showaddywaddy		Arista	174
6	10	IF YOU CAN'T GIVE ME LOVE Suzi Quatro		RAK	271
7	5	I CAN'T STAND THE RAIN Eruption		Atlantic/Hansa	K 11068
8	18	FOLLOW YOU FOLLOW ME Genesis		Charisma	CB 309
9	6	ALLY'S TARTAN ARMY Andy Cameron		Klub	03
10	7	I LOVE THE SOUND OF BREAKING GLASS Nick Lowe		Radar	ADA 1
11	25	NEVER LET HER SLIP AWAY Andrew Gold		Asylum	K 13112
12	13	EVERY 1'S A WINNER Hot Chocolate		RAK	270
13	42	WITH A LITTLE LUCK Wings		Parlophone	R 6019
14	9	IS THIS LOVE Bob Marley & The Wailers		Island	WIP 6420
15	11	EMOTIONS Samantha Sang	●	Private Stock	PVT 128
16	20	WALK IN LOVE Manhattan Transfer		Atlantic	K 11075
17	8	COME BACK MY LOVE Darts	●	Magnet	MAG 110
18	26	SOMETIMES WHEN WE TOUCH Dan Hill		20th Century	BTC 2355
19	15	TAKE A CHANCE ON ME Abba	●	Epic	EPC 5950
20	27	TOO MUCH TOO LITTLE TOO LATE Johnny Mathis/Deniece Williams		CBS	6164
21	17	CHELSEA Elvis Costello and Attractions		Raday	ADA 3
22	16	FANTASY Earth Wind & Fire		CBS	6056
23	30	MORE LIKE THE MOVIES Dr. Hook		Capitol	CL 15967
24	22	RUMOUR HAS IT Donna Summer		Casablanca	CAN 122
25	19	STAYIN' ALIVE Bee Gees	●	RSO	2090 267
26	23	MR. BLUE SKY Electric Light Orchestra	●	Jet	UP 36342
27	12	WISHING ON A STAR Rose Royce	●	Warner Brothers	K 17060

HOT PEPPERS



Duncan Mackay

Sirius III

c/w The Serious Side Of Sirius III UP 36369

Terri Christopher

Come Back

c/w Don't Walk Away UP 36368

pepper RECORDS

Marketed by UA Records Ltd

"HEY ARGENTINA"



The Smurf Song by Father Abraham

DECCA FRI3759

RCM

Money Spinners

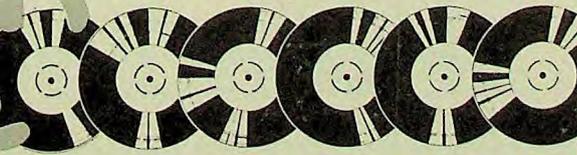
Jefferson Starship
Count On Me
FB 1196

Mud
Cut Across Shorty
PB 5075

Baccara
Darling
PB 5566

The Regal Dewy
Love Music
XB 1032

Ronnie Milsap
What A Difference
You've Made In My Life
PB 1146



- 27 12 WISHING ON A STAR Rose Royce CBS 6062
- 28 28 I'LL GO WHERE YOUR MUSIC TAKES ME Tina Charles Pye 7N 46045
- 29 21 WHENEVER YOU WANT MY LOVE Real Thing Carrere EMI 2751
- 30 32 SINGIN' IN THE RAIN Sheila B. Devotion A&M AMS 7333
- 31 24 LILAC WINE Elkie Brooks Capitol CL 15968
- 32 29 THE GHOST OF LOVE Tavares Atlantic K 11097
- 33 38 EVERYBODY DANCE Chic Polydor 2066 913
- 34 40 NEWS OF THE WORLD Jam Mercury TANGO 1
- 35 49 IT TAKES TWO TO TANGO Richard Myhill Philadelphia PIR 6093
- 36 **NEW** I LOVE MUSIC O'Jays CBS 5872
- 37 34 JUST THE WAY YOU ARE Billy Joel RSO 2090 254
- 38 36 BABY COME BACK Player Polydor 2066 913
- 39 **NEW** LONG LIVE ROCK & ROLL Rainbow Epic EPC 6137
- 40 35 AUTOMATIC LOVER Vibrators Island WIP 6428
- 41 47 KU KLUX KLAN Steel Pulse Buddah BDS 467
- 42 41 WHAT'S YOUR NAME WHAT'S YOUR NUMBER Andrea True Buddah BDS 470
- 43 **NEW** THE ONE AND ONLY Gladys Knight & The Pips A&M AMS 7335
- 44 **NEW** TAKE ME I'M YOURS Squeeze CBS 6063
- 45 45 STAY WITH ME BABY David Essex Magnet MAG 109
- 46 44 MOVE YOUR BODY Gene Farrow WB K 17110
- 47 37 WE'VE GOT THE WHOLE WORLD Notts Forest/Paper Lace Arista 161
- 48 **NEW** JACK & JILL Raydio Private Stock PVT 143
- 49 43 LET'S ALL CHANT Michael Zager Band Creole CR 149
- 50 **NEW** YOU'RE SO RIGHT FOR ME Eastside Connection

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)
Top 50 compiled for Music Week and BBC based upon 250 from a panel of 375 conventional record outlets by the British Market Research Bureau Ltd.

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by **SCOTLAND SONS** INT 551

IF YOU'RE SCOTTISH
DON'T GET CAUGHT WITHOUT IT

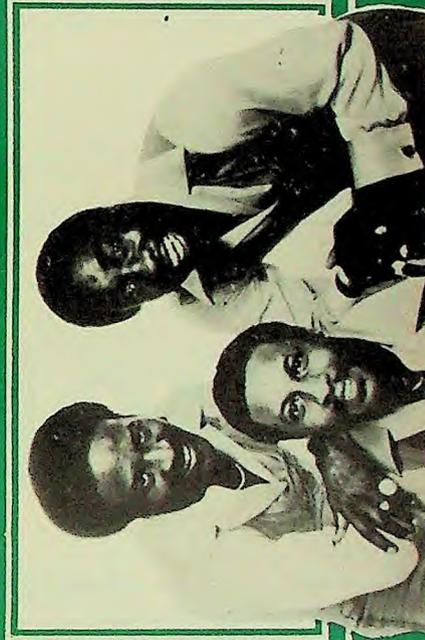


NEXT IN LINE

- SUPERNATURE** K11089
- Cerrone 
- DON'T COST YOU NOTHING** K17096
- Ashford & Simpson 
- I MUST BE IN LOVE** K17125
- The Rutles 
- THE CLOSER I GET TO YOU** K11099
- Roberta Flack & Donny Hathaway 

The O'Jays

new single



6093



AIRPLAY ACTION

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: ALL I NEED IS A GIRL — Sailor (Epic EPC 6242)
 Roger Moffat: TAKE ME FOR ALL I'VE GOT — Sunshine (Beeb 025)
 Johnny Moran: WEREWOLVES OF LONDON — Warren Zevon (Asylum K 13111)
 Colin Slade: HEY LORD DON'T ASK ME QUESTIONS — Graham Parker (Vertigo PARK 002)
 Ray Stewart: BOOGIE SHOES — K.C. & The Sunshine Band (T.K. TKR 6025)
 Bill Crozier: LOVE IS — Brothers Johnson (A&M AMS 7345)

Metro Radio

NEWCASTLE

ADD ONS

WONDER WOMAN — Stylistics (H&L 6105 086)
 LET'S ALL CHANT — Michael Zager Band (Private Stock PVT 143)

Radio Tees

TEESIDE

ADD ONS

WITH A LITTLE LUCK — Wings (Parlophone R6019)
 CUT ACROSS SHORTLY — Mud (RCA PB 5057)
 WHEN YOU WALK IN THE ROOM — Child (Ariola Hansa AHA 511)
 BLUE LOVE — Rufus (ABC 4029)
 IT TAKES TWO TO TANGO — Richard Myhill (Mercury TANGO 1)
 SLIPPING AWAY — Max Merritt (Polydor 2059 006)

Piccadilly Radio

MANCHESTER

ADD ONS

NIGHT FEVER — Bee Gees (RSO PPSP 12)
 BOOGIE SHOES — K.C. & The Sunshine Band (T.K. TKR 6025)
 HEY SENORITA — War (MCA 359)
 EGO — Elton John (Rocket ROKM 538)
 HEY LORD DON'T ASK ME QUESTIONS — Graham Parker (Vertigo PARK 002)
 MUSIC'S TAKIN' OVER — Jacksons (Epic EPC 6263)
 DARLING — Poacher (R.K. RK 1009)
 THE HOUSE OF THE RISING SUN — Santa Esmeralda (Philips 6042 355)

Plymouth Sound

PLYMOUTH

HIT PICKS

Brian Day: MUSIC'S TAKIN' OVER — Jacksons (Epic EPC 6263)
 Peter Greig: NIGHT FEVER — Bee Gees (RSO PPSP 12)
 Carmella McKenzie: THE SMURF SONG — Father Abraham (Decca FR 13759)

Swansea Sound

SWANSEA

HIT PICKS

Dave Bowen: ONE MORE NIGHT WITH YOU — Sutherland Brothers (CBS 6226)
 Colin Mason: ALL I NEED IS A GIRL — (Epic EPC 6242)
 Jon Hawkins: EVENING IN CALAIS — Valentino (Ariola Hansa AHA 508)
 Stuart Freeman: BOOGIE SHOES — K.C. & The Sunshine Band (T.K. TKR 6025)
 Phil Fothergill: GIMME JUST A LITTLE BEAT OF YOUR HEART — Domino (EMI 2764)
 Paul Holmes: WHENEVER I'M AWAY FROM YOU — John Travolta (Polydor 2059 005)

Radio 210

THAMES VALLEY

ADD ONS

EGO — Elton John (Rocket ROKN 538)
 PUT A LITTLE SUNBEAM IN YOUR LIFE — Petula Clark (CBS 6242)
 YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH — Meat Loaf (CBS 5980)
 MORNING MAN — The Joy (Fantasy FTC 153)
 DO YOU WANNA MAKE LOVE — The New Seekers (CBS 6168)
 MAKING UP AGAIN — Goldie (Bronze BRO 50)
 FOOL'S PARADISE — Wales O'Regan (Mountain TOP 36)
 ALL I NEED IS A GIRL — Sailor (Epic EPC 6242)

Radio Trent

NOTTINGHAM

ADD ONS

HERE AM I — Bonnie Tyler (RCA PB 5076)
 EGO — Elton John (Rocket ROKN 538)
 EVERYBODY DANCE — Chic (Atlantic K 11097)
 HOUSE OF THE RISING SUN — Santa Esmeralda (Philips 6042 355)
 DIARY — Bread (Elektra K 12283)
 IT TAKES TWO TO TANGO — Richard Myhill (Mercury TANGO 1)

Radio Victory

PORTSMOUTH

HIT PICKS

Chris Pollard: JUST FOR YOU LOVE — Memphis Horns (RCA PB 1064)
 Nicky Jackson: HEY SENORITA — War (MCA 359)
 Dave Christian: LOVING YOU HAS MADE ME BANANAS (ABC 4211)
 Andy Ferriss: HEY LORD DON'T ASK ME QUESTIONS
 Graham Parker (Vertigo PARK 002)
 Chris Rider: VOYAGE TO ATLANTIC — Naturals (Ballistic GUM 101)
 Anton Darby: GIMME JUST A LITTLE BEAT OF YOUR HEART — Domino (EMI 2764)
 Howard Pearce: HERE AM I — Bonnie Tyler (RCA PB 5076)
 Jock McLaughlin: FEELINGS CANNOT LIE — Roy Black (Chrysalis CHS 2216)
 Dave Carson: MUSIC'S TAKIN' OVER — Jacksons (Epic EPC 6263)

STATION SPECIAL

I AIN'T LIVING LONG LIKE THIS — Emmylou Harris (Warner Brothers K 17133)

BBC Blackburn

HIT PICKS

Jude Bunker: COME SEE WHAT LOVE — Bryn Hayworth (A&M 7341)
 Wendy Howard: EGO — Elton John (Rocket ROKN 538)
 Kath Dutton: FOOL (IF YOU THINK IT'S OVER — Chris Rea (Magnet MAG 111)
 Gerald Jackson: DON'T EVER CHANGE — Mike Berry (Polydor 2058 004)
 Phil Scott: OH SWEET BABY — J. Vincent Edwards (Pye 7N 46057)
 Nigel Dyson: ONE MORE NIGHT WITH YOU — Sutherland Brothers (CBS 6226)
 Rob Salvidge: PUT A LITTLE SUNBEAM IN YOUR LIFE — Petula Clark (CBS 6242)

BBC Humberside

RECORDS OF THE WEEK

John Howden: DIARY — Bread (Elektra K 12283)
 Dave Sanders: LET'S MAKE THIS DREAM LAST FOREVER — David Parton (Pye 7N 46059)
 Pam Gillard: JUST FOR YOU — Alan Price (Jet UP 36358)

BBC Medway

PRESENTER PICKS

Rod Lucas: JUST FOR YOU — Alan Price (Jet UP 36358)
 John Thurston: LOVE IS — Brothers Johnson (A&M AMS 7345)
 David Comet: LEIA'S THEME — National Philharmonic Orchestra (RCA PB 9222)
 Mike Brill: ONE MORE NIGHT WITH YOU — Sutherland Brothers (CBS 6226)
 Brian Faulkner: THEME FROM LOOKING FOR MR GOODBAR — Marlena Shaw (CBS 6220)
 Tony Valence: STAR LOVE — Three Ounces of Love (Motown TMG 1105)

BBC Merseyside

PERSONAL PICKS

Dave Porter: JUST FOR YOU — Alan Price (Jet UP 36358)
 Phil Ross: BECAUSE THE NIGHT — Patti Smith (Arista ARIST 181)
 Terry Lennaine: FLASHLIGHT — Parliament (Casablanca CAN 123)

CONGRATULATIONS from ATV Music

and good luck for the final in Paris on April 22nd
to

Stephanie De Sykes and Stuart Slater

on writing this year's British entry for Eurovision

"THE BAD OLD DAYS"

performed by

COCO

Published by ATV Music

CONGRATULATIONS

TO

**Kenny Lynch, Steve O'Donnell
and Colin Horton-Jennings**

on writing the Runner up to this year's
British entry for Eurovision

"DON'T BOTHER TO KNOCK"

Performed by

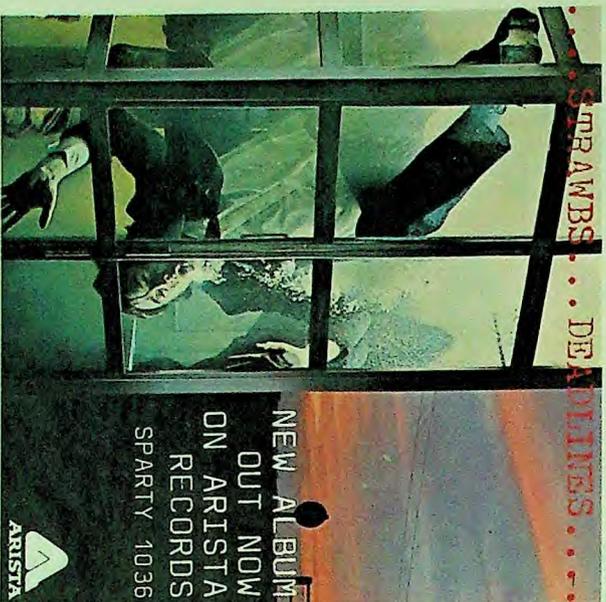
MIDNIGHT

Published by Haystack/ATV Music



Chrysalis
Records
CHR 1169

.. STRAWBS... DEADLINES... ..



