

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

# MUSIC WEEK

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

## Polydor rushes top Euro single

From **RODNEY BURBECK**  
PARIS: LESS than 36 hours after discovering it had the Eurovision Song Contest winner here on Saturday night, Polydor was pressing the record at its Walthamstow factory and hoped to have copies shipped out on Wednesday (26).

Polydor's international manager

### THIS WEEK:

A marketing man takes the counter view: Bob Walker's three weeks in another job. 20&21.

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Next week's issue will be one day late because of the Bank Holiday break.

Virgin  
Poster &  
Streamer  
Centre

## Bob Newby resigns from MCPS board

IN PROTEST against what he sees as a threat to the traditional freedom UK songwriters and publishers have to manage their own affairs Bob Newby, member of the MCPS Board for 18 months, has resigned. The main terms of the new MCPS agreement — which cuts the commission charged but also insists that members restrict the number of companies from which they collect their own royalties to a named 14 majors — were published (*MW* April 15).

Newby of Marylebone Music told *MW*: "My objection has nothing to do with the actual construction or

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## Dealers please note. . .

DEALERS ARE asked to note that for the last two weeks the *Music Week* singles chart has been carrying the wrong catalogue number for Elton John's single EGO. The number printed was ROKN 539 which is in fact *Love Music* by The Five Sapphires. The correct number for EGO is ROKN 538.

Adrian Rudge, and a&r manager Jim Cook, picked up the rights to the record — A Love Song In The B Language by Izhhar Cohen and the Alpha Beta Singers (Polydor 2001781) — only a couple of days before the contest, from Litratone Israel, a jointly owned Polygram company.

Polydor has the record for most European and Scandinavian countries but Litratone and David Fuchs told me shortly after the contest that the US rights were still open. Publishing is owned by the writers Ehud Manor and Nurit Hirsh who have their own company and are doing individual territory deals. Geoff Heath bought the UK rights last week for Heath-Levy Music.

Hansa has publishing for Germany and Austria, Plein Soleil has France, Belgium, Luxembourg and Swiss rights for Abba's publishers have the song for Sweden. Other territories are still open and writer Manor was in London this week for negotiations, while his partner Hirsh flew to New York to talk to interested companies there.

The singer Izhhar Cohen and the backing group are managed by Shlomo Zack, who also co-produced the record, through his Orot management and production company (11 Bar-Giora Street, Tel Aviv, telephone 03 28 89 97).

Polydor was fortunate in having a number of company executives here on the spot as the company had also picked up the Irish, Netherlands and Danish entries. Within minutes of

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## Dealers back GRRC chairman Krieger

A SHOW of no hands at an East Midlands Record Retailers Committee meeting amounted to a vote of confidence in GRRC chairman Laurie Krieger, owner of the Harlequin chain. Earlier in the week he offered to resign after ten years service if other independent dealers showed that they agreed with criticisms made by Birmingham dealer Robert Lynex, of Raven Records.

Lynex's complaint — that "no one with over 60 outlets can be classed as an independent" — was

A Rocket spokesman said: "The Five Sapphires single is getting airplay and EMI stress that it is selling in its own right. To avoid dealer confusion we were considering allocating a new catalogue number to the Five Sapphires 45. However we feel this is no longer necessary since the error has been corrected."



THIS EXCLUSIVE *Music Week* photograph shows Eurovision Song Contest winner Izhhar Cohen at a Paris press conference on the morning after the event. On the left is his manager Shlomo Zack of Orot Management, Tel Aviv, and on his right, David Fuchs, managing director of Litratone, the Israel label which recorded the winning song.

## UA signs with Russians and goes into classics

by JIM EVANS

UNITED ARTISTS is to release Russian pop product in the UK and UA product is to be pressed and distributed in the Soviet Union. UA is also to launch its own classics catalogue.

Cliff Busby, UK Managing Director of United Artists Records, has signed a licensing agreement with Nicolai Gordeev vice president of the Soviet trading organisation V/O Mezhdunarodnaya Kniga.

Following a visit to Moscow in January last year by Artie Mogull and Harold Seider, International Division President, negotiations were opened which continued throughout 1977. Responsible for the crucial negotiations was Ronnie Bell, UA's international promotion

manager in London, who visited Moscow several times in the course of the project. The result is the signing of contracts by Busby and Gordeev in London.

"There is tremendous potential on both sides of the agreement," says Busby. "Obviously it is an exciting project to be able to market western music in Russia — to be in a position to supply quality product to a fresh, discerning mass market. And not just mor product, either. Russian audiences gave a very warm welcome to our American signing The Dirt Band which toured the USSR in

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## UA and Pye singles slice increased

THE FIRST quarter market share survey based on *Music Week's* charts and compiled by British Market Research Bureau shows EMI holding on to its lead in both singles and albums categories while CBS increases its share of the albums market and United Artists makes a dramatic leap to become top singles label.

CBS and WEA again take second and third places in the leading companies section with CBS upping its albums figures from 9.5 per cent in the same period last year and 11.6 last quarter to 16.9 this quarter. And in the singles category WEA creeps closer to CBS with an increase to 13.7 compared to CBS' 14.4.

United Artists and Pye took the most dramatic upturns in the singles' share with UA coming out as top label with 8.1 per cent, and Pye increased its share in the companies section from 3.6 last quarter to 9.3.

Polydor, RCA and Phonogram all lost singles business since last quarter, and in albums most companies' shares remained virtually static, although K-Tel's share dropped from 6.0 to 2.6 per cent.

Comparing the figures to the same quarter last year, in the singles section CBS, WEA, Pye, UA and Polydor all increased their percentages while Phonogram dropped from 7.1 to 3.0 and EMI lost 1.3.

• Market shares and performance summary page 8.

## Alan Parsons

A look at the past through the eyes of today.

## Pyramid

ARISTA ALBUM: SPART 1054 CASSETTE: TC ART 1054

# NEWS

## More shops in Wilde Rock field scheme

MORE THAN 60 new dealers are now participating in the Wilde Rock record promotion scheme following the introduction of the company's field promotion service in March. The main aim of the team, called the Wilde Rock Ladies, is to call on shops currently using the company's tapes and supply them with extra promotional material, but managing director Patrick Meads reported this week that the scheme's success had resulted in extra shops asking to use the WR service.

Meads said that the two ladies had visited shops in the South of England, in order to find out dealer reaction to the servicing scheme. "We got good feedback, so since then they have started covering outlets in the Midlands and North East England — both important areas for selling because of the large towns and cities. Their main priority was to help the existing WR dealers, and we also hoped that they might be able to interest other retailers in our promotional activities."

Meads estimated that the WR

ladies — Anne Heslop and Pamela Whitnell — had visited about 140 shops. "Currently, with the new additions, there are 560 retailers involved in Wilde Rock's scheme and we are aiming for a figure of about 800 within the next two or three months," he added. "The girls are about to move into a new area which will probably be Scotland. In addition we have been carrying out a mini-service, finding out dealer reaction to the entire Wilde Rock scheme and there has been a very positive response."

## Mallorca song

JACKIE BEASON, 20, will represent the UK in next week's Musical Mallorca song festival singing All My Love Is Loving You written by Barry Mason and Alan Hawkshaw. Born in Barking, Jackie has been working in the office of a West End entertainment agency and singing in her spare time.

## BBC and ITV sampling systems merge

AN END to the constant bickering between the BBC and ITV about audience sampling methods is heralded by the announcement that they are to combine their audience research to produce single surveys, beginning in July 1979. This move implements a recommendation in the Annan Report.

The BBC's daily surveys from street interviews with members of the public will furnish, facts about audience appreciation for tv and radio and measure radio audiences, while JICTAR will give audience sizes and the top 20 programmes each week by means of the tv set monitoring meters.

An audience appreciation service will be provided for ITV, and the daily audiences survey will be phased out.

The JICTAR service supplying broadcasters with audience sizes at any hour during transmissions will be adapted to accommodate the particular needs of the BBC where audience measurement is concerned.

## Eire firms cramped by phone, air strikes

MANUFACTURERS, DISTRIBUTORS and dealers in Eire are being seriously affected by the industrial action taken by telecommunications engineers last year which developed into a full-scale strike three months ago. And a strike at Aer Lingus which is hampering movement of product has been under way for six weeks, and though less publicised than the communications problem is more troublesome to the Irish manufacturer and distributor. Despite assurances from a spokesman in the London office of Aer Lingus that services are operating at a level of 80-90 per cent of their scheduled services, companies have had to find alternative routes for the product they handle.

Solomon & Peres in Dublin has been able to overcome some of the difficulties by directing telecommunications and freight traffic through their Head Office in Ulster, which is not affected by the strikes.

Says Shay Hennessy, General Manager of Solomon & Peres (Dublin), "The most worrying thing is the time factor. We're dealing with perishable goods — today's hit can be tomorrow's disaster. It's most important to get the singles in on time — at the latest by Thursday, after the charts are available. The people we deal with in London at companies like WEA, Decca, Stiff,

Logo and Charly have been very efficient, very understanding in our present circumstances.

"The telecommunications strike is a problem in as much as the dealers and reps can't telephone us with their orders. The lines which are open are very busy."

Carlton Productions and Chyme Tape Productions of Dublin, have not the same Northern Ireland facility as Solomon & Peres and so their sales manager and his assistant have set up a temporary office in London (Tel: 01-748 0287. Telex: 25857).

Says sales manager Fred Kinney: "We've had to mobilise our sales force and keep in touch with our customers. We've suffered no drop in production."

"We have organised a van service to Belfast three times a week and we're meeting all our delivery dates. We've tried to keep in touch with everyone but I'm worried about the smaller clients who would have got in touch with new orders."

## Colour bag for debut Charmdale 45

CHARMDALE RECORDS, The Harlesden-based wholesalers and importers has its first single released on the newly-formed Charmdale label on May 6. Titled Desperately (CSS 1000) by The Love Machine, it is currently enjoying disco success in Canada and Europe. It will be released here in a full-colour singles bag and will be supported by in-store posters and trade press advertising. Their first UK album titled The Love Machine (CSL 50000) when recently entered the top 10 in Japan, will be released on May 25.

## EMI award

THE INTERNATIONAL Division of EMI Records has won the Queen's Award for Export Achievement for 1978. The division exports to over 200 countries and also earns pressing fees from overseas companies which manufacture product under licence. Over a three year period, overseas earnings have doubled.

## Limited run for Olympic single

WHATEVER IT Takes, coupled with Solar Heat, is the new RCA Disco Direction single from the Olympic Runners with George Chandler (PC 5078) and it is available in limited edition 12-inch form in a special cartoon sleeve depicting the story of the recording of the single.

It also includes scenes from promotional appearances and cartoons of key radio soul DJs.

RCA's Disco Direction spokesman, Greg Lynn, said, "RCA has established a firm recognition in the disco world via distinctively

presented 12-inch releases in black and red sleeves. The cartoon idea is a first of its kind; only 15,000 copies will be available in this format making the new record an attractive collectors' item. RCA believes that the Olympic Runners have the potential to do what Heatwave did here a couple of years ago."

The back-up promotion includes ads in the music press, a promo film for tv and club use and the distribution of 25,000 badges. In addition, the band will be making a number of personal appearances in discos and clubs.

# A very successful Season for Deniece!

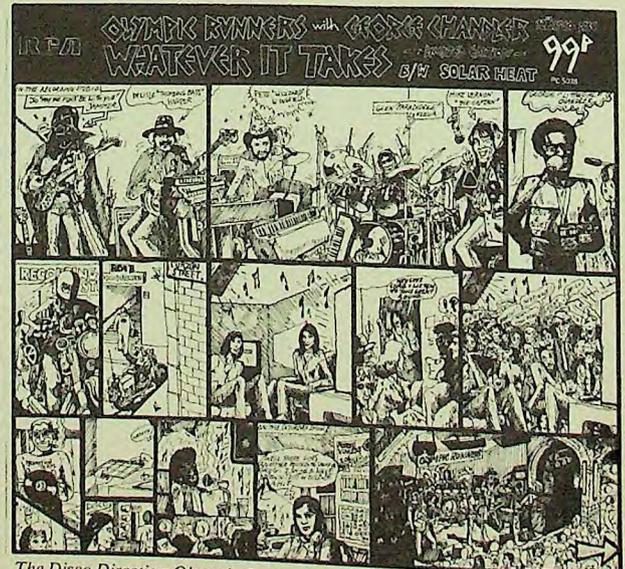
Deniece Williams new single 'Season' is from her chart album 'Songbird' and follows 'Too Much, Too Little, Too Late' her top ten duet with Johnny Mathis.

It's the best season yet for Deniece. So make the most of it — order now.



6324  
Records

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



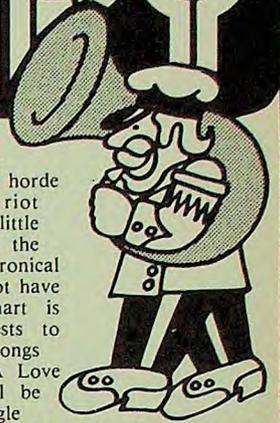
The Disco Direction Olympic Runners sleeve.

# DOOLEY'S DIARY



ONCE AGAIN according to the complaints of some of our retailer readers that the faces of music industry leaders feature with repetitive frequency in the pages of *Music Week*, this week we present two faceless gentlemen putting their backs into the job of running EMI. On the left is Ramon Lopez, managing director EMI UK, and on the right Leslie Hill, director EMI group music. The occasion was the April MJP board meeting at which Hill, following his elevation, handed over chairmanship of MJP to his successor, Lopez. With a nice touch of humour, MJP managing director Richard Baldwin presented the chairs and "appropriate headgear" — and also pointed out that of MJP's previous chairmen Paul Hamlyn became a millionaire, John Read was knighted and Len Wood received the CBE. What does the future hold for Senor Lopez?

FROM PARIS Dooley reports that total chaos reigned after the Eurovision Song Contest with a horde of photographers running riot pursuing the Israeli winners with little or no organisation by TFI the French television hosts ..... Ironical that the winning country does not have a singles market — their chart is compiled from listeners requests to radio stations and most popular songs are then put on albums, so A Love Song In The B Language will be winner Izhar Cohen's first single release ..... The winner's attractive lady conductor and composer Nurit Hirsh studied electronic music at UCLA and played piano in Israeli army ..... her writing partner Ehud Manor is coming to live in England for three years studying for PhD at Cambridge ..... they have been writing together for 12 years and have 400 songs ..... CBS picked up Belgium, France and Monaco who came 2nd, 3rd and 4th respectively ..... Heath-Levy also has publishing for France and Monaco songs ..... Considering all the money spent on organising the contest in ultra-modern Palais des Congres you'd think they could have afforded to oil the squeaky piano wheels which got almost as much applause as the contestants ..... Most performers wore white this year and CoCo in their multi-coloured outfits looked very dated but their publicist Jennie Halsall undaunted at their after-the-contest party saying the group preferred not to win so they would not be typed a Eurovision act.



## Odd Job consortium backs film

WITH THE sudden return of soundtrack albums into the charts, backing movies is a logical next step for record companies with money to spare after investment in football teams. Following the successful support of Monty Python and The Holy Grail, an unconnected consortium of music business individuals has once again come up with some cash to support Grail producer Mark Forstater and his new film *The Odd Job*, budgeted at £400,000. Co-produced by its star

Graham Chapman, *The Odd Job* is a "crazy comedy", and filming at Shepperton and The London Zoo is in its final stages.

Charisma's Tony Stratton Smith is responsible for 25 per cent of the investment — the largest slice — and he got the consortium together. With Pink Floyd Manager Steve O'Rourke, he is Executive Producer, and was a prime backer of the Holy Grail movie. Also involved are Virgin, and Chrysalis, and First Composers, a subsidiary of Carlin,

is looking at the film with a view to copyright of any potential soundtrack — disc rights of which will go to Charisma. The movie, directed by Peter Medak, is one of four ventures Stratton Smith is supporting — the next three also being co-production arrangements.

For the record, Mark Forstater has produced, apart from *The Holy Grail*, two children's films, a kidnapping film called *The Snatch*, is planning to do Gerald Durrell's *Rosie Is My Relative* and has made a movie called *Can You Keep It Up For A Week*, which speaks for itself.

## Just around the Korner...

THE FESTIVITIES carried on into the small hours at Pinewood Studios last Wednesday evening — the occasion being the 50th birthday party of Alexis Korner. Among those that played with Alexis were Eric Clapton, Zoot Money, Paul Jones, Chris Farlowe. The several sessions were recorded for *Radio One In Concert* and *German tv*. Further entertainment was provided by a magician and there was an excellent piano boogie from the Rolling Stones' road manager, Ronnie Lane was there but didn't play and Dooley also spotted Dee Harrington sipping champagne quietly in the corner.

## Spiked punks

FOLLOWING A recent extensive feature on the new wave in the usually staid *Yorkshire Post* staffers on the paper decided to find out for themselves just what is involved in getting a record on the market. Writer Paul Valley went into the studio with fellow journalist musicians and took the subsequent master to Lightning Records' a & r director Alan Davison who is now planning to release a four-track EP under the title *Spiked Copy*. Name of the group: Nasty Media!

Discussing faulties at the East Midlands dealers' meeting a dealer remarked that the EMI ones were scratched but not warped, but Phonodisc faulties were the reverse. "Why don't they get together and exchange information?" he suggested. He was answered by a chorus of "Then you'd get 'em scratched AND warped!"

THERE IS precious little love lost between the independent and the BBC broadcasting authorities. Capital Radio managing director John Whitney did some blunt sniping at BBC Radio 1 during his IBA lecture on tomorrow's broadcasting.

"Just like an ageing Gaiety Girl, Radio 1 will continue to lose its attraction," he averred. "Its style, which can only be aimed at the general taste, will increasingly fail to titillate the palate."

He reckons that RI's audience will dwindle until "the precious air space that Radio 1 now occupies can be relinquished to help local

broadcasters add further to the amount of choice that will be already available from independent local stations, locally owned and locally managed.

"Shorn of the embarrassing appendage of Radio 1, the BBC will continue with Radios 2, 3, and 4, allowing the funds released from Radio 1 to widen and enhance the remaining national services and maybe also give the hierarchy more time to think about some of the really important aspects of the BBC's broadcasting portfolio — Radio 4 and the World Service, for example."

(see *Broadcasting* page 16.)

## YESTERDAYS

10 YEARS AGO  
May 1, 1968

FIRST BUSINESS meeting of Record Merchandisers — EMI's and Decca's joint racking company — marked with news that firm is to double rack chain this year . . . CBS releases Bing Crosby double LP to coincide with singer's birthday . . . and plans to launch American Epic label in UK . . . Sandie Shaw's manager Evie Taylor sings on Sadie The Cleaning Lady single out on Pye . . . Bill Haley flies in to London for tv and ballroom dates and Albert Hall concert with Duane Eddy: Rock Around the Clock at 32 in RR charts . . . Spark issues Carl Perkins single Lake County as London resissues Blue Suede Shoes and Little Richard's Good Golly Miss Molly . . . Loving You Has Made Me Bananas released on Stateside by Guy Marks.

5 YEARS AGO  
April 28, 1973

ALL BEATLES albums still selling between 10,000 and 20,000 a year and EMI's two hits double LP packages have now shipped 80,000 — Paul McCartney and Wings' Red Rose Speedway album issued in double sleeve with booklet . . . DJM becomes first pop publisher to win Queen's Award for Industry for export achievements . . . Polydor stops sales to tape wholesalers and concentrates on pushing cassettes and cartridges to disc retailers . . . Ember claims a first with album sleeve showing Queen's face for Birthday On Parade music and P. J. Proby signs to Jeff Kruger for recording and management contract . . . Maurice Kinn announces opening of flower shop in London . . . Led Zeppelin May US tour expected to gross \$3 million.

# Diary



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## NEWS

# MAM's Dickins joins ITB agency

by CHRIS WHITE

AFTER EIGHT years with MAM, where as a director of the company he was responsible for running the rock side of the agency as well as promoting various tours, Barry Dickins has left to join forces with Rod MacSween's International Talent Booking company. The merger between the two means that ITB now becomes probably the biggest rock agency in the UK business representing such names as ELO, Tom Robinson, the Kinks, Fleetwood Mac, Joni Mitchell, Dolly Parton and Neil Sedaka.

Dickins resigned from MAM some six weeks ago but has only now revealed his activities. "It was a friendly parting but the prospects of working with Rod MacSween are very exciting.

Dickins entered the music industry

when he started working for Harold Davison 12 years ago, then when he (Davison) became managing director of MAM eight years ago, Dickins also joined the company.

"We are looking for long-term expansion at ITB as opposed to short-term; we want to develop talent and ultimately we would be looking towards a record label and a publishing company."

Dickins continued: "Rod MacSween used to be with Evolution Management and he left there two years ago to start ITB. Our musical tastes are very different but that is good. We want to be selective about the artists we represent."

ITB is now based on the fourth floor, 113 Wardour Street. The present telephone number is 437-7225 (four lines) but this will change next week to 439-4081 (ten lines).

A NEW record company has been formed by Aaron Sixx, former international head of Arista Records. Called Aura Records, first product is released in May through a distribution deal recently concluded with Anchor Records.

First releases are albums by Annette Peacock and the Beaver Brothers. The Peacock LP is X-Dreams. Musicians include Mick Ronson, Bill Bruford and Chris Spedding. The Beaver Brothers debut release is entitled *Ventriloquisms*. Singles from both albums are released on May 5.

## UA deal for Russia

FROM PAGE 1

1977, and there is keen interest in British supergroup, ELO, which we market for Jet Records."

Looking at the other side of the agreement, Busby added, "Then on our side, we believe there is an enormous potential for Russian pop product in Europe. We are very well aware that here is a vast nation with, in popular music terms, a largely untapped wealth of talent — composers, musicians, singers and groups — with a great deal to offer in the future. And we believe we are the right company to market that future in Europe."

Product release is expected any time now. The first two releases that Russia's Melodiya record company plan for the USSR are Paul Anka's album *Time Of Your Life* (never issued in the UK) and the Shirley Bassey Singles Album, one of the most successful of all UA's Bassey LPs.

The first product likely to be issued in the UK is an album by Byelorussian folk/pop group Pesiary, whose nine-piece line-up includes Leonid Borkevich, the man from Minsk whom Olga Korbut has married.

With regard to UA's move into the classical market, the deal with Russia allows a two-way exchange of material. The classical albums will have their own special logo and UA plan to build up a strong catalogue of some thirty albums within the next eighteen months.

A spokesman for UA commented, "Already being strong in rock, country, mor, new wave and jazz, the expansion to include classical product is a natural progression. Within three years we aim to have a most impressive classical catalogue."

## Bob Newby resigns from MCPS board

FROM PAGE 1

wording of the agreement. It is principally with the tariff attached to it. Unlike the rest of the world the UK has always had flexible contracts between copyright holders and their collecting society. This I think is right and healthy. I believe that these proposed restrictions will make very serious inroads into that flexibility — though this has been denied — and that the screw could be turned even tighter."

Newby said that there had been some fears, at the time that the MPA took over the MCPS three years ago, that the proposed new, more efficient management of the Society might before long "adopt a dictatorial attitude" towards its members.

The MCPS' claim that the new agreement was clearly in the best interests of the publishers and writers was totally rejected by Newby. "I don't believe it is, and if I stay on the Board I would be expected to defend the new agreement — and I can't."

## Anna Instone

WE REGRET to report the death of Anna Instone, who for many years was in charge of BBC Radio's gramophone record programmes. She died last Saturday, aged 66, after a prolonged period of ill health, which interrupted her work as producer of Capital Radio's classical music programme *The Collection*.

Mrs Instone was born in Cardiff in 1912, and from 1929 till 1933 attended the Royal Academy of Music, where she studied the piano and viola. In 1933 she took a temporary post in the sound record section of the BBC, joining the permanent staff at the end of that year.

She was appointed assistant gramophone director at the Corporation in 1952, becoming director in 1947 and remaining in that post, re-designated as head of gramophone programmes in 1953, until her retirement from the BBC in 1973.

For many years Ms Instone edited Radio 3's *Music Magazine* programme with her husband Julian Jerbage, who died in 1976.

## A&M's Coolidge tv campaign for London

THE TV campaign for A&M's Rita Coolidge album, *Anytime Anywhere* (AMLH 64616) is set to roll into the London area. This follows three successful test tv campaigns in the Border, Granada and Trident regions. The advertisements will run on Thames and London Weekend Television for a two week period, starting May 3.

The album which carries full dealer mark-up, has already gone gold in this country and has also spawned three hit singles, *We're All Alone*, *Higher and Higher* and *Words*. In the US, the LP reached platinum status before Christmas.

Rita Coolidge and husband, Kris Kristofferson have completed their sell-out British tour and are now playing in Europe.

CHAIRS AND DEALS  
PAGE 67

## Sandy Denny dies

ONE OF the leading British female folk vocalists of the early Seventies, Sandy Denny, best known for her work with Fairport Convention, died last Friday following a fall at her London home a week earlier. Miss Denny, who had recently been embarking upon a solo career following the birth of her child, fell down a flight of stairs and died later of a brain haemorrhage.

Sandy Denny's initial impact was as a folk singer in the late Sixties; she recorded one album with the Strawbs and then in May

1968 joined Fairport Convention. In late 1969 she left the group and formed her own band *Fotheringay* which was later disbanded. Denny recorded several solo albums which had critical acclaim. In 1973 she married Trevor Lucas, a member of Fairport; after appearing with the group on a world tour during the winter of 1973/74 she rejoined on a fulltime basis in Spring 1974.

Later this year she had pursued a solo career. Last year she promoted her own tour appearing in venues around the UK.

## Eurosong winner

FROM PAGE 1

realising they had won with Israel, promotion manager John Howson was phoning deputy managing director Tom Parkinson at his home in London and a military style operation swung into action to get the record out in the UK as fast as possible.

In the early hours of Sunday morning Parkinson phoned cutting manager Bill Austin who made arrangements for stamper staff to be on duty later that day. The English language master tape was flown to London by Adrian Rudge, picked up from his home by car and rushed to the cutting studio. By working through the night the record was ready to go on press by midday on Monday.

## MTA courses resumed

PRODUCT KNOWLEDGE is high on the list of topics to be covered in the soon to be resumed Music Trades Association training courses for music dealers and their staff.

After a gap of nearly a year, since before the departure of former MTA secretary Adriane Fry, the MTA's training centre has appointed a new training officer, she is Ann Foster, a

former senior lecturer at the College for the Distributive Trades and a graduate of St Andrews University.

Her brief was to organise a new series of courses — and lecture on some topics — as soon as possible, and subject to MTA Council approval the first event will be a one-day seminar on record management and profitability, on July 12.

## PRS drops Lyttleton libel action

THE PERFORMING Right Society has decided to drop its legal action against Trevor Lyttleton. In July 1976, Michael Freegard, General Manager of the PRS, issued a writ for libel against Trevor Lyttleton in respect of remarks about the Society's management made by him and reported in *Music Week*. Subsequently Mr Lyttleton applied

to the DoT for an investigation into the affairs of the Society.

On March 10, 1978, the Secretary of State for Trade, Clinton Davis said in the Commons: In the light of the evidence which has been supplied I have concluded that an investigation of the PRS under the Companies Act is not called for."

In a statement last week, the PRS

## Stones, TRB titles from EMI in May

THE ROLLING STONES and Tom Robinson Band both have product scheduled for release on EMI over the next few weeks. EMI is mounting a considerable campaign in support of TRB's first album, *Power In The Darkness*, which is released on May 12. Neither of the group's chart successes, *2468 Motorway* or material from the TRB *Rising Free EP* are featured on the album, which contains ten new tracks. One of those, *Up Against The Wall*, is out as a single on April 28.

Most material on the LP is known to TRB fans, but there are two new numbers included, *Man You Never Saw* and *Too Good To Be True*. The LP was recorded earlier this year at Wessex studios and was produced by Chris Thomas.

TRB have just completed a successful UK tour and next month leave for US dates.

The marketing campaign for

*Power In The Darkness* will include ads in all trade and consumer music papers. Window and in-store displays will include a poster of the album sleeve and a poster of the band. A 5ft stencil of the TRB logo is available for window use.

The Rolling Stones first product under the group's agreement with EMI will be released in May. A single, *Miss You b/w Far Away Eyes* is released on May 5, followed by an LP, *Some Girls*, a few weeks later. The group signed to EMI six months ago and have been recording the album at EMI Pathe Marconi studios in Billancourt, Paris. Nine of the ten songs are Jagger/Richard Compositions, the tenth being the Norman Whitfield/Barrett classic, *Imagination*.

There will be press ads for the single in all the major music papers. Prior to the LP release, a four-week campaign will be mounted in the same journals. A regional tv, radio and press campaign is also being prepared.

## Double piracy budget urged

THE RECORD industry's budget for fighting piracy, bootlegging, counterfeiting and home taping will probably have to be doubled, BPI director general Geoffrey Bridge told the East Midlands Meeting of the MTA at Leicester last week. It is currently between £100,000 and £150,000 and there are 80 cases "in the pipeline" he added.

On the question of home taping Bridge pointed out that although the recent AIM report put the annual loss through home taping at £75 million it also stated that the real loss could be as high as £139 million. The BPI, MU and MCPS were to press for Government action which would impose a levy on both hardware and on blank tape. Dealers who objected to the fact that if and when the levy was imposed none of the money would be distributed to them should make their own representations through the GRCC.

A surprising vote was on RRP. The apparent unanimity among independent dealers in wanting RRP abolished (to deprive multiples of the ability to advertise how big their price cuts are) took a knock. One third of those present voted to retain RRP.

The majority voted, however, to urge the manufacturers to abolish it. Bridge said that a number were in favour of this, and revealed that the BPI council had discussed asking the Government to reinstate Resale Price Maintenance on records, but had been advised that there was "a snowball's chance in Hell" of achieving that.

AFTER THE meeting chairman Jennifer Watson asked *MW* to appeal to all uncommitted dealers to join the MTA, and put strong support behind the spoiler signal demand.

A full report of the Leicester Meeting will appear in *MW* retailing next week.

"In view of the Minister's answer the General Council and Mr Freegard are unanimously agreed that the libel action need not be continued. The Society's management and reputation having been vindicated in Parliament, in the Courts and by the membership, Mr Freegard has today given notice of discontinuance of the libel action."

# "Baby it's me."



## DIANA ROSS LIVE AT THE LONDON PALLADIUM

Thursday, 4th May 6.30 p.m. & 9.00 p.m. Friday, 5th May 9.00 p.m. & Midnight Gala  
Saturday, 6th May 6.30 p.m. & 9.00 p.m.

"YOUR LOVE IS SO GOOD FOR ME" is the latest single from DIANA ROSS,  
taken from her superb new album "BABY IT'S ME"

"Your Love Is So Good For Me" EMI 1101 B, by ISM/SMS/31



# DEFECTIVE GATTISON

NEW SINGLE

"Honey  
I'm  
Rich"

STAT 75

PLAYLISTED:-

BRMB  
BEACON  
CITY  
CLYDE  
FORTH  
HALLAM  
METRO  
ORWELL  
PENNINE  
T. VALLEY  
PICCADILLY  
PLYMOUTH  
SWANSEA  
VICTORY  
LUXEMBOURG  
BBC MERSEYSIDE  
BBC MEDWAY



AVAILABLE ON STATE RECORDS  
DISTRIBUTED BY WEA RECORDS LTD.

## MARKETING

### Althia and Donna at Front Line

VIRGIN IS backing Althia and Donna's debut album on Front Line in the hope that the LP will establish the new label's identity.

Launched in March, Front Line has released three albums and four singles and several more releases are planned. The Althia and Donna album, Uptown Top Rankin' (which features the No. 1 hit title (the song originally licenced to Lightning) is released on May 5. Full dealer support is scheduled, including 200 window displays and trade press advertising — including a poster and streamer in this week's MW.

Consumer advertising includes spots on Capital, Piccadilly and BRMB radio. There will also be music press advertising and flyposting. There are no plans for the Jamaican duo to tour here.

A follow-up single on Front Line, Puppy Dog Song (not on the album) will be released on May 26.

Other Front Line product due will be backed by steady advertising in the pop and black music press, and artists will tour here whenever possible. First releases were I Roy, The Gladiators and Tapper Zukie, a

Jamaican dj, and the Gladiators are touring now.

A 10 3/4-in LP, Love is due on May 12 by The Twinkle Brothers, who had a single, Free Africa, out on April 21. May single releases are U Brown's Mr Brown Somthing, Joyella Blade's Cairo and Prince Hammer's Bible.

Al Clark, Virgin publicity chief said, "We are working on establishing the Front Line label identity, and are hoping that the Althia and Donna Record will do this for us."



BOTH THE new album, *Little Criminals* and single, *Short People* by Randy Newman have gone gold in the United States. With Newman arriving in Britain next month for promotion and concerts, WEA is hoping to emulate the US success over here. *Short People* is being reissued in a special bag, while the LP will be backed with radio ads, music press and consumer press and retailing counter and window displays (see picture), stickers and posters are also included in the marketing plans, which spread to *Good Old Boys* (K54022) and *Sail Away* (K44185), Newman's two previous albums.

### Briefs. . .

NEW MARY MacGregor album, *In Your Eyes* (EMI International INS 3017), released on May 5, is being supported by London Underground poster advertising throughout the month. In addition there will be adverts in the music press; a single I've Never Been To Me (INT 554) has been taken from the album. Dealers are also being supplied with counter display boxes.

SHIRLEY BROWN'S *Woman To Woman* album is being reissued by Stax on May 5; it has not been in catalogue for some time and its reappearance follows exposure that the various recordings have been getting. Catalogue number of the LP is STX 3005, and it will be promoted via advertising in the black music press and West Indian papers.

CHARISMA IS currently working on a marketing campaign for the new Peter Gabriel album scheduled for release in early June. A single, *How Can I?* from Steve Hackett's solo album *Please Don't Touch*, will be released on May 17. Richie Havens sings vocals on the single and a promotion film of Hackett and Havens performing the number has been made, hopefully for a tv spot.

A JUNE release now seems likely for the *Moody Blues'* comeback album which will be on Decca, since the band's own *Threshold* label is no more. Plans for a world tour including British dates are being discussed.

BLONDIE, with a new single *Presence Dear*, released this Friday, is about to go into the studio to start work on a third album — the second for Chrysalis. The single will be backed with extensive music press advertising and is certain to get plenty of airplay in view of the success of the last single, *Denis*.

JOHN WILLIAMS leading classical guitarist, is to play London's Royal Albert Hall on May 2. The concert is in aid of Amnesty International and will be the world premier of his new album, *Travelling* (Cube, Hifly 27) the first solo contemporary album he has completed for three years.

### Poslyedni na radiye

POLYDOR IS employing the services of actor Vlado Sheybor for all-Russian radio ads promoting the current James Last special box-set, *East Meets West* (Polydor 2630 092). The 60-second ads run for the next two weeks on City, Clyde, Piccadilly, BRMB and Beacon and follow Last's sell-out concert tour which featured music from both albums in the set. The ads will be entirely in Russian with, the pay-off line in English. Marketing back-up for the album includes full-colour posters and streamers, window stickers and cardboard cut-outs.

### Kenya holiday dealer prize

THE DEALER who buys the 10,000th copy of the new Gay and Terry Woods album, *Tender Hooks*, will win a holiday for two in Kenya — two weeks at the Mombasa Beach Hotel, plus flight in an offer by Rockburgh Records, the label started at the end of last year by producer Sandy Robertson.

The album (ROC 104), available now, has been named album of the month in *Folk News*. Advertising in *Music Week*, *MM* and *Folk News* plus a major poster campaign with 2,000 posters in the London area, form the basis of the back-up promotion. Three colour posters are available to dealers through Rockburgh's distributors, Charmdale.

### Lindisfarne run for home

LINDISFARNE TOGETHER again in their original format, have signed to Phonogram (MW April 22) and the company has started on a campaign to launch this major band's debut single, titled *Run For Home*, the single is released on the Mercury label on April 28. Written by band member, Alan Hull, the single is produced by Gus Dudgeon, whose track record includes a string of hits for Elton John. An LP follows in June.

At a press conference in the

### Radar pumps up Elvis 45

RADAR IS to follow up Elvis Costello's hit single, *Chelsea*, with *Pump It Up*, another track taken from his LP, *This Year's Model*. Release date is April 28. Little Hitler is to be Nick Lowe's next single for Radar, released May 5. Further press advertising will supplement campaigns already underway for Costello and Lowe albums.

Another Radar act, Pere Ubu from Cleveland, start a UK tour this week. To coincide, a special 5-track, 20 minute, 12 inch, 45rpm record is being rush-released. Retail price of £1.99. Posters, stickers and press ads from the basis of the promotion.

THE NEW ALBUM, *Powerage*, from Australia band AC/DC is released by WEA on May 5. On April 26, the band starts a 26-date UK tour, including London's Hammersmith Odeon. 5,000 posters featuring the LP cover, cut-outs, browser dividers, show-cards and 4,000 badges will aid the promotion. In addition, 500 cardboard guitars will be placed on seats at the Hammersmith Odeon. Radio and press ads are planned for both album and tour.

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

band's home town of Newcastle, dealer representation was reported as "excellent" and spanning most of the north east of England. General feeling among dealers for Lindisfarne's return was enthusiastic.

Lindisfarne will embark on a major nationwide tour at the beginning of May.

A major advertising campaign in the music press and on radio is planned. Nationwide window displays are also scheduled.

# You've seen nothing yet!



# JAPAN

If you think the national flyposting, the controversial press in Record Mirror, Sounds, Melody Maker and New Musical Express and the window displays are quite a start wait until the new national flyposting, the three weeks commercial radio, the Blue Oyster Cult Tour and the press we've still got up our sleeves begin to bite.

# JAPAN

15,000 flyposters. The Press. 300 Shop windows. Another 15,000 flyposters. The Radio. The Tour. And the Press again.

