

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

# MUSIC WEEK

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

## Mogull, Rubinstein to buy out UA and EMI bids for distribution

by RODNEY BURBECK

NEWS THAT United Artists Records is being acquired by Artie Mogull and Jerry Rubinstein with international distribution rights going to EMI came as a complete shock to the company's British staff this week. But marketing manager Dennis Knowles was moved to comment: "If it is true I am over the moon. I am delighted that our

parent company will be run by record people."

Although US trade paper reports were unconfirmed at *MW*'s presstime, I understand that Artie Mogull, UA Records' president, and Jerry Rubinstein, a former chairman of ABC Records and now owner of his own Xeti label, are negotiating to purchase UA Records from Transamerica Corporation.

At the same time Mogull is

negotiating with EMI to sell them the foreign licensing rights to the UA labels. But an EMI statement telephoned to *MW* from its Hollywood headquarters is explicit that the purchasing of the labels from Transamerica "are not matters about which EMI is advised."

The amount of money that EMI is planning to pay for its rights is estimated at between \$30 million and \$45 million and the deal is likely to

be concluded later this week.

The break with Transamerica comes as little surprise to industry observers who have noted the incompatibility between the parent company which is based in life assurance and financial services, and its music business subsidiary. Matters are believed to have come to a head recently when Transamerica refused permission for Mogull to take on two new production deals — one of them Rubinstein's Xeti label.

Leslie Hill, EMI's director, group music, was in Los Angeles last week for meetings with United Artists — at the same time Cliff Busby, UA's UK md was also in Los Angeles for totally unrelated meetings and on Monday he told me that while the reported deals were still subject to confirmation "it would seem the most likely course of events".

He added: "Should this be so the UK company will continue in its present form and with the same degree of autonomy as in the past. In effect the UK company will continue to act in all areas of the record business except for manufacture and distribution which will continue with EMI".

It is reported that Jet Records, which has a distribution arrangement with UA, are excepted from the forthcoming deal with EMI, and that Transamerica will release them to pursue their own distribution outlets. But no one in Jet's London office was able to confirm this at *MW*'s presstime.

United Artists Records celebrated its 20th anniversary in January this year. The company was purchased by Transamerica in 1967 and Mogull became president in 1976, with thirty years experience of the business.

With Mogull as owner of the company he is unlikely to make any changes with the UK operation which is acknowledged as one of the most successful of all the company's subsidiaries, contributing both sales and acts to the parent company.

## IT'S ALL INSIDE MUSIC WEEK

FOR THE most comprehensive coverage of the music industry *Music Week* is unbeatable. Our news and features range over every facet of making, manufacturing, marketing, promoting and selling records and tapes at home and abroad. This week we have four pages of international news with special reports from Holland and America; two pages of retailing news plus our usual weekly marketing page reporting the companies' campaigns with the dealer in mind.

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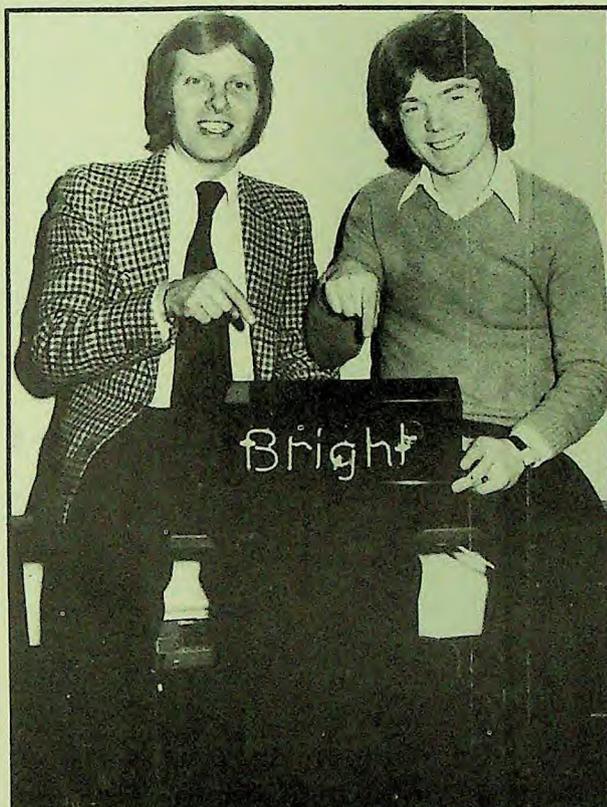
## Bright news for Anchor and Wyatt

FIRMLY STEMMING speculation about its future, Anchor Records last week issued a statement pointing out the company's growth figures, and announced a re-alignment of staff responsibilities following the departure of Martin Wyatt, Charlie Crane and Dave Hill.

At the same time Wyatt and Crane announced that their new company will be called Bright. The Bright label was originally created by Wyatt for The Adverts recordings and will now be used, following agreement with Anchor md Ian Ralfini, for all acts recorded by Wyatt. A distributor for the label is still to be arranged.

Bright has acquired the UK publishing rights for all Fleetwood Mac material and the US rights to Justin Hayward's songs. Martin Wyatt also has control of The Adverts recordings and publishing for the world (Anchor having the

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POINTING THEIR way to a Bright future, Martin Wyatt (left) and Charlie Crane, pictured this week with the logo of their new company, originally created by Wyatt for The Adverts recordings and, with Anchor's permission, adopted by them.

## MCPS halves cost of royalty collection

A NEW AGREEMENT which could halve the cost of royalty collection to publisher and writer members of the Mechanical Copyright Protection Society goes in the post next week. Those members who accept the new deal will benefit by having the present commission of 15 per cent drop to eight per cent on UK commercial record companies distributions made after July 1 this year.

MCPS members will all, within

the next two weeks, receive a copy of the new agreement. Main innovations include the listing of 14 major record companies from which they can continue to collect mechanical royalties direct. They are asked to give their collections from all other companies (representing the vast majority in number but only a small percentage of the money involved) to the MCPS.

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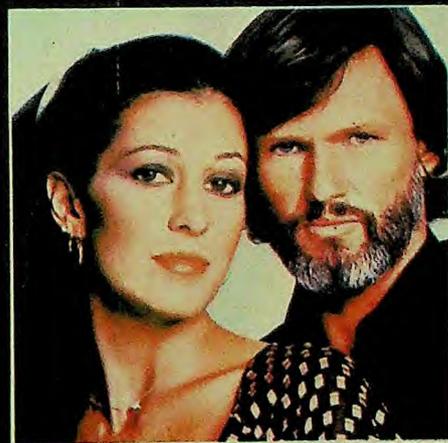
## Althea and Donna for Front Line

VIRGIN RECORDS will be releasing an album by Althea and Donna on April 28, titled *Uptown Top Ranking* after their recent number one single.

The album will be on Virgin's new Front Line label (catalogue number: FL 1012) and its release follows the signing of a worldwide, long-term recording contract between Althea and Donna and Virgin Records.

The ten-track LP, which was produced by Karl Pitterson, includes a remixed version of *Uptown Top Ranking*. Backing tracks were recorded in Kingston, Jamaica and the album was completed at Compass Studios Nassau. A follow-up single will be released in May.

## KRIS KRISTOFFERSON & RITA COOLIDGE



### "NATURAL ACT"

Their album on A&M Records & Tapes  
Album: AMLH 64690. Cassette: CAM 64690

The Dutch record business—pp. 14 & 16

## NEWS

## GRRRC: tough on TV LPs

A TOUGH line on matters such as s-o-r, tv promoted albums, the cost of returning faulties and, in particular, the service offered by record company salesmen, was taken by West Country retailers at their inaugural regional meeting.

There was a strong feeling among

## K-Tel Ireland's first album

DUBLIN: K-TEL Ireland's first compilation album by Irish artists is Carousel, a 20-track disc. A combined radio and tv campaign will back the release. Michael Gurrie, sales and promotion manager, said it had taken two and a half months to compile. Tracks include Don't Stop The Carousel (Roy Taylor), Romano (Geraldine), I Need You (Joe Dolan), One Day At A Time (Gloria), Fairytale (Dana) and numbers by Kari, Rudy Jordan & Stage Two, Nicola Kerr, Ronnie Medford, Dickie Rock, Brendan Shine, Red Hurley, Fran O'Toole, Tina, CT Wilkinson and The Swarbriggs.

the dealers who attended this first South West Record Retailers Committee meeting in Taunton that their remoteness from London had caused them to be neglected in the past.

When GRRRC secretary Harry Tipple, who attended the meeting with MTA secretary Arthur Spencer-Bolland, asked for points he could report to the full committee, these came thick and fast. Record salesmen's occasional practice of offering s-o-r on some albums without their companies' authority was attacked, and the GRRRC was asked to insist that whenever product was supplied under s-o-r, sale or exchange, "see you safe" or other such schemes a written statement from the company representative should be given to the dealer.

This was a prelude to a barrage of criticism of record company reps, with some of the dealers complaining about increasing bad manners and high pressure salesmanship. Demands were made for full s-o-r on all tv-promoted LPs, and for an immediate return to full dealer margin when the

promotion finished. Those who suspected discrimination in favour of some multiples where tv albums s-o-r was concerned wanted the GRRRC to find out if this was happening, and to report it to the appropriate Government body.

Also, because the West Country seemed often to be ignored in the spread of tv ads during album campaigns the dealers at Taunton wanted to make a formal protest at so often having their margins cut without any possibility of benefiting from tv advertising.

Newly-elected chairman Peter Corney told *MW* that although there had been MTA meetings in Taunton for many years, the local record dealers felt that their ideas and concerns had never been much more than a brief "any other business". They formed their own RRC to give more time and importance to the record side of the music retail business. He emphasised that the SW retailers' main annoyance was over tv albums — featured so relatively seldom on Westward tv.

(Full report in this week's Retailing page 10).



CANDICE AIKMAN visited the WEA depot at Alperston, the occasion being the first anniversary of the depot's opening. During the afternoon, Candice completed a walk-about of the factory, meeting all the staff. Candice is in Britain touring with the Stylistics. A new single, *Honest I Do Love You*, is released on April 28. In the picture: On Candice's immediate left is Anthony Muxlow, WEA Managing Director of Manufacturing and Distribution. In front, left to right Mike Hitches (WEA Director of Sales), Ed Wright (Manager), Ian Mantering-Smith (Warner Bros General Manager).

## Companies blame press in bootlegging wrangle

LEGAL MOVES by record companies in a bid to catch an alleged bootlegger have been hindered by newspaper conduct, a High Court judge was told last week. In a recent Appeal Court ruling, the companies were given the go-ahead to apply for a 'search and seize' order, enabling them to enter the suspected bootlegger's premises and take away illicit material — unauthorised recordings made

secretly at live concerts.

To maintain the essential element of surprise in executing such an order, the names of the parties involved were not made public in the Appeal Court.

But last Tuesday, Mr Hugh Laddie, counsel for the record companies, told Mr Justice Browne-Wilkinson that certain newspapers had located the alleged bootlegger and been to see him. He was denying the allegations against him.

The conduct of the newspapers has been reported to the Attorney General.

In view of what had happened, a further application for another search and seize order was heard in private, with press and public excluded from the hearing.

## Block 'saves' concerts

PROMOTER DEREK Block has 'saved' some of the series of concerts planned for the London Palladium in association with Townsend-Thorenson, the ferry operators. (*MW* April 8). There has still been no further statement from Townsend as to why they pulled out of the scheme.

"All the artists concerned were contracted," Block told *Music Week*, "and they all still want to come. But there are problems."

Diana Ross will now appear at the Palladium on May 4, 5 and 6, two shows a night. Gladys Knight and The Pips on May 7 and 8, two shows a night. Tickets are available now.

## US law comes to Britain

THE NEW American Copyright Law as it relates to music was presented to and discussed with UK publishers, producers, music business lawyers and others for the first time last week. The special workshop on US law was organised by Music Publishers Association secretary Dana Josephson and attracted 135 people including representatives of the BBC, Performing Right Society and Mechanical Copyright Protection Society.

## RSO backs disco contest

A "SATURDAY Night Fever Disco Competition 1978" is being sponsored by RSO and Polydor in conjunction with the National Association of Youth Clubs and the Mecca Organisation.

Using only music from the RSO soundtrack album, preliminary heats organised by the NAYC start this month in youth clubs throughout the country, with a Grand Final in London on December 10 at London's Hammersmith Palais.

The competition is a result of a collaboration between Tom

## Warners gets behind a shield

IN A move to strengthen public awareness of the Warner Brothers record label the old design — the familiar avenue of palm and eucalyptus trees — has been replaced by a simple but eye-catching WB shield (pictured above).

The avenue label design has been in use since 1973, and the new one is being phased in on product from this month onward, both on singles and albums. The coloured WB shield logo appears on a neutral background, and its introduction as new label design follows the phasing out by WB of the Reprise label.



# Jupiter

the new chart single from Earth, Wind & Fire

First the album 'All 'N' All' rocketed up the charts. Then 'Fantasy', a single from the album, rose even higher. And now — 'Jupiter', another cut from the album, destined to dominate the charts and airwaves nationwide. You don't have to be a Patrick Moore to see that sales of 'Jupiter' will be astronomical, so order it now.

# Jupiter

from the album All 'N' All  
CBS 86051

6267



# DOOLEY'S DIARY

## It's been a great week for gossip

THRIVING AS it does on gossip, rumour and speculation, our industry has had a field day these past few weeks (if we might mix a metaphor). The one about Muff Winwood leaving Island Studios for CBS was growing whiskers by the time CBS got around to confirming it last Friday — and it was interesting to note that the announcement of his appointment was made by Dan Loggins himself an executive A&R director.

Meanwhile, the alarums about Anchor's future prompted a statement from the company's financial controller with figures proving how well the company is doing, and md Ian Ralfini confided to Dooley: "ABC is not selling Anchor. If it was we would know about it."

Over in Los Angeles, recently appointed md of United Artists, UK, Cliff Busby, on a visit with label manager Howard Berman and international exploitation manager Kit Van Henkel, found himself in the middle of the speculation that UA president Artie Mogul was seeking backing to buy the company away from Transamerica.

On the phone from his room in the Beverley Hills Hilton, Cliff was being wisely non-committal when Dooley spoke to him at the weekend before this week's page 1 news story broke. He said: "I have a meeting with Artie this afternoon, then we are off to see the Stranglers in

concert near Detroit and we will also be visiting our offices in Canada next week."

Also in Los Angeles there is much industry speculation about Harry Nilsson's future recording plans after news that he is out of his contract with RCA after ten years with the company. His attorney Bruce Grattal is currently talking to a number of companies about a new deal.



TO CELEBRATE their number one hit *Matchstalk Men and Matchstalk Cats and Dogs*, Pye Records Chairman Louis Benjamin presented Bryan and Michael with Lowry pictures which inspired their single. With Benjamin and the singers is Kay O'Dwyer of EMI Music who publish the song.

profile assistant editor, must be considered equal favourite, while few, if any, other names are surfacing.

Over at the NME, Richard Williams gets a name check again as a possible replacement for the departing Nick Logan, but most money is going on Mark Williams, at the moment editor of *Bike* magazine, with NME's assistant editor Neil Spencer in with a chance.

Meanwhile an IPC ad last week for a writer/sub on its new mag *Rock On!* stipulated "not an aspiring NME type but someone with a down to earth understanding of the market". Well, they said it.

THE ON-GOING agonising over who gets the editorships of *Melody Maker* and the *The New Musical Express* isn't quite as riveting as the recent deliberations over the editorship of the *New Statesman*... but the betting is now hardening on favourites for each hot seat. Richard Williams, ex MM columnist, famous for his rave review of the blank B side of an album test pressing a few years back, and currently editor of *Time Out*, is tipped as likely inheritor of Ray Coleman's job at *Melody Maker*. But Mick Watts, MM's low

## Industry mourns Izzy Price

THE INDUSTRY will mourn the untimely death of Izzy Price, Pye's artists liaison manager, who died last week at the age of 47 of a heart complaint. Izzy started with Pye as a van salesman in 1962 and progressed to the promotion and artists liaison office where he was a tower of friendly knowledgeable strength and assistance to everyone.

The funeral took place yesterday (11) in Mortlake and he leaves a widow and three children.

BONNIE TYLER'S success in America with *It's A Heartache* must be giving heartache to Chrysalis who let her US option to go after *Lost In France* and first album, and Epic and Elektra who passed on the chance to pick up *Heartache*..... According to US trade mag story *Billie Joel* used to record under the name *Bill Martin*..... Gus Dudgeon produced debut album by new Magnet signing *Chris Rea*..... EMI m-o-r division shortly reviving its old *Encore* budget label. LISTEN TO *MW's Nigel Hunter* on Radio Two Tuesday nights round midnight discussing music industry topics with Brian Matthew..... Ogun Promotions putting on jazz cruises on River Thames during summer starting June 23 with *Mike Westbrook*..... Polydor top execs including *Coen Solleveld* and *Freddie Haayen* at London dinner in honour of *James Last* this week..... M&M Music's *Dave Ions* weds American *Sharon Lee Watson* in Stoke this week..... Horses owned by MCA's *John Wilkes* and wife *Carolyn* finished first and second out of field of 135 in South of England *Coates Hunter Trials*.

BEHIND CHART entry by Raydio's *Jack And Jill* single last week there was four months hard promotional work by *Arista*, *Garrell Redfearn* of MIF disco promotion and *Howard Marks* of *Howlin' Promotion*..... And while handing out bouquets to *Ariola* for *Song For Europe* success last week we should have included *Hansa's Paul Lynton* and *Trudi Meisel*..... Appropriate that on the day *Brian and Michael* hit number one they made London Palladium debut — although critics weren't too kind to their act..... *Decca* hosted lunch for *Klaus Wunderlich* here for sell-out UK tour including *Royal Albert Hall*..... *Printer's gremlin* awarded *RCA* the *Evita* cast album last week; it will, of course, be on *MCA*.

AT PARTY to open *RCA's* new West Bromwich depot barman announced with awed voice that well-stocked bar had been drunk dry..... and distribution manager *Ian Dinely* announced local residents clamouring for jobs at the depot — no doubt even more so when news of the party gets around..... *Bruce Payne's* management company is called *Thames Talent* not *Sea Factors* as we said in a feature last week..... To launch *Music* and *Motion* slimmers' album *Warwick* hosted champagne breakfast with enough calories to ruin a day's dieting..... *Paul and Linda McCartney* sent life-size guitar-shaped cake to *Carl Perkins* 46th birthday party, while *Jet's* cake was shaped like blue suede shoes... Fire broke out in basement of *Music Week* building last Friday and last out were editorial production man *Tony Bradman* clutching page proofs and advertising production man *Andy Pain* clutching ad copy!

DOWN IN Taunton a local meeting of the GRRC got hot under the collar about the way some of today's record company reps dress and behave. "Why can't they be like the gentlemen of the road of the old days," bemoaned one dealer. Wonder if he realised that gentleman of the road is in fact a euphemism for highwayman...?

TONY MACAULAY tells Dooley that he is thoroughly enjoying his life in California, with a house in Malibu where his neighbours include *Ryan O'Neal* and *Henry Mancini* — not that he has much time to lie on the beach.

Apart from his work with *David Soul*, Tony is producing *Gladys Knight* and also the *Hudson Brothers* (whose tv series will be seen here soon). And he is going into the studio soon with *Andy Williams*.

"I love it out here," he said. "It's been a great year so far and I have no regrets at all at coming over to live here — except that I really missed the SODS this year." (The Society of Distinguished Songwriters, that is).

AT THE end of his week-long tour of local radio stations and dealers around the country, *RCA's* md *Ken Glancy* summed up his experiences on the road with characteristic crypticness declaring his trip to be "terrific... very interesting... and hard work"

WE ARE assured that *Tony Hatch*, moving to Ireland last week to preserve some of his income, has been granted an ex-directory phone number over there, but the Irish telephone folk won't tell Tony his own number... because it's ex-directory!

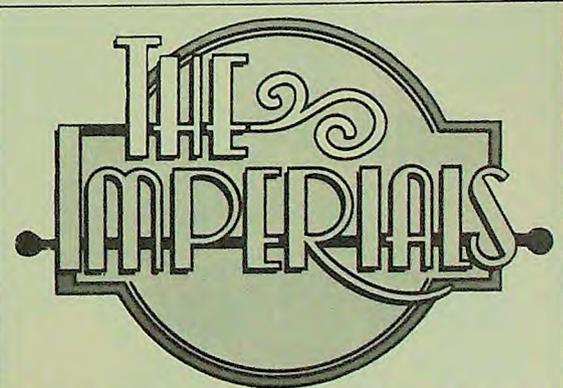
## YESTERDAYS

5 YEARS AGO  
(April 14, 1973)

WEA's MARTIN Wyatt floats new Raft label; further splitting of WEA's components with separate promo staff appointments for Warners, Elektra and Atlantic... early salvos in the multiples/indies discount war are fired by Boots and Woolworths... EMI becomes second manufacturer to make a tv compilation — *Pure Gold* with a £200,000 a month budget for national tv ads... controversy over "exclusive" LP for Woolworths, with GRRC chairman *Laurie Krieger* suggesting that indies buy them with token to resell in their own shops... sudden death of famed conductor *Jaścha Horenstein*... Emitape management reshuffle aimed at boosting blank tape sales... Virgin signs two-year p&d agreement with Island.

10 YEARS AGO  
(April 17, 1968)

MAJOR COMPETITORS EMI and Decca join forces to set up *Record Merchandisers* to rack all Decca owned and licensed labels (then including MCA) and all EMI's... GRRA conference discusses decimatisation and the "tactics of the emergent American record companies"... Pye signs *Frank Clarke*, the singing dustman, after a feature on him by *Prince Charles* in *Cambridge Varsity* mag... reports from NY that "industry's goal of an all-stereo market is shifting into high gear" with 45s being made in compatible stereo... *Dick James* proud to have predicted his co's win at Eurovision with *La La La*, but *Carlin* and *Davray* allege it breaches their copyright in *Kinks' Death Of A Clown*.



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

AVAILABLE NOW ON  
POWER EXCHANGE RECORDS  
DISTRIBUTED BY SELECTA  
ON TOUR NOW



## NEWS

## Charly hopes to make Rockabilly rule OK

CATERING FOR the trend towards high-pressure rockabilly music (*Music Week*, March 18), Charly Records is launching a multi-media national promotion campaign designed to expose 18 of the company's rockabilly albums to the youth market. The promotion starts from May 5 and apart from comprising of a £25,000 press, radio and in-store campaign, will also include two free-offer schemes for dealers.

Heading the campaign are two new albums, *Rockabilly Rules OK?* (CR 30138) and *Crazy Cavan — Live At The Rainbow* (CR 30139), and seven various artists compilations of original rockabilly music recorded in the past by Sun Records' chief and founder, Sam Phillips. Also included in the package are three full-price albums, *Rockabilly and Our Own Way Of Rockin'* by Britain's Crazy Cavan 'N' The Rhythm Rockers, and *Jungle Rock* by Hank Mizell.

Dealers who purchase three *Rockabilly Rules OK?* albums and one *Crazy Cavan LP*, plus ten assorted titles from the 16 listed

albums, will receive one extra copy of the *Rockabilly and Cavan LPs* free of charge. Similarly retailers purchasing six of the *Rules OK?* albums and 20 assorted titles from the 16 albums will also receive two free copies of the albums. Special order forms listing all the albums will be available.

Marketing manager Tony Collins said that Charly was also planning to promote the albums via *Rockabilly Rules OK?* badges, car-stickers, donkey jackets and special 17-album rockabilly promotion packs. The company, which recently renewed its Sun licensing agreement with the Shelby Singleton Corporation for a further five years, is planning a major 'rockabilly power' album release schedule for the autumn featuring LPs by Billy Lee Riley, Carl Perkins, Sonny Burgess and Sleepy La Beef.

CHAIRS  
AND  
DEALS  
PAGE 55

## Bobby Vee bounces back with UA

BOBBY VEE, teen idol of the late 50's and early 60's has signed a new deal with United Artists Records in Los Angeles, thus being reunited with the label that has all his old hits from the Liberty catalogue. These include *Rubber Ball*, *Take Good Care Of My Baby*, *Sharing You* and *The Night Has A Thousand Eyes*. UA are planning to release both old and new product.

The old is a re-issue of the *I Remember Buddy Holly* album, retitled *A Tribute To Buddy Holly* on the budget price *Sunset* label (SLS 50417) on May 19, retail price is £1.99.

The new is a single, out now, of *Buddy Holly's song Well . . .* All Right, newly-produced in Nashville by Roger Cook.



RCA ARTISTS turned out to help launch the company's long awaited new centralised distribution depot at West Bromwich which was officially opened last week. Pictured standing (l to r) Brian Hall (national sales and export manager), Les Gray (Mud), John Stimpson (Sad Cafe), Paul Young (Sad Cafe), singer/songwriter Digby Richards, Ian Wilson (Sad Cafe), Ken Glancy (RCA md), Ian Dinely (distribution manager), John Rodd (depot manager). Kneeling: Mud members Dave Mount, Rob Davis and Ray Stiles.

## Mackay signs to Bronze

ANDY MACKAY has signed as a solo artist to Bronze Records in a contract covering all territories excluding USA and Canada. Mackay was founder member and saxophonist with Roxy Music. He released one solo album titled *In Search Of Eddie Riff* and since Roxy disbanded has produced and written the music for the two *Rock Follies* albums. More recently he has composed theme tunes to the

Hazell and Armchair Thriller TV series.

Mackay is due to enter the studios later this month to begin work on his debut Bronze album. The LP, scheduled for autumn release will be mainly instrumental. Mackay is the first artist to be signed to Bronze since md Daved Betteridge and a&r manager Howard Thompson joined the company in January.

## Reflection's second LP

THE SECOND release from North London record company Reflection is out this week — called *The Stephen Preston Collection* (Reflection Records RR 0103), the album features one of the UK's leading baroque flautists and a selection of flutes made of glass, ivory, walking-stick and boxwood!

Reflection Records was launched six months ago, with the initial aim of marketing musical recordings of a highly diversified nature but effecting a crossover of all musical boundaries and styles. Distribution of the album is still mainly by mail-order although the company has a direct delivery system in the London area.

Director Tim Wheeler commented: "Reflection's first LP did very well and we have our third album planned for release in about six weeks time. To be honest, with these initial releases we have been testing the market and trying to get an idea about consumer reaction — the feedback we have got has been very encouraging, and hopefully we will soon be signing a distribution deal with a major company."

## £170,000 for TV slimming LP

DO IT To Music is the message from Warwick, and it is spending a total of £170,000 on tv and press advertising to say so. The expenditure is the highest ever on a campaign from this tv merchandiser. The album is called *Music 'n Motion*, and features top model Christina Gregg drilling would-be sylphs with the series of exercises she

## Woolworth to launch own blank tape

WOOLWORTH IS shortly to introduce a new "super quality blank cassette — the Winfield Alpha Super."

A spokesman for Woolworth told *Music Week*, "We believe this will be the best tape for its price in the market. We already sell other brands such as Memorex, and our own standard tapes."

The high-density ferric oxide tapes with built-in head cleaners will be available in the three standard sizes, C60, C90 and C120, priced at £1.50, £2.18 and £2.50.

As a special introductory offer, customers will be able to buy a pack of three tapes for the price of two. And a competition — endorsed by Frankie Vaughan — offers as prizes 25 £100 vouchers for travel company Thomas Cook and 100 Elite cassette storage boxes.

## Anchor

FROM PAGE 1

selling and distribution rights for the UK), and has signed a production deal with Mike Hurst.

Bright is located at Flat 2, 22 Three Kings Yard, London W1 (01 629 7907).

Earlier, Anchor's financial controller Sunny Damley issued a statement revealing that the company's gross revenues for 1977 were 28% up over its 1976 figures and net revenues increased by 43% over the same period.

"Already with figures available, the first quarter of 1978 show continued growth for Anchor."

The statement went on to refer to Anchor's success with Chiswick as a distributed line, and as a result "it has been decided to increase Anchor's involvement in this area." New distribution deals bring Aaron Sixx's *Aura* label and John Schroeder's *Alaska* and *Black Bear* labels to the company.

"A further deal with Bryan Morrison's production company Rainmaker will give Anchor the artists on his new label which will be headed by Dave Hill."

The restructuring of Anchor's staff does not directly replace Wyatt as assistant managing director, but Charlie Crane is replaced as head of Anchor Music by Ron Liversage, his former assistant. In other moves Alan Holston is made A & R Controller and press officer Charlie McCutcheon expands his areas of responsibility to include the development of Anchor/ABC country artists.

Ray Still is given overall responsibility for all aspects of promotion and artists liaison; and Ken Evans takes control of the advertising department while continuing to assist the managing director in general. Simon Potts, sales rep in the north-east is added to the promotion department, and in an expansion of the sales department Ray Cooper is adding a further telephone sales operator, Rosie Taylor, and another sales rep is to be appointed.

uses herself, with "funky pop" music to exercise by in the background.

Announcing the album, Warwick made the point that the market aimed for is mainly women, and that this LP is the first of its kind to feature an exercise to improve the exerciser's love life. RRP on the album is £3.49 and on the cassette is £3.75.

## MCPS halves the cost of collection

FROM PAGE 1

This one move will halve the administrative work of the society — and will have a similar streamlining effect on the record companies' own processing of royalty payments. MCPS Members are exempted from this new rule only where the publisher is within the same corporate ownership as a record company outside the named 14. The new agreement has been seen already by all the 24 publishers who make up the Music Publishers Association council, and the MCPS is starting the work of selling the deal to the publishing industry this week.

Other main points include the Society's decision not to process royalty amounts under £1, but to use that total of small sums to finance a two per cent drop in commission — which is part of the total seven per cent drop, the new VAT self billing system which allows the member to receive his VAT payment at the time as the royalties instead of waiting months to raise a VAT invoice; and the more logical form of summary for statements, making the members' own administration simpler.

The new deal has not, by accounts of early reactions to some details which have been leaked in the publishing world, been received without criticism but publishers are waiting until they have read the agreement in full before commenting. Protest to the effect that the MPA council should have met to discuss the agreement before it was made public were answered by the MCPS — which pointed out that at its meeting last August the MPA passed a resolution giving the MCPS a free hand to "redefine the commission tariff and terms of business on a strictly commercial basis". (For a fuller account of the new agreement given by MCPS md Bob Montgomery, see *Publishing* page 34.)

SAYDISC

# The Best In British Barbershop

Make sure of your share of the current Barbershop boom with these six top releases.

on LP and cassette:

SDL/CSDL 273 THAT BARBERSHOP STYLE  
1977 National Champion Choruses

SDL/CSDL 278 WE SING BARBERSHOP TOO!  
Chorus and Quartets from the Ladies

SDL/CSDL 281 Leicester '77 - BARBERSHOP CONVENTION  
Live recordings of winning quartets and choruses

SDL/CSDL 283 DOUBLE GOLD  
The Crawley Chordsmen - double gold Medallists

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R.R.P. £3.69 from Continental Record Distributors,  
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# You're looking at Mary Macgregor's next hit.

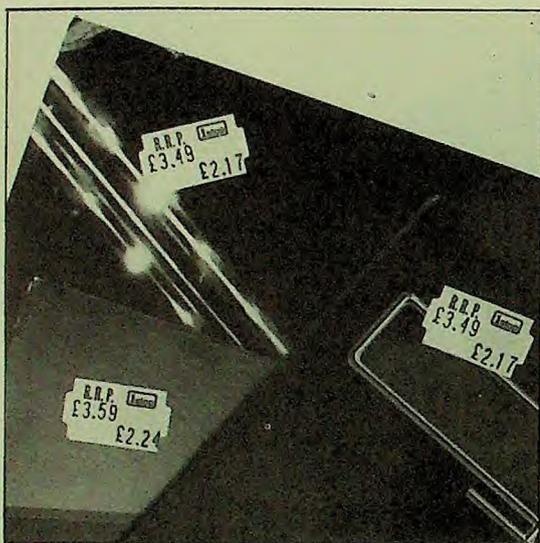


Taken from her forthcoming album  
**'In Your Eyes'**



# 1stop

## And the price sticker



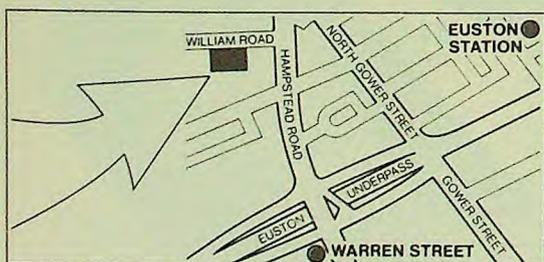
What price fame and fortune? We're making a big name for ourselves simply by price stickering everything we sell.

Nobody else does it. But don't worry, they will! Until then, come 1 STOP shopping.

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- \* The latest top 60 albums and tapes.
- \* The top 50 singles
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Price stickering is going to catch on. But remember, like all the good ideas—we thought of it first!

Please send for our latest catalogue



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## MARKETING

### Foreigner debut concert at Rainbow

AS THE climax to a world tour, which includes dates in Honolulu, Japan, Australia, Hong Kong, Greece and Germany, Atlantic rock act Foreigner make their British concert debut at the London Rainbow on April 27. And WEA is launching a major campaign to coincide.

A 15,000 limited edition 12 inch

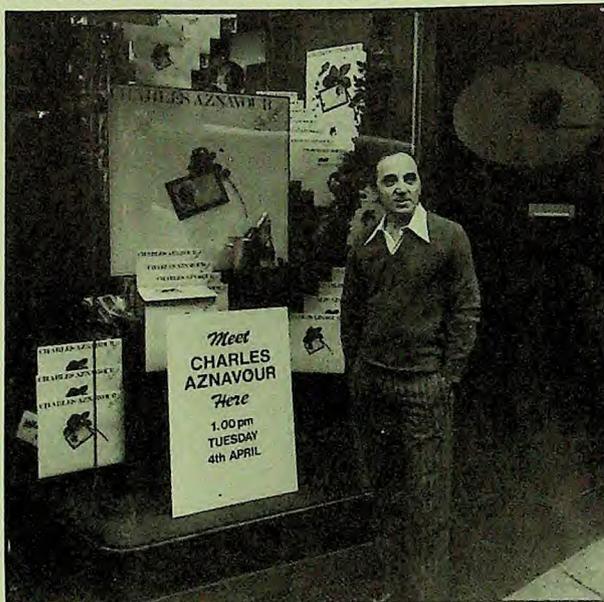
maxi single is released this week in colour sleeve, containing the band's three American top 20 single hits, Feels Like The First Time, Cold As Ice and Long Long Way From Home. Advertising will feature tour dates, the single and the now triple-platinum album, Foreigner. Full page ads are to appear in *MM*, *NME* and *Time Out*. 21 spots on London's

### Climax soon for WEA push

WEA IS finalising plans for an advertising-marketing campaign to surround the forthcoming British concert tour by the Climax Blues Band. The group has recently signed to Warner Bros and have a debut LP, Shine On, for the label released on April 21. A single, When Talking Is Too Much Trouble, is released

on April 13. The tour opens May 3 in London and runs through to May 14.

