

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

MUSIC WEEK

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

Budget eases small retailers' tax

INDEPENDENT DEALERS greeted Chancellor Denis Healey's Budget with mixed reactions. Opinions ranged from "negative" to "realistic and understanding". But the general feeling was that further concessions for the small business were needed. Most were heartily grateful that the Chancellor had left VAT untouched, although record dealers who also sell hardware would have liked to see it standardised at 10 per cent. The biggest chorus of welcome was for the continuance of tax stock relief, and dealers were hoping that general tax relief would encourage spending in the entertainment sector.

What small businesses got from the Budget was:

- Easing of Corporation Tax — now payable only over £50,000. VAT payable now only over £10,000 turnover, and not at all on bad debts.
- Capital Gains Tax on sale of business by retiring owner now in operation only above £50,000.
- Tax relief for newly self-employed on what they paid under PAYE.
- Losses of investments now offset against Capital Gains Tax.
- The temporary tax stock relief, freeing the small business from having additional stock which is carried over in a year taxed as profit, now extended "indefinitely".

GRRC secretary Harry Tipple, remarked that the budget "isn't as generous as it might appear", doing

by **TERRI ANDERSON**
and **DAVID DALTON**

little for the self employed, among whom most of the GRRC members are included. "The changes in Capital Gains and Capital Transfer tax were welcome. Raising the level of VAT registration won't do a lot for our members as the vast majority are above that level; and what people want to remember, if they de-register is that they won't be able to claim anything back.

"I think the Chancellor missed the opportunity to look again at records as compared with books, especially classical and spoken word records. As cultural recordings they should be zero-rated for VAT; they are to a

large extent subsidised by the rest of the industry. Raising of the profit limit on Corporation Tax could be a help in a tight situation — there were many borderline cases where people were worried about profit levels.

"I was very pleased about tax stock relief. It is good that it is to remain indefinitely, and this has cleared some doubt and worry."

Looking optimistically on the gloomy side Melvyn Thorley, of Top Ten Records, Manchester, commented: "If takings should suddenly drop it would be worth it, as we could then get rid of VAT."

Tony Ames, of the Record Bar chain, based in Nelson, Lancashire,

TO PAGE 4

NEXT WEEK

'A chastening, humorous, extraordinary experience...'

... that is how a record company marketing man describes three weeks of his life when the tables were turned and he found himself behind the counter of a record shop. BOB WALKER, until recently classical marketing manager at RCA, became a record retailer temporarily when he took over a friend's shop while he was on holiday. His experiences are described graphically in *Music Week* next week and it makes riveting reading for all dealers and marketing men.

THIS WEEK

Has the great repackaging boom peaked? A major *Music Week* inquiry into the nostalgia industry poses the question: "Does old material prevent new talent breaking through?" — See pages 28 and 29.

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PICTURED WITH someone Decca's press office coyly called "an uninvited guest", the celebrated German organist Klaus Wunderlich was welcomed to Britain for his first major UK tour with a Decca-hosted press lunch. Wunderlich is flanked by concert promoter Danny Betesh (left) who reported that all the concerts, including the Royal Albert Hall, had sold out, and Decca's head of press and promotion Michael McDonagh no doubt beaming at the thought of the catalogue of 66 albums by the organist which the company will be dipping into for release here.

PRS donations to music groups top £19,000

THE PERFORMING Right Society has announced donations for 1978 totalling over £19,000. Nearly 50 organisations receive aid. The Society has entered into a new seven-year covenant with the British Music Information Centre, increased its assistance to the Composers' Guild and Songwriters' Guild and contributed to the appeal for the National Centre for Orchestral Studies. Other recipients include the Young Musicians Symphony Orchestra.

EU report paints a gloomy industry view

THE CHEERFUL logic which proclaims that all times of economic gloom are boom times for escapist products like films and recorded music, is demolished in a new report on the music business.

The April issue of the *Retail Business* journal researched and produced by the Economist Intelligence Unit — using rather more colourful expressions than normally found in economic reports — also talks of the "phenomenon of rack jobbing" which now has taken up to a third of the UK market; and notes that the development of tv

compilations "has met with a stormy reception in the industry and, if maintained for long, could spell trouble for the more venturesome among retailers and more experimental among performers".

On the first point the report uses BPI figures for value and volume of sales between 1972 and 1977 to illustrate the dramatic drop in volume since the 1974 peak. It is a drop which has clearly worsened as the general economic situation has bottomed out. The "escapist" logic, the report says, "may have made sense in the Thirties, but not in the age of television".

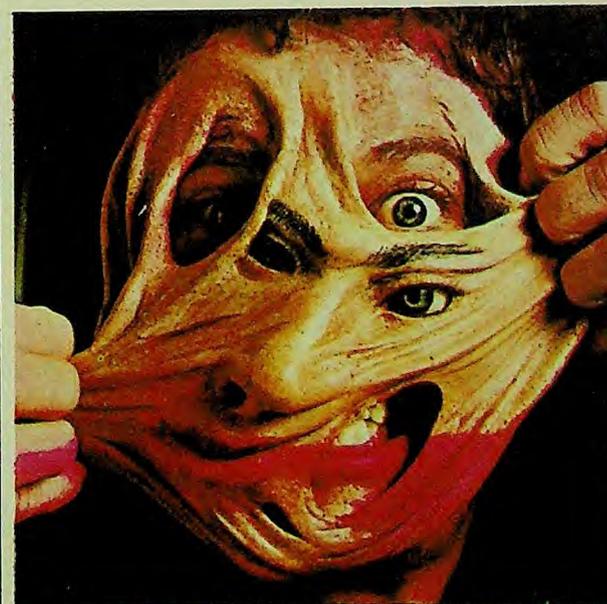
A review of market size states: "Overall, the market showed explosive growth in the early Seventies (paralleling a similar trend in sales of record players and hi-fi hardware) but then tailed off, and has contracted since 1974, with no sign of upturn yet visible. It is interesting to note that trading up from singles to LPs was responsible for much of the growth, and subsequently trading down again has been responsible for the contraction."

TO PAGE 4

K-tel switches on to radio

A LONG awaited breakthrough for Independent Local Radio was made last week when K-tel started a three week campaign on the radio network with the Vince Hill album. That Loving Feeling. A test campaign on Swansea Sound proved successful — the LP is now the most requested in the afternoon show. This is K-tel's first major radio promotion and it is expected the firm will spend £400,000 on radio within the next

year. Terry Johnson, managing director of K-tel says, "We are looking forward to a fruitful relationship with the commercial radio stations, and are confident that our expenditure will be supported by increased sales results. We have several albums planned for radio promotion over the next twelve months, and the Vince Hill album is the first in the middle-of-the-road market."



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RCA

DOOLEY'S DIARY



Roddy pop singer - official

RODDY LLEWELLYN, friend of Princess Margaret, one-time commune inhabitant, sometime landscape gardener and latterly nightclub director, is now officially a pop singer. Roddy signed his recording contract last Friday with Phonogram — a move predicted by Dooley in view of his producer Tony Eyers' work with Twiggy and other Phonogram artists in the past.

Roddy's recording career has been temporarily suspended in view of all the attendant publicity recently surrounding his royal friendship,

and Phonogram decided against drawing attention to the contract signing as it has no product currently available and is unlikely to be ready with a release for some weeks to come.

But songs for the debut album and single have already been selected and while it is unlikely that Princess Margaret will be getting a credit as consultant producer on the LP sleeve, Dooley can confirm that producer Eyers was a recent visitor to Kensington Palace where he had discussions with HRH about likely

material for Roddy to record.

The value of the contract negotiated by his manager Claude Wolfe has not been divulged but informed sources tell us "it is a lot of money".

● Incidentally, according to the *Dail Mail*, Bonnie Tyler was among the well-heeled guests crunching champagne glasses underfoot at last week's opening of the Battersea nightclub in which Roddy has an interest. Strange, considering Bonnie was playing backgammon in a Paris hotel at the time.

DRY COMMENT from outside the music business on the home taping problem. The latest *Economist Intelligence Unit Report* on the music retail trade (see news story) states tersely: "Sales of blank cassettes could have touched 35 million in 1976. Obviously not all these cassettes are being used to record conversations".

The report adds, "The plain fact is that the hardware manufacturers encourage home recording, for the logic of hi-fi systems is pointed in this direction . . . It looks as though the music trade is going to have to live with the fact that the concept of copyright is in contradiction to the concept of mass copying facilities."

Hallam dj on slimming kick

RAY STUART at 16½ stone is Radio Hallam's portliest presenter, and has decided to do something about it. The clinching factor was his realisation that his soccer hero, Alan Woodward of Sheffield United, could run faster backwards than Stuart can in a forward direction. Consequently Stuart is to join Sheffield United's twice-weekly training sessions. He hopes to lose at least two stones, and is determined to maintain his workouts with the footballers after he has attained that target.

Gary paces the Furies

GARY JAMES has just returned from business trips to the US and France where he has been fixing up licensing deals for his soon-to-be-launched independent record label, Pace.

The indefatigable James reports that while in the States he attended the opening match of the Philadelphia Furies, the soccer team which is being backed by various music industry luminaries in the US as well as several artists including Rick Wakeman, Peter Frampton, and Paul Simon. Others with an

interest in the Furies include Terry Ellis, Chris Wright, Brian Lane, Dee Anthony, and Peter Rudge.

Former A&M UK press chief Mike Ledgerwood, now in New York looking after publicity for A&M's East Coast operations, is also handling PR for the Furies.

Says Mike, "Everyone who has invested in the Furies has done so for one reason — they believe in the game and they also believe that soccer has a big future here. The Furies certainly aren't a publicity gimmick."



WRITING THE follow up to his hit single *It Takes Two To Tango* literally on the road, Richard Myhill is pictured with co-writer and producer Phil Wainman in the back of Wainman's Rolls Royce as they set off on a promotion tour of the country. "With the usual promotion commitments following the hit we simply have not had time to get round to any more writing," Wainman told MW. "So we decided to make the most of the hours driving from radio station to radio station." To help them they took Richard's portable piano and Phil's guitar. Tracks they write on the trip will be used for Myhill's debut *Utopia* album which they begin to record next week. (See feature, page 40).

YESTERDAYS

10 YEARS AGO
April 24, 1968

FOLLOWING chart success of Bill Haley, Buddy Holly and Eddie Cochran, companies are stepping up re-issue schedule to cash in on r&r revival . . . success of final GRRA conference emphasises need for unity in retail trade — one point at conference was warning of chaos for those who delay decimatisation changeover, due 1971 . . . the halfpenny disappears this year from August 1 . . . dj Alan Freeman, now 40, says "theoretically I could still go on introducing Pick Of The Pops until I'm 60" . . . Carl Perkins' Blue Suede Shoes re-issued on London label . . . Larry Uttal in London and picks up Cilla Black's Step Inside Love, currently No 14, from DJM for Bell US release . . . Louis Armstrong qualifies for his first MW Number One single award with What A Wonderful World on HMV.

5 YEARS AGO
April 21, 1973

UK and US record companies battling against rising market shares of European-owned Polydor and Phonogram . . . meanwhile Polydor runs campaign for Sha Na Na catalogue to co-incide with K-Tel's trial tv push for new Kama Sutra album . . . BBC planning aggressive move into record markets says newly-appointed Roy Tempest, record sales and marketing manager . . . Pye signs Scepterand Wand catalogues for UK . . . Industry considers joint campaign to drive home idea of discs as Christmas gifts . . . Bell occupies top three positions in US singles chart and three of top five in MW Top 50 . . . WEA's first non-American label Raft floated with Boom Bang by Family . . . Polydor Ireland m.d. John Woods set to launch Irish product to the world, particularly new EEC partners.

THE MEMBERS of rock group Queen are travelling in the height of luxury on their current tour. The Volvo bus in which they are travelling is the first of its kind in this country with special features like double glazing, a mirror-tiled shower, air conditioning, a toilet, a micro-wave oven, a refrigerator, plus audio and video cassette facilities. Optional extra is a hostess who will shop, cook, do the laundry and secretarial work. At the end of a gig the group members can take advantage of the full length sleeping accommodation for 15 plus reclining seats for 14 on their way to the next gig. After Queen, Genesis have booked the custom built coach from Edwin Shirley Bussing.

PICADILLY RADIO dj Tony Emerson got locked out of the station at 5 am last Thursday when he nipped out for the papers — and gave Arista an unexpected plug for the whole of side one of Raydio's album while he battered on the door to get back in.

RON SOLLEVELD (29), son of Polygram president Coen Solleveld, appointed manager of Intersong International in London after five years running Intersong US . . . Allen Davis moving from CBS International in New York to head CBS Holland in Amsterdam . . . Wonder if Jonathan King will release a record to help promote his bid to become an MP? Possibilities that spring to mind include Help Me Make It Through The All Night Sitting, Nothing But A House Party, Devolution Number Nine, A Long And Binding Pay Code.

BETTE MIDLER's manager/producer Aaron Russo demanding payment in gold bullion for her autumn European tour in view of unpredictable currency markets . . . Sunbury Music director John Merritt anxious to make it clear sale of Sunbury and Dunbar companies in America does not affect his company here . . . soul music journalist Dave Godin has ended ten-year association with *Blues and Soul* magazine "owing to irreconcilable differences over editorial policy" and is now freelancing . . . Departure of Tony D'Amato, label manager for Decca's Phase 4 series, must put question mark over future of the label . . . New Decca signing The Late Show being produced by Terry Melcher, son of Doris Day, now domiciled in London . . . After several years' absence from recording Tony Newley making a comeback album for UA . . . Quarter final draw for Music Industry Football Cup 1978: WEA v Friermere Music, Electric Records v Anakarta Music or Carlin/EMI, Lightning v Spotlight, Thomson Regional Press v CBS Manufacturers.

SATURDAY NIGHT hysteria: Robert Stigwood presented Bee Gees with platinum Cadillac for ten million sales of *that* album; Polygram bought peak viewing time for Stigwood's 44th birthday with Bee Gees singing Happy Birthday; this week Polydor presents RSO with gold and platinum albums for UK sales — where will it all end? . . . A daughter Joanna to Lightning's general manager Martin Wickham and wife Lyn . . . A son Christopher to Power Exchange md Paul Robinson and wife . . . Las Vegas wedding next month for Phonogram a&r manager Hedley Leyton and Screen-Gems promo lady Frances Haime . . . Polydor asking for suggestions how to stop John Otway smoking 70 cigarettes a day . . . Elektra/Asylum general manager Don Mizell co-wrote with science fiction novelist Michael Bryant sleeve narrative for comic strip sci-fi cover of Lenny White album *The Adventures of Astral Pirates* . . . Peter Davies leaving RCA's European marketing office to become personal representative to Iggy Pop based in London at 9 Manchester Square, W1 (01-486 6460) . . . New Arista md Charles Levison bears remarkable facial resemblance to United Artists' Alan Warner.

Diary



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NEWS

West country one-stop

by TERRI ANDERSON
BOLD EXPANSION of a West Country dealer's self-help scheme for fellow retailers in his area has come within six months of its inception. Eric Moss, of Moss Music in Bideford, Devon, is about to develop his bulk buying project into a complete wholesaling/one-stop and distribution business.

Moss set up the bulk buying scheme in November last year, and it immediately attracted 120 small independents in the West. He was able to negotiate good discounts with manufacturers and pass these on to his members. The number of shops he is serving by this postal method has now reached a ceiling, he told *MUSIC WEEK*; although the number is now only nine more than the original 120, the average size of the shops involved has become much bigger, as small independents have dropped out and been replaced.

A warehouse and distribution centre is being constructed in "drastically converted" buildings at Tiverton, and Moss intends that

when complete it will be "the Lightning of the West Country".

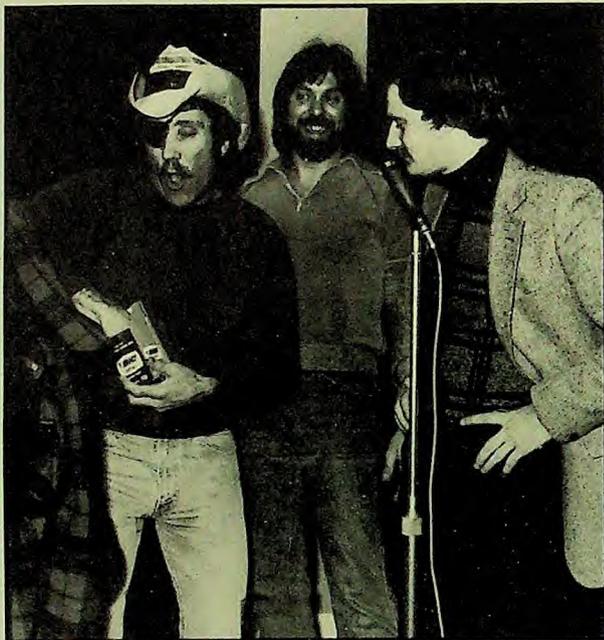
Although he has been in record retailing for under two years, Moss brought to the trade his experience as a production manager in industry, and was determined to increase sales and profits in an area of the country which manufacturers — and the dealers themselves — tended to think of as a backwater.

When he opens his new business he estimates that it could be used by 400 or more dealers who at present have to rely on deliveries from manufacturers, or from wholesalers based in London or the Midlands. A West Country one-stop would make it possible for them to have same-day supply of their needs because they could come and collect the records themselves.

Moss agreed that this new idea was "one step on" from the original scheme. Instead of bulking together

orders from members before ordering from manufacturers, Moss can now, he says, "predict what they will require, particularly where albums are concerned, and buy them in beforehand, so that deliveries can be quicker and ex-stock."

Moss revealed he wants to join BOOST, the association of the four major wholesalers, Lightning, Wynd Up, Clyde Factors and Terry Blood. "There are some principles I would like to see incorporated in their association, if I joined," Moss said, those principles would be aimed at giving the independents an even better service. Moss is however thinking about alternatives to joining the wholesalers' association. "I might be offering the record companies a form of independent distribution in the West Country. I think that must come, because they really cannot afford to service many of the very small accounts."



DURING A recent visit to Britain to appear on *Top Of The Pops*, Dr Hook members Ray Sawyer and Dennis Locorriere visited EMI's Uxbridge Road factory. Ray and Dennis are seen here picking out the prizewinner of a competition run amongst EMI's telephone sales girls which offered a free weekend holiday anywhere in the UK. Also in the picture (right) is Capitol Sales and Administration manager Geoff Kempin.

Dealers disappointed at VAT status quo

FROM PAGE 1

thought the budget was rightly cautious, but we would have liked to see VAT come down rather than remain stable. He was also a dealer who wanted the 25 percent on hi-fi hardware down to 10 percent. "The public will have more money to spend, and that should do us a bit of good; but it's a vicious circle — our turnover increases and is then ploughed back into the Treasury."

"Thank goodness they haven't touched VAT", was what Jean Gold of Tudor Records, Muswell Hill, London, described as her "negative reaction to a negative budget". There was, she felt, very little in it for the retailer.

Richard Morling, of Morlings, Lowestoft, Suffolk, was expecting — and would have welcomed, a 10 per cent VAT flat rate, because he trades in goods other than records as well. Tax stock relief he agreed was good news, as was generally tax relief. "That, and new credit card rulings might help to increase spending."

Hardest criticism came from Lois Pink, of Sounds Ideal in Wallington, Surrey. "I don't think it did enough for the small businessman. There's no incentive there at all. It was good to see income tax concessions but they weren't enough; the amount they are giving back won't buy an album."

Walter Beaver, of Beaver Radio in Liverpool said he would have been "horrified" if tax stock relief had not been continued, but otherwise thought the Budget would make no difference to independent retailers.

Most kindly disposed to Healey's efforts was Bernard Dean, of Scarborough, Yorkshire. "Taking a realistic view I think he has done the best he could," he said, regarding the eight per cent VAT on records and the higher rate on hardware, as reasonable. "Obviously we can all say 'it's not enough' whatever reliefs are given, but it is difficult to say exactly what we would like. Any good business which is run well can stay in profit, even through the hard times, and being realistic, I can't ask for more."

Dealer aims to boost Scots acts

FROM PAGE 1

already been receiving regional airplay and Radio One dj John Peel has also aired it. Muir claimed that more than 5,000 copies of the record had been sold in two weeks including more than 500 copies through his own two shops. Distribution is currently being handled by Scotia in Scotland, Wynd-Up for the North, and Lightning and Rough Trade for the London area.

Muir explained: "I first saw Skids last June and was so impressed I suggested financial back up and help with a recording contract. The answer was to form Aim Music, to look after management and promotion, and then an outlet for their product had to be found, so No Bad Records came into being."

He continued: "There's a lot of regional talent in Scotland and it is coming to the fore — at the moment Aim Music, which is run by my wife Bente and myself, intends to concentrate solely on Skids, but other bands are coming to us with demonstration tapes and there is a strong possibility that we will

eventually take on other acts. Radio Forth has been giving us a lot of local support and John Peel has also taken a strong liking to the band."

If Skids do succeed then they will be following in hallowed footsteps — other pop talent to emerge from Dunfermline in recent years include Ian Anderson of Jethro Tull, Barbara Dickson and Nazareth. Dealer Muir is also following the example set by another Scottish record retailer last year — Bruce Findlay of the Bruce's Record Stores formed his own Zoom! pop label to handle local talent that he was finding on his talent searches.

Skids' success on No Bad also underlines the continued trend of regional sellers becoming national hits. Only last week major company Phonogram claimed that a Sydney Devine EP, Scotland Forever, had charted nationally on the basis of Scottish sales only.

Muir, who says that he is considering the possibility of a distribution deal with a major company, is based at 43 Queen Anne Street, Dunfermline, Fife (Telephone 28464).

News in brief...

CLOTH CAP Enterprises, based on Merseyside, is now a fully operational management/agency and publishing company. Run by Mike Minguard and Angie McCartney (Paul's step mother), with Chris Mellor running the publishing side, the company has two bands signed to them, Mr Chipps and Young World. Further deals are being negotiated. They can be contacted at 38 Hamilton Square, Birkenhead, Merseyside (051-647 4576).

NEW LABEL, Different Records, based in London's Notting Hill Gate, has signed a distribution deal with Selecta. First single on the label is Question, sung by Martha Griffiths. The label has already had success with the Abyssinians' album, Forward On To Zion, and they are hoping to pick up more material from Jamaica.

LINDISFARNE, THE five man Newcastle band which had considerable album chart success in the early Seventies, has reformed in its original line-up, and now signed with Phonogram. The debut single for the Mercury label, Run For Home, (produced by Gus Dudgeon) is released on April 28.

BILL ASHTON, Musical Director of the National Youth Jazz Orchestra, has formed a new label, NYJO. Pressed by Decca and marketed by Selecta, a double album, To Russia With Jazz (DNYJ 501) is released this week. One side of the LP was recorded live in Moscow last summer. The orchestra has been invited to make a return visit in 1979.

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Blank sales 'double cassette figures'

FROM PAGE 1

Basing its statistics on its own surveys, and on BPI and Central Statistical Office tables — while admitting that the official Government figures are generally regarded within the trade as inaccurate — the EIU has come up with some new angles on the music market.

For example, taking the 1976 total retail value of the record and tape market as £250 million, and putting the statistical average British family at 2.83 people, it comes up with the less than awe-inspiring figure of £13.38 spent annually on recorded music, per household.

This could be expressed as three singles, five albums and one (pre-recorded) cassette per family per year.

Later in the report a figure of 35 million-plus blank cassettes sold last year indicates that the said statistical family is buying more than twice as many blank tapes as pre-recorded ones.

Following on recent reports of tv album companies expanding their interests to augment falling earnings from that product, the EIU makes the grimly interesting statement: "All compilation producers depend on the willingness of the major record companies to supply them with top name stars. So far both seem to be making a profit from the

practice, but the situation could change suddenly regarding availability of material, and then the compilation producers could disappear as suddenly as they arrived."

EIU repeats the warning later, when stating that tv has become the dominant medium for promotion. As a result, "the break-even point of sales for new releases is made that much higher, and it is for this reason that compilation albums represent a threat to variety and experimentation".

Describing the retail side of the business as "currently in turmoil" with mass discounting by multiples forcing some 80 percent of all outlets to sell discounted product, EIU produces its own statistics showing that independents have 47.5 percent by value of the retail trade and the three big multiples have 33 percent.

Tribesman launch new Boa label

THE LABEL Records, one of the UK's younger independents, has formed a new label, Boa. Initial product to appear on Boa will be the first single and album by Tribesman, a London based black band featuring ex-members of the Otis Waygood Band and Black Slate.

The Label opens its own record shop at the Dawes Road, Fulham head-quarters on May 5, and is now negotiating undertaking distribution for other independent labels.

Current product on The Label includes the Bombers' first single, I'm A Liar Babe (released April 14). The company's best selling act, Eater, is recording a new single to tie in with the UK tour with Slaughter and the Dogs, starting at the end of this month.

Eater and Tribesman will both perform at the first open-air Summer Fair in aid of the Spastics Society on June 15 in Fitzroy Square in Central London.

Peter Gerber

THE SUDDEN death at the age of 34 of Peter Gerber shocked music industry colleagues and friends last week. Peter started in the music business as an accountant for the Gem Toby Organisation and then moved on to run MainMan Ltd in the UK, representing David Bowie and Mott The Hoople.

For the past two years Peter had been working successfully on an independent basis as business affairs manager to a number of artists, whilst still representing MainMan's interests in the UK and Europe. His death followed a heart attack and he leaves a widow and three children.



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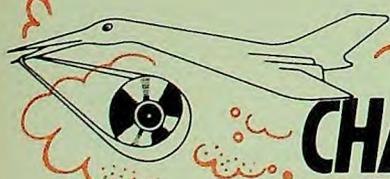
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Jack Jones - A Greatest Hits Album	0.70	—	2.35
Chicago - 1X	2.25	2.05	2.65
Chicago - X	2.25	2.05	2.65
Chicago - XI	2.25	2.05	2.65
Nel Diamond - Glad You're Here	2.25	2.05	2.65
Nel Diamond - Beautiful Noise	2.25	2.05	2.65
Boyz Scaggs - I Down 2 Left	2.25	2.05	2.65
John Denver - Live In London	2.06	1.75	2.35
John Denver - Best of Vol 2	2.06	1.75	2.35
Elvis Presley - Lovin' You	2.06	1.75	2.35
Mike Oldfield - Tubular Bells	2.25	2.05	2.53
Black Sabbath - Greatest Hits	1.75	—	2.21
Elvis Presley - 40 Greatest Hits	—	—	—
2LP's	3.30	3.10	—
Millie Jackson - Hurts So Good	1.00	0.75	—
Silver Convention - Madhouse	0.70	—	2.30
Showaddy Waddy - Showaddy Waddy	0.70	—	2.15
Gary Glitter - Greatest Hits	0.70	—	2.15
Baccara - Baccara	2.06	1.75	2.25
Meco - Star Wars - Other Galactic Funk	2.06	1.75	2.25

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MARKETING Chris Rea album unveiled at last

AFTER TWO years under wraps, singer/songwriter Chris Rea has an album, Whatever Happened To Benny Santini, out on Magnet. Produced by Gus Dudgeon. Full-page spot colour ads have been taken in *MM*, *Sounds*, *RM* and *NME*. Back-up promotion includes country-wide in-store/window

displays, posters, sweatshirts, stickers and badges. Plans are now being finalised for a major radio campaign.

The single, Fool (If You Think It's Over), taken from the album is already receiving extensive airplay. A video of the single is also available for promotional purposes.

Plans finalised for MCA FM soundtrack

PLANS HAVE been finalised for MCA's campaign for FM—the double album soundtrack which features Boston, Jimmy Buffett, Doobie Brothers, Eagles, Dan Fogelberg, Foreigner, Billy Joel, Steve Miller, Queen, Linda Ronstadt, Boz Scaggs, Bob Seger and others.

The film FM is the story of a day in the life of an American FM radio station. Distributors, CIC, have brought forward the release date of the film to June 29, when it opens at the Ritz, Leicester Square.

The soundtrack will be released on April 28, backed with extensive radio advertising on commercial stations throughout the country, particularly on specialist rock shows. In addition, there will be a series of full page ads in the music press and 550 window displays nationwide, starting May 2 for a three week period.

Pye rushes soundtrack album

PYE IS to rush-release the original motion picture soundtrack, Thank God It's Friday, on the Casablanca Records and Film Works label.

The double album which has advance US orders of one million units features music by Donna Summer, The Commodores (both artists appearing in the film), Diana Ross, Thelma Houston, Santa Esmeralda, Love and Kisses, Cameo and many more.

The package will also include an exclusive 12" version of Je T'Aime by Donna Summer.

The release will be accompanied by a marketing campaign across the country including four-colour posters, window banners, badges, t-shirts and full-page consumer press advertising. Special disco promotion is also being planned. The film is due for release in the UK this summer.

Rampage Pearson push

LARRY PAGE'S newly formed Rampage label is launching major promotional campaigns behind rising Scottish star Allan Stewart and Top Of The Pops Orchestra leader Johnny Pearson.

Pearson's theme from the BBC tv series All Creatures Great And Small, which is watched by a 16 million audience each week, has just been released on a single (RAM 2) and Rampage's distributors, Selecta, are putting a special push behind the record with window flashes and dealer mail-outs, while a press promotion campaign has been launched by St Pierre Publicity who

are working on all Rampage product.

Allan Stewart's Allan Stewart album (Page 1) was the subject of a Radio Clyde Mystery Album Of The Week promotion which also involved a window display in John Menzies' Glasgow store.

The competition drew some 2,000 entries. Stewart has his own tv special networked by Scottish tv shortly and is set for a forthcoming Celebrity Squares guest spot.

Opening Night has been taken from the album for release as a single on April 21.

Decca's Bowles promotion

THE DEBUT album from The Bowles Brothers, and a double-album featuring previously unreleased material by Camel, are the subject of two major Decca marketing campaigns this month. The Bowles Bros debut with Roger Buys 'A' Fridge (Decca TXS 127). The Camel set, A Live Record (DBC R7/8), is released at the same time.

The gatefold album cover of the Bowles LP features an original oil painting by artist Graham Lupp and paintings of the individual members

of the group have been superimposed onto the sleeve.

There will be shop window displays featuring the LP on a centre board and flanked by a felt backdrop and curtains. There will also be advertising in the music press. A Decca spokesman said: "The Bowles Brothers are an artistic band so we wanted an album design that would be appropriate."

The Camel 2LP set features many of the band's hits but in live form, as well as previously-unissued track, Ligger At Louis'. Sides three and four of the albums will feature the live recording of Camel's Snow Goose concert at the Royal Albert Hall when they were backed by the London Symphony Orchestra. As with the Bowles Brothers, there will be window displays, and also full-page press advertising. In addition there will be a radio tour made by Camel.

Briefs . . .

RANDY NEWMAN arrives in this country next month for his first UK tour for four years. WEA is planning a major campaign to re-promote his current album, Little Criminals and other product. Full details next week.

THE STEVE GIBBONS Band (current single: Eddy Vortex), have a new album, Down In The Bunker, produced by David Visconti, released on May 5. The release coincides with a major UK tour, starting in Redcar on May 12. Full campaign details as soon as they are available.

MARKETING NEWS
WRITTEN WITH
THE DEALER IN
MIND - EVERY WEEK
IN MUSIC WEEK
CONTACT: JIM
EVANS ON 01-836 1522

Coco



TEAR ALONG THE PERFORATION AND YOU'VE GOT AN INSTANT SALES AID

'Bad Old Days'

AHA 513



TIP SHEET

Do-it-yourself singles on offer

SOUTHERN CALIFORNIA is a fertile spawning ground for trends in music and one worth watching now is the recent burgeoning of privately produced and released singles.

Greg Shaw whose Bomp Records is a distributor of do-it-yourself singles says, "The creation of this market is the most significant aspect of the new scene. We are now creating a system that can support the music we like. The fans are taking control of the music they want to hear. The industry hasn't yet realized the implications of the movement but it will affect their policies, their ways of discovering talent, their relations with local groups and scenes."

The average cost of recording and pressing a single is around £500. Do-it-yourself distributors like JEM or the smaller Bomp Records will place 5000 copies in about 100 stores nationally. Artists may get a small

return on their investment, but what they are after are reviews and airplay.

Because of the compact sales network, promotion costs are low and the music can afford to experiment. The market is composed of real fans who seek out what they like.

Some of the releases available: The Zippers' *He's a Rebel backed with You're So Strange on Back Door Man Records* — a gem despite the barely adequate recording quality.

Venus & the Razorblades' *Punk-a-Rama with Press Conference on Bomp Records* — succeeds on a novelty level. The B-side, in which the band explains why it broke up, is priceless.

The Last's *She Don't Know Why I'm Here with Bombing of London on Backlash Records* — first-rate pop, featuring a nice buildup of

controlled fury.

Stars in the Sky's *Baby Hold On with Love (What a Feeling) on Stars in the Sky Records* — Everly Brothers meet the Beach Boys in an impressive array of harmonies.

Rodney Bingenheimer's *Let's Make the Scene with Then I Kissed Her on Razor Records* — Dan and David Kessel (songs of jazz guitarist Barney Kessel made this and the previous record). Bingenheimer's bizarrely echoed voice exhorts the listener to catch the new wave. An important sound souvenir of '77-'78.

The Furys' *Hey Ma with Jim Stark Dark* — vigorous, anthemic powerpop gives body to lyrics centering on youthful cries of freedom. The group has something to say, but needs its own vocabulary.

The Dils' *I Hate the Rich with You're Not Blank on What Records* — political punk. What is a label emerging as a prominent outlet for new music. This is chaotic, extreme and unusual in content.

The Zeros' *Don't Push Me Around with Wimp on Bomp Records* — sincerely angry and dour but catchy at the same time.

Ray Campi's *Tore Up with If It's All the Same to You on Rollin' Rock Records* — gimmick-free rockabilly from early practitioner whose time might be returning.

Skoings' *Doctors Wives with Do the Orbit on Vigilante Records* — makes early Alice Cooper sound like Mary Tyler Moore.

Freddie Blassie's *Blassie, King of Men EP with No Bout Adoubt It, Blassie, King of Men, US Male, Pencil Neck Geek on Raunchy Tonk Records*. Ressler Blassie is one of LA's cultural treasures.

whatever. It is the excitement of conceiving something, whether it takes eight years or eight months."

Jobs like PR, agency and business management are passed out to professional experts. About business management Gordon says, "Money we never touch. Once you start doling out the artists' money and acquiring it through your company, you lose your objectivity. We let them have their own independent business manager. We have to be unbiased to be able to say no — to work creatively with artists."

Among their artists clients who require songs are Burton Cummings and Ben Vereen.

Contact: Shep Gordon, Alive Management (213 659 7001).

AMERICA'S ALIVE Management, with 12 partners and 13 clients has to be a hive of opportunity. In fact they have several clients looking for material.

Alive started 12 years ago with Shep Gordon managing Alice Cooper. Now the client list of 13 includes in addition to Alice, such diverse talents as Racquel Welch, Carol Bayer Sager, Burton Cummings, Yvonne Elliman and Sarah Miles. Latest to join the fold is Manhattan Transfer with Manager and new partner, Brian Avnet.

Why new clients? Says Shep Gordon, "We enjoy the challenge of taking on clients with special problems — who need an extra something, a new direction,

SUE FRANCIS, Tipsheet editor, has been in Los Angeles and reports on new trends and opportunities on America's west coast. Tipsheet is a weekly Music Week service bringing you news of deals waiting to be done in publishing, recording and production. Sue Francis can be contacted through Music Week, 40 Long Acre, London, WC2 or at 01-546-9784.



Anthony Harris wants to breakout

ANTHONY HARRIS, one of the foremost jingle writers in Los Angeles feels he's gotten type-cast and wants to break out and is

looking for a recording and publishing deal. Last year he composed, arranged, orchestrated, produced and conducted 375 pieces of music for more than 100 clients.

"I really want a record deal in the UK. Being one of the leading jingle writers here, I am compartmentalized. Everyone in town knows I do commercials. They forget I was an artist before and that I am basically an orchestrator and arranger. I think it could happen for me through an English label or contract."

Harris says, "I have been writing serious songs for a number of years and have been fortunate in having some of them recorded by other artists. I sing background on many of my commercials and sing lead on a select few."

Anthony Harris, 942 No. Orlando Avenue, Los Angeles, California 90069. (213)656 6050.

GARY LEMEL, in charge of film company First Artists' music operations since forming their record company in February 1977, is talking to major publishing companies about exploiting their strong catalogue. It includes Streisand songs, Funzone's, Paul Jabara and all the film music outside those films distributed by Warner Brothers.

Warners, through its deal with First Artists owners Poitler, Newman, Streisand, McQueen, and Hoffman has first refusal on the sound track records on the film they distribute.

On all other records, the First Artists label goes out through Phonogram/Mercury. "The only major company with no film connections", says Lemel.

Contact: First Artists, 4000 Warner Boulevard, Burbank, California 91522. (213)843 6000.

Roger Cook is well entrenched in Nashville and is always interested in receiving good, strong material. At 1204 16th Avenue South, Nashville, Tenn. 37212. (615) 320 0303.

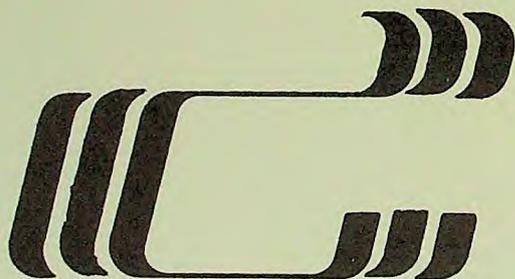
Phil Coulter, is into production in Los Angeles. Phil can be located at 623 No. Maple, Beverley Hills, California 90210.

Engelbert Humperdinck with

producer Joel Diamond is always open for material. Joel Diamond, Silver Blue, Penthouse, 220 Central Park South, New York, NY 10019. (212) 586 3535.

Larry Butler, country producer of such artists as Penny Rodgers, is always looking for country material. Larry Butler, PO Box 804, Brentwood, Tenn. 37027.