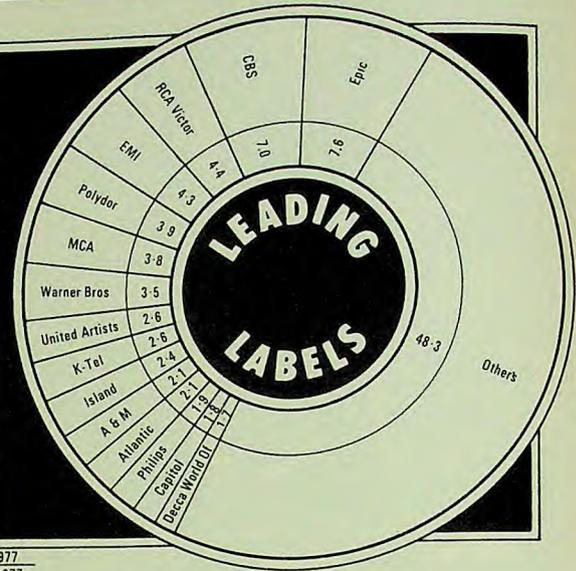
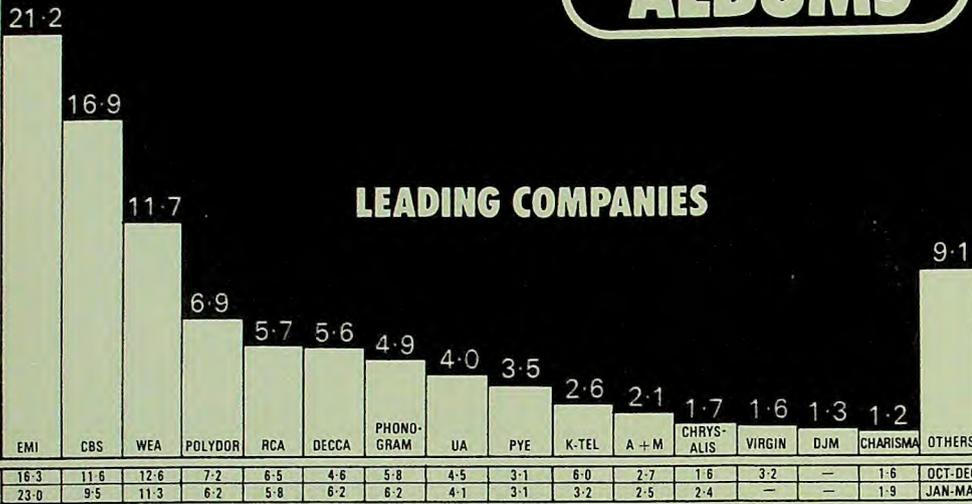
**Japan. Adolescent Sex. Out on Ariola Hansa.**  
Distributed by Pye AHAL 8004.

# MUSIC WEEK MARKET SURVEY

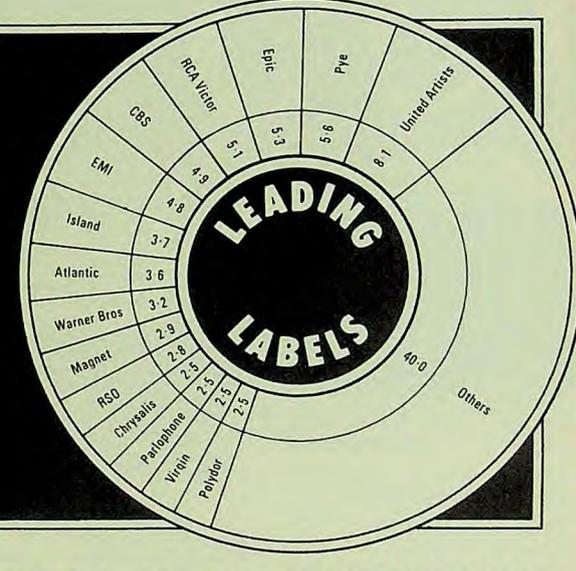
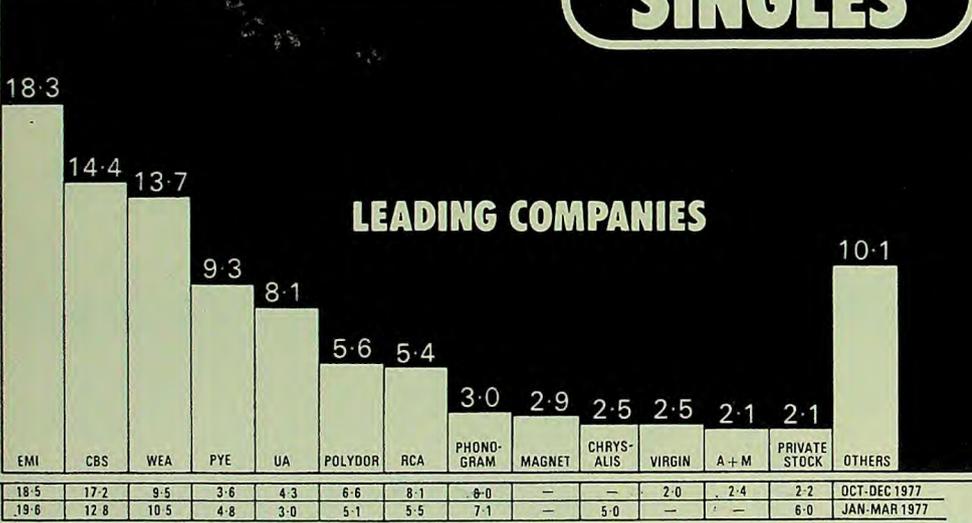
## PERFORMANCE RATINGS FOR JAN-MAR. 1978

THE GRAPHS on this page were prepared from statistics supplied by British Market Research Bureau and based on a weekly sample of sales through 300 record shops in the UK. Albums are those selling at £1.49 or more.

### ALBUMS



### SINGLES



## Chart Performance Survey

- ### SINGLES
- TOP GROUPS**
- 1 DARTS
  - 2 BEE GEES
  - 3 BOB MARLEY & THE WALLERS
  - 4 BROTHERHOOD OF MAN
  - 5 ABBA
  - 6 WINGS
  - 7 ROSE ROYCE
  - 8 ELECTRIC LIGHT ORCHESTRA
  - 9 SCOTT FITZGERALD/YVONNE ELLIMAN
  - 10 ALTHIA & DONNA
- TOP MALE ARTISTS**
- 1 BILL WITHERS
  - 2 ROD STEWART
  - 3 DAVID SOUL
  - 4 GERRY RAFFERTY
  - 5 BILLY JOEL
  - 6 YANNIS MARKOPOULOS
  - 7 GORDON GILTRAP
  - 8 ELVIS PRESLEY
  - 9 ANDY CAMERON
  - 10 TERRY WOGAN
- TOP FEMALE ARTISTS**
- 1 DONNA SUMMER
  - 2 KATE BUSH
  - 3 BONNIE TYLER
  - 4 CRYSTAL GAYLE
  - 5 SAMANTHA SANG
  - 6 JULIE COVINGTON
  - 7 RITA COOLIDGE
  - 8 RUBY WINTERS

- TOP PRODUCERS**
- 1 BEE GEES/RICHARDSON/GALUTEN
  - 2 GIORGIO/MORODER/BELLOTTE
  - 3 R. HARTLEY/T. BOYCE
  - 4 BOB MARLEY & THE WALLERS
  - 5 TONY HILLER
  - 6 B. ANDERSSON/B. ULVAEUS
  - 7 PAUL McCARTNEY
  - 8 NORMAN WHITFIELD
  - 9 JEFF LYNNE
  - 10 JONATHAN HODGE
- TOP WRITERS**
- 1 GIBB BROTHERS
  - 2 SUMMER/MORODER/BELLOTTE
  - 3 NORMAN WHITFIELD
  - 4 BOB MARLEY
  - 5 TONY HILLER/LEE SHERIDAN/MARTIN LEE
  - 6 B. ANDERSSON/B. ULVAEUS
  - 7 PAUL McCARTNEY/DENNY LAINE
  - 8 JEFF LYNNE
  - 9 SAINT-SAENS
  - 10 MANSFIELD
- TOP PUBLISHERS**
- 1 CHAPPELL
  - 2 WARNER BROTHERS
  - 3 RSO/CHAPPELL
  - 4 CARLIN
  - 5 HEATH LEVY
  - 6 ATV MUSIC
  - 7 RONDOR

- TOP SINGLES**
- 1 TAKE A CHANCE ON ME, Abba, Epic
  - 2 WUTHERING HEIGHTS, Kate Bush, EMI
  - 3 FIGARO, Brotherhood of Man, Pye
  - 4 COME BACK MY LOVE, Darts, Magnet
  - 5 WISHING ON A STAR, Rose Royce, Warner Brothers
  - 6 MULL OF KINTYRE/GIRLS SCHOOL, Wings, Parlophone
  - 7 DENIS, Blondie, Chrysalis
  - 8 IF I HAD WORDS, Scott Fitzgerald/Yvonne Keeley, Pepper
  - 9 UPTOWN TOP RANKING, Althia & Donna, Lightning
  - 10 MR. BLUE SKY, Electric Light Orchestra, Jet
- TOP LPs**
- 1 THE ALBUM ABBA, Epic
  - 2 20 GOLDEN GREATS, Buddy Holly & The Crickets, MCA
  - 3 RUMOURS, Fleetwood Mac, Warner Brothers
  - 4 REFLECTIONS, Andy Williams, CBS
  - 5 THE SOUND OF BREAD, Bread, Electra
  - 6 OUT OF THE BLUE, Electric Light Orchestra, Jet
  - 7 VARIATIONS, Andrew Lloyd Webber, MCA
  - 8 FOOT LOOSE AND FANCY FREE, Rod Stewart, RIVA
  - 9 THE KICK INSIDE, Kate Bush, EMI
  - 10 GREATEST HITS, Donna Summer, GTO
  - 11 DISCO FEVER, Various, K-TEL
  - 12 20 GOLDEN GREATS, Nat King Cole, Capitol
  - 13 GREATEST HITS, Abba, Epic
  - 14 ARRIVAL, Abba, Epic
  - 15 THE BEATLES LOVE SONGS, The Beatles, Parlophone

- TOP MALE ARTISTS**
- 1 ROD STEWART
  - 2 ANDY WILLIAMS
  - 3 ELTON JOHN
  - 4 IAN DURY
  - 5 ANDREW LLOYD WEBBER
  - 6 CLIFF RICHARD
  - 7 PAUL SIMON
  - 8 LEO SAYER
  - 9 NEIL DIAMOND
  - 10 JOHNNY MATHIS
- TOP FEMALE ARTISTS**
- 1 DONNA SUMMER
  - 2 OLIVIA NEWTON-JOHN
  - 3 CRYSTAL GAYLE
  - 4 JONI MITCHELL
  - 5 KATE BUSH
  - 6 EMMYLOU HARRIS
  - 7 DUSTY SPRINGFIELD
  - 8 NANA MOUSKOURI
- TOP MISC./SOUNDTRACK**
- 1 DISCO FEVER
  - 2 FEELINGS
  - 3 20 COUNTRY CLASSICS
  - 4 STAR WARS
  - 5 A STAR IS BORN
- ALBUMS**
- TOP GROUPS**
- 1 ABBA
  - 2 FLEETWOOD MAC
  - 3 ELECTRIC LIGHT ORCHESTRA
  - 4 BREAD
  - 5 SEX PISTOLS
  - 6 BEATLES
  - 7 DIANA ROSS & THE SUPREMES
  - 8 BOB MARLEY & THE WALLERS
  - 9 GLADYS KNIGHT & THE PIPS
  - 10 SANTANA

# Number **ONE**

**Singles Company  
Album Company**

BMRB SURVEY JANUARY - MARCH 1978



# TIP SHEET

## Stamp collection

MASTER TAPES of the Chris Stamps Band past and current productions which incorporate performances by Johnny Thunder's Heartbreakers; Shakin' Stevens, The Surprise Sisters and Scruff are

available through Leosongs.

Ray Ellis of Leo says the company has recently been appointed agents for these masters which are available for territories outside of Europe. This type of business is separate from the Leosong copyright service to publishers and includes leasing of master tapes.

Record companies interested in licensing rights to the Chris Stamps Band catalogue can contact David Simmons or Ray Ellis. Leosongs, 28 Bolton Street, London W1Y 8HB 01 491 3966.

## Contemporary acts wanted by Satril

SATRIL RECORDS is conducting an active talent search for new artists.

Satril is marketed and distributed in the UK by WEA and around the world by various major companies except in Japan, where Satril's own company is administered by giant Nippon Television Music Corporation. Satril Music is managed worldwide by Carlin.

The talent hunt is tied to the companies' expansion plans. The company is particularly interested in young groups who write their own material in line with contemporary trends.

"More specifically", says Paul Jenkins, Satril's a&r Manager, "Henry Hadaway (Satril's md) and I are looking for two types of groups. First, a young, good-looking pop/rock group along the lines of Pilot, Smokie, Blue, etc. Second, a rock group writing its own material along the lines of Queen, Supertramp, Uriah Heep, Foreigner, etc. We will sign for both recording and publishing."

Interested acts should send a demo tape and a group photograph, or contact Jenkins to arrange an audition.

Paul Jenkins, Satril Records/Music, 11 Little Newport Street, London WC2 7JF 01 734 7333.

Charles Aznavour's manager, Tony MacArthur, is talking to several companies about a recording deal for Aznavour in the States. He will be on tour there for five weeks from May 1 to June 5. On his last trip he had three sell-outs in two days at Carnegie Hall.

Contact MacArthur at MAM, Heron Place, 9 Thayer Street, London W1. 01 486 7144.

**TIPSHEET** is a Music Week service for artists, publishers, producers, a&r men, managers, agents and talent seekers.

Contact: **SUE FRANCIS** on 439 9756 or through MW 836 1522

## Rundgren product

ERIC GARDNER in New York is representing Todd Rundgren and has two pieces of product looking for a UK deal.

One, produced by Rundgren, who also plays guitar on the tracks, is with John Wilcox (drummer for Utopia). Wilcox is looking for a solo deal here. Rundgren's tracks will serve as a demo. Part of the deal, which can be a straight signing rather than a production deal, is that Rundgren will produce Wilcox.

The other available project involves ex-keyboardist from Utopia

Jean-Yves Labatt. He has his first album also produced by Rundgren. The album is a finished master and includes musically all the numbers of Utopia.

Contact Eric Gardner, Panacea, 132 Nassau Street, New York, NY 10038. Telex 235996. (212) 499 6384.

## Alex Riahi looking for new bands

A&R ARTISTS Management are looking for a variety of artists and material.

Owner Alex Riahi started A&R Artists Management two years ago as a rehearsal studio. Success bred expansion into management, production and publishing. Riahi brought in Victor Rush to oversee their group's live gigs and Bruce MacLean to handle recording, publicity and promotion. A&R Music is administered through Chappell.

Riahi, a Persian, was a successful marketing consultant before going into music. He decided the best way to find out what's on the street was with a rehearsal studio. He now has two in the building and they have attracted acts like UFO, Wishbone Ash, The Damned, etc. Rates are £3 per hour including PA, with daily rates negotiable.

The company represents The News, a power pop group on GTO; Killa Hz, a head-banging powerful rock group and Lionheart (r&b with soul). Killa Hz is looking for a new bass player and also a drummer.

Lionheart need rhythm and blues material tending toward disco, and want to record masters soon.

MacLean says the company could use a "nice, commercial, strong, down-the-line singles group". He points out "we have all the rehearsal facilities on hand and so can take the time to let a group get together. And we have the financial resources".

A&R Artists Management, 36 Causton Street, London SW1. 01 828 7503/01 821 0811.

## Baal label in market for product

BAAL RECORDS looking for second options on European and American product from major companies. Baal is the independent label originated in Singapore, distributed by Pye and owned by Jay Shotam.

Says Baal's Warren Hoskins, "We work continuously on all the product we have. We don't give up on anything we take, once we believe in it. We're not big money splashers as we do not think it is worthwhile. Hard work and tenacity works for us."

Contact Warren Hoskins or Jay Shotam, Baal Records, 62 Gloucester Place, London W1. 01 486 1486.

**TIP SHEET** every week in **MUSIC WEEK**

## SURPRISE SISTERS AVAILABLE

THE SURPRISE Sisters are now without a record deal.

After their Good Earth hit with La Booga Rooga, the sisters had a single, 'Dancin' Man, out on Track Records last October, and went to New York for a look around just as Track wanted to sign them. The deal was never signed, and now Track has ceased operations.

The Surprise Sisters are Ellen, Pat Susan and Linda — they really are sisters. Their act is varied to cover almost the entire spectrum of music from rock through funk, gospel, pop and nostalgia. "But", says Ellen, "jazz is our real origin." The sisters also write and arrange their own songs. They appeared on several TV shows including Top of the Pops as a result of the 1976 hit and have toured extensively, building up their own rock audience. They headlined at Ronnie Scotts a year ago and says Ellen, "Had a fantastic week at the Rock Garden in August".

ALASKA AND Black Bear Records' distribution deal with Anchor/CBS sparks expansion of the label in the talent area.

Managing director John Schroeder says, "At last we have a fighting chance, or at least as much as anyone else. I'll be looking for artists, songs and masters, especially disco product for Black Bear."

"After a 4½ year effort to reach this position, I look forward to LP action for the first time."

An example of what Schroeder is signing is a new band called Hermitage whose style is "strong



Despite all this exposure Ellen says, "We find the industry cannot accept us as we are. People want 'another one just like' Labelle, The Pointer Sisters or this year Manhattan Transfer."

"Britain has never produced a vocal group to compete with the Americans and it is because the business will not get behind a

quality vocal group. There has been tremendous pressure on us to go mor or cabaret."

Thames At 6 did a tv story about their live success not getting record company action as did Hullabaloo.

Contact manager Peter Gill or Peter Hazell-Smith at 36-37 Maiden Lane, London WC2E 7U. 01 240 3284.

## Alaska wants a disco band

vocal and harmonies and more potential than any band I've seen since the beginning of Alaska Records". Hermitage is looking for material — good quality pop. Added Schroeder, "I would also like to find a really good tight funky disco band for Black Bear who could become our 'house' disco group. Preferably

they should write their own material."

First releases through the new deal are the singles I Found Someone Else by Love Dimensions out (April 21, on Black Bear) and Cherokee Dancing by Mocca-sin and the TPs (April 28, on Alaska). First albums will be Keep on Comin' by Flying Saucers and The One's That Got Away — Twenty Greatest Disco Party Runaways out May 5th.

John Schroeder, Alaska/Black Bear Records, 12 The Quadrangle, Cambridge Square, London W2. 01 402 4550.

## Rocket ready to sign new artists

ROCKET MUSIC'S relatively new management is open to see a variety of new acts and writers, as a result of new writer signings.

Head of Rocket Music, Kevin Eade, along with Rocket Records' Lem Lubin, head of a&r and Arthur Sherrif, general manager, are determined to eliminate any "figurehead" and function from the Rocket operations.

First signing was Gary Osborne, 28, a lyricist of ten years' experience who began writing with Elton John a few months ago. He just completed a concept album with Jeff Wayne, War of the Worlds by H G Wells, due out on CBS in June.

Second signing was writer Neil Harrison. As a film score composer (To Sir With Love) Neil is signed to Arista with a single planned for May. Lulu has cut three of his songs.

• STEVE ROWLAND, creative manager of Hansa Records is open to a funky reggae band a la Steel Pulse or Bob Marley.

Rowland would also like to find people who write and perform interesting, inventive and different material. On the same "different" tack, he has an opportunity for girl singers with unusual and unique voices.

Steve Rowland, Hansa Records, 12 Bruton Street, London W1 01 493 9766.



The third signing was at Midem — a Dutch r&r band, on CBS Gruppo Sportive. The band is semi satirical with elements of the Tubes, and new wave but also come up with good solid three minute singles.

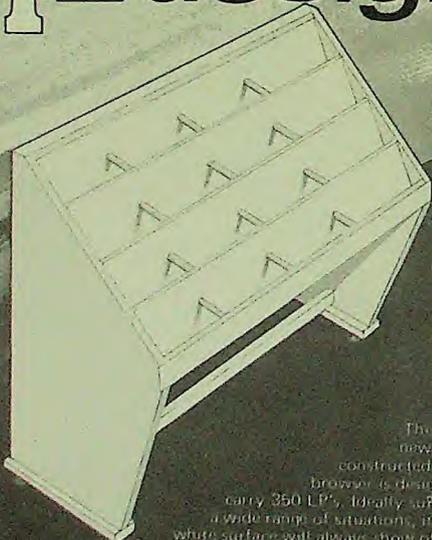
Says Eade, "We are completely open to see a variety of new acts and writers. We naturally tend to get coming into the office a lot of piano playing songwriters. But we are looking for diversification, not another "just like".

Rocket Music, 4 Audley Street, London W1. 01 493 9685.

## FROM THE MAILBAG

• The Rivvits on view around London, is a five piece pop group. The members write all their own material and have a catalogue of about one hundred songs. Manager Nigel Lucas has written to say The Rivvits are looking for recording, publishing and agency deals. Forthcoming gigs (London), April 26, 27, 28, 29; The White Lion, Edgware; May 3; Rock Garden, W1. Nigel Lucas, Snatch Artist Management, 24 Danbury Street, London N.1. 01 226 3340.

# BPA design



The smart new wood constructed album browser is designed to carry 350 LP's. Ideally suited for a wide range of situations, its clean white surface will always show off your record display to the best advantage.

The price is £49.50 and delivery is free. (UK only) For more details on this and our other browsers, write to BPA Design, Osborne House, 82a Elm Grove, Hayling Island, Hunts, or ring Malcolm Paton on (04215) 63434/60737.

**THE NEW RUNNERS SINGLE!**

Follow-up to the disco smash 'Keep It Up'

**Olympic Runners with George Chandler:**  
Whatever It Takes [6.48] c/w Solar Heat [6.42] 99p.

**OLYMPIC RUNNERS with GEORGE CHANDLER** 12" DISCO 99p  
— LIMITED EDITION —  
**WHATEVER IT TAKES** B/W SOLAR HEAT PC 5078



**COLLECTOR'S ITEM**  
cartoon sleeve for first 15,000 12-inchers!

**ADVERTISING BACKING**  
in Disco and Music press!  
plus sleeves for in-store display!

**PERSONAL APPEARANCES**  
in discos throughout the country!

**STOCK UP NOW!**

PC 5078 **RCA**  
For telephone orders ring:  
021-525 3000

# RETAILING

## Reps, TV LPs: West Country comments

IT WAS with great interest that I read the reports in *Music Week* of the recent GRRC meeting in Taunton. The meeting was precipitated by the feeling of frustration being increasingly felt by dealers South and West of Bristol, whose geographical location has for so long been a barrier to any rewarding liaison with the manufacturers. It is this isolation that breeds the sort of problems that would elsewhere be easily overcome.

The comments made at the meeting about reps have a direct bearing on this. Whatever our individual ideas about the dress of the "ideal" rep (remembering that what some of us consider unconventional dress is quite in keeping with the image of many of the newer record shops) we need men who can give informed answers on the spot to queries on invoices, s-o-r returns, faulties, company policy etc. and not just new release information. We rarely see anyone from a head office and need reps with the ability to give on-the-spot answers.

On the question of s-o-r in relation to television products most of the relevant points have been made — except possibly one, and this really is the crux of the whole matter. How are we, as independent

### DEALER VIEWPOINT

AT THE first meeting of the South West Record Retailers Committee meeting Peter Corney, of O'Nicklin & Sons, in Barnstaple, Devon, was elected chairman. Here he gives his personal thoughts on the meeting — at which West Country dealers clearly aired some topics which had been both worrying and annoying them for some time.

retailers, to be expected to finance the money required to put quantities of this product in stock, wait for returns rights, wait for credit, pay the returns carriage (as we obviously have no manufacturers van service) and sell against cut priced competition when we get little or no actual tv coverage and only a 25 per cent mark up. *It can't be done.*

Just to answer the manufacturers before they take up the point about not getting the tv coverage, we are heartily tired of asking reps when the coverage on a particular album is to be seen, only to be told that it has been decided not to cover the

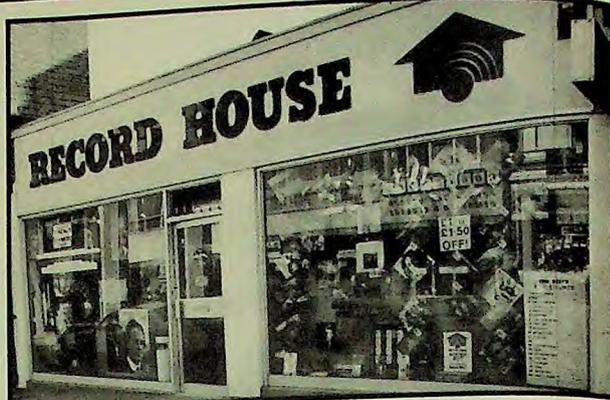
Retailing news every week in Music Week —

Contact

Terri Anderson on 01-836 1522

Westward area. As a footnote they might be interested to note that it is only within the last 15 months that some parts of North Devon facing the Welsh coast have been able to get *English tv*.

The comment by Harry Tipple that "this is a good business" I fully endorse. All we want to do is make a profit. We, as independent retailers have the ability to offer our customers the best selection across the board; the best service; the most highly informed and best trained staff. What we need is positive help and suggestions from manufacturers to get the industry out of the doldrums that the multiples with their marketing policy (described at the GRRC conference as "stupid") have got us into.



PLENTY OF window space is available at the Record House, in Aylesbury, Bucks.

## Staff strength means more profitability

EDITED by TONY JASPER

21 SUCCESSFUL years with EMI in management and now being involved directly with wife and son in a record retailing business is part of the life-story of Derek Sinclair. Differences of policy with certain EMI management led to his resignation from the EMI fold as Managing Director of World Records. There, he says, "I reorganised the company from top to bottom, and after three years of profit the staff began to feel secure. They gave me a gold disc when I left — I believe I am the only md to have been presented with a gold disc by his staff."

Sinclair says he had eight wonderful and exciting years at World Records, but as he points out, "During my eight years EMI suffered no less than four changes of md."

Sinclair says he would not be averse to joining a record company again if the right opportunity presented itself. He says, "I have recently been approached by a European company and a UK based American company. I am considering the propositions carefully, but as I am financially independent and have property interests apart from Record House, I want to be sure of doing the right thing. It would have to be concerned with managing people — this is what I do best."

However, there is for now renewed interest and time for the chain of shops of which he and his wife, plus son Simon are directors. The small chain trades under the name Record House with shops in Aylesbury, Chesham, Princess Risborough and Amersham. For the most part the chain has been built up and developed by Simon Sinclair.

The trio reckon to turn over five times a year and their considerable success with the consequent profit has meant at least one happening which should make most shop managers slightly envious — each of their four shop managers is receiving a company car this month.

Simon Sinclair is a great believer in linking staff strength with increased turnover and profitability. He says, "Each member of staff is groomed for the possibility of future management, and only when we have a surplus of management material do we look towards future retail expansion." He says this policy has ensured high calibre of staff and adds, "This linked with the right stock, imaginative presentation and good shop fitting makes the difference between a chain store approach and ours."

To ensure this success Record House hold management meetings every month. There, problems are thrashed out, ideas are pooled and company policy endorsed.

He seems slightly uncertain as to whether Record House will expand

further, for he adds, "Record House remains a family business, and each shop performs at its optimum. The larger we grow the more at risk those two essentials become."

Whatever his record philosophy and subsequent practice in terms of management might be, he, like many, knows he has to face the realities of the market-place. First, and foremost, this means price-cutting. He says, "Price cutting is generally undesirable but it's obviously here to stay." For Record House in Aylesbury, there is a W H Smith's on the other side of the road.

However, another point he makes has a positive ring; "What independents have in their favour is flexibility, freedom, knowledge, ingenuity and depth of catalogue. Combine all that with sensible and effective price-cutting and you've no competition."

The four shops employ a total of 14 people plus the three Sinclairs with the addition of Saturday staff. Each store has its own distinct emphasis according to area record buying tastes. At the Aylesbury shop there is considerable golden oldie stock which has its own special section plus, as the pictures show, considerable floor space given to cassettes, quite in contrast to the normal retail shop positioning of cassettes along a wall.

The store has a separate room at slightly higher height from the main floor which deals in mor and classical. Derek Sinclair says this separation has proved invaluable — it means rock — pop customers can enjoy their life-style without it sending shudders through those who prefer the less boisterous world of Beethoven or James Last.

As for the record business, the two are advocates of a general 5% return and say company profit margins are high enough. They praise the service they receive. They talk of telephoning WEA at two or three in the afternoon and by the next day they have delivery. WEA gain their top service award, EMI come second.

In terms of the retailer, Derek and Simon Sinclair suggest people stop moaning. "We have a Smiths opposite and we thrive on the competition."

They also advocate any shop considering new fitments to employ or buy from EMI. They call their merchandise first-rate. At Aylesbury they spent £15,000. Derek Sinclair says, "The bill gave me a slight heartbreak but it's been worth every penny, for when you have competition then you have to ensure your customer knows you are different from the others."

### BOOK REVIEW

in book form as a lasting record of the events which have taken place — especially when the tour is already a two-year-old memory.

That the Paul McCartney and Wings tour of the USA in May and June of 1976 is seen as an exception is a tribute to the artists' popularity. The tour itself was exceptional — it was the first in the US by a Beatle for ten years and during the twenty-city trek a new world record for indoor attendance was set at the King Dome, Seattle, when 67,100

watched the Wings performance. They also broke records for ticket sales when 36,000 seats for two shows in Los Angeles were snapped up in three and a half hours.

Given the opportunity of glamorous posed snaps of stars and other exciting happenings associated with a rock tour. Hipgnosis — the British graphic design studio — took some bold decisions in putting together this 160-page collection of photographs. The first was to take the photographs on or as near the hour as possible, regardless of what happened to be going on at the time, whether it was the group backstage with Jacqueline Onassis at midnight in New York or T-shirt and picture vendors setting up shop outside a Boston concert hall at 6 o'clock.

The photographs don't just concentrate on the group and the events revolving around them. As a result some interesting shots have crept in, such as a portrait of the oldest lady in the USA and a picture of an off-duty policeman looking more menacing than any I've ever seen in uniform, even though they wouldn't necessarily interest the out and out Wings fan.

The boldest decision of all was for Powell to take his photographs in black and white, completely forsaking glorious colour. Storm Thorgerson, who co-edited the collection for Hipgnosis, explains in his introduction: "Contrary to some opinion, tours represent a lot of hard work and in spite of spasms of alarming unreality that may occur, it is basically a very real and grinding operation. We chose therefore to work in black and white rather than in colour. It seemed to us that the last thing that was required would be to be to make it more glamorous than it was."

Retailers hardly need reminding of Wings' popularity as their latest album London Town shot straight into the top ten of the album charts on release and Mull Of Kintyre broke all records for singles sales. There is bound to be great interest in this book amongst their many fans. **Hands Across The Water: Wings Tour USA is available from Phin Publishing, Sunshine Industrial Estate, Churchill Road, Cheltenham, Glos.**

## Wings at shutter-speed

HANDS ACROSS THE WATER: WINGS TOUR USA. Photographs by Aubrey Powell of Hipgnosis. Price £3.25. Published by Paper Tiger (A Dragon's World Limited Imprint).

A ROCK tour is normally a much photographed phenomenon. But the tours are rarely memorable enough to warrant a collection of the photographs being pieced together

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# INTERNATIONAL

## Polygram opens Far East office

TOKYO: The newly-formed Polygram Far East office was opened here recently at Shuwa Shinagawa Building, 26-23 Takanawa 3-Chome, Minato-ku, Tokyo 108.

Headed by Far East Polygram president J. Dieter Bliersbach, the office will co-ordinate and supervise the activities of the Polygram group in Japan, Hong Kong, Singapore, Malaysia, Taiwan, Korea and the Philippines. Polygram is represented in Japan by Polydor KK, Nippon Phonogram KK, Phonodisc KK and Chappell KK.

Bliersbach, 49, began his professional career with Siemens, working for the company in Germany, India, Canada and the States and before being named Far East president held the position of senior vice president of Polydor International in Hamburg, a music division of the Polygram group.

With the establishment of the Tokyo office, Polygram acknowledges the importance of Japan as the second largest music market in the world, and expresses its desire to provide a focus for all Polygram activities in the area in the future.

## Al Bennett in UK to finalise deals

HOLLYWOOD: Cream-Hi Records president Al Bennett visited London at the beginning of this week for various meetings with record companies and music publishers for the finalisation of negotiations concerning the Cream-Hi record catalogues and the Cream music publishing group, comprising East Memphis, Deerwood, Birdees, Churn, Butter, Joe and Hi copyrights.

Accompanied by Cream-Hi vice president and international records and publishing director Bobby Weiss, Bennett was due to visit

Frankfurt and Hamburg later this week.

Agreements have been set recently for Hi product to be issued in the Philippines by Home Industries on the Hi label, in addition to the combined Cream and Hi catalogue repertoire appearing on the Cream label in Brazil following a pact reached with Gravacoes Electricas.

Cream is also represented in Canada, Japan, Australia, New Zealand, Barbados and the Caribbean, Israel, Italy, Argentina, and Venezuela.



SYDNEY: Welsh-born RCA singer Bonnie Tyler visited Sydney radio station 2SM during her recent promotion tour of Australia, and met resident deejays Mike Gibson (left) and George Moore. Whilst she was here, Bonnie's single *It's A Heartache* reached the No. 1 spot in the national chart.

INTERNATIONAL NEWS every week in MUSIC WEEK  
Contact: Nigel Hunter  
Music Week, 40 Long Acre,  
London WC2. Tel: 01-836 1522

## Platinum disc for NZ Orch

WELLINGTON: The album *Going Places* by the New Zealand Symphony Orchestra conducted by British film composer and musical director Ron Goodwin has gone platinum, following a tour here by Goodwin and a tv advertising campaign in support of the LP.

EMI states that it is the first time that an orchestral LP has shipped as many as 16,000 in New Zealand.

## Gayle tries to cheer up Canada

MISSISSAUGA: Country music Grammy award winner Crystal Gayle is contributing her singing effort to cheering up the Canadian population currently in the midst of high unemployment, a low-rated Canadian dollar and the possibility of the Quebec province declaring its independence.

Her latest single is *Ready For The Times To Get better*, and *Morning*

Music, publishers of the song, has presented Prime Minister Pierre Trudeau and Minister of Finance Jean Chretien with a personal copy of the disc.

Additional copies were due to be handed out at the Unemployment Office in Toronto on April 11 when the latest unemployment statistics were due to be released.

## Electra promotion for 'Graffiti USA' album

STOCKHOLM: Grammfon AB Electra is launching a big campaign for its two two-set compilation albums featuring US hits from the 1950s and 1960s. The LPs are called *Graffiti USA* and each has 32 tracks, one from the ABC and Dot catalogue and the other from RCA.

The albums, promoted throughout Scandinavia and Finland, were compiled and co-ordinated by Klas Burling who, in 1960s, was the first disc-jockey at Swedish Radio to have a regular radio show of rock music. Now he is label manager at Elektra.

Label information for the information includes recording data

and also the highest position reached on the Billboard chart. Original mono is being used when the tracks were originally released in that format.

The albums are retailing here at \$10.85 and are backed by heavy press advert and in-store sales aids.

Until the end of 1976, Electra represented MCA here and had success with that label's compilation LP *American Graffiti*. MCA is now represented by Polydor here and sales of the first "American Graffiti" soundtrack from the movie are over 100,000. Electra test-marketed its *Graffiti USA* a month before its release.

## French minister queries emphasis on imports

PARIS: Andre Rossi, French Minister for Overseas Trade, says he wonders why imported music is given such prominence here when France in fact exports double the number of discs brought in from abroad.

More royalties, he stresses, come in from foreign sources to French composers than go out to foreign writers.

Now a consultative committee for the exporting of discs is to be set up,

a similar organisation already existing for books. The record side will include representation of the Prime Minister, the Ministry of Foreign Affairs, the Ministry of Cultural Affairs, the Ministry of Foreign Trade and the Committee for the French Language.

Rossi says instructions are to be given to commercial and cultural attaches in all French embassies abroad to give help and guidance to visiting French groups and singers.

## Yugoslav Eurovision referendum

OPATIJA, YUGOSLAVIA: This year's Eurovision Song Contest, staged in Paris, is the second held without an entry from Yugoslavia. But now industry talk here suggests the country will compete again in 1979.

Two years ago, Yugoslav Radio-Television decided to withdraw from the event, following a string of low

places earned in the contests. But at the Days Of Yugoslav Pop Music festival held here in this seaside resort, six music magazines decided to launch a referendum about Eurovision among readers. Though the votes have yet to be counted, it seems odds on that there will be a Yugoslav participation again in future.

*It's*  
*Almost Summer*

A new single performed by CELEBRATION featuring MIKE LOVE written by Brian Wilson, Mike Love and Al Jardine. The title track from a forthcoming Film release. Rush released and available now.

MCA 365

Currently Simon Bates' Record of the Week (Radio One Featured Forty) Also currently a Capital Climber

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# BROADCASTING

## Complete confidence in ILR — Whitney

COMPLETE CONFIDENCE in the value of independent radio and impatience at Government inaction on the Annan Report and making its mind up about the future of UK broadcasting were keynotes of a lecture on tomorrow's radio broadcasting delivered last Wednesday at IBA headquarters by Capital Radio managing director John Whitney.

Stating that radio is going to play an increasingly important role in years to come, Whitney cited the "explosive growth" of ILR listening. In just over four years, 13 million UK adults now listen to one or more of the 19 ILR stations.

"It's not easy to change a pattern of listening developed over many years," Whitney observed, "but this is what ILR has succeeded in doing with a third of the country's adults tuning in. Today seven ILR stations claim to be the most listened to radio service in their areas whilst the average listener to ILR tunes in for between 10 and 14 hours a week."

He forecast a "lack of relevance" for the BBC's Radio 1 as ILR stations extend to more areas across the country. The BBC will continue to broadcast its national services with opt-in and opt-outs from service to service, but Radio 1's irrelevance "will become more and more apparent to its listeners. Describing traffic conditions in Leicestershire is of no consequence to drivers throughout the rest of the country. Neither for that matter are weather conditions."

Whitney believes that the fact that technical advances in radio appear to be slower than those made in other media may well be due to the lack of incentives provided by successive Governments to ensure

the long-term development of radio. "Radio's re-organisation in this country is something which almost every Government comes to power announcing it is going to tackle and goes out of office regretting that there wasn't time to deal with it during that Parliament, but of course if re-elected they really will be dealing with it . . . and so the story of radio's re-organisation goes on and on like the Archers — the everyday life in the world of amplitude and frequency if not Ambridge and farmers.

"We ought not to be surprised by this," continued Whitney. "Time in its different forms is something which Parliament has never been generous about when it came to radio. If successive Governments had not sat on so many expansionist ideas, postponing decision after decision, there would be less need for the rules and regulations which complicate broadcasting today."

He remarked that it took the offshore pirate stations to break the BBC monopoly. It will take the iron grip of a Captain Hook to force the Government to allow at least 60 ILR stations to match the minutes on the clock which his crocodile swallowed.

"We can hardly cast Lord Annan in the role of Captain Hook, or for that matter crocodile or clock. But the IBA must be allowed to go ahead expanding the ILR system.