Full page ads for the album will appear week of release in *NME*, *MM* and *Music Week*. Radio commercials will run in all tour towns and window displays will also be taken.



CHARLES AZNAVOUR prepares to meet his public outside the Chappell Music Centre. Aznavour, currently on a British concert tour, autographed copies of his new album, Charles Aznavour Esquire (MAM) for Chappell customers.

### Motown dealer nights

TO CO-INCIDE with other promotional activities taking place while the Commodores are touring the UK, Motown is holding Magic Of Motown nights for dealers and media in six of the cities where the band will be playing. The tour begins in Bristol this Thursday (13) and finished at London's Hammersmith Odeon with three sellout concerts on April 22, 23 and 24. After the concerts in Bristol,

Brighton, Birmingham, Newcastle, Glasgow and Manchester, the Motown evenings will be held in nearby hotels — dealers, local media, and djs will be invited to a buffet reception followed by a short film, The Magic Of Motown. Afterwards those invited will be presented with special carrier bags containing a tee-shirt, a Motown Mean Machine car sticker, and various new releases.

### Polydor push for Yvonne

PRIME LONDON underground, London mainline station and BR provincial poster sites have all been booked as part of Polydor's campaign on Yvonne Elliman's new album, Night Flight (RSO 2394 197), which runs for a month from April 17. Station sites include Liverpool,

Glasgow, Cardiff, Bristol and Nottingham.

Other posters and sleeves will be used for window and in-store displays. The LP features Yvonne's current single, If I Can't Have You (RSO 2090 266) from the Saturday Night Fever film. The single comes in full colour bag, advertising the Fever album.

### Man teaser

THE NEW Kraftwerk album, Man Machine (Capitol EST-11728), released this week, is being given a two-week teaser promotion campaign via national radio advertising. The 15-second spots will feature German voice-overs. In addition there will be a national poster campaign, consumer press advertising, and window displays featuring the actual album sleeve.

### Flying debut for R2 Records

NEW RECORD company R2 Records (*Music Week*, March 18) releases its first new wave single by Dutch band The Flyin' Spiders on April 21. The single has been licensed from EMI Bovema and will be available on mail-order from R2 and also distributed by R2 Records' van salesmen in the South East of

MARKETING NEWS  
WRITTEN WITH  
THE DEALER IN  
MIND — EVERY WEEK  
IN MUSIC WEEK  
CONTACT: JIM  
EVANSON 01-836 152

Capital Radio start this week. From April 17, 1,000 posters will appear in railway stations in and around London. Flyposting and 200 in-store displays also start on this date. Other selling aids include badges and airline bags.

While being a big name in the States, Foreigner have yet to break over here, despite the fact that three members of the band are British.

### WB caps for Pirates tour

THE SECOND Pirates album for Warner Brothers, Skull Wars, is released on April 21, tying in with a major concert tour. On April 20, the band plays an hour long live set on Radio Luxembourg. Advertising in the music trades and on commercial radio will be backed with 500 in-store displays. 2,000 Pirates hats will be distributed and flyposters will announce album and tour in all major cities and towns.

### Count Bishops 10-inch LP

A LIMITED edition of 6,000 ten-inch versions of the new Count Bishops Live album are to be released by Chiswick on May 5. When these are sold out, the LP will revert to 12-inch format. A number of promotional six inch records, featuring two tracks from the album will be made available to retailers through the Anchor reps. The LP will sell at the mid-price of £2.50. A single, I Take What I Want, is released on April 14. 800 promo copies have already been sent to discos and reports have been favourable.

### Charisma touch

A FULL week of 60 second spots on local radio across the county will spearhead the Charisma campaign for Steve Hackett's solo album Please Don't Touch. Set for the week ending April 30 the advertisements will concentrate on the music from the album. In addition Charisma is taking out single and double page advertisements in the trades and music press. Charisma is also putting together a campaign for a forthcoming Peter Gabriel album.

### Decca Dogs

THERE WILL be a campaign lined up for the debut Decca album by Slaughter And The Dogs. Called Do It Dog Style (SKL 5292), the LP will feature its own special label and will be backed by two-colour dealer posters, stickers and badges. In addition there will be press advertising. There will also be press advertising for Jim Rafferty's Don't Talk Back album (SKL 5291), which has been produced by Rafferty's brother Gerry, currently high in the singles chart with Baker Street. Dealer door banners will support the release.

England, Marketing includes poster advertising in record shops, sweat-shirts and personal appearances by the band on the Caroline Road Show which is currently playing to audiences of more than 1,000 people a night. The campaign will be picked up by radio and press advertising.

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# NEWS

## Classical dealer forms co-op

A GLOUCESTER shop, Audio sonic, has formed a classical dealer organisation with Marshall's Records of Manchester, to promote and increase the sales of classical records. The idea is to run a series of nationally co-ordinated promotions on behalf of the independent classical specialist stores who can benefit from national advertising at limited cost.

First was a special offer on boxed sets, advertised in the *Gramophone* magazine for March. (Another is scheduled for April, involving Deutsche Grammophon, and was put together with the help of Polydor's John Harrison.) Initial response, according to Laurie Dann of Audio sonic, was remarkably good.

Classical specialist retailers are invited to join the scheme. Audio sonic is at 12, Bell Walk, Eastgate Shopping Centre, Gloucester GL1 1XH.

## Retailer starts own disc label

RONDERCREST IS the name of a new label formed by Keith Grainger, of Grainger's Record Shop in Dunstable. Rondercrest will be distributed by Pinnacle and the first single, Foot-Loose And Fancy Free/Blue Eyed Boy by Fergus is out this week. A limited 12-inch version will follow on April 14. There will be ten to 12 singles and around five albums a year.

The first LP, by Fergus, will be released in May, with an album by Gavin York following in June. Marketing and promotion will be aimed at the smaller record shops. "We believe they are more sympathetic to the smaller label," explained Grainger. The label is based at 17, Queensway, Dunstable. Telephone: 0582-62325.

Tipsheet is not appearing this week. Sue Francis was unavoidably delayed on return from a trip to the US, but Tipsheet will appear next week.



HEATH LEVY Music held a party last week to welcome the firm's US office Creative Director, Jim O'Loughlin (fourth from left, back row) on his first visit to the London head office. Present were some of the staff plus various writers, managers and friends. Space limits restrict a full list but some of those here are Ray Cameron (Cam-AI) Paul Greedus (writer) Alan Hawkshaw (Petal, Cam-AI) John Bryant, John McLeod (writer, center of photo) Steve Colyer (writer) Ray Williams, Nai Kipner (writer) Tom McGuinness, Andy Desmond (artists) Alan David, Barry Mason (writers) Su Shiffrin and Sue Biddu (new signings) plus of course Eddie Levy and Geoff Heath.

## News in brief. . . .

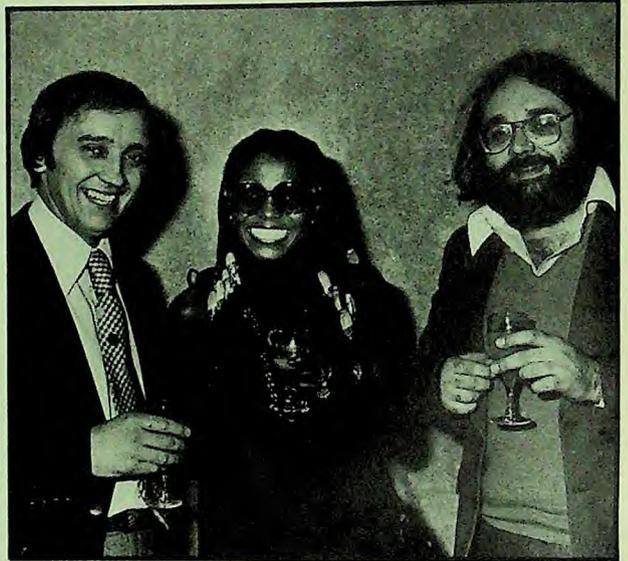
1978 CONTINUES to be the year of the Bee Gees with the announcement of a 50-concert US tour starting in mid-summer and running under the banner The Bee Gees Fever '78. However, the tour will make provisions for the group to maintain its commitments for films and tv. They star with Peter Frampton in Robert Stigwood's film, Sgt Pepper's Lonely Hearts Club Band, for release later this year.

A SHORT animation film, The Oriental Nightfish, based on a new Linda McCartney musical composition, has been selected to be shown in competition at this year's Cannes Film Festival. Directed by Ian Emes, the fantasy picture presents an animated figure who is overcome by the power of an extra-terrestrial force to the music of Wings.

• A collection of photographers of

the Paul McCartney and Wings tour of America, Hands Across the Water (£3.25 paperback), is published by Paper Tiger on April 14th. Photographed by Aubrey Powell of Hipgnosis, the book records a tour covering 20 cities in America.

GERRY RAFFERTY, currently high in the singles chart with Baker Street and in the albums chart with City To City, is to undertake a tour of major British cities in June. The tour will be the UA artist's first live appearances in four years since his time with Stealers Wheel.



FOLLOWING THE signing of New Faces Gala Final winner Patti Boulaye, Polydor has announced that her first single, to be released at the end of April, will be produced by Steven Komlosi. Ms. Boulaye flies home to Nigeria before her winning trip to Las Vegas. Pictured at a reception for the artist are left to right Polydor deputy m.d. Tom Parkinson and a&r director Jim Cook.

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MUSIC WEEK INSURANCE BUREAU, 16 MARIAN COURT, ROBIN HOOD LANE, SUTTON, SURREY.

Name .....

Address .....

.....

Telephone .....

Among the other Insurance Schemes are:

(Please tick appropriate box)

1. Mortgages — their various arrangements and protection

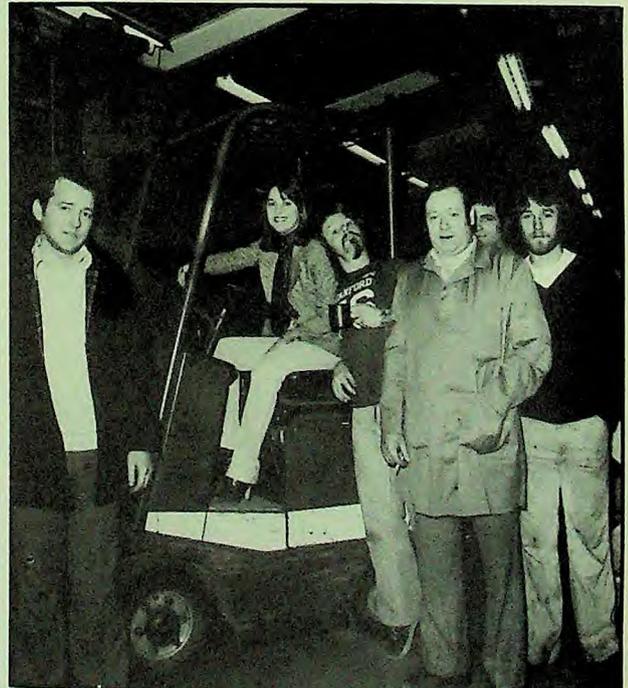
2. School Fees

3. Provision for Capital Transfer Tax

4. The protection of Business Assets in Partnership, Private Limited Companies and Sole Proprietorships.

5. Protection for the Family in the form of Capital and Tax-Free Income.

6. Simple Savings arrangements for womenfolk.



SUZI QUATRO made a special visit to the EMI factory and distribution centre at Hayes where she thanked the staff for their help in getting her single If You Can't Give Me Love into the charts. With the aid of a fork lift truck, she helped to move a number of boxes in the stores section.



# RETAILING

**THE MEETING** of West Country retailers at Taunton's County Hotel near the end of last month was hailed by GRRC secretary Harry Tipple as an important event.

The most vital decision at this inaugural South West RRC meeting would be, he urged, to determine their own opinion on whether they wanted regular committee meetings in the future. A positive decision was clearly made, since at the close of a very lively evening's discussion an October date was set for the next meeting, and Peter Corney, of O. Nicklin and Sons, High Street, Barnstaple, Devon, was elected committee chairman for the South West region.

Regular meetings, it was felt, would give a much needed two-way flow of information between an area which was geographically remote from the London heart of the music business and the London-based GRRC. Chairman for the first meeting was Sydney Webb, of Minns, in Gervis Place, Bournemouth. Tipple welcomed his initiative — and that of MTA secretary Arthur Spencer-Bolland — in organising the setting-up of the committee.

Following on the call for a written offer of s-o-r and similar schemes from reps, three of the dealers joined forces to suggest a demand for s-o-r on all tv-advertised compilations. They gained unanimous support, and when Tipple was told that Woolworth's was strongly believed to have an agreement giving them all such product on s-o-r he suggested that steps should be taken to find out if this was true. If such discrimination was being practised he thought that the matter should be taken up with the relevant Government department.

Some of the retailers also called for a fixed selling period. They wanted a call in date, to co-incide

## South West dealers get it off their chests at Taunton GRRC meeting

probably with the end of the tv promotion, after which the dealer margin would go back from 25 per cent to 33 per cent. Such a call in date was also mentioned in connection with billing for tv album stock. Reminding the meeting that "the manufacturers' are using the dealers' money" one dealer raised the ever-interesting matter of payment. Dealers were, he said, urged to buy-in any album which was tv advertised, and this was then

and quicker credit for unsolds. As a footnote to this topic there was criticism of A&M for requiring authorisation for returns and for keeping retailers waiting too long for credit.

Company salesmen in general were weighed up and found wanting. While individual retailers said that some of the reps were fairly good, the overall feeling was that they did not offer the same service as dealers were used to in the past, and some felt they were now merely high pressure salesmen instead of "the helpful and friendly types of yesteryear".

Responses to some situations were felt to be bad mannered (with dealers who did not make orders being told "I've come all this way to see you" or "I've got a target to reach, you know") and the "rather tatty" appearance of some of the younger reps was thought to be a bad advertisement for their respective companies. One dealer said that he had been told that some of the reps also had shops of their own, and suggested that this was possible why they apparently "hadn't got a minute to give".

While criticising the coverage of the recent GRRC conference in one

trade paper — not *Music Week* — the meeting went on to agree that it was not lack of interest in the conference which had kept down the number of dealers attending. It was as *MW's* Counter Intelligence correspondent, Liverpool dealer Mike Davison, commented in *Retailing* on April 1) a matter of finance and the amount of time they would have to spend away from their business to come up to the London conference.

### 'Salesmen were weighed up and found wanting'

On the Open Forum of major retailers and record company executives at the conference the question was asked "What do the manufacturers intend to do for the independent retailer?" The questioner thought there were many ways retailers could be helped, and echoed the words of one Forum panellist "we don't want to be in the hands of the multiples".

He felt that the figure of 70 per cent of sales still coming through independents (as quoted during the Forum) was heartening, and evidence that "all the machinations and manipulations of the multiples have not resulted in an improvement of their business or anyone else's, and all they have succeeded in doing is giving their profits away, running the trade for others and shattering the confidence of consumer and trader alike".

Tipple remarked that it was easy for people such as those forming the panel at the forum to produce pleasant and well-meaning phrases in public, but the test of intentions on both sides came when the GRRC had its meetings with the record companies individually. "This is still a good business," he remarked, "inspite of the pessimists and harbingers of doom, but nobody owes us a living. We shall only get where we are going by making the maximum effort ourselves — plus a little help from our friends."

In closing the meeting inaugural chairman Sydney Webb thanked Tipple and Spencer-Bolland for attending, and showing the South West dealers present that such a committee could be useful.

**THE SOUTH-West dealers' hard hitting complaints about the attitude, methods and appearance of many company reps deserved a right of reply. *Music Week* has asked a cross-section of record company sales directors to consider the criticisms, and to answer them point by point. The aim has been to have a balance between large and small, younger and more established sales forces, with very different types of product to sell in. A report and analysis of replies will be published in *MW Retailing*.**



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ON THE BACK 'I AM A POSEUR' FIRST 15,000 ORANGE VINYL  
IN FULL COLOUR BAGS XRAY SPX ON TOUR NOW!**

# Here Am I

The new single from Bonnie Tyler

The follow-up to the gold-selling 'It's A Heartache'



**RCA**

**PB 5076**

For telephone orders,  
ring 021-525 3000

# RETAILING

## Surviving with service

by TONY JASPER

ONE VISIT from a Phonodisc area representative since April 1976 — but, in contrast, "regular as clockwork" attention from EMI, particularly on singles: this is the experience of Martin Townsend, manager of Haydn Heard Ltd., at 12 Church Lane, Banbury, Oxfordshire.

It is very much the kind of record shop you would expect in a moderately sized town which is the centre for a considerable farming community, and which on Thursdays provides the largest cattle

market in Europe. There's an easy-going relationship between staff and customers in which people are often spoke to by their christian names.

Haydn Heard began and ran the shop until he died three years ago. He was very much involved with the local community and, as his name suggests, came from a family deeply interested in music. He himself played in the Birmingham Orchestra and to this day the shop retains a strong classical catalogue.

Now the shop is owned by his daughter and managed by Martin

Townsend. He is a record enthusiast with a keen interest in record charts.

Banbury is a market town which does retain much of the atmosphere of yesterday, but stepping forward to the stage front is the dear old friend of the independent retailer—the multiple. Haydn Heard and a few other area independents face Smiths, Boots, Woolworths, and the latest multiple with increasing growth, Littlewoods.

Townsend comments, in common with many other traditional, long-serving independents, "You rely on

service winning the day. We do price-cut but not so extensively as multiples. People shop around and 60p to £1 off is quite a bit." He comments on how Boots and the others lack in-depth back catalogue, and they are not interested in taking individual orders. He can show me, as indeed have many other independent retailers I've visited over the past year, a hefty, well-filled book of customer requirements. It may not be total salvation but at least it keeps the wolf from the door.

Haydn Heard stocks every kind of music save for American imports and the diversity of reggae labels. They stock guitars, ukeleles, styli, jews harps, many accessories, blank tapes, kazooes, badges and posters.

Since Martin Townsend likes record charts it's not surprising the shop regards singles in positive fashion. Here EMI scores: "like clockwork their sales force. They regularly phone with ordering suggestions. I don't buy a lot outside the chart and often when I do it's from gauging customer requests and remarks."

Townsend orders in dozens these days, as opposed to old days when prospective chart albums were bought in box-loads. He is thankful there exists the five per cent quota for

returns. His recent big seller was the Diana Ross tv LP, but the current Buddy Holly collection has been a disappointment, as was the 2LP from ELO, although he believes it was a good album and the reason for low sales in his mind perhaps lies in its price.

The tv-promoted LP has undoubtedly brought sales but he is a bit wary of salesmen who have the habit of muttering that so and so album will be tv promoted but never seem to know which area it's being pushed at a particular time. It seems that he prefers to leave the feeling of national and constant tv promotion extending over the period he is selling in.

Outside of the multiples, there are no burning problems of the moment which concern Townsend except for "the inability of getting hold of something like Classical Gold, which I have not seen for months although we've ordered week after week."

With most other dealers who still survive even if surrounded by multiples he hopes for a better financial climate in the future. And he is confident that personal service which stems from a shop well and truly rooted in the local community can in the meantime make life possible, if harder than it used to be.

## Investigating 'non-runner' orders

I RECENTLY suffered the non-appearance of part of an EMI order, which when investigated with the company's despatch department was found to be a "non-runner". This term, which I had never come across before, apparently refers to a delivery note which contains only items which are out of stock, deleted, or otherwise cannot be supplied. It just so happened that all the items on one sheet out of my two were not available for one reason or another, so the company termed it a non-runner and did not send out that sheet. The dealer is therefore left in confusion as he does not know what has happened to that part of his order — incredible, isn't it? At least CBS send out such sheets in an envelope so that the dealer is kept informed, but since a box or boxes are being sent to the dealer anyway why not include the extra sheet to save him the expense of instigating enquiries to ascertain its whereabouts?



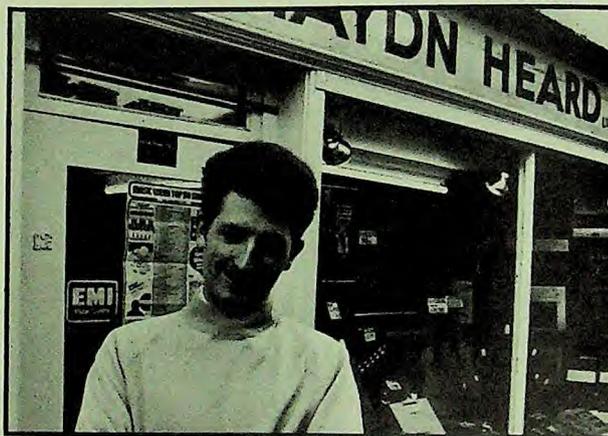
conversations with record company executives is their individually expressed desire for collective industry action in certain areas and, equally, their reluctance or inability when put together to achieve any such thing. One area where they could do so without any conflict of interest, is in the education of the public regarding the quality and care of records.

I have heard many times the claim that to institute the sort of quality control procedures which would ensure only perfect records reaching the shops would mean a retail price of £10 per album, and I do not dispute the fact, but I just wish

someone would tell the general public.

Some years ago Pye produced a leaflet explaining record manufacture, detailing possible faults and their causes, and giving advice on record care. Why cannot they, any other record company or preferably all companies acting together have permanently available supplies of such a leaflet which can be issued to the public. The increasing numbers of records and tapes returned as faulty is partly due to public ignorance of record care, partly due to the quality of the software, and partly due to the very fact that ours is a mass production industry, and one which works against the clock as well.

Whatever the reasons, though, there is a distinct danger of the public becoming exasperated with what they think is a shoddy product. This could well be avoided by an individual or co-operative venture from the manufacturers in the interests of customer education.



Martin Townsend of Haydn Heard, Banbury.

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Number of Employees .....

(Please tick the appropriate box)

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Among the other Insurance Schemes are:  4. The protection of Business Assets in Partnership, Private Limited Companies and Sole Proprietorships.

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1. Mortgages — their various arrangements and protection

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5. Protection for the Family in the form of Capital and Tax-Free Income.

6. Simple Savings arrangements for womenfolk.

Retailing news every week in Music Week—  
Contact Terri Anderson on 01-836 1522

### Deletions

EXCELLENT RESULTS are being reported from our dealer deletions service, the first user of the service, Alan Bellward, of Lewes, Sussex, writes: I would like to report great success with the dealer deletion scheme started in Music Week. My initial request for certain deletions received dozens of phone calls from all over the country, and I was able to supply to my very pleased customers all but one LP — which was Alan Freeman's History of Pop (Arcade).

His new requests for titles, with others received this week, are:

- Alan Bellward, (Lewes Record Centre, 18, High Street, Lewes, Sussex. (Telephone: 3611) wants: One Flew Over The Cuckoo's Nest. (Original soundtrack on cassette) Love Letters From Elvis. SF 8232 Elvis For Everyone. SF 8232. Tir Na Nog. ILPS 9153. Kingdom Come. Galatic Zoo Dossier. 2310 130 Kingdom Come. Journey. 2310 254. Kingdom Come. Kingdom Come. 2310 178. Elvis Presley. Elvis SF 8378. Elvis Presley. Speedway. SF 7957. Tear Gas. Tear Gas. SLRZ 1021. Mountain. Climbing. No number. George Harrison. Wonderwall. no number.

Singles.  
Mr. G. McAreavey, The Record

Shop, 32A Common Lane, Culcheth, Warrington (Telephone: Culcheth 6717) says his customers "specialise in ordering deleted records" and he is looking for:

- Bryan Ferry. Let's Stick Together. Island WIP 6307
- Buzzcocks. Spiral Scratch. ORG 1
- Frankie Vaughan. One Purple 7N 45596
- Duelling Banjos. WB K 16223
- Wreckless Eric. Whole Wide World. BUY 16
- Otway & Barrett. Louise On A Horse, 2094 133
- Ted Wood. Am I Blue. PEN 891

- ALBUMS & EPs
- Sleep. Gently In The Womb. EMA 773
- Duke Ellingtons 70th Birthday Concert. UAD 60001/2
- Cliff Richard. Sincerely. SCX 6357
- Cliff Richard. Tracks & Grooves. SCX 6435
- John Boulter. Minstrel's Gold. INTS 1418
- John Boulter. Worlds Greatest Love Songs. INTS 1181
- Paul Butterfield Blues Band. Golden Butter. K60211.
- Litolf Scherzo. Lover & Nightingale. Moira Lymony. 7EP 7014

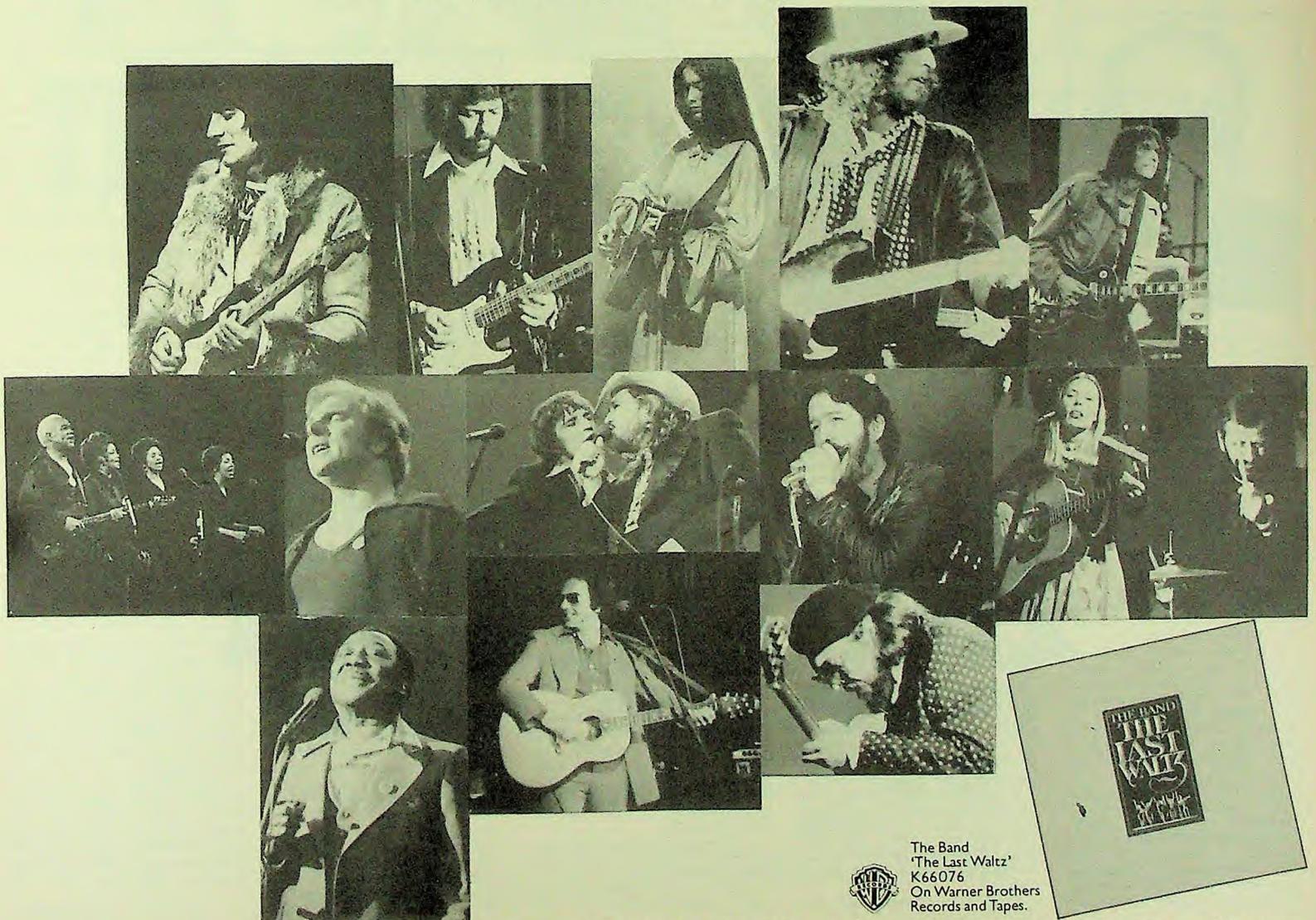
John Beecher, Records & Books, 41 Elm Road, New Malden, Surrey. (Telephone: 01-942 7235) could sell "unlimited quantities" of this one: Chas & Dave. One Fing 'n' Anuvver. Retreat RTL 6004.

# THE LAST WALTZ

## IF THE LAST WALTZ MEANS CHOOSING YOUR PARTNERS... ...THEN WHO BETTER THAN THESE?

**The Band—Rick Danko, Levon Helm, Garth Hudson, Richard Manuel, Robbie Robertson.**  
**Special guests—Paul Butterfield, Eric Clapton, Neil Diamond, Bob Dylan, Emmylou Harris, Ronnie Hawkins, Dr. John, Joni Mitchell, Van Morrison, The Staples, Ringo Starr, Muddy Waters, Ron Wood, Neil Young.**

"The road was our school. It gave us a sense of survival; it taught us everything we know and out of respect, we don't want to drive it into the ground... or maybe it's just superstition but the road has taken a lot of the great ones. It's a goddam impossible way of life. The Band has been together sixteen years, together on the road; eight years in dance halls, in dives and bars, eight years of concerts, arenas and stadiums. Our first concert as The Band had been at Winterland, so we wrapped it up there on Thanksgiving Day. There was a dinner for 5,000, a waltz orchestra, a hell of a party and some friends showed up to help us take it home. But they are much more than friends. They are some of the greatest influences on music and on a whole generation. We wanted it to be more than a 'final concert.' We wanted it to be a celebration."



The Band  
'The Last Waltz'  
K66076  
On Warner Brothers  
Records and Tapes.

# INTERNATIONAL

## The Dutch market: steady growth, but how much profit?

THE COMMON Market has not exactly fulfilled the high, glowing hopes held for it by its protagonists — not yet, anyway. The European Economic Community rules and regulations often seem to bring as many problems and difficulties in their wake as they do advantages.

Holland is a small country, but with a full share of economic problems like the UK, if on a lesser scale. Its record industry reflects a great deal of the adverse factors affecting our own, and they are generating the same degree of uneasiness and concern in the Dutch music business. However the various organisations are fighting back.

The Nederlandse Vereniging Van Producenten En Importeurs Van Beeld En Geluidsdragers (NVPI) is the Dutch equivalent to the British Phonographic Industry association and the Dutch national body of the IFPI. It is run by Leo Boudewijns, a man with 23 years' experience of the Dutch music business and a former managing director of Phonogram in Holland.



Dr. Ger Willemsen of Buma/Stemra: piracy and parallel imports are the two major thorns in the flesh of the Dutch music industry.

The NVPI was established in 1962 as the Dutch sister organisation of the IFPI, but was less than active during its early years, and more of a paper tiger than one with real teeth which it was prepared to use in defence of its members' interests.

Any necessary work in those days was undertaken on a largely ad hoc basis by Dutch record company officials willing to do it. However, the growing problems confronting the industry prompted the latter to establish an NVPI office in 1976 and invite Boudewijns to run it.

"My first job was to organise the industry," he recalled. "People weren't in agreement on various topics, and I had to make them see the necessity and advantage of aiming for common goals. We now have working committees and a good relationship with all the companies, big and small."

The NVPI office is situated in a large modern building in Amsterdam near the convergence of the motorways leading to Baarn and Haarlem, the other centres of the Dutch record industry. Boudewijns chose this location deliberately to pre-empt any complaints or excuses

from industry executives that the NVPI office was inaccessible or inconveniently placed for meetings.

"The Dutch record industry is not very healthy," Boudewijns admitted. "The market is gradually growing — there was a growth of between 10 and 12 per cent in 1977 — but nobody seems to be making any money out of it. The main problems are piracy and parallel imports, and part of the latter problem stems from Britain, where prices are cheaper.

"Like Geoffrey Bridge of your BPI, I dislike the word piracy," he declared. "It lends a false glamour and Robin Hood image to what is plain theft."

Boudewijns is convinced that image is important in order to persuade the Dutch government and others of the urgent need for legislative action and protection.

"The record industry is basically a pop one, and we're always judged and tainted by the misbehaviour of artists and the malpractices of some such as hyping.

"If we tell the government that Abba are being robbed because 100,000 pirate copies of their latest album are being offered for sale in Holland, the reaction tends to be 'So what — they're rich anyway'."

Another sore point in the Dutch record industry is the level of taxation. Records and tapes are subject to 18 per cent value added tax, but books — including the flourishing porn variety — pay only four per cent.

"Records are now generally recognised as a cultural medium like books, but we have the situation where, for instance, Bob Dylan's songs are published in printed form and are subject only to four per cent tax, but if anyone wants to hear them — which is what they were written for — they have to pay 18 per cent tax."

Boudewijns is nothing if not a realist, and knows full well that no government — Dutch or otherwise — will ever reduce any tax from 18 per cent to four per cent on anything, no matter how good the case for the reduction. But he still hopes for more equitable tax treatment on records and tapes, which, in the nature of things, would mean raising the VAT on books nearer to the disc level.

Where piracy is concerned, the NVPI is following an interesting line of preventative thought. The firm of Johan Enschede is the official printer of Holland's banknotes, and at the NVPI's invitation has designed a distinctive identification design strip for the back of cassettes. The design has all Enschede's well-tried anti-forgery expertise behind it, and is adaptable to LP sleeves as well.

"We are trying to enlist international support for this idea," Boudewijns disclosed. "If we start it, it will be on cassettes initially, but can also be used for LP sleeves. No one would have any excuse to say that they didn't know they were being offered pirate product because it would be obvious that it was a copy."

There is a "them and us"

### FOCUS ON HOLLAND by NIGEL HUNTER

situation in Holland in respect of the record manufacturers and retailers, similar to the prevailing attitudes in the UK.

"Dealers accuse our member companies of helping the discounters by granting the discounts, but it is commercial business practice to operate this way where bulk purchasers are concerned, and if they choose to pass on some of the discount to customers, there's nothing to be done about it."

In 1971 specialist record retailers accounted for 65 per cent of the selling outlets in Holland, but by 1976 their percentage share of outlets had fallen to 56 per cent. Over the same period of time, Dutch department stores (the equivalent of our Boots, W. H. Smith, Woolworth, etc.) increased their retail outlet share from 15 to 20 per cent, and supermarkets upped their disc selling activities from nine to 11 per cent of the total retailing pattern.

"As an industry, we would not be helped if all retail outlets were department stores or supermarkets," said Boudewijns frankly. "We need a good number of specialist shops with informed service and advice and facilities to listen to records and tapes before purchase. Two hundred specialist shops closed within the space of a year, and already there are parts of Holland where you have to make a journey to buy a record."