ARISTA

NEW ALBUM
OUT NOW
ON ARISTA
RECORDS
SPARTY 1036

35	25	WATERMARK Art Garfunkel	□	CBS 86054
36	34	GREATEST HITS Donna Summer	●	GTO GTLP 028
37	30	IN FULL BLOOM Rose Royce	●	Warner Brothers K 56394
38	37	CYCLONE Tangerine Dream	●	Virgin V 2097
38	42	MOONFLOWER Santana	●	CBS 88272
40	31	FLEETWOOD MAC Fleetwood Mac	●	Reprise K 54043
41	32	FEELINGS Various	●	K-Tel NE 1006
42	NEW	GENERATION X Generation x	●	Chrysalis CHR 1169
43	42	ZARAGON John Miles	●	Decca TXS 126
44	53	THE FLORAL DANCE Brighthouse & Rastrick Band	□	Logo 1001
45	48	A NEW WORLD RECORD Electric Light Orchestra	●	JET UAG 30017
46	47	20 GOLDEN GREATS Diana Ross & The Supremes	●	Motown EMTV 5
47	58	LIVE AT TRECROCHY Max Boyce	□	One Up OU 2033
48	—	NEWS OF THE WORLD Queen	●	EMI EMA 784
49	NEW	MARY O'HARA AT THE ROYAL FESTIVAL HALL Mary O'Hara	●	Chrysalis CHR 1159
50	41	BACCARA Baccara	●	RCA PL 28316
51	—	BLACK JOY Various	●	Ronco RTL 2025
52	—	30 GREATEST Gladys Knight & The Pips	●	K-Tel NE 1004
53	36	STIFFS LIVE STIFFS Various	●	Siff GET 1
54	35	THEIR GREATEST HITS 1971-75 The Eagles	●	Asylum K 53017
55	—	STAR WARS Soundtrack-London Symphony Orchestra	●	20th Century LTD 541
56	54	THE BEATLES LOVE SONGS The Beatles	●	Parlophone PCSP 721
57	39	THE BEST OF TAVARES Tavares	●	Capitol EST 11701
58	NEW	20 CLASSIC HITS The Platters	●	Mercury 9100 049
59	50	DISCO FEVER Various	●	K-Tel NE 1014
60	NEW	EVERY 1'S A WINNER Hot Chocolate	●	Rak SRAK 531

◆ MILLION (PLATINUM) ● ½ MILLION (GOLD) □ ¼ MILLION (SILVER)

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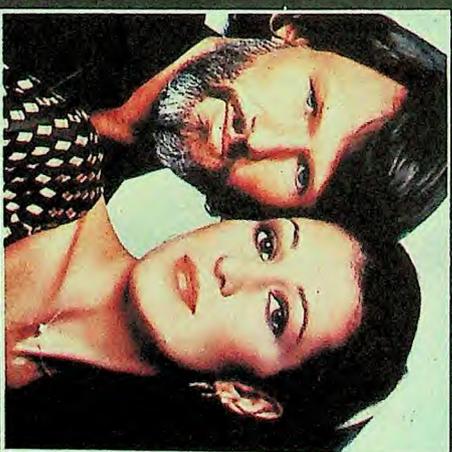
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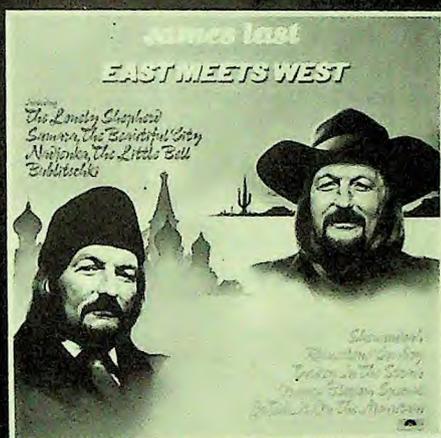
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LONDON, Royal Albert Hall 11th April
LONDON, Royal Albert Hall 12th April
LONDON, Royal Albert Hall 13th April
LIVERPOOL, Empire 14th April
MANCHESTER, Apollo 15th April
SHEFFIELD, City Hall 16th April
PRESTON, Guild Hall 17th April
GLASGOW, Kelvin Hall 18th April
EDINBURGH, Usher Hall 19th April
NEWCASTLE, City Hall 20th April
BRIDLINGTON, Spa Royal Hall 21st April
BLACKPOOL, Opera House 22nd April
LEICESTER, De Montfort Hall 23rd April
BRISTOL, Colston Hall 24th April
PORTSMOUTH, Guildhall 25th April
EASTBOURNE, Congress Theatre 26th April



Lightning Review



Editor: GRAHAM COLLINS Design: MARTIN STUDIOS

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New Wave Chart

Last Week This Week * Denotes New Entry Or Re-Entry into CHART

- 1 1 SNATCH - All I Want
- 2 2 PATRICK FITZGERALD - Safety pin .Heart
- 3 3 ELECTRIC CHAIRS - Fuck Off
- 4 4 DIRTY DOG - Let Go Of My Hand
- 5 5 BOYS - Brickfield Nights
- 6 6 WIRE - I am The Fly
- 7 18 MIDNITE CRUISER - Striker
- 8 9 ZONES - Stuck With You
- 9 10 UNWANTED - Secret Police
- 10 7 MARTIN/BROWNSHIRTS - Taxi Driver
- 11 17 JOHNNY MOPED - Let's Have Another Baby
- 12 21 NERVES - T.V. Adverts
- 13 12 SQUEEZE - Take Me I'm Yours
- 14 ** MENACE - G.L.C.
- 15 8 GARBO'S ETC - Only Death is Fatal
- 16 14 PATTI SMITH - Hey Joe
- 17 11 LANDSCAPE - U2 x ME1 x 2 MUCH
- 18 15 MIRRORS - Cure For Cancer
- 19 28 FRUIT EATING BEARS - Chevvy Heavy
- 20 16 BLITZKREIG BOP - Let's Go
- 21 13 CHINA STREET - You're a Ruin
- 22 ** TOO MUCH - Who You Wanna Be
- 23 30 ELTON MOTELLO - Jet Boy Jet Girl
- 24 29 DEVOLUTION - Jocko Homo
- 25 23 ROOGALATOR - Zero Hero
- 26 22 2-3 - All Time Low
- 27 27 MEKONS - Never Been In A Riot
- 28 ** MACHINES - True Life
- 29 ** V2 - Speed Freak
- 30 ** TITS - Daddy Was My Pusher

ALSO AVAILABLE

- A.T.V - Life After Life
- JET BRONX - Rock and Roll Romance
- BANNED - Him or Me
- RIBS - Man With No Brain
- SPITBALLS - Telstar
- TABLE - Sex Cells
- COMIC ROMANCE - Cry Myself to Sleep
- DOUGIE BRIGGS BAND - Punk Rocking Grannie

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TEN YEARS OF MUD

Mud: good music with a smile

TEN YEARS in the business is long enough for any pop artist or group, but Mud are all the more rare in that they still have the same line-up that they had in 1968. Dunning admits that it has been an achievement, but he points out that the success has probably been due to the fact that Mud know just what they are as a unit, and are prepared to stand by that.

"Individually of course the band are going to develop different ways — Les Gray has had a separate recording contract with Warner Brothers, Rob Davies and Ray Stiles have recently signed a joint deal with Logo, and I expect that Dave Mount will sign a solo deal shortly. They will all be doing the things that they want to get out of their system, and which as Mud they can never do. The problem is that Mud is a pop group and Joe Public won't have them any other way," Dunning says.

He continues: "I believe that they are capable of being a much more sophisticated rock group — they have the talent and the ability to be better, but the public won't give them permission to move on. There's a classic example of their ability to produce more heavy rock music — the band's first album for Private Stock was also the first that they had some rights of control over, and for the first time they flexed their musical muscles. To an extent the public agreed too because the LP eventually got a silver disc.

"But the problem is that, to many people, Mud are Tiger Feet and hits like that. Admittedly Tiger Feet was a very good record and it had a mystique which helped it sell more than a million copies in the UK alone, but Mud are better than they're allowed to be. They are total professionals and they know that so far as their live gigs are concerned, they are paid to be a pop group and when they go onstage that's exactly what they do. They give the public what they have paid to see, which are songs like Tiger Feet, Dynamite and Oh Boy."

Warming to his subject, Dunning adds: "Mud are humour, they laugh at themselves, life in general and the business — it's all done tongue in cheek of course but they can also be serious and are very good musicians, as is evident with the amount of session work that they get offered."

Dunning became involved with Mud's career in April 1973 — strangely as a result of Nicky Chinn and Mike Chapman who at that time were managing Sweet. Mickie Most had just signed Mud to Rak, and Chinn and Chapman had written a song for them which was Moonshine Sally. However she didn't see the light of day until three years later!

"I saw the band working at a discotheque in Leeds and to be honest I thought that they were good but not much better than a lot of other working bands who were around at the time. What did impress me though was the fact that that evening there were quite a few girls in the place, obviously having an office party. Now Les Gray is a great communicator with his eyes and expressions, and he can have a dialogue with his audience by that alone. The band were halfway through doing some typical Rolling Stones' and Faces numbers when they gauged the real mood of the party and immediately went into three singalong numbers finishing with Knees Up Mother Brown! Any group that is as adaptable as that must be good — it was sheer professionalism because they knew just what the audience wanted and they were prepared to give it."

With the release of Crazy, and before he knew it, Dunning was looking after one of the hottest properties in the UK pop business. A whole volley of hit singles and albums followed. He recalls: "Crazy and Hypnosis both made the Top 20 and then Dynamite was a top five hit, but it was with Tiger Feet in January 1974 that everything was let loose. The single was number one for four weeks and eventually got a platinum disc for more than a million UK sales. It was the best-selling single of that year."

BARRY DUNNING has managed Mud for five years, since the time that they had their first Top 20 hit with Crazy. Here he talks about the band, what he feels are the secrets of their success, and the future of Mud.

"Mud are four guys who live together, work together and play together, and have done almost since the beginning — although Ray Stiles was born just outside Mitcham in Surrey, the other three members were born, lived and worked there. The whole Mud set-up is closely inter-related and even the road crew tends to consist of relations like a brother-in-law or cousin of one of the band! Mud is such an interwoven group that I believe this has been its strength. I remember Dave Mount, the drummer, once told me that although they obviously had fights and quarrels, it was almost as though they were all brothers when they did. This bond is their strength and they are never stronger than when someone's knocking them." **Barry Dunning.**



After more big hits that included The Cat Crept In and Lonely This Christmas, Mud's contract was within six months of expiring. Dunning recalls: "We signed a new deal with Phonogram International worldwide and with Private Stock in the UK. I believe that Mud presented all the Rak/Chinnichap hits very well to the public — although we obviously had a very successful relationship with them, to some extent the producing team epitomised the glitter rock period of rock and roll, and Mud have survived where others haven't because they always managed to keep a sense of perspective about what they were doing. There are no misplaced egos and their feet are firmly on the ground."

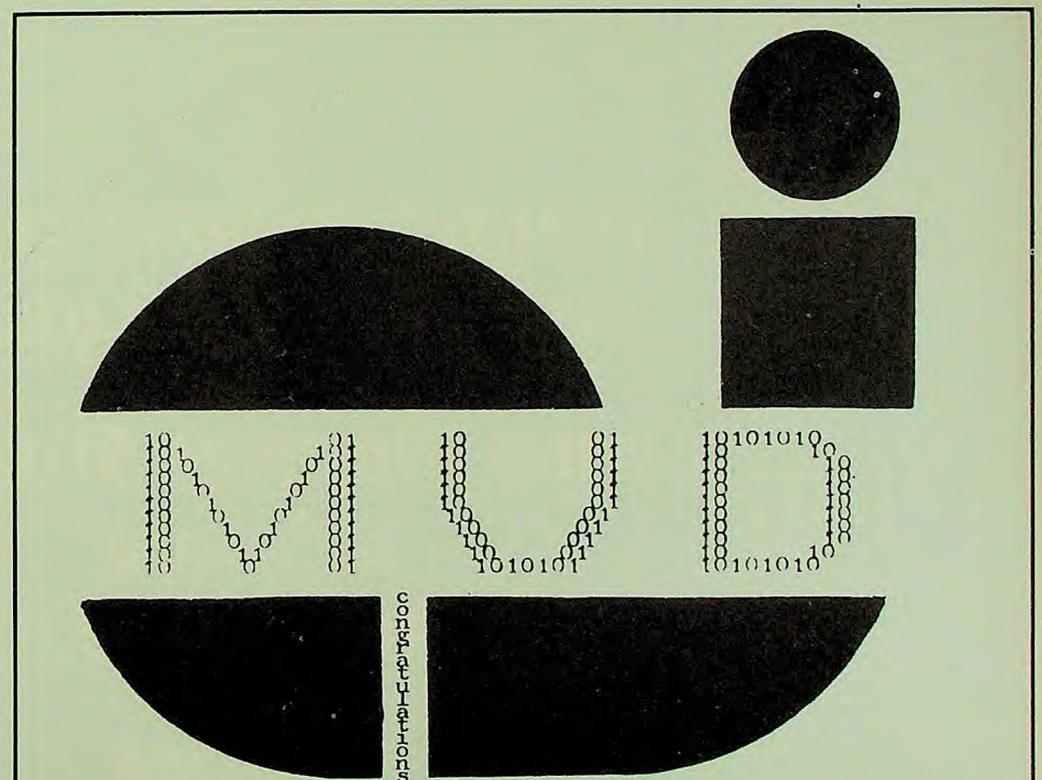
Dunning adds: "In fact we lost musical direction completely with Night On The Tiles and although it still got to 32 it was a flop compared with all the past hits.

"However we hit the right spot again with Lean On Me, which was a Top Ten hit in 1976, immediately prior to our switching to RCA in March, 1977."

Now Mud are about to re-surface and their new RCA record, Cut Across Shorty, an old Eddie Cochran number, has been released. It is the kind of record that will have people saying, 'Ah that sounds like Mud and Tiger Feet'.

"Maybe we have gone full circle, certainly we have gone back to origins. Mud is a rock group in the full sense of the word, they play the music with a smile and they generate a smile. As a unit they will go on for as long as the public want Mud — they don't have to work 52 weeks a year and I believe that as long as there's a demand for them, then there will always be Mud."

The Mud success story: pp 2 & 4.



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TEN YEARS OF MUD

Mud's five years of hits make them top of the pops



MUD WITH executives of RCA following their signing to the company last year. Manager Barry Dunning is at the front on the right.

IN A SPAN of little more than five years, Mud have achieved more hit records than most other groups in ten years or longer. Their success record started in January 1973 with Crazy which went to 11 and was followed in June the same year with Hypnosis which was a top ten hit. Other hits soon followed including The Cat Crept In (number one), Rocket (6), Lonely This Christmas (number one for four weeks), Secrets That You Keep (Top Ten), Oh Boy (number one), Moonshine Sally (10), L-I-lucy (10) and Show Me You're A Woman. Since then there has been Shake It Down (Top 20), Night On The Tiles, and Lean On Me (Top Ten).

The group has garnered a wealth of silver, gold and platinum discs. Dynamite gained a silver and gold, and Tiger Feet was silver, gold and platinum, as well as being the top-selling record of 1974. Cat Crept In earned a silver, and there followed another silver and gold for Rocket, Lonely This Christmas, Secrets That You Keep and Oh Boy.

Three of Mud's albums have gained gold disc awards — Mud Rock I and II, Mud's Greatest Hits (all for Rak) and Use Your Imagination (Private Stock), earned a silver disc.

According to manager Barry Dunning, Mud's next TV spot will be their 154th and they have made 49 Top of the Pops appearances. He recalls the time that the group recorded the show three days running — "We

recorded on the Wednesday for the weekly Thursday show, on the Thursday we recorded Tiger Feet for the Boxing Day edition, and on the Friday went back to re-record Lonely This Christmas for the Christmas Day show!"

He also recalls the time that one of the TOTP presenters announced Mud as "Top Of The Pop's resident group!"

This success followed a three year period of disappointing records. The band got together in 1968 when they were members of rival Mitcham bands, The Remainder and The Mourners! Les and Rob were with the former band which changed its name to Mud, and Ray and Dave joined soon afterwards. The band played its first professional gig at London's famous Marquee in March of that year, and soon had a recording deal.

Mud's change in fortune came when they met Nicky Chinn and Mike Chapman, who had already made stars of Sweet and Suzi Quatro. In late 1972, they spotted the group playing in a club, and the result was a rapid change of image and a new deal with Rak Records.

The hits followed and headlining tours throughout the UK and Europe. In Eire they were voted best group of 1974 and a similar accolade followed in Belgium. They did concerts behind the Iron Curtain and appeared in a GTO film, You're Never Too Young Too Rock.

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TEN YEARS OF MUD

**Mud concerts:
entertainment
not education**

ALTHOUGH THE last few months have been quiet for Mud as far as hit records are concerned, the group have continued to be a big attraction on the live entertainment circuit, playing universities, colleges and concerts throughout the UK.

They still do the old hits of course but the great thing is that the original 14-year-old fans of Dynamite and Tiger Feet days are now all college and university students and they are still enjoying the band, for Mud's gigs are always riots of fun.

The band are very strong on the campus circuit and are already planning a Christmas tour, and every college or university the lads played last year was either sold-out or, in a lot of cases, over-sold! One booker said that he had sold out of tickets before he even had time to put up a poster, and he booked a second date to cope with demand. Apparently tickets were changing hands at above face value on the student black-market.