"Sadly, I fear, we are about to be treated to a re-rendering of the line about the Government being sorry that there wasn't time to deal with radio in this Parliament," Whitney prophesied. "And so our frustrations, this continual feeling that legislation is like the proverbial jam — there tomorrow, but never jam today."



GTO PROMOTION men Mike Peyton (left) and Paul Clark visited Radio Hallam dressed as heating engineers to draw the attention of presenters including Ray Stuart (right) to the new Heatwave album, which inevitably they tip as a hot favourite for the chart.

## Luxembourg's charter trip for '78 promotion awards

RADIO LUXEMBOURG is organising a charter trip to Luxembourg for the presentation of its 1978 Music Industry Record

Promotion Awards on June 2 for two days.

The Awards are the first of what 208 plans to be an annual occasion, and include several categories including Plugger of the Year. Exact details and the names of the winners are being kept secret until the event itself.

RL is chartering a Boeing 737 Luxair 206-seater jet to transport promotion persons to the Grand Duchy, where they will stay at the Holiday Inn and also visit wine cellars in the Moselle valley as well as touring around the 208 station.

## Capital's May Day

THE MAY Day Bank Holiday Monday is being converted into a mammoth Listener's Choice — And Every One A Winner programme on London's Capital.

It will run from 2 am on the Monday until 2 am the following morning with presenters Ian Davidson, Kerry Juby, Tony Myatt, Peter Young, Adrian Love, Mike Allen Davidson.

Every listener sending in a suggestion for a record will receive a T-shirt if the record is played, and there will be special prizes of albums for those sending in "the most interesting suggestions".

Programme director Tony Prince told *Music Week* that the trip is intended to be an annual opportunity for the promotional efforts of the record and music publishing industry to be recognised and rewarded and a chance for promotion people who do not get the opportunity of visiting the Grand Duchy to see some of it in person and meet the RL team on their home ground.

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THIS WEEK'S CENTRE SPREAD.**

# ALTHEA AND DONNA UP TOWN TOP RANKING

Rush-released on May 5.  
The debut album from two of Reggae's  
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WILKO JOHNSON  
Walking on the  
Edge. VS214



PENETRATION  
Firing Squad  
VS213

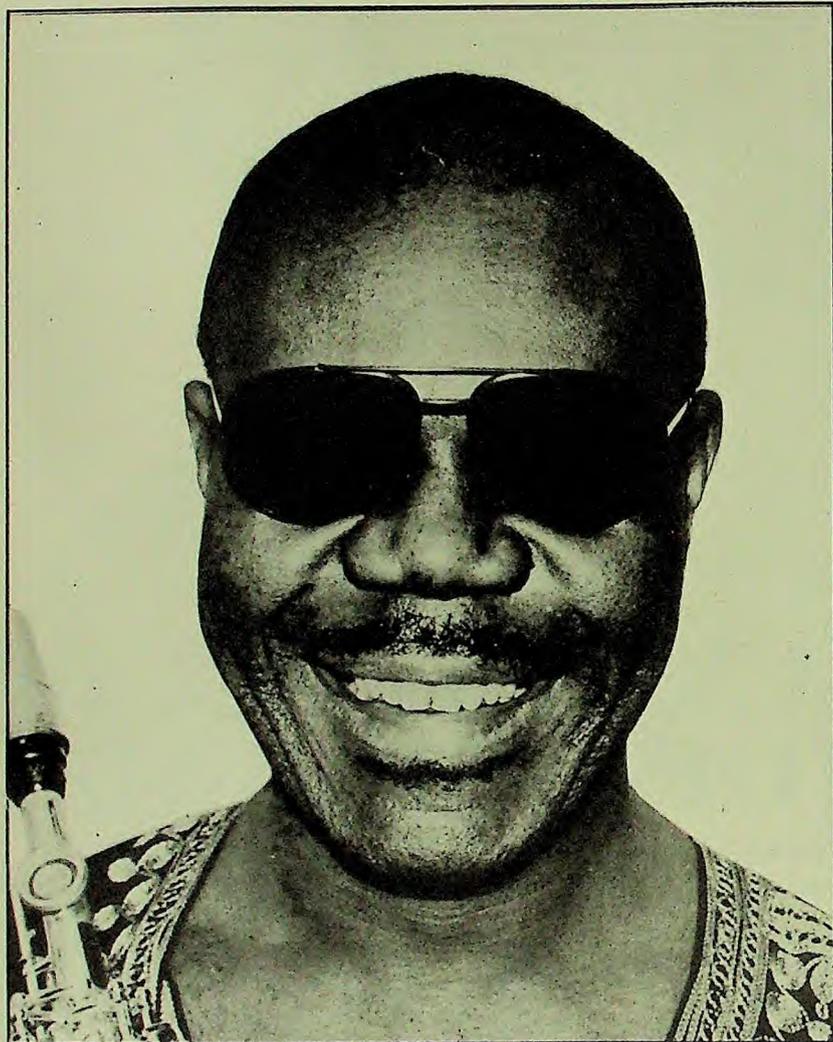


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# MANU DIBANGO



New L.P.

## AFROVISION

Manu Dibango that "afro-funk-jazz leaper" follows up his number 1 disco chart, hit single 'Big Blow' with what must be the disco album of the year.

**Includes  
the hit single  
'Big Blow'**



SKLR 5296  
Also available on cassette  
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## PUBLISHING Bruton launches music-to-order LP catalogue

WHILE ATV Music, fronted by managing director Peter Phillips, basks in reflected song for Europe glory and a fast-building international prestige, its subsidiary, Bruton Music, with Robin Phillips, (brother of Peter and another son of industry doyen Jimmy Phillips) is also making great progress.

Efforts which have spread over a year of preparatory work now come to fruition with the launch this week of an entirely new catalogue of recorded music for production purposes.

In effect, the catalogue provides comprehensive theme suites on the one hand through to what the business calls "snap logos", or very brief items, on the other. There is music for commercials to accurate, spot-on length, and material filed under 20 different categories. All in all, there are 60 albums available within the library.

Robin Phillips says: "What we've done is throw the recognised music library format out of the window. We've talked to a lot of people and listened to their needs and their ideas. In all modesty, I have to say that we've devised a catalogue which is a music editor's dream."

In building up the new library which, emphatically is based on music not mere sound-effects, Bruton Music has used some of the product available under ATV's old Regency Line set up. Now each album has its own colour code system. A producer or commercial-maker can be handed appropriate material in the fastest possible time.

Additionally, Bruton claims to be the only company of its kind to make arrangements to record in

London through a deal with the Musicians' Union. So far there are 1,000 titles on record and the production schedule is for a further 1,000 each year.

Says Robin Phillips: "Additionally, we are structured to offer creative advice to potential clients and also we can produce scores and singles to order, no matter what the length or basic topic. We have a huge list of writers contributing to the library and they cover most styles of music."

That list includes Shadows drummer Brian Bennett, bandleader Jack Dorsey, Tony (Save Your Kisses For Me) Hiller, Richard Hill, singer-songwriter Miki Anthony, John Cameron, Pye recording artist Simon May, Dennis King (formerly of the King Brothers, now a highly successful telly-theme composer), Johnny Pearson, Mike Vickers and Jack Parnell.

For Bruton Music it is an important break-through into the world of broadcast music-to-order.

• ATV Music is part of the United European Publishers group, a conglomerate which includes leading continental publishing houses, such as those headed up by Stig Anderson, Claude Pascal and Peter and Trudi Meisel. In time for the International Music Industry Conference in Venice (May 1-4), the UEP organisation is publishing a "house" magazine which stresses the group's successes and aims. It is hoped this will be the first of a series of similar publications.

The UEP was originally formed to combat the majors in the fight to grab important, but generally highly expensive, US music catalogues.



RECENT SIGNINGS to ATV Music were the Sutherland Brothers, whose hits include *Sailing, Arms And Mary* and *Moonlight Lady*. Peter Phillips negotiated this deal with the brothers' manager Nick Blackburn. Picture shows the Sutherland Brothers (third and fourth from the right) with (left to right): Blackburn; ATV Music's Stuart Slater (co-writer with Stephanie de Sykes of the Eurovision entry *Bad Old Days*); Tony Curbishley, financial director of ATV Music; Eric Hall, ATV Executive; and Peter Phillips.

## Rocket Music signs Abesong catalogue

KEVIN EADE, Rocket publishing managing director, seeking to add further weight to the company's catalogue strength, has finalised a worldwide publishing deal with Abesongs.

It includes work by Mark London, writer of *To Sir With Love* and *Best Of Both Worlds* and of several major movie scores. Also with Abesongs is songwriter/singer Neil Harrison whose debut single *Bank Of Love* is an early-May release via Arista. (See *Tipsheet*, page 10)



## Alan Melina joins Chappell

ALAN MELINA, formerly a director and general manager of Satril Records and Satril Music within the Henry Hadaway Organization, has joined Chappell's London Music Division as business administration manager.

He reports to Chappell managing director Tony Roberts and to financial controller Jeff King.

# FILMS ARE BREAKING RECORDS...

## ...AND NOT JUST AT THE BOX OFFICE

People are queuing in their thousands to see 'The Stud', a new film on nationwide release. And not just watching, but listening to tracks from two artists with proven sales ability - Biddu, with 'Theme From The Stud', and Tina Charles with 'Fire Down Below'. So naturally, they will be looking for copies of both these tracks that are featured in the film.

In anticipation of the huge demand, 'Theme From The Stud' and 'Fire Down Below' have both been released as singles.

So we're ready. Are you?



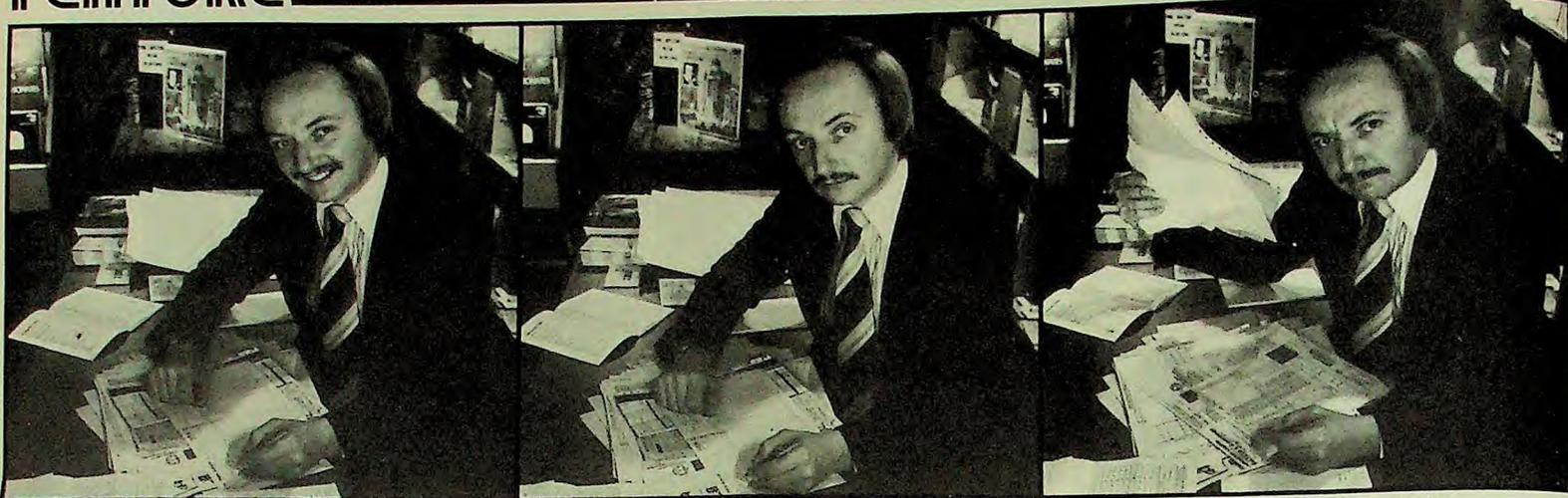
TINA CHARLES  
'FIRE DOWN BELOW'  
new single  
CBS 6272



BIDDU  
'THEME FROM THE STUD'  
new single  
EPC 6317



## FEATURE



10 a.m. Freshly-scrubbed fingernails and a sweet smile...

noon... Hope my fallen arches were not going to play up on my first day.

2 p.m. ... a few shocks on checking the faulties list...

# A marketing man takes the

How many times has a dealer thought to himself: "If only these record company bosses could stand behind my counter for a few days then they would see the problems I have to put up with." Last month it happened when BOB WALKER, former classical marketing man at RCA, took over a friend's record shop when he was on holiday. It was, says Walker a chastening experience...

ON SATURDAY, March 18 I found myself (with half-an-hour's training the previous evening) manager of a classical record shop manager of *any* kind of shop, I might add — for the first time in my life. But with my experience in the record business, I felt confident enough to handle almost anything. In the event, it was a chastening, humorous and extraordinary experience, which has convinced me that *all* record men should spend some time behind the counter of a record store, and this qualification should immediately be added to those required by record company personnel directors.

Any Bachelor of Science with a degree in marketing and a vocabulary full of meaningless jargon can bamboozle most future employers into believing they really are part of a fast-moving communications company, but get him to placate a customer who screams hysterically at the top of her voice when you politely point out that the record of Beethoven's Ninth Symphony conducted by Sir Thomas Beecham which she has had at home for 25 years is a figment of her imagination (he never recorded the work commercially), or explain why records advertised, reviewed and even broadcast on the radio are not available, deleted, out of stock or "not known" by the company's computer, then a whole host of disciplines never covered by Brunel University come into play.

However, on my first morning, I knew none of this. I had a target from my friend which I was determined to reach, I had my sandwiches "out the back" (none of your expensive restaurant's mid-day hymns to cholesterol her), I had a large supply of double Amplex, freshly-scrubbed fingernails — so important in a shop assistant I always think, since Mrs Slocombe made the point in a recent 'Are You Being Served?' episode — and I hoped my fallen arches and curvature of the spine were not

God, it falls to the floor — what a mess. As I stagger to my feet, the customer is already at the counter, with a faint look of exasperation as this idiot smiles weakly in his endeavour to stand upright.

"Good morning," I said sweetly, "May I help you?"

"Yes," she replied, "Have you got 'Cockaigne'?"

Ah, wonder of wonders, I thought, my first sale will be of music by Elgar. How appropriate. This is where I show what I am made of.

hurriedly, leaving me to make another mental note to have my ears syringed.

A somewhat unnerving experience to start my new job, but I quickly settled into the unpredictable and fascinating business of selling classical records. During a break on my first day, I decided to analyse the faulties — a pretty large collection of records due for return as being damaged in some way. When one considers that the shop had been open for four months, a list of over 40 albums waiting to be exchanged might seem excessive — particularly when a lot more albums had already been exchanged.

I got a few shocks doing this exercise: the company with the most number of faulties in the shops collection was DG, followed by EMI and RCA: the company with which the shop has least trouble was CBS. At first, I assumed that this was probably because DG issue more classical records than, say, CBS, and therefore the incidence of faulty records was bound to be greater. That this assumption was wrong was demonstrated by the fact that Decca frequently issue more classical product than DG, and CBS's John Williams, I quickly learned, unsold, in this shop at any rate, most of DG's artists put together. What then, was the reason? An examination of the records themselves soon gave the answer: they were all manufactured in England.

Examining DG English records against their German counterparts showed the home-produced product not as consistent as German pressings. On discussing this with several knowledgeable customers in the shop, they thought the "manufactured in England" flashes were some sort of sales promotion, not realising that companies are obliged, under the terms of the Treaty of Rome, to state the country of manufacture. A particularly shrewd customer always insisted on examining the record personally, and if the legend "made in England" appeared on the label, then he would buy a different version.

I hasten to add that DG is not alone in this: merely surprising, in view of the company's international reputation. RCA, too, from which of course I speak with a great deal of personal experience, does not always achieve a consistently excellent product: it was embarrassing to see four consecutive copies of a James Galway record having to be returned for obvious visual damage — in the end, to placate the customer — who wanted the record as a birthday present for her little boy — I had to bring in my own copy from home.

'Clapton's Cockaigne? It's not one of those funny Classics Club records with made-up names like William Havagesst?'

going to play up too much on my first day.

The first customer. My mouth went dry, should I look directly at her? No, better not. She would very likely turn and walk out. On the other hand she may be shy, and need assistance. Look busy, Bob, I told myself. Pick up this out-of-date catalogue and pretend to look up an obscure Karajan album.

"Of course, Miss. Would you like Sir Adrian Boult, or possibly Sir John Barbirolli?"

"What?"

"Boult or Barbirolli? Or even Solti's new record is very highly spoken of, I believe"

"No, I want 'Cockaigne'"

"Yes, quite," I reply, "but which version do you prefer?"

"Clapton's"

Clapton's? Clapton's I thought to myself — it's not one of those funny Classics Club records with made up names like William Havagesst?

"Er, Clapton's — which orchestra is he with?"

"I dunno."

"I'm not quite sure of the record myself, Miss"

"You have got 'Cockaigne', haven't you?"

"Yes, yes, of course we have — Elgar's 'Cockaigne' Overture has been recorded many times"

"Who?"

Are they all this thick?

"Elgar — the composer. His overture, the one you want, is..."

"I don't want no overture", she interrupted, "I want Eric Clapton's new single."

"What?"

"Clapton's new single — the one I've been telling you about. I'll spell it — c, o, e, a, i, n, e. Now have you got it?"

"No, I'm afraid not."

"No!" she cried, "but you just now said you have."

"I'm sorry, I thought you meant something else"

"You stupid twit — do you think I chose to waste my time in your shop? You're mad!"

And with that, of course, she left

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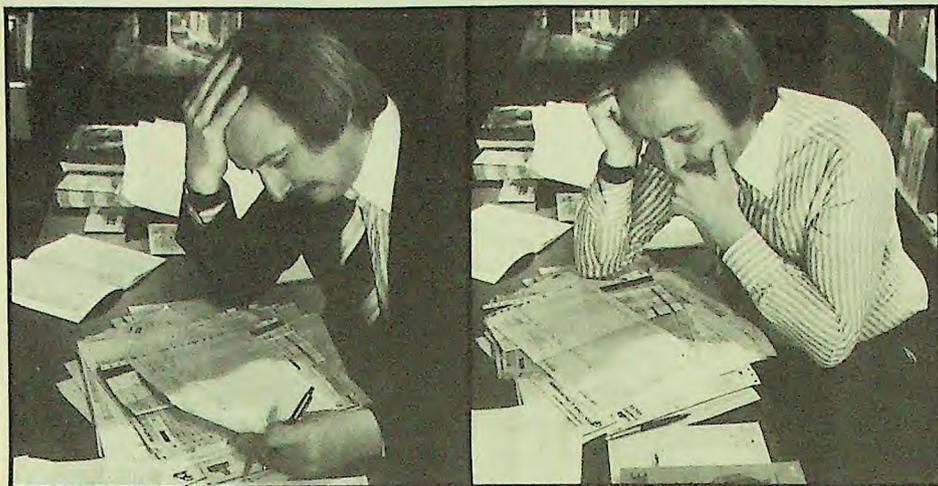
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## FEATURE



3 p.m. . . . an upsetting outburst was too much for 4.30 why is it as difficult as possible to return goods? someone of my modest demeanour . . .

# counter view

The problem of quality is, naturally, a vexed one: a mass-manufactured product, especially where in the classical area quality of reproduction is a major consideration, is always prone to minute faults and flaws. But the flaws on the vast majority of the records awaiting return were serious, and clearly visible to the naked eye. CBS, Decca and Philips have, by and large, got this problem under control: the other major companies, as far as this shop was concerned, have some way to go.

But, happily, the overwhelming majority of the records sold were excellent and many customers went away perfectly satisfied. However,

that's a story in itself. I confess I gave up, in cowardly fashion, as I was quite unable to fathom the arcane instructions which all companies adopt in an attempt to make it as difficult as possible to return for credit those faulty goods which they have supplied. Managing directors are doubtless pleased when they are told the "returns problem" has been resolved: the percentage is down. But does that mean that manufacturing standards have improved, or that a few "soft" area managers have been kicked in the posterior, or merely that the financial controller has worked out a scheme so complicated and difficult to grasp that most shops give up in

mean the order was placed in seconds. The order-girls were uniformly excellent, but I did get a Lew Stone album instead of an album of Medieval Spanish Chants owing to a number mix-up. I was impressed by the generally high standard of the three reps I saw — they had obviously been well-briefed, and knew their business. It was a pleasure to deal with them, but I was surprised not one of them requested a window display, in spite of the fact that the EMI Maria Callas kit had been in the window for many weeks, and was so full of black and sombre colours that it made the shop look like a funeral parlour. Although the Callas product moved particularly well, I wonder if a less reverential and less morbid approach might not have worked better.

However, my weeks in the shop demonstrated again the best promotion of all — exposure on television and radio. Unfortunately, April issues of *Gramophone*, commemorating Karajan's 70th birthday, did not arrive until three days after his birthday — on the 8th — which rather muted the effect, and the frustration of having to explain that EMI had deleted the Parrish-Alvars Harp Concerto, and RCA Previn's Walton First Symphony, although radio and TV exposure led to many enquiries for them, was galling.

The dangers of shop life were made abundantly clear by a well-preserved middle-aged lady who drifted in just before closing time one day.

Bearing more than a passing resemblance to Mrs Robinson in The Graduate she slowly walked over to the chair in the corner, lifted it, and carried it to the counter. She placed it down opposite me, and, with years of experience, sat on it in what can only be described as a friendly manner. She pulled an expensive-looking cigarette case from her hand-bag, and removed a cigarette.

"Do you have a light?" she breathed

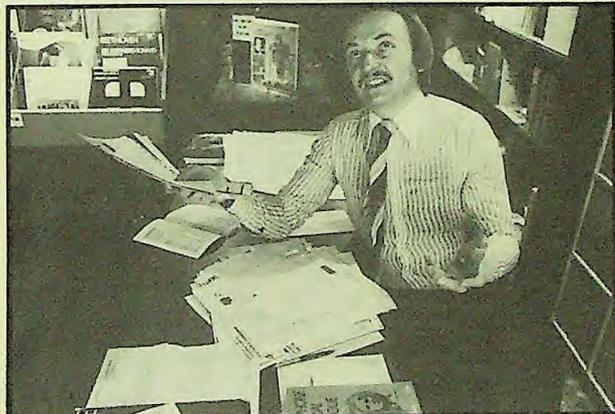
"Yes, of course," I replied, already searching for the matches that went with the shop's supply of candles. I struck the match and offered it.

The lady bent forward gently, and placed her hands around mine, to form a cup for the lighted match, as she pulled it onto the cigarette. She spoke.

"I'm sure you've got some gorgeous equipment. I would love to see it".

I gulped.

"I've got a Shure cartridge on a Pioneer deck, with a Rotel amplifier coupled to a pair of Solovoxes . . ."



5.30 Why is a deleted record getting so much tv and radio exposure?

one customer demonstrated that the record shop is liable in law for the product it sells, not the manufacturing company, and I fear Philips have lost a great deal of goodwill with one young man.

He came in one day and bought a Schumann disc of the Piano Quartet and Quintet. He brought it back as it was badly warped. The replacement copy arrived and this, too, was returned as it had an extraordinary scratch in the groove — clearly a manufacturing fault. On this occasion he bought a set of the Schumann symphonies, also on Philips, but the next day he returned again — furious — to demand his money back on both the Schumann set and the *third* copy of the Quartet and Quintet, for all the records were badly warped.

No amount of oil on these troubled waters would placate him, and in fact he became abusive and very offensive. For a person of my quiet and modest demeanour, such an outburst was greatly upsetting — but he had a point.

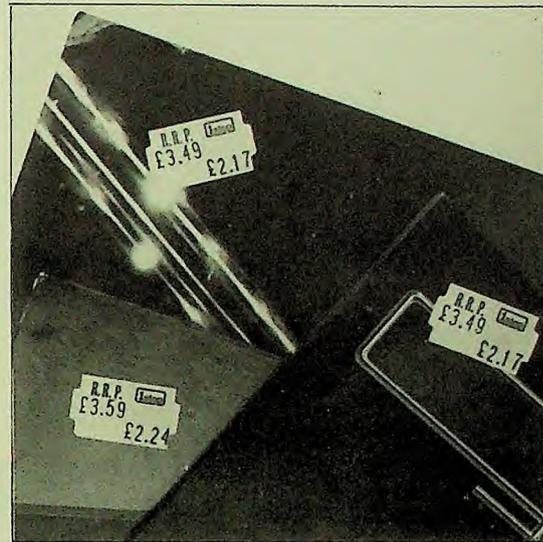
When it came to trying to return this collection of junk to the offending manufacturers — well,

despair at ever trying to obtain natural justice? And what happens when those records are returned? Do they ever find their way back to Quality Control, for those faults to be analysed, and for steps to be taken for them not to occur again? Possibly, but when does this happen? Six months, a year, two years after the records have been made? By which time, of course, it's too late. I mention this not as a criticism, but as a statement of fact: none of the problems were technical ones, the sort that bedevilled the early years of LPs; they were all manufacturing ones, and scratches, plops and warpage are not new phenomena. They have been around a long time, perhaps too long for the good of the long-playing record itself.

The delights of ordering records were also new to me: I quickly learned the cardinal rule — never order in the morning. Quite apart from having to wait for forty-three minutes (is this a record?) before EMI answered, it soon became obvious that almost everyone goes to lunch in the record business at the same time, and that a call at 1.00 pm

# 1stop

## And the price sticker



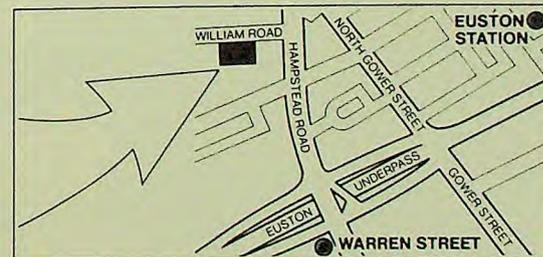
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## TALENT

# Brian Bennett: journey from the Shadows

A THIRD member of The Shadows has stepped into the spotlight via a new solo album for DJM — Brian Bennett who replaced the Shadows' original drummer Tony Meehan in 1961, and recently took part in the Cliff Richard 20th anniversary season at the London Palladium earlier this year, has released his second album for the company, *Voyage — A Journey Into Discoid Funk*, which features almost 30 different instruments played by just three musicians.

The recent history of Cliff Richard and The Shadows needs little documenting. Everyone knows of the success of the Cliff Richard/Bruce Welch recording partnership, and Hank Marvin has recently produced a new album by Des O'Connor for Pye. Now Brian Bennett is attracting critical attention via his recording deal for DJM and his numerous other record business involvements.

While Bennett's name has perhaps not in recent years taken as such prominence as those of Hank Marvin and Bruce Welch, he has nevertheless been continuously busy since the Shadows formally broke up

in 1969. He has taken part in all the group's concerts and tours since then, as well as being in the Shadows' line-up when they were in the Eurovision Song Contest with *Let Me Be The One*. His independent activities have been extensive and, apart from writing TV and radio jingles, and incidental music for TV films, he has also produced Dennis Waterman, and played drums on sessions for such people as Ella Fitzgerald, Tom Jones, Engelbert Humperdinck and Clodagh Rogers.

Bennett admits: "I've been very fortunate — in this business we say that if someone isn't getting any work offers, then they have a ski-slope in their diary. That hasn't happened to me and since the time that the Shadows did decide to stop working together on a regular basis, there have always been plenty of different projects to work upon."

Bennett's first album for DJM was *Rock Dreams* and the new one, *Voyage* (DJF 20532) is described as a follow-up; he is adamant however that neither the title or the LP's concept were encouraged by the current music business mode



Brian Bennett with some of the thirty instruments used on his new album.

towards sci-fi music. "I did the writing for the album during October and we had recorded it all by December — although there were only three musicians involved in the sessions, myself, Francis Monkman (renowned for his keyboard work with Curved Air), and session player Alan Jones, I scored the music as though it was to be performed by a full orchestra. I based the music on the book *The Voyage Of The Beagle* and we were fortunate in having one of the best engineers around working with us, Dick Plant."

The LP features an impressive line-up of instruments including electronic gadgetry. The range of instruments included a £4,000 Polymoog and the spokes on an old bicycle wheel!

Bennett's recent weeks have been fully occupied in promoting the LP

via visits to radio stations around the country. He has also been playing on Hank Marvin's new solo album and shortly the Shadows will start work on a new LP. Bennett has his own publishing company called Honeyhill which is administered by ATV. In addition he has to fit in time to make a new album with Dennis Waterman of The Sweeney fame, although the two's various commitments are making it difficult for them to get together. Bennett produced Waterman's first album, *Down Wind Of Angels* which gained a good critical acceptance if not exactly becoming a hit.

Bennett's future ambitions include carrying on being successful, encouraging new talent and getting involved with new projects. "I'd like to write a symphony and use the London Symphony Orchestra. In addition I have ambition to do more

film-scoring but I haven't made much headway in that direction yet, I do quite a lot of writing for TV but films are harder to get into — I co-wrote some of the songs for Cliff's movies, *Summer Holiday*, *Finders Keepers* and *Wonderful Life*, but those aren't good enough qualifications apparently for writing full-length film music."

Bennett keeps in close touch with the other Shadows and Cliff Richard. "The Gormley organisation is like a family, and although Peter Gormley has been described as 'the godfather', there are never any hassles with him and he has always done his best to encourage everyone. Similarly, someone else to whom I owe a great debt is our former producer Norrie Paramor — he taught us so much and he gave me a lot of musical encouragement."

## Legal stalemate for Mary Wilson

MARY WILSON has a problem — the former Supremes girl, who has just completed a three-month tour of Europe and the US, has reached a stalemate position in her recording career. Because of legal problems with Motown, the company which created and fostered the careers of The Supremes, she is unable to have any product released anywhere and has also been told that she is not allowed to use the name of 'The Supremes'.

The result was that during her recent three-day London Palladium stint, Miss Wilson and her two backing girls had to be introduced as "The Supremes' Mary Wilson with Karen Jackson and Kaaren Ragland" which proved to be quite a mouthful for the compere when he kept calling them back for encores! The situation is simple — Motown claim that the company owns the name of the Supremes, and until the legal situation is sorted out Miss Wilson is finding that her career is being held back.

She says: "That's one of the main reasons why I decided to do this three-month European tour which believe me has been quite exhausting. Although I have been doing some recording sessions back home, and Marvin Gaye has put down some backing tracks for me to add vocals to when I return, there is no way at the moment that I can release records. In fact I have obtained a release from Motown as a recording artist and am looking round other companies — but it isn't beyond the bounds of possibility that I will re-sign with the company that I have always recorded for."

The situation regarding use of the name The Supremes has been ongoing for about eight months now and although there is a legal hearing pending in May, Miss Wilson has her doubts whether it will all be settled then. "My new act with Kaaren Ragland and Karen Jackson has worked out very well — it was no easy task finding them both. I held auditions at my home for replacements when the old Supremes (minus Diana Ross of course) decided to split up. There was no shortage of applications and on just one day alone I had 20



Mary Wilson

potential 'Supremes' girls auditioning in my living room I would like to go solo sometime in the future but I don't really know when that will be."

The latest tour has been one of the longest ever undertaken by Mary. Back in the US, it is some considerable period since the Supremes had a hit — the last product issued was nearly 18 months ago — and she is naturally disappointed at this state of affairs. "In addition many of the nightclubs that we used to play have disappeared and some artists just perform in concert halls which is alright if you've got a hit record," she explains. "This European tour has been a really great booster and in particular the British audiences have been very receptive."

"Usually we only do one medley of the old Supremes' hits in the act but this time we have had to do three because the fans have been calling out for those numbers. The musicians on tour here have been great too — on the Continent we had a lot of trouble because quite simply some of the musicians couldn't play our music. In the UK the musical backings have sounded just like they should do."

## XTC Virgin on ecstasy

EDITED  
BY  
CHRIS WHITE

THE EMERGENCE of new wave during 1977 saw many bands becoming overnight recording acts but of the dozens that did commit their music to black vinyl, it seems that many of them will disappear just as quickly as they arrived — if they haven't already done so. The name of XTC, the new wave band that Virgin Records put its money on, seems likely to remain in the league of bands and artists who have a much more secure long-term future.

Certainly if pop industry opinion is any criteria to go by, then XTC have an enormous future. Pop pundits have waxed favourably about them, and even record executives — who have 'seen it all before' — have been stirred to say good things. The music press similarly has predicted a great future for the band which originates from Swindon.

The present line-up of XTC came together in early 1977 when keyboards player Barry Andrews joined the band. Previously guitarist Andy Partridge, bassist Colin Moulding and drummer Terry Chambers had worked together as The Helium Kidz, and been musically inspired by The Stooges and the New York Dolls. The band built up a steady following in the Swindon area.

Last summer XTC signed with Virgin — a deal which at the time caused some surprise in the industry — and their first record, *XTC 3D* EP was released in October. It sold out of its initial pressing of 30,000 copies. Since then there has been a debut album, *White Music*, released in January and a double-A-sided

single, *Statue Of Liberty/Hang On To The Night*; the band have also toured Europe with Talking Heads and done their own UK tours. A new Virgin single is released soon.

Bassist Colin Moulding says: "Until Barry Andrews joined us, the other three members including myself had been playing together for about four years. In fact we had done several demo tapes for Pye and Decca but without any success, and it was the usual frustrating story taking them around other record companies."

"Our main source of encouragement was Ian Reid, now our manager who owns a club in Swindon where many bands play. He booked us for a gig and it was so successful that we had to go back and do another date — Reid became interested in our music and said that he would like to manage us. We then began to get a lot of bookings in the London area and some of the consumer music papers started doing write-ups about us, even before we had a recording contract. A few a&r men came down to see the band in action and eventually, last summer, we decided to sign with Virgin."

According to Moulding, amongst the record companies interested in signing XTC were CBS, Island,

Berserkeley and then Harvest. "Ultimately the choice was whittled down to Island and Virgin, but then at the last moment Island backed out — they were going through some internal changes at the time. We signed with Virgin — and I think that we made the right decision."

The members of XTC feel that their music is already changing and the second album, when completed, will reflect this. "One of the problems is time though," Moulding continues. "Earlier this year we had 32 gigs in something less than a two month period and last year did a total of 120. The competition around is so fierce that nobody can expect to sit back and do no gigs for their fans, and yet expect to sell records at the same time."

The success of XTC has grown rapidly. Little more than a year ago they appeared in one London rock venue and attracted only a handful of people — a couple of months ago they did a sell-out concert at the Lyceum in the Strand — capacity, more than 1,000 people. Virgin press officer Al Clark points out that the reaction of everyone at Virgin, when they first saw XTC, was enthusiastic to say the least and all said that the band should be signed up.

"I think that's rather unusual — you usually find in companies that some people like an act and others don't. It really was a unanimous thing at Virgin, and everyone has taken the trouble to go and see the band in action several times. I've seen XTC some 30 times myself and even now there is always that excitement I felt when I first saw them he says."

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## STUDIOSCENE

## RG Jones' re-building complete

by JIM EVANS

THE RG Jones Organisation, which has been involved in all aspects of sound reproduction for nearly 50 years, has now completed the re-building and re-designing of its Beulah Road, Wimbledon, recording studios. In fact, the whole premises and facilities have undergone a facelift.

Studio Manager, Robin Jones, explains, "Basically, what we did was to completely gut the inside of the building and start afresh. Before, technically we had all the equipment — except the toys — but the acoustics needed looking at. And we felt that improvements in the decor were required — A pleasant decor is much more pleasant to work in. Kitchen, reception area and other extra facilities are all important."

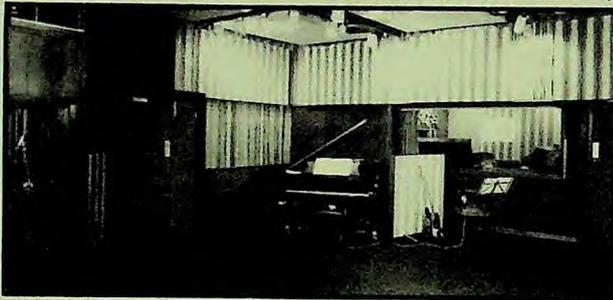
But the congestion wasn't an easy ride. "We first made plans in November 1976. What with various delays and the need for planning permission to alter the reception area, work did not start until July 1977. It wasn't helped by the fact that the main contractors went into liquidation half way through the project — after they'd demolished the inside! There were all sorts of problems, but it all worked out in the end."

The project has been a success — the acoustics are highly rated throughout the industry — the proof being in the variety of clients using the new facilities. "Take for example the cello sound," explains Jones, "whereas before we could never quite achieve the sharpness and clarity, we can now."

EDITED BY TERRI ANDERSON

Technical facilities include: Rupert Neve Custom 32/16/24 quadrophonic console; Allison Research brain gain; JBL 4350 monitors; EMT and AKG Echo; 3M's M79 multitrack recorders; studer mastering machines; Varispeed phasing and other effects; Marshall time modulator; Eventide harmoniser.

"We've built up a solid core of clients," says Jones, "more among the majors than individual producers coming in with independent projects. A lot of time is booked from Europe and abroad, we've been doing some film music for France for example. Carl Douglas did an album and single here, Johnny Wakelin's here at present, Mike Batt is in regularly, Cleo Laine did an album here, Lulu's booked, we mixed the Nottingham Forest single . . . It's a gamble when you do something like this — but it's paid off."



THE NEW refurbished recording area at RG Jones, showing the new control room.

## Craighall's mobile Scots

CRAIGHALL'S MOBILE has returned across the border after being used in London to record the Band of the Scots Guards for EMI but early next month it goes to Germany to record the pipes and drums of the Royal Scots (don't Scottish soldiers ever play at home?). At the studio Johnny Beattie cut the World Cup single Viva Ally, out on EMI this week; and will another football record come out of Peter Shipton's booking to work on an LP for Klub Records?

HITS FROM Eden Studios, Chiswick — Nick Lowe's Jesus of Cool LP and Breaking Glass 45 and Elvis Costello's Chelsea single and This Year's Model LP. Roger Bechirian engineered both. Dave Edmunds, normally a Rockfield devotee, has recorded a new LP at Eden, and a very Nashville-sounding name, Carlene Carter (who is entitled to call Capital dj Dave Cash Daddy) has done the same. Also in currently are Dr Feelgood, making tracks, engineered by Aldo Bocca. (As Piers Ford-Crush and Phillip

Love, Eden's directors, have been known to remark: "We have no John Smiths here . . .") Recent booking also from new Imagination record label, to record Imagination One, first LP release, with collection of well-known musicians.