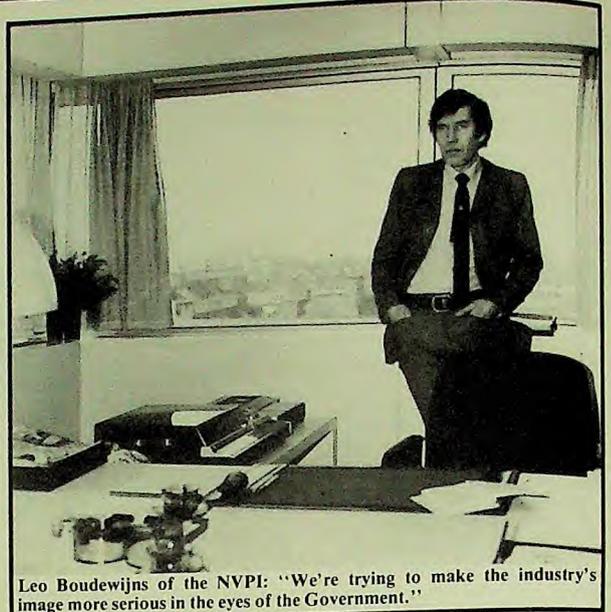
Boudewijns is appreciative of the amount of interest and support he is receiving from his 19 member companies in the NVPI.

"I see all the release lists, and I can talk to the companies openly and frankly. We are now talking to the government, as we should do being an industry of communication, and the government is listening now and is afraid there are problems. There is a commission advising our Minister of Justice on these matters, but these things take time. This business is all about quick decisions, and that's why we're impatient because governments don't work like that. It's a marvellous industry, and still a great pleasure after 23 years to work in it."

The NVPI works in close co-operation on anti-piracy matters with Buma Stemra, which is the Dutch equivalent of our Performing Right Society and Mechanical Copyright Protection Society and operated jointly in Amsterdam. The activity is mainly conducted under the Authors' Law of 1932, and Boudewijns stated that the NVPI and Stemra go to court together wherever possible.

"We've been deliberately selective on the cases we take to court because we can't afford to lose one."

A police raid recently yielded 3,000 pirate cassettes on the



Leo Boudewijns of the NVPI: "We're trying to make the industry's image more serious in the eyes of the Government."

premises of a reputable company which said it didn't realise they were illegal, but, as Boudewijns pointed out, if you pay cash for goods from an unusual source with no return arrangement, you should be suspicious.

NVPI figures put the Dutch recording industry turnover for 1976 at 500 million guilders, of which cassette sales accounted for about 50 million. There are approximately five guilders to the pound sterling.

Watching over matters for Dutch composers, lyricists, and publishers and their counterparts around the world is Het Bureau Voor Muziek-Auteursrecht (BUMA) and Stichting Tot Uitoefening En Handhaving Van Mechanische Reproductierechten Der Auteurs (STERMA), the Dutch PRS and MCPS equivalents respectively.



Henry Mildenberg of Conamus: Holland's music industry visiting card.

The copyright revenue in the Netherlands in 1976 rose from 21,572,000 guilders to 24,700,000, representing an absolute increase in turnover of 3,128,000 which roughly equalled that of the previous year.

Buma/Stemra regarded this as "satisfactory" although the rise in turnover did not come up to expectations. The results from overseas collection through sister societies amounted to 1,430,000 compared with 2,440,000 in 1975.

"In the previous year we already mentioned a stagnation in these receipts," stated the Buma/Stemra annual report for 1976 (1977 is not yet ready). "This time we have to report a pronounced setback. The figures do not give a true picture, however, because our sister societies in Belgium, Italy, Sweden, UK and Denmark did not pay the amounts due to us until the beginning of 1977. Comparison of the figures year by year is hampered by the fact that we enter the receipts from abroad on the basis of the cash system. A clearer insight into this matter is provided by Buma's balance of payments, which is made up each time over a period of three subsequent years as compared to the three preceding years. This statement reveals a continued growth of the export of Dutch music, particularly pop music."

Buma/Stemra executive Dr. Ger Willemsen revealed that the Buma

part of the organisation represented the interests of 6,500 composers, lyric writers and publishers. He too is concerned at the delay in the Dutch ratification of the Rome and Geneva Conventions which is a "handicap" in his organisation's efforts on behalf of its members.

"At the moment actions against pirates are based on an infringement of copyright," he explained. "Artists are not protected and neither is the industry, and we have asked the Government to ratify the Rome and Geneva Conventions to give us more force. There are a lot of objections against the Rome Convention from a legal point of view, but it's the best there is at the moment. A new local law is being prepared concerning protection of artists which is being discussed this year and which won't be in conflict

Willemsen emphasised that Holland has always been a multi-lingual society since well before World War II and in view of the fact that Dutch lyric songs are restricted to the domestic market and small pockets abroad such as immigrant populations in Australasia and the Afrikaans-speaking section of South Africa's inhabitants, Dutch songwriters for the most part produce all their work in the English language.

He agreed with Boudewijns of the NVPI that piracy and parallel imports are the two major thorns in the flesh of the Dutch music industry. Willemsen stated that a lot of the parallel importing is originating from the US, and is likely to increase in view of the low rate of the dollar, but there is American Government legislation in existence which can be invoked to stop the flow.

Ronald Mooy of Buma/Stemra is exclusively engaged on anti-piracy operations in co-operation with NVPI and the Dutch police. He envies the UK law providing for inspection orders which Holland does not have, but alternatively the Dutch police can obtain search warrants to enter premises where suspected pirate product is being sold.

Mooy works with a team visiting Dutch retail outlets, but not unnaturally will not reveal exactly who they are or how they operate. From talking to him and Boudewijns, *MW* surmises that they are probably Dutch record company sales representatives doing some unobtrusive detective work during their calls to protect the product of their companies.

Mooy believes that the bulk of pirated product is coming across the border from Belgium at the moment, and there is very little that can be done about that owing to the traditional open border policy of the Benelux countries and the

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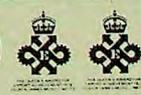
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# INTERNATIONAL

FROM PAGE 14

consequent absence of checkpoints and Customs supervision.

A uniquely Dutch promotional organisation directly linked with Buma/Stemra is Conamus (Comite voor Nederlandse Amusementsmuziek), the committee for Dutch Popular Music. It was founded by Buma in 1960, is financed by a 10 per cent share of Buma's income after all running costs have been deducted, and is administered by a board of seven members, comprising three composers and/or lyricists, music publishers, a neutral chairman and a Buma delegate.

Conamus plays an important role in Dutch social and cultural life, serving the interests of Dutch composers and lyric writers on a promotional level in Holland as well as abroad.

An important and increasingly used Conamus service housed in the Buma/Stemra building in Amsterdam is the Documentation Centre. It comprises a record library with over 70,000 titles, a sheet music collection, a file of tape recordings, a book library, and a Who's Who with biographical details of hundreds of people currently or formerly involved in Dutch popular music.

A major part of Conamus manager Henry Mildenberg's activities centres on the propagation of Dutch records and music abroad. Conamus has been present at Midem since Bernard Chevry started that annual music marketplace in Cannes. In 1967 Conamus had a small stand manned by 12 people; last January it had a large stand and a delegation of 50 people.

"To help exports, we have put together a sort of musical visiting card in the form of an LP of new Dutch songs called Music From Holland With Love," said Mildenberg. We publish a series of song folios called Holland Calling,

## 'If only they would pull on one rope in the same direction'



Rein Woltz, director of the Dutch record retailers association: "Cowboys are making Holland the dustbin of Europe."

and circularise many hotels and other venues where there is live entertainment so that the artists and musicians can use the songs."

Mildenberg also supplies John Ross-Barnard of the BBC with a regular tape of new Dutch songs for use around the BBC local radio station network in the latter's foreign music allocation. The qualification for inclusion on these tapes is that the songs have been published and recorded in Holland, but not released in the UK.

"We are also working constantly

with Dutch record companies and music publishers to see that our radio and tv stations use more Dutch music. We don't particularly want a fixed percentage share, but we do want the present 20 per cent to go up."

Rein Woltz is director of Nederlandse Vereniging van Grammofoon Retailhandelaars (NVGD) the Dutch record retailers' association, and chairman of the board of Nationale Platenbon, the record token system run by NVGD. He is also a record retailer himself, and is outspoken and vehement in describing the retail trade's problems and its resentment.

"We have 1,450 members, but there are others, and many of them are what we call snipers and I think you would call cowboys. They are making the market very difficult, importing at extraordinary prices. They are a plague, and they are making Holland the dustbin of Europe."

"We are afraid about the future because the cowboys are disturbing the market so badly. We get no protection from the Government, and the retailer's existence in the Netherlands is on a knife edge."

Woltz picked on the new Wings LP London Town as an example. Its

recommended retail price (Holland has no resale price maintenance in common with the UK) is 19.80 guilders, but a group of retailers has already reduced this to 15.90 guilders because they are apprehensive of competition from the cowboys. Even worse, Woltz has heard of the album being sold for 9.60 guilders, less than its wholesale price.

The NVGD was founded in January 1946, and is "a very good organisation" in its director's opinion. The number of members has remained fairly constant over the years, but Woltz admits that the number of specialist record retailers is declining at a disturbing rate.

"First radio shops started stocking records, and then the department stores. They are an ulcer in our body because they say that they cannot be more expensive than the cheapest in the land. They're almost like the cowboys in this respect, and the level of retailing could come to the point when it's all cowboys."

Woltz is irritated by the continuing lack of sustained common purpose among both retailers and manufacturers.

"If retailers could be more organised and marching in step

instead of worrying that a competitor might sell a few records more — if only they would pull on one rope in the same direction, then we could make much more progress in solving the problems.

"By losing specialised record shops, the range of repertoire is being limited, the customers lack service and they don't get knowledgeable help and advice. Radio doesn't help either by concentrating on a few top records and ignoring everything else."

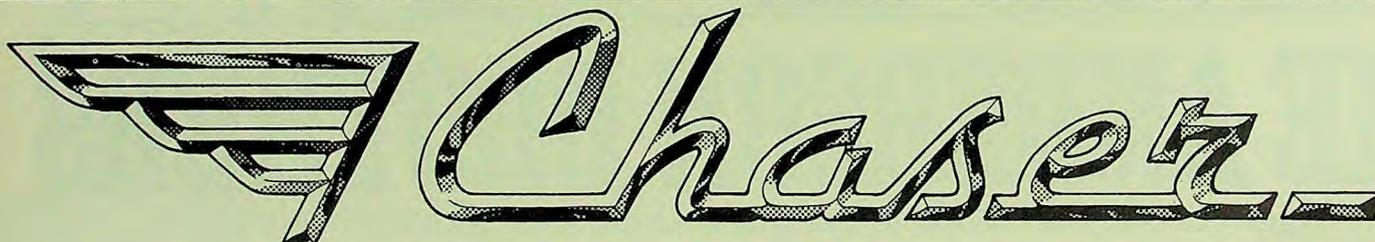
Woltz declares that the Dutch Government must fix a standard wholesale buying price which no one will be permitted to undercut. He cites the general political trend in the EEC countries whereby governments are anxious to protect jobs and labour interests, and wonders why this concern doesn't extend to jobs and workers in the record industry.

He is unenamoured about the Dutch record companies in their practice of granting larger discounts to bulk buyers and also their minimum order rules.

"The minimum order is 500 guilders, and if his order is less, the retailer must pay the freight charges as well. This minimum is being raised to 750 guilders, and the manufacturers are being very wrong."

Woltz sees the problems and their serious implications through the eyes of his retailing members. Boudewijns sees them from the manufacturers' point of view, and although they differ on some aspects, their alarm about the future of the Dutch record business is mutual and considerable.

As Boudewijns expressed it, "These problems are affecting the amount of money which is available for new recordings and trying out new artists. If the nursery function of the industry is attacked, it is the beginning of the end."



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# INTERNATIONAL Record quarter for WEA in 1978

NEW YORK: WEA International achieved record results for the first fiscal quarter of 1978, according to a statement from company president Nesuhi Ertegun.

The overall international sales for the three-month period registered 47 per cent more than the equivalent period in 1977, and each WEA company in the international network showed "significant gains" for the December-February period.

Total percent increases (in dollars) include the volumes achieved by the two new WEA companies in Europe, Belgium and Austria, which

were not operating a year ago.

- Australia: +35 per cent;
- Brazil: +108 per cent;
- Canada: +28 per cent;
- France: +43 per cent;
- Germany: +54 per cent;
- Holland: +13 per cent; Italy: +24 per cent; New Zealand: +93 per cent; South Africa: +42 per cent, and UK: +42 per cent.

In addition to these consolidated figures, Warner-Pioneer in Japan registered a 66 per cent increase over 1977 for the same three-month period.



## Magnet deal with Intersong

LONDON: Magnet Music has concluded a long-term publishing agreement, operative from April 1, with Intersong for Germany, Austria, Switzerland and France. Negotiations were conducted by Magnet Music managing director Michael Levy and Intersong president Heinz Voigt.

Magnet is already linked with Intersong for the rest of Europe, and Guys 'n' Dolls and Darts have scored big success with Magnet recordings of material controlled by the label's publishing sister company.

A major promotional campaign is planned by Intersong on new singer-songwriter Chris Rea, who makes his Magnet debut this month. Levy has set a deal with the Scotti Brothers to handle Rea's promotion in America, where Norman Winter will be in charge of public relations.

## Briton for German Eurovision

HAMBURG: British-born Ireen Sheer will sing the German entry in this month's Eurovision Song Contest in Paris. The title of the song is Fire, and it was written by John Moering and Jan Frankfurter. Moering also produced the disc recording of the song, which Ireen has cut in German, Dutch and English.

West Germany is anxious to do well in this year's Eurovision tourney because although the German market is rated third largest, its song entries in the annual contest finish consistently low in the jury voting to date.

## Roussos, Tavares set for Musical Mallorca

PALMA: Manhattan Transfer, Tavares, Paul Williams and Demis Roussos are amongst the latest star names confirmed to appear at the Musical Mallorca 78 song festival to be held here from May 4 to 6 (See TipSheet, Music Week April 8)

Tavares, Manhattan Transfer and Roussos will appear in the Mostra Musical international concert on May 5. Also on the bill are Dalida, Massiel, Jorge Ben, Selipa Campuzano, Umberto Tozzi, Raffaella Carra and Julio Iglesias.

Paul Williams will be a member of the song contest jury to be presided over by film composer Elmer Bernstein. Other jurists will include

Alberto Semprini, Stello Cipriani and Augusto Alguero Jnr.

The second jury which decides on awards for personality and potential as opposed to judging the songs themselves will include Richard Jordan and Blair Brown, stars of the Captains and Kings TV series, Susan St. James, Claudine Auger and French record company chief Eddie Barclay.

As yet no British song or artist has been finalised for the event, and any publisher or established songwriter wishing to submit a song should contact Gloria Bristow of Fenix Promotions (01-652 8130) for further details.

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## Cotton Mill Boys on TV

DUBLIN: THE COTTON Mill Boys RTE television series is scheduled to begin at the end of April. It will run for six weeks with such guests as Marianne Faithful, Gay and Terry Woods, Paul Brady, Jamie Stone, Johnny McEvoy, Sandy Duskey, Brush Shields and Gina.

Each week there will be a tribute spot, putting the spotlight on the songs of Kris Kristofferson, Slim Whitman, John Denver, Buddy Holly, Glen Campbell and the Everly Brothers.

The Cotton Mill Boys will record for Thames Television's The Benny Hill Show on April 22.

## Chevy award

PARIS: Two major French record industry figures — Bernard Chevy, creator of Midem, and Lucien Ades, president of SNEPA, the French record industry association — have been made Chevaliers of the Legion of Honour by the French Government.

Ades, head of the company bearing his name which specialises in records for children, is in his final year of office as president of SNEPA.

Chevy, as well as being the architect of the highly successful Midem, inaugurated in Cannes in 1967, is also the organiser of a number of other trade fairs and exhibitions including the MIP-TV (the international television programme market), and the IAM (international cinema equipment market).

# Willie Alexander and the Boom Boom Band

From Boston comes the Boom Boom Band fronted by Willie Alexander.

They have already contributed to the "Live At The Rat" compilation and have been compared on the R & B level to such bands as Mink De Ville and Graham Parker.

Their first album "Willie Alexander and the Boom Boom Band" MCF2835 was produced by Craig Leon — the man who produced the Ramones.

Their single from the album is "YOU'VE LOST THAT LOVIN' FEELIN'", to be released on April 28th.

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# INTERNATIONAL US record companies' film fever

## From Lita Eliscu in Los Angeles

RECORD COMPANIES, more and more and certainly in Los Angeles, are discovering the sweet smell of success that happens when vinyl meets celluloid. Of course, such cohabitation is costing more . . .

For instance, Casablanca Records is going to spend some 100,000 dollars on advertising the soundtrack to *Thank God It's Friday*, a film they have produced in association with Motown Prods. and Columbia. (That makes two record companies in harness to produce a film — a first, insists Casablanca president Neil Bogart)

But the hundred grand figure (low, say some insiders) has to be matched by what Columbia Pictures put up.

The soundtrack itself will be a two album job plus special 12-inch disco single and Bogart has ordered an initial shipment of one million to get into the stores six weeks before the

May 19 opening of the film. Special TGIF records will go out to discos and also special midnight screenings will be held on opening day.

The album features Diana Ross, Donna Summer, the Commodores, Thelma Houston, Fifth Dimension, among others. Some 30 songs are included and the suggested list price is 12.98 dollars.

Says Bogart: "Casablanca will produce films and music in the future, no question about it. But in all fields, grosses of records are larger than movie grosses."

Meanwhile Bogart, believing in the power of television to hype both records and movies, has arranged with a nationwide chat show, *The Merv Griffin Show*, to promote TGIF on two consecutive 90 minute episodes. They'll be aired May 18-19, a date not too far distant from the actual release of the film. That means that over 100 tv stations in the US will show clips, hear Donna Summer extol the virtues of the film and her own part and generally get some considerable advertising in the form of entertainment.

Casablanca are also setting up some disco dance contests in 10 to 12 major markets to underline the movie's impact with the winners to appear on the aforementioned Griffin show. For these contests Fred Astaire gives added marquee value as one of the judges.

Then there's A&M Records and the film, *American Hot Wax* which is a look at the world of Alan Freed, the seminal disc-jockey of the vintage 1950s, the early days of rock 'n' roll. Around 600 theatres across the country are showing the film, which stars Chuck Berry, Jerry Lee Lewis and Screamin' Jay Hawkins in the music department. A&M

appears to be taking a more normal approach to their two album set of music from the film (both live and golden oldies). A big thrust in their promotion campaign involves a tie-in with the film's producers, Paramount Pictures and, some 1000 Woolworth stores because the label is aiming for an older and wider audience, between 18 and 35 years. Incidentally Lance Freed, the late dj's son, works for Irving/Almo the publishing wing of A&M Records, as vice president.

Meanwhile RSO Records and Robert Stigwood look set to become the big music-film-record company with *Saturday Night Fever* (album and film) already breaking records, and the Olivia Newton-John Travolta film, *Grease* as a firm follow up. This is a Broadway show filmed, and the double album from this is already shipping gold, some 500,000 by April 10. Film is released June 10.

Again this is well in advance of the film premiere and the Stigwood Organisation found that this paid off with their blockbuster, *Saturday Night Fever* which is currently No 1 on the charts and looks as if it will outsell Fleetwood Mac with over eight million US units already sold. RSO gets the *Grease* soundtrack but (in another trend) Travolta's label, Midsong get a single from him, and MCA, Olivia Newton-John's label get one from her.

Regarding the upcoming Sgt Pepper's Lonely Hearts Club Band another from Stigwood's stable for a July release RSO expects to ship two million, again well in advance of the movie debut. Over 1.25 million orders have already been placed.

• Jeff Kruger of Ember Concert Division, paying one his frequent

visits to Los Angeles, complained that the London Palladium, by paying "outrageous fees for one day appearances" was actually hurting the personal appearance market. Kruger cited the 90-day barring clause, the extra high box office prices, and the fact that fans outside of the London area had no chance of seeing their favourite acts, as detrimental to a healthy concert scene in the U.K.

• Elvis Presley's Palm Springs home is for sale — 450,000 dollars is the starting price. It has four bedrooms and is apparently worth around 250,000 dollars. But it was Elvis' home.

• Critics strike back: Richard Meltzer, one of the more original writers on rock and roll, has formed his own punk rock group, *Vom* (for *Vomit*). Such was the reaction (fruit throwing and spitting, etc) from the audience at their debut that Meltzer was forced to take drastic steps. A box of crickets, live, that he was

going to empty down his shirt, had to be hurled at the audience to give *Vom* (slogan: *Vom wants your Mom*) room to create. Seriously though, or maybe not, Meltzer is a good rock critic and also wrote lyrics for *Blue Oyster Cult*.

• Some 300,000 people turned up for the second California Jam a huge outdoor rock concert featuring Aerosmith, Ted Nugent, Foreigner and others.

Important especially when the back row was literally one mile from the stage. Wolf and Rismuller, who promoted what was essentially a throwback to the Flower Power Be-In, put the concert gross at around three million dollars which also puts it in the Guinness Book of Records. (Artist fees were supposedly 1.3 million dollars) The first California Jam was in 1974 and attracted some 200,000 fans plus some horrendous traffic jams. With topliner Aerosmith going on mid way instead of last, the traffic jam was averted this time and apparently those stationed a mile away from the nearest amp, didn't begrudge their 12.50 dollar ticket.



Robert Stigwood and RSO set to become 'the big film-record company.'



John Travolta and Oliva Newton-John — the album of the film in which they appear together, *Grease*, has already shipped gold in the US.

## Demis Roussos turns music into magic

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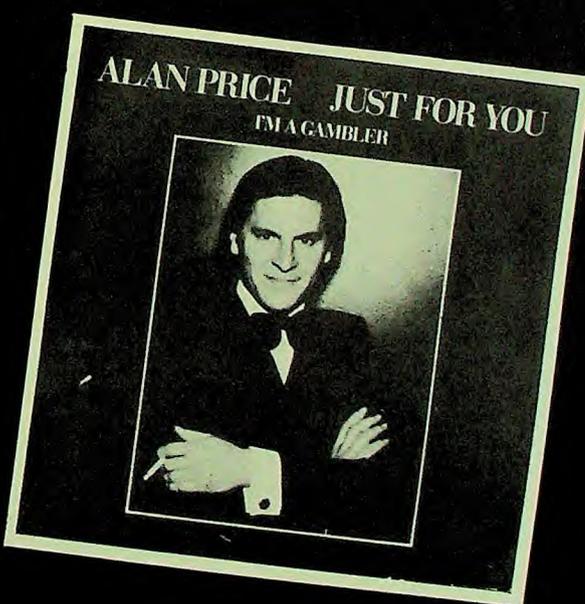
BBC MERSEYSIDE HITPICK!

FEATURED ON BEACON,  
HALLAM, ORWELL, SWANSEA SOUND!

# JUST FOR YOU

c/w I'M A GAMBLER  
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# BROADCASTING

## Third IT Awards set

THE THIRD Imperial Tobacco Awards for Radio will be made this year, and nominations are invited for the event, which is being organised as before in association with the Society of Authors.

Programmes eligible for consideration are those which have received their first broadcast between July 1, 1977 and June 30, 1978, and nominations must be received by July 17 this year.

Nominations may be submitted by BBC departments, BBC World Service, IBA and BBC local radio stations, members of the Radiowriters Association of the Society of Authors, and radio critics. The final selection from the

nominations will be made by an independent jury, and all entries must be submitted on official nomination forms obtainable from and returnable to Imperial Tobacco Awards for Radio, 1, Grosvenor Place, London SW1X 7HB.

The Awards form part of Imperial's programme of activities in support of the arts, and "acknowledge the diverse nature of

radio and the high technical and professional skills of those involved in the medium of radio writing".

The categories for which nominations are invited are radio performance by an actor; radio performance by an actress; radio presenter; specialist programme — magazine or single subject; musico-documentary — feature on music and musicians; documentary feature; light entertainment — original radio comedy script; talks — scripted or interviews; local radio — best scripted community programme; dramatised feature; drama — adaption to single play or serial, and drama — original single play or serial.

**BROADCASTING NEWS  
EVERY WEEK  
IN  
MUSIC WEEK  
CONTACT:  
NIGEL HUNTER  
ON 01-836 1522**

### Note of caution on LWT increase

LWT (HOLDINGS), the parent company of London Weekend Television, which came to the market in June last year, has reported a first half turnover registering a 38 per cent increase, from £14.5 million to £20.1 million. Pre-tax profits, after deduction of an Exchequer levy of £4,072,000, have risen to £3,478,000 from £2,531,000.

LWT chairman John Freeman added a cautionary note in his report, pointing out that the rate of increased profits for the half must be regarded in part as exceptional because the substantial increase in programme expenditure to which LWT is committed during the full year was not fully reflected in the first half.

### Campus radio anniversary

UNIVERSITY RADIO York, Britain's first campus radio station, will celebrate its 10th birthday on May 1, and as part of the festivities, wishes to obtain as many contributions as possible from people who have been involved in campus radio over the last 10 years, especially at York.

Said station manager Dave Hillam: "We'll be particularly interested to hear from anyone who has subsequently made a career in broadcasting or the music industry."

The address is Dave Hillam, University Radio York, Wentworth College, University of York, Heslington, York YO1 5DD.

### LBC links with Washington

BBC RADIO London acted as host recently to a popular long-running American breakfast radio show hosted by the Harden and Weaver duo for WMAL, the AM station in the ABC network chain located in Washington D.C.

Harden and Weaver have presented the show, which blends music, news and public service information, to an estimated 500,000 listeners in and around the American capital city for the past 18 years, and did three successive programmes from London, using RL's Studio 2 each afternoon for a direct relay live to Washington by Satellite in time for their usual morning slot between 6 and 10 am.

Among those interviewed in the shows were Des O'Connor, Vera Lynn, Pete Murray and Marti Caine.



SAYING IT with flowers at a reception to launch Valentino's debut Ariola Hansa record *Evening In Calais* at London's Chez Solange restaurant were (back row from left) Stuart Leigh (Capital Radio), Barry Alldis (Radio Luxembourg), Geoff Hilton, Mike Groth, James Bryan, Steve Goodwin (Valentino) and (front row) Paul Shields (Valentino), Paul Williams (Radio 1), Tony Prince (Radio Luxemburg) and Chris Lycett (Radio 1).

### Hallam re-convenes NDO

THE NORTHERN Dance Orchestra, famous and still remembered for its series for the old Light Programme and BBC tv, is

being reconvened for a concert at the Sheffield City Hall on May 3 which is being sponsored by Radio Hallam.

It will be conducted by Les Howard, and the NDO's original musical director Alyn Ainsworth will also attend with singer Sheila Buxton, who broadcasted regularly with the band. Hallam's Roger Moffat, the NDO's comper during its old BBC days, will host the concert.

The latter will include tributes to Bing Crosby and Frank Sinatra, and the presentation is entitled *Make Way For Music*, the band's tv series title. The show is being recorded by Hallam for future use in Moffat's Sunday evening programme *Take Five*.

On April 16 the station is sponsoring a performance of operatic favourites by the South Yorkshire Opera Company at the Rotherham Civic Theatre.

### Beacon's song contest

BEACON RADIO is staging a School Song Contest on air on April 16 between 7.30 and 10 pm with a distinguished jury in attendance to decide the winner.

The station wrote to all schools in the west Midlands area which it serves, inviting songs by youthful writers to be submitted on tape for the contest. Beacon has whittled down the entries to 10, which will be judged by songwriters Bill Martin, Nicky Chinn, Mike Batt and Guy Fletcher.

# SHOWADDYWADDY

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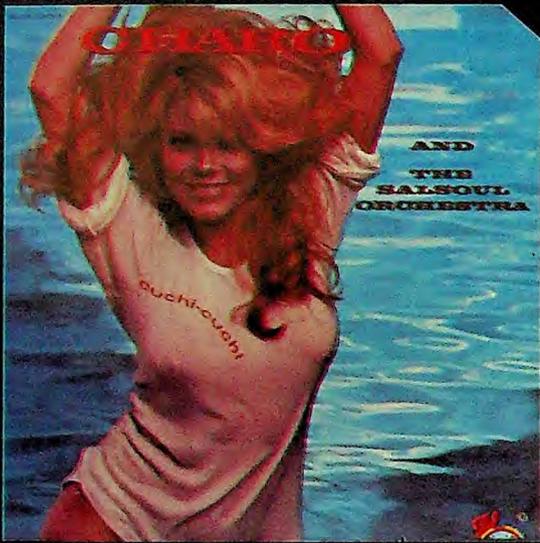
The RSO Family

# HERE'S A BUM STEER.

Three albums from Salsoul, the label that puts dynamics into disco and asses into gear.

Taking it from the top it's "Delusions" from the First Choice. Make it yours.

You could also have made a move for "Armed and



SSLP 1502

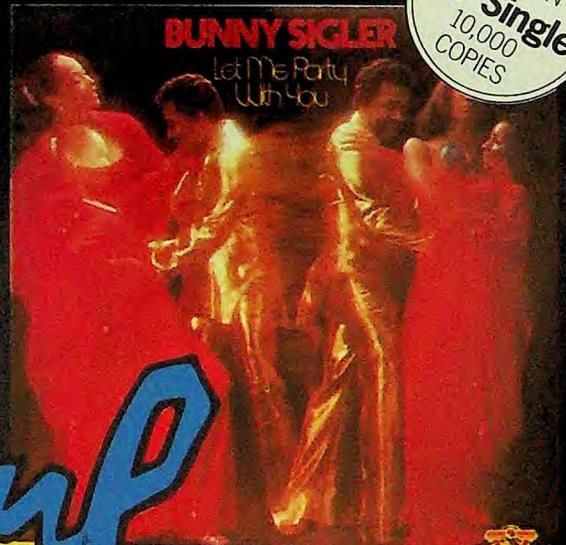
Extremely Dangerous" and "Smarty Pants".

It's worth getting Charo just for the cover, thing is she sounds as good as she looks.



SSLP 1501

Some talent huh! Bunny Sigler sums it all up with "Let Me Party With You". So Salsoul party with us.



SSLP 1503

LIMITED EDITION  
12" Single  
10,000 COPIES



## It'll make them dance their asses off!



# MUSIC WEEK TOP 50 SINGLES

WEEK ENDING APRIL 15 1978

## "TAKE ME I'M YOURS" The HIT SINGLE from

# SQUEEZE

See...it didn't need steroids



1	1	MATCHSTALK MEN	● Brian & Michael Pye 7N 46035
2	5	I WONDER WHY Showaddywaddy	○ Arista 174
3	4	BAKER STREET Gerry Rafferty	○ United Artists UP 36346
4	6	IF YOU CAN'T GIVE ME LOVE Suzi Quatro	RAK 271
5	2	DENIS Blondie	● Chrysalis CHS 2204
6	11	NEVER LET HER SLIP AWAY Andrew Gold	Asylum K 13112
7	8	FOLLOW YOU FOLLOW ME Genesis	Charisma CB 309
8	3	WUTHERING HEIGHTS Kate Bush	● EMI 2719
9	13	WITH A LITTLE LUCK Wings	○ Parlophone R 6019
10	20	TOO MUCH TOO LITTLE TOO LATE Johnny Mathis/Deniece Williams	CBS 6164
11	7	I CAN'T STAND THE RAIN Eruption	○ Atlantic/Hansa K 11068
12	10	I LOVE THE SOUND OF BREAKING GLASS Nick Lowe	Radar ADA 1
13	16	WALK IN LOVE Manhattan Transfer	Atlantic K 11075
14	<b>NEW</b>	NIGHT FEVER Bee Gees	RSO 002
15	18	SOMETIMES WHEN WE TOUCH Dan Hill	20th Century BTC 2355
16	21	CHELSEA Elvis Costello and Attractions	Radar ADA 3
17	23	MORE LIKE THE MOVIES Dr. Hook	Capitol CL 15967
18	9	ALLY'S TARTAN ARMY Andy Cameron	Klub 03
19	12	EVERY 1'S A WINNER Hot Chocolate	RAK 270
20	15	EMOTIONS Samantha Sang	○ Private Stock PVT 128
21	14	IS THIS LOVE Bob Marley & The Wailers	Island WIP 6420
22	30	SINGIN' IN THE RAIN Sheila B. Devotion	Carrere EMI 2751
23	<b>NEW</b>	SHE'S SO MODERN Boomtown Rats	Ensign ENY 13
24	33	EVERYBODY DANCE Chic	Atlantic K 11097
25	29	WHENEVER YOU WANT MY LOVE Real Thing	Pye 7N 46045
26	35	IT TAKES TWO TO TANGO Richard Myhill	Mercury TANGO 1

## 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**  
Manufactured by UA Records Ltd

## Anew, smash single from Gladys Knight and the Pips



*You need  
three feet to disco!*  
*Bummy Sigler 12"*  
*Bummy Party With You!*  
*Let Me Party Party Party Party Party*  
*Party Party Party Party Party*

# DEALER GUIDE TO AIRPLAY ACTION

## Radio 1

### RADIO 1 FEATURED FORTY

AUTOMATIC LOVER — Dee D. Jackson (Mercury 6007 171)  
 BACK IN LOVE AGAIN — Donna Summer (GTO GT 117)  
 BAD OLD DAYS — CoCo (Ariola AHA 513)  
 BAKER STREET — Gerry Rafferty (United Artists UP 36346)  
 BOOGIE SHOES — K.C. & The Sunshine Band (T.K. TKR 6025)  
 CAN'T SMILE WITHOUT YOU — Barry Manilow (Arista ARIST 176)  
 COUNT ON ME — Jefferson Starship (Grunt FB 1196)  
 CUT ACROSS SHORTY — Mud (RCA PB 5057)  
 DANCE A LITTLE BIT CLOSER — Charo & The Salsoul Orchestra (Salsoul SSO 101)  
 DENIS — Blondie (Chrysalis CHS 2204)  
 DO YOU BELIEVE IN LOVE AT FIRST SIGHT — Dionne Warwick (Warner Brothers K 17104)  
 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)  
 IF YOU CAN'T GIVE ME LOVE — Suzy Quatro (RAK 271)  
 I GET LONELY — Florrie Palmer (Mercury 6008 601)  
 IT TAKES TWO TO TANGO — Richard Myhill (Mercury TANGO 1)  
 I WONDER WHY — Showaddywaddy (Arista ARIST 174)  
 JACK & JILL — Raydio (Arista ARIST 161)  
 JUST FOR YOU — Alan Price (Jet 36358)  
 LADY LOVE — Lou Rawls (Philadelphia PIR 5911)  
 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 15967)  
 NEVER LET HER SLIP AWAY — Andrew Gold (Asylum K 13112)  
 NIGHT FEVER — Bee Gees (RSO PPSP 12)  
 ONE MORE NIGHT WITH YOU — Sutherland Brothers (CBS 6226)  
 SINGING IN THE RAIN — Sheila B. Devotion (Carrere EMI 2751)  
 SOMETIMES WHEN WE TOUCH — Dan Hill (20th Century BTC 2355)  
 TAKE ME I'M YOURS — Squeeze (A&M AMS 7335)  
 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)

### RECORDS OF THE WEEK

Noel Edmonds: JUST FOR YOU — Alan Price (Jet UP 36358)  
 Simon Bates: SIRIUS III — Duncan Mackay (Pepper UP 36369)  
 Paul Burnett: TUMBLING DICE — Linda Ronstadt (Elektra 'Asylum K 13120)  
 Tony Blackburn: AUTOMATIC LOVER — Dee D. Jackson (Mercury 6007 1717)

## Luxembourg

### BULLETS

HEY SENORITA — War (MCA 359)  
 HEY LORD DON'T ASK ME QUESTIONS — Graham Parker (Vertigo PARK 002)  
 NEW BEGINNINGS — Strawbs (Arista ARIST 179)  
 HERE AM I — Bonnie Tyler (RCA PB 5076)  
 BACK IN LOVE AGAIN — Donna Summer (GTO GT 117)  
 I CAN'T GET ME NO SATISFACTION — Devo (Stiff BOY 1)  
 WARM LOVE — Joan Armatrading (A&M AMS 7346)  
 SHE'S ALWAYS A WOMAN — Billy Joel (CBS 6266)  
 PRETTY VACANT — Paul Jones (RSO 003)  
 HEART AND THE STONE — Billy Murray (State STAT 72)

### POWER PLAY:

HAZEL — Maggie Bell (Swansong SSK 19412)

### 208 TWIN SPIN:

MAKING UP AGAIN — Goldie (Bronze BRO 50)

## TOP ADD ONS

- 1 SHE'S ALWAYS A WOMAN, Billy Joel (CBS 6266) RL, CR, PR, C, RC, D, M, H, B, S, TV, RT, P, V
- 2= NIGHT FEVER, Bee Gees (RSO 002) PR, RC, D, H, F, S, P, V, Bb.
- 2 BACK IN LOVE AGAIN, Donna Summer (GTO GT 117) RL, PR, C, RC, D, M, F, PS, P.
- 4 BAD OLD DAYS, CoCo (Ariola AHA) PR, RC, M, T, F, TV, RT, P.
- 5 TUMBLING DICE, Linda Ronstadt (Asylum K 13120) RL, PR, BR, RC, F, P.
- 6= HAZEL, Maggie Bell (Swansong SSK 19412) RL, M, F, RT, P.
- 6= RIGHT TIME OF THE NIGHT, Mary Mason (Epic EPC 6265) C, H, B, S, RT.
- \*6= JUST FOR YOU, Alan Price (Jet UP 36358) RL, PR, BR, M, P.
- 6= HEY SENORITA, War (MCA 359) RL, C, F, B, P.