A Swedish journalist once asked Les Gray what Mud was all about, and Les replied that it was entertainment and not education. The fans go along to concerts in order to have a good time. Another thing Gray said was that a gig was like a game of tennis — the band hit the ball out and if the audience does not hit it back then there is no game. It's call and response and the band will cajole the audience until they get that response — even if it is only cat-calls.

One disappointment to the group in an otherwise highly successful career is the lack of hits in America. It all boils down to the fact that their product, including



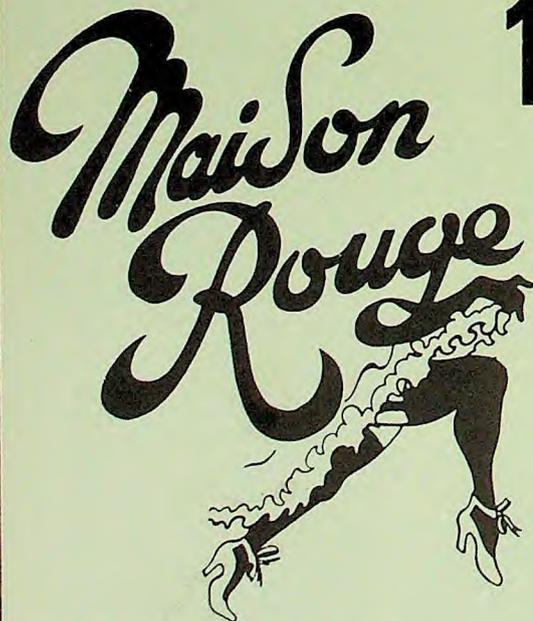
ONE OF THE many highlights of Mud's ten year career — in early 1976 they received their Music Week award as top singles band of the previous year. Left to right: Dave Mount, Ray Stiles, Rob Davies and Les Gray.

the big UK hits, have not been promoted into the marketplace in the US and as a result have sunk without trace.

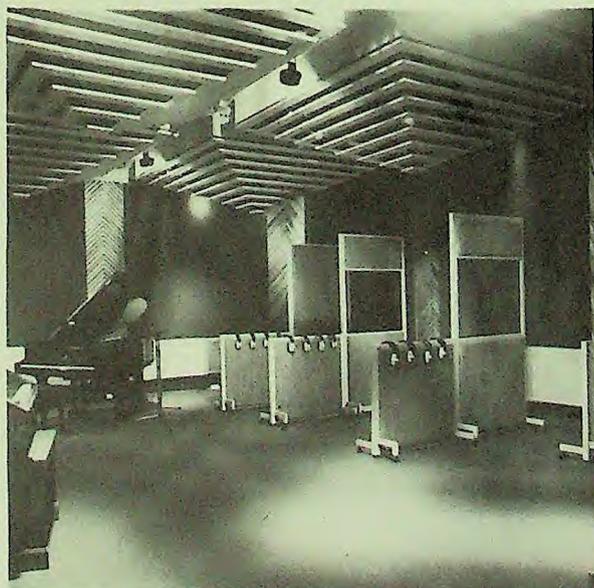
Dunning explained: "Although we have had record deals with Rak, Phonogram International, Private Stock and currently RCA, only the Rak deal included the American market. There have been three Mud albums which have never seen the light of day over there. It's a very peculiar and frustrating situation and one that we would naturally like to rectify."

Despite the disappointments of the US market however, Mud have enjoyed huge success throughout Europe during the last five years. "Holland, Belgium and even Finland have always been good territories for us," Dunning says. "The band have also had success in West Germany with several Top Ten records there."

**HAPPY BIRTHDAY MUD
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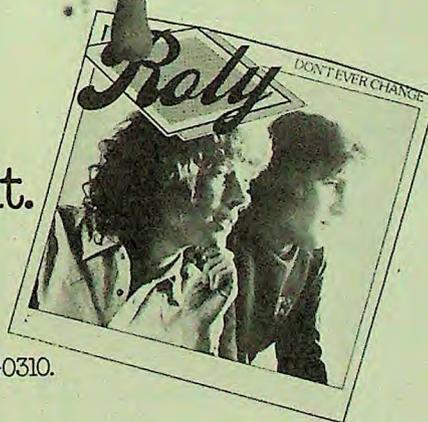
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EMI scoops international disc prizes

FURTHER INTERNATIONAL record awards in Europe and the US for two companies have just been announced.

In America EMI carried off prizes in both the Best Vocal Performance and the Best Instrumental Performance With Orchestra categories of the Grammy Awards. The winning albums were: Janet Baker Sings Bach (ASD 3265) and Vivaldi's The Four Seasons with Itzhak Perlman as soloist (ASD 3293).

Celebrating the centenary of Edison's phonograph by awarding its grands Prix Du Disques to recordings associated with the US, L'Académie Du Disque Français

gave three of its prizes to EMI. The albums were: Bruckner's Ninth Symphony with the Chicago Symphony Orchestra conducted by Carlo Maria Giulini (ASD 3382); Brahms's Violin Concerto with the Chicago Symphony Orchestra again conducted by Giulini and with Itzhak Perlman as soloist; and a Milhaud programme with L'Orchestre National De France conducted by Leonard Bernstein.

Also in France L'Académie Charles Cros awarded EMI Grand Prix Du Disques for three Giulini recordings: the Bruckner and Brahms discs detailed above and also Dvorák's Seventh Symphony with the London Philharmonic

Orchestra (ASD 3325). EMI also gained awards for a Cortot album of Chopin pianoforte works; a George Thill album; and Schumann's Geneveva.

Erato — part of the RCA catalogue — gained Grands Prix Internationaux Des Disques from L'Académie Charles Cros for Handel's Dixit Dominus and First Coronation Anthem conducted by John Eliot Gardiner (STU 71055); and for Tartini's Four Concerti for flute, strings and continuo with I Solisti Veneti conducted by Claudio Scimone (STU 71061). These records are March and April releases respectively.

NICHOLAS WEBBER

London recital for Sutton prize students

FORTY OF Britain's outstanding classical music students have been taking part in the third annual recording scheme sponsored by EMI Tape Ltd in which the Ivan Sutton prize recital is awarded on the basis of taped performance.

This year's prize recital winners were Frances Eagar (pianoforte) and the Bochmann String Quartet, who will appear in a joint recital at the Wigmore Hall on April 26. Every student participating was presented with complimentary 20-minute profession demonstration tape.

The scheme was begun as an experiment three years ago by Mark Sutton, record producer with Sutton Sutton Ltd and recently appointed Professor of Recording Technique at Guildhall School of Music and Drama. He made available to students the facilities of his mobile recording studio while EMI Tape donated the software.

Charitable funds have been forthcoming from various sources, including the Ralph Vaughan Williams Trust. With the help of the Martin Musical Scholarship Fund's administrators the scheme was then established on an annual basis. EMI Tape increased its support by offering to sponsor a recital for the best tape performance.

Trovatore leads Karajan month

TO MARK the 70th birthday of the German conductor Herbert von Karajan last Wednesday (5) EMI launched a major promotional campaign around the maestro's new recordings.

With the slogan "April is (von) Karajan month at EMI" the label spearheads its activities with a new version of Verdi's II Trovatore (SLS 5111) "starring" Leontyne Price, Franco Bonisollo, Ruggero Raimondi, Deutsche Opera chorus and the Berlin Philharmonic Orchestra, all conducted by von

Karajan (see *Music Week*, March 25). EMI has also brought out a new version of Sibelius' Fifth Symphony coupled with the tone poem En Saga on ASD 3409.

What the company terms "lavish merchandizing support" will be provided by an A4 four-colour catalogue featuring the complete EMI Karajan repertoire, and including the conductor's most recent releases. Dealers will be given the opportunity to buy "product packs" at various rates of discounts in order to suit their requirements.

Philharmonia breaks tour record

THE ORCHESTRA which bills itself as "the most recorded orchestra in the world" — the (formerly New) Philharmonia — is to break a personal record during 1978 with six major tours abroad. Liza Hobbs, publicity officer for the recently-reshuffled ensemble, told *Music Week* that the orchestra's earnings in foreign currency "make its public subsidy look like a petty cash account . . ."

On Easter Monday the PO, with

its attendant chorus, left for its annual festival visit to Barcelona, where Giulini conducted two concerts in celebration of the coming-of-age of the Palau de la Musica.

During the first half of April Riccardo Muti is the conductor on a European tour taking in concerts from Paris and Zurich to Naples and Rome. And for the summer the PO is planning a return visit to the medieval town of Orange. In September there will be concerts in

Bach family works on Decca, L'Oiseau Lyre

MEMBERS OF the prolific Bach family are well-represented in this month's classical schedule from Decca in both chamber and choral works, with much of the music new to the recording catalogues. Three of the programmes appear on L'Oiseau Lyre label, which retails at £3.99 per disc.

On DSLO 518 Stephen Preston and Nicholas McGegan (flutes), Anthony Pleeth (violin) and Christopher Hogwood (harpichord) play trios and a duo by J. S. Bach, W. F. Bach and C. P. E. Bach. DSLO 520 is given over entirely to music by C. P. E. Bach played with

the addition of Catherine Mackintosh (violin), while on DSLO 525 the Academy of Ancient Music under Hogwood's direction plays Six Favourite Overtures by J. C. Bach.

Larger-scale works by J. S. Bach are represented on EX6 35340 in the 18th volume of the composer's cantatas. The two-disc set, retailing at £7.98, contains a further five essays in the medium — all of which are new to the catalogue — and are issued with notes and complete scores. Numerous soloists join the Tozer Boys' Choir and Concentus Musicus Wien under the direction of Nikolaus Harnoncourt.

Visual aids for modern music series

A SERIES of five contemporary music events to be recorded by the BBC opens tomorrow (9) at the Royal Exchange, Manchester. Performing groups from five European countries are visiting the theatre in order to present "the most contemporary and progressive music of today".

During each event the ensemble concerned will first explain and demonstrate its work and then, after a break, will play works by important living composers with the aid of films and slide projections.

14th Century setting for 20th Century music

LONDON'S OLDEST parish church, the 14th-century priory of St Bartholomew-the-Great in Smithfield, is to be the setting for the Capital's first International Festival of 20th-Century Music in July.

More than 20 concerts and recitals will include seven world premières, eight UK premières, and two London first performances. Personal appearances are scheduled from such composers and recording artists as Penderecki, Birtwistle, Tavener, Berkeley, Jane Manning, Barry Guy, Gillian Weir and others.

Amongst instrumental groups participating are the Nash Ensemble, Capital Radio's Wren Orchestra, the Park Lane Group, and the London Mozart Players.

Correction

A printers' gremlin may have caused confusion in a story concerning the conductor Loris Tjeknavorian (*MW* March 25). The chants referred to were not from the "medieval American" period, nor was the language employed "Old American". For "American" read "Armenian".

For lazy summer days

Various: Colours. Royal Philharmonic Orchestra/Lewis. Producer: Ken Thorne. RCA PL 25123.

It is difficult to decide whether this album should be reviewed under the umbrellas of "classical" or "light" music since it contains so many moods and idioms. One pointer may be that Vic Lewis, who here conducts the RPO, is the orchestra's light music adviser. In the wake of the successful Don't Cry For Me, Argentina LP his was the idea of a group of 10 specially-commissioned pieces in similar vein taking the listener through the gamut of moods suggested by the different colours. Not an original idea, admittedly — but certainly one which has plenty of life in it yet. The result is a concept album of cleverly-orchestrated perfumed musak which is both relatively agreeable on the ear and undemanding. One or two of the pieces would make good tv signature tunes. Deserves stocking for lazy summer days.

Holt: The Hymn Of Jesus. Ode To Death. Choral Hymns From The Rig Veda (Group Two). London Symphony Chorus, St. Paul's Cathedral Choir, London Philharmonic Orchestra/Groves. Producer: John Willan. EMI ASD 3435.

These fine large-scale orchestral

Albums

works are excellently-served in EMI's new recording, which captures all the excitement and subtle dynamic contrast of the scoring. Groves pays close attention to detail, as one has come to expect, and does not shy away from bold and expansive splashes of colour where these are required. The two choirs involved produce exactly the right balance of light and shade.

Mozart: Mitridate Re Di Ponto (complete opera). Augér, Baltsa, Gruberova, Weidinger, Hollweg, Kübler; Mozarteum-Orchester Salzburg/Hager. Producer: Gottfried Kraus. Deutsche Grammophon 2740 180 (4 records). This comparatively little-known opera was composed in the incredibly short time of just over three months and had its première on Boxing Day 1770. Many of the composer's hastily-stitched seams, however, are rather too evident for Mitridate to be numbered in Mozart's front rank, despite the International Mozarteum Foundation's new performing edition employed here and the valiant efforts of Leopold Hager, who directs from the harpsichord. Production is generally competent, so it is a pity that the pressing, is markedly below DG's usual high standard.



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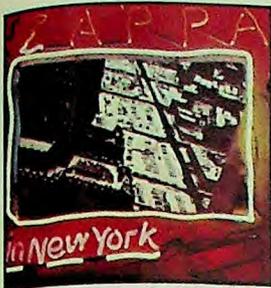
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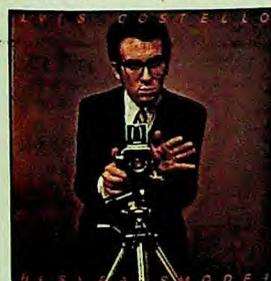
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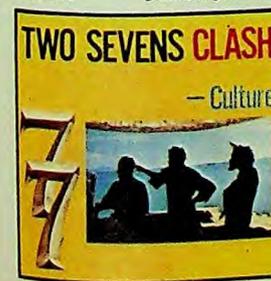
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1 A & M ONEY'E'D JACK	AMHL 64681
Garland Jeffreys	
KRIS KRISTOFFERSON	AMHL 64690
Kris Kristofferson	
2 ANCHOR THE LAST ROUND UP	ABCD 615
Poco	
POP BE	IMPL 8053
Keith Jarrett	
B. B. KING	ABCL 5246
B. B. King	
3 ARIOLA (PYE) I'M A PHOTOGRAPH	ARL 5002
Amanda Lear	

4 ARISTA STRAIGHT FOR THE GATE	SPART 1048
Head Hunters	
FUNK IN A MASON JAR	SPART 1049
Harvey Mason	
TWO FOR THE ROAD	SPART 1050
Larry Coryell & Steve Kahn	
LOVE WILL FIND A WAY	SPART 1051
Pharoah Sanders	
EVEN NOW	SPART 1027
Barry Manilow	
ROY HILL	SPART 1034
Roy Hill	
PYRAMID	SPART 1054
Alan Parsons	
STATUE MAKERS OF HOLLYWOOD	SPART 1039
Alpha Band	
KINKS	SPART 1055
Kinks	
5 BANNERS & BONNETS (WORD) JESUS FOLK	BAB 3505
Various	

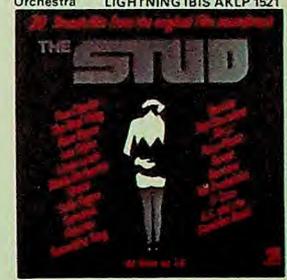
UNDER TWO FLAGS Salvation Army Bands	BAB 3506
SOLDIER OF CHRIST Salvation Army International Staff Band	BAB 3507
6 PRAISE HIM WITH MELODY Upper Norwood Salvation Army Band	BAB 3508
7 JOYOUS PROCLAMATION Royal Silver Jubilee Festival of Salvation Army	BAB 3509
8 BARN (POLYDOR) THE DEPRESSIONS	2314 105
The Depressions	
9 7 B & C (Trojan) A KINDLY WELCOME	BCLP 1
Na Fili	
HONKY TONK COWBOY	BCLP 2
Aaron Schumann	
JACKSON AGAIN	BCLP 4
Jackson C. Frank	



SADDLE SOAP
Tanned Leather
RESPONSE RESP 013



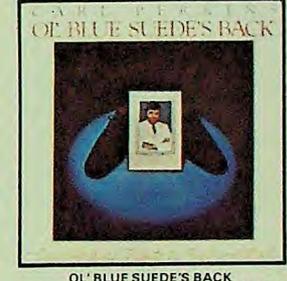
ROMEO & JULIET
Alec R. Costandinos & The Syncophonic Orchestra
LIGHTNING IBS AKLP 1521