RUPERT NEVE & Co. Ltd has decided to emphasise its worldwide activities by formally changing its name to Neve Electronics International Ltd — but would like to be known as just Neve to its friends. Derek Tilsley has been made managing director, and that well-known and urbane figure, Les Lewis, also joins the board as sales director.

THROUGH THE post this week from Norway has come the Made in Manchester LP by Trond Granlund (which is not a half-baked pseudonym for Todd Rundgren, as tends to cross the half-baked mind at first glance). It was recorded at Indigo Studios in Manchester, with members of two UK bands — Sad Cafe and Sweet Sensation. CBS in Oslo is negotiating for its release in Britain.

AKG ACOUSTICS has moved to larger premises, including a demo room, at 191 The Vale, London W.3. (telephone: 01-749 2042).

MAISON ROUGE now has its own generator, capable not only of keeping the studio going during a blackout, but also that vital technical area, the bar. The new baby can also often be seen trundling along behind the studio's mobile, and it has proved useful at many live gigs to eliminate the possibility of buzz from lighting

## STUDIO BUZZES

systems ruining the recordings. Clients using the mobile on tour can now also book the generator, or it is available for hire on its own.

STRETCHING INTO what is for the music business the dim and distant past, Advision's diary reveals the Gerry Rafferty's hit Baker Street was recorded there, engineered by Declan O'Doherty. Twiggy put down some tracks to choose her next single from, and the new wave came, in the shape of 999 with producer Andy Arthurs and engineer Alan Winstanley — and Wire, who made their Pink Flag LP, produced by Mike Thorn and engineered by Paul Hardiman. Founder and ex-member of Fleetwood Mac, Peter Green, came in to mix his solo LP (on PVK) In the Skies — engineered by Mike Cooper. Other bookings were from Paul Nicholls, Advertising, Shakin' Stevens, and Slade to do their Give Us A Goal single.

DENNIS BLACKHAM has returned from Wales and joined Tape One studios as cutting engineer. The studio plans a move to bigger premises soon.

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

## ALLAN CLARKE

## I'm Betting My Life On You

Allan Clarke was always the voice of the Hollies. Now the voice is out on its own with the release of his new solo single, 'I'm Betting My Life On You'

Written by Allan Clarke and Gary Benson, the song, which is taken from his forthcoming album, is produced by noted American producer/songwriter Spencer Proffer.

Allan's voice has put the distinctive stamp on dozens of Hollies hits. Now listen to him stamp his own.

His New Single

I'M BETTING MY LIFE ON YOU

2059 025





*Yvonne Elliman*

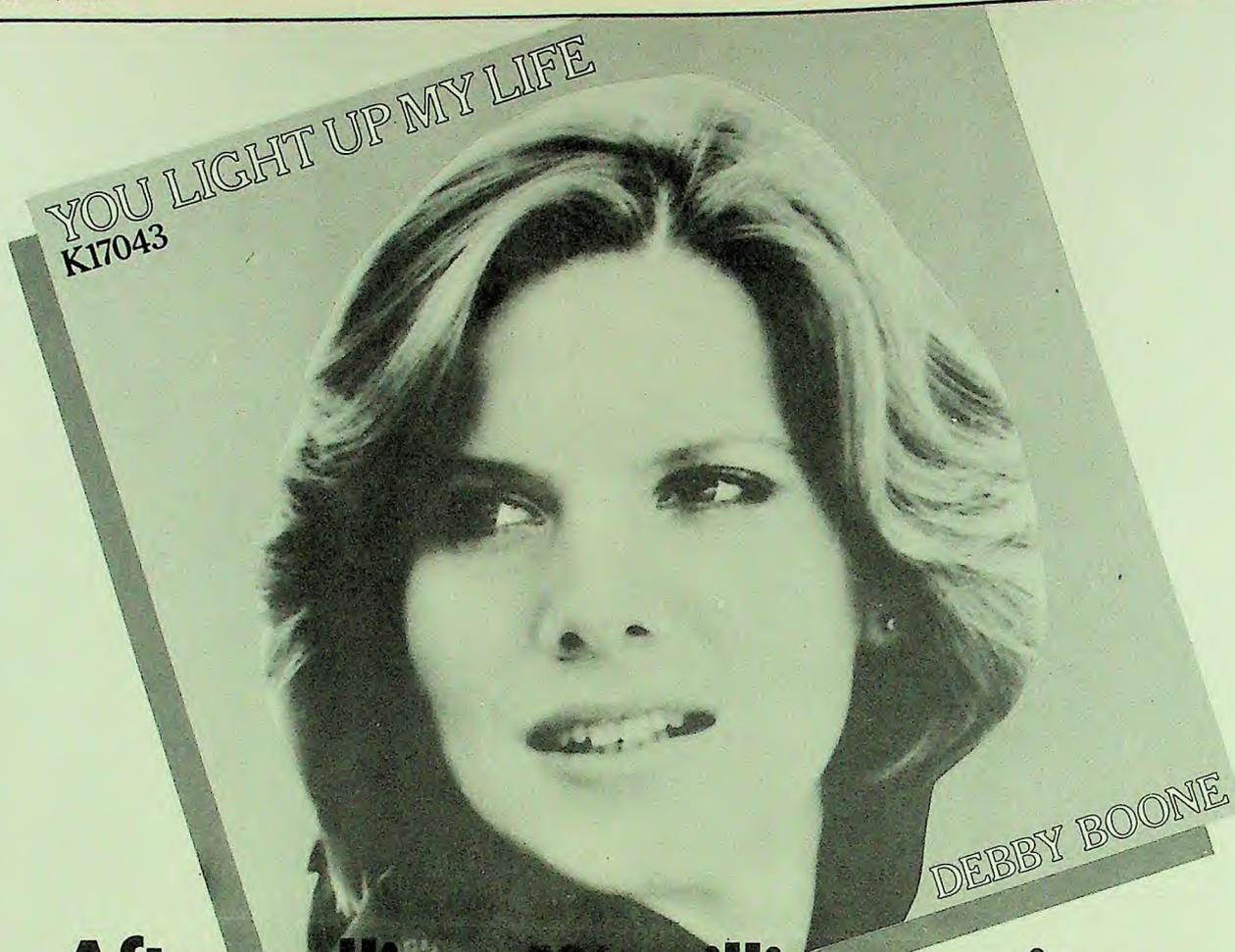
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# MUSIC WEEK

WEEK ENDING APRIL 29, 1978

1	20 GOLDEN GREATS Nat King Cole	•	Capitol EMTV 9
2	SATURDAY NIGHT FEVER Various	⊕	RSO 2658 123
3	AND THEN THERE WERE THREE Genesis	•	Charisma CIS 4010
4	LONDON TOWN Wings	•	Parlophone PAS 10012
5	THE ALBUM Abba	⊕	Epic EPC 86052
6	CITY TO CITY Gerry Rafferty	□	United Artists UAS 30104
7	<b>NEW</b> ADVENTURE Television (Tom Verlaine/John Jansen)		Elektra K 52072
8	KAYA Bob Marley & The Wailers	□	Island ILPS 9517
9	20 GOLDEN GREATS Buddy Holly & The Crickets	⊕	MCA EMTV 8
10	56 THE STUD Various		Ronco RTD 2029
11	7 THE KICK INSIDE Kate Bush	•	EMI EMC 3223
12	14 THE RUTLES The Rutles		Warner Brothers K 56459
13	10 THIS YEARS MODEL Elvis Costello & The Attractions		Radar RAD 3
14	16 20 CLASSIC HITS The Platters		Mercury 9100 049
15	11 OUT OF THE BLUE Electric Light Orchestra	⊕	Jet UAR 100
16	13 RUMOURS Fleetwood Mac	⊕	Warner Brothers K 56344
17	17 PASTICHE Manhattan Transfer		Atlantic K50444
18	<b>NEW</b> YOU LIGHT UP MY LIFE Johnny Mathis (Jack Gold)		CBS 86055
19	18 PENNIES FROM HEAVEN Various		World Records SH 266
20	12 PLASTIC LETTERS Blondie	□	Chrysalis CHR 1166
21	15 FONZIES FAVOURITES Various		Warwick WW 5037
22	21 VARIATIONS Andrew Lloyd Webber	•	MCA MCF 2824
23	19 ANYTIME ANYWHERE Rita Coolidge	•	A & M AMLH 64616
24	23 BAT OUT OF HELL Meat Loaf		Epic EPC 82419
25	26 THE SOUND OF BREAD Bread	⊕	Elektra K 52062
26	22 REFLECTIONS Andy Williams	•	CBS 10006
27	20 25 THUMPING GREAT HITS Dave Clark Five	•	Polydor POL TV 7
28	31 NEW BOOTS AND PANTIES Ian Dury	□	Siff SEEZ 4
29	34 GENERATION X Generation X		Chrysalis CHR 1169
30	39 EVERY 1'S A WINNER Hot Chocolate		Rak SRAK 531
31	28 GREATEST HITS Abba	⊕	Epic EPC 69218
32	29 THE STRANGER Billy Joel	•	CBS 82311
33	<b>NEW</b> V2 Vibrators (Vic Mallett)		Epic EPC 82495
34	36 EASTER Patti Smith		Arista SPART 1043

# TOP 6 ALBUMS

## Kenny Rogers & Dottie West

NEW ALBUM



Every Time Two  
Fools Collide

UAS 30170



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LIVE LP

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DECCA

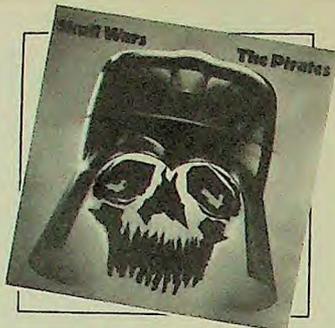
At their best.

DAVID BROWN  
AT HIS BEST

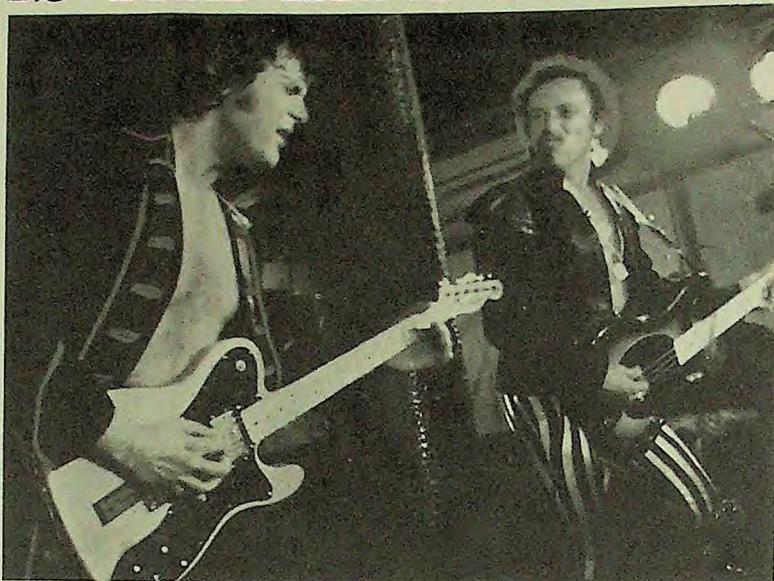
It'll make them dance their asses off!

THE STRONG  
ORCHESTRA





# A PIRATE'S LIFE IS THE LIFE FOR ME



## THE PIRATES

*Skull Wars* K56468  
(Warner Brothers)

IF THINGS carry on like this much longer, The Pirates will have achieved the status of being Part Of Our Cultural Heritage, because they're about as good as conventional rock and roll is ever going to get.

When it comes to channeling the rock and roll legacy of the '50s straight into the '70s just as if the excesses of the late '60s had never happened, no-one whips The Pirates.

"Skull Wars" is a signal improvement over its predecessor "Out Of Their Skulls" for a number of reasons. The material's better, bassist Johnnie Spence has got his vocal chops up and everybody seems less willing to stand back and let it turn into The Mick Green Show — including Mick Green.

This ain't a criticism of Mick Green; men with less than one per cent of Green's talents have been known to exhibit egos several thousands times his size. It's just that Green's astonishing command of the Telecaster and general cult-figure status have thus far been the focal point of the band.

This crack out of the bag, things have levelled off and, after "Skull Wars" it's a safe bet that no-one's going to be making remarks about how The Pirates could — ummm — really do with a good singer. They've got one, and it's the same singer they had before.

The only trouble is that the lead vocals are so far down in the mix on some of the tracks (notably the opening "Long

Journey Home" with lyrics by some bloke called Roy Carr) that the vocals are reduced to a distant bullroar.

The standard of the band's songwriting has risen immeasurably: I wouldn't be surprised to hear songs like "Voodoo" and "Four To The Bar" cropping up in the repertoire of those pub bands who aren't too leery about copping contemporary material (as opposed to R&B and Beat Boom standards). The powerful Who-like "All In It Together" (which should've done better in its incarnation as a single) sounds, if possible, even better in the context of the album.

One track that I'm particularly fond of is the sneaky-sinister, slowed down country blues rendition of "Diggin' My Potatoes".

Perhaps the crucial composition on the album is Green's "Johnny B. Goode's Good", a paean of praise to The Classic Rock Song in general and the works of Charles Edward Berry of St. Louis Missouri in particular, and it's followed up by a straight jump-cut into a storming live version of — you guessed — "Johnny B.

Goode" itself, which in turn cuts to the same author's "Talkin' 'Bout You".

Only The Pirates could get away with sticking a mouldy old chestnut like "Johnny B. Goode" onto an album, and only The Pirates could make you glad they did.

See, The Pirates regard their role as rock and roll band as being sufficient unto itself. They're not going to lay their politics or their lifestyles on you, presumably because they believe that anyone with the basic suss to walk and breathe at the same time can work all that stuff out for themselves. The Pirates just do music, Straightahead, no-bullshit, no-regrets, rock-and-bleedin'-roll music.

Charles Shaar Murray

**MUSICAL EXPRESS**

April 15, 1978

# The Pirates Skull Wars Tour

APRIL 28 HUDDERSFIELD Polytechnic  
29 BIRMINGHAM University

MAY 2 OXFORD Polytechnic  
4 EASTBOURNE Winter Gardens  
5 CHELTENHAM Town Hall  
6 LONDON Thames Poly  
7 BRISTOL Locarno

11 PLYMOUTH The Metro

MAY 12 SALISBURY City Hall  
15 FOLKESTONE Leas Cliff Hall  
16 CARDIFF Top Rank  
18 COLWYN BAY Dixieland  
19 LIVERPOOL Erics  
20 NEWCASTLE University  
21 REDCAR Coatham Bowl

MAY 22 HULL Tiffanies  
23 MANCHESTER Polytechnic  
30 EDINBURGH Tiffanies  
31 GLASGOW Satellite City  
JUNE 3 BRIGHTON Polytechnic  
4 LONDON Lyceum

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# DEALER GUIDE TO AIRPLAY ACTION

## Radio 1

### FEATURED FORTY

ALMOST SUMMER — Celebration (MCA 365)  
 AUTOMATIC LOVER — Dee. D. Jackson (Mercury 6007 171)  
 BACK IN LOVE AGAIN — Donna Summer (GTO GT 117)  
 BAD OLD DAYS — CoCo (Ariola 'Hansa AHA 513)  
 BECAUSE THE NIGHT — Patti Smith Group (Arista ARIST 181)  
 BOOGIE SHOES — K.C. & The Sunshine Band (T.K. TKR 6025)  
 DANCE A LITTLE BIT CLOSER — Charol & The Salsoul Orchestra (Salsoul SSOL 101)  
 DANCING THE NIGHT AWAY — Leo Sayer (Chrysalis CHS 2218)  
 EGO — Elton John (Rocket ROKN 538)  
 EVERYBODY DANCE — Chic (Atlantic K 11097)  
 HEY SENORITA — War (MCA 359)  
 I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR — Blondie (Chrysalis CHS 2217)  
 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)  
 MORE THAN A WOMAN — Tavares (Capitol CL 15977)  
 NEVER LET HER SLIP AWAY — Andrew Gold (Asylum K 13112)  
 NIGHT FEVER — Bee Gees (RSO 002)  
 PLACE IN YOUR HEART — Nazareth (Mountain TOP 37)  
 RIVERS OF BABYLON — Boney M (Atlantic K 11120)  
 SINGING IN THE RAIN — Sheila B. Devotion (Carrere EMI 2751)  
 TAKE ME I'M YOURS — Squeeze (A&M AMS 7335)  
 THE BOY FROM NEW YORK CITY — Darts (Magnet MAG 116)  
 THE ONE & ONLY — Gladys Knight & The Pips (Buddah BDS 470)  
 TOO MUCH TOO LITTLE TOO LATE — Johnny Mathis/Deniece Williams (CBS 6164)  
 TUMBLING DICE — Linda Ronstadt (Asylum K 13120)  
 WALK IN LOVE — Manhattan Transfer (Atlantic K 11075)  
 WE'LL NEVER HAVE TO SAY GOODBYE AGAIN — England Dan & John Ford Coley (Big Tree K 11111)  
 WHAT A WASTE — Ian Dury (Stiff BUY 27)  
 WHAT GOES ON — Bryan Ferry (Polydor 2001 775)  
 WITH A LITTLE LUCK — Wings (Parlophone R6019)  
 YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH — Meat Loaf (Epic EPC 5980)

### RECORDS OF THE WEEK

Noel Edmonds: EVERY KINDA PEOPLE — Robert Palmer (Island WIP 6425)  
 Simon Bates: ALMOST SUMMER — Celebration (MCA 365)  
 Paul Burnett: (I CAN'T GET ME NO) SATISFACTION — Devo (Stiff BOY 1)  
 Tony Blackburn: MORE THAN A WOMAN — Tavares (Capitol CL 15977)  
 Kid Jensen: THE BOY FROM NEW YORK CITY — Darts (Magnet MAG 116)

## Radio 2

### ALBUM OF THE WEEK

20 CLASSIC HITS — Platters (Mercury 9100 049)

## Beacon Radio

WOLVERHAMPTON/  
BLACK COUNTRY

### ADD ONS

SOMETIMES WHEN WE TOUCH — Dan Hill (20th Century BTC 2355)  
 HI — TENSION — Hi-Tension (Island WIP 6422)  
 UM UM UM (CURIOUS MIND) — Johnny Rivers (Polydor 2001 774)  
 LET YOURSELF GO — T. Connection (T.K. TKR 6024)  
 CARRY ME AWAY — Dolphin (Private Stock PVT 154)  
 UNTIL NOW — Helen Schneider (Windsong FB 1145)  
 TODAY — Randy Edelman (20th Century BTC 1037)  
 BEFORE MY HEART FINDS OUT — Gene Cotton (EMI International INT 552)  
 EVERY KINDA PEOPLE — Robert Palmer (Island WIP 6425)  
 MADAM X — Smokey Robinson (Motown TMG 1106)  
 IT MAKES YOU FEEL LIKE DANCING — Rose Royce (Whitfield K 17148)  
 RIVERS OF BABYLON — Boney M (Atlantic K 11120)

## TOP ADD ONS

1. THE BOY FROM NEW YORK CITY, Darts (Magnet MAG 116) R1, PR, C, BR, RC, M, H, S, RT, P, V, Ms.
  2. I'M ALWAYS TOUCHED BY YOUR PRESENCE, DEAR, Blondie (Chrysalis CHS 2217) PR, C, RC, D, M, H, S, O, P, V.
  - 3 = EVERY KINDA PEOPLE, Robert Palmer (Island WIP 6425) R1, PR, C, BR, RC, B, S, RT, V.
  - 3 = ONLY LOVING DOES IT Guys 'n' Dolls (Magnet MAG 115) BR, T, H, F, TV, PS, O, P, Hb.
  5. BECAUSE THE NIGHT Patti Smith Group (Arista ARIST 181) C, BR, D, M, F, RT, P.
  - 6 = WHAT A WASTE, Ian Dury (Stiff BUY 27) PR, BR, H, F, RT, P.
  - 6 = I'M GLAD YOU'RE HERE WITH ME TONIGHT, Neil Diamond (CBS 6288) RC, F, S, TV, O, Bb.
  - 6 = DON'T TAKE IT LYIN' DOWN, Dooleys (GTO GT 220) PR, T, H, F, RT, P.
  - \*9=RIVERS OF BABYLON, Boney M (Atlantic K 11120) BR, D, B, TV, O.
  - 9 = I FOUGHT THE LAW, Kris Kristofferson/Rita Coolidge (A&M AMS 7352) RC, M, B, V, Bb.
- \* 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 Humberside; L BBC London; RL Luxembourg; M Metro; Md BBC Medway; Mr BBC Merseyside; O Orwell; P Pennine; PR Piccadilly; PS Plymouth Sound; S Swansea Sound; T Tees; RT Trent; TV Thames Valley; V Victory.

## BRMB

BIRMINGHAM

### ADD ONS

SINGIN' IN THE RAIN — Sheila B. Devotion (Carrere EMI 2751)  
 BACK IN LOVE AGAIN — Donna Summer (GTO GT 117)  
 BECAUSE THE NIGHT — Patti Smith Group (Arista ARIST 181)  
 RIVERS OF BABYLON — Boney M (Atlantic K 11120)  
 WHAT A WASTE — Ian Dury (Stiff BUY 27)  
 DANCING THE NIGHT AWAY — Leo Sayer (Chrysalis CHS 2218)  
 ONLY LOVING DOES IT — Guys & Dolls (Magnet MAG 115)  
 EVERY KINDA PEOPLE — Robert Palmer (Island WIP 6425)  
 LOVE IS IN THE AIR — John Paul Young (Ariola ARO 117)  
 LOVE MUSIC — The Five Sapphires (Rocket ROKN 539)  
 THE BOY FROM NEW YORK CITY — Darts (Magnet MAG 116)

## Radio City

LIVERPOOL

### HIT PICKS

Roger Blythe: I FOUGHT THE LAW — Kris Kristofferson/Rita Coolidge (A&M AMS 7352)  
 Dave Lincoln: LOVE IS IN THE AIR — John Paul Young (Ariola ARO 117)  
 Phil Easton: SENSATION — Motors (Virgin VS 206)  
 Mark Joenz: LET'S ALL CHANT — Michael Zager Band (Private Stock PVT 143)  
 Brian Cullinan: I'M GLAD YOU'RE HERE WITH ME TONIGHT — Neil Diamond (CBS 6288)  
 Johnny Jason: EVERY KINDA PEOPLE — Robert Palmer (Island WIP 6425)  
 Dave Eastwood: MARIONETTE — Art Garfunkel (CBS 6325)  
 Norman Thomas: UM UM UM UM UM — Johnny Rivers (Polydor 2001 774)

### ADD ONS

JACK & JILL — Raydio (Arista ARIST 161)  
 THE BOY FROM NEW YORK CITY — Darts (Magnet MAG 116)  
 FALLING ANGEL — Twigg (Mercury 6007 175)  
 ALMOST SUMMER — Celebration (MCA 365)  
 I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR — Blondie (Chrysalis CHS 2217)

## Radio Clyde

GLASGOW

### HIT PICKS

Dave Marshall: MORE THAN A WOMAN — Tavares (Capitol CL 15977)  
 Steve Jones: BECAUSE THE NIGHT — Patti Smith Group (Arista ARIST 181)  
 Richard Park: I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR — Blondie (Chrysalis CHS 2217)  
 Tom Ferrie: EVERY KINDA PEOPLE — Robert Palmer (Island WIP 6425)  
 Brian Ford: YOU BELONG TO ME — Carly Simon (Elektra K 12289)  
 Bill Smith: I CAN FEEL MAD — Bilbo Baggins (Lightning LIG 521)  
 Dougie Donnelly: DANCE WITH ME — Peter Brown (T.K. TKR 6027)

### CURRENT CHOICE

THE BOY FROM NEW YORK — Darts (Magnet MAG 116)

### ADD ONS

TAKE ME I'M YOURS — Squeeze (A&M AMS 7335)  
 PLACE IN YOUR HEART — Nazareth (Mountain TOP 37)  
 ALMOST SUMMER — Celebration (MCA 365)  
 BAD OLD DAYS — CoCo (Ariola 'Hansa AHA 513)

## Downtown Radio

BELFAST

### HIT PICKS

John Paul: SPREAD THE WORD AROUND — Pretty Boy Floyd & The Gems (Rip Off RIP 1)  
 Trevor Campbell: I CAN ALMOST SEE MY HOME TOWN FROM HERE — Brendan Quinn (Emerald MD 1203)  
 Candy Devine: YOUR LOVE IS SO GOOD FOR ME — Diana Ross (Motown TMG 1104)  
 Michael Henderson: PLACE IN YOUR HEART — Nazareth (Mountain TOP 37)  
 Eddie West: HONEY I'M RICH — Delegation (State STAT 75)

### ADD ONS

I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR — Blondie (Chrysalis CHS 2217)  
 FEEL A WHOLE LOT BETTER — Flamin' Groovies (Sire 6078 619)  
 THE DAY I FOUND A FIVER — Motors (Virgin VS 206)  
 WHAT GOES ON — Bryan Ferry (Polydor POSP 3)  
 RIVERS OF BABYLON — Boney M (Atlantic K 11120)  
 BECAUSE THE NIGHT — Patti Smith Group (Arista ARIST 181)  
 HAZELL — Maggie Bell (Swan Song SSK 19412)  
 MARIONETTE — Art Garfunkel (CBS 6325)  
 THE CIRCLE IS SMALL — Gordon Lightfoot (Warner Brothers K 17132)  
 THE CLOSER I GET TO YOU — Roberta Flack/Donny Hathaway (Warner Brothers K 11099)  
 CAN'T WE JUST SIT DOWN AND TALK IT OVER — Linda Lewis (Arista ARIST 170)  
 HACKA TACKA MUSIC — Baba & Roodi (CBS 5217)  
 THE NEXT BEST THING — Herb Reed & Sweet River (P.V.P. PVO 14)

## Radio Forth

EDINBURGH

### ADD ONS

DON'T GIVE UP ON US — Billy Paul (Philadelphia PIR 6276)  
 YOUR LOVE IS SO GOOD FOR ME — Diana Ross (Motown TMG 1104)  
 BECAUSE THE NIGHT — Patti Smith Group (Arista ARIST 181)  
 CARRY ME AWAY — Dolphin (Private Stock PVT 154)  
 PLACE IN YOUR HEART — Nazareth (Mountain TOP 37)  
 WE'LL BE THERE OVER THERE — Andy Cameron (Klub 06)  
 DON'T TAKE IT LYIN' DOWN — Dooleys (GTO GT 220)  
 MADAM X — Smokey Robinson (Motown TMG 1106)  
 SIT DOWN AND THINK AGAIN — Catherine Howe (Ariola ARO 111)  
 ONLY LOVING DOES IT — Guys 'N' Dolls (Magnet MAG 115)  
 TWO FOR THE SHOW — Trooper (Epic EPC 6121)  
 WHAT A WASTE — Ian Dury (Stiff BUY 27)  
 I'M GLAD YOU'RE HERE WITH ME TONIGHT — Neil Diamond (CBS 6288)  
 LET YOURSELF GO — T. Connection (T.K. TKR 5024)  
 AUTOMATIC LOVER — Dee D. Jackson (Mercury 6007 171)

# MUSIC WEEK TOP 50 SINGLES

WEEK ENDING APRIL 29 1978



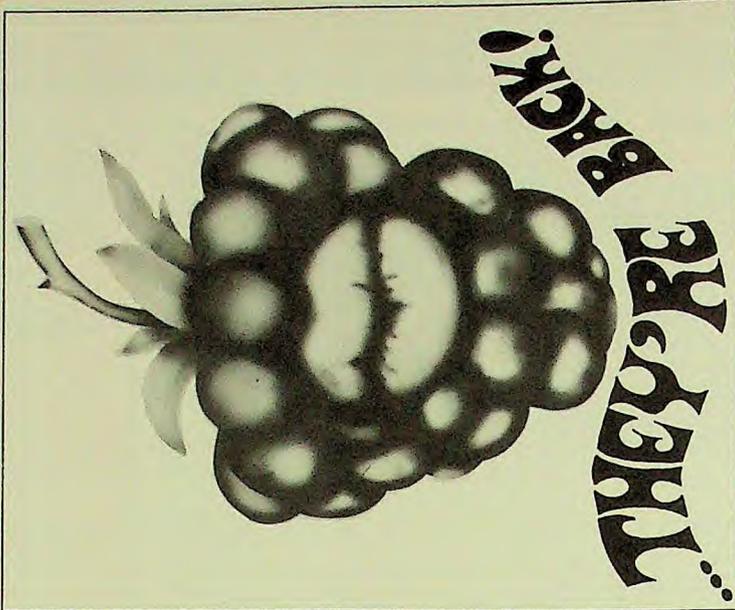
## Disco Inferno

A RED HOT DISCO SINGLE  
7 inch version VS 5006  
12 inch version VSL 5006

**PLAYERS ASSOCIATION**

**BUY IT HERE NOW!**

1	2	NIGHT FEVER Bee Gees	○	RSO 002
2	1	MATCHSTALK MEN	○	Brian & Michael Pye 7N 46035
3	3	I WONDER WHY Showaddywaddy	○	Arista 174
4	4	IF YOU CAN'T GIVE ME LOVE Suzi Quatro		RAK 271
5	7	TOO MUCH TOO LITTLE TOO LATE Johnny Mathis/Deniece Williams		CBS 6164
6	6	NEVER LET HER SLIP AWAY Andrew Gold		Asylum K 13112
7	9	FOLLOW YOU FOLLOW ME Genesis	○	Charisma CB 309
8	5	WITH A LITTLE LUCK Wings	○	Parlophone R 6019
9	8	BAKER STREET Gerry Rafferty	●	United Artists UP 36346
10	20	LET'S ALL CHANT Michael Zager Band		Private Stock PVT 143
11	11	SINGIN' IN THE RAIN Shelia B. Devotion		Carrere EMI 2751
12	18	EVERYBODY DANCE Chic		Atlantic K 11097
13	27	AUTOMATIC LOVER Dee D. Jackson		Mercury 6007 171
14	14	MORE LIKE THE MOVIES Dr. Hook		Capitol CL 15967
15	19	SHE'S SO MODERN Boomtown Rats		Ensign ENY 13
16	39	BAD OLD DAYS CoCo		Ariola Hansa AHA 513
17	21	IT TAKES TWO TO TANGO Richard Myhill		Mercury TANGO 1
18	13	SOMETIMES WHEN WE TOUCH Dan Hill		20th Century BTC 2355
19	12	WALK IN LOVE Manhattan Transfer		Atlantic K 11075
20	10	DENIS Blondie	●	Chrysalis CHS 2204
21	<b>NEW</b>	RIVERS OF BABYLON Boney M		Atlantic/Hansa K 11120
22	28	JACK & JILL Raydio		Arista 161
23	22	TAKE ME I'M YOURS Squeeze		A&M AMS 7335
24	23	CHELSEA Elvis Costello and Attractions		Radar ADA 3
25	34	DO IT DO IT AGAIN Raffaella Carrà		Epic EPC 6094
26	42	THEME FROM THE HONG KONG BEAT Richard Denton/Martin Cook		BBC RESL 52



DEVIL BOY

ERNIE GRAHAM

OFF 3



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**Syd Lawrence**

**Lol Creme & Kevin Godley**

**Thin Lizzy**

**Graham Parker & the Rumour**

**Demis Roussos**

**Twiggy**

**Rush**

**Ramones**

**Talking Heads**

**Flamin' Groovies**

**Status Quo**

**Sensational Alex Harvey Band**

**Sydney Devine**

**Boomtown Rats**

**Stylistics**

**Dusty Springfield**

**Lindisfarne**

**Peter Skellern**

**Steve Miller**

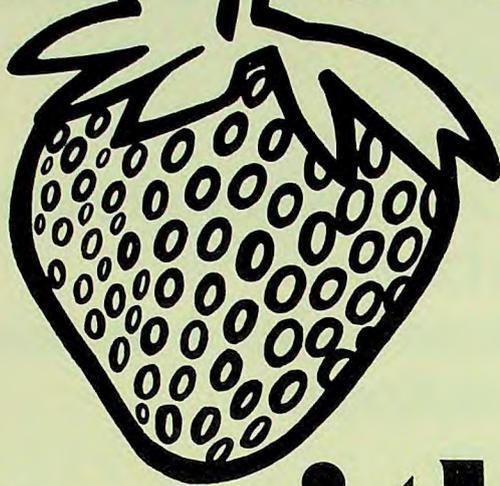
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# Strawberry...



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Studio and Control Room Design and Construction / Mar'76

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# ADVERTORIAL



## STRAWBERRY NORTH: EQUIPMENT AND FACILITIES

### Desk

Custom designed and built by Helios Electronics Ltd. 26 into 24, full band equalisation from 50kHz to 15kHz on all channels, 2 foldback groups, 4 stereo echo groups, parametric and graphic equalisation.

### Equalisation

Klark Teknik, Aengus, Audio and Design

### Compressors/Expanders

Audio and Design, DBX, Kepex

### Phasers etc.

MXR, Countryman, AMS, Eventide Harmoniser

### Echo Devices

EMT Stereo Plates, MXR Digital Delay, Urei Time Cube

### Tape Machines

Studer A80 VU16/24 track with autolocate and

remote mode selection. Studer A80 R Stereo machines. Studer A62 two track machine. Full vari-speed facilities on all machines.

### Noise Reduction

Full Dolby system on all machines

### Monitoring

Eastlake/JBL, bi-amped by Amcron 300A, White Active Equalisation, JBL Crossovers and Sennheiser stereo Infra red Foldback system

### Microphones

Neumann, AKC, Sennheiser, Beyer

### Studio

112 square metres including live area, isolation booth, drum cage, piano bay.  
7'6" Steinway 'C' Grand Piano

The studio has a large recreation area with pool table, colour TV etc. plus kitchen facilities.

# STRAWBERRY TEN YEARS ON

THE HISTORY of the Strawberry North studio in Stockport — where it all began ten years ago — has been extensively chronicled from the early 4 track days of the million selling Hotlegs hit 'Neanderthal Man'; to the present day 24 track facility with the most sophisticated of back-up studio equipment. The control room and studio at Strawberry North were built, to specifications supplied by Eastlake Audio.

Eric Stewart and Graham Gouldman were founder partners in Strawberry North and the close association with 10cc has had with the studio was an important factor in establishing the reputation of Strawberry North, especially during the early years.

The list of other artists, from all sides of the industry, who have recorded there is impressive — Paul McCartney, Barclay James Harvest, Neil Sedaka, Noel Redding, Sad Cafe, Smokie, Leonard Cohen, Tony Christie, Hot Chocolate, Syd Lawrence, Peters and Lee and Roxy Music, to name but a few.

Strawberry South in Dorking was a direct result of the huge success of Strawberry North which became so popular and heavily booked that Eric and Graham found difficulty getting studio time for themselves.

The solution, obviously, was to build another Eastlake designed studio and Strawberry South opened

The total investment in Strawberry Mastering is in the region of a quarter of a million pounds but the commercial rates for hire are competitive with other cutting facilities at present available.