IMPORTANT ANNOUNCEMENT



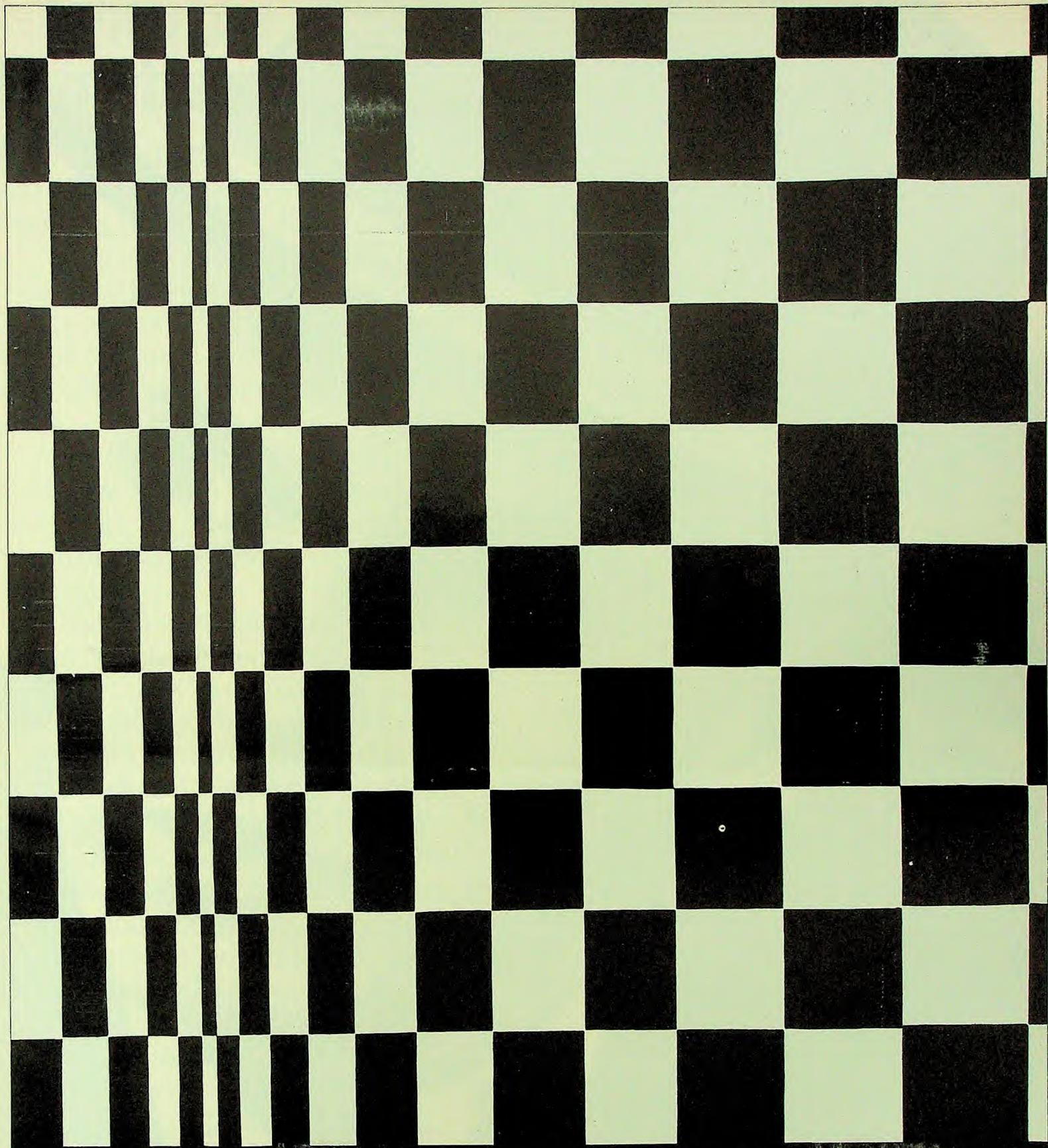
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LONDON 01 748 0287 (Telex 25857)

When the strike ends you may contact us again at our normal Dublin phone numbers and Telex Numbers

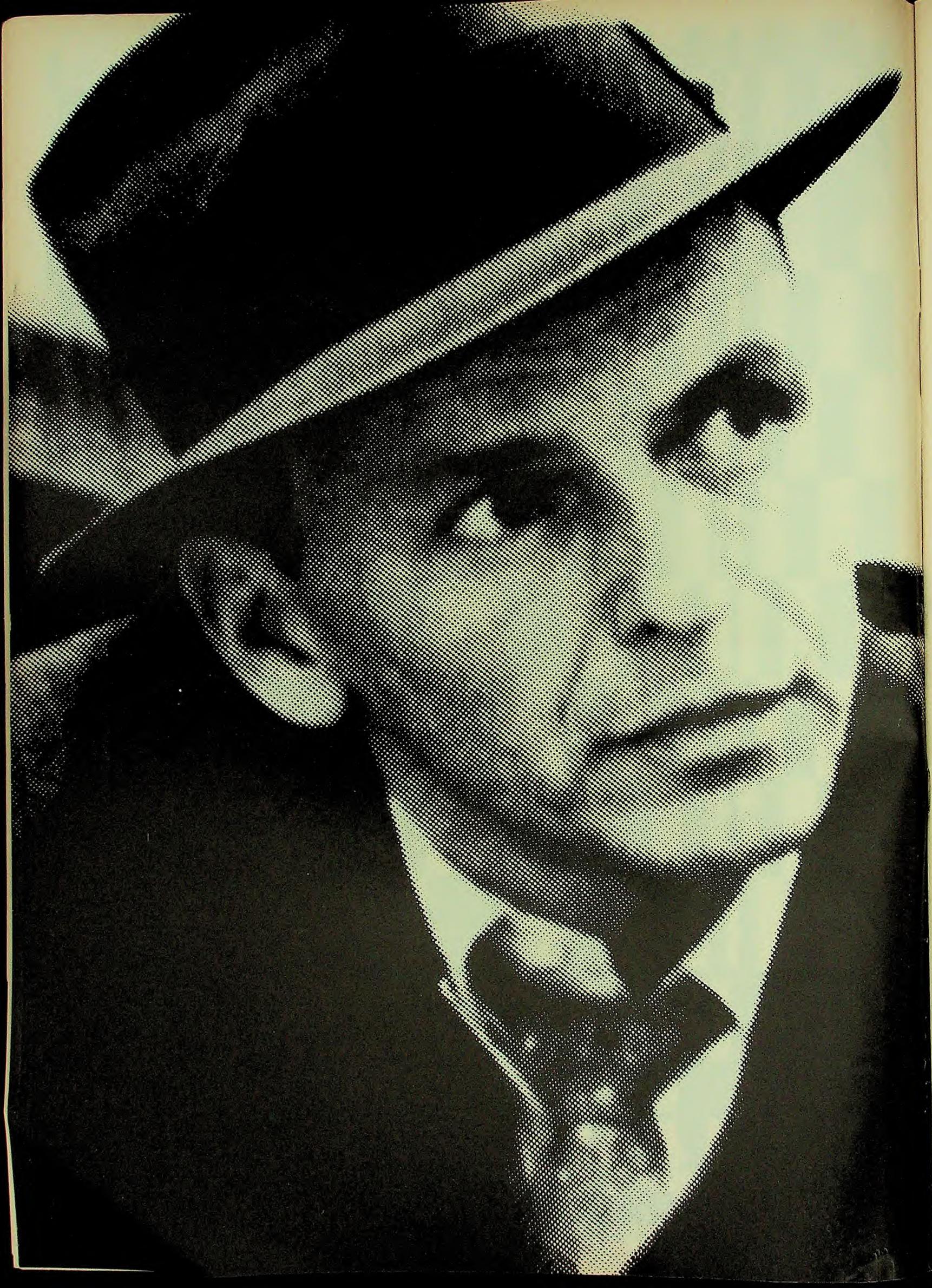


KRAFTWERK
DIE NEUE ALBUM
MAN MACHINE

available on tape

EST 11728





With our usual caution, we predict something very big for this young man.

THE YOUNG MAN is Sinatra of the mid fifties; Sinatra at his peak during the years he was recording for Capitol.

And our not so cautious prediction is that he's going to sweep into the charts on April 21st when we release 'Frank Sinatra. Twenty Golden Greats'—all of which date from those glorious years.

And our predictions have a habit of coming true. At this very moment Nat King Cole is at No. 1 having taken over from Buddy Holly who was top for 3 weeks.

But our confidence in the Sinatra album isn't just based on history.

For this is 'la creme de la creme'. The very best of Sinatra's very best years. With the absolutely definitive versions of such classics as 'The Lady Is A Tramp', 'You Make Me Feel So Young', 'Black Magic' and 'Witchcraft'.

There's simply no other Sinatra compilation album that has ever come near it for quality or authority.

Or promotional back-up: we're spending £300,000 on national TV which is more than ever before in EMTV history.

The campaign starts April 24th and will reach 78% of the population who will see it at least four times.

We've already released a single to achieve maximum air-play: 'Come Fly With Me' with 'Witchcraft' on the flip side. And of course there's the all-important in-store material: a window display kit, album sleeves, window banners and posters.

The recommended retail price for discs is £3.99 and for cassettes and cartridges £4.20.

And to make things easier we're offering you extended credit. Your initial orders in April won't be invoiced until May.

Minimum initial order is 25 for discs, 10 for cassettes and 5 for cartridges.

Full SOR applies from release date on April 21st until June 30th.

But—and we're being incautious again—we hardly imagine you'll be needing that.

Here are twenty reasons why.

Side One

That Old Black Magic,
Love And Marriage, Fools Rush In,
The Lady Is A Tramp,
Swingin' Down The Lane,
All The Way, Witchcraft,
It Happened In Monterey,
You Make Me Feel So Young,
Nice 'N' Easy.

Side Two

Come Fly With Me, High Hopes,
Let's Do It (Let's Fall In Love),
I've Got You Under My Skin, Chicago,
Three Coins In The Fountain,
It's Nice To Go Trav'ling,
Young At Heart, In The Wee Small
Hours Of The Morning,
(Love Is) The Tender Trap.



MUSIC WEEK APRIL 15, 1978

ALBUM REVIEWS

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. Version of 'The Miracles' 'Really Got A Hold On Me' makes a fine single. Classic class rock music. Produced by Botnick.

JIMMY JEWELL AND THE EARS
From The First Time I Met You. Affinity AFF 5. Jimmy Jewell. Not the same name, but one of the best jazz-blues saxophonists in the world, whose last album was aesthetically a high point in the instrument. Jewell's music is cool, relaxing. Deserves good sales. Will probably sell well only to those who appreciate the fact that Whittaker, as the title

and 1976. Titles include 'On Trucking' (D. Imagin' My Goodby' Hard

GENESIS
And Then There Were Three. Charisma CDS 4010. Producers: David Hentschel 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.

ROGER WHITTAKER
En Français. Epic 800. Appeared in view of the fact that Whittaker, as the title

have been culled from earlier albums by the artist, including Sky's 'The Rain' 'Up In Smoke and Shes' 'Just My Imagination' recording features Kendrick's while he was on the lead with The Temptation worthwhile release, which could appeal to admirers of the Kendrick.

SEAWIND
Window Child CTI 5007
 Producers: Harvey Mason/B... CTI has a solid reputation for producing immaculate jazz-tinged albums and being the beginning of several artists. Names that spring to mind are Salo Shifrin and George Benson. The mould has widened to embrace jazz-rock and soft rock of the sort of music that is session men and never sees the light of day. Seawind almost slots into the latter category, but as a band in the States

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.

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.

much better known if they have played as the Doobie Brothers coast tour. Their Polydor features pop rock sounds but although music is commercial, an important ingredient. This is an important stocking.

BUDDY GRECO
Golden Hour GH
 of recordings made the last five or six MacArthur Park Lady

MUSIC WEEK APRIL 15, 1978

TOP 60 ALBUMS

CHART FOR PERIOD MARCH 25-31

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & No.
1	6	2	20 GOLDEN GREATS Nat King Cole	Capitol EMTV 9 (E)	31	34	2	PENNIES FROM HEAVEN Various	World R
2	1	6	20 GOLDEN GREATS Buddy Holly & The Crickets	MCA EMTV 8 (E)	32	36	15	GREATEST HITS Donna Summer	
3	2	11	THE ALBUM Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86052 (C)	33	31	6	THE JESUS OF COOL Nick Lowe (Nick Lowe)	
4			AND THEN THERE WERE THREE Genesis (David Hentschel)	Charisma CDS 4010	34	30	13		
5	3	6	THE KICK INSIDE Katy...	Parlophone PAS 10012			21		

Phew...we just made it!



Marketed by Charisma Records

RETAILING

by CHRIS WHITE

WITH FOUR hit singles last year, a new pressing and distribution deal with WEA Records, and a tie-up with the Nippon Television Music Corporation in Japan, Henry Hadaway is confident that 1978 will be the year his company, Satril Records, finally establishes itself in the UK — and worldwide — marketplace. In the six years since Satril was started, in a shared room in Sackville Street, W.1., the company has slowly expanded until it is now one of the strongest of the small independent companies.

The most recent venture for Hadaway and his team has been a product search throughout the UK, with an eye to the Japanese market. The decision to expand the company's repertoire followed Satril's success in Japan during the last 18 months; the company is one of the few, if not the only, British label to have its own independent set-up there. It claims a 1:2 ratio of hits in the Japanese marketplace, although some of these have been with domestic product.

Hadaway's enthusiasm for the future follows ten years of hard slog. He was originally in engineering but had always wanted to be involved in the entertainment business in some form. "The problem was and is that the record business can be such a closed-shop and unless you already have the experience people don't particularly want to know; my answer was to go into production, and form my own management and agency company, Satril Management in 1969. We did promotions at venues like the Marquee and the Lyceum, and brought in black American artists like Edwin Starr and Marvin Johnson, promoting them in the UK.

Hadaway started Satril Records in 1972, initially having a pressing and distribution deal with President before moving to Pye for four years.

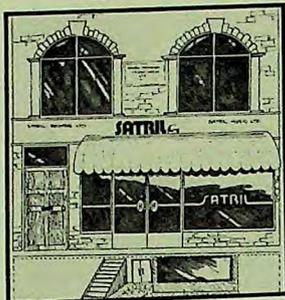
Will 1978 be the year of breakthrough for Satril?

"I had done quite a lot of production work by then but I thought that it was about time I set-up my own label identity. Our first record was Rockabye Nursery Rhyme, by the Rocking Berries who had just left Pye. It was a minor hit."

He also decided from the outset that Satril should not just concentrate on the domestic market but look to the world as well. "The British market is probably the most difficult in the world to crack and yet I have always thought that UK product is the best — you have only to look to the US to see that, with bands like the Bee Gees, Foreigner and Fleetwood Mac dominating the charts. The chances of new artists breaking through in Britain are difficult however. The media doesn't really give the support to home-grown talent that it should and although the best things to ever happen to the UK pop scene were the Beatles and the emergence of local radio, there is still a situation where artists and record producers are being choked."

Hadaway established Satril in Europe and then Australia — today the company has its own label identity in 25 different territories.

"As far as Japan is concerned, I first met representatives of Nippon TV more than four years ago at Midem — every year we would talk but there was never any reaction from them. They would just go back to Japan and nothing would be heard for another year. My attitude was,



THE NEW headquarters for the Henry Hadaway Organisation — an artist's impression of the Finchley Road, North London, office which will soon be occupied by Satril Records and Publishing. The building will also include a demo studio and control room.

'let's wait and be patient', and then last year they finally approached us and said that Nippon was interested in forming its own record label and would we like to do a deal with them? The result is that Satril now has an office in Japan, and they handle the product — already we have had several hits there including our own product from the UK and with local Japanese acts."

He continues: "I think that Japan is waking up to the full potential of the international record market, and so far as Nippon is concerned this seems to be the way that they are getting a foot in the door. They are hoping to slowly go

into the world market. For our part, the first Japanese product we released in the UK was Godiego's Water Margin Theme, from the BBC TV series and we licensed it to BBC Records. We have made a study of the Japanese market, and tried to find what British product they would like and vice versa. Our research established that while the actual music is very important to the Japanese, visual appeal is very important to them as well, so as far as Satril signings are concerned that will be a very important factor."

After several years in very cramped quarters in Little Newport Street, at the back of London's Talk of the Town, Satril Records will shortly be moving to new, much bigger, headquarters in Finchley Road, North London. "We have also brought in several people on the promotions and managerial side, and there is new blood so far as artist signings are concerned and another major change for us is that Satril Music now goes through Carlin."

Hadaway is keeping an eye to the US market. "I have made several visits there during the last couple of years, but mainly just to observe the record market. I don't want to do anything until the time is right, but I feel that later this year would be a good period for us to launch such an operation. Some isolated Satril product has been released there in the past, including a single by Terry Webster (formerly with the Rocking Berries), but we have obviously had

to license it to other companies."

Satril UK has recently made two new signings — new wave band Neon Hearts who sold 7,000 copies of their own record on their own self-distributed label, and a second group, as yet un-named, who fall more into the West Coast country rock category. "We will not sign anyone on a short-term basis," Hadaway says. "We might take a finished master on a one-off deal but so far as acts signed to the company are concerned, it must be on a long-term basis. We like to build careers and do the best for our artists."

Hadaway continues: "The future does look good for us, and I am very excited about the prospects of Satril for the rest of 1978. The new p&d deal with WEA is very important to us and although our success so far has been mainly with singles, we want to have album acts as well. During the last six years Satril has progressed slowly and maturely. Our deals in Europe are very important; apart from our own set-ups in countries like Spain and Portugal, we are with Vogue in France and Hansa/Fleet Records (distributed by Ariola) in Holland. The Dutch territory is particularly important as so often it can be the gateway to the rest of Europe."

Imminent product from Satril includes The Sandpipers (who scored here last year with Hang On Sloopy), Scandinavian group Stardust who also had a Top 50 hit during 1977, the Rocking Berries and Radio Luxembourg dee-jay Mike Reid.

Hadaway adds: "I started this business with just £60 capital and a shared room, but I'm not really a businessman at heart — for me it is the music that matters. I have run Satril Records on a family basis and there has always been a good atmosphere — that I feel has helped us survive through the bad times, and now the future looks so good."

Goldie

MAKING UP AGAIN

Their first single

MAKING IT ON...

Luxembourg Twin-spin/
No. 40, Capital Climber,
Playlisted on Plymouth,

BRMB, Swansea, Trent,
TV210 (No. 38), Metro,
Featured on Radio 1,

Clyde, Pennine, Orwell,
Piccadilly, Hallam, UBN
and Downtown.



ELKIE BROOKS

new album

SHOOTING STAR

Album AMLH 64695 Cassette CAM 64695

Nationwide Tour Begins April 30th.
London Palladium May 15th-20th



INTERNATIONAL

Pasadena Orchestra— European promotion

LONDON: CBS is organising a major promotional drive throughout Europe behind the Pasadena Roof Orchestra's first album for the label since signing its CBS contract. The LP entitled *A Talking Picture* is due for release early in May, and the promotion is being planned to coincide country by country with the orchestra's forthcoming European tour.

The Pasadena will appear at the Golden Rose of Montreux Festival on May 12, where it will be televised

for European Festival on May 12, where it will be televised for European mainland transmission, and then makes its first Scandinavian visit with dates in Sweden and Norway.

In June the orchestra has dates in Holland, Belgium, Spain, Portugal and East Germany, and has TV appearances arranged for Belgium and West Germany, where it has already won a large reputation on disc and in concert.

Dutch gold for Blondie

AMSTERDAM: US new-wave band Blondie has been awarded a Dutch gold disc for the album *Plastic Letters* which has already sold more than 60,000 units here. The presentation was by Wim Schippers, managing director of Ariola, Holland.

Denis, a track from the LP, has topped the charts in Holland for four weeks in succession. It is the first-ever No. 1 for the group. It is also the first No. 1 here for Chrysalis since the UK label signed a distribution deal with Ariola, Holland, last summer.



COPENHAGEN: During the Danish segment of their Scandinavian tour, Sailor received silver disc awards for Danish sales of their *Third Step* and *Trouble* LPs from CBS Denmark managing director Soren Nissen (right).

Abba aims for US breakthrough

by LEIF SCHULMAN

STOCKHOLM: This is to be the year when Swedish group Abba tries all-out for a final break-through on a wide scale in the dominant record markets in the US and Japan.

This was revealed by group manager Stig Anderson, president of Polar Music International, when he returned from a lengthy business trip to the US.

Though Abba has had a number one, *Dancing Queen*, and several top 20 hits in the US, the group has by no means done as well there as in other territories. Now is the time for the big promotional push, though the box-office success *Abba — The Movie* will probably not be released there until the autumn.

In New York and Los Angeles, Anderson had meetings with Jerry Greenberg, president of Atlantic, and Ivan Mogull, who publishes Abba songs in the US, covering

future marketing efforts.

"We were offered a guest spot on the Olivia Newton-John tv special, being taped in Los Angeles and telecast coast-to-coast by ABC on May 24, and that will be a very important part of the drive," says Anderson.

Atlantic is to declare May "Abba Month," which involves promotional activities with in-store displays. These areas are being sponsored by Polar and Atlantic, handled by the agency Scotti Brothers in Los Angeles. The promotion is to be on *The Album* and the new single *Take A Chance On Me*, and includes tv advertising covering the whole country.

Leif Garrett, another Atlantic artist handled by the Scotti Brothers, is to go on an extensive radio promotion tour and will also talk about Abba and play the group's records.

Anderson says "There will also be a giant Sunset Boulevard billboard and, with other things, the drive should really establish us in the US market. We estimate the campaign to be costing \$500,000 to \$1 million."

The Abba and Olivia Newton-John link continues later this year when the girl singer visits Europe and includes Scandinavia for concerts. Abba will act as hosts for the visit and present her at press conferences. Polar will also now distribute all Newton-John product in Scandinavia and Finland. She was previously with EMI. Anderson also hopes Swedish television will run a special show with her this year.

On the Japanese market, Anderson says: "We plan a promotional visit there this autumn, also to include a television special. This will be either in September,

when the film opens in Tokyo, or in November when the group is guest of honour attraction at the Yamaha Festival.

"We're also negotiating with two major Japanese hardware manufacturers interested in working with us on a worldwide basis."

Another hard-to-break territory for Abba is that of Eastern Europe and the Soviet Union. Now Polar Music, together with Swedish investment company Bejar Invest, has set up Sannes Trading AB, based in Poland, to tackle barter business with eastern territories. Abba records will be exchanged for oil products and so on.

CBS signs Dutch band

AMSTERDAM: CBS UK has signed Dutch group Gruppo Sportivo to a long-term deal for the release of its product in Britain via an agreement with Ariola Holland. The pact was negotiated between Ariola international manager Leon Ten Hengel and Peter Robinson, CBS UK international a&r director, and was initiated at Midem.

The band, four men and two girls, are high in the Dutch charts with their 10 *Mistakes* LP and *Rock 'n' Roll* single. The latter will be released in the UK on April 21 on Epic, with the album following in May, and CBS UK will mount a major promotion around the band's first British tour which opens on May 17 and will last three weeks.

WEA's 'multi-national' push for Fernandez

NEW YORK: WEA International is mounting a major multi-national promotion boost around Luisa Fernandez, the 16-year-old singer whose debut single *Lay Love On Me* sold over 100,000 copies in Germany within six weeks of its release.

With the scheduling of her single for American release on the Atlantic label, Ms Fernandez chalks up releases in 18 countries through five continents. In addition to the American release, the single is becoming available through WEA in Australia, Austria, Belgium, Canada, England, France, Italy, Japan, Netherlands, and South Africa, and through licensee companies, in Denmark, Finland, Norway, Portugal, Spain, Sweden

and Switzerland.

Commenting on the Spanish-born disco singer's international impact, WEA International president Nesuhi Ertegun said: "It's another example of what international record organisation is all about. One of our companies — in this case Germany — discovers a talent, produces her and succeeds. At the same time her international potential is assessed, and our intra-company communications start buzzing.

"The result is that Luisa will be released in a matter of weeks by 10 other WEA International companies plus seven of our licensees. Quite simply, the idea is that when you've got something good, you go all-out with it."

Spanish boost for Kansas

MADRID: Epic here is to give massive promotional back-up to the group Kansas following the huge Spanish sales of foreign acts such as Supertramp and Boston.

Linked with the first European performances of Kansas, in Holland, Epic airlifted media people from Spain to Amsterdam. Additionally, the group's albums

Kansas, *Song For America*, *Masque*, *Leftverture* and *Point Of No Return* are now released here.

The single of *Point Of No Return* is currently one of the most programmed discs on Spanish radio, and plans are under way to bring the group to Spain for concerts when they are next in Europe.

Riff Regan

New Single.
All the Nice Boys and Girls in the World
MCA 363

First 5,000 copies in special bags.



HOLLYWOOD: EMI America Records has signed San Francisco-based rock band Spellbound to an exclusive long-term worldwide recording agreement, and the band's debut EMI America LP is due for release at the end of April. Pictured are (from left) EMI America Records president Jim Mazzo, Spellbound member James Preston, attorney Jim Golden, Spellbound members David Lenchner, Barry Flast, Ralph Carter, Bill Burgess, Jill Jones, member of the attorneys' office representing the group in negotiations, manager Ron Umile, EMI America Records a&r vice president Don Grieron, and attorney Bill Traut.

Coming soon from MCA Records The Ultimate Soundtrack Album

FEATURING *Boston* • *Jimmy Buffett* • *Doobie Brothers* •
• *Eagles* • *Dan Fogelberg* • *Foreigner* • *Billy Joel* • *Randy Meisner* •
• *Steve Miller* • *Tom Petty* • *Queen* • *Linda Ronstadt* • *Boz Scaggs* •
• *Bob Seger* • *Steely Dan* • *James Taylor* • *Joe Walsh* •



MCSP284

Tune into FM.
A double album of the best in radio rock

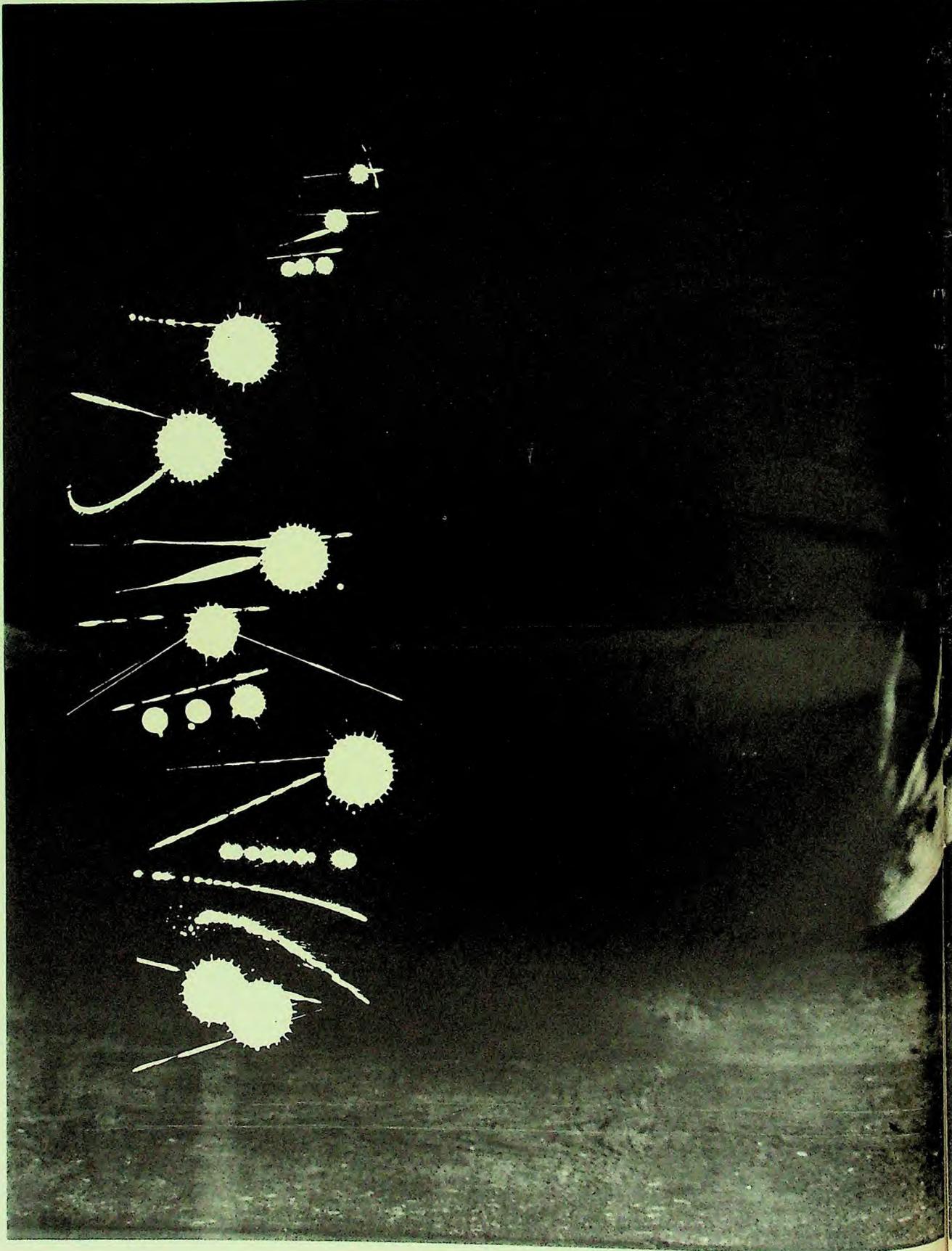
Rush released on April 28th.

Contact your **LRD** salesman now.

MCA RECORDS

MCA Records, 1 Great Pultney Street, London W1.

PRODUCED BY ROBERT JOHN LANGE



THE PARTIAL ON TOUR

APRIL 14-15-20 DONALD LUTHERS
 APRIL 16-17 JIMMYE L. GAY
 APRIL 18-19 JIMMYE L. GAY
 APRIL 21-22 JIMMYE L. GAY
 APRIL 23-24 JIMMYE L. GAY
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 DECEMBER 29-30 JIMMYE L. GAY



ORDER FROM YOUR PHONOGRAM SALESMAN.

**GRAHAM PARKER
AND THE RUMOUR
THE PARKERILLA**



INTERNATIONAL

Red tape, French food and 'snobism'

A TRIP to learn skiing resulted in Martin Davies deciding to stay in France and getting himself a job with Barclay Records as international promotion manager. He's been a Paris resident now for five years, and has a French wife and daughter aged one.

Davies had a head start as it were in making up his mind to live and work in France. He took an honours degree in French at Leicester University, and quite obviously could make himself understood very easily across the Channel from the outset.

Having decided to stay in France after his ski lessons and undoubtedly influenced to that end by his girl friend (now his wife), Davies sold motor bikes in Paris for 10 days.

He rapidly realised that this vocation was not the ultimate fulfilment of his life's plan, and when somebody suggested he should visit Barclay Records to see if there were any vacancies, he did so next time he was in that company's district.

"I saw Jean Fernandez and talked to him for about half an hour," recalled Davies, "but the only possibility at that precise time was a label manager's job, and I didn't feel able or all that interested. But I got a letter from Cyril Brilliant two weeks later offering me a job on international promotion, helping to make Barclay known everywhere outside France, and that did interest me."

Perhaps it's needless to mention it, but living and working in Paris is "very expensive" in Davies' words. House prices are higher, and renting a reasonable apartment in a pleasant district is in no way a cheap proposition.

Davies is fortunate inasmuch as his wife is a school bursar, and they live in accommodation provided by the school as part of her job. It's located on the fringe of Paris in the

THE BRITS ABROAD

"Red" suburb of Sartrouville.

"It's about 11 kilometres from the centre of Paris, and we live about 50 yards from the River Seine with an early 18th century chateau on the opposite bank. Paris doesn't sprawl endlessly like London. I go across the river and I'm in the country."

Davies in fact goes across the river every weekend with his push-bike to indulge in some vigorous pedalling through the Forest of St. Germain. He regards this as a necessary counter measure against the effects of the formidable French cuisine, which he warns potential candidates for French jobs can be a particular hazard until they get acclimatised in a culinary manner.

"It depends on your stomach really. It took me six months to get used to the French food, which I love, and even the doctor thought I had gallstones at one stage. Despite my regular cycling, I still weigh two stones more than I did in 1973."

One of the main problems — or perhaps irritation is more accurate — for Brits working in France is

posed by official regulations. Work permits are not necessary there since France became a founder member of the European Economic Community, but a resident's card is.

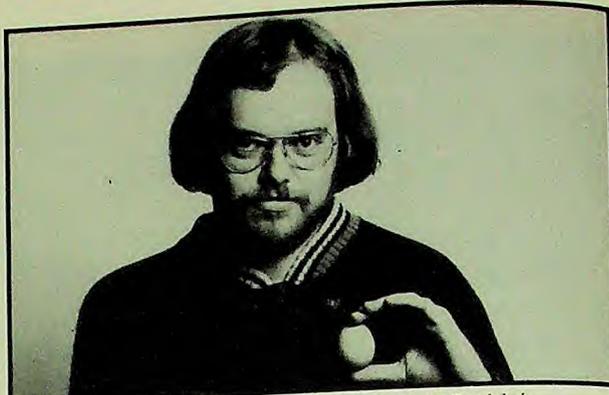
"I have to go to the local police station to renew my resident's card," said Davies. "I have to take my passport, five photos of myself, a photocopy of my wife's identity card, the family history and 18 francs for a stamp. There is a delay of six to eight months before I get the new card, and I have to report every three months to the local nick."

Davies' job with Barclay involves regular travel outside France, but even so he cannot keep up with everything happening elsewhere, and relies accordingly on the telephone and telex. He admires the French record industry and the progress it has made from its former insular image. He believes it is still affected by what he calls "snobism", which causes it to pay quicker and more positive attention to imported material even though that material

may have been recorded by a French group in London as a deliberate measure to profit from the snobism.

"But the French record business thinks it can hold its own internationally. We started it all with Charles Aznavour singing English lyrics by Herbert Kretzmer to arrangements by Del Newman, and Donna Summer started it from Germany. It's continuing with people like Sheila B. Devotion on Carrere, and the French music industry has so much happening since the disco boom that it no longer needs to be ashamed of being French. It had an inferiority complex, but not anymore."

Davies reckons that a reasonable apartment in Paris these days costs about £150 a month for three rooms. And, if you're thinking of trying your luck in the French music business, you must brush up (or acquire) your French speaking



Martin Davies with a reminder that he also works on the Egg label.

ability.

"Your French must be good if you're going to work on the French side of the business," he said. "I started with my degree advantage, and the jargon came later. Every time I come back to England, it takes me about four hours to adapt to speaking English properly again."

"If you're working on the international side, your French must at least be understandable to your colleagues."

As an appetiser for bachelor Brits contemplating work across the Channel, Davies observed that French spoken with an English accent is regarded as "cute" by *les oiseaux*. He added a cautionary note for anyone thinking that obtaining a job there is easy.

"I couldn't guarantee that anyone would be dead lucky like I was. I turned up at Barclay when they were looking for someone."

Who's afraid of the KU KLUX KLAN?



Not the Dealers ...

...so take a bow for keeping your fingers on the pulse. Our Captains of the airways seem, on the whole, to be a little nervous of Steel Pulse's defiant new single Ku Klux Klan — but thanks to you the single is already leaping up the charts.

STEEL PULSE

PRODUCED BY STEVE LILLYWHITE/GODWIN LOGIE



ISLAND

WIP 6428

EUROVISION ENTRIES

TWENTY CONTESTANTS will be in action this Saturday in Paris at the Palais des Congres in the 1978 Eurovision Song Contest — a record number of national entrants.

Ireland, who were drawn to appear first last year, are first on stage again this year, and the UK, drawn seventh last year, will be eighth on the bill on Saturday when CoCo perform *Bad Old Days*.

The following is a complete list of the singers and songs representing the 20 countries:

Country	Artist	Title
IRELAND	Colm C. T. Wilkinson	Born To Sing
NORWAY	Jahn Teigen	Mil Etter Mil
ITALY	I Ricchi	Questo Amore
FINLAND	E Poveroi	Anna Rakkaudelle
PORTUGAL	Gemini	Tilaisuus
FRANCE	Joel Prevost	Dai-Li-Dou
SPAIN	Jose Velez	Il Y Aura Toujours Des Violons
SWITZERLAND	Carole Vinci	Bailemos Un Vals
BELGIUM	Jean Vallee	Vivre
NETHERLANDS	Harmony	L'Amour Ca Fait Chanter La Vie
TURKEY	Nazar	It Is OK
GERMANY	Ireen Sheer	Sevince
MONACO	Caline et Olivier Toussaint	Feuer
GREECE	Tania Tsanaclidou	Les Jardins
DENMARK	Mabel	De Monaco
LUXEMBOURG	Baccara	Charlie Chaplin
ISRAEL	Izhar Cohen and Alphabeta	Boom-Boom
AUSTRIA	Springtime	Parlez-Vous Francais?
SWEDEN	Bjorn Skifs	A-Ba-Ni-Bi
UNITED KINGDOM	CoCo	Mrs Caroline Robinson
		Det Blir Alltid Varre Framat
		Natten
		Bad Old Days

and you should order bundles
and with 'Please Don't Touch'
Steve Hackett is poised to become
untouchable. Backed by a nationwide
radio and press campaign and without
so much as laying hands on a set of
bagpipes, he's guaranteed airplay!
The album itself is written by Steve,
played by Steve, co-produced
by Steve and backed by a string of
world class musicians. On his
imminent return from the States
Steve will be giving interviews around
the U.K. and I'm sure his Record
Company, Charisma, will be making
certain approaches to you on his
behalf, considering the amount of
records you are selling of his previous
group (Genesis).

As you know, Steve's last album sold
well and recently his guitar playing won
him third place in the Melody Maker
polls. The sleeve design is superb and
the Number is CDS 4012 the first
single off the album is a winner, also...

Never has been spent

Randy Newman's latest album 'Little Criminals' and his single 'Short People' have both just gone gold in the States.

Now Randy's arriving in Britain with plans to win himself a quarter of a million British fans with a concert tour and major television appearances, so WEA is celebrating in a big way.

We want Randy to leave Britain with two gold discs and we're not sparing any expense to help him.

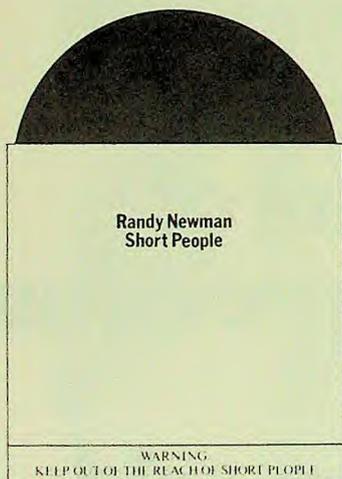
'Short People' – The Single

During April we've got radio spots going right across the nation.

They'll be supported by posters and a whole array of stickers and badges.
The first 10,000 singles sold will have special sleeves.

'Little Criminals' – The Album

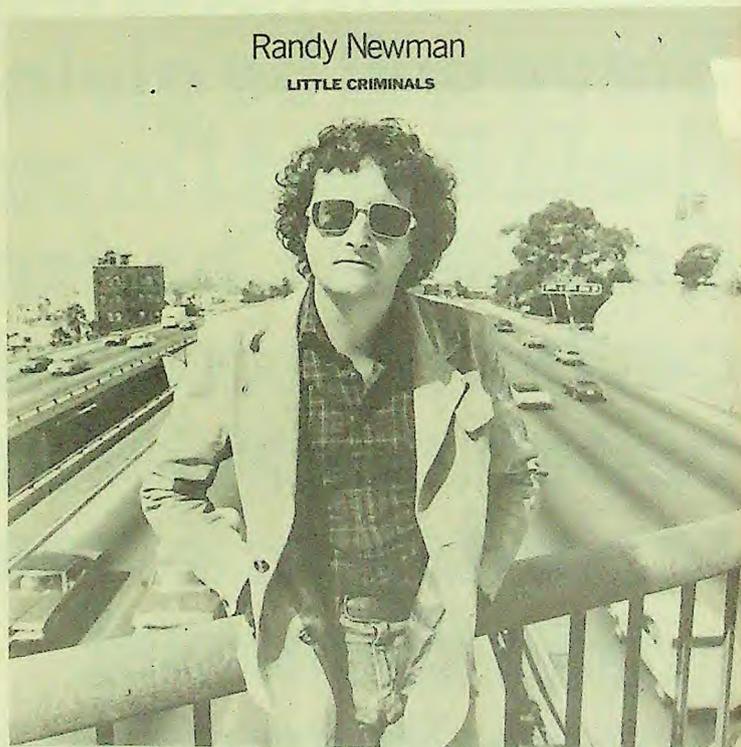
Starting in May a new burst of radio advertising will add a bit more than snap, crackle and pop to the nation's breakfasts.



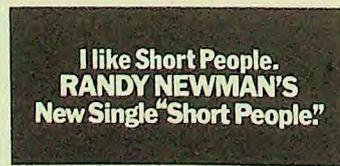
First 10,000 in special sleeves.