Please note the number for Night Fever is RSO 002 not RSO PPSP 12 as shown last week.

\*Indicates second week in Top Add Ons

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

## Beacon Radio

WOLVERHAMPTON/  
BLACK COUNTRY

### ADD ONS

EGO — Elton John (Rocket ROKN 538)  
 NEVER TOGETHER BUT CLOSE SOMETIMES — Carlene Carter (Warner Brothers K 17144)  
 OH WHAT A NIGHT FOR DANCING — Barry White (20th Century BTC 2365)  
 THE CIRCLE IS SMALL — Gordon Lightfoot (Warner Brothers K 17132)  
 SHE'S ALWAYS A WOMAN — Billy Joel (CBS 6266)  
 WE'LL NEVER HAVE TO SAY GOODBYE AGAIN — England Dan & John Ford Coley (Big Tree K 11111)  
 TAKE ME I'M YOURS — Squeeze (A&M AMS 7335)  
 FALLING — Le Blanc & Carr (Big Tree K 11114)  
 RIGHT TIME OF THE NIGHT — Mary Mason (Epic EPC 6265)  
 HEY SENORITA — War (MCA 359)  
 TUMBLING DICE — Linda Ronstadt (Asylum K 13120)  
 WIDE STRIDE — Billy Preston (A&M AMS 7344)  
 MUSIC'S TAKIN' OVER — Jacksons (Epic EPC 6263)

## BRMB

BIRMINGHAM

### ADD ONS

GIMME JUST A LITTLE BEAT OF YOUR HEART — Domino (EMI 2746)  
 ONE MORE NIGHT WITH YOU — Sutherland Brothers (CBS 6226)  
 LOVE IS SO EASY — Stargard (MVA 354)  
 DO IT DO IT AGAIN — Raffaella Carrà (Epic EPC 6094)  
 WHEEL IN THE SKY — Journey (CBS 6238)  
 JUST FOR YOU — Alan Price (Jet UP 36358)  
 HACKA TACKA MUSIC — Baba & Roody (CBS 5217)  
 TUMBLING DICE — Linda Ronstadt (Elektra 'Asylum K 13120)  
 CANADIAN SUNSET — Hargus 'Pig' Robbins (Warner Brothers K 12284)  
 THE RIGHT TIME OF THE NIGHT — Baby Maker (Epic EPC 6265)  
 NEW BEGINNINGS — Strawbs (Arista ARIST 179)  
 SWEET LADY — The Diamonds (Virgin VS 208)  
 FRIEND OF MINE — Barclay James Harvest (Polydor 2059)  
 CAN'T SMILE WITHOUT YOU — Barry Manilow (Arista ARIST 176)  
 THE ONE AND ONLY — Gladys Knight & The Pips (Buddah BDS 470)  
 DANCE A LITTLE BIT CLOSER — Charo & The Salsoul Orchestra (Salsoul SSO 101)

## Capital Radio

LONDON

### CLIMBERS

COME ON — Ian Gonn (Albion ION 1)  
 JOHNNY VORTEZ — Steve Gibbons Band (Polydor 2059 017)  
 YOU ARE THE SUNSHINE OF MY LIFE — Marti Mitchell  
 MOTHS — Jethro Tull (Chrysalis CHS 2214)

### PEOPLE'S CHOICE

SHE'S ALWAYS A WOMAN — Billy Joel (CBS 6266)  
 THE CIRCLE IS SMALL — Gordon Lightfoot (Warner Brothers K 17132)

## Radio City

LIVERPOOL

### HIT PICKS

Roger Blythe: LIFE IN THE CITY — Demis Roussos (Philips 6000 230)  
 Dave Lincoln: SHE'S ALWAYS A WOMAN — Billy Joel (CBS 6266)  
 Phil Easton: ROCK AND ROLL RADIO — The Young Ones (Virgin VS 205)  
 Mark Joenz: TUMBLING DICE — Linda Ronstadt (Asylum K 13120)  
 Brian Cullan: THE RIGHT TIME OF THE NIGHT — Mary Mason (Epic EPC 6265)  
 Johnny Jason: IMAGINARY LOVER — Atlanta Rhythm Section (Polydor 2066 910)  
 Dave Eastwood: LOOK UP WITH YOUR MIND — Lenny Williams (ABC 424)  
 Norman Thomas: I'VE NEVER BEEN TO ME — Mary MacGregor (Ariola INT 554)

### ADD ONS

NIGHT FEVER — Bee Gees (RSO 2090 266)  
 WEREWOLVES OF LONDON — Warren Zevon (Asylum K13111)  
 BACK IN LOVE AGAIN — Donna Summer (GTO GT 117)  
 BAD OLD DAYS — CoCo (Ariola AHA 513)  
 DARLING — Poacher (RK 1009)

## Radio Clyde

GLASGOW

### HIT PICKS

Dave Marshall: WE'LL NEVER HAVE TO SAY GOODBYE AGAIN — England Dan & John Ford Coley (Big Tree 11111)  
 Richard Park: SALLY — Ron Brandsteder (Harvest HAR 5150)  
 Tom Ferrie: MOTHS — Jethro Tull (Chrysalis CHS 2214)  
 Brian Ford: HEY LORD DON'T ASK ME QUESTIONS — Graham Parker (Vertigo PARK 002)  
 Bill Smith: HEY SENORITA — War (MCA 359)  
 Dougie Donnelly: NIGHT FEVER — Bee Gees (RSO 002)  
 Steve Jones: LOVE IS ALL YOU NEED — High Inergy (Motown TMG 1103)

### CURRENT CHOICE

SHINE IT ON — Christian (Polydor 2059 012)

### ADD ONS

BACK IN LOVE AGAIN — Donna Summer (GTO GT 117)  
 SHE'S ALWAYS A WOMAN — Billy Joel (CBS 6266)  
 EVERYTHING'S CHANGED — Billy Ocean (GTO GT 218)

## Downtown Radio

BELFAST

### HIT PICKS

John Paul: COUNT ON ME — Jefferson Starship (Grunt FB 1196)  
 Trevor Campbell: FOOLS PARADISE — Wales O'Regan (Mountain TOP 36)  
 Candy Devine: NIGHT FEVER — Bee Gees (RSO 002)  
 Eddie West: BACK IN LOVE AGAIN — Donna Summer (GTO GT 117)

### DOWNTOWN ADD ONS

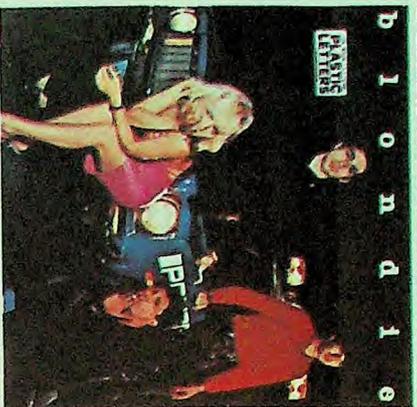
SHE'S ALWAYS A WOMAN — Billy Joel (CBS 6266)  
 AUTOMATIC LOVER — Dee D. Jackson (Mercury 6007 171)  
 HERE AM I — Bonnie Tyler (RCA PB 5076)  
 EGO — Elton John (Rocket ROKN 438)  
 FROM A RABBIT — Radio Stars (Chiswick NS 36)  
 SALLY — Ron Brandsteder (Harvest HAR 5150)  
 MOTHS — Jethro Tull (Chrysalis CHS 2214)  
 LOVE MUSIC — The Five Sapphires (Rocket ROKN 539)  
 LET'S ALL CHANT — Michael Zager Band (Private Stock PVT 143)  
 THE SMURF SONG — Father Abraham (Decca F 13759)  
 SHINE IT ON — Christian (Polydor 2059 012)

# MUSIC WEEK

WEEK ENDING APRIL 15, 1978

1	6	20 GOLDEN GREATS Nat King Cole	•	Capitol EMTV 9
2	1	20 GOLDEN GREATS Buddy Holly & The Crickets	•	MCA EMTV 8
3	2	THE ALBUM Abba	•	Epic EPC 86052
4	NEW	AND THEN THERE WERE THREE Genesis	•	Charisma CDS 40110
5	3	THE KICK INSIDE Kate Bush	□	EMI EMC 3223
6	NEW	LONDON TOWN Wings	•	Parlophone PAS 10012
7	16	SATURDAY NIGHT FEVER Various	•	RSD 2658 123
8	4	KAYA Bob Marley & The Wailers	□	Island ILPS 9517
9	9	FONZIES FAVOURITES Various	•	Warwick WW 5037
10	11	OUT OF THE BLUE Electric Light Orchestra	•	Jet UAR 100
11	5	THIS YEARS MODEL Elvis Costello & The Attractions	•	Radar RAD 3
12	7	CITY TO CITY Gerry Rafferty	□	United Artists UAS 30104
13	13	BOOGIE NIGHTS Various	•	Ronco RTL 2027
14	14	PLASTIC LETTERS Blondie	□	Chrysalis CHR 1166
15	10	REFLECTIONS Andy Williams	•	CBS 10006
16	12	RUMOURS Fleetwood Mac	•	Warner Brothers K 56344
17	8	25 THUMPING GREAT HITS Dave Clark Five	•	Polydor POLTV 7
18	19	ANYTIME ANYWHERE Rita Coolidge	□	A & M AMLH 64616
19	58	20 CLASSIC HITS The Platters	•	Mercury 9100 049
20	17	PASTICHE Manhattan Transfer	•	Atlantic K50444
21	20	THE SOUND OF BREAD Bread	•	Elektra K 52062
22	15	VARIATIONS Andrew Lloyd Webber	□	MCA MCF 2824
23	27	GREATEST HITS Abba	•	Epic EPC 69218
24	18	BEST FRIENDS Cleo Laine/John Williams	□	RCA RS 1094
25	22	ARRIVAL Abba	•	Epic EPC 86018
26	26	NEW BOOTS AND PANTIES Ian Dury	•	Stiff SEEZ 4
27	29	ANOTHER MUSIC IN A DIFFERENT KITCHEN Buzzcocks	•	United Artists UAG 30159
28	NEW	THE RUTLES The Rutles	•	Warner Brothers K 56459
29	23	ALL 'N' ALL Earth Wind & Fire	•	CBS 86051
30	32	BAT OUT OF HELL Meat Loaf	•	Epic EPC 82419
31	34	PENNIES FROM HEAVEN Various	•	World Records SH 266
32	36	GREATEST HITS Donna Summer	•	GTO GLTP 028
33	31	THE JESUS OF COOL Nick Lowe	•	Radar RAD 1
34	30	EXODUS Bob Marley & The Wailers	•	Island ILPS 9498
35	21	DARTS Darts	□	Magnet MAG 5020

also available on cassette



## blondie PLASTIC LETTERS

including the hit single  
'denis'



CHR 1166

THE FIRST ALBUM FROM

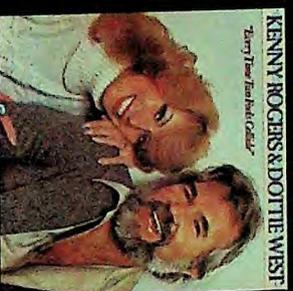
# BETHNAL

DANGEROUS TIMES

# TOP 60 ALBUMS

## Kenny Rogers & Dottie West

NEW ALBUM

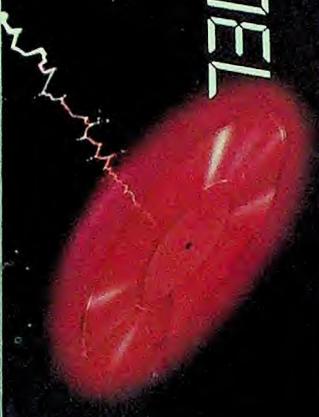


Every Time Two  
Fools Collide

UAS 30170



CAMEL



**If you're in  
the music  
business  
you can't  
afford not  
to be there!**



# THE 4th ANNUAL INTERNATIONAL RECORD & MUSIC INDUSTRY MARKET

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Record and music industry executives and professionals from all over the world - record companies, publishers, independent producers, radio/TV programming directors, artists, managers and agents, promoters, distributors, bankers, and investors, equipment makers - and many more. You can't afford not to exhibit.

### Why should you participate?

Because you'll have a unique opportunity to meet with other industry executives - and sell, license, buy, trade, negotiate, discover music properties, promote your company, products, artists internationally. And increase your sales and profits.

### How do you register or reserve your booth/stand?

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Jimmy Parsons,  
6 Boreham Holt,  
Allum Lane,  
Elstree,  
Herts. WD6 3QF  
01-953 7260

#### U.K. Co-Ordinator:

Peter Knight Jr.,  
Catalyst (Music Consultants) Ltd.  
6 Narcissus Road  
London, NW6 1TH  
01-794 7640

#### France:

27 Rue Daru  
75008 Paris  
France.  
Tel: 622-5700  
Charles Ibgui, Muxexpo Co-ordinator.

#### Italy:

Via Correggio 27,  
20149 Milan, Italy.  
Tel: (02) 482456  
Aldo Pagani - Muxexpo Co-ordinator.

#### Australia:

General Public Relations Pty. Ltd.,  
P.O. Box 451,  
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Australia  
Tel: 9082411  
Harry Plant - Australian Representative.

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Cost increase  
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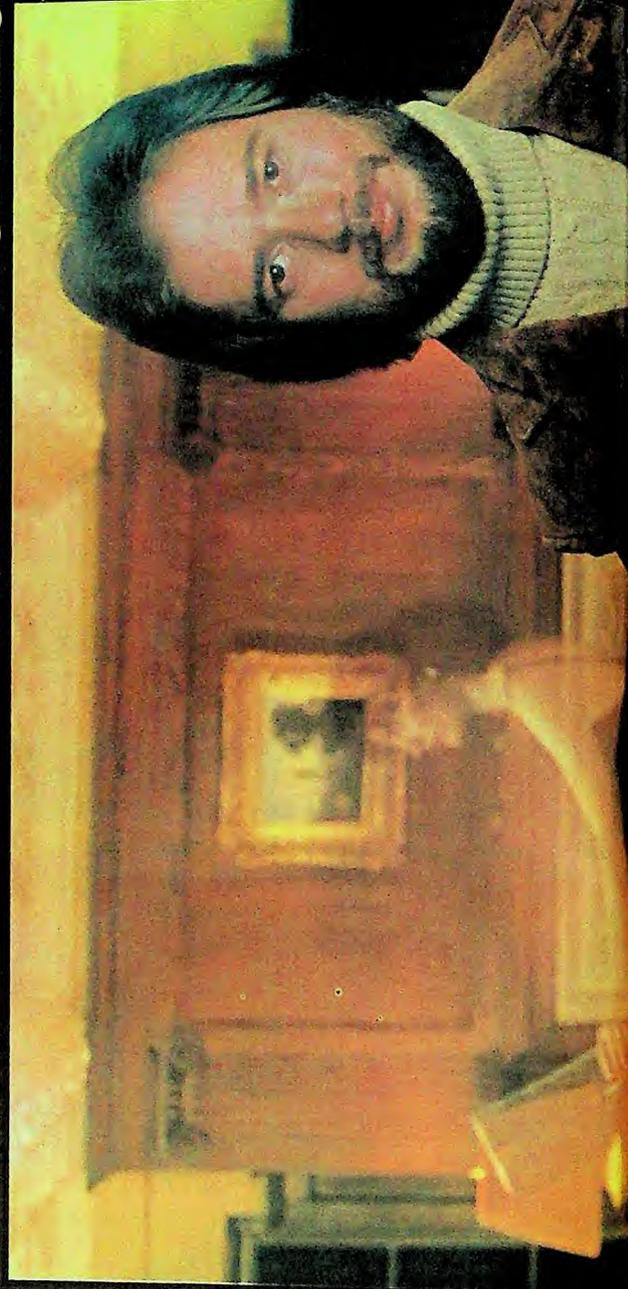


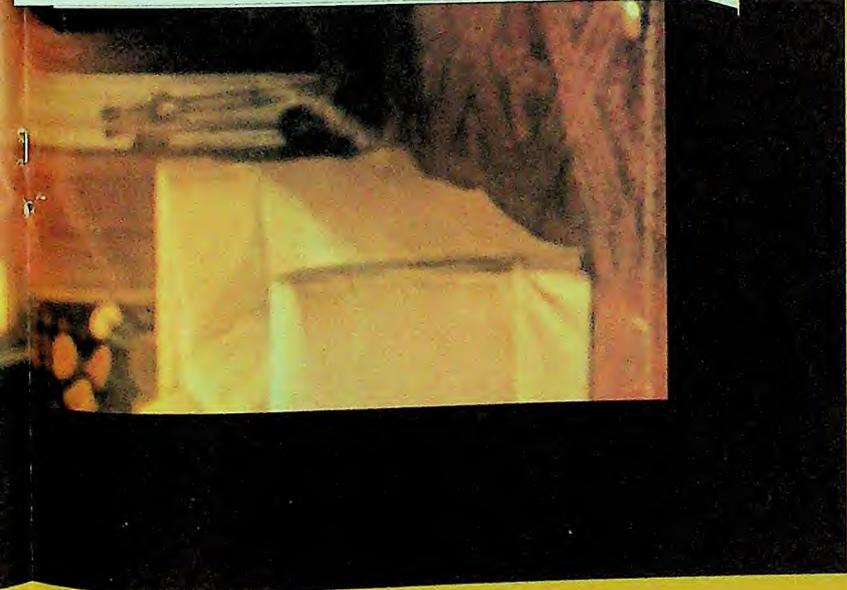
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AN AMERICAN CLASSIC

RUPERT HOLMES





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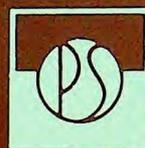
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**PVT 140**

**'PURSUIT**

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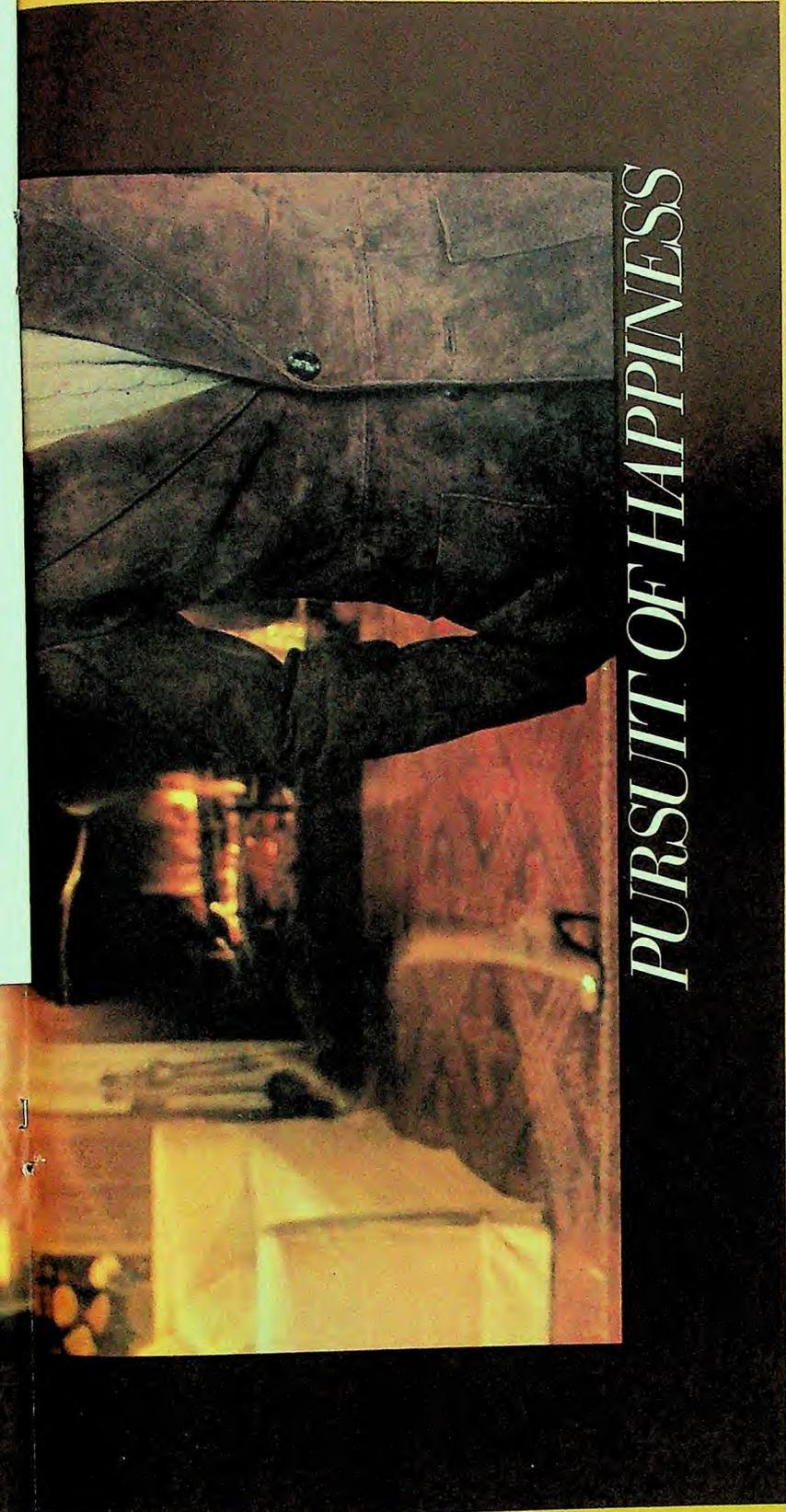
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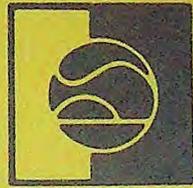


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**FOR BRITISH EARS!**

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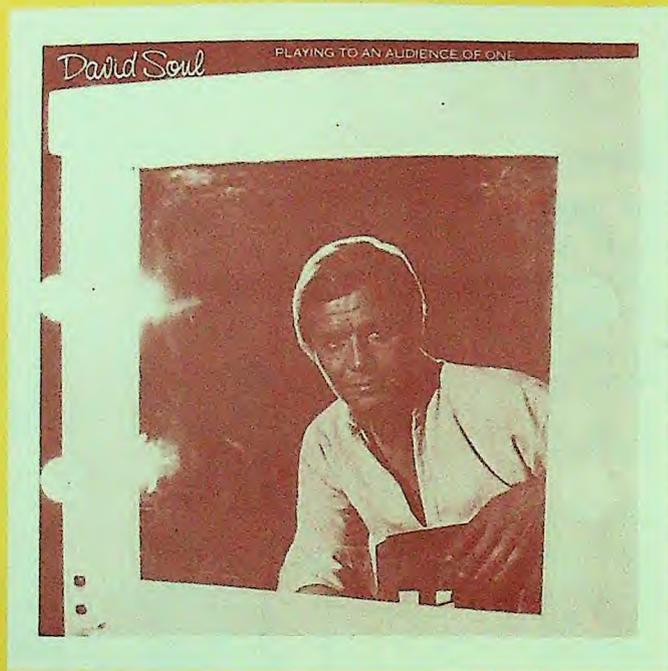
**1034**

**AVAILABLE NOW!**

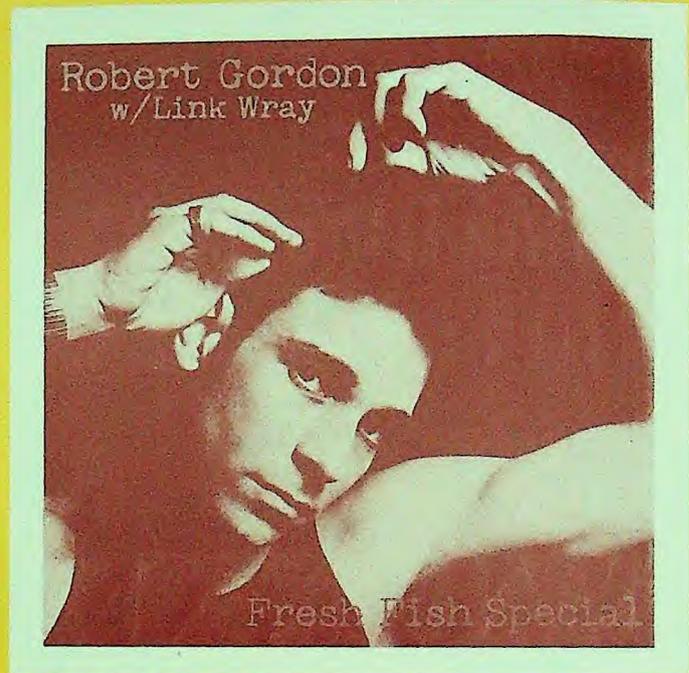
**FEATURING 'LET'S GET CRAZY TONIGHT'  
THE SINGLE RECEIVING NATIONAL RADIO AIRPLAY**

# PRIVATE STOCK

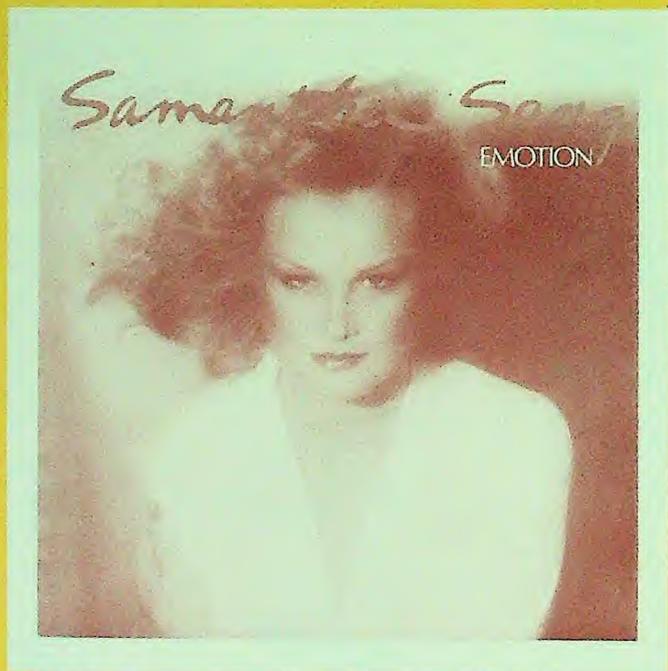
## CURRENT ALBUM CATALOGUE



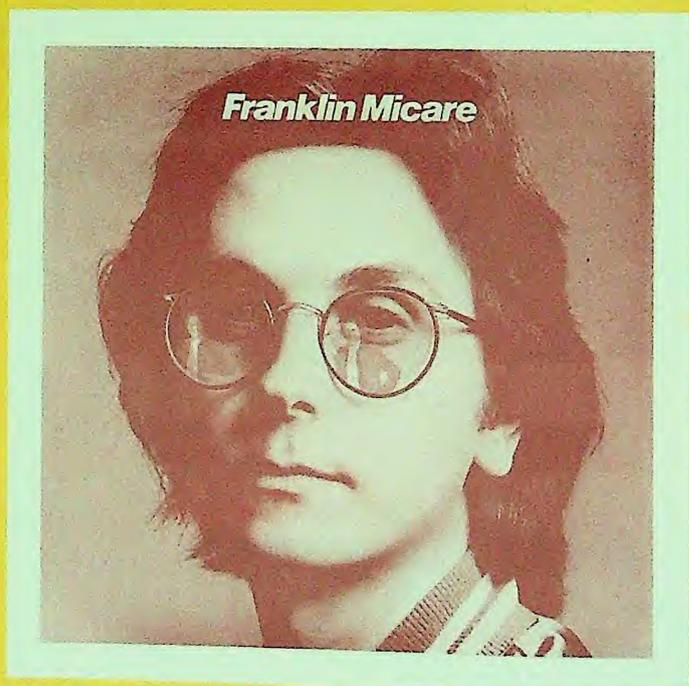
PVLP 1026



PVLP 1039



PVLP 1038



PVLP 1033



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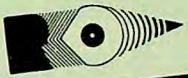
# Get into **POACHER** Country Latest single release 'Darling'

c/w 'So afraid' RK 1009

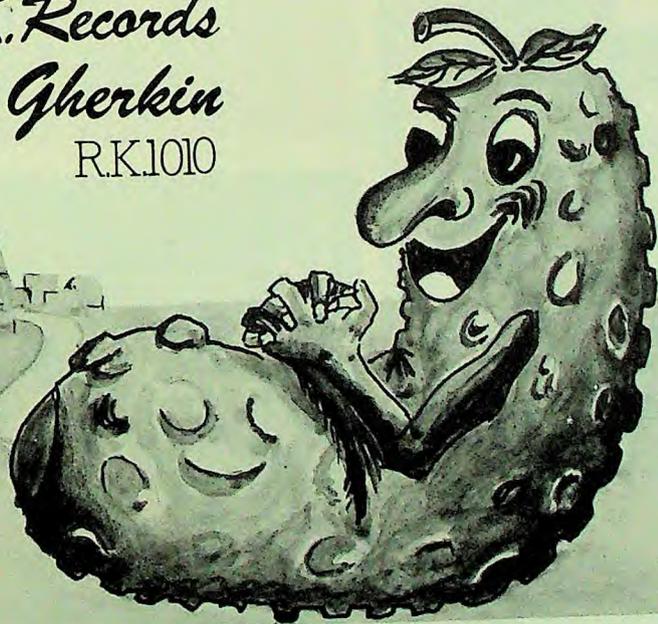


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Great Big Pickled Gherkin  
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R. K. RECORDS distributed by PYE RECORDS (Sales) LTD  
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# AIRPLAY ACTION

## Radio Forth

EDINBURGH

### ADD ONS

BACK IN LOVE AGAIN — Donna Summer (GTO GT 117)  
BAD OLD DAYS — CoCo (Ariola AHA 513)  
DON'T TAKE MY BASS AWAY — Herbie Flowers (EMI 2767)  
EVERYTHING'S CHANGED — Billy Ocean (GTO GT 218)  
HAZEL — Maggie Bell (Swansong SSK 19412)  
HEY SENORITA — War (MCA 359)  
HOUSE OF THE RISING SUN — Santa Esmeralda (Philips 6042 355)  
LOVE IS SO EASY — Stargard (MCA 12354)  
NIGHT FEVER — Bee Gees (RSO 002)  
PRETTY VACANT — Paul Jones (RSO 003)  
RIGHT TIME OF THE NIGHT — Mary Mason (Epic EPC 6265)  
SHINE IT ON — Christian (Polydor 2059 012)  
WILD WORLD — Jimmy Cliff (Island IEP 9)

## Radio Hallam

SHEFFIELD

### HIT PICKS

Keith Skues: NIGHT FEVER — Bee Gees (RSO 002)  
Roger Moffat: I'VE NEVER BEEN TO ME — Mary McGregor (EMI International INT 554)  
Johnny Moran: SHE'S ALWAYS A WOMAN — Billy Joel (CBS 6266)  
Colin Slade: BECAUSE THE NIGHT — Patti Smith Group (Arista ARIST 181)  
Ray Stewart: EVERYTHING'S CHANGED — Billy Ocean (GTO GT 218)  
Bill Crozier: BAD OLD DAYS — CoCo (Ariola AHA 513)

## Metro Radio

NEWCASTLE

### ADD ONS

HAZEL — Maggie Bell (Swansong SSK 19412)  
JUST FOR YOU — Alan Price (Jet UP 36358)  
ONE MORE NIGHT — Sutherland Brothers (CBS 6226)  
BACK IN LOVE AGAIN — Donna Summer (GTO GT 117)  
SHE'S ALWAYS A WOMAN — Billy Joel (CBS 6266)  
BAD OLD DAYS — CoCo (Ariola AHA 513)  
EGO — Elton John (Rocket ROKN 538)

## Pennine Radio

BRADFORD

### HIT PICKS

Julius K. Scragg: NIGHT FEVER — Bee Gees (RSO 002)  
Stewart Francis: I'VE NEVER BEEN TO ME — Mary McGregor (EMI International INT 554)  
Ian Scott: SHE'S ALWAYS A WOMAN — Billy Joel (CBS 6266)  
Mike Hurley: HONEY I'M RICH — Delegation (State STAT 75)  
Peter Levy: JUST FOR YOU — Alan Price (Jet UP 36358)

### PENNINE PICK

BACK IN LOVE AGAIN — Donna Summer (GTO GT 117)

### ADD ONS

WEREWOLVES OF LONDON — Warren Zevon (Asylum K 13111)  
ON BROADWAY — George Benson (Warner Brothers K 17120)  
RIVERS OF BABYLON — Boney M (Atlantic K 11120)  
HAZEL — Maggie Bell (Swansong SSK 1942)  
HEY SENORITA — War (MCA 359)  
COME TO ME — Ruby Winters (Crole CR 153)  
BAD OLD DAYS — CoCo (Ariola AHA 513)

## Piccadilly Radio

MANCHESTER

### ADD ONS

BAD OLD DAYS — CoCo (Ariola AHA 513)  
LET'S GET CRAZY TONIGHT — Rupert Holmes (Private Stock PVT 140)  
TUMBLING DICE — Linda Ronstadt (Asylum K 13120)  
LIFE IN THE CITY — Demis Roussos (Philips 6000 230)