THE STUD
Soundtrack
RONCO RTD 2029



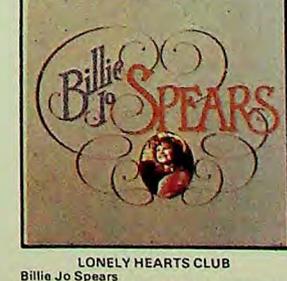
MAGIC
Anchor ABCL 5243



OL' BLUE SUEDE'S BACK
Carl Perkins
JET/UNITED ARTISTS UATV 30146



MELBA MONTGOMERY
Melba Montgomery
UNITED ARTISTS UAS 30152



LONELY HEARTS CLUB
Billie Jo Spears
UNITED ARTISTS UAS 30150

POP LISTING

8 BERSERKLEY
NEXT OF KIHN
Greg Kihn
SPIT BALLS

BESRK 13
BESRK 15

9 BIRWDING (WORD)
TO THE CHIEF MUSICIAN
Candle
KIDS OF THE KINGDOM
Annie Herring
TO THE CHIEF MUSICIAN VOL. 2
Candle

WING 501
WING 502
WING 503

10 CAPITOL (EMI)
ATTENTION SHOPPERS
Starz
A WORKING MAN CANT GET NOWHERE TODAY
Merle Haggard

E-ST 11730 (TC-E-ST 11730)
E-ST 11693 (TC-E-ST 11693)
E-ST 24451 (TC-E-ST 24451)

COME TO ME
Juice Newton & Silver Spur

E-ST 11682

LET'S KEEP IT THAT WAY
Anne Murray

E-ST 11743 (TC-E-ST 11743)

REACHING FOR THE SKY
Peabo Bryson

E-ST 11729 (TC-E-ST 11729)

SUNBURN
Sun

E-ST 11723 (TC-E-ST 11723)

CAPRICORN (POLYDOR)
CATS ON THE COAST
Sea Level

2429 158

CASABLANCA (PYE)
WHITE HOT
Angel
BLACKSMOKE
Blacksmoke
YOU AND ME TOGETHER FOREVER
James & Bobby Purify

CAL 2023
CAL 2024

WE ALL KNOW WHO WE ARE
Cameo

CAL 2025
CAL 2026

13 CBS
YOU LIGHT UP MY LIFE
Johnny Mathis
MAX'S KANSAS CITY
New York New Wave

86055

SOFT LIGHTS AND HARD COUNTRY
MUSIC
Moe Bandy

82670
82669

TIGHT ROPE
Steve Khan
GREATEST HITS
Barbara Fairchild
THE ANGEL IN YOUR ARMS
Lynne Anderson

82230
82675
82294

THE TRAVELLING MUSIC SHOW
Bruce Forsythe
CLOSE ENCOUNTERS OF THE THIRD KIND
Allan Tew

70156
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Pete Segar
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Bing Crosby

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14 CHARISMA
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PLEASE DON'T TOUCH
Steve Hackett

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15 CHESS (PHONOGRAM)
CHESS ROCKABILIES
Various

9124 213

16 CTI (POLYDOR)
WINDOW OF A CHILD
Seawind
AUTOPHYSIOPSYCHIC
Yusef Lateef

5007
7082

17 CUBE & ELECTRIC (PYE)
MICHAEL CHAPMAN LIVED
FROM 1968-1972
Michael Chapman
QUANTUM JUMP
Quantum Jump
VISIONARY
Gordon Giltrap
BARRACUDA
Quantum Jump
ELAINE STRITCH READS THE PEANUT PAPERS
Elaine Stritch

HERE
GANT 1
TRIX 1
TRIX 2
TRIX 3
TRIX 5

THIRD WORLD WAR
Third World War
ELECTRIC WARRIOR
T. Rex
BOLAN BOOGIE
T. Rex
WHATSOEVER'S FOR US
Joan Armatrading
I CAN STAND A LITTLE RAIN
Joe Cocker
GONNA MAKE YOU AN OFFER
Jimmy Helms
SURPRISE, SURPRISE
Richard Rodney Bennett & Marion Montgomery
CONCERT FOR CHILE
Various

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HIFLY 4
HIFLY 6
HIFLY 8
HIFLY 12
HIFLY 18
HIFLY 21
HIFLY 24
HIFLY 25

18 DECCA
A LIVE RECORD
Cameo
ROGER BUYS A FRIDGE
Bowles Brothers

DBC-R 7/8 (KDBC2 8096)
TXS 127 (KTXC 127)

THE UNIQUE KLAUS WUNDERLICH
SOUND
Klaus Wunderlich

DBC-R 5/6 (KDBC2-R 8094)

I BELONG TO SCOTLAND
Kenneth McKellar
MOR 508 (KMORC 508)

MOR 508 (KMORC 508)

MELODIES FROM THE CLASSICS
Ronnie Aldrich
MOONGLOW
Ronald Curtis

PFS 4424 (KPF 4424)

THIS IS YORK - THE WORLD OF RAILWAYS
JIM REEVES - WE THANK THEE
Rhos Male Voice Choir

SPA 529 (KCS 529)

LITTLE WOMEN
Glenda Jackson
TARTAN TOP TWENTY
Pipes & Drums & Military Band Of The King's Own Scottish Borders

MOR 510 (KMORC 510)

ZSW 596/8 (K98K 33)

GBS 1014 (KGBC 1014)

19 DJM
CRAZY LADY
Stephanie De Sykes
THIS LADY LOVING ME
Carl Smith

DJF 20528
DJF 20540

STARTING ALL OVER AGAIN
Don Gibson
MACHO MAN
Village People

MCF 2831 (TC-MCF 2831)

20 DOUBLE UP (EMI)
THE NEW JOYCE GRENFELL
COLLECTION
Joyce Grenfell

MCG 3526 C-MCG 3526)

21 EAGLE
THE LONER - STORIES IN SONG VOL. 2
Stu Stevens

2354 040 (3140 118)

22 EMI
BOTH SIDES OF FIVEPENNY PIECE
Fivepenny Piece

86056

INTRODUCING NEIL MARTIN
Neil Martin
PRIVATE'S ON PARADE
Original London Cast
SINGIN' IN THE RAIN
Sheila B. Devotion

EMC 3234 (TC-EMC 3234)
EMC 3235 (TC-EMC 3235)
EMC 3233

THE BEST OF JOHNNY KIDD & THE PIRATES
Johnny Kidd & The Pirates

EMC 3236 (TC-EMC 3236)

THIS IS MY LOVELY DAY
Vince Hill
20 GOLDEN GREATS
Nat King Cole

NUTM 12 (TC-NUTM 12)
EMC 3229 (TC-EMC 3229)

23 EMI STUDIO TWO
THE MUSIC OF MANUEL
Manuel TWOX 1069 (TC-TWOX 1069)
THE VERY BEST OF MILITARY BANDS
TWOX 1070 (TC-TWOX 1070)

EMTV 9 (TC-8X-EMTV 9)

24 EPIC (CBS)
V. 2
Vibrators

82495

FANTASY (EMI)
ROCK & ROLL MUSIC FROM THE PLANET EARTH
Country Joe McDonald
ALL KIDDING ASIDE
Hoodoo Rhythm Devils

FT 539
FT 540

26 FOUNTAIN (WORD)
CHRISTMAS PRAISE
Various
PRAISE HIM ON THE ORGAN
David Freeman
JOYFUL SOUNDS UNTO THE LORD
Various
COME BLESS THE LORD
Peter Scothern

FTN 2501
FTN 2502
FTN 2503
FTN 2504

27 GOLDEN HOUR (PYE)
CLARINET JAZZ GIANTS
Stephane Grappelli
MUSIC OF SCOTT JOPLIN & JELLY ROLL MORTON
Max Harris & Red Hot Peppers

Various GH 649
GH 650
GH 651

WOODY ALLEN LIVE
Wooday Allen
FLAMENCO GUITAR
Manitas De Plata
GOLDEN HOUR OF PAUL ANKA
Paul Anka

GH 654
GH 654
GH 871
GH 872

28 GTO
CENTRAL HEATING
Heatwave
VOYAGE
Voyage

GTLP 027 (GTMC 027)
GTLP 030 (GTMC 030)

29 HARVEST (EMI)
ALIVE AND WELL, RECORDED IN PARIS
Soft Machine
ETERNALLY YOURS
The Saints

SHSP 4083 (TC-SHSP 4083)

FOUR ROCK & ROLL LEGENDS
RECORDED LIVE IN LONDON
Various
LIFE IN A SCOTCH SITTING ROOM VOL. 2
Ivor Cutler
RAINBOW TAKEAWAY
Kevin Ayers

SHSM 2024 (TC-SHSM 2024)

SHSP 4084 (TC-SHSP 4084)

SHSP 4085 (TC-SHSP 4085)

30 INTERNATIONAL (EMI)
SHOUT (SHOUT IT OUT)
B. T. Express

INS 3016

31 ISLAND (EMI)
KAYA
Bob Marley & The Wailers

ILPS 9517 (ZCI 9517)

32 KUDU (POLYDOR)
ESTHER PHILLIPS
Esther Phillips

SKU 001 (SKUC 001)

33 LIFESONG (GTO)
DEAN FRIEDMAN
Dean Friedman

LSLP 6008 (LSMC 6008)

SAFETY IN NUMBERS
Crack The Sky

LSP 6015 (LSMC 6015)

34 LIGHT (WORD)
IT'S ALL RIGHT NOW
Jessy Dixon

LS 7045

35 MAIDEN MUSIC (PHONOGRAM)
SINBAD
Various
ALI BABA
Various
ALADDIN
Various

9199 396
9199 396
9199 398

36 MCA (EMI)
FREE SAILIN'
Hoyt Axton

MCF 2831 (TC-MCF 2831)

WILLIE ALEXANDER & THE BOOM BOOM BAND
Willie Alexander & The Boom Boom Band

MCF 2835

DIFFERENT MOODS OF ME
Lonnie Jordan

MCG 3526 C-MCG 3526)

37 MGM (POLYDOR)
ZABRISKIE POINT
Various

2354 040 (3140 118)

38 MONUMENT (CBS)
EASTER ISLAND
Kris Kristofferson

86056

39 MOTOWN (EMI)
DAVID RUFFIN . . . AT HIS BEST
David Ruffin

STML 12079 (TC-STML 12079)

EDDIE KENDRICKS . . . AT HIS BEST
Eddie Kendricks

STML 12080 (TC-STML 12080)

FRONTIERS
Jermaine Jackson

STML 12082 (TC-STML 12082)

THE FIRST CUBA GOODING ALBUM
Cuba Gooding

STML 12083 (TC-STML 12083)

40 MERCURY (PHONOGRAM)
STREET ACTION
Bachman Turner Overdrive

9100 051
9100 052

41 MYRRH (WORD)
FEEL THE LOVE
Love Song
MUSIC OF MY 2ND BIRTH
Bili Theodford
WRITTEN ON THE WIND
Chuck Girard

MYX 1062
MYR 1063
MYR 1065

42 OBSCURE (POLYDOR)
ENSEMBLE PIECES
Christopher Hobbs & John Adams

OBS 2

NEW & REDISCOVERED INSTRUMENTS
Max Eastley
VOICES AND INSTRUMENTS
Jan Steele
DECAY MUSIC
Michael Nyman
THE SINKING OF THE TITANIC
Gavin Bryars

OBS 4
OBS 5
OBS 6
OBS 1

43 ONE-UP (EMI)
THE NORTHLANDS - A SELECTION OF SCOTTISH MUSIC
Gordon Pattullo

OU 2207

44 PABLO (POLYDOR)
THE TATUM SOLO MASTERPIECES VOL. 1
Art Tatum

2310 723
2310 729

THE TATUM SOLO MASTERPIECES VOL. 2
Art Tatum

2310 805 (3100 805)

VIRTUOSO NO. 3
Joe Pass
SIMPLY SWEETS
Harry Edison
SUNSHINE ROCK
Louie Bellson

2310 806
2310 813

45 PARLOPHONE (EMI)
LONDON TOWN
Wings

PAS 10012 (TC-8X-PAS 10012)

46 PHILADELPHIA (CBS)
O'JAYS COLLECTORS ITEMS
GREATEST HITS
O'Jays

ITEMS
86058

PHILIPS (PHONOGRAM)
HOUSE OF THE RISING SUN
Santa Esmeralda
SONGS
Val Doonigan

9101 164
9109 222

48 POLYDOR
JUBILEE
Various
UK
UK

2302 079 (3184 104)
2302 080 (3184 106)

LET'S DO IT
Roy Ayres
LONG LIVE ROCK 'N' ROLL
Rainbow

2490 145 (

POLD 5002 (POLDC 5002)

9103 333

BAND OF JOY
Band Of Joy
SONS OF SURVIVAL
Doctors Of Madness
A CRAZY STEAL

2310 588
2383 472

The Hollies
RAY DORSET AND MUNGO JERRY
Ray Dorset & Mungo Jerry

2383 474 (3170 474)

LIFE IS BEAUTIFUL
Frankie Laine

2383 488 (3170 488)

CIMARONS LIVE AT THE ROUNDHOUSE
Cimarons
THE LATE SHOW
Dave Lewis

2383 489
2383 493

TROUBADOUR
Georges Moustaki
16 COUNTRY GUITAR GREATS
Bert Weedon
BUBBLING BLACK MAGIC
Billy Daniels

2480 451
2384 102 (3192 456)

EAST MEETS WEST
James Last

2482 425 (3192 460)
2630 092 (3577 048)

49 PRIVATE STOCK
FISH SPECIAL
Robert Gordon
EMOTION
Samantha Sang

PVLP 1038
PVLP 1039

PURSUIT OF HAPPINESS
Rupert Holmes
LET'S MOVE TOGETHER
George K. Band

PVLP 1034
PVLP 1040

50 PYE
MIDNIGHT LOVER
Joe Dolan
MELLESIAN SOURCE
Louis Stewart
MELLY SINGS HOAGY
George Melly
MAGIC LOVE
Michele

NSPL 18549
NSPL 18555
NSPL 18557

THE FILMS OF CHARLIE CHAPLIN
Michele Villard & His Orchestra

NSPL 28248
NSPH 28506

THE STUDENT PRINCE
John Hanson & Jane Ffye

PKL 5568

51 RAMPAGE
ALLAN STEWART
Allan Stewart

PAGE 1

52 RCA
FESTIVAL OF COUNTRY MUSIC
Various
WAYLON & WILLIE
Waylon Jennings & Willie Nelson

PL 42407
PL 12686 (PK 12686)

NO PLACE TO FALL
Steve Young

PL 12510 (PK 12510)

NEW TRAIN-SAME RIDER
Tom T. Hall

PL 12622 (PK 12622)

TRIPLE CHAMPION 1977
Black Dyke Mills Band

PL 25143 (PK 25143)

MISPLACED IDEALS
Sad Cafe

PL 25133 (PK 25133)

BAD GIRL
Cherry Vanilla

PL 25122 (PK 25122)

TALK OF THE GRAPEVINE
Various

GRAL 1000 (GRAL 1000)

53 RESPONSE
VINTAGE FAIRGROUND ORGAN
Leonard Brooks

RESM 014

54 RING O' (POLYDOR)
THE WHALE
Various

2320 104

55 RONCO
THE STUD
Various

RTD 2029

56 RSO (POLYDOR)
CREAM 2
Cream
CLAPTON
Eric Clapton
NIGHT FLIGHT
Yvonne Elliman

2479 701 (3228 005)
2479 702 (3228 004)
2394 197 (3216 197)

57 SACRED (WORD)
WELCOME HOME
Hal Kennedy & Dixie Echoes

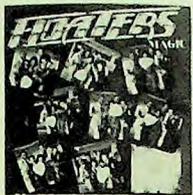
SAC 5090

FAMILY FAVOURITES VOL. 2
Peter Jackson
GOD'S WAY
Ron & Patricia Owens

SAC 5091
SAC 5092

HERE IS A SONG
Singing Stewarts

SAC 5094


 abc Records
**THE FLOATERS/MAGIC**

Magic/I Dedicate My Love To You/The 'Time Is Now/Whatever Your Sign/Let's Try Love/Anything That Keeps You Satisfied/I Just Want To Be With You
 Album: **ABCL 5243** Cassette: **CAB 5243**



Handkerchief

**PATTI BOULAYE**

Stop It I Like It/I'm Not Going To Put My Shirt On You/I Should Have Told Him Yesterday/Any Time Anywhere/Kiss And Make Up Time/I'm Hooked On You/Red Alert/Without My Man Inside/Funky Love/The People Some People Choose To Love/Don't Get Hooked On Me
 Album: **KY 102**

Chiswick

**JOHNNY MOPED/CYCLEDELIC**

V. D. Boiler/Panic Button/Little Queenie/Maniac/Darling Lets Have Another Baby/Groovy Ruby/3. D. Time/Wee Wee/Make Trouble/Wild Breed/Hell Razor/Incendiary Device
 Album: **WIK 8**

SINGLES

abc Records

Cat. No.	Artists/Title
ABC 4208	DON WILLIAMS /I've Got A Winner In You/Fly Away
ABC 4209	RUFUS /Blue Love/Take Time
ABC 4211	GUY MARKS /Loving You Has Made Me Bananas/Forgive Me My Love
ABC 4212	KACEY CISYK /The One And Only/The One And Only (Instrumental)
ABC 4213	ROY CLARK /Yesterday When I Was Young/Somewhere My Love
ABC 4214	LENNY WILLIAMS /Look Up With Your Mind/Riding The High Wire
ABC 4215	BARBARA MANDRELL /Woman To Woman/Let The Rain Out

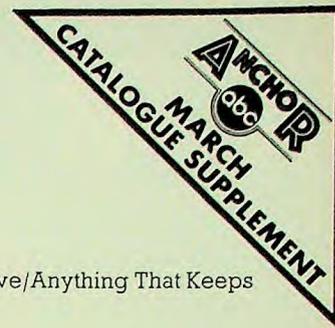


Handkerchief

HANKY 16 **PATTI BOULAYE**/The People Some People Choose To Love/I'm Hooked On You.