30" x 20" Single Poster



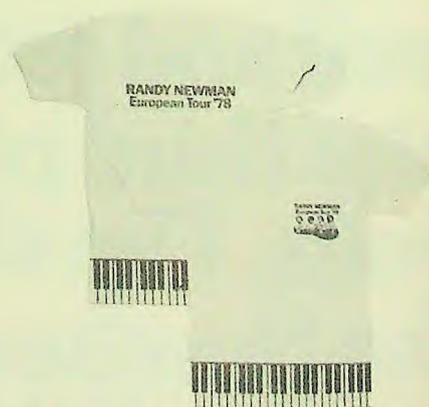
Badges



Stickers



Album Holder Counter Display



so much on so little

Full page ads will appear throughout the music press and in a large number of other newspapers and magazines. They'll be telling people about the concert dates and talking about 'Little Criminals' and 'Short People.'

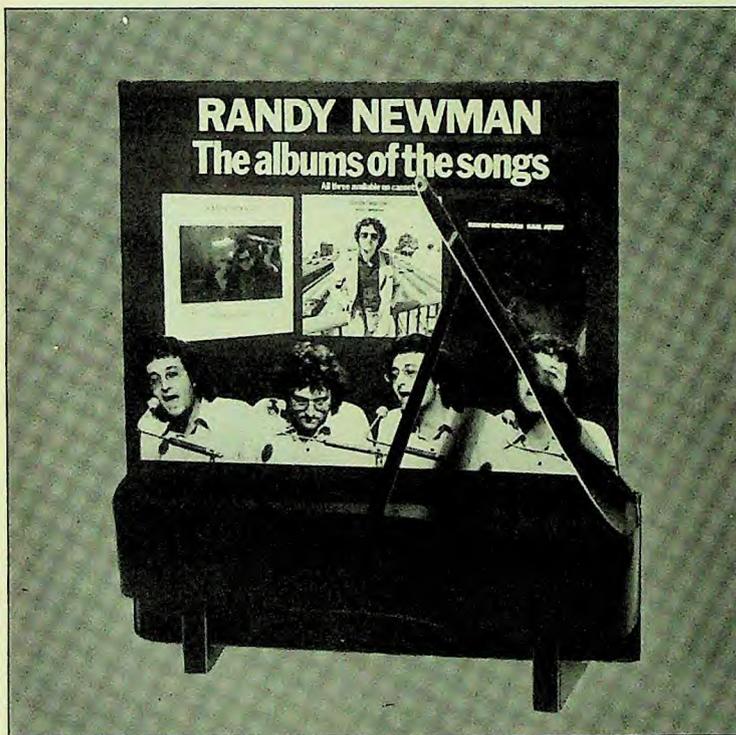
The posters will also be pointing out that Randy's previous albums, 'Good Ol' Boys' and 'Sail Away,' are still available on WEA Records & Tapes.

We've spent a lot of money on displays—12" counter displays and a beautiful 40" x 40" window display. No-one is going to walk straight past one of these. Big double-crown posters promoting 'Little Criminals' and concert tour dates will appear all over the country.

We're going to pack every venue.

Stock up now with 'Short People,' 'Little Criminals' and Randy's previous albums 'Good Ol' Boys' and 'Sail Away.'

'Short People' and 'Little Criminals' mean big business.

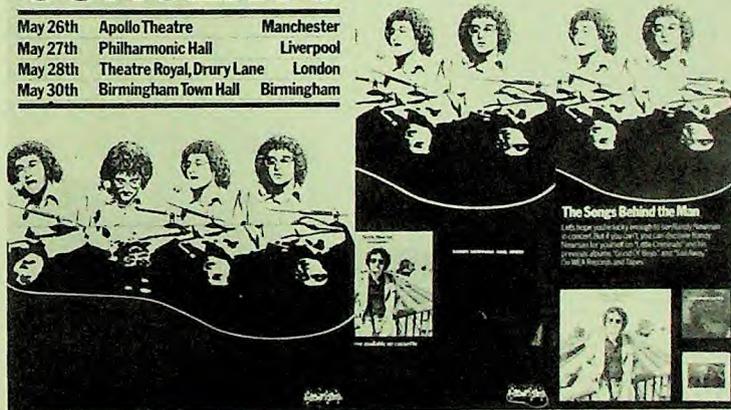


40" x 40" Window Display

THE RANDY NEWMAN CONCERTS

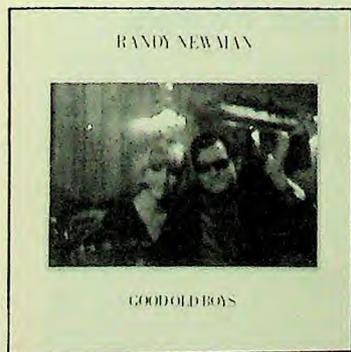
May 26th	Apollo Theatre	Manchester
May 27th	Philharmonic Hall	Liverpool
May 28th	Theatre Royal, Drury Lane	London
May 30th	Birmingham Town Hall	Birmingham

NEWMAN JEWMAN is of the songs and the Songs

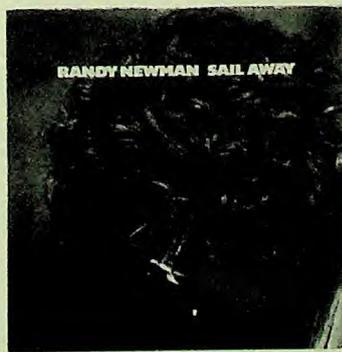


30" x 20" Tour & Catalogue Posters

Album/Tour Ad



Good Old Boys K54022



Sail Away K44185

RANDY NEWMAN

Available on Warner Bros. Records & Tapes
Marketed and distributed by WEA Records Ltd
PO Box 59 Alperton Lane Wembley Middx HA0 1FJ
Phone 01-998 5929 or order from your WEA Salesman



BROADCASTING

Delay on Annan slammed

CRITICISM OF the Government for its apparently deliberate delay in formulating proposals for the future of broadcasting following the Annan Report last year was voiced recently in the House of Commons.

Shadow Home Secretary William Whitelaw said: "It is an open secret that the Government cannot reach any agreement on the Annan proposals. That is not surprising in this divided Cabinet, but it is profoundly depressing and unsatisfactory."

Mr Whitelaw lent his support to the second reading of a Bill to extend the life of the IBA from July 1979 to December 31, 1981, as being necessary in the present circumstances.

He added that it was unsatisfactory that the House should be debating the Bill without the promised Green or White Paper disclosing the Government's conclusions on the Annan Report. The latter had been published over a year ago, and Home Secretary Merlyn Rees had said last summer that he would take stock of the consultations, but "after Eight

months he is still apparently taking stock".

Mr Whitelaw stated that both the IBA and the BBC needed long-term security to enable them to fulfil the functions placed upon them by Parliament, and it was the duty of the Government to provide them with such assurance.

Moving the second reading, Dr Shirley Summerskill, Home Office Parliamentary Under Secretary, said that the White Paper on the Government's proposals for the future structure of broadcasting was now being formulated. She added that it was clear that any legislation could not be on the Statute Book much before the middle of 1979 when the life of the IBA and its contracts with the tv companies would be on the point of expiring.

The Bill would permit the IBA to continue to provide tv and local radio services pending the publication of the Government's proposals on broadcasting.

Mr. Austin Mitchell (Labour, Grimsby) and a director of Pennine Radio, accused the Annan Report for the delay in proceeding with a

fourth tv channel. The Annan proposals needed knocking down and an epitaph written on the Report, he said.

Mr Mitchell disagreed with the Annan suggestion that the channel should be run by a new body to be called the Open Broadcasting Authority, drawing finance from various sources including block advertising. It should be handed over to the IBA to permit rapid expansion and choice for consumers.

The Bill was given an unopposed second reading.

In effect, it now seems unlikely that any action will be taken before the next General Election, which is tipped for October of this year or March 1979.

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



TOM ROBINSON talked to Janet Street-Porter (left) in last Sunday's London Weekend Show, the 100th edition of the series. Robinson and his band played their first tv date in the show last July, and Robinson discussed their career since then, his political beliefs and the attitude towards rock fans.

BMS reshuffle and selling expansion

Juste takes over from Kid Jensen

BROADCAST Marketing Services has implemented management changes and an expansion of its selling operation in order to improve the service that it offers its clients.

David Goode and David Robson become board members. Goode, with 2½ years' service at BMS, is now sales director, and Robson a founder member of the company, will assume greater managerial responsibilities.

The BMS sales force has been strengthened by three. Spike Milligan (no relation) has joined from Radio Sales & Marketing, where he has been for two years selling LBC and Manx Radio airtime; John Aumonier is a recent newcomer from Air Services, where he spent two years in the London office before running that company's northern operation based in Manchester for a year, and Colin Stone comes to BMS on May 7 from Davidson, Pearce, Berry and Spottiswoode, where he has been employed as a media planner.

"This expansion is part of our development programme," explained BMS managing director Mike Vanderkar. "I believe that our management changes and the addition of three experienced salesmen gives us one of the strongest teams in media selling. Our main objective is to increase our level of client contact with the aim of improving the service that we give to our stations."

Bernstein repeat

CAPITAL RADIO is repeating its broadcast of the Vienna Philharmonic Orchestra conducted by Leonard Bernstein at the Royal Festival Hall concert in February.

The repeat will be aired on April 30 at 6 pm, and it is estimated that the concert has already been heard by 500,000 ILR listeners around the country — an audience size claimed by Capital to be twice that of any BBC Radio 3 programme. Last Sunday's Collection classical programme featured Willi Boskovky conducting the London Concert Orchestra in a programme of music by the Strauss family.

Michael Aspel is hosting his 9 am till noon Capital programme from Paris this week. He is due to interview Petula Clark on Tuesday, Omar Sharif today (Wednesday) and Serge Gainsbourg on Thursday. Accompanying him on the trip is Eve Pollard, who will be taking "a woman's eye view of the city" and several Capital competition winners.

Capital believes it is the first radio station to promote a lottery under the provisions of the new Lottery Act. It is in aid of the Help A London Child Fund.

NEW RADIO 1 recruit for the Saturday 10 am till noon slot is Adrian Juste, 31-year-old disc jockey from BBC Radio Leicester. He takes over the Saturday show this week (22) from Kid Jensen, who is moving to the Radio 1 afternoon weekday show.

Juste, who has also worked for BRMB Radio, has a broadcasting style which mingles music with comedy excerpts along similar lines to the late Jack Jackson and Kenny Everett.

Forth revenue up by half over 1977

RADIO FORTH revenue is continuing a healthy upward trend with a 49 per cent increase on last year and substantial forward bookings. Major local advertisers buying Forth time include British Caledonian, Wilkies, Laidlaws, South of Scotland Electricity Board, Scottish Gas, Bovis, and the Royal Bank of Scotland. National advertising is also well ahead of the 1977 level, with participation by firms such as Fine Fare, CBS, Avis, Asda and Cadbury.

Cindy Sutherland is now in charge of commercial production for Radio Forth, joining from an Edinburgh advertising agency in place of Maggie Dimambro, a founder staff member who has gone south to London.

Forth presenter Mike Gower has followed Steve Hamilton into small-screen stardom by compering a new series of In Concert programmes for Scottish TV being screened this month.

Luxembourg's live Pirates

THE PIRATES are starring this Saturday (22) in Radio Luxembourg's first live concert broadcast for six years when they will be heard from the Blow-Up Club in Luxembourg.

208 disc jockey Stuart Henry will introduce the band from the club, and the Pirates will be on the air from 10 to 11 pm playing material from their Warner Brothers albums Out Of Our Skulls and Skull Wars.

The band first came to prominence in the Sixties with the late Johnny Kidd as their leader and hits such as Shakin' All Over. The Blow-Up gig is part of their current tour of Europe.

WARNING TO ALL RETAILERS

There has in recent months been a vast increase in the numbers of American imports which are being offered for sale. Importers are reminded where records, cartridges or cassettes of American manufacture (containing works, which are subject to UK copyright) are imported into the UK, a licence must first be obtained, and the importer must pay the royalty required by the licensors. Where such an import has been licensed by the undersigned we supply an adhesive stamp to be affixed by the importer to the article before distribution. Retailers, wholesalers and distributors are reminded they should not buy or sell any records unless they can be satisfied the importation has been licensed. The offering for sale could lead to legal action against them.

DO NOT ACCEPT AMERICAN IMPORTS WHICH ARE NOT STAMPED

You can always check the position with us and we shall be glad to help

G. J. Rigby, Mechanical Copyright Protection Society Limited, Elgar House, 380 Streatham High Road, London S.W.16. 01-769 3181

mcps

Roast Beef with a taste of blueberry pie.



If your customer's taste is for blues-based rhythm 'n' roll then 'SHINE ON', the latest album from CLIMAX BLUES BAND, should surely satisfy their appetite. British born but American acclaimed, CLIMAX BLUES BAND'S music is a sophisticated blend of raw energy, seasoned musicianship and inventive ideas. 'SHINE ON', their new album, provides stunning confirmation of their talent. Backing their album and the extensive tour is a large music press and radio advertising campaign.

CATCH CLIMAX LIVE!

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PUBLISHING WB Music signs Dave Townsend

DAVE TOWNSEND, songwriter-singer signed to Phonogram on a recording deal which runs on albums-only lines, has linked with Warner Brothers Music in London on a long-term worldwide writing deal.

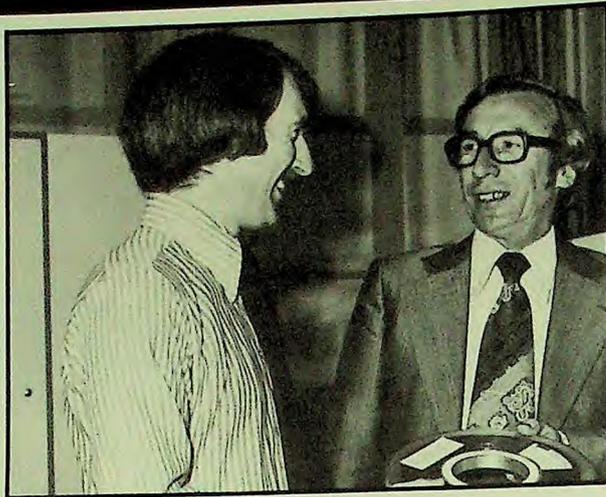
Warners, top corporate publishing house in the *Music Week* 1977 awards ratings, is backing Townsend to match the writing output and skill of its catalogue of US. Composers, such as Andrew Gold or Stephen Bishop.

Rob Dickins, WB Music md says:

Now we've found our man. My view is that Townsend will emerge as that elusive British find, and he'll also impress with his talent as a performer."

Meanwhile, as the Townsend launch LP is readied, Dickins announces two other signings:

Raydiola Music, giving his company the rights to the chart single Jack And Jill, by Raydio, on Arista; also the various catalogues of US group Heart for all its product released through CBS.



MCPS kicks off computer collections

AS PART of the MCPS plan to streamline the collection and distribution of mechanical royalties (MW April 15) it is now accepting computer tapes from several record companies. Kevin Osborne, MCPS assistant computer manager is pictured (left) receiving a tape from Alf Dewdney, EMI Records copyright manager.

SHEET MUSIC
CHART
PAGE 54

ATV scores Assault film Soundtrack

ATV MUSIC has acquired the soundtrack rights to the much-acclaimed movie *Assault On Precinct 13* and Pye Records this week issues a single from the score; *You Can't Fight It*, by Jimmy Chambers.

The score is by the film's young director John Carpenter, and the movie received an award this year at the British Film Awards Festival. Lyrics for the single are by Kenny Lynch who, with Colin Horton-Jennings and Steve O'Donnell wrote the British song for Europe runner-up *Don't Bother To Knock for Midnight*. Chambers is a member of that group.

State talent dragnet pulls in new signings

STATE MUSIC has completed stage one of its talent-searching "dragnet" operation, and it has already had results. Managing Director Wayne Bickerton, deputy Brian Oliver and staffer Dinkie Diamond have pulled on new signings from various parts of the UK.

Oliver explained: "We try to get everybody with any connections with music and records involved with us in whatever area we visit. The idea is to take a suite of rooms in a good hotel, and make sure that potential songwriters or artists know we are in town."

"Then, hopefully, the talent comes to visit us. We link up with local journalists who not only know what is happening in each area but given luck, reaction that we are there

hoping to snap up local talent, local promoters also help."

The State team look for talent in three areas: contemporary and self-writing bands; songwriters pure and not-so-simple; and performers with really distinctive voices who could possibly put over the songs penned by other State writers.

One link was with Radio City in Liverpool—the individual State talent-seekers are often interviewed on local radio — and the project produced a group Thunderboots, rated highly in that area. In Swansea where, along with Cardiff, Dinkie Diamond hosted the show, the group *Fighter* emerged.

Oliver spent time in the North East, and reports three new acts unearthed he continued: "We realised that too many publishers

simply sat back and expected the talent to travel down to London and present itself. We also realised there were many fine provincial acts who were fast becoming completely disillusioned with the apathy in the London scene — and felt they'd never find a way of breaking in."

So, by trail-blazing to main centres, the State men have found a big welcome, a lot of co-operation and a feeling of pride from local media people that they can give a helping hand to deserving local talent.

Says Oliver: "Our main reason for doing this is obviously that we hope to pick up a new Paul McCartney or whatever. But the size of our company made it important that we got out to see new talent for ourselves and in its own

environment. We can't afford to compete with the major publishing houses when it comes to big deals.

"We've worked hard on our services and administration set up for our contract writers and artists, and our accounting system is computerized, but we realised we had to create our own new talent roster. It is an economic necessity for a small independent to find its own money-makers rather than pay out to buy existing talent." For Wayne Bickerton and team, the "dragnet" goes on.

PUBLISHING NEWS
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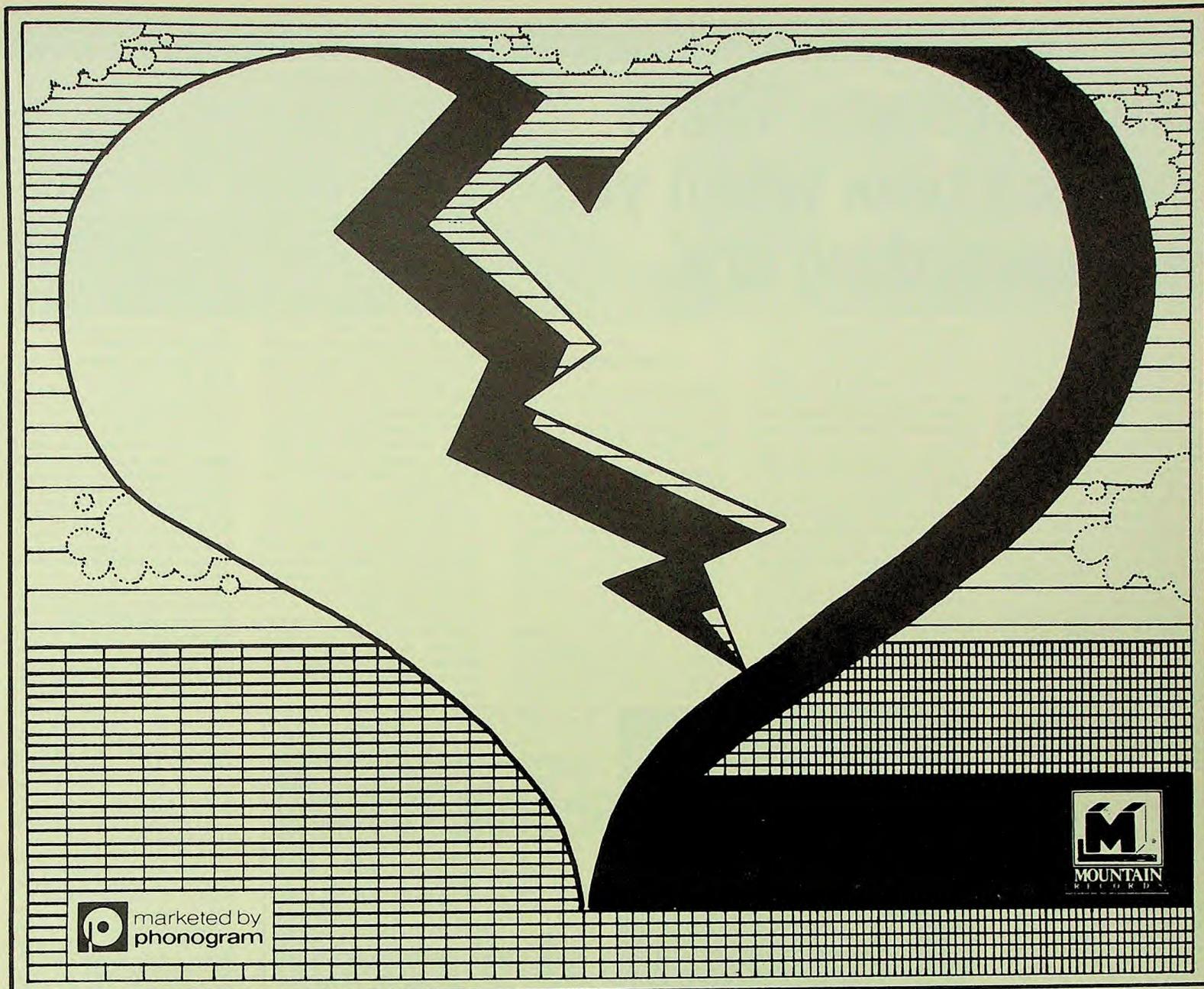
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FEATURE

Compilations—'There comes a time when you milk something dry'

HAS THE 'Great Repackaging Boom' peaked? Repackaged back catalogue and compilation albums have always featured in the album charts. But over the last five years, the numbers of these albums making the top 50 have increased substantially. Five years ago (*MW* full price album chart week ending April 14 1973), there were four compilations in the chart: Flash Back Greats Of The Sixties (K-Tel), 40 Fantastic Hits From the 50's and 60's (Arcade), Simon and Garfunkel's Greatest Hits (CBS), Andy Williams Greatest Hits Vol II (CBS). While for the same week, same year, Buddy Holly's Greatest Hits (Coral) was at number two in the mid-price chart.

Compare those statistics with the *MW* chart for week ending April 15, 1978. 15 out of the top 50 (that's 30 per cent of the chart) albums are compilations or re-packages. Nat King Cole is at number one and 20 Golden Greats From Buddy Holly and The Crickets is at number two.

Certain conclusions can be drawn: There is a market, indeed a growing market for compilations. The music of the 50's and 60's is yet to be beaten. Further, the quality of the music is appealing to a new, younger public who are hearing these 'classics' for the first time.

But is this wealth of old material preventing new artists breaking through into the charts? Opinions within the industry on this subject vary, but despite the likes of Buddy Holly and Nat King Cole, new artists are managing to break through. Jostling with the Golden Greats and 'Best ofs' are (chart w/e April 15 1978) Kate Bush, Elvis Costello, Gerry Rafferty, Blondie, Darts, Billy Joel, Ian Dury, Buzzcocks, Nick Lowe, Meat Loaf, Generation X and The Rutles.

How then, do the record companies themselves view the situation and the future of the market?

EMI producer Chris Ellis has, for some considerable time, been responsible for many archive compilations. Currently, he has major successes with Nat King Cole's 20 Greatest Hits and the Pennies From Heaven LP in the World Records series.

"No, I don't believe the sales of compiations are stifling new artists," explains Ellis. "If there's real talent emerging, it'll come through no matter what. Presently, I believe we're in a period where the musical scene is not so exciting — Really there has been no significant trend setter in the pop scene since the Beatles. Every musical movement runs out of steam at some stage and needs a shot in the arm. We're in an interim period until the next big wave."

"During this time, the charts are open to all sorts of music. The public are looking for something different. Looking into the past is one way of doing this. There is a strong core of nostalgia fans — but they do not account for the size of these sales."

"I think a parallel can be drawn with the period after the end of the last war. The big band era was running out of steam, out of favour. Until the mid-fifties all sorts of strange things made the charts before the emergence of rock which itself was given an injection by the Beatles in the sixties."

"The success of Cole did not

surprise me. His songs and music are dateless and timeless; he was a superlative singer and his songs never fade from the public conscience. Pennies From Heaven was more of a gamble, because we started work on the project well before the tv series went out on the air.

"The new injection will come some time, but what it will be and when it will be..."

Tony Woolcott, marketing director of CBS, a company that is not involved in repackaging in such a big way as some of the other majors, has some salient points to make on the subject.

"Generally speaking, were these albums not being demanded by the record-buying public, then there would be no point in doing them. Whether they remain as attractive through the rest of 1978 is dependent upon the strength of the companies' catalogues."

by
JIM EVANS

demand for them. Re-promoting as we did is just a way of maximising on that end of the market in an aggressive way. When it comes down to it, we're all into selling records and the more we can do to help the retailers sell more copies, the better."

Cube Electric has recently re-promoted a series of Marc Bolan/T Rex albums, including a double album compilation, Marc, The Words And Music Of Marc Bolan 1947-1977. General manager, Jeremy Thomas discusses the subject.

"This puts me in a precarious position! I'm here to exploit our catalogue — there's excellent money to be made from it and there's still mileage left. But in repackaging I

A NEW pub rock venue which has opened in London, and offers a potential audience of 450 seven nights a week, reports that initial worries about not finding enough bands to play there proved dramatically misplaced. They had 300 enquiries about bookings in a couple of weeks. The number of new bands of professional or just sub-professional standard in the UK seems greater than ever before: a&r men are being asked to climb out on thinner limbs than ever before, and small studios are clogged with high-quality hopefuls making demo tapes.

In sharp contrast is the fact that this year a growing trend towards big sales of repackaged, re-released and hit compilation product appears to have peaked. The scores of new artists trying to break into the charts are frequently being beaten by nostalgia releases. CHRIST WHITE and JIM EVANS have looked at the picture from the artistic and the business angles . . .

cause can be the public. But the business is developing into such big business, always looking for the quick returns. And there's some responsibility from the dealers at their end — will they stock new albums, product by new artists?

"We've just put out the Clean Tapes, a Peter Cook and Dudley Moore compilation. I just wish I could find a new Peter Cook and Dudley Moore."

"In conclusion, there just has to be a hell of a lot of work done by the record companies and the publishers. On the basis of evolution, the companies must run out. With so many great new acts around, there shouldn't be the need to repackage so much."

Michael Peyton, in charge of marketing and promotion at GTO Records, has had success with a Greatest Hits compilation from Donna Summer. He comments: "If you can afford to advertise on

always try to assess whether there's a market for the material."

"Take for an example the music from the tv series Pennies From Heaven — evergreen standards. Well constructed songs, melody and lyrics are the important factors."

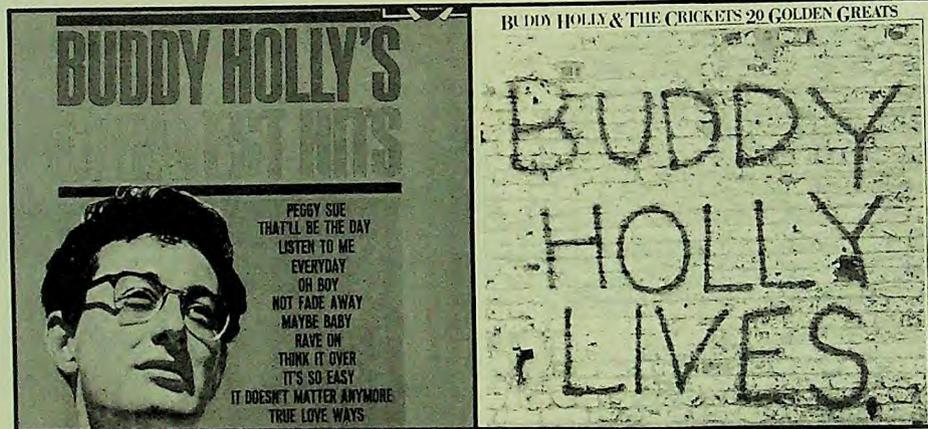
"A good song lasts. Smoke Gets In Your Eyes was written in 1935 I think. It's as simple as that. And a different treatment of an old song can be successful. Not so long ago someone (Gary Shearston) had a hit single with a new version of Cole Porter's I Get A Kick Out Of You. If the song has quality it'll last — whether it's Irving Berlin or the Beatles."

Phonogram's Spotlight series has featured such artists as Nana Maskouri, Dinah Washington, the Stylistics, Harry Secombe, Frankie Vaughan and The Spinners. Adds Campedelli, "Re-packaged albums are usually mid-priced — Spotlight two-record sets retail for £3.99 — and appeal to a section of the public who don't buy records so often. And I think it encourages them to buy full-priced product. Same as I don't think the Elvis, Andy Williams Pickwick albums that sell for 99p harm full-price sales. Another factor about compilations is that they appeal to the collectors as well as to the mass market."

Massed sales of compilations are not preventing new talent getting through, according to Keith Peacock, marketing manager of Logo. "New talent really breaks through radio airplay, and the compilations don't get that airplay." Logo recently took over the Transatlantic label and have embarked on a steady programme of repackaging.

"When Logo took over Transatlantic at the end of last year," explains Peacock, "we decided to capitalise in the best way possible on the wealth of catalogue. The product was not strong enough for tv advertising, but we have gone for two series — Anthology featuring bands and individuals such as Bert Jansch, Pasadena Roof Orchestra, The Dubliners — and Billy Connelly coming up — and the Vintage Years series. The latter albums being more compilations: The Pentangle, Irish Folk, Scottish Folk, the Blues. Both series are mid-priced at £2.99 each. We are not looking for gigantic sales figures. Most of the lps — except perhaps the Billy Connelly — are of minority appeal. Advertising on Bert Jansch for example, was in small folk publications and on specialist shows on the regional stations. Up to this point, all our repackaging has proved extremely valid. And you have to remember that when it comes down to it, Joe Public only has a certain amount of disposable income to spend on records."

Perhaps time is the test. In five years time, will the charts be filled with albums such as Kate Bush's Greatest Hits, Elvis Costello's 20 Golden Greats, Flash Back Greats of the 70's? Or will Buddy Holly and Nat King Cole still reign supreme? Hang on until 1983 and you'll find out the answers.



BUDDY HOLLY compilations, re-compilations, packages and re-packages have been launched and re-launched constantly since the singer's untimely death in a plane crash in 1959. The albums include: *The Buddy Holly Story* (Coral 1959), *The Buddy Holly Story Vol II* (Coral 1960), *Buddy Holly's Greatest Hits* (Coral 1967), *Buddy Holly's Greatest Hits Vol II* (Coral 1970), *The Complete Buddy Holly Story* (9 album set) (MCA Coral 1974), *Buddy Holly & The Crickets 20 Golden Greats* (MCA 1978). As Mike Berry said in his original tribute to Holly, "His songs will be remembered, always . . ." At least if the marketing moguls have their way!

"But at the end of the day, what will the companies do when they run out of back-catalogue to re-promote? Will the greatest hits compilation be replaced by some other animal?"

"Some of the companies that have been repackaging on a large scale — backed with extensive tv advertising — seem to be taking a pause for breath now. Or are they perhaps running out of Greatest Hits?"

"CBS has put out a number of re-packages. We had a not inconsiderable success with the Andy Williams Reflections album. But if you spend a disproportionate amount of energy and effort on these albums, you end up diluting your catalogue, not creating new catalogue for tomorrow. You could call it mortgaging tomorrow's farm. You must have a constant injection of new blood, new repertoire. You need to have a sense of mix between old and new, otherwise you end up with an ageing catalogue."

One of CBS' recent major re-packages was the re-promotion of 25 singles that had previously made the number one spot. Woolcott explains, "In the singles market, certain records continue to sell on a regular basis, month in month out — numbers like Young Girl, Albatross and Everlasting Love (all included in the re-promotion) are good examples. There's always the

think the most important factor is value for money — like with our Toofa series. I think the Bolan package is valid, not least because it contains previously unreleased material. But I like to think this will be the last Bolan repackage we do."

"But having said that let's look at the general situation. A parallel with the number of compilations in the charts can be drawn with the fact that so many old songs are being re-recorded. No new talent is getting through. For example, Devo singing a new version of the Rolling Stones' Satisfaction. It's indicative of the state of publishing — no one is encouraging writers. And on Capital Radio's Peoples' Choice the other day, four out of the six new records were old songs."

"What's the position going to be in ten years time? There comes a point when you milk something dry. Record companies should control repackaging. The charts are fairly clogged with Best of this and Best of That. But if there's the demand, why not? But on the other hand, why not invest in new talent? Agreed, the

television, you can aim your product at a wider market. We give certain of our tracks to K Tel and Ronco and obviously we like the added revenue. One day perhaps we'll be into tv advertising in our own right. But I regret that the saturation of the charts with compilations/re-packages does prevent new talent coming through. It's not helping to break new talent. And for us at present, with our campaign on the new Heatwave album, the presence and promotion of all these compilations do limit our chances. I'd like to see a separate chart for such albums."

Leon Campedelli of Phonogram is responsible for the current chart hit compilation 20 Classic Hits from the Platters and has also put out packages on the Spotlight, Sonic and Philips International series.

"With the Platters," explains Campedelli, "My feeling is that the music is timeless. Virtually everyone knows Only You or Smoke Gets In Your Eyes. If the product is very good in the first place, it continues to have a lot of appeal. My basic thinking with compilations is to

'Does old material prevent new talent from breaking through?'



by
CHRIS WHITE

IF LAST year goes down in pop history as being the period for the emergence of new wave music, then 1978 must be remembered for the re-emergence of the old wave — already, less than a third of the way through the year, there have been a memorable number of major comeback attempts by artists whose main period of success was during the Sixties. Most notable of these have been Dusty Springfield, Helen Shapiro, Steve Ellis of Love Affair, former Animals vocalist Eric Burdon and Marianne Faithfull.

The success of these various comeback attempts is not too easy to assess — certainly if it is judged by actual chart positions, then it might be deemed that the above-named have failed miserably, although to be fair both Ellis and Burdon are awaiting release of their albums. Dusty Springfield, despite a major Phonogram marketing campaign and a visit to these shores by the lady herself, failed to make the Top 50 with A Love Like Yours (Don't Come Knocking Every Day) although sales of her album, It Begins Again, are around the 50,000 mark.

Perhaps the comeback which if successful will deserve the most applause is that of Helen Shapiro, the former 14-year-old schoolgirl singer who topped the charts with You Don't Know and Walking Back To Happiness — and who now as a mature 31-year-old is hoping to find her way walking back to chart status. Miss Shapiro is a classic case of an artist finding difficulty in overcoming an earlier image. Although it is some 14 years since she outgrew school dresses and beehive hair-dos, tv and radio producers still remember her as the schoolgirl and are unwilling to use her much on either medium.

It is a situation both Miss Shapiro and her managers, Tony Barrow and Bess Coleman, find frustrating and which for two years they have been struggling to overcome. A new production deal with Bill Kimber, and a recording contract with Arista, are two ways in which they hope to beat the prejudice.

Helen Shapiro rose to fame in 1961 and within three years had exhausted her supply of hits. The emergence of the Beatles swept her aside, along with many other early Sixties pop artists, but unlike many of them she has always worked consistently, both at home and abroad. Even now she continues to play prestige venues, and 18 months ago she astounded many critics by doing a stint at Ronnie Scott's famous jazz club in Frith Street — and gaining critical plaudits. After the expiration of her EMI contract, her recording career was dormant for some time before she signed with Pye, and made two particularly good singles. In My Calendar and Today Has Been Cancelled. She has since recorded for DJM and more recently Arista.

Miss Shapiro herself says: "My basic problem is that I started in the business as a kid, and it is much harder to outgrow that kind of any image but strangely enough it is the

public who are first to accept that you change and grow up. My difficulty is persuading tv and radio producers — and everyone else who matters when it comes to getting a hit record — that the Helen Shapiro of today is very different from the singer of the early Sixties."

In fact Helen Shapiro's current stage act features mainly contemporary material, as well as songs by such names as Sedaka and Wonder — her hits are disposed of early in the show via a neat five minute medley. "I wouldn't dare leave them out mind you; that wouldn't be fair to those who have paid to see me, but the audiences do seem to appreciate the newer stuff."

Her first single under the Bill Kimber/Colin Frechter deal for Arista was Can't Break The Habit, written by Russ Ballard and released at the time of the big success of Hot Chocolate's So You Win Again (also written by Ballard). The record was a hit in Holland and Germany but received no airplay in the UK. Similarly, her recent reworking of

agents. I am Tony and Bess' only client on a management basis so that means they can concentrate on me full-time."

For the first time in more than ten years, Marianne Faithfull has a new album on the market. Called Faithless and released by Nems, it is a record which she hopes will start the second stage of her recording comeback. Two years ago when she signed with the company, her recording of Dreaming My Dreams Of You topped the Irish charts and remained there for almost two months.

The singer now says: "That Irish hit was a watershed for me, it helped me begin to believe that perhaps I was still marketable on record, and that I could go into good studios and make good records. Without that record, which was my first ever

pile material so that when I am doing concerts, there won't be the pull which makes me feel that I should really be working in the recording studios.

"I'm happy to be still with Phonogram in the UK, it is great to be involved with people who really care, although it is quite a new team there compared with the old days. I'm happy to be back but I won't just stand there and do my old hits; I'm not going to compete with my past recordings. That is why I have insisted in my new contract that Phonogram delete all my previous product for a period of at least 18 months.

"People have a very strong image of what I was, and they expect me to be still like that which means I can't progress at all. It is wrong to be constantly compared with what you did, whether it be good or bad."

One of the 'teenybop' groups of the late Sixties was Love Affair with lead singer Steve Ellis, whose distinctive vocals crowned such hits as Everlasting Love and Bringing On

So why do artists make comebacks, and why has 1978 thus far been notable for the amount of artists and groups attempting to gain success on record again — the list goes on and on, Petula Clark (a new deal with CBS and working with producer Tony Eyres), Billy J. Kramer, the New Seekers, Lulu, Gerry Marsden, and the Walker Brothers have all resurfaced in recent months with new product. The latest news is that Paul and Barry Ryan are going to team up again on record for the first time in ten years.

Part of the reason must be the trend towards nostalgia, and many of these artists were a vital part of the Sixties pop scene. In some cases although they have not had new product available for some time, their back-catalogue and 'greatest hits' compilations have continued to sell well, and club performances and occasional tv spots have kept their names alive to the public. There must also be the feeling, both on the part of the artist and the record company, that they still have a very valid contribution to make to the Seventies pop scene.

Last of the major comebacks, for the present at least, must be that of Eric Burdon.

Soon he returns to Britain for a concert tour (he now lives in the US) and Polydor is releasing an album called, appropriately, Survivor. Last year, Burdon and the other ex-Animals, Hilton Valentine, Chas Chandler, John Steel and Alan Price, re-formed for recording purposes only to produce a comeback Animals LP issued on Chandler's Barn Records label.

Burdon now says: "I enjoyed doing the Animals LP because it allowed me for the first time to understand how and why the group came about musically in the first place. The comeback album was done very quickly and simply, and it was good to get back with all the old faces, but there was no intention then or now that the Animals should get back together as a unit, even for promotion purposes. We all have our own individual careers for one thing."

His own recording career Burdon takes more seriously and he is hopeful that this time around he may finally re-establish himself in the British marketplace.

The Survivor LP has been the subject of a lot of work by him and his musicians. "We originally recorded it in a week and then took two weeks to mix it, but I wasn't happy with the way it turned out. We took the recordings back to Los Angeles and stripped them down completely, before re-recording some of them again," Burdon admits. "I'm never happy with any of my recordings when they are done, my only job is getting onstage and playing for a live audience."

He adds: "It will be great to get before a British audience again and have some records on the market, but I don't think of myself as being a musician. I'm an instrument, a reflection of the people around me. That's why I wasn't too perturbed by the lukewarm reception the music critics gave the Animals comeback LP — I can see my own shortcomings and if they can see them as well, then that's alright by me."