Should you require any additional information not

## STRAWBERRY MASTERING

### Desk

Console design and construction by Formula Sound

### Equalisation

Helios Parametrics — two sets for interchanging between tracks

### Limiters and Compressors

Urei teletronics limiter — LA4s  
Audio and Design Vocal Stresser, compressor, limiter, F769 Ortophon STL 732 top limiter

### Cutting Lathe

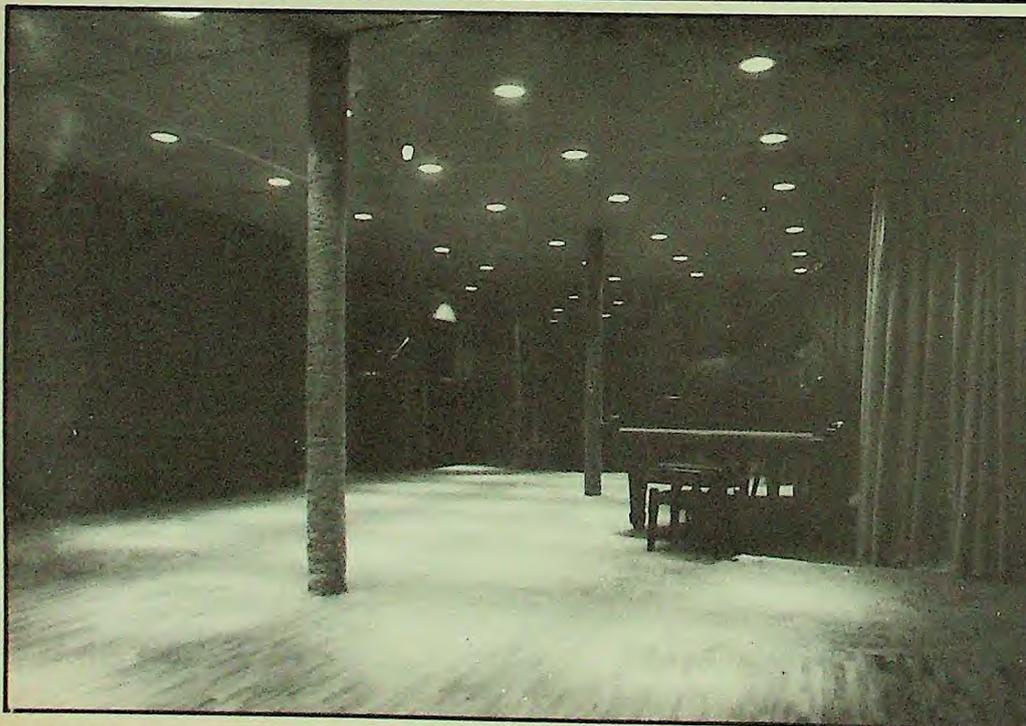
Neumann VMS70  
Ortophon cutter head — DSS 732  
Ortophon cutting amps — GO 741s  
Leitz and Nikon inspection microscopes

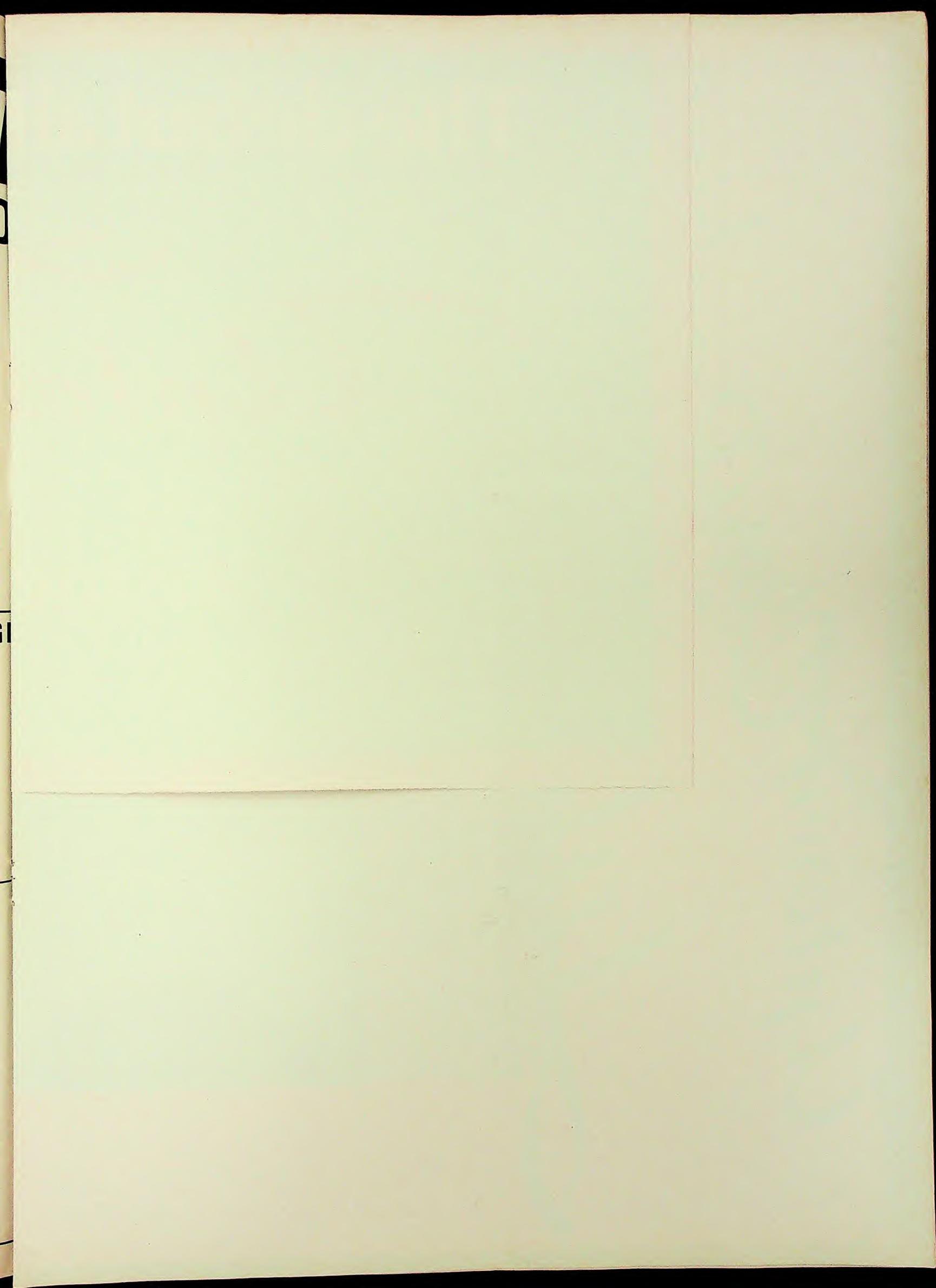
## THE STAFF

Peter Tattersall — Managing Director/Studio Manager  
David Rohl — Engineer  
Martin Lawrence — Engineer  
Chris Nagle — Assistant Engineer  
Cathy Redfern — Secretary/Bookings  
Roger Barnes — Factotum

Melvyn Abrahams — Managing Director/Studio Manager  
Steve Rooke — Cutting Engineer  
Trudy Stephenson — Secretary/Bookings

Tony Spath — Studio Manager/Engineer  
Keith Bessey — Engineer  
Aidan Gaule — Assistant Engineer  
Polly Burgess — Secretary/Bookings





# ADVERTORIA



## STRAWBERRY EQUIPMENT

**Desk**  
Custom designed and built by Electronics Ltd. 26 into 24, full equalisation from 50kHz to 15kHz channels, 2 foldback groups, 4 stereo groups, parametric and graphic equalisation

**Equalisation**  
Klark Teknik, Aengus, Audio and Design

**Compressors/Expanders**  
Audio and Design, DBX, Kepex

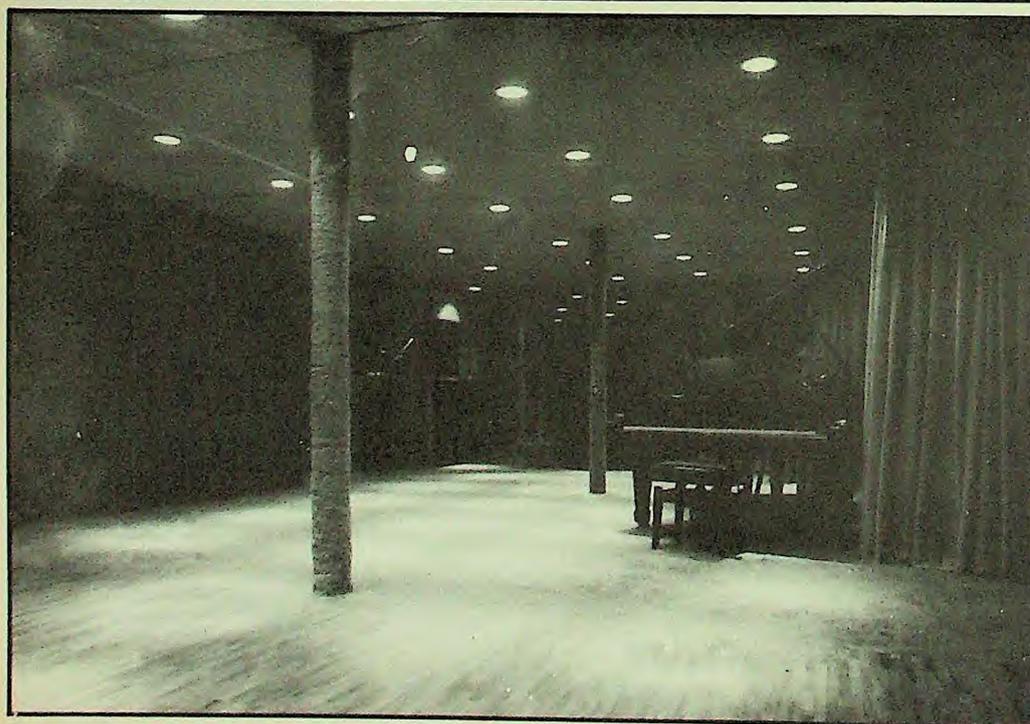
**Phasers etc.**  
MXR, Countryman, AMS, EMI Harmoniser

**Echo Devices**  
EMT Stereo Plates, MXR Digital Delay, Time Cube

**Tape Machines**  
Studer A80 VU16/24 track with autolocate and

7'6" Steinway 'C' Grand Piano

The studio has a large recreation area with pool table, colour TV etc. plus kitchen facilities.



# The debut album

# Uptown

## In stock

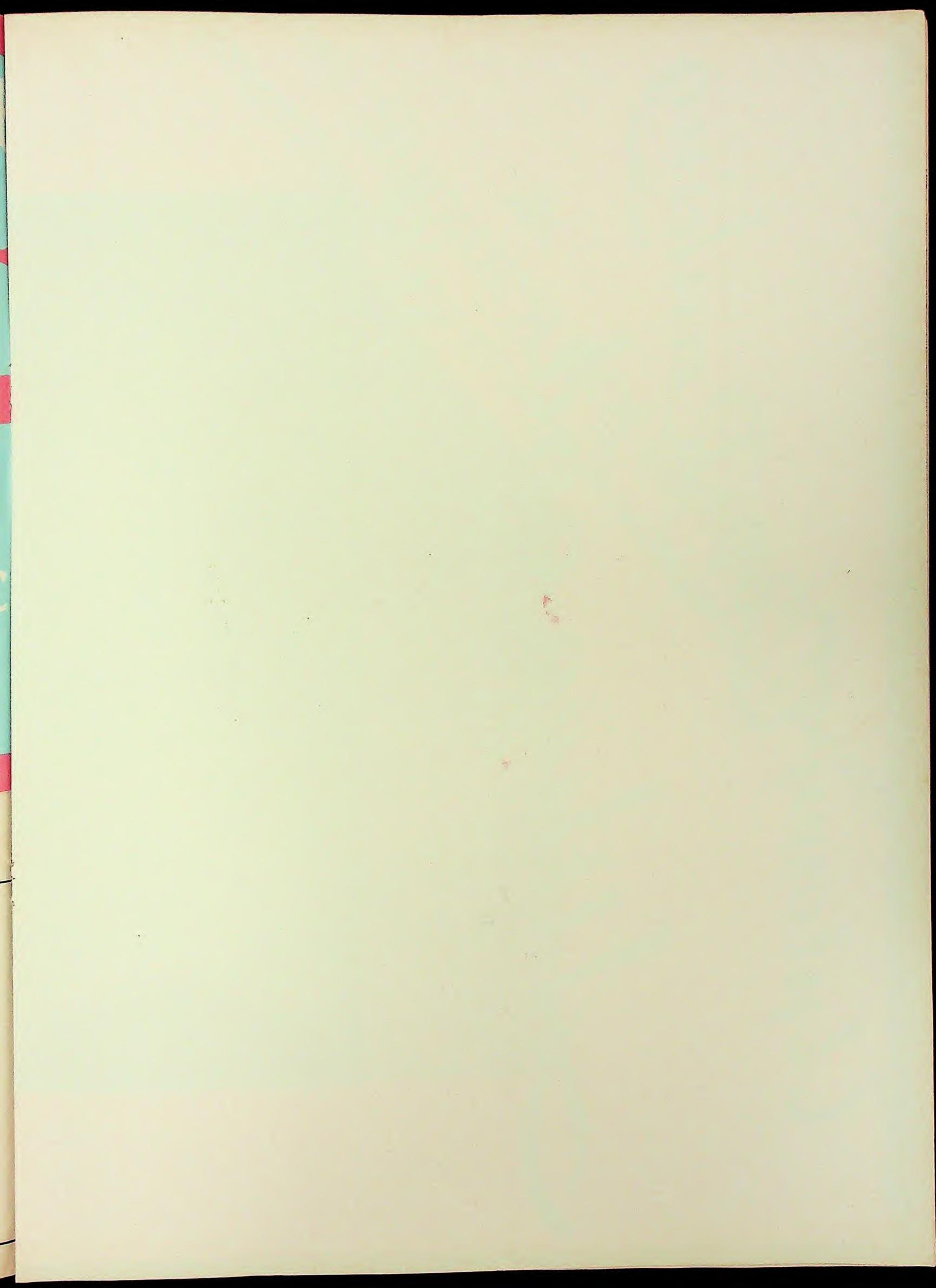
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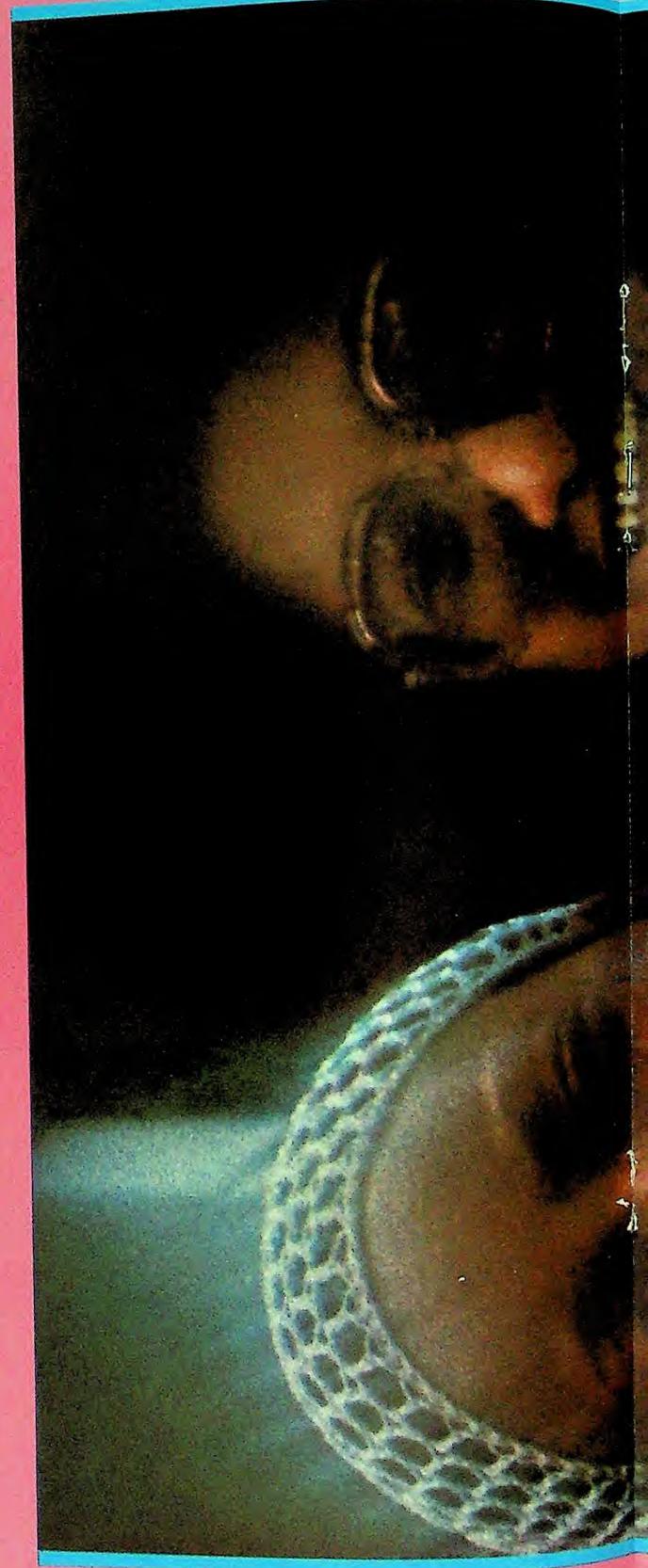
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Polly Burgess — Secretary/Bookings

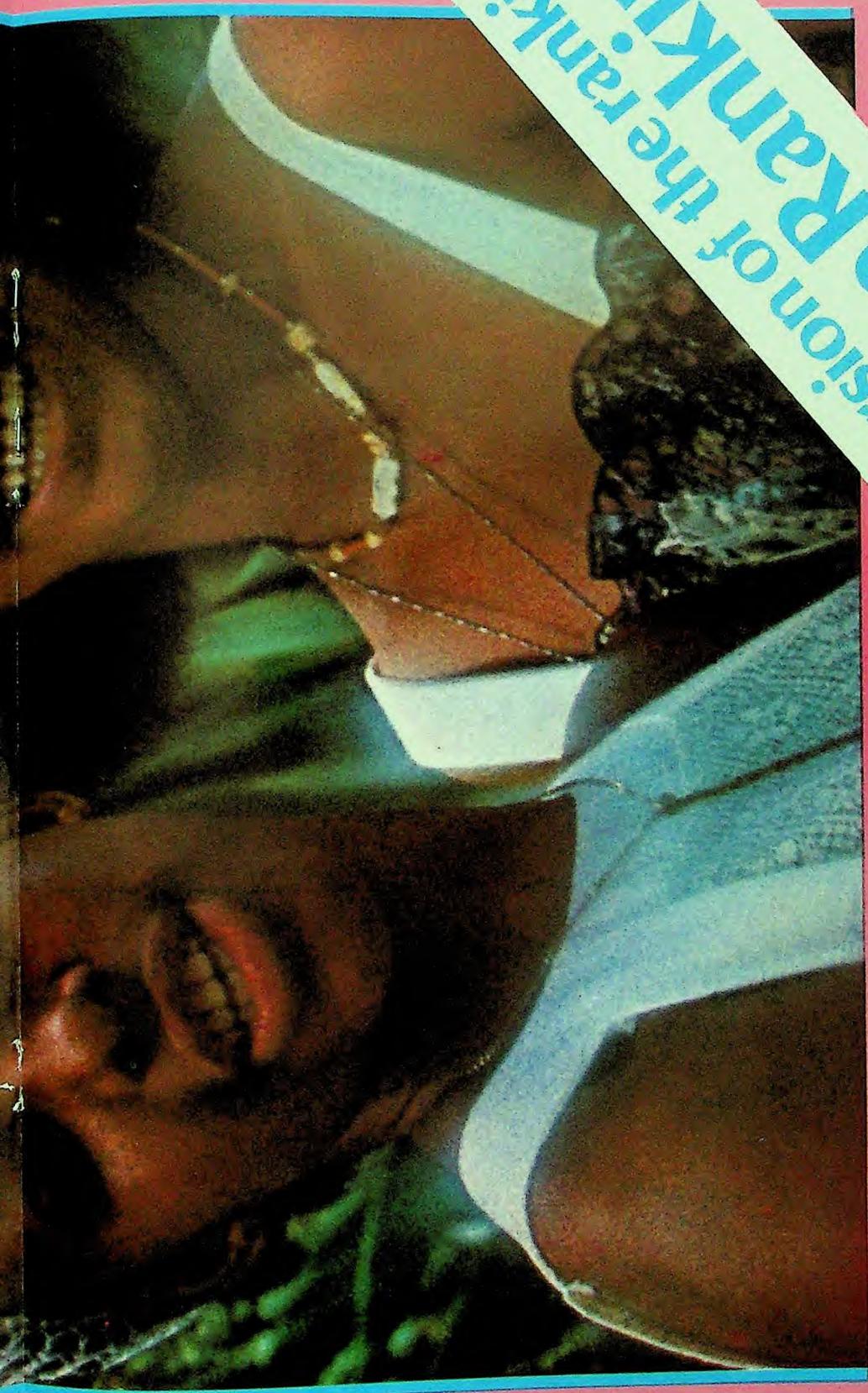


# Captain Car Ranking

The Album

# Althea and Danna





Featuring a brand new version of the ranking  
**Uptown Top Ranking**  
From 8/10/12 **smash**



# EDITORIAL



## WITH: FACILITIES

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AKG, Sennheiser

ers including 'Live' isolation stage and piano bay all with Grand Piano

FL1012



Noise Reduction  
Dolby and DBX

**Monitoring**  
Eastlake/JBL monitoring, bi-amped by Amcron 300As, White Active Equalisation, JBL Crossovers

We would like to extend our special thanks to the following people:

**STRAWBERRY MASTERING**  
Vernon Birley—Joiner and construction supervision  
Roy Price — For Alan Thompson Builders  
Alan Reynolds — All electrical installations  
Brian Shelmerdine — Decorator and specialist finishes  
Janet Phillips — Colour design consultant  
David Birch — Cheshire Glass  
Barry Fitzgerald — Carpet fitter  
Tony and Ian — Formula Sound Ltd.  
Special thanks to Tommy, Ray, Rod and Roy

**STRAWBERRY SOUTH**  
Fred Coombe and his gang, Ron, Colin, Tony and Colin  
John Scrivener and Chris Pizzard  
Tony and Ian — Formula Sound Ltd.

**STRAWBERRY NORTH**  
Alan Thompson and his crew, Roy, Dave, Roy, Tommy and Ray  
Barry Fitzgerald — Carpet fitter  
David Birch — Cheshire Glass  
Fred Wardle — All electrical installations  
Mick Nother and Eddie Allott — Decorators  
Jack Hutchinson  
Tony and Ian — Formula Sound Ltd.

**Echo Devices**  
EMT, Master room, BX20, Cooper Time Cube, Natural Echo Chambers

The studio has a convivial recreation area with pool table, colour TV etc. plus kitchen facilities. There are plans to expand these facilities in the future.



*anna*

# *Ranking*

ne label

From Virgin Records  
who lead  
the way

# ERTORIAL



## TH: ILITIES

S  
k, 3 Studer Stereo Machines,  
stereo machine

on  
216; Individually Switchable  
A

i amped by Amcron 300As,  
realisation, JBL Crossovers

AKG, Sennheiser

ers including 'Live' isolation  
ge and piano bay all with

Grand Piano

**Noise Reduction**  
Dolby and DBX

**Monitoring**  
Eastlake/JBL monitoring, bi-amped by  
Amcron 300As,  
White Active Equalisation, JBL Crossovers

**We would like to extend our special  
thanks to the following people:**

**STRAWBERRY MASTERING**  
Vernon Birley—Joiner and construction  
supervision  
Roy Price — For Alan Thompson Builders  
Alan Reynolds — All electrical installations  
Brian Shelmerdine — Decorator and specialist  
finishes  
Janet Phillips — Colour design consultant  
David Birch — Cheshire Glass  
Barry Fitzgerald — Carpet fitter  
Tony and Ian — Formula Sound Ltd.  
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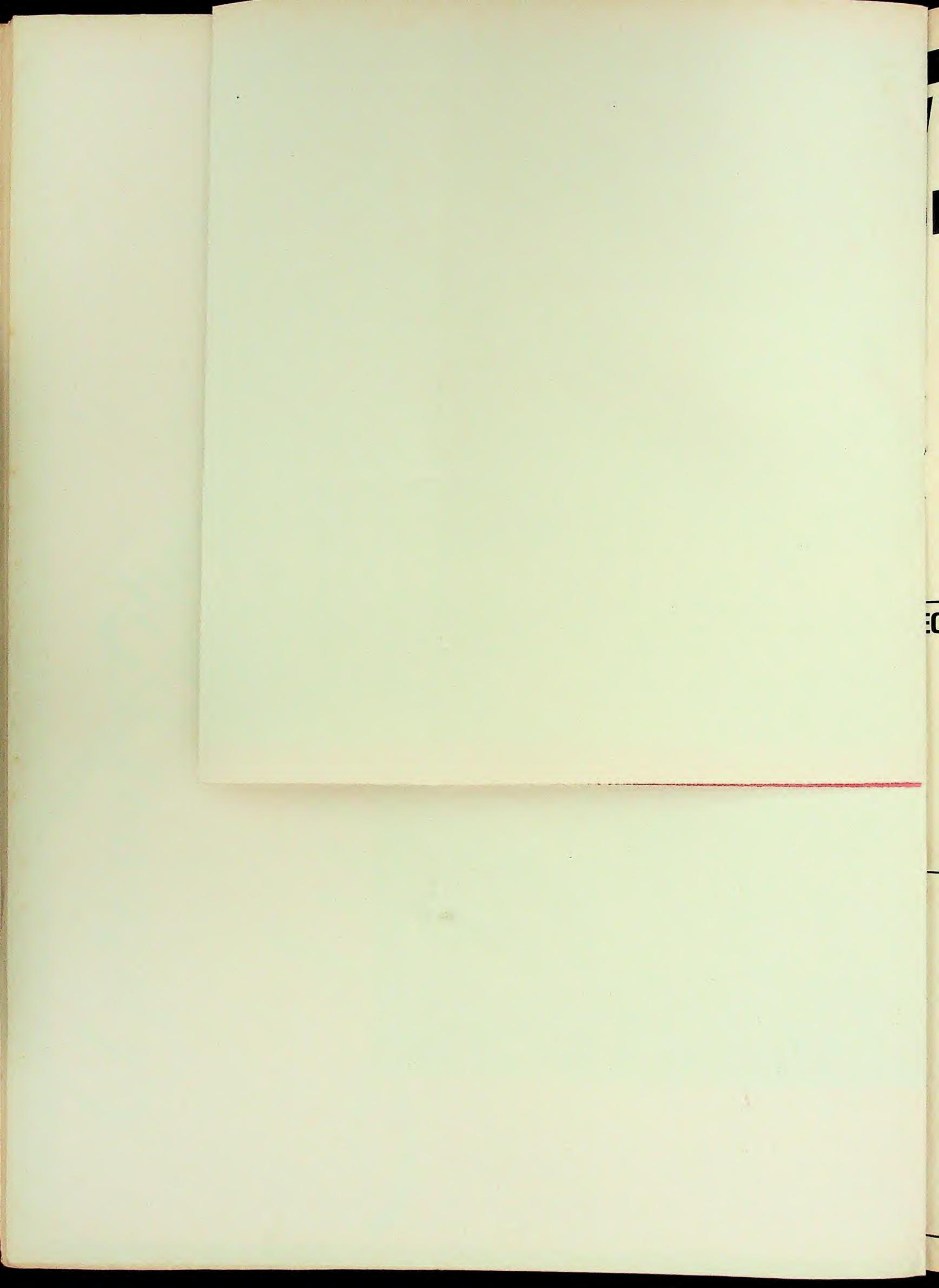
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Cube, Natural Echo Chambers

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# BERRY F PROGRESS

provided here, please do not hesitate to contact the respective Studio Managers: Strawberry North — Peter Tattersall; Strawberry South — Tony Spath; Strawberry Mastering — Melvyn Abrahams.

late in 1976 in a converted Dorking cinema.

To date, 100c have been the sole users of Strawberry South, the whole of their immensely successful album *Deceptive Bends* was recorded there. They are currently working in Strawberry South on a new LP but the studio will be available for commercial hire from 1st July, 1978.

With this background, the decision to build one of the most advanced mastering rooms in the world was a logical one and reflects the progressive attitude of Strawberry. In area, it is the largest mastering room for which Tom Hidley — Eastlake has been responsible for the acoustic design.

In common with Strawberry North and South, Strawberry Mastering has luxurious reception and waiting areas for clients.

In all three locations respective clients are more than welcome to use their own engineer, by arrangement with the studio manager.

In an industry which thinks nothing of travelling to leading master rooms in America, particularly on the West Coast, to cut important albums, the superb technical facilities which has made Strawberry North and South outstanding is now available for commercial mastering in the centre of London.



## STRAWBERRY SOUTH: EQUIPMENT AND FACILITIES

### Desk

28 into 24 Automated mixdown console, custom built by Formula Sound using API modules and the Allison 65K programmer.

Special features include choice of parametric or 9 way graphic channel Eq. 6 VCA Subgroups, 8 echo sends, 6 dual channel echo returns with full panning, microswitch cut buttons.

### Equalisation

Klark Technik, Parasound, Aengus

### Compressors/Expanders

Audio and Design, DBX, Gainbrain, Neve, RM

### Phasers, DDLs etc.

AMS, MXR, Marshall

### Echo Devices

EMT, Master room, BX20, Cooper Time Cube, Natural Echo Chambers

### Tape Machines

3M M79 24 Track, 3 Studer Stereo Machines, Technics RS1500 stereo machine

### Noise Reduction

32 Channels DBX216; Individually Switchable Channels Dolby A

### Monitoring

Eastlake/JBL, bi-amped by Ameron 300As, White Active Equalisation, JBL Crossovers

### Microphones

Beyer, Neumann, AKG, Sennheiser

### Studio

125 square meters including 'Live' isolation room, drum cage and piano bay all with variable acoustics  
7'4" Bosendorfer Grand Piano

The studio has a convivial recreation area with pool table, colour TV etc. plus kitchen facilities. There are plans to expand these facilities in the future.

## EQUIPMENT AND FACILITIES

Ortophon CPS 741 master control unit.

### Tape Machines etc.

Studer playback mastering machines, 7½, 15 and 30 ips

Studer copy machines, 7½ and 15.

### Metering

NTP PPM Meter  
NTP Oscilloscope

### Noise Reduction

Dolby and DBX

### Monitoring

Eastlake/JBL monitoring, bi-amped by Ameron 300As,  
White Active Equalisation, JBL Crossovers

We would like to extend our special thanks to the following people:

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Jack Hutchinson

Tony and Ian — Formula Sound Ltd.



# Strawberry Studios Forever.

Good Luck from EMI Records  
MOR Division.



## MARK ALLAN TRAVEL

*Are delighted to be Associated With*

### STRAWBERRY STUDIOS

and wish them every success

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Suppliers of 100% Wool Luxury Shag-Pile Carpet To

### STRAWBERRY STUDIO'S

North, South and Mastering

Congratulations on 10 years Success

For further details contact:  
Alan Grove on 01-402 7021

## F.W.O. Bauch Limited

would like to thank

## Stawberry Recording Studios

for their continued  
business association  
and wish them success

with their new  
Mastering Room

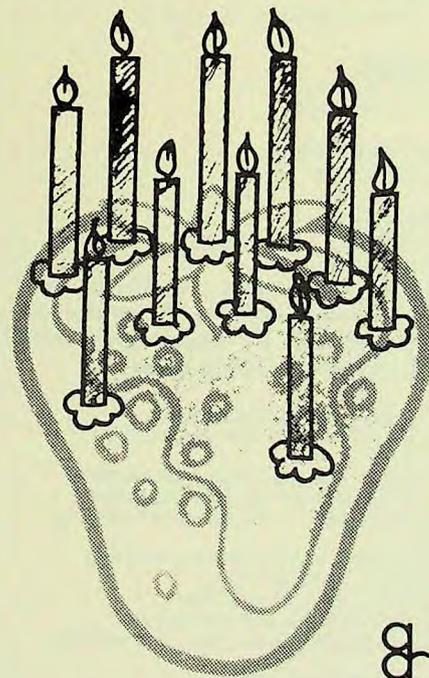


STUDER

URi



## HAPPY BIRTHDAY



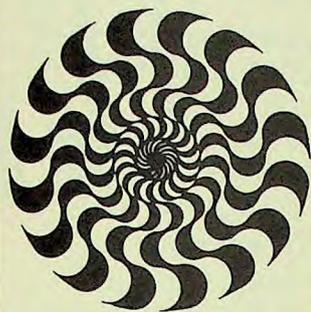
### CONGRATULATIONS

Not least on buying our  
equipment for the last  
10 years.

audio & design (recording)ltd.

84 Oxford Road, Reading, Berks. RG1 7J  
Tel: Reading (0734) 53411

# Strawberry Mastering decided



# FORMULA SOUND

are the people  
to get it together

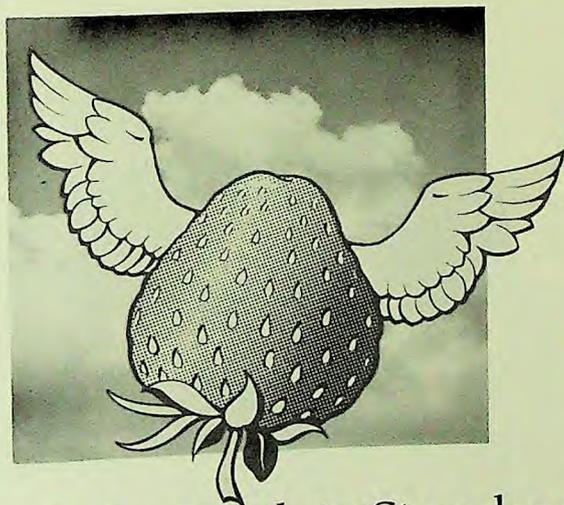
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MASTERING  
LTD**

**061 428 4341**

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*the cream  
on the strawberry!*



Congratulations from Ampex to  
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— celebrating their 10th Anniversary.  
Ten great years of relying on Ampex Mastering Tapes.

**AMPEX**

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For 2" mastering in their southern studios, Strawberry Recording pick Scotch 250. In their northern studios, it's Scotch 206.

Experts like Strawberry find that every increase in the dynamic range of Scotch professional tapes still gives them the signal clarity they want.

Take new Scotch 256 High Performance Mastering Tape, for instance. High on output, but particularly low on distortion, modulation noise and print effect.

Just the tape we'd now choose to record a Happy Tenth Anniversary message to Strawberry.

3M United Kingdom Ltd.,  
3M House, PO Box 1, Bracknell, Berks RG12 1JU.  
Telephone 0344 26726

3M and Scotch are trade marks.



Wishing you a bumper London harvest



ARTIST 101  
NEW BECAUSE THE NIGHT PATTI SMITH GROUP

STEMMING THE POVERTY OF 20TH CENTURY CULTURE

STIFF RECORDS

RECORD OF THE WEEK

BUY 26

BUY 27

PAUL BURNETT'S

- 27 **NEW** BECAUSE THE NIGHT Pat & Mike Smith Group
- 28 15 WUTHERING HEIGHTS Kate Bush
- 29 40 BACK IN LOVE AGAIN Donna Summer
- 30 **NEW** COME TO ME Ruby Winters
- 31 17 I CAN'T STAND THE RAIN Eruption
- 32 29 WHENEVER YOU WANT MY LOVE Real Thing
- 33 45 MOVE YOUR BODY Gene Farrow
- 34 31 I'LL GO WHERE YOUR MUSIC TAKES ME Tina Charles
- 35 35 EGO Elton John
- 36 25 I LOVE THE SOUND OF BREAKING GLASS Nick Lowe
- 37 16 EVERY 1'S A WINNER Hot Chocolate
- 38 37 HAZELL Maggie Bell
- 39 41 I MUST BE IN LOVE Rutles
- 40 24 EMOTIONS Samantha Sang
- 41 46 HEY LORD DON'T ASK ME QUESTIONS Graham Parker
- 42 32 THE ONE AND ONLY Gladys Knight & The Pips
- 43 **NEW** WHEN YOU WALK IN THE ROOM Child
- 44 48 (I CAN'T GET ME NO) SATISFACTION Devo
- 45 **NEW** LOVE IS IN THE AIR John Paul Young
- 46 36 FOXHOLE Television
- 47 **NEW** JUST FOR YOU Alan Price
- 48 **NEW** WHAT A WASTE Ian Dury
- 49 **NEW** THE DAY THE WORLD TURNED DAYGLOW X-Ray Spex
- 50 **NEW** DANCE A LITTLE BIT CLOSER Charo & The Salsoul Orchestra

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

Top 50 compiled for Music Week and BBC based upon 250 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.