Chiswick

NS 27	JOHNNY MOPED /Darling Lets Have Another Baby/Something Else/It Really Digs
SW 30	JOOK 'E.P.' /Watch Your Step/La La Girl/Aggravation Place/Everything I Do
NS 31	THE TABLE /Sex Cells/The Road of Lyfe
NS 32	LINK WRAY AND HIS RAY MEN /Batman Theme/Hidden Chorus
NS 33	THE BISHOPS /I Take What I Want/No Lies
NS 38	FRANKIE FORD /Sea Cruise/Alimony



RELEASES MUSIC WEEK

INDEX

ARSENAL T
 ASHDOWN, Doug W
 AUTOMATICS W
 BABA & ROODY H
 BABE RAINBOW D
 BONEY M. R
 BROWN, Peter D
 CLIFF, Jimmy W
 DEPRESSIONS G
 DIRTY DOG L
 ELLIMAN, Yvonne I
 EXPRESSIONS R
 FIVE SAPPHIRES L
 FLOWERS, Herbie D
 FORD, Martyn T
 FOREIGNER F
 FULHAM FURIES T
 GATES, Jimmy J
 GIBBONS BAND, Steve J
 GUYS 'N' DOLLS O
 HORSE POWER C
 IGGY POP I
 JACKSON, Walter M
 JAMES, T.C. & The Fist O'Funk Orchestra G
 JOEL, Billy S
 JOHNS, Paul P
 JOURNEY W
 LOVE UNLIMITED ORCHESTRA D
 LYMON, Frankie W

MARTIN & The Brown Shirts T
 MASON, Mary R
 MICARE, Franklyn D
 NERVES T
 999 M
 ORIENT W
 O.R.S. M
 PLASTIC BERTRAND C
 PRICE, Alan J
 PROFESSOR LONGHAIR M
 QUINN, Brendan I
 RARE ESSENCE I
 RAZAR A
 RIPPLE T
 ROUSSOS, Demis L
 SINATRA, Frank C
 SNAPPER O
 SUBWAY SECT N
 SUNSET BOMBERS I
 TIGER SUE W
 TOO MUCH W
 TYLER, Bonnie H
 VILLAGE PEOPLE M
 WET WILLIE M

DISTRIBUTORS CODE
 A - Pye, C - CBS, W - WEA, E - EMI, F - Phonodisc, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, P - Pinnacle, T - Transatlantic, SH - Shannan, SA - Saga Cream, Q - Charmdale, G - Lightning

LISTINGS

A
 ASCENSION DAY, Ain't No Mystery, RAZAR. Polydor 2058 983 (F)

C
 CA PLANE POUR MOI, Pogo Pogo, PLASTIC BERTRAND. Sire 6078 616 (F)
 COME FLY WITH ME, Witchcraft, FRANK SINATRA. Capitol CL 15976 (E)
 COME ON MY SON, Night At The Races, HORSE POWER. Pye 7N 46063 (A)

D
 DANCE WITH ME, For Your Love, PETER BROWN. T.K. TKR 6027 (C)
 DELECTABLE LOVE, Feeling Of Love, FRANKLYN MICARE. Private Stock PVT 139 (E)
 DON'T KNOW HOW MUCH I LOVE YOU, Hey Look At Me I'm In Love, LOVE UNLIMITED ORCHESTRA. 20th Century BTC 2367 (A)
 DON'T LET ME STAND IN YOUR WAY, It's Another Party, BABE RAINBOW. Mercury 6007 113 (F)
 DON'T TAKE MY BASS AWAY, I Want To Be With You, HERBIE FLOWERS. EMI 2767 (E)

F
 FEELS LIKE THE FIRST TIME, Cold As Ice/Long Long Way From Home, FOREIGNER. Atlantic K 11086 (W)

G
 GET OUT OF THIS TOWN, Basement Days, DEPRESSIONS. Barn 2014 122 (F)
 GET UP ON YOUR FEET (KEEP ON DANCING), Dance All Over The World, T.C. JAMES & THE FIST O' FUNK ORCHESTRA. EMI 2779 (E)

H
 HACKA TACKA MUSIC, La Musique Exquisite, BABA & ROODY. CBS 5217 (C)
 HERE AM I, Don't Stop The Music, BONNIE TYLER. RCA PB 5076 (R)

I
 I CAN ALMOST SEE MY HOME TOWN FROM HERE, Judy And Me, BRENDAN QUINN. Emerald MD 1203 (S)
 I CAN'T CONTROL MYSELF, High Cotton, SUNSET BOMBERS. EMI International INT 555 (E)
 IF I CAN'T HAVE YOU, Good Sign, YVONNE ELLIMAN. RSO 2090 266 (F)
 I GOT A RIGHT, Sixteen, IGGY POP. RCA PB 9213 (R)

J
 JEANNE MY LOVE, Best Of My Love, JIMMY GATES. Emerald MD 1204 (S)
 JOHNNY VORTEZ, Little Suzie, STEVE GIBBONS BAND. Polydor 2059 017 (F)
 JUST FOR YOU, I'm A Gambler, ALAN PRICE. Jet UP 36358 (E)

LM
 LET GO OF MY HAND/SHOULDN'T DO IT, Guitar In My Hand/Gonna Quit, DIRTY DOG. Lightning GIL 511 (G)
 LOVE IN THE CITY, I Just Don't Know What To Do With Myself, DEMIS ROUSSOS. Philips 6000 230 (F)
 LOVE MUSIC, Where Did All The Good Times Go, THE FIVE SAPPHIRES. Rocket ROKN 539 (E)
 LOVE TALKING PART 1, Love Talking Part 2, RARE ESSENCE. Private Stock PVT 149 (E)

MACHO MAN, In Hollywood (Everybody Is A Star), VILLAGE PEOPLE. DJM DJS 10856 (C)
 MAKE YOU FEEL LOVE AGAIN, Let It Shine, WET WILLIE. Epic EPC 6264 (C)
 MANHATTAN TRANSFER, If I Could See Myself, WALTER JACKSON. United Artists UP 36384 (E)
 ME AND MY DESIRE, Crazy, 999, United Artists UP 36376 (E)
 MESS AROUND, Lipitna, PROFESSOR LONGHAIR, Harvest HAR 5154 (E)
 MOONBOOTS, Moonboots (Short Version), O.R.S. Salsoul SSOL 106 (E)

N
 NOBODY'S SCARED, Donsplitit, SUBWAY SECT. Braik BRS 01 (W)

O
 ONLY LOVE CAN MAKE IT, Crying, SNAPPER. United Artists UP 36375 (E)
 ONLY LOVING DOES IT, Starlight, Starbright, GUYS 'N' DOLLS. Magnet MAG 115 (E)

P
 PRETTY VACANT, Sheena Is A Punk Rocker, PAUL JOHNS. RSO 3 (F)

R
 RIGHT TIME OF THE NIGHT/BABY MAKE IT SOON, I'm The One Who Cares, MARY MASON. Epic EPC 6265 (C)
 RIVERS OF BABYLON, Brown Girl In The Ring, BONEY M. Atlantic K 11120 (W)
 ROUND AND ROUND IN CIRCLES, Sax And Strings In Circles, THE EXPRESSIONS. EMI 2769 (E)

S
 SHE'S ALWAYS A WOMAN, Everybody Has A Dream, BILLY JOEL. CBS 6266 (C)

T
 TAKE ME TO THE DANCE, Don't Wanna Fight, MARTYN FORD. Mountain TOP 35 (F)

TAXI DRIVER, Boring, MARTIN & THE BROWN SHIRTS. Lightning GIL 507 (G)
 THE BEAT GOES ON AND ON, Facts Of Life, RIPPLE. Salsoul SSOL 106 (E)
 THE BOYS FROM Highbury, Good Old Arsenal, THE ARSENAL. Pye 7N 46068 (A)
 THESE BOOTS ARE MADE FOR WALKIN', Under Pressure, FULHAM FURIES. G.M. GMS 9050 (W)
 T.V. ADVERTS, Sex Education, NERVES. Lightning GIL 520 (G)

W
 WALKING WITH THE RADIO ON, Watch Her Now, AUTOMATICS. Island WIP 6433 (E)
 WE KINGS OF ORIENT, Football Football, ORIENT F.C. Pye 7N 46067 (A)
 WHEEL IN THE SKY, Can Do, JOURNEY. CBS 6238 (C)
 WHEN YOU WALKED IN THE ROOM, Human Being Someone, TIGER SUE. Pinnacle PB 456 (P)
 WHO YOU WANNA BE, Another Time Another Place, TOO MUCH, Lightning GIL 513 (G)
 WHY DO FOOLS FALL IN LOVE, I'm Not A Juvenile Delinquent, FRANKIE LYMON. Pye 7N 25773 (A)
 WILD WORLD E.P., JIMMY CLIFF. Island IEP 9 (E)
 WINTER IN AMERICA, Skid Row, DOUG ASHDOWN. Decca F 13730 (S)

TOTAL ISSUED

Singles notified by major manufacturers for week ending 7th April, 1978

	This Week	This Month	This Year
EMI	5 (3)	5 (5)	76 (124)
EMI (LRD)	6 (2)	6 (6)	79 (-)
Decca	3 (1)	3 (3)	15 (31)
Pye	5 (5)	5 (5)	76 (44)
Polydor	5 (3)	5 (5)	71 (65)
CBS	6 (6)	6 (6)	104 (75)
Phonogram	4 (4)	4 (4)	46 (38)
RCA	2 (3)	2 (2)	37 (56)
WEA	2 (10)	2 (2)	110 (49)
Others	15 (16)	15 (15)	200 (226)
Total	53 (53)	53 (53)	814 (708)

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INTRODUCING

Chris Rea



ALBUM MAG 5021
 CASSETTE TC MAG 5021



SINGLE MAG 111

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 taken from his sensational new album
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- ★ Consumer music press advertising
- ★ Extensive radio & TV exposure
- ★ Full-colour poster

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
DILLINGER Loving Pauper Jamaica Sound JS 907 (CBS)	MARCH 23	Reggae charts	Displays for ethnic shops. <i>MW</i> some music paper ads. Promising early plays. Radio One, major commercial stations. Colour bag.	Jamaican hero, Dillinger, reggae soft and gentle. Attractive number, cross-over possibilities into general buying. Formerly issued on ethnic label. From expected May album <i>Live At The Music Machine</i> . Other reggae chart single, <i>Mind Your Own Business</i> . Also album, <i>Marijuana In My Brain</i> (Jamaica Sound).
JOHN BRYANT No Strings Private Stock PVT 117 (EMI)	MARCH 24	None	Basic company servicing of media.	Example of top marks arrangement-production by David Mackay making fairly good ballad sound impressive. Drums, strings, guitar intertwined make chorus to pleasant artist vocal verse, not, needs Radio 2 and similar play. Deserves something better than obscurity.
THE FATBACK BAND Mile High Spring 2066 900 (Phonodisc)	MARCH 23	5 hits from 1975 onwards, including (Are You Ready), Do The Bus Stop (18, 1975), (Do The) Spanish Hustle (10, 1976).	March tour cancelled. Basic company servicing. Disco attention.	Best Fatback cut for ages, spirited, rhythmic, inter-change of vocals between male, new female duo. Excellent for car radio, late-night programming, parties. Tour with media interviews could have clinched hit, not hit likely to come via disco market. Play loud, loses impetus if low. From album, <i>Man With The Band</i> (2391 314).
JOHN TRAVOLTA Whenever I'm Away From You Polydor 2059 005 (Phonodisc)	MARCH 23	None	Considerable press via Saturday Night Fever film, personal features. Media talking of new Valentino, Robert Redford. Special Polydor bio, pics for media.	Hungry for stars journalistic world ready for charismatic cult hero. Has had top-five US single, <i>Get Her In</i> , plus two other Top 30 cuts. Record in David Soul groove, light, not unpleasant, without media star, forgettable but instead, definite possibilities from promotion.
JIM CAPALDI Sealed With A Kiss Polydor 2058 968 (Phonodisc)	APRIL 7	It's All Up To You (27, 1974), Love Hurts (4, 1976).	Recent British tour, extensive advertising of album from which comes single. Music press, radio interviews in which artist stressed this LP cut would become a 45.	Re-make of Brian Hyland slowie (3, 1962, re-issue 7, 1975), up-tempoed, not entirely successful. Style riffs, too many mixtures, pop, disco, mor rock, some untidy stops and starts before tempo regained. Premature seasonal issue. Last 45, <i>Daughter Of Darkness</i> , mor rock surprise miss, lessens chance this but outside chance in spite of criticisms.
PUSSYCAT Dancer Dance EMI 2755 (EMI)	MARCH 31	None	Attractive pic pose and media information. Disco concentration.	Sensuous, fast paced disco raver. Lady's debut single, <i>The Way You Do It</i> , Australia's second best selling single to Mull Of Kintyre, 1977. Should be good sales for this 45.
CHRIS REA Fool (If You Think It's Over) Magnet 111 (CBS)	MARCH 23	None	Four-colour bag. Glossy bio news sheet, photos, media phone-out.	Singer-songwriter, debut. Track from <i>Whatever Happened To Benny Santini</i> (MAG 5021). Scored some music for <i>Black Joy</i> , <i>Dudgen</i> arranged, tasteful and subtle, slow unfolding until surprisingly late effective instrumental break before final vocal double-tracking. Artist has curious, ear catchy dry-thin vocals on good song.
FATHER ABRAHAM The Smurf Song Decca FR 13759 (Selecta)	MARCH 17	None	Colour bag (first 10,000 copies), special bio card for media. Attention toward kids programmes.	Chismunk styled characters-voices with simple hypnotic chorus along with youthful, bearded Father Abraham. Sounds awful, yet sounds a winner! Already 6 week, chart-topper, Holland with 350,000 sales plus 250,000 for European available LP. German top 10. Smurfs puppet family with own tv show, Holland.
JONATHAN KING Old Djs (Playing New Sounds) Epic EPC 6292 (CBS)	MARCH 24	6 hits, 1965 onwards under own name, assorted collection under pseudonyms including Shag, Bubblerock, 100 Tons & A Feather.	Capitol People's Choice. Seems popular with djs with record theme. Issued limited edition on UK for South-East before CBS bought in view of chart possibilities.	Airplay will be good. King in humorous, reflective, mood. Snatches of <i>Everything's Gone To The Moon</i> , punk reference, allied to melodic, hummable tune. JK could be back amongst new chart sounds.
CHEAP TRICK I Want You To Want Me Epic EPC 5701 (CBS)	MARCH 24	None	Extensive media bio. Advertising of single/album trade and music press. Local radio station interviews, provincial papers, UK tour with Kansas, also own heading, ending April 2. Old Grey Whistle Test, BBC TV, March 28.	Cut re-issued. From album, <i>In Colour</i> (EPC 82214). Light-weight pop, pleasant sound, good riff. Much airplay when first released, hung around in breakers. Current chart chance doubtful unless personal promotion can make difference.