Nostalgia—a continuing love affair with the Sixties golden oldies

the Brenda Holloway classic Every Little Bit Hurts, while being a very good record, has still failed to create much interest at the BBC although several local radio stations have been playing it. Both tracks appear on a new album released in Europe this month; there is no UK release date set for it as yet. "I think that Arista want to see how the single goes first — they have, I suppose naturally, a cautious attitude and if the single is a hit then the LP would probably follow.

"Countries like Holland and Germany, where I have always been popular, have allowed me to grow up. Recently I did a live tv spectacular in France, and in West Germany I had my own television special last year when I was given a completely free hand on what to perform. There was no question of them saying, 'You must do your old hits', they just said I had 45 minutes to fill.

"At the start of my career I had very little control over what was happening — all I was interested in was going onstage and singing. My producer allowed me to choose some of the songs for my albums but the A-sides were picked for me. One of my best moves ever was getting Tony Barrow and Bess Coleman to manage me, because England doesn't make good managers, just

number one, I might have given up thoughts of a recording comeback completely."

Miss Faithfull admits that her return to recording was not easy — "A friend persuaded me to take up my recording career again but then I had to go around a few record companies and was turned down by them all. Nems was the only company which would give me a good deal. Dreamin' My Dreams was released here but the company had distribution problems — however it did take off in Ireland.

"I'm glad to be recording again, it's so much more relaxed and it enables you to get through to hundreds of people. I still think those early Decca singles were and are still lovely; they were done very lightly but I think that they are still valid today," she adds.

Best known of this year's comebacks is that of Dusty Springfield, top girl singer of the Sixties, and firmly ensconced in the US for the last five years. She blames management problems as being part of the reason why she stayed away from the recording scene for so long. Although It Begins Again marked her recording comeback, she has no immediate plans for a return to stage appearances: "What I want to do is go back into the studios and stock-

Back The Good Times. Since then Ellis' fortunes have varied and he is now preparing for the first time in his career a solo album — although he has been working with such respected musicians as Henry McCullough, Brian Robertson, Dave Ealing and Henry Spinnetti on the sessions.

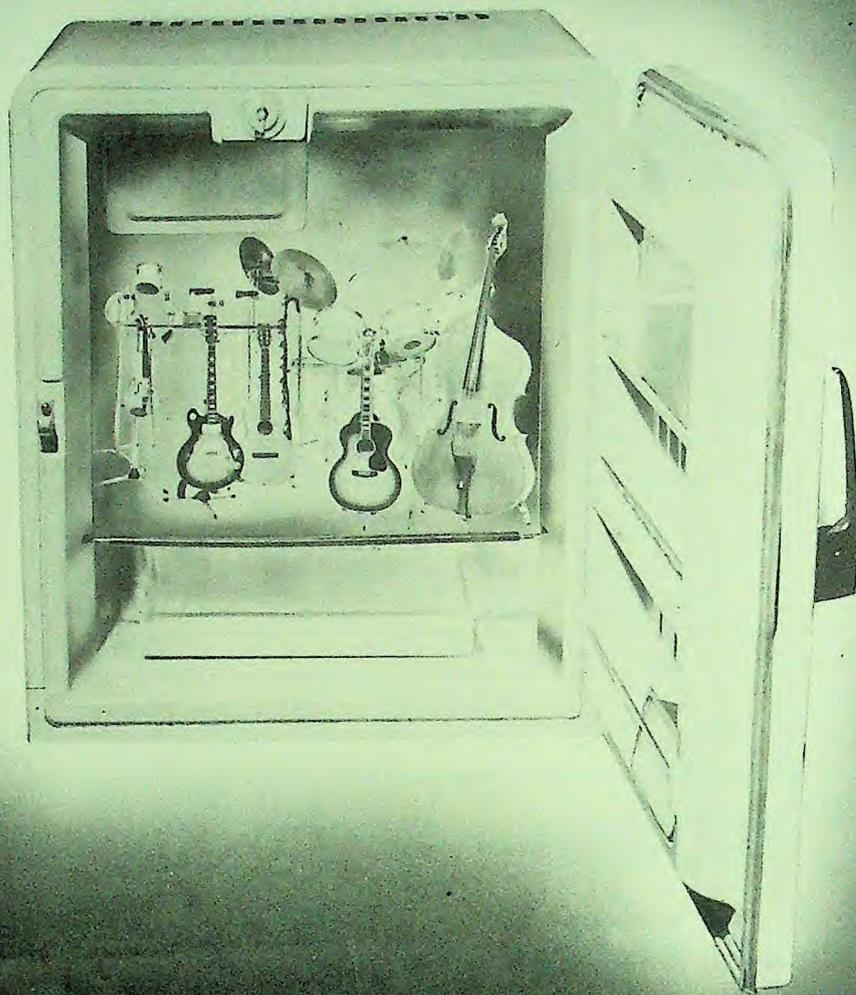
Ellis' comeback has been via producer Dave Courtney and he now has a recording with Ariola Records, via the production deal Courtney and ex-Shadow Tony Meehan have with that company. "I had known Courtney on and off for about ten years — in fact we did a gig together at Butlins' holiday camp in Bognor Regis about ten years ago! He was working with Roger Daltrey on an album, producing him, and we found that we had a lot in common.

"Courtney suggested that we get together and he played me a lot of material. He got all the musicians together for the recordings and brought in Tony Meehan to work on the musical arrangements. One of the tracks on the album, which is called The Last Angry Man, is a reworking of Love Affair's number one hit, Everlasting Love — I was 16 when I first sang that — and I've contributed about four songs."

Why is Ellis attempting a comeback? "Because I'd like to break in England again, obviously. Widowmaker did well in the US but the band took too many chances so things never really happened like they should have. Everyone wants to be popular in their home country and the longer you are in the music business the harder it is to get it out of your blood."

new talent breaking through?"

...and Roger buys a fridge...



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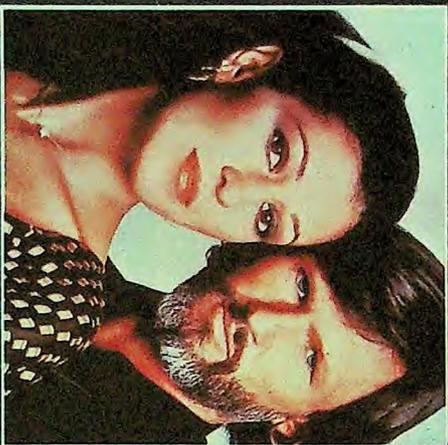
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MUSIC WEEK

WEEK ENDING APRIL 22, 1978

1	20 GOLDEN GREATS Nat King Cole	•	Capitol EMTV 9
2	7 SATURDAY NIGHT FEVER Various	•	RSO 2658 123
3	4 AND THEN THERE WERE THREE Genesis	•	Charisma CDS 40110
4	6 LONDON TOWN Wings		Parlophone PAS 10012
5	3 THE ALBUM Abba	•	Epic EPC 86052
6	2 20 GOLDEN GREATS Buddy Holly & The Crickets	•	MCA EMTV8
7	5 THE KICK INSIDE Kate Bush	□	EMI EMC 3223
8	8 KAYA Bob Marley & The Wailers	□	Island ILPS 9517
9	12 CITY TO CITY Gerry Rafferty	□	United Artists UAS 30104
10	11 THIS YEARS MODEL Elvis Costello & The Attractions		Radar RAD 3
11	10 OUT OF THE BLUE Electric Light Orchestra	•	Jet UAR 100
12	14 PLASTIC LETTERS Blondie	□	Chrysalis CHR 1166
13	16 RUMOURS Fleetwood Mac	•	Warner Brothers K 56344
14	28 THE RUTLES The Rutles		Warner Brothers K 56459
15	9 FONZIES FAVOURITES Various		Warwick WW 5037
16	19 20 CLASSIC HITS The Platters		Mercury 9100 049
17	20 PASTICHE Manhattan Transfer		Atlantic K50444
18	31 PENNIES FROM HEAVEN Various		World Records SH 266
19	18 ANYTIME ANYWHERE Rita Coolidge	□	A & M AMLH 64616
20	17 25 THUMPING GREAT HITS Dave Clark Five	•	Polydor POL TV 7
21	22 VARIATIONS Andrew Lloyd Webber	•	MCA MCF 2824
22	15 REFLECTIONS Andy Williams	•	CBS 10006
23	30 BAT OUT OF HELL Meat Loaf		Epic EPC 82419
24	13 BOOGIE NIGHTS Various		Ronco RTL 2027
25	24 BEST FRIENDS Cleo Laine/John Williams	□	RCA RS 1094
26	21 THE SOUND OF BREAD Bread	•	Elektra K 52062
27	34 EXODUS Bob Marley & The Wailers	•	Island ILPS 9498
28	23 GREATEST HITS Abba	•	Epic EPC 69218
29	36 THE STRANGER Billy Joel	•	CBS 82311
30	27 ANOTHER MUSIC IN A DIFFERENT KITCHEN Buzzcocks		United Artists UAG 30159
31	26 NEW BOOTS AND PANTIES Ian Dury	□	Siff SEEZ 4
32	35 DARTS Darts	□	Magnet MAG 5020
33	29 ALL 'N' ALL Earth Wind & Fire		CBS 86051
34	45 GENERATION X Generation X		Chrysalis CHR 1169
35	40 FOOT LOOSE AND FANCY FREE Rod Stewart	•	Riva RVLP 5

KRIS KRISTOFFERSON & RITA COOLIDGE



"NATURAL ACT"

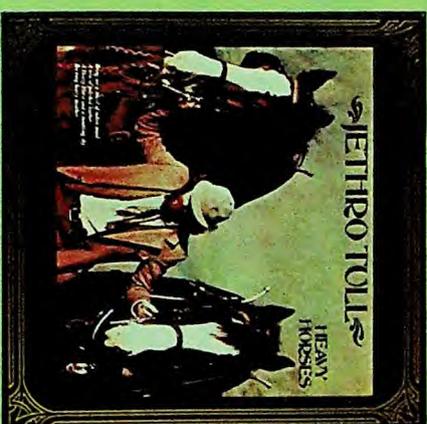
Their album on A&M Records & Tapes
Album: AMLH 64690 Cassette: CAM 64690



THE FIRST ALBUM FROM BETHNA

DAINGEROUS TIMES

TOP 60 ALBUMS



JETHRO TULL HEAVY HORSES

Available Now!
CHR 1175

also available on cassette



LINK WRAY

LINK WRAY



TH • RELEASED APRIL 28TH • RELEASED APRIL 28TH

TAIN LIZZY

The new single

ROSALIE

LIZZY 2

(cowgirl's song)

b/w Me and the Boys

NEVER BEFORE RELEASED ON RECORD

FIRST 25,000 IN PICTURE BAG



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 'Hansa 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 SHORTLY — Mud (RCA PB 5057)
 DANCE A LITTLE BIT CLOSER — Charo & The Salsoul Orchestra (Salsoul SSOI 101)
 DANCING THE NIGHT AWAY — Leo Sayer (Chrysalis CHS 2218)
 DO YOU BELIEVE IN LOVE AT FIRST SIGHT — Dionne Warwick (Warner Brothers K 17104)
 EGO — Elton John (Rocket ROKN 539)
 EVERYBODY DANCE — Chic (Atlantic K 11097)
 FOLLOW YOU FOLLOW ME — Genesis (Charisma CB 309)
 HEY SENORITA — War (MCA 359)
 IF YOU CAN'T GIVE ME LOVE — Suzi Quatro (RAK 271)
 I MUST BE IN LOVE — Rutles (Warner Brothers K 17125)
 IT TAKES TWO TO TANGO — Richard Myhill (Mercury TANGO 1)
 I WONDER WHY — Showaddywaddy (Arista ARIST 174)
 JACK & JILL — Raydio (Arista ARIST 161)
 JUPITER — Earth Wind & Fire (CBS 6267)
 JUST FOR YOU — Alan Price (Jet UP 36358)
 LADY LOVE — Lou Rawls (Philadelphia PIR 5911)
 LET'S ALL CHANT — Michael Zager Band (Private Stock PVT 143)
 LOVE IS IN THE AIR — John Paul Young (Ariola ARO 117)
 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 002)
 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)
 WEREWOLVES OF LONDON — Warren Zevon (Asylum K 13111)
 WITH A LITTLE LUCK — Wings (Parlophone R6019)

RECORDS OF THE WEEK
 Noel Edmonds: WE'LL NEVER HAVE TO SAY GOODBYE AGAIN — England Dan & John Ford Coley (Big Tree K 11111)
 Simon Bates: RIVERS OF BABYLON — Boney M (Atlantic K 11120)
 Paul Burnett: WHAT A WASTE — Ian Dury/Blockhead (Stiff BUY 27)
 Tony Blackburn: THE CLOSER I GET TO YOU — Roberta Flack & Donny Hathaway (Atlantic K 11099)
 Kid Jensen: THE DAY I FOUND A FIVER — The Motors (Virgin VS 206)

Radio 2

ALBUM OF THE WEEK
 NATURAL ACT — Kris Kristofferson & Rita Coolidge (A&M AMLH 64690)

Luxembourg

SWEET LADY — Diamonds (Virgin VS 208)
 YOU TAKE THE WORDS RIGHT OUT OF MY MOUTH — Meat Loaf (Epic EPC 5980)
 JUPITER — Earth Wind & Fire (CBS 6267)
 JUST FOR YOU — Alan Price (Jet UP 36358)
 EDDY VORTEX — Steve Gibbons (Polydor 2059 017)
 ANOTHER GIRL ANOTHER PLANET — The Only Ones (CBS 6228)
 RIVERS OF BABYLON — Boney M (Atlantic K 11120)
 WE'LL NEVER HAVE TO SAY GOODBYE AGAIN — England Dan & John Ford Coley (Big Tree K 11111)
 LIFE IN THE CITY — Demis Roussos (Philips 6000 230)
 LOVE IS IN THE AIR — John Paul Young (Ariola ARO 117)

POWERPLAY
 FEELS LIKE THE FIRST TIME — Foreigner (Atlantic K 11086)

208 TWIN SPIN
 THE CIRCLE IS SMALL — Gordon Lightfoot (Warner Brothers K 17132)

TOP ADD ONS

- 1 DANCING THE NIGHT AWAY Leo Sayer (Chrysalis CHS 2218) CR, PR, C, RC, BR, M, D, H, SS, TV, RT, P, V, Hb.
- 2 RIVERS OF BABYLON Boney M. (Atlantic K 11120) RL, CR, PR, C, RC, N, T, H, F, RT, PS.
- 3 JUPITER Earth Wind & Fire (CBS 6267) RL, PR, RC, D, H, B, P, V, Mr.
- 4= IF I CAN'T HAVE YOU Yvonne Elliman (RSO 2090 266) CR, PR, M, B, SS, O, P, V.
- 4= WHAT GOES ON Bryan Ferry (Polydor 2001 775) CR, PR, C, M, F, B, RT, V.
- 4= WE'LL NEVER HAVE TO SAY GOODBYE AGAIN England Dan & John Ford Coley (Big Tree K 1111) RL, C, RC, D, T, SS, P, Hb.
- 7 HONEY I'M RICH Delegation (Stage STAT 75) RC, M, H, F, B, SS.

*Indicates second week in Top Add Ons

Station abbreviations: **R1** Radio One; **B** Beacon; **BR** BRMB; **Bb** BBC Blackburn; **CR** Capital; **C** Clyde; **RC** City; **D** Downtown; **F** Forth; **H** Hallam; **Hm** BBC Humber; **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

IF I CAN'T HAVE YOU — Yvonne Elliman (RSO 2090 266)
 WHAT GOES ON — Bryan Ferry (Polydor 2001 775)
 BACK IN LOVE AGAIN — Donna Summer (GTO GT 117)
 EVERYBODY DANCE — Chic (Atlantic K 11097)
 IT TAKES TWO TO TANGO — Richard Myhill (Mercury TANGO 1)
 LET'S GET CRAZY TONIGHT — Rupert Holmes (Private Stock PVT 140)
 DO IT DO IT AGAIN — Raffaella Carrà (Epic EPC 6094)
 LOVE IS SO EASY — Stargard (MCA 354)
 LET'S ALL CHANT — Michael Zager Band (Private Stock PVT 143)
 JUPITER — Earth Wind & Fire (CBS 6267)
 WHEN TALKING IS TOO MUCH TROUBLE — Climax Blues Band (Warner Brothers K 17134)
 HONEY I'M RICH — Delegation (State STAT 75)
 THE HOUSE OF THE RISING SUN — Santa Esmeralda (Philips 6042 355)
 AUTOMATIC LOVER — Dee D. Jackson (Mercury 6007 171)

BRMB

BIRMINGHAM

ADD ONS

TAKE ME I'M YOURS — Squeeze (A&M AMS 7335)
 DON'T COST YOU NOTHIN' — Ashford & Simpson (Warner Brothers K 17096)
 BAD OLD DAYS — CoCo (Ariola Hansa AHA 513)
 I CAN'T GET ME NO SATISFACTION — Devo (Stiff BOY 1)
 WE'LL NEVER HAVE TO SAY GOODBYE AGAIN — England Dan & John Ford Coley (Big Tree K 11111)
 ONE GLANCE — Jarvis Brothers (EMI 2777)
 NEVER TOGETHER BUT CLOSE SOMETIMES — Carlene Carter (Warner Brothers K 17144)
 MAKING UP AGAIN — Goldie (Bronze BRO 50)
 I'VE NEVER BEEN TO ME — Delegation (State STAT 75)
 WHEN YOU WALK IN THE ROOM — Child (Ariola 'Hansa AHA 511)
 DON'T GIVE UP ON US BABY — Billy Paul (Philadelphia PIR 6276)

Capital Radio

LONDON

CLIMBERS

RIVERS OF BABYLON — Boney M (Atlantic K 11120)
 NEVER TOGETHER BUT CLOSE SOMETIMES — Carlene Carter (Warner Brothers K 17144)
 WHAT GOES ON — Bryan Ferry (Polydor 2001 775)

ROXANNE — Police (A&M AMS 7348)

DANCING THE NIGHT AWAY — Leo Sayer (Chrysalis CHS 2218)

PEOPLE'S CHOICE

IF I CAN'T HAVE YOU — Yvonne Elliman (RSO 2090 266)
 IT MAKES YOU FEEL LIKE DANCING — Rose Royce (Whitfield K 17148)

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: FALLING — Le Blanc & Carr (Big Tree K 11114)
 Dave Lincoln: THE CIRCLE IS SMALL — Gordon Lightfoot (Warner Brothers K 17132)
 Phil Easton: BECAUSE THE NIGHT — Patti Smith (Arista ARIST 181)
 Mark Joenz: JUPITER — Earth Wind & Fire (CBS 6267)
 Brian Cullan: RIVERS OF BABYLON — Boney M (Atlantic K 11120)
 Johnny Jason: YOU BELONG TO ME — Carly Simon (Elektra K 12289)
 Dave Eastwood: DANCING THE NIGHT AWAY — Leo Sayer (Chrysalis CHS 2218)
 Norman Thomas: YOUR LOVE IS GOOD FOR ME — Diana Ross (Motown TMG 104)

ADD ONS

WE'LL NEVER HAVE TO SAY GOODBYE AGAIN — England Dan & John Ford Coley (Big Tree K 11111)
 HONEY I'M RICH — Delegation (State STAT 75)
 AUTOMATIC LOVER — Dee D. Jackson (Mercury 6007 171)
 BEFORE MY HEART FINDS OUT — Gene Cotton (EMI International INT 552)
 SOLID LOVE — Labi Siffre (EMI 2750)
 HI TENSION — Hi Tension (Island WIP 6422)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: WE'LL BE THERE OVER THERE — Andy Cameron (Klub 06)
 Steve Jones: WHAT GOES ON — Bryan Ferry (Polydor 2001 775)
 Richard Park: I CAN'T GET NO SATISFACTION — Devo (Booji Boy BOY 1)
 Tom Ferrie: RIVERS OF BABYLON — Boney M (Atlantic K 11120)
 Brian Ford: FEELS LIKE THE FIRST TIME — Foreigner (Atlantic K 11086)
 Bill Smith: DON'T TAKE IT LYIN' DOWN — Dooleys (GTO GT 221)
 Dougie Donnelly: DANCE A LITTLE BIT CLOSER — Charo & The Salsoul Orchestra (Salsoul SSOI 101)

CURRENT CHOICE

DANCING THE NIGHT AWAY — Leo Sayer (Chrysalis CHS 2218)

ADD ONS

EDDY VORTEX — Steve Gibbons (Polydor 2059 017)
 LET'S ALL CHANT — Michael Zager Band (Private Stock PVT 143)

Downtown Radio

BELFAST

HIT PICKS

John Paul: FOOLING YOURSELF — Styx (A&M AMS 7343)
 Trevor Campbell: TUMBLING DICE — Linda Ronstadt (Asylum K 13120)
 Candy Devine: JUPITER — Earth Wind & Fire (CBS 6267)
 Michael Henderson: I CAN'T GET ME NO SATISFACTION — Devo (Stiff BOY 1)
 Eddie West: DANCING THE NIGHT AWAY — Leo Sayer (Chrysalis CHS 2218)

ADD ONS

LIFE IN THE CITY — Demis Roussos (Philips 6000 230)
 WE'LL NEVER HAVE TO SAY GOODBYE — England Dan & John Ford Coley (Big Tree K 11111)
 YOUR LOVE IS SO GOOD FOR ME — Diana Ross (Motown TMG 1104)
 FIRE IN THE WIND — John Stewart (RSO 007)
 FOOL (IF YOU THINK IT'S OVER) — Chris Rea (Magnet MAG 111)
 MAKE YOU FEEL LOVE AGAIN — Wet Willie (Epic EPC 6264)
 EDDY VORTEX — Steve Gibbons (Polydor 2059 017)
 BAD OLD DAYS — CoCo (Ariola 'Hansa AHA 513)
 LOOK UP WITH YOUR MIND — Lennie Williams (ABC 4214)

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING APRIL 22 1978

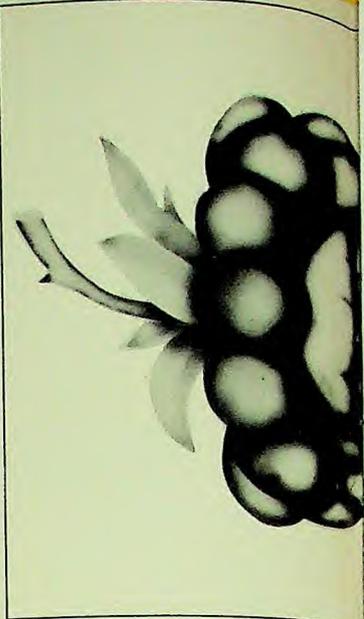
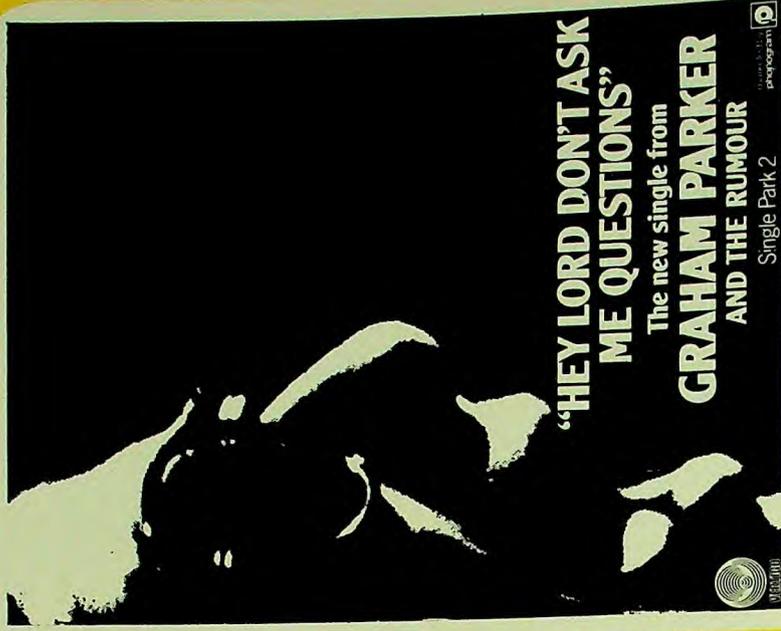
Theme from
the T.U. series
Hong Kong
Beat.

An arresting single
out now.

BBC records & tapes
RSL 52.

BUZZCOCKS

1	1	MATCHSTALK MEN	• Brian & Michael Pye 7N 46035
2	14	NIGHT FEVER Bee Gees	RSD 002
3	2	I WONDER WHY Showaddywaddy	• Arista 174
4	4	IF YOU CAN'T GIVE ME LOVE Suzi Quatro	• RAK 271
5	9	WITH A LITTLE LUCK Wings	• Parlophone R 6019
6	6	NEVER LET HER SLIP AWAY Andrew Gold	Asylum K 13112
7	10	TOO MUCH TOO LITTLE TOO LATE Johnny Mathis/Deniece Williams	CBS 6164
8	3	BAKER STREET Gerry Rafferty	• United Artists UP 36346
9	7	FOLLOW YOU FOLLOW ME Genesis	• Charisma CB 309
10	5	DENIS Blondie	• Chrysalis CHS 2204
11	22	SINGIN' IN THE RAIN Sheila B. Devotion	Carrere EMI 2751
12	13	WALK IN LOVE Manhattan Transfer	Atlantic K 11075
13	15	SOMETIMES WHEN WE TOUCH Dan Hill	20th Century BTC 2355
14	17	MORE LIKE THE MOVIES Dr. Hook	Capitol CL 15967
15	8	WUTHERING HEIGHTS Kate Bush	• EMI 2719
16	19	EVERY 1'S A WINNER Hot Chocolate	RAK 270
17	11	I CAN'T STAND THE RAIN Eruption	• Atlantic/Hansa K 11068
18	24	EVERYBODY DANCE Chic	Atlantic K 11097
19	23	SHE'S SO MODERN Boomtown Rats	Ensign ENVY 13
20	29	LET'S ALL CHANT Michael Zager Band	Private Stock PVT 143
21	26	IT TAKES TWO TO TANGO Richard Myhill	Mercury TANGO 1
22	32	TAKE ME I'M YOURS Squeeze	AGM AMS 7335
23	16	CHELSEA Elvis Costello and Attractions	Radar ADA 3
24	20	EMOTIONS Samantha Sang	• Private Stock PVT 128
25	12	I LOVE THE SOUND OF BREAKING GLASS Nick Lowe	Radar ADA 1
26	18	ALLY'S TARTAN ARMY Andy Cameron	Klub 03



OUNDTRACK OF

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RECORDS
GROUP



Precision Tapes Ltd



**turn over
and Thank
God It's Friday**

MUSIC WEEK TOP 50 SINGLES

WEEK ENDING APRIL 22 1978



1	1	MATCHSTALK MEN	○ Brian & Michael Pye 7N 46035
2	14	NIGHT FEVER Bee Gees	RSD 002
3	2	I WONDER WHY Showaddywaddy	○ Arista 174
4	4	IF YOU CAN'T GIVE ME LOVE Suzi Quatro	○ RAK 271
5	9	WITH A LITTLE LUCK Wings	○ Padinhone R 6019

Theme from
the T.U. series
Hong Kong
Beat.

An arresting single
out now.

B/B/C records & tapes
REST. 52.

BUZZCOCKS

Donna



2 album record

ORIGINAL MOTION PICTURE SOUNDTRACK OF

THANK

GOOD

ITS

FRIDAY



RECORDS
GROUP



Precision Tapes Ltd



**turn over
and Thank
God It's Friday**

CASABLANCA RECORDS &

A unique recording of the years most original motion picture starring Donna Summer & The Commodores & featuring the music of: Donna Summer, Diana Ross, The Commodores, Thelma Houston and 10 other world famous



DONNA SUMMER as "NICOLE"

hilarious film features the screen debut of Casablanca's star Donna Summer & Motown's fabulous Commodores in some high-energy glitter & glamour at Hollywood's most fantastic new disco "The Zoo."



When you hear the album, close your

Package consists of a 2 album record set plus a bonus

The Original Motion Picture

THANK GOD

Including

Diana Ross

LIVIN', LOVIN', GIVIN'

Love and Kisses

THANK GOD IT'S FRIDAY

YOU'RE THE MOST PRECIOUS
THING IN MY LIFE

Santa Esmeralda

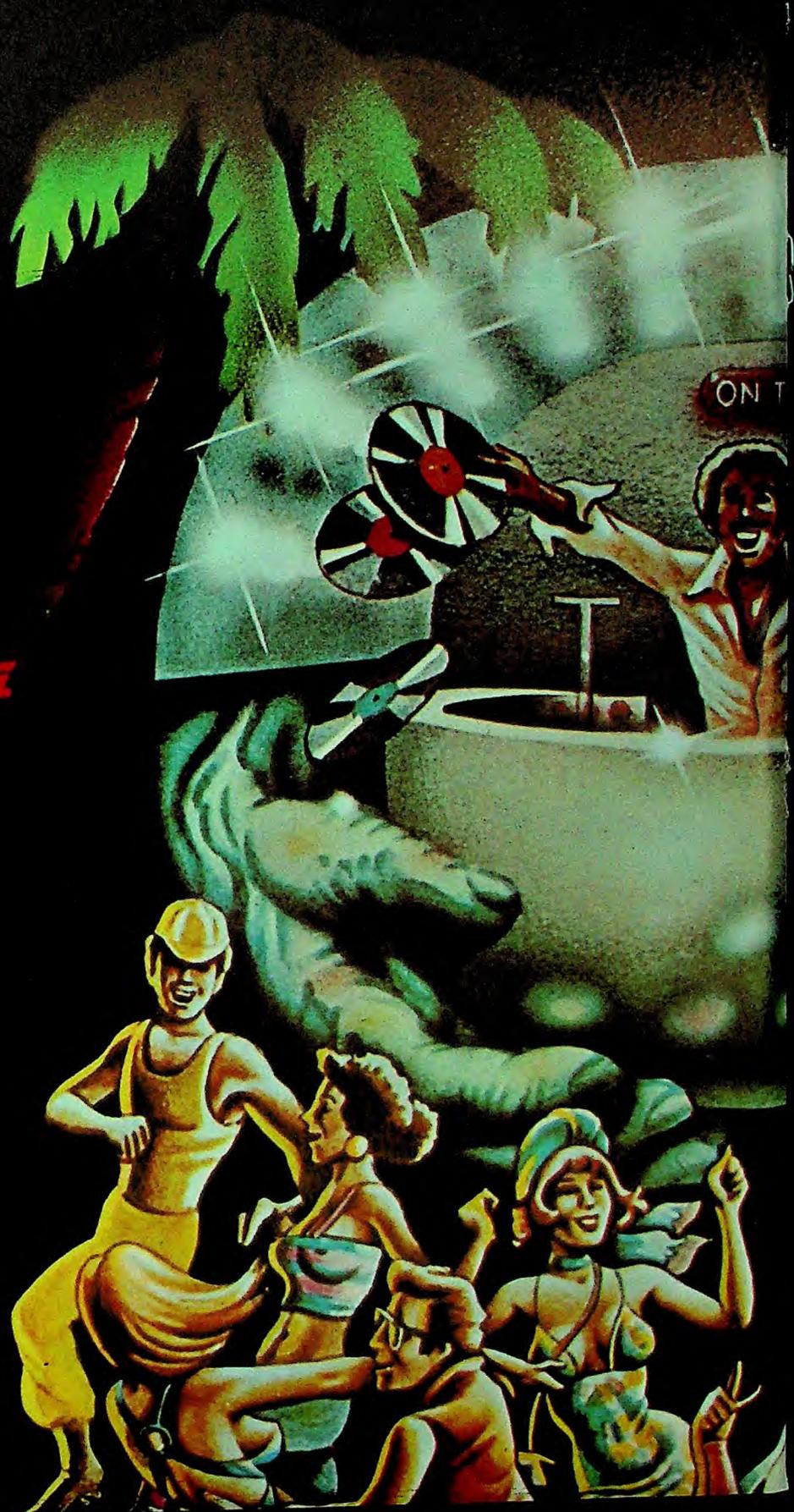
SEVILLA NIGHTS

Cameo

FIND MY WAY

D.C. LaRue

DO YOU WANT THE REAL THING



Sunshine

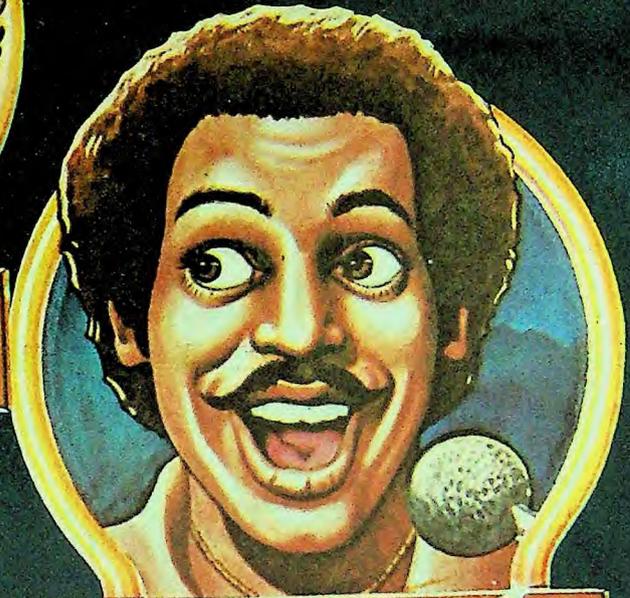
TAKE IT TO THE ZOO

Natural Juices

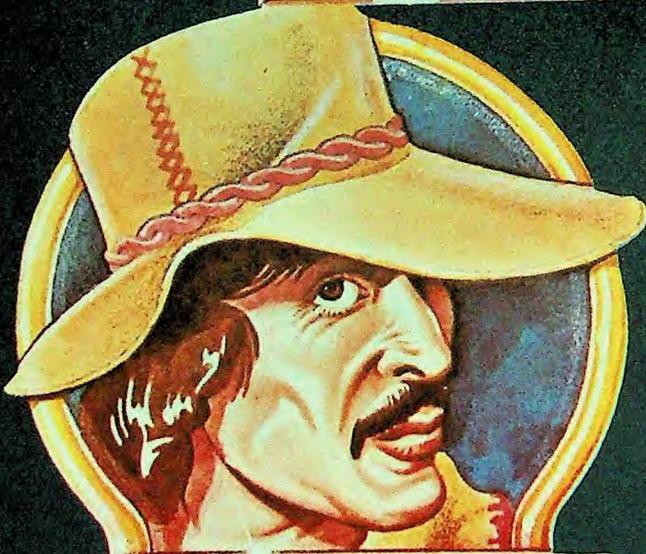
FLOYD'S THEME



DONNA SUMMER as "NICOLE"
The long hot summer of the disco is her first acting role. Call the Fire Department.



Disc Jockey, BOBBY SPEED
He could handle the records, but then the room started spinning.



MARV The LEATHERMAN
He could dance his way into your heart. And a few other places.

ORIGINA

T
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2
B

SING

JE T'AIME (MOI NON

Picture Soundtrack of

ITS FRIDAY

Songs By

Special
2-Record Set
With
*Bonus 12"
Single.

Donna Summer

LAST DANCE
WITH YOUR LOVE
*JE T'AIME (MOI NON PLUS)

The Commodores

TOO HOT TA TROT

Thelma Houston

LOVE MASTERPIECE

Paul Jabara

DISCO QUEEN
TRAPPED IN A STAIRWAY

Pattie Brooks

AFTER DARK

THE AIR



Marathon

I WANNA DANCE

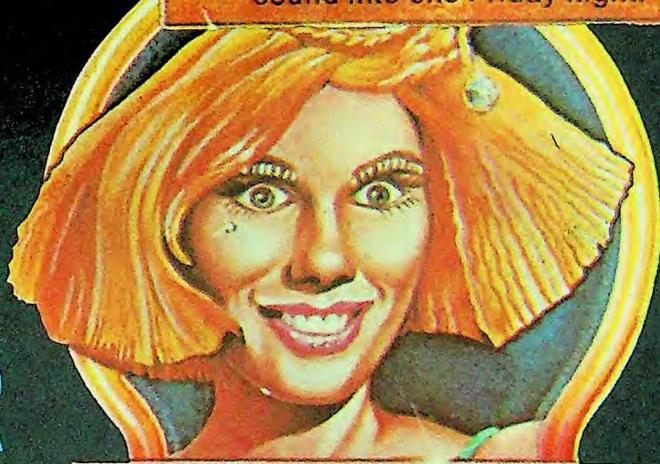
*Wright Bros.
Flying Machine*

LEATHERMAN'S THEME



THE COMMODORES

They got a whole year's worth of sound into one Friday night.



JACKIE

She had more ups and downs than an elevator. Green pills for up. Red for down.

AL MOTION PICTURE SOUNDTRACK OF

**HANK GOD
IT'S FRIDAY**

2 RECORD SET PLUS

BONUS 12" 33 1/3 r.p.m.

LE BY DONNA SUMMER

(PLUS) ONLY VERSION



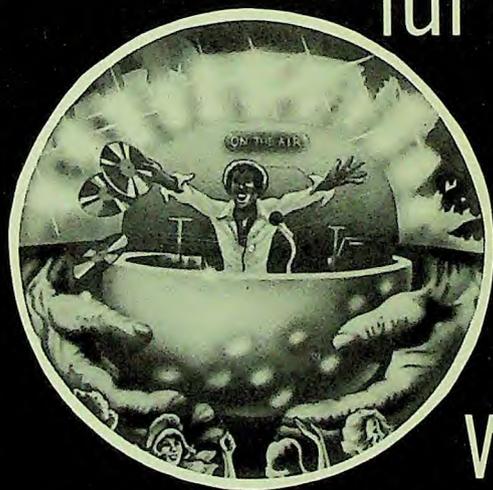
ALBUM TGIF 100
CASSETTE ZCTGF 100

& FILMWORKS PRESENT

eyes & imagine a waiter dressed like Tarzan who swings down to the dance floor on a vine to serve drinks.



"The Zoo" is decked with 16 foot art deco ostriches, translucent egg shaped seats & contains a D.J's booth cradled in two King-Kong sized hands in white-blue fur with night-glow fingernails.



Add to this a rich score of 30 original tunes and who will ever forget this fabulous Friday.

12" single by Donna Summer

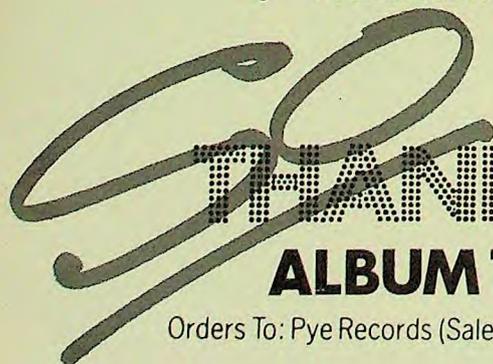
**Stick'em
up and
start selling**

Between now and the shortly to be released film the demand for this 3 record package will be phenomenal. You can be in from the start by prominently displaying this poster and banner NOW.