HONEY I'M RICH — Delegation (State STAT 75)

MOTHS — Jethro Tull (Chrysalis CHS 2214)  
YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH — Meat Loaf (Epic 5980)  
BACK IN LOVE AGAIN — Donna Summer (GTO GT 117)  
WE'LL NEVER HAVE TO SAY GOODBYE — England Dan and John Ford Coley (Big Tree K11111)  
JUST FOR YOU — Alan Price (Jet UP 36358)  
SHE'S ALWAYS A WOMAN — Billy Joel (CBS S CBS 6266)

## Plymouth Sound

PLYMOUTH

### HIT PICKS

Brian Day: LET'S MAKE THIS DREAM LAST FOREVER — David Parton (Pye 7N 46059)  
Peter Greig: BACK IN LOVE AGAIN — Donna Summer (GTO GT 117)  
Carmella McKenzie: DO YOU WANNA MAKE LOVE — New Seekers (CBS 6168)

## Swansea Sound

SWANSEA

### HIT PICKS

Dave Bowen: FEELS LIKE THE FIRST TIME — Foreigner (Atlantic K 11086)  
Colin Mason: LOOK UP WITH YOUR MIND — Lennie Williams (ABC 4214)  
Jon Hawkins: LOVE IS IN THE AIR — John Paul Young (Ariola ARO 117)  
Stuart Freeman: RIGHT TIME OF THE NIGHT — Mary Mason (Epic EPC 6265)  
Phil Fothergill: LIFE IN THE CITY — Demis Roussos (Philips 600 230)  
Paul Holmes: HEY LORD DON'T ASK ME QUESTIONS — Graham Parker (Vertigo PARK 002)

### ADD ONS

MUSIC'S TAKIN' OVER — Jacksons (Epic EPC 6263)  
CANADIAN SUNSET — Hargus 'Pig' Robbins (Elektra K 12284)  
MAKE YOU FEEL LOVE AGAIN — Wet Willie (Epic EPC 6264)  
HERE AM I — Bonnie Tyler (RCA PB 5076)  
NIGHT FEVER — Bee Gees (RSO 002)  
SHE'S ALWAYS A WOMAN — Billy Joel (CBS 6266)  
BREAKFAST IN BED — Lorna Bennett (Island WIP 64036)  
ALL I NEED IS A GIRL — Sailor (Epic EPC 6242)

## Radio 210

THAMES VALLEY

### ADD ONS

BAD OLD DAYS — CoCo (Ariola AHA 513)  
SHE'S ALWAYS A WOMAN — Billy Joel (CBS 6266)  
THE ONE AND ONLY — Gladys Knight & The Pips (Buddah BDS 470)  
GENEVE — John Otway (Polydor 2059 001)  
LITTLE BIT RIGHT LITTLE BIT WRONG — Mary Mason (Epic EPC 6078)  
WHERE HAVE YOU BEEN ALL MY LIFE — Fotomaker (Atlantic K 11110)  
LOVE MUSIC — The Five Sapphires (Rocket ROKN 539)  
DO I LOVE YOU — Donna Fargo (Warner Brothers K 17141)  
FOOL (IF YOU THINK IT'S OVER) — Chris Rea (Magnet MAG 111)  
WHENEVER I'M AWAY FROM YOU — John Travolta (Polydor 2059 005)  
FALLING IN LOVE WITH YOU — Burton-Lloyd-Jones (Cat 013)  
CRAZY HOTEL — Nevada Brown (Atlantic K 11096)

### ADD ONS

I LOVE MUSIC — O'Jays (Philadelphia PIR 6093)  
LOVE IS SO EASY — Stargard (MCA 354)  
HAZEL — Maggie Bell (Swansong SSK 19412)  
BAD OLD DAYS — CoCo (Ariola AHA 513)  
SHE'S ALWAYS A WOMAN — Billy Joel (CBS 6266)  
GENEVE — John Otway (Polydor 2059 001)  
RIGHT TIME OF THE NIGHT — Mary Mason (Epic EPC 6265)  
DR. LOVE — First Choice (Salsoul SSOL 104)  
HEY LORD DON'T ASK ME QUESTIONS — Graham Parker (Vertigo PARK 002)  
OH CAROL — Smokie (RAK 276)

## Radio Victory

PORTSMOUTH

### HIT PICKS

Chris Pollard: THE CIRCLE IS SMALL — Gordon Lightfoot (Warner Brothers K 17132)  
Nicky Jackson: NIGHT FEVER — Bee Gees (RSO 002)  
Dave Christian: TUMBLING DICE — Linda Ronstadt (Elektra 'Asylum K 13120)  
Chris Rider: MAKE YOU FEEL LOVE AGAIN — Wet Willie (Epic EPC 6264)  
Anton Darby: SHE'S ALWAYS A WOMAN — Billy Joel (CBS 6266)  
Howard Pearce: WE'LL NEVER HAVE TO SAY GOODBYE AGAIN — England Dan & John Ford Coley (Big Tree K 11111)  
Dave Carson: DANCE ACROSS THE FLOOR — Jimmy 'Bo' Horne (TK TKR 6028)  
Jack McLaughlin: BECAUSE THE NIGHT — Patti Smith (Arista ARIST 181)

### STATION SPECIAL:

THE DAY I FOUND A LETTER — Motors (Virgin BS 206)

## BBC Blackburn

### HIT PICKS

Jude Bunker: GENEVE — John Otway (Polydor 2059 001)  
Nigel Dyson: LOVE MUSIC — Five Sapphires (Rocket ROKN 539)  
Rob Salvidge: WARM LOVE — Joan Armatrading (A&M AMS 7346)  
Kath Dutton: NIGHT FEVER — Bee Gees (RSO 002)  
Phil Scott: BLUE EYES — Anderson Brothers (DJM DJS 10852)  
Trevor Hall: THEME FROM HONG KONG BEAT — Richard Denton/Martin Cook (BBC RESL 52)  
Pat Gibson: FOOT LOOSE AND FANCY FREE — Fergus (Rondercrest ROND S1/P8 457)  
Gerald Jackson: SWALK/I'M SO LONELY — Civvy Street DJM DJS 10861)

## BBC Humberside

### RECORDS OF THE WEEK

John Howden: MOTHS — Jethro Tull (Chrysalis CHS 2214)  
Dave Sanders: MOMENTS — Jacquie Sullivan (Air CHS 2219)

## BBC Medway

### PRESENTER PICKS

Rod Lucas: WHO KILLED DAVEY MOORE — Madison (Logo GO 312)  
Tony Valence: OH WHAT A NIGHT — Barry White (20th Century BTC 2365)  
Jimmy Mack: WINTER IN AMERICA — Doug Ashdown (Decca FR 13730)  
John Thurston: SWEET MOTHER — Slim Ali (Contempo CS 2132)  
Brian Faulkner: FOOL (IF YOU THINK IT'S OVER) — Chris Rea (Magnet MAG 111)  
Mike Brill: FOOL (IF YOU THINK IT'S OVER) — Chris Rea (Magnet MAG 111)

## BBC Merseyside

### PERSONAL PICKS

Billy Butler: LIFE IN THE CITY — Demis Roussos (Philips 600 230)  
Terry Lennaine: DANCE ACROSS THE FLOOR — Jimmy 'Bo' Horne (TK TKR 6028)

# 'The one and only'

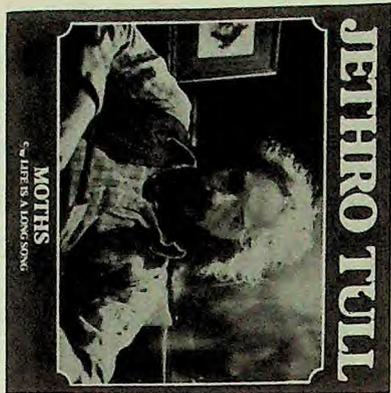
...the theme song of the new Henry (Fonz) Winkler movie of the same name... a taster from their forthcoming album.



BDS 470

**BUY IT HERE NOW!**

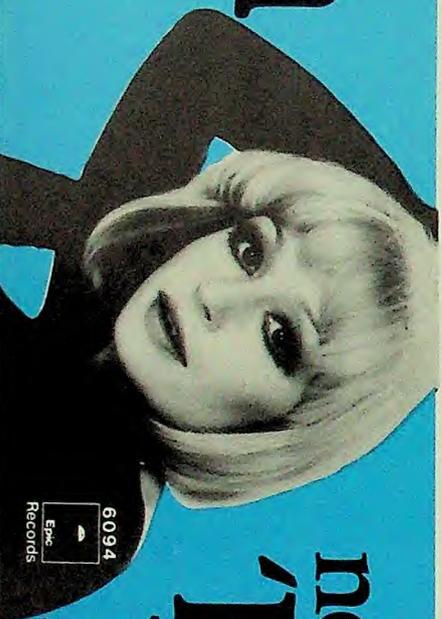
## Great New Single



Available Now!  
**MOTHS**  
c/w LIFE IS A LONG SONG  
CHS 2214



# Raffaella Carra



6094  
Epic Records

# new single 'Do It, Again'

28	25	STAYIN' ALIVE Bee Gees	○	RSO 2090 267
29	49	LET'S ALL CHANT Michael Zager Band		Private Stock PVT 143
30	24	RUMOUR HAS IT Donna Summer		Casablanca CAN 122
31	32	THE GHOST OF LOVE Tavares		Capitol CL 15968
32	44	TAKE ME I'M YOURS Squeeze		A&M AMS 7335
33	39	LONG LIVE ROCK & ROLL Rainbow		Polydor 2066 913
34	<b>NEW</b>	EGO Eton John		Rocket ROKN 539
35	17	COME BACK MY LOVE Darts	●	Magnet MAG 110
36	27	WISHING ON A STAR Rose Royce	○	Warner Brothers K 17060
37	43	THE ONE AND ONLY Gladys Knight & The Pips		Buddah BDS 470
38	48	JACK & JILL Raydio		Arista 161
39	22	FANTASY Earth Wind & Fire		CBS 6056
40	<b>NEW</b>	HEY SENORITA War		MCA 359
41	46	MOVE YOUR BODY Gene Farrow		Magnet MAG 109
42	41	KU KLUX KLAN Steel Pulse		Island WIP 6428
43	36	I LOVE MUSIC O'Jays		Philadelphia PIR 6093
44	50	YOU'RE SO RIGHT FOR ME Eastside Connection		Creole CR 149
45	<b>NEW</b>	LOVE IS SO EASY Stargard		MCA 354
46	<b>NEW</b>	HAZEL Maggie Bell		Swansong SSK 19412
47	<b>NEW</b>	THEME FROM THE HONG KONG BEAT Richard Denton/Martin Cook		BBC RESL 52
48	<b>NEW</b>	I MUST BE IN LOVE Rutles		Warner Brothers K 17125
49	<b>NEW</b>	DO IT DO IT AGAIN Raffaella Carra		Epic EPC 6094
50	40	AUTOMATIC LOVER Vibrators		Epic EPC 6137

● MILLION (PLATINUM) ● ½ MILLION (GOLD) ● ¼ MILLION (SILVER) © British Market Research Bureau Ltd. 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. 1977 publication rights licensed exclusively to Music Week and broadcasting rights to the BBC. All rights reserved.

## NEXT IN LINE

I MUST BE IN LOVE	K17125
The Rutles	
DON'T COST YOU NOTHING	K12283
Ashford & Simpson	
FEELS LIKE THE FIRST TIME	K11086
Foreigner	
FOXHOLE	K12287
Television	

Jimmy 'Gassy' Lindorff  
Ripple 12"  
The Beat Goes On  
On And On  
DSSOL105

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I LOVE NEW YORK  
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# PUBLISHING

by TERRI ANDERSON

BOB MONTGOMERY, MCPS managing director, believes that the new deal the society is now offering to its publisher and composer members is "what we were brought in to do". He and his team of executives, whose arrival gave the society's upper ranks a new look less than two years ago, have been working on this revised agreement for a long time.

They were determined to rationalise the collection and payment of mechanical royalties — and to bring down the cost of that process so much that they could eventually undercut almost any publisher's self-collection system. While aware that publishers with large and fully-staffed copyright departments would not be eager to disrupt their established systems and hand over the work to the MCPS, Montgomery is confident that the Society will eventually be able to make publishers an offer they cannot refuse.

He believes also that the MCPS will one day achieve the strength and size in the UK which other mechanical copyright societies in Europe have. However, the aim is to achieve it voluntarily, not by gaining a legal monopoly over collection.

"We want publishers to give us their collections because they like the service we give, and acknowledge that our scheme is realistic, and is a very good deal for them", Montgomery said.

The proposed details of the new agreement have been seen in advance by several major publishers, and Montgomery reports that reactions were good. "We are very excited about this scheme. We can think we are providing something the music industry really wants. Almost all of those we have talked to have said 'that's great'."

The major attraction of the new agreement must be the reduction in

## MCPS offers publishers a new collection deal 'they can't refuse'

commission, and this initial reduction is just the first-step. If all goes well the aim is to halve the MCPS commission rate by this summer, and later bring it down to five per cent or even lower. Montgomery emphasises that such apparently staggering cuts are just a logical development of the system now being put in action, and they depend only on how many publishers accept the society as sole collector for them — so decreasing administration costs in relation to total royalties collected.

Montgomery explained: "The present agreement is that we will accept a mandate from publishers for whatever they want us to collect. They are always asked for six months notice and we have not really minded whether they want us to collect from two companies or 100. Also we used to do deals with some companies to collect for lower rates, but these were few, and we have had to get rid of such deals — we want a completely open tariff."

The contract being sent out next week to all MCPS members, inviting them to re-register under the new terms, is, however, a radical departure from this past way of thinking. The agreement names 14 major record companies — which between them represent about 80 per cent of the annual record business in the UK. The society's members will be free to collect from any or all of these if they wish. "We are in fact only asking them for 20 per cent of



Bob Montgomery: "We want publishers to give us their collections because they like the service we give."

the business at present," Montgomery pointed out. "That is an increase of about five per cent on what the MCPS collects at the moment, but even a small rise is significant. We are asking the publishers, where all the smaller record companies (some 400 of them!) are concerned to give us all or nothing. By this one action we can halve the amount of work our office has to do on those companies."

A clearly justified exception is every case where a publisher member is owned by, or directly associated with a particular record company outside the named 14. There direct collection is realistic.

The second important point in the

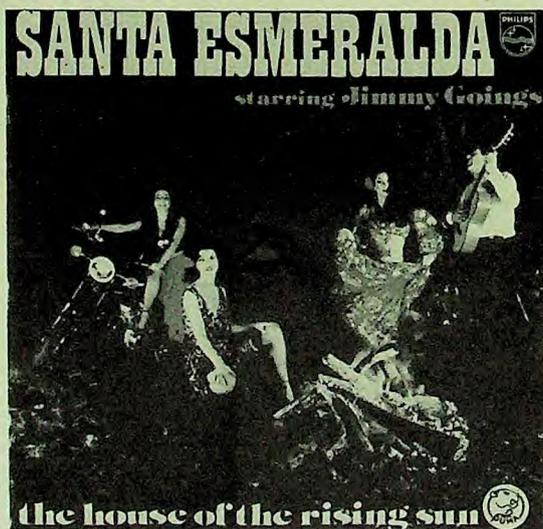
new scheme relates to very small royalty sums. Montgomery revealed that "of all the lines on record company statements about two-thirds relate to sums of under £1. It costs the copyright owner, and us, money to process these royalties. In fact, it is probably uneconomic to process computer lines of under £3.50, but we are saying £1. For example, by the time a 20p sum has been paid by a major record company and processed by us for the publisher, then re-processed by him for the writer it may have cost £10 to deal with. "We realise that the copyright owner is entitled to his royalties, but they are usually as practical as anyone else. These sums

of under £1 are about two percent of our income, and by going through our accounts and cutting out all such sums we can give a two per cent commission reduction." One illustration of the good effect this move is having is that an EMI statement which would have taken three months to process was through in three weeks.

Other points made by Montgomery include: an assurance that where there is a sub-total of small sums the society will try to process it; a new agreement between the Mechanical Rights Society and the BPI allows the MCPS to encourage record companies to count very small export sums as home sales for royalty purposes; the new contract when accepted and in operation will save time and money for every side of the business, but those publishers wishing to opt out of certain parts of it can do so — provided they continue to pay the present commission rate and not the new lower one.

Details of the agreement, a registration form and the new tariff are being mailed to publishers next week. Montgomery concludes, "We are saying to publishers — 'if you give us a better mandate, give us more companies we can collect from, and co-operate in our new agreement, we can give you commercial record collections for eight per cent commission in our June collection this year'. I believe many publishers will ask us to collect from those 14 majors."

# "THE HOUSE OF THE RISING SUN"



A Fauves-Puma Production

Single 6042 355

Album 9101 164 Cassette 7299 770

The Hit Disco Sound of

# SANTA ESMERALDA

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# Old Favourites - New Albums

## Kenny Rogers & Dottie West

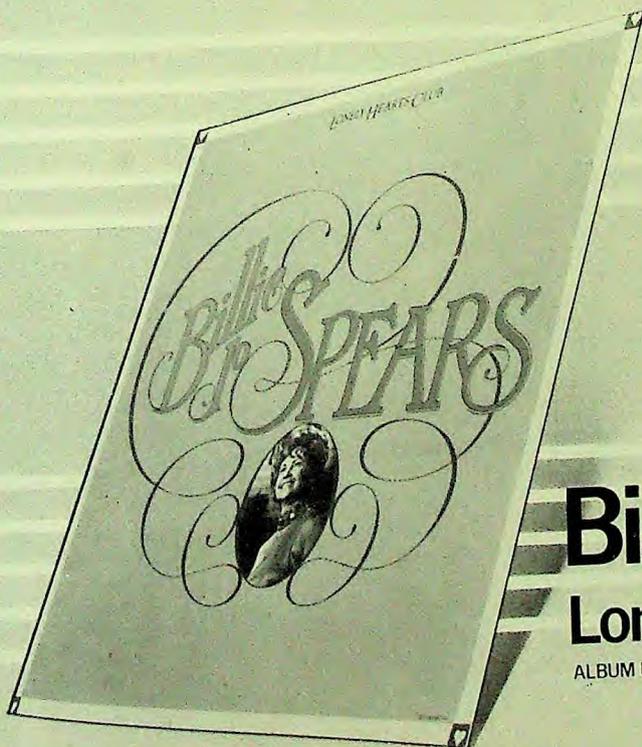
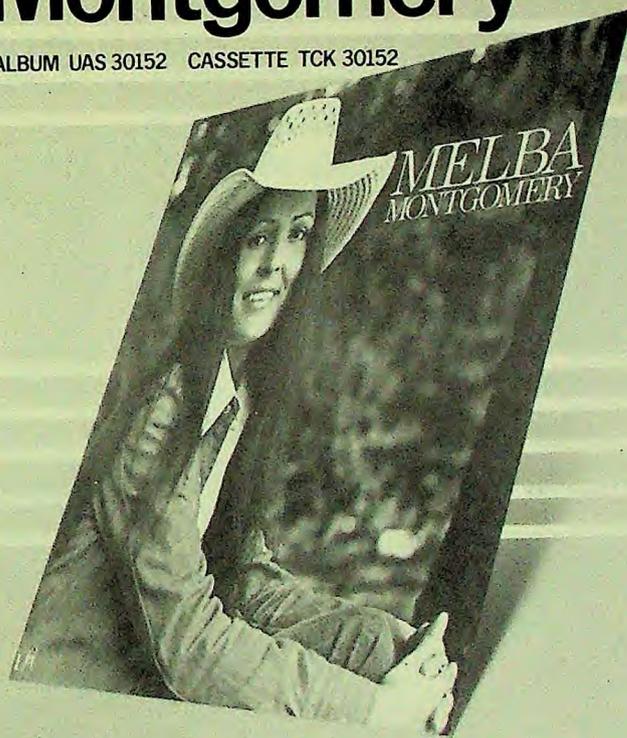
### Every Time Two Fools Collide

ALBUM UAS 30170 CASSETTE TCK 30170



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# CLASSICAL

## Recordings in danger as Frémaux resigns

A NUMBER of recording projects — including one by EMI of Britten's War Requiem — are in danger of being cancelled following the sudden resignation of Louis Frémaux from the principal conductorship of the City of Birmingham Symphony Orchestra.

The resignation followed a meeting at which the orchestra passed a vote of "no confidence" in its management, and Frémaux has been joined in his protest by Arthur Bacon, general manager. Meanwhile directors of the orchestra have been meeting in the hope of persuading

Frémaux to change his mind.

The disagreement is particularly ironical in view of the fact that on July 5 Louis Frémaux is due to receive from Birmingham University an honorary Doctorate of Music in a citation which calls him "the outstanding figure in the cultural renaissance of Birmingham over the last decade".

The presentation is scheduled to take place in the university's Great Hall, where most of the Birmingham orchestra's EMI recordings have been made in the past.

## King's College choir on Decca cassettes

SOME OF the earlier Argo recordings of King's College, Cambridge choir under its then director David Willcocks remain among the best-selling items in Decca's catalogue. The company's May tape release will make three of the most popular available on cassette for the first time — and their consistent sales on disc will ensure a good response from dealers, Decca believes.

The first is a performance of Haydn's 'Nelson' Mass (KZRC 5325) with Watts, Krausse and the London Symphony Orchestra —

described by Decca as "probably the most dramatic recording ever made by King's, and certainly one of Haydn's greatest works". Then there are interpretations of Vivaldi's Gloria and Pergolesi's Magnificat (KZRC 505) with the Academy of St Martin-in-the-Fields, notable for the presence of Janet Baker in one of her earlier recordings. Lastly, on KZRC 5369, the English Chamber Orchestra joins King's for a performance of four Coronation Anthems by Handel, which include the popular Zadok the Priest.

The cassettes retail at £3.99 each.

EDITED  
by  
NICHOLAS WEBBER

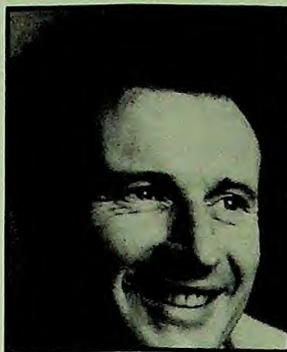
## Thames TV's tape contest

CASSETTE TAPES will form the basis of a Thames Television competition for groups of young musicians which carries "substantial" prizes. Ensembles — including quintets, trios, brass ensembles, and steel bands — have been sending short taped programmes in to the station's Fanfare For Young Musicians this month and will have the chance of being selected for auditions.

The finalists will be invited to appear on a Thames Television series of programmes in the autumn for judging. In addition to the main prizes each group appearing will receive £50 towards musical instruments.

## TV for Ashkenazy

VLADIMIR ASHKENAZY, whose new Tchaikovsky Fifth Symphony is due for release by Decca mid-month (SXL 6884), has been given the comparatively rare accolade of a short televised series on BBC 2. The "Ashkenazy Season" began last Saturday (8) with performances of two Mozart concerti; this weekend he will be interviewed by Kenneth van Barthold and then conduct the Philharmonia Orchestra in Skryabin's Poem of Ecstasy.



Colin Davis

### Next Week

Next week's Classicscene supplement will include an exclusive interview with the conductor Loris Tjeknavorian, recently resigned to RCA for three years; all the latest classical record business news; and *Music Week's* authoritative classical album reviews.

### RCA's 'Tutte'

AMONG RCA's ten new classical releases is a fresh recording of Mozart's opera *Così fan tutte* with what the company describes as "an all-star international cast". The Strasbourg Philharmonic Orchestra and chorus of the Opera Du Rhin are conducted by Alain Lombard; soloists are Kiri Te Kanawa, Frederica von Stade, Teresa Stratas, Jules Bastin, David Rendall and Philippe Huttenlocher. The set retails at £14.25.

## Effortless Perahia

Mozart: Piano Concerti Nos 11 in F and 20 in D minor. Murray Perahia (soloist); English Chamber Orchestra. Producer: Roy Emerson. CBS Masterworks 76651. The revival comparatively recently of directing from the keyboard by either soloist or continuo player can be distracting and irritating in a concert performance. On a record, however, that side of it is not visible — and there can be little doubt that the practice does wonders for the tautness of the ensemble and the performers' commitment to the music. In these two concerti the ebullient Murray Perahia demonstrates his talents in both directions, the end result sounding — paradoxically — more like a live performance than a disc in its freshness and vigour. This artist's pianism is slickly effortless, yet it has an inbuilt dynamism to give it an appealingly rugged quality. The close integration of soloist and crisp-sounding strings has been well-served by a good recording.

John T Williams: Music From Close Encounters Of The Third Kind; Star Wars. National Philharmonic Orchestra/Gerhardt. Producer: George Korngold. RCA RL 12698. You've seen the film (well, somebody must have seen it); now hear the music. And, in purely technical terms, it really is rather good music at that. This recording of the scores from both of Williams's most recent box-office phenomena, which appears in RCA's Classic Film Scores series, is what might be termed an admirer's album since the conductor, Charles Gerhardt, admits: "Liner notes traditionally do not praise composers, and also John Williams is a personal friend of mine — but neither of these facts will prevent me from saying what I think of his talent." The *Star Wars* suite, often deliciously orchestrated, contains much pungent and thrusting writing, yet will sound instantly "familiar" even to those who have not played it

## Davis, Negri set for Philips Grimes album

PHILIPS WILL be recording Benjamin Britten's opera Peter Grimes in London with sessions starting at the end of the month and continuing into May. A test session, during which the Interludes from the opera were recorded at All Saints', Tooting Graveney, confirmed that "an exciting result is to be expected", according to the Phonogram classical division.

This will be the first recording of the opera to follow the composer's

own version, first released by Decca in 1959. It will be conducted by Colin Davis and produced by Vittorio Negri — himself a conductor.

Sessions will involve the orchestra and chorus of the Royal Opera House, Covent Garden, and among the soloists are to be Jon Vickers (in the title rôle); Heather Harper (as Ellen Orford); Norman Bailey (as Captain Bulstrode); and Elizabeth Bainbridge (as Auntie).

## CBS issues Puccini's 'Trittico' next month

PUCCINI'S FAMOUS 'Trittico' — the three short operas Gianni Schicchi, Suor Angelica and Il Tabarro — will be available from

CBS next month as a three-record boxed set (79312). They were each issued last year in the unusual format of a single disc contained in a box together with complete texts in four languages; but from May 1 the individual albums will be deleted and repackaged as one entity.

Also of interest to collectors of opera records, a three-disc set (79310) of Cilea's Adriana Lecocœur will follow in the wake of the new production at the Metropolitan Opera House, New York. The Ambrosian Opera Chorus, Philharmonia Orchestra and soloists including Renata Scottò in the title rôle are directed by James Levine in a recording made last summer.

## Newman's newsletter

BBC PRESS officer Archie Newman is editing and producing *Musiciensews*, a London-based newsletter highlighting classical musical events and artists making news in the capital and elsewhere. Distributor is exclusive to the press, radio, tv and recording companies and the emphasis is on information supplies by artists' agents. Newman may be contacted at 01-629 4078.

## ALBUM REVIEWS

of gambas demonstrates there is still much scholarly work to be done on the correct interpretation of composers as "late" as Henry Purcell (1659-1695). In fact when Purcell composed for an unbroken consort of eight viols he was already writing for an ensemble that was fast becoming outmoded — superseded by the violin. But there is a noble strength to this music, here interpreted in a sober and unfussy way, which should surely commend it to those who value an unmistakably English tradition. The Ulsamer Collegium's very polished playing is well-served by a resonant recording.

Three Cathedral Choirs, conducted by John Sanders, Roy Massey, Donald Hunt. Producer: David Lumsden. Abbey LPB 772. People like to be associated with their own civic and regional music-making bodies; and nowhere is that closely-knit feeling more intensified than in the Three Choirs' Festival, last year celebrating the 250th anniversary of its perambulations round the cathedrals of Gloucester, Hereford and Worcester. This recording, made in Tewkesbury Abbey, shows that certain regional choirs have a thing or two to teach the London choral scene. It highlights the dozen best treasures from each choir and a comparable number of lay clerks in a somewhat fragmentary programme ranging from Palestrina to Kodály. The resultant combined tone is bright, easy-flowing and confident — particularly in expressive unaccompanied works. Just occasionally a deep hum from the recording and a marginal amount of surface hiss distract the attention; but these are minor warts on an otherwise sensitive and musically production.

Purcell: Fantasias For Viols, Ulsamer-Collegium. Producer: Gerd Ploesch. Archiv 2533 366. The vogue for reconstructing authentic performances of the early music repertoire down to the last detail of instrumentation has slowly freed itself from the relatively narrow confines of the 14th- and 15th-centuries. As this admirable consort

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## PERFORMANCE

## Tom Robinson

TOM ROBINSON urges young people to take to the streets in a fight for freedom but no-one was about to do that while the Tom Robinson Band was performing inside at London's Music Machine last Tuesday. His exciting rise to fame on the crest of the new wave has been sustained while the wave has recently reduced to a trickle.

With a performance of energy and confidence — recent hits blended with new material — the TRB proved that it is going to last while others fall by the wayside. Starting powerfully with Don't Take No For An Answer from the current EMI EP, the TRB maintained the pace through Long Hot Summer and an old favourite (already) Grey Cortina. The standing only crowd — mostly teenagers but with only a sprinkling of made-to-measure dustbin liners — was leaping up and down from the start. Just about the only way to dry a sweaty brow was to wipe it on the collar of the person in front.

New material proved as good as the old. Too Good To Be True stood out as one to listen for when the EMI album currently being mixed emerges in May. The best received numbers were, understandably, the best known — Motorway and Glad To Be Gay. The fans rocking from side to side and singing along to Robinson's gay anthem weren't merely camp followers though. Regardless of his overtly political standpoint, his increasing following is bound to create heavy demand for the band's new single Up Against The Wall available in the next few weeks, even though on first hearing it sounded rather too similar to Motorway. Politics apart, he was preaching to the musically converted for the thought in many people's

minds must be — who cares about the politics as long as the music's good? And it was.

DAVID DALTON

## Aznavour

IRREVERENT PERSONS like Benny Green of Radio 2's Album Time call him Charles Aznavoic, and it's true that the vocal style of le petit Charles is an acquired taste.

There is no imminent risk of him receiving an offer he can't refuse from La Scala, Milan, for instance. His voice and such vibrato as it has are redolent of Parisian backstreets and reminiscent of the Little Sparrow, Edith Piaf, his one-time benefactress.

At the Albert Hall last week Aznavour zipped through the first half of his concert without a single remark to the audience in terms of introducing his songs. He finished the half with She, singing it at a hurried, unfeeling rate of knots as though he's sick and tired of it, emphasising the phrase "The price I have to pay" in the process.

The second half saw him slowing down and seemingly relaxing more, but the perfunctory air was still apparent. One possible explanation is nerves, with even a seasoned veteran like le petit Charles succumbing to the cavernous depths of the Alb and not giving his best, except occasionally in a moving number like Yesterday When I Was Young.

He was well supported by a predominantly string orchestra under music director Peter Lee and including a French horn (what else?) and oboe played expertly by ladies. But a lot of the Aznavour magic was missing, and devotees who missed the concert will derive far more enjoyment and satisfaction from his current album With Love From Charles (Mam MAMS 1006).

NIGEL HUNTER

## Kansas

TWO REMARKS made by music-business members of the audience at the sell-out Hammersmith Odeon gig, on the now-completed first UK tour by Kansas, sum up the impression left by the band.

One, after the lengthy first burst of sound and energy from the stage, sighed: "They're a heavy, hairy version of the Osmonds". The other, who had seen them in the US, remarked: "If you enjoy seeing every known rock cliché in rapid succession — but done extremely well — they're great." Two fair comments, and I must add that in common with the noisy and cheerful audience I enjoyed it (although attention wandered in the last half hour or so) as one who has no objection to seeing the old routines given a dose of high-spirited Yankee yahoo.

Talking about our cousins from across The Pond, the Odeon was full of them. Committed Kansas fans to a man they whooped 'n' hollered their appreciation of the band (and each other) throughout the supremely well-rehearsed set. The in-crowd razzmatazz began before the band played a note; as they were led onto the darkened stage by roadies with small torches they were greeted by flaring cigarette lighters all over the auditorium. From then on the British contingent, who must have been there mainly out of curiosity about this skilfully publicised but totally unfamiliar band, allowed itself to be carried along on the visiting Americans' tide of enthusiasm. They knew all the previous albums, greeting each new number from the sound of the opening chords, and by standing up most of the time causing everyone else to stand.

The enthusiasm was infectious, and plenty of those experiencing the band for the first time emerged in a

state of fevered total conversion. Kansas is slick, loud, mostly fast, and vocally in the melody/tight harmony camp. Talking about camp, there was just the right amount of it for a collection of grown-up, well-muscled flower children who have every intention of earning as much from rock in the UK as they have in America.

TERRI ANDERSON

but in perfect time. If they can maintain the sparkle when it comes to an album, expect a dent somewhere in the charts.

CHRIS SIMMONDS

## Madeline Bell

THE OPENING night of Madeline Bell's six week season at London's Talk of the Town was an undoubted success. She made her cabaret bow as a solo artist at the same venue in January last year. And having seen this performance, one wonders why she is not recording at all at present. She is a professional entertainer; talented and a warm personality.

To an appreciative audience, and under the expert guidance of musical director Chris Hughes, Ms Bell ran through a repertoire of eleven songs of varying mood and nature — including two hits from the Blue Mink days, Bannerman and Melting Pot, Elton John's beautiful, haunting Sorry (Seems To Be The Saddest Word), Ebony Eyes and Stevie Wonder's (If It's) Magic.

She kept in close contact with the audience, while being careful not to overdo the patter and spoil the fluency of the show.

Mention too, must be made of the musicians, notably Joe Moretti's guitar work on (If It's) Magic and the keyboards of Ray Poole on the closing number, Showman. Additional vocals were provided by Simon Bell (a friend, but no relation).

With shows like this, the Talk of The Town is guaranteed full houses for the whole season. And it can't be long before Madeline is recording again — can it?

JIM EVANS

## Tonight

TONIGHT'S RECENT visit to the Music Machine in London's Camden Town emphasised the remarkable progress of a band with just one single out and a recording contract barely three months old. During their short existence they have already been acclaimed as accomplished performers of what has now been dubbed 'power pop' and a bouncy, mischievous one hour set made it easy to appreciate this rate of success.

Power pop is as nebulous as any other musical term but if it means sharp two and a half minute songs without any weight social comment, Tonight exactly fill the bill. They include a few Beatles and Stones numbers taken at breakneck speed in a repertoire otherwise their own, and eras gone by are evoked over more strongly when Philip Chambon, rhythm guitar and Russ Strothard, bass, share a microphone for the choruses.

It's All Over Now represented the Stones and Dizzy Miss Lizzy the Beatles, quite in keeping with the style and spirit of their own compositions. Schoolgirl Stripper, the next single Money, Spilling My Drink All Over You and Stroll On By.