ALBUMS

ARTIST/TITLE LABEL/Number/ Distributor	RELEASE DATE/ BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
VARIOUS Shut Down Capitol CAPS 1018 (EMI)	FEB 24 Soundtrack of film which is currently showing throughout the country.	US pop sounds, early 1960's, surf-drag car world, featuring Beach Boys and sound-alikes. Similar BB, LP, <i>Endless Summer</i> (EA-ST 11007). For Surfairs, classic single, <i>Wipe Out</i> (original number, London HLD 9751). Chantays track, <i>Pipeline</i> , recently revived by Bruce Johnson (CBS).	Revival of early 1960's, US West Coast era attracting today's US teens, hence film, soundtrack. Many album cuts previously unreleased here. Little Deuce Coupe was the first song to spotlight motor sport. With lack of current good music on this theme plus surfing not surprising to see this compilation of artists seeming contemporary, and in demand.	Film now nationwide support to much publicised, discussed. Choir Boys, Cinema posters, foyer displays. Ads in such magazines as <i>Dragster</i> , album copies to all motor-cycle journals. Ads mention available cassette, since this is car-music. Mid-price. Special colour bag single with three tracks, one cut not in film, but wanted classic single, <i>The Sunrays - I Live For The Sun</i> . Single bag advertises album on back sleeve. Shop window displays.	Reports of healthy sales from areas where film shown. Bring to attention golden oldie collectors. Two LP cuts, <i>School Is A Gas - The Super Stocks</i> , <i>Dracula's Deuce - The Ghouls</i> not in film. Good value, mid-price, re-capturing of an era which here we dream, US kids knew. Capitol say many LP cuts much requested for single issue. In-store play; Little Deuce Coupe - The Beach Boys or group's, <i>Fun Fun Fun</i> , last cut, side one, classic, <i>Death Valley Run - Kickstands</i> .
JOHNNY KIDD & THE PIRATES The Best Of Johnny Kidd & The Pirates EMI NUTM 12 (EMI)	APRIL 1 Constant demand for collection allied to present continuing interest in past pop hit-makers.	One album remains, <i>Shakin' All Over</i> (SRS 5100), two singles, <i>Shakin' All Over</i> (EMI 2414), <i>I'll Never Get Over You</i> (EMI 2667), both of these on LP.	Kidd formed group 1958, constantly changing personnel. Came through Carrol Levis road-show, BBC's Saturday Club. First single, <i>Please Don't Touch A Hit</i> . Rock classic in <i>Shakin' All Over</i> . Singles originally issued on EMI's, HMV label. Kidd's career several 'ups' and 'downs', his from 1959-1964. Artist killed in car accident, October 1966. Pirates were reformed by member Nick Simper, disbanded in 1967. Simper met success with Deep Purple.	Servicing of djs into golden oldies, rock 'n' roll. Same attention to many rock 'n' roll mags and fanzines. Otherwise basic company servicing of music press and other media outlets.	Fine compilation for R&B, early 1960's collectors with oddities. Excellent sleeve-notes and discography notes from Geoff Barker, Radio One's, <i>It's Rock 'n' Roll</i> but not all Barker's mentions track-listed. 20 cuts but strange omission of his, <i>You Got What It Takes</i> (25, 1960), <i>Always & Ever</i> (46, 1964). Also no inclusion of historic Kidd's last 45, <i>Send For That Girl/Fool</i> , however historic recording from long deleted Saturday Club, <i>Big Blon' Baby</i> included. In mono. Sales should be good.
SENSATIONAL ALEX HARVEY BAND Rock Drill Mountain TOPS 114 (Phonodisc)	MARCH 17 With break-up of band, personal Alex Harvey solo problems, natural to issue last recorded material.	All Alex Harvey, Sensational Alex Harvey Band material available with one-time Vertigo issues now on Mountain but distributed by Phonodisc.	Harvey one of oldest active UK artists, into 40's. Gorbals born, winner of home country talent competitions. Formed legendary Alex Harvey Big Soul Band, known 1960's band, also backed famous US visitors. Member of Hair stage-show band 3 years, eventually Alex formed Sensational Band, 1972. Cult following, good music, rock theatricals, vaudevilian aids. Singles charting began with <i>Delilah</i> . Health problems, later group, record company strains. Did much publicised London solo gig 1978. Future uncertain. Backing band who also recorded, played on own, no more.	Ads in music papers, trade press including <i>MW</i> and general media servicing. Extensive album reviews have appeared including <i>NME</i> , March 25. Dealer promotion should stress this is last album of available material. Several compilations have appeared and further one doubtful. Hence promotion in-store should stress uniqueness of disc and its being last chapter of much loved band-singer.	Unlikely album will attract new fans. For large singer-band following. Very mixed, some good, other mediocre tracks. Side 1, <i>Rock Drill Suite</i> , too long, flashes of the better Harvey. Side two, give in-store play to <i>Water Beastie</i> or familiar <i>SAHB</i> , <i>Nightmare City Suite</i> . Recorded under strain, stress, shows. Must buy for known SAHB fans. Recent single, pointless, boring <i>Ms Blackhouse</i> end cut, not as possible sticker states. No Complaints Department.
T-REX/MARC BOLAN 1 Bolan Boogie (Hi-Fly 8) 2 I-Rex (Hi-Fly 2) 3 Electric Warrior (Hi-Fly 6) 4 My People Were Fair etc (Prophets, Seers & Sages (Toofa 3) 5 A Beard Of Stars/Unicorn (Toofa 9) 6 Best Of Marc Bolan (Hi-Fly 1) All albums distributed by Pye.	MARCH FOR 6, APRIL 7 Mixture of re-activation of Cube catalogue, golden oldies in new Toofa, double record series which includes Marc Bolan Hazened, by demand for back catalogue since artist's death.	Material re-issued from Regal Zonophone/Fly sources but not including first Bolan LP, <i>Beginning Of Doves</i> (Track). Later catalogue available via EMI, singles likewise with 45 hits from Metal Guru (Marc 11).	T-Rex formed around Marc Bolan. Bolan originally Marc Feld but name change with Disca single, <i>The Wizard</i> . 1960. Joined John's Children, glam rock band, several hits. After failure forming five-piece, with Peregrine Took duo called Tyrannosaurus Rex. Cult - progressive music following. Abbreviated T-Rex from circa 1970. Bolan became teen idol losing much former following. Countless chart hits. Sadly killed, car crash, 1977.	Colour bag, Bolan pic EP, <i>Hot Love</i> (1, 1971) to encourage artist catalogue awareness. Music press ads including teen oriented <i>Pink Mates</i> , <i>Supersonic</i> plus <i>Record Mirror</i> , in which artist polled as number one male artist, 1977. In latest album special form to apply for free single containing 14 minute Bolan interview.	1 includes <i>Get It On</i> (1, 1971), <i>Ride A White Swan</i> (2, 1970), <i>Hot Love</i> (1, 1971); 2 later period, debut LP on Fly, same period <i>Ride A White Swan</i> ; 3 Mid-1971 translation of T-Rex into rock 'n' roll, hit cut <i>Jeepster</i> (2, 1971); 4 Second, third LP's, to some best period of Bolan's songwriting; 5 Electric guitar introduced after previous acoustic solid bass and precedes T-Rex abbreviated name period, 6 Material from issued albums but containing new unreleased 15 minute track, <i>Children Of Ram Suite</i> . Obviously welcome re-issues, particularly value on Toofa. Interesting tour of artist's artistic changes.

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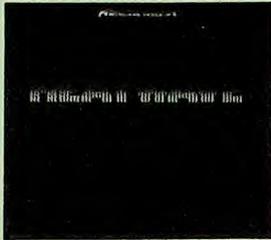
Marketed and distributed by WEA Records Ltd, 151 Regent Street, London W1B 5AH. Tel: 01-762 1000. (In the USA by WEA America)

ALBUM REVIEWS

Album of the week

HEATWAVE

Central Heating. GTO GTLP 027. Produced by Barry Blue. Over the last year, this band have rapidly become established — both in the discos and on the radio. A combination of funk and soul, their music is uncomplicated, enjoyable, fun, yet produced and arranged with great precision. Includes the excellent single The Groove Line. Outstanding number is the title track which would make a fine single release. All numbers written by band members Rod Temperton and Johnnie Wilder.



GTO's marketing campaign will help the LP into the charts. Chart Certainty. ●

THE SENSATIONAL ALEX HARVEY BAND

Rock Drill. Mountain TOPS 114. Produced by the band. Marketed by Phonogram. The last album SAHB made before the controversial 'retirement' of leader Alex Harvey. And the sad factor is that it is possibly the best and most complete LP they ever put together. While side one consists of the four parts of the Rock Drill Suite, side two has five varied numbers including the satirical Mrs Blackhouse and the humorous Water Beastie. This is the first time that the band's exciting stage presence comes over on record: New Keyboards player Tommy Eyre works well with guitarist Zal Cleminson. A fine epitaph to one of the most colourful and hard-working bands of recent years.

DAVID RUFFIN

At His Best. Motown STML 12079. Several of the recordings here — 15 in all — feature Ruffin while he was still a lead singer with The Temptations. They include Ain't Too Proud To Beg, (I Know) I'm

Losing You, My Girl and I Wish It Would Rain, and in fact the album includes representations of Ruffin's recording career between 1966 and 1977. The list of producers is impressive enough and gives some idea of the LP's quality — Van McCoy, Norman Whitfield, Harvey Fuqua, Smokey Robinson and Johnny Bristol.

VARIOUS

Golden Hour Of Tony Bennett, Sarah Vaughan And Count Basie. Golden Hour GH 869. Excellent value and a mid-price LP that must be a very good long-term catalogue

MARC BOLAN/T: REX

T. REX. Cube Electric Hi FLY 2. Cube Electric recently announced plans for a mass re-release of albums made by the late Bolan and the T-Rex LP kicks off the schedule. Amongst the other albums which are also available are Electric Warrior (HI FLY 6), and Bolan Boogie (HI FLY 8), retailing at full price, and two 2LP sets selling for £4.05 which couple early Bolan albums — My People Were Fair/Prophets, Seers And Sages (TOOFA 3) and Beard Of Stars/Unicorn (TOOFA 9). These albums,

produced by Tony Visconti, are probably already in the record collections of most fans of Bolan, but as replacement copies or for those wanting to compile a definitive Bolan collection, they will be invaluable additions. Cube has already issued a Bolan EP and disco promotion has been arranged, together with a major consumer campaign with the emphasis on the teen market, so that may prompt more interest and maybe even introduce Marc Bolan to a new generation of fans. (Each Album) ***

item. The talents of Bennett, Vaughan and Basie need no introduction, and while these Roulette recordings feature individual tracks by the three (including team-ups between Bennett and Basie, and Vaughan and Basie) there can be no denying their selling power. Material is familiar and includes Strike Up The Band, Li'l Darling, Mean To Me and I Guess I'll Have To Change My Plan.

ERIC CLAPTON

Clapton RSO Special 2479 702. The second flowering of Clapton's career should prove strong enough for this compilation of material from the albums since 461 Ocean Boulevard to sell fairly strongly, especially as it is budget priced. Tracks include Willie and The Handjive, Carnival and Motherless Children.

CREAM

Cream RSO Special 2479 701. Yet another Cream compilation, groans the dealer — but this one has an excellent range of material, including I Feel Free, Lawdy Mama, Dance The Night Away and Crossroads, and Cream is a group in which there is continual interest — should sell well at its budget price.

JOE DOLAN

Midnight Lover. Pye NSPL 18549. Producer: Peter Yellowstone. Irish singer Dolan had three UK Top 20



THE PLATTERS

The Original Platters 20 Classic Hits Mercury 9100 049. Phonogram is mounting a test marketing campaign on Granada tv, and this allied to the continued appeal of the Platters to a wide range of consumers should ensure a chart place for this excellent compilation of the hits the group is best known for. If the tv advertising goes national, expect a large demand for this set which includes Only You, The Great Pretender, My Dream, Smoke Gets In Your Eyes and Red Sails In The Sunset.

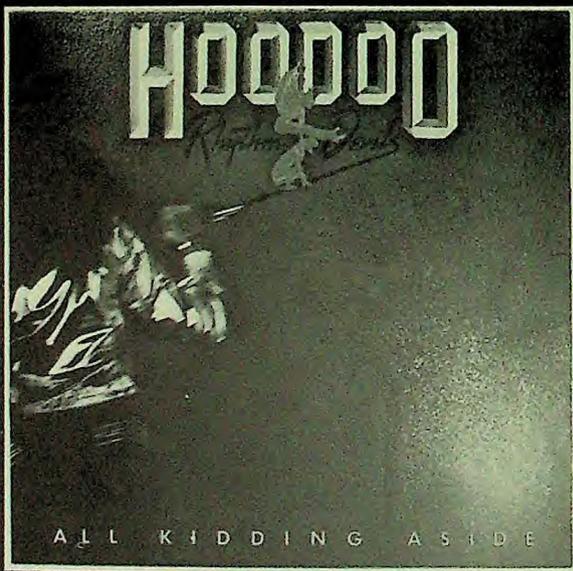
hits almost ten years ago, and nearly scored last year with a single I Need You which was in the breakers list for a month. However his big markets continue to be Ireland (naturally enough), South Africa, Australia, Canada and France, where he is one of the biggest record sellers. His new LP, featuring songs like Midnight Lover, I Need You, Disco Crazy and Gypsy Lady, along with Charles Aznavour's She and the standard Unchained Melody, underlines his full-blooded vocal technique, but without the aid of a

hit single is unlikely to be a big seller. There may be various areas where Dolan's talents are appreciated more than in others, but care will be required. in stocking this.

VARIOUS

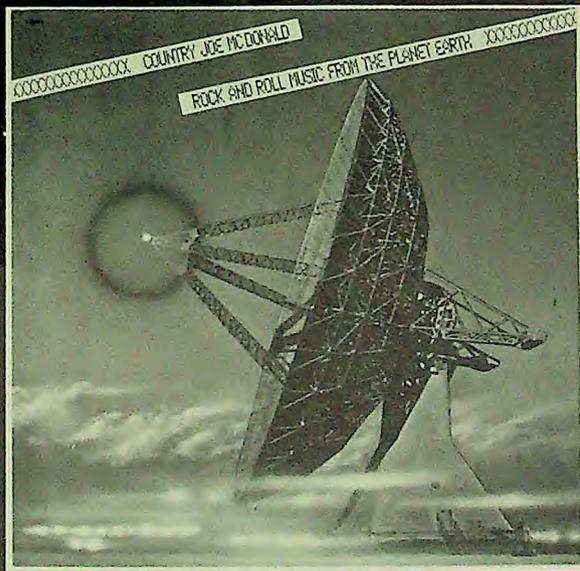
New York New Wave Max's Kansas City. CBS 82670. A compilation of some well known, and some not so well known stars of the New York New Wave scene, most interesting for the comparison it affords with UK bands who adopt the same tag. Tracks are included from Wayne County, Cherry Vanilla, The Fast, Suicide, Harry Toledo, and The John Collins Band. Not a manic song among them, not a rough edge anywhere to be seen, but plenty of Iggy Stogee, Lou Reed vocals and art college-wierd lyrics and songs. If this is new wave, it's a very subtly voiced one, for all its iconoclastic words. Will sell well to customers already involved in the new wave sound.