- * **This 14-Superstar Recording Bonanza Is Only Available On Casablanca Records.**
- * **"Je T'Aime (Moi Non Plus)" Is a 12" 15 mins. single By Donna Summer, Only Available With This Package**
- * **Each of These 3 Records Come In Their Own Full Colour Sleeves**

You can be sure of Multi Media Nationwide coverage to create the demand

- * **"Thank God It's Friday" Badges & Stickers**
- * **Featured In A Special T.G.I.F. Disco Promotion**
- * **Extra Point-Of-Sale Material Available From Your Pye Salesman.**
- * **Window & Instore Displays**
- * **See The Teasers In this weeks Music Press and You'll Get the picture**
- * **Nationwide Advertising Campaign**



THANK GOD IT'S FRIDAY.
ALBUM TGIF100 CASSETTE ZCTGF100

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

Between now and
the demand for the
phenominal. You
prominently displ

Donna Ross

* This 14-Sup
Available On

* "Je T'Aime (C
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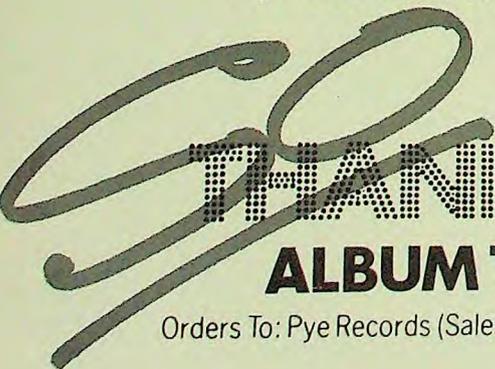
* Extra Point-C
Your Pye Sal

* Window & In

* See The Teasers in this week's MUSIC PRESS
and You'll Get the picture

* Nationwide Advertising Campaign

Donna Summer

 **THANK GOD IT'S FRIDAY.**

ALBUM TGIF 100 CASSETTE ZCTGF 100

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

«THE SINGLE FROM THE ALBUM»

THIS SINGLE OUT NOW

I DON'T MIND · AUTONOMY 
UP 36386

You're looking
at Mary Macgregor's
next hit.



I've Never Been To Me
INT. 554



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33
32
31
30

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)

Top 50 compiled for Music Week and BBC based upon 260 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.

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Warren Zevon



KC and the Sunshine Band

new single

'Boogie Shoes'

6025  KC Records

KC AND THE SUNSHINE BAND

Between now and
the demand for the
phenominal. You
prominently displ

* **This 14-Sup
Available On**

* **"Je T'Aime (C
single By Do
This Packag**

* **Each of These
Full Colour S**

You can be sure of
coverage to creat

* **"Thank God**

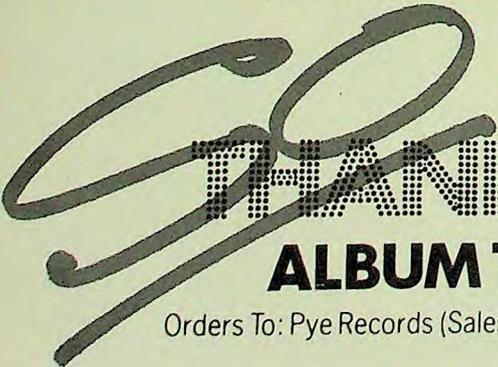
* **Featured In**

* **Extra Point-C
Your Pye Sal**

* **Window & In**

* **See The Teasers in this weeks MUSIC Press
and You'll Get the picture**

* **Nationwide Advertising Campaign**

 **THANK GOD IT'S FRIDAY.**

ALBUM TGIF100 CASSETTE ZCTGF100

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

«THE SINGLE FROM THE ALBUM»
 THIS SINGLE OUT NOW
 I DON'T MIND · AUTONOMY 1A
 UP 36386

You're looking
 at Mary Macgregor's
 next hit.

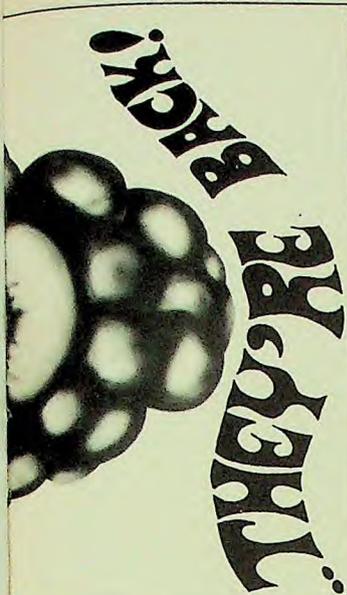


I've Never Been To Me
 INT 554



- 27 **NEW** INFORMATION: LOVEN DEE D. JACKSON
 28 38 JACK & JILL Raydio Arista 161
 29 25 WHENEVER YOU WANT MY LOVE Real Thing Pye 7N 46045
 30 21 IS THIS LOVE Bob Marley & The Wailers Island WIP 6420
 31 27 I'LL GO WHERE YOUR MUSIC TAKES ME Tina Charles CBS 6062
 32 37 THE ONE AND ONLY Gladys Knight & The Pips Buddah BDS 470
 33 28 STAYIN' ALIVE Bee Gees **●** RSO 2090 267
 34 49 DO IT DO IT AGAIN! Raffaella Carrà Epic EPC 6094
 35 34 EGO Elton John Rocket ROKN 539
 36 **NEW** FOXHOLE Television Elektra K 12287
 37 46 HAZELL Maggie Bell Swan Song SSK 19412
 38 33 LONG LIVE ROCK & ROLL Rainbow Polydor 2066 913
 39 **NEW** BAD OLD DAYS CoCo Ariola Hansa AHA 513
 40 **NEW** BACK IN LOVE AGAIN Donna Summer GTO GT 117
 41 48 I MUST BE IN LOVE Rattles Warner Brothers K 17125
 42 47 THEME FROM THE HONG KONG BEAT Richard Denton/Martin Cook BBC RESL 52
 43 42 KU KLUX KLAN Steel Pulse Island WIP 6428
 44 43 I LOVE MUSIC O'Jays Philadelphia PIR 6093
 45 41 MOVE YOUR BODY Gene Farrow Magnet MAG 109
 46 **NEW** HEY LORD DON'T ASK ME QUESTIONS Graham Parker Vertigo PARK 002
 47 40 HEY SENORITA War MCA 359
 48 **NEW** (I CAN'T GET ME NO) SATISFACTION Devo Stiff BOY 1
 49 31 THE GHOST OF LOVE Tavares Capitol CL 15968
 50 44 YOU'RE SO RIGHT FOR ME Eastside Connection Creole CR 149

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

SUPERNATURE	K11089
Cerrone	
FOXHOLE	K12287
Television	
TUMBLING DICE	K13120
Linda Ronstadt	
WEREWOLVES OF LONDON	K13111
Warren Zevon	

KC and the Sunshine Band

new single

'Boogie Shoes'

Records

AIRPLAY ACTION

Radio Forth

EDINBURGH

ADD ONS

YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH — Meat Loaf (Epic EPC 5980)
WHEN YOU WALK IN THE ROOM — Child (Ariola 'Hansa AHA 511)
WHAT GOES ON — Bryan Ferry (Polydor 2001 775)
SHE'S ALWAYS A WOMAN — Billy Joel (CBS 6266)
RIVERS OF BABYLON — Boney M (Atlantic K 11120)
NEW WAVE — Shepherds Bush Comets (Sonet SON 2173)
NEVER TOGETHER BUT CLOSE SOMETIMES — Carlene Carter (Warner Brothers K 17144)
JUPITER — Earth Wind & Fire (CBS 6267)
I'VE NEVER BEEN TO ME — Mary MacGregor (EMI International INT 554)
I CAN FEEL MAD — Bilbo Baggins (Lightning LIG 521)
HONEY I'M RICH — Delegation (State STAT 75)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: RIVERS OF BABYLON — Boney M (Atlantic K 11120)
Roger Moffat: DANCING THE NIGHT AWAY — Leo Sayer (Chrysalis CHS 2218)
Johnny Moran: IMAGINARY LOVER — Atlanta Rhythm Section (Polydor 2066 910)
Colin Slade: HI-TENSION — Hi Tension (Island WIP 6422)
Ray Stewart: HONEY I'M RICH — Delegation (State STAT 75)
Bill Crozier: JUPITER — Earth Wind & Fire (CBS 6267)

Metro Radio

NEWCASTLE

ADD ONS

SEÑORITA — War (MCA 359)
IF I CAN'T HAVE YOU — Yvonne Elliman (RSO 2090 266)
DANCING THE NIGHT AWAY — Leo Sayer (Chrysalis CHS 2218)
HONEY I'M RICH — Delegation (State STAT 75)
I'VE NEVER BEEN TO ME — Mary MacGregor (EMI International INT 554)
RIVERS OF BABYLON — Boney M (Atlantic K 11120)
WHAT GOES ON — Bryan Ferry (Polydor 2001 775)
LOVE IS SO EASY — Stargard (MCA 354)

Radio Orwell

IPSWICH

ADD ONS

Keith Rogers: IF I CAN'T HAVE YOU — Yvonne Elliman (RSO 2090 266)
Andy Archer: FEEL A WHOLE LOT BETTER — Flamin' Groovies (Sire 6078 619)
Anthea Clarke: FALLING — LeBlanc & Carr (Big Tree K 11114)
Greg Bance: BECAUSE THE NIGHT — Patti Smith (Arista ARIST 181)
Patrick Eade: BOOGIE SHOES — K.C. & The Sunshine Band (TK TKR 6025)

Pennine Radio

BRADFORD

HIT PICKS

Julius K. Scragg: SHAME — E. C. King (RCA PB 1120)
Stewart Francis: TUMBLING DICE — Linda Ronstadt (Asylum K 13120)
Ian Scott: LOOK UP WITH YOUR MIND — Lennie Williams (ABC 4214)
Mike Hurley: WE'LL NEVER HAVE TO SAY GOODBYE AGAIN — England Dan & John Ford Coley (Big Tree K 11111)
Peter Levy: LIFE IN THE CITY — Demis Roussos (Philips 6000 230)

PENNINE PICK

DANCING THE NIGHT AWAY — Leo Sayer (Chrysalis CHS 2218)

ADD ONS

AUTOMATIC LOVER — Dee D. Jackson (Mercury 6007 171)
HEY LORD DON'T ASK ME QUESTIONS — Graham Parker (Vertigo PARK 002)
DON'T COST YOU NOTHIN' — Ashford & Simpson (Warner Brothers K 17096)

YOU'RE SO RIGHT FOR ME — Eastside Connection (Creole CR 149)
JUPITER — Earth Wind & Fire (CBS 6267)
IF I CAN'T HAVE YOU — Yvonne Elliman (RSO 2090 266)
SHE'S SO MODERN — Boomtown Rats (Ensign ENY 13)

Piccadilly Radio

MANCHESTER

ADD ONS

DON'T GIVE UP ON US — Billy Paul (Philadelphia PIR 6267)
DANCE ACROSS THE FLOOR — Jimmy 'Bo' Horne (T.K. TKR 6028)
IF I CAN'T HAVE YOU — Yvonne Elliman (RSO 2090 266)
WHAT GOES ON — Bryan Ferry (Polydor 2001 775)
JUPITER — Earth Wind & Fire (CBS 6267)
RIVERS OF BABYLON — Boney M (Atlantic K 11120)
EDDIE VORTEX — Steve Gibbons (Polydor 2059 017)
DANCING THE NIGHT AWAY — Leo Sayer (Chrysalis CHS 2218)
BECAUSE THE NIGHT — Patti Smith (Arista ARIST 181)

Plymouth Sound

PLYMOUTH

HIT PICKS

Brian Day: DANCE ACROSS THE FLOOR — Jimmy 'Bo' Horne (T.K. TKR 6028)
Peter Creig: RIVERS OF BABYLON — Boney M (Atlantic K 11120)
Carmella McKenzie: ROSIE — Greengage (RCA PB 5069)

Swansea Sound

SWANSEA

HIT PICKS

Colin Mason: WE'LL NEVER HAVE TO SAY GOODBYE AGAIN — England Dan & John Ford Coley (Big Tree 11111)
Stuart Freeman: WHAT — Judy Street (Grapevine GRP 186)
Phil Fothergill: HONEY I'M RICH — Delegation (State STAT 75)
Paul Holmes: I CAN'T GET ME NO SATISFACTION — Devo (Stiff BOY 1)
Jon Hawkins: I'VE GOT A WINNER IN YOU — Don Williams (ABC 4208)

ADD ONS

IF I CAN'T HAVE YOU — Yvonne Elliman (RSO 2090 266)
DANCING THE NIGHT AWAY — Leo Sayer (Chrysalis CHS 2218)
FEELING GOOD — Francoine McGee (RCA PB 9216)
HAZELL — Maggie Bell (Swan Song SSK 19412)
TUMBLING DICE — Linda Ronstadt (Asylum K 13120)
THE CIRCLE IS SMALL — Gordon Lightfoot (Warner Brothers K 17132)
MAKING UP AGAIN — Goldie (Bronze BRO 50)

Radio Tees

TEESIDE

ADD ONS

SINGING IN THE RAIN — Sheila B. Devotion (Carrere EMI 2751)
RIVERS OF BABYLON — Boney M (Atlantic K 11120)
EGO — Elton John (Rocket ROKN 539)
JUST FOR YOUR LOVE — Memphis Horns (RCA PB 1064)
BAD OLD DAYS — CoCo (Ariola 'Hansa AHA 513)
JUST FOR YOU — Alan Price (Jet UP 36358)
I'VE NEVER BEEN TO ME — Mary MacGregor (EMI International INT 554)
BECAUSE THE NIGHT — Patti Smith (Arista ARIST 181)
SHE'S ALWAYS A WOMAN — Billy Joel (CBS 6266)
NEVER TOGETHER BUT CLOSE SOMETIMES — Carlene Carter (Warner Brothers K 17144)
WE'LL NEVER HAVE TO SAY GOODBYE AGAIN — England Dan & John Ford Coley (Big Tree K 11111)
HERE AM I — Bonnie Tyler (RCA PB 5076)
HAZELL — Maggie Bell (Swan Song SSK 19412)

Radio 210

THAMES VALLEY

ADD ONS

THE NEXT BEST THING — Herb Reed & Sweet River (PVK 014)
DANCING THE NIGHT AWAY — Leo Sayer (Chrysalis CHS 2218)
MOTHS — Jethro Tull (Chrysalis CHS 2214)
IF I KNEW WHAT I'LL SAY — Roger Whittaker (EMI 2775)
JUST FOR YOU — Alan Price (Jet UP 36358)
I'VE NEVER BEEN TO ME — Mary MacGregor (EMI International INT 554)
ONE MORE NIGHT WITH YOU — The Sutherland Brothers (CBS 6226)
MY LOVE IS LIKE A RED RED ROSE — Five Hand Reel (RCA PB 5082)
BLUE EYES — Anderson Brothers (DJM DJS 10852)

Radio Trent

NOTTINGHAM

ADD ONS

NIGHT FEVER — Bee Gees (RSO 002)
DANCING THE NIGHT AWAY — Leo Sayer (Chrysalis CHS 2218)
LIFE IN THE CITY — Demis Roussos (Philips 6000 230)
BEFORE MY HEART FINDS OUT — Gene Cotton (EMI International INT 552)
DON'T GIVE UP ON US — Billy Paul (Philadelphia 6276)
WHAT GOES ON — Bryan Ferry (Polydor 2001 775)
BACK IN LOVE AGAIN — Donna Summer (GTO GT 117)
NEW WAVE — Shepherds Bush Comets (Sonet SON 2137)
RIVERS OF BABYLON — Boney M (Atlantic K 11120)
JACK & JILL — Raydio (Arista ARIST 161)

Radio Victory

PORTSMOUTH

HIT PICKS

Chris Pollard: IT MAKES YOU FEEL LIKE DANCING — Rose Royce (Whitfield K 17148)
Nicky Jackson: IF I CAN'T HAVE YOU — Yvonne Elliman (RSO 2090 266)
Dave Christian: DANCING THE NIGHT AWAY — Leo Sayer (Chrysalis CHS 2218)
Andy Ferriss: WHAT GOES ON — Bryan Ferry (Polydor 2001 775)
Chris Rider: WHEN TALKING IS TOO MUCH TROUBLE — Climax Blues Band (Warner Brothers K 17134)
Anton Darby: JUPITER — Earth Wind & Fire (CBS 2627)
Howard Pearce: FEEL A WHOLE LOT BETTER — Flamin' Groovies (Sire 6078 619)
Jack McLaglin: FIRE IN THE WIND — John Stewart (RSO 007)
Dave Carson: HI-TENSION — Hi-Tension (Island WIP 6422)

STATION SPECIAL

WHAT A WASTE — Ian Dury/Blockhead (Stiff BUY 27)

BBC Blackburn

HIT PICKS

Jude Bunker: DANCING THE NIGHT AWAY — Leo Sayer (Chrysalis CHS 2218)
Nigel Dyson: DON'T GIVE UP ON US — Billy Paul (Philadelphia PIR 6276)
Rob Salvidge: HOT LOVE — T. Rex (Cube ANT 2)
Kath Dutton: MOTHS — Jethro Tull (Chrysalis CHS 2214)
Phil Scott: CALL ME AT MIDNIGHT — Cherrie Currie (Mercury 6167 640)
Trevor Hall: BOOGIE SHOES — K.C. & The Sunshine Band (T.K. TKR 6025)
Pat Gibson: LOVE TALKING — Rare Essence (Private Stock PVT 149)
Gerald Jackson: LOVING YOU HAS MADE ME BANANAS — Guy Marks (ABC 4211)

BBC Humberside

RECORDS OF THE WEEK

John Howden: THE NEXT BEST THING — Herb Reed & Sweet River (PVK PVO 14)
Pam Gillard: WE'LL NEVER HAVE TO SAY GOODBYE AGAIN — England Dan & John Ford Coley (Big Tree K 11111)
Dave Sanders: DON'T BOTHER TO KNOCK — Midnight (Ariola 'Hansa AHA 514)

BBC Medway

PRESENTER PICKS

Rod Lucas: ONLY LOVING DOES — Guys & Dolls (Magnet MAG 115)
Tony Valence: LOVELY NIGHT FOR DANCING — Bill Withers (CBS 6193)
John Thurston: MESS AROUND — Professor Longhair (Harvest HAR 5154)
Brian Faulkner: COME FLY WITH ME — Frank Sinatra (Capitol CL 15976)
Mike Brill: SOFT SPACE — Soft Machine (Harvest HAR 5155)

BBC Merseyside

PERSONAL PICKS

Billy Butler: EDDIE VORTEX — Steve Gibbons (Polydor 2059 017)
Dave Porter: THE CIRCLE IS SMALL — Gordon Lightfoot (Warner Brothers K 17132)
Terry Lennaine: JUPITER — Earth Wind & Fire (CBS 6267)

STARTS

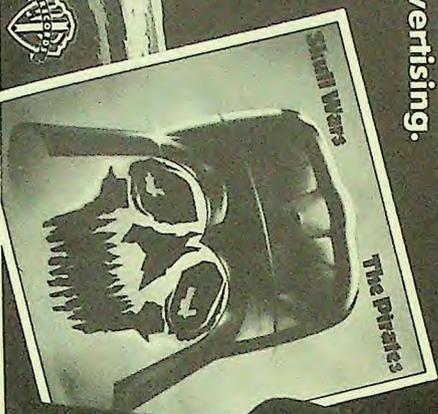
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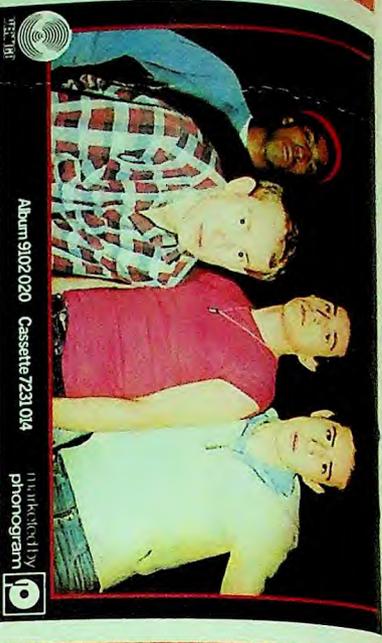


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37	NEW	HE WALKS BESIDE ME Elvis Presley		RCA PL 12772
38	25	ARRIVAL Alpha	⊕	EPIC EPC 86018
39	42	EVERY 1'S A WINNER Hot Chocolate		Rak SRAK 531
40	39	DISCO STARS Various		K-Tel NE 1022
41	47	SIMON & GARFUNKELS GREATEST HITS Simon & Garfunkel		CBS 69003
42	53	30 GREATEST Gladys Knight & The Pips	⊕	K-Tel NE 1004
43	54	A NEW WORLD RECORD Electric Light Orchestra	•	JET UAG 30017
44	56	OL' BLUE SUEDES BACK Carl Perkins		Jet UATV 30146
45	50	MOONFLOWER Santana	•	CBS 88272
46	57	FEELINGS Various	⊕	K-Tel NE 1006
47	41	FLEETWOOD MAC Fleetwood Mac		Reprise K 54043
48	38	CYCLONE Tangerine Dream		Virgin V 2097
49	—	STAR WARS Soundtrack	•	20th Century BTD 541
50	—	LIVE AT TROORCHY Max Boyce	□	One-Up OU 2033
51	32	GREATEST HITS Donna Summer	•	GTO GTLP 028
52	—	ENDLESS FLIGHT Leo Sayer	⊕	Chrysalis CHR 1125
52	52 =	IN FULL BLOOD Rose Royce		Warner Brothers K 56394
54	—	THEIR GREATEST HITS 1971-75 Eagles	⊕	Asylum K 53017
55	58	STIFFS LIVE STIFFS Various		Siff GET 1
56	NEW	THE STUD Various		Ronco RTD 2029
57	—	THE DARK SIDE OF THE MOON Pink Floyd	⊕	Harvest SHVL 804
58	33	THE JESUS OF COOL Nick Lowe		Radar RAD 1
59	37	MARY O'HARA AT THE ROYAL FESTIVAL HALL Mary O'Hara		Chrysalis CHR 1159
60	48	ZARAGON John Miles		Decca TXS 126

⊕ MILLION (PLATINUM) • ½ MILLION (GOLD) □ ¼ MILLION (SILVER) ©British Market Research Bureau Ltd 1977. publication rights licensed exclusively to Music Week and on returns from 375 conventional record outlets.

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Early Recordings



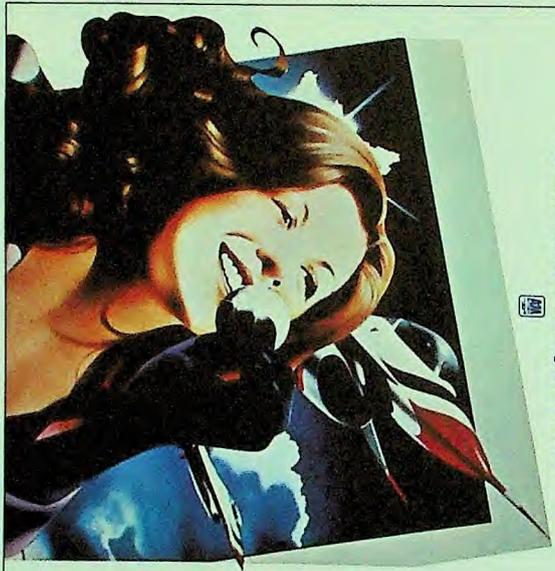
EARLY RECORDINGS

14 Great Tracks Recorded 1963-65
Chiswick
CH 6

ELKIE BROOKS

new album
SHOOTING STAR

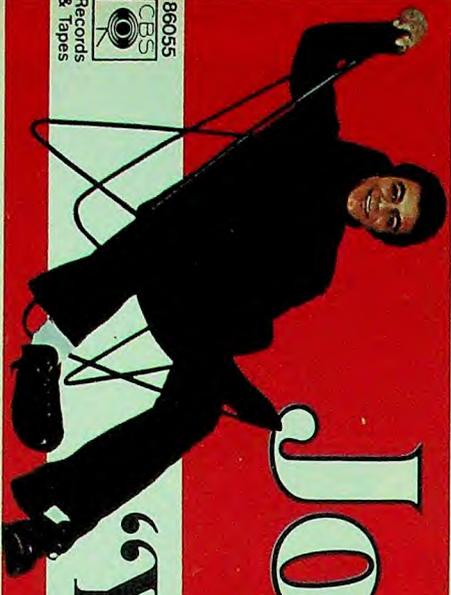
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86055
CBS
Records & Tapes

Top singer quits Ireland for US

by KEN STEWART

ROSEMARIE TAYLOR, voted best Irish female singer in the *Hot Press* magazine 1978 poll, intends to leave Ireland in July to spend a year in the US, where she hopes to further her career.

The pianist/singer/songwriter was born in New York. Her father is Irish, her mother American, and the family settled in Dublin in the mid-Sixties.

In America, she began a study of classical piano which she continued in Ireland.

In 1968, she was in a folk group, Sincerely Yours, then joined a rock band, Format.

Rosmarie, who says she doesn't have a record player, recorded her first demos at Trend Studios, Dublin, in 1975 — a collection of songs with lyrics by Mark Clinton, an archaeologist-turned-musician, to whom she had been introduced by Paul Moran of Format, later drummer with the Great Saturday Night Swindle.

Clinton and Taylor went to London with the songs, and did the usual round of record companies without concrete results. Eventually Rosemarie Taylor signed with John D'Ardis of Id Records, a company affiliated with Trend Studios.

Rosmarie regards her major breakthrough as the playing of her demos on RTE Radio's songwriters' series, *Songs and Sounds of Tomorrow*.



Rosmarie Taylor

Her first album, *Taylormaid*, was released in July 1977. It was preceded in December 1976 by a single, *Almost Blue*, and, in May 1977, by *Driftwood and the Dream*.

The radio plays and press reviews were enthusiastic and encouraging and there was a great deal of publicity for the album, and she was voted most promising new artist in the 1977 *Starlight* magazine poll, the only female in rock music in Ireland to have made such an impact.

Last year, *Hot Press* decided that there was a breakthrough in rock recordings here and highlighted it by reviewing four new albums — by *Midnight Well*, *Sonny Condell*, *Supply*, *Demand and Curve*, and *Rosmarie Taylor*.

The *Midnight Well* record was the only one without some kind of contribution from Rosemarie, who at one stage was playing keyboards with the country-rock-oriented *Great Saturday Night Swindle* and the more experimental *Supply*. *Demand and Curve*, with whom she estimates she made some 200 appearances.

They included backing *Sonny Condell* when he supported *Rory Gallagher* at Ireland's first open-air rock festival in *Macroom*, County Cork, last summer.

When Rosemarie headlined her own Irish tour, *Supply*, *Demand & Curve* backed her.

"The gigs I did were always pretty full. There were those who actually came to see Rosemarie Taylor and those who were there out of curiosity, to see a female rock artist.

"It was a hard battle. I was on

test. I'd never experienced that kind of pressure as before that, I'd been a member of a group."

But, as rock musicians here know only too well, the Irish circuit is a limited one. "There's no money in this country for anyone doing serious music — that is, material of their own," says Rosemarie, "unless they can manage to fit into the dance halls or cabaret venues.

"There are few rock venues. They've multiplied, but even so, you go through them in three months. So, in order for me to earn a living and keep up with what I'm doing, I have to move to another country."

In July, she and Ina Murphy, secretary at *Trend Studios*, will leave Ireland for America. Ina, who will be Rosemarie's agent, made some contacts when she was in the US last summer.

"We're going to take jobs while we're knocking on doors," adds Rosemarie. "In the States, all I'm doing is going from scratch. I don't know what the awards I've won would mean in America.

"I can go one or two ways — as an Irish colleen or into the rock market. By the end of the year, I'll find if I'm going to try and go on another two years, or give up."

Rosmarie would like to write music for films. She has collaborated recently on songs with *Ray Macken* (who has worked in the past with *Chris de Burgh*) and the music on her latest demo tapes was written for a play of his called *Sam*.

There are negotiations in progress for the use of one of her orchestral pieces, *L'Affaire* (the other side of the single, *Driftwood and the Dream*) as background music for a television advertising campaign in the UK.

Her manager, *Pat Dunne*, of *Meglo Management* in Dublin (Phone 778385/722697), believes that 1978 will be a year of further development on the road which will inevitably lead to Rosemarie joining the increasing ranks of international stars coming out of Ireland.

"Rosemarie has progressed as far as possible in Ireland and is now looking towards the UK and the US for the further development of her career," he says.

"With this in mind her management is currently discussing possible recording deals with several of the major labels in the UK. We see the choice of the correct label to sign with as being the most important priority at this time for Rosemarie's career."

Top 50 newcomers

RAYDIO
Jack And Jill, Arista 161

SUCCESS HAS come quickly for Raydio — their first UK hit is taken from the band's first album for Arista, called *Raydio*. The group's frontman however, *Ray Parker*, has been one of the most respected session guitar players singers in the US for more than ten years and has recorded with such people as *Labelle*, *Boz Scaggs*, *Bobby Womack*, *Helen Reddy* and *Seals and Croft*. *Parker's* recording career began at *Motown* when he worked with *Marvin Gaye*; later he was involved with the *Invictus* era and such hits as *Band Of Gold* and *Give Me Just A Little More Time*. He also appeared with *Stevie Wonder* on the 1977 *Rolling Stones* tour. *Parker's* signing to Arista came after *Clive Davis* heard some tapes — he put together *Raydio*, consisting of *Arnell Carmichael* on synthesizer, *Jerry Knight* on bass and *Vincent*

Bonham on piano, and they recorded the first album in *Parker's* own studios.

SQUEEZE
Take Me I'm Yours, A&M AMS 7335.

THE BAND was the only rock group to be signed up by A&M during the 1977 punk rock period — excluding the *Sex Pistols'* short contract with the company of course! The London based band had actually made their own three track single which was distributed on a local record label called *Deptford Fun City*, and was played in various pubs and clubs. *Squeeze* also made an EP called *Packet Of Three* produced by *John Cale* (ex-Velvet Underground member) and after this came to the attention of A&M, the band was immediately signed up for more commercial recordings. Their first album has already been released and is now followed by the success of the chart single.



CBS RECORDS hosted a lunch for *Johnny Mathis* and *Deniece Williams*, both in London recently to promote *Too Much Too Little Too Late*, and appear in the *Super Night* concerts at the *London Palladium*. During the *Grosvenor House* lunch, *Mathis* was presented with a platinum disc for £1 million sales of the *Johnny Mathis Collection*, and *Williams* received a silver disc for £300,000 worth of sales of her debut album, *This Is Niecy*. Left to right: *Jeff Gilbert* (CBS, head of promotion), *Dennis O'Keef* (Radio Two producer), *Deniece Williams*, *Mathis*, *Doreen Davis* of *Radio One* and *Derek Mills* of *Radio Two*.

Martin: a new career as a solo recording artist

by CHRIS WHITE

SOME TWELVE months after the break-up of the successful *Arnold Martin-Morrow* songwriting partnership, one third of that team, *David Martin*, is embarking upon stage two of his career, as a solo songwriter and recording artist. With a new single on *DJM* called *I Just Want To Be With You*, an album in the pipeline, and a song



David Martin

currently in the US Top Ten, *Can't Smile Without You* (the last song from the old team), he currently has a lot to be optimistic about.

The success story of the *Arnold Martin-Morrow* team requires little repeating. In 15 years they composed hits for such as *Elvis Presley*, *Cliff Richard*, *Cilla Black*, *Jack Jones* and *Tom Jones*, and were responsible for the launch of *Magnet* band *Guys 'N' Dolls* and their debut hit, *There's A Whole Lot Of Loving*. They also had a hit record of their own, under the name of *Butterscotch*, called *Don't You Know* in 1970.

Since the three songwriters decided to go their own way, *Martin* particularly has kept a low profile. "Since January last year I have been involved in various projects but I have tried to keep my activities quiet until I knew where I was going and what I was going to do. People have asked me whether I enjoy being on my own, and not having the relative security of being involved in a partnership, where there are so many advantages, but equally there are advantages in working solo."

The title of *Can't Smile Without You* was picked up by *Martin* from a greetings card, and it was the last song composed jointly with *Arnold and Morrow*. Various singers recorded it for an LP including the *Carpenters*, *Englebert Humperdinck*, *Peters* and *Lee* and

Des O'Connor, but only now has it become a hit in the US via a version by *Barry Manilow*. *Martin* himself recorded the song more than three years ago for *DJM* but it disappeared without trace.

During the last year *Martin* has been writing with various other people including *Russell Stone* (of *R. and J. Stone*), *Roger Greenaway*, *Les Reed*, *Brian Bennett* (the ex-*Shadow*) and a relative newcomer to songwriting, *Neil Lancaster*, whom he describes as "one of the most talented people" in the business.

He adds: "I want to establish myself as *David Martin*, recording artist, and hopefully the next album will do just that. Promotion is the key to it all however, and I have been very closely involved with *DJM Records* in that respect — although the LP isn't finished yet we have been working out details of marketing. It is important for me that people do take the album seriously."

Martin's other projects have been numerous — he recently toured with *James Last* as one of his backing singers, and he was recorded for *DJM* with session singers *Tony Burrows* and *Sue Glover* under the name *Original Cast*; in addition both *Martin* and *Burrows* are producing an album by *Sunny*, one-half of the *Sue* and *Sunny* team. *Martin* has also produced *New Faces* winners, *Civvie Street*.



EMI Records has presented *Carrere Records* with a gold disc for sales of *La Belle Epoque's* single *Black Is Black*. Pictured at the presentation are (left to right) *Freddie Cannon* (a&r commercial manager) *Claude Carrere* (President and Director of *Carrere*) *Peter Buckleigh* (EMI g.m.) and *Bob Mercer* (m.d., group repertoire division). *Carrere* also has the hit single by *Sheila B. Devotion*, *Singing In The Rain*.



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"The little label on the big records"

TALENT

Richard Myhill: it takes two to make a hit

THE SONGWRITING combination of Phil Wainman and Richard Myhill has already resulted in one hit — It Takes Two To Tango — and it looks like the track record of Wainman needs no recounting — as a producer he has 30 gold records to his credit and his own songs have been hits for many other artists — most notably the Bay City Rollers, who had a million seller with Wainman's composition, Bye Bye Baby.

Myhill, while scoring his first Top 30 hit with Tango, is no newcomer to the recording scene himself. Although the record is his first for Utopia Records — and the first record released via Wainman's production deal with Phonogram — he has previously recorded several singles for EMI and two albums with producer Roy Thomas Baker.

The release of Myhill's first Utopia/Mercury disc created interest both within the record industry and amongst the general public — the record was pressed in a limited edition of 20,000 square disc, which is believed to be the first time that such a record has been available commercially.

As a songwriter, Myhill's compositions have been recorded by Bronze Records band Sparrow, Gene Pitney, Dennis Waterman, Lulu, Hello and Screamer. His two albums for EMI, Richard Myhill and 21 Days In Soho, while achieving critical acclaim at the time of their release, did not sell well enough to establish Myhill's name before the public. He remains philosophical however: "Perhaps the songs were not right, or perhaps the arrangements were wrong. Whatever the reasons for the albums and the singles' failure, it certainly wasn't for the want of trying on everyone's behalf."

It was after Myhill's fallow period with EMI that he met Phil Wainman; "We've been writing together for about two years now, and it has been a completely new experience for me. Previously I had always written songs on my own, and I found it difficult at first to write in partnership with someone else. Basically Wainman and myself

have had very different musical backgrounds — my father was a jazz pianist and he has probably had the most musical influence on me, on the other hand Phil has always been renowned for writing hard commercial hits. It has been a very interesting combination. He has pushed me into musical areas that I have never been involved with before, and I think that I have introduced him into equally unfamiliar ground."

Myhill says that It Takes Two To Tango was an obvious choice for the first single. "It didn't take us all that long to write the song, and we just went into the studio and recorded it without hitch. Originally I did the song as a demo, and it was intended that the song should be recorded by some lady vocalist, but I wanted to do the song myself as a single. Fortunately Phil agreed with me and we went ahead. The idea of doing a square single was rather disturbing at first but Phil Wainman has some great promotional ideas and I went ahead with what he thought was best.

"My musical direction has changed during the last two years but I do like to combine humour with music. I feel comfortable doing that, and I have learnt during my few years in the business that it is best to do what you are most comfortable at doing. During my years with EMI I was a singer-songwriter, and I mean a singer-songwriter in inverted commas. My songs used to come straight from the heart, and probably the only people who could relate to them were those who either knew me, or who had been through similar experiences themselves. Those songs are still special to me, mind you."

Aside from his own record, and writing for other artists, Myhill also writes a lot of jingles for both radio and TV — Boots, Annie's Boutique, Marks And Spencer, Dorothy Perkins, the Anglia Building Society, and varying products such as chewing gum and bread have all one thing in common — Richard Myhill has supplied background music for commercials promoting them.



THE STYLISTICS, currently completing a sell-out UK tour, received a special award after the first of their four nights at the London Palladium — Phonogram managing director Ken Maliphant presented the band with a double-platinum record to mark the success of their Best Of The Stylistics LP which has sold more than £2 million worth of copies in the UK alone. Left to right: Airrion Love, Russell Thompkins Jr., Maliphant, James Smith and Herb Murrell.

ADVERTORIAL

ROCK BOTTOM

is for record retailers



IT WAS planned, decorated, fitted out and stocked for record retailers, and it is being run to suit their working methods and serve their needs.

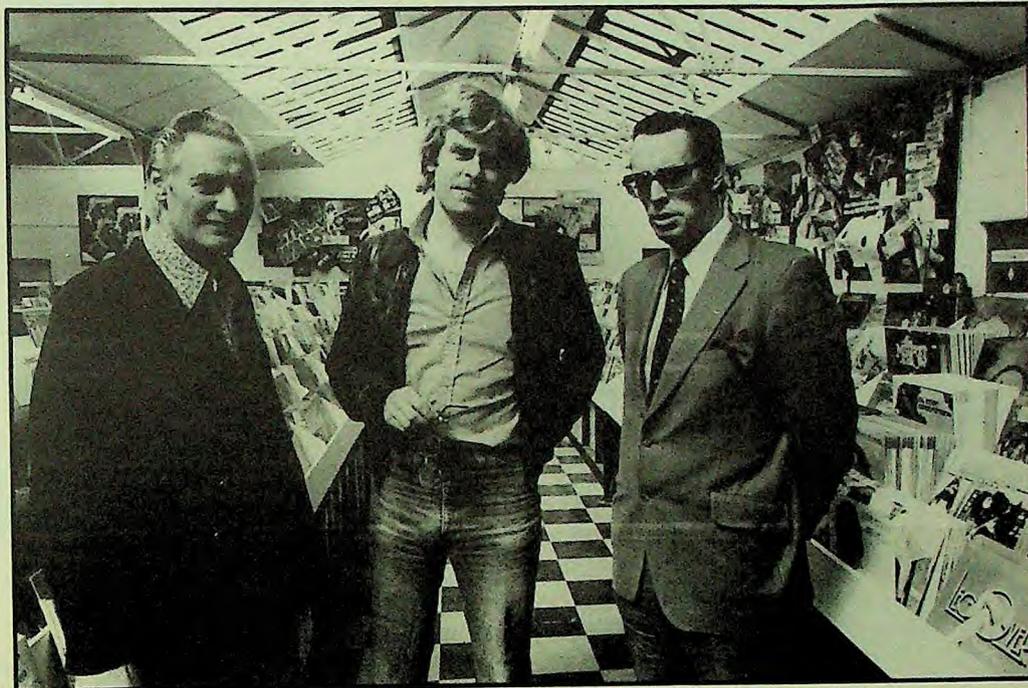
The Rock Bottom title applies only to the prices; everything else — from bright ideas and efficient business methods, through quality management, to the stock which is actually in the browsers — is of pretty high quality.

The independent retailers' need for one-stop wholesalers has grown steadily, and in the recent past has been increasingly openly acknowledged by themselves. And acknowledged by the record manufacturers who, of necessity, impose unwelcome conditions on size of orders from small dealers — and obviously cannot supply a sudden shortage or a special request from a customer within the few hours (or even minutes) it would take a South-East dealer to get to Rock Bottom and back.

The site from Rock Bottom was carefully chosen. It is an appreciable distance from West, Central and North London, and was never intended to compete with London's three big one-stops for the custom of the capital's dealers. Rock Bottom's address off Purley Way in Croydon (which is a section of the A23 giving broad, fast and easy access for dealers coming from all parts of Surrey, Sussex, Kent and South and South-West London) is easy to locate, and big enough to allow for a spacious parking and loading area right by the entrance and exit doors.