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«THE SINGLE FROM THE ALBUM»

THIS SINGLE OUT NOW

I DON'T MIND AUTONOMY

UP 36386

**NEXT IN LINE**

THE CLOSER I GET TO YOU	K11099	
Roberta Flack & Donny Hathaway		
RIVERS OF BABYLON	K11120	
Boney M		
YOU LIGHT UP MY LIFE	K17043	
Debbie Boone		
WEREWOLVES OF LONDON	K13111	
Warren Zevon		

**KC AND THE SUNSHINE BAND**

AND THE BAND

**KC and the Sunshine Band**

new single

**'Boogie Shoes'**

6025

Records

# AIRPLAY ACTION

## Radio Hallam

SHEFFIELD

### HIT PICKS

Keith Skues: I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR — Blondie (Chrysalis CHS 2218)  
Roger Moffat: ONLY LOVING DOES IT — Guys 'N' Dolls (Magnet MAG 115)  
Johnny Moran: THE BOY FROM NEW YORK CITY — Darts (Magnet MAG 116)  
Colin Slade: WHAT A WASTE — Ian Dury (Stiff BUY 27)  
Ray Stewart: MORE THAN A WOMAN — Tavares (Capitol CL 15977)  
Bill Crozier: DON'T TAKE IT LYIN' DOWN — Dooleys (GTO GT 220)

## Metro Radio

NEWCASTLE

### ADD ONS

RUN FOR HOME — Lindisfarne (Mercury 6007 177)  
I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR — Blondie (Chrysalis CHS 2217)  
SEASONS — Deniece Williams (CBS 6324)  
OH CAROL — Smokie (RAK 276)  
NEVER TOGETHER BUT CLOSE SOMETIMES — Carlene Carter (Warner Brothers K 17144)  
FALLING ANGEL — Twigg (Mercury 6007 175)  
THE BOY FROM NEW YORK CITY — Darts (Magnet MAG 116)  
BECAUSE THE NIGHT — Patti Smith Group (Arista ARIST 181)  
GOODBYE GIRL — David Gates (Elektra K 12276)  
I FOUGHT THE LAW — Kris Kristofferson/Rita Coolidge (A&M AMS 7352)

## Radio Orwell

IPSWICH

### ADD ONS

Keith Rogers: RIVERS OF BABYLON — Boney M (Atlantic K 11120)  
Andy Archer: WHEN TALKING IS TOO MUCH TROUBLE — Climax Blues Band (Warner Brothers K 17134)  
Greg Bance: I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR — Blondie (Chrysalis CHS 2217)  
Anthea Clarke: I'M GLAD YOU'RE HERE WITH ME TONIGHT — Neil Diamond (CBS 6288)  
Patrick Eade: DANCE ACROSS THE FLOOR — Jimmy 'Bo' Horne (T.K. TKR 6028)  
Bernard Mulhern: ONLY LOVING DOES IT — Guys 'N' Dolls (Magnet MAG 115)

## Pennine Radio

BRADFORD

### HIT PICKS

Julius K. Scragg: THE BOY FROM NEW YORK CITY — Darts (Magnet MAG 116)  
Stewart Francis: YOU BELONG TO ME — Carly Simon (Elektra K 12289)  
Ian Scott: GREAT BIG PICKLED GHERKIN — Stan Holden (R.K. RK 1010)  
Mike Hurley: WHEN TALKING IS TOO MUCH TROUBLE — Climax Blues Band (Warner Brothers K 17134)  
Peter Levy: ONLY LOVING DOES IT — Guys 'N' Dolls (Magnet MAG 115)

### PENNINE PICK

DON'T TAKE IT LYIN' DOWN — Dooleys (GTO GT 220)

### ADD ONS

THE BEAT GOES ON AND ON — Ripple (Salsoul SSOL 105)  
WHAT — Judy Street (Grapevine GRP 106)  
SHADOW DANCIN' — Andy Gibb (RSO 001)  
FOXHOLE — Television (Elektra K 12287)  
BECAUSE THE NIGHT — Patti Smith (Arista ARIST 181)  
MADAM X — Smokey Robinson (Motown TMG 1106)  
WHAT A WASTE — Ian Dury (Stiff BUY 27)  
MARIONETTE — Art Garfunkel (CBS 6325)  
SMOKE GETS IN YOUR EYES — Berni Flint (EMI 2793)  
FIRE DOWN BELOW — Tina Charles (CBS 6272)  
I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR — Blondie (Chrysalis CHS 2217)

## Piccadilly Radio

MANCHESTER

### ADD ONS

WOMAN OF MINE — Dean Friedman (Lifesong LS 401)  
DON'T TAKE IT LYIN' DOWN — Dooleys (GTO GT 220)  
I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR — Blondie (Chrysalis CHS 2217)  
THE BOY FROM NEW YORK CITY — Darts (Magnet MAG 116)  
OH CAROL — Smokie (RAK 276)  
EVERY KINDA PEOPLE — Robert Palmer (Island WIP 6425)  
WHAT A WASTE — Ian Dury (Stiff BUY 27)  
IT MAKES YOU FEEL LIKE DANCING — Rose Royce (Whitfield K 17148)  
NEVER TOGETHER BUT CLOSE SOMETIMES — Carlene Carter (Warner Brothers K 17144)  
THE DAY I FOUND A FIVER — Motors (Virgin VS 206)

## Plymouth Sound

PLYMOUTH

### HIT PICKS

Peter Greig: YOU LIGHT UP MY LIFE — Johnny Mathis (CBS 6164)  
Carmella McKenzie: ONLY LOVING DOES IT — Guys & Dolls (Magnet MAG 115)

## Swansea Sound

SWANSEA

### HIT PICKS

Dave Bowen: EVERY KINDA PEOPLE — Robert Palmer (Island WIP 3424)  
Colin Mason: MORE LIKE A WOMAN — Tavares (Capitol CL 15977)  
Jon Hawkins: I'M GLAD YOU'RE HERE WITH ME TONIGHT — Neil Diamond (CBS 6288)  
Stuart Freeman: OH CAROL — Smokie (RAK 276)  
Phil Fothergill: I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR — Blondie (Chrysalis CHS 2217)  
Paul Holmes: JUPITER — Earth Wind & Fire (CBS 6267)

### ADD ONS

THE BOY FROM NEW YORK CITY — Darts (Magnet MAG 116)  
NEVER TOGETHER BUT CLOSE SOMETIMES — Carlene Carter (Warner Brothers K 17144)  
I FOUGHT THE LAW — Kris Kristofferson/Rita Coolidge (A&M AMS 7352)  
WOMAN OF MINE — Dean Friedman (Lifesong LS 401)  
BAD OLD DAYS — CoCo (Ariola' Hansa AHA 513)  
YOU BELONG TO ME — Carly Simon (Elektra K 12289)  
ROXANNE — Police (A&M AMS 7348)

## Radio Tees

TEESIDE

### ADD ONS

DANCING THE NIGHT AWAY — Leo Sayer (Chrysalis CHS 2218)  
ONLY LOVING DOES IT — Guys & Dolls (Magnet MAG 115)  
DON'T TAKE IT LYIN' DOWN — Dooleys (GTO GT 220)  
IMAGINARY LOVER — Atlanta Rhythm Section (Polydor 2066 910)  
SALLY — Ron Brandsteder (Harvest HAR 5150)  
DON'T BOTHER TO KNOCK — Midnight (Ariola' Hansa AHA 514)  
BEFORE MY HEART FINDS OUT — Gene Cotton (EMI International INT 552)  
FALLING — Le Blanc & Carr (Big Tree 11114)

## Radio 210

THAMES VALLEY

### ADD ONS

I'M GLAD YOU'RE HERE WITH ME TONIGHT — Neil Diamond (CBS 6288)

LIFE IN THE CITY — Demis Roussos (Philips 6000 230)  
NEVER TOGETHER BUT CLOSE SOMETIMES — Carlene Carter (Warner Brothers K 17144)  
THE CIRCLE IS SMALL — Gordon Lightfoot (Warner Brothers K 17132)  
ONLY LOVING DOES IT — Guys & Dolls (Magnet MAG 115)  
SIT DOWN AND THINK AGAIN — Catherine Howe (Ariola ARO 111)  
STELLA — Miki Antony (EMI 2774)  
CARRY ME AWAY — Dolphin (Private Stock PVT 154)  
RIVERS OF BABYLON — Boney M (Atlantic K 11120)  
SHEENA IS A PUNK ROCKER — Paul Jones (RSO 003)

## Radio Trent

NOTTINGHAM

### ADD ONS

DO IT DO IT AGAIN — Raffaella Carrà (Epic EPC 6094)  
THE BOY FROM NEW YORK CITY — Darts (Magnet MAG 116)  
DON'T TAKE IT LYIN' DOWN — Dooleys (GTO GT 220)  
ALL THE NICE BOYS AND GIRLS IN THE WORLD — Riff Regan (MCA 363)  
EVERY KINDA PEOPLE — Robert Palmer (Island WIP 3425)  
BECAUSE THE NIGHT — Patti Smith Group (Arista ARIST 181)  
WHAT A WASTE — Ian Dury (Stiff BUY 27)  
I LOVE NEW YORK — Metropolis (Salsoul SSOL 107)  
MELISSA — Bilitis Soundtrack (United Artists UP 36377)

## Radio Victory

PORTSMOUTH

### HIT PICKS

Chris Pollard: TODAY — Randy Edelman (20th Century BTC 1037)  
Nicky Jackson: WOMAN OF MINE — Dean Friedman (Lifesong LS 401)  
Dave Christian: MORE THAN A WOMAN — Tavares (Capitol CL 15977)  
Andy Ferriss: I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR — Blondie (Chrysalis CHS 2217)  
Chris Rider: MONEY THAT'S YOUR PROBLEM — Tonight (T.D.S. TDS 2)  
Anton Darby: EVERY KINDA PEOPLE — Robert Palmer (Island WIP 6425)  
Howard Pearce: OH CAROL — Smokie (RAK 276)  
Dave Carson: THE BOY FROM NEW YORK CITY — Darts (Magnet MAG 116)  
Jack McLaughlin: I FOUGHT THE LAW — Kris Kristofferson/Rita Coolidge (A&M AMS 7352)

## BBC Blackburn

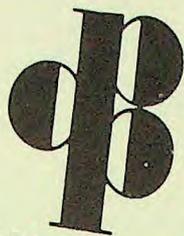
### HIT PICKS

Jude Bunker: THE DAY I FOUND A FIVER — Motors (Virgin VS 206)  
Nigel Dyson: GROOVIN' WITH MR. BLOE — Mr. Bloe (Old Gold LIG 1002)  
Rob Salvidge: I FOUGHT THE LAW — Kris Kristofferson/Rita Coolidge (A&M AMS 7352)  
Kath Dutton: PRETTY VACANT — Paul Jones (RSO 003)  
Phil Scott: SMOKE GETS IN YOUR EYES — Berni Flint (EMI 2793)  
Trevor Hall: I'VE NEVER BEEN TO ME — Mary Macgregor (EMI International INT 554)  
Pat Gibson: I'M GLAD YOU'RE HERE WITH ME TONIGHT — Neil Diamond (CBS 6288)  
Gerald Jackson: ONLY LOVING DOES IT — Guys & Dolls (Magnet MAG 115)

## BBC Merseyside

### PERSONAL PICKS

Billy Butler: THE BOY FROM NEW YORK CITY — Darts (Magnet MAG 116)  
Terry Lennaine: HONEY I'M RICH — Delegation (State STAT 75)  
Dave Porter: PRETTY VACANT — Paul Jones (RSO 003)



**PAPA DON  
PRODUCTIONS**

Mr. Les Tomlin,  
A & R Manager,  
D.J.M. Records,  
5, Theobalds Road,  
London. W.C.1.

20th April 1978

Dear Les,

Re: Easy As Pie, By The Purify Brothers  
Featuring Ben Moore, DJS 10863.

First of all, I'm really delighted that everyone at D.J.M. is so excited about the record.

The idea of the 12" luminous disc, 47 pages of advertising in Record Business and Music Week, £2,000,000, worth of Ads on national television, together with 6,000 thirty second spots on commercial radio and Page Three of the Sun for a month, is really quite impressive !

I also understand your lead time of 14 weeks is absolutely necessary, however, much as I appreciate the phenomenal effort that has gone into your campaign, may I humbly suggest that we press it black, 7 inches wide, do it now, and let it sell itself !!

Best Wishes,

*Papa Don*

PAPA DON SCHROEDER.

c.c. Dick James  
Stephen James  
David Pierce  
David Chapman

6666 Brookmont Terrace Suite 805

Nashville, Tennessee 37205

(615) 352-3653



STML 12080

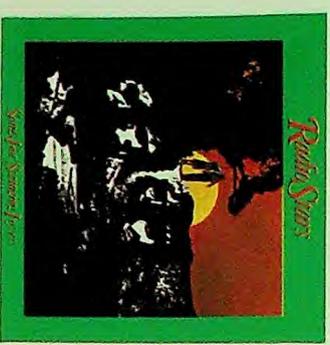
STML 12079

Two Albums from the men who set the style on the classic hits of The Temptations. Listen now and live a little history.



LICENSING/PROMOTION DIVISION EMI Records Limited 13, Vandergheynde House, Wexham, Tel: 01753453746/11881911

## Songs For Scrambling Lovers



*Radio Stars*  
1st Album  
*Chiswick*  
WIK 5

35	38	ARRIVAL	Abba	EPIC EPC 86018
36	25	BEST FRIENDS	Cleo Laine/John Williams	RCA RS 1094
37		GREATEST HITS	Donna Summer	GTO GLTP 028
38		OL' BLUE SUEDES BACK	Carl Perkins	Jet UATV 30146
39	27	EXODUS	Bob Marley & The Wailers	Island ILPS 9498
40	NEW	CLOSE ENCOUNTERS OF THE THIRD KIND	Original Soundtrack	Arista DLART 2001
41	41	SIMON & GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	CBS 69003
42	24	BOOGIE NIGHTS	Various	Ronco RTL 2027
43		all this and heaven too	andrew Gold	Asylum K 53072
44	30	ANOTHER MUSIC IN A DIFFERENT KITCHEN	Buzzcocks	United Artists UAG 30159
45		THE MUPPET SHOW VOL. The Muppets		CBS 86051
46	33	ALL 'N' ALL	Earth Wind & Fire	CBS 86051
47	35	FOOT LOOSE AND FANCY FREE	Rod Stewart	Riva RVL P 5
48	NEW	A LITTLE BIT MORE	Dr. Hook (Ron Hafkin)	Capitol EST 23795
49		GOLDEN GREATS	Diana Ross & The Supremes	Motown ENT V 5
50	NEW	MISPLACED IDEALS	Sad Cafe (John Punter)	RCA PL 25133
51	NEW	THAT LOVING FEELING	Vince Hill (David Mackay/Barry Guard)	K-Tel NE 1017
52	NEW	HEAVY HORSES	Jethro Tull	Chrysalis CHR 1175
53		ZARAGON	John Miles	Decca TXS 126
54	32	DARTS	Darts	Magnet MAG 5020
55	58	THE JESUS OF COOL	Nick Lowe	Radar RAD 1
56	47	FLEETWOOD	MAC Fleetwood Mac	Reprise K 54043
57	45	MOONFLOWER	Santana	CBS 88272
58		HOTEL CALIFORNIA	Eagles	Asylum K 53051
59		TELL US THE TRUTH	Sham 69	Polydor 2383 491
60	NEW	GREEN	Steve Hillage	Virgin V 2098

♣ MILLION (PLATINUM) ● ½ MILLION (GOLD) □ ¼ MILLION (SILVER) © British Market Research Bureau Ltd. Chart compiled for Music Week and the BBC by British Market Research Bureau on returns from 450 conventional record outlets. 1978 publication. rights licensed exclusively to Music Week and broadcasting rights to the BBC. All rights reserved.

**THE MASCINI ORCHESTRA**  
UP THE YELLOW BRICK ROAD  
1819 8084

**CHARO & THE MASCINI ORCHESTRA**  
CUCUCU-CUCU!  
1819 8081

**FRAT GIORGE**  
DELIZIOSI  
1819 8083

**BRITISH GIGLES**  
LET ME BE YOUR MAN!  
1819 8082





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new album  
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# 'BOYS IN THE TREES'

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Cassette K452066  
Single 'You belong to me' K12289



# Brother to Brother.....



It was in the early 70's when Gerry and Jim Rafferty entered the music business; Jim coming in as a songwriter and Gerry making his own successful musical pathway with various groups. At present, Gerry is back with a vengeance, making a huge impact on the charts; now it's Jim's turn releasing his debut album, most of the tracks produced by brother Gerry.

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**DECCA**

# Barbara: a cameo role with Kris

THOSE who caught the Kristofferson-Coolidge concerts had the added bonus of some fine piano playing by Barbara Carroll. Barbara, who plays what she describes as a "cameo set" with Rita, is enjoying a second flowering of her talents and the chance to display her skills to a large audience.

Once described as "The first feminine disciple of the Bud Powell bop piano school" she has done enough off her own bat to shrug off rags like that and emerge as an artist in her own right: "Bud? of Course I was influenced by him, how could you grow up when I did and not be? But I linked plenty of others too, Art Tatum now. A pianist can't play without being a little bit influenced by a man like that, but I also dug Thelonius Monk, Bill Evans and I have a soft spot for Nat Cole, a fine pianist before he became a singer."

After a seven-year period of study in her home town of Worcester, Massachusetts, Barbara went on her first tour with an all girl trio. When that finished she did the only thing possible for a professional jazz pianist — she moved to New York City. She played in dance halls, usually in a rumba outfit which played the intermissions, and learned her trade: "We played for all kinds of acts and you have to be sharp enough to change what you're doing and go onto something else. Also the bands that were in those places had some of the great musicians with them and some of it just had to rub off."

Barbara's formative years as a jazz musician came in the period when swing was giving way to bebop and 52nd Street was the place to be. In 1948 Barbara led her first big time

EDITED  
by  
PATRICK SULLIVAN

trio there with guitarist Chuck Wayne and bassist Clyde Lombardi, making her first recording one year later with multi-reed man Eddie Shu.

"One club was called George Auld's Tin Pan Alley which was a terrific place to play. All of the top players of that period used to come in I had the chance to play with "Bird" Parker, Dizzy and Stan Getz, which was pretty good grounding for anyone wanting to play jazz."

In 1952 Barbara began a long engagement at the Embers, a New York club with a high jazz pedigree. With her she took drummer Herb Wasserman and a bass player called Joe Shullman who she later married. Joe, who died in 1957, was an outstanding musician, much admired by Duke Ellington, for whom he once recorded. While at the Embers, Barbara won herself a part in the Rogers and Hammerstein musical *Me & Juliet* and found herself on Broadway.

Did she plan an acting career? "No, it was all an accident. There was a role of a rehearsal pianist which they found difficult to fill. It was written for a man but they couldn't find anyone who could play *and* speak the lines. My agent knew the man in charge of casting and he kept on at me to try for the part which, to keep him quiet I eventually did. It was just like in the movies, a typical theatre audition, the bare stage, a piano, the bare light bulb and



Barbara Carroll.

Rogers and Hammerstein sitting out front. Well I felt a little more at home because I took the rest of my trio and I played *The Lady Is A Tramp* which of course was written by Rogers and Hammerstein. Now the usual piano audition lasts about 8 bars then, cut! and a "thanks very much", well I got to the end of the first chorus and nobody said anything so I kept going and actually got to finish the song, and Rogers said, "Great, play something else". Yes, I got the part and really enjoyed it all, especially as I was doubling up by still playing at the club."

The late Fifties, early Sixties were spent on the club and festival circuit including a star-studded Toronto

Jazz Festival in 1959, where she appeared on the same night as Louis Armstrong and Coleman Hawkins. But by the time the Sixties were into their stride, so was rock and roll, and jazz found itself on the wrong end of a shrinking market.

Barbara married again and later quit the music business to raise her daughter Suzie. Now she's back on the scene once more, playing the clubs with an updated style but retaining enough of her jazz qualities to please anyone who cares to listen. For those who didn't see the Kristofferson concert, her latest album, *From The Beginning* on United Artists UAG 30168 will be ample consolation.

OSCAR PETERSON/COUNT

BASIE

Satch and Josh . . . Again. Pablo Delux 2310 802 Producer Norman Granz. This, the second meeting of these keyboard giants, comes over even better than their first. Their wildly contrasting styles complement each other beautifully with Basie leaving the spaces and Peterson relentlessly filling them up. Although Peterson sounds more technically accomplished at first hearing, what he does sounds all the better for the setting which Basie supplies with great subtlety and characteristic humour. Peterson is at his awesome best on *Home Run* while Basie 'strides' away happily on *Roots and Red Waggon*. Support from Louis Bellson and bassist John Heard is perfect. Packaging, with fine photographs by Phil Stern and lucid notes by Benny Green, is excellent. Sound is up to standard, and the music some way above that.

\*\*\*

GILEVANS

*There Comes A Time*. RCA PL 11057. Producer Gil Evans. Anyone who missed the recent English tour by Gil and orchestra will get a fair idea of what the man is up to from this intriguing set. The music, which demands attention, rewards the listener with an insight into the man's character and gives clear directions as to where jazz is probably headed. The dense, rock based rhythms are used to increase the tension, but, these are never allowed to dominate the soloist. Altoist Dave Sanborn seems to have really found his feet under Evans and contributes a fine solo on *King Porter Stomp*. The title track, has a repetitive bass figure which, just as it starts to become annoying, takes on a hypnotic quality and you find yourself hooked. No liner notes but full solo credits are a plus.

\*\*\*



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## CLASSICAL

## RCA issues Horowitz 'golden jubilee' album

IN CELEBRATION of his golden jubilee as a performer the "legendary" concert pianist Vladimir Horowitz made a rare appearance as a soloist at the Carnegie Hall, New York, last January. Now RCA has released the live recording in Britain on RL 12633 — and it is certain to generate

## £2,500 prize in Benson competition

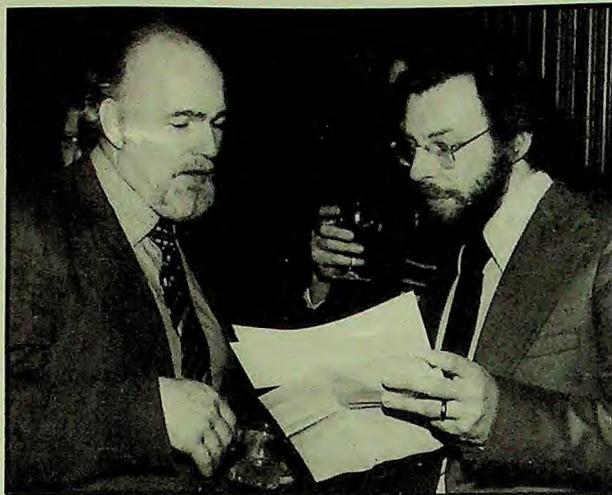
THE SECOND Benson and Hedges Gold Award, a competition for young concert singers, will this year carry prize money of £2,500 — an increase of £500 on last year. Sixteen singers will be invited to compete at Snape Maltings and the judges include Peter Pears, Gerald Moore, Hans Hotter, and Victoria de los Angeles.

a great deal of interest.

Last month RCA issued the 1977 jubilee recital, which contained works for solo pianoforte by Liszt and Fauré (RL 12548). The new release features Rachmaninoff's Third Piano Concerto with the New York Philharmonic Orchestra conducted by Eugene Ormandy.

RCA has also announced the UK recording debut of Eduardo Mata — described as "the most remarkable conducting talent to emerge from Latin America in recent years" — with the release of two albums, both employing the Philharmonia Orchestra.

The first (RL 31329) is devoted to works by Falla — Nights In The Gardens Of Spain, together with two versions of Concerto For Harpsichord/Piano And Instrumental Ensemble, with Joaquín Achúcarro as soloist. The second (RL 12320) promotes five works by the Mexican composer Silvestre Revueltas, who died in 1940. All three discs retail at £3.99



MUSICIANS' UNION secretary John Morton (left) and Composers' Guild chairman Patrick Standford at the reception for trades unionists at Congress House (see story).

EDITED  
by  
NICHOLAS WEBBER

## Bizet opera release from EMI

THE COMPLETE original version of Bizet's opera *The Pearl Fishers* (1863) heads the May releases from EMI's classical division and stars Ileana Cotrubes as Léila, Alain Vanzo as Nadir, and Guillermo Sarabia as Zurga.

The opera contains some of Bizet's best-loved music — in particular the tenor and baritone duet *Au Fond Du Temple Saint*, which has proved popular enough in its own right to be issued (on Decca) as a classical single. Georges Prêtre conducts the chorus and orchestra of the Paris Opera in what EMI claims will "prove to be the standard recorded performance of this work".

Recommended retail price for the two-disc set — which comes complete with libretto — is £7.95.

A rather more rare operatic excursion during May from EMI is a two-disc set of Falla's *Atlántida* — although the composer describes his setting of a Catalan poem telling the story of the mysterious Atlantis continent as "a scenic cantata and inner prologue in three parts". On SLS 5116 it is performed in the Catalan tongue by a mainly Spanish cast and the Spanish National Chorus and Orchestra under the baton of Rafael Frúbeck de Burgos.

Demand is expected to be high for EMI's reissued set of Gellini's opera *Norma* with Maria Callas in the title rôle (SLS 5115), recorded in association with Teatro alla Scala, Milan. Other star singers include Mario Filippeschi, Ebe Stigani and Nicola Rossi-Lemeni; Le Scala's chorus and orchestra is conducted by Tullio Serafin.

The three-record set, complete with libretto, retails at £8.95.

## Decca to issue first LP of Shostakovich work

THE FIRST recording in the West of Shostakovich's late, song-cycle *Poems of Michaelangelo*, and what is thought to be the first in the world in the original duo version, is due for May release by Decca. The only other known recording (EMI) is of the later orchestral score and was made in Russia by Melodiya.

Shostakovich composed the *Michaelangelo Songs* as late as 1974, dedicating them to his wife, and they were first performed as a duo the following January. The composer later scored them for voice and orchestra. On SXL 6849 the baritone

## MU sponsors Composers' Guild concert

AT AN unusual gathering of trades union leaders, composers and performers at the TUC's London headquarters last Friday (14) (picture left) the Musicians' union sponsored an informal reception and concert for union officials on behalf of the Composers' Guild.

The Festival brass Consort — an ensemble of young freelance musicians from the major London orchestras — premièred a new piece specially commissioned by the MU from John Dankworth, who was present to conduct following a number of engagements in Amsterdam with Cleo Laine. They also played works by a number of leading British composers, including Leonard Salzedo, Joseph Horowitz, Buxton Orr and John McCabe.

Patrick Standford, Composers' Guild chairman, commented: "We are absolutely delighted at this magnificent gesture by the Musicians' union in making this event possible. It will give us an opportunity to talk to trades unionists, which — if nothing else — may help to bring some further reality to the popular image of the composer, the backroom figure of the British musical scene."

## Philharmonia Cornish symphony

A FULL-SCALE symphony by a Cornish composer who faded out of the limelight nearly 40 years ago is to be given its first public performance next Wednesday (3) in Southwell Minster, Nottinghamshire. The Eighth Symphony of George Lloyd is to be played by the Philharmonia Orchestra under the direction of Edward Downes.

Lloyd's early talent as a composer was quickly noticed in the 'Thirties and 'Forties. After the war, however, he was forced by ill-health to retire to the countryside where until about five years ago he ran a successful mushroom farm, yet continuing to compose prolifically. Since Lloyd shuns publicity there have been few performances of his music; but interest was aroused last year with a BBC broadcast from Manchester of the Eighth Symphony.

At the age of 21, Lloyd conducted his own first opera, *Iernin*, at the Lyceum Theatre, and in 1938 was the youngest composer to have an opera — *The Serf* — produced at Covent Garden. Besides his nine symphonies he has also written a pianoforte concerto (premiered by John Ogdon), two violin concert, and scores of smaller works.

The première is hosted by the local county council.

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# Lightning Review



Editor: GRAHAM COLLINS Design: MARTIN STUDIOS

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

## NEW WAVE CHART

- 1 (3) PATRICK FITZGERALD - Safety Pin
- 2 (2) SNATCH - All I Want
- 3 (21) DEVOLUTION - Satisfaction
- 4 (8) NERVES - T.V. Adverts
- 5 (9) A.T.V. - Life after Life
- 6 (6) TOO MUCH - Who You Wanna Be +
- 7 (15) MENACE - G.L.C.
- 8 (5) FRUIT EATING BEARS - Chevvy Heavy +
- 9 (4) DEVOLUTION - Jocko Homo
- 10 (10) EXITS - Fashion Plague
- 11 (11) MARTIN/BROWNSHIRTS - Taxi Driver
- 12 (19) 2 - 3 - All Time Low
- 13 (7) JOHNNY MOPED - Let's have Another Baby
- 14 (17) GARBO'S CELLULOID - Only Death is Fatal
- 15 (12) DIRTY DOG - Let Go of My Hand
- 16 (16) ELTON MOTELLO - Jet Boy Jet Girl
- 17 (18) LANDSCAPE - U2 x ME1 x 2Much
- 18 (24) JET BRONX - Rock and Roll Romance
- 19 (22) PATTI SMITH - Hey Joe
- 20 (39) SKIDS - Charles
- 21 (\*\*) DYAKS - Gutter Kids
- 22 (25) TITS - Daddy was My Pusher
- 23 (23) MIDNITE CRUISER - Striker
- 24 (37) BLUNT INSTRUMENTS - No Excuse
- 25 (13) WIRE - I Am The Fly
- 26 (\*\*) V2 - Speed Freak
- 27 (27) ZONES - Stuck With You
- 28 (26) UNWANTED - Secret Police
- 29 (14) BOYS - Brickfield Nights
- 30 (29) DUGGIE BRIGGS - Punk Rockin' Grannie +
- 31 (30) CANNIBALS - Good Guys
- 32 (\*\*) IAN DURY - Waste
- 33 (\*\*) PATTI SMITH - Because the Night
- 34 (38) BLOODSHOT - Softly Stroll +
- 35 (\*\*) COMIC ROMANCE - Cry Myself to Sleep
- 36 (\*\*) MAGAZINE - Touch and Go
- 37 (\*\*) CUBAN HEELS - Downtown
- 38 (32) MEKONS - Never Been In A Riot
- 39 (33) PREDATORS - Punk Man +
- 40 (34) JOOLS HOLLAND - Boogie Woogie 78 +

ALSO AVAILABLE - (\*\*) Entry or Re-entry into charts

BUZZCOCKS - I Don't Mind  
 STIFF - Little Fingers  
 OUTCASTS - Frustration  
 LAST RESORT - Having Fun  
 STADIUM DOGS - 'Easy'  
 999 - Me and My Desire

## THE LIGHTNING NEW WAVE DEPT

does not just sell Punk. It sells Street Music, Power Pop, some Rockabilly, many imports, many deleted records which are no longer available through normal channels, and virtually every release from practically all small labels in the U.K., and the rest of the world. In other words, if you want it, we should have it!!

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## 'Ti Amo'

Howard  
Carpendale

Who is currently visiting the UK, has been rumoured to have fallen in love with *Lightning!*



This rumour has not been confirmed, but it is true that he has released a fantastic single on the *LIGHTNING* label titled 'TI AMO' (I Love You) C/W 'Just Another Town'. The song was No.1. in Italy for 3 months last summer and sold over 500,000 copies in Germany alone.

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BY MARTIN STUDIOS

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# MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

## SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION	COMMENTS
<b>BRYAN FERRY</b> What Goes On Polydor/EG Records POSP 3 (Phonodisc)	APRIL 14	Hits with Roxy Music, including revival Virginia Plain (Oct 22 onwards, 1977). HP: 11) solo from A Hard Rain's Gonna Fall (10, 1973) with eight hits, last Tokyo Joe (15, 1977).	National press with artist's return home, Radio One's Round-Table, Kid Jensen Show, Friday, April 21. Music press coverage. Publicity, Tony Brainsby (01-834 8341).	Usual driving Ferry with Lou Reed number, not expected J J Cale number which is like this on new Ferry album. No release date as yet for latter. Chart record but perhaps too hard a sound for top five.
<b>YVONNE ELLIMAN</b> If I Can't Have You RSO 2090 266 (Phonodisc)	January 14	I Don't Know How To Love Him (part of maxi-single, 47, 1972), Love Me (6, 1977), I Can't Get You Outa My Mind (17, 1977), Hello Stranger (26, 1977).	Song from best selling LP, Saturday Night Fever, from film; enclosed in colour bag with pic of lady; Prime London underground, London mainline and BR provincial station poster sites in connection with new LP. Window, in-store displays.	Reviewed previously MW Singles Fact Sheet, Jan 7; now major US hit, re-activated here. Mystery why no charting to date, in view of film, lady's past popularity. Infectious song, usual sensuous treatment from artist with warm embracing voice. New promotion might give vital push.
<b>THE ONLY ONES</b> Another Girl, Another Planet CBS 8228	APRIL 14	None	Colour bag. Group tour, April, with Television. Various music paper interviews. Acclaimed by three pop weeklies as 'single of the week'.	Interesting mix of new wave with late 1960's Love — Arthur Lee feel. Stylish, well presented, though some might say too well created. Good general sales possibility. Long wait since their Lovers Of Today but their fans should be satisfied. Their number will grow after this.
<b>THE TUBES</b> Show Me A Reason ABM 7349 (CBS)	APRIL 21	White Punks On Dope (28, 1977)	Special bag with group pic.	Cut from LP 'What Do You Want From Live (A&M AMLM 68460). Fair chance of repeating surprise but only 4 week run Top 50, from Nov 19. Somewhat low-key commercial number until mid rock feel takes over. B-side, Mono Bondage.
<b>JANE AIRE &amp; THE BELVEDERES</b> Yankee Wheels Stiff BUY 26 (Island)	APRIL 14	None	Basic media servicing. Enclosed in bag with lady's pic.	Seller in new-wave styled circles, much liked by music press. Totally off-beat, often distorted. If general charting, then example of how occasionally the 'weird' ingrains. Recommend to those who like the gas Devo single. Lady from same recording circles, Akron, Ohio, USA.
<b>THE JOLT</b> What'cha Gonna Do About It Polydor 2059 008 (Phonodisc)	APRIL 21	None	Band touring with The Motors, April 28-May 27. Already toured successfully with Generation X. Designed sleeve.	Re-make of Small Faces hit (14, 1965). Good 1978 vaguely new-wave version. Lots of life, will prove popular with those who do not remember original.
<b>MAGAZINE</b> Touch And Go Virgin VS 207 (Virgin)	APRIL 14	Shot by Both Sides (41, 1978)	Short tour, April 24-May 7, Glasgow, Liverpool, Birmingham, Bristol, Plymouth, Croydon, Manchester, London. Colour bag. Group pics, back cover.	Last single deserved better success. This, not so instant, but blasts along, ear-catching mid-instrumental break. Augurs well for band's future. Flip, re-work of old Shirley Bassey, Goldfinger hit (21, 1964) and different! Double-side value. Good sales, new wave stockists.
<b>CLIMAX BLUES BAND</b> When Talking Is Too Much Trouble Warner K 17134 (WEA)	APRIL 14	Couldn't Get It Right (10, 1976)	UK tour, May 3-May 14. Ads with album, full pages, NME, MM, Music Week. Radio commercials in tour towns. Window displays.	Previous hit not 1977, as press-release claims. British band, formed 1969, Stafford, part of blues boom. Since early '70s US concentration but cross-Europe Starruckin' package. 1975 plus '76 hit single kept name familiar. Back LP catalogue, Polydor, BTM, Harvest. Lack lustre 45. LP cut only revived by instrumental break. Not good choice to promote group, LP, unless best there is Disappointing. LP, Shine On (April 21).
<b>DEAD FINGERSTALK</b> Hold On To Rock 'N' Roll Pye 7N 48069 (Pye)	APRIL 14	None	Extensive touring nationwide, April 14-May 22. Copious press coverage of gigs. Highly praised by MM, RM, NME, Sounds.	Band may have extremely good live reviews but single with predictable riffs, dead tune, going nowhere. Midbreak enhances disc's main fault, lack of sustained focus on particular line, words or tune. Jaded song title. Buzz though should come from area concerts.
<b>POLY-STYRENE, X-RAY SPEX</b> The Day The World Turned Day-Glo EMI INT 553 (EMI)	APRIL 21	New wave, alternative charts	Exotic coloured sleeve with song lyrics. Orange vinyl. Constant band gigs, extensive music coverage by papers like Sounds. Full-page advertising, parts of music press, eye-catching design.	Double-sided goodie from cult new wave band. Doubtful cross-over sales. Ferocious driving beat aided by Poly Styrene's unique voice. Debut single for EMI International.
<b>HI-TENSION</b> Hi-Tension Island 12" PR 2007 (EMI) 7" WIP 6422 (EMI)		Disco, soul charts	Extensive disco promotion. 12" available. Already djs favourite.	Major South-East England disco smash, showing nationally. Great beat, reggae over-layed with driving sax, handclapping, think vocals. With slow airplay means hit from discos again.

## ALBUMS

ARTIST/TITLE LABEL/Number/Distributor	RELEASE DATE/BACKGROUND	BACK CATALOGUE	BIOGRAPHY	PROMOTION	COMMENT
<b>STEVE HACKETT</b> Please Don't Touch Chisima CDS 4012 RRP: £3.99 (Phonodisc)	APRIL 14 No specific reason for release other than product available.	Albums with Genesis. Own solo LP, Voyage Of The Acolyte, 1975, still available	Hackett recent departing member from Genesis. He joined the group after 1970 period when guitarist Anthony Phillips and drummer John Mayhew left. Made recording debut with Genesis on 1971 LP, Nursery Cryme. Considerable influence on Genesis style and one of group writers. Said to have considerable respect for US band, Kansas; they play on his album. Also listed on LP, Riche Havens	Nationwide local radio station interview tour from April 21. Good initial airplay from advance media copy supply. 60, 90 second ads on Clyde, Forth, Metro, Orwell, Capital and City — choice made on area response to Genesis concerts. Music press ads and interviews (see for instance, April 18, page 26, Sounds). 20 x 30 posters for in-store display. No window displays envisaged. No tour envisaged.	Moments of sheer beauty on album which works best in its musical context and not for lyric merit. Some fine mixing. Album employs guest artists to full. Havens shines on final cuts of both sides, Kansas members plus old Zappa rhythm section and instrumental colouring of good kind whilst Randy Crawford (not listed in back cover credit lists) exquisite on Hoping Love Will Last. Recorded at cost of £50,000, in LA, seen by artist as personal statement. Pleasingly, Hackett does not repeat Genesis. Sales should be very good.
<b>FRANKIE MILLER</b> Double Trouble CHR 1174 (Phonodisc) RRP: £3.79	APRIL 21 Album was completed and release decided relying on strength of music to carry the day.	All albums from first, Once In A Blue Moon available in current catalogue.	Born Glasgow, Scotland, discovered by Robin Trower (then ex-Procol Harum), Clive Bunker (ex Jethro Tull) with view to Miller being in new group Jude. Never materialised. Miller stayed as solo artist on Chrysalis. First LP backed by Brinsley Schwartz, played some gigs with them and other artists in pub-rock scene. Album two, Highlife, cut with famed Allen Toussaint. Eventual own band, more recordings, many media spots but still awaits major fame. Had success with Be Good To Yourself, Top 50 (27, 1977).	Full-page music press ads: radio ads on Forth, Clyde, Capital, BRMB, Piccadilly, from end of April. 30 x 20 posters, 600 shop displays, special display packs. Much media over past year, more recent Sight & Sound, BBC TV. Good pre-release airplay. Campaign spread over 6-week period.	Continuation of growing stature of Miller's R&B, blues vocal talent, even here allied to heavy rock backing. For in-store play, opening cuts of side 2, particularly first, Love Waves, have more immediate, instant appeal to non-Miller addict. Side 1 more runcy, with, as other side, some moments where material runs slightly thin and vocals become wearisome. Unlikely Miller will ever hit Genesis sale heights for Chrysalis but room for growth in sales. Artist deserves wider acclaim. LP worth in-store promoting.
<b>THE ANDERSON BROTHERS</b> The Anderson Brothers DJM DJF 20533 RRP: £3.99 (DJM)	APRIL 28 Product available for release around which is built considerable promotional activity	This is a debut release in UK although pair have recorded for small US labels.	Early grounding in gospel music, blues, pop. Early influences people like Elmore James, Freddie King, BB King and Jimmy Reed. Various bands during teen years, work on radio stations. Recordings for small companies. Played gigs at Shindig Club, Bossier City, swapping sets each night with Johnny, Edgar Winter, One brother, Stefan has toured with Sandpipers. Several abortive recording events. Signed to Stax but label went bankrupt. Through Stax recording association with Carson Whitesatt met Chick Churchill, associated with Ten Years After, Churchill has co-produced album.	DJM planning campaign second only to recent Elton John Volume 2 effort. Advertising in Music Week, Record & Radio News, full pages in Melody Maker and Record Mirror. Album single (see single facts MW April 22) on Wilde Rock tape, badges, window bills. Competition on radio, press as in-store display campaign. Lucky retailers will win overseas holiday for two. Late April — early May personal visit of duo for London press conference and reception, nationwide promotion tour of radio stations, press interview plus visiting some dealers.	Cover strongly features duo, oddly lacks sleeve note information which would be valuable to consumer. Three producers listed, no clue as to whether jointly, separately. Blue Eyes (S2T5) where production outshines other cuts. Pleasant collection, above average but unlikely to grab media attention unless single charts. Kind of material often found in WEA artists, more suited to US markets for very good sales, yet reasonable consumer interest, here. (e.g. Bellamy Brothers).
<b>JAMES LAST</b> East Meets West Polydor 2630 092 RRP: £6.95 (Phonodisc)	APRIL 14 Last has major British tour, features part of album during concert.	Box-set contains special inset with pictorial, mini-track listing, of 24 available recordings from larger catalogue. Among these James Last In Concert (2371 191), James Last In Concert Vol. 2 (2371 320)	Career spans more than 100 albums, hundreds of millions of copies. Endless countries visited with unique sound which has been interpretative form of all kinds of music. Last is German but has used voices from many countries, including British on LP like Violins In Love.	Special box set at special price. Box-set contains biography plus colour page illustrating 24 Last albums from many. Last on major UK tour, playing material from double-record set. Recent tv special. In-store display material available.	Familiar Last feel. Two record set with first devoted to 'West' in terms of country & western. Last plays his way through familiar numbers like Orange Blossom special with undue inspiration. Into 'pop' what is not, yet still overhauls popular mood. B-side Again, who can criticize the Last treatment. He does not turn into 'pop' what is not, yet still overhauls popular mood. B-side of Memories section contains Phonomag issued single cut of Lonely Shepherd. Last lets Zamfir and melody win the day. Sales should be reasonable.

# BRITISH LIONS

## ON TOUR WITH AC/DC

April 26th **Wolverhampton**, Civic  
 April 27th **Hanley**, Victoria  
 April 29th **Aberdeen**, Capitol  
 April 30th **Glasgow**, Apollo  
 May 1st **Middlesbrough**, Town Hall  
 May 2nd **Coventry**, Locarno  
 May 4th **Liverpool**, Empire  
 May 5th **Newcastle**, Mayfair  
 May 6th **Manchester**, Free Trade Hall  
 May 7th **London**, Hammersmith Odeon

May 8th **Swindon**, Oasis  
 May 9th **Oxford**, New Theatre  
 May 11th **Great Yarmouth**, Vauxhall  
 Holiday Camp Ballroom  
 May 12th **Cambridge**, Corn Exchange  
 May 13th **Cromer**, West Runton Pavilion  
 May 14th **Birmingham**, Odeon  
 May 15th **Derby**, Assembly  
 May 16th **Keighley**, Victoria Hall  
 May 18th **Colchester**, ABC

May 19th **Leeds**, Polytechnic  
 May 21st **Sheffield**, Top Rank  
 May 22nd **Bristol**, Colston Hall  
 May 23rd **Bournemouth**,  
 Village Bowl  
 May 24th **Plymouth**, Metro  
 May 26th **Blackburn**, St George's  
 May 27th **Carlisle**, Market Hall  
 May 28th **Edinburgh**, Odeon  
 May 29th **Dundee**, Caird Hall



Album 9102 019

marketed by  
phonogram 

# ALBUM REVIEWS

**MOEBANDY**  
Soft Lights And Hard Country Music CBS 82669. Producer: Ray Baker. Moe Bandy is a rising star in the country firmament, and his recent appearance at the Wembley Festival should stimulate interest among UK country fans at least. The music is as the title might suggest, hard core contemporary country music without the western; every song tells a story, and it's usually a lugubrious tale of sickly marital sentiment or love gone wrong. A galaxy of excellent musicians such as Hargus "Pig" Robbins and Charlie McCoy make the gaps between the "things" and "Dahlin's" almost palatable. Good sales in its market.