Drummerman is catchy and instant pop, representative of the band's inclination to play at speed



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**TALENT**

# Heep sweeps on In Europe but not in Britain



ONE OF the biggest selling British rock bands on the continent are Uriah Heep, and they were recently presented with more gold discs in West Germany, to add to their rapidly growing collection. The discs were for sales of the Best Of Uriah Heep album, and the picture shows: left to right, standing, John Lawton, Gerry Bron (head of the Bron Organisation), Lee Kerslake, Monti Lufiner (head of Ariola in West Germany), Ken Hensley and Friedel Schmidt (managing director, Ariola Germany); seated, Trevor Bolder and Mick Box.

THE SUCCESS of British rock band Uriah Heep continues unabated in Europe. Apart from being huge record sellers in such record markets as Holland and West Germany, the band has also conquered the French market — always noted for its domestic taste so far as pop and rock music is concerned — and even the Russians are now beginning to sit up and take notice!

Back here in Britain however, matters are rather different. Heep have recorded some 14 albums for Bronze Records, and the occasional single is released — a recent one even gained them a rare appearance on Top Of The Pops, no mean achievement for an outfit renowned primarily for album sales. Concert tours are always sell-outs and the LPs are guaranteed big sellers even if not always becoming chart entries.

Heep's European success has been a continuing love affair between band and fans for more than five years now. Album sales there total some 6.5 million. Major markets include West Germany, France (particularly with regard to LP

EDITED BY  
CHRIS WHITE

sales), Belgium, Holland, Switzerland and Austria. Recently the USSR issued a Top Ten list of the records and Heep's July Morning, a track from the Look At Yourself album, never issued here as a single, was nominated the seventh 'best-selling' record, although the market in Russia for records is virtually non-existent. The figures were based on product being imported into the USSR, whether it be on a legal or black market basis!

Already this year, Uriah Heep has appeared in concert before some 100,000 fans in West Germany. Their first tour attracted 50,000 people at the box-office and within six weeks the band returned for another sell-out tour of major cities. The singles Lady In Black and Free Me have both been high in the singles chart, and the former has been awarded Radio Luxembourg's German service Golden Lion Award for the best single of 1977. The new single, Love Or Nothing, has just been issued there and is expected to follow the sales example of its predecessors.

**Mystery**

Just why is it that Uriah Heep have such immense singles success in Europe and yet nothing in Britain, so far as such sales are concerned? It is a mystery both to the record company and the band.

Simon Porter, one of the company's promotion men, admits: 'It's a strange situation — there's no denying that on the continent, Uriah Heep are one of the biggest record sellers and the band is always in high demand over there. Sales appeal isn't confined to Europe either, because after their current tour Heep will be leaving for Japan, Australia and the US, before returning to Britain in July. In Britain though, the band has never really had a big selling single although the albums always sell thousands of copies.

Most UK record buyers think of Heep as being an albums band.'

Heep member Ken Hensley, one of the main creative talents of the band, is equally puzzled. 'The Russian success is particularly strange as we've never even been there; we've no idea even how they get the records. I keep meaning to ask the appropriate authorities,' he says. 'There are no immediate plans for the band to visit the USSR but I know that we have all been thinking about the possibilities — if we could go there without any hassles, then we would do it.'

**Popularity**

Hensley also admits that Heep has never found a satisfactory answer to why singles do so well in Germany and other European markets but fail dismally in the UK. 'Our success in Germany is perhaps most surprising — there Lady In Black was number one and we had another single in the Top Ten and two albums in the Top 20. I do know that the German audiences have taken kindly to the various changes in the personnel of Uriah Heep during the last couple of years, and our popularity there is stronger than it has ever been.'

He continues: 'The UK has always been a peculiar market for us—when we released Free Me it made a lot of people sit up and realise that we meant what we said about changes in the band's musical policy, but although the record got a lot of airplay in Britain it still wasn't a hit. It doesn't worry me particularly that we can't get hit singles in the UK — the formula for success is obviously different.'

**Marketing**

One reason for Uriah Heep's big European success must however be due to Bronze Records' marketing campaigns. The company ensures that any album product is given the utmost promotion, with members of the UK company usually flying out to the various countries beforehand to supervise the exact campaign details. These are usually synchronised to tie-in with tour dates.

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RECENT SIGNING to CBS in Britain is Dutch Band Gruppo Sportivo, whose first album in Holland, 10 Mistakes, and single Rock And Roll are currently in the charts over there. The band, who record for Ariola in Holland, claim that their music is 'unique and defies all neat categories', but list such names as Frank Zappa, Lewis Furay, Van Dyke Parks, and Nick de Caro, as well as a passing interest in Fifties music, amongst their influences! Their first UK album will be released in May when they will also do UK concert dates. Left to right: (back) Max Mollinger, drummer, Meike Touw, vocals, Eric Wehrmeyer, bass; middle, Hans Vandenburg, guitar and vocals, Peter Callicher, keyboards, and Josee Van Tersel, vocals.

# Lightning Review



Editor: GRAHAM COLLINS Design: MARTIN STUDIOS

THIS WEEKLY INFORMATION PAGE IS JUST ONE OF LIGHTNING'S SERVICES TO THE RECORD RETAILER

## NEW WAVE CHART

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

## STILL AVAILABLE

- DYAKS - Gutter Kids
- BLUNT INSTRUMENTS - No excuse
- CUBAN HEELS - Downtown
- LOU REED - Insane
- SPITBALLS - Telstar
- COMIC ROMANCE - Cry Myself to Sleep
- V2 - Speed Freak
- \*\* OUTCASTS - Frustration
- \*\* YOUNG ONES - Rock and Roll Radio
- BILLY KARLOFF - Crazy Paving
- RIBS - Man With No Brain
- DEVO - Satisfaction

\*\* New/Re-entry into charts

## NEW STYLE ELTON

Although Elton Motello is currently enjoying healthy sales with the latest single 'Jet Boy Jet Girl', the record which incidentally has already been a No.1. hit in France and Belgium, it is not receiving at the moment the radio airplay it justly deserves.

This is apparently due to unacceptable naughty lyrics. To combat this, Lightning have now made available a revised and more suitable version mainly for the National Radio Stations, although both versions will still be openly available to the public. Let 'em hear it and they must buy it! Elton Motello - Jet Boy Jet Girl B/W Pogo Pogo (LIG 508) ...



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By MARTIN STUDIOS



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# TALENT

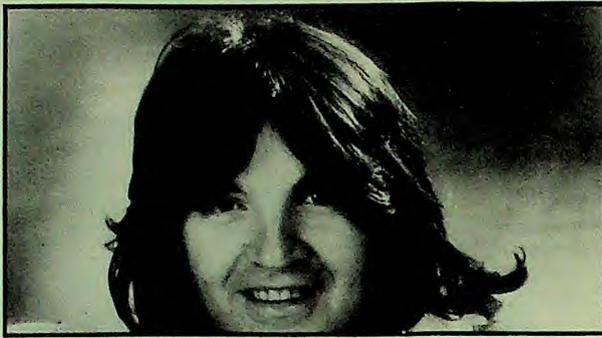
FOR THE third time in 15 years, The Hollies have reached a major turning point in their career. The first came ten years ago with the departure of Graham Nash to join David Crosby and Stephen Stills. The second was in 1972 when lead singer Alan Clarke decided to go solo. Now Clarke, whose hard-hitting vocals were so essentially a part of all those Hollies' hits, has for the second time decided to quit the group, so that he can pursue his own career.

For Terry Sylvester, vocalist and guitarist, the departure of Clarke comes at a point when he is also attempting a solo recording career while remaining with The Hollies. He admits that the departure of Clarke is going to have some effect on The Hollies' distinctive sound, but remains confident that the group can find a suitable replacement. "In fact we already have someone in mind for the job," he confides. "With any luck we should be able to make an announcement about Alan's departure sometime in early May."

Sylvester himself has become an integral part of the Hollies line-up, yet he originally was a replacement for Graham Nash. Previously Sylvester had been a member of the Escorts, a Liverpool band, and later he joined the Swinging Blue Jeans.

Alan Clarke's original departure from The Hollies resulted in no particular success for him as a solo recording artist and the group without their distinctive lead singer lacked hits during his absence. A new singer, Mikael Rickfors, was imported from Sweden, did a couple of world tours, sung on the Romany album, and had a hit single with The Baby. Then he left the group.

He continued: "It isn't the end of The Hollies because Alan Clarke has decided to leave again. I appreciate his decision, and the fact that he does want to try and pursue his own



## Sylvester: loss of Clarke won't finish the Hollies

career, but the Hollies can and will survive. Probably the most exciting development in fact is that sometime during June or July we shall be going to Los Angeles to make our next album with producer John Boylan who has been responsible for the success of Boston and Little River Band. It will be the first time that the group have ever recorded in the US and already we are getting material together for the LP."

Sylvester acknowledges that the group have had a quiet patch for the last two or three years, "But you can't expect to be on top all of the time, we've still kept having hits abroad, where we have been concentrating for financial reasons, but the Hollies have had more than 30 UK hits and there comes a time when things have to be gradually wound down. The strange thing is that although our singles may no longer be best-sellers, during the same period of time our album sales have been getting better and better, and are bigger now than they ever

were in the Sixties."

About 18 months ago Sylvester launched his own solo career with an album and single, but since then the Hollies activities have resulted in his recording commitments taking a sideways step. Now however he has returned to the scene with a new solo single, Silver And Gold, for Polydor. "There isn't too much conflict between The Hollies' activities and mine — a long time ago we decided that we didn't want to get into a situation where we were working 52 weeks a year, so I have a lot of time for my own recording sessions."

He adds: "I don't think that Clarke's departure will pose too many problems — when Graham Nash left the group everyone thought then, 'However will the Hollies survive?' but they did. Basically, it's a team effort and the group would not have got as far as they have without that — but Alan's departure certainly gives us another great challenge for the future."

## Sheila devotes time to Britain

THE NAME Sheila means little in Britain. Even many of the record buyers who've heard her single Singin' In The Rain pounding away in the discos and have put it into the charts probably know nothing about this French lady. Even so, the popularity of the single is bound to create demand for an album of the same name due to be released this week on the Carrere label, which is administered in this country by EMI Group repertoire Division.

It is astounding to learn that she has sold more than 50 million records, mostly in France. Now she is looking to expand her market, singing in English with vocal trio Black Devotion.

"This is the first time it's been possible for me to sing in English," she says. "Eight months ago I didn't speak any English, then I met Black Devotion and we decided to do a song together. Now, after 13 years, it's like a new beginning."

"I used to sing typically French songs until we put out Love Me Baby in France as B. Devotion. I didn't want to put my name on it because the French public had a fixed idea about me in their minds and I wanted it to be a surprise for them. It was a bit of a shock to them at first but their reaction to the new Sheila is OK now." It certainly is — two singles taken from her last album sold three million copies each, one million each in France alone.

Born Anny Chancel, Sheila began as the French public's teenage sweetheart. Her first record at the age of 16 was a hit. Her second, L'Ecole Est Fini, sold 1½ million. She has since been installed as an institution as dear to the French as



the Arc de Triomphe. She apparently receives a fan mail of 10,000 letters a week and has a fan club with 100,000 members.

The switch in image and musical content is the latest stage of a career carefully directed by her manager and mentor, Claude Carrere. Monsieur Carrere is also head of the record company through which Sheila's many millions of records have passed and his rise in the record business co-incided with his meeting Sheila.

The choice of disco music was a conscious one, though dancing has always been part of her stage act. "The disco rhythm is like a revolution sweeping across the world," she says. "I danced before but now each song must have something new — a new costume and a new dance routine. To be ready we need to rehearse all the time and I dance with Black Devotion 3-4 hours every day. Singin' In The Rain lasts for more than seven minutes and you need to be fit and prepared to be able to dance for that long."

After chart breakthroughs across Europe — particularly in Italy and West Germany — Sheila is hoping for similar success in country. "I did every big show in West Germany and Italy and would like to do TV here but it's much more difficult. I also want to prepare a live show for this country and we are putting together a big project for the States. But I am very cautious and like to take things one step at a time. To build a house you need good foundations and for that reason I have concentrated on France during the past 13 years."

## GENE FARROW

Move Your Body, Magnet Records MAG 109.

FARROW STARTED in the music business almost ten years ago, at the age of 15, when he went to work for Robert Stigwood's publishing company. He worked in a small studio recording demo tapes for such bands as the Bee Gees. Maurice Gibb heard some of Farrow's own songs during one of the sessions, and picked up Just Another Minute, a song he thought would be particularly suitable for Lulu. In fact she never recorded it, but Farrow recorded the song himself, with Gibb producing the session.

In 1973 Farrow left the Stigwood group and joined Campbell Connelly where he met up with John Hudson, a recording engineer, and Chris Warren. Together with Warren, Farrow wrote his first single, Hey You Should Be Dancing, which was produced by Hudson, and the result was a huge disco hit both in the UK and Europe. But the single never actually made the charts. In the US, it reached number 13 in the national disco listings, and it was a similar success in Canada where Farrow has since done several tv shows. Move Your Body, produced by Hudson, Warren and Farrow, is his second single for Magnet.

## Andrew Powell

IN THE recent Talent Page feature on Kate Bush (MW March 25) it was stated that the Kate Bush album was produced by Dave Gilmour in conjunction with Andrew Powell. This was the impression given to our reporter during his research. However, it has since been pointed out to us that the album was in fact wholly produced by Andrew Powell with Dave Gilmour involved as executive producer on three tracks.

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## CHART NEWCOMERS

### MICHAEL ZAGER BAND

Let's All Chant, Private Stock PVT 143.

ZAGER'S TALENT may be new to the British Top 50 but he is certainly no stranger to the US recording industry. For four years he served as co-leader of rock band Ten Wheel Drive, having written and arranged Morning Much Better and Eye To The Needle. In addition the band had four chart albums and toured throughout the States. Following the break-up of Ten Wheel Drive however, Zager formed Love Child's Afro Cuban Blues Band, and had another two US chart LPs with them; in addition his production credits includes Andrea True Connection, Cissie Houston, Fontella Bass and his own Michael Zager Moon Band which emerged 12 months ago with Do It With Feeling.

To form the band, Zager got about 25 of New York's top session players. Let's All Chant is their first record for Private Stock and has been a huge disco hit in the States, as well as being a best-seller in the national charts. An album of the same name is due for release in the UK this month.

# ALBUM REVIEWS

## THE THREE DEGREES

The Three Degrees. CBS Embassy 31644. Time was when the Three Degrees were amongst the most consistent hitmakers — in fact it is less than four years since their Philadelphia sound burst onto an unsuspecting British public. This midprice album is good value at £2.29 and includes their hits When Will I See You Again, TSOP (The Sound Of Philadelphia), Long Lost Lover, Dirty Ol' Man and If And When. The girls still make regular visits to these shores for concerts and TV appearances so this LP should become a good stock item.

## COUNTRY GAZETTE

From The Beginning. Sunset SLS 50414. Country Gazette were well-known LA bluegrass musicians, and these recordings — appearing on midprice for the first time — are culled from two earlier United Artists LPs, A Traitor In Our Midst (released in 1972) and Don't Give Up Your Day Job (1974). Their following in the UK has always been restricted and while this album has obviously been released to attract new record buyers, sales will probably still be restricted to a minority.

## KLAUS WUNDERLICH

The Unique Klaus Wunderlich Sound. Decca DBC-R 5/6. Keyboards player Wunderlich has some 15 million European album sales to his credit, and even now his back-catalogue runs to several dozen different album titles. This 2LP set ties-in with his current UK tour which includes dates at the Royal Albert Hall, and tv and radio appearances. The most of the titles are neatly bundled into different categories — for instance, Props International, and a medley of Brazilian music. There's even Mull Of Kintyre included — perhaps inevitably. Should sell well to Wunderlich's fans.

## STEVE KHAN

Tightrope. CBS S82230. Producer: Bob James. First solo album from talented guitarist who blends progressive jazz with rock and a touch of funk. Played guitar on Steely Dan's last single Peg, while drummer on Tightrope Steve Gadd played on AJA album title track, and the influence shows as a couple of numbers are like Steely Dan minus the complex lyrics. No mass sales but likely to appeal to fans of jazz and sophisticated rock.

## ARBRE

Arbre. DJM DJF 20527. Producer: Sandy Robertson. Second album with DJM for group originating out of Tyneside folk scene. Arbre still maintains three acoustic guitars and occasional close vocal harmonies but these days is going for a more pop/rock sound with lead guitarist Roger Askew launching into some adventurous solos. First album Time And Again did well in Europe and there should be some demand from those who enjoyed their recent British tour with Jim Capaldi.

## JOE COCKER

I Can Stand A Little Rain. Cube HIFLY 18. Producer: Jim Price. With a crop of beautiful songs by the likes of Jimmy Webb, Allen Toussaint, Randy Newman, Harry Nilsson and Billy Preston all given the Cocker treatment this LP shouldn't fail. But it did the first time round and there's little reason to believe it will fare better this time. Perhaps the cause of the failure lies in the fact that most of the tracks — like Guilty, The Moon Is A Harsh Mistress and You Are So Beautiful — are more mellow than the raw gutsy style more usually associated with Cocker, exemplified in the superb Put Out The Light.

## LITTLE BOB STORY

Little Bob Story. Crypto (RCA) ZAL 6415. French band pumping out good old rock 'n' roll with favourites like Tobacco Road and Don't Let Me Be Misunderstood mixed with their own original material. Since their first single in May 1975 they have won over some rock 'n' roll fans but have yet to make a big impression here. This LP is a collection of their singles material — though a small one at 24 minutes — and those who have just caught on to the band may want to catch up with their earliest offerings.

## Album of the week

### RAINBOW

Long Live Rock 'N' Roll. Polydor POLD 5002. Produced by Martin Birch. The long-awaited latest LP from leading heavy metal band Rainbow, featuring Ritchie Blackmore, Ronnie James Dio and Cozee Powell who between them have written all the songs. As hard rock/head-bashing music goes, this will be hard to beat. Rainbow have a huge fan following in this country and worldwide. They've taken over from where the now-defunct Deep Purple left off. Top tracks are the title track — also a single release — Gates Of Babylon and Kill The King. Loud and powerful. Even without Polydor's



massive marketing campaign, this would be bound to chart. Just check the recent readers' polls in the consumer pop press and you'll see just how popular Rainbow are.

### PETER COOK & DUDLEY MOORE

The Clean Tapes. Cube HIFLY 26. Compiled by D Hitchcock and N Slaven. Much archive material from the Pete N Dud days — very clean in comparison to the more recent rantings of Derek and Clive. Entertaining sketches and songs including the classic The Music Teacher and Goodbye.

### I-ROY

Heart Of A Lion. Front Line FL 1001. Produced by Roy Reid and Harry Johnson. One of the first album releases on the new Virgin label. Features ten new tracks all penned by Roy Reid. Excellent consistent reggae rhythm fronted by the so cool I-Roy. A well laid back LP, but so professionally recorded and arranged. Jordan River and Move Up Roots Man show I-Roy to be able to handle the latest trends in roots rock. A big seller in its field.

### VARIOUS ARTISTS

The Vintage Years Volume 2. Best of Irish Folk. Transatlantic MTRA 2002. Marketed by Logo. Collated by John Briley and John Stephens. Goodly selection from Transatlantic's Irish catalogue with artists like The Johnstons, The Dubliners, The Boys Of The Lough and Dave Swarbrick. Indeed, Swarbrick's version of The Killarney Boys of Pleasure is the high spot of the LP. Ireland is a country steeped in musical traditions, many of which are featured here.

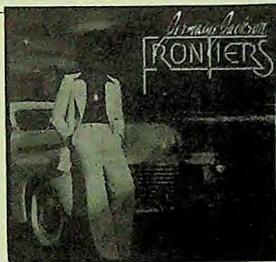
### THE MOVE

Shazam, Move Fly Records Doubleback Toofa 5. Another release in the excellent Toofa... series, which focusses this time on The Move, arch purveyors of mid Sixties pop. An interesting collection which throws light on Roy Wood's subsequent development. Tracks include Flowers In The Rain, Fire Brigade and Fields Of Purple.

## Jackson crosses solo frontier

### JERMAINE JACKSON

Frontiers. Motown STML 12082. Produced by Jermaine Jackson and Michael McGlorey. Former lead singer and bass player with the Jackson 5, now The Jacksons, launches on a solo career. He has a fine soulful voice, with wide range. He has co-written three songs on Frontiers and co-produced four of the eight tracks. Outstanding is his version of the Stevie Wonder hit Isn't She Lovely. A fine album.

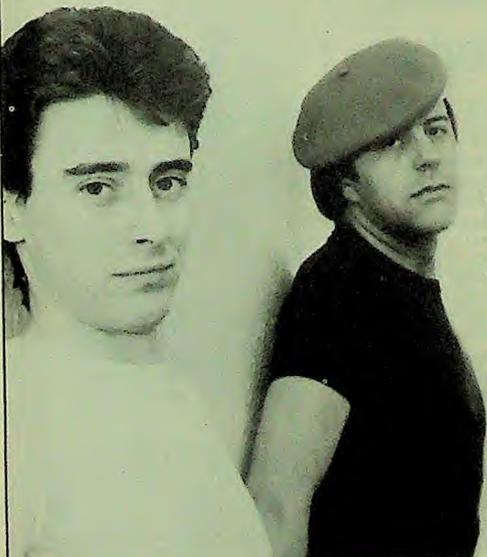


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# ALBUM REVIEWS

## The impeccable Mathis

### JOHNNY MATHIS

*You Light Up My Life*. CBS 86055. Producer: Jack Gold. Mathis is back in the singles charts again, dueting with Deniece Williams on *Too Much Too Little Too Late* (included here, along with the Bee Gees Emotions) and of course his greatest hits 2LP set last year was one of CBS' biggest sellers. His latest album is very much the usual Mathis formula — a handful of new songs, several current day pop tunes, and a couple of old standards, all given lush orchestral arrangements and Mathis adding his usual impeccable vocals. Material includes *How Deep Is Your Love*, the title track (a big US for Debbie Boone) and *Till Love Touches Your Life*. Should be another big seller for Mathis. ●



### EDDIE MONEY

*Eddie Money*. CBS 82434. Debut album from an American singer with a strong powerful voice. There's been little promotion for him over here so far, but with the right push, he could make it. His version of *The Miracles' Your Really Got A Hold On Me* would make a fine single. Classify under class rock music. Produced by Bruce Botnick. ●

### JIMMY JEWELL AND EARS

*From The First Time I Met You*. Affinity AFF 5. Producer Jimmy Jewell. Not the comedian of the same name, but one of the best jazz-

blues saxophonists around, whose last album was aesthetically a high point in the instrumental music of last year, if not in sales terms. Jewell's music is cool, flowing and sometimes intricate but always relaxing. Deserves good sales, but will probably sell well only to the converted. Best tracks: *Whose Blue?* and *Blue Boar Blues*. ●

### EDDIE KENDRICKS

*At His Best*. Motown STML 12080. Producers: Various. A 14-track compilation featuring recordings made by Kendrick between 1971 and 1976. Titles include *Keep On Trucking (Part One)*, *Just My*

*Imagination Running Away With Me*, *Boogie Down and It's So Hard For Me To Say Goodbye*. The tracks have been culled from earlier albums by the artist, including *Sky's The Limit*, *Goin' Up In Smoke* and *Slick*, and the *Just My Imagination* recording features Kendrick while he was singing lead with *The Temptations*. A worthwhile release, which could appeal to admirers of the Kendrick talent. ●

### ROGER WHITTAKER

*En Francais*. EMI EMC 3230. Producer: Pierre Cour. Sales appeal is likely to be restricted in view of the fact that Whittaker, as the title

suggests, performs all the numbers in French. Surprisingly he was a chart artist in France before breaking through in the UK ten years ago. Pleasant enough listening, but for the diehard fans only. ●

### SEAWIND

*Window Of A Child* CTI 5007 (Polydor). Producers: Harvey Mason/Bob Wirtz. CTI has a solid reputation for producing immaculate jazz-tinged albums and being in at the beginning of several artists' careers. Names that spring to mind are Lalo Shifrin and George Benson. The mould has widened lately to embrace jazz-rock and soft funk, the sort of music that is usually produced by dedicated session men and never sees the light of day. Seawind almost slots into the latter category, but as a working band in the States, and support act to the likes of Herbie Mann, Herbie Hancock and the Tower Of Power, this group (on the second CTI album) has grasped the need to be commercial. The music doesn't quite work and though Seawind may be a popular circuit band at home it would have to break down a lot of barriers to register in the UK, and, needs a much more individual sound. ●

much better known in the US, where they have played as support act to the Doobie Brothers on a coast-to-coast tour. Their third album for Polydor features pleasant country rock sounds but although the album music is commercial, airplay must be an important ingredient for sales success. This is an album which will require a great deal of care in stocking. ●

### BRIGHOUSE AND RASTRICK BAND

*Barwick Green*. EMI NTS 146. Producer: Brian Culverhouse. Not to be confused with the brass band's current work for Logo Records, this LP dates back to 1969 and has obviously been re-issued as a cash-in following the success of *The Floral Dance*. The title track has been issued recently as a single; also included is *The Forsyte Saga* theme, *Cornish Cavalier* and the Trojan March. A live recording made at St. George's Hall, Bradford. ●

### BUDDY GRECO

*Golden Hour Of Buddy Greco*. Golden Hour GH 659. A pot-pourri of recordings made by Greco during the last five or six years including *MacArthur Park* which, along with *Lady Is A Tramp*, remains one of his classics. Good mid-price value and as Greco is a regular visitor to these shores, usually playing cabaret dates, there should be moderate consumer interest for this. ●

### DAVEY GRAHAM

*The Complete Guitarist*. Kicking Mule SKKF 138. Brilliant guitarist who has strongly influenced other revered experts like John Renbourne and Bert Jansch, here giving another set of beautiful performances of intricately arranged folk, rag and blues numbers. Armies of quality-hungry Graham admirers have been waiting a long time for this LP and in-store play must win new appreciators. Faultless record, deserving sleeve notes without silly misspellings of names. ●

### THE CIMARONS

*Live At The Roundhouse*. Polydor Super 2383 489. Producer: Cimarrons. Previously with Vulcan Records, the Cimarrons are a Jamaican band who have been slowly but surely picking up a strong following for their music. Their first Polydor album features the new single *Ship Ahoy*, and a number of other surprisingly good cuts. The appeal of reggae music continues to grow in the UK and this album may well fare better than previous LPs, considering that the promotional forces of Polydor are behind it. ●

### GENESIS

*And Then There Were Three*. Charisma CDS 4010. Producers: David Henschel and Genesis. With a good chart single this LP stands a stronger commercial chance than previous releases, and in any event will be solid long-term seller. While *Trick of the Tail* is probably still the best album since the split with Peter Gabriel the new LP is of the really high musical and performance quality to be expected of a great but publicly underrated band. Should be strong enough to chart. ●

### JUDAS PRIEST

*Best of ... Gull* GULP 1026. Producer: Roger Bain. With a new Judas Priest LP have just had some chart success, this compilation might be boosted. Release put back to March 10 otherwise the two would have coincided. Good choice of tracks, including *Rocka Rolla*, *Diamonds And Rust*, and *The Ripper*, which show these rock heavies at their closest to general commercial appeal. Could do well depending on whether their followers' appetites are currently whetted or satiated. ●

### CHARLIE

*Line*. Polydor 2383 487. Producers: Terry Thomas, Julian Colbeck and Eugene Organ. Charlie are probably

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## Stephanie has come a long way

**STEPHANIE DE SYKES**  
*Crazy Lady*. DJM DJF 20528. Producers: Philip Swern and Geoff Calver. The lady has come a long way since her early hits *Born With A Smile On My Face* and *We'll Find Our Day*, and the time when she was singing with the vocal harmony group *Rain*. Her first DJM album which apparently has taken up to two years to make features a more grown-up Stephanie De Sykes, and is already receiving quite a lot of airplay. It includes her new single *Nothing Goes Right*, her last *Your Baby Is A Lady*, the title track *Crazy Lady*, and *Mixed Up Girl*. Promotion will be vital here but sales could be quite healthy. ●



# CHARTS

## Europe's top sellers

### Holland

(courtesy Stichting Nederlandse Top 40)

#### SINGLES

- 1 STAYING ALIVE — Bee Gees (RSO)
- 2 ONLY A FOOL — Mighty Sparrow and Byron Lee (Trojan)
- 3 DENIS — Blondie (Chrysalis)
- 4 WUTHERING HEIGHTS — Kate Bush (United Artists)
- 5 U O ME — Luv (Philips)
- 6 FANTASY — Earth Wind And Fire (CBS)
- 7 ROSITA — George Baker (Negram)
- 8 BIG CITY — Tol Hansse (CNR)
- 9 ARGENTINA — Conquistador (Philips)
- 10 SAME OLD SONG — Pussycat (EMI)

#### LPs

- 1 MOET NIET ZEUREN — Tol Hansse (CNR)
- 2 PLASTIC LETTERS — Blondie (Chrysalis)
- 3 SATURDAY NIGHT FEVER — Soundtrack (RSO)
- 4 THE KICK INSIDE — Kate Bush (EMI)
- 5 ALL 'N ALL — Earth Wind and Fire (CBS)
- 6 MOONFLOWER — Santana (CBS)
- 7 OUT OF THE BLUE — Electric Light Orchestra (UA)
- 8 20 GROOTSTE SUCCESSEN — Fischer Choir (Polydor)
- 9 CITY TO CITY — Gerry Rafferty (UA)
- 10 THE ALBUM — Abba (Polydor)

### W. Germany

\*Denotes local origin

- 1 DAS LIED DER SCHLUEMPFE — Vader Abraham (Philips) — Siegel.
- 2 MULL OF KINTYRE — Wings (Capitol) — Melodie der Welt
- 4 BUENOS DIAS, ARGENTINA\* — Udo Juergens & the national football team (Ariola) — Melodie der Welt
- 5 LOVE IS IN THE AIR — John Paul Young (Ariola) — Francis Day & Hunte
- 6 UND DABEI LIEBE ICH EUCH BEIDE\* — Andrea Juergens (Ariola) — Young/Intro.
- 7 TAKE A CHANCE ON ME — Abba (Polydor) — Union/Schacht

- 8 HEIDI\* — Gittie & Erica (Telefunken) — Targa Musik
- 9 I CAN'T STAND THE RAIN — Eruption (Hansa/Ariola) — Burlington/Aren
- 10 AMADA MIA, AMORE MIO — El Pasador (Philips) — Intersong

#### LP's

- 1 SEINE 20 GROSSTEN HITS — Buddy Holly (Arcade)
- 2 THE ALBUM — Abba (Polydor)
- 3 DIE 20 BESTEN — Slavko Avsenik (K-Tel).
- 4 WATCH — Manfred Mann's Earthband (Bronze/Ariola)
- 5 CRIME OF THE CENTURY — Supertramp (A&M)
- 6 DISCO FRIENDS — Various Artists (Polydor)
- 7 DISCO FIRE — Various Artists (K-Tel)
- 8 WISH YOU WERE HERE — Pink Floyd (Harvest/EMI)
- 9 RUMOURS — Fleetwood Mac (Warner)
- 10 HEART BREAKER — Various Artists (K-Tel)

### France

(Courtesy Music Media)

- 1 HOW DEEP IS YOUR LOVE — Bee Gees (RSO/Polydor). TI AMO — Unberto Tozzi (CBS).
- 3 MANGOLIAS FOR EVER\* — Claude Francois (Fleche/Carrere).
- 4 CA PLANE POUR MOI\* — Plastic Bertrand (Vogue).
- 5 WE WILL ROCK YOU — Queen (Pathé-Marconi).
- 6 MULL OF KINTYRE — Wings (Pathé-Marconi).
- 7 BELFAST — Boney M (Hansa/Carrere).
- 8 WOMAN IN LOVE — Adriano Celentano (Eurodisc/WEA).
- 9 J'AI OUBLIE DE VIVRE\* — Johnny Hallyday (Philips).
- 10 MANIE, MANIE\* — Michael Sardou (Trema/RCA).
- 11 VOULEZ-VOUS DANSER GRAND-MERE? — Chantal Goya (RCA).
- 12 JAMES CONTENT\* — Alain Souchon (RCA).
- 13 L'ETE DE PORCELAINE\* — Mort Shuman (Philips).
- 14 SOLO TU — Matia Bazar (Carrere). AMOR, AMOR — Rod McKuen (Ibach/Discodis).