Rock Bottom's executives are all knowledgeable and experienced in the same field as their retail customers — for expansion if and when more browsers are needed, the place opened. That is the field of buying the right stock in, and selling it quickly and profitably. Managing director Laurie Adams was tape marketing manager and later special projects manager for Polydor before leaving three years ago to set up Sounds Ahead (a mainly classical mail order company) Worldwide record exporters, and now the Rock Bottom one-stop operation. Bob Miller, who joined him as co-director in charge of the wholesaling side, was also with Polydor, as southern area sales manager. Assisting Miller is Alan Brett, first a representative and later a sales executive with EMI. Director John Cudby has a solid background of commercial experience with Philips on the electrical side of their business.

The building has some 9,500 square feet of floor space, of which 5,000 are at present devoted to the



THE MEN who run the shop — (from left to right) Bob Miller, director and a major co-shareholder in Rock Bottom; Alan Brett, his assistant in running the wholesale operation; and company director John Cudby.

selling and packing area, although there is some room for expansion if and when more browsers are needed. The stock of 150,000-plus albums comes from all manufacturers, with a large selection of European and US deletions. There is also a stock of tapes — plus chart entries, new releases and breakers on the singles side of the business.

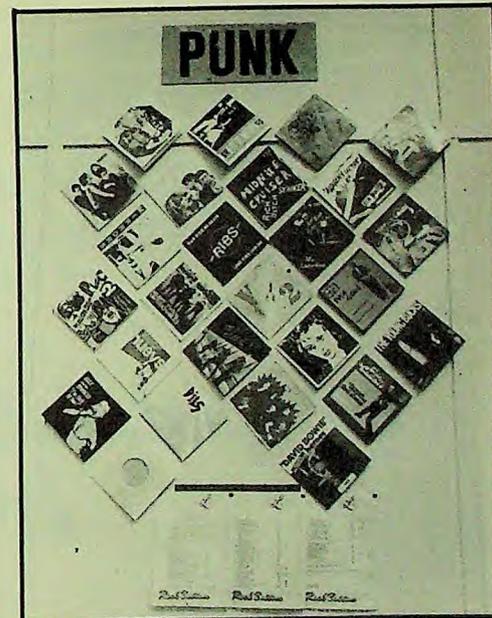
"Wholesale is the thing of the future." That is Laurie Adams personal conviction, and he has backed it up at Rock Bottom by giving the dealers what he believes they want. For the dealer who may not be absolutely sure what that is there is an invitation to ask any questions he likes of the experienced staff. "There is no pressure on customers," Adams emphasises. "Everyone can take as much time as is needed to select what he wants, and he may well see stock he did not know was available."

Many unusual ideas for helping the dealer out have been put into practice here. Every record is marked with the manufacturer's RRP — which gives the dealer instant comparison with what Rock Bottom is charging, and can be left on the album if the dealer does not intend to discount it.

The stock is arranged in the browsers both under the name of the record company, and in numerical order according to catalogue number. There are also special browsers for classical, tv compilations, and budget albums; and there are further specialist sections for new releases, Top 60, and reggae — not to mention a special New Wave single display.

Monthly promotion campaigns for stock, offering the dealers something extra to help their business along, include such offers as an extra 15 per cent off the five or more K-Tel albums, or the recent sale of CBS product at old prices for a month after that company's RRP and dealer prices went up.

The import side can regularly make offers of the quality of the current Abba album for £2 — allowing the retailer to discount heavily enough to compete with multiples and still make a good profit. Deletions of big artists with RRP around £4 can be had here for 99p. Also, wherever a dealer sees a browser card marked with a red star he knows that means an extra 10 per cent off the dealer price. As Adams points out, all this helps to make Rock Bottom an interesting place, as well as a very useful one. Proof of just how useful lies in the fact that this one-stop is drawing customers not only from the expected South-East area, but from much further afield as well. One of the furthest flung customers comes from Scotland.



ROCK BOTTOM'S punk single display, kept very much up-to-date.

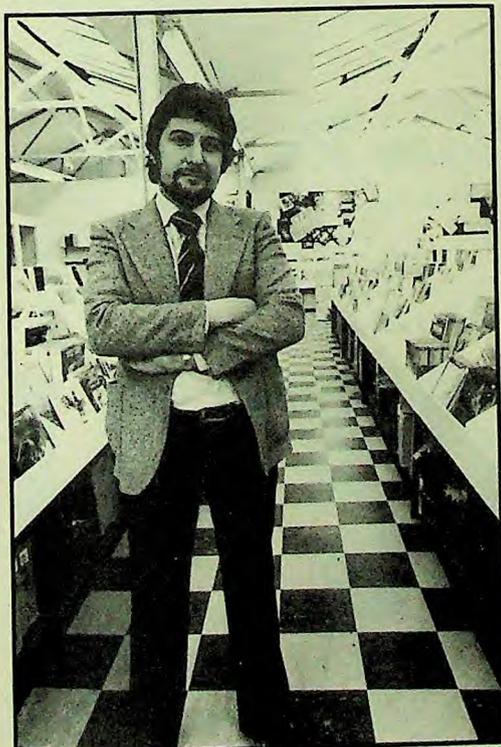
Rock Bottom offers a maximum 48-hour delivery service, using Courier Express, and tele-sales girls have recently been added to the staff to broaden the company's service. They can take orders on the phone, by post and by telex. Within a five-mile radius of Rock Bottom an own-van delivery service is run.

Rock Bottom's pricing policy is to sell — where there is no special offer or monthly campaign — at dealer price plus 2½ per cent handling charge on orders up to £150 in value (a figure which, as Adams points out, is very reasonable; if a dealer is not involved with buying rather more than £150-worth of stock a week his business must be very tiny, and probably unprofitable). About that level the charge is straight dealer price.

After the dealer has selected his stock the totalling is done on a computer cash register which subtracts all

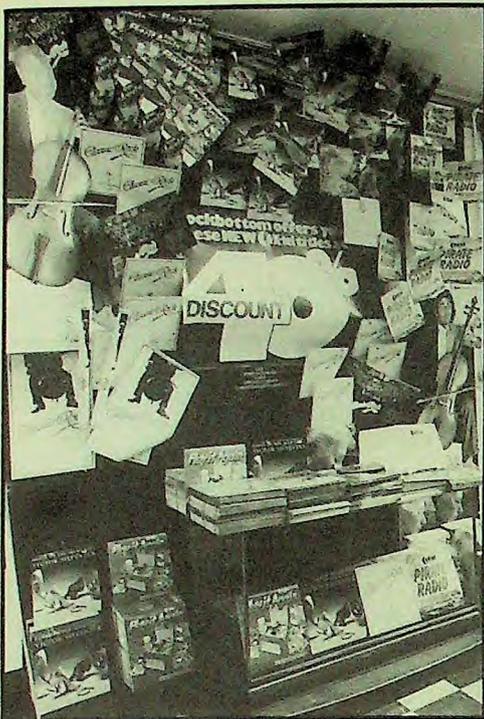
TO PAGE 42

PAGE 41



WAITING IN the aisle for an evening's influx of dealers, managing director Laurie Adams.

ADVERTORIAL



THE POSTER speaks for itself — just one of the special displays offering dealers the chance to save on purchases and make a profit later on sales.

FROM PAGE 41

discounts and full price VAT from the RRP, then adds the VAT to the price actually being charged, and produces the total to be paid.

Adams sees nothing but expansion for one-stops. "The way distribution costs are going up, and manufacturers' minimum order requirements are also going up, I'm sure that the independent dealer will be turning more and more to one-stops." With the effort



A STUDY in concentration, as retailers go through the browsers for the stock they want. The Sounds Ahead mail order arm of the company gets itself noticed as an assistant works on browser filling.

he and his fellow directors and staff have made to think what the dealer needs and then provide it, it is to be expected that the dealers in quite a wide area around Croydon will be turning to this one-stop, and going away well-satisfied.

Rock Bottom's opening times — arranged to suit the weekly routine of an independent who may well have no spare staff to send out to buy stock during his own opening hours — are:

Monday to Thursday — 9 a.m. to 7.30 p.m.

Friday — 1 a.m. to 9 p.m.

Saturday — closed, because dealers are most likely too busy selling records to go out and buy them.

Sunday — 10 a.m. to 2 p.m.

A footnote: The Rock Bottom telephone number should be very easy for any record retailer to memorise, as it contains both record playing speeds — 680 4533.



JUST ONE section of just one wall of Rock Bottom, showing the displays which brighten up every corner and the deletions and budget albums.

*"Congratulations to Rock Bottom Records
from Arista Records"*



Stuart Fyfe
Construction Ltd
(NFBTE FMB)
Main contractors for all
work on Rock Bottom

**wish
Rock
Bottom
every
success**

Mint House 6 Stanley
Park Road Wallington
Surrey
01-647 6577/8

**ROCK BOTTOM
HAVE
CLOSE ENCOUNTERS
OF THEIR OWN KIND**

mfp
Your kind of music

No one can top

**ROCK
BOTTOM**

phonogram

**TGP HAS
DESIGNS ON
ROCKBOTTOM**

**GOOD
LUCK**

TGP Design
6 Cresswell Park Blackheath

**LOOK
FOR &
PURCHASE
OUR RED STAR
PRODUCT & EARN
AN EXTRA 10%
DISCOUNT**

Some of the artists that you can make more
money with:

Boz Scaggs	Elton John
Wings	Fleetwood Mac
Beatles	Chicago
John Lennon	Neil Diamond
Crystal Gale	

DELETIONS

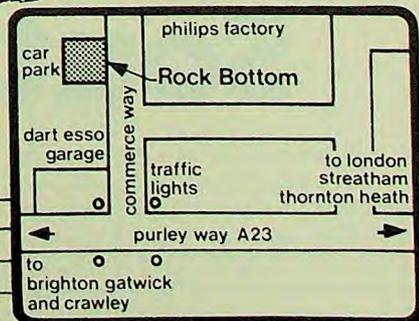
Dean Martin	Somewhere There's a Someone
Joan Baez	House of the Rising Sun
Joan Baez	If I Knew
Argent	A Collection of Greatest Hits
Wizzard	Eddy & The Falcons
Dusty Springfield	Cameo
Lynsey De Paul	Love Bomb
Chuck Berry	75
Jerry Lee Lewis	Fan Club Choice
Johnny Mathis	Those were the days & Other Musical Instruments
Barbra Streisand	Monkey Grip
Bill Wyman	The Best of
Van Morrison	All directions
Temptations	Masterpiece
Temptations	

**COMPANY'S
PRODUCTS
STOCKED**

A & M	JET	RAK
ANCHOR	K-TEL	RCA
ARCADE	LIGHTNING	RONCO
ARISTA	MAGNET	RSO
BBC	MAM	STATE
B & C	MCA	TROJAN
CBS	MOTOWN	UA
CHARISMA	MOUNTAIN	VIRGIN
CHRYSALIS	MULTIPLE SOUND	WEA
CREOLE	DISTRIBUTORS	WORLD RECORDS
DECCA	MFP	BESERKLEY
EMI	PHONOGRAM	CHARLEY
GTO	POLYDOR	CHISWICK
GULL	POWER EXCHANGE	STIFF
ISLAND	PRESIDENT	TEMPUS
DJM	PRIVATE STOCK	FAULTY PRODUCTS
	PYE	ELECTRIC

New Irish product coming soon

**LATEST NEWS
FROM
Rock Bottom**



8 Commerce Way Croydon Surrey CR0 4XA
Telephone 01-680 4533 Telex 8813340



The biggest cover job South of the Thames.

Rock Bottom is a huge record and tape trade warehouse in Croydon with an extensive choice of all the major labels under one roof. Choosing Croydon as a location was no chance decision. It is ideally situated to be easily accessible from almost any part of the South of England. When you get there, there is a large car park right outside the door.

All the stock, which includes cassettes and singles, is displayed in large browser units listed numerically by companies. There are special sections for the Top 60, New releases, Reggae, Classical, New wave, TV albums, budget albums and blank tapes. Plus a large selection of over-stocks and deletions all under £1.

We run monthly campaigns on selected

company's products giving special offers and a star offer system operates which gives 10% off dealer price on certain stock items, every album is labelled with the manufacturers R.R.P.

Rock Bottom is open every day except Saturday. Monday to Thursday 9am - 7.30pm, (late night Friday 9am to 9pm), Sunday 10am to 2pm.



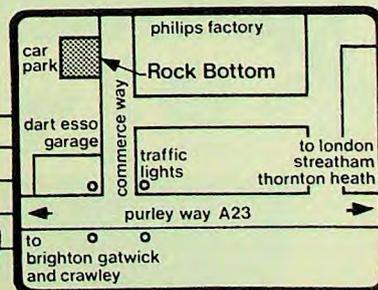
So we are open when you are closed.

You can place an order over the telephone or telex. We have a nationwide distribution service that can deliver within 48 hours, almost immediately if you are locally based. Or just call and select your own order.

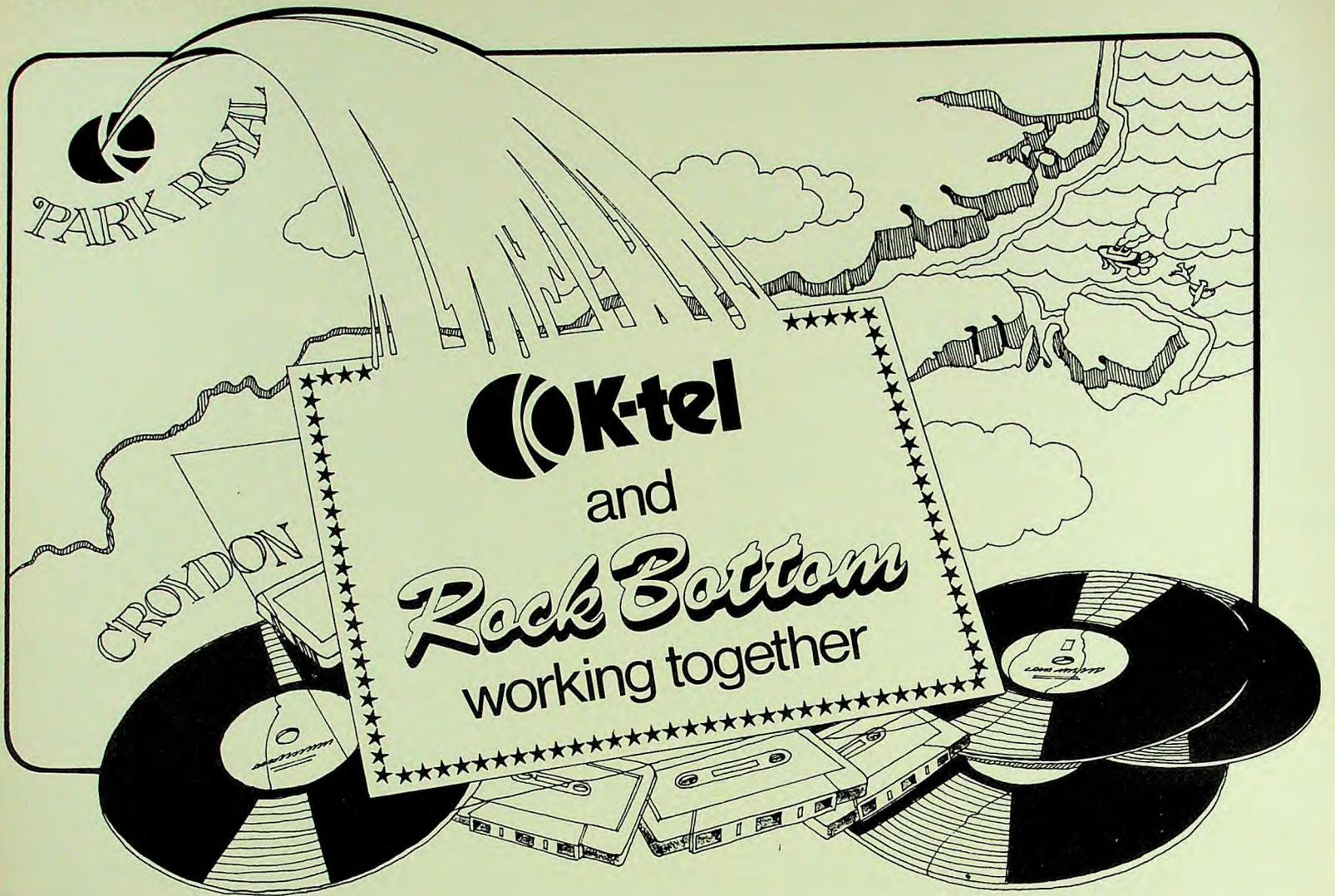
Our pricing policy is, up to £150 dealer price + 2½% handling. Over £150 strictly dealer price. Cheque payments can be arranged and just think, only one invoice for all your purchases.

Come and look us over, Bob Miller would like to meet you and there's plenty to see.

Rock Bottom



Rock Bottom 8 Commerce Way Croydon Surrey CR0 4XA Telephone: 01-680 4533 Telex: 8813340



*Congratulations,
Rock Bottom, on
succeeding in a hard-assed
business.*

best wishes from
wea

Hitting Rock Bottom

The more hits we make
the happier they'll be



Best Wishes from Polydor

ROCK ON!



MUSIC WEEK FACT SHEETS

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
WARREN ZEVON Werewolves of London Asylum K13111 (WEA)	March 11	None	Built around album from which comes single. Fair coverage in music press. Appearance on Old Grey Whistle Test, BBC TV. Considerable airplay.	From good album, Excitable Boy (K52073). Like LP cuts, delightful underestimated backing to cold, clinical, yet arresting vocal. Distinctive. Sales should be good.
JIMMY CLIFF Jimmy Cliff EP 1E1 EP 9 (EMI)	April 14	4 hits, 1969-1970. Including Wonderful World, Beautiful People (6, 1969).	Colour bag, some advertising.	Another fine EP from Island's magnificent vaults of late 1960's - early 70s. Tracks, Wild World (8, 1970), You Can Get It If You Really Want It, The Harder They Come (film theme), Wonderful World, Beautiful People. Cliff always more known than track recording cares. Useful LP's, Jimmy Cliff (ILPS 1414), The Harder They Come (ILPS 9202). Good sales potential now, also for golden oldies box.
THE SARR BAN Double Action Calendar DAY 115 (Selecta)	April 14	Last, Magic Mandrake, UK soul/disco, breakers general chart.	Biog for media producers, writers. Extensive disco promotion.	Seven-piece outfit, from Italy, records in Italy and Munich. Live gigs on European circuit. British tour possible, co-inciding with release of LP, Double Action. Record tailor-made for disco, even in now jaded, programmed disco record market, this one sounds fresh. Chances, good.
COCO Bad Old Days Anola AHA 513 (Pye)	April 7	None	Britain's entry for Eurovision. Extensive television promotion. Trade and music paper ads. Considerable coverage by national and provincial press. Heavy airplay expected. Colour bag.	Best song of dreamy, unimaginative entries for UK, Eurovision heats. The oh so predictable chorus gives song its recall factor. Group visual presentation helped in heats, doubtless so in finals and in-between times, thus aiding sales potential. Coco runners-up to Brotherhood Of Man, '76 Eurovision heats.
HERB REED & SWEET RIVER The Next Best Thing PVK PV 104 (WEA)	April 14	None	Tour, 1977, new one has just commenced.	Herb Reed original Platter, involved with countless hits, founder of group, 1963. From new LP, Sweet River, recorded London. Sweet River, four piece vocal-instrumental outfit. Absolute romantic spell-binder in best schmalz tradition. Best 45 love-song in ages. Pure corn but how savoury. Buy, recommend. Programmers, please play!
SANTA ESMERALDA The House Of The Rising Sun Philips 6042 355 (Phonodisc)	March 31	Don't Let Me Be Misunderstood (41). Major disco-soul charting.	Extensive disco reaction. Sales point, already hit record throughout five European countries.	60,000 plus sales for last, even if only highest 41 in general listing. Re-make of Animals hit (1 1964) Frigid Pink (4, 1970). Starts like last, continues similar treatment but sufficiently different. Sales potential.
Del Richardson Soul on Fire Gulf GULS 57 (Pye)	April 7	With Osibisa, Sunshine Day, Dance The Body Music (soul-disco), Coffee Song.	Basic company servicing. Artist interviews with music press.	Former lead vocalist-guitarist, Osibisa, song composed, produced by artists. Hit feel song but chances lessened by tentative mix of potentially strong backing riffs and odd pacing of disc. Record fades with seconds of plastic remainings. Could have been knock-out but none-the-less, prospects. Fresh mix would give hit without question.
THE ARSENAL The Boys From Highbury Pye 7N 46068 (Pye)	April 14	None	FA Cup Final team with subsequent endless newspaper, radio, television build-up.	From the Pye catalogue of footballing hits. Using sing-a-long material. High sales in North London, doubtless elsewhere. Hit.
THE ANDERSON BROTHERS Blue Eyes DJM DJ5 108 52 (DJM)	April 21	None	Personal visit, end April-early May, radio, Press interviews. Special reception. 4 colour bag, T-shirts, badges, posters. Wild Rock tape. Special single counter browsers.	Strong rhythmic, about mor, song. Girl chorus and later key change give extra lift of warm song which stays in head. Given a major dj Record of the Week choice, this could see DJM with big one. From LP, DJF 20533. Co-producer, Chick Churchill, formerly Chrysalis recording artist. Artist, world-wide DJM signing.
JOHNNY PEARSON & HIS ORCHESTRA All Creatures Great And Small Rampage RAM 2	April 14	Sleepy Shores (8, 1971), also associated with Sounds Orchestral, including Cast Your Fate To The Wind (5, 1964).	Special bio folder, info and photo for media. BBC TV series theme.	Over 20 orchestral albums to credit, musicians on Top of the Pops. Pearson composer of News At Ten theme, once Malcolm Mitchell trio. Theme from Bill Sella's production Sunday night series based on James Herriot's vet books; audience listening to theme, estimated 16 million. tv themes seem popular at present.
BOBBY VEE Well . . . All Right United Artists UP 36370 (UA)	April 7	10 hits, 1961-1963, including The Night Has A Thousand Eyes (3, 1963), Rubber Ball (4, 1961), Take Good Care Of My Baby (3, 1961).	Special media information sheets; news release special.	Vee signed new US deal, thus re-united with label which had old hits via Liberty. Cut newly produced in Nashville by hit-composer Roger Cook. Vee solidly working last few years. UA issue 1 Remember Buddy Holly LP retitled A Tribute To Buddy Holly (Sunset, budget, SLS 50417) on May 19. Cut in '70's style with reasonable chart chance, up-tempo and well performed, voice thicker these days.

ALBUMS

ARTIST/TITLE LABEL/Number/Distributor	RELEASE DATE/BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
GEORGETHOROGOOD AND THE DESTROYERS George Thorogood And The Destroyers Sonet SNTF 760 RRP £3.75 (Pye)	APRIL 21 Sales already shipped 141,000. There issued by small independent label, Rounder. Album chased by majors but obtained here by Rodney Buckle, who moved first.	First album by artist.	Rock 'n' roll artist who gives '70s touch to brass Chicago blues sound established by players like Hound Dog Taylor and Elmore James in Fifties. Group likewise can really rock. Thorogood said to be 19, from Wilmington, Delaware. For several years been igniting college audiences - small clubs along US, East Coast. Been collecting a most extraordinary press for a virtual unknown, who has one recent album. Looks set for superstardom.	Full page ads in NME, MM, Sounds containing lots of quotes from major people, who all speak positively. Artist expected for interviews, press and radio. Follow-up promotion planned if album moves. Initial signs good with pre-release sell-in, week before issue, just under seven thousand. Extensive NME review rave on import, NME, April 8. All djs, reviewers mailed album as if single. For them, special bio folder with rave notices from Billboard, Cashbox, Bam, Chicago Daily News, Washington Post, Oakland Tribune.	There should be enormous music paper buzz and radio chatter/play over Thorogood. Raw, gritty vocals, loose band but planned that way. Potential enormous. Already some say best, heaviest white bluesman for some time, since Johnny Winter. Does play some acoustic. Kind Hearted Woman, non-blues, John Hardy. Judge sales potential taking in expected media attention plus whether you sell someone like Winter, James and John Lee Hooker. Initial in-store play, try opening cut, You Got To Lose or One Bourbon, One Scotch, One Beer.
VIBRATORS Vibrators 2 Epic EPC 62495 RRP £ (CBS)	APRIL 7 Constant demand from group followers for more recorded material. Group constantly gigging. For CBS, need to maintain impetus created by first LP, fair selling singles plus present charting of Automatic Lover.	All available: Singles, Baby, Baby EPC 6302; London Girl EPC 5665; Current, Automatic Lover EPC 6137. First album, Pure Mania EPC 62097.	Formed, February, 1976, achieved notice by playing on EPC 5665, Current, Popo Dancing. Headlined at First London Punk Festival, 100 Club, Toured UK, Europe. LP, Pure Mania. Several singles, Autumn '77 moved to Berlin. Various line-up changes, now Knox, Eddie, Garry Tibbs.	Back-up press, radio concentration. Positive review, Sounds, March 25, p.36, plus others. Radio, extensive airplay on Radio One, John Peel, Alan Freeman shows. Sessions used for both. 4 tracks recorded for DLT - Kid Jensen show, OGWTF. Top of the Pops, Newsbeat, Radio One interview. Luxembourg, one hour interview, Stuart Henry. CBS press officer: Judy Totton (734 8181).	Punk new wave troops battle ground music, delivered with no subtlety; just mostly bang - crash with odd tunefulness. Lyrics of insanity, fear, death, vague attempt at theme, of horrific future dominated by militarism but hardly successful. Loud, fast music will win day for them, for sales. Flying Duck Theory, current single more interesting for future Vibibrator speculation. Fans will like Troops Of Tomorrow. Some might ask future of this material. Catchy, punk design album sleeve with lyrics enclosed.
1 SUN Sunburn Capitol EST 11723 RRP £3.89 (EMI) 2 PEABO BRYSON Peabo Capitol EST 11729 RRP £3.89 (EMI)	APRIL 14 First releases following new Capitol policy of trying to beat importers by issuing selected US albums which might not have got normal UK release. Aim of creating interest around artists new to most of British public.	Sun: Wanna Make Love (Come Flick My Bic); Sun-Power. Peabo Bryson: Present, debut album for Capitol.	1. Sun: 9-piece funk-disco-rock orientated. Central to group, multi-talented Byron Byrd, versatile on numerous instruments, writes most of group material. Began his career mid-sixties, when he formed Ohio Majestics, later called Overnight Low Show Band. Several left to join Ohio Players. 1975 first LP for Capitol. Previous LP's, US Soul charts. 2. Peabo Bryson: Producer, song-writer, recording artist, Bang records from 1970. Soul charts, Underground Music, Just Another Day, I Can Make It Better. Signed Capitol, 1977. Chicago recording for current album, sub-titled here, Reaching For The Sky.	Both albums part of Tower, Capitol-EMI launch. Actual US albums, wrapped US style. Sent to reviewers, programmers in special folder, pics, information. Special poster available for Sun albums, splendid it is too, collection of stunning girls. In-store promotion material. Trade, music paper ads for new series.	Both strong LPs to launch new Tower series. 1. sparkles with very competent instrumentation, fine vocals and spot on horn section colouring. Love songs, I had A Choice, When You Put Your Hand In Mine with more rhythmic, Dance (Do What You Wanna Do) and Long Drawn Out Thang. Play Dance (Do What You Wanna Do) to get in-store vibes; 2. Rich voice. Opening cut, side one, Reaching For The Sky already US soul chart hit. Smooth silk vocals, mid-tempo soul, funk. No wasteful cuts. Recommended both LPs to US soul fans, in-store promotion could achieve good sale results. Neither LP is earth, even soul-shattering but above average material. Tailor-made for listening on warm days, if they come.
GREG KIHN Next Of Kihn Beserkley BSEK 13 RRP £3.99 (Selecta)	APRIL 4 Tie-in with Kihn promotion tour, OGWTF and several live appearances.	Greg Kihn - BSEK 4; Greg Kihn Again - BSEK 8; Part of Beserkley Chartbusters Volume 1 (2 tracks) - BSEK 6	Ex-Baltimore folkie, playing coffee shops. Discovered by Beserkley boss, Matthew Kaufman. Latter suggested Kihn should have group. Last year voted Bay Artist of the Year. Named by Circuit mag, Performer Of Year. Been involved with music scene six-seven years.	Old Grey Whistle Test. Enics - Liverpool, Capitol. National radio/press tour for one week. Ads in music press. Displays. Special press generated by mentioning that those who attended Beserkley April Fools Day concert in London would receive Live Beserkley Bootleg, one side of Kihn.	Sales eye-catching cover of Kihn in face of many colours. Fine, Free-flowing LP continuing Beserkley artist speciality of mid-late 1960's style music which goes with the sun, '60s style but not dated. Standout track is beautiful Remember, or Understander. Simple. Melodic music with that sublime West Coast musician feel of distance and time. Try first track for in-store play. Obviously judge sales by previous response to Beserkley material. The album is good.

MUSIC WEEK

CLASSICS SCENE

surveying the complete classical music market

Philips chooses May to launch Vivaldi set

IN ONE OF the most important recording projects in the classical market for some time Philips has chosen May to mark the British release of its Vivaldi Edition. The

EMI's Coulson for KEF demonstration

JOAN COULSON of EMI's classical division and Raymond Cooke of KEF Electronics are to present a recital demonstration of high quality sound reproduction at the CAMI Hall, New York, on May 8.

EMI recordings of well-known artists will be replayed through KEF Model 105 loudspeakers via Quad 405 amplifiers and Ferrograph Logiv 7 tape recorders. A Dolby 'A' noise reduction will be used to complete an all-British playback system.

The object, says EMI, is to demonstrate the quality which can be achieved from commercially available software and hardware, given reasonable acoustic conditions. In addition to members of the public the audience is to include dealers, media representatives, and reviewers of records and hi-fi equipment.

Contemporary RCA LPs

RCA HAS included two contemporary albums in its current release schedule, both available at the full price of £3.99. On RL 12291, Luciano Berio conducts four of his own most important pieces spanning the whole of his career as composer. They range from the Concertino, written nearly 30 years ago, to the recently-premiered Points On The Curve To Find, together with Chemins IV and Dinea.

All of the music — which is played by the London Sinfonietta — is

Donizetti rare release

THE FIRST recording of a comparatively rare opera by Donizetti to be issued since 1955 heads Decca's May release schedule.

The opera is La Favorita, which is set in 14th-century Spain and tells the story of a young novice monk who falls in love with his father's mistress. Dramatic scenes of confrontation abound and these — together with many colourful ensemble passages set within Moorish palaces, flower-strewn islands and monastery cloisters — should focus strong interest on the set.

La Favorita uses the chorus and orchestra of La Teatro Comunale, Bologna, conducted by Richard Bonynge. Among the soloists are Luciano Pavarotti, Nicolai Ghiaurov, Illeana Cotrubas and Bruno de Franceschi. Available as a three-record set on D96D, the new recording is to retail at £11.95.

project will cover almost the complete works of Antonio Vivaldi, the 300th anniversary of whose birth fell earlier in the year.

The edition will build up to comprise 48 discs contained in ten luxury albums. Repertoire offered includes all the great concerti, a representative selection of the composer's chamber works, and prizewinning premiere recording of Juditha Triumphans.

The chamber works are interpreted by I Musici — an ensemble which Toscanini called "the best chamber orchestra in the world", and which celebrated its own silver jubilee last year with a world tour playing Vivaldi. Publicity from Philips claims: "Were it not for I Musici and their passionate commitment to their great compatriot Vivaldi's 300th anniversary would have remained a date fleetingly observed by a few initiates."

On the first volume released next month — a five-record set (6768 009) retailing at £12.50 — the group presents a total of 24 early concerti. It is planned to release the other nine volumes at monthly intervals.

by
NICHOLAS WEBBER

receiving its recording premiere. The last Berio album released (RL 11674) gained the coveted 1977 Gramophone magazine award for the best contemporary record.

On RL 25141 the Berne String Quartet presents Brian Ferneyhough's Sonatas For String Quartet — a single piece which has been described as the greatest work in the medium since Bartók. Ferneyhough is a young British composer who has lived on the Continent for most of the past 15 years; he has a large following in Europe, although his music is not so well known in Britain. Last year in London he conducted a broadcast performance of some of his works.

CBS deal for Saga

IN A NEW distribution deal Saga Records has announced that, in future, its entire classical catalogue will be handled by CBS. The deal includes the Saga 5000 series of over 200 titles in addition to catalogues from Saga's other labels B&C Records and Trojan.

Saga is currently giving new promotion to a long-available version of Vivaldi's Four Seasons (Saga 5443) played by Giuliano Badini, violin, with the Sinfonia di Siena. The disc was included in a recent Radio 3 Record Review programme and was chosen as the best available version out of 24. It also includes Albinoni's Adagio. Recommended retail price is £1.75.



RCA artist James Galway's concert at the Royal Albert Hall, London, was sold out; but those who could not obtain tickets at least had the opportunity of an autograph from the celebrated flautist before the concert started.

Eugene Ormandy and the
New York Philharmonic Orchestra

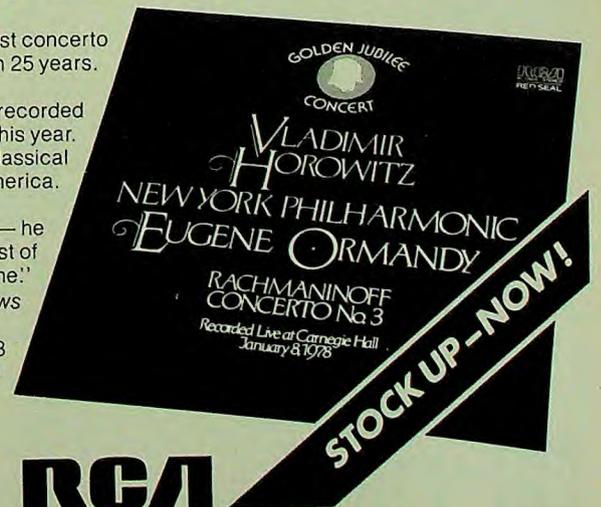
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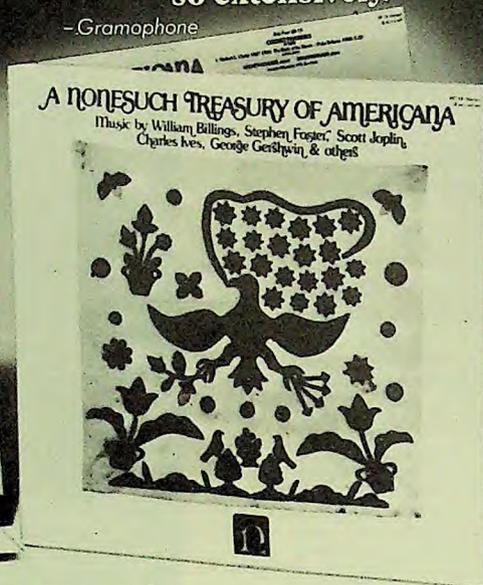
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H 71344 HAYDN Piano Music, Vol. III Sonatas, Hob. XVI, Nos. 28, 36, 41, 49 Gilbert Kalish, Piano.

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CLASSICSCENE PERFORMANCE

Ornamental Rameau

Rameau: Works For Harpsichord—complete. Kenneth Gilbert (harpsichord). Archiv 2710 020 (three records). Producer: Andreas Holschneider. Kenneth Gilbert is the exponent par excellence of the baroque keyboard repertoire, so any fresh harpsichord release from him after his monumental complete works of Couperin is sure to be worth listening to. This boxed set of Couperin's generally lesser-known satellite Rameau is worth the listening, not least because of the confident resume which it gives of 18th-century musical life. Gilbert's ornamentation — all-important in music of the period — is careful and stylish throughout; he captures the letter as well as the spirit of this often complex music. An interesting by-product of the set is that it chronicles the rapidly changing stylistic tastes of the time. This solo recital is very well presented on disc, so it is more than a pity that the boxed set — sealed with polythene against gremlins — contained discs which were badly warped in the review copy.

Paganini: Violin Concerto No 1. Slavik: Violin Concerto No 2. Shizuka Ishikawa (violin). Prague Chamber Orchestra/ Kosler. Producer: Eduard Herzog. Supraphon 1 10 2076. Shizuka Ishikawa, the Japanese female violinist featured here, was born in 1954 and has chosen two fairly demanding concerti from the 19th-century repertoire for this recording debut. Technically she is confident and assured, adopting a tone which is bold rather than beautiful in music which has its own inbuilt lyricism. But Ishikawa also has nasty habits of completely unnecessary portamenti and glissandi and

ALBUM REVIEWS

occasionally (particularly in the Slavik) catches harmonics in unfortunate places. The Prague Chamber Orchestra under the direction of Zdenek Kosler plays with precision and no small amount of feeling for the idiom, so it is a pity that the soloist all too often gives the impression of impatience in her entries. The pressing has a slightly hissy surface, although stereo separation is well-defined.

Wagner: Overtures. Dresden State Orchestra/Varviso. Co-production with VEB Deutsche Schallplatten. Philips 6580 299. Despite the fact that neither the Dresden State Orchestra nor Silvio Varviso command an especially large following in Britain this is the sort of album which always enjoys good sales. It opens with the Mastersinger Overture — a shade on the fast side at the outset — and continues with sensitive accounts of the Preludes to Act I of Tristan and Act III of Lohengrin. On the reverse are the Overtures to The Flying Dutchman and Tannhäuser. The string section is this orchestra's strong point: their sound is well-captured in a production of wide dynamic range, even if the tutte sounds slightly boxed in. A good enough introduction to Wagner's oeuvre.

Milhaud: La Création Du Monde. Le Boeuf Sur Le Toit. Saudades Do Brasil. Orchestre National De France/Bernstein. Producer: John Mordler. EMI ASD 3444. This interesting music of the early 20th Century is by no means as light and carefree as it may at first sound. Under the cover of brilliant orchestration and a sprinkling of jazz and blues fusions Darius Milhaud managed a satirical glimpse into the inner workings of musical convention. His four Brazilian dances, written in 1920, Parody completely the breezy flavour of their original models, even though there are violent undertones. Leonard Bernstein brings the very best out of the excellent Orchestre National De France and the production is exemplary.

Bach: The English Suites. Glenn Gould (pianoforte). Producer: Andrew Kazdin. CBS Masterworks 79208 (2 records).

Bach: The Goldberg Variations. Glenn Gould (pianoforte). Producer: not credited. CBS Classics 61571 (mono). The Canadian Glenn Gould's little eccentricities in the recording studio — including his requirement for soaking his arms in hot water for 20 minutes — are well enough known not to need recounting here. Although his interpretations of Bach are admittedly an arena for controversy Gould's often bizarre requirements before he will commence a session have not to date altered the actual sound of the record. But on this new set of the English Suites a fresh factor emerges which is positively detrimental to the finished sound. In short, he hums. It took one reviewer, at least, some considerable time to locate the source of the intrusion: a peculiar low growl which is often neither in tune nor time with the playing.

Martinu's Julietta (ENO)

IT IS incredible to consider that Bohuslav Martinu's supremely stylish and macabre opera Julietta was receiving its British première at the Coliseum just a little over 40 years from the date of its first performance in Prague. It has, of course, been recorded in a "definitive" version occupying three discs by Supraphon (SUA10611), and opera-goers had the opportunity of buying the set at a reduced price in conjunction with the Coliseum production.

But the joy of it all was immeasurably enhanced by Brian Large's English translation. For the first time it was possible to savour the wittily elegant nuances of the text, which is derived from a play by Georges Neveux. This is almost a prerequisite in what is essentially a fast-moving psychological drama where much of the vocal writing is not far removed from recitative format.