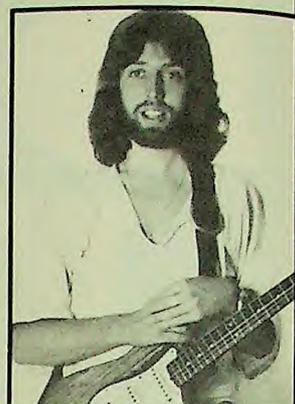
**BRIAN AUGER AND JULIE TIPPETTS**  
Encore. Warner Brothers. K56458. Producer: Brian Auger. A pretty far remove from the sound of Wheels On Fire, but a good and interesting showcase album for the reunion of Auger and Tippetts (nee Driscoll). The jazz leanings of both have come much further forward, and while the rock is there it is sophisticated grown-up stuff now. Best Cuts: Julie's solo version of Don't Let Me Be Misunderstood, Freedom Highway, No Time To Live. Far from forgotten big name artists who could ride the "second career" wave into the charts.

**FLAMIN' GROOVIES**  
Now. Phonogram. 9103 333. Producer: Dave Edmunds. The Sixties deja vu hits home from track one, which has the intro to the Searchers' Needles and Pins and goes out on the last few bars of the Beatles' Eight Days A Week. Edmunds probably knows better than any other artist/producer how to rework old rock songs, and include newer ones, with a definite Sixties feel but no tired or second-hand flavour. Charts indicate that the 30-40 age group record buyers are staging palace revolution, so could do pretty well.

**TAPPER ZUKIE**  
Peace In The Ghetto Virgin FL1009. Producer: S Lee. Virgin continue the great start made with their new Front Line label with this album from Tapper Zukie, master of the dub talkover. The title sums up the lyrical content, which is unadulterated Jah-political third world reggae, with titles like Tribute To Steve Biko and Ghetto Rock. Attractive in a hypnotic way whether or not you're involved in the political message. With the success of the MPLA album and single, this one should be an excellent seller in the reggae and new wave markets.

## Album of the week

**STEVE HILLAGE**  
Green. Virgin V2098. Produced by Nick Mason and Steve Hillage. Often referred to as the last of the cosmic hippies etc etc, Hillage continues to make class albums and retains a string (cult) following. Hillage's vocals combined with at times complex musical arrangements produce a most-listenable-to lp. Rock music — at times gentle, at times more uptempo as in the last album, Motivation Radio. This may win him some new fans — some curious to see the combined results of Floyd's Mason and the eccentric Hillage. Strong campaign by Virgin must help the album in the chart.



**ERUPTION**  
Atlantic. K50454. Producer: Frank Farian. With its version of the Ann Peebles track I Can't Stand The Rain still high in the singles chart this band — purveyors of powerful, classy disco/soul — stands a very strong album chart chance. Whether in sweet or raunchy mood the vocals are as slick as any on the disco scene. Best Cuts: Movin', The Way We Were, Party Party.

**JETHRO TULL**  
Heavy Horses. Charisma CHR 1175. Producer: Ian Anderson. Typical Tull stuff after ten years at the top. Only Ian Anderson is left from original group which reached the LP charts with This Was in 1968 but the overall sound has changed little over the years relying heavily on Anderson's unique vocal style and manic forays with the flute, not to mention his songwriting. Still many Tull fans about so be prepared for heavy demand.

**GARLAND JEFFREYS**  
One Eyed Jack A&M AMLH 64681. Producers: David Spinozza and Garland Jeffreys. Garland Jeffreys produced one of the best albums of 1977 — Ghost Writer, an album which stimulated rave reviews on both sides of the Atlantic, but was not a smash success in terms of sales. Jeffreys has bettered that superb album with his latest offering, an electric collection of influences which are fused into complex music to which the response is simple — and it is one of unqualified admiration. Perhaps with this album Jeffreys will take off to success and acclaim that should be his, and that will depend to a large extent on the amount of work A&M do on his behalf.

**MANUEL**  
The Music Of Manuel. EMI Studio Two TWOX 1069. Producer: Norman Newell.— Manuel, alias Geoff Love, plays When I Need You, the Poldark Theme, Scheherazade and Princess Leia's Theme from Star Wars, amongst other tracks, for the umpteenth Manuel album. It must be the umpteenth big seller too.

**KC AND THE SUNSHINE BAND**  
Two albums, TK Records TK 82507 and TK 82506. Producers for Both: H W Casey and Richard Finch. Two excellent re-issues from the TK catalogue which is now being re-activated in this country by CBS under their licensing deal. KC and The Sunshine Band can arguably claim to be the quintessential disco band, and the constant play of tracks from these two albums in discos all over the UK could stimulate sales to those who missed out the first time round, especially if CBS get its promotional muscle behind the re-issue. Tracks included are Boogie Shoes, Shake Your Boogie and the never-to-be-forgotten That's The Way I Like It.

**TODD RUNDGREN**  
Hermit Of Mink Hollow. (Bearsville K 55521). The talented Rundgren not only wrote all the lyrics and played all the instruments, but also produced and arranged this LP. The results — as ever with Rundgren — are confusing, but the 12 songs here should go down well with his following which is becoming more than a cult.

**VINCE HILL**  
This Is My Lovely Day. EMI EMC 3229. An anthology of recordings made by Hill between 1966 and 1974 when he left EMI for pastures new — the album obviously cashes in on K-Tel's regional TV promotion campaign for its Vince Hill love songs package. Songs are familiar and include I Have Dreamed, Hello Young Lovers and What Are You Doing The Rest Of Your Life?

### What a way to bow out

**THE BAND**  
The Last Waltz. Warner Bros K66076. A triple farewell album from one of the most memorable groups of the last 15 years. And what a way to bow out: Guests on the LP include Eric Clapton, Emmylou Harris, Muddy Waters, Joni Mitchell, Bob Dylan, Neil Diamond and many more. Clapton's Further On Up The Road is superb. But despite such competition, the Band stand out well in their own right. The album — with so much so varied on it — is going to take a lot of getting into, but it should sell well — not just because of the names, but because of the quality of the music.



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### Whole lotta shakin' goin' on

**SHAKIN' STEVENS**  
Play Loud Track Super 2406 011. Producers: Mike Shaw and John Fenton. Shakin' Stevens is a man to watch out for if the rave reviews he has received in the tribute to Elvis stage show are anything to go by. He has always been an ace rocker, and this album of old favourites like I'm Ready, So Glad You're Mine, Whole Lotta Shakin' Going On and Tutti Frutti shows him at his best. An album that cries out to have a single taken from it, and if that was done, it could generate more interest in the LP itself. Should sell quite well with in-store play and the right promotion.



No.1

We have been advised  
that we should be shouting  
about our success.  
Well . . . . .yippee!

United Artists Records. Leading singles label in the first quarter of 1978



# ALBUM REVIEWS



**RAYDIO**  
Raydio Arista Spart 1041. Producer: Ray Parker Jr. Raydio's excellent single, *Jack and Jill*, which is included on the album, is riding high in the singles chart and climbing higher. So watch out for interest in this smoothly produced album of good soul, dominated by Ray Parker Jr which lives up to the promise of the single. All the tracks are worth in-store play, but try the single cut as well as *Honey I'm Rich*. Should be strong enough to chart. ●

**CAMEL**  
A Live Record. Decca DBC-R 7/8. Essentially a history of the band recorded live, from 1973 to the present. There is at least one track from each of their previous albums. Included is the previously unreleased *Ligging at Louis's* recorded at the Marquee. Sides three and four contain the whole of the Royal Albert Hall in 1975 with the LSO and David Bedford. Good value at £4.99 for a double album. \*\*\*

**SEA LEVEL**  
Cats On The Coast Capricorn Super 2429 158. Producer: Stewart Levine. Sea Level is a band that is beginning to generate a lot of interest after just one album, and the interest was across the spectrum of the listening public, from hard-rock fans to jazzmen. This is an excellent album that includes several new additions in personnel who have widened the range of material and approach. The sound is best described as a more jazzy Little Feat with many soul elements. A single could help the groundswell of interest burst over the charts. Best tracks: *Had To Fall*, *Cats On The Coast*. \*\*\*

**U.K.**  
U.K. Polydor Deluxe 2302 080. Producers: Artists. A few years ago this would have been hailed as a supergroup containing rock notables Bill Bruford, Eddie Jobson, Allan Holdsworth and John Wetton. Unlike the supersongs of the late sixties and early seventies, which often foundered, this has a good chance of success as the group's individual talents come together to produce some excellent songs as well as superb musicianship — best shown on the long three-part opening track. Heavy promotion from Polydor could push it into the charts. \*\*\*

**CHICK COREA**  
The Mad Hatter. Polydor Deluxe 2490 144. Producer: Artist. The Alice in Wonderland theme is difficult to relate to the music but as always some first class jazz from pianist Corea, guest Herbie Hancock and some excellent session musicians. Recent UK concert appearances will have consolidated his already strong jazz following. \*\*\*

**LOUDON WAINWRIGHT III**  
Final Exam. Arista. SPART 1042. Producer: John Lissauer. Recent sellout concerts which were a joyful experience for all involved attest Wainwright's following. Here he has a strong but never brash rock backing band and vocalists, and there is a general move towards straight sounding rock songs, but the brilliant and quirky lyrics are still in evidence. Potential market probably growing steadily, but still not likely to chart. \*\*

**DUKE ELLINGTON**  
Duke Ellington and His Orchestra Storyville SLP 243. Yet another collection of Duke Ellington tracks which fans are bound to already have. Tracks include the Ellington theme tune, *Take The A Train*, *Satin Doll*, *Kinda Dukish* (an excellent piano piece from the Duke) and *Things Ain't What They Used To Be*. The album also contains four tracks from an Ellington "splinter-group" as the sleeve note describes it, Johnny Hodges and His Orchestra, best of which is *Jeez's Blues*. Sales potential not great, but could be a steady catalogue item. \*\*

**VARIOUS**  
Doowop Doowop. DJM DJSLM 2026. The term doowop was of course invented long after the style that won over the Fifties' pop buyers

had died out. Here at more or less the tail end of the Springboard issues is a fun set for oldies freaks, featuring none other than Marvin Gaye (as one of the Rainbows) and assorted groups, some of whom went on to other things, others who were one-hit wonders. The popularisation of this style by the Darts may arouse some interest but sales will depend on airplay. \*\*

**ANNIE HASLAM**  
Annie In Wonderland. WB K56453. Producer: Roy Wood. An album full of surprises from Renaissance's lead vocalist doing her solo thing. She did warn in last year's interviews that something unexpected would take place this spring; here it is, the most curiously assembled set of songs imaginable. Amazingly, Annie Haslam has got away with it. It will require very careful promotion because of its defying promotion because of its Renaissance was always hard to categorise. Roy Wood's connection will arouse curiosity; but does curiosity sell records? \*\*

**NATIONAL PHILHARMONIC ORCHESTRA**  
Close Encounters of the Third Kind. Damont DMT 2002. Producer: Paul Fishman. Not the soundtrack but another cover of 'John Williams' suite and incidental music for the

**FRANKIE MILLER**  
Double Trouble. Chrysalis CHR 1174. Yet another change of producers for the unpredictable Scotsman. This time it's Jack Douglas in the chair. That Miller has never really made it big commercially remains a mystery — though some would put it down to his character — as well as having one of the most distinctive voices around, he also has a reputation as something of a wild man. His bands have rarely stayed together long. Still, ten songs immaculately arranged and produced, brimming with character. Maybe this time... \*\*\*

latest blockbuster space movie. The music is stronger than the Star Wars theme, and makes more impact during the film. \*\*

**B.T.O.**  
Street Action. Mercury 9100 051. Producers: Artists. A lively album from the band who made the singles charts as Bachman Turner Overdrive with *You Ain't Seen Nothing Yet*. None of the tracks quite matches that number's sing-along quality and the most memorable from a same batch of tracks are the slower ones — *Madison Avenue* and *The World Is Waiting For Love Song* — with some good guitar work on both. \*\*

## Pirates sail on... and on

### THE PIRATES

Skull Wars. Warner Brothers K56468. Producer: Vic Maile. The Pirates have been sailing on for years without their lamented captain Johnny Kidd but have only recently approached the popularity they had in the 60s. A three piece band, they churn out rock 'n' roll as if they had invented it and the following they have built up as a live act is reflected in the fact that four of the twelve tracks are live cuts. Johnny B Goode is one of their best live numbers and also stands out on the album, along with *Voodoo* and *Dr Feelgood*. \*\*\*



Congratulations, Darts, on your first No.1-top group, singles, in the BMRB/Music Week 1978 first quarter market survey. Your next single, 'The Boy From New York City,' will keep you at No.1.

Best wishes,

Michael Levy and all at Magnet Records



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# Lindisfarne

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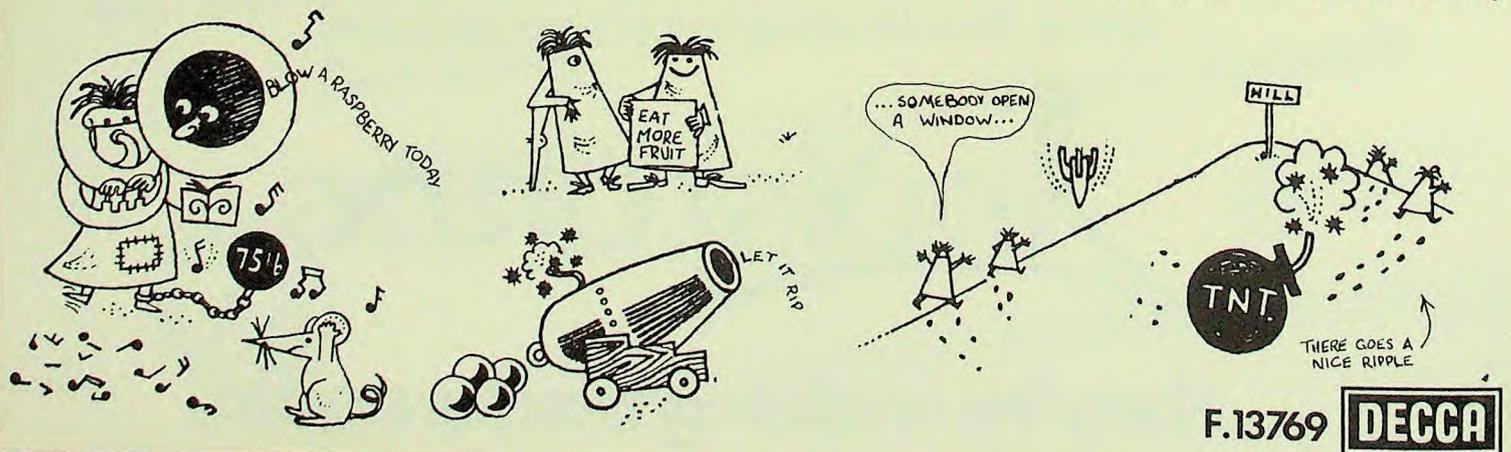


# 'RE BACK! THE GOONS

## new single 'The Raspberry Song'...

... fruitful encounters of the thrrrrrpphh kind.

- "The best thing since 'Blowing in the Wind'." *Derek Leak; "Fruiterers Guide" '78*
- "This will have them in the aisles." *The Verger, 'Harvest Hall' 1945*
- "They don't blow them like this any more." *Bill 'The Rumble' Evans 'Housemasters Weekly'*



F.13769 **DECCA**



# CHARTS

## International

### U.S. Top 20

- SINGLES**
- (1) NIGHT FEVER, Bee Gees
  - (2) IF I CAN'T HAVE YOU, Yvonne Elliman
  - (3) CAN'T SMILE WITHOUT YOU, Barry Manilow
  - (5) THE CLOSER I GET TO YOU, Roberta Flack/Donny Hathaway
  - (7) WITH A LITTLE LUCK, Wings
  - (4) LAY DOWN SALLY, Eric Clapton
  - (6) DUST IN THE WIND, Kansas
  - (8) JACK & JILL, Raydio
  - (11) YOU'RE THE ONE THAT I WANT, John Travolta/Olivia Newton-John
  - (20) TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis/Deniece Williams
  - (12) RUNNIN' ON EMPTY, Jackson Browne
  - (13) STAYIN' ALIVE, Bee Gees
  - (18) IMAGINARY LOVER, Atlanta Rhythm Section
  - (17) FEELS SO GOOD, Chuck Mangione
  - (16) FLASHLIGHT, Parliament
  - (19) SWEET TALKING WOMAN, Electric Light Orchestra
  - (10) OUR LOVE, Natalie Cole
  - (22) DISCO INFERNO, Trammps
  - (24) THIS TIME I'M IN FOR LOVE, Player
- ALBUMS**
- (1) SATURDAY NIGHT FEVER, Bee Gees
  - (2) SLOWHAND, Eric Clapton
  - (8) LONDON TOWN, Wings
  - (4) THE STRANGER, Billy Joel
  - (5) WEEKEND IN LA, George Benson
  - (6) POINT OF KNOW RETURN, Kansas
  - (7) JEFFERSON STARSHIP EARTH, Jefferson Starship
  - (9) BLUE LIGHTS IN THE BASEMENT, Roberta Flack
  - (3) EVEN NOW, Barry Manilow
  - (12) RUNNING ON EMPTY, Jackson Browne
  - (10) AJA, Steeley Dan
  - (13) EXCITABLE BOY, Warren Zevon
  - (15) FEELS SO GOOD, Chuck Mangione

- GRAND**
- (11) THE ILLUSION, Styx
  - (21) CHAMPAGNE JAM, Atlanta Rhythm Section
  - (22) SON OF A SON A SAILOR, Jimmy Buffett
  - (18) FRENCH KISS, Bob Welch
  - (20) WAITING FOR COLUMBUS, Little Feat
  - (19) FLOWING RIVERS, Andy Gibb
  - (30) YOU LIGHT UP MY LIFE, Johnny Mathis
- PORTUGAL**  
(courtesy Musica & Som)
- NUVEM PASSAGERIA, Hermes Aquino (Rossil)
  - MOCIDADE MOCIDADE, Antonio Calvario (Rossil)
  - WE ARE THE CHAMPIONS, Queen (EMI)
  - J'AIME, Michelle Torr (Imavox)
  - BELFAST, Boney M (Ariola)
  - SINGIN' IN THE RAIN, Sheila B. Devotion (Philips)
  - UNLIMITED CITATIONS, Cafe Creme (Pathe)
  - PEARL'S A SINGER, Elkie Brooks (A&M)
  - CREDO, Elsa Baeza (CBS)
  - FASCINACAO, Elis Regina (Philips)

### JUKE BOX 20

- (1) NIGHT FEVER, Bee Gees
- (6) EGO, Elton John
- (8) IT TAKES TWO TO TANGO, Richard Myhill
- (-) AUTOMATIC LOVER, Dee D. Jackson
- (-) RIVERS OF BABYLON, Boney M
- (4) BAD OLD DAYS, CoCo
- (2) EVERYBODY DANCE, Chic
- (3) TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis/Deniece Williams
- (-) DO IT DO IT AGAIN, Raffaella Carrà
- (10) SOMETIMES WHEN WE TOUCH, Dan Hill
- (17) JACK & JILL, Raydio
- (13) LET'S ALL CHANT, Michael Zaggar Band
- (-) SINGIN' IN THE RAIN, Sheila B. Devotion
- (16) TAKE ME I'M YOURS, Squeeze
- (12) BACK IN LOVE AGAIN, Donna Summer
- (7) WITH A LITTLE LUCK, Wings
- (19) MORE LIKE THE MOVIES, Dr. Hook
- (18) FOLLOW YOU FOLLOW ME, Genesis
- (5) NEVER LET HER SLIP AWAY, Andrew Gold
- (-) LOVING YOU HAS MADE ME BANANAS, Nobody Knows

## DISCO TOP 40

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

- (1) HI-TENSION, Hi-Tension (Island WIP 6422/IPR 2007, 12in)
- (4) THE BEAT GOES ON AND ON, Ripple (Salsoul SSOL 105, 12in)
- (3) DANCE A LITTLE BIT CLOSER, Charo (Salsoul SSOL 101)
- (5) DON'T COST YOU NOTHING, Ashford & Simpson (Warner Bros K 17096, 12in)
- (6) DELIRIUM, Francine McGee (RCA PC 9216, 12in)
- (8) WHICH WAY IS UP/LOVE IS SO EASY, Stargard (MCA 12-MCA 354, 12in remix)
- (2) BIG BLOW, Manu Dibango (Decca FR 13755)
- (10) VOYAGE (ALL CUTS), Voyage (GTO GTLP 030, LP)
- (9) IT'S SERIOUS, Cameo (Casablanca CANL 121, 12in)
- (13) DANCE WITH ME, Peter Brown (TK TKR 6027)
- (27) BACK IN LOVE AGAIN, Donna Summer (GTO GT 117, 12in)
- (21) KU KLUX KLAN, Steel Pulse (Island WIP 6428/IPR 2013, 12in)
- (12) I LOVE MUSIC/LOVE TRAIN, O'Jays (Philadelphia PIR 6093, 12in)
- (17) SHAME, Evelyn 'Champagne' King (RCA PB 1122, 12in)
- (11) CLOSE ENCOUNTERS, Gene Page (Arista ARIST 12 171, 12in)
- (16) LOVE MUSIC, The Regal Dewy (RCA XB 1032)
- (24) MORE THAN A WOMAN/YOU SHOULD BE DANCING, Bee Gees (RSO 2658123, LP)
- (19) I LOVE NEW YORK, Metropolis (Salsoul SSOL 107)
- (15) GALAXY/HEY SENORITA, War (MCA 12-MCA 359, 12in remix)
- (22) YOU, Samuel Jonathan Johnson (Columbia JC 35323, US import LP)
- (-) TAKE FIVE, Reggie & The Orchies (Electric WOT 20)
- (18) BAMA BOOGIE WOOGIE, Cleveland Eaton (Ovation OVDI 5001, US import 12in)
- (-) FLASH LIGHT, Parliament (Casablanca CAN 123)
- (29) SOLAR HEAT, Olympic Runners (RCA PL 25124, LP)
- (-) DO IT DO IT AGAIN, Raffaella Carrà (Epic EPC 6094)
- (25) SUN IS HERE, Sun (Capitol/Tower EST 11723, LP)
- (30) RUNAWAY LOVE, Linda Clifford (Curton CUK 5021, US import LP)
- (28) THERE ARE MANY STOPS ALONG THE WAY, Joe Sample (ABC ABCL 5245, LP)
- (14) SUPERNATURE/GIVE ME LOVE, Cerrone (Atlantic K 11089)
- (32) MACHO MAN, Village People (DJM DJS 10856)
- (-) BOOGIE SHOES, KC & The Sunshine Band (TK TKR 6025)
- (38) LET'S GET FUNKTIFIED, Boiling Point (Bullet BT 05 D, US import 12in)
- (-) VENUS, Lipstique (Ensign ENY 12)
- (26) MOVE YOUR BODY, Gene Farrow (Magnet 12-MAG 109, 12in)
- (35) RIO DE JANEIRO, Gary Criss (Salsoul SG 2059, US import 12in)
- (31) JUST LET ME DO MY THING, Sine (Prelude PRL 12151, US import LP)
- (-) MOVING LIKE A SUPERSTAR, Amadeo (Rampage DS-RAM 1, 12in)
- (-) LET ME PARTY WITH YOU, Bunny Sigler (Salsoul SSOL 102, 12in)
- (-) DISCO INFERNO, Players Association (Vanguard VSL 5006, 12in)
- (34) WIDE STRIDE, Billy Preston (A&M AMS 7344)

### BREAKERS

Also moving are: Boney M's Rivers Of Babylon (Atlantic K 11120), John Paul Young's Love Is In The Air (Ariola ARO 117), Earth Wind & Fire's Jupiter (CBS 6267), Jimmy Bo Horne's Dance Across The Floor (TK TKR 6028), Andy Gibb's Shadow Dancing (RSO 001), Bob Marley's Satisfy My Soul (Island ILPS 9517, LP), Heatwave's Put The Word Out/Mind Blowing Decisions (GTO GTLP 027, LP), Rose Royce's It Makes You Feel Like Dancin' (Whitfield K 17148), Alec R. Costandinos' Romeo & Juliet (Lightning LIG 535).

### IMPORTS

New import hits include: Deodato's Whistle Bump (Warner Bros BSK 3132, LP), Tower Of Power's Lovin' You Is Gonna See Me Thru (Columbia 3-10718), Platinum Hook's Standing On The Verge (Motown M 7899R1, LP), Saturday Night Band's Come On Dance (Prelude PRL 12155, LP), Johnnie Taylor's Keep On Dancing (Columbia JC 35340, LP).

### CHART COMMENTARY

Still strongest in South-East are Hi-Tension (1), Francine McGee (5), Cameo (9), Evelyn King (14), Cleveland Eaton (22), Sun (26), while virtually exclusive to SE are Metropolis (18), SJ Johnson (20), Olympic Runners (24), Linda Clifford (27), Joe Sample (28), Boiling Point (32), Gary Criss (35), Sine (36) ... Peter Brown (10) has SE/North especially, Regal Dewy (16) says in Southern Britain generally, while Steel Pulse (12) hits pop venues everywhere but SE ... Ripple (2), Ashford & Simpson (4) and Charo (3) hit everywhere, Charo especially in North ... Donna Summer (11) seems biggest in North/Wales/Midlands ... Reggie & Orchies (21) has North/Wales & West Country/SE, Parliament (23), hits NW especially, KC (31) gets provincial pop venues ... many jocks flip Raffaella Carrà (25) for the Italian version ...

## SHEET MUSIC

- 1 BAKER STREET, Island/Belfern
  - 2 WUTHERING HEIGHTS, EMI
  - 3 DENIS, EMI
  - 4 IF YOU CAN'T GIVE ME LOVE, Chinnichap/RAK
  - 5 MATCHSTALK MEN, Gt Northern Songs/EMI
  - 6 I'LL GO WHERE THE MUSIC TAKES ME, Chappell
  - 7 I WONDER WHY, United Artists
  - 8 WALK IN LOVE, Rondor
  - 9 FOLLOW YOU FOLLOW ME, Gelring/Hit & Run
  - 10 SOMETIMES WHEN WE TOUCH, ATV
  - 11 EMOTIONS, Chappell/RSO
  - 11 BREAKING GLASS, Rock
  - 13 COME BACK MY LOVE, Carlin
  - 14 I CAN'T STAND THE RAIN, Burlington
  - 15 MULL OF KINTYRE, McCartney/ATV
  - 16 TAKE A CHANCE ON ME, Bocu
  - 17 WORDS, Abigail
  - 18 WHENEVER YOU WANT MY LOVE, Screen Gems/EMI
  - 19 ALLY'S TARTAN ARMY, Copyright Control
  - 19 STAYIN' ALIVE, Chappell/RSO
- Courtesy MPA

## Disco Picks

**SOUNDTRACK** Thank God It's Friday (Casablanca TGIF 100) double LP plus a bonus 12in of Donna Summer's 16 minute Je T'Aime, from the August-opening movie which Casablanca and Motown co-produced with, reputedly, a better understanding of its disco setting than shown in that other one\*\*\*

**TAVARES** More Than A Woman (Capitol CL 15977) already getting disco plays off the Saturday Night Fever soundtrack LP\*\*\*

**DOOLEYS** Don't Take It Lyin' Down (GTO GT 220) ultra-fast pop flier\*\*\*

**EVELYN 'CHAMPAGNE' KING** Shame (RCA PB 1122) hit funky import 12in, finally out here\*\*

**LOLEATTA HOLLOWAY** Hit And Run (Salsoul SSOL 108) long awaited 12in, much imported in two differently mixed versions over the past year\*\*

**T-CONNECTION** Let Yourself Go (TK TKR 6024) more rattling rhythms\*\*

**J.R.T.** Play It Again Sam (Electric LWOT 22) surprisingly strong Sam Cooke medley, full length on 12in\*\*

**EXPRESSIONS** Round And Round In Circles (EMI 2769) datedly breezy pop-soul romper, could be big\*\*

**BT EXPRESS** Shout! (EMI INS 3016) excellent but overdue funky LP, many strong cuts, cut could be too late\*\*

**21st CREATION**, Break Thru (Motown STML 12078) very strong album, mainly uptempo, deserves DJ attention\*\*

**VARIOUS** Talk Of The Grapevine (Grapevine GRAL 1000) 20-track compilation LP of northern soul classics, outstanding specialist appeal\*\*

**EDDIE KENDRICKS** Ain't No Smoke Without Fire (Arista ARIST 12182) bouncily clapping fast 12in\*\*

**PHAROAH SANDERS** Love Will Find A Way (Arista SPART 1051) jazz-funk version of Marvin Gaye's Got To Give It Up could have limited appeal\*

**BABA & RODDY** Hacka-Tacka Music (CBS 5217) Euro-reggae novelty\*

**GLADIATORS** Stick A Bush (Front Line FLS 102) real reggae, getting DJ attention now\*

**DUNCAN MACKAY** Sirius III (Pepper UP 36369) synthesizer instrumental with some DJ interest\*

'You Know The Sandman? the single

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UAS 30161

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Music by FRANCIS LAI



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TELEPHONE BILL & THE SMOOTH OPERATORS	C
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THIN LIZZY	R
TORANCE, Richard	F
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**DISTRIBUTORS CODE**

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

CHEROKEE DANCE, The Rain Dance. MOCCA-SIN & THE T.P.'s Alaska ALA 2013 (C)

CRUISIN' Pinball Wizard, TELEPHONE BILL & THE SMOOTH OPERATORS, DJM DJS 10858 (C).

DANCE WITH ME, Stuck By Lightning. CELENA DUNCAN. Polydor 2059 022 (F)

**EF**  
EASY EASY, We'll Be Over There. THE SCOTTISH FOOTBALL SUPPORTERS, Polydor 2059 020 (F)

FALLING ANGEL, Virginia. TWIGGY. Mercury 6007 175 (F)

FIRE, Fire. IREENA SHEER. EMI 2796 (E)

FIRE DOWN BELOW, With My Head In The Clouds. TINA CHARLES. CBS 6272 (C)

FUNK TAPPER, Curious. MANDRAKE. Response SR 516 (A)

**GH**  
GET BACK LEROY, You Can Be My Star. JOE TEX. Epic EPC 6303 (C).

GIVE ME WHAT I CRY FOR, You And I. CHRISTOPHER RAINBOW. Polydor 2059 998 (F)

GOODBYE, The Music Teacher. PETER COOK & DUDLEY MOORE. Cube Electric BUG 79 (A)

GROOVING WITH MR. BLOE, Land Of A Thousand Dances. MR. BLOE. Lightning Old Gold. LIG 1002 (W)

HAPPY KINDA FAD, Universal Guy. JOHN POLLARD. Ember EMBS 359 (A)

HERE COMES THE FUZZ (NIC NIC) Old Fashioned Singer. JIM DAVIDSON. Pye 7N 46070 (A)

HIT AND RUN, Is It Just A Man's Way. LOLEATTA HOLLOWAY. Salsoul SSOL 108 (E)

**IL**  
I'M STANDING, Let's Hide Away (Me And You) RUFUS LUMLEY. EMI International INT 556 (E)

INA JAH CHILDREN, Save The Children. DHIMA. Lightning LIG 528 (W)

IPSWICH, IPSWICH, The Ipswich Song. IPSWICH FOOTBALL CLUB. Philips 6006 602 (F)

LET ME LOVE YOU ONCE BEFORE YOU GO, Irhability. FRANKIE McBRIDE. Emerald MD 1206 (S)

LETTERS OF LOVE, Lost By The Wayside, LAKE. CBS 6243 (C)

LOVE DANCE, Oriental Explosion, PLAYMATE. Safari SAFE 4, 7"/DOZ 2, 12" (A)

**MN**  
MELISSA, Promenade, ORIGINAL MOTION PICTURE SOUNDTRACK - Bilitis United Artists UP 36377 (E)

MIND PLEASER, Ain't Nothin' To It CUBA GOODING. Motown TMG 1107 (E)

MIXED UP, SHOOK UP GIRL, Take Away Love. PAUL SHUTTLEWORTH. Epic EPC 6117 (C)

NA NA HEY HEY (KISS HIM GOODBYE), When The Lights Go Out. CHANTER SISTERS. Safari SAFE 3, 7"/DOZ 12" (A)

**OP**  
OH WELL, Reflections & Despair, GORDON GILTRAP. Cube Electric WOT 21 (A)

ON A LITTLE STREET IN SINGAPORE, Single Girl. MANHATTAN TRANSFER. Atlantic K 11136 (W)

ON AND ON, I'm Leaving, PEZBAND. Radar ADA 6 (W)

ONE STOP BABY, I'm Glad You Called, MANDY ANN HUGHES. L.B.A. LBA 101 (ZLHR)

OPENING NIGHT, Brave New World, ALLAN STEWART. Rampage RAM 3 (S)

PUMP IT UP, Big Bear, ELVIS COSTELLO. Radar ADA 10 (W)

**QR**  
QUEEN OF THE NIGHT, I Wanna Boogie, RAY FENWICK. Mercury 6007 176 (F)

RIDER, Face The Music, STARDUST. Satril SAT 130 (W)

ROSALIE, Me And The Boys, THIN LIZZY. Vertigo LIZZY 2 (F)

RUNAROUND GIRL, I Can't Ask For Anymore Than You, RICHARD TORANCE. Capitol CL 15985 (E)

RUN FOR HOME, Stick Together, LINDISFARNE. Mercury 6007 177 (F)

**ST**  
SEASONS, God Is Amazing, DENIECE WILLIAMS. CBS 6324 (C)

SHAME, Dancin' Dancin' Dancin'. EVELYN 'CHAMPAGNE' KING RCA PB 1122 (R)

SILVER STALLION, Border Affair. LEE CLAYTON. Capitol CL 15982 (E)

SLAINTE MHATH, Tribute To Pele, SONS OF SCOTLAND. Lightning LIG 633 (W)

SOMEONE LOVES YOU HONEY, Days Of Your Lives. CHARLEY PRIDE. RCA PB 1201 (R)

SOMEONE'S PINCHED ME PANDA, Turd, RAY SMITH & THE SEVEN STONE STOMPERS. Birdnest BN 103 (A)

SO SAD THE NIGHT, The Price Of Fame, HI SOCIETY. Decca F 13772 (S)

SUBSTITUTE, When Will You Be Mine, CLOUT. EMI 2788 (E)

SUDDENLY I'M ALIVE, Possessed, DORIS JONES. United Artists UP 36380 (E)

SUM UP THE MUSIC, StraightFrom The Hip Kid, SAMMY HAGAR. Capitol CL 15983 (E)

TAKE ME TO THE NEXT PHASE PT. 1 & 2, Livin' The Life, ISLEY BROTHERS. Epic EPC 6292 (C)

THE TRACTOR SONG, Funky Farm Yard, THE WURZELS. EMI 2792 (E)

THINGS GO WRONG, We Are Normal. THE REDUCERS. Fibes VR 001 (G/Wynd-Up)

THIS TIME I'M IN IT FOR LOVE, Every Which Way, PLAYER RSO 008 (F)

TWICE STRONG, You And I, SPRINGER BROTHERS. Asylum K 12288 (R)

TWILIGHT JACK, No Wave, RIKKI & THE LAST DAYS OF EARTH. DJM DJS 10860 (C)

**UW**  
UP AGAINST THE WALL, I'm Alright Jack TOM ROBINSON BAND. EMI 2787 (E)

WHAT IS FUNK, Wonder Boy, RARE GEMS ODYSSEY, Casablanca CAB 124 (A)

WORK, WORK, WORK/MARLENA, Look For a Miracle/Cry Baby Cry. ADRIAN BAKER. Magnet MAG 117 (E)

**Y**  
YOURS SINCERELY, I'm A Dancer. DIANE SOLOMON. EMI 2783 (E)

## LISTINGS

**AB**  
AFTER LOVING YOU, People Of The World, WIGAN'S OVATION. R.K. 1008 (A)

ALLY MACLEOD/WE SHALL NOT BE MOVED, World Cup '78/0' Scotland. THE SCOTTISH SUPPORTERS. Power Exchange PXE 102 (S)

ANGELS WITH DIRTY FACES, Cockney Kids Are Innocent. SHAM 69 Polydor 2059 023 (F)

ANYWAY THAT YOU WANT IT, Texas. STARZ. Capitol CL 15986 (E)

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ARGENTINA, U.O. CONQUISTADOR. EMI 2782 (E)

BACK A YARD, Yard, IN CROWD. Cactus CT 111 (C/CR)

BALLADE PUR ADELINE, Ballade Pur Adeline (Piano Solo) RICHARD CLAYDERMAN. Safari SAFE 5 (A)

BORN TO SING, Simple Things In Life. COLM 'C.T.' WILKINSON. RSO 009 (F)

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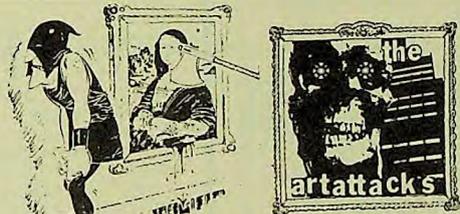
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The copy deadline is Bookings Wednesdays; Artwork Thursday 5pm, one week prior to publication. Advertisements may be submitted as flat artwork or typed copy for typesetting. Payment in full must accompany each advertisement. For further information contact Felicity Briski. Tel: 01-836 1522. 40 Long Acre, Covent Garden, London WC2.