## U.S. Top 20

### SINGLES

- 1 (1) NIGHT FEVER, Bee Gees
- 2 (2) STAYIN' ALIVE, Bee Gees
- 3 (3) LAY DOWN SALLY, Eric Clapton
- 4 (4) CAN'T SMILE WITHOUT YOU, Barry Manilow
- 5 (5) IF I CAN'T HAVE YOU, Yvonne Elliman
- 6 (7) DUST IN THE WIND, Kansas
- 7 (13) THE CLOSER I GET TO YOU, Roberta Flack
- 8 (10) JACK & JILL, Raydio
- 9 (12) WE'LL NEVER HAVE TO SAY GOODBYE, England Dan & John Ford Coley
- 10 (11) OUR LOVE, Natalie Cole
- 11 (6) EMOTION, Samantha Sang
- 12 (17) WITH A LITTLE LUCK, Wings
- 13 (15) RUNNIN' ON EMPTY, Jackson Browne
- 14 (14) EBONY EYES, Bob Welch
- 15 (16) GOODBYE GIRL, David Gates
- 16 (19) COUNT ON ME, Jefferson Starship
- 17 (8) LOVE IS THICKER THAN WATER, Andy Gibb
- 18 (20) FLASHLIGHT, Parliament
- 19 (30) YOU'RE THE ONE I WANT, John Travolta & Olivia Newton-John
- 20 (22) SWEET TALKING WOMAN, Electric Light Orchestra

### ALBUMS

- 1 (1) SATURDAY NIGHT FEVER, Bee Gees
- 2 (2) SLOWHAND, Eric Clapton
- 3 (3) EVEN NOW, Barry Manilow
- 4 (4) THE STRANGER, Billy Joel
- 5 (6) WEEKEND IN LA, George Benson
- 6 (7) POINT OF KNOW RETURN, Kansas
- 7 (9) JEFFERSON STARSHIP EARTH, Jefferson Starship
- 8 (5) AJA, Steely Dan
- 9 (8) RUNNING ON EMPTY, Jackson Browne
- 10 (11) BLUE LIGHTS IN THE BASEMENT, Roberta Flack
- 11 (10) THE GRAND ILLUSION, Styx
- 12 (13) FOOT LOOSE & FANCY FREE, Rod Stewart
- 13 (14) DOUBLE LIVE GONZO, Ted Nugent
- 14 (15) STREET PLAYER, Rufus/Chaka Khan
- 15 (12) NEWS OF THE WORLD, Queen
- 16 (18) BOOTSY? PLAYER OF THE YEAR, Bootsy's Rubber Band
- 17 (19) HERE AT LAST... LIVE, Bee Gees
- 18 (20) FEELS SO GOOD, Chuck Mangione
- 19 (2) FRENCH KISS, Bob Welch
- 20 (22) LONDONTOWN, Wings

## JUKE BOX 20

- 1 (5) I WONDER WHY, Sowaddywaddy
- 2 (14) WITH A LITTLE LUCK, Wings
- 3 (7) NEVER LET HER SLIP AWAY, Andrew Gold
- 4 (1) IF YOU CAN'T GIVE ME LOVE, Suzi Quatro
- 5 (2) FOLLOW YOU FOLLOW ME, Genesis
- 6 (17) TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis & Deniece Williams
- 7 (6) MATCHSTALK MEN & MATCHSTALK CATS & DOGS, Brian & Michael
- 8 (—) EVERYBODY DANCE, Chic
- 9 (11) MORE LIKE THE MOVIES, Dr. Hook
- 10 (10) HOLE IN MY SHOE, Traffic
- 11 (9) THE GHOST OF LOVE, Tavares
- 12 (8) EVERY IT'S A WINNER, Hot Chocolate
- 13 (4) I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe
- 14 (19) WHENEVER YOU WANT MY LOVE, Real Thing
- 15 (—) DARLING, Poacher
- 16 (18) THE ONE AND ONLY, Gladys Knight & The Pips
- 17 (—) SOMETIMES WHEN WE TOUCH, Dan Hill
- 18 (3) I DON'T WANT TO GO TO CHELSEA, Elvis Costello
- 19 (—) SINGIN' IN THE RAIN, Sheila B. Devotion
- 20 (13) WALK IN LOVE, Manhattan Transfer

Courtesy of Laren for Music

## 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 (4) HI-TENSION, Hi-Tension (Island IPR 2007, 12in)
- 3 (3) EVERYBODY DANCE, Chic (Atlantic K 11097)
- 4 (9) DONT COST YOU NOTHING, Ashford & Simpson (Warner Bros K 17096, 12in)
- 5 (2) BIG BLOW, Manu Dibango (Decca FR 13755)
- 6 (10) DELIRIUM/FEELIN' GOOD, Francine McGee (RCA PC 9216, 12in)
- 7 (7) THE BEAT GOES ON AND ON, Ripple (Salsoul SSOL 105)
- 8 (5) IT'S SERIOUS, Cameo (Casablanca CANL 121, 12in)
- 9 (13) DANCE A LITTLE BIT CLOSER, Charo (Salsoul SSOL 101)
- 10 (25) NIGHT FEVER, Bee Gees (RSO 002)
- 11 (14) JACK AND JILL/GET DOWN, Raydio (Arista ARIST 161)
- 12 (12) CLOSE ENCOUNTERS, Gene Page (Arista ARIST 12 171, 12in)
- 13 (6) SUPERNATURE/GIVE ME LOVE, Cerrone (Atlantic K 11089)
- 14 (20) FROM EAST TO WEST/ETC, Voyage (GTO GTP 030, LP)
- 15 (16) I LOVE MUSIC/LOVE TRAIN, O'Jays (Philadelphia PIR 6093, 12in)
- 16 (31) KU KLUX KLAN, Steel Pulse (Island WIP 6428/IPR 2013, 12in)
- 17 (17) WHAT'S YOUR NAME, Andrea True Connection (Buddah BDS 467)
- 18 (23) SHAME, Evelyn 'Champagne' King (RCA JD 11170, US import 12in)
- 19 (27) BAMA BOOGIE WOOGIE, Cleveland Eaton (Ovation OVDI 5001, US import 12in)
- 20 = (21) DANCE WITH ME, Peter Brown (TK TKR 6027)
- (23) IF IT DON'T FIT DON'T FORCE IT, Kellee Patterson (EMI INT 544)
- (18) MOVE YOUR BODY, Gene Farrow (Magnet 12 MAG 109, 12in)
- (—) GALAXY, War (MCA 12-MCA 359, 12in remix)
- 24 (11) FREAKY DEAKY, Roy Ayers (Polydor 2066896)
- 25 (—) JUST LET ME DO MY THING/CHIMI, Sine (Prelude PRL 12151, US import LP)
- 26 (26) SUN IS HERE, Sun (Capitol ST 11723, US import LP)
- 27 (—) YOU, Samuel Jonathan Johnson (Columbia JC 35323 US import LP)
- 28 (15) EASY, Jimmy Lindsay (Island WIP 6431)
- 29 (40) LOVE MUSIC, The Regal Dewy (RCA XB 1032)
- 30 (22) SOLAR HEAT, Olympic Runners (RCA PL 25124, LP)
- 31 (19) MAGIC WIND/JUPITER/ETC, Earth Wind & Fire (CBS 86051, LP)
- 32 (28) THERE ARE MANY STOPS ALONG THAT WAY, Joe Sample (ABC ABCL 5245, LP)
- 33 (33) ALL NIGHT LONG/SOLUTIONS, Dexter Wansel (Philadelphia JZ 34985, US import LP)
- 34 (—) RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW, Linda Clifford (Curton CUK 5021, US import LP)
- 35 = (38) I LOVE NEW YORK, Metropolis (Salsoul SG 2060, US import 12in)
- (29) YOUR LOVE IS SO GOOD FOR ME, Diana Ross (Motown STMA 8031, LP)
- 37 (34) ON BROADWAY, George Benson (Warner Bros K 17120, 12in)
- 38 (—) WIDE STRIDE, Billy Preston (A&M AMS 7344)
- 39 (—) VENUS, Lipstique (Ensign ENV 12)
- 40 (—) DO IT DO IT AGAIN, Raffaella Carrà (Epic EPC 6094)

## CHART COMMENTARY

Huge numbers of London/South-East DJs chart combinations of Hi-Tension (2), Cameo (8), Zager (1), McGee (6), Ripple (7), Ashford & Simpson (4), Charo (9) — the predictability becoming quite monotonous! Hi-Tension is by far the biggest disco hit in the South-East, and is in fact at 3 in the master chart. Only Cameo seems to be having trouble spreading out of the area... also mainly confined to South-East funk venues are imports Evelyn King (18), Cleveland Eaton (19), Sine (25), Sun (26), Samuel Jonathan Johnson (27), Dexter Wansel (33), Linda Clifford (34), Metropolis (35) ... Voyage (14)

## BREAKERS

Also moving are: Dee D. Jackson's Automatic Lover (Mercury 6007171), Parliament's Flash Light (Casablanca CAN 123), Amadeo's Moving Like A Superstar (Rampage RAM 1), Village People's Macho Man (DJM DJS 10856), Inner City Express' Shu Dig Dancin (Ebony EYEC 5), Leif Garrett's Runaround Sue (Atlantic K 11090), Whirlwind's Hang Loose (Chiswick NS 25), Bunny Sigler's Let Me Party With You (Salsoul SSOL 102), KC & The Sunshine Band's Boogie Shoes (TK TKR 6025), Donna Summer's Back In Love Again (GTO GT 117), Bee Gees' More Than A Woman (RSO 2658123, LP), Bob Marley's Satisfy My Soul (Island ILPS 9517, LP).

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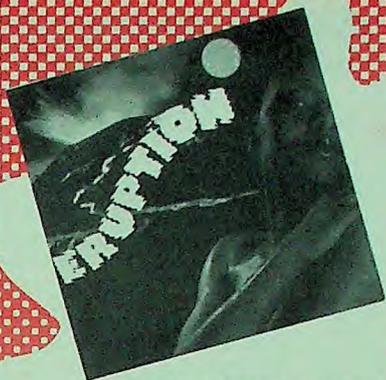
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**MUSIC WEEK FACT SHEETS** **COMPILED BY TONY JASPER**

<b>SINGLES</b>				
TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
JEFFERSON STARSHIP Count On Me Grunt FB 1196 (RCA)	March 10	None	Part of album. Earth campaign (see Fact File, albums, March 18). Radio Ads: 25 secs of 45 sec album ads, Capitol, Clyde, Piccadilly, Beacon, City, Metro, Victory. All-peak time: April 4 song-'Old Grey Whistle Test, lead girl singer Grace Slick interview. Capitol climber. Band headline Knobworth, June. Continuing publicity-push for single/album until then.	Major US smash hit. Familiar Starship. Usual production layers blended into pleasing whole. Will need much airplay but song has strength for consistent play. Earth LP (Grunt FL 12515).
THE FIVE SAPPHIRES Love Music Rocket ROKN 539 (EMI)	April 7	None	Special bio mail-out. Company servicing of media.	Strong resemblance to Darts. Rich though on own talent. If media accepts Darts are not sole UK exponents of Doo-Wop etc. good chart chance. For clubs with smoochers. B-side fairly up-tempo rocker. Group debut single. Discovered by Ron O'Shea who produces.
GRAHAM PARKER & THE RUMOUR Hey Lord Don't Ask Me Questions Vertigo PARK 002 (Phonogram)	March 31	Hold Back The Night (24, 1977)	Artist/band heroes of music press, constant coverage. New UK tour, April 20 onwards. Song featured Old Grey Whistle Test, March 21. Full-page ads. Sounds, NME, Melody Maker. Paul Burnette, Record of the Week, Radio One. 4 Colour bag.	Hold Back The Night amazingly out of 50 in five weeks. This one another brilliant Parker waxing, should stay longer. Lots of live, great shouting chorus. Class for the charts. New album, Parkerilla, May 26.
FERGUS Foot-Lose And Fancy Free Rondercrest ROND 1 (7") (Pinnacle) ROND 12 (12") (Pinnacle)	April 14	None	12", 10,000, picture sleeve, cartoon from MW's, Martin Groovy. Radio station servicing. Northern Home Counties paper coverage, ads (Beds, Bucks, Herts etc) Special tape for 600 pubs same area. Dealer competition with champagne for dealer who sells record copy while rep present. Same for dj's playing disc if rep in club. Short tour in May.	Above average small label debut. Catchy shuffler with general appeal, nearest approximation is current Gold hit. Happy, bright sound. Hopefully airplay producers will pick up LP, Fergus, May. Artist from Sligo, Southern Ireland.
DEVO I Can't Get Me No Satisfaction Stiff Boy 1 (Island)	March 31	None	Recent tour. Major coverage, Sounds, MM, NME. Some music paper ads. People's jury, Tony Blackburn programme, Radio One, Colour Bag.	Gas rtake of Rolling Stone's, Jagger-Richard classic, hit Stones (1,1965), Ots Redding (33, 1966), Aretha Franklin (43, 1967, 37, '68), Bubblerock (29, 1974). Buzzcocks, Love, Costello fans should dig this. Hopefully, cross-over, general appeal outside immediate power-pop, new wave.
VENUS Lipstique Ensign ENVY 12 (Phonodisc)	March 10	None	Ads, Music Week, Blues & Soul. Heavy disco mail-out, concentration. Film available 2000 posters for later distribution. Ensign say they will stay with disc.	Mysterious airplay silence but popular in clubs. Pacey disco bass ridden remake of old Frankie Avalon hit (16, 1959), Shocking Blue (8, 1970). From LP At The Discotheque (ENGY 2). 28 country release, even Guatemala, success.
MADISON Who Killed Davey Moore? Logo GO 312 (Selecta)	March 31	None	Tasteful, lavish media info folder. Basic media servicing.	Studio band assembled, produced, even partly financed by Kenny Denton. Beautifully made disc. Dylan Song, particularly popularised 1963 era by Pete Seeger (classic version, Seeger, We Shall Overcome, BPG 62209, or The Best Of Pete Seeger, 2 record set CBS 68201). For all its classic arrangement, production, hard to see song theme about a US boxer finding media, later public reaction.
JACQUE SULLIVAN Moments Air CHS 2219 (Phonodisc)	April 7	None	A Song For Europe, BBC TV March 31. Acting parts Yorkshire tv's Wilde Alliance programme. Considerable press coverage, e.g. Daily Express (Jan 23), Daily Mail (Feb 21), further Express (Feb 21), The Sunday Post (Feb 19), Sunday People (March 12), London Evening News (March 11), Standard (Feb 27).	Big pounding ballad from photogenic, vocally talented Canadian born, now UK settled, lady. Self-penned number relying on power rather than possessing hook, melody, does not stay in head. Too bland, Americans, others, who like Barry Manilow should appreciate that kind of fare.
STYX Fooling Yourself A&M 2007 (CBS)	March 17	None	Colour bag. Old Grey Whistle Test, BBC TV. British tour opening Manchester Apollo, May 11. PR from Heavy Publicity (01 286 8962).	US chart single. From album The Grand Illusion (AMHL 6437). Check back cover, some with US album catalogue numbers for past product. In Sweet melodic heavy style. More suited to US. Has useful hook. Limited chance.
FRANCINE MCGEE Feelin' Good RCA PC 9216 (RCA)	March 31	None	12" emphasis on disco world.	Successful Canadian artist. First disco single, in Donna Summer mould. Regional US charting. Lots of atmosphere, usual drums, followed by guitar intro before breathy pre-vocal sighs. Should do well in clubs.
DAVID PARTON Let's Make This Dream Last Forever Pye 7N 46059 (Pye)	March 31	Isn't She Lovely (4, 1977)	Basic company servicing of all media areas.	Surprising lack of final production muscle prevents feel of major MOR hit. Attractive flowing tune allied with infectious repetitive title line hook. Penned by artist, it bears repeated playing, so near to establishing Parton as hit-maker outside of being tabbed a Stevie Wonder copyist by some quarters.

**ALBUMS**

ARTIST/TITLE LABEL/Number/ Distributor	RELEASE DATE/ BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
UK UK Polydor De-Luxe 2302 080 (Phonodisc) RRP £4.35	April 14 The band's debut release which provides main material for forthcoming tour.	UK's first LP. Member Bill Bruford has had recent release Feels So Good To Me (Polydor).	Band comprises superb rock musicians associated with famous groups. Eddie Jobson, former Curved Air, Zappa, Roxy Music; Alan Holdsworth, Soft Machine, Gong; John Whetton, Uriah Heep and Bill Bruford, Yes, Genesis, King Crimson, solo band.	Personal publicist, Tony Brainsby (01-834-8341). Music paper ads. Group interviews in variety of magazines, provincial newspapers. Major UK tour from April 29 - May 15, covering most large cities. Extensive media coverage is expected in coming weeks in view of band's make-up.	Heard on white label, unfortunately no track credits. In terms of group members, sound nearest to early King Crimson. At times moments of sheer beauty, other points, complexity of much Soft Machine. Although with editing certain tracks seem possible single material the disc is basically for listening as whole. Vocals often biting, well allied to angry musical sounds at appropriate points. Band, in spite of seeming derivations from group member's past associations, looks like being creative, worthwhile force in British rock music. British radio set-up makes airplay hard for this kind of disc. Initial sales push, before general country buzz, should come from gigs. Sales seem reasonable in concert locations.
SAD CAFE Misplaced Ideals RCA PL 25133. Price Code HH. RRP £3.99	April 14 Release co-incides with major UK tour.	Band's first album. Fanx-Ta-Ra (RCA PL 25101), issued Autumn, 1977. From it, single I Believe (Love Will Survive) reviewed S/F, September 3, Hungry Eyes S/F, January 28, 1978, also Black Rose.	Manchester band regarded by many as Britain's best bet for future. Large provincial following. Not had real London press following to date. Seen as intelligent rock band.	RCA's major UK rock band. Previous LP, singles extensive promotion but first LP, single unfortunately encountered Elvis Presley single, album chart, promotional onslaught. New LP, promotion seen as second stage of campaign to break band. 15,000, 20 x 30 colour posters for retail trade, also for dealers who write in for extra after sales force approach. Window banners, streamers, Wilder Rock tape, April - May. Special attention to North-West dealers, band from Manchester. Pre-sale there, phenomenal. Band on tour from April 12. London Lyceum gig. Recent Sight & Sound (Radio One, BBC TV2), Old Grey Whistle Test. Special past feature in Manchester Evening News, one for issue Tuesday, April 10 (LP review). RCA allocating considerable budget. Visual presentation said to centre around amazing record cover. Cover not seen by this writer at time of copy.	Band might be called under old classification 'progressive' but encompass many styles: quality pop, funk, jazz, heavier rock. Rich flowing pop melodies give them wide cross-over appeal, particularly in singles field. Rock-progressive customers will particularly zero-in on opening two cuts. Last tracks, Run Home Girl, Let Love Speak for Itself example of band in melodic flow as also last LP cut, On With The Show. Most engaging number is reggae rhythm hinting Relax, S2T3. Group still unnecessarily involve themselves in moments of musical confusion, sometimes they play predictable lines. Sales should be good.
THE ORIGINAL SOUNDTRACK PERFORMS You Gotta Walk It Like You Talk It Sparks SRLP 124 (Pye) RRP £3.25	March 24 Acquired from US sources, re-issued for here, in view of Steely Dan popularity. Consists of early Walter Becker-Donald Fagen material.	None. A presumable one-off release of early tapes made by Becker, Fagen and others.	Becker, Fagen, both New Yorkers. Attended Bard College, up-state New York. Wrote score of movie You Gotta Walk It Like You Talk It, issued on Spark under title The Original Soundtrack. Led to attempt at forming band with guitarist Denny Diaz (featured on this LP) but unsuccessful. Becker, Fagen then back-up men for several groups including popular 1960's act Jay & The Americans. Later met ABC/Dunhill producer Katz, signed as staff writers. Eventually, band assembled, including Diaz. Rest history from first album.	Point of sale streamers for dealers, consumer trade ads in MM, NME etc. Hopes of bringing over US movie from which tracks originally had their contact. Film title cut. First on LP. Album, previously US distribution only. Immediate interest from music press, album seen as 'collectors' item.	Pleasant album of vocal and instrumental cuts. Obvious sale point is its historical value, point should be to Steely Dan fans. Most interesting cuts for in-store demonstration, opening cut or final track, side two, If It Rains. Unattractive record cover, although basic information given but surprising no clear mention that Becker, Fagen, Diaz from first Steely Dan. Better title would have been Before There Was Steely Dan with film soundtrack credits, sub-titled. Sales if promoted.
FLAMIN' GROOVIES Flamin' Groovies Sire 9103 333 (Phonodisc) RRP £3.99	April 14 Issued to tie in with extensive European tour including lengthy British gigging and media work.	Shake Some Action (9103 251) - Phonodisc; early vintage Groovies, Teenage Head, double-record, re-issued 1976, Kama Sutra (KSMD 101 - Pye)	Cult followed, legendary rock 'n' roll band out of San Francisco, First days, 1965, soon famous for short musical disc explorations. Always encountered until recent, label contract problems. Teenage Head became best lost LP of 1971 with group Kam Sutra hassles. Migrated to England, 1972, recording for UK, mid-sixties gigging produced by Dave Edmunds at Rockfield. Returned home, revitalised by Sire contract. British promotion 1977, activity around Shake Some Action single, cut re-issued third time this year. That 45 wins Capitol's People's Choice.	7 full page ads taken in music papers, April 21 - May 12, two page features in some music papers, Sounds front cover recent time. Featured in Blank Space, Virgin in-house freebie mag. Ads connected with Our Price, PA's in shops, May 5-10. In-store displays, 100 shops, 3000 posters, full colour, emphasis upon concert venue areas. 3000 badges, T-shirts, Phonogram dealer label. New three-track single, 12" colour bag, 15,000. Radio Ads: BBC Radio One, Rock On, April 8. Special PR, Andy Furgerson UK tour, May 11, Newcastle, closing London, Roundhouse, June 11.	12 excellent cuts. Gives group best chance of long career for UK market success. Deal in interpretations of classic songs. Produced by Dave Edmunds. Beautiful clear sound. Crisp vocals. Excellent backings. Among cuts, Move It (Cliff Richard, 1, 1968) with hit '78 feel, far superior recreation to past Alvin Stardust dirge. There's A Place (Lennon/McCartney), Bryds song, Feel A Whole Lot Better (A-side of three track new single); several Beach Boy, Jordon-Wilson songs. In-store play, the opening cut, or Move It (S1T3), or Ups And Downs (S2T2). B-side of new single not on album, namely superb Paint It Black (Stones, 1, 1966), original original version of their classic, Shake Some Action. Large cult sale. With promotion plus tour, standard of LP, should chart.



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# RELEASES MUSIC WEEK

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BACK IN LOVE AGAIN, Try Me I Know We Can Make It/Wasted, DONNA SUMMER. GTO GT 117 (C).  
 BLUES RUN THE GAME, Milk And Honey, JACKSON C. FRANK. B & C BCS 0012 (C).  
 BORED BORED, Time Warp, CHRIS SPEDDING. RAK 274 (E).

**CD**  
 CALL ME MIDNIGHT, Young And Wild, CHERIE CURRIE. Mercury 6167 640 (F).  
 CRIMSON MOON, Jason B. Sad, T. REX. EMI MARC 19 (E).  
 DANCE ACROSS THE FLOOR, It's Your Sweet Love, JIMMY 'BO' HORNE T.K. TKR 6028 (C).  
 DISCO BELLS, Steam Train Stag, LIEUTENANT PIGEON. S.M.A. 1501 (H/L/Z).

DON'T GIVE UP ON US, The Time Of Our Lives, BILLY PAUL. Philadelphia PIR 6276 (C).  
 DON'T PLAY ANOTHER LOVE SONG, Why Not, MAGGIE RYDER. Polydor 2058 999 (F)

### FGH

FALLIN', I Believe That We, LE BLANC & CARR. Atlantic K 11114 (W).  
 FEEL A WHOLE LOT BETTER, Painted Black/Shake Some Action, THE FLAMIN' GROOVIES. Sire 6078 619 (F).  
 FIRE IN THE WIND, Promise The Wind, JOHN STEWART. RSO 7 (F).  
 FOREVER EVERTON, March Of The Gladiators, EVERTON FOOTBALL CLUB. Philips 6006 253 (F).  
 FROM A RABBIT, The Beast No. 2, RADIO STARS. Chiswick NS 36 (C).  
 GET IT OFF MY CONSCIENCE, Oh What a Day, THE LOVELITES. Grapevine GRP 107 (R).  
 HI TENSION, Girl I Betcha, HI TENSION. Island WIP 6422 (E).  
 HOW'S YOUR LOVE LIFE BABY, Ain't No Smoke, EDDIE KENDRICKS. Arista ARIST 12182 (F).  
 HONEY I'M RICH, Let Me Take You To The Sun, DELEGATION. State STAT 75 (W).

### IJK

I CAN FEEL MAD, Dole Queue Blues, BILBO BAGGINS. Lightning LIG 520 (W).  
 I DON'T MIND, Autonomy, BUZZCOCKS. United Artists UP 36386 (E).  
 I LOVE NEW YORK, I Love New York (Instrumental), METROPOLIS. Salsoul SSOL 107 (E).  
 I'M ON MY WAY, We Never Really Say Goodbye, CAPTAIN & TENNILLE A&M AMS 7350 (C).  
 INTERNATIONAL HERO'S, Eat The Rich, BRITISH LIONS. Vertigo 6059 201 (F).  
 I TAKE WHAT I WANT, No Lies, THE BISHOPS. Chiswick NS 33 (C).  
 IT'S O.K., Bim Bam Bom, HARMONY. Polydor 12121 356 (F).  
 JUNKIE TO MY MUSIC, He Used To Be A Friend Of Mine, LONNIE JORDAN. MCA 361 (E).  
 JUPITAR, Runnin', EARTH WIND & FIRE. CBS 6267 (C).

JUST FAMILY, Thank the Day, DEE DEE BRIDGEWATER. Elektra Asylum K 12285 (W).  
 KILLER, No Surrender, THE KILLERS. Satriil SAT 129 (W).

### LM

LOVE GROWS, Two Timer, LLOYD MILLER. Trojan TRO 9033 (C).  
 MARCHING TO ARGENTINA, Bonnie Charlie, THE TARTAN LADS. REL RES 004 (X).  
 MIDNIGHT RIDE, I Can't Keep My Heart Still, BARBARA PENNINGTON. United Artists UP 36378 (E).  
 MORE THAN A WOMAN, We're Both Ready For Love, TAVARES. Capitol CL 15977 (E).  
 MR. BLUE, Love Conquers Nothing, KEITH CARRADINE Elektra Asylum K 13109 (W).  
 MY LOVE IS LIKE A RED, RED ROSE, Pinch Of Snuff, FIVE HAND REEL. RCA PB 5082 (R).

### NP

NEVER TOGETHER, Who Needs Words, CARLENE CARTER. Warner Brothers K 17144 (W).  
 PHONE IN, Turning Stone, COLD COMFORT. Jet UP 36383 (E).  
 PROMISES PROMISES HUH, Theme From an Unknown Movie, LARRY ASHMORE & THE STRING MACHINE. Ariola Hansa AHA 516 (A).

### QR

QUARTER TO THREE, Pink Cadillac, T-FORD & THE BONESHAKERS. Splash CP 19 (E).  
 RIGHT ROAD TO ZION, Right Road To Dubland, THE JAHLIGHTS. Trojan TRO 9034 (C).  
 RIVERS OF BABYLON, Brown Girl In The Ring, BONEY M Atlantic K 11120 (W).  
 ROCK & ROLL IS DEAD, I Never Thought It Would Happen, RUBINOOS. Beserkley BZZ 13 (S).  
 ROXANNE, Peanuts, POLICE A&M AMS 7348 (C).

### S

SEA CRUISE, Alimony, FRANKIE FORD. Chiswick NS 38 (C).

SHE'S A ROLLER, Long Time No Woman, URCHIN. DJM DJS 10850 (C).  
 SOFT SPACE Pt. 1, Soft Space Pt. 2, SOFT MACHINE. Harvest HAR 5155 (E).  
 STELLA, Making Love On The Late Show, MIKI ANTHONY. EMI 2774 (E).

### T

THE CIRCUS IS SMALL, Sweet Guinevere, GORDON LIGHTFOOT. Warner Brothers K 17132 (W).  
 THE DAY THE WORLD TURNED DAYGLO, Iama Poseur, X-RAY SPECS. EMI International INT 553 (E).  
 THE NEXT BEST THING, Nobody Got So Much Soul, HERB REED & SWEET RIVER P.V.K. PVO 14 (W).  
 TODAY (JUNE SONG), Can't It All Be Love, RANDY EDELMAN. 20th Century BTC 1037 (A).  
 TRAVELLIN' MAN, Workin' Together, MAZE. Capitol CL 15978 (E).

### VW

VENUS AND MARS, Cosmic Harmony, TONI VAN BUYNE. Lightning LIG 518 (W).  
 WE'LL NEVER HAVE TO SAY GOODBYE AGAIN, Calling For You, ENGLAND DAN & JOHN FORD COLEY. Atlantic K 11111 (W).  
 WATCHA GONNA DO, Again & Again, THE JOLT. Polydor 2059 008 (F).  
 WHAT GOES ON, Casanova, BRYAN FERRY. Polydor POSP 3 (F).  
 WHEN TALKING IS TOO MUCH TROUBLE, Champagne & Rock 'N' Roll, CLIMAX BLUES BAND. Warner Brothers K 17134 (W).

### Y

YOUR LOVE IS GOOD FOR ME, Baby It's Me, DIANA ROSS. Motown TMG 1104/121104 (E).  
 YOU'VE LOST THAT LOVIN' FEELING, You Beat Me To It, WILLIE ALEXANDER MCA 362 (E).  
 YOU JUST DON'T KNOW, Two Hearts Make One Love, CHUBBY CHECKER. London HLU 10557 (S).

## LISTINGS

**AB**  
 ACTION REPLAY, Mass Media Meditation, MASTERSWITCH. Epic EPC 6259 (C).  
 ALL THE NICE BOYS AND GIRLS IN THE WORLD, Strangers, RIFF REGAN. MCA 363 (E).  
 ANOTHER GIRL ANOTHER PLANET, Special View, THE ONLY ONES. CBS 6228 (C).  
 A ROCKING GOOD WAY (TO MESS AROUND AND FALL IN LOVE), Midnight Lady, REFLECTIONS. EMI 2778 (E).  
 BACK A YARD, Yard, IN CROWD. Cactus CT 111 (C/CR).

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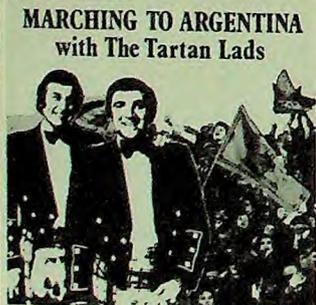
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Bernard Haitink/Concertgebouw Orchestra, Amsterdam	9500 359			
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Academica, Vienna/Regensburg Cathedral Choir	2533 362		
VIVALDI: Concerto for Lute, Strings & Continuo in D major, P.209	Eduard Melkus/Konrad Ragossnig Capella Academica, Vienna	2533 376	
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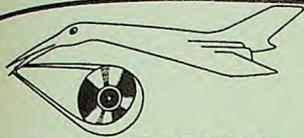
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## MARKET PLACE

## POSITIONS



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## SHORTHAND TYPIST Music Company Circa. £3,000

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Although there will be some routine shorthand and typing duties a substantial proportion of the time will be spent communicating with our Sales Promotion staff throughout the country.

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Personnel Officer  
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Middx  
Tel: 01-998 0766

**wea**  
Records Limited

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The successful candidate will ideally come from within the record industry and possess a thorough knowledge of ordering, stock control, sales, distribution, administration, control and motivation of staff and will preferably have a good working knowledge of the Scottish market.

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## ANNOUNCEMENT

## IN THE MATTER OF RECORD TOKENS LIMITED AND IN THE MATTER OF THE COMPANIES ACT 1948 NOTICE IS HEREBY GIVEN

that the Creditors of the above named Company, which is being voluntarily wound up are required on or before the 30th day of April 1978, to send in their full Christian and surnames, their addresses and descriptions, full particulars of their debts or claims, and the names and addresses of their Solicitors (if any) to the undersigned, WILLIAM MARTIN CURRY of 50 GEORGE STREET, CROYDON, SURREY, CR0 1PD, the Liquidator of the said Company, and, if so required by notice in writing from the said Liquidator, are personally, or by their Solicitors, to come in and prove their debts or claims at such time and place as shall be specified in such notice, or in default thereof they will be excluded from the benefit of any distribution made before such debts are proved.

DATED this 4th day of April, 1978.

W. M. CURRY  
Liquidator

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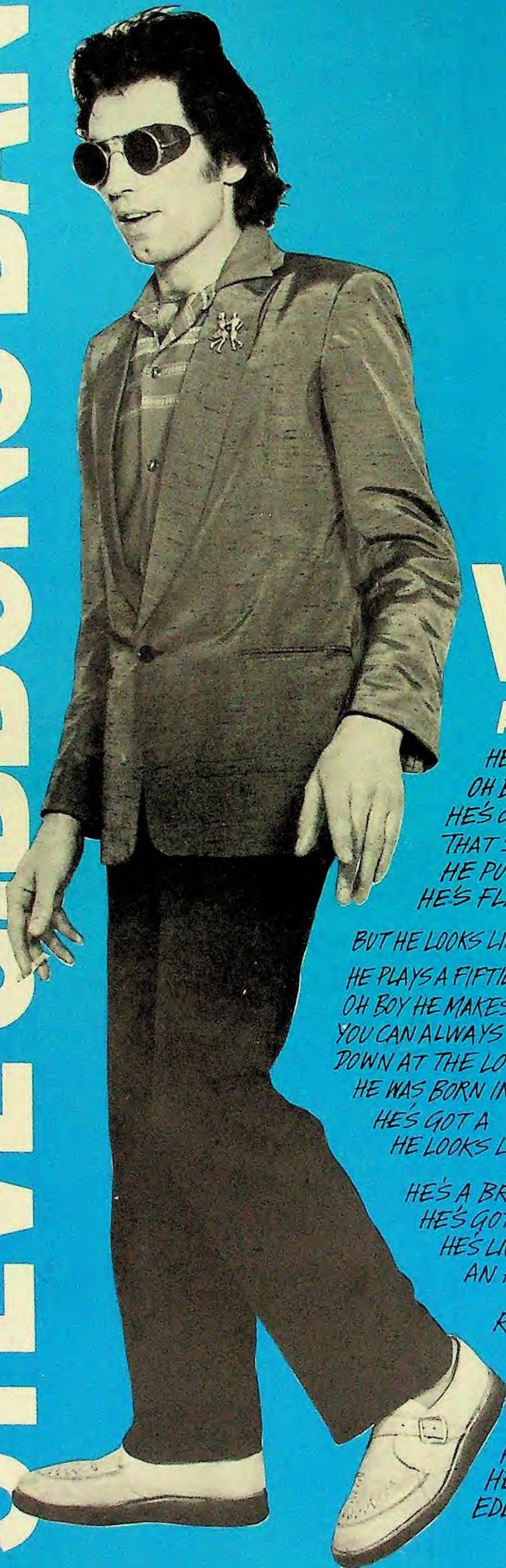
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# STEVE GIBBONS BAND



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A SINGLE 2059 017

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OH BOY THATS SOMETHIN ELSE  
HE'S GOT A GREASY WAVE AND A BRAVE TAT TOO  
THAT SAYS I LOVE MYSELF  
HE PUT HIS MONEY WHERE HIS MOUTH IS  
HE'S FLASH AS HE CAN BE

BUT HE LOOKS LIKE EDDIE COCHRAN AN THATS GOOD ENOUGH FOR ME  
HE PLAYS A FIFTIES FUTURAMA  
OH BOY HE MAKES IT MEAN  
YOU CAN ALWAYS FIND HIM RIPPIN IT UP  
DOWN AT THE LOCAL SCENE

HE WAS BORN IN THE NIFTY FIFTIES  
HE'S GOT A PSYCHEDELIC DAD  
HE LOOKS LIKE EDDIE COCHRAN EDDY VORTEX AINT TOO BAD

HE'S A BRAND NEW ROCKER  
HE'S GOT A BRAND NEW NAME  
HE'S LIVIN FOR THE KICK OF IT AN LOVIN EVERY BIT OF IT  
AN HE DON'T USE COCAINE

ROBERT MITCHUM FLANNELS  
A DIAMOND IN HIS TEETH  
HE'S GOT A TWO-TONE DRAPE WITH SILVER FLECKS  
HE'S GOT WINKLEPICKER FEET  
HE WAS BORN IN THE NIFTY FIFTIES  
HE'S GOT A PSYCHEDELIC DAD  
HE LOOKS LIKE EDDIE COCHRAN  
EDDY VORTEX AINT TOO BAD.