Although there is no "plot" in the traditional sense Julietta has some kind of cyclic structure — almost a *perpetuum mobile* — which brings the listener back to square one, and which is skilfully captured in the music. Martinu succinctly summarized what his opera is about in a preface to the score published in 1947: "...Here we are faced with a world in which the thread of memory is cut, where everyone's deepest desire is to regain it, renew it, pick up the thread of the past — even if it is somebody else's past — and make it their own, if only in some way they can reach out to the past and recall the fleeting moment. . . Only one of the characters, Michel, retains his memory and the recollection of events long past. But in this curious world outside time this faculty is more of a hindrance than anything

else, for his normal and logical thought-processes clash at every turn with unforeseen and curiously absurd events."

Musically, Martinu's score leaves little — if anything to be desired, so thoroughly immersed in the (improbable?) fate of his supposedly fictional subjects is he. Pastiche could fittingly have been the composer's middle name, for there are Sullivan-esque moments of light relief in abundance — yet always with a knowingness which supplies a nudge where a wink would have been sufficient. The orchestration, too, is unfailingly skilful, making this an operatic entity capable of existing, if occasion demands, entirely shorn of its visual symbolism and imagery.

Charles Mackerras conducted this British première with accustomed panache and enthusiasm for the Czech operatic repertoire — even if there were a few problems of orchestral balance which may in part have been caused by the Coliseum's acoustics. The principals were in uniformly splendid form, despite the fact that two of them had been suffering from severe colds. No conclusions perhaps, should be drawn from the fact that severe colds. No conclusions, perhaps, should be drawn from the fact that classical managers from the record companies were among the first-night audience; but it is certainly to be hoped that an English-version recording of Martinu's Julietta will be available to record collectors before too long.

NICHOLAS WEBBER

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CLASSICSCENE

Tjeknavorian: has the gamble paid off?



THE SON of Armenian parents, Loris Tjeknavorian was born in 1937 in Iran, a refugee from the Turkish massacre which killed his father. He had already directed two recordings (for Unicorn and Philips) of his own music and conducted at various concert halls of repute before deciding on an approach to further his career which had both simplicity and boldness. He wrote round to all the major record companies and producers enclosing his previous albums and a wealth of autobiographical material, and offered his services as conductor. "There are two categories of conductor," he says. "One who is a conductor only and one who is a composer-conductor. The second is the German School, basically, and

you must have a very strong musical background — to be a person who can conduct all kinds of music because of having composition behind you. You take Böhm or Jochum, for instance. They could sit down and write an opera for you, or maybe a symphony. It would not be an "original" piece; but they know the technique of composition. Therefore you assume that they will understand the composition in hand. With many conductors it is just a question of moving the arms — 1-2-3-4, 1-2-3-4 — but with me RCA already knew that I'm a composer. On the other hand, I have already given concerts, so I know the technique of 1-2-3-4."

Tjeknavorian's first RCA recording, of Tchaikovsky's Sixth

Symphony (the Pathétique), was issued in 1976 and featured the London Symphony Orchestra (LRL1 5129). Of this Tjeknavorian says that the main chance RCA could have taken would have been either "to have a good 'Pathétique' or a rubbishy one". The record received critical acclaim. Shortly afterwards RCA issued Tjeknavorian's version of Sibelius's Fourth Symphony with the Royal Philharmonic Orchestra (LRL1 5135), which was also well received.

From that point RCA began an image-building programme of an intensity usually reserved for pop stars, successfully surrounding Tjeknavorian with certain mystique in its effort to make him a household name. And in the wake of that

campaign came a counterblast of almost unparalleled intensity and duration from *Private Eye*, with hardly an issue omitting a slighting reference to Tjeknavorian's supposed exploits.

Tjeknavorian's reaction to all this is characteristic: he finds it highly amusing. "Some people have the power to express their good feelings towards someone," he suggests, "and some have the means to express their bad feelings. If you accept a democratic system of living — if you accept that someone can stand on Hyde Park Corner screaming his head off — you know that I am entitled to my opinion. So what is the difference if I sit here and say 'This man is the greatest idiot or the greatest charlatan' or if I go and write it?"

"One of the articles referred to the 'Armenian genius', which I thought was nice. When I have a new brochure made of my composing and conducting I shall use that paragraph as the heading: 'Armenian genius' — *Private Eye!* If you put yourself on the defensive side you lose this battle. Some magazines and editors are in a position of entertaining certain groups of people and you just have to accept it. That's their framework. If *Private Eye* tomorrow writes a serious article about me, or a *Private Eye* article appears in the *Guardian*, then I shall call you up and say 'I'm worried.'"

Altogether the scurrilous campaign seems to have ruffled RCA's feathers rather than Tjeknavorian's, and this he thinks only natural in view of the way the company moulded his recording career from the outset. But in truth Tjeknavorian is not the least concerned about a public image usually demanded of conductors — a fact borne out by his somewhat unconventional approach to music generally and what he sees as his missionary rôle in it.

Tjeknavorian's interests are unusually wide-ranging, even bearing in mind the East-West divergence of his background and early training; but he sees no dichotomy between his passion for collecting and editing rare Armenian monastic chant and his active appreciation of the German or Russian symphonic schools, or between a love of baroque music and his own work as composer. On the contrary, he objects to the current fashion of putting convenient labels on artists — Wagner or Brahms for Solti, Sibelius or Berlioz for Colin Davies.

"People feel comfortable if they can categorize," he says, "and put in a little card catalogue so if you want a hamburger you know where to go, if you want Tchaikovsky... But sometimes you don't do justice to an artist, because if he does the Russian repertoire it doesn't mean he can't do the German repertoire,

"AN ARTISTIC gamble" is how the conductor and composer Loris Tjeknavorian describes RCA's original act of faith in him when the company signed its exclusive contract with a virtually unknown artist. As RCA has now renewed that contract for a further three years (MW March 25) one assumes that the company considers the gamble paid off — despite the long-running knocking campaign against Tjeknavorian in the satirical magazine *Private Eye*.

By NICHOLAS WEBBER:

or that he can't do 14th-century music. Essentially a well-trained musician should be able to do all kinds of music. He might have certain feelings, but he will never come down from his standard as a musician.

"I never had agents as such to tell me what sort of public image I should be creating for myself; and that's why I was often misunderstood — because I was doing all kinds of things. One probably does one thing so that it doesn't irritate people and gradually goes on to the next thing so that audiences slowly change their card index, hopefully keeping the previous card in the catalogue. For me I feel at home with all this music. I don't want to be stamped as a Tchaikovsky conductor. Why should I put myself in a square box and keep myself in that box all my life to please people when inside myself I should be unhappy? I would rather experiment and let people be irritated."

Tjeknavorian has gained a reputation both in rehearsal hall and studio as something of a perfectionist who will fill in any spare moment with detailed work on quite small passages. And his attitude towards recording sessions is equally rigorous.

"I prefer before recording — after studying carefully — to see the producer two or three days in advance and tell him exactly what kind of sound I want out of this music, even what tempi I am going to take, so he understands my interpretation and can put his microphones in the best place. He's there to represent me in the control room. I don't believe in the kind of aspect that the producer is the man who runs the conductor: he works for the conductor."

"Where the orchestra is concerned I go over my interpretation fully; otherwise you get the performance which they gave maybe yesterday, for someone else. I put a terrible discipline into recordings with producers, engineers and orchestra. I was questioned one time by a musician: 'Why don't you conduct the way we played it for the last 50 years?' What I said was very clear to him. 'If I want to conduct you the way you played it 50 years ago I can go and buy your record and conduct that, so what the hell am I doing here?'"

RCA has so far been tantalisingly secretive about its future plans for this artist under the new contract — although blowing a trumpet or two for his recent *Rite Of Spring* (RL 25130), which advertising material describes as "a breathtaking new performance of Stravinsky's masterpiece". What is certain, however, is that the British musical scene will hear a lot more of Loris Tjeknavorian in the years to come.

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Hi-Tension (1) remains London/South-East's biggest hit but spreads especially to East Anglia/Wales/Scotland . . . Stargard (8) and War (15) reappear in brand new remix versions, getting renewed attention . . . as well as London/SE, Charo (3) hits everywhere, Ripple (4) has North-West, Ashford and Simpson (5) has East Anglia/East Midlands/North, and Voyage (10), O'Jays (12), Peter Brown (13) have North . . . Gene Page (11) hits pop venues everywhere . . . Regal Dewy (16) — so superior to its UK cover — has Midlands and South generally . . . Dee D. Jackson (20) and Donna Summer (27) hit first in North/Scotland . . . Evelyn King (17) — due here next week, Sun (25), Joe Sample (28), Olympic Runners (29) stay strongest in SE . . .

BREAKERS

Also moving are: Eastside Connection's You're So Right For Me (Creole CR 149), 5th Dimension's You Are The Reason (Motown TMG 1101), Uncle Sam's Oh Pretty Woman (Ariola ARO 116), Reggie and the Orioles' Take Five (Electric WOT 20), Bunny Sigler's Let Me Party With You (Salsoul SSOL 102), Players Association's Disco Inferno (Vanguard VSL 5006), KC and the Sunshine Band's Boogie Shoes (TK TKR 6025), Bob Marley's Satisfy My Soul (Island ILPS 9517, LP), Salsoul Orchestra's West Side Story Medley (Salsoul SSLP 1504, LP), Chris Rea's Fool (Magnet MAG 111), John Paul Young's Love Is In The Air (Ariola ARO 117), Jackson's Music's Takin Over (Epic EPC 6263).

IMPORTS

As well as those in the chart, other hot imports include: Dexter Wansel's All Night Long (Philadelphia JZ 34985, LP), Harvey Mason's What's Goin On (Arista AB 4157, LP), Cheryl Barnes' Save And Spend (Millennium MND 20607, 12in), Universal Robot Band's Freak With Me (Red Greg RG 217, 12in), Michele's Disco Dance (West End WES 12110, 12in), Rare Gems Odyssey's What Is Funk (Casablanca NB 917), James Brown's Jam (Polydor PDI-6140, LP), Tuxedo Junction's Chattanooga Choo Choo (Butterfly BLY 007, LP).

DISCO TOP 40

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

- 1 (2) HI-TENSION, Hi-Tension (Island WIP 6422/IPR 2007, 12in)
- 2 (5) BIG BLOW, Manu Dibango (Decca FR 13755)
- 3 (9) DANCE A LITTLE BIT CLOSER, Charo (Salsoul SSOL 101)
- 4 (7) THE BEAT GOES ON AND ON, Ripple (Salsoul SSOL 105, 12in)
- 5 (4) DON'T COST YOU NOTHING, Ashford & Simpson (Warner Bros K 17096, 12in)
- 6 (6) DELIRIUM/FEELIN' GOOD, Francine McGee (RCA PC 9216, 12in)
- 7 (11) JACK AND JILL/GET DOWN, Raydio (Arista ARIST 161)
- 8 (—) WHICH WAY IS UP, Stargard (MCA 12-MCA 354, 12in remix)
- 9 (8) IT'S SERIOUS, Cameo (Casablanca CANL 121, 12in)
- 10 (14) FROM EAST TO WEST/ETC (ALL CUTS), Voyage (GTO GTLP 030, LP)
- 11 (12) CLOSE ENCOUNTERS, Gene Page (Arista ARIST 12 171, 12in)
- 12 (15) I LOVE MUSIC/LOVE TRAIN, O'Jays (Philadelphia PIR 6093, 12in)
- 13 (20) DANCE WITH ME, Peter Brown (TK TKR 6027)
- 14 (13) SUPERNATURE/GIVE ME LOVE, Cerrone (Atlantic K 11089)
- 15 (23) GALAXY, War (MCA 12-MCA 359, 12in remix)
- 16 (29) LOVE MUSIC, The Regal Dewy (RCA XB 1032)
- 17 (18) SHAME, Evelyn 'Champagne' King (RCA JD 11170, US import 12in)
- 18 (19) BAMA BOOGIE WOOGIE, Cleveland Eaton (Ovation OVDI 5001, US import 12in)
- 19 (35) I LOVE NEW YORK, Metropolis (Salsoul SSOL 107)
- 20 (—) AUTOMATIC LOVER, Dee D. Jackson (Mercury 6007171)
- 21 (16) KLU KLUX KLAN, Steel Pulse (Island WIP 6428/IPR 2013, 12in)
- 22 (17) YOU, Samuel Jonathan Johnson (Columbia JC 35323, US import LP)
- 23 (17) WHAT'S YOUR NAME, Andrea True Connection (Buddah BDS 467)
- 24 (—) MORE THAN A WOMAN/YOU SHOULD BE DANCING, Bee Gees (RSO 2658123, LP)
- 25 (26) SUN IS HERE, Sun (Capitol EST 11723, LP)
- 26 (22) MOVE YOUR BODY, Gene Farrow (Magnet 12-MAG 109, 12in)
- 27 (—) BACK IN LOVE AGAIN, Donna Summer (GTO GT 117, 12in)
- 28 (32) THERE ARE MANY STOPS ALONG THE WAY, Joe Sample (ABC ABCL 5245, LP)
- 29 (30) SOLAR HEAT, Olympic Runners (RCA PL 25124, LP)
- 30 (34) RUNAWAY LOVE, Linda Clifford (Curton CUK 5021, US import LP)
- 31 (25) JUST LET ME DO MY THING, Sine (Prelude PRL 12151, US import LP)
- 32 (—) MACHO MAN, Village People (DJM DJS 10856)
- 33 (28) EASY, Jimmy Lindsay (Island 12-WIP 6431, 12in)
- 34 (38) WIDE STRIDE, Billy Preston (A&M AMS 7344)
- 35 (—) BRICK HOUSE, Commodores (Motown TMSP 6007, LP/promo 12in)
- 36 (20) IF IT DON'T FIT DON'T FORCE IT, Kellee Patterson (EMI INT 544)
- 37 (—) MOVING LIKE A SUPERSTAR, Amadeo (Rampage DS-RAM 1, 12in)
- 38 (—) LET'S GET FUNKIFIED, Boiling Point (Bullet BT 05 D, US import 12in)
- 39 (—) RIO DE JANEIRO, Gary Criss (Salsoul SG 2059, US import 12in)
- 40 (37) ON BROADWAY, George Benson (Warner Bros K 17120, 12in)

Disco Picks

HI-TENSION Hi-Tension (Island WIP 6422) funky smash finally out on edited 7in***
 METROPOLIS I Love New York (Salsoul SSOL 107) pretty hustler***
 ROSE ROYCE It Makes You Feel Like Dancin' (Whitfield K 17148) disco hit from last year, long overdue, on 12in***
 MAYTALS Disco Reggae (STAT 78) subtle blend of old ska and Modern disco, already causing a stir***
 JUDY STREET What (Grapevine GRP 106) northern soul smash, could go pop***
 HEATWAVE Central Heating LP (GTO GTLP 027) Party Poops and Mind Blowing Decisions are the hot newbies***
 AMADEO Moving Like A Superstar (Rampage DS RAM 1) powerful extended 12in in Euro style***
 YVONNE ELLIMAN If I Can't Have You (RSO 2090226) more Bee Gees***
 BILLY PAUL Don't Give Up On Us (Philadelphia PIR 6276) David Soul's oldie now gets soulful***
 BONEY M Rivers of Babylon (Atlantic K 11120) Euro reggae, more MoR than before***
 EARTH WIND AND FIRE Jupiter (CBS 6267) funky juggler**
 SARR BAND Double Action (Calendar DAY 115) strong Euro strutter**
 ERUPTION Eruption LP (Atlantic K 50454) long 6:33 version of their hit and a treatment of Brass Construction's Movin'***
 REGGIE & THE ORCHIES Take Five (Electric WOT 20) jaunty pop-reggae reading of Dave Brubeck's oldie, co-prompted with new dance step**
 VILLAGE PEOPLE Macho Man LP (DJM DJF 20538) solidly uptempo set, by but not exclusively for gays**
 JOE SAMPLE Rainbow Seeker LP (ABC ABCL 5245) Ramsey Lewis-like jazz-funk, There Are Many Stops Along The Way being big in funky clubs**
 SUN Sunburst LP (Capitol EST 11723) imported for sale at UK prices under Capitol's new Tower scheme, the funky hits are Sun Is Here and Dance**
 DELEGATION Honey I'm Rich (State STAT 75) soulful UK cover of Raydio's LP track**
 ALEC R. COSTANDINOS Romeo and Juliet (Lightning LIG 535) edited into two parts from the continuous Eurodisco LP**
 DORIS JONES Suddenly I'm Alive (UA UP 36380) fast tension-building thudder**
 Q.R.S. Moonboots (Salsoul SSOL 106) long awaited instrumental thumper**
 JIMMY BO HORNE Dance Across The Floor (TK TKR 6028) derivative simple jitterer*
 FRANKIE FORD Ssea Cruise (Chiswick NS 38) classic 1959 rock 'n' roll an enduring dance hit*
 MARTYN FORD Take Me To The Dance (Mountain TOP 35) messy but well promoted!*

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ALBUM REVIEWS

Album of the week



ELKIE BROOKS
Shooting Star. A&M AMLH 64695. Producer: David Kershenbaum. So many years of dues paying have paid off, and this artist is now receiving the recognition she has always deserved. Her voice is rich, mature and bluesy, giving every number on this new LP something good. Arrangements and production do the lady's vocals justice, and of a great set of track and best cuts are Only Love Can Break Your Heart, Stay With Me, and Shooting Star.



VARIOUS ARTISTS

Farewell to the Roxy. Lightning LP 2. Producers: Mike Berry & Kevin St. John. Farewell Roxy, 'ullo 'ope and Anchor — the sound and fury is much the same on this tribute to a major new wave venue (which closed when it lost its licence) as on the Hope and Anchor 2LP, which acknowledged the beginning of something big. The bands here probably fairly described as League Div. II Punk, in fame rather than ability, and the pace is kept up throughout. Tracks from Blitz, Acme Sewage Co, Billy Karloff and the Goats, UK Subs, XLS, The Crabs and others. Medium strong chart chance, but biggest sales likely to be in London and South East.



must command good sales north of the border and elsewhere wherever Scottish expatriates seek musical souvenirs of home.



PETE SEEGER

Greatest Hits. Embassy. 31642. Elder statesman, in an easy-going fashion, of the social conscience movement in US folk music Seeger recently proved on a visit here that his name could still help fill the Albert Hall. A compilation of his most famous songs is a welcome and enjoyable event. Tracks include Little Boxes, a stirring live version of Wimoweh, the definitive version of Where Have All The Flowers Gone (done to death by everyone...) and favourites from way back like Talking Union and Darling Corey.



Double act

KRISTOFFERSON/COOLIDGE
Natural Act. A&M AMLH 64690. Produced by David Anderle. As Kris Kristofferson and Rita Coolidge are in the UK for a tour, Kristofferson receiving massive press on the Star Is Born bandwagon and Coolidge winning a gold for her Anytime, Anywhere album, it would be reckless to assume anything but chart status for this set. With CBS and A&M sharing promotion for the artists' solo product, the album should have a double dose of publicity and sales effort.

VAL DOONICAN

Songs. Phonogram 9109 222. Producers: Stewart Coxhead and Val Doonican. A selection of largely unknown but very easy listening material from Doonican who of course has his own TV series running at the moment. Best known songs are Paul Williams' That's What Friends Are For and You And Me Against The World, but TV exposure will be invaluable. The singer's last album gained a gold disc so there should be a fair response from the public to this.



KENNETH MCKELLAR

I Belong To Scotland. Decca MOR 508. Producer: Ray Horricks. The Radio Clyde director with the best singing voice in a vigorously Scottish selection of songs including The Dancing In Kyle, Wi' A Hundred Pipers and I Belong To Glasgow. McKellar conveys the true spirit and atmosphere of his native hills and glens, and his lucid, robust style

JEAN SHEPARD

I'll Do Anything It Takes. Sunset SLS 50416. Producer: Larry Butler. Born in Oklahoma, raised on western swing in California and then routed to Nashville via Springfield, Missouri, Jean Shepard has obviously absorbed all the right country ingredients. The songs here are typical, plumbing the usual mournful emotions in agreeable if uneventful style. A reasonable stocking and display bet if you have some dedicated country clientele.



RHOS MALE VOICE CHOIR

Jim Reeves, We Thank Thee. Decca MOR 510. Producer: Ivor Raymonde. A fulsome Welsh choral tribute to Jim Reeves as the Rhos boys warble through the familiar Reeves songbook without giving anybody a solo chance to vary the overall sound a little. There's a fulsome tribute from Reeves' widow Mary as a sleeve note, which fortunately remembers to refer to the choir at the end. For Reeves and/or Welsh male voice choir fans.



CHRIS REA

Whatever Happened To Benny Santini? Magnet MAG 5021. Producer: Gus Dudgeon. A new singer-songwriter talent and a well-respected producer team up for this album which is the subject of a major promotion campaign by Magnet Records. Rea is a cross between country and rock, and his debut LP indicates that he has an interesting talent which could well grow. His TV and radio appearances will help, and the album includes his single, (Fool) If You Think It's Over.



FRANK SINATRA

20 Golden Greats. EMI EMTV 10. Compiler: Chris Ellis. No doubling the selling power of the TV album and it is truly a 'best' of Sinatra's vintage years with Capitol. Hear again classics like I've Got You Under My Skin, Let's Do It and Three Coins In The Fountain. A great voice, great musical arrangements and of course great songs add up to a magical package. An enormous seller which should also stimulate interest in Sinatra's available Capitol back catalogue.



ALBUM REVIEWS

IVOR CUTLER
Life In A Scotch Sitting Room
 Vol.2. Harvest EMI SHSP 4084.
 Writer, comic, poet cartoonist and social commentator, Ivor Cutler is blessed with that curious style of black humour beloved by Glaswegians and Liverpudlians and even the Welsh. This set will appear in book form soon but it is Cutler's timing and delivery that lift these mini-sagas out of desperation and into the realms of "humour". Cutler is a rarity and because of that he's either loved or hated; there can be no half measures. He is also well-known so can be stocked anywhere but especially where the market is Scots/student/folk/comedy. The fact that this was recorded "live" makes a world of difference. Some of the tracks cross with previous product released on Virgin.

already had a hit with *Boogie On Up*. That track is a good one in a pretty good bunch, along with *Moonlight Dancin'*, *Jungle Fever* and *You Better*. Highly professional sound but needs pushing if it's to stand out from so many of the same ilk.

VARIOUS
Concert for Chile. CUBE HIFLY 25. In memory of the executed Chilean poet Victor Jara accomplished exiled musicians and singers from that country gave a concert at the Albert Hall in 1975, resulting in this LP. It is a beautiful collection of South American folk music, by such justly repeated if not yet very widely known artists as Inti Illimani and Quilapayun.

JOHN WILLIAMS
Travelling. CUBE HIFLY 27. Producer: Stanley Myers. A return by this brilliant but far from starchy classical guitarist to the pleasant pop style he used to give his *Changes* LP of about seven years ago (also arranged and produced by Myers) wide audience appeal. Light and easy listening with tracks including

Sheep May Safely Graze, *Romanza*, *Air On A G String* and more modern pieces. As classical/popular crossover king Williams should again do well with this LP.

MARY TRAVERS
It's In Everyone of Us. Chrysalis. CHR 1168. Vini Poncia. Seven years on from the end of PP&M, three years away from her last solo LP (on WB) she is still striking to look at and good to listen to. Very good, but not great — commercially anyway. Nice lady, nice songs, nice sweet rockaballad arrangements, and very nice production adding up to grow-on-you music rather than sure-fire hit. Best Cuts: *Single Wing*, *The Air That I Breathe*, and the c&w flavoured title track.

LENA ZAVARONE
Songs Are Such Good Things. Galaxy. GAL 6020. Producer: Alyn Ainsworth. The precociously raucous young vocalist — beloved of legions of her own age and sex and by as many dotting, wishful mums — looks every day a stronger candidate for a sub-Lena Horne recording

FRANK ZAPPA
Zappa In New York. Elektra K 69204. Producer: Artist. Long-awaited live double album from this unique artist. Not a collection of his best loved material but contains some of his most outrageous comic numbers like *Titties and Beer* and *The Illinois Enema Bandit* mixed with some lengthy and complex instrumentals. Side four is devoted to the 18 minute instrumental *The Purple Lagoon* on to which Zappa has overdubbed his own classy guitar solo since the album was recorded live at Christmas 1976. Will be a must for all Zappa fans and bound to be a big seller.

career or the Lulu/Cilla song 'n' dance, tv spectacular role. Here she belts, and occasionally croons, her way through a nice enough collections of standards, most with Love in the title. Just one word of protest — she may be able to put some feeling into a lovely and sensual song like *The Air That I Breathe* in ten years time, but not now.

JOSEF LOCKE
Sings Favourite Irish Songs. EMI One-Up OUM 2204. Compiler: Chris Ellis. Locke's Music For Pleasure album has sold more than 250,000 units so there will probably be plenty of mileage with this midprice release. Includes his hits *I'll Take You Home Again* Kathleen, *Galway Bay* and *You'll Never Forget About Ireland*. Archive recordings from the Irish tenor singer.

GEORGE McCRAE
Rock Your Baby. TK Records (through CBS) TKR 82512. Producer: H W Casey and Richard Finch. A re-issue of one of the most popular disco albums of 1974-75 from TK Records under the CBS banner. However, with little current media coverage of the artist in the UK and little overall exposure, sales cannot be expected to reach high levels. Includes the two hit singles, *Rock Your Baby* (also in reprise form) and *You Can Have It All*.

VOYAGE
Voyage. GTO GTLP 030. Producer: Roger Tokarz. Sophisticated sounds with mostly pounding disco beat from this French sounding band. As good as their word as far as the title is concerned with tracks like *Orient Express*, *Scots Machine*, *Bayou Village* and *Latin Odyssey*. They try to take the listener on a musical journey and it could go somewhere if one of the tracks takes off in the discos but it's more likely this will make the short journey to the Sale racks.

JAMES LAST
East Meets West. Polydor 2630 092. Producer: James Last. A double album with an outside chance of a chart rating, considering the sro business his tour is experiencing. One LP is devoted to the mostly soulful and melancholic music of the Soviet areas, with Gheorghe Zamfir panpining in *Nadjenka* and *Lonely Shepherd*, but the knockout selection is the country square dance LP with the Last strings fiddling up a storm in *Orange Blossom Special*, *Turkey In The Straw* and *Fire On The Mountain*. Last picks the right traditional tunes from whichever country he's looking at musically, and his arrangements and performances are first-rate.

ROKOTTO
State. ETAT 15. Producers: Bickerton/Waddington. Strong, likeable but rather anonymous disco/soul material, from a year-old band which has clearly been carefully groomed — and has

Television's moon still rising

TELEVISION
Adventure. Elektra K 52072. Producers: Tom Verlaine and John Jansen. A follow-up to their excellent and succesful *Marquee Moon* and should at least match the success of that album. An original sound from a band emanating from the New York new wave scene and rocking numbers like *Foxhole* and *Ain't That*



Nothin' just have the edge over the rest. Lead singer Tom Verlaine (pictured above) has a vocal style reminiscent of the Byrd's Roger McGuinn on *Glory and Days*, the

latter with some nice guitar interplay between Verlaine and Richard Lloyd. A chart certainty with heavy promotion and current live UK appearances.

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BBC records & tapes

Lightning Review



Editor: GRAHAM COLLINS Design: MARTIN STUDIOS

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- 1 (1) ELECTRIC CHAIRS – Fuck Off
- 2 (3) SNATCH – All I Want
- 3 (2) PATRICK FITZGERALD – Safety Pin ...
- 4 (19) DEVOLUTION – Jocko Homo
- 5 (11) FRUIT EATING BEARS – Chevy Heavy
- 6 (14) TOO MUCH – Who You Wanna Be
- 7 (12) JOHNNY MOPED – Let's Have Another Baby
- 8 (8) NERVES – T.V. Adverts
- 9 (21) A.T.V. – Life after Life
- 10 (24) EXITS – Fashion Plague
- 11 (13) MARTIN+BROWNSHIRTS – Taxi Driver
- 12 (9) DIRTY DOG – Let Go Of My Hand
- 13 (4) WIRE – I Am The Fly
- 14 (5) BOYS – Brickfield Nights
- 15 (15) MENACE – G.L.C.
- 16 (25) ELTON MOTELLO – Jet Boy, Jet Girl
- 17 (17) GARBO'S ... – Only Death
- 18 (10) LANDSCAPE – U2 x ME1 x 2MUCH
- 19 (27) 2 - 3 – All Time Low
- 20 (**) MACHINES – True Life
- 21 (**) DEVOLUTION – Satisfaction
- 22 (20) PATTI SMITH – Hey Joe
- 23 (6) MIDNITE CRUISER – Striker
- 24 (30) JET BRONX – Rock and Roll Romance
- 25 (29) TITS – Daddy Was My Pusher
- 26 (18) UNWANTED – Secret Police
- 27 (16) ZONES – Stuck With You
- 28 (22) CHINA STREET – You're a Ruin
- 29 (**) DUGGIE BRIGGS – Punk Rockin' Grannie
- 30 (**) MIKE SPENCER/CANNIBALS – Good Guys
- 31 (**) SUBWAY SECT – Nobody's Scared
- 32 (**) MEKONS – Never Been In A Riot
- 33 (**) PREDATORS – Punk Man
- 34 (**) JOOLS HOLLAND – Boogie Woogie 78
- 35 (**) CUBAN HEELS – Downtown
- 36 (**) OUTCASTS – Frustration
- 37 (**) BLUNT INSTRUMENTS – No Excuse
- 38 (**) BLOOD SHOT – Softly Stroll
- 39 (**) SKIDS – Charles
- 40 (**) LAST RESORT – Having Fun

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- I'M ON MY WAY, We Never Really Said Goodbye, CAPTAIN & TENNILLE, A&M AMS 7350 (C)
- I REMEMBER, Wind Of Change, BILL FREDERICKS, Polydor 2059 821 (F)
- IT MAKES YOU FEEL LIKE DANCING, Your My World Girl, ROSE ROYCE, Whitfield K 17148 (W)

- L L'AMOUR CA FAIT CHANTER LA VIE, Jean Vallee, CBS 6257 (C)
- LA DUSSELDORF, Silver Cloud, LA DUSSELDORF, Radar ADA 5 (W)
- LET YOURSELF GO, Groove To Get Down, T. CONNECTION, T.K. TKR 6024 (C)
- LIFE IN THE CITY, I Just Don't Know What To Do With Myself, DEMIS ROUSSOS, Philips 6000 230 (F)

- LOVE IS A FEELIN', Let Me Take You Back In Time, Baby/Funky Lover, ERUPTION, RCA PE 5080 (R)
- MN MADAM X, The Agony & The Ecstasy, SMOKEY ROBINSON, Motown TMG 1106 (E)
- MONEY, No Sympathy, TONIGHT, T.D.S TDS 2 (W)
- NICE 'N' SLEAZY, Shut Up, STRANGLERS, United Artists UP 36379 (E)

- OP OH WELL, Reflections & Despair, GORDON FILTRAP, Cube Electric WOT 21 (A)
- PARLEZ VOUS FRANCAIS?, You And Me (Amoureux), BACCARA, RCA PB 5588 (R)
- PHONE IN, Turning Stone, COLD COMFORTS, Jet UP 36383 (E)
- PLACE IN YOUR HEART, Kentucky Fried Blues, NAZARETH, Mountain TOP 37 (F)
- PLAY IT AGAIN SAM Nothing Can Change This Love, J.R.T. Cube Electric WOT 22/LWOT 22 (A)

- RS REACHING FOR THE SKY, Have a Good Time, PEABO BRYSON, Capitol CL 15980 (E)
- RIDER, Face The Music, STARDUST, Satril SAT 130 (W)
- ROCK & ROLL, I Shot My Manager, GRUPPO SPORTIVO, Epic EPC 6302 (C)
- ROMEO ET JULIET: EXCERPT FROM ACT 1 & 3, ALEC CONSTANTINOS, Lightning LIG 535 (W)
- SHORT PEOPLE, Old Man On The Farm, RANDY NEWMAN, Warner Brothers K 17034 (W)
- SHOW ME A REASON, Mondo Bondage, TUBES, AGM AMS 7349 (C)
- STRANGE STRANGE FEELING, Never Said A Truer Word, EARL JORDAN, United Artists UP 36374 (E)
- SUN IS HERE, Dance (Do What You Wanna Do), SUN, Capitol CL 15979 (E)
- S.W.A.L.K., I'm So Lonely, CIVVY STREET, DJM DJS 10861 (C)

- SWEENEY II, Regan's Key, TONY HATCH ORCHESTRA, EMI 2780 (E)
- TU TAILGATE, Mr. Disco Radio, 21ST CREATION, Motown TMG 1105 (E)
- THE RASPBERRY SONG, Rhymes, THE GOONS, Decca F 13769 (S)
- TWO FOR THE SHOW, Gypsy Wheeler, TROOPER, Epic EPC 6121 (C)
- UM UM UM UM UM (CURIOUS MINDS), Ashes & Sand, JOHNNY RIVERS, Polydor 2001 774 (F)
- UNTIL NOW, Cuddle Up, HELEN SCHNEIDER, Windsong FB 1145 (R)

- VW VENUS, Joy, SACHA & VENUS, EMI 2781 (E)
- WHATEVER IT TAKES, Solar Heat, OLYMPIC RUNNERS WITH GEORGE CHANDLER, RCA PC 5078 (R)
- WOMAN OF MINE, Humour Me, DEAN FRIEDMAN, Lifesong LS 401 (C)

- Y YOU BELONG TO ME, In A Small Moment, CARLEY SIMON, Elektra Asylum K 12289 (W)
- YOU CAN'T FIGHT IT, Julie's Dead, JIMMY CHAMBERS / JOHN CARPENTER, Pye 7N 46064 (W)
- YOUR LOVE, Like A Sunday In Salem, GENE COTTON, EMI INTERNATIONAL INT 552 (E)

TOTAL ISSUED

Singles notified by major manufacturers for week ending 21st April 1978

	This Week	This Month	This Year
EMI	6 (6)	17 (11)	88 (154)
EMI (LRD)	3 (9)	18 (15)	91 (-)
Decca	1 (1)	5 (4)	17 (35)
Pye	6 (2)	13 (7)	84 (51)
Polydor	5 (5)	15 (10)	81 (74)
CBS	5 (5)	16 (11)	114 (83)
Phonogram	5 (4)	13 (8)	55 (43)
RCA	4 (2)	8 (4)	43 (68)
WEA	12 (13)	27 (15)	135 (55)
Others	11 (18)	44 (33)	229 (239)
Total	58 (65)	176 (118)	937 (802)

LISTINGS

- A ALL I EVER WANT TO BE IS YOURS, With Love And Care, DAVID CASTLE, Parachute RRS 503 (A)
- APACHE, Bubble Sex, THE SEEBACH BAND, EMI 2776 (E)
- AT LAST MY SEARCH IS OVER, Tomorrow Child, THE PIPS, Casablanca CAN 118 (A)
- B BLUE EYES, Same Old Kind Of Heartache, ANDERSON BROTHERS, DJM DJS 10852 (C)
- C CALL ON ME, The Land, SUNRISE, Polydor 2041 936 (F)
- CASANOVA JONES, Disco Energy, HOT ICE, Ariola ARO 123 (A)
- CITY NIGHTS PT. 1, City Nights Pt. 2, FUNFIGHTER, EMI 2781 (E)
- COME ON MADELINE I'M LEAVING, PEZBAND, Radar ADA 6 (W)
- CRACKERS, Angel Watch, YAN AKKERMAN, Atlantic K 1131 (W)
- D DISCO INFERNO, Where Do All The Happy People Go, TRAMMPS, Atlantic K 1135 (W)

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Telephone: 01-998 0911

MARKET PLACE

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

£6.50 per single column inch.
Box number charge 75p, and series discounts will remain at:—

6 insertions 10% 13 insertions 15%.
PLEASE NOTE THAT ALL ADVERTISEMENTS ARE SOLD BY THE SINGLE COLUMN INCH (MINIMUM CHARGE £6.50)

The per word rate is discontinued.

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

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A PROFESSIONAL MANAGER

for A&R/selection and presentation of songs for covers/evening and weekend attendance at gigs. A thorough knowledge of contemporary music is essential

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London W11
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1. Management experience in a record handling operation.
2. Ability to instill motivation, respect and discipline
3. Communication with senior management and other departments of the company, and with customers.
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Felicity Radcliffe-Brine
Warner Bros. Music Limited
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Tel: 01-434 3232.

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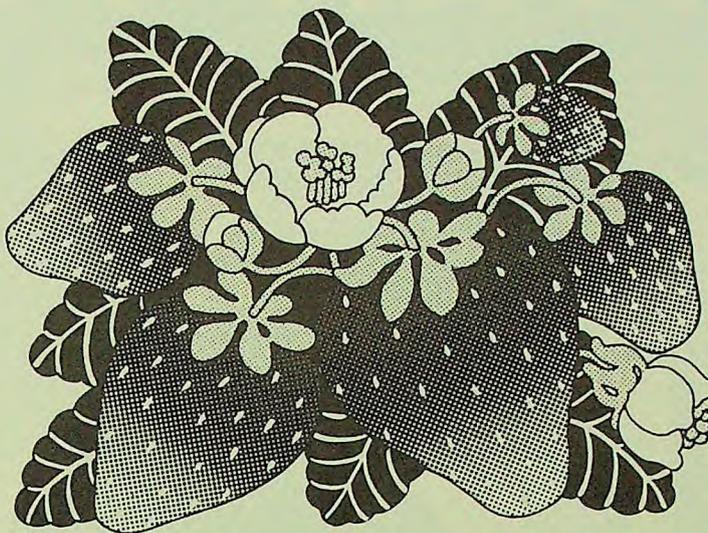
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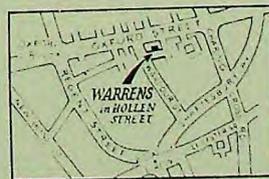
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- IGGY - Jesus Loves 45
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- CHROME LP
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- CRAMPS - 45
- BIZZAROS - 45
- TIN HUEY - 45
- DESTROY ALL MONSTERS EP
- SNATCH; I.R.T./STANLEY ZIPPER 45
- PISTOL WHIP 45
- STRANGLERS - 4 track EP
- WILD MAN FISHER LP
- DILS 198 Secs of 45
- BIZZAROS LP
- COSTELLO - ALLISON (Re-Mix) 45
- CHEAP TRICK - 1st Album

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- BOWIE - Heroes (German)
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- IAN DURY LP with S.N.D.
- TELEPHONE - Hygiaphone EP
- MC5 - Borderline
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- STINKY TOYS LP
- RUNAWAYS - Live in Japan
- PISTOLS - Anarchy 7" and 12", 45
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- NEW ORDER LP
- NICK LOWE - Tartan Hoards EP
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- BILLY KARLOFF - Back Street V2 - Speed Freak
- RAPEL - Pretty
- CANNIBALS - Good Guys
- PEZ BAND - Too Old Too Soon
- HEAT - If You Don't
- TABLE - Sex Cells
- RODS - Life on the Line
- CHINA STREET - You're a Ruin
- TUBEWAY ARMY - Too Bad
- CUBAN HEELS - Downtown
- PATRICK FITZGERALD - Safety
- MIDNIGHT CRUISER - Striker
- SNATCH - All I Want
- STORMTROOPER - I'm A Mess
- DUGGIE BRIGGS BAND - Granny
- PALEY BROS - Ecstasy
- YOUNG BUCKS - Cold, Cold
- ARTHUR LEE (EP)
- BLUNT INSTRUMENT - No Excuse
- UNWANTED - Secret Police
- GORILLAS - It's My Life
- SKIDS - New Single
- SUBWAY SECT - Nobody's Scared
- ATV - Life After Life
- IAN DURY & THE KILBURN'S EP
- STIFF LITTLE FINGERS - new 45
- BLOODSHOTS - New 45
- OUTCASTS - New 45
- and many many more too numerous to list.