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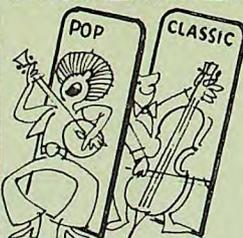
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IGGY - Jesus Loves 45  
IGGY - I Gotta Right 45  
PISTOLS - Vacant - Submission 45  
SUICIDE LP  
REAL KIDS LP  
CHROME LP  
ARMAND SCHAUBROECK LP's - all 31  
TUFF DARTS LP  
STARS NEW SEED EP  
CRAMPS - 45  
BIZZAROS - 45  
TINK LUCY - 45  
DESTROY 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  
European Releases  
BOWIE - Heroes (French)  
BOWIE - Heroes (German)  
IAN DURY - Sex N Drugs  
IAN DURY LP with S.N.D.  
TELEPHONE - Hygiene EP  
MCS - U - Punk  
JILL READ - Maybe/Wang Dang Doodle  
KLAUSE SCHULZE - Moondawn and many more  
TIM BLAKE - Crystal Machine  
STINKY TOYS LP  
RUNAWAYS; Live in Japan  
PISTOLS - Anarchy 7" and 12". 45  
DAMNED - New Rose  
CLUSTER & ENO - LP  
NEW ORDER LP  
NICK LOWE - Tartan Hordes EP  
BEATLES Blue LP - blue vinyl  
BEATLES Red LP - red vinyl  
CHERRIE CURRIE - Beauty is...  
MARS 3E  
CLASH - Complete (pic sleeve)  
MAGMA - Udu Wudu  
U.K. Releases  
DYAKS - Gutter Kids  
TERRA COTTA EP  
DEVO - Satisfaction  
HOT SNAXS - 12  
JOHN COOPER CLARKE - EP  
JOLIS HOLLAND - Boogie  
ELECTRIC CHAIRS - F.O. - 45  
GARBO & THE CELLULOID HEROES  
ZONES - Stuck With You  
BILLY KARL OFF - Back Street V2 - Speed Freak  
RAPED - Pretty  
CANNIBALS - Good Guys  
PEZ BAND - Too Old Too Soon  
HEAT - If You Don't  
TABLE - Sex Cells  
RODS - U 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 LE EP  
BLUNT INSTRUMENT - No Excuse  
UNWANTED - Secret Police  
GORILLAS - It's My Life  
SKIDS - New Single  
SUBWAY SECT - Nobody's Scared  
ATV - Life After Life  
IAN DRURY & THE KILBURN'S EP  
STIFF LITTLE FINGERS - new 45  
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CHART FOR PERIOD APRIL 8-14

# TOP 60 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	4	● 20 GOLDEN GREATS Nat King Cole	Capitol EMTV 9 (E)
2	2	8	☆ SATURDAY NIGHT FEVER Various	RSO 2658 123 (F)
3	3	3	● AND THEN THERE WERE THREE Genesis (David Hentschel)	Charisma CDS 4010 (F)
4	4	3	● LONDON TOWN Wings (Paul McCartney)	Parlophone PAS 10012 (E)
5	5	13	☆ THE ALBUM Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86052 (C)
6	9	10	□ CITY TO CITY Gerry Rafferty (Hugh Murphy/Gerry Rafferty)	United Artists UAS 30104 (E)
7			ADVENTURE Television (Tom Verlaine/John Jansen)	Elektra K 52072 (W)
8	8	5	□ KAYA Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9517 (E)
9	6	8	☆ 20 GOLDEN GREATS Buddy Holly & The Crickets	MCA EMTV 8 (E)
10	56	2	THE STUD Various	Ronco RTD 2029 (B)
11	7	8	● THE KICK INSIDE Kate Bush (Andrew Powell)	EMI EMC 3223 (E)
12	14	3	THE RUTLES The Rutles (Nail Innes)	Warner Brothers K 56459 (W)
13	10	5	THIS YEARS MODEL Elvis Costello & The Attractions (Nick Lowe)	Radar RAD 3 (W)
14	16	4	20 CLASSIC HITS The Platters	Mercury 9100 049 (F)
15	11	24	☆ OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet UAR 100 (E)
16	13	61	☆ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W)
17	17	10	PASTICHE Manhattan Transfer (Tim Hauser)	Atlantic K 50444 (W)
18			YOU LIGHT UP MY LIFE Johnny Mathis (Jack Gold)	CBS 86055 (C)
19	18	4	PENNIES FROM HEAVEN Various	World Records SH 266 (E)
20	12	9	□ PLASTIC LETTERS Blondie (Richard Gottehrer)	Chrysalis CHR 1166 (F)
21	15	8	FONZIES FAVOURITES Various	Warwick WW 5037 (M)
22	21	12	● VARIATIONS Andrew Lloyd Webber (Andrew Lloyd Webber)	MCA MCF 2824 (E)
23	19	5	● ANYTIME ANYWHERE Rita Coolidge (David Anderle)	A & M AMLH 64616 (C)
24	23	6	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic EPC 82419 (C)
25	26	25	☆ THE SOUND OF BREAD Bread (David Gates)	Elektra K 52062 (W)
26	22	14	● REFLECTIONS Andy Williams (Various)	CBS 10006 (C)
27	20	9	● 25 THUMPING GREAT HITS Dave Clark Five (Dave Clark)	Polydor POLTV 7 (F)
28	31	13	□ NEW BOOTS AND PANTIES Ian Dury (Peter Jenner/Lauria Latham/Rick Walton)	Stiff SEEZ 4 (E)
29	34	5	GENERATION X Generation X (Martin Rushent)	Chrysalis CHR 1169 (F)
30	39	4	EVERY 1'S A WINNER Hot Chocolate (Mickie Most)	Rak SRAK 531 (E)

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
31	28	108	☆ GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)
32	29	6	● THE STRANGER Billy Joel (Phil Ramone)	CBS 82311 (C)
33			V2 Vibrators (Vic Maile)	Epic EPC 82495 (C)
34	36	2	EASTER Patti Smith (Jimmy Lovine)	Arista SPART 1043 (F)
35	38	72	☆ ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)
36	25	8	□ BEST FRIENDS Cleo Laine/John Williams (Various)	RCA RS 1094 (R)
37	51	17	● GREATEST HITS Donna Summer	GTO GTLP 028 (C)
38	44	3	OL' BLUE SUEDES BACK Carl Perkins (Felton Jarvis)	Jet UATV 30146 (E)
39	27	15	● EXODUS Bob Marley & The Wailers (Bob Marley & The Wailers)	Island ILPS 9498 (E)
40			CLOSE ENCOUNTERS OF THE THIRD KIND Original Soundtrack	Arista DLART 2001 (F)
41	41	3	SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel	CBS 69003 (C)
42	24	7	BOOGIE NIGHTS Various	Ronco RTL 2027 (B)
43		1	ALL THIS AND HEAVEN TOO Andrew Gold (Andrew Gold/Brock Walsh)	Asylum K 53072 (W)
44	30	6	ANOTHER MUSIC IN A DIFFERENT KITCHEN Buzcocks (Martin Rushent)	United Artists UAG 30159 (E)
45		1	□ THE MUPPET SHOW VOL. 2 The Muppets (Jim Henson)	Pye NSPH 21 (A)
46	33	15	ALL 'N' ALL Earth Wind & Fire (Maurice White)	CBS 86051 (C)
47	35	23	☆ FOOT LOOSE AND FANCY FREE Rod Stewart (Tom Dowd)	Riva RVLP 5 (W)
48			A LITTLE BIT MORE Dr. Hook (Ron Haffkin)	Capitol EST 23795 (E)
49		1	☆ 20 GOLDEN GREATS Diana Ross & The Supremes	Motown EMTV 5 (E)
50			MISPLACED IDEALS Sad Cafe (John Punter)	RCA PL 25133 (R)
51			THAT LOVING FEELING Vince Hill (David Mackay/Barry Guard)	K-Tel NE 1017 (K)
52			HEAVY HORSES Jethro Tull (Ian Anderson)	Chrysalis CHR 1175 (F)
53	60	5	ZARAGON John Miles (Rupert Holmes)	Decca TXS 126 (S)
54	32	12	□ DARTS Darts (Richard Hartley/Tommy Boyce)	Magnet MAG 5020 (E)
55	58	8	THE JESUS OF COOL Nick Lowe (Nick Lowe)	Radar RAD 1 (W)
56	47	9	FLEETWOOD MAC Fleetwood Mac (Fleetwood Mac)	Reprise K 54043 (W)
57	45	25	● MOONFLOWER Santana	CBS 88272 (C)
58		1	☆ HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)
59		1	TELL US THE TRUTH Sham 69 (Pete Wilson/Jimmy Persey)	Polydor 2383 491 (F)
60			GREEN Steve Hillage (Nick Mason/Steve Hillage)	Virgin V 2098 (C)

ARTISTS A-Z

ABBA	5, 31, 35	FLEETWOOD MAC	16, 56	MATHIS, Johnny	18	SMITH, Patti	34
BLONDIE	20	FONZIES FAVOURITES	21	MEAT LOAF	24	STEWART, Rod	47
BOOGIE NIGHTS	42	GENERATION X	29	MILES, John	53	SUMMER, Donna	37
BREAD	25	GENESIS	3	MUPPETS	45	TELEVISION	7
BUSH, Kate	11	GOLD, Andrew	51	PENNIES FROM HEAVEN	19	CLOSE ENCOUNTERS OF THE	
BUZZCOCKS	44	HILL, Vince	60	PERKINS, Carl	38	THIRD KIND	
COOLIDGE, Rita	23	HILLAGE, Steve	60	PLATTERS	14	ORIGINAL SOUNDTRACK	40
COSTELLO, Elvis & Attractions	13	HOLLY, Buddy & the Crickets	9	RAFFERTY, Gerry	6	THE STUD	10
DARTS	54	HOT CHOCOLATE	30	ROSS, Diana & The Supremes	49	TULL, Jethro	52
DAVE CLARK FIVE	27	JOEL, Billy	32	RUTLES	12	VIBRATORS	33
DR. HOOK	48	KING COLE, Nat	1	SAD CAFE	50	WEBBER, Andrew Lloyd	42
DURY, Ian	28	LAINE, Cleo/John Williams	36	SANTANA	57	WILLIAMS, Andy	26
EAGLES	58	LOVE, Nick	55	SATURDAY NIGHT FEVER	2	WINGS	4
EARTH WIND & FIRE	46	MANHATTAN TRANSFER	17	SHAM 69	59		
ELECTRIC LIGHT ORCHESTRA	15	MARLEY, Bob & The Wailers	8, 39	SIMON & GARFUNKEL	41		

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ZAPPA IN NEW YORK Frank Zappa	K69204 Discreet	Discreet (W)	ANNIE IN WONDERLAND Annie Haslam	K56453 Warners	Warners (W)

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 = 1/2 MILLION (GOLD)  
 = 1/4 MILLION (SILVER)  
 = SALES INCREASE  
 = OVER LAST WEEK  
 MUSIC WEEK, APRIL 29, 1978

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 Virgin M - Musac (Scotland) G -  
 Lightning

This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER
1	2	3	NIGHT FEVER	Bee Gees	RSO 002	RSO/Chappells	Gibb Brothers/Richardson/Galuten
2	1	10	MATCHSTALK MEN & MATCHSTALK CATS & DOGS	Brian & Michael	Pye 7N 46035	Gt Northern Songs/EMI	Kevin Parrott
3	3	6	I WONDER WHY	Showaddywaddy	Arista 174	United Artists	Showaddywaddy
4	4	7	IF YOU CAN'T GIVE ME LOVE	Suzi Quatro	RAK 271	Chinnichap/RAK	Mike Chapman
5	7	6	TOO MUCH TOO LITTLE TOO LATE	Johnny Mathis/Deniece Williams	CBS 6164	Heath Levy	Jack Gold
6	6	6	NEVER LET HER SLIP AWAY	Andrew Gold	Asylum K 13112	Warner Brothers	A. Gold/B. Walsh
7	9	8	FOLLOW YOU FOLLOW ME	Genesis	Charisma CB 309	Gelring/Hit & Run	D. Hentschel/Genesis
8	5	5	WITH A LITTLE LUCK	Wings	Parlophone R 6019	McCartney/ATV	Paul McCartney
9	8	11	BAKER STREET	Gerry Rafferty	United Artists UP 36346	Belfern/Island	H. Murphy/G. Rafferty
10	20	5	LET'S ALL CHANT	Michael Zager Band	Private Stock PVT 143	Carlin	Michael Zager
11	11	8	SINGIN' IN THE RAIN	Sheila B. Devotion	Carrere EMI 2751	UA/Big Three	-
12	18	5	EVERYBODY DANCE	Chic	Atlantic K 11097	Warner Brothers	Bernard Edwards
13	27	2	AUTOMATIC LOVER	Dee D. Jackson	Mercury 6007 171	Martin/Coulter	C&P Unwin/Jupiter
14	14	6	MORE LIKE THE MOVIES	Dr. Hook	Capitol CL 15967	Essex	Ron Hasskine
15	19	3	SHE'S SO MODERN	Boomtowntown Rats	Ensign ENY 13	Sewer Fire/Zomba	Robert John Lange
16	39	2	BAD OLD DAYS	CoCo	Ariola Hansa AHA 513	ATV	Nat Kipner
17	21	5	IT TAKES TWO TO TANGO	Richard Myhill	Mercury TANGO 1	Utopia/Mysongs/EMI	Phil Wainman
18	13	9	SOMETIMES WHEN WE TOUCH	Dan Hill	20th Century BTC 2355	ATV	M. McCauley/F. Mullin
19	12	9	WALK IN LOVE	Manhattan Transfer	Atlantic K 11075	Rondor	Tim Hauser
20	10	11	DENIS	Blondie	Chrysalis CHS 2204	EMI	Richard Gottehrer
21	NEW ENTRY		RIVERS OF BABYLON	Boney M	Atlantic/Hansa K 11120	Far Musikverlag/Blue Mountain	Frank Farian
22	28	4	JACK & JILL	Raydio	Arista 161	Warner Brothers	Ray Parker Jr.
23	22	4	TAKE ME I'M YOURS	Squeeze	A&M AMS 7335	Rondor/Deptford Songs	Squeeze
24	23	8	CHELSEA	Elvis Costello and Attractions	Radar ADA 3	Plangent Vision	Nick Lowe
25	34	3	DO IT DO IT AGAIN	Raffaella Carra	Epic EPC 6094	Sugar	-
26	42	3	THEME FROM THE HONG KONG BEAT	Richard Denton/Martin Cook	BBC RESL 52	AIR/Marksman	Mike Harding
27	NEW ENTRY		BECAUSE THE NIGHT	Patti Smith Group	Arista 181	Heathside/Intersong	Jimmy Iovine
28	15	12	WUTHERING HEIGHTS	Kate Bush	EMI 2719	EMI/Kate Bush	Andrew Powell
29	40	2	BACK IN LOVE AGAIN	Donna Summer	GTO GT 117	Heath Levy Say Yes Prod/Moroder/Bellotte	-
30	NEW ENTRY		COME TO ME	Ruby Winters	Creole CR 153	Dobkins/Bluebook/Acoustic/Buttercreak S.J. Prod	-
31	17	11	I CAN'T STAND THE RAIN	Eruption	Atlantic/Hansa K 11068	Burlington Music	Frank Farian
32	29	9	WHENEVER YOU WANT MY LOVE	Real Thing	Pye 7N 46045	Screen Gems/EMI	Ken Gold
33	45	5	MOVE YOUR BODY	Gene Farrow	Magnet MAG 109	Magnet	Hudson/Warren/Farrow
34	31	8	I'LL GO WHERE YOUR MUSIC TAKES ME	Tina Charles	CBS 6062	Chappells	Biddu
35	35	3	EGO	Elton John	Rocket ROKN 538	Big Pig	Elton John/Clive Franks
36	25	8	I LOVE THE SOUND OF BREAKING GLASS	Nick Lowe	Radar ADA 1	Rock Music	Nick Lowe
37	16	9	EVERY 1'S A WINNER	Hot Chocolate	RAK 270	Chocolate/RAK	Mickie Most
38	37	3	HAZELL	Maggie Bell	Swan Song SSK 19412	A. Mackay/Heath Levy	Andy Mackay
39	41	3	I MUST BE IN LOVE	Rutles	Warner Brothers K 17125	Pendulum/Chappells	Neil Innes
40	24	13	EMOTIONS	Samantha Sang	Private Stock PVT 128	RSO/Chappell	B. Gibb/Richardson/Galuten
41	46	2	HEY LORD DON'T ASK ME QUESTIONS	Graham Parker	Vertigo PARK 002	Intersong	Robert John Lange
42	32	4	THE ONE AND ONLY	Gladys Knight & The Pips	Buddah BDS 470	Famous Chappell	Richie Wise
43	NEW ENTRY		WHEN YOU WALK IN THE ROOM	Child	Ariola/Hansa AHA 511	UA Music	Ray Singer
44	48	2	(I CAN'T GET NO) SATISFACTION	Devo	Stiff BOY 1	Essex	Devo
45	NEW ENTRY		LOVE IS IN THE AIR	John Paul Young	Ariola ARO 117	EMI	Vanda & Young
46	36	2	FOXHOLE	Television	Elektra K 12287	Warner Bros	Tom Verlaine/John Janson
47	NEW ENTRY		JUST FOR YOU	Alan Price	Jet UP 36358	Jarrow Music	Alan Price
48	NEW ENTRY		WHAT A WASTE	Ian Dury	Stiff BUY 27	Blackhill Dury/Blockheads/Jankel/Jenner/Lathan	-
49	NEW ENTRY		THE DAY THE WORLD TURNED	DAYGLOW	EMI Int. INT 553	-	X-Ray Spex/Falcon Sturt
50	NEW ENTRY		DANCE A LITTLE BIT CLOSER	Charo & The Salsoul Orchestra	Salsoul SSOL 101	Anaton/Lucky Three	V. Montana Jr.

## STAR BREAKERS

JOKO HOMO, Devo, Stiff DEV 1  
 BEAT GOES ON AND ON, Ripple, Salsoul  
 SSOL 105  
 THE CLOSER I GET, Roberta Flack/Donny  
 Hathaway, Atlantic K 11099  
 BOOGIE SHOES, K.C. & The Sunshine  
 Band, TK TKR 6025  
 IT MAKES ME FEEL LIKE DANCING, Rose  
 Royce, Warner Brothers K 17148  
 I DON'T MIND, Buzzcocks, United Artists  
 UP 36386  
 SHADOW DANCING, Andy Gibb, RSO 001  
 CAN'T SMILE WITHOUT YOU, Barry  
 Manilow, Arista 176  
 LOVE IS SO EASY, Stargard, MCA 354  
 NICE 'N' SLEAZY, Stranglers, United  
 Artists UP 36379.

## DISTRIBUTORS A-Z

Automatic Lover ..... 13F  
 Bad Old Days ..... 16A  
 Back In Love Again ..... 29C  
 Baker Street ..... 9E  
 Because The Night ..... 27F  
 Chelsea ..... 24W  
 Come To Me ..... 30C/GI  
 Dance A Little Bit Closer ..... 50E  
 Denis ..... 20F  
 Ego ..... 35E  
 Do It Do It Again ..... 25C  
 Emotions ..... 40C  
 Everybody Dance ..... 12C  
 Every 1's A Winner ..... 37E  
 Follow You Follow Me ..... 7F  
 Foxhole ..... 46W  
 Hey Lord Don't Ask Me Questions ..... 41F  
 Hazell ..... 38W  
 I Can't Get Me No Satisfaction ..... 44E  
 I Can't Stand The Rain ..... 31W  
 It Takes Two To Tango ..... 17F  
 If You Can't Give Me Love ..... 4E  
 I Love The Sound Of Breaking Glass ..... 36W  
 I'll Go Where The Music Takes Me ..... 34C  
 I Must Be In Love ..... 39W  
 I Wonder Why ..... 3F  
 Jack & Jill ..... 22F  
 Just For You ..... 47E  
 Let's All Chant ..... 10E  
 Love Is In The Air ..... 45A  
 Matchstalk Men ..... 2A  
 More Like The Movies ..... 14E  
 Move Your Body ..... 33E  
 Never Let Her Slip Away ..... 6W  
 Night Fever ..... 1F  
 Rivers Of Babylon ..... 21W  
 She's So Modern ..... 19F  
 Singin' In The Rain ..... 11E  
 Sometimes When We Touch ..... 18A  
 Take Me I'm Yours ..... 23C  
 The Day The World Turned  
 Dayglow ..... 49E  
 The One And Only ..... 42A  
 Theme From Hong Kong Beat ..... 26A  
 Too Much Too Little Too Late ..... 5C  
 Walk In Love ..... 19W  
 When You Walk In The Room ..... 48E  
 What A Waste ..... 25D  
 Whenever You Want My Love ..... 32A  
 With A Little Luck ..... 28E  
 Wuthering Heights ..... 28E

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## TOP WRITERS

1 Gibb Brothers, 2 Michael Coleman/  
 Brian Burke, 3 Weeks/Anderson, 4  
 Chinnichap/Martin, 5 N. Kipner/J. Vallins, 6  
 Andrew Gold, 7 Rutherford/Collins/  
 Banks, 8 Paul McCartney, 9 Gerry  
 Rafferty, 10 Alvin Fields/Michael Zager,  
 11 H. Bron/E. Freed, 12 Edwards/Rodgers,  
 13 Gary & Patti Urwin, 14 Shel Silverstein,  
 15 Bob Geldof/Singers, 16 Stephanie de  
 Sykes/Stuart Slater, 17 Myhill/Wainman,  
 18 Dan Hill/Barry Mann, 19 Baratteau, 20  
 Neil Levenson, 21 Farian/Revam, 22 Ray  
 Parker Jr., 23 Glen Tibbrook/Chris  
 Difford, 24 Elvis Costello, 25 D.  
 Pace/Bracardi/A. Collin, 26  
 Denton/Cook, 27 Patti Smith/Bruce  
 Springsteen, 28 Kate Bush, 29  
 Summer/Moroder/Bellotte, 30 G. Price,  
 31 Bryant/Peebles/Miller, 32 Ken  
 Gold/Micky Doone, 33 Chris  
 Warren/Gene Farrow, 34 Biddu, 35 Elton  
 John/Berni Taupin, 36  
 Lowe/Bodna/Goulding, 37 E. Brown, 38  
 Andy Mackay/Judy Forest, 39 Neil Innes,  
 40 Gibb Brothers, 41 Graham Parker, 42  
 Alvin & Marilyn Bergman/Patrick  
 Williams, 43 Jackie de Shannon, 44  
 Jagger/Richards, 45 Vanda & Young, 46  
 Tom Verlaine, 47 Alan Price, 48 Dury/  
 Melvin/Jankel/Blockheads, 49 Styrene,  
 50 Vincent Montana Jr.

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Jack Jones - A Greatest Hits Album	0.70	0.70
Chicago - IX, X, IX	2.25	2.05
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John Denver - Best of Vol. 2	2.06	1.75
Elvis Presley - Lovin' You	2.06	1.75
Black Sabbath - Greatest Hits	1.75	2.21
Elvis Presley - 40 Greatest Hits	3.30	3.10
2LPs	1.00	0.75
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Silver Convention - Madhouse	0.70	2.15
Showaddy Waddy - Showaddy Waddy	0.70	2.15
Gary Glitter - Greatest Hits	2.06	1.75
Baccara - Baccara	2.06	1.75
Meco - Star Wars + Other	2.06	1.75
Calcutta Funk	2.25	2.05
Simon & Garfunkel - Bridge Over	2.15	2.47
Troubled Water	1.75	2.21
Ippig Pop - Kill City	1.75	2.21
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Hi! I'M GROOVY, AND IF YOU WANT TO SEE WHAT I'M DOIN' SEE PAGE 47

**Lightning**  
BRITAIN'S LARGEST "ONE-STOP" OPERATION

## Kristofferson/Coolidge

THE PROSPECT of Kris Kristofferson and Rita Coolidge in concert together is interesting — the contrast between rock's premier happy couple's style is enormous. Kristofferson has moved more into films lately though retaining a stake in music, while Rita Coolidge's story is quite the opposite.

Their Royal Albert Hall concert last Tuesday gave an indication that onstage they are an ill-matched pair. Kristofferson's style is gentle but eventually gripping; but his image no longer suits his lonely loser lyrics. On the other hand Rita Coolidge obviously has no idea how good she is. Whether it is jazz (aided by the talented Barbara Carrol on piano), blues (Let The Good Times Roll) or pop ballad (We're All Alone/Words), she displays so remarkable a talent that the Royal Albert Hall audience literally sat up, no doubt wondering where she had been hidden all this time.

It was almost a disappointment when Kristofferson returned after her act to join in with Help Me Make It Through The Night and I Fought The Law, and other songs associated with the pair.

Miss Coolidge is obviously capable of projecting any style of song whereas Kristofferson has his own, and sticks to it. It also appears that he is at the stage where he can sing merely for his own pleasure. His wife should now decide if she wants a career of her own (apart from her successful recording career) and if so, to develop to the fullest her unusual voice, and work on projecting her personality onstage.

VAL FALLOON

I also found myself full of admiration for the way he can milk an audience of applause. At one point he even had us applauding that we had applauded him. I swear it.

But back to the music and a mention for his protege Vince Cardell — who was subjected to the ignominious experience of helping to sell his own Pye records on the steps of the Palladium afterwards — who does actually have a semblance of sensitive touch which has mentor lacks.

It's very easy to be churlish about Liberace (witness certain scratch-your-eyes-out national newspaper reviews but all I can say is he puts on a marvellous show and to hell with the music.

RODNEY BURBECK

# PERFORMANCE

## Liberace

ALL THE way through Liberace's amazing show at the London Palladium I kept telling myself, "You work for a music paper — forget the showmanship, concentrate on the music." But really, it's not that easy, what with his costume changes and flashing rings and dancing fountains of water and support acts of puppets and jugglers and an earnest girl singer, not to mention a Liberace-lookalike playing piano as well.

All this is interspersed with the man himself playing piano of course but his flamboyant style, which he applies to everything, be it Chopin or Sontheim, eventually makes it all sound the same, and you start actually looking forward to the music ending to see what he'll do for his next trick.

I did try to make some serious mental notes about his piano playing but all I could think of was an analogy with his music being like a large bowl of rice pudding with great dollops of jam stirred in. Trouble is the jam is often better than the pudding (no offence Lee) and at one point he is very definitely upstaged by a puppet who would make Kermit eat his heart out and a display of coloured water fountains which dance to his

## Klaus Wunderlich

GERMAN ORGANIST Klaus Wunderlich might not be too well-known to the majority of Britain's record buyers but he has still sold umpteen million albums on the Continent, and succeeded in filling the Royal Albert Hall at a concert last Monday week (17). The date in fact was part of a sell-out UK tour, the first major one undertaken by the keyboards wizard.

An evening with Klaus Wunderlich is some 60-minutes of undiluted m-o-r music but one has to admire him for his sheer professionalism and musical magic. He is a lonely figure onstage — just him and the organ — but the music succeeded in filling the vast Albert Hall auditorium. The repertoire spans some 75 years of popular music, including a South American medley, the Can-Can, an In The Miller Mood tribute, and selections from Wunderlich's many International Pops album releases. If anyone in the audience had previously thought that this sort of night would be rather monotonous listening, then they must have rapidly changed their minds — he succeeded in making the organ become many musical instruments rolled into one.

On the support bill were another Decca act, Sweet Substitute, three girls who specialise in the music of the Thirties and Forties style. They provided pleasant if unexciting singing, but unfortunately had to take some abuse from a rude minority of the audience. I personally prefer to see them in the closer and more confines of somewhere like Oxford Street's 100 Club.

Backed by a five strong funky soul band, Real Thing kept the show moving at a fast pace. The sound mix was far from perfect — the vocals often being drowned by the sheer volume of the instrumental backing, but then this theatre is not renowned for its acoustics.

They ran through their hits, including the current single, Whenever You Want My Love, and You To Me Are Everything. Highspots were Flash and Lightning Strikes Again — both excellent and slick arrangements.

## James Last

SPECIAL effects were kept to a pleasant minimum, the use of backdrop slides to illustrate Children Of The Ghetto was particularly effective. Conclusion: Real Thing, with a lot of hard work behind them, have developed into a talented British soul act.

JAMES LAST is known to his fans — packed 'em in at the Royal Albert Hall on April 10, and not even the British Summertime blizzard raging outside could deter the faithful hordes from enjoying their Hamburg hero and his music.  
Last is carrying on the best of the old show band traditions (in the non-Irish sense, that is). Not only does his orchestra sound good, but it looks as though it's enjoying itself as much as the audience. The

repertoire ranges from Rod Stewart, Elvis Presley and the Beatles through Star Wars and A Star Is Born and American bluegrass to central European gipsy music, and it's all put across with fine panache and enthusiasm, and frequent felicitous touches in the arrangements of the jazz which is close to Hansi's heart.  
He had the cream of London's session singers in attendance too, who make an effective entrance singing Sailing, followed by a full-throated Bridge Over Troubled Waters, George Zamfir, who is guesting on the tour with his panpipes, drew appreciative oohs and aaahs with Lonely Shepherd and Birds In The Trees, during which he coaxed some amazing Percy Edwards-type bird calls from his panpipes.

But the band and its leader are the centre-piece of Last evenings, and rightly so in view of their skill and versatility. Highlights were an elegiac movement from Franz Schmidt's Notre Dame, a West Side Story medley for brass and percussion, and some tremendous bluegrass fiddling from the large string section in Turkey In The Straw and Orange Blossom Special from his current LP East Meets West, which had the largely mature audience dancing in the aisles and two Last trumpeters doing likewise on stage.

Hansi has a droll sense of humour evidenced at one point when some grooving grannies were contemplating a stage invasion, which politely repulsed by playing Get Back as an encore. A great evening, summed up by a departing punter and his wife who informed MW: "We've been three times already, and we'll certainly go again."

NIGEL HUNTER

## Real Thing

IT WAS a pity that the Astoria Theatre in London's Tottenham Court Road was barely half full for the Real Thing's first London concert. None the less, those there gave a warm reception to a polished, well-rehearsed act.

Backed by a five strong funky soul band, Real Thing kept the show moving at a fast pace. The sound mix was far from perfect — the vocals often being drowned by the sheer volume of the instrumental backing, but then this theatre is not renowned for its acoustics.

They ran through their hits, including the current single, Whenever You Want My Love, and You To Me Are Everything. Highspots were Flash and Lightning Strikes Again — both excellent and slick arrangements.

SPECIAL effects were kept to a pleasant minimum, the use of backdrop slides to illustrate Children Of The Ghetto was particularly effective. Conclusion: Real Thing, with a lot of hard work behind them, have developed into a talented British soul act.

JIM EVANS

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WHEN REPLYING TO ADVERTISEMENTS PLEASE MENTION MUSIC WEEK

# Hart goes to EMI

**BOB HART**, rock music writer for *The Sun* for the past six years, has been appointed EMI group music publicity executive reporting directly to Leslie Hill, director group music. Other appointments to Leslie Hill's personal staff will follow in other areas including business affairs and possibly a & r. Hart (34) is an Australian who came to England in 1967 and joined *The Sun* becoming their show business reporter in 1969 and full time rock music writer in 1972. In his new position, effective May 15, he will be responsible for projecting EMI music worldwide and will co-ordinate these activities in conjunction with Capitol's PR man Dan Davis in Hollywood.

**CHARLES LEVISON**, recently appointed Managing Director of Arista Records, has reorganised the promotion side of the company.

**Howard Harding**, currently Press Office chief, is promoted to Publicity Director with a brief now extending beyond press to include the magazine/current affairs orientated radio and tv programmes. Harding will continue to be assisted by Press Officer Christine Eldridge. **Alison Short** is promoted to Joint Promotion Manager, alongside **John Rusby** and **Tony Berry**, responsible for all tv and radio record promotion. Berry, now Regional Promotion Manager has the additional responsibility for the company's disco/R&B product. In the regional team, **Brian Martin** covers the Midlands and North of England, **Rod Foggon** will cover North East England and Scotland.

Commented Levison on these moves, "With the current chart topping single by Showaddywaddy and top 30 single from Raydio plus

## EMI aims at Benelux in European reshuffle

EMI IS beefing up its music operations on the European mainland with a series of appointments and organisational changes and a particular emphasis on the Benelux countries.

In a re-alignment of jobs taking effect from July 1, Roel Kruize, currently managing director of EMI Holland, will become director a&r Europe, and responsible to Wilfried Jung, music operations director Europe, for developing national and international repertoire.

Stanley Robins will assume the post of Benelux regional director, with responsibilities covering Belgium, Luxembourg and Holland, including the new Dutch manufacturing complex at Uden. Robins is currently EMI Music managing director in Belgium.

Dr. Bert Verhelst, formerly finance and administration director, will become managing director EMI Holland, responsible

for all music and retail activities in that area, and Ben Van Den Berg, formerly EMI Holdings Holland managing director, will be EMI manufacturing and distribution operations managing director at Uden.

Ted de Klerk, previously Negram managing director Holland, is appointed EMI Music managing director Belgium in succession to Robins with effect from May 1, and Klaus Brachthausen, formerly EMI Electrola GmbH technical director, has been named director, technical co-ordination and development, Continent. He will be responsible to Wilfried Jung for all technical operations and developments in EMI's record factories, studios and distribution centres.

These appointments and changes were announced by Oscar Hamilton, EMI resident director Europe.

## MUSICAL CHAIRS

the fast breaking Patti Smith and Barry Manilow singles all developing from excellent airplay, our new young promotion team is already proving itself capable of getting the vital exposure we need."

**PAUL DESBOROUGH** to MCPS as Financial and Systems Accountant, reporting directly to Norman Robinson, Financial Controller of MCPS. . . **Kathy Saker** to Flatspin Ltd. from Jeff Wayne Music Ltd. . . **Hein Van Der Ree** to Chappell International to handle promotion and artist/publisher liaison.

**CHRIS BECKWITH** from Fuse Music to Pacific Records working under directors John Camp and Simon Goodman.

## Tim Rice appointed to PRS Council

TIM RICE has been appointed to the General Council of the Performing Right Society as a writer-director in succession to Tony Hatch who has resigned his seat because of his emigration to Southern Ireland. In accordance with the Society's Articles, Mr Rice's name will be submitted to the membership for re-election at the next Annual General Meeting of the Society.

## Kinn signs Daily Mirror contract

FORMER *NME* proprietor Maurice Kinn has signed a four-year contract with the *Daily Mirror*, to present exclusively concerts on behalf of their Pop Club.

He stages a concert starring the Electric Light Orchestra at Stafford's Bingley Hall on Tuesday June 6. More than 5000 Stafford seats were sold on the day the show was announced. Kinn and the Mirror Pop Club are also involved with concerts by the Stranglers at Brighton, London and Stafford this summer.

In addition to his promoting activities, Maurice Kinn has authored three pop quiz books during the last two years. He is now preparing the first of a series of books for Radio Luxembourg. While retaining his consultancy post with Phonogram, Kinn's future plans include a series of Petula Clark concerts and further major presentations at Stafford.

## Rees launches management company

DAVID REES of Sound Recording Plant (Manchester) has launched Recording Plant Management. First client is Mick Abrahams, former Jethro Tull and Blodwyn Pig guitarist, who has been out of the active music scene for 18 months. Rees is also looking after top US gospel singer Jessy Dixon who will tour Britain in the autumn. Dixon has sung on albums with Paul Simon, Diana Ross and Bette Midler. His album, *It's All Right Now*, is to be reactivated.



AS REPORTED in Music Week last week, Roddy Llewellyn signed a long-term deal with Phonogram, although his first product isn't expected before autumn. Producer Tony Evers, who has worked with two other Phonogram acts, Twigg and 5,000 Volts, has already put down backing track for Llewellyn's debut album however. President at the signing are (standing) Claude Wolff, Llewellyn's manager, Tony Evers and Phonogram legal director David Baker; seated, Phonogram md Ken Maliphant and Llewellyn.

## Edelman signs to Arista Music

ARISTA MUSIC Publishing in America has signed singer/songwriter Randy Edelman to a worldwide deal, but he remains contracted as an artist to 20th Century, which comes through Pye in the UK. Edelman has just completed a short concert tour in Britain. His London concert was recorded for transmission by Capital Radio.

JBC RECORDS has signed Jedethum, a London based reggae band, to a long term contract. The band's first release, out now, is *When You Gonna Stop Fighting* (JBC 601). Also signed to JBC are two East End disco bands, *Light Of The World* and *Basement Band*, both will have singles out in May. JBC records are available from Relay, Wynd-Up, Clyde Factors, Scotia and Mojo Records.

Songwriter Linda Mathurin has signed a publishing contract with JBC Music.

GRAND HOTEL have signed to CBS for a long term, worldwide deal. Based in London, the five-piece band have been together since August 1977 and have built up a strong following. Described as a "pop rock harmony band", their live shows have met with favourable press reviews. The band are currently in the studios cutting demos and will subsequently be looking for a producer for their first album.

POLYDOR INTERNATIONAL and America's Soul City Records have concluded an agreement for the

## MUSIC DEALS

release in most territories outside North America of product by Johnny Rivers. The initial agreement calls for two albums this year, the first of which, *Outside Help* is released here on June 2. Preceding that, Polydor release a single from the album, *Um Um Um Um Um Um* (Curious Mind), this Friday. Rivers is probably best remembered for his production work with Jim Webb, Glen Campbell, 5th Dimension and Al Wilson, but in recent years he has established himself as a solo singer.

NIK TURNER'S publishing company, Heruxuti Productions Ltd has entered into an administration deal with Leosong Music Ltd. His first LP entitled *Sphinx Exit* today was released by Charisma last week.

POLYDOR HAS signed Celena Duncan, a young singer from the Tiger Bay area of Cardiff. The debut single from 14-year-old Celena, *Dance With Me*, was specially written for her by John Cameron, well-known for his work with Hot Chocolate, and is released on April 28.

Pictured below (left to right): Peter Johnson (producer and business manager), Tom Parkinson (Deputy md Polydor Records), Chris Harding (a & r manager Polydor), Terry Delacey (producer of Showcase). Seated: (l to r) Celena Duncan and her personal manager Elizabeth Johnson. She is signed through Johnson's production company, Peterjohn Productions.



## No selling without work

RE YOUR article *Shoe Stores Coast Into Disc Market* April 22. Why is it that nearly every retailer wants to get in on selling records but doesn't want to do any work for it? i.e. stock new bands that no one has ever heard of. Do a customer order. Service.

No, all they want to do it take the

## LETTER

bread and butter out of our mouths by selling Top Ten or compilation albums. I think it's high time that record stores started to fight back by getting together buying a product in bulk that has nothing at all to do with records. Do it as a loss leader and let's see how they like it. B.T. Coyles, Brooks Music Centre, Whitehaven, Cumbria.

## MUSIC WEEK

Incorporating Record and Tape Retailer

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