CHART FOR PERIOD MARCH 25-31

# TOP 60 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	6	2	20 GOLDEN GREATS Nat King Cole	Capitol EMTV 9 (E)
2	1	6	20 GOLDEN GREATS Buddy Holly & The Crickets	MCA EMTV 8 (E)
3	2	11	THE ALBUM Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86052 (C)
4			AND THEN THERE WERE THREE Genesis (David Hentschel)	Charisma CDS 4010
5	3	6	THE KICK INSIDE Kate Bush (Andrew Powell)	EMI EMC 3223 (E)
6			LONDON TOWN Wings (Paul McCartney)	Parlophone PAS 10012
7	16	6	SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)
8	4	3	KAYA Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9517 (E)
9	9	6	FONZIES FAVOURITES Various	Warwick WW 5037 (M)
10	11	22	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet UAR 100 (E)
11	5	3	THIS YEARS MODEL Elvis Costello & The Attractions (Nick Lowe)	Radar RAD 3 (W)
12	7	8	CITY TO CITY Gerry Rafferty (Hugh Murphy/Gerry Rafferty)	United Artists UAS 30104 (E)
13	13	5	BOOGIE NIGHTS Various	Ronco RTL 2027 (B)
14	14	7	PLASTIC LETTERS Blondie (Richard Gottehrer)	Chrysalis CHR 1166 (F)
15	10	12	REFLECTIONS Andy Williams (Various)	CBS 10006 (C)
16	12	59	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Calliat)	Warner Bros. K 56344 (W)
17	8	7	25 THUMPING GREAT HITS Dave Clark Five (Dave Clark)	Polydor POLTV 7 (F)
18	19	3	ANYTIME ANYWHERE Rita Coolidge (David Anderle)	A & M AMLH 64616 (C)
19	58	2	20 CLASSIC HITS The Platters	Mercury 9100 049 (F)
20	17	8	PASTICHE Manhattan Transfer (Tim Hauser)	Elektra K 52062 (W)
21	20	23	THE SOUND OF BREAD Bread (David Gates)	MCA MCF 2824 (E)
22	15	9	VARIATIONS Andrew Lloyd Webber (Andrew Lloyd Webber)	Epic EPC 69218 (C)
23	27	107	GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	RCA RS 1094 (R)
24	18	6	BEST FRIENDS Cleo Laine/John Williams (Various)	Epic EPC 86018 (C)
25	22	70	ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Stiff SEEZ 4 (E)
26	26	11	NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	United Artists UAG 30159 (E)
27	29	4	ANOTHER MUSIC IN A DIFFERENT KITCHEN Buzzcocks (Martin Rushent)	Warner Brothers K 56459
28			THE RUTLES The Rutles (Neil Innes)	CBS 86051 (C)
29	23	13	ALL 'N' ALL Earth Wind & Fire (Maurice White)	Epic EPC 82419 (C)
30	32	4	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
31	34	2	PENNIES FROM HEAVEN Various	World Records SH 266 (E)
32	36	15	GREATEST HITS Donna Summer	GTO GTLP 028 (C)
33	31	6	THE JESUS OF COOL Nick Lowe (Nick Lowe)	Radar RAD 1 (W)
34	30	13	EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)
35	21	10	DARTS Darts (Richard Hartley/Tommy Boyce)	Magnet MAG 5020 (E)
36	25	4	THE STRANGER Billy Joel (Phil Ramone)	CBS 82311 (C)
37	49	2	MARY O'HARA AT THE ROYAL FESTIVAL HALL Mary O'Hara	Chrysalis CHR 1159 (F)
38	38	3	CYCLONE Tangerine Dream (Tangerine Dream)	Virgin V 2097 (C)
39	24	7	DISCO STARS Various	K-Tel NE 1022 (K)
40	28	21	FOOT LOOSE AND FANCY FREE Rod Stewart (Tom Dowd)	Riva RVLP 5 (W)
41	40	7	FLEETWOOD MAC Fleetwood Mac (Fleetwood Mac)	Reprise K 54043 (W)
42	60	2	EVERY 1'S A WINNER Hot Chocolate	Rak SRAK 531 (E)
43		1	GREATEST HITS Olivia Newton-John	EMI EMA 785
44		1	THE MUPPET SHOW VOL. 2 The Muppets (Jim Henson)	Pye NSPH 21 (A)
45	43	3	GENERATION X Generation X (Martin Rushent)	Chrysalis CHR 1169 (F)
46	46	27	TELL US THE TRUTH Sham 69 (Pete Wilson/Jimmy Persey)	Polydor 2383 491
47		1	SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel	CBS 69003 (C)
48	43	3	ZARAGON John Miles (Rupert Holmes)	Decca TXS 126 (S)
49	46	27	20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)
50		1	HOPE AND ANCHOR FRONT ROW FESTIVAL Various	Warner Brothers K 66077
51	35	5	WATERMARK Art Garfunkel (Art Garfunkel)	CBS 86054 (C)
52	37	8	IN FULL BLOOM Rose Royce	Warner Brothers K 56394 (W)
53	52	2	30 GREATEST Gladys Knight & The Pips	K-Tel NE 1004 (K)
54	45	8	A NEW WORLD RECORD Electric Light Orchestra, (Jeff Lynne)	Jet UAG 30017 (E)
55			ALL THIS AND HEAVEN TOO Andrew Gold (Andrew Gold/Brock Walsh)	Asylum K 53072
56			OL' BLUE SUEDES BACK Carl Perkins (Felton Jarvis)	Jet UATV 30146
57	49	2	FEELINGS Various	K-Tel NE 1006 (K)
58	53	6	STIFFS LIVE STIFFS Various	Stiff GET 1 (E)
59	38	22	MOONFLOWER Santana	CBS 88272 (C)
60	50	4	BACCARA Baccara (Rolf Soja)	RCA PL 28316 (R)

ARTISTS  
AZ

ABBA	3,23,25	ELECTRIC LIGHT ORCHESTRA	10,54	KNIGHT, Gladys & The Pips	53	RAFFERTY, Gerry	12
BACCARA	60	FEELINGS	57	LAINE, Cleo/John Williams	24	ROSE ROYCE	52
BLONDIE	14	FLEETWOOD MAC	16,41	LONDON SYMPHONY ORCHESTRA	55	ROSS, Diana & The Supremes	49
BOOGIE NIGHTS	10	FONZIES FAVOURITES	9	LOWE, Nick	33	RUTLES	28
BREAD	5	GARFUNKEL, Art	51	MANHATTAN TRANSFER	20	SANTANA	59
BUSH, Kate	27	GENERATION X	45	MARLEY, Bob & The Wailers	8,34	SATURDAY NIGHT FEVER	7
BUZZCOCKS	18	GENESIS	55	MEAT LOAF	30	SHAM 69	46
COOLIDGE, Rita	13	GOLD, Andrew	55	MILES, John	48	SIMON & GARFUNKEL	40
COSTELLO, Elvis & Attractions	11	HOLLY, Buddy & The Crickets	2	MUPPETS	44	STEWART, Rod	40
DARTS	35	HOPE AND ANCHOR FRONT ROW FESTIVAL	50	NEWTON-JOHN, Olivia	44	STIFFS LIVE STIFFS	58
DAVE CLARK FIVE	39	HOT CHOCOLATE	42	O'HARA, Mary	37	SUMMER, Donna	32
DISCO STARS	26	JOEL, Billy	36	PENNIES FROM HEAVEN	31	TANGERINE DREAM	38
DURY, Ian	29	KING COLE, Nat	1	PLATTERS	19	WEBBER, Andrew Lloyd	13
EARTH WIND & FIRE	23					WILLIAMS, Andy	15
						WINGS	6

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 Lightning

	This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	STAR BREAKERS
£ 1	1	8		MATCHSTALK MEN & MATCHSTALK CATS & DOGS	Brian & Michael	Pye 7N 46035	Gt Northern Songs/EMI	Kevin Parrott	
£ 2	5	4		I WONDER WHY	Showaddywaddy	Arista 174	United Artists	Showaddywaddy	
3	4	9		BAKER STREET	Gerry Rafferty	United Artists UP 36346	Belfern/Island	H. Murphy/G. Rafferty	
£ 4	6	5		IF YOU CAN'T GIVE ME LOVE	Suzi Quatro	RAK 271	Chinnichap/RAK	Mike Chapman	
5	2	9		DENIS	Blondie	Chrysalis CHS 2204	EMI	Richard Gottehrer	
6	11	4		NEVER LET HER SLIP AWAY	Andrew Gold	Asylum K 13112	Warner Brothers	A. Gold/B. Walsh	
£ 7	8	6		FOLLOW YOU FOLLOW ME	Genesis	Charisma CB 309	Gelring/Hit & Run	D. Hentschel/Genesis	
8	3	10		WUTHERING HEIGHTS	Kate Bush	EMI 2719	EMI/Kate Bush	Andrew Powell	
9	13	3		WITH A LITTLE LUCK	Wings	Parlophone R 6019	McCartney/ATV	Paul McCartney	
10	20	4		TOO MUCH TOO LITTLE TOO LATE	Johnny Mathis/Deniece Williams	CBS 6164	Heath Levy	Jack Gold	
11	7	9		I CAN'T STAND THE RAIN	Eruption	Atlantic/Hansa K 11068	Burlington Music	Frank Farian	
12	10	6		I LOVE THE SOUND OF BREAKING GLASS	Nick Lowe	Radar ADA 1	Rock Music	Nick Lowe	
£ 13	16	7		WALK IN LOVE	Manhattan Transfer	Atlantic K 11075	Rondor	Tim Hauser	
14	NEW ENTRY			NIGHT FEVER	Bee Gees	RSO 002	RSO/Chappells	Gibb Brothers/Richardson/Galuten	
£ 15	18	7		SOMETIMES WHEN WE TOUCH	Dan Hill	20th Century BTC 2355	ATV	M. McCauley/F. Mullin	
£ 16	21	6		CHELSEA	Elvis Costello and Attractions	Radar ADA 3	Plangent Vision	Nick Lowe	
£ 17	23	4		MORE LIKE THE MOVIES	Dr. Hook	Capitol CL 15967	Essex	Ron Hasskine	
18	9	7		ALLY'S TARTAN ARMY	Andy Cameron	Klub 03	Copyright Control	Pete Shipton	
19	12	7		EVERY 1'S A WINNER	Hot Chocolate	RAK 270	Chocolate/RAK	Mickie Most	
20	15	11		EMOTIONS	Samantha Sang	Private Stock PVT 128	RSO/Chappell	B. Gibb/Richardson/Galuten	
21	14	8		IS THIS LOVE	Bob Marley & The Wailers	Island WIP 6420	Rondor	Bob Marley & The Wailers	
£ 22	30	6		SINGIN' IN THE RAIN	Sheila B. Devotion	Carrere EMI 2751	UA/Big Three		
23	NEW ENTRY			SHE'S SO MODERN	Boomtown Rats	Ensign ENY 13	Sewer Fair/Zomba	Robert John Lange	
24	33	3		EVERYBODY DANCE	Chic	Atlantic K 11097	Warner Brothers	Bernard Edwards	
25	29	7		WHENEVER YOU WANT MY LOVE	Real Thing	Pye 7N 46045	Screen Gems/EMI	Ken Gold	
26	35	3		IT TAKES TWO TO TANGO	Richard Myhill	Mercury TANGO 1	Utopia/Mysongs/EMI	Phil Wainman	
27	28	6		I'LL GO WHERE YOUR MUSIC TAKES ME	Tina Charles	CBS 6062	Chappells	Biddu	
28	25	11		STAYIN' ALIVE	Bee Gees	RSO 2090 267	RSO/Chappell	Bee Gees/Richardson/Galuten	
29	49	3		LET'S ALL CHANT	Michael Zager Band	Private Stock PVT 143	Carlin	Michael Zager	
30	24	8		RUMOUR HAS IT	Donna Summer	Casablanca CAN 122	Heath Levy	G. Moroder/P. Bellotte	
31	32	5		THE GHOST OF LOVE	Tavares	Capitol CL 15968	ATV	Freddie Perren	
32	44	2		TAKE ME I'M YOURS	Squeeze	A&M AMS 7335	Rondor/Deptford Songs	Squeeze	
33	39	2		LONG LIVE ROCK & ROLL	Rainbow	Polydor 2066 913	Copyright Control	Martin Birch	
34	NEW ENTRY			EGO	Elton John	Rocket ROKN 539	Big Pig	Elton John/Clive Franks	
35	17	12		COME BACK MY LOVE	Darts	Magnet MAG 110	Carlin	T. Boyce/R. Hartley	
36	27	14		WISHING ON A STAR	Rose Royce	Warner Brothers K 17060	Warner Brothers	Norman Whitfield	
37	43	2		THE ONE AND ONLY	Gladys Knight & The Pips	Buddah BDS 470	Famous Chappell	Richie Wise	
38	48	2		JACK & JILL	Raydio	Arista 161	Warner Brothers	Ray Parker Jr.	
39	22	10		FANTASY	Earth Wind & Fire	CBS 6056	Chappell	Maurice White	
40	NEW ENTRY			HEY SENORITA	War	MCA 359	Leeds	Jerry Goldstein	
41	46	3		MOVE YOUR BODY	Gene Farrow	Magnet MAG 109	Magnet	Hudson/Warren/Farrow	
42	41	3		KU KLUX KLAN	Steel Pulse	Island WIP 6428	Blue Mountain	S. Lilleywhite/G. Logie	
£ 43	36	2		I LOVE MUSIC	O'Jays	Philadelphia PIR 6093	Carlin		
44	50	2		YOU'RE SO RIGHT FOR ME	Eastside Connection	Creole CR 149	Faro/Creole	Eddie Davies	
45	NEW ENTRY			LOVE IS SO EASY	Stargard	MCA 354	Dr. Rock	Mark Davis	
46	NEW ENTRY			HAZEL	Maggie Bell	Swansong SSK 19412	A. Mackay/Heath Levy	Andy Mackay	
47	NEW ENTRY			THEME FROM THE HONG KONG BEAT	Richard Denton/Martin Cook	BBC RESL 52	AIR/Marksman		
48	NEW ENTRY			I MUST BE IN LOVE	Rutles	Warner Brothers K 17125	Pendulum/Chappells	Neil Innes	
49	NEW ENTRY			DO IT DO IT AGAIN	Raffaella Carra	Epic EPC 6094	Sugar		
50	40	4		AUTOMATIC LOVER	Vibrators	Epic EPC 6137	April/Momentbest	Vic Maile	

DANCE A LITTLE BIT CLOSER, Charo &  
 The Salsoul Orchestra, Salsoul SSOL 101  
 BACK IN LOVE AGAIN, Donna Summer,  
 GTO GT 117  
 AUTOMATIC LOVER, Dee D. Jackson,  
 Mercury 6007 171  
 JOKO HOMO, Devo, Stiff DEV 1  
 STAY WITH ME BABY, David Essex, CBS  
 6063  
 HEY LORD DON'T ASK ME QUESTIONS,  
 Graham Parker, Vertigo PARK 002  
 SUPERNATURE, Cerrone, Atlantic K  
 11089  
 COME TO ME, Ruby Winters, Creole CR  
 153  
 SCOTLAND FOREVER, Sidney Devine,  
 Philips SCOT 1  
 DON'T COST YOU NOTHIN', Ashford &  
 Simpson, Warner Brothers K 17096

DISTRIBUTORS A-Z  
 Ally's Tartan Army ..... 18M/L  
 Automatic Lover ..... 50C  
 Baker Street ..... 3E  
 Chelsea ..... 16W  
 Come Back My Love ..... 35E  
 Denis ..... 5F  
 Ego ..... 34E  
 Do It Do It Again ..... 49C  
 Emotions ..... 20E  
 Everybody Dance ..... 24C  
 Every 1's A Winner ..... 19E  
 Fantasy ..... 39C  
 Follow You Follow Me ..... 7F  
 Hey Senorita ..... 40E  
 Hazel ..... 46W  
 I Can't Stand The Rain ..... 11W  
 I Love Music ..... 43C  
 It Takes Two To Tango ..... 26F  
 If You Can't Give Me Love ..... 4E  
 I Love The Sound Of Breaking Glass ..... 12W  
 I'll Go Where Your Music Takes Me ..... 27C  
 I Must Be In Love ..... 48W  
 Is This Love ..... 21E  
 I Wonder Why ..... 2F  
 Jack & Jill ..... 38F  
 Let's All Chant ..... 29E  
 Long Live Rock & Roll ..... 33F  
 Love Is So Easy ..... 45E  
 Ku Klux Klan ..... 42E  
 Matchstalk Men ..... 1A  
 More Like The Lovies ..... 17E  
 Move Your Body ..... 41E  
 Never Let Her Slip Away ..... 6W  
 Night Fever ..... 14F  
 Rumour Has It ..... 30A  
 She's So Modern ..... 23F  
 Stayin' Alive ..... 28F  
 Singin' In The Rain ..... 22E  
 Sometimes When We Touch ..... 15A  
 Take Me I'm Yours ..... 32C  
 The Ghost Of Love ..... 31E  
 The One And Only ..... 37A  
 Theme From Hong Kong Beat ..... 47A  
 Too Much Too Little Too Late ..... 10C  
 Walk In Love ..... 13W  
 Whenever You Want My Love ..... 25A  
 Wishing On A Star ..... 35W  
 With A Little Luck ..... 9E  
 Wuthering Heights ..... 8E  
 You're So Right For Me ..... 44C/CR

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TOP WRITERS  
 1 Michael Coleman / Brian Burke, 2  
 Weeks/Anderson, 3 Gerry Rafferty, 4  
 Chinn/Chapman, 5 Neil Lovernson, 6  
 Andrew Gold, 7 Rutherford / Collins /  
 Banks, 8 Kate Bush, 9 Paul McCartney, 10  
 N. Kipner / J. Vallina, 11 Bryant / Peebles  
 / Miller, 12 Lowe / Bodna / Goulding, 13  
 Batteau, 14 Gibb Brothers, 15 Dan Hill /  
 Barry Mann, 16 Elvis Costello, 17 Sha  
 Silverstein, 18 A. Cameron, 19 E. Brown,  
 20 Gibb Brothers, 21 Bob Marley, 22 H.  
 Bron / E. Freed, 23 Bob Geldof / Singers,  
 24 Edwards / Rodgers, 25 Ken Gold /  
 Micky Deane, 26 Myhill / Wainman, 27  
 Biddu, 28 Gibb Brothers, 29 Alvin Fields /  
 Michael Zager, 30 Summer / Bellotte /  
 Moroder, 31 Keni St. Lewis, 32 Glen  
 Tilbrook / Chris Difford, 33 Blackmore /  
 Dio, 34 Elton John / Berni Taupin, 35  
 Mansfield, 36 B. Galvin, 37 Alan & Marilyn  
 Bergman / Patrick Williams, 38 Ray  
 Parker Jr., 39 M. White / E. Del Barrio, 40  
 War, 41 Chris Warren / Gene Farrow, 42  
 Steel Pulse, 43 Gamble / Huff, 44 Hurry /  
 Scorz Jr., 45 Runnells, 46 Andy Mackay /  
 Judy Forrest, 47 Denton/Cook, 48 Neil  
 Innes, 49 D. Pace / Brecardi / A. Collin, 50  
 Ian M. Carnarchan.

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## Generation X

THE DEBUT album from Generation X for Chrysalis entered the charts last week, but I was disappointed when comparing their live performance at the Roundhouse on Sunday to that on disc. Detecting some interesting and innovative titbits on the album I was eager with anticipation when the full house crowd gave them a fantastic welcome but I came away thinking they were just another punk band.

Like many groups they suffered from not being able to reproduce the same sound on stage with a lack of double-tracked guitars showing through on good album numbers such as From The Heart and Listen. Singer Billy Idle's voice failed half way through the set but the girls seemed more interested in his looks as several fainted in the crush to touch his bright red corduroy trousers. Perhaps technical criticisms are irrelevant as most of the audience were there for the sheer energy and excitement. And they got that in plenty as Generation X powered through numbers mostly taken, understandably, from their album.

Highlight of the set was Kiss Me Deadly, a more sophisticated song starting slowly but soon getting into the frenzied punk rhythm. After forty minutes Billy Idle announced the last number - Ready Steady Go, an interesting song dedicated to Cathy McGowan and her tv pop show of the sixties. As a single this had a brief flirtation with the charts recently.

John Lennon's Gimme' Some Truth up tempoed seemed a little out of place as an encore and the concert came to an abrupt end during Youth Youth when the guitarist got entangled in his lead and the drummer decided that the quickest way to the dressing room was through his drum kit.

DAVE DALTON

## Stylistics

THE HIT singles may be rather thin on the ground for the Stylistics at the moment but they still have one of the most distinctive sounds on record, and with more than £2 million sales of their Greatest Hits album, and sell-out concerts at the London Palladium last week, there can be no doubting that the harmony group still possess a vast following.

The Stylistics' opening performance last Wednesday (5)

proved that they have one of the most sophisticated stage acts of any of their counterparts. The falsetto lead of Russell Thompkins continues to dominate the performance, but other members of the five-man Philadelphia soul group are occasionally given the spotlight in order to showcase their own individual vocal talent. Collectively the Stylistics produce a sound which is virtually a straightforward reproduction of their recordings.

The short Palladium season comprised just a fraction of the group's current UK concert dates - they are consistent visitors to these shores, and it is no surprise when one witnesses the love relationship between performers and audience, and vice versa. The old hits, You Make Me Feel Brand New, I'm Stoned In Love With You, Rock 'N' Roll Baby and I Can't Give You Anything But My Love, along with newer songs, and a tribute to the late Duke Ellington via Satin Doll, and a Stevie Wonder medley, all received a great response from the punters. It probably won't be long before the group are back again for their umpteenth visit.

On the support bill was WEA's Candi Staton who, while possessing a good voice not unlike Gladys Knight's, needs to learn considerably more about stage presence. She scored however with two numbers in particular, her major UK hit Young Hearts Run Free, and Stand By Your Man, a US hit for her nearly five years ago.

CHRIS WHITE

## Chick Corea

ONLY A few weeks after he played piano with Herbie Hancock on stage at the Theatre Royal, Chick Corea was back in London recently with a totally different conception of his music, expressed this time through elaborate big band arrangements, thirteen musicians and lashings of flowers and potted plants. Shades of Edmundo Ross. Staging by Cecil B de Mille, in roccoco mood.

Corea is a performing pianist, but it was another future one glimpsed for him at this Rainbow concert, something more in the tradition of Ellington and Basie.

The audience thoroughly enjoyed the three-hour set, but the music was not always convincing. On first hearing, the selections from Corea's

new Mad Hatter album seemed over-written, experiments in a new fusion of classical and jazz that lacked the immediacy of his earlier work.

Like all Corea's bands, his outfit gave a solid, tight sound, accurate to a thousandth of a beat, but there were weaknesses, notably the pedestrian bass of Rick Laird, who is no kind of substitute for Stanley Clarke. Also, the very fluency of Corea's soloing, particularly on electronic keyboards, threatens to trivialise its content. He just bounces on his toes, flaps his fingers and away it goes, with a little whee from the pitch control at the top of every run.

Further, new sidekick Gayle Moran is rapidly becoming as much a menace as Linda was to McCartney fans. The crowd sat with gentlemanly forbearance through her awful renditions of self-penned non nonsense like I Knew You Then, and listened without jeering as she failed to bring off the piano licks Corea has taught her. As this world tour progresses, Corea may tighten up the set. At the moment there is too much self-indulgence.

NICK ROBERTSHAW

## Johnny Mathis

APPEARING AT a special London Palladium benefit evening on Sunday, billed as Supernight and raising money for the United World Colleges, Johnny Mathis once again proved that as a world class performer he has very few peers. More than 20 years after his first recording success, Mathis still has a voice almost unequalled in its sheer range and he manages to pull out every ounce of emotion from a song, no matter how trite it might be.

That is not to say that Mathis is in the habit of choosing trite material - quite the opposite in fact. He does have the knack of choosing the best of present-day pop music, blending it with a selection of evergreen standards. He opened with the under-stated It's a Beautiful Day before moving into his own perennial version of Errol Garner's Misty; from the Fifties he quickly spanned 20 years of popular music when he was joined onstage by Deniece Williams for their current hit, Too Much, Too Little, Too Late.

Mathis' presence on stage is always magnetic yet his personality is unobtrusive - apart from a few very nervous-

sounding comments, he gets down to the task in hand - performing good music. He introduced a touch of light-heartedness into the proceedings with I Said No, with its unexpected punchline about Time magazine, paid tribute to Mabel Mercer, performed an infectious medley of Brazilian music, and highlighted his act with a medley of West Side Story songs. For an encore there was a truly memorable reading of Jacques Brel's If We Only Have Love.

Johnny Mathis' music is timeless and, his voice permitting, he will still be producing good music in another 20 years time. He is the consummate performer - and one of the few real superstars, in the real sense of the word.

CHRIS WHITE

## David Coverdale

DAVID COVERDALE'S recent return to live performance in this country after an absence of two years has created a healthy interest, increased by the release of a new solo album, Northwinds, on EMI, and manifested in London by a vociferous welcome for the singer and his band at Camden's Music Machine. For these first audiences however there is more to his tour than merely witnessing the traditional coupling of album with promotional tour.

Deep Purple fans for one have remained remarkably loyal to the various splinters since the band's demise and Coverdale, as their last singer, was always assured of an immediate following when he chose to stage a comeback. More importantly he has assembled a band whose collective pedigree is such that his own past need not remain the primary drawing influence once they have become established.

Guitarist Mick Moody has been with Coverdale since the making of his first album Whitesnake (whence the band takes its name). His opposite number, Bernie Marsden, was last in the ill-fated Paice, Ashton and Lord line-up where his contribution was crisp but muted. Drummer David Doyle, newest member Brian Johnstone on keyboards (both last with the Streetwalkers) and Neil Murray on bass complete the line-up.

The set predictably combined solo material from the LP Whitesnake and Northwinds with a selection of Deep Purple songs which, having all been written or co-written by Coverdale in the first place, were not merely a tactic to incorporate sure-fire crowd pleasers.

Mistreated and Lady Double Dealer, both slightly rearranged, represented the Deep Purple era before the band moved into the single, Breakdown, which was written about Purple's decline. The band returned for two encores, Rock Me Baby and Going Down.

The imperfection of a band still growing together may be expected to disappear as the tour goes on. In that event Coverdale and Whitesnake will be a good band indeed, and a welcome addition to the rock scene.

CHRIS SIMMONDS

## IT'S GOT IT

- IT 1 SPEED - Big City/All Day And All The Night
- IT 2 MIDNIGHT CRUISER - Rich Bitch/Striker
- IT 3 DUGGIE BRIGGS BAND - I'm A Flasher/Punk Rockin' Granny
- IT 4 OUTCASTS - You're A Disease/Frustration/Don't Want To Be No Adult

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# Muff Winwood joins CBS

**MUFF WINWOOD** has been appointed director a&r UK at CBS Records. Winwood was the bass player with the Spencer Davis Group from 1963 until joining Island Records in 1967, where he remained for six years, being made a Director in 1970.

He is presently md of Basing Street Studios, a position he has held since 1973. Throughout this time, he has worked as a record producer. He is currently completing albums for Dire Straights and The Fabulous Poodles.

At CBS, Winwood will have reporting to him: Nicky Graham Senior a&r UK producer; Jeremy Ensor a&r UK co-ordinator; Jamie Rubenstein staff a&r; Chas De Whalley National Field Scout.

**JERRY TURNER** appointed CBS pop product marketing manager, replacing Andrew Pryor now with Ariola — previously he was senior product manager.

**UNITED ARTISTS** Records has completed its series of personnel changes (largely stemming from the departure of Martin Davis and Andrew Lauder to set up Radar) except for the appointment of a new a & r executive — an announcement re this is expected shortly.

Meanwhile, changes are as

## MUSICAL CHAIRS



Muff Winwood

follows: **Iain Maclay** to Sales Promotion Manager from UA Salesman Scotland ... **Howard Berman** to Label Manager having previously run the UA Sales Promotion office ... In the Promotion Department, under **Geoff Morriss**, **Dave Phimister** to Promotion Assistant from Noel Gay Music ... In the Press Office, under Head of Press **Michael Gray**, **Geoff Deane** to Press Officer from a spell with Keith Altham Publicity, prior to which Deane was with Polydor

for a year ... **Patricia Steed** promoted to Press Office assistant ... **Brian Maryon** joins UA as stock control assistant ... **Bernard Symonds** is now company secretary and chief accountant from deputy chief accountant.

**STEVE TURNER** from regional sales and promotion in Manchester for EMI LRD to London to take over new position of Disco Promotion Manager EMI LRD ... Also to EMI LRD, as disco promotions assistant, **Lorraine Lewis** from RCA Disco Direction ... **David Knight** to Southern Music creative manager from Campbell Connelly ... **Roger Birnbaum** to executive assistant to the office of chairman, Robert Stigwood Group of Companies; Birnbaum was recently a Vice-President of Arista Records ... **Dave Rollason** to Record Sales radio promotion team, based in Liverpool; further Record Sales appointments in the dealer promotion team are **Glen Morgan** (Manchester), **Peter Austerfield** (Leeds), **Rosemary Taylor** (London), **Susie Higgs** to Head Office Team as Field Controller ... **Teddy Meier** to Chrysalis Co-ordinator for Germany, Austria, Switzerland.



**MIKE SMITH** has made his first signing to Decca since joining the company as head of a&r last September — *The Late Show*. The band have already started working on their first album, and a single will be released in early May. Left to right: Standing — **Michael McDonagh** (head of press and promotion), **Tim Joyce** of *Late Show*, **Terry Melcher**, **Bill Clift** and **Mike Jelly** (*Late Show*), **Peter Goodchild** (marketing director), **Dave Head** and **Tony Jewson** (*Late Show*); seated, **Jazz Summers** (manager) and **Mike Smith**.

## One-Stop and Boost

**YOUR LEAD** article in the April 8 issue, headed "One Stop Link to Boost Image" was of some considerable interest to us at One Stop and calls for some comment. A point worth making is that invitations to join this association do not appear to have been made to others — and the majority of one-stops I have seen are respectable and run on businesslike lines — so could it be that these four wholesalers are trying to carve out a niche for themselves with the record companies? They are after all in different areas and cover the country quite well.

When One Stop first formed some eighteen months ago and started to discuss discounts with manufacturers, the attitude was fairly frigid. Since we opened our doors for trade last October, we have found that all the manufacturers have co-operated most enthusiastically and it is, I believe, a credit to them that they have been flexible enough to recognize one-stopping to the extent that they have over a comparatively short period of time.

With regard to the 'respectable image' **BOOST** members are seeking, that is something an organisation cannot buy or promote. It will come after the manufacturers have had sufficient time to assess the principles of one-stopping and how it will affect them in their own distribution, investment and sales set

## LETTERS

Music Week welcomes letters on all subjects relating to the music industry. Write to: *Music Week*, 40 Long Acre, London WC2.

up. It is then that the One Stop operators will be able to show in very positive terms their own sincerity in their own day to day dealings with record companies, and their ability to distribute records efficiently. That I believe is when you earn respectable recognition and then too the possibility of better discount structures.

Whilst in no way attempting to decry or bring down aims of 'BOOST', perhaps now is the time for us to set down our declared intention, and indeed, the basic philosophy of One Stop Distribution (Records and Tapes) Ltd. We have always believed that the correct approach for One Stop was to work with the record companies and increase the co-operation and the flow of information between us. Our aim was to be responsible and reputable members of the business.

We feel that if we can shape ourselves as such our success will be reflected in our sales and in the discounts we would gain.

One Stop Distribution know that they have a professional approach to the One Stopping business and are pleased that the record companies realise this and show it by the nature of the deals and the discounts that we already enjoy. **E H Webster One Stop Distribution (Records & Tapes) Ltd.**

# Simon signs to WB

**PAUL SIMON** has signed a long-term agreement with Warner Brothers Records. He still has one album due to CBS and will begin recording for Warners on its completion. The switch to Warners coincides with Simon's plans to broaden his activities in movies, television and theatre.

**CARLIN MUSIC** has announced a new deal to administer two new publishing companies, Terra Firma Music and Katja Music. The companies have been formed by Jimmy Bishop, formerly vice-president and General Manager of CBS publishing company April Blackwood. Both companies are linked with the new record label,

Omni Records, and Total Entertainment Inc which are jointly owned by Bishop and Paul Robinson, Chairman of Power Exchange.

Among the artists on Omni are The Imperials, The Main Ingredient and Roundtree. Further deals are currently being negotiated by Robinson and Bishop and will be announced shortly.

In London, the companies will operate from the Power Exchange International Ltd offices at 475 Harrow Road, London W9. Telephone: 01-289 1036. In the US, from Total Entertainment Inc/Omni Records, 540 Madison Avenue, NY 10022, where Bishop will be based.

## MUSIC DEALS

**AMERICAN COUNTRY** singer Bill Anderson's product will now be released in the UK on the Ember label following a deal between Ember Records and MCA in Hollywood. A single and album will shortly be scheduled for release here, backed by a strong merchandising campaign. The singer will visit Britain for promotional appearances in connection with the release.

**ELEVEN ALBUMS** featuring such artists as Audrey Hepburn, Fred Astaire, Noel Coward and Judy Garland are to be released on May 15 as the result of a deal between the New York based DRG Records and EMI's Import Division.

The deal, which was concluded in London last week by DRG President Hugh Fordin and EMI's import manager Phil Lloyd, will mean the initial release in May of the following lps:

The original soundtrack of *Funny Face* with Fred Astaire and Audrey Hepburn (DS 15001); the original cast album of *Best Foot Forward*, the show which launched *Liza Minnelli* (DS 15003); *Noel Coward's* demo tapes for his last musical score *The Girl Who Came To Supper* (SL 5178); recordings of *Judy Garland* obtained from a private collection — *The Wit And Wonder Of Judy Garland* (SL 5179); *Stretch* by *Elaine Stritch* (SOT 2001); the original cast album of the Broadway hit *Very Good Eddie* (DRG 6100); *Nancy Walker The Broadway Bombshell Sings Showstoppers* (SOT 2002); *A Party with Betty Comden And Adolph Green* (S2L 5177); *Vols 1/2/3* featuring *Judy Garland*, *Fred Astaire*, *Gene Kelly*, *Frank Sinatra* and others (OTF 1/2/3).

The launch will be preceded by a month-long sell-in campaign to dealers with special presentations in Manchester, Leicester and London.

Product coordination will be handled by UK Label Manager Peter Rawlings at DRG Records, 116 Shaftesbury Avenue, London. Further releases will include recordings by current artists and Broadway shows, together with more from the vaults of Hollywood's film studios and stage shows.

## MUSIC WEEK

Incorporating Record and Tape Retailer

A Morgan-Grampian Publication 40 Long Acre, London, WC2

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Subscription Rates: UK (£20.75), Europe (US \$46.00), USA, S. America, Canada, Africa, India, Pakistan (US \$79.00), Middle East & North Africa (US \$69.00), Australasia, Far East, Japan (US \$95.00)

Published by Music Week Ltd., 40 Long Acre, London, WC2 and printed for the Publishers by Pensord Press Ltd., Gwent. Registered at the Post Office as a newspaper.

Member of Periodical Publishers Assoc. Ltd., and Audit Bureau of Circulation.

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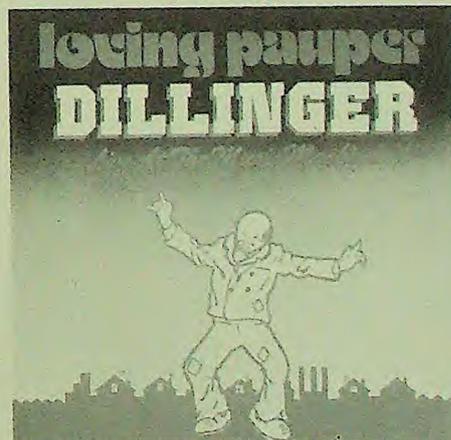
**MANAGEMENT**  
**MANAGING DIRECTOR:** Jack Hutton  
**PUBLISHER:** Peter Wilkinson

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