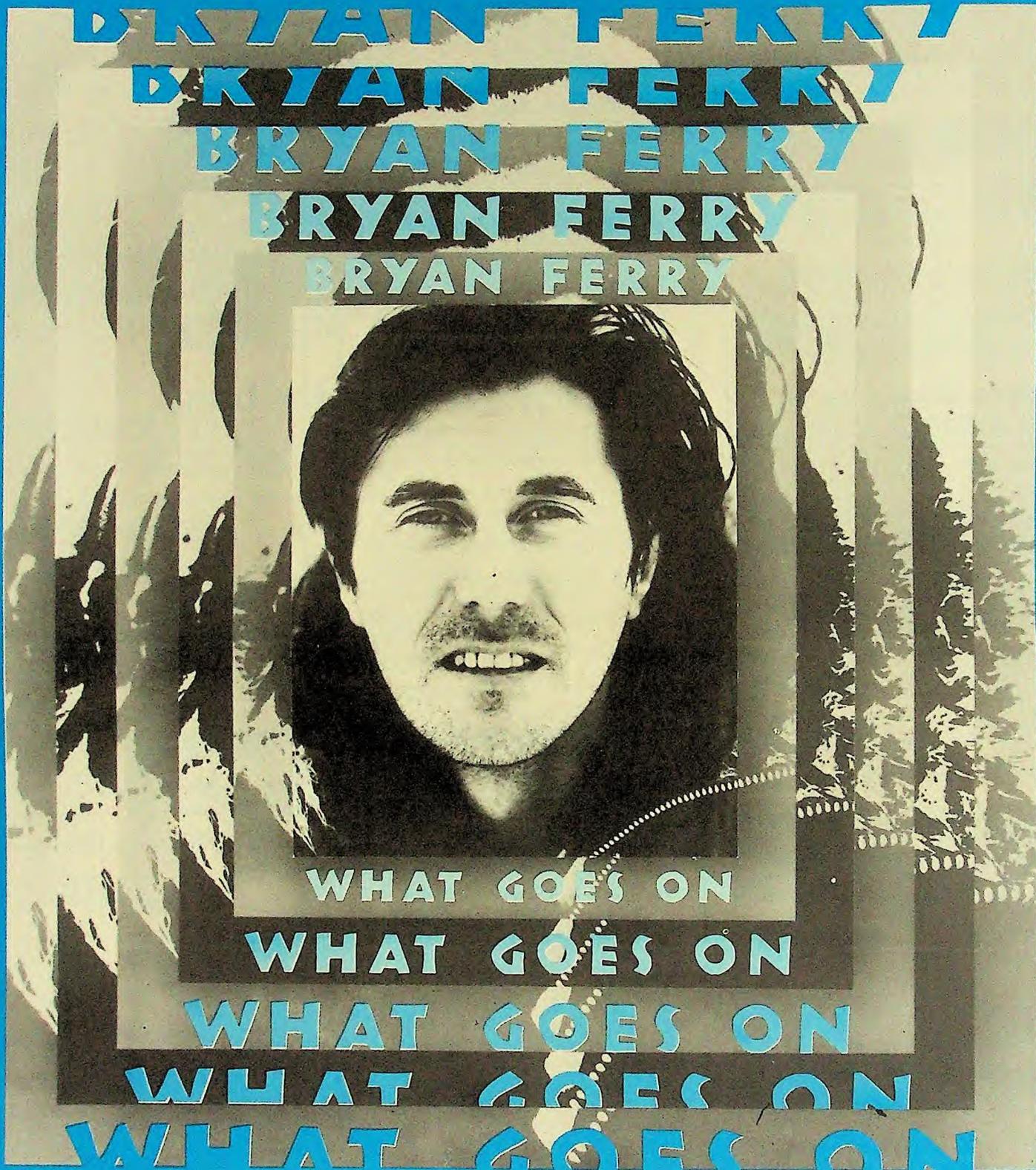
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WHAT GOES ON

NEW SINGLE

WHAT GOES ON

POSP 3

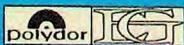


CHART FOR PERIOD APRIL 1-7

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	1	3	● 20 GOLDEN GREATS Nat King Cole	Capitol EMTV 9 (E)
2	7	7	● SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)
3	4	2	● AND THEN THERE WERE THREE Genesis (David Hentschel)	Charisma CDS 4010 (F)
4	6	2	LONDON TOWN Wings (Paul McCartney)	Parlophone PAS 10012 (E)
5	3	12	◆ THE ALBUM Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86052 (C)
6	2	7	◆ 20 GOLDEN GREATS Buddy Holly & The Crickets	MCA EMTV 8 (E)
7	5	7	□ THE KICK INSIDE Kate Bush (Andrew Powell)	EMI EMC 3223 (E)
8	8	4	□ KAYA Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9517 (E)
9	12	9	□ CITY TO CITY Gerry Rafferty (Hugh Murphy/Gerry Rafferty)	United Artists UAS 30104 (E)
10	11	4	THIS YEARS MODEL Elvis Costello & The Attractions (Nick Lowe)	Radar RAD 3 (W)
11	10	23	◆ OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet UAR 100 (E)
12	14	8	□ PLASTIC LETTERS Blondie (Richard Gottsherr)	Chrysalis CHR 1166 (F)
13	16	60	◆ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)
14	28	2	THE RUTLES The Rutles (Neil Innes)	Warner Brothers K 56459 (W)
15	9	7	FONZIES FAVOURITES Various	Warwick WW 5037 (M)
16	19	3	20 CLASSIC HITS The Platters	Mercury 9100 049 (F)
17	20	9	PASTICHE Manhattan Transfer (Tim Hauser)	Atlantic K 50444 (W)
18	31	3	PENNIES FROM HEAVEN Various	World Records SH 266 (E)
19	18	4	□ ANYTIME ANYWHERE Rita Coolidge (David Anderle)	A & M AMLH 64616 (C)
20	17	8	● 25 THUMPING GREAT HITS Dave Clark Five (Dave Clark)	Polydor POLTV 7 (F)
21	22	11	● VARIATIONS Andrew Lloyd Webber (Andrew Lloyd Webber)	MCA MCF 2824 (E)
22	15	13	● REFLECTIONS Andy Williams (Various)	CBS 10006 (C)
23	30	5	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic EPC 82419 (C)
24	13	6	BOOGIE NIGHTS Various	Ronco RTL 2027 (B)
25	24	7	□ BEST FRIENDS Cleo Laine/John Williams (Various)	RCA RS 1094 (R)
26	21	24	◆ THE SOUND OF BREAD Bread (David Gates)	Elektra K 52062 (W)
27	34	14	● EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)
28	23	108	◆ GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)
29	36	5	● THE STRANGER Billy Joel (Phil Ramone)	CBS 82311 (C)
30	27	5	ANOTHER MUSIC IN A DIFFERENT KITCHEN Buzzcocks (Martin Rushent)	United Artists UAG 30159 (E)

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
31	26	12	□ NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)
32	35	11	□ DARTS Darts (Richard Hartley/Tommy Boyce)	Magnet MAG 5020 (E)
33	29	14	ALL 'N' ALL Earth Wind & Fire (Maurice White)	CBS 86051 (C)
34	45	4	GENERATION X Generation X (Martin Rushent)	Chrysalis CHR 1169 (F)
35	40	22	◆ FOOT LOOSE AND FANCY FREE Rod Stewart (Tom Dowd)	Riva RVLP 5 (W)
36	-	1	EASTER Patti Smith (Jimmy Lovine)	Arista SPART 1043 (F)
37	-	-	HE WALKS BESIDE ME Elvis Presley	RCA PL 12772 (R)
38	25	71	◆ ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)
39	42	3	EVERY 1'S A WINNER Hot Chocolate (Mickie Most)	Rek SRAK 531 (E)
40	39	8	DISCO STARS Various	K-Tel NE 1022 (K)
41	47	2	SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel	CBS 69003 (C)
42	53	3	◆ 30 GREATEST Gladys Knight & The Pips	K-Tel NE 1004 (K)
43	54	9	● A NEW WORLD RECORD Electric Light Orchestra, (Jeff Lynne)	Jet UAG 30017 (E)
44	56	2	OL' BLUE SUEDES BACK Carl Perkins (Felton Jarvis)	Jet UATV 30146 (E)
45	59	24	● MOONFLOWER Santana	CBS 88272 (C)
46	57	3	FEELINGS Various	K-Tel NE 1006 (K)
47	41	8	FLEETWOOD MAC Fleetwood Mac (Fleetwood Mac)	Reprise K 54043 (W)
48	38	4	CYCLONE Tangerine Dream (Tangerine Dream)	Virgin V 2097 (C)
49	-	1	● STAR WARS Soundtrack - London Symphony Orchestra	20th Century BTD 541 (A)
50	-	1	□ LIVE AT TREORCHY Max Boyce (Bob Barratt)	One-Up OU 2033 (E)
51	32	16	● GREATEST HITS Donna Summer	GTO GTLP 028 (C)
52	-	1	◆ ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (F)
52	52	9	= IN FULL BLOOM Rose Royce	Warner Brothers K 56394 (W)
54	-	1	◆ THEIR GREATEST HITS 1971-75 Eagles (-)	Asylum K 53017 (W)
55	58	7	STIFFS LIVE STIFFS Various	Stiff GET 1 (E)
56	-	-	THE STUD Various	Ronco RTD 2029 (B)
57	-	1	◆ THE DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
58	33	7	THE JESUS OF COOL Nick Lowe (Nick Lowe)	Radar RAD 1 (W)
59	37	3	MARY O'HARA AT THE ROYAL FESTIVAL HALL Mary O'Hara	Chrysalis CHR 1159 (F)
60	48	4	ZARAGON John Miles (Rupert Holmes)	Decca TXS 126 (S)

ABBA	5, 28, 38	ELECTRIC LIGHT ORCHESTRA	11, 43	LONDON SYMPHONY ORCHESTRA	49	RUTLES	14
BLONDIE	12	FEELINGS	46	LOWE, Nick	58	SANTANA	45
BOOGIE NIGHTS	24	FLEETWOOD MAC	13, 47	MANHATTAN TRANSFER	17	SATURDAY NIGHT FEVER	2
BOYCE, Max	50	FONZIES FAVOURITES	15	MARLEY, Bob & The Wailers	8, 27	SAYER, Leo	52
BREAD	11	GENERATION X	34	MEAT LOAF	23	SIMON & GARFUNKEL	41
BUSH, Kate	30	GENESIS	3	MILES, John	60	SMITH, Patti	36
BUZZCOCKS	30	HOLLY, Buddy & The Crickets	6	O'HARA, Mary	59	STEWART, Rod	35
COOLIDGE, Rita	19	HOT CHOCOLATE	38	PERNNIES FROM HEAVEN	18	STIFFS LIVE STIFFS	55
COSTELLO, Elvis & Attractions	10	JOEL, Billy	29	PERKINS, Carl	44	SUMMER, Donna	51
DARTS	32	KING COLE, Nat	1	PINK FLOYD	57	TANGERINE DREAM	48
DAVE CLARK FIVE	20	KNIGHT, Gladys & The Pips	42	PLATTERS	37	THE STUD	56
DISCO STARS	31	LAINE, Cleo/John Williams	25	PRESELY, Elvis	16	WEBBER, Andrew Lloyd	24
DURY, Ian	51			RAFFERTY, Gerry	9	WILLIAMS, Andy	22
EAGLES	31			ROSE ROYCE	52	WINGS	4
EARTH WIND & FIRE	33						

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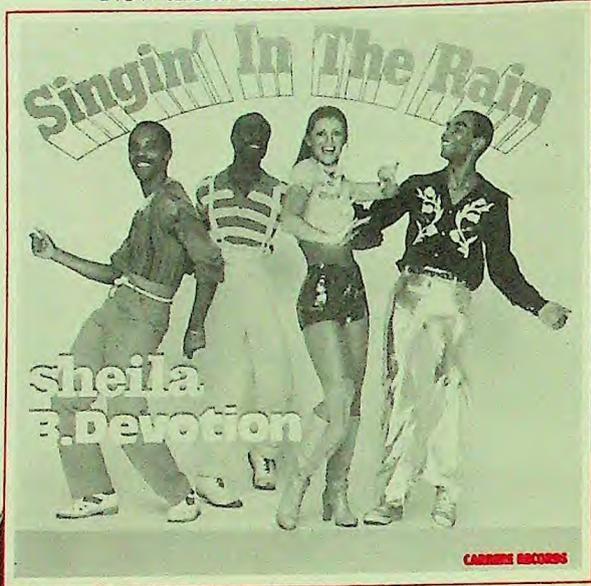
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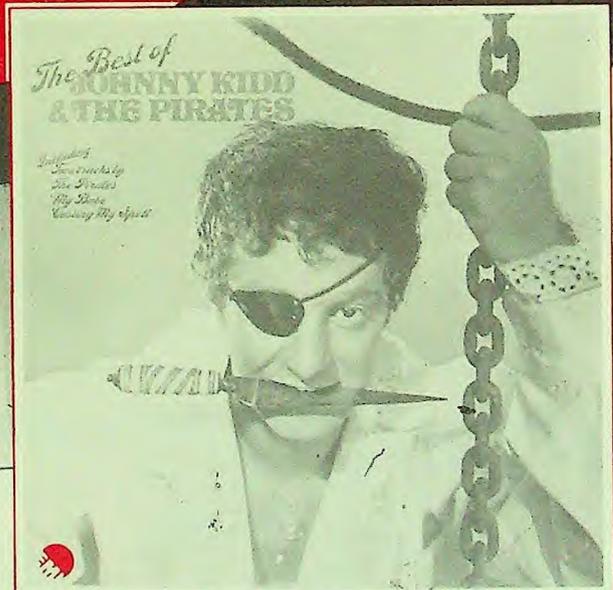
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 Virgin M - Musac (Scotland) G -
 Lightning

	This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	STAR BREAKERS
£	1	1	9	MATCHSTALK MEN & MATCHSTALK CATS & DOGS	Brian & Michael	Pye 7N 46035	Gt Northern Songs/EMI	Kevin Parrott	DANCE A LITTLE BIT CLOSER, Charo & Salsoul Orchestra, Salsoul SSOL 101
£	2	14	2	NIGHT FEVER	Bee Gees	RSO 002 RSO/Chappells	Gibb Brothers/Richardson/Galuten	—	BECAUSE THE NIGHT, Patti Smith Group, Arista 181
£	3	2	5	I WONDER WHY	Showaddywaddy	—	Arista 174 United Artists	Showaddywaddy	JOKO! HOMO, Devo, Stiff DEV 1
£	4	4	6	IF YOU CAN'T GIVE ME LOVE	Suzi Quatro	—	RAK 271 Chinnichap/RAK	Mike Chapman	SHADOW DANCING, Andy Gibb, RSO 001
£	5	9	4	WITH A LITTLE LUCK	Wings	—	Parlophone R 6019	McCartney/ATV	COME TO ME, Ruby Winters, Creole CR 153
£	6	6	5	NEVER LET HER SLIP AWAY	Andrew Gold	—	Asylum K 13112	Warner Brothers	LOVE IS SO EASY, Stargard, MCA 354
£	7	10	5	TOO MUCH TOO LITTLE TOO LATE	Johnny Mathis/Deniece Williams	—	CBS 6164	Heath Levy	THE BEAT GOES ON AND ON, Ripple, Salsoul SSOL 105
£	8	3	10	BAKER STREET	Gerry Rafferty	—	United Artists UP 36346	Belfern/Island	DON'T COST YOU NOTHIN', Ashford & Simpson, Warner Brothers K 17096
£	9	7	7	FOLLOW YOU FOLLOW ME	Genesis	—	Charisma CB 309	Gelring/Hit & Run	THE CLOSER I GET, Roberta Flack/Donny Hathaway, Atlantic K 11099
£	10	5	10	DENIS	Blondie	—	Chrysalis CHS 2204	EMI	RIVERS OF BABYLON, Boney M., Atlantic/Hansa K 11120
£	11	22	7	SINGIN' IN THE RAIN	Sheila B. Devotion	—	Carrere EMI 2751 UA/Big Three	—	—
£	12	13	8	WALK IN LOVE	Manhattan Transfer	—	Atlantic K 11075	Rondor	—
£	13	15	8	SOMETIMES WHEN WE TOUCH	Dan Hill	—	20th Century BTC 2355	ATV	M. McCauley/F. Mullin
£	14	17	5	MORE LIKE THE MOVIES	Dr. Hook	—	Capitol CL 15967	Essex	Ron Hasskine
£	15	8	11	WUTHERING HEIGHTS	Kate Bush	—	EMI 2719	EMI/Kate Bush	Andrew Powell
£	16	19	8	EVERY 1'S A WINNER	Hot Chocolate	—	RAK 270	Chocolate/RAK	Mickie Most
£	17	11	10	I CAN'T STAND THE RAIN	Eruption	—	Atlantic/Hansa K 11068	Burlington Music	Frank Farian
£	18	24	4	EVERYBODY DANCE	Chic	—	Atlantic K 11097	Warner Brothers	Bernard Edwards
£	19	23	2	SHE'S SO MODERN	Boomtown Rats	—	Ensign ENY 13	Sewer Fire/Zomba	Robert John Lange
£	20	29	4	LET'S ALL CHANT	Michael Zager Band	—	Private Stock PVT 143	Carlin	Michael Zager
£	21	26	4	IT TAKES TWO TO TANGO	Richard Myhill	—	Mercury TANGO 1	Utopia/Mysongs/EMI	Phil Wainman
£	22	32	3	TAKE ME I'M YOURS	Squeeze	—	A&M AMS 7335	Rondor/Deptford Songs	Squeeze
£	23	16	7	CHELSEA	Elvis Costello and Attractions	—	Radar ADA 3	Plangent Vision	Nick Lowe
£	24	20	12	EMOTIONS	Samantha Sang	—	Private Stock PVT 128	RSO/Chappell	B. Gibb/Richardson/Galuten
£	25	12	7	I LOVE THE SOUND OF BREAKING GLASS	Nick Lowe	—	Radar ADA 1	Rock Music	Nick Lowe
£	26	18	8	ALLY'S TARTAN ARMY	Andy Cameron	—	Klub 03	Copyright Control	Pete Shipton
£	27	NEW ENTRY		AUTOMATIC LOVER	Dee D. Jackson	—	Mercury 6007 171	Martin/Coulter	C&P Unwin/Jupiter
£	28	38	3	JACK & JILL	Raydio	—	Arista 161	Warner Brothers	Ray Parker Jnr.
£	29	25	8	WHENEVER YOU WANT MY LOVE	Real Thing	—	Pye 7N 46045	Screen Gems/EMI	Ken Gold
£	30	21	9	IS THIS LOVE	Bob Marley & The Wailers	—	Island WIP 6420	Rondor	Bob Marley & The Wailers
£	31	27	7	I'LL GO WHERE YOUR MUSIC TAKES ME	Tina Charles	—	CBS 6062	Chappells	Biddu
£	32	37	3	THE ONE AND ONLY	Gladys Knight & The Pips	—	Buddah BDS 470	Famous Chappell	Richie Wise
£	33	28	12	STAYIN' ALIVE	Bee Gees	—	RSO 2090 267	RSO/Chappell	Bee Gees/Richardson/Galuten
£	34	49	2	DO IT DO IT AGAIN	Raffaella Carra	—	Epic EPC 6094	Sugar	—
£	35	34	2	EGO	Elton John	—	Rocket ROKN 539	Big Pig	Elton John/Clive Franks
£	36	NEW ENTRY		FOXHOLE	Television	—	Elektra K 12287	Warner Bros	Tom Verlaine/John Janson
£	37	46	2	HAZELL	Maggie Bell	—	Swan Song SSK 19412	A. Mackay/Heath Levy	Andy Mackay
£	38	33	3	LONG LIVE ROCK & ROLL	Rainbow	—	Polydor 2066 913	Copyright Control	Martin Birch
£	39	NEW ENTRY		BAD OLD DAYS	CoCo	—	Ariola Hansa AHA 513	ATV	Nat Kipner
£	40	NEW ENTRY		BACK IN LOVE AGAIN	Donna Summer	—	GTO GT 117	Heath Levy Say Yes Prod/Moroder/Bellotte	—
£	41	48	2	I MUST BE IN LOVE	Rutles	—	Warner Brothers K 17125	Pendulum/Chappells	Neil Innes
£	42	47	2	THEME FROM THE HONG KONG BEAT	Richard Denton/Martin Cook	—	BBC RESL 52	AIR/Marksman	Mike Harding
£	43	42	4	KU KLUX KLAN	Steel Pulse	—	Island WIP 6428	Blue Mountain	S. Lilleywhite/G. Logie
£	44	43	3	I LOVE MUSIC	O'Jays	—	Philadelphia PIR 6093	Carlin	—
£	45	41	4	MOVE YOUR BODY	Gene Farrow	—	Magnet MAG 109	Magnet	Hudson/Warren/Farrow
£	46	NEW ENTRY		HEY LORD DON'T ASK ME QUESTIONS	Graham Parker	—	Vertigo PARK 002	Intersong	Robert John Lange
£	47	40	2	HEY SENORITA	War	—	MCA 359	Leeds	Jerry Goldstein
£	48	NEW ENTRY		(I CAN'T GET NO) SATISFACTION	Devo	—	Stiff BOY 1	Essex	Devo
£	49	31	6	THE GHOST OF LOVE	Tavares	—	Capitol CL 15968	ATV	Freddie Perren
£	50	44	3	YOU'RE SO RIGHT FOR ME	Eastside Connection	—	Creole CR 149	Faro/Creole	Eddie Davies

DISTRIBUTORS A-Z

Ally's Tartan Army	26M/L
Automatic Lover	27F
Bad Old Days	33A
Back In Love Again	40C
Baker Street	8E
Chelsea	23W
Denis	10F
Ego	35E
Do It Do It Again	34C
Emotions	24E
Everybody Dance	18C
Every 1's A Winner	15E
Follow You Follow Me	9F
Foxhole	36W
Hey Lord Don't Ask Me Questions	46F
Hey Senorita	47E
Hazel	37W
I Can't Stand The Rain	17W
I Love Music	44C
It Takes Two To Tango	21F
If You Can't Give Me Love	4E
I Love The Sound Of Breaking Glass	25W
I'll Go Where The Music Takes Me	31C
I Must Be In Love	41W
Is This Love	30E
I Wonder Why	3F
Jack & Jill	28F
Let's All Chant	20E
Long Live Rock & Roll	38F
Ku Klux Klan	42E
Matchstalk Men	1A
More Like The Movies	14E
Move Your Body	45E
Never Let Her Slip Away	6W
Night Fever	2F
She's So Modern	19F
Stayin' Alive	33F
Singin' In The Rain	11E
Sometimes When We Touch	13A
Take Me I'm Yours	22C
The Ghost Of Love	49E
The One And Only	32A
Theme From Hong Kong Beat	42A
Too Much Too Little Too Late	7C
Walk In Love	12W
Whenever You Want My Love	29A
With A Little Luck	5E
Wuthering Heights	15E
You're So Right For Me	50C/CR

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TOP WRITERS
 1 Michael Coleman/Brian Burke, 2 Gibb Brothers, 3 Weeks/Anderson, 4 Chinn/Chapman, 5 Paul McCartney, 6 Andrew Gold, 7 N Kipner/J Vallins, 8 Gerry Rafferty, 9 Rutherford/Collins/Banks, 10 Neil Levenson, 11 H Bron/E Freed, 12 Bateau, 13 Dan Hill/Barry Mann, 14 Shel Silverstein, 15 Kate Bush, 16 E. Brown, 17 Bryant/Peebles/Miller, 18 Edwards/Rodgers, 19 Bob Geldof/Singers, 20 Alvin Fields/Michael Zager, 21 Myhill/Wainman, 22 Glen Tilbrook/Chris Difford, 23 Elvis Costello, 24 Gibb Brothers, 25 Lowe/Bodna/Goulding, 26 A Cameron, 27 Gary & Patti Unwin, 28 Ray Parker Jnr, 29 Ken Gold/Micky Deane, 30 Bob Marley, 31 Biddu, 32 Alan & Marilyn Bergman/Pack Williams, 33 Gibb Brothers, 34 D Pace/Bracardi/A. Collin, 35 Elton John/Berni Taupin, 36 Tom Verlaine, 37 Andy Mackay/Judy Forrest, 38 Blackmore/Dio, 39 Stephanie de Sykes/Stuart Slater, 40 Summer/Moroder/Bellotte, 41 Neil Innes, 42 Denton/Cook, 43 Steele Pulse, 44 Gumble/Huff, 45 Chris Warren/Gene Farrow, 46 Graham Parker, 47 War, 48 Jagger/Richards, 49 Keni St. Lewis, 50 Hurry/Scorz Jnr.

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MARKET PLACE

PERFORMANCE

Commodores

THE COMMODORES is now one of the hottest concert acts in the US. Here for a European tour, the band is the subject of a Motown campaign to push the wealth of product, spearheaded by the single Zoom.

At the Odeon, Birmingham on Saturday the band was welcomed by the traditionally enthusiastic Brummy crowd, fired by a superb funk fanfare and warmed at once by a double-barrelled salvo of very black funk. The six-piece

outfit, with the added weight of the three-man brass unit Mean Machine, produces a superb sound — and plenty of it: solid but tight, pacy and gutsy. The slightly irritating American touches are the matching costumes and the identical dance steps (fortunately the latter disappear as things get moving). The flashing strobes and foam-pellet-confetti cannons plus the odd light explosion add to the fun. But outside of this, what is so special about the Commodores?

Apart from the aggressive soul titles the band, unexpectedly, shines on its production numbers — the big soul ballads with plenty of harmonies, smooth brass and lush keyboard work: Zoom, Just To Be Close To You and Easy. After these no concert would be complete without some audience involvement. The Commodores picked the corny "We Come To Take Control" routine, followed by the inevitable "Do you wanna party?" and "we're all brothas." So the last fifteen minutes could have been any good black band letting the audience bop, clap hands, sing

along and leave the hall happy. On Saturday night, the Commodores left the audience in control.

VAL FALLOON

Pasadena Roof Orchestra

THE NOSTALGIA trend towards the music and fashions of the Twenties and Thirties continues unabated with the Pasadena Roof Orchestra once again proving, at their recent London Palladium concert, that they are among the leading exponents of such music. With a new recording contract with CBS under their belt, and an album in the pipeline, the PRO could well finally achieve that major success which has eluded them during the last three years.

The orchestra has of course made several LPs for Transatlantic in the past, and these have been slowly gaining them a solid record-buying public. Onstage, the PRO exudes an atmosphere of sheer professionalism and gives faithful reproductions of such songs as Paddling Madeline Home, Stardust, Me And Jane On A Plane and The Charleston.

On the support bill were the Surprise Sisters, who have recorded for Track, and Pye's Brian and Michael... The Sisters were entirely the wrong choice of act for a venue such as the Palladium, but one is prompted to ask why they have not yet succeeded after several years as a recording act.

Their music is good and while their act could be tightened considerably, there is plenty of potential.

Brian and Michael also suffered from being the wrong act in front of the wrong audience. Their hit Matchstalk Men And Matchstalk Cats And Dogs was capably performed but their humour went down like a lead balloon. It was a brave attempt however, at introducing a rather different act to the Palladium.

CHRIS WHITE

Supremes

BEFORE BEING accused of misrepresentation under the Trades Descriptions Act, I must make it clear that the three black singing ladies who appeared for three nights at the London Palladium last week were in fact billed as The Supremes' Mary Wilson with Karen Jackson and Kaaren Ragland.

And quite a mouthful that became for the compere who had to call them back for several encores using the same ten words every time. Mary, the only original Supreme of the Sixties in the group, is being prevented from using the name "The Supremes" for her new act, and, one has to take the side of the law on this occasion because even though they sing and entertain well enough, they do not do justice to our fond memories of *The Supremes*.

They were working at a slight disadvantage though, having to follow a first half "variety"

bill of abysmal puerility including singers, comics, singing-comics, comic-singers and a Hungarian who played the drums while riding an eight feet tall, one-wheeled cycle, of which Louis Benjamin should be eternally ashamed.

Follow that... and Mary, Karen and Kaaren did with panache, blending the frantic Sixties with the disco Seventies quite effectively despite the added disadvantage of an over-zealous orchestra.

But it was all sadly lacking compared with original — I personally preferred the Manhattan Transfer's own exhilarating version of Baby Love performed on the very same stage only a few weeks ago — although I must report that the audience loved it all.

RODNEY BURBECK

Elvis Costello

ELVIS COSTELLO has risen from obscure eccentric to rock star in a short space of time. On Saturday at the Roundhouse he impressed ye' again, making light of the problems caused by the absence of his bass player, Bruce Thomas, with an injured hand. The squeals of delight which greeted the news were rather unkind to Thomas but understandable as the replacement was Nick Lowe, Costello's record producer and fellow new wave idol. Costello performed the first two numbers solo. Even standing on stage alone he captivated the

audience. His odd appearance — short back and sides, black heavy-rimmed glasses, collar and tie, and a suit which, like his guitar, seems a couple of sizes too big — matches his presentation. His staggering movements suggest a severe vitamin deficiency and his pained voice suggests something much more serious. The distorted voice in no way detracts from the overall effect, though, as it matches his songs and appearance perfectly.

Once he was joined by Lowe and the two fit members of his backing band The Attractions, he was soon into familiar material. No Action, the first track on his current chart album *This Years Model*, was no reference to the lively audience which was loving every minute of the performance.

He alternated fast rocking numbers with slower more intricate songs, several of which had that now characteristic near-reggae beat. Costello added frills rather than solos with his guitar, while the jangling organ provided the rhythm and most of the musical virtuosity.

Songs which stood out were *Less Than Zero*, his current hit single, *Chelsea*, and *Alison*, a schmaltzy ballad would you believe. When it came to encores, it seems they were stuck for material which Lowe could help out on, so Thin Lizzy's *Phil Lynnot* substituted on bass for one number and they finished with a Lowe composition *Heart Of The City*. DAVID DALTON

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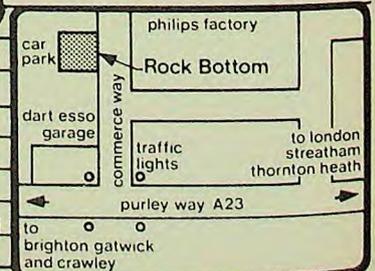
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Rock Bottom

Denton to Utopia gm

CURRENTLY ENJOYING chart success with its first single release, It Takes Two To Tango by Richard Myhill, Utopia Records has appointed Lisa Denton as general manager of the company. Her arrival at Utopia is seen as being part of a steady expansion programme by Phil Wainman for the record company which he signed to Phonogram on a distribution basis last December.



Lisa Denton

Denton in fact was until last year pop marketing manager of Phonogram UK. She had been the company's senior press officer for two years before crossing over into the marketing division where she was initially responsible for international exploitation. She then moved into the product area where with Nigel Grainge she was instrumental in Phonogram's acquisition of 10cc and Steve Miller.

At Utopia, Denton will be involved in all aspects of the company's operation, concentrating at first on working the company's publishing catalogue, as well as working with Phonogram on marketing plans for future record



Greg Lynn

releases. She said this week: "I never thought that I would go back to working full-time for a record company but after several meetings with Phil Wainman, and seeing all the exciting things that are happening at Utopia, I decided that it was the best possible place to be."

Currently Utopia product appears on Mercury although the company is given a label credit. Myhill, whose debut single was initially launched in square disc form, is currently working on a follow-up. In addition Wainman is lining up a second release for the company, featuring an as-yet-unnamed girl vocalist but who has previously recorded for Phonogram; there will also be product released by rock band, UK Upstarts.

GREG LYNN is to move from RCA to CBS as discotheque promotion manager, a newly created position there. Lynn joined RCA in November 1976 and rose from disco promotion manager to product manager for black/soul music.

NIGEL BUTTERFIELD to the Boards of Chrysalis Records and Chrysalis Music as Financial Director, remaining responsible for

MUSICAL CHAIRS

overall accounting function of all companies in the Chrysalis/Air Groups, London... Chris Bevis from financial accountant to Financial Controller Chrysalis Records... Nigel Tucker to southern area sales force... Mike Fay to Northern area manager Tandem, based in Newcastle; both Fay and Tucker report to Peter Battershill... Saeed Reza from Associated Leisure to Lightning Records as financial director designate... Phil Middle from WEA to Credit control manager at Lightning... Maggie Ross from State Records press office to Contemporary Music Consultants, the company embracing publishing, recordings and feature film production... Fran Papier from Decca press office to Private Stock in charge of press...

POLYDOR THIS week announces several key appointments in the product/marketing area: Nigel Reveler from Deputy Personnel Manager of the Polygram Group to Singles Marketing Manager... John Pope joins as Product Development Manager, reporting to George McManus, concentrating on development of selected contemporary artists... Alec Byrn to Product Manager, concentrating on the EG label... Bob Coles succeeds Barry Barnes in Field Display for the south east area... Barnes promoted to Field Display Manager.

CBS licence deal with Prelude

CBS HAS signed a new long-term licensing agreement with American based label, Prelude. Under the terms of the deal, concluded recently with Prelude President Martin Shlachter, product will appear on the CBS label with a Prelude logo identity.

Immediately available to CBS are the rights to a number of disco albums. The Sine lp, Happy Is The Only Way, has already been scheduled for UK release, preceded by a single from the same, Just Let Me Do My Thing. Also planned for release is the single, Hustle Bus Stop by New York group Mastermind and an lp by Saturday Night Band. Other artists included in the deal are Bill Brandon, Lorraine Johnson, Barbara Mason.

LOGO RECORDS has concluded a deal with Metronome in Germany for the UK rights to the rock label, Brain. Selected Brain albums will be released on Logo — the first being Age Of Madness by Jane (Logo 1005) in June. Logo has also secured sole import and distribution rights for Brain albums they do not wish to put out on the Logo label. Among the artists on Brain are Birth Control, Scorpions, Steamhammer, Klaus Schulze, Neu and Cluster.

BEGGARS BANQUET has completed its first licensing deal abroad — a three year deal with Avez in Germany. First product released there will be a special five-single package, each record pressed in a different colour vinyl and featuring the Lurkers, Doll,

MUSIC DEALS

Tubeway Army and Johnny G (currently on tour in Germany as support to Graham Parker). This will be followed by the Streets compilation album. Beggars Banquet are currently negotiating for Benelux countries and France.

LLOYD BEINY of Arnakata Music has concluded a sub-publishing deal with Rolfe Budde Musikverlage for West German, Austrian and Swiss representation of the Arnakata catalogue. First product released under the new agreement are the current albums by Be Bop Deluxe, Judas Priest and Strawbs.

TOTAL Entertainment/Omni Records and Power Exchange, the multi-national operation fronted in America by Jimmy Bishop and in the UK by Paul Robinson, has signed a deal with producer Kenny Lehman, best known for his work on the hit disco act, Chic. Lehman will produce Robin Beck, Roundtree and Big City Broadway for release via Omni in the US and Power Exchange in the UK.

The Big City Broadway Band single, Manhattan, has been selected as a promotional theme for New York City, with full backing from the appropriate authorities.

A similar deal has been set up with the Jamaican Tourist Board for a Discover Jamaica various artist album package which will be used to promote tourism on the island.

Latest act signed to Omni/Power Exchange is Black Ivory.

REL Records Limited

SCOTTISH BASED Radio Edinburgh Ltd has announced that its record division has been made a limited company, to be known as

Apps forms firm

DAVID APPS has announced the formation of his new management company, Shire Artists Management Ltd. Represented acts include Allan Clarke, Walker Brothers and Ian Carr and Nucleus.

REL Records Ltd.

The 16 track studio facility and hire department continue to be known as Radio Edinburgh Ltd, with jingle production and publishing tied in through an associate company.

Mel Benton has been appointed to the board of the new company, to work directly with md Neil Ross. Another addition is a new label, Housewives Choice.

MARKETING

World Cup record fever

WORLD CUP fever is spreading. Marching To Argentina is the latest release by the Tartan Lads on the Edinburgh based REL Records label. As part of an extensive promotion campaign, the Tartan Lads have been appearing at Woolworths and Woolco stores throughout Scotland. This follows the success of a similar promotion campaign just before Christmas for the Tartan Lads' album, An Evening With The Tartan Lads. REL reports that the reaction has been even more enthusiastic this time round, with over one unit every 30 seconds being sold across the counter during the Lads' appearances. Says marketing director Mel Benton, "As a means of promoting artists like the Tartan Lads, this kind of personal appearance in large stores is invaluable. Wherever they appear, they are always surrounded by smiling faces, and apart from selling a lot of records, they create a degree of goodwill which far outlasts their appearance



in these stores."

Meanwhile, Polydor is releasing a revised version of Easy Easy, the hit first released for the World Cup (West Germany). Bill Martin and Phil Coulter have revised the lyrics to bring the squad names up to date and the new version — by the

Scottish Football Supporters — is released April 18 in a special blue and white bag. Back-up promotion, which will be concentrated initially in Scotland, includes stickers and badges.

Picture above, The Tartan Lads in a crowded record store.

Polydor hopes UK rules OK

TO CO-INCIDE with the release of their album, UK (Polydor 2302 080) and the start of their concert tour, Polydor this month launches its campaign on UK, the band formed by former Yes and King Crimson drummer Bill Bruford and featuring Allan Holdsworth, John Wetton

and Eddie Jobson. Full page ads are booked in MM, NME, Sounds and Music Week and a special advertising feature in the Virgin record shops magazine Blank Space. Four colour posters will be used for window and in-store displays and extra promotion aids include special press kits and sweat shirts.

More Rainbow rising

A DISPLAY piece for the new Rainbow album, Long Live Rock 'N' Roll was prominently featured during the Arsenal v Orient FA Cup semi-final, screened by ITV. Radio advertising for the album begins on April 24 for a two-week period, with 60-second spots on Capital, BRMB, City, Piccadilly, Metro and Hallam. Window displays will centre on a translucent blow-up of the album sleeve, printed on plastic, backed with sleeves and posters. The title track from the album (Polydor 2066 913) is currently in the singles chart.

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Telephone: 01 836 1522 (Telex: 299485)

EDITOR: Rodney Burbeck
ASSISTANT EDITOR: Val Falloon
INTERNATIONAL & BROADCASTING EDITOR: Nigel Hunter
NEWS EDITOR: Jim Evans
FEATURES EDITOR: Terri Anderson
TALENT EDITOR: Chris White
REPORTER: David Dalton
PRODUCTION: Tony Bradman
EDITORIAL COORDINATOR: (Charts and Dealer Services): Louise Fares
ASSISTANT: Janet Yeo

CONTRIBUTORS Tony Byworth (Country Music), Sue Francis (TipSheet), Tony Jasper (Factsheets), James Hamilton (Disco), Colin MacDonald (Scotland), Ken Stewart (Ireland), Patrick Sullivan (Jazz), Nicholas Webber (Classical).

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ADVERTISING DEPARTMENT
ADVERTISEMENT MANAGER: Jonathan Ward
ASSISTANT ADVERTISEMENT MANAGER: Nigel Steffens
SPECIAL PROJECTS: Jacky Barnes
CLASSIFIEDS: David Pinnington
PRODUCTION: Andrew Pain

PROMOTIONS
PROMOTIONS MANAGER: Avril Barrow
MANAGEMENT
MANAGING DIRECTOR: Jack Hutton
PUBLISHER: Peter Wilkinson

SUBSCRIPTION MANAGER:
Jeanne Henderson, Morgan-Grampian House,
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