Hoodoo Rhythm Devils



ALL KIDDING ASIDE FTC 540

Country Joe McDonald



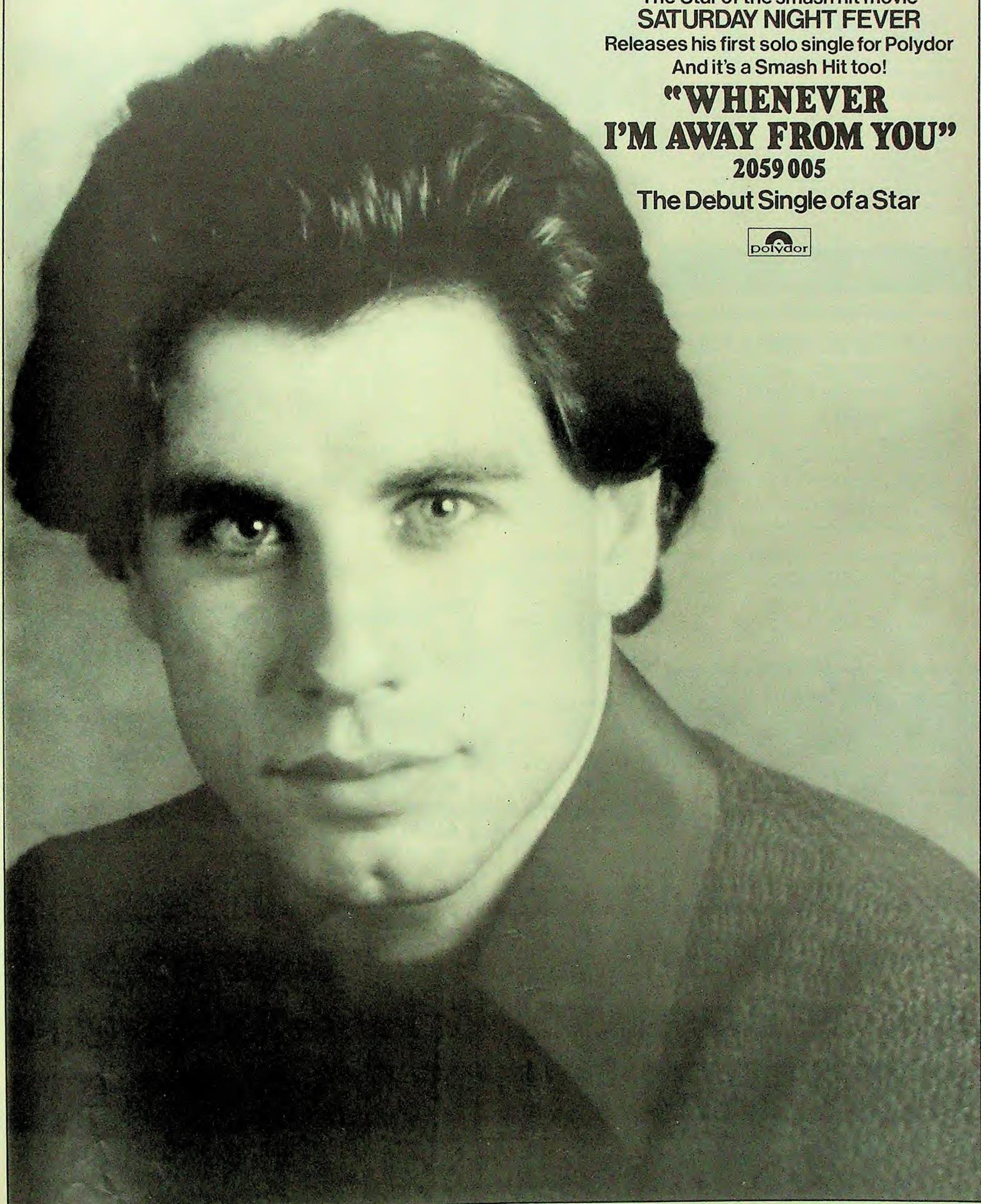
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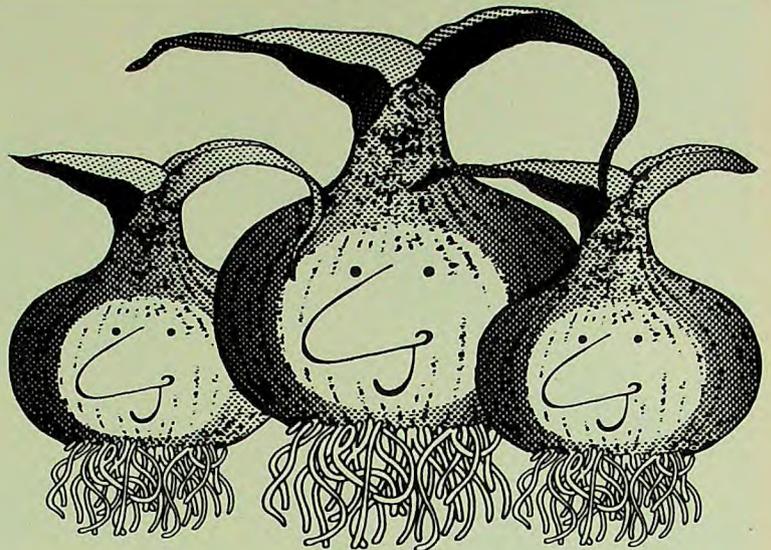
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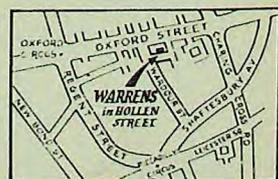
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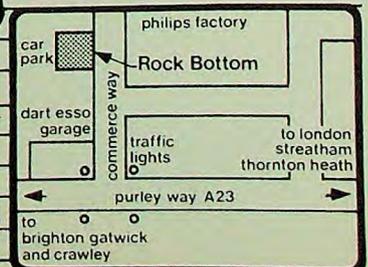
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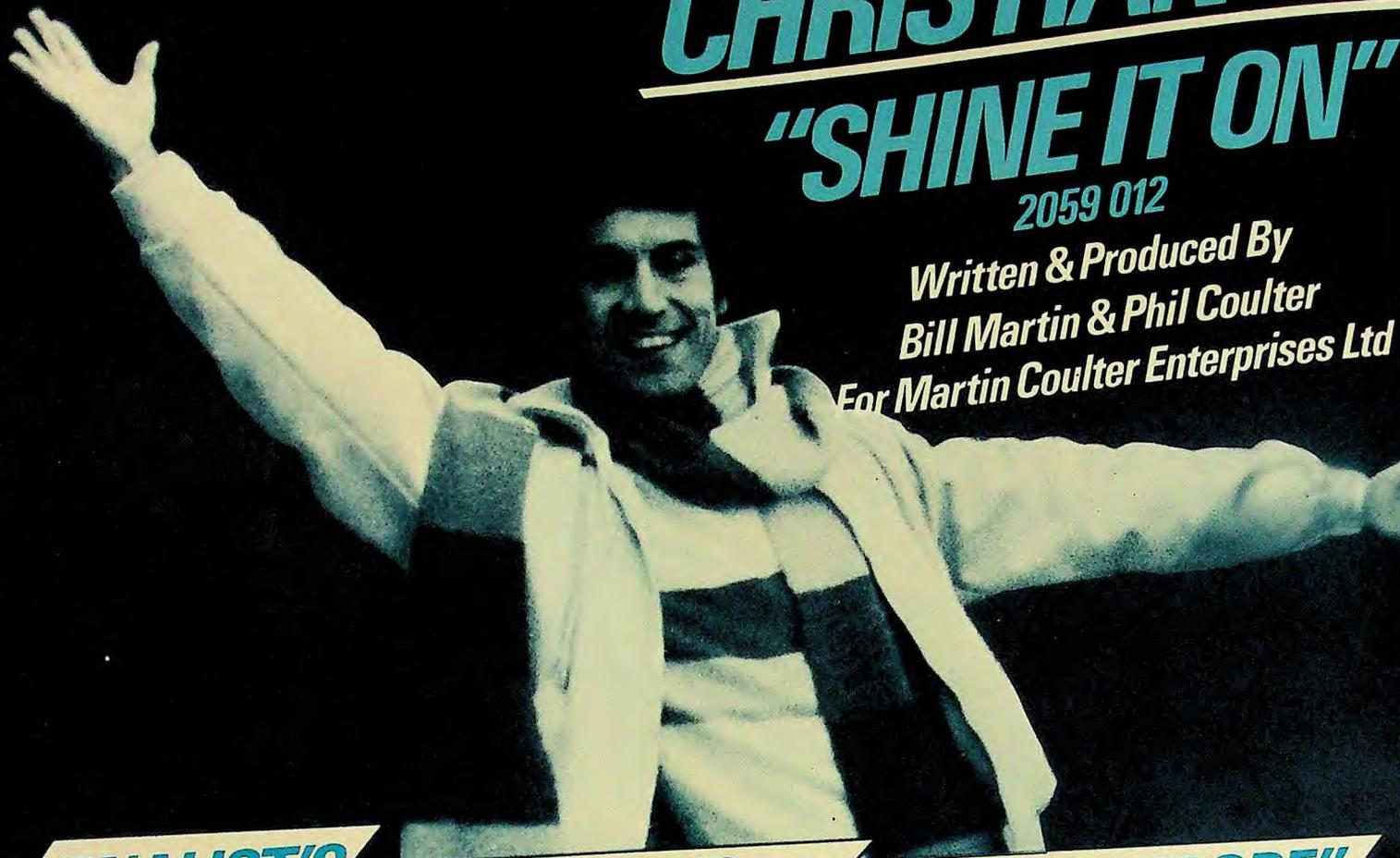
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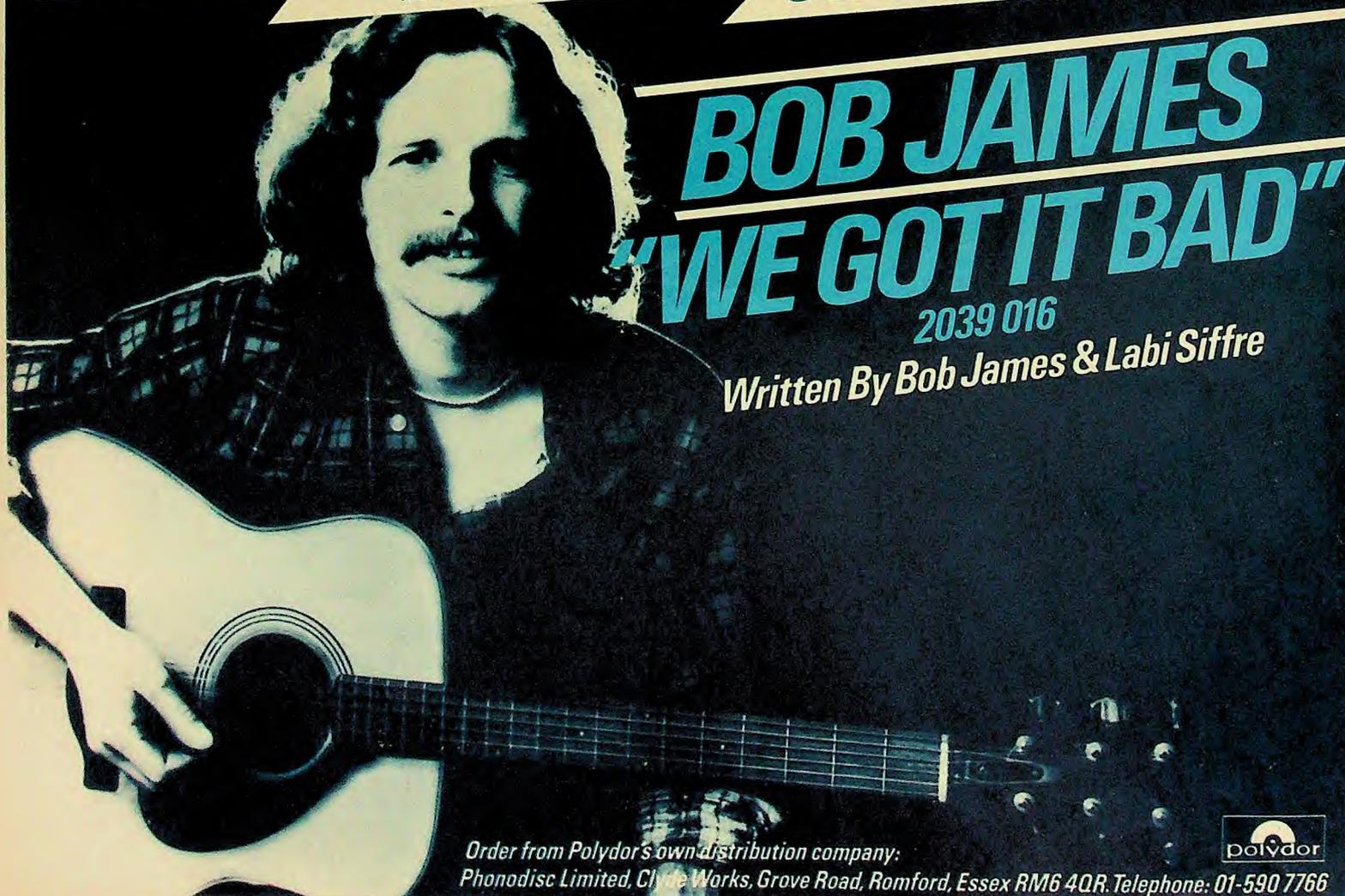
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TOP 50 SINGLES

= FORECAST
 = MILLION (PLATINUM)
 = 1/2 MILLION (GOLD)
 = 1/4 MILLION (SILVER)
 = SALES INCREASE
 OVER LAST WEEK
 MUSIC WEEK, APRIL 8, 1978

DISTRIBUTORS CODE
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 Clyde Factors, Z - Enterprise, CR -
 Creole, D - Saydisc, P - Pinnacle, V -
 Virgin M - Musac (Scotland) G -
 Lightning

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	
£ 1	4	7	MATCHSTALK MEN & MATCHSTALK CATS & DOGS	Brian & Michael	Pye 7N 46035	Gt Northern Songs/EMI	Kevin Parrott	
2	2	8	DENIS	Blondie	Chrysalis CHS 2204	EMI	Richard Gottehrer	
3	1	9	WUTHERING HEIGHTS	Kate Bush	EMI 2719	EMI/Kate Bush	Andrew Powell	
4	3	8	BAKER STREET	Gerry Rafferty	United Artists UP 36346	Belfern/Island	H. Murphy/G. Rafferty	
5	14	3	I WONDER WHY	Showaddywaddy	Arista 174	United Artists	Showaddywaddy	
£ 6	10	4	IF YOU CAN'T GIVE ME LOVE	Suzi Quatro	RAK 271	Chinnichap/RAK	Chinn/Chapman	
7	5	8	I CAN'T STAND THE RAIN	Eruption	Atlantic/Hansa K 11068	Burlington Music	Frank Farian	
8	18	5	FOLLOW YOU FOLLOW ME	Genesis	Charisma CB 309	Gelring/Hit & Run	D. Hentschel/Genesis	
9	6	6	ALLY'S TARTAN ARMY	Andy Cameron	Klub 03	Copyright Control	Pete Shipton	
10	7	5	I LOVE THE SOUND OF BREAKING GLASS	Nick Lowe	Radar ADA 1	Rock Music	Nick Lowe	
£ 11	25	3	NEVER LET HER SLIP AWAY	Andrew Gold	Asylum K 13112	Warner Brothers	A. Gold/B. Walsh	
12	13	6	EVERY 1'S A WINNER	Hot Chocolate	RAK 270	Chocolate/RAK	Mickie Most	
13	42	2	WITH A LITTLE LUCK	Wings	Parlophone R 6019	McCartney/ATV	Paul McCartney	
14	9	7	IS THIS LOVE	Bob Marley & The Wailers	Island WIP 6420	Rondor	Bob Marley & The Wailers	
15	11	10	EMOTIONS	Samantha Sang	Private Stock PVT 128	RSO/Chappell	B. Gibb/Richardson/Galuten	
16	20	6	WALK IN LOVE	Manhattan Transfer	Atlantic K 11075	Rondor	Tim Hauser	
17	8	11	COME BACK MY LOVE	Darts	Magnet MAG 110	Carlin	T. Boyce/R. Hartley	
£ 18	26	6	SOMETIMES WHEN WE TOUCH	Dan Hill	20th Century BTC 2355	ATV	M. McCauley/F. Mullin	
19	15	10	TAKE A CHANCE ON ME	Abba	Epic EPC 5950	Bocu	B. Andersson/B. Ulvaeus	
20	27	3	TOO MUCH TOO LITTLE TOO LATE	Johnny Mathis/Deniece Williams	CBS 6164	Heath Levy	Jack Gold	
21	17	5	CHELSEA	Elvis Costello and Attractions	Radar ADA 3	Plangent Vision	Nick Lowe	
22	16	9	FANTASY	Earth Wind & Fire	CBS 6056	Chappell	Maurice White	
23	30	3	MORE LIKE THE MOVIES	Dr. Hook	Capitol CL 15967	Essex	Ron Hasskine	
24	22	7	RUMOUR HAS IT	Donna Summer	Casablanca CAN 122	Heath Levy	G. Moroder/P. Bellotte	
25	19	10	STAYIN' ALIVE	Bee Gees	RSO 2090 267	RSO/Chappell	Bee Gees/Richardson/Galuten	
26	23	11	MR. BLUE SKY	Electric Light Orchestra	Jet UP 36342	United Artists/Jet	Jeff Lynne	
27	12	13	WISHING ON A STAR	Rose Royce	Warner Brothers K 17060	Warner Brothers	Norman Whitfield	
28	28	5	I'LL GO WHERE YOUR MUSIC TAKES ME	Tina Charles	CBS 6062	Chappells	Biddu	
29	21	6	WHENEVER YOU WANT MY LOVE	Real Thing	Pye 7N 46045	Screen Gems/EMI	Ken Gold	
30	32	5	SINGIN' IN THE RAIN	Sheila B. Devotion	Carrere EMI 2751	UA/Big Three	-	
31	24	7	LILAC WINE	Elkie Brooks	A&M AMS 7333	Chappells	Mike Batt	
32	29	4	THE GHOST OF LOVE	Tavares	Capitol CL 15968	ATV	Freddie Perren	
33	38	2	EVERYBODY DANCE	Chic	Atlantic K 11097	Warner Brothers	Bernard Edwards	
34	40	5	NEWS OF THE WORLD	Jam	Polydor 2058 995	And Son	Vic Smith/Chris Parry	
35	49	2	IT TAKES TWO TO TANGO	Richard Myhill	Mercury TANGO 1	Utopia/Mysonsongs	Phil Wainman	
36	NEW ENTRY		I LOVE MUSIC	O'Jays	Philadelphia PIR 6093	Carlin	-	
37	34	9	JUST THE WAY YOU ARE	Billy Joel	CBS 5872	April	Phil Ramone	
38	36	7	BABY COME BACK	Player	RSO 2090 254	ATV Music	D. Lambert/B. Potter	
39	NEW ENTRY		LONG LIVE ROCK & ROLL	Rainbow	Polydor 2066 913	Copyright Control	Martin Birch	
40	35	4	AUTOMATIC LOVER	Vibrators	Epic EPC 6137	April/Momentbest	Vic Maile	
£ 41	47	2	KU KLUX KLAN	Steel Pulse	Island WIP 6428	Blue Mountain	S. Lilleywhite/G. Logie	
42	41	6	WHAT'S YOUR NAME	WHAT'S YOUR NUMBER	Andrea True Connection	Buddah BDS 467	DJM	Michael Sager
43	NEW ENTRY		THE ONE AND ONLY	Gladys Knight & The Pips	Buddah BDS 470	Famous Chappell	Richie Wise	
44	NEW ENTRY		TAKE ME I'M YOURS	Squeeze	A&M AMS 7335	Javeberry	Squeeze	
45	45	5	STAY WITH ME BABY	David Essex	CBS 6063	Tro-Essex	Bert De Coteaux	
46	44	2	MOVE YOUR BODY	Gene Farrow	Magnet MAG 109	Magnet	Hudson/Warren/Farrow	
47	37	6	WE'VE GOT THE WHOLE WORLD	Nottingham Forest/Paper Lace	WB K 17110	Barry Mason/Marksman	J. Fiddy	
48	NEW ENTRY		JACK & JILL	Raydio	Arista 161	Warner Brothers	Ray Parker Jnr.	
49	43	2	LET'S ALL CHANT	Michael Zager Band	Private Stock PVT 143	United Artists	Michael Zager	
50	NEW ENTRY		YOU'RE SO RIGHT FOR ME	Eastside Connection	Creole CR 149	Faro/Creole	Eddie Davies	

STAR BREAKERS

SHE'S SO MODERN, Boomtown Rats, Ensign ENY 13
 SCOTLAND FOREVER, Sidney Devine, Philips SCOT 1
 HAZEL, Maggie Bell, Swansong SSK 1942
 DANCE A LITTLE BIT CLOSER, Charo & Salsoul Orchestra, Salsoul SSOL 101
 SUPERNATURE, Cerrone, Atlantic K 11089
 ARIEL, Dean Freidman, Lifesong LS 45022
 THEME FROM HONG KONG BEAT, Richard Denton/Martin Cook, BBC RESL 52
 HEY SENORITA, War, MCA 359
 EGO, Elton John, Rocket ROKN 539
 COME TO ME, Ruby Winters, Creole CR 153

DISTRIBUTORS A-Z

Ally's Tartan Army 9M/L
 Automatic Lover 40C
 Baby Come Back 38F
 Baker Street 24E
 Chelsea 45E
 Come Back My Love 17E
 Denis 2F
 Emotions 15E
 Everybody Dance 33C
 Every 1's A Winner 12E
 Fantasy 22C
 Follow You Follow Me 8F
 I Can't Stand The Rain 7W
 I Love Music 36C
 It Takes Two To Tango 35F
 If You Can't Give Me Love 6E
 I Love The Sound Of Breaking Glass 10W
 I'll Go Where Your Music Takes Me 28C
 Is This Love 14E
 I Wonder Why 5F
 Lilac Wine 31C
 Jack & Jill 48F
 Just The Way You Are 37C
 Let's All Chant 49E
 Long Live Rock & Roll 39F
 Let's All Chant: Long Live Rock & Roll 37C
 Ku Klux Klan 41E
 Matchstalk Men 1A
 More Like The Movies 23E
 Move Your Body 46E
 Mr. Blue Sky 26E
 Never Let Her Slip Away 11W
 News Of The World 34F
 Rumour Has It 24A
 Stay With Me Baby 46C
 Stayin' Alive 25F
 Singin' In The Rain 30E
 Sometimes When We Touch 16A
 Take A Chance On Me 19C
 Take Me I'm Yours 44C
 The Ghost Of Love 32E
 The One And Only 43A
 Too Much Too Little Too Late 20C
 We've Got The Whole World In Our Hands 47W
 Walk In Love 16W
 What's Your Name What's Your Number 42A
 Whenever You Want My Love 29A
 Wishing On A Star 27W
 With A Little Luck 13E
 Wuthering Heights 3E

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TOP WRITERS

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

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- 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 3
- 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 ZIPPERS 45
- PISTOL WHIP 45
- STRANGLERS - 4 track EP
- WILD MAN FISHER LP
- DILS 198 Secs of 45
- BIZZAROS LP
- COSTELLO - ALLISON (Re-Mix) 45
- CHEAPTRICK - 1st Album
- 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
- CHERRIE CURRIE - Beauty is ...
- MARS - 3E
- CLASH - Complete (pic sleeve)
- MAGMA - Udu Wudu
- U.K. Releases
- DYAKS - Gutter Kids
- TERRA COTTA EP
- DEVO - Mongoloid
- JOOLS - HOLLAND - Boogie
- 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
- MIDNIGHT CRUISER - Striker
- 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
- GORILLAS - It's My Life
- SKIDS - New Single
- SUBWAY SECT - Nobody's Scared
- ATV - Life After Life
- IAN DRURY & THE KILBURN'S EP
- STIFF LITTLE FINGERS - new 45
- BLOODSHOTS - New 45
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CBS stock count now this month

THE CBS STOCKCOUNT originally scheduled for the end of February, will now take place on Friday, Saturday and Sunday, April 28, 29 and 30. All orders received by noon on Thursday April 27 will be despatched without delay. Orders received later than this time will be despatched on Tuesday May 2.



FAMOUS CHAPPELL and Chappell have received gold records to mark over £300,000 worth of sales for Frankie Vaughan — 100 Golden Greats. Between them, Famous Chappell and Chappell have over a third of the copyrights on the LP. Pictured from left to right are Neil Palmer (Ronco), Ivan Chandler (Famous Chappell), Gordon Smith (Ronco), Bruno Kretzschmar (Famous Chappell) and David Bates (Chappell). Both Chappell and Famous Chappell will be printing a songbook based on the LP.

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UA signs Rich and Cowpie label

COUNTRY SUPERSTARS Charlie Rich has signed to United Artists and is currently working on his first show for the label. Rich was signed originally to Sam Phillips' legendary Memphis-based label, Sun, alongside Elvis, Carl Perkins and Jerry Lee Lewis. His first hit was Lonely Weekends, but it was in the early seventies on Epic that Rich achieved international status with two of the biggest country crossover songs of all time, Behind Closed Doors and The Most Beautiful Girl In The World.

UA has also announced a three year licensing deal with Cowpie Records, a new label formed by British steel guitarist B. J. Cole to record British country acts, writes Tony Byworth.

It is Cole's intention that three albums will be released during the forthcoming 12 months, and the initial LP will feature Scottish singer Nancy Peppers. The album is already near completion and a number of top British musicians have taken part in the sessions including Chas Hodges (piano), Steve Simpson (guitar), Graham Preskett (fiddle), Richie Bull (bass) and Micky Burt (drums).

STIFF RECORDS have signed American group Jane Aire and The Belvederes to a long-term contract. The first single from the six-piece band, Yankee Wheels, is released this week.

PAUL SHUTTLEWORTH, previously lead singer with the now-defunct Kursaal Flyers, has signed a new deal with CBS Records in a solo capacity — first single, a Willie De Ville song, Mixed Up Shook Up Girl, produced by Mike Batt is released in April. . . . Paul Williams, the singer-songwriter previously with A&M Records, has signed to CBS' Portrait label. . . .

ROCKBURGH RECORDS, the new label formed at the end of last year by producer Sandy Robertson, has terminated its B&C/Selecta distribution agreement and moved to Charmdale. First releases, both on April 21, will be the new album Tender Hooks (ROC 104) from Gay and Terry Woods and a solo album If The Cap Fits . . . from the Bothy Band's fiddle player Kevin Burke (ROC 105).

Rockburgh has also signed Mike Willis's company to handle promotion for Gay and Terry Woods.

SINGER/SONGWRITING duo from Stranraer, Jim & Ady have signed a worldwide recording



sales management with Mars Ltd and Pedigree Petfoods, Tombs previously conference and sales manager for Carlton Tower Hotel. . . . Paul Jenkins to a&r manager of Satril Records label after two years with same company as promotions manager, Satril currently interviewing applicants for post of Promotions Manager. . . . Mike Ford, previously with EMI, to salesman for Racial-Zonal Ltd in North of England and Scotland. . . . John Waller from Phonogram assistant marketing services manager to disco promotion manager. . . . Joe Stanley to Phonogram as artist liaison officer, replacing John Burnham who has been promoted to international manager. . . . Matt Haywood to Casablanca UK as head of sales and promotion from Casablanca label manager at Pye, Sue Carling to press officer from PA to Anchor's Mike Hutson, both executives have had previous association with Casablanca — Haywood in the South African office and Carling as press officer in the US — Carling has also worked in press for Atlantic, CBS and Warner Bros. Brian Smith from National Sales Manager to the Board as sales director at Charmdale where Roy Gardener moves to Field Sales Manager from Northern area manager.

MUSIC DEALS

contract with Private Stock and their first single for the label, Highway Queen, has just been issued. The two artists are currently working promotion dates for the single including a feature with Radio Clyde and an appearance on Paul Nicholas' Granada TV show. A different single, the Light Of My Smiles, has been chosen for US release.

HEATH LEVY Music has signed American singer/songwriter Su Shifrin's publishing company, Superductions on a worldwide deal. Su previously recorded on Motown and is currently working on a new album. Pictured left to right are Eddie Levy, Kris Ife (Professional manager), Geoff Heath, Su Shifrin.

Also signed to the same company for the world is songwriter John MacLeod. His hits, co-written with Tony Macaulay include Baby, Now That I've Found You and Let The Heartaches Begin.



Su Shifrin (see Deals).

EMI MUSIC Publishing Ltd have signed the following writers to exclusive world-wide song-writing contracts: Bill McGillivray, ex-member of Big Jim Sullivan's band, Tiger who has a musical being produced at this year's Edinburgh Festival; Floyd Loyd from the West Indies who has a single by the Diamonds out on Virgin this week; The Magnets, a four-piece new wave band; Bob Benham; Steve Groves and Bryan Dawe from Australia where Dawe was promotion manager for Astor Records.



HEARTACHE RECORDS owned by Tim Rice and his partner Michael Campbell-Bowling has concluded a worldwide production deal with RSO Records. The first Tim Rice production to be released is the single, Pretty Vacant, a hit for the Sex Pistols. Pretty Vacant is performed by Paul Jones and is scheduled this Friday. Pictured left to right: Michael Campbell-Bowling, Charles Negus-Fancey (md The Robert Stigwood Group Ltd), Paul Jones, Tim Rice, David Land (Manager, Tim Rice), Brian O'Donoghue (md RSO Records UK).

BPA design

This smart new wood-constructed album browser is designed to carry 350 LP's. Ideally suited for a wide range of situations, its clean white surface will always show off your record display to the best advantage. The price is £49.50 and delivery is free. (UK only)

For more details on this and our other browsers, write to: BPA Design, Osborne House, 92a Elm Grove, Hayling Island, Hants. or ring Malcolm Paton on (04215) 63434/60737.

Students bring home the bacon

DUNDEE UNIVERSITY Students Association have formed their own company, Better Bacon Records, and released an album, Dundee Folk (PIG 1) in a limited edition of 1000. Sales are through Woolworths in the East of Scotland and retail price is £2.70. All proceeds go to charity.

Behling to EMI, Baxter to Charisma

ROBIN BEHLING has been appointed Advertising Manager for EMI's Group Repertoire Division succeeding Chris Baxter who has joined Charisma as Marketing Manager. Behling was formerly Baxter's assistant at EMI and he joined the company a year ago after working as an account executive with a major advertising agency. Keith Pilling to Leader label manager and tape marketing manager of Logo Records. . . . Rod Heppollette and Diana Tombs to Licensing Executives of ATV Licensing Ltd following departure of David Llewellyn-Jones and Roger Caton, Heppollette previously in

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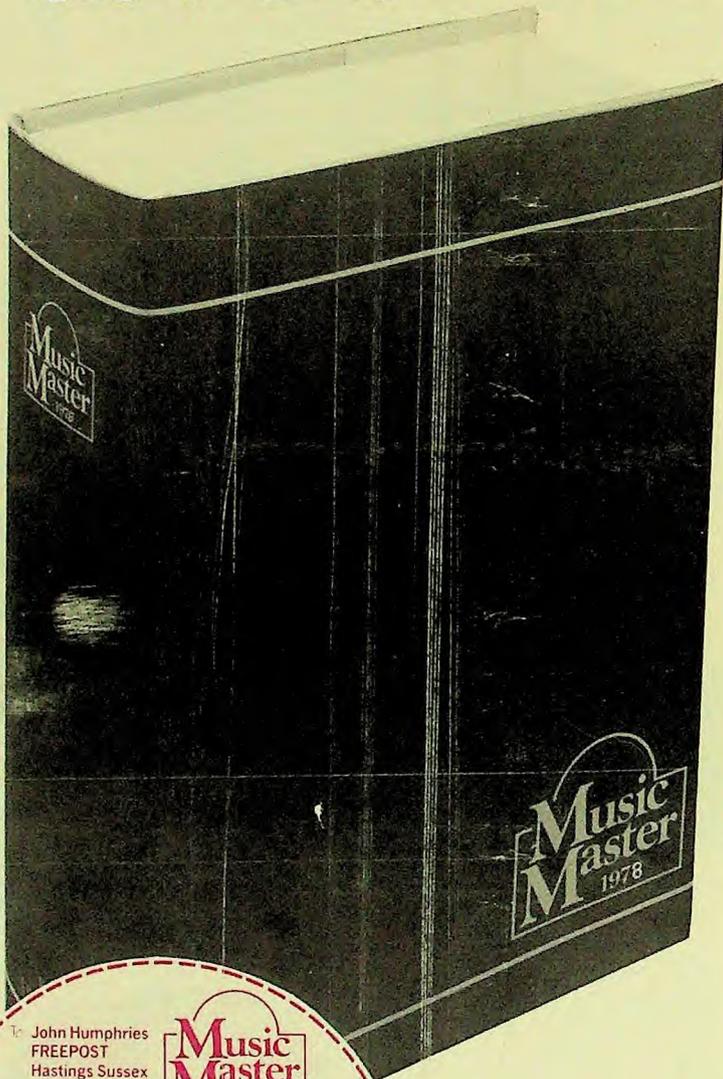
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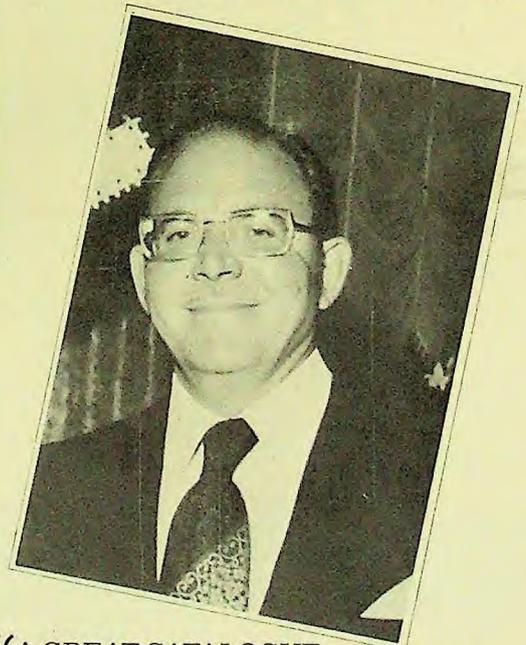
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